

# **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 on a five-line staff. Below each note is its solfege syllable: Do, Re, Mi, Fa, Sol, La, Ti, Do. Below the syllables are their corresponding scale degrees: 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. 8<sup>th</sup> 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

Musical notation for Long Tones 9 Counts Concert F. The piece is in 4/4 time and consists of three staves of music. The first staff starts at measure 13 and ends at measure 24. The second staff starts at measure 25 and ends at measure 36. The third staff starts at measure 37 and ends at measure 48. The music features a series of long tones with a dynamic marking of *mf* (mezzo-forte). The notes are: F4, F4, G4, G4, A4, A4, B4, B4, C5, C5, B4, B4, A4, A4, G4, G4, F4, F4.

### Long Tones 9 Counts Concert B $\flat$

Breathe

Musical notation for Long Tones 9 Counts Concert B $\flat$ . The piece is in 4/4 time and consists of three staves of music. The first staff starts at measure 34 and ends at measure 45. The second staff starts at measure 46 and ends at measure 57. The third staff starts at measure 58 and ends at measure 69. The music features a series of long tones with a dynamic marking of *mf* (mezzo-forte). The notes are: B $\flat$ 3, B $\flat$ 3, C4, C4, D4, D4, E4, E4, F4, F4, E4, E4, D4, D4, C4, C4, B $\flat$ 3, B $\flat$ 3.

Articulation on G  
Winds: "Dah"

Strings: Standard Bowing, Even Weight

Legato

100% Note Length

Winds: "dOOH"

Strings: Full Bow, Frog to Tip

Musical notation for Articulation on G. The piece is in 4/4 time and consists of two staves of music. The first staff starts at measure 67 and ends at measure 78. The second staff starts at measure 79 and ends at measure 90. The music features a series of eighth notes on G4 with a dynamic marking of *mf* (mezzo-forte).

Staccato

50% Note Length

Winds: "dah"

Accent

75% Note Length, +1 Dynamic Level

Winds: "TAH"

Strings: Strong Down Bows, At Frog

Musical notation for Staccato and Accent. The piece is in 4/4 time and consists of two staves of music. The first staff starts at measure 79 and ends at measure 90. The second staff starts at measure 91 and ends at measure 102. The music features a series of eighth notes with a dynamic marking of *mf* (mezzo-forte).

Play - Buzz - Play

Woodwinds/Strings play, Brass Buzz on mouthpieces

Musical notation for Play - Buzz - Play. The piece is in 4/4 time and consists of one staff of music. The staff starts at measure 90 and ends at measure 105. The music features a series of long tones with a dynamic marking of *mf* (mezzo-forte).

Velocity

Musical notation for Velocity. The piece is in 4/4 time and consists of one staff of music. The staff starts at measure 106 and ends at measure 117. The music features a series of long tones with a dynamic marking of *f* (forte).

Lip Slur #1

115 *f*

127

Lip Slur #2

137 *f*

143

151

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

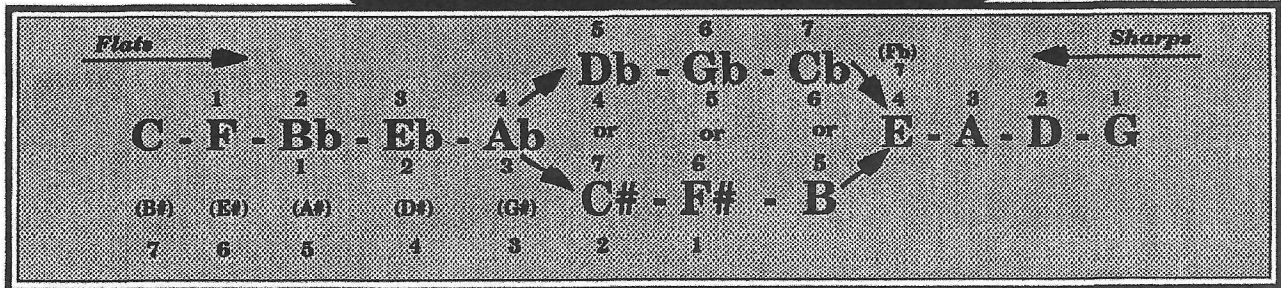
181 *Group 3* +2 +2 +2 +2 +2 -14

Rhythmic Precision

192

198

# Grouping Assignments



## Woodwind Choir

- |   |   |  |   |
|---|---|--|---|
| <b>Group 1</b><br>Piccolo<br>Eb Clarinet<br>Oboe<br>1st Flute<br>1st Clarinet<br>1st Alto Sax | <b>Group 2</b><br>2nd Flute<br>2nd Clarinet<br>2nd Alto Sax | <b>Group 3</b><br>3rd Clarinet<br>Alto Clarinet<br>Tenor Sax | <b>Group 4</b><br>Bass Clarinet<br>Bassoons<br>Bari Sax<br>Contra Clarinets |
|---|---|--|---|

## Brass Choir

- |  |   |  |  |
|--|---|--|--|
| <b>Group 1</b><br>1st Cornet<br>1st Trumpet<br>1st French Horn<br>1st Trombone | <b>Group 2</b><br>2nd Cornet<br>2nd French Horn | <b>Group 3</b><br>3rd Cornet<br>2nd Trumpet<br>2nd & 3rd Trombone<br>3rd & 4th French Horn | <b>Group 4</b><br>Baritone, Euphonium<br>Tuba<br>String Bass |
|--|---|--|--|

## Percussion

- |  |  |  |   |
|--|--|--|---|
| <b>Group 1</b><br>Vibraphone (soft mallets)<br>Bells | <b>Group 2</b><br>Xylophone (soft mallets) | <b>Group 3</b><br>Marimba (soft mallets)<br><i>Upper marimba</i> | <b>Group 4</b><br>Tympani<br><i>Lower marimba</i> |
|--|--|--|---|

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Chapter 9

Exercises

# Scales

**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

