David Roth

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Achieving clarity

DEFINITION

David Roth

Kell High School
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Achieving clarity

DEFINITION

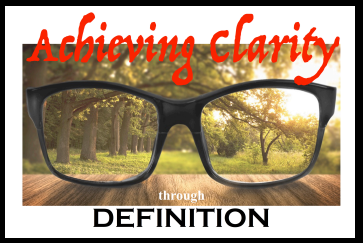
OVERVIEW

PROCESS – the systems

PEDAGOGY – the teaching

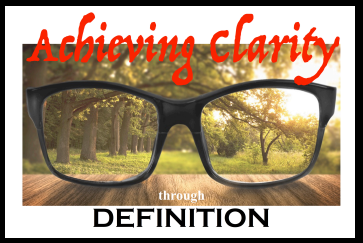
PLANNING – yearly/monthly/weekly/daily

PERFORMANCE – defined vs. undefined



DEFINE EVERYTHING

** Note Lengths
** Note Shapes
** Balance Points
** Release Points
** Pitch Tendencies
** Phrase Shape
** Concert Plan (monthly, weekly, daily)



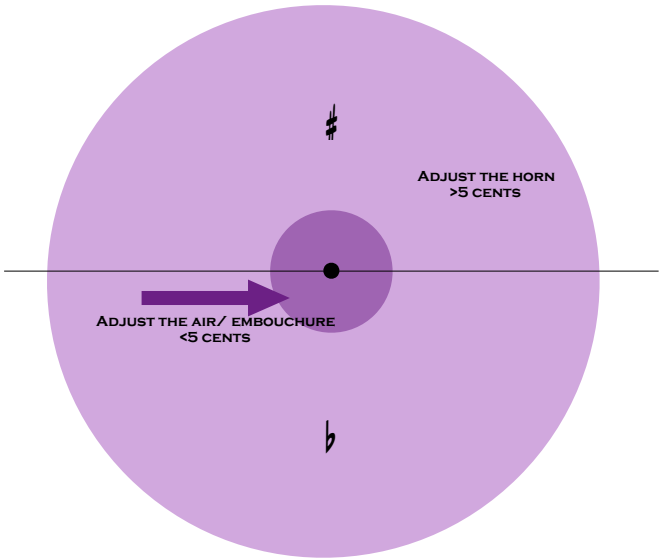
YOU'RE the chef!

YOU'RE the chef!

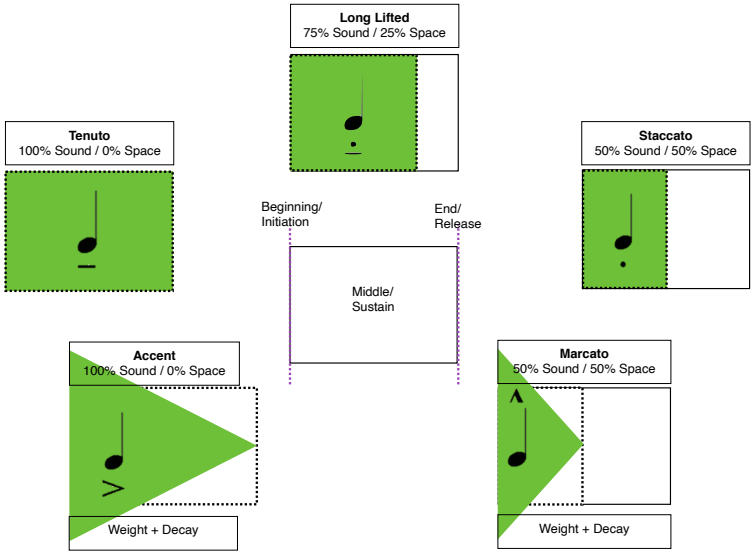
- SOUND
- PITCH
- NOTE LENGTHS/SHAPES
- BALANCE POINTS
- ARTICULATION
- DYNAMICS
- PHRASE SHAPE
- VERTICAL ALIGNMENT
- TECHNIQUE

It Starts Here!

