



Timpanogos High School

Bands & Orchestra



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Dear parents and students,

Welcome to a new school year with the Timpanogos High School Band Program! I am excited to work with these young people because music is essential to education. Plato said, "I would teach the children music, physics, and philosophy, but the most important is music, for in the pattern of the arts are the key to all learning." Those "keys to all learning" are principles that lead to success in music, in school, in relationships, in life. They include: **Dedication, Preparation, and Cooperation.**

Dedication: Students will see the rewards of perseverance, hard work, and self-discipline as they set and achieve goals, and practice diligently for performance.

Preparation: Students will develop personal responsibility. Because everyone contributes an important part, they are expected to come to class on time and be ready to perform.

Cooperation: Students' awareness and appreciation of others will grow as they listen to those around them, blend with the ensemble, and work together with their peers.

The application of these 3 principles will help us achieve the high level of musical performance that we expect at Timpanogos High School. To further assist our growth, please read this handbook carefully. It has been designed to help you understand everything you will need to know. Please complete the online disclosure document at our website: timpanogosband.org

Again, I look forward to an exciting year of learning together. Feel free to contact me with any questions or concerns you may have.

Mr. Jared Morris

Director of Bands

School Email: jmorris@alpinedistrict.org Alt. Email: jaredmmorris@gmail.com
School Phone: 610-8175 x104 Cell Phone: 921-2245 Alt. Phone: 400-6192

CHARACTER EXCELLENCE

Through music, I am developing character traits that will lead to success in all aspects of life

DEDICATION

I understand that perseverance, hard work, and self-discipline will help me achieve my goals. I keep commitments to myself and the ensemble.

PREPARATION

I understand that I contribute an important part to the ensemble. My peers count on me to be there, to be on time, and to be ready. I count on them to do the same.

COOPERATION

I understand that the whole is greater than the sum of its parts. I respect others. I value our differences as we progress together.

CHARACTER EXCELLENCE

Through music, I am developing character traits that will lead to success in all aspects of life

DEDICATION

I understand that perseverance, hard work, and self-discipline will help me achieve my goals. I keep my commitments myself and the ensemble.

KNOW

DO

I know when after school events take place

I attend all rehearsals and performances

I know when assignments are due

I write important dates in a planner

I know how to navigate the band website

I check the board and website for updates and changes

PREPARATION

I understand that I contribute an important part to the ensemble. My peers count on me to be on time and ready. I count on them to do the same.

KNOW

DO

I know what to bring to class each day

I have my instrument, music, and pencil ready

I know how long it takes me to get ready and be where I'm supposed to be

I arrive to all events on time, which means early

I know how to practice my music effectively at home

I come to rehearsals and performances with my part learned

COOPERATION

I understand that whole is greater than the sum of its parts. I am respect others. I value our differences as we progress together.

KNOW

DO

I know the principle "One voice at a time"

I listen when someone else is speaking

I know our rule "respect all people and property"

I protect equipment - mine and others

I know that I can choose my attitude

I am respectful. I do not complain or criticize

MUSICAL EXCELLENCE

THE 5 T'S help me communicate expressive ideas and feelings through music

TIME

I understand that rhythm makes music feel good

TONE

I understand that beautiful, characteristic tone makes music pleasant to hear

TUNE

I understand that intonation makes musical harmony fit together

TOUCH

I understand that appropriate style makes music fit the context

TECHNIQUE

I understand that technique is the means to note accuracy

MUSICAL EXCELLENCE

The expressive communication of ideas and feelings through music

<i>TIME</i> I understand that rhythm makes music feel good		<i>tone</i> I understand that beautiful, characteristic tone makes music pleasant to hear		<i>TUNE</i> I understand that intonation makes musical harmony fit together		<i>TOUCH</i> I understand that appropriate style makes music fit the context		<i>TECHNIQUE</i> I understand that technique is the means to note accuracy	
<i>KNOW</i>	<i>DO</i>	<i>KNOW</i>	<i>DO</i>	<i>KNOW</i>	<i>DO</i>	<i>KNOW</i>	<i>DO</i>	<i>KNOW</i>	<i>DO</i>
I know how to interpret a time signature	I can read rhythms with steady tempo	I know what good tone sounds like	I can produce beautiful characteristic tone	I know how the difference between sharp and flat	I can identify if a note is sharp, flat or right	I know what recordings to listen to for this style	I can identify the differences between genres	I know the fingerings/positions for my instrument	I can play major scales with 100% note accuracy
I know the value of notes and rests	I can play together with the ensemble	I know proper technique for my instrument	I can play scales with beautiful tone	I know my intonation tendencies	I can stop the dial on a tuner	I know where this style is from	I can perform my part with appropriate articulation	I know the notes within each scale	I can play major arpeggios with 100% note accuracy
I know how to use a metronome	I can play scales with a metronome	I know the proper equipment for my instrument	I can blend with the ensemble	I know multiple ways to adjust	I can match pitch with my neighbor	I know the context in which this style is performed	I can perform with appropriate phrasing and dynamics	I know the note names on a staff	I can play minor scales with 100% note accuracy

GRADES

Use this to keep track of grades. Each term varies, so make notes as needed.

Category	Assignments	Points	Term 1	Term 2	Term 3	Term 4
DEDICATION	Disclosure Document and Performances	50 – 300				
PREPARATION	Practice Record	100 – 200				
COOPERATION	Sectionals	180				
TIME	Rhythm and Theory Worksheets	100				
TONE	Listening Report	100				
TUNE	Tuning Test	100				
TOUCH	Concert Report	100				
TECHNIQUE	Playing Tests	25 – 100				

Extra Credit

There are 2 ways to gain extra credit. Each option is worth 50 points. You cannot exceed 100 extra credit points per term. 1. Private lessons – 6+ lessons in a term, and a signed note from your teacher. 2. Second Concert Report. You may write a report (typed) on one additional live performance featuring your instrument.

Late Work

All assignments turned in late may receive a maximum of 80% credit.

GRADE SCALE

A = 93 – 100% of total points possible

A- = 90 – 92%

B+ = 85 – 89%

B = 80 – 84%

B- = 75 – 79%

C = 70 – 74%

D = 65 – 69%

F = 64% and below

BAND & ORCHESTRA FEES

Participation Fee: \$50

Tuxedos Purchase Fee: Approximately \$140.00 (for men in Wind Symphony, Percussion Ensemble, and Concert Orchestra).

Dress Purchase Fee: \$70.00 (for women in Wind Symphony, Percussion Ensemble, and Concert Orchestra).

Spring Tour (if approved)--estimated cost of \$550.00 (Fundraisers will be made available, but students are responsible for the cost of the trip.)

Instrument Rental/Percussion Fee: \$70.00 (all school owned instruments)

All students using school owned instruments, including percussion, need to pay the district rental fee of \$70.00 per school year. Students must complete and return an instrument rental form, signed by both the student and the parent. Instruments must be returned at the conclusion of the school year *repaired and cleaned*. Any repair or replacement needed to bring the instrument back to its condition at the time of check out are the student's responsibility. Timpanogos High School and the Alpine School District are NOT responsible for instrument repair expenses, or the loss of instruments or equipment. The cost for use of school owned equipment over the summer is \$35.00, and includes all of the same expectations as the full school year. *Repairs on school instruments must be performed by a certified musical instrument repair technician approved by Mr. Morris prior to the repair. A record of the repair must be given to Mr. Morris immediately.*

Money will be used for the following purposes:

- Purchasing new music (Approximately \$500 per class)
- Transportation to festivals (Approximately \$200 per class)
- Professional development (\$300 for lodging and \$250 for conference fees)
- Food for parties (\$500)
- Entry fees for festivals and competitions (Approximately \$100 per class)

MUSIC ACADEMIC LETTER APPLICATION

STUDENT NAME:

INSTRUMENT(S) / VOICE:

MUSIC CLASS(ES):

SUBMIT TO YOUR MUSIC TEACHER BY: _____

PART 1: COMPLETE ALL OF THE FOLLOWING REQUIREMENTS

- ☐ Maintain an "A" average in all music classes
- ☐ Exhibit an OUTSTANDING ATTITUDE by contributing DAILY to the positive progress of the group.
- ☐ Maintain at least a 3.0 GPA in all classes.
- ☐ Attend and participate in ALL your performances during this school year.
- ☐ All fees must be paid.

PART 2: COMPLETE ANY FOUR OF THE FOLLOWING REQUIREMENTS

- ☐ Participate in the Utah All-State Band, Orchestra or Choir
- ☐ Take private music lessons for at least six months
- ☐ Participate in the pit orchestra or cast for the school musical
- ☐ Assist as a student conductor in a section rehearsal outside of class
- ☐ Participate in a recital or program outside of school musical activities
- ☐ Participate in a college-sponsored music honor group
- ☐ Perform as a concerto night soloist
- ☐ Participate in the District Honor Choir
- ☐ Serve as a choral ensemble accompanist
- ☐ Participate in the Timpanogos High School Marching Band
- ☐ Serve as a member of the student council for your music organization
- ☐ Be enrolled in THREE OR MORE music classes throughout this school year

PART 3: TEACHER APPROVAL

- ☐ YES - THIS STUDENT QUALIFIES FOR AN ACADEMIC LETTER
- ☐ NO - THIS STUDENT DOES NOT QUALIFY FOR AN ACADEMIC LETTER

Section 1

DEDICATION

I understand that perseverance, hard work, and self-discipline will help me achieve my goals. I keep commitments to myself and the ensemble.

