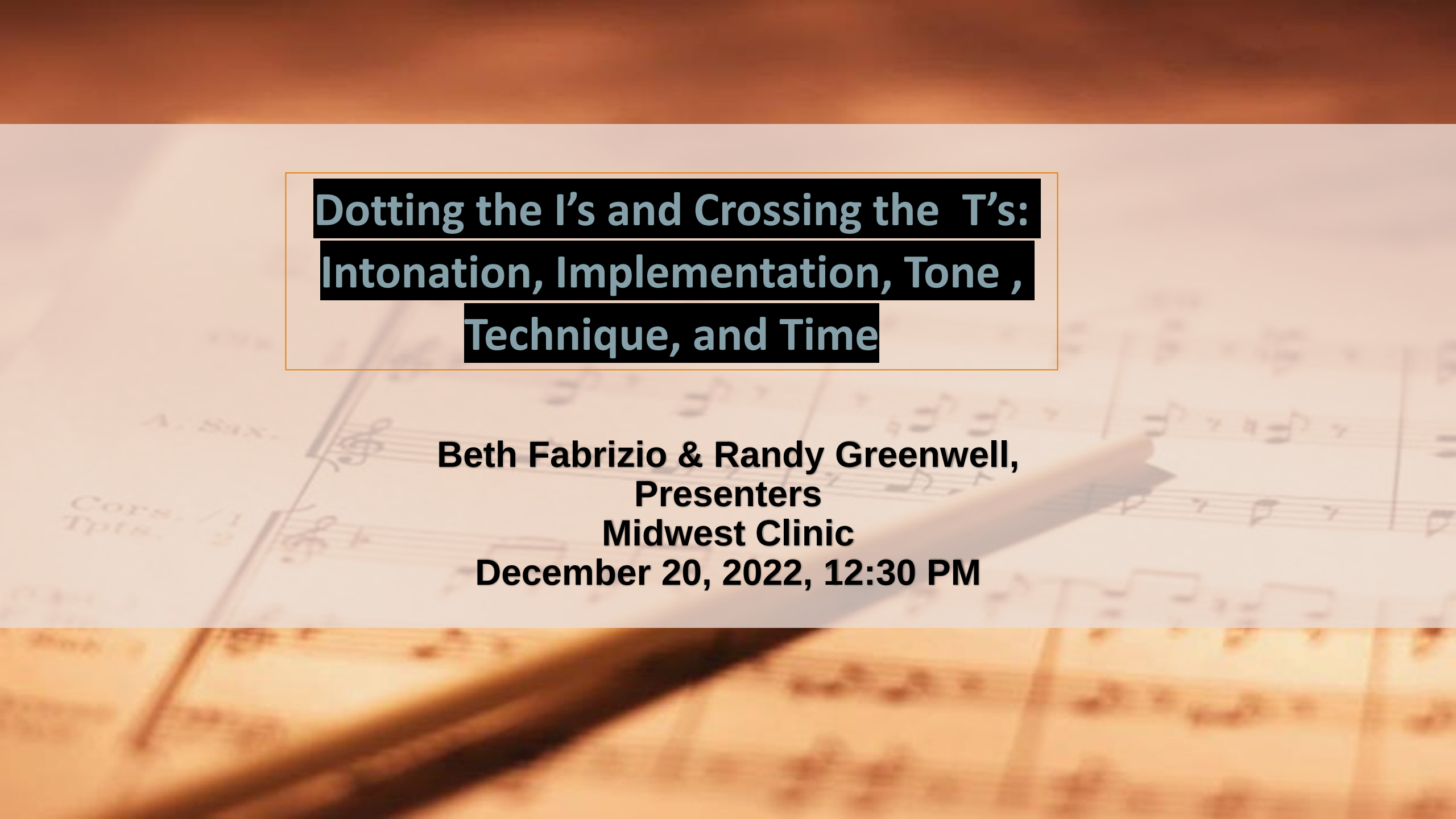


The background of the slide features a blurred image of a musical score with various staves and notes. A pen is visible, resting on the score, with its tip pointing towards the right. The overall color scheme is warm, with shades of orange and brown.

