



# **Ensemble Skill Development— Advanced Bands & Patient/Persistent Directors**

**CLINICIAN:**

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**DEMONSTRATION GROUP FROM NEISD:**

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## **Texas Bandmasters Association 2010 Convention/Clinic**



**JULY 25-28, 2010  
HENRY B. GONZALEZ CONVENTION CENTER  
SAN ANTONIO, TEXAS**

## **DON'T JUST WARM-UP!**

### **USE THIS TIME FOR ENSEMBLE SKILL DEVELOPMENT AS WELL**

## **IT'S REALLY - REALLY NOT JUST CONCERT F ANYMORE**

Session 3 - Concepts and ensemble fundamentals for the advanced band and patient and persistent teacher. These are generally advanced and very advanced variations of exercises based on the process begun in middle school. New keys and difficult balance concepts will be explored. Performance of these exercises requires a number of years of consistent work, and is indeed: **An acceptable way to torture your students – don't try this at home!**

### **At this level several assumptions should be made**

- 1) That there are continuous reminders of the concepts/tools that have been worked on from the beginning
- 2) That a renewed emphasis is placed on the musical aspect of the fundamentals
  - a) All lines move forward
  - b) Individual notes have energy throughout
  - c) Every fundamental is treated as music as well as a technical/ensemble exercises
- 3) Students see the exercises as a demonstration of both individual and ensemble skills
- 4) The fundamental period should be as error free as possible and be treated as a performance
- 5) Students have developed a good ability to think before they play and while they play

Have students put a list of tools on their stand as a reminder. Start (if you haven't before) emphasizing maintenance of a floating posture as the ensemble performs the fundamentals. **EXAGGERATE THE THINGS THAT MAKE YOU SUCCESSFUL – primarily breathing and posture**

The following fundamental exercises and their variations provide a large number of choices. Working with them on some sort of rotating weekly basis is the ideal. Balance concepts using soloists, sections (individual, brass/ww's.), and full ensemble should be emphasized and integrated into each exercise.

Exercises and variations:

- 1) Breathing
  - a) More emphasis on breathing quickly without tension – releasing stale air at fast tempos
  - b) Integrate playing
- 2) Singing
  - a) 5ths with random exchange
  - b) Intervals on demand
  - c) Chords
- 3) Remington exercise
  - a) Normal and rotating
  - b) New keys depending on music to be performed
  - c) Use of sections/soloists as models
  - d) In parallel 5ths (***very advanced***)
  - e) Soloists with varying articulations changing soloist each repetition – full band answers (***very advanced***)
- 4) Lip vibrations – they must practice these at home or don't work on this
  - a) Anything performed on Remington – including at the 5<sup>th</sup> (***extremely advanced***)
  - b) Add articulation
- 5) F around the room
  - a) Seamless with breathing responsibilities
  - b) Dovetail – best in sectionals

- c) Play with various articulations
  - d) In 5ths
  - e) Different rhythms
  - f) Different notes – changing with each repetition (*very advanced*)
- 6) Articulation exercise
- a) Through 16ths seamlessly – whole/half/quarters (stylized lifts/spaced)/eighths/triplets/16ths  
Touching first then lifted – Stylized lifts only on quarters – Reverse (*very advanced*)
  - b) Dynamic contour – crescendo to center of measure – decrescendo to end (rest between sequences)
  - c) Changing notes on each beat (*extremely advanced*)
- 7) Dynamic control
- a) Practice any exercise at extreme dynamics trying to maintain centered sound with good core & body
  - b) Long tone exercise from session two in more extreme registers
- 8) F descending/ascending exercise
- a) Different keys
  - b) Into extreme upper register – two note drill then in half notes from top to bottom and return
  - c) With articulations – two note drill – randomly selected before each first note
  - d) Use articulation series and change each note (*very advanced*)
  - e) Changing intervals on beat 2 and 4 with articulation series (*extremely advanced*)
  - f) Integrating rotating Remington in continuing sequence with descending/ascending exercise (*YIKES*)
- 9) Interval control
- a) Pass through in different keys
  - b) Stationary interval exercise
  - c) Interval exchange exercise (**advanced**)
  - d) Integrate with randomly selected articulations (**very advanced**)
- 10) Rhythmic emphasis drill (**advanced**)
- a) Single note drill
  - b) Pickup note drill (*very advanced*)
  - c) Pickup note drill changing diatonically on second note (*super advanced*)
- 11) Five count release (**advanced because of control aspect**)
- a) Notes other than F
  - b) 5ths
- 12) Chorale
- a) Sing
  - b) Brass on mouthpiece
  - c) Dynamic variations
  - d) Subdivided – trade off
  - e) Transposed (duh! Pretty dang advanced)



Exercise #8d - Articulation series with F descending

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Exercise #8f - rotating remington in sequence with F descending

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Exercise #10a - Rhythmic ephasis drill (single note)

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Exercise #10b - Rhythmic ephasis drill (pick-up note)

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Exercise #10c - Rhythmic ephasis drill (pick-up note - within sequence)

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