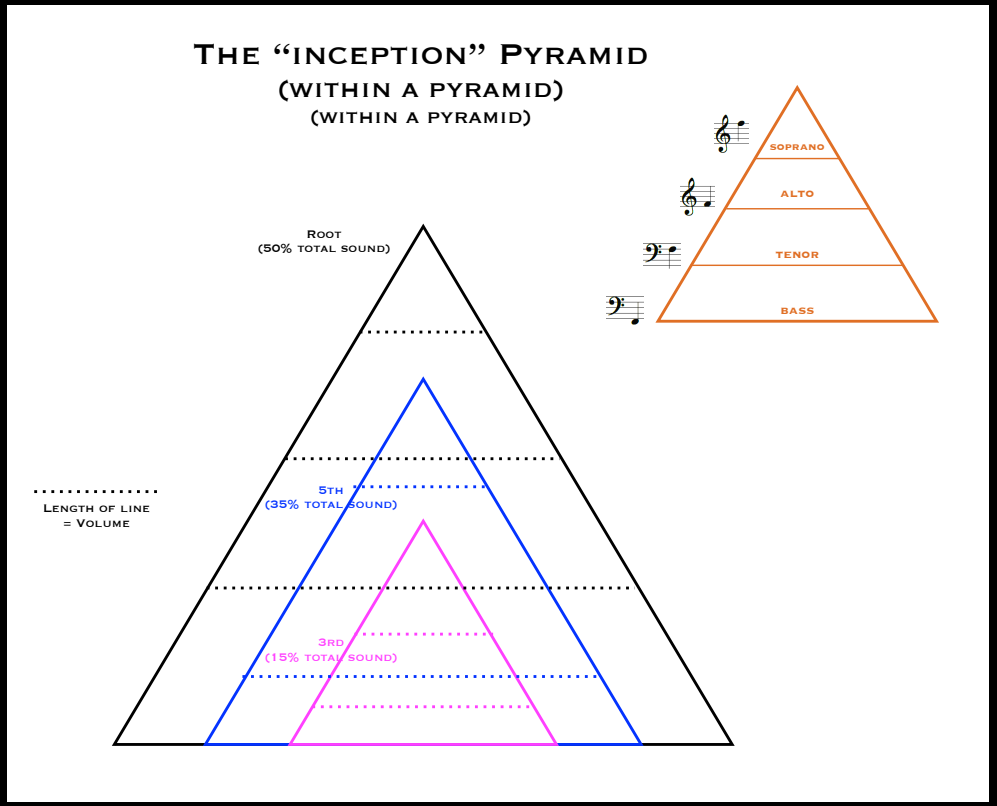
Pitch Bullseye

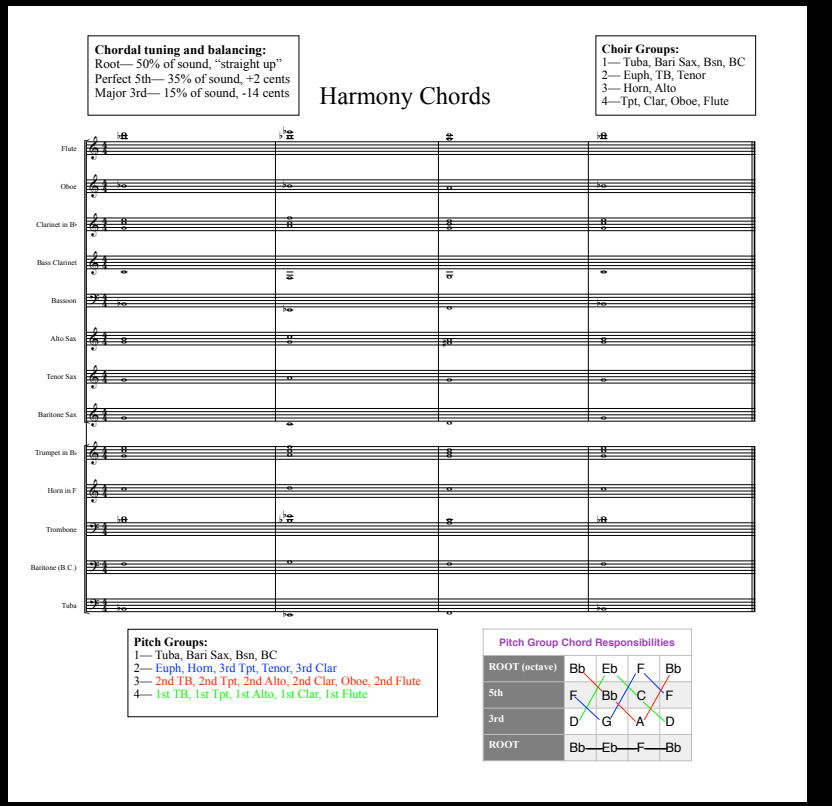


Note Shapes and Note Lengths



Inception Pyramid/ Harmony Chords



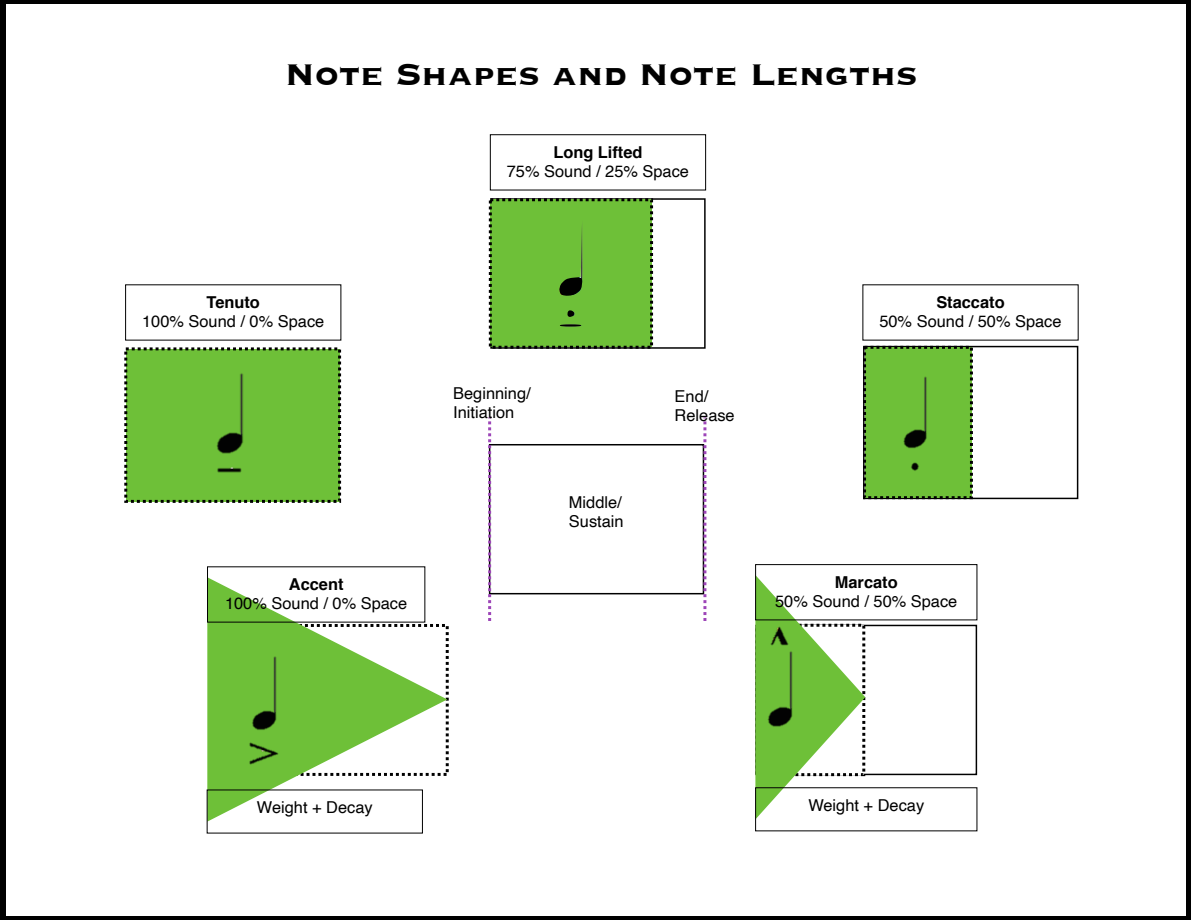


Tools, Truths, and Tricks

We are what we repeatedly do; excellence, then, is not an act but a habit -- Aristotle

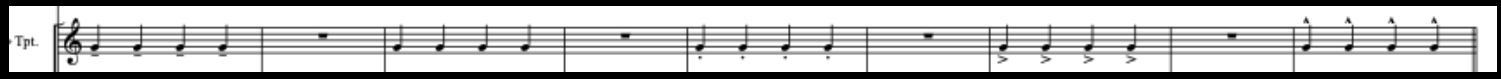
- **Cinder blocks of sound**

Cinder Blocks of Sound (Note Shapes)



Cinder Blocks of Sound (Note Shapes)

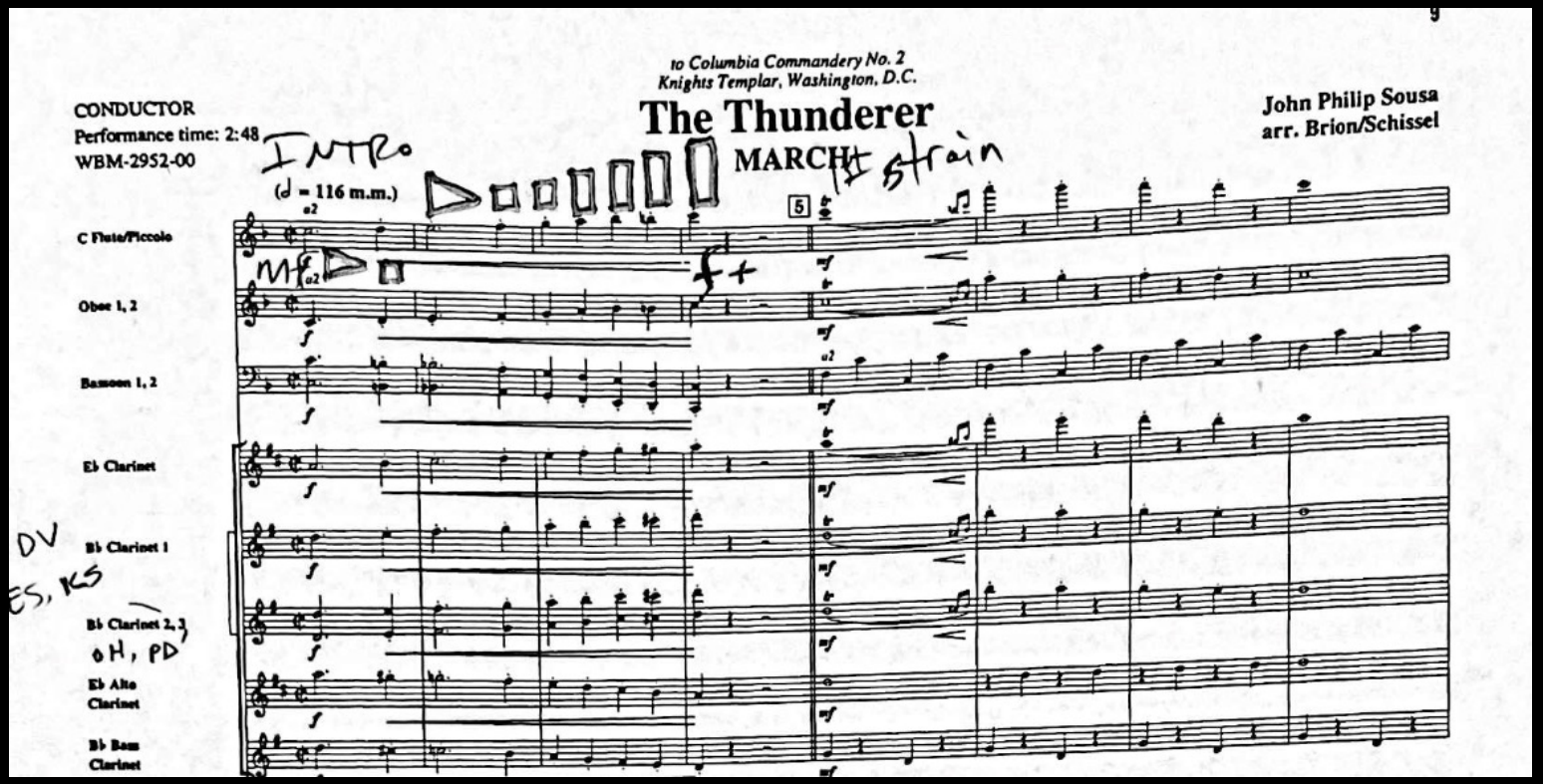
Note shape exercise on F concert



“A 23” (Remingtons starting on Bb/F) with staccato quarters

“A 56” (ascending Remingtons starting on Bb/F) with accented quarters

Cinder Blocks of Sound (Note Shapes)



Tools, Truths, and Tricks

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- Cinder blocks of sound
- **Tune and balance to the octave beneath you**

