

1.

2.

2b.

3.

* Variation 3b - Part of the group holds a pedal on the upper note

4.

* Variation 4b - Part of the group holds a pedal on the middle note of each pattern

* Variation 4c - Part of the group holds a pedal on the upper note of each pattern

5.

5b.

* Variation 5c - Band divided into two groups (1's & 2's).
One group plays what is written while the second group holds the first note in Mea. 2 of each pattern
Listen and tune the M3 that is created

5d.

6.

6b.

7.

7b.

7c.

* 7d - Hold the upper note each time, as if it were a fermata, to build endurance in the brass.

8.

9.

Essential Musicianship for Band and Ensemble Concepts - Intermediate Level.

3-4 Intervals Up and Down (Model and Ensemble)

Model

Ensemble

Model

Ensemble

Ensemble

4. Pick-up Exercises

4-1 Moving Up

4-2 Moving Up (2 notes)

4-3 Moving Up (3 notes)

Student Goals

1. Breathe together before the first note.
2. Each pick-up note should strengthen to beat 1 (downbeat).
3. Match articulation.
4. Match note lengths.
5. The wider the interval, the more focused the airstream should be.

9. Rhythm and Tonguing Exercises with Triplets

9-1 Long to Short Notes

9-2 Short to Long Notes

Student Goals

1. Breathe and start together.
2. The tongue should move up and down naturally; the same part of the tongue should go to the same spot with the same strength each time.
3. Match articulation.
4. Match note lengths.
5. Keep the air steady, constant and smooth.

Long Tones

Concert F Descending

1

2

Long Tone 1

1a

1b

1c

1d

Technical Exercises in the Key of Bb

Major Scale

Natural Minor

Harmonic Minor

Melodic Minor

Mini-Scale & Tonic Arpeggio

Scale Pattern 1* articulations:

3a

3b

Chorales & Tuning Exercises in Bb

Interval Tuning

1 Intervals from tonic (major 3rd, perfect 4th, perfect 5th)

2 Intervals of a major 3rd on the I-IV-V-I chord progression

3 Intervals of a perfect 5th on the I-IV-V-I chord progression

Scale Pattern 2*

Scale in Thirds*

Interval Study

Triads of the Bb Scale

Chord Study 1*

Chord Study 2 - articulations:

Using the Daily Warm Up Routine to Teach Ensemble Skills and Concepts

Presented by

Greg Countryman



*The Midwest Clinic
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Greg Countryman

Greg Countryman is in his twenty-sixth year of teaching and his seventh year as Director of Bands at Fort Settlement Middle School in the Fort Bend ISD, which is located southwest of Houston, Texas. He earned his Bachelor of Music Education degree from Louisiana State University where he studied with Frank Wickes and a Master of Music Education degree at the University of Houston, where he was a student of Eddie Green.

Bands under Mr. Countryman's direction have consistently received superior ratings at the annual U.I.L. Concert and Sight-reading Contests, as well as other contests and festivals. The Fort Settlement Band has been a state finalist in the TMEA Honor Band Competition, chosen "Best in Class" at the "Festival at the Falls" Band Contest and selected as a recipient of the National Wind Band Honors Award. Mr. Countryman was previously Director of Bands at Quail Valley Middle School where the band was selected to perform at the 2000 Midwest Clinic in Chicago and also chosen as the 2001 Texas Music Educators Association CCC Honor Band for the state of Texas. Mr. Countryman is a recipient of the National Band Association Citation of Excellence and the Texas Music Educators Leadership and Achievement Award. He has presented clinics and workshops at the Texas Bandmasters Association Convention, the Texas Music Educators Association Convention and throughout Texas as part of the Texas Bandmasters' Association Professional Development Series. Mr. Countryman is the Band Facilitator for the middle and high school band programs in Fort Bend ISD, serves as the Middle School Coordinator for TMEA Region 13 and is currently a member of the UIL Prescribed Music List Committee. Mr. Countryman is an active clinician and adjudicator and is a member of Phi Mu Alpha Sinfonia, Phi Beta Mu International Bandmaster Fraternity, the Texas Music Adjudicators' Association, the Texas Bandmasters' Association, and the Texas Music Educators' Association.

