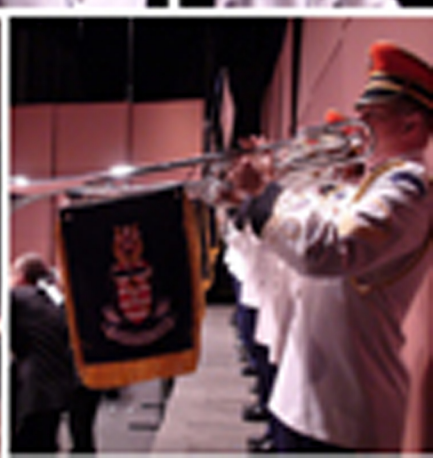
Bandworld

Online Magazine ◆ Volume 25, Number 1



BW 2009

The Future of the Bandworld

MusiClips

by Ira Novoselsky Bio

Previous MusiClips | Next MusiClips

Prince's Day from Dutch Masters Suite

by Johan De Meij

Album Title: Johan De Meij: Dutch Masters
Recording: Orquestra de Venta Filharmonia
Jose R. Pascual-Vilaplana, conductor
Publisher: Amstel Classics CD 2008-01

From his legendary symphony The Lord of the Rings to his current catalog of original works and transcriptions, Johan de Meij has become a prominent force in the repertoire of wind band music. Dutch Masters is the latest recording and features some high quality transcriptions along with a pair of contrasting original compositions. From the orchestral library, de Meij resurrects a Russian miniature by Liadov with Dance of the Amazons and a "different" Till Eulenspiegel with The King's March by Soren Hyldgaard. Opera provides the source for a pair of Puccini suites; Edgar & The Girl of the Golden West as well as Verdi's Duet from Don Carlo (superbly performed by trombonists Jorgen van Rijen & Ben van Dijk). The original works offer a proud statement of wind band majesty in Festive Hymn and the incredibly imaginative Dutch Masters Suite with music and effects that will astound the listener. The concluding work is from The Lord of the Rings as the Hobbits Dance & Hymn from the fifth movement (arranged by Paul Lavender) is performed in a new setting for concert bands lacking the immense instrumental forces & demands required for the symphony.

Joy

By Frank Ticheli

Album Title: Angels in the Architecture-The Music of Frank Ticheli -Volume 3
Recording: University of El Paso Wind Symphony
Ron Hufstader, conductor
Publisher: Mark Masters 7883-MCD

Frank Ticheli's works are very popular with bands & audiences everywhere as numerous programs and recordings will attest to. The title work will be new to most listeners; the inspirations of this piece are a Paul Simon song, a quote from a 20th century author/mystic and the Sydney Opera House. Musical quotes from "Old Hundredth" and the Hebrew "Hevenu Shalom Aleichem" can be heard. The recording includes Wild Nights!, Nitro, Abracadabra, Sanctuary, Joy and Joy Revisited. Joy is a very fine example of Grade 2 band writing that doesn't make sacrifices because of its level. Joy Revisited is the Grade 3 companion piece which expands upon its brother's elements. There is no reason to consider Joy a "watered down" version of Joy Revisited, it is not. An excellent recording worth adding to your library. Incidentally, for those seeking a recording of Ticheli's Symphony No. 2 I would recommend Durian Music (University of Florida Wind Symphony) available from Mark.

continued

BW 2009

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by Ira Novoselsky Bio

Previous MusiClips | Next MusiClips

Roar of the Armor

by Charles L. Booker, Jr.

Album Title: American Jubilee-The Music of Charles L. Booker Jr. - Volume 2
Recording: Various Bands & Conductors
Publisher: Mark 8104-MCD

Last year I reviewed Centra-Fuge; the first volume of music by Charles L. Booker Jr. and was very impressed. The listener will find Volume 2- American Jubilee just as impressive. The title work is a solid opener leading off this collection in style, followed by Like the Stars Forever and Ever... A True Friend is next; as the title would indicate, this is a work of emotion, passion & strength. The remaining works are River Valley Suite, Boston Mountain Overture, Declaration 1776 and Roar of the Armor. Once again, the titles are apt descriptions of the music filled with musical paintings of the United States, snippets of Americana as well as a strong feeling of patriotism, power and the spirit of our land. Booker captures these essences through his writings without the cliches prevalent in so many other compositions. One can imagine a smile and sense of warmth on the Statue of Liberty if she was to hear this fine recording.

Skosgbrynet:from SJU Klingande Trad

By Anders Astrand

Album Title: World Wind
Recording: The Carrol University Wind Symphony & Wisconsin Wind Orchestra Lawrence Dale Harper, conductor
The Global Percussion Network Anders Astrand, conductor
The Trombones De Costa Rica Alejandro Gutierrez Mena, conductor
Publisher: Mark Masters 7393-MCD

This is a most unique recording featuring three distinctively different ensembles. Part one is a performance of Sept Danses d'apres Ballet, Les Malheurs de Sophie by Jean Francaix. These seven dances are an absolutely delightful suite for double woodwind quintet played by the Wind Orchestra. Part two adds the percussionists and string bass to the double quintet (with some woodwind doubling) for Sju Klingande Trad (Seven Pieces of Wood) by Anders Astrand; this work runs the gamut of folk, jazz and rock stylings with improvisational and virtuosic demands aplenty (a tip of the hat to bassist John Babbitt). The Wind Symphony and The Trombones De Costa Rica perform the final part of this recording. Concierto "Trombones de Costa Rica" by Vinicio Meza was specially written for the ensemble and is a wonderful concerto featuring some superb lyricism and invigorating rhythms. This is indeed a "Triple Treat" for those wanting the best in wind recordings.

continued

BW 2009

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by Ira Novoselsky Bio

Previous MusiClips | Next MusiClips

Josephine

by Bohumir Kryl

Album Title: Vaxuosity
Recording: Mike Vax: trumpet with the Ohlone Wind Orchestra
Tony Clemments, conductor
Publisher: Summit Records DCD 510

The subtitle of Vaxuosity is "A Concert-in-the-Park-Like Experience" and this marvelous recording does recall the days of the outdoor concert complete with its most popular soloist, the cornet/trumpet. From the vast library of solos with band, a good mixture of the old & new was selected. One of the long time classic solos goes back a hundred years, yet Josephine (Bohumir Kryl) is given a timeless performance. Of course the most beloved modern day trumpet solo was a "no-brainer" for this recording; A Trumpeter's Lullaby (Leroy Anderson) performed on cornet & flugelhorn. The title work was composed for Vax about thirty years ago by Philip Field and is a wonderful showcase for trumpet. One composition is included as a feature for the Wind Orchestra, Dynamica (Jan Van der Roost) and Fred Radke joins Vax in the Allegro from Vivaldi's Concerto for Two Trumpets (arranged by Andrew Glover). There are so many more trumpet with band treasures on this recording and Vax concludes the program with a sensitive unaccompanied setting of Danny Boy. A nice collection highly recommended.

Lullaby for Noah

By Joseph Turrin

Album Title: Passaggi
Recording: Hartt School Wind Ensemble
Glen Adsit, conductor; Joseph Alessi, trombone; Benjamin Toth, percussion
Publisher: Naxos 8.572109

A pair of well established soloists are featured with an excellent wind ensemble in this addition to the Naxos Wind Band Classics series. Passaggi (Stephen Michael Gryc) is a three movement trombone concerto and the title is Italian for passages. The passages can be thought of as the growth and maturation of the soloist while taking a musical journey through this twenty-two minute concerto. The journey for the percussionist and wind ensemble is via Tales from the Center of the Earth (Nebojsa Zivkovic). This work offers challenges for the multi-percussionist who must also tackle some impressive marimba writing; the wind ensemble must be up to the demands as well. The recording opens with Recoil by Joseph Schwantner, an amplified piano and four very active percussionists work in partnership with the forces of the wind ensemble. The remaining two compositions are both lullabies and serve as ideal contrast from the lengthier pieces; Leslie Bassett's Lullaby for Kirsten and Joseph Turrin's Lullaby for Noah.

continued

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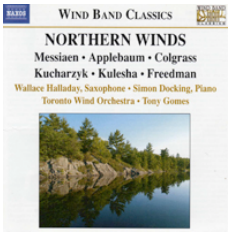
Previous MusiClips | Next MusiClips

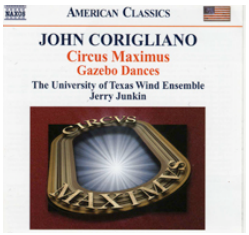


High Spirits

by Louis Applebaum

Album Title: Northern Winds
Recording: Toronto Wind Orchestra
Tony Gomes, conductor; Walter Halladay, alto saxophone; Simon Docking, piano
Publisher: NAXOS 8.572248

Northern Winds is a terrific recording that features the music of a few Canadian composers and a few Canadian birds as well. An ideal opening work, the short overture High Spirits (Louis Applebaum) sets the pace for this program. The name Michael Colgrass may be familiar to some; Dream Dancer is his tale of an alto sax with so many different music styles to embrace. Henry Kucharzyk composed a band piece called Some Assembly Required; the players and conductor get their opportunity to make choices beyond what sits on the printed page. Ensembles (Gary Kulesha) is a work that offers moments of peace and dissonance surrounding a central tempest for winds, percussion & piano. There are many works for band based on French Canadian folk songs; Harry Freedman's Laurentian Moods is one of the best. The final work is by French composer/ornithologist Olivier Messiaen. Oiseaux exotiques (Exotic Birds) is a most intricate, challenging work for solo piano and wind ensemble that assimilates the bird calls through melody & rhythm. Simon Docking and the Toronto Wind Orchestra travel through "Birdland" with ultimate precision & sensitivity, a rare musical feat.



Introitus from Circus Maximus

By John Corigliano

Album Title: John Corigliano: Circus Maximus
Recording: The University of Texas Wind Ensemble
Jerry Junkin, conductor
Publisher: NAXOS 8.559601

Some wind bands and orchestras are familiar with John Corigliano's Gazebo Dances. This popular composition was originally written for piano four-hands and while other wind band recordings are available, the University of Texas Wind Ensemble interpretation has that special sparkle... especially following the symphony. The Circus Maximus Symphony No. 3 is scored for a large wind ensemble and makes the opening movement of Respighi's Feste Romane sound like a tea social. Yes, it is that kind of Roman spectacle, complete with musical imagery of the most descriptive type. You'll hear the crowds, the various activities rapidly coming one after another (the third section entitled Channel Surfing says it best), the sounds of celebration contrasting with stark moments of quietness and unsettling wails,etc. There is even a section where the listener hears a parade coming through the festivities; there are plenty of spatial effects throughout the symphony. The last note of the work calls for a rifle shot (no mere gun shot) with more "oomph" and "visual aftershock" than average!! This recording will test the finest recording devices plus your imagination & music senses will be well rewarded.

BW 2009

The Future of the Bandworld

20 Years ago in Bandworld

Communicating

by Les Owen Bio

Vol. 4, #5, p.35 (May - July 1989)

Education in our society has evolved to a systematic process of teaching information, and the complexity of that information corresponds to the chronological age of the student and not the student's mental maturity. The desired results are to develop a shared basis of knowledge and a common vocabulary necessary to maintain and improve our society. Unfortunately information is usually viewed as paramount in the education process, leaving little room for the development of the student's critical thinking skills.

In addition to learning information and developing critical thinking skills, students should also learn how to express themselves both intellectually and emotionally. The study of fine arts encourages communication of both ideas and emotions, and the more students understand the arts the more fulfilled their lives will be.

Music, in particular, serves as a unique, and therefore important, communication medium. It speaks to the human subconscious in ways that cross all cultural and verbal barriers. Unfortunately, many people in society view music as no more than a diversion or form of entertainment. But, the music student has the opportunity to learn that music is a language that communicates feelings which can't be related through any other medium.

My opinion is that there is a basic human need to be stimulated emotionally through music. All the words we use to describe music, whether terminology or critique, simply do not communicate the emotional content of music itself. Students should be made aware that music speaks for itself and they need to learn how to listen.

In clinics I often make the analogy between music and our spoken language, pointing out their similarities. For example, in spoken language and in music, dynamics and accentuation communicate much of the emotional content. Words and notes can communicate ideas and concepts, but often, dynamics and expressive nuance convey how we feel about those ideas.

I demonstrate the relationship by speaking a phrase "Do your homework" in a monotone voice, lacking any expression. Then I repeat the same phrase, demonstrating expressive nuance. Students easily relate to this demonstration. Everyone understands that how something is said makes a difference in the overall meaning.

I then do the same demonstration using my instrument, by playing a very static, unmusical performance, followed by a musical performance. When demonstrating a musical performance, I keep the melody simple and try to make it as expressive as possible. When I finish, I ask the students if they felt anything. Did they experience an emotional response to what I played? Most are shy about responding, but there are usually some who will admit to an emotional response. They may describe the moment as "great" or even "beautiful."

I then introduce ideas concerning the necessity of music in our lives. I make the point that no matter how I describe music, in terms of specific technical details, nothing replaces the experience of actually listening to music. Music speaks to the human subconscious in an unexplainable manner and elicits an emotional response.

I remind students that by taking time to listen and learn about the details of playing musically they stand to experience richer moments in musical performance. Also, by taking time to practice and by applying the details to create their own musical performance, they will discover an outlet of emotional expression that can't be communicated in any other manner. The experience they gain by being in the band or orchestra will enrich their lives in many ways for years to come.

When music is expressed in these terms many students begin to view their own playing in greater detail. The specific musical considerations of phrasing, tapering notes, dynamics, cut-offs, intonation, etc., become more important.

A balance must be struck between the development of skills and an understanding of music as a medium of communication. It is not necessary to wait for a student to become technically proficient at a certain level before introducing the idea of musical aesthetics. The areas of technical development and creative musical involvement should go hand-in-hand. A student who experiences this balance will be more creative and expressive in performance. More importantly, the motivation to play well will then come from within the student.

BW 2009

The Future of the Bandworld

20 Years ago in Bandworld

Third Valve Slide

by Roger Thorpe Bio

Vol. 5, #1, p.31 (August - October 1989)

The untimely end of many promising trumpet students results from never having understood that mysterious third valve slide.

One of the most valuable devices built into the modern trumpet is also one of the most misunderstood and neglected by beginning and intermediate trumpet students. The device I am referring to is the third valve slide and its function. The ignorance on the part of the student concerning this device is often not entirely his fault. A good deal of the blame may be attributed to the teacher who usually cites the following reasons for not including the use of the slide as part of the student's instruction: (1) The student's ear is not developed enough to correct the intonation with the slide. (2) The poor intonation incurred by not using the slide is too infinitesimal to cause concern at the time. (3) What is a third valve slide?

All these reasons are absurd. When shown the difference in pitch, with the slide, the student will soon become quite aware of poor intonation. To say that the pitch difference is too infinitesimal is to admit that the brass section is out of tune. Finally, if the instructor does not know what a third valve slide is for, he should find out fast!

All accomplished trumpet players realize that a fine performance, either playing a solo or participating in an ensemble, depends partly upon the knowledge and use of the third valve slide. Its function is to correct the poor intonation inherent in all trumpets and cornets on certain notes.

Basically the theory for the use of the third valve slide is this. The modern trumpet, as refined as it is, cannot play all the notes of the scale perfectly in tune. Several notes in particular are quite sharp. These are low D,C#, and ,to some extent, low G. To correct this sharpness manufacturers have added the adjustable ring to the slide that extends from the third valve of the trumpet. The fourth finger of the left hand fits into this ring and extends the slide out whenever these notes are played.

The smooth action of the slide is one of the secrets to its successful use. The best way to achieve this gliding action is to put a thin coating of slide lubricant on the slide and work the slide in and out. This will take a little time but will result in a very smooth action. If the slide is tarnished, use some very fine steel wool to remove the oxide but be careful not to overdo this operation. If overdone the slide will be too loose and could leak. Once the slide is working freely and the student can hold the trumpet comfortably with his fourth finger in the ring. He must then practice moving the slide in and out as he plays. Playing scales that employ the notes associated with the third valve slide will help. These exercises should be played slowly up and down until the slide can be manipulated in such a way as to not have the instrument jar the embouchure in the hands when the slide is used.

After becoming accustomed to using the third valve slide the student will realize that if he does not use it on the note, the sound is unbearably sharp. He will also soon realize that its use has become an automatic and unconscious act. At this point the student has incorporated into his playing one of the most valuable and necessary skills for a fine performance.

BW 2009

The Future of the Bandworld

15 Years ago in Bandworld

Teaching Rudiments

by Eric Chandler Bio

Vol. 10, #1, p.43 (August - September 1994)

During the past few years there seems to have been a noticeable decline in the "rudimental knowledge" of young percussionists. Lack of instructional time and understaffed music programs are two frequent contributors to percussion inadequacies. Although there is no short cut to learning the rudiments, the following suggestions may prove to be helpful in teaching young percussionists within a limited time period. It is suggested that a list of drum rudiments be available when reading these suggestions.

Percussion rudiments are as common in notation as scale patterns and other basic elements of music used by non-percussionists. Whether a student is playing timpani, mallets, snare drum or drum set, rudiments are continuously utilized in performance practices. The use and knowledge of the prescribed sticking vocabulary of rudiments will aid the student in performance throughout his entire musical career.

The first step will require the student to understand three of the most basic strokes of drumming:
1. The grace note, which is played no more than one to two inches off the drum head and always quite softly.
2. The tap, which is the normal stroke played six to eight inches off the drum head.
3. The full-stroke, which is an accented stroke, performed by fully extending the wrist up and then back down without using any arm motion.

Once the student is comfortable with these three strokes, it is possible to proceed to work on individual rudiments. Most commonly, drum rudiments fall under one of four different categories; rolls, diddles, flams, and drags.

The rolls, whether or not they use a measured number of strokes, should be practiced slowly at first. The long roll (or open roll) uses two equal strokes with each hand starting slowly and gradually speeding up to where the student can play comfortably before slowing back down. However, never allow the student to sacrifice technique for speed when playing the rolls. At some point, the student will need to let the sticks bounce or "rebound" in order to play rolls at a faster pace. The rebound (or second stroke) is played at the same volume as the first stroke throughout the rudiment.
A measured number of strokes (such as the five, seven, or nine stroke rolls) are also very common in drumming notation. Each of the subsequent rolls are played with the same sticking every time with a slight accent on the last stroke. Allowing a pause between each subsequent roll will separate the rudiment into the desired number of strokes. (For further information on teaching the rolls, see: "Teaching the Rolls: A Three Step Process," October 1991, Percussive Notes.)

The diddle rudiments are important for students to learn because they aid in an "alternate sticking" fashion. This concept is not unlike those used for alternate fingerings on wind instruments. For example, a 4/4 measure of sixteen sixteenth notes might normally use the straight sticking pattern of R-L-R-L etc. However, if this figure is to be performed on multiple surfaces such as quad toms, the sticking for the single paradiddle (R-L-R-R-L-R-L-L) is much easier for the player to execute. The same concept holds true for many 6/8 time signature patterns. In this case, the sticking for a series of sixteenth notes might use the double paradiddle sticking of R-L-R-L-R-R followed by L-R-L-R-L-L. Diddle rudiments are normally easier than others for beginning students to grasp.

continued

BW 2009

The Future of the Bandworld

15 Years ago in Bandworld

Teaching Rudiments (Concluded)

by Eric Chandler

Vol. 10, #1, p.43 (August - September 1994)

The flam rudiments generally seem to give young players more trouble. A flam, which consists of a grace note followed by an immediate tap, is meant to "ornament" a note and give it some "flavor." In order to execute a flam properly, the grace note must at all times be played close to the drum head. Once the grace note gets too high, both sticks tend to hit the drum simultaneously causing a "popping" sound. Insist that the student maintain proper stick heights when playing any of the flam rudiments (i.e. grace note 1" to 2" and tap 6" to 8" from the head. Also, have the student periodically refer back to the three basic strokes when practicing.

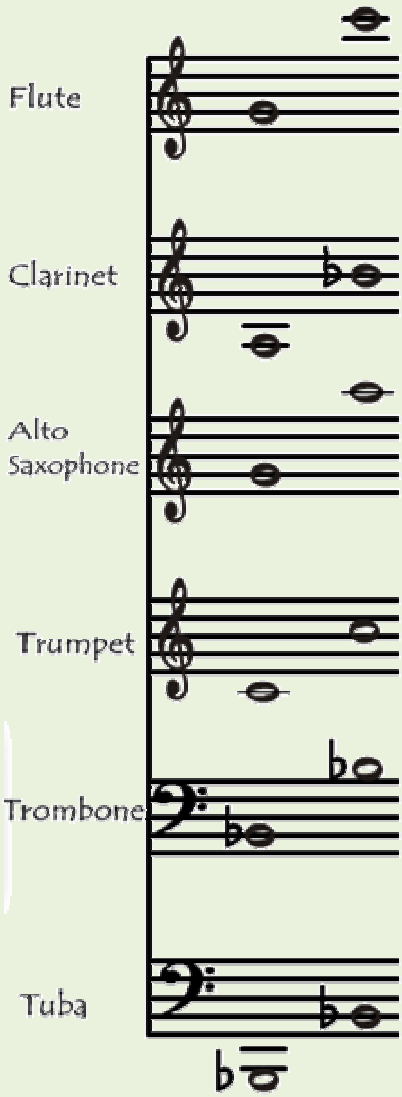
It sometimes helps the student to think of the flam as a "one-motion" movement rather than as two separate strokes. The object is for both hands to proceed downward simultaneously. The difference, of course, is that the grace note has less distance to travel than the tap before striking the drum head. Have the student set his hands in the correct position with the proper stick heights and then execute one flam. Repeat this process using the same sticking until the student becomes comfortable with it. Next, try the same procedure using the opposite sticking. After the student can play numerous flams cleanly, using like sticking, it is possible to begin alternate sticking.

Much of the same information pertaining to flams also applies to the drag rudiments. Stick heights and concepts of execution are very similar in these two families of rudiments. It is suggested that the student feel comfortable with the first few roll rudiments before attempting the drag rudiments at a fast pace. In teaching the proper execution of the drag (or ruff), have the student play two grace notes with the same hand and follow it with a tap in the opposite hand. Once the student feels comfortable with this, have him gradually speed up, moving all three notes closer together. At this point, the student can start over, using the opposite sticking, and then move to alternate sticking. The rudiments involving grace notes (flams and drags) become quite complex when additional notes are added. For example, the flam accent has two alternating taps that follow the initial execution of the flam. Some students want to learn all of the rudiments that use grace notes before they understand the concept of playing them. Insist that they be able to perform the flam and drag before attempting any of the additional, more complicated rudiments involving grace notes.

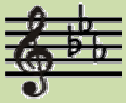
The key to success in playing drum rudiments is to understand the basic strokes used to perform them and to practice very slowly at first. Equally important as scales and arpeggios are to wind and string players, the drum rudiments are important in providing young percussionists with the capability to perform all types of music.

Title: Marching Through America
Composer: Andrew Balent
Publisher: Carl Fischer Music
Performance Time: 2:14
Grade: 1

Basic Ranges:



Keys:



Tempos:

♩ =116

Time Signatures:

4
4

Style: Medley

Notes:

This piece is a delightful medley of American folk songs. Marching Through America includes: America the Beautiful, Sidewalks of New York, Carry Me Back to Old Virginny, Swanee River, My Old Kentucky Home, Dixie, Shenandoah, Arkansas Traveler, Yellow Rose of Texas, Red River Valley, Aloha 'Oe, America, and Yankee Doodle

Percussion Needs:

Bass Drum, Snare Drum, Crash Cymbals, Bells, Wood Block, Tambourine, Triangle

Teaching Concepts:

The nature of a medley makes it easy to teach phrasing and style. This piece also affords the opportunity to teach syncopation in Carry Me Back to Old Virginny. It has an eighth-quarter-eighth note rhythm.

Piece	Marching Through America
Objectives	Students will learn four bar phrasing, musical style, and eighth-quarter-eighth syncopation.
Standards	**Music**: 2, 5, 8, 9 **Social Studies**: 6.4, 7.1, 7.3, 7.7 **Math:** 6.1 **English Language Arts:** 6.1
Materials	Marching Through America Exercises student handout, Marching Through America sheet music, instruments, pencils
Rehearsal Schedule	1. The Class will read the background information handout about the music. a. Ask students if any of them have ever sung a folk song. If so what was it? 2. Students will have sheet music and the Exercises handout for Marching Through America out on their stands. Ask Students what key the piece is in. Answer – Eb. Play the Eb Major Scale Exercises at measure one on the exercise handout. 3. Students will count the rhythm patterns A and B of the exercise handout. Make sure students understand and play the eighth-quarter-eighth note rhythm of pattern B correctly. a. After the rhythms are performed correctly have the students locate those specific rhythms in the band arrangement. b. Go back to the Exercises and play the melodies to: America the Beautiful, Carry Me Back to Old Virginny, Swanee River, My Old Kentucky Home, Yellow Rose of Texas and America c. Make sure students are using correct phrasing! Describe a phrase like a musical sentence. 4. After the melody exercises are performed correctly, have the students locate the melody in the band arrangement. Create a listening map on the board notating what section has the melody at each specific time. 5. Before students will sight read the band arrangement, discuss the different styles of each folk song and the correct way to play each one. Sight read Marching Through America.
Assessment	I will constantly listen and critique the students throughout the rehearsal. I will correct mistakes if they occur.

About the Music

Marching Through America is a Medley of thirteen melodies associated with different regions and states of the United States of America. Below is a list of the different melodies and some background information on each melody.

America the Beautiful was originally a poem by Katherine Bates written in 1895. She was inspired by a trip to Colorado Springs. Later Samuel Ward put her words to music and the American National Hymn was born.

Sidewalks of New York was a popular song about life in New York City during the 1890's it was composed by James Blake and Charles Lawlor in 1894.

Carry me Back to Old Virginny was written by James Bland, an African-America minstrel who wrote a wealth of folk songs. He composed this one in 1878 not long after the Civil War. This song portrayes the newly freed slaves struggling to find work in the post-war America.

Swanee River was written by one of America most prolific folk song writers Stephen Foster. It is named after the Suwannee river in Florida. Foster purposefully misspelled the rivers name to fit the melody of the song.

My Old Kentucky Home was also written by Stephen Foster in 1853. It is the official state song of Kentucky.

Dixie was written by a Northerner, Daniel Emmett, and published in 1859. It was the unofficial anthem of the Confederate States of America during the Civil War.

Shenandoah is the name of an Indian chief's daughter. This song tells the story of a trader in love with her and wants to take her away with him. Shenandoah is the official state song of Virginia where the Shenandoah River flows.

Yellow Rose of Texas is a traditional American folk song. Its origin is steeped in legend around the time of the Texas War of Independence, 1835 to 1836.

Red River Valley is also known as "Cowboy Love Song", probably originated in Iowa in the Late 1800's.

Aloha 'Oe (Farewell to Thee) was written by the last reigning queen, Lili'uokalani, in Hawaii during the late 1800's.

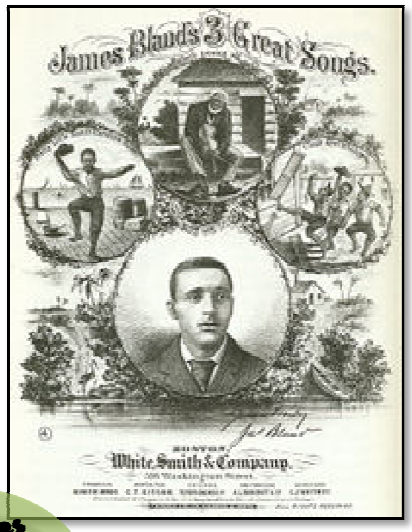
America, also known as "My Country, 'Tis of thee", was written by Samuel Smith in 1831. Ironically, he used the same melody as the British National Anthem, God Save the King/Queen.

Yankee Doodle originated in the pre-revolutionary war era. It was sung by British soldiers to make fun of the colonists. However, the colonists had a different view of the song. Since that time Yankee Doodle has become an American standard and part of our patriotic heritage.

About the Composer

Andrew Balent is a composer and arranger of over 500 educational compositions. His area of focus is music for young musicians with a bulk of his compositions written for middle school. He has 30 years of experience in elementary through high school levels. He holds degrees from the University of Michigan and resides here in Upstate South Carolina. With over 20 ASCAP awards he is known as the local band composer and clinician.

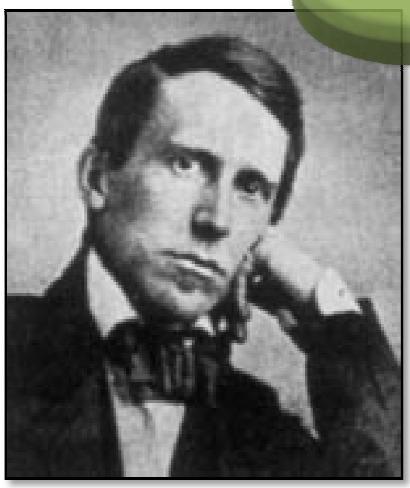
Land marker for "America the Beautiful" in Colorado