Tune and Balance to the Octave Below You

F concert duet

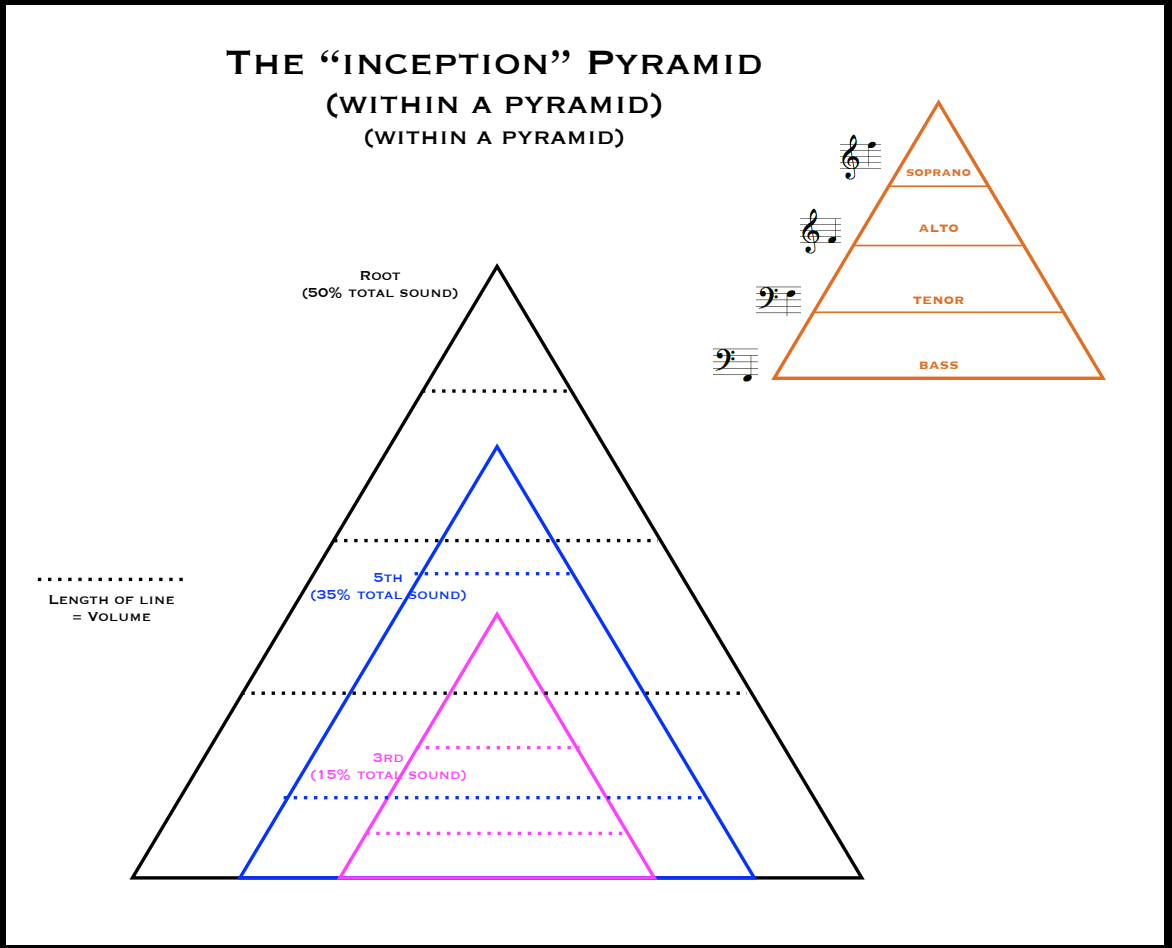
60/40 50/50

F concert full band

Balanced Treble

Bb Major triad full band

Balanced Too much F Treble



Tools, Truths, and Tricks

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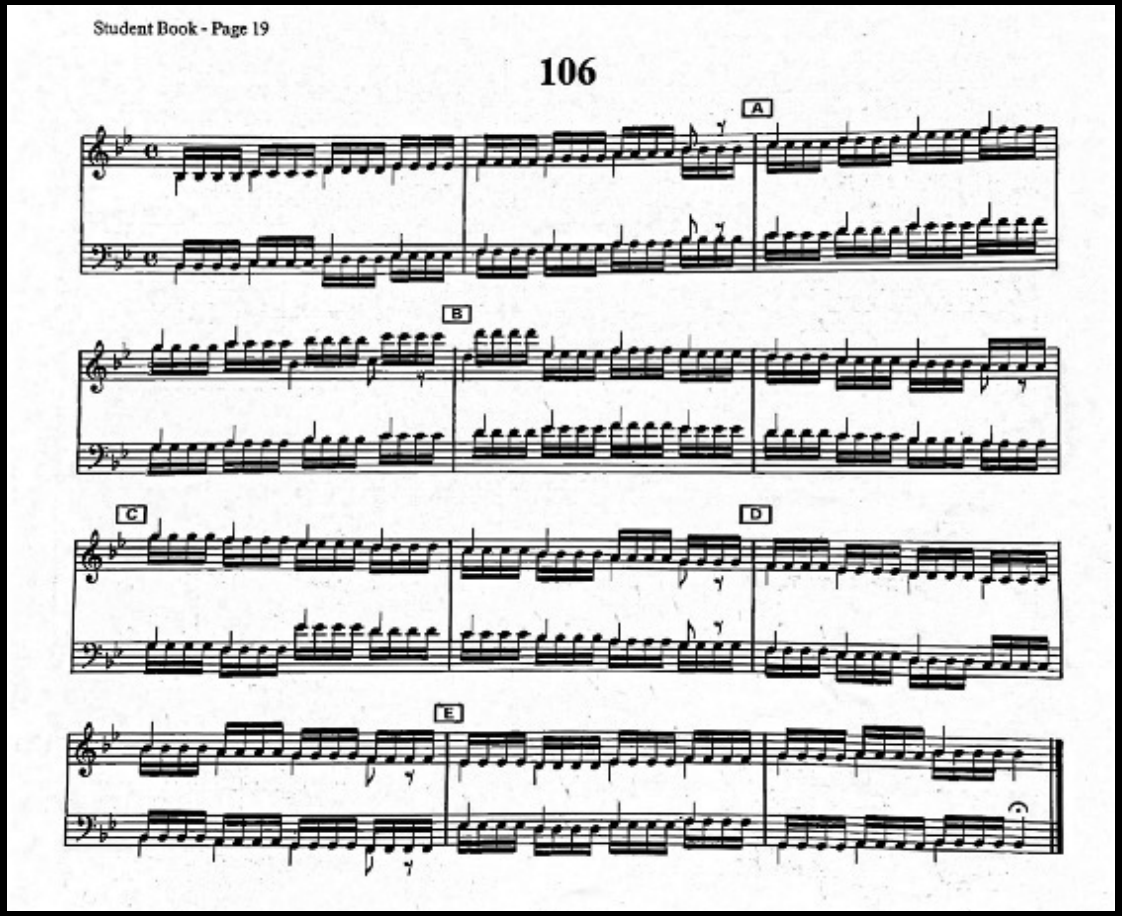
- Cinder blocks of sound
- Tune and balance to the octave beneath you
- **The *FASTER* we go, the *LIGHTER* we tongue**

The FASTER we go, the LIGHTER we tongue

5 at a time

9 at a time



Tools, Truths, and Tricks

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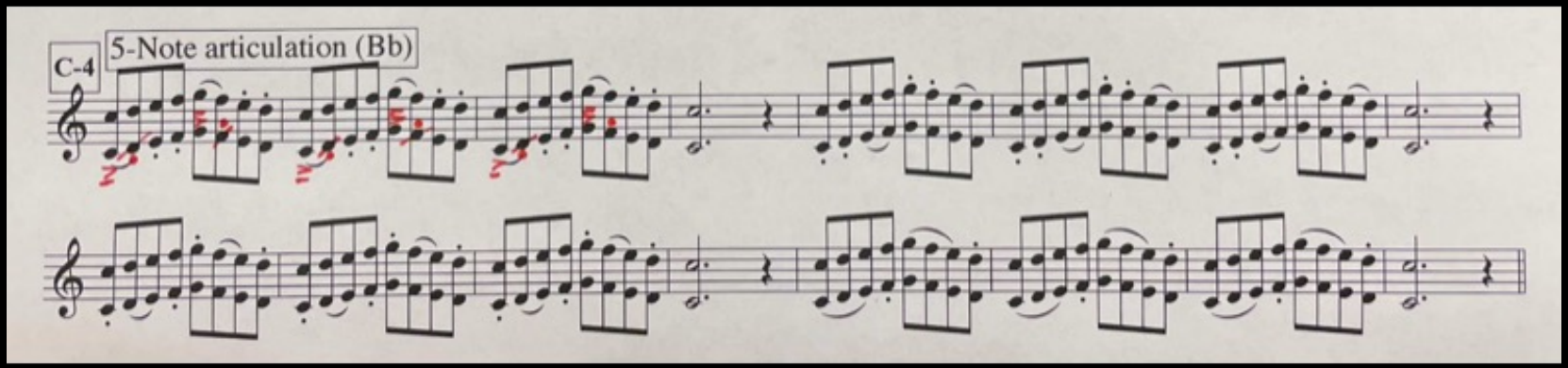
- Cinder blocks of sound
- Tune and balance to the octave beneath you
- The *FASTER* we go, the *LIGHTER* we tongue
- **The last note of a slur takes on the characteristic of the note that follows**

