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 Bennent, 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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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 Laverty 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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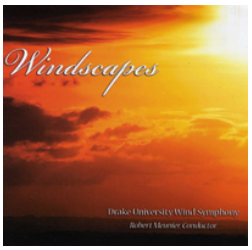
Cloud Factory

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 Johstone

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 Windscapes 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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Sir Duke

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 Ējazz & 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 Schwantner 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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The Future of the Bandworld

10 Years ago in Bandworld

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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The Future of the Bandworld

10 Years ago in Bandworld

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 or 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.)**

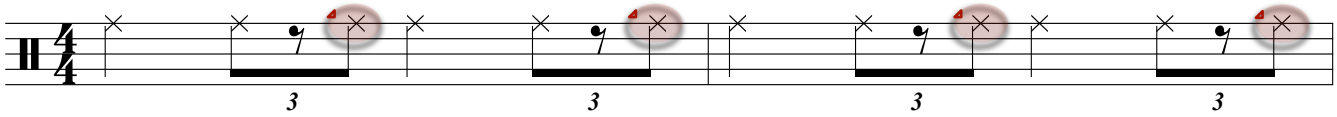
No, this prioritizing-template will not solve every problem, but it will clear up much of the confusion that prevents us from making logical choices about the investment of our time. It is also brings with it a tone-of-honesty so we aren't tempted to believe we don't have enough time.

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

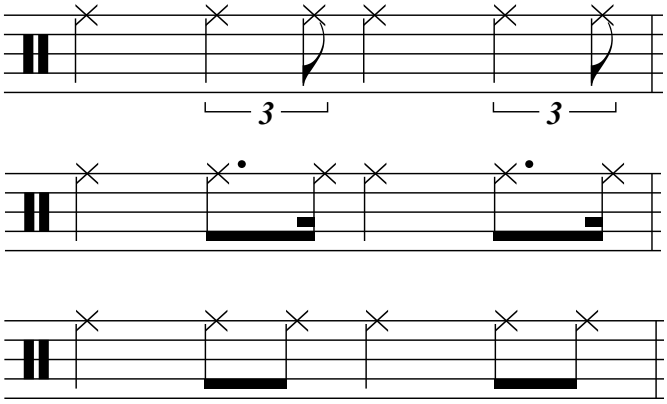
Jazz is one of the most expressive and musical styles a drummer can play. The swing beat, which has a triplet feel, is the hallmark of jazz drumming. It was the most popular style of music for many years, all the way from the 1890's up to the 1940's. While you can play swing rhythms either on ride cymbal 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.



11-13

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

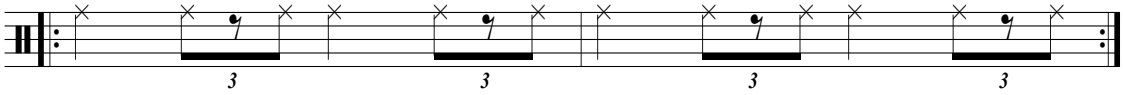
Listening is a very important part of becoming a great drummer! Listen to these great examples of jazz drummers and take note of the things that you like in their playing.

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

Basic Swing Pattern

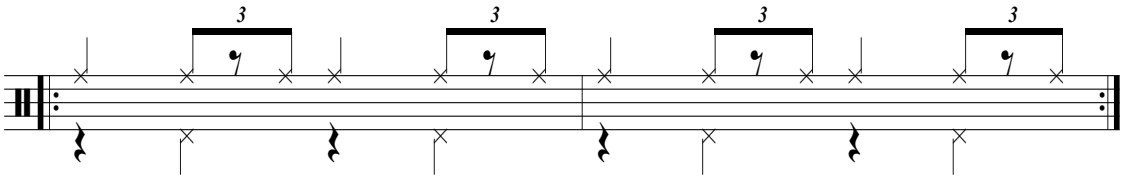
Let's build up our basic swing pattern one step at a time…

Step 1



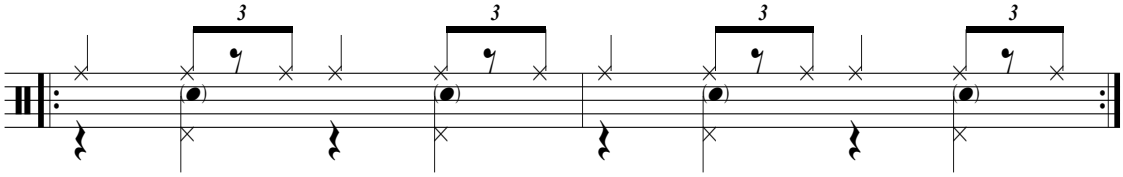
First, use your right hand to play the swing pattern on the ride cymbal. Don't forget to play the implied accent on the backbeat.

Step 2



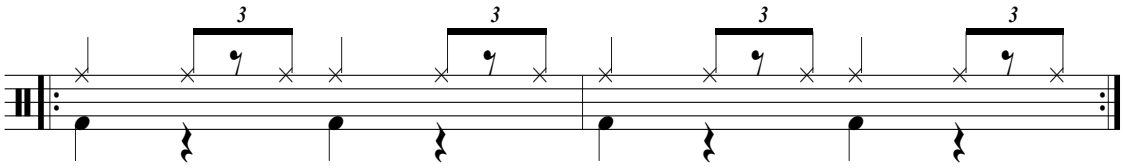
Next, add the hi-hat on beats 2 and 4. Be sure that you're using the heel down technique.

Step 3



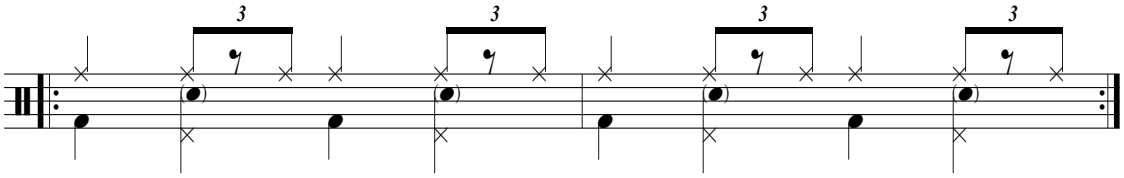
Add a light tap on the snare to line up with the hi-hat on beats 2 and 4. Remember the ghost notes from notation?

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!

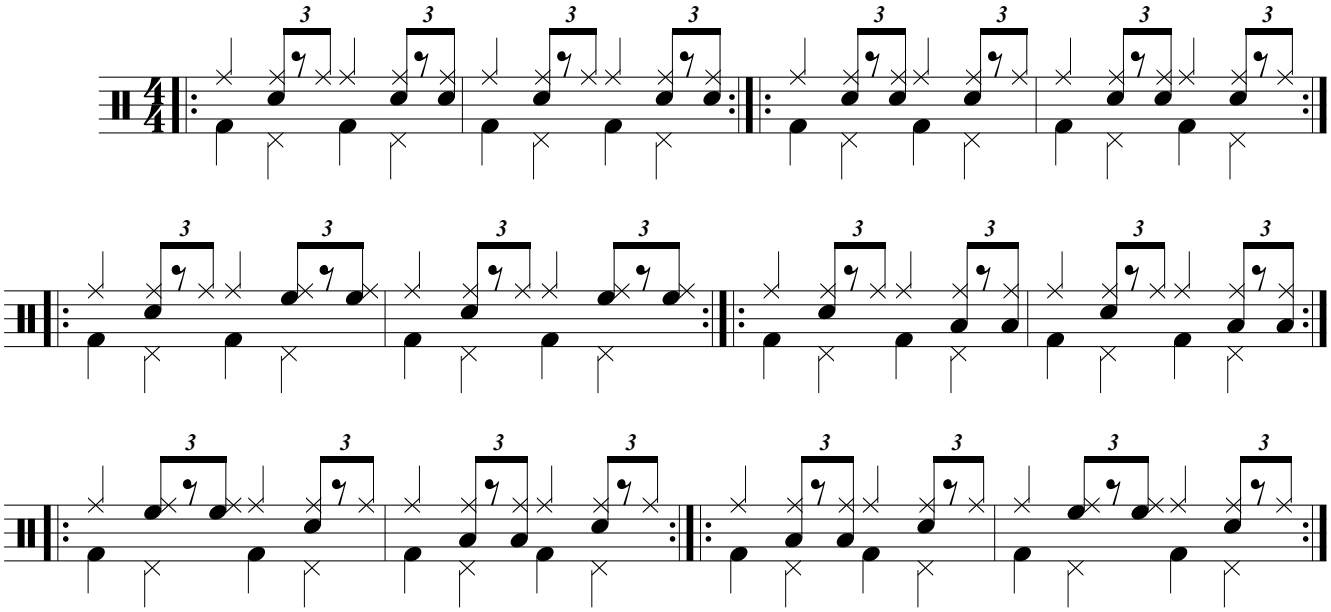
Step 5



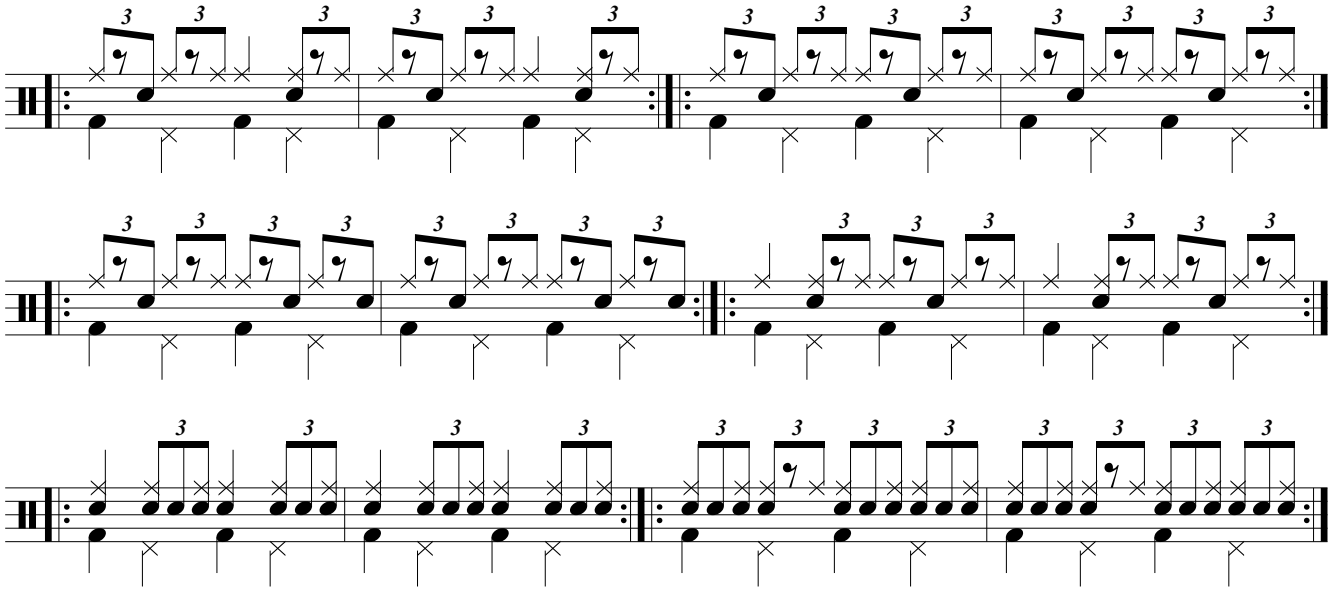
Finally, put it all together! And, voila! A swing beat!

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!



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!

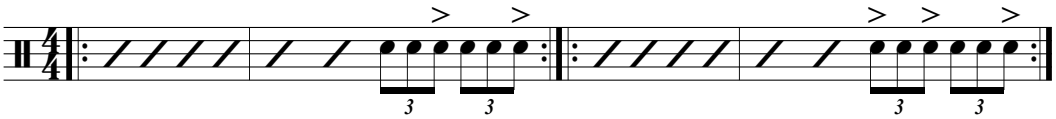


Now mix it up some more! Play all the exercises on page 29 & 30 on hi-hat instead of ride cymbal. Use an open hi-hat on beats 1 & 3. Close the hi-hat on beats 2 & 4.

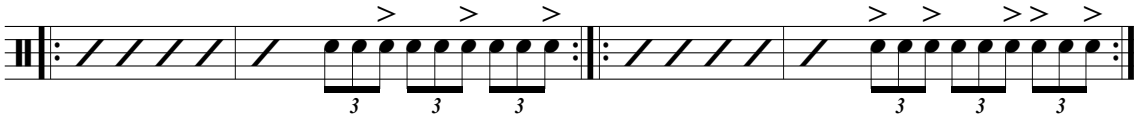
Jazz Fills

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!

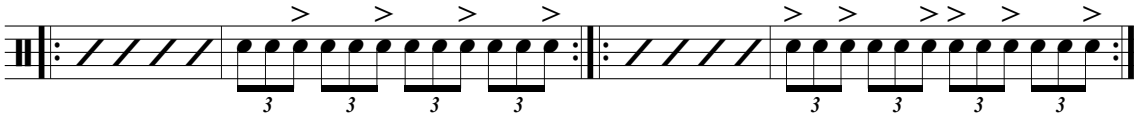
Two Beats

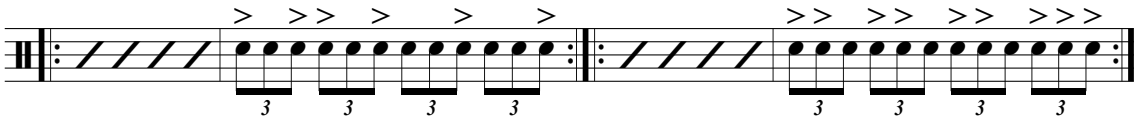


Three Beats

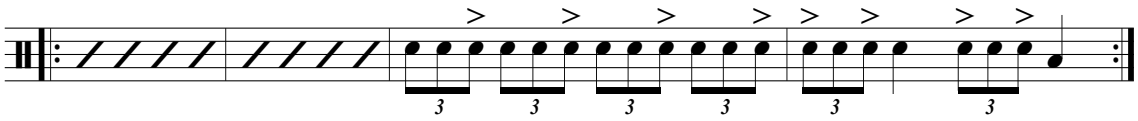


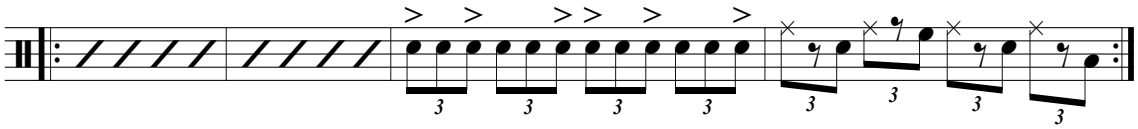
Four Beats





Two Bars





Make these fills even more exciting!

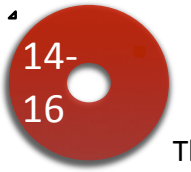
Vary the accents onto other triplets. Or, move the accented notes from the snare drum to the toms or cymbals for more variety in your fills. Play around and decide what you like!

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- Raggae
Dominican- Merengue
Martinique- Beguine
Brazil- Samba and Bossa Nova
Argentina- Tango

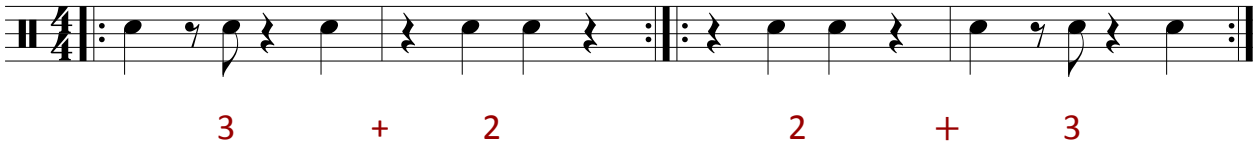


Check out the DVD!

The Latin rhythms described here are featured on the DVD.

Clave Rhythm

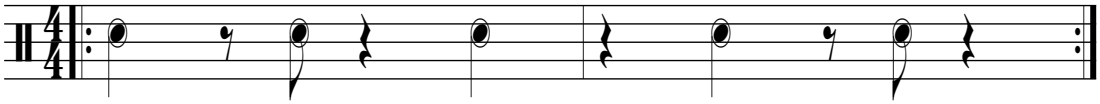
The clave rhythm is one element that you will notice again and again in Latin beats. Clave in this context does not refer to the instrument you may have played in band. Clave is the Spanish word for "key", and it is the key rhythm found in Latin beats. It is arranged in either a 3+2 or 2+3 pattern, referring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



Building Up a Bossa Nova

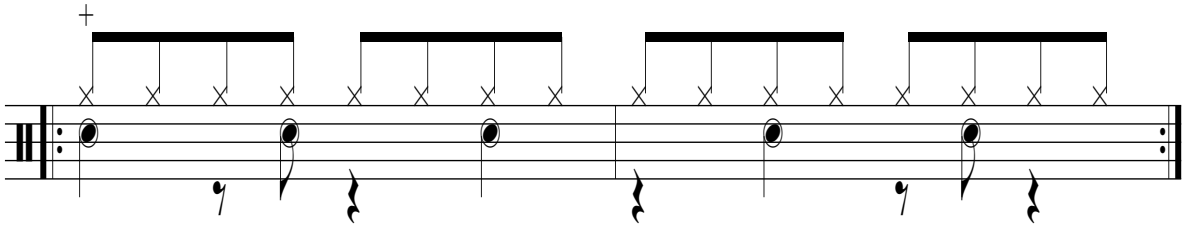
Bossa Nova is a dance style from Brazil that enjoyed immense popularity in Rio de Janeiro in the 1960's. It is a blend of samba dance style with jazz influences. Samba dancing is characterized by taking three steps over two beats. This syncopated feeling is evident in the bossa nova as well. It uses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

Step 1



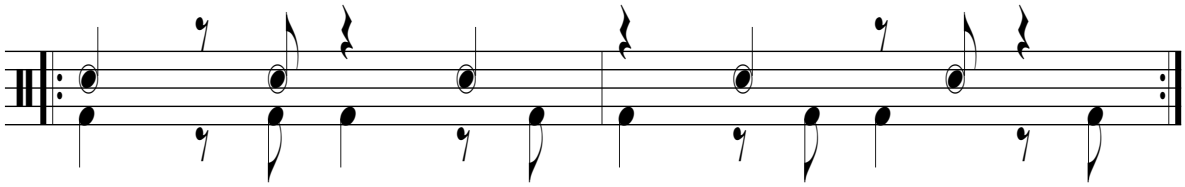
Start with the 3+2 Clave Rhythm on snare using the cross stick technique.

Step 2



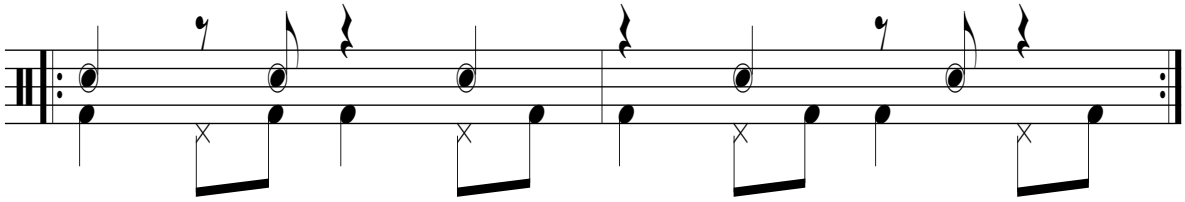
Add eighth notes on the closed hi-hat. Notice how your clave rhythm lines up.

Step 3



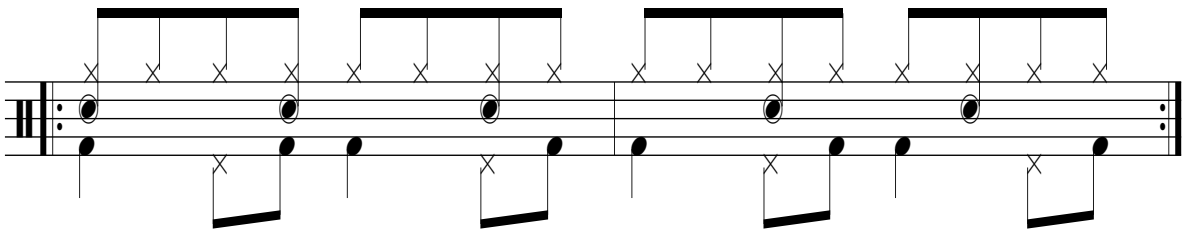
Go back to the clave rhythm on snare and add bass drum. This step is tricky! Repeat many times until you feel comfortable.

Step 4



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

Step 5

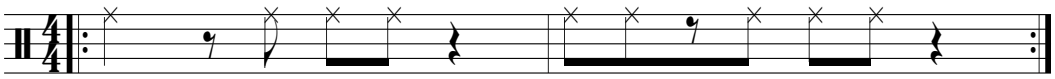


Finally put it all together! Great Bossa Nova Beat!

Assembling the Samba

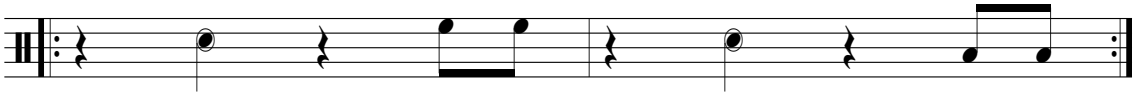
Like the Bossa Nova, Samba is a Brazilian dance style. In fact, the Bossa Nova is an offshoot of Samba style. Samba originated in Rio de Janeiro with former slaves who combined their African rhythm and dance styles with new Brazilian styles they were exposed to. It features a unique samba rhythm played 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



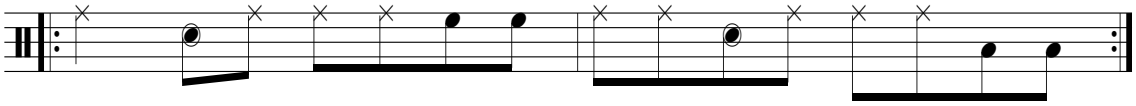
Let's isolate each element before putting them together. First, the right hand on the dome of the ride cymbal.

Step 2



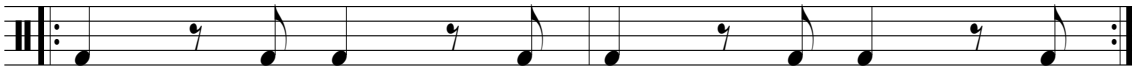
Now the right hand: The cross stick on snare happens on beat 2. Then, on beat 4 you will use the mounted tom in the first measure and the floor tom in the second measure.

Step 3



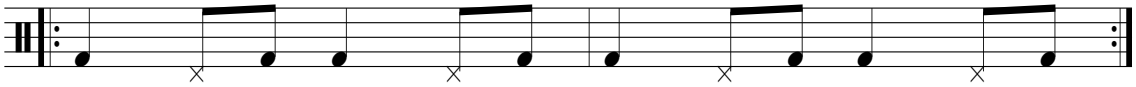
Put both hands together. Every eighth note will be filled.

Step 4



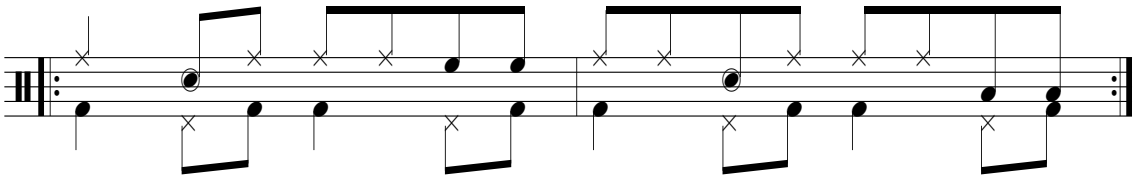
Try the bass drum by itself first before integrating any other elements.

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!

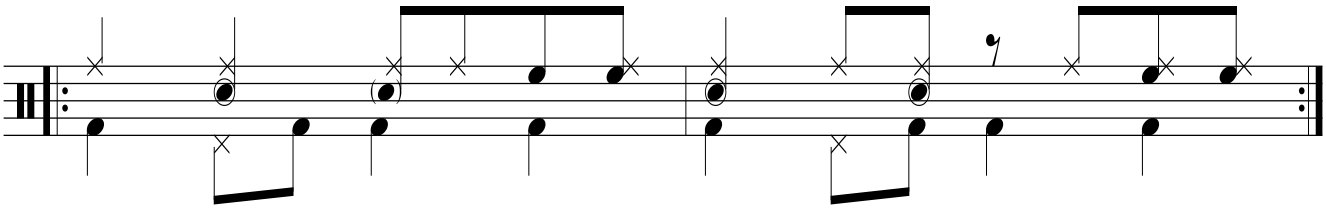
More Hot Latin Beats

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.

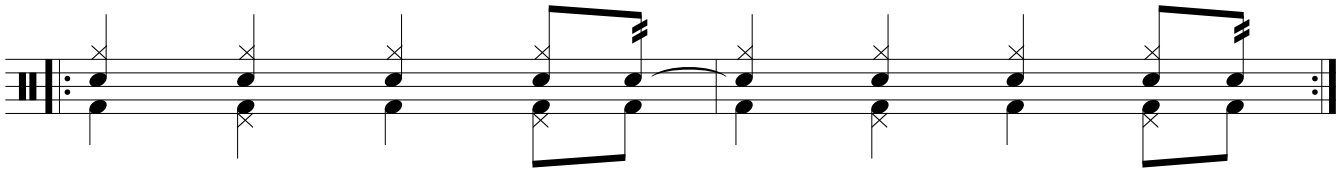


Take Note: Be careful! The snare uses cross sticks on beat two and three in the first measure but moves to 1 and the "and" of 2 in the second measure. Then to top it off, move to the mounted tom on beat 4. The cymbal also moves around a lot, so be sure to work each hand out separately before putting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

Tango

Argentina

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.

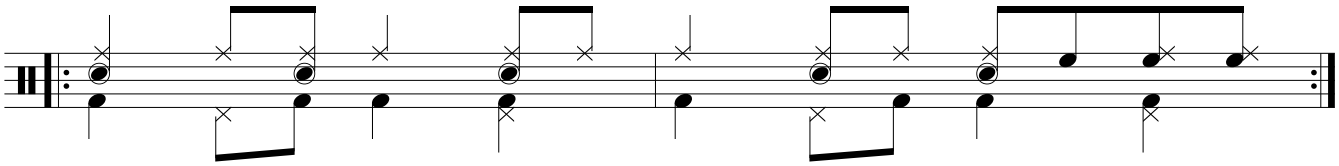


Take Note: This is one of the easier Latin beats, but still practice hands alone and feet alone before combining all elements. You will notice some rolls in the snare drum. Be sure to keep those rolls nice and open. The tango often starts slowly and dramatically and speeds up!

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.

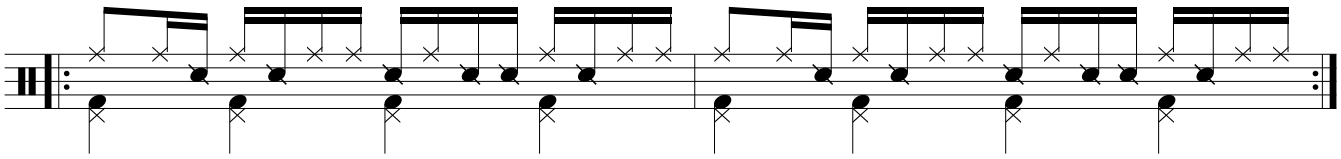


Take Note: The left hand plays on the dome of the cymbal. The right hand plays both cross sticks on snare and the mounted tom in the second measure. Did you notice the 3+2 clave rhythm? Be sure to isolate that and build up from there like you did with the bossa nova pattern.

Montuno

Cuba

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.

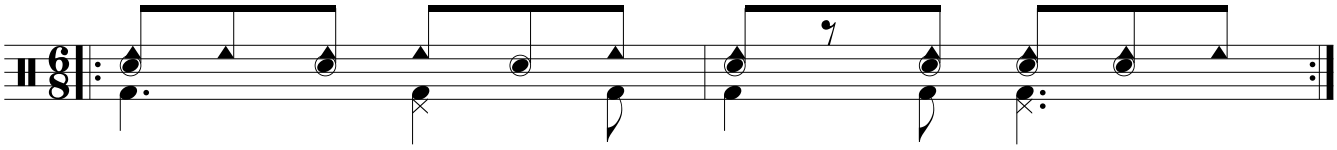


Take Note: The rim shots on snare are a new technique we have not used yet. Practice those carefully before integrating the rest of the pattern. Play on the dome of the cymbal.

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 it’s religious past. Today, it remains only in a musical form.

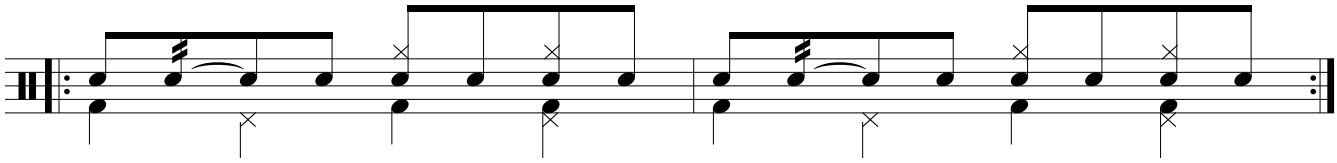


Take Note: Though this is the only 6/8 pattern we will use in this book, it is certainly not the only 6/8 beat in Latin music! Notice the new notation- the triangle on the top space represents a cowbell. The snare stick clicks are a 3 against 2 syncopation. Practice each of these elements carefully alone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

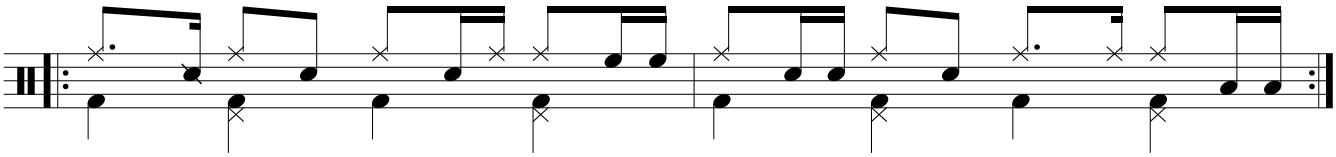


Take Note: The beguine should be played with snares off, and the rolls should be played very open. Use a closed hi-hat. Remember: practice each element on its own before playing it together.

Merengue

Dominican Republic

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.

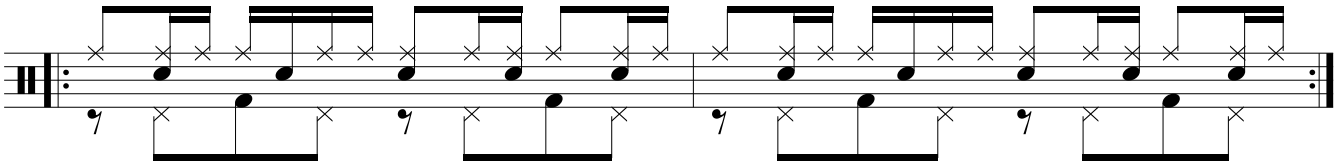


Take Note: Use the dome of the ride cymbal for merengue. The first time you play snare in each pattern, it should be a rim shot. The left hand jumps between the snare and both toms. Practice each element of this tricky pattern alone before putting it all together!

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.

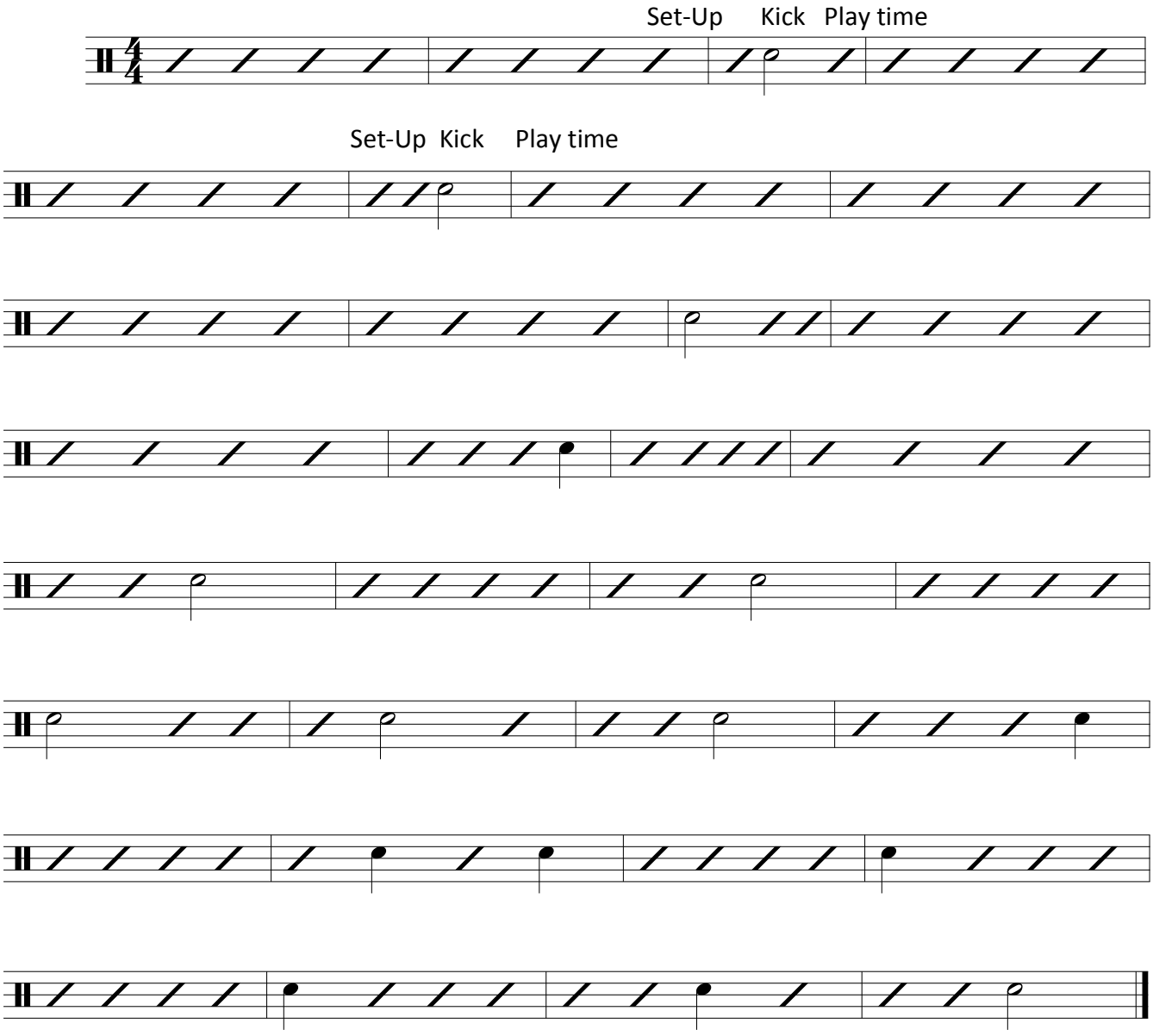


Take Note: Use the dome of the ride cymbal. Variations on this pattern include using cross stick technique on the snare or playing the cymbal part on a cowbell. Try them out and see which you like best. Just remember to practice each element separately before putting it together.

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.



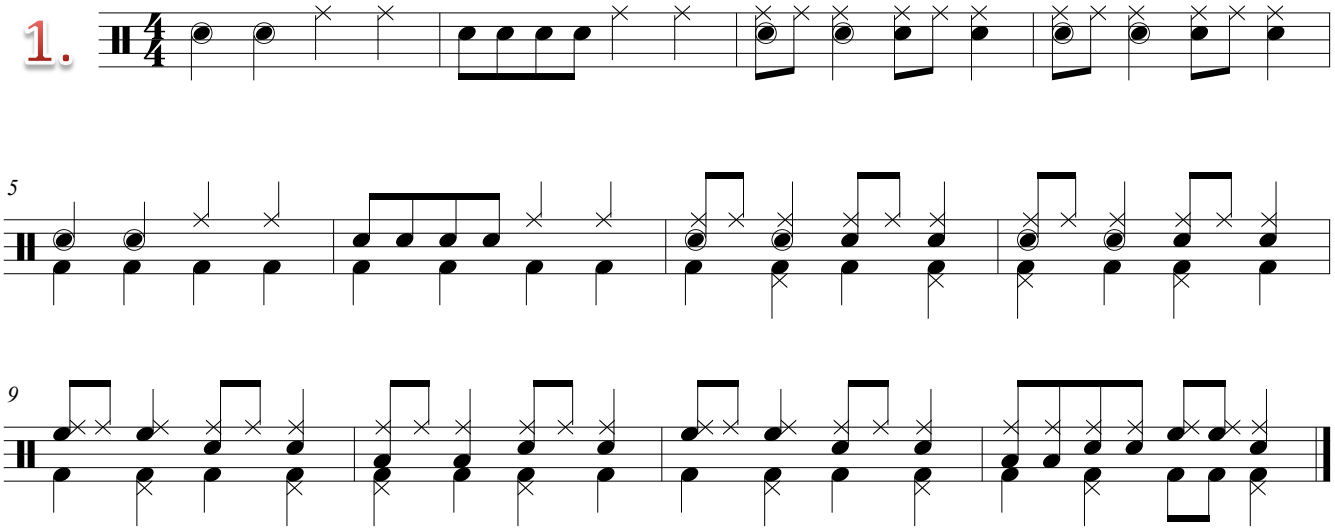
Drum Set Etudes

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.

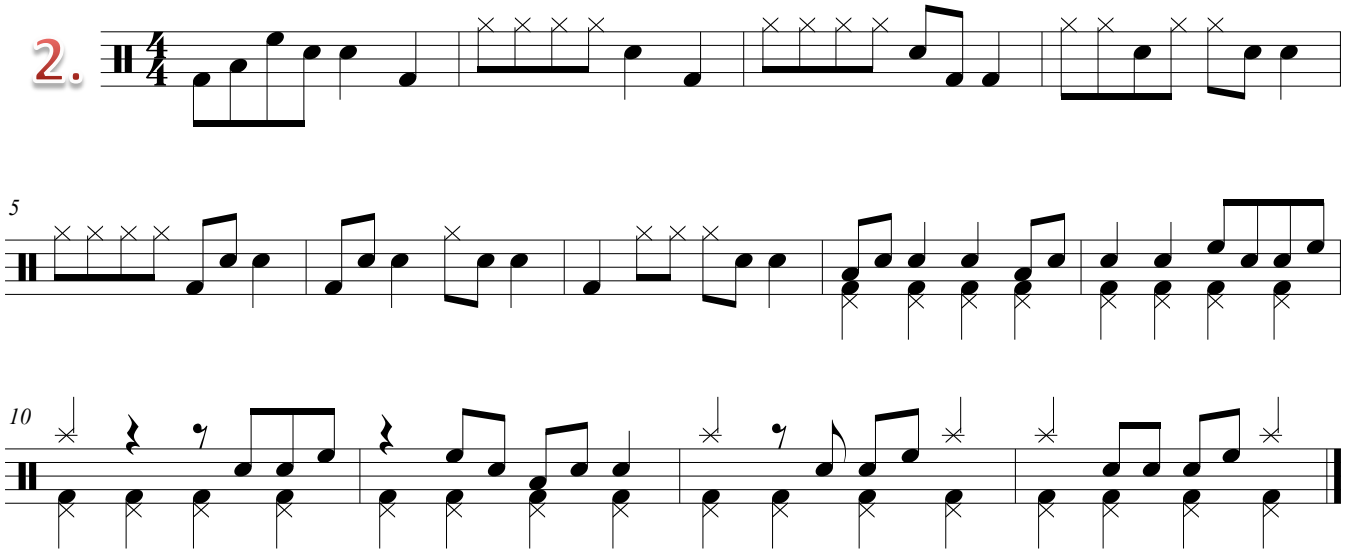
Check out the DVD!

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.

Baker



Baker



Chapter Five:
Where to Go from Here

In this Chapter, you will learn…

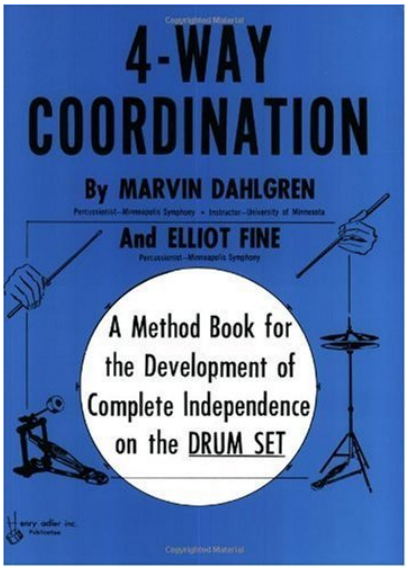
- Other resources you should check out…

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	B = Beginner
S = Swing/Jazz	I = Intermediate
L = Latin	A = Advanced
♫ = Rhythm Exercises	✪ = CD/DVD included



4-Way Coordination

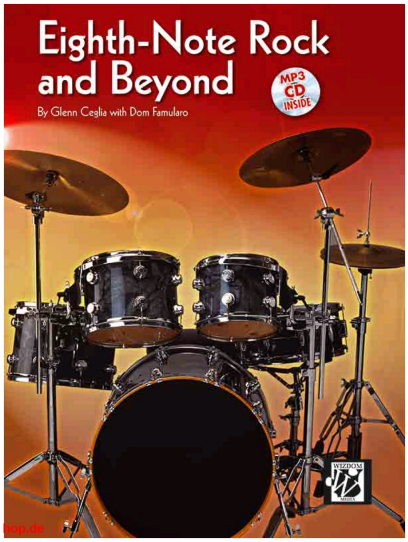
by Marvin Dahlgren and Elliot Fine

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

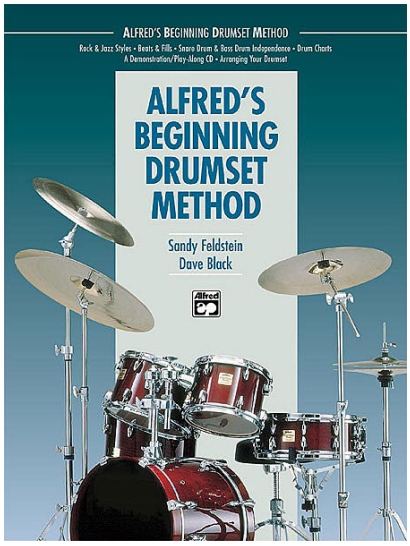
by Glenn Ceglia and Dom Famularo

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

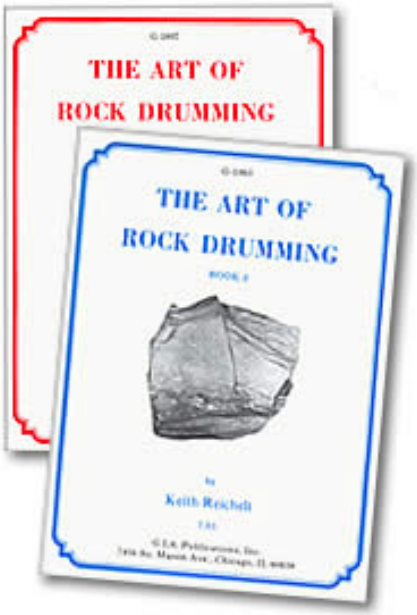
by Sandy Feldstein and Dave Black

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

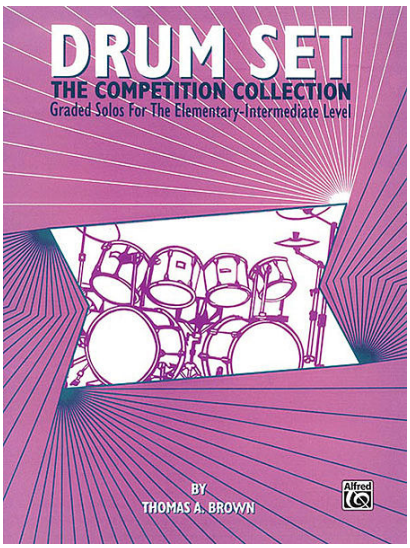
by Keith Reichelt

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

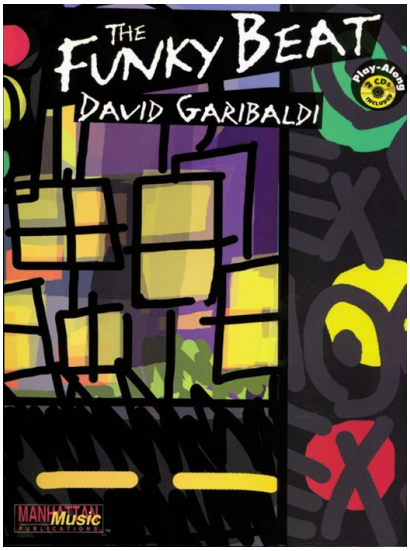
by Thomas A. Brown

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

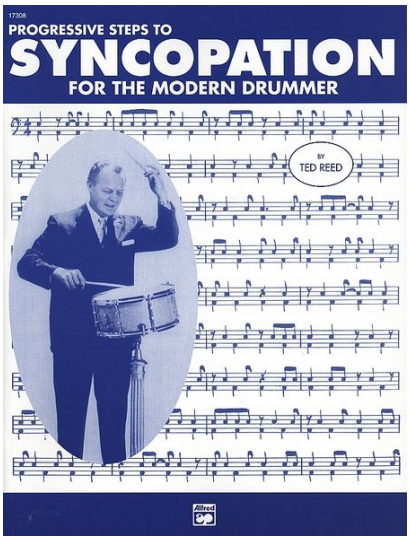
by David Garibaldi

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

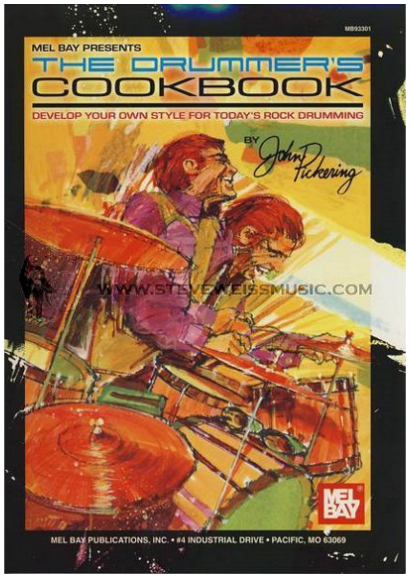
by Ted Reed

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

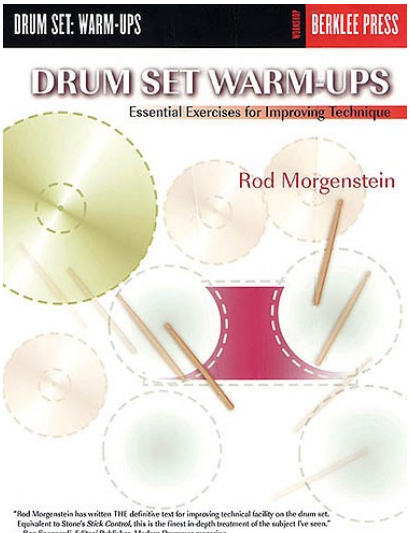
by Frank Briggs

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

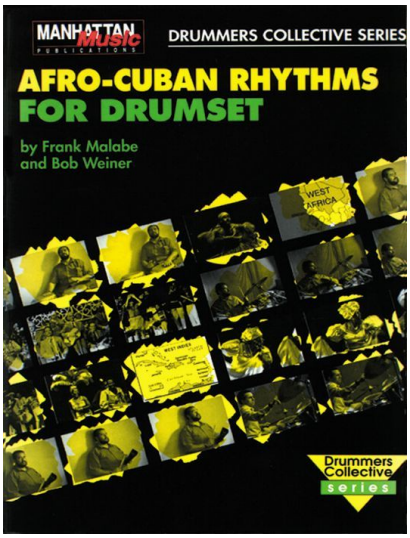
by Rod Morgenstein

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 S L B - I - A

The Tool Maker (part 3)

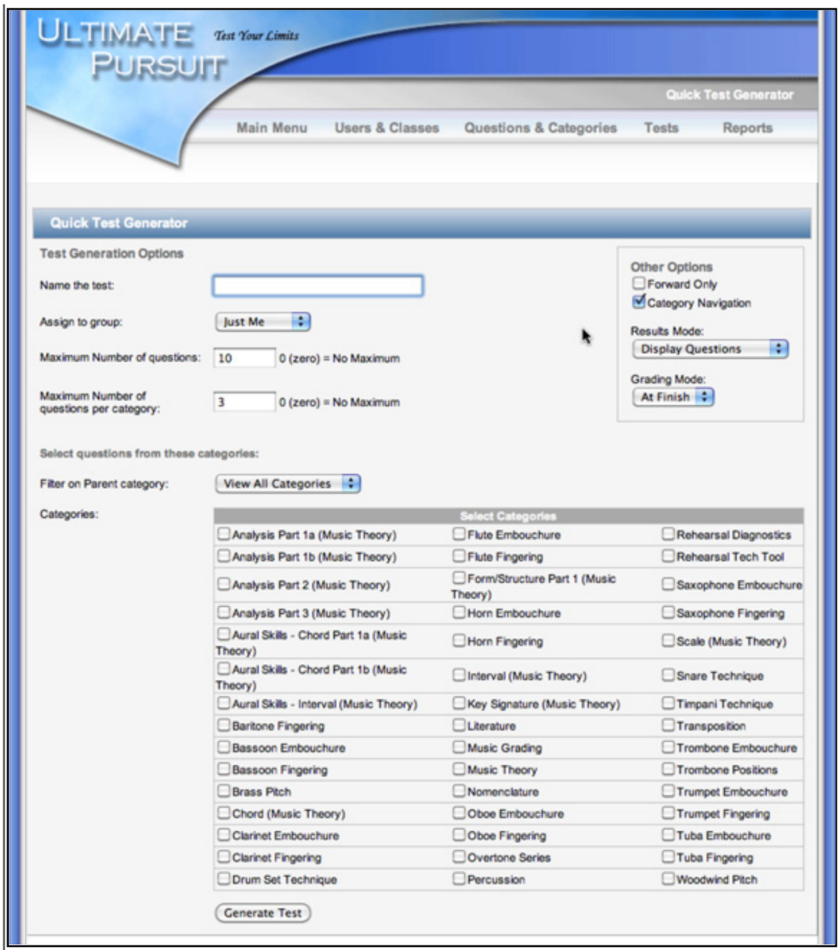
Part 1–Tool Maker History • Bandworld Mag
Part 2–Quickly the Drum Assigner

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.

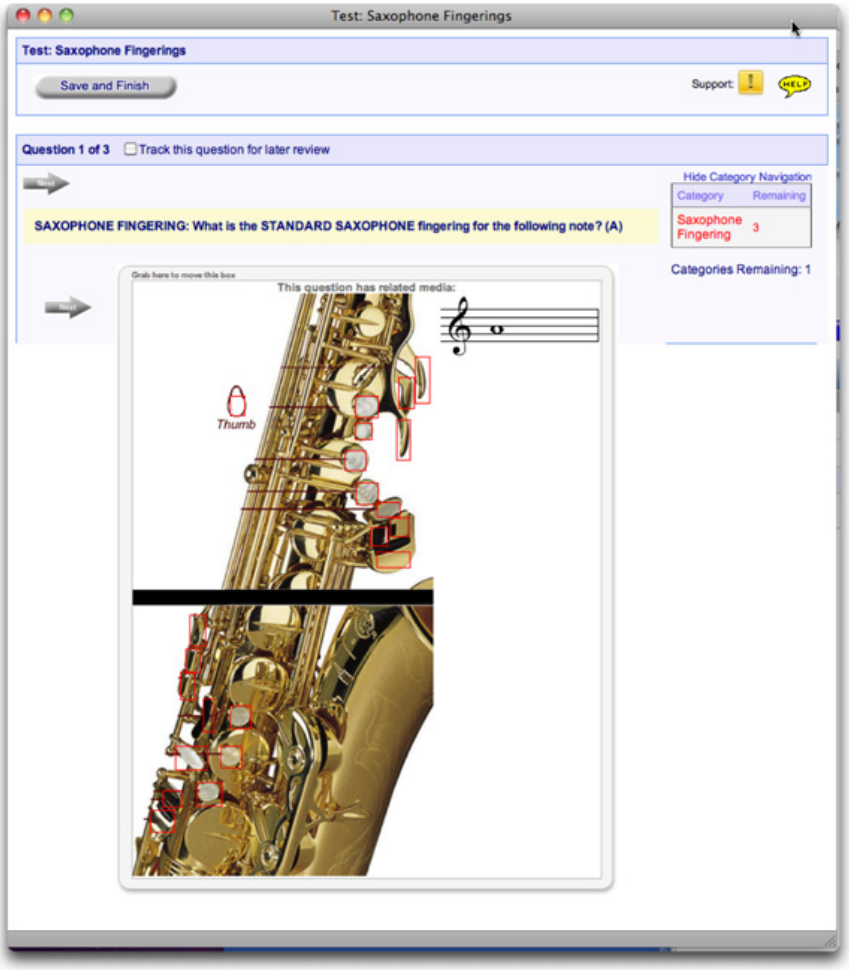
continued

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:

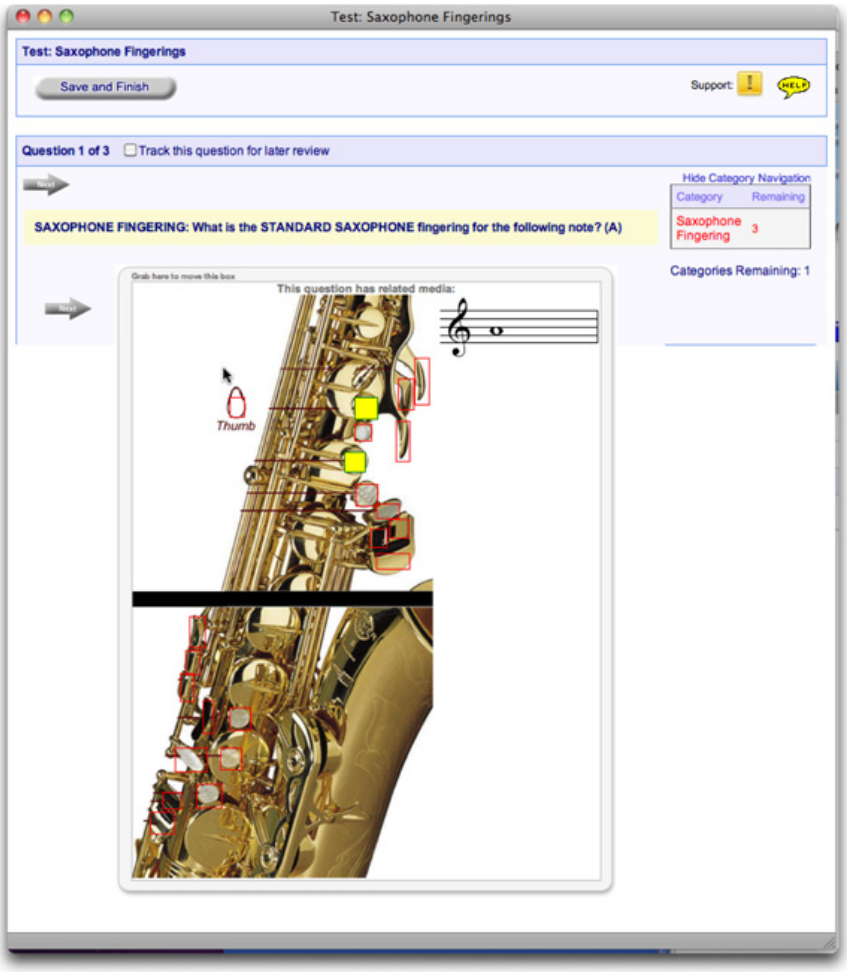


Note that any key that could be an active finger key on the saxophone is highlighted in red. If the person taking the test hovers over a key, a key name is shown. If it is key that is needed to play the indicated note, then a click will highlight that key. When the candidate feels that the selected keys 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.



continued

The Tool Maker (part 3) concluded

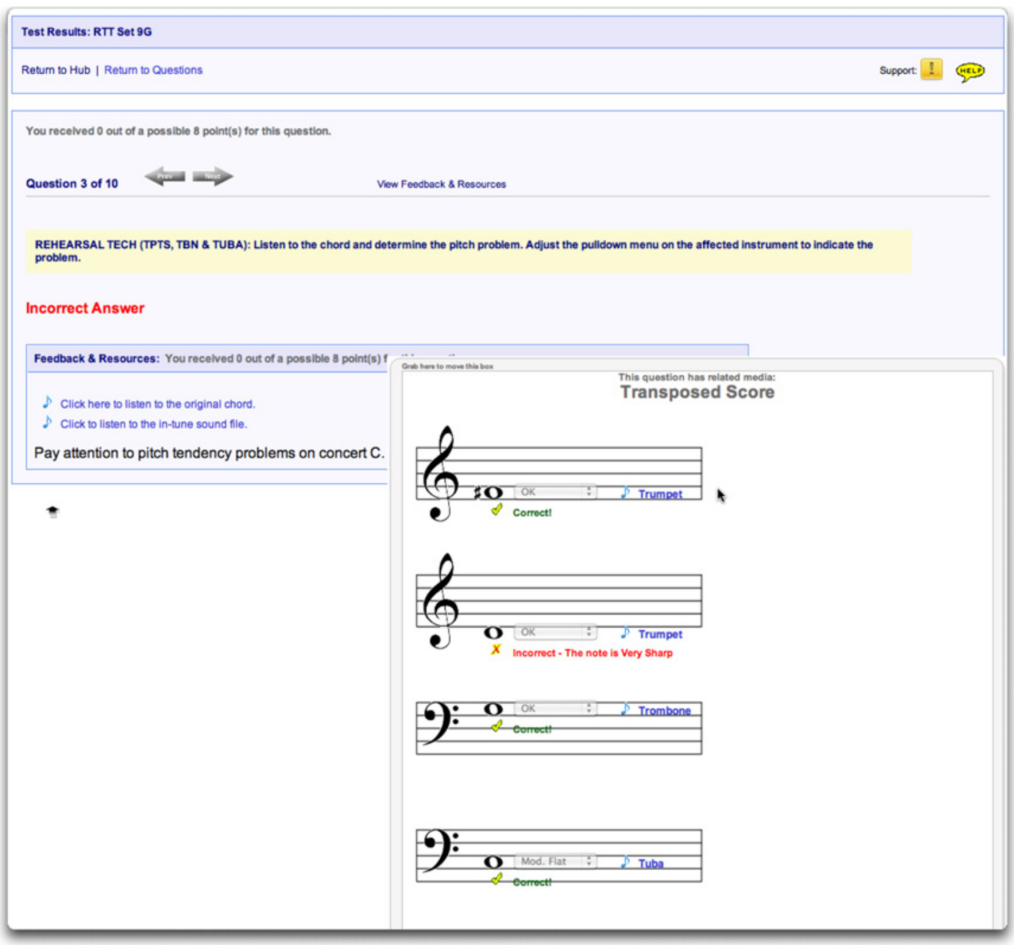
Another powerful, new Ultimate Pursuit area for candidates is the Rehearsal Tech Tool. This question-based tool presents questions with 2 to 4 instruments playing a chord. The instruments are real sounds (Garritan Library). Questions are devised to present commonly out of tune notes associated with each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



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, Pataflafla, 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!

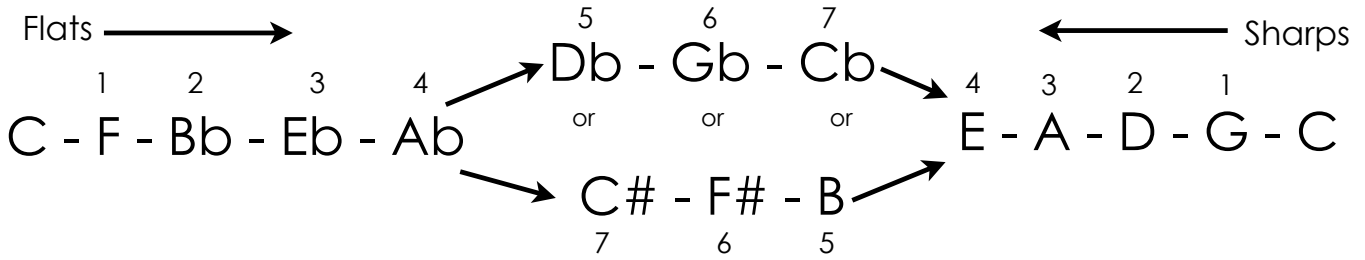
Twister!

- 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

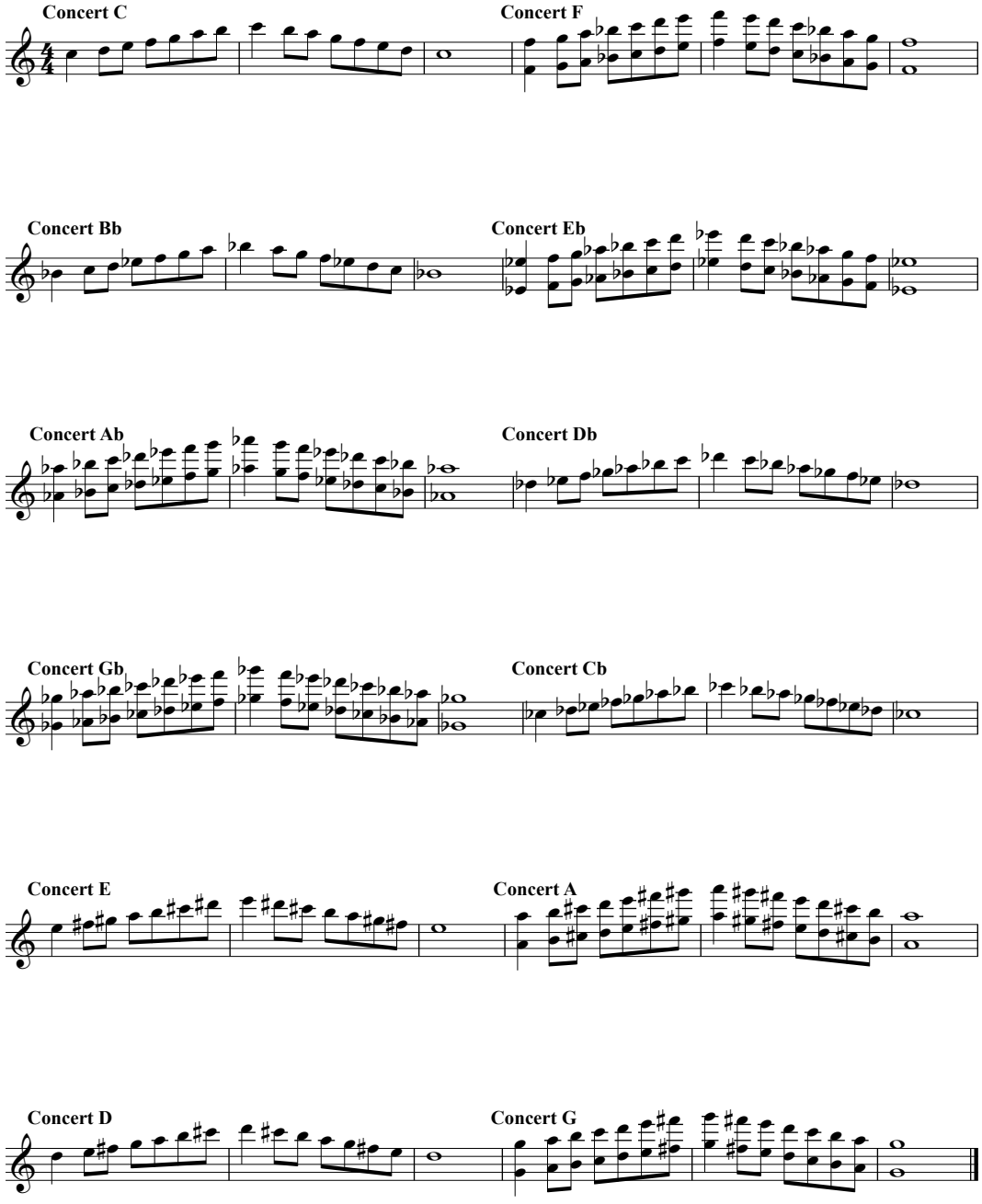


SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

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



Big Rapids Middle School Bands
Circle of Fourths - Oboe

Flats → 5 6 7 Db - Gb - Cb ← Sharps

1 2 3 4 C - F - Bb - Eb - Ab or or or 4 3 2 1 E - A - D - G - C

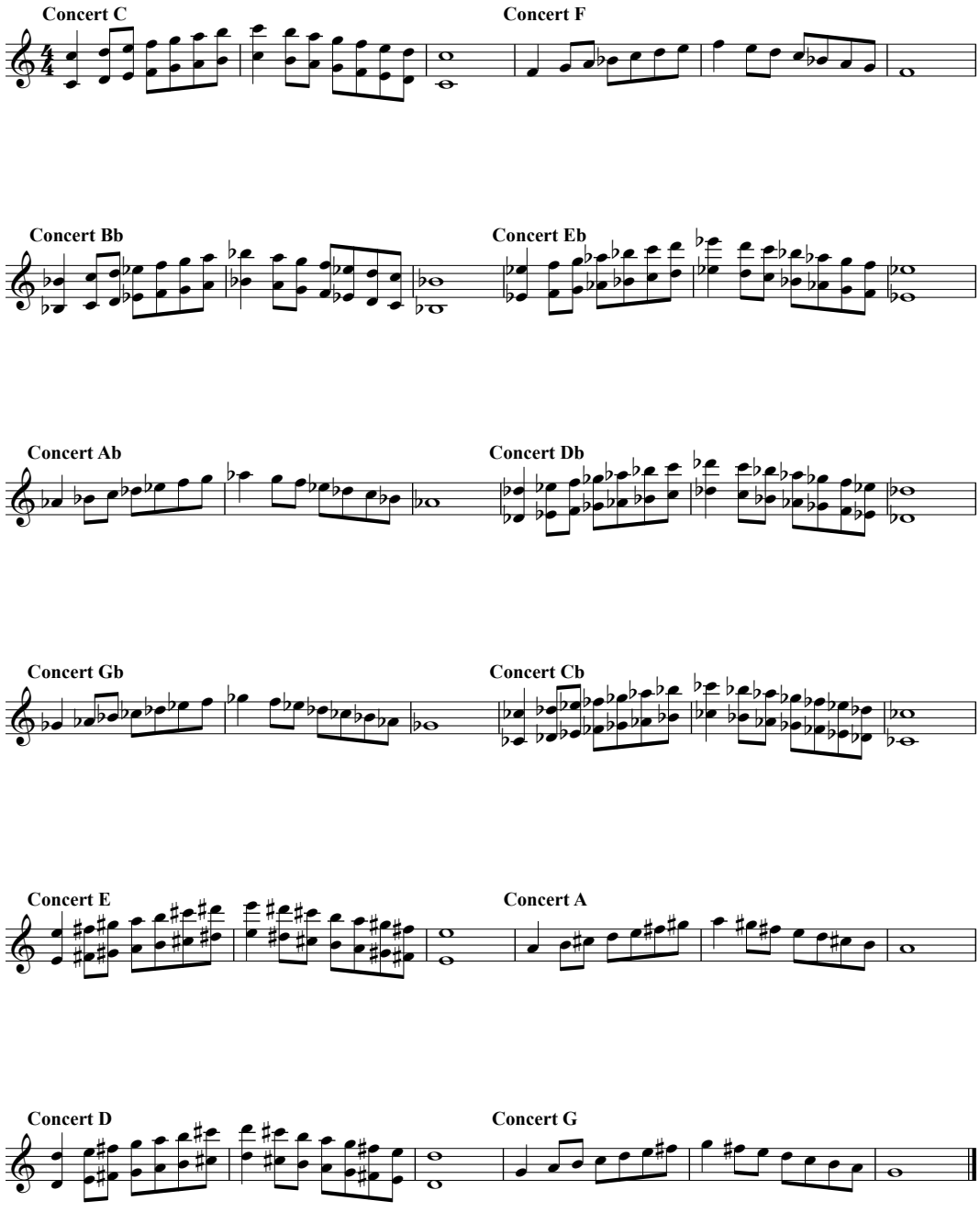
7 6 5 C# - F# - B

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

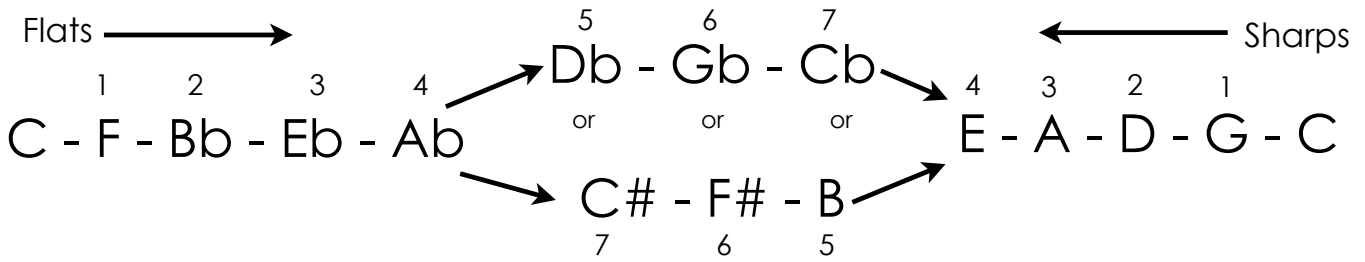
ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

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 - Clarinet / Bass Clarinet

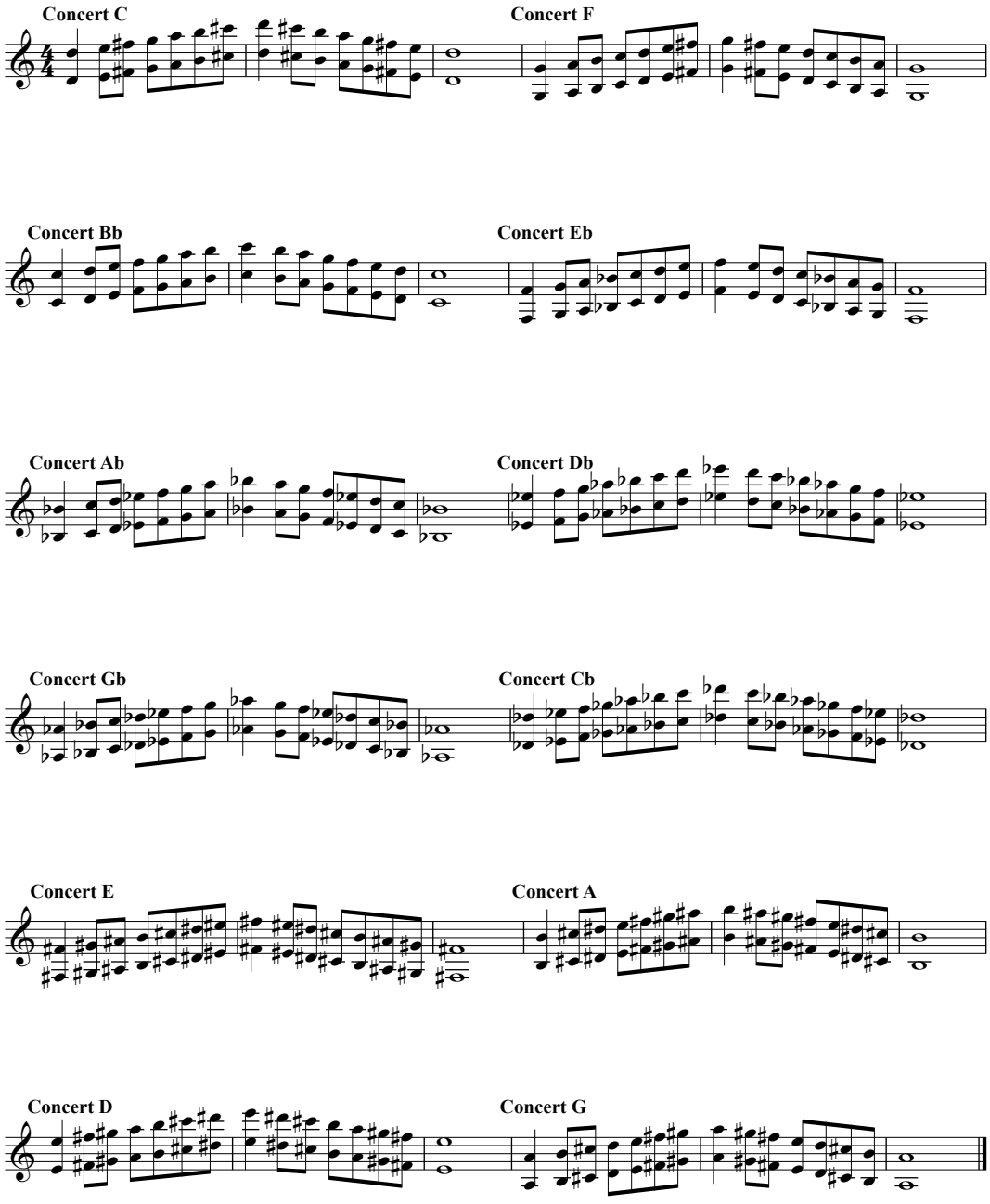


SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

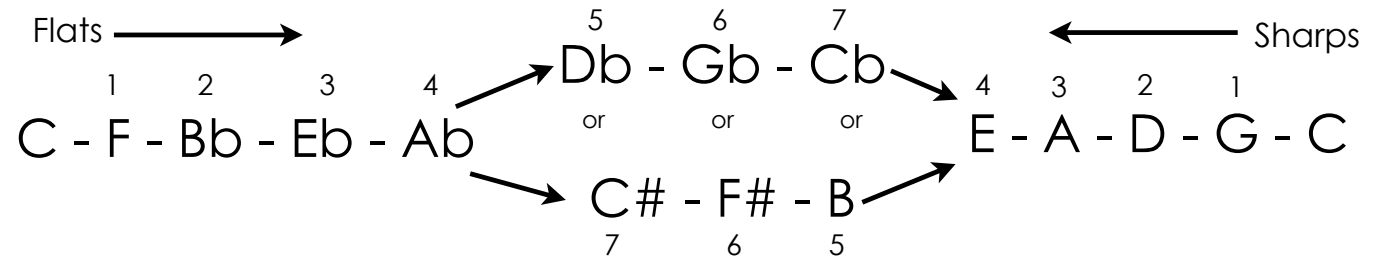
ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

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

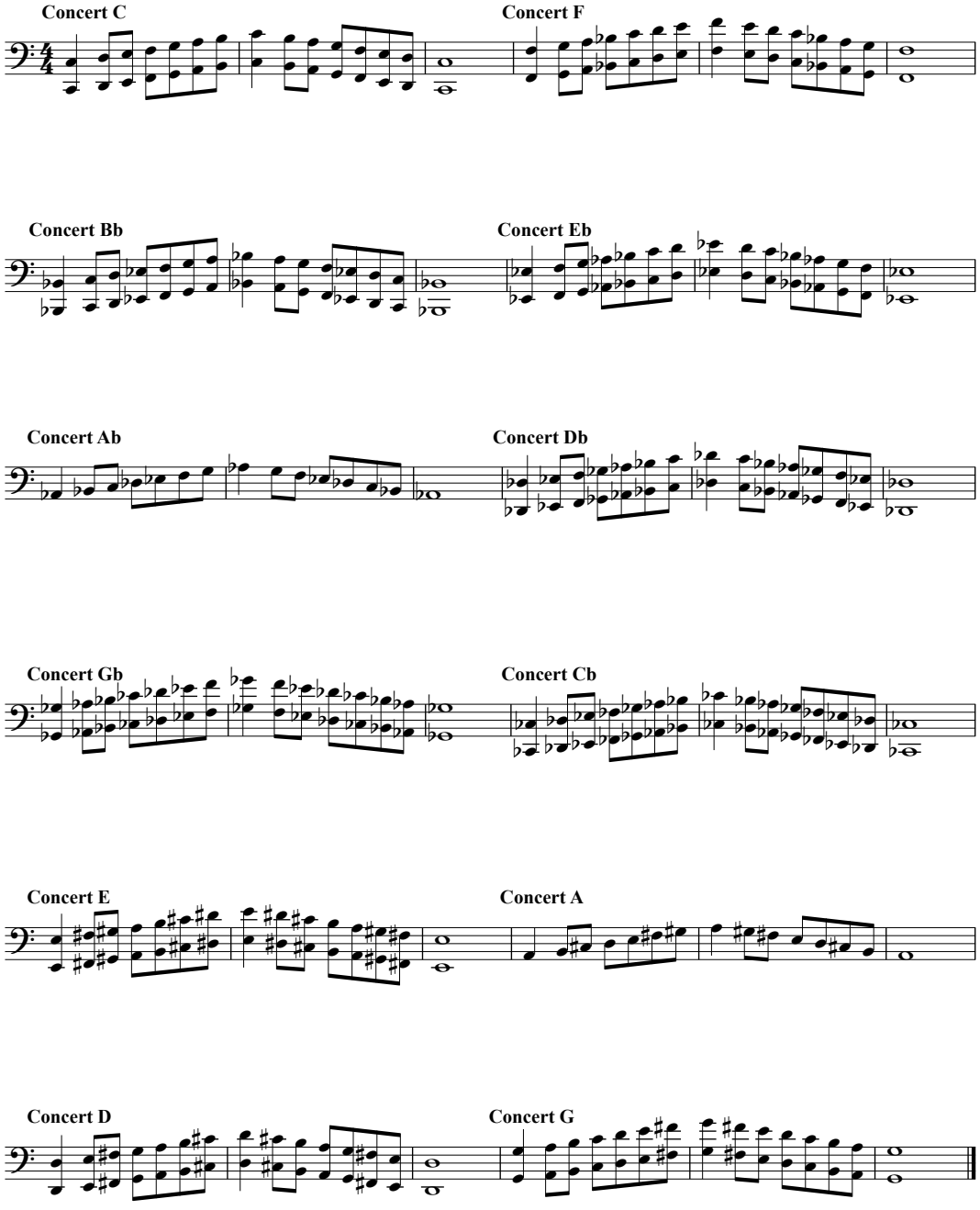


SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

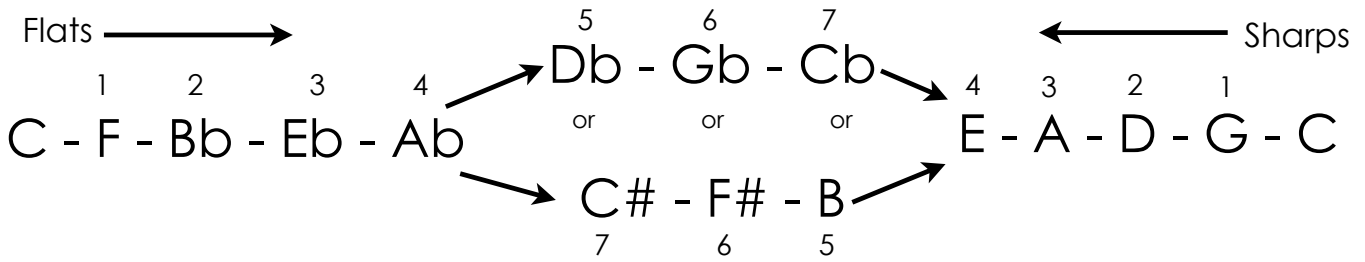
ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

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

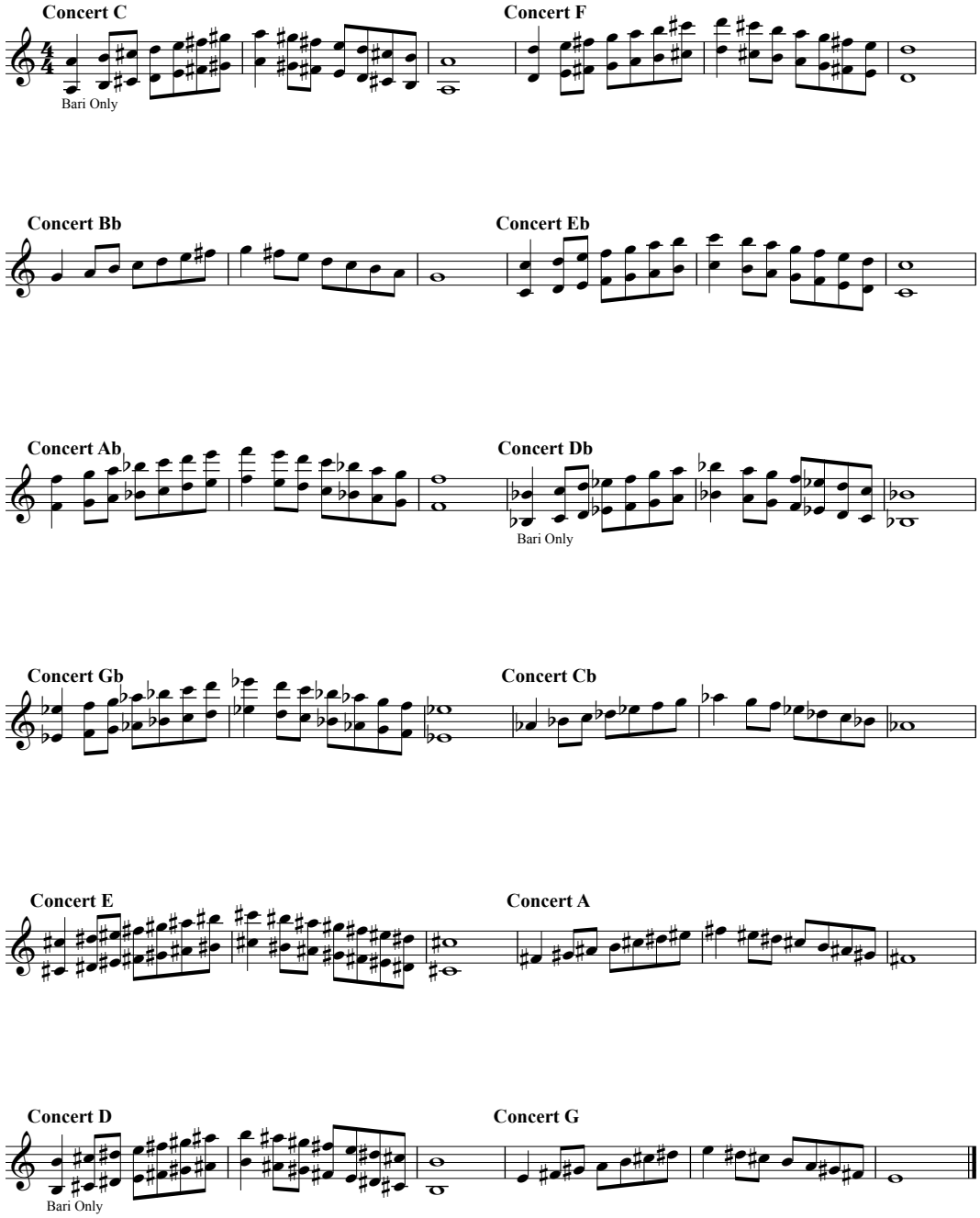


SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

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 - Tenor Sax

Flats → ← Sharps

1 2 3 4 → 5 6 7 → 4 3 2 1

C - F - Bb - Eb - Ab → Db - Gb - Cb → E - A - D - G - C

or or or

C# - F# - B

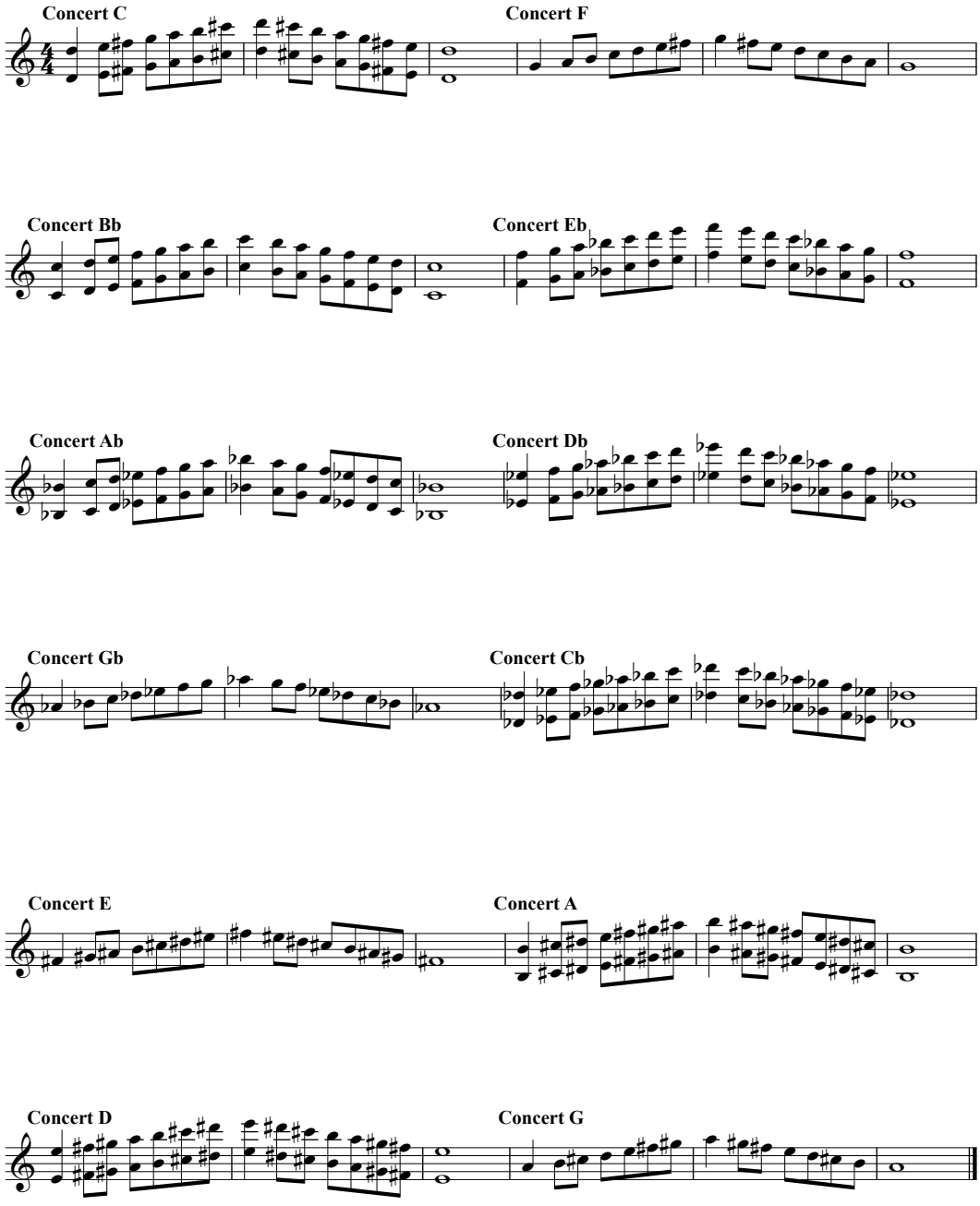
7 6 5

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

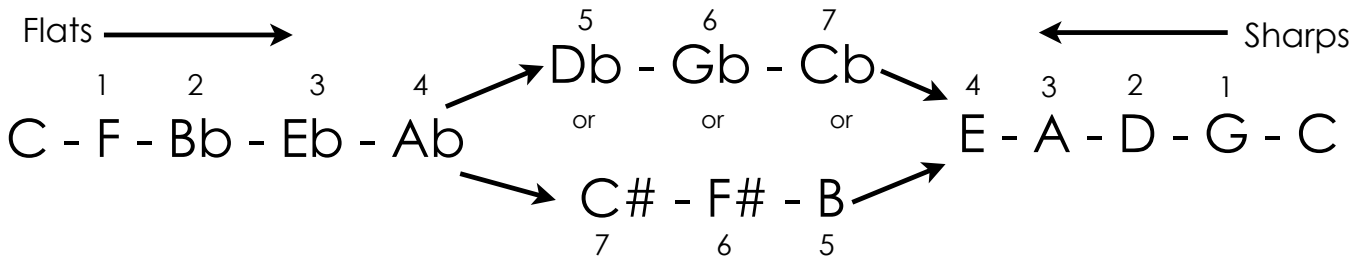
ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

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 - Trumpet / Euph TC

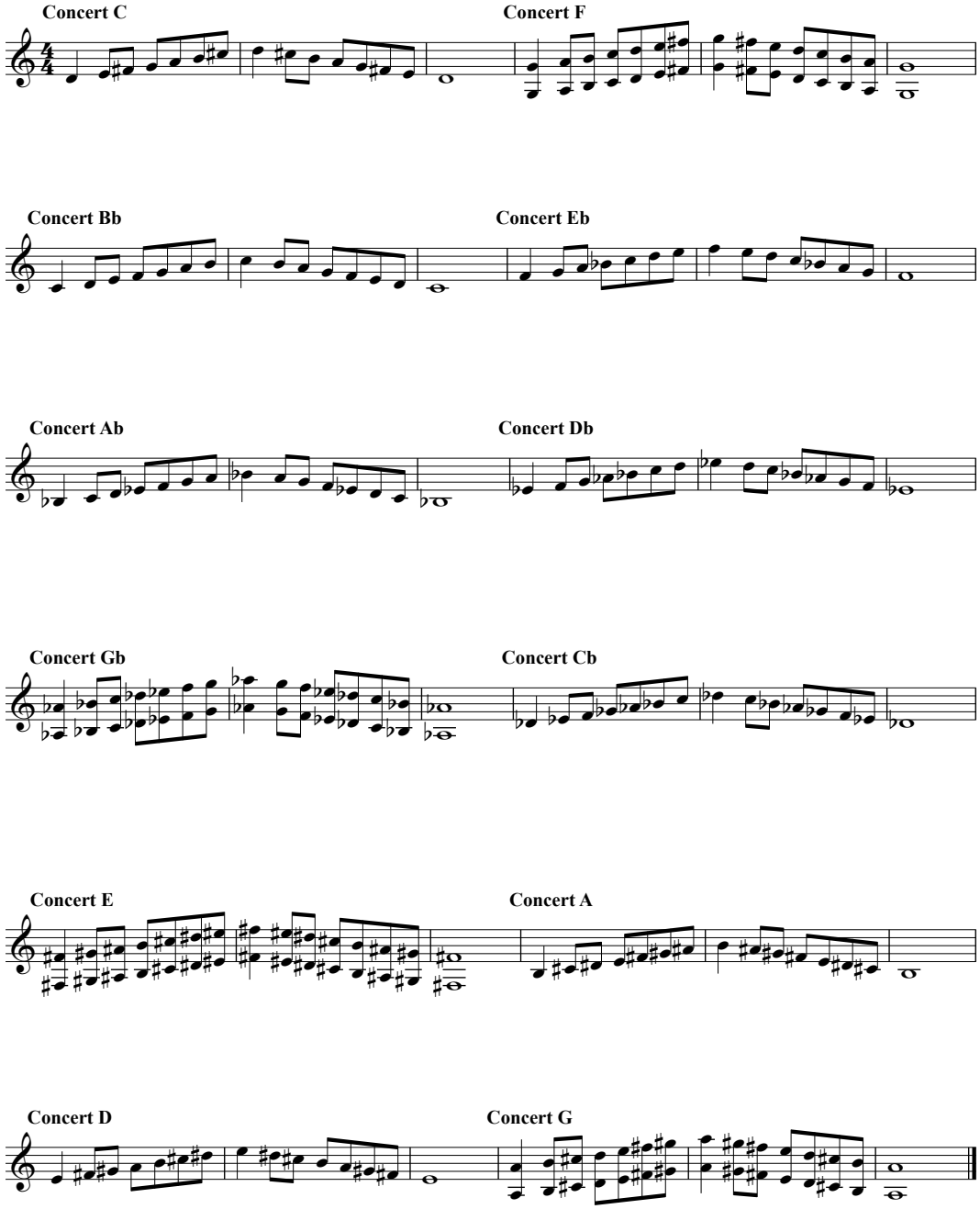


SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

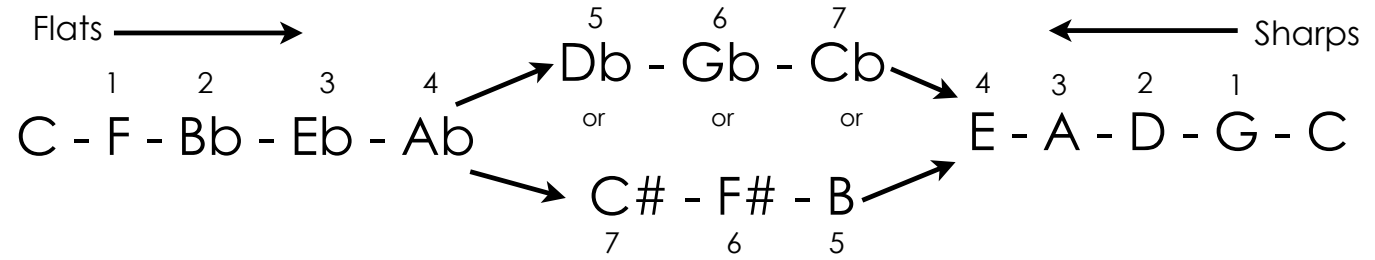
ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

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



Big Rapids Middle School Bands
Circle of Fourths - Horn

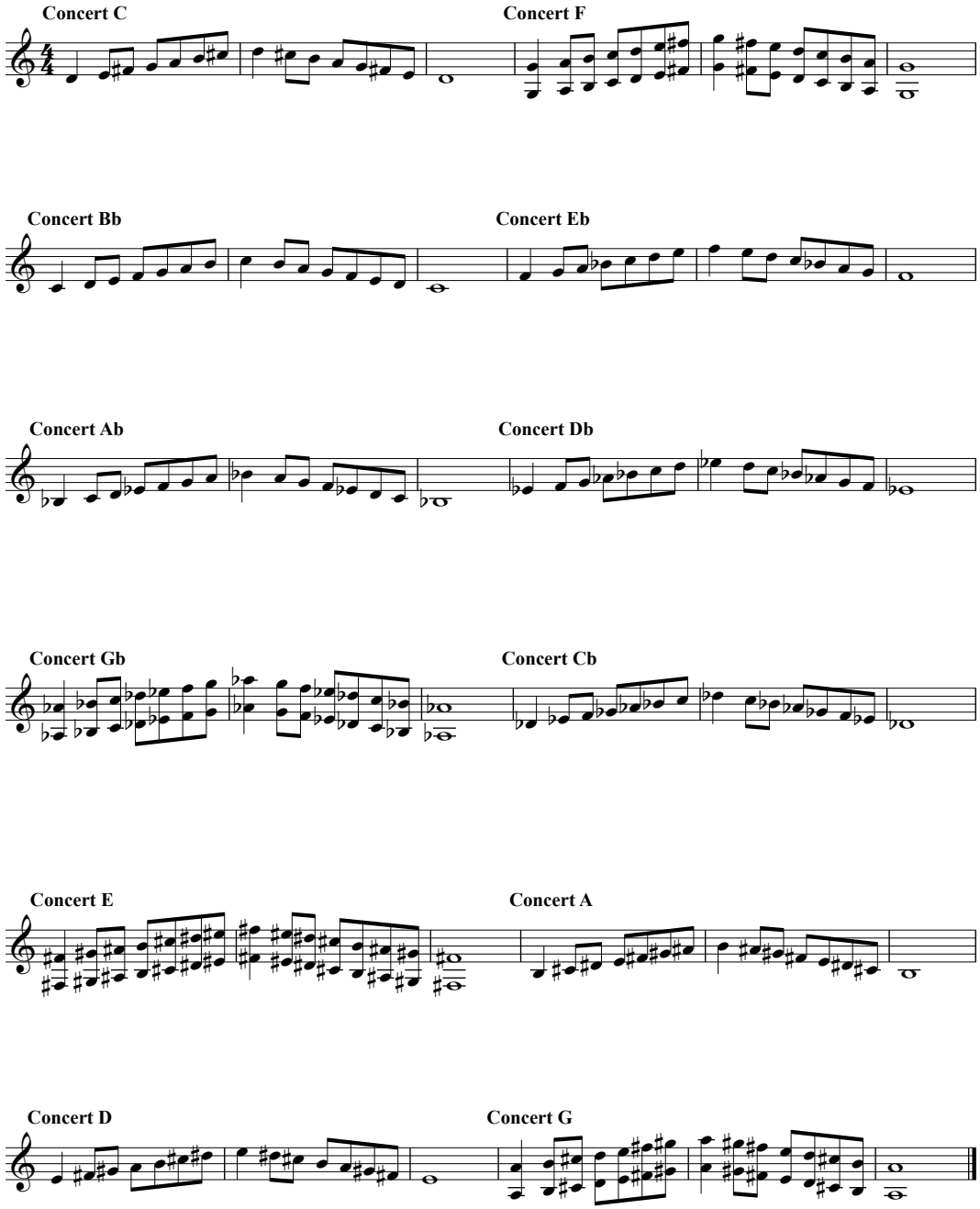


SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

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



Big Rapids Middle School Bands

Circle of Fourths - Trombone/Euph/Bassoon

Flats → ← Sharps

1 2 3 4 → 5 6 7 → 4 3 2 1

C - F - Bb - Eb - Ab → Db - Gb - Cb → E - A - D - G - C

or or or

C# - F# - B

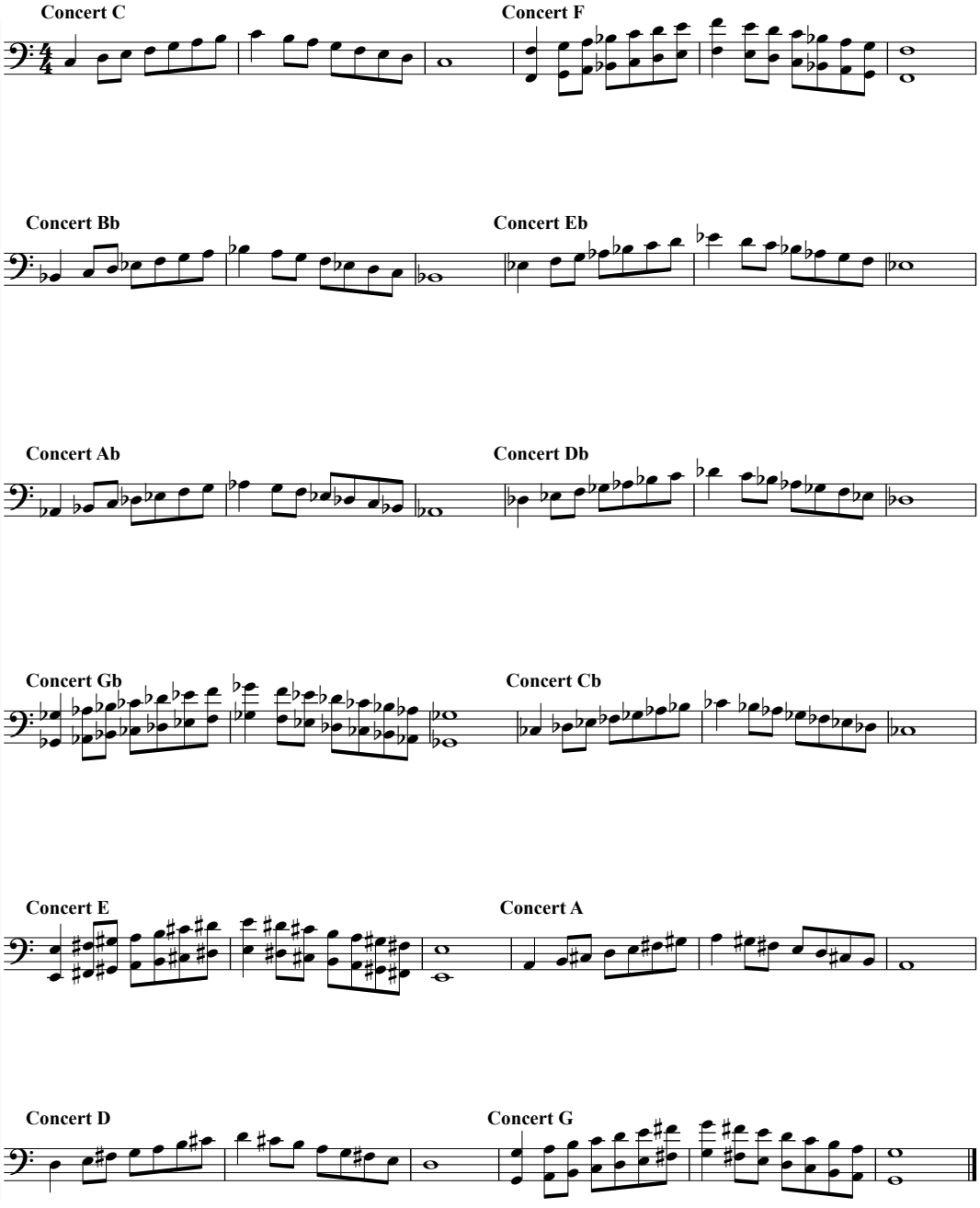
7 6 5

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

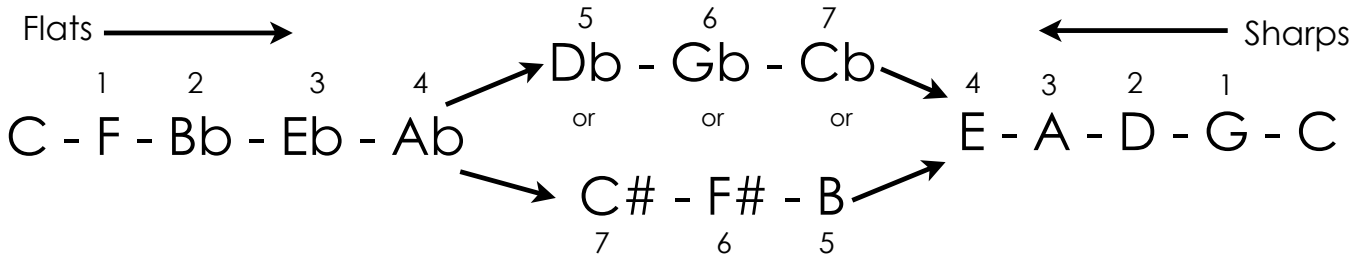
ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

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 - Tuba

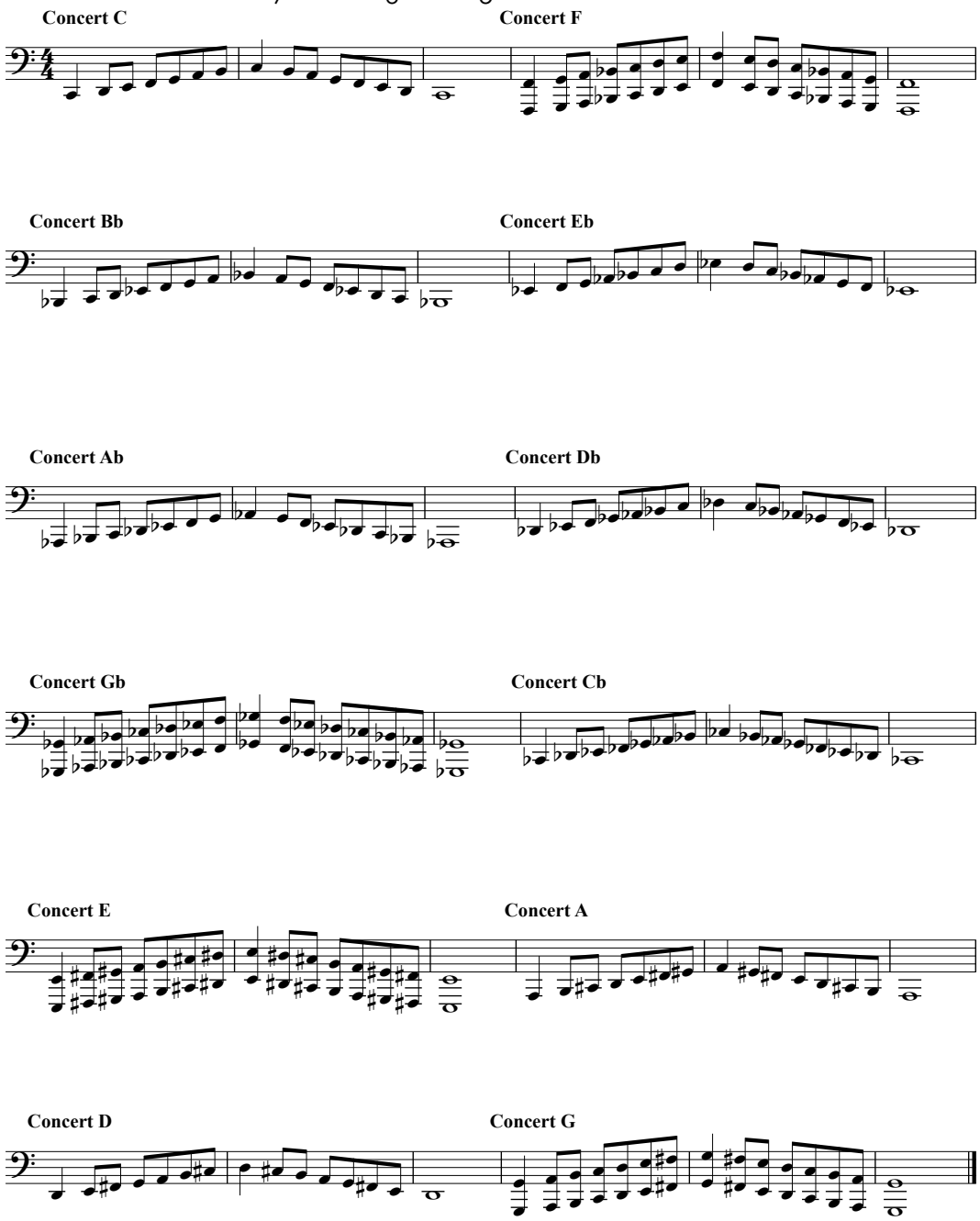


SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

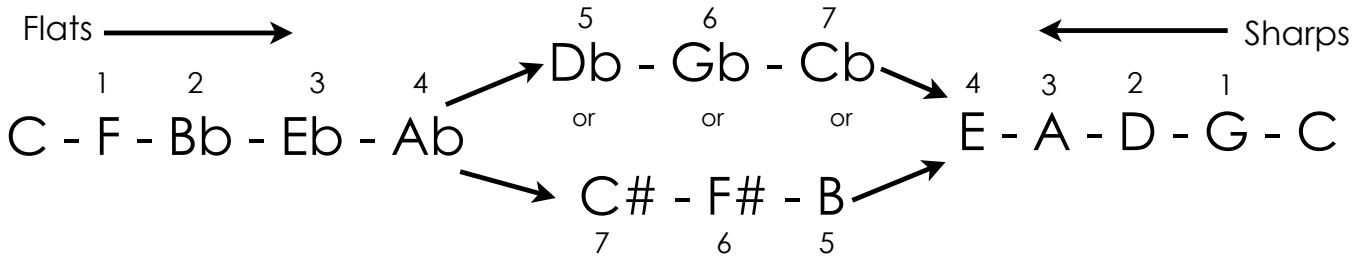
ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

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



Big Rapids Middle School Bands
Circle of Fourths - Mallets

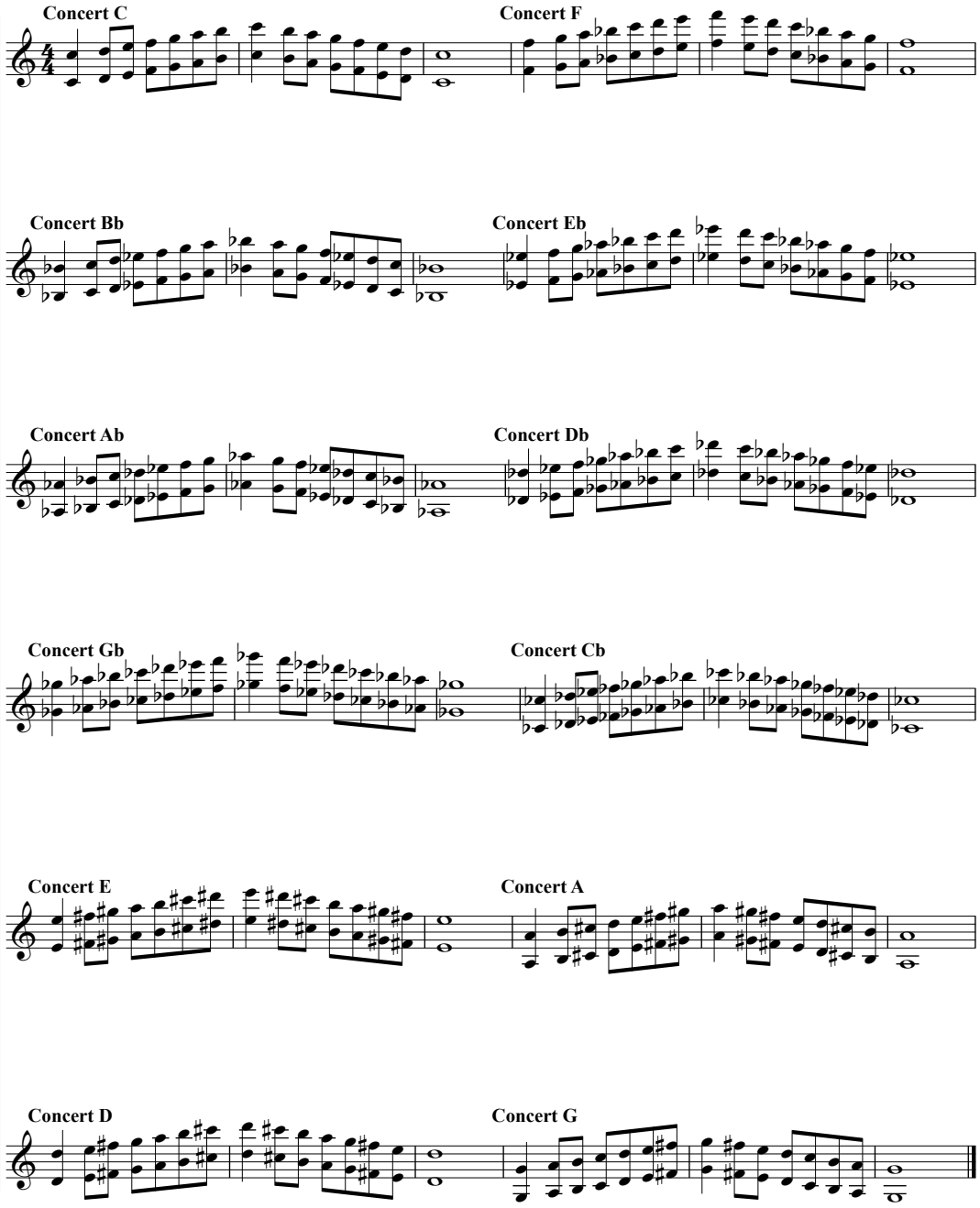


SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

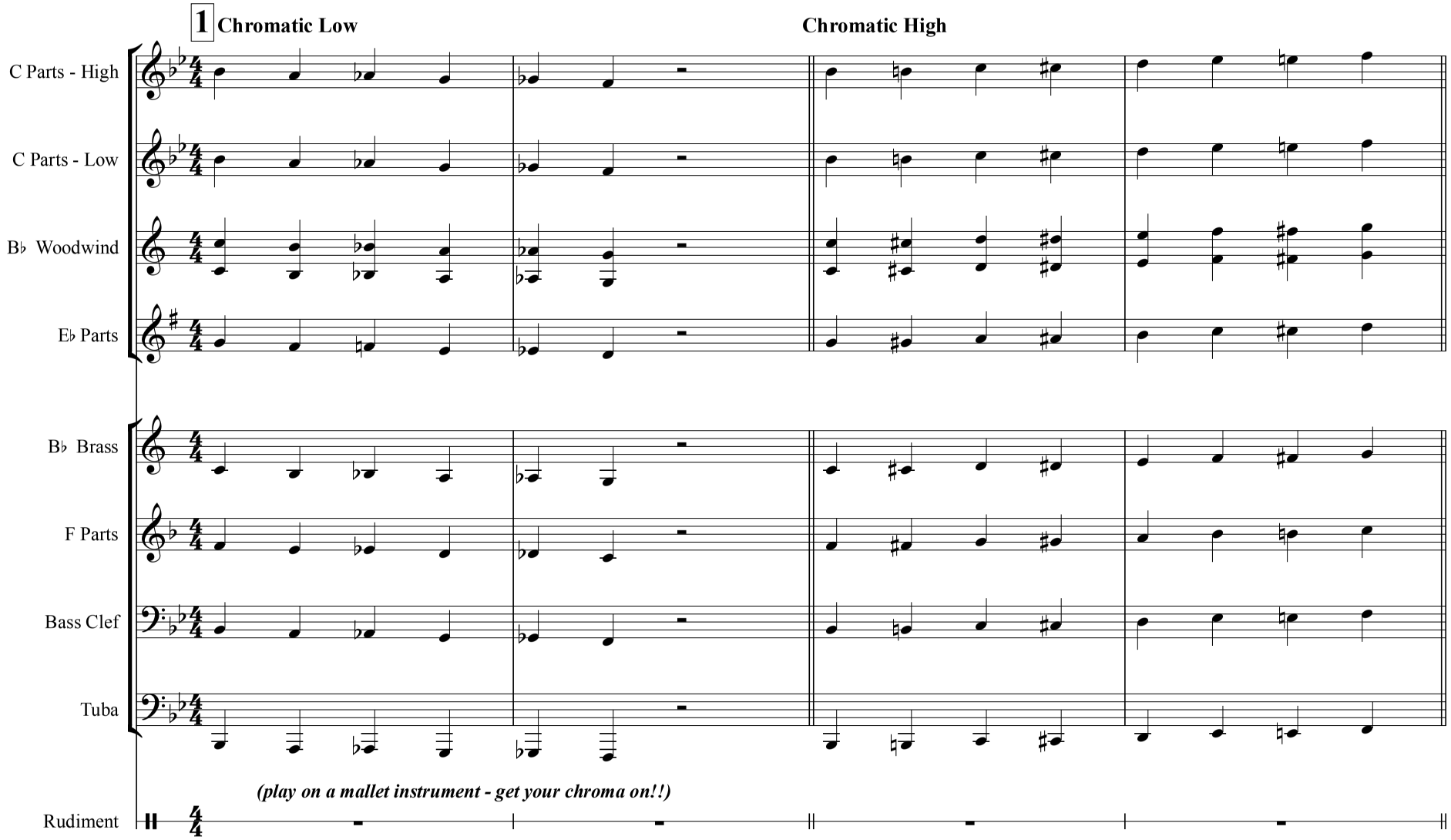
ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

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



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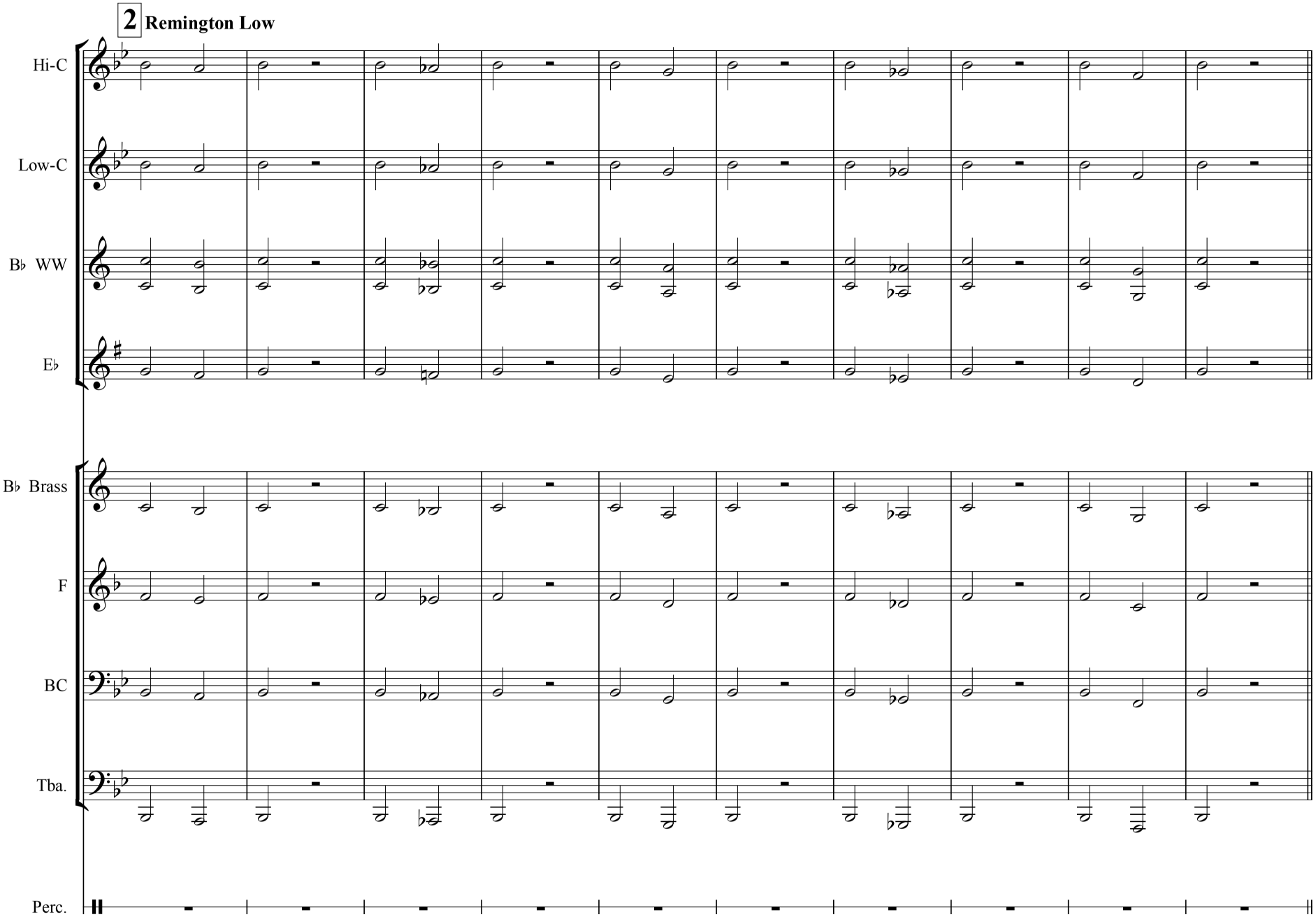

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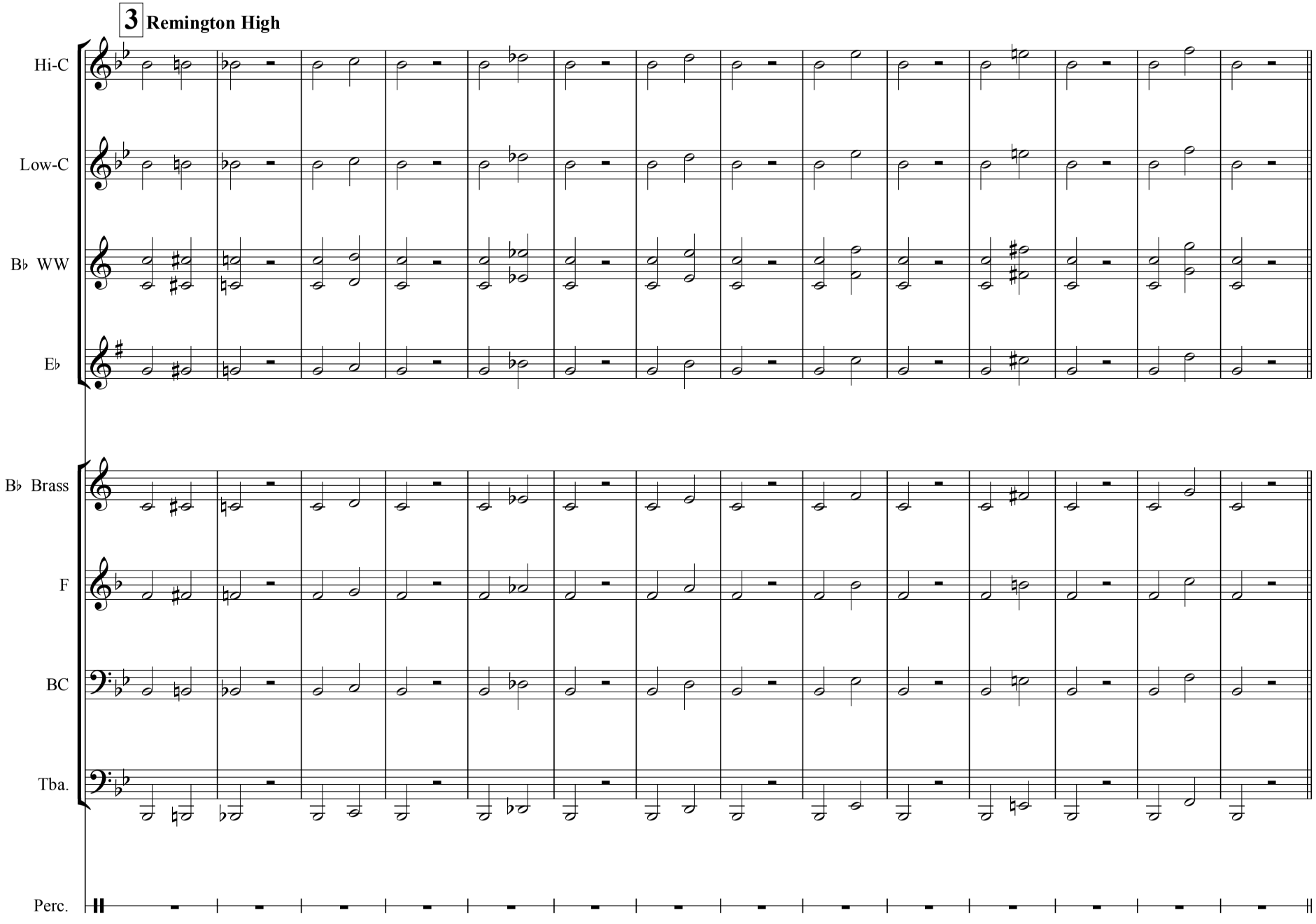

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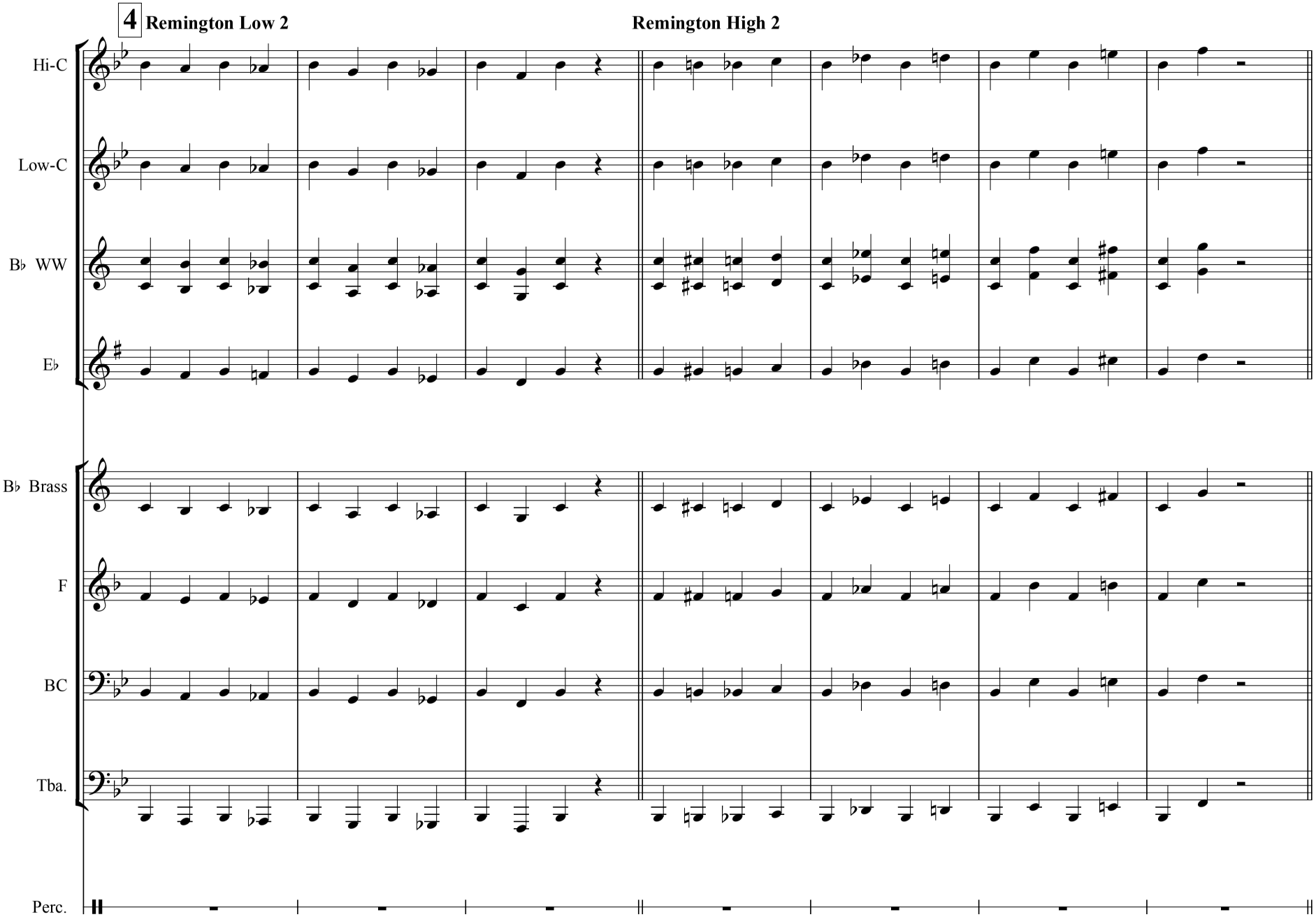
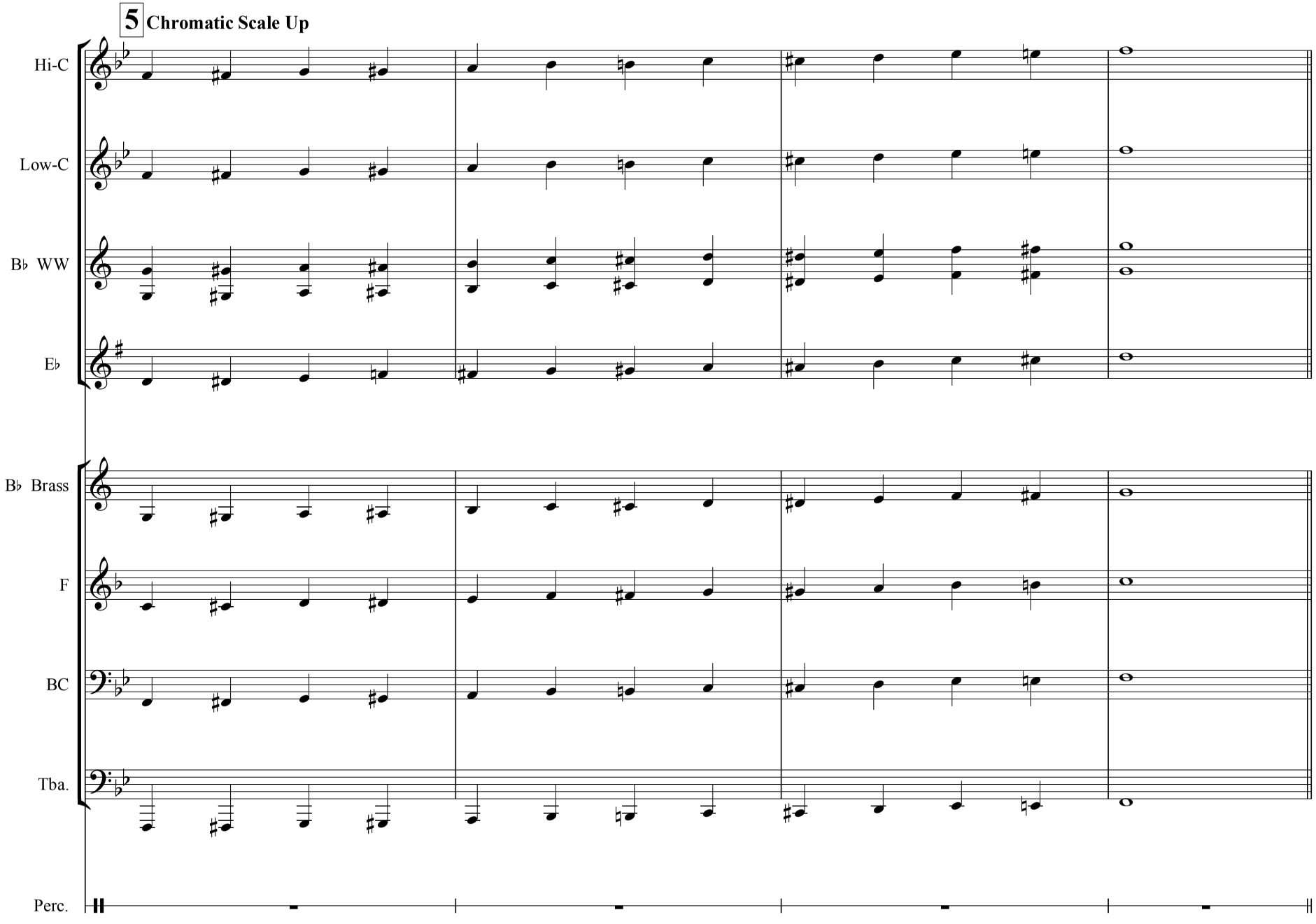
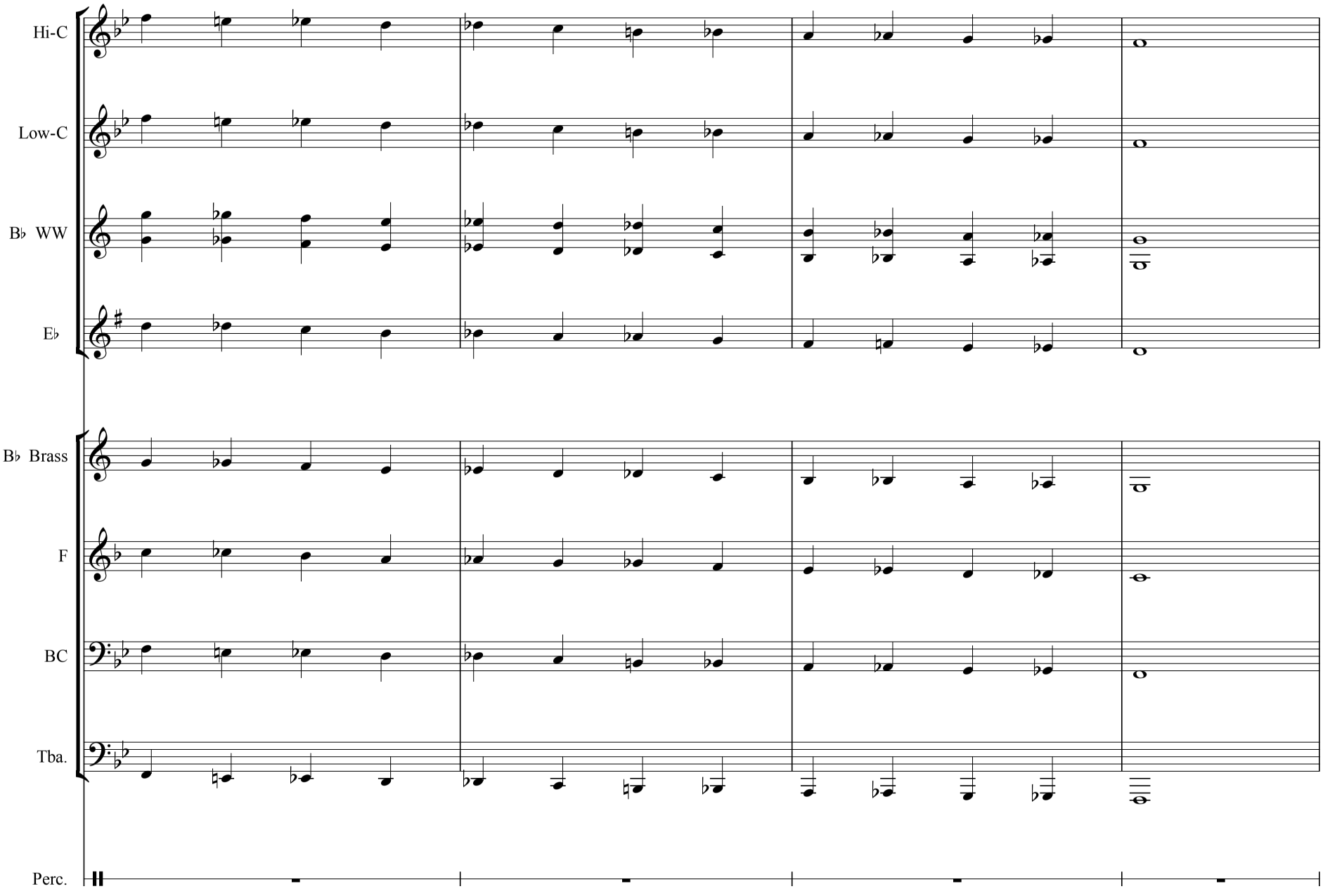
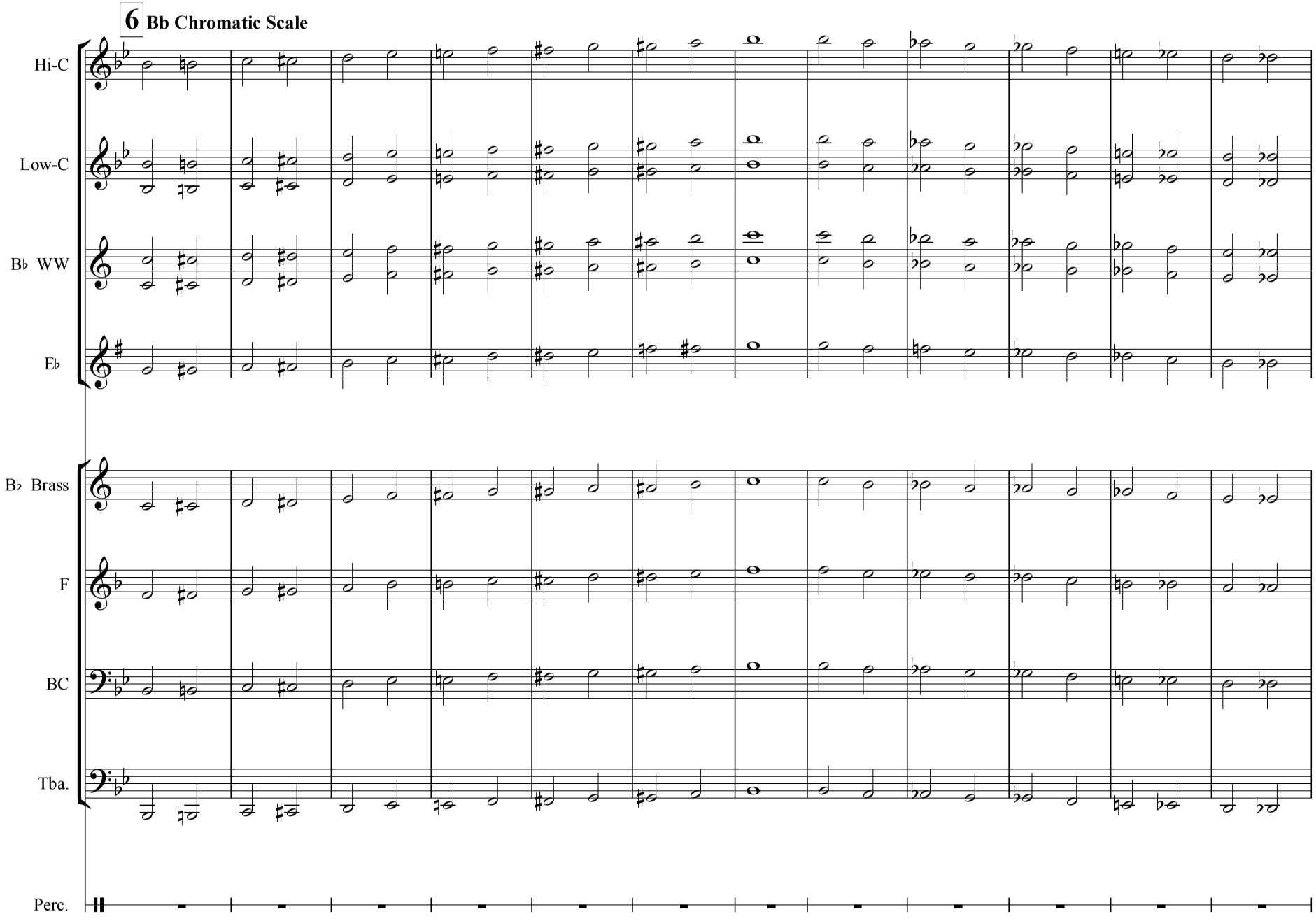

4
Remington Low 2
Remington High 2
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.


5 Chromatic Scale Up
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.

Chromatic Scale Down





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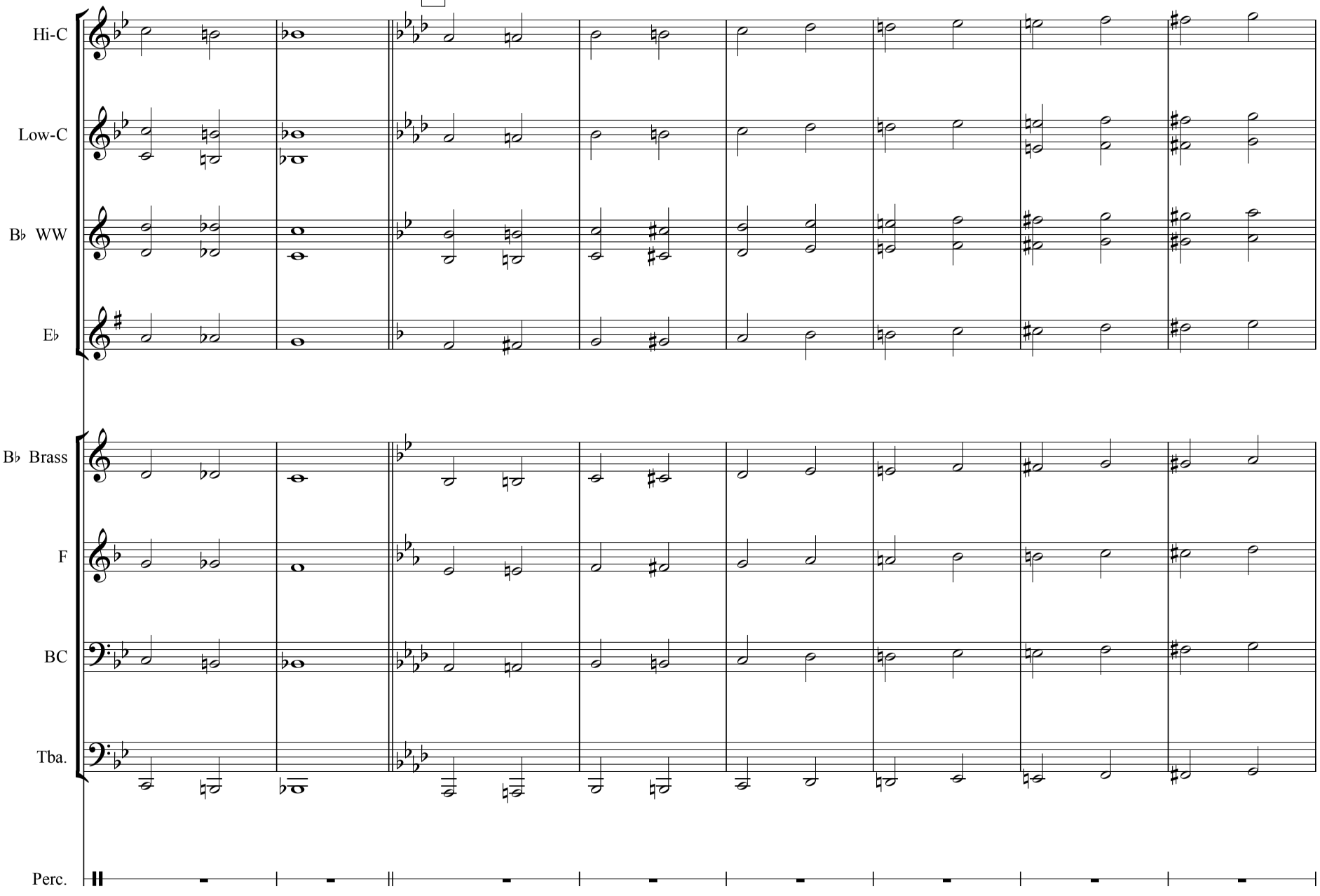
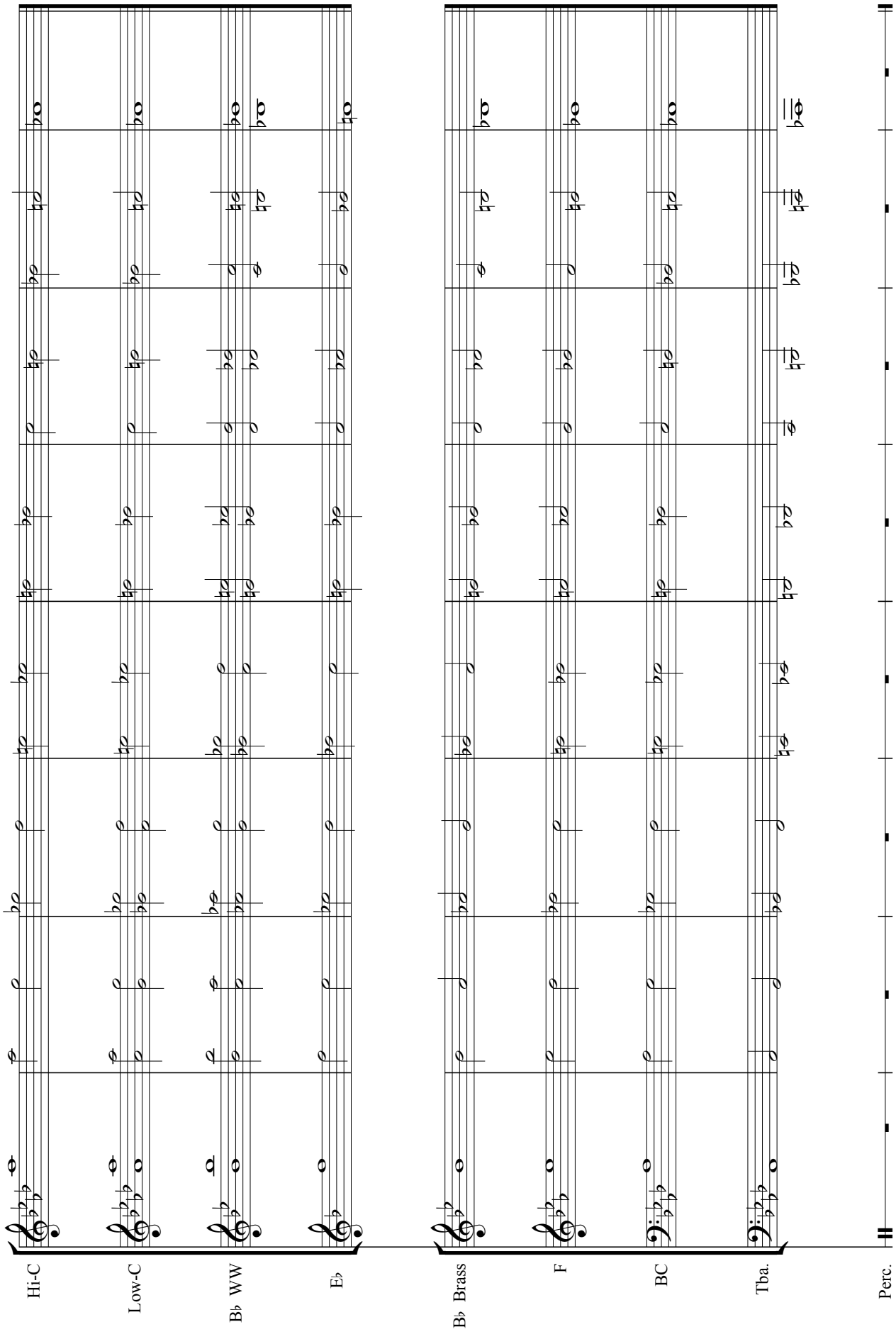
7 **Ab Chromatic Scale**




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

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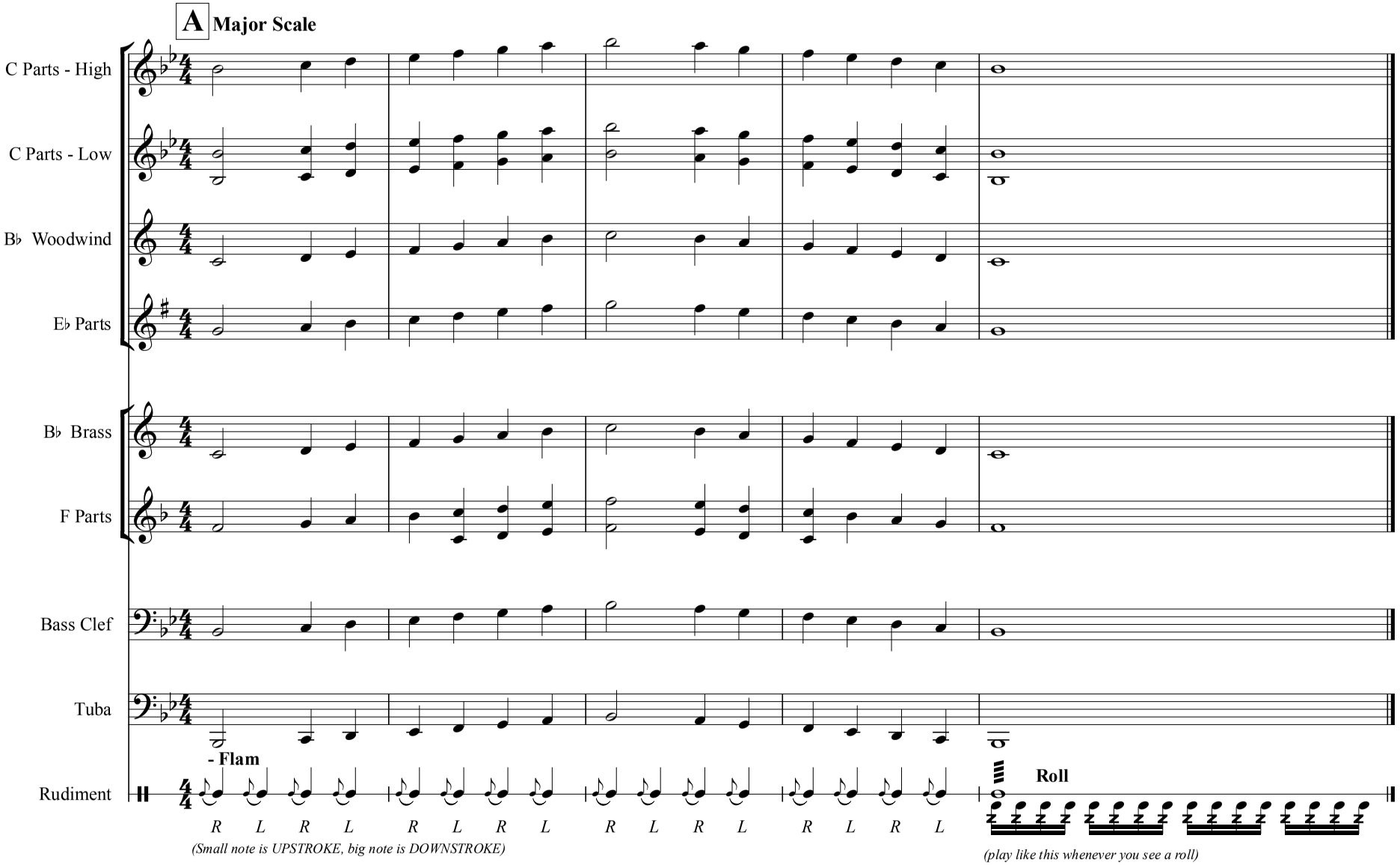
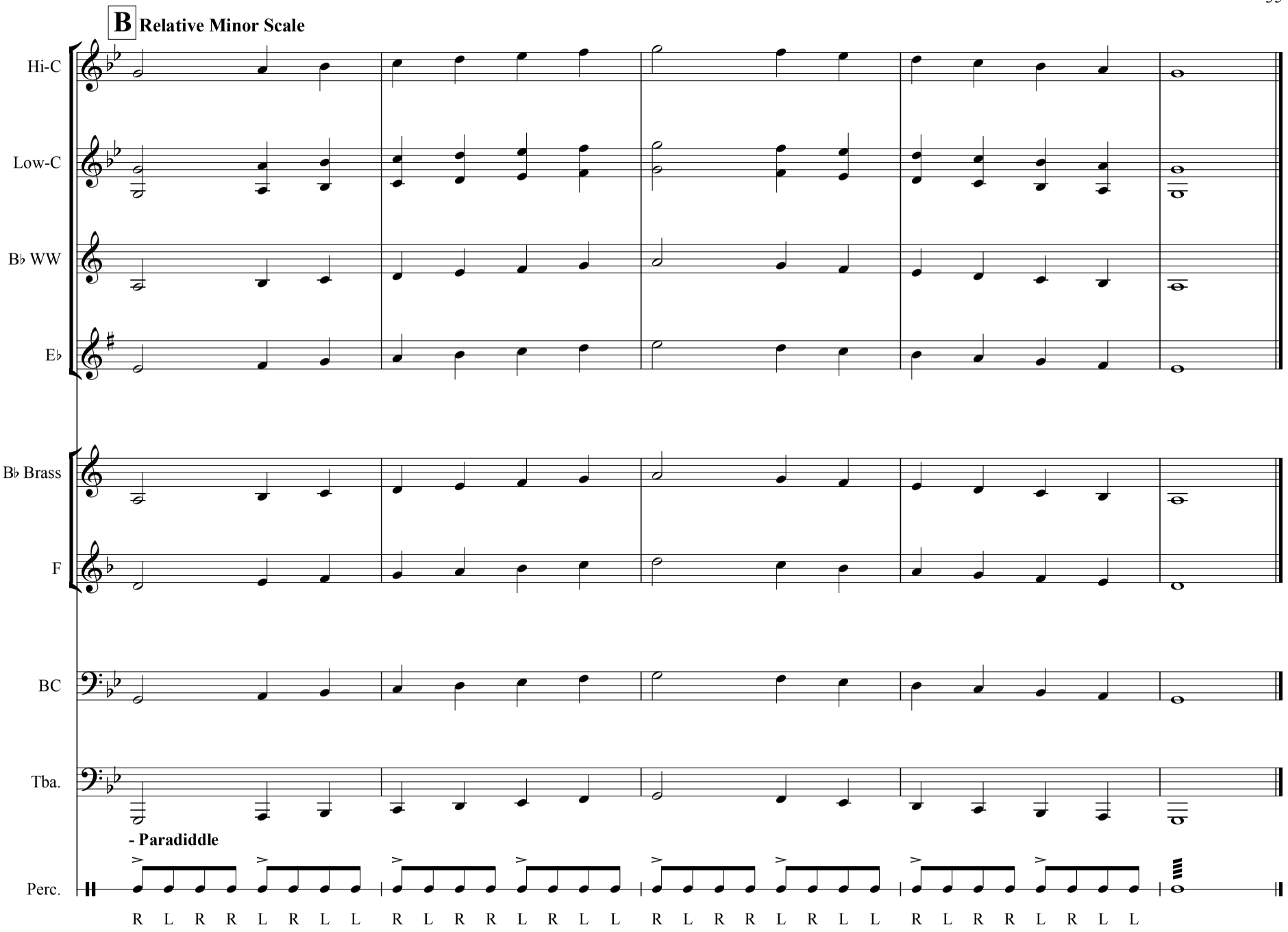
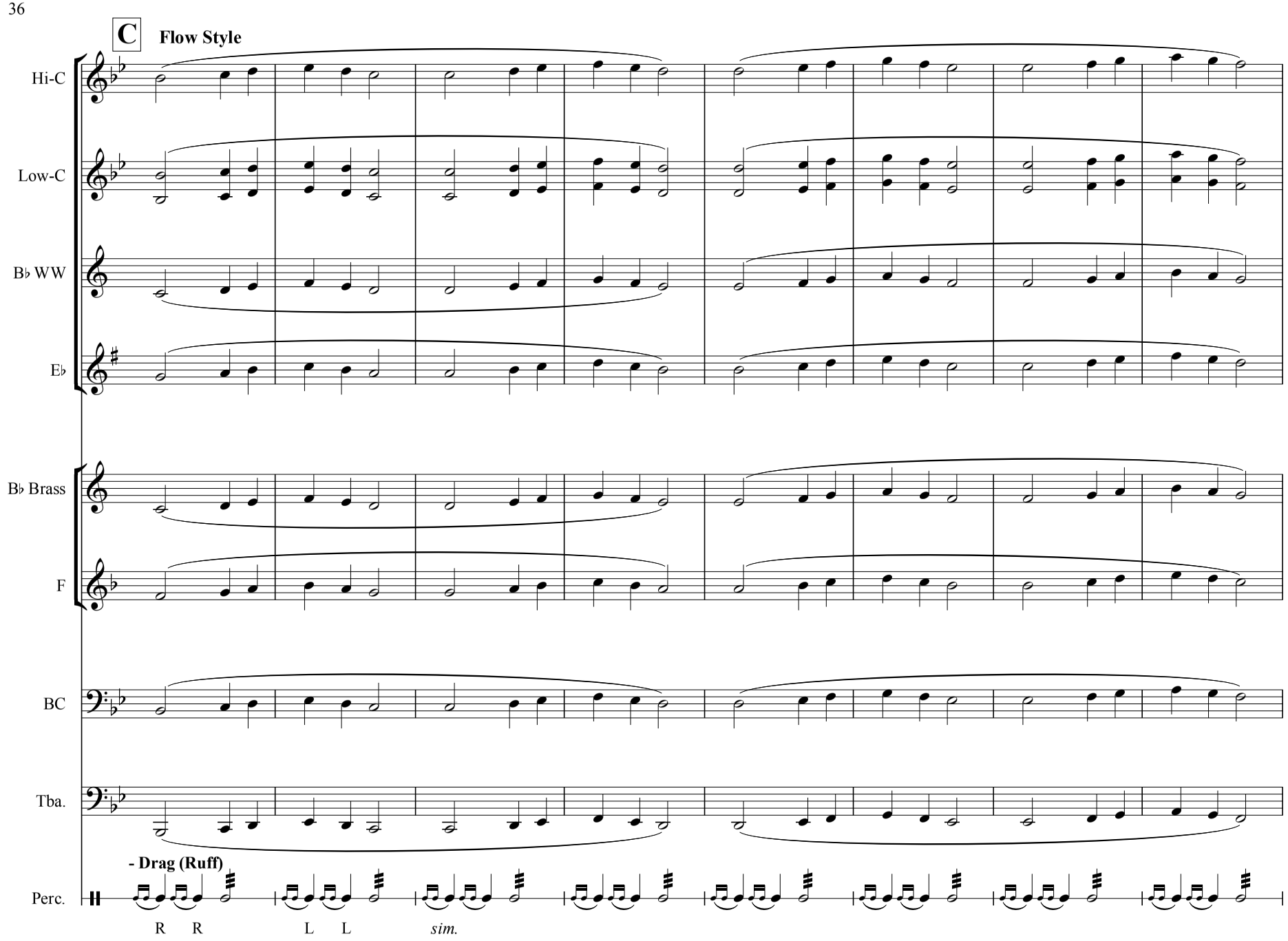
B-flat Concert




B Relative Minor Scale
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
- Paradiddle
Perc.
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



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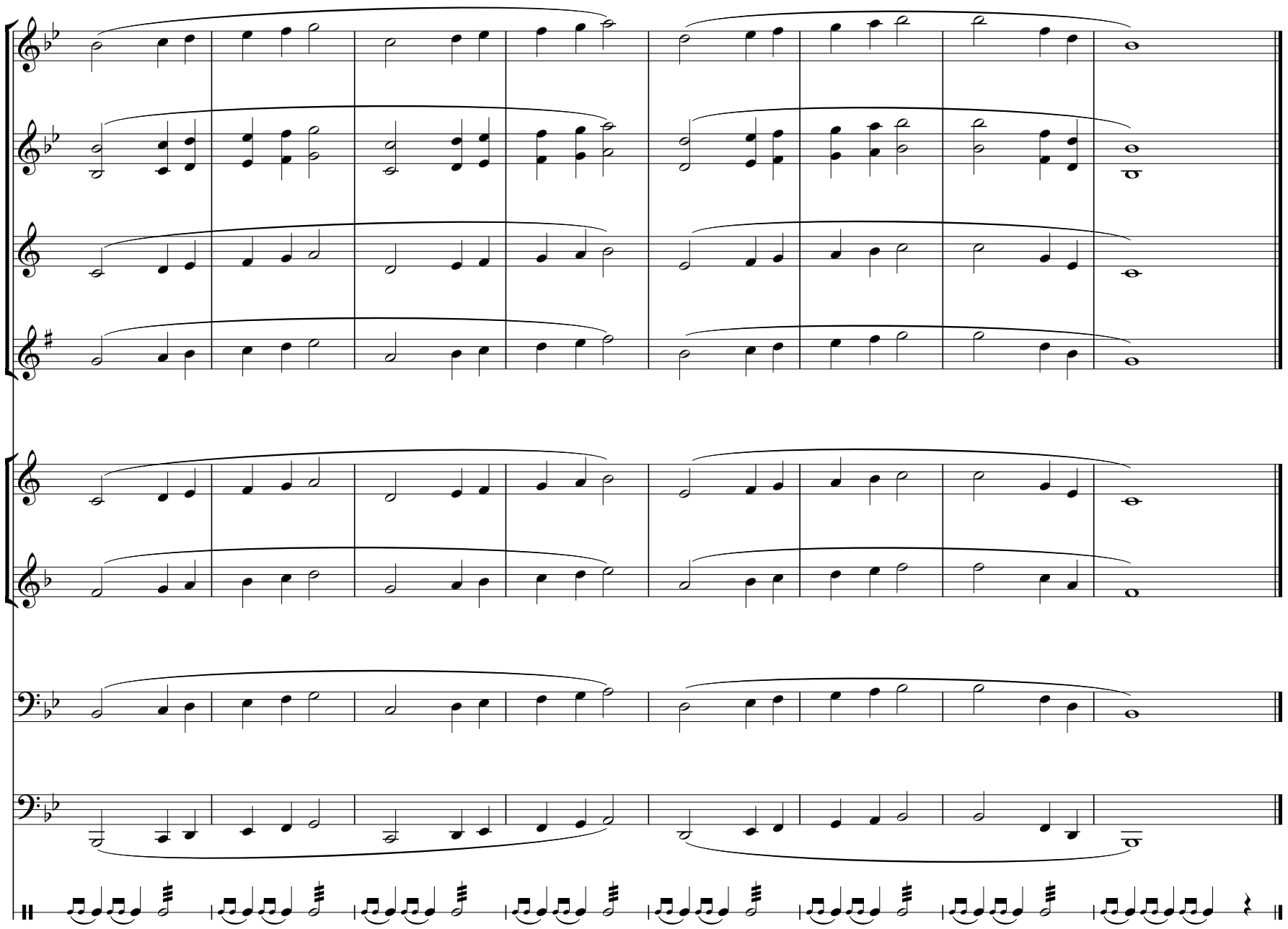

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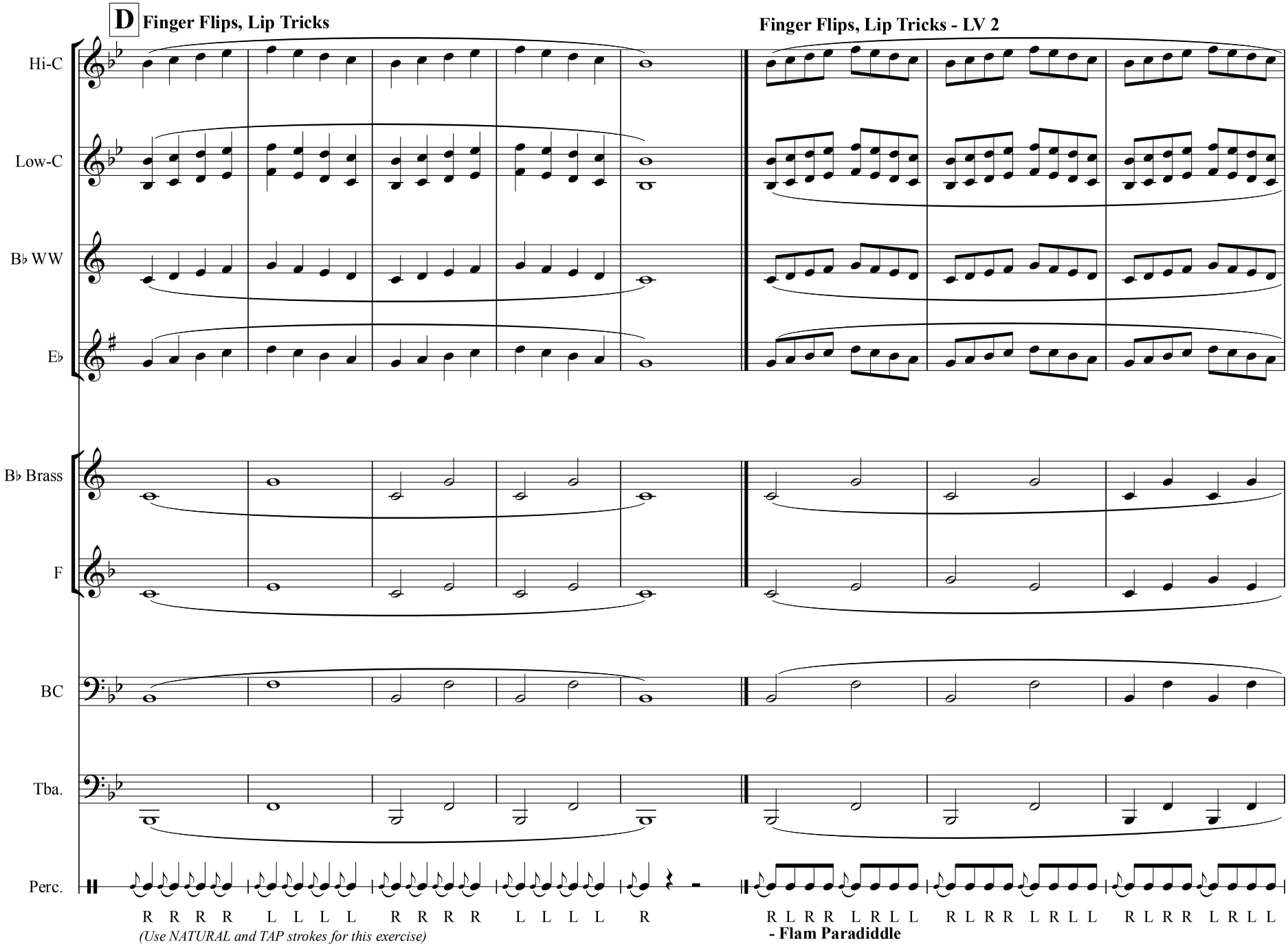

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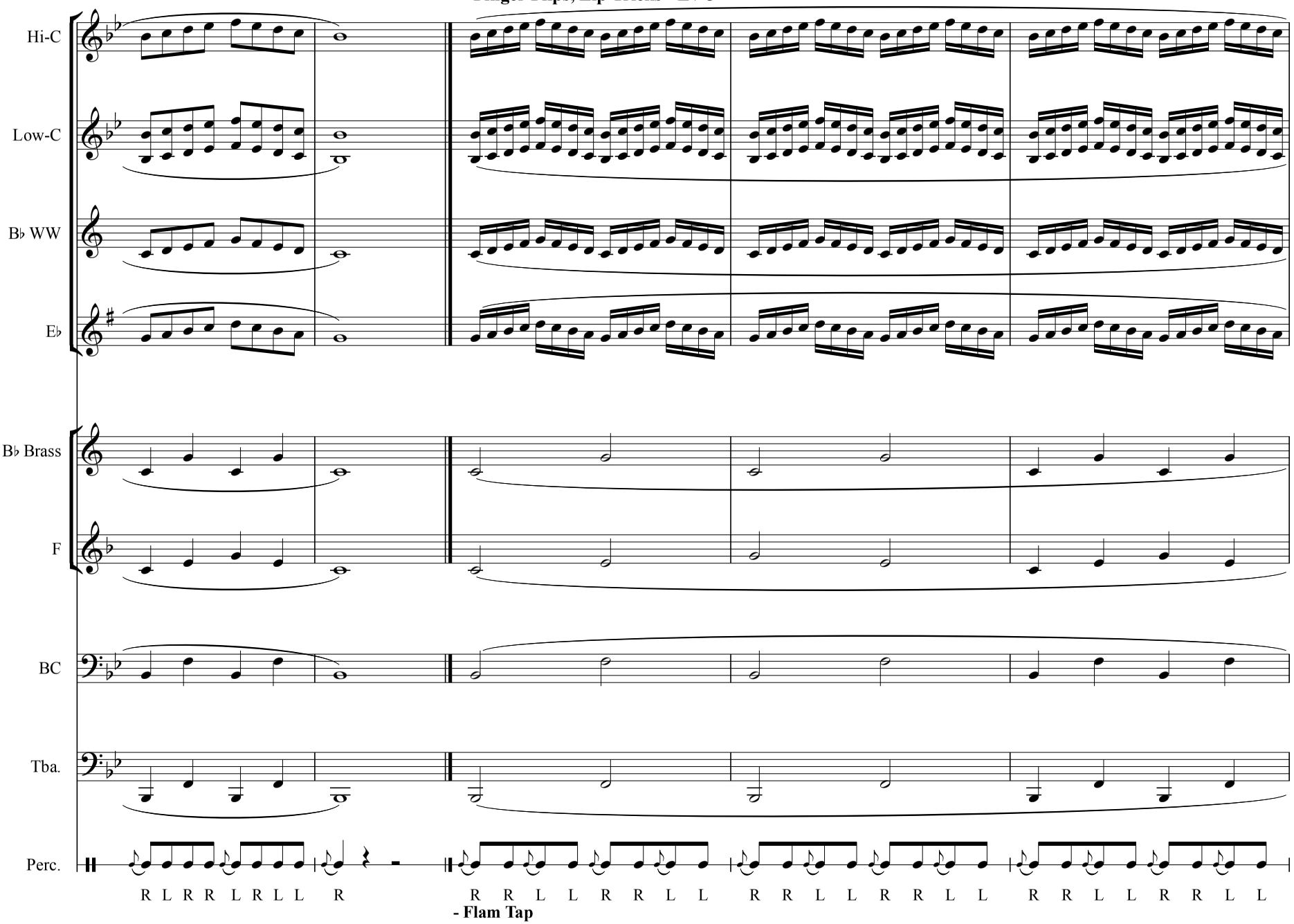
Finger Flips, Lip Tricks - LV 3



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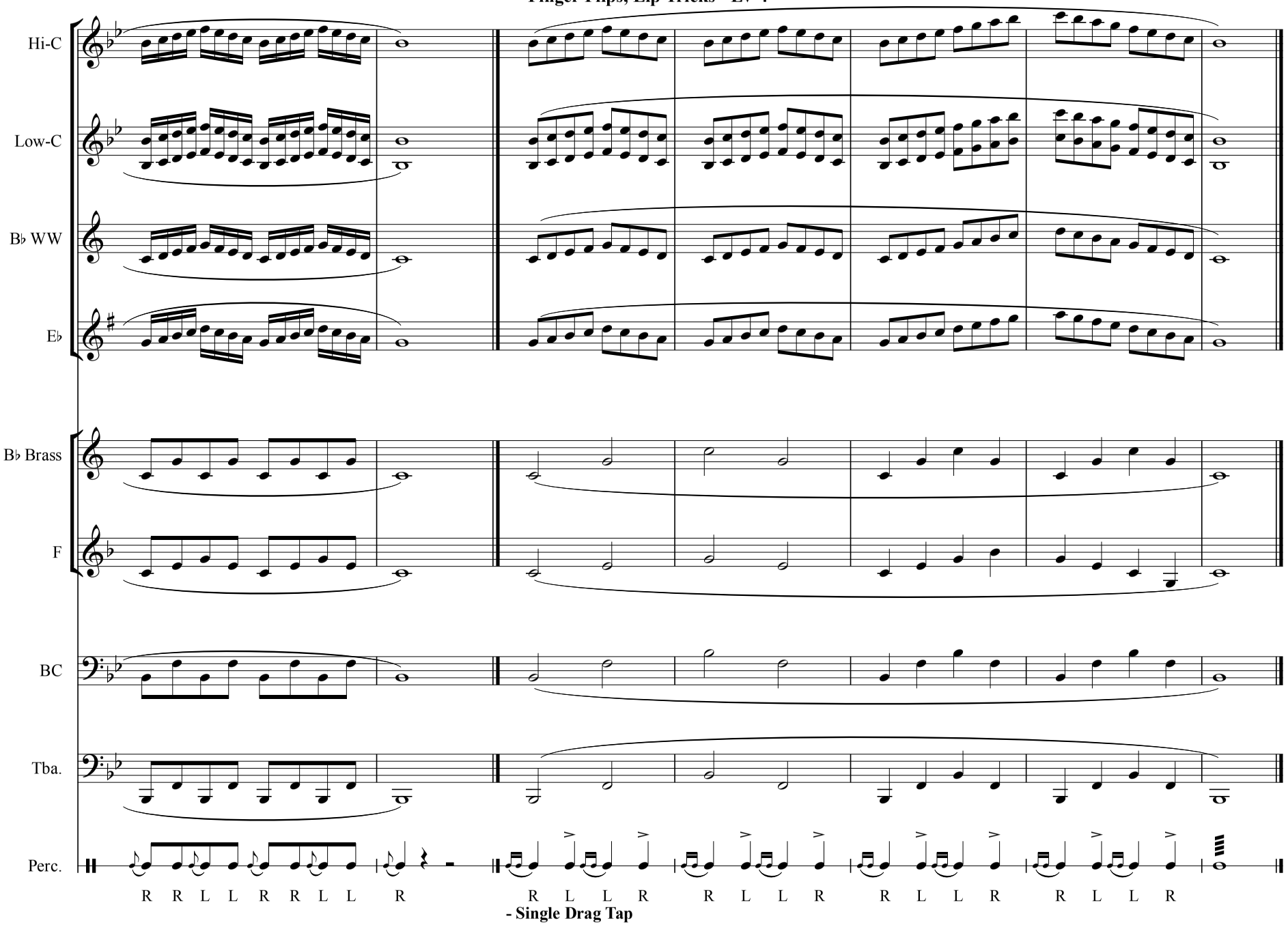
Finger Flips, Lip Tricks - LV 4



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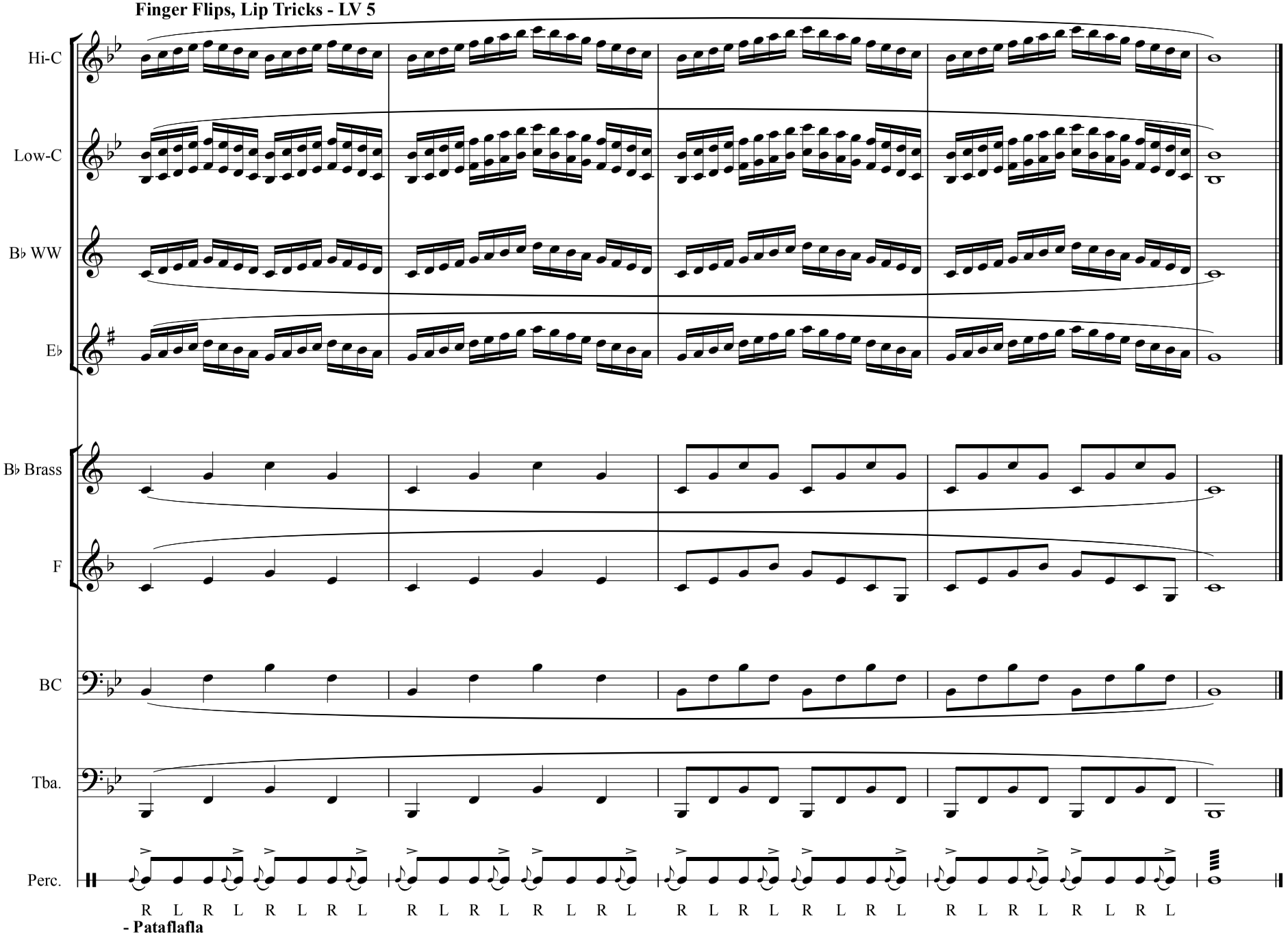
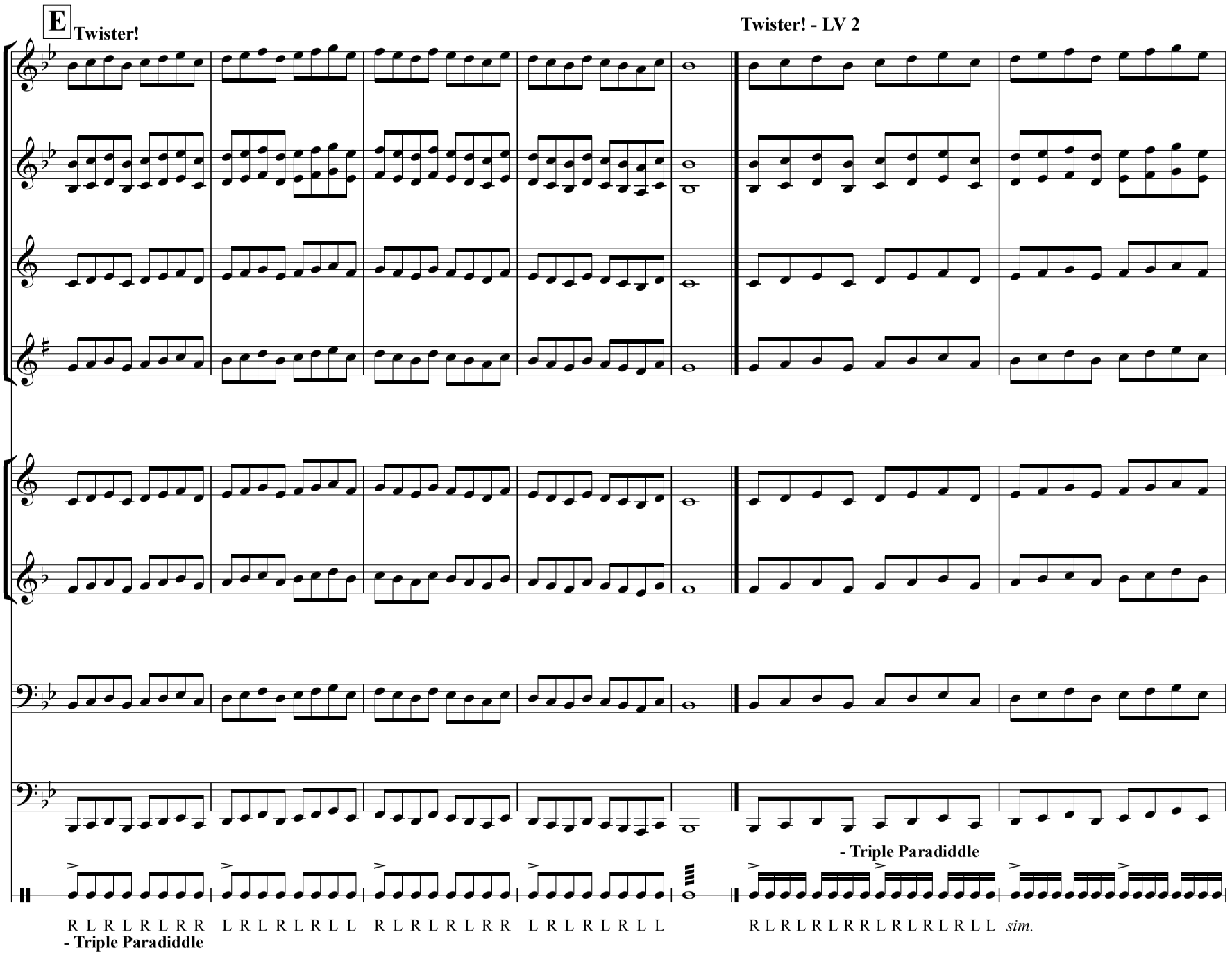
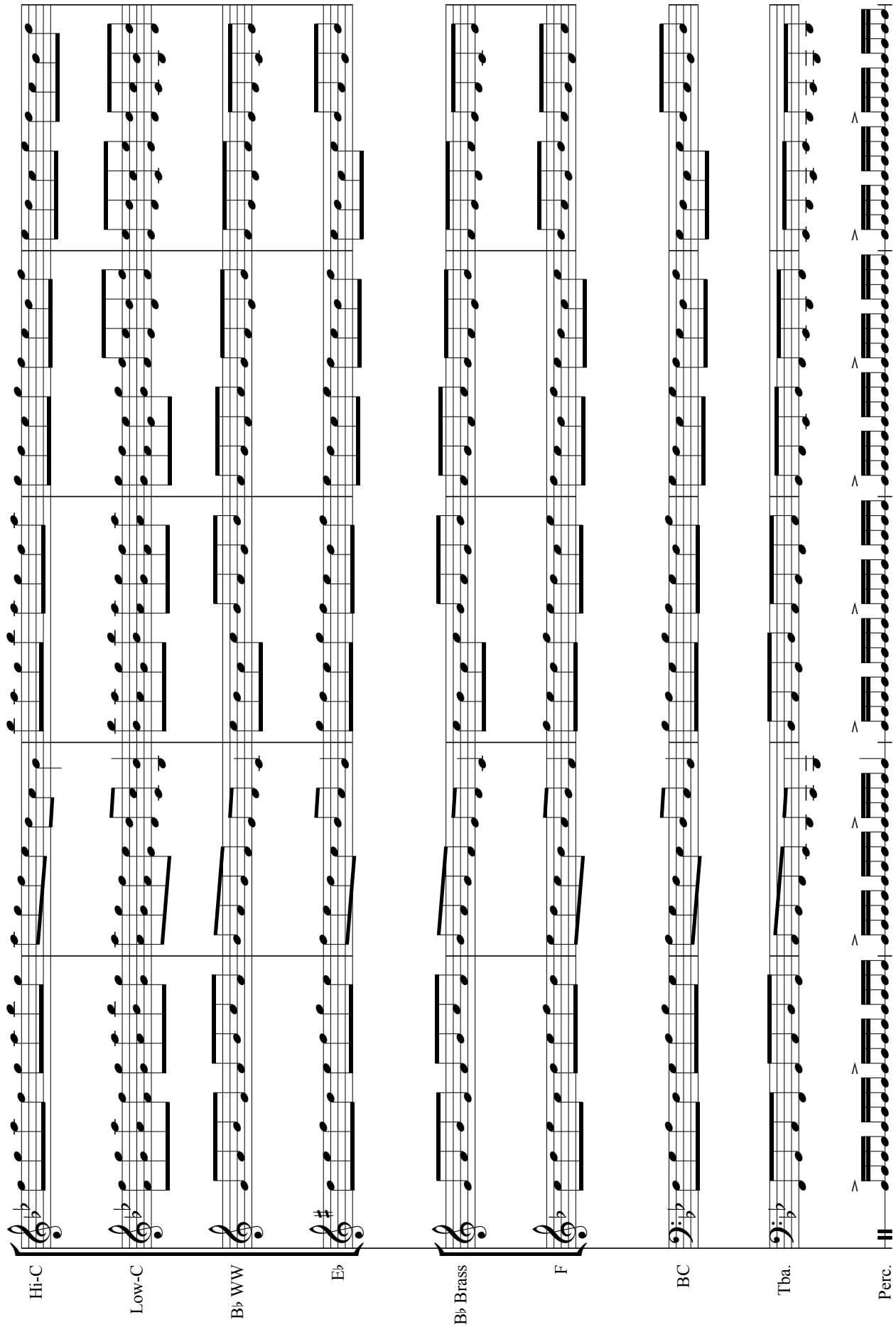
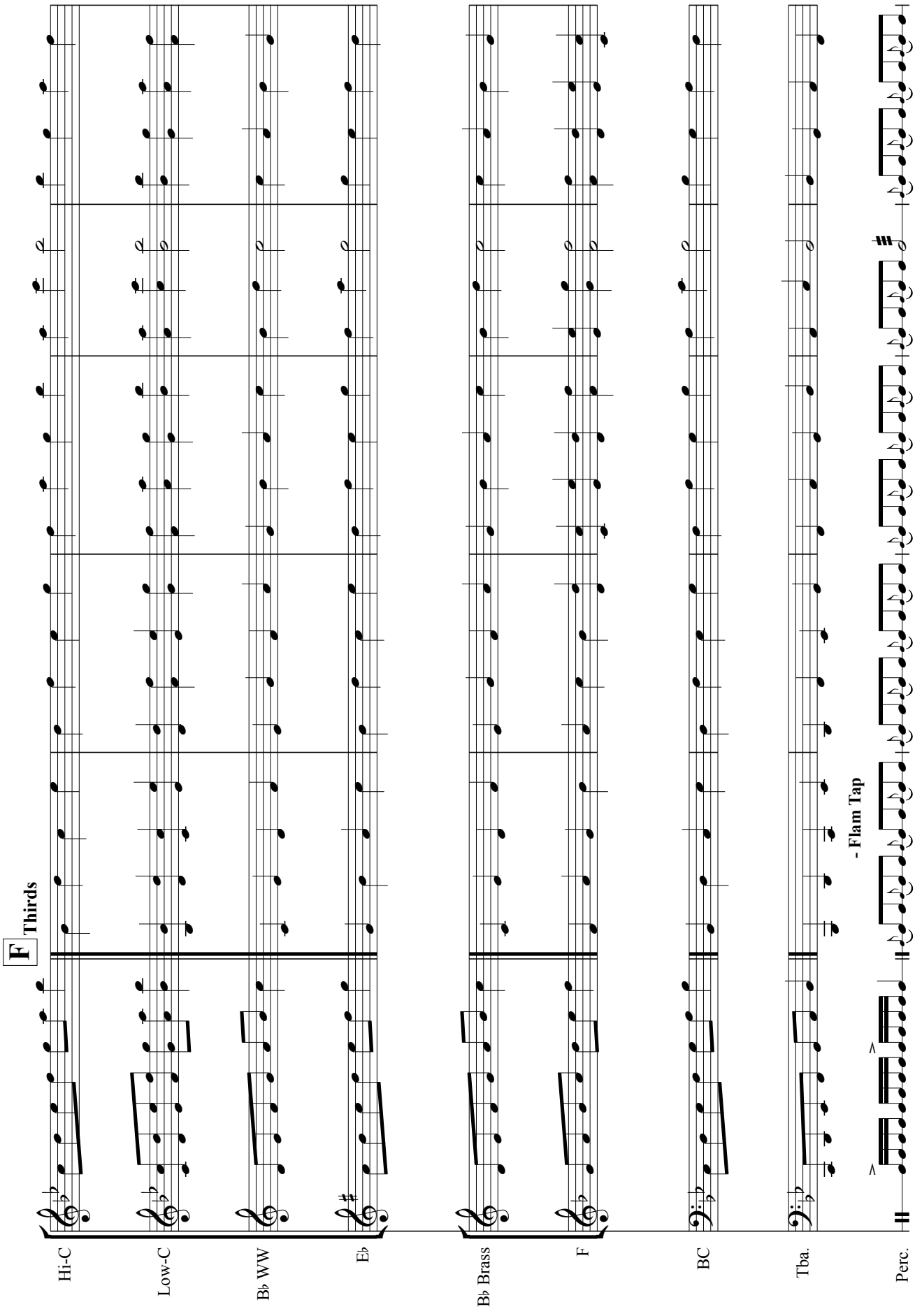
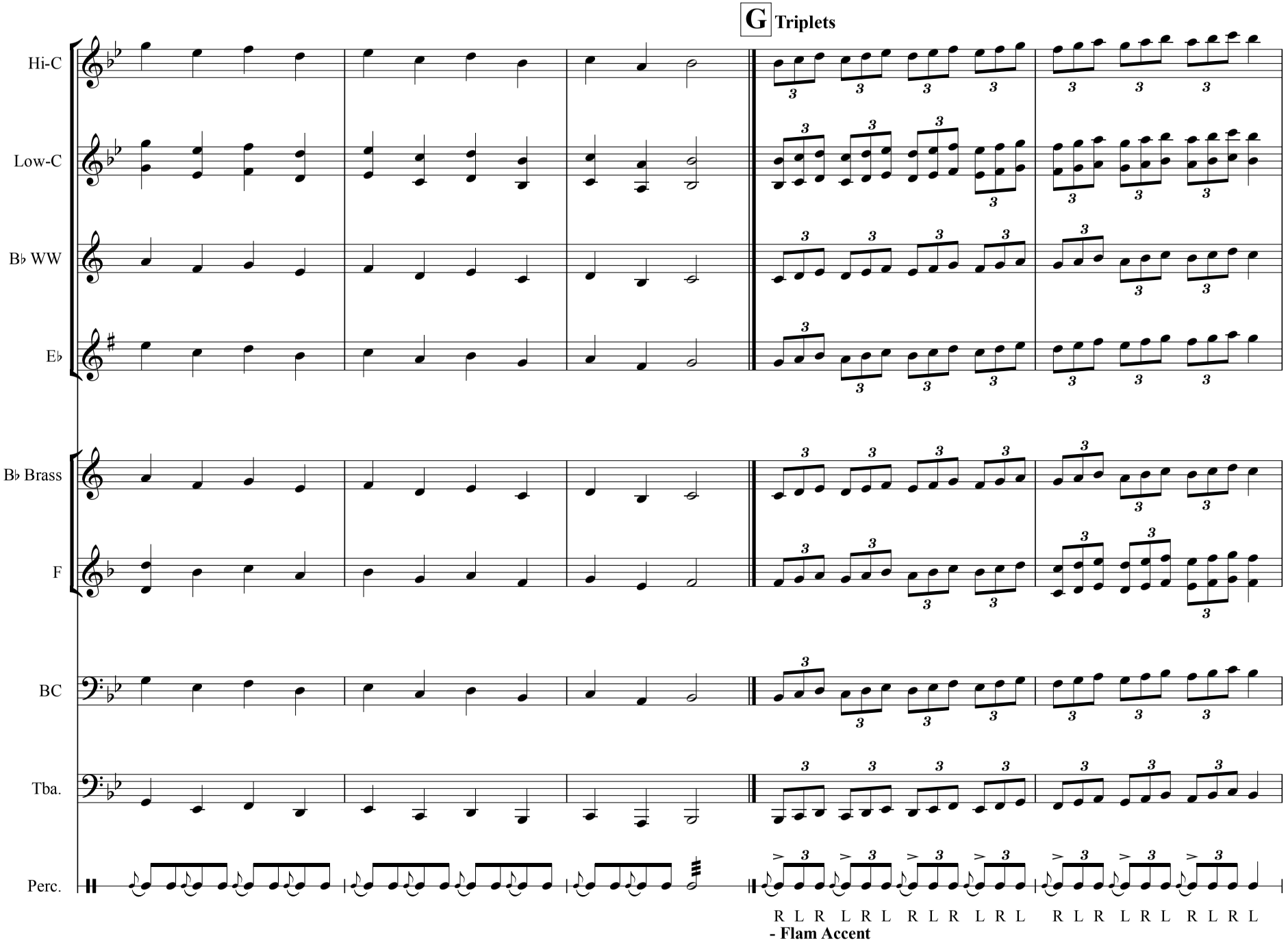
Finger Flips, Lip Tricks - LV 5

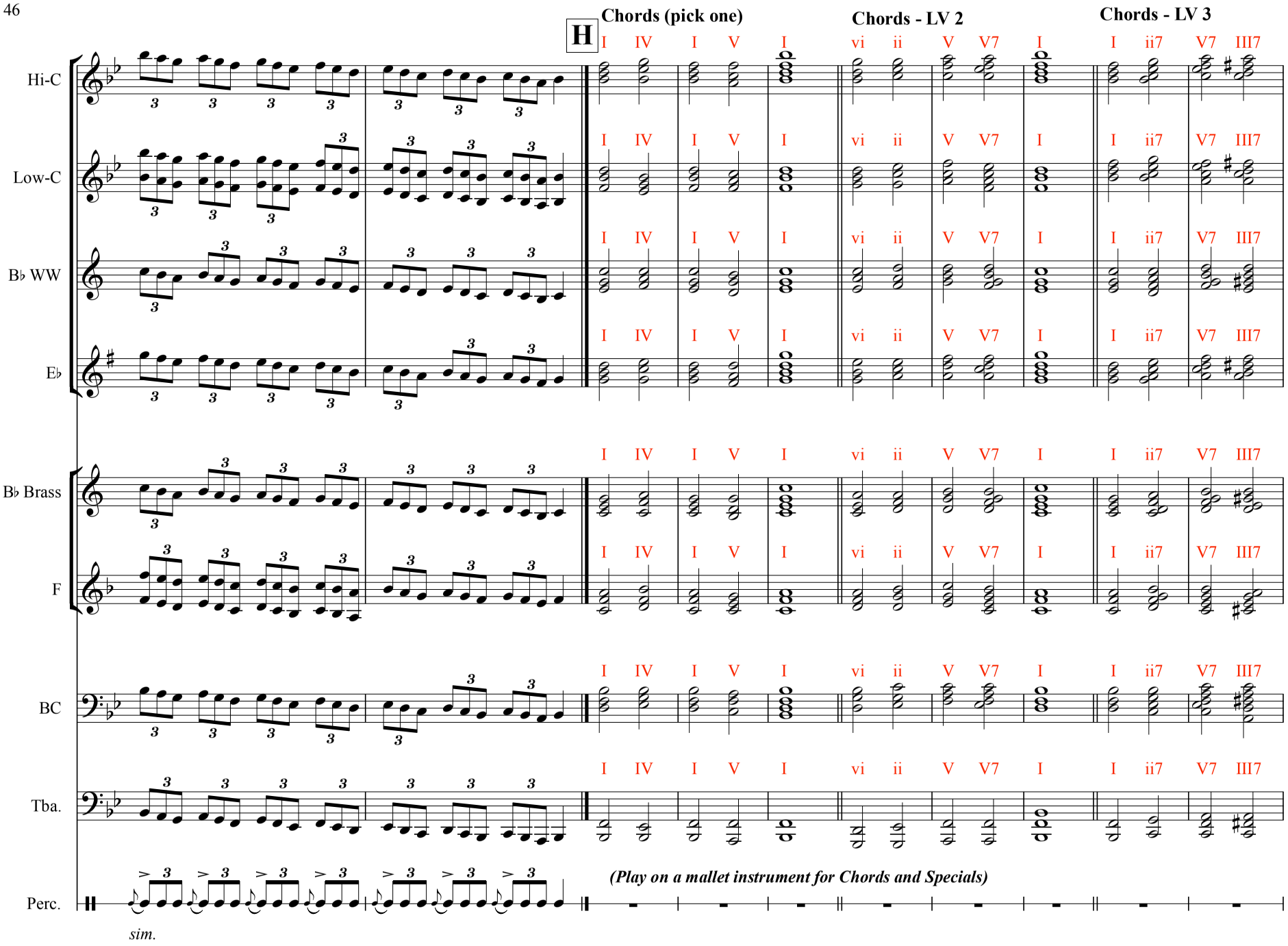


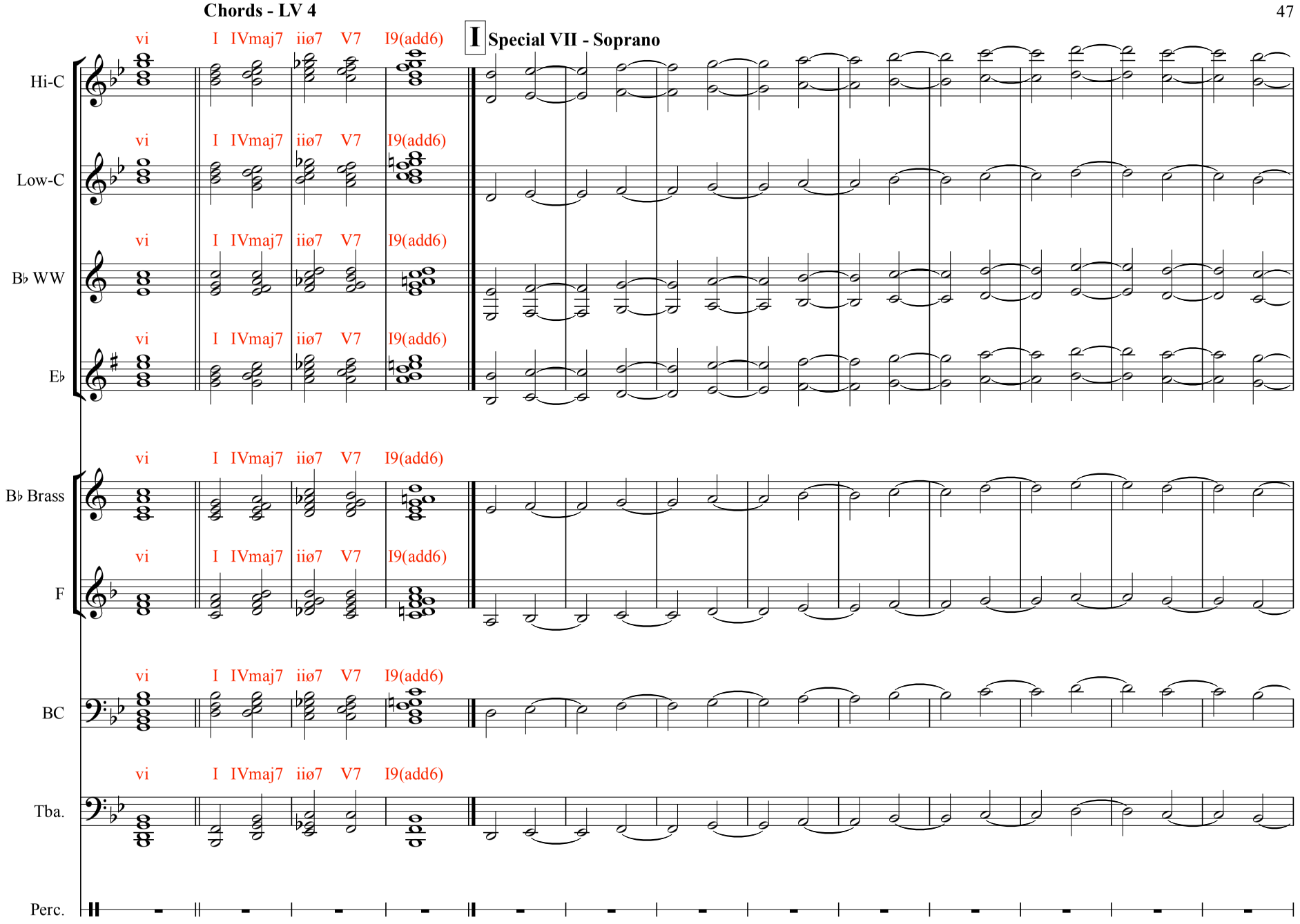

E
Twister!
Twister! - LV 2
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
- Triple Paradiddle
R L R L R L R R L R L R L R L L R L R L R L R R L R L R L R L L
- Triple Paradiddle
R L R L R L R R L R L R L R L L sim.

