

MOLDING THE ENSEMBLE'S SOUND

(open rehearsal demonstration session)

CHIP DE STEFANO AND BRIAN COVEY

2014 NBA/IGSMA BAND DIRECTOR WORKSHOP

CLINIC OUTLINE

IMPROVING ENSEMBLE TONE THROUGH A DAILY ROUTINE

Chorales, Breathing Exercises, Subdivision, Buzzing, Inner Hearing

•

EQUIPMENT

Mouthpiece and Model upgrades

•

DEVELOPING STUDENT PITCH AWARENESS

How to Listen, Where to Listen

•

MOLDING THE SOUND

Pyramid Reshaping, Dynamic Changes

•

RE-SCORING

Appropriateness, Range, Color, Instrumentation

GENERAL CONCEPTS

Intonation

- Pitch Awareness!
- Equipment
- Characteristic Sounds – Embouchure, Breath, etc.
- Silence
- Director Skills
 - Insistence – Persistence
 - Pitch Acuity
 - Listening Experiences
 - Singing
 - Avoiding Student Inhibitions
- Interval Recognition
- Isolation of Unisons and Octaves
- Retention of Pitch Center A=440, Ensemble Pitch

Blend

- Desired Color(s)
 - Volume – Blend – Balance – Transparency
- Timbres
- Flexibility of Tone Quality
- Lead Voices
- Matching
- Seating (component of balance)

Balance

- Understanding of Individual Importance
- Extreme Registers
- Position of Bells
- Use of Risers
- Acoustics
- Scoring – Instrumentation
- Seating

WHEN IS IT APPROPRIATE TO RE-SCORE MUSIC?

Missing and/or weak section(s)

- Very few bands have ideal instrumentation. This is especially true of many small school and middle school programs.
- Double Reeds, Horns, Color Instruments

Missing and/or weak soloists

- Choose an appropriate substitute based on the guidelines below

Essential musical lines must be retained (i.e. re-written) if the original instruments are not available.

- How much re-writing is too much?
- When the musical content of the piece is compromised
- Re-writing is much more acceptable in Grades I, II, and even III music more than Grades IV and V
- Re-writing is much more acceptable in small school and middle school bands than in large programs
- Re-writing is much more acceptable in younger groups than “varsity” groups
- Whenever possible, select music that you can play “straight out of the box.” Many Grade I, II, and III pieces can be successfully performed by bands with less than ideal instrumentation
- Re-write as little as possible

General Guidelines for Re-Scoring

- Range
 - Always choose a substitute that can play the line in the same range as the original instrument
 - Never change octaves
- Color
 - Whenever possible, choose substitute instruments which have a similar color as the original instrument – reed for reed, brass for brass, etc.
- Instrumental Characteristics
 - Try to choose substitute instruments which have the same general musical characteristics as the original instrument
 - Timbre
 - Vibrato (especially important when making substitutions for soloists)

RESOURCES

WARM-UP MATERIALS

Warmups and Beyond - Timothy Loest & Kevin Lepper (FJH Music Company)

Chorales and Beyond - Timothy Loest & Chip De Stefano (FJH Music Company, *coming Midwest 2015*)

Bach and Before for Band - arr. David Newell (Neil A. Kjos Music Company)

16 Chorales by J.S. Bach - arr. by Mayhew Lake (G. Schirmer)

42 Chorales for Band - Philip Gordon (Bourne Company)

INTONATION TOOLS

The Tuning CD - Richard A. Schwartz (www.thetuningcd.com)

TuneUp - (www.tuneupsystems.com)

The Intonation Repair Tool - Thomas Kociela and Bill Baxtresser (www.tkbbpress.com)

RELATED TEXTS

The Creative Director: Alternative Rehearsal Techniques - Ed Lisk (Meredith Music)

Improving Intonation in Band and Orchestra Performance - Robert Garofalo (Meredith Music)