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Using the Daily Warm Up Routine to Teach Ensemble Skills and Concepts

It All Starts in Beginning Band

- Students must develop strong basic fundamentals during the first year of playing their instrument.
- Don't measure the students' success during the beginning band year by how far you get in the book or how many scales the students learn.
- Focus on the students understanding of and ability to demonstrate proper embouchure, tone quality, hand position, and articulation. If these basic fundamentals are correct, then learning to play more notes and rhythms is much easier.
- Strong fundamentals are only achieved and maintained by constant monitoring and corrective feedback. This is true for the beginning year and every year - even in HIGH SCHOOL.
- It is also important that the students learn to READ music in this 1st year. Have a counting system and make sure the students understand it and use it.

Purpose of the Daily Warm Up Routine

One of your biggest challenges will be to get the students to take the warm-up seriously and to stay mentally active when the warm up becomes "routine". One way to achieve this is to gradually add new concepts and to expect the students to develop higher level listening and thinking skills. The students should have a mental checklist of skills and concepts that they are constantly evaluating as they play. Quiz them about things they should be thinking about when they play various lines. You will need to start with the students focusing on one or two basic skills or concepts and then gradually add additional ones.

- To physically warm-up the embouchure (very important for brass and flute)
- To establish mental focus and the proper atmosphere for a productive rehearsal
- To develop and reinforce basic individual and ensemble skills and concepts
 - To teach and establish characteristic tone production in all registers for the individual and the ensemble
 - To reinforce individual skills such as breathing, embouchure, and hand position
 - To teach and improve basic ensemble skills and concepts.
 - To teach articulation/style
 - To teach ear training/intonation
- To teach music reading skills
- To teach and develop technique - In my opinion the purpose of the Daily Warm Up should not be to teach technique, although this can be a portion of your routine.

Addressing Specific Fundamentals with Individuals, Sections, and the Entire Ensemble

A. Breathing – Basic Exercises – Air on Hand – Air Through Horn

- Important Aspects to Discuss
 - Standing, weight equally distributed on both feet, body tall - When the students sit to play, their upper body should remain as if they were standing.
 - Keep the body relaxed
 - Air should be Calm In/Calm Out
 - Tongue should be forward and down when breathing
 - The throat should be open & relaxed (warm air)
 - Silent Breath – any noise means something is blocking the air
 - Breathe from the stomach (around the waist) without raising the shoulders or chest. Expansion of rib cage on first breath is okay.
- Basic Exercises - 4 in/4 out, 2 in/4 out, 1 in/3 out
- Air on Hand
 - Steady airstream on the center of the palm – no wiggle or change of speed
 - No burst at beginning
 - Airstream doesn't slow down or decay at the end
 - Discuss how upper body should be relaxed/calm during the exercises and then transfer this "feeling" to playing the instrument.

- Can also discuss how some instruments use different temperature of air for different registers and the students can feel this on their hand. Warm air for low notes – Cooler air for higher notes.
- Air Through the Horn – reinforces the amount of air needed and how it should flow freely
 - Brass players put the mouthpiece inside your mouth – Woodwinds shouldn't form any embouchure because you only want air sound.
 - Students will run out of air quickly and need to breath often. Be careful, because they can become light-headed when they first practice this exercise.
 - This can be used as a breathing exercise to increase air capacity or to help with airflow when learning difficult passages in your music. Have the students finger their parts when using this exercise with a piece of music.