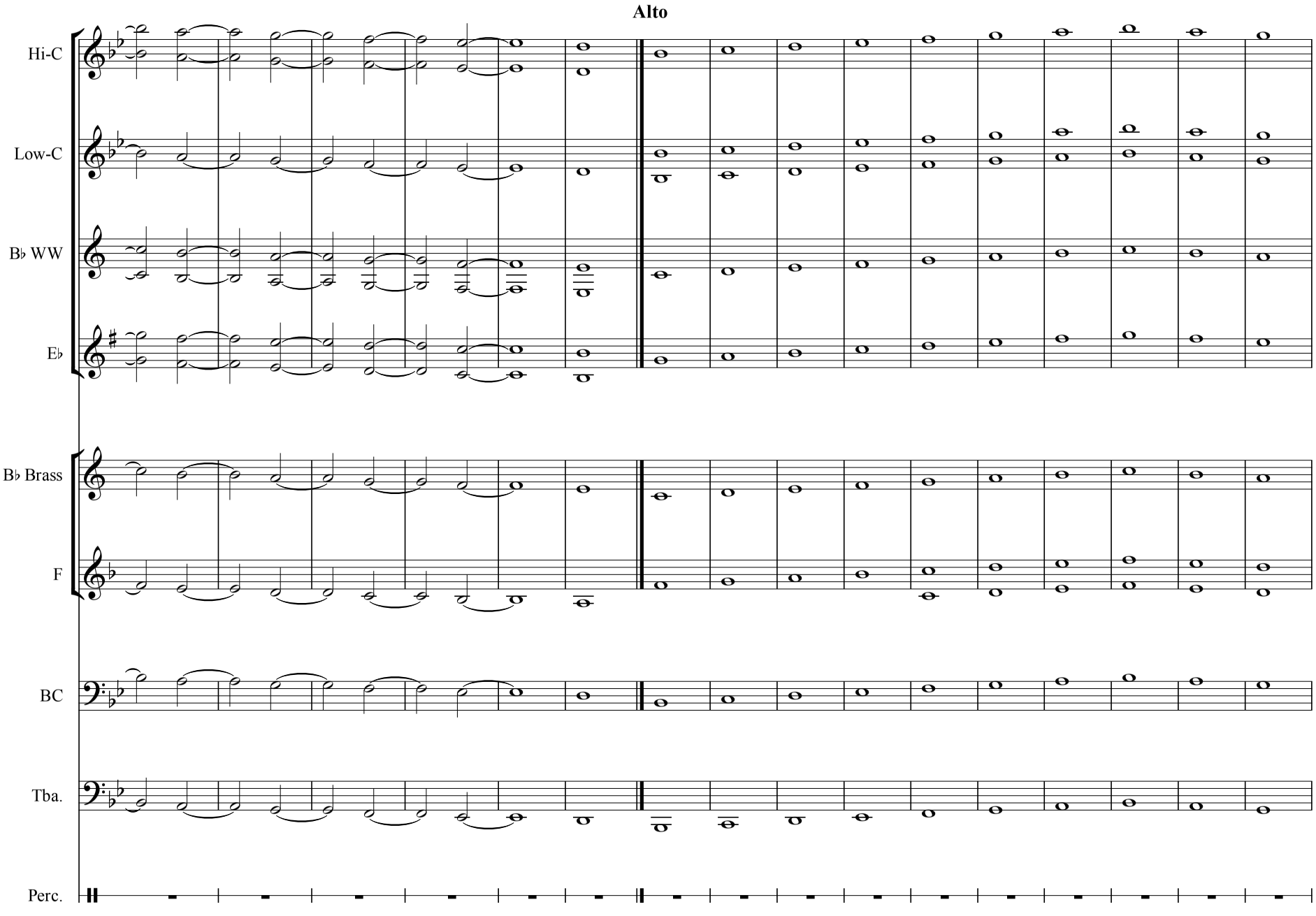

Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.

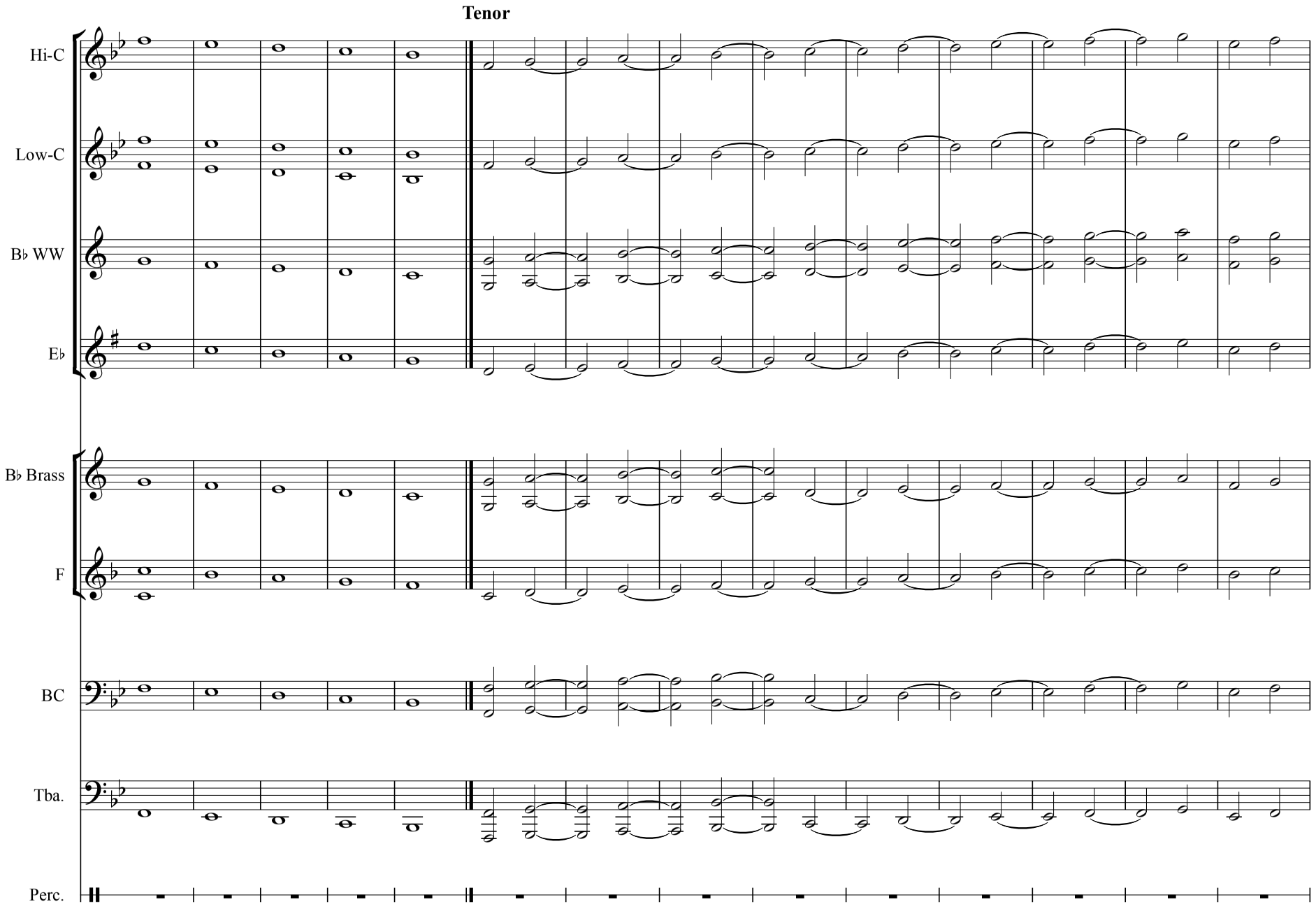

F Thirds
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
- Flam Tap
R R L L R R L L


G Triplets
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
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
I IV I V I vi ii V V7 I I ii7 V7 III7
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
(Play on a mallet instrument for Chords and Specials)
sim.


Chords - LV 4
I Special VII - Soprano
vi I IVmaj7 iiø7 V7 I9(add6)
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.


Alto
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.



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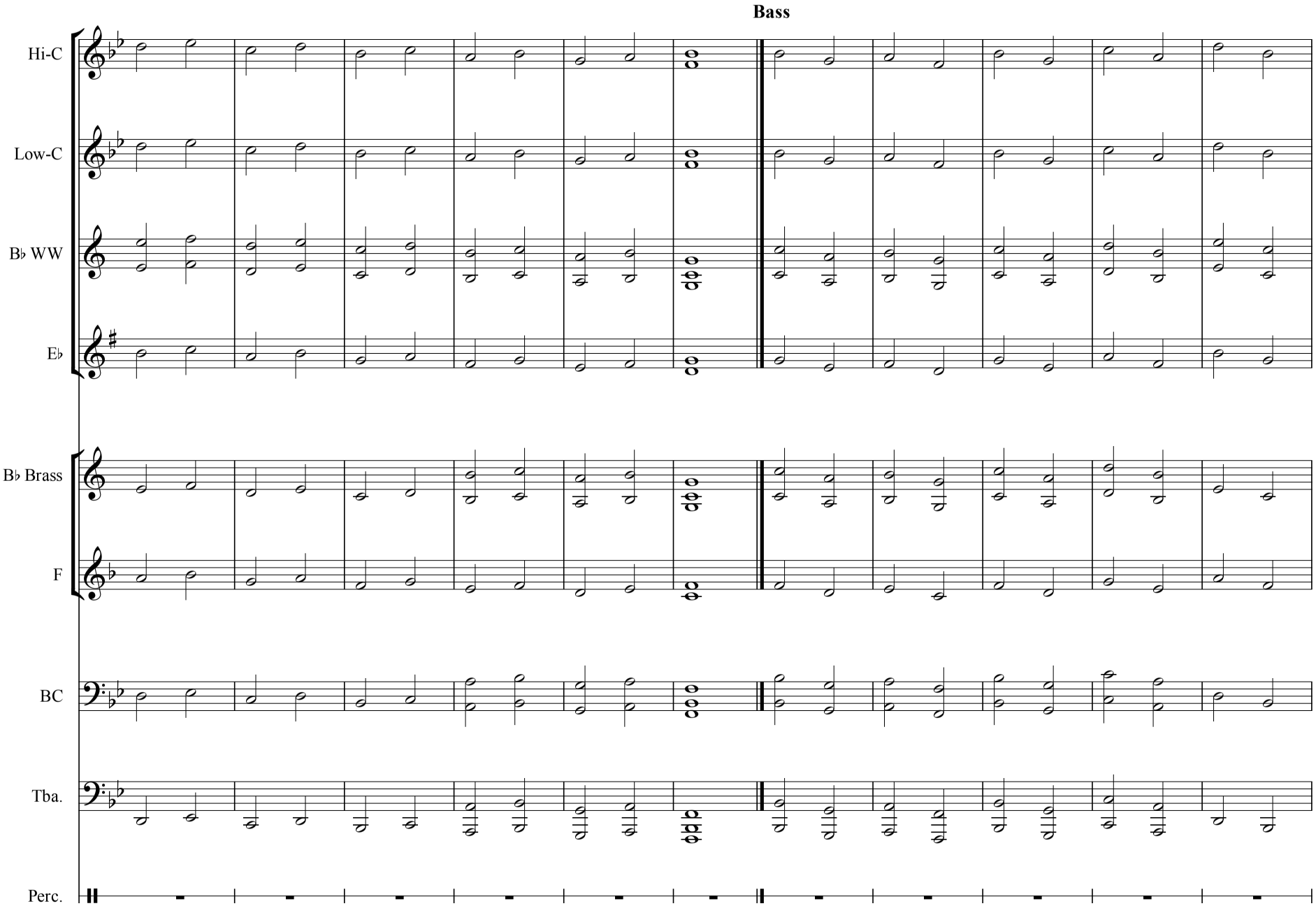
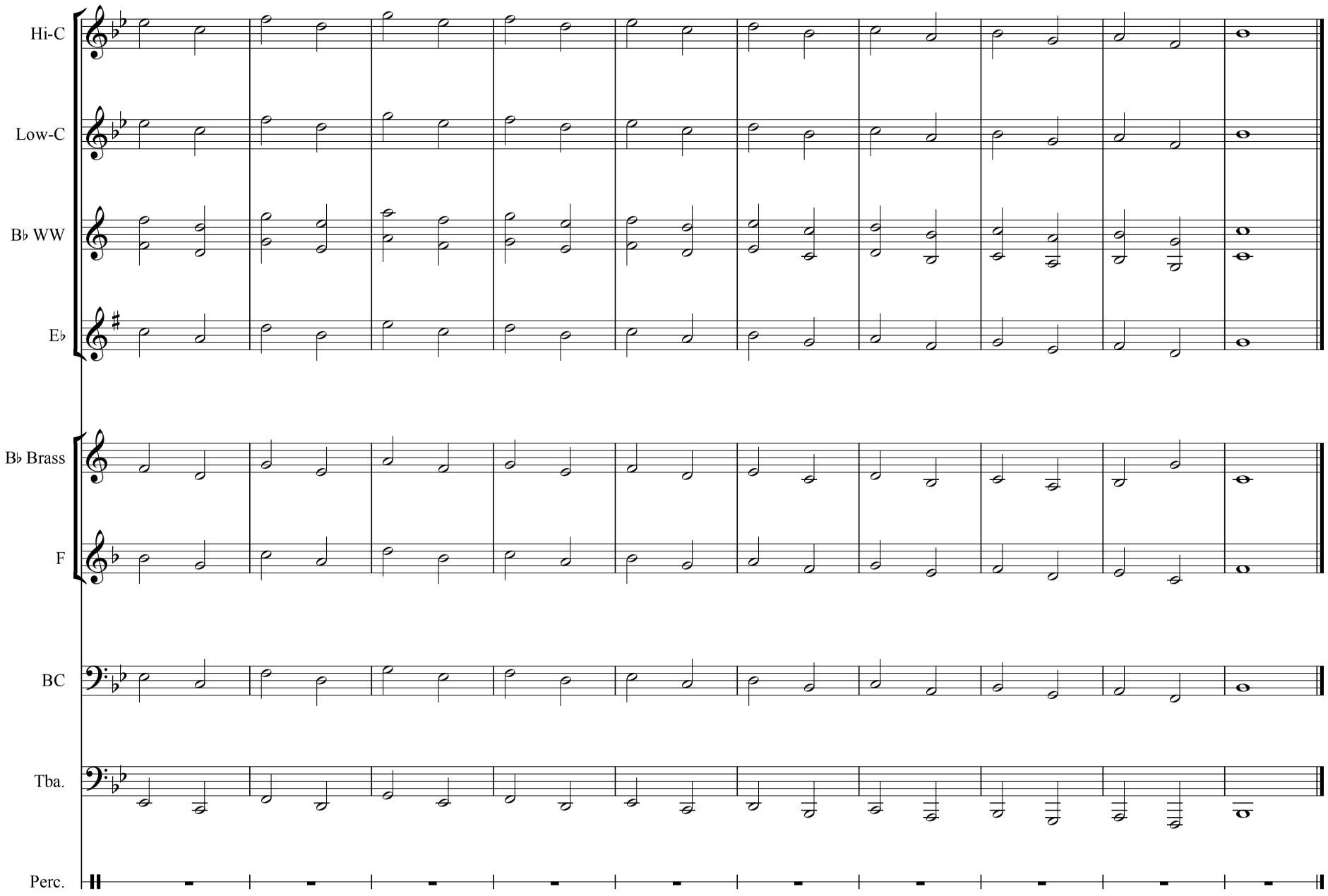

Bass
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.



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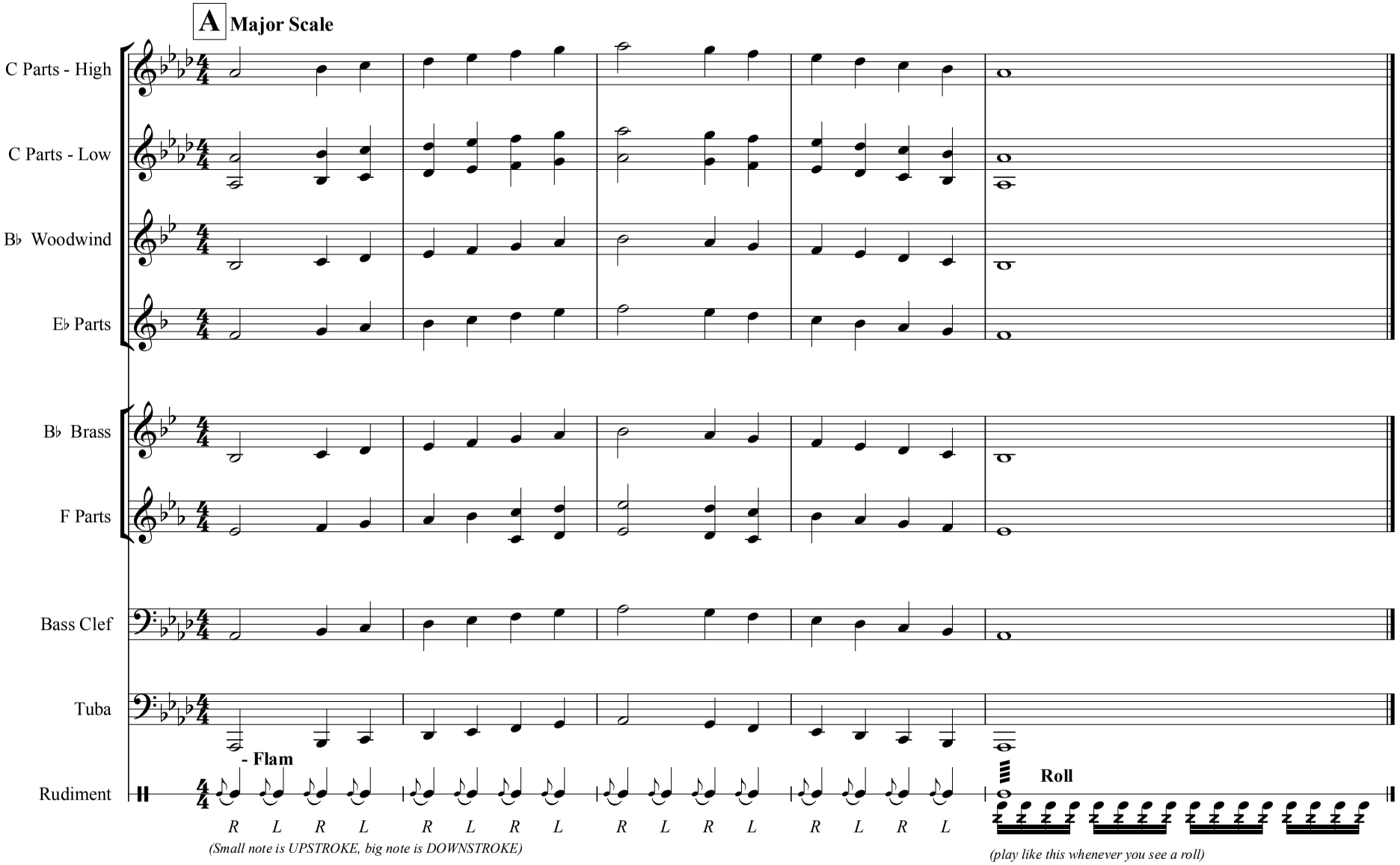
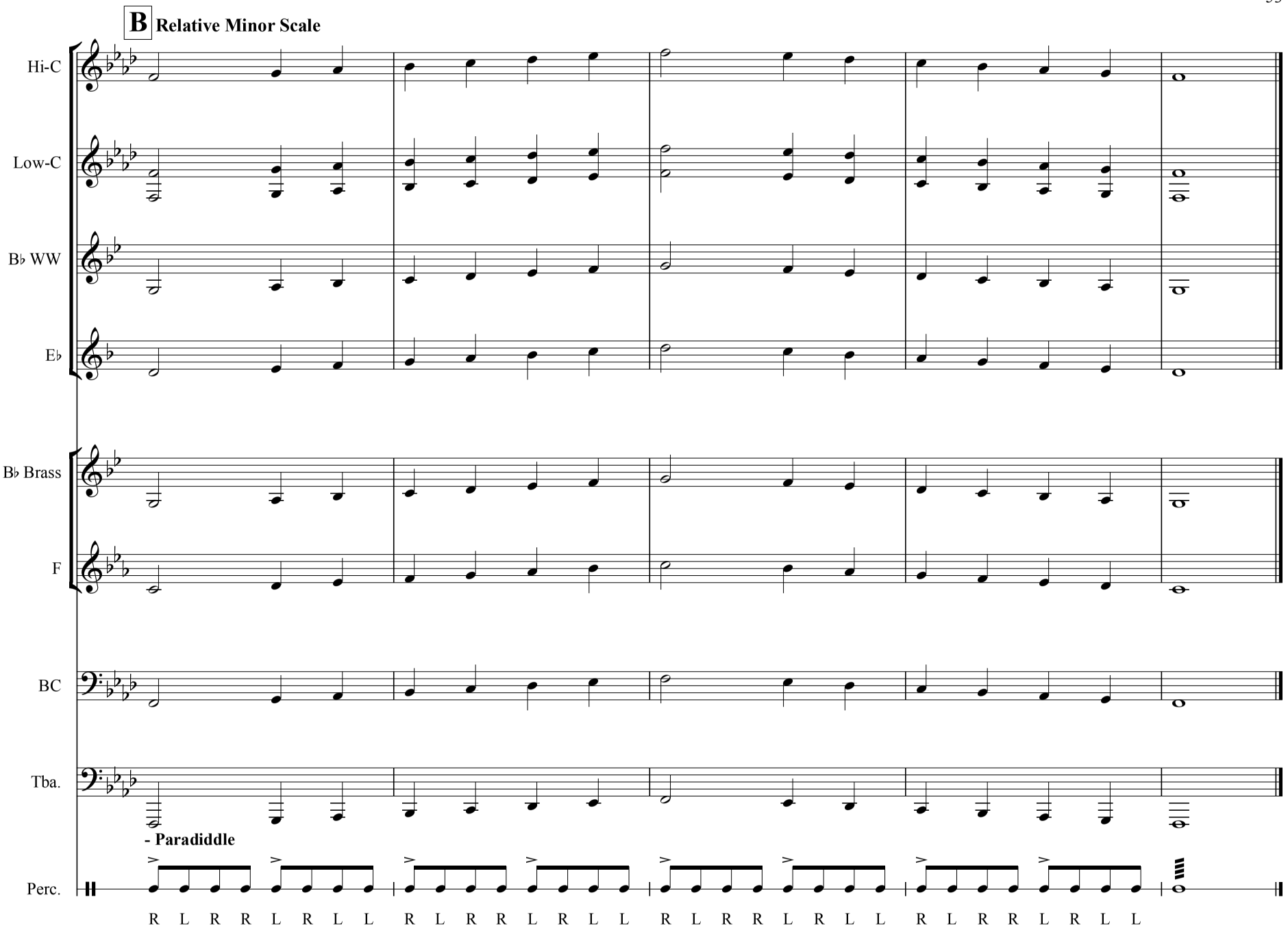
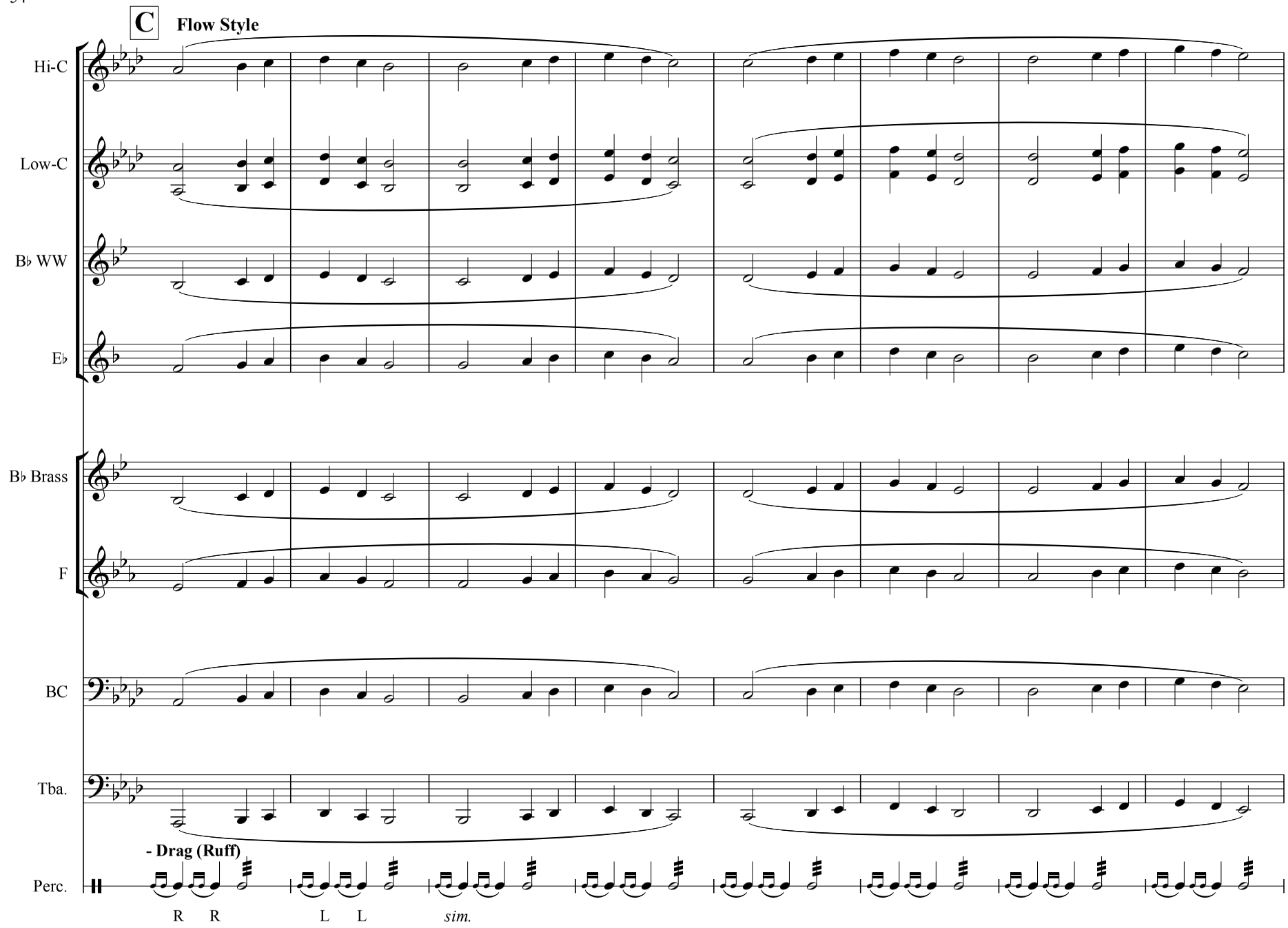
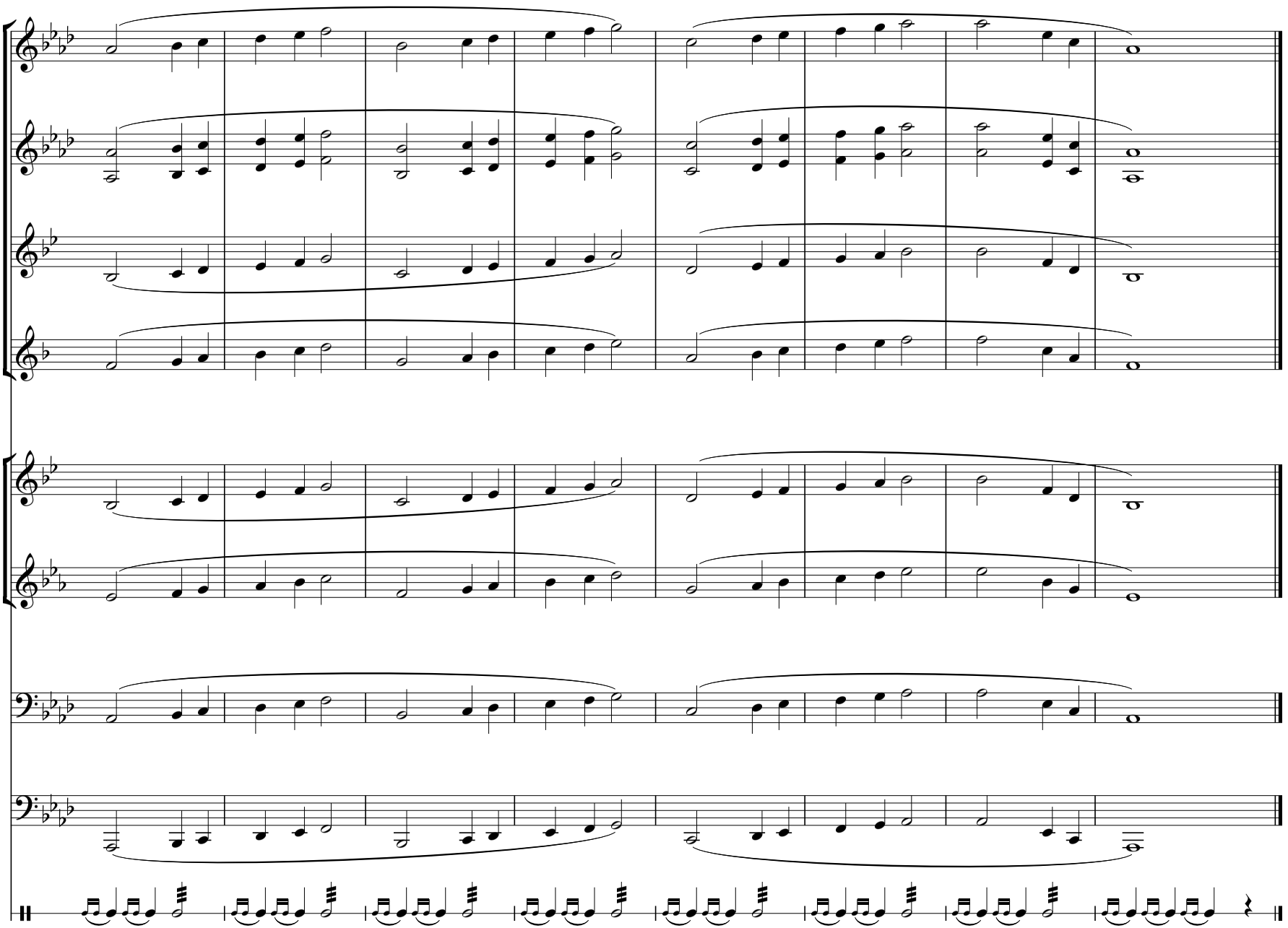
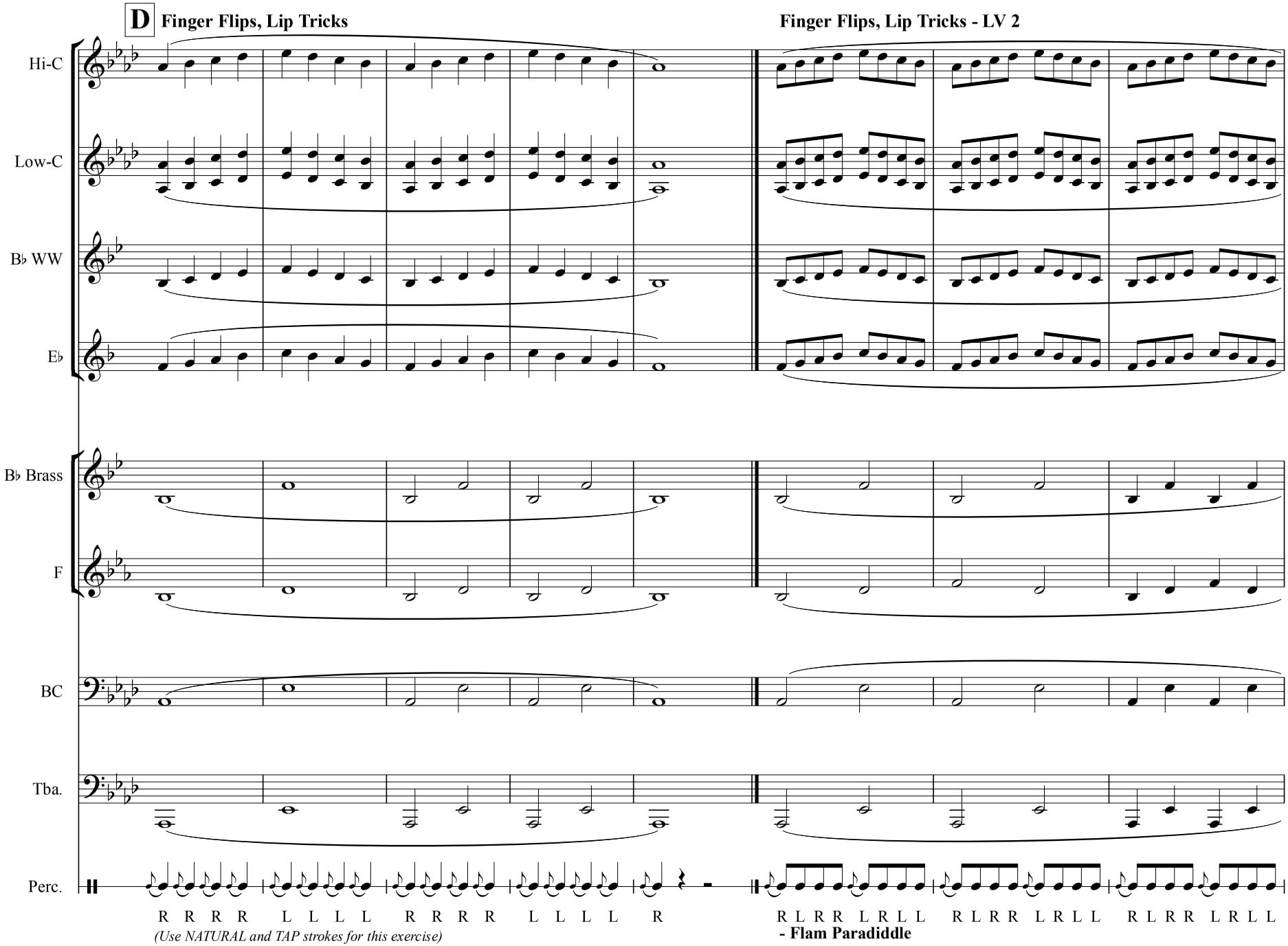
A-flat Concert




B Relative Minor Scale
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
- Paradiddle
Perc.
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
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
- Drag (Ruff)
Perc.
R R
L L
sim.


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



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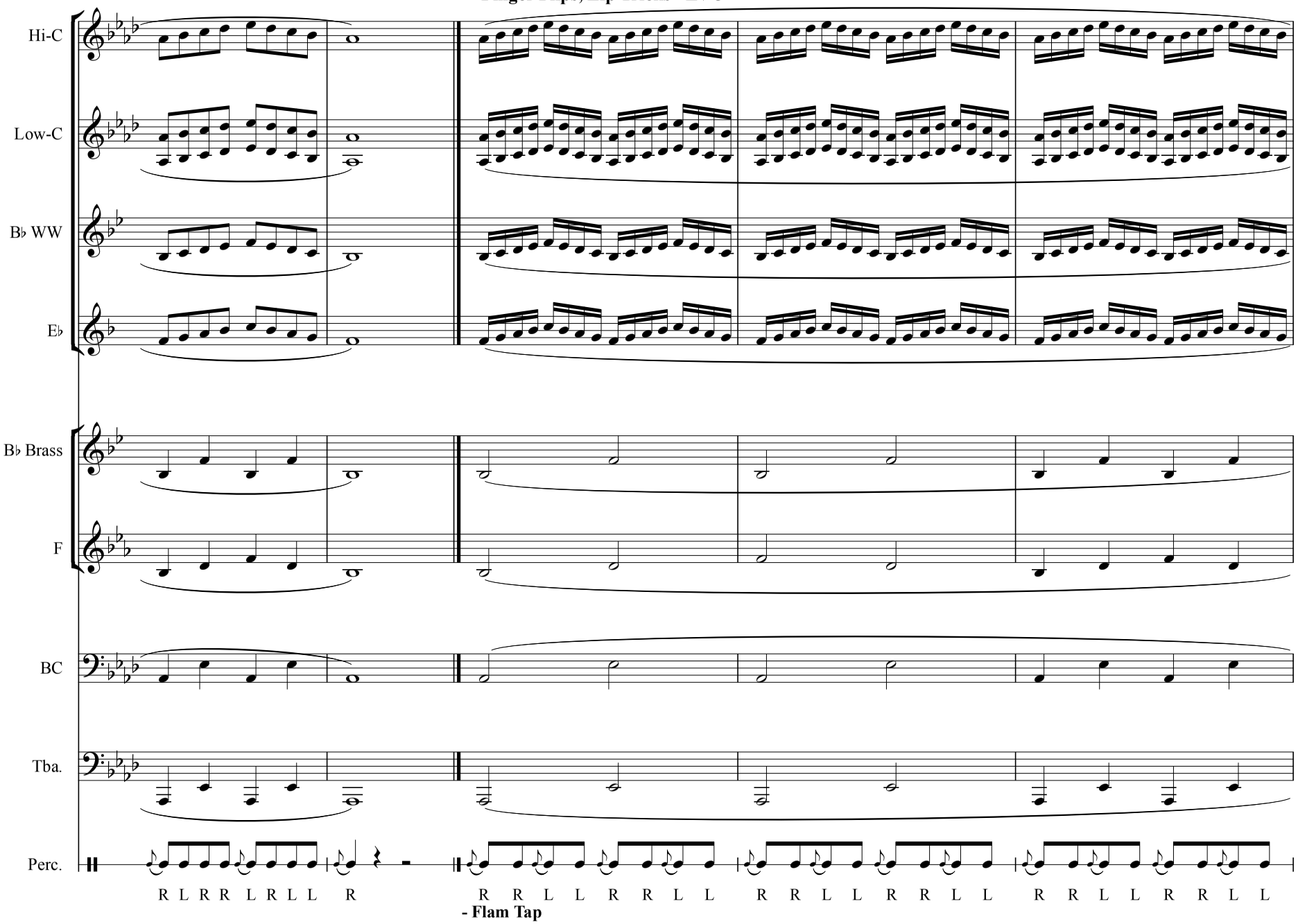
Finger Flips, Lip Tricks - LV 3



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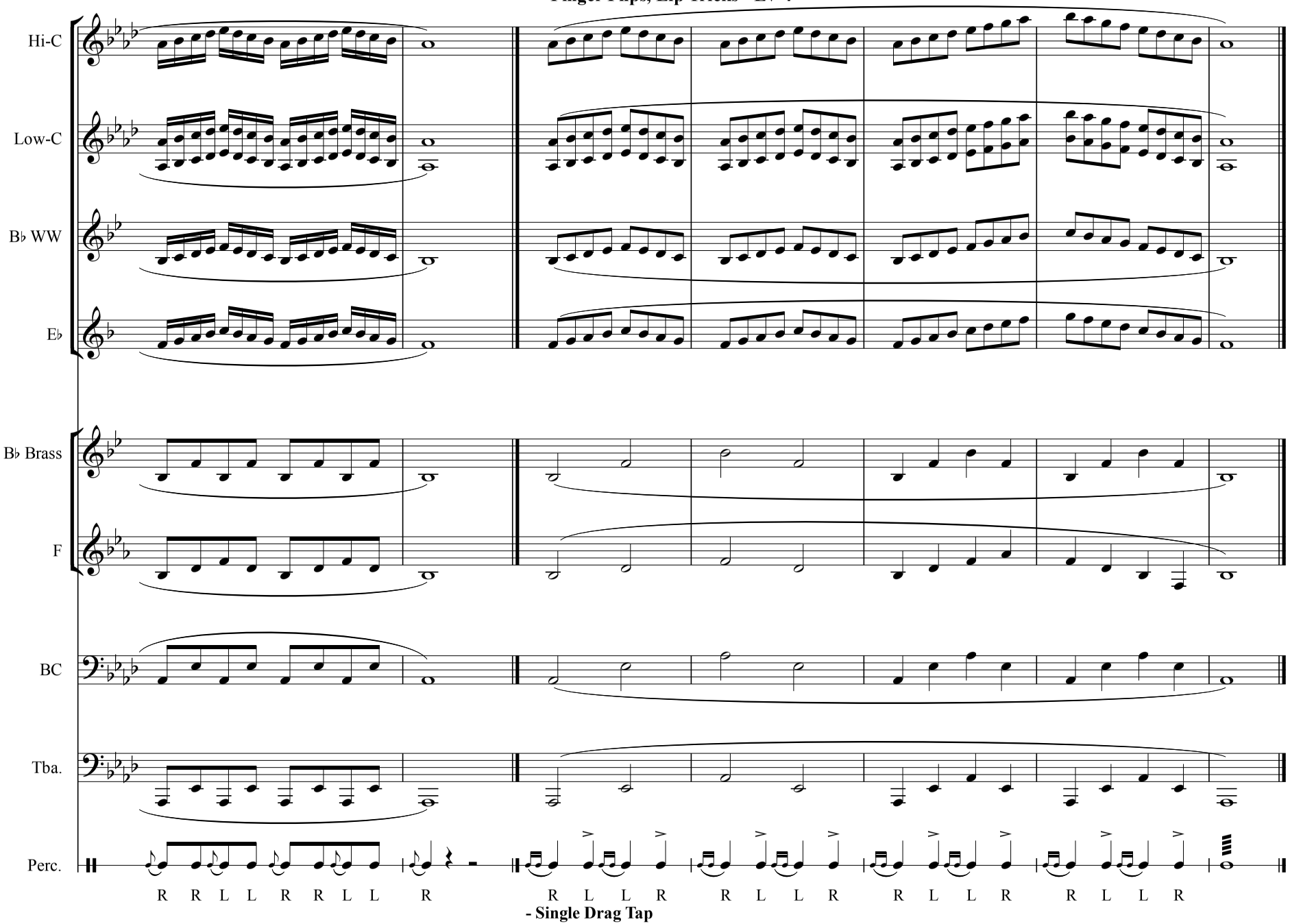
Finger Flips, Lip Tricks - LV 4



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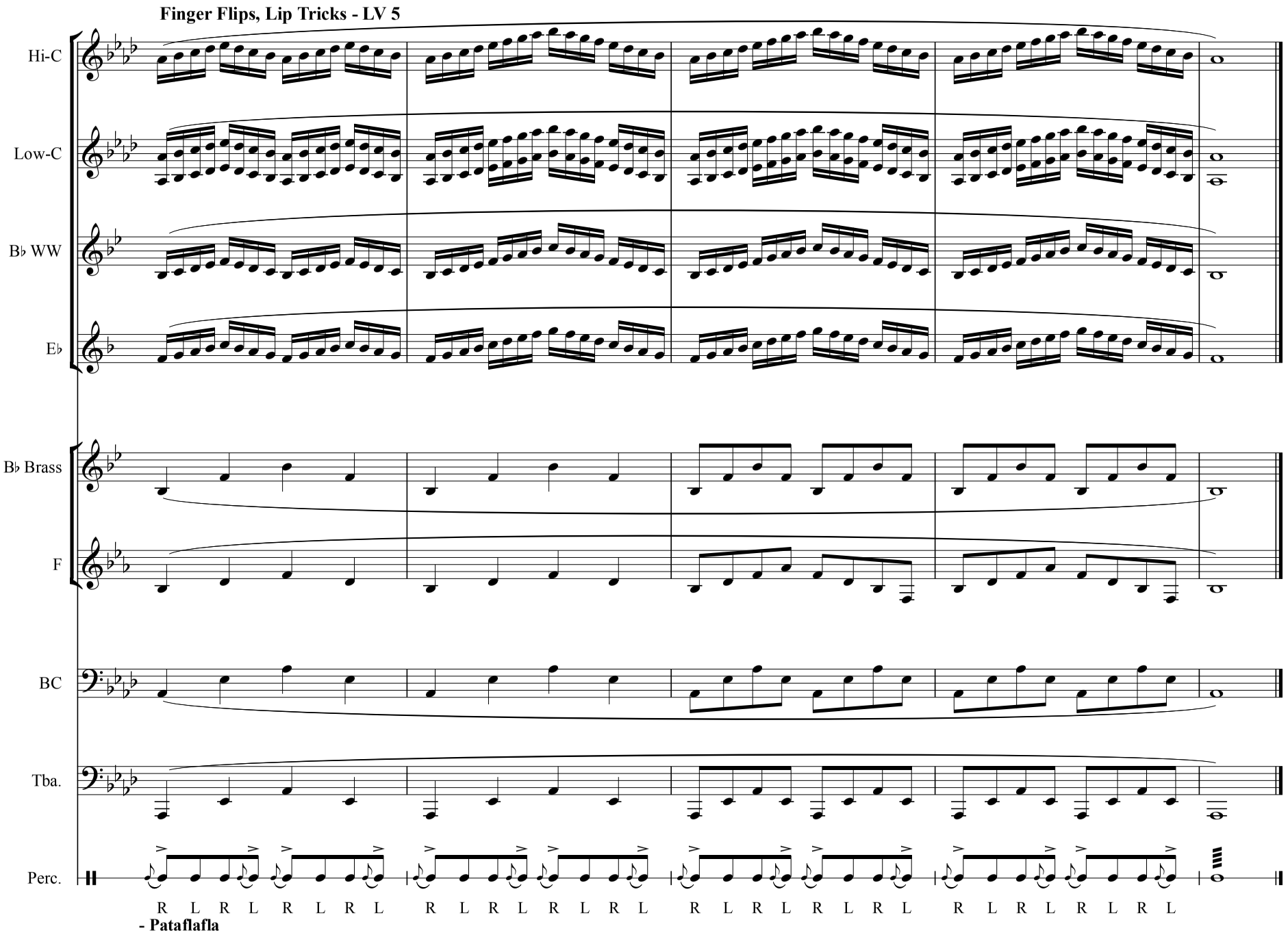

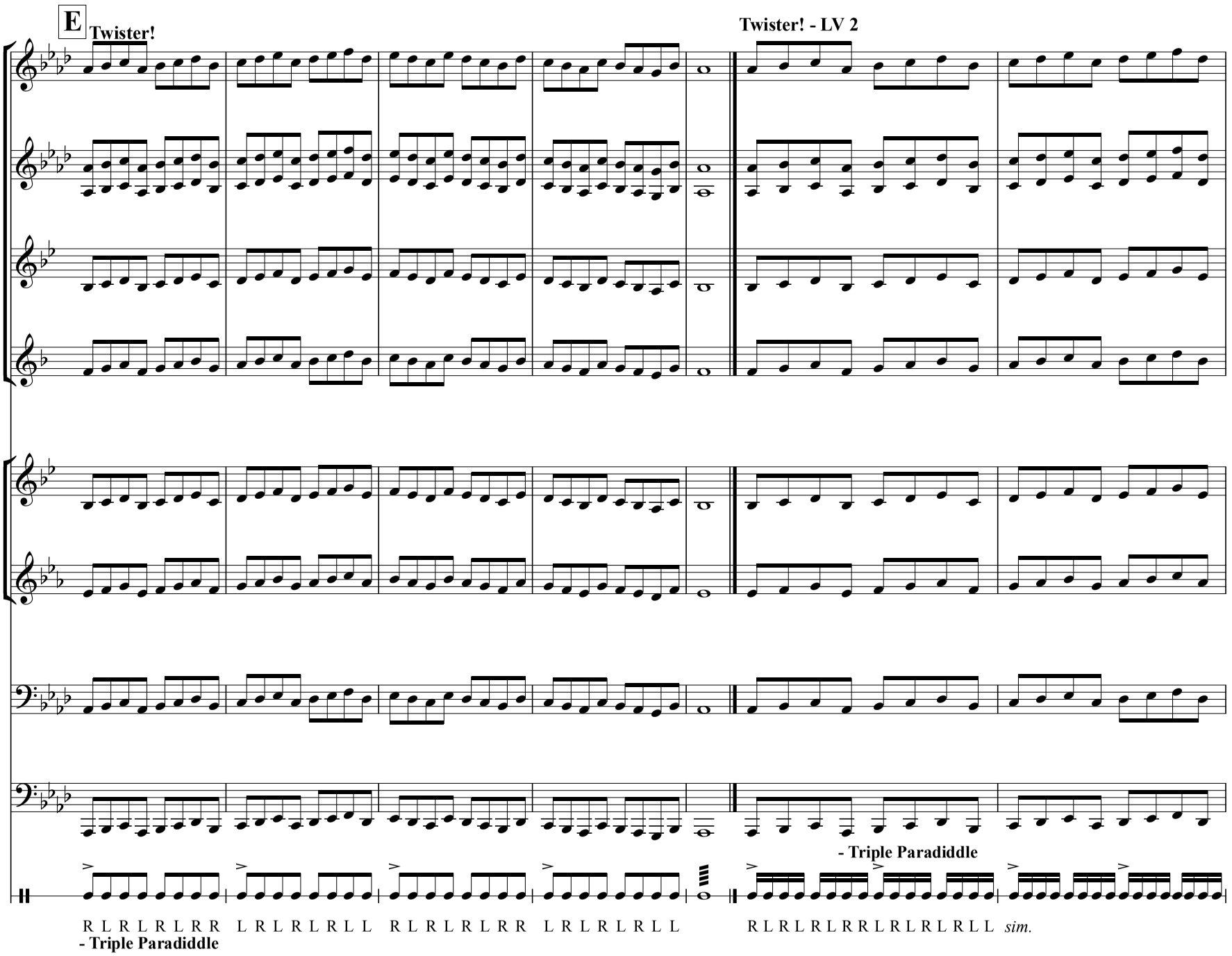

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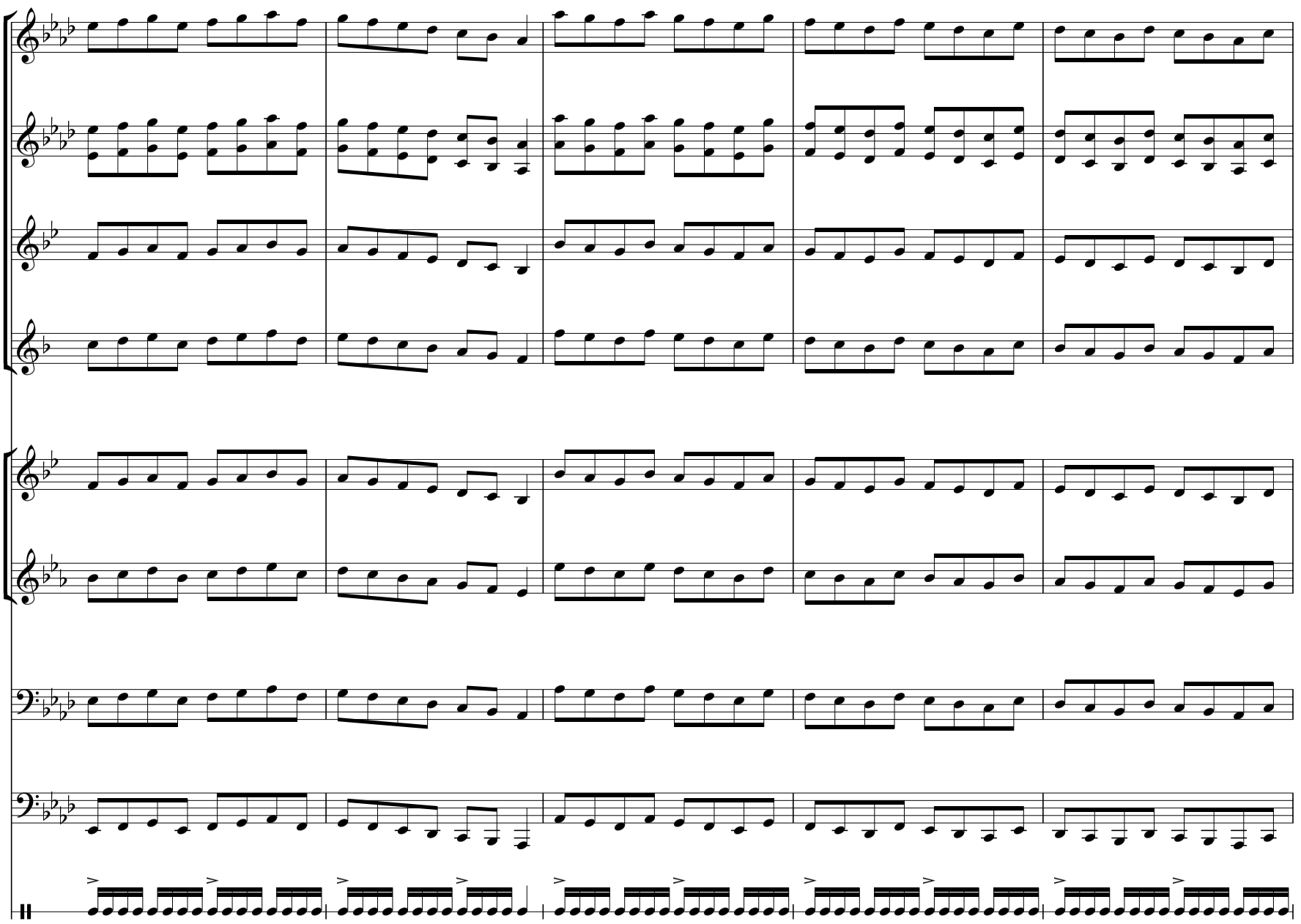

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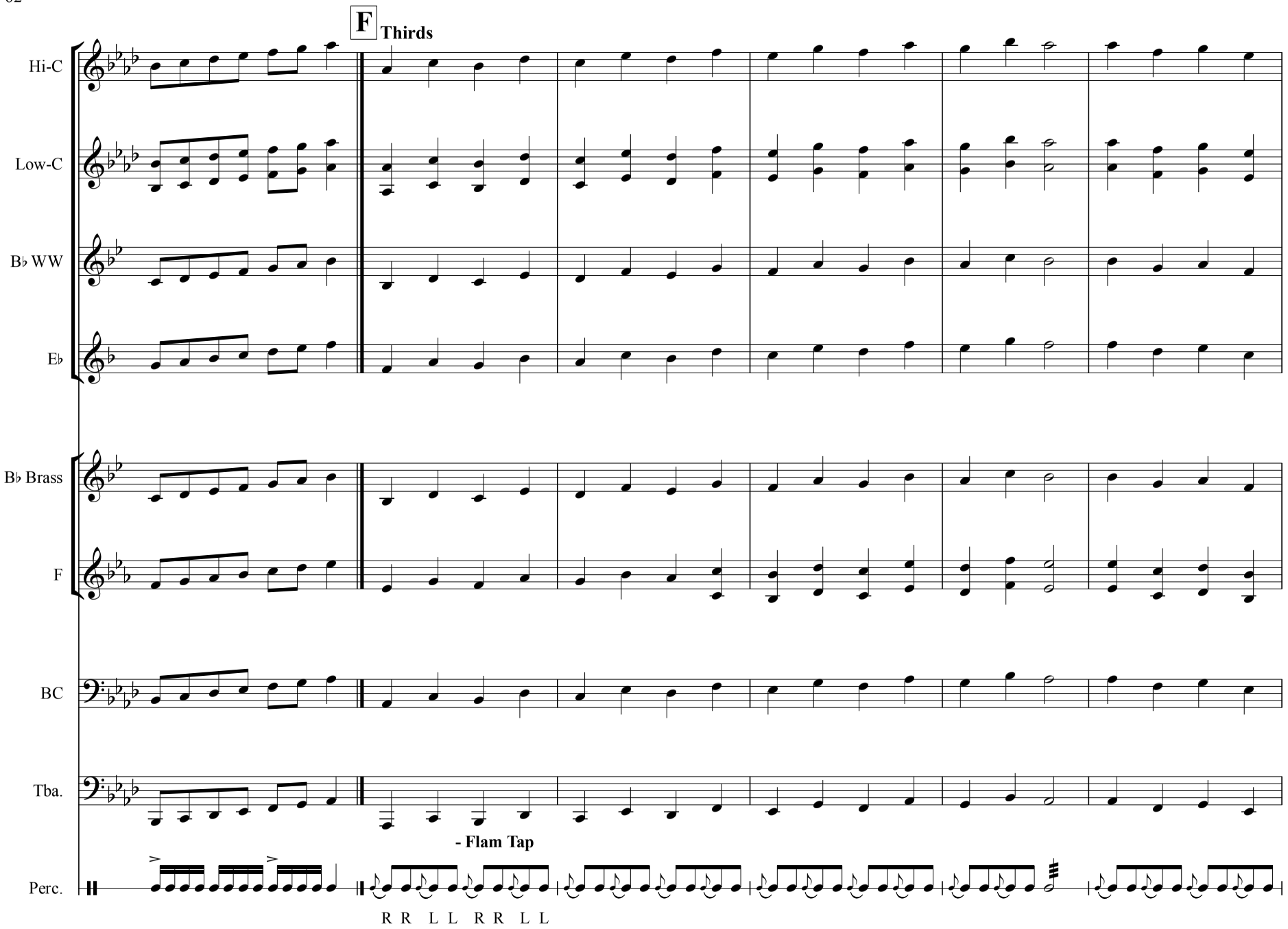
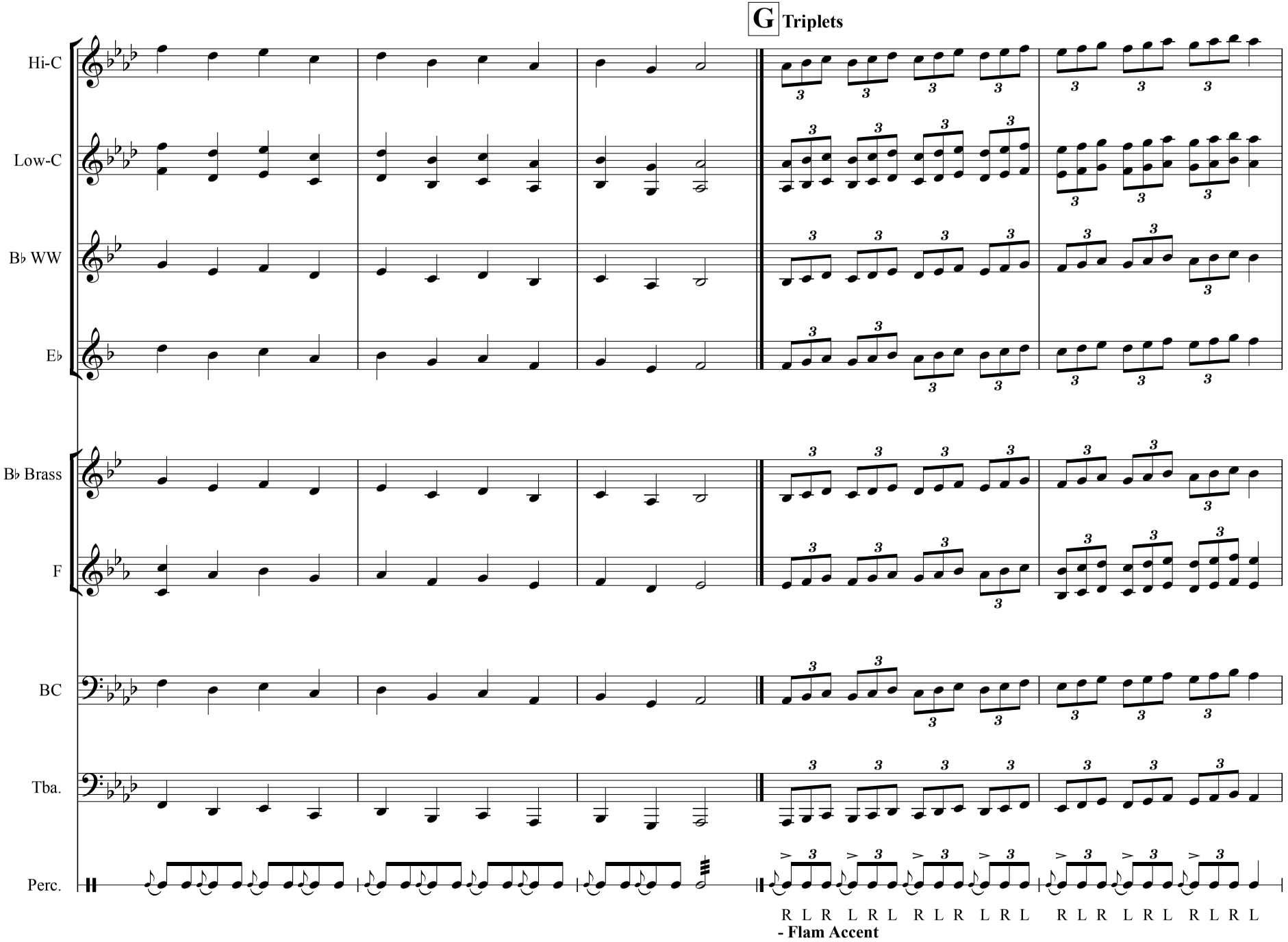
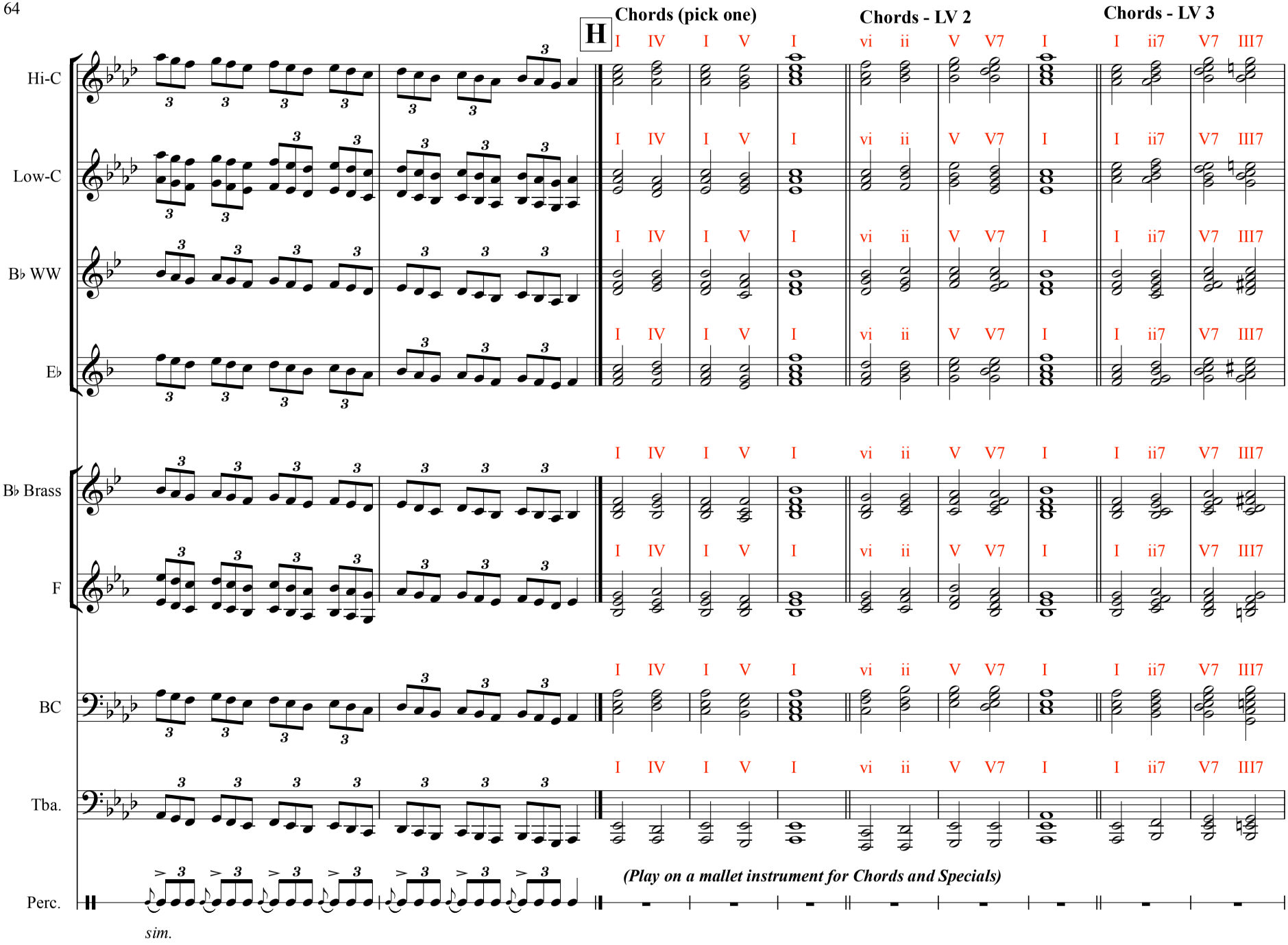
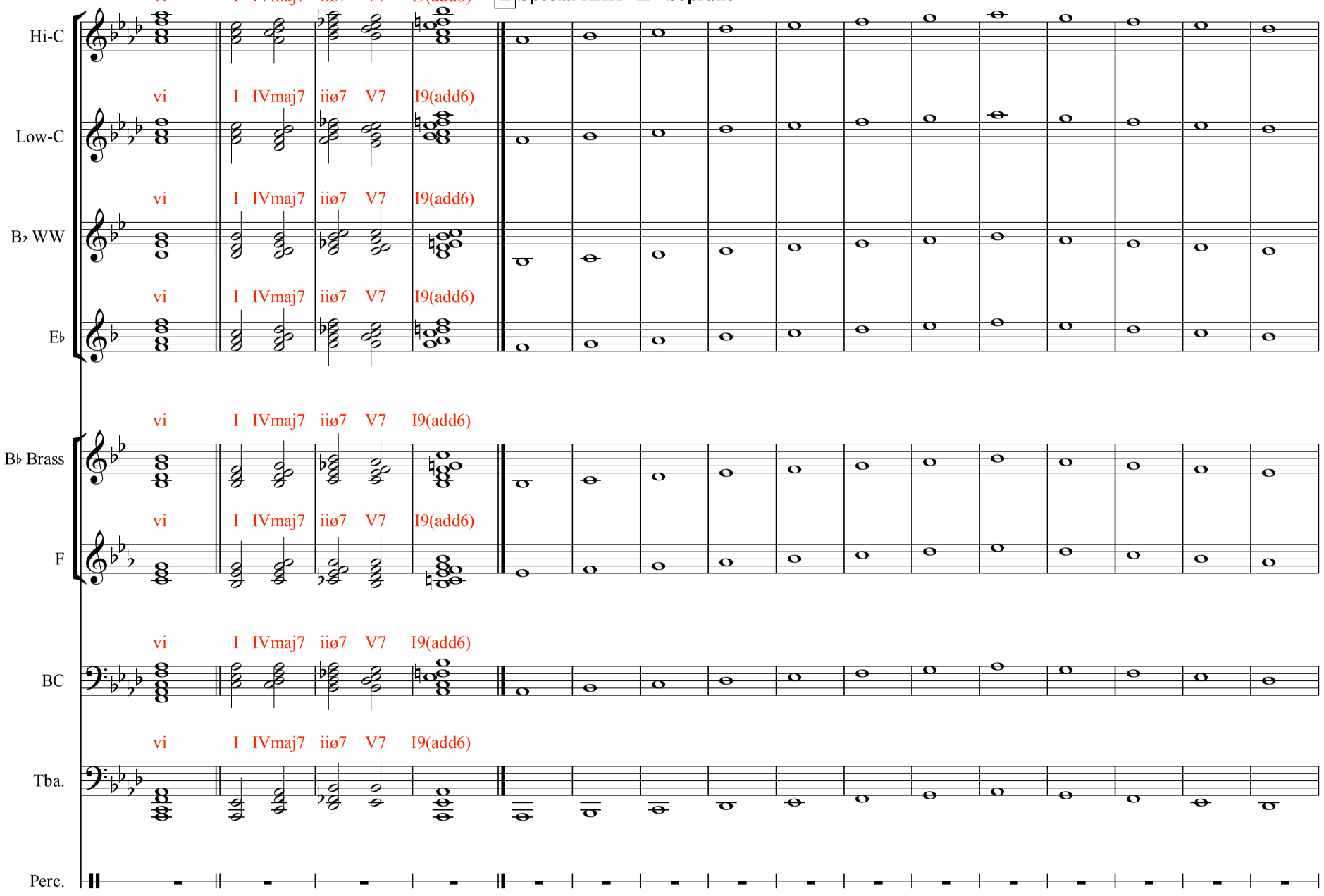

F Thirds
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
- Flam Tap
Perc.
R R L L R R L L


G Triplets
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
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
I IV I V I vi ii V V7 I I ii7 V7 III7
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
(Play on a mallet instrument for Chords and Specials)
sim.

I **Special XXXVII - Soprano**



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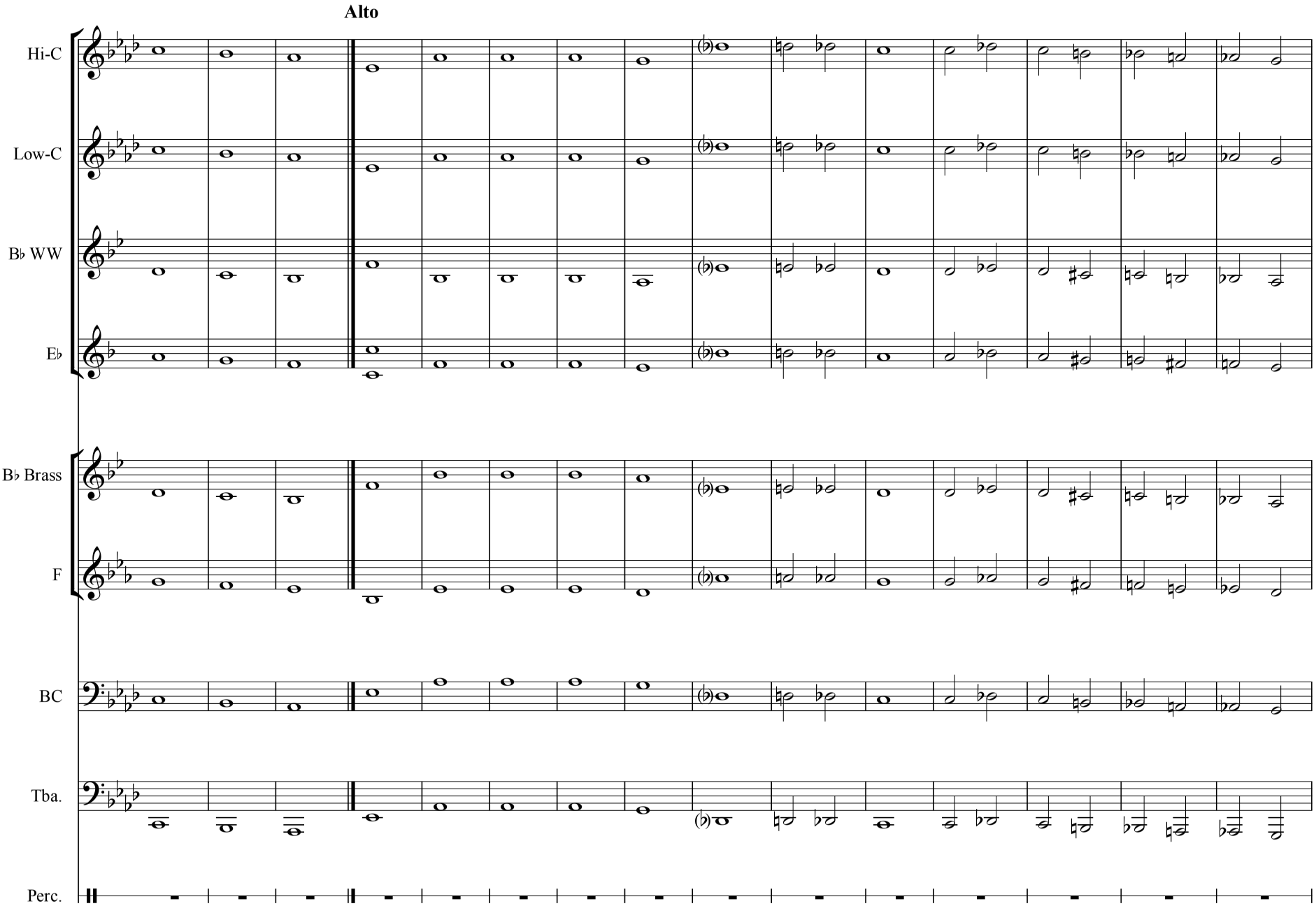
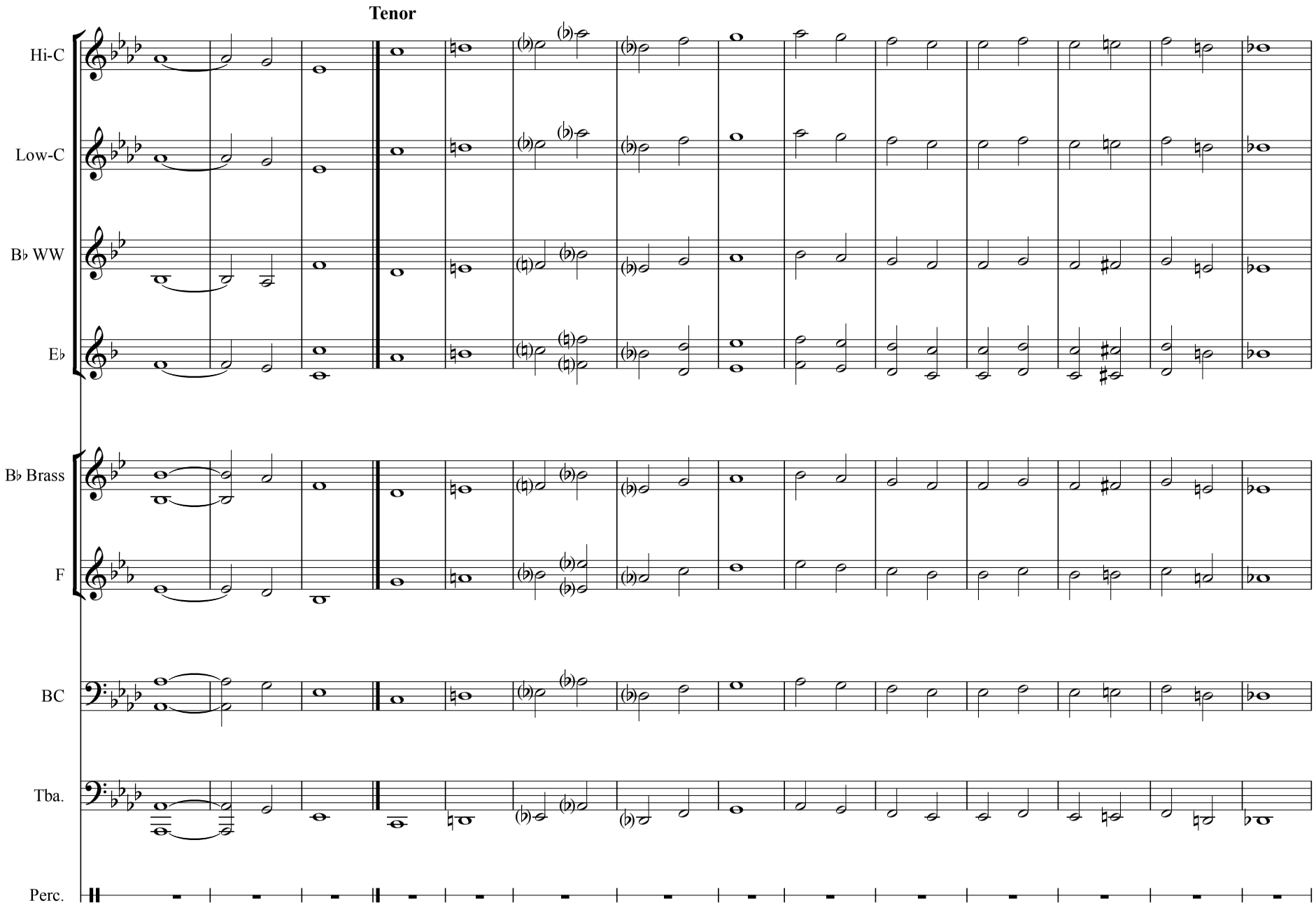

Alto
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.



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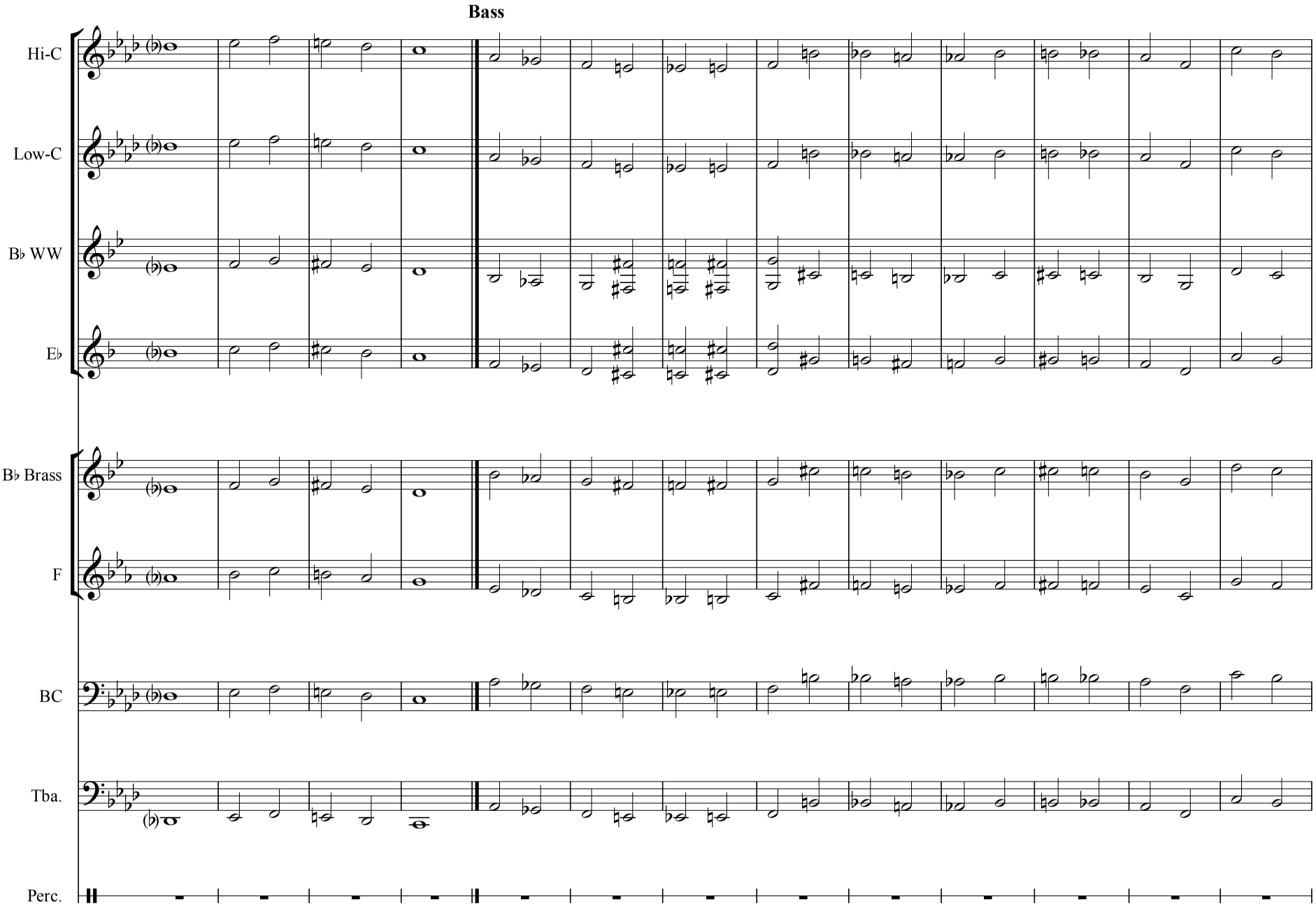

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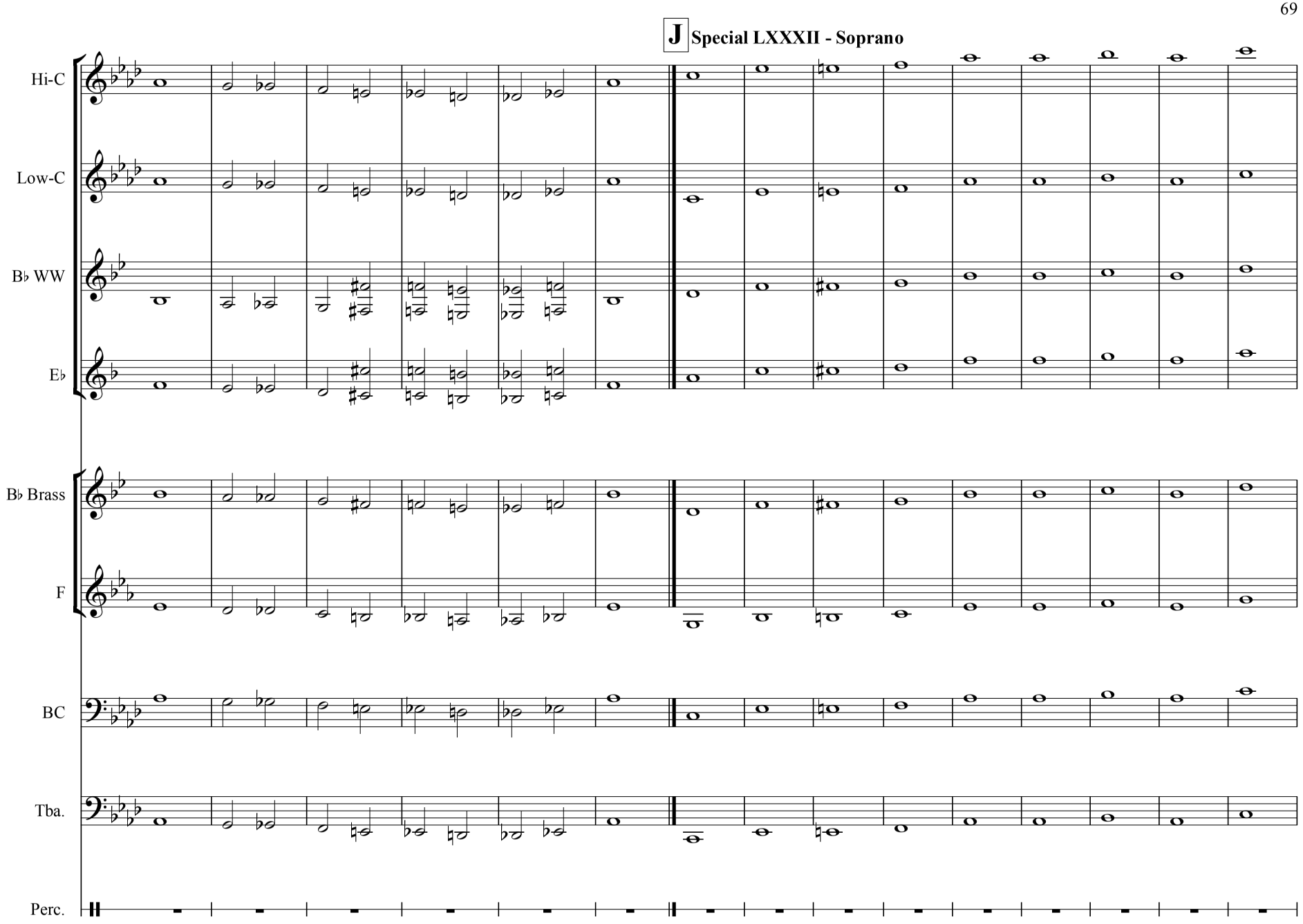

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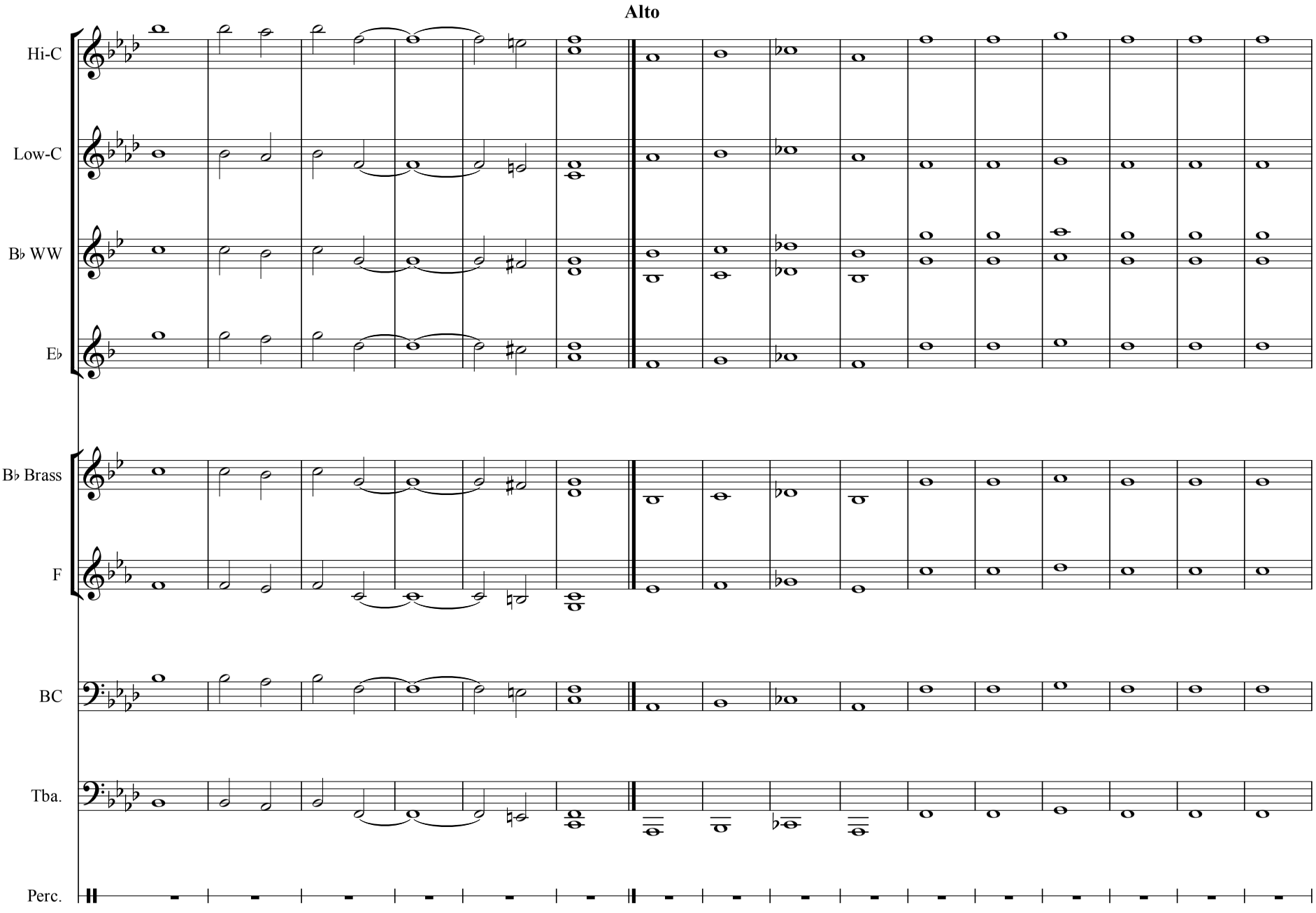

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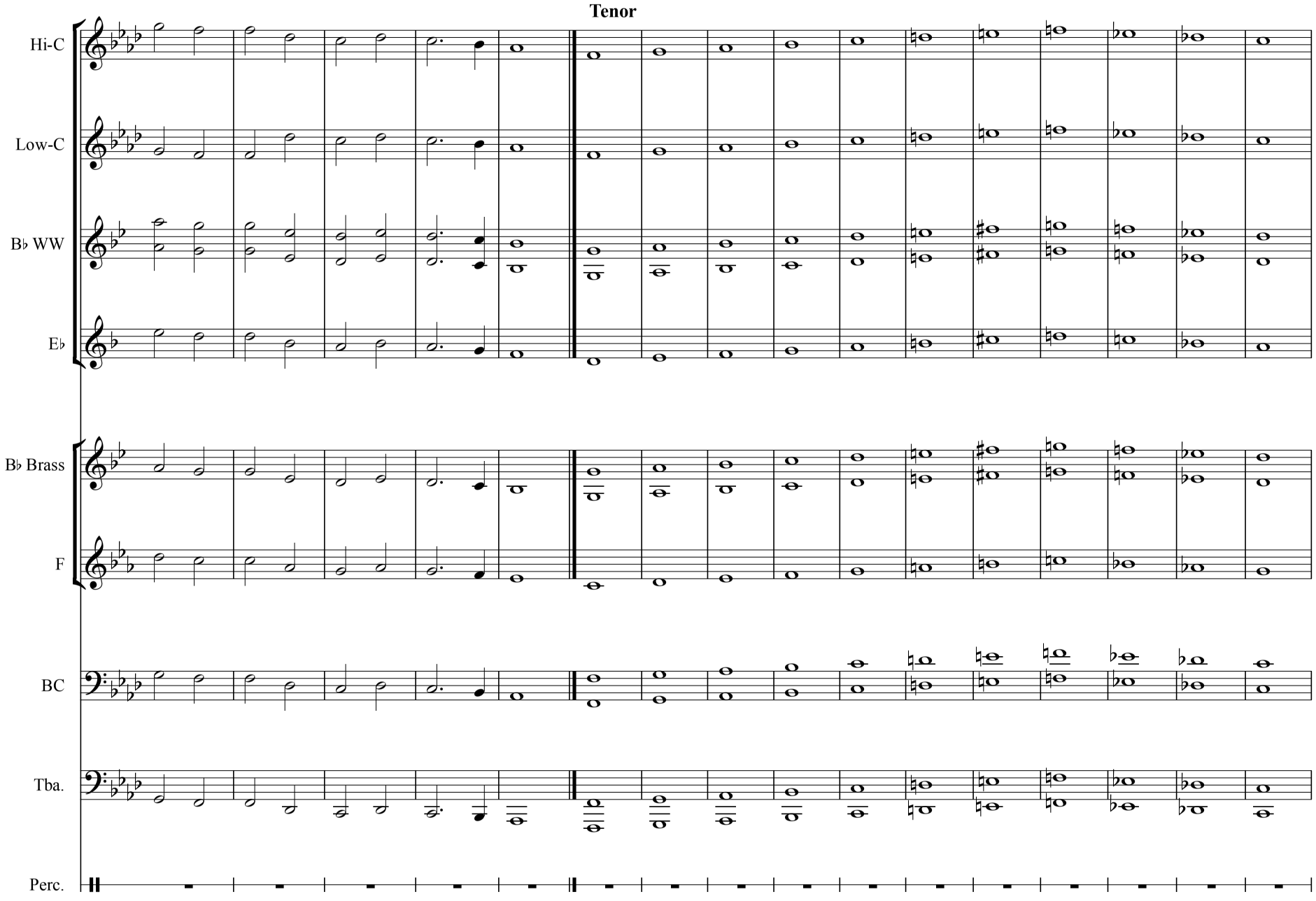

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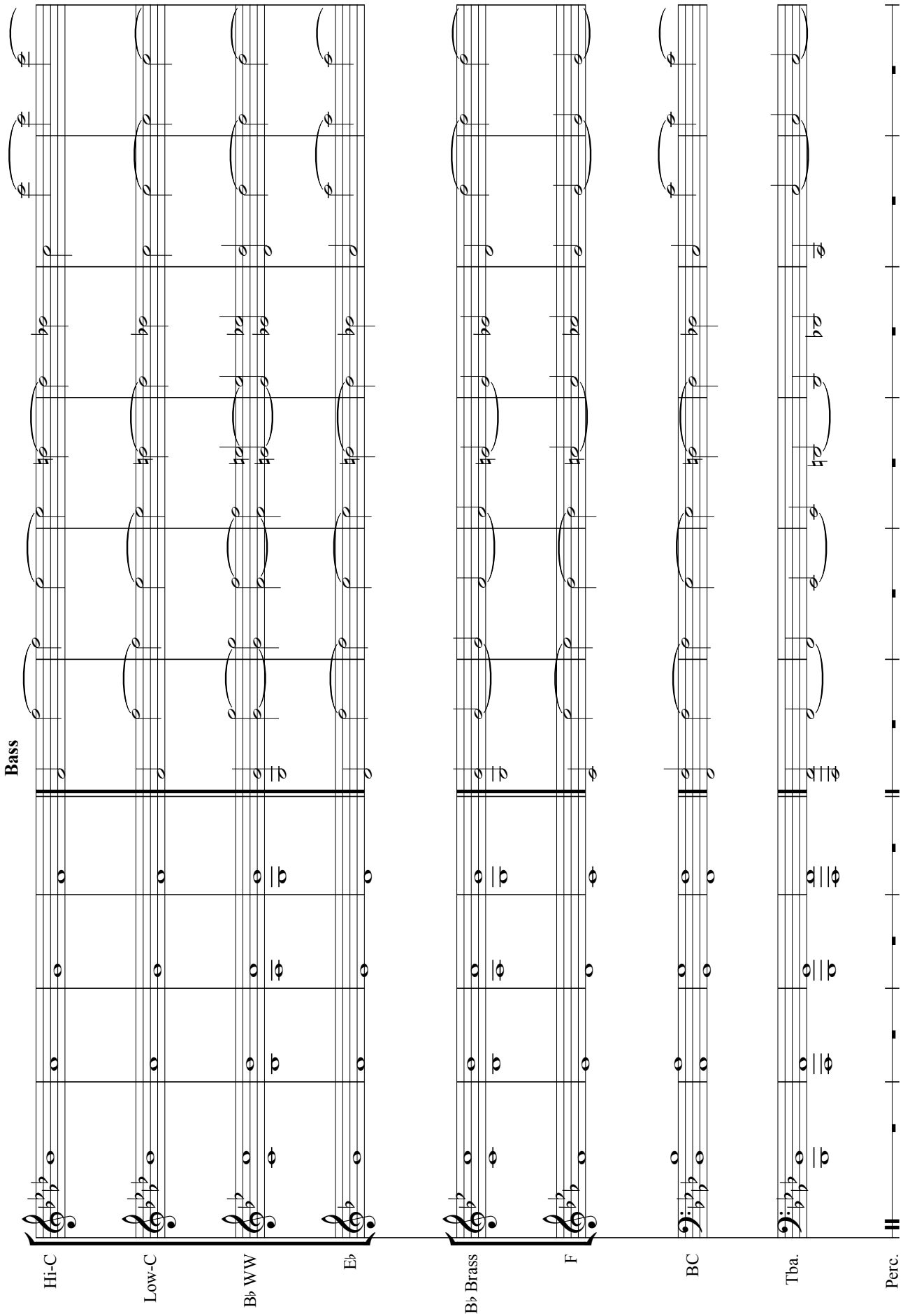
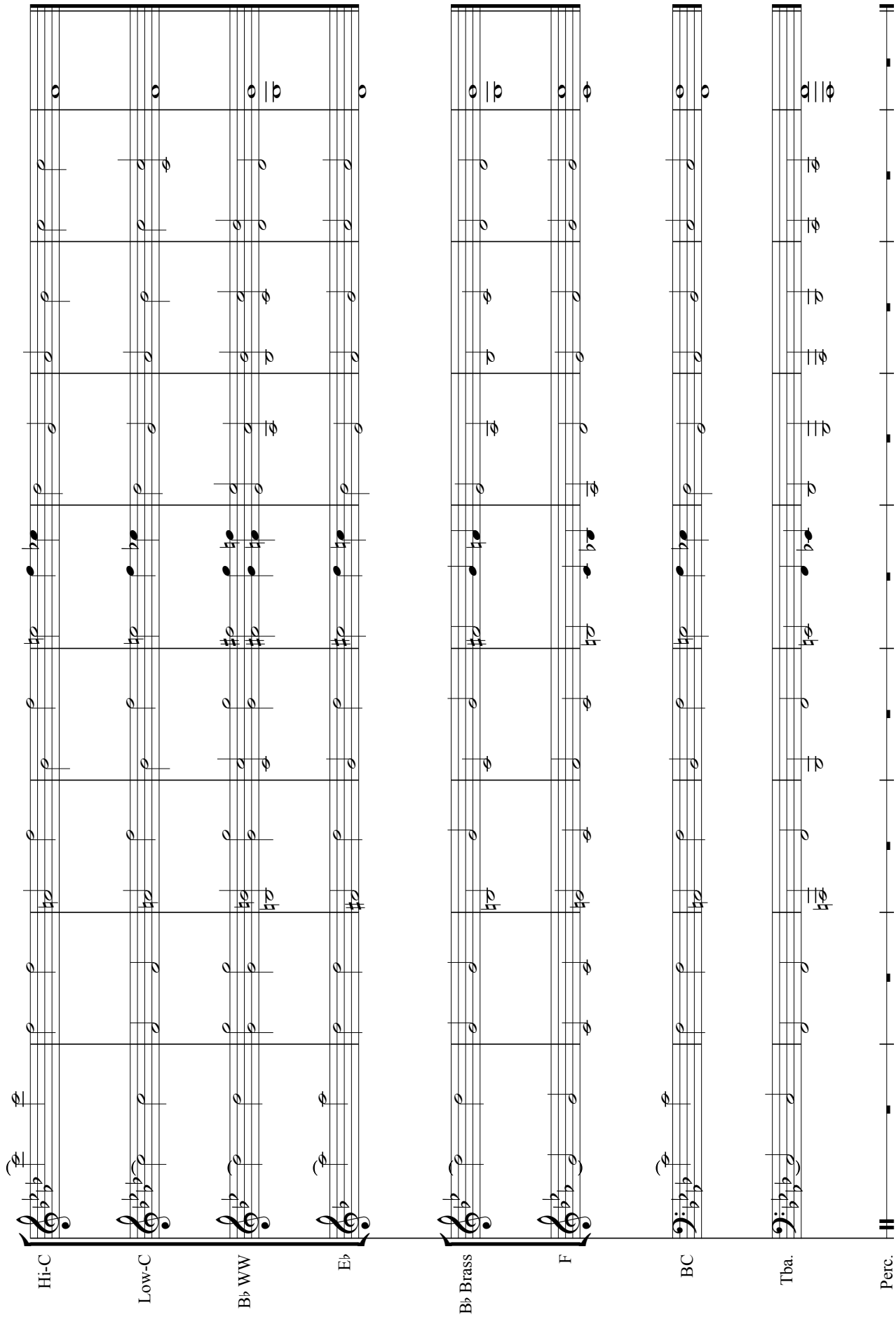

Bass
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.


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

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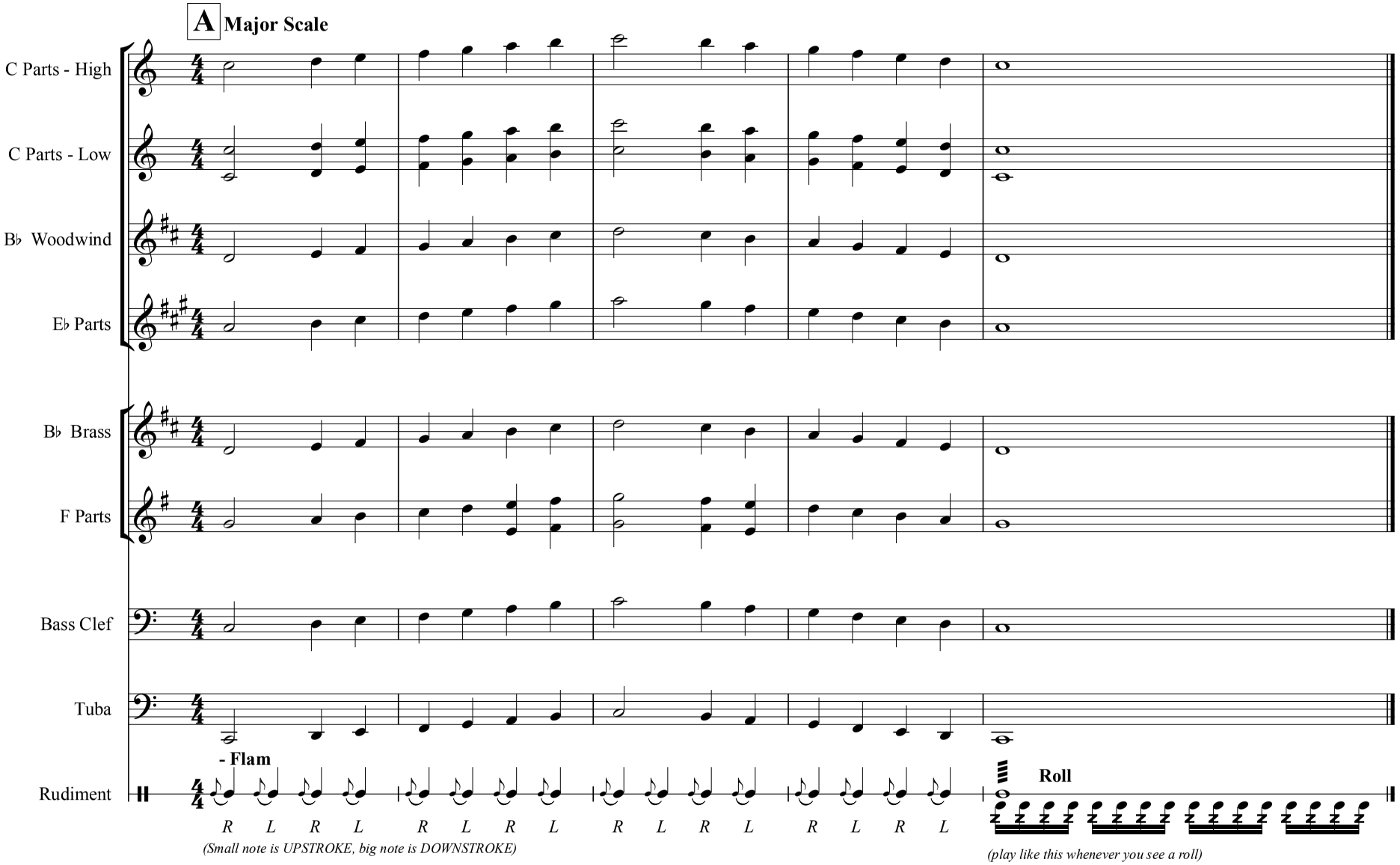
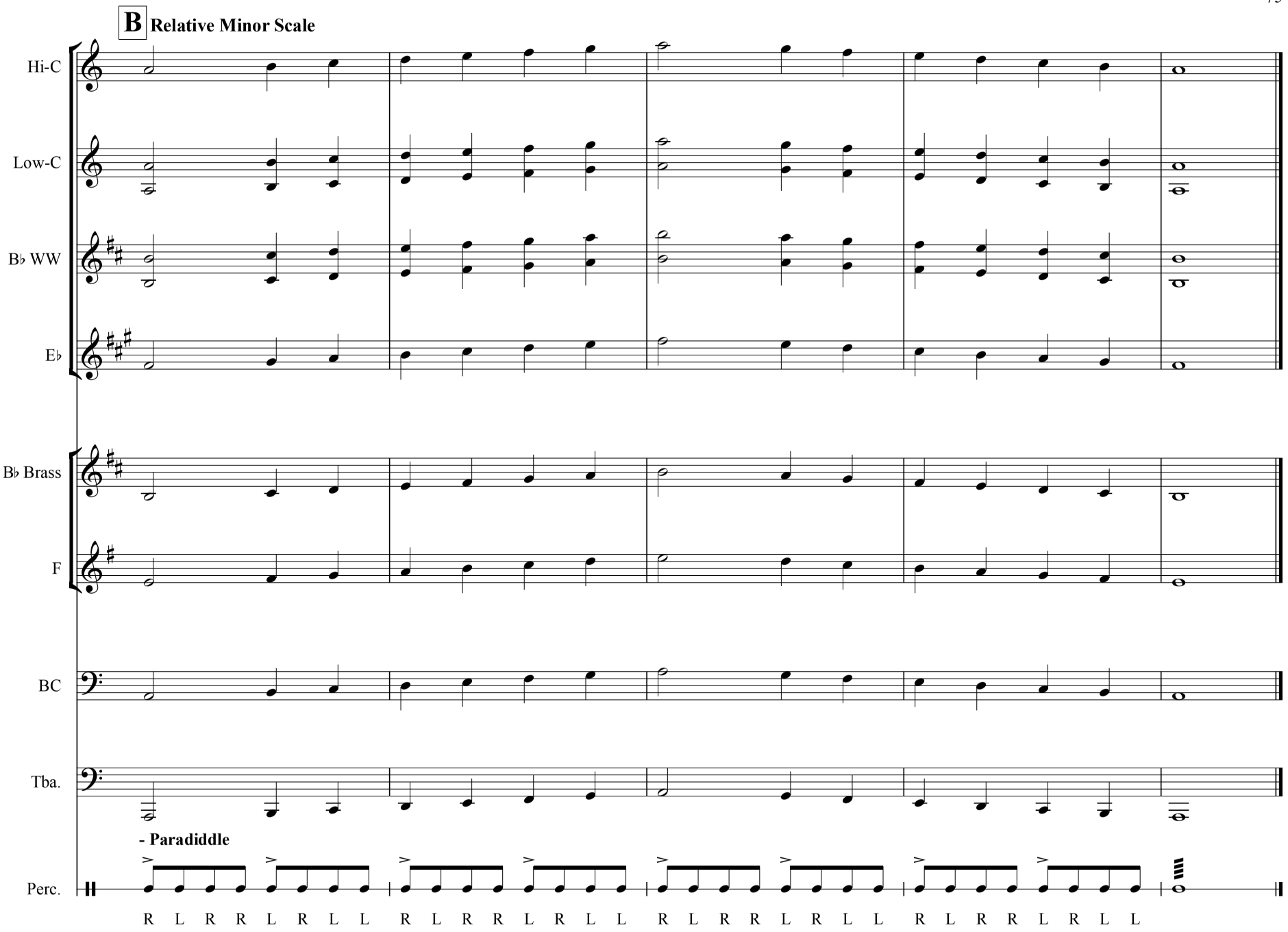
C Concert





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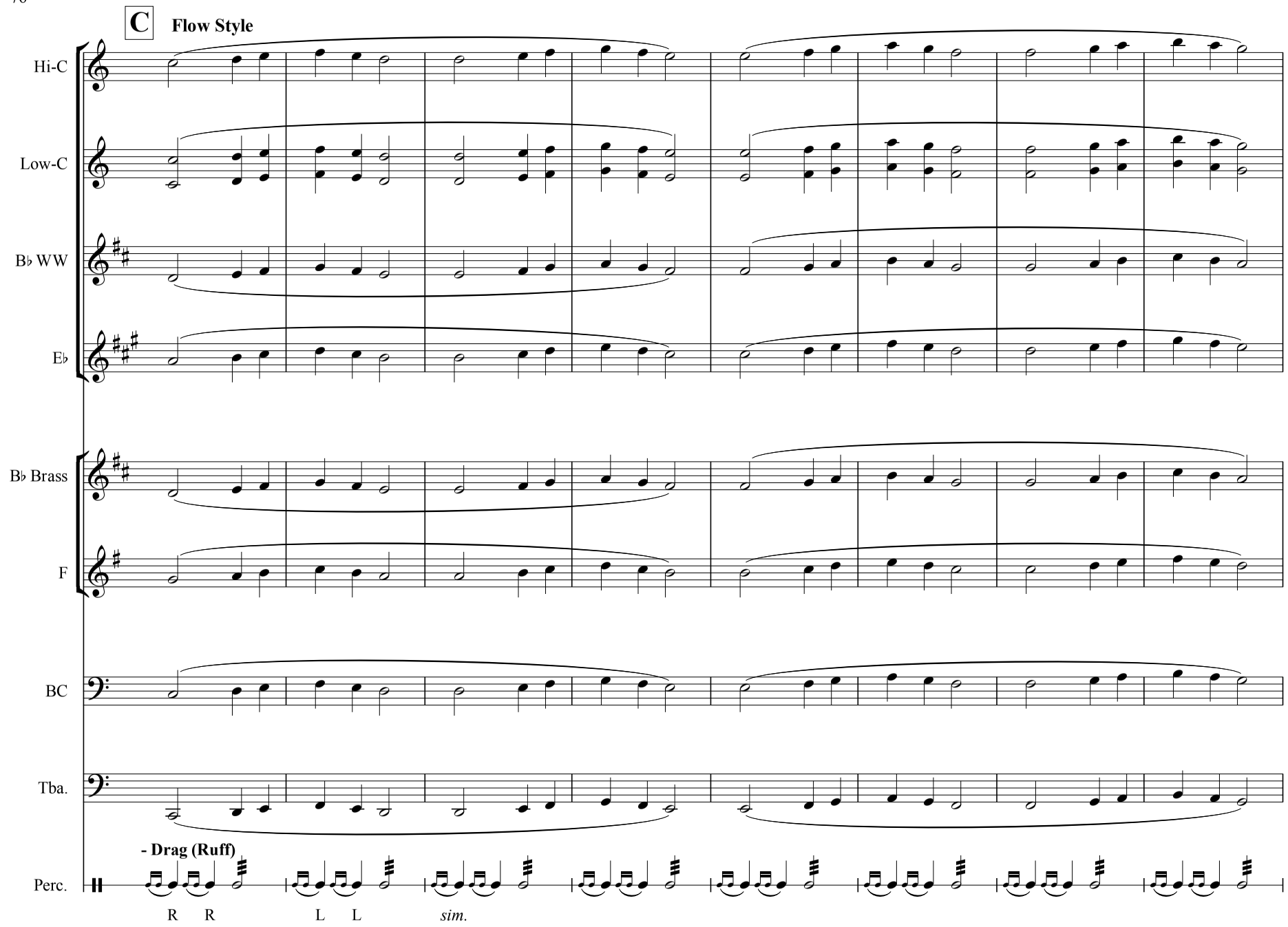

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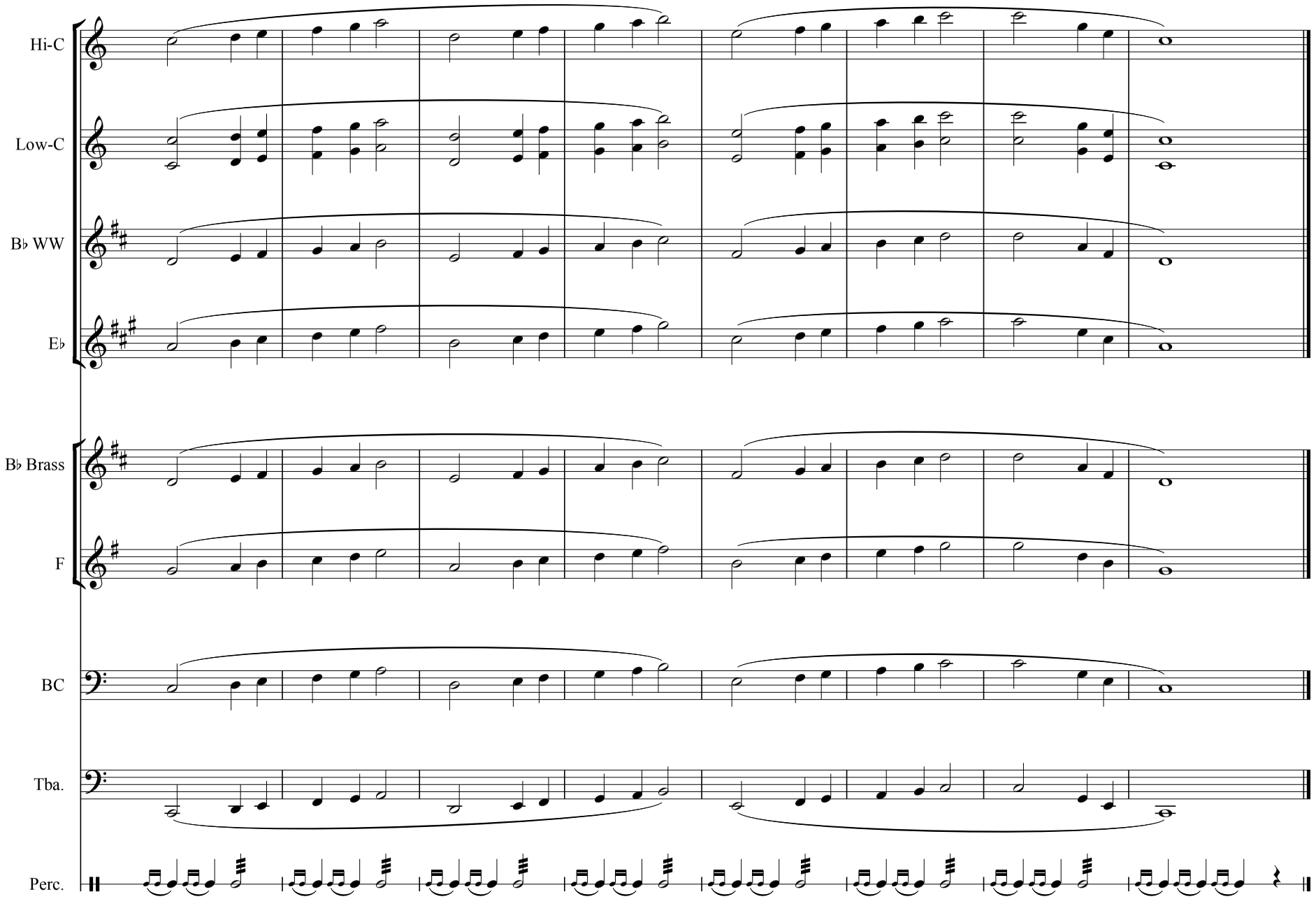
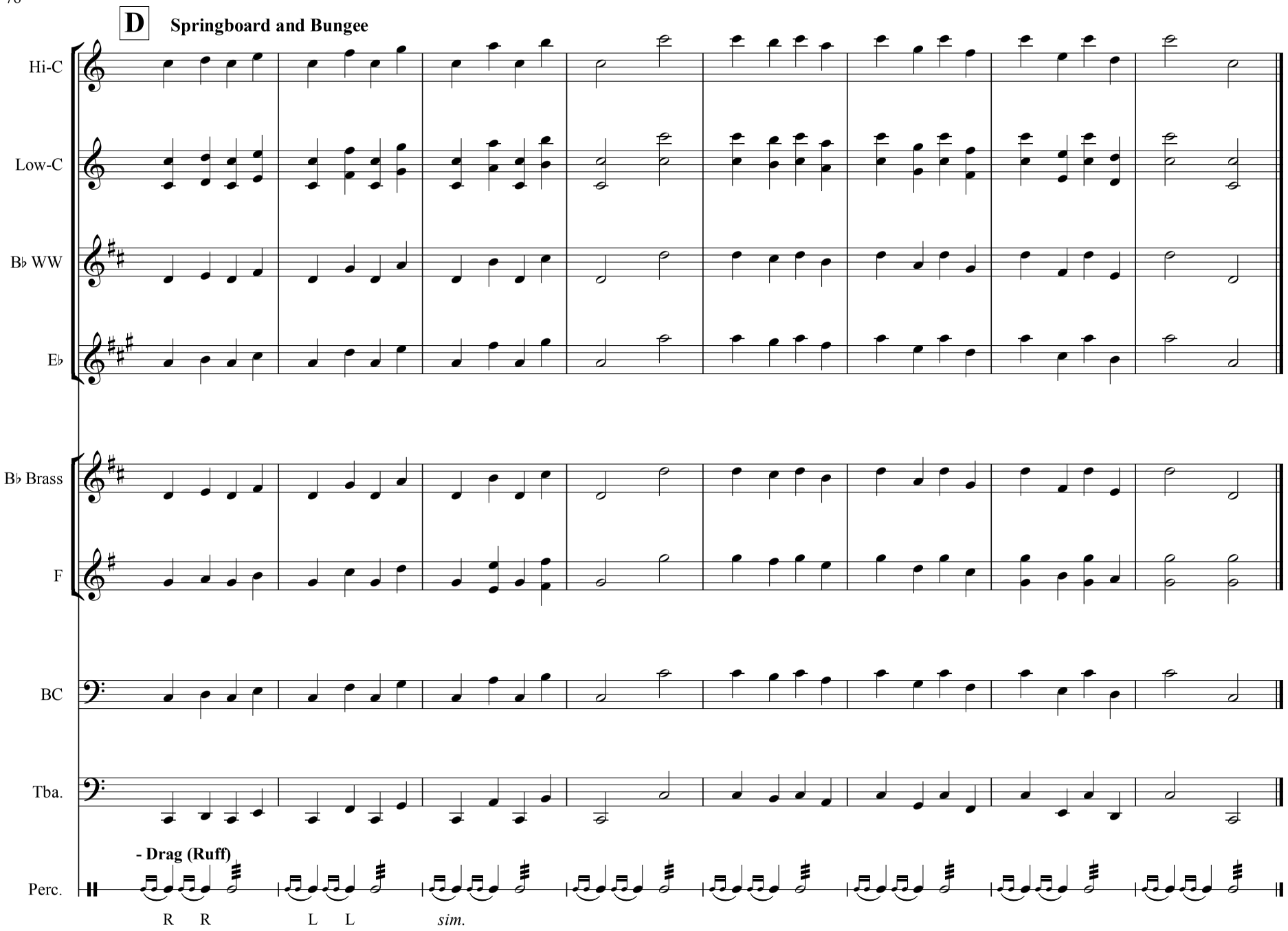

Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.



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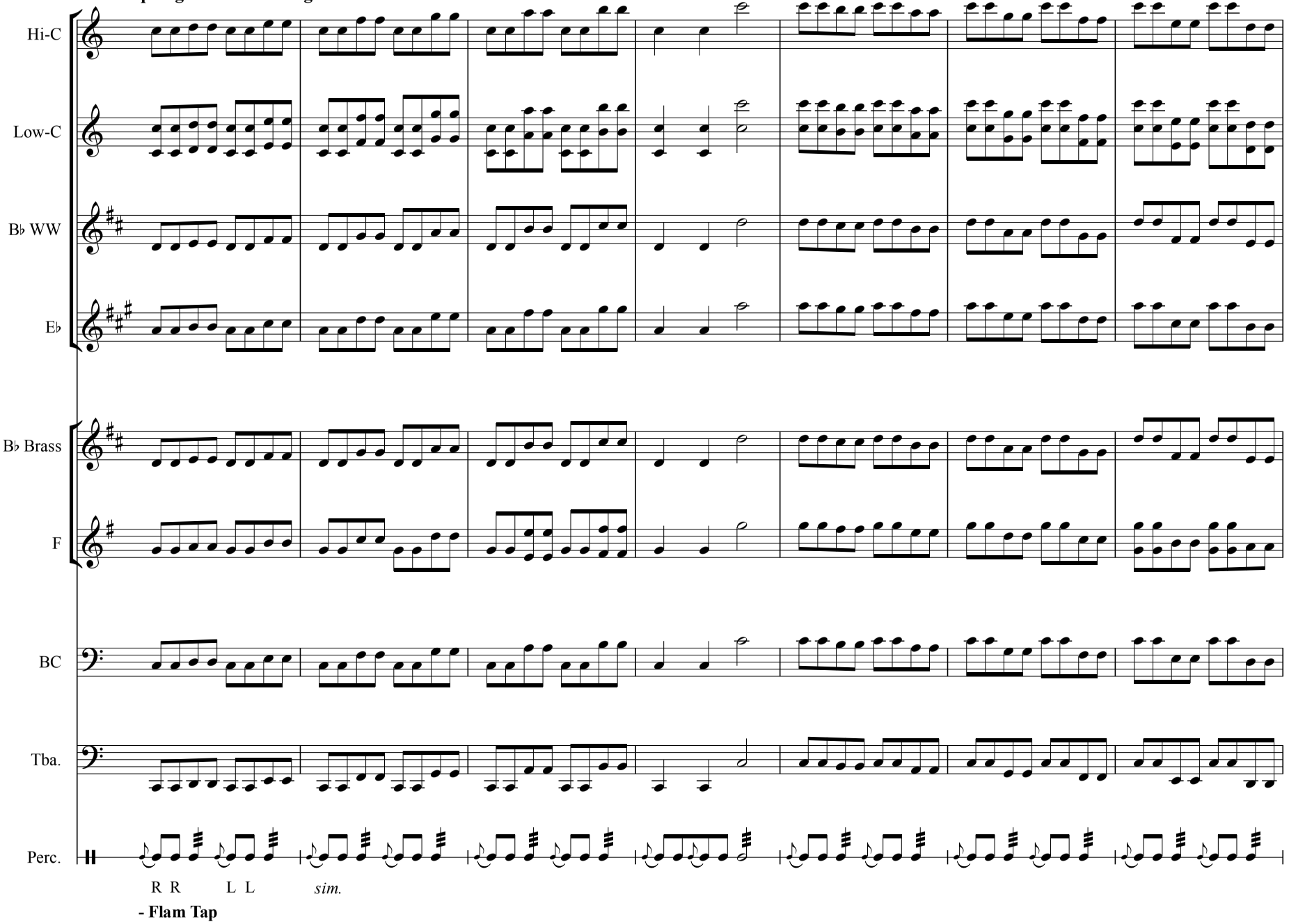
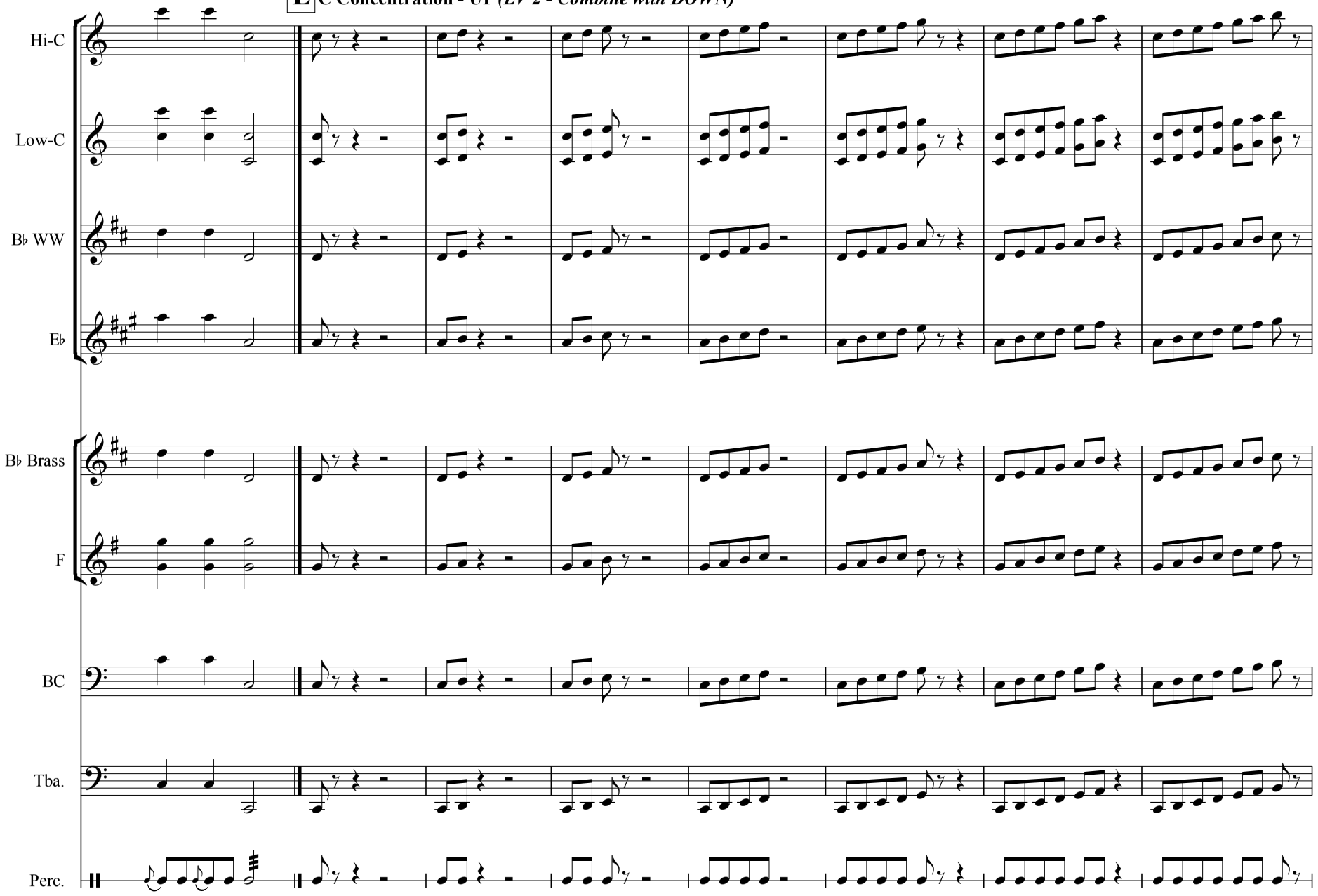
Springboard and Bungee - LV 2



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



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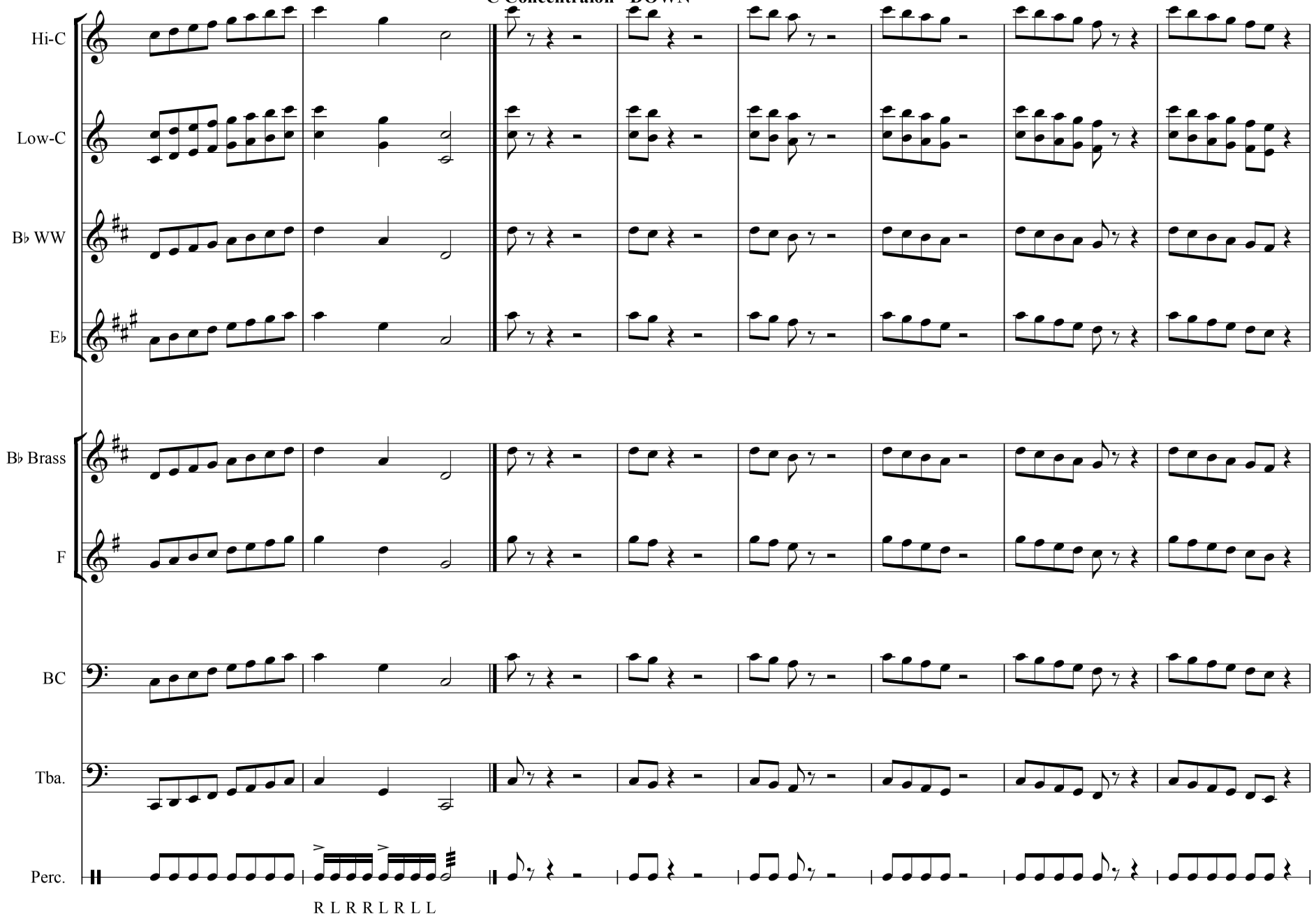
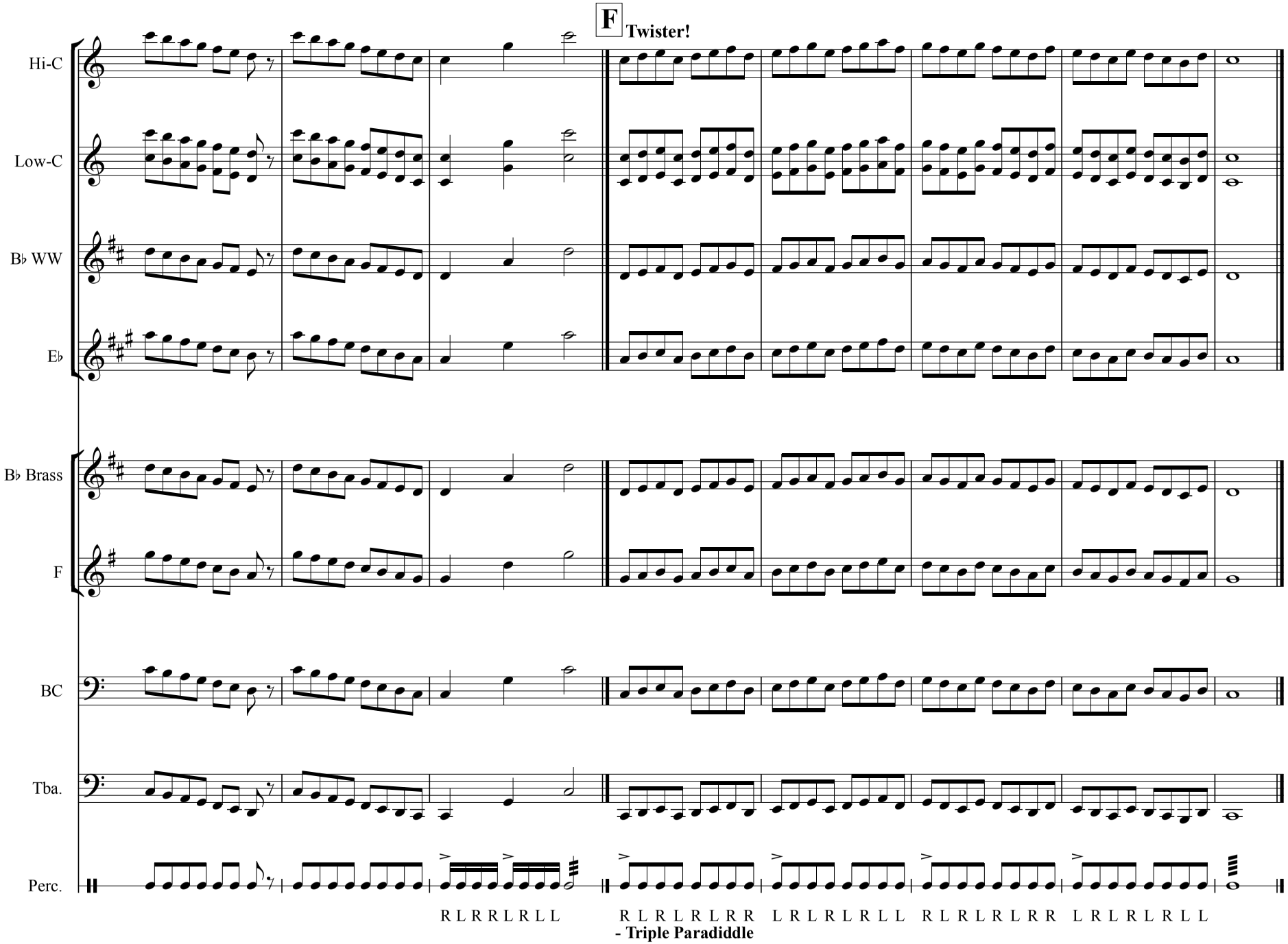
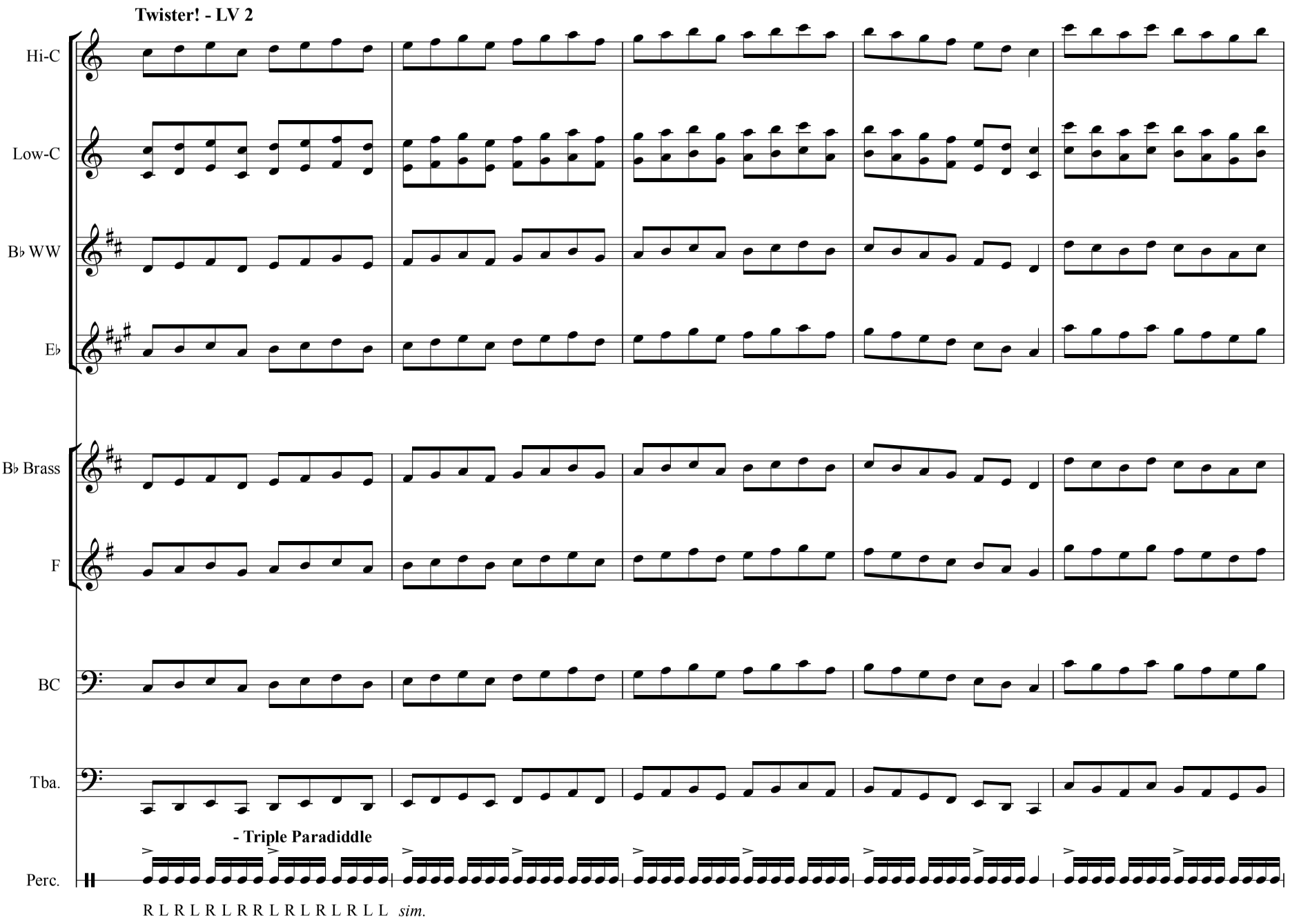
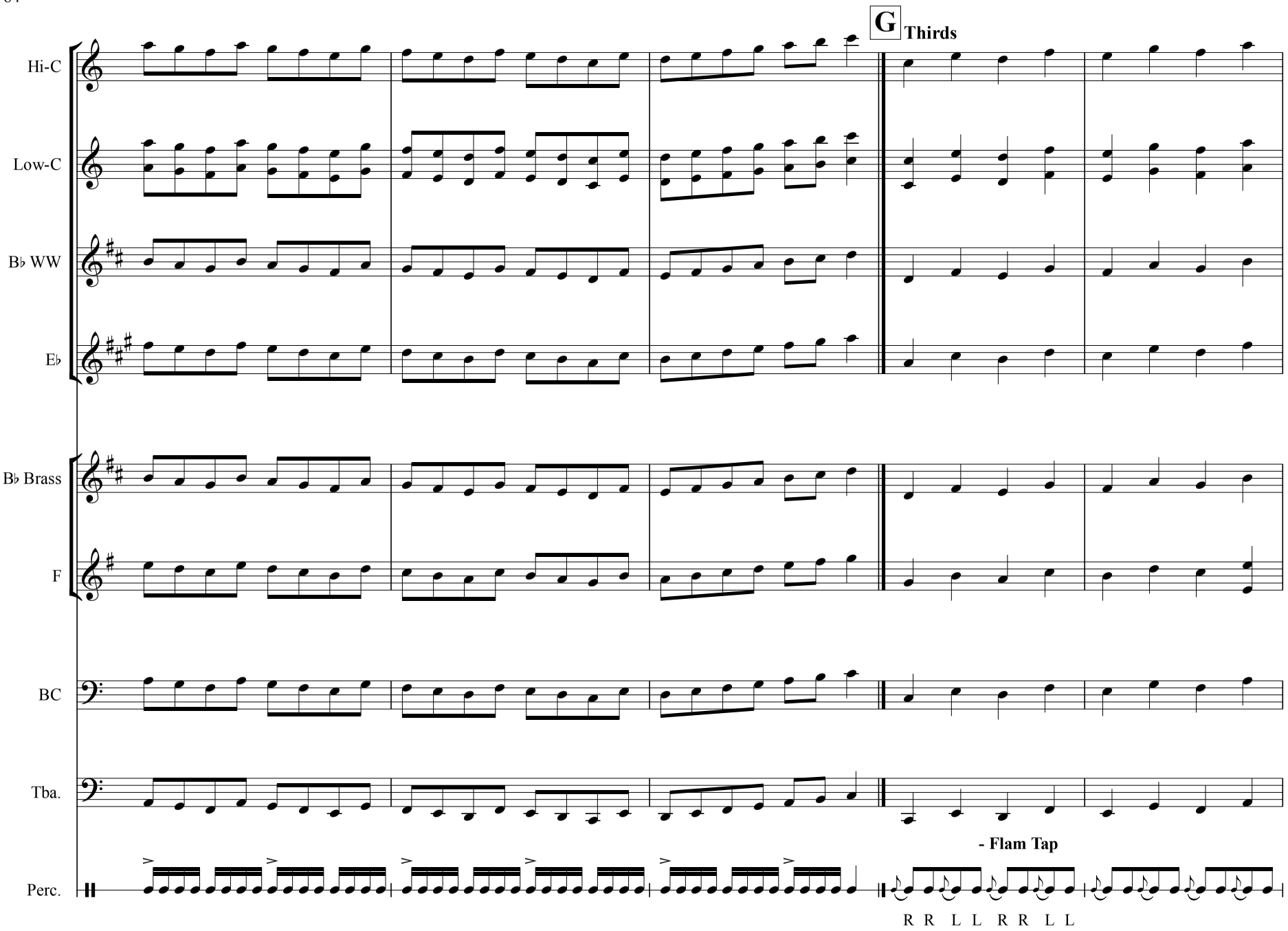
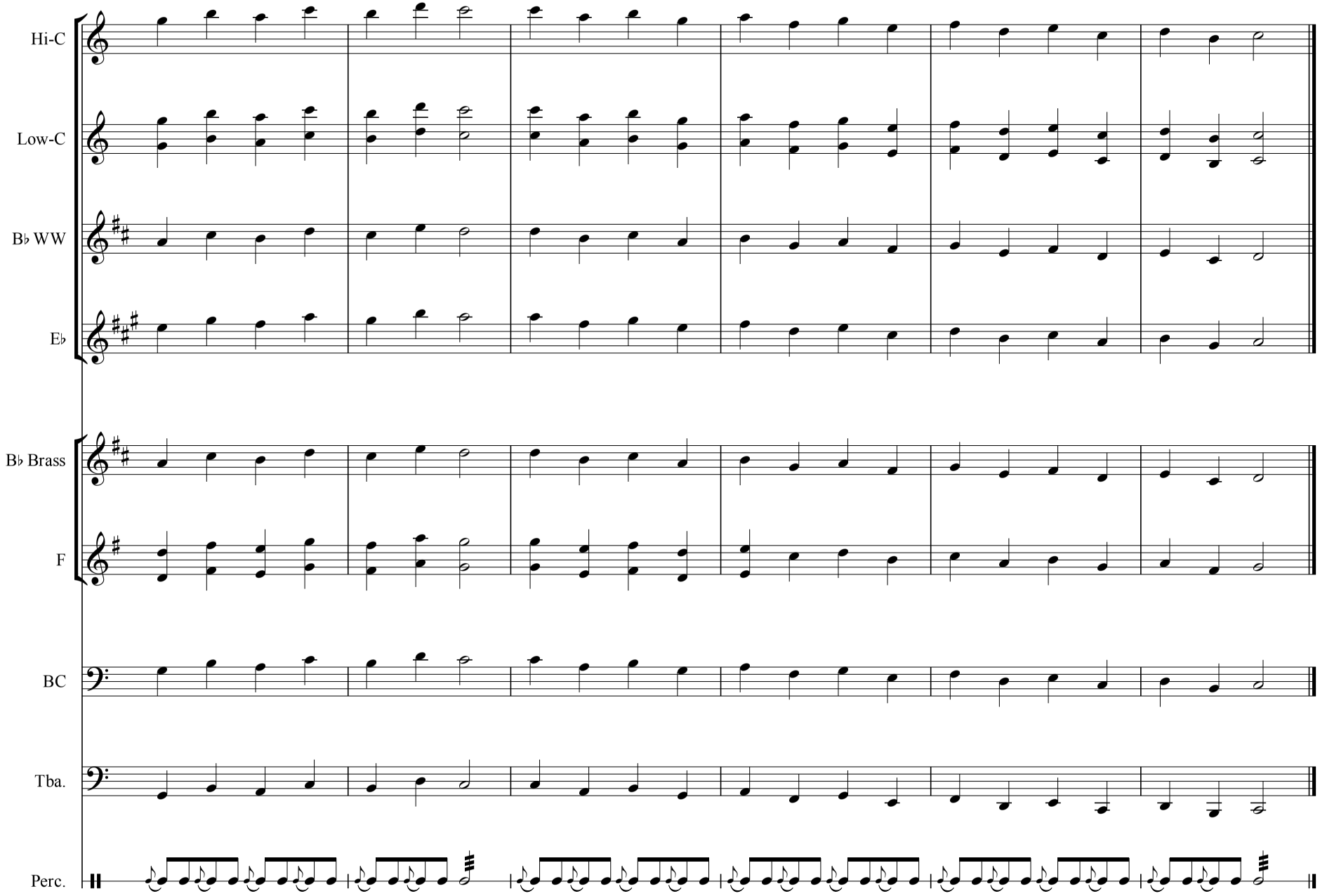
C Concentraion - DOWN

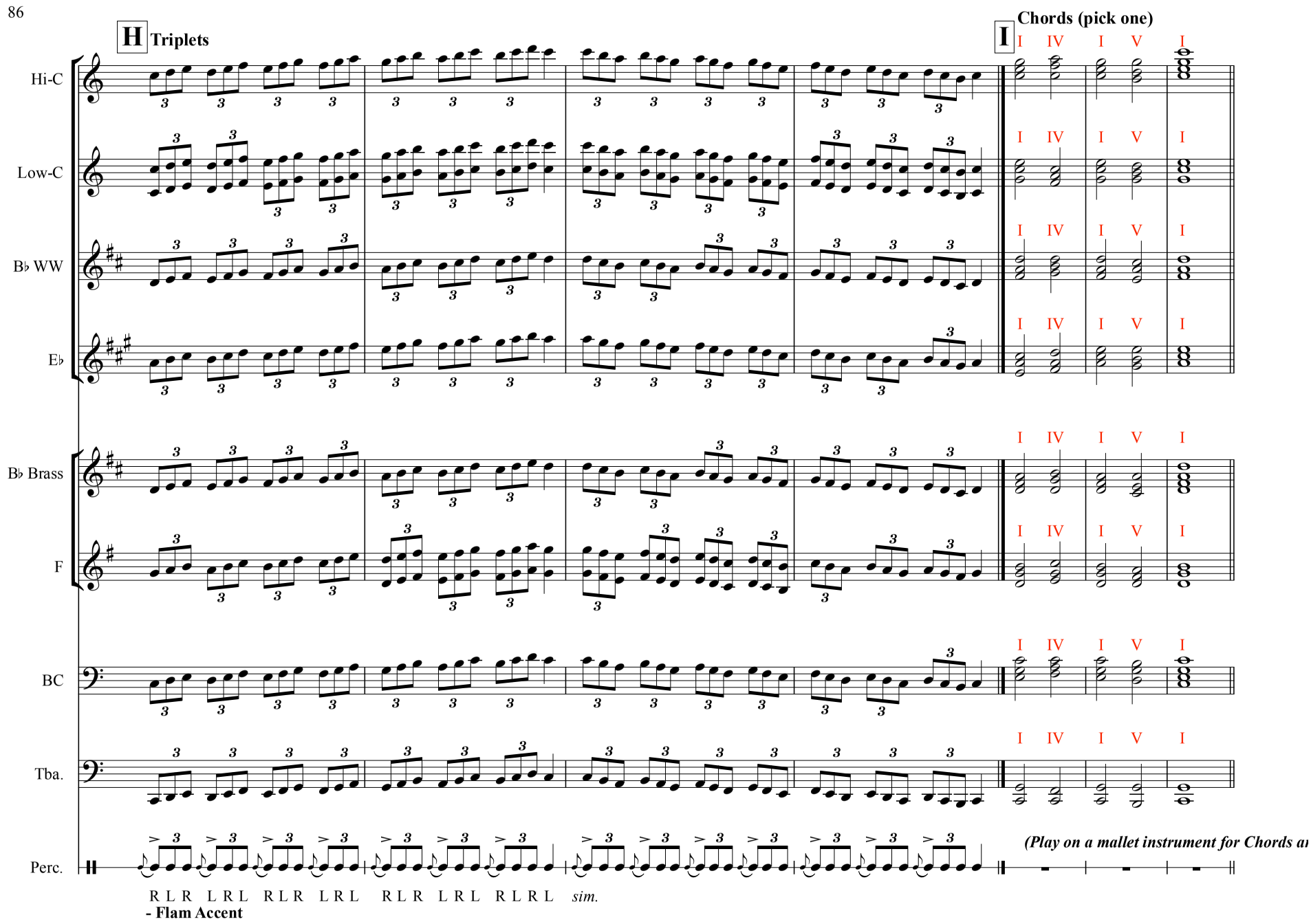


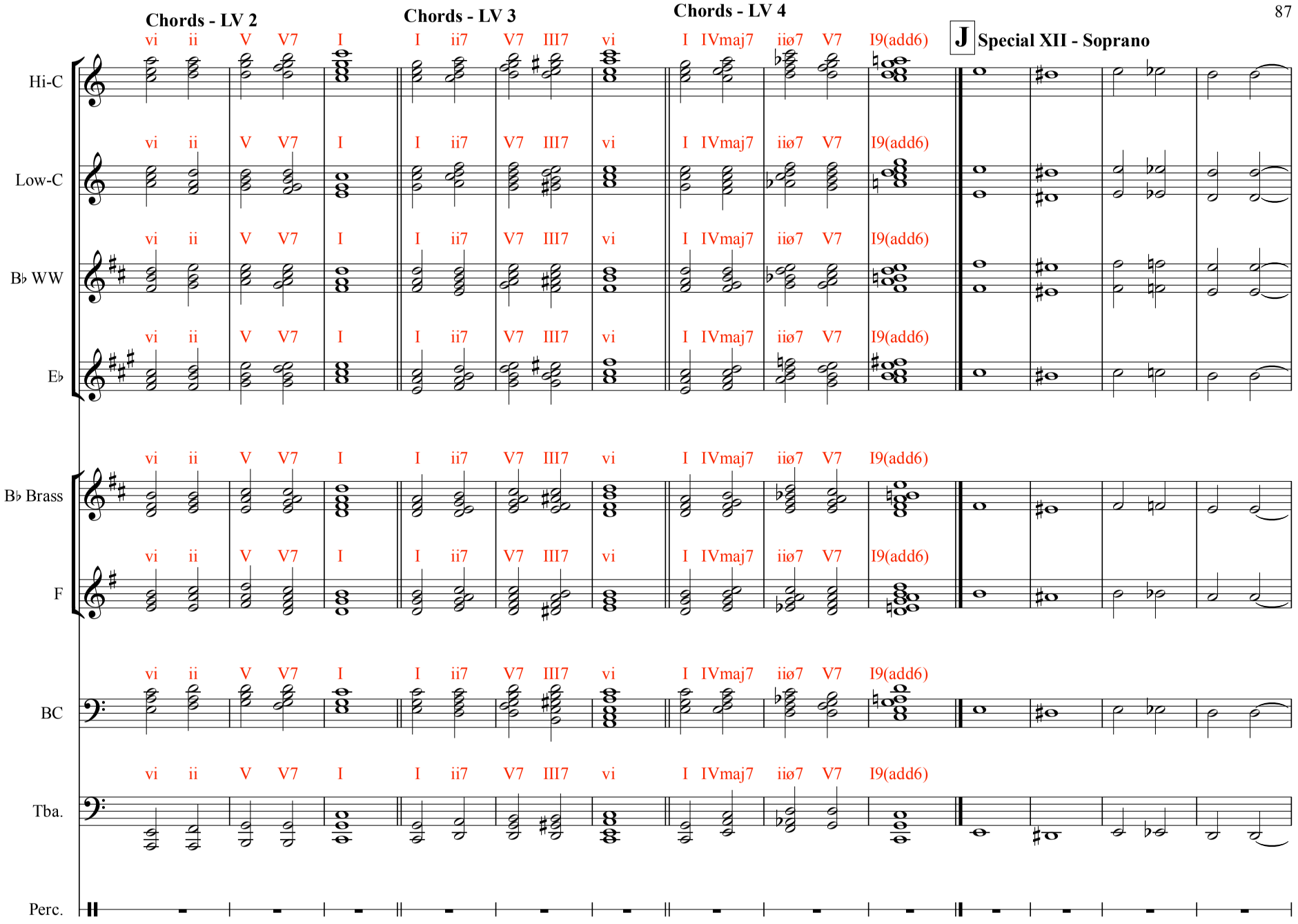

F
Twister!
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
R L R R L R L L
R L R L R L R R
- Triple Paradiddle
L R L R L R L L
R L R L R L R R
L R L R L R L L


Twister! - LV 2
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
- Triple Paradiddle
Perc.
R L R L R L R R L R L R L R L L sim.


G
Thirds
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
- Flam Tap
R R L L R R L L


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


H Triplets
I Chords (pick one)
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
I IV I V I
(Play on a mallet instrument for Chords a
R L R L R L R L R L R L R L R L sim.
- Flam Accent



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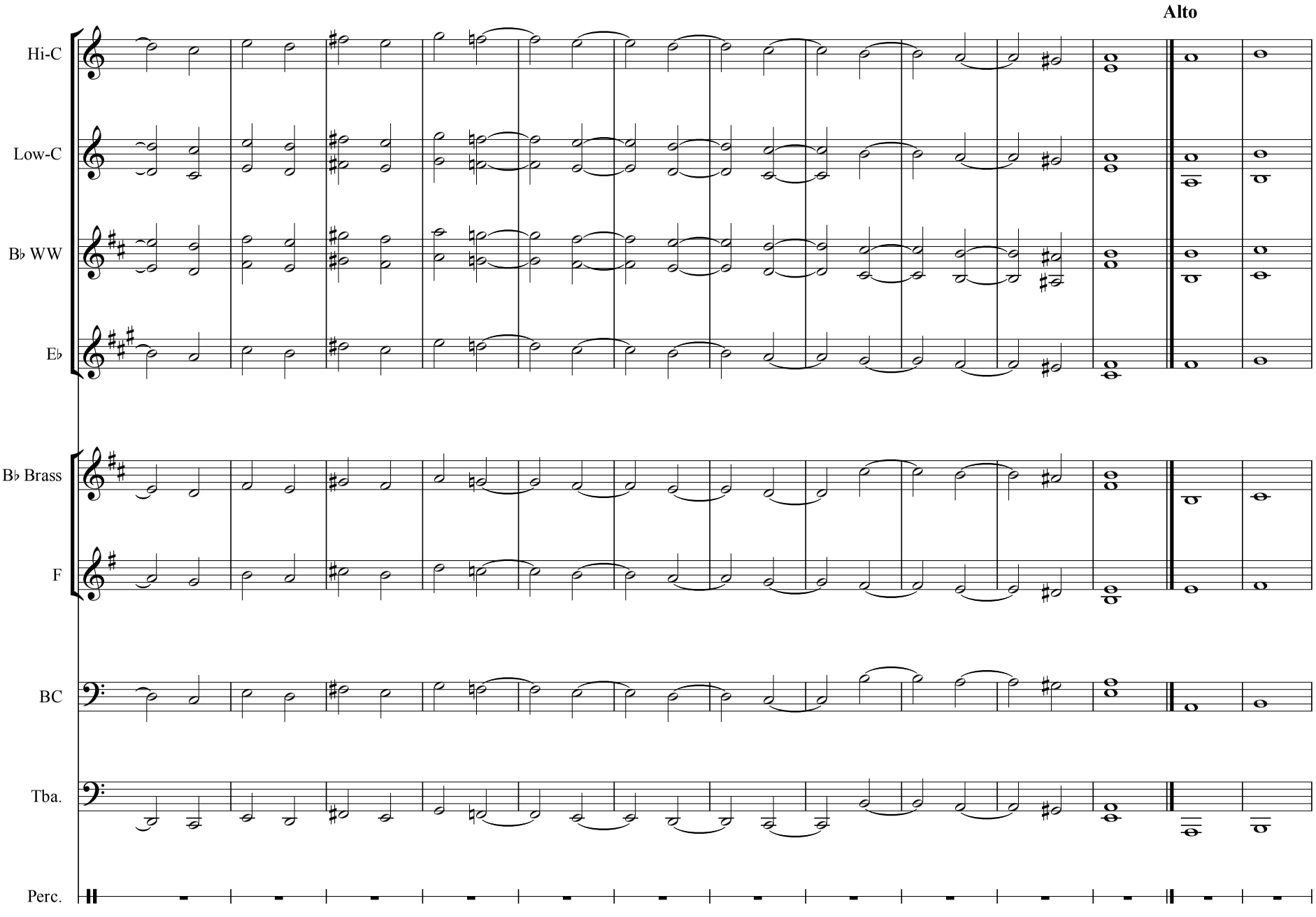
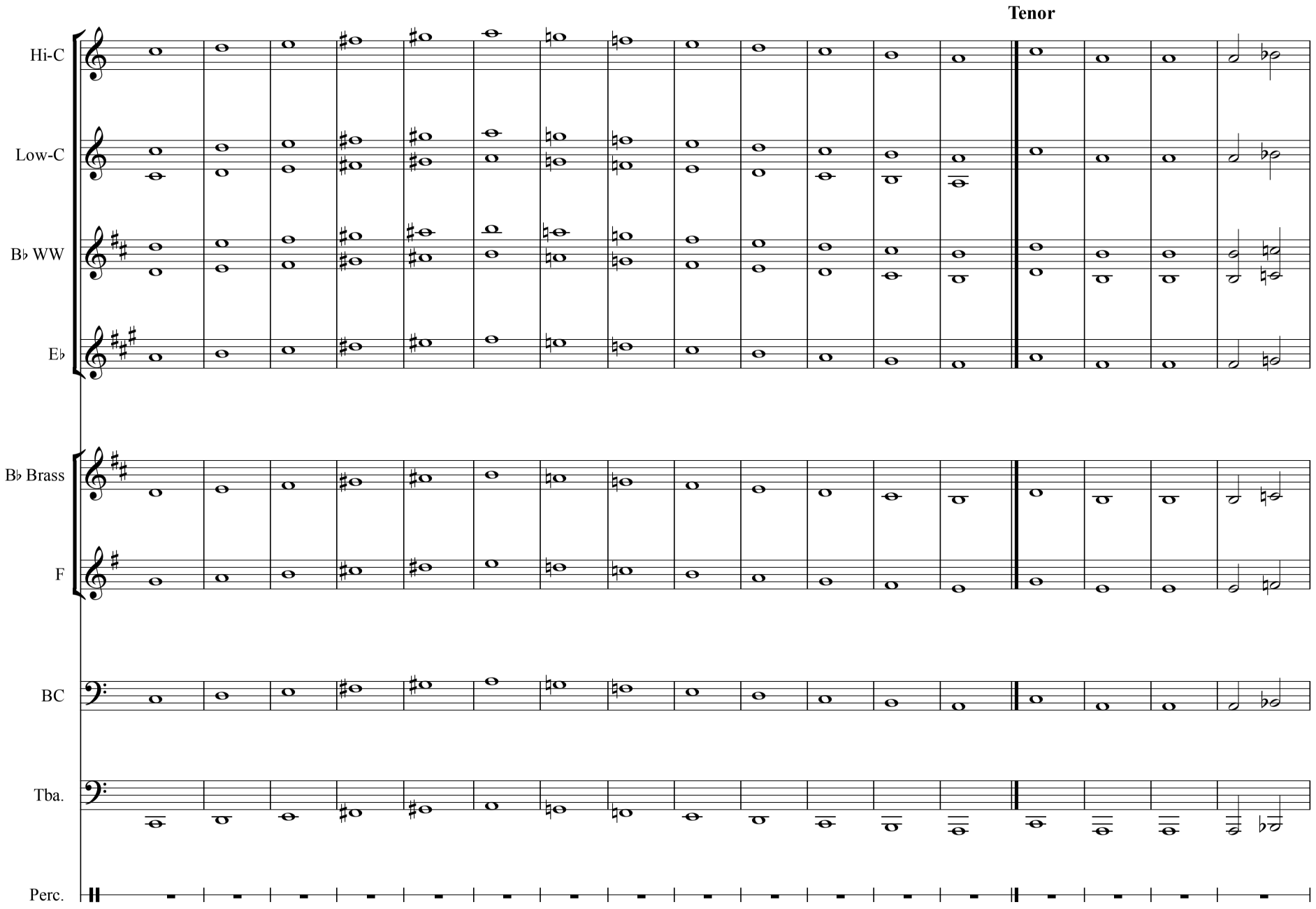

Alto
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.



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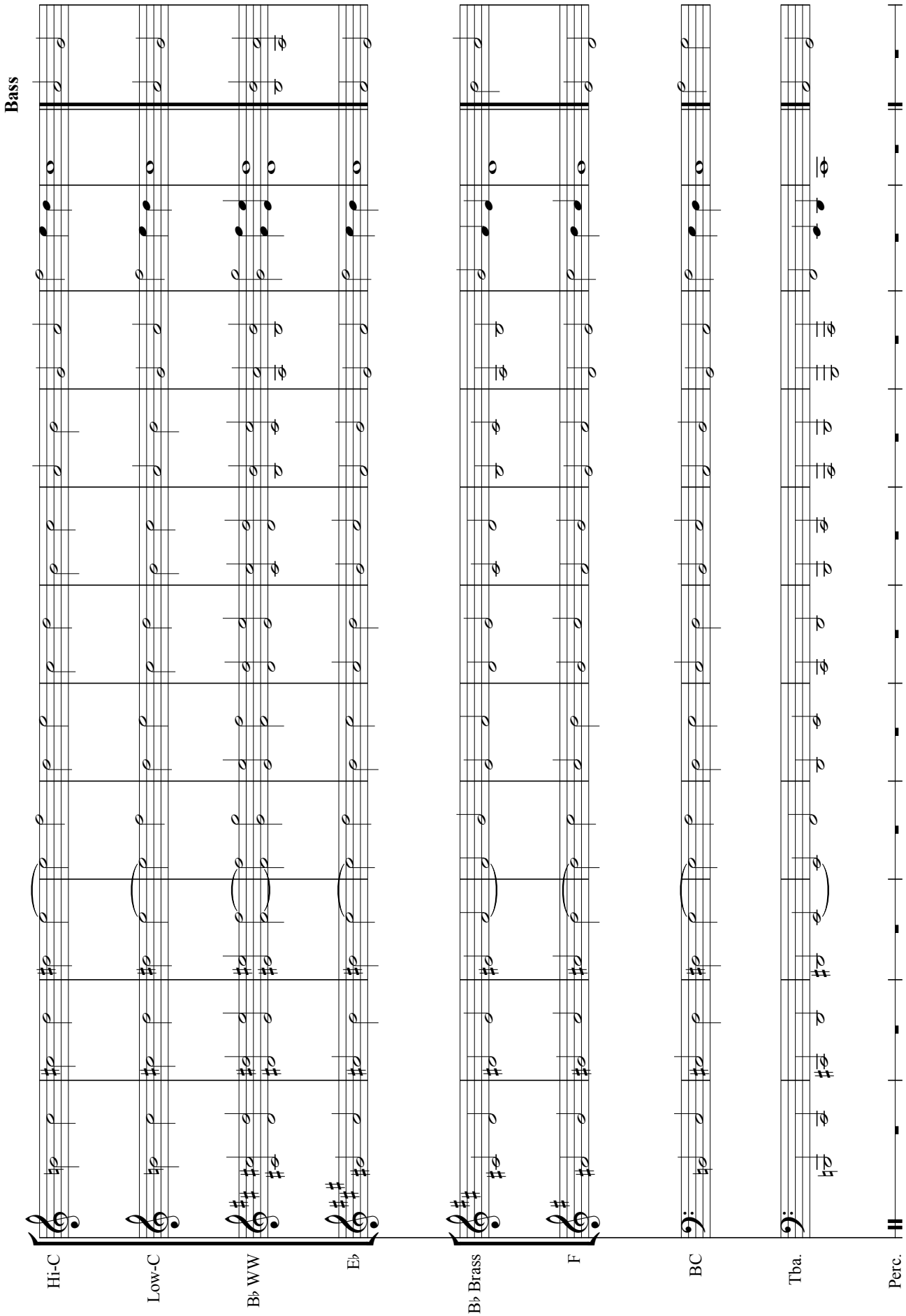
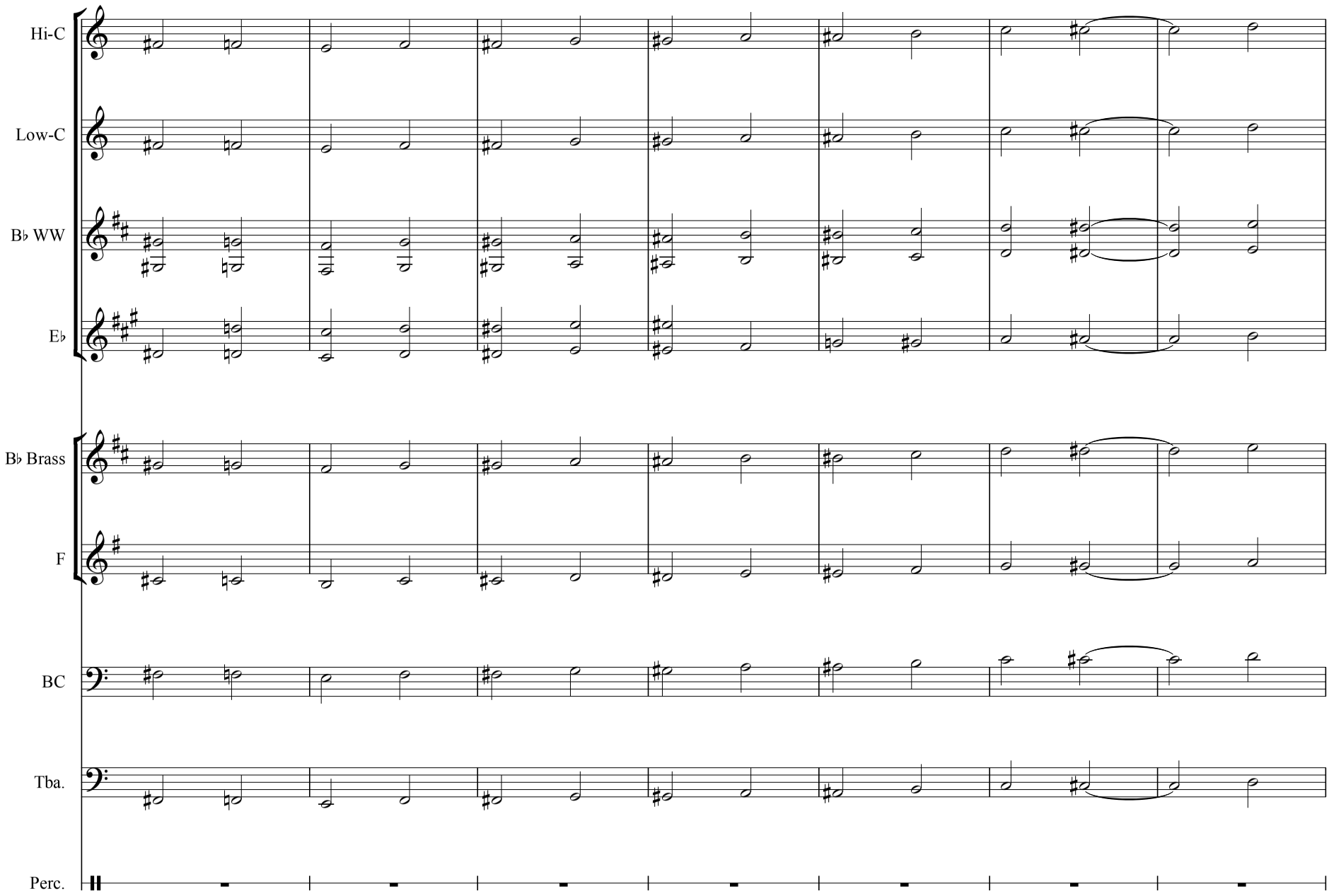
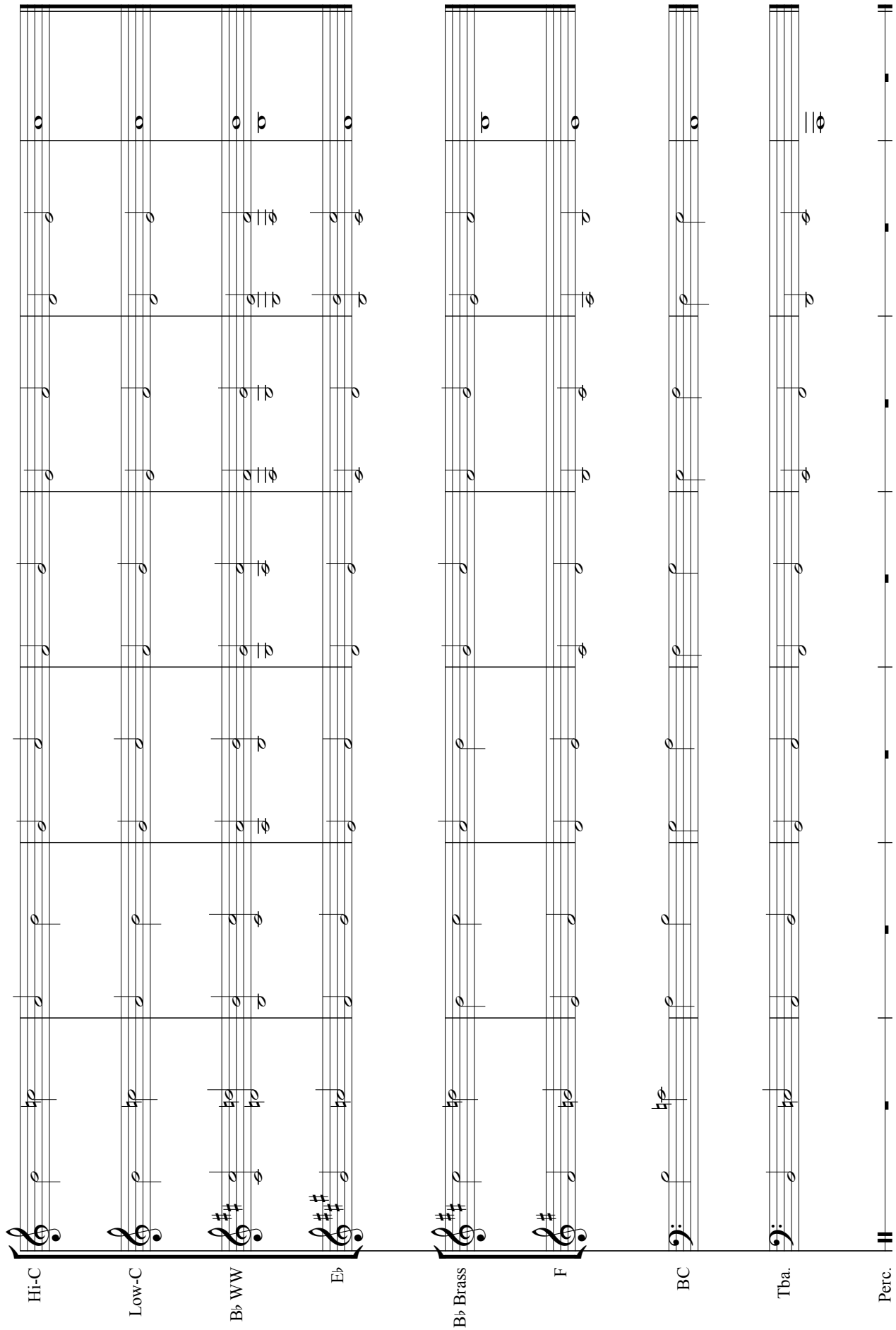

Bass
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.