Last Note of a Slur = Character of the Next Note



Slur 2 / Tongue 2

Defined Undefined

Tools, Truths, and Tricks

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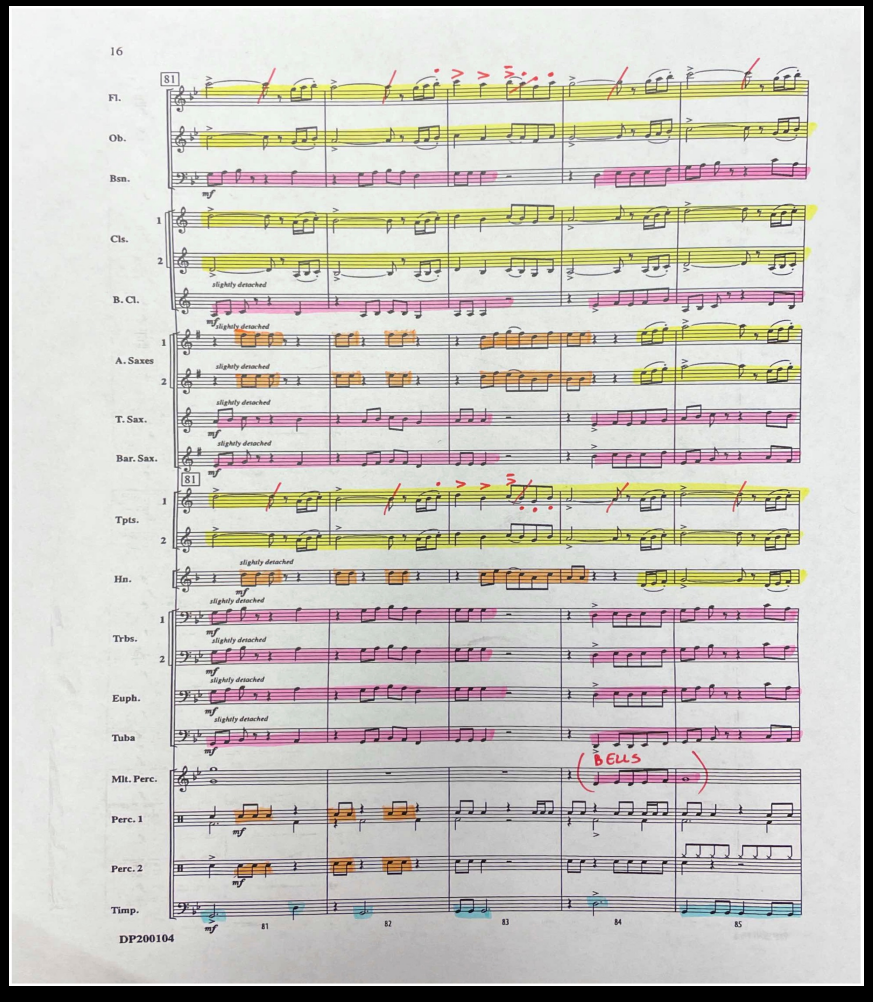
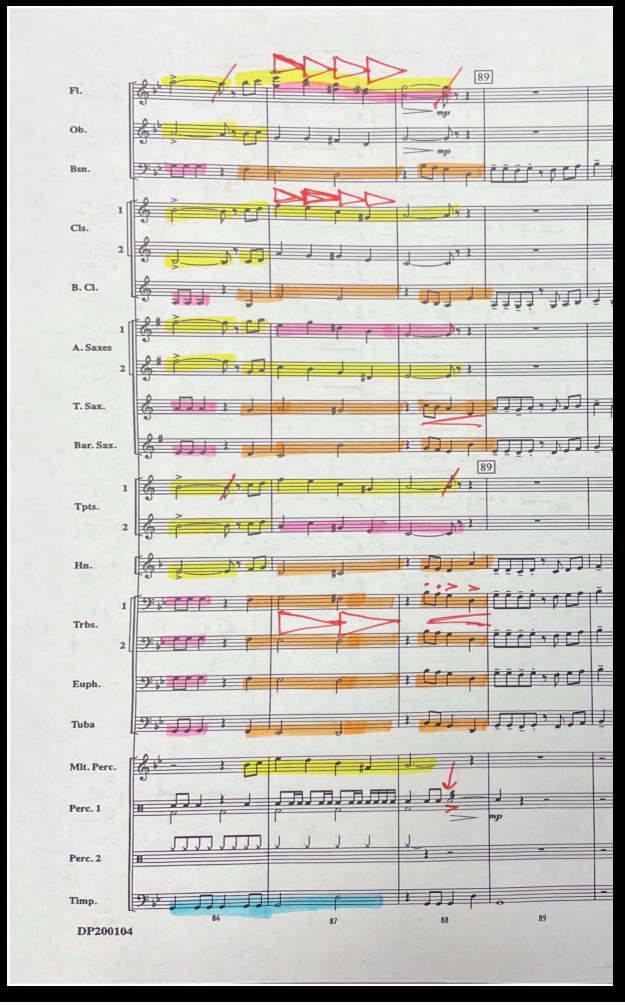
- Cinder blocks of sound
- Tune and balance to the octave beneath you
- The *FASTER* we go, the *LIGHTER* we tongue
- The last note of a slur takes on the characteristic of the note that follows
- **Define release points**

Define Release Points

Night Journey
(Chris Bernotas)





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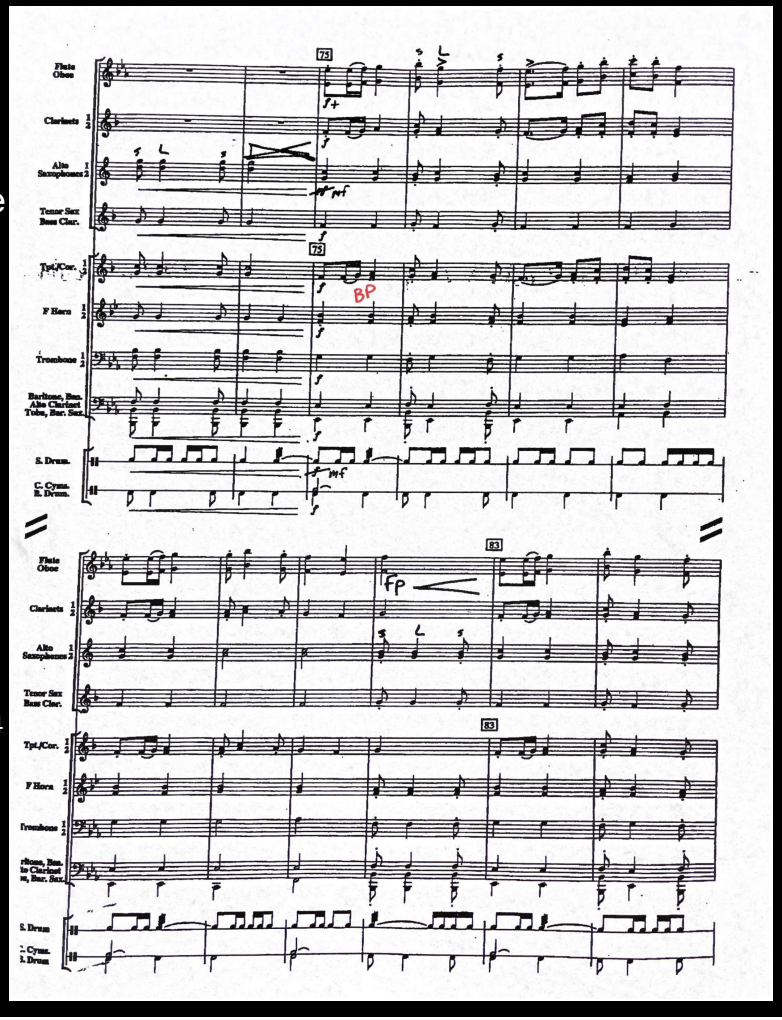
- The *FASTER* we go, the *LIGHTER* we tongue
- The last note of a slur takes on the characteristic of the note that follows
- Define release points
- **Define balance points**

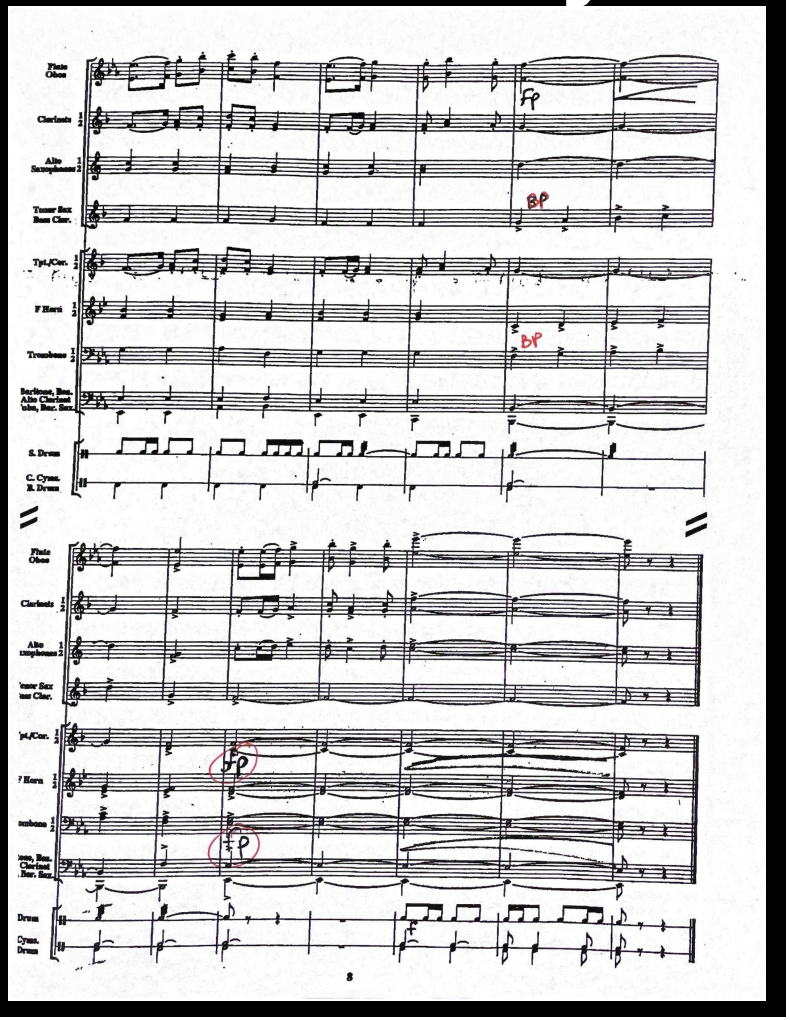
Define Balance Points – Clear the Way!

