My Music Folder

Symphonic Orchestra

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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:

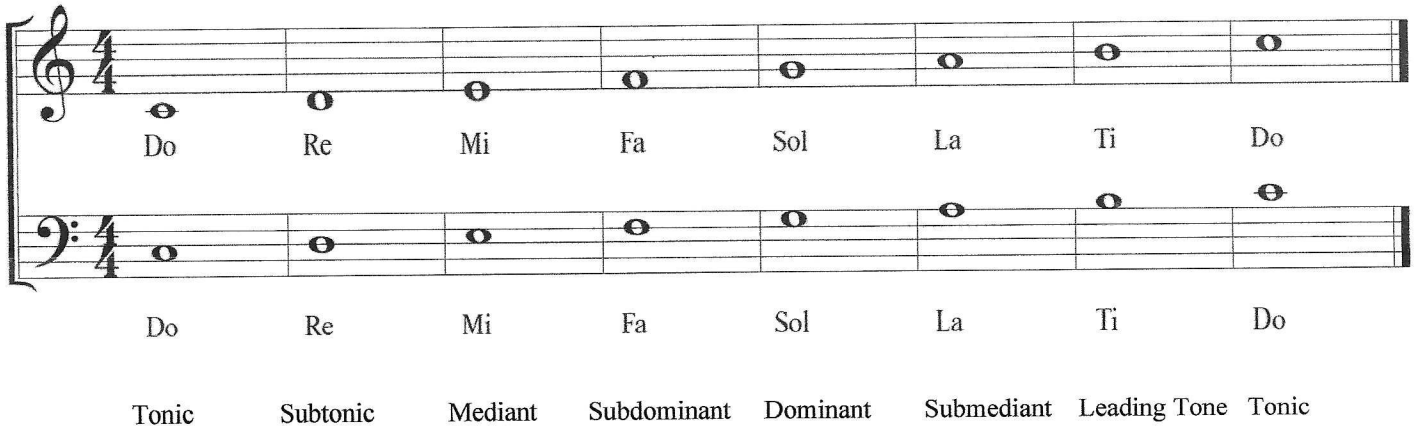
2. **You are playing with poor tone quality!** Make the necessary adjustments (embouchure, breath support, posture, reed, etc.) *This initiates an auditory reaction to Blend* and a physical reaction to embouchure and breath support. Poor tone quality will not blend with anything!

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.



