

Bandworld

Online Magazine ❖ Vol 27, Num 4 ❖ April 2012



BW 2012*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**

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**Poseidon**

by Hardy Mertens

Album Title: TALES OF IMAGINATION JD Shaw-French Horn
 Recording: University of New Mexico Wind Symphony
 Conductor: Eric Rombach-Kendall
 Publisher: Summit Records DCD-586

Tales of Imagination is a double blessing for band enthusiasts. Not only is the University of New Mexico Wind Symphony one of the finest bands in the Southwest but a truly extraordinary soloist is featured on this disc. JD Shaw is a phenomenal French horn artist and this recording showcases his virtuosity with a solid supporting cast. Poseidon by Hardy Mertens is the opening work and its demands are indeed "godlike". The Glass Bead Game (James A. Beckel Jr.) has been finding a place in the repertoire of hornists in search of a contemporary solo with band. A Piazzolla Trilogy is Shaw's arrangement of three dances by famed Argentinian bandoneon soloist & composer Astor Piazzolla: Buenos Aires Hora Cero, Milonga del Angel, and La Muerte del Angel. Mystic Dance by Rick DeJonge is the concluding work which was composed for Shaw. There aren't too many French horn with band recordings available but it is doubtful any could compare with Tales of Imagination.

**Repercussions: mvmt 4**

By Adam Gorb

Album Title: REPERCUSSIONS
 Recording: Kappa Kappa Psi & Tau Beta Sigma 2011 National Intercollegiate Band
 Conductor: Craig Kirchoff
 Publisher: Mark 9659-MCD

The National Intercollegiate Band dates back to 1947 and has had several outstanding band compositions commissioned & premiered since 1953. Symphonic Songs for Band by Robert Russell Bennett, commissioned in 1957, is probably the most familiar work. Repercussions by Adam Gorb was the 2011 Kappa Kappa Psi & Tau Beta Sigma Commission Work and it is premiered on this recording. It is a most engaging piece in four uninterrupted sections with intelligent writing for all instruments. This is the central composition in a fine recording beginning with Aram Khachaturian's Armenian Folk Song (edited for American band instrumentation by Clark McAllister) and ending with the Latin sounds of Don Ricardo by Gabriel Musella. Also included is the lush O Magnum Mysterium (Morten Lauridsen/H. Robert Reynolds) and two contrasting works by Frank Ticheli; Rest and Angels in the Architecture. A very nice program you will enjoy listening to.

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BW 2012*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Concerto for Trombone and Military Band**

by Rimsky-Korsakov

Album Title: **ROCK STARS**

Recording: University of Florida Wind Symphony

Conductor: David A. Waybright; Stanley Drucker, clarinet; Joseph Alessi, trombone

Publisher: Mark Masters 9409-MCD

I wouldn't necessarily refer to the soloists as "divas" but they certainly give magnificent performances along with the superb University of Florida Wind Symphony. The music on this program features well-known clarinet & trombone solos along with those new to the listener. The established works are Concertino Op. 26 (clarinet) by Weber, masterfully arranged by John Lavery and the Rimsky-Korsakov Concerto for Trombone and Military Band. One couldn't ask for better interpretations of these gems. The "new" work for clarinet & wind ensemble is Black Dog by Scott McAlister; the influence of this piece comes from the music of Led Zeppelin. John Mackey has written his Harvest: Concerto for Trombone for Joseph Alessi; this composition is based on the legend of Dionysus, the Olympian god of the vine. A solid recording by soloists and ensemble, very highly recommended.

**The Quilting Party**

By John Philip Sousa

Album Title: **JOHN PHILIP SOUSA MUSIC FOR WIND BAND VOLUME 10**

Recording: Royal Norwegian Navy Band

Conductor: Keith Brion

Publisher: Naxos 8.559397

This fine Sousa series continues to impress and succeeds in keeping the listener's interest. Among the fine offerings featured is a curious composition entitled Jazz America. Keep in mind this is music representative of the Jazz Age and not necessarily what today's definition of jazz exemplifies. This 1925 fantasy arranged by Stephanie Sugano contains some of Sousa's upbeat commentary on popular music during his time (along with a theme from Schubert's Unfinished Symphony). Also in the "popular" vein is the Humoresque on Jerome Kern's Look for the Silver Lining. This work features some musical imagery of an antique auto, a trip to the saloon, and other imaginative diversions. A nice selection of marches are also included in this volume along with an overture, a gavotte and the suite People Who Live in Glass Houses (arr. Bourgeois).

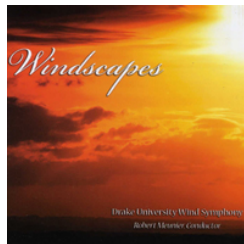
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BW 2012*The Future of the Bandworld***MusiClips**by Ira Novoselsky **Bio**[Previous MusiClips](#)[Next MusiClips](#)**Cloud Factory**

by Johan de Meij

Album Title: CLOUD FACTORY: MUSIC OF JOHAN DE MEIJ & BILL WHELAN
 Recording: Banda Sinfonica del Conservatorio Superior de Musica del Principado de Asturias
 Conductor: Johan de Meij
 Publisher: Amstel Classics CD2011-01

There is always something interesting from the pen of Johan de Meij and Cloud Factory is the latest collection of his musical artistry. One arrangement is featured on this recording, Highlights from The Seville Suite by Bill Whelan. Whelan is best known for the musical show Riverdance but The Seville Suite was his first major orchestral work. De Meij's original works begin with an overture entitled Spring; a most picturesque scenario of the season's arrival in Sweden. Cloud Factory is a portrait in steel with metallic sounds and the persistent rhythms of machinery coming from the wind orchestra. Wind Power is another overture, the title is twofold not only for its musical connotation but it was commissioned by a German solar & wind energy company. The final work is At Kitty O'Shea's (Irish Folk Song Suite), a composition near & dear to many people connected with Bandworld, WIBC and the American Band College (myself included). Simply stated, this piece is "the ULTIMATE Irish experience" for band; challenging, imaginative, and darn good fun! Like all De Meij's recordings this one has something for everyone.

**English Dances No.4**

By Malcolm Arnold / Maurice Johnstone

Album Title: WINDSCAPES
 Recording: Drake University Wind Symphony
 Conductor: Robert Meunier
 Publisher: Mark Masters 9531-MCD

The Drake University Wind Symphony continues to provide some of the finest performances of band/wind ensemble music and Windscares is no exception. Pacific Fanfare (Ticheli) serves as a solid curtain raiser and then comes the first set of Malcolm Arnold's English Dances (arr. Johnstone). One of Percy Grainger's "Chosen Gems for Winds" makes an appearance, the haunting Prelude in the Dorian Mode by Antonio de Cabezon (edited by Brion & Brand). Serenade for Winds (Pann) provides some sensitive sounds for the ensemble along with Hymn to a Blue Hour (Mackey). The final work is Give Us This Day (Short Symphony for Wind Ensemble) by David Maslanka. While this two movement symphony does not have the length of the composer's other symphonies it is definitely a prime example of Maslanka's unmatched writing for winds. Another winning recording by the Drake University Wind Symphony.

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by Stevie Wonder / Masamicz Amano

Album Title: GOLD POP 3-Jazz Giants Meet the Symphonic Band
 Recording: Japan Ground Self-Defense Force Central Band
 Conductor: Colonel Akira Takeda; Phil Woods, Alto Sax; Brian Lynch, Trumpet
 Publisher: King Records KICC-954

While bands are starting to embrace the transcriptions from the great Japanese arrangers there is also a movement toward jazz & popular music too. The Gold Pop series is a fine representative of the vast variety in this area of music and audiences have responded enthusiastically to these settings. Such names as Toshio Mashima, Masamicz Amano, Takashi Hoshide, and Naoyuki Honzawa have produced many unparalleled settings of jazz standards, pop favorites, and more. Gold Pop 3 features music by Antonio Carlos Jobim, Stevie Wonder, Charlie Parker and others written exclusively for the sounds of the symphonic band. This recording, in addition to the previous Gold Pop CDs, are an unexpected treat to most listeners but an enjoyable audio experience awaits. I would recommend correspondence with Danny Rodriguez at: fireeater42@hotmail.com for more information and availability.

**Sleep**

By Eric Whitacre

Album Title: RISING
 Recording: Northwestern University Symphonic Wind Ensemble
 Conductor: Mallory Thompson
 Publisher: Summit Records DCD-580

This is the fourth recording from the Northwestern University Symphonic Wind Ensemble on the Summit label. The program begins with a pair of works by Aaron Copland; An Outdoor Outdoor and Ceremonial Fanfare. The overture is Copland's own setting of this work which is equally known in its orchestral guise while the fanfare is for brass and was composed 27 years after Fanfare for the Common Man for brass & percussion (Copland also wrote Inaugural Fanfare for woodwinds, brass & percussion). The next work is ...and the mountains rising nowhere, an innovative landmark composition for wind ensemble by Joseph Schwanter that is in a class by itself. Sleep by Eric Whitacre follows, this sensitive work was originally commissioned as a choral piece and the composer has masterfully adapted it to the wind medium. The final work is Symphony No. 4 by David Maslanka; probably the most frequently played symphony by the composer and this performance is one of the best. A very nice recording certainly worth your consideration.

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Is Your Rehearsal Room Safe?

by Lee Ponder

Vol.17 , #5, p.8 (May - July 2002) **Bio**

Before we can begin to solve acoustical problems in our rehearsal halls we need to understand how we are being physically damaged by them. There are standards for sound levels established by the United States Department of Labor Occupational Safety and Health Administration (OSHA) which can give us some guidelines as to what are safe levels of sound.

The standards for damage to hearing vary from country to country. In the USA, OSHA standards are that 90 decibels for eight hours a day will not cause damage (see chart below); 95 decibels should only be endured for four hours, 100 decibels for two hours, 105 decibels for one hour, 110 decibels for thirty minutes, 115 for fifteen minutes 120 for seven and a half minutes. Above 120 decibels will cause damage almost immediately.

Duration in Hours	Sound Level In Decibels
8	90
6	92
4	95
3	97
2	100
1.5	102
1	105
.5	110
.25 or less	115

For those not sure just what a decibel is, here is a paraphrase from *The Acoustical Foundations of Music*: One decibel may be defined as a barely discernible sound while one hundred twenty decibels is our pain threshold. An increase of three decibels doubles the sound pressure we experience. Decibel measurements are logarithmic in nature.

In order to get some rough data on sound levels music educators endure, I purchased a decibel meter from Radio Shack (\$30.00). Some results are:

Jazz Ensemble 15 players 115 db
 Brass Class 18 players 110 db
 Marching Band 100 players 115-120 db

It is true that the above samples do not usually persist at these levels, but they go on for periods of two minutes or more and those periods are repeated many times. For comparison consider a recent performance of Mahler's Sixth Symphony by the Chicago Symphony Orchestra. Usually thought of as a very powerful ensemble, this performance in Orchestra Hall in Chicago rarely exceeded 85 db as measured from the audience.

The three samples above were constant in most parts of a room which is fifty-two feet by sixty-two feet long with a fourteen-foot high suspended ceiling. While the two side walls are slanted for sound dispersion, the front wall is the only wall with acoustical absorption material attached. There is a thin carpet without any pad glued to the concrete floor.

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Is Your Rehearsal Room Safe? (continued)

by Lee Ponder

Vol.17 , #5, p 8 (May - July 2002)

Outside, these levels are not nearly so high except when standing next to the drums or in front of the brass at close range. This is because the sound has a place to go. Inside a band room there is no place for the sound to go except to a surface such as a wall, ceiling or floor, then back to the listener's ear.

Many people are of the opinion that dispersion or diffusion of high decibel sound will help lower the overall level of sound in a given room. While there seems to be no question that there is an advantage in preventing the beaming of sound back and forth between two parallel surfaces, dispersing or diffusing seems to imply that the decibel level will somehow be less.

In a given room, sound persists at its original decibel level until natural laws cause this energy to decay or until it is absorbed. It would be fine if dispersion and diffusion devices transported sound energy to some other place, but if it is not absorbed then we must wait for it to decay because it is still in that room where it originated.

When there is not enough sound absorption in a room, and only dispersion is taking place, one is subjected to sound "A" as it leaves the instrument, sound "A" again reflected from a surface simultaneous with sound "B" coming from the instrument, then sound "C" from the instrument along with sound "A" and "B" which are returning from reflective surfaces. The number of reverberations of a given sound is only limited to the number and size of the reflective surfaces in a room, excepting the force of friction. Sound energy eventually is absorbed into the atmosphere as heat.

The only way to reduce the total sound as experienced by the music educator or the listener is by absorption. How much absorption is needed should be dictated by the manner in which the room is to be used.

High school vocal ensemble teachers seem to want more reverberation time in the rehearsal room than do band directors. Most band directors need about six tenths to eight tenths of a second reverberation time for rehearsal purposes and at least double that figure for performance. If the vocal ensemble rehearses in the same room as the band or strings, an adjustable sound absorption device will be needed. A curtain which can be drawn may suffice.

The wind instrument ensembles will produce more total sound than will a vocal or string ensemble. This large amount of sound, after bouncing from any reflective surface, causes the instrumental instructor much difficulty in determining the exact problem and who is responsible. The largest problem here is that the reverberant sound is causing a hearing problem (largely unnoticed at first) in the very frequencies at which music educators must listen most carefully. A little thought about the frequencies produced by the upper strings, brass and woodwinds and their harmonics will show us that our most discriminating listening is done in the 2500 Hz to 5000 Hz range. The primary vibration of C, two, three and four octaves above middle C are about 1100 Hz, 2200 Hz and 4400Hz, respectively. Keep in mind the overtone series and where the first and second overtones of these pitches will occur. This is exactly where loss of hearing sensitivity first occurs.

Tests show this loss goes unnoticed for some period of time and then spreads to other areas of our hearing range until one notices the problem. By the time this happens, serious irreparable hearing loss has already taken place. This is why instrumental ensemble teachers should have their hearing sensitivity checked every year.

Some hearing loss is natural with age. Most studies seem to show that males suffer more hearing loss with age than do females. The instrument played by the individual does not seem to be enough of a factor to concern us here but is quite significant when studies are done to find out whether the instrument one plays has any correlation to loss of hearing sensitivity. When one has a hearing sensitivity chart done, it will probably be compared to a chart illustrating the normal hearing sensitivity at many different frequencies. When comparing charts, one should be aware of the above mentioned factors. Due to these and other variations from individual to individual, one should consider having a hearing sensitivity chart done as early in his or her career as possible. This would give each of us our own personal base line information for yearly comparison.

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Is Your Rehearsal Room Safe? (concluded)

by Lee Ponder

Vol.17 , #5, p.8 (May - July 2002)

Just what constitutes hearing damage? OSHA might have an opinion much different from that of an instrumental ensemble instructor. For our purposes we should try to ascertain the amount of hearing loss (loss of sensitivity), by comparing charts. These charts should include one which shows what the average hearing sensitivity is at various frequencies across the entire human auditory range but with a special emphasis in the area of 4000 Hz.

Hearing loss (of sensitivity) begins at about 4000Hz and is temporary at first. Later, this loss becomes permanent and then begins to spread to the other nearby frequencies. When first one notices a temporary sensitivity loss, we experience a “cotton in the ears” feeling which should fade with time. This is known as temporary threshold shift (TTS).

With repeated exposure to this high decibel sound, the hearing sensitivity loss will spread to those frequencies we use in such things as daily speech. When hearing sensitivity loss is permanent in this range much damage has already been done. This seems to be about the time one notices the trouble. It is already too late.

The size of the room can certainly make a difference in the amount of reverberation inside. Some rooms are so small or have other acoustical characteristics that may make it impossible to render “safe.” The larger the overall volume of the room, the less likely it is to be filled with sound. BUT—a large room, with a lot of reverberation time (more than .8 seconds), is just a large room with a large problem. A large room should be easier to make more suitable for rehearsal because there is more wall surface available to absorb sound. This surface must be suitably covered with a material which absorbs those sounds with which we are most concerned, especially the 2500 Hz to 5000 Hz range.

For rehearsal purposes, a band room, especially a junior or senior high, should have very little reverberation time. The most drastic reverberation reduction should be in the 2500-5000 Hz range where we tend to need the most help both because that is where most of our discriminating listening occurs and because that is where damage to the ear is most likely to occur first.

Most people designing a music rehearsal hall seem to have a good grasp of such principles as irregular surfaces, walls and the use of dimensions which will not allow wave patterns to develop. The problem this director has faced in two new music facilities in the last ten years is that the designer seems to feel that dispersing the reverberant sound will solve the problem. Dispersal is almost like multiplication when what we really need is some subtraction!

What effect have acoustical properties of a rehearsal hall on possible hearing loss? The connection between reverberation and decibels means that one of the keys to lowering the level of sound pressure in the room during rehearsal is to lower the reverberation time in that room.

As early as the 1950's a lawsuit was awarded on the basis of the hearing sensitivity loss caused by the reverberant sound in the work place. There are some band directors in the state of Florida who have been partially remunerated for loss of hearing due to the design of their school music facilities.

Many of our music rehearsal rooms are not suited to our use and are even hazardous to our hearing. We must customize these rooms according to our needs. Failure to change the room will probably result in job dissatisfaction and burnout, and less than adequate musical experiences for our students, not to mention hearing loss for students and the educator.

Dispersion and other intelligent overall design concepts are of great value BUT—the questions we must ask again and again are: Do the acoustics of the room fit its use? Is this a healthy place to work?

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The Three Minute Clinic: Concert Etiquette

by Ken Bloomquist

Vol.17 , #5, p.11 (May - July 2002) **Bio**

Stage deportment is often neglected by conductors and teachers. Getting the right notes, rhythms, dynamics, phrasing and so on is so important that the subject of etiquette is often forgotten until the first bow at the concert. The following is a simple and very brief set of guidelines that will help project the individual performers, the ensemble and the institution they represent in a more professional light.

Before the concert begins:

- 1) If warm-up is necessary on stage, do it as briefly and carefully as possible. (No demonstrations of how high or loud you can play!)
- 2) If tuning on stage is necessary, do it with the full ensemble or sections. Do not tune individuals on stage with the audience listening.
- 3) When the conductor enters the stage, have one student who is in the sight line of the conductor be the one to stand first. His/her standing will signal the entire ensemble to stand.

When each piece is finished:

- 1) If there are soloists or a section is featured, the conductor will usually ask them to stand and face the audience. Remain standing.
- 2) The conductor should ask the remaining ensemble members to stand and face the audience.
- 3) Ensemble members should look pleasant and accept the audience applause.
- 4) Do not talk to each other or change music to the next selection to be played. In other words, do not be rude to the audience by ignoring their applause. They are saying thank you.
- 5) Percussion performers should stand in place and not be moving around getting equipment ready for the next selection.
- 6) After the applause has stopped, all performers sit down on the signal from the conductor and change music and get equipment ready for the next selection.
- 7) The conductor should check with the percussion section leader to be sure they are ready before starting the next selection.

At the conclusion of the concert:

- 1) The conductor will usually ask the performers to stand.
- 2) When the conductor leaves the stage, the person that is in the sight line of the departing conductor should sit down when the conductor reaches the stage wings. This is the signal for all ensemble members to sit.
- 3) When or if the conductor comes back on stage for a curtain call, he or she will signal the ensemble to stand again.

There are other ways to handle concert etiquette at a performance. The above procedure is one way. Whatever is done should reflect a professional image that carries the message that the performers care about the audience and about what they are doing on the other side of the footlights.

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It's All About Time

by Dr. Tim Lautzenheiser **Bio**
Vol. 12, #4, p.9 (March - April, 1997)

Time management. Now there's a subject worth some time. It's time to discuss this important element of success. Do any of these phrases sound familiar to you?

- 1) Just as the rehearsal starts to develop some momentum, we ran out of time.
- 2) The fund-raising project could have been so effective, but we didn't have enough time to really do it justice.
- 3) Studying the musical scores is a great idea, but when would I find the time?
- 4) The administrators never take the time to really understand our program.
- 5) I have organizational skills, but I don't have the time to really put them into practice.
- 6) The concert was O.K. It could have been fantastic if we just had a bit more time.

And on, and on, and on, until the end of—you guessed it—time.

The one equalizing factor in this world is time. We all have twenty-four hours in the day; no more, no less. Successful educators are masters at managing time. They have just as much to do as everyone else, but they (somehow) are able to complete their agendas in the given amount of time. What's their secret?

Many of us have come to associate "busy" with "productive." It is certainly true, we can be busy and productive, but are we sometimes "busy" doing the tasks that are best suited for our talents? Do we prioritize and assign ourselves the teacher-only responsibilities or do we get caught in that undertow of escape activities?

There is one person in your organization who must-know-the-score (no pun intended), YOU are the designated individual; therefore rehearsal preparation must be at the top of your to-do list. Stuffing folders and setting up the chairs and stands for rehearsal can be accomplished by a student manager or a select group of student leaders. Consequently if you catch yourself using your time to do something that could easily be assumed by your students, simply STOP and review your priorities. Take the time to teach someone else the "right way" to prepare music folders and properly set up the equipment for the upcoming rehearsal. The benefits are twofold; the students embrace more ownership of the ensemble's success, and YOU are now free to focus your time on learning-the-musical-score.

If it is such a simple process, why don't we apply it to every aspect of our profession? Why do we often find ourselves in a state of urgency, or always rushing to meet the given deadline? Being a full-fledged member of the not-enough-time club, I have devoted time to the research of time management. After much study it is painfully clear; the problem is me. According to the experts we sidestep effective prioritizing for two basic reasons:

- 1) Doing the less-challenging duties helps us avoid the disappointment we experience in unknown territory. In other words (to stay with our score-study example), it is more comfortable and less taxing to stuff folders and organize music stands than it is to analyze the thematic material of a new composition. We aren't as likely to fail or feel as inadequate; it's a shallow attempt to feed our sense-of-accomplishment, but the impact is short-lived. Avoidance is a human condition; it's not that we don't know what to do, it's that we don't want to do it, so we look for opportunities that will divert our focus and still keep us busy. Our fear-of-incompetence will convince us we would be wasting time if we committed ourselves to a lengthy examination of the compositional aspects of the musical score. As a result of this rationalization we end up with a group of people sitting attentively in a rehearsal, with chairs and stands neatly in place, using up valuable time because the conductor (lacking a workable knowledge of the music) is not prepared to "lead" the ensemble.

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It's All About Time (concluded)

by Dr. Tim Lautzenheiser

Vol. 12, #4, p.9 (March - April, 1997)

2) If we complete all the work there is to do, we become dispensable: We aren't needed; therefore, we must ensure we have a long list of responsibilities yet-to-accomplish. Psychology 101: "A basic human desire is to feel a sense of need." If we finish everything, what will we do? Maybe we won't be needed; therefore, if we continue to add to our list of responsibilities while refusing to address the present problems, we increase the security of our position. Subconsciously we really fear completion for it jeopardizes our very existence. Of course the irony is, the moment we finish one project, two new ones appear instantly. Every master teacher knows, the more we do, the more there is to do. It is impossible to arrive at the finite end simply because we continue to create more during the process-of-completion.

The review of these two described conditions suggests we are at the effect of our own choices. If so, we then have the wherewithal to shift our emphasis and dedicate our time, effort, and energy to areas where we can have a more beneficial impact on our programs.

Acclaimed author and time-management consultant, Stephen R. Covey, offers several suggestions we can easily tailor to our teaching forum/s. The following check-list is an adaptation designed to accommodate the music teacher in the positive administration of a healthy program. Before investing your personal time in any future activity, take a moment to review these important questions. It will be a valuable use of your time.

1. What needs to be done right now? (What has to be accomplished immediately to meet a deadline and avoid a crisis situation?)
2. Does the task require personal attention or can it be assigned? (If it can be delegated to a responsible person, do so and move ahead to the next responsibility.)
3. Is the energy being used within a personal sphere-of-influence to produce a positive result? (Beware spinning your wheels; don't waste time if you don't sense forward motion.)
4. Is there an alternative way to create better results? (Beware the "we've always done it this way," pattern-of-thinking.)
5. Does it feed the mission-of-excellence? (If it does not, don't do it.)

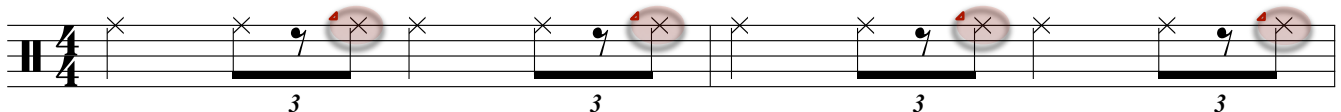
No, this prioritizing-template will not solve every problem, but it will clear up much of the confusion that prevents us from making logical choices about the investment of our time. It also brings with it a tone-of-honesty so we aren't tempted to believe we don't have enough time.

During my college years I was earning some extra revenue by playing with a jazz quartet with two of my music-major friends and an older gentleman who was an innately gifted pianist. His many years of "playing on the road" provided a library of fascinating mentoring material for the three of us. While he imparted priceless wisdom during those much anticipated breaks between sets, his best advice was his predictable mantra, "Time! It's all about time." It was, it is, it always will be.

Swing, Swing, Swing

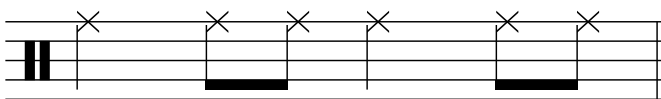
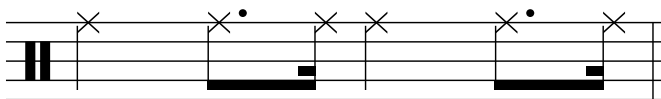
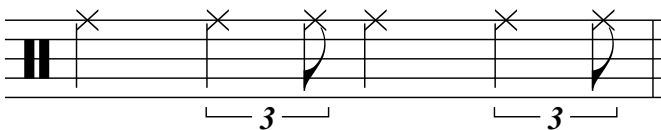
Jazz is one of the most expressive and musical styles a drummer can play. The swing beat, which has a triplet feel, is the hallmark of jazz drumming. It was the most popular style of music for many years, all the way from the 1890's up to the 1940's. While you can play swing rhythms either on ride cymbal or open hi-hat, we'll use the ride cymbal in this method. The bass and snare drums are used much less frequently and are played more softly than they were in the rock style.

Basic Swing Rhythm Pattern



Emphasize the last note of the triplet. It should be played like a pick up to the note after. A slight emphasis on the back of the beat may not be notated, but it is implied.

You may see swing patterns written any of the following ways. Remember that no matter how they are notated, swing should ALWAYS sound like the pattern above.



Check out the DVD!

Each of the swing exercises used in this book are represented on the DVD. Check it out!

Jazz Drumming is:

80% Cymbals

20% Drums

Listening is a very important part of becoming a great drummer! Listen to these great examples of jazz drummers and take note of the things that you like in their playing.

- Gene Krupa
- Jimmy Cobb
- Roy Haynes
- Elvin Jones
- Max Roach
- Tony Williams
- Buddy Rich

Basic Swing Pattern

Let's build up our basic swing pattern one step at a time...

Step 1

First, use your right hand to play the swing pattern on the ride cymbal. Don't forget to play the implied accent on the backbeat.

Step 2

Next, add the hi-hat on beats 2 and 4. Be sure that you're using the heel down technique.

Step 3

Add a light tap on the snare to line up with the hi-hat on beats 2 and 4. Remember the ghost notes from notation?

Step 4

Hold off on beats 2 and 4 for this step- just focus on a light tap on the bass drum on beats 1 and 3. Don't forget- heels down!

Step 5

Finally, put it all together! And, voila! A swing beat!

Embellishing Swing

Now that we've got a solid grasp on the swing pattern, let's jazz it up a little! We can embellish the basic beat in many ways. These exercises add more excitement to the left hand while still maintaining the basic beat. Practice each example hands alone first, and then add the feet. Repeat as needed, and then make up your own ideas!

Three musical exercises for the left hand in 4/4 swing time. Each exercise consists of two staves: a top staff with eighth notes and a bottom staff with quarter notes. The top staff features triplet eighth notes on beats 1, 2, 3, and 4. The bottom staff has a steady quarter-note bass line. The exercises are separated by repeat signs.

On the examples that follow, the embellishments are all written for snare. However, try mixing it up by playing them on either the mounted or floor toms, or even on crash cymbal!

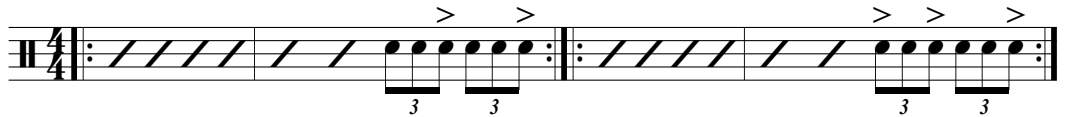
Three musical exercises for the snare drum in 4/4 swing time. Each exercise consists of two staves: a top staff with eighth notes and a bottom staff with quarter notes. The top staff features triplet eighth notes on beats 1, 2, 3, and 4. The bottom staff has a steady quarter-note bass line. The exercises are separated by repeat signs.

Now mix it up some more! Play all the exercises on page 29 & 30 on hi-hat instead of ride cymbal. Use an open hi-hat on beats 1 & 3. Close the hi-hat on beats 2 & 4.

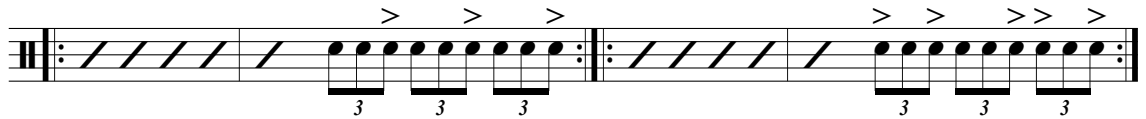
Jazz Fills

Just like rock, jazz music uses fills to connect musical phrases. And, just like rock, you should practice fills while playing in time. Using any of the beats you liked from the previous two pages, play four bars of a swing pattern leading up to each fill. Practice each exercise first on its own until you are comfortable, and then try connecting all of them to play down the whole page! When you're done, make up your own fills!

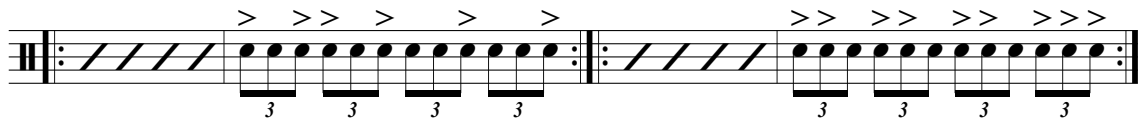
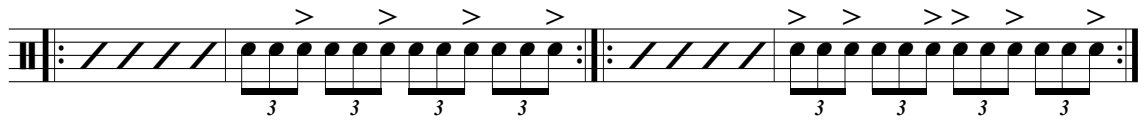
Two Beats



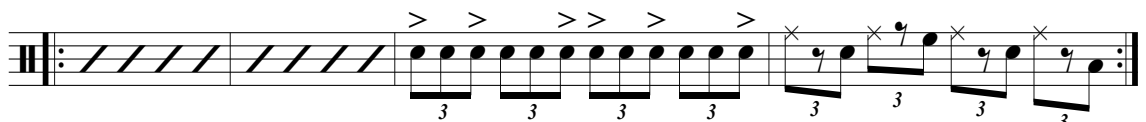
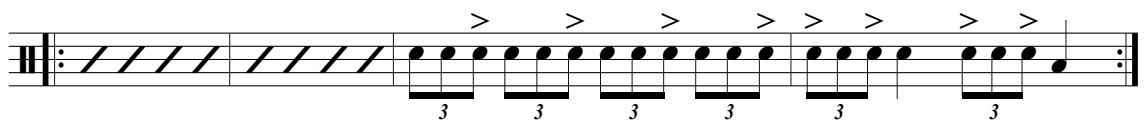
Three Beats



Four Beats



Two Bars



Make these fills even more exciting!

Vary the accents onto other triplets. Or, move the accented notes from the snare drum to the toms or cymbals for more variety in your fills. Play around and decide what you like!

Hot Latin Beats

The Latin and Afro-Cuban cultures have rich musical traditions with exciting and unique rhythmic bases. Rhythmic elements from West African music are infused with Latin rhythms to create new and exciting styles. All of these rhythms are based on dances unique to the countries of origin. Latin charts require percussionists who can recreate these unique beats as authentically as possible, and in order to do so it is important to understand the basic elements of the dances that inspire these styles. Along with learning the rhythm, you will learn a little about the dances in this section. There are many Latin and Afro-Cuban styles, and this section represents the top 10.

Where do the styles come from?

- Cuba- Mambo, Salsa, Montuno, and Cha-Cha
- Jamaica- Raggaee
- Dominican- Merengue
- Martinique- Beguine
- Brazil- Samba and Bossa Nova
- Argentina- Tango

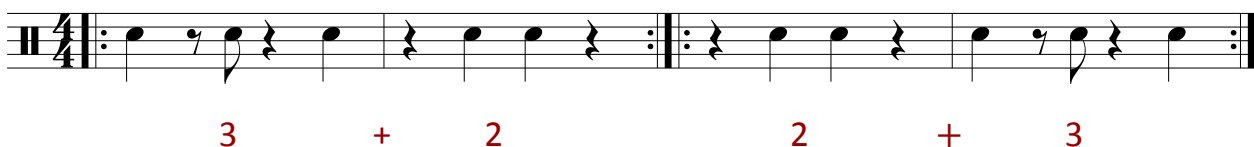


Check out the DVD!

The Latin rhythms described here are featured on the DVD.

Clave Rhythm

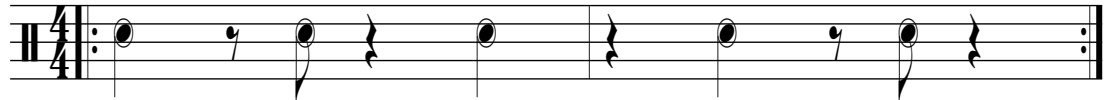
The clave rhythm is one element that you will notice again and again in Latin beats. Clave in this context does not refer to the instrument you may have played in band. Clave is the Spanish word for “key”, and it is the key rhythm found in Latin beats. It is arranged in either a 3+2 or 2+3 pattern, referring to the number of notes in each measure. They are often played cross stick on the snare.



Building Up a Bossa Nova

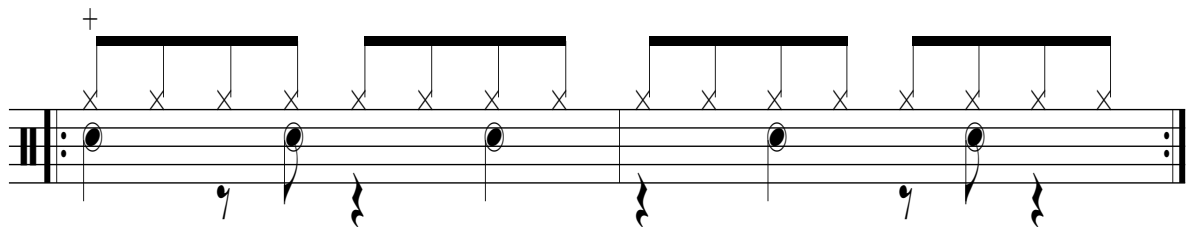
Bossa Nova is a dance style from Brazil that enjoyed immense popularity in Rio de Janeiro in the 1960's. It is a blend of samba dance style with jazz influences. Samba dancing is characterized by taking three steps over two beats. This syncopated feeling is evident in the bossa nova as well. It uses the 3+2 clave rhythm. One of the most popular Bossa Nova tunes is "Girl from Impanema" by Joao Gilberto.

Step 1



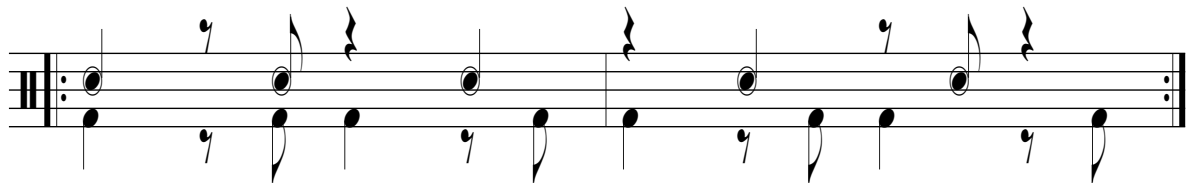
Start with the 3+2 Clave Rhythm on snare using the cross stick technique.

Step 2



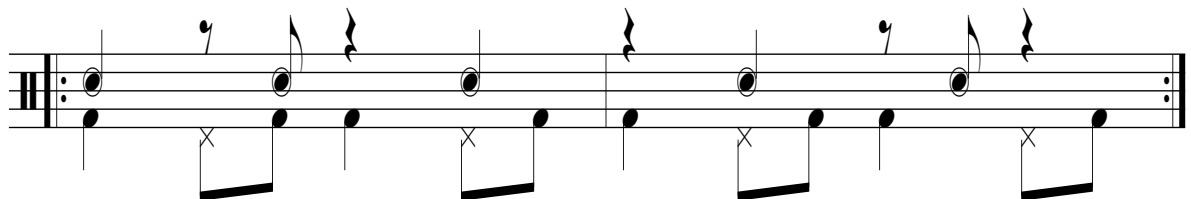
Add eighth notes on the closed hi-hat. Notice how your clave rhythm lines up.

Step 3



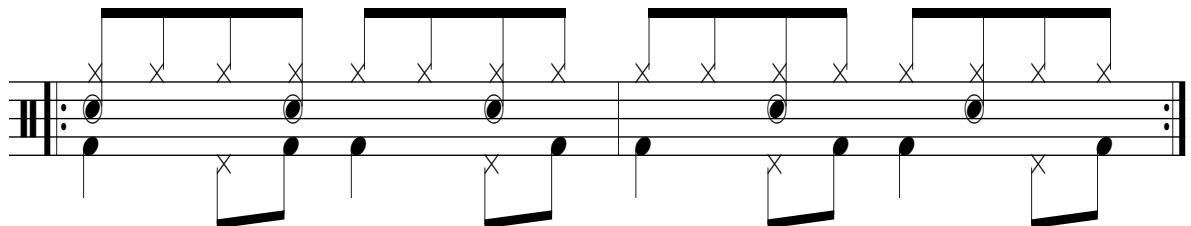
Go back to the clave rhythm on snare and add bass drum. This step is tricky! Repeat many times until you feel comfortable.

Step 4



Once that bass drum is working well for you, add the hi-hat with your foot.

Step 5

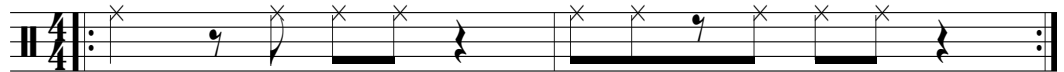


Finally put it all together! Great Bossa Nova Beat!

Assembling the Samba

Like the Bossa Nova, Samba is a Brazilian dance style. In fact, the Bossa Nova is an offshoot of Samba style. Samba originated in Rio de Janeiro with former slaves who combined their African rhythm and dance styles with new Brazilian styles they were exposed to. It features a unique samba rhythm played on the dome of the ride cymbal. The example you see below is written in 4/4 time, but samba is often written in 2/2 time as well.

Step 1



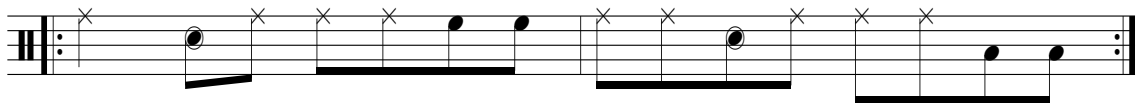
Let's isolate each element before putting them together. First, the right hand on the dome of the ride cymbal.

Step 2



Now the right hand: The cross stick on snare happens on beat 2. Then, on beat 4 you will use the mounted tom in the first measure and the floor tom in the second measure.

Step 3



Put both hands together. Every eighth note will be filled.

Step 4



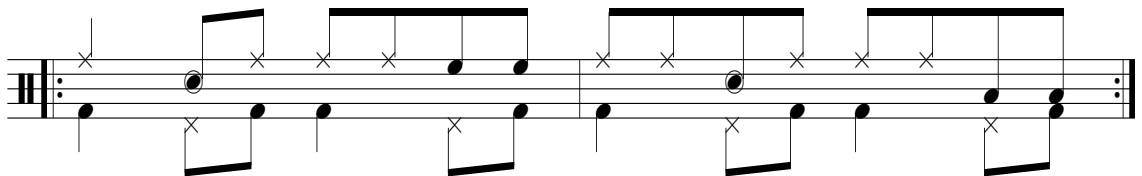
Try the bass drum by itself first before integrating any other elements.

Step 5



Add the hi-hat with foot to fill in the gaps. Do you hear the similarity to the Bossa?

Step 6



Finally, put all the elements together and you'll have a hot Samba beat!

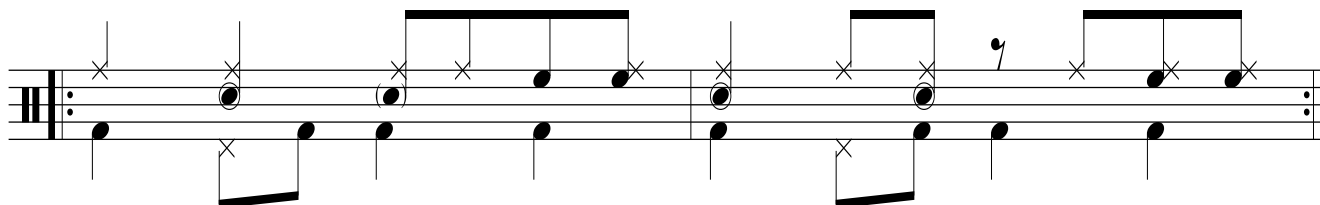
More Hot Latin Beats

Now that we've shown you how to build up a few Latin beats, follow the same idea of isolating elements and building up while you learn these other Hot Latin Beats!

Mambo

Cuba

Cuba has a rich tradition of dance styles, and the mambo is one of its most popular. It was first invented in the Havana casinos in the 1940's where Americans had brought their jazz influences along with their money for gambling! Mambo dancers in Cuba and Mexico describe the dance as being "free" but with complicated footsteps. However, it wasn't popular in the US until many years later because it was called too complicated and undisciplined to teach. You will hear the 2+3 clave rhythm with a slight twist.



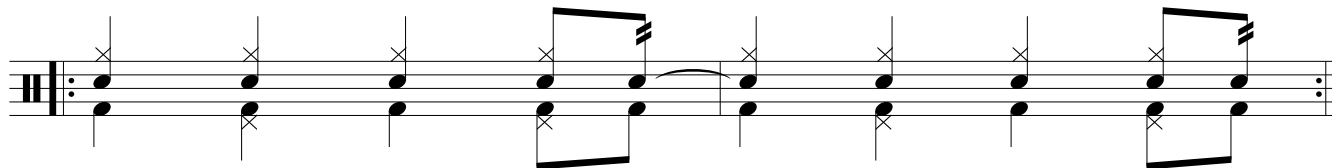
Take Note: Be careful! The snare uses cross sticks on beat two and three in the first measure but moves to 1 and the "and" of 2 in the second measure. Then to top it off, move to the mounted tom on beat 4. The cymbal also moves around a lot, so be sure to work each hand out separately before putting the hands together and certainly before adding the feet.

Argentina is Brazil's neighbor to the south, but you won't notice too many similarities between the Samba above and this beat. The tango is a sultry dance that originated in Buenos Aires in the 1890's. It has since spread around the world and is one of the most popular world ballroom dance styles. The dance consists of five steps landing on the counts for 1, 2, 3 & 4.

The dancers hold each other in a very tight embrace while taking small steps. The dancers will often use deep dips and elaborate spins.

Tango

Argentina

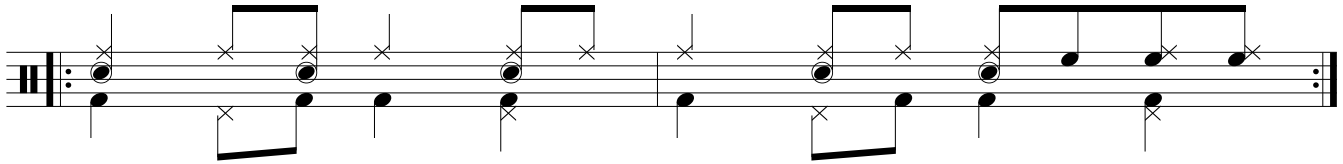


Take Note: This is one of the easier Latin beats, but still practice hands alone and feet alone before combining all elements. You will notice some rolls in the snare drum. Be sure to keep those rolls nice and open. The tango often starts slowly and dramatically and speeds up!