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


92
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.

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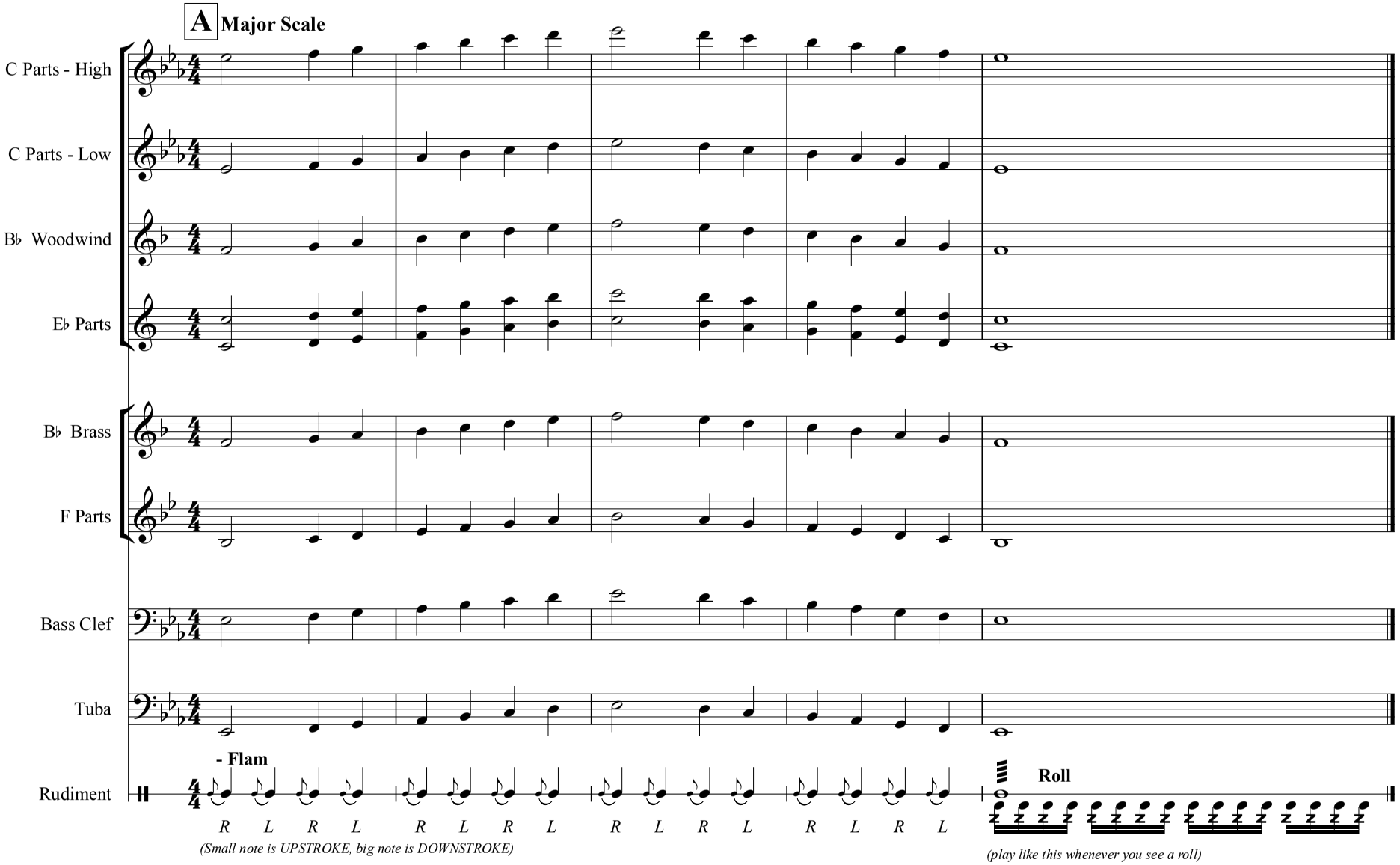
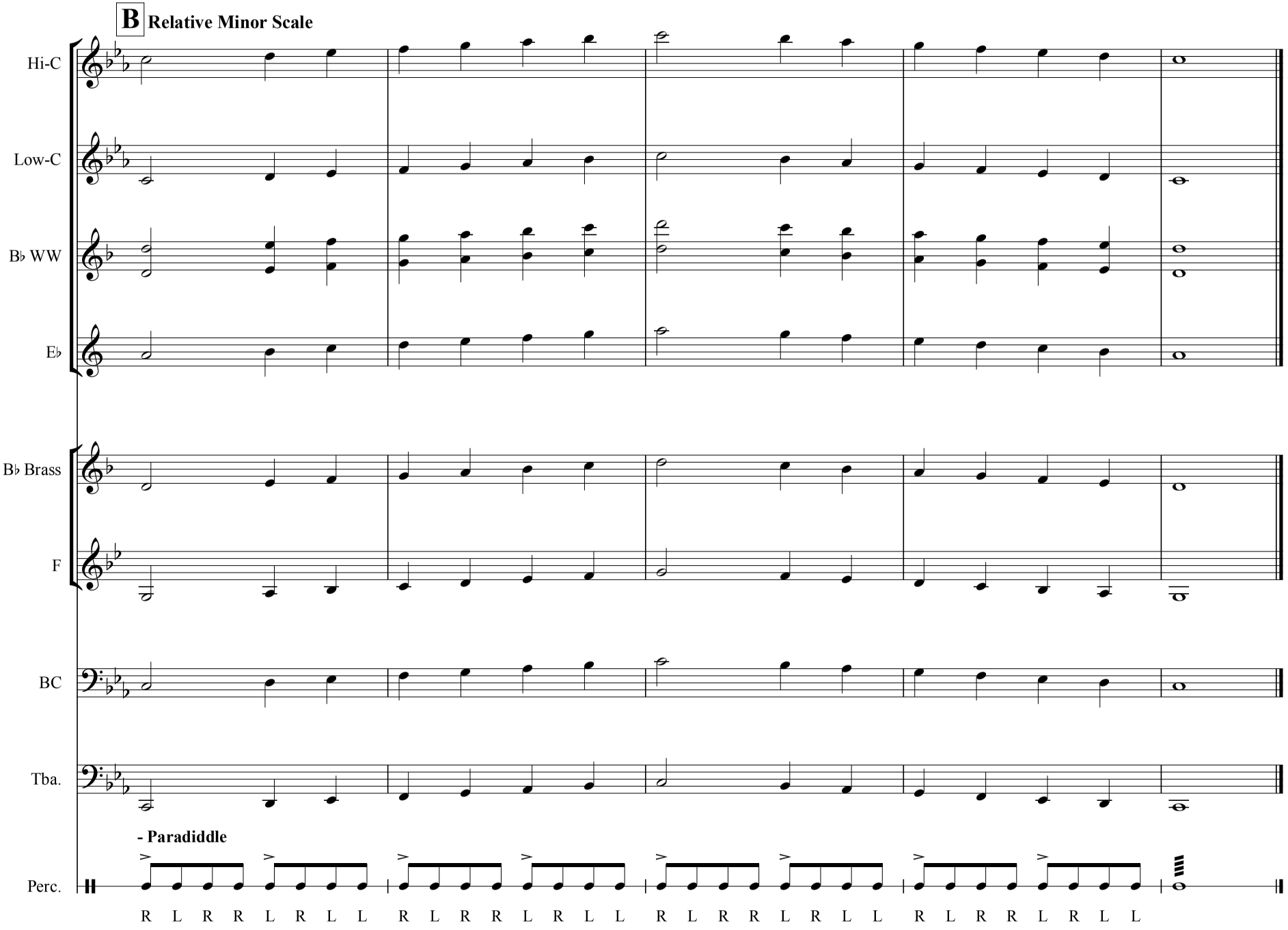
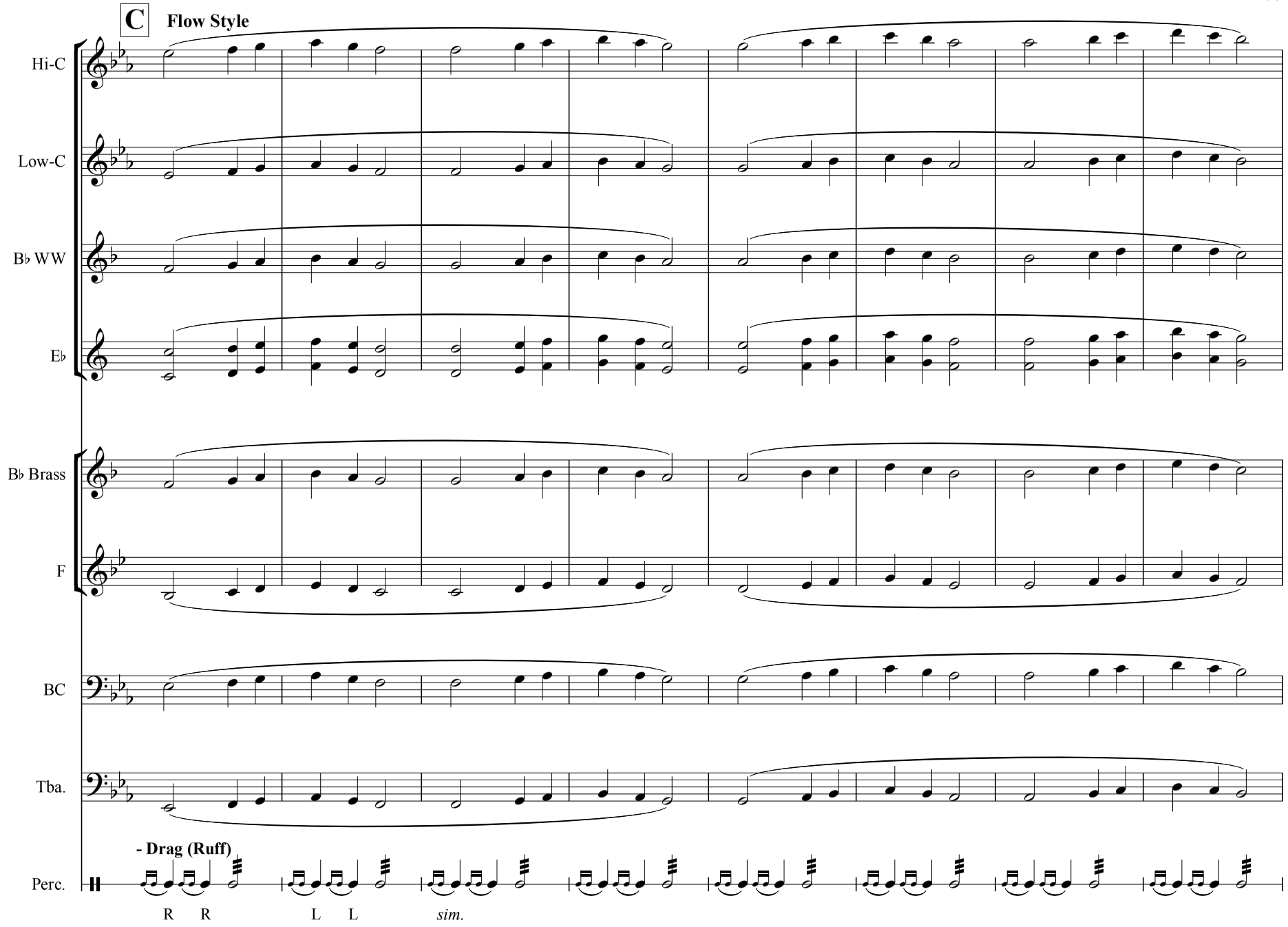
E-flat Concert




B Relative Minor Scale
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
- Paradiddle
Perc.
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



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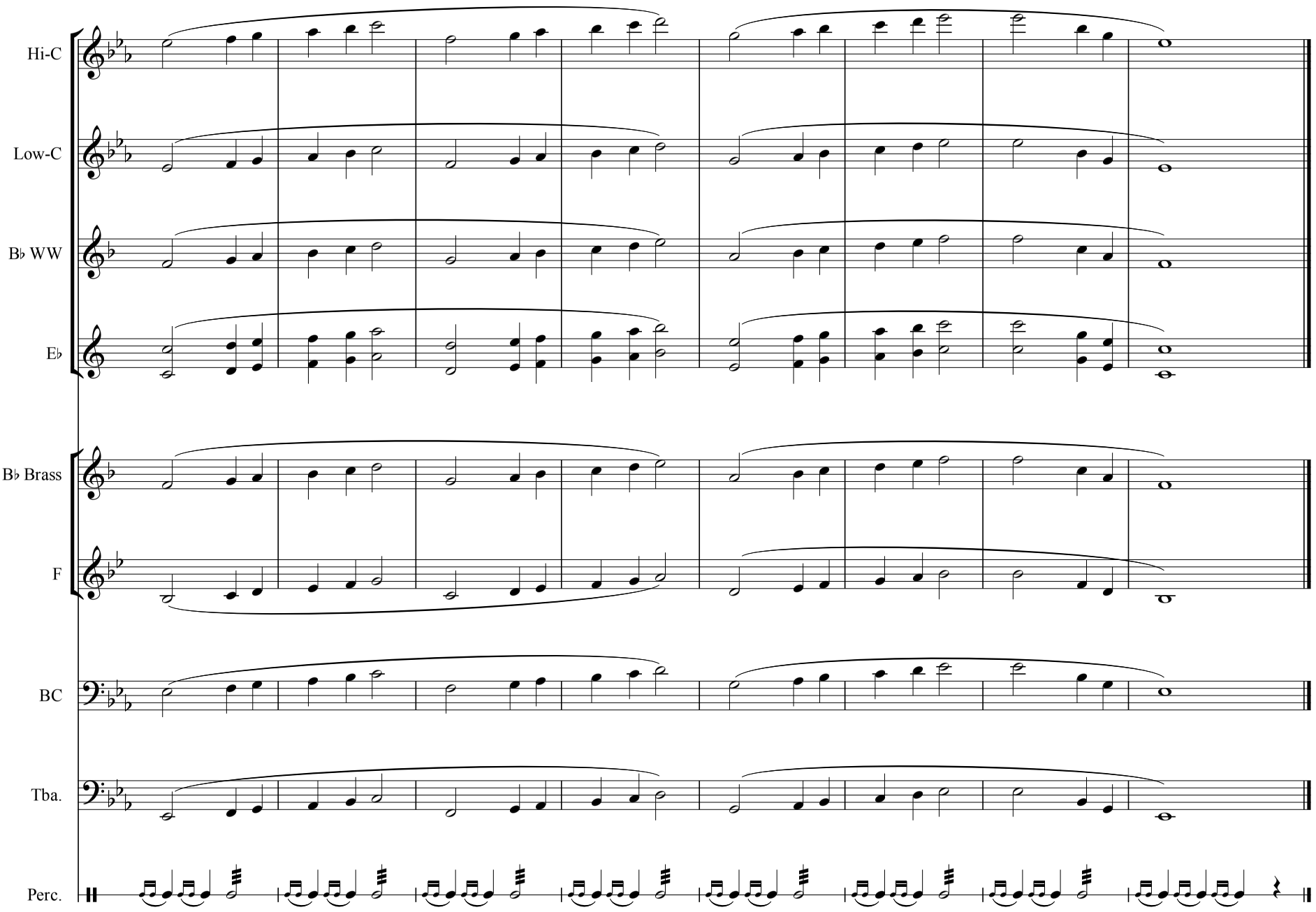
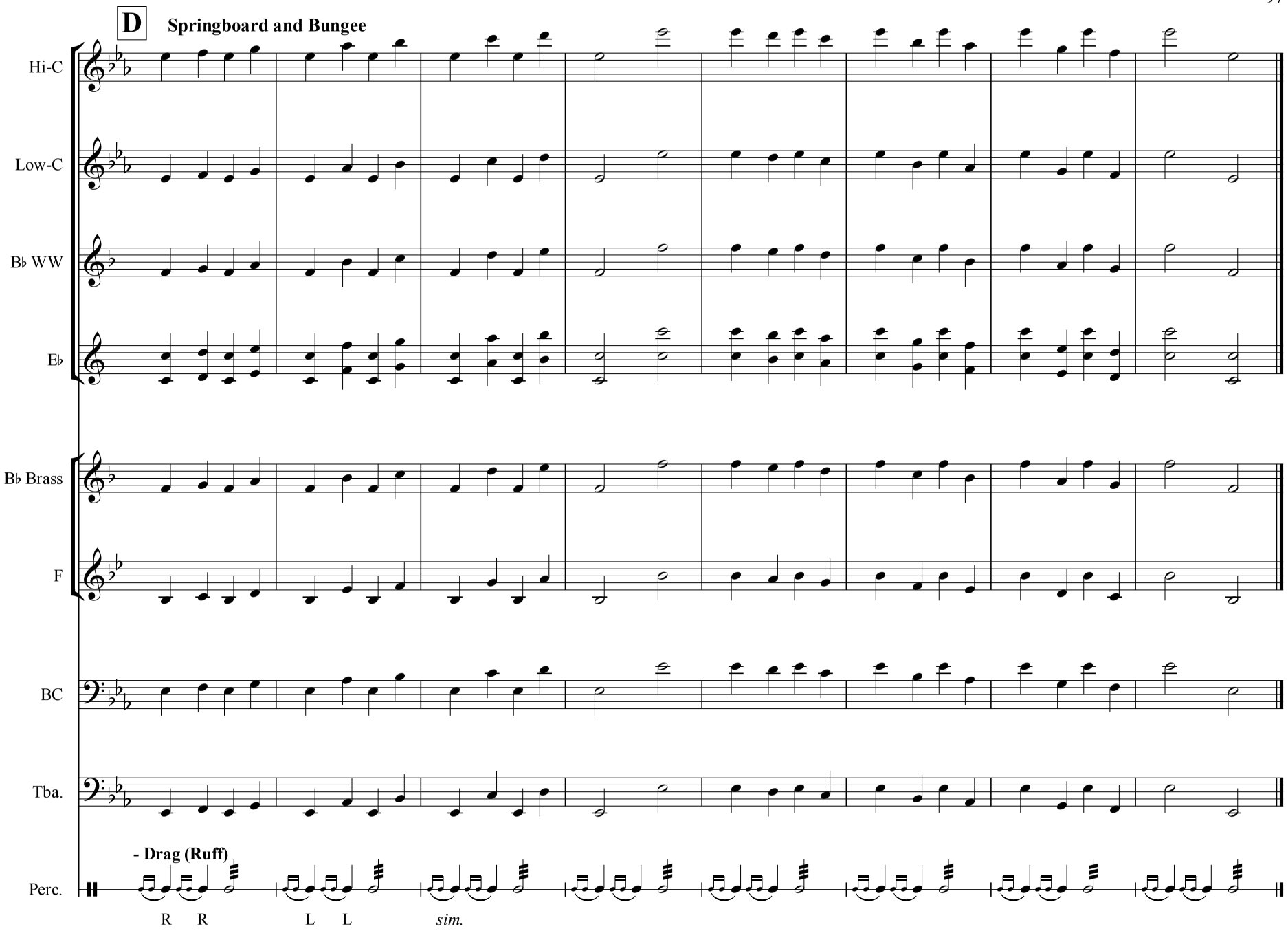

Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.


D
Springboard and Bungee
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
- Drag (Ruff)
Perc.
R R
L L
sim.

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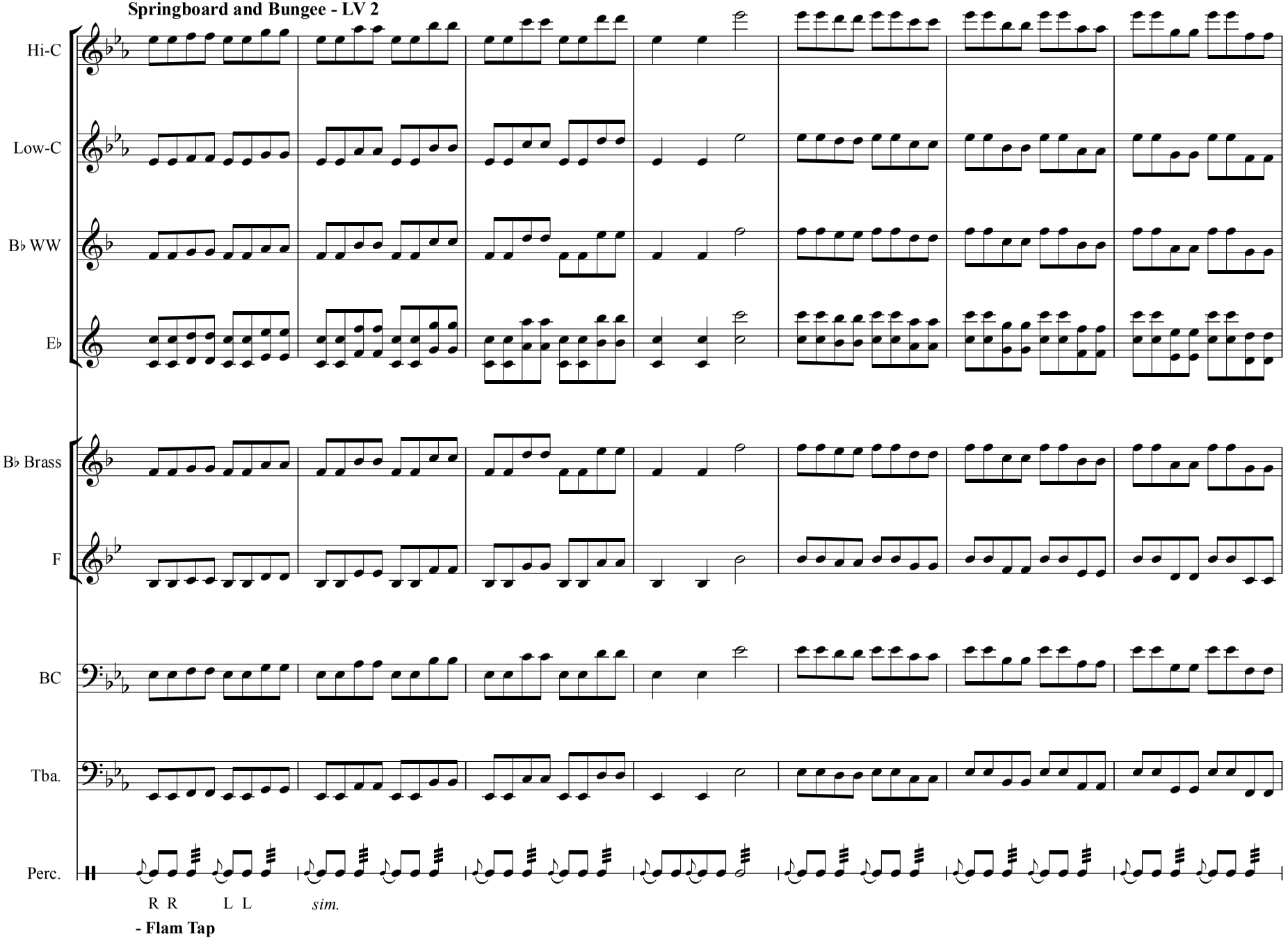
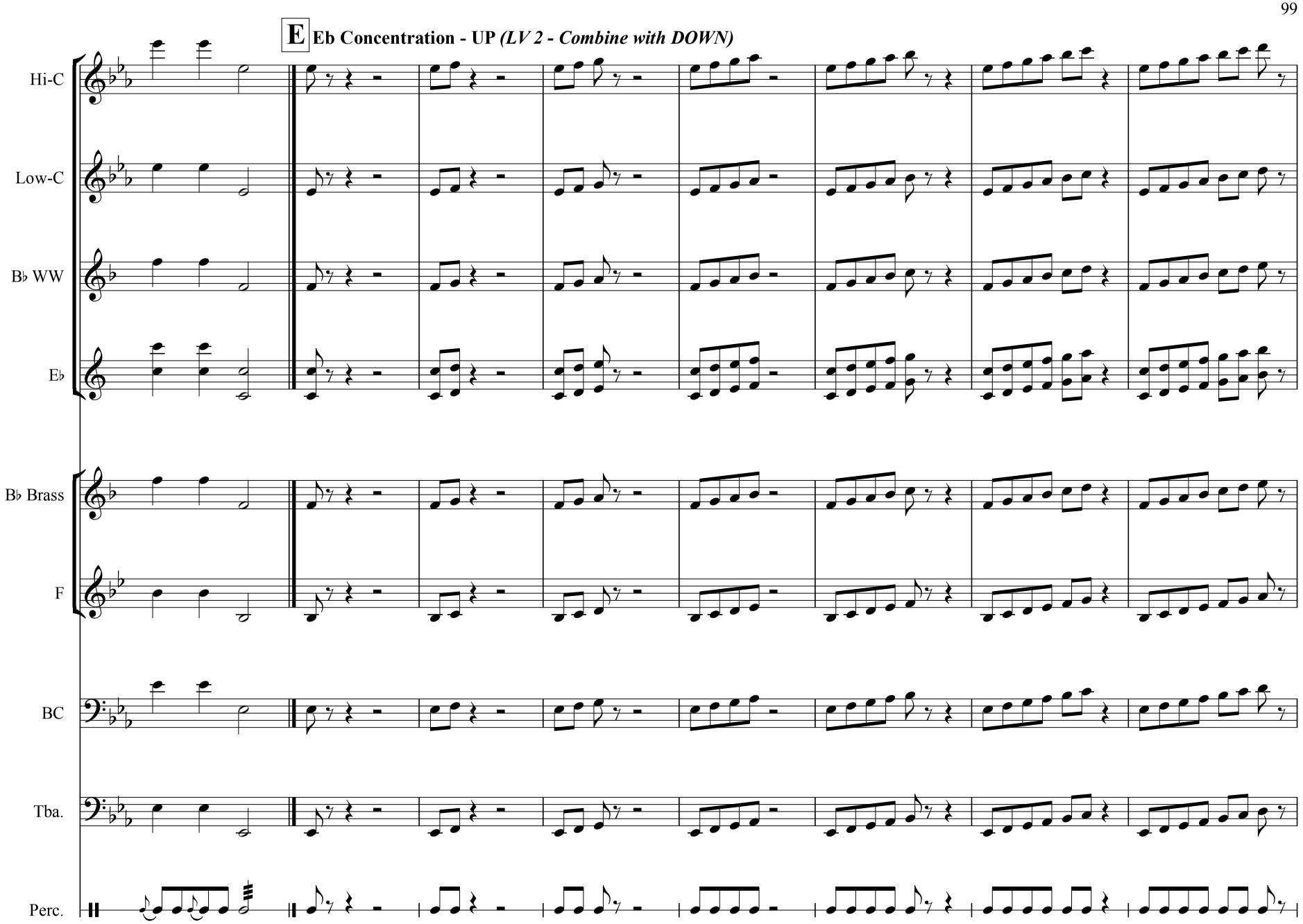
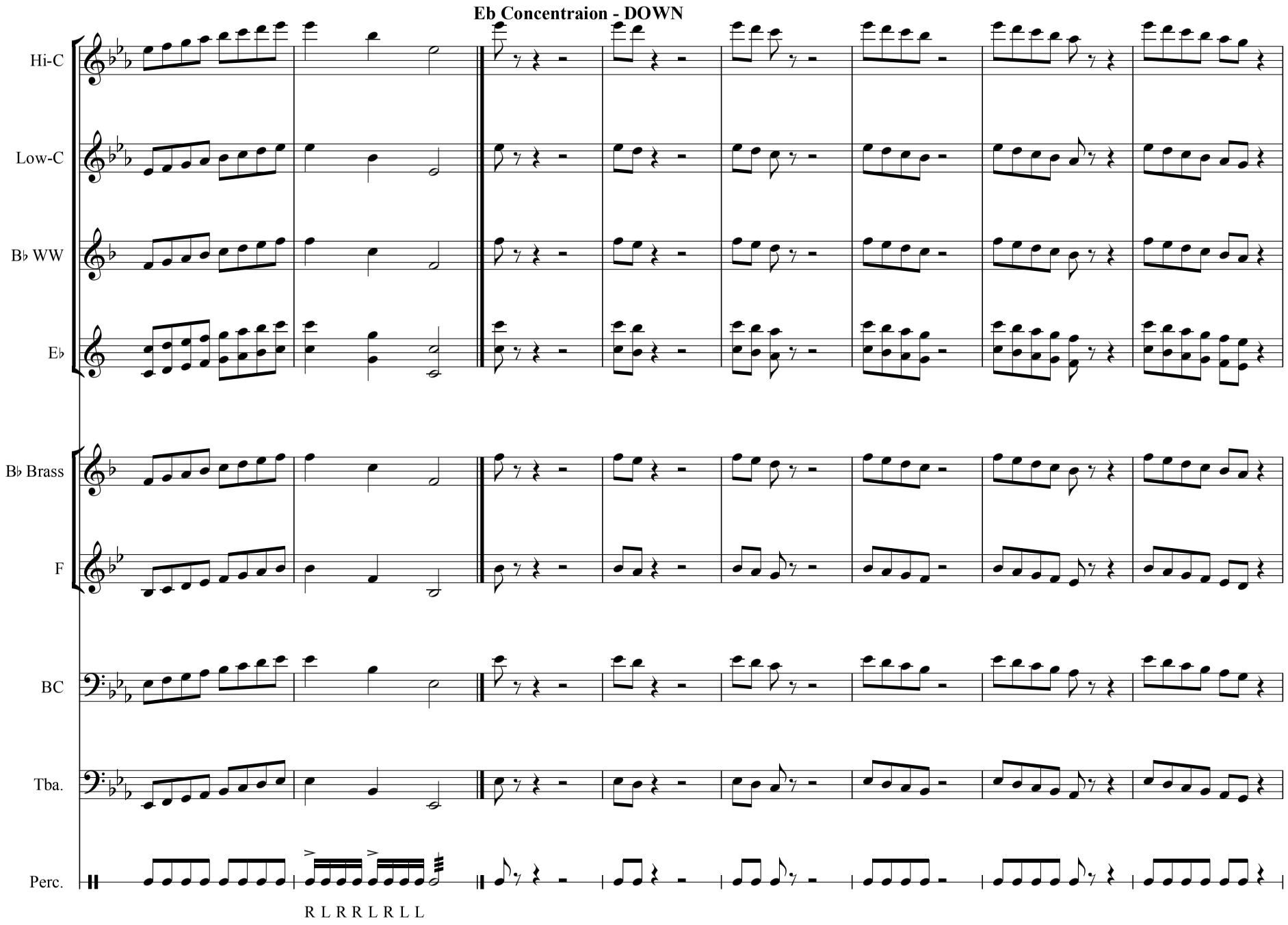
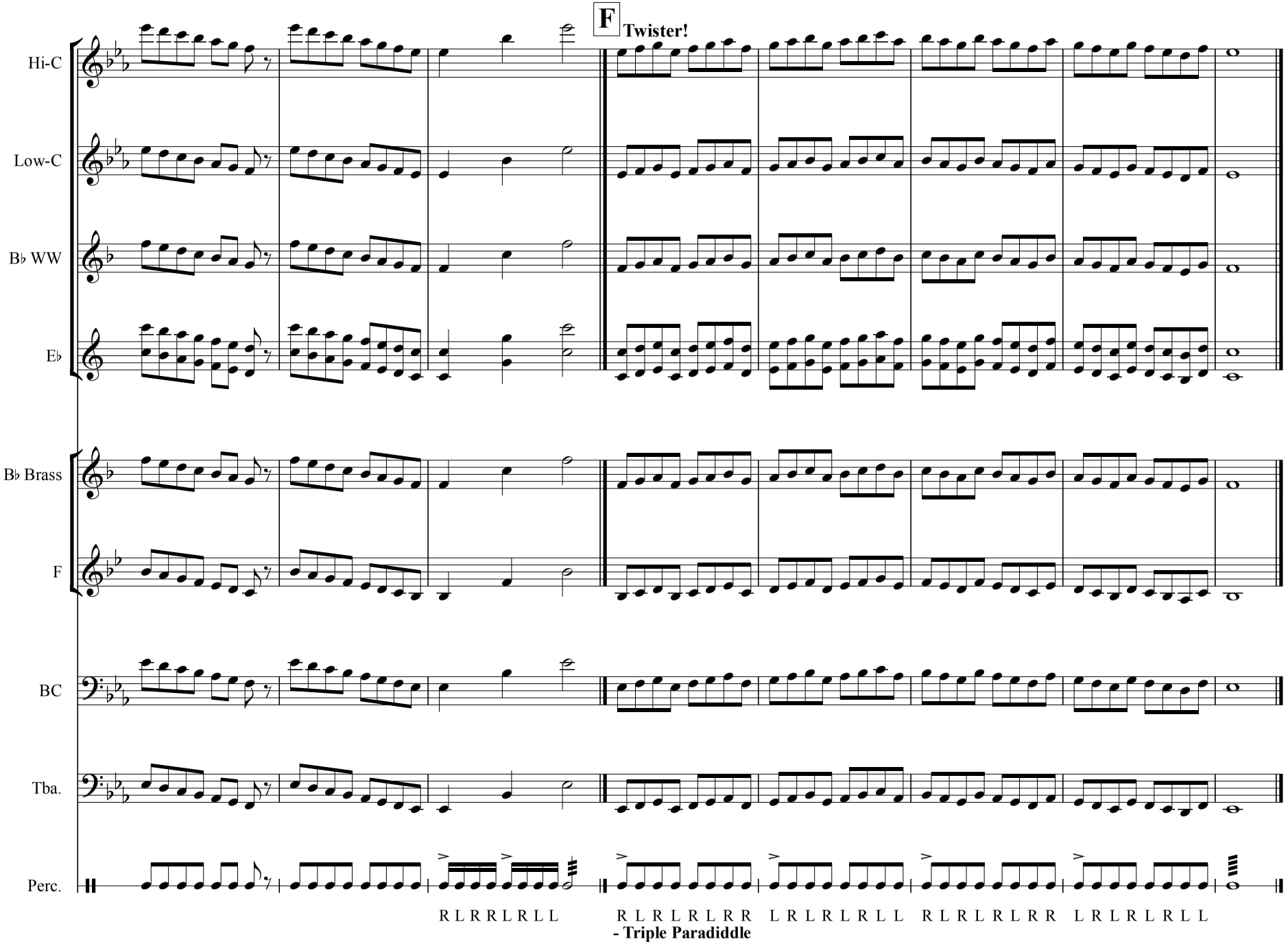
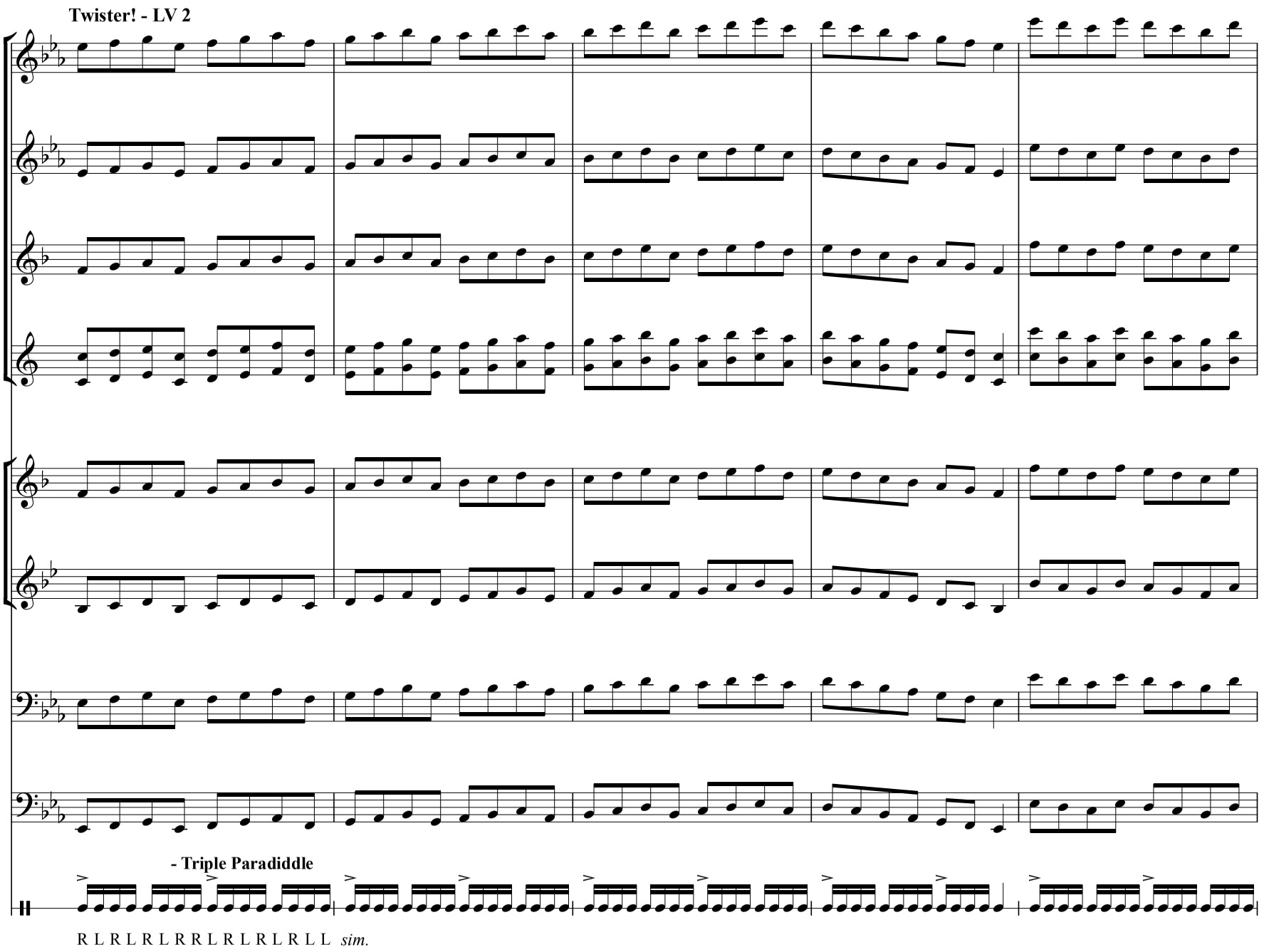
Springboard and Bungee - LV 2

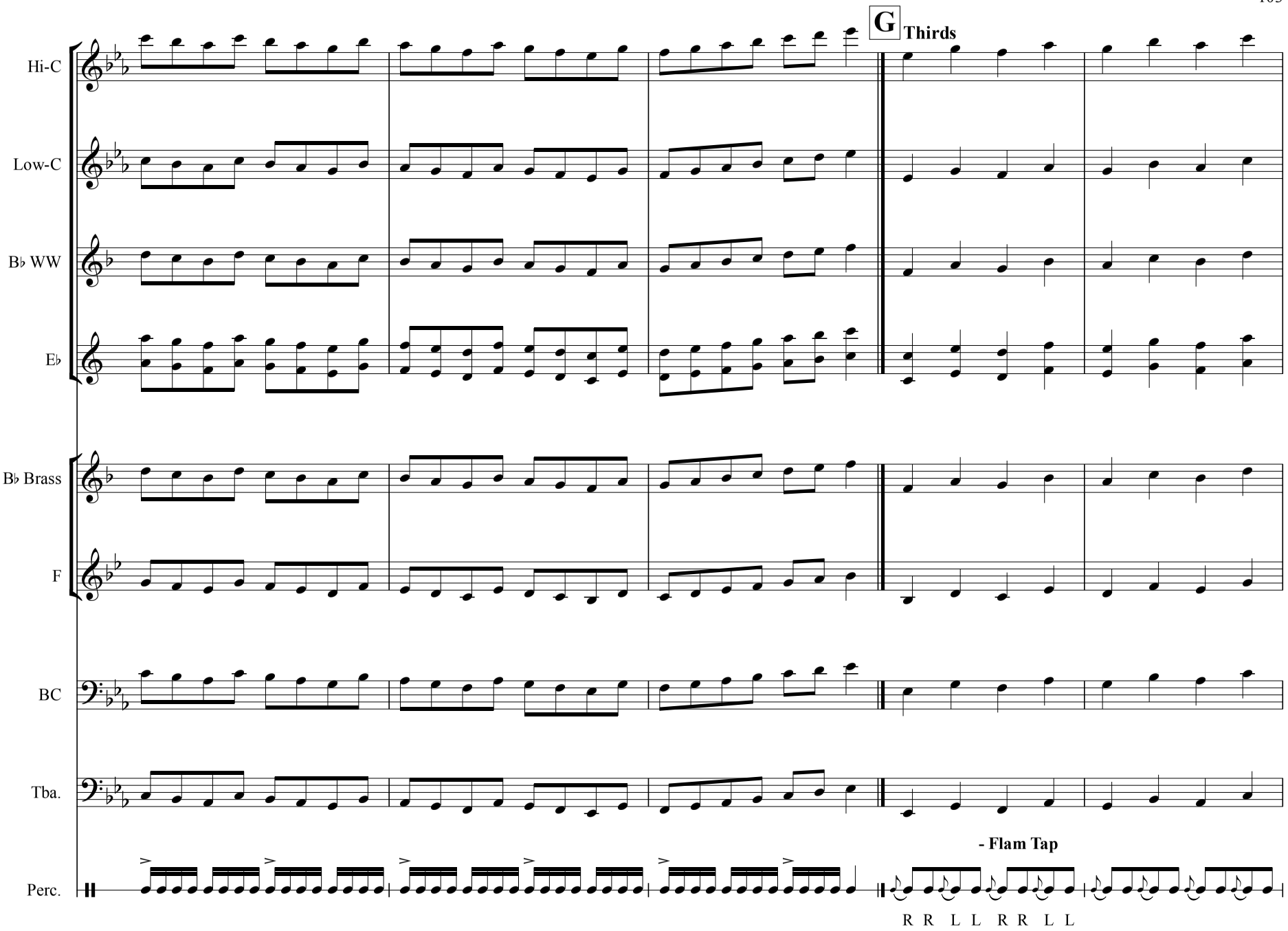


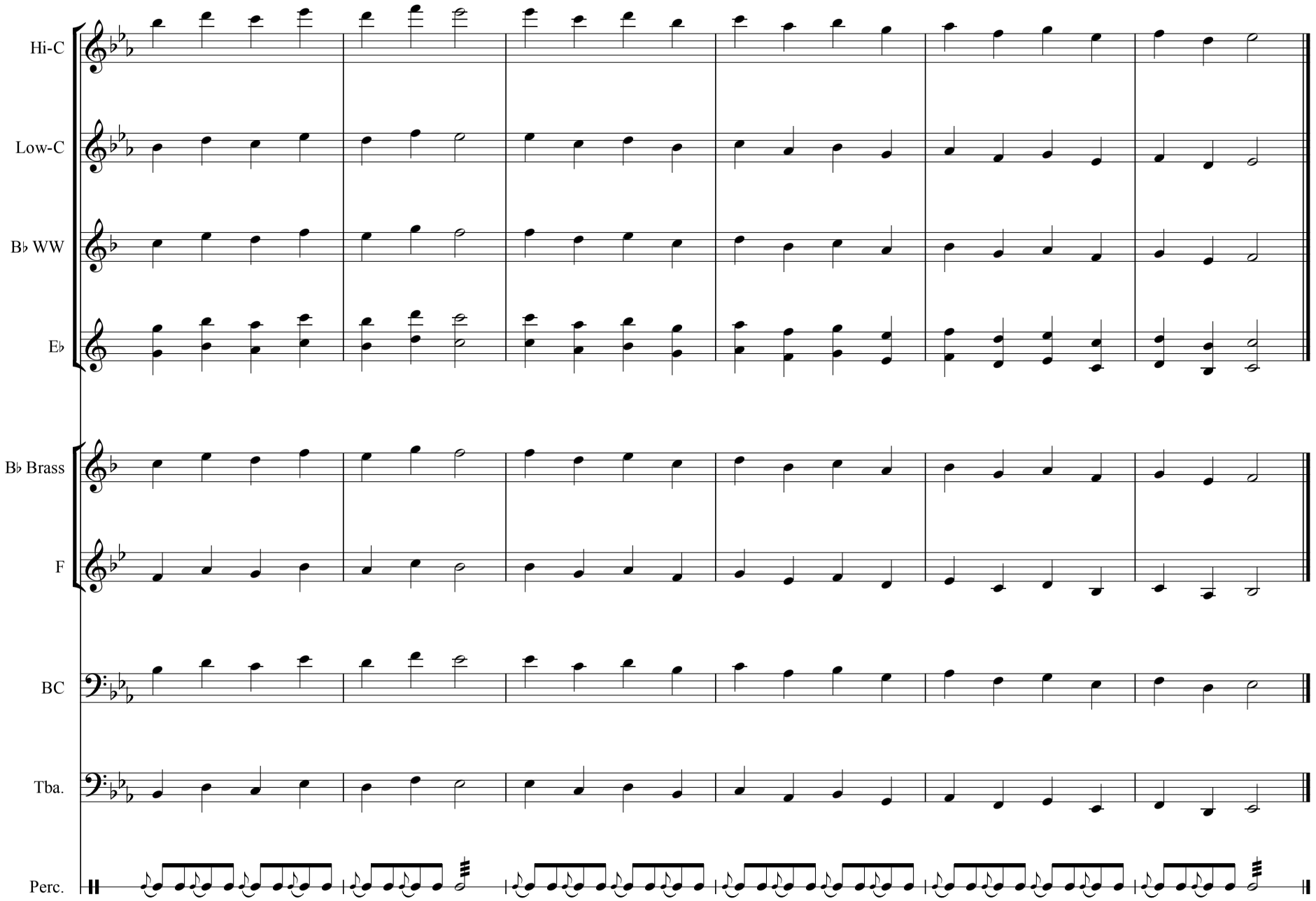

E
Eb Concentration - UP (LV 2 - Combine with DOWN)
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.


Eb Concentraion - DOWN
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
R L R R L R L L


F
Twister!
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
R L R R L R L L
R L R L R L R R
- Triple Paradiddle
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
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
- Triple Paradiddle
Perc.
R L R L R L R R L R L R L R L L sim.


G
Thirds
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
- Flam Tap
Perc.
R R L L R R L L



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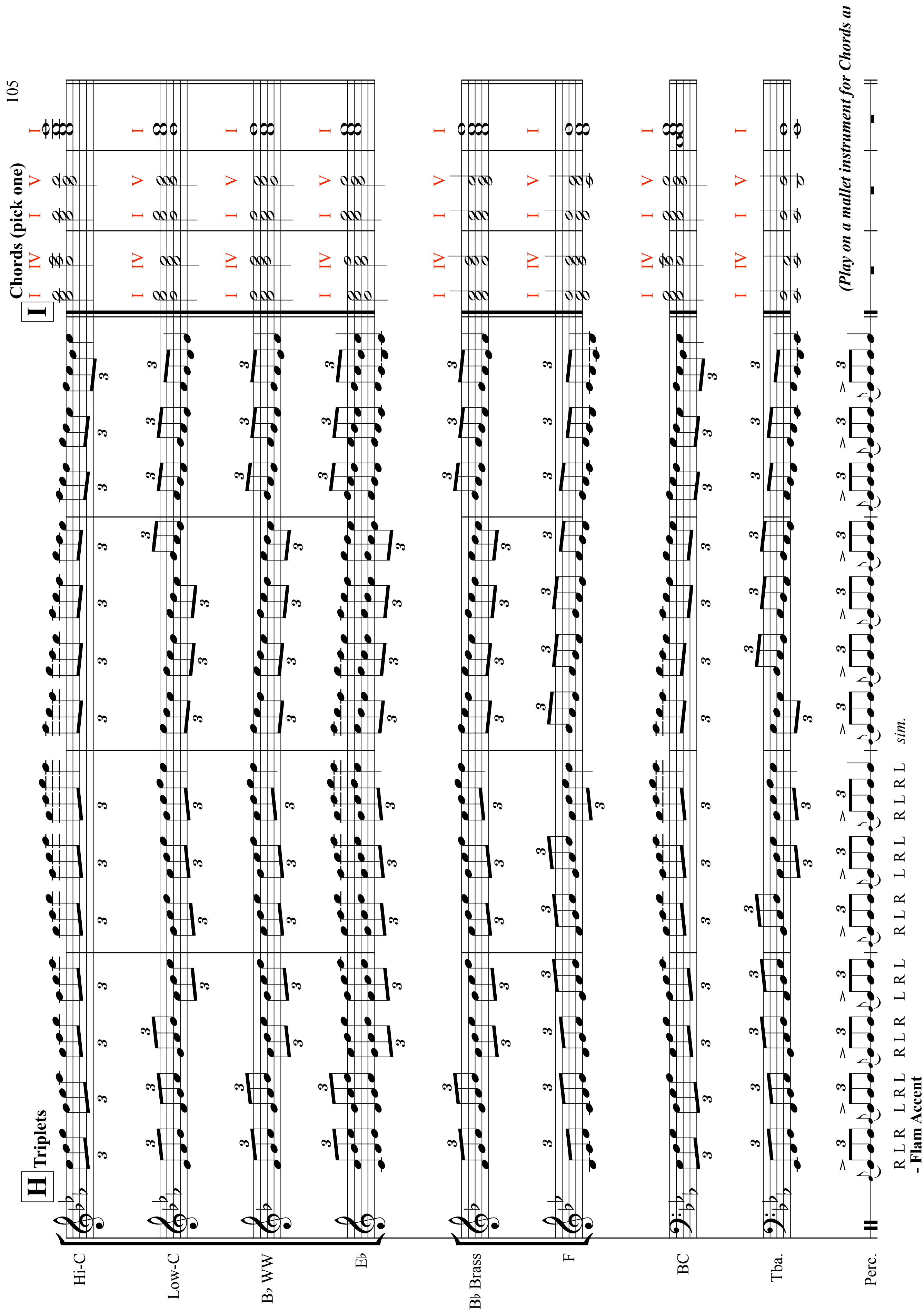
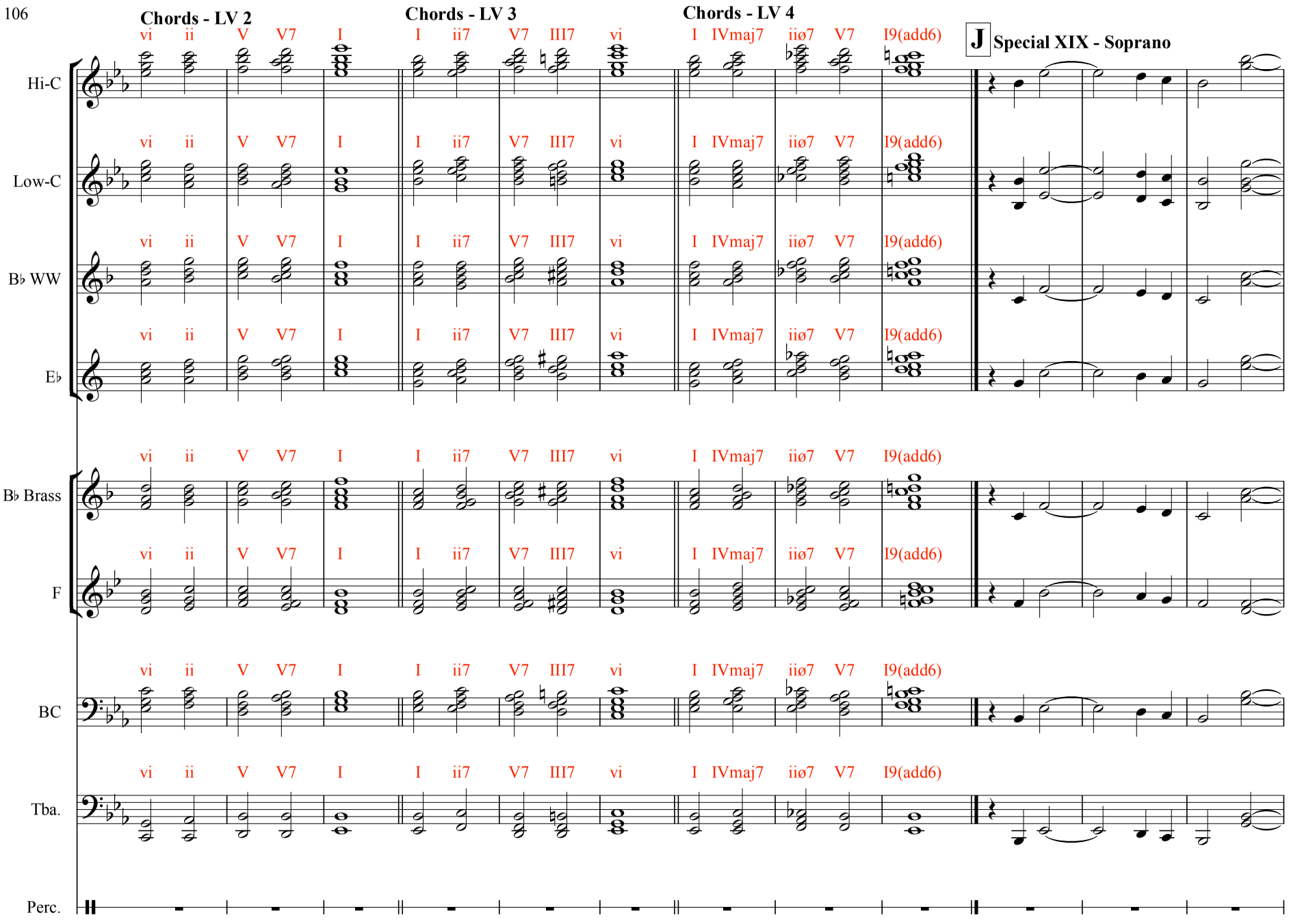
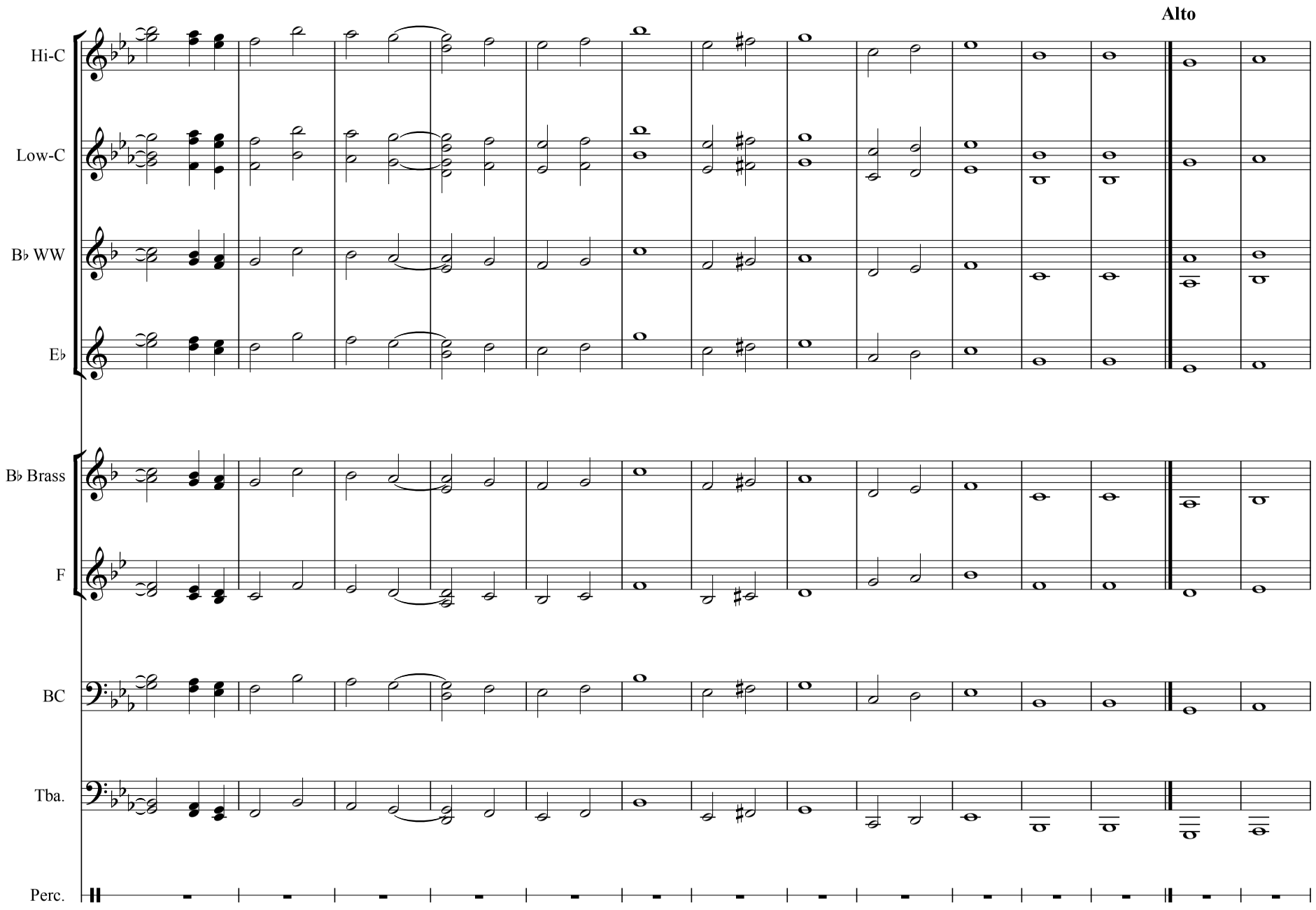
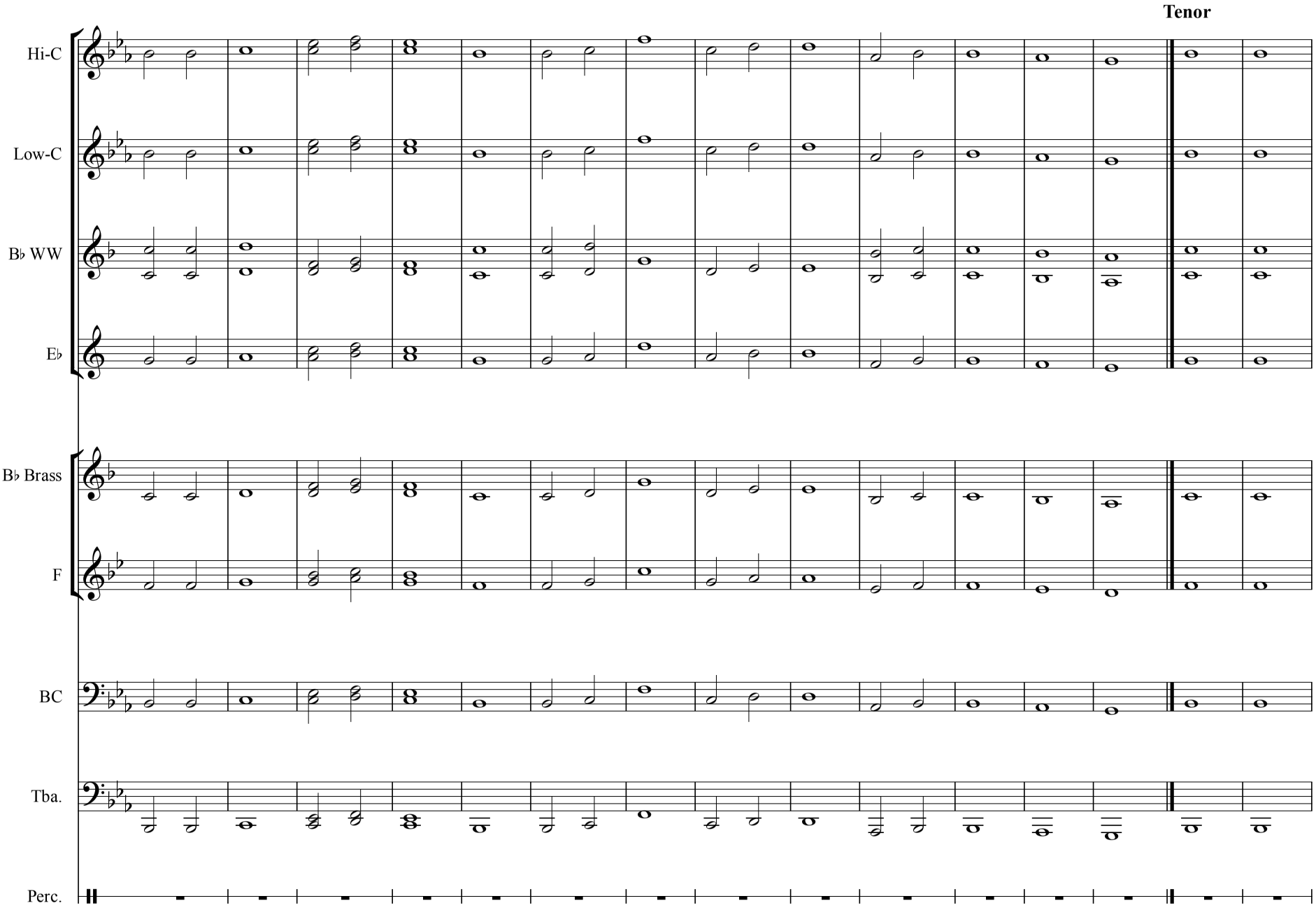
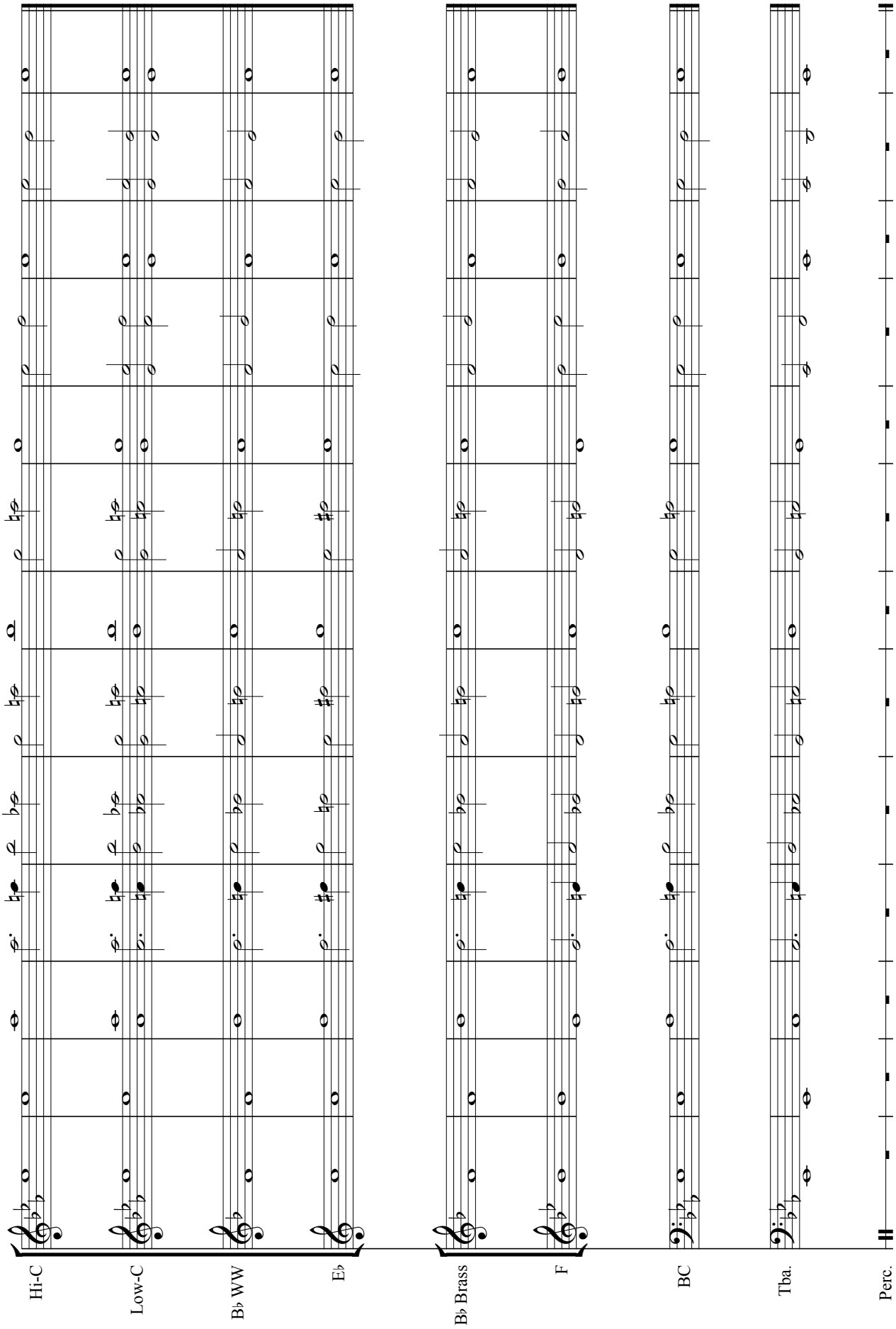
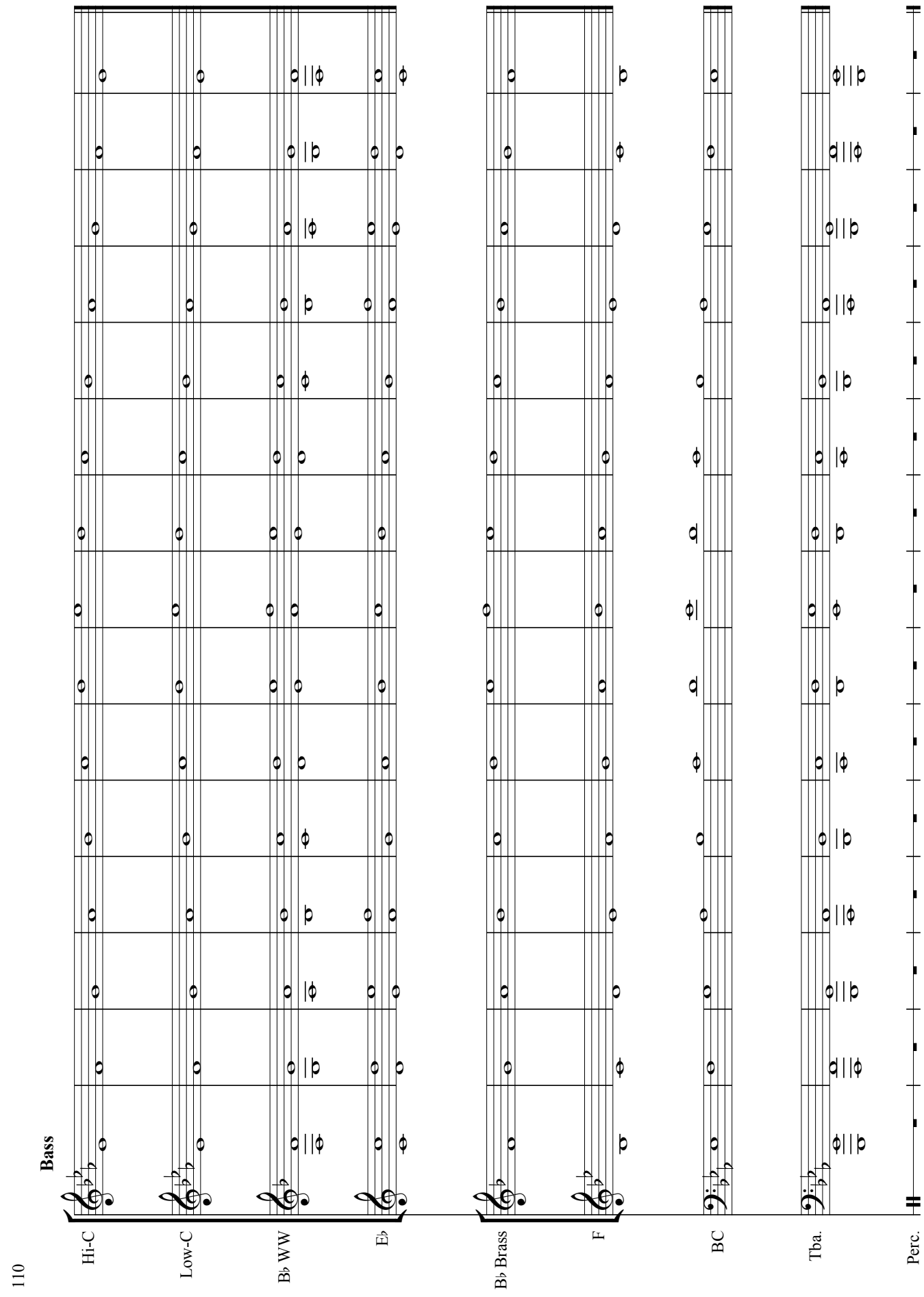

105
H Triplets
I Chords (pick one)
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
I IV I V I
R L R L R L R L R L R L R L R L R L R L R L R L
- Flam Accent
sim.
(Play on a mallet instrument for Chords an


Chords - LV 2
Chords - LV 3
Chords - LV 4
vi ii V V7 I I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)
J Special XIX - Soprano
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.

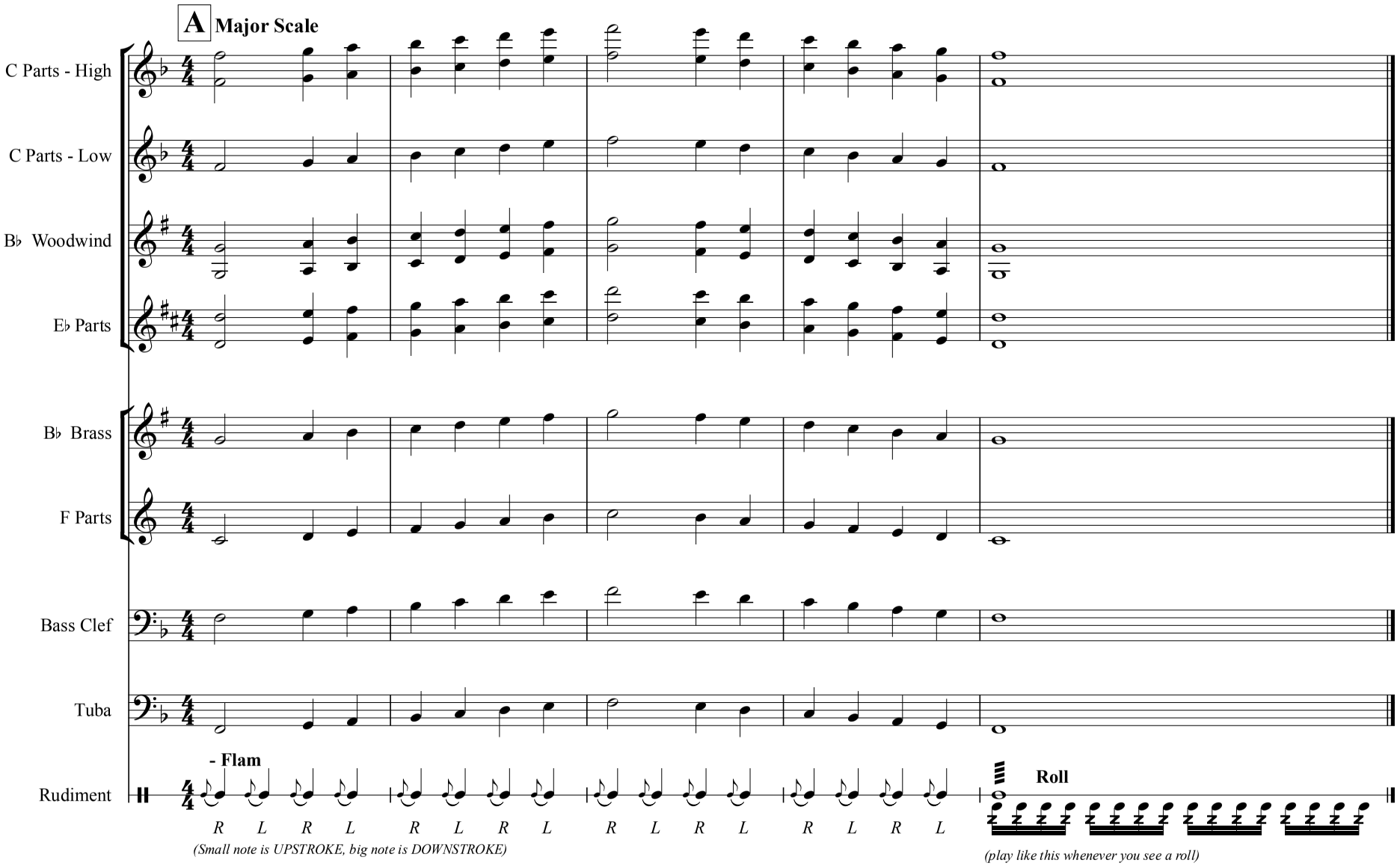

Alto
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.


Tenor
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.


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


110
Bass
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.

F Concert



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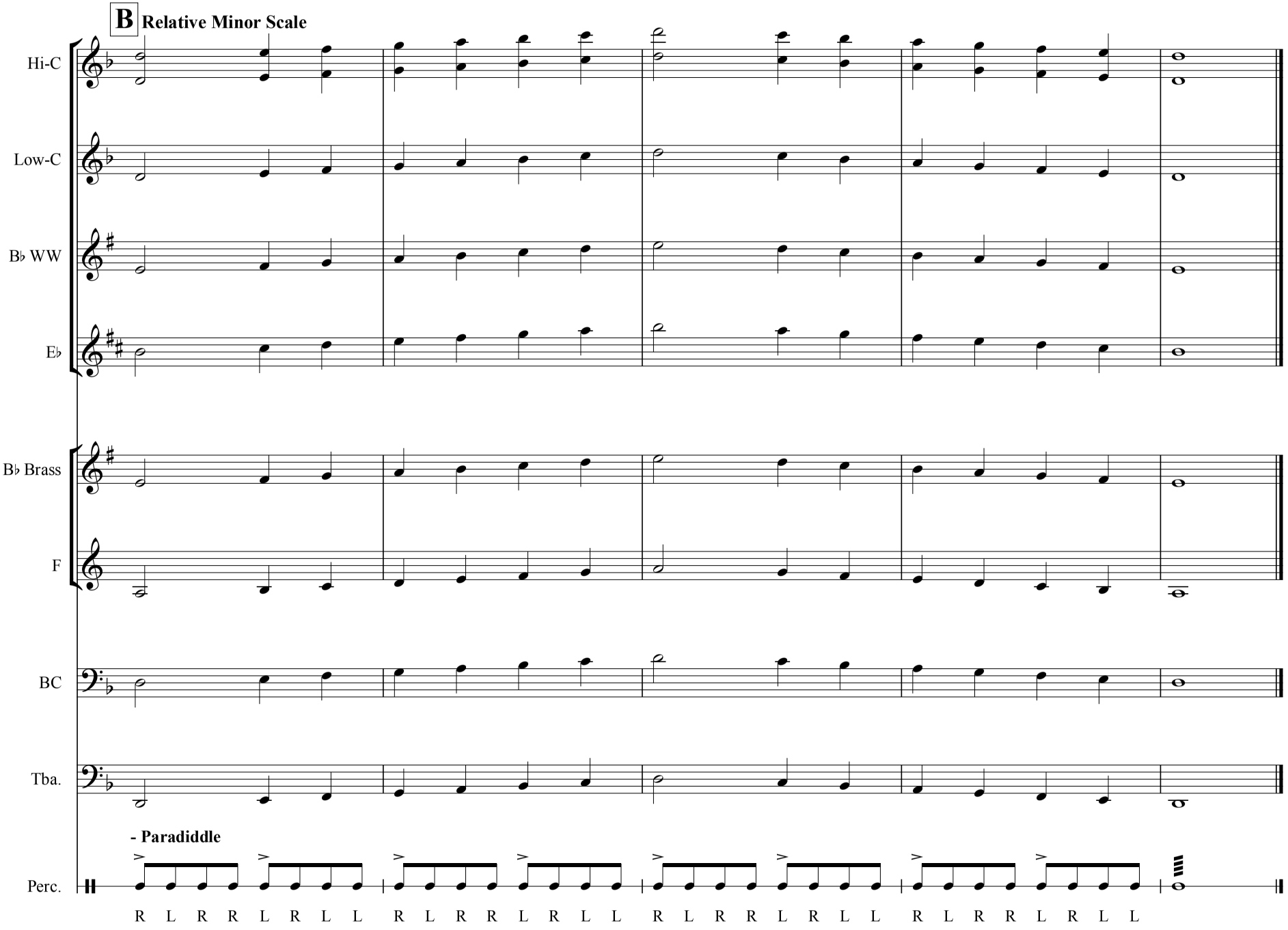
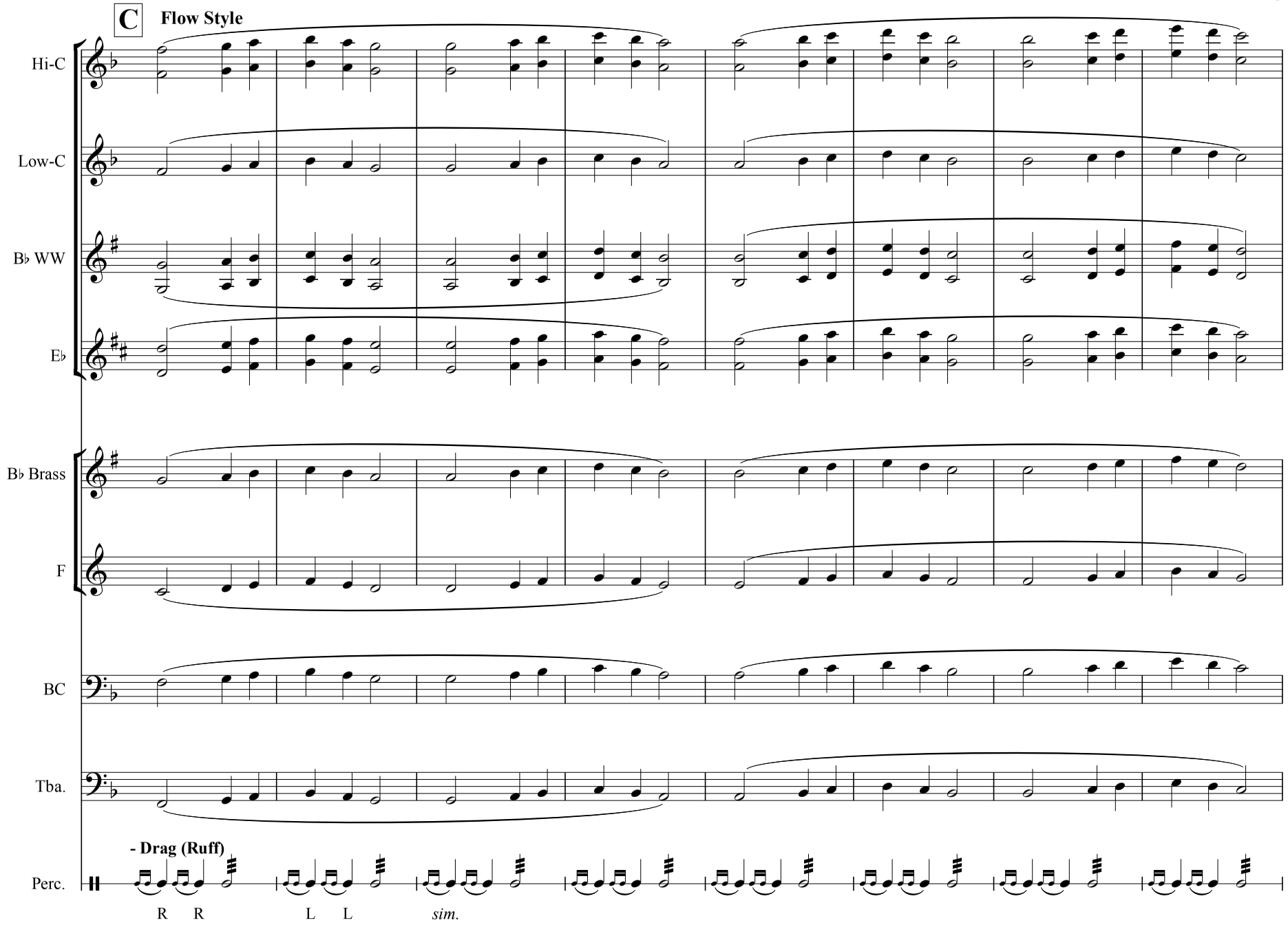

B Relative Minor Scale
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
- Paradiddle
Perc.
R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L



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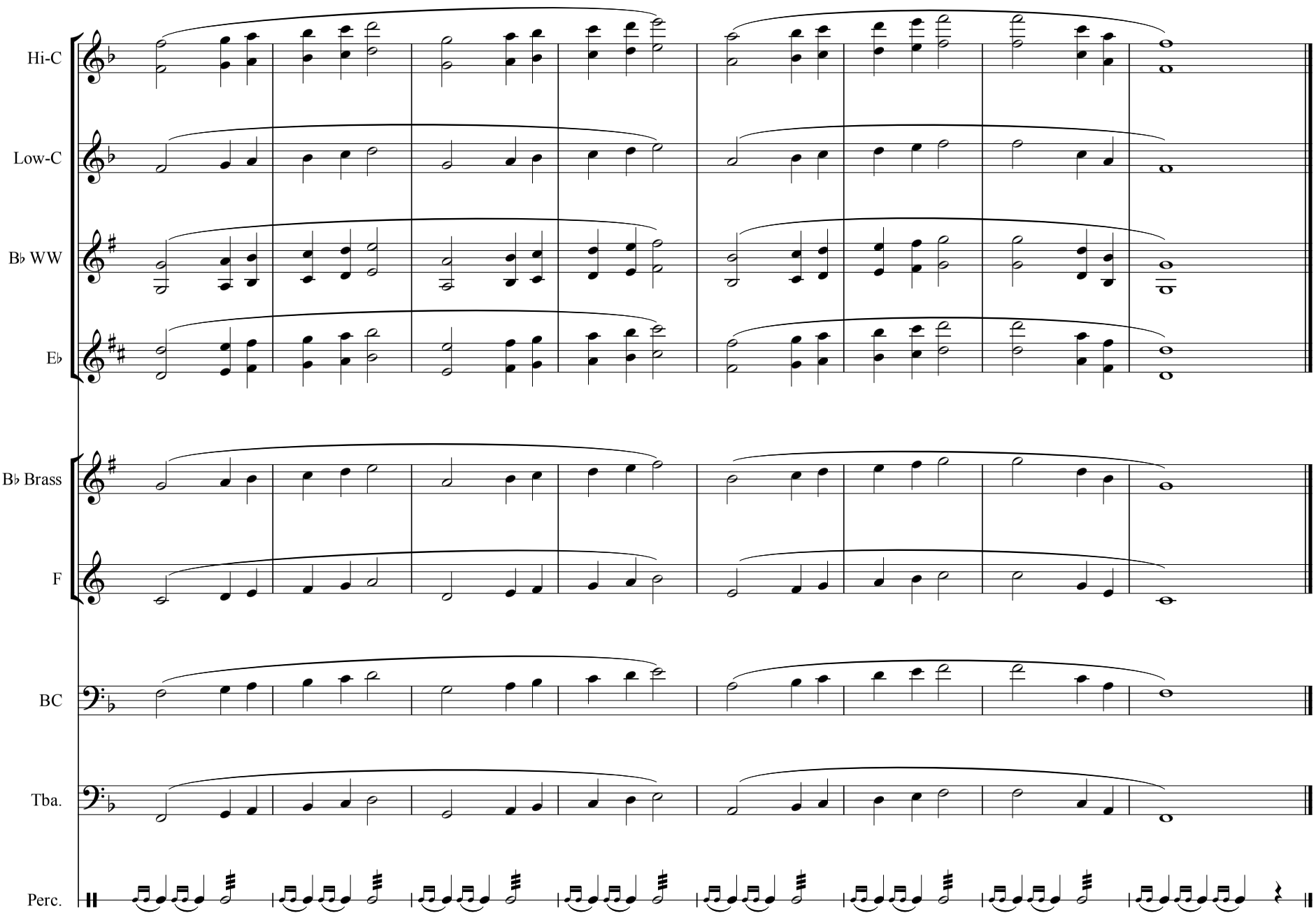
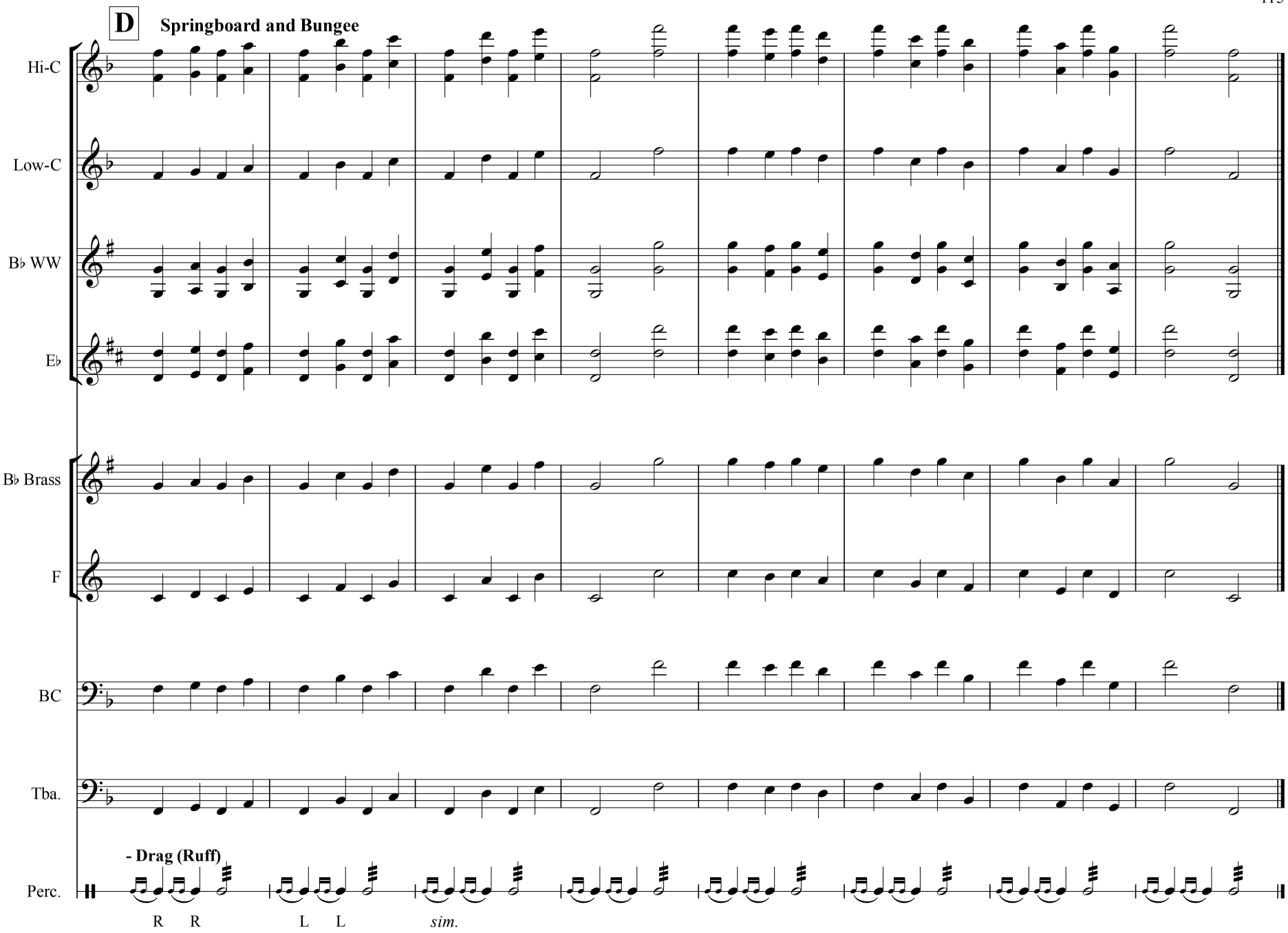
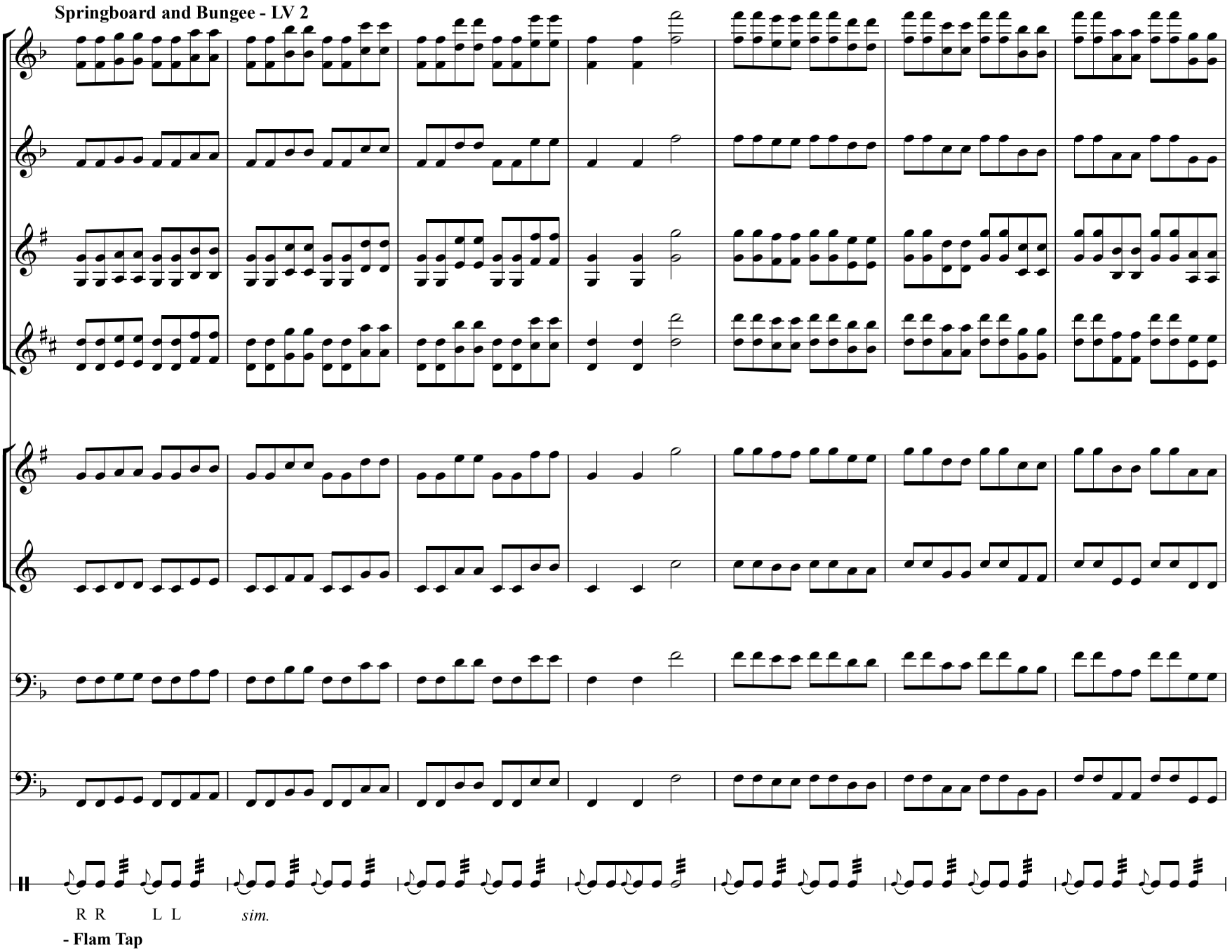
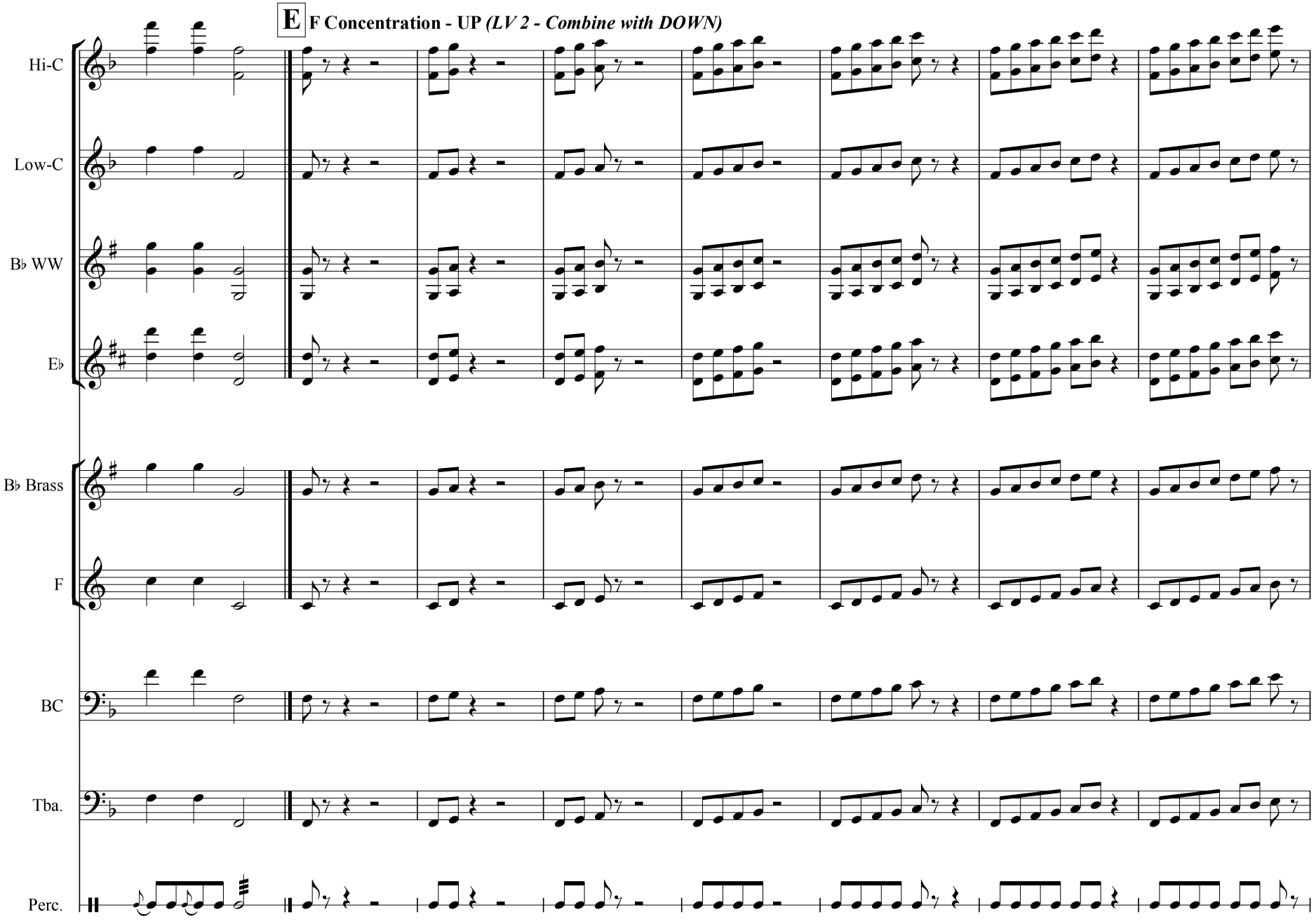
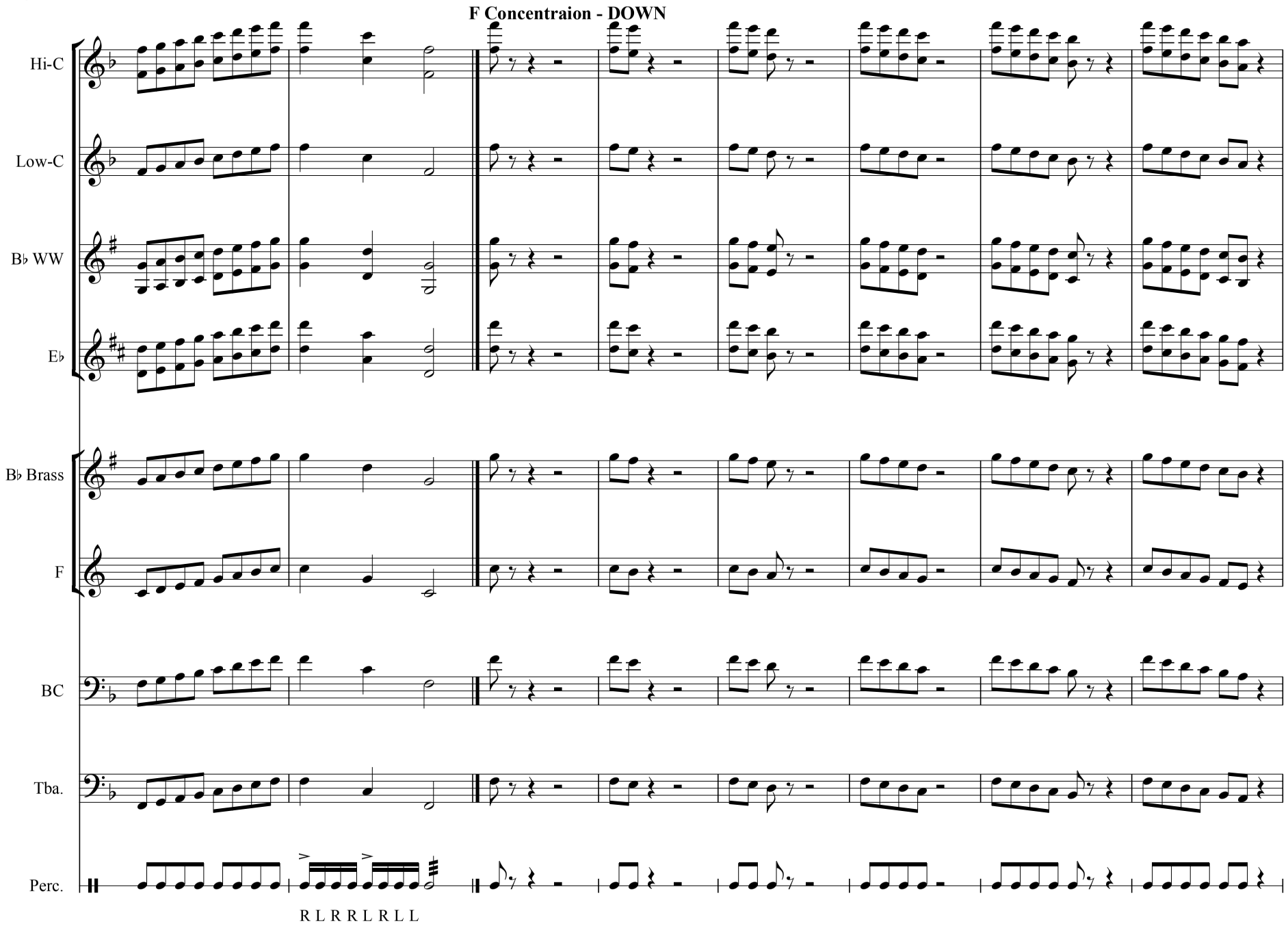
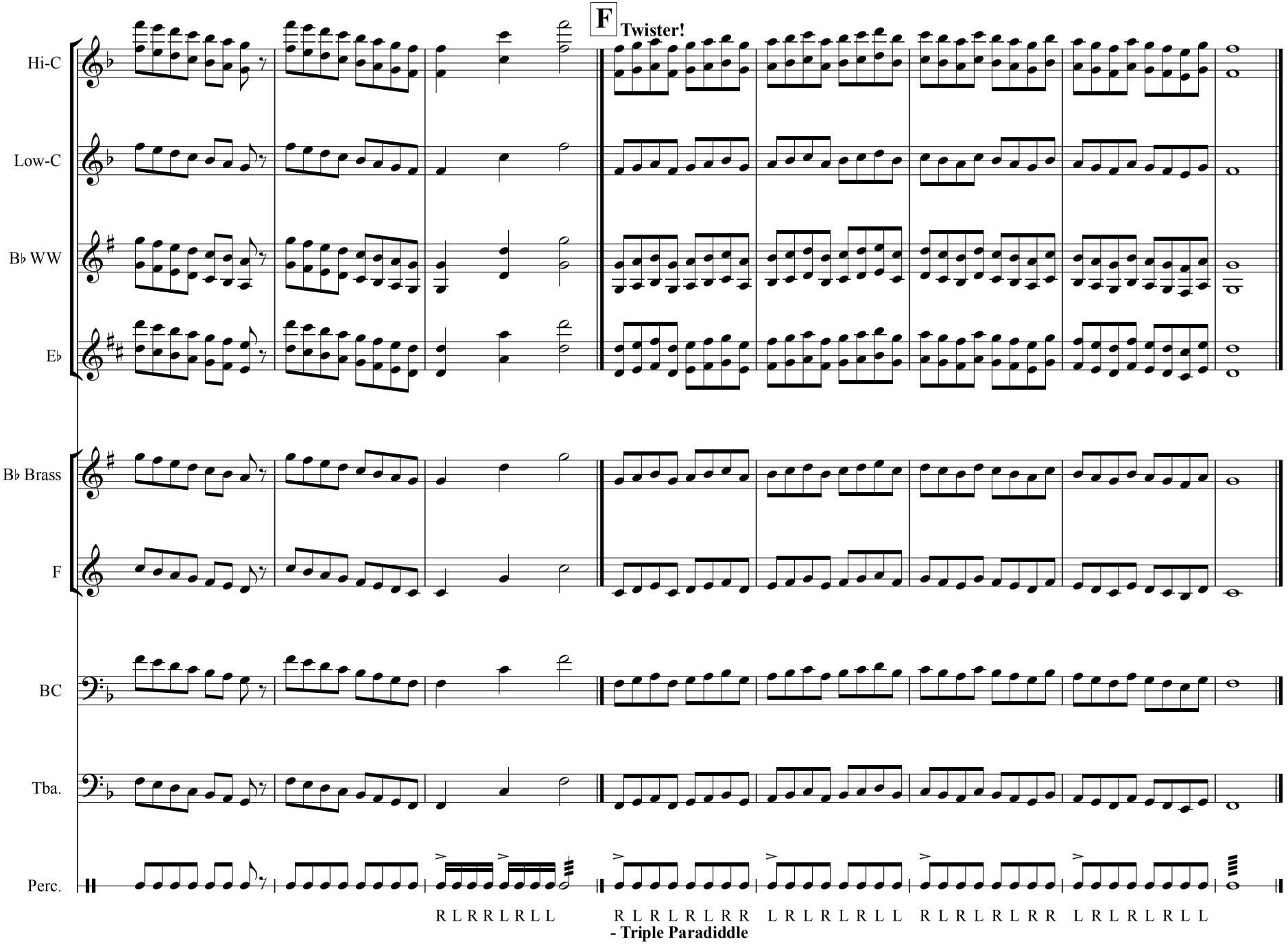

Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.

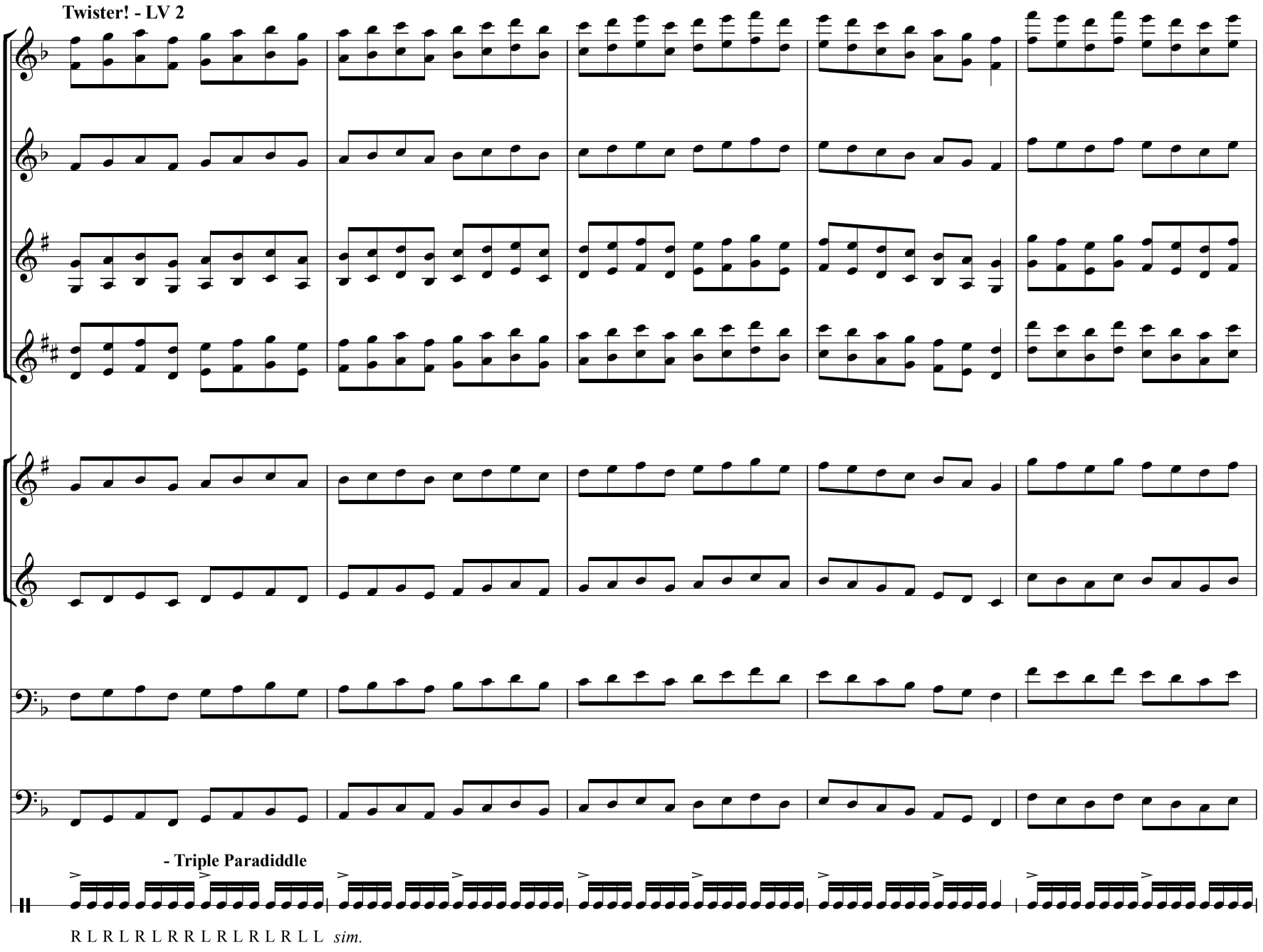

D
Springboard and Bungee
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
- Drag (Ruff)
Perc.
R R
L L
sim.


Springboard and Bungee - LV 2
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
R R L L
sim.
- Flam Tap


E
F Concentration - UP (LV 2 - Combine with DOWN)
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.


F Concentraion - DOWN
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
R L R R L R L L


F
Twister!
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
R L R R L R L L
R L R L R L R R
- Triple Paradiddle
L R L R L R L L
R L R L R L R R
L R L R L R L L



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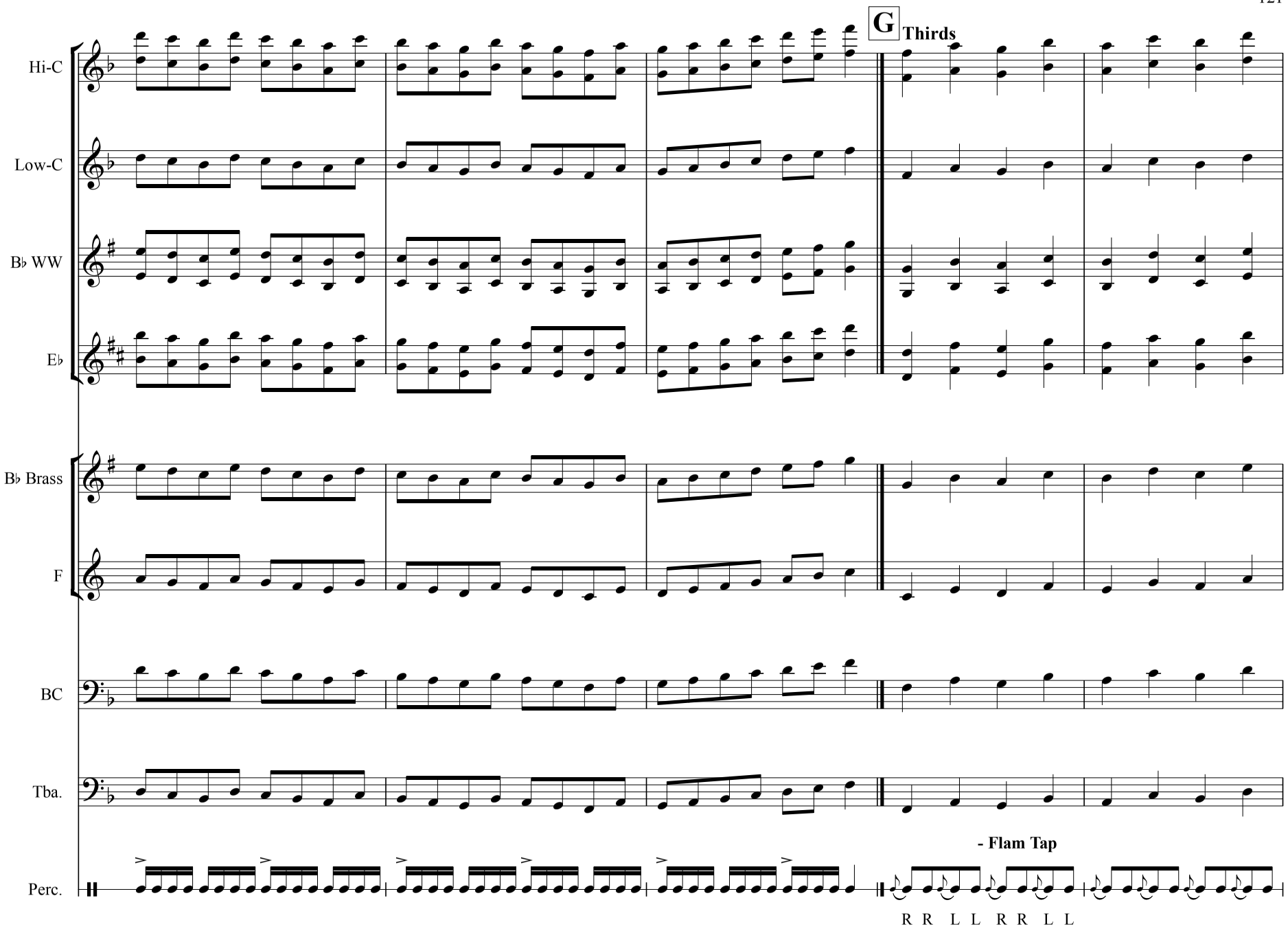

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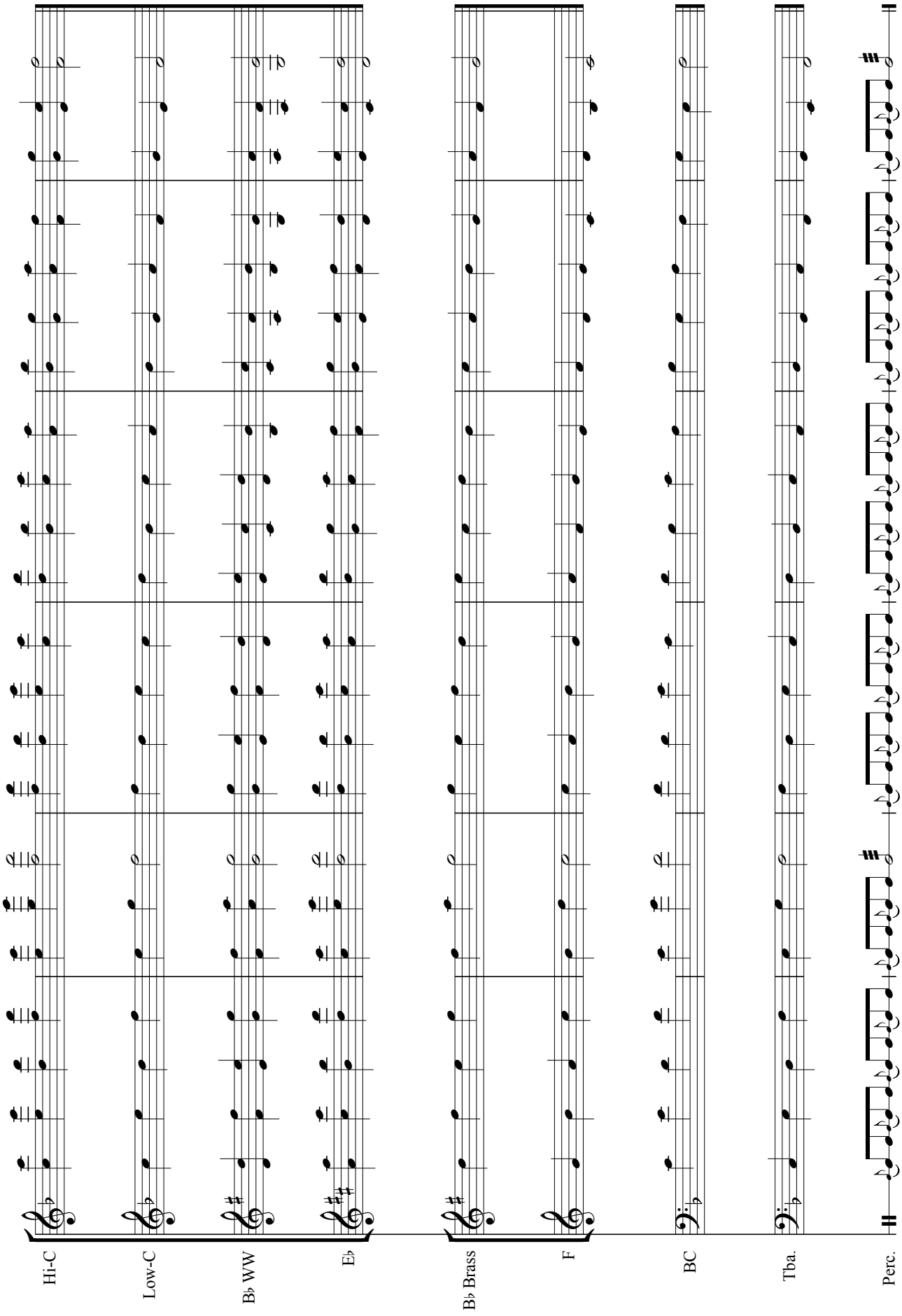
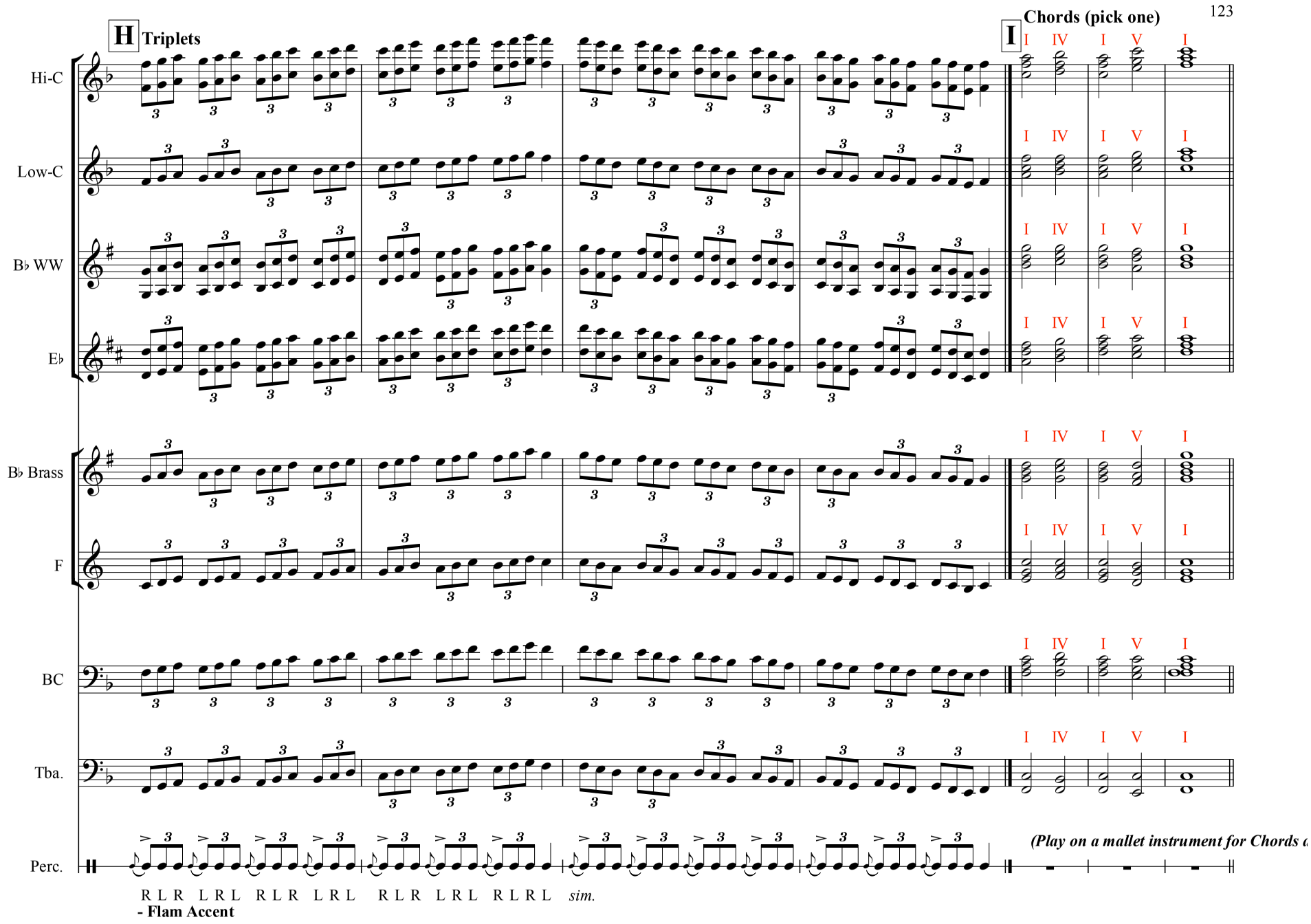
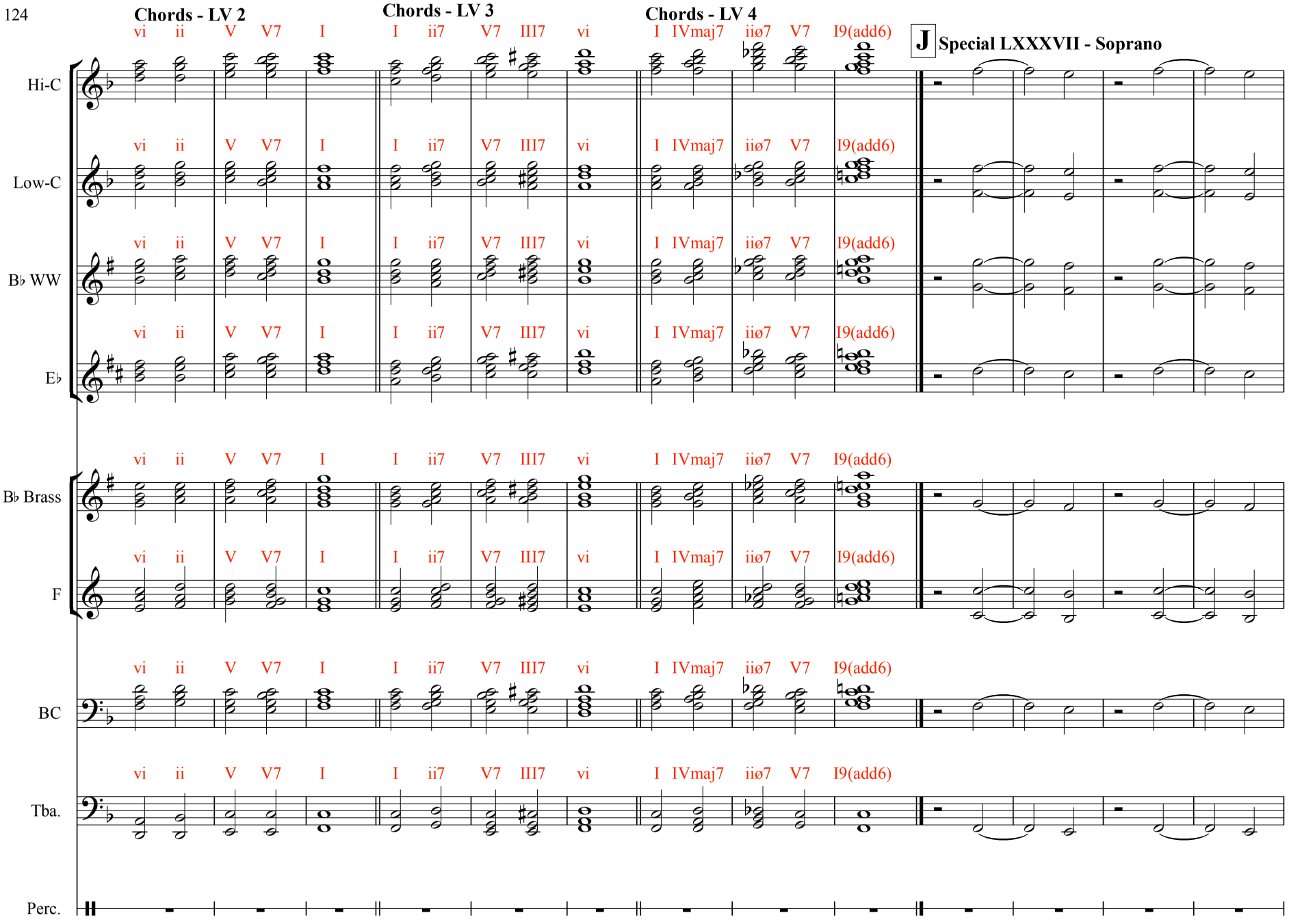
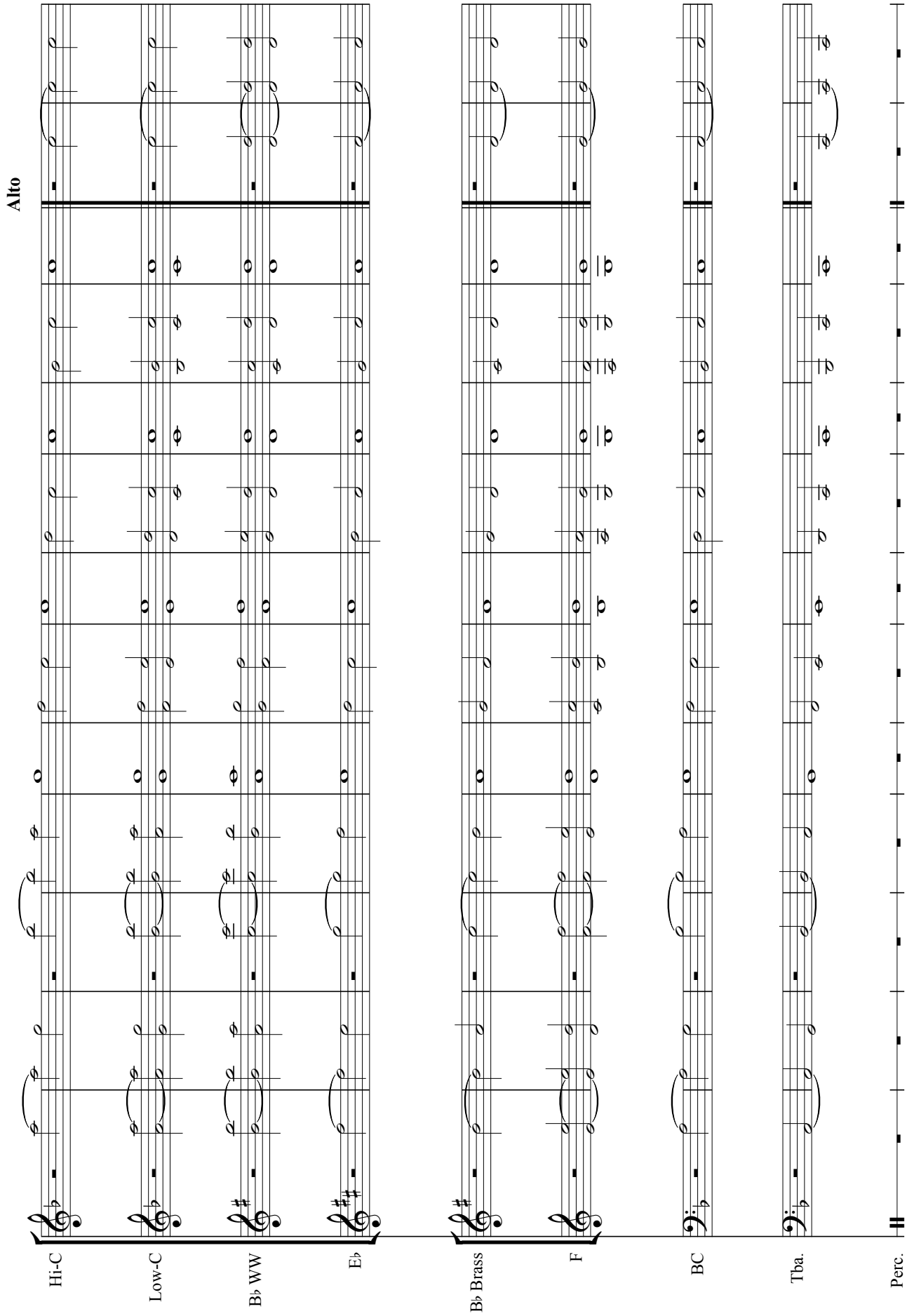
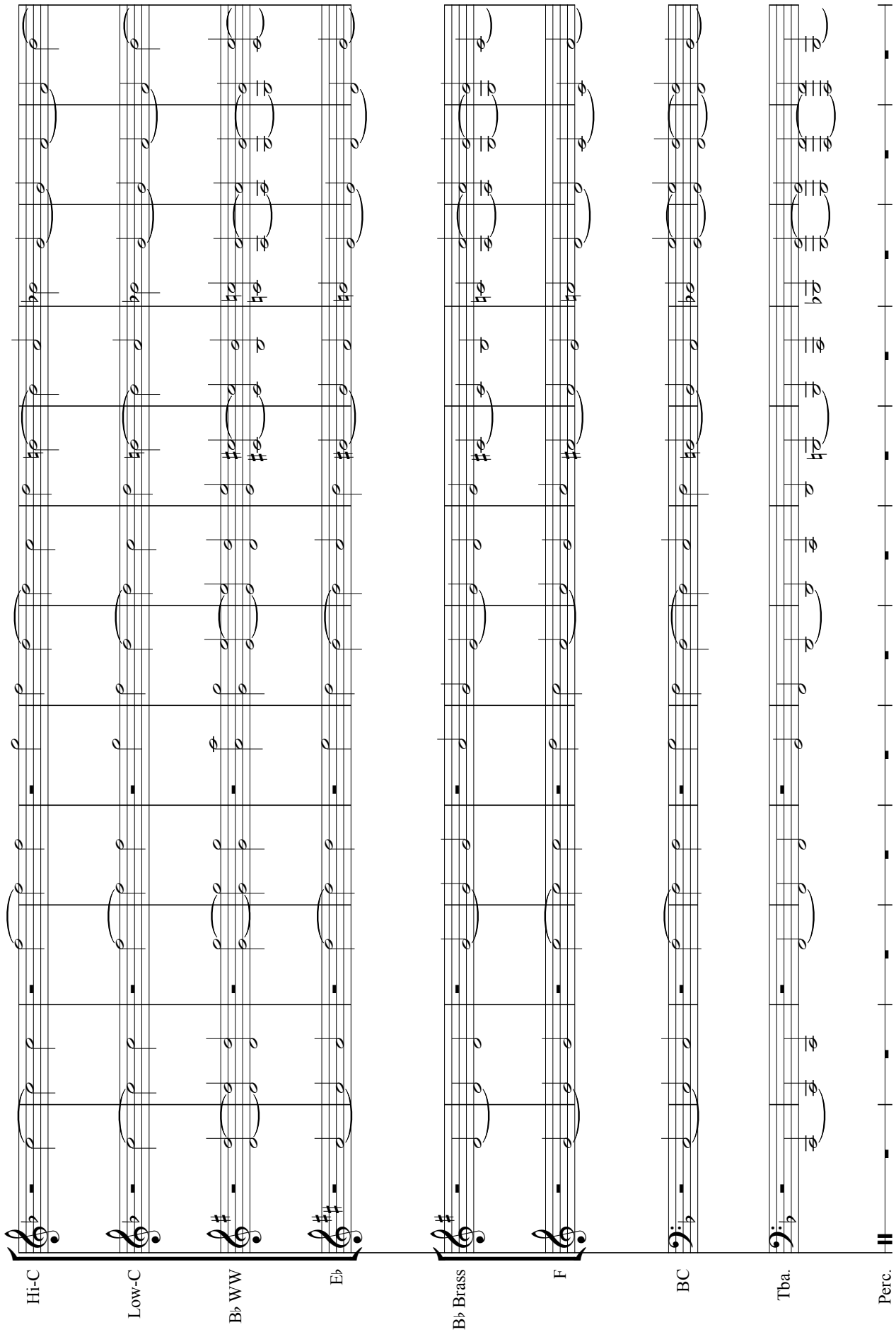
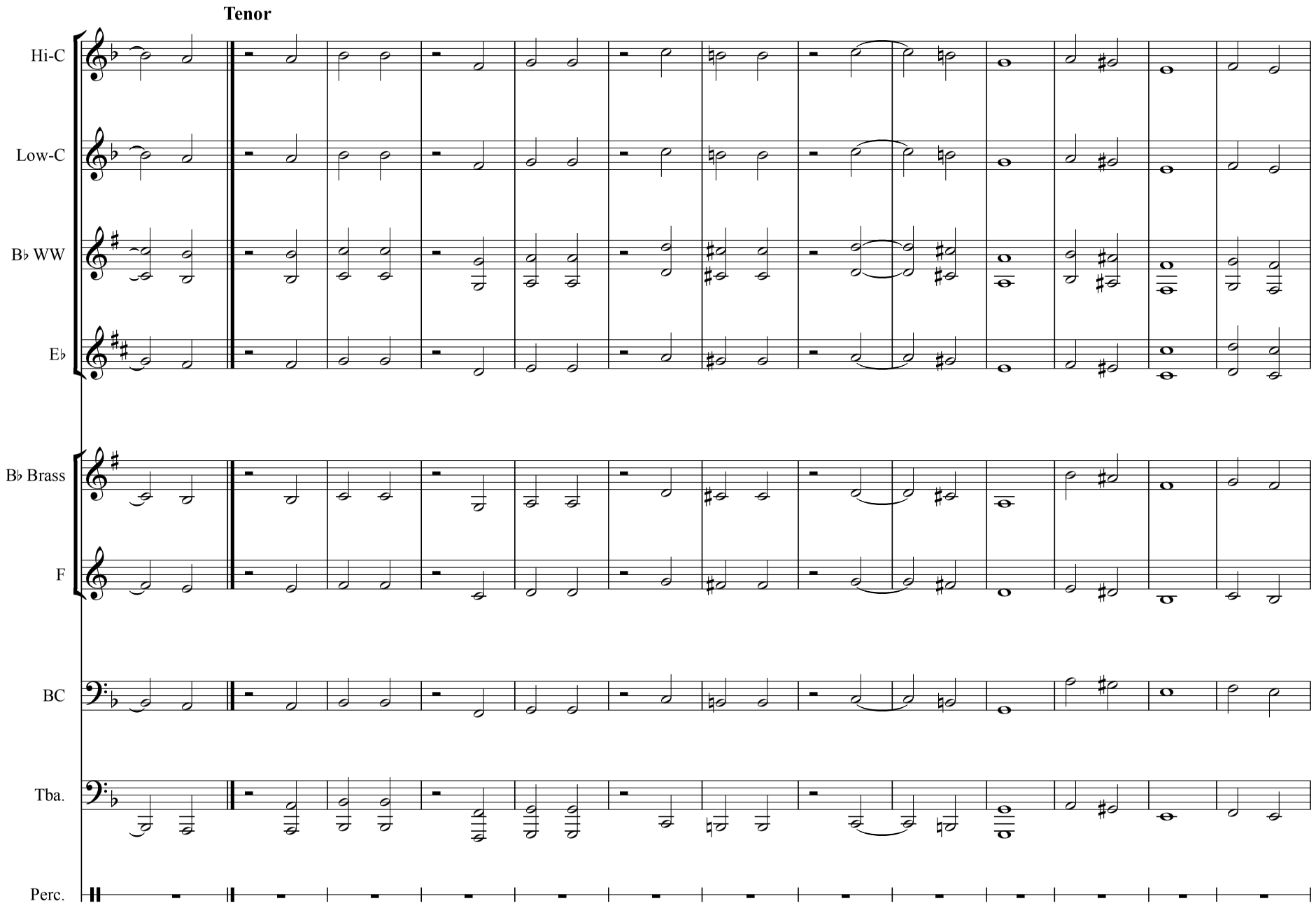

122
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.

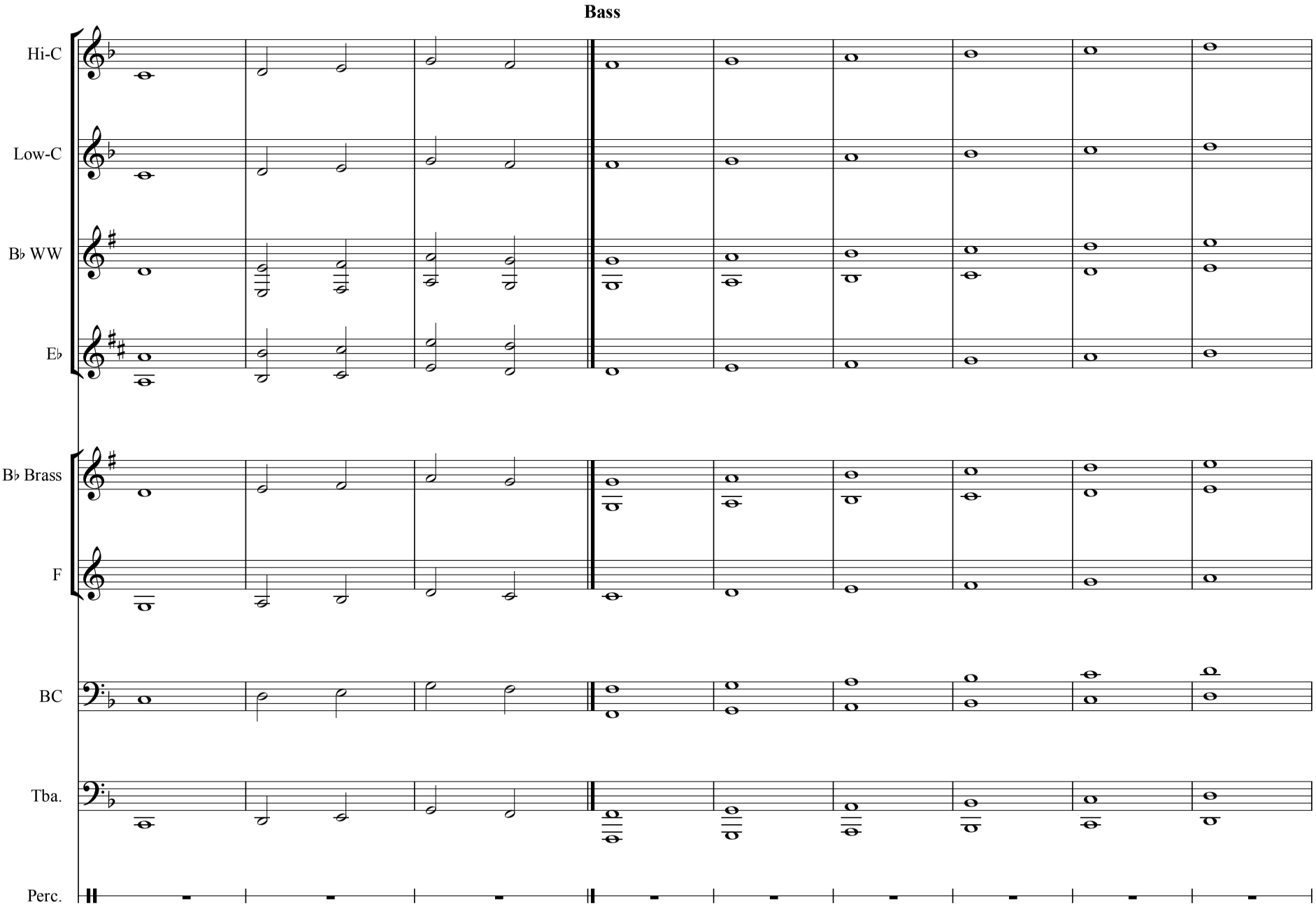

H
Triplets
I
Chords (pick one)
I IV I V I
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
(Play on a mallet instrument for Chords
R L R L R L R L R L R L R L R L sim.
- Flam Accent

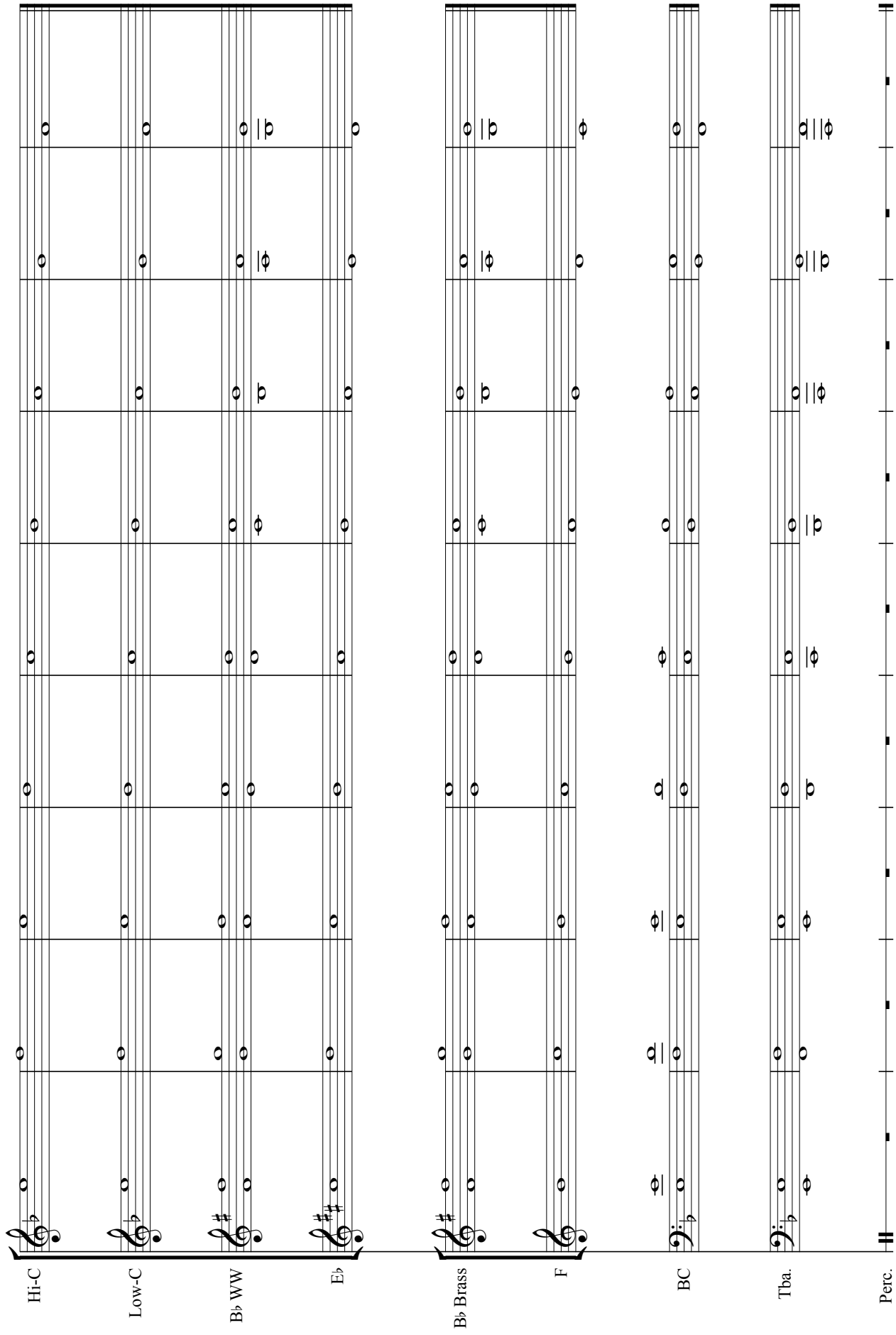

Chords - LV 2
Chords - LV 3
Chords - LV 4
J Special LXXXVII - Soprano
vi ii V V7 I I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.


Alto
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.

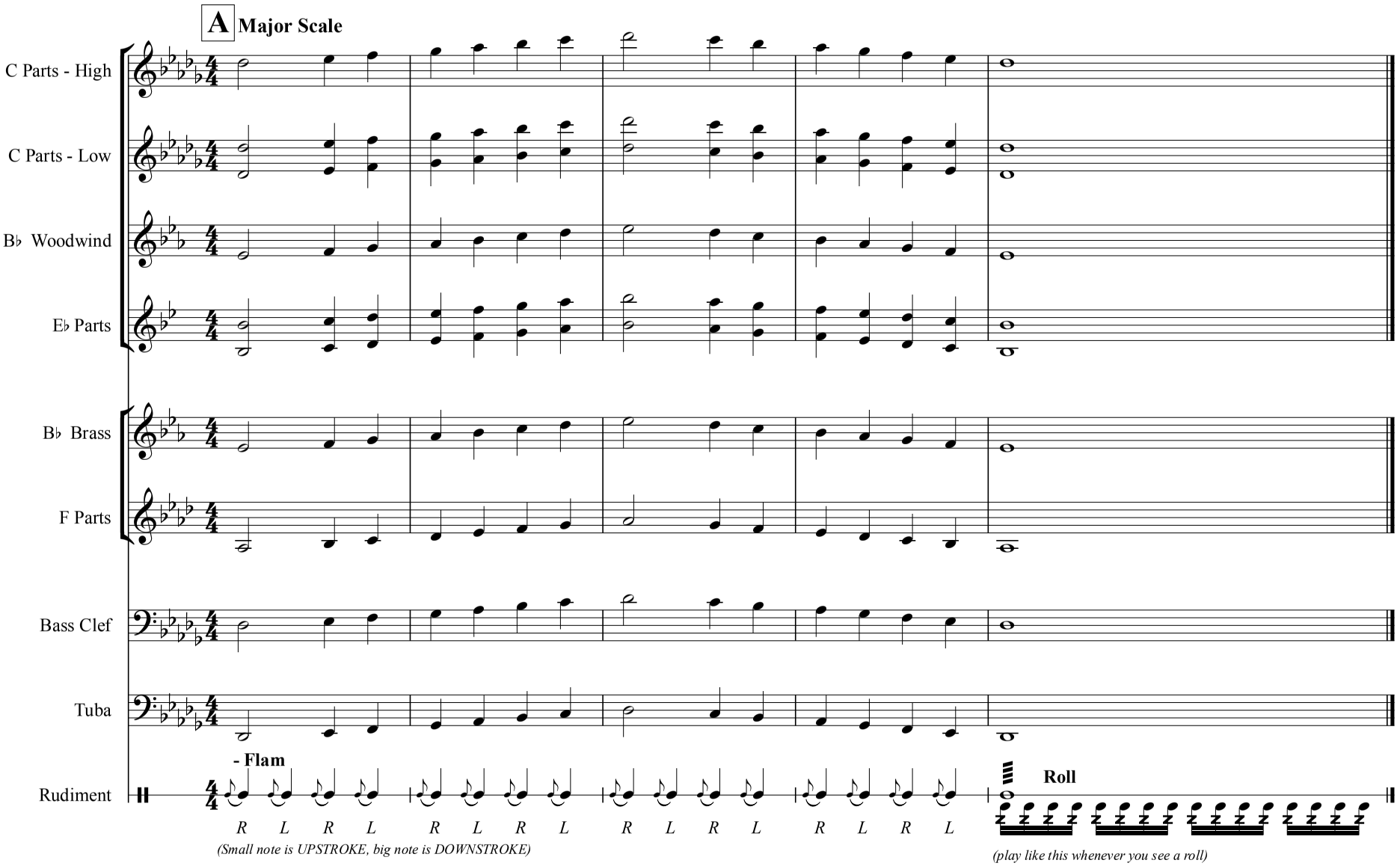

126
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.


Tenor
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.


Bass
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.


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

D-flat Concert



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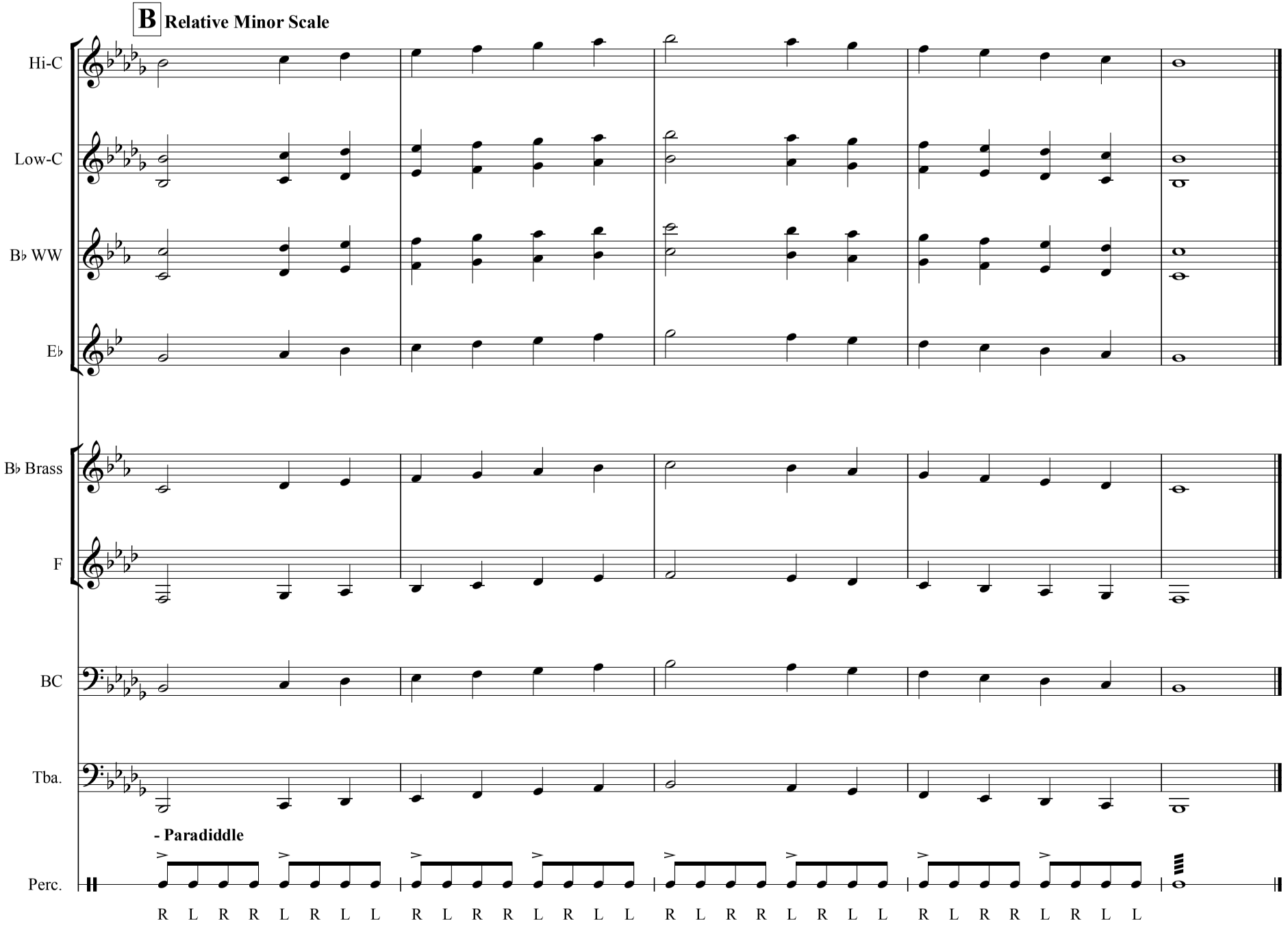
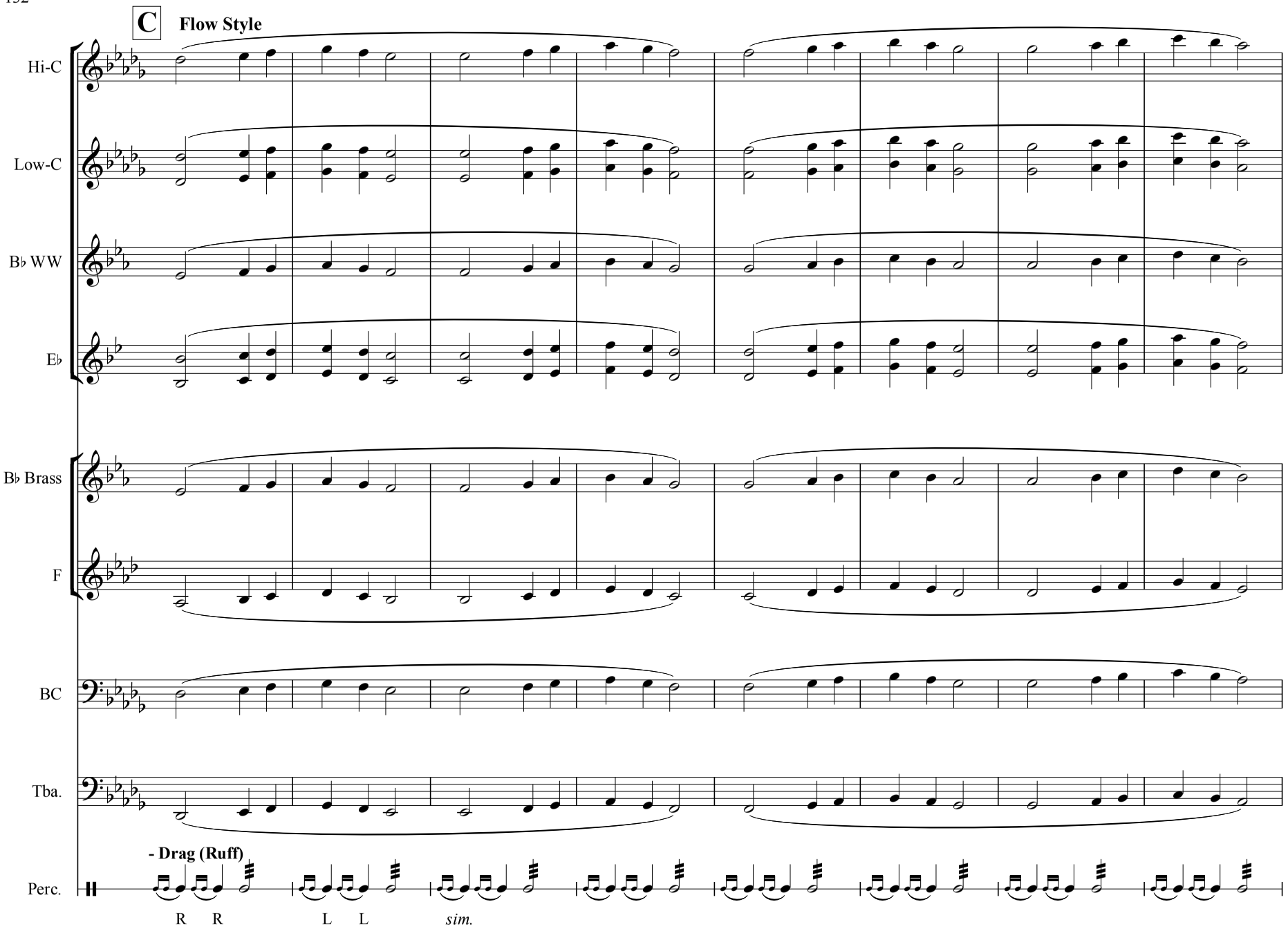
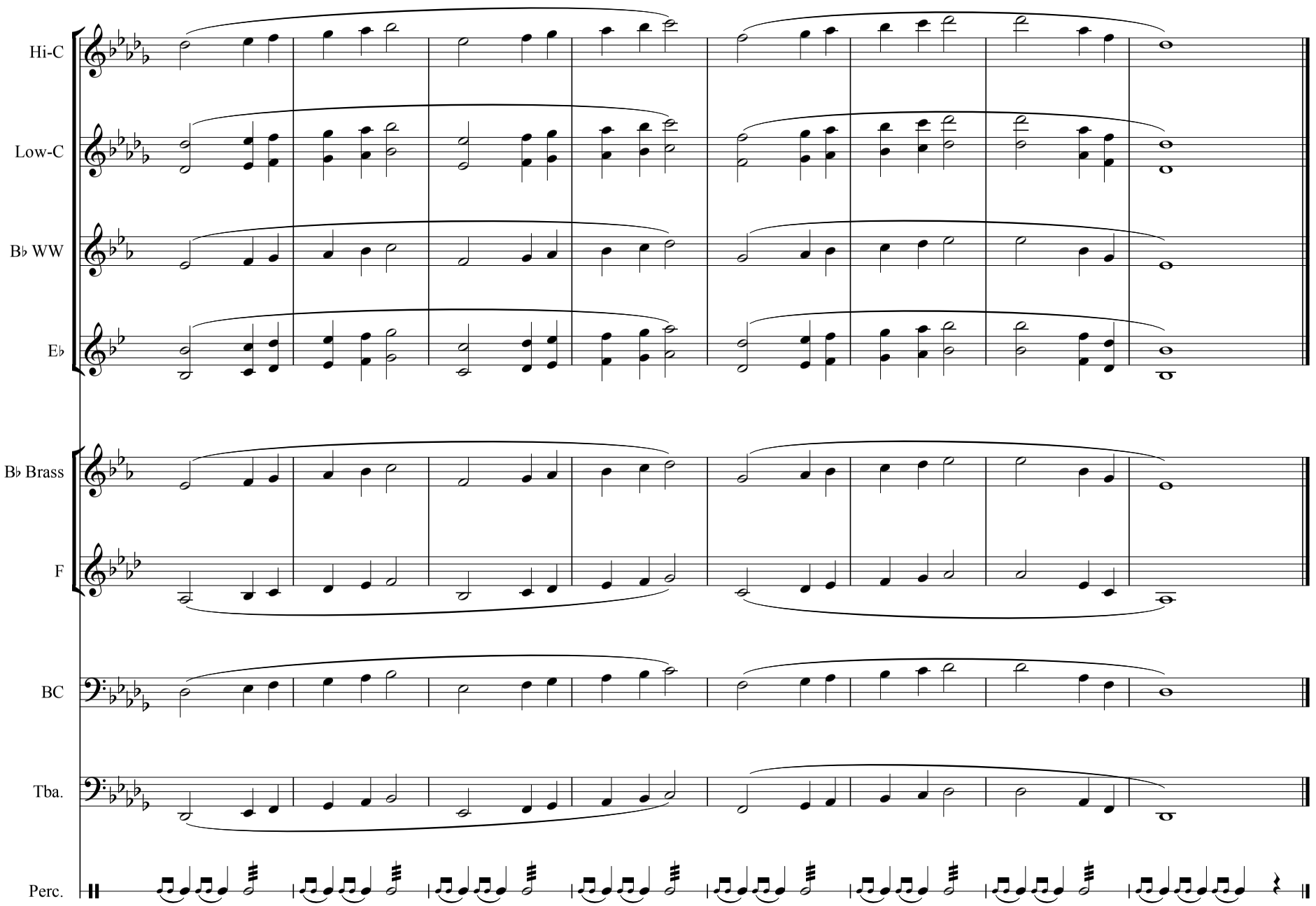
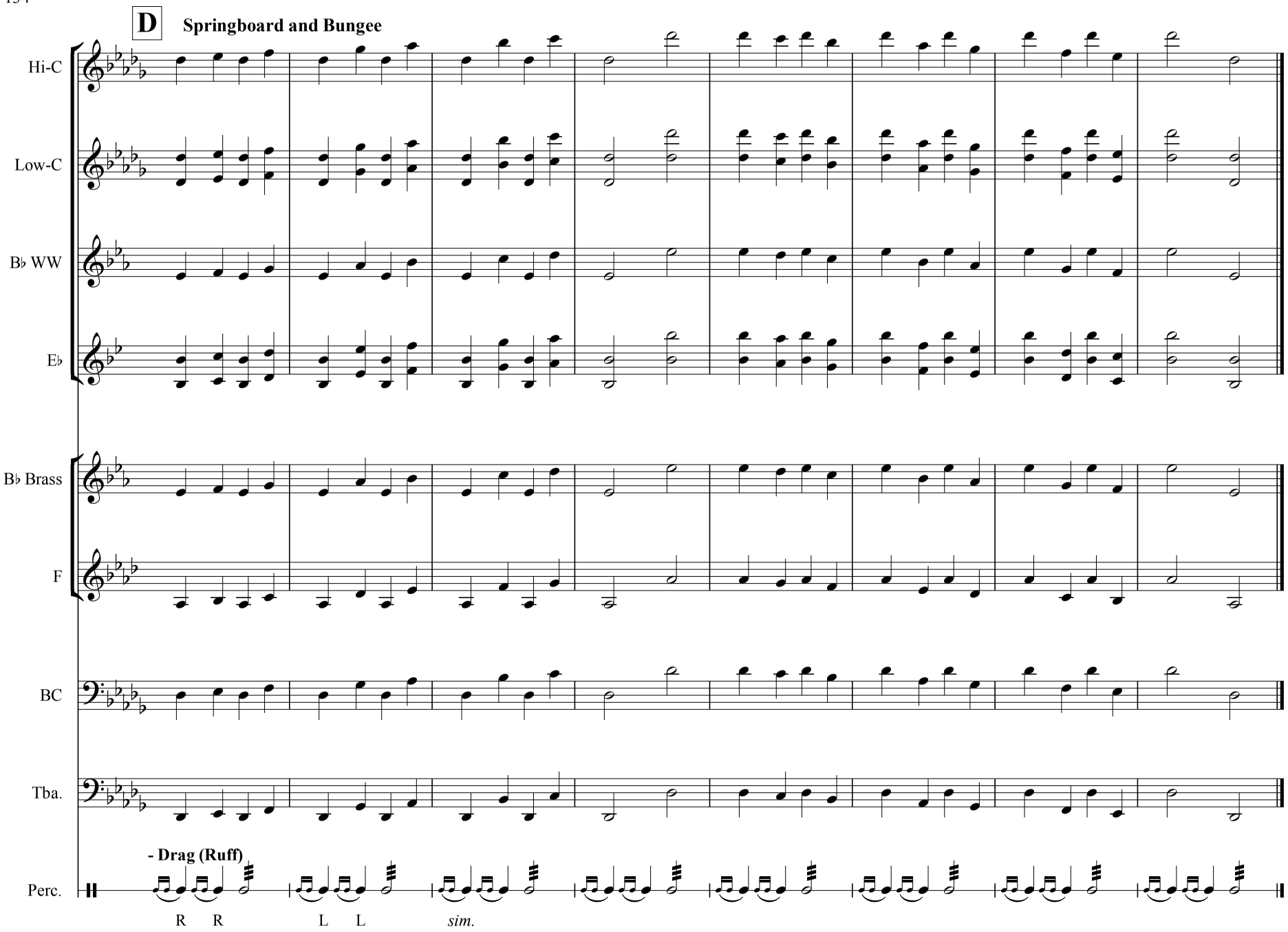

B Relative Minor Scale
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
- Paradiddle
Perc.
R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L


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


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



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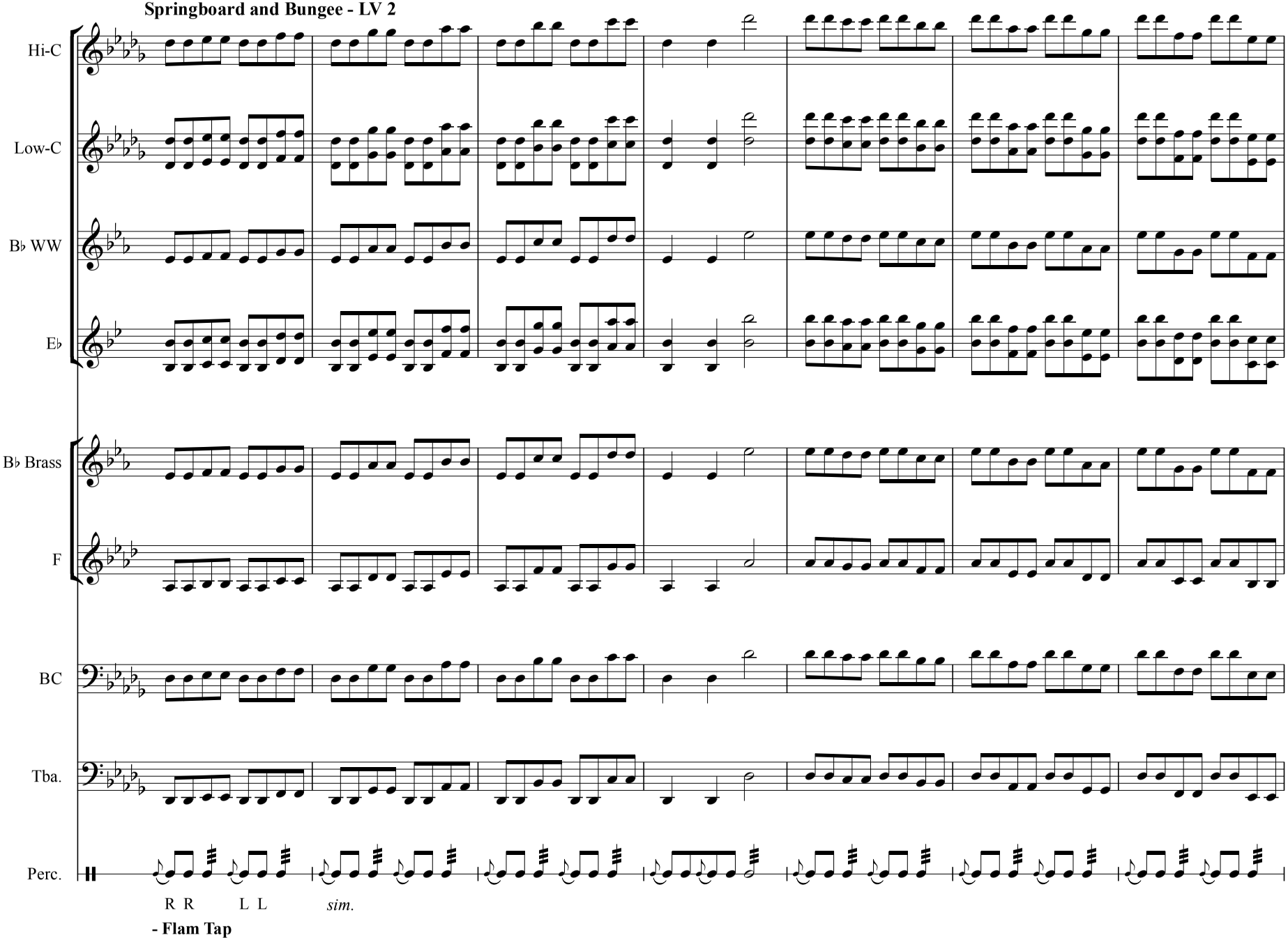
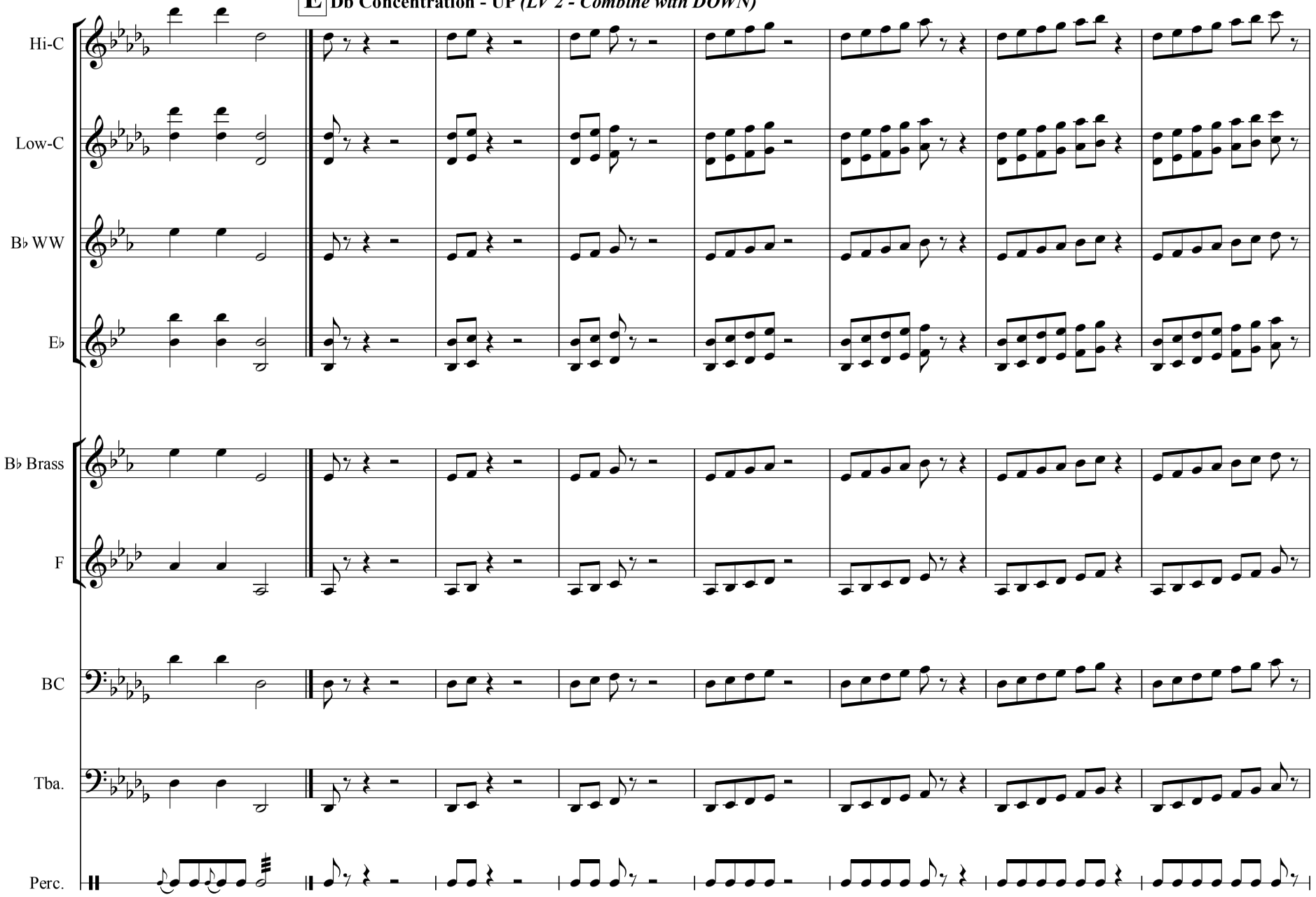
Springboard and Bungee - LV 2



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



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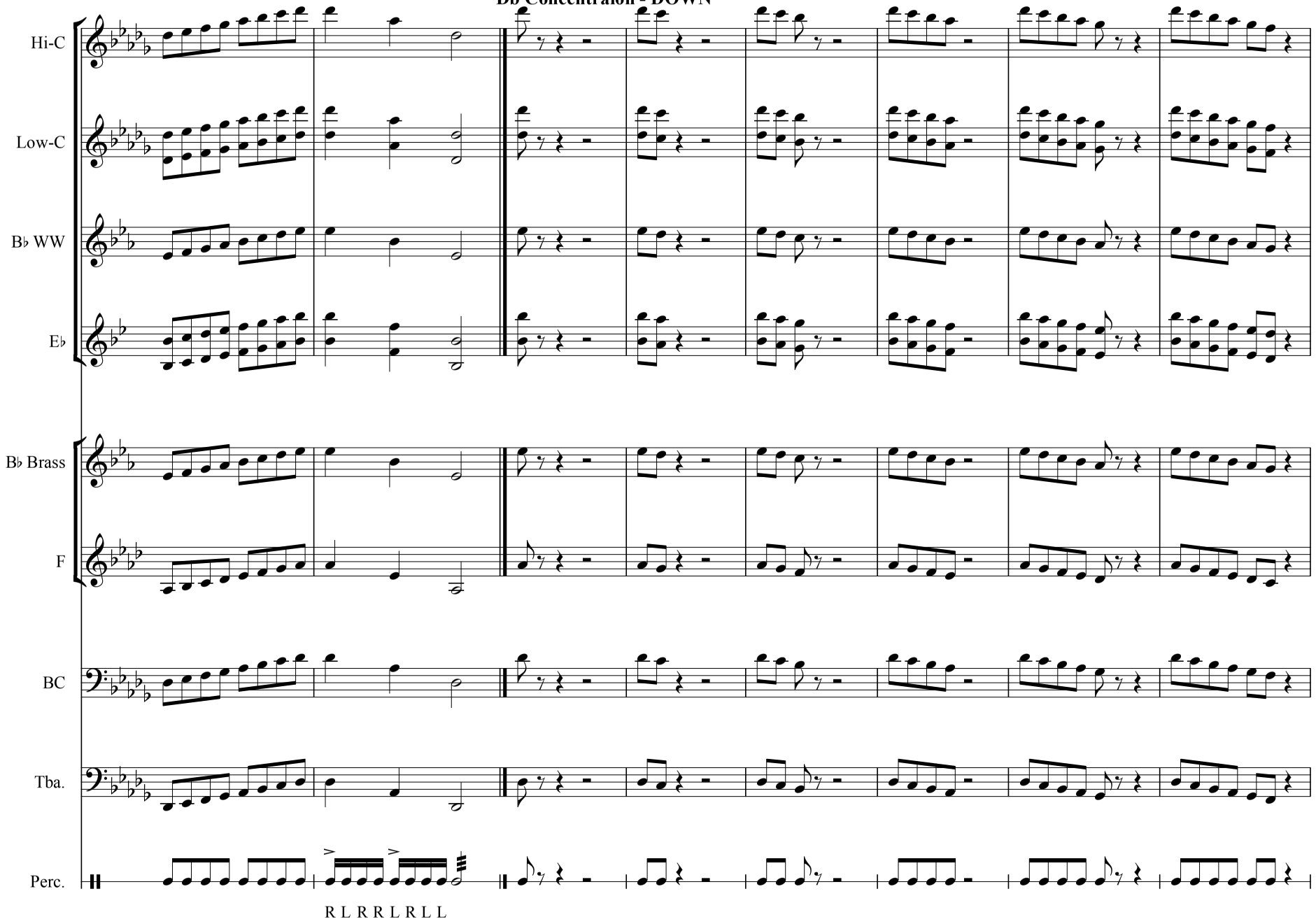
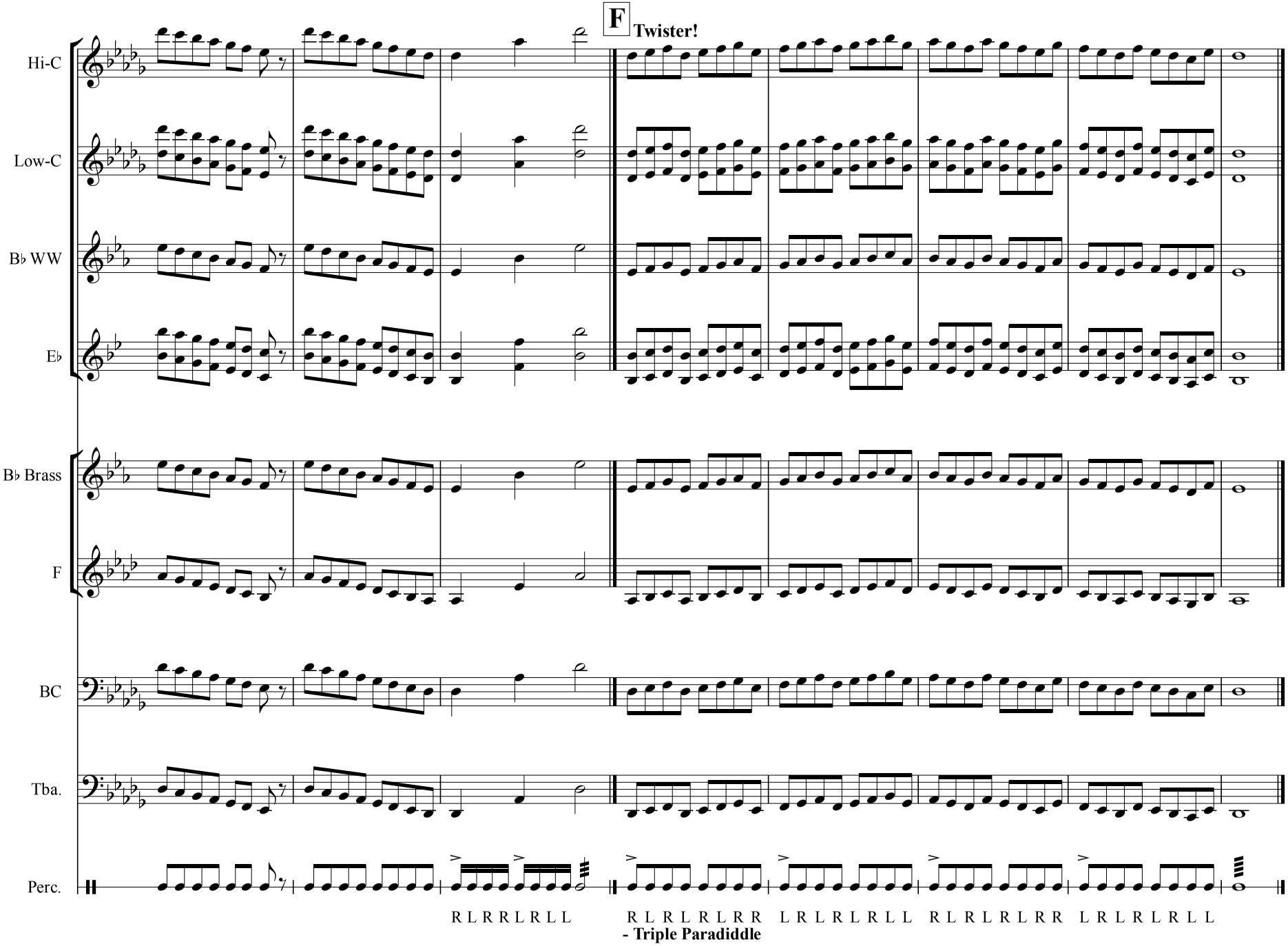
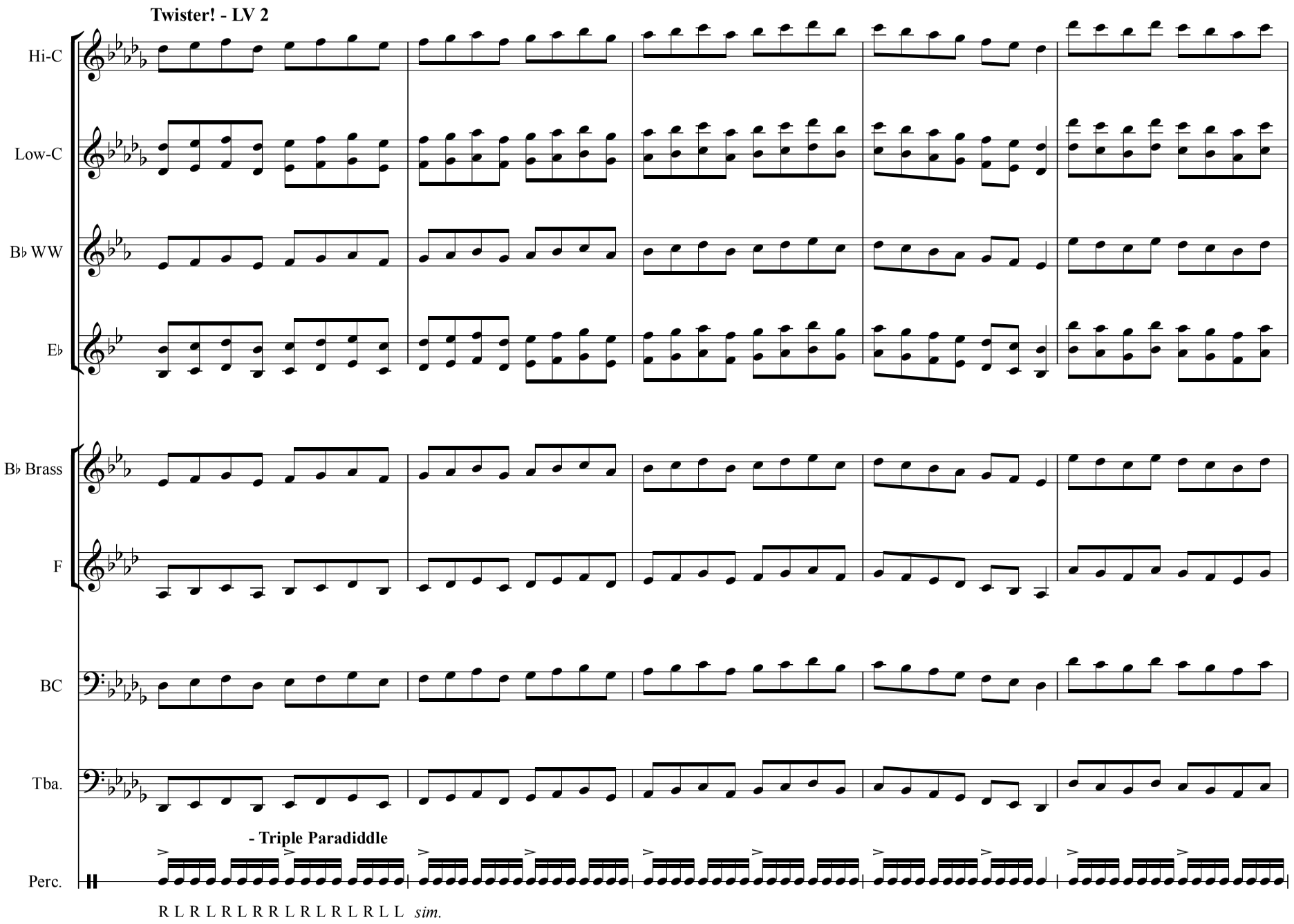
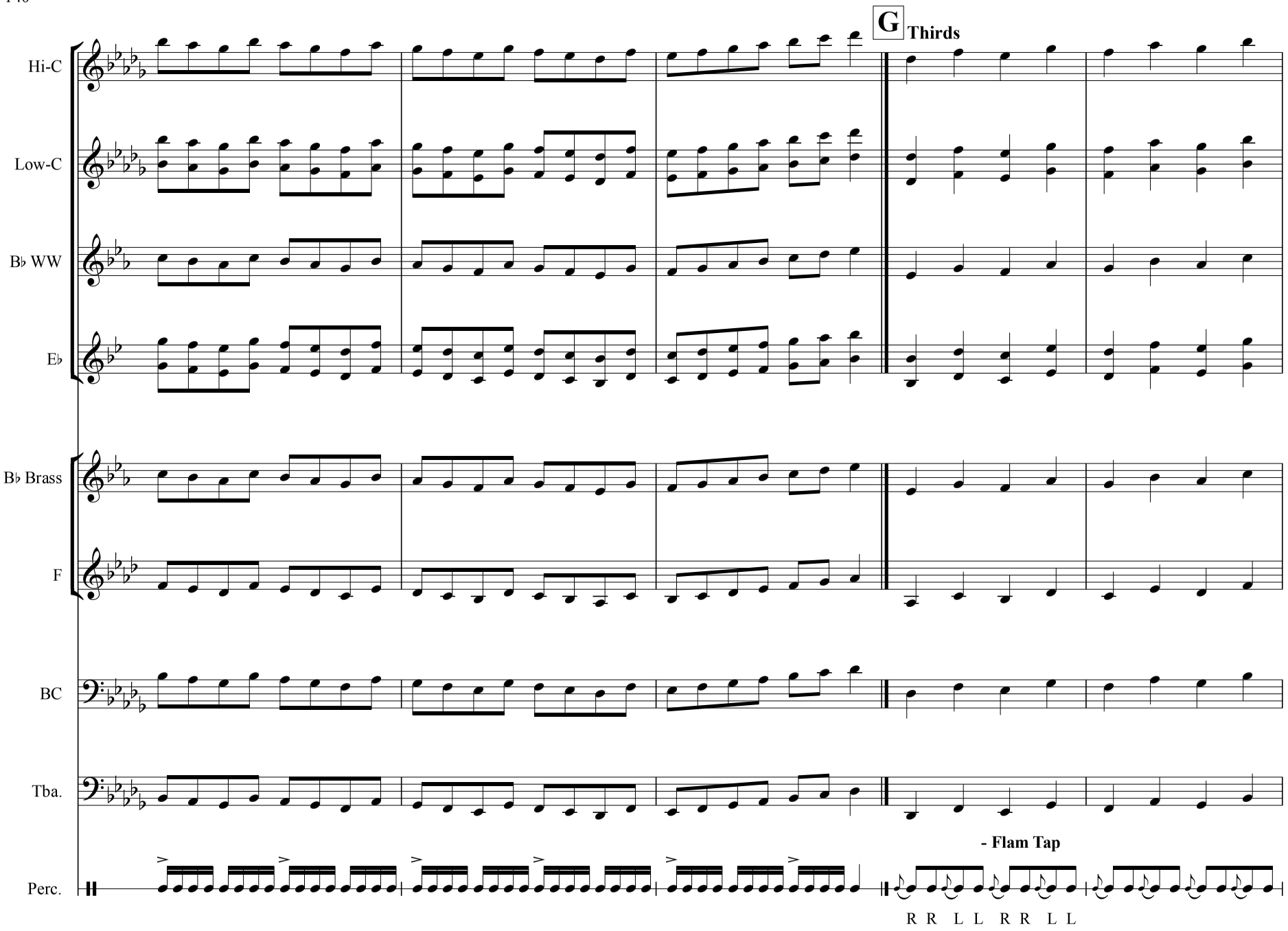
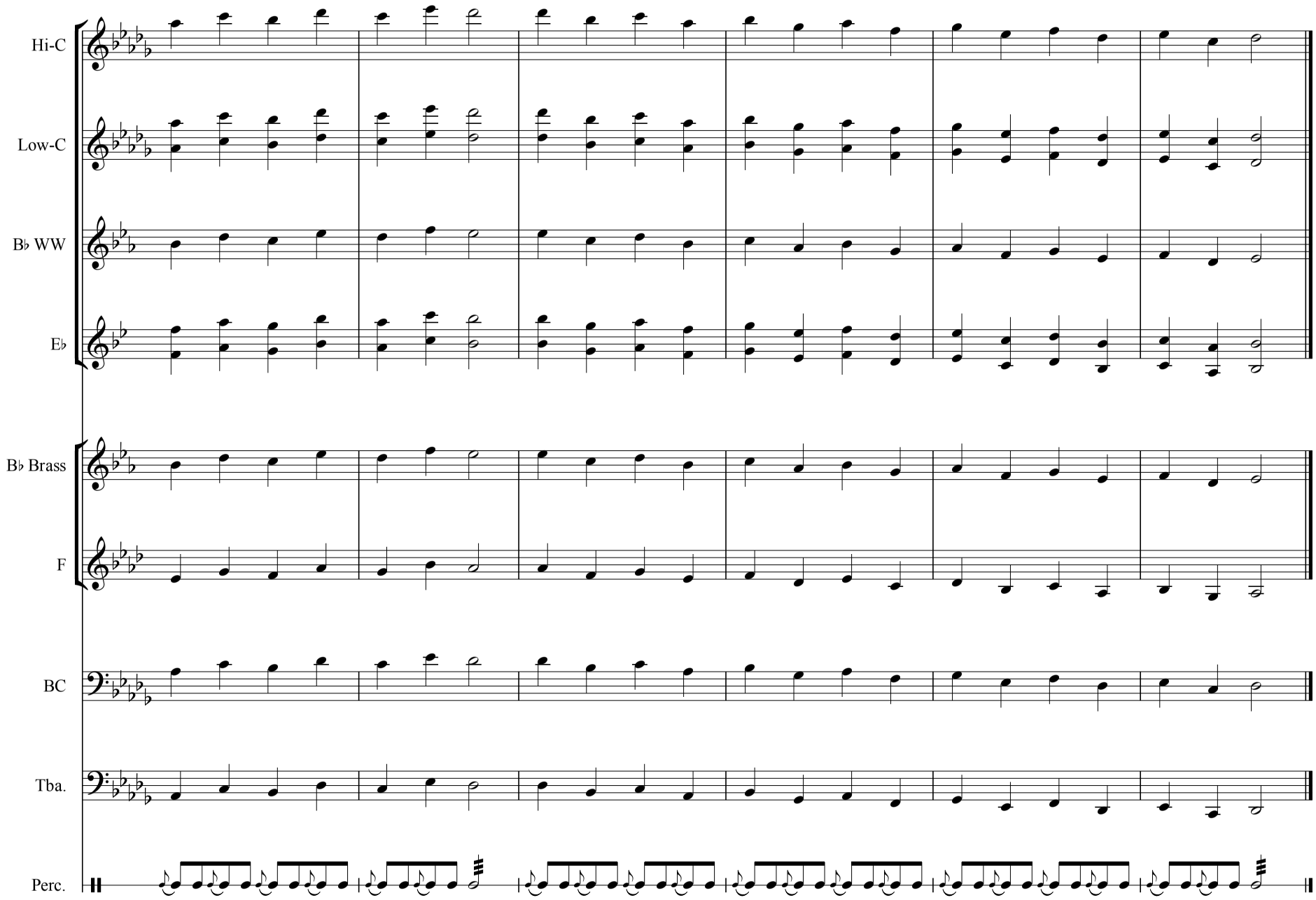
Db Concentraion - DOWN




F Twister!
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
R L R 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
- Triple Paradiddle


Twister! - LV 2
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
- Triple Paradiddle
Perc.
R L R L R L R R L R L R L R L L sim.