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…**

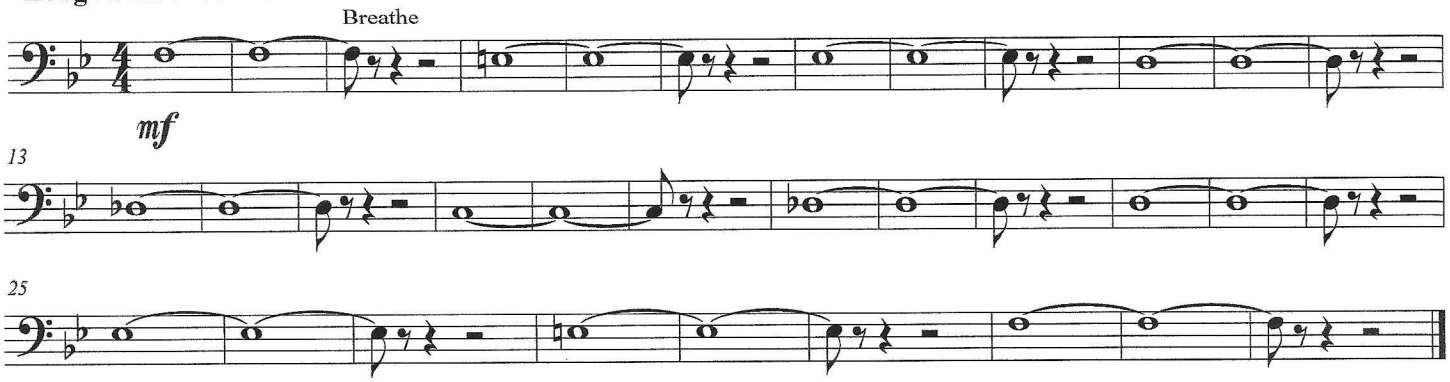
Bassoon

Daily Warmups

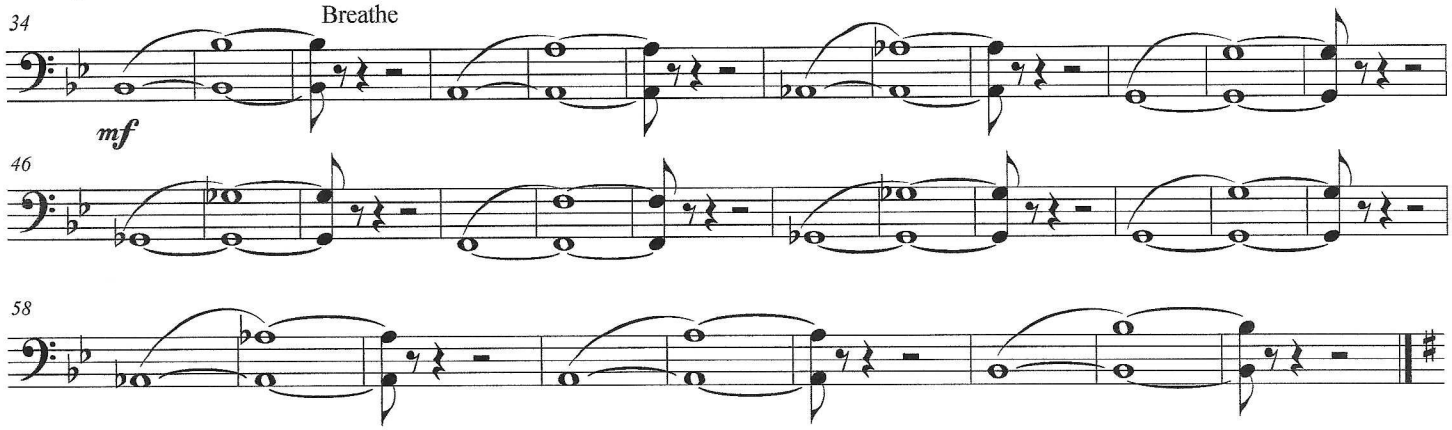
Symphonic Orchestra

Doerr

Long Tones 9 Counts Concert F

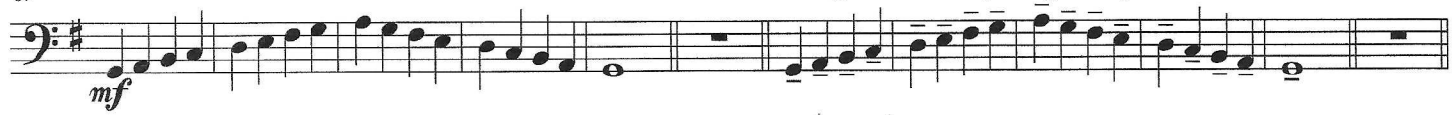


Long Tones 9 Counts Concert Bb



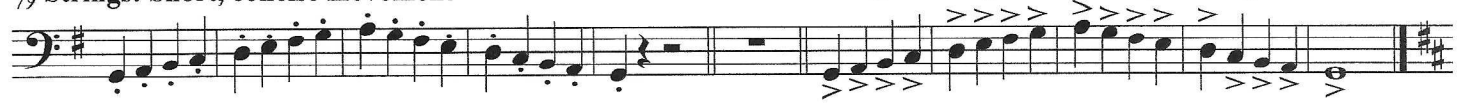
Articulation on G
Winds: "Dah"
Strings: Standard Bowing, Even Weight

Legato
100% Note Length
Winds: "dOOH"
Strings: Full Bow, Frog to Tip

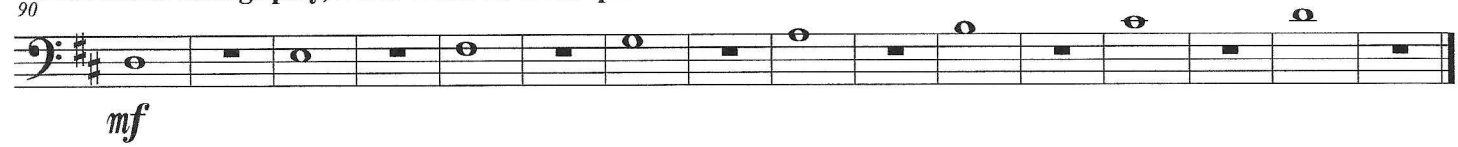


Stacatto
50% Note Length
Winds: "dah"
Strings: Short, concise movement

Accent
75% Note Length, +1 Dynamic Level
Winds: "TAH"
Strings: Strong Down Bows, At Frog



