

# Technique for Bb Woodwinds (Brass Slurs)

## Technique Option 1

Musical notation for Technique Option 1, measures 1 through 10. The notation is written on a single staff in treble clef with a key signature of one sharp (F#). The music consists of a sequence of eighth and sixteenth notes. Hand-drawn slurs are placed over the notes in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10. The slurs are relatively flat, following the contour of the notes.

## Technique Option 2

Musical notation for Technique Option 2, measures 11 through 26. The notation is written on a single staff in treble clef with a key signature of one sharp (F#). The music consists of a sequence of eighth and sixteenth notes. Hand-drawn slurs are placed over the notes in measures 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, and 26. The slurs are more pronounced and curved, following the contour of the notes.

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# Technique for Alto Saxophone (Brass Slurs)

## Technique Option 1

Musical notation for Technique Option 1, measures 1 through 10. The notation is written on a single staff in treble clef with a key signature of one sharp (F#). Measures 1-6 show a sequence of eighth notes with slurs. Measure 7 shows a similar sequence but with a large, wavy slur drawn over the notes. Measure 10 shows a sequence of eighth notes with a large, wavy slur drawn over the notes.

## Technique Option 2

Musical notation for Technique Option 2, measures 13 through 26. The notation is written on a single staff in treble clef with a key signature of one sharp (F#). Measures 13-15 show a sequence of eighth notes with slurs. Measure 16 shows a sequence of eighth notes with a large, wavy slur drawn over the notes. Measures 19-22 show a sequence of eighth notes with slurs. Measures 23-26 show a sequence of eighth notes with large, wavy slurs drawn over the notes.

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## ARTICULATION & STYLE

The relationship and balance between the tongue and the air stream is the key to proper articulation. It is important to understand that the tongue cannot articulate properly if there is not enough air support. It is also important to know that the clarity of the articulation should not be hindered by tempo, technique, note length, volume, or range.

Articulation should be executed with no explosion in the attack. Every note should be started with the sound "dAh" in mind (notice the lowercase *d* and the uppercase *A*). Each player should strive for less tongue in the sound and focus on providing more tone. Remember, **THE AIR STREAM SETS THE VIBRATION INTO ACTION, NOT THE TONGUE!**

Articulation is the front of the note. Style is the back of the note.

With the exercise below, you should practice not only with staccato, but also with legato, accent, accent legato, accent staccato, and marcato.


