

Wind Symphony Performance Rules

1. Separate after a tie at moderate and fast tempi—80+. The notes following a tie belong to the next phrase. There is no decrescendo or decay before the release.

Trombone 

8 

Trombone 

9 

2. Separate after a dot. A dotted note is an abbreviated tie. There is no decrescendo or decay before the

release. 



3. Accents imply a slight separation


ff



4. Play dotted eighths and sixteenths accurately by separating and playing the 16th as a duple division. Do not play as a triple meter division.
5. The last note of a slur takes on the style of the next note.



6. Long notes in the melody should lead and crescendo slightly to the next note.



7. In playing ascending intervals in legato style, grow (crescendo) on the bottom note to lead to the upper note. When you reach the upper note, adjust air/bow speed to avoid an inappropriate accent.

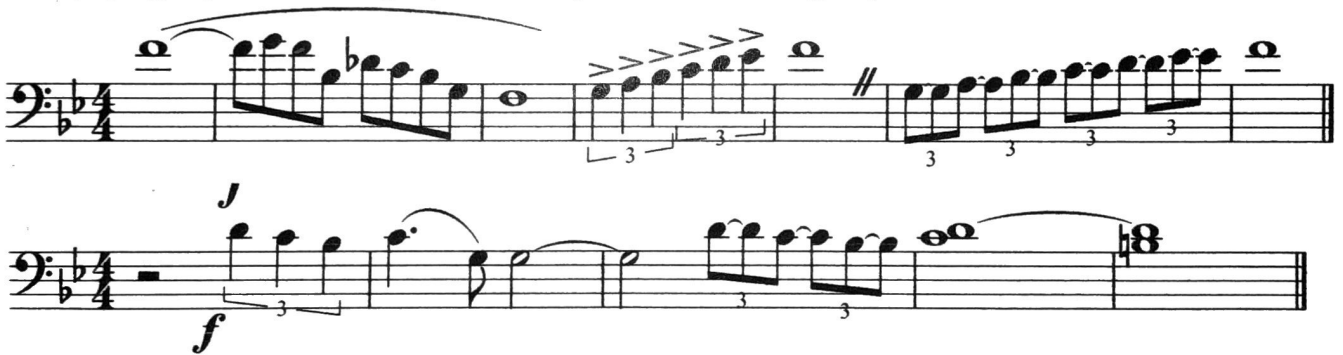


8. In slow music, breathe quickly so that the flow of the music is sustained. Don't breathe in the slow tempo.



9. Feel the micro beat division. (Du De, Du Da Di) If you do, you will not rush.

10. In playing a quarter note triplet, feel the triple micro beat and group in twos.



11. Accent syncopations. Shorten the note preceding and put space after.



12. Long notes which precede a rest should be released on the rest. See 6.

13. In triple meter, play the figure eighth rest 2 eighth notes accurately—most common mistake is to play duple eighth rest 2 sixteenths.

14. There are no absolute dynamic levels. Balance melody, countermelody, harmony and rhythm by adjusting dynamics and listening.

15. Play upper register notes softer than written dynamic and lower register at full dynamic to achieve the pyramid ideal. Francis McBeth

16. Tune with the root and lower the third slightly.

17. Legato playing requires smooth air as well as fingers. Don't pulse air when moving fingers—blow through the change. Support tone with air behind the tongue and don't move your embouchure in articulation—avoid the du-wah or sausage notes. Especially a brass problem.

18. Staccato means separated. It does not imply an attack (accent) or mean as short as possible. The length of staccato depends on the tempo.

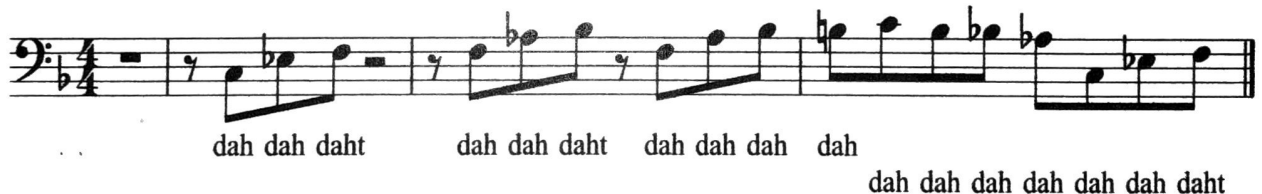
19. In moderate and faster tempi, play articulated eighths and sixteenths the length of 16ths.



Jazz Style

20. Jazz is legato. Use *du* or *da* as the articulation syllable—not *tu* or *ta* as in concert style.

21. 8th notes are long (dah), except the last 8th before a rest—which is short (daht)



22. Quarters are short (daht) and played as if they had a marcato mark.

Two 8ths tied over the bar line equal a quarter and sound short. (daht)



23. Notes longer than one beat are played long (dah)

Trombone

dah daht dah dah daht dah dah daht dah

³
dah dah daht dah daht