Play - Buzz - Play
Woodwinds/Strings play, Brass Buzz on mouthpieces



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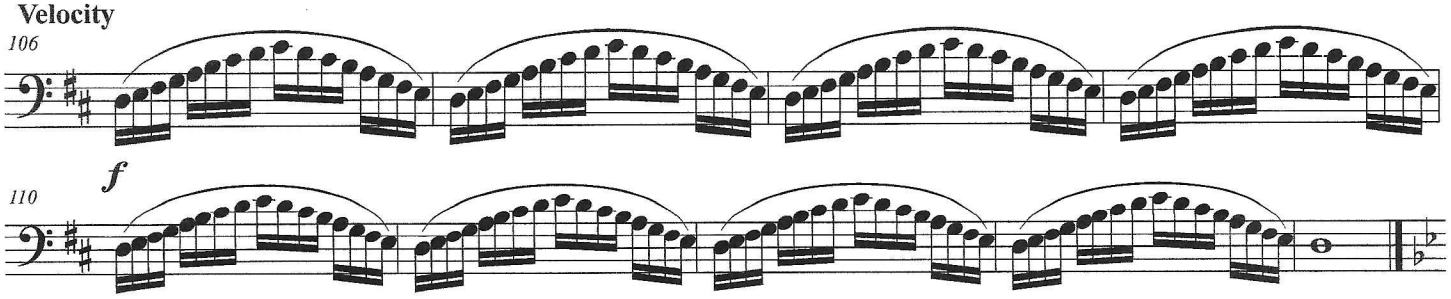
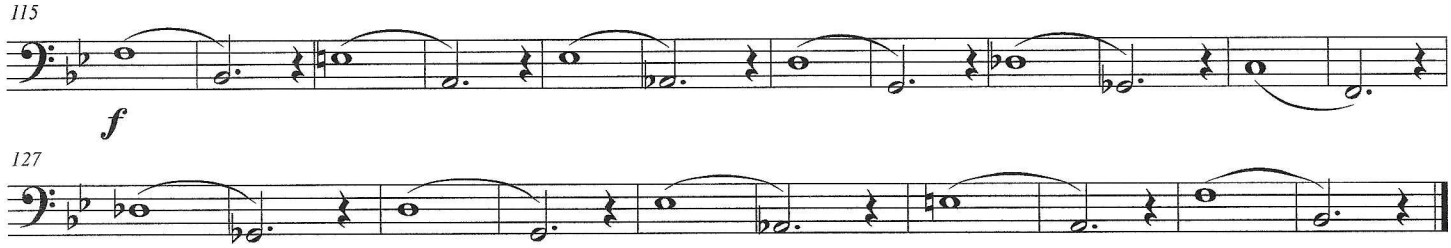
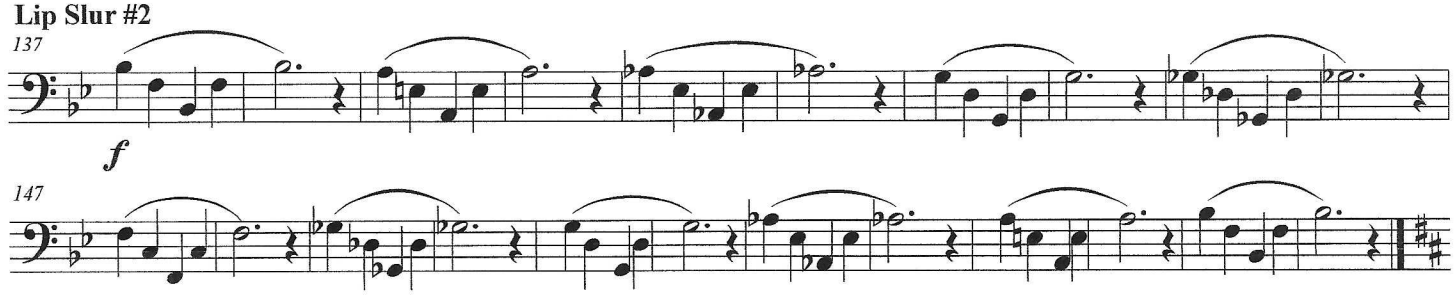
Velocity