What should I know?

- I know when after school events take place
- I know when assignments are due
- I know how to navigate the school and band/orchestra websites

What should I be able to do?

- I attend all rehearsals, performances, and other events
- I put important dates into my personal calendar
- I check the whiteboard, website, and emails for updates or changes

What are my assignments?

1. Complete the online disclosure document with your parent. Find it at timpanogosband.org. This assignment is worth 300 points
2. Attend all concerts and festivals. They are worth 300 points each. If you miss one, you can only make up 100 of the 300 points through extra credit.
3. Attend pep band. Pep band games are worth 50 points each. You must wear your pep band shirt and participate the entire game to receive full credit.

Website: *timpanogosband.org*

Date	Event	Time	Location	Who
8/24/13	Yard Sale Fund Raiser	7am to Noon	NW corner 1600 N. 400 E.	Everyone
8/30/13	Welcome Assembly	2nd period	Timpanogos	Band and Percussion
8/30/13	Football game vs. Spanish Fork	6pm to 10pm	Timpanogos	Band and Percussion
9/7/13	Car Wash Fund Raiser	9am to Noon	Alpine Credit Union on State	Everyone
9/13/13	Football game vs. Skyline	6pm to 10pm	Timpanogos	Band and Percussion
9/14/13	Marching Band Festival	9am to 1pm	Provo HS	Marching Band
9/28/13	Nebo Marching Competition	9am to 3pm	Payson HS	Marching Band
10/4/13	Pep Assembly	2nd period	Timpanogos	Band and Percussion
10/8/13	BYU Marching Band Competition	2pm to 11pm	LaVell Edwards Stadium, BYU	Marching Band
10/9/13	Football game vs. Mountain View	6pm to 10pm	Timpanogos	Band and Percussion
10/15/13	Davis Cup Marching Competition	11am to 8pm	Davis HS in Kaysville	Marching Band
10/16/13	Football game vs. Murray	6pm to 10pm	Timpanogos	Band and Percussion
10/16/13	FLEX Rehearsal	FLEX time	Timpanogos	Wind Symphony & Perc.
10/22/13	FLEX Rehearsal	FLEX time	Timpanogos	Wind Symphony & Perc.
10/23/13	FLEX Rehearsal	FLEX time	Timpanogos	Wind Symphony & Perc.
10/24/13	Fall Band Concert w/ Utah Wind Symphony	7pm to 9:30pm	Timpanogos	Band and Percussion
10/26/13	Mt. Timpanogos Marching Competition	9am to 3pm	Pleasant Grove HS	Marching Band
10/30/13	Fall Orchestra Concert	7pm to 8:30pm	Timpanogos	Orchestra
10/31 to 11/3	Marching Band Tour to St. George	Specifics TBA	St. George	Marching Band
11/11/13	Sterling Scholar Showcase	7pm to 8:30pm	Timpanogos	Selected students
11/14/13	Jazz and Percussion Concert	7pm to 8:30pm	Timpanogos	Jazz Band and Percussion
11/22/13	Living Legends Performance (fund raiser)	7pm to 9:30pm	Timpanogos	Everyone
12/2 to 6	Musical rehearsals after school	2:30pm to 6pm	Timpanogos	Everyone
12/5 to 7	District Honor Band	Specifics TBA	Westlake HS	Selected students
12/9-14, 16	White Christmas performances	7pm to 10pm	Timpanogos	Everyone

Date	Event	Time	Location	Who
1/10/14	Pep Assembly	2nd period	Timpanogos	Band and Percussion
1/10/14	Basketball game vs. Mountain View	4pm to 9pm	Timpanogos	Band and Percussion
1/16 to 18	All-State Band and Orchestra	Specifics TBA	Abravanel Hall in SLC	Selected students
1/24/14	Basketball game vs. Corner Canyon	6:30pm to 9pm	Timpanogos	Band and Percussion
2/5/14	School Solo and Ensemble	4pm to 7pm	Timpanogos	Everyone
2/7/14	Basketball game vs. Orem	4pm to 9pm	Timpanogos	Band and Percussion
2/13/14	Masterwoks Concert	7pm to 9:30pm	St. Francis Church, Orem	Everyone
2/27/14	Region Solo & Ensemble	3pm to 7pm	Murray HS	Percussion & select soloists
2/28 or 3/1	Peaks Jazz Festival	Specifics TBA	Westlake HS	Jazz Band
3/4/14	FLEX Rehearsal	FLEX time	Timpanogos	Wind Symphony & Perc.
3/5/14	FLEX Rehearsal	FLEX time	Timpanogos	Wind Symphony & Perc.
3/6/14	Region Jazz Festival	3pm to 7pm	Olympus HS	Jazz Band
3/7 to 12	Spring Tour to Los Angeles	Specifics TBA	Los Angeles, CA	Everyone
3/15/14	BYU Concert Band Festival	9am to 3pm	HFAC, BYU	Band and Percussion
3/21/14	Setup for percussion festival	2:30pm to 6pm	Timpanogos	Everyone
3/22/14	Utah Day of Percussion Festival	8am to 6pm	Timpanogos	Percussion, & lots of helpers
3/25/14	FLEX Rehearsal	FLEX time	Timpanogos	Wind Symphony & Perc.
3/26/14	FLEX Rehearsal	FLEX time	Timpanogos	Wind Symphony & Perc.
3/27/14	Region Concert Band Festival	3pm to 9pm	Orem HS	Band and Percussion
3/28 or 29	State Jazz Festival	Specifics TBA	TBA	Jazz Band
4/17/14	Marching Band Step-off Meeting	6pm to 7pm	Timpanogos	Marching Band
4/24/14	Region Orchestra Festival	3pm to 9pm	Mountain View	Orchestra
4/26/14	State Solo and Ensemble Festival	8am to 3pm	Orem HS	Percussion & select soloists
4/29/14	FLEX Rehearsal	FLEX time	Timpanogos	Wind Symphony & Perc.
4/30/14	FLEX Rehearsal	FLEX time	Timpanogos	Wind Symphony & Perc.
5/1/14	Jazz and Percussion Concert	7pm to 8:30pm	Timpanogos	Jazz Band and Percussion
5/2 or 3	State Band Festival	Specifics TBA	Corner Canyon HS, Draper	Band and Percussion
5/17/14	State Orchestra Festival	Specifics TBA	Salem Hills HS	Orchestra
5/20/14	Spring Band and Orchestra Concert	7pm to 9pm	Timpanogos	Everyone
5/28/14	Graduation Practice	Specifics TBA	UVU	Everyone
5/30/14	Graduation	6:30pm to 9pm	UVU	Everyone

Section 2

PREPARATION

I understand that I contribute an important part to the ensemble. My peers count on me to be there, to be on time, and to be ready. I count on them to do the same.

What should I know?

- I know what to bring to class each day
- I know how long it takes me to get ready and be where I'm supposed to be
- I know how to practice my music effectively on my own

What should I be able to do?

- I have my instrument, music, and pencil ready
- I arrive to all events on time, which means early
- I come to rehearsals and performances with my part learned

What are my assignments?

1. Complete the practice records as assigned by Mr. Morris. This will vary slightly for each term and each performance. It must be completed by the due date in order to receive full credit. Otherwise, 80% will be the maximum points given. See a sample practice record on the next page.

Practice Record

DUE DATE:

NAME:

Music Title:

Instructions: Play each music section outside of class or sectionals a minimum of 3 times with all correct notes and rhythms. Do this on 3 separate days, for a total of 9 times playing the music without mistakes. Also, listen to the song a minimum of 3 times. When you have done this, sign the dates you completed it.

[illegible][illegible]

Section 3

Cooperation

I understand that the whole is greater than the sum of its parts. I respect others. I value our differences as we progress together.

What should I know?

- I know the principle “one voice at a time”
- I know our rule “respect all people and property”
- I know that I can choose my attitude

What should I be able to do?

- I listen when someone else is speaking
- I protect equipment – mine and others
- I am respectful. I do not complain or criticize

What are my assignments?

1. Cooperating with the others in your instrument section, plan 3 hours to rehearse together outside of class. The sectionals are due 1 week prior to the concert or festival you are rehearsing for. Turn in the form that is found on the next page.

Sectional Form

Name:

Class:

What event are these sectionals in preparation for?

Total number of minutes in sectionals: _____ (1 point per minute, 180 required)

Sectional #1

Date:

Number of minutes:

Who came?

Did you warm up & tune with a tuner?

Music selection 1:

Metronome tempo:

Music selection 2:

Metronome tempo:

Music selection 3:

Metronome tempo:

Sectional #2

Date:

Number of minutes:

Who came?

Did you warm up & tune with a tuner?

Music selection 1:

Metronome tempo:

Music selection 2:

Metronome tempo:

Music selection 3:

Metronome tempo:

Sectional #3

Date:

Number of minutes:

Who came?

Did you warm up & tune with a tuner?

Music selection 1:

Metronome tempo:

Music selection 2:

Metronome tempo:

Music selection 3:

Metronome tempo:

Sectional #4

Date:

Number of minutes:

Who came?

Did you warm up & tune with a tuner?

Music selection 1:

Metronome tempo:

Music selection 2:

Metronome tempo:

Music selection 3:

Metronome tempo:

Section 4

Time

I understand that rhythm makes music feel good.

What should I know?

- I know how to interpret a time signature
- I know the value of notes and rests
- I know how to use a metronome

What should I be able to do?