G
Thirds
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
- Flam Tap
R R L L R R L L



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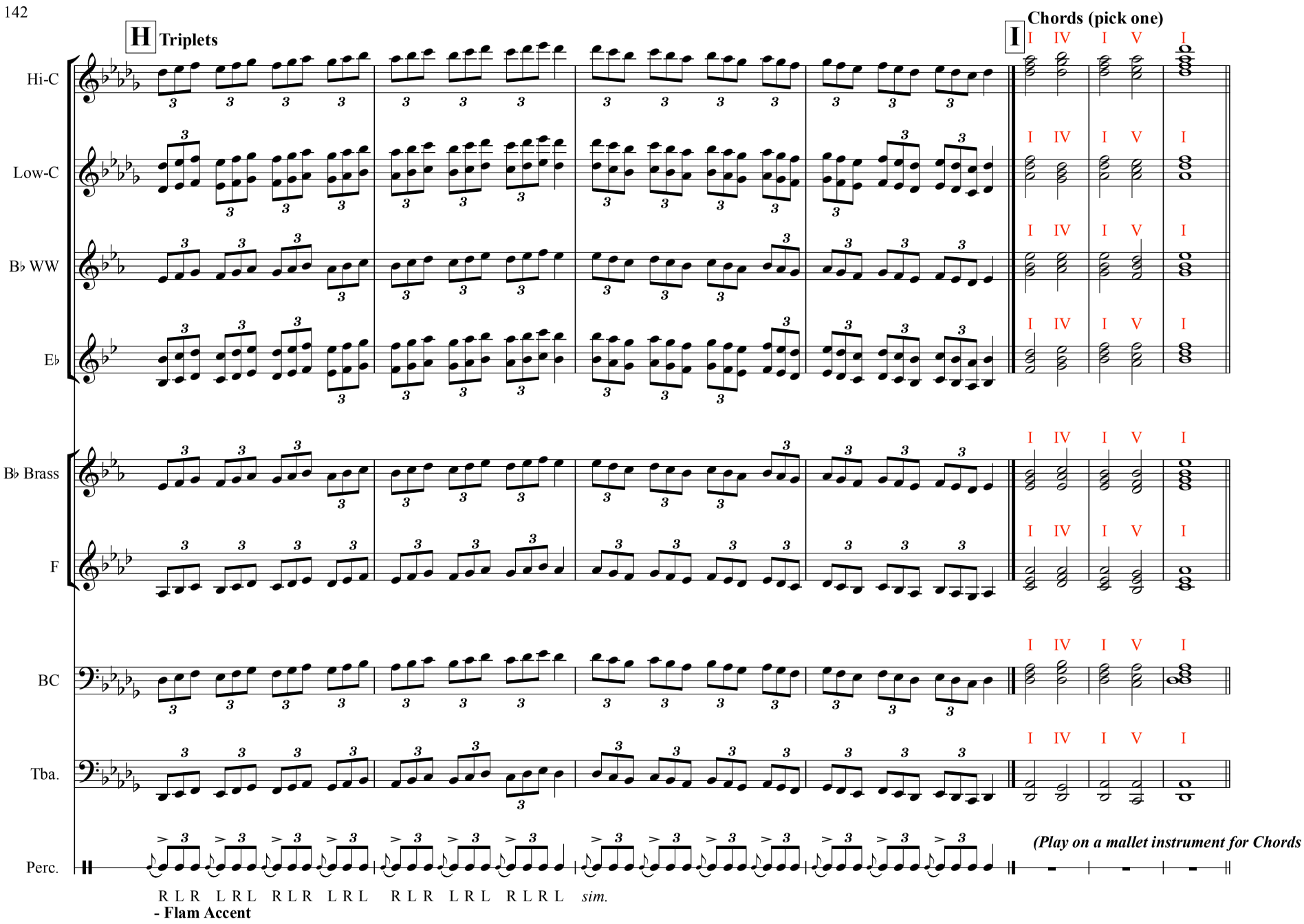
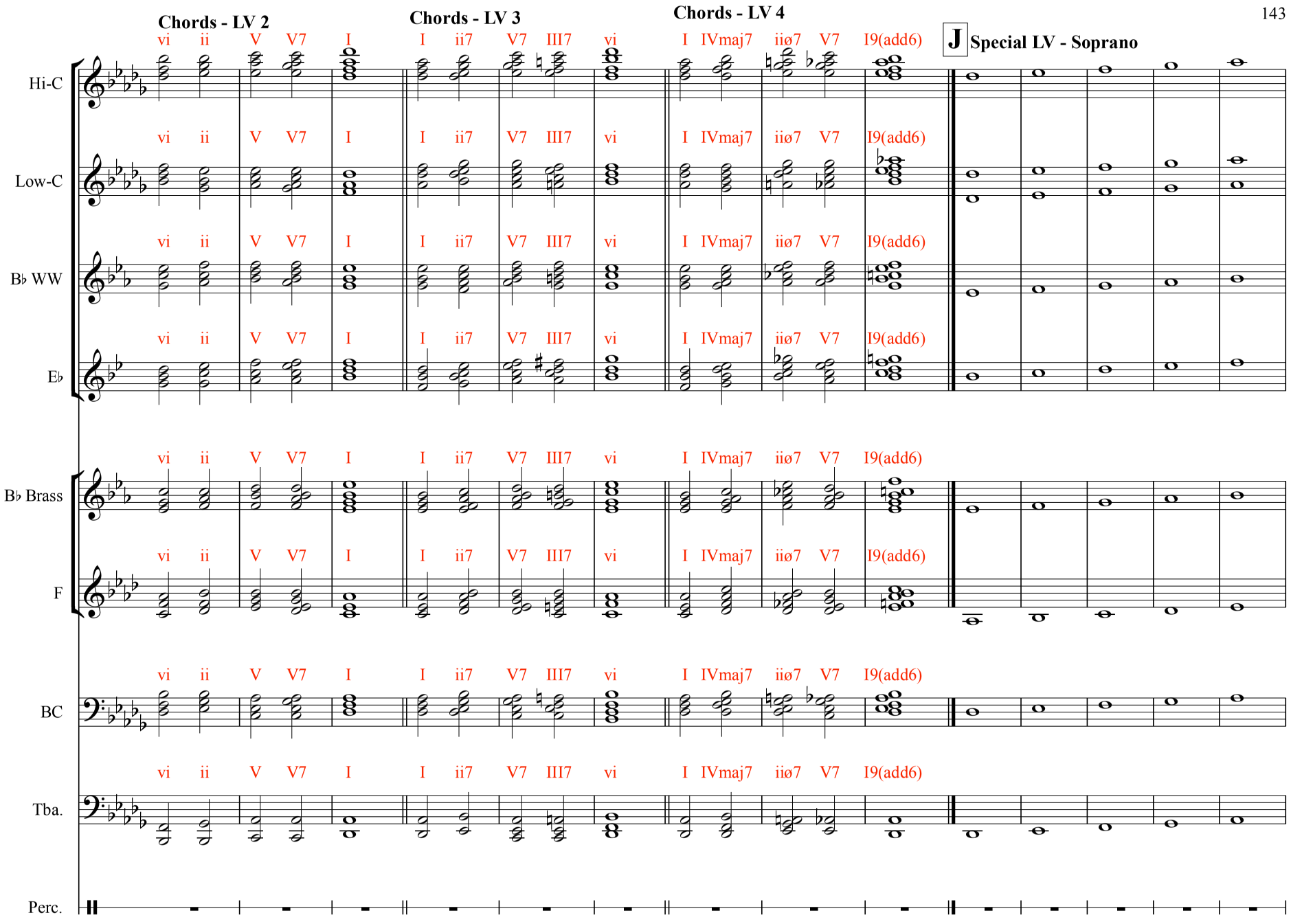

H Triplets
I Chords (pick one)
I IV I V I
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.
(Play on a mallet instrument for Chords
R L R L R L R L R L R L R L R L sim.
- Flam Accent



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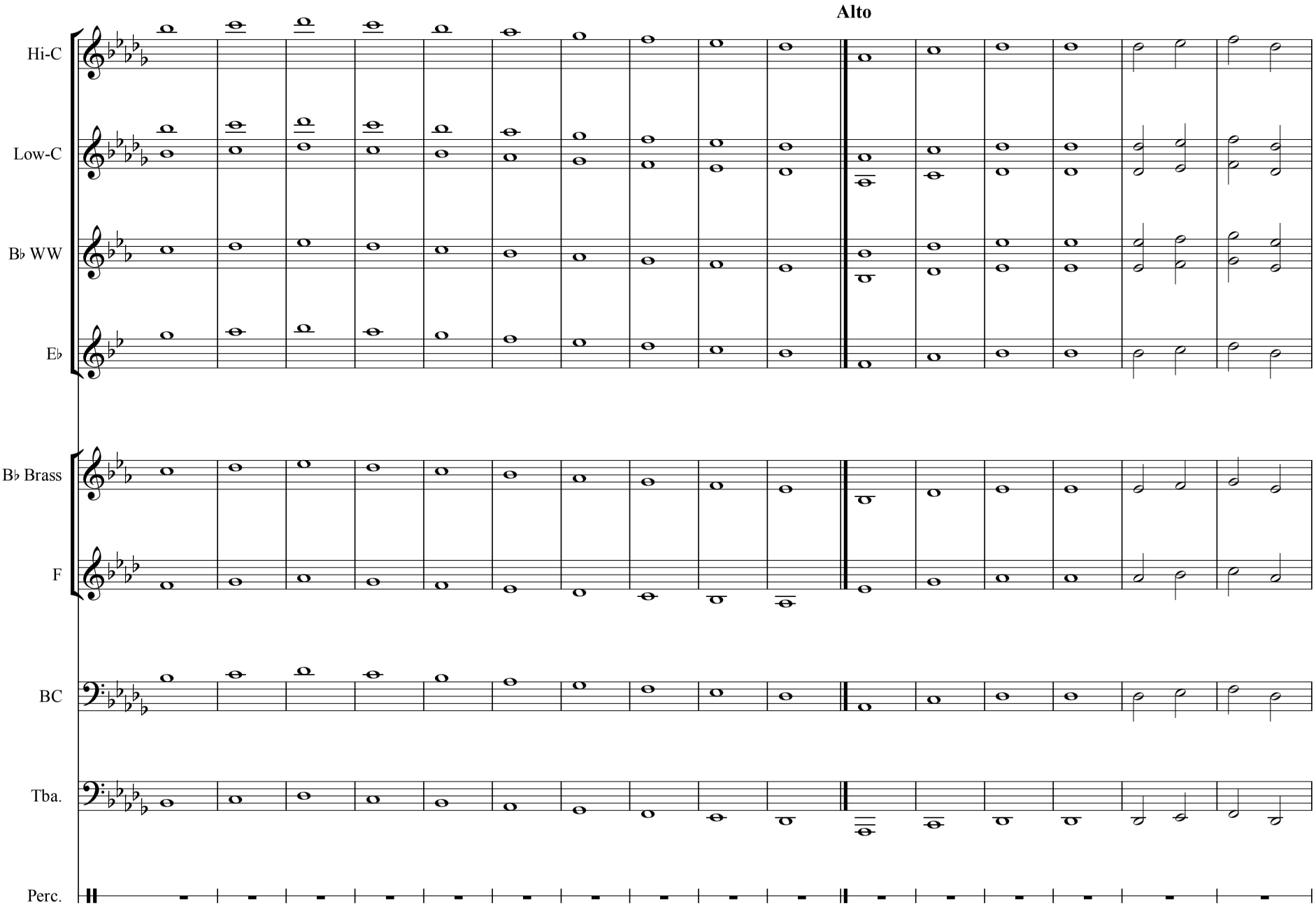

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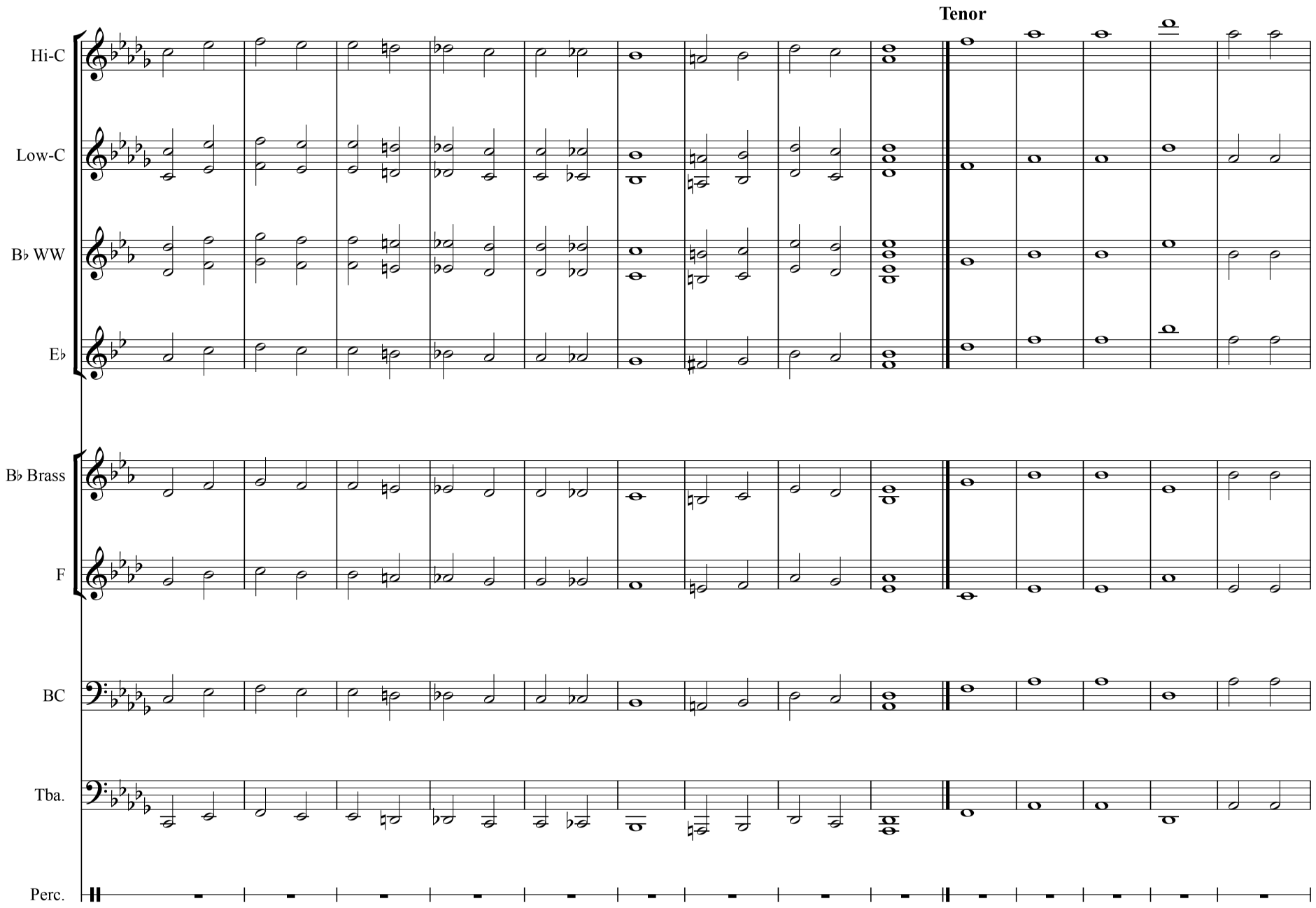

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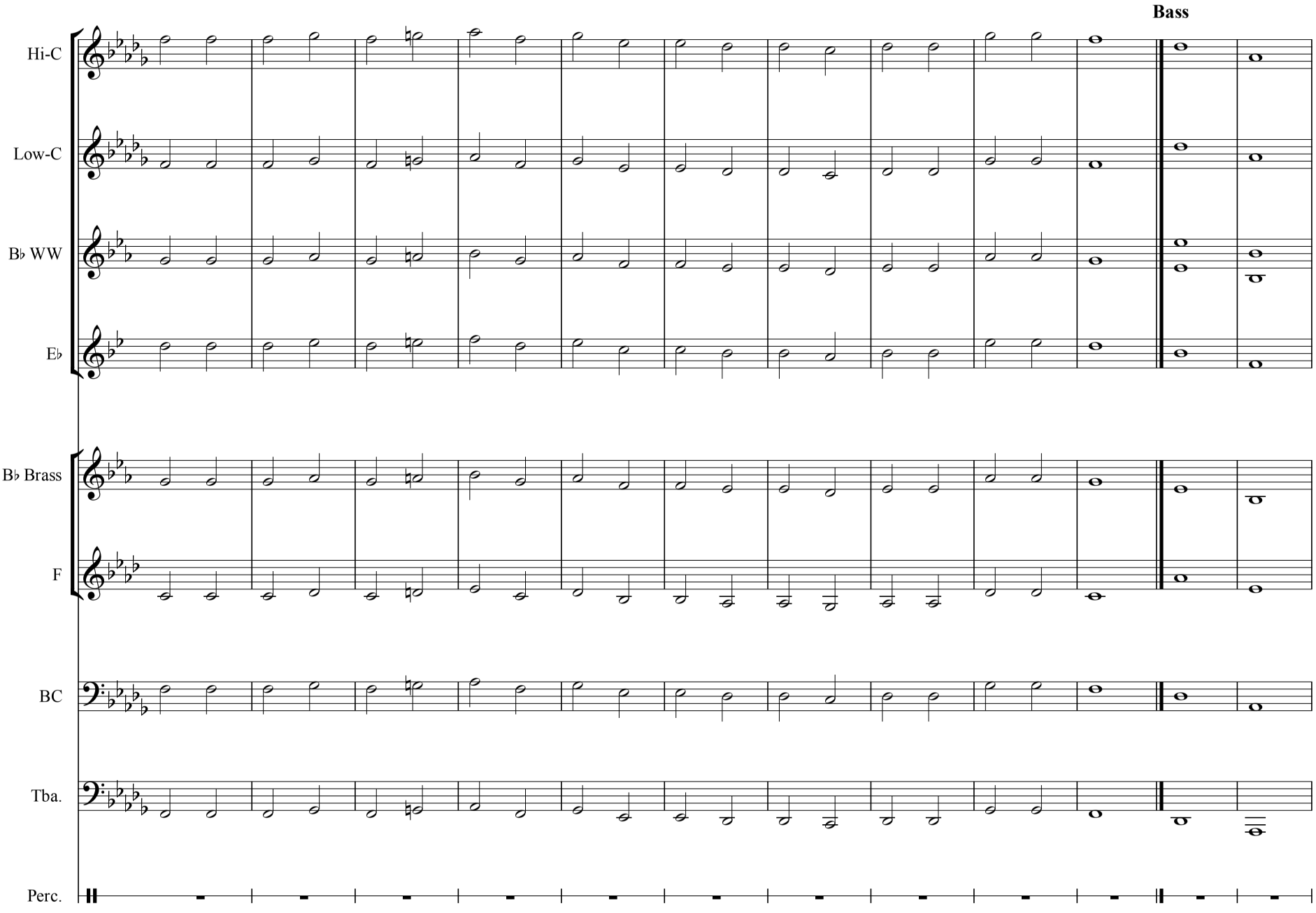
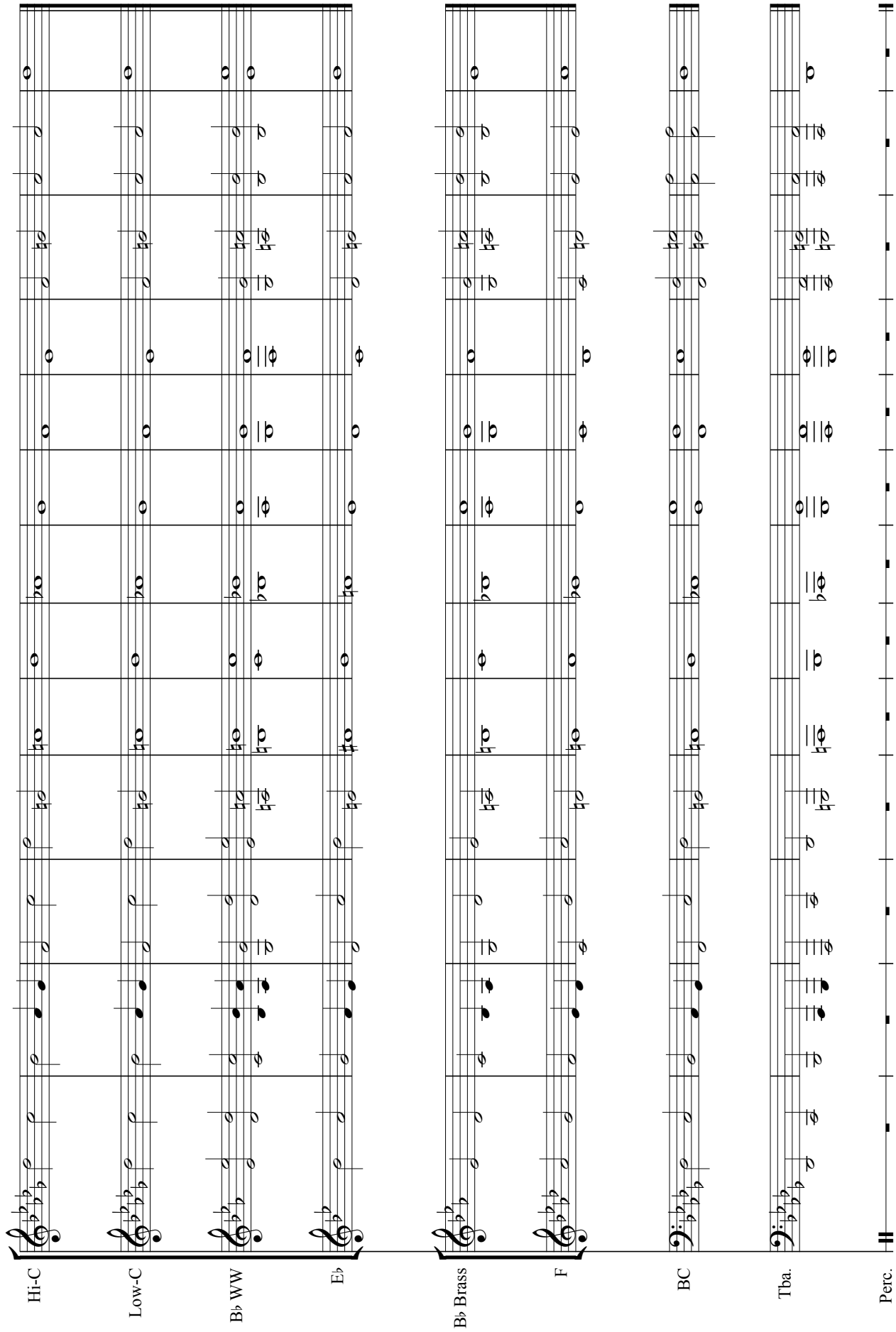

Bass
Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.


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

A More Effective Middle School Band Warm Up

Flute

Practical Application #3

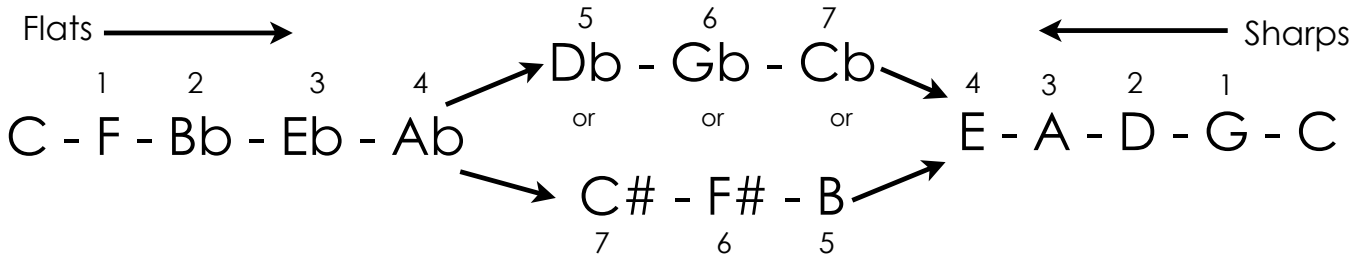
Warm Ups designed for the Big Rapids Middle School Band Program

Allman A. Todd IV

American Band College
Master's Candidate

July 2011

Big Rapids Middle School Bands
Circle of Fourths - Flute

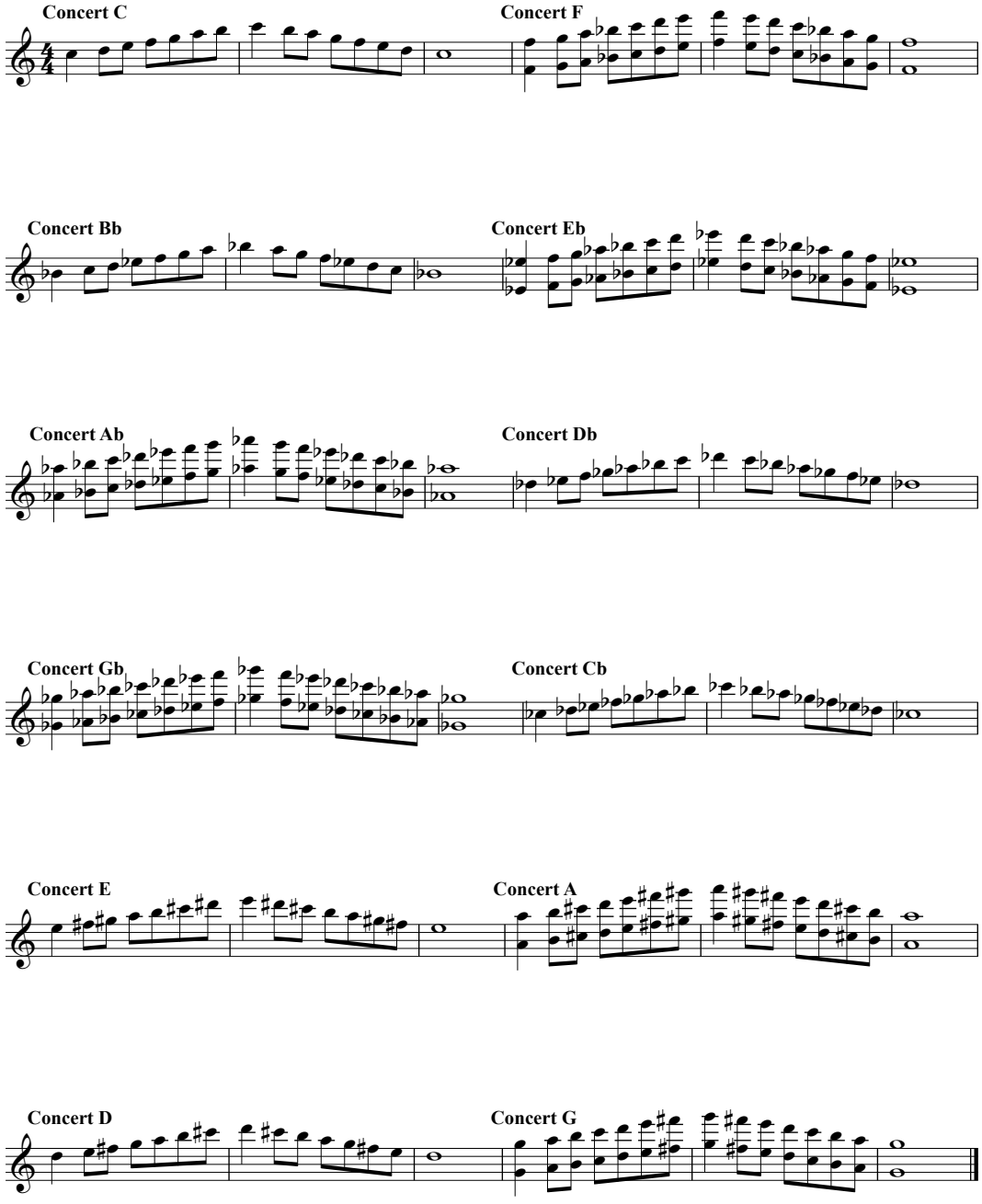


SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

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

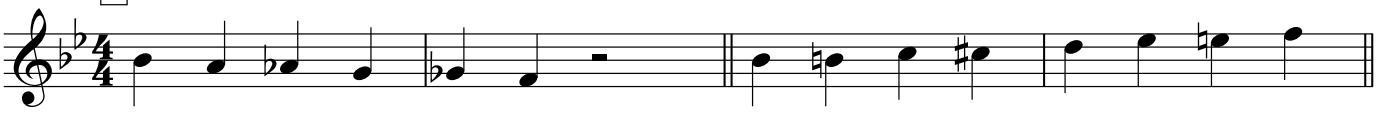
BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



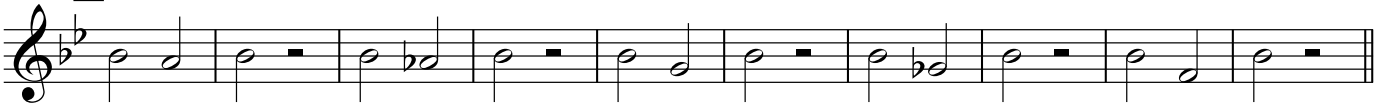
C Parts - High

Chromatic Exercises

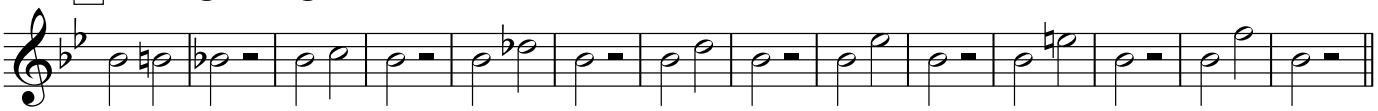
1 Chromatic Low **Chromatic High**



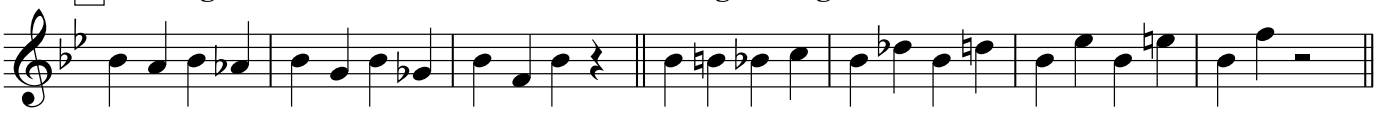
2 Remington Low



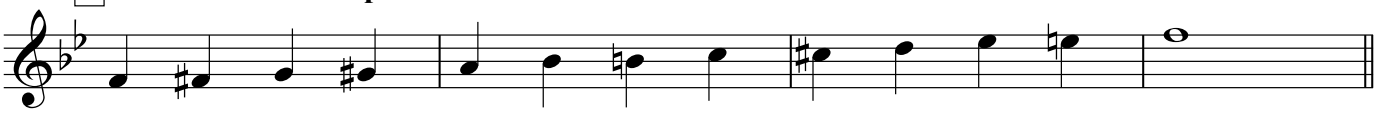
3 Remington High



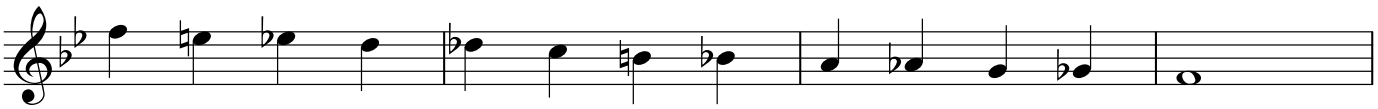
4 Remington Low 2 **Remington High 2**



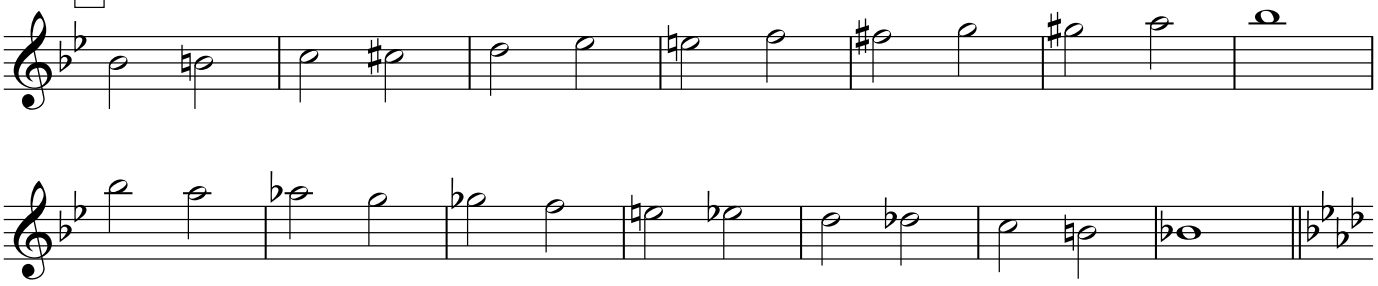
5 Chromatic Scale Up



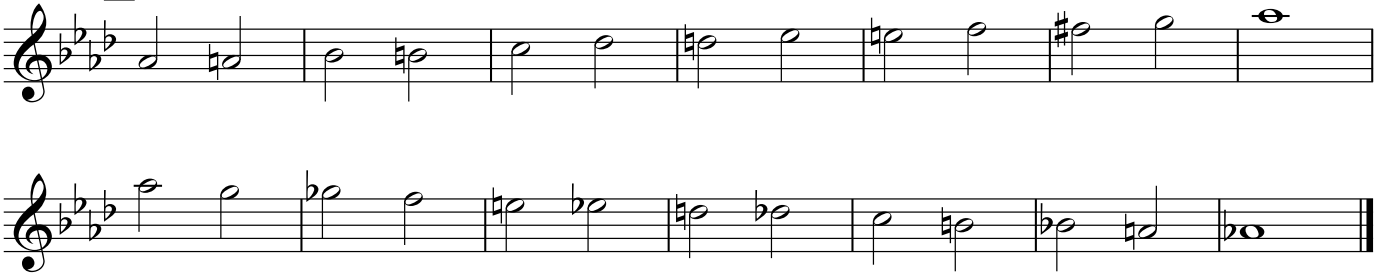
Chromatic Scale Down



6 Bb Chromatic Scale



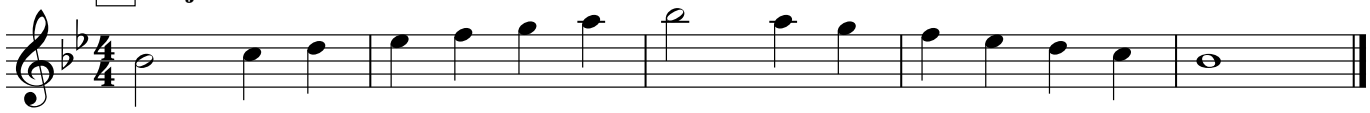
7 Ab Chromatic Scale



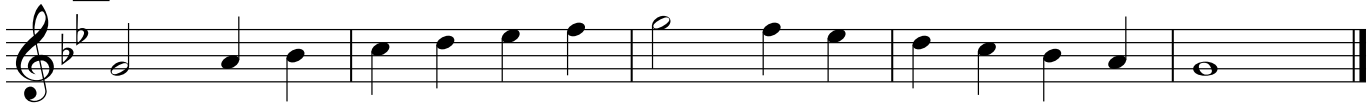
B-flat Concert

C Parts - High

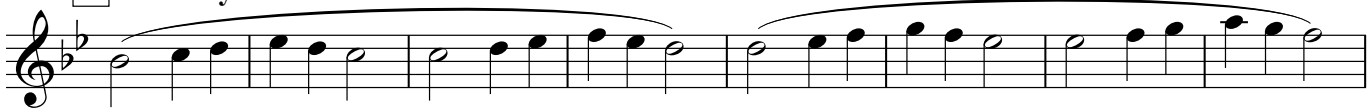
A **Major Scale**

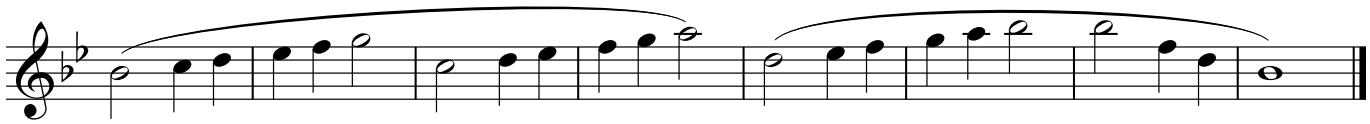


B **Relative Minor Scale**

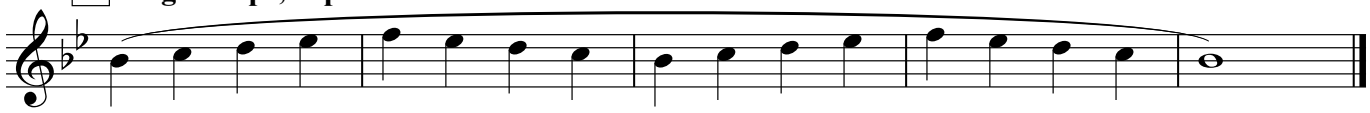


C **Flow Style**

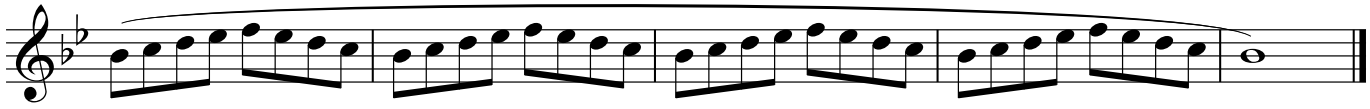




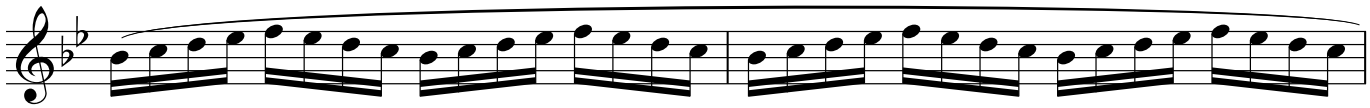
D **Finger Flips, Lip Tricks**

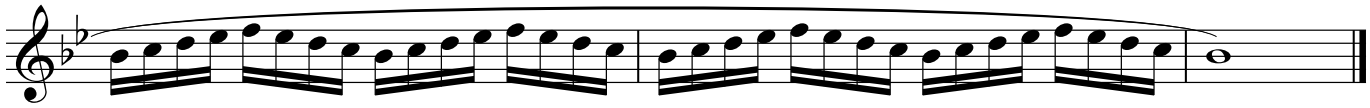


Finger Flips, Lip Tricks - LV 2

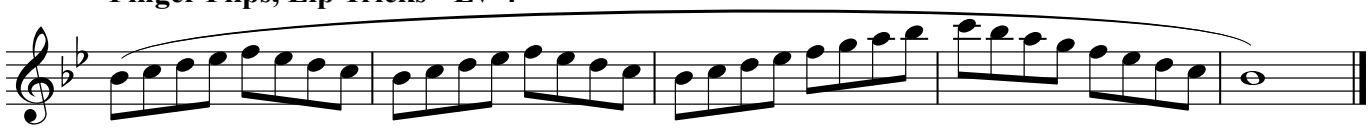


Finger Flips, Lip Tricks - LV 3

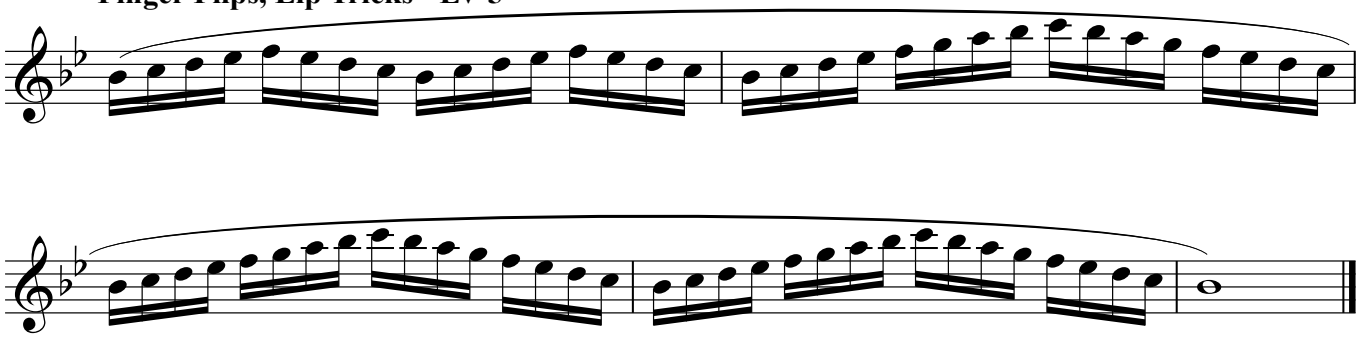




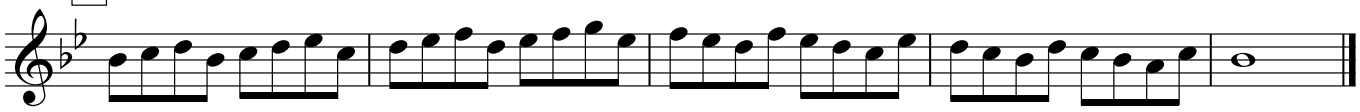
Finger Flips, Lip Tricks - LV 4



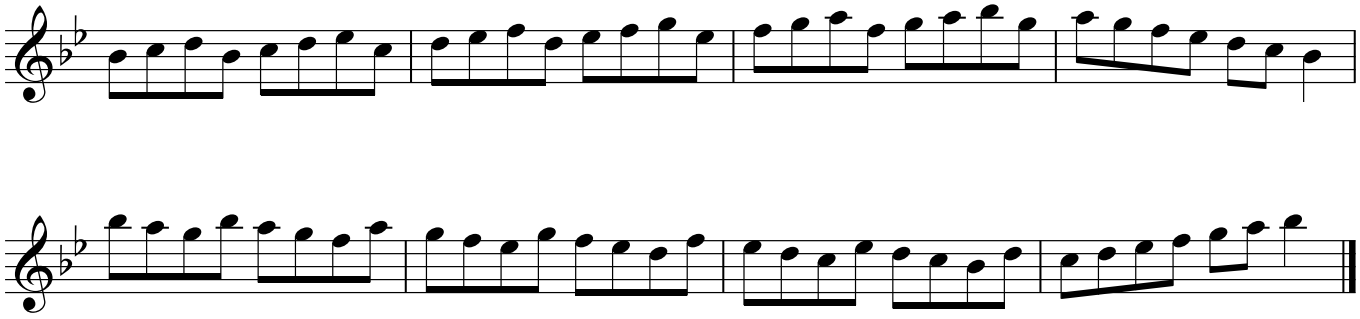
Finger Flips, Lip Tricks - LV 5



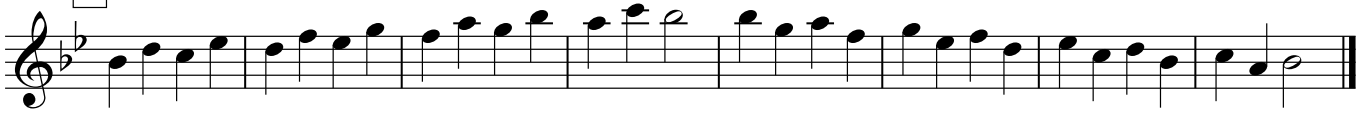
E Twister!



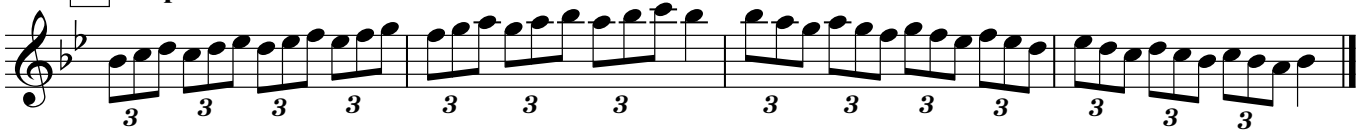
Twister! - LV 2



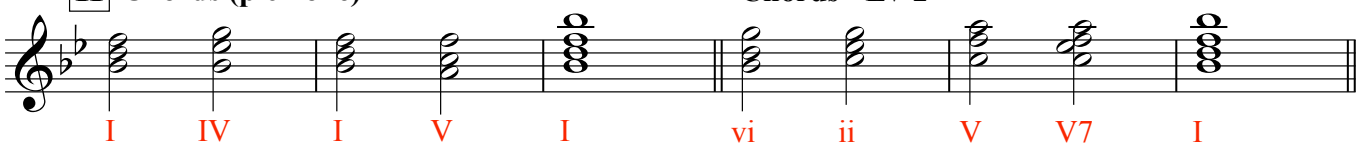
F Thirds



G Triplets

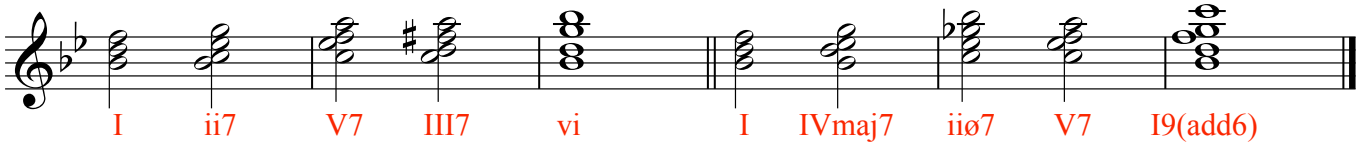


H Chords (pick one)



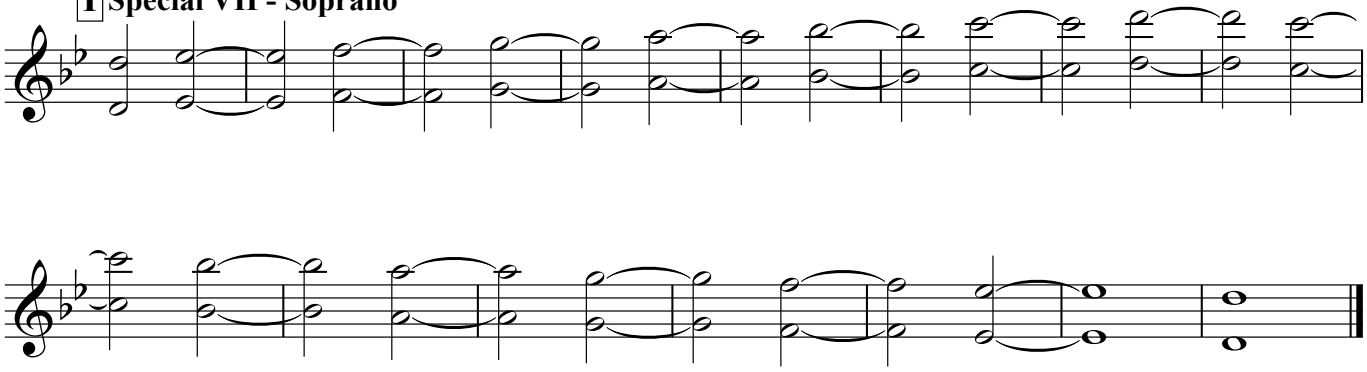
Chords - LV 2

Chords - LV 3

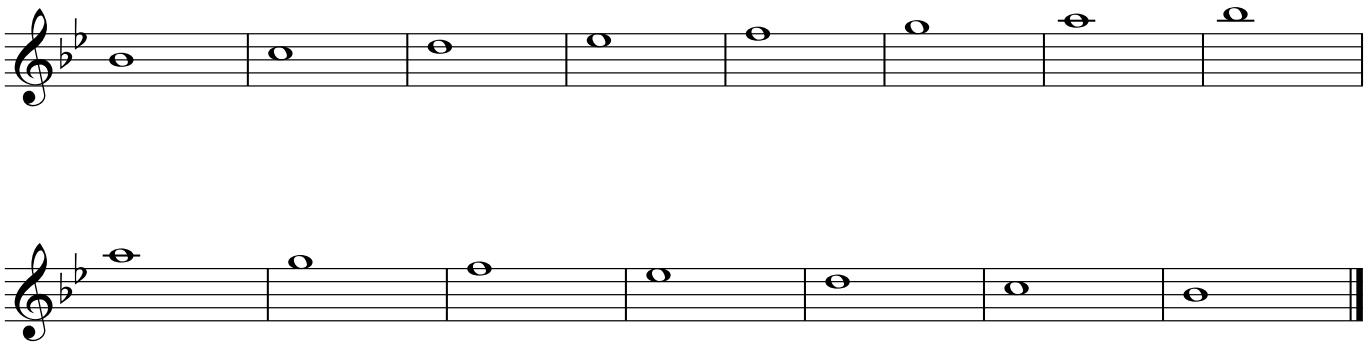


Chords - LV 4

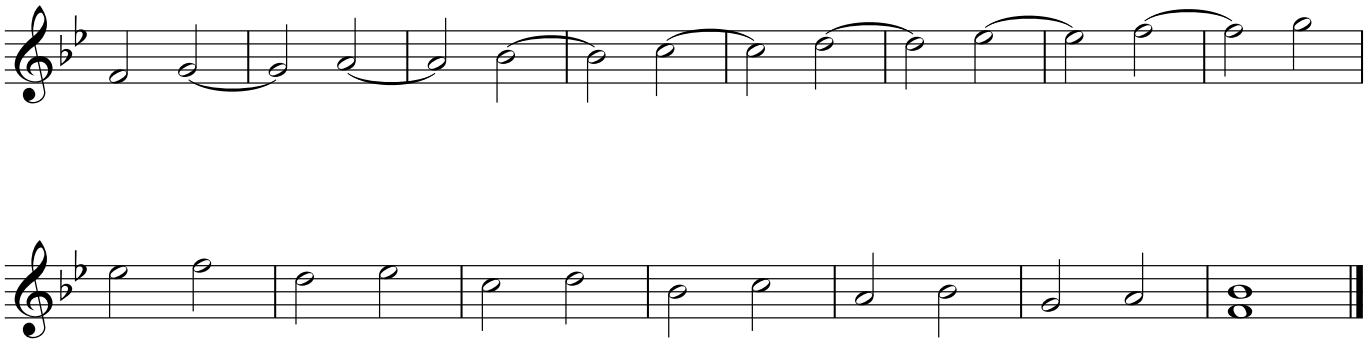
I Special VII - Soprano



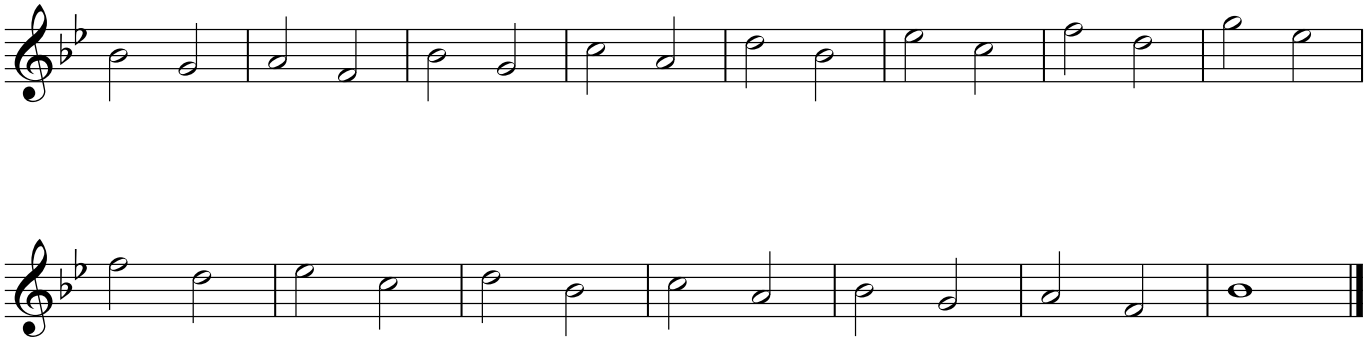
Alto



Tenor



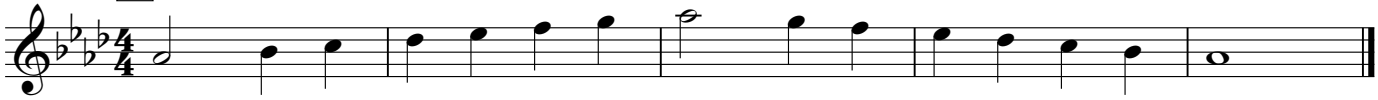
Bass



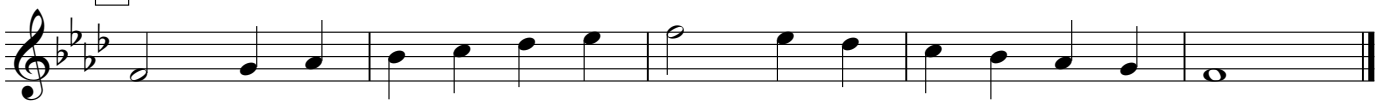
C Parts - High

A-flat Concert

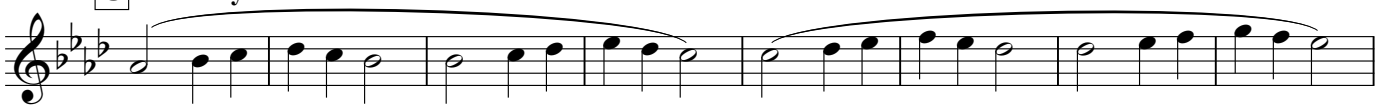
A **Major Scale**

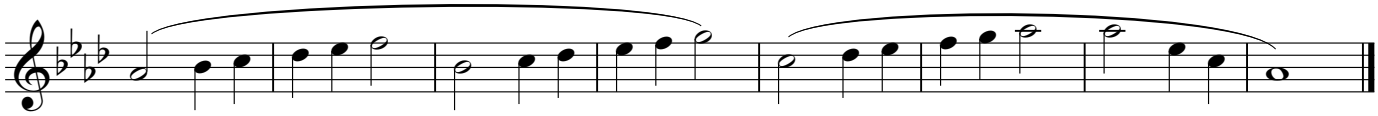


B **Relative Minor Scale**

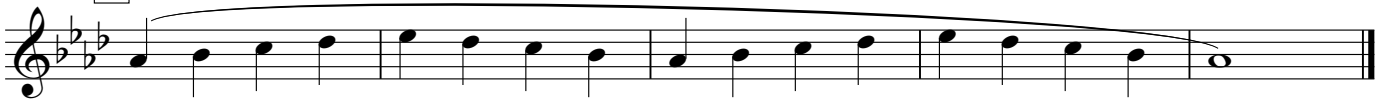


C **Flow Style**

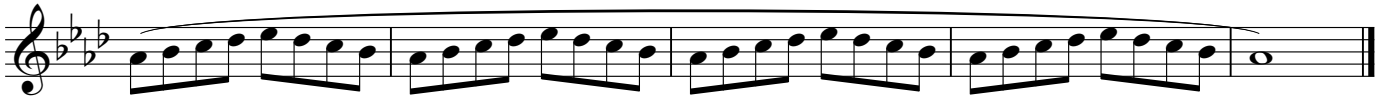




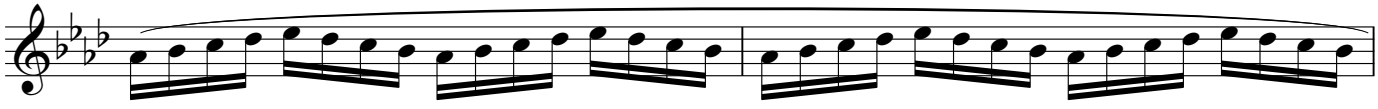
D **Finger Flips, Lip Tricks**

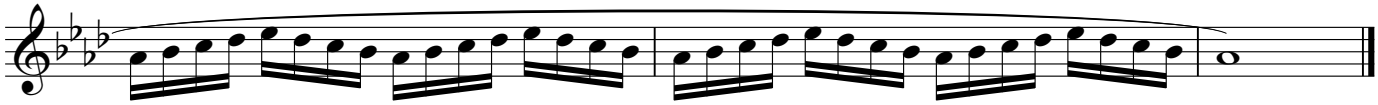


Finger Flips, Lip Tricks - LV 2

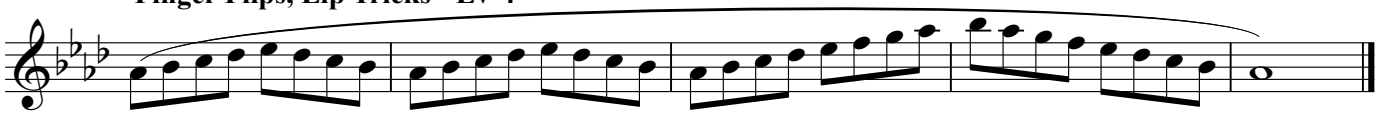


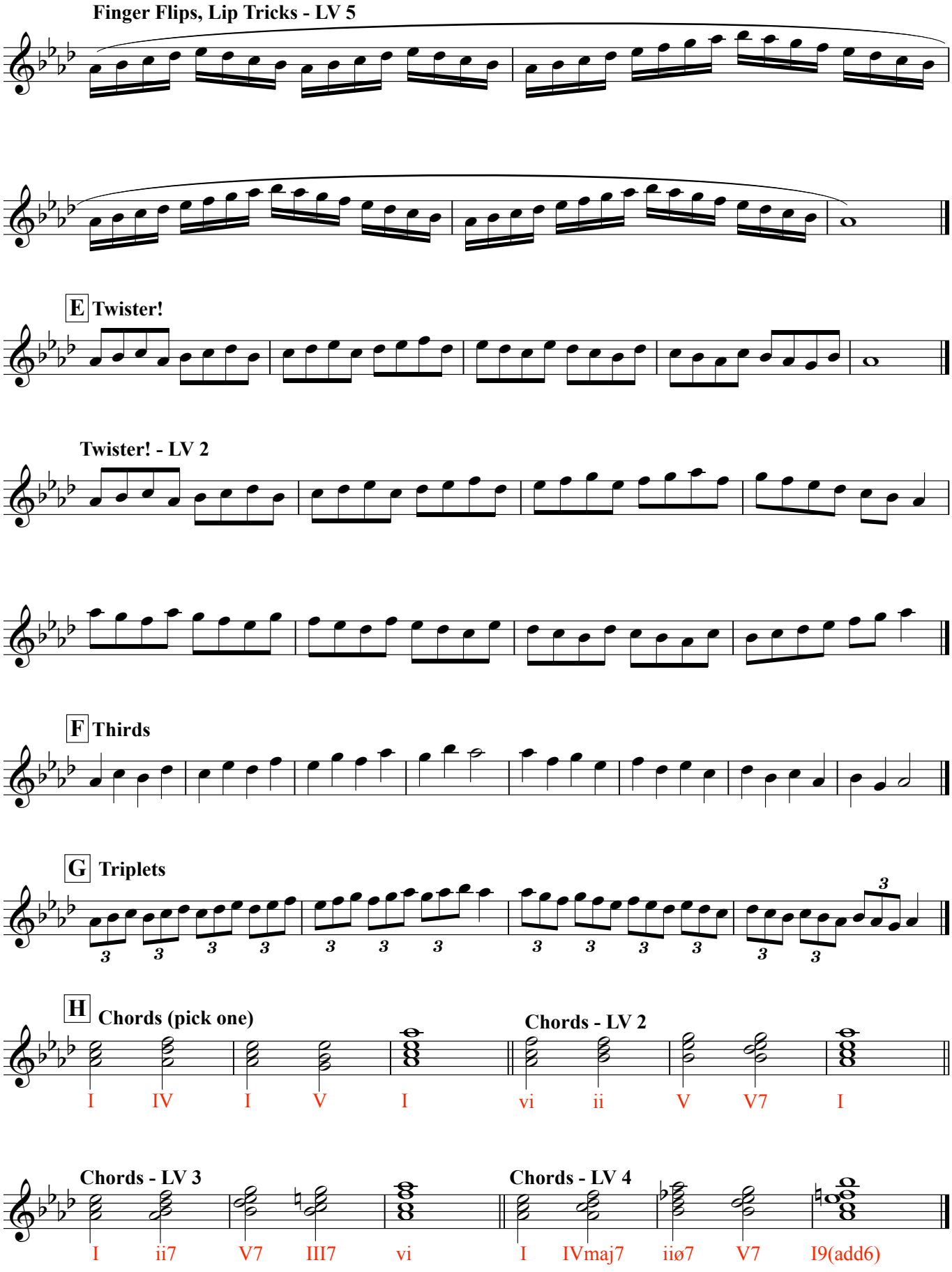
Finger Flips, Lip Tricks - LV 3



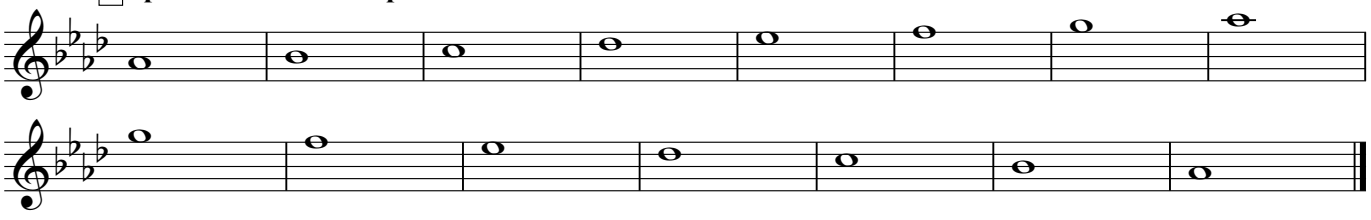


Finger Flips, Lip Tricks - LV 4

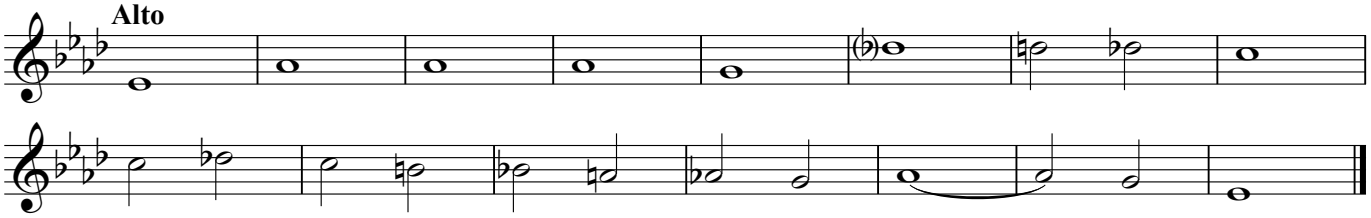



Finger Flips, Lip Tricks - LV 5
E Twister!
Twister! - LV 2
F Thirds
G Triplets
H Chords (pick one)
I IV I V I
Chords - LV 2
vi ii V V7 I
Chords - LV 3
I ii7 V7 III7 vi
Chords - LV 4
I IVmaj7 iiø7 V7 I9(add6)

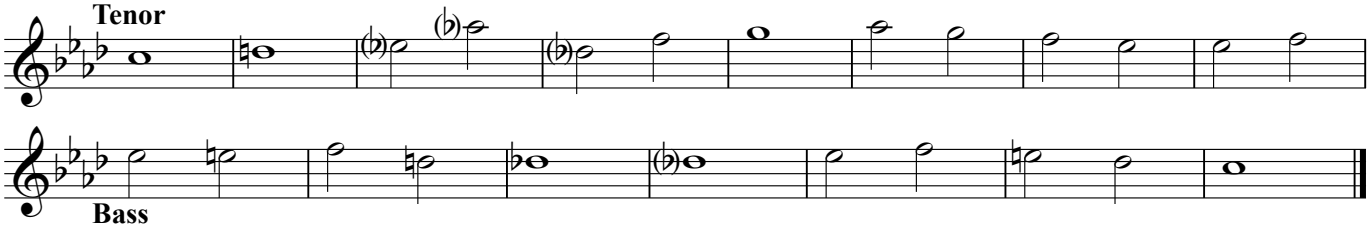
I Special XXXVII - Soprano



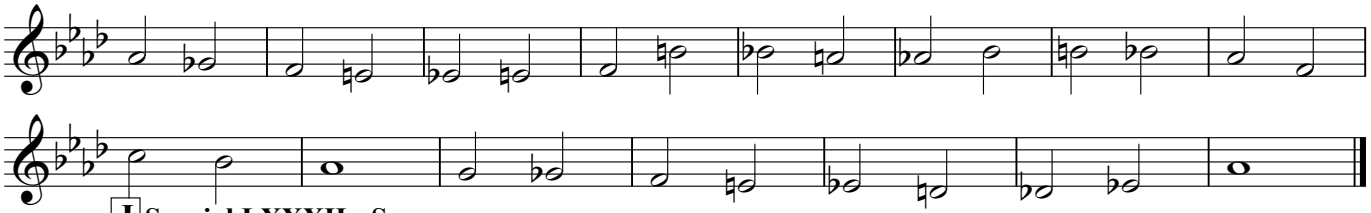
Alto



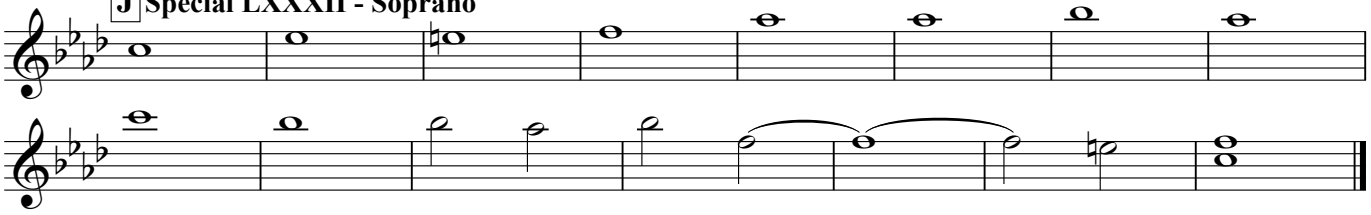
Tenor



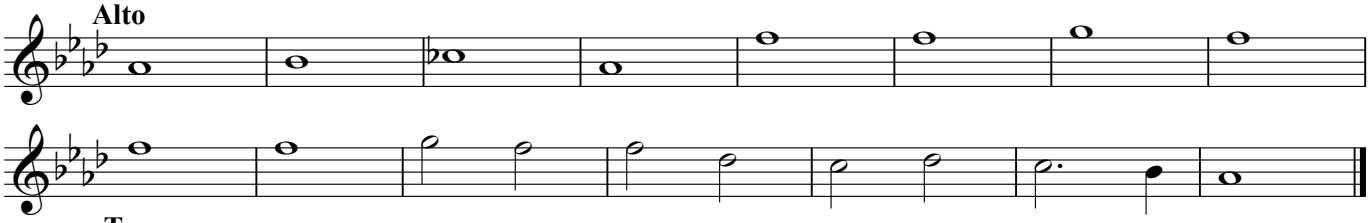
Bass



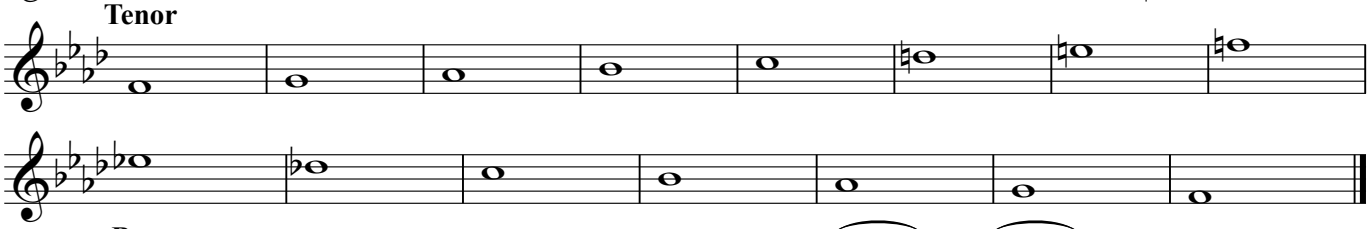
J Special LXXXII - Soprano



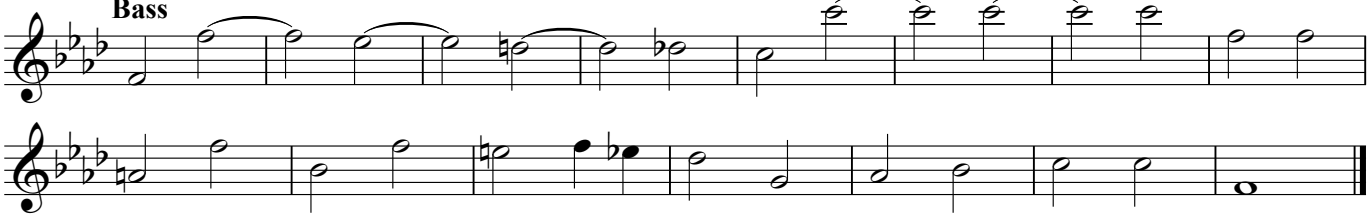
Alto



Tenor



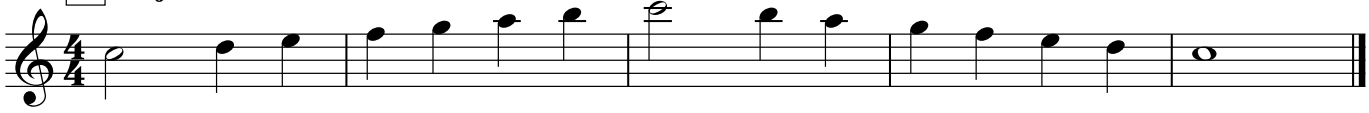
Bass



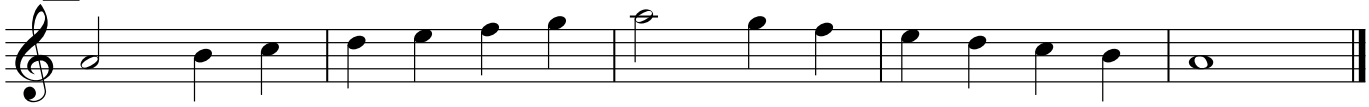
C Concert

C Parts - High

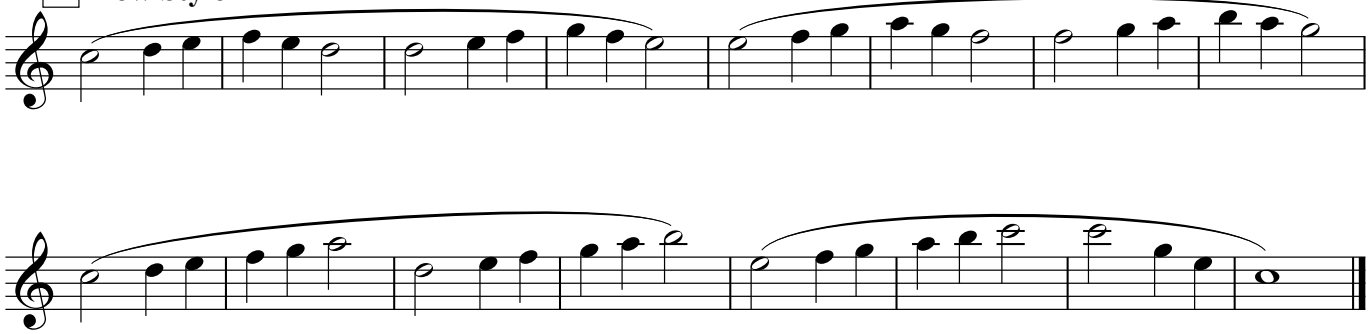
A **Major Scale**



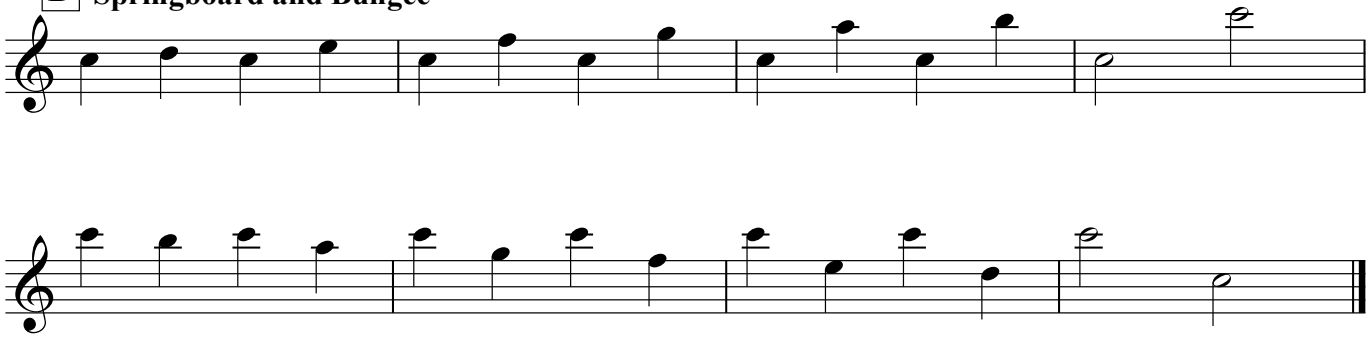
B **Relative Minor Scale**



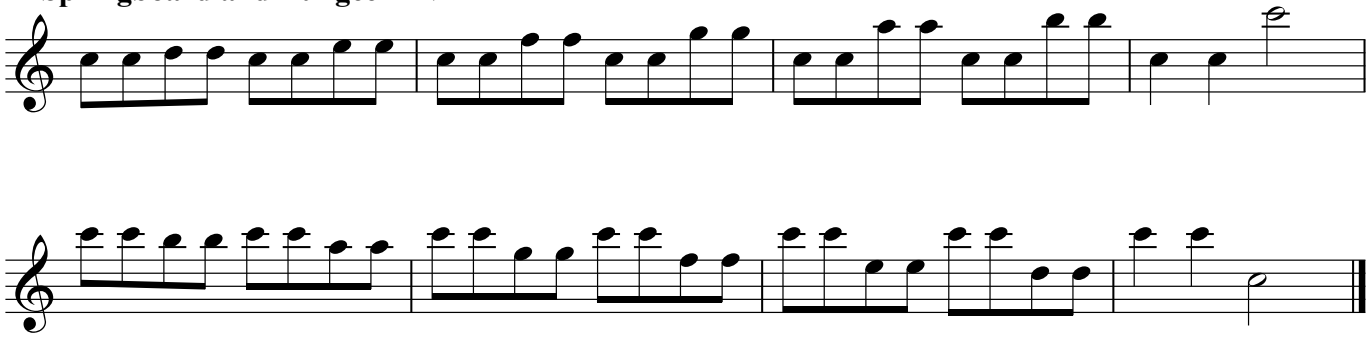
C **Flow Style**



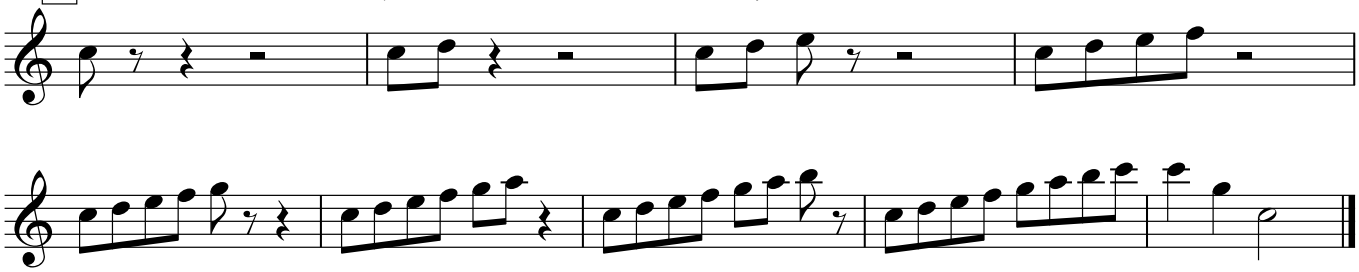
D **Springboard and Bungee**



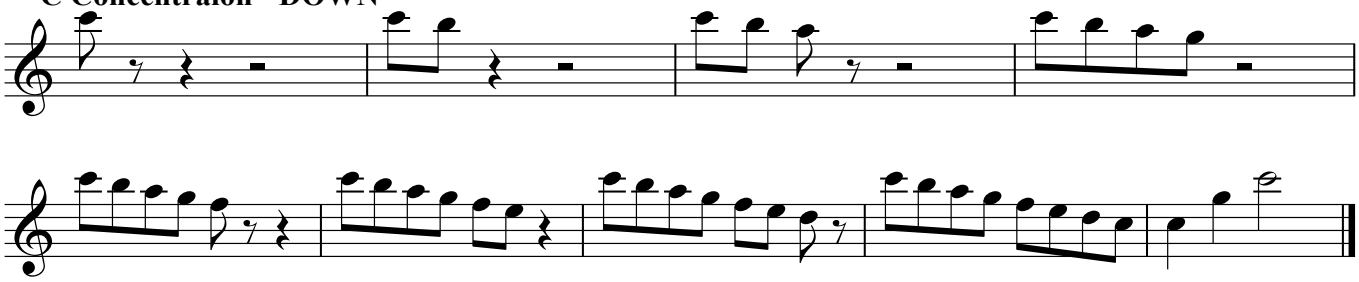
Springboard and Bungee - LV 2



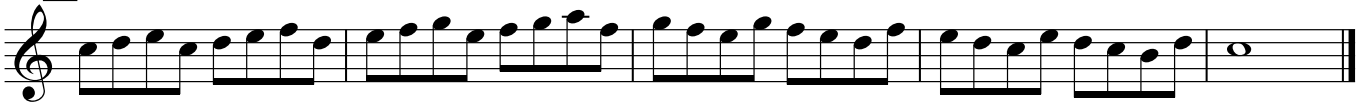
E **C Concentration - UP** ***(LV 2 - Combine with DOWN)***



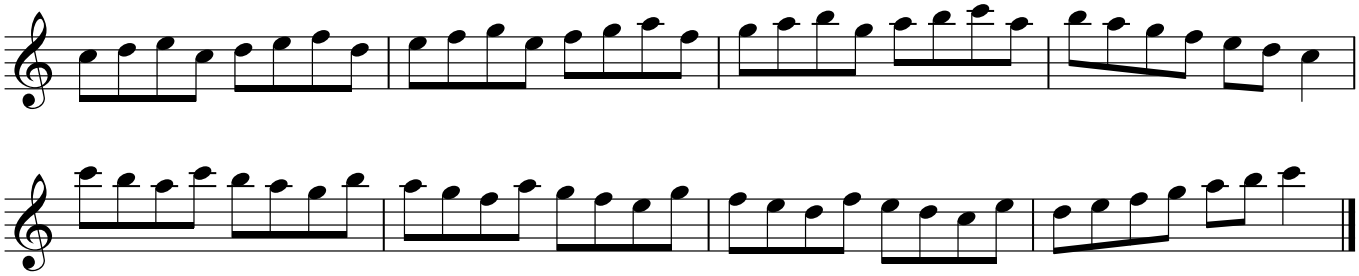
C Concentraion - DOWN



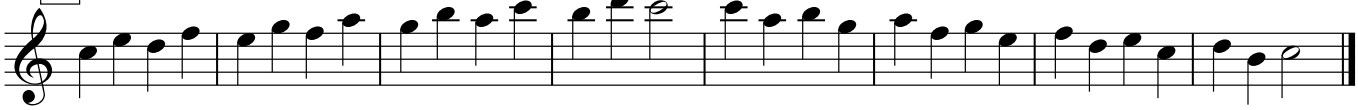
F **Twister!**



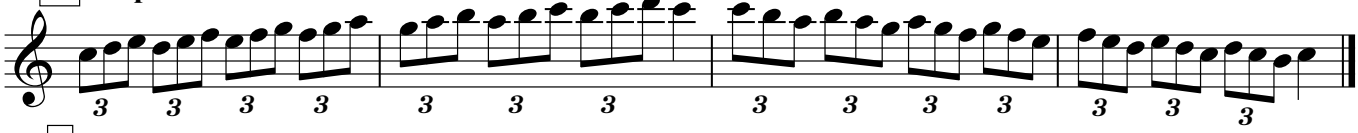
Twister! - LV 2



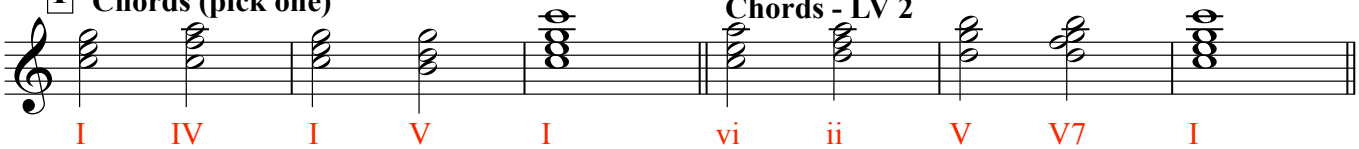
G **Thirds**



H **Triplets**

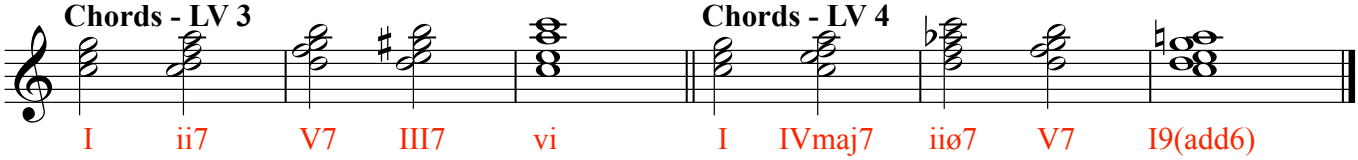


I **Chords (pick one)**



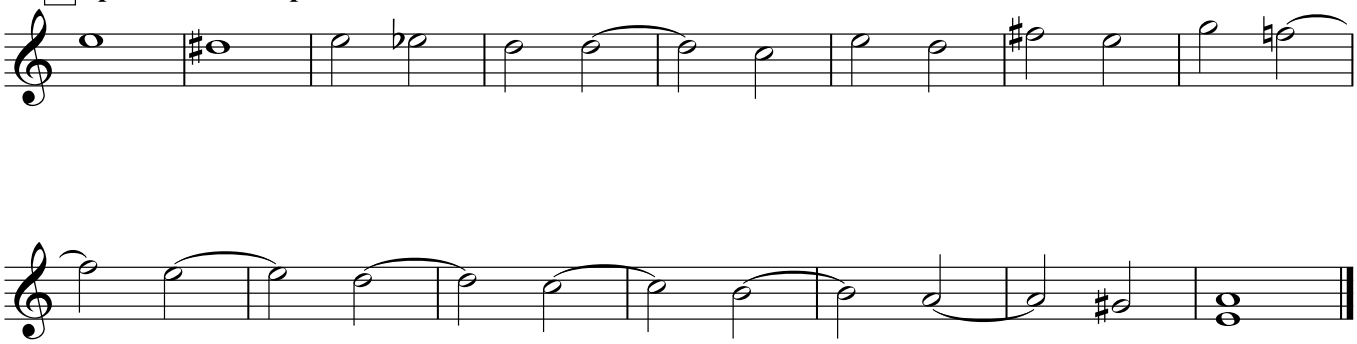
Chords - LV 2

Chords - LV 3

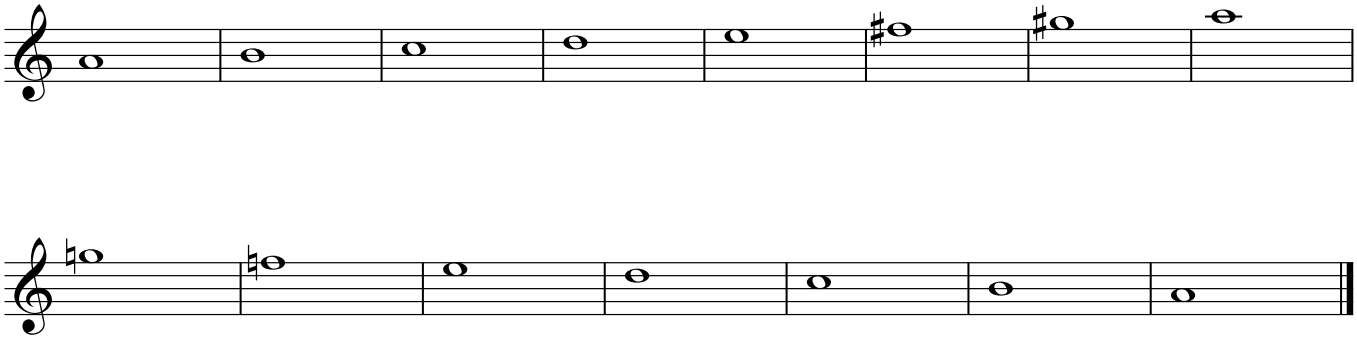


Chords - LV 4

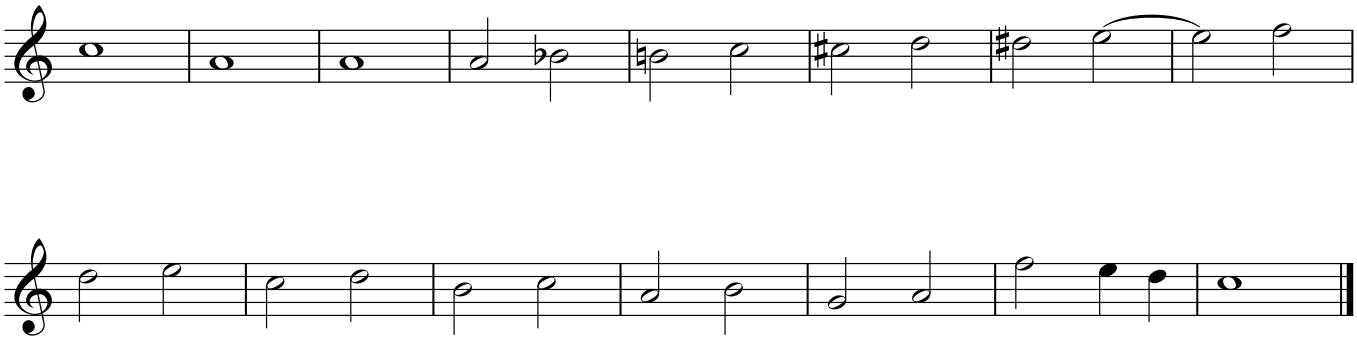
J Special XII - Soprano



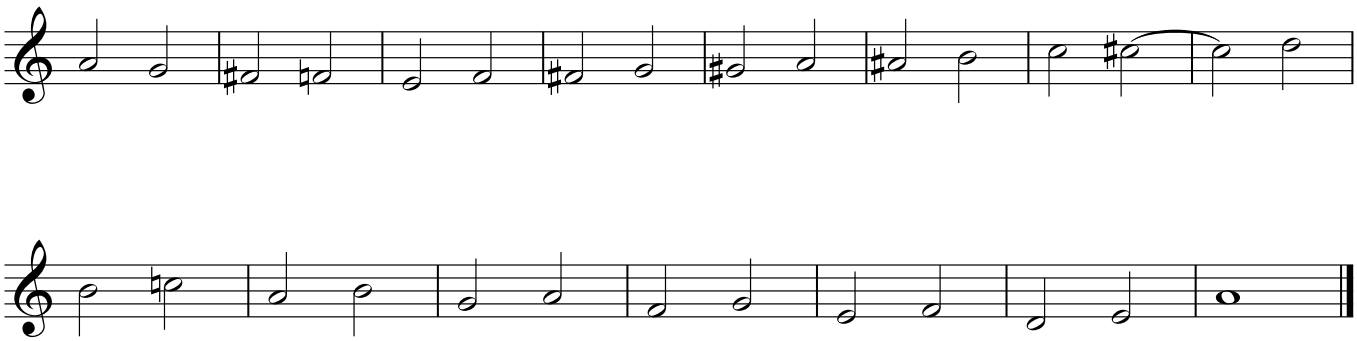
Alto



Tenor



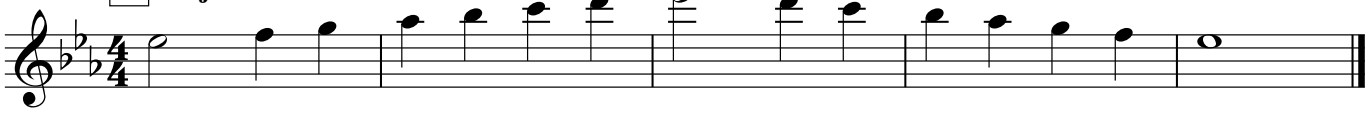
Bass



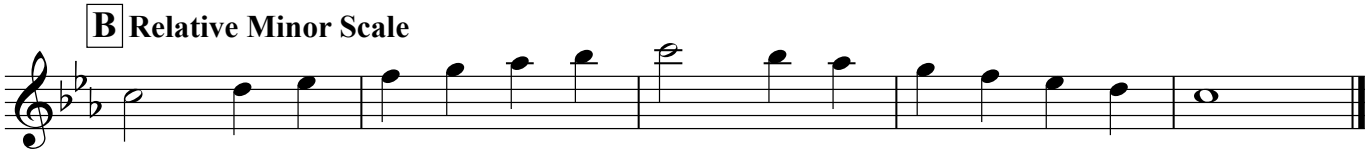
E-flat Concert

C Parts - High

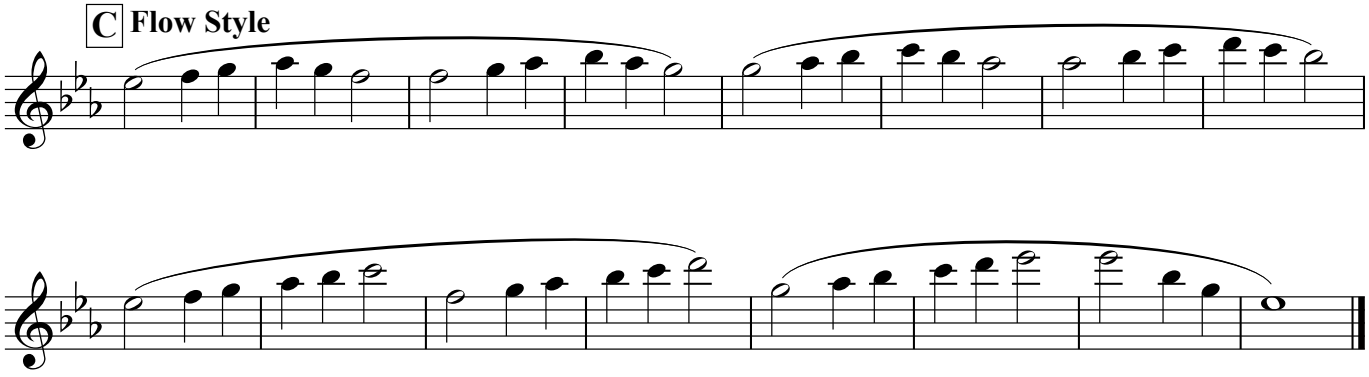
A **Major Scale**



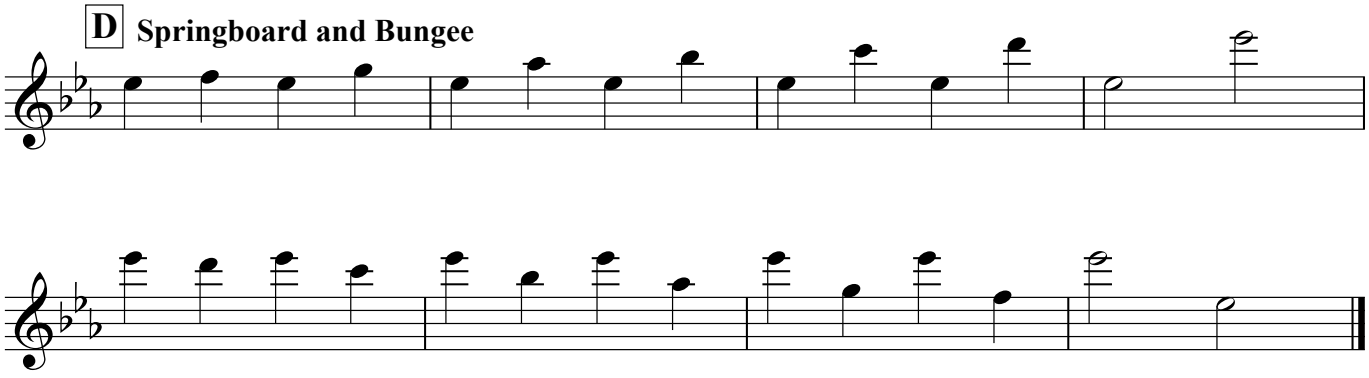
B **Relative Minor Scale**



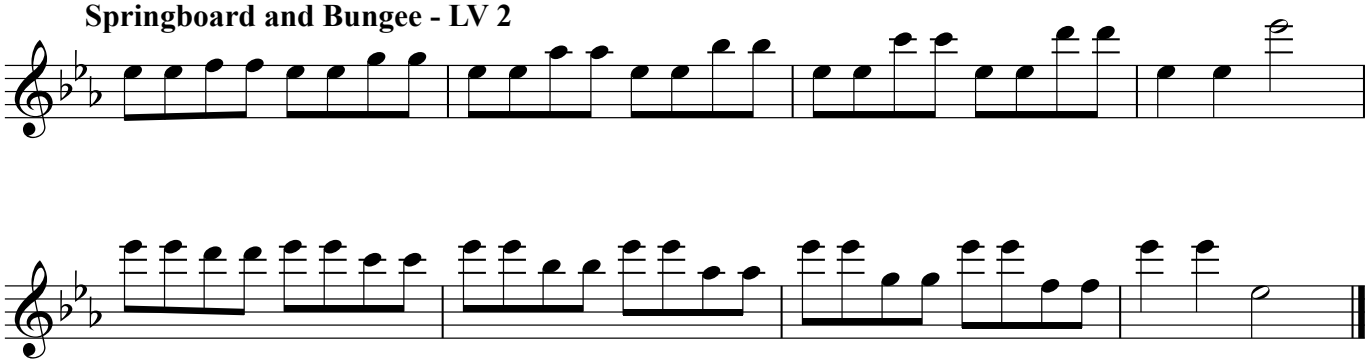
C **Flow Style**

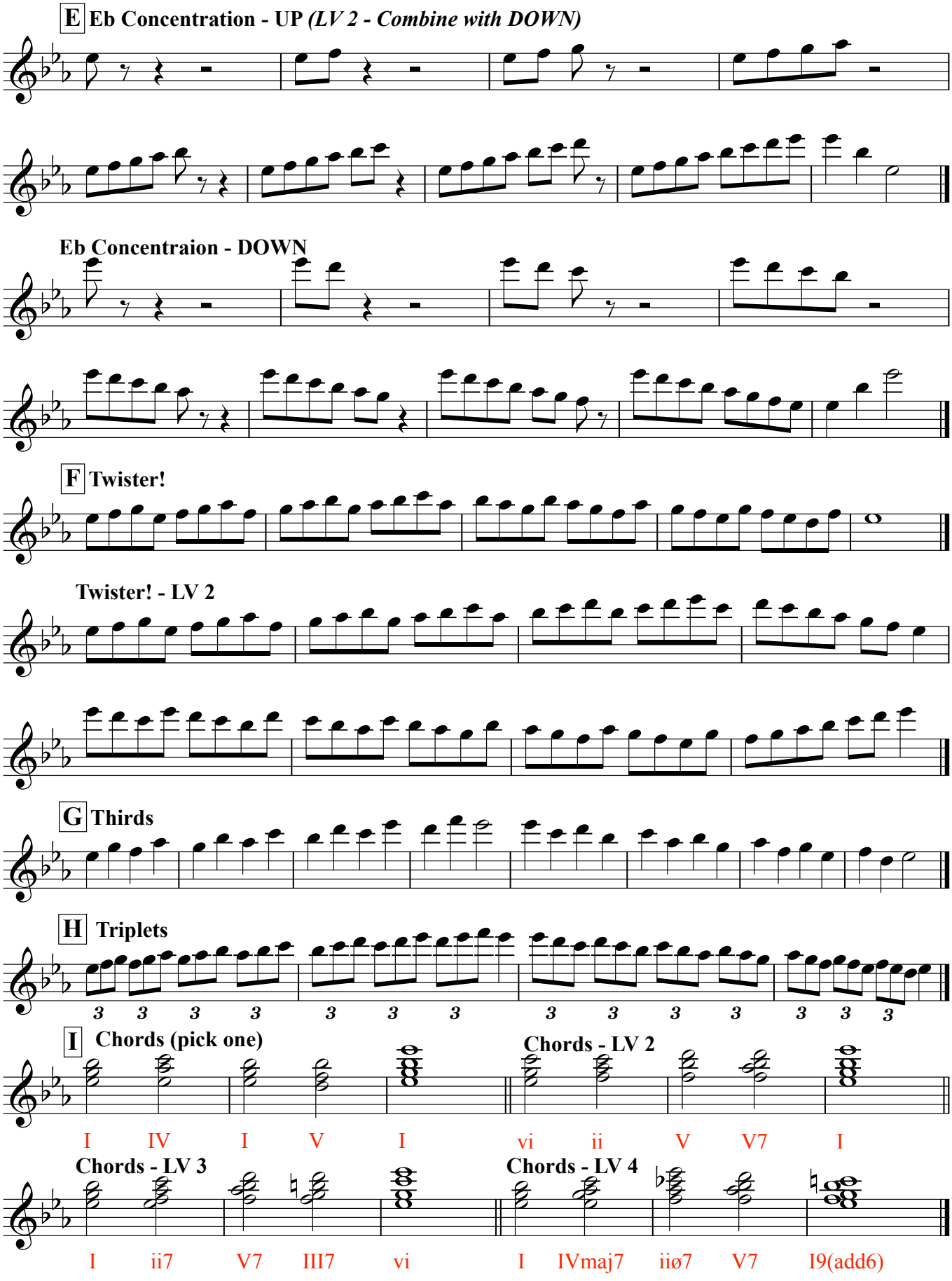


D **Springboard and Bungee**

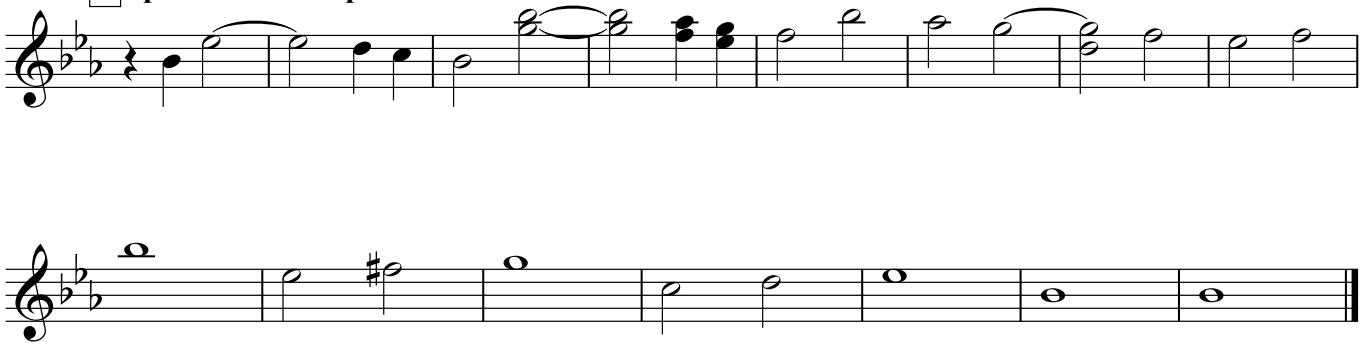


Springboard and Bungee - LV 2

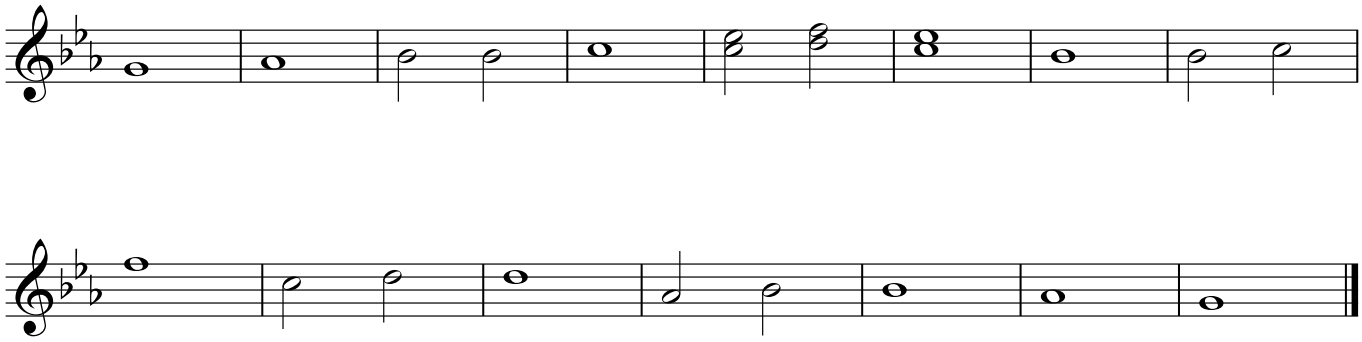



E Eb Concentration - UP (LV 2 - Combine with DOWN)
Eb Concentraion - DOWN
F Twister!
Twister! - LV 2
G Thirds
H Triplets
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
I Chords (pick one)
Chords - LV 2
I IV I V I vi ii V V7 I
Chords - LV 3
Chords - LV 4
I ii7 V7 III7 vi I IVmaj7 iiø7 V7 I9(add6)

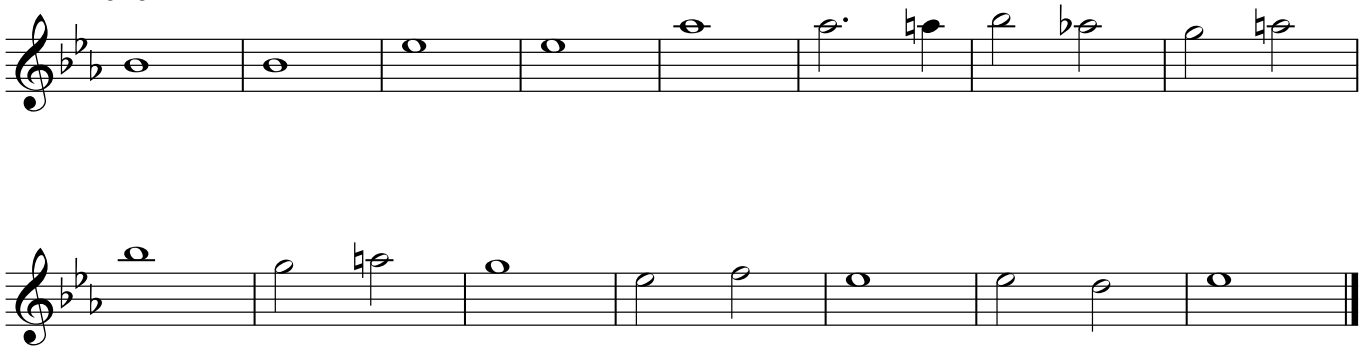
J Special XIX - Soprano



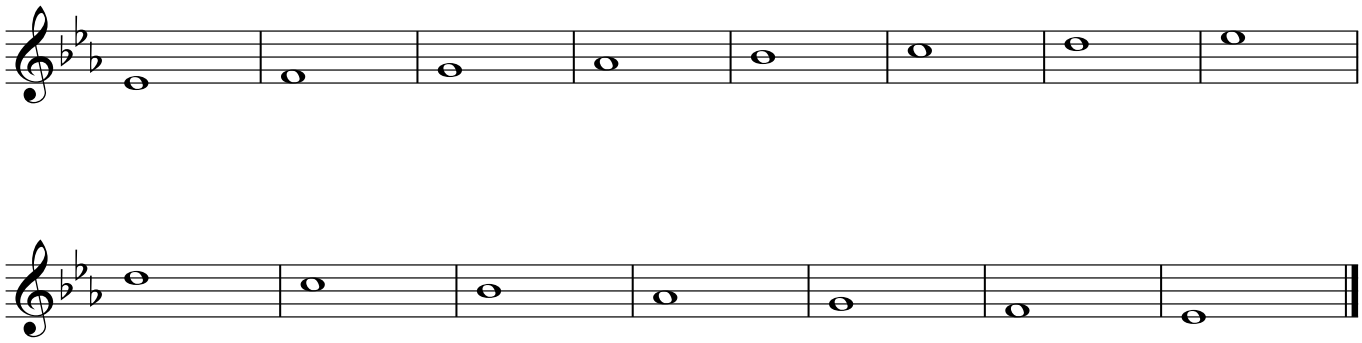
Alto



Tenor



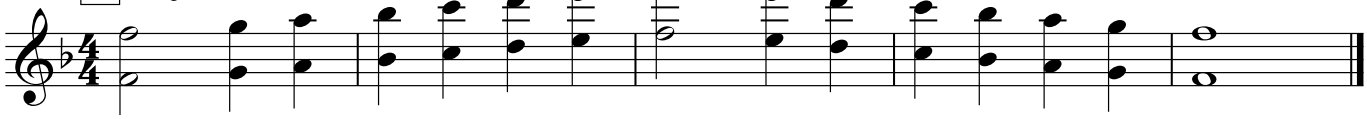
Bass



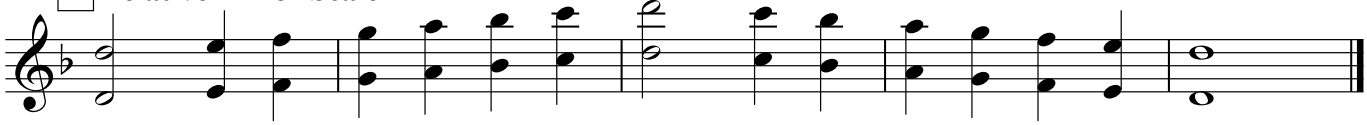
F Concert

C Parts - High

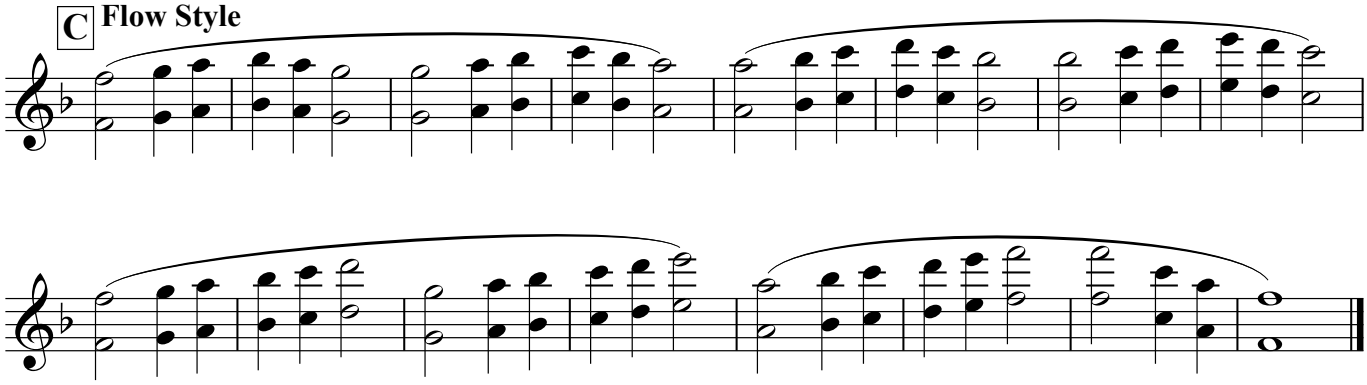
A **Major Scale**



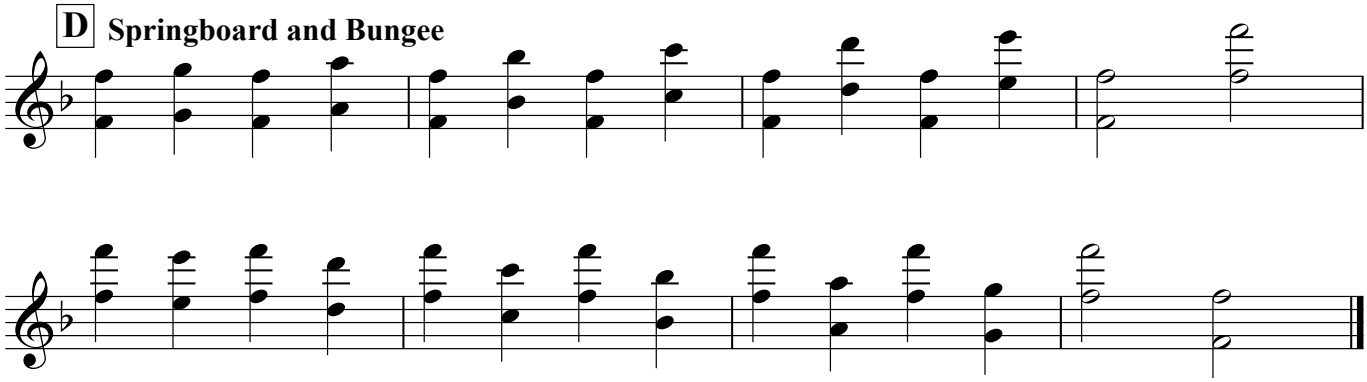
B **Relative Minor Scale**



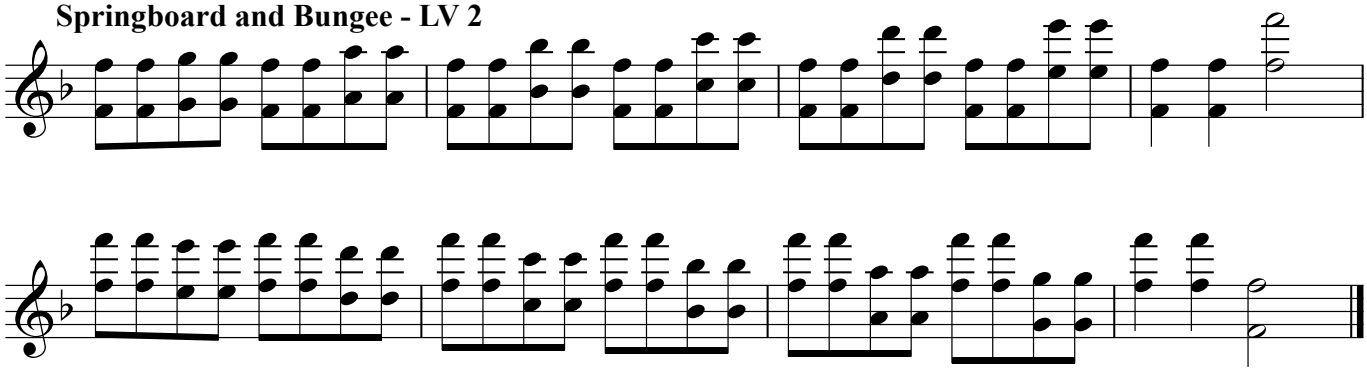
C **Flow Style**



D **Springboard and Bungee**

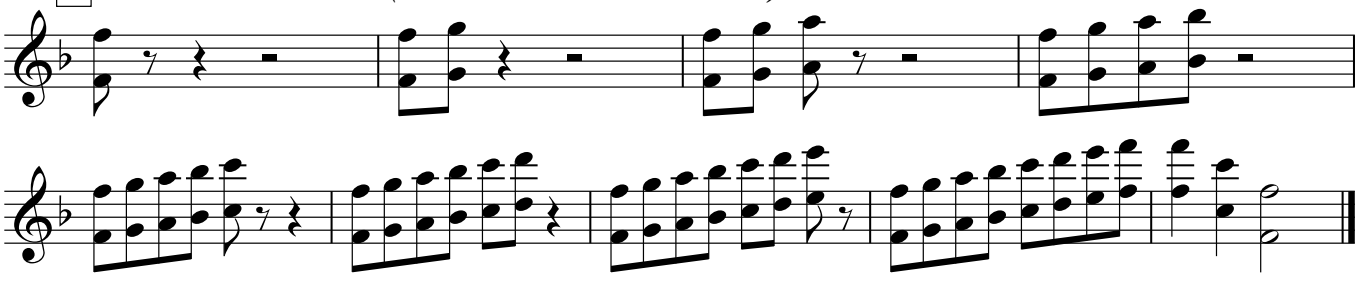


Springboard and Bungee - LV 2

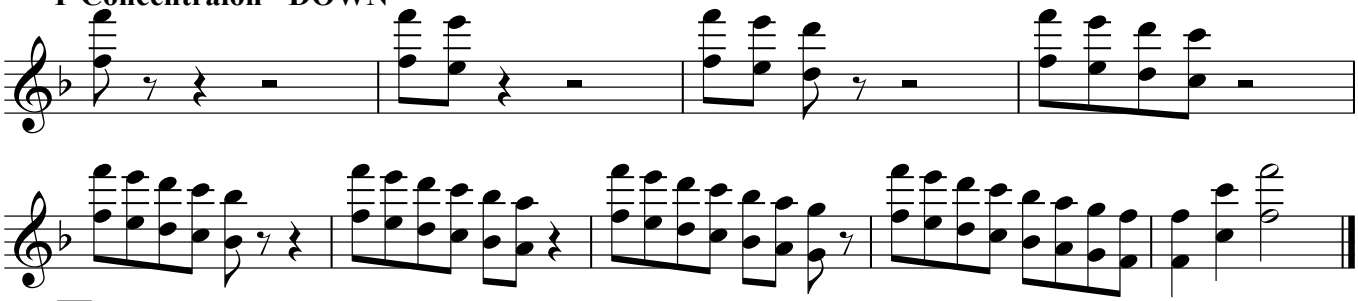


2

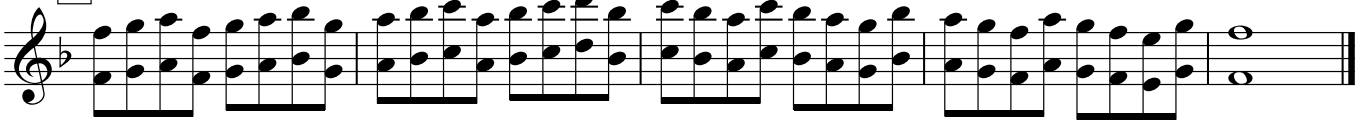
E **F Concentration - UP** ***(LV 2 - Combine with DOWN)***



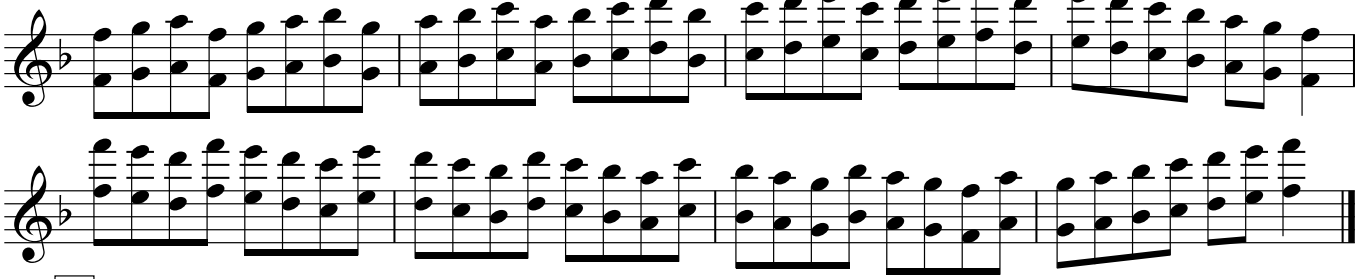
F Concentraion - DOWN



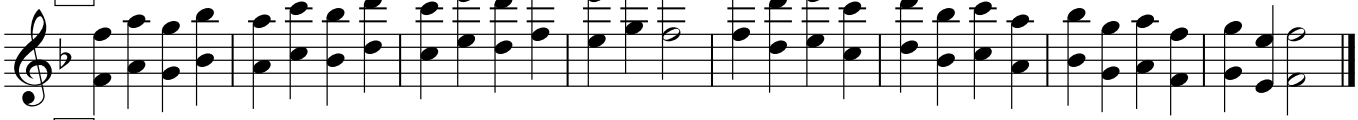
F **Twister!**



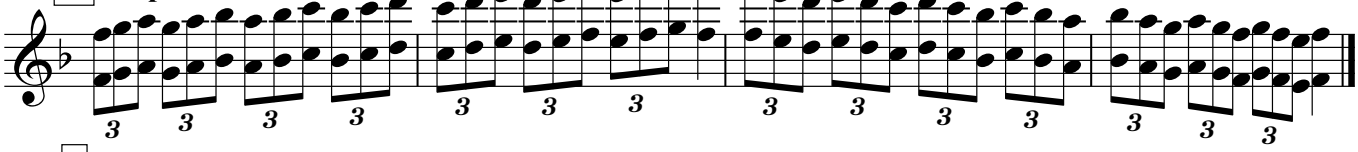
Twister! - LV 2



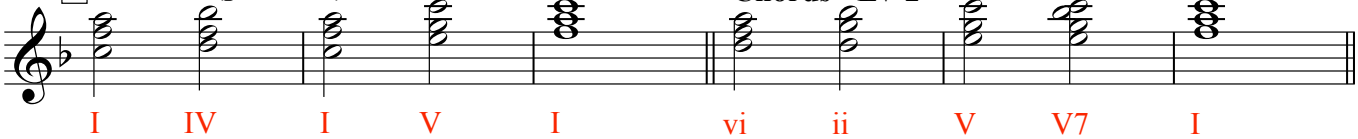
G **Thirds**



H **Triplets**



I **Chords (pick one)**

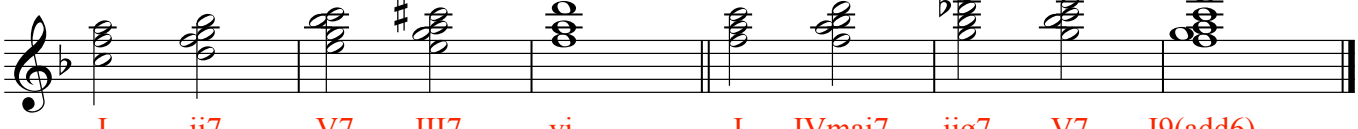


I IV I V I

Chords - LV 2

vi ii V V7 I

Chords - LV 3

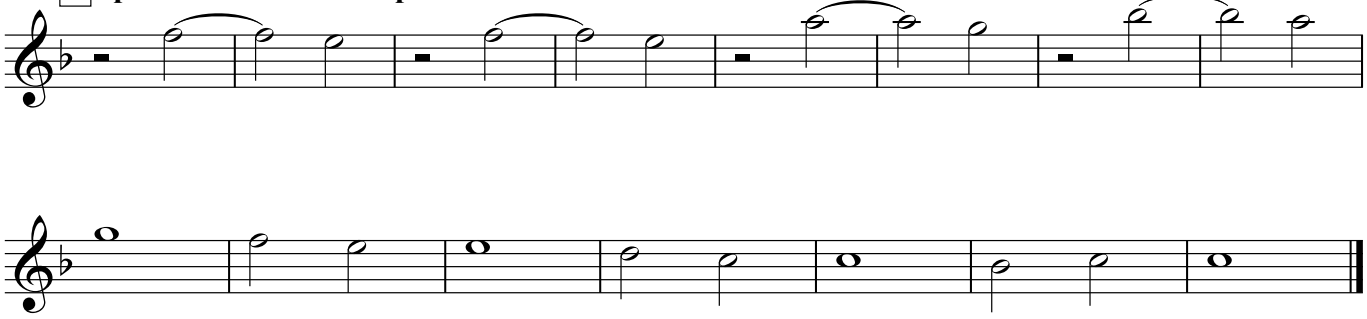


I ii7 V7 III7 vi

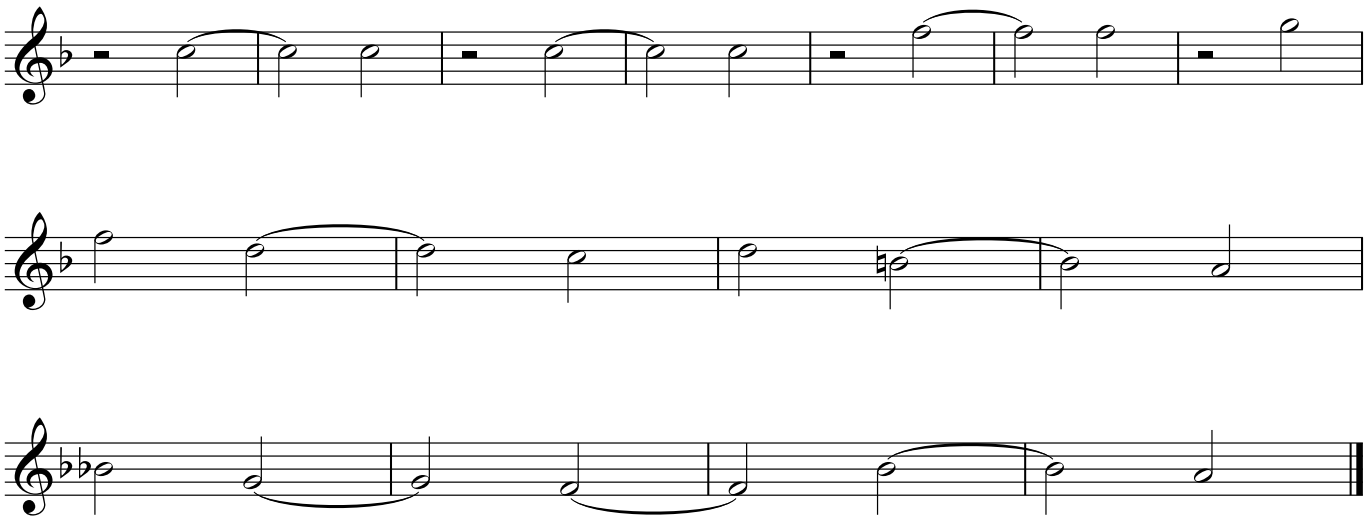
Chords - LV 4

I IVmaj7 iiø7 V7 I9(add6)

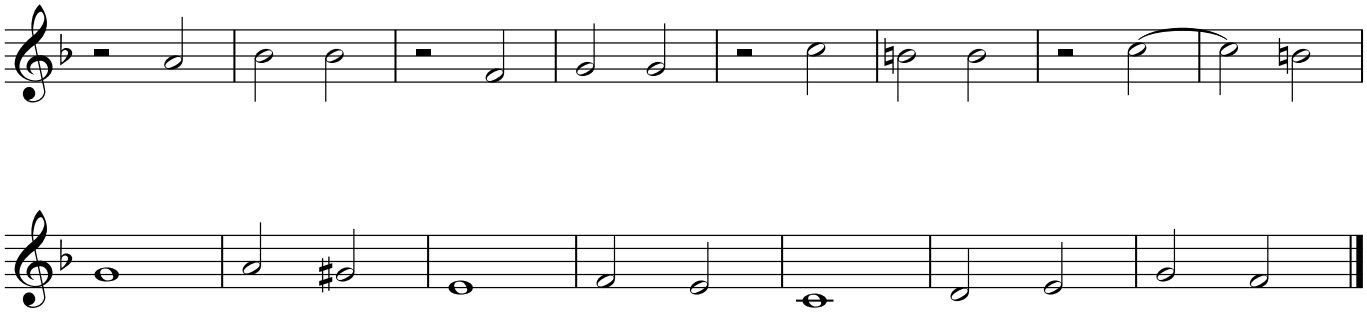
J Special LXXXVII - Soprano



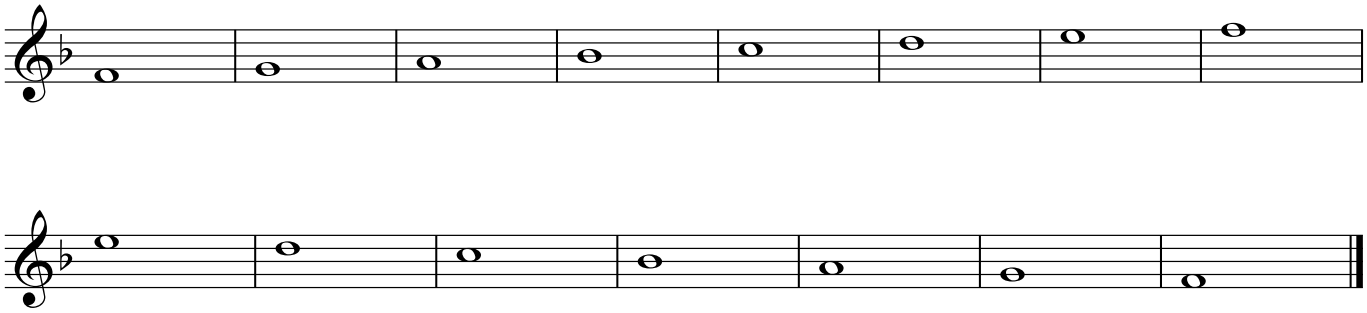
Alto



Tenor



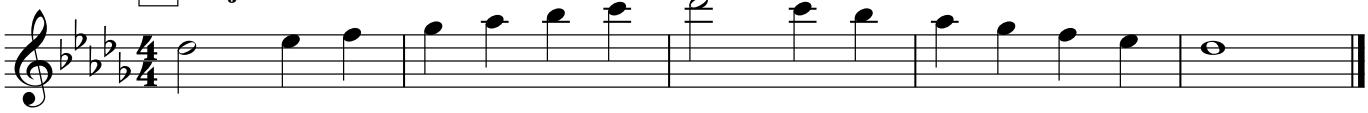
Bass



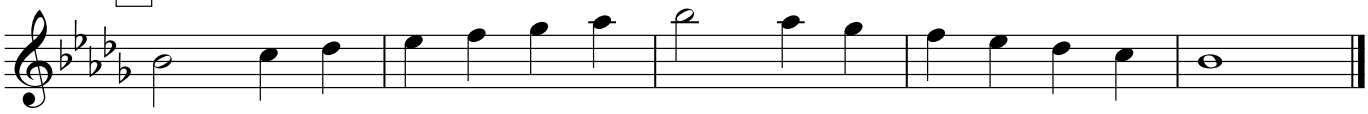
D-flat Concert

C Parts - High

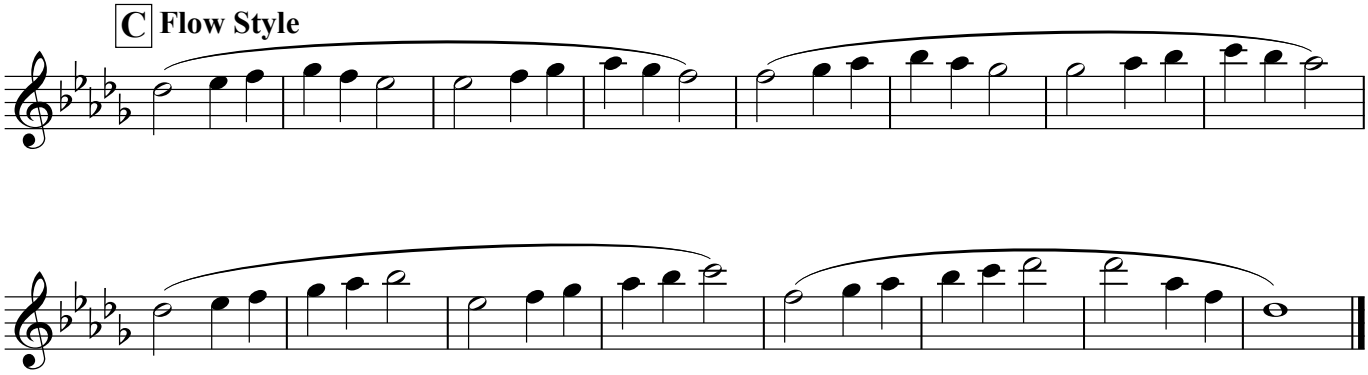
A **Major Scale**



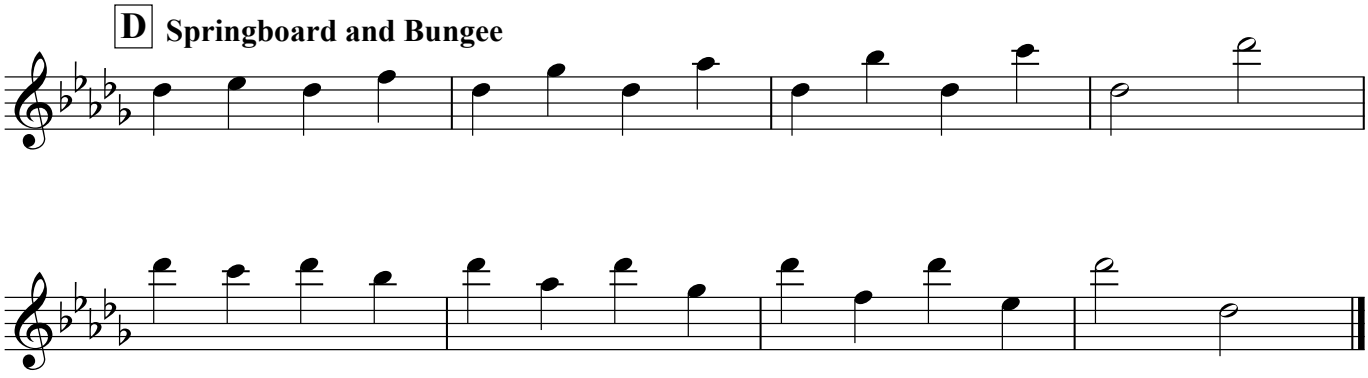
B **Relative Minor Scale**



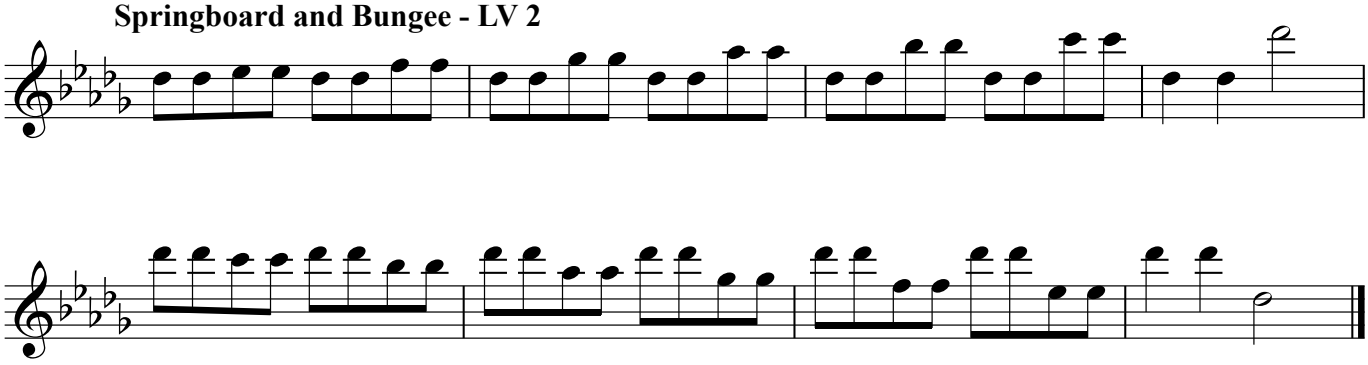
C **Flow Style**



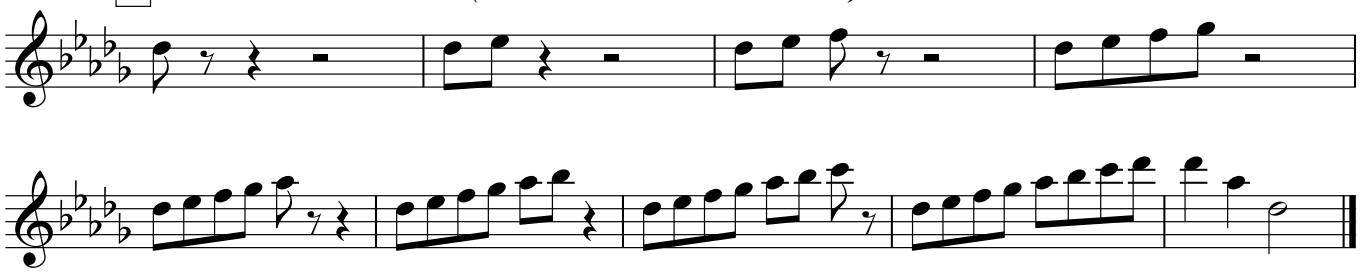
D **Springboard and Bungee**



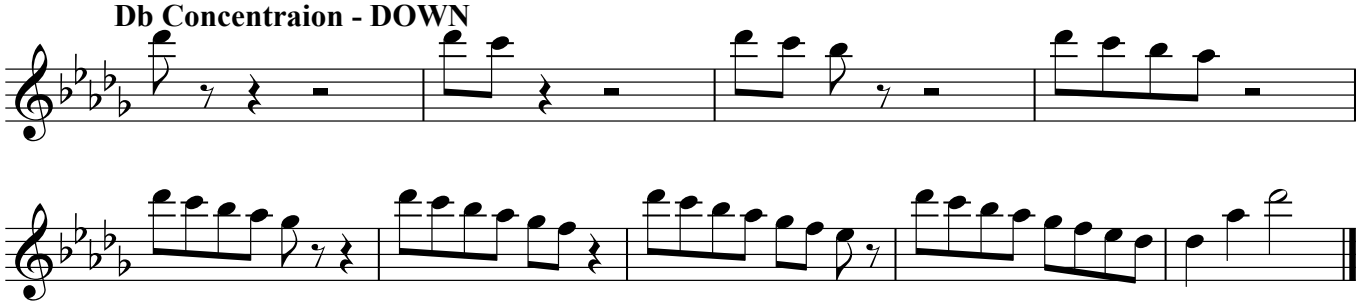
Springboard and Bungee - LV 2



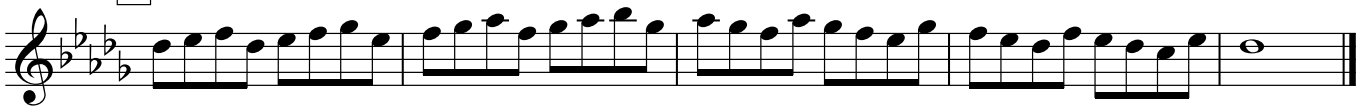
E **Db Concentration - UP** ***(LV 2 - Combine with DOWN)***



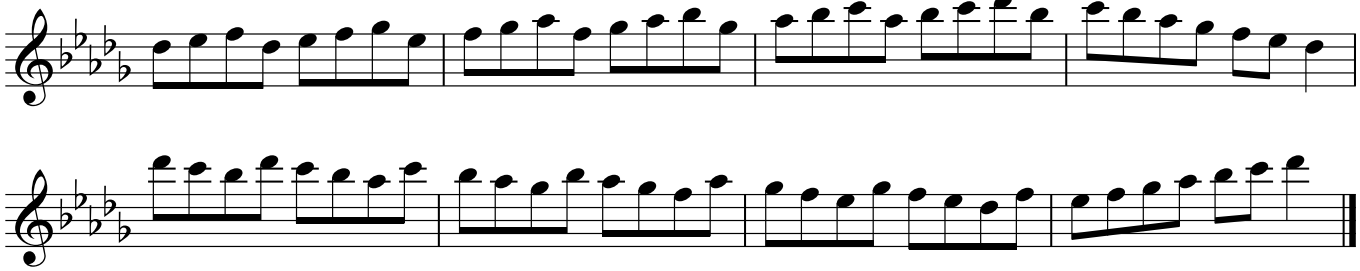
Db Concentraion - DOWN



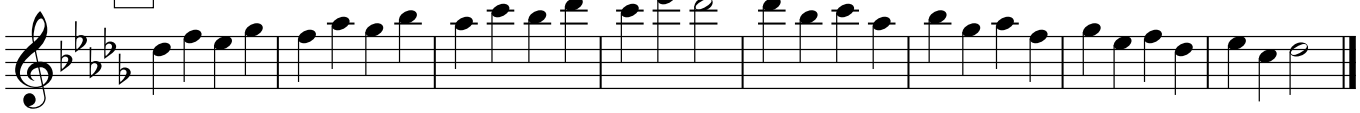
F **Twister!**



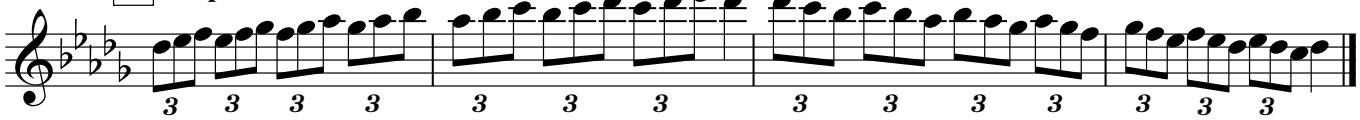
Twister! - LV 2



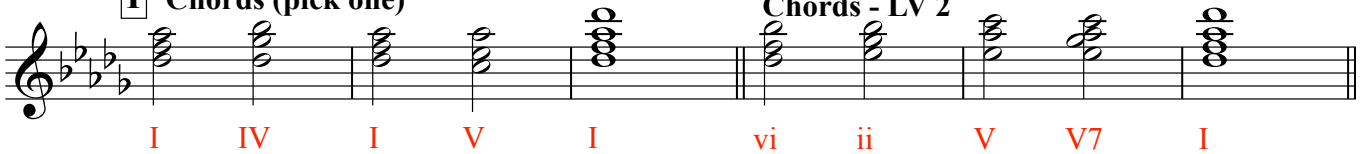
G **Thirds**



H **Triplets**

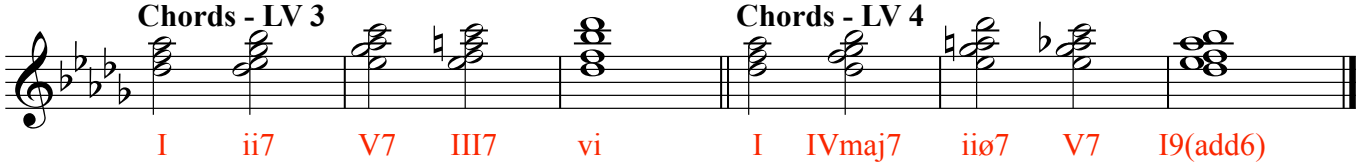


I **Chords (pick one)**



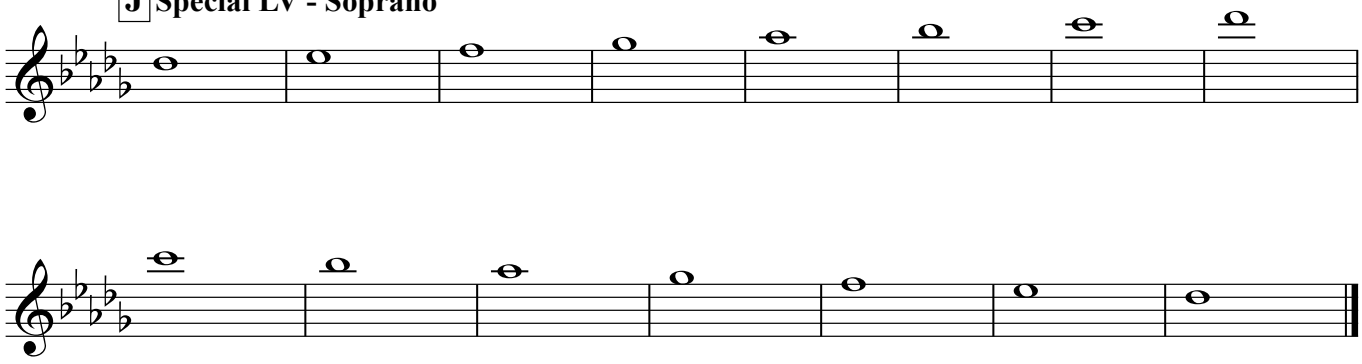
Chords - LV 2

Chords - LV 3

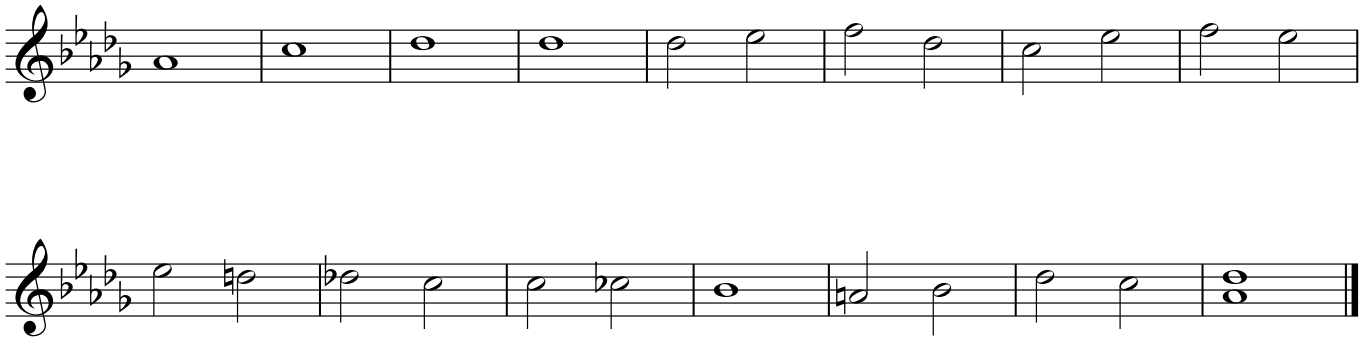


Chords - LV 4

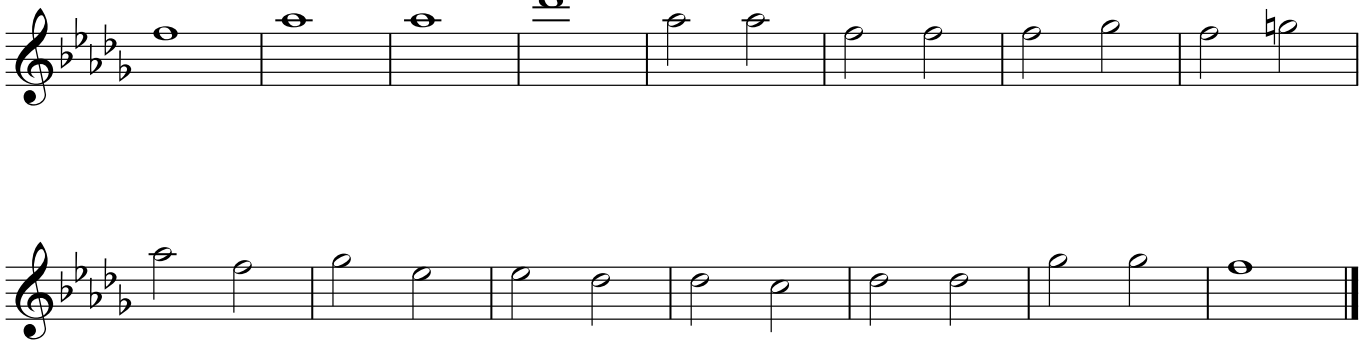
J Special LV - Soprano



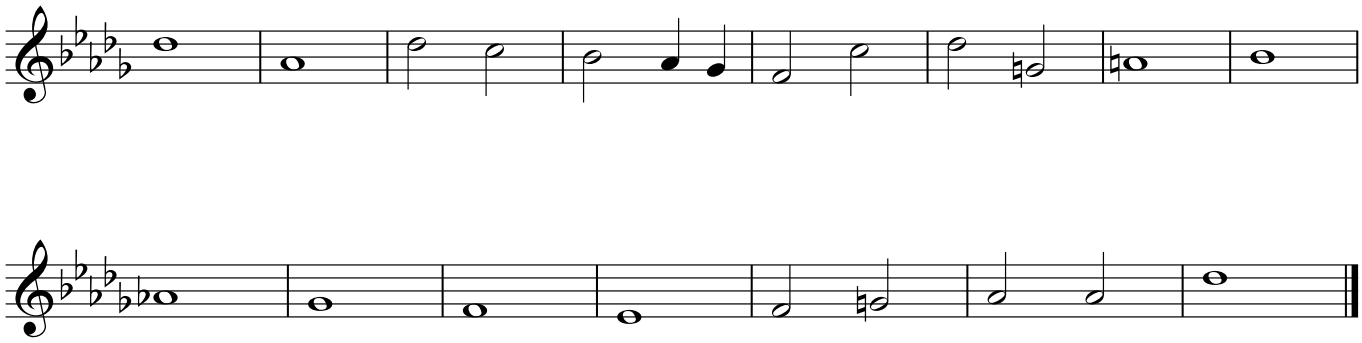
Alto



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 Middle School Band Program

Allman A. Todd IV

American Band College
Master's Candidate

July 2011

Big Rapids Middle School Bands
Circle of Fourths - Clarinet / Bass Clarinet

Flats → ← Sharps

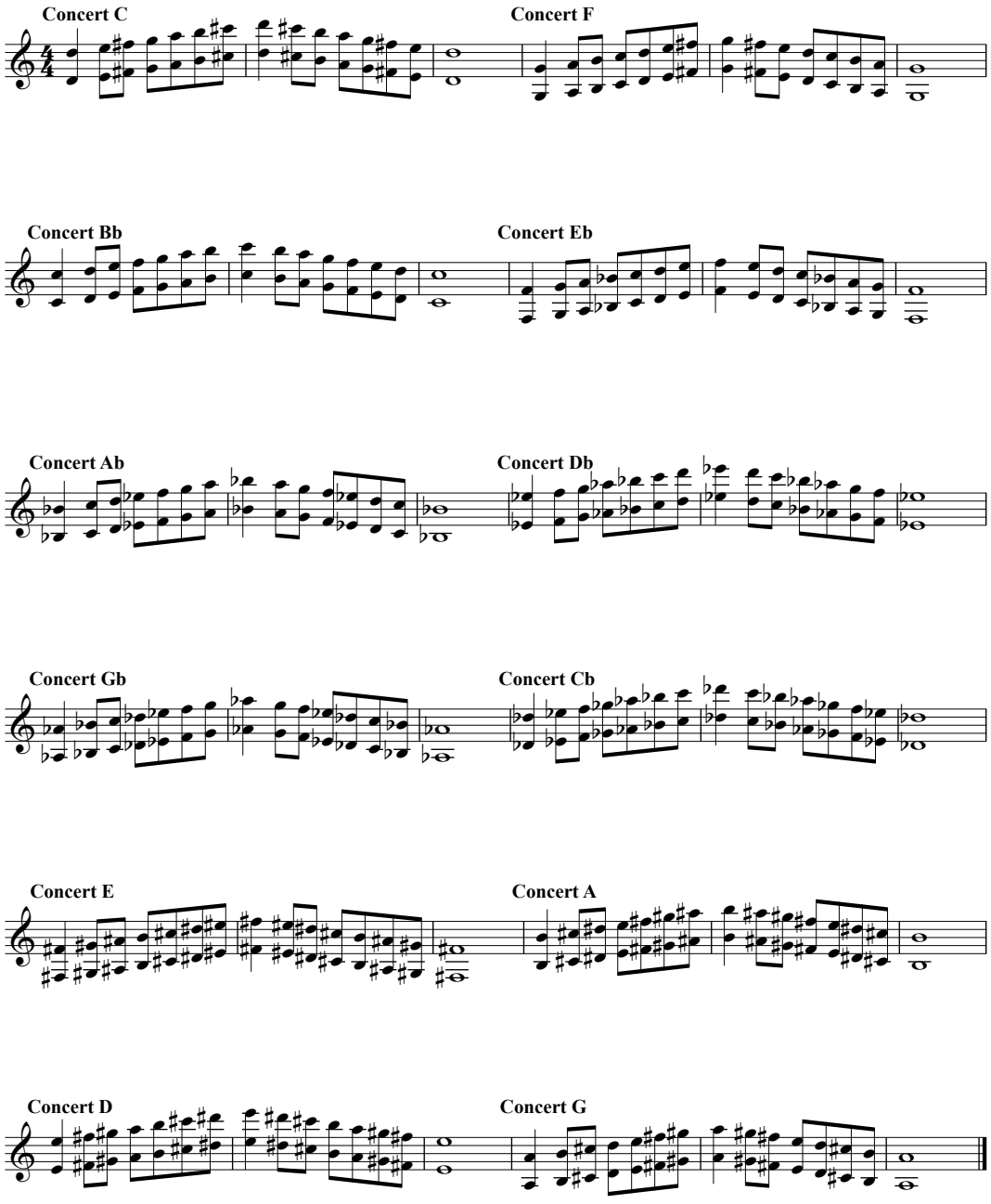
					5	6	7						
					Db	Gb	Cb						
	1	2	3	4	or	or	or	4	3	2	1		
C	F	Bb	Eb	Ab				E	A	D	G	C	
					C#	F#	B						
					7	6	5						

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

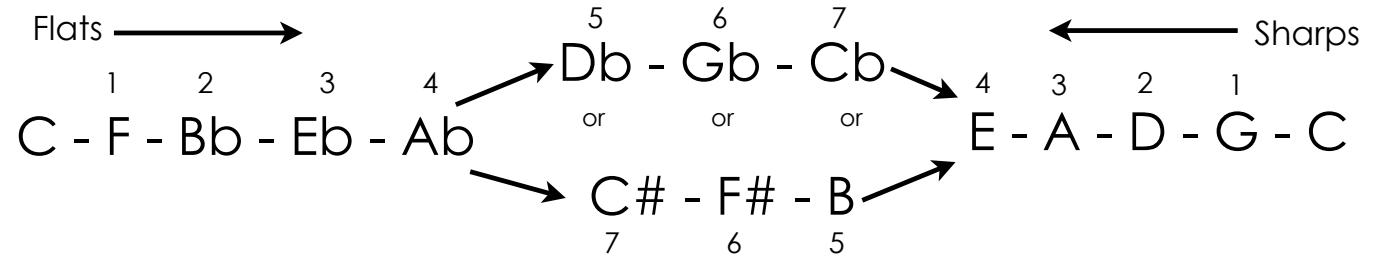
ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

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 - Tenor Sax

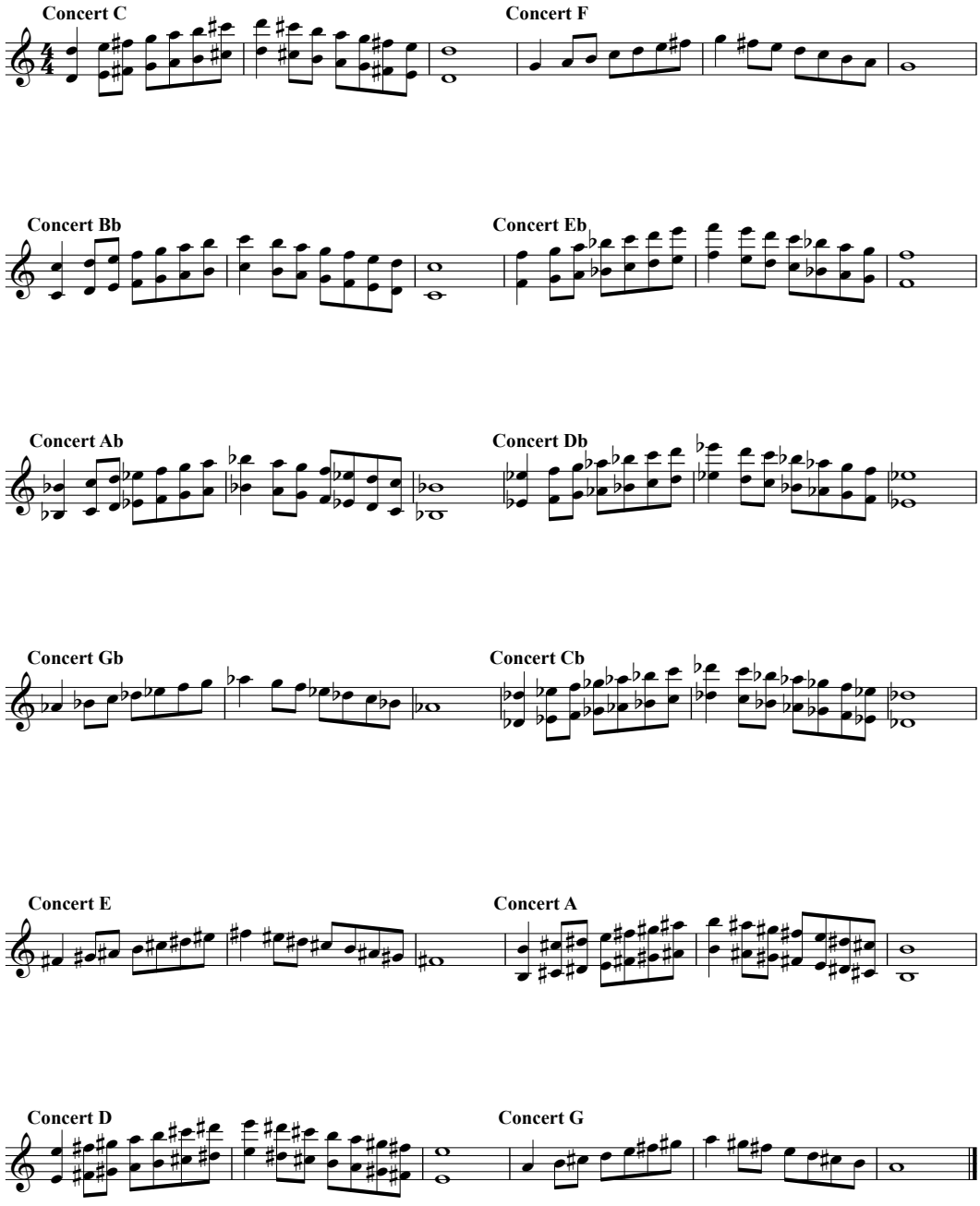


SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

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

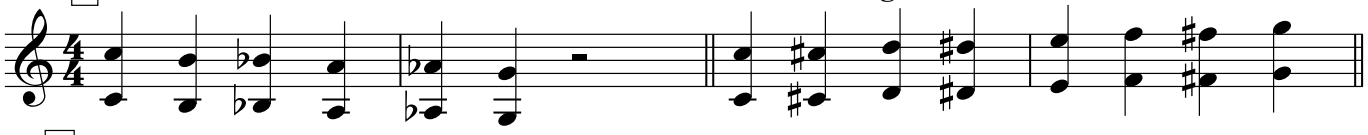
BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



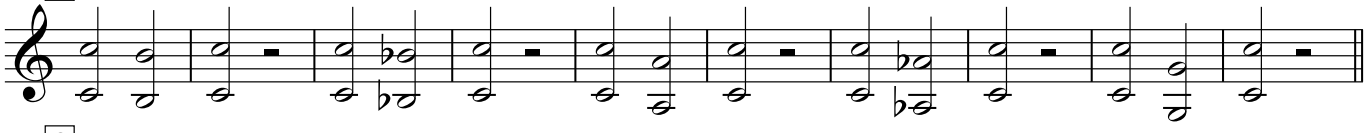
B♭ Woodwind

Chromatic Exercises

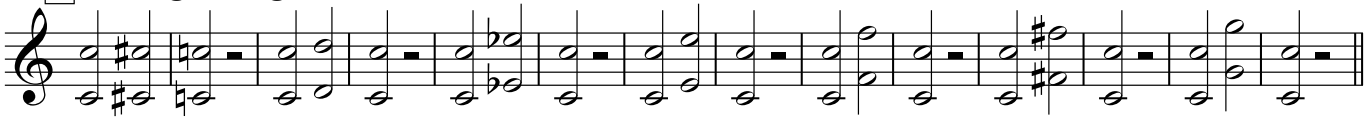
1 **Chromatic Low** **Chromatic High**



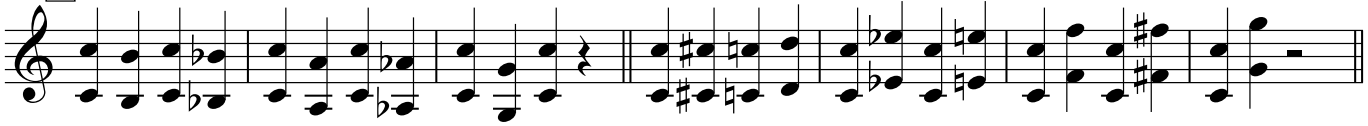
2 **Remington Low**



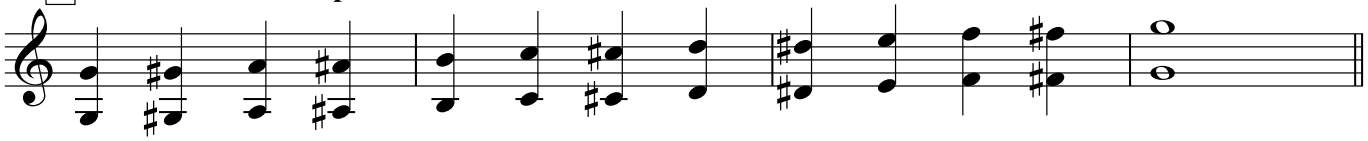
3 **Remington High**



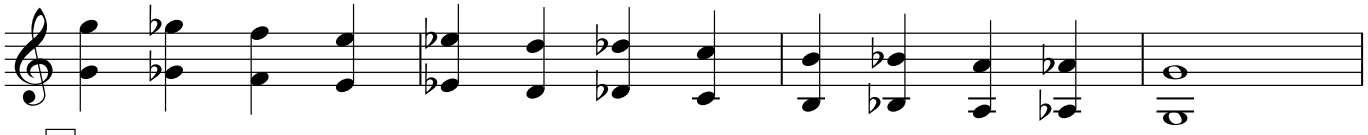
4 **Remington Low 2** **Remington High 2**



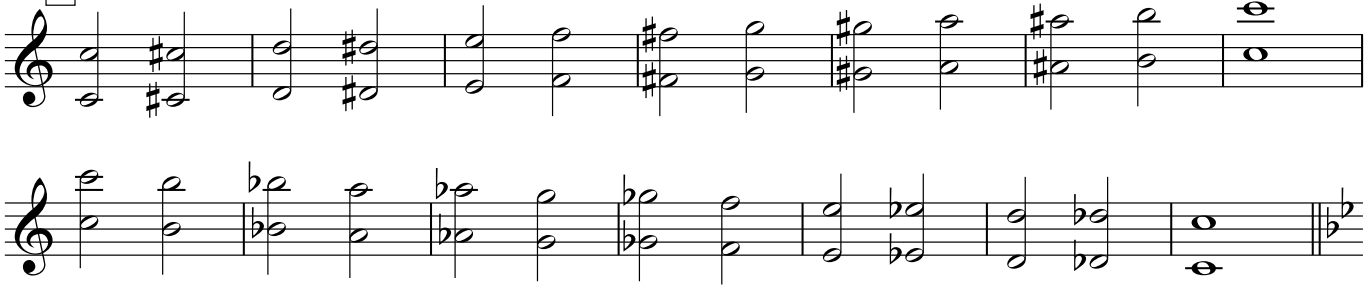
5 **Chromatic Scale Up**



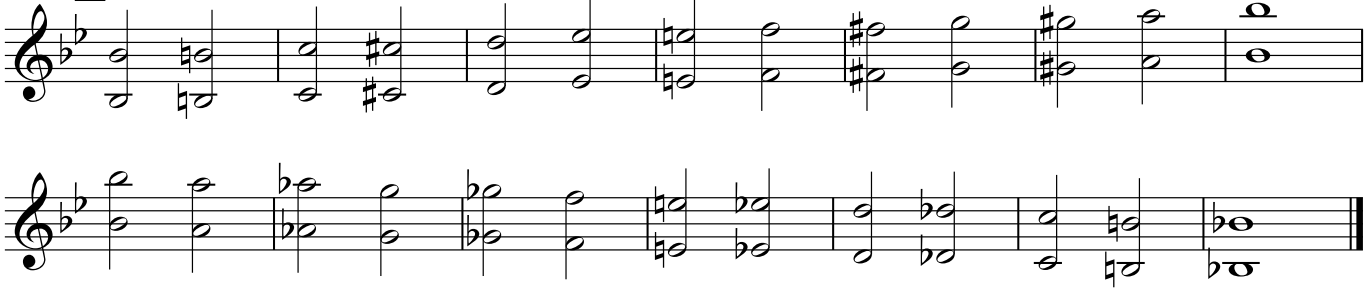
Chromatic Scale Down



6 **Bb Chromatic Scale**



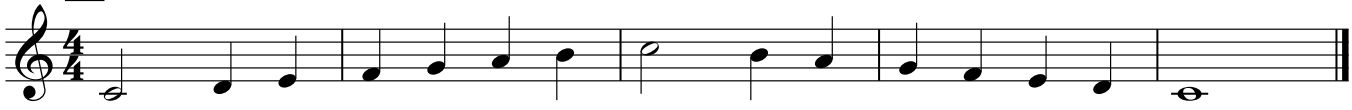
7 **Ab Chromatic Scale**



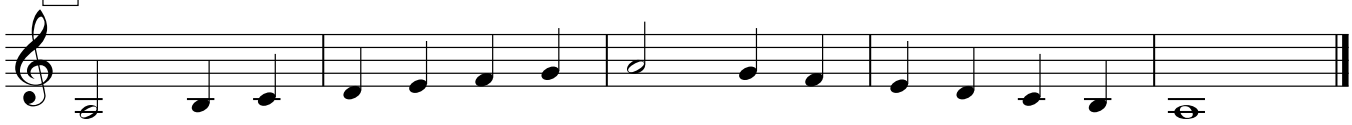
B-flat Concert

B♭ Woodwind

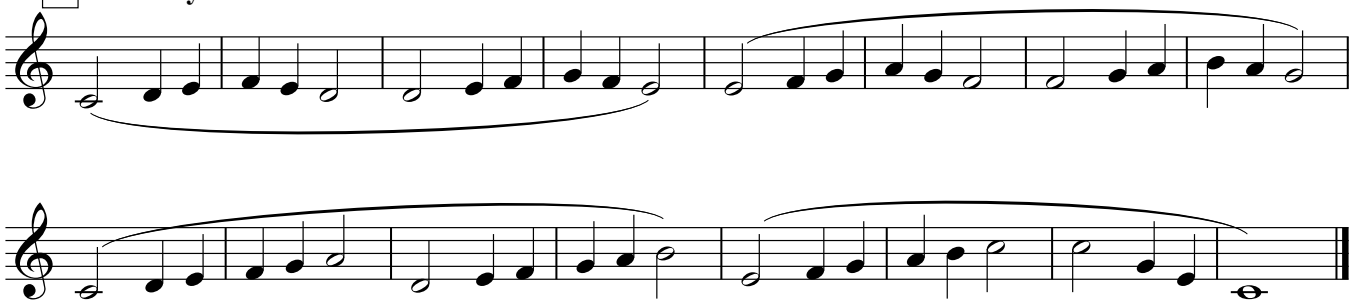
A **Major Scale**



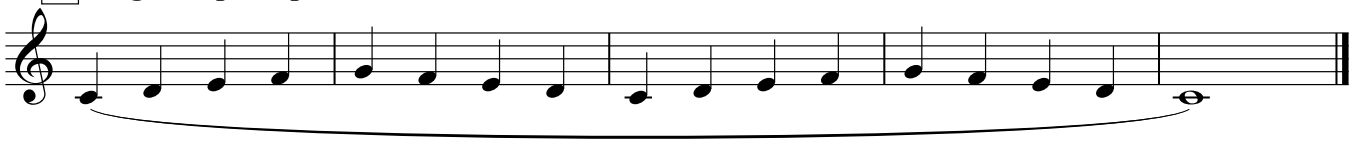
B **Relative Minor Scale**



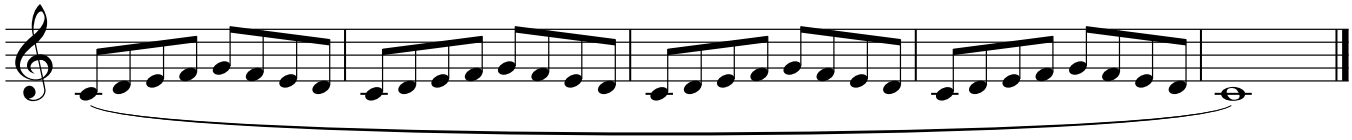
C **Flow Style**



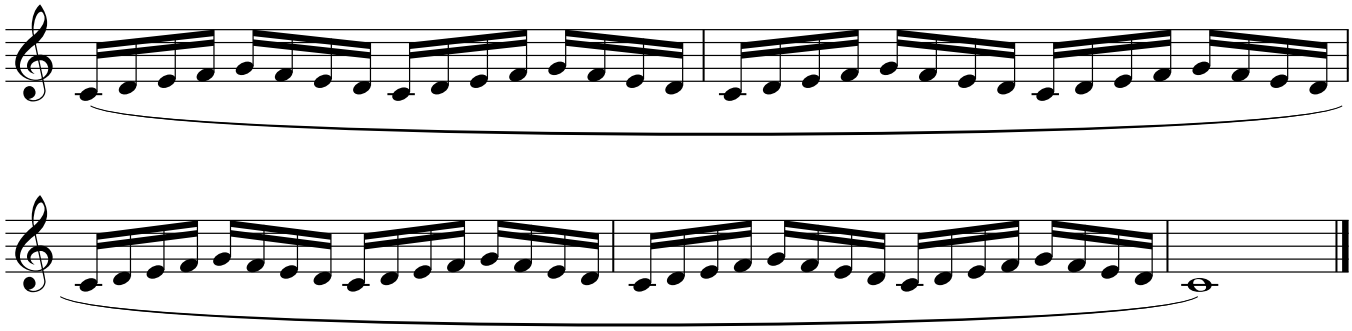
D **Finger Flips, Lip Tricks**



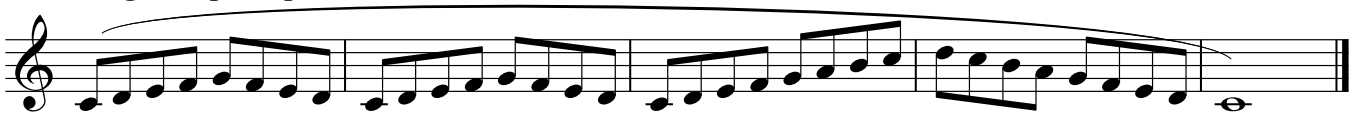
Finger Flips, Lip Tricks - LV 2



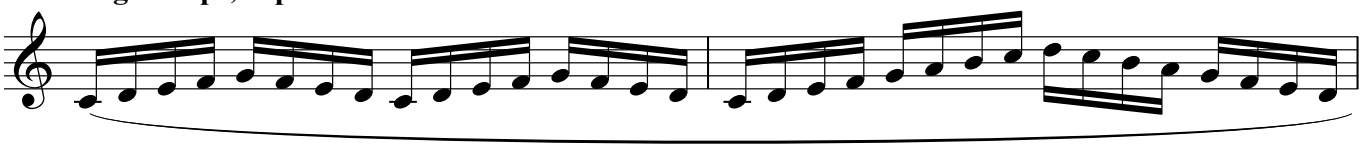
Finger Flips, Lip Tricks - LV 3

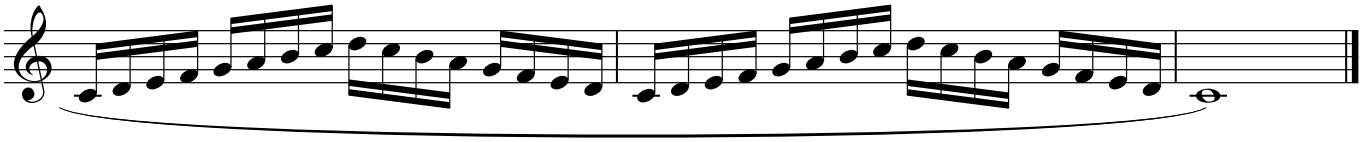


Finger Flips, Lip Tricks - LV 4

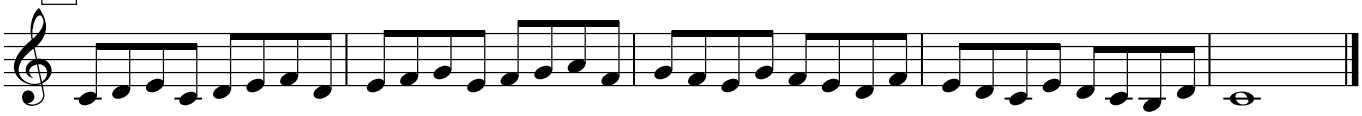


Finger Flips, Lip Tricks - LV 5

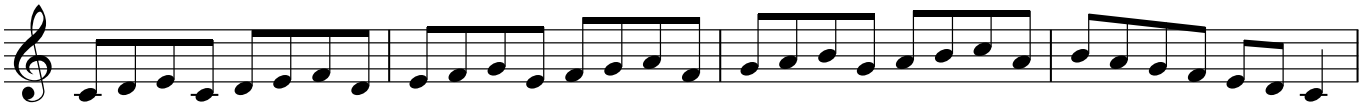


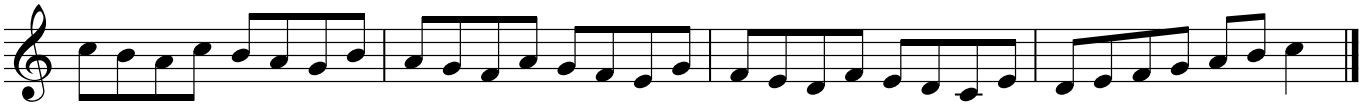


E Twister!

