



Calallen High School

Applied Music Class

2019-20

Course Syllabus

Directors:

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Applied Music Class Description

Grades: 9-12

Prerequisites: Teacher approval and/or audition 1 credit

This course provides time for students that need music instruction and practice on their principal instrument. Students will receive small group and one on one individual instruction during the class. This class is for the most dedicated individuals on their particular instrument. Admission to applied music must be approved by the instructor.

Performances: Students are **required** to prepare a solo or participate in an ensemble at least two times during the semester. Student recital will be performed in class. Students are **required** to perform in District, Region, All-State, and solo and ensemble contests. Students enrolled in Applied Class must fully participate in Fall Marching Band.

The Band Class is scheduled during multiple class periods and is under the direction of Mr. Valperts and Mr. Goodman. Additionally, the other CISD Band Directors, Ms. Martinez, Mr. Ross and Mr. Ratliff may be in class to assist.

General Policy and Requirements

During Applied Music Class, Students will:

- *Explore individual musical preferences/identity
- *Exploring musical concepts and terminology
- *Build skill in listening and perception
- *Practice concert etiquette as performer and audience member
- *Be expected to rehearse and not use class time for homework or other class projects
- *Improve technical skills, musicianship and to study appropriate repertoire

Goals: To learn effective practice habits, to develop musical style and interpretation and to prepare for public performance, UIL/TMEA District, Region, Area and All-State Auditions, and Solo & ensemble contest

Grading Policy:

Students will be evaluated by class participation and performance. The student's grade will be based on an evaluation of his/her effort, improvement, musicality, mastery of skills in performance as well as the quantity of work accomplished.

Students will also be assessed on materials tests, playing tests (both live and recorded), written exams, practice journals, written assignments, major performance grades, and 9 weeks exams.

The 9 weeks grading breakdown is as follows:

40% - Daily grades

60% - Major Grades

All band students will take a summative final exam 1st and 2nd semester and it will count as 15% of the overall semester grade.

Practice Journals

Every student enrolled in Applied Music will be responsible for keeping a practice journal. Every student needs a notebook dedicated only to the Applied Music practice journal. This practice journal should be written in each day during class. The students will write down which warm ups/ fundamentals that are worked on and also which etudes/ solo repertoire that are worked on. Practice Journals will be collected, reviewed, and graded every Friday. This organization should help students stay on track for major individual performances such as TMEA auditions and UIL Solo and Ensemble Contest.

For those individuals that chose not to follow the simple rehearsal guidelines, there will be consequences for your choices:

Upon the first infraction of the simple classroom guidelines, a student will receive a verbal warning. Upon the second infraction, a student will be given a band detention to be served that or the next day. Upon a third infraction, a student will be held for a conference and the parent/guardians will be called. At any point, if the director deems necessary, a severe discipline action can take place which may include dismissal from that class period, immediate referral, or loss of membership in the ensemble based upon the discretion of the director.

Eligibility:

UIL rules state that a student must be passing ALL classes with a 70 or above to remain eligible for performance at UIL events. Therefore, individuals that are not academically eligible may lose their position in the ensemble based on the discretion of the director. Non-eligible students will still be required to attend all rehearsals (in and out of school time) as a part of the class.

Band Portfolio:

Each member of the Band Program must own and maintain a Band Portfolio. The portfolio will consist of a black three ring binder with clear plastic inserts. Every member will keep all handouts, music, tests, etc. neatly in the band portfolio. The portfolio needs to be with the member at every rehearsal and will be periodically checked for a grade by the director.

Music:

All sheet music must be brought to each rehearsal. Each member of the ensemble is responsible for their own music. Any member who fails to have his/her music at rehearsal will be subject to having his/her grade lowered. All music must be marked with the name of the student and all measures numbered.

Pencil:

Each member of the ensemble must have a working pencil on their stand at all times. This is necessary to mark music with changes, reminders, etc.