Dotting the I's and Crossing the T's: Intonation, Implementation, Tone , Technique, and Time

**Beth Fabrizio & Randy Greenwell,
Presenters
Midwest Clinic
December 20, 2022, 12:30 PM**

**“To achieve great things,
two things are needed;
**a plan, and not quite
enough time.”****

- Leonard Bernstein



Before You Begin

- Strengths and Weaknesses of each section of your ensembles?
- Selections/Repertoire for your ensembles you have chosen?
- What fundamentals are needed for each selection? Each section of your ensemble?
- Beginning –Middle – End: Plan for the Year!
- Terms you may wish to use?
- Heterogeneous/Homogeneous?
- Private / Studio Instruction?
- Teacher Led/ Student Driven/ Student Led/Teacher Driven?

CONSIDERATIONS

**How do I
Implement?**

Why, What, How

**Scaffold
Everything**

**Learning
Styles**

APPLICATION

**Adjusting
the learning**

**“Ears are your
lesson plan!”**

Listen-Diagnose-Prescribe

**Telling vs.
Actualization**

Day/Week/Month

TONE: Air/Embouchure/Posture

Sonority/Balance/Blend/ Characteristic Tone: Sound tells tale

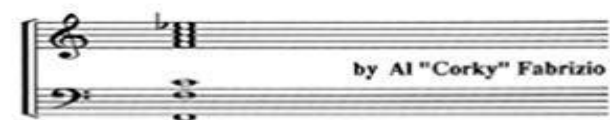
- Embouchure WW vs Brass
- Breathing Exercises: Breathing Gym
- Balloons/Breathing Tubes/Straws: (Metronome and Dynamics)
- Long Tones: Change in Dynamics/ Tempo
- Use of Mirrors and Record Students
- Modeling/Exemplar Students
- Masterclass Musicians/ Clinicians
- Tone Juries (sound volume/tone color/pitch)
- Student Reflection and Adjudication

