



## Student Responsibilities For Balance, Blend, and Intonation.....

### 3 Steps to Balance, Blend, and Intonation.....

To immediately improve the tone quality of your band, respond to the following steps:

1. If you hear yourself above all others in your section or band... **YOU ARE OVERPOWERING OR OVERBLOWING.** Make the necessary adjustment with volume. This initiates an auditory response to **BALANCE**.
2. If you still hear yourself and you made the volume adjustment... **YOU ARE PLAYING WITH POOR TONE QUALITY.** Make the necessary adjustment with embouchure, breath support, and posture. This physical reaction to tone production initiates an auditory response to **BLEND**. Poor tone quality will not blend with your section or band.
3. If you still hear yourself and you made the adjustments with Balance and Blend... **YOU ARE PLAYING OUT OF TUNE.** Adjust the length of your instrument. This last step initiates an auditory response to **BEATLESS TUNING**. You are now ready to apply the tuning procedures outlined below.

### 6 Step Beatless Tuning Process.....

The principal (1st chair) player of a section is responsible for the intonation of the section. Therefore, all principal players are responsible for the intonation of the band and its pitch center! If you are a section player, it is your responsibility to play in tune with your principal player and section. The steps outlined below will immediately improve the tone quality and intonation of your band.

The designated tuning pitch is played by your section leader or principal player.

1. As you play the pitch, listen for the "beats" (2 or more pitches not sounding the same frequency). Make an adjustment with the barrel, mouthpiece or slide..... *Did the "beats" speed up or slow down?*
2. *If the "beats" are faster...* you made the *wrong move* with the barrel, mouthpiece or slide. Adjust the length of the instrument in the opposite direction.
3. *If the "beats" became slower...* you are making the *correct move*. Continue in this direction until all "beats" are eliminated.
4. *If you find yourself "pinching" your embouchure* to eliminate "beats"... *your instrument is too long, it must be shortened.*
5. *If you find yourself "relaxing" your embouchure* to eliminate "beats"... *your instrument is too short, it must be lengthened.*
6. When you and your section play the same pitch, without any unnecessary embouchure pressure or relaxation, and not able to identify any "individual sound" in your section... *You and your section are perfectly in tune and playing with proper balance and blend!*

### Full band tuning process.....

*This grouping provides you with the opportunity to tune "beatless" octaves, unisons, and fifths based upon the volume of the fundamental (Group 4)... "high pitched instruments cannot pass the sound of the low pitched instruments."* Sustain each pitch (no pulse or predetermined length—each pitch of the Circle is dictated by director) and respond to the above sequence. For improved listening, *close eyes and visualize* a straight line of sound (beatless) supported by a full, sonorous tone quality.

Group 1	C — F — Bb — Eb — Ab — Db — Gb — Cb — E — A — D — G
Group 2	G — C — F — Bb — Eb — Ab — Db — Gb — B — E — A — D
Group 3	G — C — F — Bb — Eb — Ab — Db — Gb — B — E — A — D
Group 4	C — F — Bb — Eb — Ab — Db — Gb — Cb — E — A — D — G