

# **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 the C major scale are written as whole notes: C (Do), D (Re), E (Mi), F (Fa), G (Sol), A (La), B (Ti), and C (Do). Below the staff, the scale degrees are labeled: Tonic, Subtonic, Mediant, Subdominant, Dominant, Submediant, Leading Tone, and 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

*mf*

13

25

### Long Tones 9 Counts Concert Bb

Breathe

*mf*

34

46

58

### Articulation on G

Winds: "Dah"

Strings: Standard Bowing, Even Weight

*mf*

67

### Legato

100% Note Length

Winds: "dOOH"

Strings: Full Bow, Frog to Tip

### Staccato

50% Note Length

Winds: "dah"

Strings: Short, concise movement

*mf*

79

### 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

*mf*

90

### Velocity *mf*

*f*

106

Lip Slur #1

115 *f*

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

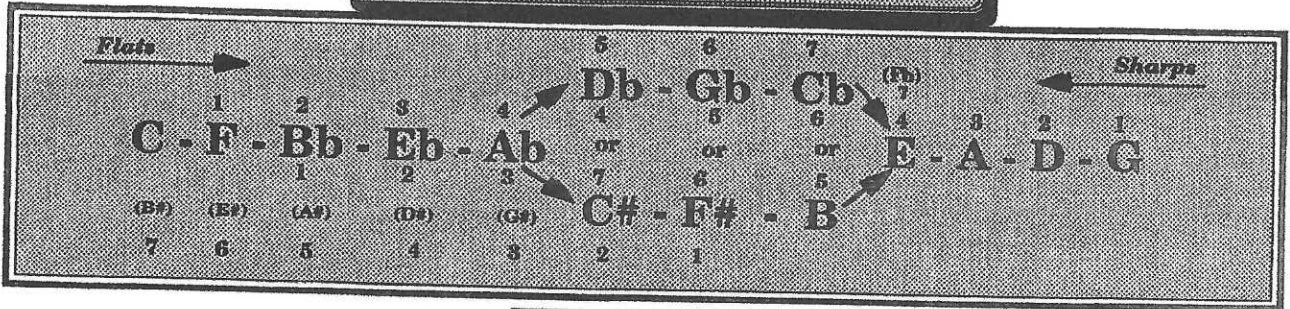
181 *Group 3* +2 +2 +2 +2 +2 -14

Rhythmic Precision

192

198

# Grouping Assignments



## Woodwind Choir

### 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)  
*lyrphoe marimba*

### Group 4

Tympani  
*Lyons mar 200*

(Enlarge and duplicate for students)

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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

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

Concert bb minor

Two staves of musical notation for the Concert bb minor scale. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has three flats (Bb, Eb, and Ab).

Concert B Major

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

Concert g# minor

Two staves of musical notation for the Concert g# minor scale. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has three sharps (F#, C#, and G#).

Concert Gb Major

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

Concert eb minor

Two staves of musical notation for the Concert eb minor scale. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has three flats (Bb, Eb, and Ab).