Technology: Every member of the CHS Band must have the Charms Blue App or have Charms Office at home for playing exams. Also every member must join the student/parent-link group for up to date messages.

Requirements for Brass Players:

Tuners:

All wind players are **required** to have a tuner and clip-on pickup in working order at every rehearsal. Tuners are available to purchase from the band directors or you may choose to purchase a tuner from a music dealership (such as South Texas Music Mart). The individual student will be responsible for the replacement batteries in the tuner. Lost or damaged tuners/microphones will be the financial responsibility of the student.

Mutes:

All trumpet/cornet players and trombone players are required to have a straight mute. Preferably one not made of cardboard or fiber. The mute must be in the students' possession at every rehearsal and performance.

Accessories:

All brass players are required to own the basic accessories for your instrument including an excellent mouthpiece, valve/slide oil, and polishing cloth.

Metronome:

Every member of the Symphonic Band is encouraged to own and use a metronome on a regular basis. (tuner metronome combos are the way to go!)

Requirements for Woodwind Players:

Tuners:

All wind players are **required** to have a tuner and clip-on pickup in working order at every rehearsal. Tuners are available to purchase from the band directors or you may choose to purchase a tuner from a music dealership (such as South Texas Music Mart). The individual student will be responsible for the replacement batteries in the tuner. Lost or damaged tuners/microphones will be the financial responsibility of the student.

Reeds:

Each member of the woodwind section is to have high quality reeds for every rehearsal and performance. Every woodwind player should have at least three reeds in excellent condition at readily available at all times. Reeds will be available to purchase from the band office either before or after the class bell has rung. Make sure to have enough quality reeds to get through an entire rehearsal. Nothing deters the sound quality of a woodwind player more than a broken or chipped reed!

Accessories:

All woodwind players are required to own the basic accessories for your instrument including an excellent mouthpiece, cork grease, and cleaning swab.

Metronome:

Every member of the Wind Ensemble is required to use a metronome on a regular basis. (tuner metronome combos are the way to go!)

Working Instruments

It is the responsibility of the individual student to maintain the working condition of their individual instrument. If an instrument needs to be repaired, then it is on the student to inform the director and make arrangements for the instrument to be repaired. No more shall individuals say that they could not practice because their horn is not working properly.

Schedule of Events (Fall/Marching Band)

All band events will be listed on the Band Calendar on the CHS Band informational website: www.charmsoffice.com

Schedule of Events

- August 30st, 2019 – First Away Football Game (San Benito)
- September 6th, 2019 – Home Game –vs- Flour Bluff
- September 13th, 2019 – Away Football (Needville)
- September 27th, 2019 – Home football –vs- Floresville
- September 28th, 2019 – First Marching Band Competition at Beeville
- October 4th, 2019 – Away Football Game (Somerset)
- October 5th, 2019 – Marching Band Competition at GP
- October 11th, 2019 – Home Football Game –vs- Southside (CMS Band Night)
- October 12th, 2019 - Marching Band Contest here at Calallen
- October 18th, 2019 – Homecoming Football Game -vs- Tulo-so-Midway
- October 19th, 2019 – UIL Region 14 Marching Contest here at Calallen
- October 25th, 2019 – Away Football Game (GP)
- October 26th, 2019 – UIL Area Marching Contest at Weslaco
- November 1st, 2019 - Away Football Game at Alice (Band Senior Night)
- November 4th-5th, 2019 – UIL State Marching Contest (Alamodome, San Antonio)
- November 8th, 2019 – Away Football Game (Calhoun)
- November 9th, 2019 – District Band Auditions at Veterans (Corpus)

Please check the check the CHARMS calendar to be the most up to date with band events.

