

My Music Folder

Symphonic Orchestra

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This folder belongs to: _____



Logical Conclusions to Effective Intonation

1. At this time it is unimportant to recognize Sharp or Flat, *only the speed of the beats*.
2. Make a move with the Barrel, Slide, Mouthpiece (sax, flute – roll in/ or out). It doesn't make any difference whether it is in or out. *Listen for the beats, did they slow down or speed up with the barrel or slide adjustment?*
3. If the beats were faster, *then you made the wrong move, adjust in the opposite direction*.
4. If the beats become slower, *then you are making the correct move, continue until all beats are eliminated*.
5. If you find yourself “pinching” to eliminate beats, then your *instrument is too long, it must be shortened*.
6. If you find yourself “relaxing” your embouchure to eliminate beats, then the *instrument is too short, it must be lengthened*.
7. When two or more similar pitches are played, the sound is “beatless” (and you are not using any unnecessary pressure or relaxation on the mouthpiece)... **You are Perfectly IN TUNE!**

3 Logical Steps to Effective Balance and Blend

If you hear yourself above all others, 1 of 3 things is happening:

1. **You are overpowering or overblowing!** Make the necessary adjustment. *This initiates an auditory reaction to Balance.*

If you still hear yourself and you made the adjustment in #1, then:

2. **You are playing with poor tone quality!** Make the necessary adjustments (embouchure, breath support, posture, reed, etc.) *This initiates an auditory reaction to Blend and a physical reaction to embouchure and breath support. Poor tone quality will not blend with anything!*

If you still hear yourself and you made the adjustment in #1 and #2, then:

3. **You are playing out of tune!** Make the necessary adjustment by extending or shortening the length of your instrument. *This initiates an auditory response to “Beatless Tuning.”*

Singing Exercises

Solfege: also called “solfeggio” or “solfa,” is a system where every note of a scale is given its own unique syllable, which is used to sing that note every time it appears.

The image shows a musical staff with a treble clef and a 4/4 time signature. The notes of a major scale are written as whole notes: Do (C4), Re (D4), Mi (E4), Fa (F4), Sol (G4), La (A4), Ti (B4), and Do (C5). Below the staff, the syllables are written: Do, Re, Mi, Fa, Sol, La, Ti, Do. Below that, the scale degrees are listed: Tonic, Subtonic, Mediant, Subdominant, Dominant, Submediant, Leading Tone, Tonic.

Do	Re	Mi	Fa	Sol	La	Ti	Do
Tonic	Subtonic	Mediant	Subdominant	Dominant	Submediant	Leading Tone	Tonic

Two Types of Do:

Moveable Do: Do is always assigned the first note of a major scale

Fixed Do: Do is always C natural, and all other notes are assigned specific pitches

*For our exercises, we will be using Moveable Do

Before we sing, check the following:

- Sit or stand appropriately with good posture.
- Relax shoulders, neck, and jaw; no tension.
- Sing with a Smile!
- We're all singing, so sing with confidence!

Exercises:

1. Match Pitch. Syllables to be used: Doh, Dah, Ahh
2. Sing in Drones on each note, sustaining each solfege syllable.
3. Do, Do Re Do, (Do Re Me Re Do, etc...)
4. 8th note Ascension and Descension:

(up) Do...Do Re...Do Re Mi...Do Re Mi Fa...

(Down) Do...Do Ti...Do Ti La...Do Ti La Sol...

Daily Warmups

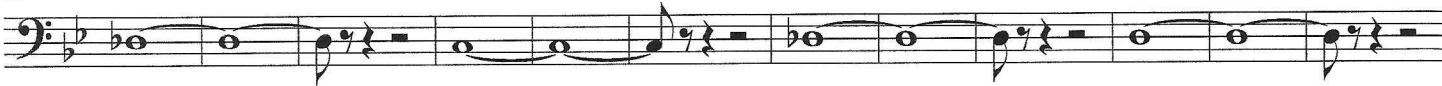
Symphonic Orchestra

Long Tones 9 Counts Concert F

Breathe



13



25



Long Tones 9 Counts Concert Bb

Breathe



34



46



Articulation on G

Winds: "Dah"