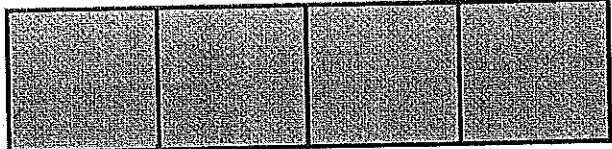

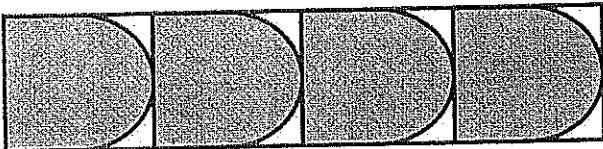

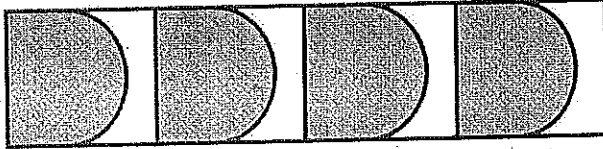

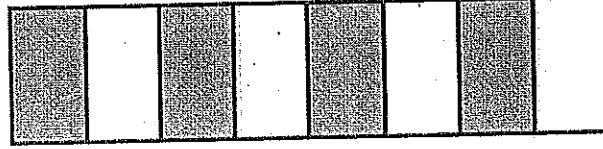

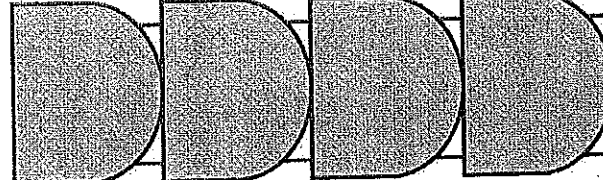

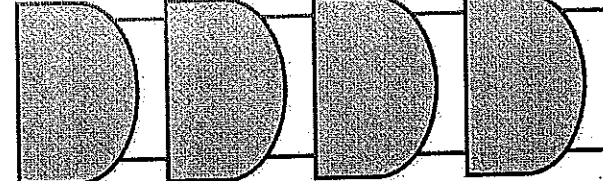

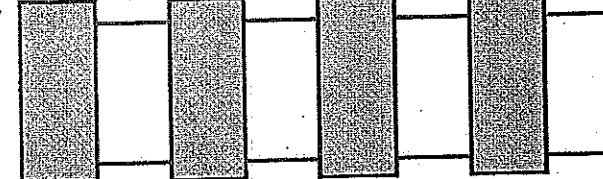
Always step out on the first note  
Every double-bar line is a step out  
Down 3 half steps (1&2) and back up  
Finish the exercises by halting feet and sustaining concert Bb

8 Staccato Eighth Notes



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# ARTICULATION VISUALIZATION

STYLE	NOTE SYMBOL	VISUALIZATION
Connected (Legato)		
<i>def.</i> – There is no decay and the notes touch		
Long Lifted (Legato Accented)		
<i>def.</i> – There is a slight decay and the notes touch		
Lifted		
<i>def.</i> – There is a slight decay and a small space		
Detached (Staccato)		
<i>def.</i> – There is no decay and the note length is 1/2 the note it is attached to		
Accented		
<i>def.</i> – beginning of the note is slightly louder, slight decay and the notes touch		
Lifted Accent		
<i>def.</i> – beginning of the note is slightly louder, slight decay and a small space		
Roof-Top Accent		

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*def.* – beginning of the note is slightly louder, no decay and length is  $\frac{1}{2}$  the note it is attached to

### “Tim’s Ticulations”



The exercise “**Tim’s Ticulations**” is an articulation exercise used to differentiate between the styles of notes. The exercise is used not only for playing different articulations, but also for singing different articulations. Use the Articulation Visualization Key to get an understanding of differences.

**Always practice with  
a metronome  
(YOU MUST OWN ONE)**

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# VOLUME

The following numbering system will be used to indicate dynamics. When playing at loud dynamic levels, an ugly, "spread" tone is often the result of tension and forced breathing. You must stay "open", with proper technique, to maximize the amount of air involved during the inhalation to produce a large and flowing "fff" exhale. Great care should be taken through the building of volume over a given period of time. Playing loud with a round, beautiful sound is a goal that will require great concentration over a long period of time.

Dynamic Marking	Number	Definition
<i>pppp</i>	1	This is the softest volume you can play with a full supported sound.
<i>ppp</i>	2	
<i>pp</i>	3	
<i>p</i>	4	
<i>mp</i>	5	
<i>mf</i>	6	
<i>f</i>	7	
<i>ff</i>	8	
<i>fff</i>	9	
<i>ffff</i> Full Volume	10	This is most extreme volume you can play while creating a great sound. The sound will have lots of brilliance and have an edgy sound.

## Physical Fitness

Physical ability and fitness is a must in this activity. You must be able to sustain extended lengths of high output cardiovascular activity during our rehearsals. The reason physical fitness is a must is very simple: in order to perform our show, we must be able to go through the show without focusing on the physical aspect of what we are doing. Plus it is always easier to listen to instructions when you are not worn out after a rep or rehearsal. Below are some things that can help you achieve your goals:

**DIET:** We don't pretend to be health experts, however, some things that can help make you feel better is to change your diet in some simple ways:

1. Stop drinking Soda and replace it with water
2. Reduce the amount of fast food you eat
3. Eat more vegetables, especially dark greens

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4. Replace sugary snacks with fruits, juices & vegetables
5. Eat breakfast everyday (THIS MUST HAPPEN EVERY DAY DURING BANDCAMP!)
6. Avoid late night snacks

**EXERCISE:** Any type of physical fitness can help you feel better in many ways. When committed to a daily exercise routine you not only improve your health and well being, you will greatly improve your ability to contribute to the band at the highest-level possible.