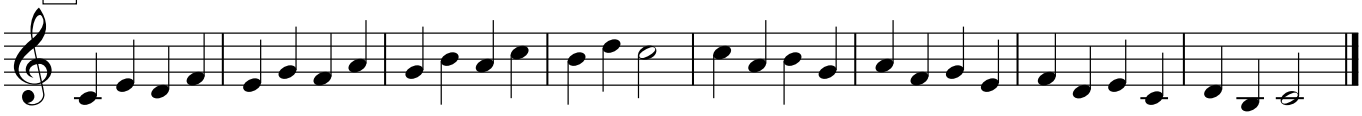


Twister! - LV 2

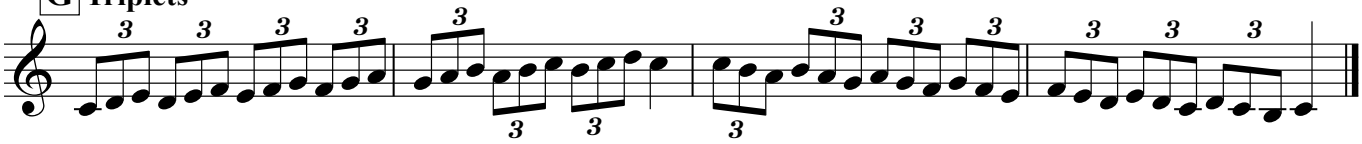




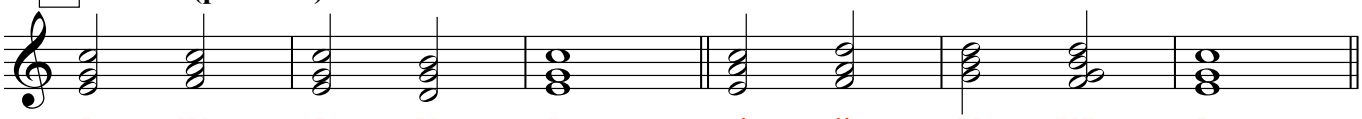
F Thirds



G Triplets

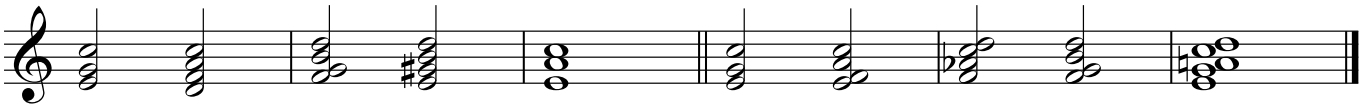


H Chords (pick one)



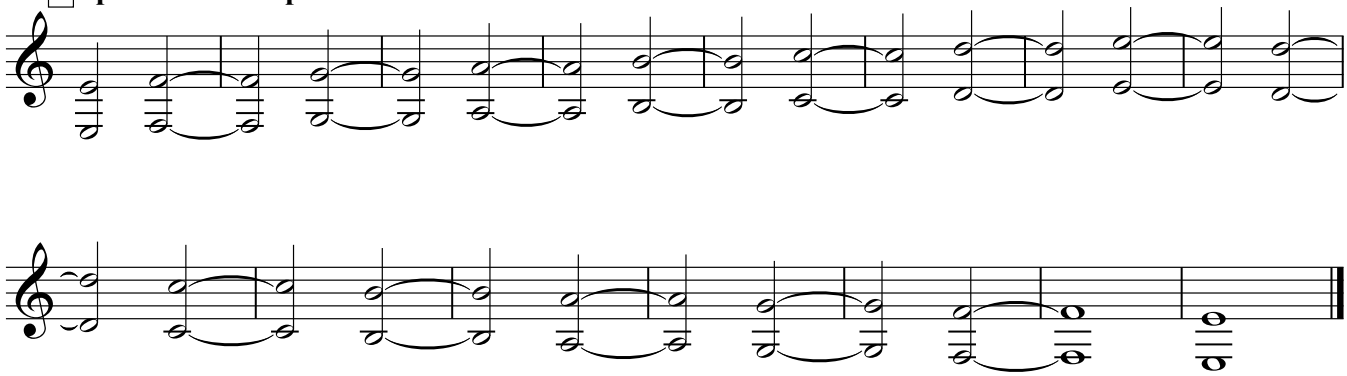
Chords - LV 2

Chords - LV 3

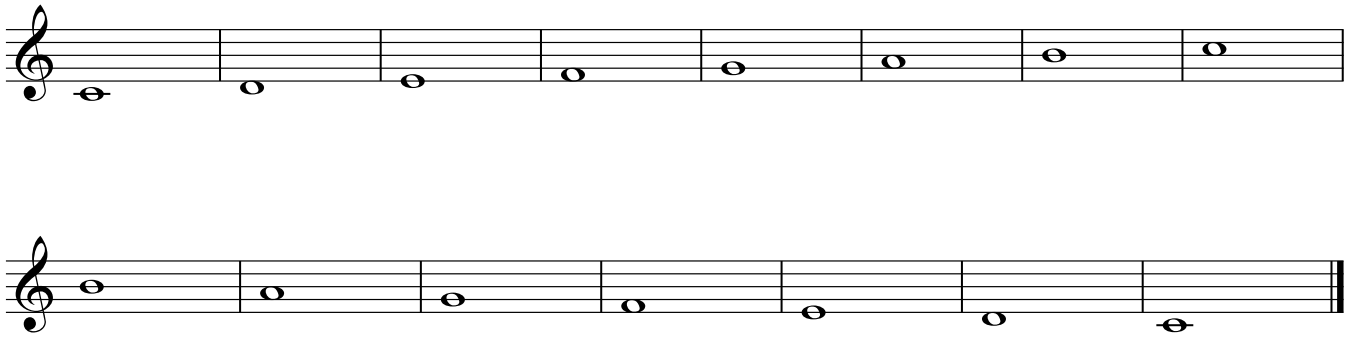


Chords - LV 4

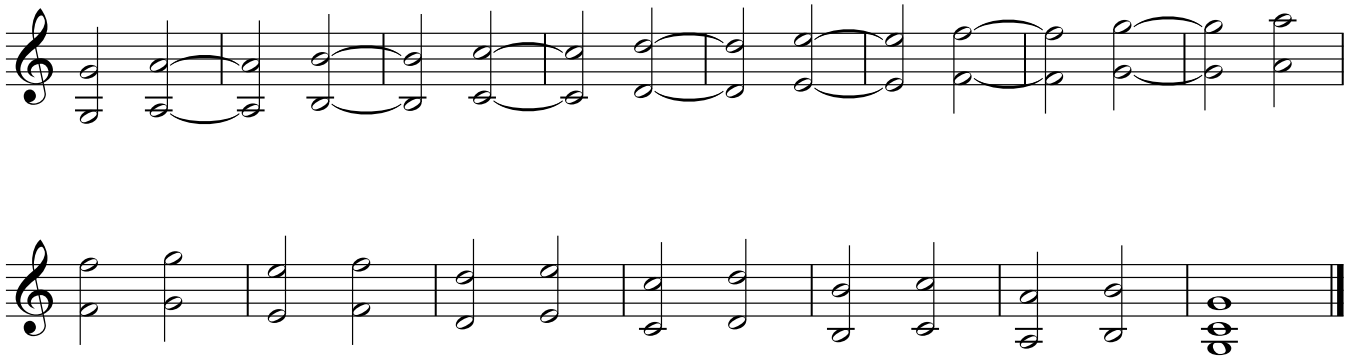
I Special VII - Soprano



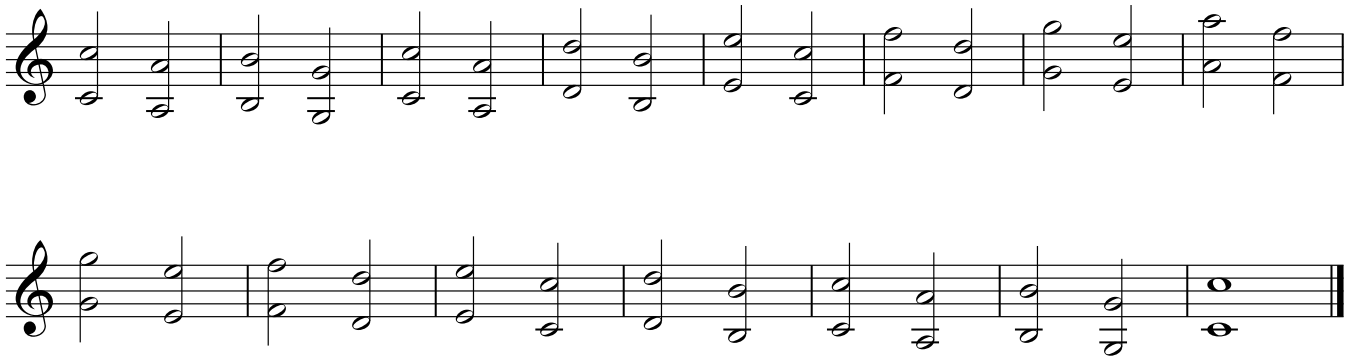
Alto



Tenor



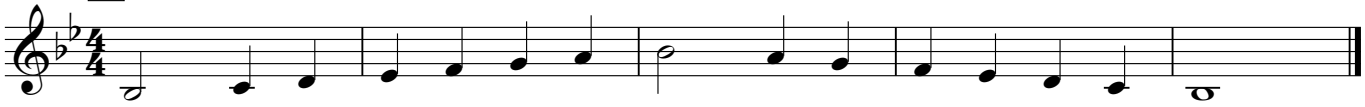
Bass



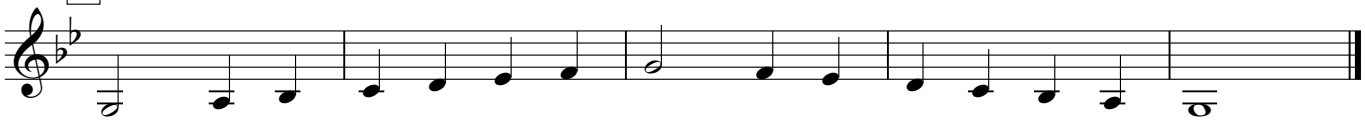
B♭ Woodwind

A-flat Concert

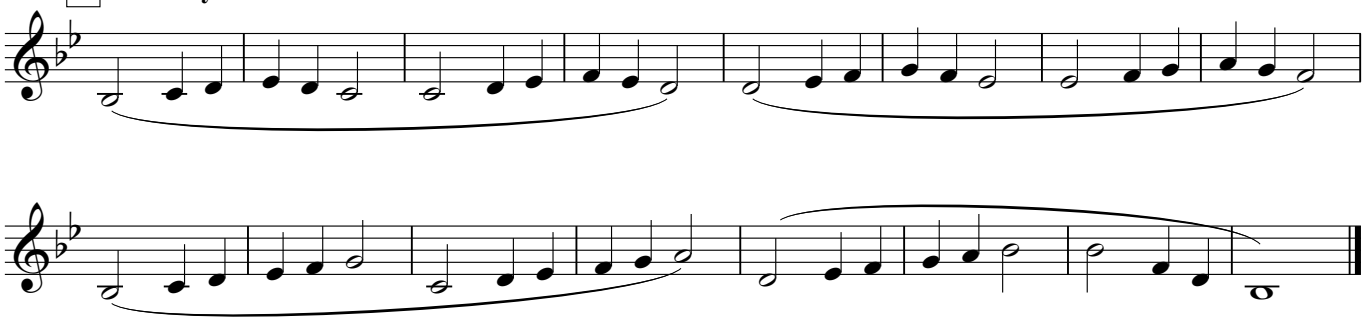
A **Major Scale**



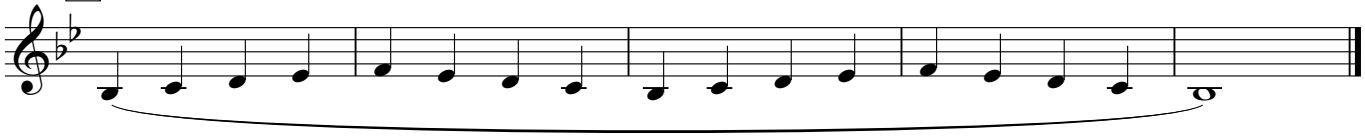
B **Relative Minor Scale**



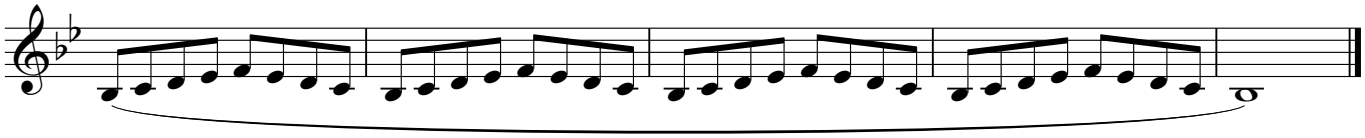
C **Flow Style**



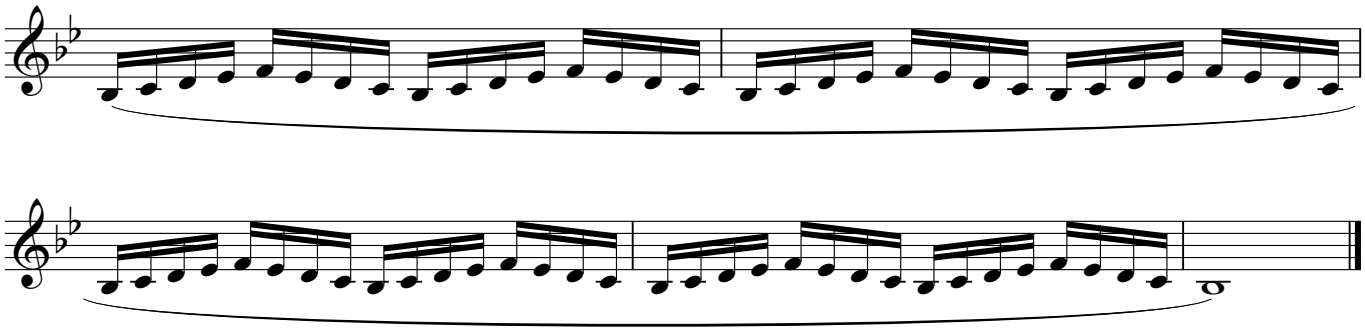
D **Finger Flips, Lip Tricks**



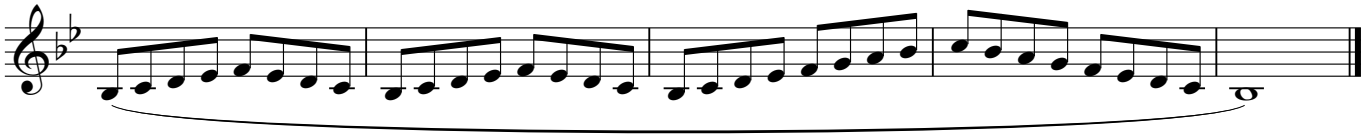
Finger Flips, Lip Tricks - LV 2



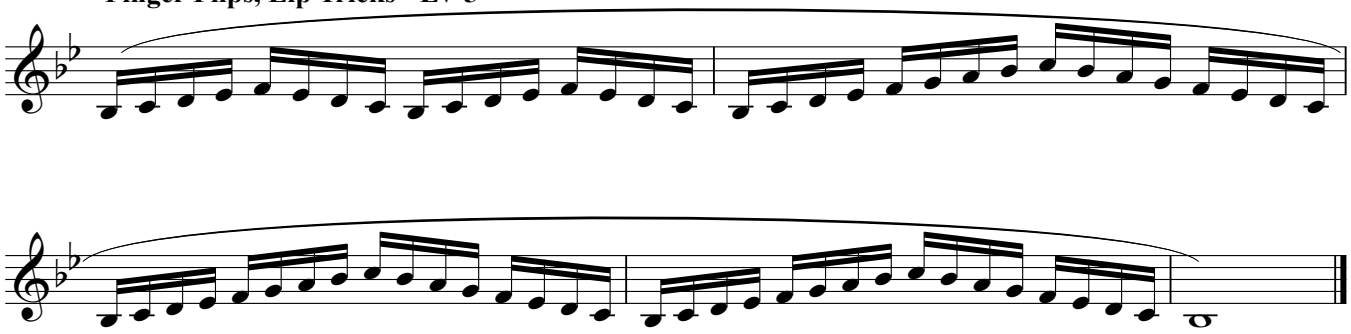
Finger Flips, Lip Tricks - LV 3



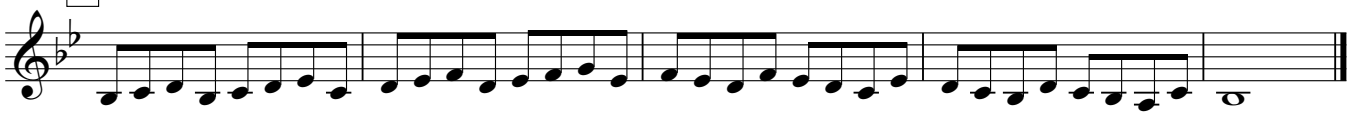
Finger Flips, Lip Tricks - LV 4



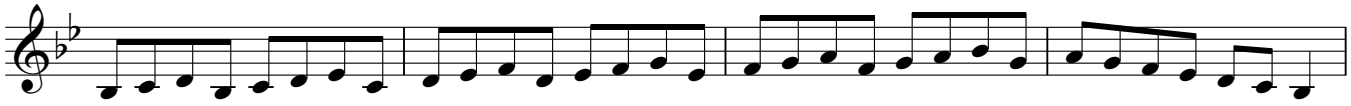
Finger Flips, Lip Tricks - LV 5

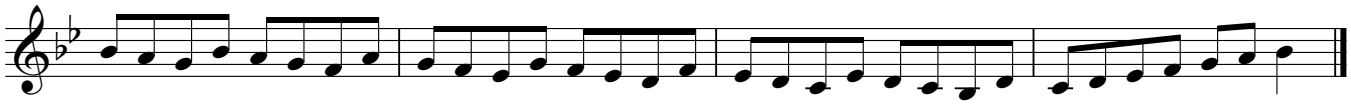


E Twister!

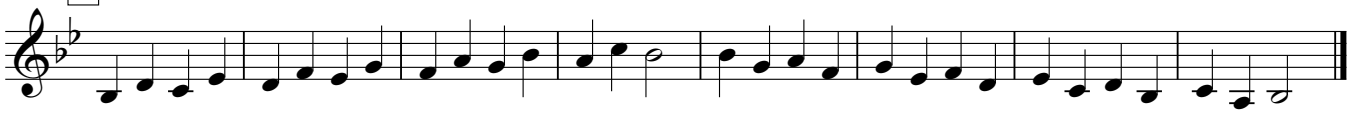


Twister! - LV 2

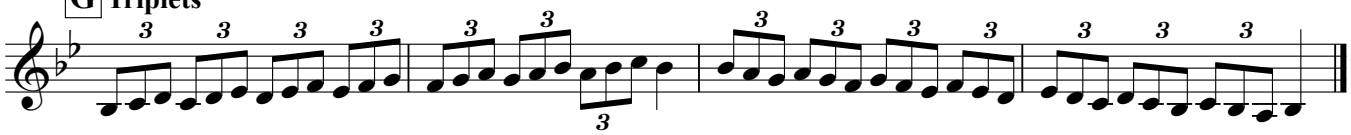




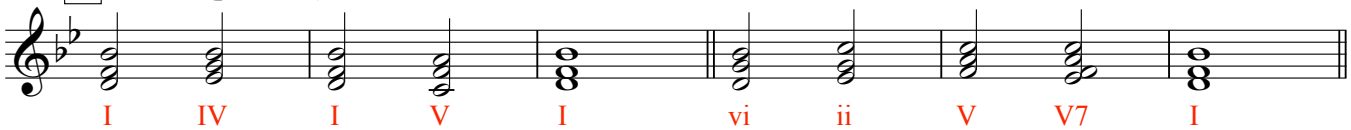
F Thirds



G Triplets

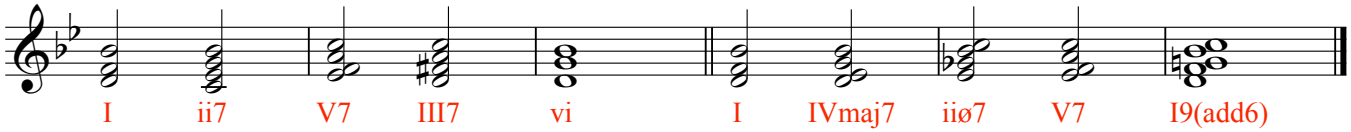


H Chords (pick one)



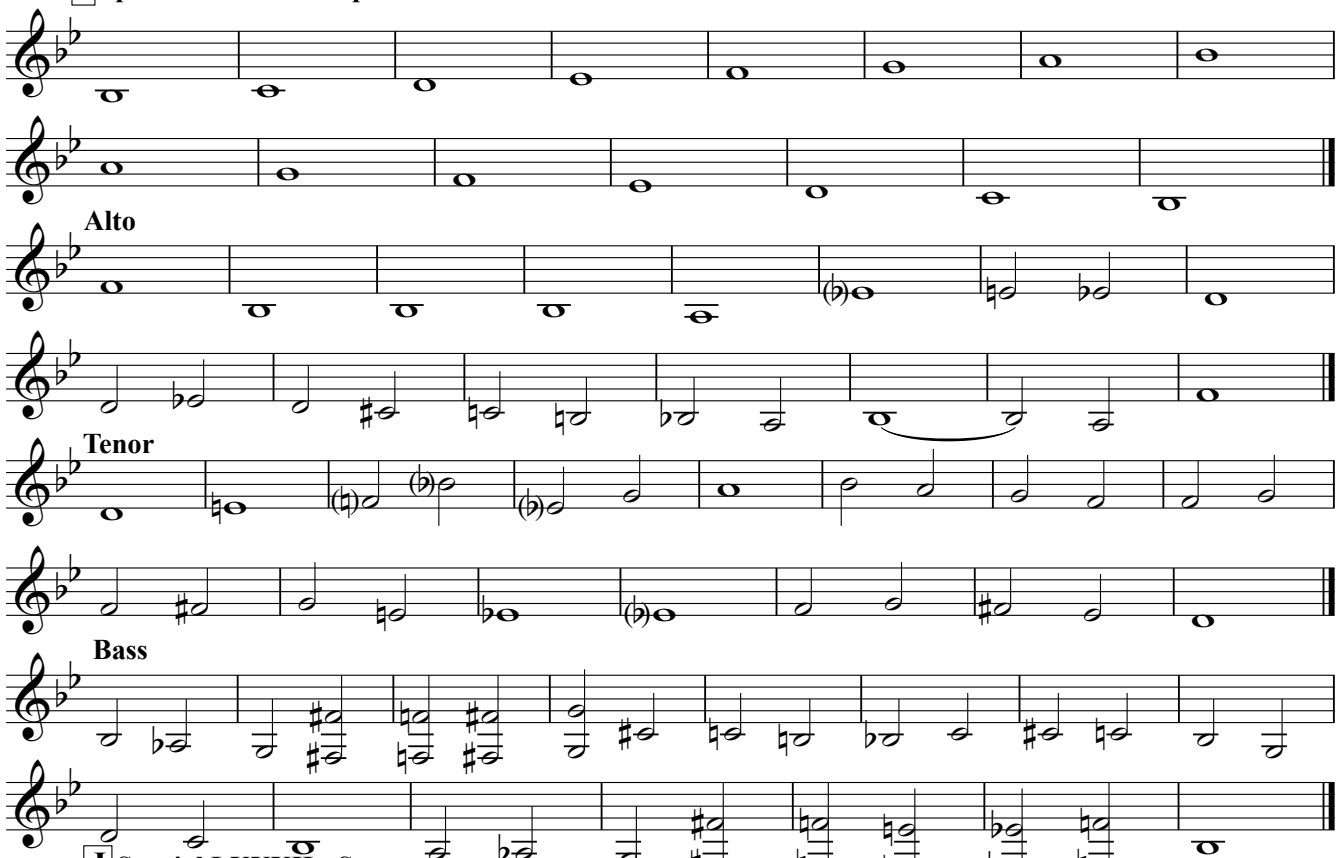
Chords - LV 2

Chords - LV 3



Chords - LV 4

I **Special XXXVII - Soprano**

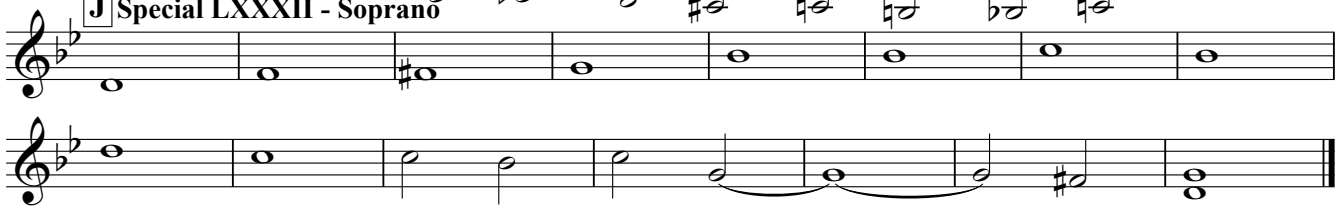


Alto

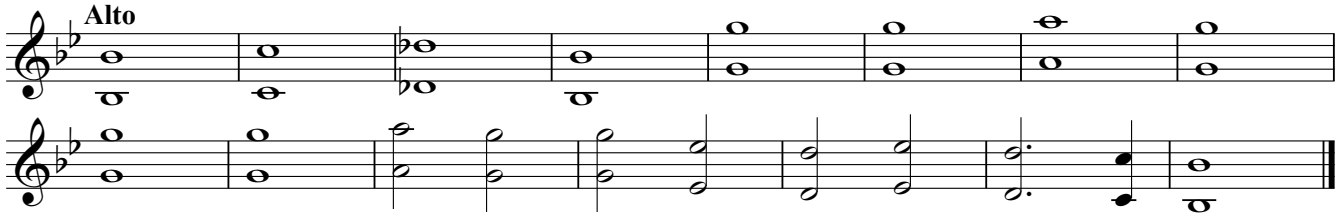
Tenor

Bass

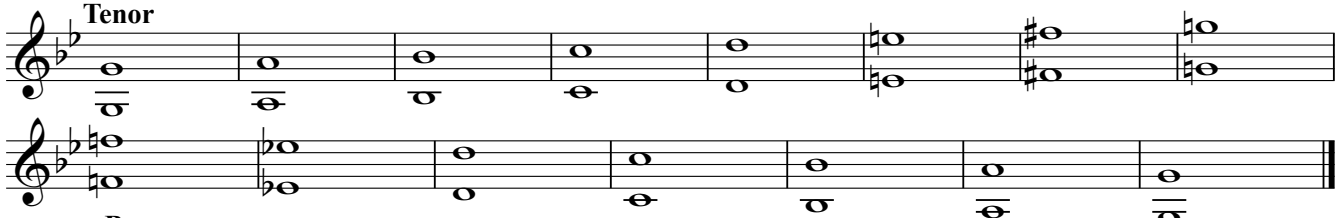
J **Special LXXXII - Soprano**



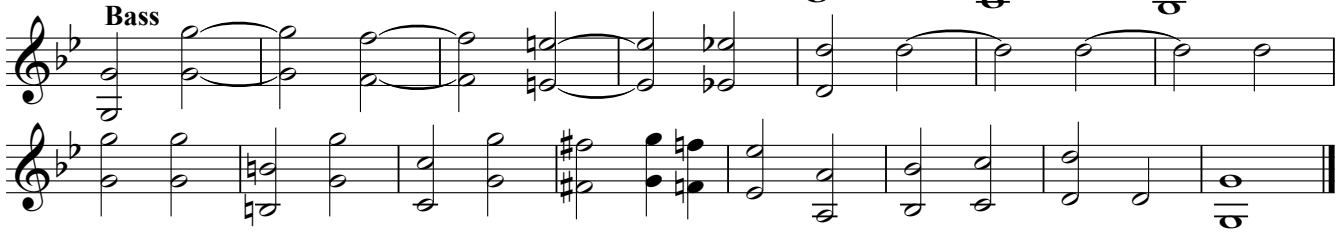
Alto



Tenor



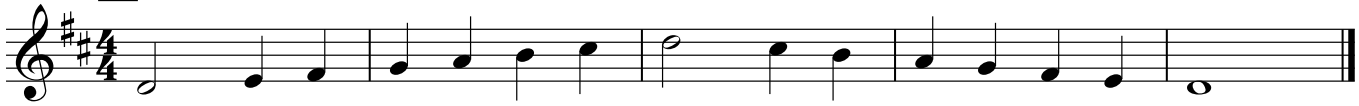
Bass



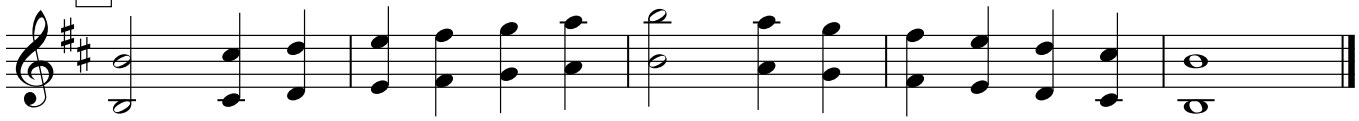
C Concert

B♭ Woodwind

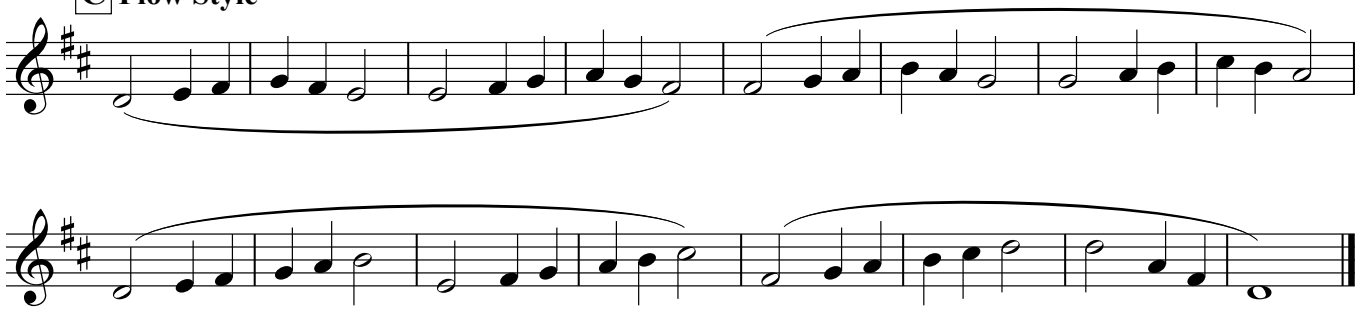
A **Major Scale**



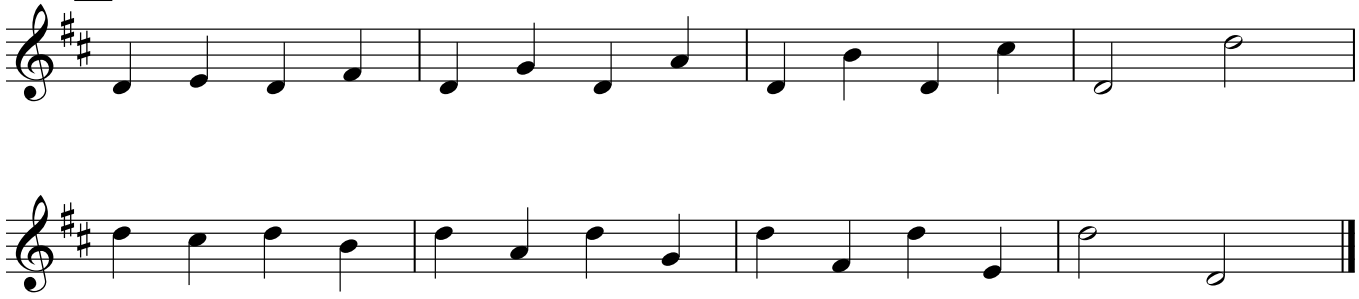
B **Relative Minor Scale**



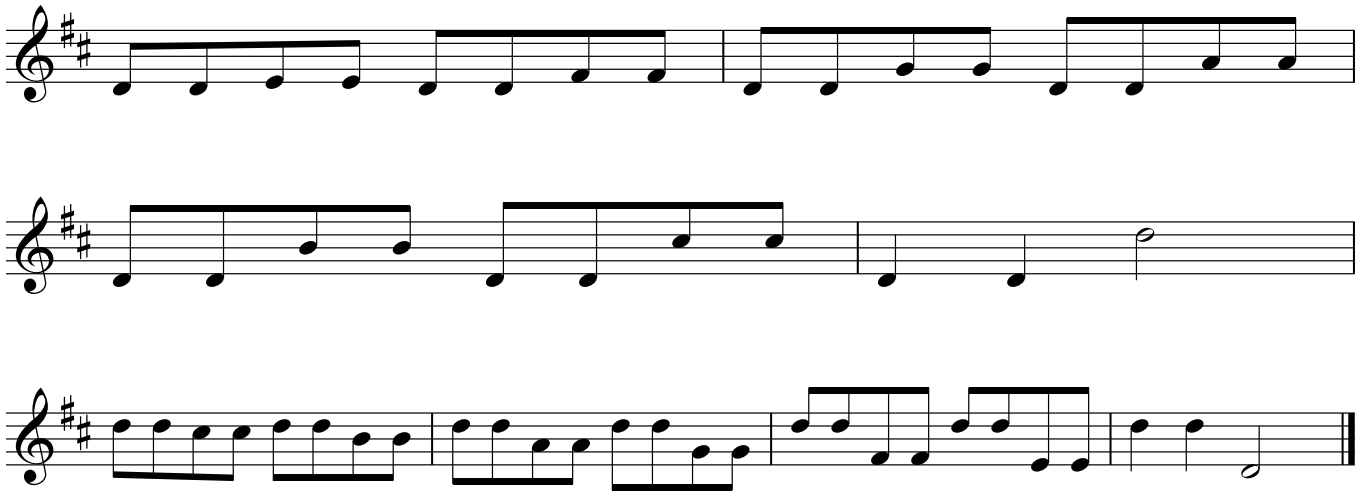
C **Flow Style**



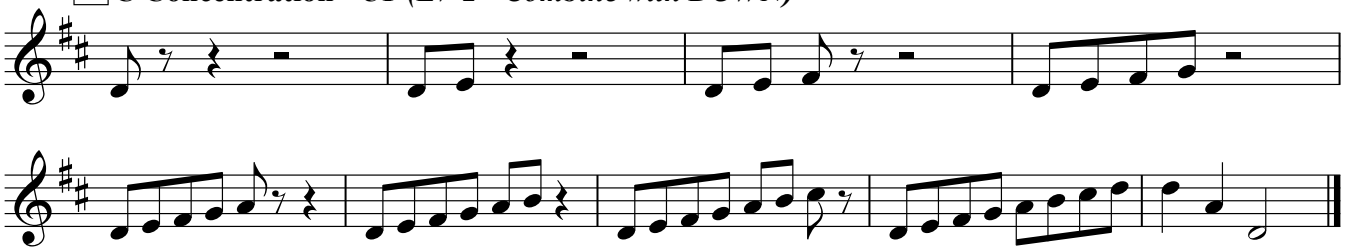
D **Springboard and Bungee**



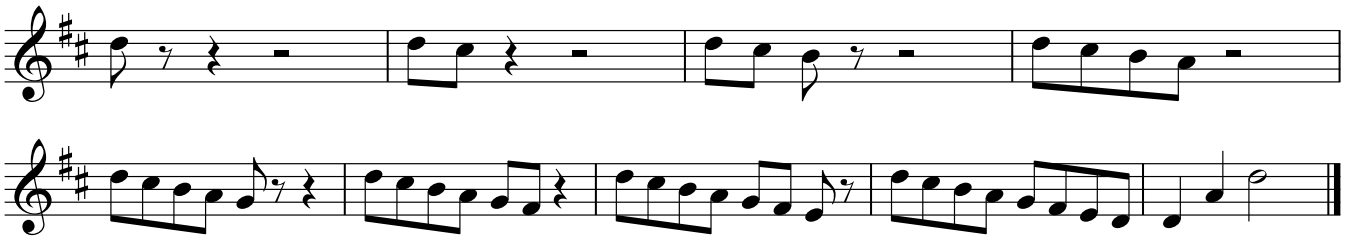
Springboard and Bungee - LV 2



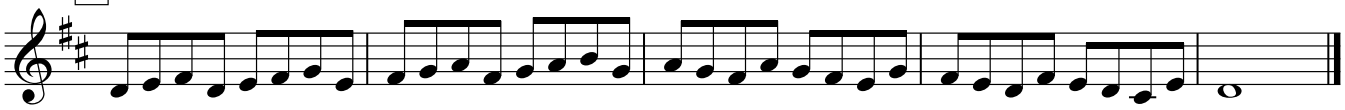
E **C Concentration - UP** ***(LV 2 - Combine with DOWN)***



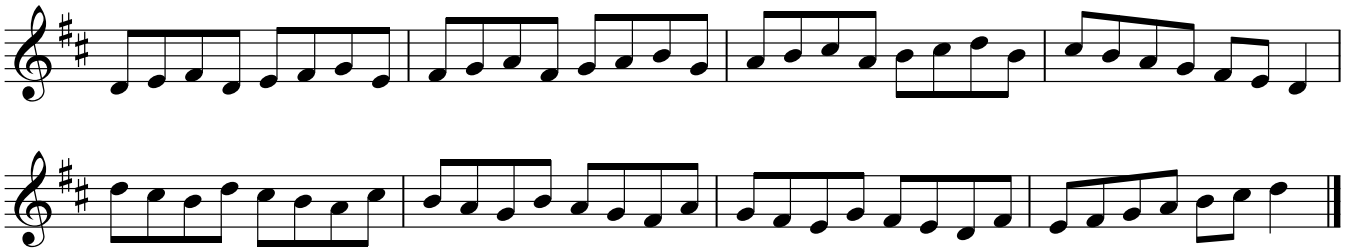
C Concentraion - DOWN



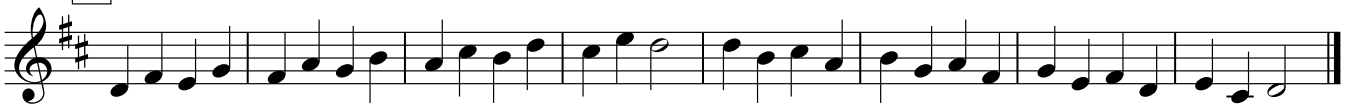
F **Twister!**



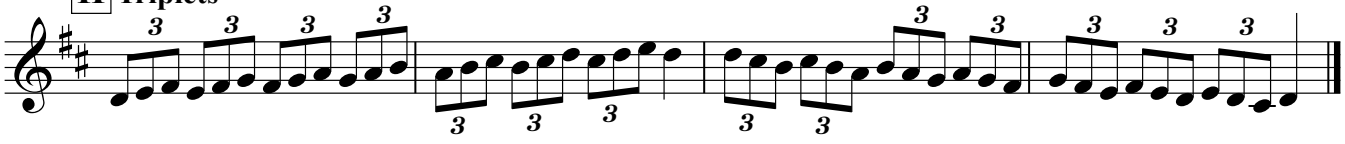
Twister! - LV 2



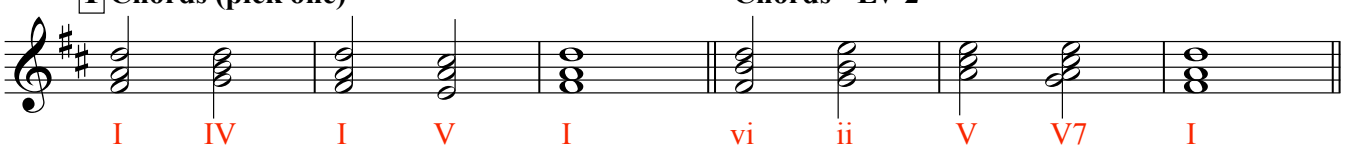
G **Thirds**



H **Triplets**

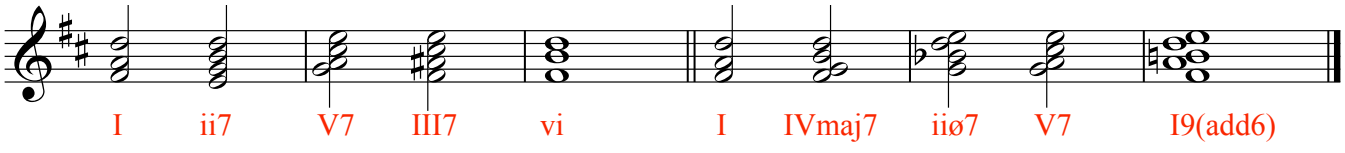


I **Chords (pick one)**



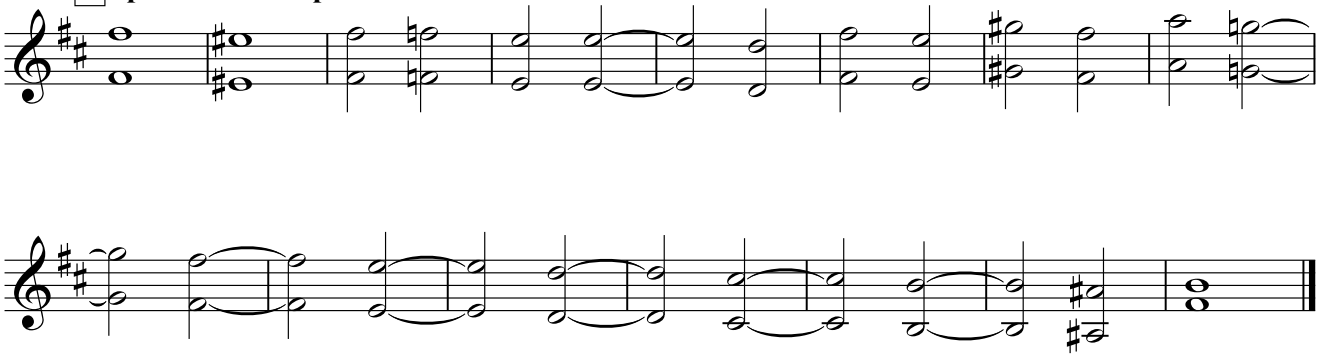
Chords - LV 2

Chords - LV 3

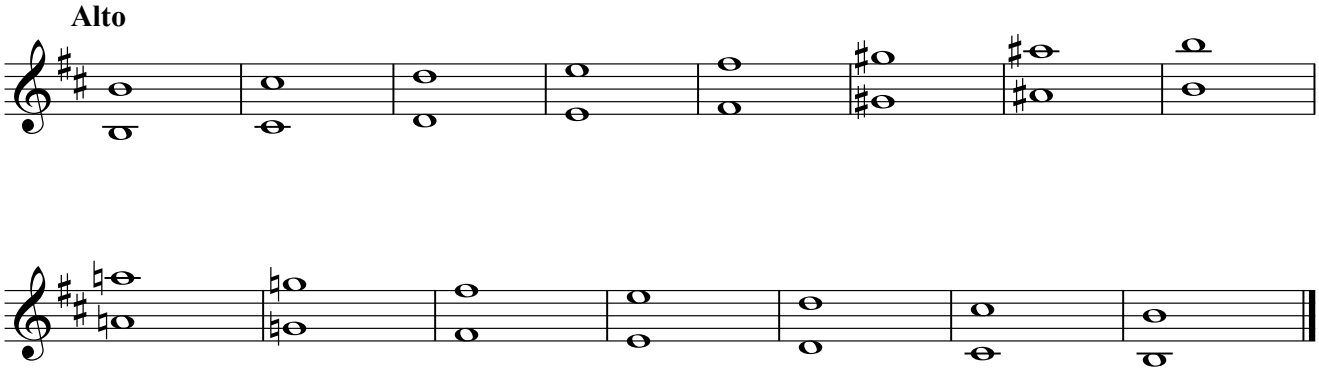


Chords - LV 4

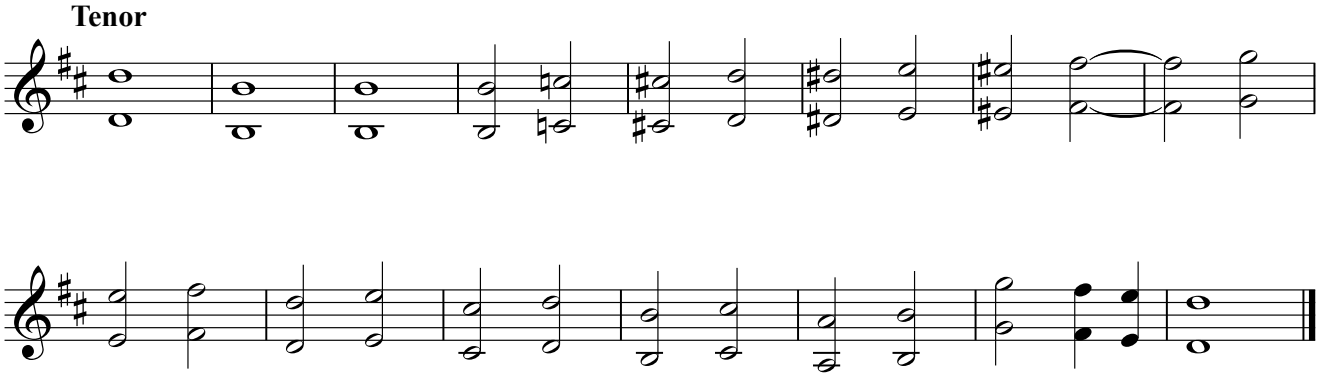
J Special XII - Soprano



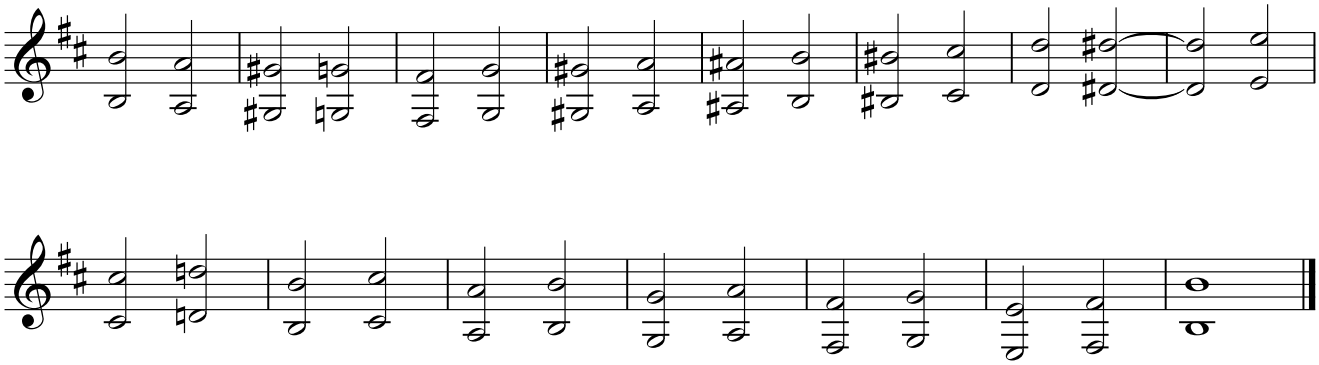
Alto



Tenor



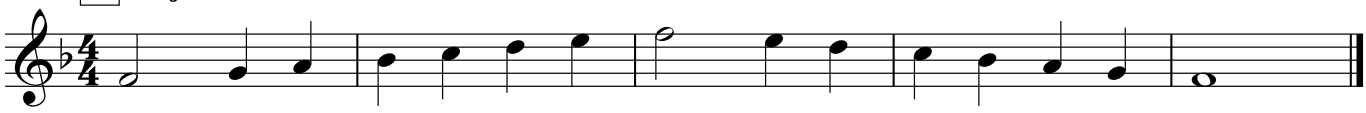
Bass



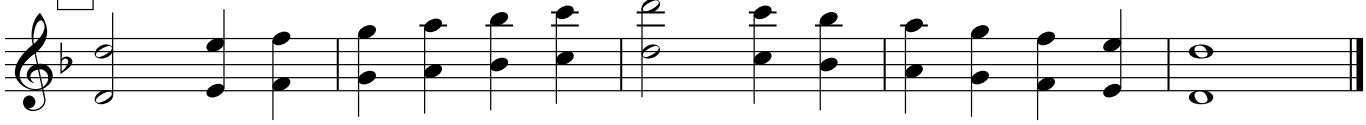
E-flat Concert

B♭ Woodwind

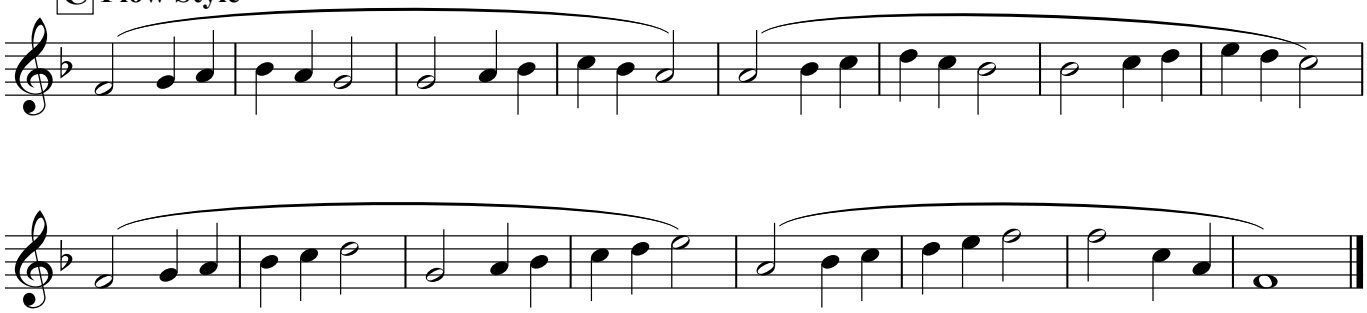
A **Major Scale**



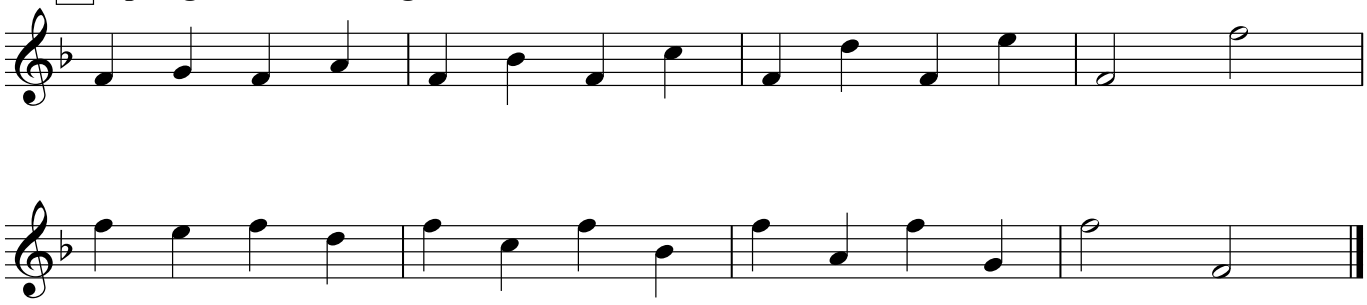
B **Relative Minor Scale**



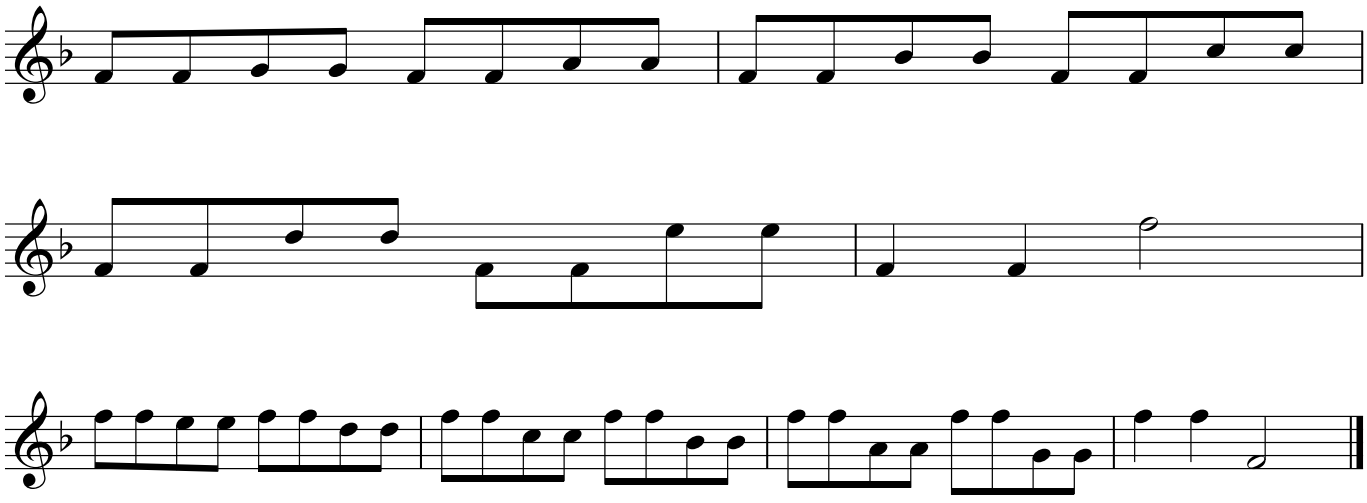
C **Flow Style**



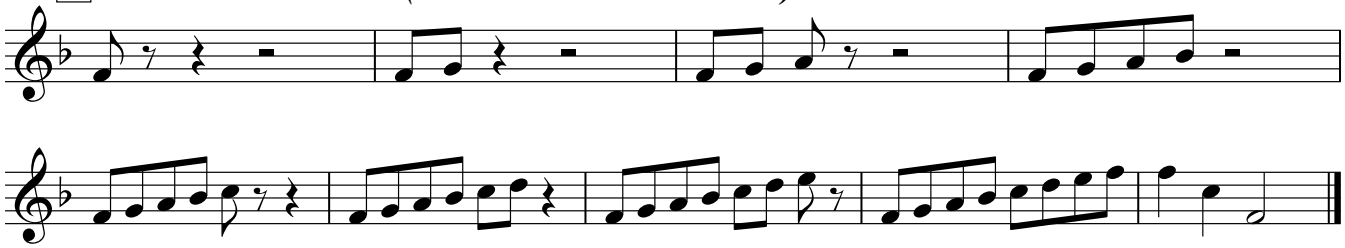
D **Springboard and Bungee**



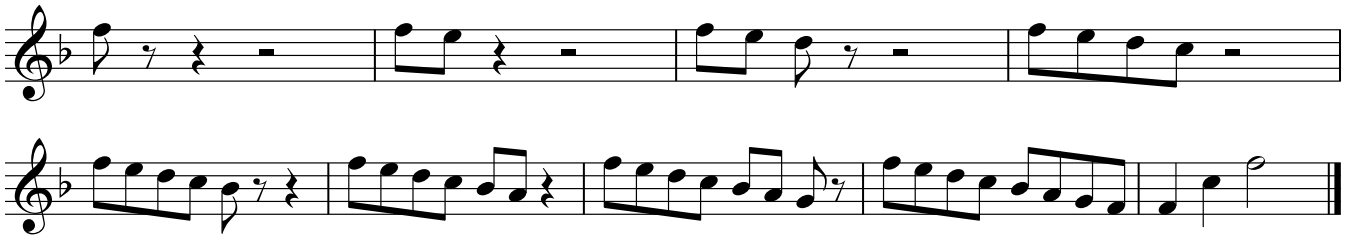
Springboard and Bungee - LV 2



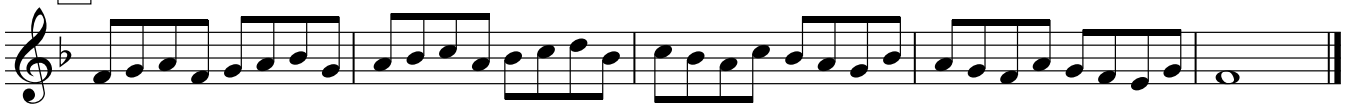
E **Eb Concentration - UP** ***(LV 2 - Combine with DOWN)***



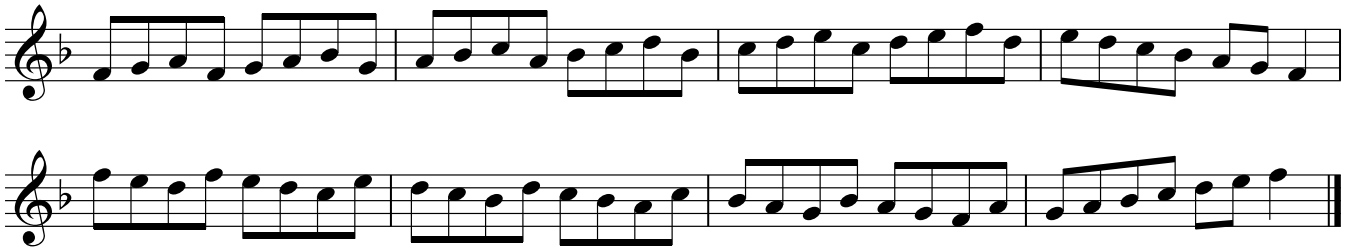
Eb Concentraion - DOWN



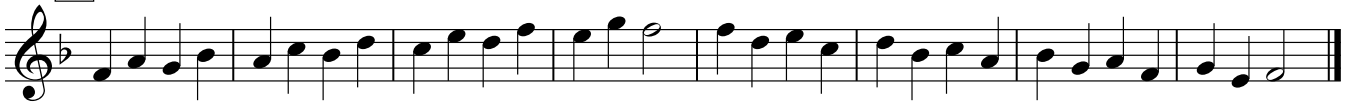
F **Twister!**



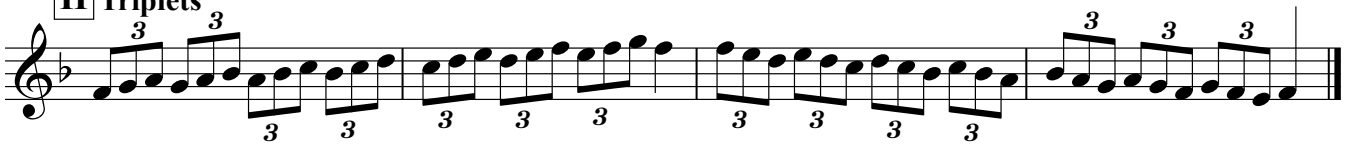
Twister! - LV 2



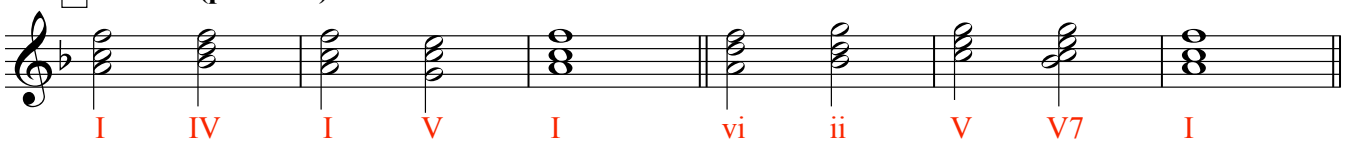
G **Thirds**



H **Triplets**

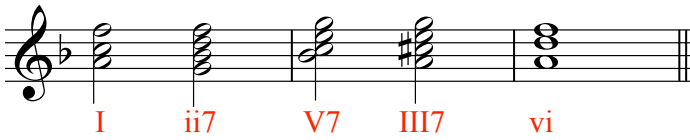


I **Chords (pick one)**

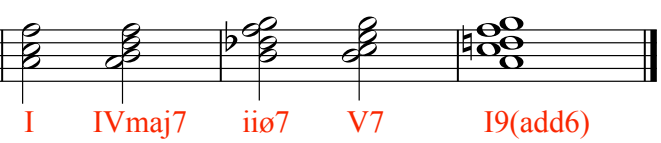


Chords - LV 2

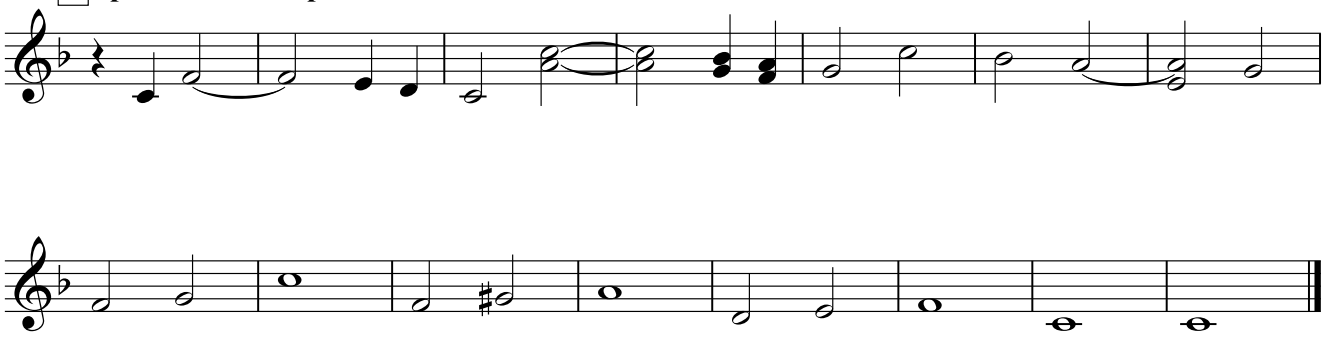
Chords - LV 3



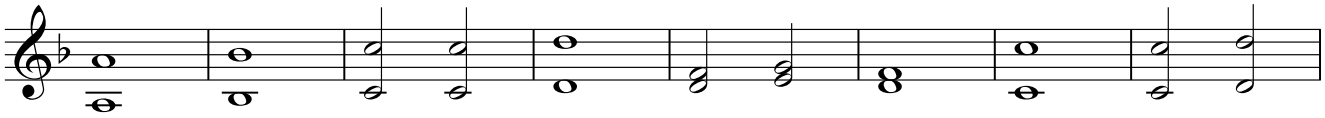
Chords - LV 4

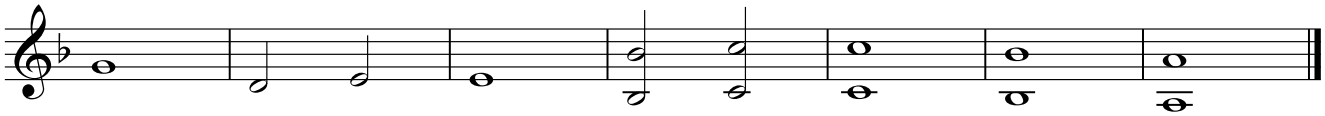


J Special XIX - Soprano

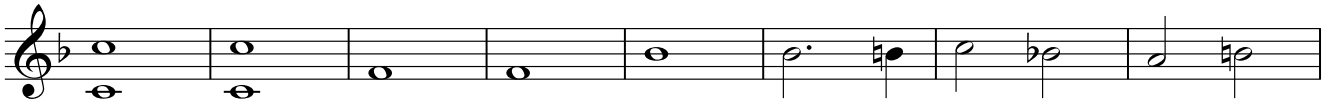


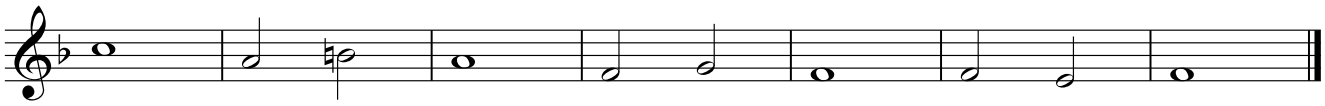
Alto



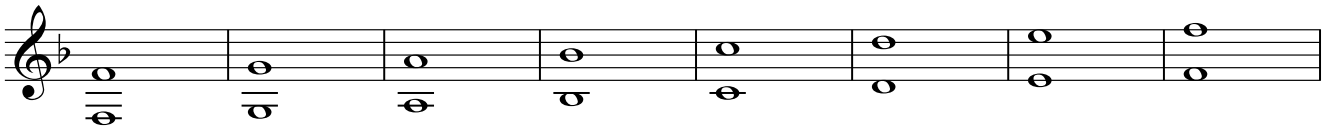


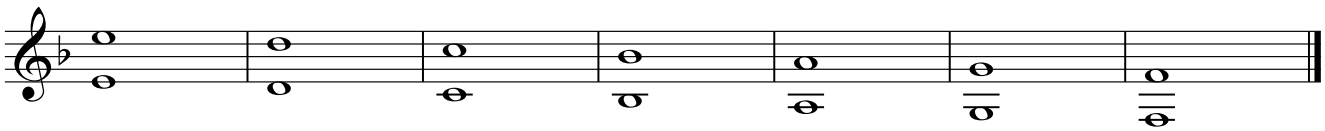
Tenor





Bass

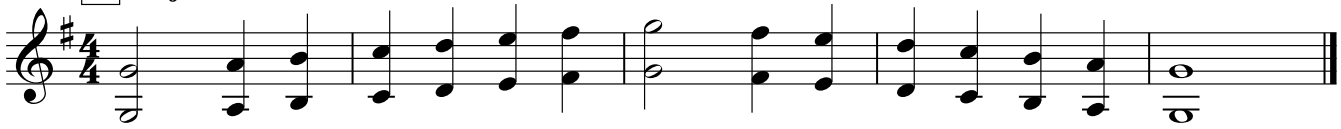




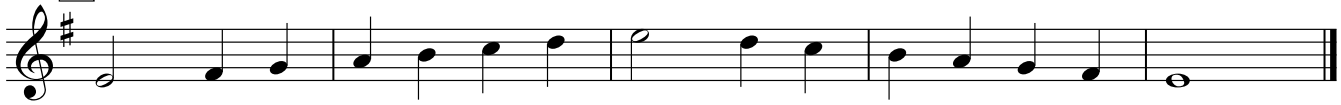
F Concert

B♭ Woodwind

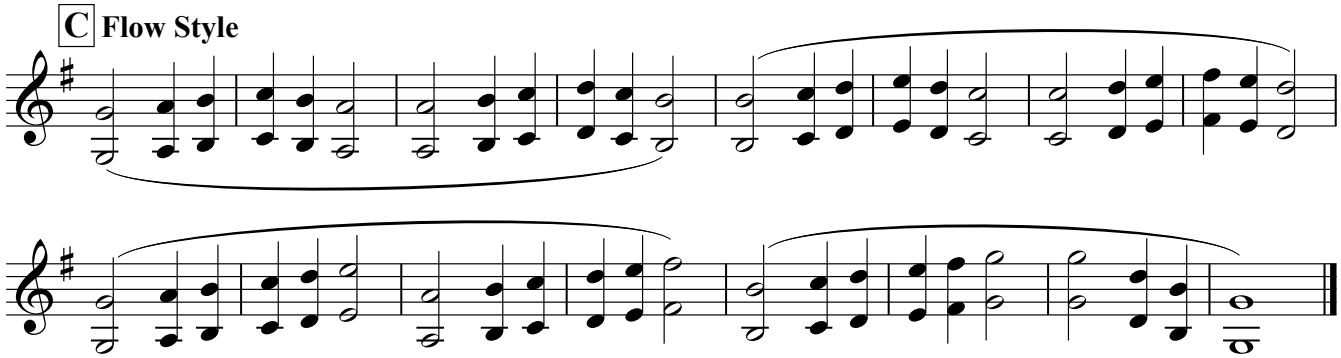
A **Major Scale**



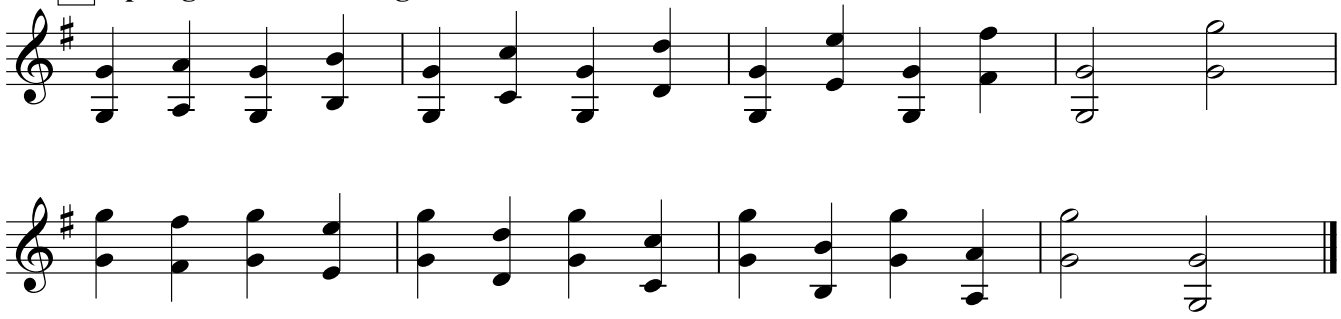
B **Relative Minor Scale**



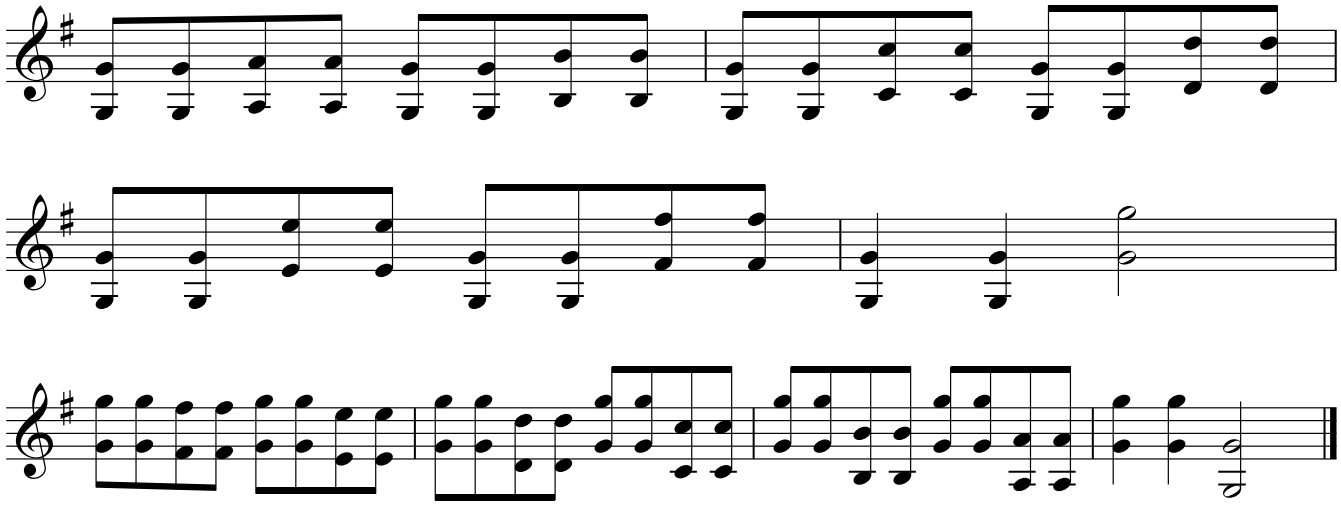
C **Flow Style**



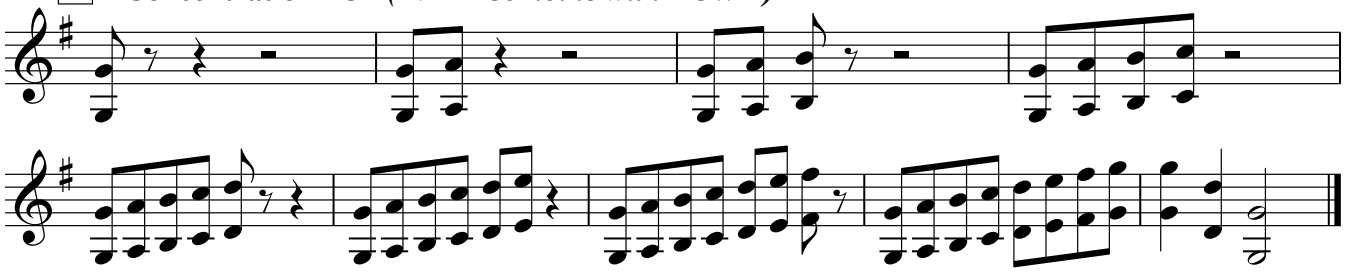
D **Springboard and Bungee**



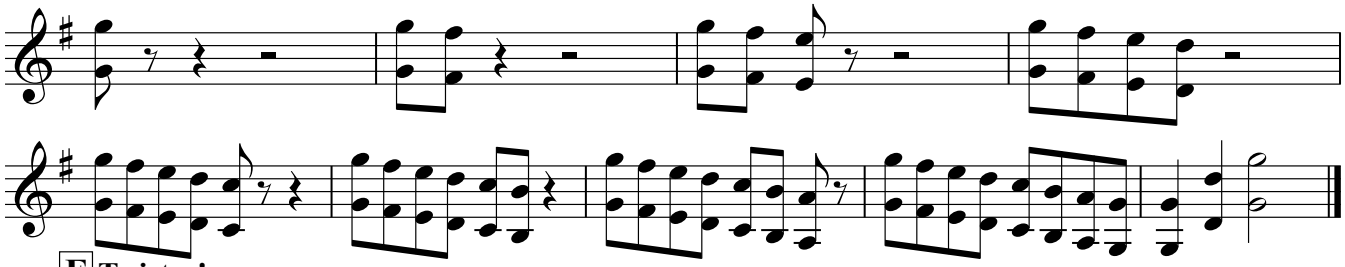
Springboard and Bungee - LV 2



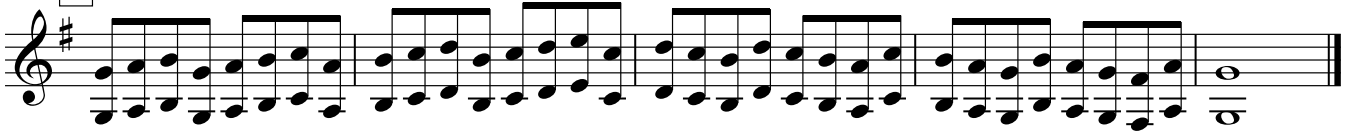
E **F Concentration - UP** ***(LV 2 - Combine with DOWN)***



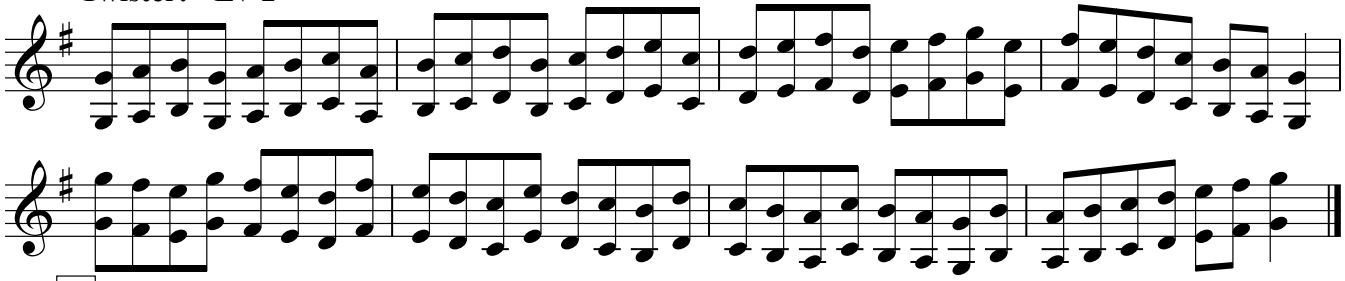
F Concentraion - DOWN



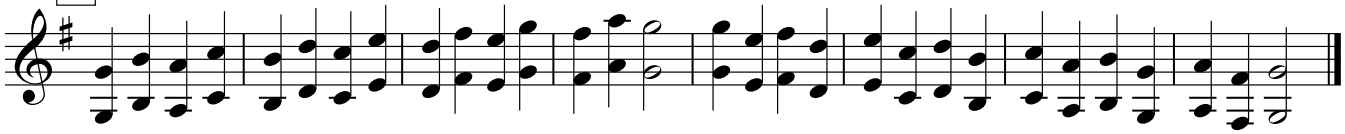
F **Twister!**



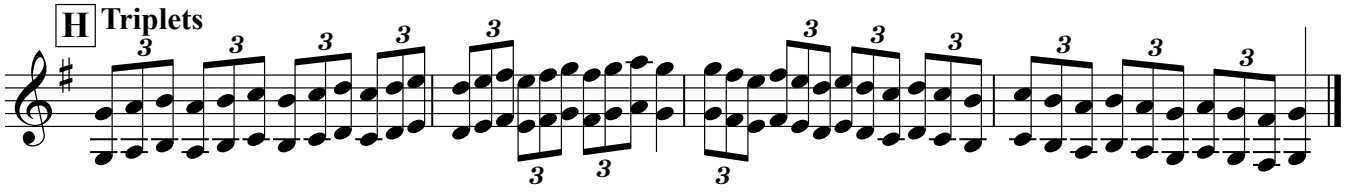
Twister! - LV 2



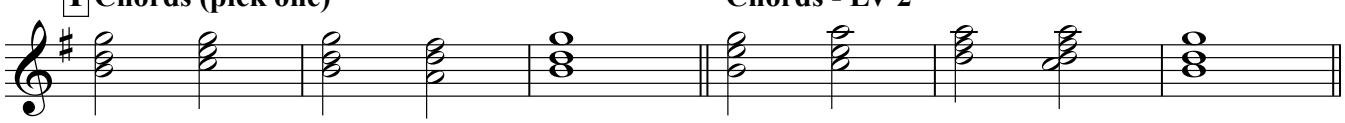
G **Thirds**



H **Triplets**

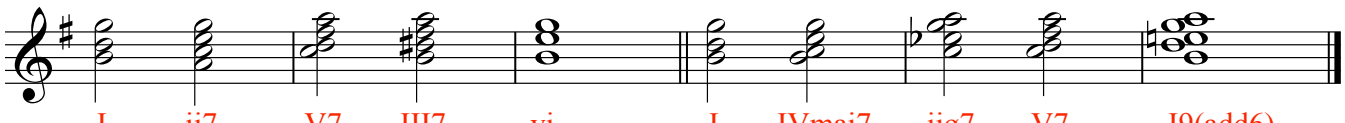


I **Chords (pick one)**



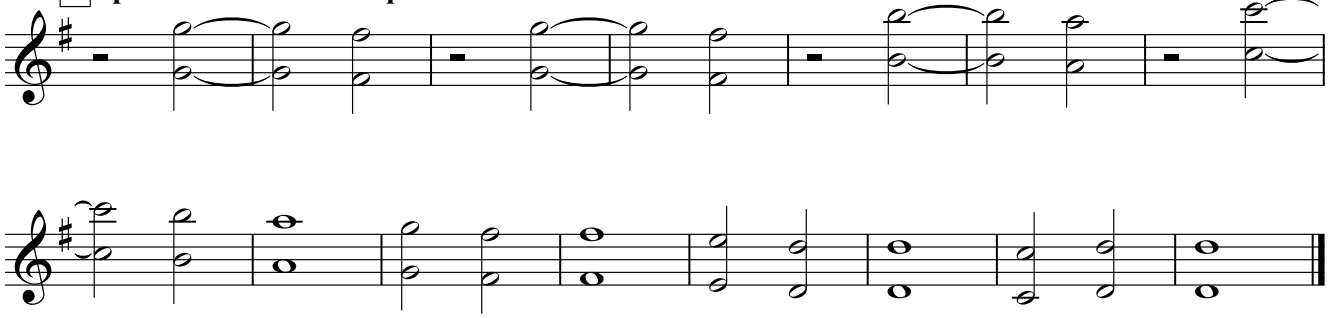
Chords - LV 2

Chords - LV 3

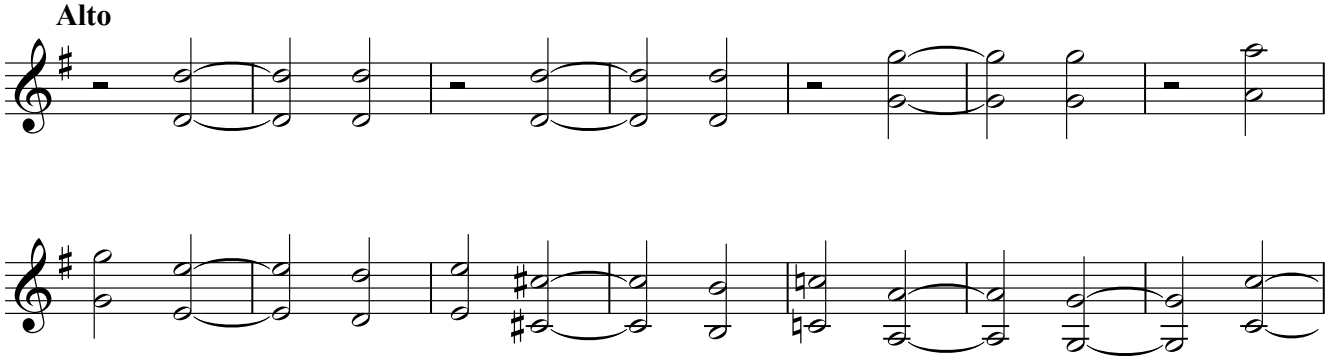


Chords - LV 4

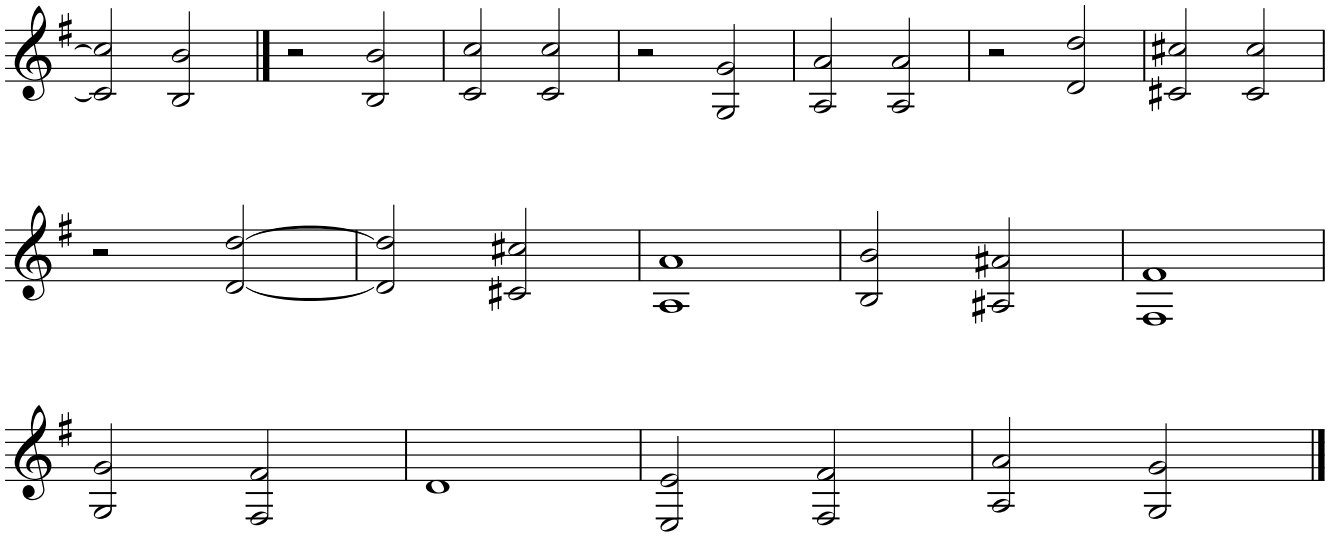
J Special LXXXVII - Soprano



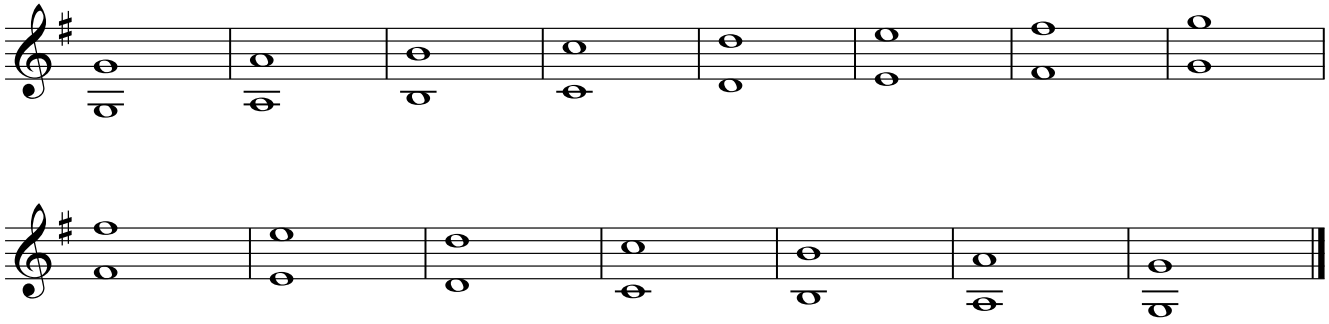
Alto



Tenor



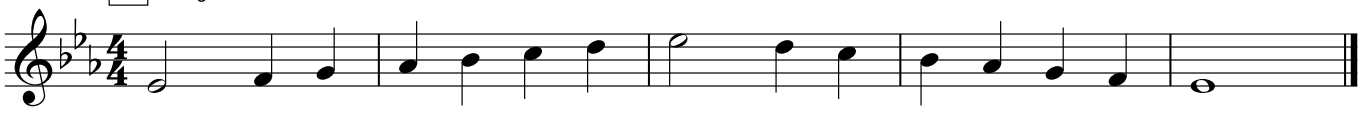
Bass



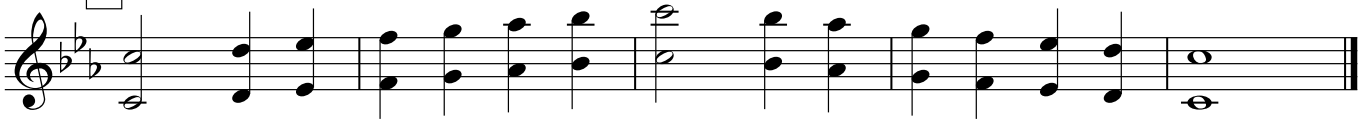
D-flat Concert

B♭ Woodwind

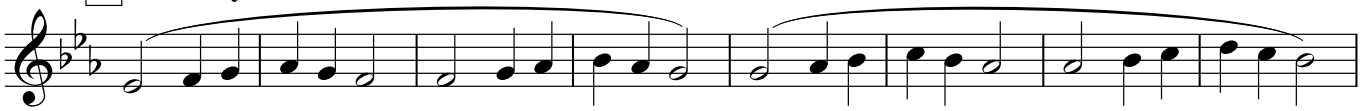
A **Major Scale**

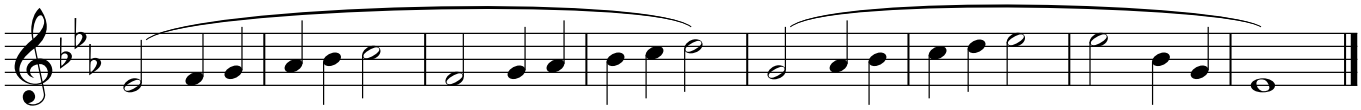


B **Relative Minor Scale**

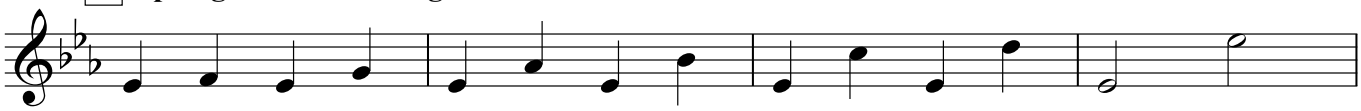


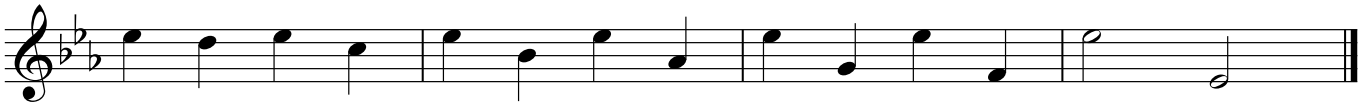
C **Flow Style**



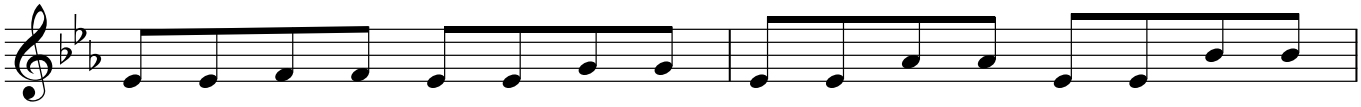


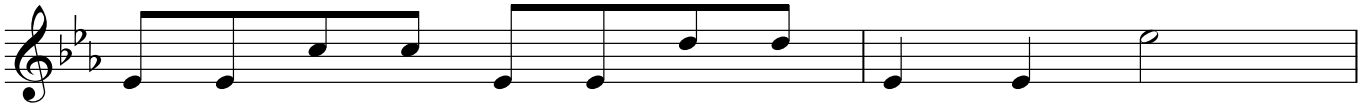
D **Springboard and Bungee**

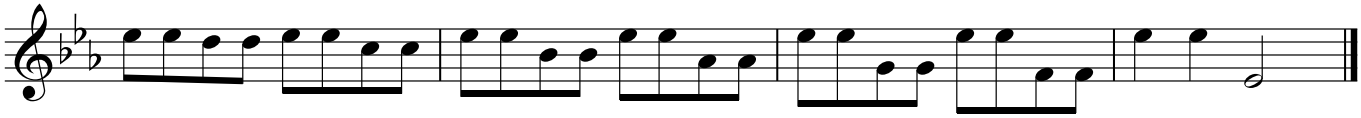




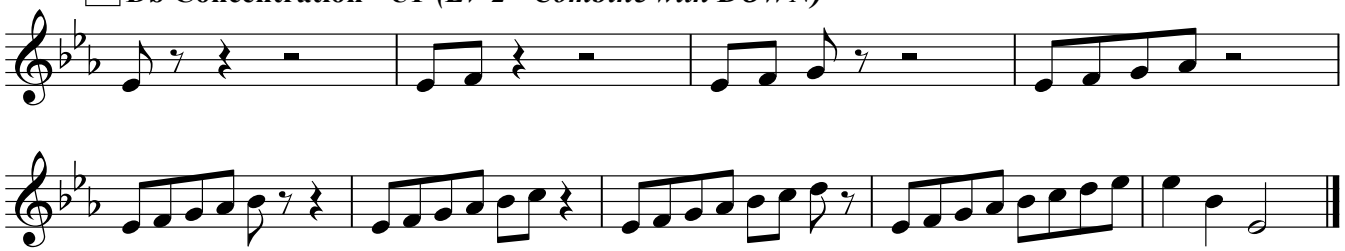
Springboard and Bungee - LV 2



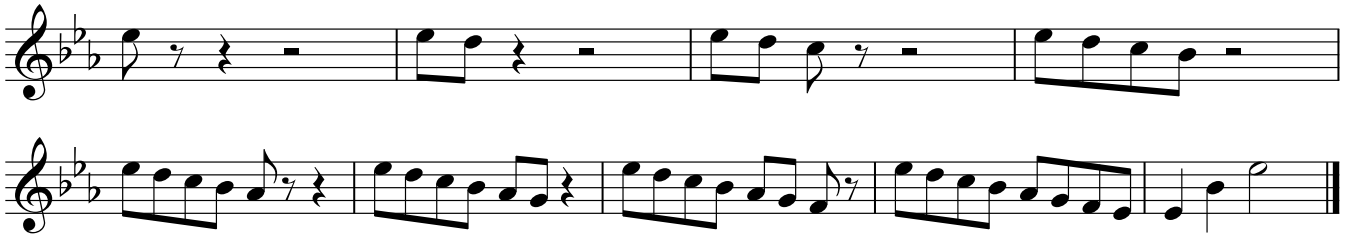




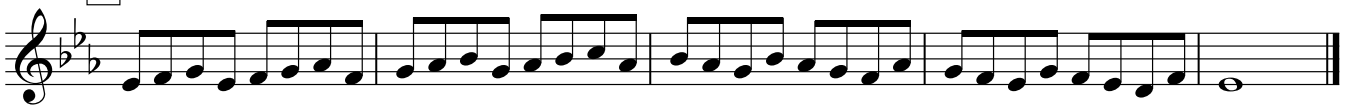
E **Db Concentration - UP** ***(LV 2 - Combine with DOWN)***



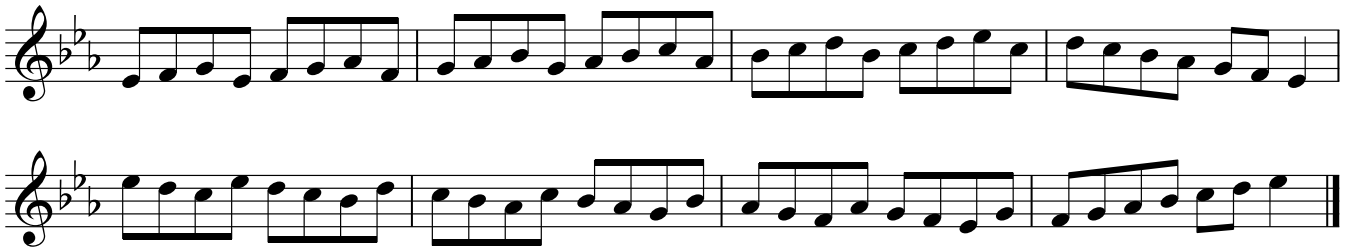
Db Concentraion - DOWN



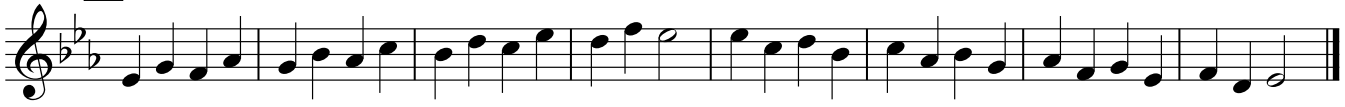
F **Twister!**



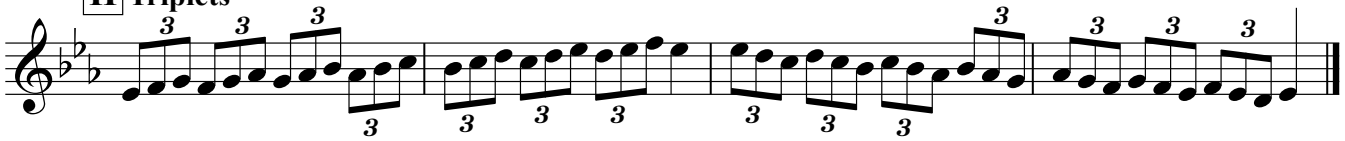
Twister! - LV 2



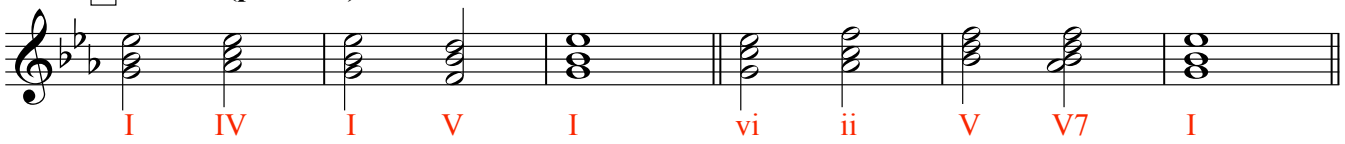
G **Thirds**



H **Triplets**

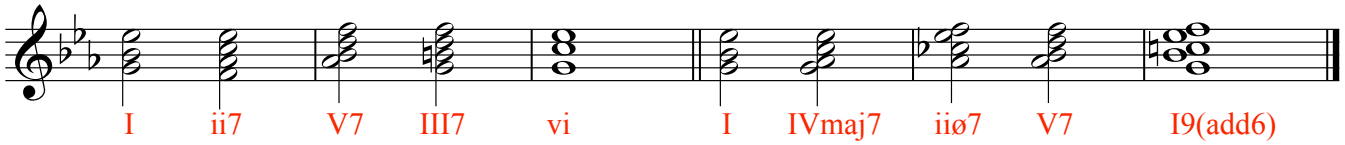


I **Chords (pick one)**



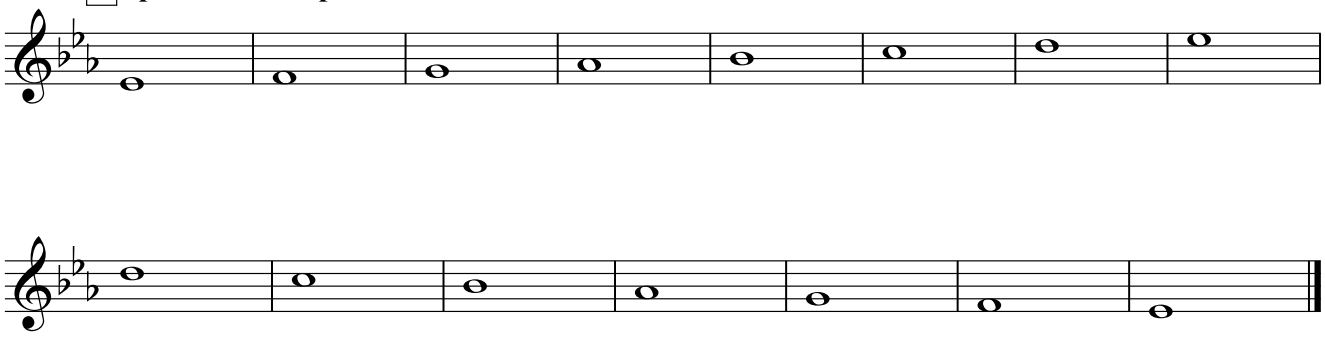
Chords - LV 2

Chords - LV 3

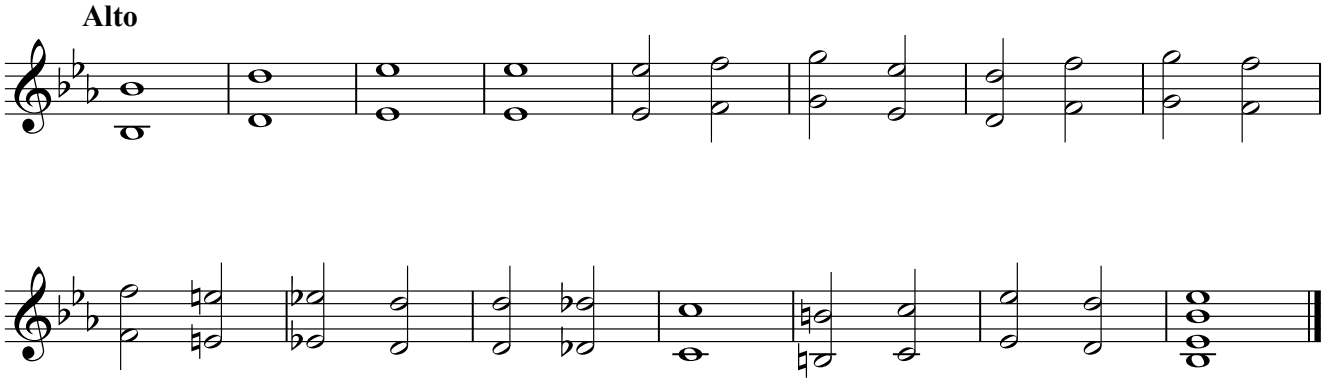


Chords - LV 4

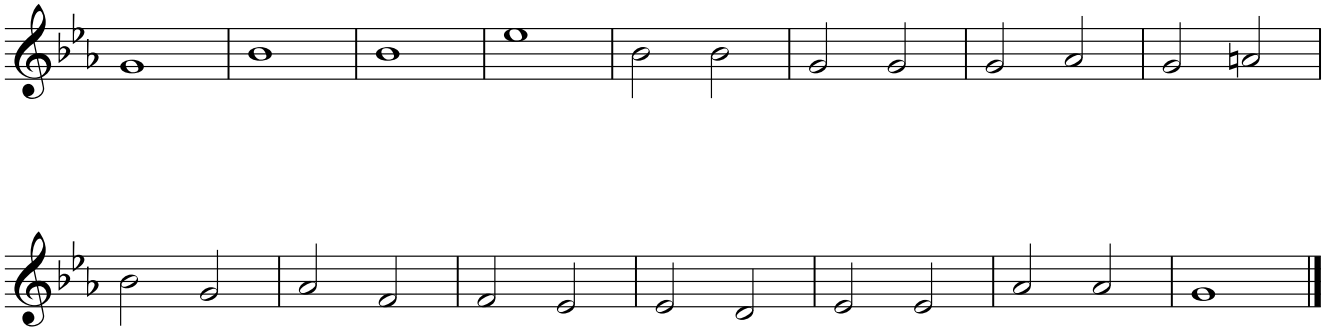
J Special LV - Soprano



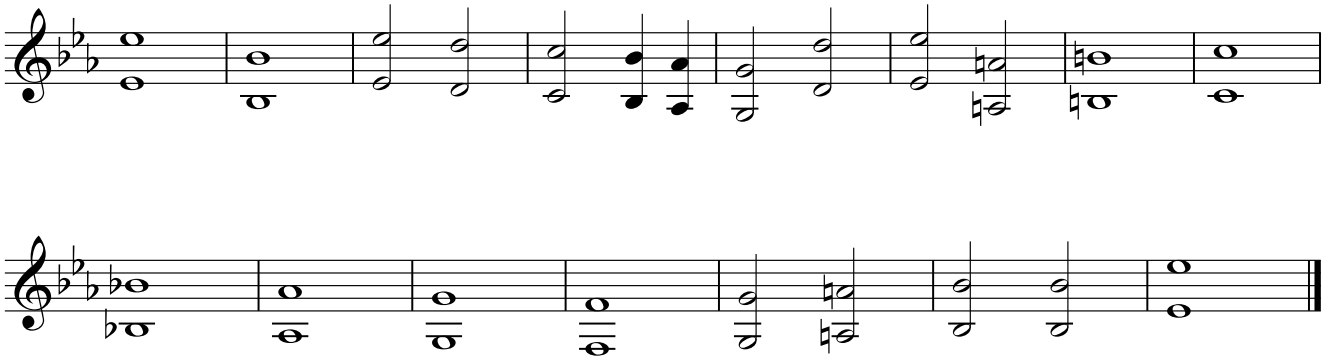
Alto



Tenor



Bass



A More Effective Middle School Band Warm Up

Alto/Bari Sax

Practical Application #3

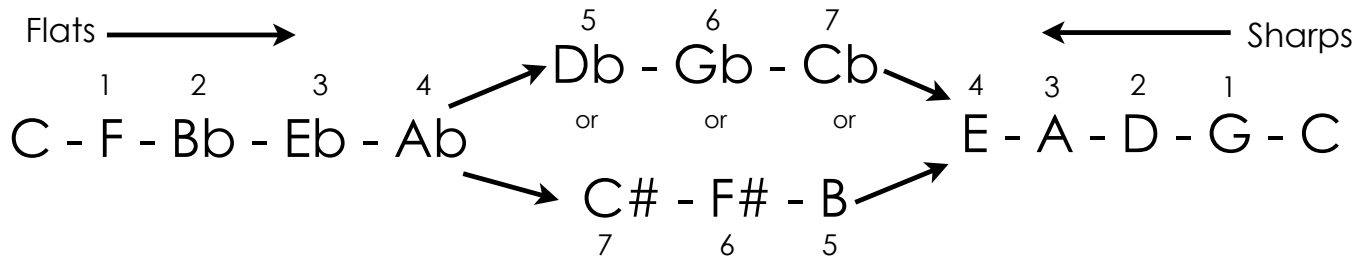
Warm Ups designed for the Big Rapids Middle School Band Program

Allman A. Todd IV

American Band College
Master's Candidate

July 2011

Big Rapids Middle School Bands
Circle of Fourths - Alto/Bari Sax

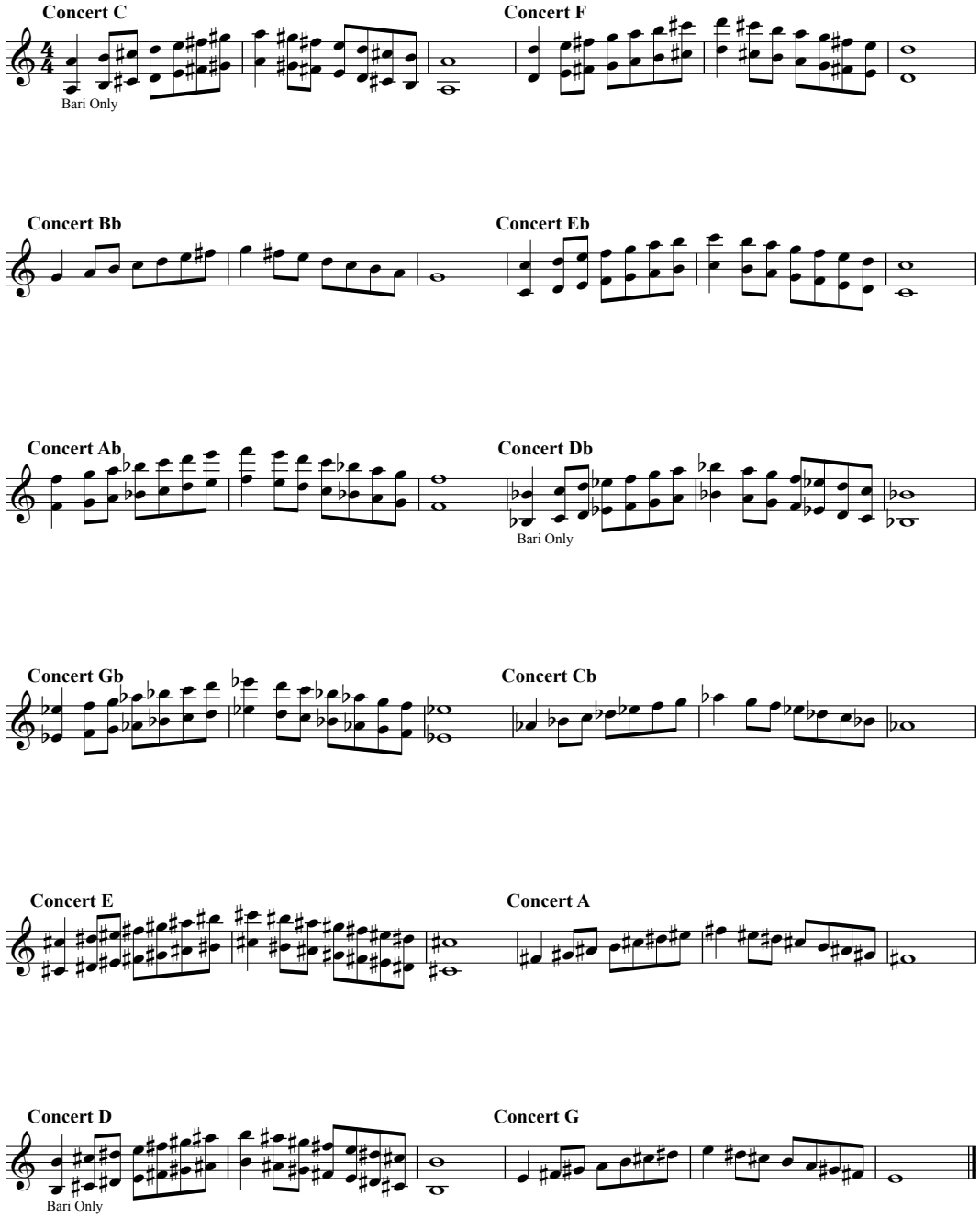


SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

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

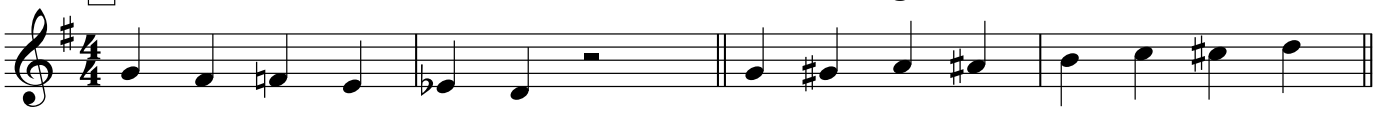
BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



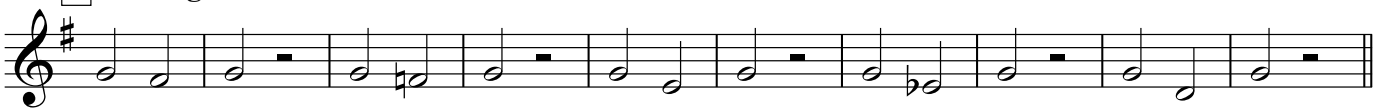
E♭ Parts

Chromatic Exercises

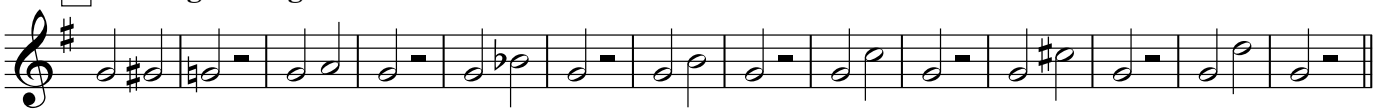
1 **Chromatic Low** **Chromatic High**



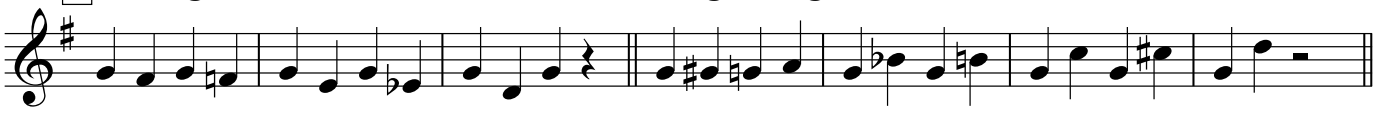
2 **Remington Low**



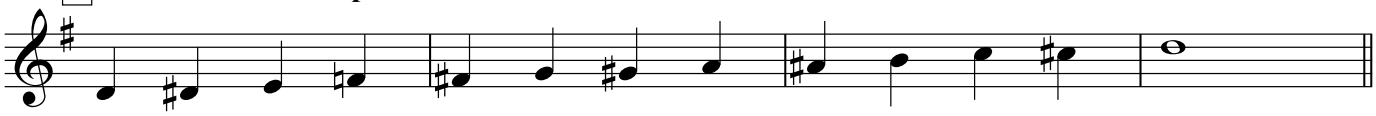
3 **Remington High**



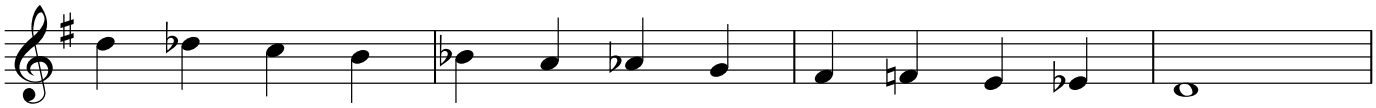
4 **Remington Low 2** **Remington High 2**



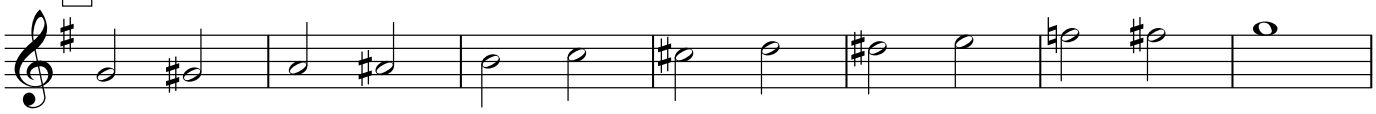
5 **Chromatic Scale Up**

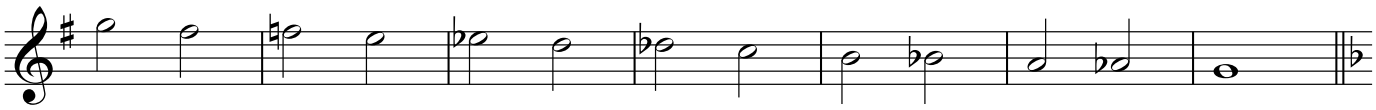


Chromatic Scale Down

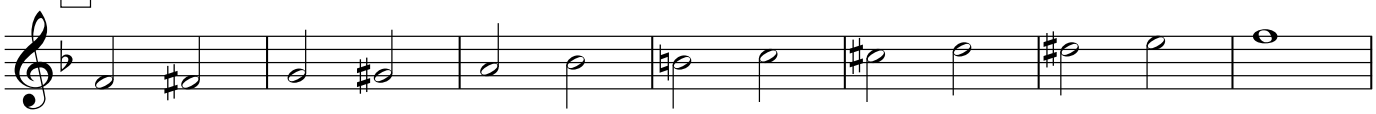


6 **Bb Chromatic Scale**





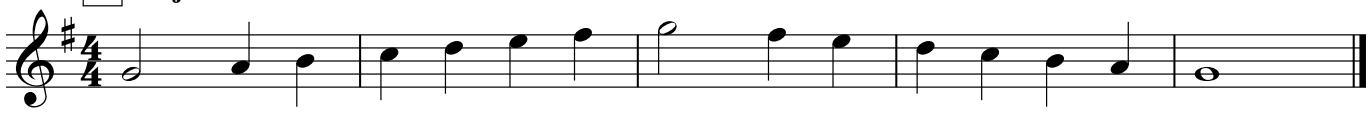
7 **Ab Chromatic Scale**



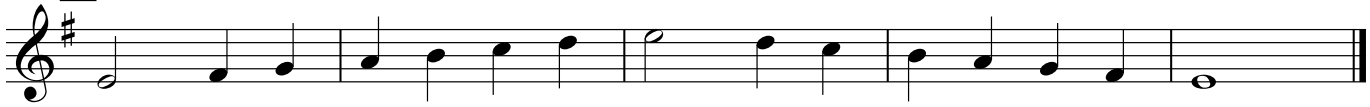
B-flat Concert

E♭ Parts

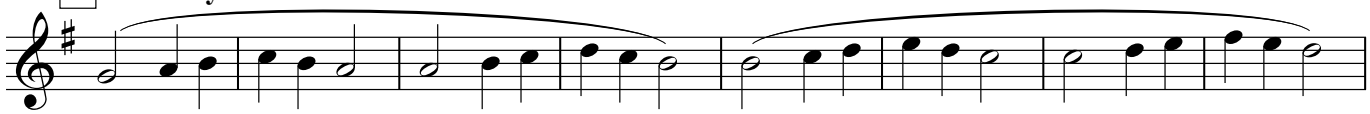
A **Major Scale**

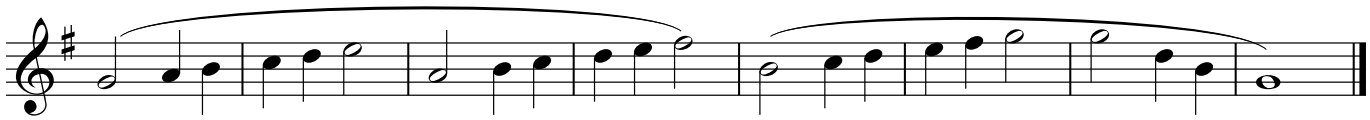


B **Relative Minor Scale**

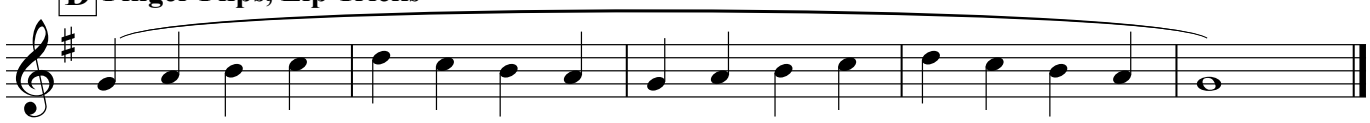


C **Flow Style**

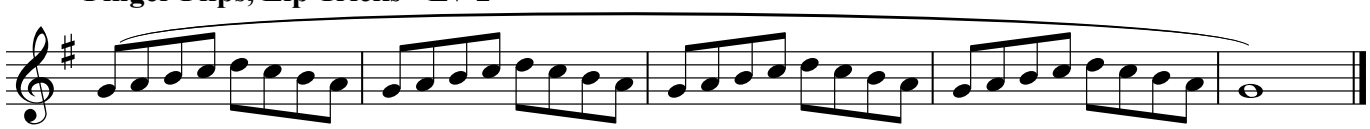




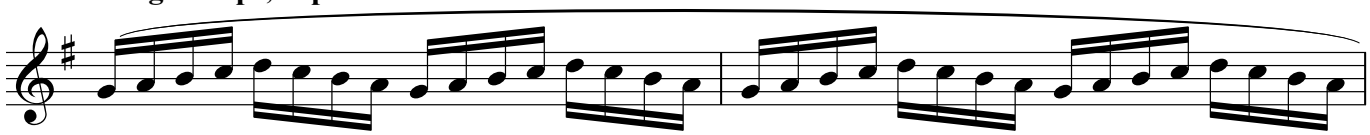
D **Finger Flips, Lip Tricks**

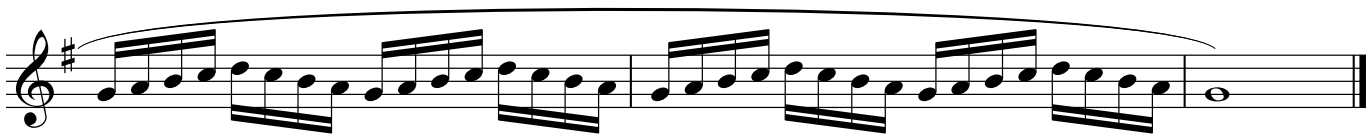


Finger Flips, Lip Tricks - LV 2

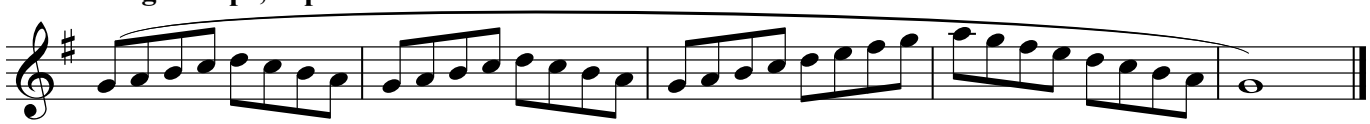


Finger Flips, Lip Tricks - LV 3

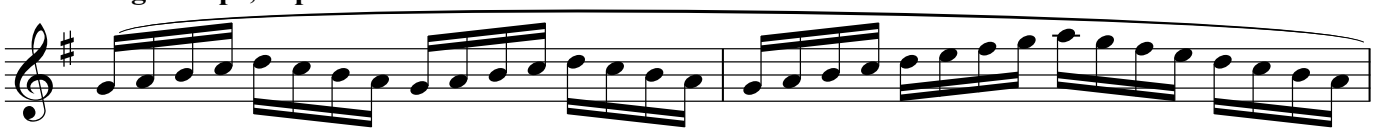


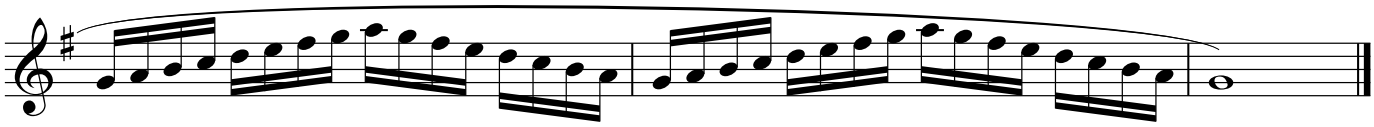


Finger Flips, Lip Tricks - LV 4

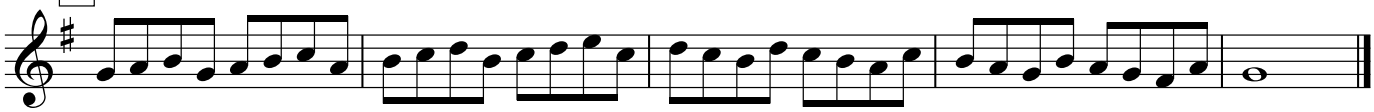


Finger Flips, Lip Tricks - LV 5

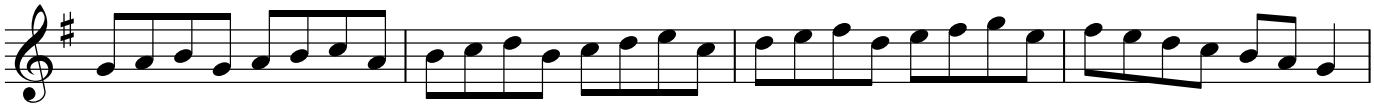


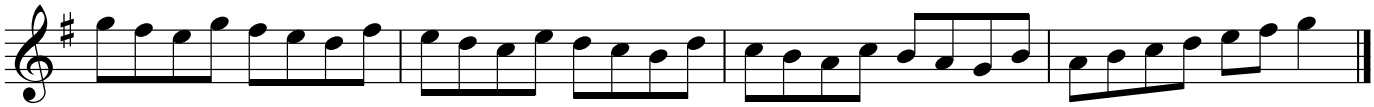


E Twister!

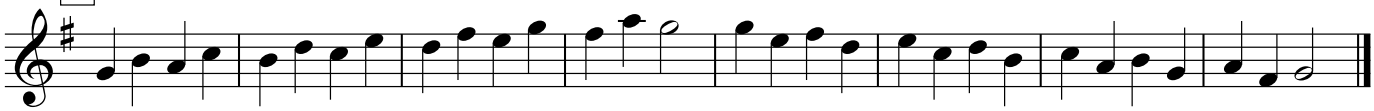


Twister! - LV 2

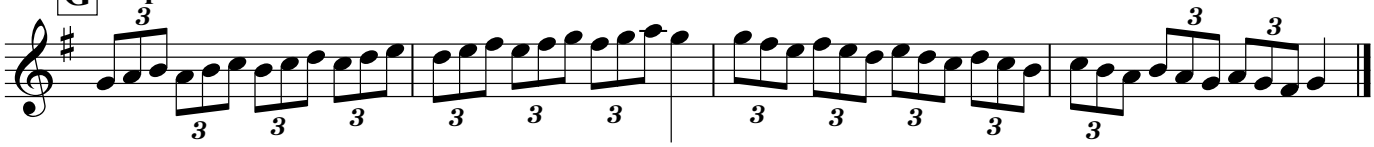




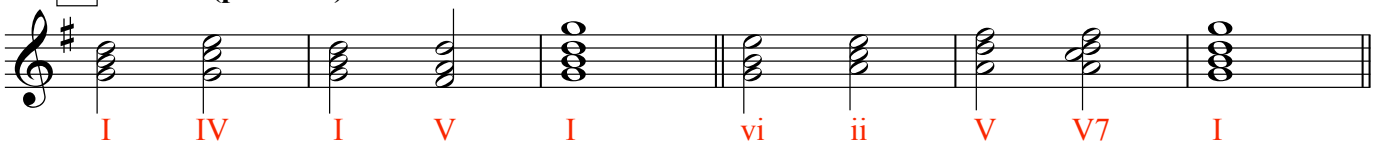
F Thirds



G Triplets

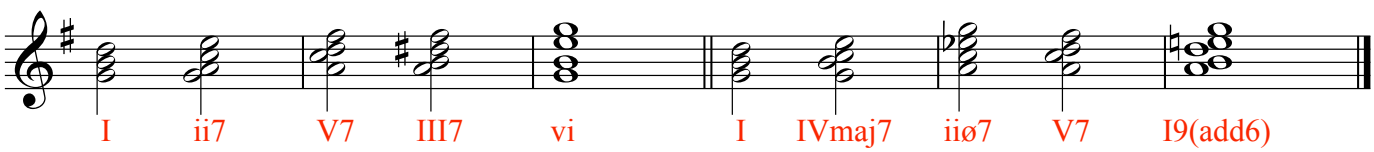


H Chords (pick one)



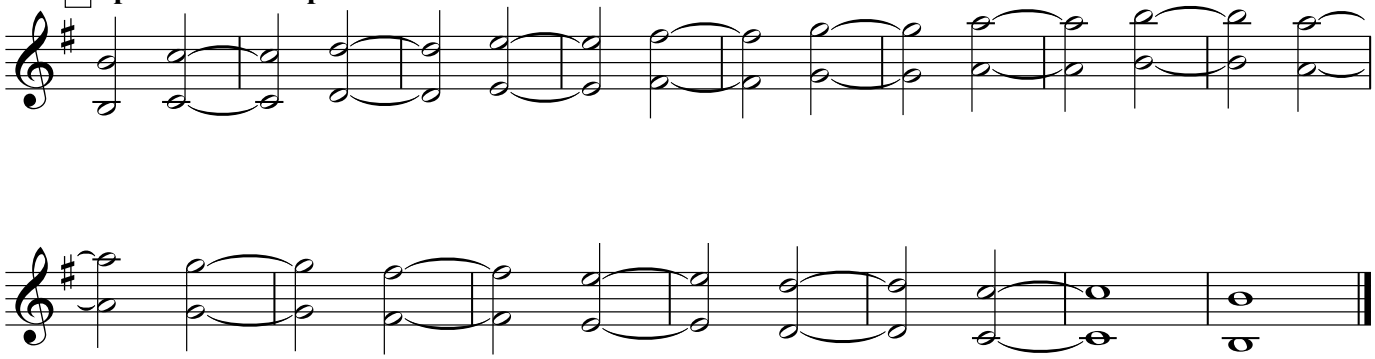
Chords - LV 2

Chords - LV 3

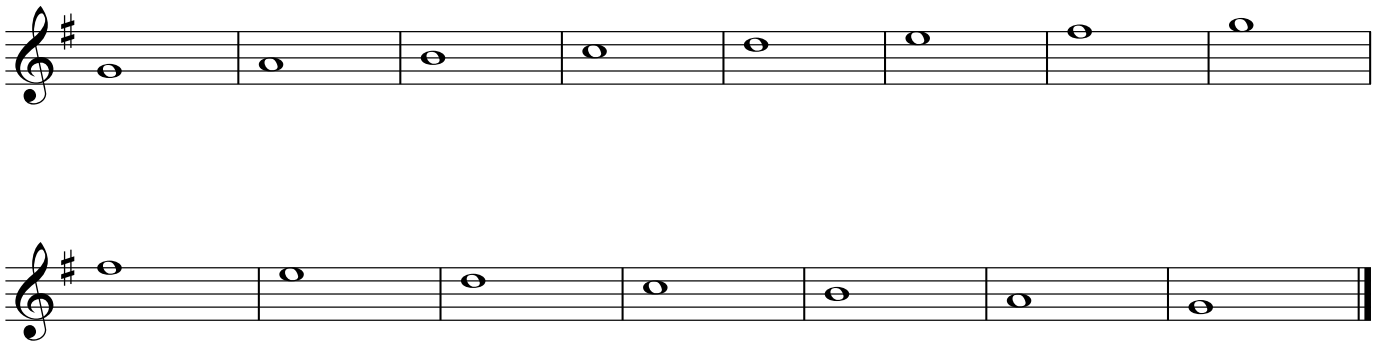


Chords - LV 4

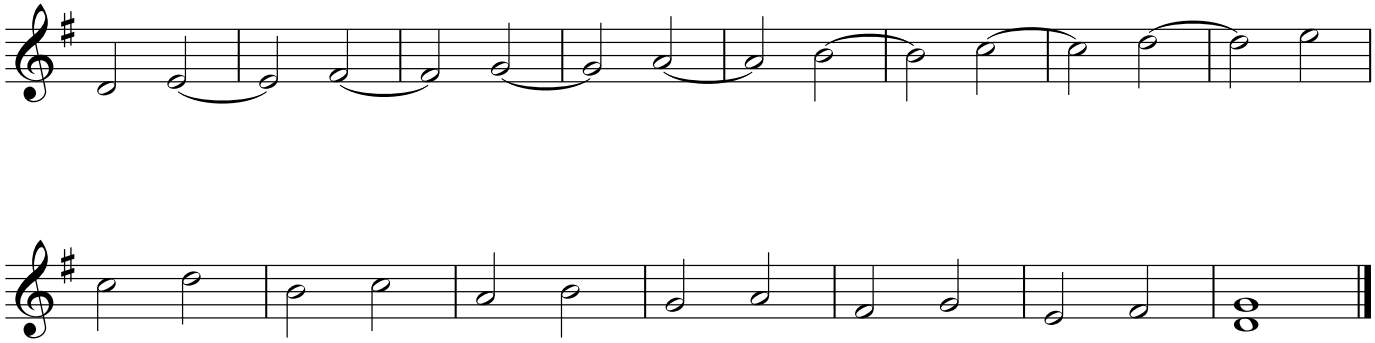
I Special VII - Soprano



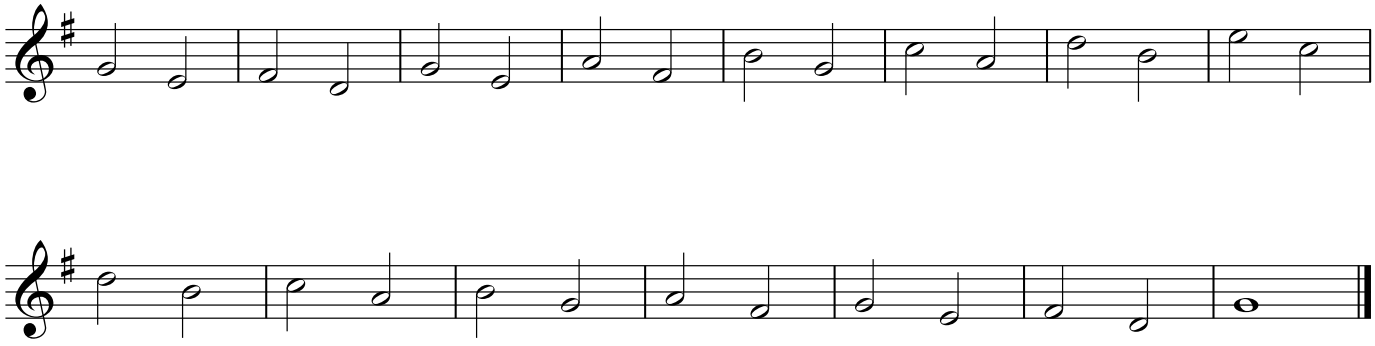
Alto



Tenor



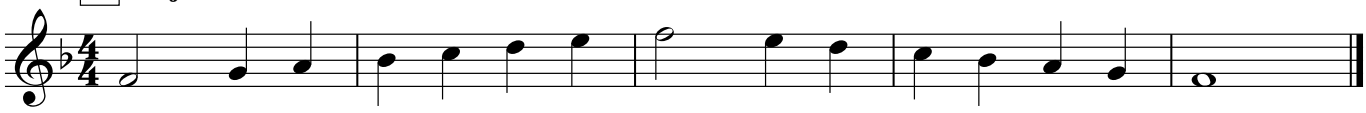
Bass



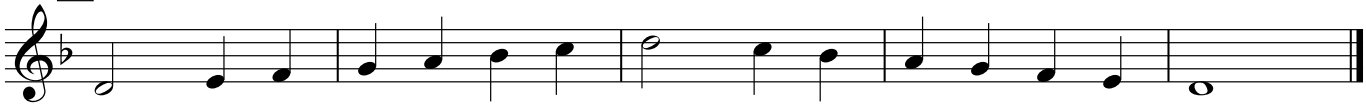
A-flat Concert

E♭ Parts

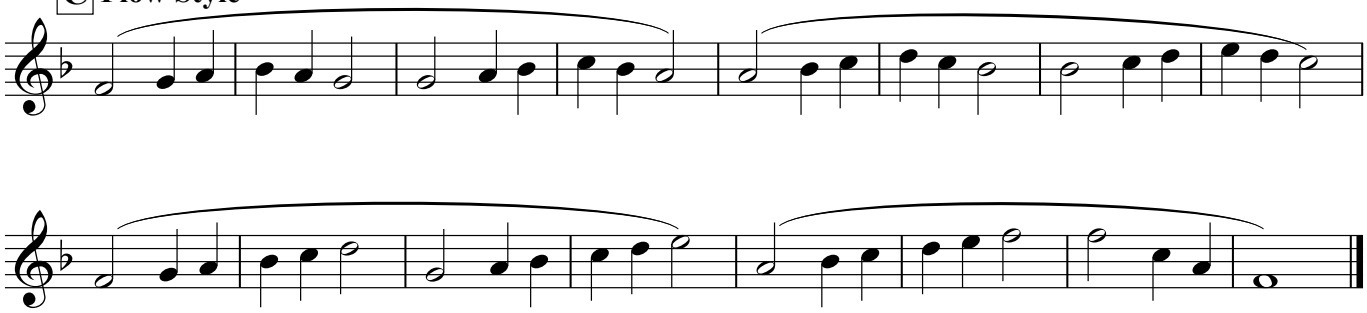
A **Major Scale**



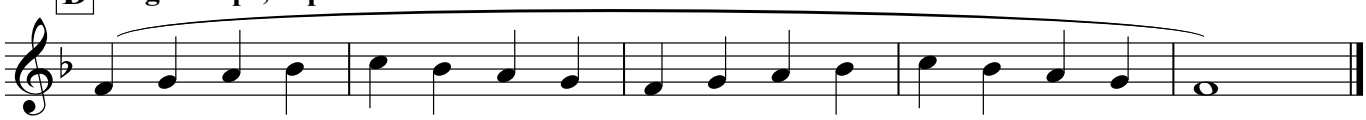
B **Relative Minor Scale**



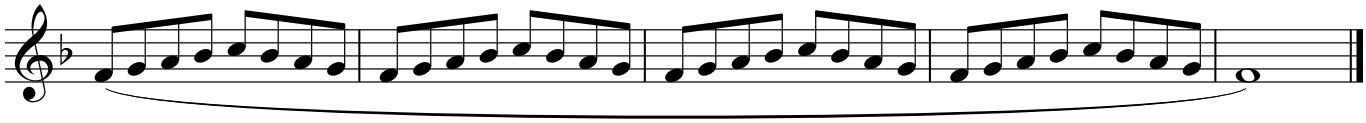
C **Flow Style**



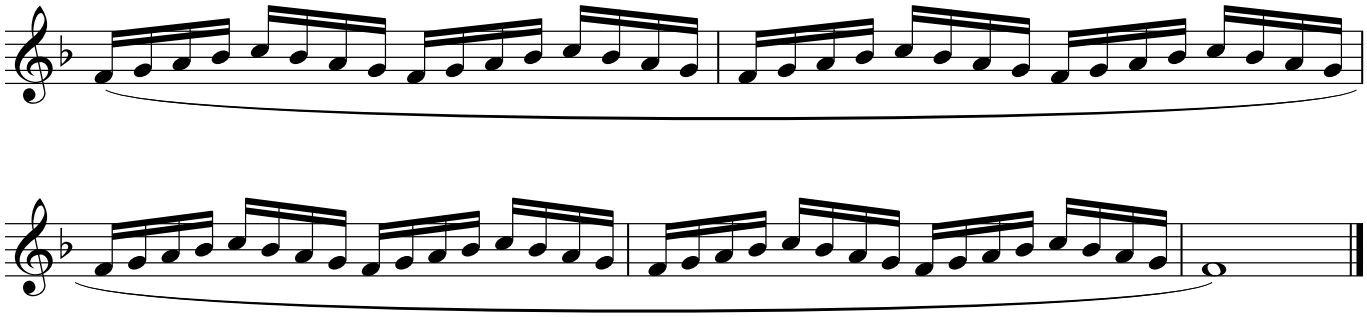
D **Finger Flips, Lip Tricks**



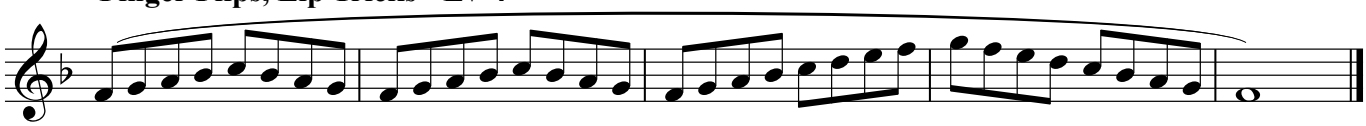
Finger Flips, Lip Tricks - LV 2



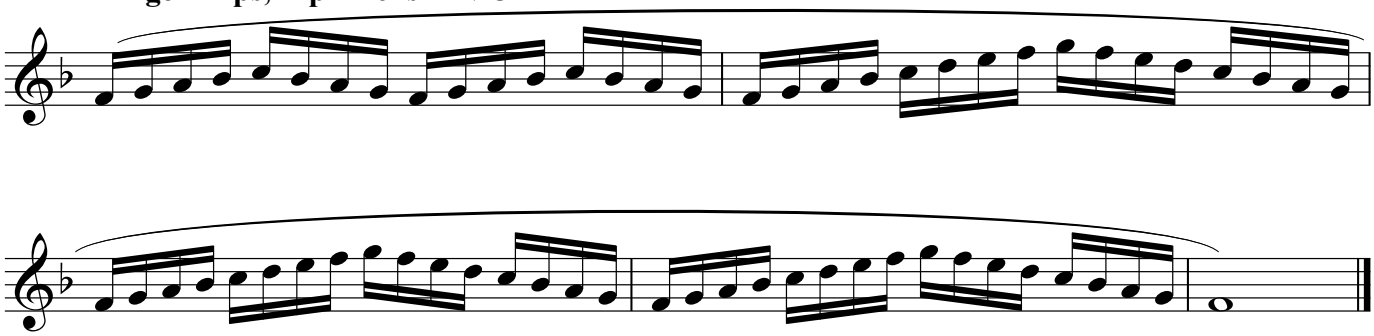
Finger Flips, Lip Tricks - LV 3



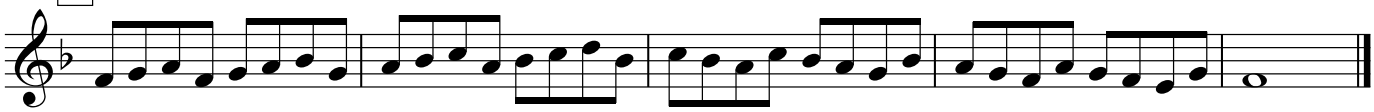
Finger Flips, Lip Tricks - LV 4



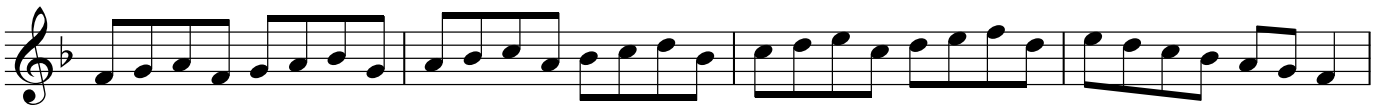
Finger Flips, Lip Tricks - LV 5

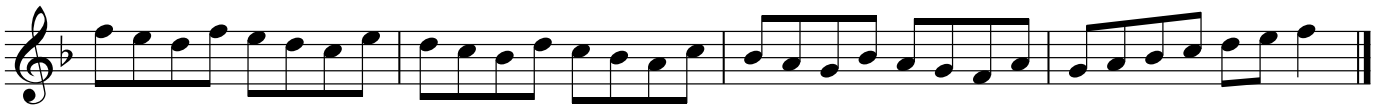


E Twister!

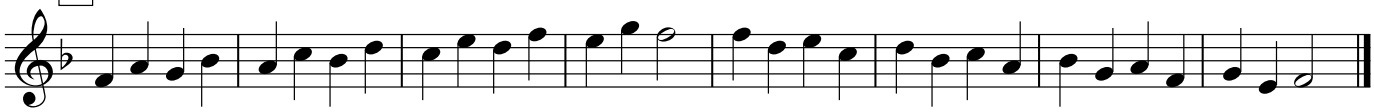


Twister! - LV 2

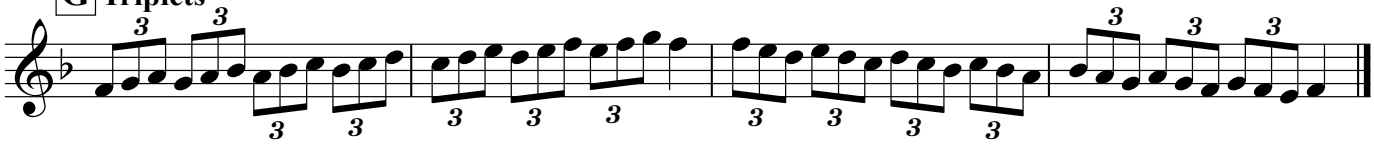




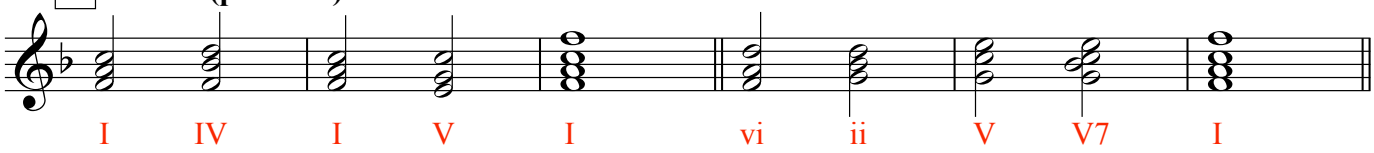
F Thirds



G Triplets

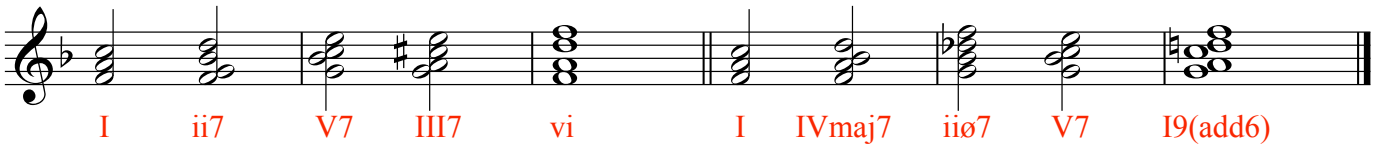


H Chords (pick one)



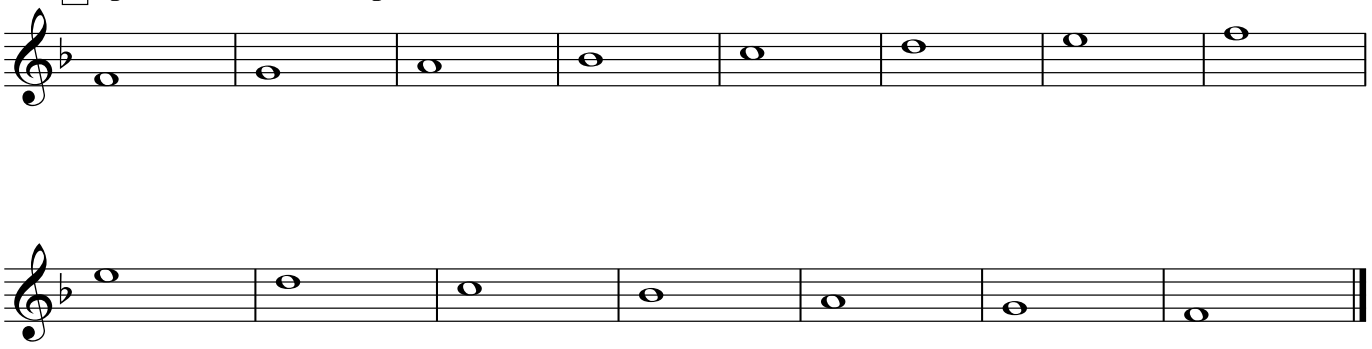
Chords - LV 2

Chords - LV 3

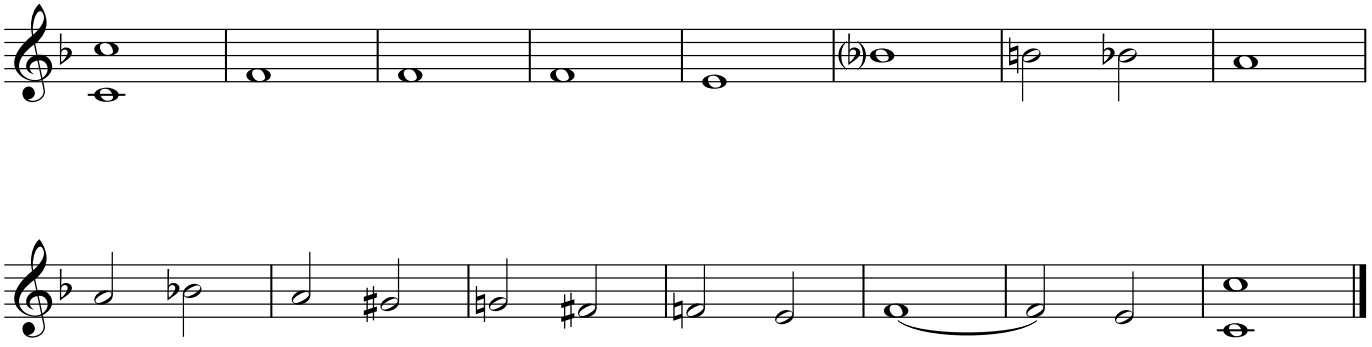


Chords - LV 4

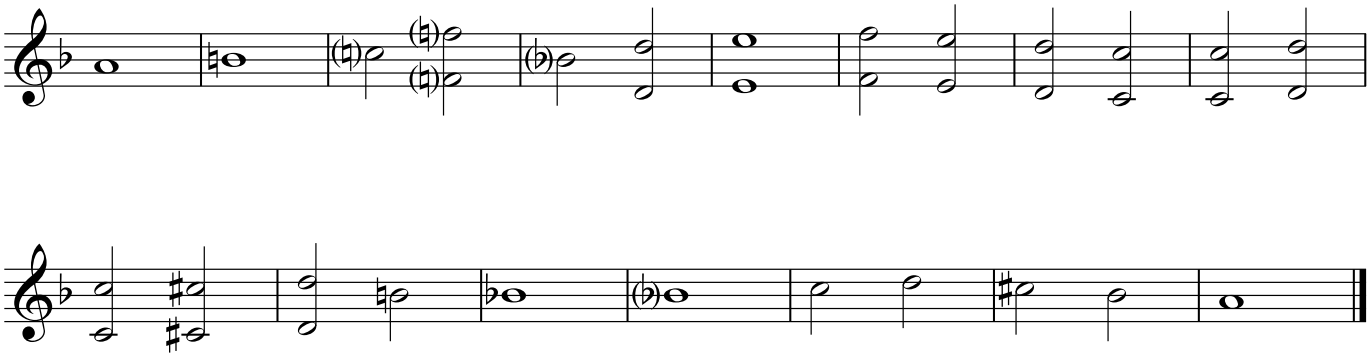
I Special XXXVII - Soprano



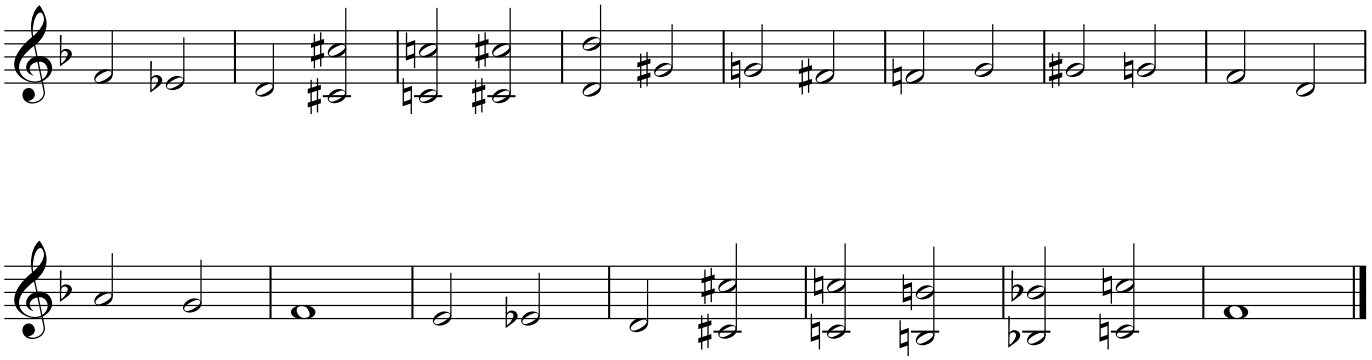
Alto



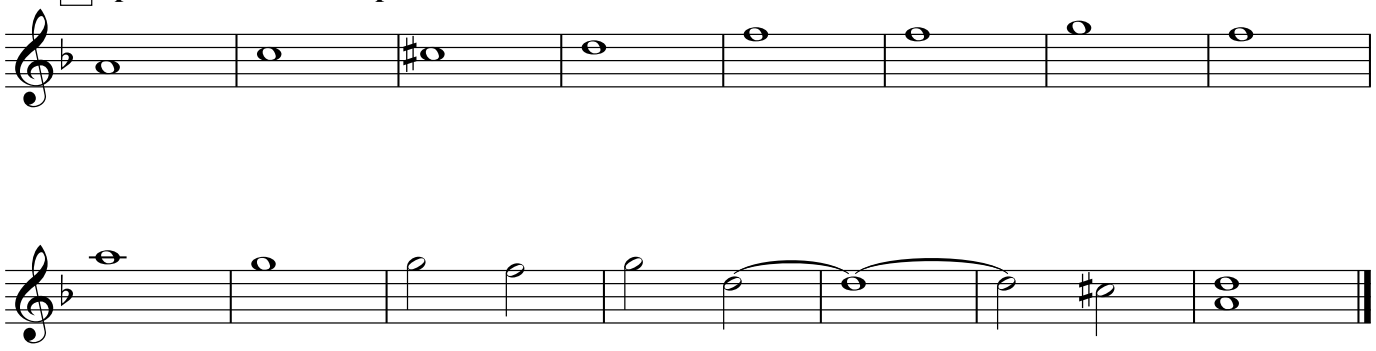
Tenor



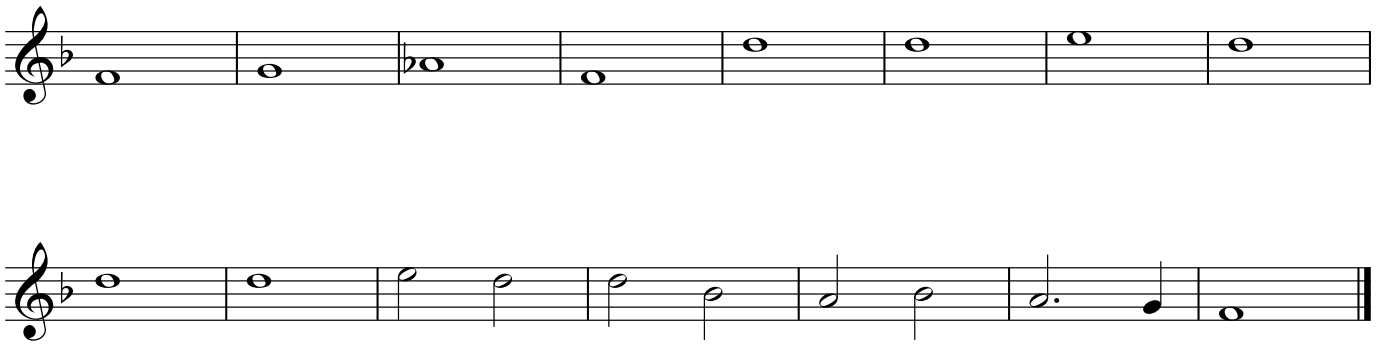
Bass



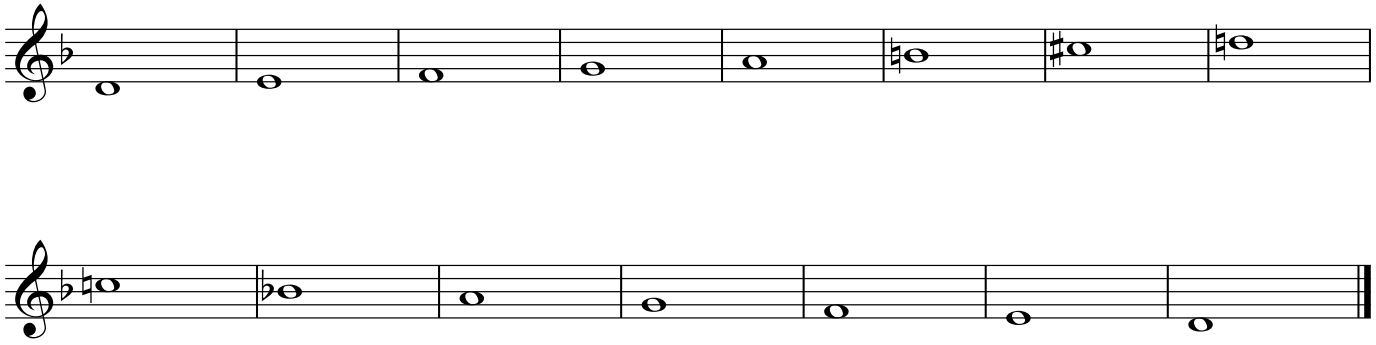
J Special LXXXII - Soprano



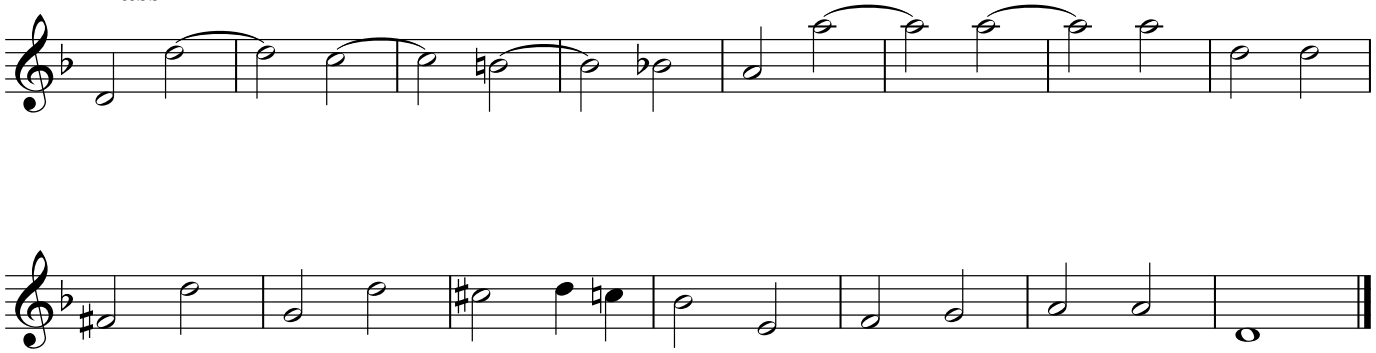
Alto



Tenor



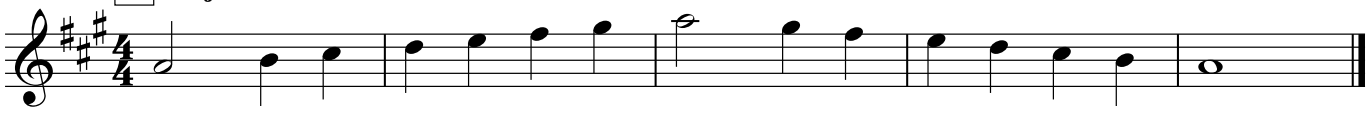
Bass



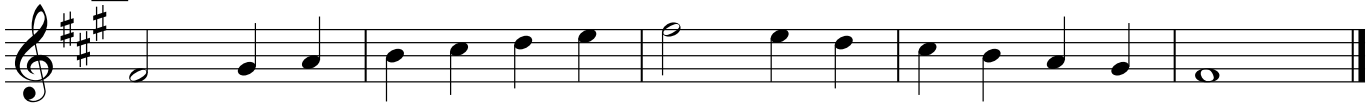
C Concert

E♭ Parts

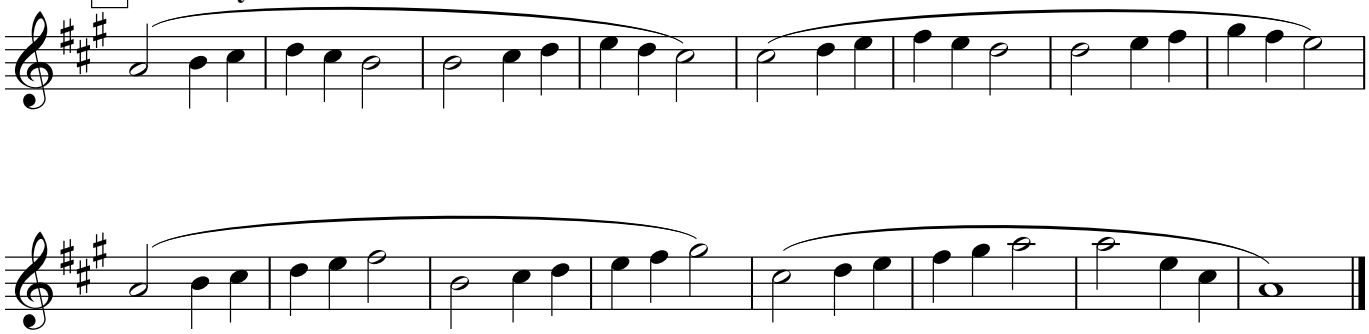
A **Major Scale**



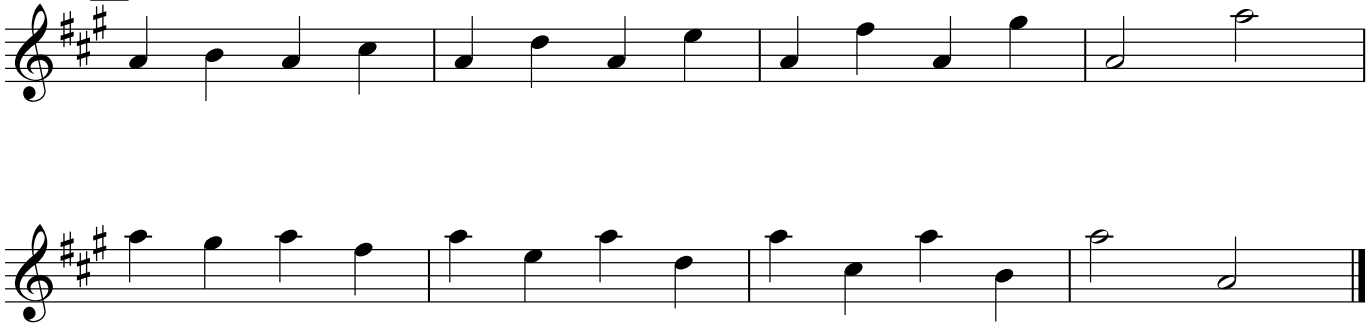
B **Relative Minor Scale**



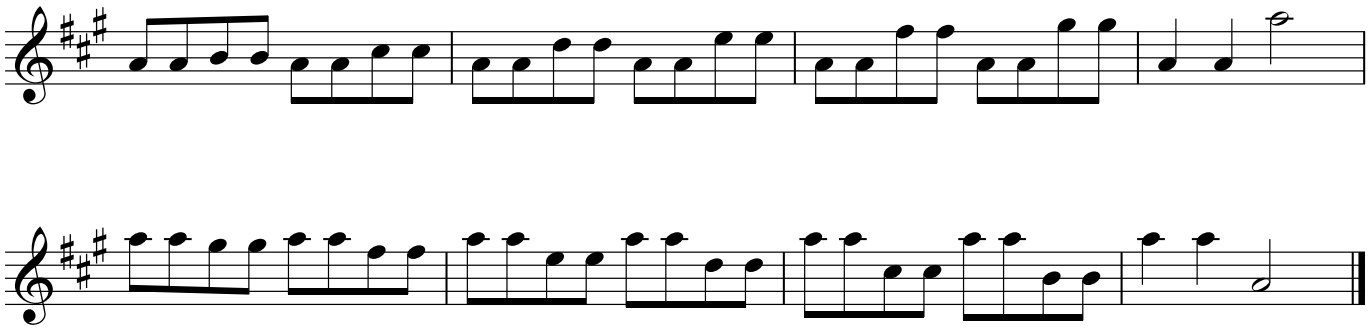
C **Flow Style**



D **Springboard and Bungee**

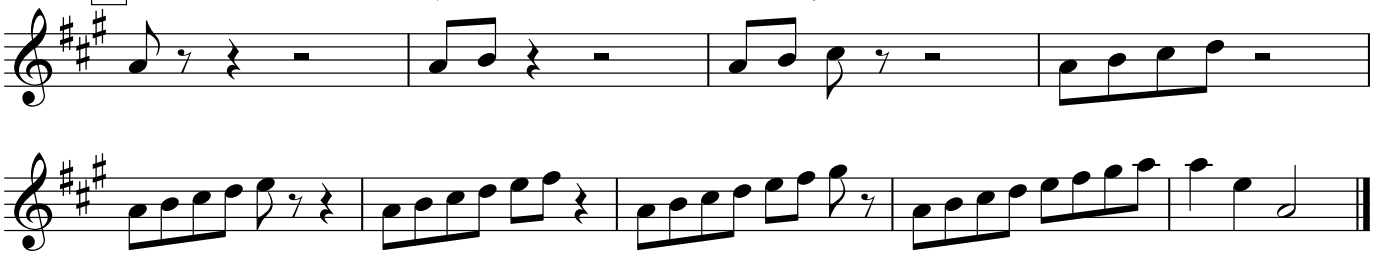


Springboard and Bungee - LV 2

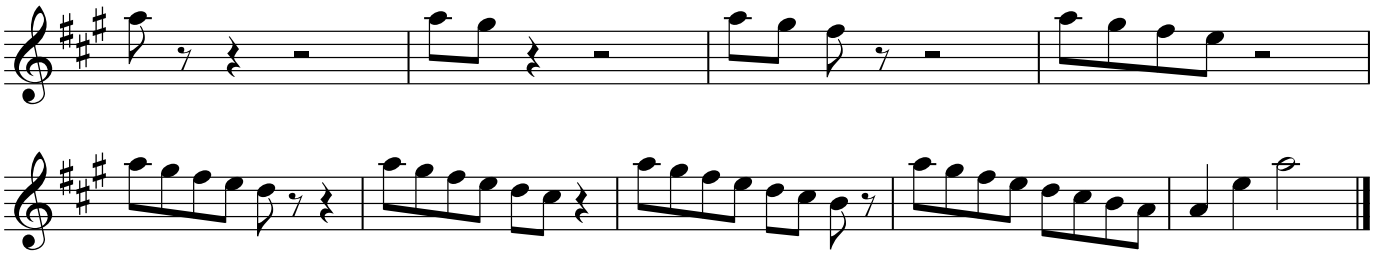


E♭ Parts

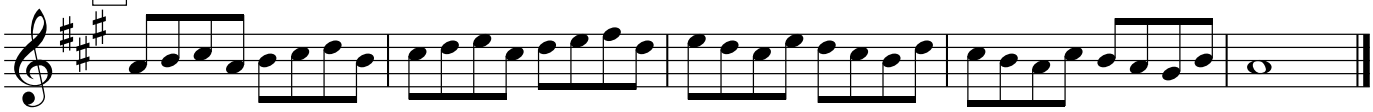
E **C Concentration - UP** ***(LV 2 - Combine with DOWN)***



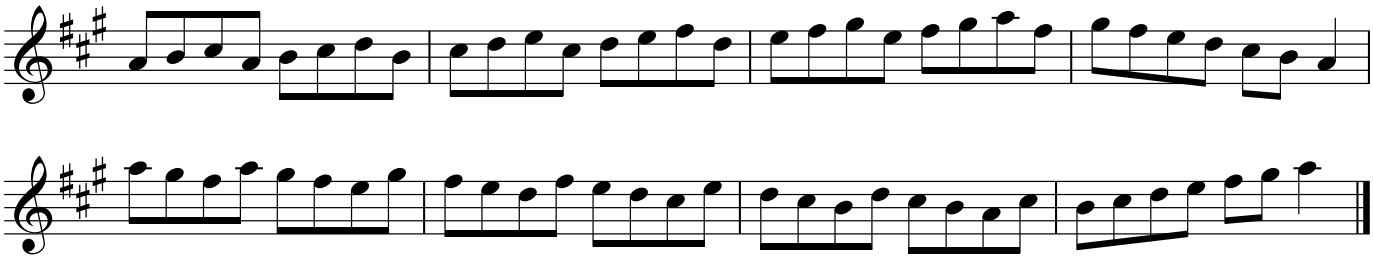
C Concentraion - DOWN



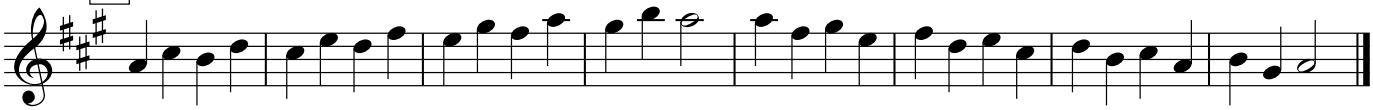
F **Twister!**



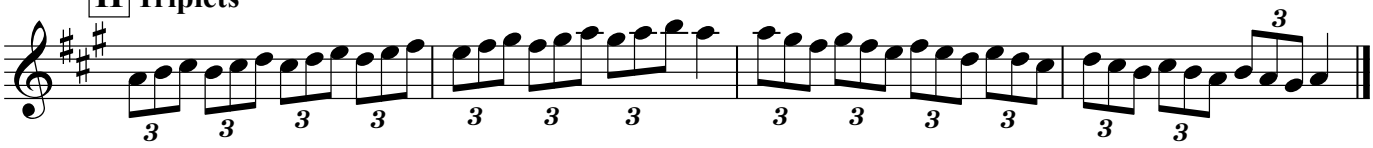
Twister! - LV 2



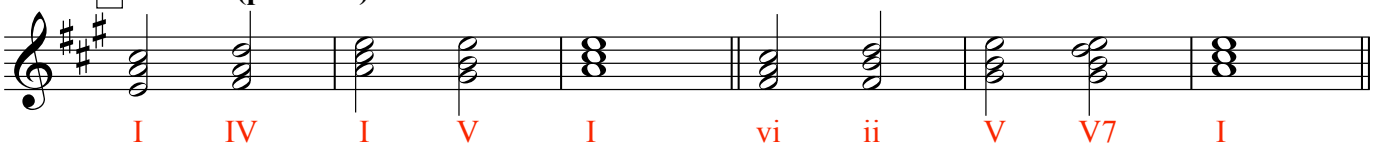
G **Thirds**



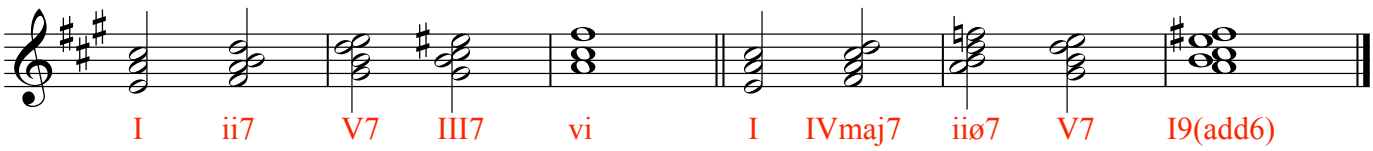
H **Triplets**



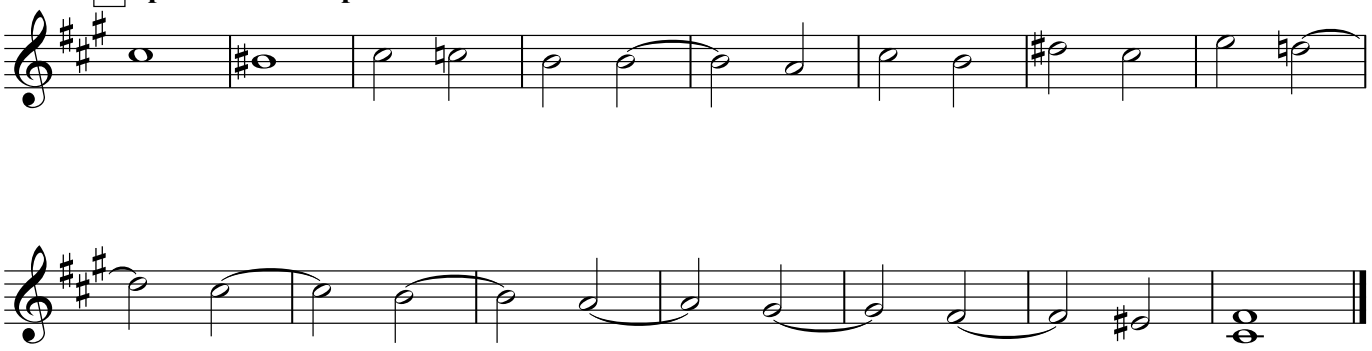
I **Chords (pick one)** **Chords - LV 2**



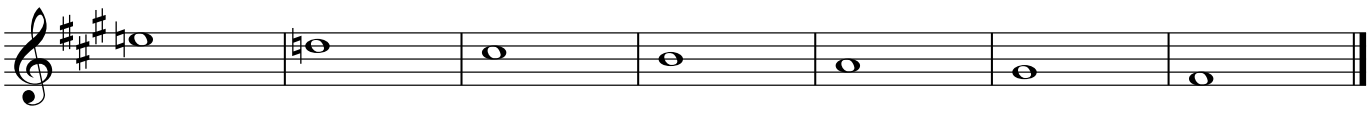
Chords - LV 3 **Chords - LV 4**



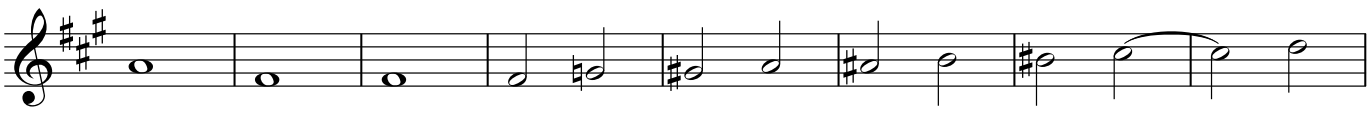
J Special XII - Soprano

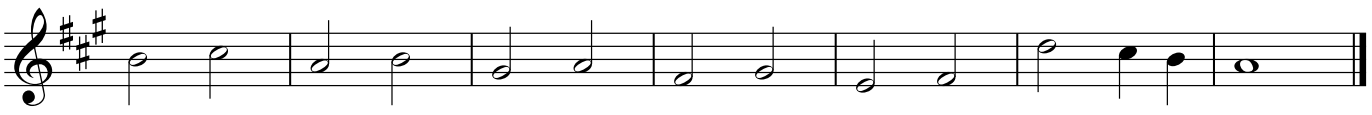


Alto

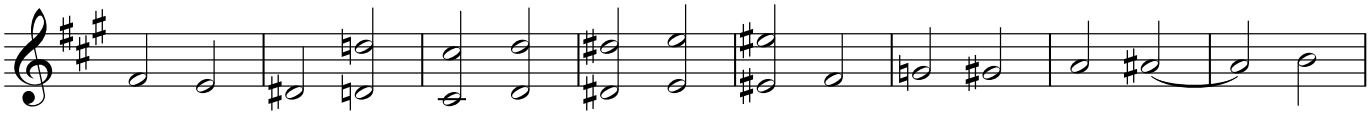


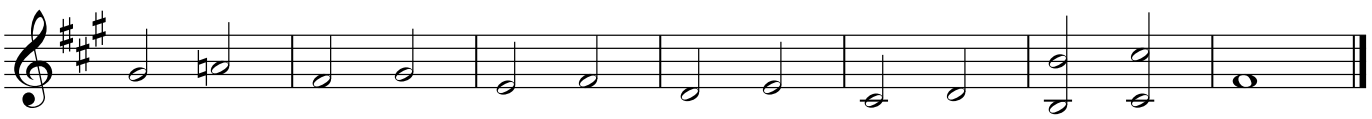
Tenor





Bass

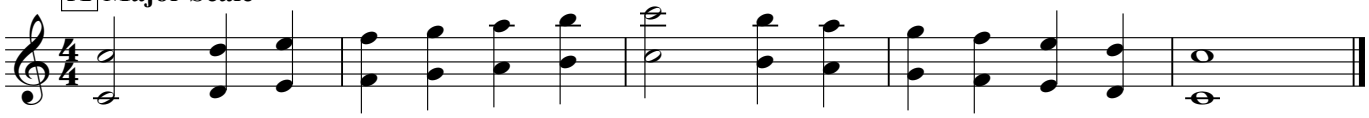




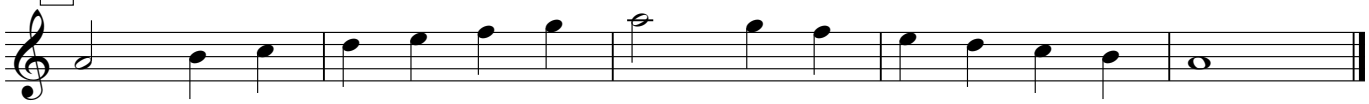
E♭ Parts

E-flat Concert

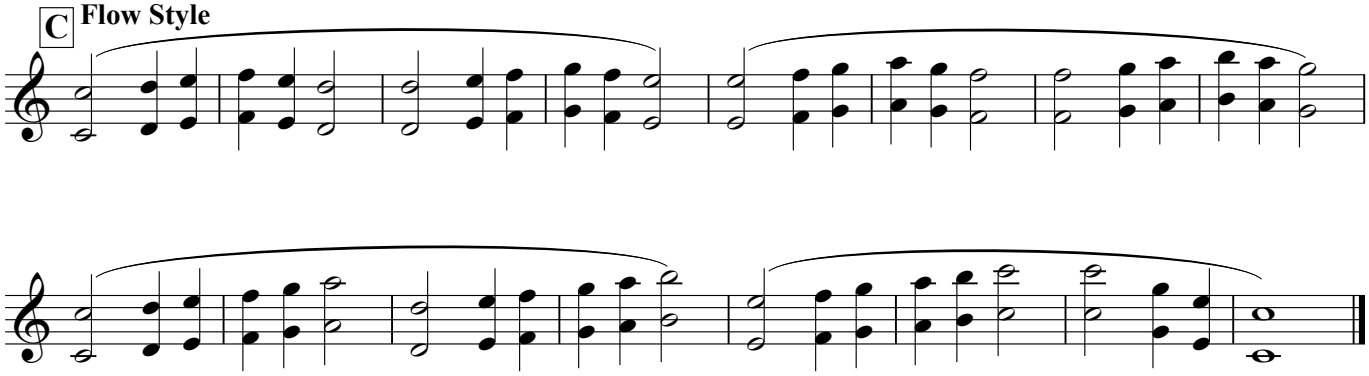
A **Major Scale**



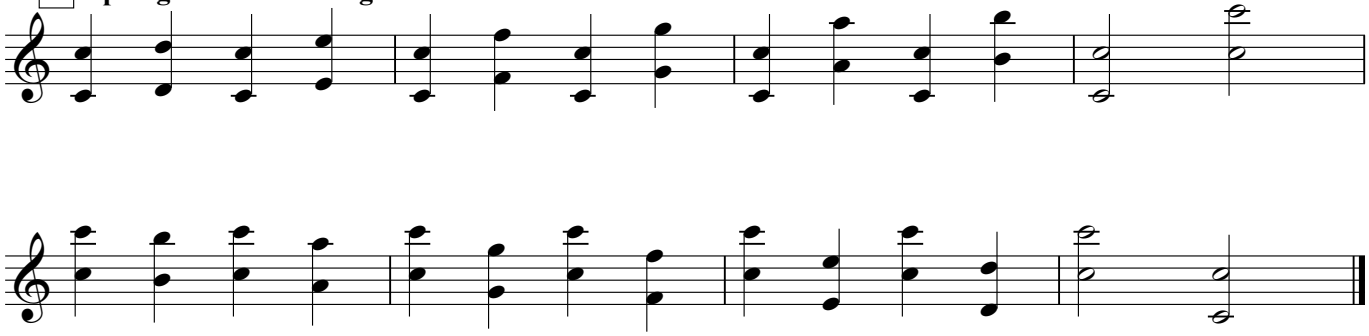
B **Relative Minor Scale**



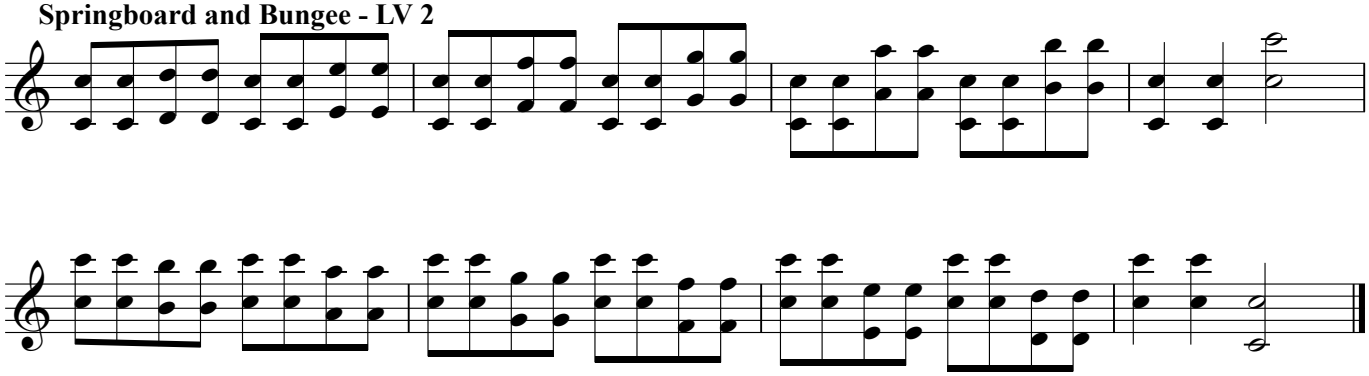
C **Flow Style**



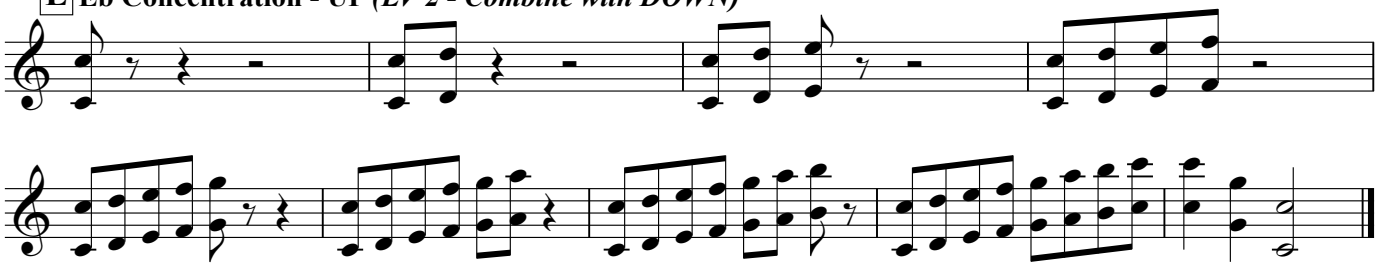
D **Springboard and Bungee**



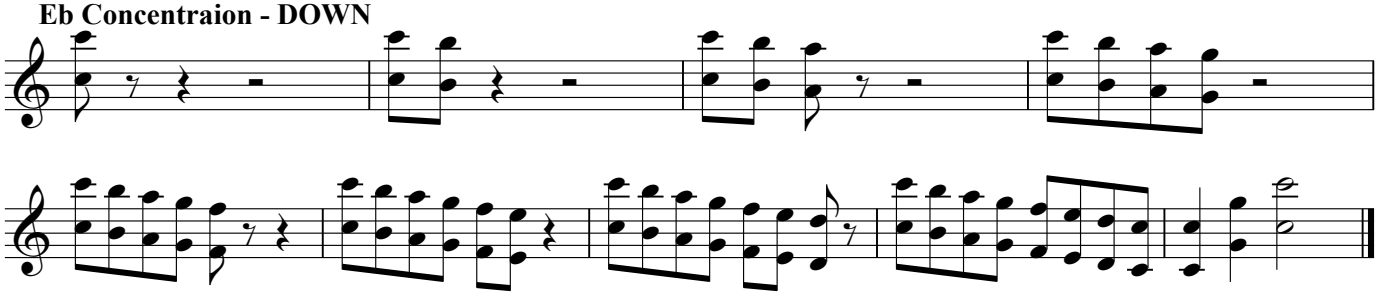
Springboard and Bungee - LV 2



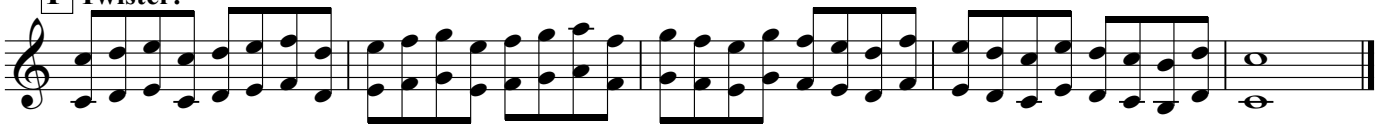
E **Eb Concentration - UP** ***(LV 2 - Combine with DOWN)***



