



TONE

“As the tone turns from the young and the restless to the bold and the beautiful...”

WTAMU Band Camp: Director's Workshop
July 8, 2024 (1:30/GBK)
Michael Roberts, presenter



FLUTE

Sharp - Thin - Airy

Bb & C Above Staff (ROTE/NO MET)

Straight Tone

Reference

GOAL: No Waves (match pitch)

Lower on Face

Wet Part Lower Lip Covers $\frac{1}{3}$ + of Tone Hole

Jaw Forward - Flexibility (build like brass)

EXERCISES

Beg Warm Up 1 Flute

Beg Warm Up 2 Flute

Octaves & Vibrato

Band Warm Ups Flute

VIDEO MIXED 8VA

OBOE/BASSOON

Sharp - Thin (too much reed: Mouth is Mouthpiece)

Play Reed Only (iPad/mirror with Tuner “C”/”F#”)

Lower Lip (Oboe)

Upper Lip (Bassoon)

GOAL: Oboe - If you feel reed past lips/too much reed.

Bassoon - If you feel wire too far.

Reed Brand or “Model” - Bocal Majority

Soak/Play on Reed (hot-pot)

“More Air, Less Reed.”

Breathing Plan (Reed “Out” on Inhale)

*Air in, reed out. Write OUT in music.

EXERCISES

Beg Warm Up 1 Oboe

Beg Warm Up 2 Oboe

Octaves & Vibrato

Band Warm Ups Oboe

Beg Warm Up Bassoon

Octaves & Vibrato Bassoon

Band Warm Ups Bassoon

CLARINET

Flat, Dull Tone, Spread

“HISS” Like Cat (think “EE”)

More Mouthpiece until you squeak, then pull back

GOAL: Clear, Focused, “Wooden”, Immediate Response

Move descending BEFORE tongue (hand position)

Ascend = More Focused, Narrow Beam

Flat Chin, Hard Cushion, Push Thumb Up, Bell Outside Knees

Anchor Points - Top Teeth (patch), Right Thumb, Pinkies

EXERCISES

[Beg Clarinet Finger Exercises 1](#)

[Beg Warm Up 2 Clarinet](#)

[Clarinet Register Study](#)

[Band Warm Ups Clarinet](#)

SAXOPHONE

Noisey, Distorted, Bright

Neck & Mouthpiece (Concert Ab) no angle

Assembled - Descend to Low B (no tongue)

GOAL: Clear, Focused, Immediate Response

Flat Chin, Soft Cushion ($\frac{1}{2}$ Pink Showing), Hot Air/Fog Inside

Anchors - Top Teeth ($\frac{1}{3}$ to center patch), Right Thumb, Pinkies

Corners Forward to Seal

In front, not on side (stand...adjust chair)

Vowels "Oh to EE" back of tongue

EXERCISES

Beg Fall Saxophone Warm Up 1

Beg Octaves & Tech Saxophone 1

Saxophone Octaves & Vibrato

Saxophone Chromatic 1

Saxophone Extended Tech 1

Band Warm Ups Saxophone

Brass

EAT THE MOUTHPIECE - [VIDEO](#)

Tongue Placement/Vowel (Held Down by Cup)

Teeth Gap (On Receiver)

Air/Throat (Fog & Hurricane/MP vs. Full)

CICHOWICZ AIR FLOW - [VIDEO](#)

Concrete Progress (See, Feel, Hear)

GOAL: Immediate, Requested, Vibration due to Air Speed

Placement:

Trumpet (Straw), FHorn/Tbone/Euph (Anchor/Check/Up)

No Air Cheeks, Don't Hold Air in Face, Put Inside Instrument

EXERCISES

Beg Brass Trumpet Warm Up 1

Beg Trumpet Warm Up 2

Trumpet Cichowicz

Band Warm Up Low Brass

Band Warm Up F Horn

Full Band Tonal Concepts

1 = Knowing What You Want To Hear

2 = Strategies for Improvement

3 = Define Success

Pre-Requisites

Common Vocabulary

Reasonable Equipment/Supplies

Consistent Routines/Structure

Atmosphere of Volunteerism

Fundamental Command of Instrument Basics

“Start, Middle, End” of Create Vibration/Tone

Know What You Want to Hear: Warm Up

Concept of Individual Instrument Tone (Recordings/Own)

Instrumentation

Size/Shape of Instrument

Set Up

Strategies for Improvement: Warm Up

”Of the day, week...”/Pick a buddy

Around The Room

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-volunteerism)

Rhythmic Breathing (through flexed/set face)

101 Rhythmic Rests/Beginner Book 1, 2

Band Warm Ups *3 Styles*

Define Success (Move On): Warm Up

Physical Change - See/Feel

Audible Change toward Goal - Hear

Consistency

Imitate vs. Repeat

Ability to Sequence More Complex

Band Warm Ups *Chromatic*

Know What You Want to Hear: Music (In Context)

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

Audiate: SmartMusic, Recordings

Chord/Octave Around (groups, sections, rows, etc.)
[Silence between to listen/comment/question]

Dynamics/Volumes = Speak in Quantitative = Volume Level 4 (less abstract)

Strategies for Improvement: Music (In Context)

Pick a buddy

“Who plays it best..”

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

Down row/section to section/row to row/group to group

Modeling (Style)

Levels of Listening: Self, Trio/Diamond, Ensemble

Audite (Reference, Hum, Play)

MUSIC EXAMPLE

Define Success: Music (In Context)

Thoughtful Questioning (Advanced Vocabulary)

Clarity at Tempo (Meet Goals in Performance)

Complex Musical Tonality (Level of Music)

MUSICAL EXAMPLE (FRALEY)

Listening Priorities: 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 all wwds use vibrato

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

Percussion = purpose: melodic, timing, special effect?

QUESTIONS?

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Vibrato = Purpose is to provide color to tone and/or intensity.

Tongue = Greatest Influencer of Developing from Immature to Mature Tone Long Term.