- I can read rhythms with a steady tempo
- I can play together with the ensemble
- I can play my exercises and performance music with a metronome

What are my assignments?

1. Complete the rhythm sheets and theory sheets that you receive from Mr. Morris, each worth 100 points.

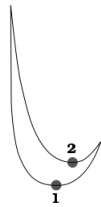
Conducting Patterns

Conducting Patterns

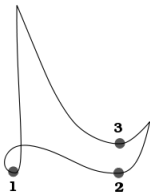
To improve your rhythm reading, do the following 3 things simultaneously:

1. Count the rhythm out loud
2. Pulse the down beats on your lap with your left hand
3. Conduct the appropriate pattern with your right hand

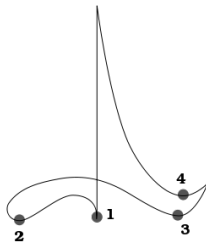
1. The basic pattern for 2/4



2. The basic pattern for 3/4



3. The basic pattern for 4/4



TWO-MEASURE RHYTHM EXERCISES

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Section 5

Tone

I understand that beautiful, characteristic tone makes music pleasant to hear.

What should I know?

- I know what good tone sounds like
- I know proper technique for my instrument
- I know the proper equipment for my instrument

What should I be able to do?

- I can produce beautiful, characteristic tone
- I can play my exercises and performance music with beautiful tone
- I can blend with the ensemble

What are my assignments?

1. Listen to professional recordings featuring your instrument in order to internalize a mental image of ideal tone quality. Strive to reproduce that sound whenever you play. 100 points possible.

“What is the best way to develop superior tone on my instrument?”

Professional musicians answer that question:

“To develop a good sound each player should form a concept in his mind of both the technical and personal aspects. Listen to players with good sounds.”

Wynton Marsalis

Jazz and Classical Performer, Educator, Grammy Winner

“It’s important for young players to have a concept in their heads of the sound they want to go for rather than just blowing and hoping for the best. When a student hears a sound he admires, he should memorize it and keep it in his head at all times. He should make sure that sound is in his head every time he plays.”

Ray Premru

London Philharmonic Orchestra

“In attempting to achieve the best possible sound, students should begin with imitation, selecting an outstanding player as a model and working towards his sound. The student should listen until he can hear the sound clearly in his mind, imagining that he is playing it himself.

Eventually, emulation of the ideal sound will become a subconscious part of the student’s performance.”

Ramon Kireilis

Colorado Springs Symphony, University of Denver

“Have a mental idea of the ideal tone, a concept that is developed by hearing concerts and recordings by great musicians.”

Lawrence Meyer

University of Arkansas

“Perhaps the biggest problem with the tone quality in so many school music ensembles is that too many students lack a proper concept of how the instrument should sound, and have not developed the habits needed to produce a superior tone.”

Norman Heim

University of Maryland

“Every player has two instruments, one in the head and one in the hands; the instrument in the hands is only a reflection of the one in the head.”

Arnold Jacobs

Chicago Symphony & Northwestern University

The best way, and the only way, to develop a sound concept is to hear a good player in person. Invest the time and money in lessons with a professional player or teacher whose playing you admire. There is just no substitute for being in the same room with this sound.”

Rich Mays

Chicago Freelance Musician

"A concept of tone, a mental image of what your instrument should sound like, is a prerequisite for producing a good tone. The ability to compare the sound produced to a mental ideal is an important aspect of the tone concept."

James Caldwell
Western Illinois University

"The student needs to have a good mental image of the sound that he wants. Without this, a poor sound is impossible to correct through mechanical means."

Vincent Cichowicz
Chicago Symphony & Northwestern University

"The instrument is simply a tool to produce the sound in the player's head."

Dave Taylor
Manhattan School of Music, New York Freelance Musician

"The concept of sound in a player's head has a greater effect on the sound than any physical aspect."

Roger Rocco
Honolulu and Seattle Symphony Orchestras

"To produce a characteristic tone a student first needs to refine his concept of the instrument's sound by listening to fine performers, both in live performances and on recordings."

Brian Bowman
United States Air Force Band, University of North Texas

"Conception of a characteristic tone quality is entirely mental; one should be able to close his eyes and imagine a perfect tone. Before this image becomes personal, though, the student needs some idea of what a good tone is. This can be achieved by listening to good players, even on recordings."

Donald DeRoche
CDePaul University School of Music in Chicago

"Develop a tone by listening to some of the great players. A student needs to hear a good tone close up, so he can imitate and model the sound."

Leon Russianoff
Juilliard School, Manhattan School of Music

"Our ears are our best educators. No mother explains phonetics, lip position, or tongue position to teach her child to speak. The child takes his own natural tools and accommodates the sounds he hears. If a musician hears a pitch and wishes to produce it, his ear tells him to form the embouchure that will produce that particular pitch. The process defies description, but it does exist."

Raymond Crisara
University of Texas at Austin

Listening Report

Name:

Date:

Number of hours spent listening (1 required): _____

Remember: The listening for this assignment must be solo literature of a classical nature performed by professional musicians. See the "Instrumental Solo Listening Guide" in the packet.

Recording Title	Performer	Music Selections (all titles & composers)
Example: Emmanuel Pahud – Paris (CD)	Example: Emmanuel Pahud	Example: Sonata for Flute and Piano by Pulenc Sonatina for Flute and Piano by Dutilleux Sonatina for Flute and Piano by Sancan

Answer the following questions:

1. What was the most inspiring selection you heard?
2. How has listening to these professionals helped you improve?
3. Tell 3 specific points about the tone quality you heard:

Instrumental Solo Listening Guide

Woodwind Solo Listening Guide

Instrument	Performers	Literature	Recordings
Flute	Emmanuel Pahud, James Galway, Jean- Pierre Rampal	Bach sonatas, Mozart concertos, and French music. Concertos by: Bach, Telemann, Vivaldi,	<ul style="list-style-type: none"> • Emmanuel Pahud – Paris • James Galway – Mozart: Flute Concertos, Concerto for Flute & Harp • Jean-Pierre Rampal – The Great Flute Concertos
Oboe	Nancy Ambrose King, John Mack, Alex Klein, Alan Vogel	Mozart concerto, Bach sonata in G minor. Sonatas by: Saint- Saens, Poulenc, Hindemith, concertos by: Vaughan-Williams, R. Strauss	<ul style="list-style-type: none"> • Nancy Ambrose King Plays Oboe Concertos • John Mack, Oboe (Mozart, Loeffler, Britten) • John Mack, Oboe (Schumann, Saint-Saens, Hindemith, Poulenc)
Clarinet	Sabine Meyer, Sharon Kam, Larry Combs, James Campbell	Mozart concerto, Weber concertos and concertino, Sonatas by: Brahms, Poulenc, Hindemith, Saint-Saens	<ul style="list-style-type: none"> • Sabine Meyer – Saint-Saens, Milhaud, Devienne, Poulenc • Sabine Meyer – Clarinet Concerto/Premier Rhapsody • Larry Combs, Clarinet • Sharon Kam – American Classics: Music for Clarinet
Bassoon	Klaus Thunemann, Christopher Millard, Karen Geoghegan	Vivaldi concertos, French music, concertos by: Hummel, Weber, Jacobi, Berwald, Elgar, and Gershwin	<ul style="list-style-type: none"> • Klaus Thunemann – “Vivaldi: 6 Bassoon Concertos” • Christopher Millard – “Melange: French Music for Bassoon” • Karen Geoghegan – “Karen Geoghegan Plays Bassoon Concertos”
Saxophone	Eugene Rousseau, Jean Marie Londeix, Claude DeLangle	Concertos by Ibert, Glazunov, Villa-Lobos, Dubois. Also transcriptions of clarinet works by Schumann and others.	<ul style="list-style-type: none"> • Eugene Rousseau – Saxophone Concertos • Jean-Marie Londeix - Concertos/Chamber Music/Solo • Tableaux de Provence: The classical saxophones and woodwinds of Ray Smith

Brass Solo Listening Guide

Instrument	Performers	Literature	Recordings
Horn	Dennis Brain, Barry Tuckwell, Hermann Baumann	Mozart and Strauss concertos, Telemann, Haydn, Weber, Dukas	<ul style="list-style-type: none"> • Icon: Dennis Brain • Barry Tuckwell – Mozart: 4 Horn Concertos • Hermann Baumann – Virtuoso Horn
Trumpet	Wynton Marsalis, Philip Smith, Rolf Smedvig, Alison Balsom	Concertos by: Haydn, Hummel, Torelli, Bellini, also works by Jean-Baptiste Arban	<ul style="list-style-type: none"> • Wynton Marsalis - Carnival • Smith & Turrin – Contest Solos for Young Trumpeters • Smedvig – Trumpet Concertos of Haydn, Hummel • A. Balsom: Haydn, Hummel Trumpet Concertos • A. Balsom: Caprice
Trombone	Joe Alessi, Christian Lindberg, Carl Lenthe	Rachmaninoff, Saint-Saens, Bizet, Debussy, Brahms, Barat, David, Rimsky-Korsakov, Guilmant	<ul style="list-style-type: none"> • Joe Alessi – 1. Slide Area 2. Trombonastics • Christian Lindberg – The Burlesque Trombone • Christian Lindberg – Romantic Trombone Concertos • Carl Lenthe – The Audition Window
Baritone/ Euphonium	Brian Bowman, Steven Mead, Benjamin Pierce	Works by: Frackenpohl, Mantia, Corwell, Telemann, Jacob, Sparke, Rimsky-Korsokov, Puccini	<ul style="list-style-type: none"> • Brian Bowman – The First Carnegie Hall Euphonium Recital • Steven Mead – Euphonium Magic or World of the Euphonium • Benjamin Pierce – Wheels of Life
Tuba	Arnold Jacobs, Oystein Baadsvik, Patrick Sheridan, Roger Bobo	Works by: Vaughn Williams, Jacobs, Saint-Saens, Rimsky-Korsakov, Hummel, British literature	<ul style="list-style-type: none"> • David Zerkel with U. of Georgia Wind Ensemble • Patrick Sheridan – Storyteller • Roger Bobo – Bobissimo