Cha-cha

Cuba

The name “cha-cha” is an onomatopoeia for the shuffling sound of the dancers’ feet. There is no step on the first beat of the dance. The basic steps are on 2, 3, 4, and 1, but can be spoken to match the dance as “2, 3, cha-cha-cha”. The dance features lots of hip movement. It was developed in Cuba in the early 1950’s and spread all around the world.

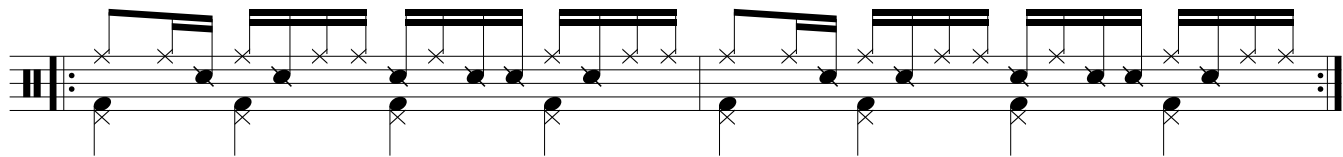


Take Note: The left hand plays on the dome of the cymbal. The right hand plays both cross sticks on snare and the mounted tom in the second measure. Did you notice the 3+2 clave rhythm? Be sure to isolate that and build up from there like you did with the bossa nova pattern.

Montuno is a very old style of dance. It is most commonly played with a piano as the melody instrument, and features a lot of internal syncopation. Because it is so repetitive, montuno typically finds its variations by playing on different instruments. Play the cymbal pattern below on cowbell or even floor tom for more variation.

Montuno

Cuba



Take Note: The rim shots on snare are a new technique we have not used yet. Practice those carefully before integrating the rest of the pattern. Play on the dome of the cymbal.

Nanigo

Cuba

Nanigo is a rhythm that was used in religious ceremonies in Nigeria before being brought to Cuba on slave ships. Originally, Nanigo dancers wore elaborate costumes while dancing in a procession, usually to a religious or government function. Nanigo dancing was outlawed in 1900 because of its religious past. Today, it remains only in a musical form.

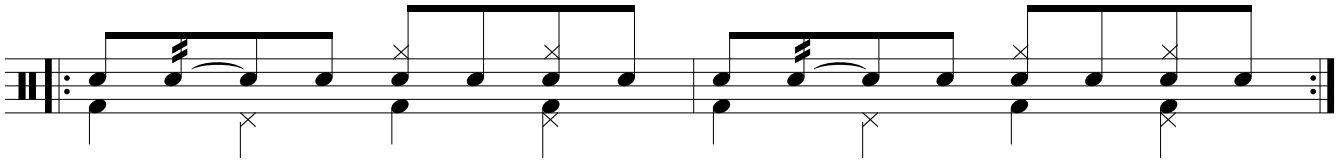


Take Note: Though this is the only 6/8 pattern we will use in this book, it is certainly not the only 6/8 beat in Latin music! Notice the new notation- the triangle on the top space represents a cowbell. The snare stick clicks are a 3 against 2 syncopation. Practice each of these elements carefully alone before combining all of them to play the full pattern.

Beguine

Martinique

A beguine is very similar to a slow rumba, and is a combination of a Latin folk dance and French ballroom dance that became popular on the island of Martinique. It is danced slow and close, with lots of hip movement. It became popular in other parts of the world in the 1930s after Cole Porter wrote and recorded "Begin the Beguine", a popular song in this style.

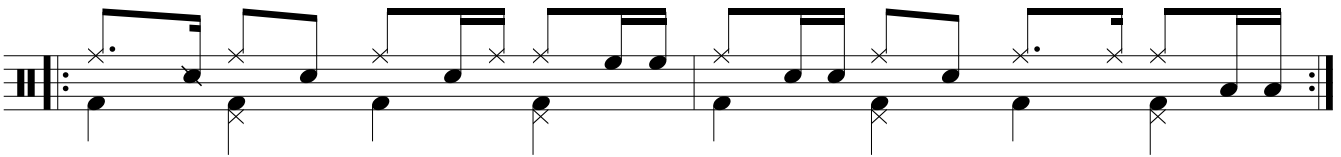


Take Note: The beguine should be played with snares off, and the rolls should be played very open. Use a closed hi-hat. Remember: practice each element on its own before playing it together.

Merengue is the official dance style of the Dominican Republic where it originated. It is a spirited and fast dance, performed in a very close position where the leader does lots of spins and twirls. Although the music is fast, it is still a regal dance, and most turns seem slow, taking a full four beats to complete.

Merengue

Dominican Republic

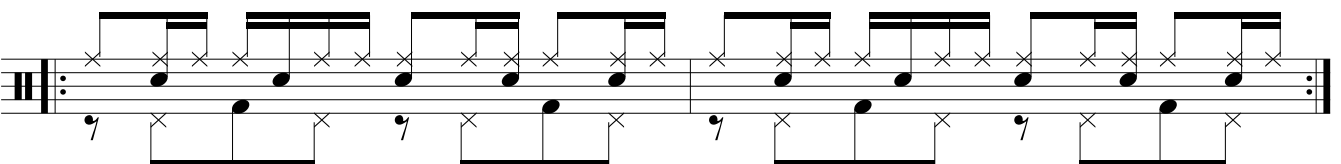


Take Note: Use the dome of the ride cymbal for merengue. The first time you play snare in each pattern, it should be a rim shot. The left hand jumps between the snare and both toms. Practice each element of this tricky pattern alone before putting it all together!

Reggae

Jamaica

"Reggae" is sometimes used to describe a wide variety of Jamaican music, but in actuality, it is a particular type of music developed in Jamaica in the 1960's. The main characteristic of reggae music is an accented offbeat, and the 2nd and 4th beats are strongest. Bob Marley, the most famous reggae artist, recorded many hits with his band "The Wailers" and inspired many to copy his style.



Take Note: Use the dome of the ride cymbal. Variations on this pattern include using cross stick technique on the snare or playing the cymbal part on a cowbell. Try them out and see which you like best. Just remember to practice each element separately before putting it together.

Set-ups, Kicks, and Hits (Oh my!)

These exercises will help you “set-up” and “kick” with the band. These two concepts may sound confusing, but they always go together, and they’re really quite simple based on all you already know. The set-up is like a small fill that comes before the kick. The kick, also called a hit or lick, is an emphasized note that accents what the band is playing. After the kick, the drummer resumes playing in time. A good rule of thumb is to play the set-up for as long as the note to be kicked. For example, if the kick note is a half note, the set-up should last two beats.

Play either swing or rock time in the measures marked with slash notation. Before the band enters with their kick note, set up the group using a short fill. Accent the kick note with both the crash cymbal and the bass drum.

Set-Up Kick Play time

Set-Up Kick Play time

Drum Set Etudes

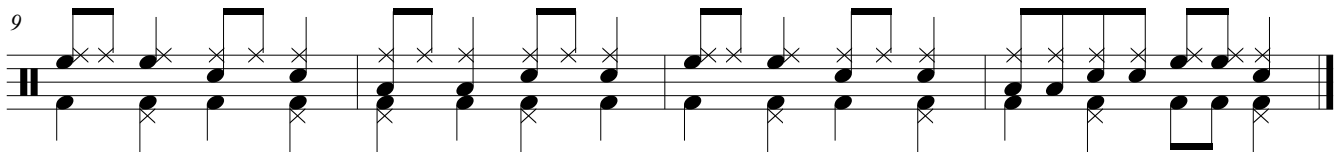
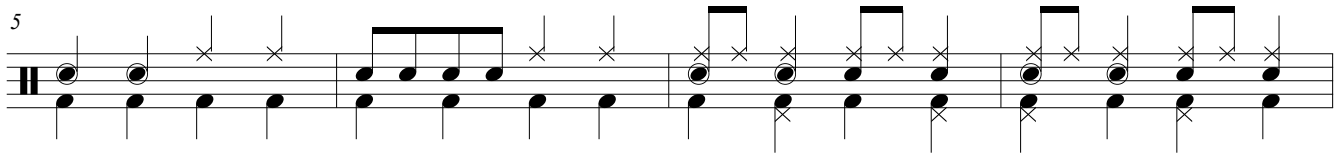
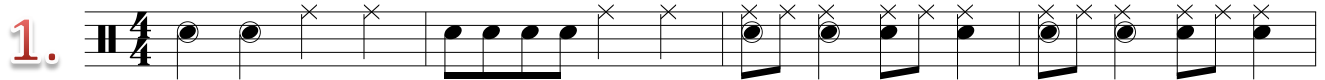
These drum set etudes will help you build your skills and serve as practice for reading different notation styles. They start easy and get harder, so practice them in order. Be sure to isolate each hand and foot before you begin. When you are comfortable with all the elements alone, then put them together. Practice with a metronome.

The first two etudes are unique to this book. The third, "Grand Slam" is from the book "Drum Set" by Thomas A. Brown. See Chapter 5 for more information.

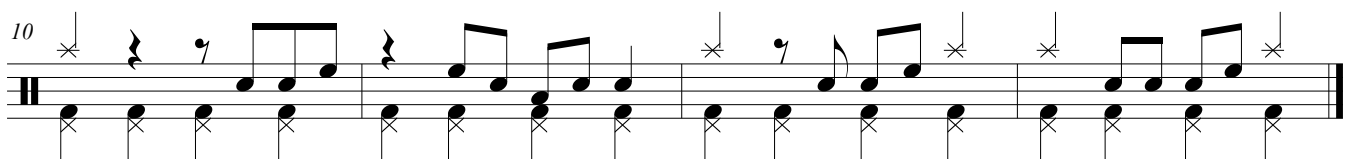
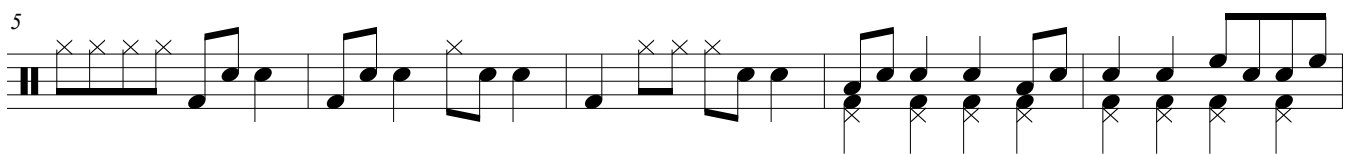
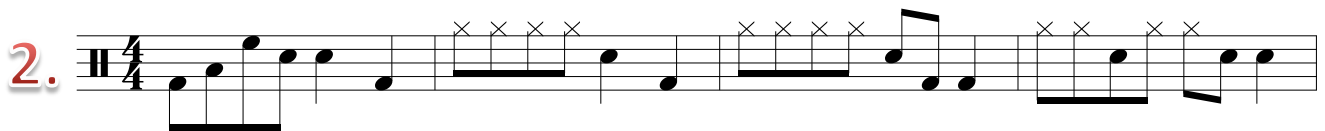


Check out the DVD!

Baker



Baker



Chapter Five: Where to Go from Here

In this Chapter, you will learn...

- Other resources you should check out...



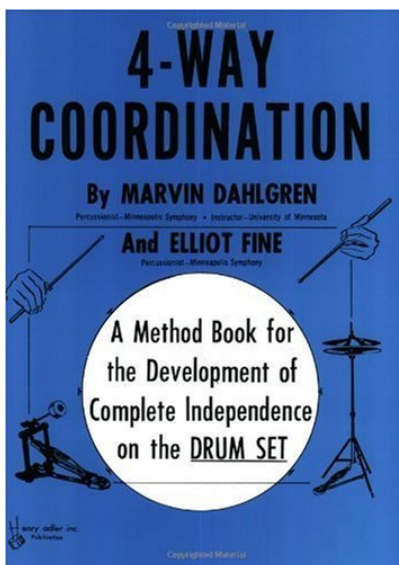
And where to find
them!



Resources for Further Practice

There is a wealth of information out there for you as a drum set player if you know where to look. This list of resources will help guide you in the right direction, whether you want to learn more about rock, swing, Latin, or other aspects of drum set playing. Use the key below to help narrow your search.

-
- R** = Rock
- S** = Swing/Jazz
- L** = Latin
- ♫** = Rhythm Exercises
- B** = Beginner
- I** = Intermediate
- A** = Advanced
- ★** = CD/DVD included



4-Way Coordination

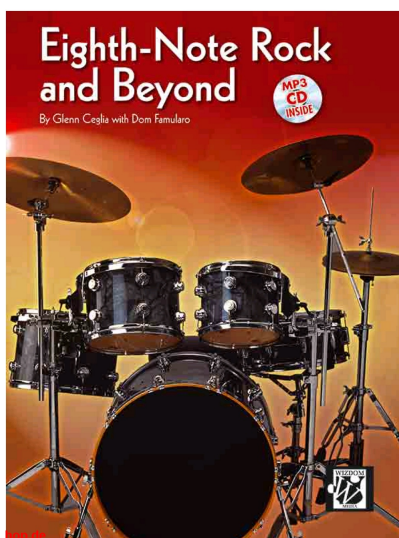
by Marvin Dahlgren and Elliot Fine

This book is designed to help drummers achieve complete independence on the drum set. It was written in 1963 for drummers interested in coordination between both hands and both feet. It focuses on the bass drum and hi-hat pedals, the snare drum, and the hi-hat. It focuses on the feet just as much as the hands, with the final goal being that the feet are equal to the hands. It uses both melodic (one note at a time) and harmonic (more than one) exercises.

Alfred Publishing Company - \$14.95

ISBN: 0769233708

♫ B - I - A



Eighth-Note Rock and Beyond

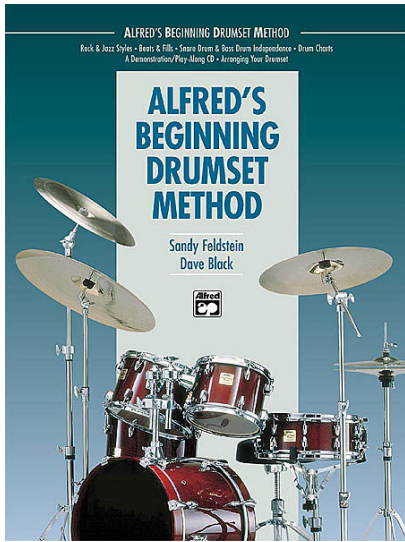
by Glenn Ceglia and Dom Famularo

This book was designed to teach basic beats commonly used in rock music and to prepare drum set players for more advanced rock beats. It contains a sequence of eighth-note based rock beats and progresses through variations that become more complex and advanced. It uses a progressive and logical counting system throughout the nine chapters. It also includes many variations that can be combined to make new ideas out of what you already know.

Alfred Publishing Company - \$14.95

ISBN: 0739051113

R ★ **B** - **I**



Alfred's Beginning Drumset Method

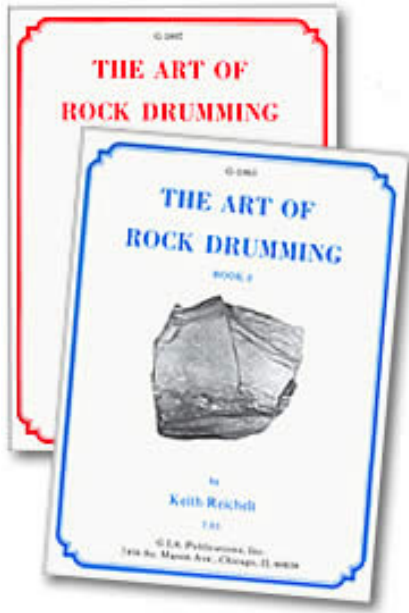
by Sandy Feldstein and Dave Black

This is a logical approach to starting the drumset, and you will start by playing a rock beat in the very first lesson. It is divided into rock and jazz sections, and also includes basic theory. It focuses instruction on hi-hat, ride cymbal, snare drum, and bass drum, so a beginner with can use it with a very minimal drum set up. A unique feature is actual drum charts like those used in jazz band so students can familiarize themselves with actual notation styles. The CD includes many of the beats and fills included in the book.

Alfred Publishing Company - \$19.99

ISBN: 0739005545

R S ★ B



The Art of Rock Drumming

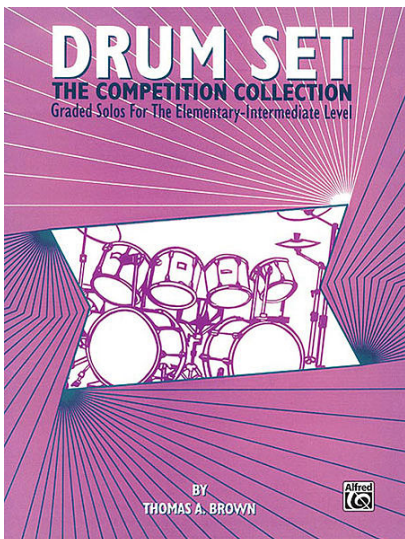
by Keith Reichelt

This book comes in two volumes, meaning that a student can complete the first and progress to the second while maintaining a consistent approach and methodology. It presents exercises, beats, and fills to lay a foundation enabling students to play in the style found in contemporary rock music.

G.I.A. Publications, Inc. - \$9.95

ISBN: 9781579997649

R B - I - A



Drum Set: The Competition Collection

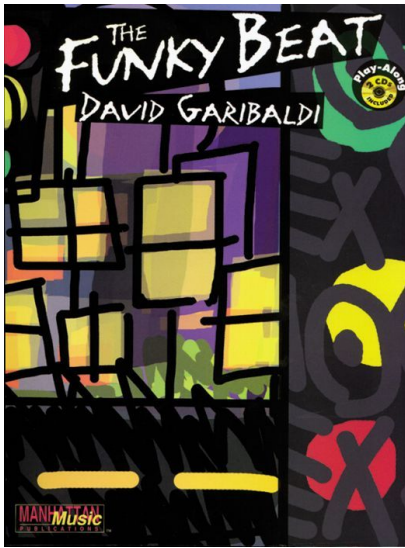
by Thomas A. Brown

This wonderful collection includes 19 solos in a wide variety of styles. Each solo is graded from Level Two to Level Four. The very first solo in the collection "Grand Slam" is featured in the "Let's Play!" Chapter of this book! Try it out there. If you like it you can find more solos like it in this book.

Alfred Publishing Company - \$6.95

ISBN: 0757904092

R S L B - I



The Funky Beat

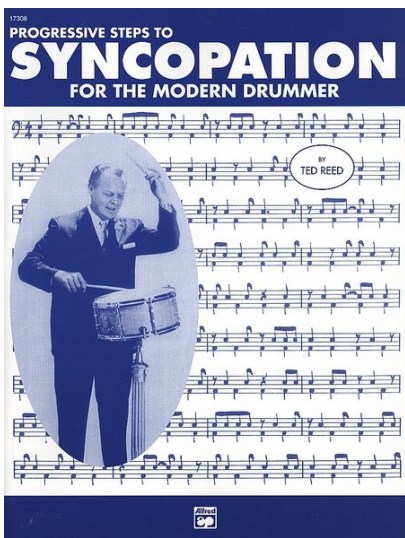
by David Garibaldi

The author, David Garibaldi, was the drummer for the band Tower of Power. In this book, he focuses on combining funk and jazz with Afro-Cuban rhythms to extend his own innovative style. By dissecting his grooves and musical choices for each song on the CD, he demonstrates how to develop musical skills and how to create a signature sound. This book includes two CDs mixed with and without drums for play-along use.

Alfred Publishing Company - \$24.95

ISBN: 1576235130

R S L ☆ I - A



Progressive Steps to Syncopation for the Modern Drummer

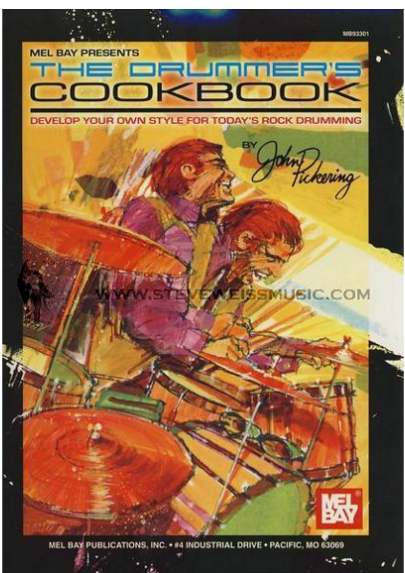
by Ted Reed

This book was voted #2 on Modern Drummer's list of 25 Greatest Drum Books. It is a versatile and practical method created exclusively to address syncopation. This book includes many accented eighths, dotted eighths and sixteenths, eighth-note triplets and sixteenth notes for extended solos. There is no cymbal line given, so you must add it. With a little imagination, such as playing accents on different drums or using paradiddles, this book can be a real asset.

Alfred Publishing Company - \$7.95

ISBN: 0882847953

S B - I - A



The Complete Modern Drum Set

by Frank Briggs

This book offers challenging material for the intermediate to advanced drummer. It addresses a multitude of styles from rock to jazz and Latin. It is designed to improve technique and awareness of concepts such as metric modulation, displaced beats, polyrhythms, and more. Frank Briggs states, "I believe the more you know about different styles and the inner workings of time and phrasing, the better your ability to contribute to the music at hand. The clearer you see the parallels or the common threads that tie these concepts together, the more freedom you will have to express yourself."

Mel Bay Publishing Company - \$19.95

ISBN: 0786631953

R S L ☆ I - A



Drum Set Warm-Ups

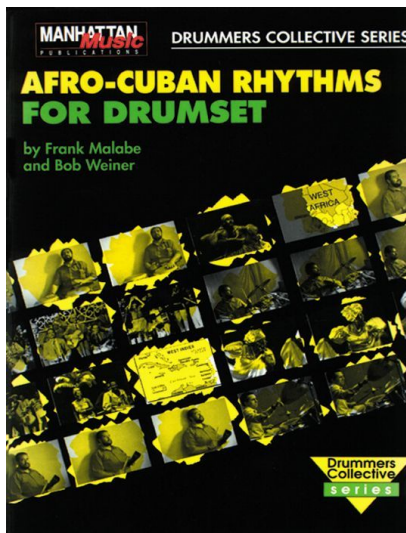
by Rod Morgenstein

All musicians know how important it is to warm up properly, and drum set players should be no exception! This innovative warm-up method is designed to limber up your entire body and features exercises to develop and improve your speed, power, control, coordination, independence, accuracy, endurance and agility. Ron Spagnardi, publisher of Modern Drummer magazine called it "The definitive text for improving technical facility on the drum set."

Berklee Press Publications - \$12.99

ISBN: 0634009656

I - A



Afro-Cuban Rhythms for Drumset

by Frank Malabe and Bob Weiner

This book is an introduction to Afro-Cuban rhythms, including the history, traditional instruments and basic styles of Afro-Cuban music. It uses a step-by-step method to introduce the most difficult rhythms and explores the complexities of these various styles in a simple, understandable way. The companion audio is a great asset as you work to adapt these rhythms to the drumset.

Alfred Publishing Company - \$26.95

ISBN: 0897245741

L ★ I - A



Modern Drummer Magazine

Okay, okay... This isn't a book. But it is a wonderful resource that you will get to enjoy anew each and every month! Articles are written by world-class drummers from all areas of percussion, not only drum set. There are articles covering all genres of music and for all levels of musicians. Beginners will gain as much as advanced players. As a bonus, there are product reviews each month, which will help you to get set up with your own drum set.

12-Month Subscription- \$29.97

Digital Subscription- \$19.97

www.moderndrummer.com

R ≤ L B - I - A

The Tool Maker (part 3)

[Part 1-Tool Maker History • Bandworld Mag](#)

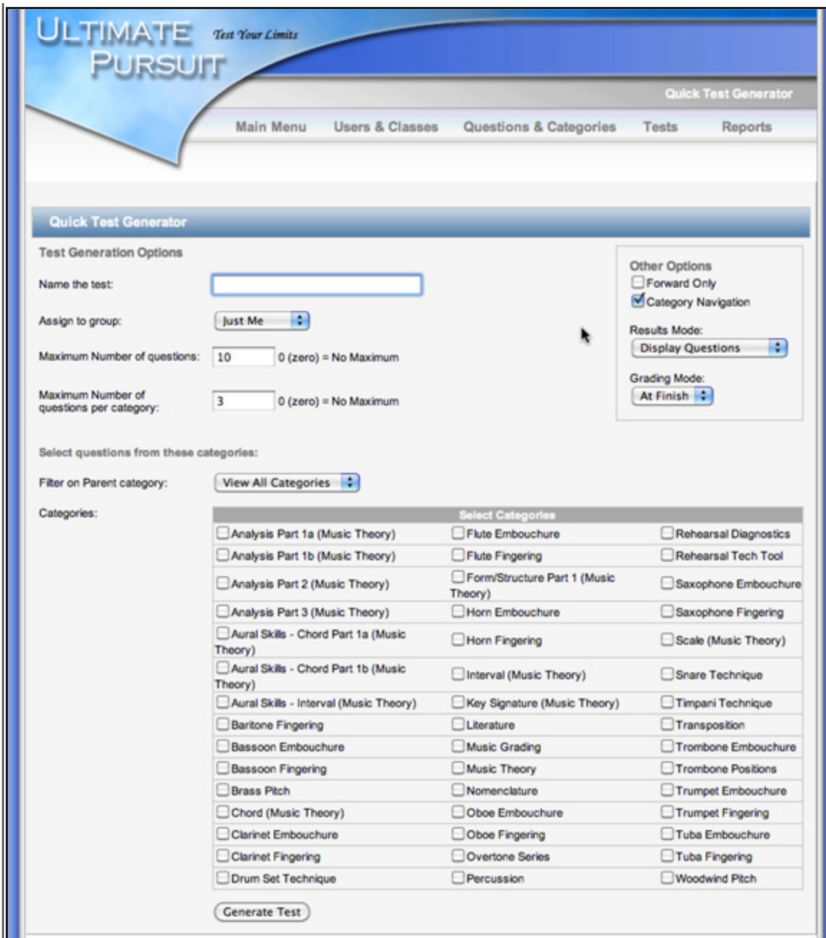
[Part 2-Quickly the Drum Assigner](#)

Ultimate Pursuit, The Teaching/Testing Tool

Our most powerful teaching/testing tool is Ultimate Pursuit. It includes 45 areas (fingerings, pitch problems, band literature, embouchure, etc. as well as a complete music theory module. Randy McKee developed this amazing environment for use by our master's degree candidates. With thousands of questions in the system and each of those with complete feedback embedded, the American Band College can utilize its power in many ways. It's uses include:

1. Entrance exam testing (band knowledge exam and music theory exam) via our wireless system at AHS.
2. Instant UP results feedback regarding candidate study areas for the 3 summers.
3. Study access from anywhere in the world to create individual tests in one or more areas at any time.
4. Final exam testing with each of our 200-plus master's candidates taking individual tests wirelessly simultaneously.
5. Retake exam capability anywhere in the world using an administrative proctor at the candidate's school.
6. ABC faculty monitoring of candidate self-test progress throughout the year in weak areas that need more attention.
7. Game playing by the entire school during ABC for fun and prizes.

Ultimate Pursuit contains a sophisticated auto-grade system for all questions that are designated true/false, multiple choice, etc. It also contains essay style question capability allowing ABC faculty anywhere in the world to assist with exam grading. Below is an UP screen called QUICK TEST GENERATOR. Candidates in our ABC program can choose as few or as many areas for testing as desired. Tests may be done with groups of candidates (popular in the summer here in Ashland) or individually at any time from anywhere in the world. Candidates can then retrieve the corrected exams and use the embedded feedback to help learn the subject matter.



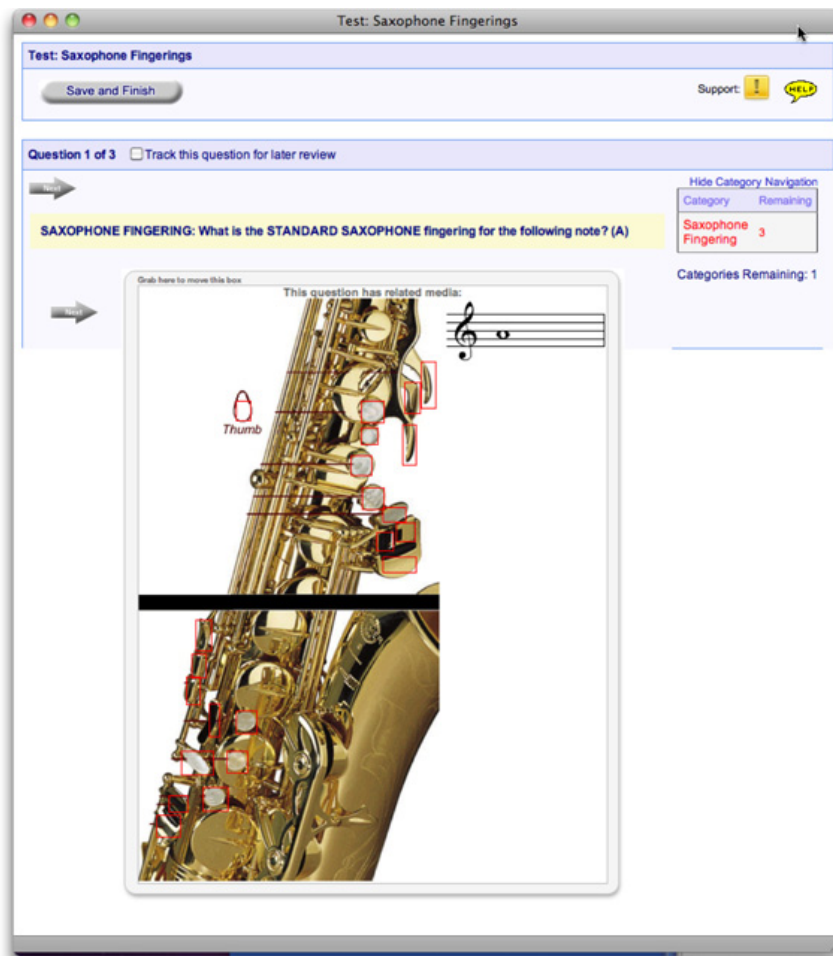
For purposes of demonstration, we chose two questions from the 45 areas of testing to demonstrate how Ultimate Pursuit works and what the interface looks like.

continued

BW 2012

The Future of the Bandworld The Tool Maker (part 3) continued

If a candidate chooses to do testing on saxophone fingerings, for example, the Ultimate Pursuit screen will look like this:



Note that any key that could be an active finger key on the saxophone is highlighted in red. If the person taking the test hovers over a key, a key name is shown. If it is key that is needed to play the indicated note, then a click will highlight that key. When the candidate feels that the selected keys constitute a correct fingering for A, the NEXT arrow is clicked to go on to the next question. (If the test has multiple categories, the CATEGORY NAVIGATION box at the upper right is useful to determine how many questions are yet to be answer or to go directly to a different questions category by clicking on the name.)

After the exam has been graded, the candidate can visit the exam questions with complete feedback regarding errors. In most cases feedback also indicates specific courses of action and/or available materials to master that subject area.

The graphic below shows what the screen looks like after the candidate chooses the fingering. Feedback includes needed

corrections by appropriately marking the keys.

Test: Saxophone Fingerings

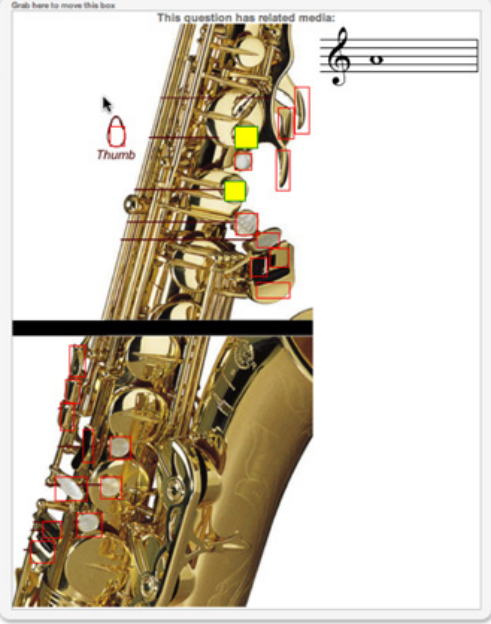
Save and Finish Support: [icon] [icon]

Question 1 of 3 Track this question for later review

SAXOPHONE FINGERING: What is the STANDARD SAXOPHONE fingering for the following note? (A)

Hide Category Navigation
Category Remaining
Saxophone Fingering 3
Categories Remaining: 1

Grab here to move this box. This question has related media:



continued

Home ◀ Page Page ▶ Select Page View as PDF ◀ Issue Issue ▶ Issue Home

The Tool Maker (part 3) concluded

Another powerful, new Ultimate Pursuit area for candidates is the Rehearsal Tech Tool. This question-based tool presents questions with 2 to 4 instruments playing a chord. The instruments are real sounds (Garritan Library). Questions are devised to present commonly out of tune notes associated with each of the instruments of the woodwind and brass families.

Below you can see the result of a RTT question featuring a brass quartet playing C Major chord. When first presented, there are 3 choices that can be made regarding audio playback:

1. Click here to listen to the original chord.
2. Click to listen to the in-tune sound file.
3. Click to preview your changes (before submitting your answer)

If some of the pull-down menus to the right of each note have been changed by the person taking the test, the choices to make changes include:

- CHOOSE
- Very Sharp
- Moderately Sharp
- OK
- Moderately Flat
- Very Flat

These changes are normally made based on listening (#1 above) or based on knowledge of typically pitch tendencies of the notes shown and the instrument performing.

The screenshot shows the 'Rehearsal Tech' interface. At the top, it says 'Test Results: RTT Set 9G'. Below that are links for 'Return to Hub' and 'Return to Questions', and a 'Support' icon. A message states 'You received 0 out of a possible 8 point(s) for this question.' The question is 'Question 3 of 10' and is titled 'REHEARSAL TECH (TPTS, TBN & TUBA): Listen to the chord and determine the pitch problem. Adjust the pull-down menu on the affected instrument to indicate the problem.' Below the question, it says 'Incorrect Answer'. The 'Feedback & Resources' section provides audio links and a note: 'Pay attention to pitch tendency problems on concert C.' The main area shows a 'Transposed Score' with four staves. The first staff is for Trumpet (F), the second for Trumpet (D), the third for Trombone (G), and the fourth for Tuba (C). Each staff has a dropdown menu for pitch adjustment. The F# trumpet note is marked 'Correct', the D trumpet note is marked 'Incorrect - The note is Very Sharp', the G trombone note is marked 'Correct', and the C tuba note is marked 'Correct'.

In this instance the person being tested indicated that

- The F# trumpet note was OK
- The D trumpet note was OK
- The G trombone note was OK
- The C tuba note was Moderately Flat.

When viewing the results after testing, the candidate can see that Ultimate Pursuit placed a yellow check mark where the chosen answer was correct or a red X where the choice was incorrect.

The candidate may listen, change, playback or restart the questions as many times as desired prior to submitting the answer.

Ultimate Pursuit contains literally dozens of integrated tools to assist with learning important band literature, diagnosing problems from provided audio files and many other devices. Currently, those who enroll in the American Band College master's program are given lifetime access to Ultimate Pursuit. We expect to market an UP tool set by 2013.

A More Effective Middle School Band Warm Up

Practical Application #3

Warm Ups designed for the Big Rapids
Middle School Band Program

Allman A. Todd IV

American Band College
Master's Candidate

July 2011



General Considerations

- The first six major scales I teach my students are Bb, Ab, C, Eb, F, and Db, in that order. We work in the key areas of Eb and F before I teach the whole scale, mostly because of the range considerations for the brass players. Along with these majors, I teach the relative natural minors as well. The exercises I've written are in these six key areas.
- I only wrote parts for eight groups of tonal instruments (High C, Low C, Bb Woodwind, Eb, Bb Brass, F, Bass Clef, and Tuba Parts) along with a Rudimentary percussion line intended to be played on snare drum or similar battery instrument. The reason I wrote only eight melodic parts is that everything in this warm up is written in unison and each player in my band can read one of the eight melodic parts. It is written all in unison so everyone has exactly the same thing on their music stand, tonally. One of my favorite things about the "Bach and Before" chorales is that every instrumentalist has all four parts in their music, so I can ask them to all play soprano, all play bass, play the line you're supposed to, play the opposite line... the variations are endless, and it works very well. I've taken this thought into this warm up supplement.
- Every scalar exercise has a percussion rudiment for students to work on, in addition to the mallet parts. The rudiments focused on in this middle school warm up are: Flam, Roll (in class, I instruct them to play appropriately varied rolls), Paradiddle, Drag (Ruff), Flam Paradiddle, Flam Tap, Single Drag Tap, Pataflafa, Triple Paradiddle, Flam Tap, and Flam Accent. These ten rudiments (plus all the varieties of rolls) are the most common ones to be utilized in middle school band music, in my experience.
- As each scale study progresses, I've included different "levels" of achievement. Level 1 exercises are easier than Level 2, and so on. This is not only a way to get more "mileage" out of each exercise at several different levels of development, but also a motivator for students ("last night I got through Twister LV 2!!")
- While sometimes in the chromatic exercises I use the most "common" note spelling (Bb rather than A#), my chromatic scale studies are generally not written that way, but instead written with sharps leading to ascending notes, and flats leading to descending notes, most of the time. This is to encourage students to learn voice-leading experientially, to an extent. However, I tried to avoid Fb, Cb, B#, and E# where possible so I can use these exercises with even the youngest of my students, so instruction is more efficient. I do talk about those "strange" flats and sharps, but since they rarely appear in middle school music, I don't spend much time on it. I also use some Remington variations in the chromatic exercises.
- Ending each scale study are Chords, designed to teach students to listen for blend, balance, and intonation, at increasing levels of aural difficulty, and one or two "Specials," all of which are based on Leonard B. Smith's "Treasury of Scales." I scoured Smith's "Treasury" for the studies that sounded the most interesting (to me, at least) and transposed them (often times) into the key area of that particular study. Every Special has all four (SATB) parts for each player, so the teacher can combine and rearrange instrumentation at will.

Individual Exercises

Major Scale, Relative Minor Scale

- Each key area ends with a modification of some of Smith's "Treasury," which always contains the major or relative minor scale in one of the voices (SATB). This long-tone scale can be used for myriad rhythmic exercises, since each part, including the scale, is written out completely in each instrument in this project. Another variation is to stagger the entrances of each voice group for a chordal, blend/balance/intonation exercise.

Flow Style

- I came up with this term to describe the way in which I want students to approach this exercise. The scalar pattern's focus is not only on building familiarity with the key area, but especially also with utilizing four-bar phrasing all in one breath.

Finger Flips, Lip Tricks

- The woodwinds (and percussion) provide the Finger Flips, while the brass play the Lip Tricks. While brass players work on lip slurs, the woodwinds work on building technical facility within the key area. There are 5 levels of progression, in the keys of Bb major and Ab major. Only those key areas use Finger Flips, Lip Tricks (FFLT) because of the partial patterning of the brass instruments. Once students reach the key areas of A, G, and Gb, I will extend the exercise to those key areas as well. For brass, F and E lip slurs are too low to be practically used in a middle school setting.

Springboard and Bungee

- For the key areas of C, Eb, F, and Db major, instead of FFLT I included an exercise I often use with my students, which I've coined "Springboard and Bungee." The springboard always returns to the lower tonic note of the scale, getting progressively higher, while the bungee always returns to the upper tonic note of the scale, getting progressively lower. The main thrust of this exercise is to improve students' flexibility.

Concentration

- These are written in the keys where lip slurs for brass are not a viable option, but the exercise is easily learned in any key, regardless of notation (once the pattern is learned). Middle schoolers love (and hate!) when that one guy keeps messing up, so we have to start all over again until EVERYONE is concentrating!

Twister!

- A scale exercise based on Herbert Clarke studies. This exercise, especially LV 2, helps students gain proficiency with key areas, as well as technical facility.

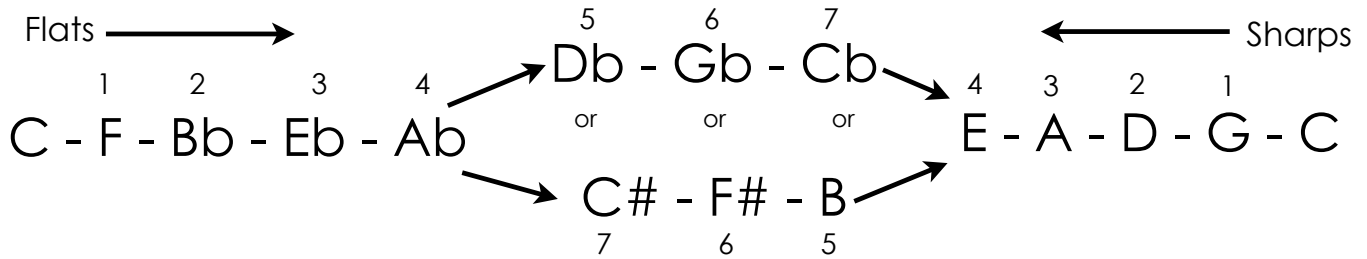
Thirds and Triplets

- Scale variations, notated. I would use these exercises as students become more familiar with the major scales. They can each be used in conjunction with a scale based on quarter notes if not all students are ready to proceed.