Sectional and full band co-curricular rehearsals:

Each member of the CHS Band will be required to attend graded co-curricular rehearsals and sectionals. The weekly schedule is initially as follows:

	Monday	Tuesday	Wednesday	Thursday
	Full Band Sectionals 4:30-5:45	Full Band 4:30-7:30pm	No rehearsal	Full Band 4:30-7:30

*The rehearsal schedule is subject to change on a weekly basis as determined by the Director. Please check on the Charms Calendar for the most up to date rehearsal and performance schedule. Sometimes, additional sectional time may be scheduled outside of the school day or there may be a Saturday camp.

The Rehearsal

Concepts:

1. Webster's Dictionary says that a rehearsal is "something recounted or told again." The word re-hear-sal implies that something that has been played before is now going to be played again. Sometimes we sight read in a rehearsal, but sight-reading is not rehearsing. Rehearsing begins when the process of sight-reading ends. If one does not prepare for rehearsals by studying and practicing his/her part, then the process of sight-reading continues which then becomes a waste of valuable rehearsal time.
2. Rehearsals are not the place to learn parts, but rather the place to put the piece together.
3. The rehearsal is a place to do the things together that you can't do alone. Through the leadership of the conductor and principal players, the rehearsal is the place where the ensemble comes to a consensus concerning interpretation, phrasing, balance, blend, intonation, expression, dynamics, timbre, nuance, articulation and precision. Only then is the ensemble ready to achieve its desired performance level. None of this can be achieved on an individual basis. (You can learn your part alone.)
4. You don't come to rehearsals to learn your part, but rather to learn everyone else's part. Not until you know everyone else's part will you be able to understand the full impact and message of the composition, and not until then will you be able to perform at your highest level. In instrumental music, only the conductor has a full score. Instrumentalist must learn all the parts from listening during rehearsals.
5. Rehearsals should be active, exciting, a place where discovery is going on, a community of musicians working together, a laboratory, a place where you get to experiment with what you have been studying. Remember, "**The whole equals more than the sum of the parts.**"

(The 5 Ps: Prior Preparation Prevents Poor Performance)

INSTRUMENT CARE AND CLEANING

Moisture, fingerprints and dust cause the most damage to musical instruments. Moisture left in and on instruments will ruin pads and rust the key mechanisms on woodwinds, and corrode finishes on valves and trombone slides. As important as it is to keep an instrument clean, it is equally important to keep instruments lubricated. Lack of lubrication will also cause excessive wear to key mechanisms and trombone slides. Report any problems with a school owned instrument to the Director immediately.

CLEANING OF WOODWINDS

AFTER EVERY PLAYING:

1. Remove reed from mouthpiece. Remove mouthpiece. Drain all moisture, swab out insides (except Saxes), and wipe all fingerprints from key mechanisms and outside of instrument.

EVERY WEEK:

1. Remove the mouthpiece cap and ligature from mouthpiece in lukewarm water (NOT HOT) and mild soap. Rinse and dry.
2. Remove dust between and underneath keys.
3. Grease corks before they feel dry, or an instrument is hard to assemble.

EVERY 6-8 WEEKS:

1. Lubricate key mechanisms with a small drop of key oil wherever one metal part moves against another.
2. Wipe off excess oil! Too much oil collects dust and ruins pads.

CLEANING OF BRASSES

AFTER EVERY PLAYING:

1. Drain all water from the instrument and wipe off all fingerprints.

EVERY WEEK:

1. Oil valves (and hand slide on trombone). Remember that if valves and hand slide become sluggish, the instrument is already being ruined.

EVERY 6-8 WEEKS (more often during marching season)

PISTON VALVE INSTRUMENTS

1. Remove and soak all piston valves, slides, mouthpieces, and the rest of the instrument in lukewarm water and mild soap.
2. Clean insides of slides with a brush.
3. Rinse, air dry thoroughly, lubricate valves and slides, reassemble instrument, and polish outside (don't use metal polish on lacquered instruments; lacquer polish is available from the music store).

