

Stage Adjudication Sheet

Tone Quality (A)- Nice sonority in most sections. Careful in low woodwinds to avoid harshness. I would like a darker sound in the Clarinets. Trumpet tone is good, but can get a little strident.

Intonation (A)- Generally Good. Horns need to be careful from C and up to not confuse being sharp with volume. Basses should relax while descending to get down to pitch.

Technique(A)- Quite Good. This band could play more difficult literature.

Rhythm (A)- Really quite nice, I think. Hard to distinguish clarity in this auditorium

Balance (B+)- Middle Heavy, believe it or not. If we over emphasize the Alto and Tenor voices things can get muddy. Balance can effect intonation as well.

Musicianship (B)- Take more chances with expressivity. Don't be afraid of silence. More emphasis on soft vs. loud

General Factors (A)- Conductor needs more hair, but otherwise good.

Overall Grade- I

Sight Reading- No Problems

Recording of Performance

Valley Forge March

- m.1- Very Good contrast from Introduction to m. 5
 - o but let it swell a little more before bringing it back down
- m. 5- Don't be afraid to exaggerate the soft part of dynamic spectrum
- m.1- Good Easy Tempo
- Overall Sonority is quite good with the balance. I was a little worried when I saw the number of trumpets compared to number of clarinets, but I like what I hear.
- m. 41- Can be even softer
- m. 41- I would strive to using breath support and the speed and temperature of the air, particularly in the Clarinets and Altos, try to darken up the tone here.
- m. 57- Can do even more to shape the phrases
- m. 57- Low voices are too heavy (first time)
- m. 57- Balance is quite good (2nd time)
- m. 57- Don't be afraid to give emphasis in the percussion, you don't want to hide the percussion section, especially when the ensemble is at full volume
- m. 74- Last note, don't let it be too long, horn held over a little bit
- I like the style and articulation of the piece, I could use a little more shaping of the phrases. And I would like especially the low voices but everybody be a little bit softer especially during the

first time at the Trio, so we have more contrast. Also start to think about longer phrases, not just one measure at a time.

Southern Hymn

- m.4- Don't be afraid to linger on those eighth notes trumpet solo
- m. 7- Bass woodwind voice is a little edgy,
- m. 12 Who actually has the melody? (Answer: Trumpet 1) The counter melody is very nice, but it is covering up the melody
- m. 19- We don't need to take a breath before beat 3, yes the phrase ends and a slight pause is needed but you gave a big break
- m. 20- Nice crescendo, make sure it starts from the bottom
- m. 28- Flutes, more emphasis on grace note
- m. 36- Make sure half notes are held full length, don't cheat the phrase
- m. 41- Bring out the moving lines and work on clarity, it's a little bit muddy
 - o Everyone else needs to back off
- m. 43- I really like what you're doing with the lift before beat 3
- m. 44- Don't be in a hurry after the fermata, let the really sink in before moving on
 - o Think of it as a conversation
- m. 49- Be careful where you are breathing during a crescendo
 - o It is really like you are undoing everything you worked for when you take a breath like that
- m. 50- Horns make sure to keep your throat open on the rip, we're getting almost a pinched sound
 - o It's very fun to play that loud we just don't want the sound to be brittle
- m. 57- Brass players should always think about blowing down into the center of the pitch
- m. 64- Horn Alto entrance has to be more gentle
- m. 67- Be careful on the release from the fermata
 - o All you need to do is to take an easy breath in
- m. 71- Need to figure out what Hazo is intending to tell. Right now it is very big to immediately nothing, shape the phrase more. So decide what you want to do
 - o Music is a conversation find out what is being said. And since there is a conversation going on no one likes the people who talk louder than everyone else, yes French Horns I'm talking to you, remember there are other people in the band, make sure you're listening and become part of the ensemble

Overtura

- m. 13- balance, need to hear new content. So if you're playing the same thing again you need to back off
- m. 13- we need to agree on articulations
- m. 42- Crash Cymbals were very tentative, it's marked fortissimo, play it big
- m. 49- Long notes are way too loud, need to listen to moving line.

- The slower your part, the easier your part is the more you have to subdivide
- m. 56- Horn really needs to listen on that E, really wonky
- m. 61- Who has the melody? (Answer: Flutes, Clarinets, & Trumpets) You have to listen to the melody
- m. 69- Wrong note low reeds, check key signature
- m. 77- Let the solo sing Trumpet
 - o Everyone else needs to back off the volume
 - o It's not about bringing out the melody, it is about getting out of the way and supporting the melody
 - o Some pitch issues on D's and E's
- m.87- Take even more time on 8th notes
- m. 3- We need to agree on the length of notes
- m. 13- Losing soprano voice
- m. 23- Releases, everyone has to release at the same time
- m. 23- If you have a syncopated line, make sure it dances
- Love the energy, really like the style you are playing, and again this room is pretty "live" and it hides some things that won't be so hidden at MPA
- You're in really good shape technically and musically, can't even tell we missed as much school as we have. Now all you have to do is polish it to get it exactly the way you want it.