B. Starting, Changing and Ending Notes

- Starting a Note
 - Students must be sure that whatever vibrates (reed, lips, air) is free to vibrate instantly without any extraneous noise or sounds at the beginning of the note.
 - The air at the start of the note must be calm, steady and the full amount of air needed to produce that note. (Air on Hand is a good way to check this)
 - Tongue must drop quickly for a “clean” start to the note.
 - Blow past the point of vibration and get the air “to the back of the note” quickly without an explosion.
 - Mentally subdivide the beat before the start of the note.
- Changing Notes
 - Make sure the fingers move quickly and exactly on the beat (subdivide the beat before the changes – see below).
 - Students must be aware of finger height and make sure they are equal.
 - If fingers don't move together, the note change will lack clarity.
 - Air does not change as the note changes (whole note air) and as the length of the instrument changes. Students need to understand that the instrument is getting shorter or longer for various notes.
 - The air at the back of one note is the same air that starts the next note (glue the notes together with the air).
 - Must think the same vowel sound through the note change.
 - Stress the importance of maintaining consistent tone quality, resonance, and energy note to note.
- Ending Notes
 - Ending of the note must be natural.
 - Let your best and most resonant sound touch the silence.
 - Face must stay the same until all air/sound stops. It is important that the students hold the inside and outside of the mouth still into the rest or silence.
 - Air can't slow down at the end of the note (Use Air on Hand to check this).
 - Make sure the tongue doesn't move – maintain vowel sound into the silence.
- Have the students focus on the silence before and after the note and try to make them sound the same.
- Good technique to work on the precision of starts, changes and endings is to subdivide the beat before the start, change or end by clapping or hitting a woodblock.
- Another way to improve the precision is to have the students say “start, change, stop” or the note names as they finger.

C. Matching Note-to-Note (especially as ranges are extended), Person-to Person and Section-to-Section throughout the Ensemble

- Students must learn to match tone quality, body of sound, tonal energy, and resonance as they move from note to note. Being able to do this makes the music sound easy and effortless, because notes do not:
 - sound different due to changes in tone quality or resonance.

- get lost in the line because they are lower.
- “jump out” of the line because they are higher.
- Students must learn the “bad” notes on their instrument and learn how to make these notes have the same tone quality and resonance as the other notes.
- As the notes get lower, they tend to have less energy, resonance and focus. The lower register tends to “rumble and growl” and not be as pure in tone.
 - Use warmer air, taller mouth and keep the throat relaxed (not Clarinet)
 - Mentally place the notes farther away from your body so they have more focus
 - Breathe deeper so that there is more support for these notes
- As the notes get higher, they tend to become louder and less resonant. The tone quality can become pinched, shrill or bright.
 - Breath deeper in your body
 - Keep your body relaxed
 - Don’t let the embouchure tighten to where vibrations are restricted
 - Make sure brass players keep the forearms and elbows relaxed – don’t pull the mouthpiece into the lips
 - Some woodwinds must think a taller mouth and keep the throat relaxed to achieve more resonance on these notes that are generally being played on a shorter instrument.
- The students must then learn to match to others in their section – person to person. This needs to first be introduced in sectionals. Then, the students learn to match from section to section.
- Just the fact that you are teaching the students to LISTEN will make all aspects of tone, balance, and intonation better.
- A good technique to use in teaching this is an “Around the Room” Exercise (either by section or from one individual to another) and also having the students listen to their TRIOS around them in the ensemble.

D. Intonation & Ear Training

1. Students must first learn to adjust (or bend) the pitch on their instrument. Then, they must learn the tuning tendencies for various notes or ranges on their instrument.
 - Use students to demonstrate what “in tune” and “out of tune” sounds like – **DON’T JUST LOOK AT A TUNER.**
 - In sectionals, begin to teach the students (even beginners) the difference between “in tune/out of tune” and how to change or bend the pitch on their instrument.
 - Flute – raise or lower the airstream - relax the throat (warmer air) – make the inside of the mouth taller – relax the corners of the mouth – change the texture of the lips – use alternate fingerings, add fingers or open keys. I do not recommend teaching the students to roll the flute in or out to adjust pitch. Raising the head slightly for decrescendos can be useful.
 - Oboe/Bassoon – slightly slow down or speed up the air – taller mouth - corners pulled to the center – slightly more or less reed in the mouth – relax the throat – add fingers, open keys, use alternate fingerings – **HAVE A GOOD REED!**
 - Clarinet – slightly relax or tighten the embouchure – make sure the tongue stays in an “ee” syllable – alternate fingerings, adding fingers, opening keys. Clarinet is probably the least flexible of all instruments.
 - Saxophone – slightly relax or tighten the embouchure – relax throat - taller mouth – make sure the tongue stays in an “oo” syllable – alternate fingerings, adding fingers, or opening keys.
 - Brass – **MUST BE VIBRATING IN THE CENTER OF THE PITCH** – raise or lower the direction of the airstream – change vowel sound or relax the throat – slightly change lip tension – 1st & 3rd valve slides on trumpet – right hand on FH – alternate fingerings should be used sparingly.
2. Interval/Chordal Tuning
 - Once the students learn how to adjust pitch on their instrument they can start learning to tune unisons and octaves. This will first need to be introduced in sectionals.