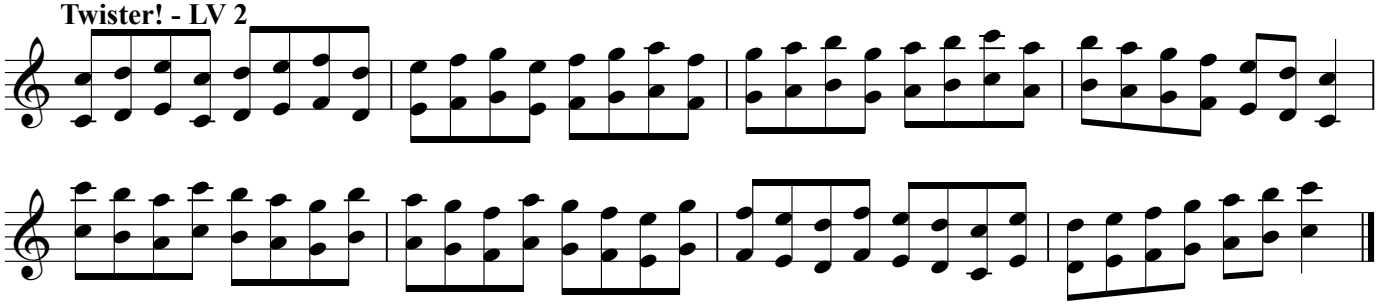
Eb Concentraion - DOWN



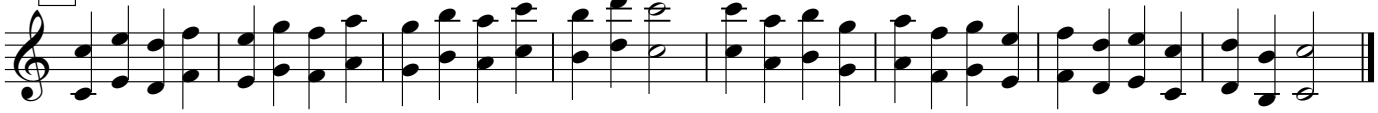
F **Twister!**



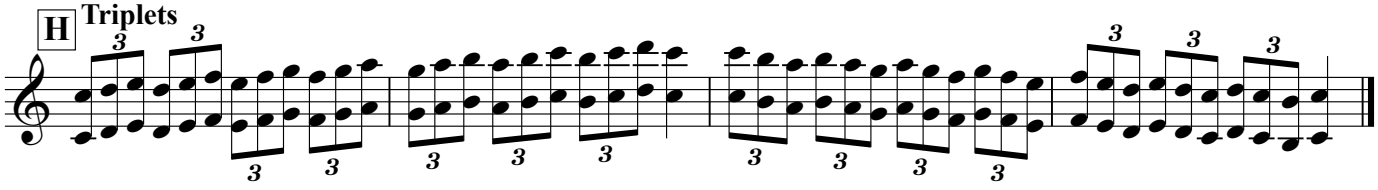
Twister! - LV 2



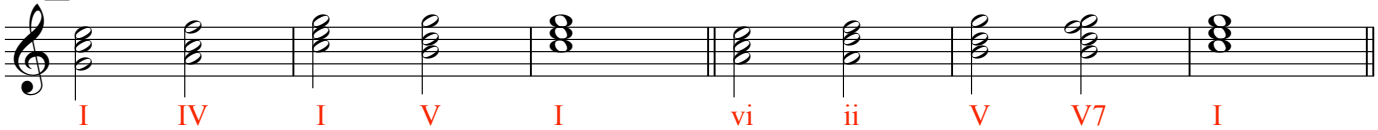
G **Thirds**



H **Triplets**

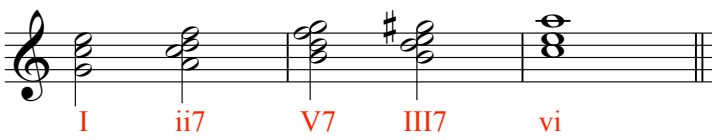


I **Chords (pick one)**

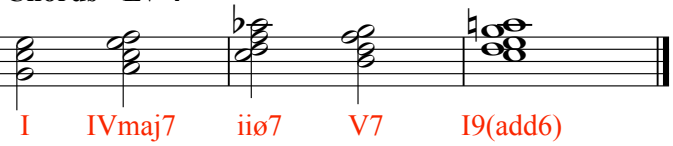


Chords - LV 2

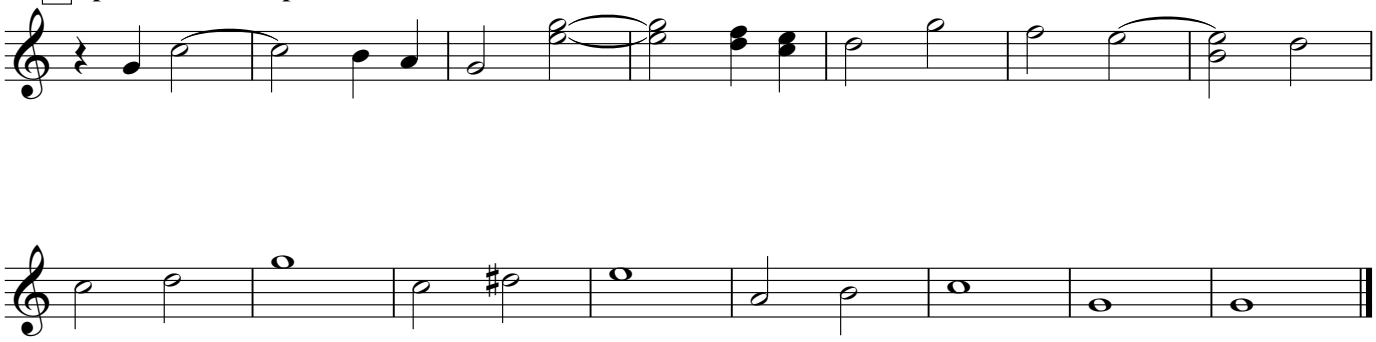
Chords - LV 3



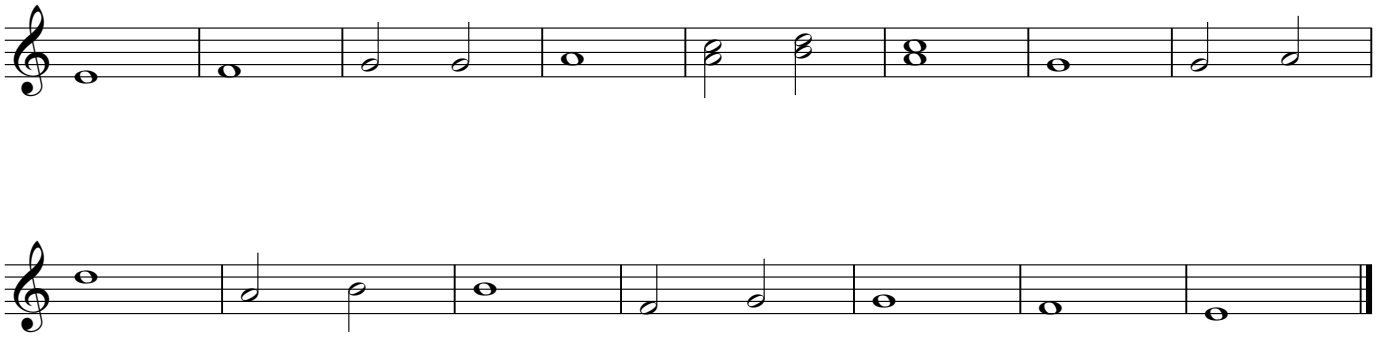
Chords - LV 4



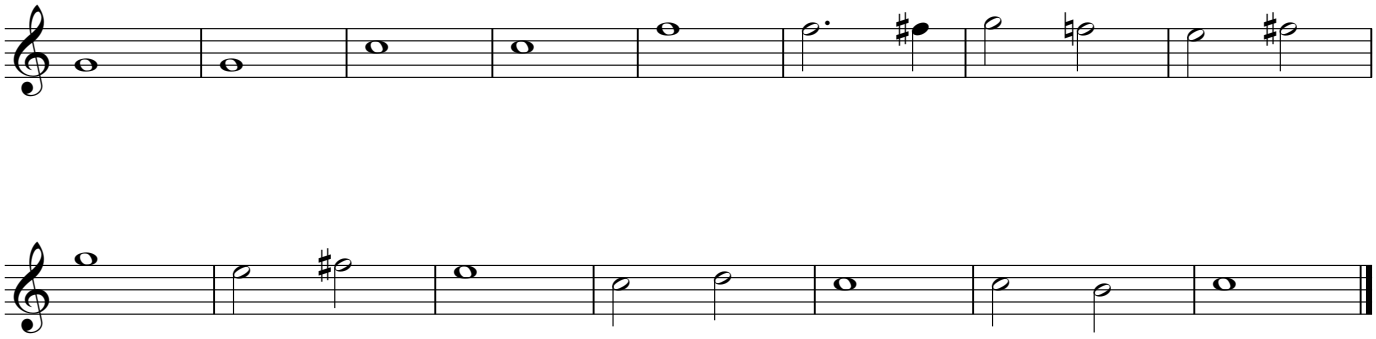
J Special XIX - Soprano



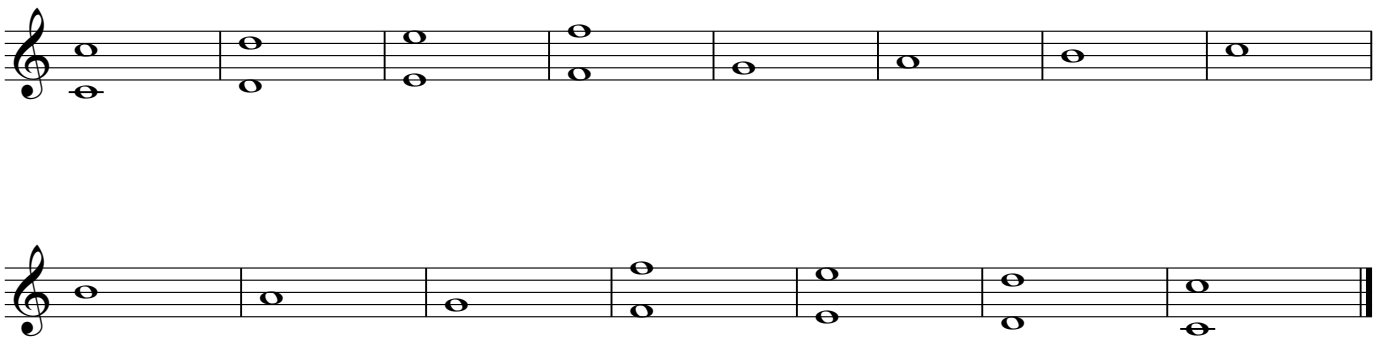
Alto



Tenor



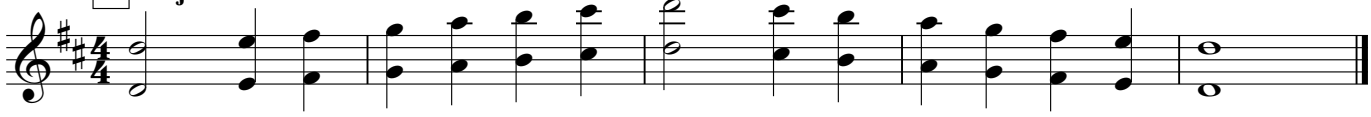
Bass



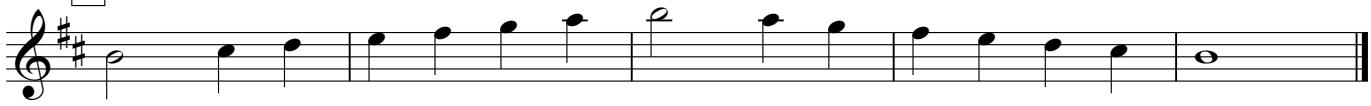
E♭ Parts

F Concert

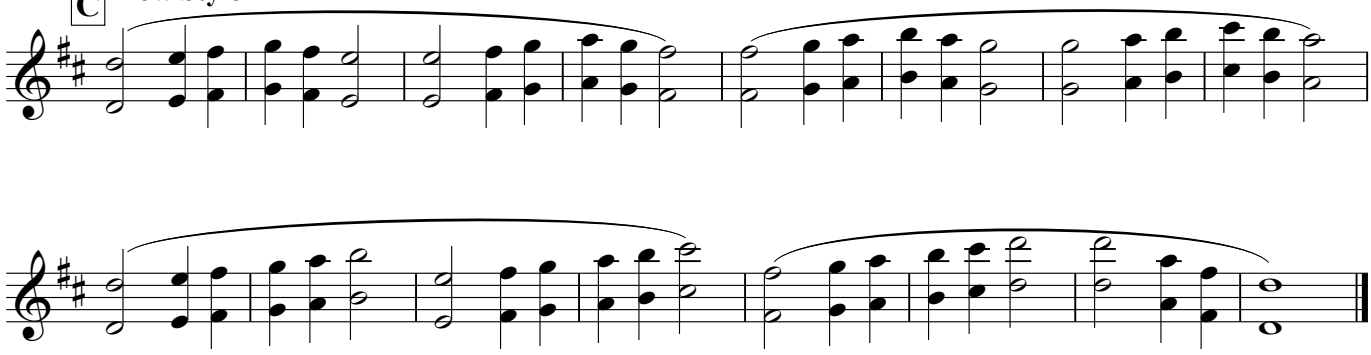
A **Major Scale**



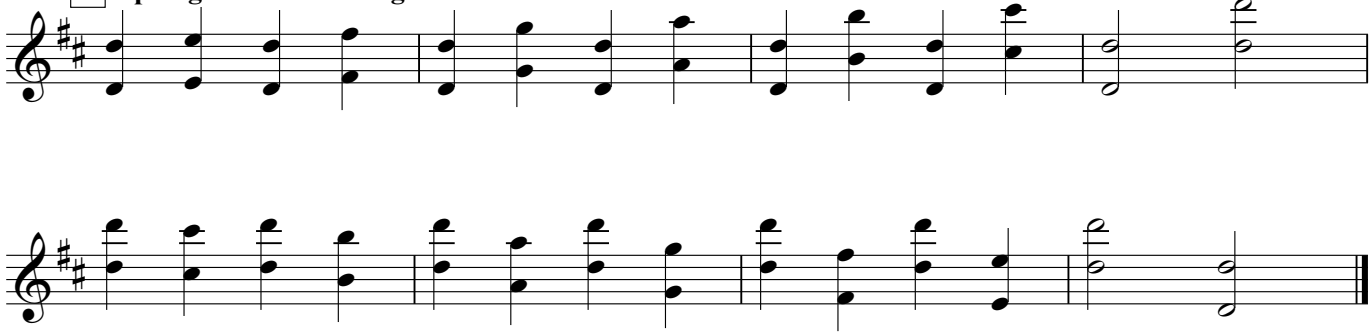
B **Relative Minor Scale**



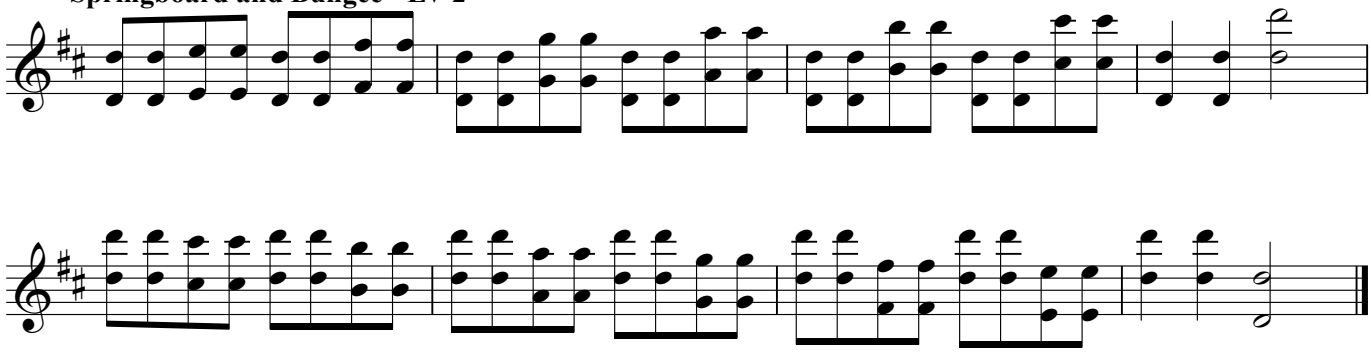
C **Flow Style**

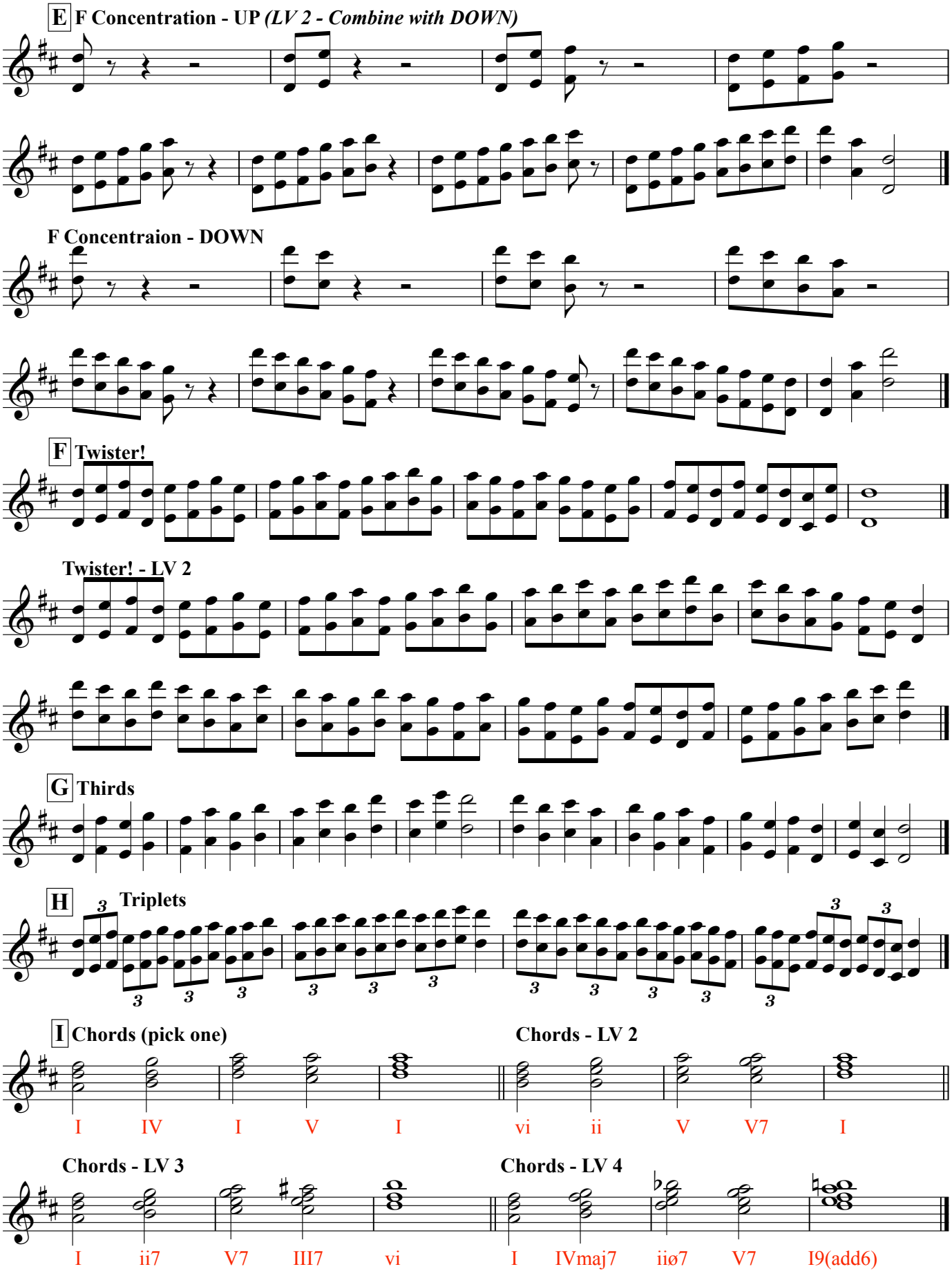


D **Springboard and Bungee**

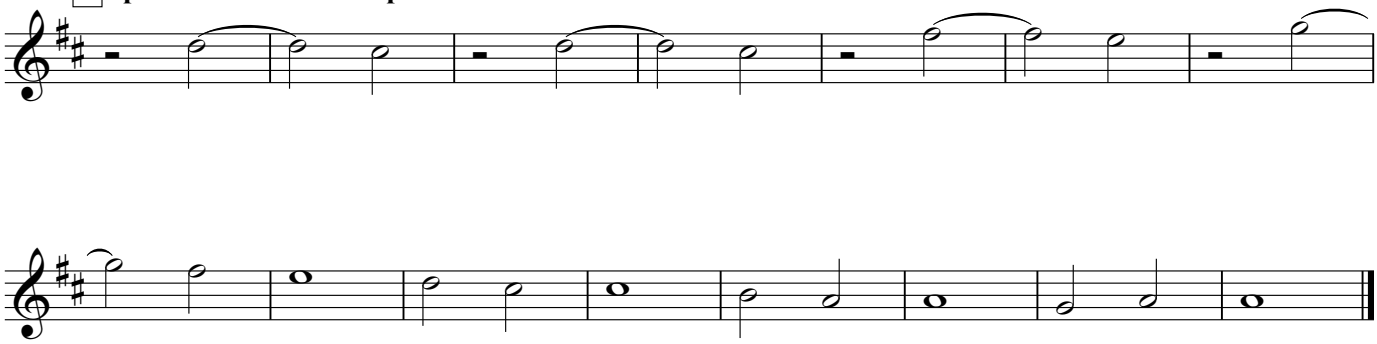


Springboard and Bungee - LV 2

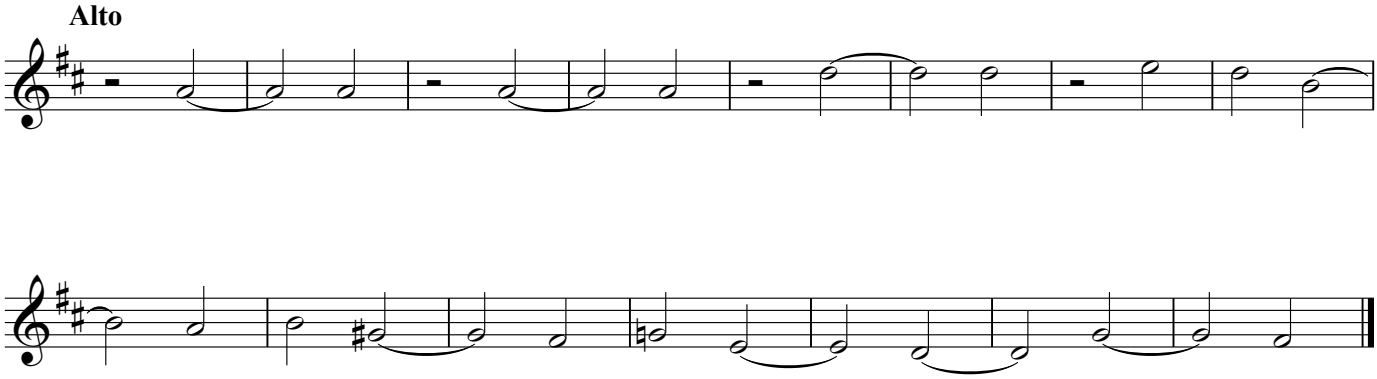



E F Concentration - UP (LV 2 - Combine with DOWN)
F Concentraion - DOWN
F Twister!
Twister! - LV 2
G Thirds
H Triplets
I Chords (pick one)
I IV I V I
Chords - LV 2
vi ii V V7 I
Chords - LV 3
I ii7 V7 III7 vi
Chords - LV 4
I IVmaj7 iiø7 V7 I9(add6)

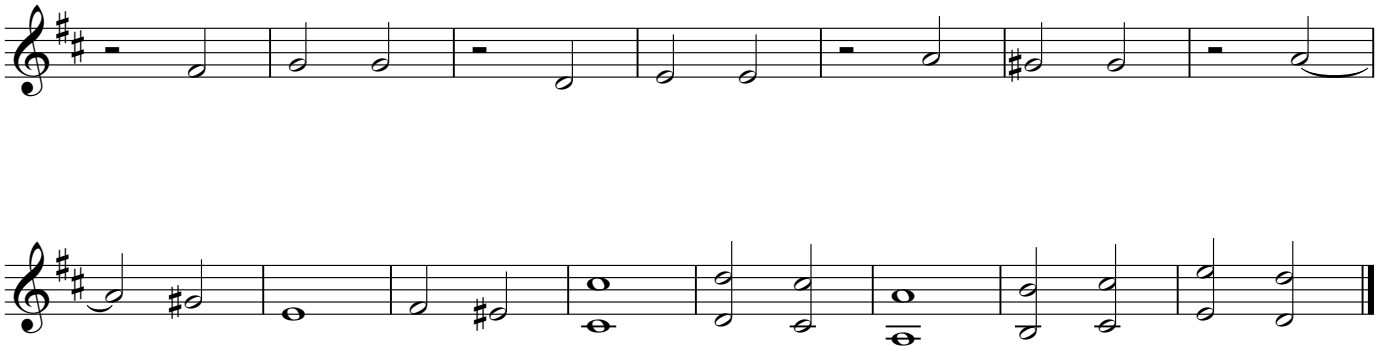
J Special LXXXVII - Soprano



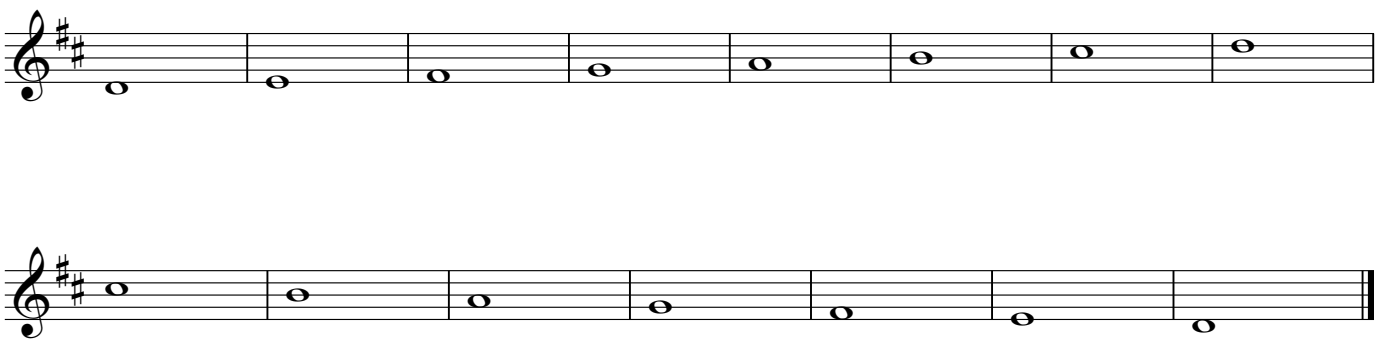
Alto



Tenor



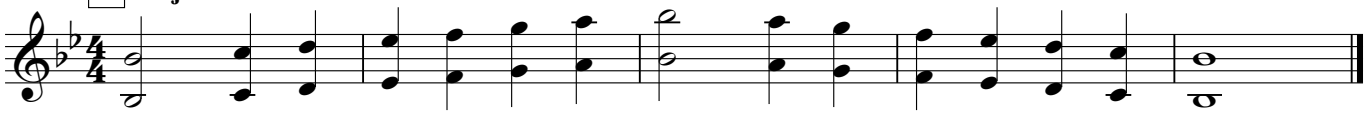
Bass



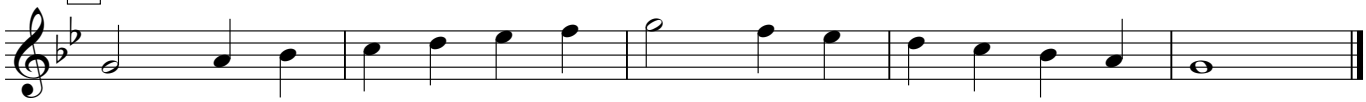
E♭ Parts

D-flat Concert

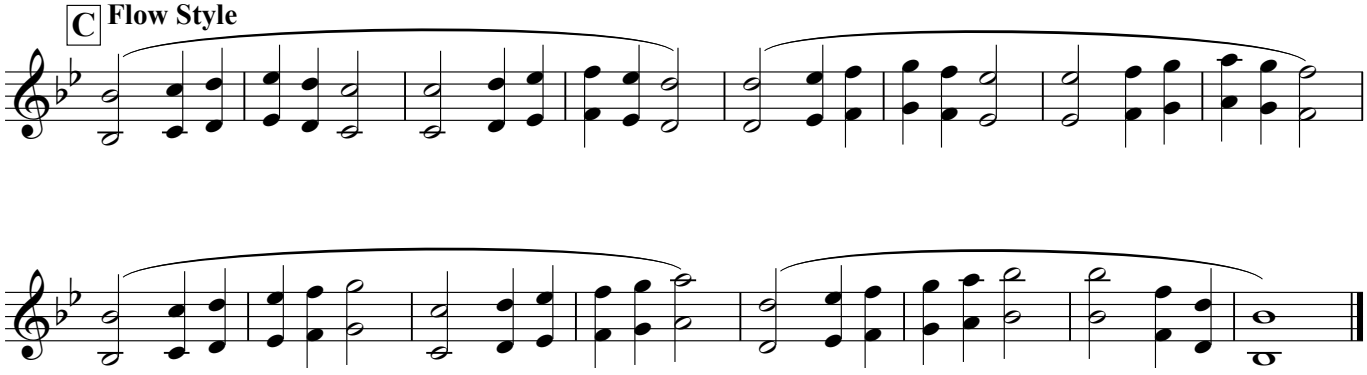
A **Major Scale**



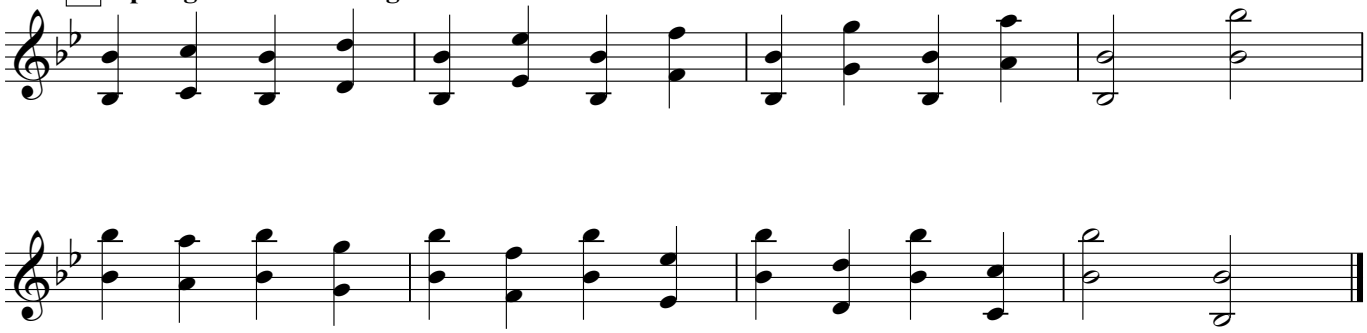
B **Relative Minor Scale**



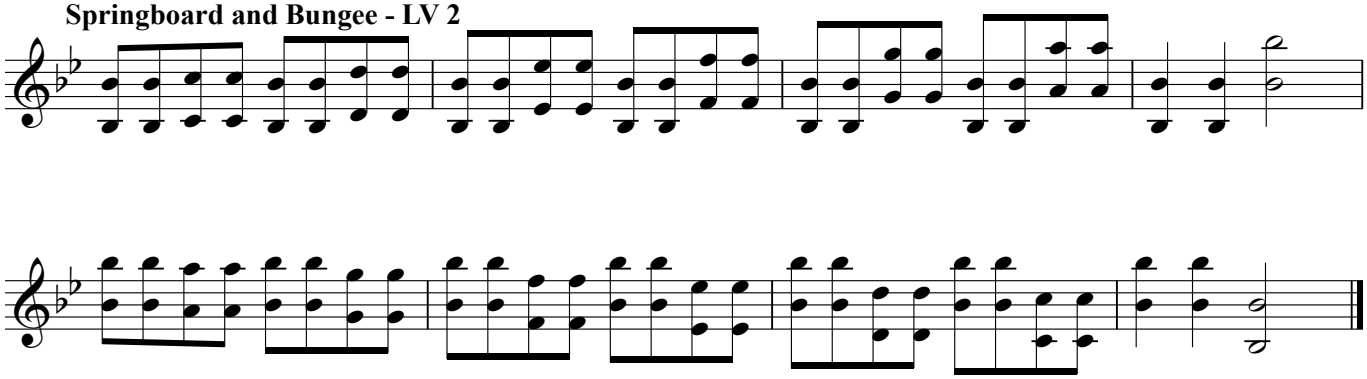
C **Flow Style**



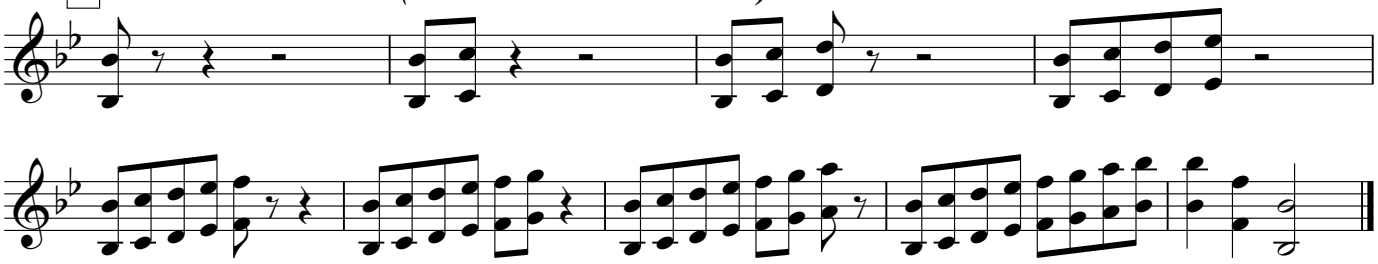
D **Springboard and Bungee**



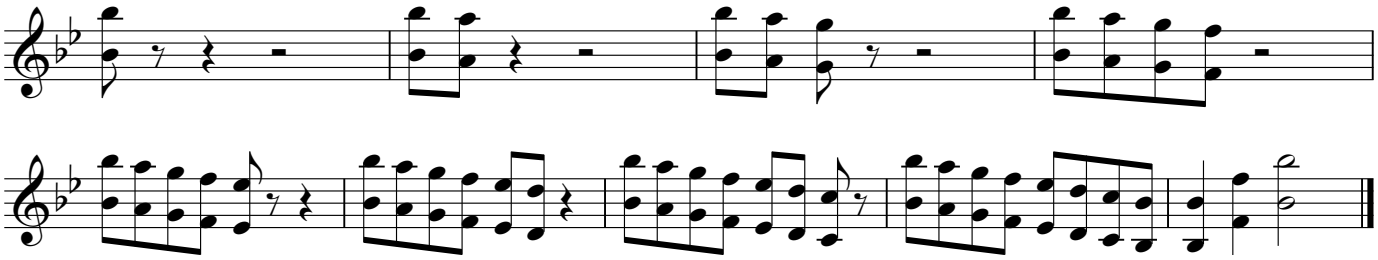
Springboard and Bungee - LV 2



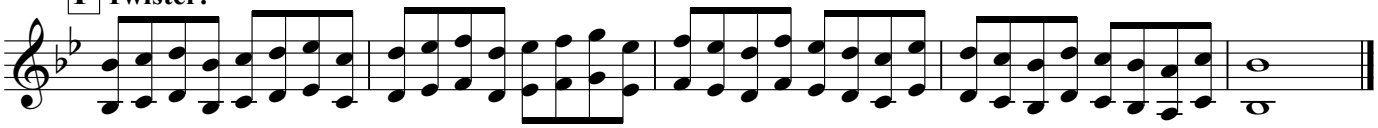
E **Db Concentration - UP** ***(LV 2 - Combine with DOWN)***



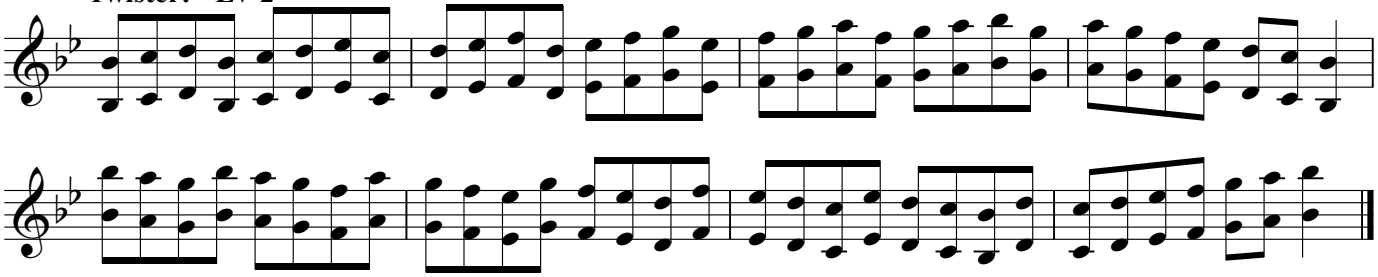
Db Concentraion - DOWN



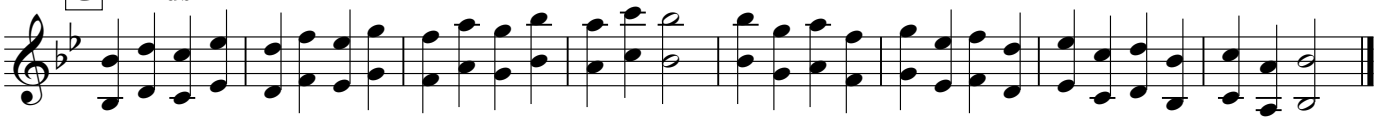
F **Twister!**



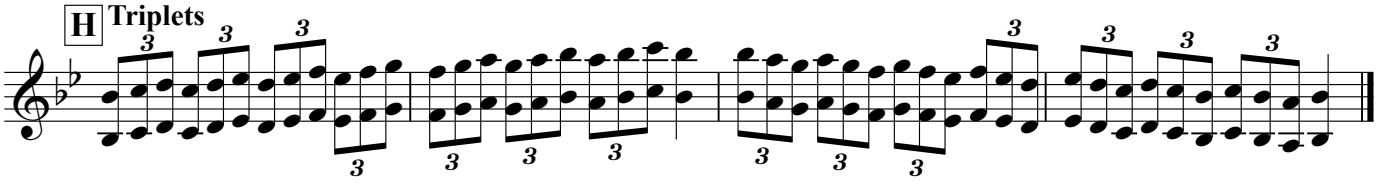
Twister! - LV 2



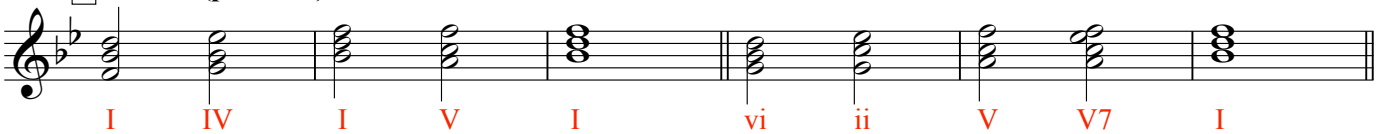
G **Thirds**



H **Triplets**

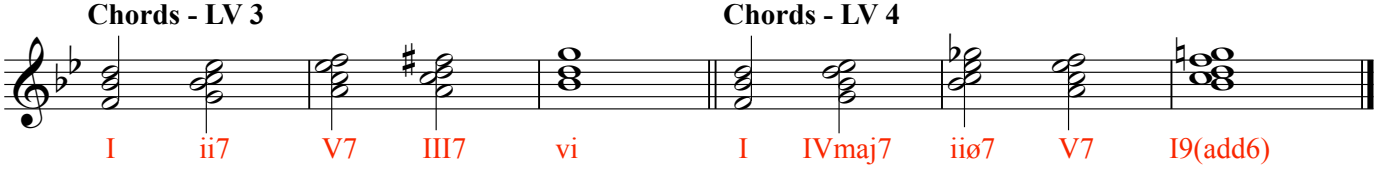


I **Chords (pick one)**



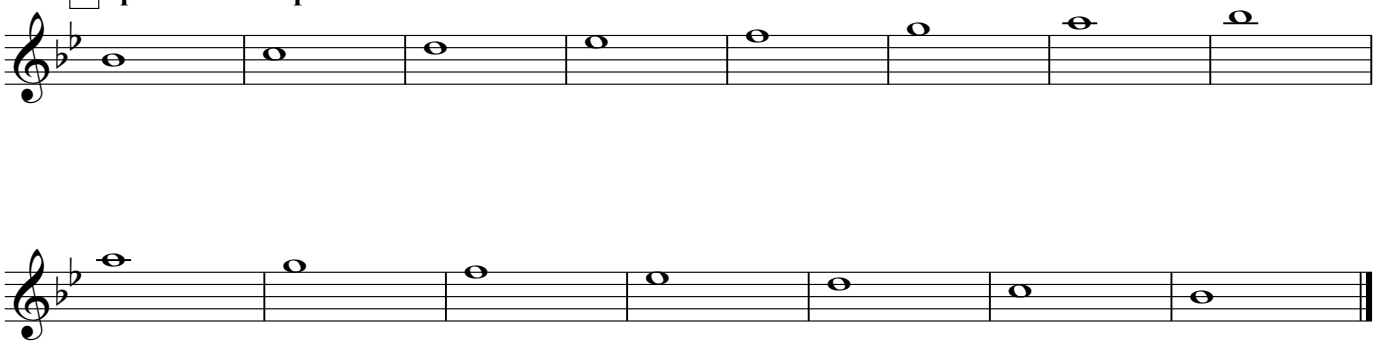
Chords - LV 2

Chords - LV 3

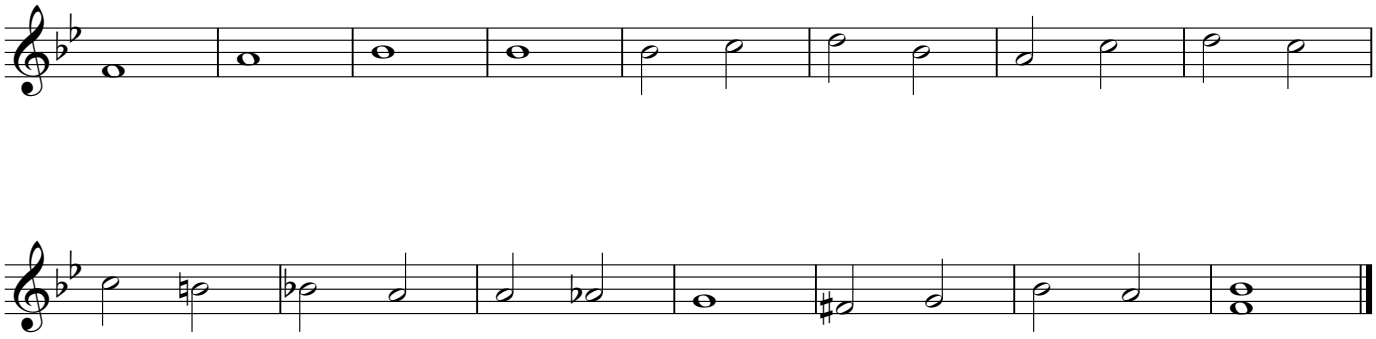


Chords - LV 4

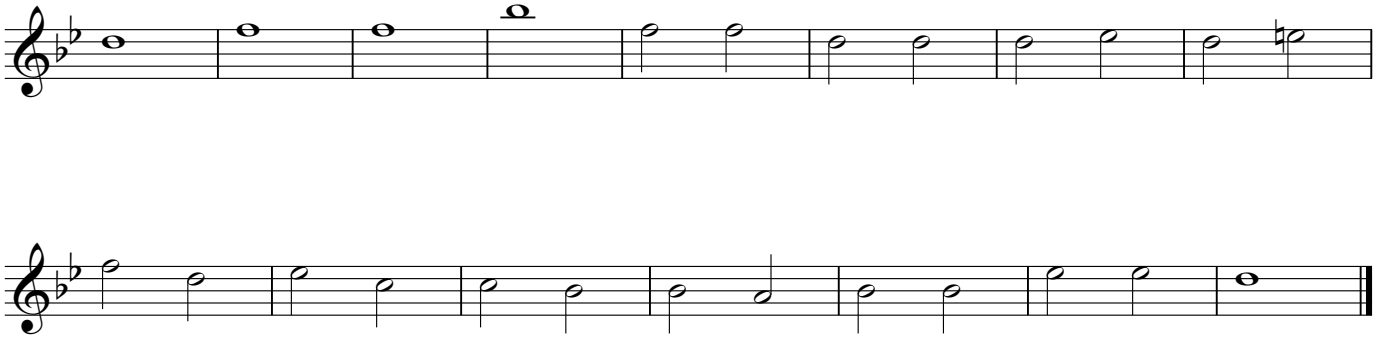
J Special LV - Soprano



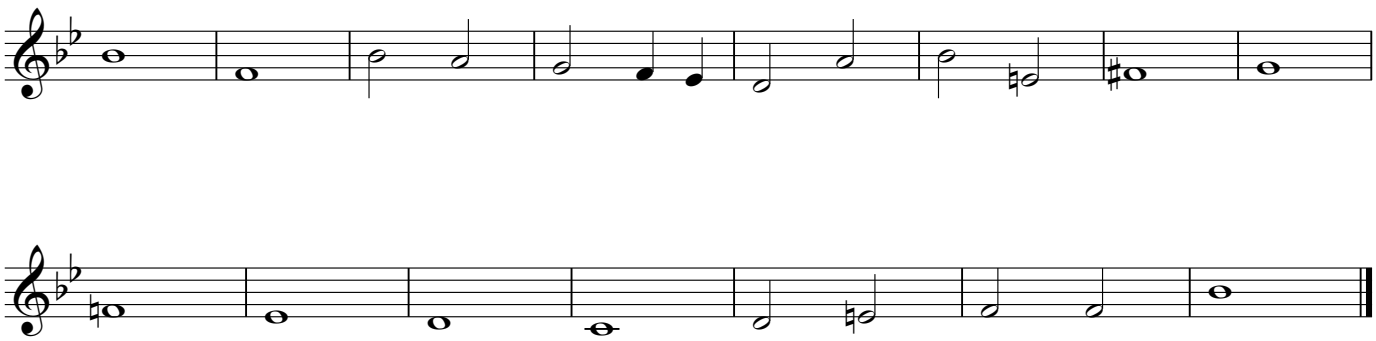
Alto



Tenor



Bass



A More Effective Middle School Band Warm Up

Trumpet/Euphonium TC

Practical Application #3

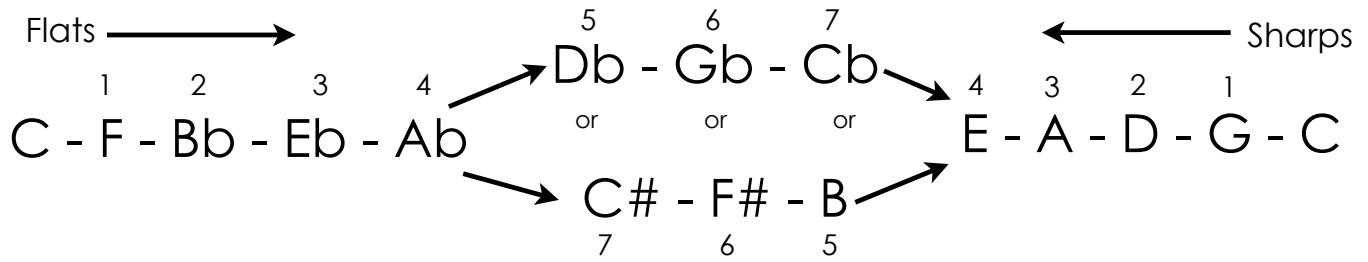
Warm Ups designed for the Big Rapids Middle School Band Program

Allman A. Todd IV

American Band College
Master's Candidate

July 2011

Big Rapids Middle School Bands
Circle of Fourths - Trumpet / Euph TC

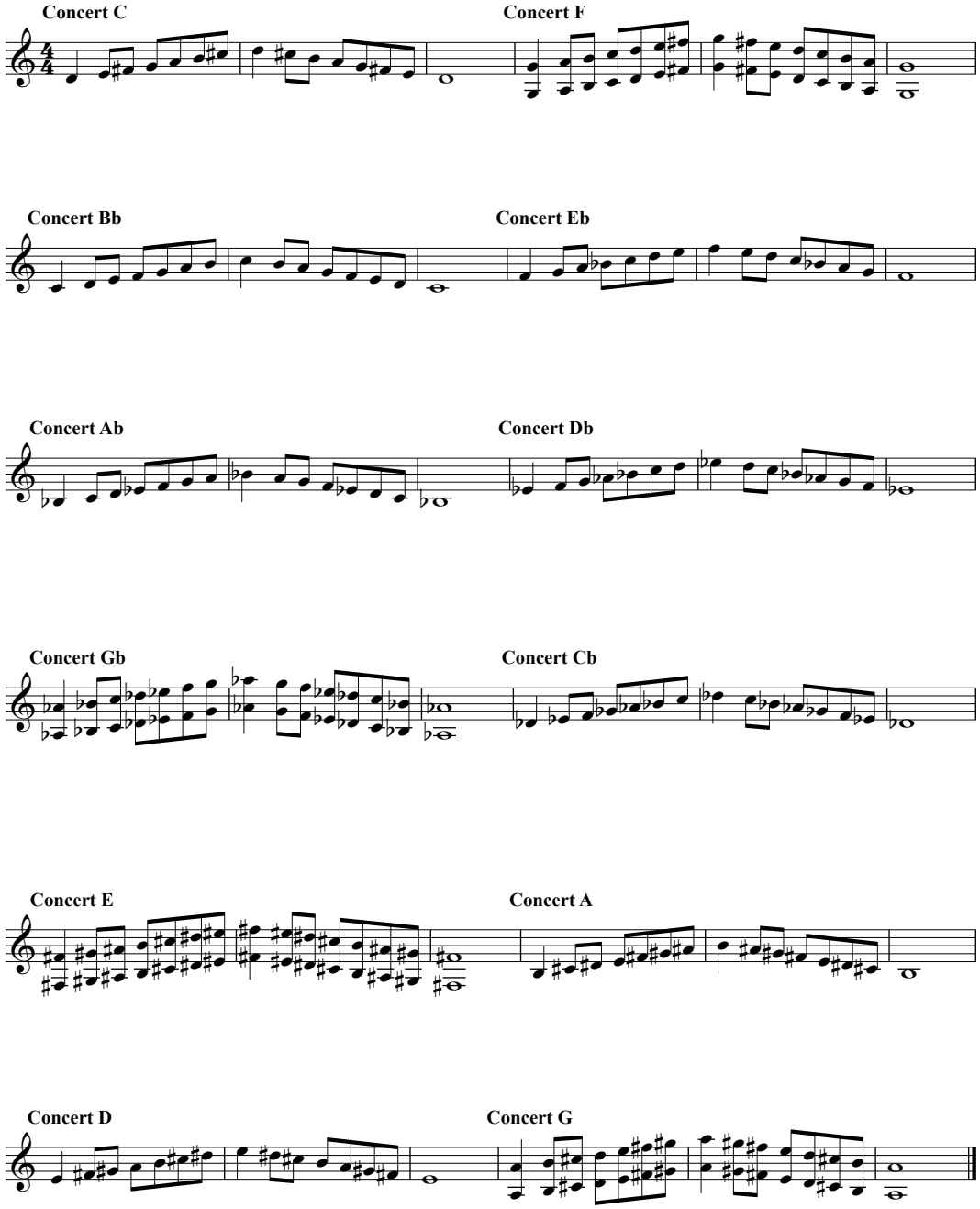


SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

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

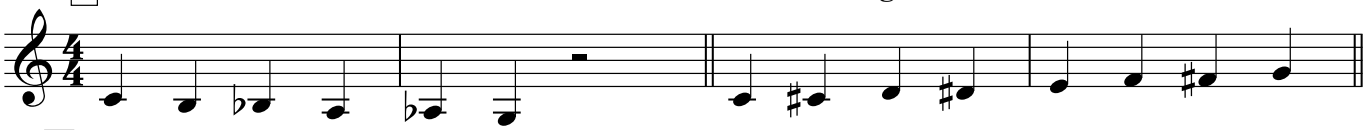
BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



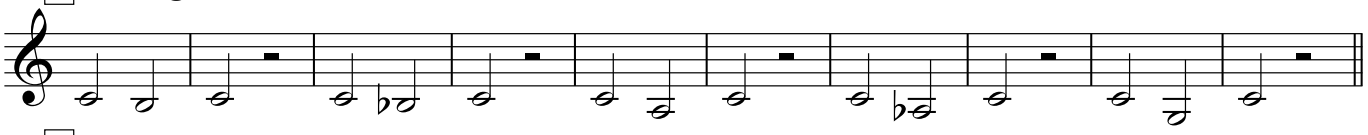
B♭ Brass

Chromatic Exercises

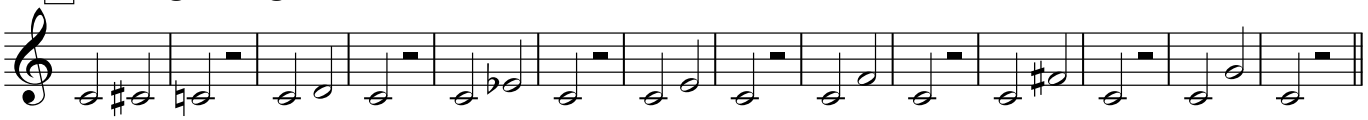
1 **Chromatic Low** **Chromatic High**



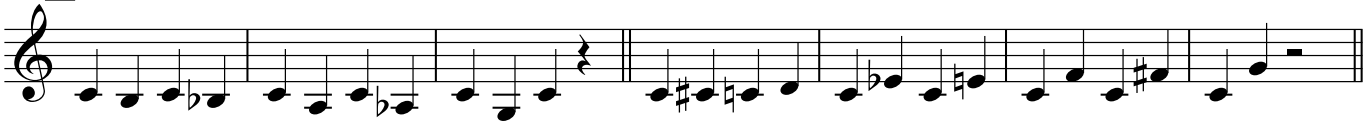
2 **Remington Low**



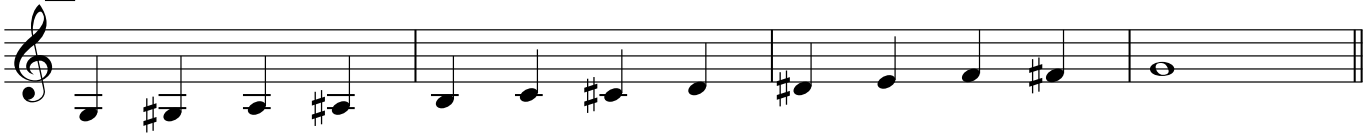
3 **Remington High**



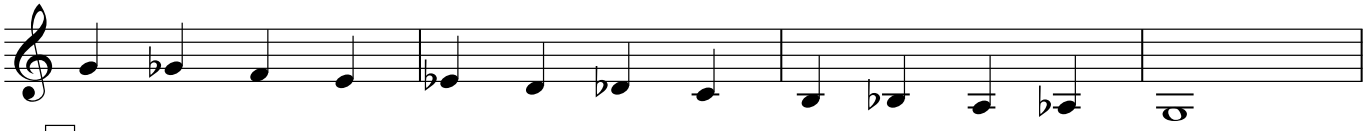
4 **Remington Low 2** **Remington High 2**



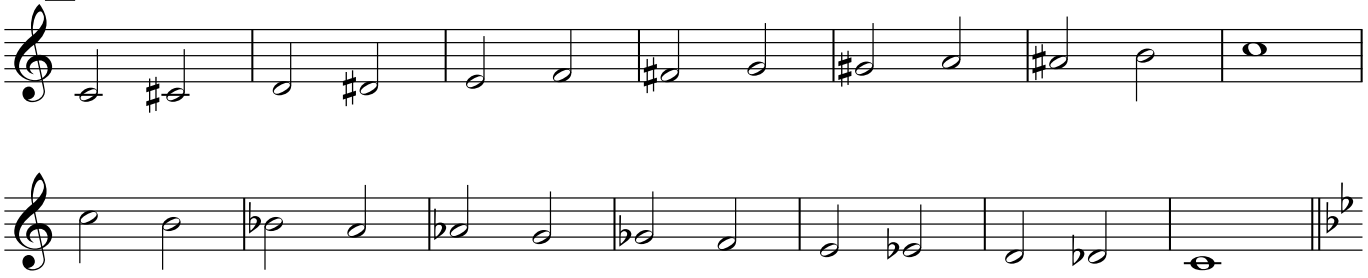
5 **Chromatic Scale Up**



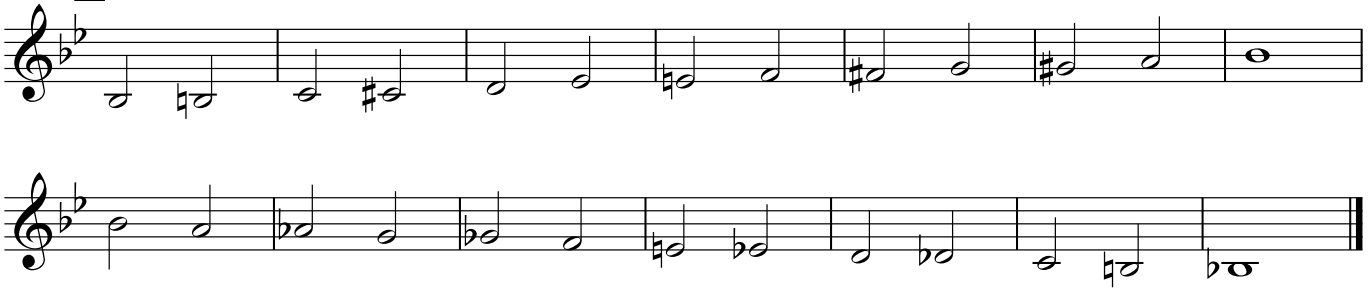
Chromatic Scale Down



6 **Bb Chromatic Scale**



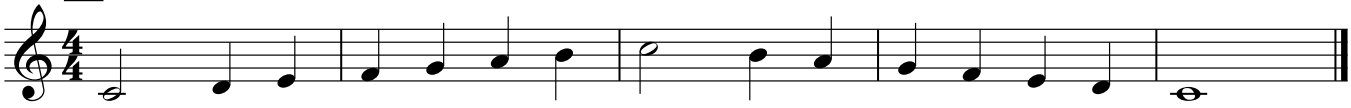
7 **Ab Chromatic Scale**



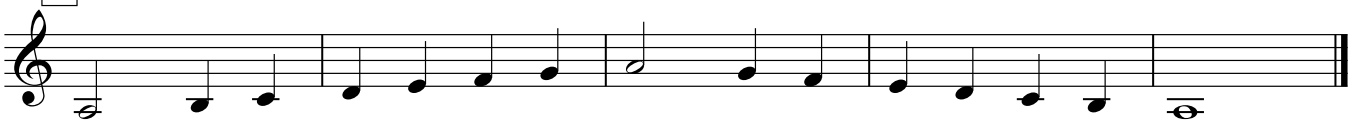
B-flat Concert

B♭ Brass

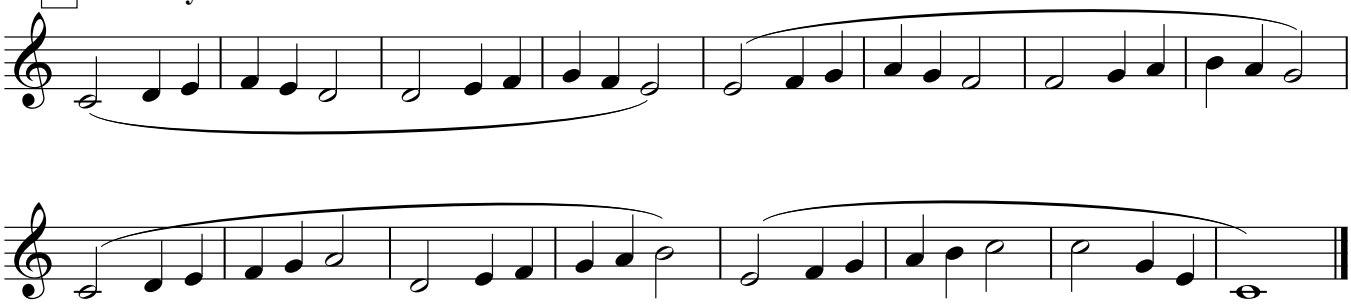
A **Major Scale**



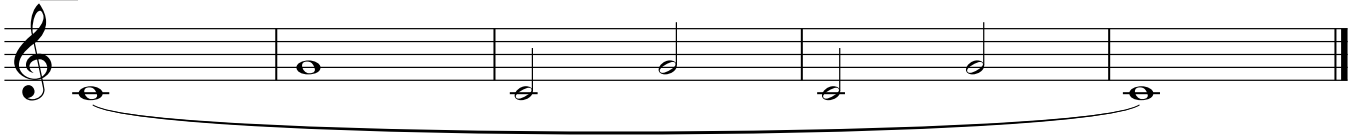
B **Relative Minor Scale**



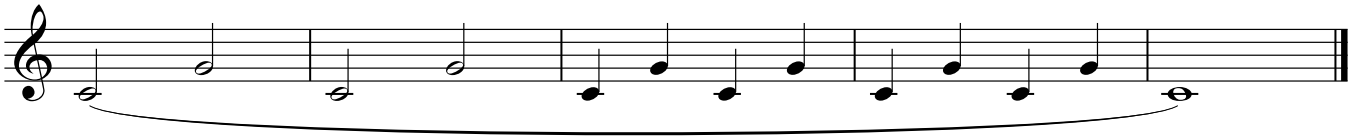
C **Flow Style**



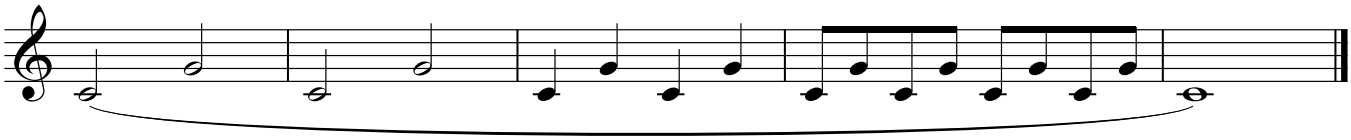
D **Finger Flips, Lip Tricks**



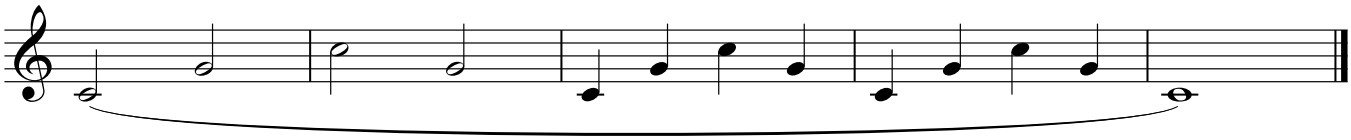
Finger Flips, Lip Tricks - LV 2



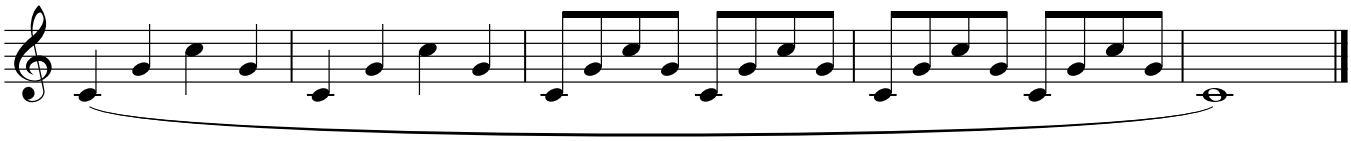
Finger Flips, Lip Tricks - LV 3



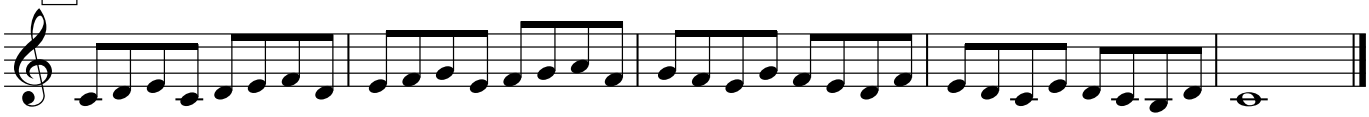
Finger Flips, Lip Tricks - LV 4



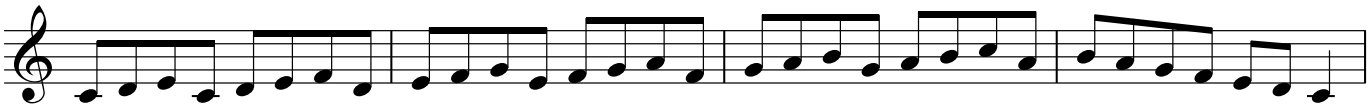
Finger Flips, Lip Tricks - LV 5

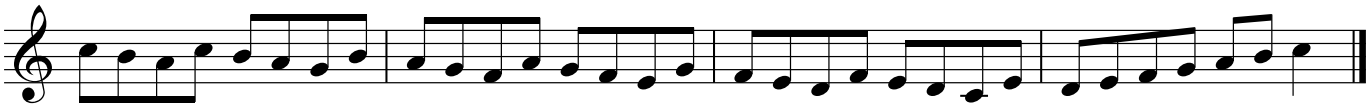


E **Twister!**

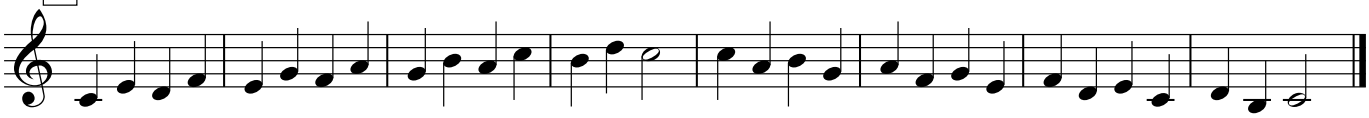


Twister! - LV 2

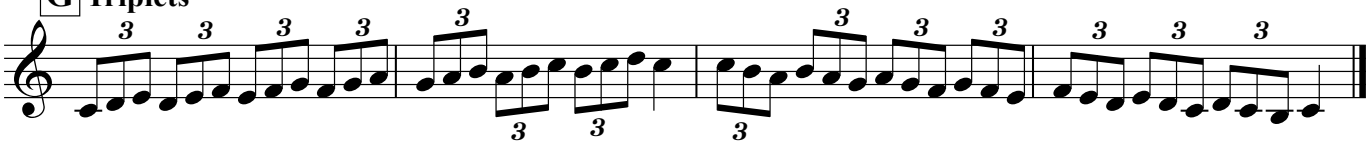




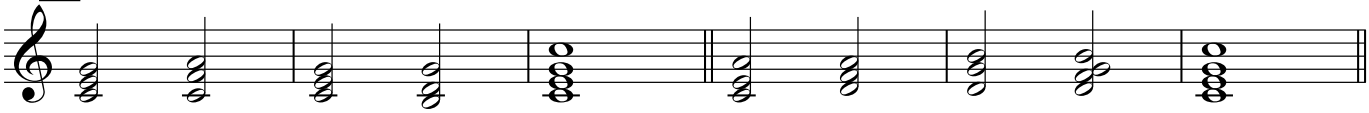
F **Thirds**



G **Triplets**

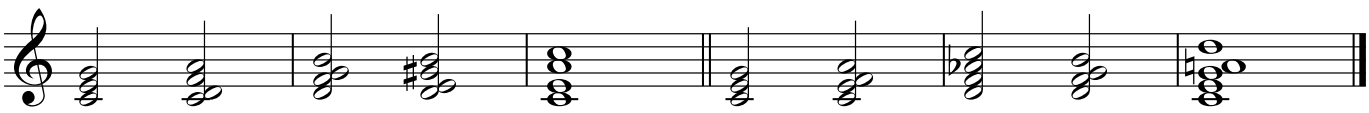


H **Chords (pick one)**



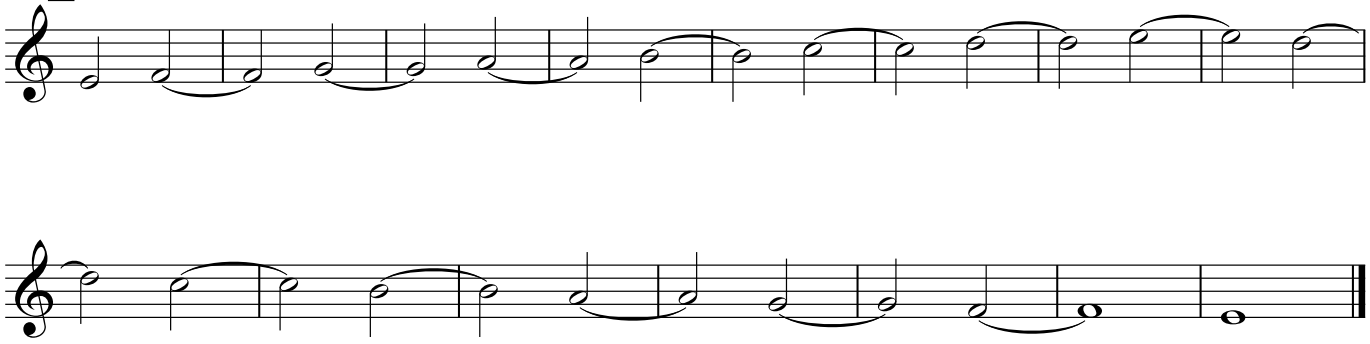
Chords - LV 2

Chords - LV 3

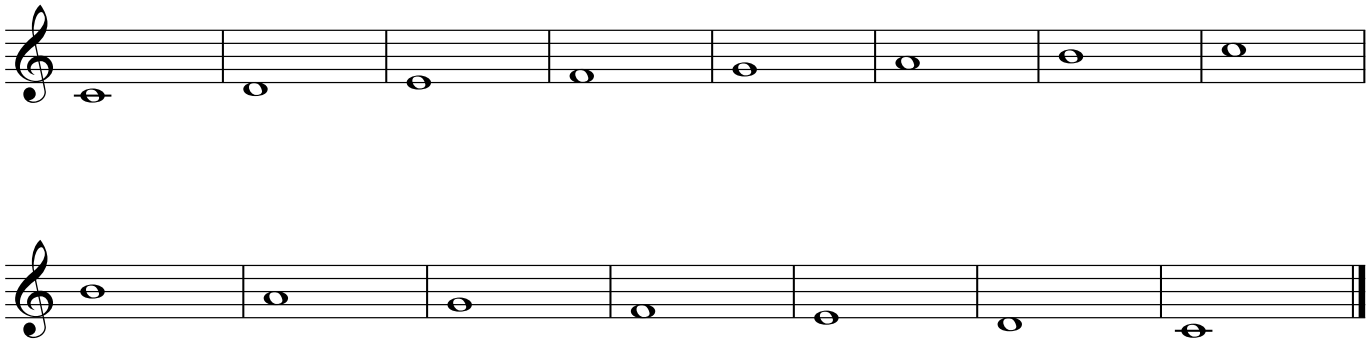


Chords - LV 4

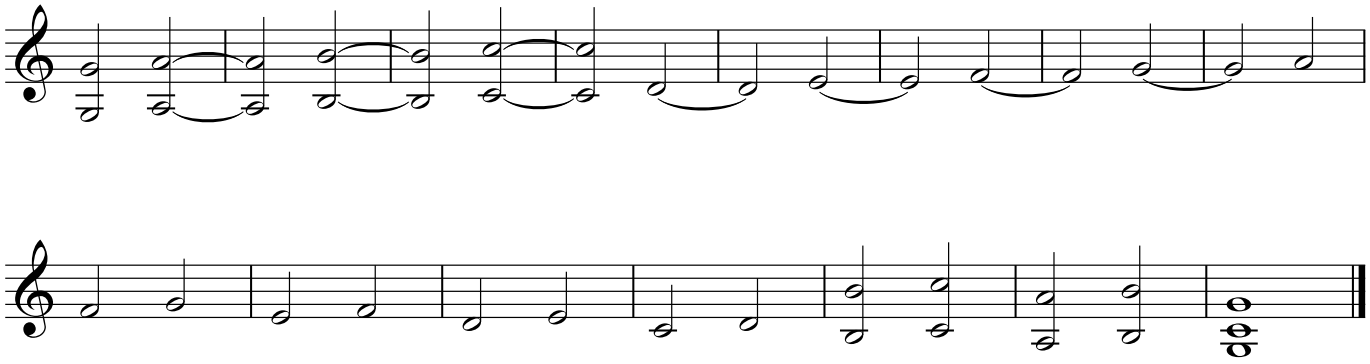
I Special VII - Soprano



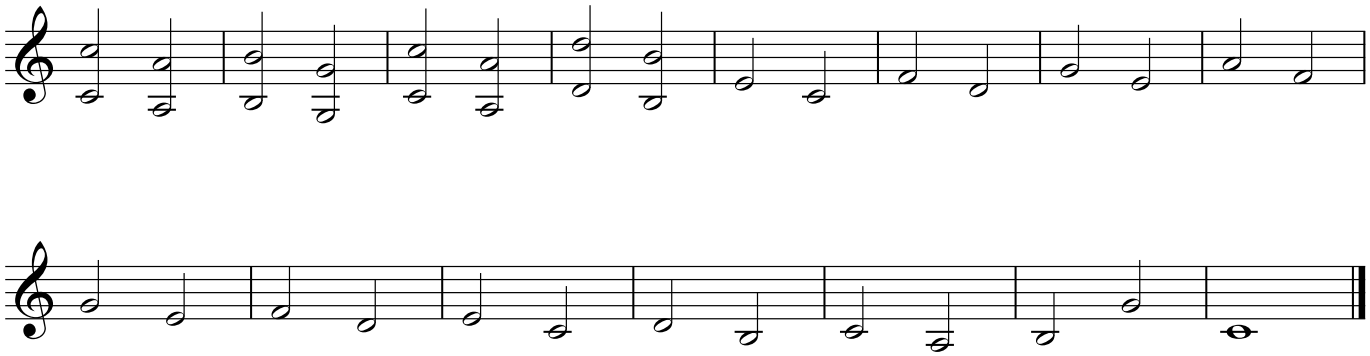
Alto



Tenor



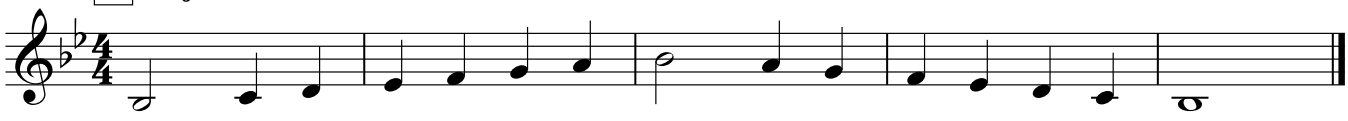
Bass



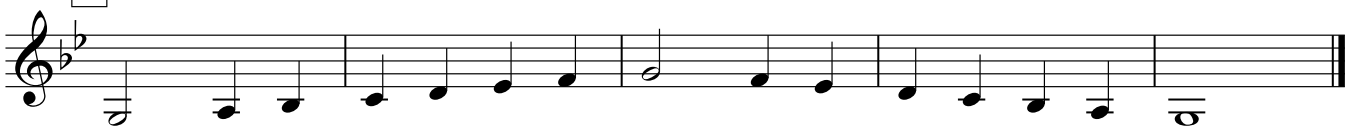
A-flat Concert

B♭ Brass

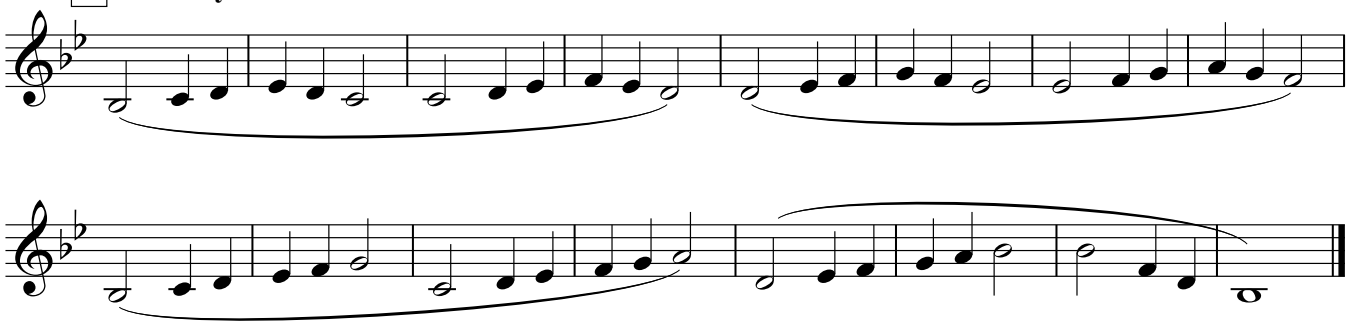
A **Major Scale**



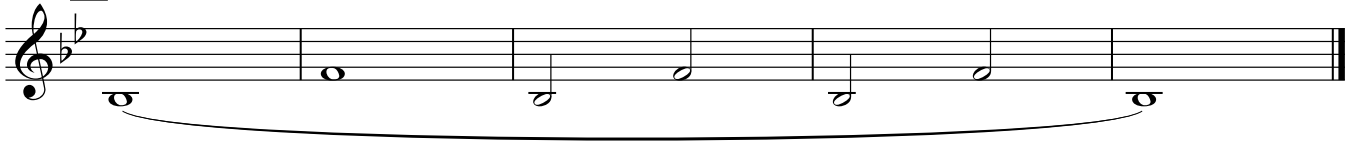
B **Relative Minor Scale**



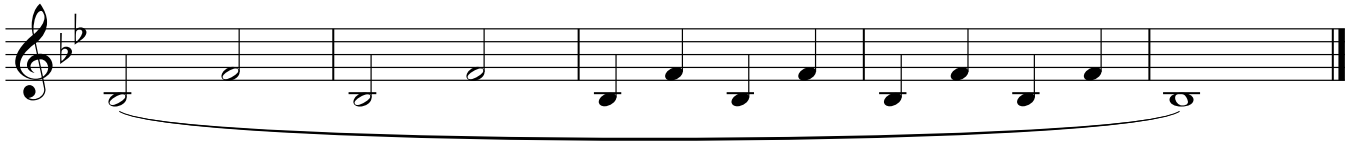
C **Flow Style**



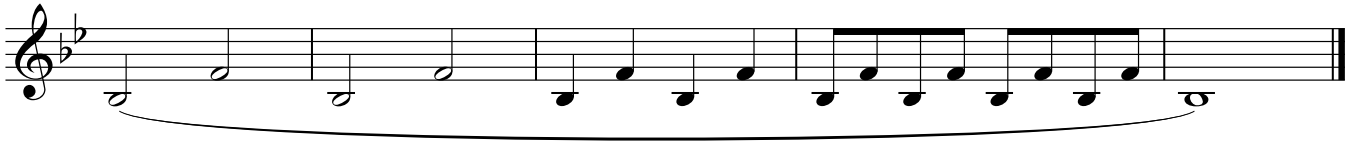
D **Finger Flips, Lip Tricks**



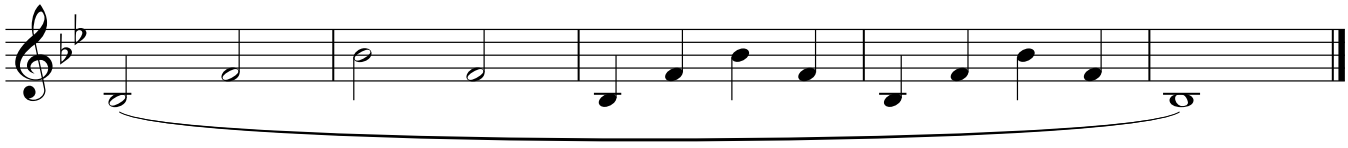
Finger Flips, Lip Tricks - LV 2



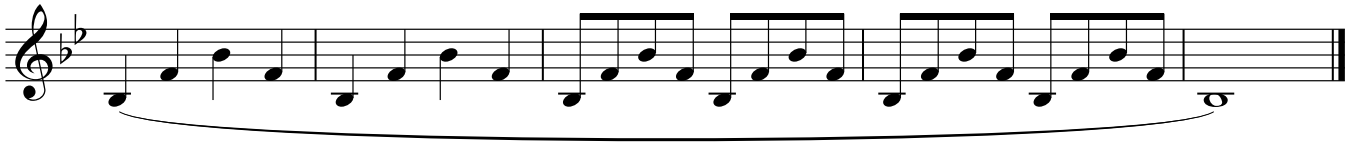
Finger Flips, Lip Tricks - LV 3



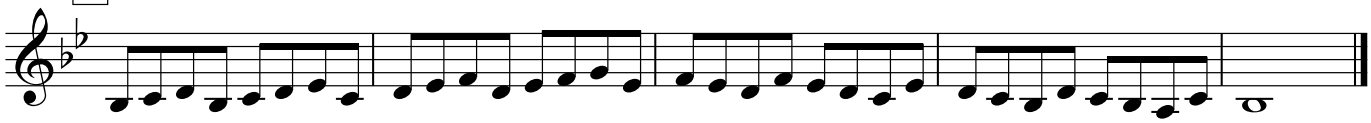
Finger Flips, Lip Tricks - LV 4



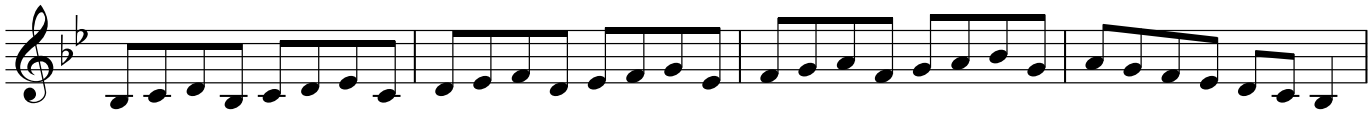
Finger Flips, Lip Tricks - LV 5

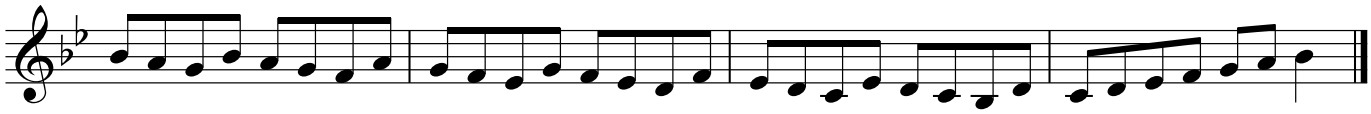


E **Twister!**

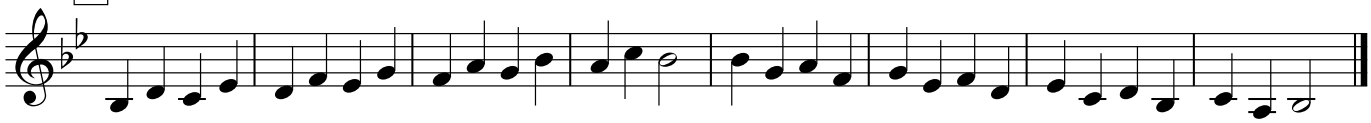


Twister! - LV 2

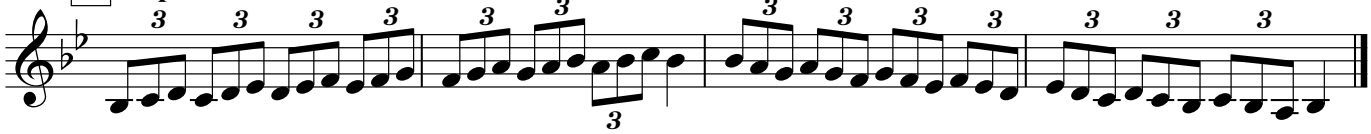




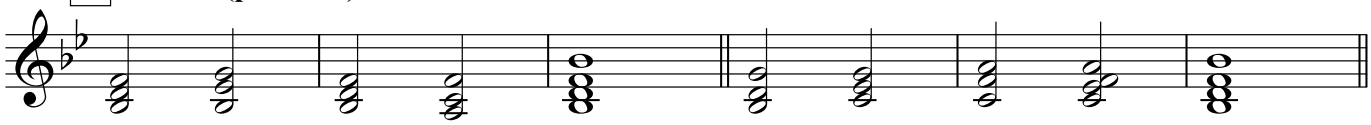
F **Thirds**



G **Triplets**

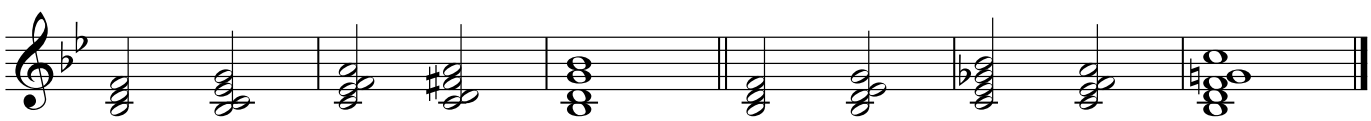


H **Chords (pick one)**



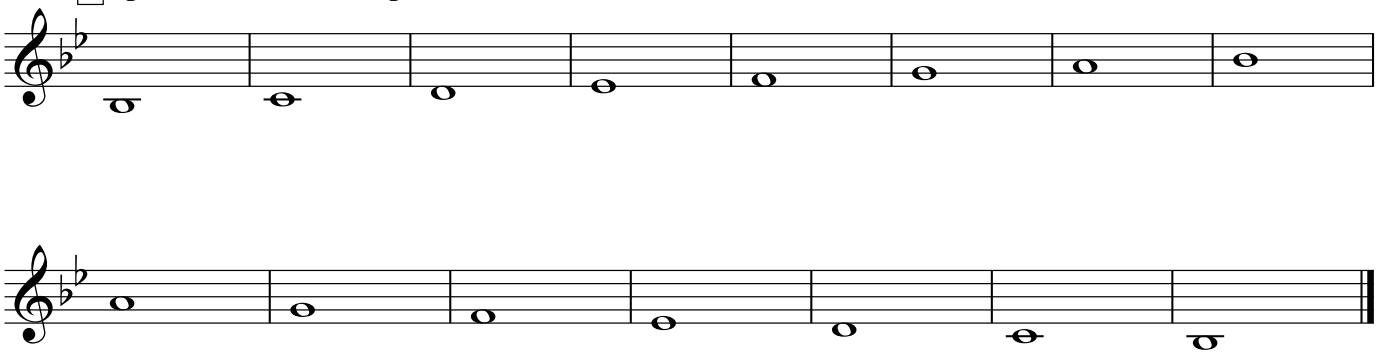
Chords - LV 2

Chords - LV 3

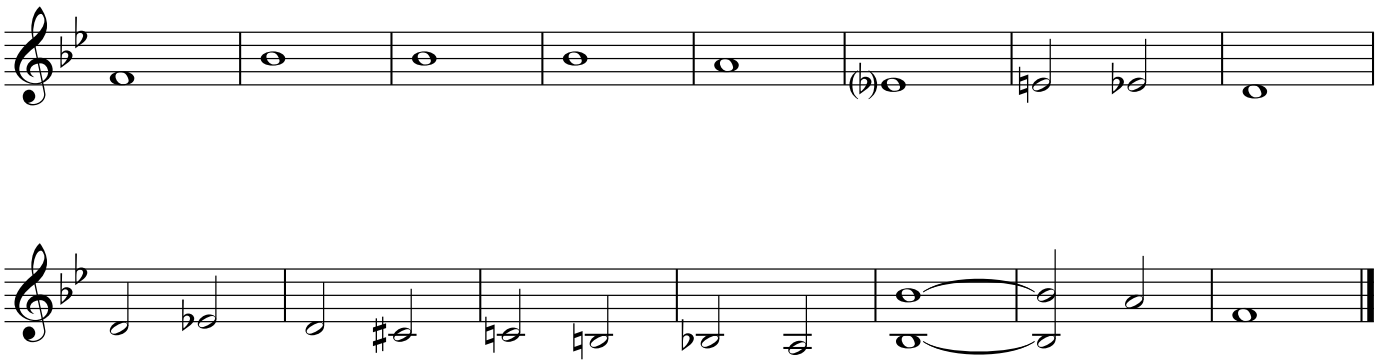


Chords - LV 4

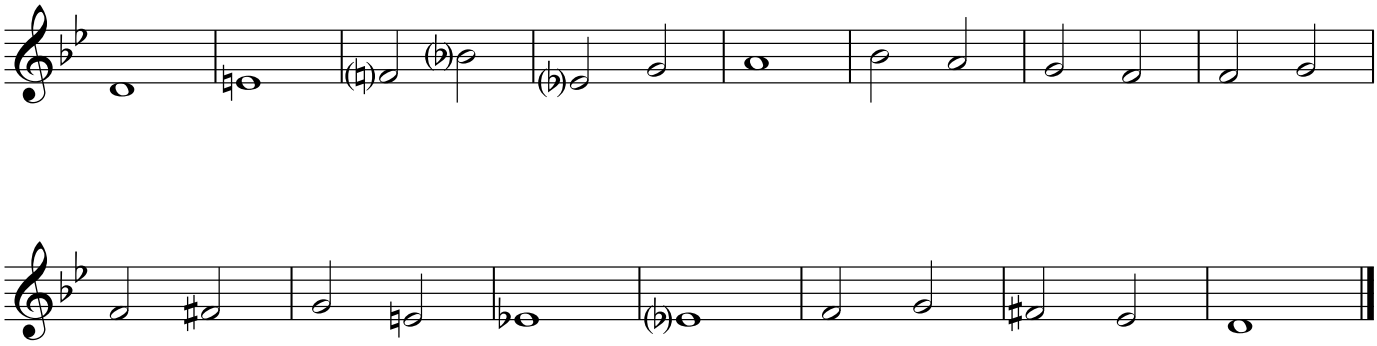
I Special XXXVII - Soprano



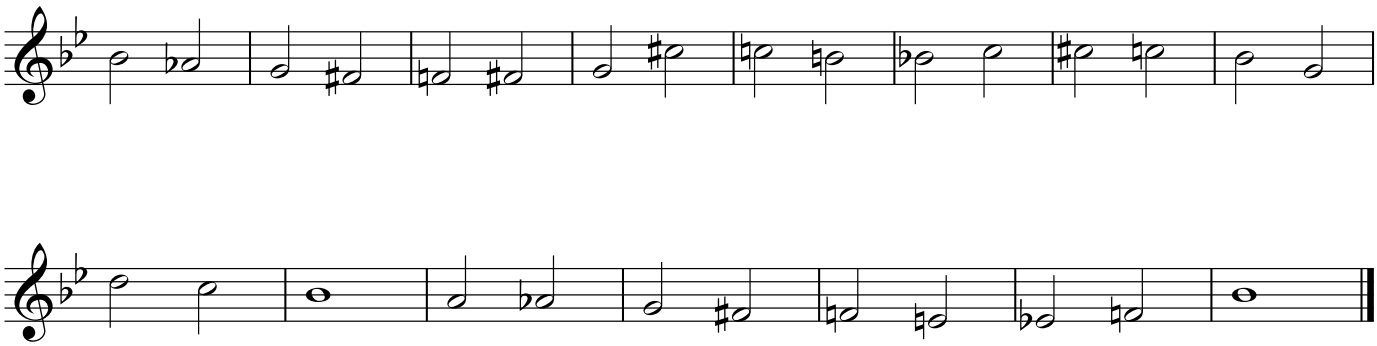
Alto



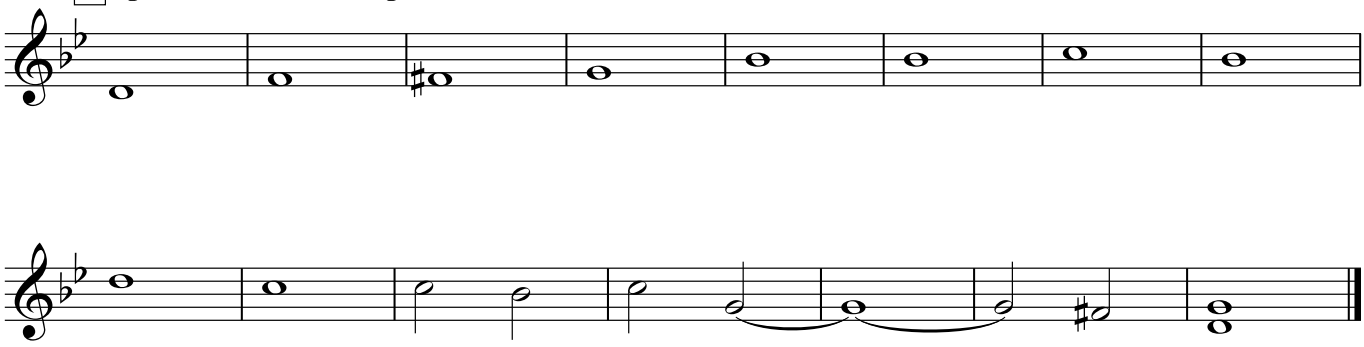
Tenor



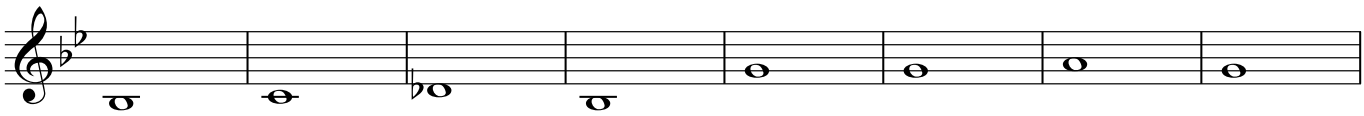
Bass

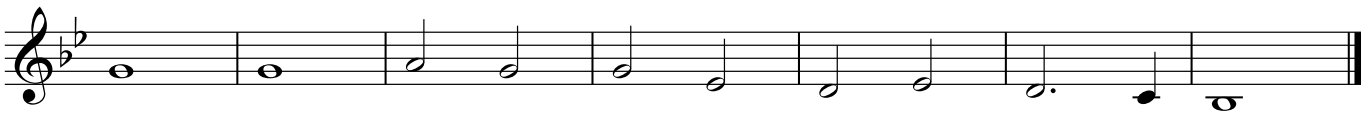


J Special LXXXII - Soprano

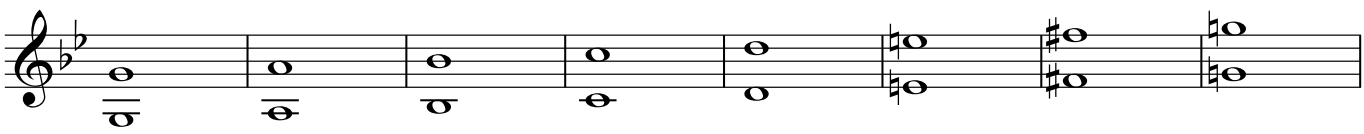


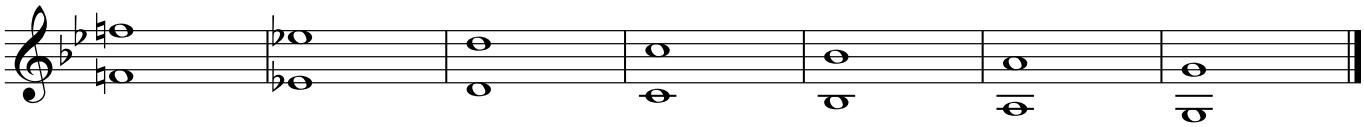
Alto



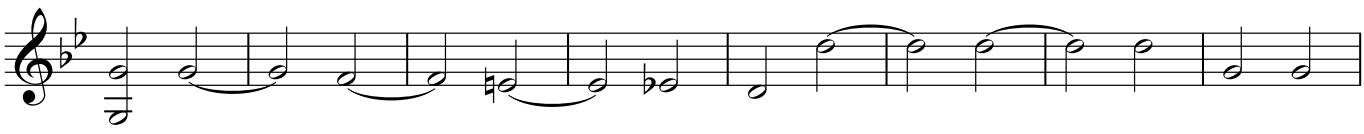


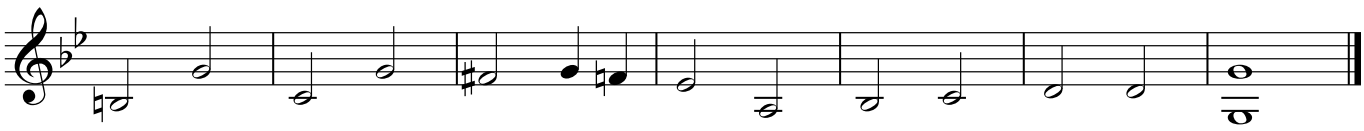
Tenor





Bass

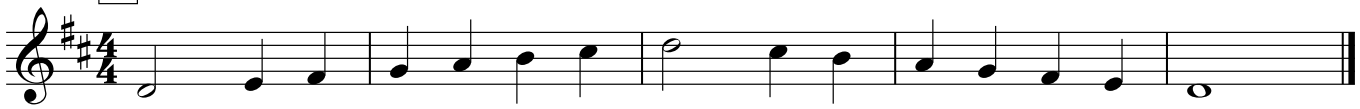




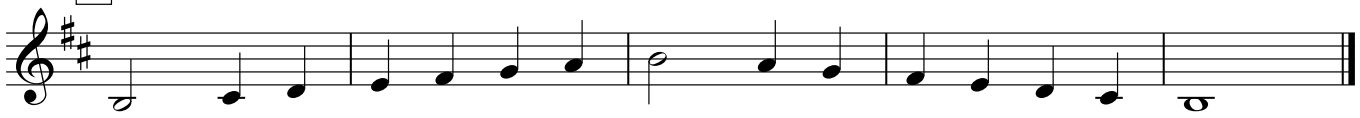
C Concert

B♭ Brass

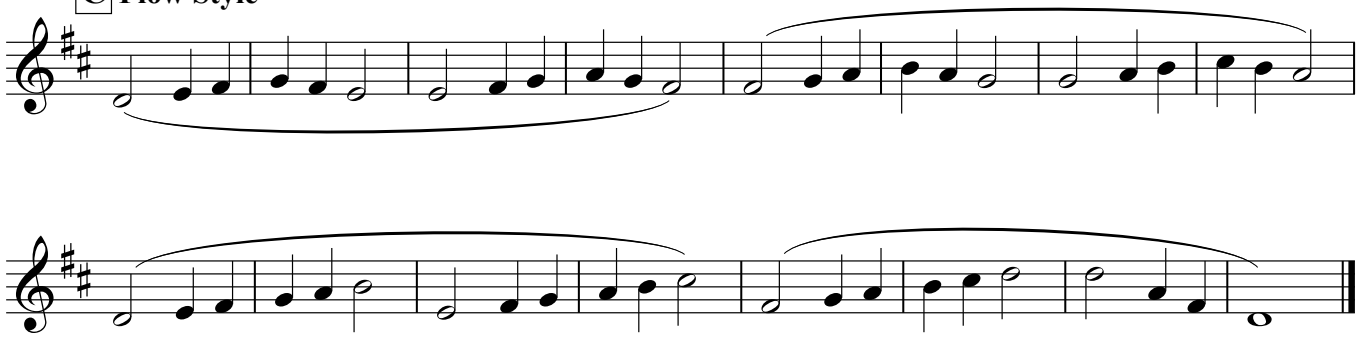
A **Major Scale**



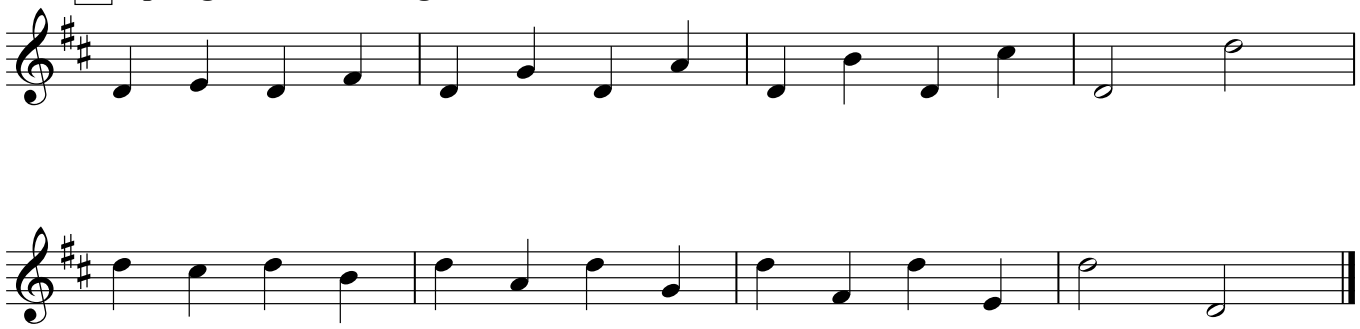
B **Relative Minor Scale**



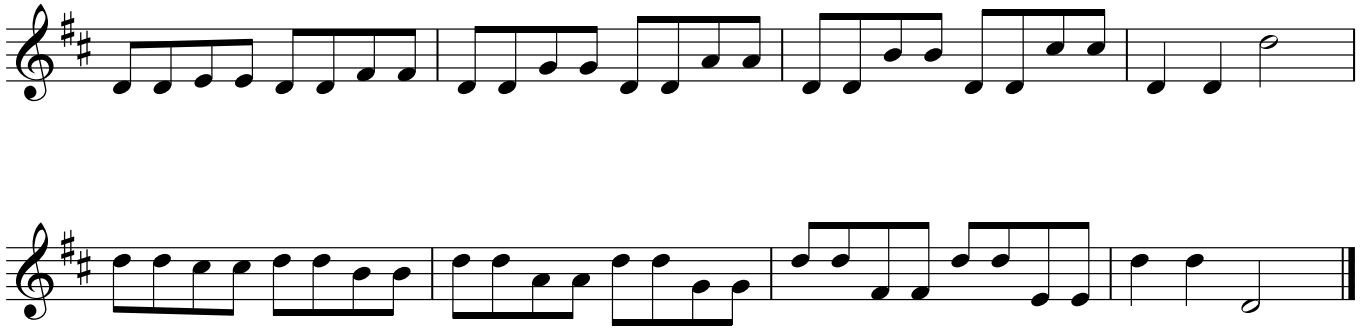
C **Flow Style**



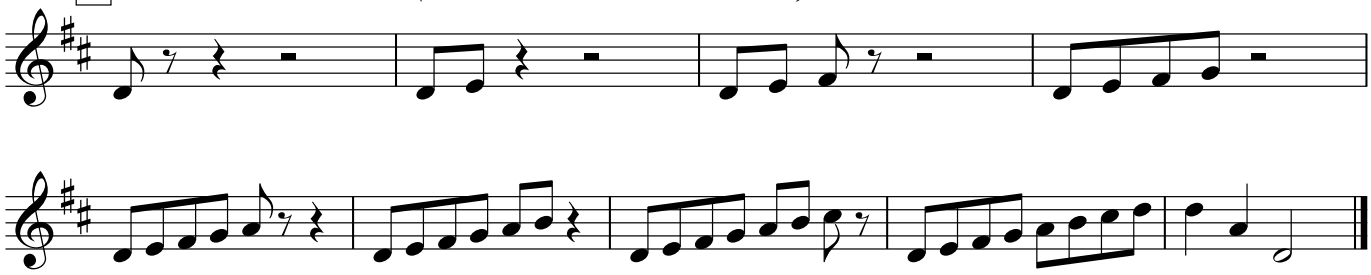
D **Springboard and Bungee**



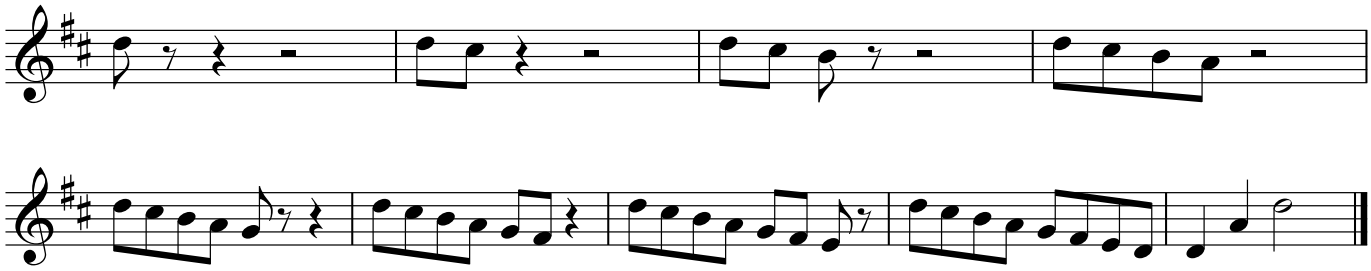
Springboard and Bungee - LV 2



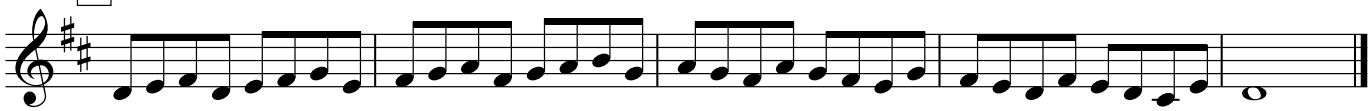
E **C Concentration - UP** ***(LV 2 - Combine with DOWN)***



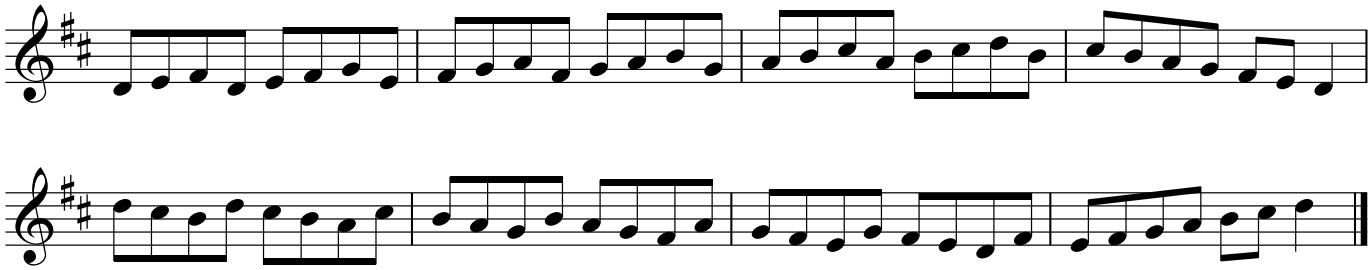
C Concentraion - DOWN



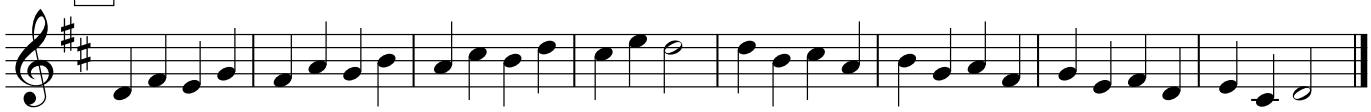
F **Twister!**



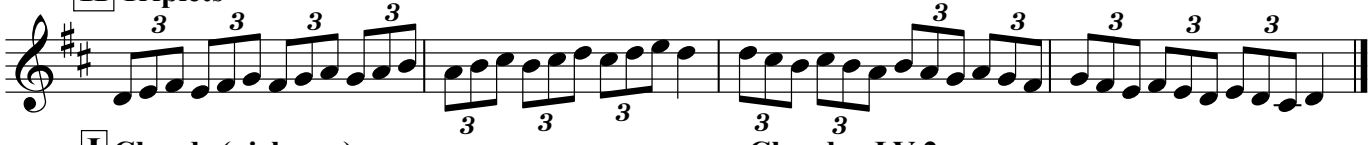
Twister! - LV 2



G **Thirds**



H **Triplets**



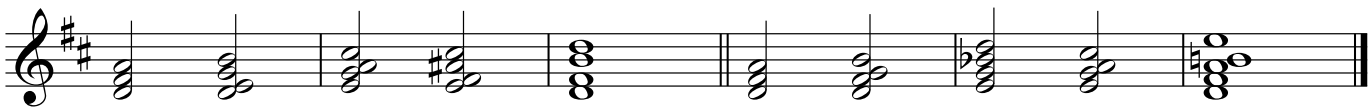
I **Chords (pick one)**

I IV I V I

Chords - LV 2

vi ii V V7 I

Chords - LV 3

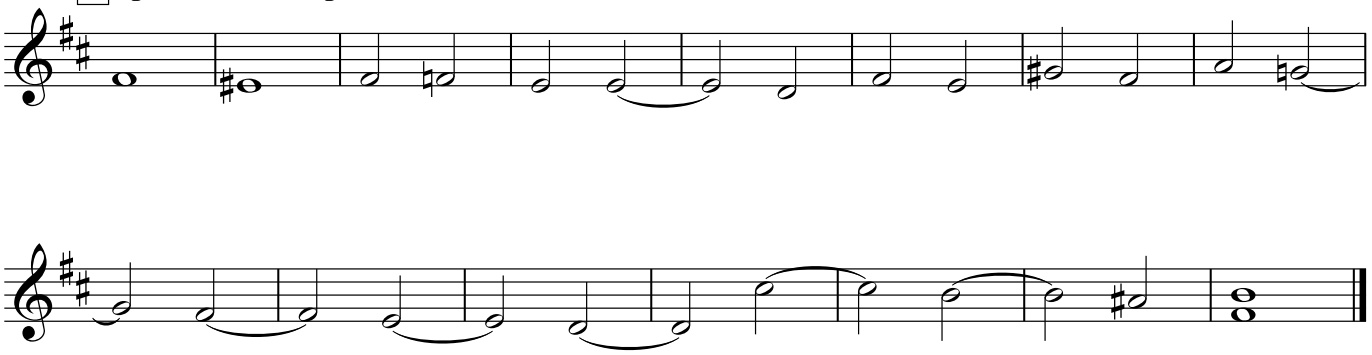


I ii7 V7 III7 vi

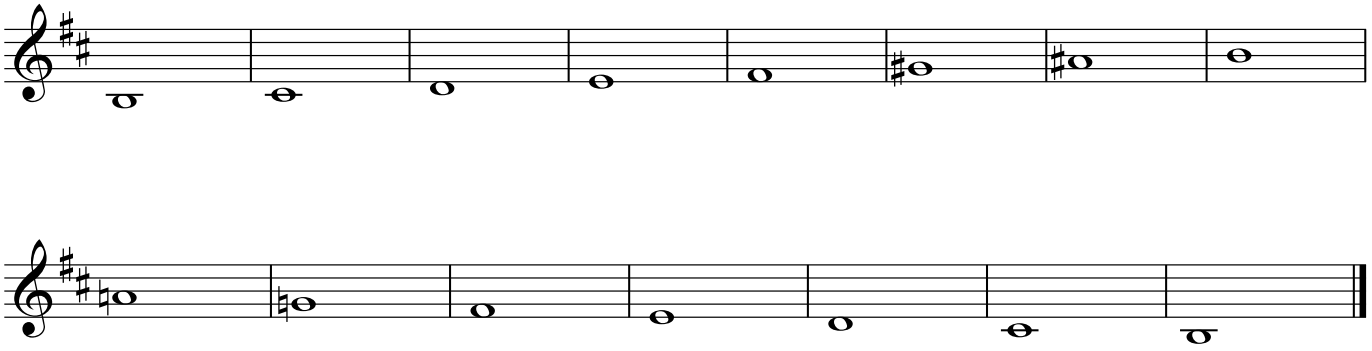
Chords - LV 4

I IVmaj7 iiø7 V7 I9(add6)

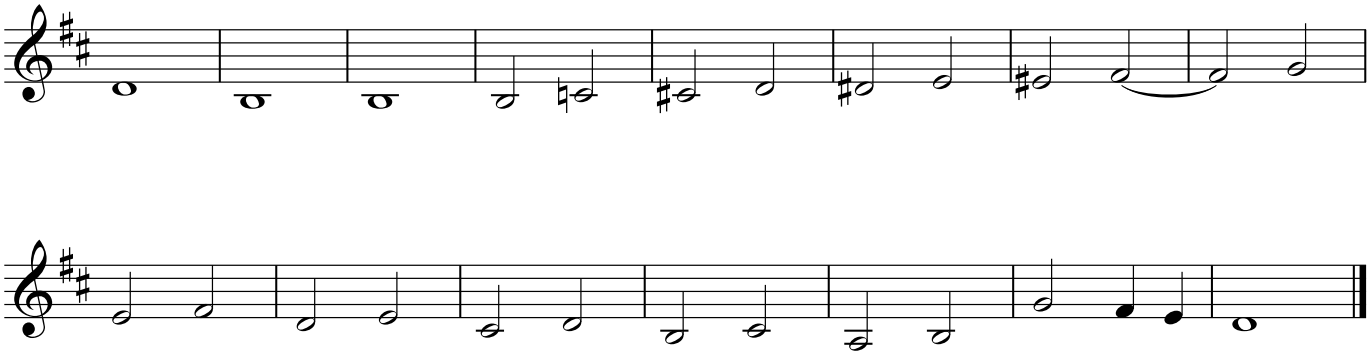
J Special XII - Soprano



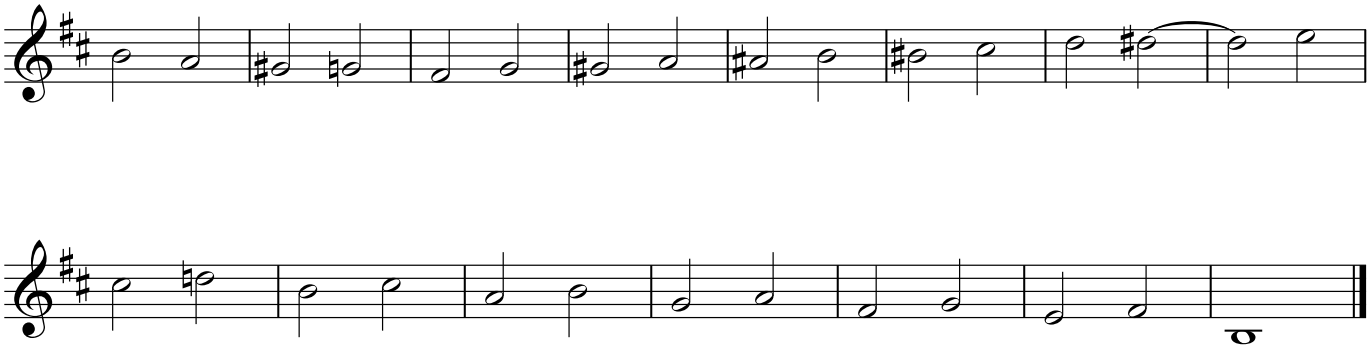
Alto



Tenor



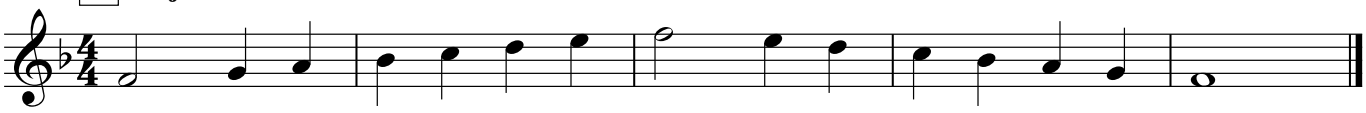
Bass



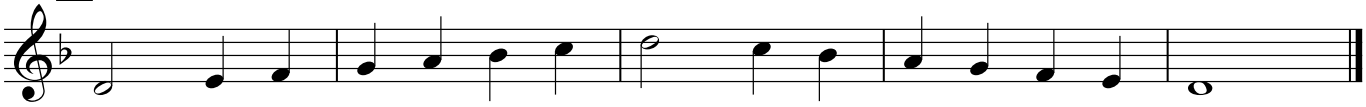
E-flat Concert

B♭ Brass

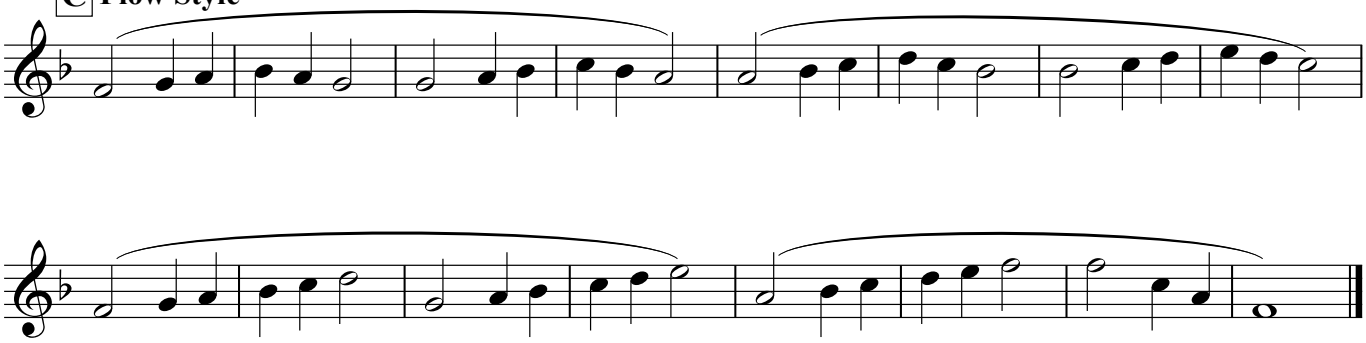
A **Major Scale**



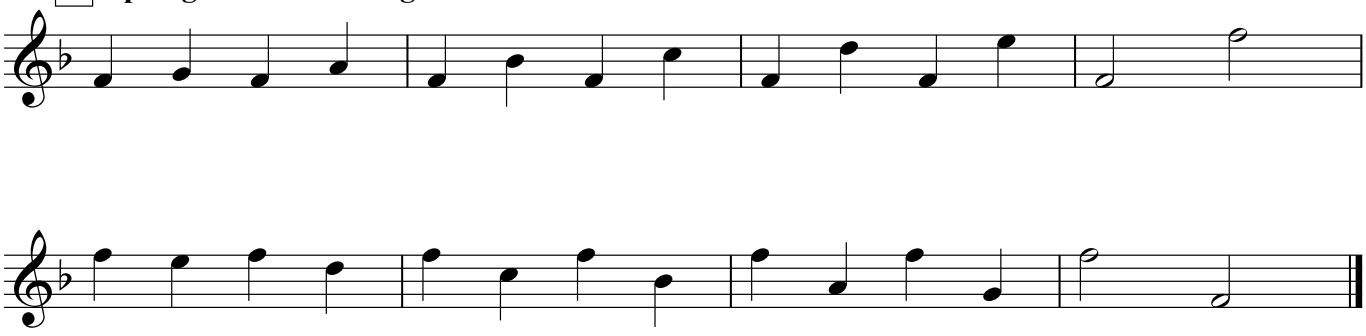
B **Relative Minor Scale**



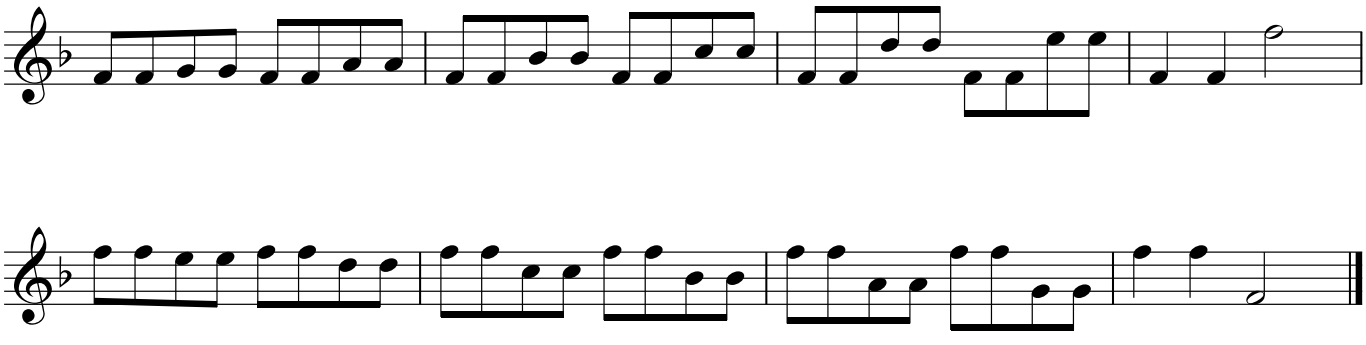
C **Flow Style**



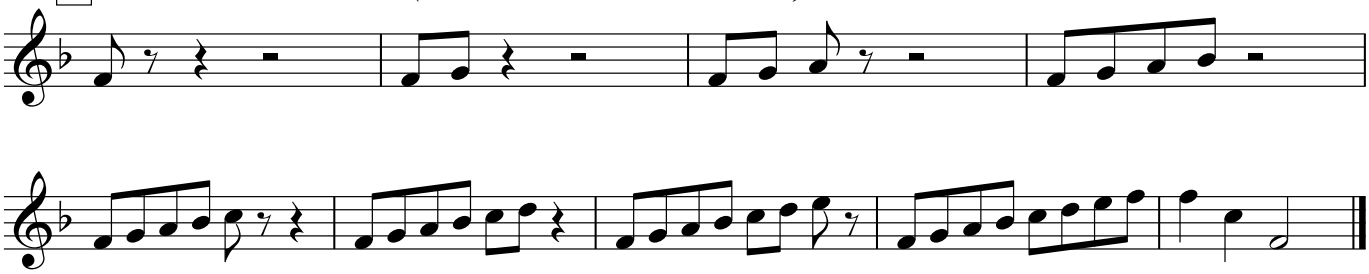
D **Springboard and Bungee**



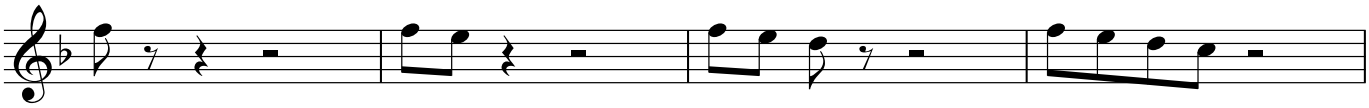
Springboard and Bungee - LV 2

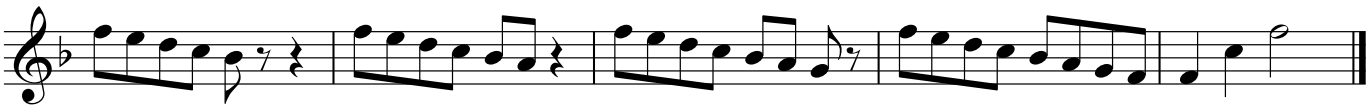


E **Eb Concentration - UP** ***(LV 2 - Combine with DOWN)***

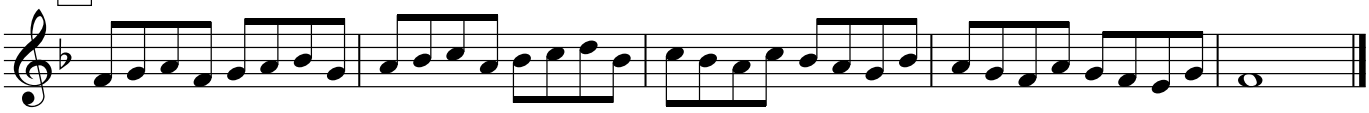


Eb Concentraion - DOWN

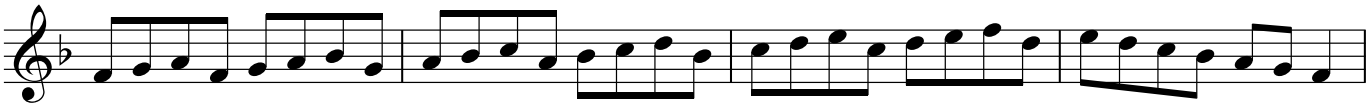


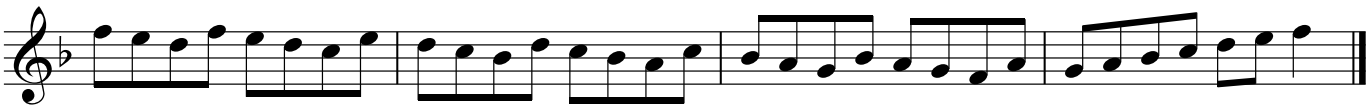


F **Twister!**

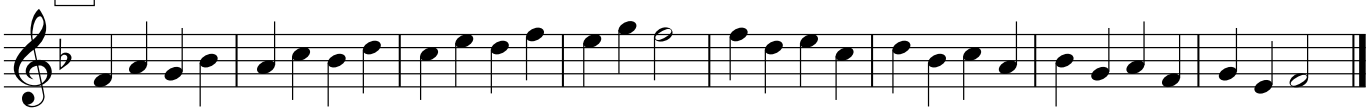


Twister! - LV 2

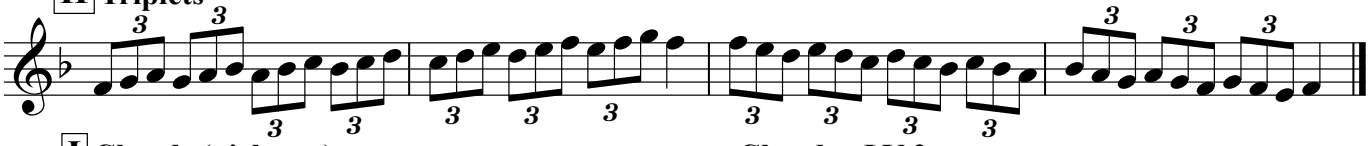




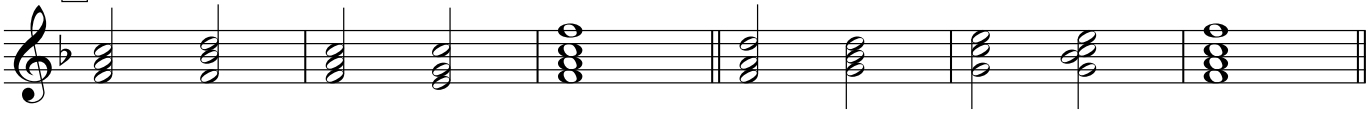
G **Thirds**



H **Triplets**



I **Chords (pick one)**

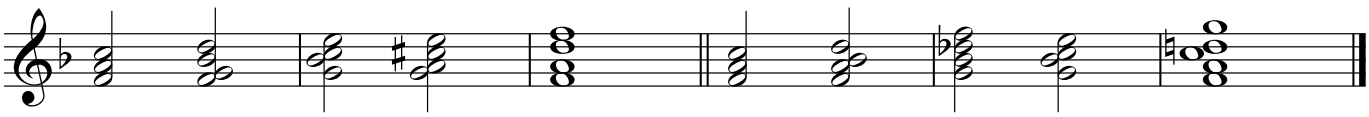


I IV I V I

Chords - LV 2

vi ii V V7 I

Chords - LV 3

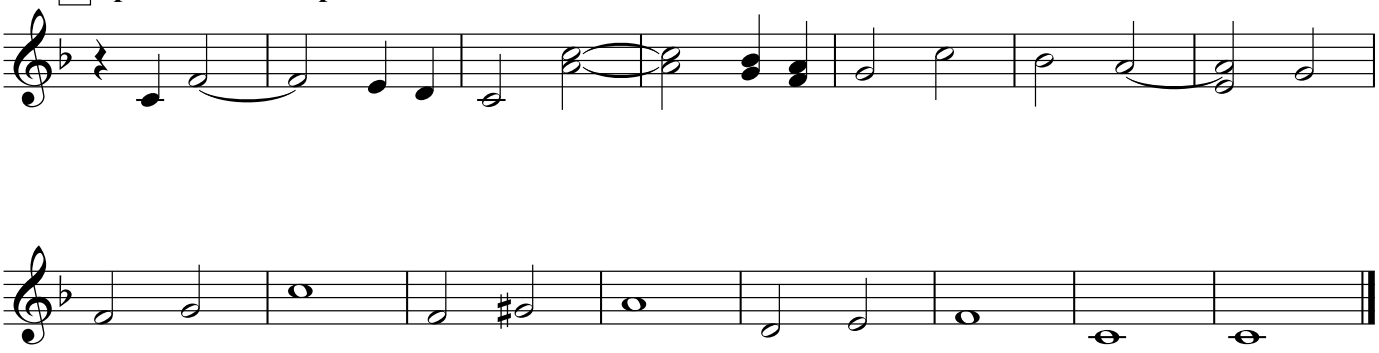


I ii7 V7 III7 vi

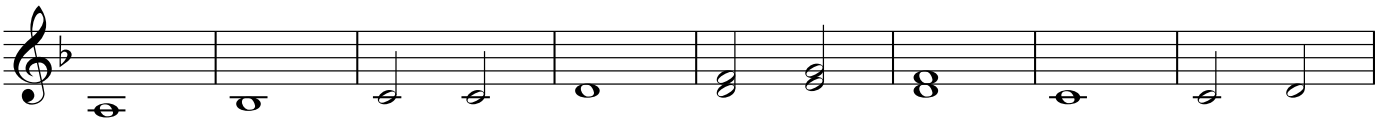
Chords - LV 4

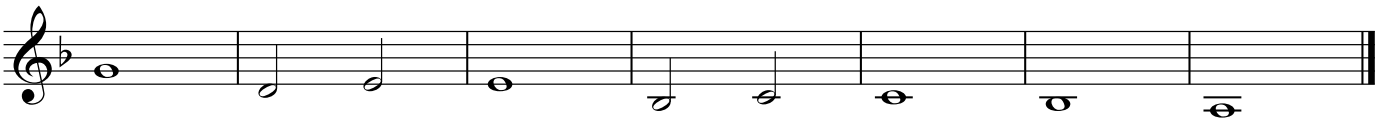
I IVmaj7 iiø7 V7 I9(add6)

J Special XIX - Soprano

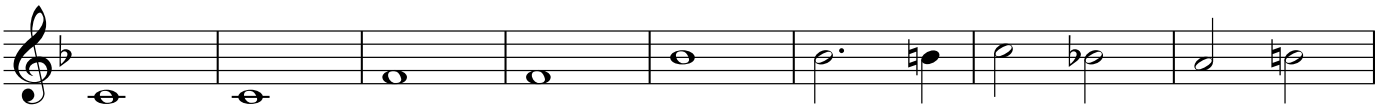


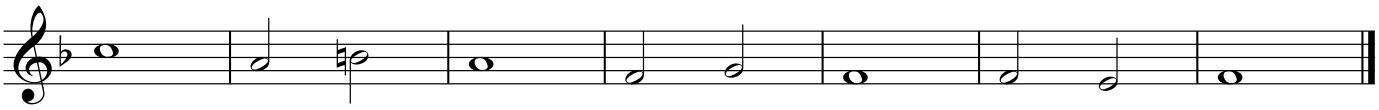
Alto



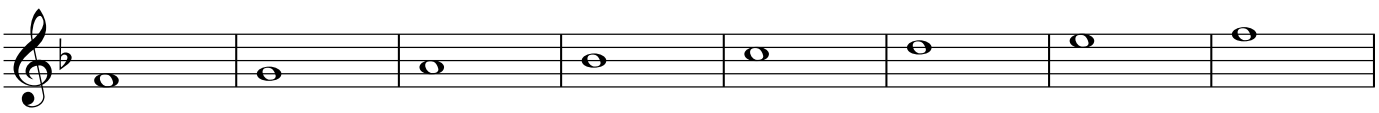


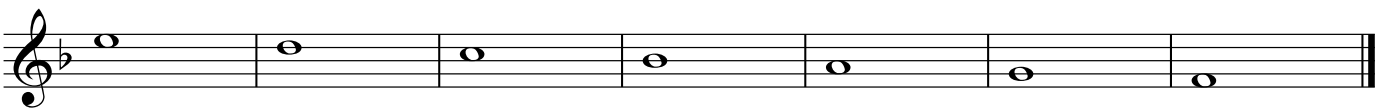
Tenor





Bass

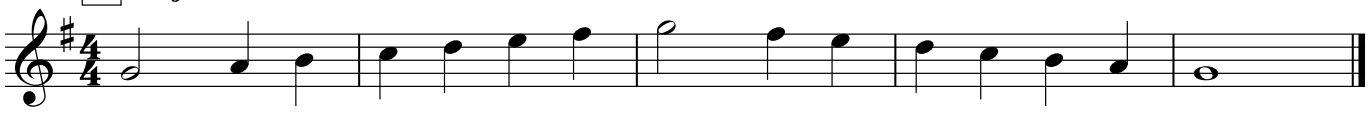




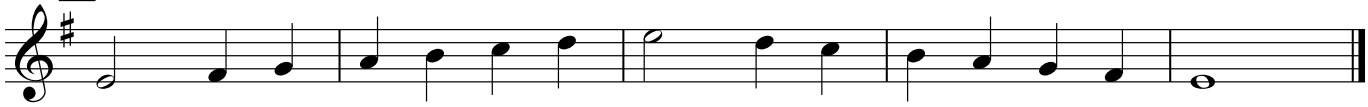
F Concert

B♭ Brass

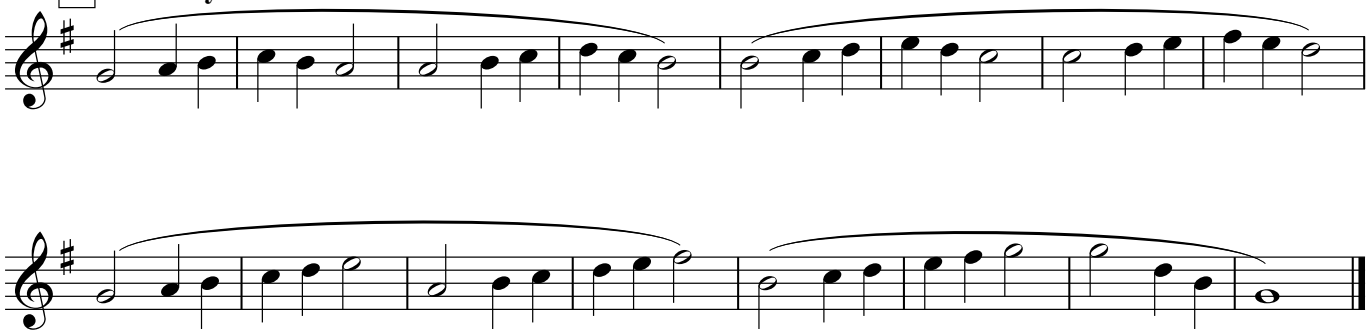
A **Major Scale**



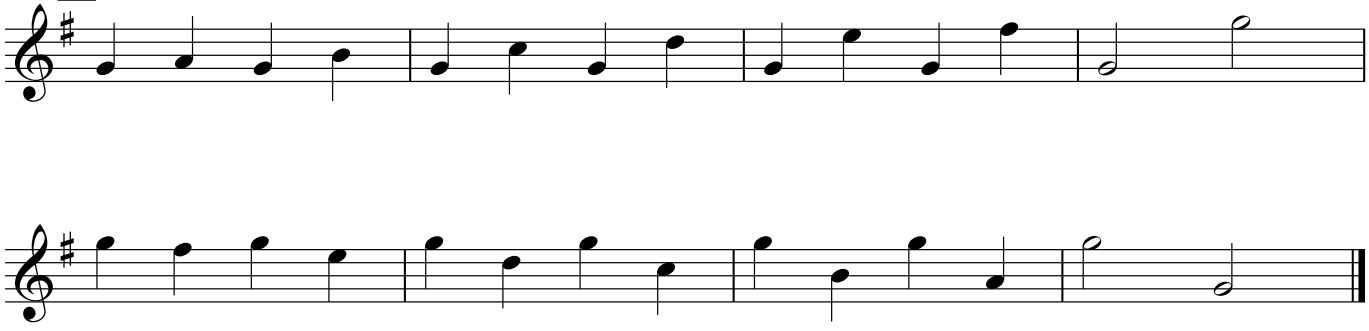
B **Relative Minor Scale**



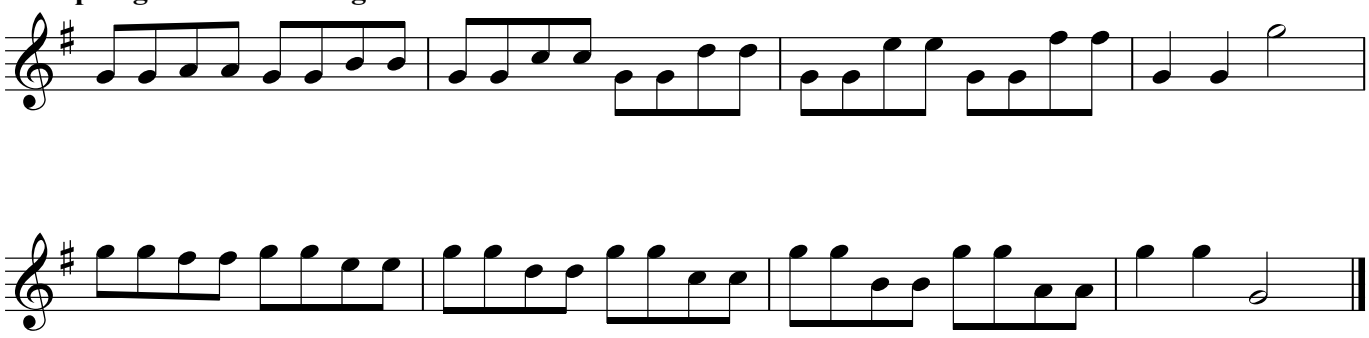
C **Flow Style**



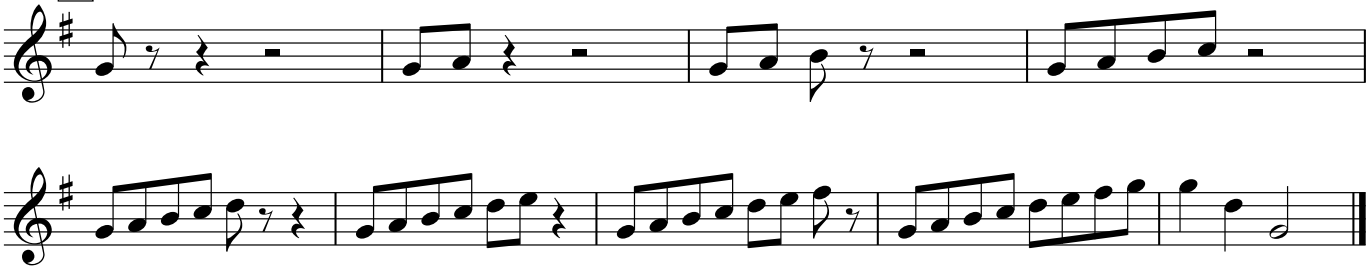
D **Springboard and Bungee**



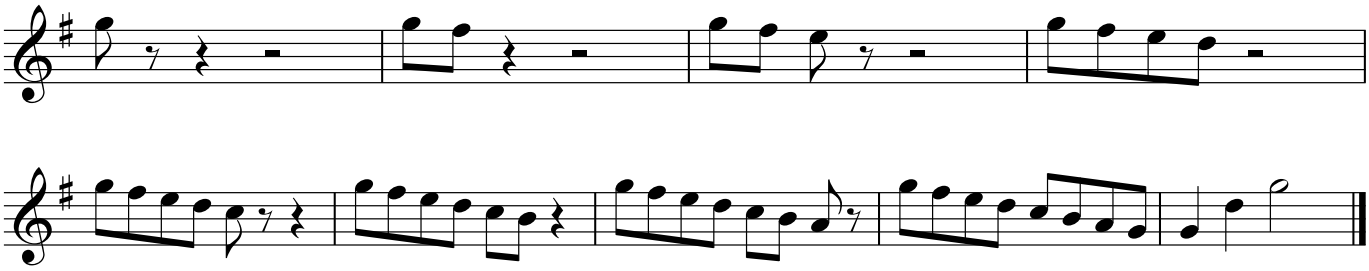
Springboard and Bungee - LV 2



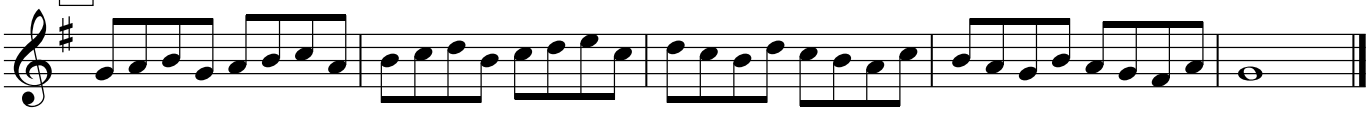
E **F Concentration - UP** ***(LV 2 - Combine with DOWN)***



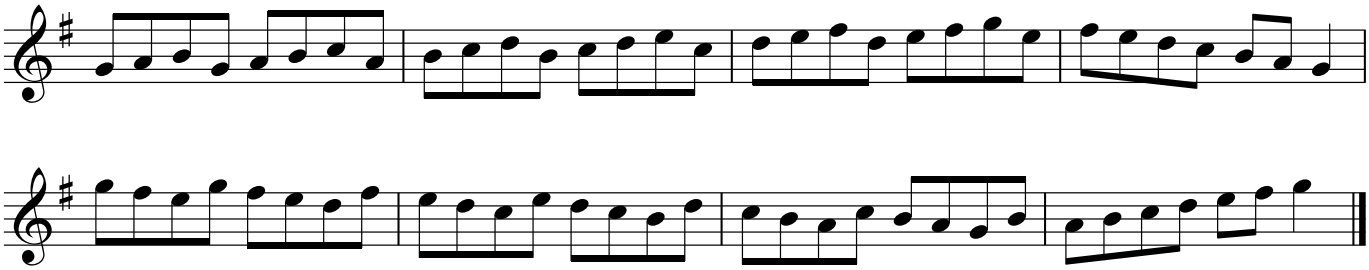
F Concentraion - DOWN



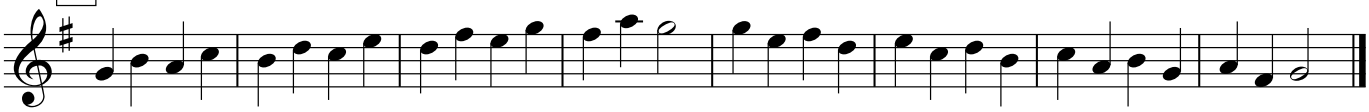
F **Twister!**



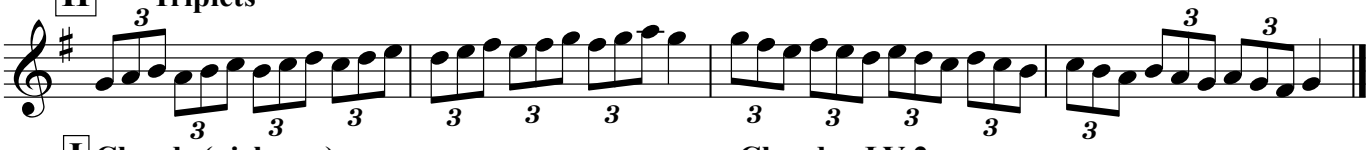
Twister! - LV 2



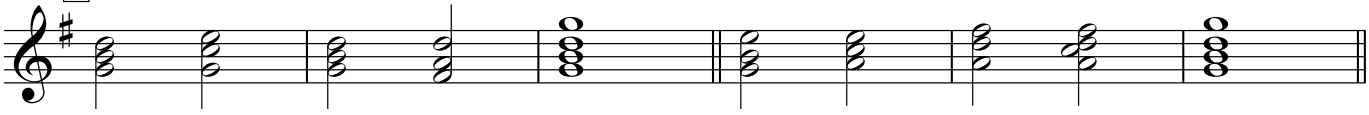
G **Thirds**



H **Triplets**



I **Chords (pick one)**

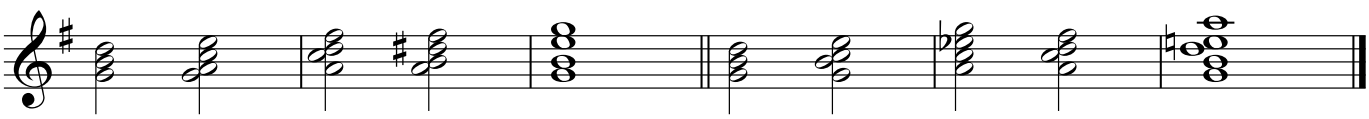


I IV I V I

Chords - LV 2

vi ii V V7 I

Chords - LV 3

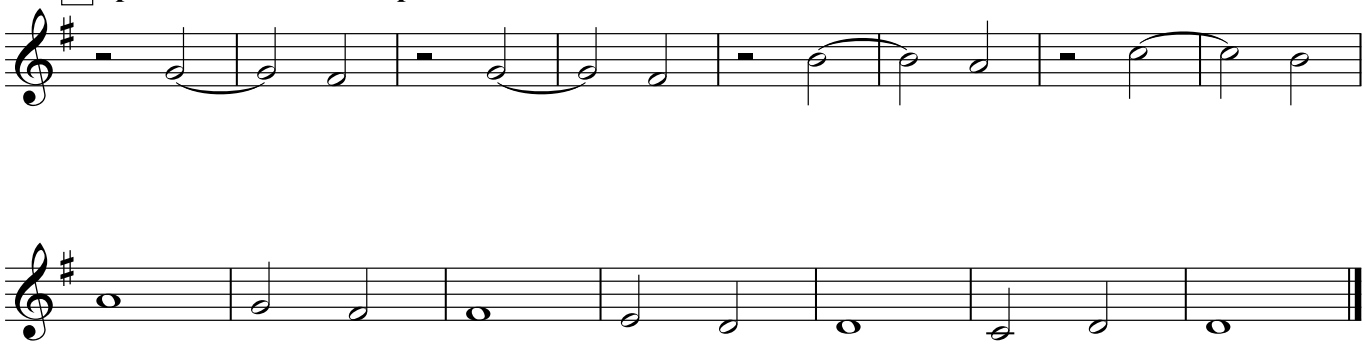


I ii7 V7 III7 vi

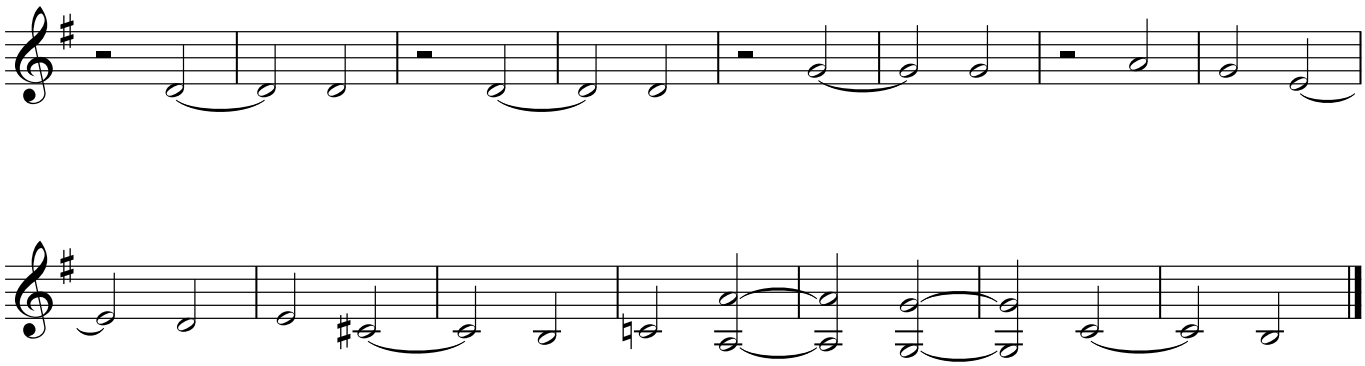
Chords - LV 4

I IVmaj7 iiø7 V7 I9(add6)

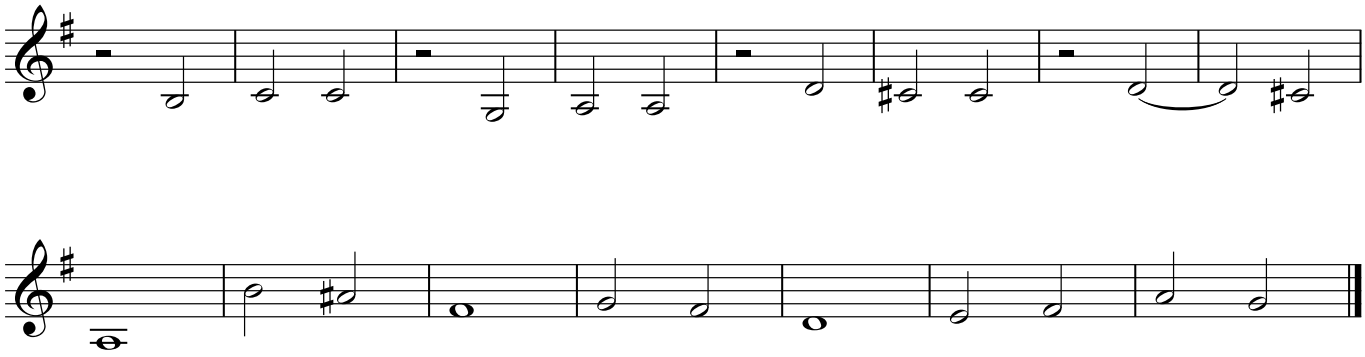
J Special LXXXVII - Soprano



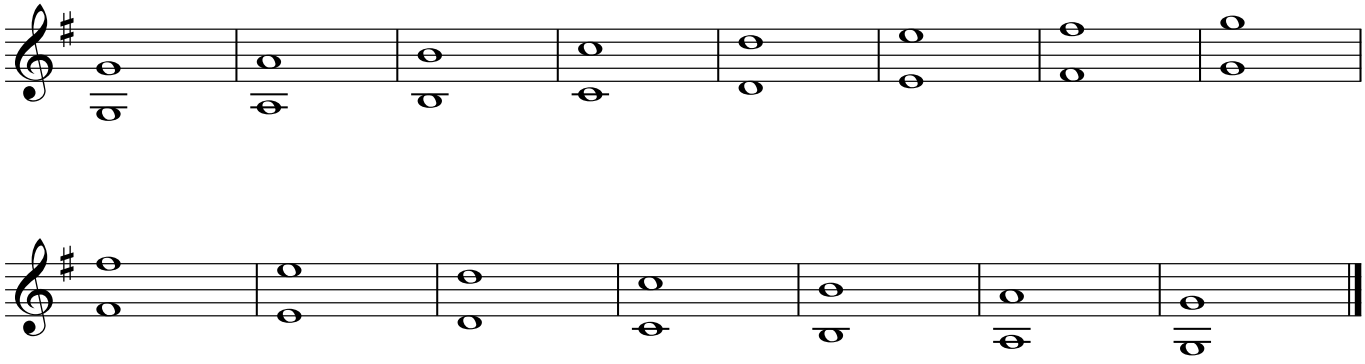
Alto



Tenor



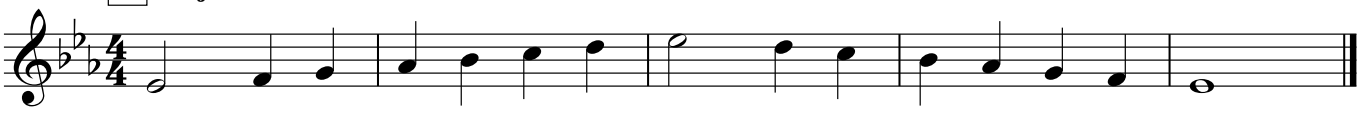
Bass



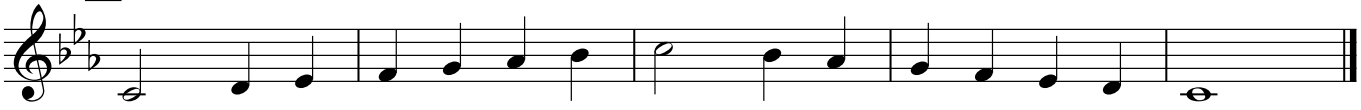
D-flat Concert

B♭ Brass

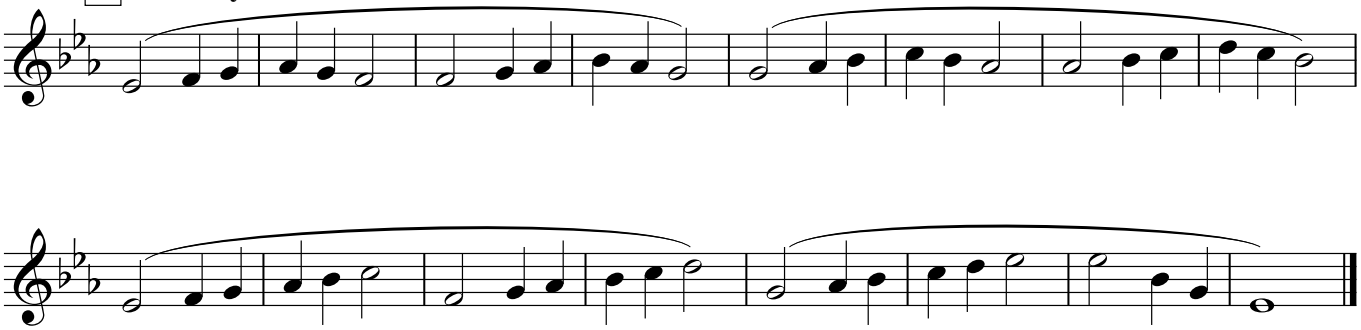
A **Major Scale**



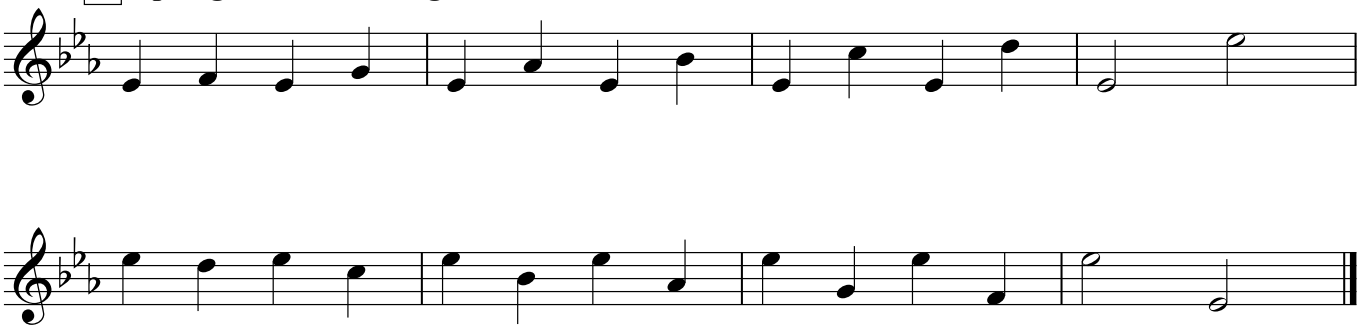
B **Relative Minor Scale**



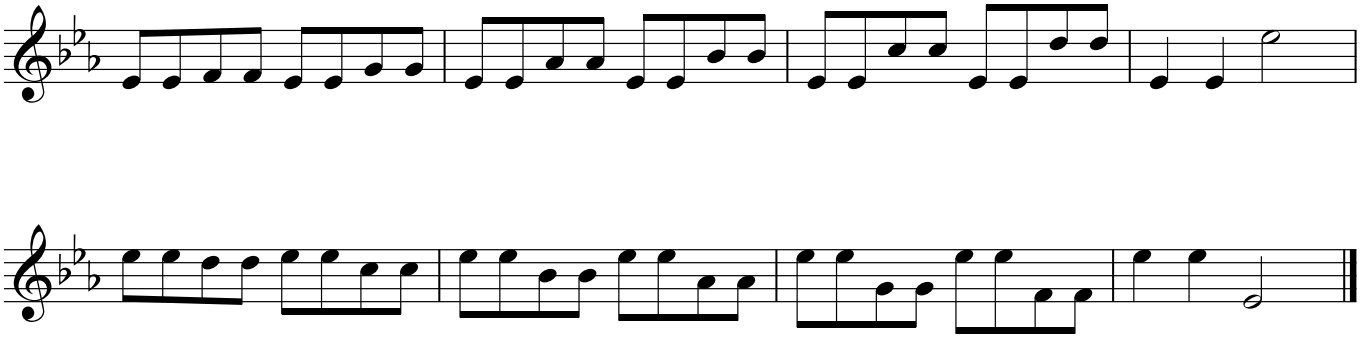
C **Flow Style**



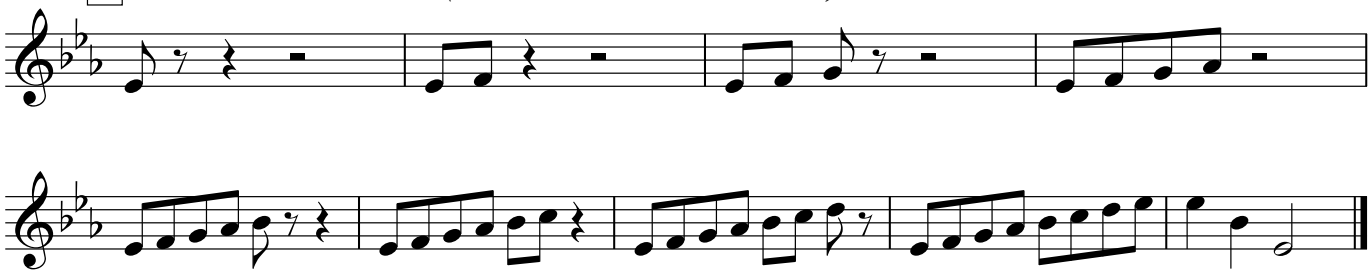
D **Springboard and Bungee**



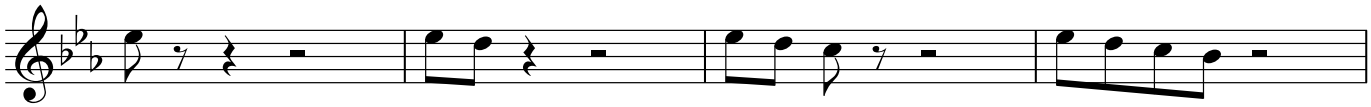
Springboard and Bungee - LV 2

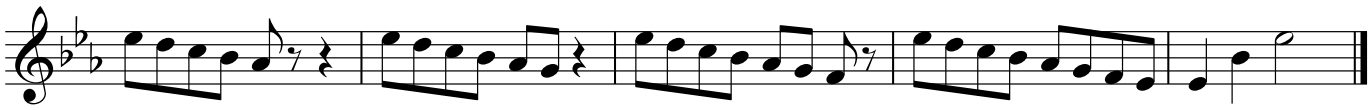


E **Db Concentration - UP** ***(LV 2 - Combine with DOWN)***

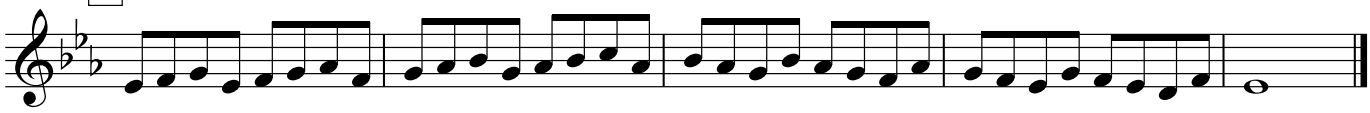


Db Concentraion - DOWN

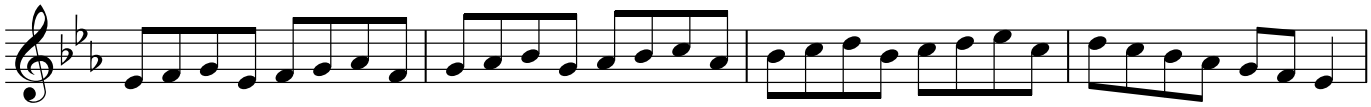


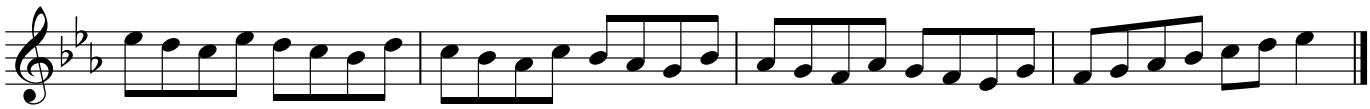


F **Twister!**

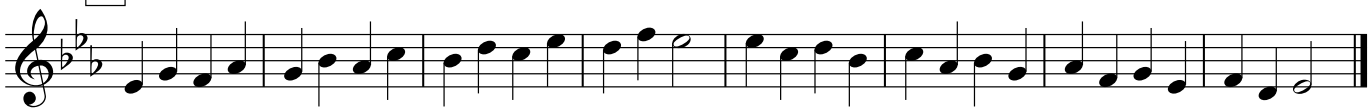


Twister! - LV 2

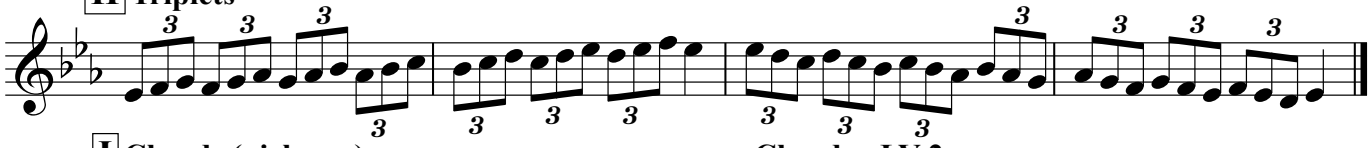




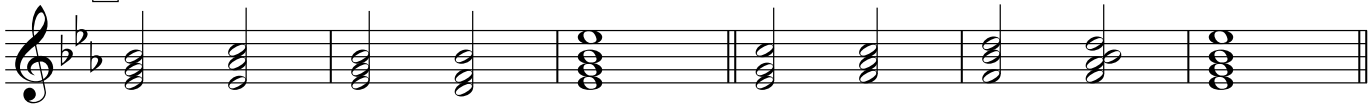
G **Thirds**



H **Triplets**



I **Chords (pick one)**



I IV I V I

Chords - LV 2

vi ii V V7 I

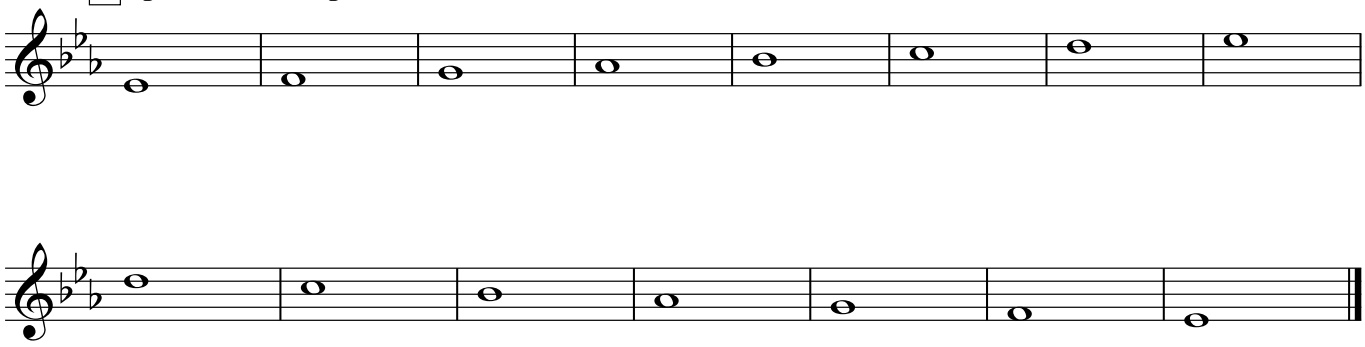
Chords - LV 3

I ii7 V7 III7 vi

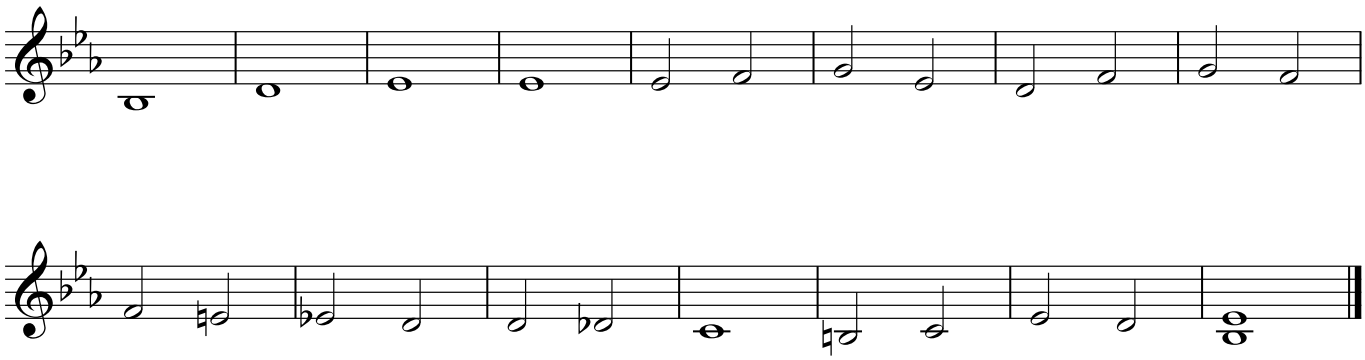
Chords - LV 4

I IVmaj7 iiø7 V7 I9(add6)

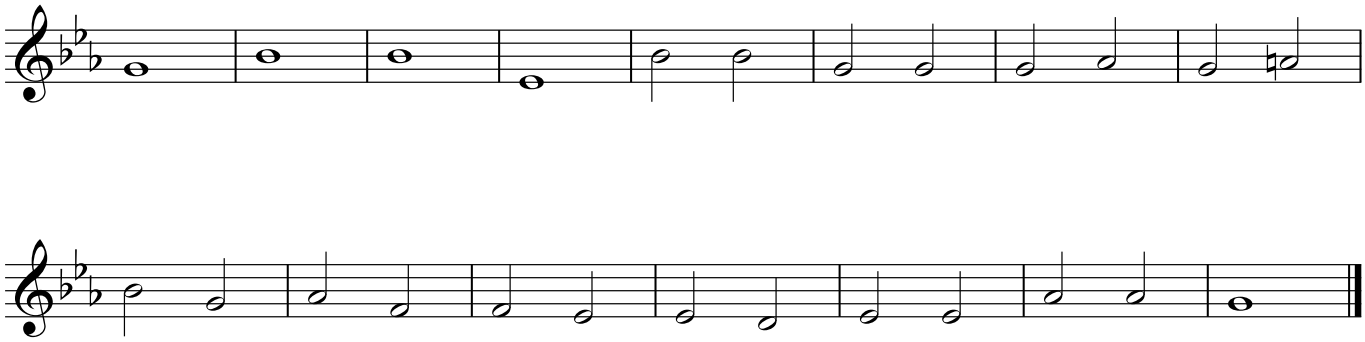
J Special LV - Soprano



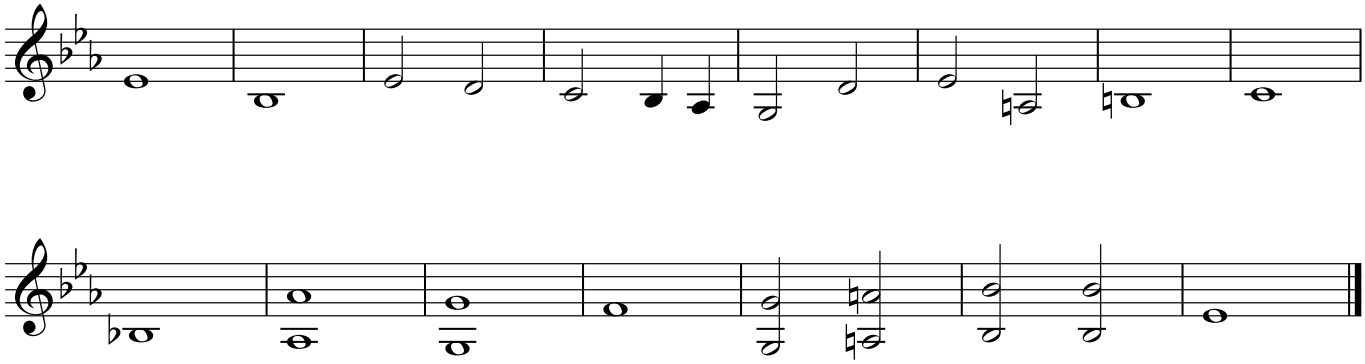
Alto



Tenor



Bass



A More Effective Middle School Band Warm Up

French Horn

Practical Application #3

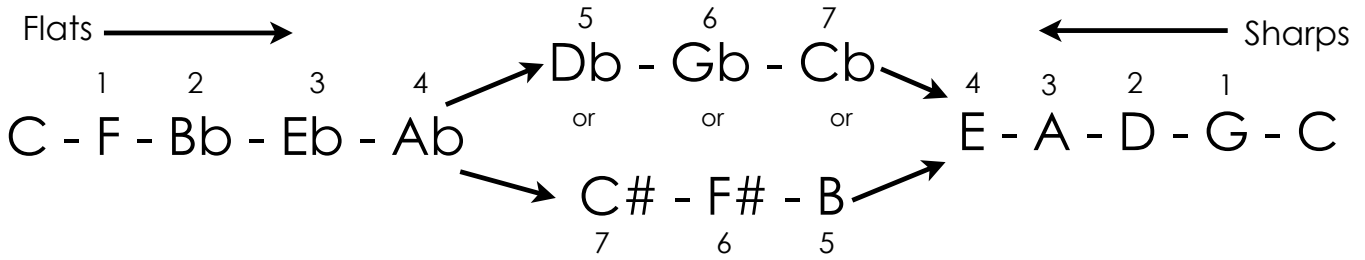
Warm Ups designed for the Big Rapids Middle School Band Program

Allman A. Todd IV

American Band College
Master's Candidate

July 2011

Big Rapids Middle School Bands
Circle of Fourths - Horn

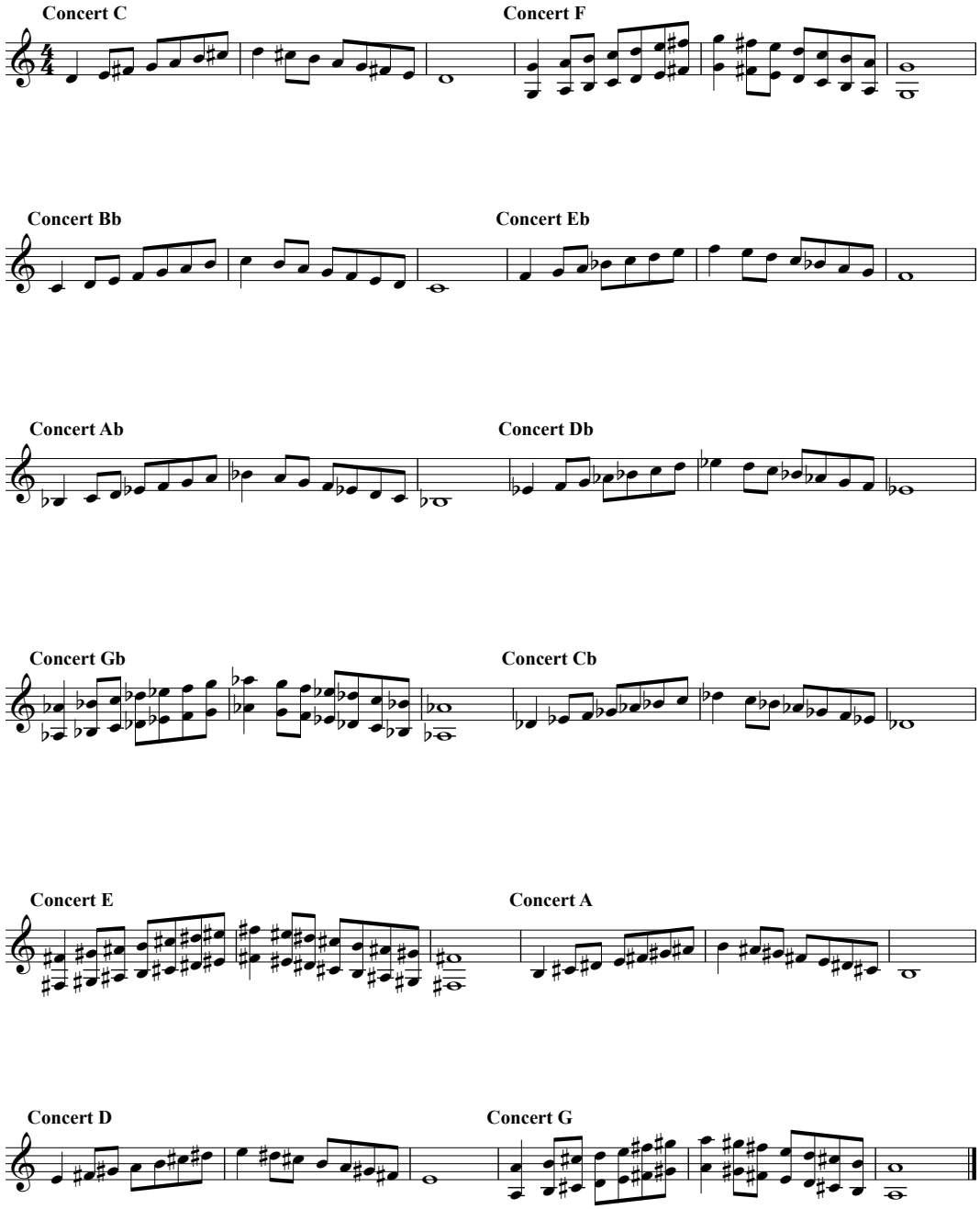


SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

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

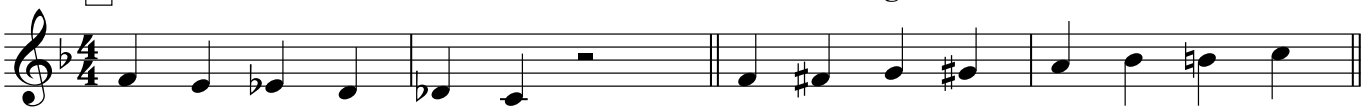
BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



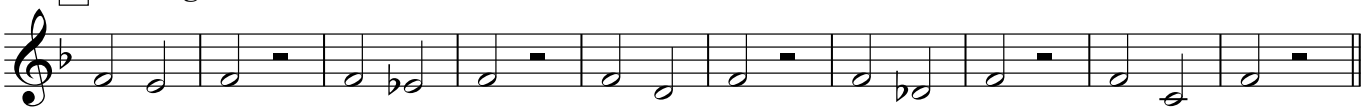
Chromatic Exercises

F Parts

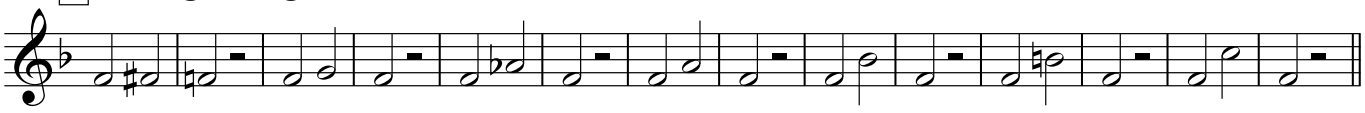
1 Chromatic Low **Chromatic High**



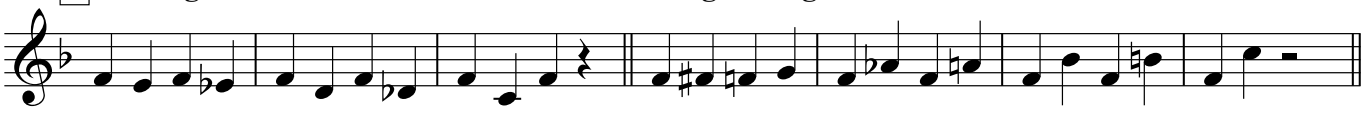
2 Remington Low



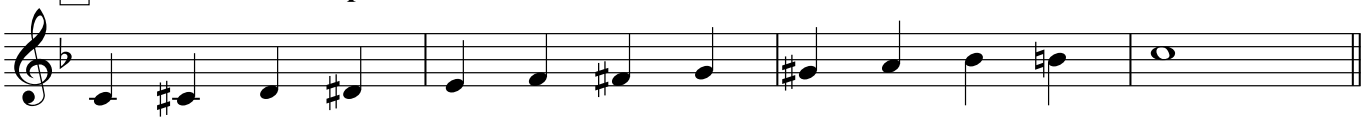
3 Remington High



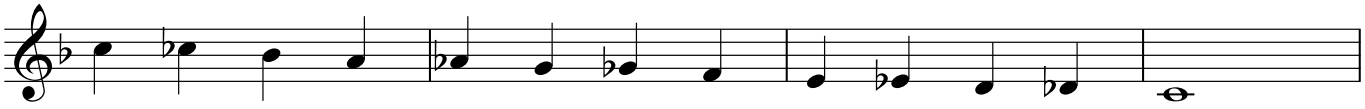
4 Remington Low 2 **Remington High 2**



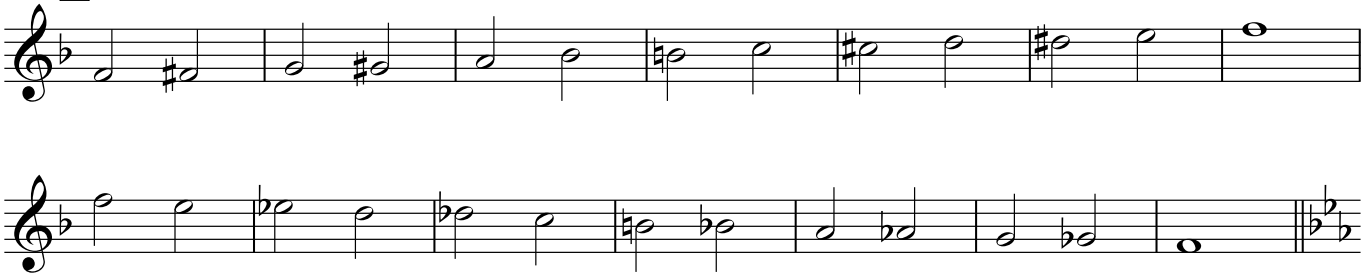
5 Chromatic Scale Up



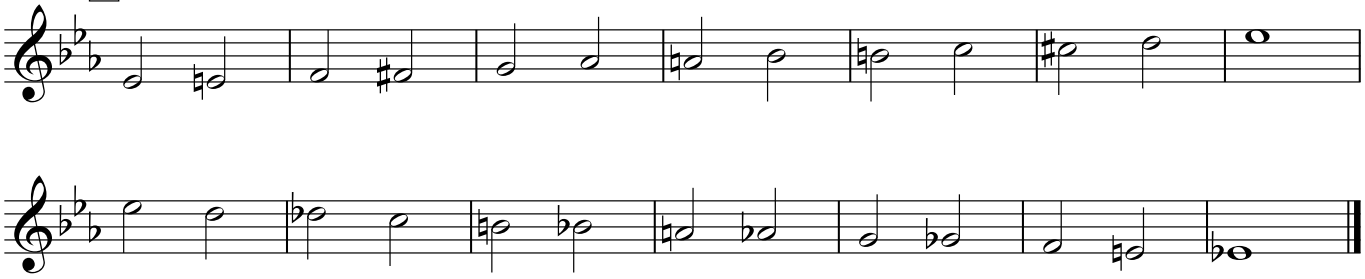
Chromatic Scale Down



6 Bb Chromatic Scale



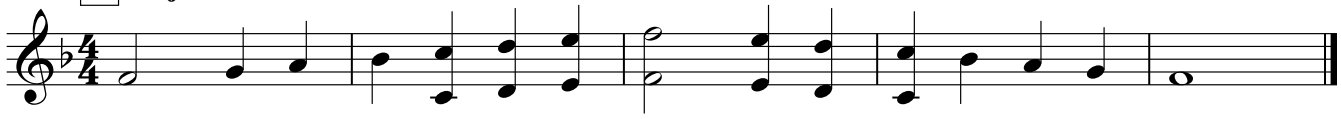
7 Ab Chromatic Scale



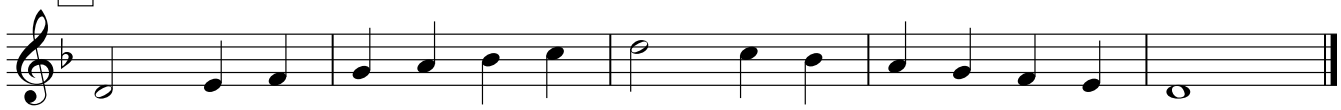
B-flat Concert

F Parts

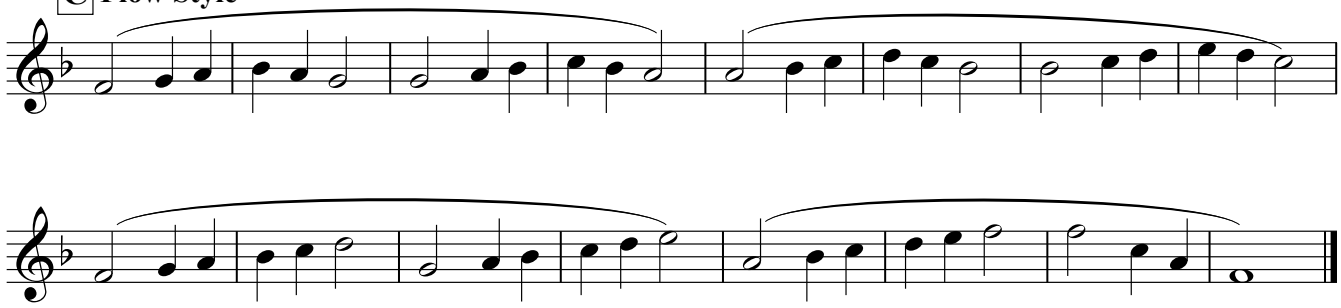
A **Major Scale**



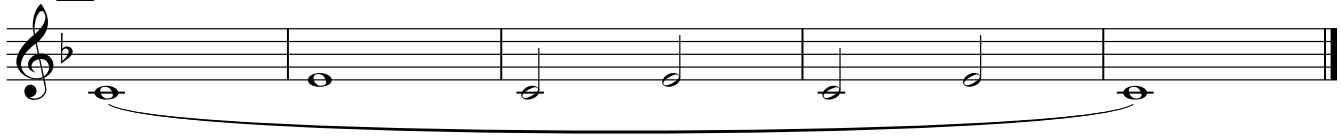
B **Relative Minor Scale**



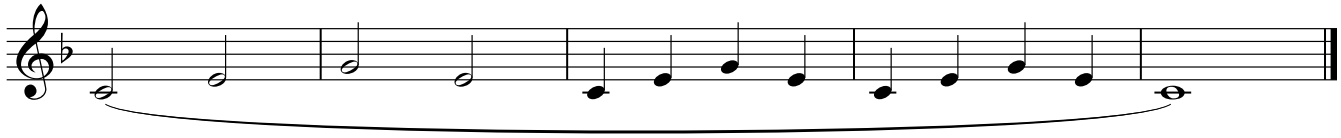
C **Flow Style**



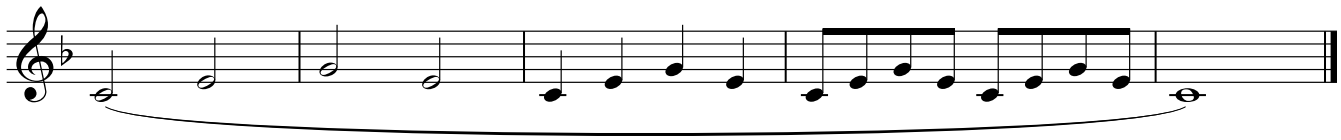
D **Finger Flips, Lip Tricks**



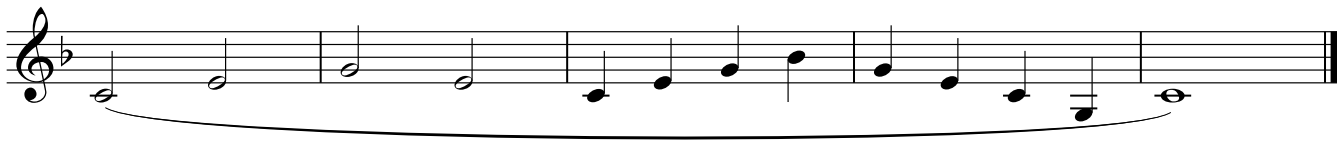
Finger Flips, Lip Tricks - LV 2



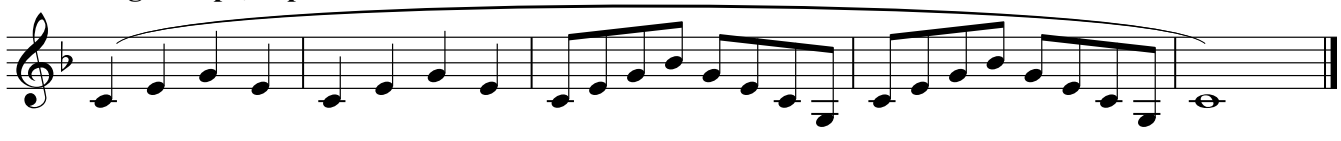
Finger Flips, Lip Tricks - LV 3



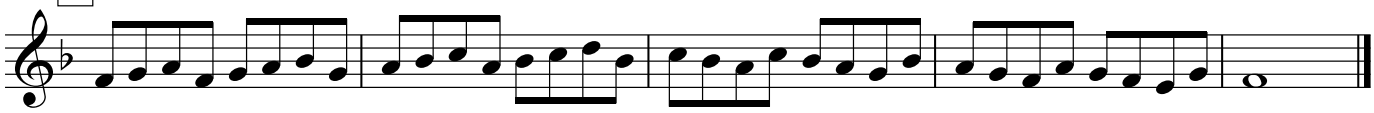
Finger Flips, Lip Tricks - LV 4



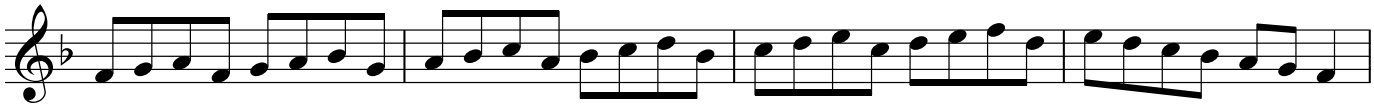
Finger Flips, Lip Tricks - LV 5

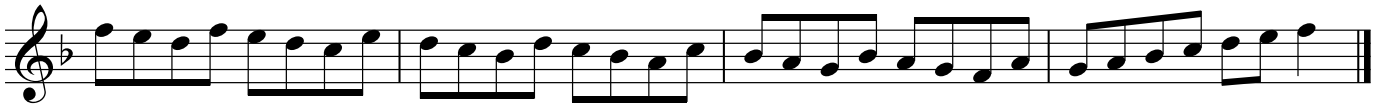


E **Twister!**

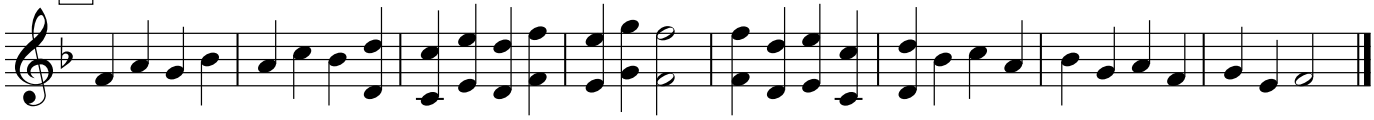


Twister! - LV 2

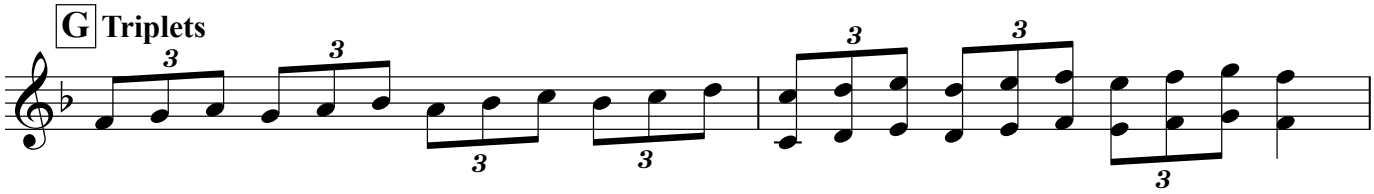


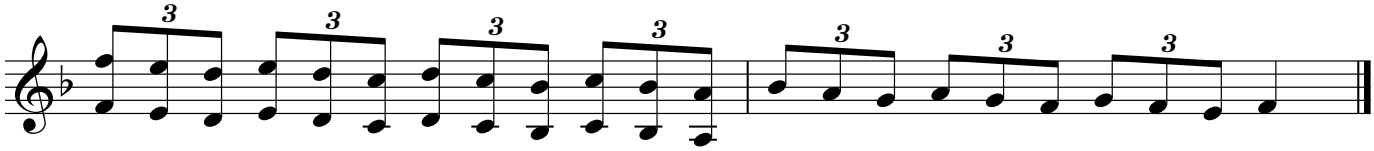


F **Thirds**

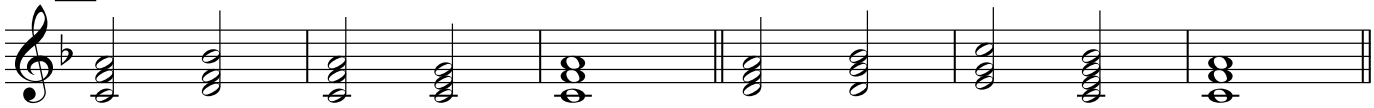


G **Triplets**





H **Chords (pick one)**

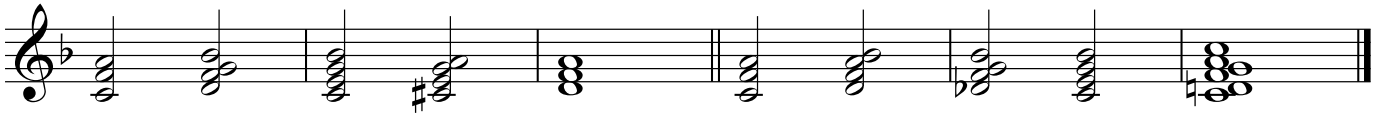


I IV I V I

Chords - LV 2

vi ii V V7 I

Chords - LV 3

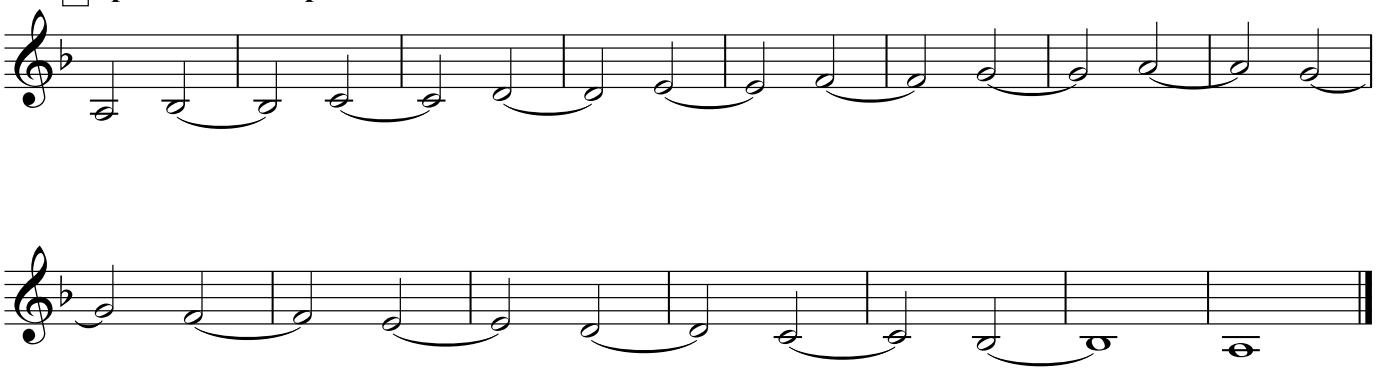


I ii7 V7 III7 vi

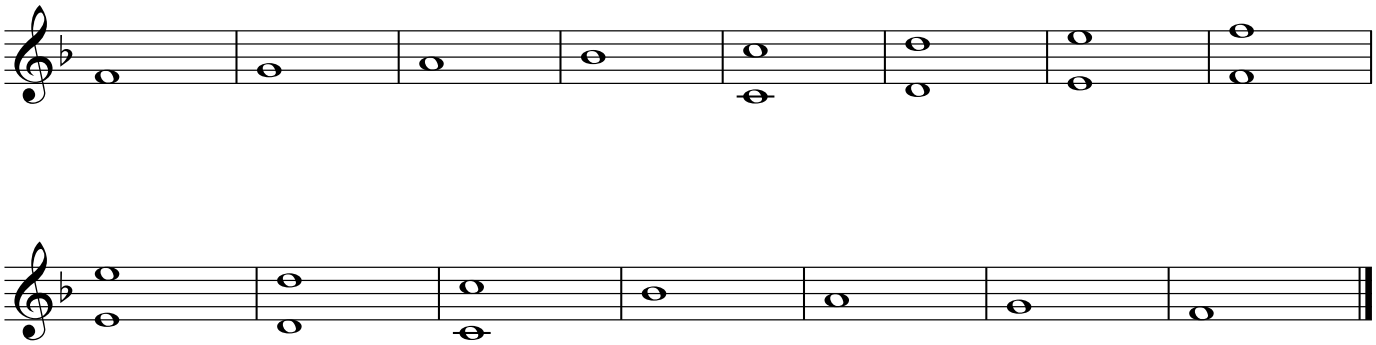
Chords - LV 4

I IVmaj7 iiø7 V7 I9(add6)

