

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

Solfège: 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 the C major scale are written as whole notes: Do, Re, Mi, Fa, Sol, La, Ti, Do. Below the staff, the syllables are written: Do, Re, Mi, Fa, Sol, La, Ti, Do. Below that, the functional names 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...

Velocity

106 *f*

110

Lip Slur #1

115 *f*

127

Lip Slur #2

137 *f*

145

153

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

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

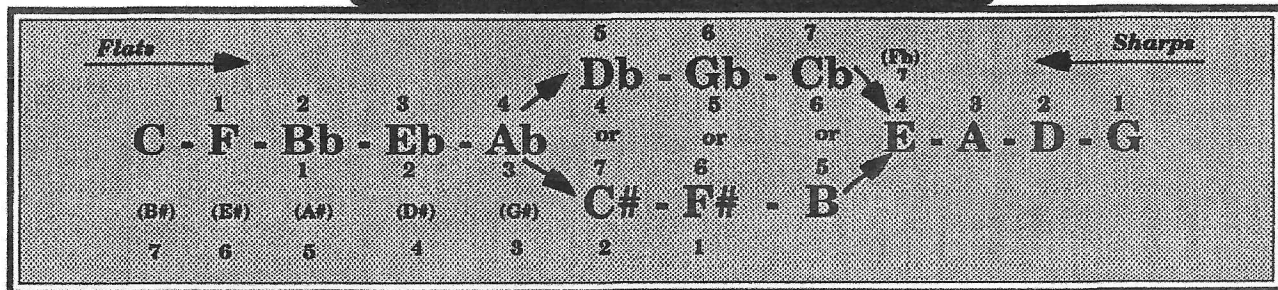
181 *Group 3* +2 +2 +2 +2 +2 -14

Rhythmic Precision

192

200

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)
400 or marimba

Group 4

Tympani
Lower mrimba

(Enlarge and duplicate for students)

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Chapter 9

Exercises

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