American Folk Songs

James Bland

Stephen Foster

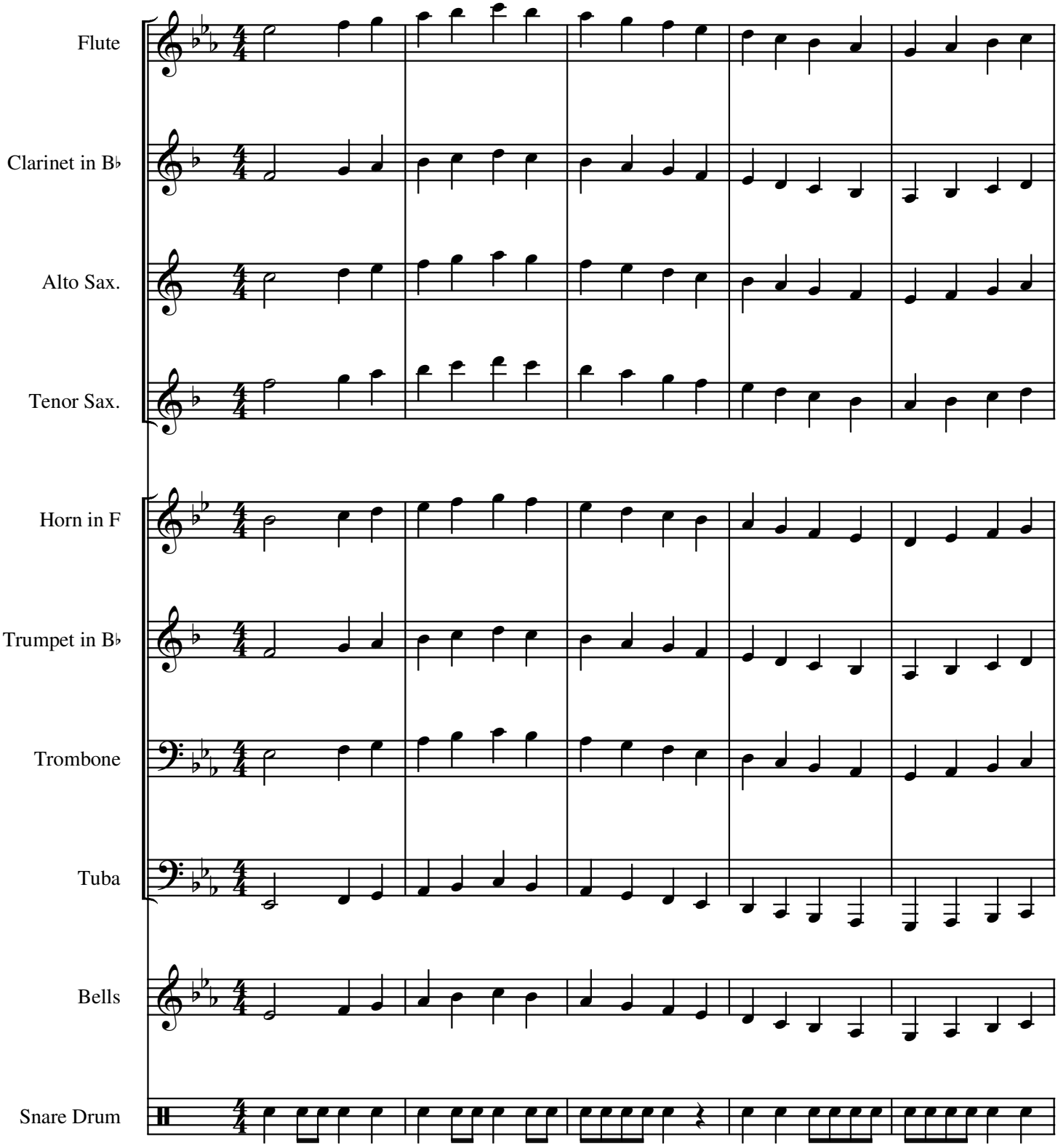


Queen Lili'uokalani

Marching Through America Exercises

Angela Johnson

Eb Concert Warm Up



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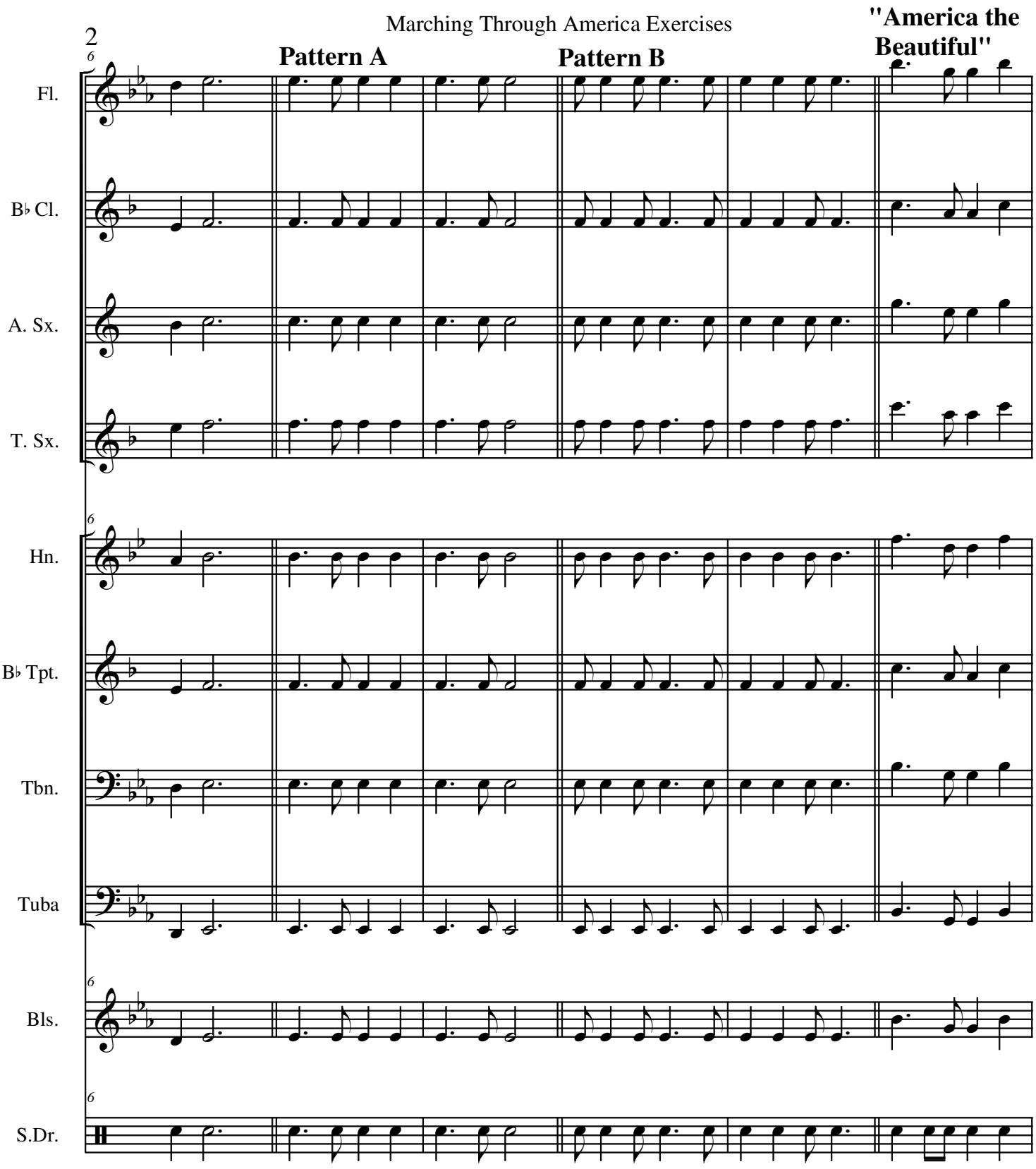
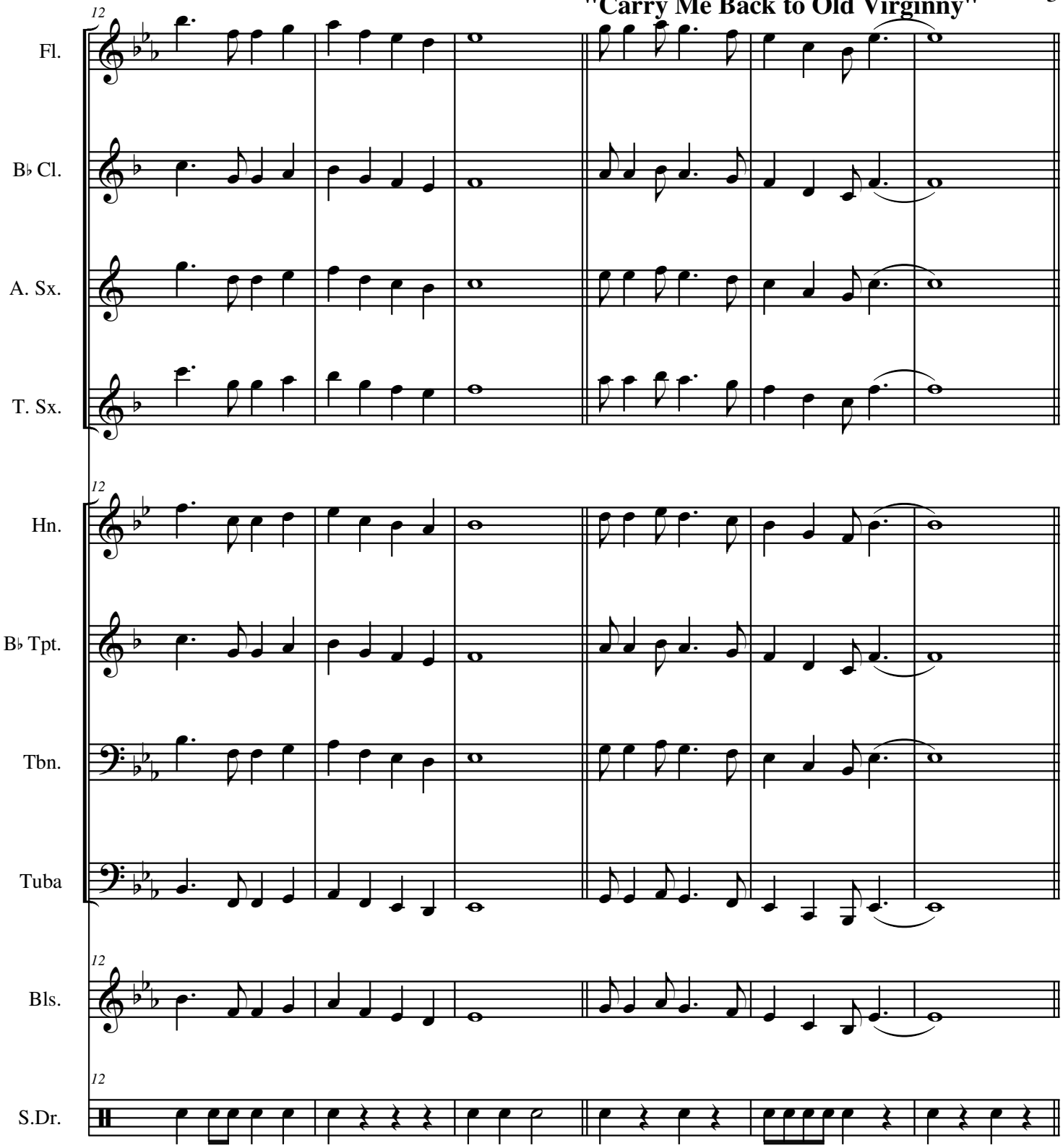
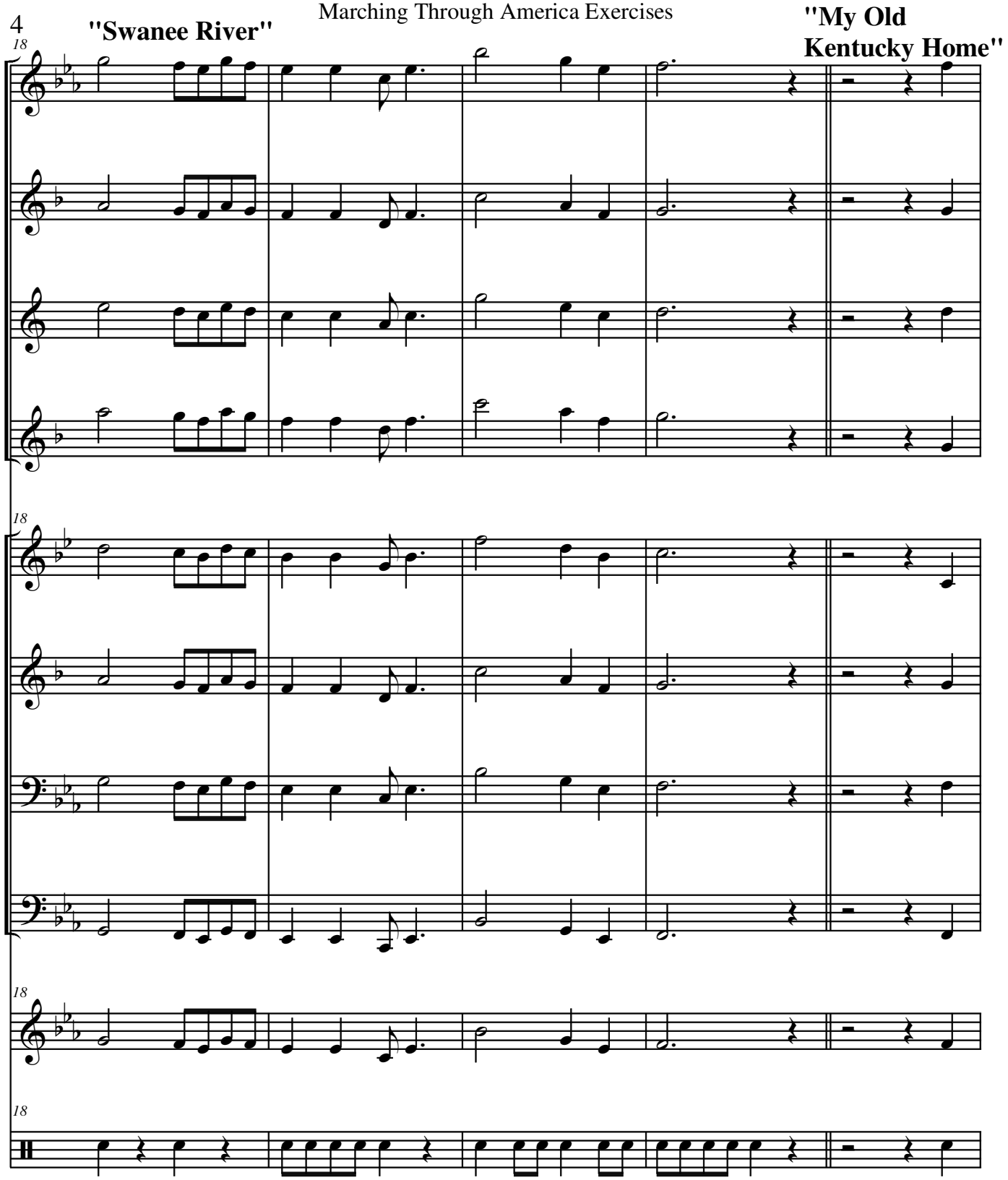
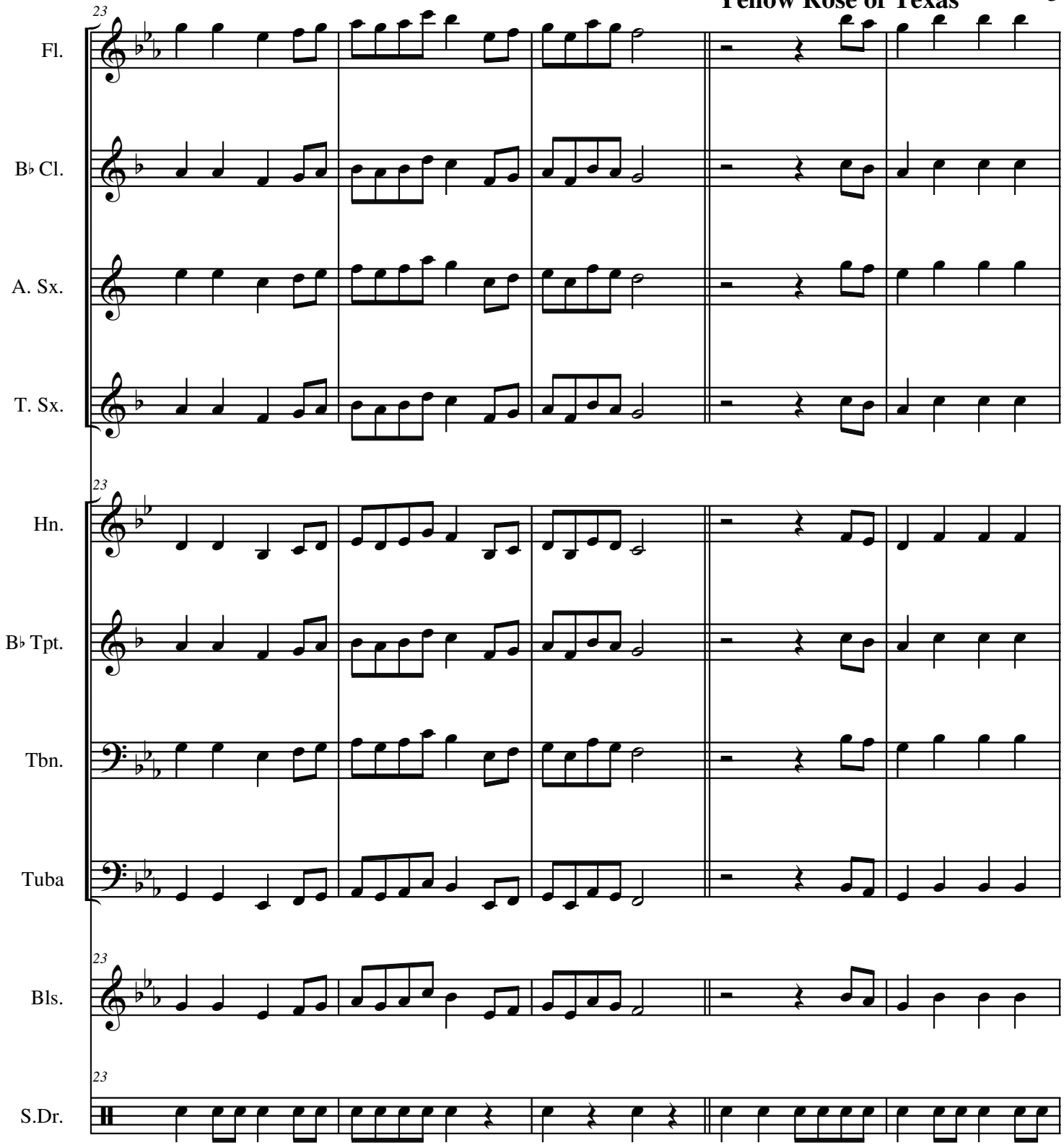

Marching Through America Exercises
2
Pattern A
Pattern B
"America the Beautiful"
Fl.
B♭ Cl.
A. Sx.
T. Sx.
Hn.
B♭ Tpt.
Tbn.
Tuba
Bls.
S.Dr.

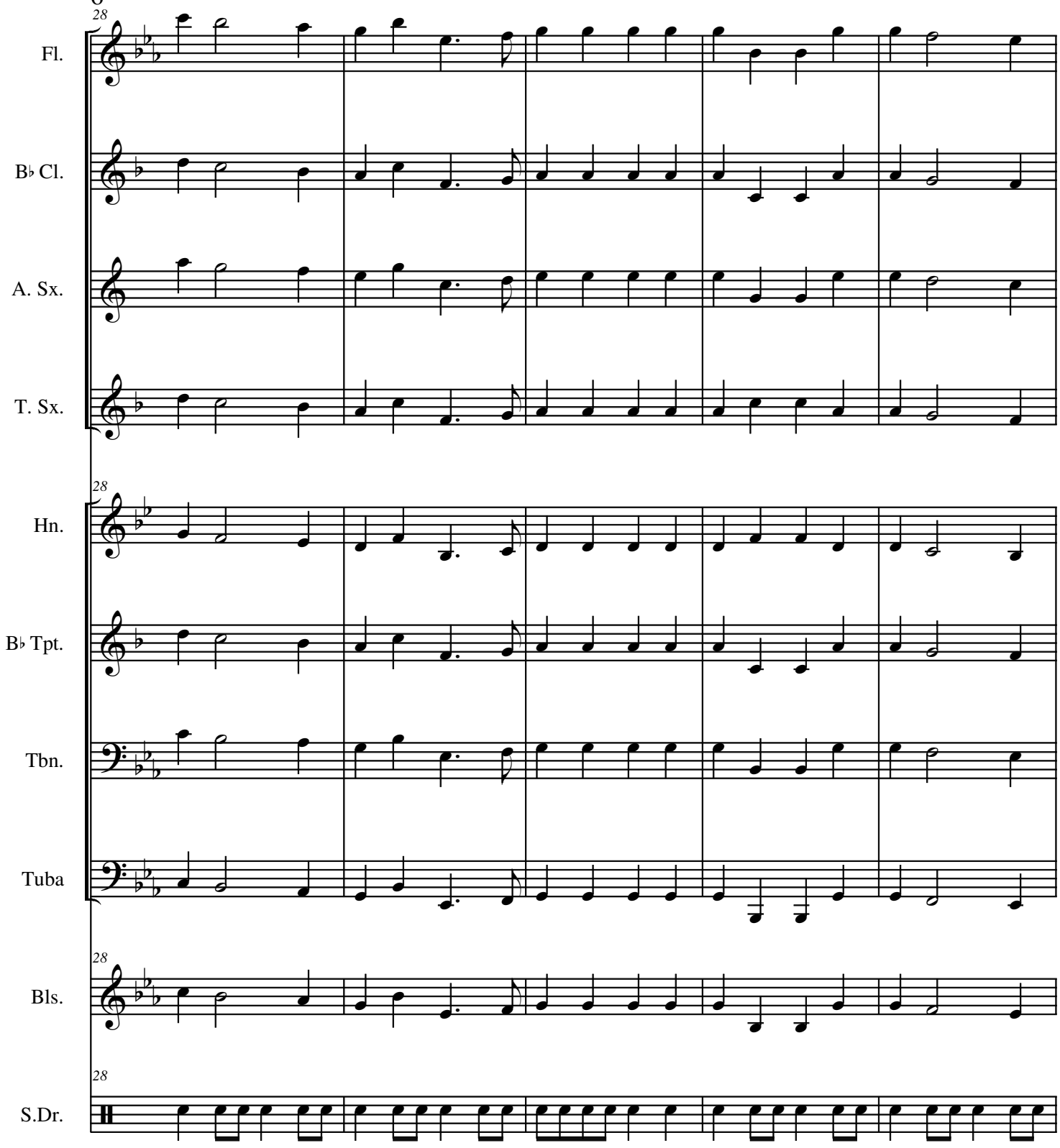
"Carry Me Back to Old Virginny"



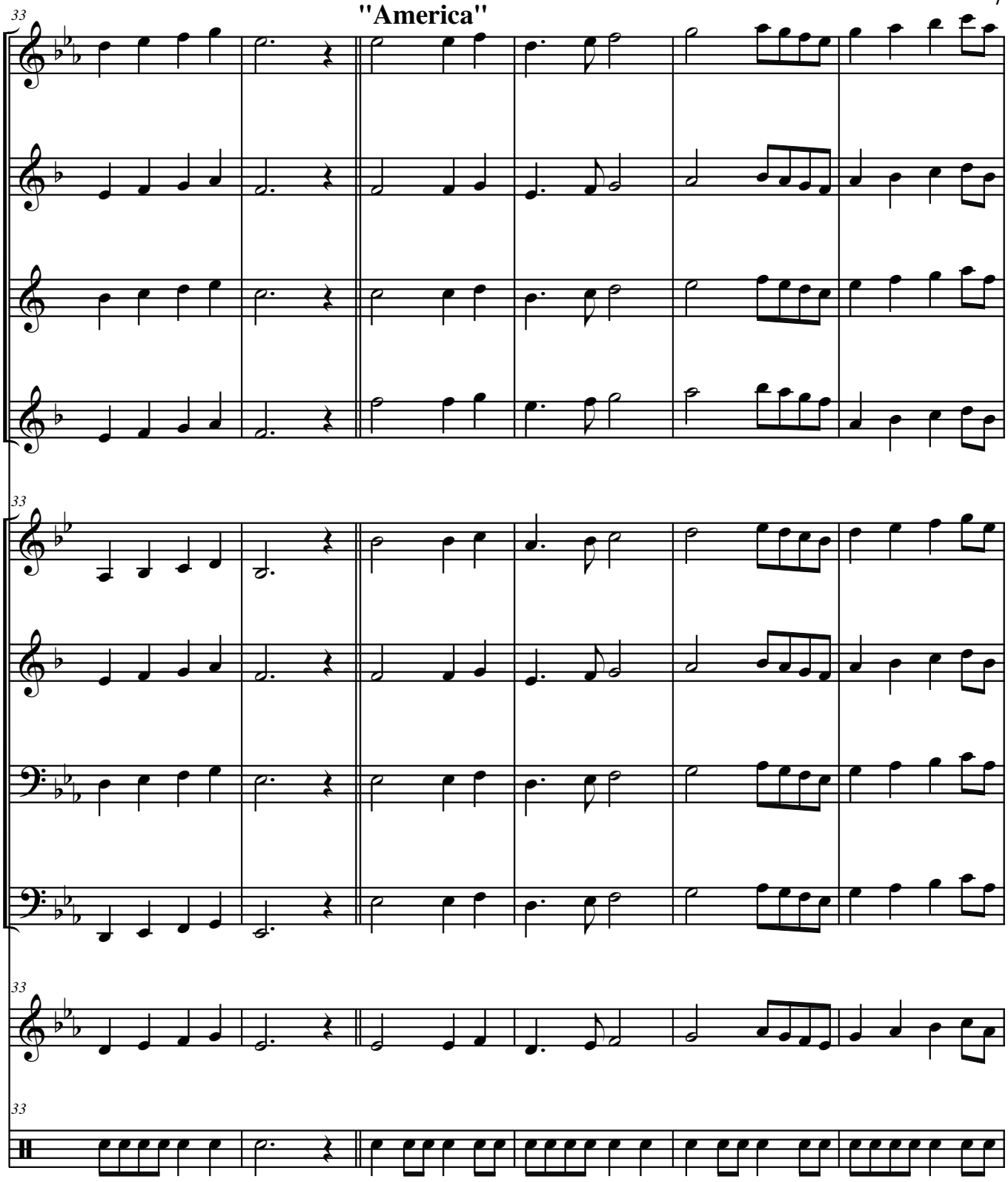

4
"Swanee River"
"My Old Kentucky Home"
18
Fl.
B♭ Cl.
A. Sx.
T. Sx.
Hn.
B♭ Tpt.
Tbn.
Tuba
Bls.
S.Dr.

"Yellow Rose of Texas"




6
28
Fl.
B♭ Cl.
A. Sx.
T. Sx.
28
Hn.
B♭ Tpt.
Tbn.
Tuba
28
Bls.
28
S.Dr.

"America"



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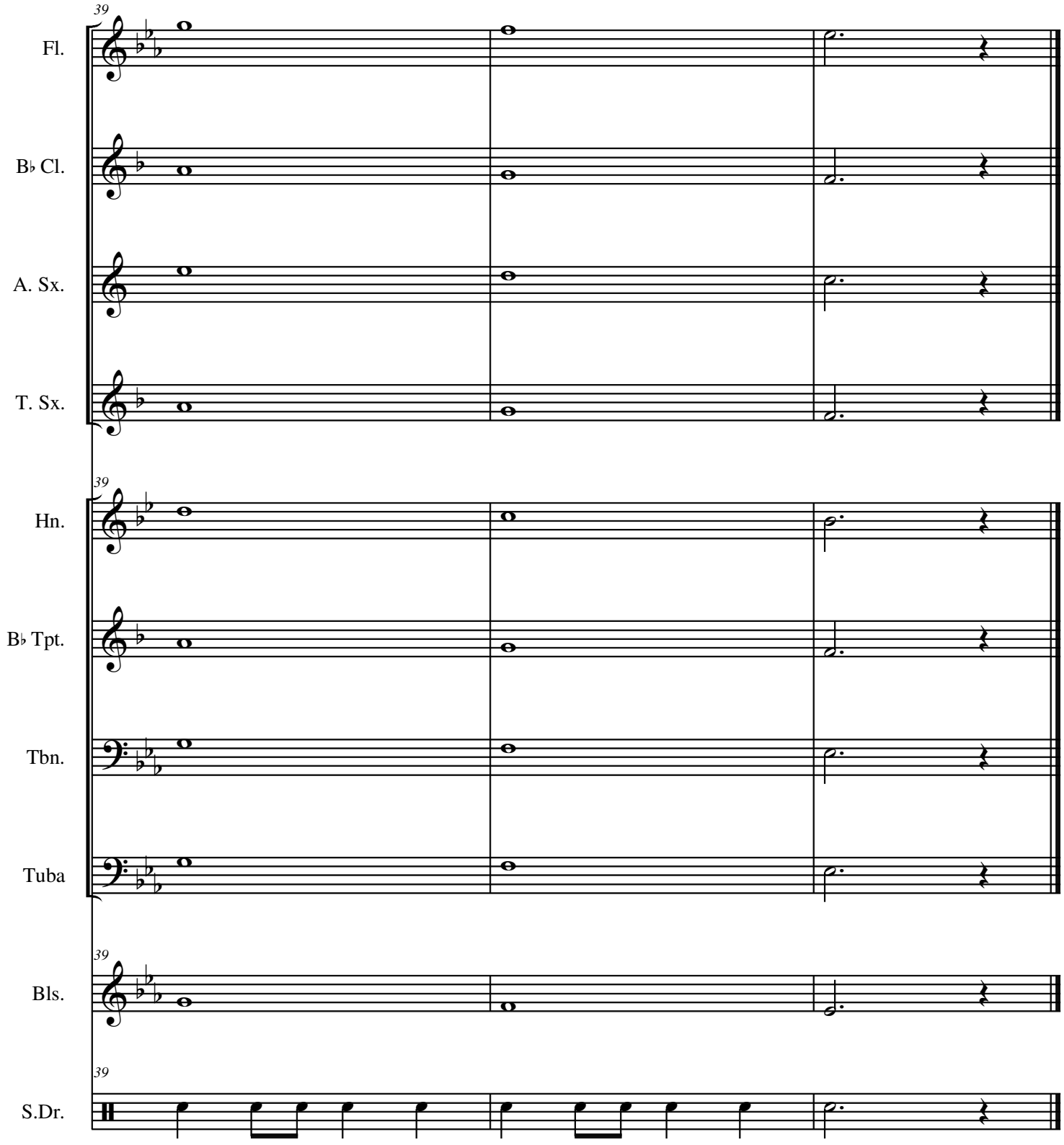
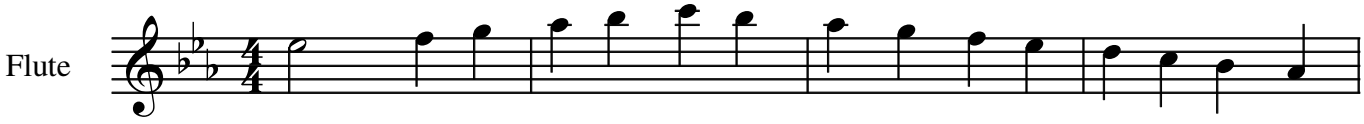
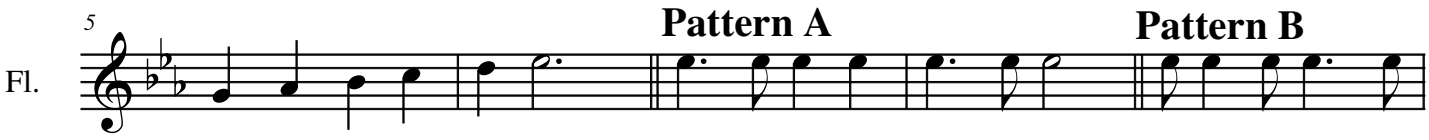


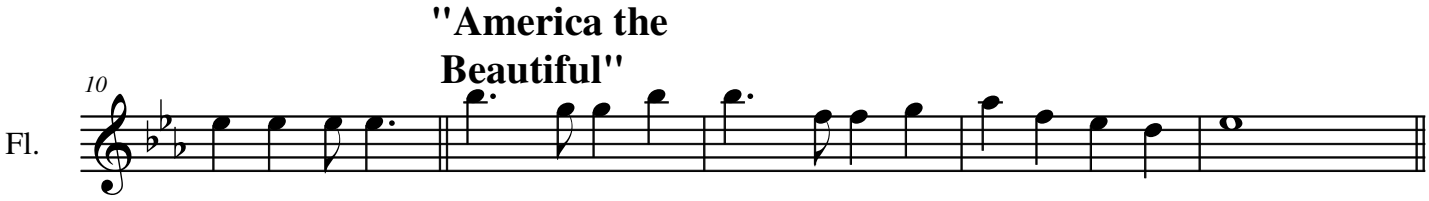
Marching Through America Exercises

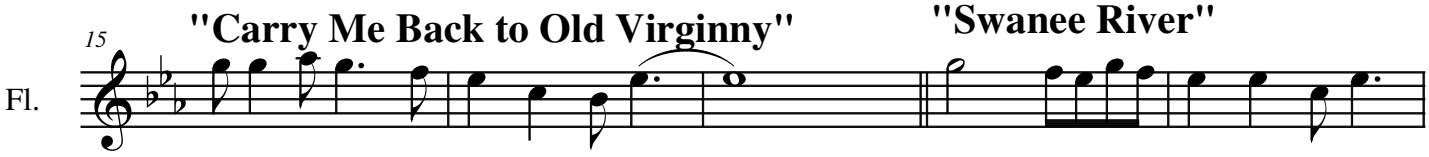
Angela Johnson

Eb Concert Warm Up









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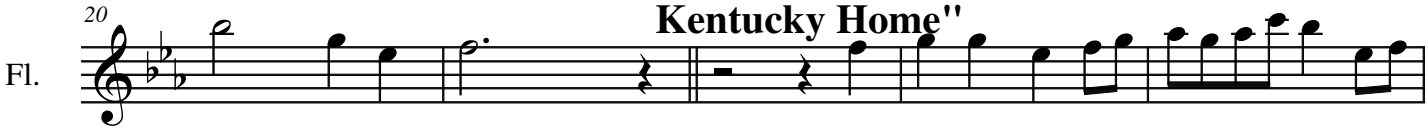
"My Old Kentucky Home"



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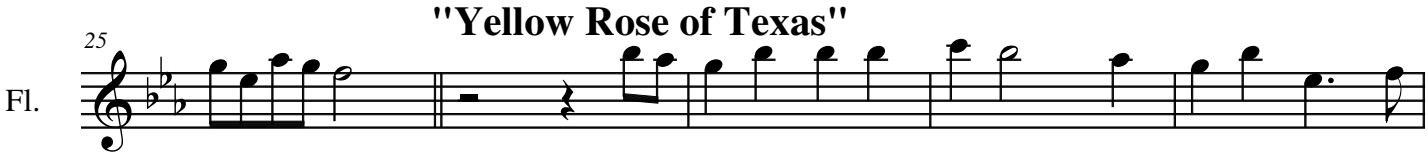

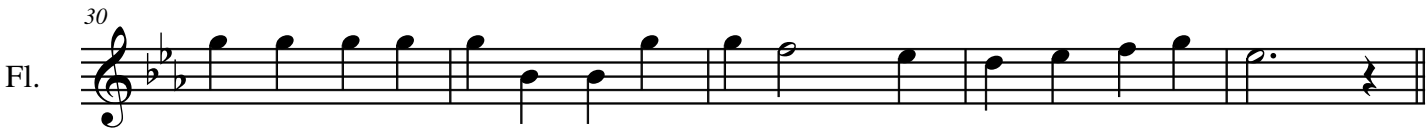

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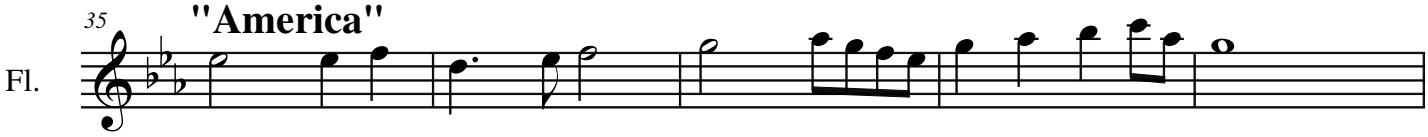
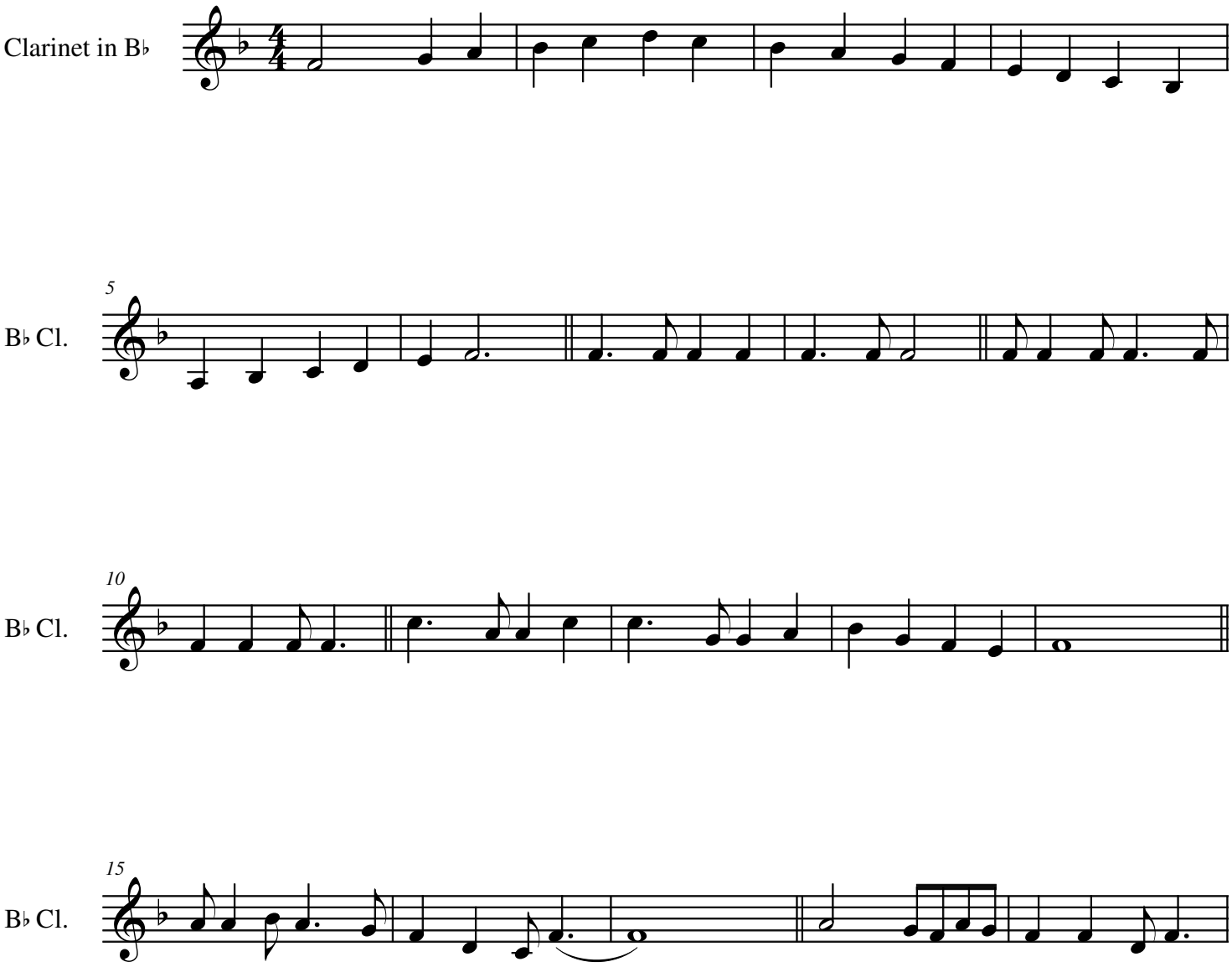


Marching Through America Exercises

Angela Johnson



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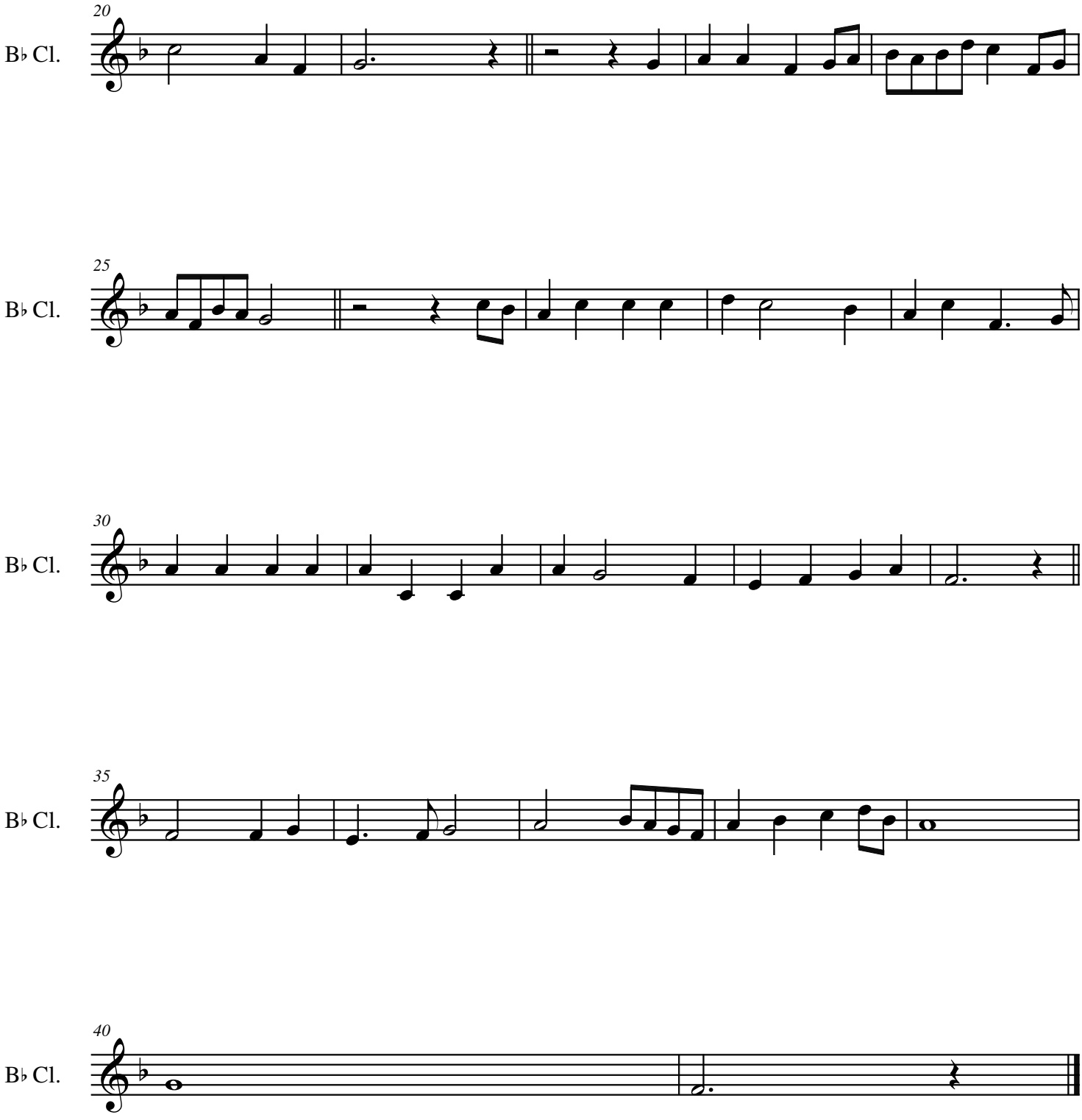
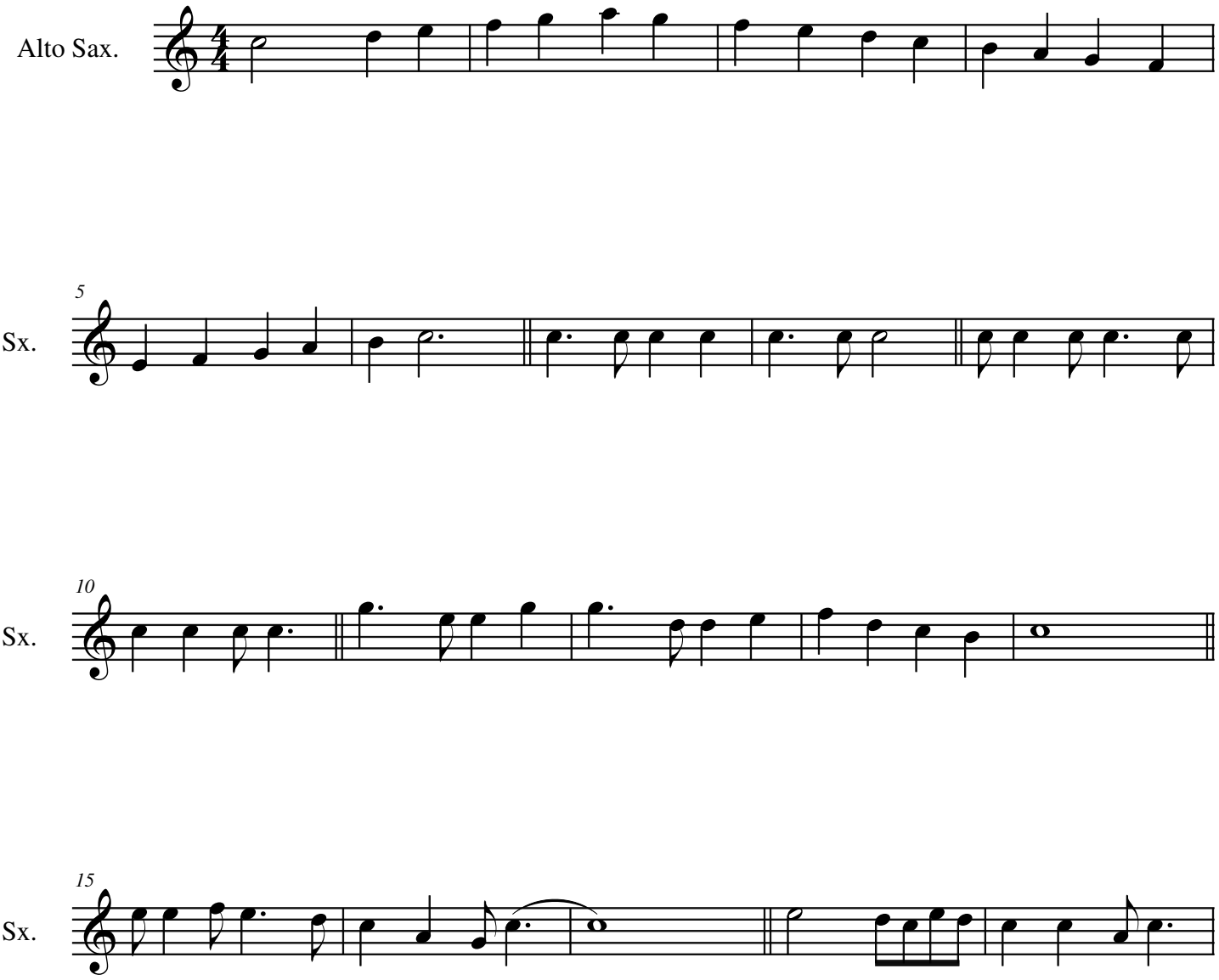