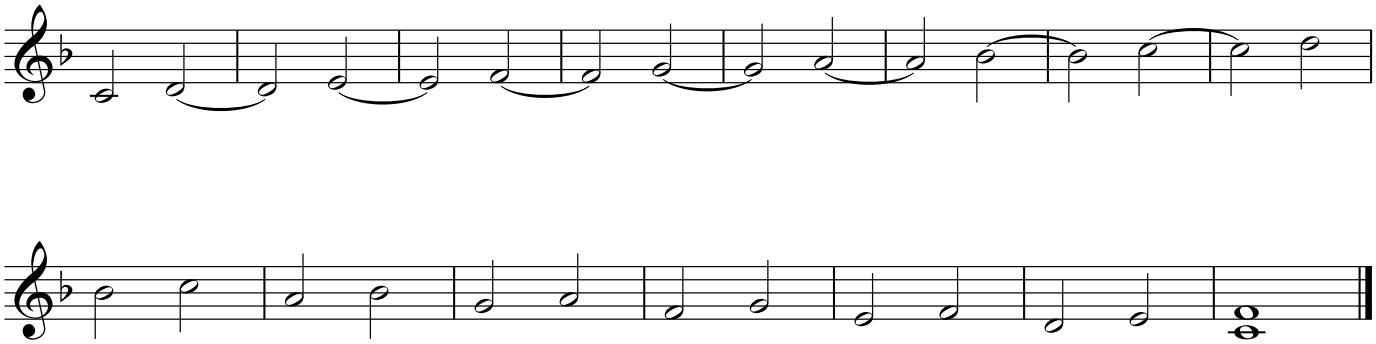
I Special VII - Soprano



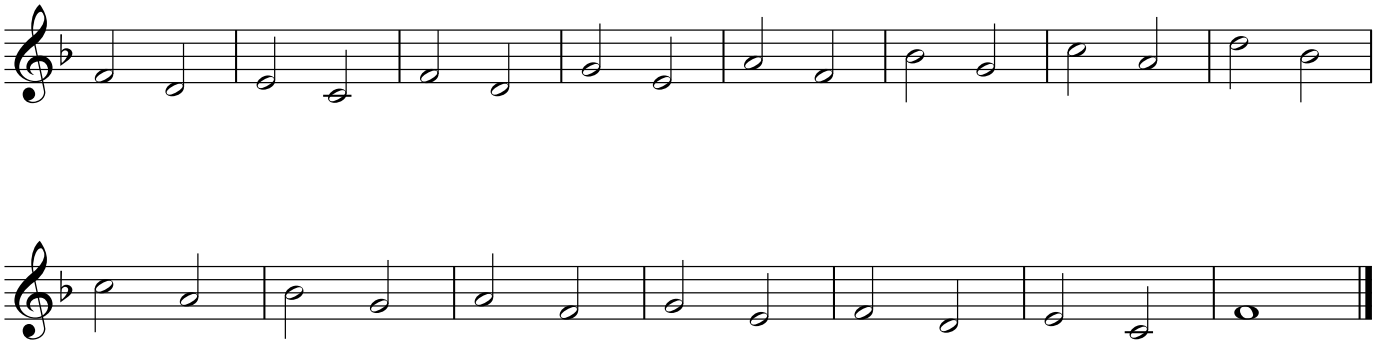
Alto



Tenor



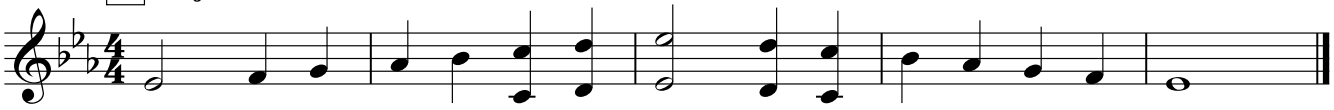
Bass



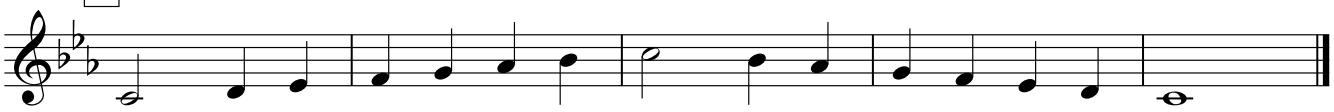
A-flat Concert

F Parts

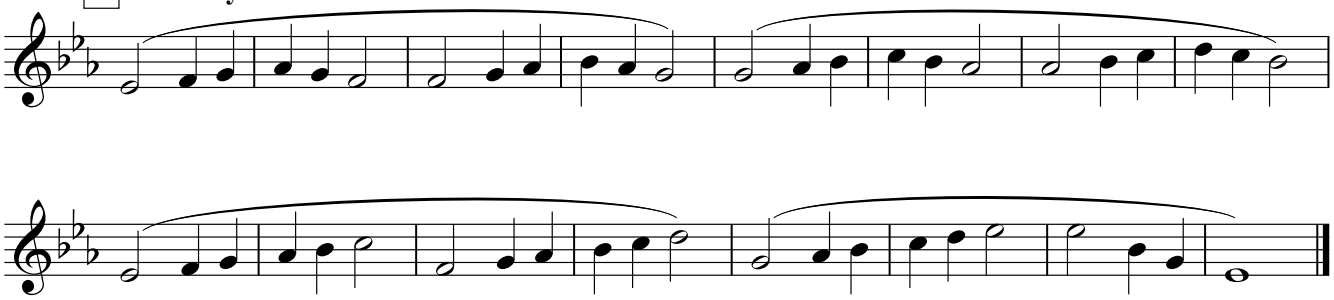
A **Major Scale**



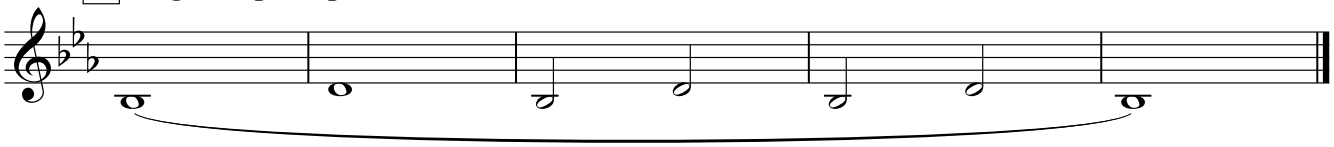
B **Relative Minor Scale**



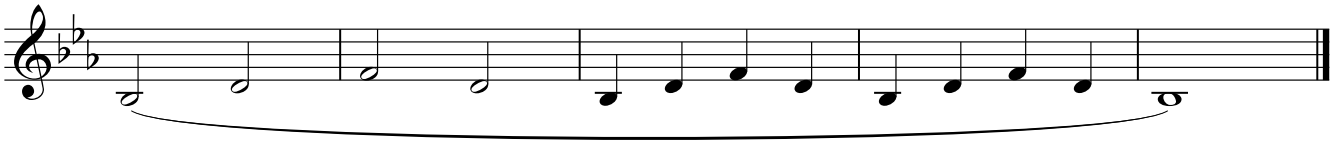
C **Flow Style**



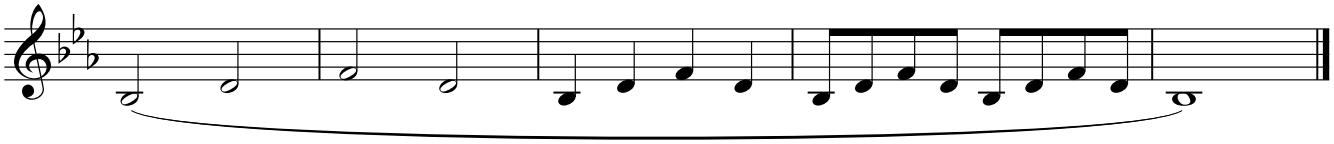
D **Finger Flips, Lip Tricks**



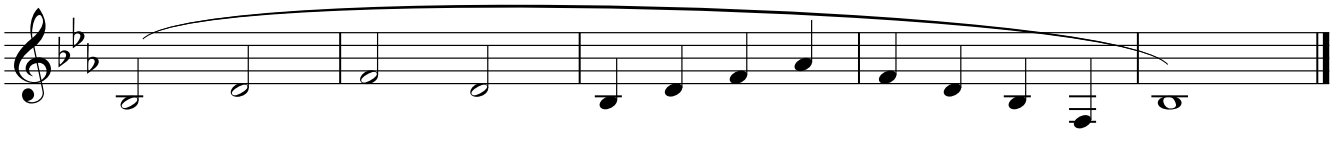
Finger Flips, Lip Tricks - LV 2



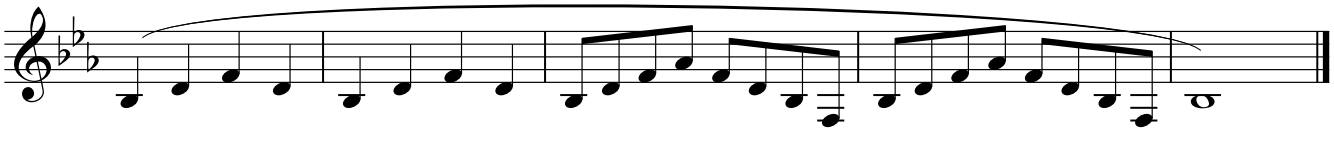
Finger Flips, Lip Tricks - LV 3



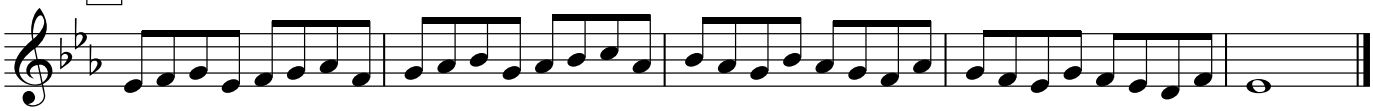
Finger Flips, Lip Tricks - LV 4



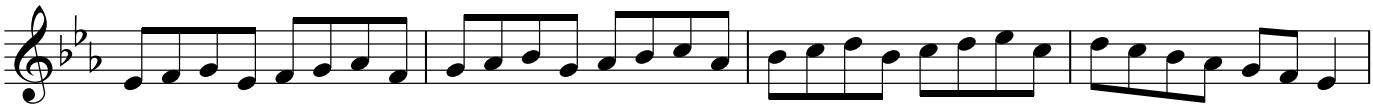
Finger Flips, Lip Tricks - LV 5

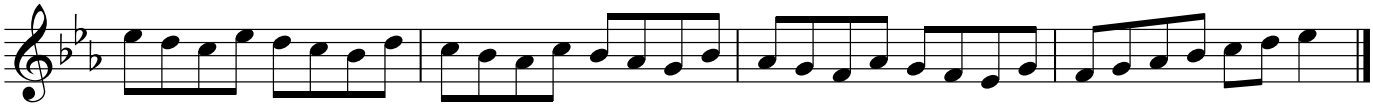


E **Twister!**

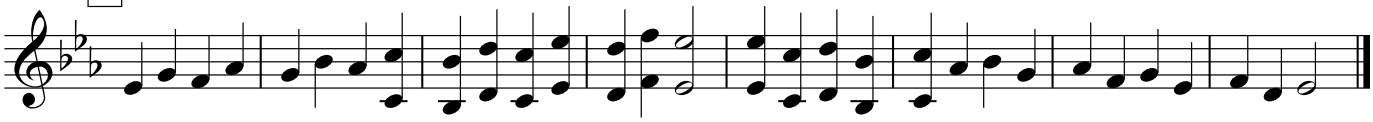


Twister! - LV 2

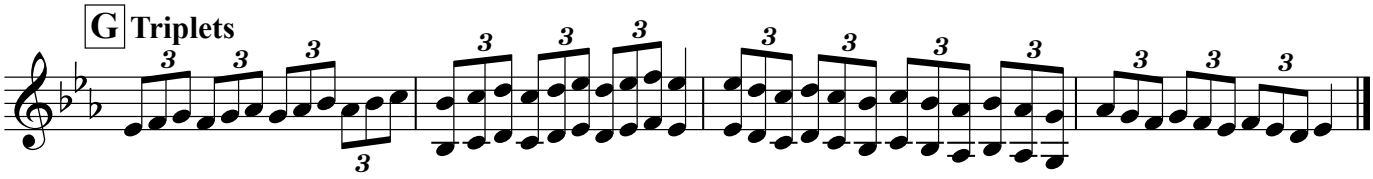




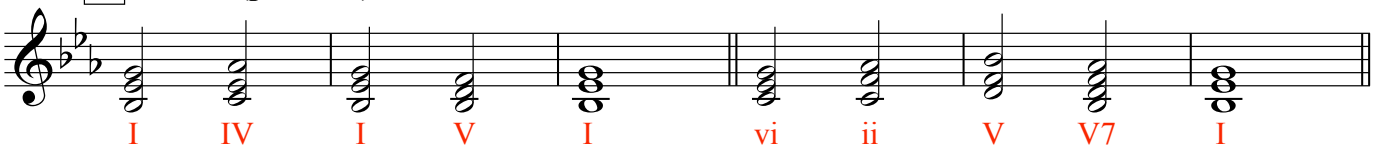
F **Thirds**



G **Triplets**

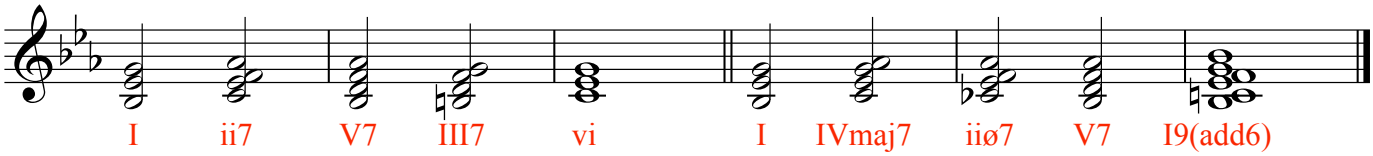


H **Chords (pick one)**



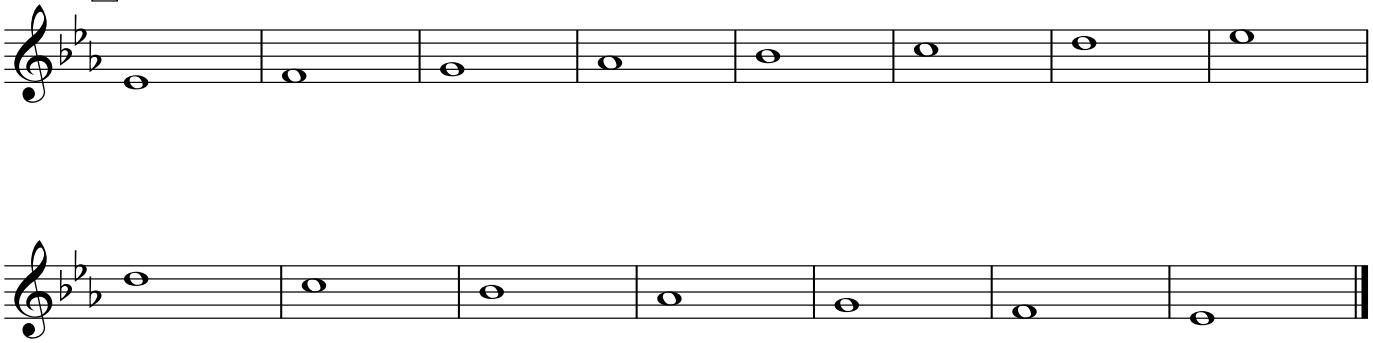
Chords - LV 2

Chords - LV 3

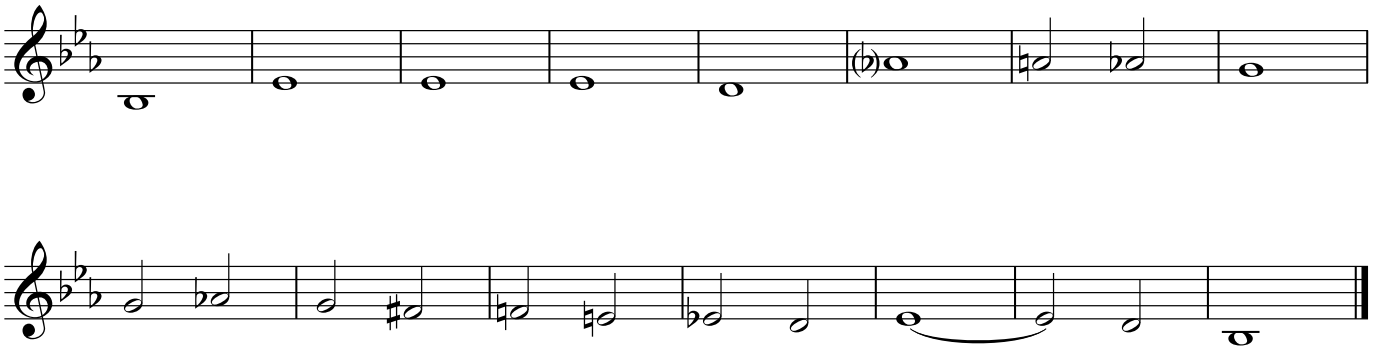


Chords - LV 4

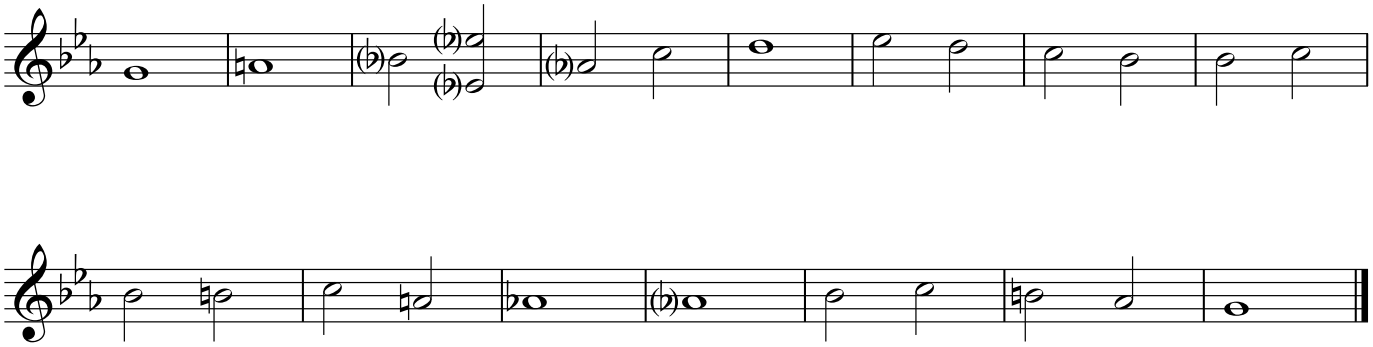
I Special XXXVII - Soprano



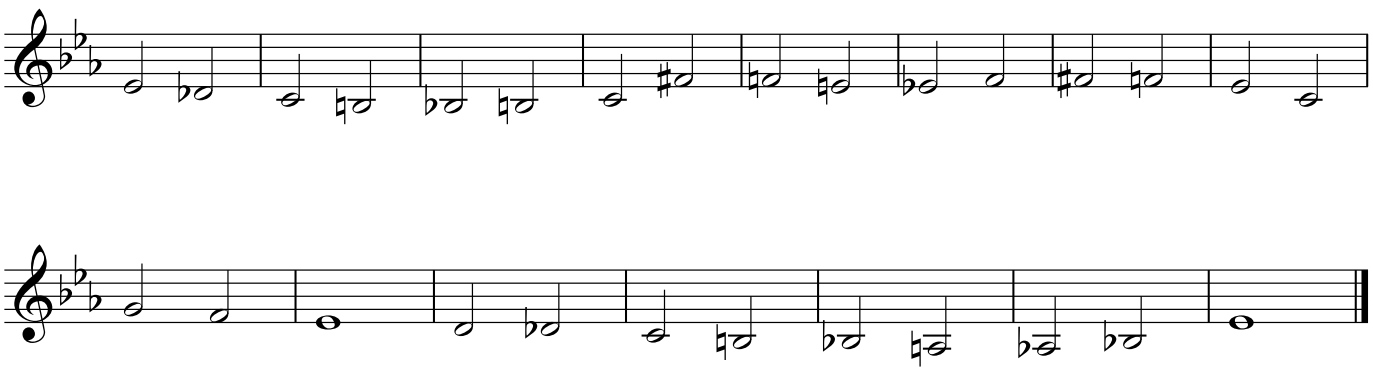
Alto



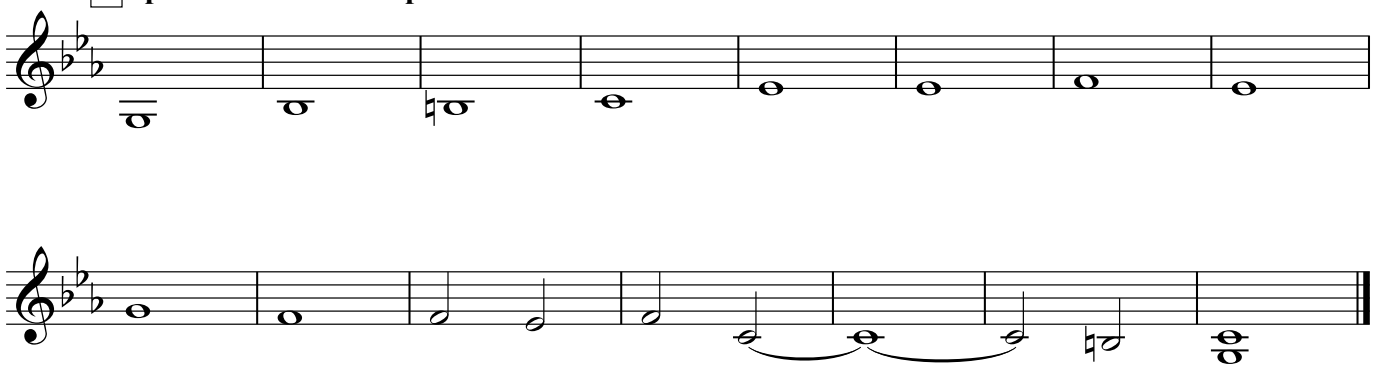
Tenor



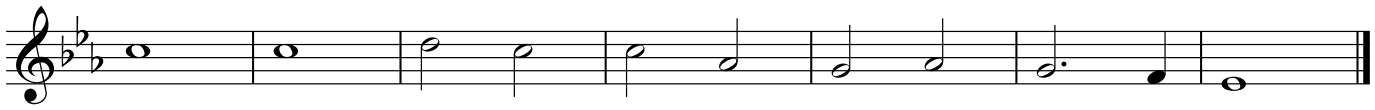
Bass



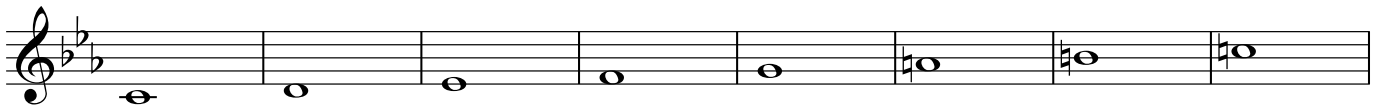
J Special LXXXII - Soprano

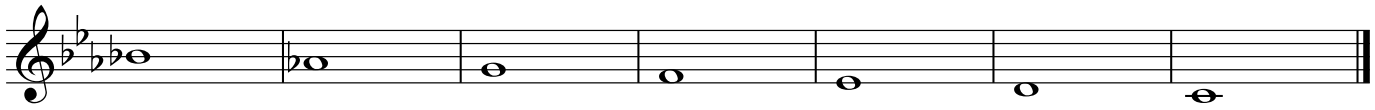


Alto

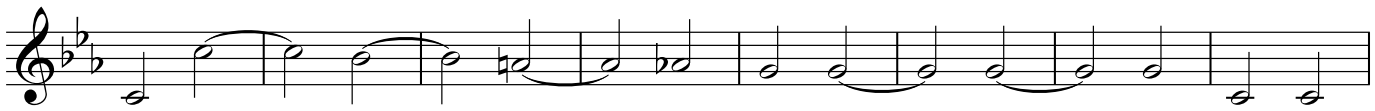


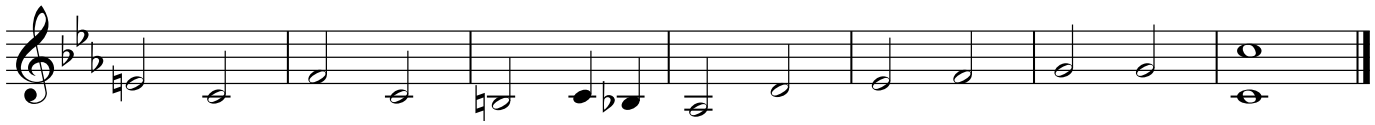
Tenor





Bass

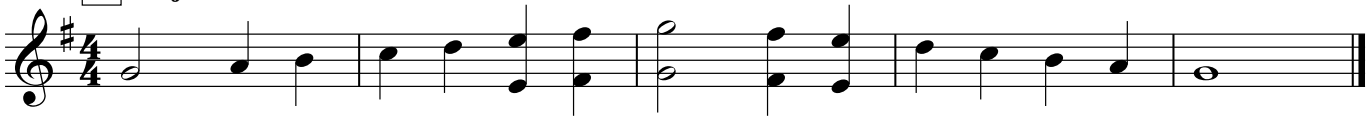




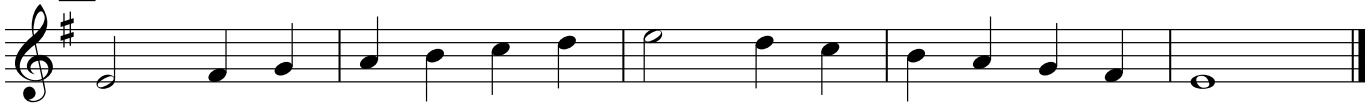
C Concert

F Parts

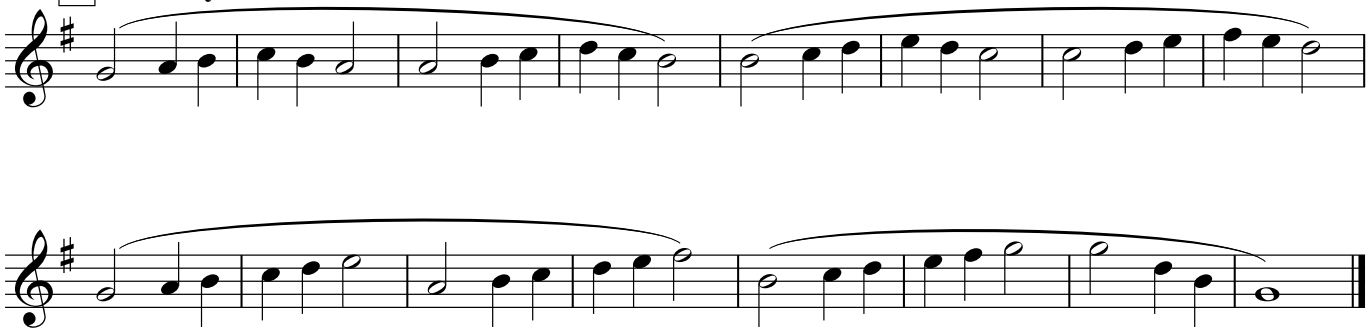
A **Major Scale**



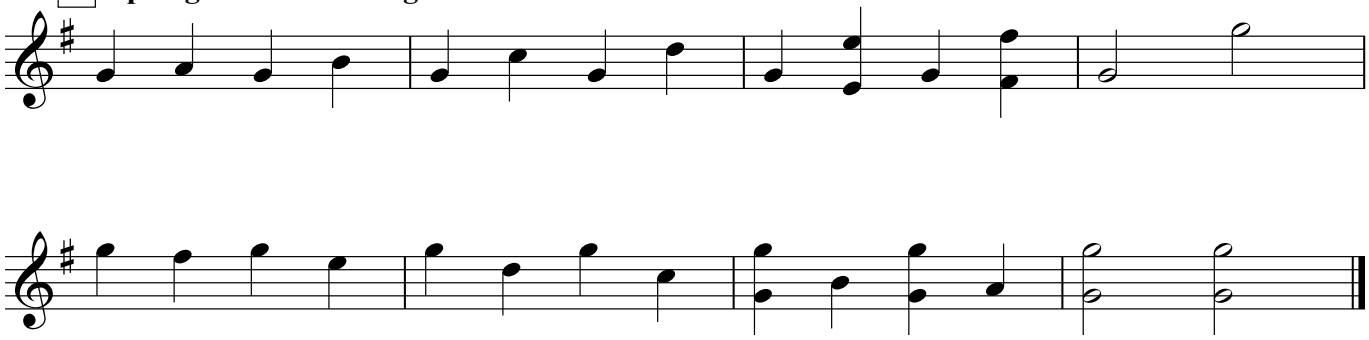
B **Relative Minor Scale**



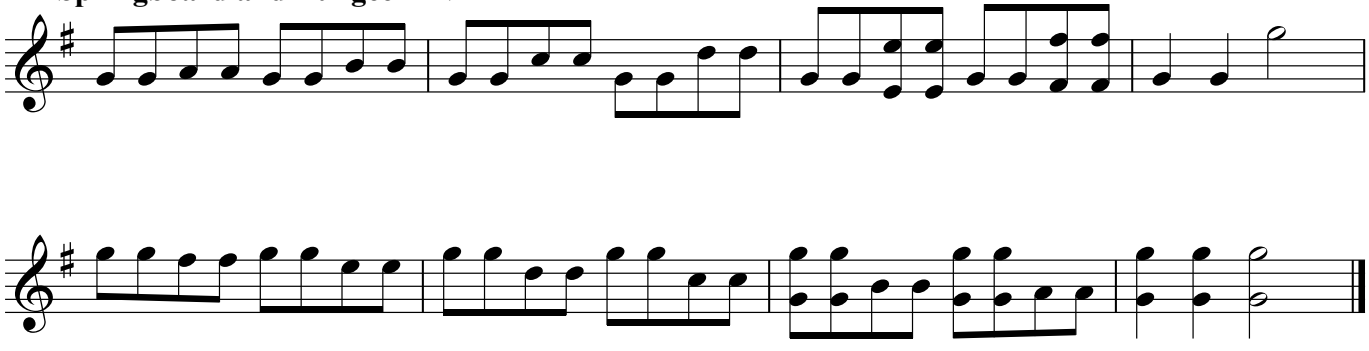
C **Flow Style**



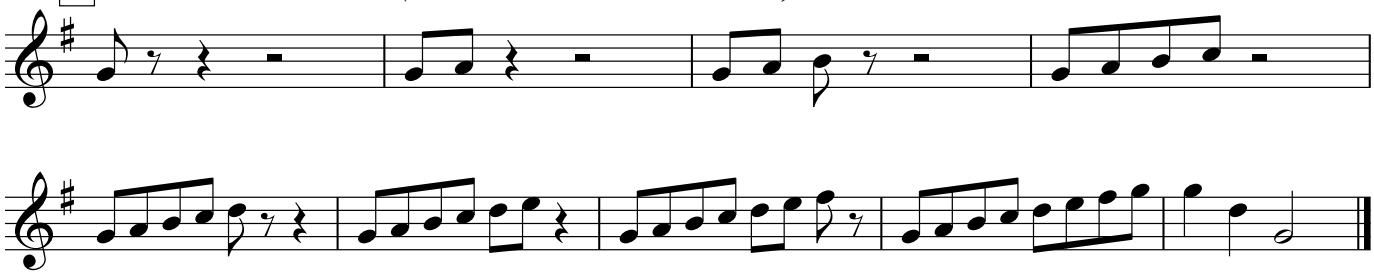
D **Springboard and Bungee**



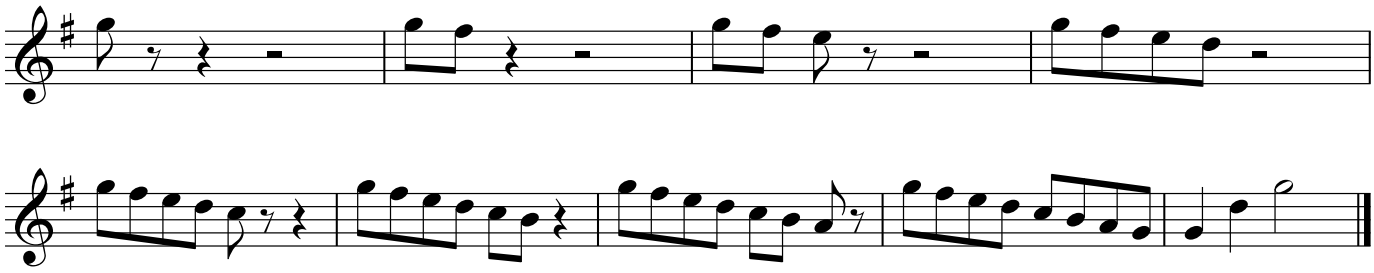
Springboard and Bungee - LV 2



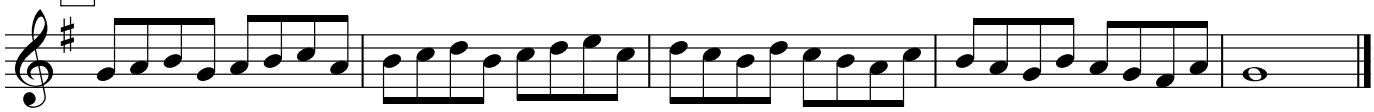
E **C Concentration - UP** ***(LV 2 - Combine with DOWN)***



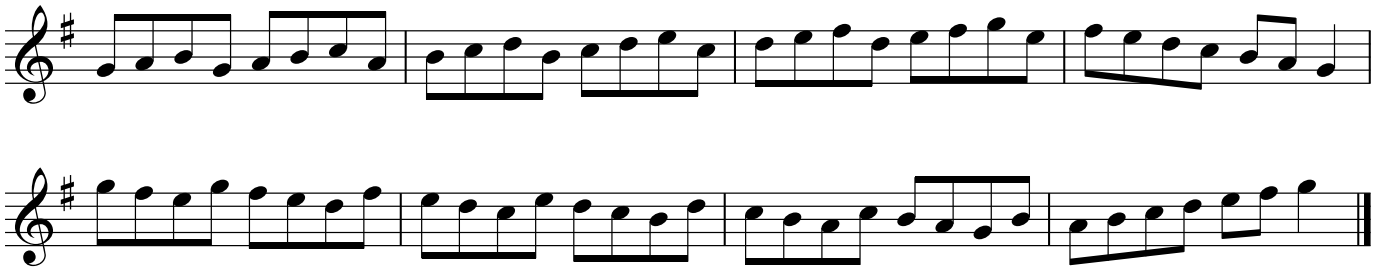
C Concentraion - DOWN



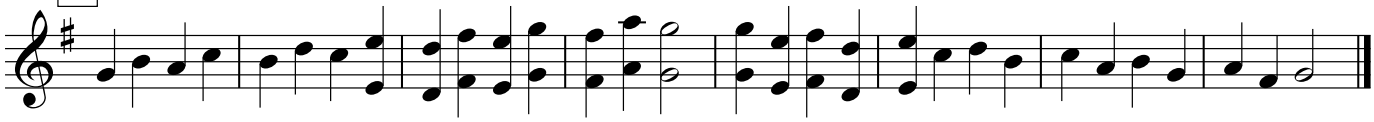
F **Twister!**



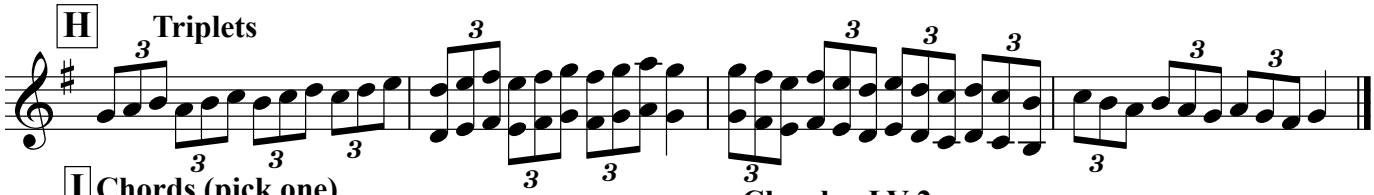
Twister! - LV 2



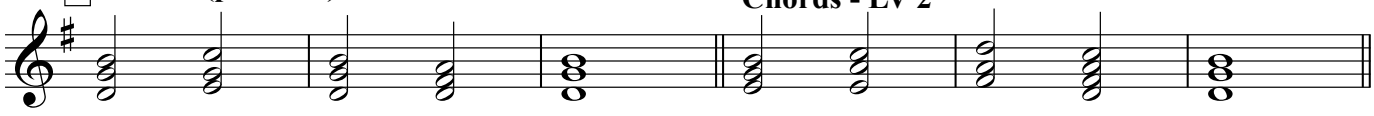
G **Thirds**



H **Triplets**



I **Chords (pick one)**

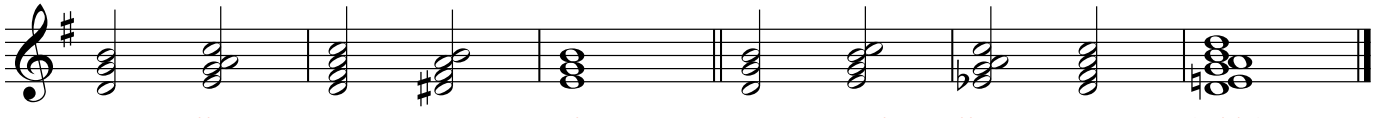


I IV I V I

Chords - LV 2

vi ii V V7 I

Chords - LV 3

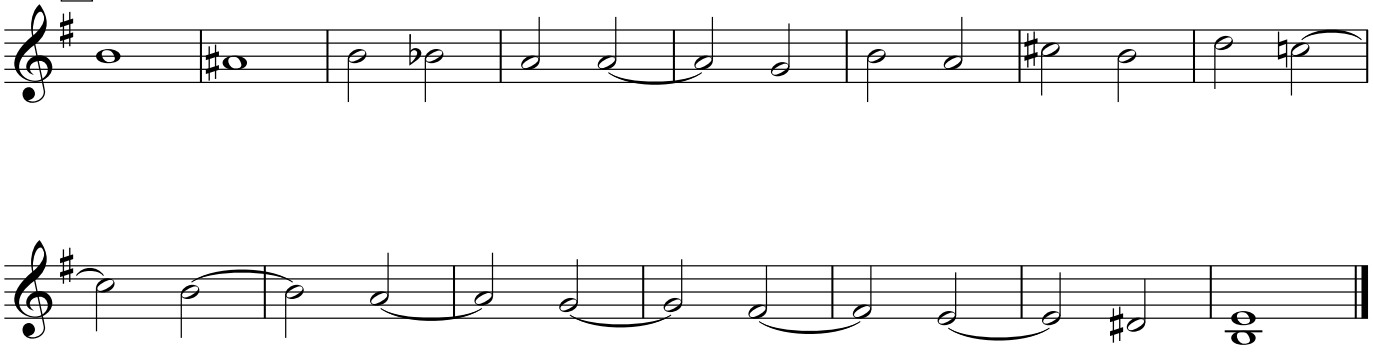


I ii7 V7 III7 vi

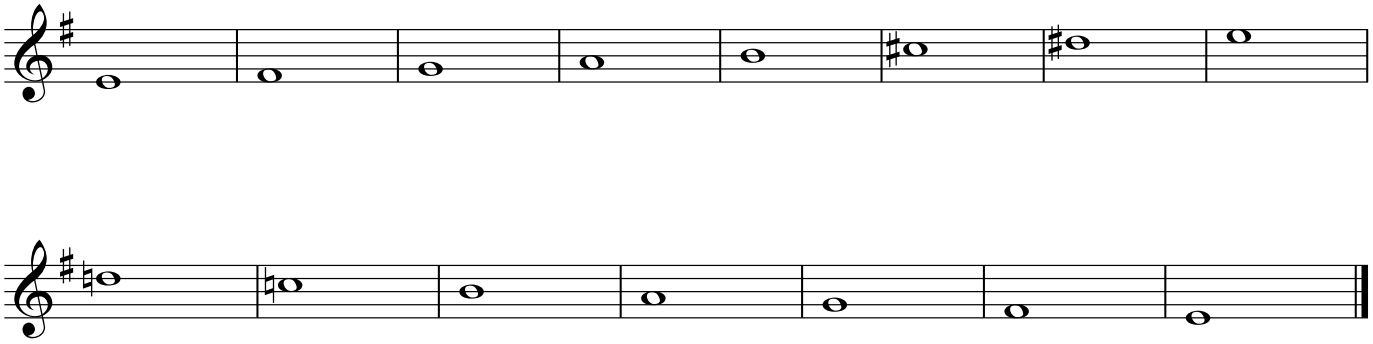
Chords - LV 4

I IVmaj7 iiø7 V7 I9(add6)

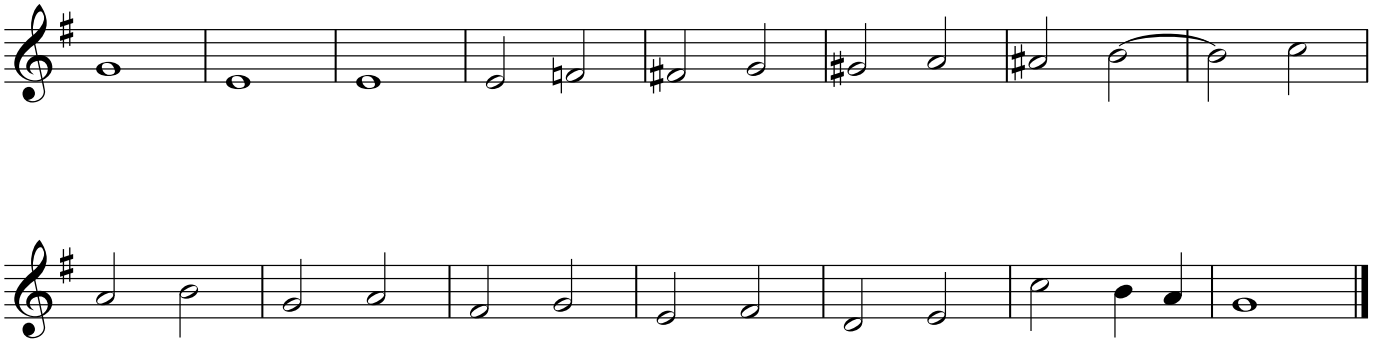
J Special XII - Soprano



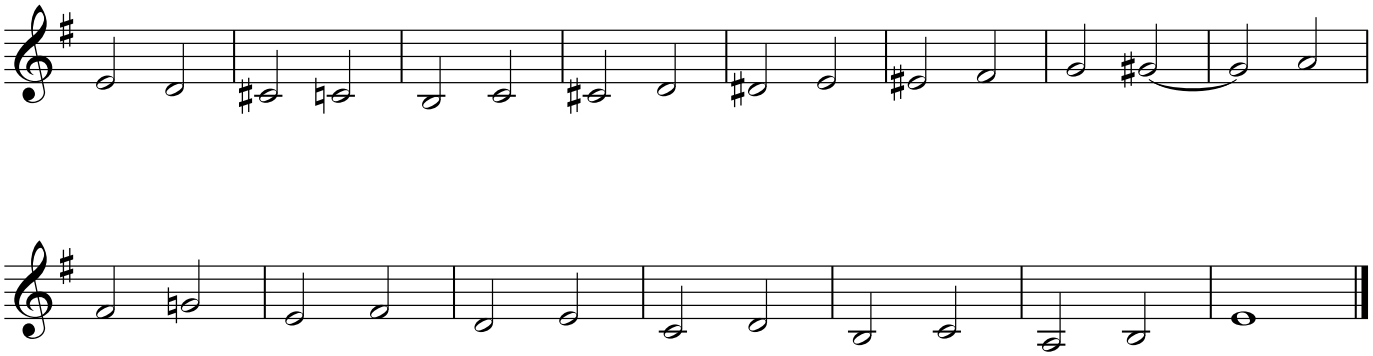
Alto



Tenor



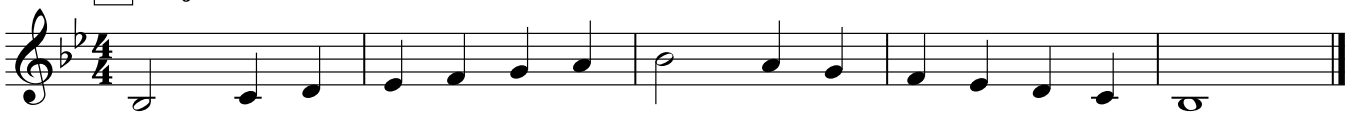
Bass



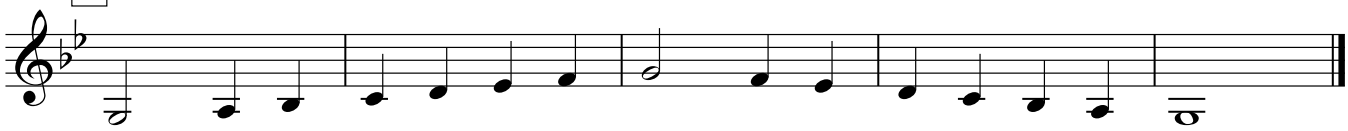
E-flat Concert

F Parts

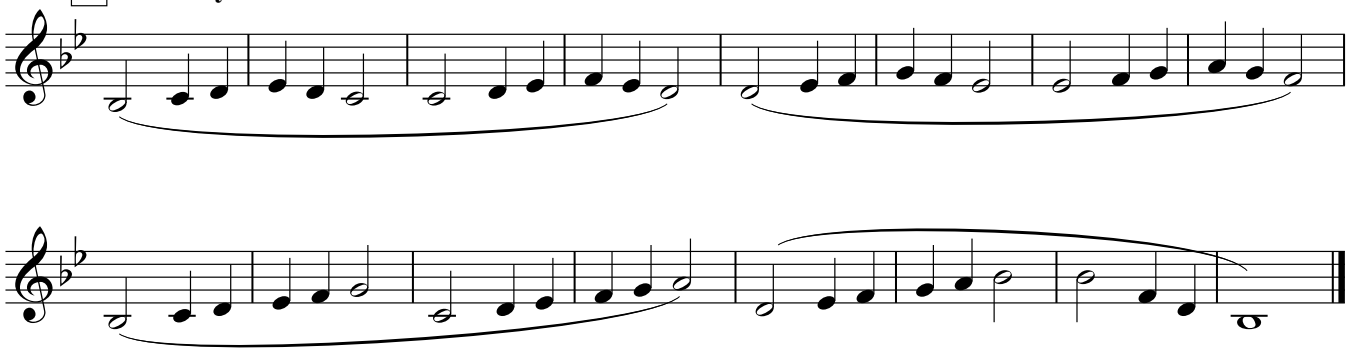
A **Major Scale**



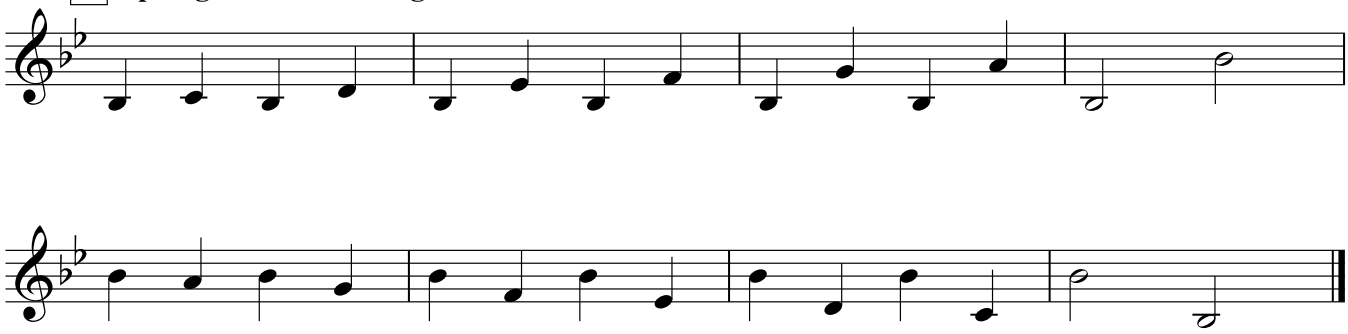
B **Relative Minor Scale**



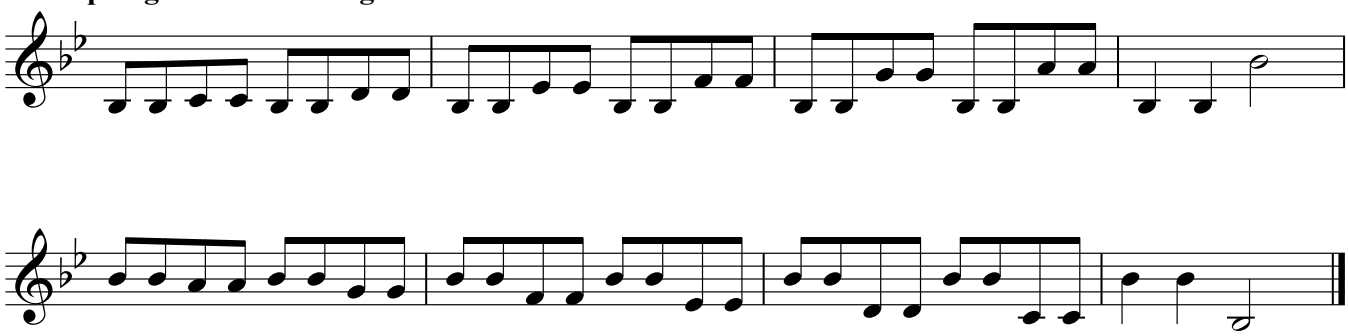
C **Flow Style**



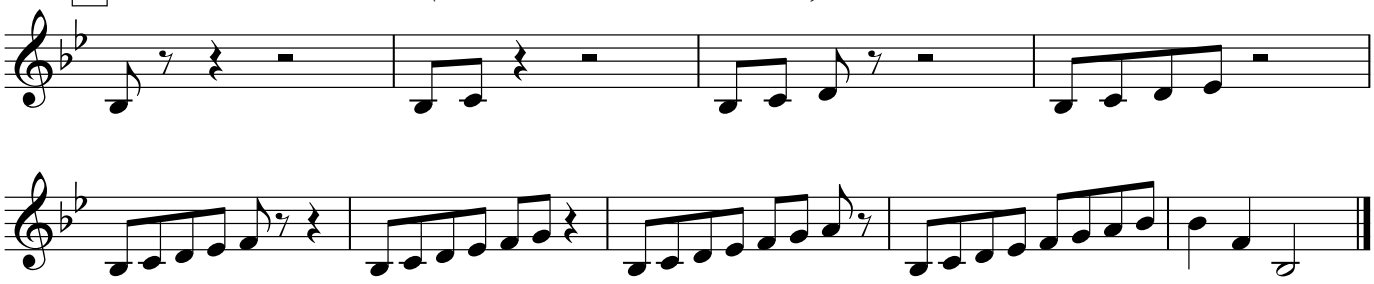
D **Springboard and Bungee**



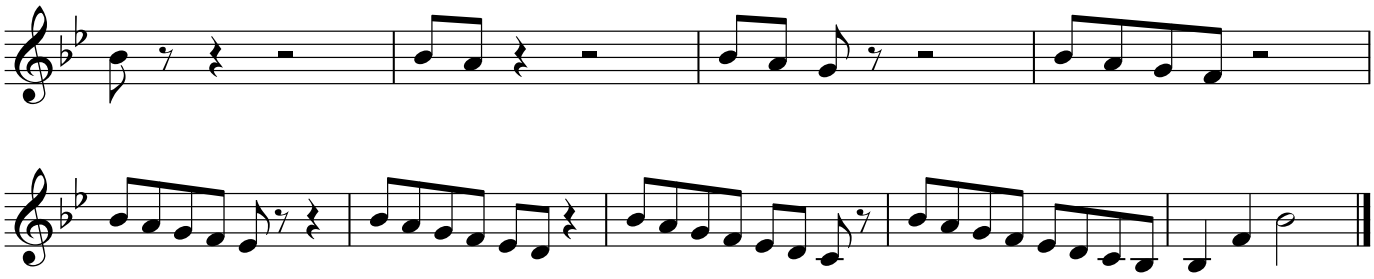
Springboard and Bungee - LV 2



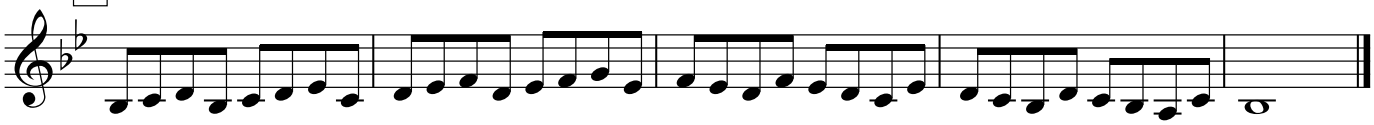
E **Eb Concentration - UP** ***(LV 2 - Combine with DOWN)***



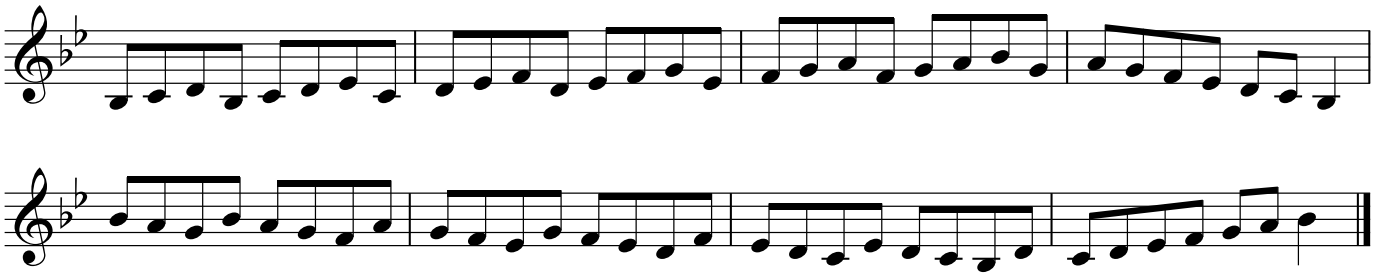
Eb Concentraion - DOWN



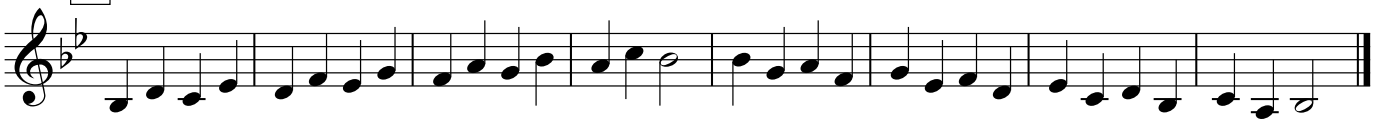
F **Twister!**



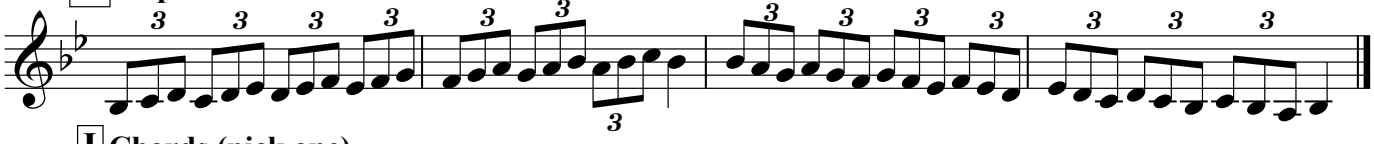
Twister! - LV 2



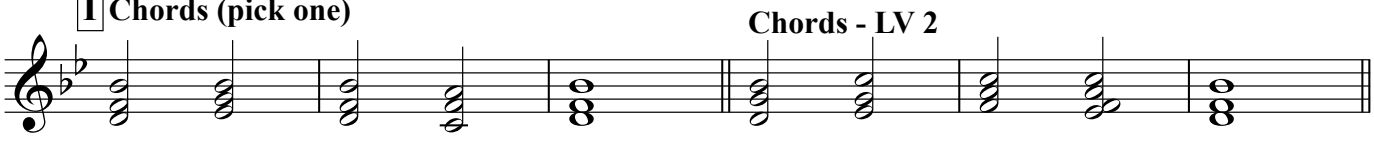
G **Thirds**



H **Triplets**

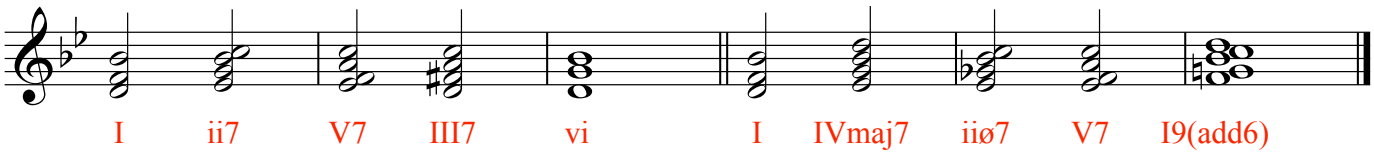


I **Chords (pick one)**



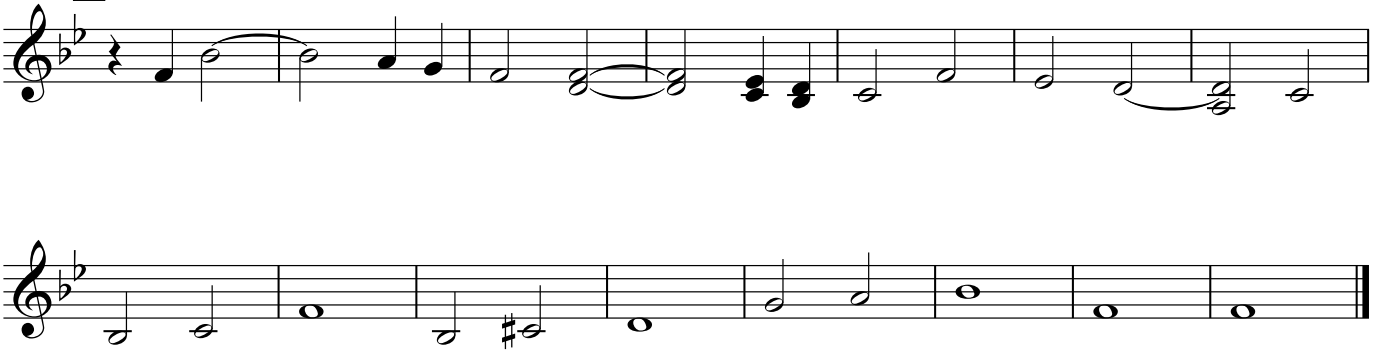
Chords - LV 2

Chords - LV 3

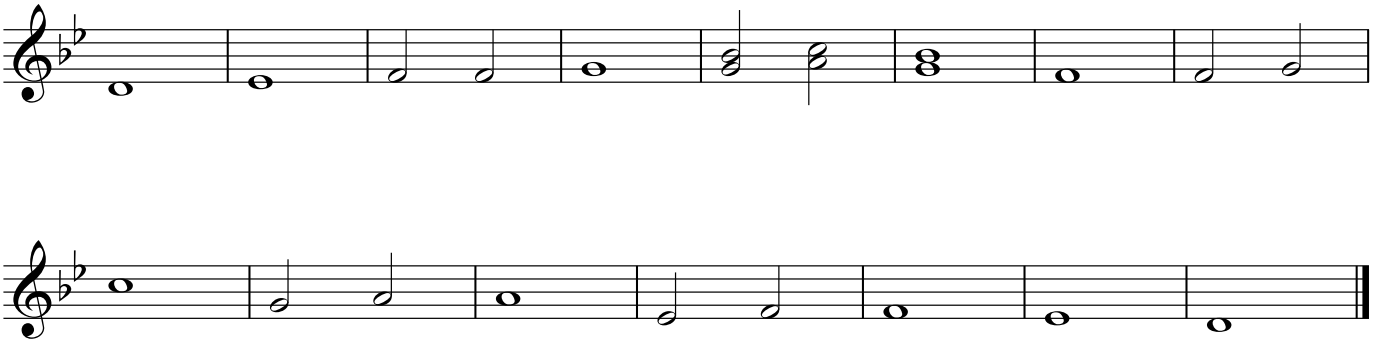


Chords - LV 4

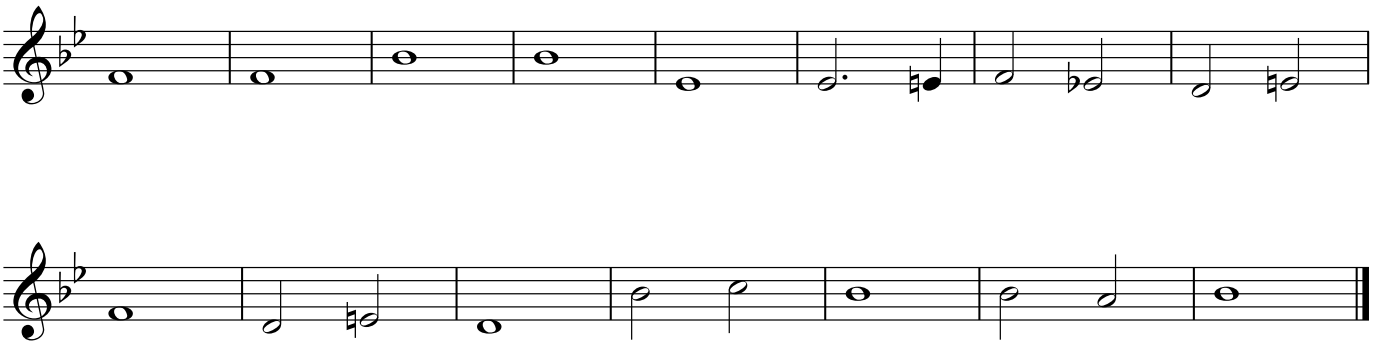
J Special XIX - Soprano



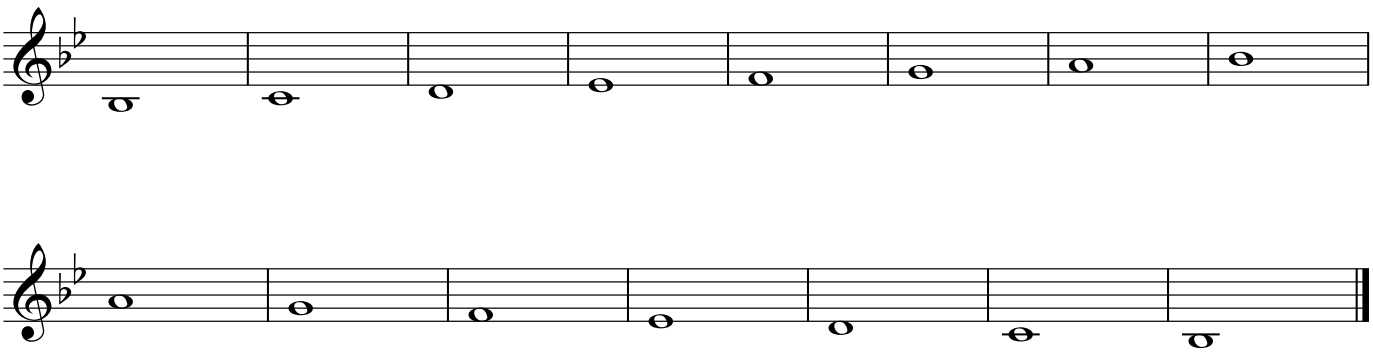
Alto



Tenor



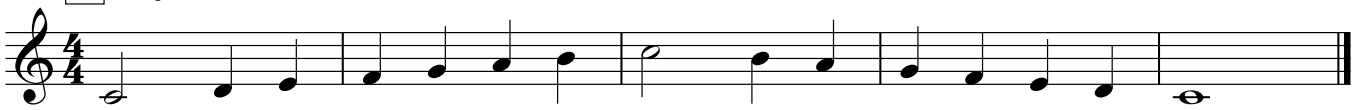
Bass



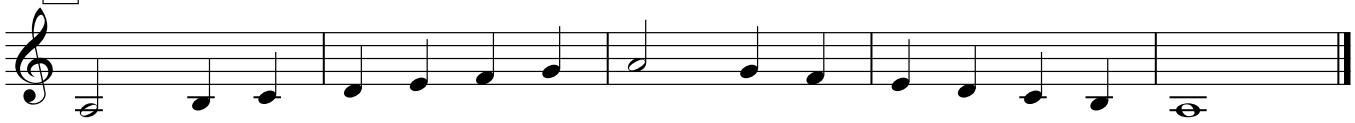
F Concert

F Parts

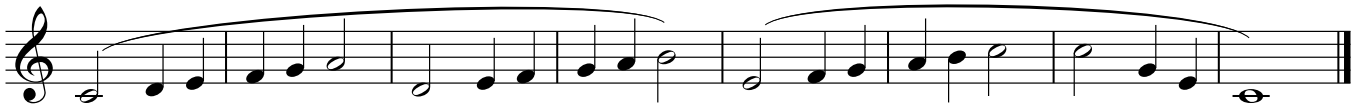
A **Major Scale**



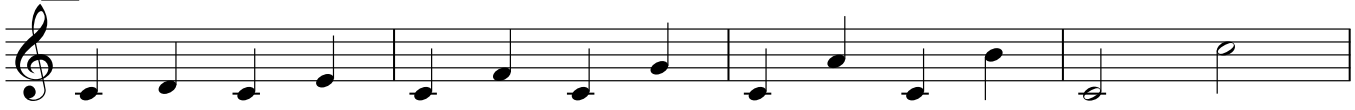
B **Relative Minor Scale**

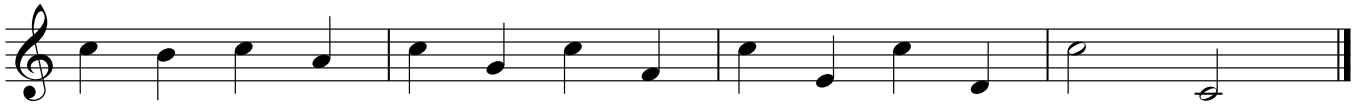


C **Flow Style**

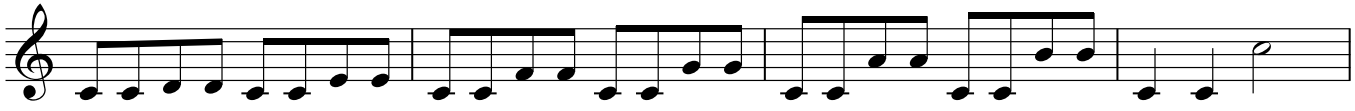


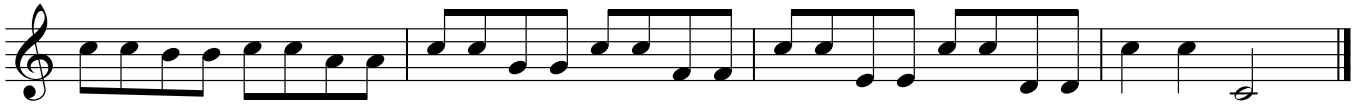
D **Springboard and Bungee**



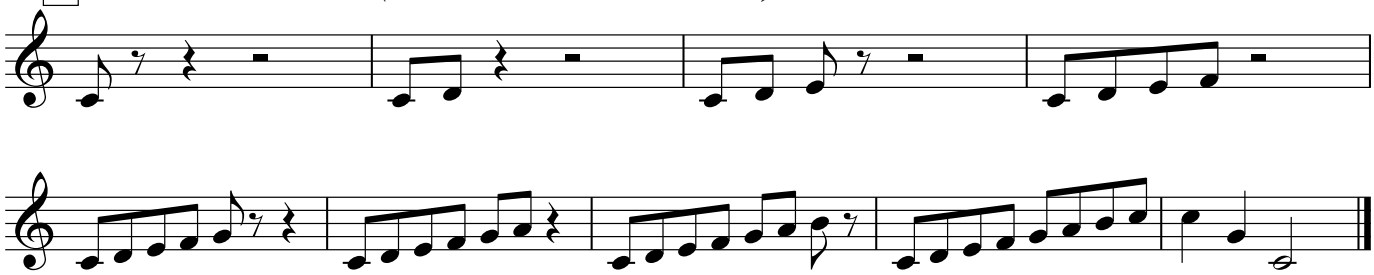


Springboard and Bungee - LV 2

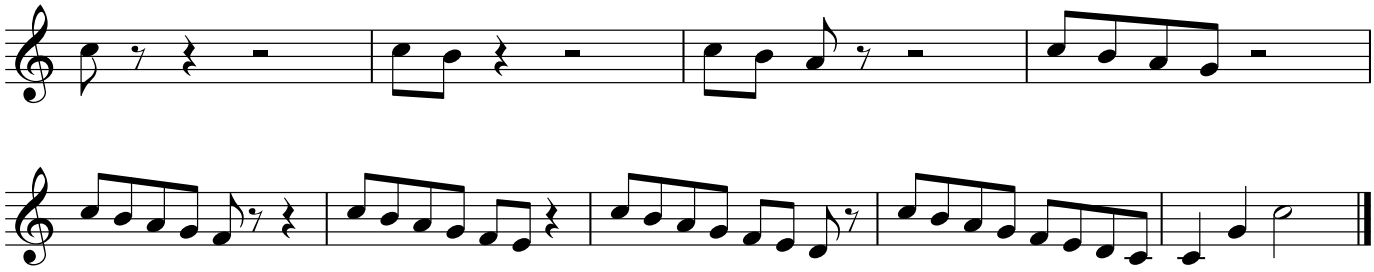




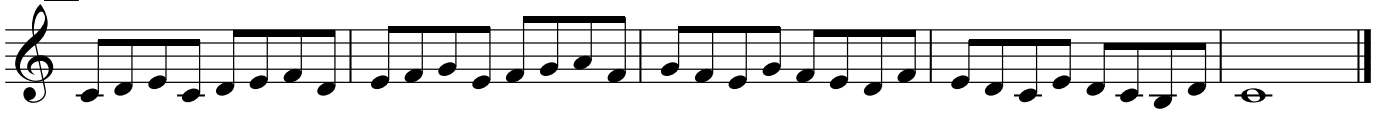
E **F Concentration - UP** ***(LV 2 - Combine with DOWN)***



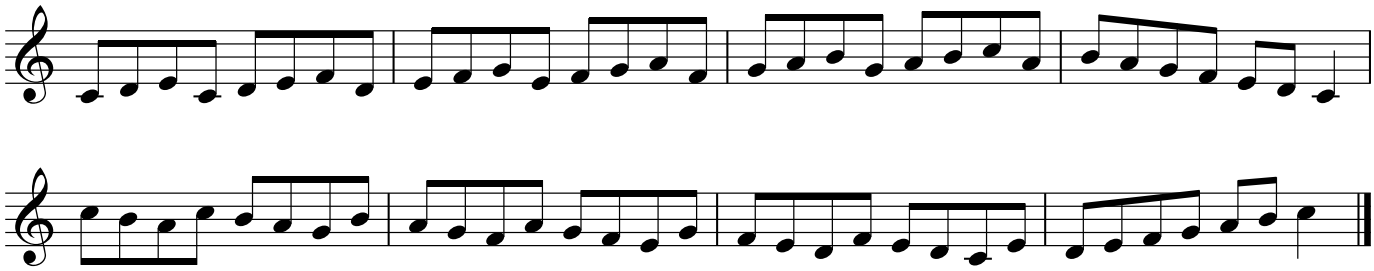
F Concentraion - DOWN



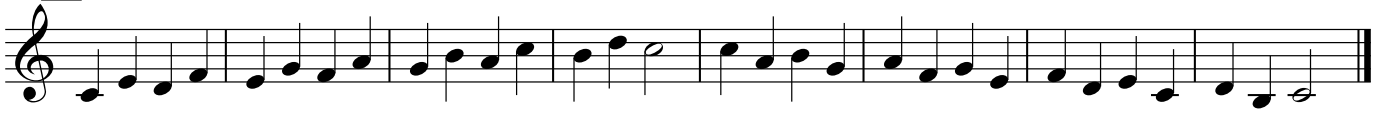
F **Twister!**



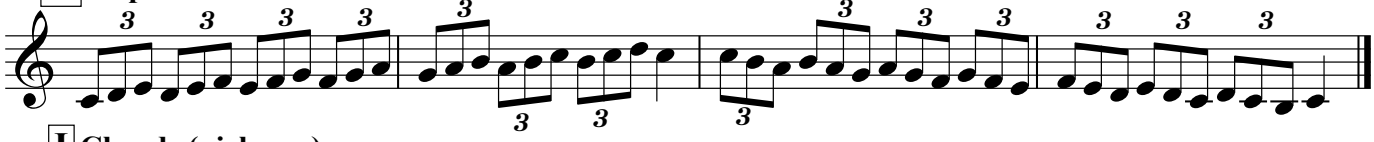
Twister! - LV 2



G **Thirds**

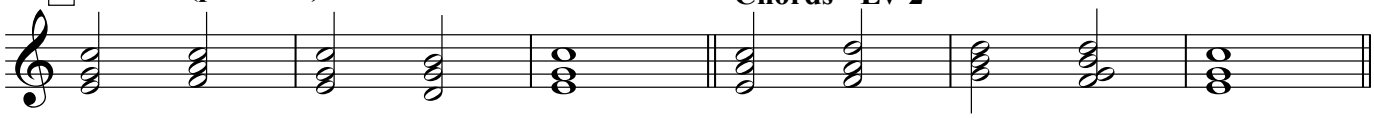


H **Triplets**



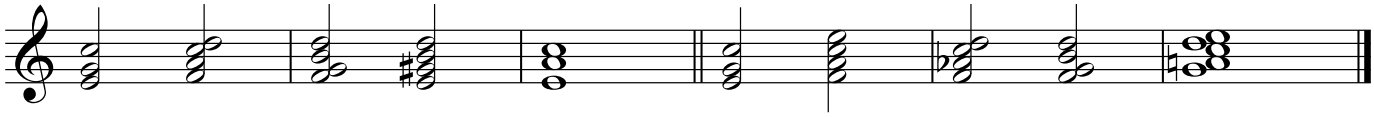
I **Chords (pick one)**

Chords - LV 2

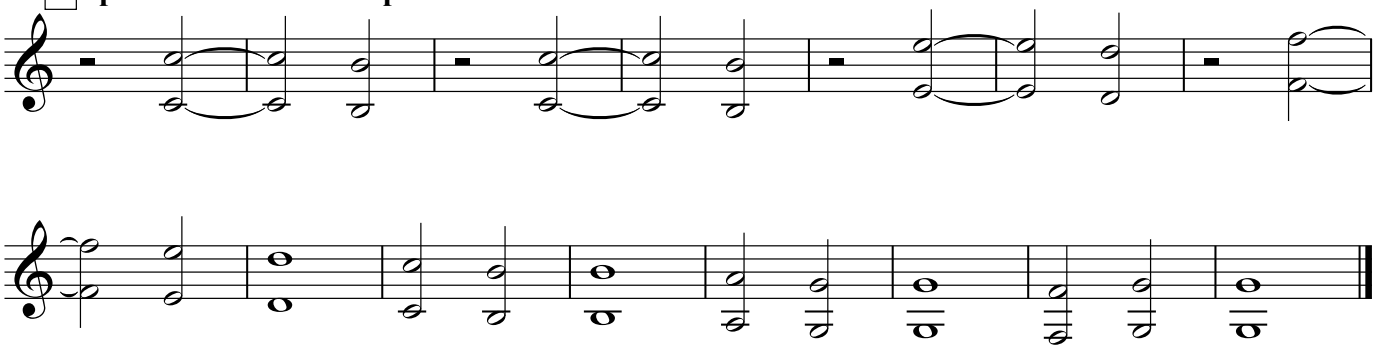


Chords - LV 3

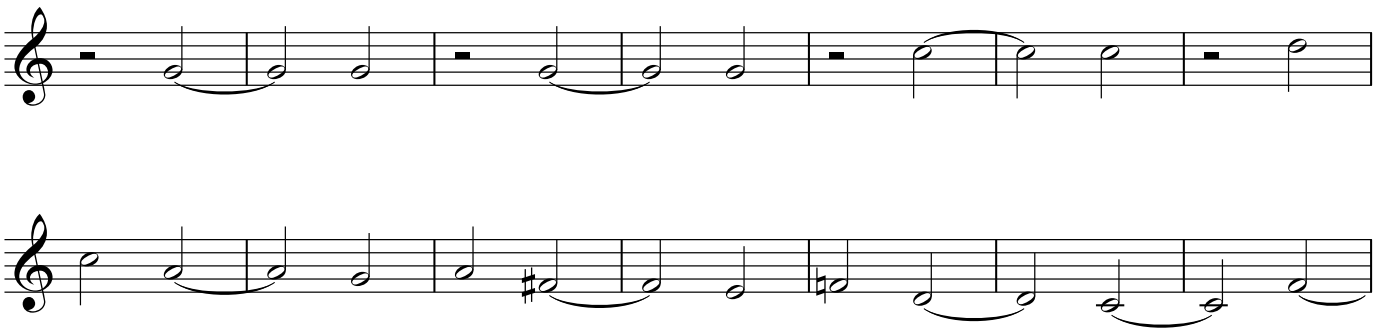
Chords - LV 4



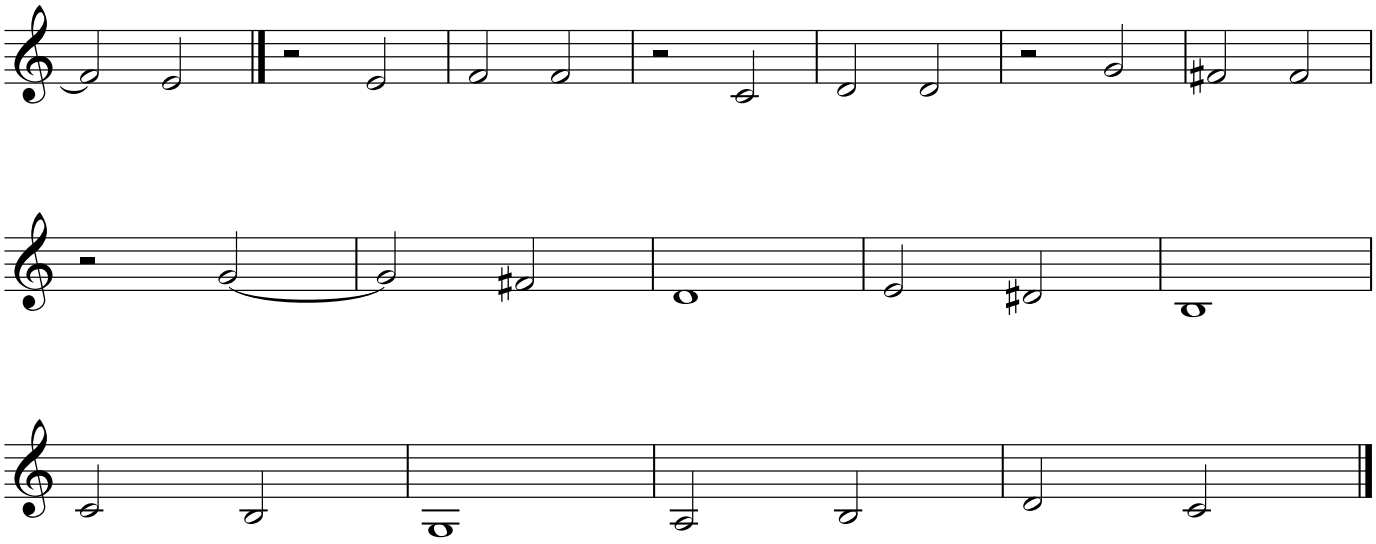
J Special LXXXVII - Soprano



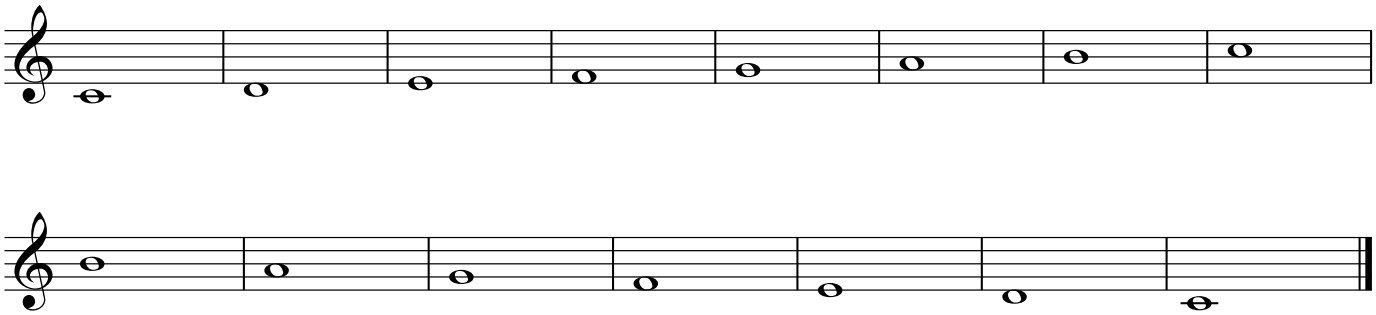
Alto



Tenor



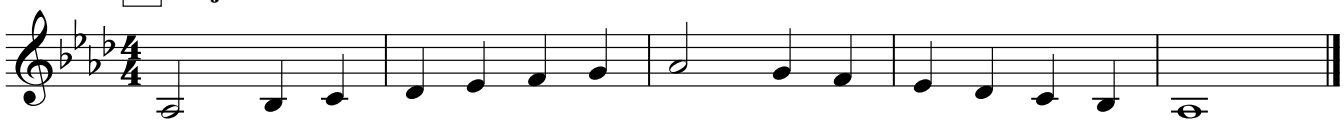
Bass



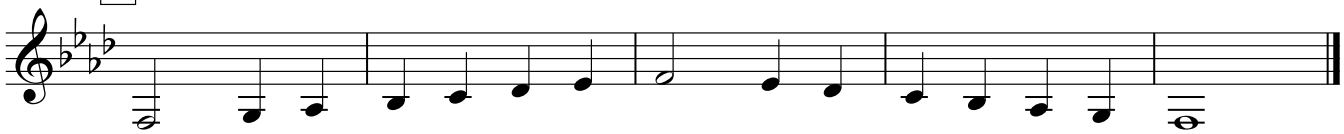
D-flat Concert

F Parts

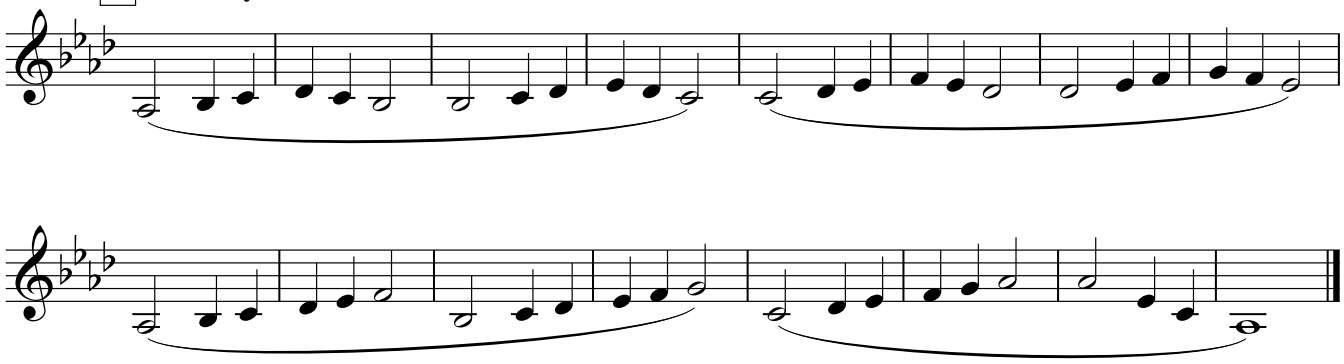
A **Major Scale**



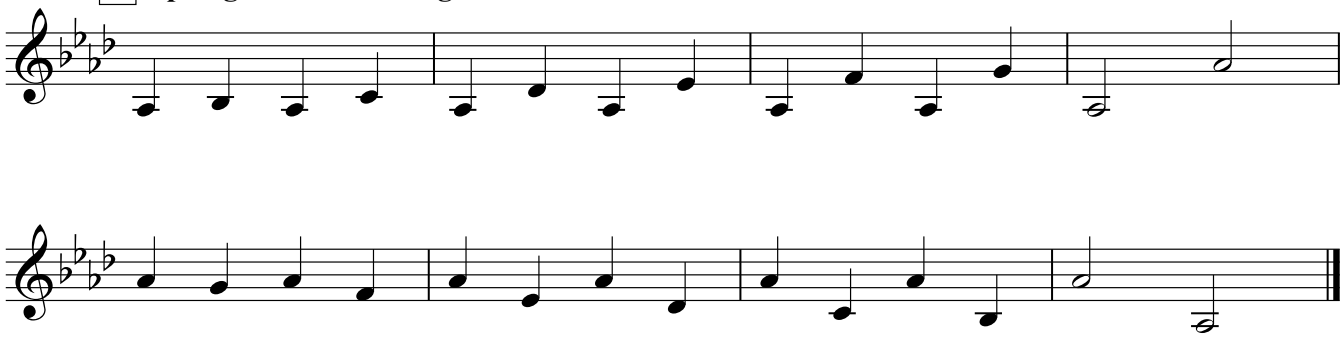
B **Relative Minor Scale**



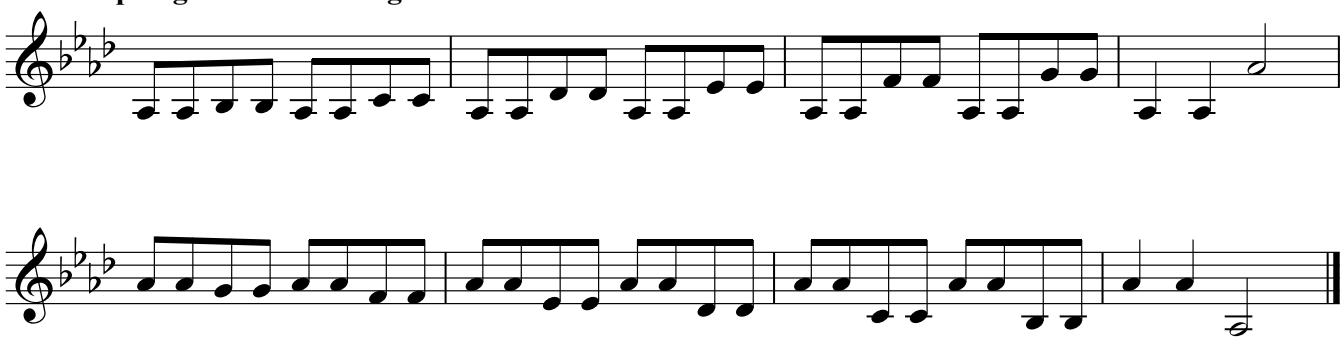
C **Flow Style**



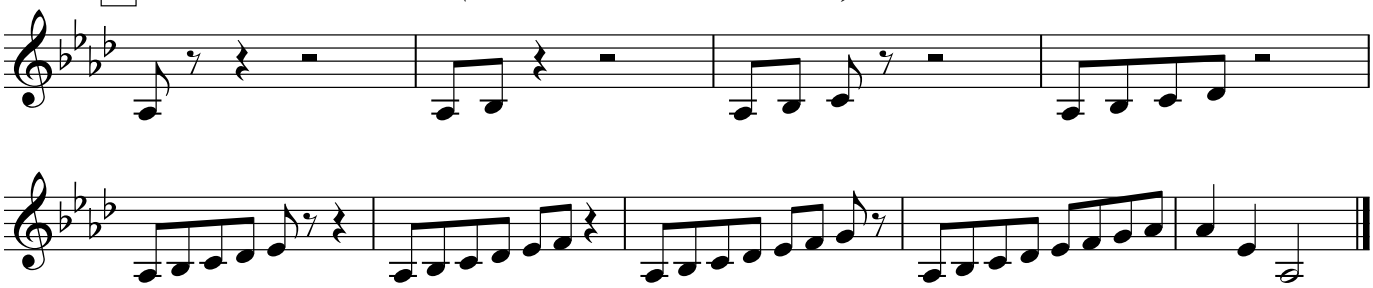
D **Springboard and Bungee**



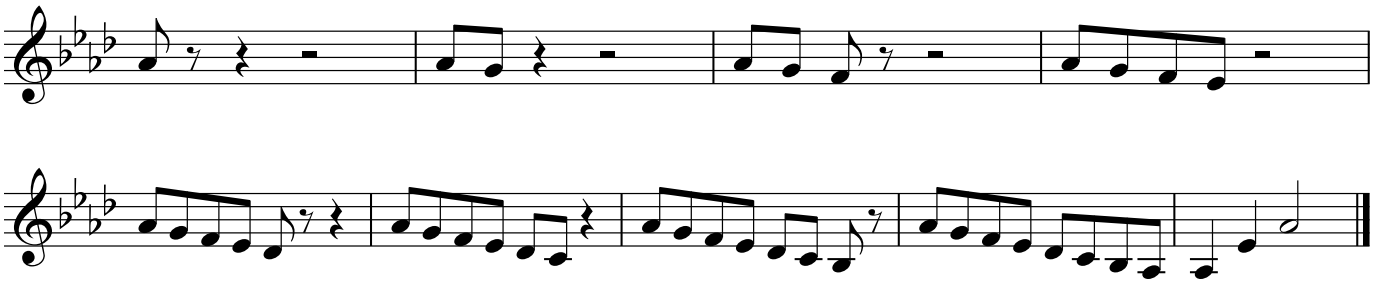
Springboard and Bungee - LV 2



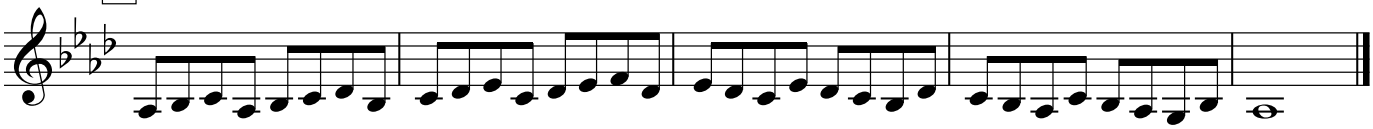
E **Db Concentration - UP** ***(LV 2 - Combine with DOWN)***



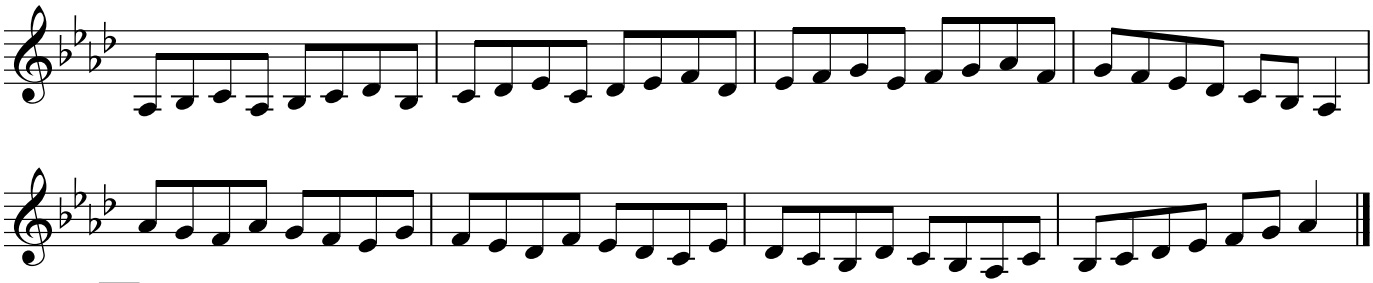
Db Concentraion - DOWN



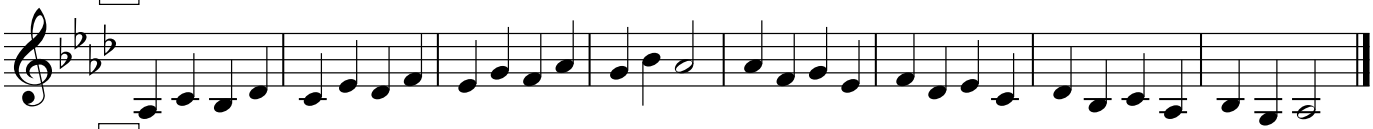
F **Twister!**



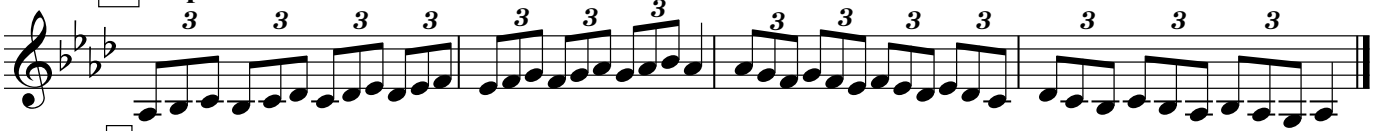
Twister! - LV 2



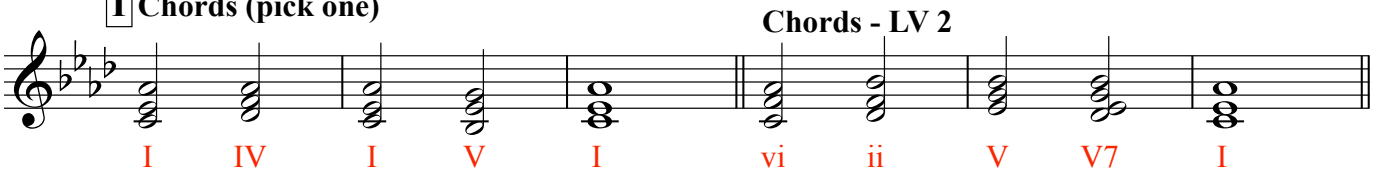
G **Thirds**



H **Triplets**

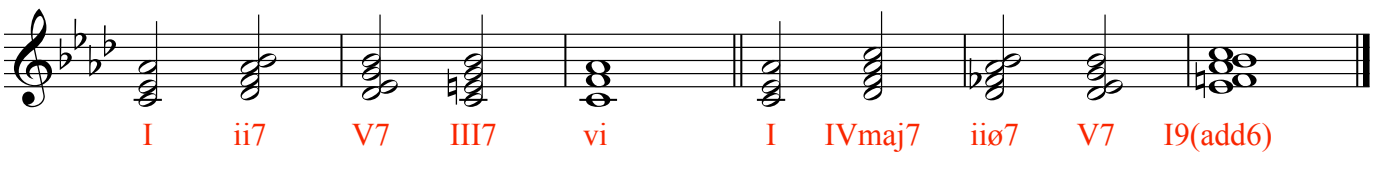


I **Chords (pick one)**



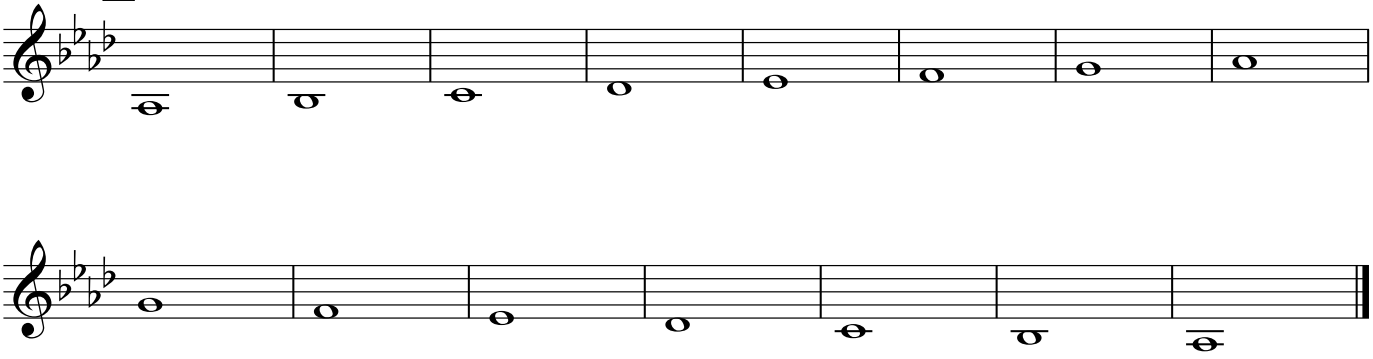
Chords - LV 2

Chords - LV 3

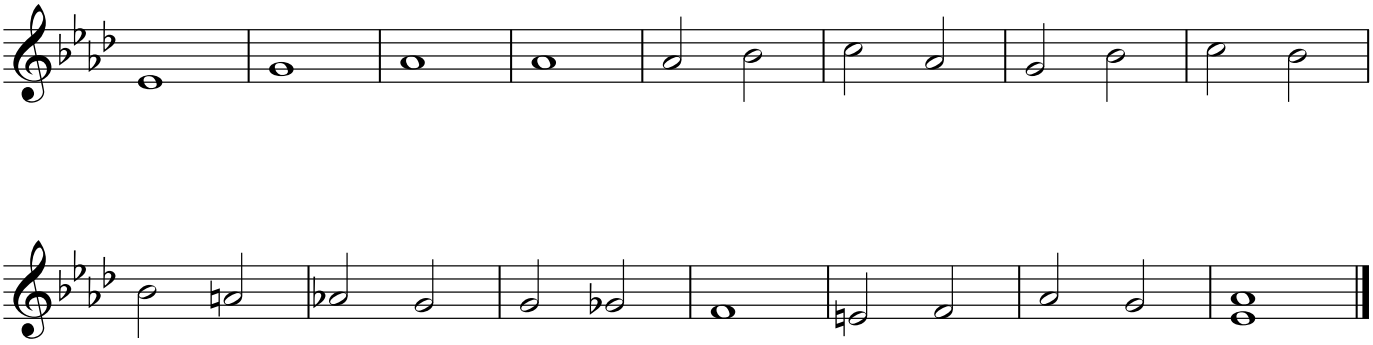


Chords - LV 4

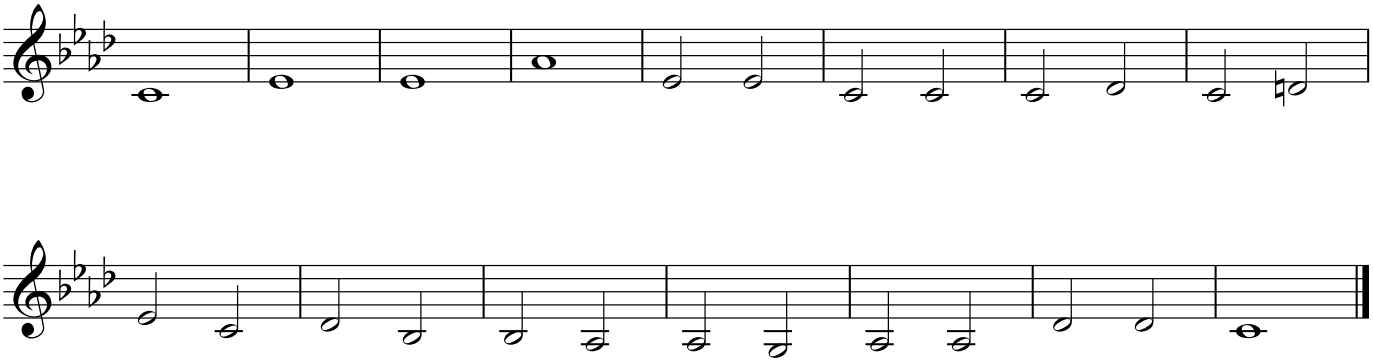
J Special LV - Soprano



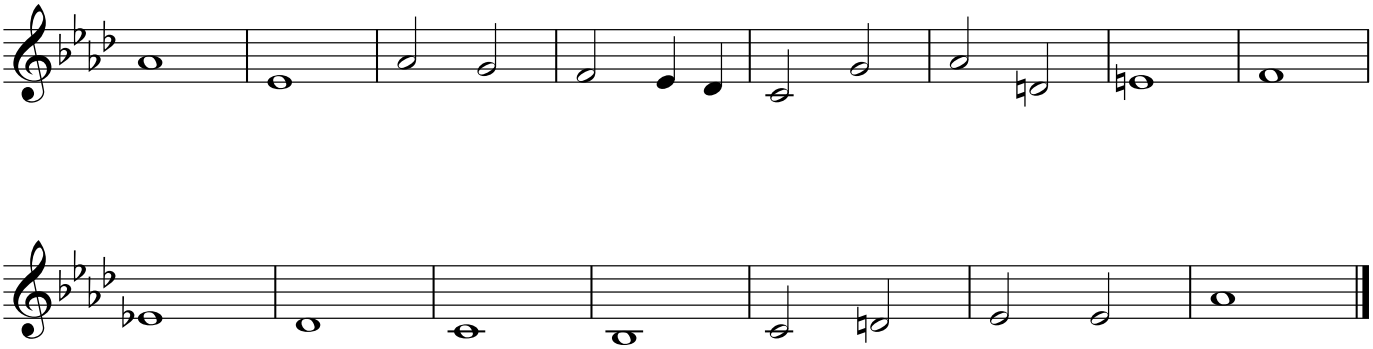
Alto



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

Big Rapids Middle School Bands
Circle of Fourths - Bassoon

Flats → 1 C 2 F 3 Bb 4 Eb Ab 5 Db 6 Gb 7 Cb or C# 7 F# 6 B 5 ← Sharps

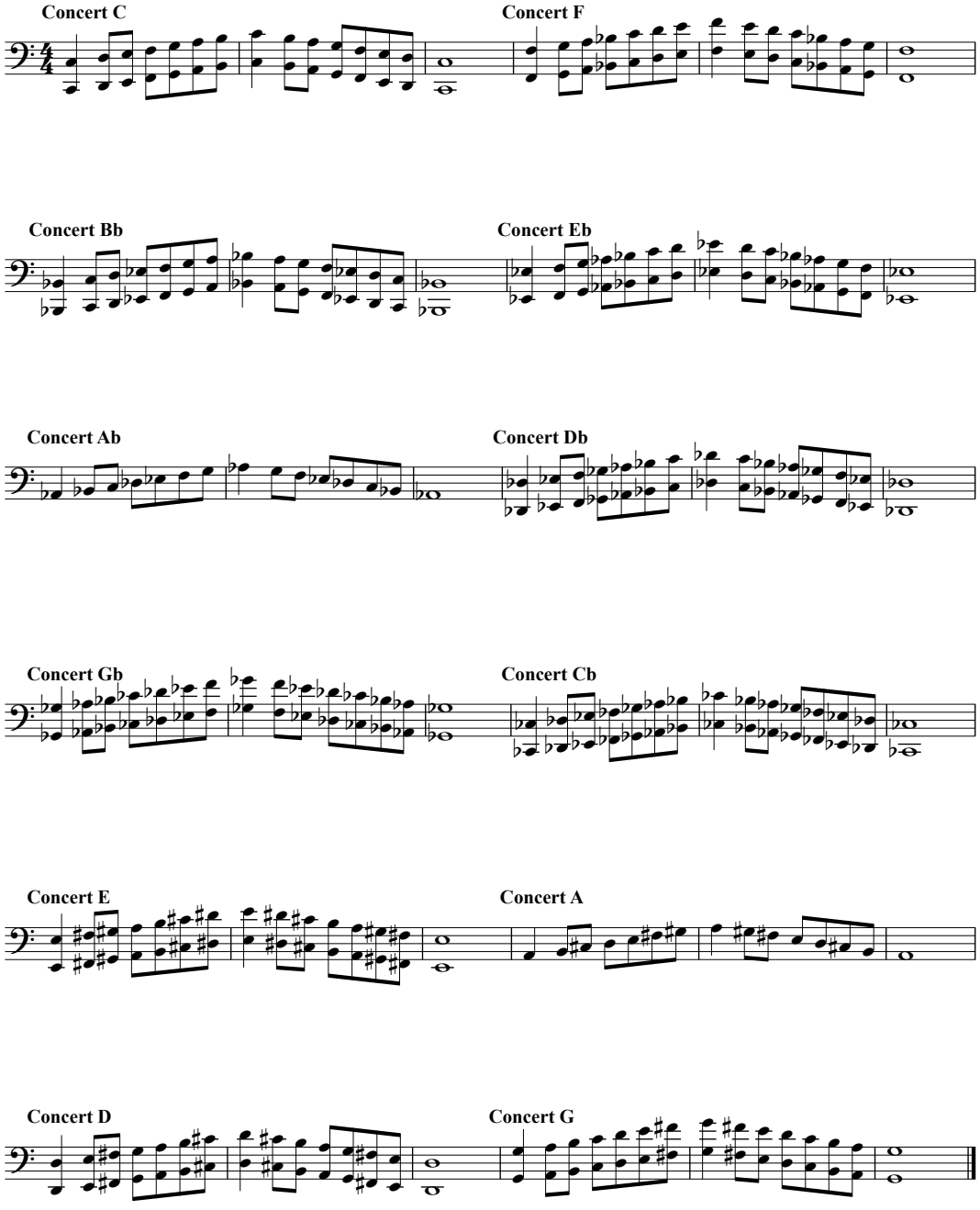
4 E 3 A 2 D 1 G C

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 - Trombone/Euph/Bassoon

Flats → ← Sharps

1 2 3 4 → 5 6 7 → 4 3 2 1

C - F - Bb - Eb - Ab → Db - Gb - Cb → E - A - D - G - C

or or or

C# - F# - B

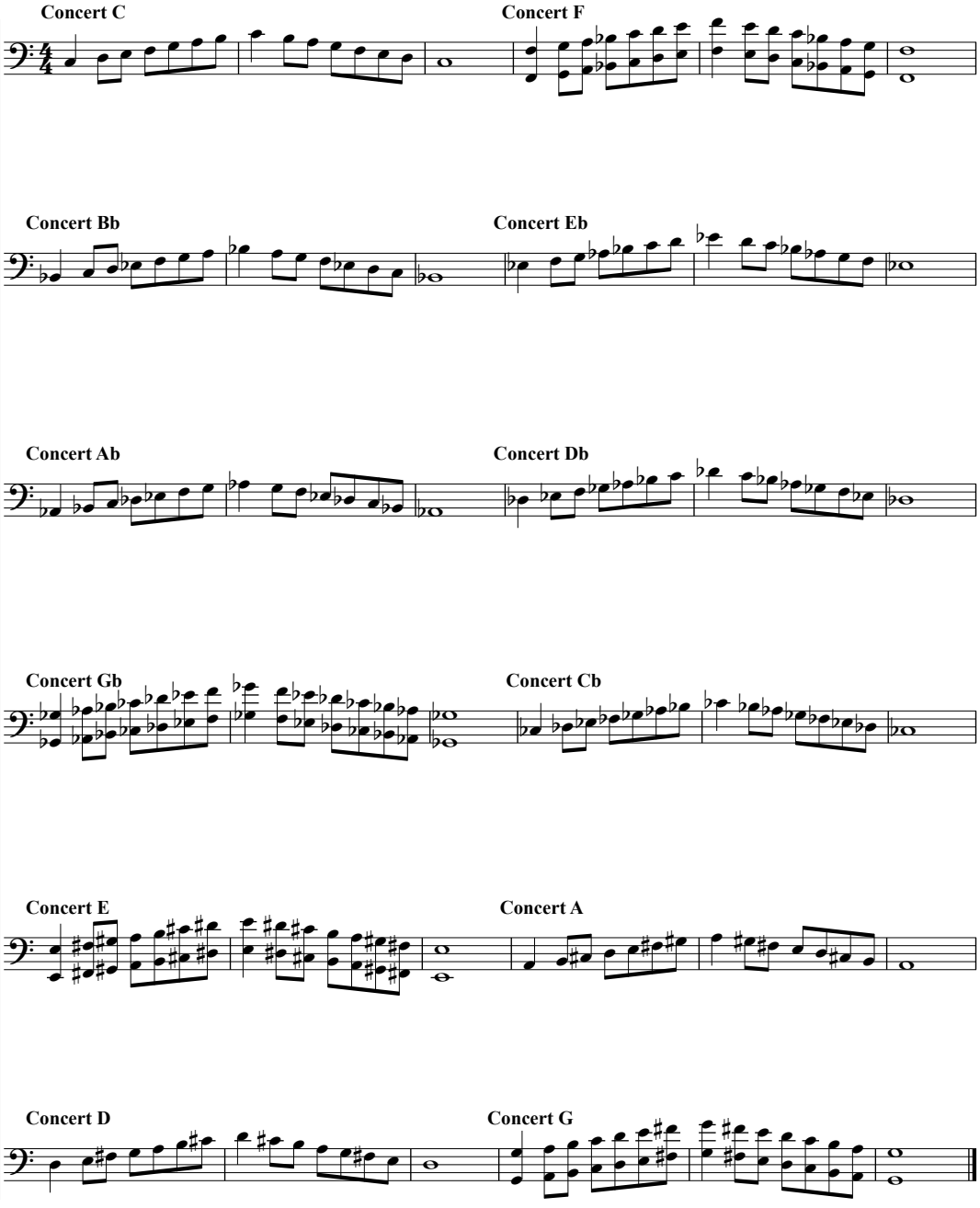
7 6 5

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

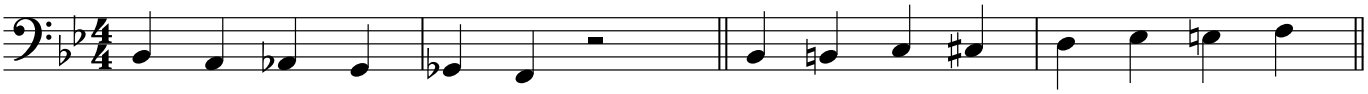
BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



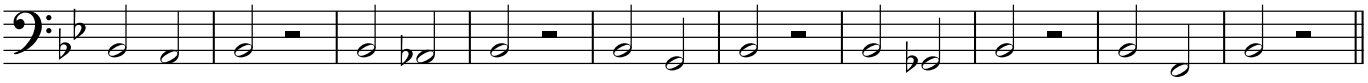
Chromatic Exercises

Bass Clef

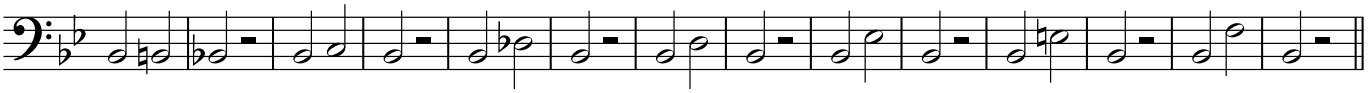
1 Chromatic Low **Chromatic High**



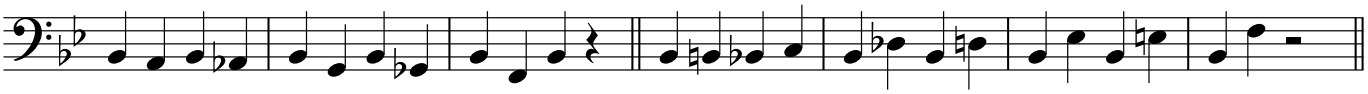
2 Remington Low



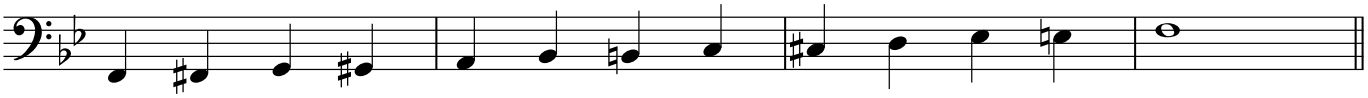
3 Remington High



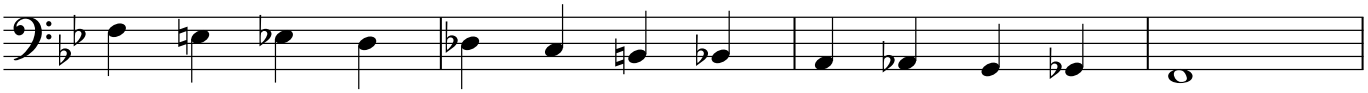
4 Remington Low 2 **Remington High 2**



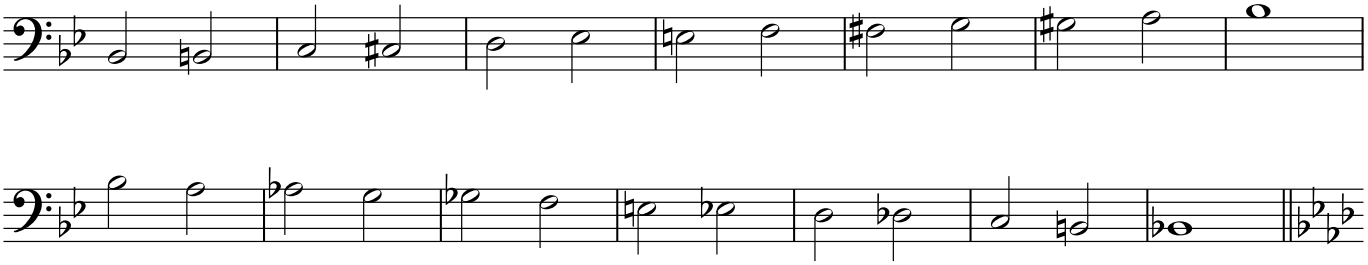
5 Chromatic Scale Up



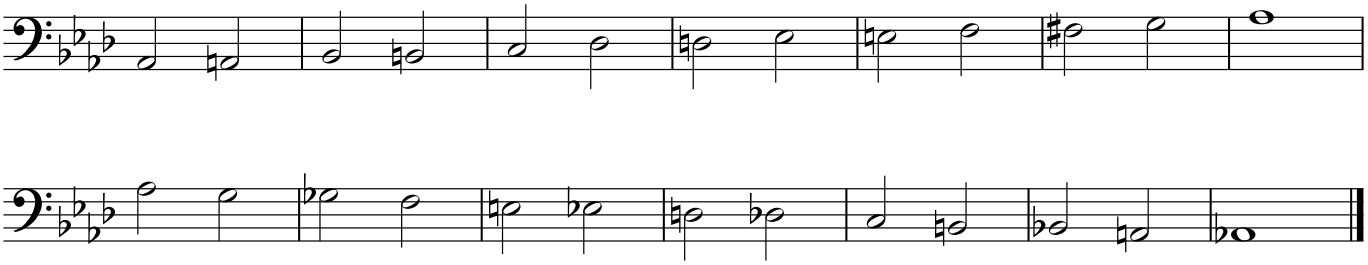
Chromatic Scale Down



6 Bb Chromatic Scale



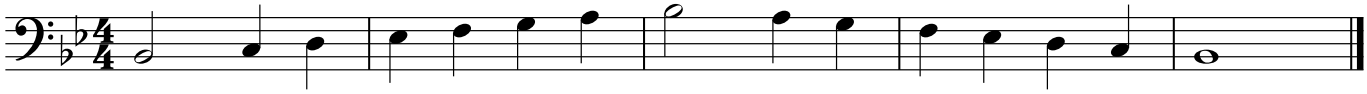
7 Ab Chromatic Scale



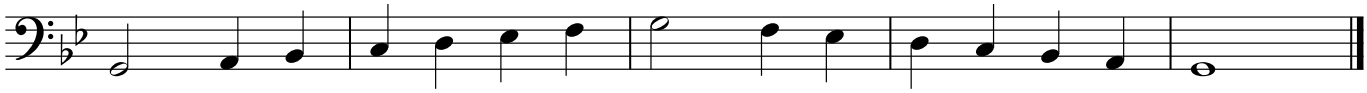
B-flat Concert

Bass Clef

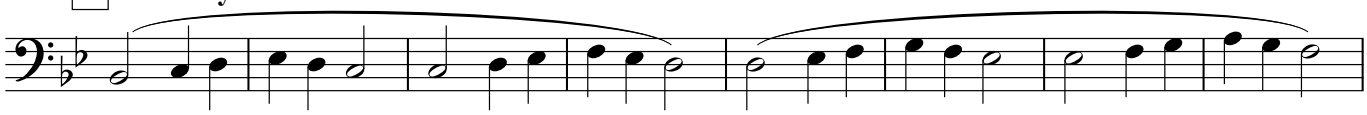
A **Major Scale**

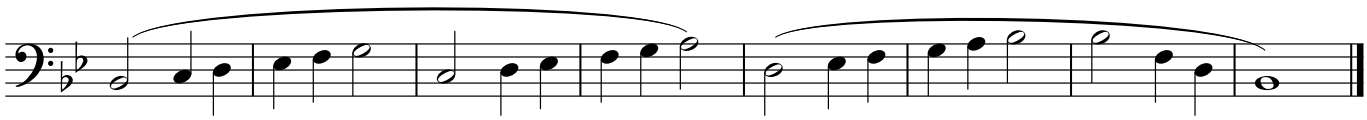


B **Relative Minor Scale**



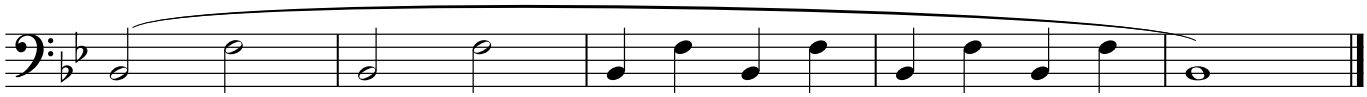
C **Flow Style**



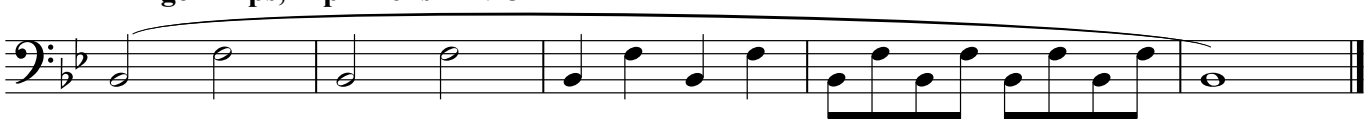


D **Finger Flips, Lip Tricks**

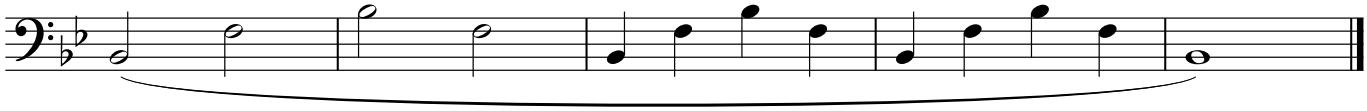
Finger Flips, Lip Tricks - LV 2



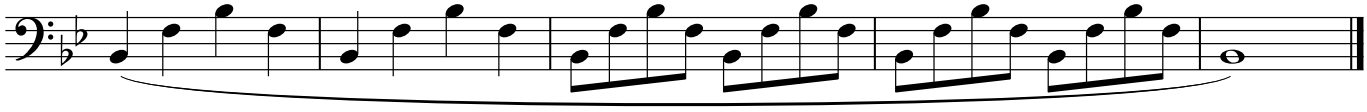
Finger Flips, Lip Tricks - LV 3



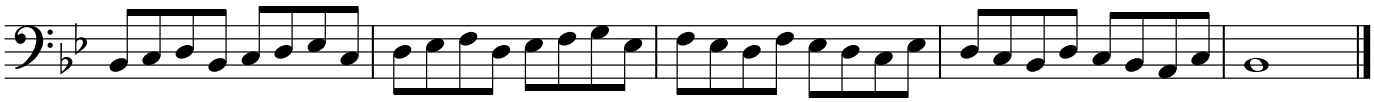
Finger Flips, Lip Tricks - LV 4



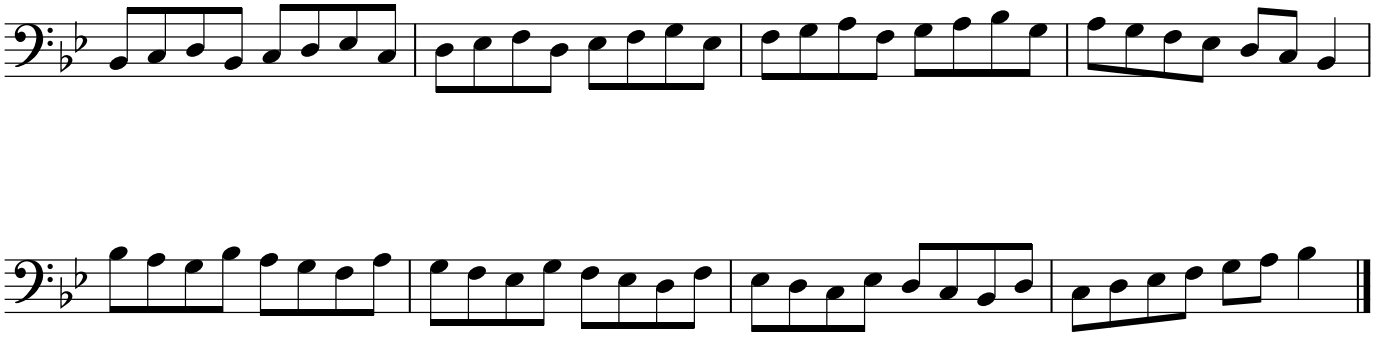
Finger Flips, Lip Tricks - LV 5



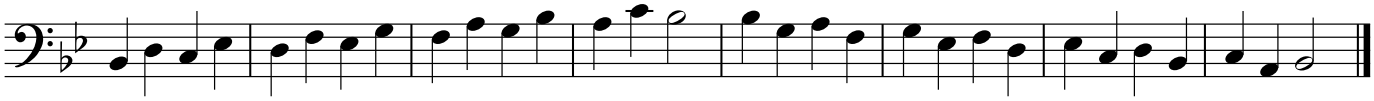
E **Twister!**



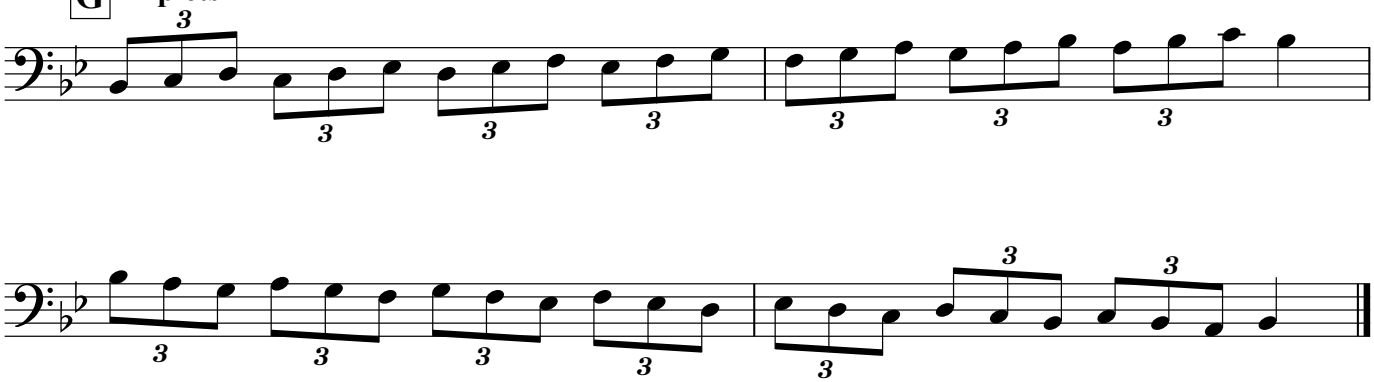
Twister! - LV 2



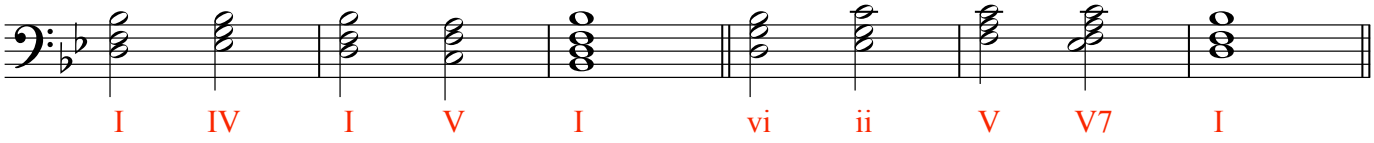
F **Thirds**



G **Triplets**

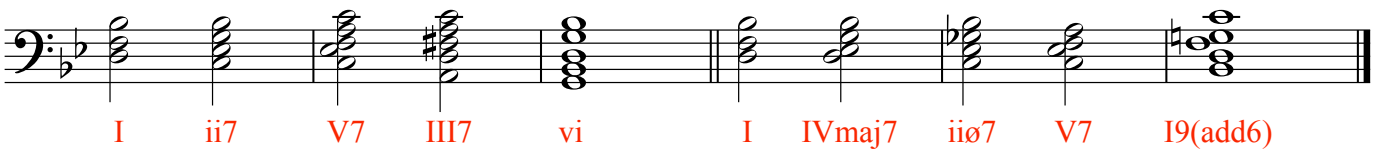


H **Chords (pick one)**



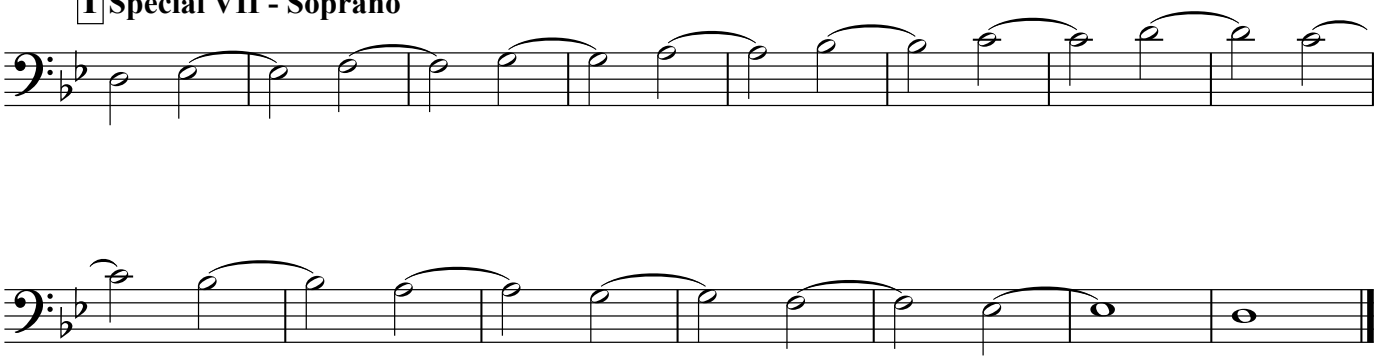
Chords - LV 2

Chords - LV 3

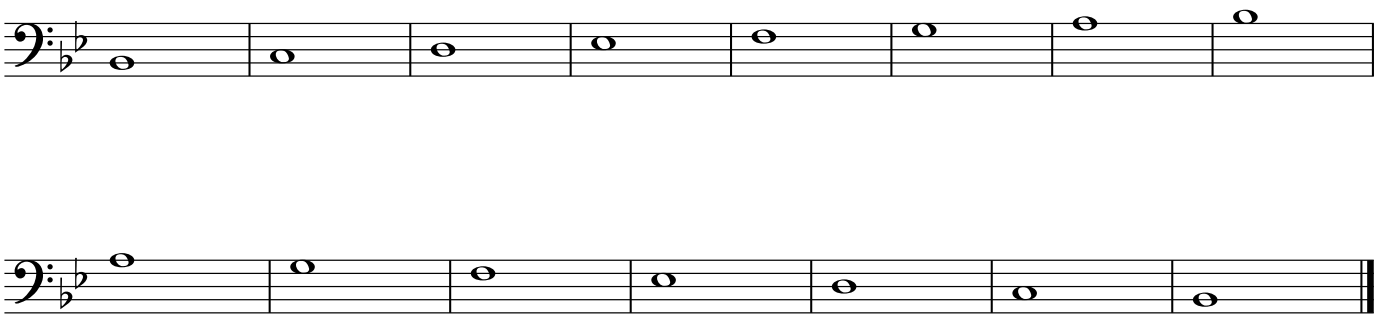


Chords - LV 4

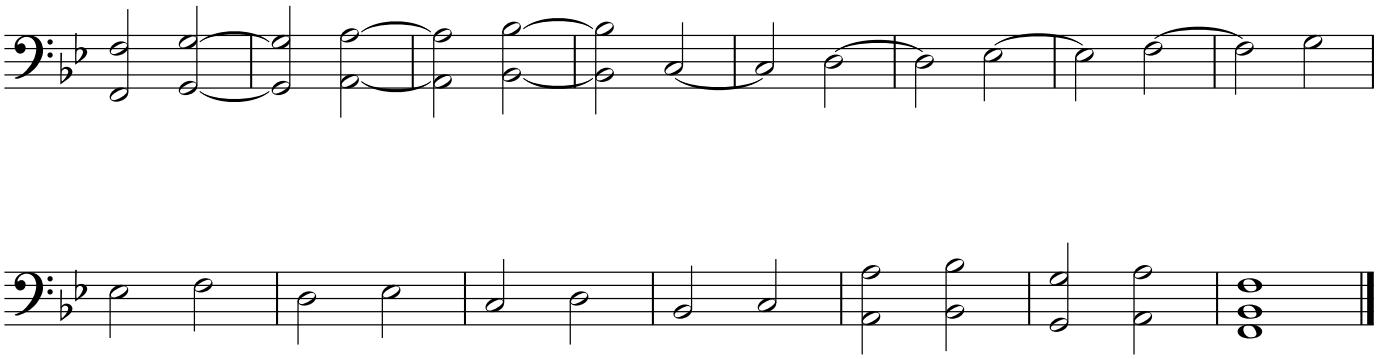
I Special VII - Soprano



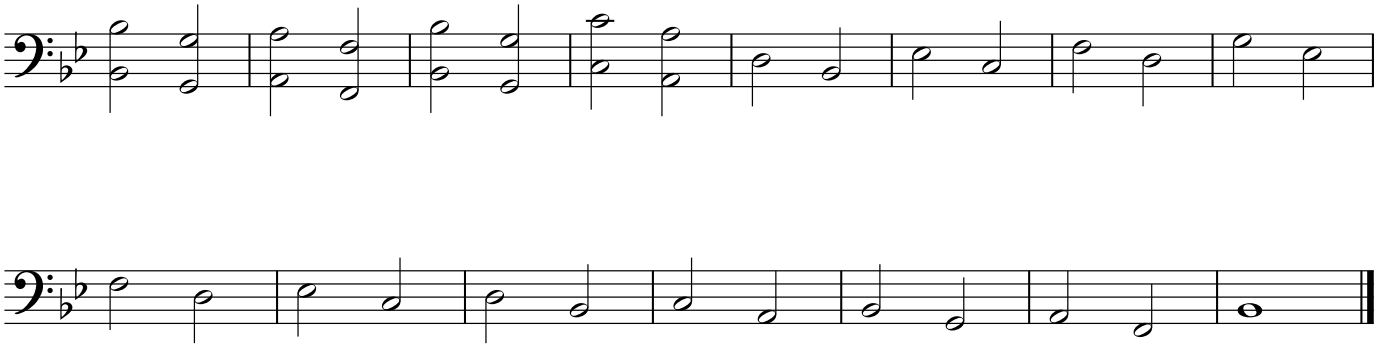
Alto



Tenor



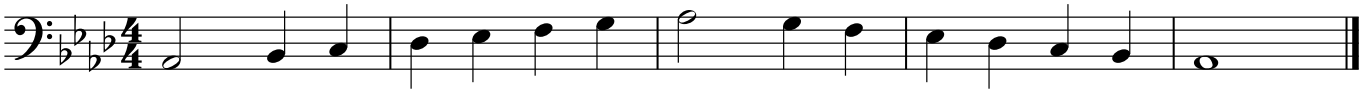
Bass



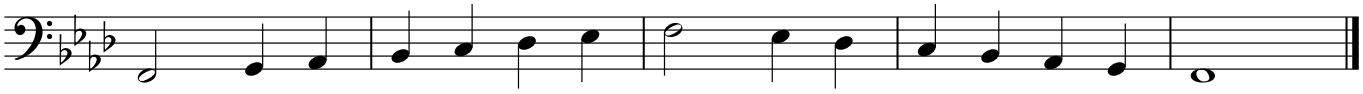
A-flat Concert

Bass Clef

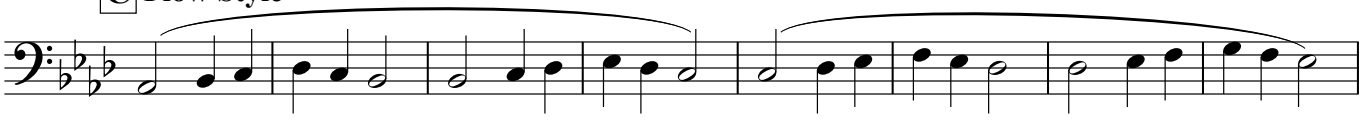
A **Major Scale**

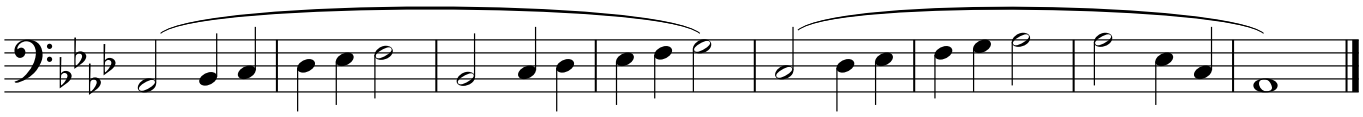


B **Relative Minor Scale**

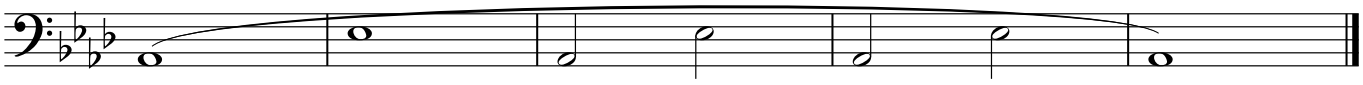


C **Flow Style**

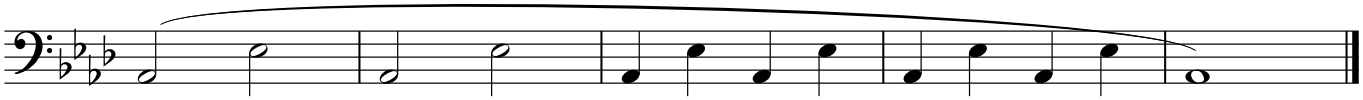




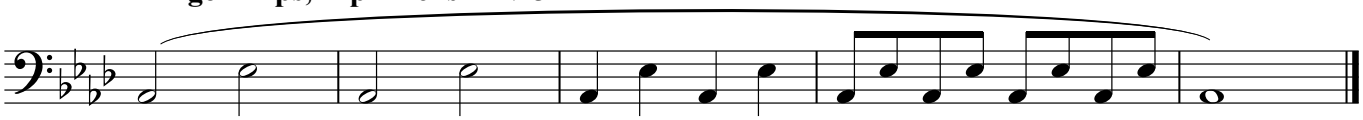
D **Finger Flips, Lip Tricks**



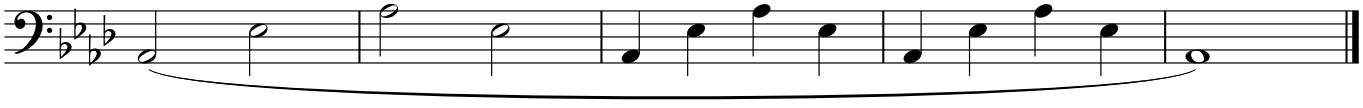
Finger Flips, Lip Tricks - LV 2



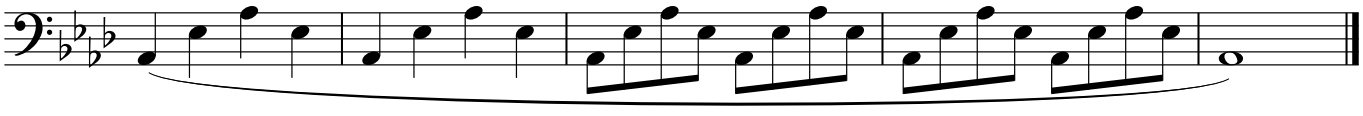
Finger Flips, Lip Tricks - LV 3



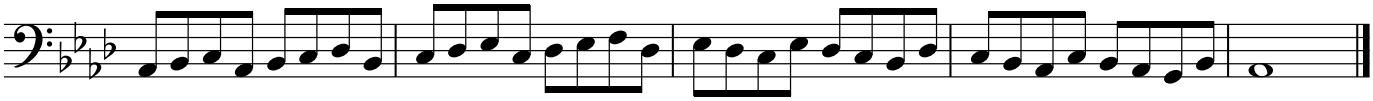
Finger Flips, Lip Tricks - LV 4



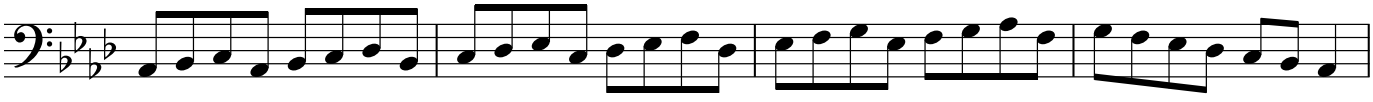
Finger Flips, Lip Tricks - LV 5

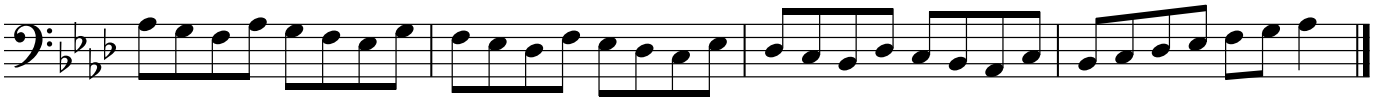


E **Twister!**

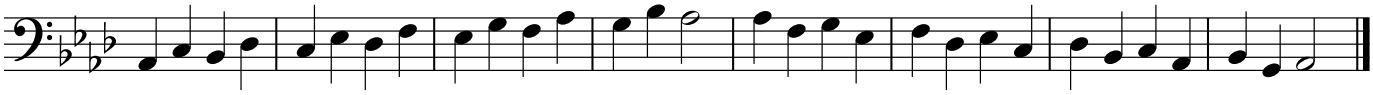


Twister! - LV 2

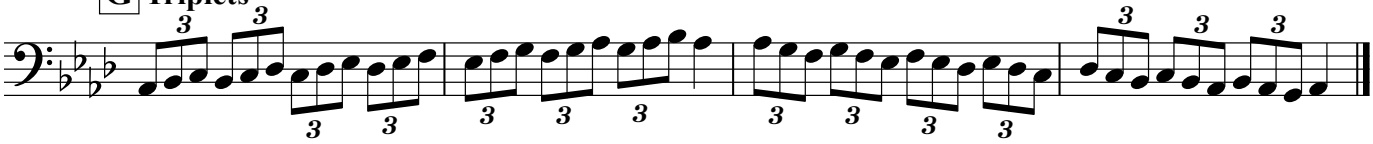




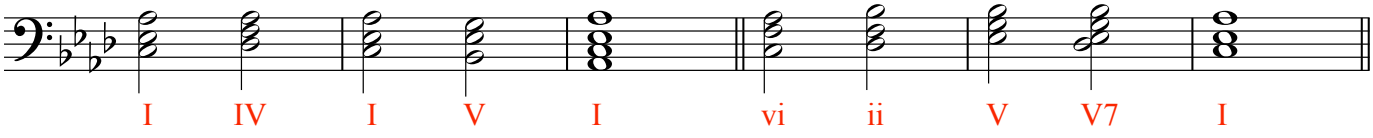
F **Thirds**



G **Triplets**

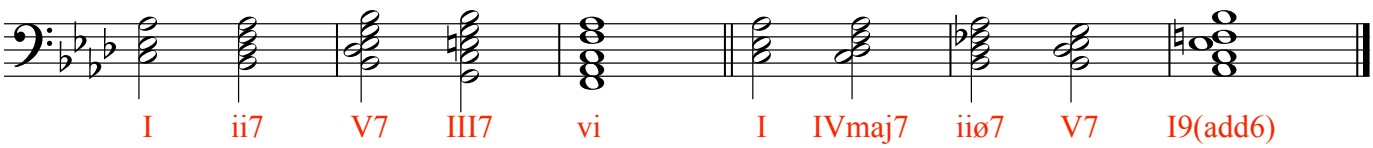


H **Chords (pick one)**



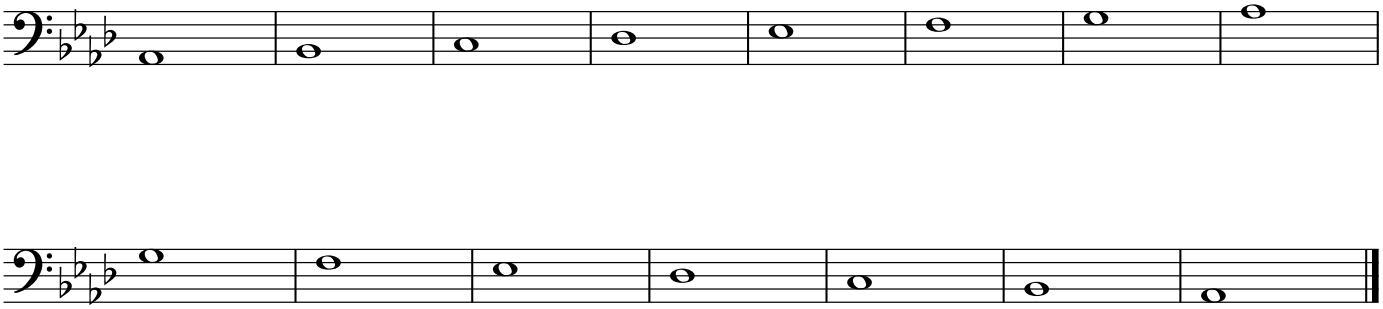
Chords - LV 2

Chords - LV 3

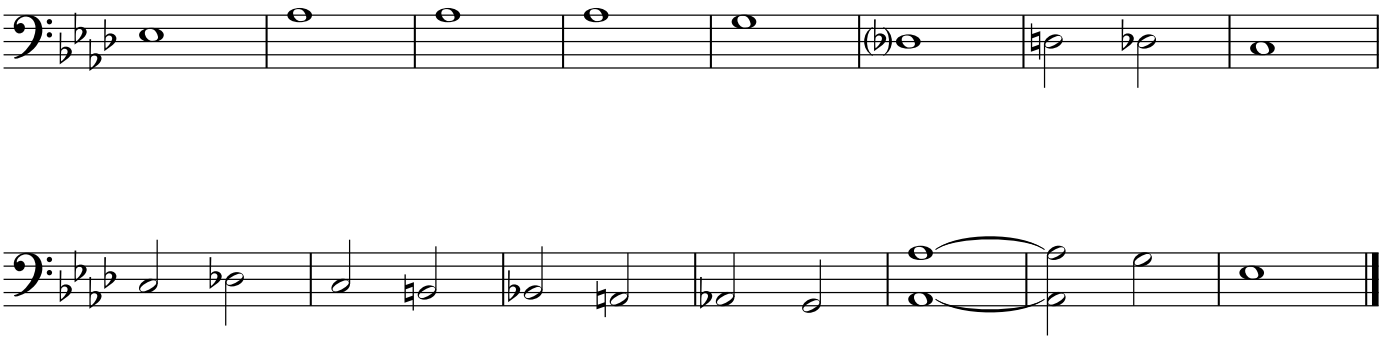


Chords - LV 4

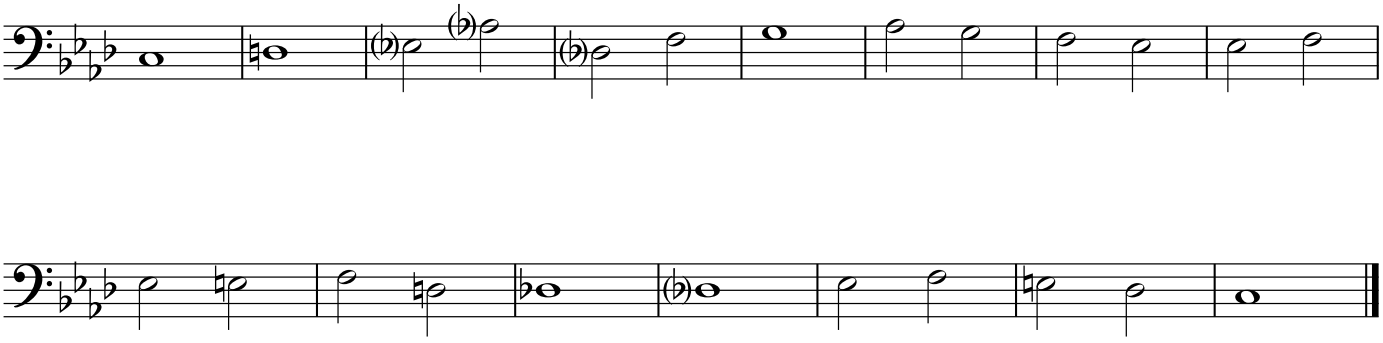
I Special XXXVII - Soprano



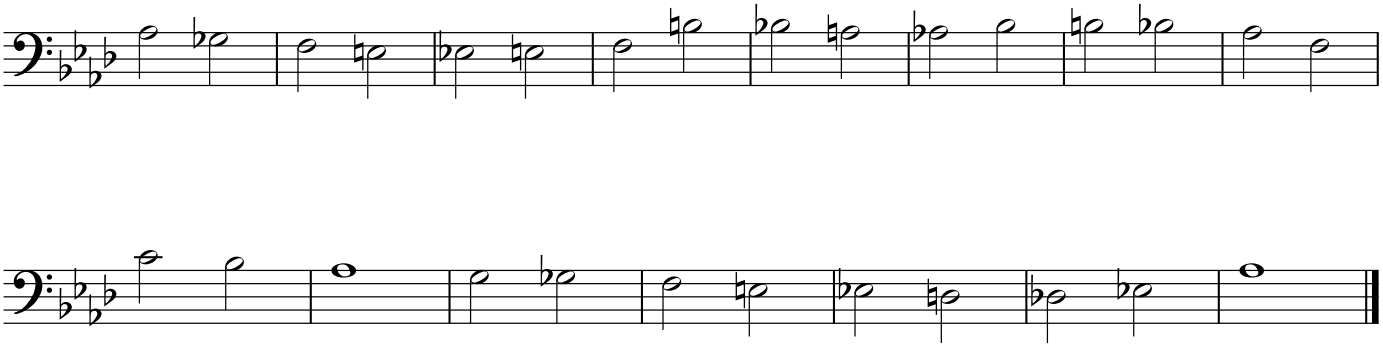
Alto



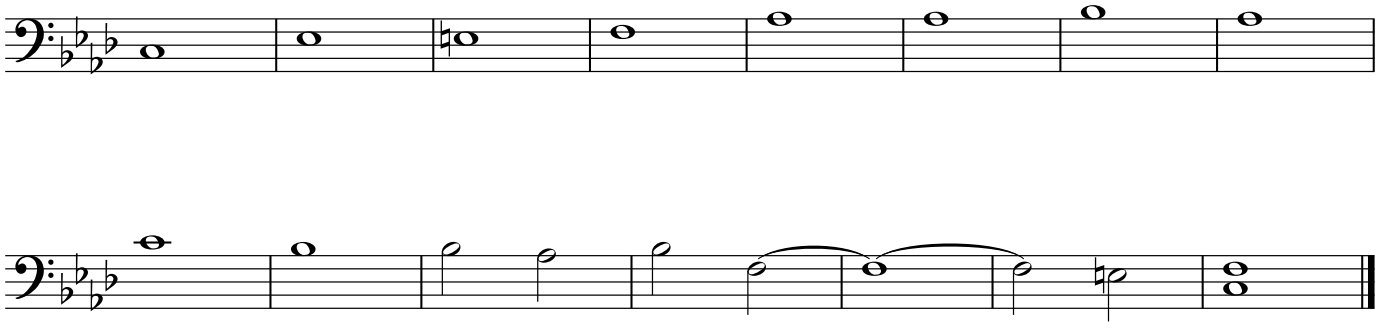
Tenor



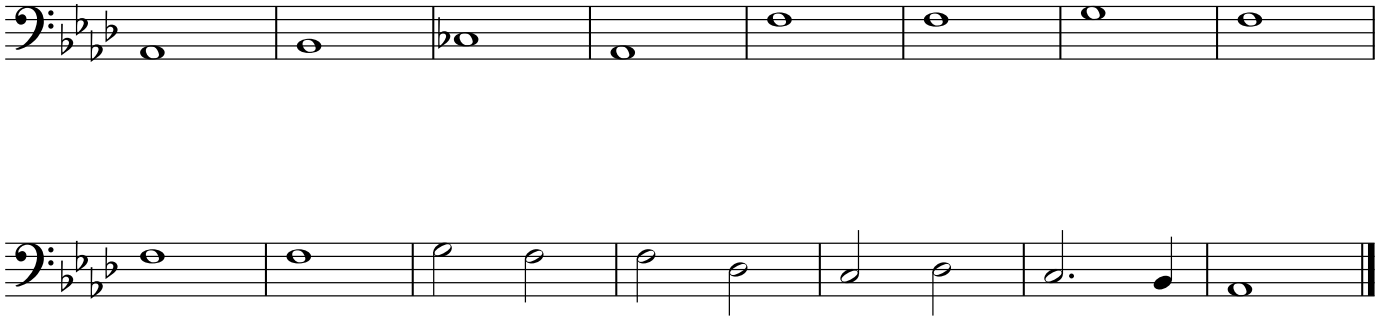
Bass



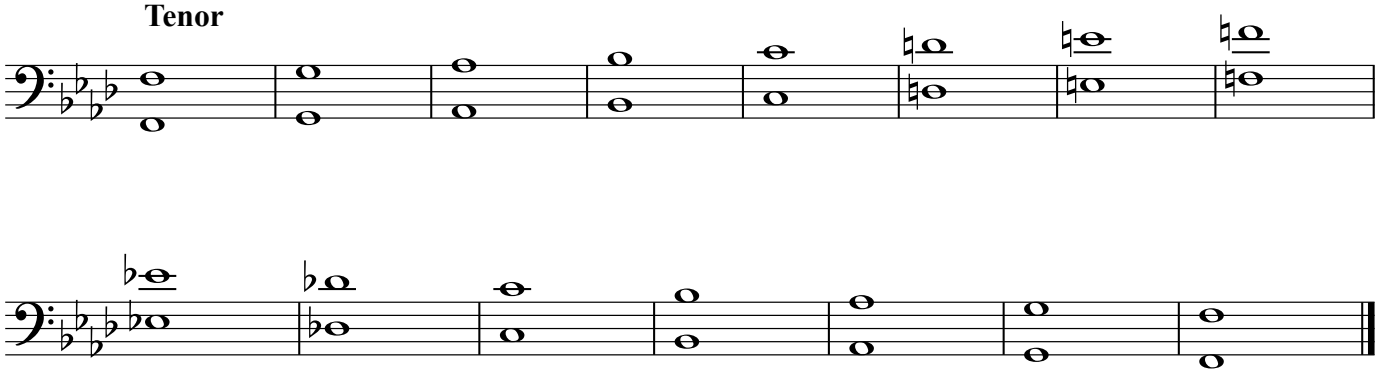
J Special LXXXII - Soprano



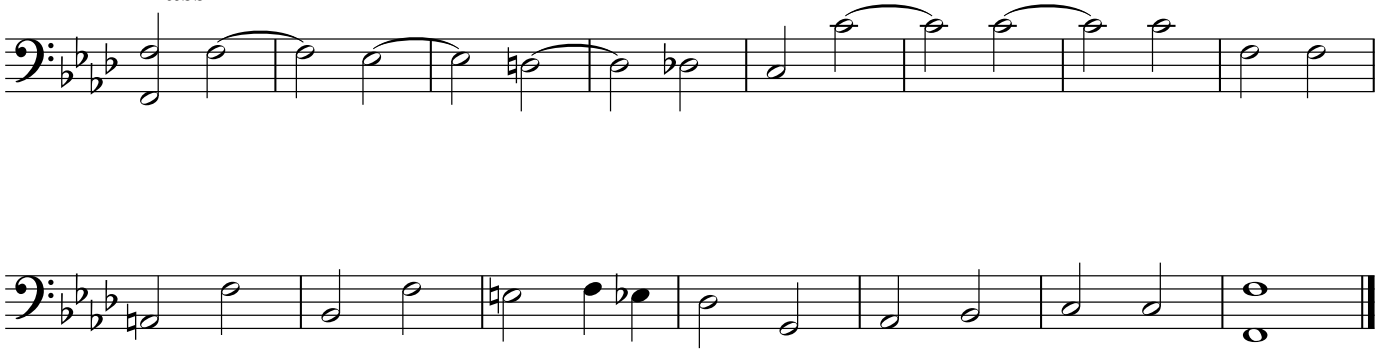
Alto



Tenor



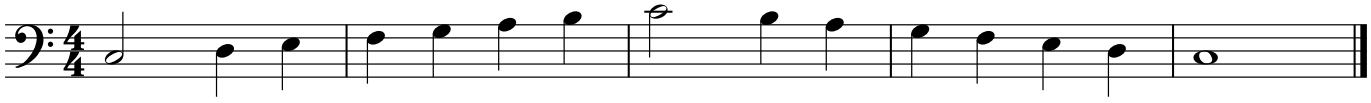
Bass



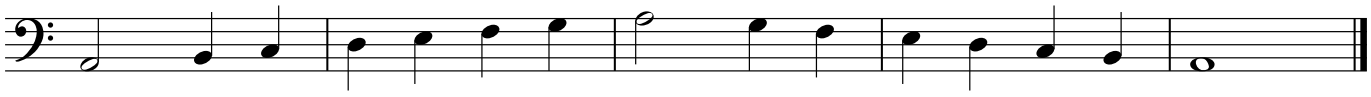
C Concert

Bass Clef

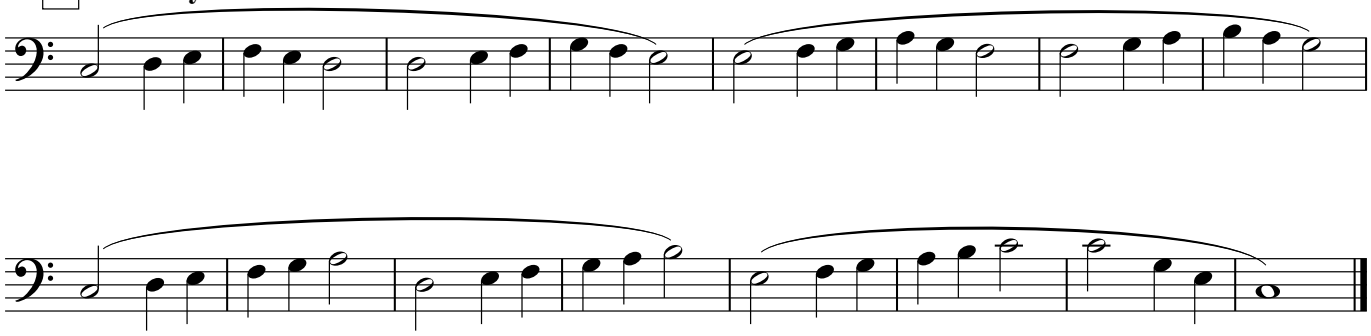
A **Major Scale**



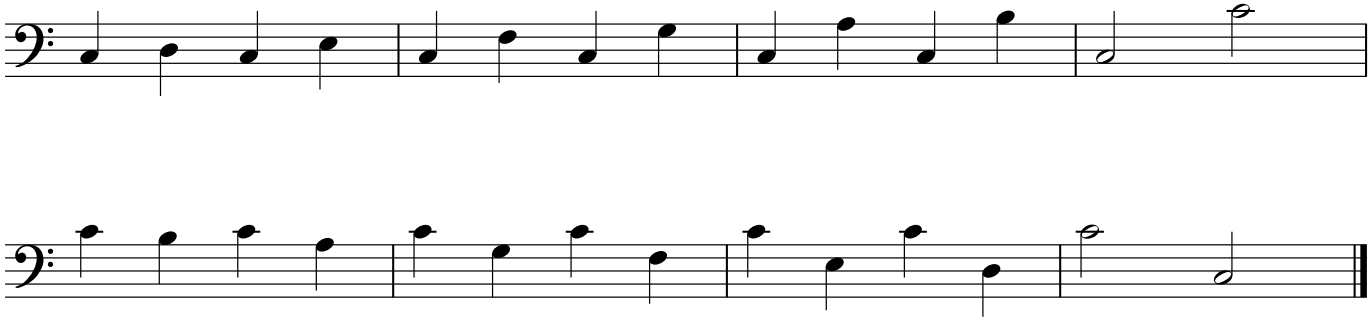
B **Relative Minor Scale**



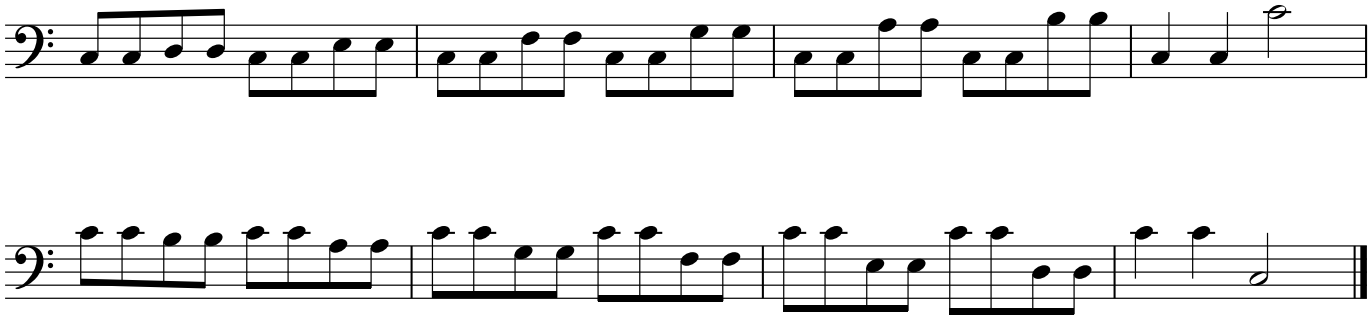
C **Flow Style**



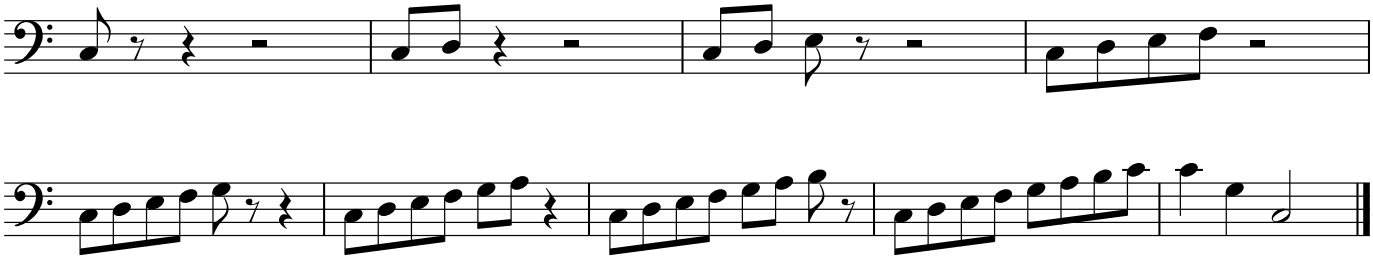
D **Springboard and Bungee**



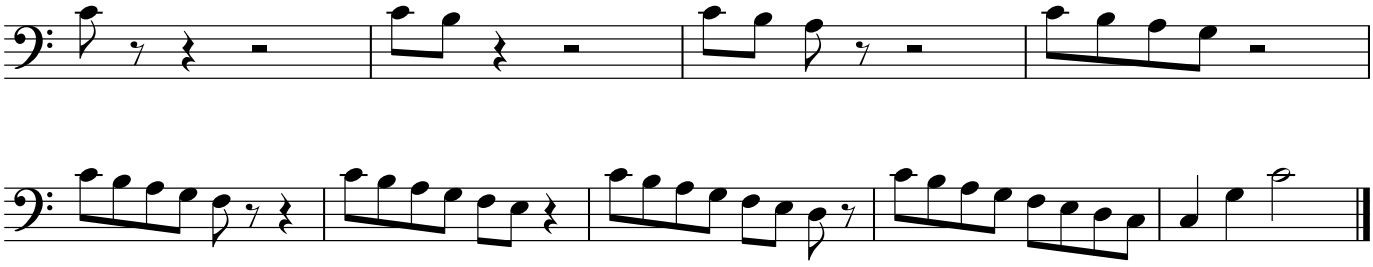
Springboard and Bungee - LV 2



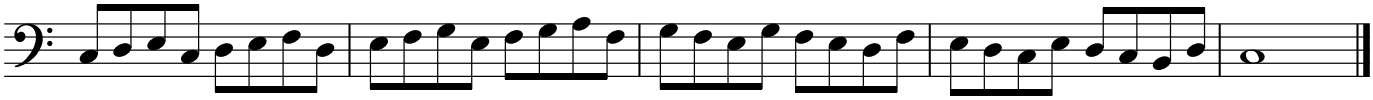
E **C Concentration - UP** ***(LV 2 - Combine with DOWN)***



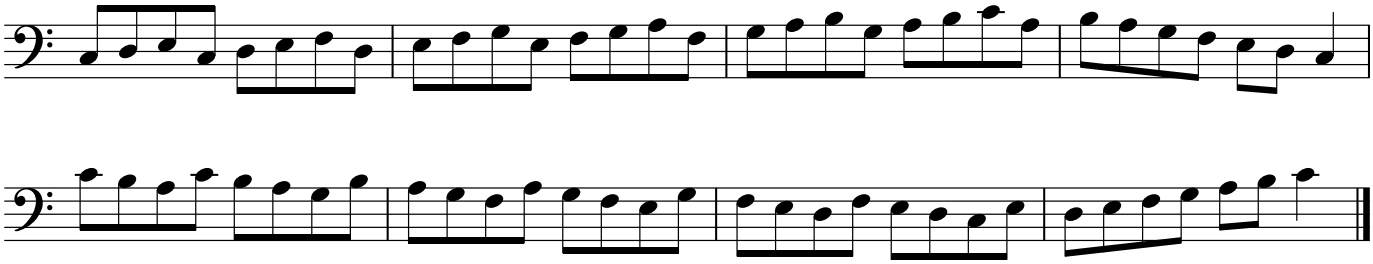
C Concentraion - DOWN



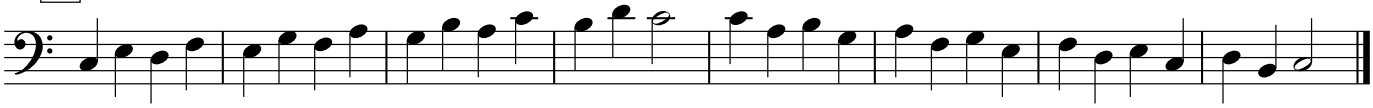
F **Twister!**



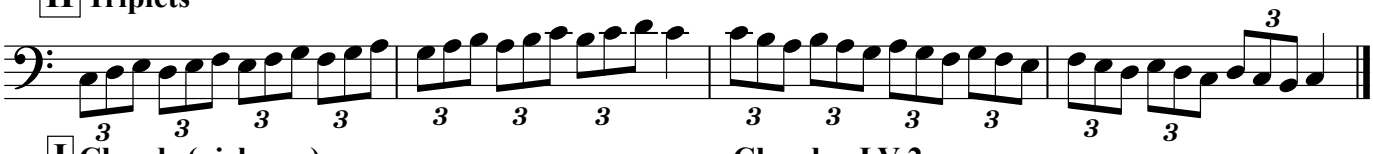
Twister! - LV 2



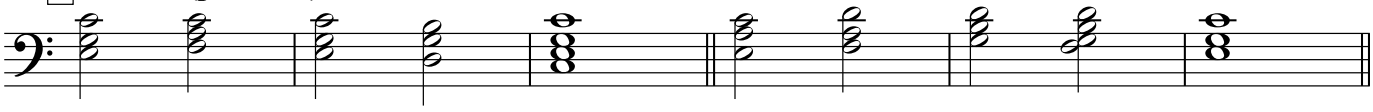
G **Thirds**



H **Triplets**



I **Chords (pick one)**

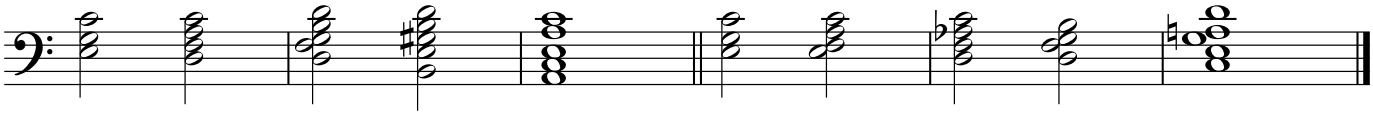


I IV I V I

Chords - LV 2

vi ii V V7 I

Chords - LV 3

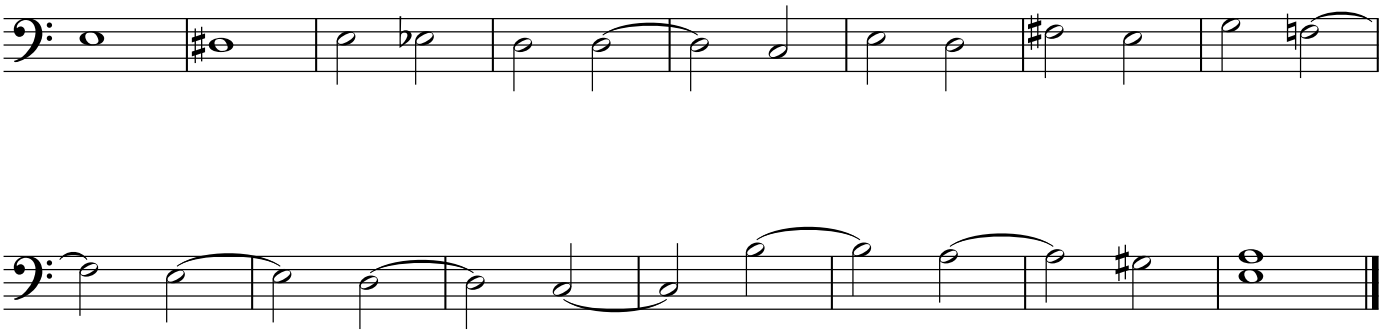


I ii7 V7 III7 vi

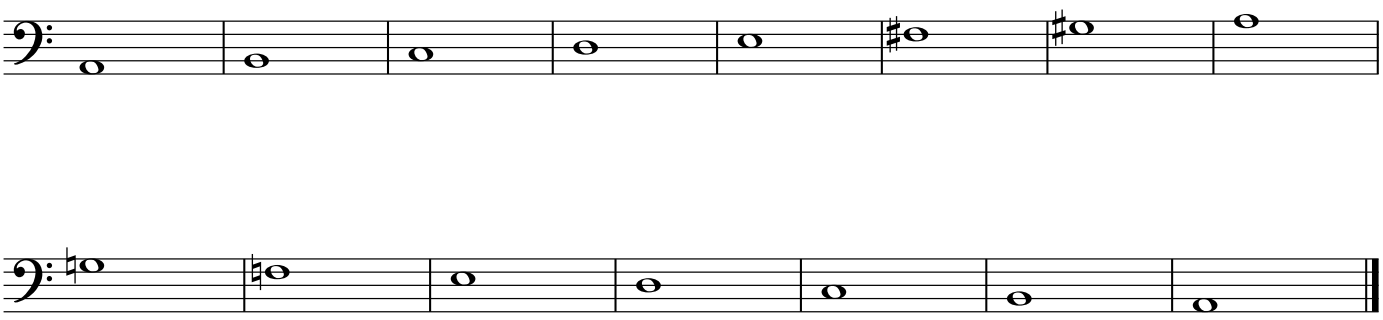
Chords - LV 4

I IVmaj7 iiø7 V7 I9(add6)

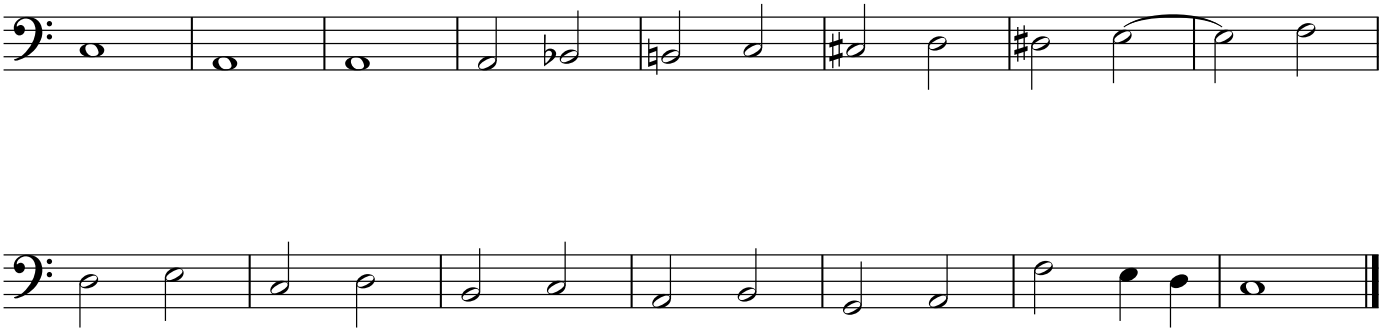
J Special XII - Soprano



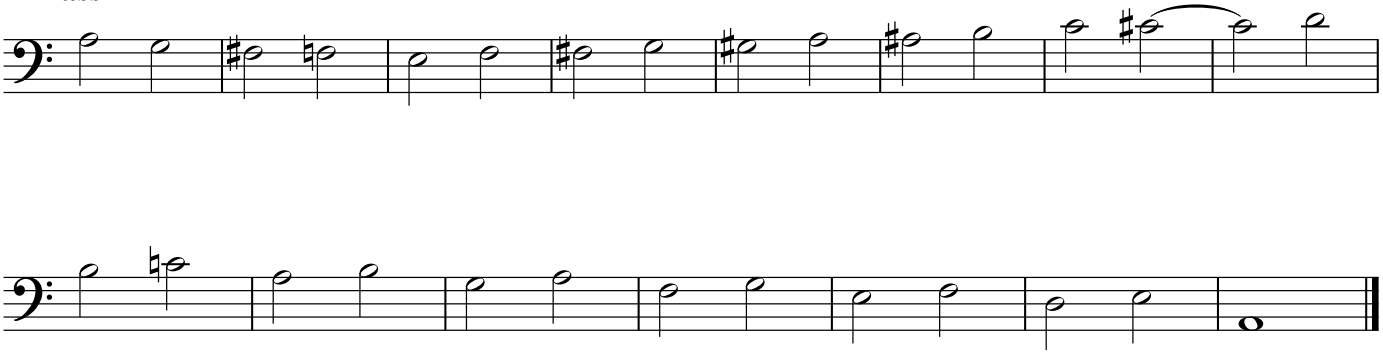
Alto



Tenor



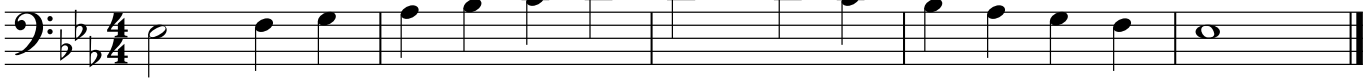
Bass



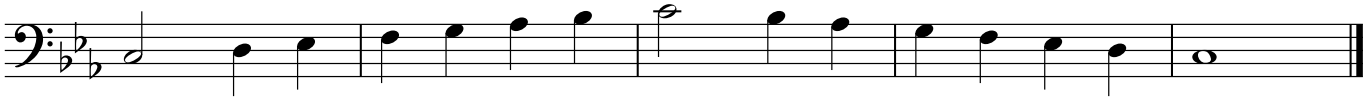
E-flat Concert

Bass Clef

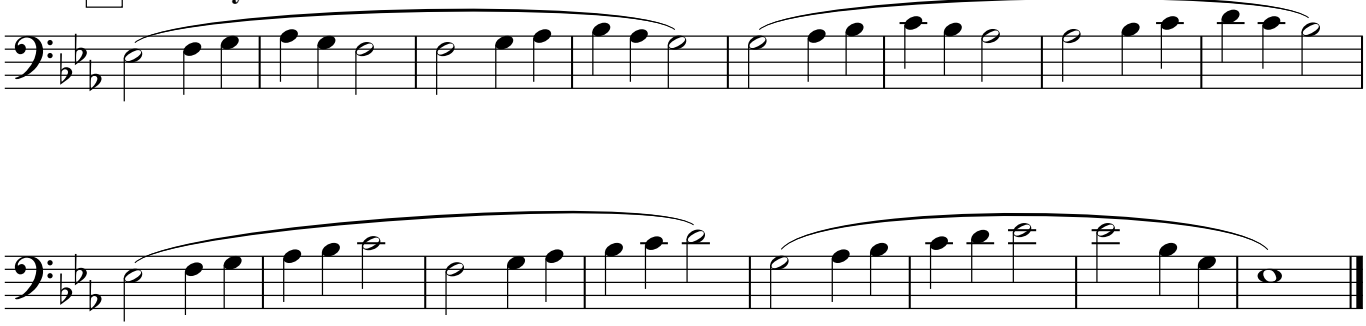
A **Major Scale**



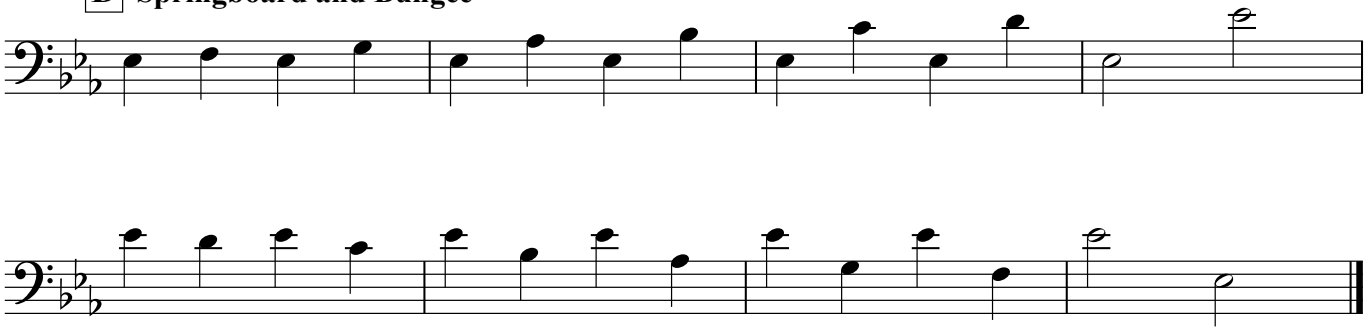
B **Relative Minor Scale**



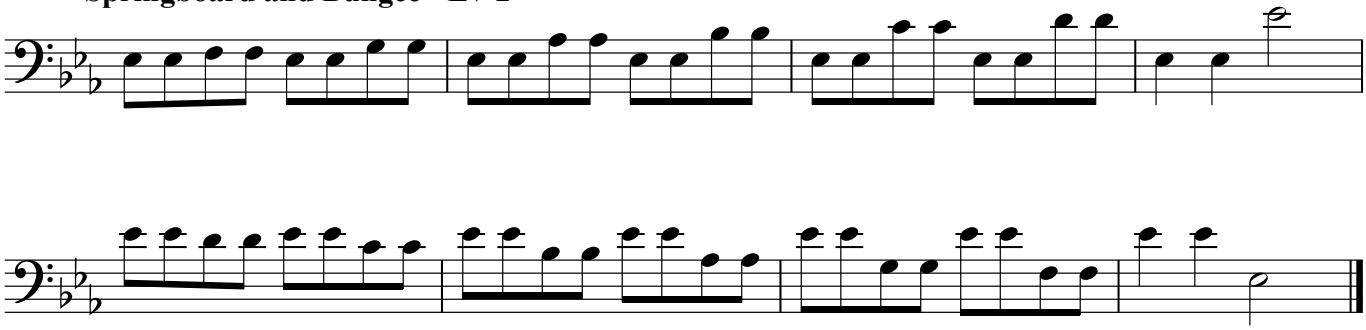
C **Flow Style**



D **Springboard and Bungee**

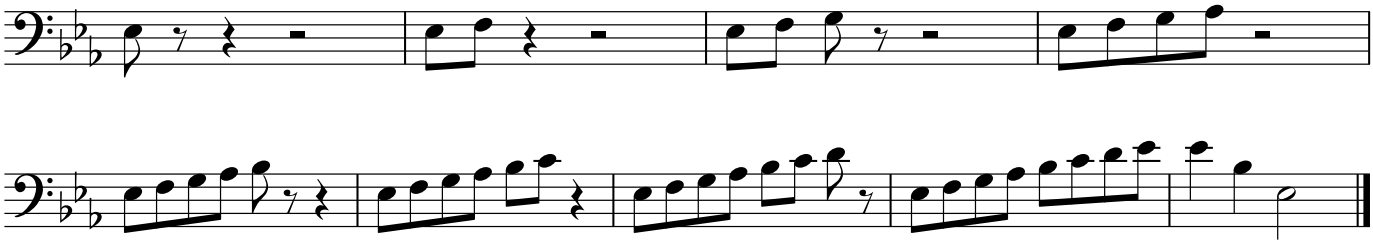


Springboard and Bungee - LV 2

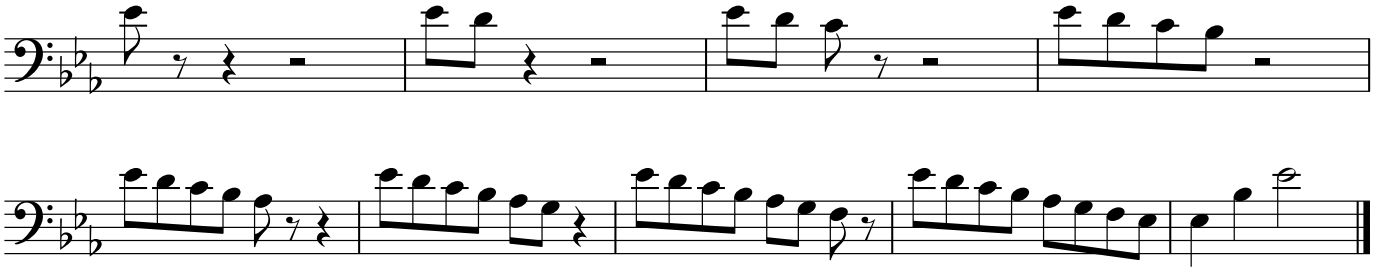


Bass Clef

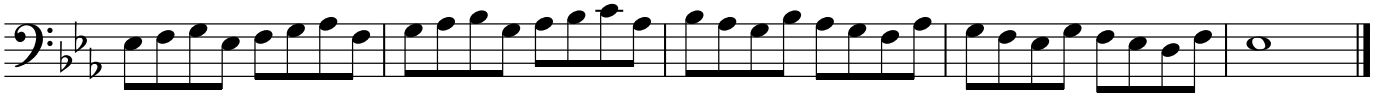
E **Eb Concentration - UP** ***(LV 2 - Combine with DOWN)***