Huntington Ridge
(David Gorham)

Without definitions

With definitions
balance @ 75
note shape / style
last note of a slur
clearing the way @ 84





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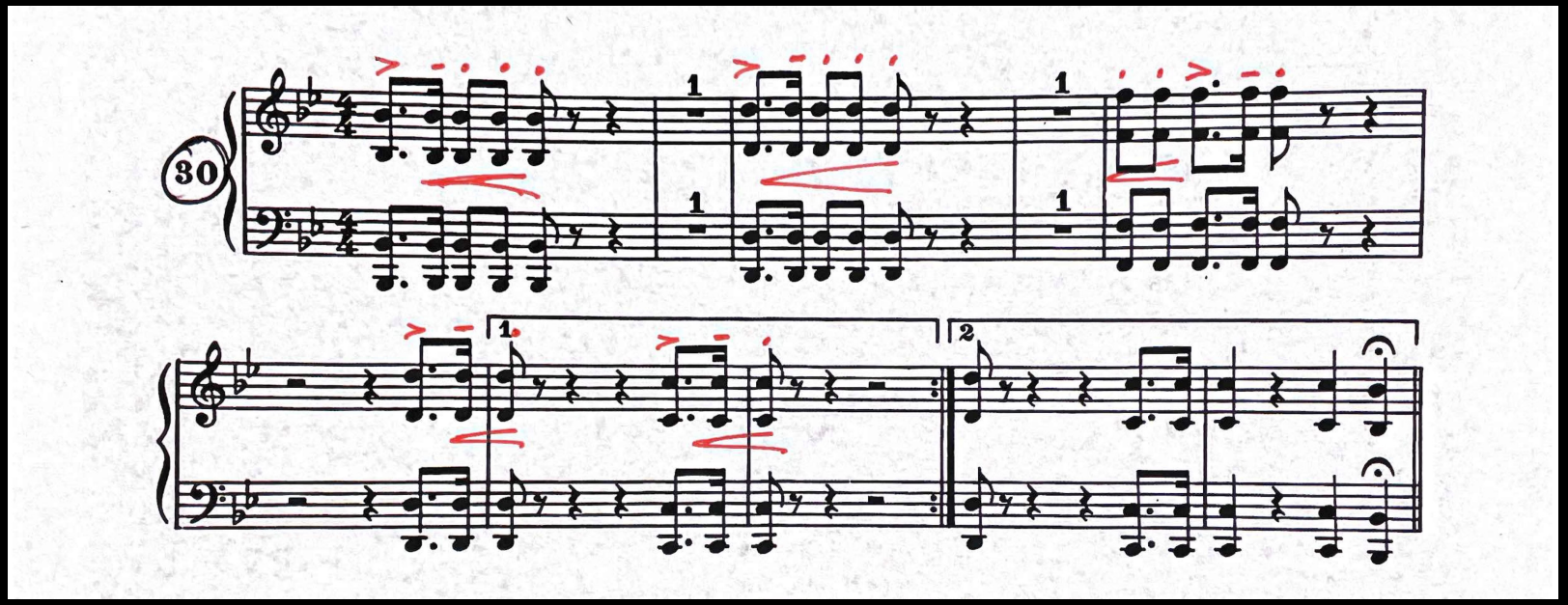
- The *FASTER* we go, the *LIGHTER* we tongue
- The last note of a slur takes on the characteristic of the note that follows
- Define release points
- Define balance points
- **Define agogic weight moments**

Define Agogic Weight Moments



101 Rhythmical Rests (Yaus)

Tools, Truths, and Tricks

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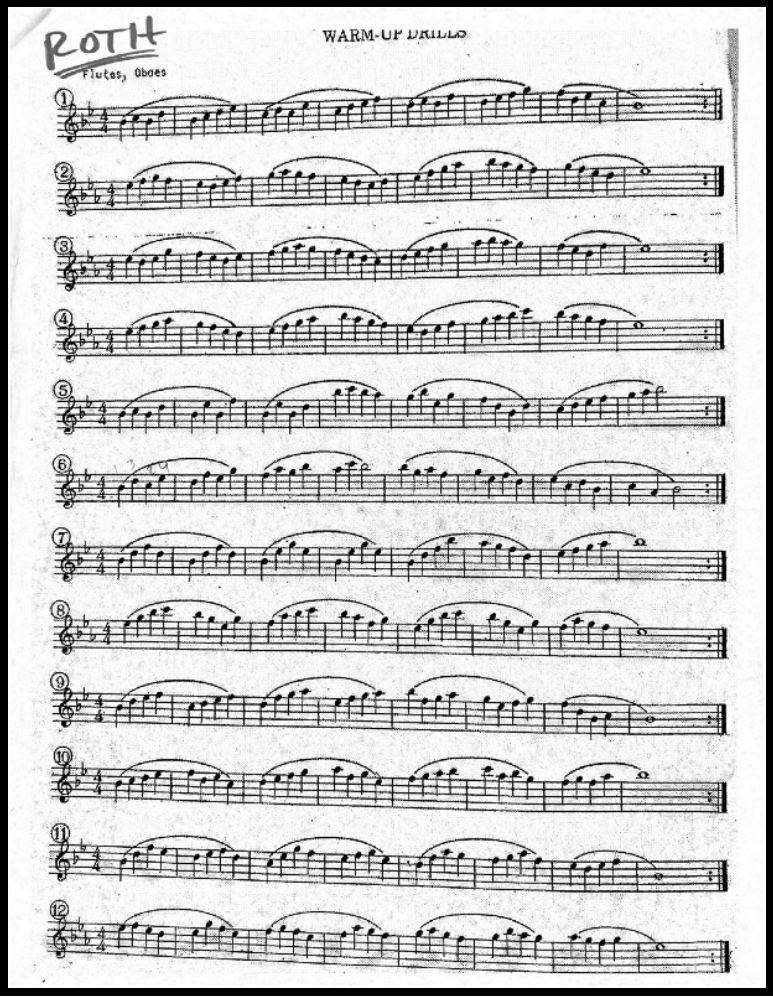
- Cinder blocks of sound
- Tune and balance to the octave beneath you
- The *FASTER* we go, the *LIGHTER* we tongue
- The last note of a slur takes on the characteristic of the note that follows
- Define release points
- Define balance points
- Define agogic weight moments
- **Play it wrong on purpose**