Marching Through America Exercises

Angela Johnson



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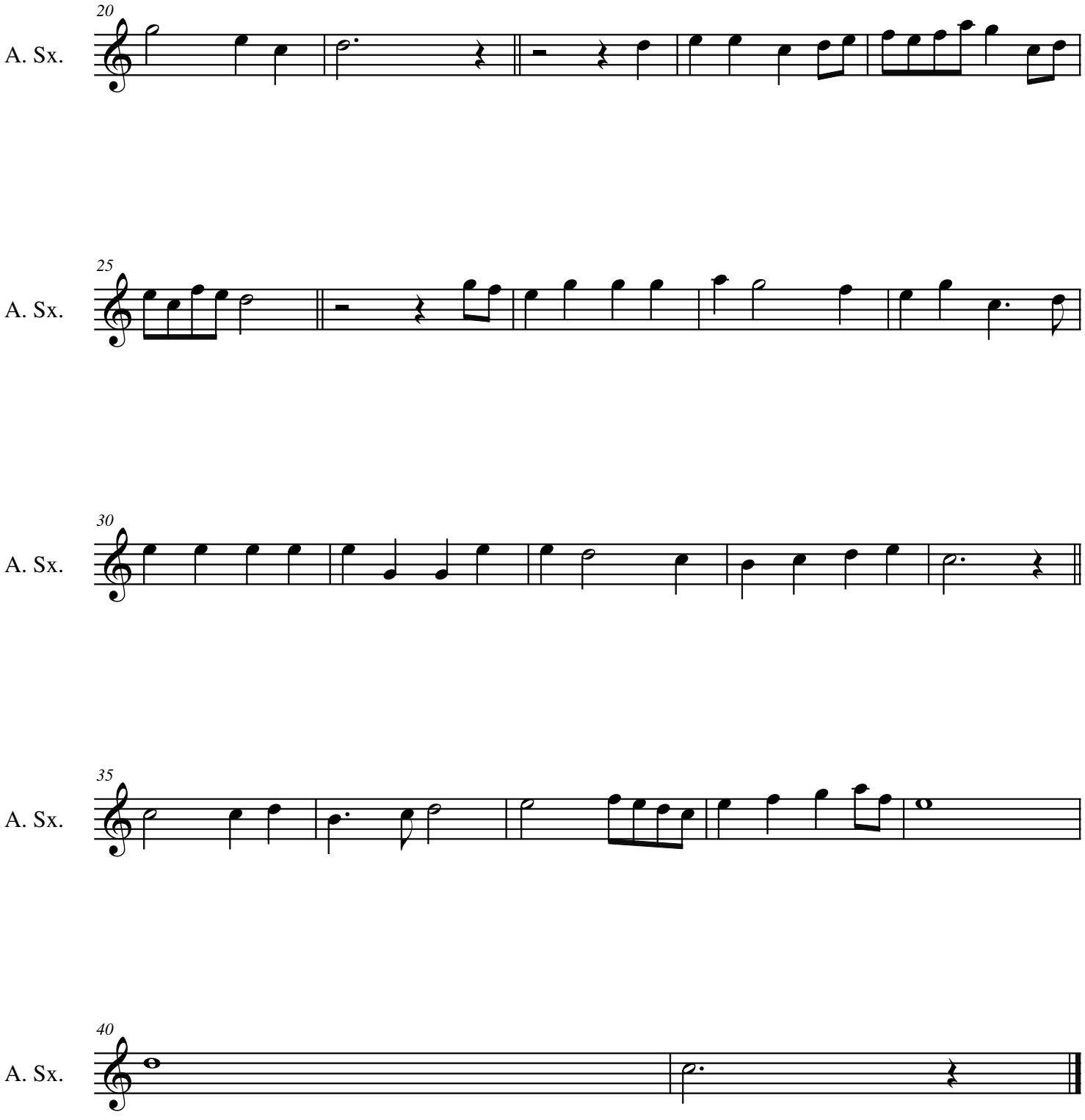
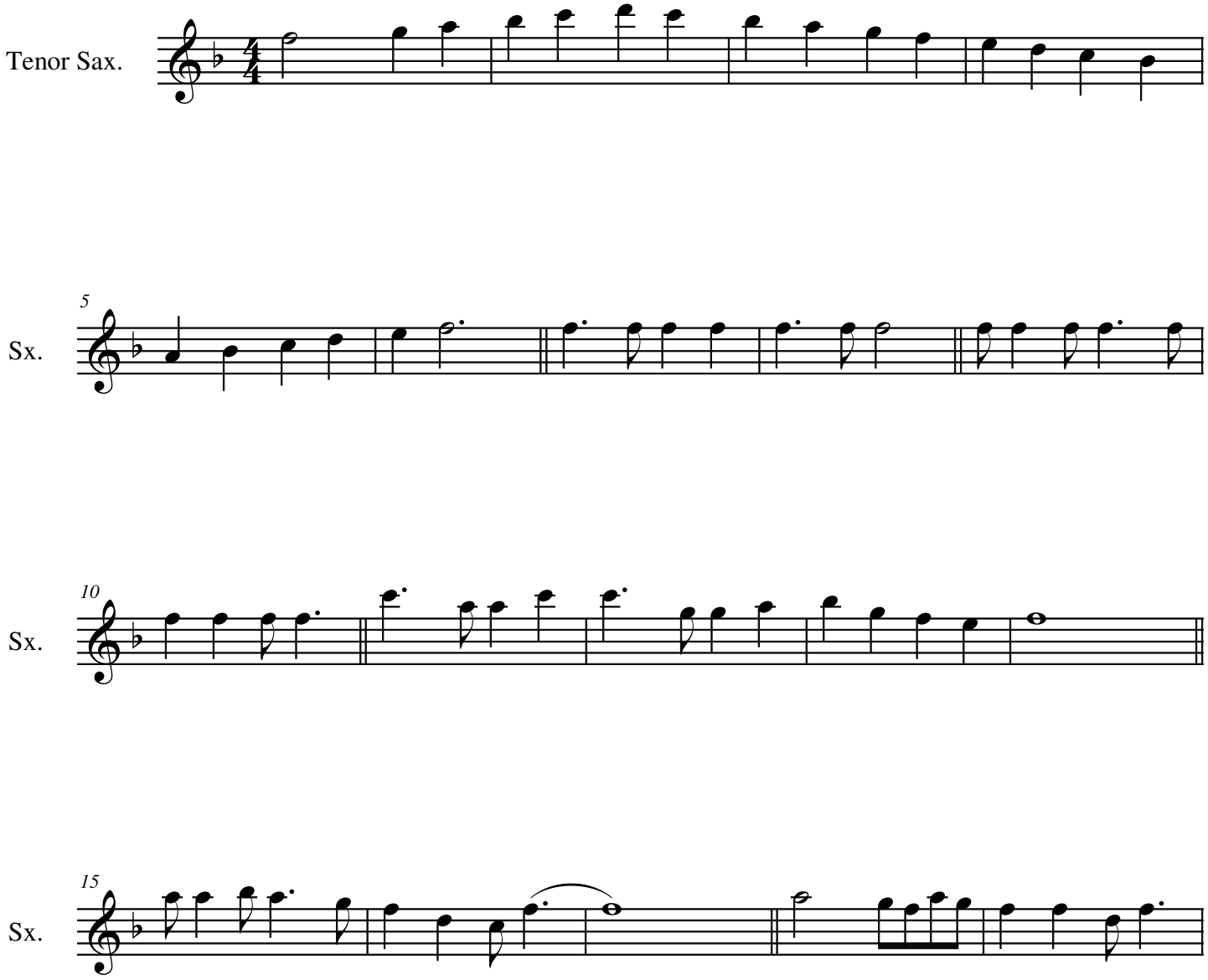
Marching Through America Exercises



Marching Through America Exercises

Angela Johnson



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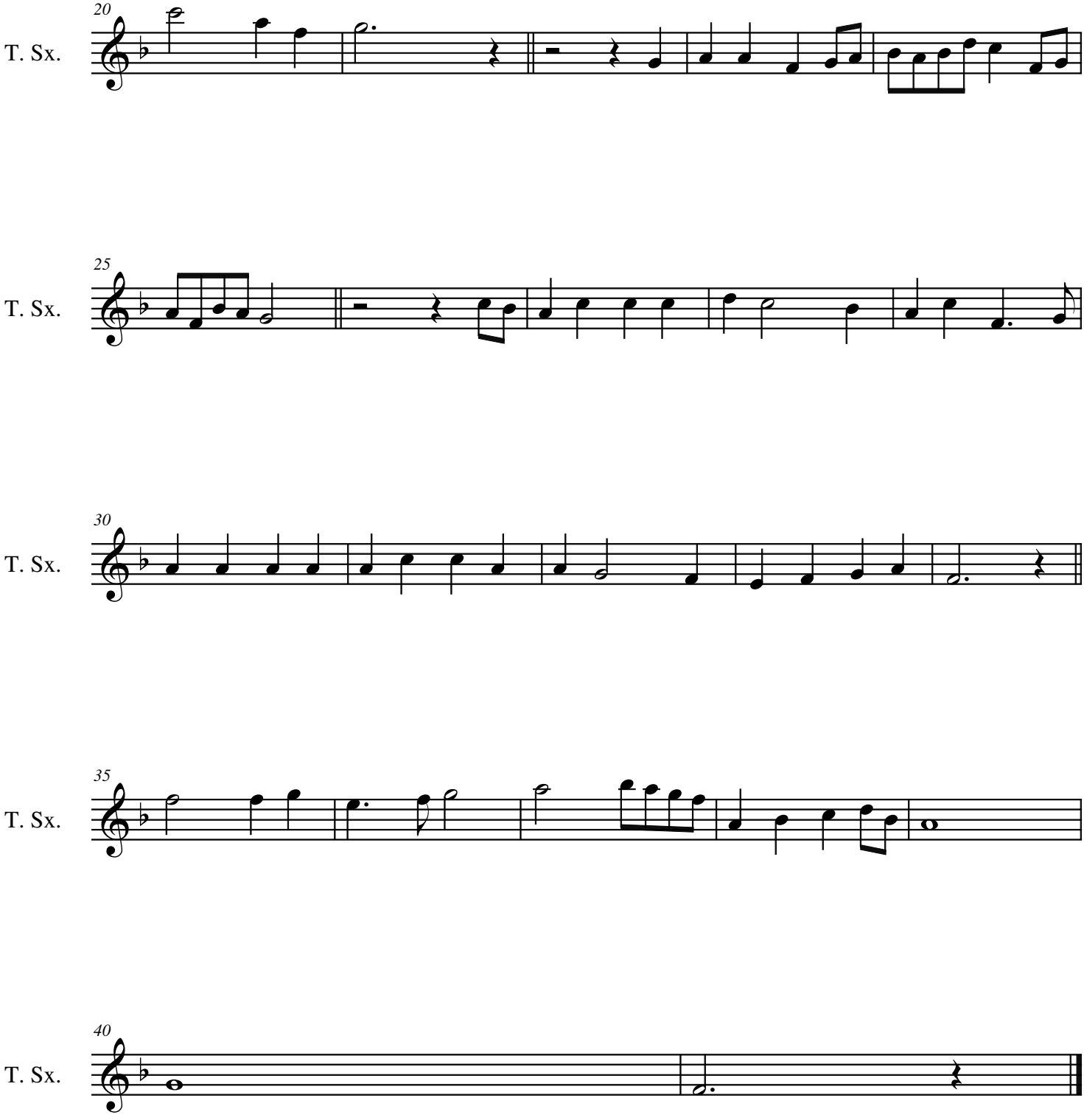
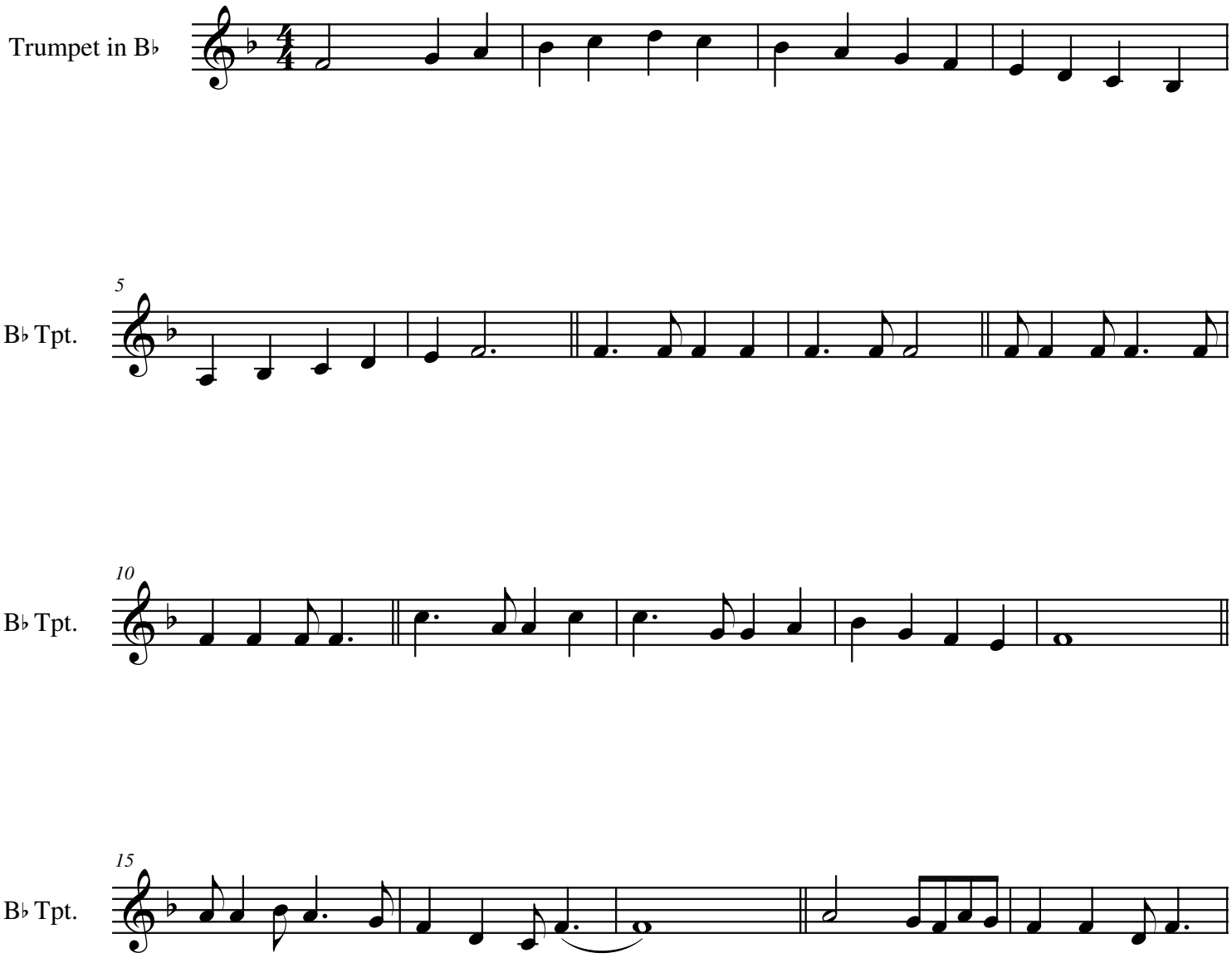


Marching Through America Exercises

Angela Johnson



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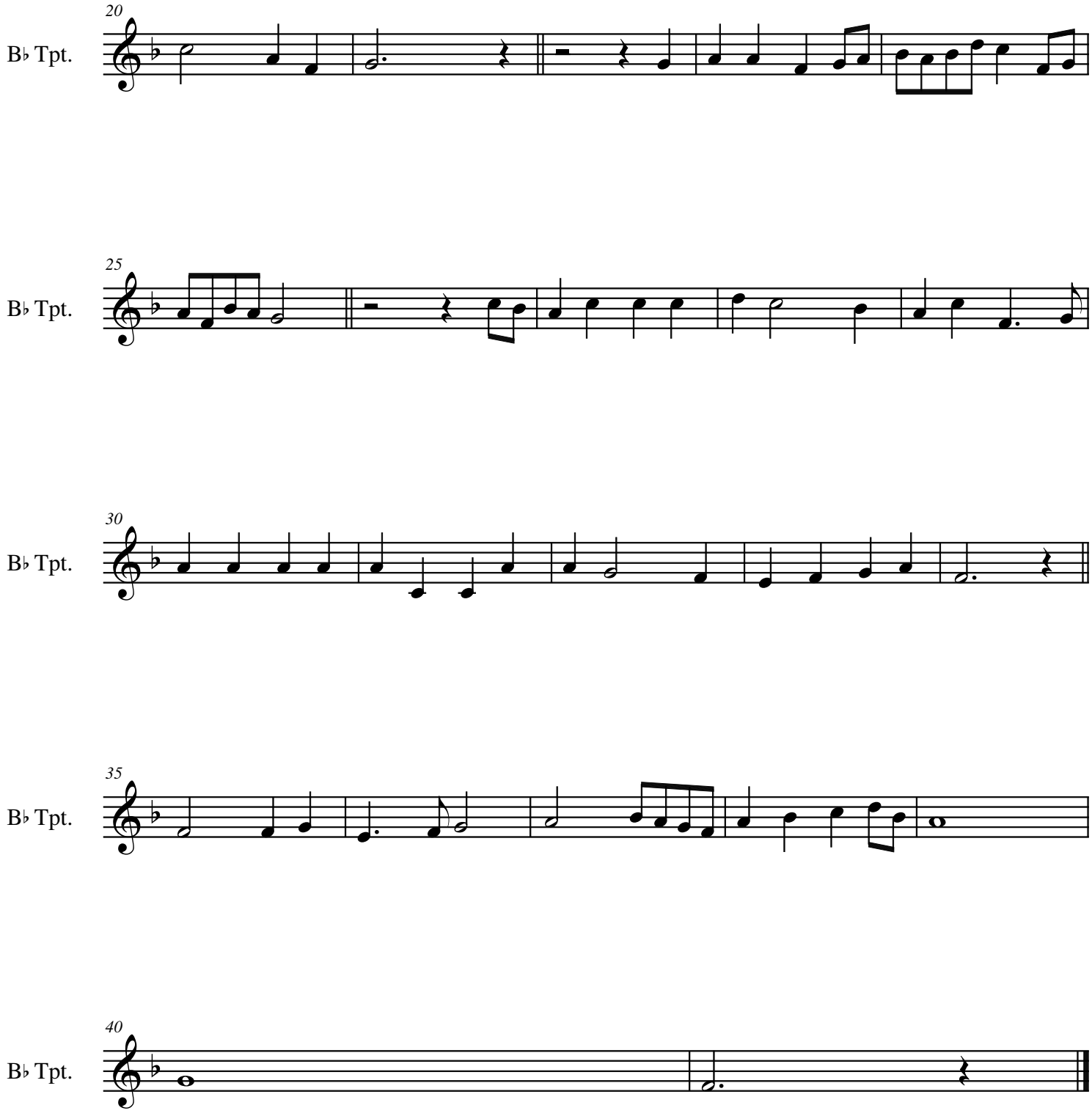
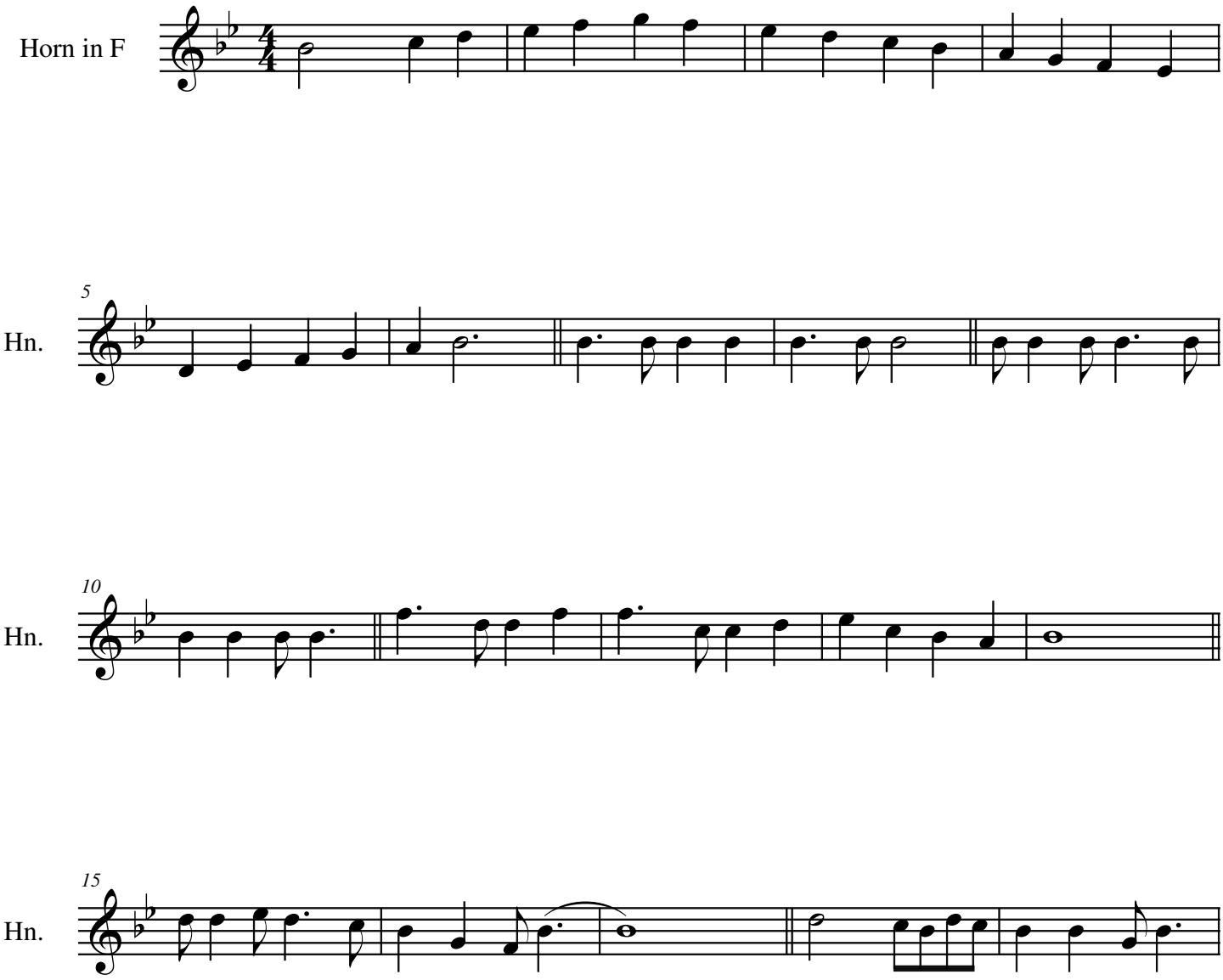


Marching Through America Exercises

Angela Johnson



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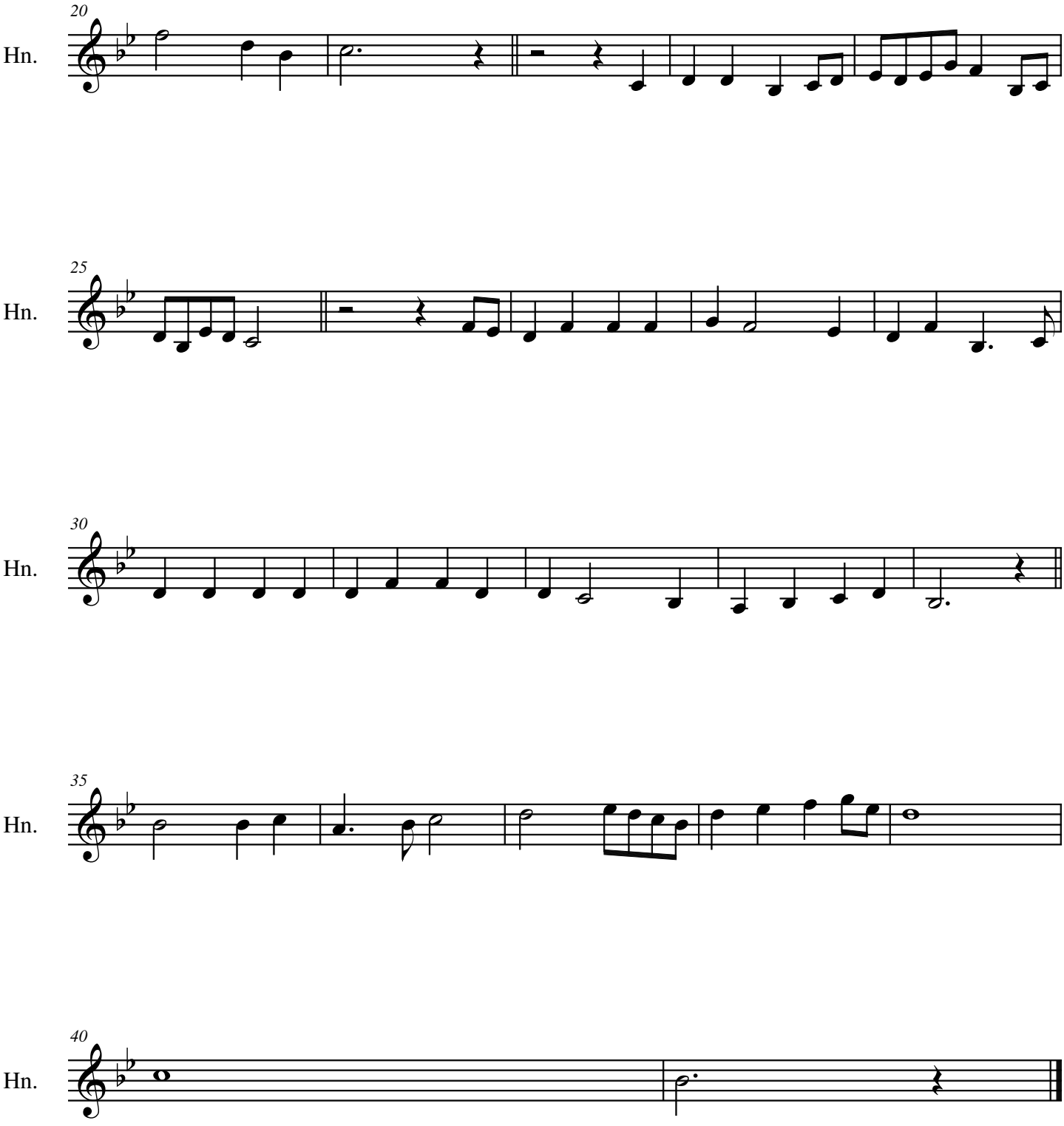
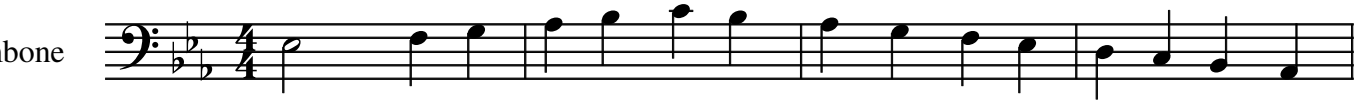
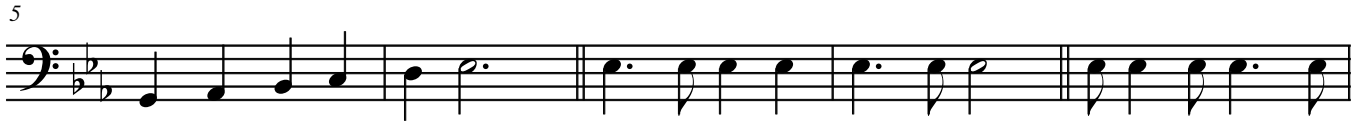


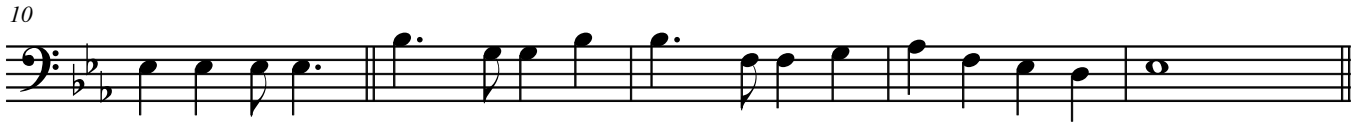
Marching Through America Exercises

Angela Johnson

Trombone







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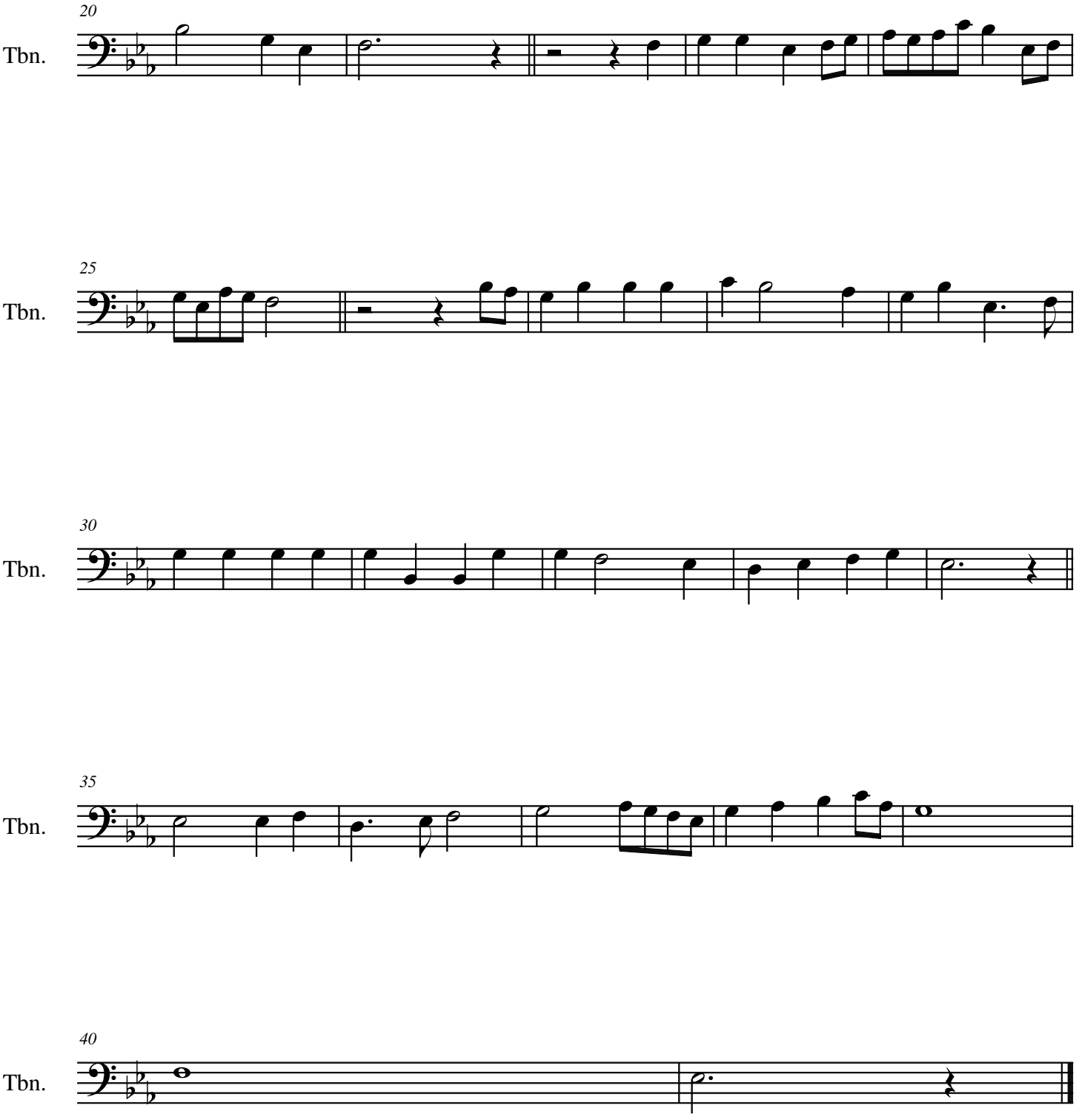

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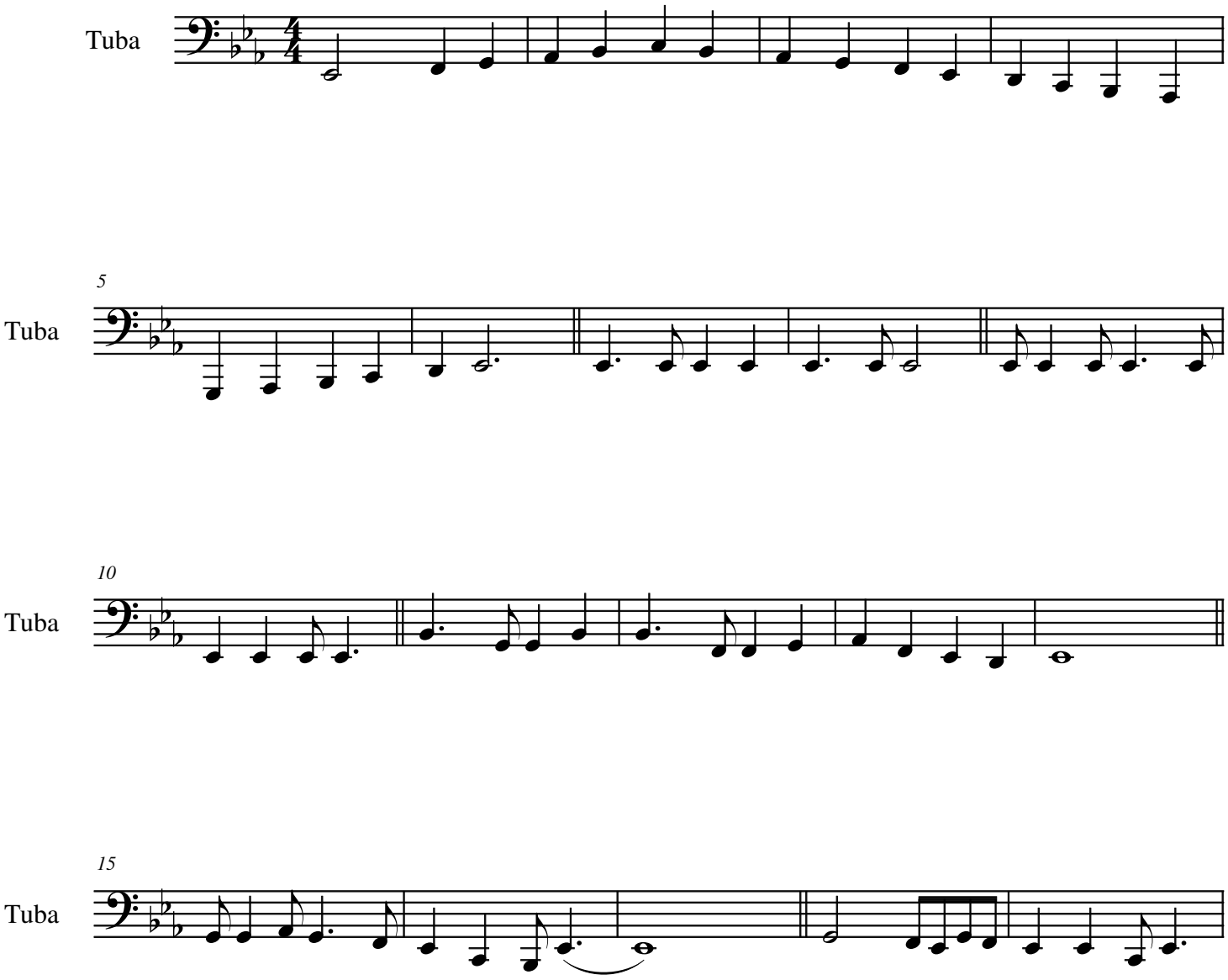
Angela Johnson



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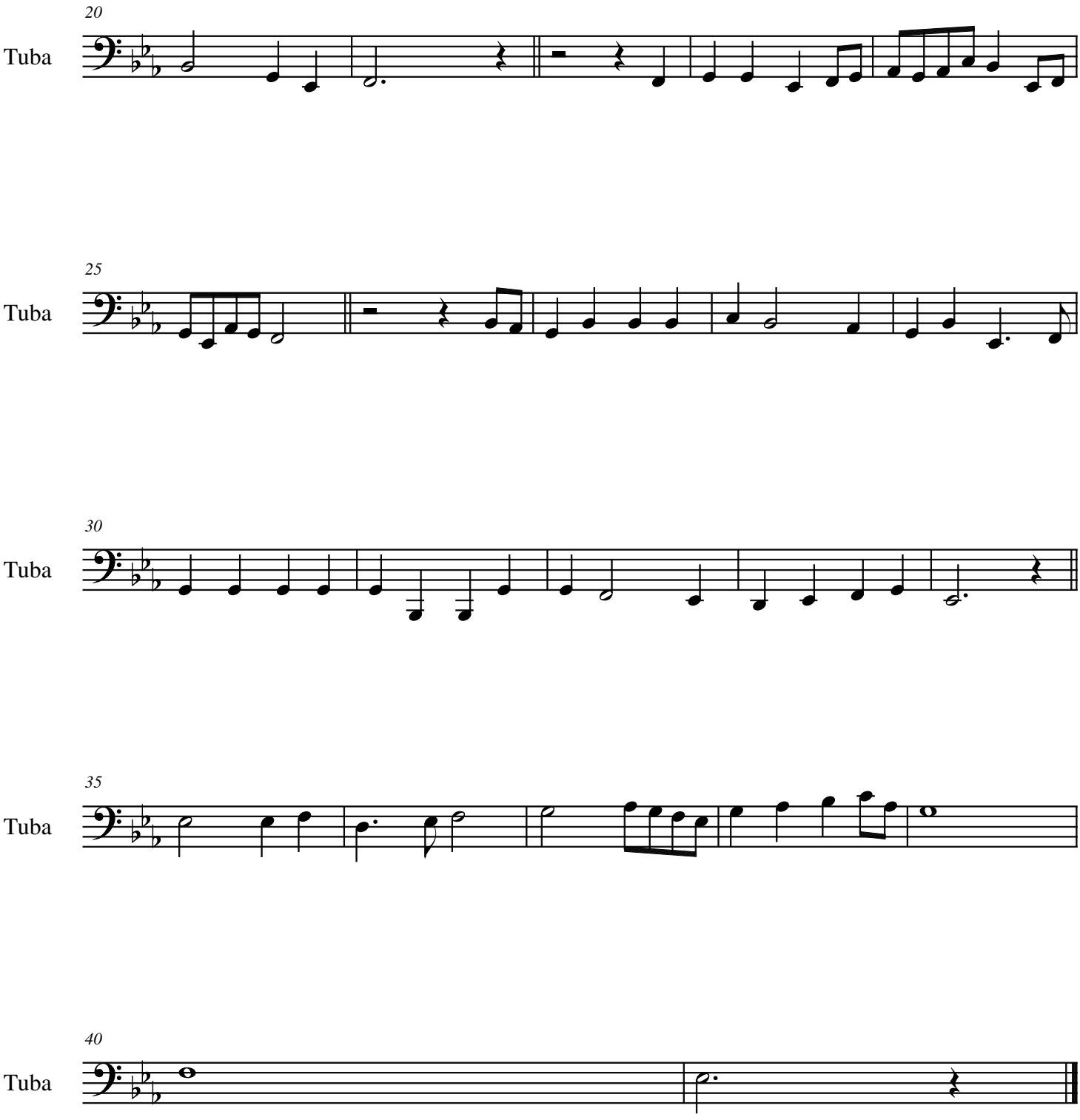