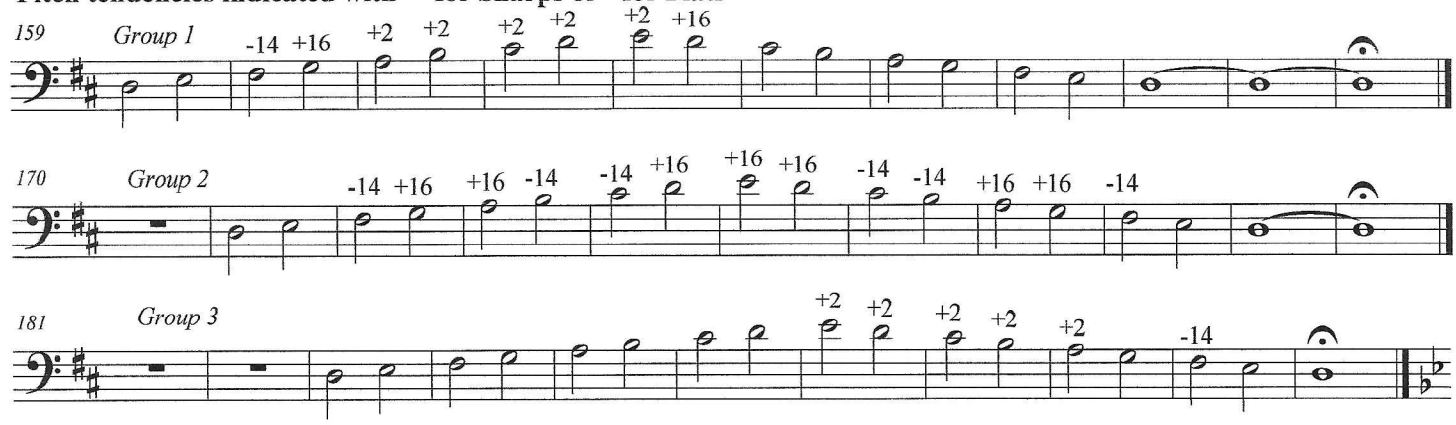
Lip Slur #1



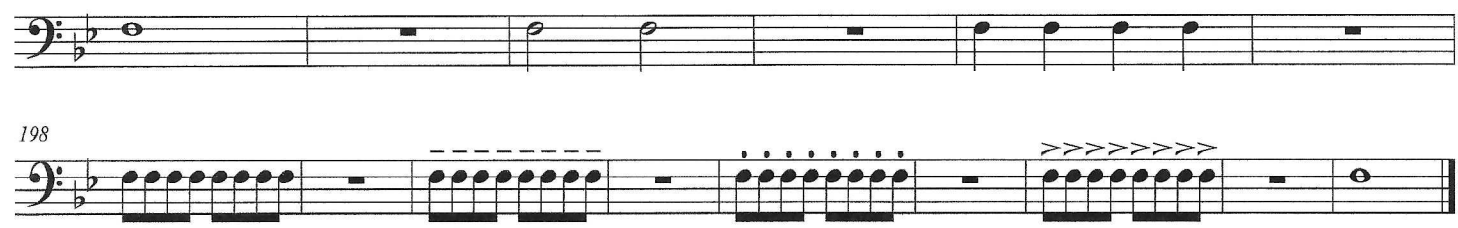
Lip Slur #2



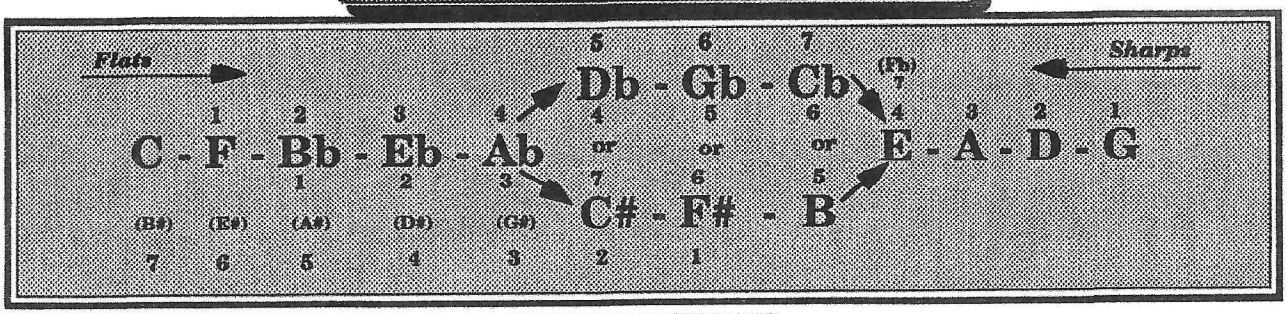
Scale in Rounds: Tuning Chords
Pitch tendencies indicated with + for Sharps or - for Flats