- When the students seem to understand unisons and octaves, then you can start teaching them to tune the intervals found in triads and chords. It is easy to incorporate this into your normal warm-up routine since the brass lips slurs use these same intervals.
 - Start with P4's & P5's since these are the foundation for most chords.
 - Then add 3rds so the students can start learning to tune the note that determines the major or minor tonality of a triad.
- Make sure that the students understand that for 3rds, P4's, and P5's to sound correct they don't match what the tuner will show. The students must learn to "hear" when the interval is correct instead of using a tuner.
- When the students learn how to tune these intervals correctly by using their ear, the chordal structure and clarity in your ensemble will improve greatly.

Must Raise
by 2 cents

Must Lower
by 2 cents

Must Lower
by 14 cents

Must Raise
by 16 cents

P5

P4

M3

m3

- The students are usually able to make the adjustments needed for the P4's and P5's fairly easy, but for some instruments it is difficult, if not impossible, to fix the 3rds.
3. Intonation is directly related to tone quality - Producing a characteristic tone quality resolves most intonation problems.
 - If the students learn to produce characteristic tone qualities during the beginning year, then they will play fairly well in tune if they have good equipment. If the students aren't able to produce characteristic sounds on their instrument, then you are wasting your time trying to get them to play in tune.
 - Students must also learn to maintain consistent tone qualities in all registers in order to maintain good intonation. This is learned as you expand the ranges of your warm-up exercises.
 - As you stress the importance of matching tone quality, energy, and resonance note-to-note, person-to-person and section-to-section, you will find that the intonation in your ensemble will automatically improve.
 4. Intonation is also directly related to balance – Intonation improves greatly when the section or ensemble balance is correct.
 - When proper balance is achieved, there is better clarity and this makes it easier for the students to hear.
 - When you stress listening for good balance within the section or ensemble, the intonation partly improves just because the students are LISTENING.

E. Articulation/Style

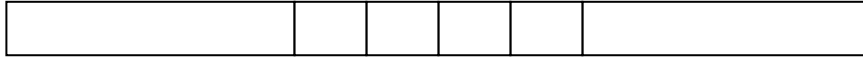
1. Basic Aspects

- Tongue must touch the same place with the same strength each time for consistent articulation within a style.
 - Touch with one taste bud
 - Listen for extraneous sounds when the tongue touches
 - Tongue should move quickly and spend 99% of the time down
 - Articulation should not change or alter the tone quality or resonance of the sound.
- Stress equal body of sound and energy on tone regardless of the note length - must really work on this with shorter note values.
- Articulation is a balance between the air and the tongue.
- Using a whole note on either side of the articulated notes is helpful to use as a reference note for tone quality, resonance, and body of sound.

2. Three Basic Styles – Legato, Staccato, and Marcato

- Must listen to students individually in sectionals to get consistency from note to note and person to person

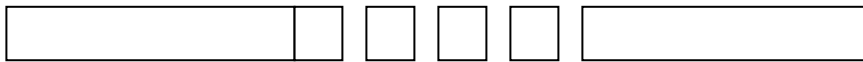
- Start by teaching one style of articulation. I would suggest you start with legato.
 - Stress constant air flow (whole note air) and quick tongue
 - Definite tongue for clarity, but connected
 - Glue the notes together with the air