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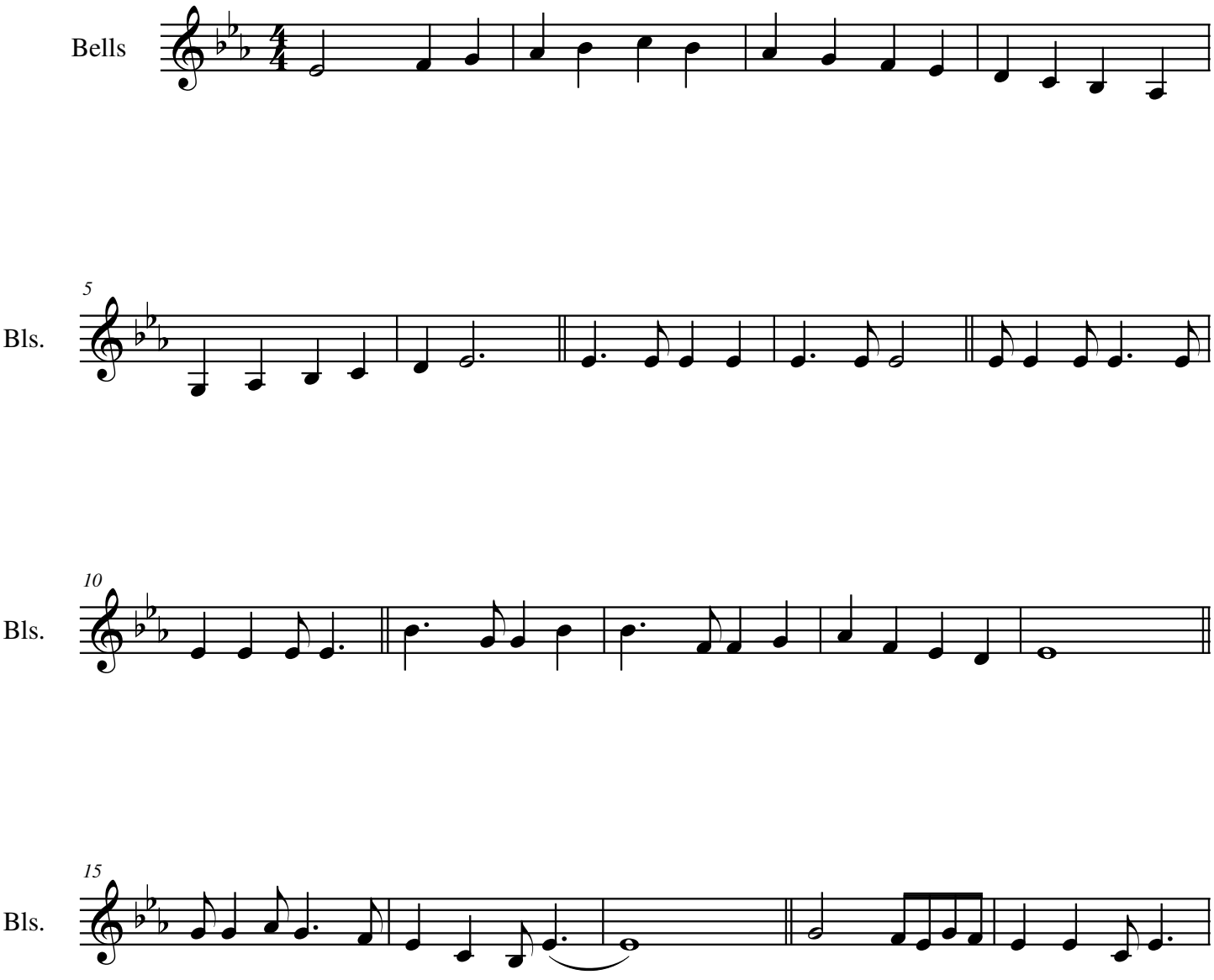

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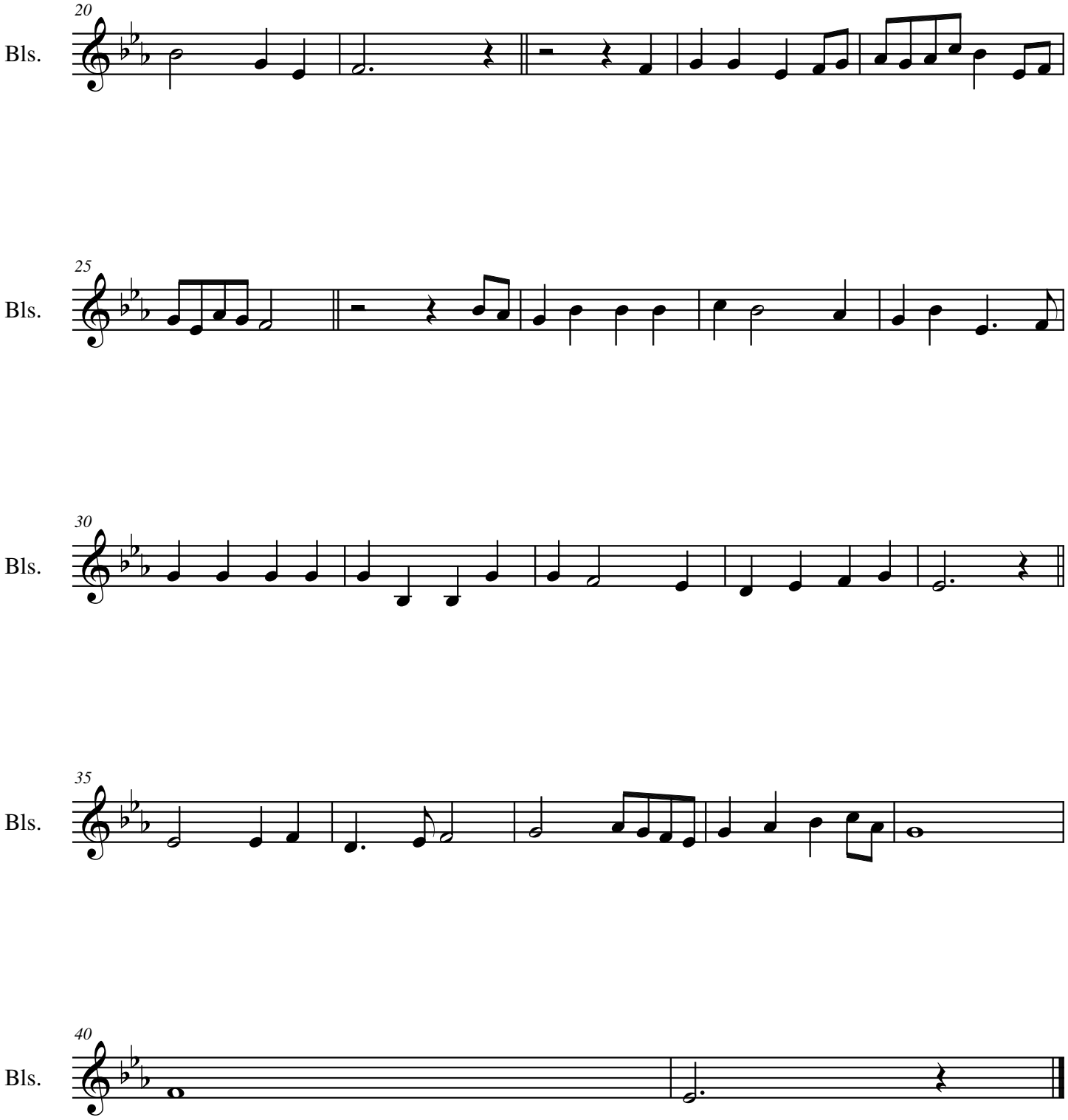
20
Bls.
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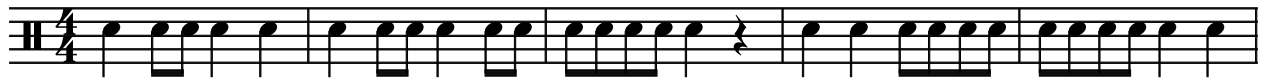
Marching Through America Exercises

Angela Johnson

Snare Drum



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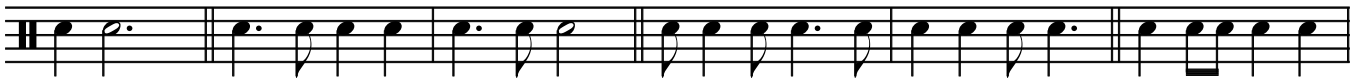

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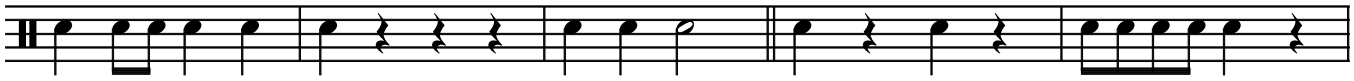

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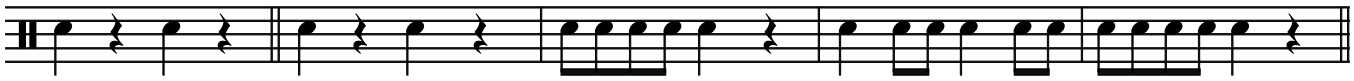

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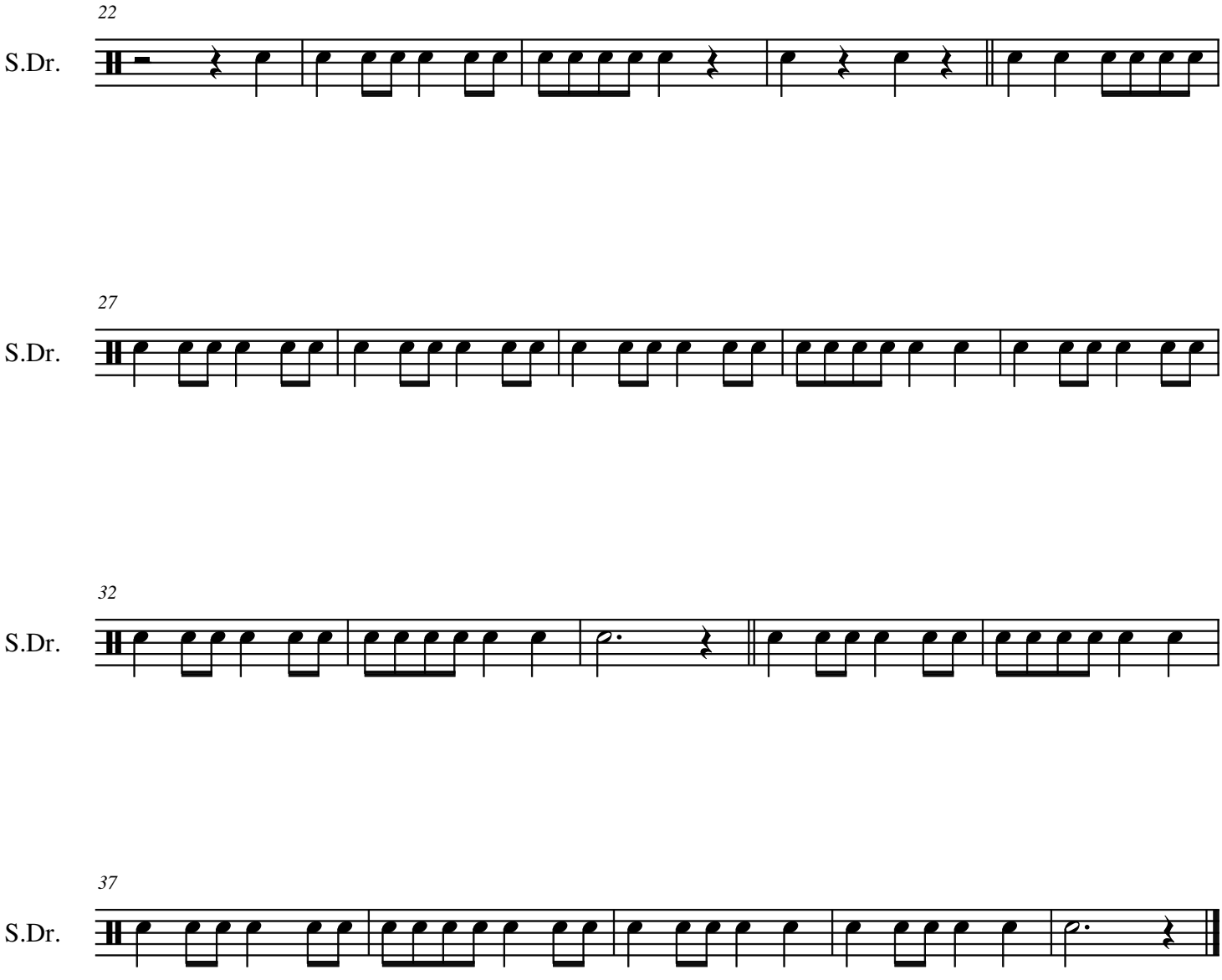
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S.Dr.
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2008

First Things First: Middle School Band Warm-ups

Corinne Leann Tracey

Practical Application 2

2008

INTRODUCTION AND EXPLANATION OF WARM-UPS

FIRST THINGS FIRST: MIDDLE SCHOOL BAND WARM-UPS

This book is intended to give band directors a source of warm-up material that is appropriate for middle school students. Resources include breathing exercises, intonation guides, chromatic descent, lips slurs and long tones, the circle of fifths, and the following exercises in every key signature: a whole note scale, technique exercises, and three chorales. Beginning students can use sections of the warm-up book as soon as they are able to play a full scale. Once the entire chromatic scale is learned, theoretically, the student could play everything in the book.

BREATHING EXERCISES

Every rehearsal should begin with breathing exercises in order to prepare the body and lungs and to focus the students. The source of all sound is air, or as Patrick Sheridan says, "air makes vibration makes sound." Tone quality is immediately improved when breathing is rehearsed and continuously reinforced. All the breathing exercises in this book are examples from Sam Pilafian and Patrick Sheridan's book, *The Breathing Gym.*

INTONATION GUIDES

Each instrument has a specific page on pitch tendencies and solutions. The guide reminds students about the importance of tone quality to playing in tune. A brief explanation on embouchure, posture, proper holding position, and air support helps reinforce good habits. The out of tune notes are listed both chromatically and by pitch tendency to quickly find the problem notes. The solutions include instrument adjustments, embouchure adjustments, reed adjustments, and fingering adjustments. Other factors that may affect pitch, such as temperature and valve combinations, are also explained.

CHROMATIC DESCENT

A great long tone exercise that focuses on the quality of sound is the chromatic descent. Beginning on concert F, descending chromatically one note at a time and always returning to concert F, reinforces that beautiful sound that is always created on the first note. As the notes descend, think "ee" for the concert F and then "yawh" for the lower note. Drop the jaw, open the throat, and separate the teeth for the best sound. The same pattern is repeated on concert Bb. On the rests, students can continue to work on their breathing by using the entire rest to fill their lungs.

LIP SLURS AND LONG TONES

The importance of lip slurs for brass players cannot be underestimated. Four different lip slur exercises give options to fit the ability of the students. Each instrument has two parts, one with lip slurs and one with more long tones. Woodwind players may benefit more from the long tones, but they can play along with the lip slurs to work on fingerings or to help young brass players find the correct partial. Brass players with varying abilities have the option of either playing the more difficult lip slurs, or working on their tone by playing the long notes.

CIRCLE OF FIFTHS

The circle of fifths shows students the pattern of adding one accidental to the key signature in a pattern of fifths. Both the treble clef and bass clef key signature is shown on the staff and both the major and minor key signature is labeled. An understanding of the circle of fifths helps the student realize how the rest of the book is organized.

INTRODUCTION AND EXPLANATION OF WARM-UPS

KEY SIGNATURES

The majority of the book compiles exercises in each of the thirteen major key signatures. This helps even young musicians play in different keys while also serving as a challenge for older students. The same exercises are repeated in every key signature so that once the melodies and patterns are learned in one key, the students knows what the exercises should sound like in all the other keys. When the key signatures get more difficult, the students will be able to hear if they are playing a wrong note, rather than relying on their music reading skills to be sure they play all the correct accidentals.

WHOLE NOTE SCALE OVER DO

The first exercise in each key is the whole note scale. It is written with the woodwinds playing the major scale in whole notes while the brass holds the first note of the scale. The second time through, the brass plays the scale while the woodwinds hold "do." Besides practicing more long tones to improve tone quality, this exercise helps the students hear the pitches of the scale in relation to the tonic and helps them hear and tune the intervals. A creative director can make many more warm-ups out of this simple whole note scale. The rhythms can be changed, articulations added, or the speed increased.

TECHNIQUE EXERCISES

The technique exercises consist of the scale in a half note and quarter note pattern, the arpeggio, thirds, and three finger twister patterns. The tempo of these exercises should be increased to challenge the students. The most simple articulation pattern is written, but various articulations should be used to warm-up the tongue as well as the fingers.

FIRST CHORALE

John O'Reilly and Mark Williams' *First Chorale* is a perfectly simple warm-up for students to hear the chords and simple harmonic progression of a melody. Very few notes are used to make this chorale accessible to beginning musicians. Phrasing on this eight bar melody will add interest and help students understand how dynamics can add to the musicality of even a simple tune.

HANSEL AND GRETEL CHORALE

Another eight bar chorale is simple enough to serve as a warm-up, but *Hansel and Gretel* has more harmony and more rhythmic interest. Again, a creative director adds to the musicality on these simple melodies to create beautiful music.

WE GATHER TOGETHER

In three-four time, *We Gather Together*, is a great warm-up for young musicians. The familiar folk melody has obvious phrases. The written dynamics can be followed, or students can make their own suggestions to add creativity.

Breathing Exercises

When playing a wind instrument, the source of all sound is air. Therefore, in order to produce the best sound on an instrument, it is important to practice breathing and air flow control. *The Breathing Gym* by Sam Pilafian and Patrick Sheridan offers five types of exercises to improve air control. Stretches relax the muscles needed for breathing. Flow studies simulate breathing patterns used while playing an instrument. Therapies use resistance or suspension to inspire better air flow. Strength and flexibility exercises expand and contract the lungs to their fullest capacity. Breathing for the brain brings focus and concentration. Choose a few of these exercises to incorporate into daily warm-ups.

Hints on Breathing Form

- The shape of the mouth is "oh" or "whoa"
- Breathe continuously and evenly for the entire count
- Never hold the breath
- Change of air direction should be as smooth as possible
- Relax!

The Exercises

1) **Tension and Release:** Take a deep breath in, tense up, and then exhale to explode the tension and air.

1a) **Stretches:** Choose a few of the following stretches to loosen the muscles before breathing exercises. Trunk twist with arms at shoulder level, Flop over and breathe deeply, Two way stretch towards ceiling and into floor, Wrist grab pulling arms behind the back and leaning to the side, Elbow grab while leaning to the side, Whole body stretch grasping the hands behind the back and flopping over.

2) **Flow Studies:** Breathe in for six counts and out for six counts while raising and lowering the arms in time with the breath. The arms exaggerate the expansion and contraction of the lungs and rib cage. Increase the counts to slow the breathing.

2a) **Dynamics and Flow:** Breathe in, and then simulate different dynamics to understand the "feel" of air as it relates to dynamics. Bow and arrow is fortissimo air, toss the darts is mezzo forte, and float paper airplanes is pianissimo air.

2b) **Monitoring Flow:** Place the hand perpendicular to the lips during the inhale and then away from the mouth for the exhale. Change the counts of the flow exercise by shortening the inhalation, shortening the exhalation, or shortening both the inhalation and exhalation.

3) **Inhale Therapy:** Create extreme resistance on the inhale by placing the back of the hand in front of the mouth. Quickly remove the hand to create a pop and then exhale smoothly. This exercise forces the abdominal muscles to work harder. Concentrate on the inhale directly after the pop because it is open and free of resistance.

3a) **Exhale Therapy:** Breathe in for four counts, hold for four counts, forcefully blow out half of the air, hold for one count, and then blow out the remaining air while squeezing the abdomen tightly. Repeat three times in a row and inhale deeper each time.

4) **Strength and Flexibility:** Breathe in for five counts, hold for fifteen counts while sipping air every few seconds to top off the capacity, and then breathe out completely in five counts. This exercise build strength in both the inhalation and the exhalation.

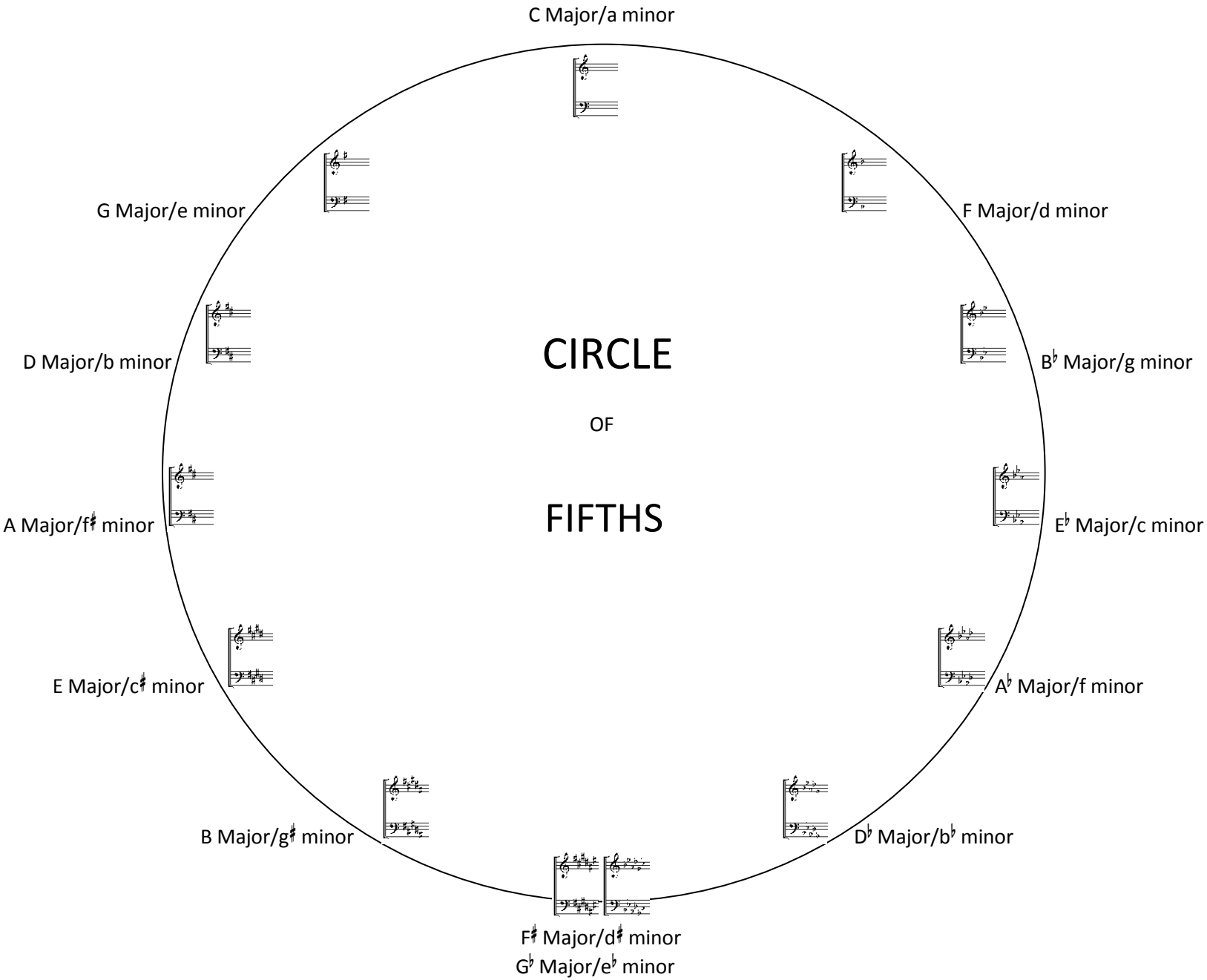
4a) **Power Breaths:** Breathe in for one count and out for one count. The arms spread apart with the inhale and press together for the exhale.

4b) **In, Sip, Sip, Out, Push, Push:** Breathe in to full capacity in one count followed by two counts of sips to fill the lungs to capacity. Exhale in one count and use the following two counts to completely empty the lungs.

4c) **Throw the Ball:** Breathe in to full capacity in one count and top off with two sips. Exhale in one breath while maintaining a tight abdominal squeeze. Move the arm in the motion of an overhand throw.

4d) **Power Bow and Arrow:** Breathe in to full capacity in one count and breathe out in one motion. To completely empty the lungs, hiss at the very end of the breath. During the inhale, pull the"bow" hand back, release with the exhale, and stretch the other hand forward while squeezing the air out.

5) **Breathing for the Brain:** Breathe out through the mouth and in through the nose. The pace of the breath should be normal and relaxed. Sit quietly while listening to the breath. Imagine that the exhalation is the first part of the breath. Use this exercise to clear the mind and focus. Begin counting the breaths by inhaling for six counts, holding for six counts, and exhaling for six counts. Increase the counts maintaining the same ratio. As a variation, inhale for six, hold for twelve, exhale for six, or inhale for six, hold for twenty-four, exhale for six. These ratios (1:1:1, 1:2:1, or 1:4:1) can be maintained while increase the counts.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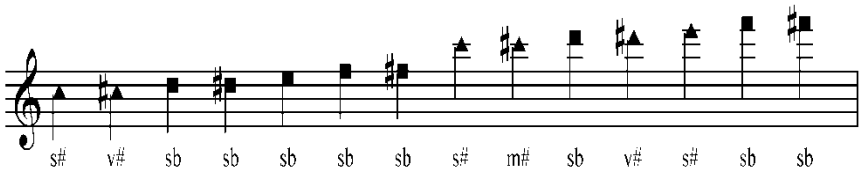
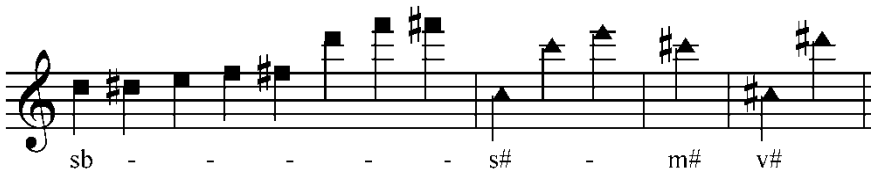
F Major/d minor
B♭ Major/g minor
E♭ Major/c minor
A♭ Major/f minor
D♭ Major/b♭ minor
F♯ Major/d♯ minor
G♭ Major/e♭ minor
B Major/g♯ minor
E Major/c♯ minor
A Major/f♯ minor
D Major/b minor
G Major/e minor
CIRCLE
OF
FIFTHS

FLUTE INTONATION GUIDE

OUT OF TUNE NOTES LISTED CHROMATICALLY



OUT OF TUNE NOTES LISTED BY PITCH TENDENCY



INSTRUMENT ADJUSTMENTS

- Check the cork at the end of the head joint to make sure it is in the correct position. This can be accomplished by putting the end of the cleaning rod into the head joint. The engraved line on the cleaning rod should be in the center of the tone hole.
- If the instrument is generally flat throughout the entire range, push in the head joint.
- If the instrument is generally sharp throughout the entire range, pull the head joint out.

EMBOUCHURE ADJUSTMENTS

- If a pitch is flat, uncover some of the embouchure hole and blow more air ACROSS and out of the instrument. This may also be explained as raising the head, directing the air to the wall, or rolling the flute out.
- If a pitch is sharp, cover more of the embouchure hole and direct more air INTO the instrument. Other ways to explain this are by lowering the head, dropping the jaw, pulling the corners of the mouth back and down slightly, directing air towards the floor, or rolling the flute in.

OTHER FACTORS AFFECTING PITCH TENDENCY

- Flatness of pitch may occur due to cold temperatures, playing in the low register without support, or playing softly without support.
- Sharpness of pitch may occur due to warm temperatures, over-blowing in the high register, or playing loudly with an unfocused sound.

TONE QUALITY

Good intonation cannot be accomplished without first producing a consistently good tone. The following list explains the three main factors in accomplishing a good tone quality.

EMBOUCHURE

1. Place the lip plate in the natural indentation of the jaw.
2. Be sure that the lower lip covers ¼ to 1/3 of the tone hole.
3. Set the embouchure by first softly say "WHEE" to pull the corners of the lips out and flatten the lower lip, and then add a "too" to give the feeling of properly starting the first tone.
4. Air should be directed INTO the tone hole in order to produce the most focused sound

POSTURE and PROPER HOLDING POSITION

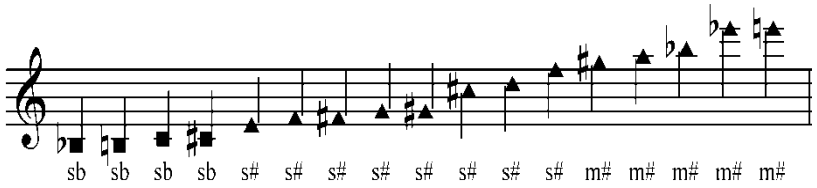
1. The four points of holding the flute are the chin, the base of the left index finger, the right thumb, and the right pinky.
2. The flute should be almost parallel to the floor, which will keep the tone hole parallel to the embouchure.
3. Sit tall with the head up, both feet flat on the floor, and the back away from the chair.
4. Arms should be comfortably away from the body.

AIR SUPPORT

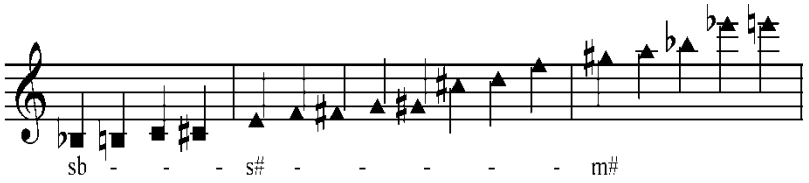
1. The nature of how the sound is produced on the flute makes air support extremely important. Support creates the air resistance because there is no reed.
2. Keep the throat open and relaxed.

OBOE INTONATION GUIDE

OUT OF TUNE NOTES LISTED CHROMATICALLY



OUT OF TUNE NOTES LISTED BY PITCH TENDENCY



INSTRUMENT ADJUSTMENTS

- The reed should always be pushed all the way in on the oboe.
- Pitch adjustments will be made with the embouchure.
- Make sure the oboe is at a 45 degree angle from the body. When the oboe is too close to the body, the pitch will be sharp, and when the oboe is too far out, the pitch will be flat.

REED ADJUSTMENTS

- A soft reed or a reed that is too open will cause the pitch to be flat.
- A stiff reed will cause the pitch to be too sharp.
- Blow directly into the reed in order for both sides to vibrate equally.

EMBOUCHURE ADJUSTMENTS

- If a pitch is flat, the embouchure may be too loose, there may be too little reed in the mouth, or one or both of the lips may not be turned in at all. Another way to fix flat notes is to make a higher arch of the tongue and blow a faster airstream.
- If the pitch is sharp, the embouchure may be too tight, there may be too much reed in the mouth, or one or both of the lips may be turned in too much. You can lower the arch of your tongue to lower the pitch.

OTHER FACTORS AFFECTING PITCH TENDENCY

- Flatness of pitch may also occur due to cold temperatures, playing in the low register without support, holding the oboe too high, putting the head down, or playing softly without support.
- Sharpness of pitch may occur due to warm temperatures, holding the oboe too close to the body, over-blowing in the high register, or playing loudly with an unfocused sound.

FINGERING ADJUSTMENTS/ALTERNATE FINGERINGS

- The ring keys on the right hand, and the low D#, C, D# B, and Bb keys on either hand can improve intonation or enhance the resonance.

TONE QUALITY

Good intonation cannot be accomplished without first producing a consistently good tone. The following list explains the three main factors in accomplishing a good tone quality.

EMBOUCHURE

1. Say “no oboe” with an English accent to bring the corners of the mouth firm and forward against the teeth.
2. Keep the jaw separated, the chin down and firm, and the tongue down.
3. Lay the tip of the reed on the part of the lip that separates wet and dry areas.
4. Gently roll the bottom lip in so that the reed is hardly in the mouth.
5. The top lip cushions and seals the reed.
6. The lips should act as a firm, springy cushion.

POSTURE and PROPER HOLDING POSITION

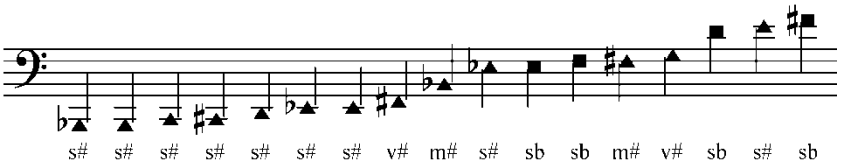
1. Balance the instrument with the right thumb and hold the oboe steady with the embouchure.
2. The oboe should be at a 45 degree angle from the body.
3. Keep the head erect and bring the oboe up to the head, rather than bending over to reach the reed.

AIR SUPPORT

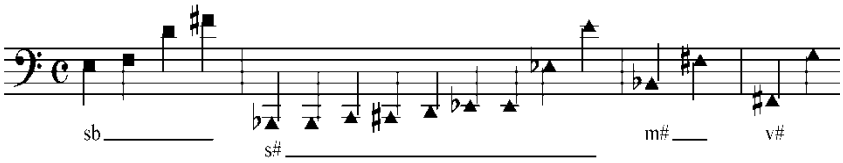
1. Keep the upper body relaxed.
2. Inhale for 8 counts with the same resistance as if you were blowing out a candle. Hold your breath for 4 counts and then exhale the entire air capacity for 4 counts.
3. Notice the resistance in the “belt line,” in order to maintain a relaxed upper torso.

BASSOON INTONATION GUIDE

OUT OF TUNE NOTES LISTED CHROMATICALLY



OUT OF TUNE NOTES LISTED BY PITCH TENDENCY



INSTRUMENT ADJUSTMENTS

- Bocals come in different sizes to adjust for intonation. Do not pull out the bocal to adjust for intonation.
- Lower the pitch by adding a tuning ring, half-holing, adjusting the bocal, adding the right little finger, adding the left-hand C# key, adding the Eb key

REED ADJUSTMENTS

- If the reed is generally flat, the reed is too soft, too short, or too open. The remedy is to trim the tip of the reed or use gentle pressure on the first wire to close the reed.
- If the reed is generally sharp, the reed is too stiff or too long. Lower the pitch by opening the reed or scraping the shoulder of the reed to make the tip thinner or the lay longer.

EMBOUCHURE ADJUSTMENTS

- If a pitch is flat, direct pressure toward the reed from all sides, lip the note by bringing the lower jaw forward, tightening the center of the lips, increasing the speed of the air and the amount of breath support, or putting less reed in the mouth.
- If a pitch is sharp, lip the note by drawing back the lower jaw, lessening the tension in the center of the lips, changing the direction of the air, loosening the embouchure, reducing the speed of the air and the amount of breath support, or putting more reed into the mouth.

OTHER FACTORS AFFECTING INTONATION

- The bassoon tends to go sharp at louder dynamic levels.

FINGERING ADJUSTMENTS/ALTERNATE FINGERINGS

- To lower the pitch, close a tone hole below the first open hole
- To raise a pitch, open a tone hole above the first open hole.
- To correct the very sharp G2, add the low Eb key.
- F#2 is usually sharp, so use the little finger F#2 key.
- Use the low Eb key for all notes from E3 and above.

TONE QUALITY

Good intonation cannot be accomplished without first producing a consistently good tone. The following list explains the three main factors in accomplishing a good tone quality.

EMBOUCHURE

1. Place the tip of the reed on your lower lip.
2. Draw the reed into your moth taking the lower lip with it.
3. Bring the top lip down slightly over the top teeth.
4. The top lip should nearly reach the first wire.
5. The bottom lip will be slightly behind the upper lip as in an overbite.
6. There is little pressure from the bottom lip and no pressure from the top lip.
7. Make sure that the “bad” side of the reed is facing down.

POSTURE and PROPER PLAYING POSITION

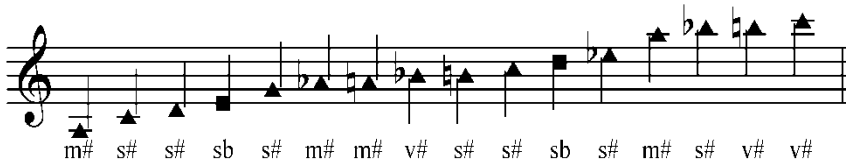
1. The bassoon is held in front of the body, with the boot resting on the right thigh, and the upper portion passing diagonally in front of the body.
2. Tilt the bassoon slightly forward so the bocal is at a downward angle with the head erect.
3. Sit with both feet on the floor and the body up tall.

AIR SUPPORT

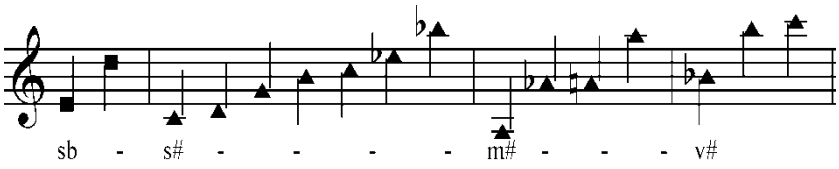
1. Keep the body sitting up tall and take full breaths.
2. Exhale with fast air while feeling the support from the belt line.

CLARINET INTONATION GUIDE

OUT OF TUNE NOTES LISTED CHROMATICALLY



OUT OF TUNE NOTES LISTED BY PITCH TENDENCY



INSTRUMENT ADJUSTMENTS

- If the clarinet is consistently sharp, pull out the joints beginning with the barrel.
- Pulling out the middle joint will improve intonation in the middle and upper register if the throat tones are in tune.
- A different sized barrel can help adjust the intonation of the entire instrument.

REED ADJUSTMENTS

- If the reed is playing flat, it is too soft.
- If the reed is playing sharp, it is too hard.

EMBOUCHURE ADJUSTMENTS

- If a pitch is flat, put more mouthpiece in the mouth, tighten the lips, and/or and keep adequate breath support. Keep the head up and the clarinet at a 30 degree angle from the body.
- If a pitch is sharp, loosen the lower lip, keep an open throat, maintain a 30 degree angle from the body, and use more breath support.

OTHER FACTORS AFFECTING PITCH TENDENCY

- Flatness of pitch may occur due to cold temperatures, playing forte, playing in the upper register without proper support, or lifting the fingers too far off of the keys. A weak embouchure or a lack of overall support will also cause the pitch to be flat.
- Sharpness of pitch may occur due to warm temperatures, playing pianissimo, or playing in the low register and throat tones.
- Cheap mouthpieces, or mouthpieces with bores that are different than that of the rest of the clarinet can affect the intonation.

TONE QUALITY

Good intonation cannot be accomplished without first producing a consistently good tone. The following list explains the three main factors in accomplishing a good tone quality.

EMBOUCHURE

1. Make and exaggerated facial "A" sound in order to make the lower lip and chin muscles very flat.
2. Add a "Q" on top of the "A" to bring the lips into the completed position.
3. The reed rests on the lower lip and the teeth rest on top of the mouthpiece with about a half inch of the reed in the mouth.
4. Draw a line on the reed at the point where the reed meets the mouthpiece. Rest your bottom lip on that line.
5. Direct air across the reed rather than directly into the mouthpiece.

POSTURE and PROPER HOLDING POSTION

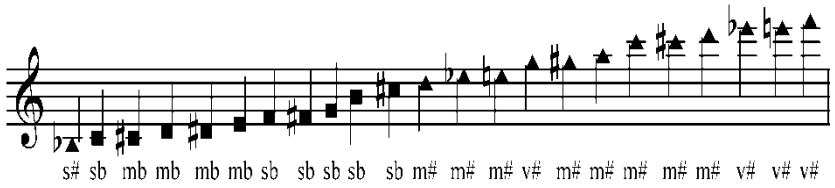
1. Sit tall with the head erect and keep the neck, shoulders, and arms relaxed.
2. Bring the clarinet up to the mouth, keeping the head up and the angle of the mouthpiece down at less than a 30 degree angle.
3. The clarinet should be centered in front of the body.

AIR SUPPORT

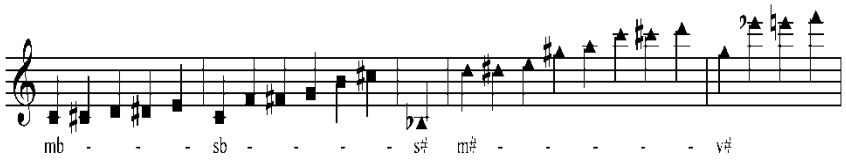
1. Sit tall, take full breaths, and use fast air.
2. Take a big breath that is similar to a big sigh, and then blow out the air as though you were blowing out candles.
3. Blow out making the loudest, longest, hissing sound you can.
4. Blow fast enough air to hold a piece of paper flat against the wall as long as possible.

ALTO SAXOPHONE INTONATION GUIDE

OUT OF TUNE NOTES LISTED CHROMATICALLY



OUT OF TUNE NOTES LISTED BY PITCH TENDENCY



INSTRUMENT ADJUSTMENTS

- If the instrument is generally flat, push the mouthpiece farther on the cork.
- If the instrument is generally sharp, pull the mouthpiece out.