Rhythmic Precision



Grouping Assignments



Woodwind Choir

Group 1	Group 2	Group 3	Group 4
Piccolo	2nd Flute	3rd Clarinet	Bass Clarinet
Eb Clarinet	2nd Clarinet	Alto Clarinet	Bassoons
Oboe	2nd Alto Sax	Tenor Sax	Bari Sax
1st Flute			Contra Clarinets
1st Clarinet			
1st Alto Sax			

Brass Choir

Group 1	Group 2	Group 3	Group 4
1st Cornet	2nd Cornet	3rd Cornet	Baritone, Euphonium
1st Trumpet	2nd French Horn	2nd Trumpet	Tuba
1st French Horn		2nd & 3rd Trombone	String Bass
1st Trombone		3rd & 4th French Horn	

Percussion

Group 1	Group 2	Group 3	Group 4
Vibraphone (soft mallets)	Xylophone (soft mallets)	Marimba (soft mallets)	Tympani
Bells		Upper marimba	Lower marimba

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(Enlarge and duplicate for students)

Bassoon

Scales

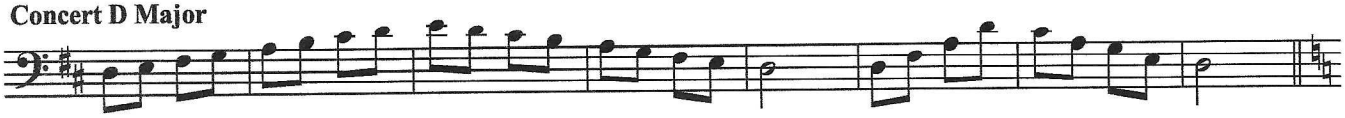