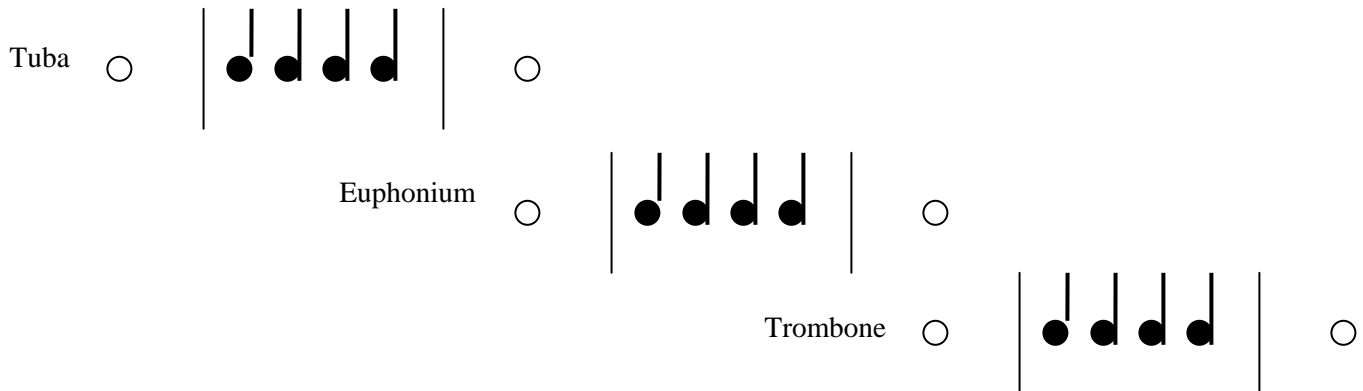
- Then Staccato
 - Face must remain still. You should not see any movement on the outside of the face when students articulate (you may see slight movement of the lips on flute).
 - Articulation is the same, but airstream is shorter.
 - Try to get the air “to the back of the note” quicker for more resonance and a fuller tone quality.



- Then Marcato
 - This style is also sometimes called “long lifted”.
 - This is probably the hardest, because students must learn to listen and match note length through the section or ensemble.



- “Around the Room” Exercises is a good way to get matched articulation from note to note, person to person, and then throughout a section or in the entire ensemble.



F. Balance and Blend – Section and Ensemble

- If you work on ensemble balance while doing your daily warm-up routine, you will not have to address it as often in your music.
- You want to first work on balance & blend from person to person – Trios around the room
- You can also give the students varying balance assignments, which teaches them how to listen and adjust as the importance of their part changes.
- Balance and Blend are directly related to Intonation. Correcting balance between individuals or sections will automatically improve or fix tuning problems. This is partly due to the fact that better balance creates better clarity, which makes it easier for the students to hear. However, the intonation also improves just due to the fact that the students are becoming better “LISTENERS”.
- There are specific guidelines for various combinations of instruments. Some examples are:
 - Low WW’s usually inside low brass sounds
 - Flute inside Trumpet sound in unison melodies
 - Flute inside clarinet sound when the flutes are an octave above the clarinet
 - Clarinet inside the flute sound when they are in the same octave
 - Alto Sax usually inside French Horn in unison melodies

- If you have strong players on the color instruments (Ob/Bsn/Picc.), you can create some nice textures and colors by balancing to them.
- Battery percussion accompanies or is inside the ensemble
- Effects percussion instruments are usually above the ensemble
- Bass Drum not louder than the timpani or tuba (non pitched instrument will distort pitch if it is louder than pitched instruments)
- Ensemble balance is basically trying to achieve a variety of tonal colors by varying the balance assignments. Just as a painter mixes colors to create certain visual effects, we combine instrumental tone colors to create a variety of sounds and textures.

G. Technique

- Some directors seem to think that they are teaching “basic fundamentals” when they devote most of their daily drill to technique. I feel that if the students have learned all the other basic fundamentals, then technique is usually easy for the students to obtain.
- In teaching technique, I would start with scales and then added other exercises such as thirds, arpeggios, “Clark” type studies. We are currently using the exercises in *Foundations for Superior Performance*.
- As you work on technique, you need to reinforce some of the previous basic fundamentals that you have been teaching.
 - Matching tone quality, body of sound, tonal energy, and resonance as they move from note to note – can use pedals as a reference.
 - Stress finger height and finger motion
- Ways to drill technique
 - Small segments (beat-to-beat)
 - Finger and say numbers
 - Finger and say letter names
 - Drop Out Contests
- I don’t spend a lot of time working on technique, but because the students have a solid foundation in the basic fundamentals they seem to develop excellent technical skills for their age.