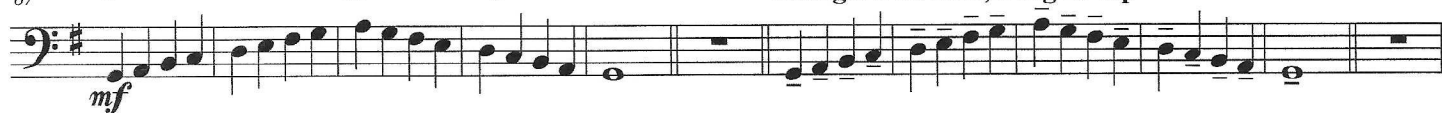
Legato

100% Note Length

Winds: "dOOH"

Strings: Full Bow, Frog to Tip

67 Strings: Standard Bowing, Even Weight



Staccato

50% Note Length

Winds: "dah"

Accent

75% Note Length, +1 Dynamic Level

Winds: "TAH"

Strings: Strong Down Bows, At Frog

79 Strings: Short, concise movement



Play - Buzz - Play

Woodwinds/Strings play, Brass Buzz on mouthpieces



90

mf

Velocity

106

Musical notation for Velocity exercise 106, bass clef, key signature of two sharps, featuring slurred eighth-note patterns.

110

f

Musical notation for Velocity exercise 110, bass clef, key signature of two sharps, featuring slurred eighth-note patterns, marked with forte (*f*).

Lip Slur #1

115

Musical notation for Lip Slur #1 exercise 115, bass clef, key signature of two flats, featuring slurred half-note patterns.

f

127

Musical notation for Lip Slur #1 exercise 127, bass clef, key signature of two flats, featuring slurred half-note patterns.

Lip Slur #2

137

Musical notation for Lip Slur #2 exercise 137, bass clef, key signature of two flats, featuring slurred eighth-note patterns.

f

147

Musical notation for Lip Slur #2 exercise 147, bass clef, key signature of two flats, featuring slurred eighth-note patterns.

Scale in Rounds: Tuning Chords

Pitch tendencies indicated with + for Sharps or - for Flats

159 Group 1 -14 +16 +2 +2 +2 +2 +2 +16

Musical notation for Scale in Rounds: Tuning Chords Group 1, bass clef, key signature of two sharps, with pitch tendency numbers above notes.

170 Group 2 -14 +16 +16 -14 -14 +16 +16 +16 -14 -14 +16 +16 -14

Musical notation for Scale in Rounds: Tuning Chords Group 2, bass clef, key signature of two sharps, with pitch tendency numbers above notes.

181 Group 3 +2 +2 +2 +2 +2 -14

Musical notation for Scale in Rounds: Tuning Chords Group 3, bass clef, key signature of two sharps, with pitch tendency numbers above notes.

Rhythmic Precision

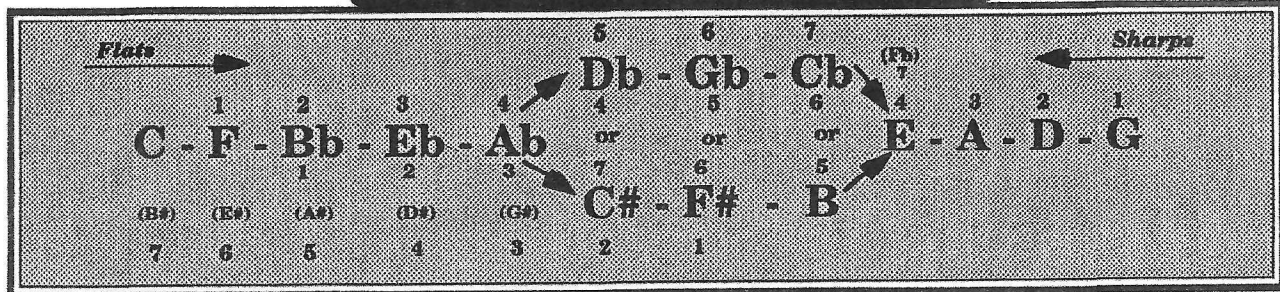
192

Musical notation for Rhythmic Precision exercise 192, bass clef, key signature of two flats, featuring rests and quarter notes.