EVERYDAY you should do the following:

1. Make sure you get plenty of sleep
2. Walk for an extended amount of time
3. Gradually increase the amount of exercise
4. Jog (at least 15 minutes)
5. Stretch (every night!)

Don't be intimidated by the physical fitness portion of this packet, it is only meant to be some ideas to help you improve as a musician. We believe that being a member of the SHHS Band is liken to being a High School athlete at the top of their game. It is imperative that all of our students be in good physical health so we can prevent injuries and enjoy the marching season.

## **PITCH / INTONATION**

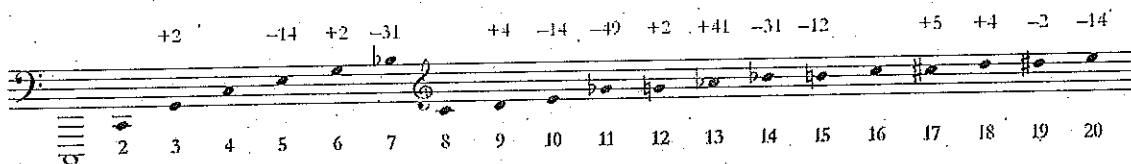
All woodwind instruments have various inherent intonation deficiencies. As a woodwind ensemble, we need to be aware of what deficiencies exist, and how we can correct them with our playing. We build our system of tuning through the matching of overtones, which are by definition, never out of tune. Overtones will ring when the pitches coming out of the instruments are in tune.

As all the voices become more in tune with each other, entire chords can be heard ringing above the ensemble. In addition to working with a tuner every day, our singing, long tone, and relative pitch exercises will help you develop your ears for tuning chords and unison notes. Always practice with a tuner. (You must own one.)

**Always practice with  
a tuner.  
(YOU MUST OWN ONE)**

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# HARMONIC SERIES



As the ensemble becomes more in tune and each individual become more in tune with the other performers, entire chords can be heard ringing above the ensemble. In addition to working with a tuner every day, our singing, long tone and relative pitch exercises will help develop your ears for tuning chords and unison notes.

If you play the same note in two different chords, you almost always have to do something different to each note in order to keep it in tune:

1. Recognize what part of the chord you are playing. Is it the root, third or fifth?
2. Listen with **BIG EARS**. Know all of the parts and how your part fits into the ensemble.
3. **CRESCENDO** the moving lines (especially the descending passages).

It is your responsibility to understand which interval you are playing in regards to the ensemble musical structure. You should always be researching your part as well as the entire score. Take the time to know how your part fits in with the other parts. If you understand not only your part but also all the parts of the score, you will then be able to maximize your abilities within the ensemble as well as improving the brass ensembles success.

There are also many natural intonation problems when dealing with the structure of chords. Below is a list of intervals (from the root of the chord) and the adjustments needed for each interval to be played in tune:

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# CHORD ADJUSTMENTS

## IN JUST INTONATION

THE FOLLOWING ADJUSTMENTS ARE BASED ON THE ROOT OF THE CHORD (IN THIS CASE, "C") WHICH IS AN EQUAL-TEMPERED PITCH. THE ADJUSTMENTS (GIVEN IN CENTS) INDICATE THE DIFFERENCE NECESSARY FOR THAT NOTE TO BE IN TUNE WITH THE CHORD (AS OPPOSED TO THE GIVEN EQUAL TEMPERED PITCH). THE ADJUSTMENTS ARE APPLICABLE TO ALL CHORDS, REGARDLESS OF STARTING PITCH\*