ROTARY VALVE INSTRUMENTS

1. Run lukewarm water and mild soap through instrument, pressing down keys so water goes through entire instrument. Rinse.
2. Remove and soak slides and mouthpiece in lukewarm water and soap.
3. Clean insides of slides with a brush.
4. Rinse, air dry thoroughly, lubricate valves and slides, reassemble instrument, and polish instrument (don't use metal polish on lacquered instruments; lacquer polish is available from the music store).

TROMBONES

1. Remove and soak handslide, tuning slide, mouthpiece, and the rest of the instrument in lukewarm water and mild soap.
2. Wipe off all lubricant from handslide, and brush out insides of handslide and tuning slide.
3. Rinse, air dry thoroughly, lubricate, reassemble, and polish instrument (do not use metal polish on lacquered instruments, lacquer polish is available from the music store).

Syllabus Acknowledgement Form

It is extremely important that each student, as well as the parent or guardian, review this syllabus.

I have received and reviewed the 2019-2020 Calallen High School Band Class Syllabus.

Date: _____

Printed Name of Student: _____

Signature of Student: _____

Printed Name of Parent/ Guardian: _____

Signature of Parent/Guardian: _____

This signed form needs to be returned by Friday, August 16th, 2019

**A copy of this syllabus is available online on the district website as well as the Charms Office Portal.*

The Art of Practicing

Perhaps a better title for this page is “How To Study Your Instrument”. The concept of study always means thinking, which is the most important aspect of practicing. The mind should be engaged at all times when practicing, which means that you should have definite goals as to what it is you want to accomplish before you enter the practice room. Just putting in time, however, is usually a waste of time. Musicians must practice not only to develop their musical mind, but also to condition their bodies.

First it is important that you realize the importance of spending time playing your instrument away from all other musicians so that you can hear just how you sound. With individual practice, you will be able to move forward in ways that are impossible in full ensemble rehearsal. Next it is important that you develop a reasonable schedule for practice that is compatible with the many other demands that are being placed on your time. Be honest with yourself and realize that you are not really a functional instrumental musician unless you are practicing on a regular basis. Develop a structured routine for practice. This will help you maximize your valuable time and will make the time spent more fun and fulfilling. Here is a suggested routine for wind players:

1. Long Tones

Playing long tones without looking at the printed page will allow you to hear yourself and make the small embouchure adjustments that are necessary to achieving the ultimate resonance that is possible on your instrument. Long tone will build breath support and improve your range. When using long tones to “warm up”, play in mid-range at about *mf*.

2. Lip Slurs (brass only)

After warm-up, and long tones, brass players should spend some time slurring up and down the instrument without the use of valves or tongue, just embouchure movement and a steady flow of air. There are many written out flexibility studies, but it is also fun to develop your own.

3. Scales

Scale study is important, because it is part of the structure used by composers to write melodies, etc. Scale study will greatly improve your ability to sight-read. There are 84 diatonic scales (105 on paper). In addition, there is the chromatic scale, the whole tone scale, the blues scale, the pentatonic scale, and scales that composers develop on their own. You should have both short and long term goals for mastering scales. It is best to learn scales by “ear” as well as spending time playing scale exercises.

4. Etudes

Etudes are musical studies that are designed to aid an instrumental musician in the development of his/her mechanical and technical ability. An etude is usually devoted entirely to one of the special problems of instrumental technique, such as scales, arpeggios, octaves, trills, etc. It is important that each member of the CHS Band program own a “method book” for their instrument. For example, each trumpet player should own a copy of the Method for Trumpet by Arban. Method books are fun and will provide hours of enjoyment in the practice room. They can be found at most music stores.

5. Improvisation

Each musician should spend some time at each practice session “playing by ear”. Jazz musicians must develop the fine art of jazz improvisation, but classical musicians must also learn to be creative by playing tunes that you know or make up yourself without looking at the printed page. This is a powerful musical process. It will open your mind and greatly sensitize your ears.

6. Solos

Each musician should spend time preparing a solo piece that has piano accompaniment.

