

“The Kaminsky Method”

Developing Balance, Blend, and an Accurate Center of Pitch in the Wind Band

I. ELEMENTS OF THE BAND SOUND

a) Breathing

- Lung capacity and resonance
- Ways to maximize breathing
 - ✓ 1/2” PVC coupling (inhale) + 12” diameter balloons (exhale)
 - ✓ 2-count breath through knuckle

b) Tone

- Tone Drives (i.e. Long Tones)
- SING - BUZZ - PLAY
- **BBI** = Balance, Blend, Intonation
- WW 8^{ves}/12^{ths}

Prompts for students:

- ✓ Remingtone - “Clone the sound of your best note!”
- ✓ No E. R. A. - “Describe your tone quality AT ALL TIMES!”

c) InTONEation

- Singing - Tall mouth: It’s all about the vowel (“dAH” “dOH” “dOO”)
- Listening - Four levels: **1.** Yourself **2.** Trio/Neighbor (**2a**) **3.** Section **4.** Ensemble
- Intonation happens BEFORE you play (audiation and pitch discernment)
- Pyramid of Sound
 - ✓ Listen always to the lowest 8^{ve} of your note. Pitch is a sphere and we usually listen to the top of it, which is sharp. You should be able to sing the tuba note/part at any time.
 - ✓ Know the tendencies of your instrument, AT LEAST the 5 worst notes.
- Tuning - Match a tone generator (HD-200/300)
 - ✓ Specific notes for each instrument
 - ✓ Scales
 - ✓ Passages
- Just/Pure Intonation
 - ✓ Major Chords - Balance: 50 - 40 - 10
 - Tune: Root | 5th (+2) | 3rd (-13.7)
 - Chord Progression

You must be consistent and persistent, especially at the beginning. The students have to hear what “correct” sounds like to be able to recreate it, and in fact, WANT to recreate it!

II. TONALITY SHIFTING WARM-UP

- In F or Bb
- For vertical tuning
- Unison following by a chord with a common tone
- The instrument group playing the 3rd of the chord is different throughout the progression.

The GOAL is to create a correct habit that can be produced instinctively under great pressure!
- Coach John Wooden, UCLA Basketball '48 -'75