INTONATION: Individual/Like Instruments/The Ensemble

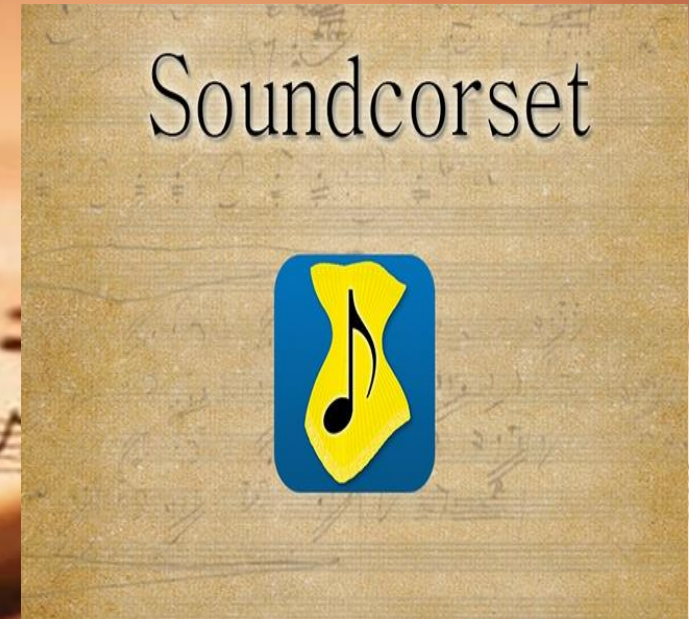
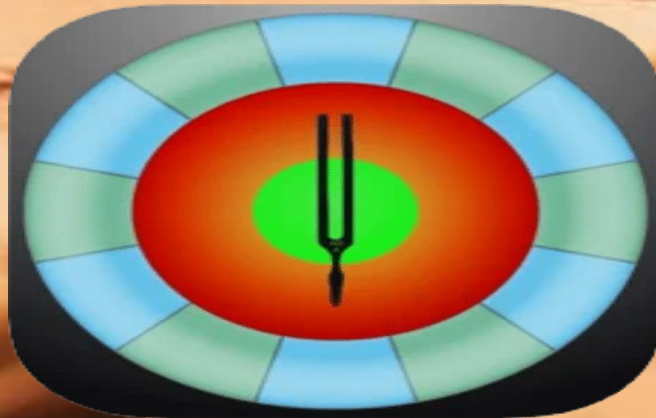
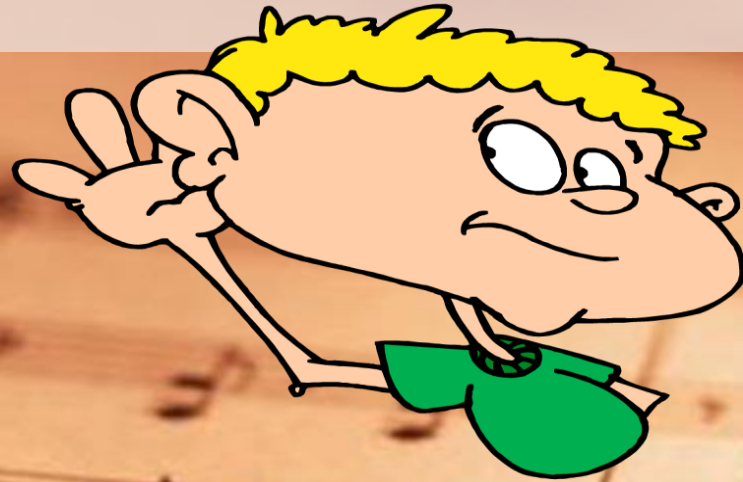
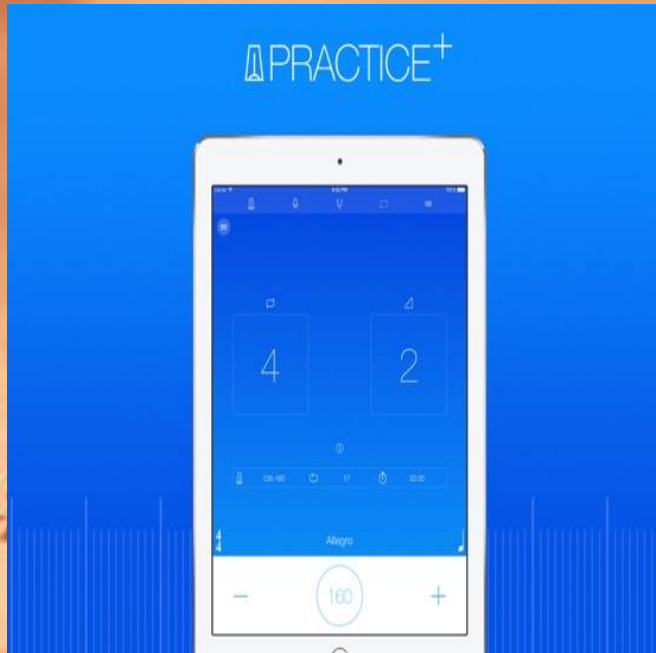
- Singing (from the very first day!)
 - > Scales, Pitches, Chorales, Warmups
 - > Sections of Repertoire
 - > Adjusting Chords
 - > Drone/Harmony Director
 - > Pass the note/ F around the room
 - > Blend/Color Balance and its impact on pitch
 - > Teaching Students how to tune (Perfect Blend Makes Perfect Intonation Possible)
- Embouchure – Air- Tongue Placement-Posture
- Lip Buzzing (proper use/time frame)
- Alternate fingerings and Pitch Tendencies/ Knowing the good, the bad and the ugly