Big Rapids Middle School Bands

Circle of Fourths - Flute



SOPRANO
 Piccolo - 0
 1st Flute - 0
 1st Oboe - 0
 1st Clarinet - 2
 1st Trumpet - 2
 Bells - 0

ALTO
 2nd Flute - 0
 2nd Oboe - 0
 2nd/3rd Clarinet - 2
 Alto Sax - 3
 2nd/3rd Trumpet - 2
 1st/2nd Horn - 1
 Vibes/Xylophone - 0

TENOR
 Tenor Sax - 2
 3rd/4th Horn - 1
 Trombone - 0
 1st Euphonium - 0
 Low Xylophone - 0

BASS
 Bassoon - 0
 Bass Clarinet - 2
 Bari Sax - 3
 2nd Euphonium - 0
 Tuba - 0
 Marimba - 0

Concert C Concert F

Concert Bb Concert Eb

Concert Ab Concert Db

Concert Gb Concert Cb

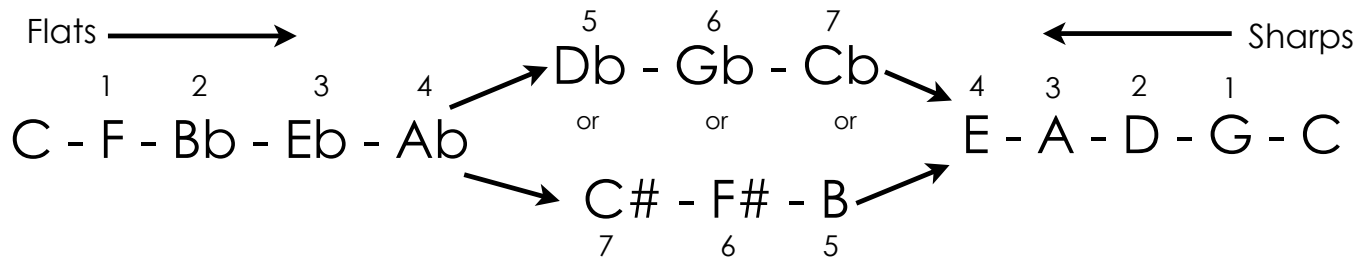
Concert E Concert A

Concert D Concert G



Big Rapids Middle School Bands

Circle of Fourths - Oboe



- SOPRANO**
 Piccolo - 0
 1st Flute - 0
 1st Oboe - 0
 1st Clarinet - 2
 1st Trumpet - 2
 Bells - 0
- ALTO**
 2nd Flute - 0
 2nd Oboe - 0
 2nd/3rd Clarinet - 2
 Alto Sax - 3
 2nd/3rd Trumpet - 2
 1st/2nd Horn - 1
 Vibes/Xylophone - 0
- TENOR**
 Tenor Sax - 2
 3rd/4th Horn - 1
 Trombone - 0
 1st Euphonium - 0
 Low Xylophone - 0
- BASS**
 Bassoon - 0
 Bass Clarinet - 2
 Bari Sax - 3
 2nd Euphonium - 0
 Tuba - 0
 Marimba - 0

Concert C Concert F

Concert Bb Concert Eb

Concert Ab Concert Db

Concert Gb Concert Cb

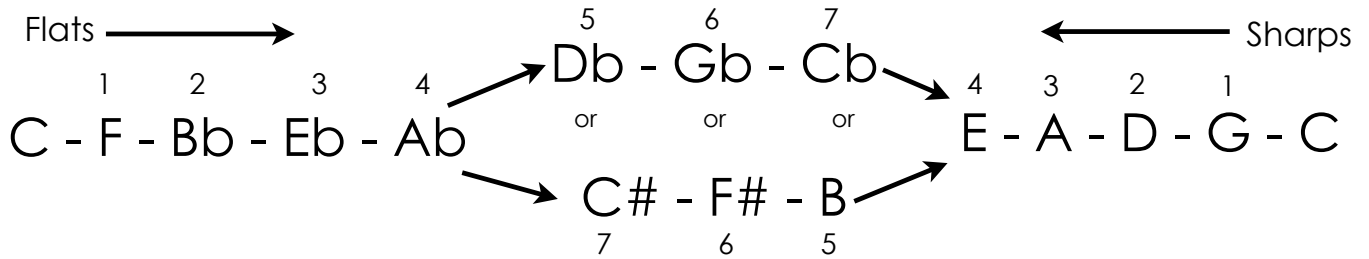
Concert E Concert A

Concert D Concert G



Big Rapids Middle School Bands

Circle of Fourths - Clarinet / Bass Clarinet

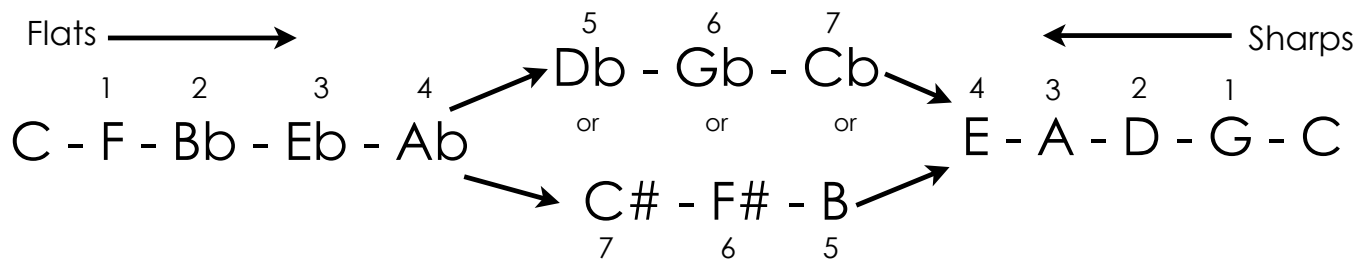


- SOPRANO**
 Piccolo - 0
 1st Flute - 0
 1st Oboe - 0
 1st Clarinet - 2
 1st Trumpet - 2
 Bells - 0
- ALTO**
 2nd Flute - 0
 2nd Oboe - 0
 2nd/3rd Clarinet - 2
 Alto Sax - 3
 2nd/3rd Trumpet - 2
 1st/2nd Horn - 1
 Vibes/Xylophone - 0
- TENOR**
 Tenor Sax - 2
 3rd/4th Horn - 1
 Trombone - 0
 1st Euphonium - 0
 Low Xylophone - 0
- BASS**
 Bassoon - 0
 Bass Clarinet - 2
 Bari Sax - 3
 2nd Euphonium - 0
 Tuba - 0
 Marimba - 0



Big Rapids Middle School Bands

Circle of Fourths - Bassoon



SOPRANO

Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO

2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR

Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

BASS

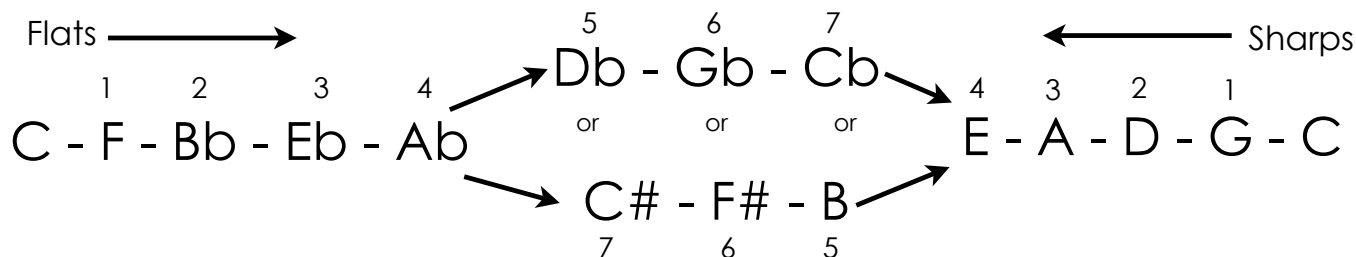
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



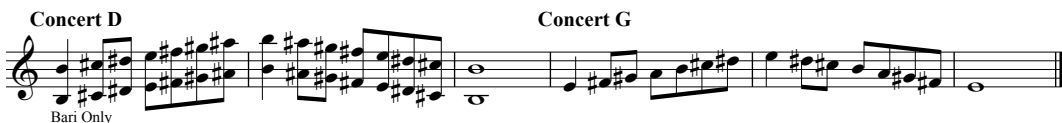
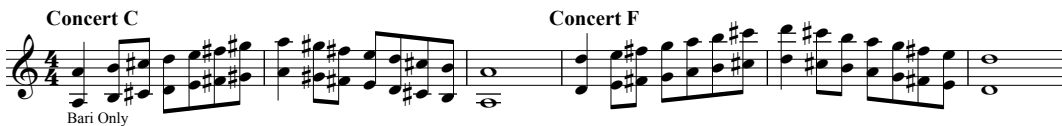


Big Rapids Middle School Bands

Circle of Fourths - Alto/Bari Sax



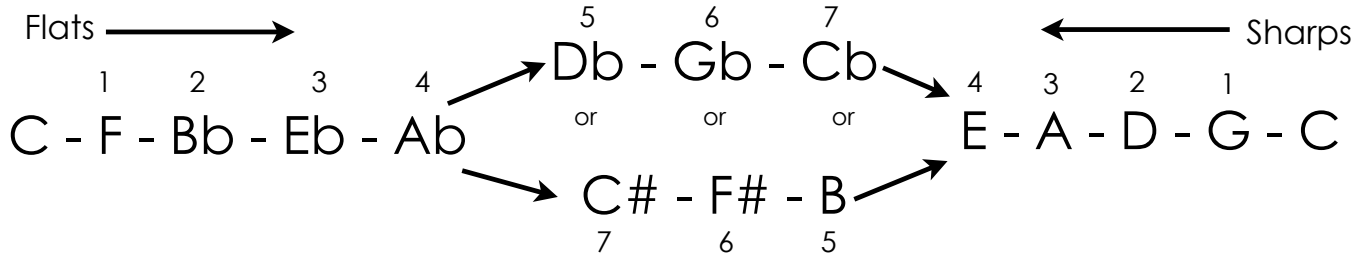
- | |
|----------------------|
| SOPRANO |
| Piccino - 0 |
| 1st Flute - 0 |
| 1st Oboe - 0 |
| 1st Clarinet - 2 |
| 1st Trumpet - 2 |
| Bells - 0 |
| ALTO |
| 2nd Flute - 0 |
| 2nd Oboe - 0 |
| 2nd/3rd Clarinet - 2 |
| Alto Sax - 3 |
| 2nd/3rd Trumpet - 2 |
| 1st/2nd Horn - 1 |
| Vibes/Xylophone - 0 |
| TENOR |
| Tenor Sax - 2 |
| 3rd/4th Horn - 1 |
| Trombone - 0 |
| 1st Euphonium - 0 |
| Low Xylophone - 0 |
| BASS |
| Bassoon - 0 |
| Bass Clarinet - 2 |
| Bari Sax - 3 |
| 2nd Euphonium - 0 |
| Tuba - 0 |
| Marimba - 0 |





Big Rapids Middle School Bands

Circle of Fourths - Trumpet / Euph TC



- SOPRANO**
 Piccolo - 0
 1st Flute - 0
 1st Oboe - 0
 1st Clarinet - 2
 1st Trumpet - 2
 Bells - 0
- ALTO**
 2nd Flute - 0
 2nd Oboe - 0
 2nd/3rd Clarinet - 2
 Alto Sax - 3
 2nd/3rd Trumpet - 2
 1st/2nd Horn - 1
 Vibes/Xylophone - 0
- TENOR**
 Tenor Sax - 2
 3rd/4th Horn - 1
 Trombone - 0
 1st Euphonium - 0
 Low Xylophone - 0
- BASS**
 Bassoon - 0
 Bass Clarinet - 2
 Bari Sax - 3
 2nd Euphonium - 0
 Tuba - 0
 Marimba - 0

Concert C Concert F

Concert Bb Concert Eb

Concert Ab Concert Db

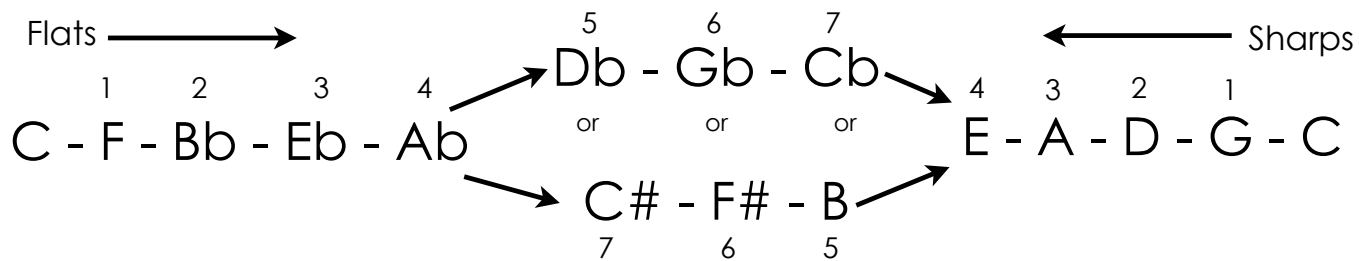
Concert Gb Concert Cb

Concert E Concert A

Concert D Concert G

Big Rapids Middle School Bands

Circle of Fourths - Horn



- SOPRANO**
- Piccolo - 0
- 1st Flute - 0
- 1st Oboe - 0
- 1st Clarinet - 2
- 1st Trumpet - 2
- Bells - 0
- ALTO**
- 2nd Flute - 0
- 2nd Oboe - 0
- 2nd/3rd Clarinet - 2
- Alto Sax - 3
- 2nd/3rd Trumpet - 2
- 1st/2nd Horn - 1
- Vibes/Xylophone - 0
- TENOR**
- Tenor Sax - 2
- 3rd/4th Horn - 1
- Trombone - 0
- 1st Euphonium - 0
- Low Xylophone - 0
- BASS**
- Bassoon - 0
- Bass Clarinet - 2
- Bari Sax - 3
- 2nd Euphonium - 0
- Tuba - 0
- Marimba - 0

Concert CConcert F

Concert BbConcert Eb

Concert AbConcert Db

Concert GbConcert Cb

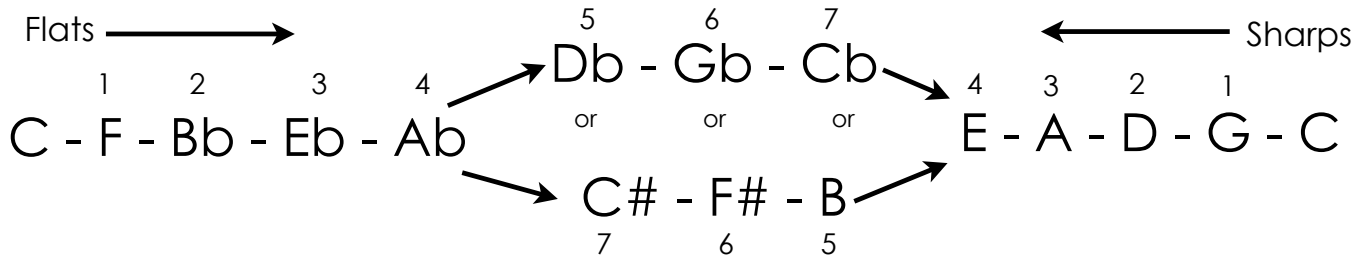
Concert EConcert A

Concert DConcert G



Big Rapids Middle School Bands

Circle of Fourths - Trombone/Euph/Bassoon



- SOPRANO**
 Piccolo - 0
 1st Flute - 0
 1st Oboe - 0
 1st Clarinet - 2
 1st Trumpet - 2
 Bells - 0
- ALTO**
 2nd Flute - 0
 2nd Oboe - 0
 2nd/3rd Clarinet - 2
 Alto Sax - 3
 2nd/3rd Trumpet - 2
 1st/2nd Horn - 1
 Vibes/Xylophone - 0
- TENOR**
 Tenor Sax - 2
 3rd/4th Horn - 1
 Trombone - 0
 1st Euphonium - 0
 Low Xylophone - 0
- BASS**
 Bassoon - 0
 Bass Clarinet - 2
 Bari Sax - 3
 2nd Euphonium - 0
 Tuba - 0
 Marimba - 0

Concert C Concert F

Concert Bb Concert Eb

Concert Ab Concert Db

Concert Gb Concert Cb

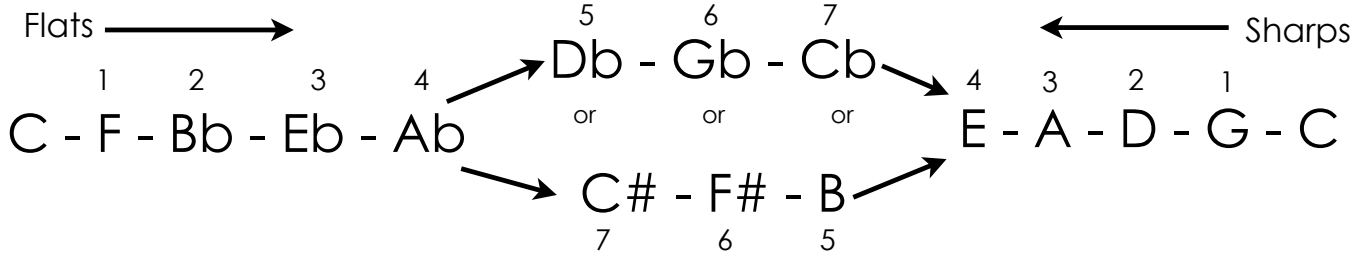
Concert E Concert A

Concert D Concert G



Big Rapids Middle School Bands

Circle of Fourths - Tuba



SOPRANO
 Piccolo - 0
 1st Flute - 0
 1st Oboe - 0
 1st Clarinet - 2
 1st Trumpet - 2
 Bells - 0

ALTO
 2nd Flute - 0
 2nd Oboe - 0
 2nd/3rd Clarinet - 2
 Alto Sax - 3
 2nd/3rd Trumpet - 2
 1st/2nd Horn - 1
 Vibes/Xylophone - 0

TENOR
 Tenor Sax - 2
 3rd/4th Horn - 1
 Trombone - 0
 1st Euphonium - 0
 Low Xylophone - 0

BASS
 Bassoon - 0
 Bass Clarinet - 2
 Bari Sax - 3
 2nd Euphonium - 0
 Tuba - 0
 Marimba - 0

Concert C Concert F

Concert Bb Concert Eb

Concert Ab Concert Db

Concert Gb Concert Cb

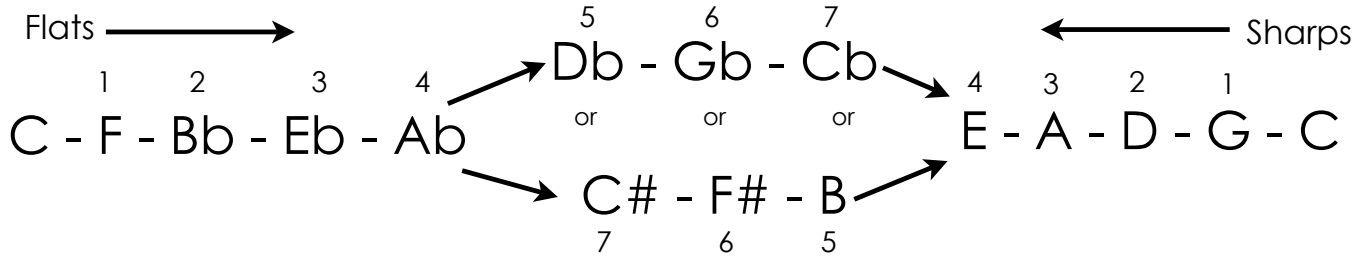
Concert E Concert A

Concert D Concert G



Big Rapids Middle School Bands

Circle of Fourths - Mallets



SOPRANO

- Piccolo - 0
- 1st Flute - 0
- 1st Oboe - 0
- 1st Clarinet - 2
- 1st Trumpet - 2
- Bells - 0

ALTO

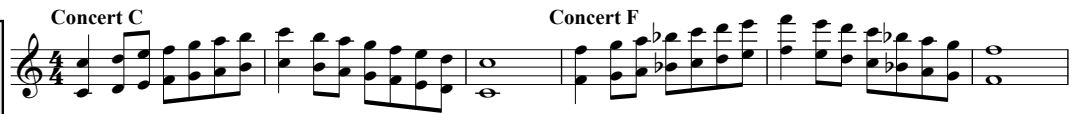
- 2nd Flute - 0
- 2nd Oboe - 0
- 2nd/3rd Clarinet - 2
- Alto Sax - 3
- 2nd/3rd Trumpet - 2
- 1st/2nd Horn - 1
- Vibes/Xylophone - 0

TENOR

- Tenor Sax - 2
- 3rd/4th Horn - 1
- Trombone - 0
- 1st Euphonium - 0
- Low Xylophone - 0

BASS

- Bassoon - 0
- Bass Clarinet - 2
- Bari Sax - 3
- 2nd Euphonium - 0
- Tuba - 0
- Marimba - 0



Chromatic Exercises

1 Chromatic Low

Chromatic High

C Parts - High

C Parts - Low

B \flat Woodwind

E \flat Parts

B \flat Brass

F Parts

Bass Clef

Tuba

Rudiment

(play on a mallet instrument - get your chroma on!!)

2 Remington Low

Musical score for measures 1-4 of 'Remington Low'. The score is written for five parts: Hi-C, Low-C, Bb WW, Eb, and Perc. The notation includes various rhythmic values and accidentals.

Musical score for measures 5-8 of 'Remington Low'. The score is written for five parts: Bb Brass, F, BC, Tba., and Perc. The notation includes various rhythmic values and accidentals.

3 Remington High

The musical score is arranged in two systems. The first system includes parts for Hi-C, Low-C, Bb WW, and Eb. The second system includes parts for Bb Brass, F, BC, Tba., and Perc. The percussion part is represented by a single line with vertical stems and dots, indicating drum hits. The notation uses various clefs and key signatures, with some parts featuring accidentals like sharps and flats.

4 Remington Low 2 **Remington High 2**

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

5 Chromatic Scale Up

The musical score is arranged in two systems of staves. The first system includes four staves for percussion: Hi-C, Low-C, Bb WW, and Eb. The second system includes four staves for brass instruments: Bb Brass, F, BC, and Tba., followed by a Percussion staff. The notation shows a chromatic scale ascending across the measures, with specific notes and accidentals for each instrument part.

Chromatic Scale Down

The musical score is arranged in two systems. The first system contains four staves: Hi-C, Low-C, Bb WW, and Eb. The second system contains four staves: Bb Brass, F, BC, and Tba., followed by a Percussion staff. The Hi-C part consists of whole notes on a single pitch. The Low-C part consists of quarter notes descending chromatically. The Bb WW part consists of quarter notes descending chromatically. The Eb part consists of quarter notes descending chromatically. The Bb Brass part consists of quarter notes descending chromatically. The F part consists of quarter notes descending chromatically. The BC part consists of quarter notes descending chromatically. The Tba. part consists of quarter notes descending chromatically. The Percussion staff is marked with a double bar line and a vertical line, indicating no music for this part.

6 Bb Chromatic Scale

Hi-C

Low-C

Bb WW

Eb

Bb Brass

F

BC

Tba.

Perc.

7 Ab Chromatic Scale

The musical score is arranged in two systems of staves. The first system includes staves for Hi-C, Low-C, Bb WW, and Eb. The second system includes staves for Bb Brass, F, BC, Tba., and Perc. Each staff contains a chromatic scale starting on Ab, moving up stepwise to Ab one octave higher. The notes are: Ab, Bb, Cb, Db, Eb, Fb, Gb, Ab. The percussion staff is marked with a double bar line and a vertical line, indicating no part.

This musical score is for a percussion section and is organized into two systems of staves. The first system includes four staves: Hi-C, Low-C, Bb WW (B-flat Woodblock), and Eb (E-flat Tom). The second system includes four staves: Bb Brass (B-flat Brass), F (F Tom), BC (Bass Drum), and Tba. (Tuba). A final staff for Percussion (Perc.) is shown at the bottom right. The notation consists of rhythmic patterns represented by vertical stems and flags on a five-line staff, with various accidentals (sharps, flats, naturals) indicating pitch or specific instrument techniques. The key signature for the entire score is three flats (B-flat, E-flat, A-flat).

B-flat Concert

A Major Scale

C Parts - High

C Parts - Low

B \flat Woodwind

E \flat Parts

B \flat Brass

F Parts

Bass Clef

Tuba

Rudiment

Flam

UPSTROKE, big note is DOWNSTROKE

Roll

(play like this whenever you see a roll)

C Flow Style

Hi-C
Low-C
B \flat WW
Eb
B \flat Brass
F
BC
Tba.
Perc.

- Drag (Ruff)
R R L L
sim.

This musical score is arranged in a vertical format. It consists of nine staves, each representing a different instrument or section. From top to bottom, the staves are labeled: Hi-C, Low-C, Bb WW, Eb, Bb Brass, F, BC, Tba., and Perc. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano). The Percussion staff (Perc.) features a complex rhythmic pattern with a key signature of one sharp (F#) and a double bar line at the end. The other staves show more melodic and harmonic lines, often with slurs and ties across measures.

D Finger Flips, Lip Tricks

Finger Flips, Lip Tricks - LV 2

Hi-C

Low-C

B \flat WW

E \flat

B \flat Brass

F

BC

Tba.

Perc.

R R R R L L L L R R R R L L L L R
 R L R L R L L R L R R L R L L R L R R L R L L
 - Flam Paradiddle
 (Use NATURAL and TAP strokes for this exercise)

Finger Flips, Lip Tricks - LV 3

The musical score is arranged in two systems. The first system includes parts for Hi-C, Low-C, Bb WW, Eb, Bb Brass, F, BC, Tba., and Perc. The second system includes parts for Perc. and -Flam Tap. The percussion parts feature complex rhythmic patterns with articulation marks like slurs and accents.

Instrument parts and their notations:

- Hi-C:** Treble clef, quarter notes with slurs.
- Low-C:** Treble clef, quarter notes with slurs.
- Bb WW:** Treble clef, quarter notes with slurs.
- Eb:** Treble clef, quarter notes with slurs.
- Bb Brass:** Treble clef, quarter notes with slurs.
- F:** Treble clef, quarter notes with slurs.
- BC:** Bass clef, quarter notes with slurs.
- Tba.:** Bass clef, quarter notes with slurs.
- Perc.:** Complex rhythmic patterns with slurs and accents.
- Flam Tap:** Rhythmic patterns with slurs and accents.

Finger Flips, Lip Tricks - LV 4

Hi-C

Low-C

Bb WW

Eb

Bb Brass

F

BC

Tba.

Perc.

R R L L R R L L R

R L L R R L L R R L L R

R L L R R L L R R L L R

- Single Drag Tap

Finger Flips, Lip Tricks - LV 5

The musical score is arranged in a grid with instruments on the vertical axis and measures on the horizontal axis. The instruments are: Hi-C, Low-C, Bb WW, Eb, Bb Brass, F, BC, Tba., and Perc. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, with some notes marked with accents (^) and slurs. The Percussion part features a rhythmic pattern of 'R L R L R L' repeated across several measures, with the word '- Pataflafla' written below it. The score is divided into two systems by a double bar line.

Twister! - LV 2

E Twister!

Hi-C
Low-C
Bb WW
Eb

Bb Brass
F

BC

Tba.

Perc.

- Triple Paradiddle
- Triple Paradiddle

R L R L R R R L R L R L L R L R L L L
R L R L R L R L R L R L L R L R L L L

The image displays a musical score for a band, organized into two systems of staves. The first system includes four staves: Hi-C, Low-C, Bb WW, and Eb. The second system includes five staves: Bb Brass, F, BC, Tba., and Perc. Each staff contains musical notation with notes, rests, and dynamic markings. The Percussion staff features a series of upward-pointing triangles indicating accents. The score is written in a key signature of one flat (Bb) and a common time signature (C).

F Thirds

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

- Flam Tap
R R L L R R L L

Chords (pick one)

H

Chords - LV 3

Chords - LV 2

Hi-C

Low-C

B \flat WW

E \flat

B \flat Brass

F

BC

Tba.

(Play on a mallet instrument for Chords and Specials)

Perc.

sim.

Chords - LV 4

I Special VII - Soprano

Hi-C: I IVmaj7 iiø7 V7 I9(add6)

Low-C: I IVmaj7 iiø7 V7 I9(add6)

Bb WW: I IVmaj7 iiø7 V7 I9(add6)

Eb: I IVmaj7 iiø7 V7 I9(add6)

Soprano: I Special VII - Soprano

Bb Brass: I IVmaj7 iiø7 V7 I9(add6)

F: I IVmaj7 iiø7 V7 I9(add6)

BC: I IVmaj7 iiø7 V7 I9(add6)

Tba.: I IVmaj7 iiø7 V7 I9(add6)

Perc.

Alto

Hi-C
Low-C
Bb WW
Eb

This section of the score contains four staves. The top staff is labeled 'Alto' and has a thick black line through it, indicating it is not to be played. The other three staves (Hi-C, Low-C, and Bb WW) contain musical notation with notes, stems, and beams. The Eb staff contains notes with a sharp sign (#).

Bb Brass
F

This section contains two staves. The Bb Brass staff has a thick black line through it, indicating it is not to be played. The F staff contains musical notation with notes, stems, and beams.

BC

This staff contains musical notation with notes, stems, and beams.

Tba.

This staff contains musical notation with notes, stems, and beams.

Perc.

This staff contains a rhythmic pattern represented by vertical stems and dots, indicating percussion.

Tenor

Musical score for the Tenor section, measures 1-4. The section includes four staves: Hi-C, Low-C, B \flat WW, and E \flat . The Hi-C and Low-C staves contain whole notes. The B \flat WW and E \flat staves contain half notes with ties between measures.

Musical score for the B \flat Brass and F sections, measures 1-4. The B \flat Brass section includes two staves with whole notes. The F section includes two staves with half notes and ties.

Musical score for the BC section, measures 1-4. The section includes one staff with whole notes.

Musical score for the Tba. section, measures 1-4. The section includes one staff with whole notes.

Musical score for the Perc. section, measures 1-4. The section includes one staff with a rhythmic pattern of quarter notes.

Bass

Hi-C
Low-C
B \flat WW
E \flat

This section of the score contains four staves. The top staff (Hi-C) has a treble clef and a key signature of two flats. The second staff (Low-C) has a treble clef and a key signature of two flats. The third staff (B \flat WW) has a treble clef and a key signature of two flats. The fourth staff (E \flat) has a treble clef and a key signature of one sharp. The music consists of rhythmic patterns of eighth and quarter notes.

B \flat Brass
F

This section contains two staves. The top staff (B \flat Brass) has a treble clef and a key signature of two flats. The bottom staff (F) has a treble clef and a key signature of one flat. The music consists of rhythmic patterns of eighth and quarter notes.

BC
Tba.

This section contains two staves. The top staff (BC) has a bass clef and a key signature of two flats. The bottom staff (Tba.) has a bass clef and a key signature of two flats. The music consists of rhythmic patterns of eighth and quarter notes.

Perc.

This section contains a single staff with a percussion clef. The music consists of a series of vertical lines representing rhythmic patterns.

This musical score is arranged in a vertical format with instruments listed on the left and staves on the right. The instruments and their corresponding staves are: Hi-C, Low-C, Bb WW, Eb, Bb Brass, F, BC, Tba., and Perc. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. The Percussion staff is marked with a double bar line and a vertical line, indicating a specific rhythmic pattern.

A-flat Concert

A Major Scale

C Parts - High

C Parts - Low

B \flat Woodwind

E \flat Parts

B \flat Brass

F Parts

Bass Clef

Tuba

Rudiment

Flam

Roll

(Small note is UPSTROKE, big note is DOWNSTROKE)

(play like this whenever you see a roll)

B Relative Minor Scale

The musical score is arranged in two systems. The first system includes parts for Hi-C, Low-C, Bb WW, and Eb. The second system includes parts for Bb Brass, F, BC, Tba., and Perc. The Percussion part features a 'Paradiddle' section with a rhythmic pattern of R L R R L L L. The score is written in a key signature of two flats (Bb) and a 4/4 time signature.

C Flow Style

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

- Drag (Ruff)
R R L L
sim.

This musical score is arranged in a vertical format with nine staves. From top to bottom, the staves are labeled: Hi-C, Low-C, Bb WW, Eb, Bb Brass, F, BC, Tba., and Perc. The top four staves (Hi-C, Low-C, Bb WW, Eb) are grouped together with a large bracket on the left. The next two staves (Bb Brass, F) are also bracketed together. The BC staff is bracketed with the Bb Brass and F staves. The Tba. staff is bracketed with the BC staff. The Perc. staff is bracketed with the Tba. staff. The music consists of rhythmic patterns and melodic lines for each instrument, with various note values and rests. The key signature is one flat (Bb), and the time signature is 4/4. The Perc. staff includes a double bar line at the end of the piece.

D Finger Flips, Lip Tricks

Finger Flips, Lip Tricks - LV 2

The musical score is arranged in two systems of staves. The first system includes parts for Hi-C, Low-C, Bb WW, and Eb. The second system includes parts for Bb Brass, F, BC, Tba., and Perc. Each part contains musical notation with notes, rests, and articulation marks. The Percussion part includes rhythmic patterns with 'L' and 'R' strokes and a 'Flam Paradiddle' section.

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

R R R R L L L L R R R R L L L L R
 R L L L L R L L L L R L L L L R L L L L R L L L L R L L L L R L L L L R L L L L
 - Flam Paradiddle
 (Use NATURAL and TAP strokes for this exercise)

This musical score is arranged in a vertical format with nine staves. From top to bottom, the staves are labeled: Hi-C, Low-C, Bb WW, Eb, Bb Brass, F, BC, Tba., and Perc. The top four staves (Hi-C, Low-C, Bb WW, Eb) are grouped together with a large bracket on the left. The Bb Brass and F staves are also grouped with a bracket. The BC staff is a single line. The Tba. and Perc. staves are grouped with a bracket. The Perc. staff includes a double bar line at the end. The music consists of rhythmic patterns with various note values and rests, typical of a drum and brass ensemble score.

F Thirds

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

- Flam Tap

R R L L R R L L

G Triplets

The musical score consists of nine staves, each representing a different instrument or voice part. The staves are labeled as follows: Hi-C, Low-C, B♭ WW, Eb, B♭ Brass, F, BC, Tba., and Perc. Each staff contains a series of musical notes, primarily organized into triplets, indicated by a '3' over a group of three notes. The notation includes stems, beams, and accents. The Perc. staff at the bottom shows a complex rhythmic pattern with specific notations:
R L R L R L R L R L R L R L R L R L R L R L R L R L R L
- Flam Accent

H Chords (pick one) Chords - LV 2 Chords - LV 3

Hi-C Low-C B^b WW E^b B^b Brass F BC Tba. Perc.

(Play on a mallet instrument for Chords and Specials)
sim.

The image displays a musical score for a percussion and brass ensemble. It is organized into four systems. The first system is for Hi-C, Low-C, B^b WW, and E^b drums, featuring a 'H' box and 'Chords (pick one)' section. The second system is for B^b Brass and F drums, with 'Chords - LV 2' and 'Chords - LV 3' sections. The third system is for BC, Tba., and Percussion. The percussion part includes triplets and accents, ending with the instruction 'sim.'. Chord symbols for all parts are in red text.

Chords - LV 4

I Special XXXVII - Soprano

vi I IVmaj7 iiø7 V7 I9(add6)

vi I IVmaj7 iiø7 V7 I9(add6)

vi I IVmaj7 iiø7 V7 I9(add6)

vi I IVmaj7 iiø7 V7 I9(add6)

Hi-C

Low-C

Bb WW

Eb

vi I IVmaj7 iiø7 V7 I9(add6)

vi I IVmaj7 iiø7 V7 I9(add6)

Bb Brass

F

vi I IVmaj7 iiø7 V7 I9(add6)

vi I IVmaj7 iiø7 V7 I9(add6)

BC

vi I IVmaj7 iiø7 V7 I9(add6)

vi I IVmaj7 iiø7 V7 I9(add6)

Tba.

Perc.

Alto

Musical score for the Alto section, measures 1-4. The staff is labeled 'Alto' and contains four measures of music. The notes are: Measure 1: G4, A4, B4, C5; Measure 2: D5, E5, F5, G5; Measure 3: A5, B5, C6, D6; Measure 4: E6, F6, G6, A6. The key signature has two flats (Bb, Eb).

Hi-C

Low-C

Bb WW

Eb

Musical score for the Bb Brass and F sections, measures 1-2. The Bb Brass staff contains two measures of music: Measure 1: G4, A4, B4, C5; Measure 2: D5, E5, F5, G5. The F staff contains two measures of music: Measure 1: G4, A4, B4, C5; Measure 2: D5, E5, F5, G5. The key signature has two flats (Bb, Eb).

Bb Brass

F

Musical score for the BC section, measures 1-2. The staff contains two measures of music: Measure 1: G4, A4, B4, C5; Measure 2: D5, E5, F5, G5. The key signature has two flats (Bb, Eb).

BC

Musical score for the Tba. section, measures 1-2. The staff contains two measures of music: Measure 1: G4, A4, B4, C5; Measure 2: D5, E5, F5, G5. The key signature has two flats (Bb, Eb).

Tba.

Musical score for the Perc. section, measures 1-2. The staff contains two measures of music: Measure 1: G4, A4, B4, C5; Measure 2: D5, E5, F5, G5. The key signature has two flats (Bb, Eb).

Perc.

Tenor

Hi-C
Low-C
B \flat WW
E \flat

Musical score for Tenor section, measures 1-4. The score includes four staves: Hi-C, Low-C, B \flat WW, and E \flat . The Hi-C staff has a whole note chord of G \flat 2, B \flat 2, D \flat 3. The Low-C staff has a whole note chord of G \flat 2, B \flat 2, D \flat 3. The B \flat WW staff has a whole note chord of G \flat 2, B \flat 2, D \flat 3. The E \flat staff has a whole note chord of G \flat 2, B \flat 2, D \flat 3.

B \flat Brass
F

Musical score for B \flat Brass and F sections, measures 1-2. The B \flat Brass staff has a whole note chord of G \flat 2, B \flat 2, D \flat 3. The F staff has a whole note chord of G \flat 2, B \flat 2, D \flat 3.

BC

Musical score for BC section, measures 1-2. The BC staff has a whole note chord of G \flat 2, B \flat 2, D \flat 3.

Tba.

Musical score for Tba. section, measures 1-2. The Tba. staff has a whole note chord of G \flat 2, B \flat 2, D \flat 3.

Perc.

Musical score for Perc. section, measures 1-2. The Perc. staff has a whole note chord of G \flat 2, B \flat 2, D \flat 3.

Bass

Hi-C
Low-C
Bb WW
Eb

This section contains four staves of music. The first three staves (Hi-C, Low-C, Bb WW) are in treble clef with a key signature of two flats. The fourth staff (Eb) is in treble clef with a key signature of one flat. The music consists of quarter and eighth notes, with some rests and accidentals.

Bb Brass
F

This section contains two staves of music. The first staff (Bb Brass) is in treble clef with a key signature of two flats. The second staff (F) is in treble clef with a key signature of one flat. The music consists of quarter and eighth notes, with some rests and accidentals.

BC

This section contains one staff of music in bass clef with a key signature of two flats. The music consists of quarter and eighth notes, with some rests and accidentals.

Tba.

This section contains one staff of music in bass clef with a key signature of two flats. The music consists of quarter and eighth notes, with some rests and accidentals.

Perc.

This section contains one staff of music, which is a dashed line, indicating that there is no musical notation for the percussion part in this section.

J Special LXXXII - Soprano

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

Alto

Musical score for the Alto section, measures 70-73. The score is written in treble clef with a key signature of two flats (Bb and Eb). The Alto part is represented by a thick black line across all staves. The other instruments are: Hi-C (snare drum), Low-C (bass drum), Bb WW (baritone saxophone), Eb (E-flat saxophone), Bb Brass (B-flat trumpet), F (F trumpet), BC (baritone saxophone), Tba. (trombone), and Perc. (percussion).

Musical score for the Bb Brass and F instruments, measures 70-73. The Bb Brass part is written in treble clef with a key signature of two flats. The F part is written in treble clef with a key signature of one flat. Both parts feature a melodic line with slurs and ties.

Musical score for the BC instrument, measures 70-73. The BC part is written in bass clef with a key signature of two flats. It features a melodic line with slurs and ties.

Musical score for the Tba. instrument, measures 70-73. The Tba. part is written in bass clef with a key signature of two flats. It features a melodic line with slurs and ties.

Musical score for the Perc. instrument, measures 70-73. The Perc. part is represented by a thick black line across the staff.

Tenor

The image displays a musical score for a Tenor section, organized into two systems of staves. The first system includes parts for Hi-C, Low-C, Bb WW, and Eb. The second system includes parts for Bb Brass, F, BC, Tba., and Perc. The notation is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The Tenor part is indicated by a large bracket on the left side of the first system. The percussion part (Perc.) is represented by a single staff with a vertical line and a double bar line at the end, indicating a drum set.

Bass

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

Detailed description: This is a musical score for a band. The score is organized into two systems. The first system contains four staves: Hi-C, Low-C, Bb WW, and Eb. The second system contains five staves: Bb Brass, F, BC, Tba., and Perc. The Percussion staff is a single line with a double bar line at the end. The music is written in a key signature of two flats (Bb and Eb) and a common time signature. The notation includes various note values, rests, and dynamic markings. The word 'Bass' is written above the first system. The instrument labels are placed below their respective staves.

This musical score is arranged in a grid format with instruments as columns and measures as rows. The instruments are: Hi-C, Low-C, Bb WW, Eb, Bb Brass, F, BC, Tba., and Perc. The score consists of four measures. The first three measures contain musical notation for all instruments, while the fourth measure only contains notation for the Percussion part, which is a simple rhythmic pattern. The notation includes various note values, rests, and dynamic markings.

C Concert

A Major Scale

The score is written for a concert band and includes the following parts:

- C Parts - High**: Treble clef, 4/4 time.
- C Parts - Low**: Treble clef, 4/4 time.
- B^b Woodwind**: Treble clef, 4/4 time, key signature of one flat.
- E^b Parts**: Treble clef, 4/4 time, key signature of two flats.
- B^b Brass**: Treble clef, 4/4 time, key signature of one flat.
- F Parts**: Treble clef, 4/4 time, key signature of one flat.
- Bass Clef**: Bass clef, 4/4 time.
- Tuba**: Bass clef, 4/4 time.
- Rudiment**: Percussion part with 4/4 time signature. It includes a section marked "- Flam" with "UPSTROKE" and "DOWNSTROKE" markings, and a "Roll" section with the instruction "(play like this whenever you see a roll)".

B Relative Minor Scale

Hi-C
Low-C
B \flat WW
E \flat

B \flat Brass
F

BC

Tba.
Perc.
- Paradiddle
R L R R L L L R L R R L L R L R R L L R L R L L

C Flow Style

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

- Drag (Ruff)
R R L L
sim.

This musical score is arranged in two systems. The first system contains four staves: Hi-C, Low-C, Bb WW, and Eb. The second system contains four staves: Bb Brass, F, BC, and Tba. A Percussion staff is located at the bottom of the page. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line is present at the end of the Percussion staff.

D Springboard and Bungee

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Hi-C:** Four staves with rhythmic patterns.
- Low-C:** Four staves with rhythmic patterns.
- Bb WW:** Four staves with rhythmic patterns.
- Eb:** Four staves with rhythmic patterns.
- Bb Brass:** Two staves with rhythmic patterns.
- F:** Two staves with rhythmic patterns.
- BC:** One staff with rhythmic patterns.
- Tba.:** One staff with rhythmic patterns.
- Perc.:** One staff with a complex rhythmic pattern, including a section labeled "- Drag (Ruff)" with "sim." below it. The percussion part is divided into Right (R) and Left (L) hand parts.

Springboard and Bungee - LV 2

The musical score is arranged in two systems. The first system includes staves for Hi-C, Low-C, Bb WW, Eb, Bb Brass, F, BC, and Tba. The second system includes the Perc. staff. The Perc. staff has a legend: R R, L L, *sim.*, and - Flam Tap. The music is written in 4/4 time with a key signature of one sharp (F#).

E C Concentration - UP (LV 2 - Combine with DOWN)

The musical score is arranged in two systems. The first system contains four staves: Hi-C, Low-C, Bb WW, and Eb. The second system contains five staves: Bb Brass, F, BC, Tba., and Perc. The music is written in treble clef with a key signature of one sharp (F#). The Hi-C and Low-C parts feature a rhythmic pattern of eighth notes with a '7' marking above them. The Bb WW and Eb parts have rests in the first measure. The Bb Brass and F parts have rests in the first measure. The BC, Tba., and Perc. parts have rests in the first measure. The Perc. part includes a drum set icon and a double bar line at the end of the first measure.

C Concentraion - DOWN

Hi-C
Low-C
Bb WW
Eb

This block contains the first four staves of the musical score. The top staff is for Hi-C, the second for Low-C, the third for Bb WW, and the fourth for Eb. Each staff shows a series of rhythmic patterns with notes and rests, primarily consisting of eighth and sixteenth notes.

Bb Brass
F

This block contains the fifth and sixth staves of the musical score. The fifth staff is for Bb Brass and the sixth is for F. Both staves show rhythmic patterns with notes and rests, continuing the sequence from the previous staves.

BC

This block contains the seventh staff of the musical score for the BC instrument. It shows a rhythmic pattern with notes and rests.

Tba.

This block contains the eighth staff of the musical score for the Tba. instrument. It shows a rhythmic pattern with notes and rests.

Perc.

R L R R L L L

This block contains the ninth staff of the musical score for the Perc. instrument. It shows a rhythmic pattern with notes and rests, and includes the drum notation sequence R L R R L L L.

F Twister!

Hi-C

Low-C

Bb WW

Eb

Bb Brass

F

BC

Tba.

Perc.

R L R L R L L L R L R L R L L L R L R L R L L L R L R L R L L L
- Triple Paradiddle

Twister! - LV 2

Hi-C

Low-C

B \flat WW

E \flat

B \flat Brass

F

BC

Tba.

Perc.

- Triple Paradiddle

RLRLRLRLRLRLRL sim.

G Thirds

Hi-C

Low-C

Bb WW

Eb

Bb Brass

F

BC

Tba.

Perc.

- Flam Tap

R R L L R R L L

Detailed description: This is a musical score for a piece titled "G Thirds". The score is arranged for a band and includes parts for Hi-C, Low-C, Bb WW (Woodwind), Eb, Bb Brass, F, BC (Bassoon/Clarinet), Tba. (Tuba), and Perc. (Percussion). The percussion part features a "Flam Tap" section with a specific drum pattern: R R L L R R L L. The score is written in a key with one sharp (F#) and a 4/4 time signature. A large bracket groups the Hi-C, Low-C, Bb WW, and Eb parts. Another large bracket groups the Bb Brass and F parts. The BC, Tba., and Perc. parts are on separate staves at the bottom. The Perc. staff includes a double bar line and a repeat sign.

Hi-C

Low-C

B \flat WW

E \flat

B \flat Brass

F

BC

Tba.

Perc.

J Special XII - Soprano

Chords - LV 4

Chords - LV 3

Chords - LV 2

Hi-C

Low-C

Bb WW

Eb

Bb Brass

F

BC

Tba.

Perc.

Alto

Musical score for four instruments: Hi-C, Low-C, Bb WW, and Eb. The score consists of four systems of music. The first system shows the initial notes for each instrument. The second system continues the melody with various note values and rests. The third system features more complex rhythmic patterns and ties. The fourth system concludes the passage with final notes and rests. The key signature is one sharp (F#).

Musical score for two instruments: Bb Brass and F. The score consists of two systems. The first system shows the initial notes for both instruments. The second system continues the melody with various note values and rests. The key signature is one sharp (F#).

