

## Balance and Blend

One of the goals of the band director should be to create a well-balanced sound. This goal does not have to wait for advanced levels of instruction, but can be fostered from the earliest stages of learning. Encourage students to listen to recordings or live performances of quality bands to learn to recognize the desired sound. Assist students in learning about proper breathing and embouchure. Correct techniques will lead to accurate intonation, dynamic control, and a solid ensemble sound and tone. These are the foundations of a balanced band sound. It is important to note that a good fundamental tone is the key to a band playing well in tune. In fact, a band with poor tone cannot play in tune.

### The Pyramid of Sound

Many of the finest bands tend to have a “dark” sound because of the predominance of the lower and “darker” sounding instrumental voices (i.e., horns, euphoniums, and tubas). The balanced band will begin with the greatest proportion of bass sounds (i.e., bass clarinet, bassoon, baritone saxophone, baritone euphonium, and tuba). The tenor, alto, and soprano voices produce proportionately less of the band’s volume respectively.

### Building the Pyramid

While the ultimate goal is a balanced pyramid of sound, an overall “pleasant” tone quality is the primary objective in the early stages of instruction. Beginning instruction involves proper breathing techniques and formation of correct embouchure.\* Once students have become confident in these areas, the development of the pyramid can commence.

\* See *Breathing* (pages 32–33) and instrument-specific chapters, starting on page 63.

Note that in a band without full instrumentation, the levels may be adjusted (e.g., trombone = bass when no tuba or baritone saxophone, as in many beginning bands).

#### Soprano Voices

##### Woodwinds

Piccolo  
Flute  
Oboe  
1st Clarinet

##### Brass

1st Trumpet

##### Percussion

Bells  
Xylophone  
Snare Drum  
Triangle  
Cymbals

SOPRANO

#### Alto Voices

##### Woodwinds

2nd Clarinet  
3rd Clarinet  
1st Alto Saxophone

##### Brass

2nd Trumpet  
3rd Trumpet

##### Percussion

Marimba  
Chimes  
Wood Block  
Tambourine

ALTO

#### Tenor Voices

##### Woodwinds

Alto Clarinet  
2nd Alto Saxophone  
Tenor Saxophone

##### Brass

Horns  
1st Trombone  
2nd Trombone

##### Percussion

Tenor Drum  
Tom-Tom

TENOR

#### Bass Voices

##### Woodwinds

Bass Clarinet  
Bassoon  
Baritone Saxophone

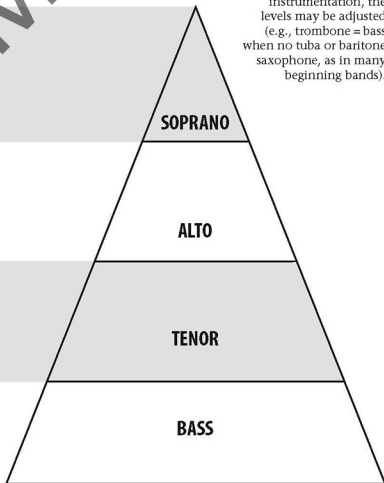
##### Brass

Baritone/Euphonium  
3rd Trombone  
Tuba

##### Percussion

Timpani  
Bass Drum

BASS



The following instructional materials are for use when addressing beginning flute players.

### Assembly

1. Insert the head joint into the middle joint with a gentle twisting motion.



2. Line up the embouchure hole on the head joint with the center of the tone holes.



3. Gently twist the foot joint into place, aligning the rod with the center of the tone holes.



### Posture and Hand Position

1. Sit up straight at the edge of your chair with your feet flat on the floor.
2. Relax your body. Keep your chin parallel to the floor and your elbows away from your body.
3. Make a "C" with your left hand so that it forms a shelf at the base of your index finger.



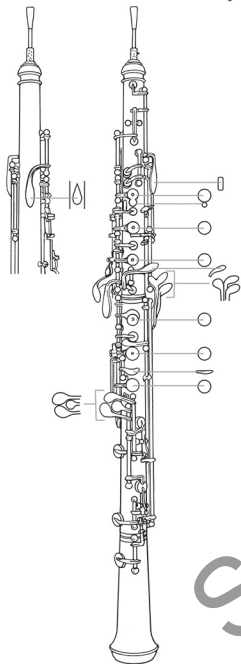
4. Rest the flute on that shelf between the knuckle and first joint. Place your left thumb on the long straight key on the underside of the flute.
5. Place the tip of your right thumb under the flute between the first and second fingers of your right hand.
6. Curve your fingers on both hands to form a relaxed "C," as if holding a tennis ball. Place your right little finger on the E $\flat$  key and your other fingers on the correct keys. Keep your right wrist as straight as possible.



# Oboe Trill Fingering Chart

Move the gray key rapidly to produce the trill.

○ = open    ● = pressed down    ◐ h.h. = half hole



B to C $\sharp$	D $\flat$ to E $\flat$	D $\sharp$ to E	E $\flat$ to F	F to G

F $\sharp$ to G $\sharp$	G to A $\flat$	G $\sharp$ to A	A $\flat$ to B $\flat$	A $\sharp$ to B

C to D $\flat$	C to D	D $\flat$ to E $\flat$	D $\sharp$ to E	E $\flat$ to F

F to G	F $\sharp$ to G $\sharp$	G to A $\flat$	G $\sharp$ to A	A $\flat$ to B $\flat$

A $\sharp$ to B	C to D $\flat$	C to D	C $\sharp$ to D