This is a great deal of fun and will be highly motivational.

7. Practice for the next ensemble rehearsal.

One must not arrive at a rehearsal unprepared. This means that, during rehearsals, you must determine what passages in the music need work and have them mastered by the next rehearsal. **You must not use valuable rehearsal time to learn the notes!**

Here are some suggestions as to how to learn difficult passages:

1. Divide the passage into many small musically logical fragments. Using the “divide and conquer” approach, practice each fragment until you have it. Then begin the process of putting all the fragments together to make a unified musical thought.

2. Practice at the tempo that you can play all of the notes correctly, in rhythm, in tune, with expression. Using a metronome, determine what tempo you used. On the next run through, move the metronome to a faster speed, but no faster than you can perform the excerpt correctly. Keep this process up until you reach the correct tempo. Don't speed up when it's easy and slow down when it's difficult.

3. In rapid passages of 4 notes to a beat with difficult fingerings, set the metronome on a tempo just a little slower than marked. Then play only the first note of each beat with the metronome. Next play only the first and third notes. Next play only the first three notes, and finally play all of the notes. Move the metronome up and soon you will have it.

Duties of a Principal Player/Section Leader

As the Section Leader you should:

1. Work closely with the Conductor on all matters pertaining the section.
2. Work with the Librarian to make sure that all members of the section have the proper music.
3. Work with the Conductor, if necessary, to make sure the parts are properly distributed.
4. Work with the Equipment Manager to make sure each person is playing the best possible instrument available and the Uniform Manager on concert attire matters.
5. Listen carefully in rehearsals for musical problems and call additional section rehearsals whenever necessary to deal with problems that need sectional work. Obtain the class schedule of each member of the section. Arrange the use of a room for section rehearsals with the Director.
6. Get to know each member of the section on a close personal basis and provide encouragement and understanding. Be patient and willing to work outside of class if necessary.
7. Encourage each person to speak to the Director privately in his office when hard feelings, complaints, or grievances occur. Do that yourself. To avoid long-term grudges, this should be done in a timely manner.
8. Form the section into a highly artistic, musically competent, section of the band. Set high musical standards for the section.
9. Form the section into a cohesive group on a social basis. Have section rehearsals without instruments and/or get together outside of school. Have fun. Do not, however, be cliquish and/or exclude anyone.
10. Be a true leader, lead by example. Put the highest standards of musicianship, discipline, behavior, and responsibility on yourself and you will be amazed to see that the other members will follow in your example.

A Guide to Better Musicianship

By William V. Johnson

The five most essential performance elements for an individual musician are:

1. **TONE QUALITY**
2. **INTONATION - BALANCE - BLEND**
3. **RHYTHM:** Precision, togetherness, and tempo
4. **TECHNIQUE:** Breath control, articulation, etc.
5. **INTERPRETATION:** Accents, style, phrasing, dynamics, nuance, expression, and musical line.

The following is a list of helpful suggestions for each of these elements:

TONE QUALITY

1. Tone quality is the most important element in musical performance because it is what people really hear. It is said that “music is the art of painting pictures in tone.”
2. The first step toward developing good tone quality is to learn how to listen. This involves training the mind and the ear to distinguish and categorize all types of sounds including the undesirable sounds often described as breathy, sandpapery, thin, nasal, dull, pinched, and the desirable sounds described as rich, resonant, smooth, deep, and full.
3. Once the ability to listen has been achieved, the next step is to develop a proper concept of the tone that is most desirable for your instrument. Every instrument has what is commonly known as its **CHARACTERISTIC TONE**. The best way to achieve this is to first listen to the very best performances on your instrument by world-class players through live performances and high quality recordings. Then listen to yourself and compare. Aim high!! You are not likely to bridge the gap between you and the best overnight, but the idea is to try as hard as possible and work at it over many years.
4. Good tone quality must be developed in all:
 - a. Dynamic ranges, ppp to fff.
 - b. Pitch ranges, lowest not to highest note.
5. Poor tone quality has a devastating effect on:
 - a. Intonation (Pinched, thin tones sound sharp. Dull, sluggish tones sound flat)
 - b. Interpretation (It is difficult to perform inferior sounds with expression.)
6. Once you have learned to listen and have developed a proper concept of tone that you are trying achieve, the next step is to practice.
 - a. Always take an adequate amount of time to warm up.
 - b. Playing long, sustained tones in all dynamic and pitch ranges is the most productive thing you can do.
 - c. Conquer the technical problems: good instrument, mouthpiece, reed, etc., proper breath control, proper embouchure, etc.