Musical score for the BC instrument. The score consists of two systems. The first system shows the initial notes. The second system continues the melody with various note values and rests. The key signature is one sharp (F#).

Musical score for the Tba. instrument. The score consists of two systems. The first system shows the initial notes. The second system continues the melody with various note values and rests. The key signature is one sharp (F#).

Musical score for the Perc. instrument. The score consists of two systems, both of which are empty staves, indicating that there is no musical notation for this instrument in this section.

Tenor

The image displays a musical score for a band, specifically focusing on the Tenor section and other instruments. The score is organized into two systems of staves. The first system includes staves for Hi-C, Low-C, Bb WW, and Eb. The second system includes staves for Bb Brass, F, BC, Tba., and Perc. The Tenor part is indicated by a thick horizontal line across the top of the first system. The notation includes various musical symbols such as notes, rests, and clefs, with some notes marked with accidentals (sharps and naturals). The Percussion part is represented by a series of vertical lines indicating rhythmic patterns.

Bass

Hi-C
Low-C
B \flat WW
Eb
B \flat Brass
F
BC
Tba.
Perc.

Detailed description: This is a musical score for a band, page 90. It features ten staves. The first four staves are grouped under a brace and labeled 'Hi-C', 'Low-C', 'B \flat WW', and 'Eb'. The next two staves are grouped under a brace and labeled 'B \flat Brass' and 'F'. The seventh staff is labeled 'BC', the eighth 'Tba.', and the ninth 'Perc.'. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp and one flat), and different note values (quarter, eighth, and sixteenth notes). There are also rests and dynamic markings. The percussion staff shows a series of rhythmic patterns with stems and flags.

This musical score is arranged in a system with nine staves. The first four staves are grouped by a brace on the left and labeled Hi-C, Low-C, Bb WW, and Eb. The next two staves are grouped by a brace and labeled Bb Brass and F. The seventh staff is labeled BC, the eighth is labeled Tba., and the ninth is labeled Perc. The score consists of a series of notes, primarily quarter notes, with some measures containing beamed eighth notes. Several measures feature large, multi-measure rests that span across multiple staves, indicating sustained sounds or specific performance techniques. The key signature for the first four staves is one sharp (F#), while the remaining staves have a key signature of one flat (Bb).

The image shows a musical score for a band, organized into two systems of staves. The first system includes parts for Hi-C, Low-C, Bb WW, and Eb. The second system includes parts for Bb Brass, F, BC, Tba., and Perc. Each staff contains musical notation, including notes, rests, and dynamic markings. The percussion part is represented by a single vertical line with a double bar at the end.

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

E-flat Concert

A Major Scale

C Parts - High

C Parts - Low

B \flat Woodwind

E \flat Parts

B \flat Brass

F Parts

Bass Clef

Tuba

Rudiment

- Flam

Roll

(Small note is DOWNSTROKE)

(play like this whenever you see a roll)

B Relative Minor Scale

The musical score is arranged in a multi-staff format. The top section includes four staves for Hi-C, Low-C, Bb WW, and Eb. The middle section includes two staves for Bb Brass and F. The bottom section includes three staves for BC, Tba., and Perc. The Percussion part features a 'Paradiddle' pattern with the sequence: R L R R L L L R L R R L L L R L R R L L L R L R R L L L.

C Flow Style

Hi-C
Low-C
B \flat WW
E \flat
B \flat Brass
F
BC
Tba.
Perc.
- Drag (Ruff)
R R
L L
sim.

Hi-C

Low-C

Bb WW

Eb

Bb Brass

F

BC

Tba.

Perc.

D Springboard and Bungee

Hi-C
Low-C
B \flat WW
E \flat

This section consists of four staves of music. The first staff (Hi-C) has a treble clef and a key signature of two flats. The second staff (Low-C) has a treble clef and a key signature of two flats. The third staff (B \flat WW) has a treble clef and a key signature of one flat. The fourth staff (E \flat) has a treble clef and a key signature of one flat. The music is a rhythmic pattern of eighth notes, starting with a quarter rest followed by an eighth note, then another eighth note, and finally a quarter note.

B \flat Brass
F

This section consists of two staves of music. The first staff (B \flat Brass) has a treble clef and a key signature of one flat. The second staff (F) has a treble clef and a key signature of one flat. The music is a rhythmic pattern of eighth notes, starting with a quarter rest followed by an eighth note, then another eighth note, and finally a quarter note.

BC

This staff has a bass clef and a key signature of two flats. The music is a rhythmic pattern of eighth notes, starting with a quarter rest followed by an eighth note, then another eighth note, and finally a quarter note.

Tba.

This staff has a bass clef and a key signature of two flats. The music is a rhythmic pattern of eighth notes, starting with a quarter rest followed by an eighth note, then another eighth note, and finally a quarter note.

Perc.
- Drag (Ruff)
R R L L
sim.

This staff has a double bar line and a key signature of two flats. The music is a rhythmic pattern of eighth notes, starting with a quarter rest followed by an eighth note, then another eighth note, and finally a quarter note. The pattern is labeled as 'sim.' (simile).

Springboard and Bungee - LV 2

Hi-C

Low-C

Bb WW

Eb

Bb Brass

F

BC

Tba.

Perc.

R R L L *sim.*

- Flam Tap

E Eb Concentration - UP (LV 2 - Combine with DOWN)

The musical score is arranged in two systems. The first system includes parts for Hi-C, Low-C, Bb WW, Eb, Bb Brass, F, BC, Tba., and Perc. The second system includes parts for Bb Brass, F, BC, Tba., and Perc. The score is written in 2/4 time with a key signature of one flat (Bb). The percussion part features a consistent rhythmic pattern of eighth notes. The brass parts (Bb Brass, F, BC) play a melodic line with eighth notes and rests. The woodwinds (Bb WW, Eb) and Tuba (Tba.) parts play a similar melodic line. The Hi-C and Low-C parts play a rhythmic pattern of eighth notes. The Percussion part features a consistent rhythmic pattern of eighth notes.

E♭ Concentraion - DOWN

Musical score for measures 1-4 of 'Eb Concentraion - DOWN'. The score includes four staves: Hi-C, Low-C, B♭ WW, and E♭. The Hi-C and Low-C parts feature complex rhythmic patterns with many beamed notes. The B♭ WW and E♭ parts have simpler, more spaced-out rhythmic figures.

Musical score for measures 1-4 for B♭ Brass and F. The B♭ Brass part has a melodic line with some rests, while the F part has a more active rhythmic line.

Musical score for measures 1-4 for BC. The part consists of a rhythmic line with beamed notes.

Musical score for measures 1-4 for Tba. The part features a melodic line with some rests.

Musical score for measures 1-4 for Perc. The part includes a rhythmic line with a drum set icon at the beginning and the notation 'RLRRLRL' below the staff.

F Twister!

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

R L R R L R L L L R L R L R L L L R L R L L L R L L
- Triple Paradiddle

Twister! - LV 2

The musical score is arranged in a standard staff layout with the following parts from top to bottom:

- Hi-C:** Four staves of music.
- Low-C:** Four staves of music.
- Bb WW:** Four staves of music.
- Eb:** Four staves of music.
- Bb Brass:** Two staves of music.
- F:** Two staves of music.
- BC:** Two staves of music.
- Tba.:** Two staves of music.
- Perc.:** One staff of music featuring a 'Triple Paradiddle' pattern with a rhythmic notation below: *R L R L R R L R L R L L sim.*

G Thirds

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

- Flam Tap
R R L L R R L L

Hi-C
Low-C
B \flat WW
E \flat
B \flat Brass
F
BC
Tba.
Perc.

The musical score is arranged in a system of staves. The top four staves are grouped together and labeled Hi-C, Low-C, B \flat WW, and E \flat . The next two staves are grouped together and labeled B \flat Brass and F. The following two staves are labeled BC and Tba. The final staff is labeled Perc. The score consists of a series of rhythmic patterns, primarily quarter and eighth notes, with some rests. The key signature is one flat (B \flat), and the time signature is 4/4. The Percussion staff includes a double bar line at the end of the first measure, indicating a change in the rhythmic pattern.

Chords (pick one)

H Triplets

The musical score is arranged in two systems of staves. The first system includes Hi-C, Low-C, Bb WW, and Eb. The second system includes Bb Brass, F, BC, Tba., and Perc. Each staff contains triplet patterns of eighth notes. Chord diagrams are provided above the Perc. staff, with a 'pick one' instruction. A legend at the bottom right explains the notation: '> 3' for Flam Accent and 'RLR LRL RLL RLL RLL RLL RLL RLL RLL RLL' for the rhythmic pattern.

(Play on a mallet instrument for Chords at

RLR LRL RLL RLL RLL RLL RLL RLL RLL RLL
- Flam Accent

Chords - LV 2
 vi ii V V7

Chords - LV 3
 I ii7 V7 III7

Chords - LV 4
 I IVmaj7 iiø7 V7 I9(add6)

J Special XIX - Soprano

The musical score is organized into three systems, each corresponding to a level (LV 2, LV 3, LV 4). Each system contains multiple staves for different instruments. The instruments listed are Hi-C, Low-C, Bb WW, Eb, Bb Brass, F, BC, Tba., and Perc. The score includes chord diagrams and musical notation for each instrument. The Soprano part is marked with a 'J' in a box. The chord progressions are as follows:

- Chords - LV 2:** vi, ii, V, V7
- Chords - LV 3:** I, ii7, V7, III7
- Chords - LV 4:** I, IVmaj7, iiø7, V7, I9(add6)

Alto

The musical score is arranged in two systems. The first system includes parts for Hi-C, Low-C, Bb WW, and Eb. The second system includes parts for Bb Brass, F, BC, Tba., and Perc. The Alto part is written in a single staff with a treble clef and a key signature of two flats. The other parts are arranged in staves below, with various clefs and key signatures. The score features a variety of musical notations including notes, rests, and dynamic markings.

Tenor

Musical score for the Tenor section, measures 1-4. The score is written on four staves: Hi-C, Low-C, Bb WW, and Eb. The Hi-C and Low-C staves contain whole notes. The Bb WW and Eb staves contain quarter notes. The Hi-C and Low-C staves are bracketed together.

Musical score for the Bb Brass and F sections, measures 1-2. The Bb Brass staff contains whole notes. The F staff contains quarter notes. The Bb Brass and F staves are bracketed together.

Musical score for the BC section, measures 1-2. The BC staff contains whole notes.

Musical score for the Tba. section, measures 1-2. The Tba. staff contains whole notes.

Musical score for the Perc. section, measures 1-2. The Perc. staff contains a series of vertical lines representing a drum pattern.

This musical score is arranged in a grid format with instruments as columns and measures as rows. The instruments are: Hi-C, Low-C, Bb WW, Eb, Bb Brass, F, BC, Tba., and Perc. The score consists of four measures. The first measure shows a variety of notes and rests across the instruments. The second measure features a more complex arrangement with many notes. The third measure is simpler, with many rests. The fourth measure continues the pattern with various notes and rests. The percussion part (Perc.) is represented by a series of vertical lines indicating rhythmic patterns.

Bass

Hi-C
Low-C
B \flat WW
E \flat

B \flat Brass
F

BC
Tba.
Perc.

B Relative Minor Scale

Hi-C
Low-C
Bb WW
Eb

Bb Brass
F

BC

Tba.

- Paradiddle
Perc.

R L R L R L L R L R L R L L R L R L R L L

C Flow Style

Hi-C
Low-C
B \flat WW
E \flat
B \flat Brass
F
BC
Tba.
Perc.

- Drag (Ruff)
R L L
sim.

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

The image displays a musical score for a percussion ensemble. It consists of nine staves, each representing a different instrument. The instruments are: Hi-C, Low-C, Bb WW (B-flat Wood Whistle), Eb (E-flat), Bb Brass (B-flat Brass), F (F), BC (B-flat Conga), Tba. (Tuba), and Perc. (Percussion). The score is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes. The notation includes stems, beams, and various rhythmic markings. The percussion part (Perc.) is written on a single staff with a key signature of one sharp (F#) and includes a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, with some notes marked with a sharp sign (#).

D Springboard and Bungee

Hi-C

Low-C

B \flat WW

E \flat

B \flat Brass

F

BC

Tba.

Perc.

- Drag (Ruff)

R R L L

sim.

Springboard and Bungee - LV 2

The musical score is arranged in a system with nine staves. The top four staves are for Hi-C, Low-C, Bb WW, and Eb. The next two staves are for Bb Brass and F. The seventh staff is for BC. The eighth staff is for Tba. The ninth staff is for Perc. The score includes various musical notations such as notes, rests, and dynamic markings. The Percussion staff includes specific instructions: 'R R L L sim.' and '- Flam Tap'.

R R L L sim.

- Flam Tap

E F Concentration - UP (LV 2 - Combine with DOWN)

The musical score is arranged in two systems. The first system includes parts for Hi-C, Low-C, Bb WW, Eb, Bb Brass, F, BC, Tba., and Perc. The second system includes parts for Bb Brass, F, BC, Tba., and Perc. The score features various musical notations including eighth notes, quarter notes, and rests, with dynamic markings such as *f* and *mf*. A large bracket spans across the first system, indicating a combined performance instruction.

F Concentraion - DOWN

Hi-C
Low-C
Bb WW
Eb

This section contains the first four staves of the musical score. The Hi-C and Low-C staves feature complex rhythmic patterns with many beamed notes. The Bb WW and Eb staves have simpler, more melodic lines. A thick horizontal line is drawn across all four staves, starting from the beginning of the section and extending to the right.

Bb Brass
F

This section contains the fifth and sixth staves. The Bb Brass staff has a melodic line with some rests. The F staff has a similar melodic line. The thick horizontal line continues across these two staves.

BC

This section contains the seventh staff. The BC staff has a melodic line. The thick horizontal line continues across this staff.

Tba.

This section contains the eighth staff. The Tba. staff has a melodic line. The thick horizontal line continues across this staff.

Perc.

R L R R L L L

This section contains the ninth staff. The Perc. staff has a rhythmic pattern of notes. The thick horizontal line continues across this staff.

F **Twister!**

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

R L R R L L L
- Triple Paradiddle

Twister! - LV 2

Hi-C

Low-C

Bb WW

Eb

Bb Brass

F

BC

Tba.

Perc.

- Triple Paradiddle

RLRLRLRLRLRLRL *sim.*

G Thirds

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

- Flam Tap
R R L L R R L L

Hi-C
Low-C
B \flat WW
E \flat
B \flat Brass
F
BC
Tba.
Perc.

The musical score is arranged in a vertical layout. It features nine staves, each representing a different instrument or section. The staves are connected by a large horizontal brace on the left side. The instruments are: Hi-C (snare drum), Low-C (bass drum), B \flat WW (B-flat woodwinds), E \flat (E-flat woodwinds), B \flat Brass (B-flat brass), F (F brass), BC (Bass Clarinet), Tba. (Tuba), and Perc. (Percussion). The notation includes various rhythmic values, stems, and beams, indicating a complex rhythmic pattern. The percussion part shows a series of eighth notes with stems pointing up and down, typical of a drum set pattern. The woodwind and brass parts show a mix of quarter and eighth notes, often beamed together. The tuba part shows a steady eighth-note pattern. The overall score is presented in a clean, black-and-white format.

Chords - LV 2
 I vi ii V7 V7 V7 V7

Chords - LV 3
 I ii7 V7 III7 V7 III7 V7 III7

Chords - LV 4
 I IVmaj7 iiø7 V7 I9(add6) I IVmaj7 iiø7 V7 I9(add6) I IVmaj7 iiø7 V7 I9(add6) I IVmaj7 iiø7 V7 I9(add6)

J Special LXXXVII - Soprano

Hi-C Low-C B \flat WW Eb B \flat Brass F BC Tba. Perc.

Alto

The musical score is arranged in two systems. The first system includes parts for Hi-C, Low-C, Bb WW, and Eb. The second system includes parts for Bb Brass, F, BC, Tba., and Perc. The Alto part is written in a single staff with a treble clef and a key signature of one sharp (F#). The other parts are written in their respective staves with appropriate clefs and key signatures. The score features various musical notations such as notes, rests, and dynamic markings.

Hi-C
Low-C
Bb WW
Eb

This section of the score contains four staves. The top staff is for Hi-C, the second for Low-C, the third for Bb WW, and the fourth for Eb. Each staff contains musical notation with notes, rests, and dynamic markings. The Bb WW and Eb staves include sharp signs (#) on some notes.

Bb Brass
F

This section contains two staves. The top staff is for Bb Brass and the bottom for F. Both staves feature musical notation with notes, rests, and dynamic markings.

BC

This section contains one staff for the BC instrument, with musical notation including notes, rests, and dynamic markings.

Tba.

This section contains one staff for the Tba. instrument, with musical notation including notes, rests, and dynamic markings.

Perc.

This section contains one staff for Perc., which is a blank staff with vertical tick marks indicating a drum line.

Tenor

The image displays a musical score for a Tenor section, spanning measures 127 to 130. The score is organized into two systems. The first system includes parts for Hi-C, Low-C, Bb WW, and Eb. The second system includes parts for Bb Brass, F, BC, Tba., and Perc. The notation is written on ten staves, with various clefs and key signatures used to indicate the instrument parts. The music features a mix of quarter, eighth, and sixteenth notes, along with rests and dynamic markings. The Percussion part is represented by a series of vertical stems on a single staff.

Bass

The image displays a musical score for a band, organized into two systems of staves. The first system includes staves for Hi-C, Low-C, Bb WW, and Eb. The second system includes staves for Bb Brass, F, BC, Tba., and Perc. The notation consists of notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). A thick horizontal line is drawn across the middle of the first system, separating the percussion instruments from the melodic instruments. The Perc. staff at the bottom of the second system shows a series of vertical lines representing drum hits.

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

B Relative Minor Scale

Hi-C
Low-C
B \flat WW
Eb

This section contains four staves of music for Hi-C, Low-C, B \flat WW, and Eb instruments. The music is written in a relative minor scale, featuring a series of eighth notes in a descending pattern across the staves.

B \flat Brass
F

This section contains two staves of music for B \flat Brass and F instruments. The music continues the relative minor scale pattern with eighth notes.

BC

This section contains one staff of music for the BC instrument, continuing the relative minor scale pattern.

Tba.

This section contains one staff of music for the Tba. instrument, continuing the relative minor scale pattern.

-Paradiddle
Perc.

R L R L R L L R L R R L L R L R L L R L L

This section contains one staff of music for the Perc. instrument, featuring a rhythmic pattern of eighth notes with a paradiddle rhythm indicated by the letters R and L. The pattern is: R L R L R L L R L R R L L R L R L L R L L.

C Flow Style

Hi-C

Low-C

B \flat WW

E \flat

B \flat Brass

F

BC

Tba.

Perc.

- Drag (Ruff)

R R L L

sim.

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

The musical score is arranged in two systems. The first system contains four staves: Hi-C, Low-C, Bb WW, and Eb. The second system contains five staves: Bb Brass, F, BC, Tba., and Perc. The Perc. staff begins with a double bar line and a repeat sign. The score includes various musical notations such as notes, rests, and dynamic markings.

D Springboard and Bungee

The musical score is arranged in a standard orchestral layout. It features the following parts and staves from top to bottom:

- Hi-C:** Four staves of snare drum notation.
- Low-C:** Four staves of bass drum notation.
- Bb WW:** Four staves of woodwind notation for Bb instruments.
- Eb:** Four staves of woodwind notation for Eb instruments.
- Bb Brass:** Four staves of brass notation for Bb instruments.
- F:** Four staves of brass notation for F instruments.
- BC:** Four staves of brass notation for BC instruments.
- Tba.:** Four staves of tuba notation.
- Perc.:** A single staff for the percussionist, including a drum set part with 'Ruff' (R) and 'sim.' (L) markings.

The score is written in 4/4 time and includes various musical notations such as notes, rests, and articulation marks.

Springboard and Bungee - LV 2

The musical score is arranged in two systems. The first system contains parts for Hi-C, Low-C, Bb WW, Eb, Bb Brass, F, BC, and Tba. The second system contains the Percussion part. The percussion part includes a double bar line, a key signature change to one sharp (F#), and a 'Flam Tap' instruction. Dynamic markings include 'f' (forte) and 'sim.' (simile).

R R L L
 - Flam Tap
 sim.

F Db Concentration - UP (LV 2 - Combine with DOWN)

The musical score is arranged in a system of staves. The first four staves are for woodwinds: Hi-C, Low-C, Bb WW, and Eb. The next two staves are for brass: Bb Brass and F. The final three staves are for percussion: BC, Tba., and Perc. The score is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature. The woodwind parts feature complex rhythmic patterns with many sixteenth and thirty-second notes. The brass parts are more rhythmic, often playing quarter and eighth notes. The percussion parts include various rhythmic patterns, some with snare and tom-tom sounds, and some with cymbal patterns. The score is divided into two systems by a double bar line. The first system covers the first four staves, and the second system covers the remaining six staves.

Db Concentraion - DOWN

The musical score is arranged in a system with nine staves. The first four staves are for Hi-C, Low-C, Bb WW, and Eb. The fifth and sixth staves are for Bb Brass and F. The seventh and eighth staves are for BC and Tba. The ninth staff is for Perc. The percussion part includes a sequence of notes: R L R R L R L L.

F Twister!

Hi-C
Low-C
B \flat WW
E \flat
B \flat Brass
F
BC
Tba.
Perc.

RLRRLLL
- Triple Paradiddle
RLRLRLRL RLRLRLRL RLRLRLRL RLRLRLRL

Twister! - LV 2

Hi-C

Low-C

Bb WW

Eb

Bb Brass

F

BC

Tba.

Perc.

- Triple Paradiddle

R L R L R R L R L R L L L *sim.*

G Thirds

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

- Flam Tap
R R L L R R L L

This musical score is arranged in a vertical format with nine staves. The staves are labeled as follows from top to bottom: Hi-C, Low-C, Bb WW, Eb, Bb Brass, F, BC, Tba., and Perc. The first four staves (Hi-C, Low-C, Bb WW, Eb) are grouped together with a large bracket on the left. The fifth staff (Bb Brass) is also bracketed with the first four. The sixth staff (F) is bracketed with the fifth. The seventh staff (BC) is bracketed with the sixth. The eighth staff (Tba.) is bracketed with the seventh. The ninth staff (Perc.) is bracketed with the eighth. The music is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings. The Percussion staff features a complex rhythmic pattern with many sixteenth notes.

J Special LV - Soprano

Chords - LV 4

Chords - LV 3

Chords - LV 2

Hi-C
Low-C
B \flat WW
Eb

B \flat Brass
F

BC
Tba.

Perc.

Alto

Hi-C
Low-C
Bb WW
Eb
Bb Brass
F
BC
Tba.
Perc.

Detailed description: This page of a musical score contains 13 staves. The top staff is labeled 'Alto' and contains a melodic line with quarter and eighth notes. Below it are four staves for percussion: Hi-C, Low-C, Bb WW, and Eb, each with a series of quarter notes. The next two staves are for brass: Bb Brass and F, with quarter notes. The following two staves are for woodwinds: BC and Tba., with quarter notes. The bottom staff is for Percussion, indicated by a vertical line with a double bar at the end. The key signature has three flats (Bb, Eb, Ab) and the time signature is 4/4.

Tenor

The musical score for the Tenor section spans measures 145 to 150. It is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature (C). The score is organized into two systems of staves. The first system includes parts for Hi-C, Low-C, Bb WW, and Eb. The second system includes parts for Bb Brass, F, BC, Tba., and Perc. The Hi-C, Low-C, Bb WW, and Eb parts are written in treble clef. The Bb Brass and F parts are also in treble clef. The BC, Tba., and Perc parts are in bass clef. The Percussion part is represented by a single line with a double bar line and a vertical line, indicating a drum set. The music consists of quarter and eighth notes, with some rests. The Tenor part is indicated by a thick black line across the top of the first system.

Bass

Hi-C
Low-C
Bb WW
Eb

This section contains four staves of music for Hi-C, Low-C, Bb WW, and Eb instruments. The music is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature. The Hi-C staff uses a treble clef and contains a series of quarter notes. The Low-C staff uses a treble clef and contains a series of quarter notes. The Bb WW staff uses a treble clef and contains a series of quarter notes. The Eb staff uses a treble clef and contains a series of quarter notes. A thick black line is drawn across the top of the four staves, indicating a measure rest for the Bass section.

Bb Brass
F

This section contains two staves of music for Bb Brass and F instruments. The music is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature. The Bb Brass staff uses a treble clef and contains a series of quarter notes. The F staff uses a treble clef and contains a series of quarter notes. A thick black line is drawn across the top of the two staves, indicating a measure rest for the Bass section.

BC

This section contains one staff of music for the BC instrument. The music is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature. The BC staff uses a bass clef and contains a series of quarter notes. A thick black line is drawn across the top of the staff, indicating a measure rest for the Bass section.

Tba.

This section contains one staff of music for the Tba. instrument. The music is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature. The Tba. staff uses a bass clef and contains a series of quarter notes. A thick black line is drawn across the top of the staff, indicating a measure rest for the Bass section.

Perc.

This section contains one staff of music for the Perc. instrument. The music is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature. The Perc. staff uses a percussion clef and contains a series of quarter notes. A thick black line is drawn across the top of the staff, indicating a measure rest for the Bass section.

This musical score is arranged in a vertical layout. It features ten staves, each representing a different instrument or section. From top to bottom, the staves are labeled: Hi-C, Low-C, Bb WW, Eb, Bb Brass, F, BC, Tba., and Perc. The notation includes various musical symbols such as notes, rests, and stems, with some notes containing accidentals (sharps and flats). The percussion staff at the bottom is marked with a vertical line and a double bar line, indicating a drum line.

A More Effective Middle School Band Warm Up Flute



Practical Application #3

Warm Ups designed for the Big Rapids
Middle School Band Program

Allman A. Todd IV

American Band College
Master's Candidate

July 2011



Chromatic Exercises

1 Chromatic Low

Chromatic High

Musical notation for exercise 1, showing two chromatic scales in G major. The first staff is labeled '1 Chromatic Low' and the second is labeled 'Chromatic High'. Both are in 4/4 time.

2 Remington Low

Musical notation for exercise 2, labeled '2 Remington Low'. It features a chromatic scale from G4 down to G3 in 4/4 time, with a dotted quarter note rhythm.

3 Remington High

Musical notation for exercise 3, labeled '3 Remington High'. It features a chromatic scale from G4 up to G5 in 4/4 time, with a dotted quarter note rhythm.

4 Remington Low 2

Remington High 2

Musical notation for exercise 4, labeled '4 Remington Low 2' and 'Remington High 2'. It features two chromatic scales in 4/4 time, each with a dotted quarter note rhythm.

5 Chromatic Scale Up

Musical notation for exercise 5, labeled '5 Chromatic Scale Up'. It features a chromatic scale from G4 up to G5 in 4/4 time.

Chromatic Scale Down

Musical notation for exercise 5, labeled 'Chromatic Scale Down'. It features a chromatic scale from G5 down to G4 in 4/4 time.

6 Bb Chromatic Scale

Musical notation for exercise 6, labeled '6 Bb Chromatic Scale'. It features a chromatic scale from G4 up to G5 in Bb major, 4/4 time.

Musical notation for exercise 6, labeled '6 Bb Chromatic Scale'. It features a chromatic scale from G5 down to G4 in Bb major, 4/4 time.

7 Ab Chromatic Scale

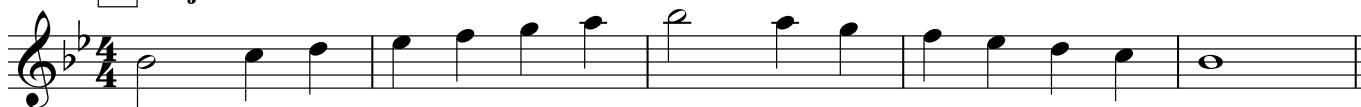
Musical notation for exercise 7, labeled '7 Ab Chromatic Scale'. It features a chromatic scale from G4 up to G5 in Ab major, 4/4 time.

Musical notation for exercise 7, labeled '7 Ab Chromatic Scale'. It features a chromatic scale from G5 down to G4 in Ab major, 4/4 time.

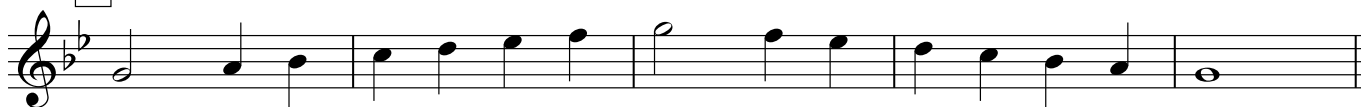
B-flat Concert

C Parts - High

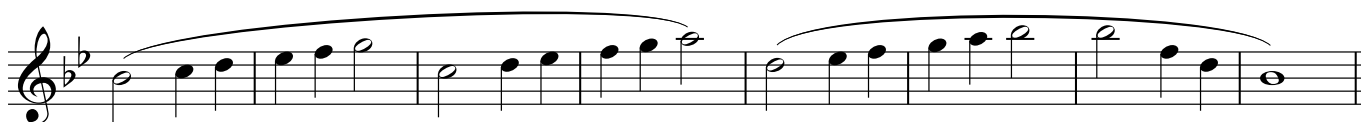
A Major Scale



B Relative Minor Scale



C Flow Style



D Finger Flips, Lip Tricks



Finger Flips, Lip Tricks - LV 2



Finger Flips, Lip Tricks - LV 3



Finger Flips, Lip Tricks - LV 4



2

Finger Flips, Lip Tricks - LV 5

Two staves of musical notation in G minor (one flat). The first staff contains a continuous eighth-note run with a slur over it. The second staff continues the run and ends with a whole note G.

E Twister!

Staff of musical notation in G minor, featuring a continuous eighth-note run that ends with a whole note G.

Twister! - LV 2

Staff of musical notation in G minor, featuring a continuous eighth-note run.

Staff of musical notation in G minor, continuing the eighth-note run from the previous staff.

F Thirds

Staff of musical notation in G minor, featuring a sequence of eighth-note pairs (thirds).

G Triplets

Staff of musical notation in G minor, featuring a sequence of eighth-note triplets.

H Chords (pick one)

Staff of musical notation in G minor showing five chords: I, IV, I, V, I. Chord symbols are written below the staff.

Chords - LV 2

Staff of musical notation in G minor showing five chords: vi, ii, V, V7, I. Chord symbols are written below the staff.

Chords - LV 3

Staff of musical notation in G minor showing five chords: I, ii7, V7, III7, vi. Chord symbols are written below the staff.

Chords - LV 4

Staff of musical notation in G minor showing five chords: I, IVmaj7, iiø7, V7, I9(add6). Chord symbols are written below the staff.

I Special VII - Soprano

Musical staff for Soprano part, first system. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of eighth notes, many of which are beamed together in pairs or groups of four, with some notes having slurs above them.

Musical staff for Soprano part, second system. It continues the melodic line from the first system, ending with a double bar line.

Alto

Musical staff for Alto part. The staff is in treble clef with a key signature of two flats. It contains a series of whole notes, each with a slur above it, spanning the entire length of the piece.

Musical staff for Alto part, second system. It continues the whole-note line from the first system, ending with a double bar line.

Tenor

Musical staff for Tenor part, first system. The staff is in treble clef with a key signature of two flats. It contains a series of eighth notes, many of which are beamed together in pairs or groups of four, with some notes having slurs above them.

Musical staff for Tenor part, second system. It continues the melodic line from the first system, ending with a double bar line.

Bass

Musical staff for Bass part, first system. The staff is in treble clef with a key signature of two flats. It contains a series of eighth notes, many of which are beamed together in pairs or groups of four, with some notes having slurs above them.

Musical staff for Bass part, second system. It continues the melodic line from the first system, ending with a double bar line.

A-flat Concert

A Major Scale



B Relative Minor Scale



C Flow Style



D Finger Flips, Lip Tricks



Finger Flips, Lip Tricks - LV 2



Finger Flips, Lip Tricks - LV 3



Finger Flips, Lip Tricks - LV 4



Finger Flips, Lip Tricks - LV 5

E Twister!

Twister! - LV 2

F Thirds

G Triplets

H Chords (pick one)

Chords - LV 2

Chords - LV 3

Chords - LV 4

I Special XXXVII - Soprano

Musical score for Special XXXVII, featuring Soprano, Alto, Tenor, and Bass parts. The score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The Soprano part consists of a series of whole notes. The Alto part features a melodic line with some accidentals. The Tenor part has a more active line with many accidentals. The Bass part provides a harmonic foundation with a mix of eighth and quarter notes.

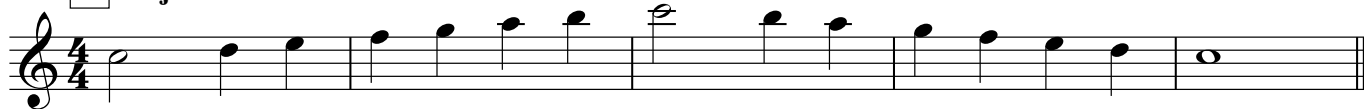
J Special LXXXII - Soprano

Musical score for Special LXXXII, featuring Soprano, Alto, Tenor, and Bass parts. The score is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The Soprano part consists of a series of whole notes. The Alto part features a melodic line with some accidentals. The Tenor part has a more active line with many accidentals. The Bass part provides a harmonic foundation with a mix of eighth and quarter notes.

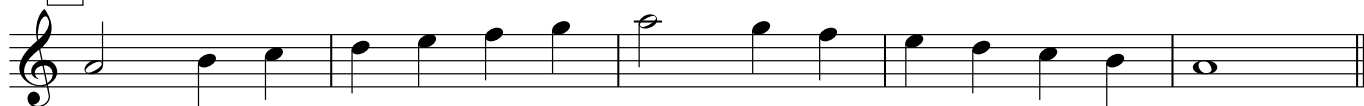
C Concert

C Parts - High

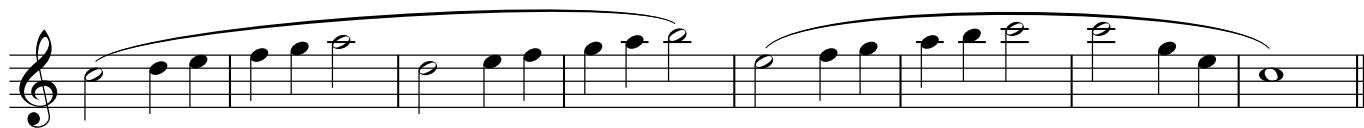
A Major Scale



B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E C Concentration - UP (LV 2 - Combine with DOWN)

C Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H Triplets

I Chords (pick one)

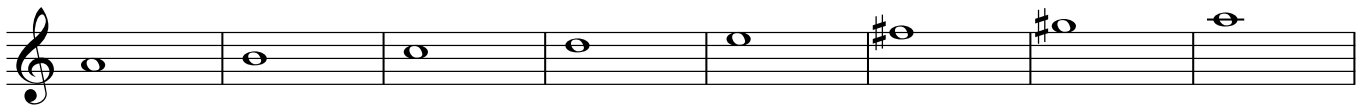
Chords - LV 3

I IV I V I vi ii V V7 I
 Chords - LV 3 Chords - LV 4
 I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

J Special XII - Soprano



Alto



Tenor



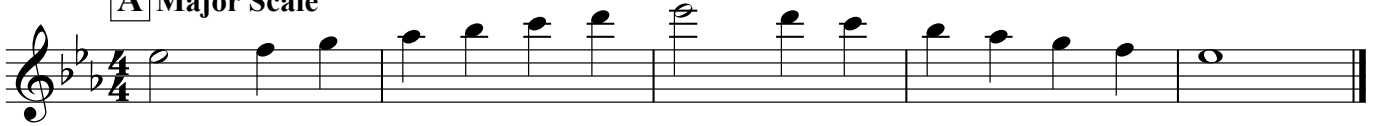
Bass



E-flat Concert

C Parts - High

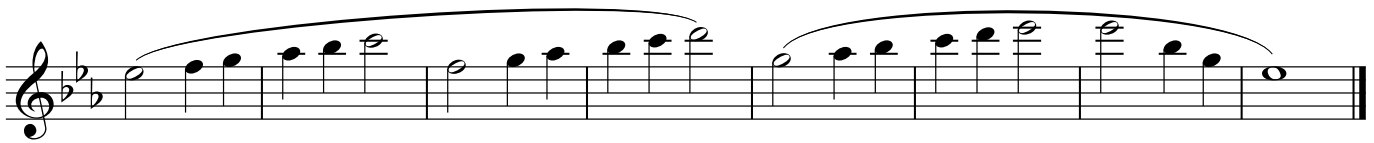
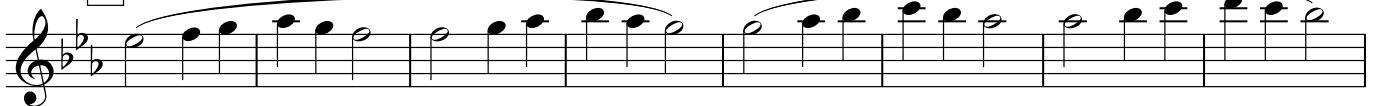
A Major Scale



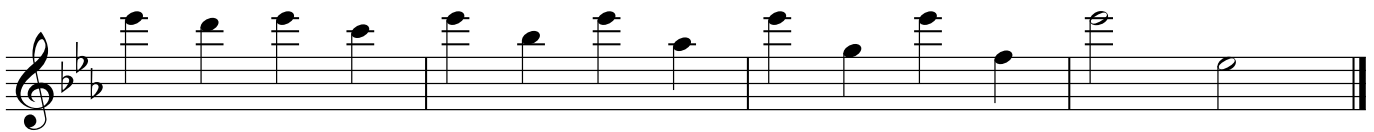
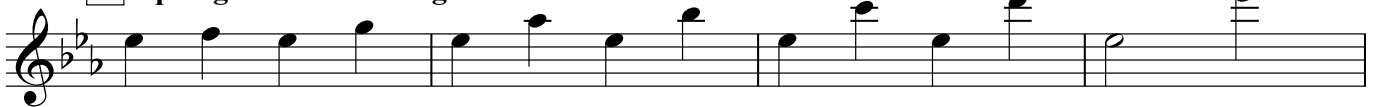
B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E Eb Concentration - UP (LV 2 - Combine with DOWN)

Two staves of musical notation in E-flat major (three flats). The first staff contains four measures with rests and eighth notes. The second staff contains four measures of eighth-note runs.

Eb Concentraion - DOWN

Two staves of musical notation in E-flat major. The first staff contains four measures with rests and eighth notes. The second staff contains four measures of eighth-note runs descending.

F Twister!

One staff of musical notation in E-flat major, consisting of a continuous eighth-note run.

Twister! - LV 2

Two staves of musical notation in E-flat major, consisting of continuous eighth-note runs.

G Thirds

One staff of musical notation in E-flat major, consisting of a continuous eighth-note run.

H Triplets

One staff of musical notation in E-flat major, consisting of eighth-note triplets. The number '3' is written below the notes.

I Chords (pick one)

Chords - LV 2

Two staves of musical notation in E-flat major showing various chords.

Chords - LV 3

Chords - LV 4

Two staves of musical notation in E-flat major showing various chords.

- I
 - IV
 - I
 - V
 - I
 - vi
 - ii
 - V
 - V7
 - I
- I
 - ii7
 - V7
 - III7
 - vi
 - I
 - IVmaj7
 - iiø7
 - V7
 - I9(add6)

F Concert

C Parts - High

A Major Scale

Musical notation for exercise A, Major Scale, in 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of quarter notes: C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3.

B Relative Minor Scale

Musical notation for exercise B, Relative Minor Scale, in 4/4 time. The melody consists of quarter notes: B3, C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3. The bass line consists of quarter notes: C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3.

C Flow Style

Musical notation for exercise C, Flow Style, in 4/4 time. The melody consists of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of quarter notes: C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3.

Musical notation for exercise C, Flow Style, in 4/4 time. The melody consists of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of quarter notes: C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3.

D Springboard and Bungee

Musical notation for exercise D, Springboard and Bungee, in 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of quarter notes: C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3.

Musical notation for exercise D, Springboard and Bungee, in 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of quarter notes: C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3.

Springboard and Bungee - LV 2

Musical notation for exercise D, Springboard and Bungee - LV 2, in 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of quarter notes: C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3.

Musical notation for exercise D, Springboard and Bungee - LV 2, in 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bass line consists of quarter notes: C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3, C3.

E F Concentration - UP (LV 2 - Combine with DOWN)

F Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H Triplets

I Chords (pick one)

Chords - LV 2

I IV I V I vi ii V V7 I

Chords - LV 3

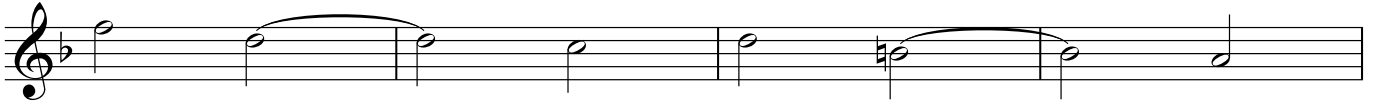
Chords - LV 4

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

J Special LXXXVII - Soprano



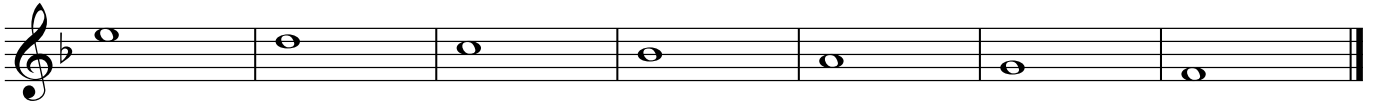
Alto



Tenor



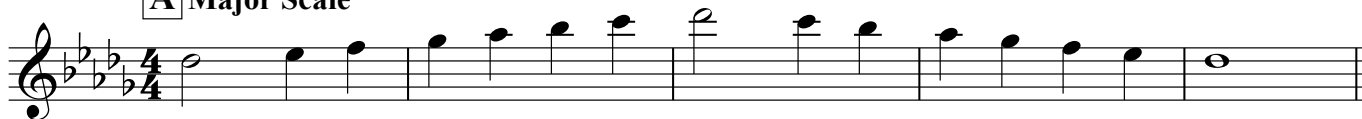
Bass



D-flat Concert

C Parts - High

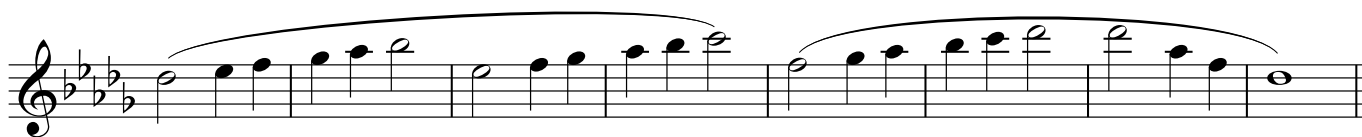
A Major Scale



B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E Db Concentration - UP (LV 2 - Combine with DOWN)

Db Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H Triplets

I Chords (pick one)

Chords - LV 2

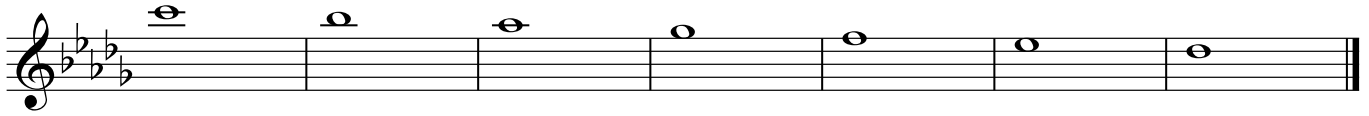
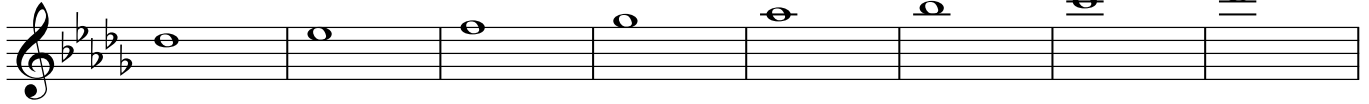
I IV I V I vi ii V V7 I

Chords - LV 3

Chords - LV 4

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

J Special LV - Soprano



Alto



Tenor



Bass



A More Effective Middle School Band Warm Up Clarinet/Bass Clarinet/ Tenor Sax

Practical Application #3

Warm Ups designed for the Big Rapids
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Allman A. Todd IV

American Band College
Master's Candidate

July 2011



Chromatic Exercises

1 Chromatic Low

Musical notation for exercise 1, Chromatic Low, showing a descending chromatic scale in 4/4 time.