Percussion Solo Listening Guide

Instrument	Performers	Literature	Recordings
Marimba	Leigh Howard Stevens, Keiko Abe, Evelyn Glennie	Works by: Stevens, Musser, Stout, Abe, Smadbeck, Maslanka, Bach	<ul style="list-style-type: none"> • Marimba When...Leigh Howard Stevens plays the great Albums for the Young • Keiko Abe – Marimba Fantasy • Rhythm Song – Evelyn Glennie
Vibraphone	Milt Jackson, Gary Burton, David Friedman	Jazz and Latin is most common. Including works by: David Samuels, M. Jackson, Burton, Friedman	<ul style="list-style-type: none"> • Gary Burton: Like Minds • David Friedman: Moonrise • Milt Jackson: Soul Brothers/Soul Meeting
Xylophone	Bob Becker, George Hamilton Green	Rags are most common. Including works by: G.H. Green, Becker, Scott Joplin.	<ul style="list-style-type: none"> • Nexus Plays the Novelty Music of G. H. Green • Evelyn Glennie Meets the Black Dyke Band
Latin Percussion	Giovanni Hidalgo, Poncho Sanchez, Tito Puente, Changuito	Latin Jazz, Afro-Cuban Music	<ul style="list-style-type: none"> • Hidalgo: Hands of Rhythm • Sanchez: Afro-Cuban Fantasy, Conga Blue • Puente: Mambo Birdland, Exitos Eternos • DVD: Calle 54
Percussion Ensemble	Nexus	Works by Reich, Becker, Cahn, Cage, others	<ul style="list-style-type: none"> • Any recording by Nexus
Drum Set	Vinnie Colaiuta, Steve Smith, Dave Weckl, Horacio Hernandez	Genres including: Jazz, Funk, Latin, Rock, etc.	<ul style="list-style-type: none"> • Colaiuta: Karizma – Document, Five Peace Band Live, records with Randy Waldman • Smith – Vital Information, Vital Tech Tones, or Buddy's Buddies • Weckl – Master Plan, Synergy, other solo albums • Hernandez – Recordings with Michel Camilo

String Solo Listening Guide

Instrument	Performers	Literature	Recordings
Violin	Isaac Stern, David Oistrakh, Jascha Heifetz, Itzhak Perlman	Concertos by: Mendelssohn, Beethoven, Tchaikovsky, Brahms, Sibelius. Sonatas, partitas, and other works by: Bach, Handel, Mozart, Beethoven, Schumann	<ul style="list-style-type: none"> • David Oistrakh (includes Brahms & Tchaikovsky) • Beethoven, Sibelius: Violin Concertos (Oistrakh) • Isaac Stern – Mendelssohn: Violin Concerto in E Minor / Tchaikovsky: Violin Concerto in D Major • Jascha Heifetz: The Supreme • Heifetz – Brahms, Tchaikovsky: Violin Concertos • Heifetz – Beethoven: Violin Concerto; Mendelssohn: Violin Concerto • Itzhak Perlman – Mendelssohn: Violin Concerto; Bruch: Violin Concerto
Viola	William Primrose, Lionel Tertis, Lawrence Power, Kim Kashkashian	Concertos by: Stamitz, Walton, Telemann, J.C. Bach, Hindemith, Bartok. Sonatas and other works by: Shostakovich, Brahms, Hindemith, Britten	<ul style="list-style-type: none"> • William Primrose: Plays Music of Various Composers • Kim Kashkashian – Brahms: Sonatas for Viola and Piano • Lawrence Power – Hindemith: Complete Viola Music
Cello	Mstislav Rostropovich, Pablo Casals, Janos Starker, Jacqueline du Pre	Concertos by: Dvorak, Elgar, Schumann, Saint-Saens, Haydn. Sonatas, suites, and other works by: Bach, Beethoven, Brahms, Tchaikovsky	<ul style="list-style-type: none"> • Dvorak: Cello Concerto; Tchaikovsky/Karajan, Rostropovich • Bach: Six Suites for Solo Cello (Casals) • Janos Starker: Cello Concertos of Schumann, Lalo, Saint-Saens • Elgar: Cello Concerto & Sea Pictures; Jacqueline Du Pre
Double Bass	Gary Karr, Edgar Meyer, Joel Quarrington	Concertos by: Bottesini, Paganini, Dragonetti, Vanhal, Koussevitzky, Dittersdorf. Sonatas and other works by: Hindemith, Eccles, Schubert	<ul style="list-style-type: none"> • Gary Karr Bass Virtuoso • Meyer & Bottesini Concertos (Edgar Meyer) • Bottesini: Music for Double Bass & Piano (Quarrington)

Tuning Notes and Intonation Tendencies

Fundamental Facts for All Wind Instruments

1. You must be striving for good tone, or intonation problems become magnified.
2. The room must be quiet for players to hear, match, and adjust.
3. The instrument must be warmed up in order to play in tune.
4. Dynamics, range, reeds, valve combinations – these are just a few of the elements that will change intonation. Therefore, it is best to use a mid-range pitch at a mid-range volume for tuning.
5. Good intonation must be based on the lowest sounds of the ensemble.
6. Checking more than one note gives you a stronger degree of accuracy in finding your pitch center.

General Tendencies for All Wind Instruments

Temperature Extremes: All wind instruments are affected the same regarding temperature. Cold = flat. Hot = sharp.

Embouchure: All have the same tendency regarding embouchure. Tight = sharp. Loose = flat.

Air: All have the same tendency regarding air intensity. Weak air = flat.

Length: All instruments pull out to flatten and push in to sharpen (except double reeds; they should not pull out)

Lip: All instruments can lip down (flatten) pitch to a greater degree than they can lip up (sharpen).

General Tendencies for Woodwind Instruments

Venting: Venting (opening closed keys or holes) and dampening (closing open keys or holes) are available on all woodwind instruments. The possibilities of alternate or covered fingerings are almost infinite, though some favorite fingerings seem to be widely known and used.

Dynamic Extremes: Soft/diminuendo tends to go sharp. Loud/crescendo tends to go flat. (Except flute, they do the opposite).

General Tendencies for Brass Instruments

Dynamic Extremes: Soft/diminuendo tends to go flat. Loud/crescendo tends to go sharp.

Mutes: Straight and Harmon = sharp. Cup = flat.

Mouthpiece Design: Shallow cup: sharp. Deep cup: flat.

Adjustments: The ways to raise or lower a pitch are basically the same for all brass. See the specifics under “How to Adjust if Flat” and “How to Adjust if Sharp” next to the category “For All Brass.”

Valve Combination Series	Overtone Series
Open – In tune 2nd – In tune 1st – In tune 1st, 2nd – Little sharp (could possibly substitute just 3 rd) 2nd, 3rd – In tune 1st, 3rd – Sharp (trumpets must “kick” 3 rd valve slide). Euphonium, Tuba – Substitute with 4 th valve. 1st, 2nd, 3rd – Very sharp (trumpets kick 3 rd valve). Euphonium, Tuba – Substitute with 2 nd and 4 th valve.	1 (<i>pedal tone Bb</i>) – In tune, (not available on trumpet) 2 (<i>lower concert Bb</i>) – In tune 3 (<i>mid-range concert F</i>) – In tune 4 (<i>concert Bb tuning note</i>) – In tune 5 (<i>med. high concert E</i>) – Varies, slightly sharp or flat (can be lipped, some players use alt. fingerings) 6 (<i>high concert F</i>) – Sharp 7 (<i>high concert Ab</i>) – Very flat (too flat to use, requires alt. fingerings/positions) 8 (<i>very high concert Bb</i>) – In tune

