

# Achieving clarity through **DEFINITION**

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## **PROCESS**

### **SOUND AND PITCH (IT STARTS HERE!)**

- \*\* Characteristic Tone (modeling)
- \*\* Center of Pitch (bullseye)

### **YOUR PRIORITIES**

- \*\* You're the chef—you create your own recipes!
- \*\* sound / pitch / note lengths & shapes / balance points / articulation / dynamics / phrase shape / vertical alignment / technique

## **PEDAGOGY**

### **DEFINE EVERYTHING!**

- \*\* Note lengths and note shapes (weight/decay? cinder block of sound?)
- \*\* Release points (where and how to release)
- \*\* Balance points (musical lines and WITHIN musical lines)
- \*\* Pitch tendencies and adjustments (know the instrument, know the chordal analysis)
- \*\* Phrase shape (where is it going?)

## **PLANNING**

- \*\* Yearly plan (work backwards from final or most important performance)
- \*\* Concert pacing plan (with fundamentals + when and how to introduce each piece)
- \*\* Weekly placing plan (from the concert plan— done every Friday for following week)
- \*\* Daily fundamentals (based on musical repertoire being rehearsed)

## **PERFORMANCE**

### **DEFINED VS. UNDEFINED**

- \*\* Chautauqua Two-Step (David Gorham) (Grade 2)
- \*\* Last Ride of the Pony Express (David Shaffer) (Grade 3)
- \*\* Cedar Canyon Sketches (Carol Brittin Chambers) (Grade 4)
- \*\* Radiant Joy (Steven Bryant) (Grade 6)

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### **TOOLS, TRUTHS, AND TRICKS**

- \*\* 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

**WE ARE WHAT WE REPEATEDLY DO. EXCELLENCE, THEN,  
IS NOT AN ACT BUT A HABIT. – ARISTOTLE**