Chromatic High

Musical notation for exercise 1, Chromatic High, showing an ascending chromatic scale in 4/4 time.

2 Remington Low

Musical notation for exercise 2, Remington Low, showing a descending chromatic scale in 4/4 time.

3 Remington High

Musical notation for exercise 3, Remington High, showing an ascending chromatic scale in 4/4 time.

4 Remington Low 2

Musical notation for exercise 4, Remington Low 2, showing a descending chromatic scale in 4/4 time.

Remington High 2

Musical notation for exercise 4, Remington High 2, showing an ascending chromatic scale in 4/4 time.

5 Chromatic Scale Up

Musical notation for exercise 5, Chromatic Scale Up, showing an ascending chromatic scale in 4/4 time.

Chromatic Scale Down

Musical notation for exercise 5, Chromatic Scale Down, showing a descending chromatic scale in 4/4 time.

6 B \flat Chromatic Scale

Musical notation for exercise 6, B \flat Chromatic Scale, showing an ascending chromatic scale in 4/4 time.

Musical notation for exercise 6, B \flat Chromatic Scale, showing a descending chromatic scale in 4/4 time.

7 A \flat Chromatic Scale

Musical notation for exercise 7, A \flat Chromatic Scale, showing an ascending chromatic scale in 4/4 time.

Musical notation for exercise 7, A \flat Chromatic Scale, showing a descending chromatic scale in 4/4 time.

B-flat Concert

B \flat Woodwind

A Major Scale



B Relative Minor Scale



C Flow Style



D Finger Flips, Lip Tricks



Finger Flips, Lip Tricks - LV 2



Finger Flips, Lip Tricks - LV 3



Finger Flips, Lip Tricks - LV 4



Finger Flips, Lip Tricks - LV 5

E Twister!

Twister! - LV 2

F Thirds

G Triplets

H Chords (pick one)

Chords - LV 2

Chords - LV 3

Chords - LV 4

I Special VII - Soprano

The Soprano part consists of two staves of music. The first staff contains a series of eighth notes with slurs, starting on a middle C and moving upwards. The second staff continues this pattern, ending with a double bar line.

Alto

The Alto part consists of two staves of music. The first staff contains a series of quarter notes, starting on a middle C and moving upwards. The second staff continues this pattern, ending with a double bar line.

Tenor

The Tenor part consists of two staves of music. The first staff contains a series of eighth notes with slurs, starting on a middle C and moving upwards. The second staff continues this pattern, ending with a double bar line.

Bass

The Bass part consists of two staves of music. The first staff contains a series of quarter notes, starting on a middle C and moving upwards. The second staff continues this pattern, ending with a double bar line.

A-flat Concert

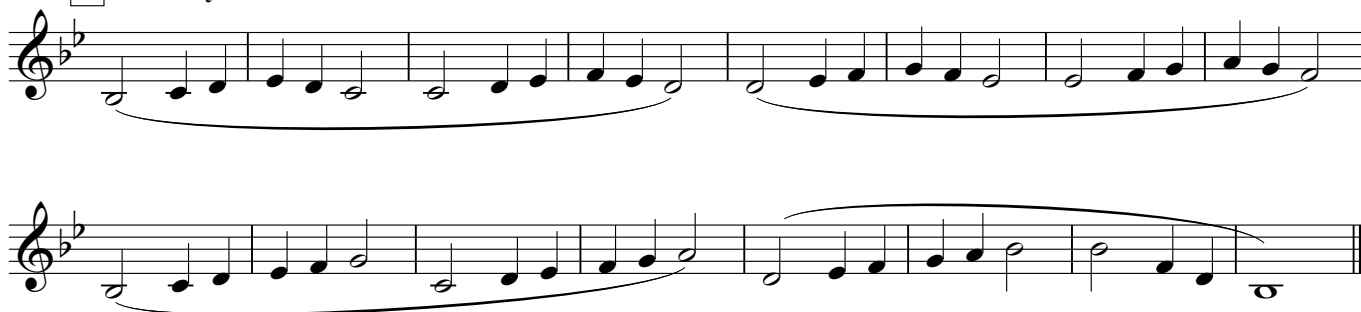
A Major Scale



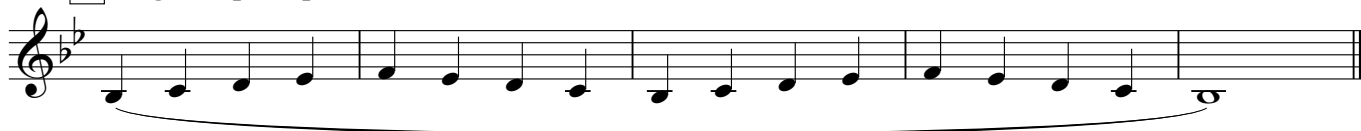
B Relative Minor Scale



C Flow Style



D Finger Flips, Lip Tricks



Finger Flips, Lip Tricks - LV 2



Finger Flips, Lip Tricks - LV 3



Finger Flips, Lip Tricks - LV 4



Finger Flips, Lip Tricks - LV 5

E Twister!

Twister! - LV 2

F Thirds

G Triplets

H Chords (pick one)

Chords - LV 2

Chords - LV 3

Chords - LV 4

I Special XXXVII - Soprano

Musical score for Special XXXVII, Soprano part. The score is written in B-flat major (two flats) and 4/4 time. It consists of six staves. The first staff is the Soprano line, followed by Alto, Tenor, and Bass lines. The music features a series of half notes and quarter notes, with some accidentals (sharps and flats) appearing in the lower parts.

J Special LXXXII - Soprano

Musical score for Special LXXXII, Soprano part. The score is written in B-flat major (two flats) and 4/4 time. It consists of six staves. The first staff is the Soprano line, followed by Alto, Tenor, and Bass lines. The music features a series of half notes and quarter notes, with some accidentals (sharps and flats) appearing in the lower parts.

C Concert

B \flat Woodwind

A Major Scale



B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



B \flat Woodwind

2 **E** C Concentration - UP (LV 2 - Combine with DOWN)

C Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H Triplets

I Chords (pick one)

Chords - LV 2

I IV I V I

Chords - LV 3

Chords - LV 4

I ii7 V7 III7 vi

Chords - LV 2

vi ii V V7 I

Chords - LV 4

I IVmaj7 iiø7 V7 I9(add6)

J Special XII - Soprano

Musical notation for the Soprano part of Special XII. It consists of two staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff contains the first eight measures, and the second staff contains the final two measures, ending with a double bar line.

Alto

Musical notation for the Alto part of Special XII. It consists of two staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff contains the first six measures, and the second staff contains the final two measures, ending with a double bar line.

Tenor

Musical notation for the Tenor part of Special XII. It consists of two staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff contains the first eight measures, and the second staff contains the final two measures, ending with a double bar line.

Bass

Musical notation for the Bass part of Special XII. It consists of two staves of music in treble clef with a key signature of two sharps (F# and C#). The first staff contains the first eight measures, and the second staff contains the final two measures, ending with a double bar line.

B \flat Woodwind

2 **E** Eb Concentration - UP (LV 2 - Combine with DOWN)

Eb Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H Triplets

I Chords (pick one)

Chords - LV 2

Chords - LV 3

Chords - LV 4

J Special XIX - Soprano

Two staves of musical notation for the Soprano part. The first staff contains a melodic line starting with a quarter rest, followed by quarter and eighth notes, and a final quarter note. The second staff continues the melody with quarter notes, including a sharp sign on the second staff.

Alto

Two staves of musical notation for the Alto part. The first staff shows a series of chords, primarily dyads, with a few triads. The second staff continues the harmonic accompaniment with similar chordal structures.

Tenor

Two staves of musical notation for the Tenor part. The first staff features a melodic line with half and quarter notes, and some chromatic movement. The second staff provides harmonic support with chords and single notes.

Bass

Two staves of musical notation for the Bass part. The first staff consists of a steady harmonic accompaniment using dyads and triads. The second staff continues this accompaniment pattern.

F Concert

B \flat Woodwind

A Major Scale

Musical notation for exercise A: Major Scale. It is written on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The scale is presented in two directions: ascending and descending. The ascending scale starts on the middle C (C4) and goes up to the G5. The descending scale starts on the G5 and goes down to the C4. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5 (ascending); G5, F#5, E5, D5, C5, B4, A4, G4, F#4, E4, D4, C4 (descending).

B Relative Minor Scale

Musical notation for exercise B: Relative Minor Scale. It is written on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The scale is presented in two directions: ascending and descending. The ascending scale starts on the D4 and goes up to the G5. The descending scale starts on the G5 and goes down to the D4. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5 (ascending); G5, F#5, E5, D5, C5, B4, A4, G4, F#4, E4, D4 (descending).

C Flow Style

Musical notation for exercise C: Flow Style. It is written on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The exercise consists of two lines of music. Each line contains two measures of eighth-note chords, with a slur spanning across both measures in each line. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5 (first line); G5, F#5, E5, D5, C5, B4, A4, G4 (second line).

D Springboard and Bungee

Musical notation for exercise D: Springboard and Bungee. It is written on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The exercise consists of two lines of music. Each line contains two measures of eighth-note chords, with a slur spanning across both measures in each line. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5 (first line); G5, F#5, E5, D5, C5, B4, A4, G4 (second line).

Springboard and Bungee - LV 2

Musical notation for exercise D - LV 2: Springboard and Bungee. It is written on a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The exercise consists of three lines of music. Each line contains two measures of eighth-note chords, with a slur spanning across both measures in each line. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5 (first line); G5, F#5, E5, D5, C5, B4, A4, G4 (second line); C4, D4, E4, F#4, G4, A4, B4, C5 (third line); G5, F#5, E5, D5, C5, B4, A4, G4 (fourth line).

B \flat Woodwind

2 **E** F Concentration - UP (LV 2 - Combine with DOWN)

Two staves of music in G major. The first staff contains four measures of eighth-note patterns with rests. The second staff contains four measures of eighth-note patterns, some with rests.

F Concentraion - DOWN

Two staves of music in G major. The first staff contains four measures of eighth-note patterns with rests. The second staff contains four measures of eighth-note patterns with rests.

F Twister!

One staff of music in G major, consisting of a continuous eighth-note pattern across eight measures.

Twister! - LV 2

Two staves of music in G major, each containing a continuous eighth-note pattern across eight measures.

G Thirds

One staff of music in G major, consisting of a continuous eighth-note pattern across eight measures.

H Triplets

One staff of music in G major, consisting of a continuous eighth-note pattern across eight measures, with triplet markings above and below the notes.

I Chords (pick one)

Chords - LV 2

Two staves of music in G major showing chord symbols. The first staff shows: I, IV, I, V, I. The second staff shows: vi, ii, V, V7, I.

Chords - LV 3

Chords - LV 4

Two staves of music in G major showing chord symbols. The first staff shows: I, ii7, V7, III7, vi. The second staff shows: I, IVmaj7, iiø7, V7, I9(add6).

J Special LXXXVII - Soprano

Two staves of musical notation for the Soprano part. The first staff contains measures 1 through 8, featuring a melodic line with eighth and quarter notes, some with slurs. The second staff continues the melody from measure 9 to 16, ending with a double bar line.

Alto

Two staves of musical notation for the Alto part. The first staff contains measures 1 through 8, featuring a melodic line with eighth and quarter notes, some with slurs. The second staff continues the melody from measure 9 to 16, ending with a double bar line.

Tenor

Two staves of musical notation for the Tenor part. The first staff contains measures 1 through 8, featuring a melodic line with eighth and quarter notes, some with slurs. The second staff continues the melody from measure 9 to 16, ending with a double bar line.

Bass

Two staves of musical notation for the Bass part. The first staff contains measures 1 through 8, featuring a melodic line with eighth and quarter notes, some with slurs. The second staff continues the melody from measure 9 to 16, ending with a double bar line.

D-flat Concert

B \flat Woodwind

A Major Scale



B Relative Minor Scale



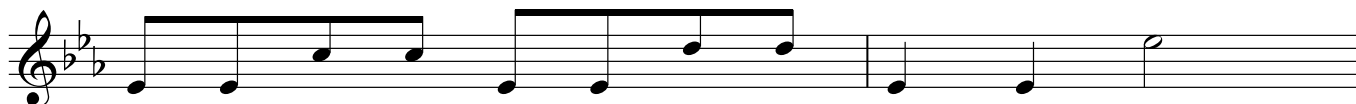
C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



B \flat Woodwind

2 **E** Db Concentration - UP (LV 2 - Combine with DOWN)

Db Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H Triplets

I Chords (pick one)

Chords - LV 2

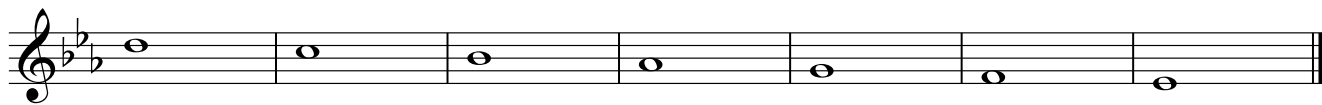
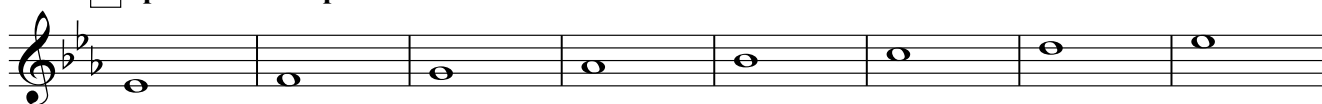
I IV I V I vi ii V V7 I

Chords - LV 3

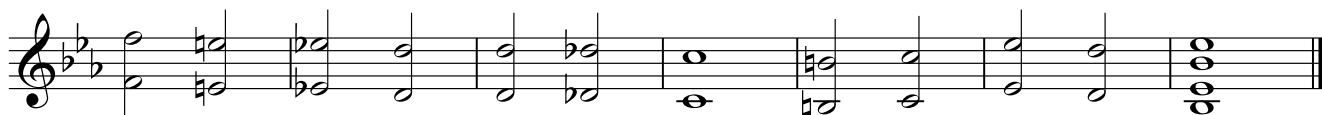
Chords - LV 4

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

J Special LV - Soprano



Alto



Tenor



Bass



A More Effective Middle School Band Warm Up Alto/Bari Sax



Practical Application #3

Warm Ups designed for the Big Rapids
Middle School Band Program

Allman A. Todd IV

American Band College
Master's Candidate

July 2011



Chromatic Exercises

1 Chromatic Low

Chromatic High

2 Remington Low

3 Remington High

4 Remington Low 2

Remington High 2

5 Chromatic Scale Up

Chromatic Scale Down

6 B♭ Chromatic Scale

7 A♭ Chromatic Scale

B-flat Concert

E♭ Parts

A Major Scale



B Relative Minor Scale



C Flow Style



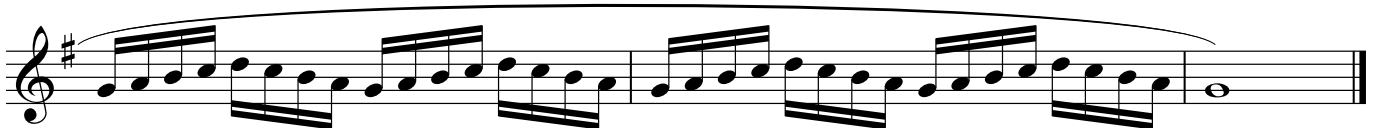
D Finger Flips, Lip Tricks



Finger Flips, Lip Tricks - LV 2



Finger Flips, Lip Tricks - LV 3



Finger Flips, Lip Tricks - LV 4



Finger Flips, Lip Tricks - LV 5

E Twister!

Twister! - LV 2

F Thirds

G Triplets

H Chords (pick one)

Chords - LV 2

I IV I V I vi ii V V7 I

Chords - LV 3

Chords - LV 4

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

I Special VII - Soprano

First system of the Soprano part, featuring a treble clef, a key signature of one sharp (F#), and a melody of eighth notes with slurs.

Second system of the Soprano part, continuing the melody with slurs and ending with a double bar line.

Alto

Alto part, featuring a treble clef, a key signature of one sharp (F#), and a melody of whole notes.

Second system of the Alto part, continuing the melody of whole notes and ending with a double bar line.

Tenor

First system of the Tenor part, featuring a treble clef, a key signature of one sharp (F#), and a melody of eighth notes with slurs.

Second system of the Tenor part, continuing the melody with slurs and ending with a double bar line.

Bass

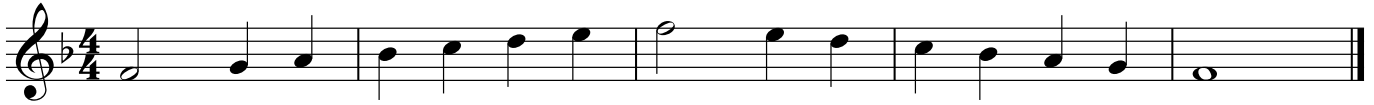
First system of the Bass part, featuring a treble clef, a key signature of one sharp (F#), and a melody of eighth notes.

Second system of the Bass part, continuing the melody and ending with a double bar line.

A-flat Concert

E♭ Parts

A Major Scale



B Relative Minor Scale



C Flow Style



D Finger Flips, Lip Tricks



Finger Flips, Lip Tricks - LV 2



Finger Flips, Lip Tricks - LV 3



Finger Flips, Lip Tricks - LV 4



Finger Flips, Lip Tricks - LV 5

E \flat Parts

Two staves of musical notation showing a complex melodic line with many slurs and ties, characteristic of finger flips and lip tricks.

E Twister!

Staff of musical notation for the Twister! exercise, measures 1-4.

Twister! - LV 2

Two staves of musical notation for the Twister! exercise, measures 5-8.

F Thirds

Staff of musical notation for the Thirds exercise, measures 1-4.

G Triplets

Staff of musical notation for the Triplets exercise, measures 1-4, featuring various triplet patterns.

H Chords (pick one)

Staff of musical notation for the Chords (pick one) exercise, measures 1-5.

I IV I V I

Chords - LV 2

Staff of musical notation for the Chords - LV 2 exercise, measures 1-5.

vi ii V V7 I

Chords - LV 3

Staff of musical notation for the Chords - LV 3 exercise, measures 1-5.

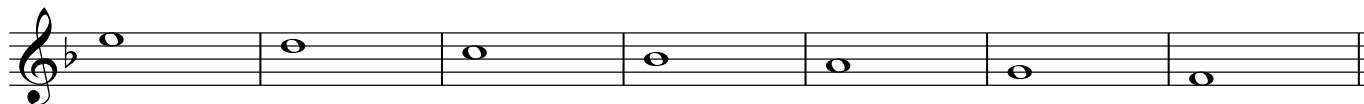
I ii7 V7 III7 vi

Chords - LV 4

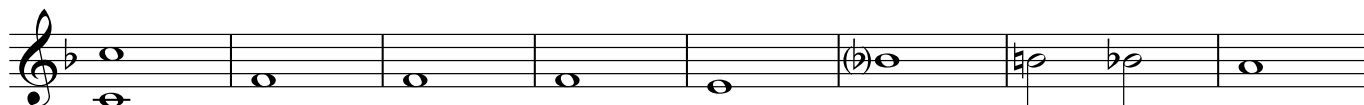
Staff of musical notation for the Chords - LV 4 exercise, measures 1-5.

I IVmaj7 ii \emptyset 7 V7 I9(add6)

I Special XXXVII - Soprano



Alto



Tenor



Bass



J Special LXXXII - Soprano

Musical staff for Soprano part 1, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

Musical staff for Soprano part 2, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Alto

Musical staff for Alto part 1, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

Musical staff for Alto part 2, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Tenor

Musical staff for Tenor part 1, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

Musical staff for Tenor part 2, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

Bass

Musical staff for Bass part 1, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

Musical staff for Bass part 2, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

C Concert

E♭ Parts

A Major Scale



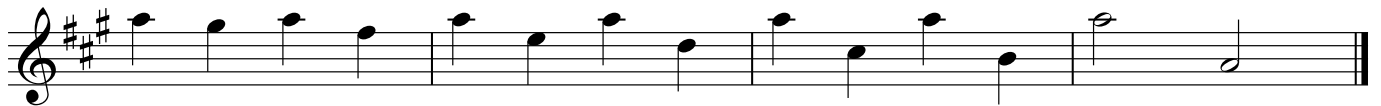
B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E C Concentration - UP (LV 2 - Combine with DOWN)

C Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H Triplets

I Chords (pick one)

Chords - LV 2

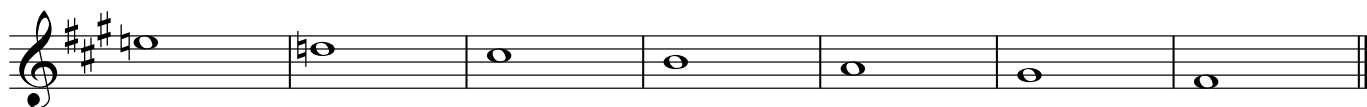
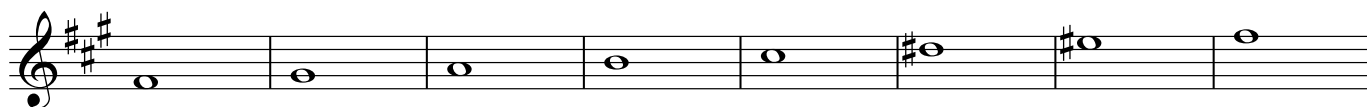
Chords - LV 3

Chords - LV 4

J Special XII - Soprano



Alto



Tenor



Bass



E-flat Concert

A Major Scale

Musical notation for the Major Scale in 4/4 time, E-flat major key. The scale is written on a single staff with a treble clef. It consists of 12 measures, each containing a pair of eighth notes. The notes are: E-flat, F, G, A-flat, B-flat, C, D, E-flat, F, G, A-flat, B-flat.

B Relative Minor Scale

Musical notation for the Relative Minor Scale in 4/4 time, E-flat minor key. The scale is written on a single staff with a treble clef. It consists of 12 measures, each containing a pair of eighth notes. The notes are: E-flat, F, G, A-flat, B-flat, C, D, E-flat, F, G, A-flat, B-flat.

C Flow Style

Musical notation for the Flow Style in 4/4 time, E-flat major key. The first two measures are beamed eighth notes: E-flat, F, G, A-flat, B-flat, C, D, E-flat. The next two measures are beamed eighth notes: F, G, A-flat, B-flat, C, D, E-flat, F. The final two measures are beamed eighth notes: G, A-flat, B-flat, C, D, E-flat, F, G.

Musical notation for the Flow Style in 4/4 time, E-flat major key. The first two measures are beamed eighth notes: E-flat, F, G, A-flat, B-flat, C, D, E-flat. The next two measures are beamed eighth notes: F, G, A-flat, B-flat, C, D, E-flat, F. The final two measures are beamed eighth notes: G, A-flat, B-flat, C, D, E-flat, F, G.

D Springboard and Bungee

Musical notation for the Springboard and Bungee in 4/4 time, E-flat major key. The first two measures are beamed eighth notes: E-flat, F, G, A-flat, B-flat, C, D, E-flat. The next two measures are beamed eighth notes: F, G, A-flat, B-flat, C, D, E-flat, F. The final two measures are beamed eighth notes: G, A-flat, B-flat, C, D, E-flat, F, G.

Musical notation for the Springboard and Bungee in 4/4 time, E-flat major key. The first two measures are beamed eighth notes: E-flat, F, G, A-flat, B-flat, C, D, E-flat. The next two measures are beamed eighth notes: F, G, A-flat, B-flat, C, D, E-flat, F. The final two measures are beamed eighth notes: G, A-flat, B-flat, C, D, E-flat, F, G.

Springboard and Bungee - LV 2

Musical notation for Springboard and Bungee - LV 2 in 4/4 time, E-flat major key. The first two measures are beamed eighth notes: E-flat, F, G, A-flat, B-flat, C, D, E-flat. The next two measures are beamed eighth notes: F, G, A-flat, B-flat, C, D, E-flat, F. The final two measures are beamed eighth notes: G, A-flat, B-flat, C, D, E-flat, F, G.

Musical notation for Springboard and Bungee - LV 2 in 4/4 time, E-flat major key. The first two measures are beamed eighth notes: E-flat, F, G, A-flat, B-flat, C, D, E-flat. The next two measures are beamed eighth notes: F, G, A-flat, B-flat, C, D, E-flat, F. The final two measures are beamed eighth notes: G, A-flat, B-flat, C, D, E-flat, F, G.

E Eb Concentration - UP (LV 2 - Combine with DOWN)

Eb Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H Triplets

I Chords (pick one)

Chords - LV 2

Chords - LV 3

Chords - LV 4

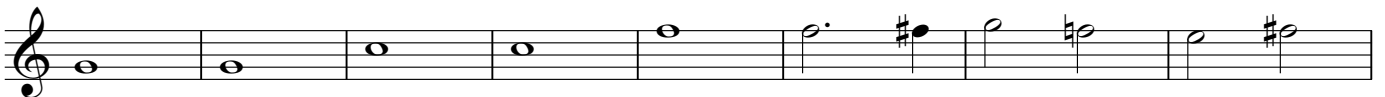
J Special XIX - Soprano



Alto



Tenor



Bass



F Concert

A Major Scale

Musical notation for exercise A, Major Scale. It is written on a single staff in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth notes in the right hand and quarter notes in the left hand, ascending and then descending across the scale.

B Relative Minor Scale

Musical notation for exercise B, Relative Minor Scale. It is written on a single staff in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth notes in the right hand and quarter notes in the left hand, ascending and then descending across the scale.

C Flow Style

Musical notation for exercise C, Flow Style. It consists of two staves in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The notation features long, sweeping lines connecting notes across both staves, indicating a continuous, flowing melodic line.

D Springboard and Bungee

Musical notation for exercise D, Springboard and Bungee. It consists of two staves in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The notation shows a sequence of chords and notes that transition between the two staves, characteristic of the 'Springboard and Bungee' technique.

Springboard and Bungee - LV 2

Musical notation for the second level of the Springboard and Bungee exercise. It consists of two staves in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The notation is more complex than the first level, featuring a dense sequence of notes and chords that transition between the two staves.

E F Concentration - UP (LV 2 - Combine with DOWN)

F Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H 3 Triplets

I Chords (pick one)

Chords - LV 2

I IV I V I

Chords - LV 3

Chords - LV 4

I ii7 V7 III7 vi

J Special LXXXVII - Soprano



Alto



Tenor



Bass



E Db Concentration - UP (LV 2 - Combine with DOWN)

Two staves of musical notation for 'Db Concentration - UP'. The first staff shows a sequence of notes with rests, and the second staff shows a more complex rhythmic pattern with eighth and sixteenth notes.

Db Concentraion - DOWN

Two staves of musical notation for 'Db Concentraion - DOWN'. The first staff shows a sequence of notes with rests, and the second staff shows a more complex rhythmic pattern with eighth and sixteenth notes.

F Twister!

One staff of musical notation for 'Twister!', featuring a continuous eighth-note pattern.

Twister! - LV 2

Two staves of musical notation for 'Twister! - LV 2', showing a more complex eighth-note pattern.

G Thirds

One staff of musical notation for 'Thirds', showing a sequence of chords with a third interval.

H Triplets

One staff of musical notation for 'Triplets', featuring eighth-note triplets.

I Chords (pick one)

Chords - LV 2

Two staves of musical notation for 'Chords (pick one)' and 'Chords - LV 2', showing various chord voicings.

I IV I V I vi ii V V7 I

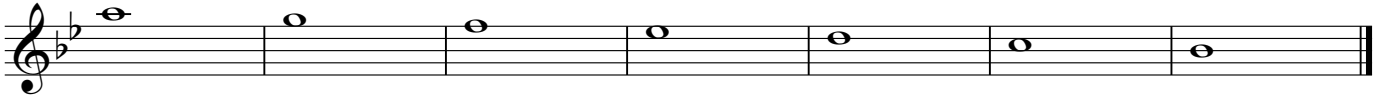
Chords - LV 3

Chords - LV 4

Two staves of musical notation for 'Chords - LV 3' and 'Chords - LV 4', showing various chord voicings.

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

J Special LV - Soprano



Alto



Tenor



Bass



A More Effective Middle School Band Warm Up Trumpet/Euphonium TC



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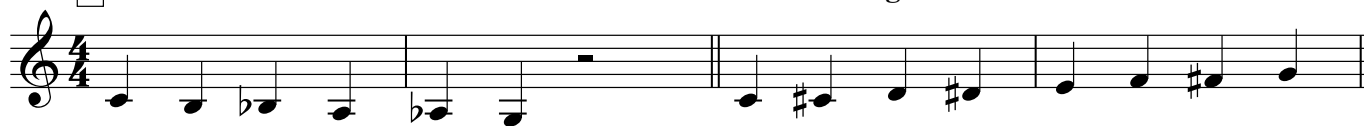
July 2011



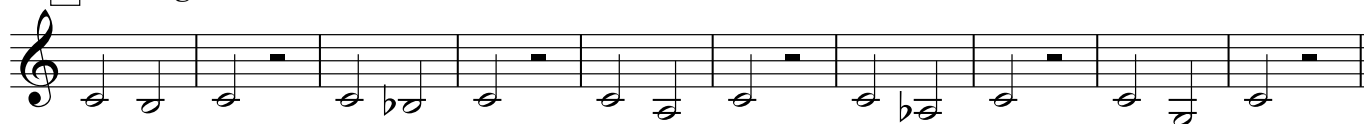
Chromatic Exercises

1 Chromatic Low

Chromatic High



2 Remington Low



3 Remington High



4 Remington Low 2

Remington High 2



5 Chromatic Scale Up



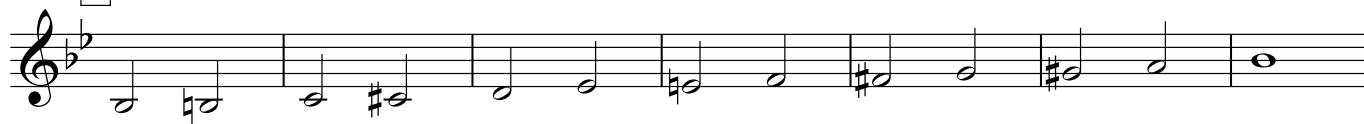
Chromatic Scale Down



6 B \flat Chromatic Scale



7 A \flat Chromatic Scale



B-flat Concert

B \flat Brass

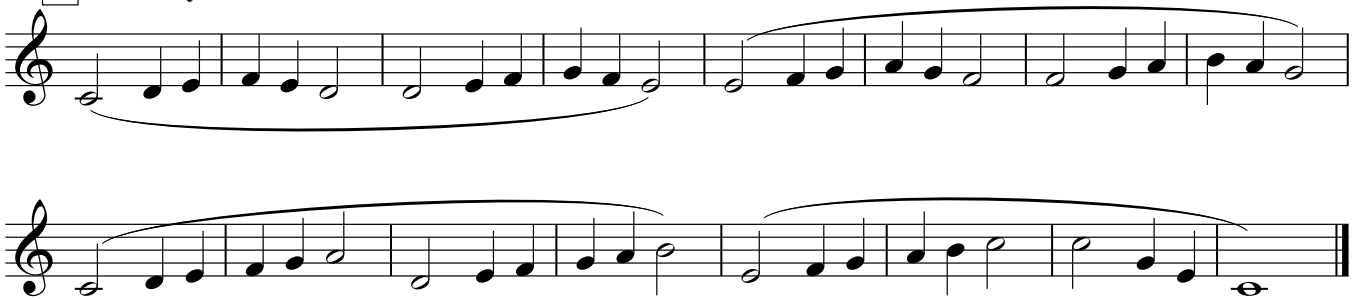
A Major Scale



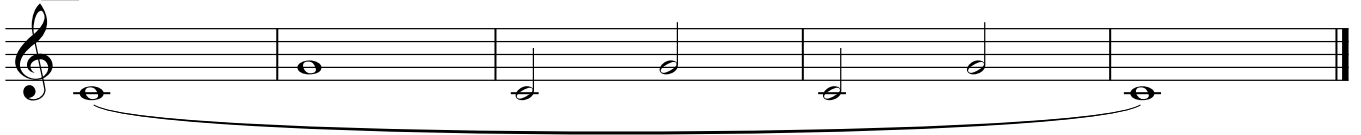
B Relative Minor Scale



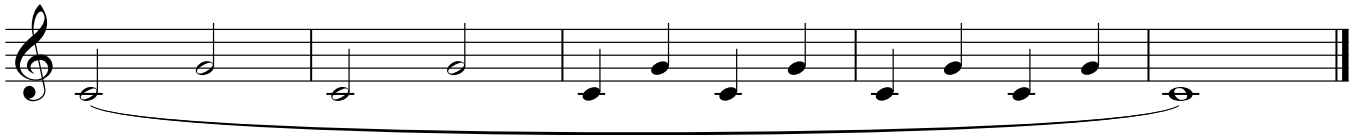
C Flow Style



D Finger Flips, Lip Tricks



Finger Flips, Lip Tricks - LV 2



Finger Flips, Lip Tricks - LV 3



Finger Flips, Lip Tricks - LV 4



Finger Flips, Lip Tricks - LV 5



E Twister!

Musical staff for exercise E Twister! featuring a continuous eighth-note pattern in a B-flat major key signature.

Twister! - LV 2

Musical staff for exercise Twister! - LV 2, showing a variation of the eighth-note pattern.

Musical staff for exercise Twister! - LV 2 continuation, showing a variation of the eighth-note pattern.

F Thirds

Musical staff for exercise F Thirds, featuring a sequence of eighth-note pairs in a B-flat major key signature.

G Triplets

Musical staff for exercise G Triplets, featuring eighth-note triplets in a B-flat major key signature.

H Chords (pick one)

Chords - LV 2

Musical staff for exercise H Chords, showing chord symbols: I, IV, I, V, I, vi, ii, V, V7, I.

Chords - LV 3

Chords - LV 4

Musical staff for exercise H Chords continuation, showing chord symbols: I, ii7, V7, III7, vi, I, IVmaj7, iiø7, V7, I9(add6).

I Special VII - Soprano

The Soprano part consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat (B♭). The melody starts on a whole note G4, followed by a half note G4, and then a series of eighth notes: A4, B♭4, C5, B♭4, A4, G4, F4, E4, D4, C4. The second staff continues the melody with a half note G4, a half note F4, a half note E4, a half note D4, a half note C4, and ends with a whole note C4. The piece concludes with a double bar line.

Alto

The Alto part consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat (B♭). The melody consists of a series of whole notes: G4, F4, E4, D4, C4, B♭4, A4, G4. The second staff continues with a whole note G4, a whole note F4, a whole note E4, a whole note D4, a whole note C4, and ends with a whole note C4. The piece concludes with a double bar line.

Tenor

The Tenor part consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat (B♭). The melody starts with a half note G4, followed by a half note G4, and then a series of eighth notes: A4, B♭4, C5, B♭4, A4, G4, F4, E4, D4, C4. The second staff continues the melody with a half note G4, a half note F4, a half note E4, a half note D4, a half note C4, and ends with a whole note C4. The piece concludes with a double bar line.

Bass

The Bass part consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat (B♭). The melody starts with a half note G4, followed by a half note G4, and then a series of eighth notes: A4, B♭4, C5, B♭4, A4, G4, F4, E4, D4, C4. The second staff continues the melody with a half note G4, a half note F4, a half note E4, a half note D4, a half note C4, and ends with a whole note C4. The piece concludes with a double bar line.

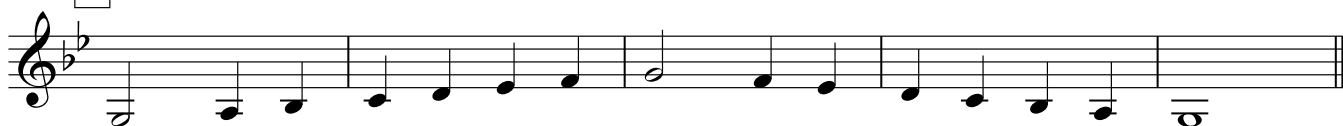
A-flat Concert

B \flat Brass

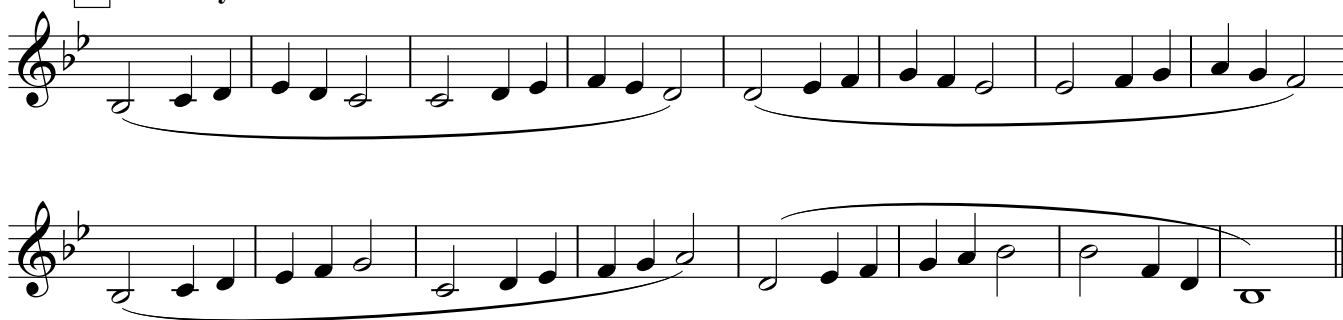
A Major Scale



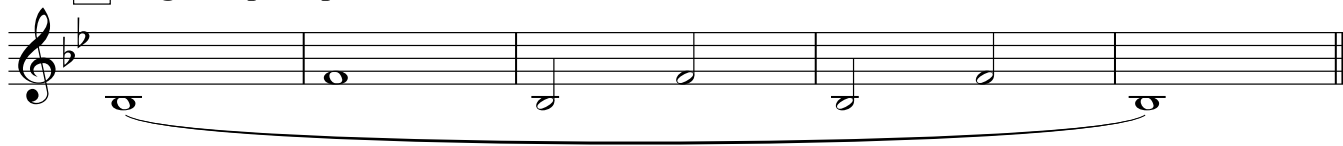
B Relative Minor Scale



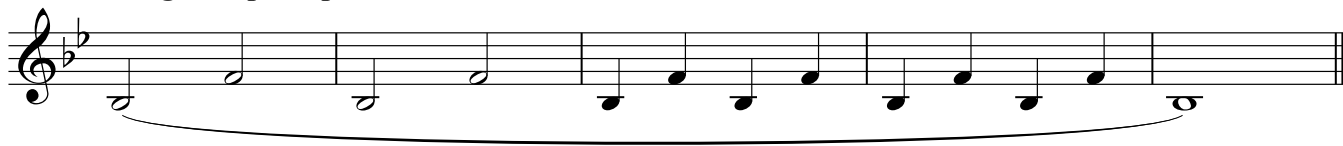
C Flow Style



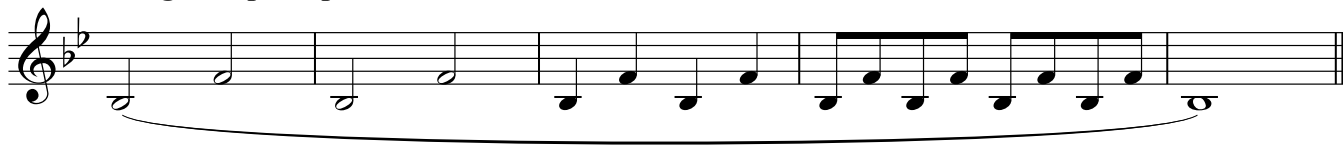
D Finger Flips, Lip Tricks



Finger Flips, Lip Tricks - LV 2



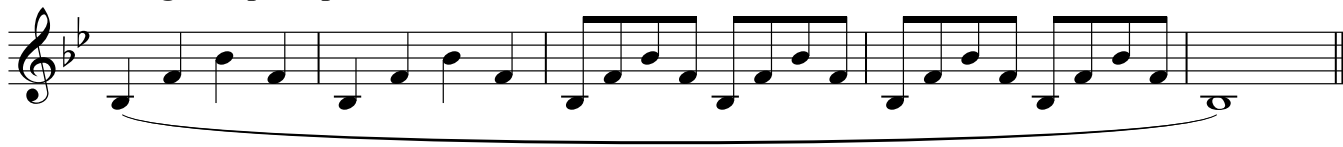
Finger Flips, Lip Tricks - LV 3



Finger Flips, Lip Tricks - LV 4



Finger Flips, Lip Tricks - LV 5



E Twister!

Musical staff for exercise E, Twister!, featuring a continuous eighth-note melody in B-flat major.

Twister! - LV 2

Musical staff for exercise Twister! - LV 2, featuring a continuous eighth-note melody in B-flat major.

Musical staff for exercise Twister! - LV 2, featuring a continuous eighth-note melody in B-flat major.

F Thirds

Musical staff for exercise F, Thirds, featuring a continuous eighth-note melody in B-flat major.

G Triplets

Musical staff for exercise G, Triplets, featuring eighth-note triplets in B-flat major.

H Chords (pick one)

Chords - LV 2

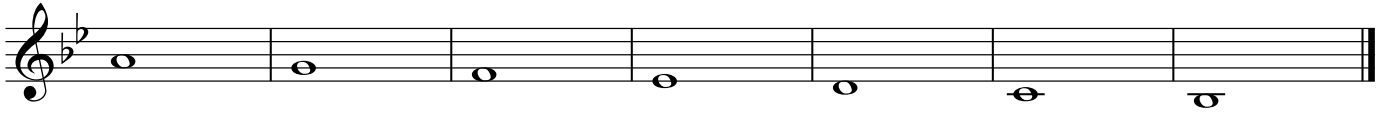
Musical staff for exercise H, Chords (pick one), and Chords - LV 2, showing chord symbols: I, IV, I, V, I, vi, ii, V, V7, I.

Chords - LV 3

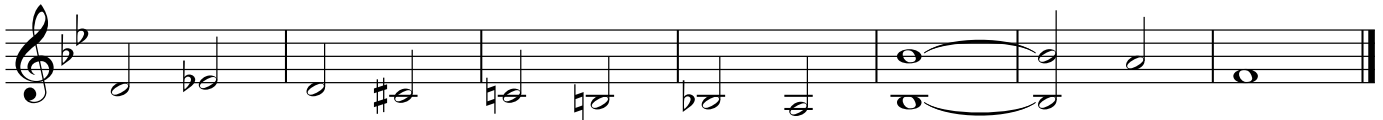
Chords - LV 4

Musical staff for exercise H, Chords - LV 3, and Chords - LV 4, showing chord symbols: I, ii7, V7, III7, vi, I, IVmaj7, iiø7, V7, I9(add6).

I Special XXXVII - Soprano



Alto



Tenor



Bass



J Special LXXXII - Soprano

Musical notation for the Soprano part, measures 1-8. The staff is in treble clef with a key signature of two flats (B \flat and E \flat). The notes are: G \flat (half), A \flat (half), B \flat (half), C \flat (half), D \flat (half), E \flat (half), F \flat (half), G \flat (half).

Alto

Musical notation for the Alto part, measures 1-8. The staff is in treble clef with a key signature of two flats. The notes are: G \flat (half), A \flat (half), B \flat (half), C \flat (half), D \flat (half), E \flat (half), F \flat (half), G \flat (half).

Tenor

Musical notation for the Tenor part, measures 1-8. The staff is in treble clef with a key signature of two flats. The notes are: G \flat (half), A \flat (half), B \flat (half), C \flat (half), D \flat (half), E \flat (half), F \flat (half), G \flat (half).

Bass

Musical notation for the Bass part, measures 1-8. The staff is in treble clef with a key signature of two flats. The notes are: G \flat (half), A \flat (half), B \flat (half), C \flat (half), D \flat (half), E \flat (half), F \flat (half), G \flat (half).

C Concert

B \flat Brass

A Major Scale



B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E C Concentration - UP (LV 2 - Combine with DOWN)

Two staves of musical notation for 'C Concentration - UP'. The first staff contains four measures with rests and eighth notes. The second staff contains four measures of eighth-note runs.

C Concentraion - DOWN

Two staves of musical notation for 'C Concentraion - DOWN'. The first staff contains four measures with rests and eighth notes. The second staff contains four measures of eighth-note runs.

F Twister!

One staff of musical notation for 'Twister!', consisting of a continuous eighth-note run.

Twister! - LV 2

One staff of musical notation for 'Twister! - LV 2', consisting of a continuous eighth-note run.

One staff of musical notation for 'Twister! - LV 2', consisting of a continuous eighth-note run.