Instrument	Tuning Notes and Out-of Tune Notes	Ways to Adjust if Flat	Ways to Adjust if Sharp
Flute	<p>Tuning Notes: A and D</p> <p>Out-of-Tune Notes: C# = very sharp Low register = flat High register = sharp</p>	<p>Push In: Do not push head joint in all the way. Average pullout length is about 1/8 inch. Some players do this to compensate for lack of breath support and weak embouchure.</p> <p>Re-direct Air: Raise the head to raise the pitch. It lifts the air. Lift head to re-direct air stream (especially at the ends of phrases). Keep air flow constant and well-supported.</p> <p>Aperture: Changes with register – the higher the note, the smaller the aperture.</p> <p>End Plug: Check notch on cleaning rod to be sure the end plug is 17 millimeters from center of embouchure hole.</p> <p>Embouchure: Lower edges of the mouth as if pouting. For low range, recede jaw slightly and gently direct the air stream downward against the lower wall of the embouchure plate.</p> <p>Relax: Relax and open up the mouth cavity and throat.</p> <p>Alignment: Embouchure hole should be in line with the A key.</p> <p>Posture: Most students are flat because they roll in too far, which puts the hands in a terrible position. The flute keys should be parallel with the floor. Put the head in a neutral upright position. Looking down toward the floor causes you play flat.</p>	<p>Embouchure: The number one reason why students are sharp is that they are not covering enough of the embouchure hole. The bottom lip should cover 1/3 to 1/2 of the embouchure hole. The bottom lip should hang over, flop over the hole. The head needs to be in an upright position, neutral position. Looking up causes you to go sharp. If your lips are pulled back in a smile position, it will also cause terrible intonation. "Kiss forward" so the corners are still relaxed.</p> <p>Pull Out: Pull out about 1/8 inch, possibly 3/16 inch. Extending it more means there is something wrong with the basic embouchure formation. Possibly the instrument is turned out too far or it is resting too high on lower lip.</p> <p>Re-direct Air: To lower the pitch, lower the head. This will flatten the pitch by lowering the air stream. Relax the air stream. In mid range, split the air stream on the outer edge of the lip plate, directing air both down and across the tone hole. Extend lower jaw a bit more forward. For high register, direct air stream across the embouchure hole and upward.</p> <p>Aperture: Changes with register – the higher the note, the smaller the aperture</p>
Oboe	<p>Tuning Notes: A and Bb Check reed (should crow octave C's)</p> <p>Out-of-Tune Notes: E = very sharp C = sharp Low B and Bb = flat</p>	<p>Reed Construction: Reed alone should sound "double crow" octave C's. If lower than that, you'll be flat. Short reeds = sharp. Long reeds = flat. Hard reed = sharp. Soft reed = flat.</p> <p>Reed Placement: More reed in the mouth raises pitch. Push the reed farther into the mouth to sharpen a note.</p> <p>Air: Don't drop jaw so much. Focus air more. Open up the throat.</p> <p>Angle: Check angle of instrument – should be at 45 degrees, with head straight. Otherwise you may go sharp.</p> <p>Embouchure: Avoid excessive relaxation of the lip muscles during a crescendo to prevent flat tones.</p> <p>Range: For young players, low range tends toward flatness, high range less predictable.</p>	<p>Reed Construction: When blowing on the reed alone, you should hear a "double crow" sound (C octaves on a properly tuned reed). If higher than that, you'll be flat. Short reeds = sharp. Long reeds = flat. Hard reed = sharp. Soft reed = flat.</p> <p>Reed Placement: Make sure reed is pushed in all the way. If sharp, take less reed. Pull the reed from the mouth to lower a note. This requires minimum lip pressure on the reed. The reed turns in or out with the reed and does not merely slip on the lips.</p> <p>Embouchure: Relax embouchure. Using as little pressure as possible on the reed avoids a generally sharp-pitched and pinched sound. Avoid increasing the pressure around the reed in a diminuendo, which would result in sharp tones.</p> <p>Air: Open the throat. Don't over blow.</p> <p>Range: High notes w/ side octave and up = sharp. Experienced players typically sharp in high range.</p>

Instrument	Tuning Notes and Out-of Tune Notes	Ways to Adjust if Flat	Ways to Adjust if Sharp
Clarinet	<p>Tuning Notes: Concert A (clarinet B) Middle C and high G</p> <p>Out-of-Tune Notes: Low E and F = flat High notes = sharp Middle Bb and A = Sharp High A and B = Sharp</p>	<p>Mouthpiece: Check mouthpiece pitch – should be high concert C. Check w/ piano or tuner</p> <p>Air: Support with more/faster air. Focus and speed up the air stream. It is hard to tune an inadequately supported note, which sounds wobbly and of indefinite pitch, so play (especially throat tones) with firm air pressure, giving them solid sound.</p> <p>Fingerings: Check for alternate resonator keys</p> <p>Embouchure: Tightening the lips around the reed and mouthpiece raises a pitch.</p> <p>Angle: Held too far out = flat.</p> <p>Low Clarinets: Pull out between pull out/push in between neck and upper joint. All other factors the same as regular clarinet (except barrel length).</p>	<p>Mouthpiece: Check mouthpiece pitch – should be high concert C. Check w/ piano or tuner</p> <p>Pull Out: If sharp on tuning note, pull out barrel a little (not more than 1 or 2 millimeters). Can also pull out 1 mm at the middle joint or upper joint, but it is best to adjust other ways first.</p> <p>Oral Cavity: Open oral cavity (throat) as if saying “ahhhh.”</p> <p>Embouchure: Adjust lip tension very slightly. Bring the pitch down by “lipping” (actually a combination of embouchure, air, and tongue position). Relaxing the lips around the reed and mouthpiece lowers a pitch.</p> <p>Angle: Held too far in = sharp.</p>
Bassoon	<p>Tuning Notes: A and F (both octaves) and C</p> <p>Out-of-tune Notes: Below the staff = typically flat Above the staff = typically sharp Sharpest notes = F# (both), G, and Ab in the staff</p>	<p>Bocal: 2 is standard. 1 is shortest, 3 is longest. The bocal should be aligned with the whisper key – do not pull out the bocal to lower the pitch.</p> <p>Reed: Short reeds = sharp. Long reeds = flat. Hard reed = sharp. Soft reed = flat.</p> <p>Air: Support with more/faster air when flat</p> <p>Embouchure: To raise pitch, bring embouchure around the reed like a drawstring to bring up pitch.</p> <p>Range: Experienced players flatten in extremely loud dynamics. Soft dynamics harder to generalize. Going flat in a diminuendo is caused by a combination of reed, air, and embouchure.</p>	<p>Reed: Short reeds = sharp. Long reeds = flat. Hard reed = sharp. Soft reed = flat.</p> <p>Embouchure: To lower the pitch, drop the jaw. Relax the jaw, push in from the sides of the mouth, form a rounded shape, and use only slight pressure directly in the middle of the lips. Point the lips toward the center of the mouth as if whistling low notes</p> <p>Fingerings: Know alternate fingerings for F#, and many other notes. Too many to list here. The high range has too many factors to generalize.</p> <p>Boot: The lower range is sharp on many instruments. You may try pulling out the boot slightly.</p>
Saxophone	<p>Tuning Notes: Concert A and Ab (tune both octaves) For tenor and bari – concert E</p> <p>Out-of-Tune Notes: D = enormously sharp D and above = sharp C# and below = flat</p>	<p>Mouthpiece Pitch: Alto = concert A. Tenor = concert G. Blow down, don't just pull out.</p> <p>Blow Down: It's more important to blow down than to pull out, Do not pull out too much – work to bring the mouthpiece pitch down</p> <p>Air: To raise the pitch aim the air upward and firm up the embouchure muscles slightly, so that the shape of the oral cavity becomes more narrow. Raising the pitch in this manner will not affect the tone quality.</p> <p>Lip: C# is flat, and D is sharp. Lip up on the C#, and lip down on the D, in addition to opening up the oral cavity.</p>	<p>Tune in Octaves: Low D to high D, low E to high E, etc. It is typical to be sharp – start low and come up to the tuning note</p> <p>Oral Cavity: To lower the pitch aim the air stream downward and bring the back of the tongue down (syllable “ah”) and forward a little more than normal to enlarge the oral cavity. D = fix with the oral cavity even more than loosening the lip. In high register, relax the throat and embouchure</p> <p>Fingerings: Know alternate fingerings for extreme high register.</p> <p>Angle: Held too far out = flat. Held too close = sharp.</p>

Instrument	Tuning Notes and Out-of-Tune Notes	Ways to Adjust if Flat	Ways to Adjust if Sharp
Horn	Tuning Notes: F Concert (horn C) Check with trigger 1 st , then w/o trigger Out-of-Tune Notes: Sharp notes = A, D Flat notes = low D, E	See generalized comments for all brass. Right Hand: Check right hand in bell. Closed is flat, open is sharp. Right hand can also make minor adjustments Slides: Check major slides, first. The main tuning slide is connected to the lead pipe. Embouchure: Embouchure can make minor adjustments, not as drastic as other brass.	See generalized comments for all brass. Right Hand: Check right hand in bell. Closed is flat, open is sharp. Right hand can also make minor adjustments Slides: Check major slides, first. The main tuning slide is connected to the lead pipe. Embouchure: Embouchure can make minor adjustments, not as drastic as other brass.
Trumpet	Tuning Notes: Concert Bb (higher) and F (trumpet C and G) Out-of-Tune Notes: Low D = sharp Low C# = very sharp High G, A = sharp	See generalized comments for all brass. 5th Partial: (high E, Eb, D) tends to be flat. Lip it up slightly 7th Partial: (high Bb, A, Ab) is too flat to use.	See generalized comments for all brass. Slides: Check tuning slide – should be about ½ inch out 3rd Valve Slide: On low D move 3 rd valve slide ½ inch out. For low C# and low F# move 3 rd valve slide 1 full inch 6th Partial: (high G, F#, and F) is quite sharp. Lip it down significantly. Possibly use alt. fingering, like 3 or 1-2 on high G. Fingering: 1-2 is slightly sharp. Fingering 1-3 very sharp. Fingering 1-2-3 is extremely sharp.
Trombone	Tuning Notes: Bb (higher) and F Out-of-Tune Notes: 5 th partial is flat 6 th partial is sharp	See generalized comments for all brass. 5th Partial: (D, C#, and C above tuning note Bb) tends to be flat. Pull in slightly and/or lip it down. 7th Partial: (high Ab, G, Gb) is too flat to use. Requires alt. positions	See generalized comments for all brass. 6th Partial: is sharp (high F in 1 st position down to Eb in 3 rd position). Extend (pull out) the slide on each of these notes.
Euphonium and Tuba	Tuning Notes: Bb (higher) and F Out-of-Tune Notes: 5 th partial is flat 6 th partial is sharp	See generalized comments for all brass. 5th Partial: (high D, C#, C above tuning note) tends to be flat. Lip it up slightly 7th Partial: (high Ab, G, Gb) is too flat to use. Requires alt. fingering Fingering: 2-3 and 4 alone is slightly flat. Lip it up.	See generalized comments for all brass. Fingering: 1-2 a is slightly sharp, substitute with 3. Fingering 1-3 very sharp (use fingering 4 if possible). Fingering 1-2-3 is extremely sharp (use fingering 2-4 if possible).

