

“As the Tone Turns from The Young and the Restless to the Bold & the Beautiful”...strategies for improving tone.

Beginning Band (Individual Focus)

Instrument

Flute
Oboe/Bassoon
Clarinet/Bass Clarinet
Saxophone
Trumpet
French Horn
Trombone
Euphonium
Tuba

Exercises (in timeline order)

Octaves, Octaves w/ Vibrato, Matching Bb/C
Mouth = Mouthpiece, Octaves, Octaves w/ Vibrato,
Mouthpiece Placement, Hand Position, Register Studies
Octaves, Octaves w/ Vibrato, Extended Technique
Placement, Siren, Descending Slur/Chromatic, Cichowicz
Placement, Angle, F side down, hum, Horn Slurs, Cichowicz
Placement, Tongue w/ Slide, Glissando, Slurs/Harm, Cichowicz
Placement, Angle, Siren, Slur/Chromatic, Cichowicz
Placement, Angle, Long Tone, Slur/Chromatic, Cichowicz

Full Band (Groupings/Tonal Concepts in Context)

Strategies in a full band rehearsal

...during warm up/ensemble drill

”Of the day, week...”/Pick a buddy

Groupings (Group 1 Bell Front/Group 2 Resonating/Group 3 Vibrations)

Sustain/Tongue - down row/section to section/row to row/group to group

Echoing (modeling/questioning)

Rhythmic Breathing (through flexed/set face) - *101 Rhythmic Rests/Beginner Book 1, 2*

...during music (*introduced in warm up/ensemble drill, adapt basic concept of piece to warm up time*)

Chord/Octave Around (groups, sections, rows, etc.) - silence between to listen/comment/question

“Who plays it best..”

Melody, Melody Harmony, Bass Line, Harmony, Percussion (within)

Dynamics/Volumes = speak in quantitative = volume level 4 (less abstract), etc.

Levels of Listening (prioritizing)

Who listens to whom?

8va = wwds inside brass

8va = within family inside lowest octave (usually)

Unison = Flute inside Clarinet...flute defers to wwd playing in unison

Unison = wwds inside brass (***march is a brass/perc piece, wwds always inside, trio***)

Chord = inside bell front/most directional

Sax = if with straight tone instrument - no vibrato, with wwds use vibrato

BRS Vibrato = soloistic only, superstar tone, lessons/consistent model

Percussion = purpose: melodic, timing, special effect?

Reflections:

- **MODELING, THOUGHTFUL LISTENING, MOVE ON** = 3 keys to turning immature to mature tone
- **Articulation** determines the speed and alignment of the band
- Have a concrete vocabulary for tone - use/teach it consistently.
- **Sequence to create muscles that then are used to develop mature tone.**
- Build trust with students by asking for volunteers, down the row (lead time)-ask feedback.
- No one ever said, “that’s a good sounding band with poor clarinet section tone.”
- Teach the difference between “repeating” and “imitating”.
- Always inhale through a “flexed/set embouchure.” *Rhythmic Breathing v. 2-Count Breath*
- All right thumbs are straight, All chins are flat. All heads level. All backs straight.
- No part of the body touches another part of the body. Elbows generally make triangles.
- **Rhythmic Vocab of Students, Range of Students, Speed of Repeated Articulation = Music Selection**