G Thirds

One staff of musical notation for 'Thirds', consisting of a continuous eighth-note run.

H Triplets

One staff of musical notation for 'Triplets', featuring eighth-note triplets throughout.

I Chords (pick one)

Chords - LV 2

Two staves of musical notation for 'Chords (pick one)' and 'Chords - LV 2', showing various chord voicings.

I IV I V I
Chords - LV 3

vi ii V V7 I
Chords - LV 4

Two staves of musical notation for 'Chords (pick one)' and 'Chords - LV 4', showing various chord voicings.

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

J Special XII - Soprano

Two staves of musical notation for the Soprano part. The first staff contains the first eight measures, and the second staff contains the final two measures. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody consists of quarter and eighth notes, with some slurs and ties.

Alto

Two staves of musical notation for the Alto part. The first staff contains the first six measures, and the second staff contains the final two measures. The key signature has two sharps (F# and C#), and the time signature is 4/4. The part is primarily composed of quarter notes.

Tenor

Two staves of musical notation for the Tenor part. The first staff contains the first eight measures, and the second staff contains the final two measures. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody features quarter and eighth notes with some slurs.

Bass

Two staves of musical notation for the Bass part. The first staff contains the first eight measures, and the second staff contains the final two measures. The key signature has two sharps (F# and C#), and the time signature is 4/4. The part consists of quarter and eighth notes.

E Eb Concentration - UP (LV 2 - Combine with DOWN)

E Eb Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H Triplets

I Chords (pick one)

Chords - LV 2

I IV I V I
Chords - LV 3

vi ii V V7 I
Chords - LV 4

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

F Concert

B♭ Brass

A Major Scale



B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E F Concentration - UP (LV 2 - Combine with DOWN)

Two staves of musical notation in G major. The first staff contains four measures of music with rests, and the second staff contains four measures of eighth-note and quarter-note patterns.

F Concentraion - DOWN

Two staves of musical notation in G major. The first staff contains four measures of music with rests, and the second staff contains four measures of eighth-note and quarter-note patterns.

F Twister!

One staff of musical notation in G major, featuring a continuous eighth-note pattern.

Twister! - LV 2

Two staves of musical notation in G major, featuring a continuous eighth-note pattern.

G Thirds

One staff of musical notation in G major, featuring a continuous eighth-note pattern.

H Triplets

One staff of musical notation in G major, featuring eighth-note triplets throughout.

I Chords (pick one)

Chords - LV 2

Two staves of musical notation in G major showing various chord voicings.

I IV I V I
Chords - LV 3

vi ii V V7 I
Chords - LV 4

Two staves of musical notation in G major showing various chord voicings.

I ii7 V7 III7 vi I IVmaj7 ii \emptyset 7 V7 I9(add6)

D-flat Concert

B \flat Brass

A Major Scale



B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E Db Concentration - UP (LV 2 - Combine with DOWN)

Db Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H Triplets

I Chords (pick one)

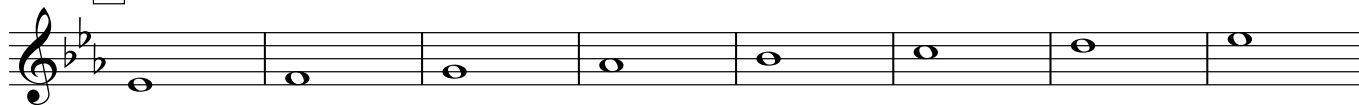
Chords - LV 2

I IV I V I
Chords - LV 3

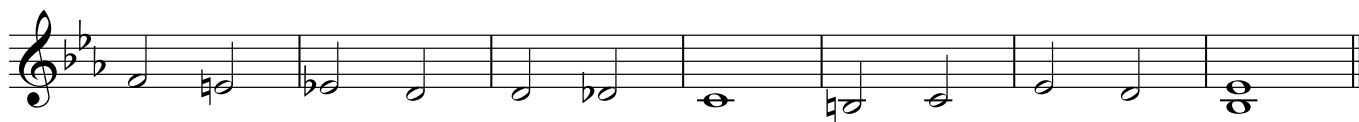
vi ii V V7 I
Chords - LV 4

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

J Special LV - Soprano



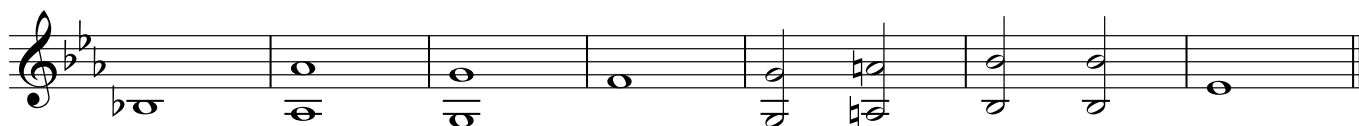
Alto



Tenor



Bass



A More Effective Middle School Band Warm Up French Horn



Practical Application #3

Warm Ups designed for the Big Rapids
Middle School Band Program

Allman A. Todd IV

American Band College
Master's Candidate

July 2011



Chromatic Exercises

F Parts

1 Chromatic Low

Chromatic High



2 Remington Low



3 Remington High



4 Remington Low 2

Remington High 2



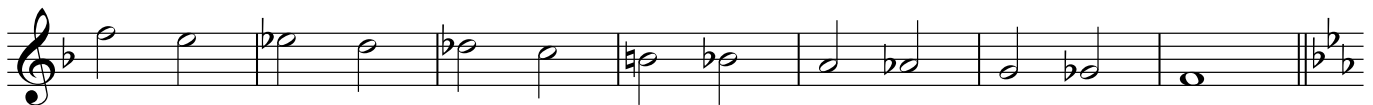
5 Chromatic Scale Up



Chromatic Scale Down



6 Bb Chromatic Scale



7 Ab Chromatic Scale



B-flat Concert

F Parts

A Major Scale



B Relative Minor Scale



C Flow Style



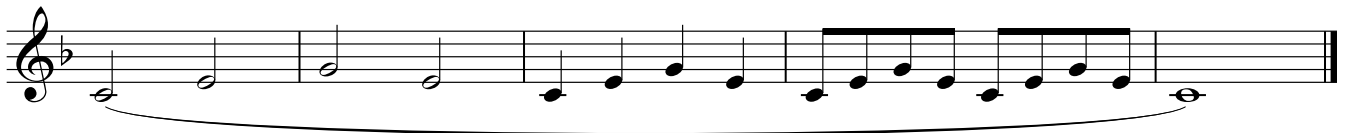
D Finger Flips, Lip Tricks



Finger Flips, Lip Tricks - LV 2



Finger Flips, Lip Tricks - LV 3



Finger Flips, Lip Tricks - LV 4



Finger Flips, Lip Tricks - LV 5



E Twister!

Twister! - LV 2

F Thirds

G Triplets

H Chords (pick one)

Chords - LV 2

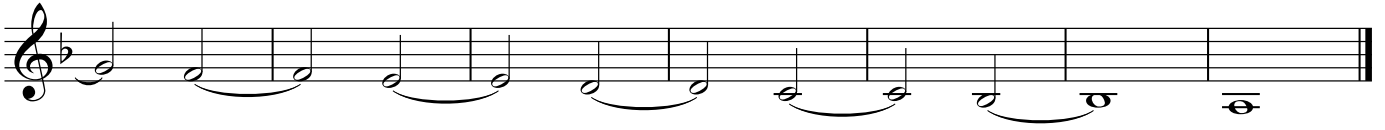
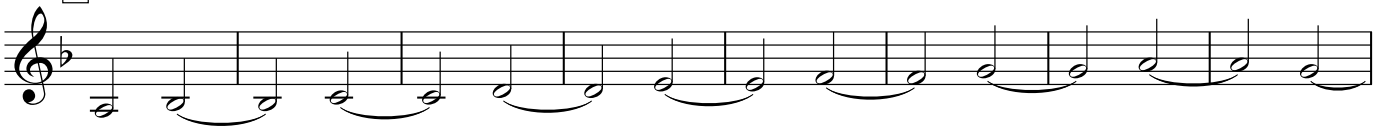
I IV I V I vi ii V V7 I

Chords - LV 3

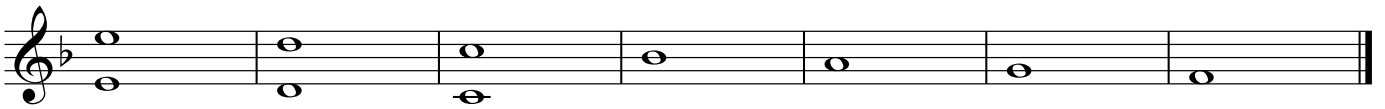
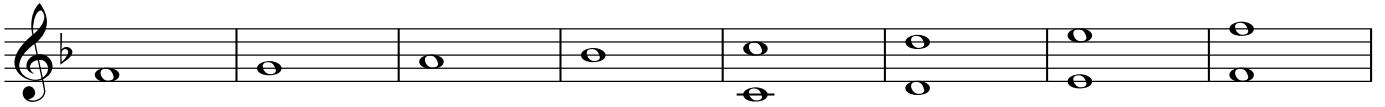
Chords - LV 4

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

I Special VII - Soprano



Alto



Tenor



Bass



A-flat Concert

F Parts

A Major Scale



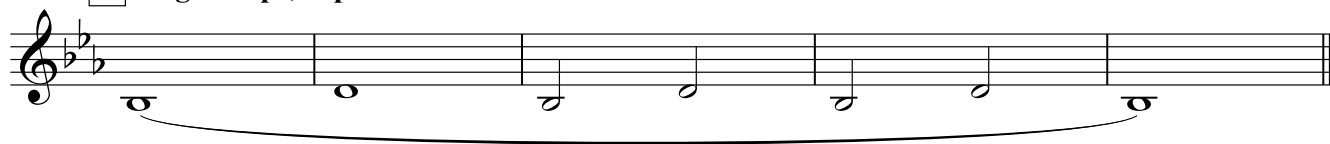
B Relative Minor Scale



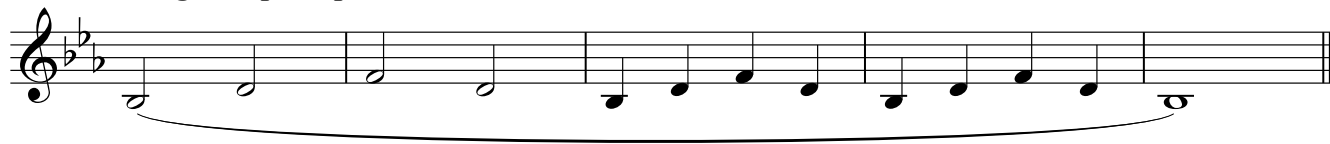
C Flow Style



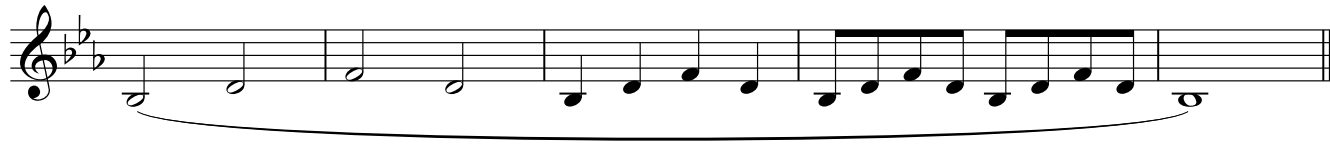
D Finger Flips, Lip Tricks



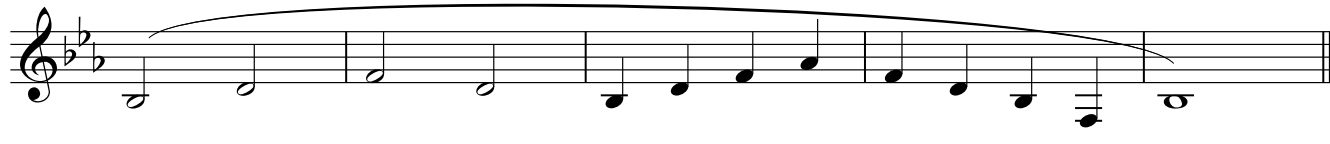
Finger Flips, Lip Tricks - LV 2



Finger Flips, Lip Tricks - LV 3



Finger Flips, Lip Tricks - LV 4



Finger Flips, Lip Tricks - LV 5



E Twister!

Musical staff for 'E Twister!' in G major, featuring a continuous eighth-note melody.

Twister! - LV 2

Musical staff for 'Twister! - LV 2' in G major, featuring a continuous eighth-note melody.

Musical staff for 'Twister! - LV 2' continuation in G major, featuring a continuous eighth-note melody.

F Thirds

Musical staff for 'F Thirds' in G major, featuring a continuous eighth-note melody with chords.

G Triplets

Musical staff for 'G Triplets' in G major, featuring eighth-note triplets.

H Chords (pick one)

Chords - LV 2

Musical staff for 'H Chords (pick one)' in G major, showing chord diagrams for I, IV, I, V, I, vi, ii, V, V7, I.

Chords - LV 3

Chords - LV 4

Musical staff for 'H Chords (pick one)' continuation in G major, showing chord diagrams for I, ii7, V7, III7, vi, I, IVmaj7, iiø7, V7, I9(add6).

I Special XXXVII - Soprano



Alto



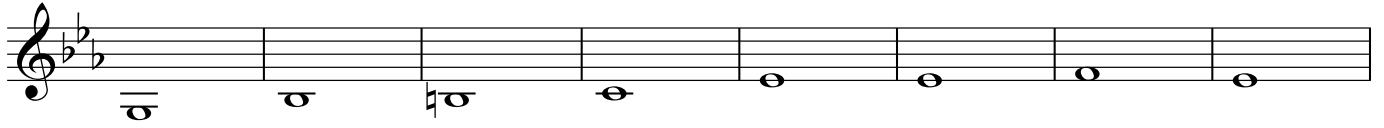
Tenor



Bass



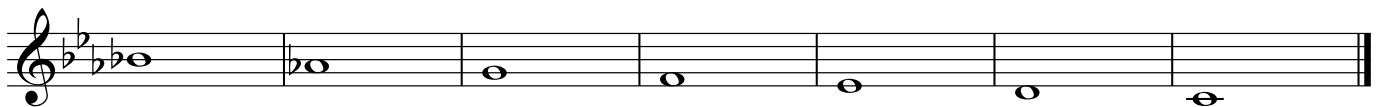
J Special LXXXII - Soprano



Alto



Tenor



Bass



C Concert

F Parts

A Major Scale



B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E C Concentration - UP (LV 2 - Combine with DOWN)

Two staves of musical notation in G major. The first staff contains four measures of music with rests. The second staff contains four measures of music with eighth and sixteenth notes.

C Concentraion - DOWN

Two staves of musical notation in G major. The first staff contains four measures of music with rests. The second staff contains four measures of music with eighth and sixteenth notes.

F Twister!

One staff of musical notation in G major, containing four measures of music with eighth notes.

Twister! - LV 2

One staff of musical notation in G major, containing four measures of music with eighth notes.

One staff of musical notation in G major, containing four measures of music with eighth notes.

G Thirds

One staff of musical notation in G major, containing four measures of music with chords and eighth notes.

H Triplets

One staff of musical notation in G major, containing four measures of music with triplet eighth notes.

I Chords (pick one)

One staff of musical notation in G major, containing four measures of music with chords.

Chords - LV 3

One staff of musical notation in G major, containing four measures of music with chords.

Chords - LV 2

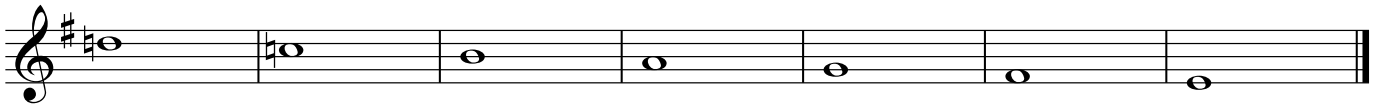
Chords - LV 4

I IV I V I vi ii V V7 I
 I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

J Special XII - Soprano



Alto



Tenor



Bass



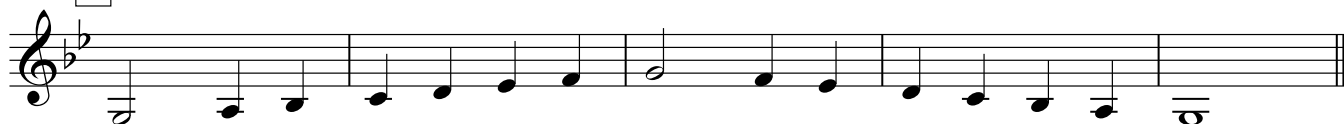
E-flat Concert

F Parts

A Major Scale



B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E Eb Concentration - UP (LV 2 - Combine with DOWN)

Two staves of musical notation in Eb major, 4/4 time. The first staff contains four measures of music, and the second staff contains four measures. The melody consists of eighth and quarter notes.

Eb Concentraion - DOWN

Two staves of musical notation in Eb major, 4/4 time. The first staff contains four measures of music, and the second staff contains four measures. The melody consists of eighth and quarter notes.

F Twister!

One staff of musical notation in Eb major, 4/4 time, containing a continuous eighth-note melody.

Twister! - LV 2

One staff of musical notation in Eb major, 4/4 time, containing a continuous eighth-note melody.

One staff of musical notation in Eb major, 4/4 time, containing a continuous eighth-note melody.

G Thirds

One staff of musical notation in Eb major, 4/4 time, containing a continuous eighth-note melody.

H Triplets

One staff of musical notation in Eb major, 4/4 time, featuring eighth-note triplets throughout.

I Chords (pick one)

Two staves of musical notation showing chord voicings for the first five measures of the piece.

I IV I V I vi ii V V7 I

Chords - LV 2

Chords - LV 4

Two staves of musical notation showing chord voicings for the last five measures of the piece.

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

F Concert

F Parts

A Major Scale



B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E F Concentration - UP (LV 2 - Combine with DOWN)

Two staves of musical notation for 'F Concentration - UP'. The first staff contains four measures of music, each starting with a quarter rest followed by a quarter note. The second staff contains four measures of eighth-note runs, each starting with a quarter rest followed by an eighth note.

F Concentraion - DOWN

Two staves of musical notation for 'F Concentraion - DOWN'. The first staff contains four measures of music, each starting with a quarter rest followed by a quarter note. The second staff contains four measures of eighth-note runs, each starting with a quarter rest followed by an eighth note.

F Twister!

One staff of musical notation for 'Twister!', consisting of a continuous eighth-note run across the entire staff.

Twister! - LV 2

One staff of musical notation for 'Twister! - LV 2', consisting of a continuous eighth-note run across the entire staff.

One staff of musical notation for 'Twister! - LV 2', consisting of a continuous eighth-note run across the entire staff.

G Thirds

One staff of musical notation for 'Thirds', consisting of a continuous eighth-note run across the entire staff.

H Triplets

One staff of musical notation for 'Triplets', consisting of a continuous eighth-note run across the entire staff with triplet markings above and below the notes.

I Chords (pick one)

Chords - LV 2

Two staves of musical notation for 'Chords (pick one)' and 'Chords - LV 2'. The first staff shows five chords: I, IV, I, V, I. The second staff shows five chords: vi, ii, V, V7, I.

Chords - LV 3

Chords - LV 4

Two staves of musical notation for 'Chords - LV 3' and 'Chords - LV 4'. The first staff shows five chords: I, ii7, V7, III7, vi. The second staff shows five chords: I, IVmaj7, iiø7, V7, I9(add6).

I IV I V I vi ii V V7 I

Chords - LV 3 Chords - LV 4
I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

J Special LXXXVII - Soprano



Musical staff for Soprano part 1, featuring a treble clef and a series of notes with slurs and rests.



Musical staff for Soprano part 2, featuring a treble clef and a series of notes with slurs and rests.

Alto



Musical staff for Alto part 1, featuring a treble clef and a series of notes with slurs and rests.




Musical staff for Alto part 2, featuring a treble clef and a series of notes with slurs and rests.

Tenor



Musical staff for Tenor part 1, featuring a treble clef and a series of notes with slurs and rests.



Musical staff for Tenor part 2, featuring a treble clef and a series of notes with slurs and rests.

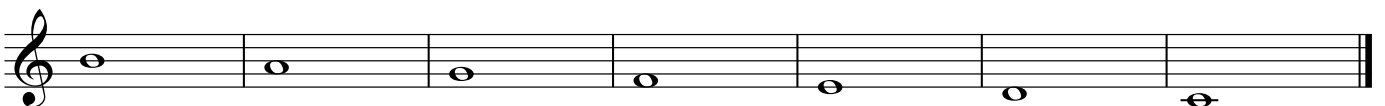


Musical staff for Tenor part 3, featuring a treble clef and a series of notes with slurs and rests.

Bass



Musical staff for Bass part 1, featuring a treble clef and a series of notes with slurs and rests.



Musical staff for Bass part 2, featuring a treble clef and a series of notes with slurs and rests.

D-flat Concert

F Parts

A Major Scale



B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E Db Concentration - UP (LV 2 - Combine with DOWN)

Db Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H Triplets

I Chords (pick one)

Chords - LV 2

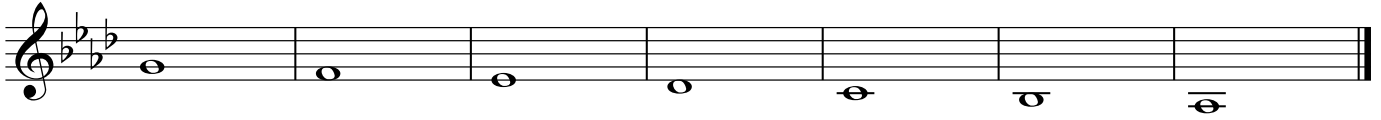
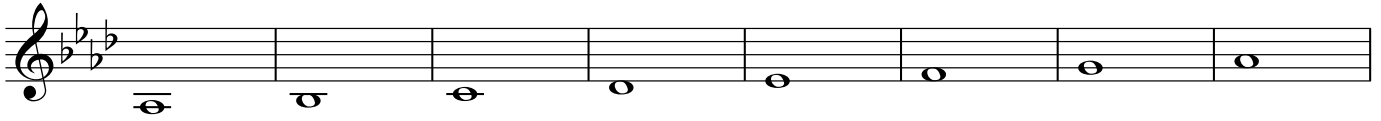
I IV I V I vi ii V V7 I

Chords - LV 3

Chords - LV 4

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

J Special LV - Soprano



Alto



Tenor



Bass



A More Effective Middle School Band Warm Up

Bassoon / Trombone / Euphonium

Practical Application #3

Warm Ups designed for the Big Rapids
Middle School Band Program

Allman A. Todd IV

American Band College
Master's Candidate

July 2011



Chromatic Exercises

1 Chromatic Low

Chromatic High

2 Remington Low

3 Remington High

4 Remington Low 2

Remington High 2

5 Chromatic Scale Up

Chromatic Scale Down

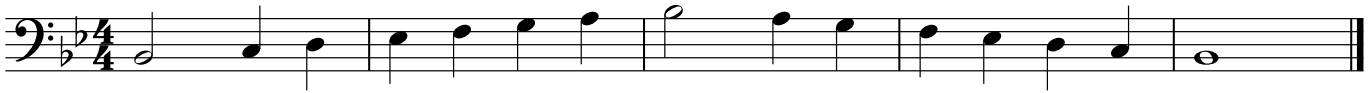
6 Bb Chromatic Scale

7 Ab Chromatic Scale

B-flat Concert

Bass Clef

A Major Scale



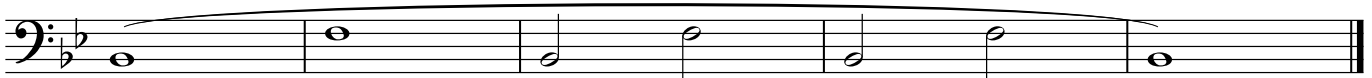
B Relative Minor Scale



C Flow Style



D Finger Flips, Lip Tricks



Finger Flips, Lip Tricks - LV 2



Finger Flips, Lip Tricks - LV 3



Finger Flips, Lip Tricks - LV 4



Finger Flips, Lip Tricks - LV 5



I Special VII - Soprano

Two staves of musical notation for the Soprano part. The first staff contains a melodic line with eighth notes and slurs. The second staff continues the melodic line with quarter notes and a final whole note.

Alto

Two staves of musical notation for the Alto part. The first staff contains a simple harmonic line of quarter notes. The second staff continues the harmonic line with quarter notes.

Tenor

Two staves of musical notation for the Tenor part. The first staff contains a complex melodic line with eighth notes and slurs. The second staff continues the melodic line with quarter notes and a final whole note.

Bass

Two staves of musical notation for the Bass part. The first staff contains a complex harmonic line with eighth notes and slurs. The second staff continues the harmonic line with quarter notes and a final whole note.

A-flat Concert

A Major Scale



B Relative Minor Scale



C Flow Style



D Finger Flips, Lip Tricks



Finger Flips, Lip Tricks - LV 2



Finger Flips, Lip Tricks - LV 3



Finger Flips, Lip Tricks - LV 4



Finger Flips, Lip Tricks - LV 5



E Twister!

Musical notation for exercise E, 'Twister!', in bass clef. The piece is in 3/4 time and features a continuous eighth-note pattern across four measures.

Twister! - LV 2

Musical notation for 'Twister! - LV 2' in bass clef. It continues the eighth-note pattern from exercise E over four measures.

Musical notation for 'Twister! - LV 2' in bass clef. It continues the eighth-note pattern from exercise E over four measures.

F Thirds

Musical notation for exercise F, 'Thirds', in bass clef. It consists of a sequence of eighth-note pairs (thirds) over eight measures.

G Triplets

Musical notation for exercise G, 'Triplets', in bass clef. It features eighth-note triplets throughout the piece, with '3' written above each triplet group.

H Chords (pick one)

Chords - LV 2

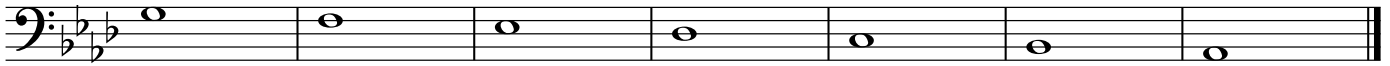
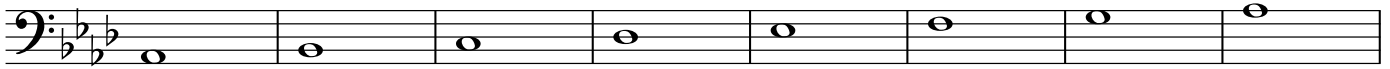
Musical notation for exercise H, 'Chords (pick one)', and 'Chords - LV 2' in bass clef. The first part shows five chords, and the second part shows five chords. The chord names are written below the notes.

Chords - LV 3

Chords - LV 4

Musical notation for 'Chords - LV 3' and 'Chords - LV 4' in bass clef. The first part shows five chords, and the second part shows five chords. The chord names are written below the notes.

I Special XXXVII - Soprano



Alto



Tenor



Bass



J Special LXXXII - Soprano

Two staves of musical notation for the Soprano part in Bass Clef. The first staff contains a sequence of eight whole notes: G2, A2, Bb2, C3, D3, E3, F3, G3. The second staff contains a sequence of eight notes: G3, A3, Bb3, C4, D4, E4, F4, G4. The notes from G3 to F4 are beamed together and have a slur above them. The final note G4 is a whole note.

Alto

Two staves of musical notation for the Alto part in Bass Clef. The first staff contains a sequence of eight whole notes: G2, A2, Bb2, C3, D3, E3, F3, G3. The second staff contains a sequence of eight notes: G3, A3, Bb3, C4, D4, E4, F4, G4. The notes from G3 to F4 are beamed together and have a slur above them. The final note G4 is a whole note.

Tenor

Two staves of musical notation for the Tenor part in Bass Clef. The first staff contains a sequence of eight whole notes: G2, A2, Bb2, C3, D3, E3, F3, G3. The second staff contains a sequence of eight notes: G3, A3, Bb3, C4, D4, E4, F4, G4. The notes from G3 to F4 are beamed together and have a slur above them. The final note G4 is a whole note.

Bass

Two staves of musical notation for the Bass part in Bass Clef. The first staff contains a sequence of eight notes: G2, A2, Bb2, C3, D3, E3, F3, G3. The notes from G2 to F3 are beamed together and have a slur above them. The final note G3 is a whole note. The second staff contains a sequence of eight notes: G3, A3, Bb3, C4, D4, E4, F4, G4. The notes from G3 to F4 are beamed together and have a slur above them. The final note G4 is a whole note.

C Concert

Bass Clef

A Major Scale



B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E C Concentration - UP (LV 2 - Combine with DOWN)

C Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H Triplets

I Chords (pick one)

Chords - LV 2

I IV I V I vi ii V V7 I

Chords - LV 3

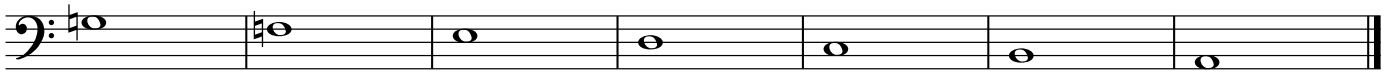
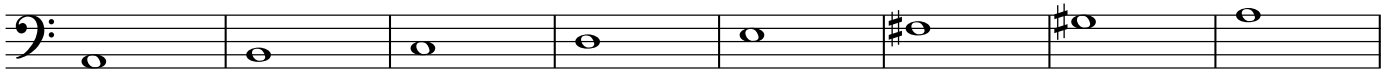
Chords - LV 4

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

J Special XII - Soprano



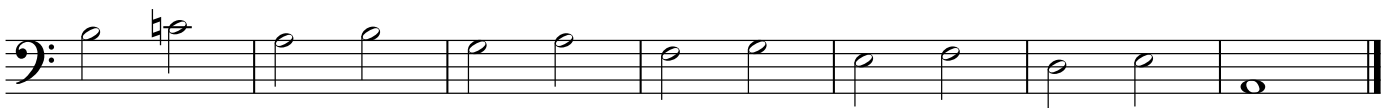
Alto



Tenor



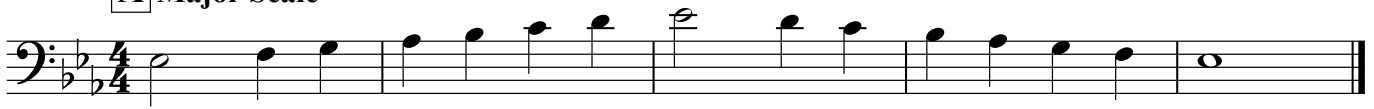
Bass



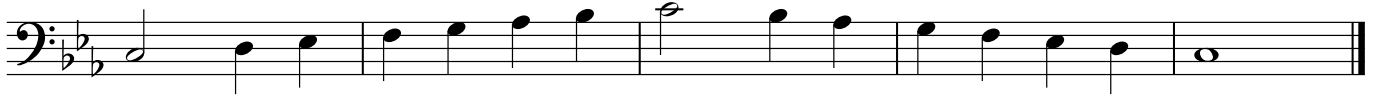
E-flat Concert

Bass Clef

A Major Scale



B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E Eb Concentration - UP (LV 2 - Combine with DOWN)

Two staves of musical notation in bass clef, Eb major, 4/4 time. The first staff contains four measures of eighth-note patterns with rests. The second staff continues the pattern with eighth-note runs and rests.

E Eb Concentraion - DOWN

Two staves of musical notation in bass clef, Eb major, 4/4 time. The first staff contains four measures of eighth-note patterns with rests. The second staff continues the pattern with eighth-note runs and rests.

F Twister!

One staff of musical notation in bass clef, Eb major, 4/4 time, featuring a continuous eighth-note pattern.

Twister! - LV 2

Two staves of musical notation in bass clef, Eb major, 4/4 time, featuring a continuous eighth-note pattern.

G Thirds

One staff of musical notation in bass clef, Eb major, 4/4 time, featuring a continuous eighth-note pattern.

H Triplets

One staff of musical notation in bass clef, Eb major, 4/4 time, featuring eighth-note triplets. The number '3' is written below each triplet.

I Chords (pick one)

Chords - LV 2

Two staves of musical notation in bass clef, Eb major, 4/4 time, showing chord symbols above the notes.

I IV I V I vi ii V V7 I

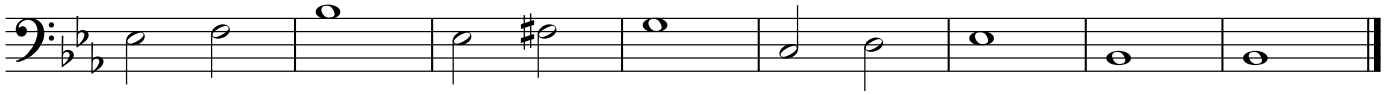
Chords - LV 3

Chords - LV 4

Two staves of musical notation in bass clef, Eb major, 4/4 time, showing chord symbols above the notes.

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

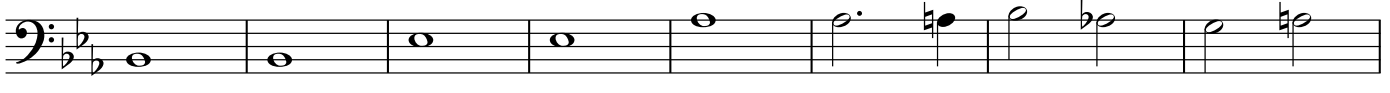
J Special XIX - Soprano



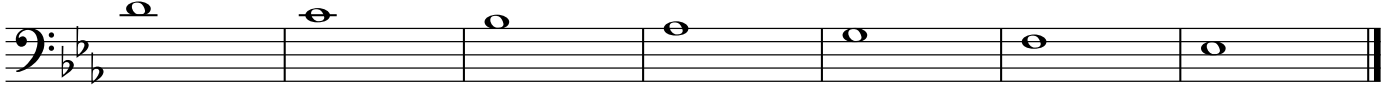
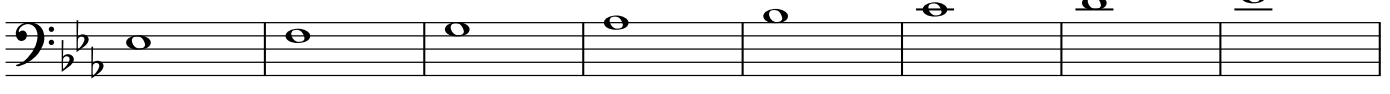
Alto



Tenor



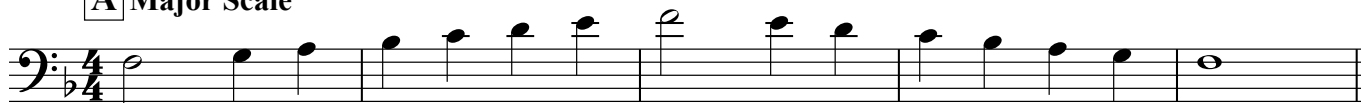
Bass



F Concert

Bass Clef

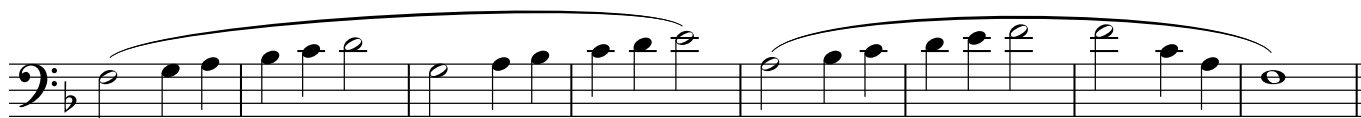
A Major Scale



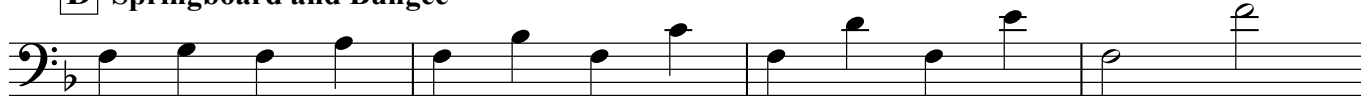
B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E F Concentration - UP (LV 2 - Combine with DOWN)

F Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H Triplets

I Chords (pick one)

Chords - LV 2

I IV I V I vi ii V V7 I

Chords - LV 3

Chords - LV 4

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

J Special LXXXVII - Soprano



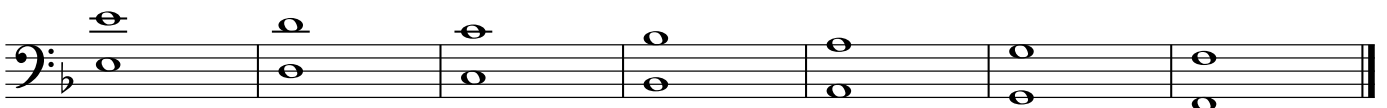
Alto



Tenor



Bass

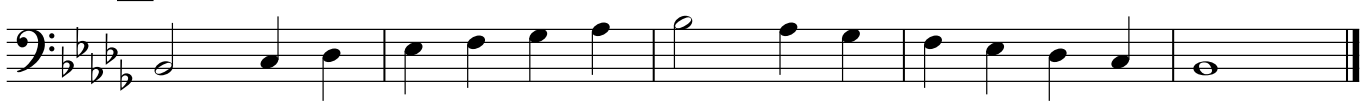


D-flat Concert

A Major Scale



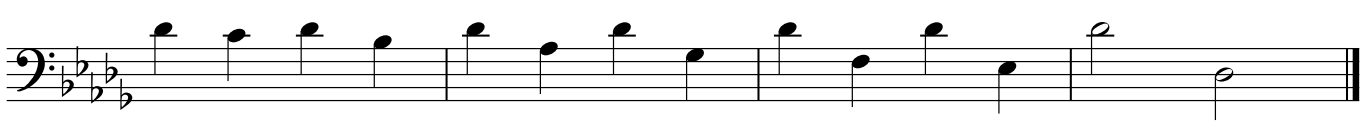
B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E Db Concentration - UP (*LV 2 - Combine with DOWN*)

First line of musical notation for Exercise E, featuring a bass clef and a key signature of three flats (B-flat, E-flat, A-flat). The notation includes eighth and quarter notes with rests.

Second line of musical notation for Exercise E, continuing the sequence of notes and rests.

Db Concentraion - DOWN

Third line of musical notation for Exercise E, showing a descending sequence of notes.

Fourth line of musical notation for Exercise E, concluding the exercise with a final note and a fermata.

F Twister!

First line of musical notation for Exercise F, consisting of a continuous eighth-note pattern.

Twister! - LV 2

Second line of musical notation for Exercise F, continuing the eighth-note pattern.

Third line of musical notation for Exercise F, continuing the eighth-note pattern.

G Thirds

Musical staff for Exercise G, featuring a sequence of eighth notes with stems pointing up and down, representing thirds.

H Triplets

Musical staff for Exercise H, featuring eighth-note triplets indicated by a '3' below the notes.

I Chords (pick one)

Chords - LV 2

Musical staff for Exercise I, showing chord symbols written below the staff.

I IV I V I vi ii V V7 I

Chords - LV 3

Chords - LV 4

Second part of the musical staff for Exercise I, showing more chord symbols.

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

J Special LV - Soprano

Two staves of musical notation for the Soprano part. The first staff contains eight measures of music, each with a whole note. The notes are: G2, F2, E2, D2, C2, B1, A1, G1. The second staff contains seven measures of music, each with a whole note. The notes are: F1, E1, D1, C1, B0, A0, G0. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C).

Alto

Two staves of musical notation for the Alto part. The first staff contains eight measures of music, each with a whole note. The notes are: G2, F2, E2, D2, C2, B1, A1, G1. The second staff contains seven measures of music, each with a whole note. The notes are: F1, E1, D1, C1, B0, A0, G0. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C).

Tenor

Two staves of musical notation for the Tenor part. The first staff contains eight measures of music, each with a whole note. The notes are: G2, F2, E2, D2, C2, B1, A1, G1. The second staff contains seven measures of music, each with a whole note. The notes are: F1, E1, D1, C1, B0, A0, G0. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C).

Bass

Two staves of musical notation for the Bass part. The first staff contains eight measures of music, each with a whole note. The notes are: G2, F2, E2, D2, C2, B1, A1, G1. The second staff contains seven measures of music, each with a whole note. The notes are: F1, E1, D1, C1, B0, A0, G0. The key signature has three flats (Bb, Eb, Ab) and the time signature is common time (C).

A More Effective Middle School Band Warm Up Tuba



Practical Application #3

Warm Ups designed for the Big Rapids
Middle School Band Program

Allman A. Todd IV

American Band College
Master's Candidate

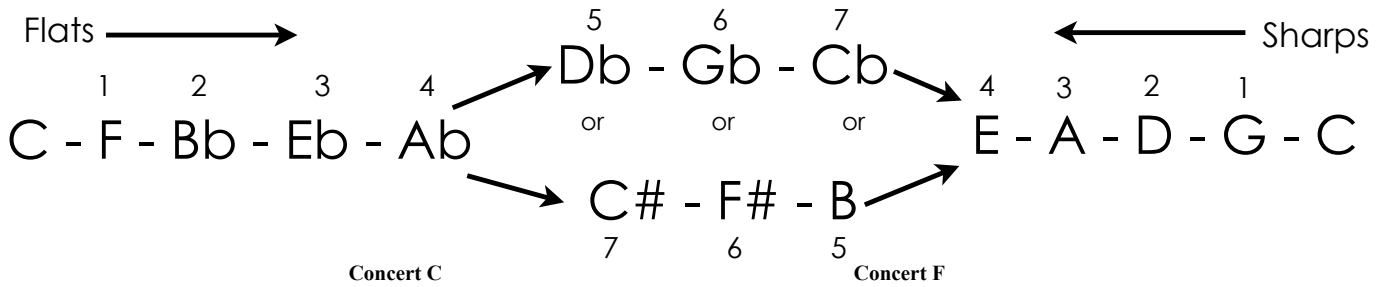
July 2011





Big Rapids Middle School Bands

Circle of Fourths - Tuba



- SOPRANO**
 Piccolo - 0
 1st Flute - 0
 1st Oboe - 0
 1st Clarinet - 2
 1st Trumpet - 2
 Bells - 0
- ALTO**
 2nd Flute - 0
 2nd Oboe - 0
 2nd/3rd Clarinet - 2
 Alto Sax - 3
 2nd/3rd Trumpet - 2
 1st/2nd Horn - 1
 Vibes/Xylophone - 0
- TENOR**
 Tenor Sax - 2
 3rd/4th Horn - 1
 Trombone - 0
 1st Euphonium - 0
 Low Xylophone - 0
- BASS**
 Bassoon - 0
 Bass Clarinet - 2
 Bari Sax - 3
 2nd Euphonium - 0
 Tuba - 0
 Marimba - 0

Chromatic Exercises

1 Chromatic Low

Chromatic High

Musical notation for exercise 1, Chromatic Low and Chromatic High. The staff is in bass clef, 4/4 time, with a key signature of two flats (Bb and Eb). The exercise is divided into two parts by a double bar line. The first part, 'Chromatic Low', consists of a descending chromatic scale: G2, F#2, F2, E2, D2, C2, B1, A1, G1. The second part, 'Chromatic High', consists of an ascending chromatic scale: G4, A4, Bb4, C5, B4, A4, G4, F#4, F4, E4, D4, C4, B3, A3, G3.

2 Remington Low

Musical notation for exercise 2, Remington Low. The staff is in bass clef, 4/4 time, with a key signature of two flats. The exercise consists of a descending chromatic scale: G2, F#2, F2, E2, D2, C2, B1, A1, G1.

3 Remington High

Musical notation for exercise 3, Remington High. The staff is in bass clef, 4/4 time, with a key signature of two flats. The exercise consists of an ascending chromatic scale: G4, A4, Bb4, C5, B4, A4, G4, F#4, F4, E4, D4, C4, B3, A3, G3.

4 Remington Low 2

Remington High 2

Musical notation for exercise 4, Remington Low 2 and Remington High 2. The staff is in bass clef, 4/4 time, with a key signature of two flats. The exercise is divided into two parts by a double bar line. The first part, 'Remington Low 2', consists of a descending chromatic scale: G2, F#2, F2, E2, D2, C2, B1, A1, G1. The second part, 'Remington High 2', consists of an ascending chromatic scale: G4, A4, Bb4, C5, B4, A4, G4, F#4, F4, E4, D4, C4, B3, A3, G3.

5 Chromatic Scale Up

Musical notation for exercise 5, Chromatic Scale Up. The staff is in bass clef, 4/4 time, with a key signature of two flats. The exercise consists of an ascending chromatic scale: G2, A2, Bb2, C3, B2, A2, G2, F#2, F2, E2, D2, C2, B1, A1, G1.