Notes from Rehearsal

Valley Forge

- Percussion- March parts aren't always the most exciting, but the percussion section can really make the song come alive. We talk about balance all the time, there needs to be balance in percussion section. Don't be afraid to hear cymbals, he wouldn't have written it if he didn't want us to hear it, that's true with any percussion part and the bass drum you have to balance with the cymbal and the snare drum.
- Bass drum- think of pulling the sound out of the drum instead of pounding the sound into the drum, it's just a different way of thinking about it
- Cymbals can be played with phrasing and dynamics
- "If your part is boring it is your fault"- don't rewrite anything just make it exciting
- Oom pah pah's are the background part, get out of the way of the melody
 - o You're the motor. Very strong horn section, actually need to back off
- Horns and Altos actually need to back off some in order to hear more of the melody
- Clarinets- this isn't a large clarinet section but some really good things happening but I want a darker sound. That has a lot to do with the temperature of your air and the speed of your air. When you're playing through your clarinet imagine spinning the air through a large straw. Keep your chin up nice and firm. Think of it as a warm air, not hot not cold.
- Who starts to shape the phrase? Low Brass and percussion
- Your articulations are very consistent, but this hall forgives more things than the one at Asheboro

- You will find that you will hear yourself better on stage at Asheboro
- First time through the Trio significantly softer. Even low reed, sometimes in the soft sections they are a little harsh. I couldn't tell if it was Contra or Bari, but every now and then it was very harsh sounding, just be careful it doesn't get edgy
- Exaggerate the soft sections. When you are playing soft you need to use more air.
 - o Whisper 1-10, realize that it takes more air
- I liked the snare drum on the rim, it wasn't too much
- Really push through the ends of phrase 1 & 3 flutes, both times
- Trumpets be careful of your phrasings, unless you're chain smokers, you don't need to breathe half way in a phrase.
- Band directors are control freaks, it's hard for us to realize that you don't need us
 - o You will do a better job listening to percussion and let the director shape the phrases
- Don't be afraid to exaggerate

Southern Hymn

- Bass drum needs to do that with 2 mallets
- Chimes- pedal down to make it ring
- We tend to do dynamics in an additive way= want to hear something so we play it louder
 - o But in most cases if you want to hear more of something, you actually need to take away
 - If we don't we get louder and louder and noisier and noisier
- Sing the melody trumpet, don't worry about playing too loud
- Don't be afraid of silence, especially at end of phrases
- Play it the way you sing it
- Music is like the Oscars, they have awards of supporting roles
- As you crescendo m. 21, do not take a breath, it is a cardinal sin, you undo everything you do
- I really like the breaks in phrases, just be careful on how we stop the sound
 - o It's just like singing, don't stop the air with your throat muscles, just breathe in gently
 - o All Band is, is for musicians who don't have pretty voices
- Trumpet, don't tongue the top note, high A
- Trumpet- you think you're playing loud but it's just the sound bouncing off the stand. Don't be afraid of playing out
- How do I release a sound?
- Your sonority is very nice, generally very balance when horns don't get to excited
 - o Horn hand position is key, the more your hand is in the horn the horn gets flatter
 - If you are sharp you need to use more hand in the bell
- Ask yourself what the music "says" at the end. Be careful fading away is not dying.
- It's nice to be able to be this picky about certain things, good job. You're in good shape next week, just stay relaxed but focused
- The softer and slower you play the more it takes to play with a focused sound
- Clarinets take more mouthpiece, as much as you can without it squeaking for a darker sound

- Need more reed in your mouth so it will vibrate more
- Top teeth have to be on instrument

Overtura

- When Clarinets come in, group 1 needs to back off so we can hear new material
- Again we are being really picky, good job old material getting out of the way
- Bass part isn't very interesting, but you can make the piece come alive. More emphasis on front of note, I DO NOT MEAN TONGUE HARDER, you can really make this piece sparkle
 - You don't get volume from your tongue, this is a common mistake, you get volume from your air, you still need to tongue lightly even when it is loud
 - All music is either song or dance, and this piece is a dance
- When you have the pickups, don't play them too short, don't throw them away
 - "I am so Great"
- Crash Cymbals, because you are playing so soft it sounds like a mistake
 - Hold cymbals horizontal, hold bottom steady and push top down into the drum
 - Don't put hands in straps, grip the straps
 - It's not loud at all
- Don't mistake sharp intonation as louder

I hope we didn't come across, Mr. Kimbrough and myself, like we are trying to outdo the other and find mistakes. We are being picky. You guys sound good. And you have a really fine teacher, you need to take care of him and encourage whoever to pay him lots and lots of money so he stays here. I'm not kidding. You're very fortunate to have such a fine person and musician as your teacher. Guys, we're always looking for things to be picky about, we want to be as perfect as possible but don't don't ever forget why we're here. If you're not having fun you are missing the point. Have fun, enjoy it, and I would rather it be expressive and musical and exciting than perfect. It would be great if it had both. If it doesn't have energy you're missing the point. I am looking forward in hearing you next week. Fantastic job. Be proud of it.