REED ADJUSTMENTS

- A harder reed is more difficult to blow and control, but it has better intonation tendencies. If the reed is too hard, it will blow sharp.
- If the pitch is flat, the reed may be too soft.

EMBOUCHURE ADJUSTMENTS

- If a pitch is flat, tighten the embouchure and direct pressure from all sides towards the mouthpiece. Make sure that the head is up and that the sax is held at the proper position.
- If a pitch is sharp, loosen the embouchure, drop the lower jaw, and direct pressure from the corners. Make sure that the saxophone is in the proper position from the body.

OTHER FACTORS AFFECTING INTONATION

- Flatness of pitch generally occurs in loud passages, in the high register, and with an underdeveloped embouchure.
- Sharpness of pitch generally occurs in soft passages and in the lower register.

FINGERING ADJUSTMENTS/ALTERNATE FINGERINGS

- Use additional keys in the upper register to correct the flat pitches.
- To correct flat pitches, use the low C#, low Eb, chromatic F#, G#, or side 1 and 2 keys.
- Third space C# can be corrected by using the right hand fingers.
- First ledger line A# can be fixed by adding the F# key, and the third finger on the right hand.
- Close additional tone holes to lower sharp pitches.

TONE QUALITY

Good intonation cannot be accomplished without first producing a consistently good tone. The following list explains the three main factors in accomplishing a good tone quality.

EMBOUCHURE

1. Pace upper teeth on the mouthpiece
2. Think an exaggerated "A" to firm up the lips to the teeth.
3. Add "Q" to bring in the corners of the lips and have even pressure from the top, bottom and sides.
4. Keep about ½ and inch of reed in the mouth and direct air parallel to the neck piece.
5. Keep the throat open.

POSTURE and PROPER HOLDING POSITION

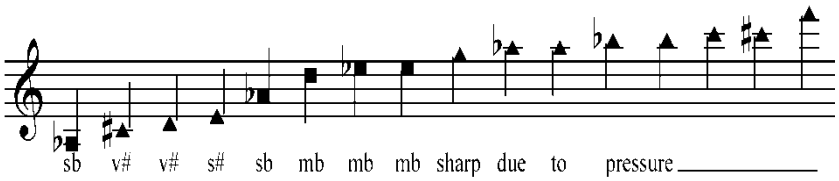
1. The neck strap must support the weight of the instrument and the right thumb will support the angle of the instrument, to allow the fingers to be free and the embouchure to be in the correct position.
2. Line up the mouthpiece on the neck in order that the head and neck are in a straight-forward and relaxed position.
3. Sit tall, bringing the instrument to the body, rather than leaning over to reach the sax.

AIR SUPPORT

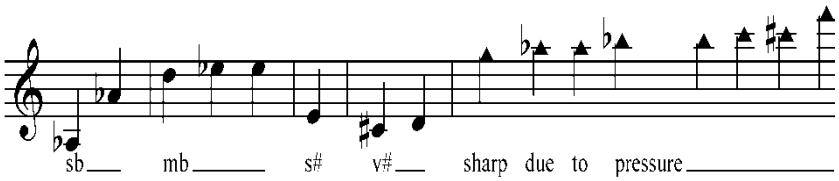
1. Good posture, slow deep breathing and an open throat are essential to gaining proper breath support.
2. Do not raise the shoulders
3. Use damp air, such as when saying "Haw"
4. Breathe with the teeth resting on top of

TRUMPET INTONATION GUIDE

OUT OF TUNE NOTES LISTED CHROMATICALLY



OUT OF TUNE NOTES LISTED BY PITCH TENDENCY



INSTRUMENT ADJUSTMENTS

- If the instrument is generally flat throughout the entire range, push in the tuning slide.
- If the instrument is generally sharp throughout the entire range, pull the tuning slide out.

EMBOUCHURE ADJUSTMENTS

- If a pitch is flat, tighten the corners of the lips, arch the middle of the tongue as though saying "ee," increase air pressure in order to increase the air speed, or focus the air at an angle rather than directly into the mouthpiece.
- If a pitch is sharp, loosen the corners of the lips, lower the tongue and jaw by thinking "aw," or direct the air stream down in the lower register.

OTHER FACTORS AFFECTING PITCH TENDENCY

- Flatness of pitch may occur due to cold temperatures or playing with inadequate breath support.
- Sharpness of pitch may occur due to warm temperatures or muscular constriction and tension usually due to compensations made to overcome fatigue.
- Mutes will generally cause the pitch to become sharper.

OVERTONE SERIES AND VALVE COMBINATIONS

- For a complete and in depth understanding of pitch tendencies, it is important to know the overtone series. This will not be explained here because it requires more than a quick explanation.
- Valve combination one and two is slightly sharp. Valve combination one and three is moderately sharp. Valve combination one, two, and three is very sharp. Valve combination two and three is flat.

TONE QUALITY

Good intonation cannot be accomplished without first producing a consistently good tone. The following list explains the three main factors in accomplishing a good tone quality.

EMBOUCHURE

1. Take a sigh breath and exhale on "HO."
2. Say the word "banana" and focus on the "B" making it not tight, not limp, but very supple.
3. Sigh through the "B" into the horn.
4. Lick the lips to help create the sound.
5. There should be no restriction in the throat and the lips must maintain the "B."

POSTURE and PROPER HOLDING POSITION

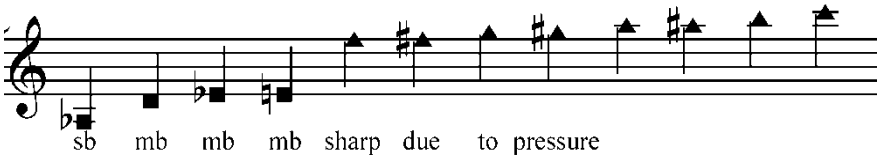
1. Grasp the trumpet with the left hand around the valve casings.
2. The right hand fingers curve in a relaxed manner above the valves with the pinky resting on top of the finger hook and the thumb resting under the lead pipe.
3. Sit tall with the head up, both feet flat on the floor, and the back away from the chair.
4. Arms should be comfortably away from the body.

AIR SUPPORT

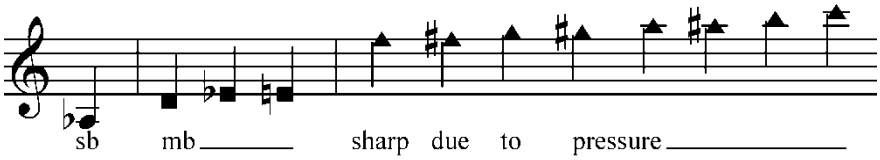
1. Sit tall, take a full breath, and use fast air.
2. Imagine blowing out candles to keep a fast air stream.
3. Imagine a piece of paper flat against the wall and blow enough air to keep the paper there as long as possible.

FRENCH HORN INTONATION GUIDE

OUT OF TUNE NOTES LISTED CHROMATICALLY



OUT OF TUNE NOTES LISTED BY PITCH TENDENCY



INSTRUMENT ADJUSTMENTS

- Initial tuning of the French horn is done with all the slides pushed in. On a double horn, the Bb side is tuned first. Once the main tuning slide is set, the open notes on the F side are tuned. Then all other slides may be adjusted to bring the rest of the notes in tune.
- If the instrument is generally flat throughout the entire range, push in the tuning slide.
- If the instrument is generally sharp throughout the entire range, pull the tuning slide out.

EMBOUCHURE ADJUSTMENTS

- If a pitch is flat, tighten the corners of the lips, arch the middle of the tongue as though saying "ee," increase air pressure in order to increase the air speed, or focus the air at an angle rather than directly into the mouthpiece.
- If a pitch is sharp, loosen the corners of the lips, lower the tongue and jaw by thinking "aw," or direct the air stream down in the lower register.

OTHER FACTORS AFFECTING PITCH TENDENCY

- Flatness of pitch may occur due to cold temperatures or playing with inadequate breath support.
- Sharpness of pitch may occur due to warm temperatures or muscular constriction and tension usually due to compensations made to overcome fatigue.

OVERTONE SERIES AND VALVE COMBINATIONS

- For a complete and in depth understanding of pitch tendencies, it is important to know the overtone series. This will not be explained here because it requires more than a quick explanation.
- Valve combination one and two is slightly sharp. Valve combination one and three is moderately sharp. Valve combination one, two, and three is very sharp. Valve combination two and three is flat.

TONE QUALITY

Good intonation cannot be accomplished without first producing a consistently good tone. The following list explains the three main factors in accomplishing a good tone quality.

EMBOUCHURE

1. Say "dim" or "em" to set the lips and blow air against the closed lips for a feeling of compression.
2. Moisten the lips and let a sudden puff of air out between the set lips.
3. Place 2/3 of the upper lip and 1/3 of the lower lip in the mouthpiece.
4. Keep a downward rather than horizontal angle to the leadpipe.
5. Keep the lower jaw flexible to establish the basis for easy register shifts and oral cavity adjustments.

POSTURE and PROPER HOLDING POSITION

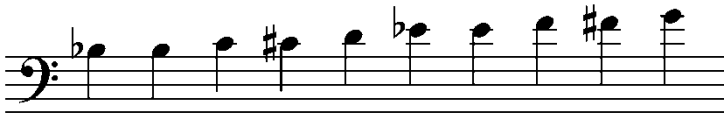
1. The left hand holds the instrument and operates the valves. The pinky finger is placed in the hook to support the horn and the thumb is placed on the thumb valve or in the thumb hook.
2. The right hand is cupped with the fingers and thumb together. The hand is vertical with the back of the fingers against the inside of the bell.
3. Sit tall with the head up, both feet flat on the floor, and the back away from the chair.

AIR SUPPORT

1. Sit tall, take a full breath, use fast air.
2. Imagine blowing out candles to keep a fast air stream.
3. Imagine a piece of paper flat against the wall and blow enough air to keep the paper there as long as possible.

TROMBONE INTONATION GUIDE

OUT OF TUNE NOTES LISTED CHROMATICALLY



5mb 4mb 3mb 2mb 1mb 3s# 2s# 1s# 3v# 4ok

1ok // 6s# 5s# 4s# // 5vb 4vb // 2vb

INSTRUMENT ADJUSTMENTS

- The trombone has the greatest potential for good intonation because of the nature of the slide. Listening and adjusting the slide to bring notes in tune is the best way to achieve good intonation.
- If the instrument is flat in first position, push in the tuning slide.
- If the instrument is sharp in first position, pull the tuning slide out.

EMBOUCHURE ADJUSTMENTS

- If a pitch is flat, tighten the corners of the lips, arch the middle of the tongue as though saying "ee," increase air pressure in order to increase the air speed, or focus the air at an angle rather than directly into the mouthpiece.
- If a pitch is sharp, loosen the corners of the lips, lower the tongue and jaw by thinking "aw," or direct the air stream down in the lower register.

OTHER FACTORS AFFECTING PITCH TENDENCY

- Flatness of pitch may occur due to cold temperatures or playing with inadequate breath support.
- Sharpness of pitch may occur due to warm temperatures or muscular constriction and tension usually due to compensations made to overcome fatigue.

FINGERING ADJUSTMENTS

- If the pitch is flat on any given note, bring the slide in until the note is in tune.
- If the pitch is sharp on any given note, push the slide out until the note is in tune.

OVERTONE SERIES

- For a complete and in depth understanding of pitch tendencies, it is important to know the overtone series. This will not be explained here because it requires more than a quick explanation.

TONE QUALITY

Good intonation cannot be accomplished without first producing a consistently good tone. The following list explains the three main factors in accomplishing a good tone quality.

EMBOUCHURE

1. Firm the corners of the lips as in a firm handshake and do not move or tense up while playing.
2. Center the mouthpiece on the lips with half on the upper lip and half on the lower lip.
3. Pressure on the lip should not exceed the amount necessary to create the vibrating.

POSTURE and PROPER HOLDING POSITION

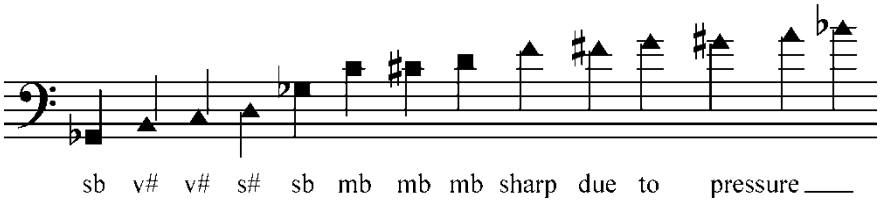
1. The left hand holds the instrument by putting the thumb around the brace of the bell section close to the mouthpiece, and the lower three fingers around the top brace of the slide and slide receiver. The left index finger rests by the mouthpiece.
2. The right thumb and first two fingers lightly hold the slide brace in order to smoothly manipulate the slide.
3. Sit tall with the head up, both feet flat on the floor, and the back away from the chair. Avoid tilting the head to one side in order to compensate for the weight of the trombone.

AIR SUPPORT

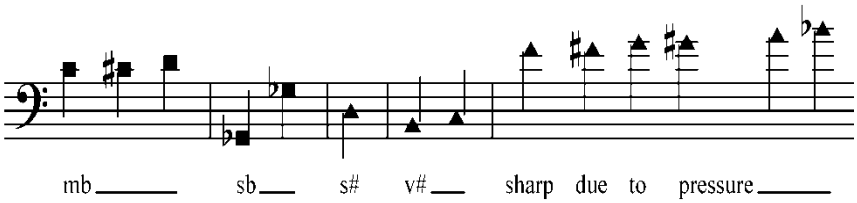
1. Sit tall, take a full breath, use fast air.
2. Imagine blowing out candles to keep a fast air stream.
3. Imagine a piece of paper flat against the wall and blow enough air to keep the paper there as long as possible.

BARITONE INTONATION GUIDE

OUT OF TUNE NOTES LISTED CHROMATICALLY



OUT OF TUNE NOTES LISTED BY PITCH TENDENCY



INSTRUMENT ADJUSTMENTS

- If the instrument is generally flat, push in the main tuning slide.
- If the instrument is generally sharp, pull the tuning slide out.

EMBOUCHURE ADJUSTMENTS

- If a pitch is flat, tighten the corners of the lips, arch the middle of the tongue as though saying "ee," increase air pressure in order to increase the air speed, or focus the air at an angle rather than directly into the mouthpiece.
- If a pitch is sharp, loosen the corners of the lips, lower the tongue and jaw by thinking "aw," or direct the air stream down in the lower register.

OTHER FACTORS AFFECTING PITCH TENDENCY

- Flatness of pitch may occur due to cold temperatures or playing with inadequate breath support.
- Sharpness of pitch may occur due to warm temperatures or muscular constriction and tension usually due to compensations made to overcome fatigue.

FINGERING ADJUSTMENTS

- The fourth valve provides alternate fingerings in order for most notes to be easily played in tune.

OVERTONE SERIES AND VALVE COMBINATIONS

- For a complete and in depth understanding of pitch tendencies, it is important to know the overtone series. This will not be explained here because it requires more than a quick explanation.
- Valve combination one and two is slightly sharp. Valve combination one and three is moderately sharp. Valve combination one, two, and three is very sharp. Valve combination two and three is flat.

TONE QUALITY

Good intonation cannot be accomplished without first producing a consistently good tone. The following list explains the three main factors in accomplishing a good tone quality.

EMBOUCHURE

1. Firm the corners of the lips as in a firm handshake and do not move or tense up while playing.
2. Center the mouthpiece on the lips with half on the upper lip and half on the lower lip.
3. Pressure on the lip should not exceed the amount necessary to create the vibrating.

POSTURE and PROPER HOLDING POSITION

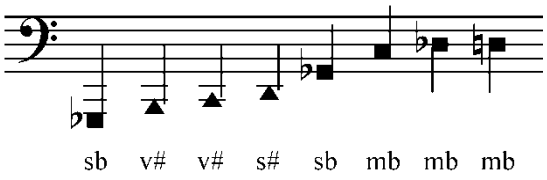
1. The baritone is held diagonally across the chest. The left hand should hold the instrument wherever it is most comfortable - either on the side or bottom of the tubing.
2. The right hand should be free to operate the valves with the fingers curved above the valves.
3. Sit tall with the head up, both feet flat on the floor, and the back away from the chair.

AIR SUPPORT

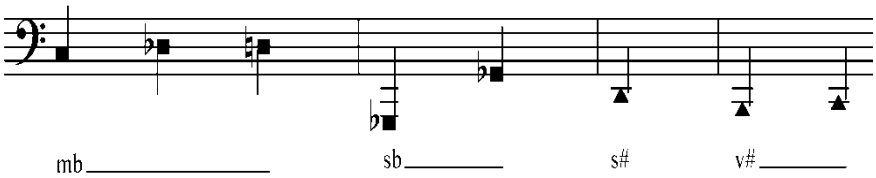
1. Sit tall, take a full breath, use fast air.
2. Imagine blowing out candles to keep a fast air stream.
3. Imagine a piece of paper flat against the wall and blow enough air to keep the paper there as long as possible.

TUBA INTONATION GUIDE

OUT OF TUNE NOTES LISTED CHROMATICALLY



OUT OF TUNE NOTES LISTED BY PITCH TENDENCY



INSTRUMENT ADJUSTMENTS

- If the instrument is generally flat, push in the main tuning slide.
- If the instrument is generally sharp, pull the tuning slide out.

EMBOUCHURE ADJUSTMENTS

- If a pitch is flat, tighten the corners of the lips, arch the middle of the tongue as though saying "ee," increase air pressure in order to increase the air speed, or focus the air at an angle rather than directly into the mouthpiece.
- If a pitch is sharp, loosen the corners of the lips, lower the tongue and jaw by thinking "aw," or direct the air stream down in the lower register.

OTHER FACTORS AFFECTING PITCH TENDENCY

- Flatness of pitch may occur due to cold temperatures or playing with inadequate breath support.
- Sharpness of pitch may occur due to warm temperatures or muscular constriction and tension usually due to compensations made to overcome fatigue.

OVERTONE SERIES AND VALVE COMBINATIONS

- For a complete and in depth understanding of pitch tendencies, it is important to know the overtone series. This will not be explained here because it requires more than a quick explanation.
- Valve combination one and two is slightly sharp. Valve combination one and three is moderately sharp. Valve combination one, two, and three is very sharp. Valve combination two and three is flat.

TONE QUALITY

Good intonation cannot be accomplished without first producing a consistently good tone. The following list explains the three main factors in accomplishing a good tone quality.

EMBOUCHURE

1. Make an "OH" and gradually change to an "OO" sound.
2. Grasp a pen in the center of the lips to cause the lips to tighten toward a central point and firmly set the corners.
3. Place the mouthpiece on the lips with half of the top lip and half of the bottom lip.
4. Take a deep breath, re-form the embouchure, and blow, expelling air as quickly as possible.

POSTURE and PROPER HOLDING POSITION

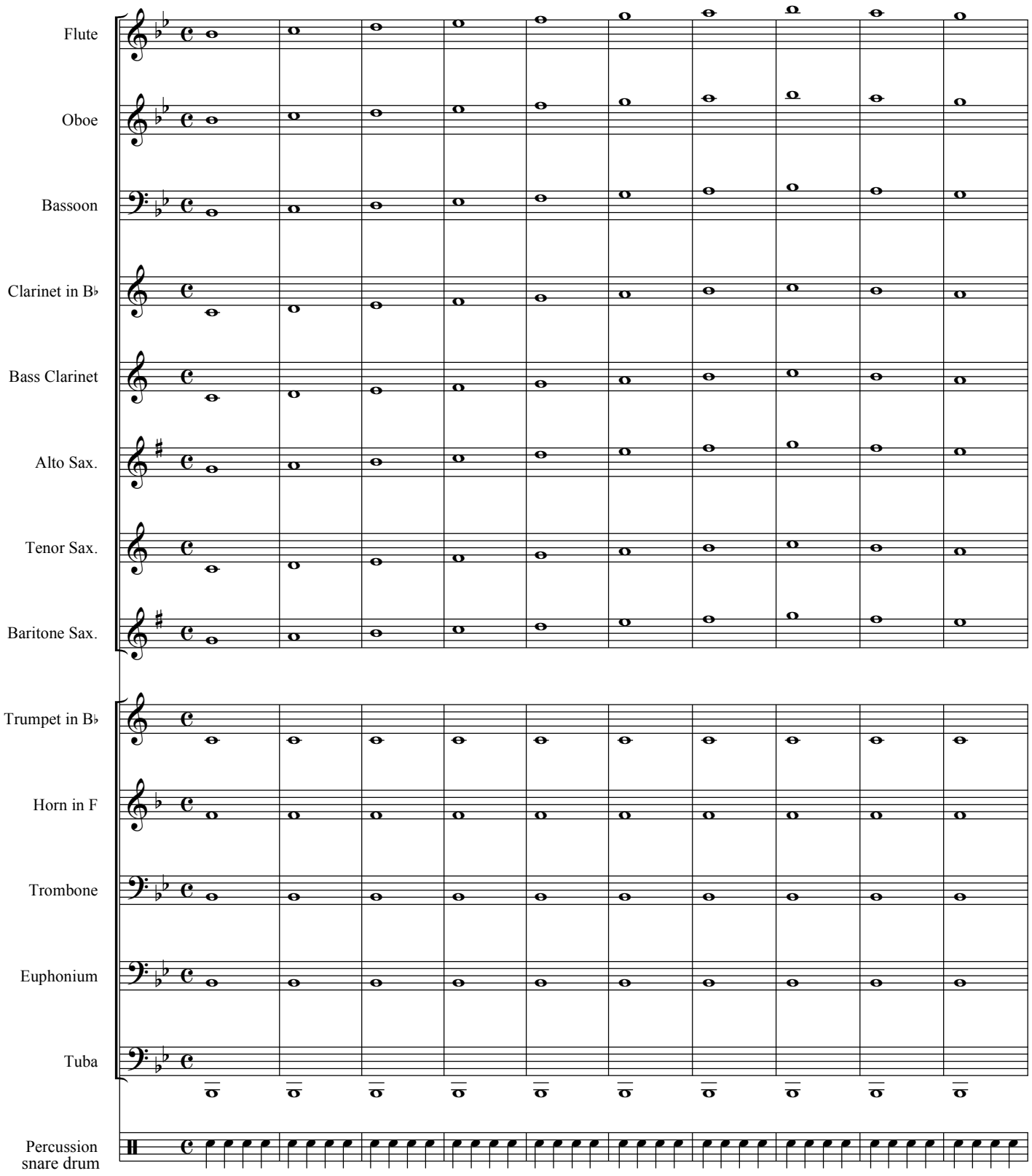
1. The position of the tuba should be adjusted to fit the size of the player. The mouthpiece should come to the player's lips without straining to reach it. Either use a tuba stand adjusted correctly, rest the tuba on the chair between the legs, or sit on cushions to adjust to the correct position.
2. The right hand should be free to operate the valves with the fingers curved above the valves.
3. Sit tall with the head up, both feet flat on the floor, and the back away from the chair.

AIR SUPPORT

1. Relax the stomach and diaphragm muscles.
2. Put your hand in front of your face.
3. Blow a large quantity of air on your hand.

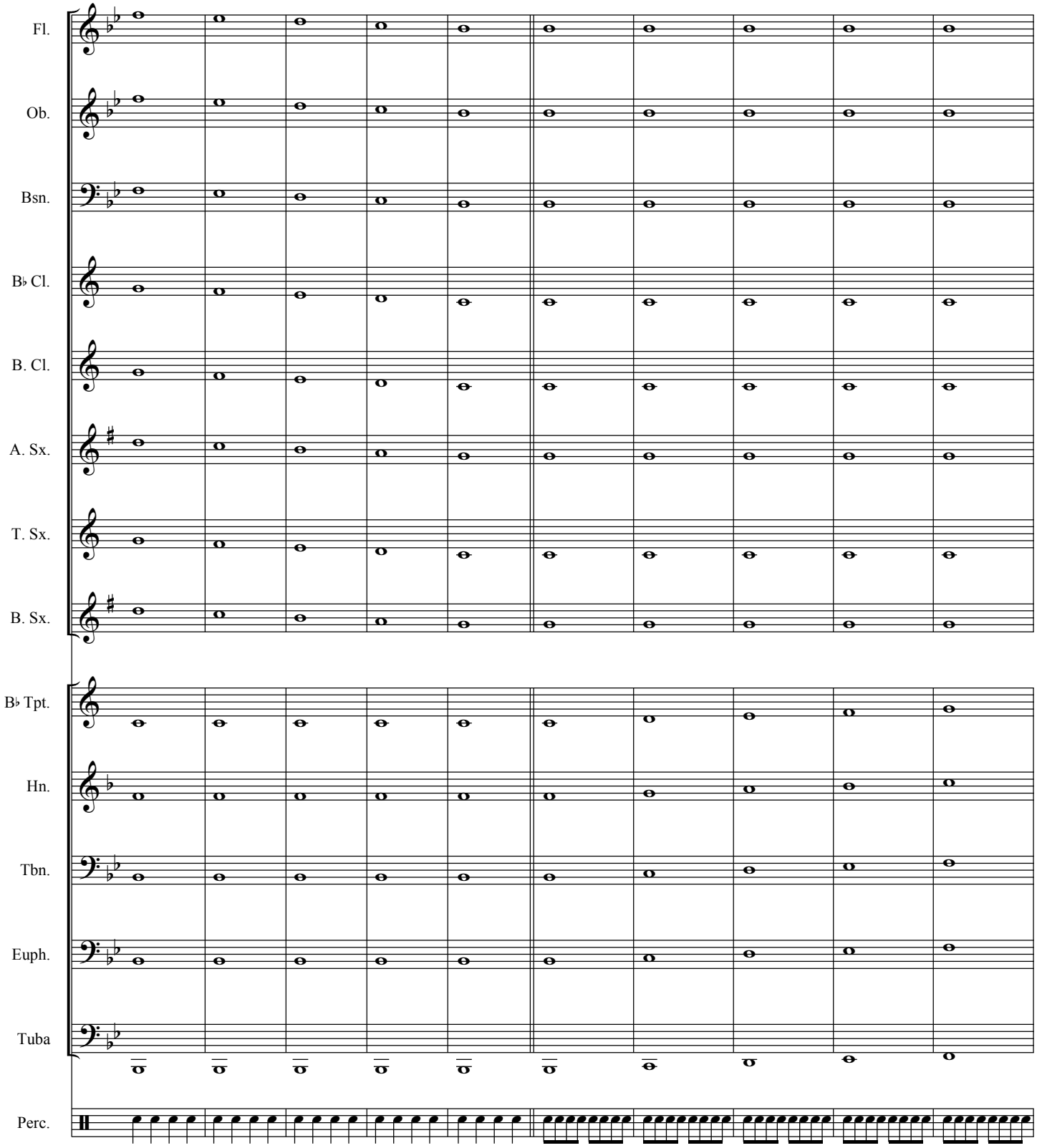
Whole Note Scale

Bb Major



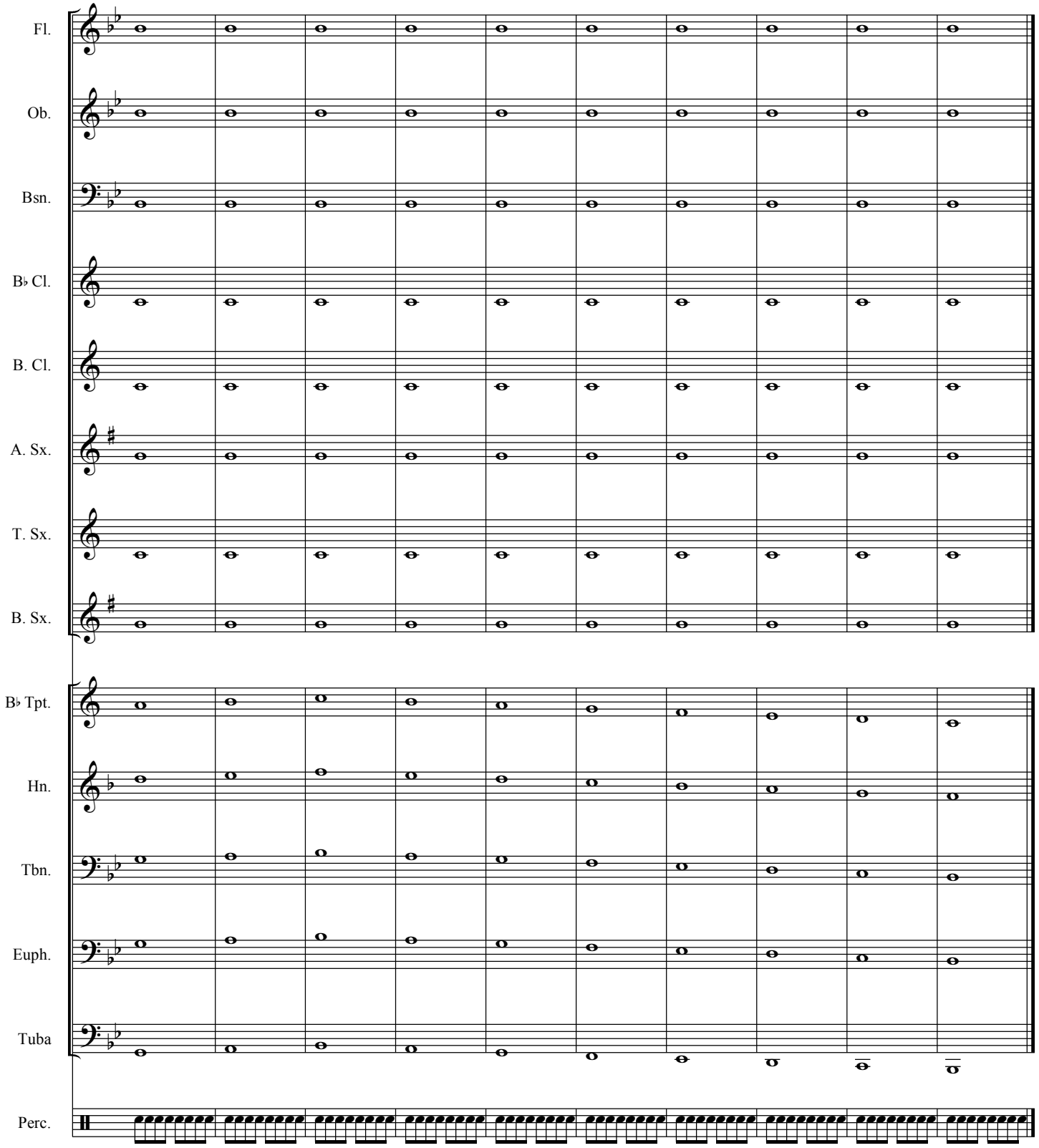
Whole Note Scale

Bb Major



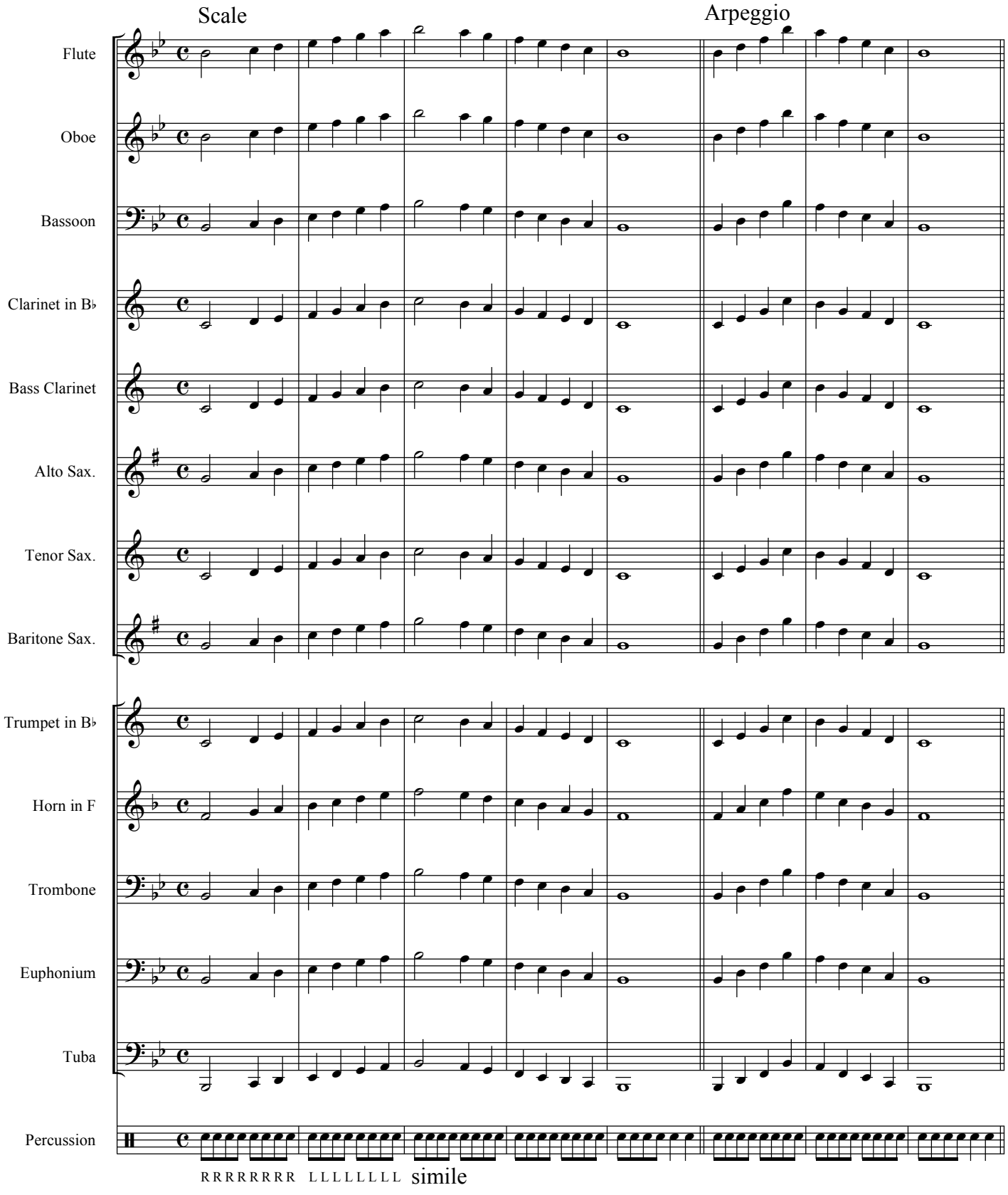
Whole Note Scale

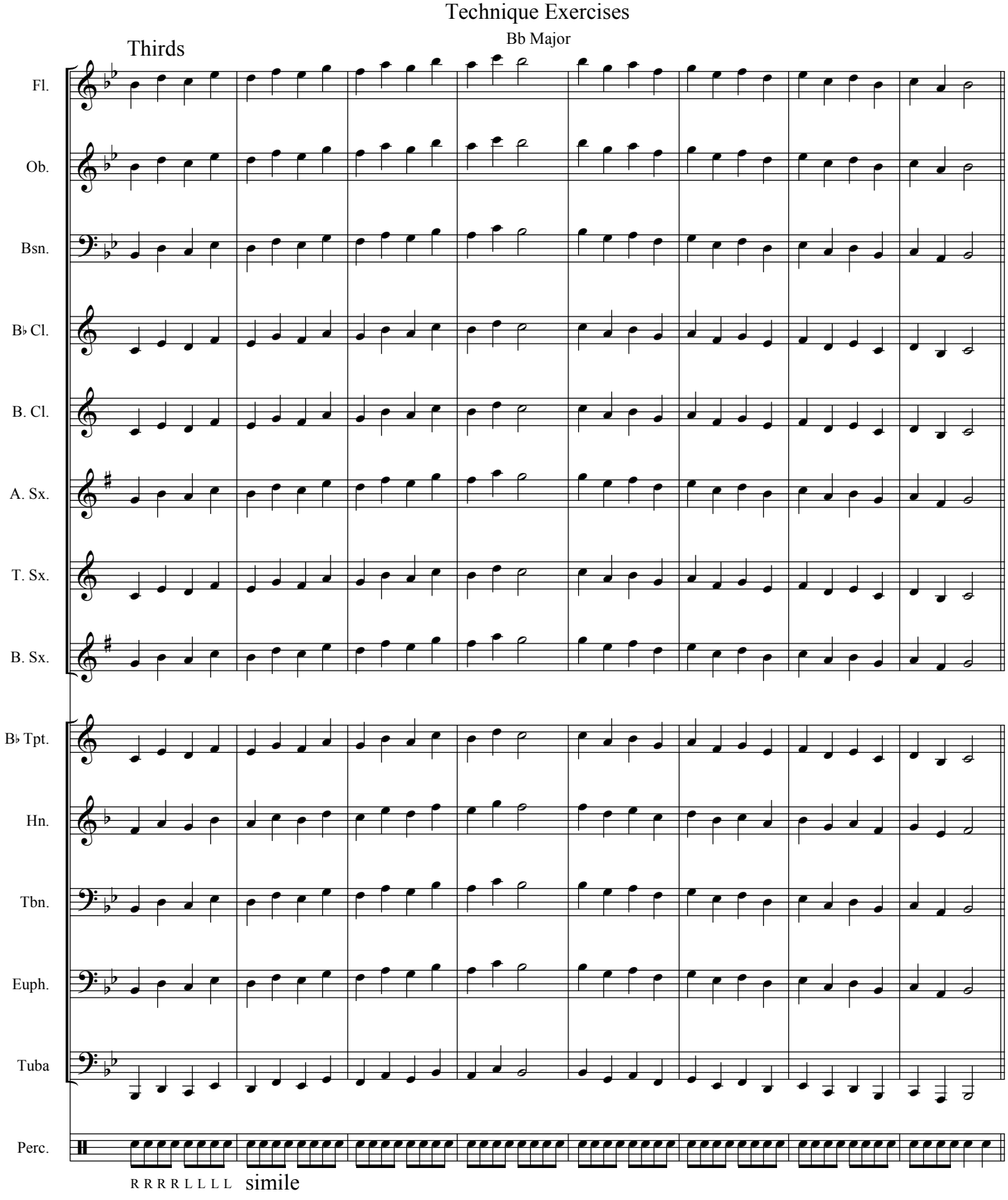
Bb Major



Technique Exercises

Bb Major

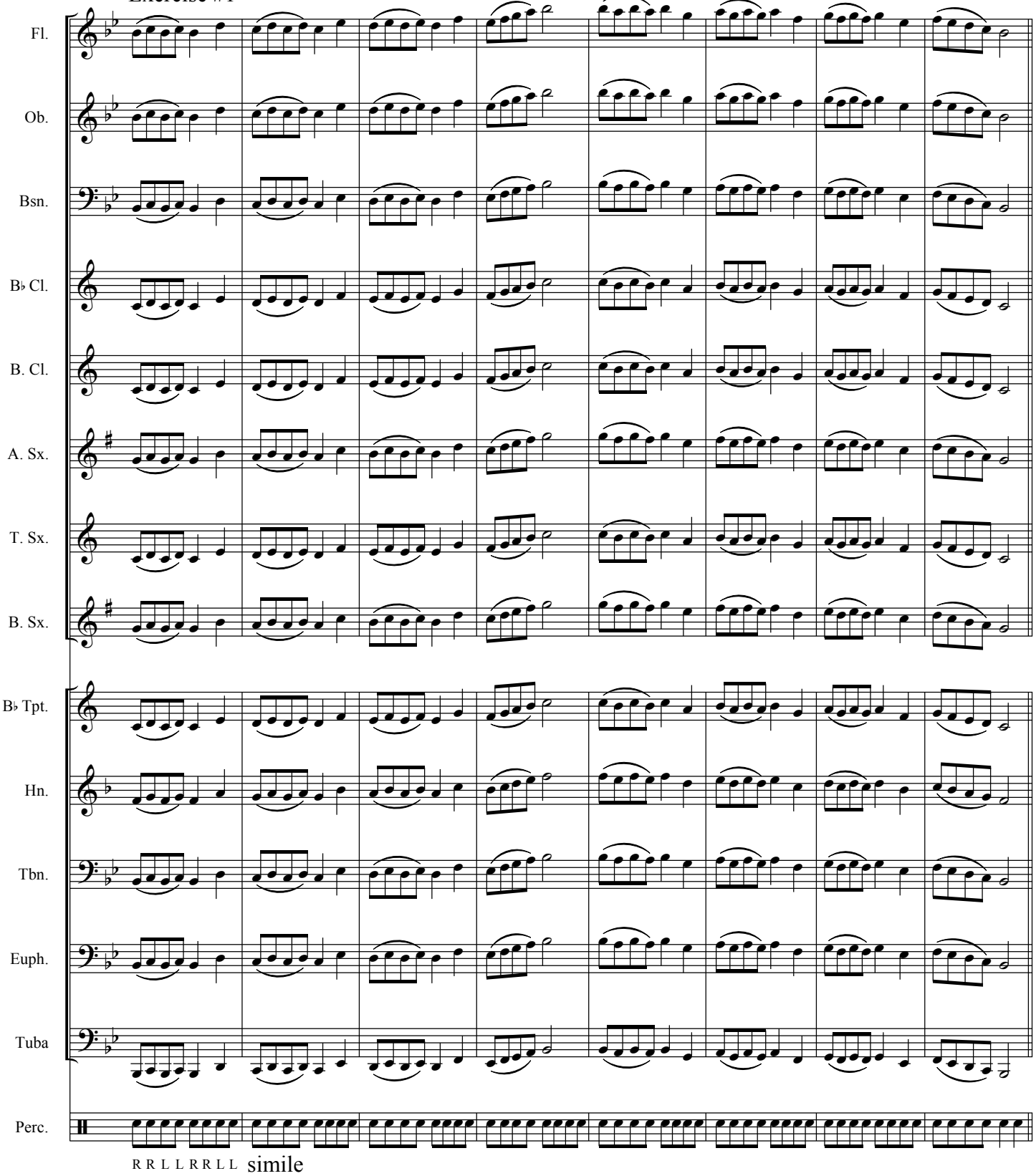



Technique Exercises
Bb Major
Thirds
Fl.
Ob.
Bsn.
B♭ Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
B♭ Tpt.
Hn.
Tbn.
Euph.
Tuba
Perc.
R R R R L L L L
simile