Chromatic Scale Down

Musical notation for exercise 6, Bb Chromatic Scale. The staff is in bass clef, 4/4 time, with a key signature of three flats (Bb, Eb, and Ab). The exercise consists of a descending chromatic scale: G2, F#2, F2, E2, D2, C2, B1, A1, G1.

6 Bb Chromatic Scale

Musical notation for exercise 7, Ab Chromatic Scale. The staff is in bass clef, 4/4 time, with a key signature of three flats (Bb, Eb, and Ab). The exercise consists of an ascending chromatic scale: G2, A2, Bb2, C3, B2, A2, G2, F#2, F2, E2, D2, C2, B1, A1, G1.

7 Ab Chromatic Scale

Musical notation for exercise 8, Ab Chromatic Scale. The staff is in bass clef, 4/4 time, with a key signature of three flats (Bb, Eb, and Ab). The exercise consists of a descending chromatic scale: G2, F#2, F2, E2, D2, C2, B1, A1, G1.

Musical notation for exercise 9, Ab Chromatic Scale. The staff is in bass clef, 4/4 time, with a key signature of three flats (Bb, Eb, and Ab). The exercise consists of an ascending chromatic scale: G2, A2, Bb2, C3, B2, A2, G2, F#2, F2, E2, D2, C2, B1, A1, G1.

B-flat Concert

Tuba

A Major Scale



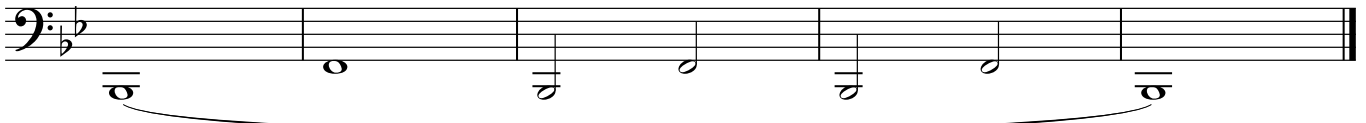
B Relative Minor Scale



C Flow Style



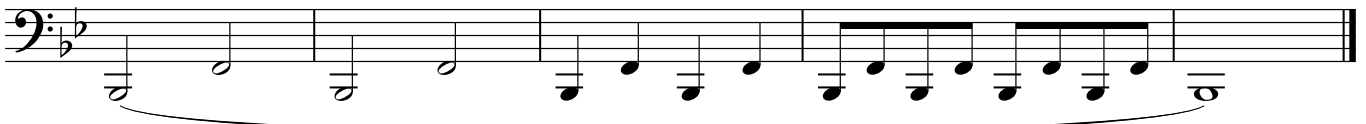
D Finger Flips, Lip Tricks



Finger Flips, Lip Tricks - LV 2



Finger Flips, Lip Tricks - LV 3



Finger Flips, Lip Tricks - LV 4



Finger Flips, Lip Tricks - LV 5



E Twister!

Musical notation for exercise E, Twister!, in bass clef with a key signature of one flat. The exercise consists of a single line of music with a continuous eighth-note pattern.

Twister! - LV 2

Musical notation for Twister! - LV 2, in bass clef with a key signature of one flat. The exercise consists of a single line of music with a continuous eighth-note pattern.

Musical notation for Twister! - LV 2 continuation, in bass clef with a key signature of one flat. The exercise consists of a single line of music with a continuous eighth-note pattern.

F Thirds

Musical notation for exercise F, Thirds, in bass clef with a key signature of one flat. The exercise consists of a single line of music with a continuous eighth-note pattern.

G Triplets

Musical notation for exercise G, Triplets, in bass clef with a key signature of one flat. The exercise consists of a single line of music with triplet eighth notes.

Musical notation for Triplets exercise G continuation, in bass clef with a key signature of one flat. The exercise consists of a single line of music with triplet eighth notes.

H Chords (pick one)

Chords - LV 2

Chord diagrams for exercise H, Chords (pick one), and Chords - LV 2. The diagrams are shown in bass clef with a key signature of one flat. The chords are: I, IV, I, V, I, vi, ii, V, V7, I.

Chords - LV 3

Chords - LV 4

Chord diagrams for Chords - LV 3 and Chords - LV 4. The diagrams are shown in bass clef with a key signature of one flat. The chords are: I, ii7, V7, III7, vi, I, IVmaj7, iiø7, V7, I9(add6).

I Special VII - Soprano

First line of musical notation for the Soprano part, featuring a series of eighth notes with slurs and a final half note.

Second line of musical notation for the Soprano part, continuing the melodic line with slurs and ending with a half note.

Alto

First line of musical notation for the Alto part, consisting of a single half note.

Second line of musical notation for the Alto part, consisting of a single half note.

Tenor

First line of musical notation for the Tenor part, featuring a series of eighth notes with slurs and a final half note.

Second line of musical notation for the Tenor part, continuing the melodic line with slurs and ending with a half note.

Bass

First line of musical notation for the Bass part, featuring a series of eighth notes with slurs and a final half note.

Second line of musical notation for the Bass part, continuing the melodic line with slurs and ending with a half note.

E Twister!

Musical notation for Twister! in bass clef, 2/4 time, key of B-flat major. The piece consists of a continuous eighth-note pattern across four measures.

Twister! - LV 2

Musical notation for Twister! - LV 2 in bass clef, 2/4 time, key of B-flat major. The piece consists of a continuous eighth-note pattern across four measures.

Musical notation for Twister! - LV 2 in bass clef, 2/4 time, key of B-flat major. The piece consists of a continuous eighth-note pattern across four measures.

F Thirds

Musical notation for Thirds in bass clef, 2/4 time, key of B-flat major. The piece consists of a continuous eighth-note pattern across four measures.

G Triplets

Musical notation for Triplets in bass clef, 2/4 time, key of B-flat major. The piece consists of a continuous eighth-note pattern across four measures, with '3' written above each group of three notes to indicate triplets.

H Chords (pick one)

Chords - LV 2

Chord diagrams for H and LV 2 in bass clef, 2/4 time, key of B-flat major. The diagrams show the following chords: I, IV, I, V, I, vi, ii, V, V7, I.

Chords - LV 3

Chords - LV 4

Chord diagrams for LV 3 and LV 4 in bass clef, 2/4 time, key of B-flat major. The diagrams show the following chords: I, ii7, V7, III7, vi, I, IVmaj7, iiø7, V7, I9(add6).

I Special XXXVII - Soprano

First staff of music for Soprano part, measures 1-8. The key signature has three flats (B-flat, E-flat, A-flat). The notes are: G2, G2, G2, G2, G2, G2, G2, G2.

Second staff of music for Soprano part, measures 9-16. The notes are: G2, G2, G2, G2, G2, G2, G2, G2.

Alto

First staff of music for Alto part, measures 1-8. The notes are: G2, G2, G2, G2, G2, (b)G2, G2, G2.

Second staff of music for Alto part, measures 9-16. The notes are: G2, G2, G2, G2, G2, G2, G2, G2.

Tenor

First staff of music for Tenor part, measures 1-8. The notes are: G2, G2, (b)G2, (b)G2, (b)G2, G2, G2, G2.

Second staff of music for Tenor part, measures 9-16. The notes are: G2, G2, G2, G2, G2, G2, G2, G2.

Bass

First staff of music for Bass part, measures 1-8. The notes are: G2, G2, G2, G2, G2, G2, G2, G2.

Second staff of music for Bass part, measures 9-16. The notes are: G2, G2, G2, G2, G2, G2, G2, G2.

J Special LXXXII - Soprano

First musical staff for Soprano, measures 1-8. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The notes are: G2, G2, F2, E2, D2, C2, B1, A1.

Second musical staff for Soprano, measures 9-16. The notes are: G2, G2, F2, E2, D2, C2, B1, A1, G2, F2, E2, D2, C2, B1, A1, G2.

Alto

First musical staff for Alto, measures 1-8. The notes are: G2, G2, F2, E2, D2, C2, B1, A1.

Second musical staff for Alto, measures 9-16. The notes are: G2, G2, F2, E2, D2, C2, B1, A1, G2, F2, E2, D2, C2, B1, A1, G2.

Tenor

First musical staff for Tenor, measures 1-8. The notes are: G2, G2, F2, E2, D2, C2, B1, A1.

Second musical staff for Tenor, measures 9-16. The notes are: G2, G2, F2, E2, D2, C2, B1, A1, G2, F2, E2, D2, C2, B1, A1, G2.

Bass

First musical staff for Bass, measures 1-8. The notes are: G2, G2, F2, E2, D2, C2, B1, A1.

Second musical staff for Bass, measures 9-16. The notes are: G2, G2, F2, E2, D2, C2, B1, A1, G2, F2, E2, D2, C2, B1, A1, G2.

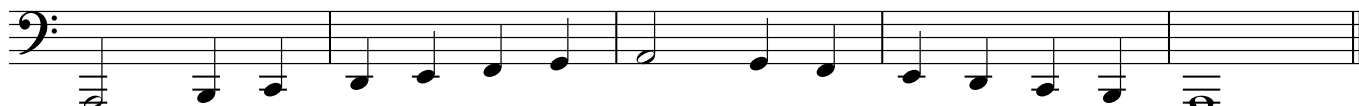
C Concert

Tuba

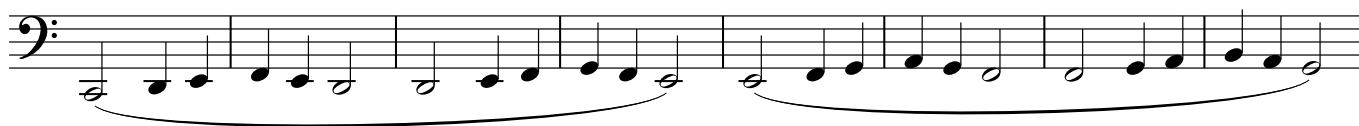
A Major Scale



B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E C Concentration - UP (LV 2 - Combine with DOWN)

C Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H Triplets

I Chords (pick one)

Chords - LV 2

I IV I V I

vi ii V V7 I

Chords - LV 3

Chords - LV 4

I ii7 V7 III7 vi

I IVmaj7 iiø7 V7 I9(add6)

J Special XII - Soprano

First line of musical notation for the Soprano part, featuring a bass clef and a series of notes with various accidentals and slurs.

Second line of musical notation for the Soprano part, continuing the melodic line with slurs and a final double bar line.

Alto

First line of musical notation for the Alto part, featuring a bass clef and a series of notes with various accidentals.

Second line of musical notation for the Alto part, continuing the melodic line with slurs and a final double bar line.

Tenor

First line of musical notation for the Tenor part, featuring a bass clef and a series of notes with various accidentals and slurs.

Second line of musical notation for the Tenor part, continuing the melodic line with slurs and a final double bar line.

Bass

First line of musical notation for the Bass part, featuring a bass clef and a series of notes with various accidentals and slurs.

Second line of musical notation for the Bass part, continuing the melodic line with slurs and a final double bar line.

E-flat Concert

Tuba

A Major Scale



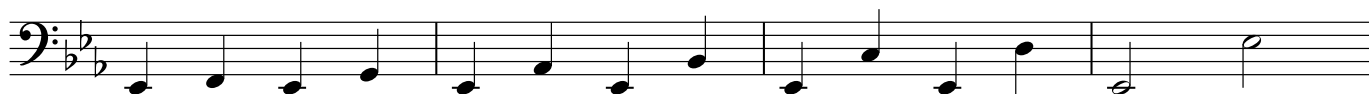
B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E Eb Concentration - UP (LV 2 - Combine with DOWN)

E Eb Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H Triplets

I Chords (pick one)

Chords - LV 2

I IV I V I
Chords - LV 3

vi ii V V7 I
Chords - LV 4

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

J Special XIX - Soprano

First line of musical notation for the Soprano part, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody begins with a quarter rest, followed by quarter notes G3, A3, B3, and C4. A half note D4 is followed by a half note E4. A dotted half note F4 is followed by a dotted half note G4. The line concludes with quarter notes A4, B4, and C5.

Second line of musical notation for the Soprano part. It begins with a quarter note D5, followed by quarter notes E5, F5, and G5. A half note A5 is followed by a half note B5. The line ends with a double bar line.

Alto

First line of musical notation for the Alto part, featuring a bass clef and a key signature of two flats. The line consists of a series of chords: a whole note chord of G2, B2, and D3; a whole note chord of A2, C3, and E3; a whole note chord of B2, D3, and F3; a whole note chord of C3, E3, and G3; a whole note chord of D3, F3, and A3; a whole note chord of E3, G3, and B3; a whole note chord of F3, A3, and C4; a whole note chord of G3, B3, and D4; a whole note chord of A3, C4, and E4; and a whole note chord of B3, D4, and F4.

Second line of musical notation for the Alto part, featuring a bass clef and a key signature of two flats. The line consists of a series of chords: a whole note chord of G2, B2, and D3; a whole note chord of A2, C3, and E3; a whole note chord of B2, D3, and F3; a whole note chord of C3, E3, and G3; a whole note chord of D3, F3, and A3; a whole note chord of E3, G3, and B3; a whole note chord of F3, A3, and C4; a whole note chord of G3, B3, and D4; a whole note chord of A3, C4, and E4; and a whole note chord of B3, D4, and F4.

Tenor

First line of musical notation for the Tenor part, featuring a bass clef and a key signature of two flats. The line consists of a series of chords: a whole note chord of G2, B2, and D3; a whole note chord of A2, C3, and E3; a whole note chord of B2, D3, and F3; a whole note chord of C3, E3, and G3; a whole note chord of D3, F3, and A3; a whole note chord of E3, G3, and B3; a whole note chord of F3, A3, and C4; a whole note chord of G3, B3, and D4; a whole note chord of A3, C4, and E4; and a whole note chord of B3, D4, and F4.

Second line of musical notation for the Tenor part, featuring a bass clef and a key signature of two flats. The line consists of a series of chords: a whole note chord of G2, B2, and D3; a whole note chord of A2, C3, and E3; a whole note chord of B2, D3, and F3; a whole note chord of C3, E3, and G3; a whole note chord of D3, F3, and A3; a whole note chord of E3, G3, and B3; a whole note chord of F3, A3, and C4; a whole note chord of G3, B3, and D4; a whole note chord of A3, C4, and E4; and a whole note chord of B3, D4, and F4.

Bass

First line of musical notation for the Bass part, featuring a bass clef and a key signature of two flats. The line consists of a series of chords: a whole note chord of G2, B2, and D3; a whole note chord of A2, C3, and E3; a whole note chord of B2, D3, and F3; a whole note chord of C3, E3, and G3; a whole note chord of D3, F3, and A3; a whole note chord of E3, G3, and B3; a whole note chord of F3, A3, and C4; a whole note chord of G3, B3, and D4; a whole note chord of A3, C4, and E4; and a whole note chord of B3, D4, and F4.

Second line of musical notation for the Bass part, featuring a bass clef and a key signature of two flats. The line consists of a series of chords: a whole note chord of G2, B2, and D3; a whole note chord of A2, C3, and E3; a whole note chord of B2, D3, and F3; a whole note chord of C3, E3, and G3; a whole note chord of D3, F3, and A3; a whole note chord of E3, G3, and B3; a whole note chord of F3, A3, and C4; a whole note chord of G3, B3, and D4; a whole note chord of A3, C4, and E4; and a whole note chord of B3, D4, and F4.

F Concert

Tuba

A Major Scale



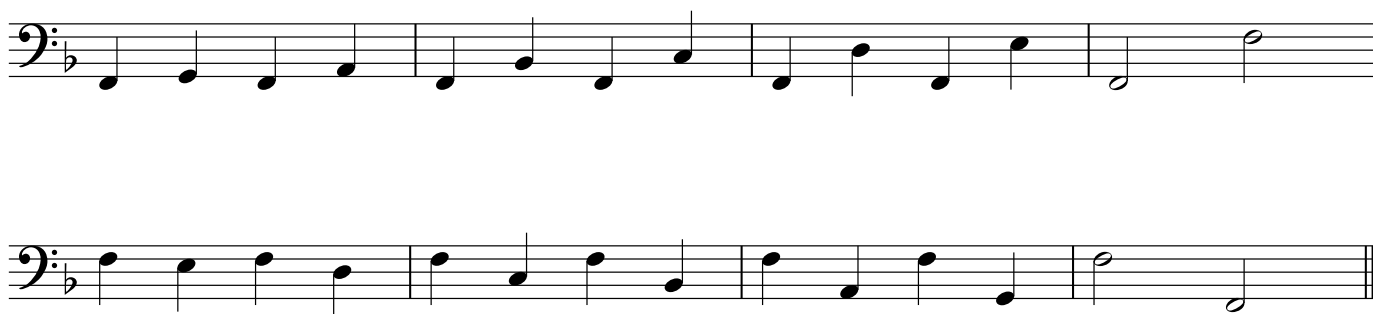
B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E F Concentration - UP (LV 2 - Combine with DOWN)

Two staves of musical notation in bass clef, 2/4 time. The first staff contains four measures with rests and eighth notes. The second staff contains four measures with eighth and sixteenth notes.

F Concentraion - DOWN

Two staves of musical notation in bass clef, 2/4 time. The first staff contains four measures with eighth notes and rests. The second staff contains four measures with eighth and sixteenth notes.

F Twister!

One staff of musical notation in bass clef, 2/4 time, featuring a continuous eighth-note pattern.

Twister! - LV 2

One staff of musical notation in bass clef, 2/4 time, featuring a continuous eighth-note pattern.

One staff of musical notation in bass clef, 2/4 time, featuring a continuous eighth-note pattern.

G Thirds

One staff of musical notation in bass clef, 2/4 time, featuring a continuous eighth-note pattern.

H Triplets

One staff of musical notation in bass clef, 2/4 time, featuring eighth-note triplets throughout.

I Chords (pick one)

Chords - LV 2

Two staves of musical notation in bass clef, 2/4 time, showing chord progressions for levels 3 and 4.

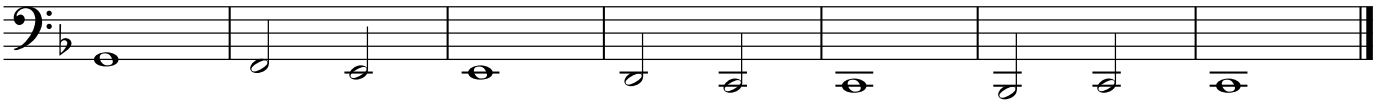
I IV I V I
Chords - LV 3

vi ii V V7 I
Chords - LV 4

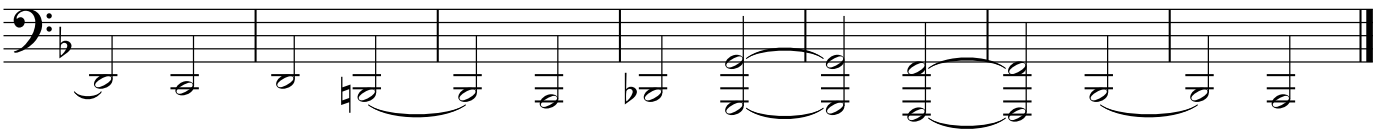
Two staves of musical notation in bass clef, 2/4 time, showing chord progressions for levels 3 and 4.

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

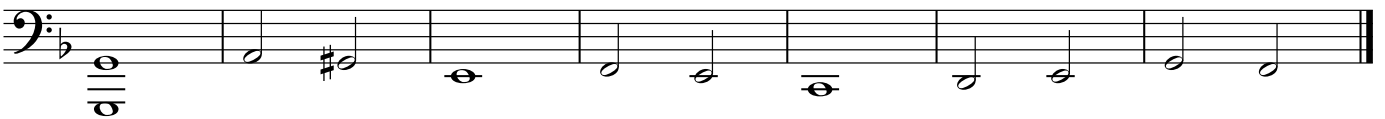
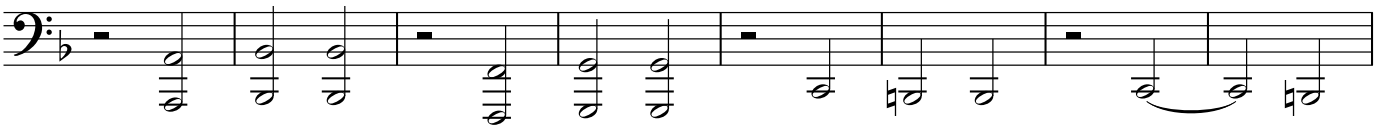
J Special LXXXVII - Soprano



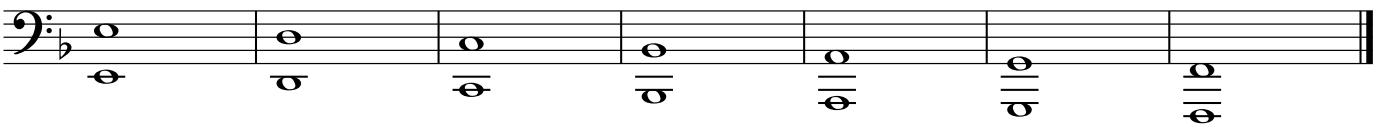
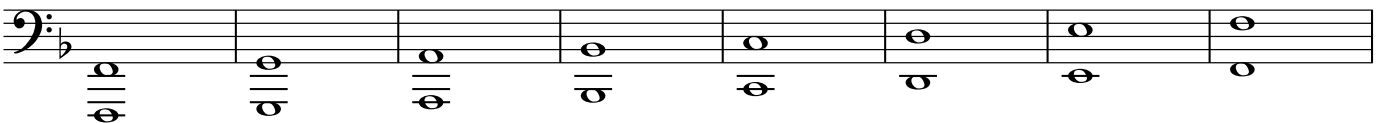
Alto



Tenor



Bass



D-flat Concert

Tuba

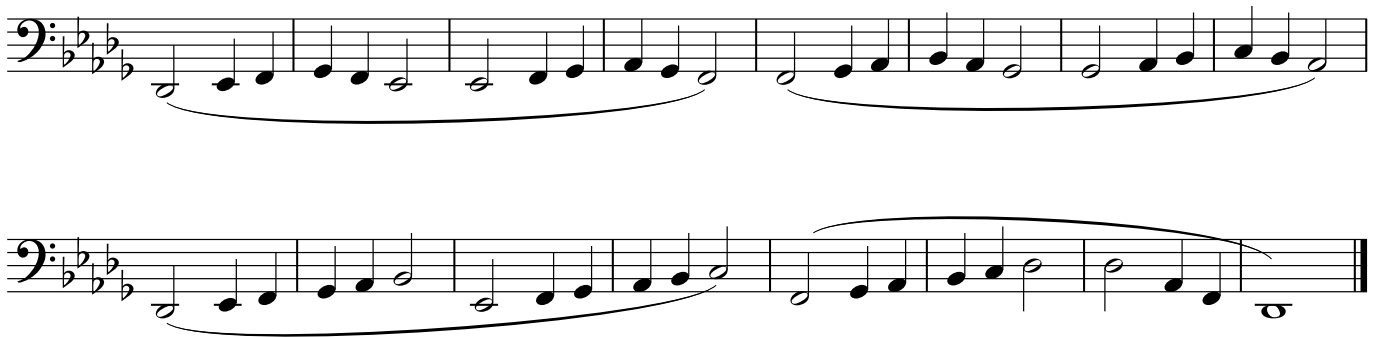
A Major Scale



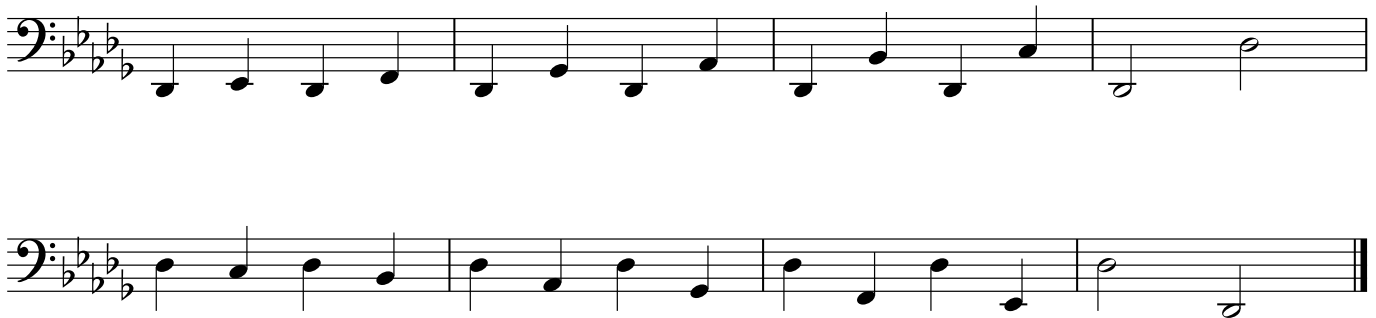
B Relative Minor Scale



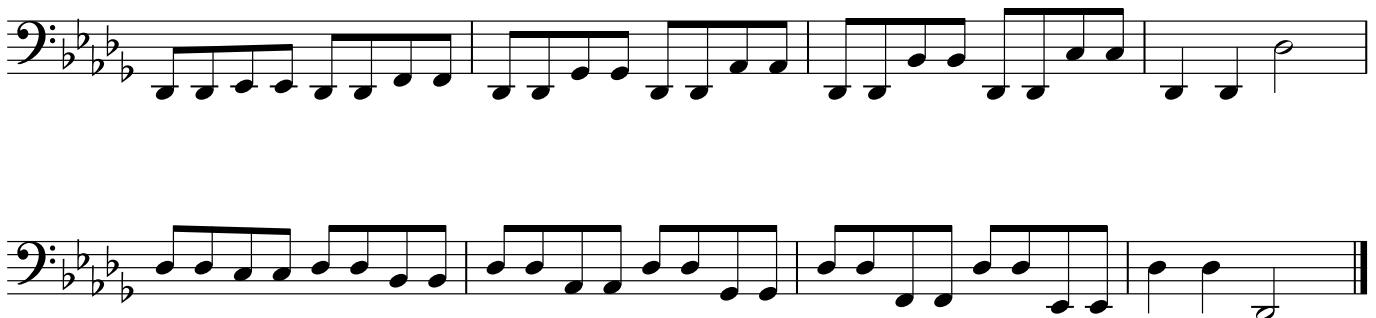
C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E Db Concentration - UP (LV 2 - Combine with DOWN)

Two staves of musical notation in bass clef, key of D-flat major (three flats). The first staff contains four measures with rests and eighth notes. The second staff contains four measures with eighth notes and quarter notes.

Db Concentraion - DOWN

Two staves of musical notation in bass clef, key of D-flat major. The first staff contains four measures with eighth notes and quarter notes. The second staff contains four measures with eighth notes and quarter notes.

F Twister!

One staff of musical notation in bass clef, key of D-flat major, featuring a continuous eighth-note pattern.

Twister! - LV 2

One staff of musical notation in bass clef, key of D-flat major, featuring a continuous eighth-note pattern.

One staff of musical notation in bass clef, key of D-flat major, featuring a continuous eighth-note pattern.

G Thirds

One staff of musical notation in bass clef, key of D-flat major, featuring a continuous eighth-note pattern.

H Triplets

One staff of musical notation in bass clef, key of D-flat major, featuring eighth-note triplets. The number '3' is written above each triplet.

I Chords (pick one)

Chords - LV 2

Two staves of musical notation in bass clef, key of D-flat major, showing chord symbols above notes.

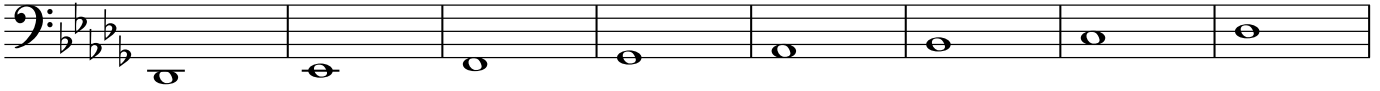
I IV I V I
Chords - LV 3

vi ii V V7 I
Chords - LV 4

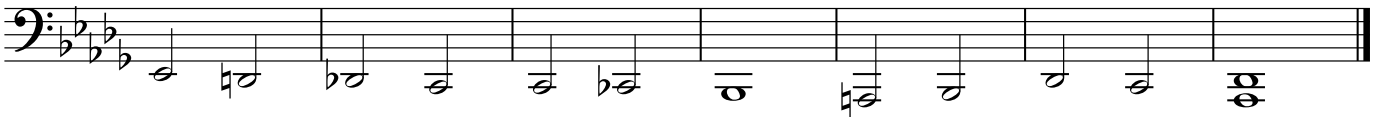
Two staves of musical notation in bass clef, key of D-flat major, showing chord symbols above notes.

I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

J Special LV - Soprano



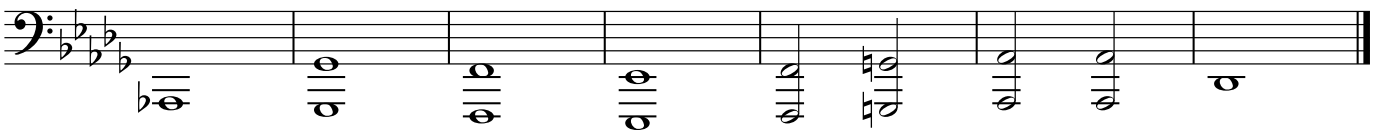
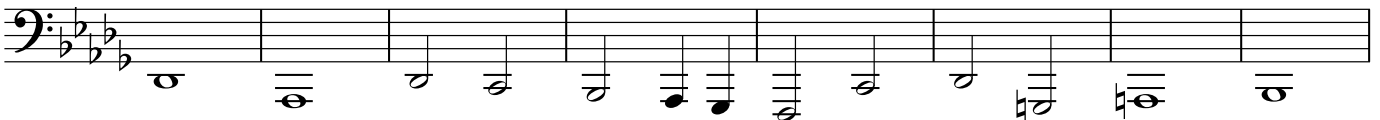
Alto



Tenor



Bass



A More Effective Middle School Band Warm Up Percussion



Practical Application #3

Warm Ups designed for the Big Rapids
Middle School Band Program

Allman A. Todd IV

American Band College
Master's Candidate

July 2011



Chromatic Exercises

1 Chromatic Low

Chromatic High

2 Remington Low

3 Remington High

4 Remington Low 2

Remington High 2

5 Chromatic Scale Up

Chromatic Scale Down

6 Bb Chromatic Scale

7 Ab Chromatic Scale

Finger Flips, Lip Tricks - LV 5

Musical staff 1: Finger Flips, Lip Tricks - LV 5, measures 1-5. This staff contains a continuous sequence of eighth-note chords, primarily triads, moving up and down the scale.

Musical staff 2: Finger Flips, Lip Tricks - LV 5, measures 6-10. This staff continues the sequence of eighth-note chords from the previous staff, ending with a whole note chord.

E Twister!

Musical staff 3: Twister! - LV 2, measures 1-5. This staff features a sequence of eighth-note chords, including some dyads and triads.

Twister! - LV 2

Musical staff 4: Twister! - LV 2, measures 6-10. This staff continues the sequence of eighth-note chords from the previous staff.

Musical staff 5: Twister! - LV 2, measures 11-15. This staff continues the sequence of eighth-note chords from the previous staff.

F Thirds

Musical staff 6: Thirds - LV 2, measures 1-5. This staff consists of a sequence of eighth-note chords, all of which are dyads (thirds).

G Triplets

Musical staff 7: Triplets - LV 2, measures 1-5. This staff features eighth-note chords grouped in triplets, moving up and down the scale.

H Chords (pick one)

Chords - LV 2

Musical staff 8: Chords (pick one) and Chords - LV 2. This staff shows ten chords with their corresponding Roman numerals written below them. The first five are for 'pick one' and the next five are for 'LV 2'.
 I IV I V I vi ii V V7 I

Chords - LV 3

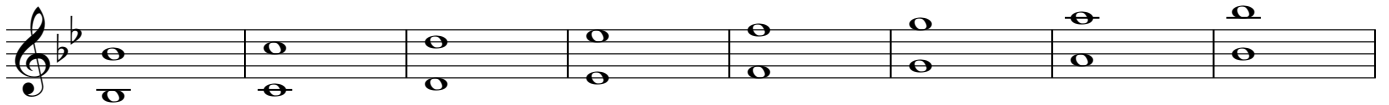
Chords - LV 4

Musical staff 9: Chords - LV 3 and Chords - LV 4. This staff shows ten chords with their corresponding Roman numerals written below them. The first five are for 'LV 3' and the next five are for 'LV 4'.
 I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

I Special VII - Soprano



Alto



Tenor



Bass



B-flat Concert

Major Scale - Flam

A (Small note is UPSTROKE, big note is DOWNSTROKE)

R L R L R L R L R L R L R L R L **Roll**

Relative Minor Scale - Paradiddle

(play like this whenever you see a roll)

R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

Flow Style - Drag (Ruff)

R R L L *sim.*

D Finger Flips, Lip Tricks (Use NATURAL and TAP strokes for this exercise)

R R R R L L L L R R R R L L L L R

Finger Flips, Lip Tricks - LV 2 - Flam Paradiddle

R L R R L R L L R L R R L R L L

R L R R L R L L R L R R L R L L R

Finger Flips, Lip Tricks - LV 3 - Flam Tap

Musical notation for Flam Tap exercise 1, consisting of two staves. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, with the final measure ending in a double bar line.

R R L L R R L L R R L L R R L L

Musical notation for Flam Tap exercise 2, consisting of two staves. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, with the final measure ending in a double bar line.

R R L L R R L L R R L L R R L L R

Finger Flips, Lip Tricks - LV 4 - Single Drag Tap

Musical notation for Single Drag Tap exercise 1, consisting of two staves. The first staff contains four measures of eighth-note patterns with accents. The second staff contains four measures, with the final measure ending in a double bar line.

R L L R R L L R R L L R L L R R L L R

Finger Flips, Lip Tricks - LV 5 - Pataflafla

Musical notation for Pataflafla exercise 1, consisting of two staves. The first staff contains four measures of eighth-note patterns with accents. The second staff contains four measures, with the final measure ending in a double bar line.

R L R L R L R L R L R L R L R L R L

Musical notation for Pataflafla exercise 2, consisting of two staves. The first staff contains four measures of eighth-note patterns with accents. The second staff contains four measures, with the final measure ending in a double bar line.

R L R L R L R L R L R L R L R L R L

[E] Twister! - Triple Paradiddle

Musical notation for Twister! Triple Paradiddle exercise 1, consisting of two staves. The first staff contains four measures of eighth-note patterns with accents. The second staff contains four measures, with the final measure ending in a double bar line.

R L R L R L R R L R L R L R L L R L R L R L R R L R L R L R L L

Twister! - LV 2 - Triple Paradiddle

Musical notation for Twister! LV 2 Triple Paradiddle exercise 1, consisting of two staves. The first staff contains four measures of eighth-note patterns with accents. The second staff contains four measures, with the final measure ending in a double bar line.

R L R L R L R R L R L R L R L L *sim.*

Musical notation for Twister! LV 2 Triple Paradiddle exercise 2, consisting of two staves. The first staff contains four measures of eighth-note patterns with accents. The second staff contains four measures, with the final measure ending in a double bar line.

Musical notation for Twister! LV 2 Triple Paradiddle exercise 3, consisting of two staves. The first staff contains four measures of eighth-note patterns with accents. The second staff contains four measures, with the final measure ending in a double bar line.

Musical notation for Twister! LV 2 Triple Paradiddle exercise 4, consisting of two staves. The first staff contains four measures of eighth-note patterns with accents. The second staff contains four measures, with the final measure ending in a double bar line.

F Thirds - Flam Tap

R R L L R R L L

G Triplets - Flam Accent

R L R L R L R L R L R L R L R L R L

sim.

H Chords (pick one)

TACET

I Special VII - Soprano

TACET

(Play on a mallet instrument for Chords and Specials)

Alto

TACET

Tenor

TACET

Bass

TACET

A-flat Concert

A Major Scale

Musical notation for exercise A, Major Scale. It is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of quarter notes on the treble clef staff, and the bass line consists of quarter notes on the bass clef staff.

B Relative Minor Scale

Musical notation for exercise B, Relative Minor Scale. It is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of quarter notes on the treble clef staff, and the bass line consists of quarter notes on the bass clef staff.

C Flow Style

Musical notation for exercise C, Flow Style. It is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of quarter notes on the treble clef staff, and the bass line consists of quarter notes on the bass clef staff. The exercise is divided into two measures by a large slur.

D Finger Flips, Lip Tricks

Musical notation for exercise D, Finger Flips, Lip Tricks. It is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of quarter notes on the treble clef staff, and the bass line consists of quarter notes on the bass clef staff. The exercise is divided into two measures by a large slur.

Finger Flips, Lip Tricks - LV 2

Musical notation for exercise D - LV 2. It is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth notes on the treble clef staff, and the bass line consists of eighth notes on the bass clef staff. The exercise is divided into two measures by a large slur.

Finger Flips, Lip Tricks - LV 3

Musical notation for exercise D - LV 3. It is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth notes on the treble clef staff, and the bass line consists of eighth notes on the bass clef staff. The exercise is divided into two measures by a large slur.

Finger Flips, Lip Tricks - LV 4

Musical notation for exercise D - LV 4. It is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth notes on the treble clef staff, and the bass line consists of eighth notes on the bass clef staff. The exercise is divided into two measures by a large slur.

Finger Flips, Lip Tricks - LV 5

Two staves of musical notation for 'Finger Flips, Lip Tricks - LV 5'. The first staff contains a continuous eighth-note pattern. The second staff continues this pattern with some variations in the lower register.

E Twister!

Staff of musical notation for 'Twister!'. It features a continuous eighth-note pattern similar to the previous section.

Twister! - LV 2

Staff of musical notation for 'Twister! - LV 2', showing a simplified version of the eighth-note pattern.

Second staff of musical notation for 'Twister! - LV 2', continuing the simplified eighth-note pattern.

F Thirds

Staff of musical notation for 'Thirds', consisting of a series of dyads (thirds) played in a rhythmic sequence.

G Triplets

Staff of musical notation for 'Triplets', featuring eighth-note triplets throughout the piece.

H Chords (pick one)

Chords - LV 2

Two staves of chord notation. The first staff shows five chords: I, IV, I, V, I. The second staff shows five chords: vi, ii, V, V7, I.

Chords - LV 3

Chords - LV 4

Two staves of chord notation. The first staff shows five chords: I, ii7, V7, III7, vi. The second staff shows five chords: I, IVmaj7, iiø7, V7, I9(add6).

I Special XXXVII - Soprano

Musical staff for Soprano part I, measure 1. The staff contains a single whole note on the G line of the treble clef.

Musical staff for Soprano part I, measure 2. The staff contains a single whole note on the G line of the treble clef.

Alto

Musical staff for Alto part I, measure 1. The staff contains a single whole note on the G line of the treble clef.

Musical staff for Alto part I, measure 2. The staff contains a single whole note on the G line of the treble clef.

Tenor

Musical staff for Tenor part I, measure 1. The staff contains a single whole note on the G line of the treble clef.

Musical staff for Tenor part I, measure 2. The staff contains a single whole note on the G line of the treble clef.

Bass

Musical staff for Bass part I, measure 1. The staff contains a single whole note on the G line of the treble clef.

Musical staff for Bass part I, measure 2. The staff contains a single whole note on the G line of the treble clef.

J Special LXXXII - Soprano

Musical staff for Soprano part J, measure 1. The staff contains a single whole note on the G line of the treble clef.

Musical staff for Soprano part J, measure 2. The staff contains a single whole note on the G line of the treble clef.

Alto

Musical staff for Alto part J, measure 1. The staff contains a single whole note on the G line of the treble clef.

Musical staff for Alto part J, measure 2. The staff contains a single whole note on the G line of the treble clef.

Tenor

Musical staff for Tenor part J, measure 1. The staff contains a single whole note on the G line of the treble clef.

Musical staff for Tenor part J, measure 2. The staff contains a single whole note on the G line of the treble clef.

Bass

Musical staff for Bass part J, measure 1. The staff contains a single whole note on the G line of the treble clef.

Musical staff for Bass part J, measure 2. The staff contains a single whole note on the G line of the treble clef.

A-flat Concert

Major Scale - Flam

A (Small note is UPSTROKE, big note is DOWNSTROKE)

R L R L R L R L R L R L R L R L R L R L

Roll
(play like this whenever you see a roll)

Relative Minor Scale - Paradiddle

R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

Flow Style - Drag (Ruff)

R R L L *sim.*

Finger Flips, Lip Tricks (Use NATURAL and TAP strokes for this exercise)

R R R R L L L L R R R R L L L L R

Finger Flips, Lip Tricks - LV 2 - Flam Paradiddle

R L R R L R L L R L R R L R L L R

Finger Flips, Lip Tricks - LV 3 - Flam Tap

R R L L R R L L R R L L R R L L

Finger Flips, Lip Tricks - LV 4 - Single Drag Tap

R L L R R L L R R L L R R L L R

Finger Flips, Lip Tricks - LV 5 - Pataflafla

R L R L R L R L R L R L R L R L

[E] Twister! - Triple Paradiddle

R L R L R L R R L R L R L L R L R L R L R R L R L R L R L L

Twister! - LV 2 - Triple Paradiddle

R L R L R L R R L R L R L L *sim.*

F Thirds - Flam Tap

R R L L R R L L

G Triplets - Flam Accent

R L R L R L R L R L R L R L R L R L R L

sim.

H Chords (pick one)

TACET

I Special XXXVII - Soprano

TACET

(Play on a mallet instrument for Chords and Specials)

Alto

TACET

Tenor

TACET

Bass

TACET

J Special LXXXII - Soprano

TACET

Alto

TACET

Tenor

TACET

Bass

TACET

C Concert

A Major Scale

B Relative Minor Scale

C Flow Style

D Springboard and Bungee

Springboard and Bungee - LV 2

E C Concentration - UP (LV 2 - Combine with DOWN)

Musical notation for 'C Concentration - UP' (LV 2 - Combine with DOWN). It consists of two staves of music. The first staff has a treble clef and contains a sequence of notes with rests, including a triplet of eighth notes. The second staff continues the melody with more complex rhythmic patterns.

C Concentraion - DOWN

Musical notation for 'C Concentraion - DOWN'. It consists of two staves of music. The first staff has a treble clef and contains a sequence of notes with rests, including a triplet of eighth notes. The second staff continues the melody with more complex rhythmic patterns.

F Twister!

Musical notation for 'Twister!'. It consists of a single staff of music with a treble clef, featuring a continuous eighth-note melody.

Twister! - LV 2

Musical notation for 'Twister! - LV 2'. It consists of two staves of music with a treble clef, featuring a continuous eighth-note melody.

G Thirds

Musical notation for 'Thirds'. It consists of a single staff of music with a treble clef, featuring a continuous eighth-note melody.

H Triplets

Musical notation for 'Triplets'. It consists of a single staff of music with a treble clef, featuring a continuous eighth-note melody with numerous triplet markings (the number 3) above and below the notes.

I Chords (pick one)

Chords - LV 2

Musical notation for 'Chords (pick one)' and 'Chords - LV 2'. It consists of two staves of music with a treble clef, showing chord symbols in red below the notes: I, IV, I, V, I, vi, ii, V, V7, I.

Chords - LV 3

Chords - LV 4

Musical notation for 'Chords - LV 3' and 'Chords - LV 4'. It consists of two staves of music with a treble clef, showing chord symbols in red below the notes: I, ii7, V7, III7, vi, I, IVmaj7, iiø7, V7, I9(add6).

J Special XII - Soprano

First system of the Soprano part, featuring a treble clef and a key signature of one sharp (F#). The music consists of a series of chords and melodic lines, including a prominent eighth-note melody in the upper voice.

Second system of the Soprano part, continuing the melodic and harmonic material from the first system.

Alto

First system of the Alto part, featuring a treble clef and a key signature of one sharp (F#). The music consists of a series of chords and melodic lines.

Second system of the Alto part, continuing the melodic and harmonic material from the first system.

Tenor

First system of the Tenor part, featuring a treble clef and a key signature of one sharp (F#). The music consists of a series of chords and melodic lines.

Second system of the Tenor part, continuing the melodic and harmonic material from the first system.

Bass

First system of the Bass part, featuring a treble clef and a key signature of one sharp (F#). The music consists of a series of chords and melodic lines.

Second system of the Bass part, continuing the melodic and harmonic material from the first system.