INTONATION

1. "If you can't sing it, you can't play it." This is a phrase that is heard very often by young instrumental musicians. A mechanical musical instrument was never meant to be anything more than an extension of the human voice. Singing your notes prior to playing them on an instrument develops the most important aspect of playing in tune: getting the sounds into your head first.

2. Here is the sequence:

- a. Think the notes and the phrase.
- b. Hear it in your mind.
- c. Sing it.
- d. Finger it.
- e. Buzz it (Brass Players)
- f. Play it.

Note: "Playing by ear" is playing something that is already in your mind. We should always "play by ear".

3. Next comes the importance of realizing that no musical instrument, especially wind instruments, can be built so that they will automatically play in tune. Every note played on a wind instrument must be adjusted to match the sound that is preconceived in the mind. This is called **compensation**.

Compensation is achieved in many ways. Here are some examples:

- a. Tightening and loosening the embouchure.
- b. Moving 1st and 3rd tuning slides (trumpet).
- c. Alternate fingering. Use of 4th valve (euphonium, tuba).
- d. Slide movement (trombone).

4. Every instrument has good and bad notes (e.g. the fourth line "D" on the trumpet is by nature flat.) With the help of an electronic tuner you can discover the pitch characteristics of each note on your instrument and how much compensation is needed for accurate intonation.

5. Basic tuning of the instrument is a must.

- a. Valve brass players should periodically tune each valve slide.
- b. Tune the main tuning slides or joints daily or even more often.
- c. Don't hesitate to use electronic devices. Don't overly rely on them, however.

Use your ear.

d. Keep the inside of your instrument clean.

6. Study the physics of sound and acoustics. This includes learning the principle of overtones as it relates to the design of musical instruments. Learn how and why your instrument works the way it does.

- a. Fifth partials are naturally flat. Seventh partials are even flatter.
- b. For valve brass instruments, if you need more than one valve to play a note, that note will tend to be sharp because the instrument is not long enough.

7. Become aware of the various types of tuning: Equal-tempered, Just Intonation and the Pythagorean (expressive) scale.

- a. Use the Pythagorean, Expressive scale for playing melodies. Use Just Intonation to tune chords that last long enough for the listener to hear them vertically. Equal temperament is used mainly for keyboard instruments.

- b. Often a note that is part of the melody is different than the same note when it becomes part of the harmony.
 - c. Musicians make these distinctions naturally. The most important factor is to realize that they exist.
8. Here are some other factors affecting pitch:
- a. Loud tones can go flat.
 - b. Soft tones can go sharp.
 - c. Cold, dense air causes flatness.
 - d. Hot, thin air causes sharpness.
 - e. Badly fitted mouthpiece, bad reed, corks, etc. will have an adverse effect on pitch.
 - f. Lack of breath support will cause flatness, especially in flute playing.
 - g. Weak embouchures make playing in tune almost impossible.
 - h. Poor tone quality usually means poor intonation.
 - i. Incorrect posture can affect pitch.
 - j. Maladjusted instrument, air leaks, etc. will cause instruments to play out of tune.
9. Listen carefully to other players. Together you must find a common denominator pitch. Learn to give and take, and together produce what the listener will perceive as being an accurate pitch.