Play it Wrong on Purpose



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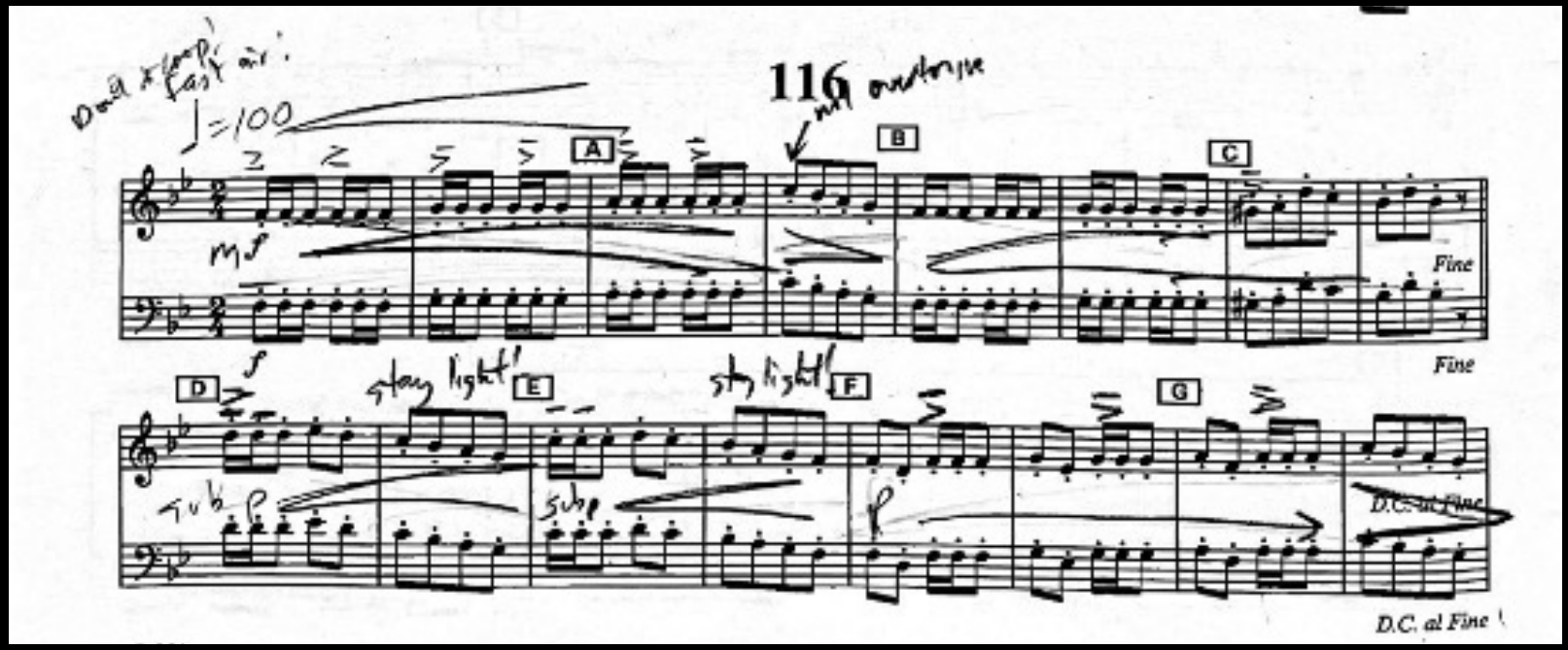
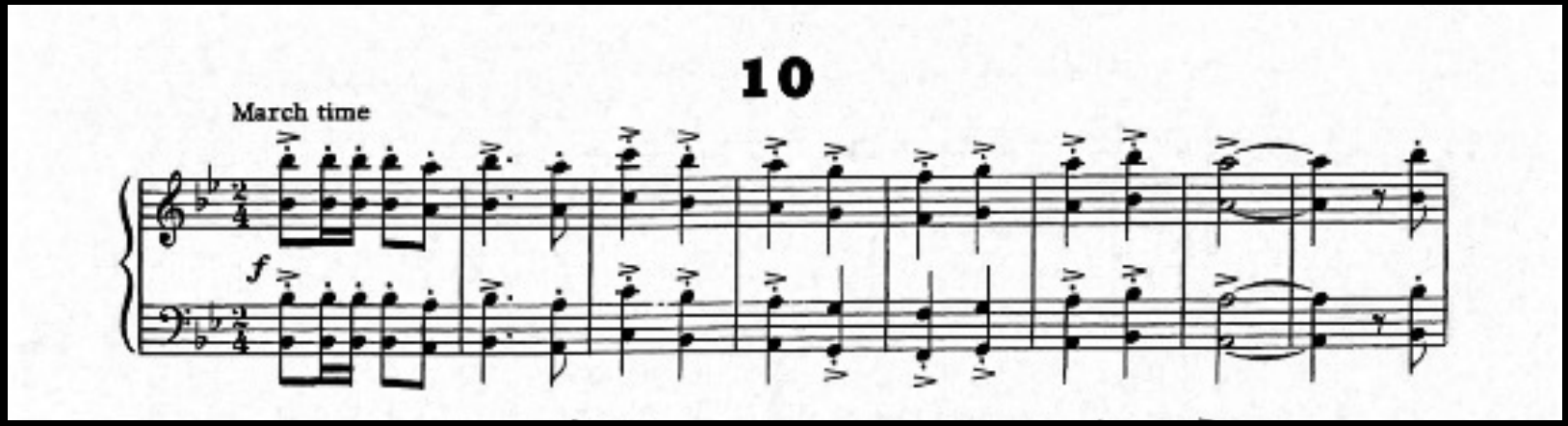
- Cinder blocks of sound
- Tune and balance to the octave beneath you
- The *FASTER* we go, the *LIGHTER* we tongue
- The last note of a slur takes on the characteristic of the note that follows
- Define release points
- Define balance points
- Define agogic weight moments
- Play it wrong on purpose
- **If it's boring to play, it's boring to listen to**

Micro and Macro Phrase Shape

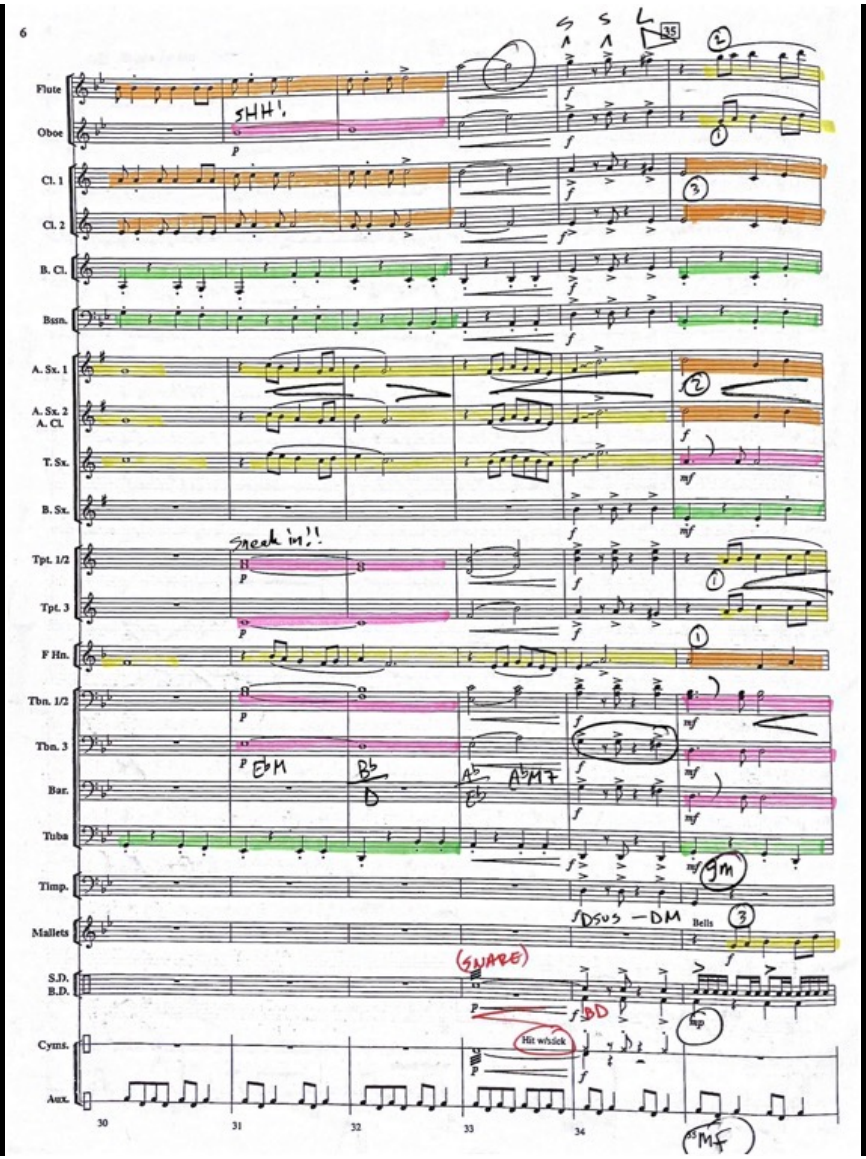


Symphonic Band Technique (Rhodes and Bierschenk)

Micro and Macro Phrase Shape



40 rhythmical Studies (Grover C. Yaus)



DEFINE

Balance Points
** in each family!
** why?