C Concert

A Major Scale - Flam

(Small note is UPSTROKE, big note is DOWNSTROKE)

B Relative Minor Scale - Paradiddle

(play like this whenever you see a roll)

C Flow Style - Drag (Ruff)

R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

D Springboard and Bungee - Drag (Ruff)

Springboard and Bungee - LV 2 - Flam Tap

E C Concentration - UP (LV 2 - Combine with DOWN)

Musical notation for 'C Concentration - UP' consisting of two staves. The first staff contains six measures of music with various rhythmic patterns including eighth and sixteenth notes. The second staff continues the pattern and ends with two measures of triplets, each marked with an accent (>). Below the second staff is the rhythmic pattern: R L R R L R L L.

R L R R L R L L

C Concentraion - DOWN

Musical notation for 'C Concentraion - DOWN' consisting of two staves. The first staff contains six measures of music with various rhythmic patterns. The second staff continues the pattern and ends with two measures of triplets, each marked with an accent (>). Below the second staff is the rhythmic pattern: R L R R L R L L.

R L R R L R L L

F Twister! - Triple Paradiddle

Musical notation for 'Twister! - Triple Paradiddle' consisting of one staff with eight measures of music. Each measure contains a triplet of eighth notes, with the first note of each triplet marked with an accent (>). Below the staff is the rhythmic pattern: R L R L R L R R L R L R L R L L R L R L R L R R L R L R L R L L.

R L R L R L R R L R L R L R L L R L R L R L R R L R L R L R L L

Twister! - LV 2 - Triple Paradiddle

Musical notation for 'Twister! - LV 2 - Triple Paradiddle' consisting of one staff with eight measures of music. Each measure contains a triplet of eighth notes, with the first note of each triplet marked with an accent (>). Below the staff is the rhythmic pattern: R L R L R L R R L R L R L R L L sim.

R L R L R L R R L R L R L R L L *sim.*

Musical notation for 'Twister! - LV 2 - Triple Paradiddle' consisting of one staff with seven measures of music. Each measure contains a triplet of eighth notes, with the first note of each triplet marked with an accent (>).

Musical notation for 'Twister! - LV 2 - Triple Paradiddle' consisting of one staff with seven measures of music. Each measure contains a triplet of eighth notes, with the first note of each triplet marked with an accent (>).

Musical notation for 'Twister! - LV 2 - Triple Paradiddle' consisting of one staff with seven measures of music. Each measure contains a triplet of eighth notes, with the first note of each triplet marked with an accent (>).

G Thirds - Flam Tap

R R L L R R L L

H Triplets - Flam Accent

R L R L R L R L R L R L R L R L R L R L

sim.

I Chords (pick one)

TACET

J Special XII - Soprano

TACET

(Play on a mallet instrument for Chords and Specials)

Alto

TACET

Tenor

TACET

Bass

TACET

E-flat Concert

A Major Scale



B Relative Minor Scale



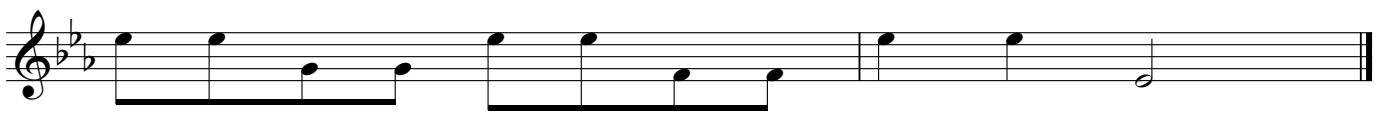
C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E Eb Concentration - UP (LV 2 - Combine with DOWN)

E Eb Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H Triplets

I Chords (pick one)

Chords - LV 2

Chords - LV 3

Chords - LV 4

E-flat Concert

Major Scale - Flam

A (Small note is UPSTROKE, big note is DOWNSTROKE)

R L R L R L R L R L R L R L R L

Roll
(play like this whenever you see a roll)

Relative Minor Scale - Paradiddle

R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

Flow Style - Drag (Ruff)

R R L L *sim.*

Springboard and Bungee - Drag (Ruff)

R R L L *sim.*

Springboard and Bungee - LV 2 - Flam Tap

R R L L *sim.*

E Eb Concentration - UP (LV 2 - Combine with DOWN)

R L R R L R L L

E Eb Concentraion - DOWN

R L R R L R L L

F Twister! - Triple Paradiddle

R L R L R L R R L R L R L R L L R L R L R L R R L R L R L R L L

Twister! - LV 2 - Triple Paradiddle

R L R L R L R R L R L R L R L L *sim.*

G Thirds - Flam Tap

R R L L R R L L

H Triplets - Flam Accent

R L R L R L R L R L R L R L R L R L R L

sim.

I Chords (pick one)

TACET

J Special XIX - Soprano

TACET

(Play on a mallet instrument for Chords and Specials)

Alto

TACET

Tenor

TACET

Bass

TACET

F Concert

A Major Scale



B Relative Minor Scale



C Flow Style



D Springboard and Bungee



Springboard and Bungee - LV 2



E F Concentration - UP (LV 2 - Combine with DOWN)

Two staves of musical notation in G major. The first staff contains four measures of music with rests. The second staff contains four measures of music, ending with a double bar line.

F Concentraion - DOWN

Two staves of musical notation in G major. The first staff contains four measures of music with rests. The second staff contains four measures of music, ending with a double bar line.

F Twister!

One staff of musical notation in G major, containing a continuous eighth-note melody across eight measures, ending with a double bar line.

Twister! - LV 2

Two staves of musical notation in G major. The first staff contains a continuous eighth-note melody across eight measures. The second staff contains a continuous eighth-note melody across eight measures, ending with a double bar line.

G Thirds

One staff of musical notation in G major, containing a continuous eighth-note melody across eight measures, ending with a double bar line.

H Triplets

One staff of musical notation in G major, featuring triplet eighth notes throughout an eight-measure piece, ending with a double bar line.

I Chords (pick one)

Chords - LV 2

Two staves of musical notation showing chords. The first staff shows five chords: I, IV, I, V, I. The second staff shows five chords: vi, ii, V, V7, I. Chord names are written in red below the notes.

Chords - LV 3

Chords - LV 4

Two staves of musical notation showing chords. The first staff shows five chords: I, ii7, V7, III7, vi. The second staff shows five chords: I, IVmaj7, iiø7, V7, I9(add6). Chord names are written in red below the notes.

J Special LXXXVII - Soprano



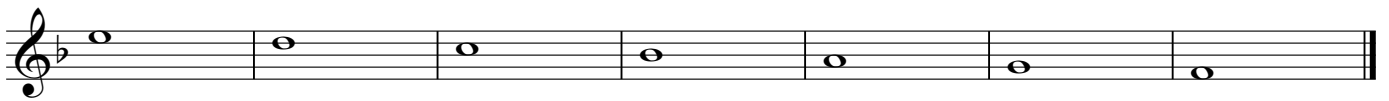
Alto



Tenor



Bass



F Concert

A Major Scale - Flam

(Small note is UPSTROKE, big note is DOWNSTROKE)

Roll

B Relative Minor Scale - Paradiddle

(play like this whenever you see a roll)

R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

C Flow Style - Drag (Ruff)

R R L L sim.

D Springboard and Bungee - Drag (Ruff)

R R L L sim.

Springboard and Bungee - LV 2 - Flam Tap

R R L L sim.

E F Concentration - UP (LV 2 - Combine with DOWN)

Musical notation for 'E F Concentration - UP' consisting of two staves. The first staff contains six measures of music with various rhythmic patterns. The second staff continues the pattern and ends with two measures of triplets marked with accents (>). Below the second staff is the drum notation: R L R R L R L L.

R L R R L R L L

F Concentraion - DOWN

Musical notation for 'F Concentraion - DOWN' consisting of two staves. The first staff contains six measures of music. The second staff continues the pattern and ends with two measures of triplets marked with accents (>). Below the second staff is the drum notation: R L R R L R L L.

R L R R L R L L

F Twister! - Triple Paradiddle

Musical notation for 'F Twister! - Triple Paradiddle' consisting of one staff with six measures of music. Each measure contains a triplet of eighth notes marked with an accent (>). Below the staff is the drum notation: R L R L R L R R L R L R L R L L R L R L R L R R L R L R L R L L.

R L R L R L R R L R L R L R L L R L R L R L R R L R L R L R L L

Twister! - LV 2 - Triple Paradiddle

Musical notation for 'Twister! - LV 2 - Triple Paradiddle' consisting of one staff with six measures of music. Each measure contains a triplet of eighth notes marked with an accent (>). Below the staff is the drum notation: R L R L R L R R L R L R L R L L sim.

R L R L R L R R L R L R L R L L *sim.*

Musical notation for 'Twister! - LV 2 - Triple Paradiddle' consisting of one staff with six measures of music. Each measure contains a triplet of eighth notes marked with an accent (>).

Musical notation for 'Twister! - LV 2 - Triple Paradiddle' consisting of one staff with six measures of music. Each measure contains a triplet of eighth notes marked with an accent (>).

Musical notation for 'Twister! - LV 2 - Triple Paradiddle' consisting of one staff with six measures of music. Each measure contains a triplet of eighth notes marked with an accent (>).

G Thirds - Flam Tap

R R L L R R L L

H Triplets - Flam Accent

R L R L R L R L R L R L R L R L R L R L

sim.

I Chords (pick one)

TACET

J Special LXXXVII - Soprano

TACET

(Play on a mallet instrument for Chords and Specials)

Alto

TACET

Tenor

TACET

Bass

TACET

D-flat Concert

A Major Scale

Musical notation for exercise A, Major Scale. It is written on a single staff in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The scale is played in a stepwise fashion, starting on a whole note and moving up to a half note, then down to a whole note, and finally a half note.

B Relative Minor Scale

Musical notation for exercise B, Relative Minor Scale. It is written on a single staff in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The scale is played in a stepwise fashion, starting on a whole note and moving up to a half note, then down to a whole note, and finally a half note.

C Flow Style

Musical notation for exercise C, Flow Style. It is written on two staves in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The exercise features flowing eighth-note patterns with slurs and ties across the staves.

D Springboard and Bungee

Musical notation for exercise D, Springboard and Bungee. It is written on two staves in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The exercise consists of rhythmic patterns of eighth notes and chords, with slurs and ties.

Springboard and Bungee - LV 2

Musical notation for exercise D, Springboard and Bungee - LV 2. It is written on four staves in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). This is a more complex version of the exercise, featuring intricate rhythmic patterns and slurs.

E Db Concentration - UP (LV 2 - Combine with DOWN)

Db Concentraion - DOWN

F Twister!

Twister! - LV 2

G Thirds

H 3 Triplets

I Chords (pick one)

Chords - LV 2

Chords - LV 3

Chords - LV 4

J Special LV - Soprano

The Soprano part consists of two staves of music. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It contains eight measures of music, each featuring a whole note chord. The second staff continues with seven more measures of whole note chords, ending with a double bar line.

Alto

The Alto part consists of two staves of music. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. It contains eight measures of music, each featuring a whole note chord. The second staff continues with seven more measures of whole note chords, ending with a double bar line.

Tenor

The Tenor part consists of two staves of music. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. It contains eight measures of music, each featuring a whole note chord. The second staff continues with seven more measures of whole note chords, ending with a double bar line.

Bass

The Bass part consists of two staves of music. The first staff begins with a treble clef, a key signature of three flats, and a common time signature. It contains eight measures of music, each featuring a whole note chord. The second staff continues with seven more measures of whole note chords, ending with a double bar line.

D-flat Concert

Major Scale - Flam

A (Small note is UPSTROKE, big note is DOWNSTROKE)

Roll
(play like this whenever you see a roll)

Relative Minor Scale - Paradiddle

Flow Style - Drag (Ruff)

R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

R R L L sim.

Springboard and Bungee - Drag (Ruff)

R R L L sim.

Springboard and Bungee - LV 2 - Flam Tap

R R L L sim.

E Db Concentration - UP (LV 2 - Combine with DOWN)

R L R R L R L L

Db Concentraion - DOWN

R L R R L R L L

F Twister! - Triple Paradiddle

R L R L R L R R L R L R L R L L R L R L R L R R L R L R L R L L

Twister! - LV 2 - Triple Paradiddle

R L R L R L R R L R L R L R L L *sim.*

G Thirds - Flam Tap

R R L L R R L L

H Triplets - Flam Accent

R L R L R L R L R L R L R L R L R L R L

sim.

I Chords (pick one)

TACET

J Special LV - Soprano

TACET

(Play on a mallet instrument for Chords and Specials)

Alto

TACET

Tenor

TACET

Bass

TACET



BW 2012

The American Bandmasters Association



A Funny Thing Happened on the Way to a Band Rehearsal #23

by M. Max McKee **Bio**

Previous FUNNY Next FUNNY

ABC Master's Degree: The First Ten Years

Beginning in 1992 the American Band College Summer Workshop became a full-fledged master's degree program for those who wished to follow the 3-summer track. The unique aspect of the program is that each candidate in the program follows an individual track in which the areas of study reflect candidate weaknesses to be developed over 3 years. Each candidate attends every lecture session by the 24-member faculty (over 70 sessions) to gain depth of teaching skills even in all 28 of the study areas covered via clinics. With at least one faculty member delivering three 50-minute sessions on all woodwind, brass and percussion instruments as well as rehearsal tech, program management, etc., ABC totally changes its faculty on a 3-year rotation basis. In this way, each candidate with attend 9 clinics delivered by 3 different world-class experts on flute, oboe, trumpet, tuba, percussion, etc.

Candidates also perform in the ABC Directors' Band three hours each day. Half of the time is spent on sightreading new music, the other half preparing for a concert under top professionals in our business. Through refinement of the ABC master's program, eventually all sightreading conducting became a requirement for 2nd year candidates. For concert preparation, the 3rd year candidates were assigned music for the guest conductors, always begin work with the band on day four of each 6-day session.

From 1992 through 2001, the following conductors appeared either first or second week of ABC's June 21-July 4 annual run:



Concert Lineups: From 1992 through 1996 (as well as the earlier years), Warren Barker appeared every year but one. By 1994 we began to see that having an international conductor/composer was an important exposure for the more and more band directors who were joining the ABC master's program. It was at this point that we decided to feature the same main conductors only once every three years. Tim Lautzenheiser continued as a mainstay of our program, presenting a one-hour leadership session before graduation on July 3 and then serving as master of ceremonies and conductor of Americana on the 4th of July concert.

American Band College Summer: Conductors 1992-2001					
1992	Loran Eckroth	Warren Barker	Jim Barnes		Tim Lautzenheiser
1993	Richard Strange	Warren Barker	Arnald Gabriel		Tim Lautzenheiser
1994	Jim Curnow	Warren Barker	Johan de Meij		Tim Lautzenheiser
1995	Francis McBeth	Philippe Langlet	Kanat Akhmetov		Tim Lautzenheiser
1996	Frederick Fennell	Warren Barker	Claude Pichaureau	Charles Cassey	Tim Lautzenheiser
1997	Jan Van de Roost	Mike Bankhead	John Bourgeois		Tim Lautzenheiser
1998	Geoffrey Brand	Elliot Del Borgo	Johan de Meij	Alfred Reed	Tim Lautzenheiser
1999	Pierre Kuijpers	Jim Curnow	Kanat Akhmetov	Arnald Gabriel	Tim Lautzenheiser
2000	Francis McBeth	Mike Bankhead*	Jan Van der Roost		Tim Lautzenheiser
2001	Philip Sparke	Alfred Reed	Cynthia Hutton†	Robert W. Smith	Tim Lautzenheiser

* Conducted on concert both weeks.
 † Conducted for Eugene Corporan who canceled.

Next time: ABC conductors from 2002-2012.



BW 2012

The American Bandmasters Association



Around the 78th Annual ABA Convention • Indianapolis, Indiana

		
<p>(left) President-Elect, Thomas Leslie, addresses the members of the American Bandmasters Association.</p>	<p>(left to right) Al Wright, Johnny Long, and composer, Ralph Ford, visit during the ABA Convention.</p>	<p>Composer, Yo Goto, thanks the ABA Board for honoring him with the 2011 Oswald award for his work, <i>Songs for Wind Ensemble</i>.</p>
		
<p>ABA past President, Paula Crider, and current ABA President, Scott Taylor, show their spirit for their home state of Texas.</p>	<p>Past ABA President, Johnny Long and his wife Mary Lynn, celebrate his Honorary ABA Life President award.</p>	<p>ABA Secretary-Treasurer, Bill Moody, enjoys a break from the festivities.</p>
		
<p>ABA Host and Associate Member, Dan Bowlin, addresses the ABA membership with last minute details.</p>	<p>Past ABA President, Ray Cramer, and his wife, Molly, enjoy the pre-banquet party.</p>	<p>(far right) ABA Associate Member, Bob Grace is awarded Honorary Associate Member at the 2012 convention.</p>
		
<p>Past ABA President, Thomas Frascillo, and his wife, Cecilia, take time to pose for a quick picture during the convention.</p>	<p>Past ABA President, Al Wright, and his wife, Gladys, visit with members before the banquet.</p>	<p>New ABA Member, Jay Bocook, and his wife are introduced to the ABA members at the 78th ABA Convention.</p>
		
<p>(left) Past ABA President, Jeff Bianchi, introduces new ABA Member, Stan Schoonover.</p>	<p>ABA Member, John Casagrande and his wife Jo relax after a wonderful concert during the convention.</p>	<p>New ABA Associate Member, Alan Fox, thanks the members for his induction into the ABA Associates.</p>


BW 2012
The Bandworld Legion of Honor

[Previous LEGION](#)
[Next LEGION](#)

Elden Seta

Elden Seta has spent all 24 years of his teaching career at Moanalua High School in Honolulu, Hawaii, where he serves as the head music director. He earned his degree from the University of Hawaii at Manoa. His bands have learned well from expertise as the Symphonic Wind Ensemble's rating since 2002 have always said, "Exceeds the Standards in All Categories."

Elden has been received the Milken National Educators Award. He has been named the KGMB Outstanding Teacher, the Oceanic Outstanding Teacher, and the Hawaii Music Educator's Outstanding Educator of the Year.

Seta continues to give back to the profession by serving as the Oahu Band Directors Association Vice President and the Central Oahu Band Directors Chairperson.

"I truly believe that everything in education should be based on the true basic values that mold every student into an effective citizen in the community. The essential values such as respect, integrity and discipline are the true skills that enable every person to achieve greatness. Above all to be kind, respectful, sincere to all are virtues that every human being needs to achieve in order to contribute to a world of peace and harmony. Music is the only subject in our educational curriculum that can offer this and more!" These are the words that Seta uses to state his philosophy.

He also says that he can never really put into words what his past teachers and friends have meant to him in getting to where he is today.

A special award of
The John Philip Sousa Foundation

The Bandworld Legion of Honor was established in 1989 to honor, over the course of a year, eight of the finest band directors in our business.

Recipients have taught for at least fifteen years, have maintained a very high quality concert band program, and have contributed significantly to the profession through dedication to bands and band music.

Each is honored at the annual Sousa Foundation awards ceremony during the Midwest Band Clinic in Chicago, Illinois.

Chairman of the Legion of Honor Committee is Terry Austin, Virginia Commonwealth University.

[Legion Laureates List Link](#)

[Terry Austin Bio](#)
[Legion of Honor Chairman](#)


Lisa Butts

For the last 14 years Lisa Butts has served as the director of bands at Hanford West High School in Hanford, California. After earning her degree from Fresno State and her Masters degree from Southern Oregon University through the American Band College, Lisa spent a good deal of time at Woodrow Wilson Junior High School, building a program from the 17 students she started with to one of over 140 before she moved to Hanford.

The California Association for Music Education named her Teacher of the Year for 2004 and 2005. She followed that with the CBDA Distinguished Service Award in 2006 and the Jazz Educator of the Year in 2008.

Lisa has served California by holding many of the state offices and is currently the President-elect of the California Alliance for Jazz.

When asked about the reasons for her success Lisa said, "The first factor would be my belief in God and the support that I receive from him each day. The second factor would be my husband Bill, who has been the most encouraging and supportive component in helping me to achieve my goals to become a quality educator. The third would be the mentors that helped me throughout my career: Susan Burley and Jim Kusserow who guided me through my first three years teaching and all the ensuing questions, Robert Halseth, who's summer conducting workshops helped me to develop most of my conducting skills, and Max McKee and the American Band College who made the most significant improvements in all of the tools that I use as an every day teacher. Without ABC, I do not believe that I would have been nominated for this award. The final factor would be the staff that I work with at Hanford West High School. I am truly blessed to be able to work with my two best friends, Ruben Amavisca who is my Color Guard director, and Trish Adams who is my Mallet Instructor and my Administrative Assistant. They make every single day I spend at Hanford West a joy."

SAXOPHONE

The alto saxophone gives the impression of being both a brass and woodwind instrument, however it is indeed considered a woodwind instrument. The alto saxophone (which uses a single reed like the clarinet) is a very popular instrument like flute and percussion and only students with the best potential at the fitting night should be chosen to play it.

Consider using the “5% to 10% rule”. Five to ten percent of your entire beginner class on saxophone generally keeps the saxophone section healthy but not too large. In some cases this number may be larger as it relates to the needs of your total band program.

Characteristics To Look For In Saxophone Players

Since the balance of the saxophone is maintained by the use of a neck strap, it is extremely important that students be able to sit up completely straight when asked to.

Saxophonists come in all shapes, sizes and colors, but there are some characteristics common to most successful saxophonists. Many band directors refrain from putting their “ringers” on saxophone, preferring to place them on other “more desirable” instruments. Saxophone is a distinct and useful voice in the literature played by most concert bands and demands intelligent, motivated and flexible individuals. Students who show good leadership potential, self-discipline, and sense of expression, tend to develop into good performers.

When selecting these students always remain conscious of the size, needs and goals of your program. Take a few minutes to interview prospective students to get a feel for their reasons for choosing saxophone. As with any instrument, not all players will be superstars, but almost any student can experience a degree of success with the proper guidance and attitude.

Lips

While lip size is not a major concern, students with full lips or very thin lips will need to make slight adjustments. Less bottom teeth coverage for full lips and more teeth coverage for thin lips.

Teeth

Tooth structure should not cause alarm when selecting young saxophonists.

- ☞ The proper embouchure will aid in minimizing the effect of irregularities in the teeth.
- ☞ Students with an under bite may experience some difficulty with the formation of the embouchure.
- ☞ Orthodontic procedures can have a major effect on tone production and quality. (Tooth extraction, spacers, retainers, etc...) From the beginning be sure to talk with prospective students and parents about current and future procedures.

Body

Body and hand size should be carefully considered when selecting young saxophonist.

- ☞ Students with smaller frames tend to have difficulty maintaining proper body and hand

position due to the size and weight of the instrument. These students often try to find resting places on their bodies for the instrument while playing.

- ☞ Students with smaller hands will have difficulty creating a “Soft C” around the saxophone making it difficult to hold the instrument properly.
- ☞ Students with larger hands may have difficulty with the feel of the palm and side keys.
- ☞ Students with larger or longer frames tend to rest their arms and elbows on their thighs.

Selecting an Instrument

Before the students are able to begin playing their saxophones, the teacher must take the time to check the thickness of the cork where the mouthpiece slides onto the neck. If the cork is too thick, the students will struggle putting it together or they may bend the octave key. Sand down the cork if necessary using a very fine sand paper.

The decision to select an instrument, mouthpiece, ligature or reed is a very personal one. However, the bottom line is whatever equipment one selects the following qualities must exist:

The ability to play freely with a characteristic tone quality and in tune!

Recommended Student Model Saxophones:

Selmer AS300

Selmer AS500

Yamaha YAS-23



Recommended Classical Mouthpieces:

SELMER S80 C* - Highly recommended. In fact, I will go out on an edge here. Start your beginners on this mouthpiece...you will never be sorry.

Selmer S80** - A bit more open than the C*

Selmer S90 - Different bore size, more open

Vandoren - Optimum



Recommended Reeds:

☞ Medium strength Vandoren-3 or 3 ½ (2 ½ for beginners, but then switch to a 3 in second semester)

☞ Hemke-3 or 3 ½

It should be noted that as a student progresses it is not unusual for the performer to use a slightly harder reed on the soprano, tenor, and baritone.



Recommended Ligatures:

☞ Selmer, a great starting point, functional.

☞ Bonade, adequate and inexpensive.

☞ Vandoren Optimum, excellent and expensive.

☞ Winslow, excellent and expensive.

☞ BG (France)



Instrument Assembly

This is an extremely important part of developing young saxophonists, since many bad habits can begin due to incorrect assembly.

Be very patient and model carefully when teaching instrument parts and assembly to young students. Teachers should demonstrate each step in the process several times.

Parts

The saxophone consists of a body and neck, mouthpiece, ligature, reed, mouthpiece cap, and neck strap.

Starting Out

- ☞ Have students sit on the floor with the label of the case facing up.
- ☞ Have students open the case. Under the teacher's direction, begin to learn the names of the parts of the saxophone.

Assembly

Always make sure the case is properly placed on the floor, not upside down, before opening.

- ☞ Mouthpiece and neck. (Once a student has mastered the assembly process you may then have them place the reed in the mouth, for soaking, while assembling the saxophone.)
- ☞ Gently push and twist the mouthpiece about 1/2 way onto the greased cork end of the neck with the lay (flat side) of the mouthpiece and the uncorked end of the neck facing down.
- ☞ Slide the ligature onto the mouthpiece and slightly tighten the screws leaving enough space for the reed. (Make sure the large end of the ligature slides on first) The direction of the ligature screws is determined by the type of ligature you use: Traditional ligature screws are on the lay (bottom) side of the mouthpiece while inverted ligature screws, such as Rovner and Bonade, are on the top of the mouthpiece.
- ☞ Carefully slide the reed, heel first, evenly onto the mouthpiece with the flat side of the reed against the lay of the mouthpiece. When aligned properly, the tip of the reed should be just under the tip of the mouthpiece. (A hairline amount of black space should show just above the reed). NEVER ATTEMPT TO PUSH THE TIP OF THE REED INTO PLACE WITH THE FINGERS! You should be able to slide the reed into place with the thumb.
- ☞ Tighten ligature screws just enough to hold the reed snugly in place. Place mouthpiece cap onto mouthpiece assembly for protection.
- ☞ Adding the mouthpiece/neck assembly to the body of the instrument.
- ☞ Place neck strap over neck Remove instrument from case by the bell and place into lap. Attach neck strap to the ring on the back of the instrument. While holding the top of



the body, gently raise instrument with left hand, loosen set screw and gently push and twist mouthpiece/neck assembly into the top of the saxophone. Align the reinforced brace of the neck with the center of the saxophone body.

Posture and Hand Position

Right Hand Position

- ☞ Always place the right hand first.
- ☞ The big knuckle of the thumb should be placed under the thumb rest.
- ☞ Fingers should be placed on the pearls with the pads or fleshy part of the fingers.
- ☞ The pinky should rest on the Eb key. This is home base for the pinky.
- ☞ Fingers should be curved and round and not flat.
- ☞ The wrist should stay in line with the rest of the forearm.
- ☞ Move fingers up and down by using the big knuckle making sure the pads stay on the pearls at all times.



Left Hand Position

- ☞ The thumb rests on the back thumb and never leaves.
- ☞ Place the index finger on the first pearl.
- ☞ Skip the small pearl.
- ☞ Place the middle finger and ring finger on the next two pearls.
- ☞ Little finger rests on the G# key which is home base.
- ☞ Keep the hand in an adjusted "flat C" position and the left wrist should be slightly up.



Saxophone Posture

- ☞ The mouthpiece should always go directly into the student's mouth without them having to stretch up or lower their head to reach the mouthpiece. Mouthpiece does not go straight in, but should have a small slant downward. Adjust neck strap to ensure proper height.
- ☞ Sax rests on the right leg (not on the chair), two to three inches behind the knee.
- ☞ Students should be sitting up, with their head in a natural position. If the student is allowed to bring the sax back past the chest cavity, it will create this lopsided posture.
- ☞ Use the thumb, side of the leg, and neck strap as balance points to hold the instrument correctly.



STANDING POSTION



SITTING POSITION

(The first and third picture is what we are looking for students to do!)

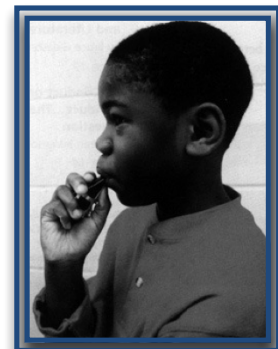
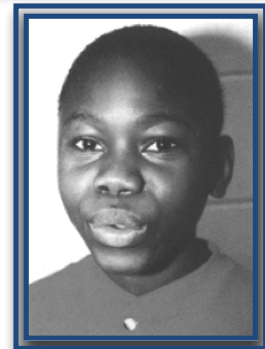
Creating a Sound/Tone Production

Embouchure

Assist students in forming and developing their embouchure by having each be responsible for providing a small mirror that can be placed on the music stand. This will allow students to see that their embouchure is being formed properly.

Ensure a good formation of the saxophone embouchure by having each saxophone student do the following:

- ☞ Slip a piece of paper between the reed and the mouthpiece and slide the paper down, away from the tip, until it stops.
- ☞ With a pencil, draw a light line on the reed connecting the two sides of the paper. This line will indicate where the lower lip should be placed. Remove the paper.
- ☞ Hold the mouthpiece with one hand and place the tip of the thumb just under the line that was drawn on the reed.
- ☞ Shape the mouth as if saying “whee-too.” Hold the mouth in the “whee” position while saying “too.”
- ☞ Cover the bottom teeth with a small amount of the lower lip.
- ☞ Place the mouthpiece in the mouth so that the lower lip touches the thumb that was placed just below the line that was drawn on the reed (it will be close to a half an inch). The thumb should serve as a “stop” allowing just the right amount of mouthpiece in the mouth. Too much mouthpiece in the mouth will cause a harsh, raucous tone. Too little mouthpiece in the mouth will cause a constricted or strident tone.
- ☞ Rest the top teeth directly on the mouthpiece. Close the mouth in a drawstring fashion with equal support on all sides of the reed. The chin should be flat and pointed. Using the mirror, check to see that the embouchure is formed properly.
- ☞ Take a deep breath of air (filling the back of the throat) and play a long, steady tone.



Many young saxophonists play with a higher pitch resulting in a strident tone. To lower the pitch, have the student relax the embouchure as if saying “O.” To raise the pitch have the student pull the corners of their mouth as if saying “oo.”

To ensure a well-established saxophone embouchure, have the student play long tones daily. By following these simple steps, students will learn to form a good saxophone embouchure that will be important to the development of a beautiful saxophone tone.

Causes Of Uncharacteristic Sounds

- ∞ Grainy Sound- reed may be waterlogged or there may be tension in the mouth
- ∞ Buzzy Sound- reed is too hard or students are biting
- ∞ Thin Sound- reed is too soft, not taking enough mouth piece or not using enough
- ∞ Unfocused Sound- too much mouthpiece in the mouth or uncontrolled air
- ∞ Flat Sound- corners are not firm, or the cheeks are puffing
- ∞ No Sound- lower teeth not in contact with the bottom lip or the reed is too hard

Tongue Position

- ∞ The back of the tongue should be in a low and natural position. Students can easily achieve this by thinking “ah or oh.”
- ∞ The tongue should be relaxed allowing the tip or forward part of the tongue to touch the tip of the reed.

Articulation

- ∞ Tip of the tongue touches the tip of the reed.
- ∞ Tell students to use one taste bud when articulating.
- ∞ Tongue moves in an up and down motion not back and forth.
- ∞ Only the tongue and the air should move when articulating.
- ∞ Think a “dee” or “dah” syllable.
- ∞ Tongue interrupts the vibration of the reed.

Bis Key

I would teach side Bb first and when students are comfortable with this, introduce the Bis Key. The Bis Key should be used in flat keys (except in Gb and Cb Major).

Palm Keys And Side Keys

Only introduce these when the students have developed good hand position with the “home row” of keys. Be sure that students do not extend the fingers outward into the air when they use the palm keys. This will slow down the technique.

The notes below seem to be the most problematic. NOTE: Pitches are transposed



PITCH	ACTION	RESULT
D1	Add Table Key C#	Raises pitch
B2	Add SK Bb	Raises pitch
C2	Add SK Bb	Raises pitch
C#2	Add Chromatic C	Raises pitch
	Add Octave + 3rd Finger (LH)	Raises pitch
	Add Octave + 3rd Finger (LH) plus any (RH) keys	Lowers pitch
D2	Add low B key (table keys)	Lowers pitch
D#2	Add low B key (table keys)	Lowers pitch
D3	Add RH keys	Lowers pitch
E3	Add RH keys or take off Palm Key 2	Lowers pitch

Trouble Shooting Problems

Neck Will Not Fit On Main Body Easily.

- ☞ Tenon bent. Don't force it.
- ☞ Twist together gently, but do not wiggle side-to-side as this will loosen the connection.
- ☞ Be sure that the tenon is clean and fits snugly into the receiver.

Key Is Stuck Open Or Closed.

- ☞ The rod may be bent. First try loosening the screw that holds the rod or remove the key from the instrument. If the key needs to be bent, do this gently and slowly using a cloth to cover the key if pliers are used. If this does not help, the instrument may need to be fixed professionally.

The Fingering Has Changed But The Note Sounds The Same.

- ☞ A spring has popped out of place. Fix it by pushing the spring back into place with a small screwdriver or spring hook.
- ☞ Check the inside of the saxophone for foreign objects that may be obstructing the air flow.



Keys Are Wobbly.

- ☞ Tighten the screws that hold the rod in place.
- ☞ A spring may have popped out of place. Fix it by pushing the spring back into place with a small screwdriver or spring hook.

Keys Will Not Close All The Way.

- ☞ Check bumper corks to be sure they are providing the necessary lift or cushion to seal the pad.
- ☞ An adjustment screw may need to be repositioned.
- ☞ A flat spring may have become dislodged or its connecting screw may have become loose. Replace spring or tighten screw.
- ☞ Check tone holes for foreign objects, which may be inhibiting the key.

Screws Keep Coming Out.

- ☞ Use a drop of clear fingernail polish on the screw head.
- ☞ Place a strand of hair under the screw and tighten it.
- ☞ Excess oil may have accumulated on the screw or rod. Remove, clean, and replace.
- ☞ Screw or receiver may be stripped. Take to be repaired professionally.

Some Notes Are Difficult To Produce.

- ☞ Pads may be worn. Check pads for seating and leaking. Reseat or replace if necessary.
- ☞ Springs may be bent. Gently bend back into position.
- ☞ Adjustment screws could need tightening or loosening.
- ☞ Check that all side, table, and palm keys are closed as they sometimes open due to spring problems encountered in storage.
- ☞ Check bumper cork replacement as they can become dislodged and create problems.
- ☞ Check neck cork. Replace if worn or cracked.
- ☞ The reed may need to be replaced.

Notes Speak In Upper Register But Not In Lower Register

- ☞ Student may be biting on the mouthpiece. Remind the player to drop the jaw and open the oral cavity. It also helps to think of blowing the air in a downward direction.
- ☞ Check for leak.
- ☞ Octave mechanism may be stuck open or leaking. First, check the position of the neck on the body to be sure that the octave mechanism is in its proper position. If not, adjust. Then, check the pad in the octave key on the neck. Replace if it appears worn or is missing.
- ☞ Check that the octave mechanism is not bent. If it is, carefully bend it back into place with gentle, yet firm pushes with the thumbs.
- ☞ The flat spring on the octave mechanism may need to be strengthened. Remove the key, gently bend the spring in the direction of its curve, and replace.



- ☞ The rod that connects the main body of the saxophone and the octave key may have been stripped or its bumper pad or sleeve. Replace.

Saxophone Will Not Produce More Than One Or Two Notes.

- ☞ Check the palm, table, and side keys. They may be stuck in an open or closed position.
- ☞ Check the instrument for any foreign object, which may be lodged inside.

Thin Sound, “Nanny-goat” Vibrato, Grunting Noises Occur.

- ☞ Tight throat. Fix through opening throat with “polite” yawn with lips closed and dropping jaw.

Sound Is Airy.

- ☞ Remind student to blow through the entire length of the instrument and keep a focused air stream.
- ☞ Check embouchure to be sure it is firm and not leaking air through the corners of the mouth.
- ☞ Check to see if reed is chipped, cracked, too soft, too hard, water-logged, too open, or warped.

Sound Is “Stuffy”.

- ☞ More air support is needed.
- ☞ The reed may be too stiff. Try a lower numbered reed.
- ☞ The reed may be old, warped, or have lipstick, lip balm, or other residue on it. Replace the reed.
- ☞ The reed tip may be below the tip of the mouthpiece. Remove reed and reset it on the mouthpiece.

Sound Is “Foggy”.

- ☞ There is too much lower lip in the mouth. Reset the embouchure and insert more mouthpiece into the mouth.

Student Is “Scooping” The Pitches.

- ☞ The jaw is moving while tonguing or moving between the notes. Set the embouchure and the air behind the tongue before starting the note.
- ☞ The tongue could be moving too far away from the reed after the initial attack. Try to have the student articulate the “EEE” sound to improve this.



Tone Quality And Intonation Problems.

- ☞ These concerns are usually associated with a problem reed, poor embouchure or breath support, or incorrect body posture. See previously listed sections for solutions.

No Sound.

- ☞ The reed is too soft and is closing against the mouthpiece.
- ☞ The reed is far too hard or too open and the student is unable to make it vibrate against the mouthpiece.
- ☞ The embouchure is too firm, inhibiting reed vibration.
- ☞ The embouchure is too relaxed, causing the air stream to spread so that the reed fails to vibrate.
- ☞ Too little mouthpiece is being taken into the mouth by the student.
- ☞ A foreign object is lodged inside the body of the instrument.

Upper Notes Are Sharp, Lower Notes Flat.

- ☞ Student is pinching the reed and not blowing through the entire length of the instrument in the upper register.
- ☞ Student may be compensating for a leak in the instrument by dropping the jaw in the lower register.

Upper Notes Are Flat.

- ☞ Air support is weak.
- ☞ Key height may need adjusting.

Difficulty In Moving From Low Note To High Note With The Same Fingering.

- ☞ Octave key is not closing completely.
- ☞ There may be some main body key leaks.
- ☞ Student may need to drop jaw more when moving to the lower note.

Reed Is Warped.

- ☞ After soaking the reed in the mouth, take thumb and hold tip of reed on the flat part of the mouthpiece to eliminate warping. Depress the reed on both sides.

G# Will Not Sound.

- ☞ The key is probably stuck shut. Gently lift it open with the fingers.

Care and Maintenance

Saxophones are like cars-without regular maintenance they will not respond well. Common problems include leaky pads, bent keys and rods, missing felts and corks, broken springs, unregulated keys, and faulty alignment.

Saxophonists can do many things to keep their instruments in good playing condition.

The Pull-Through (Or "Swab")

This is a cloth attached to a piece of string with a small weight on the end. You can buy these or else make one yourself by attaching a weight to one end of a piece of string (or any type of thin cord) and a piece of chamois or cloth to the other.

The string needs to be slightly longer than the length of the saxophone body from top (without the neck or crook) to bell if you imagine it straightened out.

The weight must be smaller than the opening at the top, and the cloth must be small enough to fit snugly in that opening, but large enough to touch the sides as the instrument flares out (as far as possible).



To clean the sax just pop the weight in the bell, turn the horn upside down so that it comes out of the opening where the neck goes and pull the pull-through through. You can also clean inside the bell with just a plain old cloth or chamois. Do not use any cleaning product or polish for this as it could get onto the pads that might cause the leather to stick and/or shorten the life of the pad.

Tips

- ☞ A small piece of lead or other heavy metal is good for the weight on a swab, but you might like to cover it with some material, plastic or leather to stop it from scuffing the inside of your saxophone
- ☞ A cloth can make a good pull-through for this as they are very absorbent
- ☞ You will need to pull the swab through a few times and not too fast if you want to get the maximum benefit from it.

I have seen commercial pull-throughs with a chimney sweep type bristle behind the cloth. This is useful, as it will hold the cloth against the wider parts of the bore

The Padsaver

This looks like a thin fluffy Christmas tree and fits inside the body. These are possibly better at collecting water from the wide part of the bore, but not so good at the very bottom of the bow as they don't reach down that far. I prefer not to leave these inside the saxophone while packed away unless it has had a good chance to dry out first. Give it a good clean every now and again in some warm water and detergent, then rinse well and dry.



Sticking Pads

Some dealers will try to sell you special products to stop pads sticking. These can be worse than useless. Although they might work in the short term, any kind of powder or liquid product will attract more dirt and goo so sooner or later the problem will return with a vengeance.

First of all check that the problem is not caused by a weak, loose or bent spring (if in doubt visit your friendly repair person). You can sometimes re-tension the spring by bending it with a special tool (or a pencil tip which has had the lead broken off or a screwdriver that has had a groove filed in the tip). If the problem is caused by a build-up of residue on the pad, you can remove this with plain old lighter fluid on a pipe cleaner or by closing the pad gently on piece of clean rag with lighter fluid and pulling it through. In an emergency on a gig a clean piece of paper (e.g. a dollar bill) might work for a while.

Pad Clamps

Another practically useless product that will part you from your money. If the pads are seating properly these are totally unnecessary. If the pads are not, then clamps may help in the very short term, but if they do help that's a sure sign your saxophone needs a trip to the repairers. They may even do harm as they compress the normally open pads much more than a closed pad is normally held by the pressure of the spring, and could cause the leather and felt to lose some of the natural springiness.

Cleaning the Inside of the Neck And Mouthpiece

There are swabs and small padsaver type things available for this, but I find it better to use a bottle brush or small toothbrush followed by a rinse through with tap water - some antiseptic mouthwash won't do any harm either. It's best to do this regularly (at least once a week) or very nasty smelly beige colored grunge will build up and your saxophone repairer will give you nasty looks when you take the horn in for a service. You can also use the fluffy brushes that are made for recorders, but like the padsaver, wash these occasionally and don't leave inside the neck or mouthpiece when they are packed away.

If the build up is bad, it can be a good idea to soak first in warm water and detergent. If the gunk is really dried on, then apply vinegar on a small pad to the inside affected bits and leave for a while.

Cleaning Outside The Body Of The Saxophone
 Many prefer a plain cleaning cloth for this. They are good because they are designed not to need any cleaning products or polish which could get on the pads, springs or inside the rods where they would probably cause some eventual harm.



Special Equipment Needs

Your saxophone students should also have the following supplies with their instruments:

- ☞ Cleaning swab (silk)
- ☞ Cork grease
- ☞ Small screwdrivers
- ☞ Reeds (4-10)
- ☞ Mouthpiece (Selmer C* is preferred)
- ☞ Mouthpiece cap
- ☞ Ligature (Bonade inverted ligature is preferred)
- ☞ Neckstrap
- ☞ Metronome
- ☞ Tuner



General Information

Recordings For Modeling

Recordings by outstanding recording artists can help players understand phrasing, tone color, intensity, and musicianship. Any recording is better than none at all, but a few recommended artists include:

Vincent Abado
 Charlie Barnet
 David Bilger
 Paul Brodie
 Benny Carter
 Dexter Gordon
 Ornette Coleman
 John Coltrane
 Paul Desmond
 Stan Getz
 Arthur Hegvik
 Fred Hemke
 James Houlik
 Lynn Klock
 Cecil Leeson



Branford Marsalis
 Marcel Mule
 Gerry Mulligan
 Charlie Parker
 Art Pepper
 Harvey Pittel
 Sigurd Rascher
 Eugene Rousseau
 David Sanborn
 Tom Scott
 Donald Sinta
 Dale Underwood
 Grover Washington
 George Wolfe
 Phil Woods

Trills

Trill and fingering charts appear at the end of this handbook.

Vibrato

Incorporating the use of vibrato into one's sound is the student's sound! Vibrato is not just a concept of adding tonal color.

Although a more advanced aspect of playing saxophone and essential to mature tone quality, it is important that students have a good understanding and production of characteristic tone quality before introduced to vibrato.

- ☞ Vibrato is produced by slightly moving the lower jaw up and down. NOT in and out, throat, or diaphragmatic.
- ☞ Embouchure position should not change
- ☞ Listening for two qualities: speed and symmetry of undulation. uuuuuuuu not, vvvvvvvv
- ☞ Once the general concept has been achieved, proceed working somewhat rhythmically if you will in eighths notes, then increasing to triplets and sixteenths.
- ☞ After student feels comfortable with maintaining 4 pulses per beat, work with metronome for stability and accuracy.
- ☞ Add vibrato to long tone warm up, as well as one, two octave, and full range
- ☞ Tempo should be increased. Desired results: ♩ = 68-80

Remember:

- ☞ Vibrato is the sound, not something that is added.
- ☞ Vibrato isn't meant to be metered, but rather a fluid motion.

Miscellaneous

- ☞ Have students identify their cases clearly and memorize their serial number. It is a good idea for the serial number to be recorded by the director for identification in case of theft, loss, or misplacement.
- ☞ Encourage private study.