The Breathing Gym (Book & DVD) - Patrick Sheridan and Sam Pilafian (Focus on Music)

The Brass Gym (Book & CD) - Patrick Sheridan and Sam Pilafian (Focus on Music)

Midwest Clinic Handouts - <http://www.midwestclinic.org>

McCracken Middle School Band Resources - <http://www.mccrackenband.com/resources>

RECOMMENDED PROCEDURE FOR TUNING CHORDS

THIS PROCEDURE IS EFFECTIVE WHEN DONE WITH AND WITHOUT A TUNING CD:

- I. Begin with the tubas, assuming they are on the root of the chord.
- II. Add everyone who plays the root of the chord
- III. Root & Fifth
- IV. Root, Fifth, & Third (3rd is lowered slightly in major chords, raised slightly in minor chords)
- V. Root, Fifth, Thirds & Seventh (if applicable, Dominant 7th must be significantly lowered)
- VI. Add any additional harmonic extensions

PURE TEMPERAMENT

INTERVAL	ADJUSTMENT
Major 2nd	3.9 cents higher
minor 3rd	15.6 cents higher
Major 3rd	13.7 cents lower
Perfect 4th	2.0 cents lower
Perfect 4th (as 7th in Dominant 7th Chord)	29 cents lower
Perfect 5th	2.0 cents higher
Major 6th	15.6 cents lower
minor 7th	17.6 cents higher
Major 7th	11.6 cents lower

EQUIPMENT USED

INSTRUMENT	MCCRACKEN SYMPHONIC BAND	INSTRUMENT UPGRADE OPTIONS
PICCOLO	Yamaha YPC-81 (school set)	
FLUTE	Yamaha & Gemeinhardt	
OBOE	Fox 400 (school set)	Quality reeds
CLARINET	Various wood models of Leblanc & Buffet. (some school owned) Vandoren 5RV, Vandoren M13, & Richard Hawkins mouthpiece (depending on student) Vandoren Optimum Ligatures (school set)	1st choice: Vandoren 5RV mouthpiece 2nd choice: Hite Premiere mouthpiece Quality reeds (Vandoren, Mitchell Lurie)
BASS CLARINET	Yamaha YCL-621II (with modified neck) Charles Bay mouthpiece & ligature	1st Choice: Charles Bay mouthpiece & neck 2nd Choice: Selmer C* mouthpiece Quality reeds (Vandoren)
ALTO SAXOPHONE	Yamaha & Selmer Selmer C* mouthpiece	1st Choice: Selmer C* mouthpiece 2nd Choice: Hite Premiere mouthpiece Quality reeds (Vandoren, Hemke)
TENOR SAXOPHONE	Yamaha YTS-52 (school set) Selmer C* mouthpiece	1st Choice: Selmer C* mouthpiece 2nd Choice: Hite Premiere mouthpiece Quality reeds (Vandoren, Hemke)
BARITONE SAXOPHONE	Yamaha YBS-52 (school set) Selmer C* mouthpiece	Selmer C* mouthpiece Quality reeds (Vandoren, Hemke)
BASSOON	Fox Renard 222d (school set)	Fox bocal, high quality reeds
TRUMPET	Bach Stradavarius 184 Cornets (school set)	Bach 3C or Bach 5C mouthpiece depending on student
HORN	Holton 179 Double Horn (school set)	
TROMBONE	Bach 42BO (school set) Bach 6.5 AL or Bach 5G mouthpiece (depending on student)	Bach 6.5 AL mouthpiece
EUPHONIUM	Yamaha YEP-642 (school set) Bach 6.5 AL or Bach 5G mouthpiece	Bach 6.5 AL mouthpiece
TUBA	Meinl Weston 25 (school set) Conn Helleberg mouthpiece	Conn Helleberg mouthpiece
PERCUSSION	Mostly Black Swamp and Yamaha (the best we can afford at time of purchase)	Best possible accessory instruments