Technique Exercises

Exercise #1

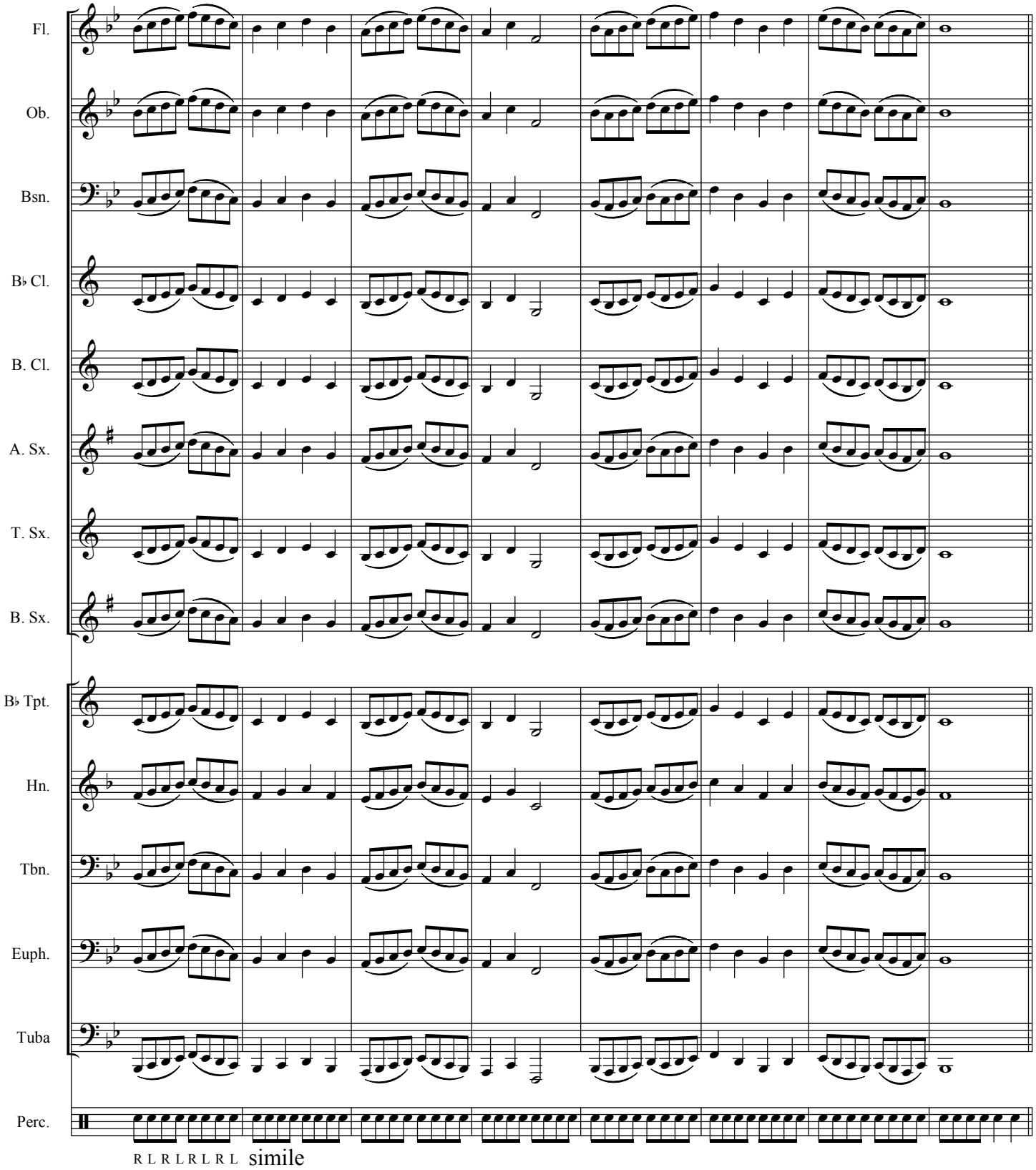
Bb Major



Technique Exercises

Exercise #2

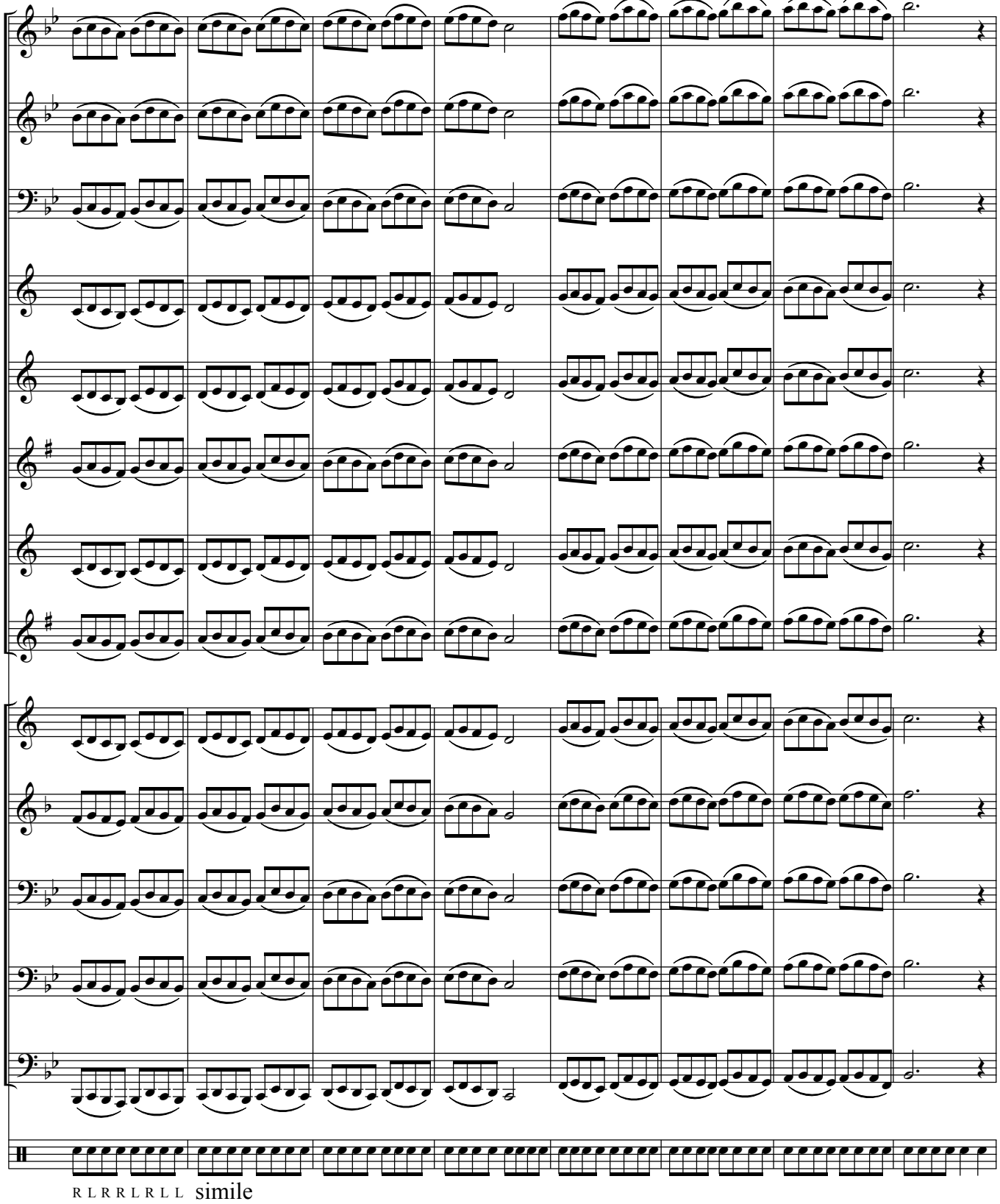
Bb Major



Technique Exercises

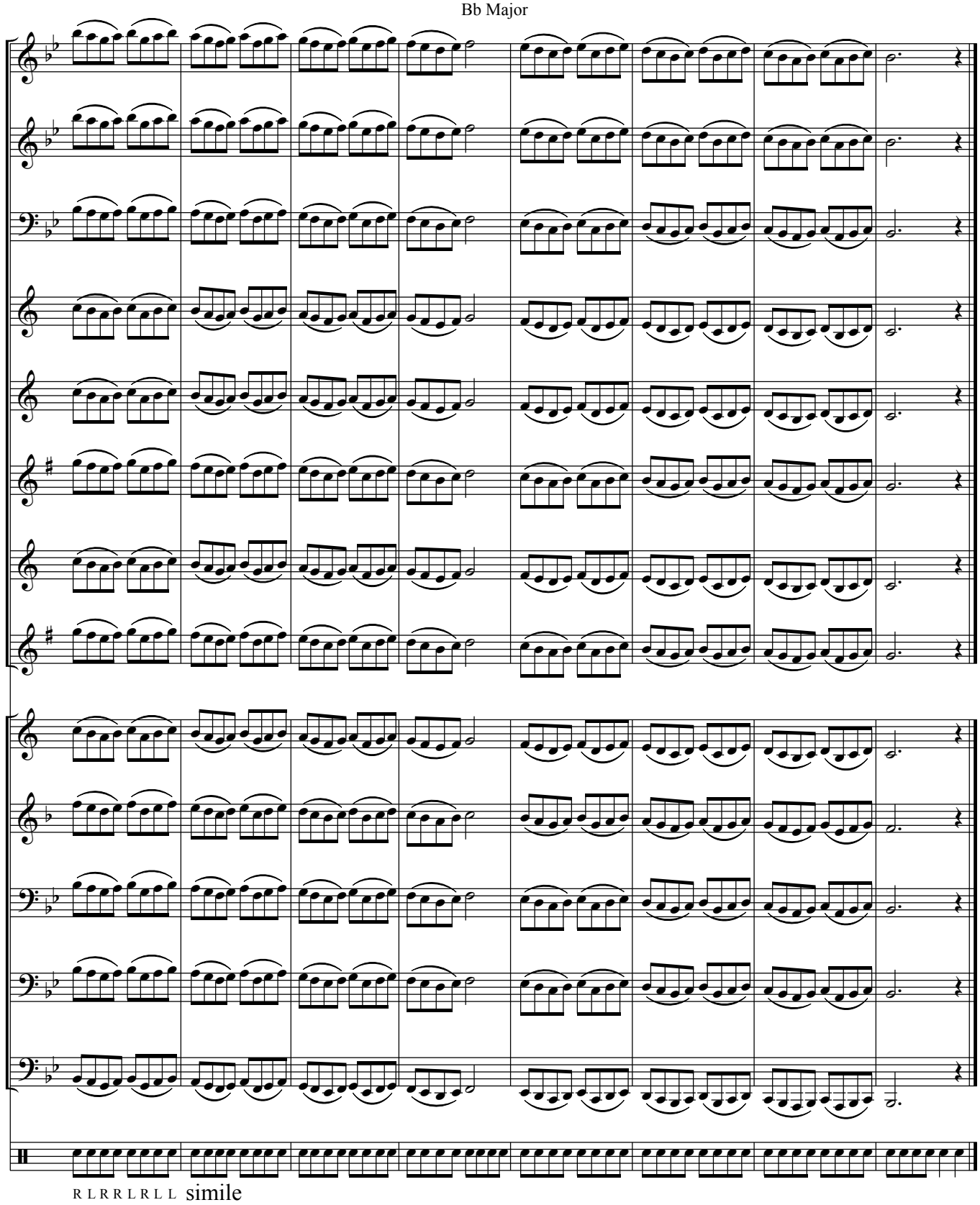
Exercise #3

Bb Major



Technique Exercises

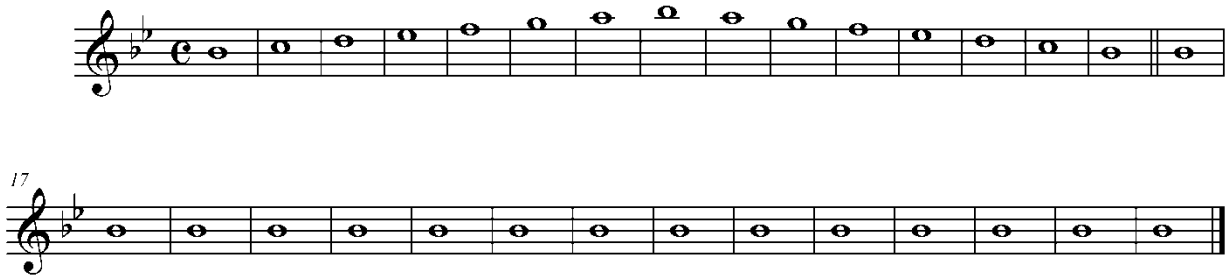
Bb Major



Flute

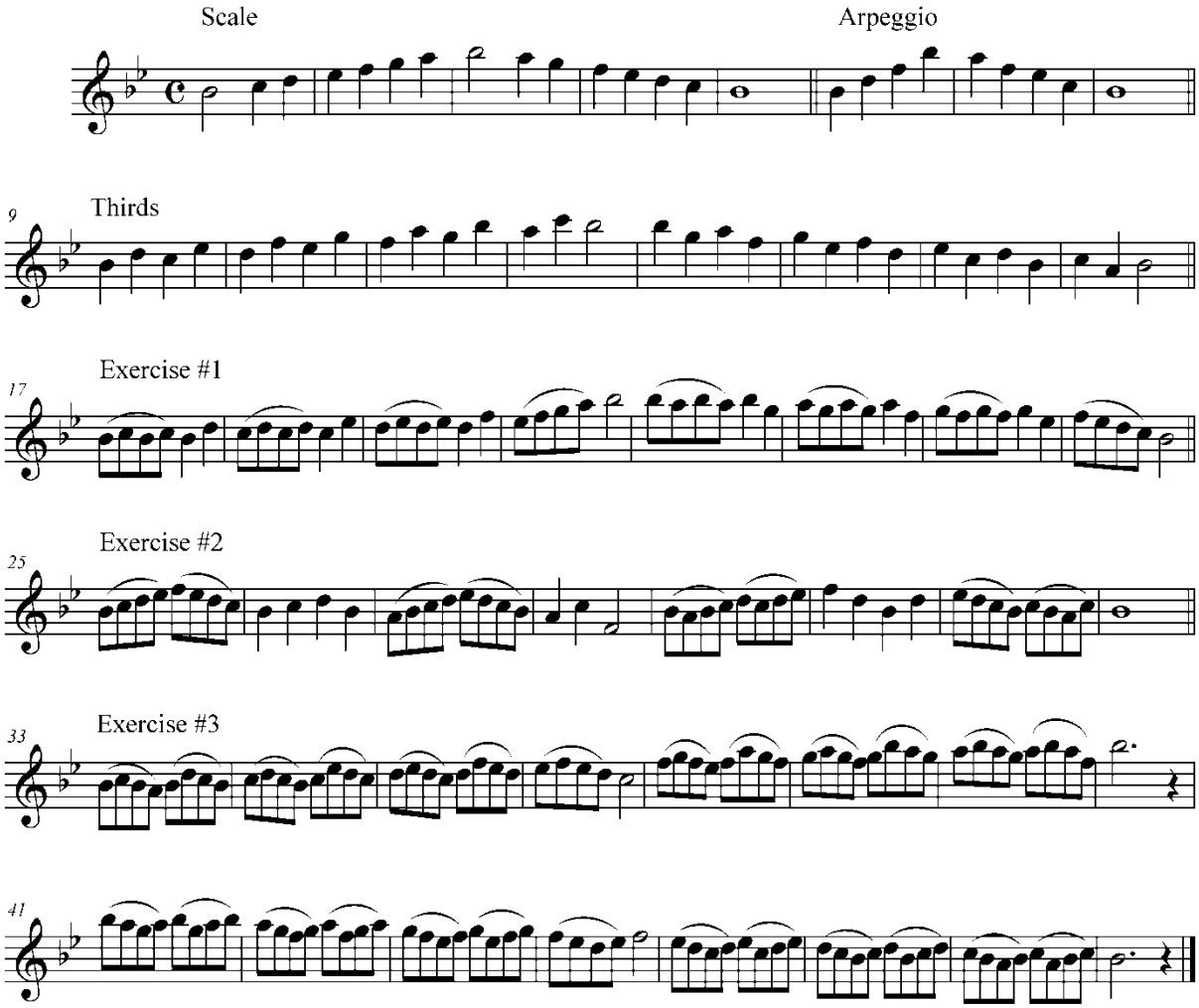
Whole Note Scale

Bb Major



Technique Exercises

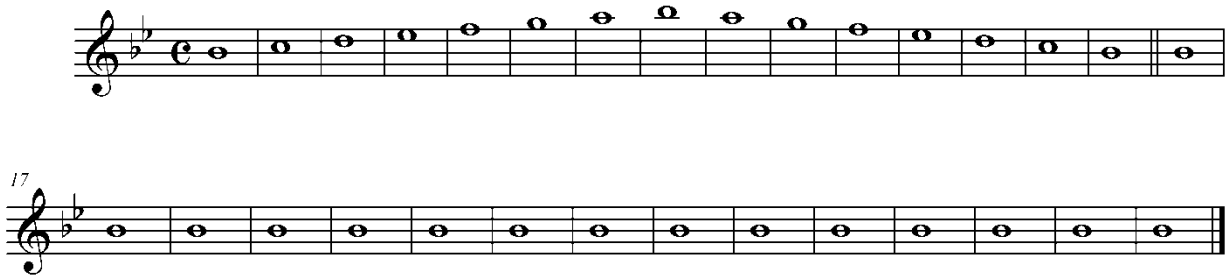
Bb Major



Oboe/Bells

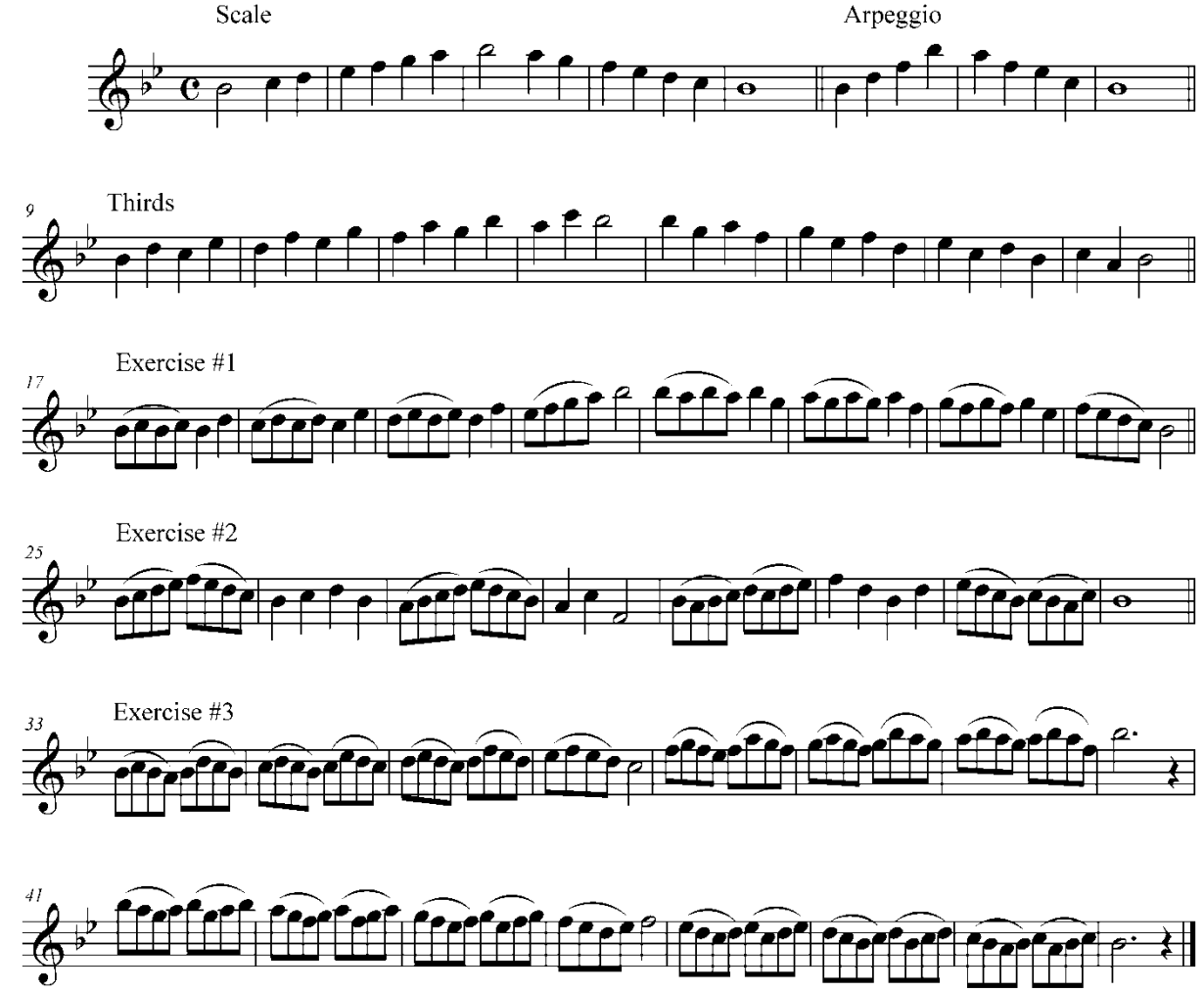
Whole Note Scale

Bb Major



Technique Exercises

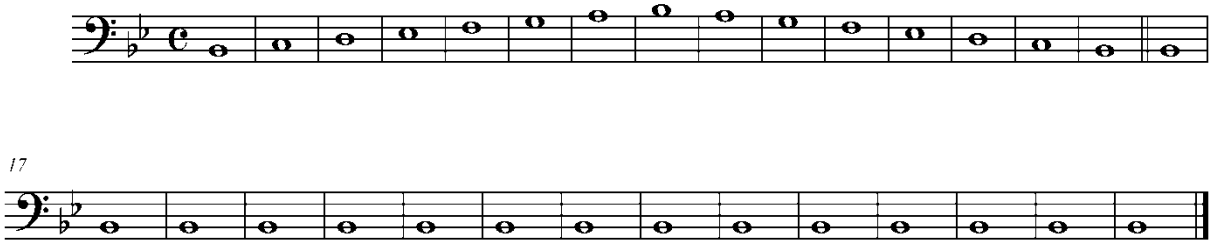
Bb Major



Bassoon

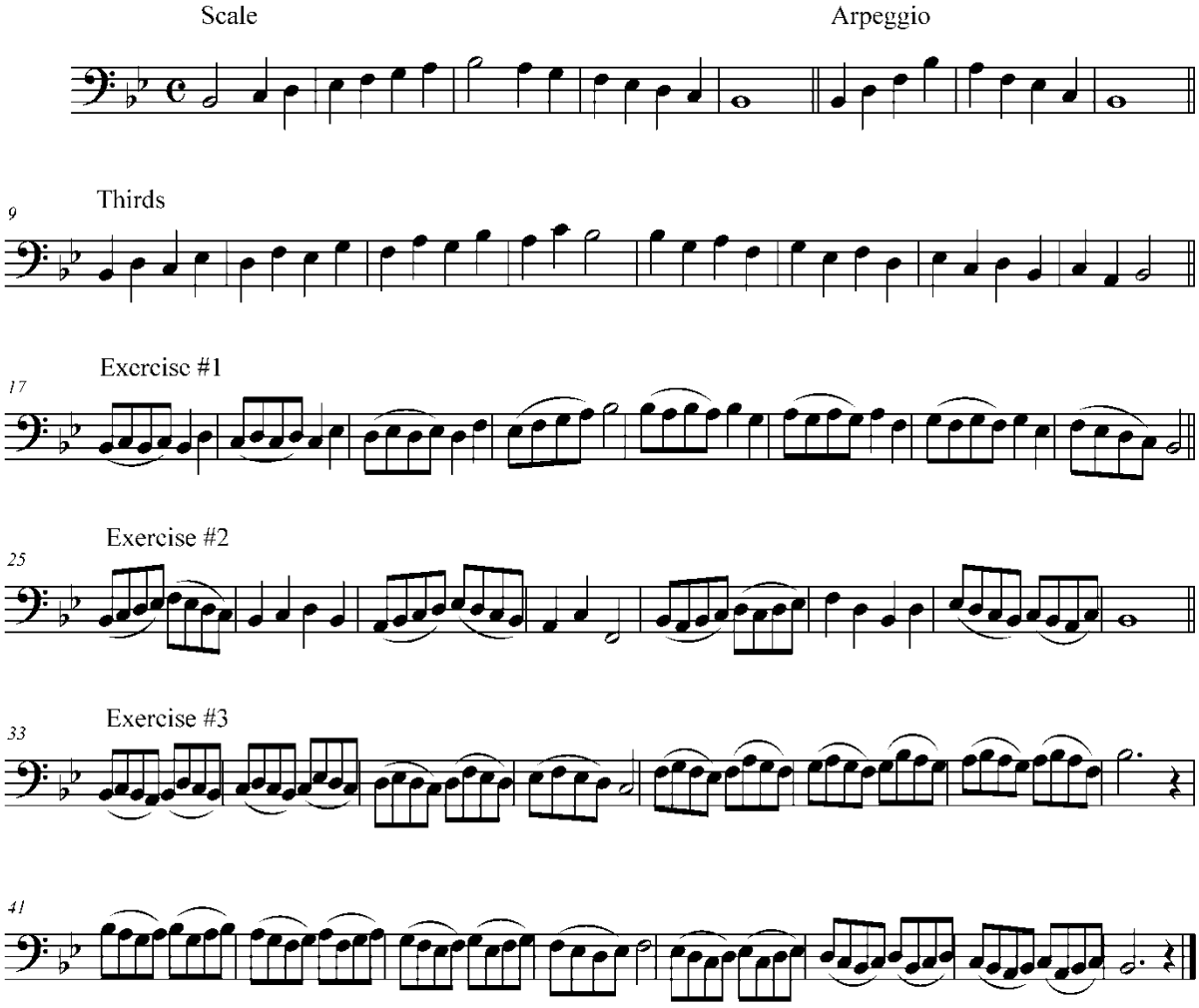
Whole Note Scale

Bb Major



Technique Exercises

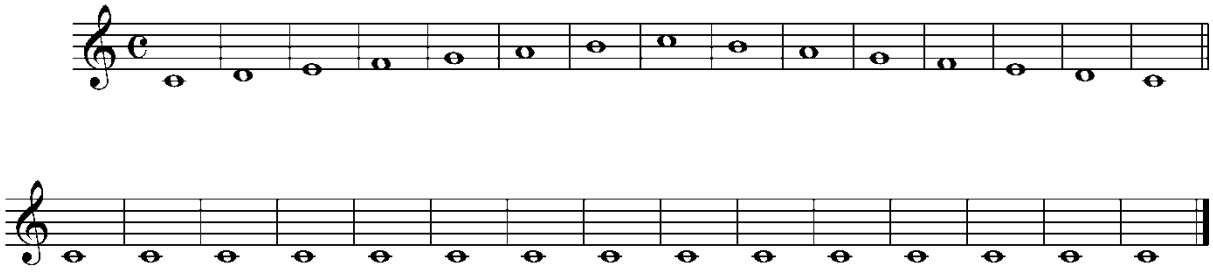
Bb Major



Clarinet

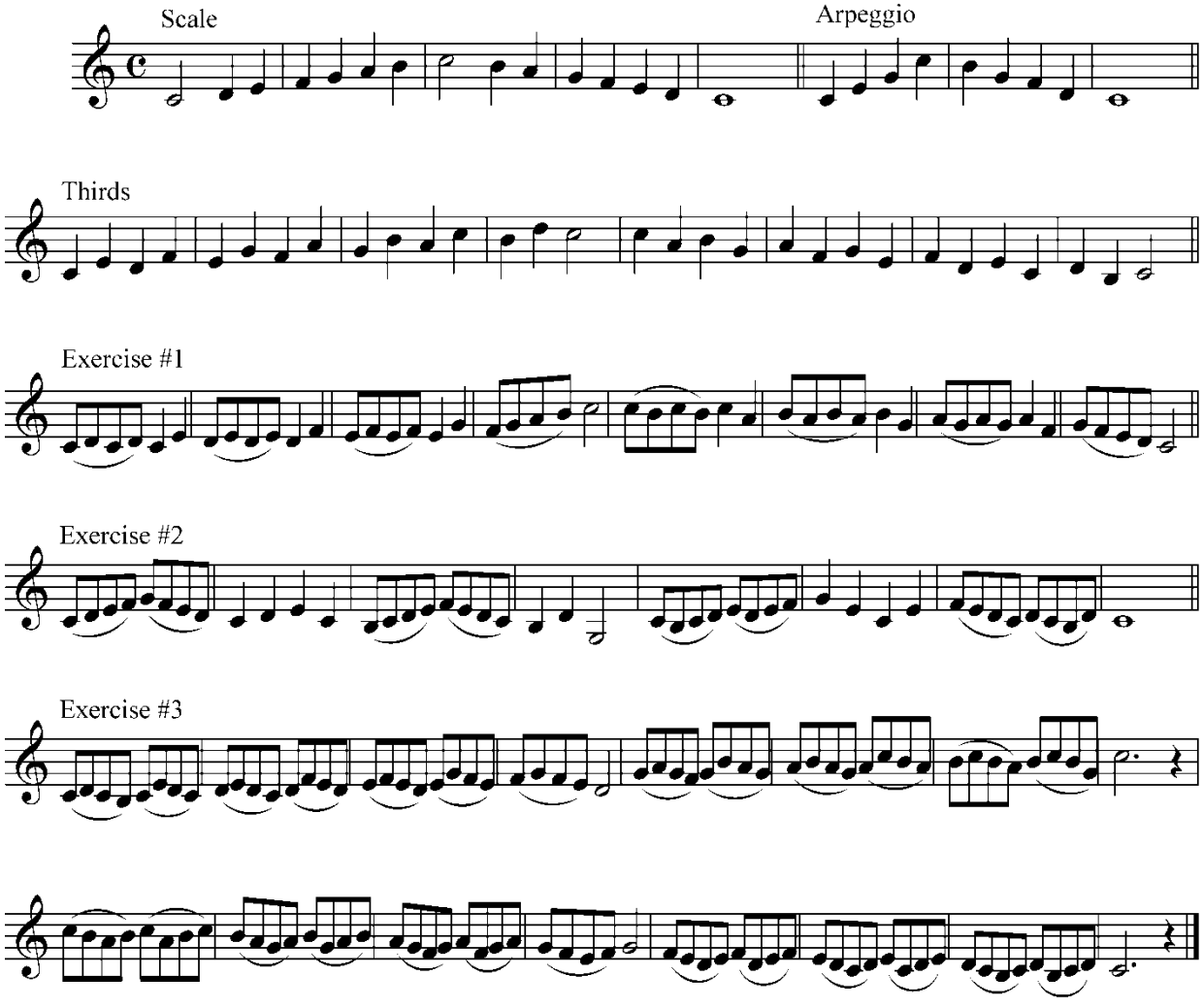
Whole Note Scale

Concert Bb Major (C Major)



Technique Exercises

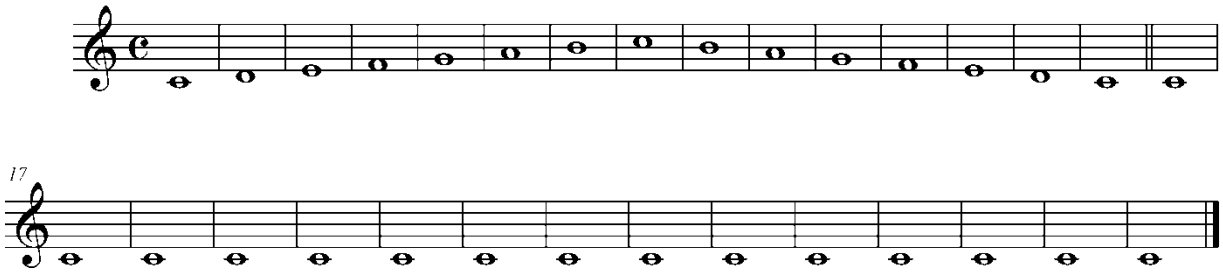
Concert Bb Major (C Major)



Bass Clarinet

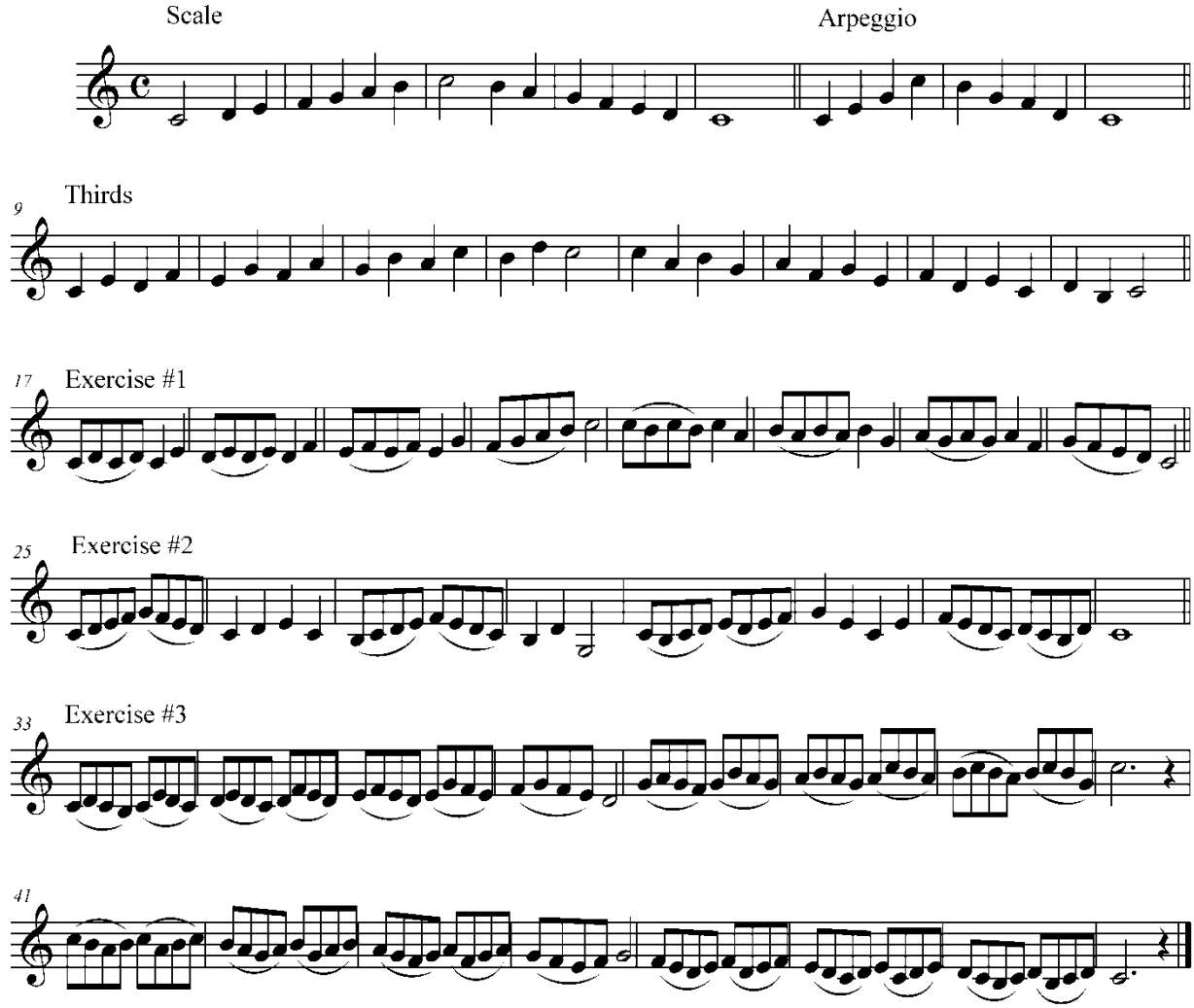
Whole Note Scale

C Major (Concert Bb Major)



Technique Exercises

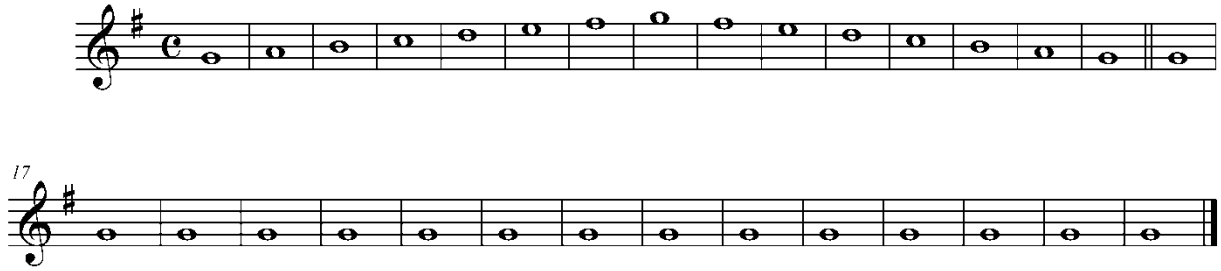
C Major (Concert Bb Major)