**A Guide
to the
Understanding
and
Correction of
Intonation Problems**



TUNER/MET/RECORDING APPS



TECHNIQUE

- Tonguing Exercises/ Tongue Placement/ Multiple Tonguing
More Air and Less Tongue!
 - >Work for matching articulations (Syllables)
 - >Attend to the beginnings (initiations) and the ends (releases) of the notes.
 - >Attend to the duration and the shape of notes.
- Scale Exercises (Major/Minor/Thirds/Arpeggios/Chromatic)
- Intervallic Exercises (Arbans)
- Articulation Exercises (Eddie Green) (Arbans)
- Pinky Exercises for Woodwinds /(Clarke Technical)
- Rhythmic Exercises
- Reading Music and looking ahead

**While Stressing Posture/Hand Position/ Air/ Change in Tempo
Individual/Sectional/Ensemble**

TONGUING EXERCISES

Beth A. Fabrizio

Clarinet



Pinky Exercises for Clarinet

Developing accurate, independent motion of the little fingers of each hand is critical to achieving solid technique for notes in the middle of the staff and passages over the break. These pinky finger exercises will reveal any weaknesses and work on evenness and dexterity.

Each exercise is defined by the finger's pattern of motion. The pattern for each accompanies the notated version. Do as written, then reverse the direction, playing the exercise backwards. This will cover all patterns for each side.

Right Hand



Left Hand



Multiple Tonguing

No.77 Aim for doubles as clear as singles at the slower speeds.

2+

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Double Tonguing

Start 84 → Dull med Talent

175

77. *J. = 92 - 100 (77-79)*

78. *J. = 92 - 100*

79. *J. = 92 - 100*

80. *J. = 96 - 124 (80-91)*

81. *J. = 96 - 124 (80-91)*

*Refer to p. 153.

Triple Tonguing

No.1: Bars 1 - 20; **No.2:** Bars 21- 36;
No.3: Bars 37 - 52; **No.4:** Bars 53 - 68;



Triple Tonguing • 155

1. $\text{♩} = 64 - 124$
tu tu ku tu tu ku tu

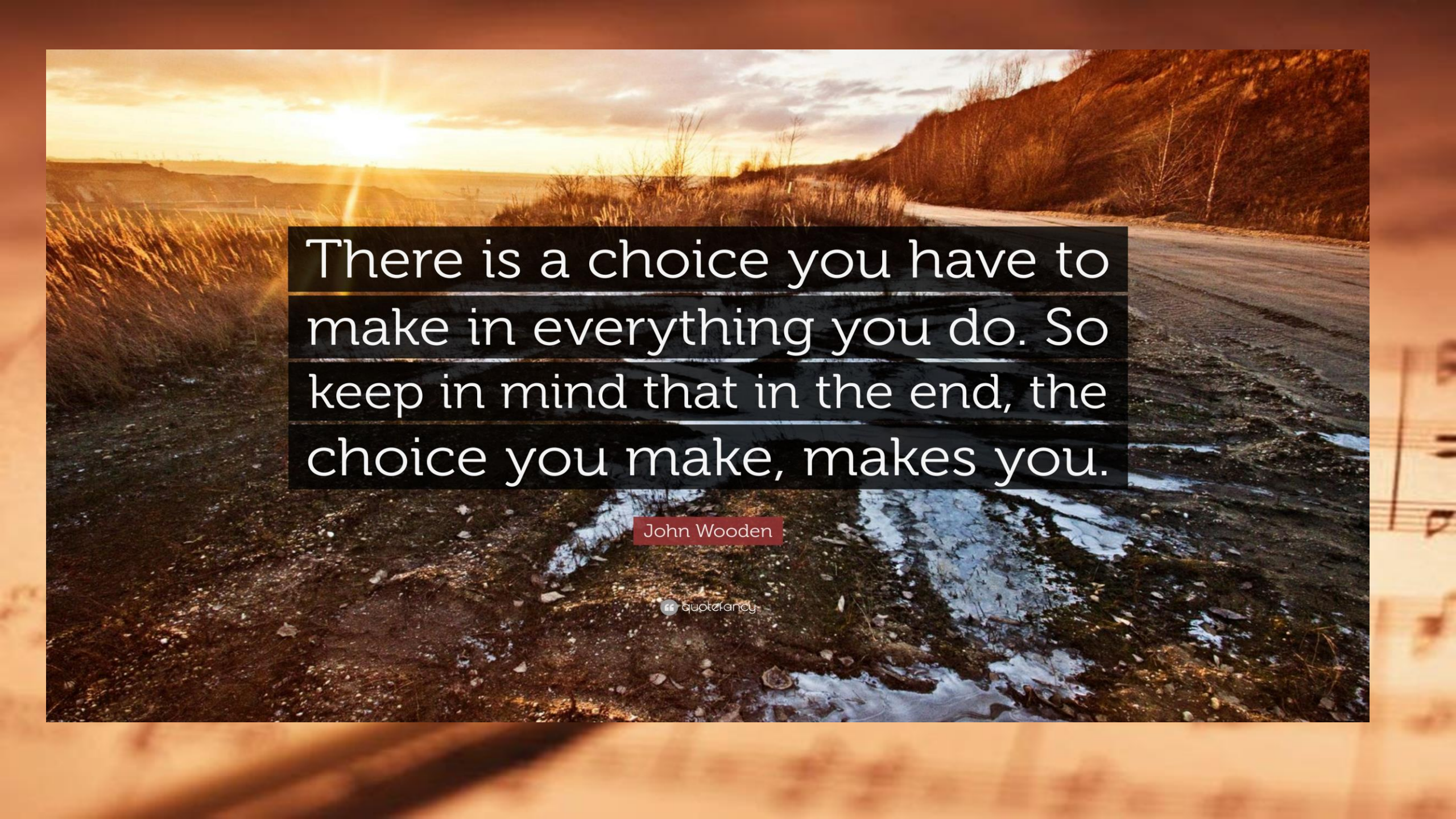
2. $\text{♩} = 64 - 124$
tu tu ku tu tu ku tu