Major Triad (CM)	Minor Triad (Cm)	Diminished Triad (C°)	Augmented Triad (C+)
Major Sixth (C6) 	Minor Sixth (cm6) 	Dominant Seventh (C7) 	Major Seventh (CM7) 
Minor-Major Seventh (CmMaj7) 	Minor Seventh (Cm7) 	Augmented-Major Seventh (CM7#5 or C+M7) 	Augmented Seventh (C+7 or C7#5) 
Half-Diminished Seventh (C#7 or Cm7#5) 	(Fully) Diminished Seventh (C°7 or Cdim7) 	Seventh Flat Five (C7#5) 	Diminished Major Seventh (C°M7) 

## INTERVALS

### AND THEIR DEVIATIONS FROM EQUAL TEMPERAMENT

Minor Second	Major Second	Minor Third	Major Third
Perfect Fourth 	Augmented Fourth 	Diminished Fifth 	Perfect Fifth 
Minor Sixth 	Major Sixth 	Minor Seventh 	Major Seventh 

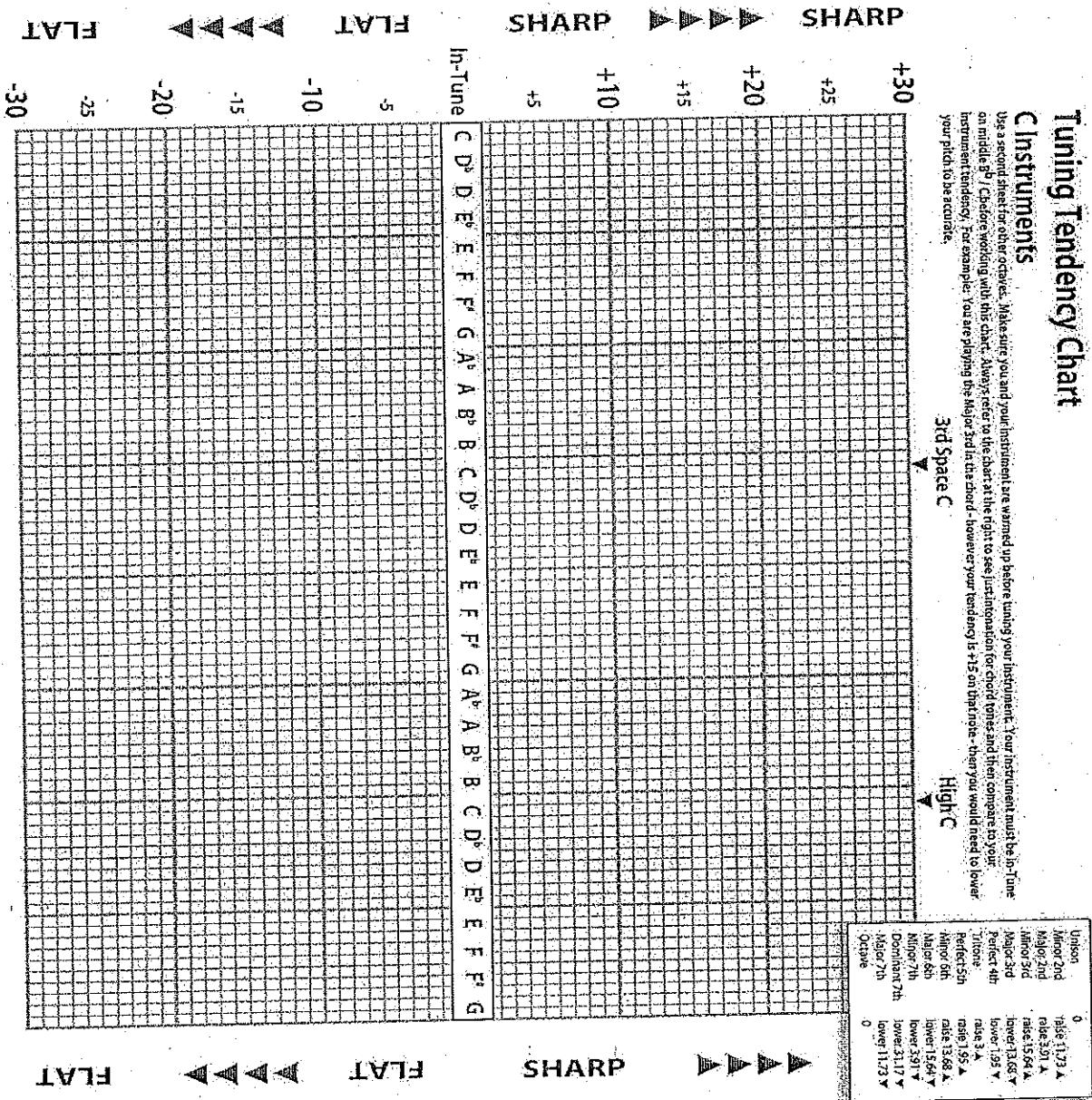
\*Note that some intervals have multiple adjustments, dependant on their function in a chord.