198

Musical notation for Rhythmic Precision exercise 198, bass clef, key signature of two flats, featuring slurred eighth-note patterns and accents.

Grouping Assignments



Woodwind Choir

Group 1

Piccolo
Eb Clarinet
Oboe
1st Flute
1st Clarinet
1st Alto Sax

Group 2

2nd Flute
2nd Clarinet
2nd Alto Sax

Group 3

3rd Clarinet
Alto Clarinet
Tenor Sax

Group 4

Bass Clarinet
Bassoons
Bari Sax
Contra Clarinets

Brass Choir

Group 1

1st Cornet
1st Trumpet
1st French Horn
1st Trombone

Group 2

2nd Cornet
2nd French Horn

Group 3

3rd Cornet
2nd Trumpet
2nd & 3rd Trombone
3rd & 4th French Horn

Group 4

Baritone, Euphonium
Tuba
String Bass

Percussion

Group 1

Vibraphone (soft mallets)
Bells

Group 2

Xylophone (soft mallets)

Group 3

Marimba (soft mallets)
Upper marimba

Group 4

Tympani
Lower marimba

Enlarge and duplicate for students)

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Chapter 9

Exercises

Scales

Concert G Major

Arpeggio

Musical notation for Concert G Major Arpeggio in bass clef, 2/4 time, key of G major. The scale is played in an arpeggiated style. The notes are G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4.

Chromatic

Musical notation for Chromatic scale in bass clef, 2/4 time, key of G major. The scale is played chromatically, covering two octaves from G2 to G4.

Concert e minor (Natural)

Harmonic

Musical notation for Concert e minor (Natural) Harmonic in bass clef, 2/4 time, key of E minor. The scale is played in a harmonic style. The notes are E2, F2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4.

Concert D Major

Musical notation for Concert D Major in bass clef, 2/4 time, key of D major. The scale is played in a standard stepwise fashion. The notes are D2, E2, F#2, G2, A2, B2, C#2, D2, E2, F#2, G2, A2, B2, C#2, D2.

Musical notation for Chromatic scale in bass clef, 2/4 time, key of D major. The scale is played chromatically, covering two octaves from D2 to D4.

Concert b minor

Musical notation for Concert b minor in bass clef, 2/4 time, key of B minor. The scale is played in a standard stepwise fashion. The notes are B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4.

Concert C Major

Musical notation for Concert C Major in bass clef, 2/4 time, key of C major. The scale is played in a standard stepwise fashion. The notes are C2, D2, E2, F2, G2, A2, B2, C2, D2, E2, F2, G2, A2, B2, C2.

Musical notation for Chromatic scale in bass clef, 2/4 time, key of C major. The scale is played chromatically, covering two octaves from C2 to C4.

Concert a minor

Musical notation for Concert a minor in bass clef, 2/4 time, key of A minor. The scale is played in a standard stepwise fashion. The notes are A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4.

Concert F Major



Concert d minor



Concert Bb Major



Concert g minor



Concert Eb Major



Concert c minor



Concert A Major

Two staves of musical notation for the Concert A Major scale. The first staff shows the ascending scale (A1-G2), and the second staff shows the descending scale (A2-G1). The key signature has two sharps (F# and C#).

Concert f# minor

One staff of musical notation for the Concert f# minor scale. The key signature has two sharps (F# and C#).

Concert Ab Major

Two staves of musical notation for the Concert Ab Major scale. The first staff shows the ascending scale (Ab1-Gb2), and the second staff shows the descending scale (Ab2-Gb1). The key signature has two flats (Bb and Eb).

Concert f minor

One staff of musical notation for the Concert f minor scale. The key signature has two flats (Bb and Eb).

Concert E Major

Two staves of musical notation for the Concert E Major scale. The first staff shows the ascending scale (E1-D2), and the second staff shows the descending scale (E2-D1). The key signature has no sharps or flats.

Concert c# minor

One staff of musical notation for the Concert c# minor scale. The key signature has three sharps (F#, C#, and G#).

Concert Db Major



Concert bb minor



Concert B Major



Concert g# minor



Concert Gb Major



Concert eb minor