Note shapes
** short/long
** releases/breaths

LAST RIDE OF THE PONY EXPRESS

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Non-Defined

Defined

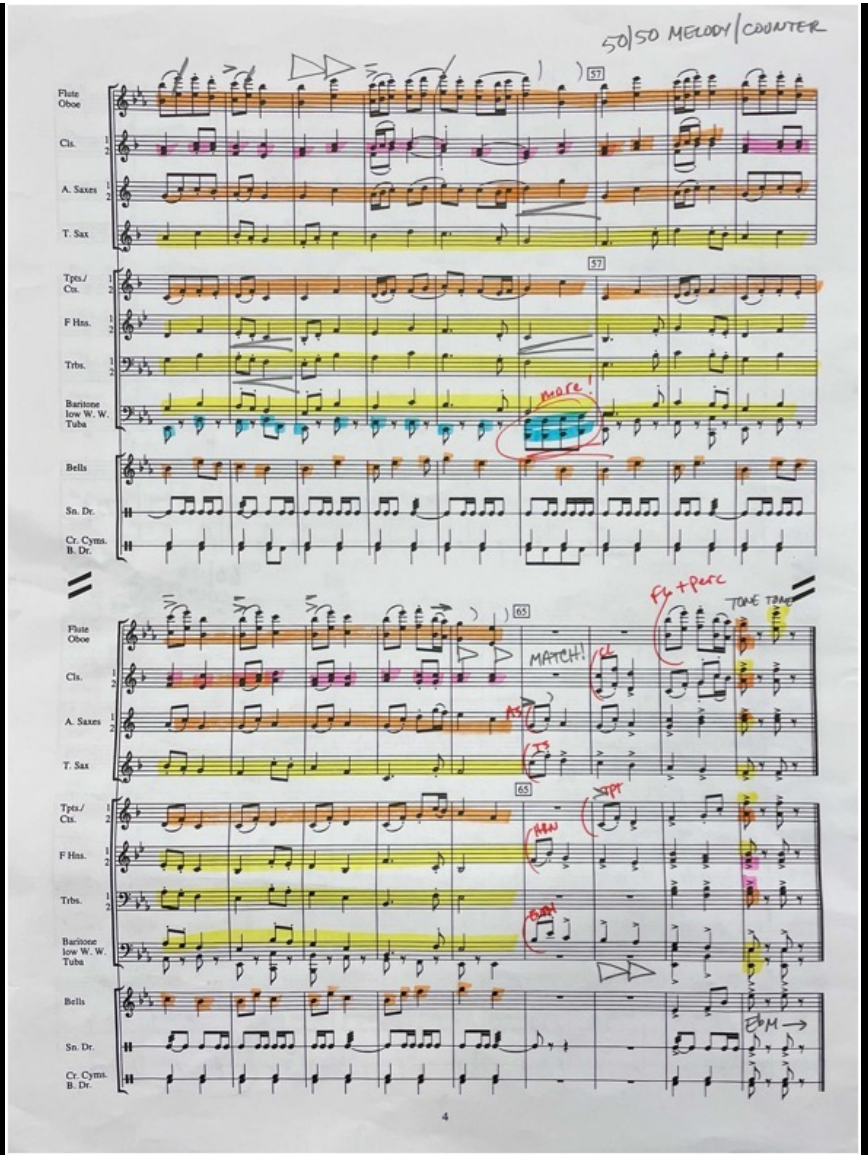
	week 6	week 7	week 8	week 9	week 10
	10/11 (3 ensemble days) ****Cobb Exh / Sectionals**	**10/18** (5 ensemble days)	**10/25** (5 ensemble days)	**11/1** (2 ensemble days) ****Election Day Tuesday**	**11/8** (4 ensemble days) **** Jeff surgery Wednesday**
Fund.	**Sound/Pitch** Singing, open 5th playing/singing, modeling, P23X, A23, 56, HC, WUD **Intervals/ Range** F/ Bb sequence, Bb add a note **Articulation** Note length, shapes on HC, SBT 106 **Technique** "6 minutes" mm=60, SBT scales in 3rds **Rhythm** 101 RR, 72 FR **Chorales** 36 Chorales **Sight-Reading** 204, SRF ~45 minutes per day (55%)	**Sound/Pitch** Singing, open 5th playing/singing, modeling, P23X, A23, 56, HC, WUD **Intervals/ Range** F/ Bb sequence, Bb add a note **Articulation** Note length, shapes on HC, SBT 106 **Technique** "6 minutes" mm=60, SBT scales in 3rds **Rhythm** 101 RR, 72 FR **Chorales** 36 Chorales **Sight-Reading** 204, SRF ~40 minutes per day (50%)	**Sound/Pitch** Singing, open 5th playing/singing, modeling, P23X, A23, 56, HC, WUD **Intervals/ Range** F/ Bb sequence, Bb add a note **Articulation** Note length, shapes on HC, SBT 106 **Technique** "6 minutes" mm=60, SBT scales in 3rds **Rhythm** 101 RR, 72 FR **Chorales** 36 Chorales **Sight-Reading** 204, SRF ~40 minutes per day (50%)	**Sound/Pitch** Singing, open 5th playing/singing, modeling, P23X, A23, 56, HC, WUD **Intervals/ Range** F/ Bb sequence, Bb add a note **Articulation** Note length, shapes on HC, SBT 106 **Technique** "6 minutes" mm=60, SBT scales in 3rds **Rhythm** 101 RR, 72 FR **Chorales** 36 Chorales **Sight-Reading** 204, SRF ~35 minutes per day (45%)	**Sound/Pitch** Singing, open 5th playing/singing, modeling, P23X, A23, 56, HC, WUD **Intervals/ Range** F/ Bb sequence, Bb add a note **Articulation** Note length, shapes on HC, SBT 106 **Technique** "6 minutes" mm=60, SBT scales in 3rds **Rhythm** 101 RR, 72 FR **Chorales** 36 Chorales **Sight-Reading** 204, SRF ~35 minutes per day (45%)
Giroux (An Epic Fanfare)					**INTRODUCE / MACRO ALL**
Chambers (Cedar Canyon Sketches)	**MACRO ALL**	**MACRO ALL**	**MACRO ALL**	**MACRO ALL**	**MACRO ALL**
Ives (Variations on America)	**MACRO G – L** **REVIEW TOP - G**	**DEFINE G-J** **REVIEW TOP - G**	**REVIEW TOP - G**	**MACRO TOP-L**	**DEFINE J-L** **REVIEW top – J** **MACRO L - end**
Sousa (Manhattan Beach)					
Wilson (Conversations)	**REVIEW 1-97** **MACRO 97-END**	**DEFINE 97-123** **REVIEW 1-97** **MACRO 123-END**	**DEFINE 123-END** **REVIEW 1-123**	**MACRO ALL**	**REVIEW ALL**
Thomas (A Mother of a Revolution)	**DEFINE 24-44** **REVIEW 1-24**	**REVIEW 1-44**	**DEFINE 44-65** **REVIEW 1-44**	**MACRO ALL**	**DEFINE 65-79** **REVIEW 1-65** **MACRO 79-END**

WEEK 8: 10/25 – 10/29

MONDAY (0)	TUESDAY (80) (12:10-1:30)	WEDNESDAY (80) (11:55-1:15)	THURSDAY (80) (12:10-1:30)	FRIDAY (80) (11:55-1:15)
Study Hall Day post-competition	**12:10** Long tones F/Bb, A23, 56, HC/ tune **12:20** Artic on HC **12:25** 6 Minutes (mm=72, Bb-A) **12:40** SRF in chamber groups **12:50** Wilson 123-end define **1:20** Ives top to J review	**11:55** Long tones F/Bb, A23, 56, HC/ tune **12:05** F intervals (expand to 8va) **12:10** Artic F intervals **12:15** 6 Minutes (mm=72, Bb-A) **12:30** Chorale #12 **12:40** Ives top-J review **12:50** Thomas 44-65 def **1:10** Wilson all review	**12:10** Long tones F/Bb, A23, 56, HC/ tune **12:20** F intervals (expand to 8va) **12:25** Artic F intervals **12:30** 6 Minutes (mm=72, Bb-A) **12:45** Chorale #12 **12:55** Chambers all **1:10** Thomas 44-65 def **1:25** Wilson all review	**11:55** Long tones F/Bb, A23, 56, HC/ tune **12:05** Artic on HC **12:10** 6 Minutes (mm=72, Bb-A) **12:25** SRF in chamber groups **12:35** Chambers all **12:45** Ives top – J rev **12:55** Wilson all review **1:05** Thomas 1-65 rev

TOTAL TIME: 320 minutes

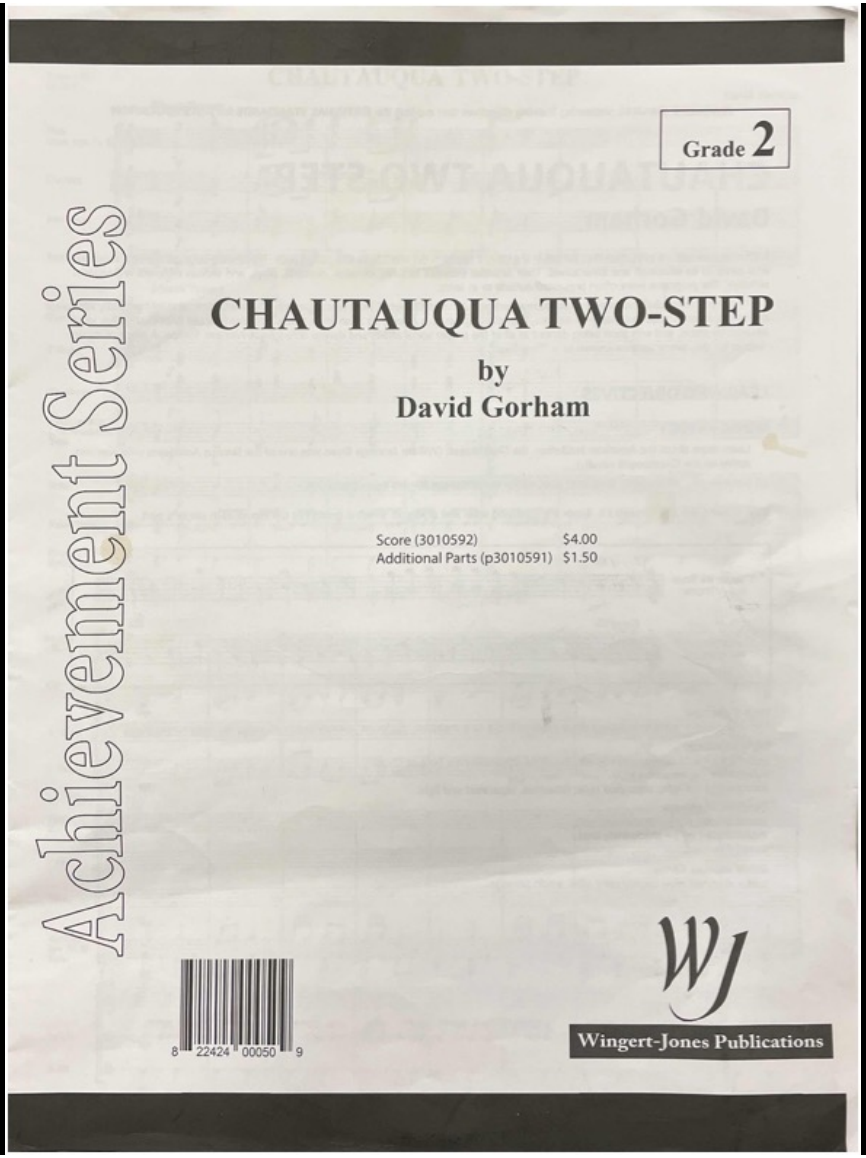
FUNDAMENTALS: 170	**THOMAS: 45 (20 + 15 + 10)**
Long Tones/ Harmony Chords: 40	44-65 define (twice), 1-65 review
Interval/ Range and Tone Muscle Builder: 10	
Articulation/ Note Shape Exercises: 20	**CHAMBERS: 25 (15 + 10)**
Technique ("6 Minutes" etc.): 60	All macro (work 5/8 accomp)
Rhythm: 20	
Chorales: 20	
WILSON: 50 (30 + 5 + 5 + 10)	
123-end (define), all review (3x)	
IVES: 30 (10 + 10 + 10)	
Top – J review (3x)	