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# TUNING TENDENCY CHARTS

The following are tuning tendency charts to help you understand the tuning tendencies of your instrument. Every woodwind team member should fill out the charts completely. All instruments will use the "C Instruments" Tuning Tendency Chart." When the charts are filled out completely you can refer to them to understand your instrument and how you need to adjust your individual intonation in context with the rest of the section & hornline.

If you have any questions as to how to correctly fill this out, it is your responsibility to ask questions. Ask an SLT or a staff member for help and be proactive.



## BALANCE / BLEND

The first criterion toward achieving great balance and blend is perfect intonation. If one note in a chord is played out of tune, then balance cannot be achieved properly. The second criterion is to always know who has the moving line, and who has the melody. This is achieved by keeping your ears aware of the parts being played around you. The third criterion is a combination of balance, support, and playing in a manner befitting a soloist. Each part in an ensemble is unique in its own way. We as good woodwind players know when to support a given line, create balance within that line, or project an important line with a full supported sound.

When trying to achieve good balance and blend:

Ask yourself, **"Am I in tune with the ensemble?"** First listen to intonation in your section and then branch out to other sections, always keeping in mind that you should listen down to the bass voice. If you are supporting a moving line, ask yourself, **"Am I playing louder than that line?"** Finally, ask yourself, **"Am I playing within the other sounds, balancing my sound against it with a rich, supported, full bodied tone?"**

Balance and Blend requires the performer to listen very closely. There are 3 levels of listening required if you are to become a greatly balanced brass section:

**LEVEL ONE LISTENING** focuses on the sounds, volume, style, etc of his or herself. Self-awareness is an important key toward higher level playing.

**LEVEL TWO LISTENING** focuses on the sounds, volume, style, etc of the other members in each respective section.

**LEVEL THREE LISTENING** focuses on the sounds, volume, style, etc of all instruments in the ensemble.

## BOPPING

Bopping is a technique that is used to improve timing and perfect uniform articulation and tone production. Bopping is executed by reducing every note down to a staccato eighth note.

Additional rules to bopping are as follows:

- Everything is performed at the dynamic of p (piano). Unless dictated by a staff member.
- Slurred passages are played full duration to the end of the slur.
- Tied notes are to articulated and not sustained. The tied note will not be played after the first articulation.
- Make sure the throat is open and relaxed.
- No "Dit" articulation should be heard.
- Only "dAAh." Sounds.
- Keep all notes open-ended.

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# STAGGER BREATHING

When listening to long sustained chords from a woodwind ensemble, you will notice that the best ensembles sustain these chords without holes in the sound. This "wall of sound" is created by utilizing a technique called stagger breathing. Essentially the wall of sound is created by each performer in the woodwind ensemble following this simple process:

## 1. Know when you are going to breathe & commit to the breathing.

- i. You must commit to the breath even if you are not running out of air.

