



*Sound Concepts -  
The Quest For Color*

*Clinician:  
James Keene*

*Sponsor: Texas Bandmasters Association*

*Texas Bandmasters Association  
59<sup>th</sup> Annual Convention/Clinic*

*July 21-24, 2006*

*Henry B. Gonzalez Convention Center  
San Antonio, Texas*

**THE QUEST FOR (And The “Wonderful World” Of)  
COLOR(S) -  
Sound concepts and achieving them with your band**

**A CLINIC FOR THE TEXAS BANDMASTERS ASSOCIATION  
SAN ANTONIO, TEXAS  
JULY 22, 2006**

Q: Is there really such a thing as "band sound"? – Should there be? – how to avoid  
“one size fits all” syndrome

Key Elements

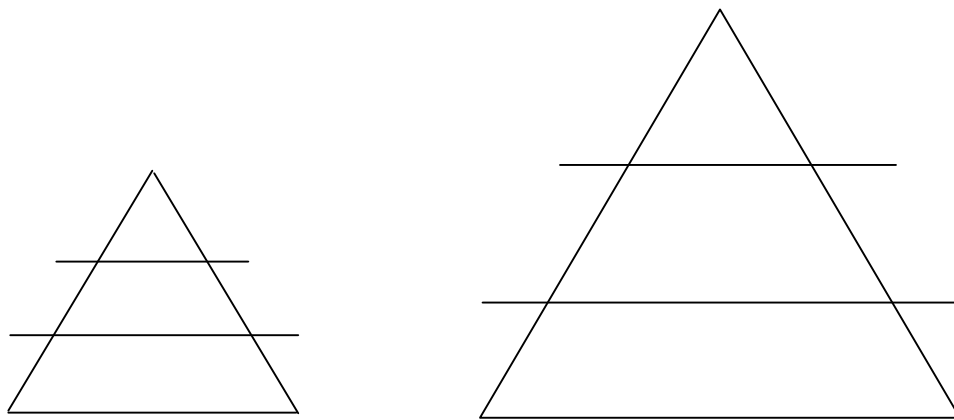
- I) Concepts
  - II) Composers Intent (commitment to score study)
  - III) Instrumentation
  - IV) Tone (individual, section, ensemble)
  - V) Intonation
  - VI) Blend
  - VII) Balance
  - VIII) Percussion Considerations
- 
- I. Concepts
    - a) Influenced by quality listening experience
    - b) Thorough score study
    - c) Additional research factors
    - d) Goals
  
  - II. Intent
    - a) Original or transcription
    - b) Harmonic language
    - c) Chamber or large orchestra (if transcription)
    - d) Dynamics and ranges

- III. Instrumentation
  - a) Traditional large band or chamber wind score
  - b) Chamber music within large ensemble context
  - c) Scoring in diverse “choirs” of winds
  - d) Non traditional instruments or instrumental groupings
  
- IV. Tone (individuals)
  - a) Equipment
    - 1. Condition
    - 2. Maintenance (and cleaning)
    - 3. Reeds, mutes, heads, etc.
  - b) Embouchure
  - c) Breath
  - d) Posture
  - e) Attack
  - f) Sustain
  - g) Release
  - h) Quality listening experiences
  - i) Concepts
  
- V. Intonation
  - a) Pitch awareness!
  - b) Equipment
  - c) Characteristic sounds - embouchure, breath, etc.
  - d) Silence
  - e) Director's skills
    - 1. Insistence - Persistence
    - 2. Pitch Acuity
    - 3. Listening experiences/activities
    - 4. Singing
    - 5. Avoiding student inhibitions
  - f) Interval Recognition
  - g) Isolation of unisons and octaves
  - h) Retention of A=440
  
- VI. Blend
  - a) Desired Color(s)
    - 1. Volume? Blend? Balance? Transparency?
  - b) Timbres
  - c) Flexibility of tone quality
  - d) Lead voices
  - e) Matching
  - f) Seating (also a component of balance)

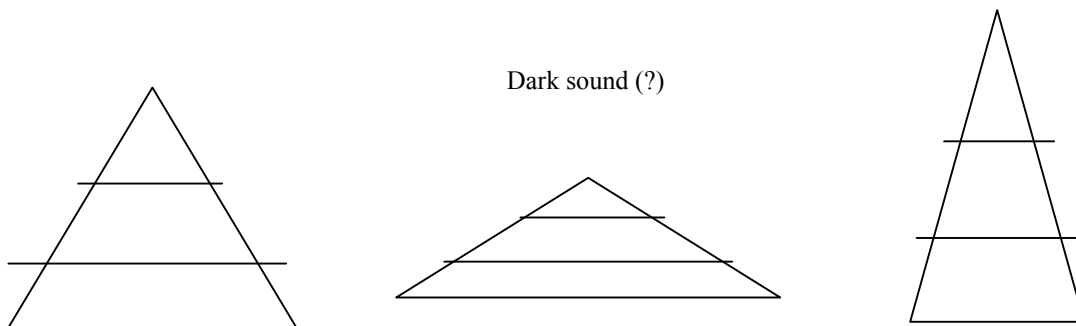
## VII. Balance

- a) Understanding of individual importance
- b) Extreme registers
- c) "Extroverts" - sensitivity
- d) Position of Bells
- e) Use of risers
- f) Acoustics
- g) Scoring - instrumentation
- h) Seating
- i) Pyramid of balance (McBeth)

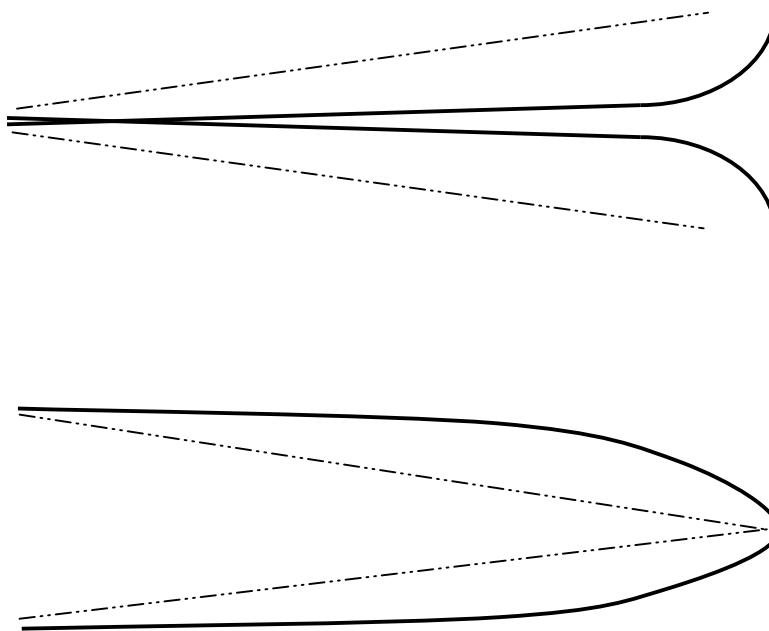
### 1. Understanding double pyramids



### 2. "reshaping" the pyramid for colors and timbres (Hypothetical – only the ear can establish "shape") Bright sound (?)



j) The "uneven" crescendo, diminuendo



k) Graduated ("by the numbers") measurement of dynamic change

#### VIII. Percussion considerations

- a) Heads
- b) Tuning
- c) Placement
- d) Mallets
- e) Balance within section
- f) Delayed and/or false dynamics
- g) Editing and/or substitution