3. $\text{♩} = 128 - \text{♩} = 64$
tu tu ku tu tu ku tu

4. $\text{♩} = 128 - \text{♩} = 64$
tu tu ku tu tu ku tu

5. $\text{♩} = 68 - 128$
tu tu ku tu tu ku tu tu tu

*Refer to p. 153.

A scenic landscape at sunset or sunrise. The sun is low on the horizon, casting a warm, golden glow over the scene. In the foreground, there's a dirt road with some puddles reflecting the light. To the left, there's a field of tall, dry grass. To the right, a hillside with bare trees rises up. The sky is filled with soft, wispy clouds.

There is a choice you have to
make in everything you do. So
keep in mind that in the end, the
choice you make, makes you.

John Wooden

quote fancy

TIME

- Verbal vs. Silent (Daily exercise)
- Performer Responsibility
- Subdivision
- Speed of the Breath
- Bopping
- When & How to use the Metronome-define Tempos

It's OK to go slow!

Fundamentals in Rehearsal: Your Agenda Every Day

Connect The Dots

- Breathing
- Singing
- Long Tones
- Scale Techniques
- Chorale
- Rhythmic Techniques
- Sightreading (which could be the above)
- Music to be worked on for that day

Contact Information

- Randy Greenwell: rgreenwell@conselmer.com
317-509-2474
- Beth Fabrizio: bafabrizio@aol.com
585-303-4115

Resources

- Deborah and Robert Sheldon: The Complete Woodwind Instructor
- Mike Pote: Process
- Mike Pote, Kyle Young, Andrew Brough: Ensemble
- Scott Rush: Habits of Successful Band Musician
- Randy Greenwell: Music Professor
- John McAllister: Foundation Warmups
- Timsmithsotn@gmail.com
- Steve Graves: TeachBand101.com
- TonalEnergy.com



You can practice shooting eight hours a day, but if your technique is wrong, then all you become is very good at shooting the wrong way. Get the fundamentals down and the level of everything you do will rise.

— *Michael Jordan* —

AZ QUOTES