## 2. Don't breathe at the same time as the person(s) next to you.

- i. 2 or more people in the same proximity breathing at the same time creates holes in the sound.

## 3. Fade out.

- i. A rapid, one beat decrescendo.
- ii. Don't allow the pitch to drift out of tune.
- iii. Don't allow your tone to change.

## 4. Breathe.

- i. One beat to take in a full breath.
- ii. The breath should immediately follow the decrescendo; no gaps between the end of the decrescendo and the full breath in.

## 5. Fade back in.

- i. A rapid, one beat crescendo from a niente – no gaps between the end of the breath and the beginning of the crescendo.
- ii. Do not rearticulate the front of the note – "ah" articulation.
- iii. Be in-tune and in-tone all the way through the crescendo

# STAGGER BREATHING – High Winds

"Stagger Breathing"

The musical notation consists of four staves. Each staff begins with a forte (f) dynamic and a crescendo leading to a note. The notes are staggered across the staves. Labels "AIR ATTACK" are placed above the notes. The first three staves end with a decrescendo back to forte, while the fourth staff ends with a note and a "STAGGER BREATH" label.

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# FINGER TECHNIQUE

Taken from the Herbert L. Clarke technique book, this scale pattern can be used for multiple purposes. The exercise can be used for tone development, finger dexterity improvement, overall flexibility, range development, articulation work, and various combinations. As with every exercise, high-level tone production must be constant, regardless of which performance aspect is being addressed.

## CLARKE STUDIES - Flute

### Clarke Studies - Flute

Flute

8

15

22

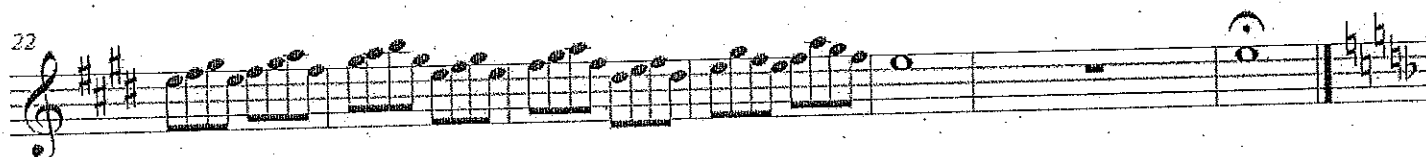
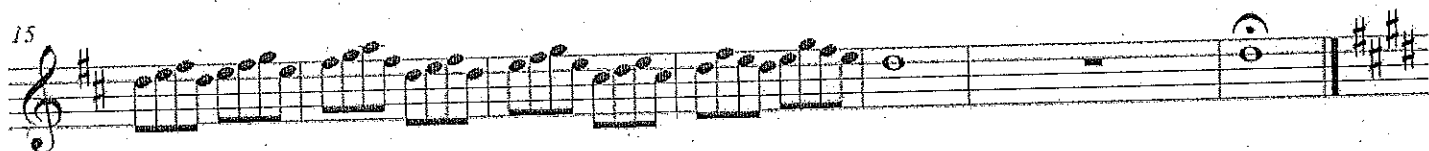
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36

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# CLARKE STUDIES - Bb Woodwinds

## Clarke Studies - Clarinet



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# CLARKE STUDIES - Eb Saxophones

## Clarke Studies - Eb Saxophone

The image displays six staves of musical notation for Eb Saxophone, numbered 1 through 36. Each staff begins with a treble clef and a 4/4 time signature. The first staff (1-7) is in B-flat major. The second staff (8-14) is in D major. The third staff (15-21) is in E major. The fourth staff (22-28) is in F major. The fifth staff (29-35) is in G major. The sixth staff (36) is in A major. Each staff contains a sequence of eighth-note runs, often with slurs, and concludes with a whole note chord. The notation includes various accidentals and articulation marks.

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