

TIPPS

tone • intonation • phrasing • precision • style

For Developing a Great Band and Maintaining High Playing Standards

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arrangements by Mark Walker

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To the Student,

The title of this book, "TIPPS," is formed by the initial letters of the words tone, intonation, phrasing, precision, and style.

These are the most important factors in great band performance, and if you wish to do your part in developing a great band and maintaining high playing standards, you must do all of these things well.

It is unfortunate that the only aim of some student musicians is to play high, loud, and fast. A band composed of such students soon becomes an organization that is noted for its noise-making, but it doesn't produce much music!

This does not mean that musicians avoid development of range, controlled volume, and technique. These are important, too. But the very best school bands are the ones whose members realize the importance of producing a pleasing tone, playing in tune, phrasing properly, and performing with good precision and style.

In a band, or any other music-performing group, it is the conductor's responsibility to unite the players into an organization that performs as a single instrument, so it is necessary that you listen carefully to instructions and respond to the motions of the baton. In this way, you and the other band members will interpret the music accurately and in a similar style.

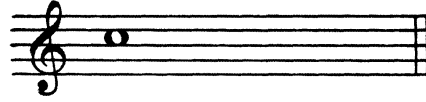
Words alone do not convey much meaning, nor do the notes that make up a page of music. Both are only spots of ink, until they are read with expression, either by an individual or a group such as your band.

When your director stops the band during rehearsal, it is usually for the purpose of making suggestions or corrections. Heed the advice and apply the suggestions to the best of your ability. Remember that teamwork is just as important in the rehearsal room as it is on the basketball court or the football or soccer field.

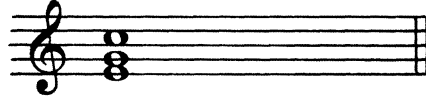
Nilo W. Hovey

Preliminary Tuning

1. Your tuning NOTE is:



2. Your tuning CHORD is:



3. Your tuning ARPEGGIO is:



NOTE: Exercises 4, 5, and 6, are for the purpose of comparing the pitch of the Clarinet section with the pitch of other sections, or combinations of sections.

4. (a) Clar. and Tuba (b) Clar. and Baritone (c) Clar. and Trombones (d) Clar. and Trombones (e) Clar. and Tromb. Bar., Tuba (f) Clar. and Horns (g) Clar. and Horns (h) Clar. and all low brass

5. (a) + Alto Clar., Bassoon (b) + Bass Clar., Bar. Sax. (c) + all low reeds and low brasses (d) + Alto and Tenor Sax. (e) + all Saxes (f) (g) *divisi*

6. (a) + Oboe (b) + Flute (c) + Eb Clar. Piccolo (d) all Woodwinds (e) (f) *divisi divisi*

A Unison Warm-up Exercise

7.