Tuning French horn: Match the F side to the Bb side. The slides don't go all the way in. This includes the slides for 1st, 2nd, and 3rd valves. The only exception is if you have 2 slides for F or Bb tuning, and the 2nd is just for water removal. You need to find how much to pull each slide by playing with a tuner. Remember to play off an already tuned partial. Tune 1st independently, tune 2nd independently, and tune 3rd with 2nd depressed so you're going down a major 3rd.

Instrument	Tuning Notes and Out-of Tune Notes	Ways to Adjust if Flat	Ways to Adjust if Sharp
For All Brass	5 th Partial = Flat 6 th Partial = Sharp 7 th Partial = Flat 1,2 = Slightly Sharp 2,3 = Slightly Flat 1, 3 = Sharp 1, 2, 3 = Very Sharp	To raise the pitch: <ul style="list-style-type: none"> • Embouchure: Firm up the embouchure so it is not overly relaxed. Do not pucker the embouchure. Bring the jaw up so it doesn't sag or recede. Center the pitch so lips vibrate freely • Air: Support to the tone with full air stream • Aperture: Make the aperture smaller, like putting your thumb over a garden hose. More thumb = faster water. Smaller aperture = faster air. This raises pitch. This is also important for playing in the high range. • Tongue: Arch the tongue a little higher. Use the syllable "ee" to raise the tongue. Higher tongue = higher pitch. This is also important for playing in the high range. • Buzz: Be able to buzz the pitch in tune on your mouthpiece 	To lower the pitch: <ul style="list-style-type: none"> • Oral Cavity: Open the throat so it is not tight or closed • Air: Support to the tone with full air stream • Tongue: Bring the tongue down so it is not arched high. Use syllable "ah" to lower the tongue. Lower tongue = lower pitch • Embouchure: Relax embouchure so it is not tight, stretched, or pinched in the lips. • Teeth: Open the teeth. Drop the jaw (more open = lower pitch) • Buzz: Be able to buzz the pitch in tune on your mouthpiece

Thoughts on Intonation from the Professionals:

"Intonation and tone are almost synonymous. If the note is in tune, the battle is almost over." *Leon Russianoff*

"Even when a section is perfectly in tune, the injection of an odd tone quality can make it sound out of tune. Thus, a clash of qualities can be as offensive as a clash of pitches." *Russell Landgrabe*

"There is no better substitute for correcting intonation problems than a sensitive and well-trained ear." *Allyn D. Reilly*

"Think of every note as a tuning note, never becoming complacent about intonation." *John Knight*

"Because tone and intonation are so closely related, it is unlikely that students will play out of tune with a good tone or play with a poor tone and good intonation." *Kenneth Laudermilch*

Section 6

Tune

I understand that intonation makes musical harmony fit together.

What should I know?

- I know the difference between sharp and flat
- I know my intonation tendencies
- I know multiple ways to adjust

What should I be able to do?

- I can identify if a note is sharp, flat, or correct
- I can stop the dial on a tuner
- I can match pitch with my instrument section and the ensemble

What are my assignments?

1. Find a partner and complete the tuning self-assessment found on the next several pages of this book. 100 points possible.

Intonation Chart

Objective

Memorize the intonation tendencies of your instrument. Use this information to help you play all your music in tune. Due each term, 100 points possible.

Requirements

- Have a practice session with 1 other person.
- Complete the intonation chart twice at the beginning of each term.
- MEMORIZE YOUR TENDENCIES
- Use this chart to improve intonation when practicing your band music.
Mark notes in your music that tend to be out of tune – especially long notes.

Complete the following steps:

1. Find a quiet place where the tuner will not pick up distracting sounds.
2. Warm up together. Cold instruments tend to be flat. Tune when warm.
3. Player #1: Show player #2 your starting and stopping point on the chart.
4. Player #1: Perform a 2-octave chromatic scale in *very long tones*. DO NOT look at the tuner as you play.
5. Player #2: Watch the tuner. Mark notes more than 10 cents off using an up or down arrow. Circle notes more than 20 cents off.
6. Switch roles. Warm up again so player 2 has accurate results.
7. Complete this exercise twice within the first 2 weeks of every term.
Obviously, the goal is to improve the 2nd time.
8. Keep the chart for a reference.
9. Turn in the bottom section of the form to receive credit for completion.

Intonation Chart

	1 st 8va	2 nd 8va	3 rd 8va	Comments
Bb				
B				
C				
C#				
D				
Eb				
E				
F				
F#				
G				
Ab				
A				

	1 st 8va	2 nd 8va	3 rd 8va	Comments
Bb				
B				
C				
C#				
D				
Eb				
E				
F				
F#				
G				
Ab				
A				

Keep this chart as a reference!

Intonation Chart

	1 st 8va	2 nd 8va	3 rd 8va	Comments
Bb				
B				
C				
C#				
D				
Eb				
E				
F				
F#				
G				
Ab				
A				

	1 st 8va	2 nd 8va	3 rd 8va	Comments
Bb				
B				
C				
C#				
D				
Eb				
E				
F				
F#				
G				
Ab				
A				

Keep this chart as a reference!

Intonation Chart

	1 st 8va	2 nd 8va	3 rd 8va	Comments
Bb				
B				
C				
C#				
D				
Eb				
E				
F				
F#				
G				
Ab				
A				

	1 st 8va	2 nd 8va	3 rd 8va	Comments
Bb				
B				
C				
C#				
D				
Eb				
E				
F				
F#				
G				
Ab				
A				

Keep this chart as a reference!

Intonation Chart

	1 st 8va	2 nd 8va	3 rd 8va	Comments
Bb				
B				
C				
C#				
D				
Eb				
E				
F				
F#				
G				
Ab				
A				

	1 st 8va	2 nd 8va	3 rd 8va	Comments
Bb				
B				
C				
C#				
D				
Eb				
E				
F				
F#				
G				
Ab				
A				

Keep this chart as a reference!

Tuning Assessment

Due the 3rd week of every term – 100 points possible.

Name:

Class:

Tuning Session #1

Date:

Partner's Name:

What 3 notes were the most in tune?

What were the 3 sharpest notes?

What were the 3 flattest notes?

Tuning Session #2

Date:

Partner's Name:

What 3 notes were the most in tune?

What were the 3 sharpest notes?

What were the 3 flattest notes?

Tuning Comparison

Which notes were in tune *both* times?

Which notes were sharp *both* times?

Which notes were flat *both* times?

Describe the improvement you made:

What will you do to improve your intonation on your music for class?

Interval Recognition

Name that tune:

Minor Second (m2) _____

Major Second (M2) _____

Minor Third (m3) _____

Major Third (M3) _____

Perfect Fourth (P4) _____

Tri-tone (TT) _____

Perfect Fifth (P5) _____

Minor Sixth (m6) _____

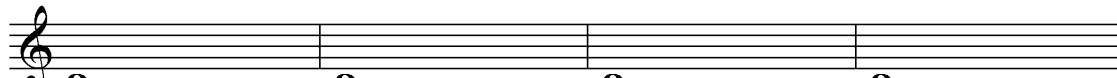
Major Sixth (M6) _____

Minor Seventh (m7) _____

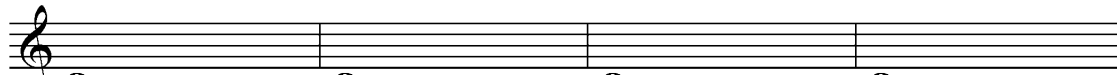
Major Seventh (M7) _____

Perfect Octave (P8) _____

Write in the correct interval, going up from “C”



m2 M2 m3 M3




P4 TT P5 m6



M6 m7 M7 P8

m2: Jaws M2: Are You Sleeping?



m3: Lullaby



M3: Kum Ba Ya P4: Amazing Grace




TT: Maria Twinkle, Twinkle, Little Star



m6: The Entertainer



M6: It Came Upon a Midnight Clear m7: Somewhere



M7: Pure Imagination



P8: Over the Rainbow



Section 7

Touch

I understand that appropriate style makes music fit the context.

What should I know?

- I know what recordings to listen to for this style
- I know where this style is from
- I know the context in which this style is performed

What should I be able to do?

- I can identify the differences between genres
- I can perform my part with appropriate articulation
- I can perform with appropriate phrasing and dynamics

What are my assignments?

1. Attend one live concert per term. Analyze all musical elements of the performance. Complete the form on the following page. 100 points possible.
2. If you are in jazz band, you will need to complete a jazz listening report (100 points) and also give a presentation about a jazz artist (200 points).