Alto Saxophone

Whole Note Scale

G Major (Concert Bb Major)

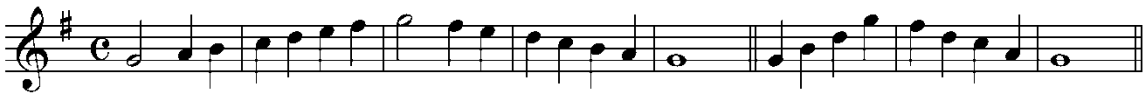


Technique Exercises

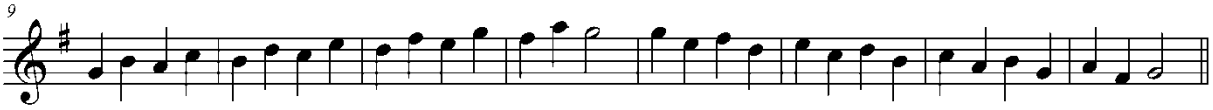
G Major (Concert Bb Major)

Scale

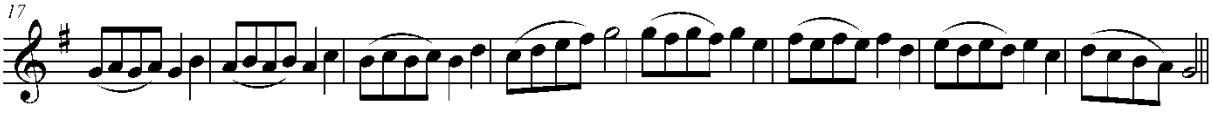
Arpeggio



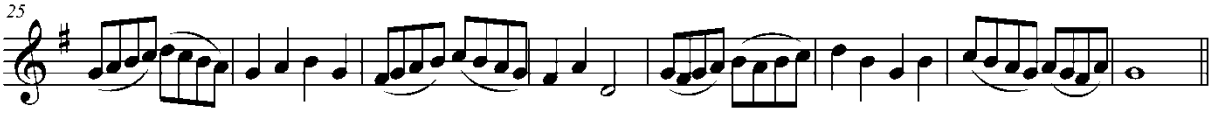
Thirds



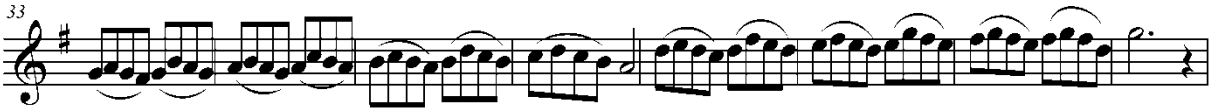
Exercise #1

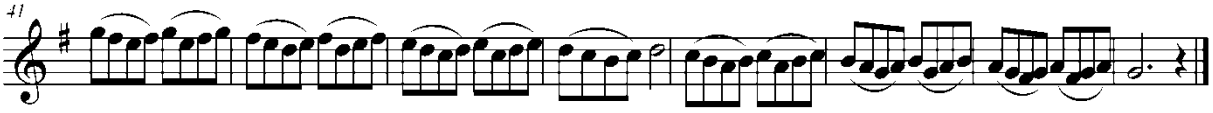


Exercise #2



Exercise #3

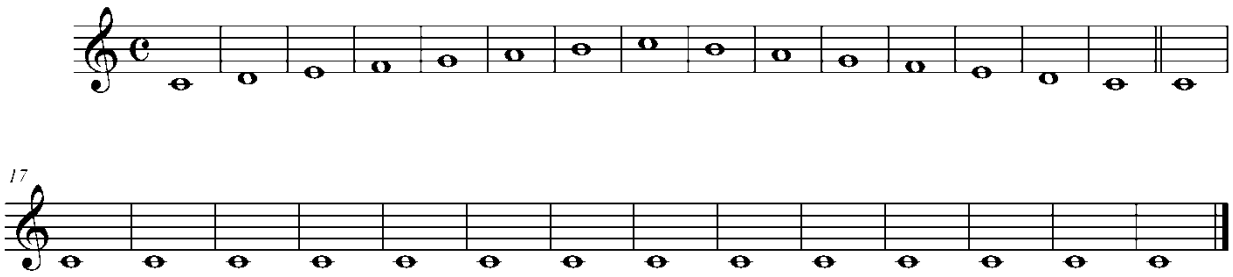




Tenor Saxophone/T.C. Baritone

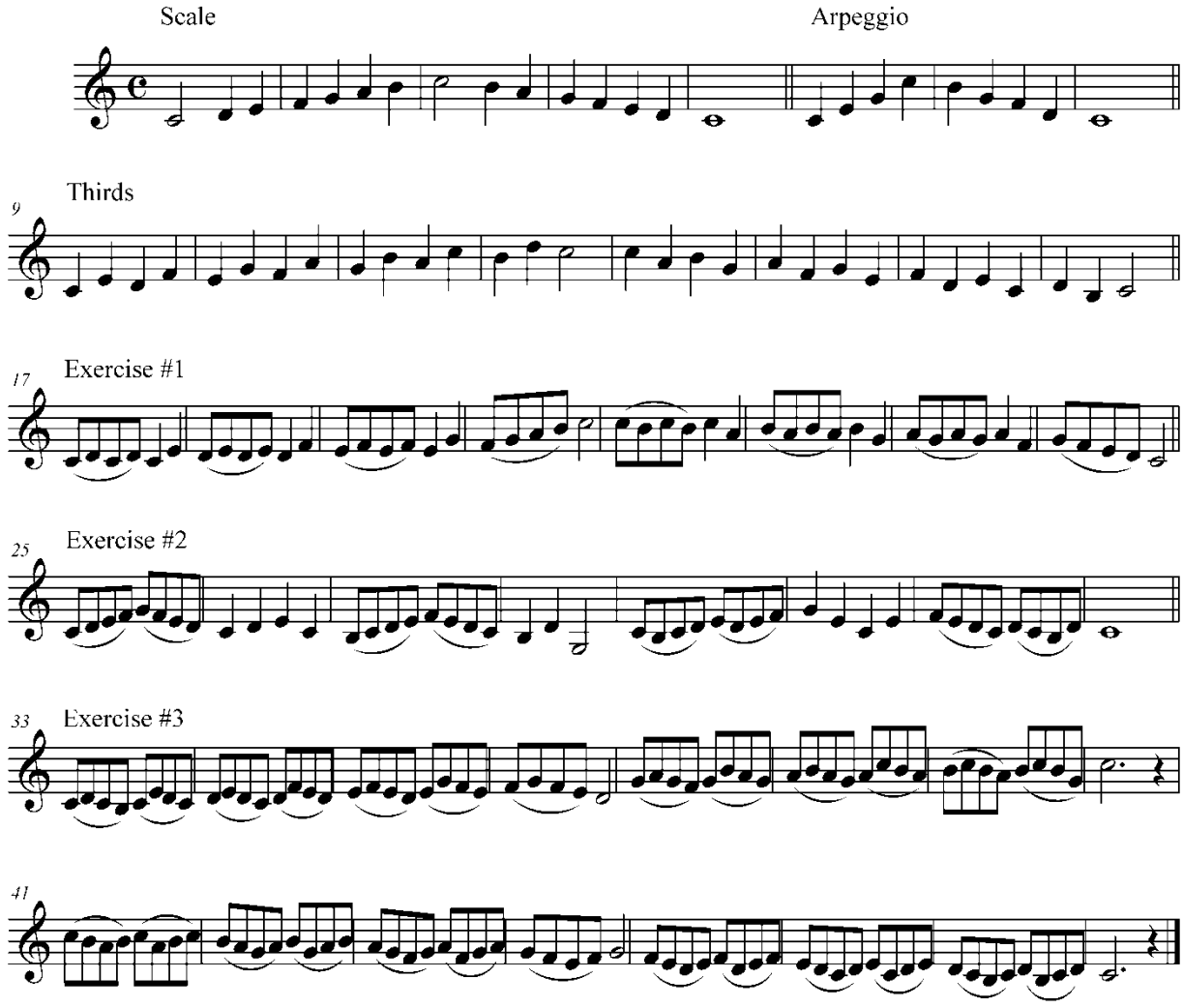
Whole Note Scale

C Major (Concert Bb Major)



Technique Exercises

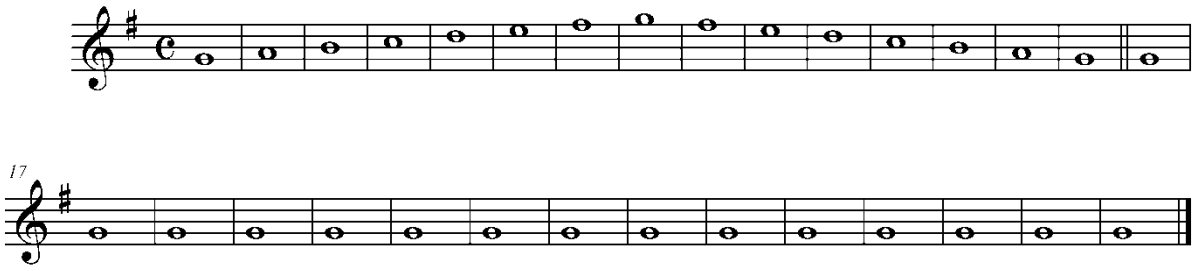
C Major (Concert Bb Major)



Baritone Saxophone

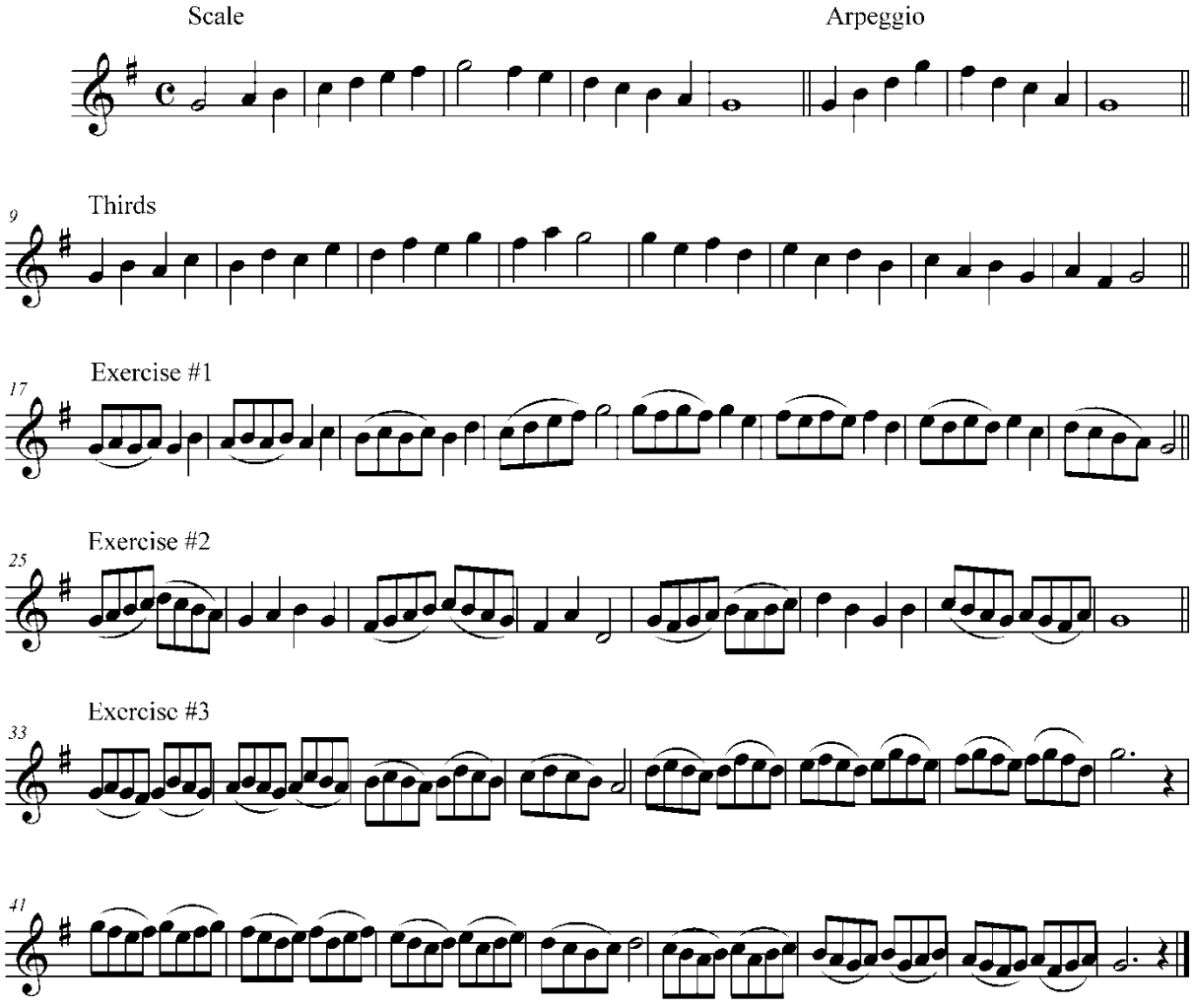
Whole Note Scale

G Major (Concert Bb Major)



Technique Exercises

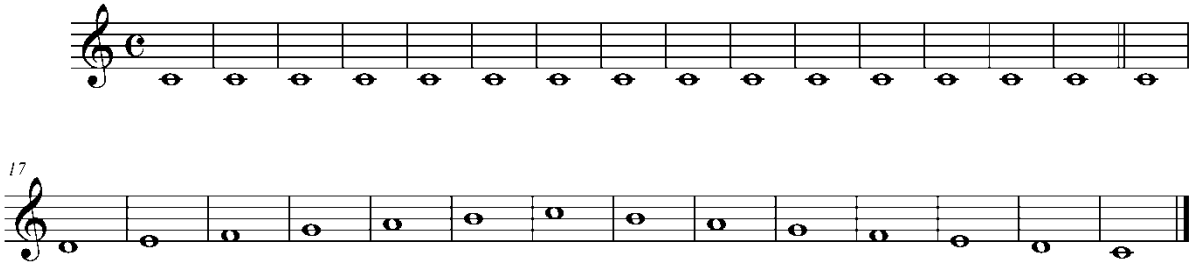
G Major (Concert Bb Major)



Trumpet

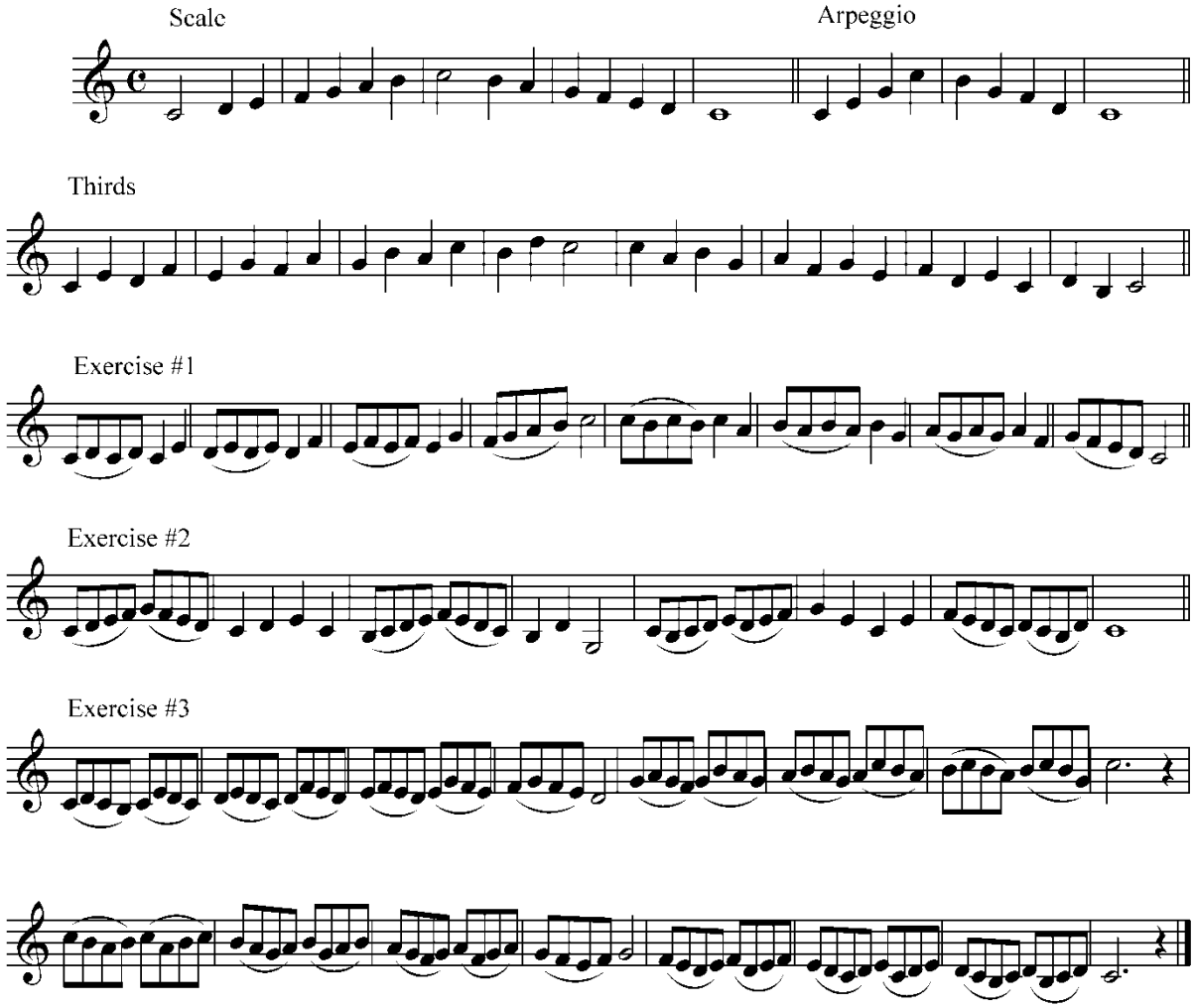
Whole Note Scale

C Major (Concert Bb Major)



Technique Exercises

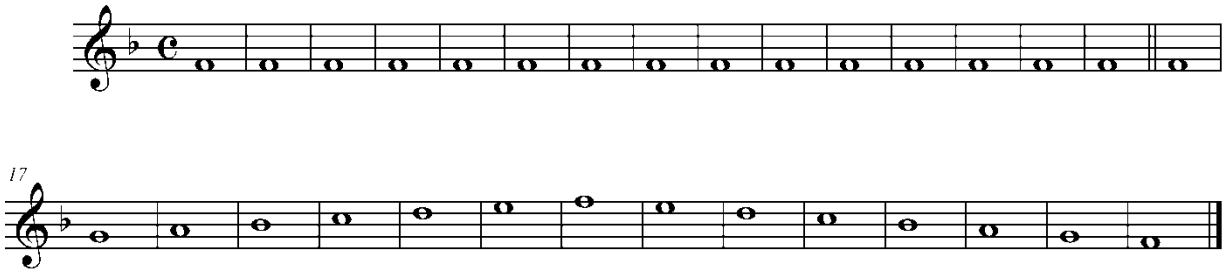
C Major (Concert Bb Major)



Horn

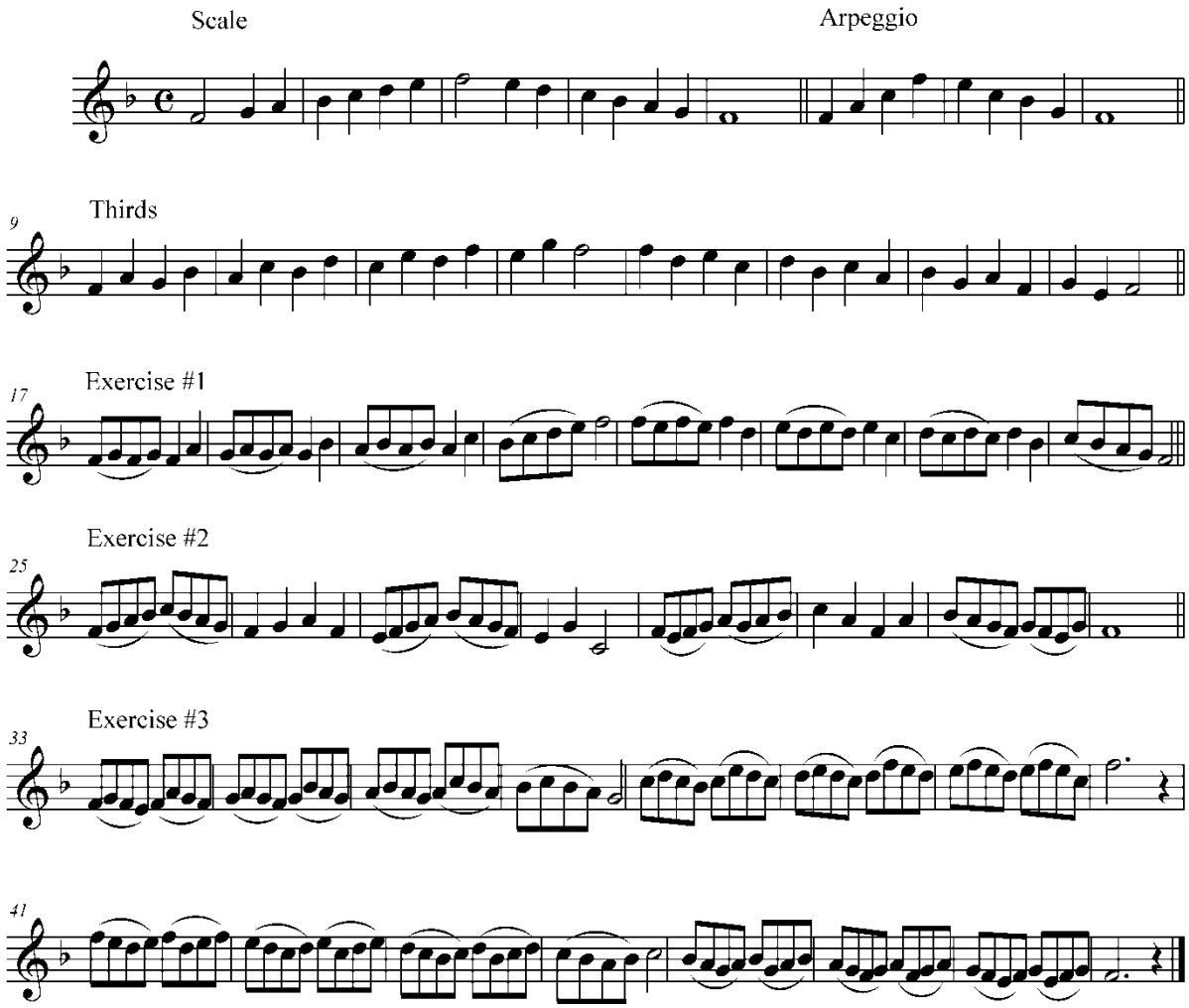
Whole Note Scale

F Major (Concert Bb Major)



Technique Exercises

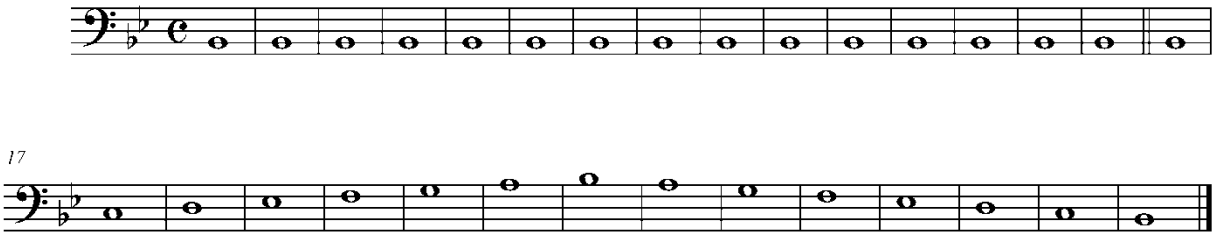
F Major (Concert Bb Major)



Trombone

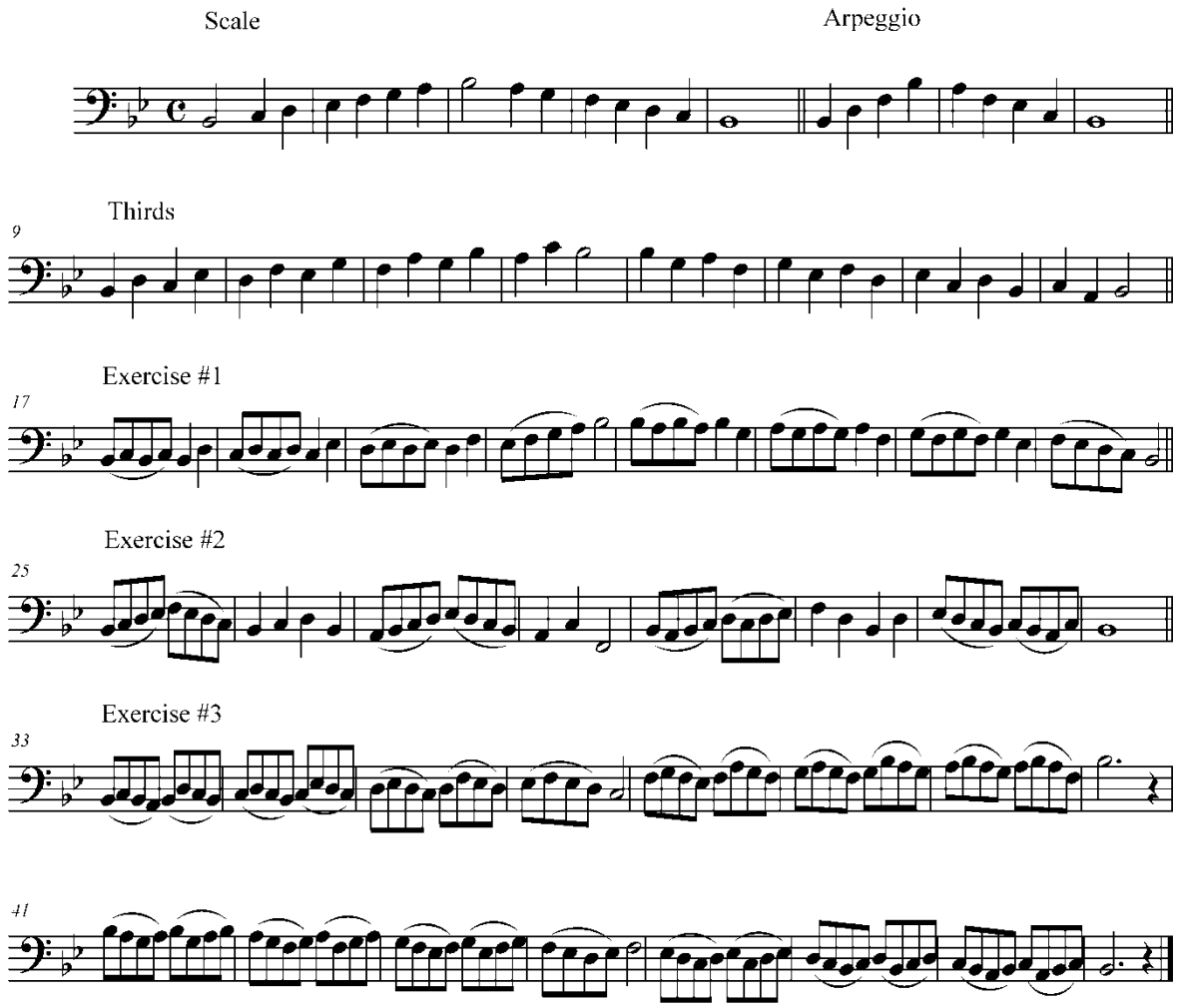
Whole Note Scale

Bb Major



Technique Exercises

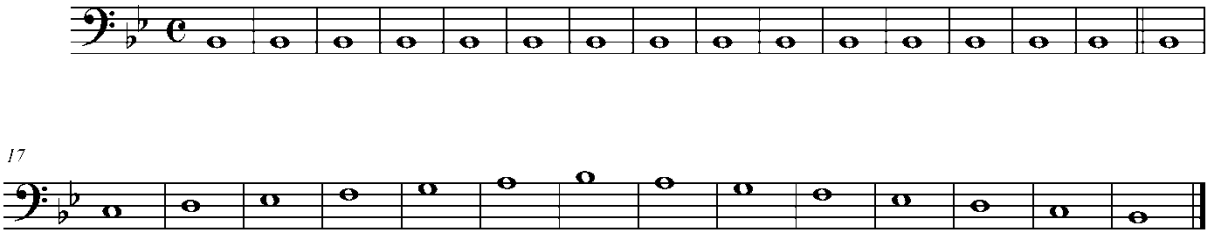
Bb Major



Euphonium

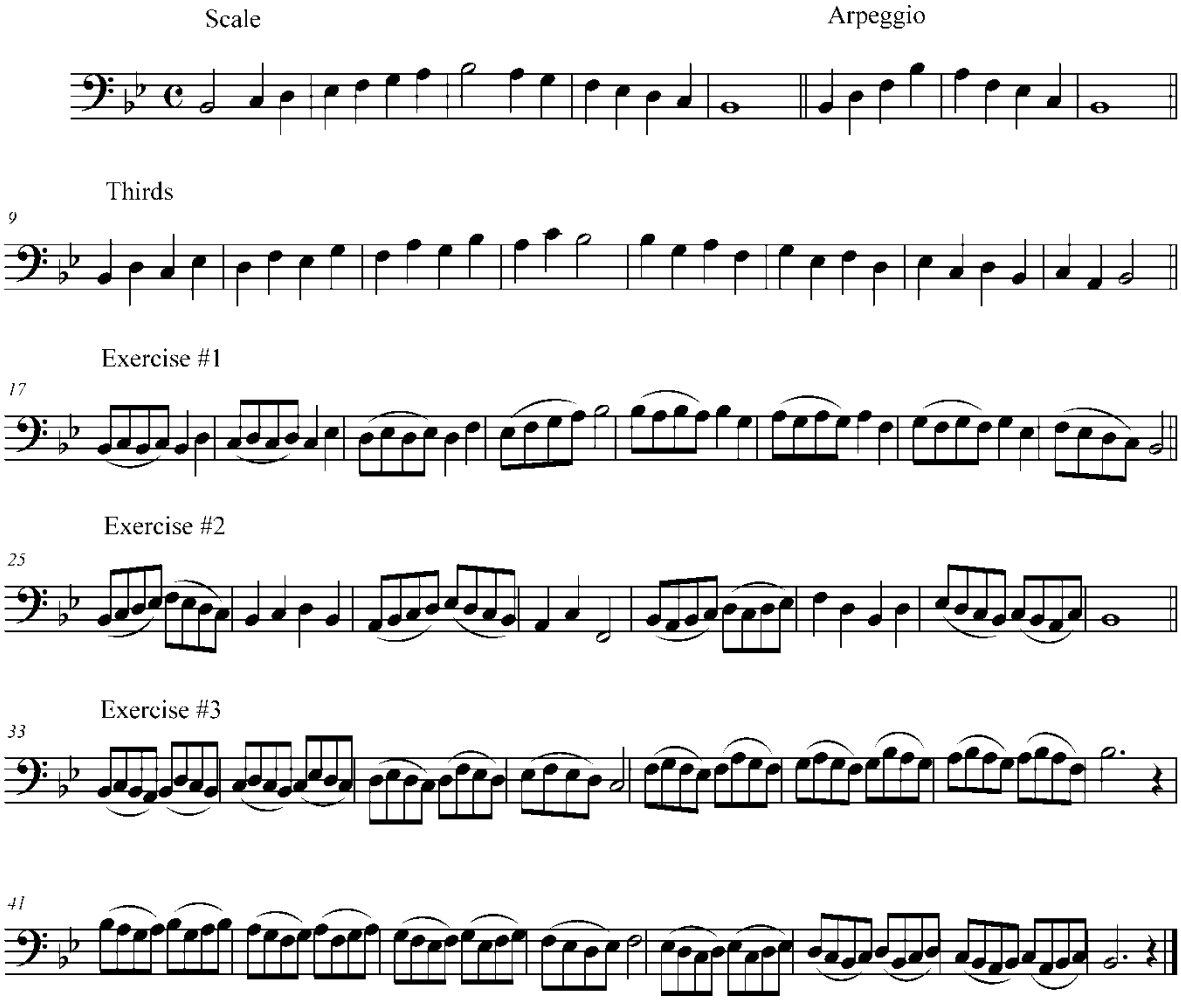
Whole Note Scale

Bb Major



Technique Exercises

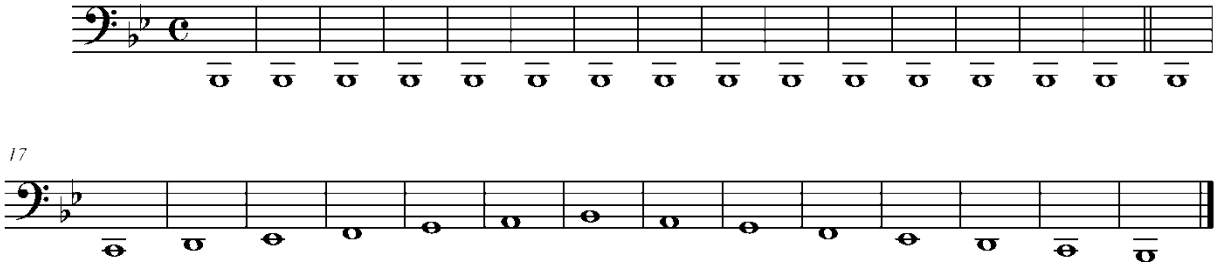
Bb Major



Tuba

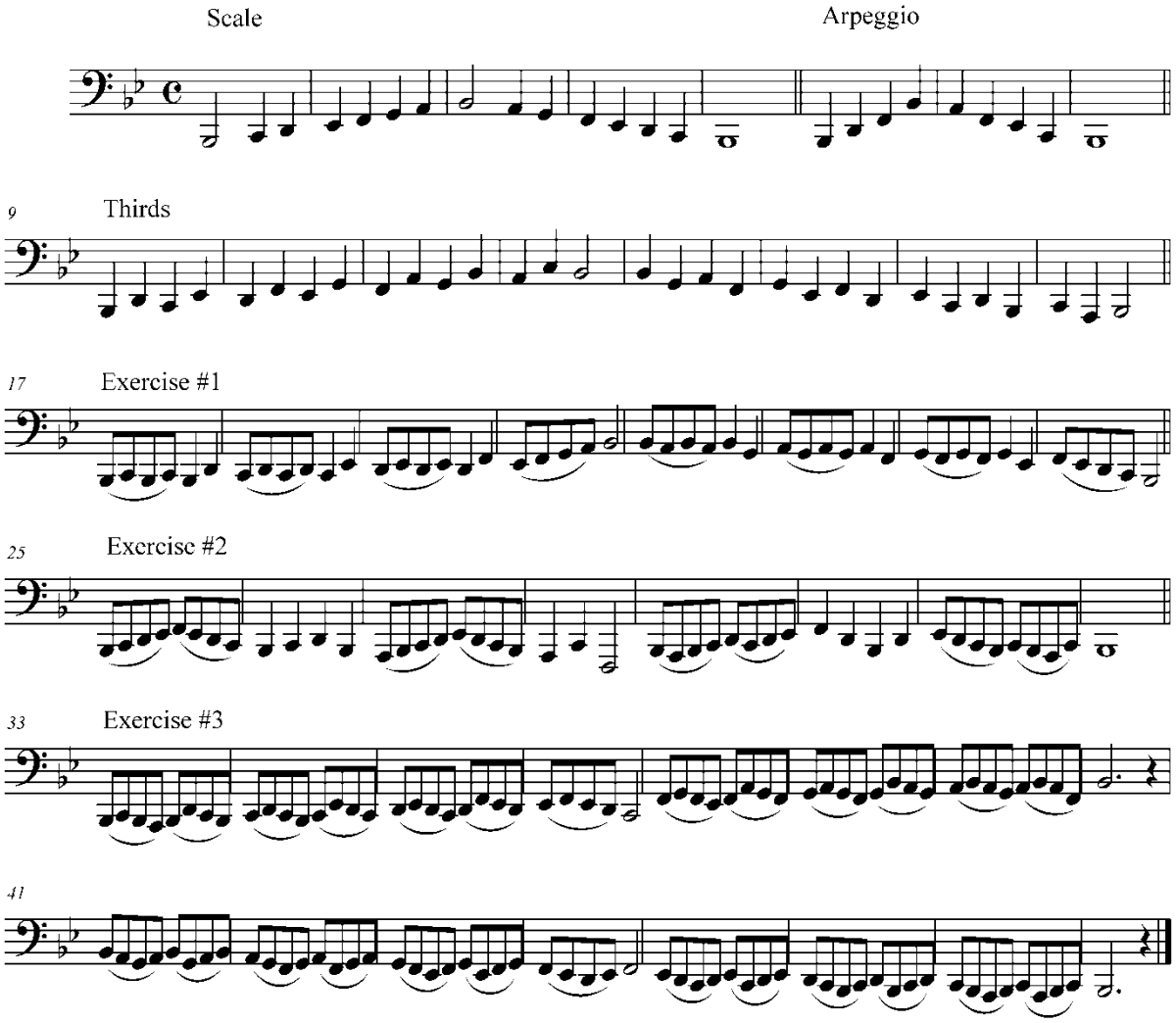
Whole Note Scale

Bb Major



Technique Exercises

Bb Major



Percussion

Whole Note Scale

Bb Major

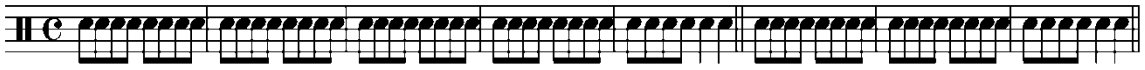
17

Technique Exercises

Bb Major

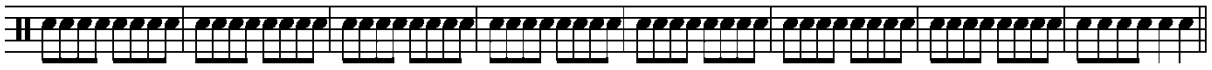
Scale

Arpeggio



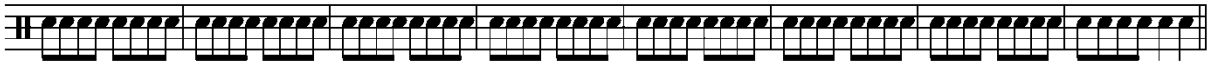
RRRRRRRR LLLLLLLL

Thirds



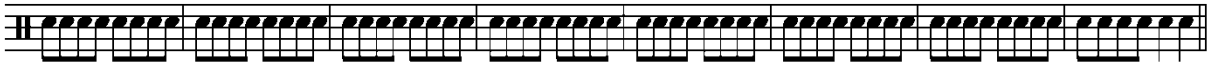
RRRRLLLL

Exercise #1



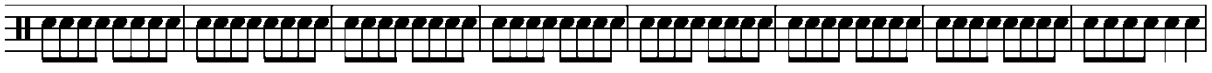
RRLLRRLL

Exercise #2



RLRLRLRL

Exercise #3



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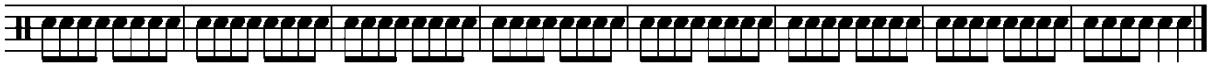

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Introduction

As band directors, we all know how important intonation is in our group. The biggest problem is teaching students how to listen and understand how to fix intonation on their instrument. These booklets are meant to be guides for students starting in middle or junior high school to begin to understand how to control intonation.