Doerr

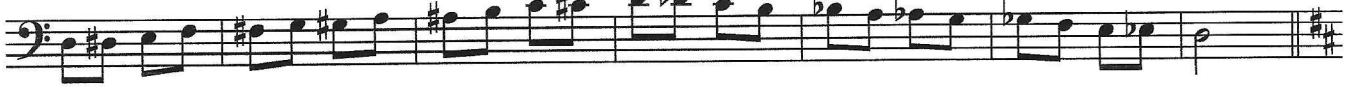
Concert G Major — **Arpeggio**

Chromatic

Concert e minor (Natural) — **Harmonic**

Concert D Major





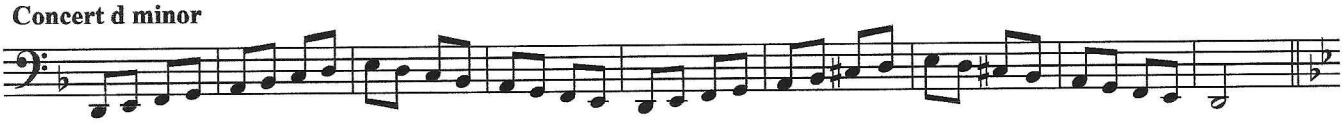
Concert b minor

Concert C Major

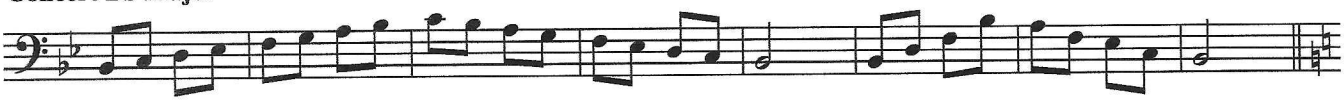
Concert a minor

Concert F Major

Concert d minor



Concert Bb Major



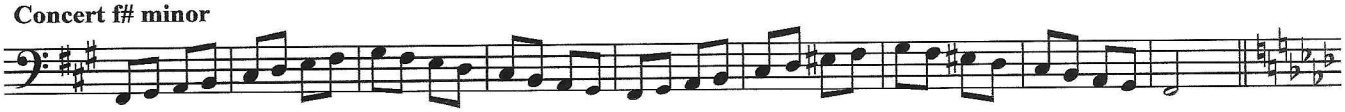
Concert g minor

Concert Eb Major

Concert c minor

Concert A Major

Concert f# minor



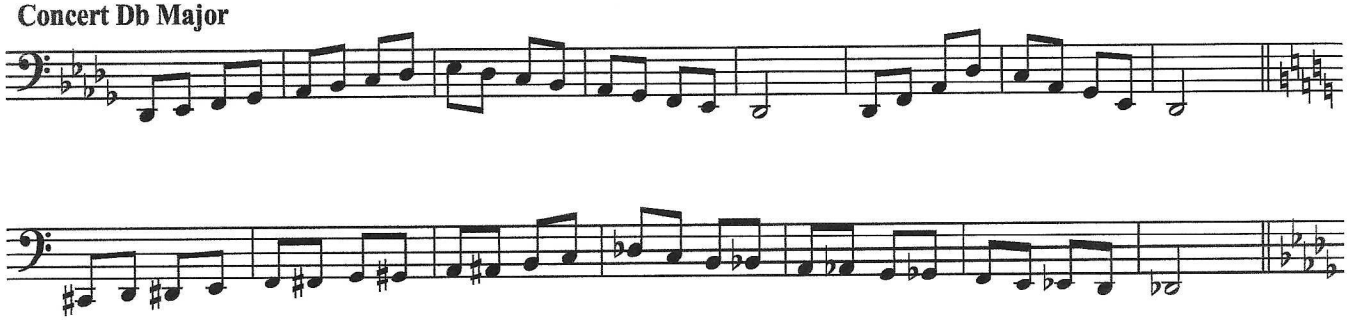
Concert Ab Major

Concert f minor

Concert E Major

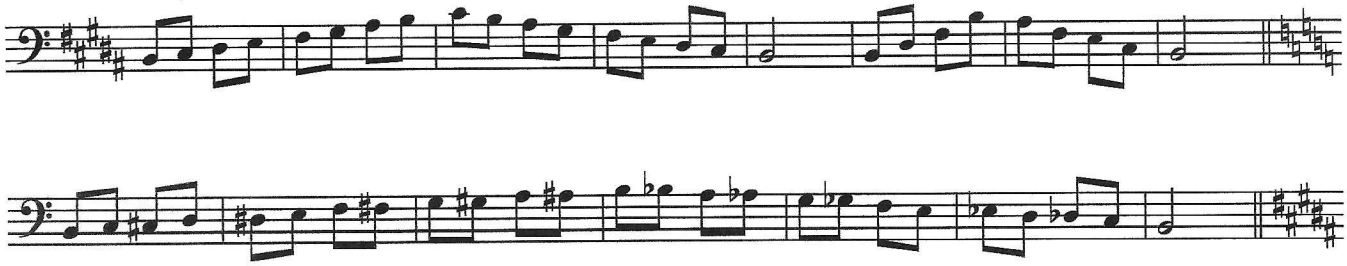
Concert c# minor

Concert Db Major



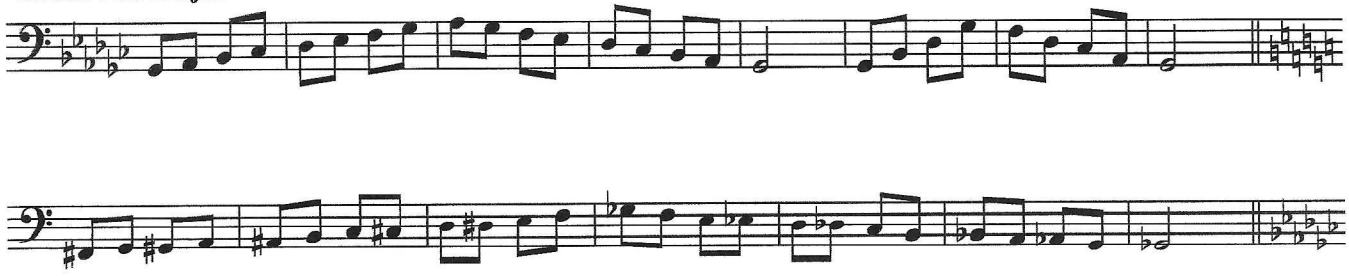
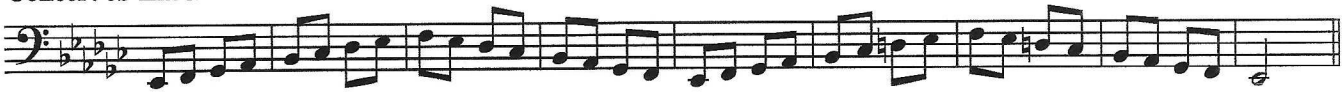
Concert bb minor

Concert B Major



Concert g# minor

Concert Gb Major



Concert eb minor