Adjudication for Concert Report

Name:

Date:

Concert Event:

Ensemble Type:

Music Selections:

Areas of Concern	Comments
Tone Quality Consider: Resonance, control, clarity, focus, consistency, warmth, mallet choice	
Intonation Consider: Within ensemble, accuracy to printed pitches	
Rhythm Consider: Accuracy of note and rest values, duration, pulse, steadiness, meter	
Balance/Blend Consider: Likeness of quality, awareness of ensemble, accompaniment	
Technique Artistry, attacks, releases, control of ranges, musical and/or mechanical skill	
Interpretation/Musicianship Consider: Style, phrasing, tempo, dynamics, emotional involvement	
Style Consider: Bowing, articulation, sticking	
Other Considerations Consider: Choice of literature, appearance, poise, posture, general conduct, mannerisms, facial expressions	

Rating: _____ Signature of Adjudicator: _____

The 12 Greatest Jazz Albums of All Time

This is the ultimate list of the greatest recordings in jazz. They are ranked in order by importance. I have compiled 12 reliable lists, all of which were created by reputable jazz experts. Then I averaged those lists and ranked the albums accordingly. *Kind of Blue* was on all 12 lists, and ranked 1st on 10 of them. *A Love Supreme* followed closely behind, ranking 2nd on 9 lists. If you were to purchase only 2 jazz albums, get these first. All the other albums named here were ranked in the top 10 on at least 4 different lists.

Rank	Album	Artist
1	<i>Kind of Blue</i>	Miles Davis
2	<i>A Love Supreme</i>	John Coltrane
3	<i>Giant Steps</i>	John Coltrane
4	<i>Maiden Voyage</i>	Herbie Hancock
5	<i>Mingus Ah Um</i>	Charles Mingus
6	<i>Time Out</i>	Dave Brubeck
7	<i>Saxophone Colossus</i>	Sonny Rollins
8	<i>The Shape of Jazz to Come</i>	Ornette Coleman
9	<i>Brilliant Corners</i>	Thelonious Monk
10	<i>Somethin' Else</i>	Cannonball Adderley
11	<i>Blue Train</i>	John Coltrane
12	<i>Hot Fives & Sevens</i>	Louis Armstrong

Jazz Artist Report Guidelines

The Five Seminal Figures of Jazz

Charlie Parker	<i>Saxophone</i>
Duke Ellington	<i>Piano/Big Band Leader</i>
John Coltrane	<i>Saxophone</i>
Louis Armstrong	<i>Trumpet/Vocals</i>
Miles Davis	<i>Trumpet</i>

These 5 people are the most important jazz musicians of all time. Through their compositions, technical facility, personality, and creativity, they pioneered innovative ideas that changed music forever.

Other Influential Jazz Musicians

Art Blakey	<i>Drums</i>
Art Tatum	<i>Piano</i>
Benny Goodman	<i>Clarinet/Big Band Leader</i>
Billie Holiday	<i>Vocals</i>
Bud Powell	<i>Piano</i>
Buddy Rich	<i>Drums</i>
Cannonball Adderley	<i>Saxophone</i>
Charles Mingus	<i>Bass</i>
Charlie Christian	<i>Guitar</i>
Chick Corea	<i>Piano</i>
Clifford Brown	<i>Trumpet</i>
Coleman Hawkins	<i>Saxophone</i>
Count Basie	<i>Piano/Big Band Leader</i>
Dave Brubeck	<i>Piano</i>
Dizzy Gillespie	<i>Trumpet</i>
Django Reinhardt	<i>Guitar</i>
Ella Fitzgerald	<i>Vocals</i>
Elvin Jones	<i>Drums</i>
Freddie Hubbard	<i>Trumpet</i>
Gene Krupa	<i>Drums</i>
Gerry Mulligan	<i>Saxophone</i>
Herbie Hancock	<i>Piano</i>
J.J. Johnson	<i>Trombone</i>
Kai Winding	<i>Trombone</i>
Lee Morgan	<i>Trumpet</i>
Lester Young	<i>Saxophone</i>
Max Roach	<i>Drums</i>
Milt Jackson	<i>Vibraphone</i>
Ornette Coleman	<i>Saxophone</i>
Oscar Peterson	<i>Piano</i>
Paul Chambers	<i>Bass</i>
Philly Joe Jones	<i>Drums</i>
Ray Brown	<i>Bass</i>
Ron Carter	<i>Bass</i>
Sonny Rollins	<i>Saxophone</i>
Stan Getz	<i>Saxophone</i>
Thelonious Monk	<i>Piano</i>
Tony Williams	<i>Drums</i>
Wayne Shorter	<i>Saxophone</i>
Wes Montgomery	<i>Guitar</i>

In addition to the "Big 5," there were countless other incredible musicians who shaped the art of jazz music. While incomplete, this list provides a good starting point for learning about the most influential and talented musicians in the field of jazz.

Artist Report Guidelines

Part One: 5 Minute Presentation

2 1/2 minutes oral report (25 points)

2 1/2 minutes listening (25 points)

- *Play the recording and direct our listening.*

Part Two: Handout

1. *Brief* biographical information (25 points)

2. Most important! Why is this person a significant historical figure? (25 points)

3. *Brief* discography (25 points)

- *List their most important recordings.*

Part Three: Portfolio

1. Save all handouts received (25 points)

2. *Organize* them *neatly* in a folder. Include a title page and table of contents. (50 points)

Jazz Listening Report

Name:

Date:

Number of hours spent listening (3 required): _____

Remember: The listening for this assignment must be jazz, in any of its various genres: big band, combo, Latin, fusion, vocal, etc. For listening ideas, see the "Greatest Jazz Albums" in the packet. You may choose other jazz recordings, as well.

Recording Title	Performer	Description
Example: A Love Supreme (CD)	Example: John Coltrane (with Jimmy Garrison, McCoy Tyner, and Elvin Jones.	Example: Quartet (tenor sax, bass, piano, drums). Genre is combination of hard bob and free jazz. 4-part suite about personal struggle and gratitude for spiritual higher power.

Answer the following questions:

1. What was the most inspiring selection you heard?
2. How has listening to these professionals helped you improve?
3. Tell 3 specific points about the styles you heard:

Jazz Articulation

Articulation Rule: ALWAYS SLUR FROM UPBEAT TO DOWNBEAT

EXEPTIONS:

Always tongue Du's, Da's, and Dot'S

Always tongue tops of contours

Always slur Du-Wah

JAZZ SYLLABLES:

Each note will be assigned one of these five syllables, Du, Dot, Da, Ah, and Wah. Go through the questions starting at the top. If the answer is yes, use the syllable to the right. If the answer is no, go to the next question.

1. Is it a quarter note?

Dot

2. Is it an 8th note followed by a rest?

Dot

3. Is it immediately followed by a Dot?

Du

4. Is it an eighth note starting on the downbeat followed by a dotted quarter note or longer?

Du-Wha

5. Is it a slurred eighth note?

Ah

6. Anything else (including long notes)

Da

Section 8

Technique & Theory

I understand that technique is the means to pitch accuracy.

What should I know?

- I know the fingerings/positions for my instrument
- I know the notes within each scale
- I know the note names on a staff

What should I be able to do?

- I can practice effectively on my own
- I can play scales and arpeggios with 100% note accuracy
- I can play my performance music with 100% note accuracy

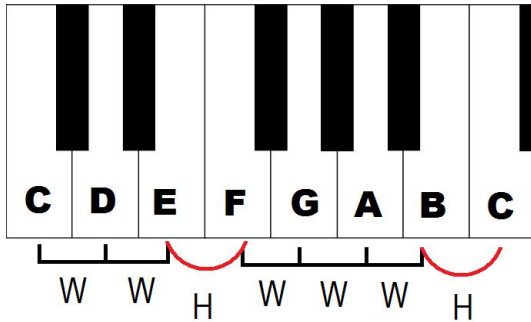
What are my assignments?

1. Play scales as assigned by Mr. Morris in class. The scales begin with simple one-octave patterns, and gradually become more difficult. 25 points per scale.
2. Percussionists will pass off etudes from their book. 100 points each.

Scales

How to Build a Major Scale

1. All major scales are constructed from a specific pattern of whole steps and half steps. WWHWWWH



2. Identify the whole steps (W) and half steps (H):

- i. C – D ____
- ii. F – F# ____
- iii. E – F ____
- iv. Eb – Db ____
- v. B – C ____
- vi. A – B ____
- viii. Cb – A# ____

3. Circle the half steps in the following scales:



The Circle (BAND)

How to Build the Circle

1. Order of Flats:

Note: When you look at a key signature, the flats appear in this order. If there is only one flat, it is the first one. If there are 3 flats, they are the first three in order. The same applies to sharps.

Order of Sharps:

2. Write the notes of the C Major Scale:

- What is the 4th note of this scale? _____
- What is the next scale in the Circle of 4^{ths}? _____
- Add one flat to the new key signature. Which flat is it? _____

3. Write the notes of that scale:

- What is the 4th note of this scale? _____
- What is the next scale in the Circle of 4^{ths}? _____
- Add one flat to the new key signature. Which flat is it? _____

4. Write the notes of that scale:

- What is the 4th note of this scale? _____
- What is the next scale in the Circle of 4^{ths}? _____
- Add one flat to the new key signature. Which flat is it? _____

5. Write the notes of that scale:

How to Fill In the Circle (band)




1. Write the order of flats and sharps so you can refer back to it.
2. Write "C" for C Major outside of the notch placed at "12:00."
3. Write "♭" inside the "12:00" notch: C major has no sharps/flats.
4. Counter-clockwise, put "F" for F Major outside the 11:00 notch.
5. Write "1 ♭" inside the 11:00 notch because F Major has 1 flat.
6. Continue all the way around the circle.