DEFINE

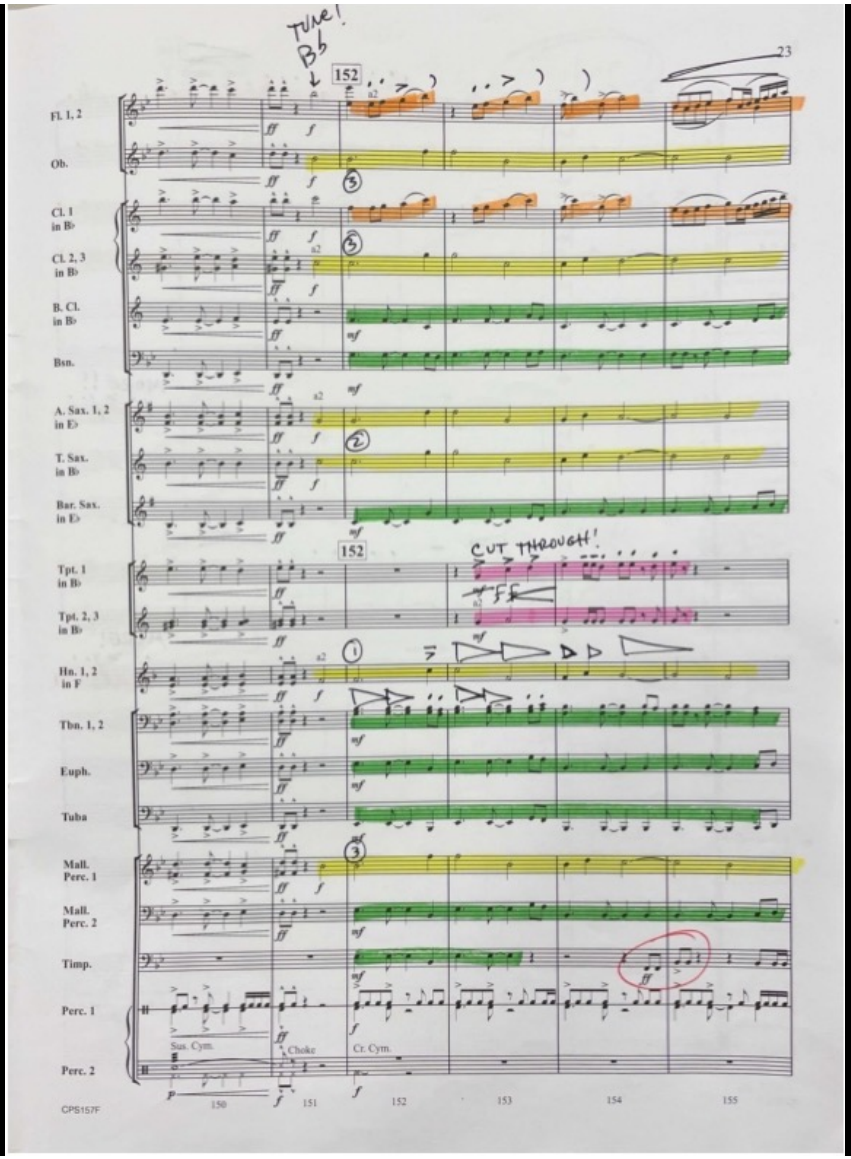
Release Points
** space? clipped?

Phrase Shape
** direction of line
** direction of motif



Non-Defined

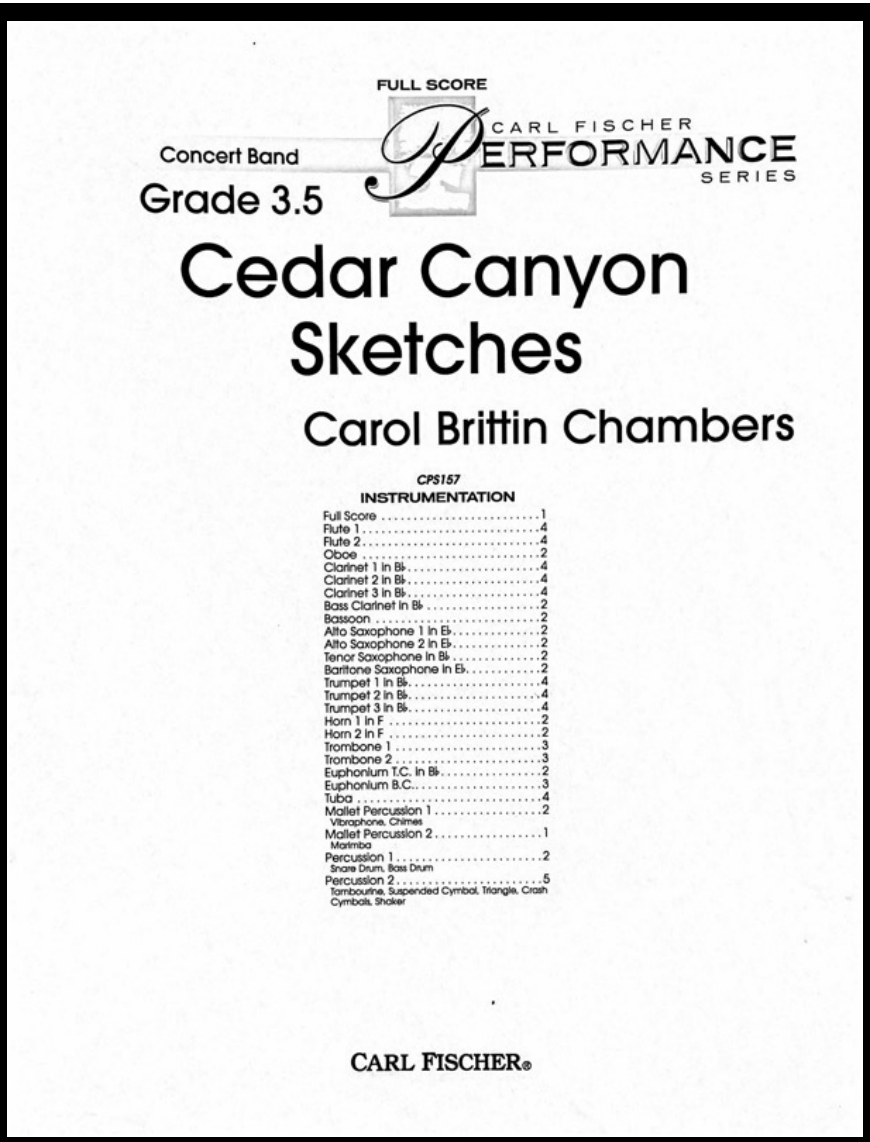
Defined



DEFINE

Melodic Lines
** melody
** counter
** accomp/ rhythm

Balance Points
** who to listen for
** balance within lines



FULL SCORE

Concert Band

Grade 3.5

CARL FISCHER PERFORMANCE SERIES

Cedar Canyon Sketches

Carol Brittin Chambers

CPS157

INSTRUMENTATION

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
Clarinet 1 in B♭	4
Clarinet 2 in B♭	4
Clarinet 3 in B♭	4
Bass Clarinet in B♭	2
Bassoon	2
Alto Saxophone 1 in E♭	2
Alto Saxophone 2 in E♭	2
Tenor Saxophone in B♭	2
Baritone Saxophone in E♭	2
Trumpet 1 in B♭	4
Trumpet 2 in B♭	4
Trumpet 3 in B♭	4
Horn 1 in F	2
Horn 2 in F	2
Trombone 1	3
Trombone 2	3
Euphonium T.C. in B♭	2
Euphonium B.C.	3
Tuba	4
Mallet Percussion 1 Vibraphone, Chimes	2
Mallet Percussion 2 Marimba	1
Percussion 1 Snare Drum, Bass Drum	2
Percussion 2 Tambourine, Suspended Cymbal, Triangle, Crash Cymbals, Shaker	5

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STEVEN BRYANT

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Achieving clarity

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