BALANCE

1. Balance is a skill in ensemble playing that requires both the player and conductor, while performing, to constantly weigh each element of music and provide an aesthetic distribution of these elements to the listener.
2. The higher the frequency the more intensity it has. (A piccolo is much louder than a tuba when both are playing the same written dynamic level.)
3. The concept of pyramid balance must be understood by every member of the ensemble.

Pyramid balance is the reduction of high and upper middle frequencies and the expansion of lower and lower middle frequencies in order to compensate for the fact that higher frequencies are louder than lower frequencies.

4. Each player, especially those who play in the high and middle frequencies, must develop the ability to listen down. Listening down is the act of searching for the lowest sound and balancing (and tuning) the upper sound to it.
5. Bad balance usually has an adverse effect on intonation.
6. Ensembles should experiment and find the best seating plan for the ensemble and the acoustics of the hall.

BLEND

1. In our efforts to achieve a quality performance we sometimes forget about the importance of blending. When a section of the ensemble is blended, it means

that each person is producing a tone that is almost the same in timbre as all other tones in the section.

2. A section cannot be blended until each player is playing in tune with each other.
3. A section cannot be blended until each player is balanced and no single person can be heard.
4. When two or more unlike instruments are playing the same line, the composer is creating the sound of a new instrument. This requires a great deal of blending in order to obscure the sound of just one of the instruments. For example, saxophones and clarinets become “saxonets” or “clariphones.”
5. Each player should have a solid concept of the ideal characteristic tone and then, while listening carefully, match his or her pitch to the other players.
6. Analogy: A painter mixes blue and yellow paint together and then paints the canvas green. If he does not blend the colors properly he will see splotches of blue and yellow on the canvas.
7. Analogy: One is listening to a large pipe organ. Because the organ is so well blended, it is impossible to hear just one single pipe.
8. Create new names for instruments when two or more are playing the same line: clarioboe, trumpbone, saxohorn, etc.

RHYTHM

1. Rhythm is the element of music that gives it vitality. It is the means by which a composition receives life, motion, and character.
2. Rhythm: A pattern of musical sounds superimposed over a basic beat.
3. The basic beat is the life giving pulse of music. Generally speaking, the beat should be kept as steady as possible with an exact same amount of time between each pulse. A metronome is invaluable in helping to develop this important skill. The best way to overcome rhythmic problems is to SUBDIVIDE. This means to hear in your mind running 8th notes or running 16th notes.

TECHNIQUE

Technique has to do with the technical problems involved in playing a mechanical instrument. **Without adequate technique, the other elements of musicianship are unattainable.**

Below is a list of the major technical challenges in playing wind instruments.

1. Breath support and control: This is the most important technical aspect in playing a wind instrument. Every wind player must develop the technique of abdominal diaphragmatic breath control. We “play with the breath, not the lips.”
2. Articulation: From a technical point of view, articulation has to do with the various methods used in manipulating the tongue. Generally speaking, the tongue should only move a short distance when playing. Here is the order:
 - a. Place the tongue on the teeth or reed very lightly. Never bunch the tongue.

- b. Build up the necessary air pressure behind the tongue.
- c. Release the tongue! (This will create a small “pop” or small explosion in brass playing). Move it only a short distance and make it firm, clean and definite.
- d. Continue the sequence but remember that in order to stop the tone, the tongue is never used. Stop the tone exactly as you do when singing “Tah”-from the diaphragm. There are several different movements of the tongue for brass players:
 - a. Single or regular (tu and ta for low notes, tee for high notes)
 - b. Legato (dol)
 - c. Double (tu, ku)
 - d. Triple (tu, tu, ku)
 - e. Flutter
- 3. Embouchure, Holding Positions, Fingering, and Transposition: These must be discussed separately for each instrument.
- 4. How to Practice: Slow practice must always precede rapid practice. “Never play or practice faster than you are able to think or read the passage accurately.”
Practice daily!!