HOW TO FIX IT

Rubrics are our attempt at outlining and clarifying pedagogical and musical standards:

PERFORMANCE FUNDAMENTALS	PERFORMANCE FUNDAMENTALS CRITERIA "C"
Tone Quality Intonation Balance Blend Band Sonority Physical Articulation	▪ Tone production is of moderate quality and lacks consistency. ▪ Breath support is sometimes used correctly to produce characteristic tones; however, there are frequent intonation discrepancies within and across sections. ▪ Performers sometimes achieve proper balance. ▪ Achievement of blend is limited due to timbre differences caused by poor tone production. ▪ The band sonority suffers because there are frequent harsh or pinched tones due to players' inability to control tone quality and intonation in extreme ranges/volumes. ▪ Articulation skills are somewhat weak, either too heavy or undefined.

I. Tone Quality: Tone is the medium by which we communicate; GREAT tone is how we communicate effectively.
   a. Breath Support
      - In the absence of sufficient breath support, the embouchure will attempt to meet the demand.
      - Increase air speed for higher tones… blow out a candle from far away.
      - The first note is the breath… breathe on the beat (or 2 beats) prior to the sound.
      - You're only as good as your last breath! Take a deep one EVERY time: deeper breath = deeper tone!
   b. Quick, Easy, and Effective Breathing Exercises **(We use a low percentage of our total lung capacity for daily activities.)**
      - In for 2, out for 12
      - Inhale "HOW" and exhale "TOOOO" (tOOOO or dOOOO)
      - No air or not enough air = tension! (Take a breath and count aloud until you run out of air… everything tightens up as you run out of air!)
      - Exhale all air and hold your breath as long as you can, then breathe.

II. Tone: What is a "great" tone? Listen to professional musicians!
   a. Descriptors
      - Describe your tone quality AT ALL TIMES. Avoid E.R.A.
      - Clone the sound of your favorite note. Why do we do Remington?
      - 3 parts to every note: D - beginning, O - middle, H - end (also T - O - NE)
      - tOH or tAH, not Toh… because tone happens after the "attack."

III. Intonation: What does "in tune" sound like? Use a tone generator and eliminate waves.
   a. Intonation happens BEFORE you play (Ready-AIM-Fire, not Ready-FIRE-Aim)
   b. Listen always to the lowest 8^{ve} of your note. Pitch is a sphere and we usually listen to the top of it, which is sharp. You should be able to sing the tuba note/part at any time.
   c. Know the tendencies of your instrument, AT LEAST the 5 worst notes.

IV. Balance: You are the "equalizer!"
   a. Most music is not "self-balancing," so the players must always be aware of their **role** in the texture or chord. Have students mark/change dynamics in their music.
   b. 4-3-2-1 (40% melody, 30% harmony, 20% rhythmic accomp, 10% long notes/accomp)
   c. In general, upper sounds (soprano inst.) don't play louder than lows… you are the frosting/icing on the band cake.

V. Blend: Good blend should result in a **loss of identity**.

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