



## *The Chambers of Your Program...*

### **Missouri Brass Quintet**

**Keith Benjamin, Joseph Parisi, trumpets**

**Martin Hackleman, horn**

**JoDee Davis, trombone**

**Thomas G. Stein, tuba**

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### **Performance and Festival Check Off List for Chamber Music Performances**

This is a guide for student chamber music instrumentalists as you prepare for music festivals, concerts, and other venues. Attention to the following items will create a musical and well-presented performance.

#### **THE DAY OF.....also things to practice in the months/weeks/days prior to performance**

##### **Judge's Copy**

- At any festival, be sure to have the appropriate number of judges' copies. Always use originals. If the score is to be numbered, do so. Be sure that the music is labeled so that it can be returned to you. Erase old markings to make the score as clean as possible.

##### **Dress**

- Wear nice clothing that is appropriate to the 'gig.' Sometimes this will be a suit, tux, formal slacks or dress. Sometimes 'dress casual' is appropriate. Dress similarly, and plan this out in advance.

##### **Warm-Up**

- Be warmed up, but not worn out. Know your individual needs in this regard.
- If you have had to stand outside the room for a long time, say at a music festival, play a scale together as well as your tuning note. (Check with your director to see if this is permitted.) And remember, the audience is listening, so play with a full, good sound.

##### **Presentation**

- Walk into the room with confidence and good posture.
- Smile as you enter, leave, and between pieces. You are not going before the firing squad---everyone wants you to succeed!
- Sit or stand with good posture. You will look better, breathe and play better, and feel more confident.
- Be sure that you set up in a way that allows you to see and hear each other well. You must be able to communicate.
- Practice bowing. Where are you going to stand in relationship to the chairs? Who will lead the bow? Stand with your feet and legs together and look to the floor as you bow.

## **Announcing the Group and Speaking**

- It is often appropriate, or even required, that you introduce your group. Have a spokesperson in the ensemble announce the names of the players clearly and loudly enough to be heard by all.
- In more informal settings, it is interesting for the audience to hear a bit about each player and/or the music you will be playing. Work out who will say what ahead of time, and make this part of your rehearsal. It is easy to get information about pieces and composers online.

## **Tuning**

- Have one player (usually 1<sup>st</sup> trumpet, in a brass quintet) give the tuning pitch. In rehearsals you may use a tuner, but get used to giving and taking the pitch without one.
- Play with a good, solid tone. Remember that the audience and judge begin to get an impression of your playing from the very first note, including the tuning note.
- Tune outside of the performance room if possible. If this is not practical, be efficient and remember to play your tuning note with a good sound.

## **Starting the Piece**

- This is an important part of your ensemble practice, throughout the preparation period. Have the person leading the first entrance give the tempo with a simple upbeat with the instrument. At various times in the piece, this duty may go from player to player, depending on who is leading. It is good to have everyone in the group practice this skill.
- Don't 'count off.' A cue of a beat or two should do it, depending on the tempo.
- Chorales are a great way to practice leading.

## **PREPARATION**

### **Rehearsal Check List**

- Explore how you can practice each of these items. Pick 3 for today's rehearsal, 3 others for tomorrow, etc., until all areas are covered. Revisit them constantly:
- Tone
- Intonation
- Articulation
- Note Lengths
- Rhythm
- Tempo/Time
- Releases
- Balance and Blend
- Technique

### **Video and Audio Recording**

- It is always a great idea to record your ensemble. This will enable you to study your musical performance, and also see how you look. You will be amazed at the simple things you will hear and see, that you can fix easily and quickly to make your performance sound and look great! Record early in your preparation, as well as close to the performance date.

### **Play! Play! Play!**

- Do as many 'pre-concert' and 'pre-festival' performances as possible. Play your piece(s) for a school assembly, before a large ensemble concert, at a meeting of a community organization, at a church, etc. The more you play, the more polished and comfortable you will be.

### **Have Fun!**

- Playing in chamber ensembles is one of the most rewarding ways to make music. Have a good time and enjoy your hard work!

## **REPRESENTATIVE LITERATURE**

### **DUETS**

*Basic Solos and Ensembles Bk. 1*  
Sandy Feldstein and John O'Reilly

*Basic Solos and Ensembles Bk. 2*  
Sandy Feldstein and John O'Reilly

*Compatible Duets for Winds*  
Larry Clark

*Pop Duets for All*  
arr. Michael Story

*Progressive Duets*  
Larry Clark

*Progressive Duets #2*  
Larry Clark

*Duets for All*  
Albert Stoutamire & Kenneth Henderson

### **TRIOS**

*Classical Flex Trios*  
arr. Andrew Balent

*Compatible Trios for Winds*  
Larry Clark

*Movie Trios for All*  
arr. Michael Story

*Pop Trios for All*  
arr. Michael Story

*Trios for All*  
Albert Stoutamire & Kenneth Henderson

### **QUARTETS**

*Quartets for All*  
Albert Stoutamire & Kenneth Henderson

*Movie Quartets for All*  
arr. Michael Story

*Pop Quartets for All*  
arr. Michael Story

### **FOUR PART AND LARGER**

*16 Chorales by J.S. Bach*  
arr. Mayhew Lake

*66 Festive and Famous Chorales for Band*  
arr. Frank Erickson

*Bach and Before for Band*  
arr. David Newell

*Classic Chorales for Band*  
James Swearingen

*Concert Collection (FlexScore Series)*  
Various Composers

*Concert Ensembles for Everyone*  
arr. Peter Blair

*Festival Ensembles*  
Bruce Pearson & Chuck Elledge

*Festival Ensembles #2*  
PEARSON/ ELLEDGE

*First Chorales for Band*  
arr. James Swearingen

*Flex-Ability-Pops*  
arr. Victor Lopez

*Combo Blasters (for Pep Band)*  
arr. John Wasson