Each booklet contains the following:

- How the instrument works
- How to properly set the embouchure for their instrument
- Intonation guides concerning:
  - Air usage
  - Embouchure
  - Reeds
  - Voicing
  - Covering
- Specific note intonation on each instrument
- Short exercises with advice on how to fix out-of-tune pitches

Your students will read about how each instrument is made differently, therefore different pitches may be more out of tune than others. They will then be asked to listen to each note on their instrument with a tuner to decide if the pitch is out of tune or not. They will then fill in a chart that you can provide from this manual that will help them to map out which pitches need special attention on their instrument.

Teaching Ideas

There are many directions that one can go with this booklet. Below you will find ideas of how to use it to best work for your ensemble. You can follow the guide, or find what works best for you!

- Go through this booklet in lessons and have students play together in homogeneous and heterogeneous instrument groups to develop listening skills
- Use the SmartMusic intonation unit found online with the booklet to discover not just that the instrument is out of tune, but how to fix it
    - Find SmartMusic unit at: SmartMusic.com – **Teachers** pull down – **SmartMusic lesson plans** – **Using a tuner**
- Assign students to develop their own worksheet or project on their instrument and how intonation affects their instrument.
- Discuss the differences between concert band and marching band, how weather and temperature affects intonation on their instruments
- Integrate science by developing a more detailed unit on how their instrument works, how the length of the instrument adds to intonation
- Discuss differences between brass instruments and woodwind instruments when it comes to intonation, as far as amount of keys and how the overtone series relates to both

Hopefully some of these ideas get your students geared up to learn and fix intonation issues in your band. It is important for students to realize that good intonation begins with them, and if everyone listens and takes care of pitch problems in their vicinity, eventually the entire group will sound great!

Use this chart to determine which pitches on your instrument are out of tune. Write in the pitch and play each three times with a tuner, then give an average.

	NOTE NAME	TRIAL 1	TRAIL 2	TRIAL 3	AVERAGE
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					
17					
18					
19					
20					
21					
22					
23					
24					

That Doesn't Sound Right?!

FOR FLUTE

A Guide to Intonation and How to Control It

Table of Contents

Introduction

Q: "What do you call two flute players playing in tune?"

A: "A miracle"

How many times have you heard your band director scream, "You're not in tune!" directly to the flute section? There are many reasons for intonation when playing the flute, all of which can be fixed rather easily. The difficult part is hearing if you are out of tune and knowing how to fix it. Most of the time, it's not the instrument that is out of tune, but the player who is playing it… YOU! In this book you will find that by changing your air speed, direction that you are blowing, and/or instrument length, you will be able to play each note in tune. You will also find other influences that affect the flute, such as temperature and how the flute is put together. At the end of the book you will find chorales that will help you practice your new tuning tips.

Chapter 1
How does the Flute work?

It will help to know how your instrument works first before we talk about specific intonation issues. Knowing how your instrument works will help you understand some intonation issues later in the book.

The flute is a tubular (or pipe shaped) woodwind instrument. The power input that causes sound on the flute is your air. When air is blown into the tone hole, it splits into two airstreams (shown in Diagram I.A).

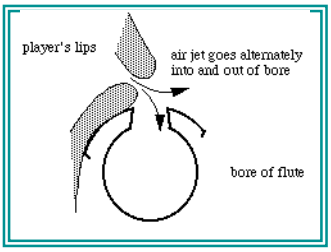


Diagram 1.A – Air Jet striking the edge of the tone hole

As the air is splits across the tone hole, energy is created which causes the air to vibrate. The vibrating air goes into and out of the flute at the same time, which explains why some flute players become lightheaded while playing. As you press keys down, the air vibrates at different lengths, which creates different pitches. Diagram 1.B shows how different key combinations on the flute create shorter and longer vibrations, or wave lengths, which we know as higher and lower pitches. Notice that with more keys pressed down, the wave is longer and wider. With fewer keys pressed down, the vibrations are shorter and more shallow. Notice that as more keys are pressed down, the wavelengths grows longer and wider. With fewer keys pressed down, the vibrations are shorter and shallower.

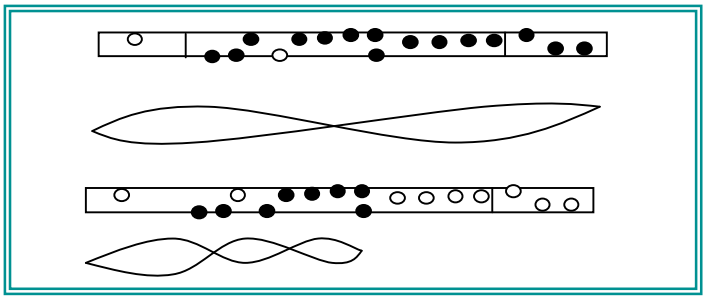


Diagram 1.B – Wavelengths with different key combinations

You now know the basics of how the flute works. Keep in mind that there is also the possibility of changing the angle of the flute and speed of the air that you put into the flute. These ideas will be addressed in later chapters. Now it's time to find out how a proper embouchure is formed and how this will help you stay in tune!

Chapter 2
Embouchure Control

One of the main ways to change pitch and control intonation on the flute is with your embouchure. The embouchure is where the sound begins. Proper embouchure formation begins with a "whee – too" mouth shape. Using a plastic bottle will help develop this formation properly by blowing into it. The "whee" refers to the shape of your mouth; simply say the word "whee" and the corners of your mouth will create pull back and the opening in your mouth will be set. The word "too" refers to how your tongue begins the air that will travel into the tone hole of the flute. See diagram 2.A for a picture of a proper flute embouchure.

Diagram 2.A – Proper flute embouchure

Certain problems with the embouchure can cause poor sound as well as intonation issues. Below you will find a chart that states the problem you may have and a way to fix it.

Embouchure Issues and Remedies		
No Tone or rushing air	Air is going across the hole	Blow into hole
	Lower lip not on embouchure hole	Place more lip over hole
	Corners of lips not pulled together	More "whee"
Some sound, mostly air	"Splitting" the tone	Lower chin, blow down
	Too large of an opening in lips	More "oo" shape
"Whoof" sound	No tongue being used	More "too"
"Thu" sound	Tongue going between teeth and/or lips	More "too"
High-pitched whistle	Too much air	Blow less hard
	Head joint rolled in too far	Turn headjoint out
	Hole covered too much	Cover less hole
Flat pitch	Rolled in too far	Roll out

Chapter 3
Air Makes all the Difference

Flute players are sometimes called "airheads" in the band world... and sometimes in the real world too. Usually a person would consider this as an insult, but please don't! Air is the most important aspect of playing the flute. There are two major ways you can change your air: **Speed** and **Angle**.

Air Speed

When beginning to play the flute, you learn to play high notes with cold or faster air and low notes with warm or slower air. Some people use such examples as blowing condensation or fog onto the window (warm air), and then blowing air that will make the fog go away (cold air). When you blow cold air, the air stream is faster and the lip aperture (wideness of the opening of your lips) is narrower. In diagram 3.A you will see a vibration caused by fast air

Diagram 3.A – Vibrations caused by fast air

On the opposite side of the spectrum, when blowing warm air, the speed of the air is slower. Diagram 3.B shows the different angle and width of the air-stream.

Diagram 3.B – Vibrations caused by warm air

Air Angle

Tilting your chin while blowing air into the flute will change the direction the air is blown into the embouchure hole. Diagram 3.C shows how the chin angle is very subtle.

Diagram 3.C – Air direction with chin tilt

When you change your chin tilt down, the air will enter at a slower speed and less air will enter the hole. This air change will cause the pitch to go down. If you chin goes up, you are blowing more air into the hole at a faster rate, which will create a slightly higher pitch.

You will learn in Chapter 4 how these changes in angle and air speed will help you control the intonation of your instrument

Chapter 4
Intonation Classified

This chapter holds all the secrets to playing with proper tone and good intonation. You will find that your flute, embouchure and air speed combined will help to control the sound and pitch on your flute. You will also find that certain notes on the flute are typically out of tune due to the way they are manufactured and how you can adjust to correct the pitch. The last section of this chapter will show each note specifically with pitch problems and how to fix them. Remember that if your instrument is overall flat or sharp, you can adjust the headjoint: pull headjoint out if the pitch is sharp, or push in if the overall pitch is flat.

Instrument Pitch

Did you know that your instrument intonation changes with the weather? Especially on flute, which is an instrument made out of metal. You probably learn in science class that when metal is hot, it expands. When it is cold, it will contract. When the flute is cold or hot, it's metal will also change. These changes are very minute, but can make a huge difference in the intonation of your instrument. When you are marching in hot weather, the flute will also get hot and expand. This will make the instrument go very flat. Pushing the head joint in will help you in this situation. If you are playing in cold weather, your flute will go sharp since it is getting slightly smaller. Pulling your head joint out will usually help the flute pitch come down.

Along with pulling the head joint out or pushing it in, you can also adjust your chin position to help the pitch.

Fixing Intonation with Your Chin Position

Adjusting your chin position is one way to fix intonation on the flute. After your embouchure is set and correct, you are able to tilt the flute at different angles to change the pitch. To make the pitch go down, you can move the chin slightly down so that the air goes into the embouchure hole lower. To bring the pitch up, slightly move the chin up and the air will hit the hole at a higher point, which will cause the pitch to be higher. Look at diagram 4.A to see how slight the chin movement can be to change the pitch.

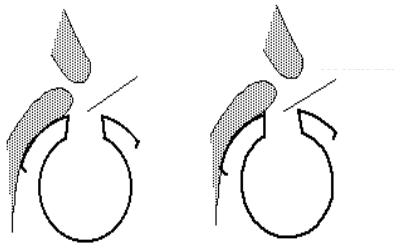


Diagram 4.A – Chin position to bring the sound up or down

Another time when tilting your chin to change the pitch comes in handy is at the end of long phrases or notes. When playing a long phrase or note, you may begin to run out of air, which will cause the pitch to go down, or flat. Tilting your chin slightly forward (left hand side of Diagram 4.A) will help pull the pitch up. You will also find at the end of this chapter that there are certain notes on the flute that are either flat or sharp because of the mechanics of the flute that can be adjusted by changing the tilt of the chin or the speed of the air that is being blown into the flute

Fixing Intonation using Air

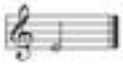
Air is a very tricky tool to use where intonation is concerned. In chapter 3 we discussed how faster and slower air changes the octave or overtone on the flute. There are also a few circumstances in which changing your air will help with intonation on the flute. One time that air can help fix intonation is at the end of a note that is a longer value. When holding a longer note, the pitch will usually go down as you run out of air. You can change the tilt of your chin to fix this, or change the speed of your air. Using faster air at the end of the phrase will bring the pitch up.

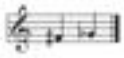
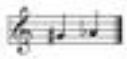
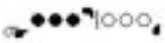
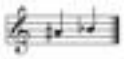
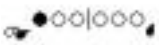
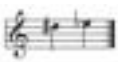
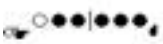
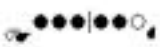
Broken Flute?

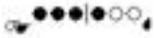
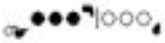
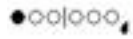
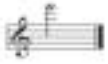
Some intonation issues occur because your instrument is not in proper working order. It is very important to have your instrument checked at an instrument repair shop regularly. At times, a loose spring, or unadjusted pad could lead to poor intonation.

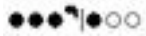
Individual Flute Pitches

In the chart on pages 15 through 21 you will find the fingering, pitch tendency, and ways to fix the problematic notes for the flute. Use this chart when trying to figure out what is wrong with a particular pitch on your instrument. Even though this chart is correct for most flutes, it is important to check the pitches on your own flute, since all manufacturers are different. Use a chart that is found in the director's manual from your teacher to check each pitch on your instrument.

Pitch	Written	Fingering		Pitch Tendency	Ways to Fix Pitch
B		T 123 456 B			Low pitch - be careful not to over or over blow
C		T 123 456 C			Low pitch - be careful not to over or over blow
C#/Db		T 123 456 C#			Low pitch - be careful not to over or over blow
D		T 123 456			Low pitch - be careful not to over or over blow
D#/Eb		T 123 456 Eb			Low pitch - be careful not to over or over blow
E		T 123 45- Eb			Low pitch - be careful not to over or over blow

F		T 123 4-- Eb		Okay	
F#/Gb		T 123 4-6 Eb		Okay	
G		T 123 --- Eb		Okay	
G#/Ab		T 123 G# ---Eb		Okay	
A		T 12- --- Eb		Okay	
A#/Bb		T 1-- 4-- Eb		Okay	
B		T 1-- --- Eb		Okay	
C		1-- --- Eb		Slightly Sharp	Roll in, focus the air stream down
C#/Db		--- ---- Eb		Slightly Sharp	Roll in, focus the air stream down
D		T 23 456		Slightly Flat	Roll headjoint out, blow faster air
D#/Eb		T 23 456 Eb		Slightly Flat	Roll headjoint out, blow faster air
E		T 123 45- Eb		Slightly Flat	Roll headjoint out, blow faster air

F		T 123 4-- Eb		Slightly Flat	Roll headjoint out, blow faster air
F#/Gb		T 123 4-6 Eb		Slightly Flat	Roll headjoint out, blow faster air
G		T 123 --- Eb		Okay	
G#/Ab		T 123 G# ---Eb		Okay	
A		T 12- --- Eb		Okay	
A#/Bb		T 1-- 4-- Eb		Okay	
B		T 1-- --- Eb		Okay	
C		1-- --- Eb		Slightly Sharp	Roll in, focus the air stream down the pitch
C#/Db		--- ---- Eb		Moderately Sharp	Roll in, focus the air stream down
D		T 23 ___ Eb		Slightly Flat	Roll headjoint out, use faster air
D#/Eb		T 123 G# 456 Eb		Very Sharp	Roll in, focus the air stream down
E		T 12_ 45- Eb		Slightly Sharp	Roll in, focus the air stream down

F		T 1-3 4-- Eb		Slightly Flat	Roll headjoint out
F#/Gb		T 1-3 --6 Eb		Slightly Flat	Roll headjoint out
G		123 --- Eb			High Pitch - make sure to not over blow to create sharp pitch
G#/Ab		-23 G# ---Eb			High Pitch - make sure to not over blow to create sharp pitch
A		T -2- 1-- Eb			High Pitch - make sure to not over blow to create sharp pitch
A#/ Bb		T --- 4D--			High Pitch - make sure to not over blow to create sharp pitch
B		B 1-3 --D#-			High Pitch - make sure to not over blow to create sharp pitch
C		123 G# 1-- B			High Pitch - make sure to not over blow to create sharp pitch

Chapter 5
Practice What You Learned

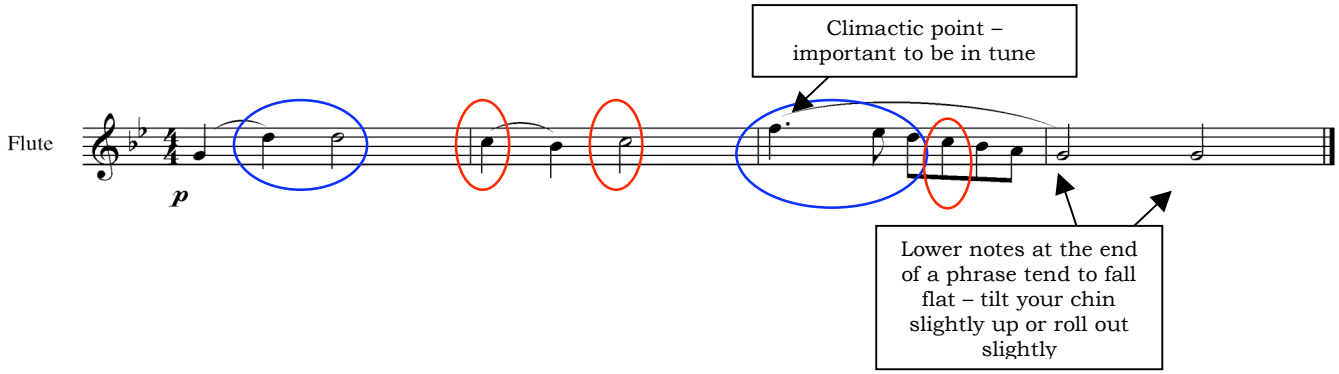
In this chapter you practice all of the skills that you have learned in practical playing situations. Each song will have certain pitch problems that can be fixed with your embouchure, air or chin position. Remember to play with good tone and to set your embouchure correctly before playing. It is also important to take a deep breath and use good breath control throughout each example. Make sure to sit in a good position with your back straight and flute at the correct angle (slightly lower than parallel to the floor.)

For each piece sharp notes will be circled in **red**, and flat notes circled in **blue**. You will also find tips on fixing notes that are at the ends of phrases, or out of tune because of their position in the music (at a high point in the music, etc.) Make sure to use a tuner!

After playing the songs alone, try playing them with a friend. Listen for waves in the sound, which tell you that you are not in tune with each other. Check the tuner and make the correct adjustments to fix your pitch!

Sharp notes circled in red
Flat notes circled in blue

All the Pretty Little Horses

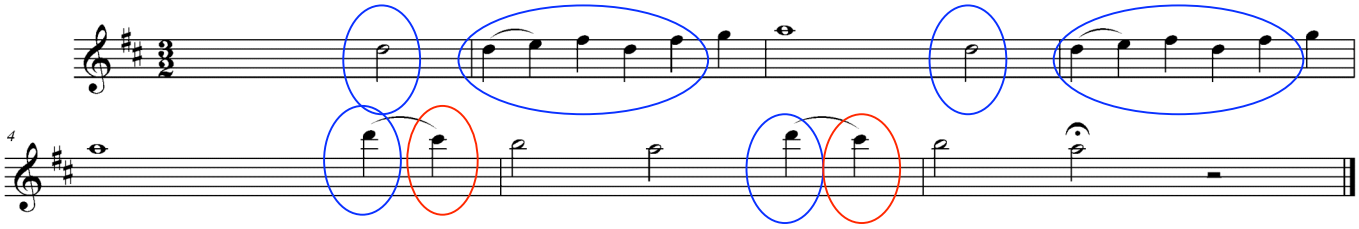


- To fix the fourth space "D", roll the flute out slightly.
- In measure three, roll out slightly for the flat notes, but ignore the sharp third space "C" because you will be running out of breath, which will bring the pitch down.

Sharp notes circled in red
Flat notes circled in blue

Alleluia

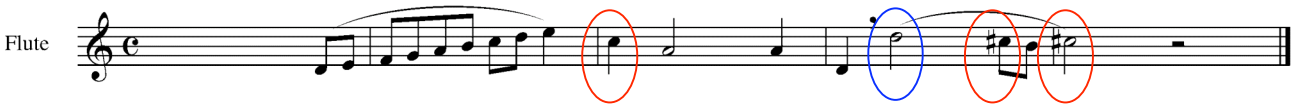
17th Century Melody



- Most of the notes in this piece are flat, so you can roll the Headjoint out slightly to correct the flat pitch. Use a tuner to make sure that you are adjusting correctly for each note – they may be different degrees of flat
- The second line above the staff C is sharp, but it is a passing tone in this piece, so you should not have to worry about it. If it is very sharp (check with tuner) then you can roll back in from rolling out the third space D above the staff, which will stick out since it is the highest note of the passage

Motet #78

Lassus/ Mattews

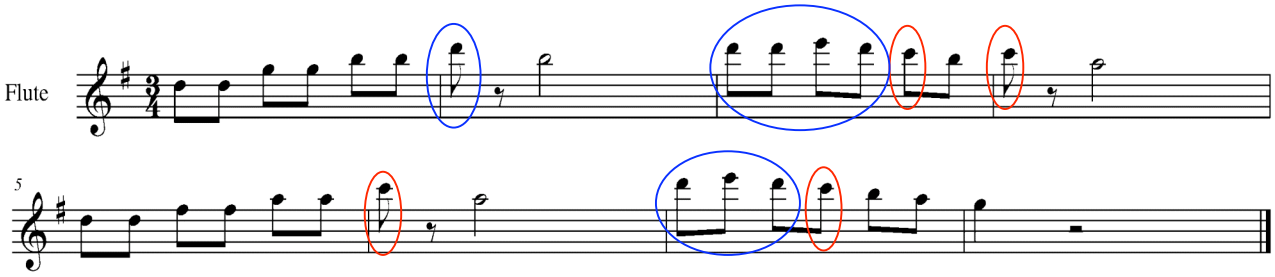


- Low notes can be difficult to tune on flute. You will mostly be able to correct the third space C and fourth line D with air.
  - For the third space C and C# - blow slightly slower air to bring pitch down
  - For the fourth line D roll out slightly since the note is being held out longer

Sharp notes circled in red
Flat notes circled in blue

La Cucaracha

Mexican Folk Song

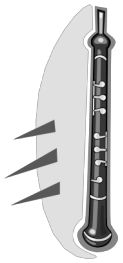


- Higher notes on flute that are flat are usually compensated for by using faster air to create the higher notes – check with a tuner to make sure notes are not still flat (roll out slightly if so)
- The second line above the staff C will be the trouble maker in this song because you are blowing faster to play the higher pitch and the note is naturally sharp – roll in slightly to fix this note
    - The C will also stick out more since it is at the end of a phrase

That Doesn't Sound Right?!

FOR OBOE

A Guide to Intonation and How to Control it



By: Nicole Albright
American Band College
Practical Application Project III

Table of Contents

Introduction

Q: "What is the definition of a minor second?"

A: "Two oboes playing in unison."

How many times have you heard your band director say, "You are not in tune!" directly to the oboe player, or section if your school is lucky enough to have more than one? There are many reasons for intonation when playing an oboe, all of which can be fixed rather easily. The difficult part is hearing if you are out of tune and knowing how to fix it. Most of the time, it's not the instrument that is out of tune, but the player who is playing it… YOU! You will find by changing your air speed, voicing or embouchure formation you will be able to play each note in tune. You will also find that other influences affect your instrument, such as the temperature and other environmental issues. At the end of the book you will find chorales that will help you practice your new tuning tips with other instruments.

Chapter 1
How does the Oboe work?

The "Hautboy", as the oboe use to be called, is a double reed instrument that belongs to the woodwind family. The continuous air that you blow into an oboe is the power input that causes sound. The double reed used to play an oboe causes the vibration that creates a sound. The reed is inserted into bore of the oboe, instead of sitting it on a mouthpiece like the saxophone or clarinet. (Diagram 1.A shows how the reed is inserted into the instrument.)

Diagram 1.A – Reed inserted into the oboe

The reed is the key to creating sound on an oboe. The oboe has two reeds that vibrate together. When air is added, the reeds rapidly open and close, which causes a vibration. Diagram 1.B shows the opening in an oboe reed, which is where you blow into. Notice that the opening in the reed in the shape of a very tight oval. If you use too much pressure on the reed, the opening will shut, and will generate no sound. In chapter two you learn how to make a correct embouchure, with the right amount of pressure, which is very important when creating a sound and good intonation on the oboe.

Diagram 1.B – Openings in an oboe reed

The reed is then inserted into the oboe so that the cork is entirely in the oboe. The reed is not moved to adjust intonation, like the mouthpiece on a saxophone. You will now be able to create different tones by pressing keys down. The oboe is a conical instrument, like the saxophone. When you blow into the instrument, all of the pressure is at the reed, and the sound comes out of the bell end, where there is no pressure.

Since the oboe is conical the sound waves that are put into it by blowing air through the double reed and will spread as they make their way through the instrument. As you depress keys, the waves will widen since they are traveling further, therefore the lowest note on the instrument has the longest wave, and the highest note has the shortest wave (shown in diagrams 1.C and 1.D.)

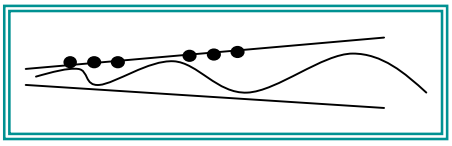


Diagram 1.C – Wavelengths as they travel through to conical bore (closed keys)

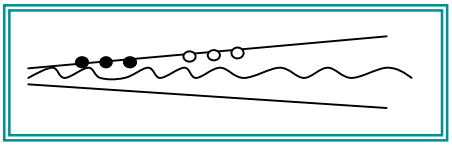


Diagram 1.D – Wavelengths as they travel through the conical bore (open keys)

The reed and body of the oboe work together to create a sound wave. When you first learn how to produce a sound on the oboe you will most likely use the reed to produce a crow. You will learn more about this in Chapter 2 when discussing the embouchure.

Holes on the oboe are open, which is different from the saxophone, which has closed holes. This will add difficultly because if you do not have your fingers entirely on the hole, the oboe will either produce an overtone (a higher note) or be very out of tune.

These are the basics of how the oboe works. Keep in mind that there is also the possibility of changing the embouchure and throat placement to change pitch on the oboe. These ideas will be addressed in later chapters. Now it's time to find out how a proper embouchure is formed and how this will help you stay in tune

Chapter 2
Embouchure Control

One of the main ways to change pitch and control intonation on the oboe is with your embouchure. Since oboists use a double reed, they cannot put their teeth on the top of the reed. The oboe embouchure acts like a cushion. Following these simple steps will form a proper oboe embouchure:

1. Make an "oh" sound with your lips – like a whistle, keeping chin flat
    a. Think of this step as pulling a drawstring on sweatpants and creating a smaller, but even, hole with your lips
2. Roll the reed onto the bottom lip cushion
3. Gently place the top lip on the top of the reed over where the bottom lip is
4. Keep lips towards the tip of the reed

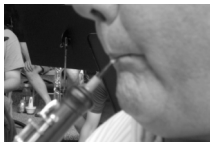


Diagram 2.A – Proper oboe embouchure

As you know from chapter 1, the reed will create its own sound, which is called a crow. It is important to keep teeth apart when blowing into the reed. The crow on the reed is kind of like buzzing into a brass instrument mouthpiece. When you blow into the reed use a "D" sound with your tongue. The sound that you are hearing is a crow.

There can be issues with your embouchure that will create poor intonation. Below you will find a chart with common embouchure problems and remedies.

Embouchure Issues and Remedies		
High pitch crow with too few sounds	Embouchure is too tight, pinched	Decrease pressure, more relaxed
	Reed is too stiff or closed off	Check thickness in reed, balance in cane
Low pitched crow	Lack of support, horn angle too high	More support, faster air, reduce oboe angle
	Reed too soft	Change length and/or width of reed
Rushing Air	Embouchure too loose	Firm lips, corners, roll lower lip in slightly
	Lack of support	More support, faster air
Stopped, no sound	Pinched or biting reed	More "oh", separate teeth, less reed in mouth
	Reed too soft	Change length and/or width of reed

Chapter 3
Support Makes All the Difference

Oboe players use support in two different ways, with their embouchure and with their air. Both areas of support are very important to create a good tone and to play with good intonation.

Embouchure Support

The embouchure is the best way to control intonation on the oboe. Adjusting the lower lip pressure can bring the pitch up or down. To lower a sharp note, you can drop your jaw slightly. To raise a flat not, you can add more reed into your mouth, or slightly increase lower lip support.

Air Support

Air should be inhaled deeply into the diaphragm when playing any instrument. On oboe it is easiest to breath in through the corners or your mouth. You can use faster air to bring the pitch up on a flat note. Using slower air will also bring a sharp down.

In chapter 4 you will find out how to specifically change your air and embouchure support to correct intonation on certain pitches.

Chapter 4
Intonation Classified

This chapter holds all the secrets to playing with proper tone and with good intonation. You will find that your instrument, embouchure, air speed, voicing and reed combined will help to control the sound and pitch on the oboe. You will also find that certain notes on the oboe are typically out of tune due to the way they are manufactured and how you can adjust to correct the pitch. The last section of this chapter will show each note specifically with pitch problems and how to fix them.

Instrument Pitch

Did you know that your instrument intonation changes with the weather? Oboes are usually made out of wood or resin plastic, which are not as affected by heat and cold as much as flute or saxophone would be, which are made out of metal. You probably learn in science class that when something is hot, it expands. When it is cold, it will contract (get smaller.) When the oboe is hot or cold the wood or plastic will also slightly change. These changes are very minute, but can make a huge difference in the intonation of your instrument. When you are out in hot weather, the instrument will also get hot and expand. This will make the instrument pitch flat. Using less reed will help with this situation. If you are playing in cold weather, your instrument will go sharp since it is getting slightly smaller. Using more reed will help in this situation.

Embouchure

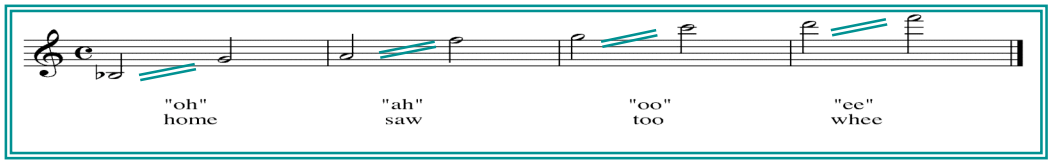
Adjusting your jaw position is one way to fix intonation on the oboe. After your embouchure is set and correct, you can move your lower jaw up and down to adjust the support on the reed. If the note you are playing is sounding sharp, you can lightly decrease the amount of support that you are adding to your reed to bring the pitch down. If the note is sounding flat, you can slightly increase the amount of support with your lower jaw, which will bring the pitch up. Increasing support with your lower jaw can come in handy especially when playing long phrases. At the end of a phrase that you may be running out of breath, which will cause the pitch to drop. Increase the lower jaw pressure to make the pitch higher when you hear it start to drop.

Air Speed

Air speed will affect the sound the same as the embouchure does when the pitch is too high or too low. If you are playing a pitch that is sounding flat, use a faster, more supported air-stream from the diaphragm to bring the pitch up. When playing a pitch that is sounding sharp, slow down your air-stream, but keep it supported, or it may go too flat when trying to fix the note. You can use both embouchure and air techniques together for notes that are very sharp or flat, but make sure to check each note with a tuner to make sure that you are not over-compensating.

Voicing

Voicing is a very important part of playing the oboe. Different ranges on the oboe need different voicings. Below you will find a chart with which voicing you should use throughout the range of the oboe as well as a sample word of what the voicing should sound like.



Reed

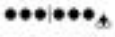
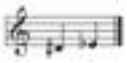
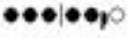
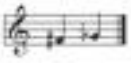
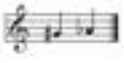
Adjusting an oboe reed is very tricky, and you only want to do so if you have been taught how by a professional oboist. There are ways to adjust a reed it you are consistently playing out of tune either sharp or flat in certain ranges or throughout the range of the oboe, and using your embouchure or air is not helping. Ask your teacher or an oboe play that has experience with adjusting oboe reeds if you feel this is something that may help you.

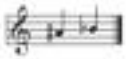
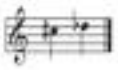
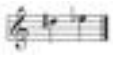
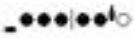
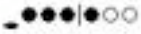
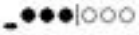
Broken Instrument?

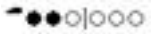
Some intonation issues occur because your instrument is not in proper working order. It is very important to have your instrument checked at an instrument repair shop regularly. At times, a loose screw, or unadjusted pad could lead to poor intonation.

Individual Oboe Pitches

In the chart on pages 15 through 20 you will find the fingering, pitch tendency, and ways to fix the problematic notes for the oboe. Use this chart when trying to figure out what is wrong with a particular pitch on your instrument. Even though this chart is correct for most oboes, it is important to check the pitches on your own oboe, since all manufacturers are different. Use a chart that is found in the director's manual from your teacher to check each pitch on your instrument.

Pitch	Written	Basic Fingering		Pitch Tendency	Ways to Fix Pitch
A#/Bb		123 Bb 456 C		Slightly Flat	Increase support
B		123 B 456 C		Slightly Flat	Increase support
C		123 456 C		Slightly Flat	Increase support
C#/Db		123 456 C#		Slightly Flat	Increase support
D		123 456		Okay	
D#/Eb		123 456 Eb		Okay	
E		123 45 -		Slightly Sharp	More "O" throat sound, slower air
F		123 45F -		Slightly Sharp	More "O" throat sound, slower air
F#/Gb		123 4 - -		Slightly Sharp	More "O" throat sound, slower air
G		123 - - -		Slightly Sharp	More "O" throat sound, slower air
G#/Ab		123 G# - - -		Slightly Sharp	More "O" throat sound, slower air

A		12 - - - -		Okay	
A#/Bb		12 - 4 - -		Okay	
B		1 - - - - -		Okay	
C		1 - - 4 - -		Okay	
C#/Db		023 456 C#		Slightly Sharp	More "Ah" throat sound, slower air
D		023 456		Slightly Sharp	More "Ah" throat sound, slower air
D#/Eb		023 456 Eb		Okay	
E		I 123 45 -		Okay	
F		I 123 45F -		Slightly Sharp	More "Ah" throat sound
F#/Gb		I 123 4 - -		Okay	
G		I 123 - - -		Okay	
G#/Ab		I 123 G# - - -		Moderately Sharp	More "Ah" throat sound

A		II 12 - - - -		Moderately Sharp	More "Ah" throat sound
A#/Bb		II 12 - 4 - -		Moderately Sharp	More "Ah" throat sound
B		II 1 - - - - -		Moderately Sharp	More "Ah" throat sound
C		II 1 - - 4 - -		Okay	
C#/Db		-23 4 - - C		Okay	
D		023 - - - C		Okay	
D#/Eb		023 B - 56		Moderatley Sharp	More "Ah" throat sound
E		I 023 G# Eb - 56		Moderatley Sharp	More "Ah" throat sound
F		I 02 - G# Eb - 56		Okay	

Chapter 5
Practice What You Learned

In this chapter you will practice all of the skills that you have learned in practical playing situations. Each song will have certain pitch problems that can be fixed with your embouchure, air or throat. Remember to play with good tone and to set your embouchure correctly before you play. It is also important to take a deep breath and use good breath control throughout each example. Make sure you are sitting in a proper position with your back straight and oboe at the correct angle (about 45° away from your body.)

For each piece sharp notes will be circled in **red**, and flat notes circled in **blue**. You will also find tips on fixing notes that are at the ends of phrases, or out of tune because of their position in the music, such as climatic points, etc.

After playing the songs alone, try playing them with a friend. Listen for waves in the sound, which tell you that you are not in tune with each other. Check the tuner and make the correct adjustments to fix your pitch!

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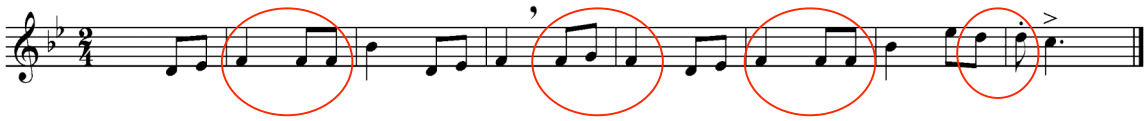
Sharp notes circled in red
Flat notes circled in blue

Billy Boy

Folk Song

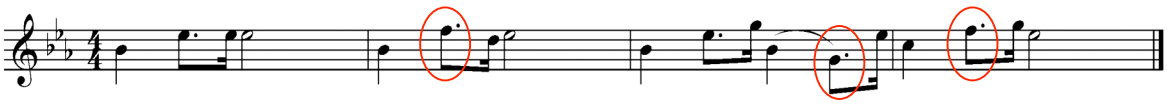


- First space F and second line G are sharp but in the lower register – your throat position should fix this issue, but make sure to check with a tuner
- Fourth line D is sharp – use an "ah" vocal position to bring the pitch down

Sharp notes circled in red
Flat notes circled in blue

Bridal Chorus from "Lohengrin"

Richard Wagner

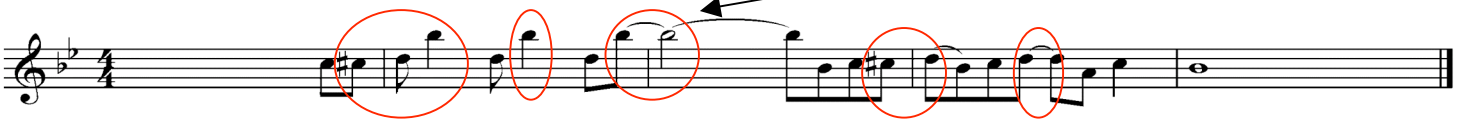


- The sharp pitches in this piece will be difficult to adjust because of the large intervals before and after them – have your throat placement ready to fix the pitch

The Entertainer

Scott Joplin

Climactic point and longer pitch – important to be in tune

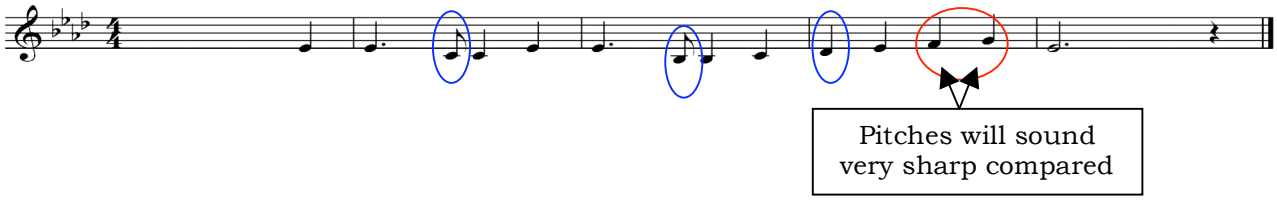


- Second space about the staff Bb is moderately sharp, use an “ah” voicing and more reed to bring pitch down
- Both third space C# and fourth line D are slightly sharp – keep same throat placement for both pitches

Sharp notes circled in red
Flat notes circled in blue

America, the Beautiful

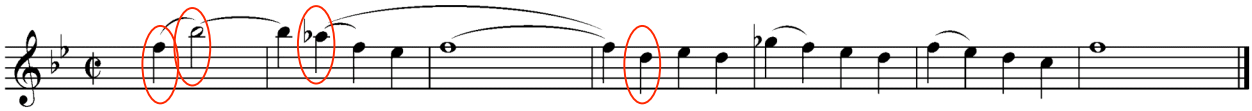
Samuel Ward



- In this piece only the first occurrence of a pitch with poor intonation is circled
- First line below the staff C# and blow on the oboe are flat pitches – play on the tip of the reed and check with a tuner to make sure that the pitch is not too flat - if pitch is still flat, change voicing as well to "ee"

Theme from "Piano Concerto No. 2

Sergei Rachmaninoff



- In this piece only the first occurrence of a pitch with poor intonation is circled
- Use a tuner to make sure the intervals are adjusted in this piece, which has unusual intervals that are not easy to hear
- For the higher sharp pitches, use an "ah" voicing and take more reed if needed