How to Fill In the Circle (orchestra)

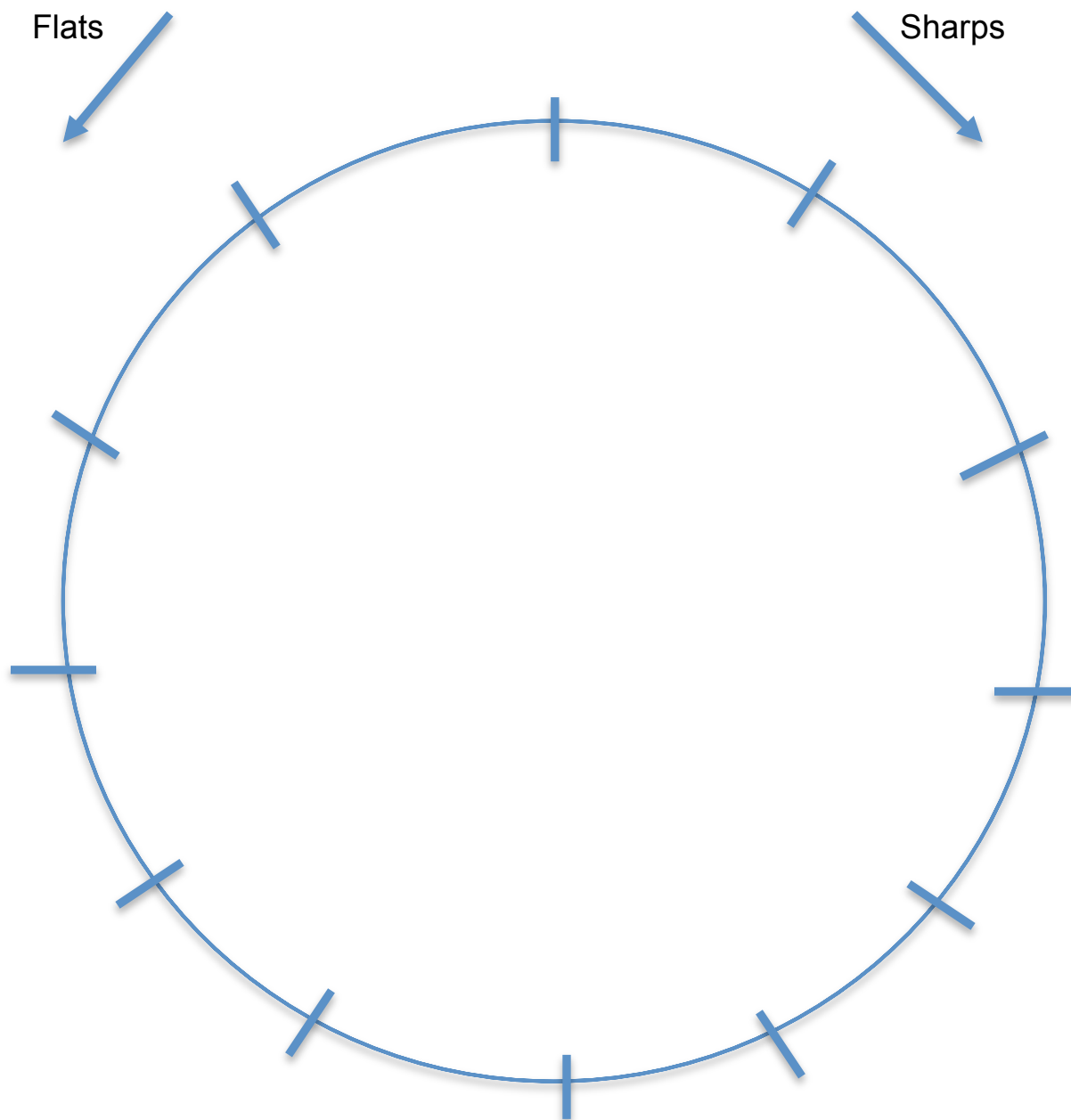
1. Write the order of flats and sharps so you can refer back to it.
2. Write "C" for C Major outside of the notch placed at "12:00."
3. Write "♭" inside the "12:00" notch: C major has no sharps/flats.
4. Clockwise, put "G" for G Major outside the 1:00 notch.
5. Write "1#" inside the 1:00 notch because G Major has 1 sharp.
6. Continue all the way around the circle.

Enharmonic Scales

1. What is an enharmonic scale?
2. Name the 3 examples from the circle:

Flat Scale Name	How Many Flats?	=	Sharp Scale Name	How Many Sharps?
		Different names same notes 		
		Different names same notes 		
		Different names same notes 		

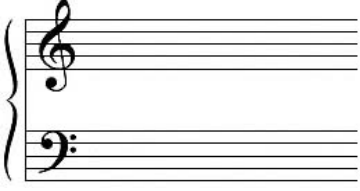
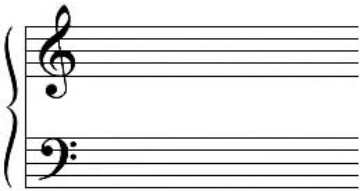
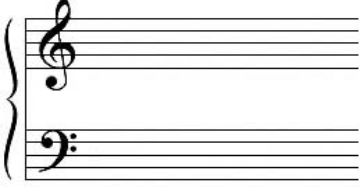
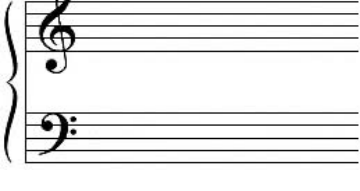
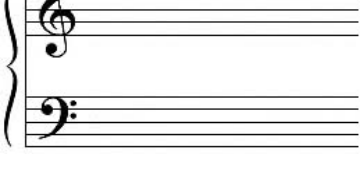
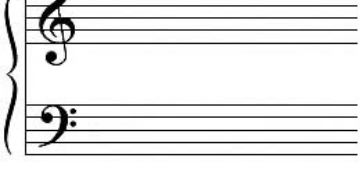
The Circle



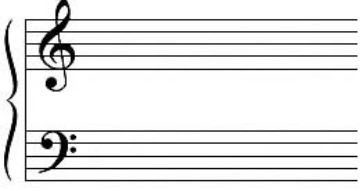
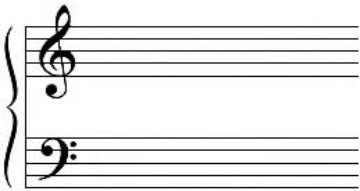
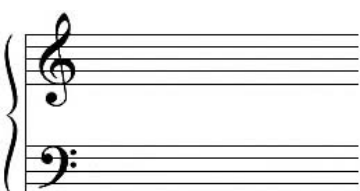
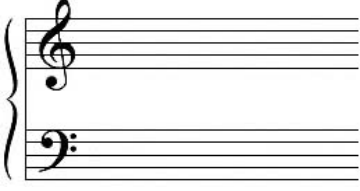
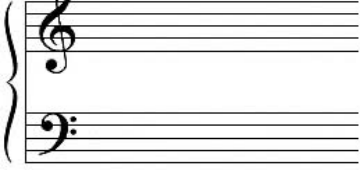
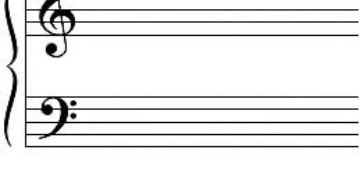
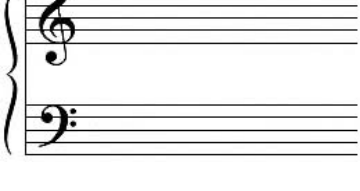
Order of Flats

Order of Sharps

Write the 7 scales that use flats in the key signature:

<u>Scale</u>	<u>Key Signature and Notes</u>	<u>Note Names</u>
1.		
2.		
3.		
4.		
5.		
6.		
7.		

Write the 7 scales that use sharps in the key signature:

<u>Scale</u>	<u>Key Signature and Notes</u>	<u>Note Names</u>
1.		
2.		
3.		
4.		
5.		
6.		
7.		

Major Scales - Treble Clef

C

F

Bb

Eb

Ab

Db

Gb

B

E


A

D


G

Major Scales - Bass Clef


C




F




Bb




Eb




Ab




Db




Gb




B



E




A



D



G



This image displays twelve major scales in bass clef, arranged vertically. Each scale is represented by a single staff of music. The scales are: C major (starting on C2), F major (starting on F2), Bb major (starting on Bb2), Eb major (starting on Eb2), Ab major (starting on Ab2), Db major (starting on Db2), Gb major (starting on Gb2), B major (starting on B2), E major (starting on E2), A major (starting on A2), D major (starting on D2), and G major (starting on G2). Each scale is written in a single octave, starting on the second line of the staff and ending on the second space. The key signatures are indicated by flats or sharps at the beginning of each staff.

Major Scales - Alto Clef

This sheet of music displays 12 major scales in Alto clef, arranged vertically. Each scale is represented by a single staff with a C-clef on the third line. The scales are: C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D, and G. Each scale is written in a four-measure format, showing the ascending and descending lines of the scale. The key signature for each scale is indicated by the number of flats or sharps at the beginning of the staff. The scales are written in a standard musical notation with quarter and eighth notes, and rests.

C

F

Bb

Eb

Ab

Db

Gb

B

E

A

D

G