

ENSEMBLE SEMINAR

A. Purpose: Why We Are Here

B. Clarify the Concept of Ensemble

1. Tonal Integration

2. Technical Integration

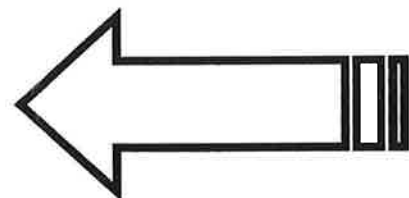
3. Musical Integration

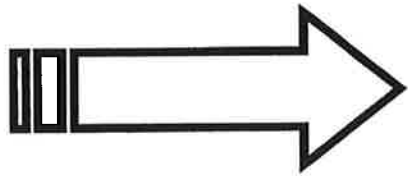
4. Quality and Musicianship of Arrangement

C. Look at the Adjudication Sheet

D. Concerns/Issues/Questions

WUSPBA





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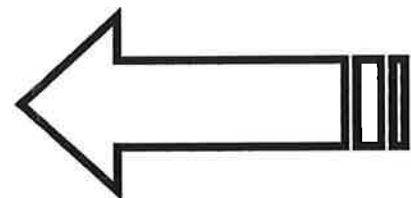
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1. TONAL INTEGRATION

KEY TERMS:

INTONATION: 1. GROVE'S MUSICAL DICTIONARY

"In singing, and when playing an instrument without notes of fixed pitch, "intonation" is used to describe the accuracy of pitch of a performer's individual notes as judged by a critical hearer. Although theoretically the fundamental problem of temperament is relevant, in practice the performer's musicianship and technique are usually overriding factors. Since the middle of the 18th century, mechanical developments in wind instruments have been largely concerned with easing problems of intonation."

2. OXFORD COMPANION TO MUSIC

"The act of singing or playing in tune. Thus we speak of a singer or violinist's "intonation" as being good or bad."

TUNING

- Functionalistic vs. Colouristic

TIMBRE

1. GROVE'S MUSICAL DICTIONARY

"A term describing the tonal quality of a sound; a clarinet and a oboe sounding the same note are said to produce different timbres. It is usually reserved for descriptions of steady notes and therefore the physical quantity with which it is most closely associated is the harmonic mixture, or the formant, or the spectrum."

1. PIPES

A. CHANTERS

- i) pitch**
- ii) volume**
- iii) tuning**
- iv) timbre**
- v) stability**

B. DRONES

- i) pitch**
- ii) volume**
- iii) tuning**
- iv) timbre**
- v) stability**
- vi) blend/integration with chanters**

2. DRUMS

A. Snares

- i) pitch**
- ii) volume**
- iii) tuning**
- iv) timbre**
- v) stability**
- vi) blend/integration with pipes**

B. Mid-Section

All of the above plus resonance

3. BALANCE/INTEGRATION/BLEND *****

2. TECHNICAL INTEGRATION

1. Within Each Corps (Intracorps unison)

2. Between the Corps (Intercorps unison)*****

3. Introduction

4. Transitions

5. Finish

6. Harmonies

9. MUSICAL INTEGRATION

- 1. Expression and Phrasing within each corps**
- 2. Complementary vs. Contradictory Expression & Dynamics**
- 3. Snare/Bass/Tenor Dynamics**
 - . present/absent
 - . supportive/non-supportive
 - . dynamics range*****
- 4. The role of Rhythm**
- 5. The role of Tempo**
 - . suitable to tune category
 - . balanced (e.g. Strathspey to Reel "match")
 - . maintenance/consistency (strongly tied to Technical Unison)
 - . Introduction and Conclusion are critical

4. QUALITY/MUSICIANSHIP OF ARRANGEMENT

1. CHOICE OF TUNES:

- i) appropriate to the idiom**
- ii) balanced (within the MSR/Medley)**
- iii) traditional vs. contemporary**
- iv) time signatures/split time signatures**
- v) keys (major vs. minor)**
- vi)**
- vii)**
- viii)**

2. ARRANGEMENT OF TUNES:

- i) positioning of tunes**
- ii) harmonies**
- iii) transitions**
- iv) tasteful creativity**
- v) originality**
- vi)**
- vii)**
- viii)**

3. ROLE OF TEMPO

4. ROLE OF SNARE AND MID-SECTION SCORES*****