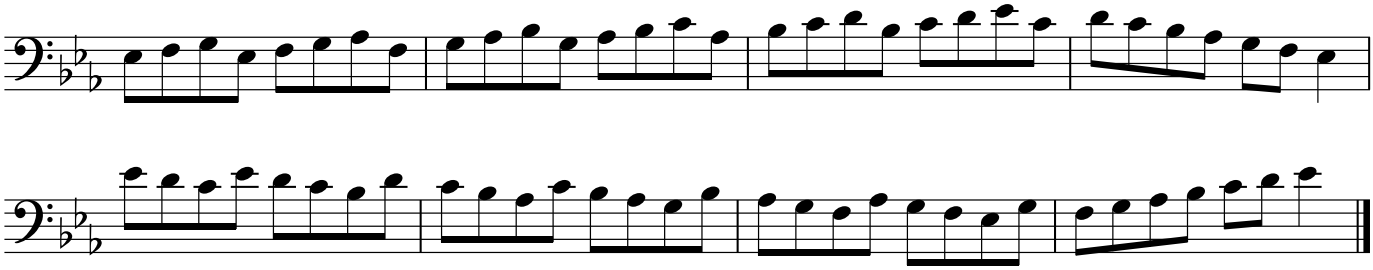
Eb Concentraion - DOWN



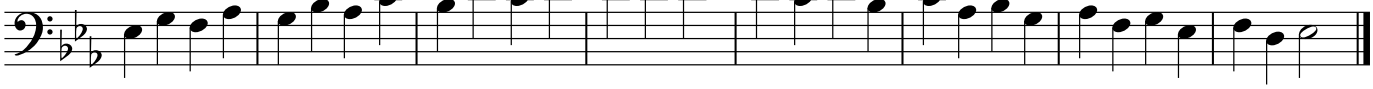
F **Twister!**



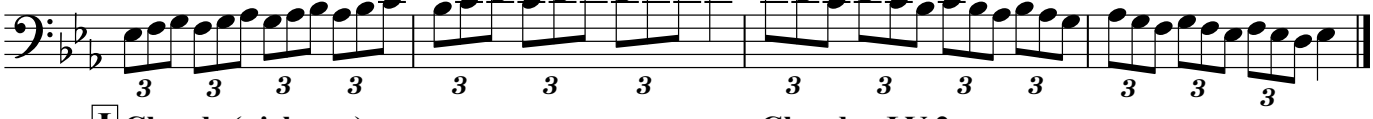
Twister! - LV 2



G **Thirds**

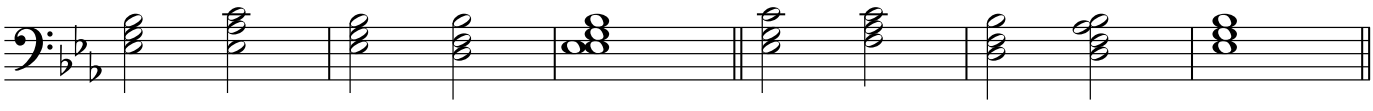


H **Triplets**



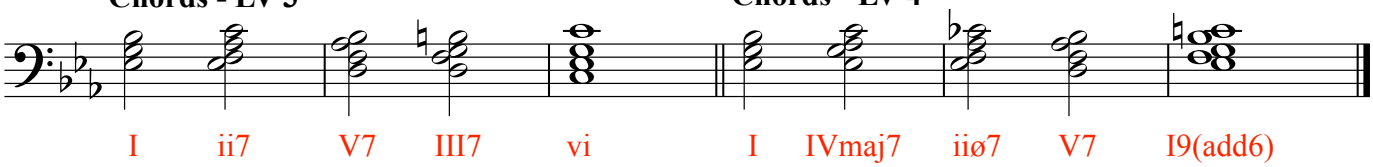
I **Chords (pick one)**

Chords - LV 2

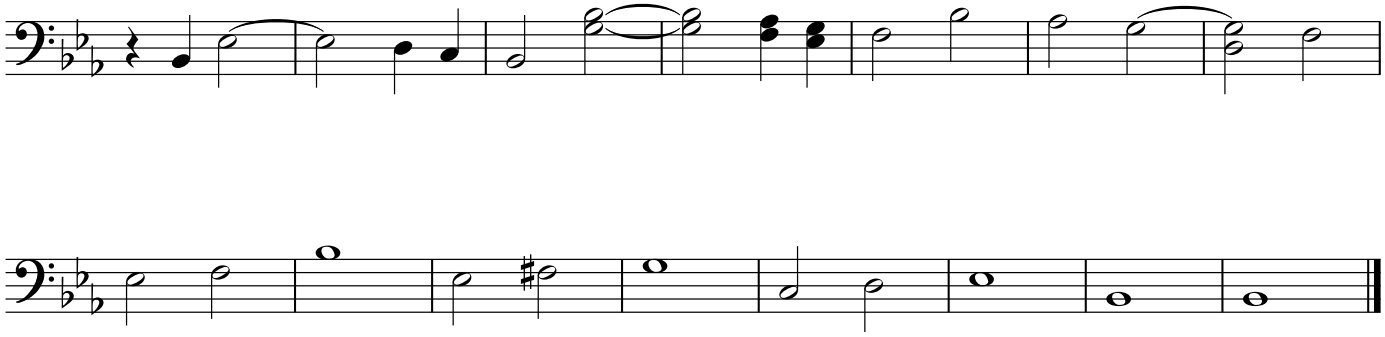


Chords - LV 3

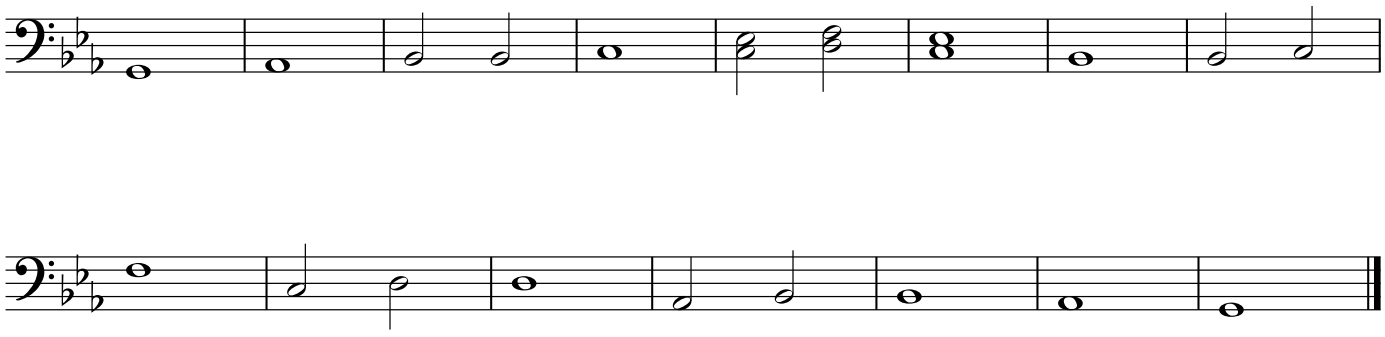
Chords - LV 4



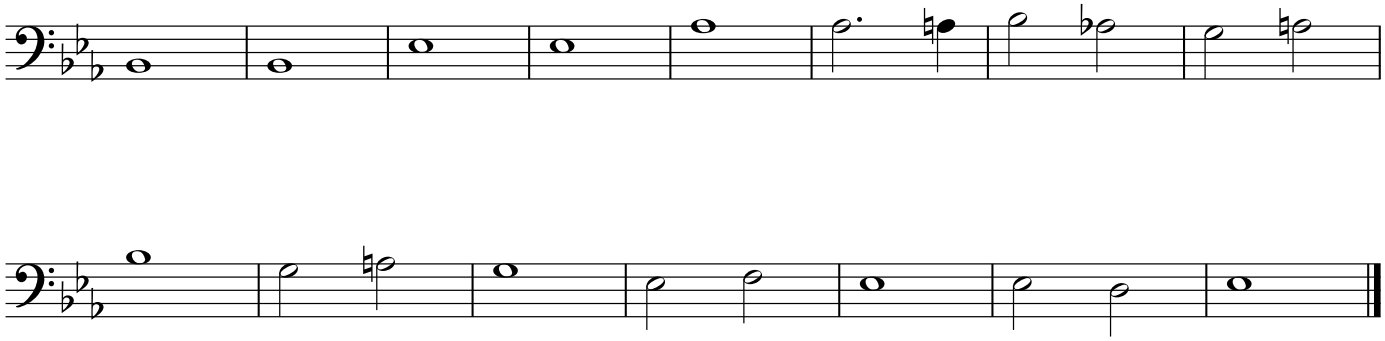
J Special XIX - Soprano



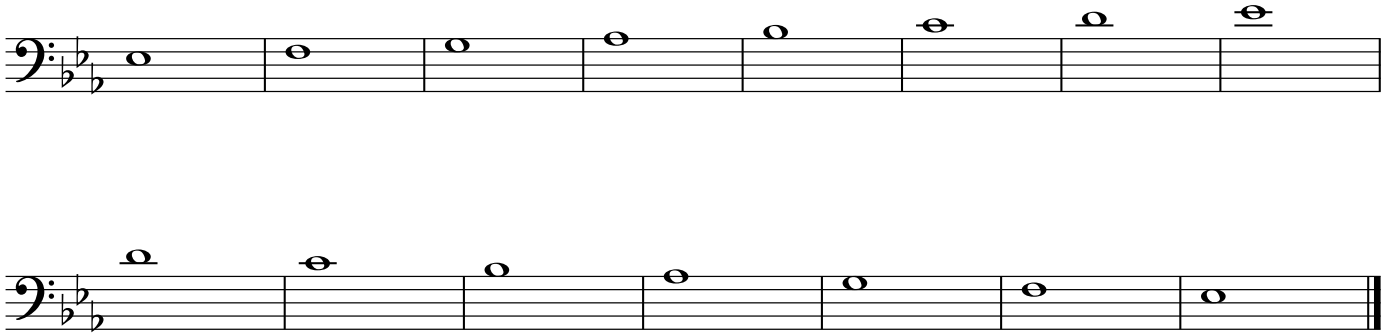
Alto



Tenor



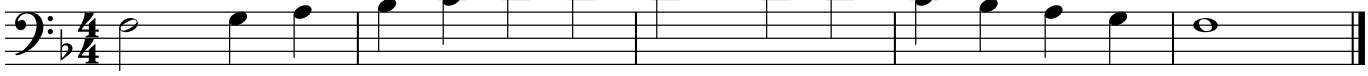
Bass



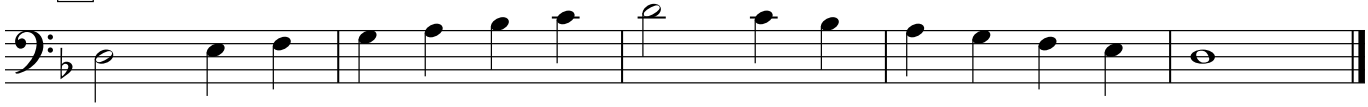
F Concert

Bass Clef

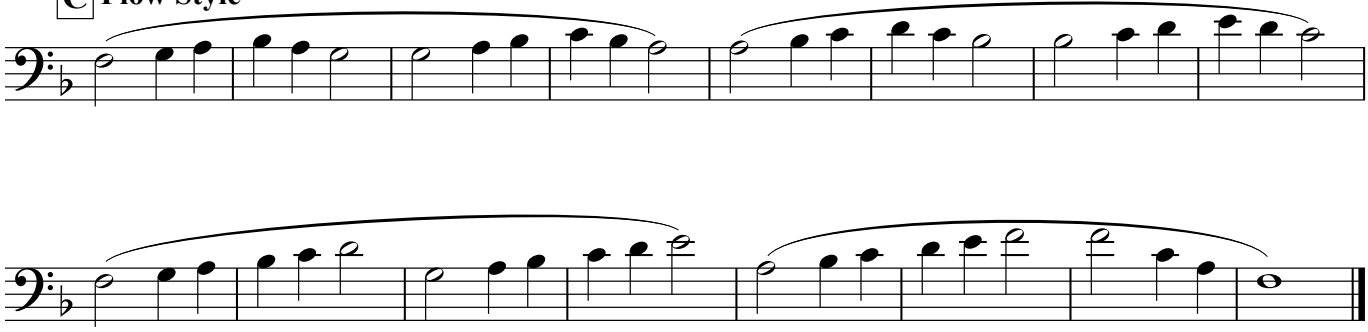
A **Major Scale**



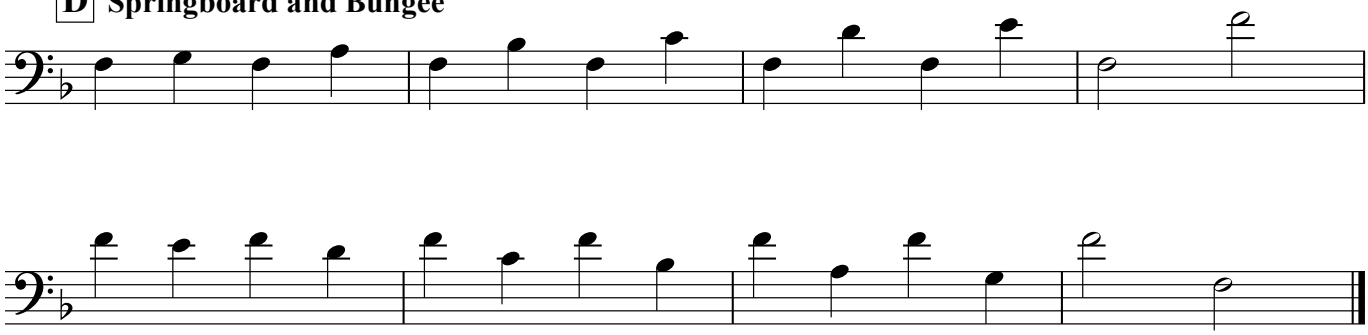
B **Relative Minor Scale**



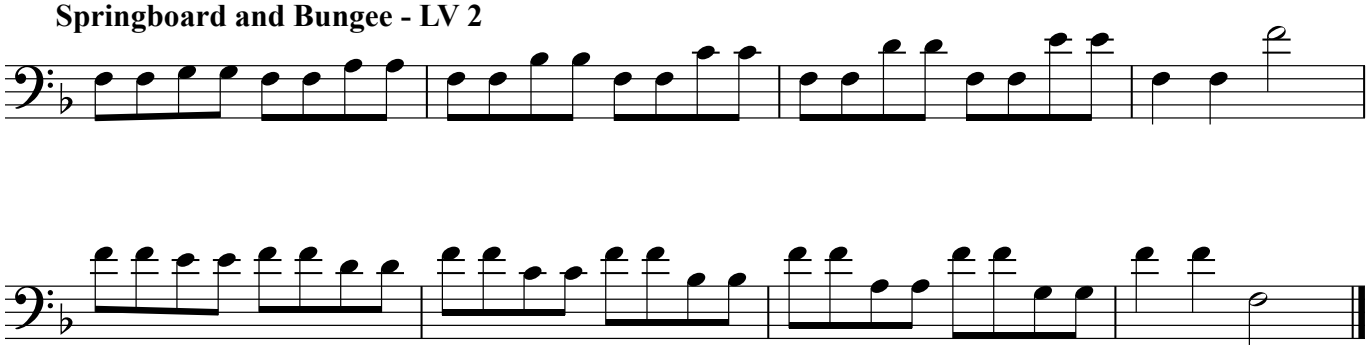
C **Flow Style**



D **Springboard and Bungee**

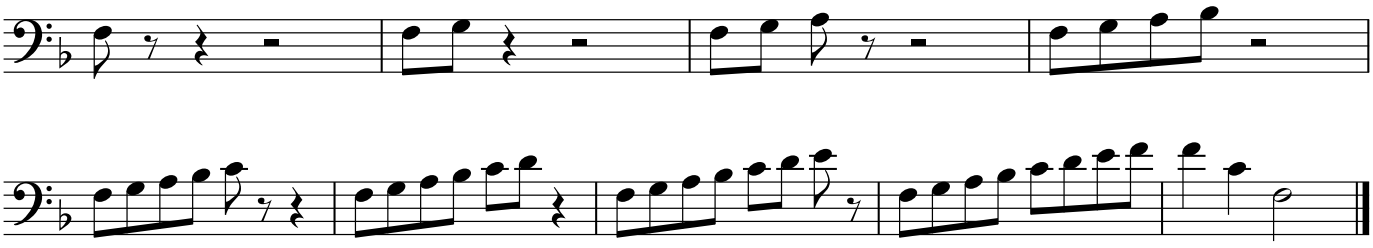


Springboard and Bungee - LV 2

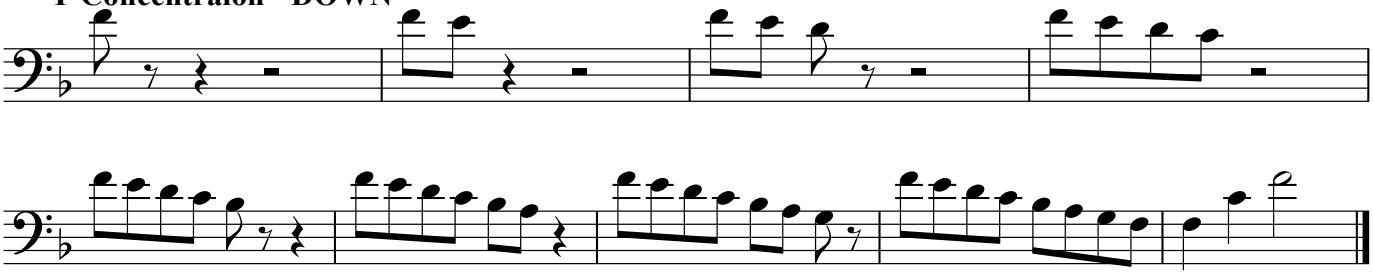


Bass Clef

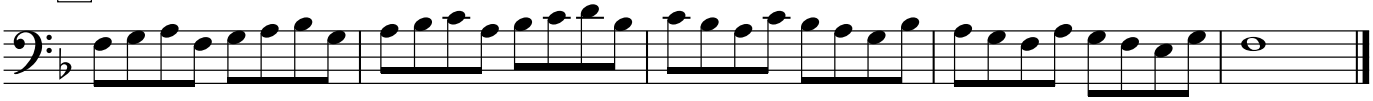
E **F Concentration - UP** ***(LV 2 - Combine with DOWN)***



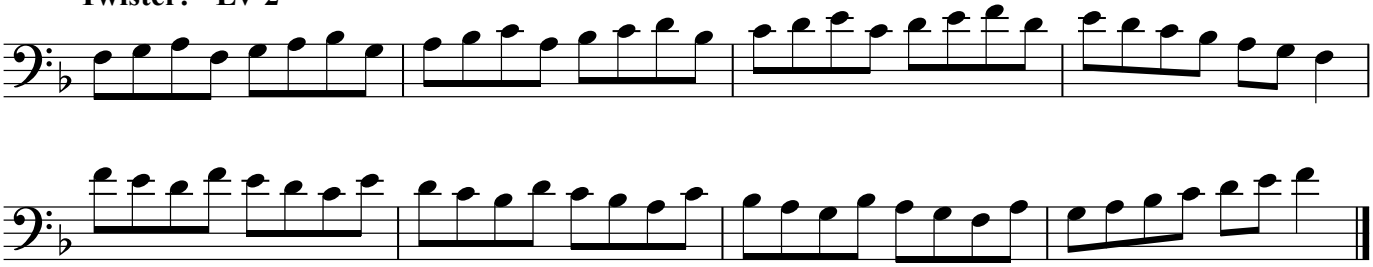
F Concentraion - DOWN



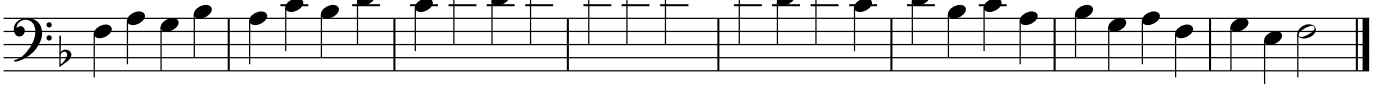
F **Twister!**



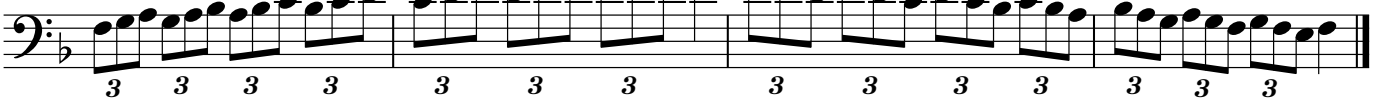
Twister! - LV 2



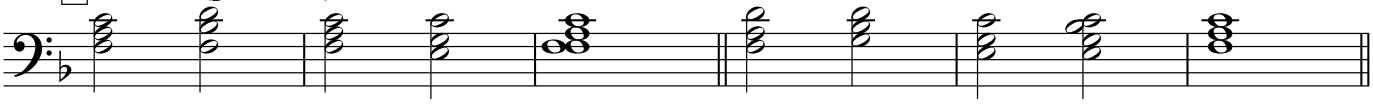
G **Thirds**



H **Triplets**

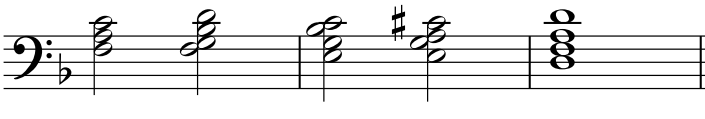


I **Chords (pick one)**

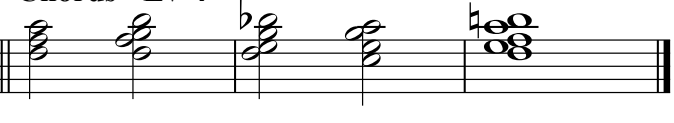


Chords - LV 2

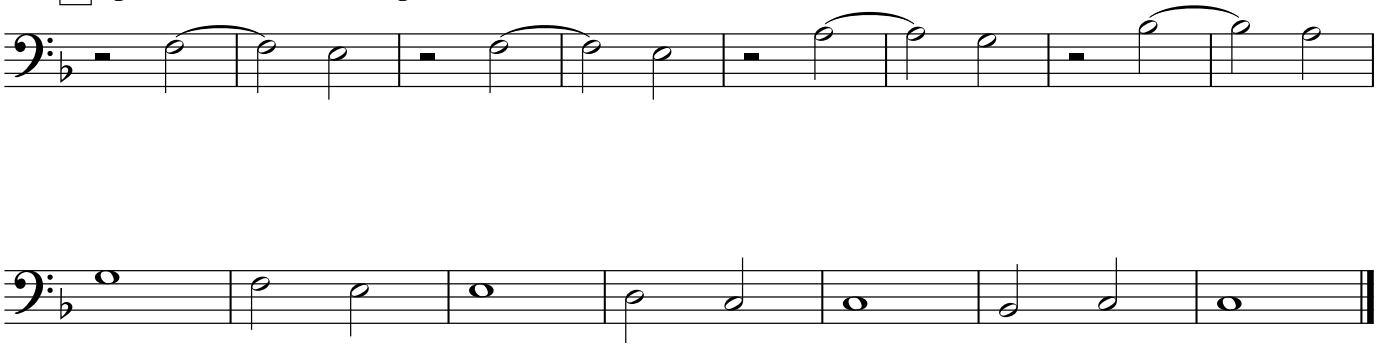
Chords - LV 3



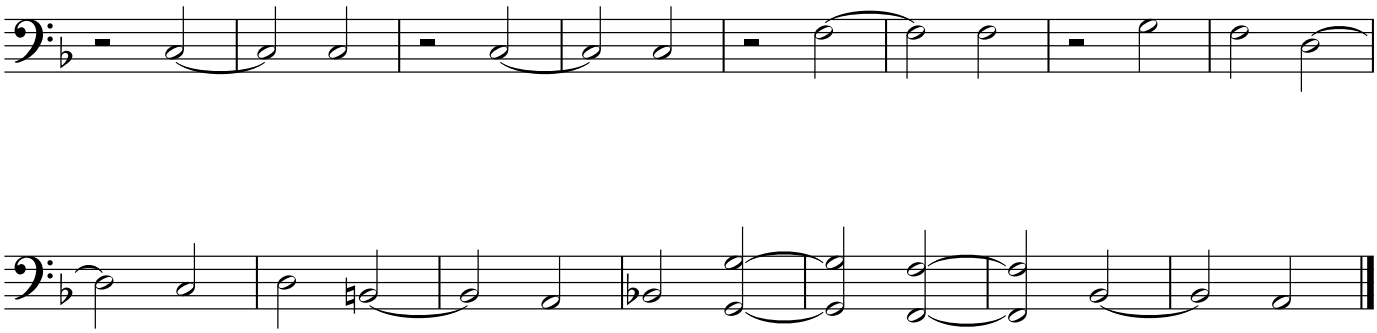
Chords - LV 4



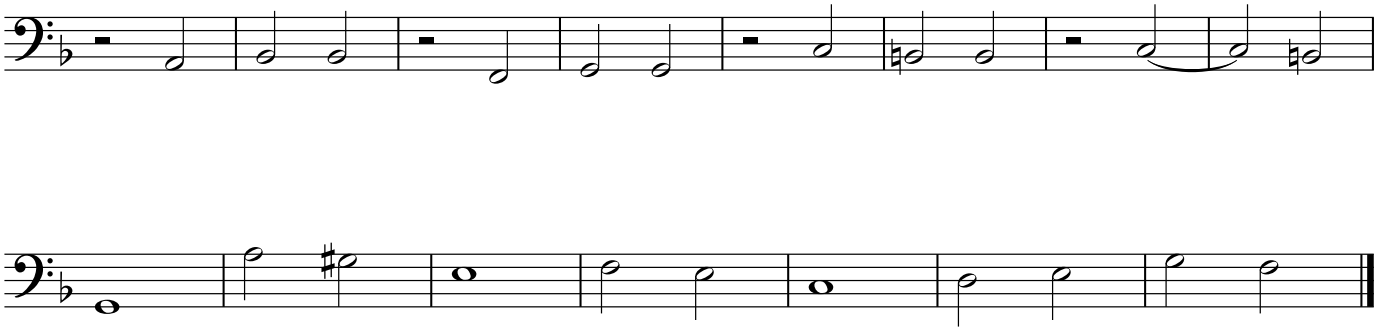
J Special LXXXVII - Soprano



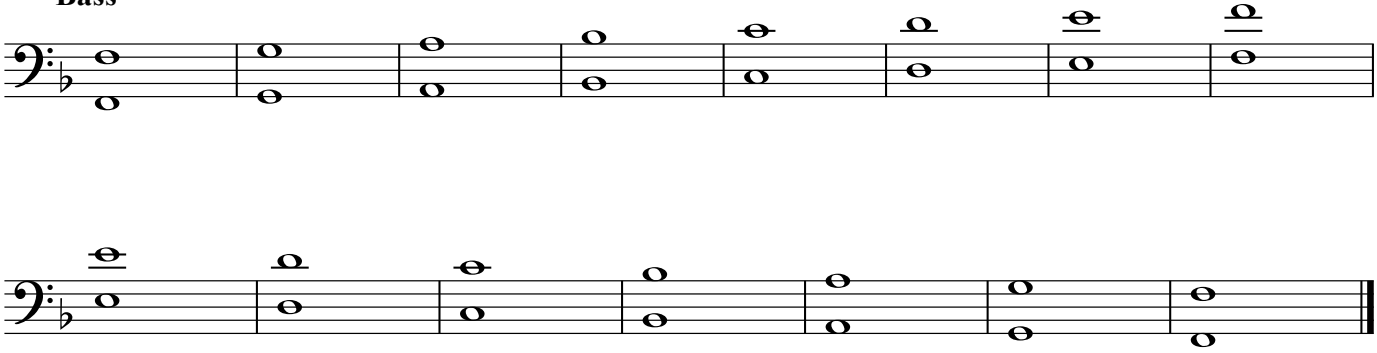
Alto



Tenor



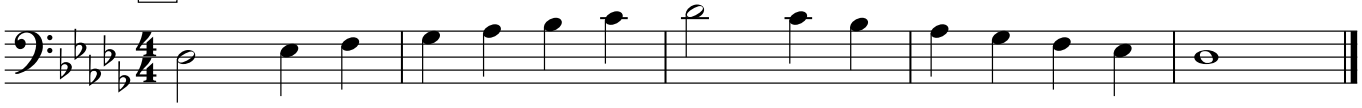
Bass



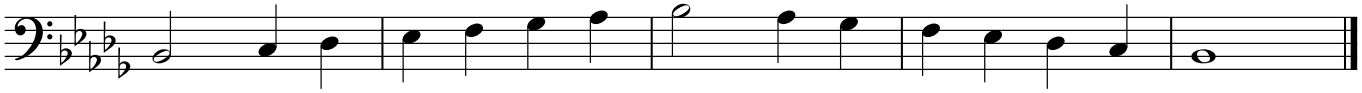
D-flat Concert

Bass Clef

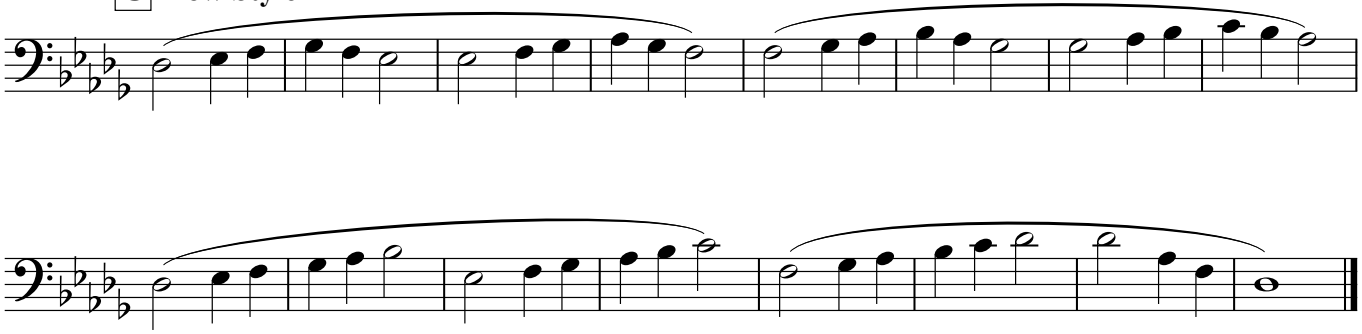
A **Major Scale**



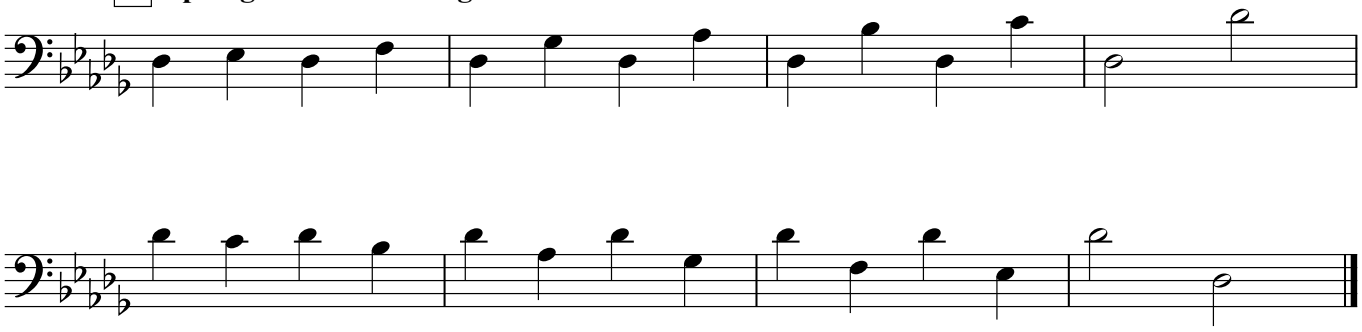
B **Relative Minor Scale**



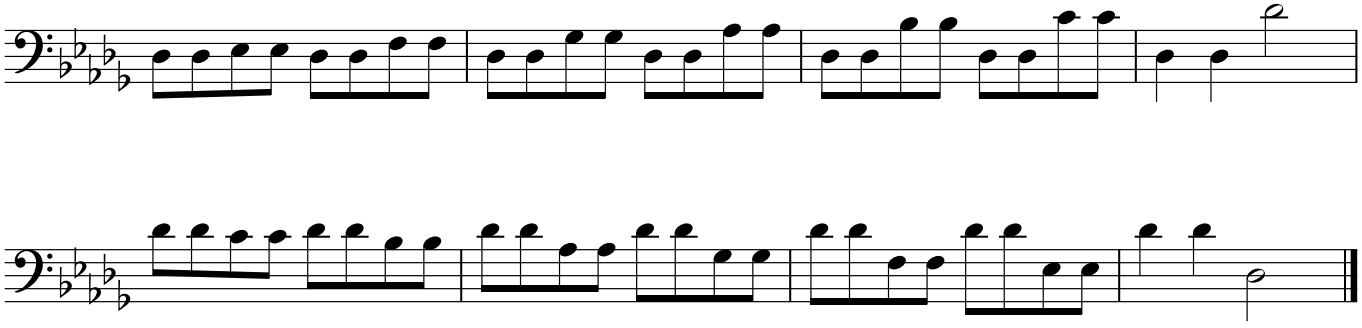
C **Flow Style**



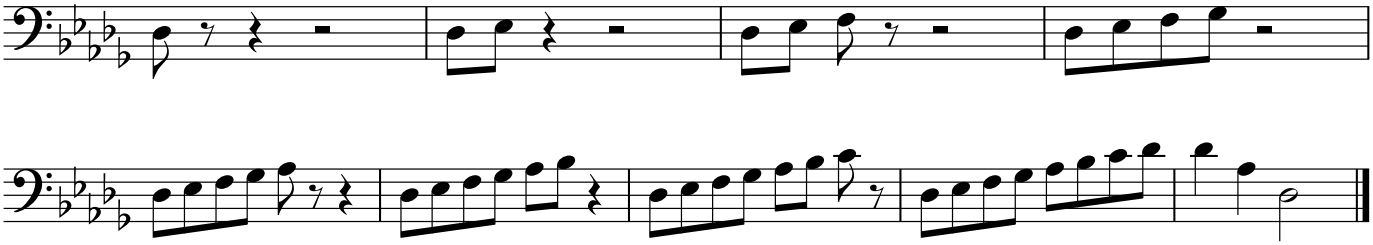
D **Springboard and Bungee**



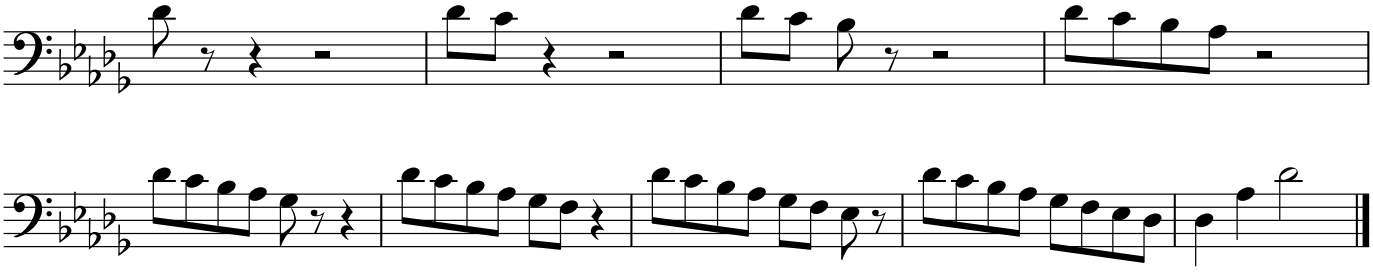
Springboard and Bungee - LV 2



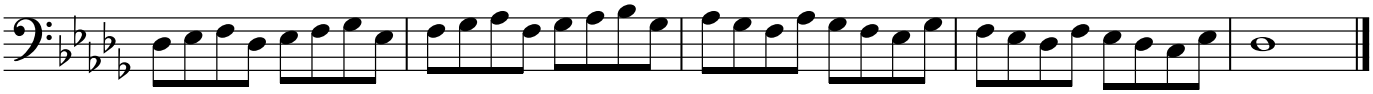
E **Db Concentration - UP** ***(LV 2 - Combine with DOWN)***



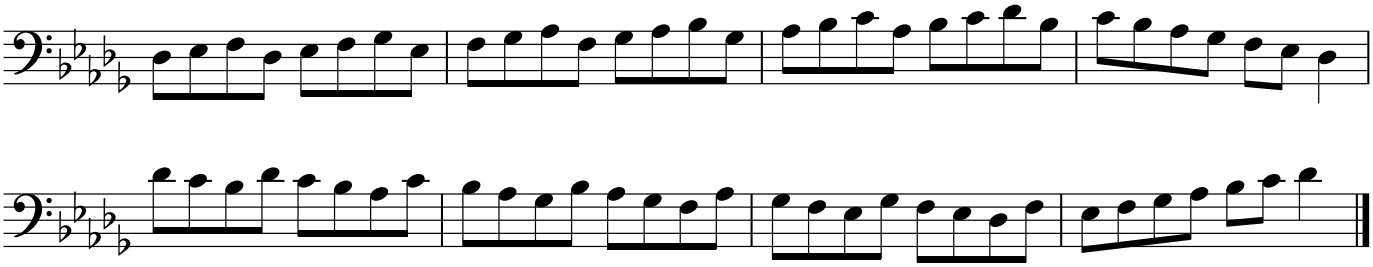
Db Concentraion - DOWN



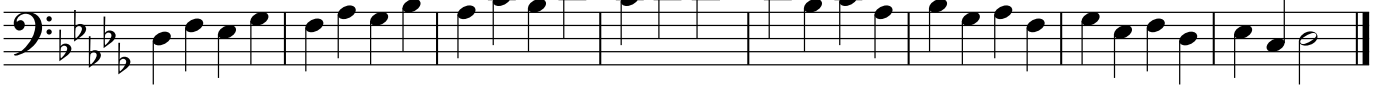
F **Twister!**



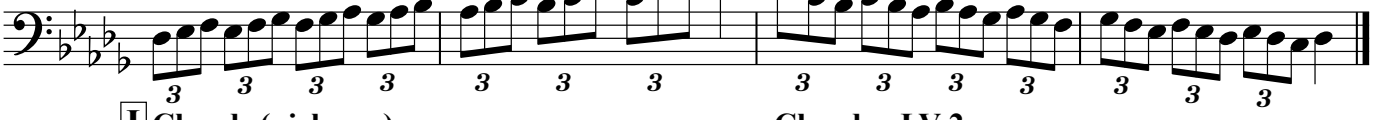
Twister! - LV 2



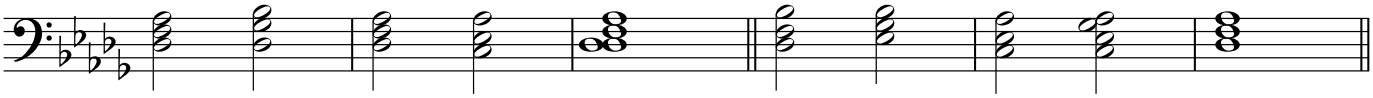
G **Thirds**



H **Triplets**

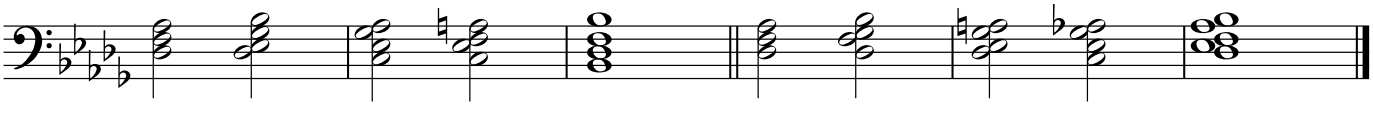


I **Chords (pick one)**



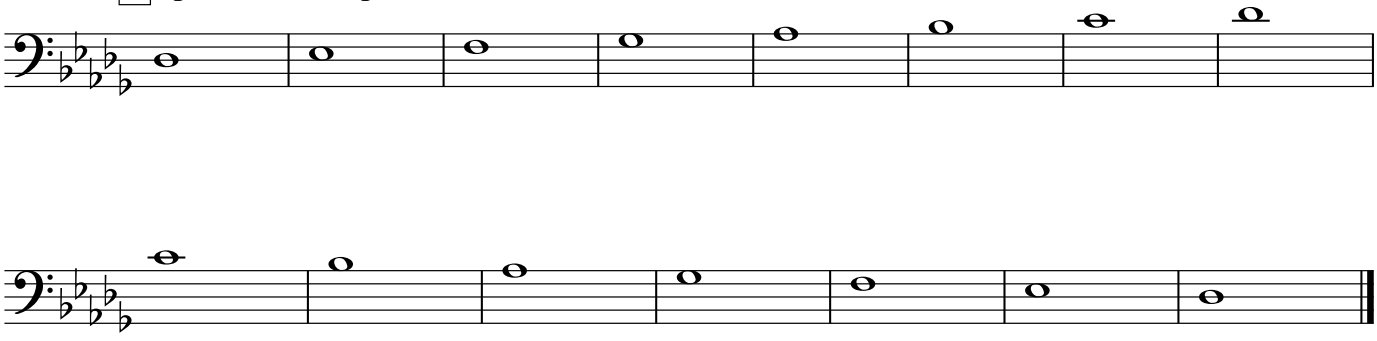
Chords - LV 2

Chords - LV 3

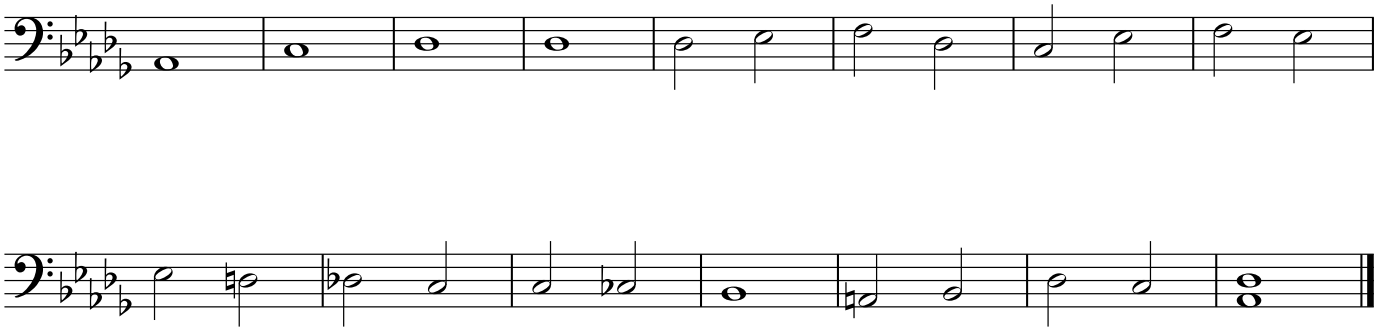


Chords - LV 4

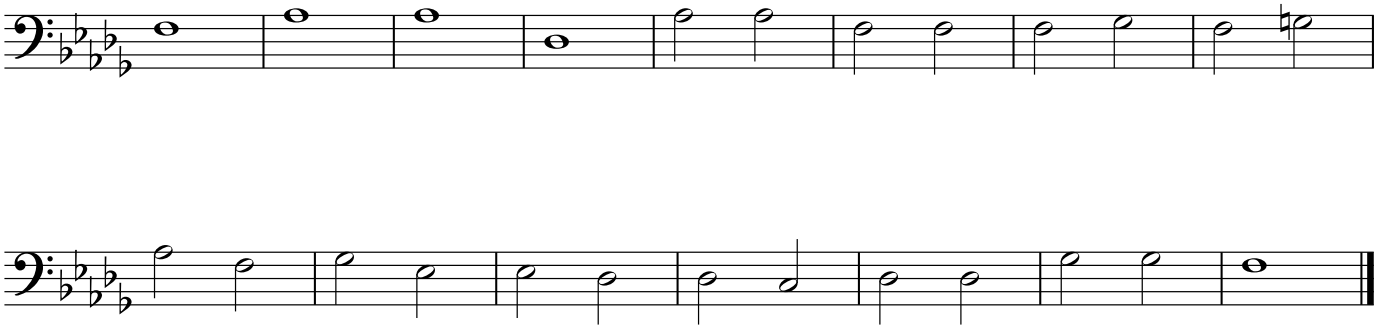
J Special LV - Soprano



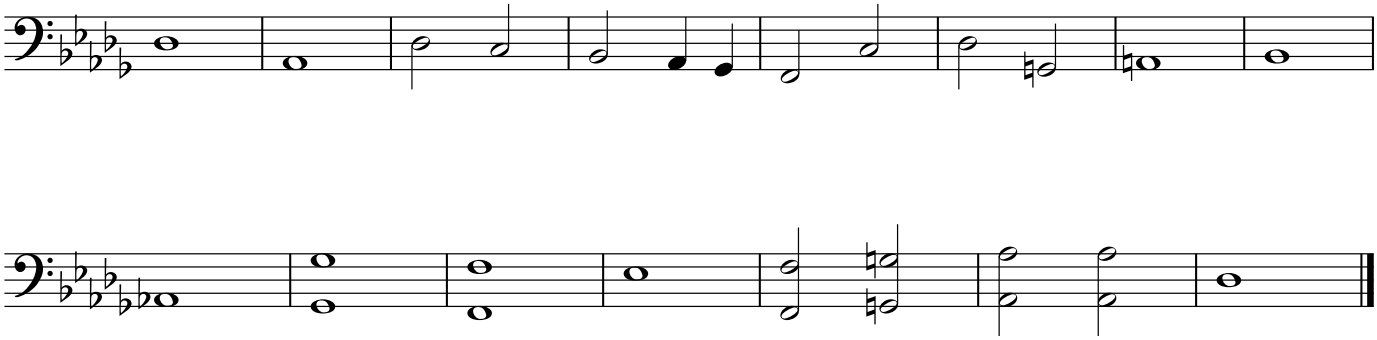
Alto



Tenor



Bass



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

Flats → ← Sharps

C - F - Bb - Eb - Ab (1 2 3 4) → Db - Gb - Cb (5 6 7) or or or → E - A - D - G - C (4 3 2 1)

C - F - Bb - Eb - Ab → C# - F# - B (7 6 5) → E - A - D - G - C

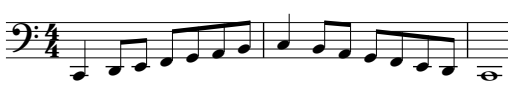
SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

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

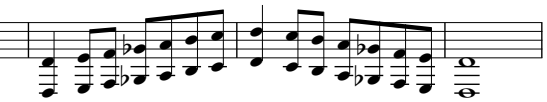
TENOR
Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

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

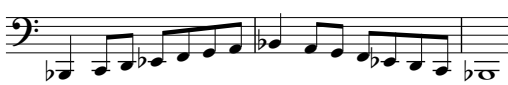
Concert C



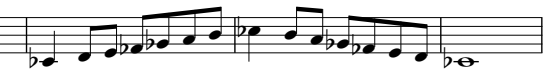
Concert F



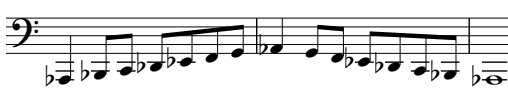
Concert Bb



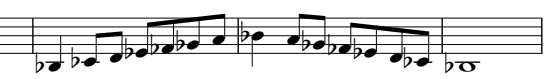
Concert Eb



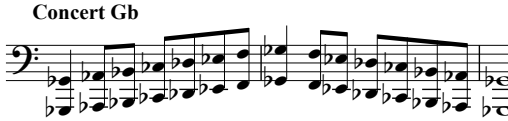
Concert Ab



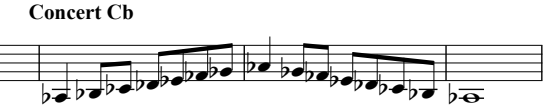
Concert Db



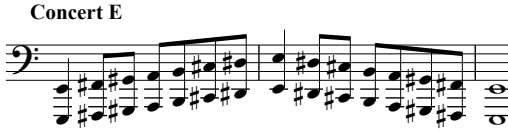
Concert Gb



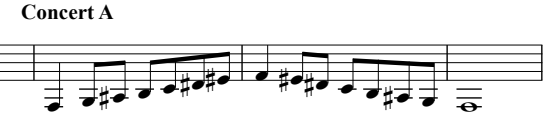
Concert Cb



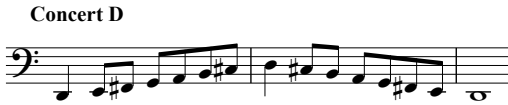
Concert E



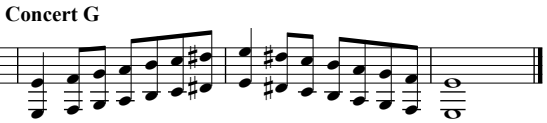
Concert A



Concert D



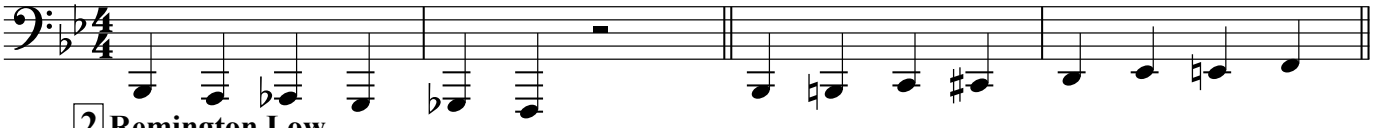
Concert G



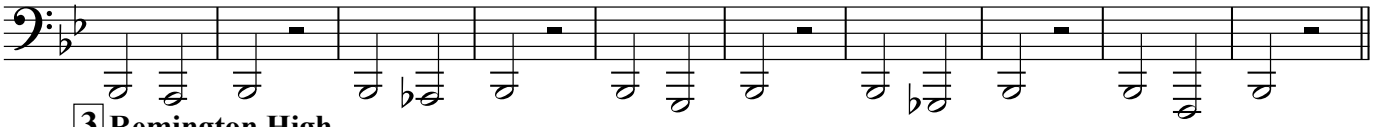
Tuba

Chromatic Exercises

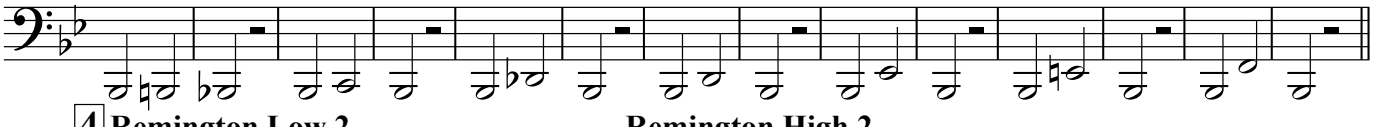
1 **Chromatic Low** **Chromatic High**



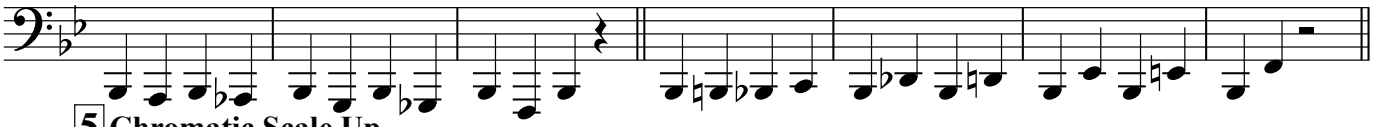
2 **Remington Low**



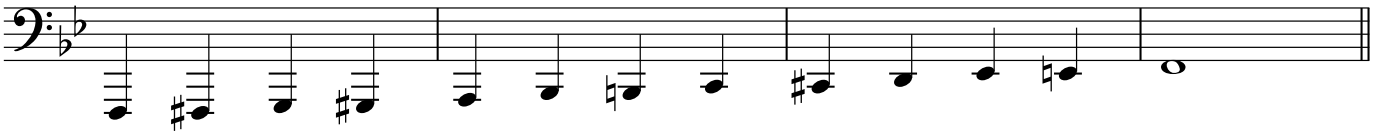
3 **Remington High**



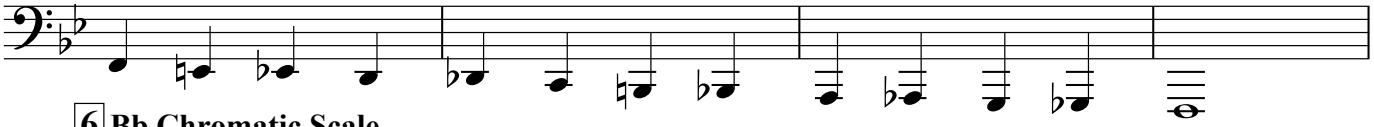
4 **Remington Low 2** **Remington High 2**



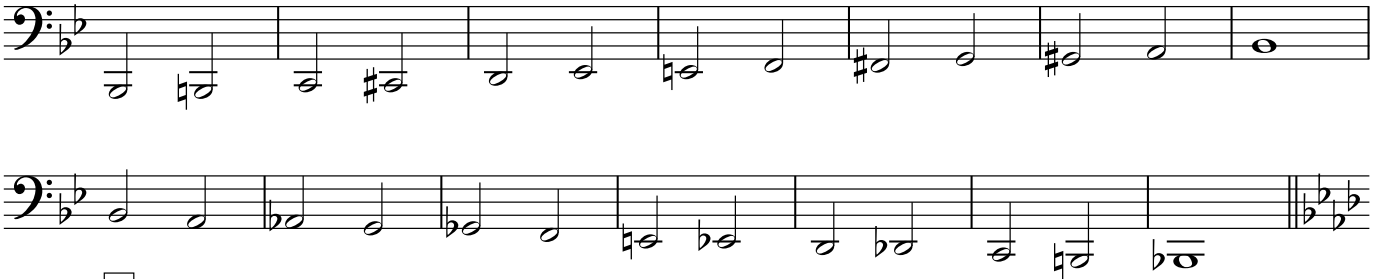
5 **Chromatic Scale Up**



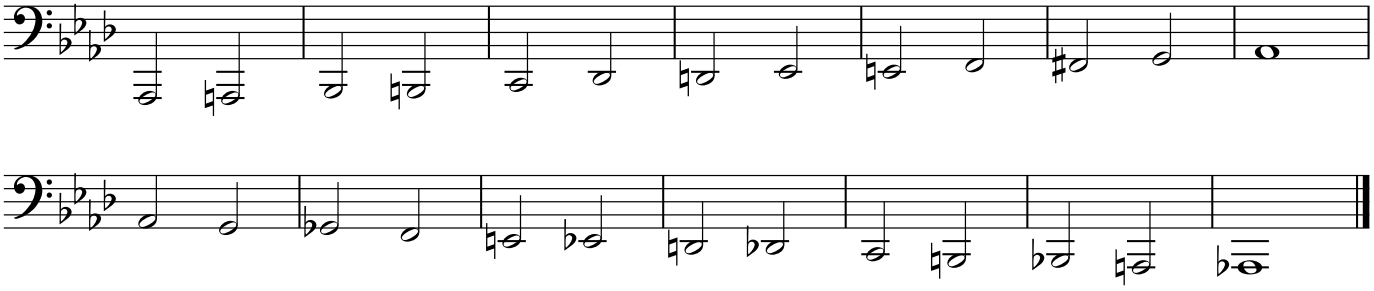
Chromatic Scale Down



6 **Bb Chromatic Scale**



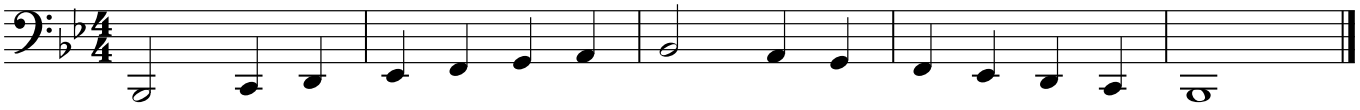
7 **Ab Chromatic Scale**



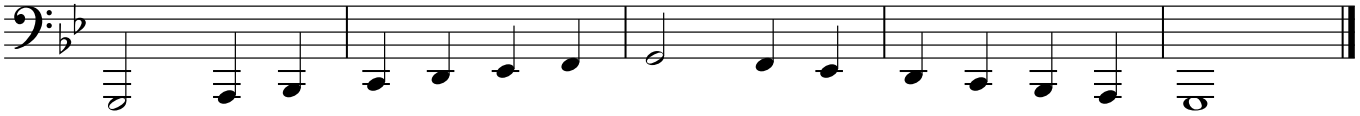
B-flat Concert

Tuba

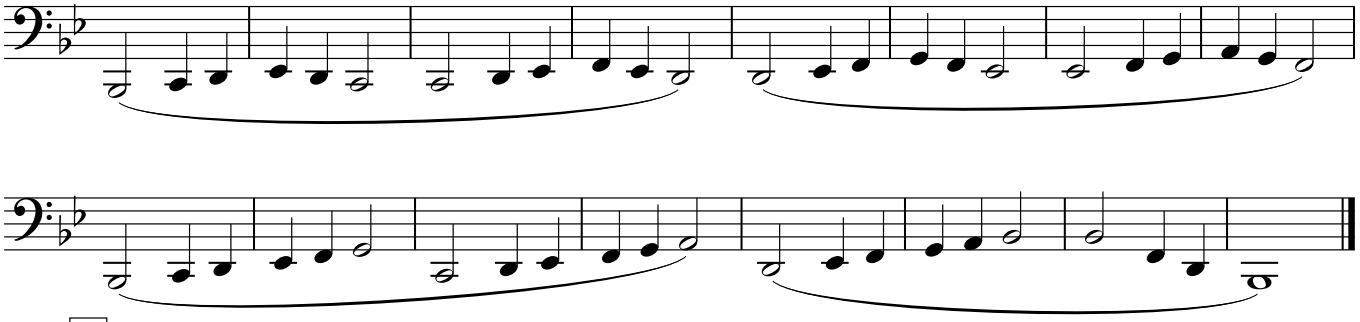
A **Major Scale**



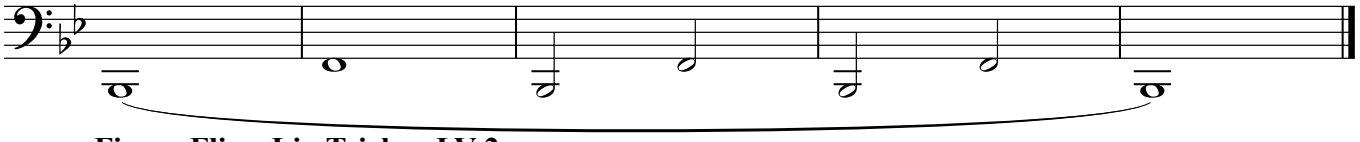
B **Relative Minor Scale**



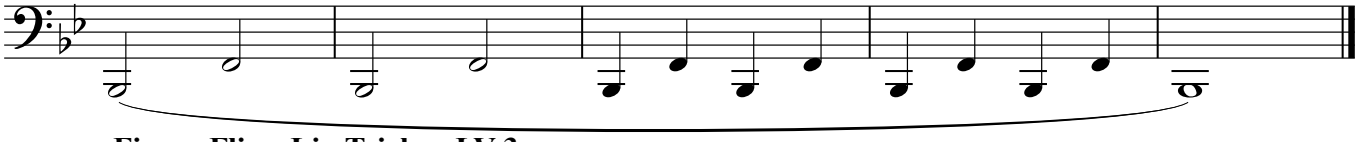
C **Flow Style**



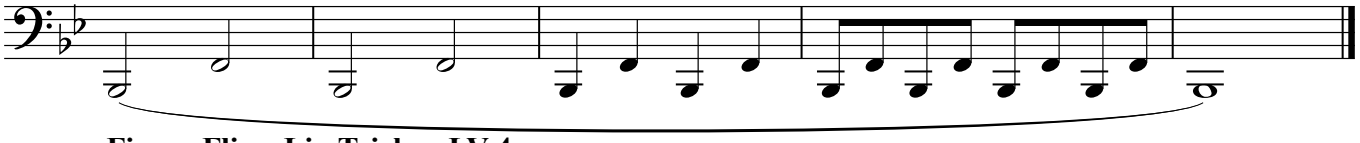
D **Finger Flips, Lip Tricks**



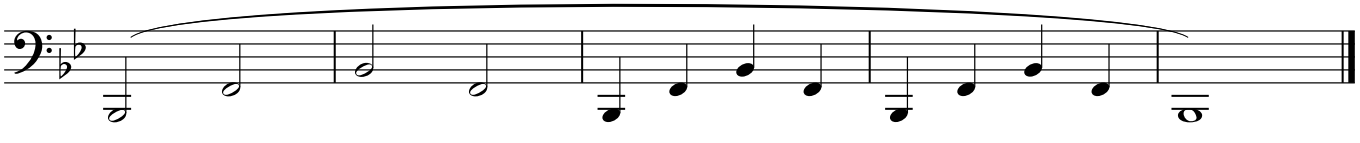
Finger Flips, Lip Tricks - LV 2



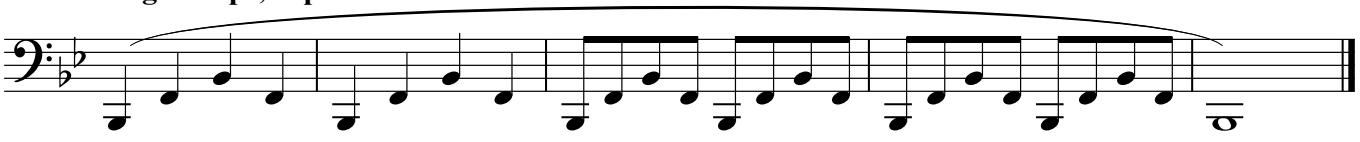
Finger Flips, Lip Tricks - LV 3



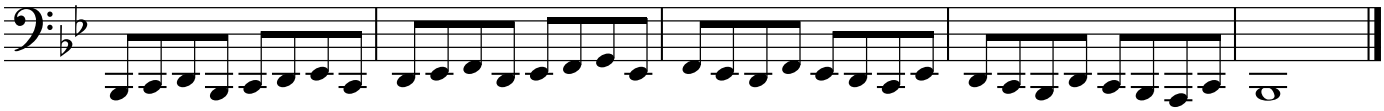
Finger Flips, Lip Tricks - LV 4



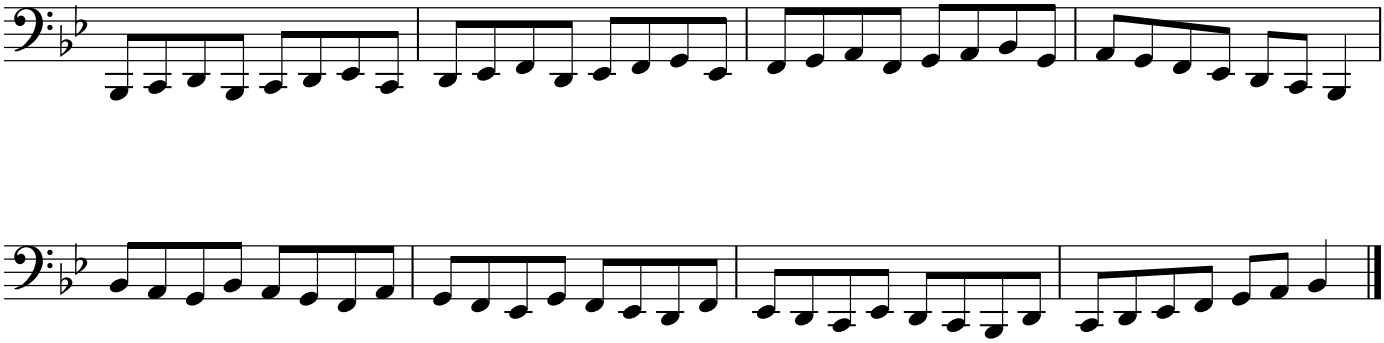
Finger Flips, Lip Tricks - LV 5



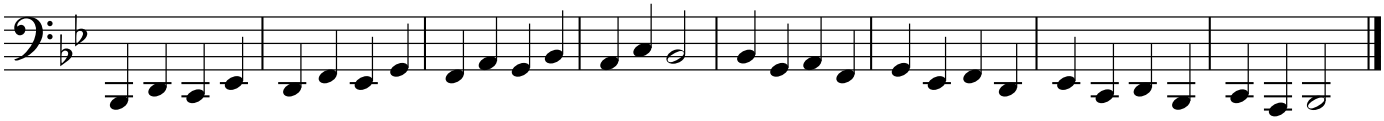
E **Twister!**



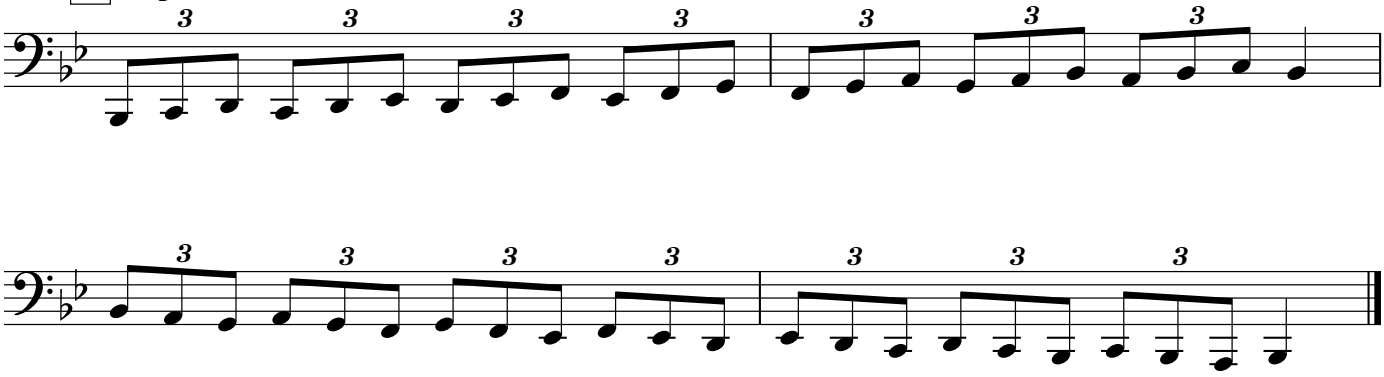
Twister! - LV 2



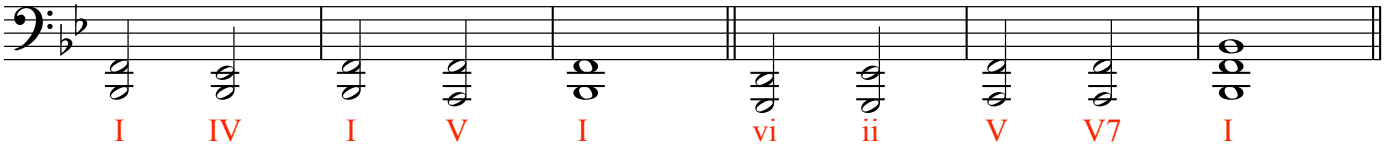
F **Thirds**



G **Triplets**

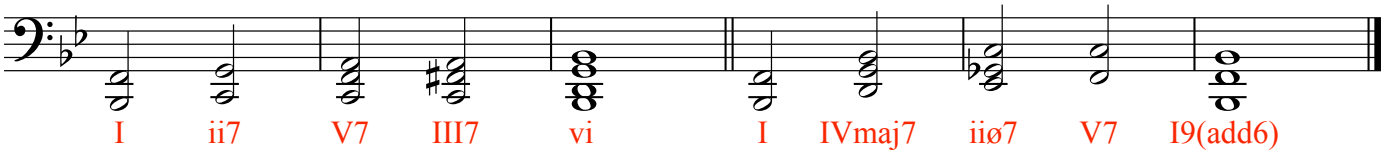


H **Chords (pick one)**



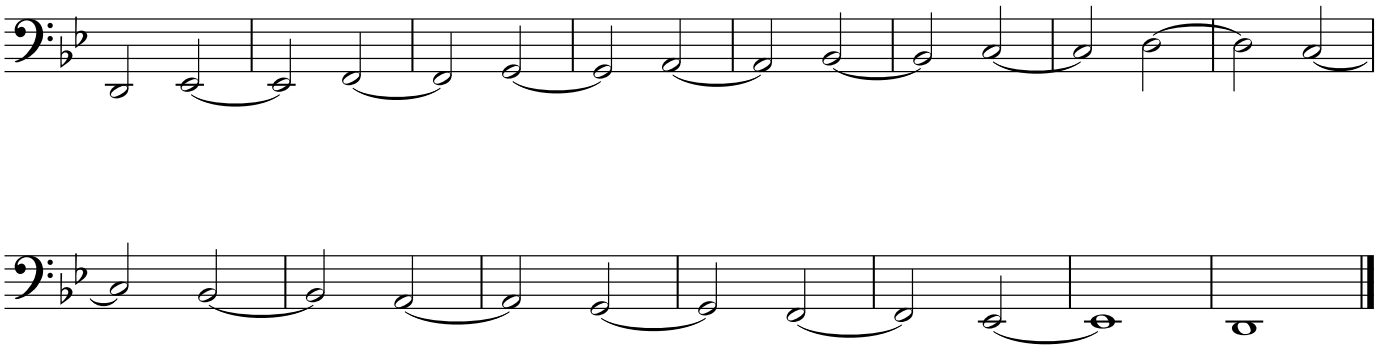
Chords - LV 2

Chords - LV 3

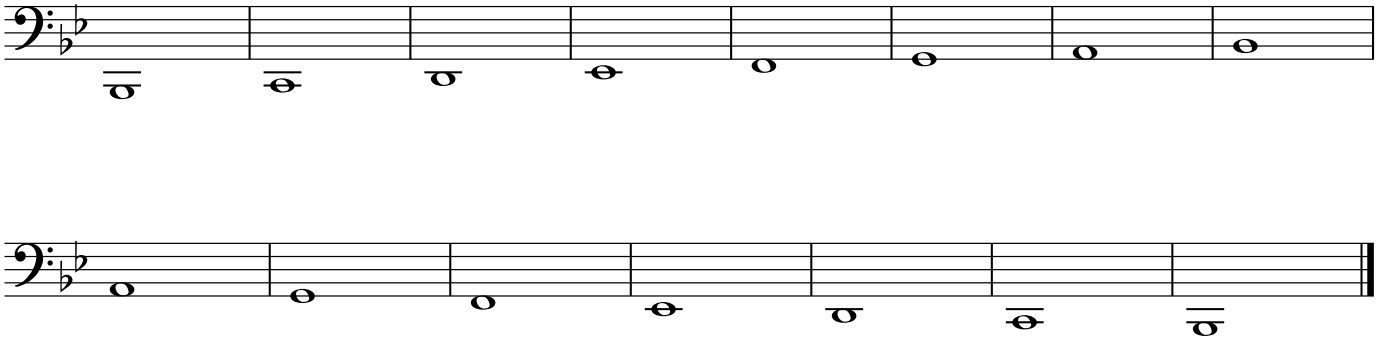


Chords - LV 4

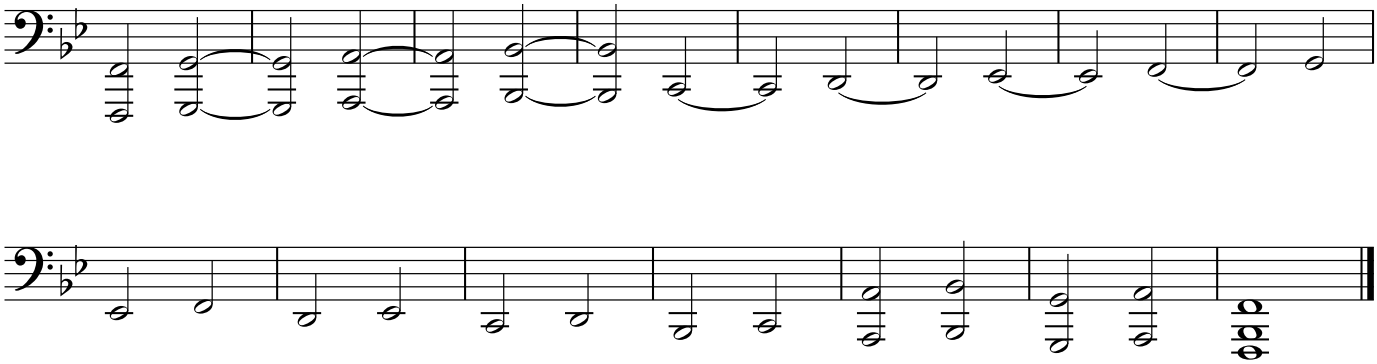
I Special VII - Soprano



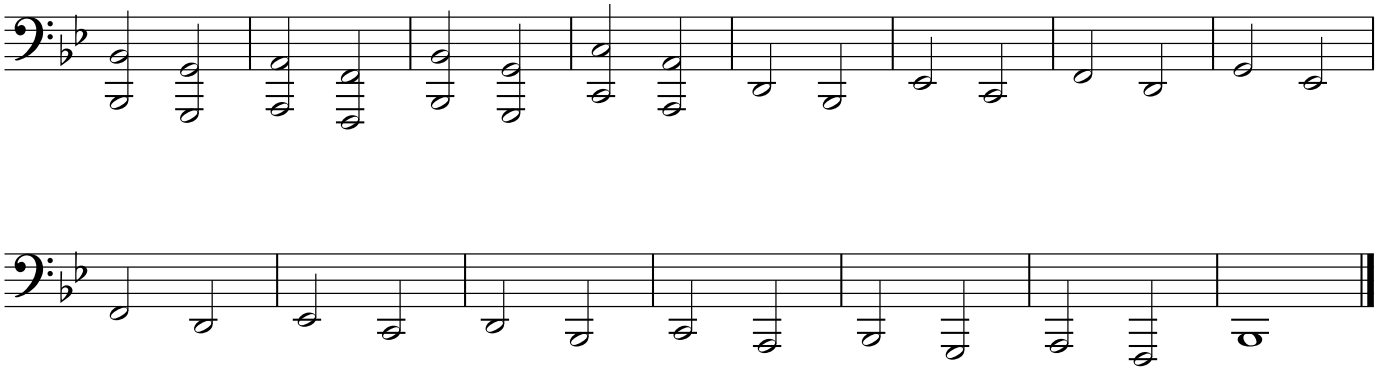
Alto



Tenor



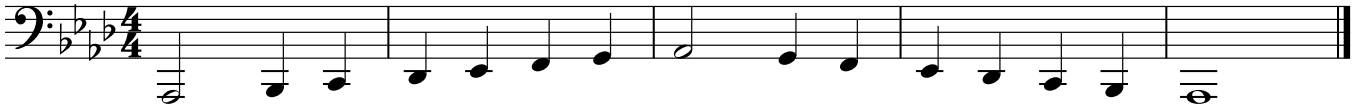
Bass



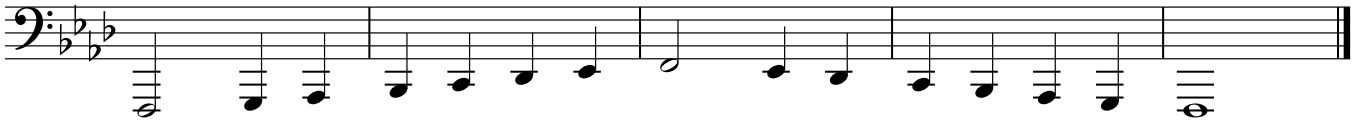
A-flat Concert

Tuba

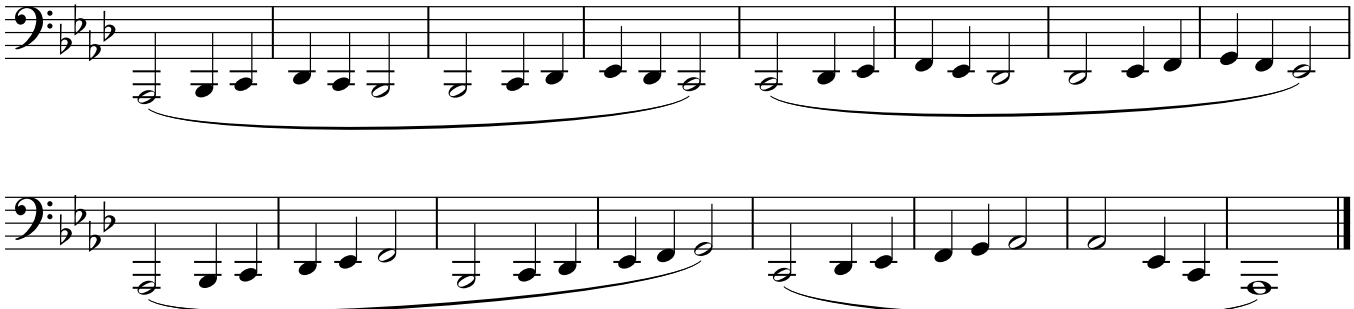
A **Major Scale**



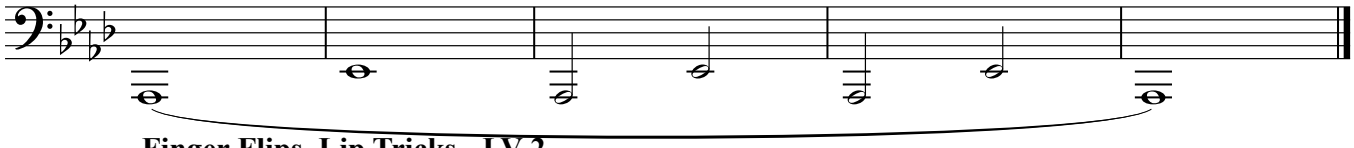
B **Relative Minor Scale**



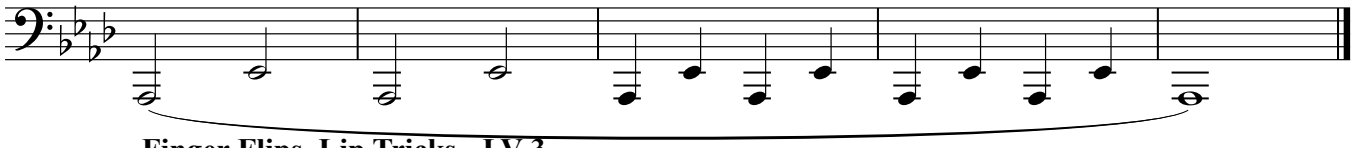
C **Flow Style**



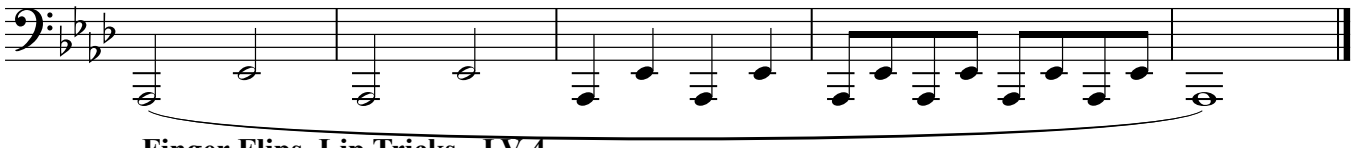
D **Finger Flips, Lip Tricks**



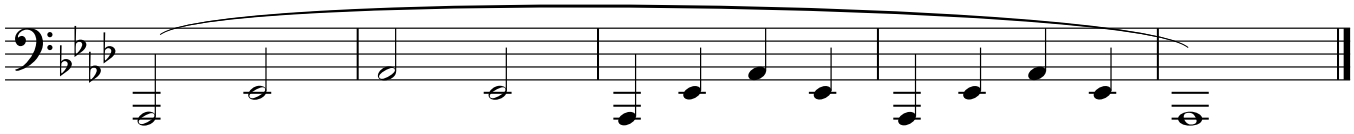
Finger Flips, Lip Tricks - LV 2



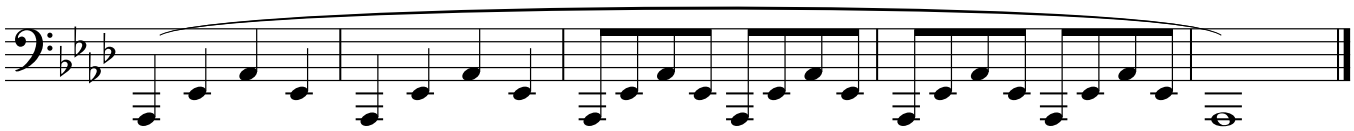
Finger Flips, Lip Tricks - LV 3



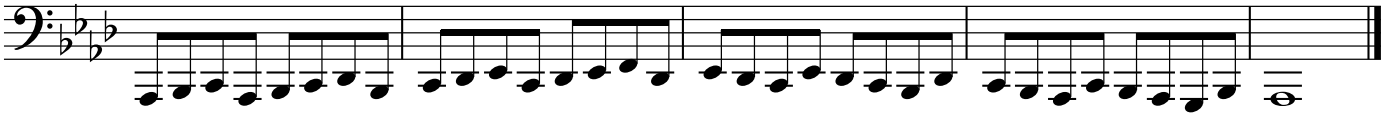
Finger Flips, Lip Tricks - LV 4



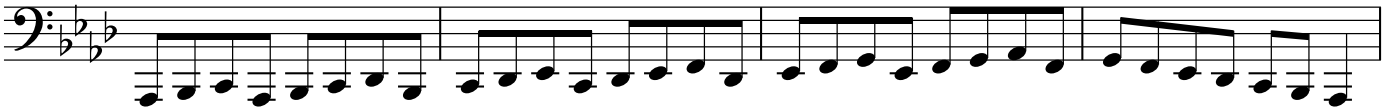
Finger Flips, Lip Tricks - LV 5

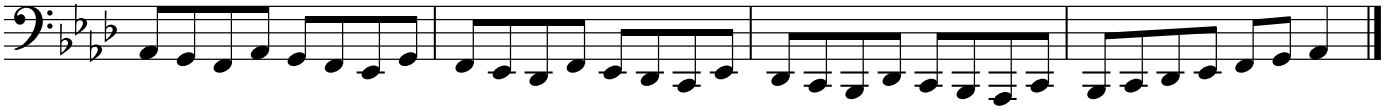


E **Twister!**

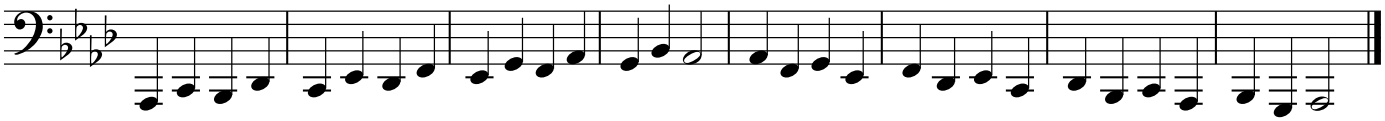


Twister! - LV 2

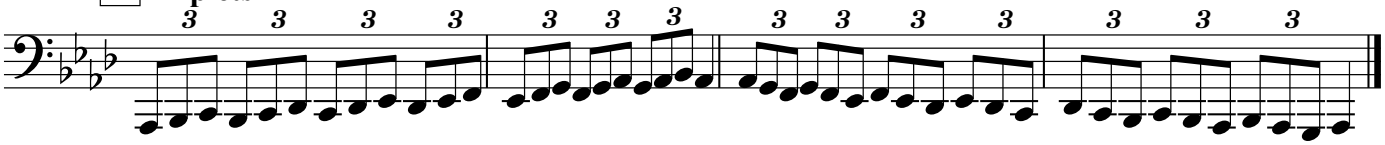




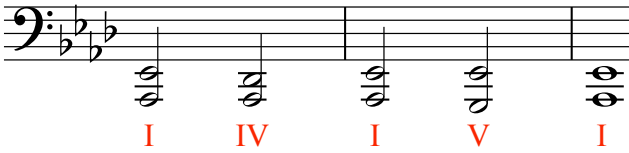
F **Thirds**



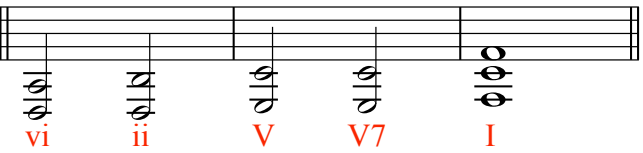
G **Triplets**



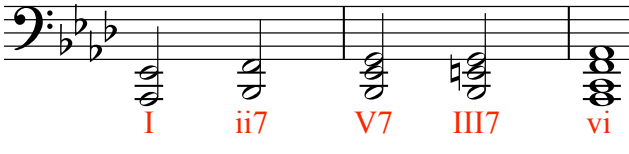
H **Chords (pick one)**



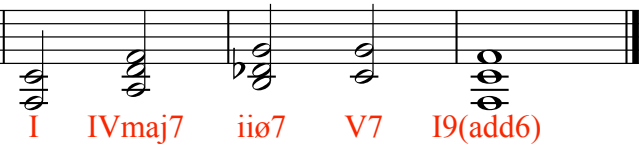
Chords - LV 2



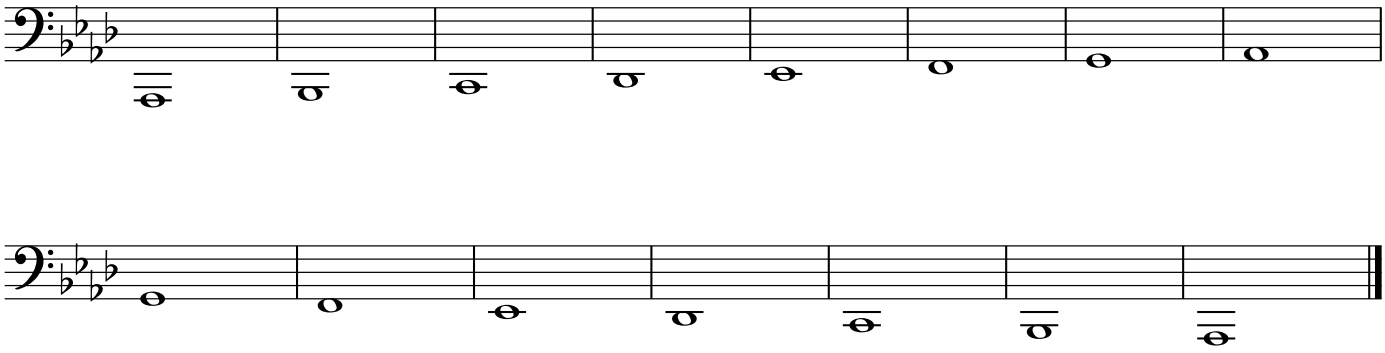
Chords - LV 3



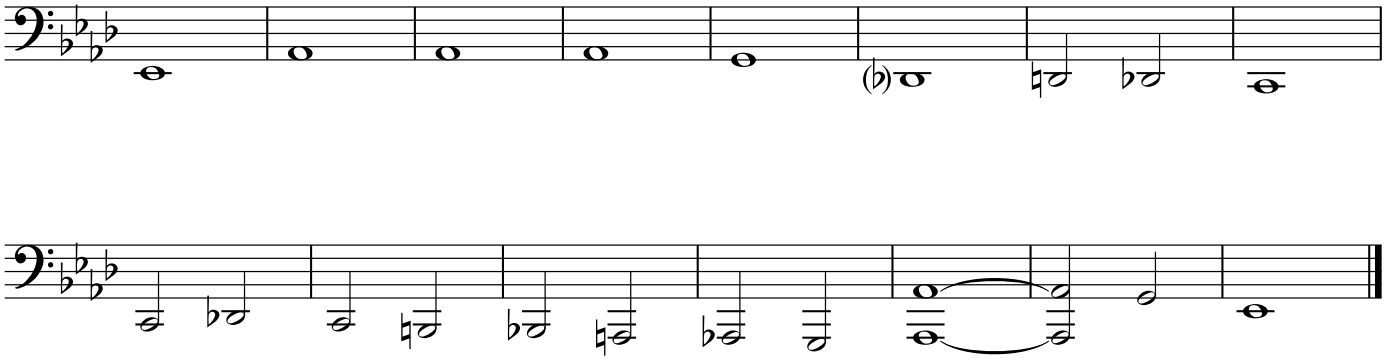
Chords - LV 4



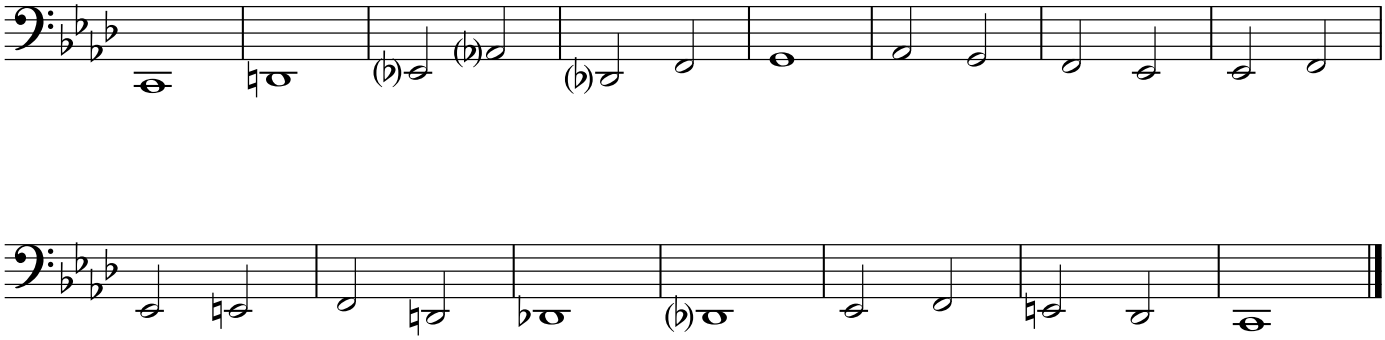
I Special XXXVII - Soprano



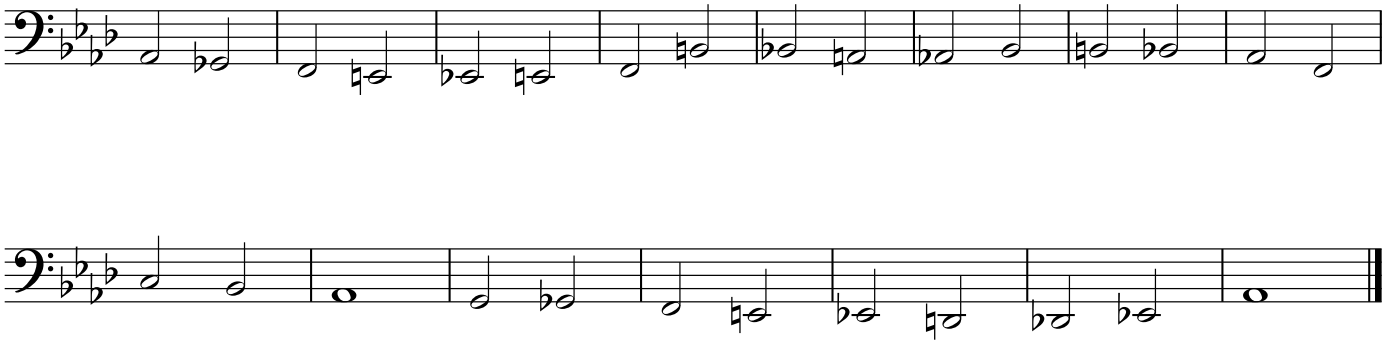
Alto



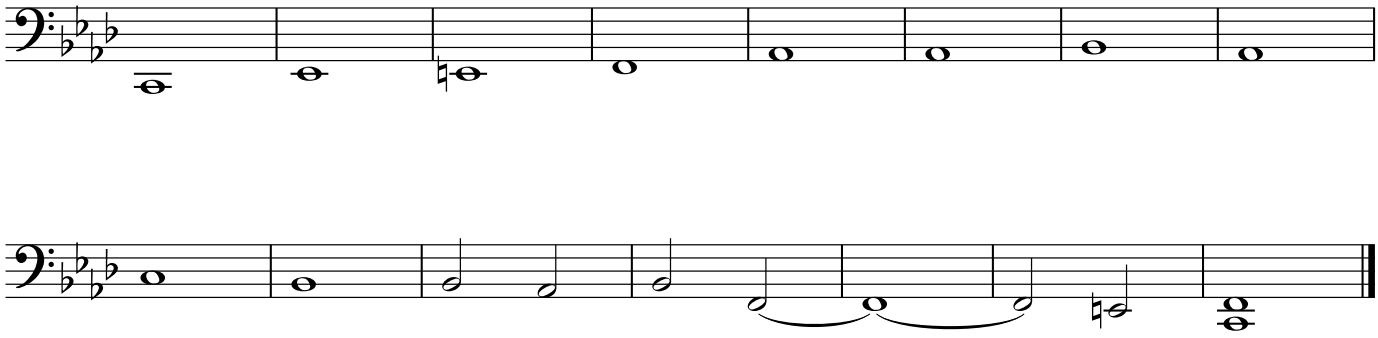
Tenor



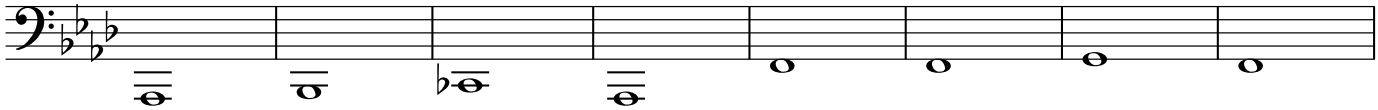
Bass

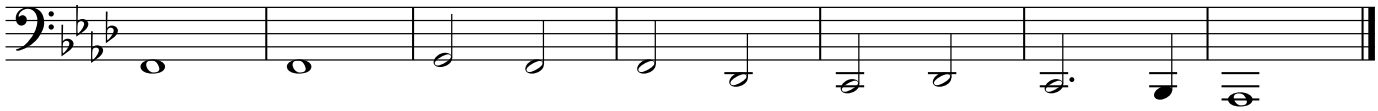


J Special LXXXII - Soprano

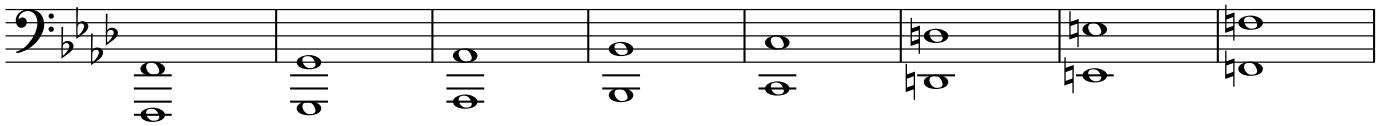


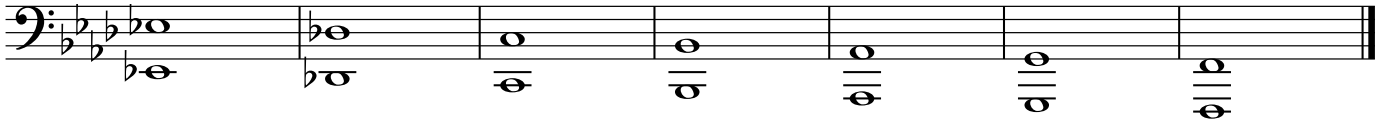
Alto



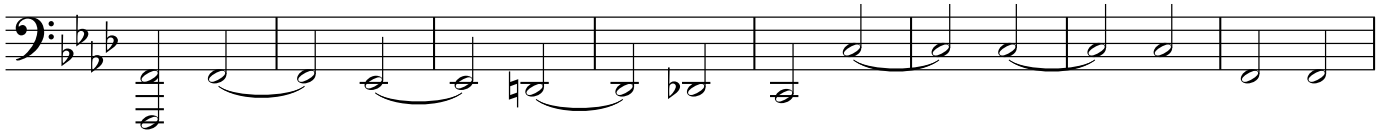


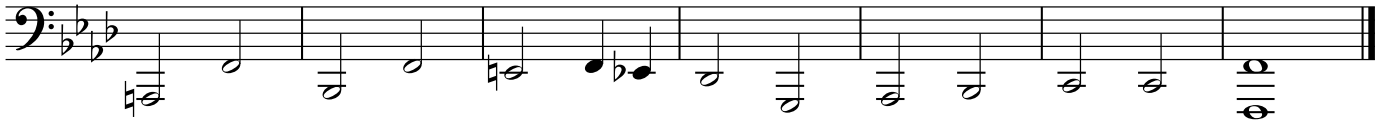
Tenor





Bass

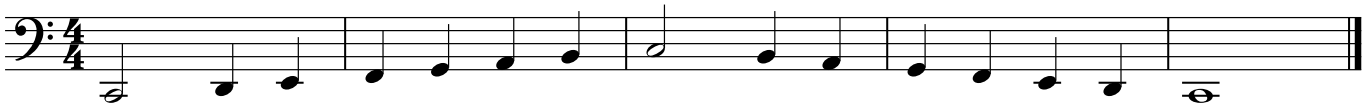




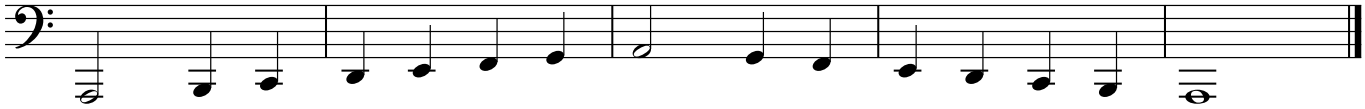
C Concert

Tuba

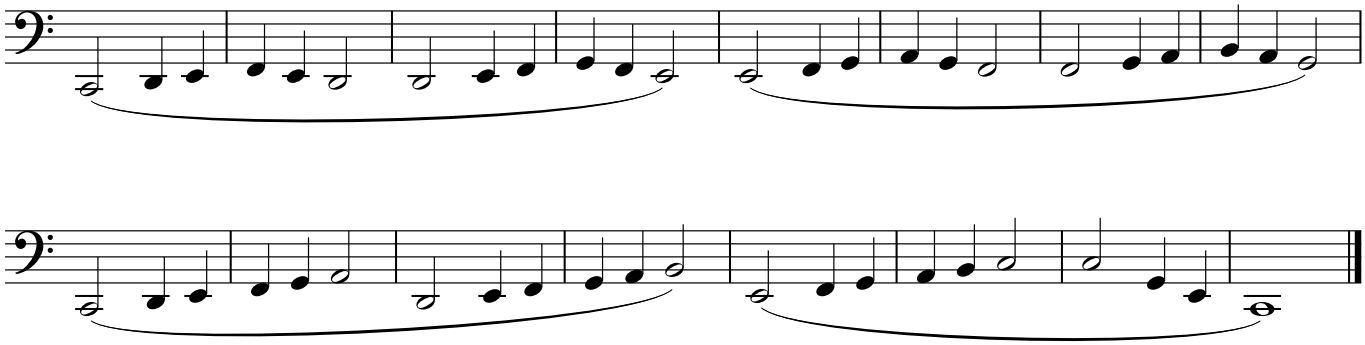
A **Major Scale**



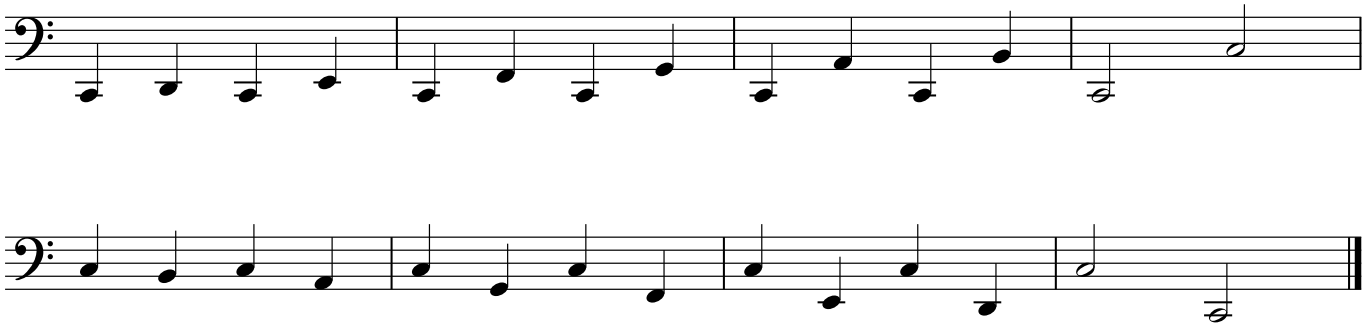
B **Relative Minor Scale**



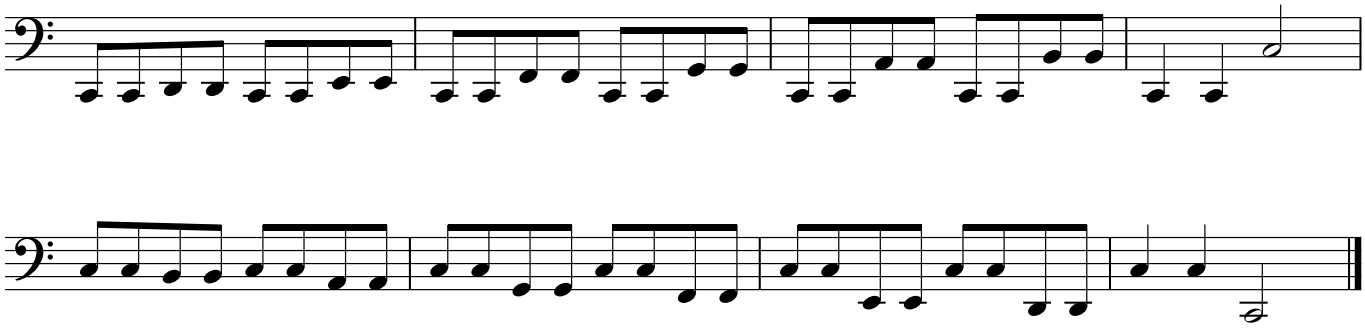
C **Flow Style**



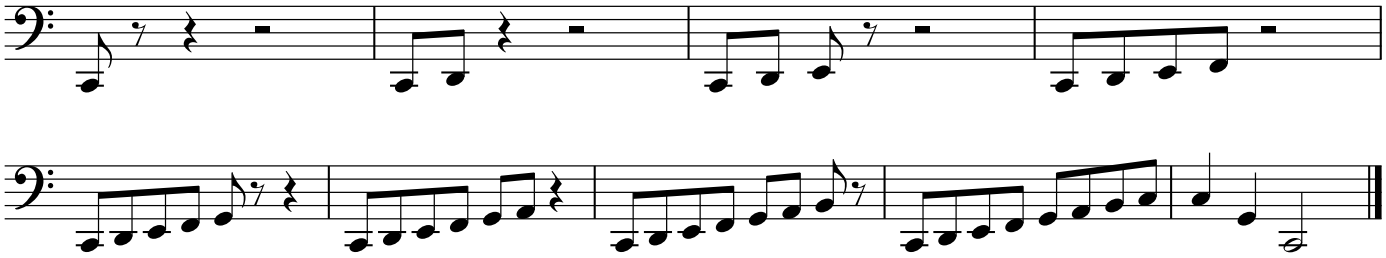
D **Springboard and Bungee**



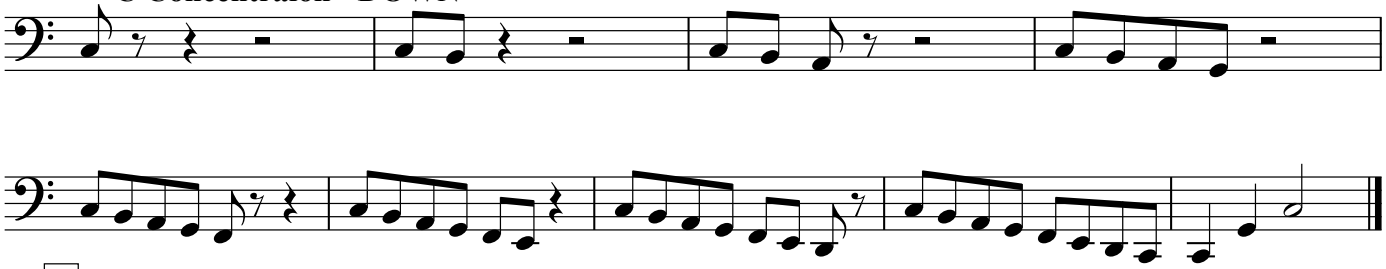
Springboard and Bungee - LV 2



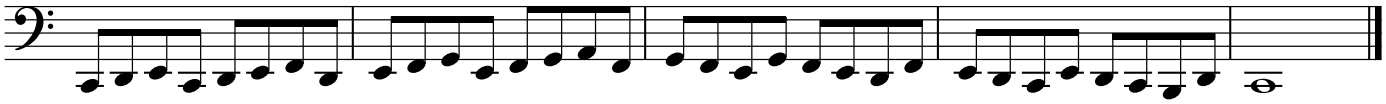
E **C Concentration - UP** ***(LV 2 - Combine with DOWN)***



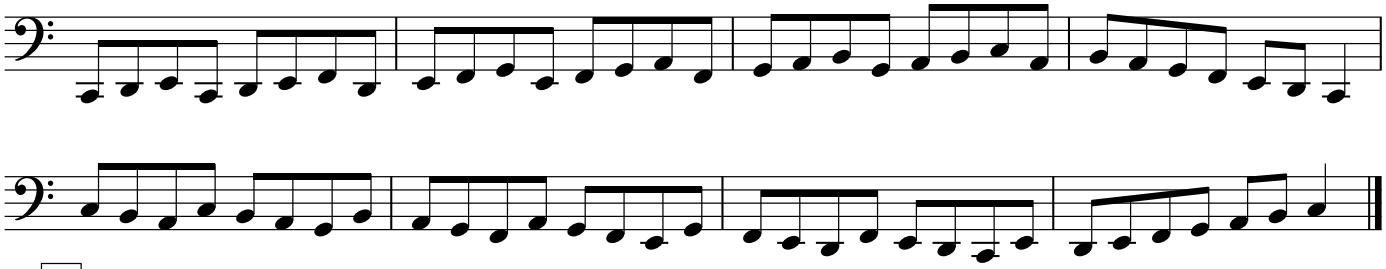
C Concentraion - DOWN



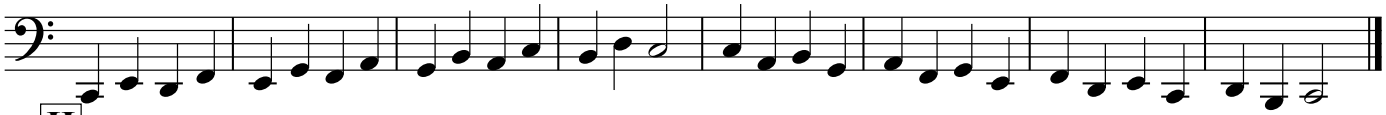
F **Twister!**



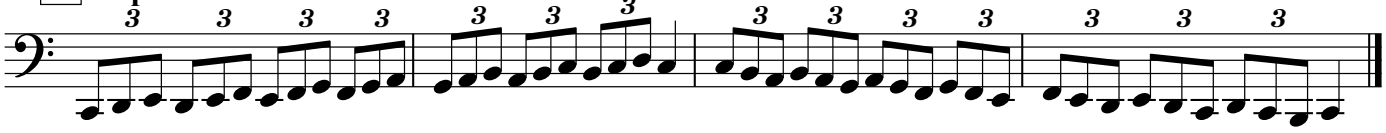
Twister! - LV 2



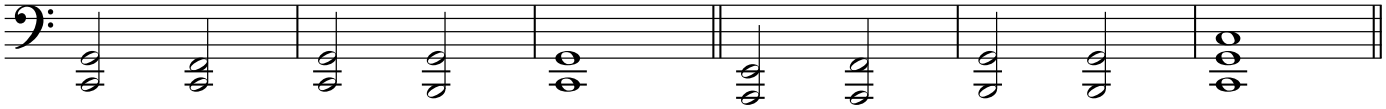
G **Thirds**



H **Triplets**



I **Chords (pick one)**

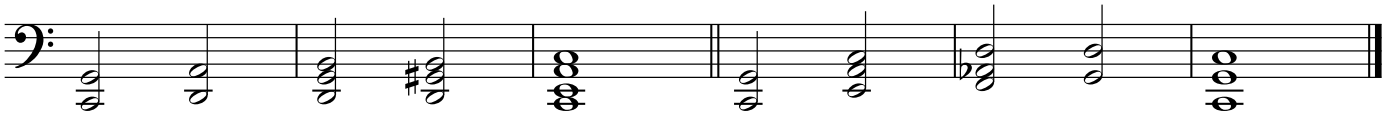


I IV I V I

Chords - LV 2

vi ii V V7 I

Chords - LV 3

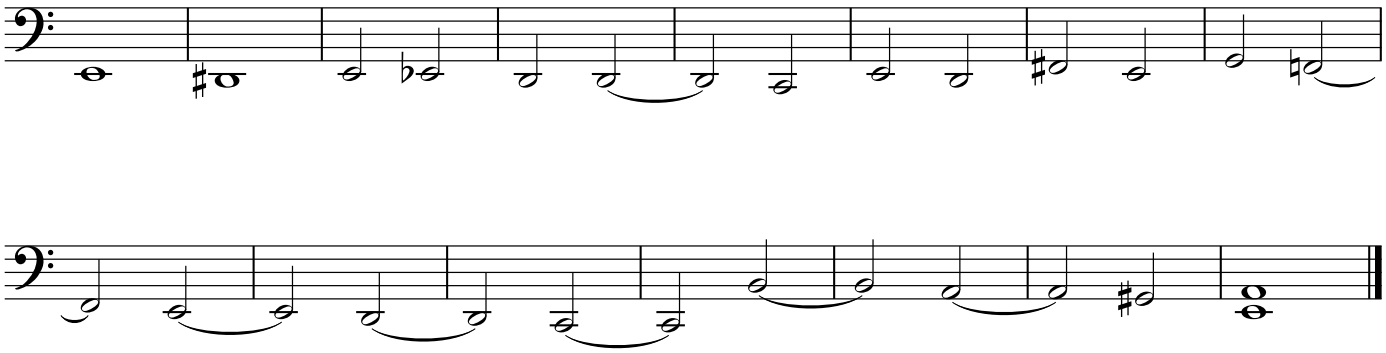


I ii7 V7 III7 vi

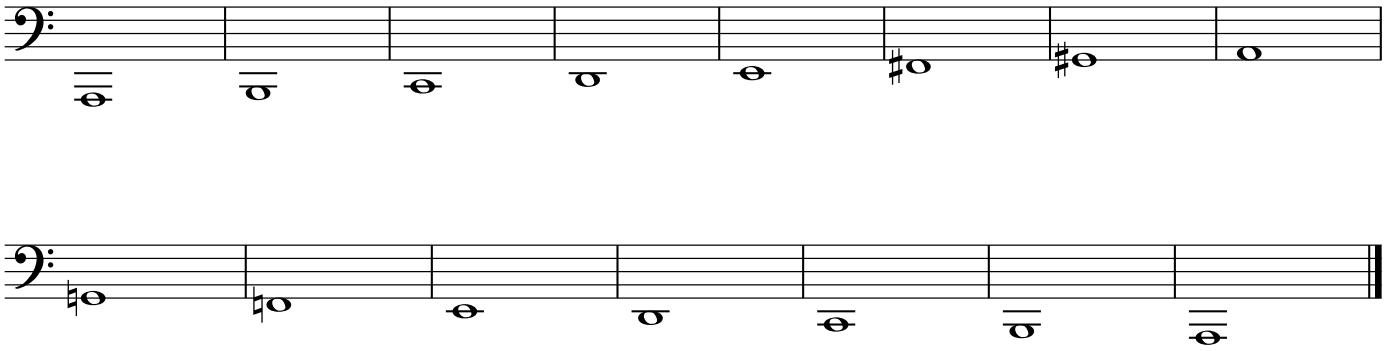
Chords - LV 4

I IVmaj7 iiø7 V7 I9(add6)

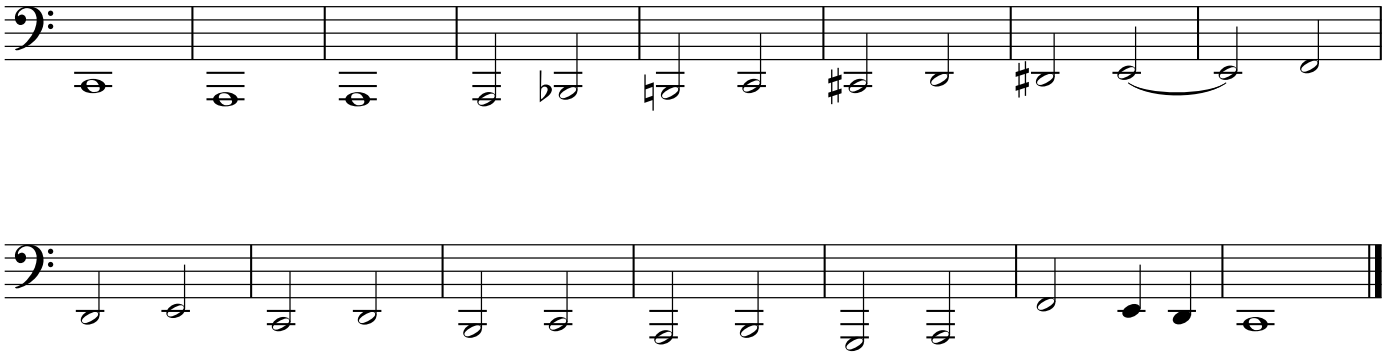
J Special XII - Soprano



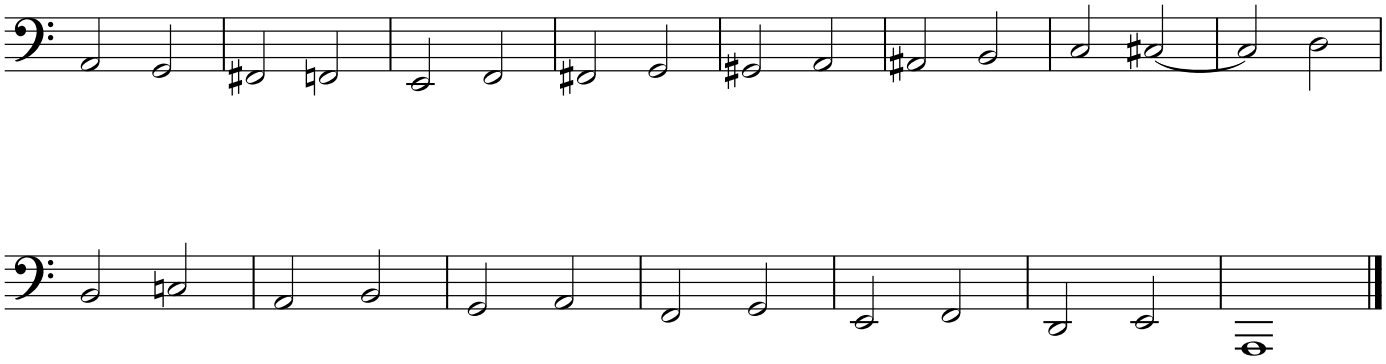
Alto



Tenor



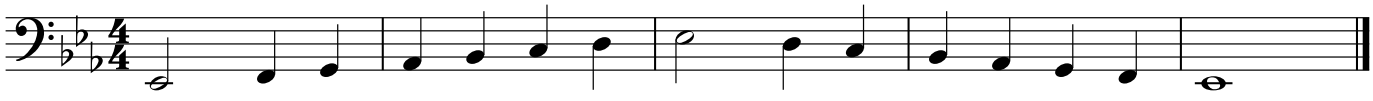
Bass



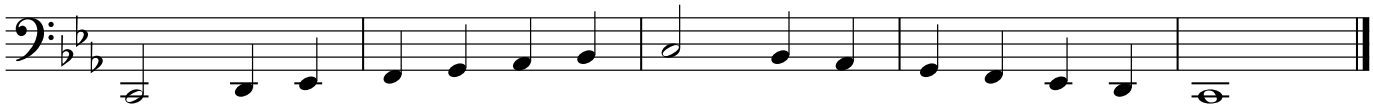
E-flat Concert

Tuba

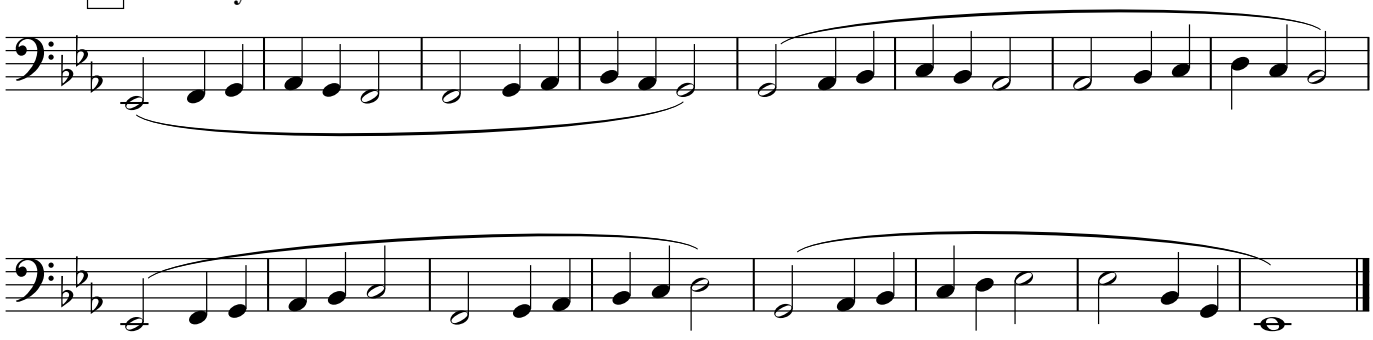
A **Major Scale**



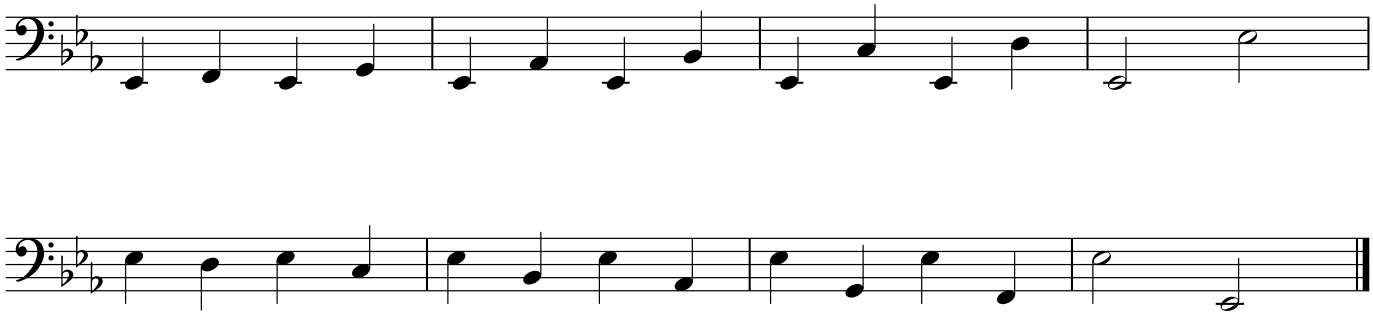
B **Relative Minor Scale**



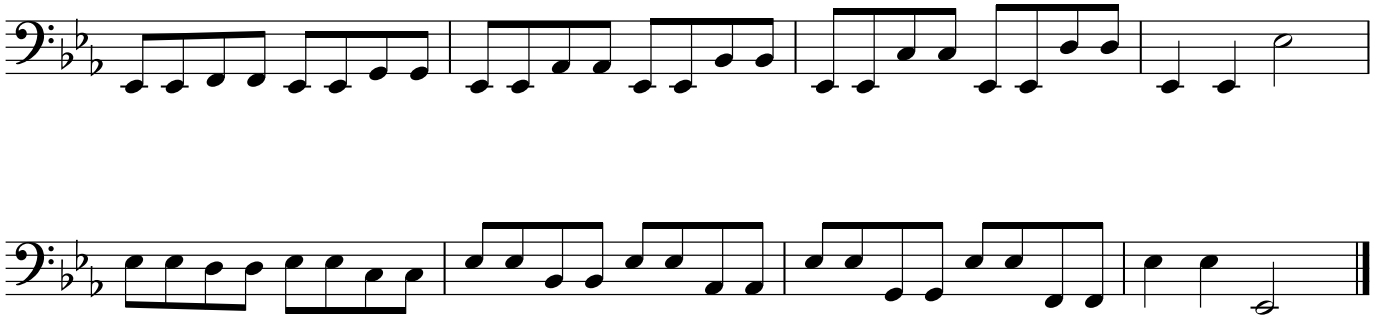
C **Flow Style**



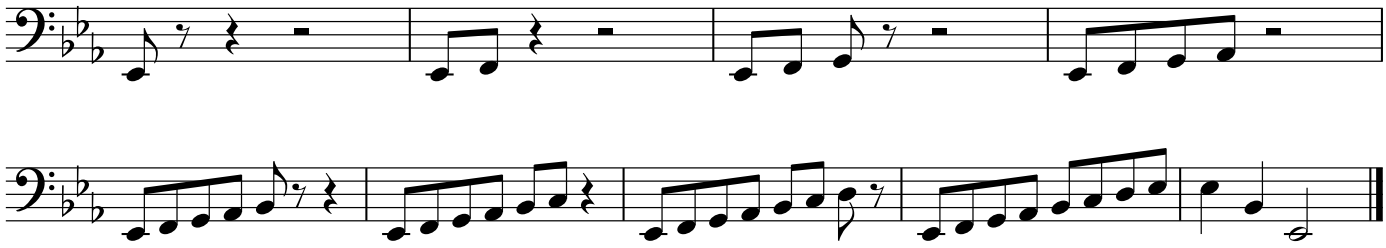
D **Springboard and Bungee**



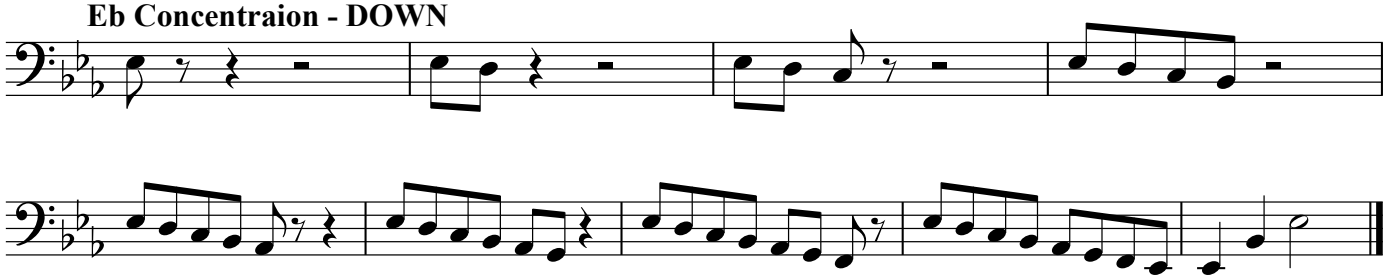
Springboard and Bungee - LV 2



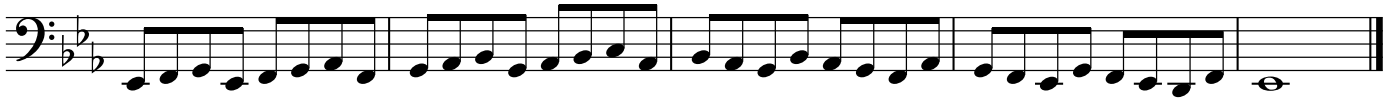
E **Eb Concentration - UP** ***(LV 2 - Combine with DOWN)***



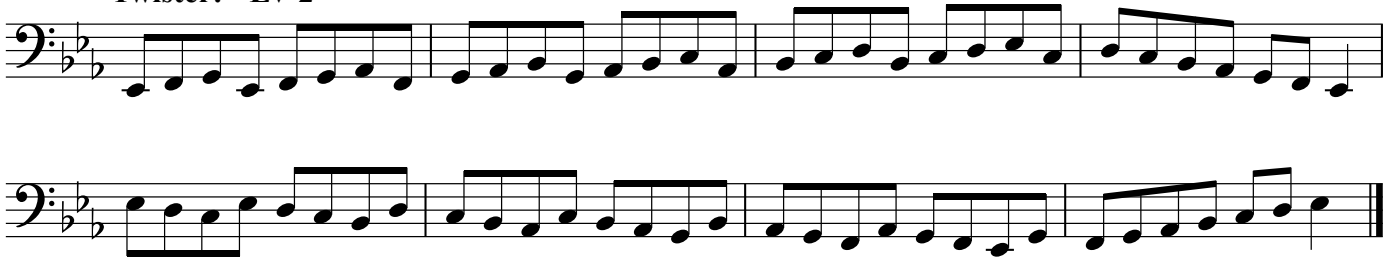
Eb Concentraion - DOWN



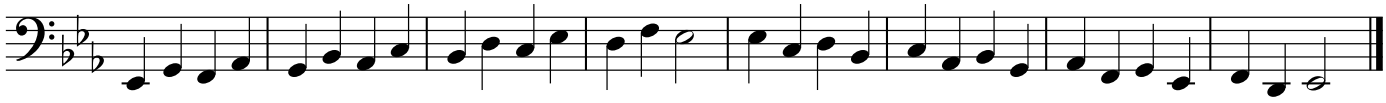
F **Twister!**



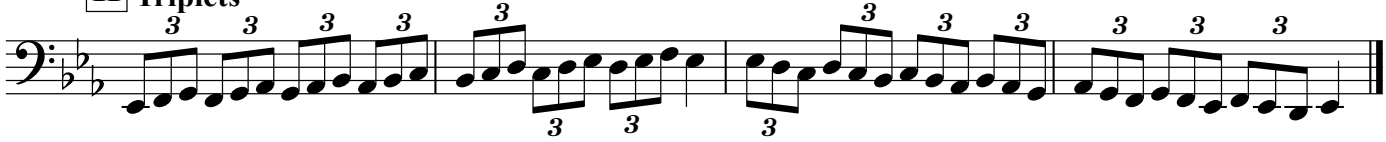
Twister! - LV 2



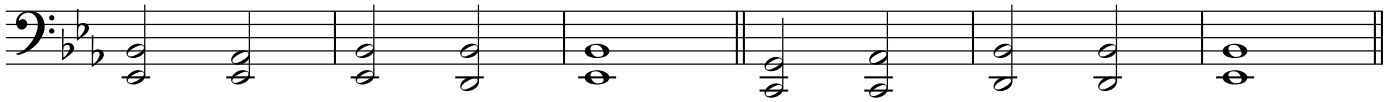
G **Thirds**



H **Triplets**



I **Chords (pick one)**

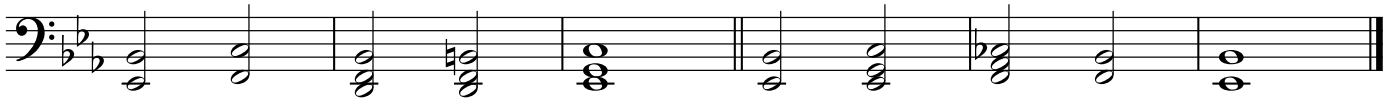


I IV I V I

Chords - LV 2

vi ii V V7 I

Chords - LV 3

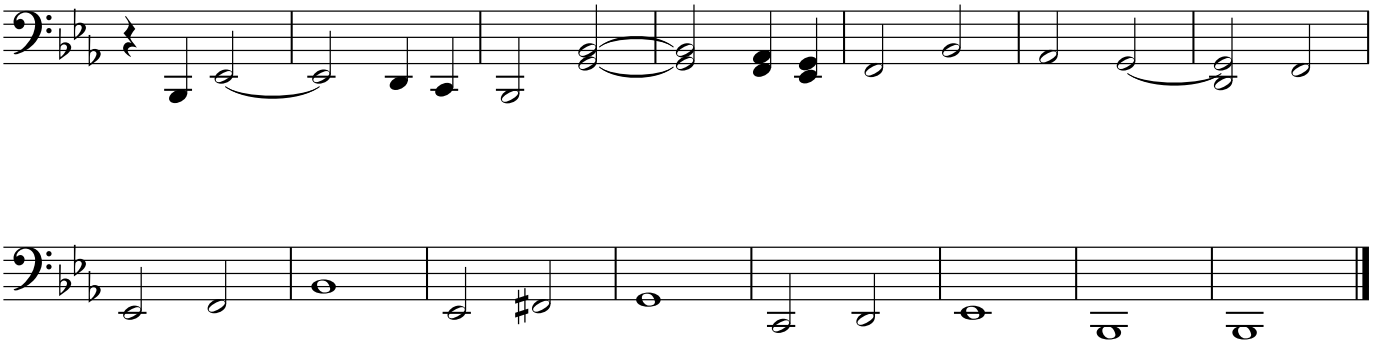


I ii7 V7 III7 vi

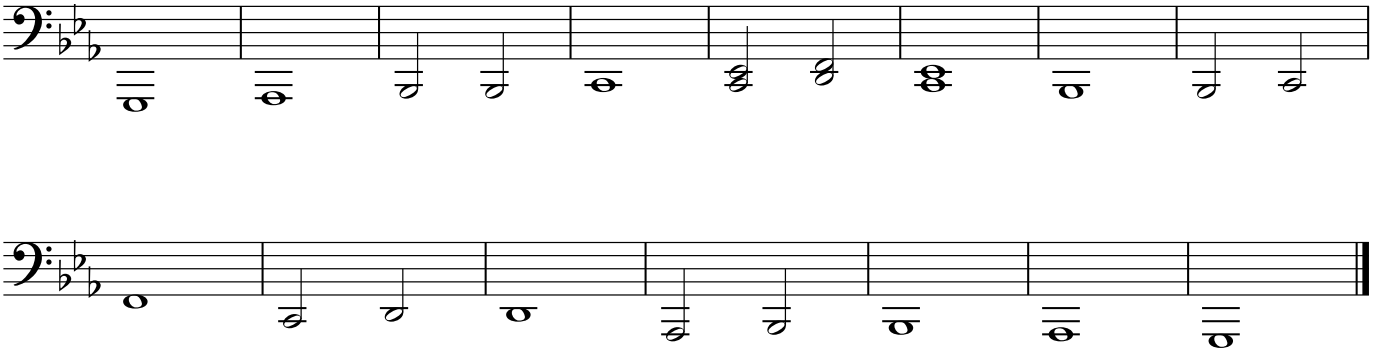
Chords - LV 4

I IVmaj7 iiø7 V7 I9(add6)

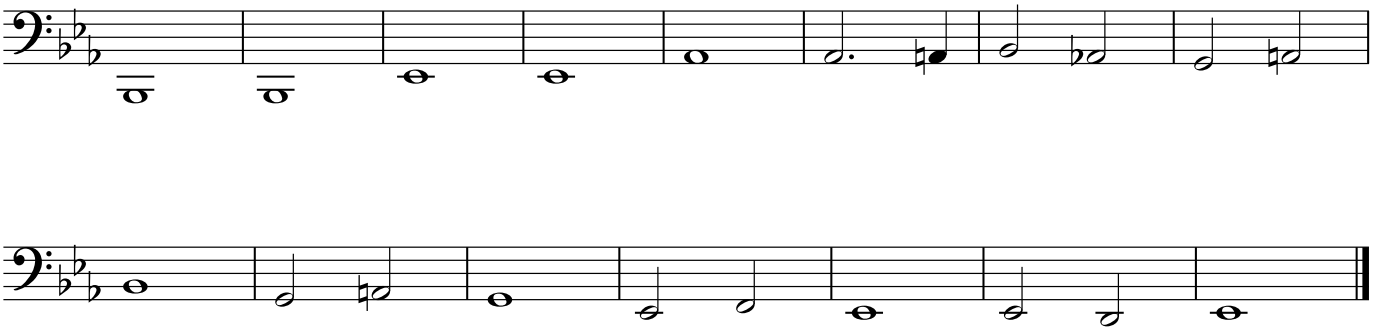
J Special XIX - Soprano



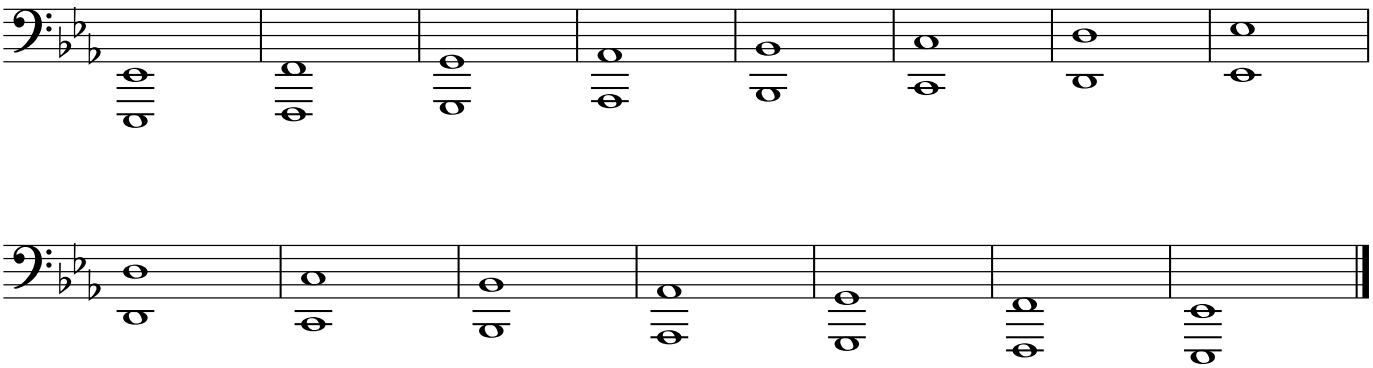
Alto



Tenor



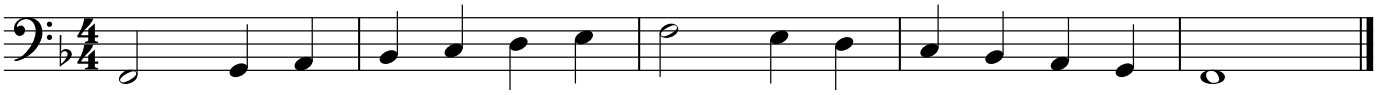
Bass



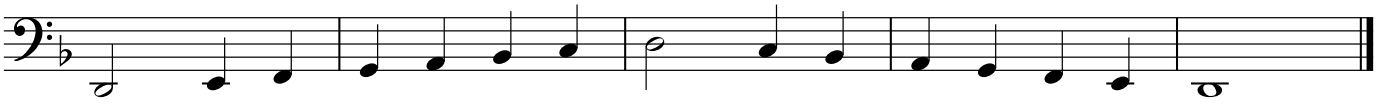
F Concert

Tuba

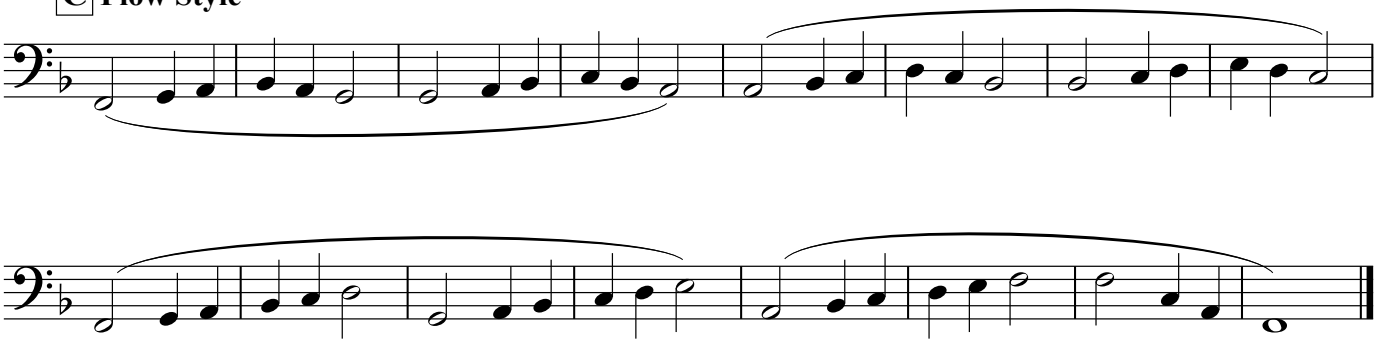
A Major Scale



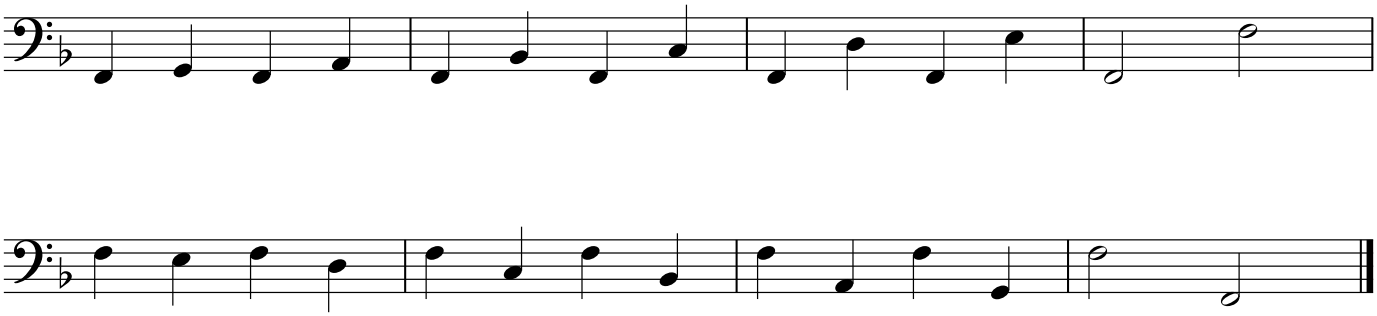
B Relative Minor Scale



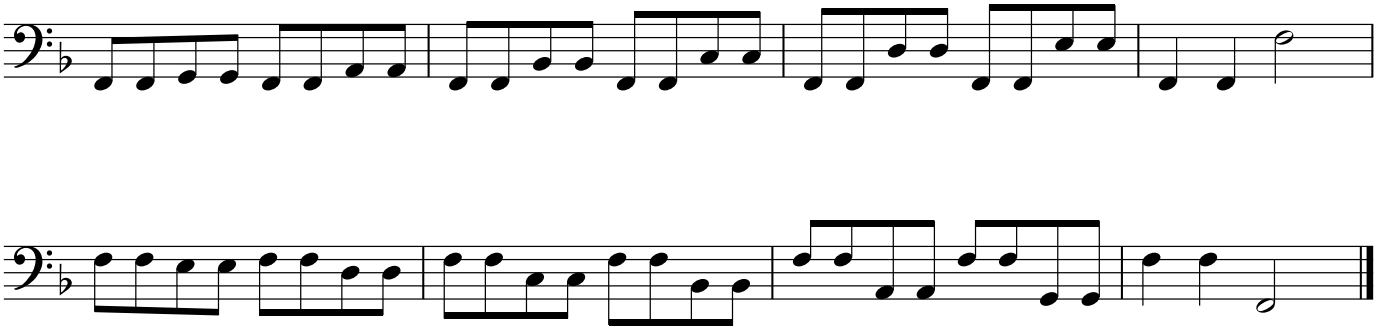
C Flow Style



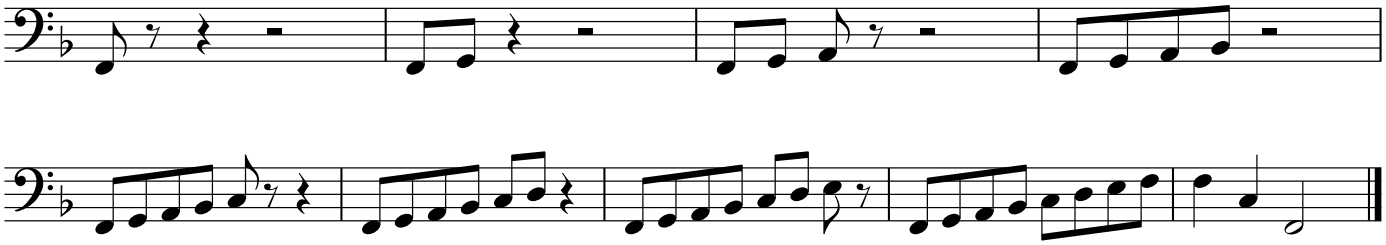
D Springboard and Bungee



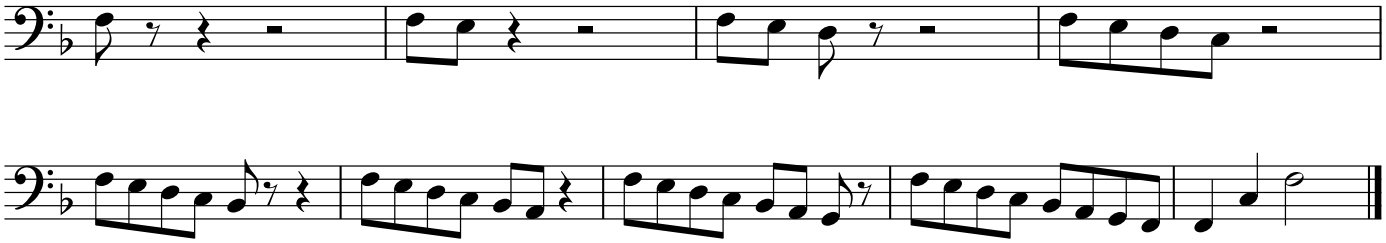
Springboard and Bungee - LV 2



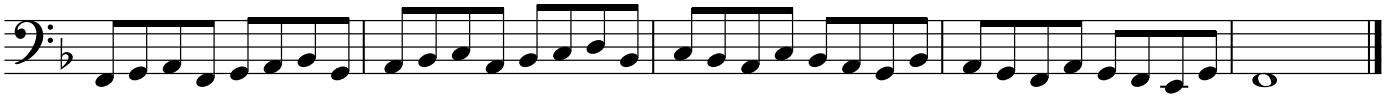
E **F Concentration - UP** ***(LV 2 - Combine with DOWN)***



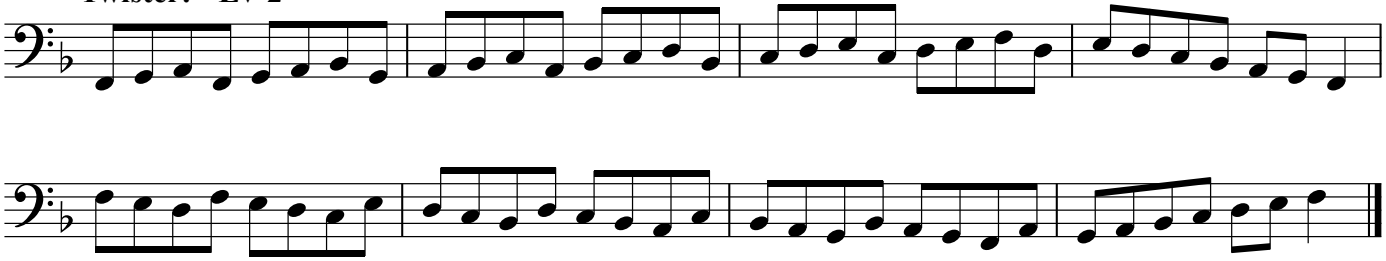
F Concentraion - DOWN



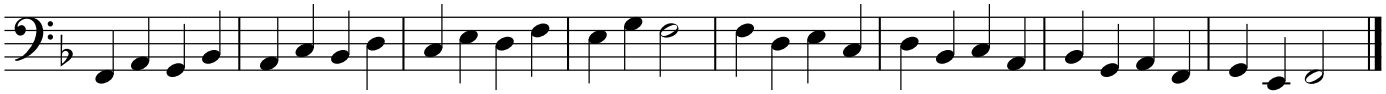
F **Twister!**



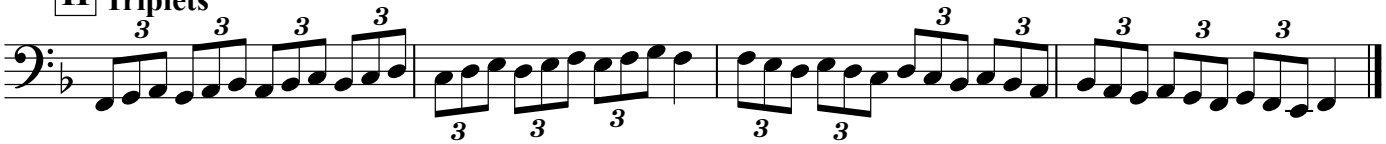
Twister! - LV 2



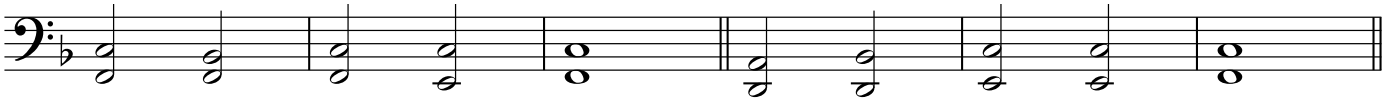
G **Thirds**



H **Triplets**



I **Chords (pick one)**

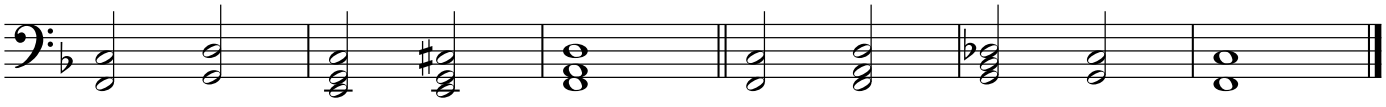


I IV I V I

Chords - LV 2

vi ii V V7 I

Chords - LV 3

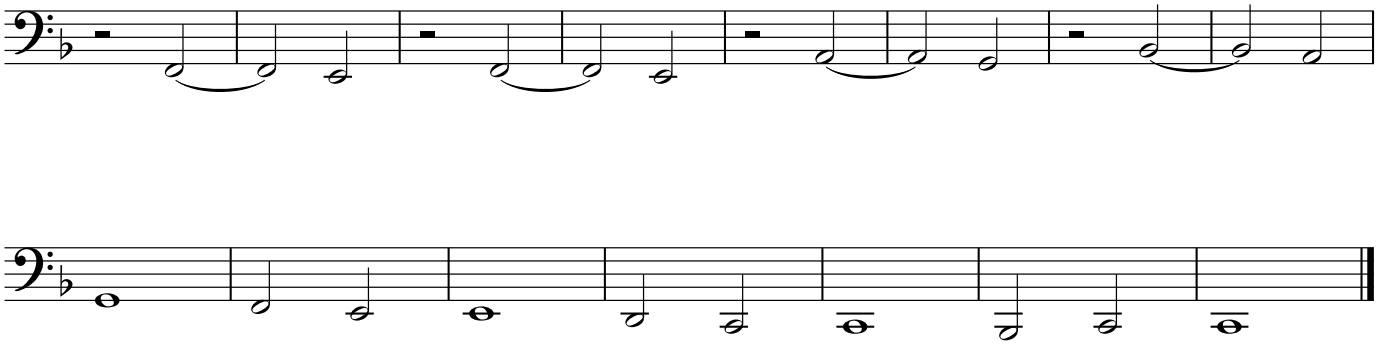


I ii7 V7 III7 vi

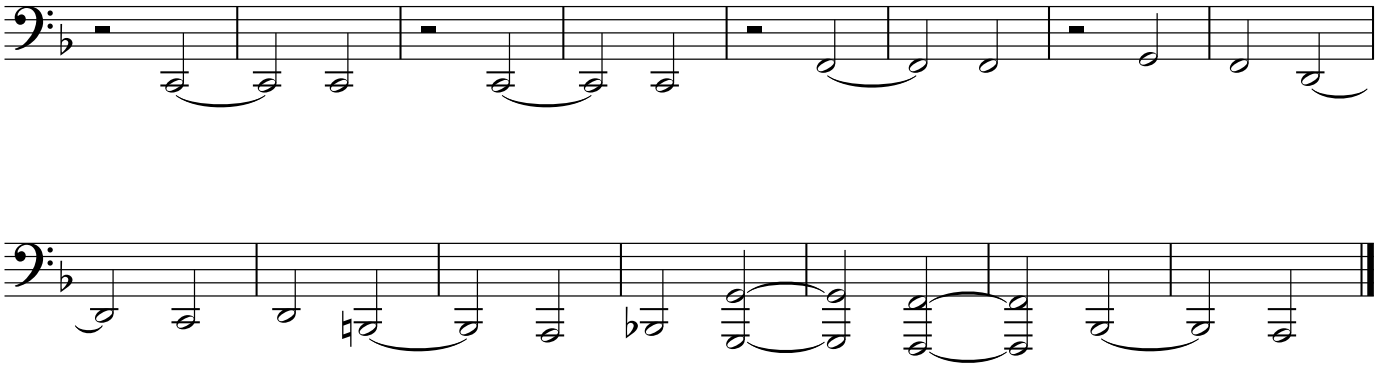
Chords - LV 4

I IVmaj7 iiø7 V7 I9(add6)

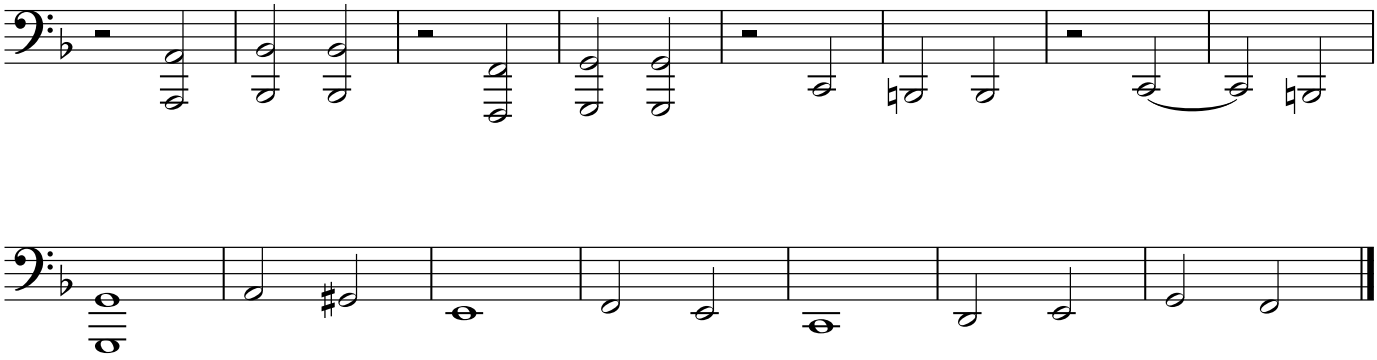
J Special LXXXVII - Soprano



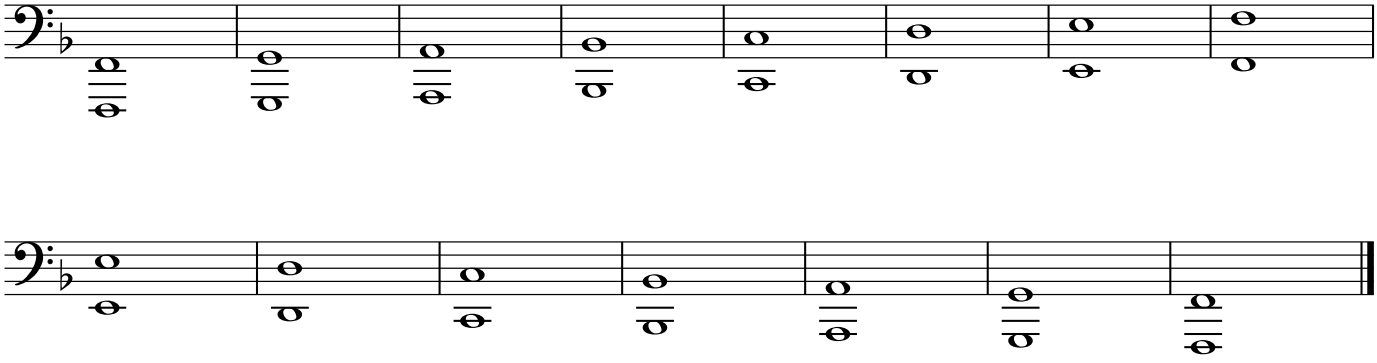
Alto



Tenor



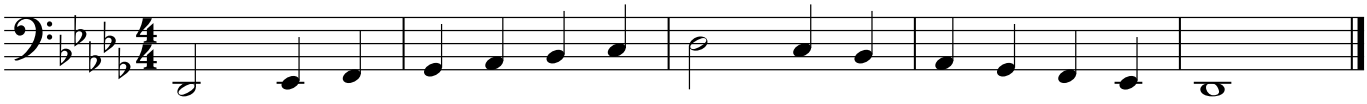
Bass



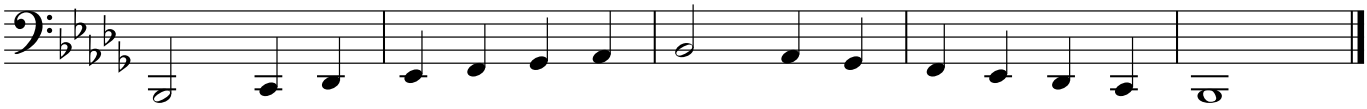
D-flat Concert

Tuba

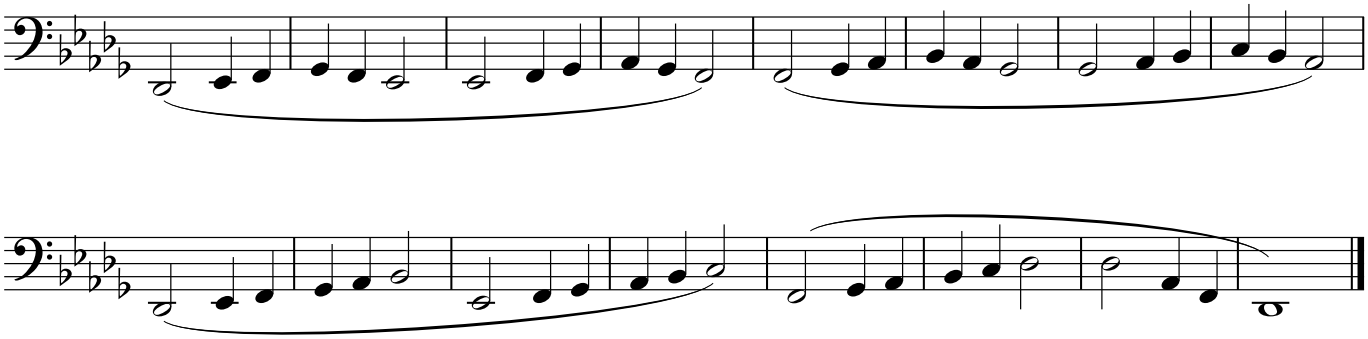
A **Major Scale**



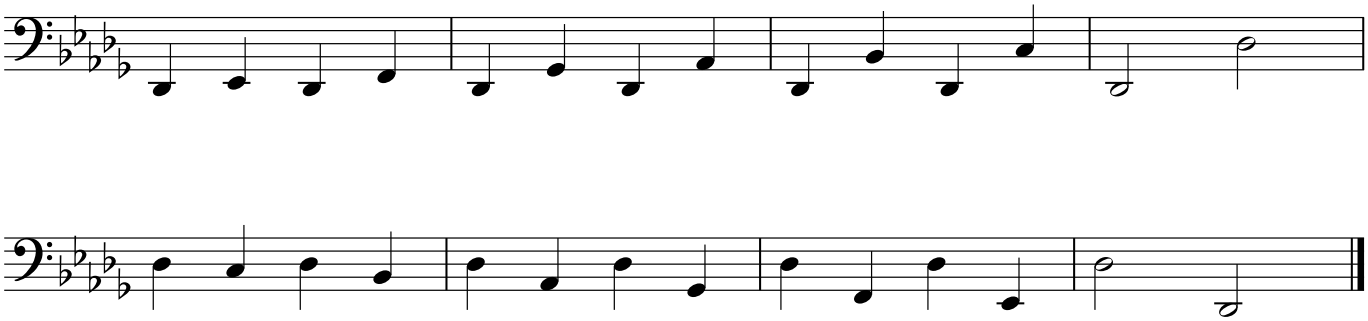
B **Relative Minor Scale**



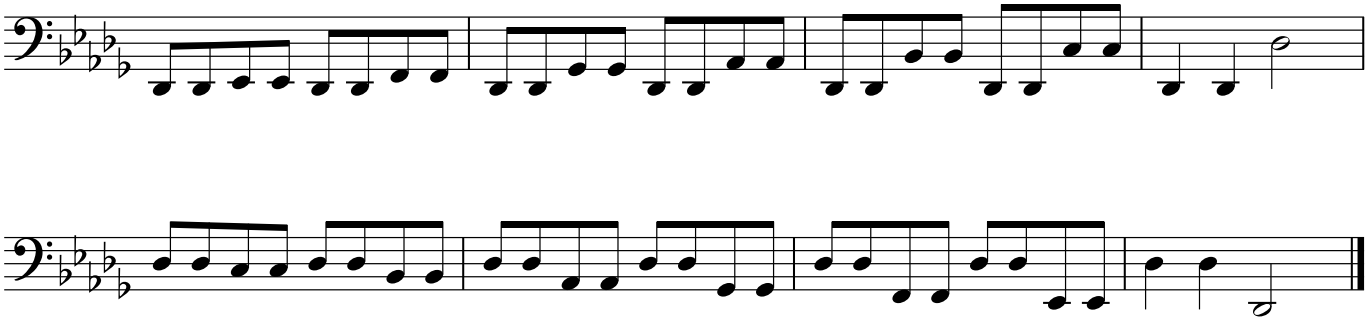
C **Flow Style**



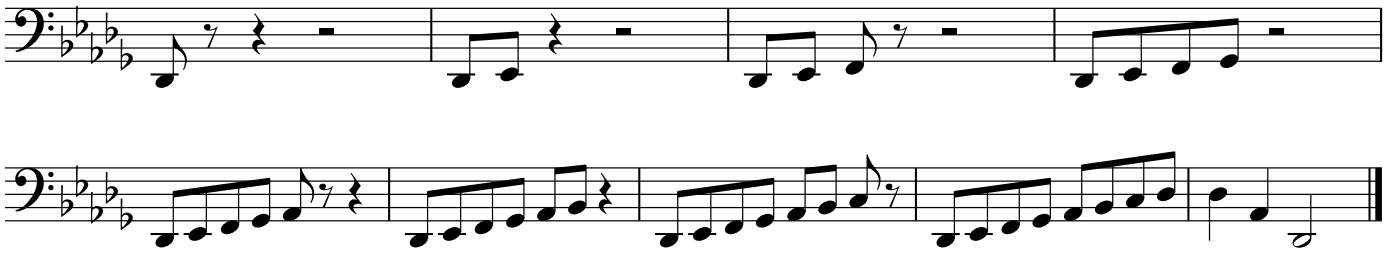
D **Springboard and Bungee**



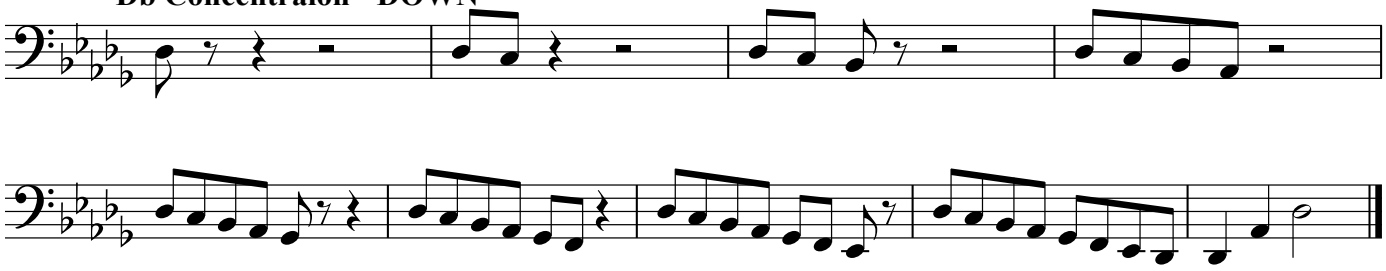
Springboard and Bungee - LV 2



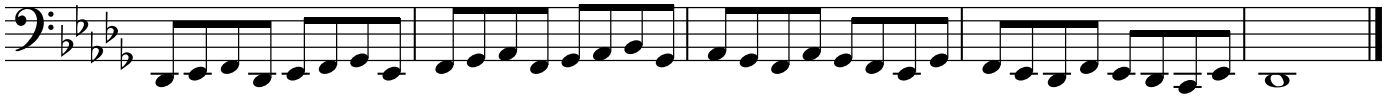
E **Db Concentration - UP** ***(LV 2 - Combine with DOWN)***



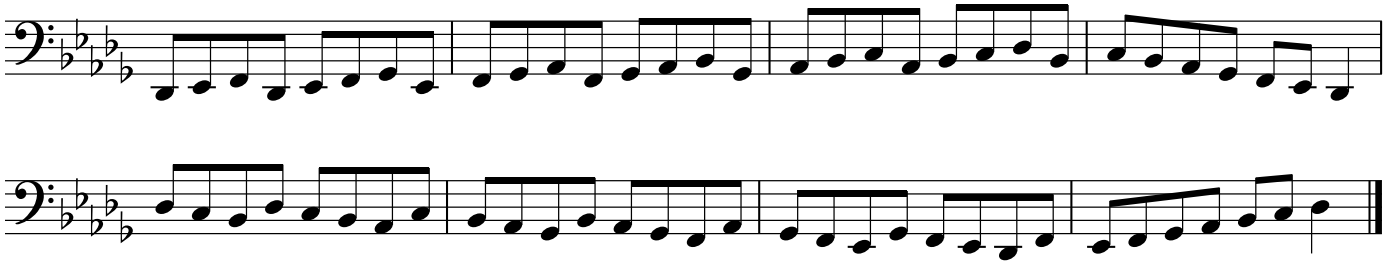
Db Concentraion - DOWN



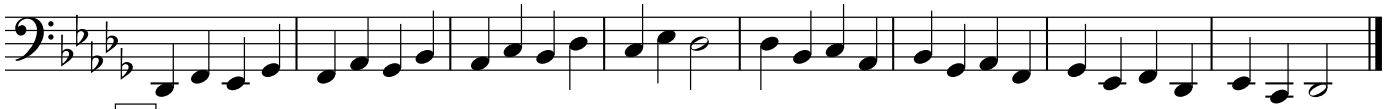
F **Twister!**



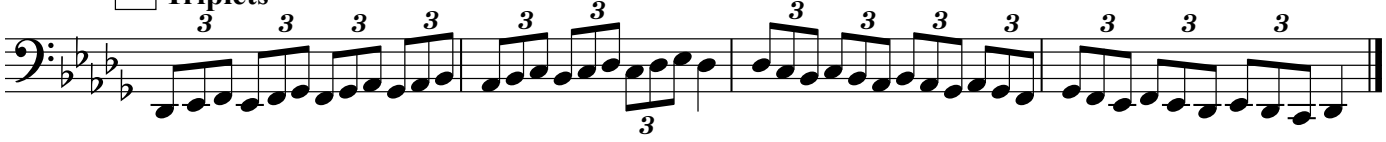
Twister! - LV 2



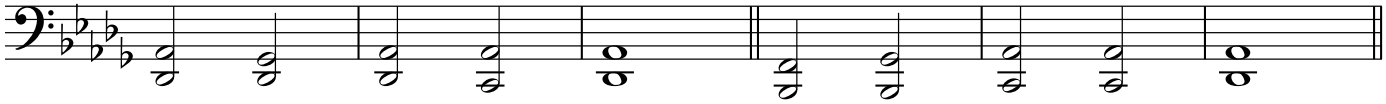
G **Thirds**



H **Triplets**



I **Chords (pick one)**

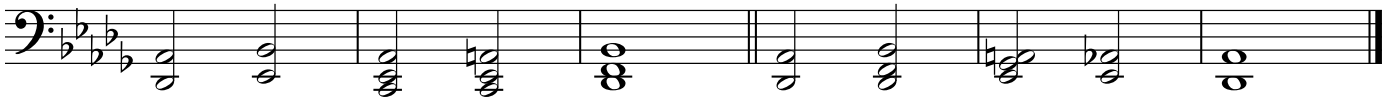


I IV I V I

Chords - LV 2

vi ii V V7 I

Chords - LV 3

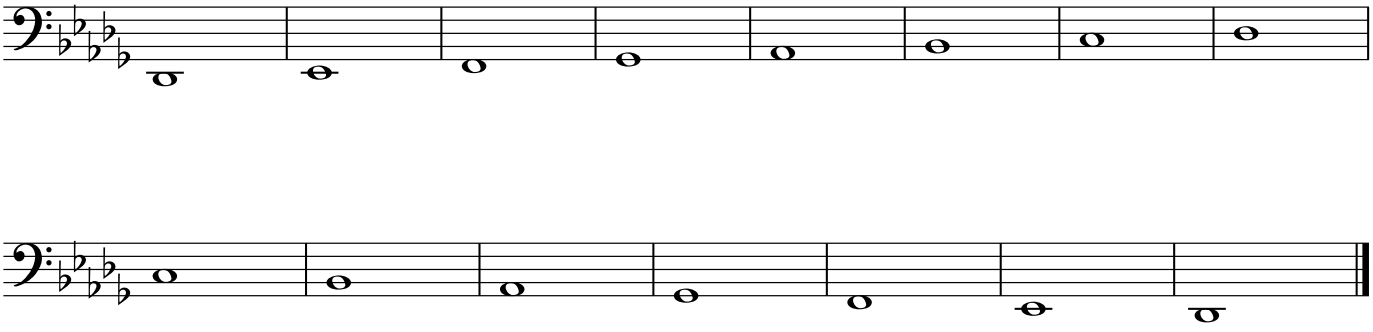


I ii7 V7 III7 vi

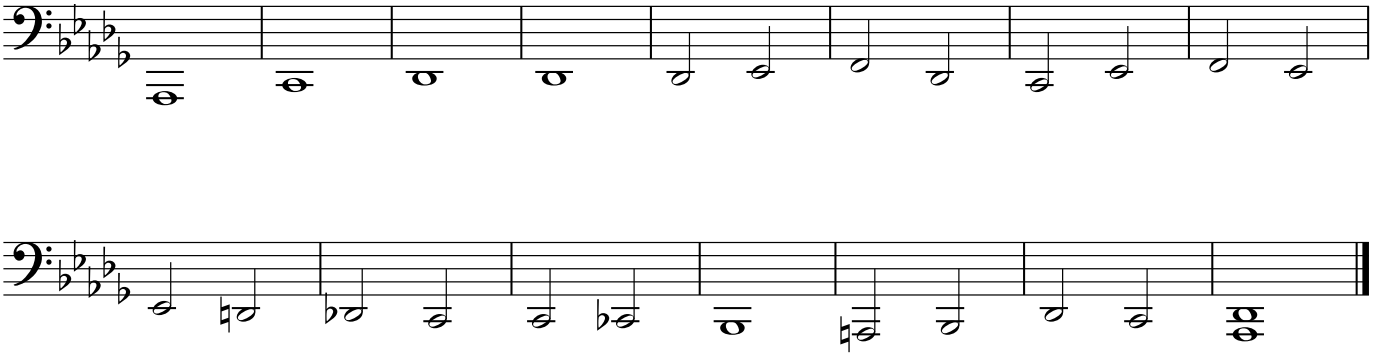
Chords - LV 4

I IVmaj7 iiø7 V7 I9(add6)

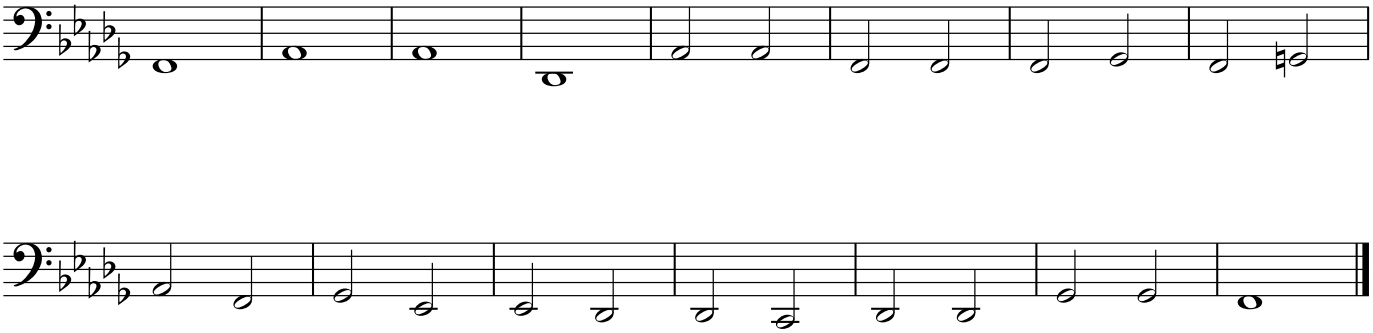
J Special LV - Soprano



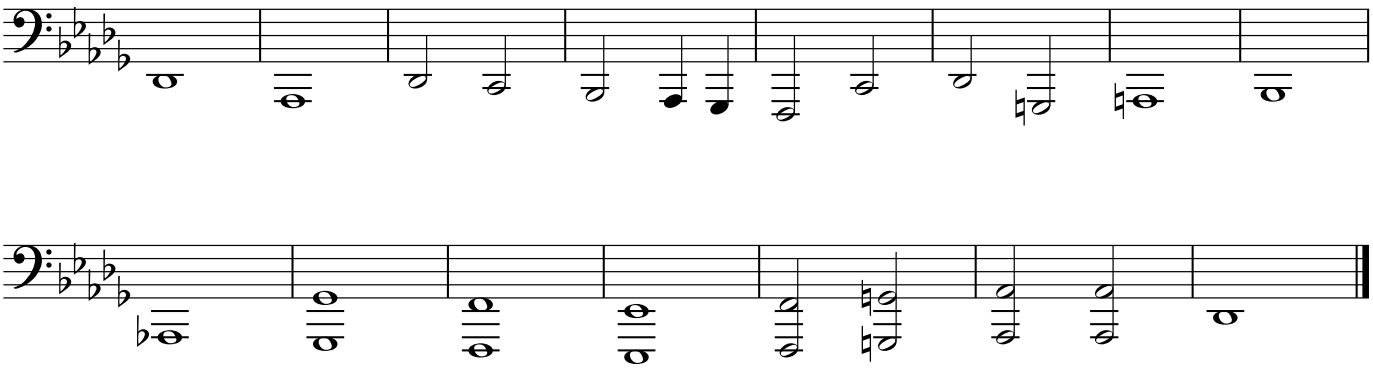
Alto



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

Big Rapids Middle School Bands
Circle of Fourths - Mallets

Flats → ← Sharps

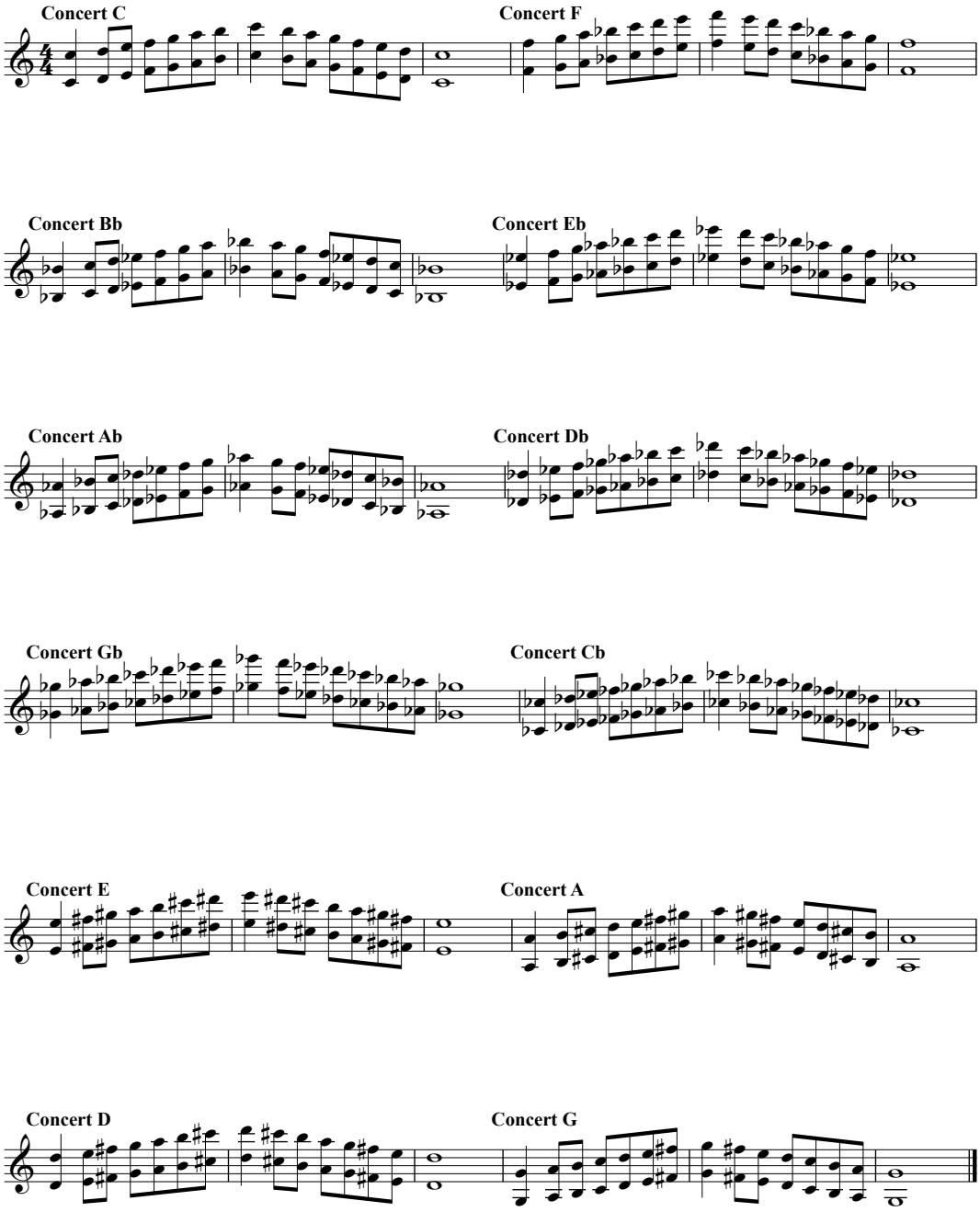
5 6 7
Db - Gb - Cb
or or or
1 2 3 4 4 3 2 1
C - F - Bb - Eb - Ab E - A - D - G - C
7 6 5
C# - F# - B

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

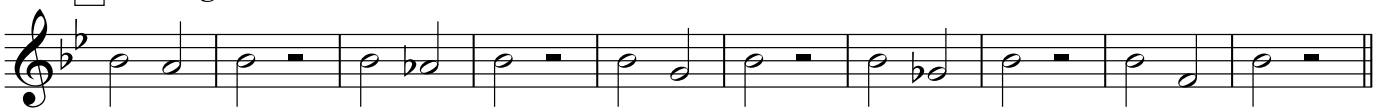


C Parts - Low

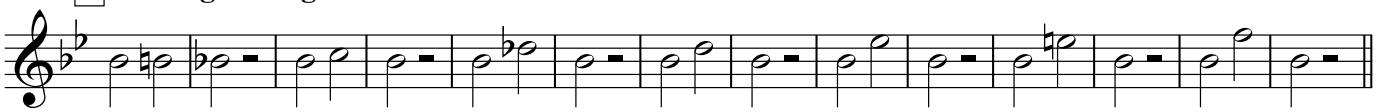
Chromatic Exercises

1 Chromatic Low **Chromatic High**

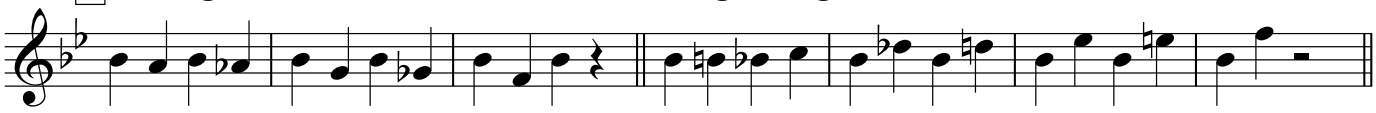
2 Remington Low



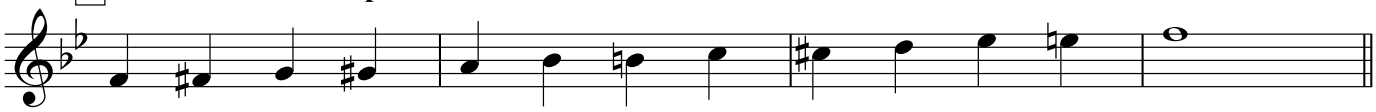
3 Remington High



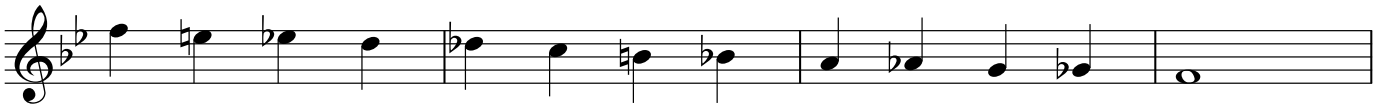
4 Remington Low 2 **Remington High 2**



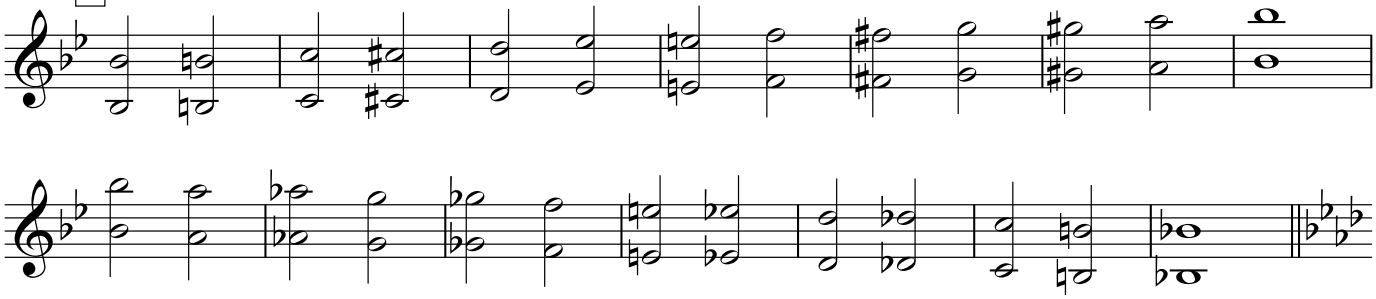
5 Chromatic Scale Up



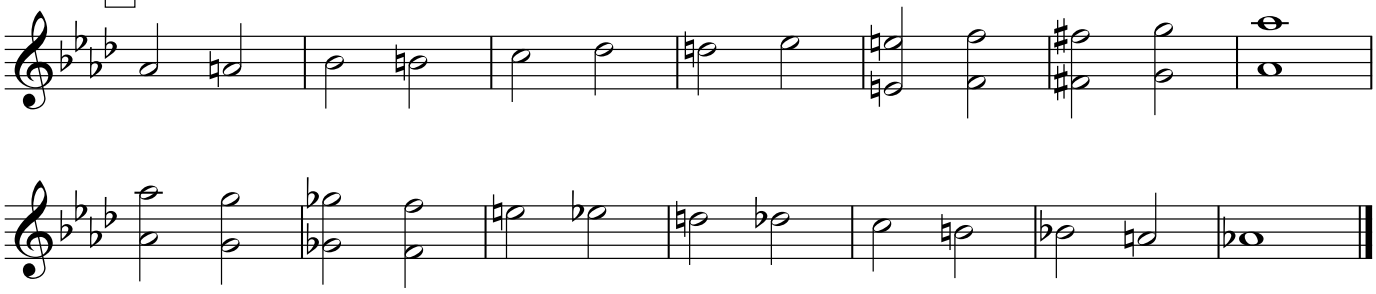
Chromatic Scale Down



6 Bb Chromatic Scale



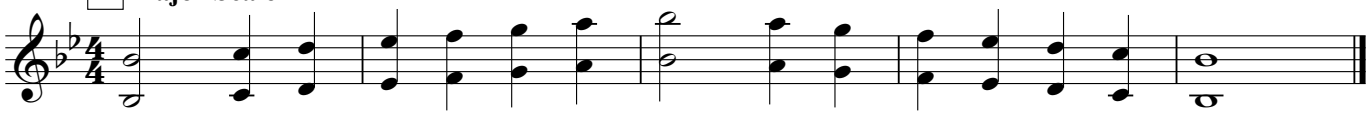
7 Ab Chromatic Scale



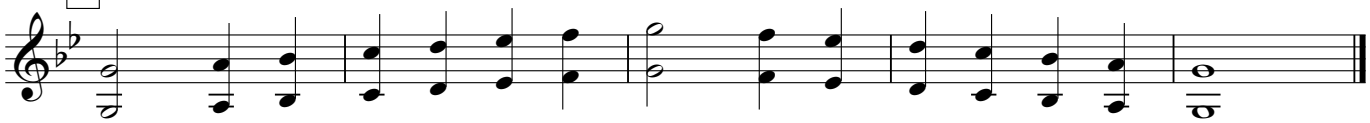
C Parts - Low

B-flat Concert

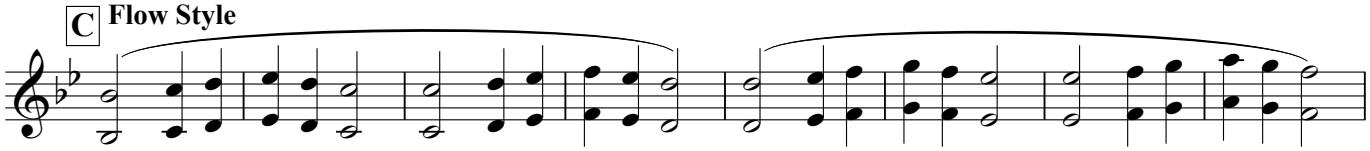
A **Major Scale**

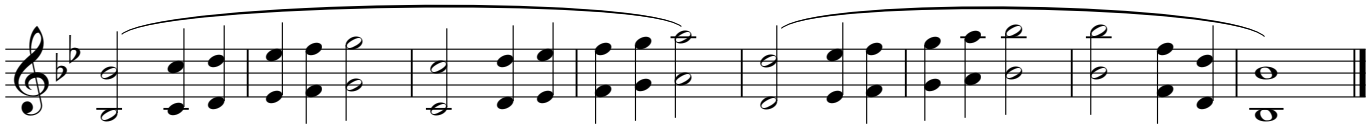


B **Relative Minor Scale**

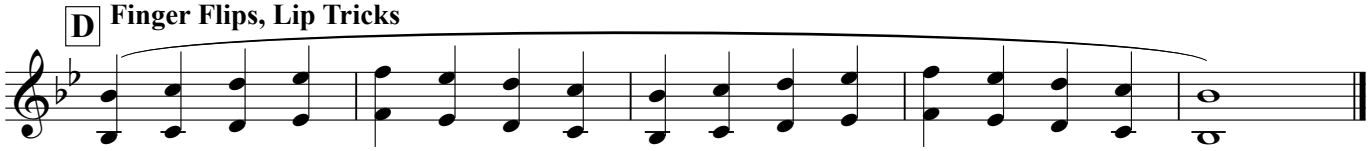


C **Flow Style**

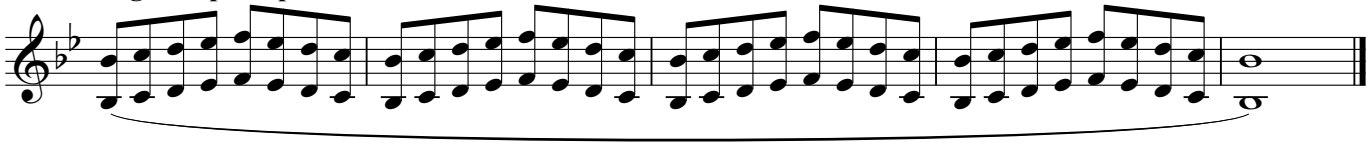




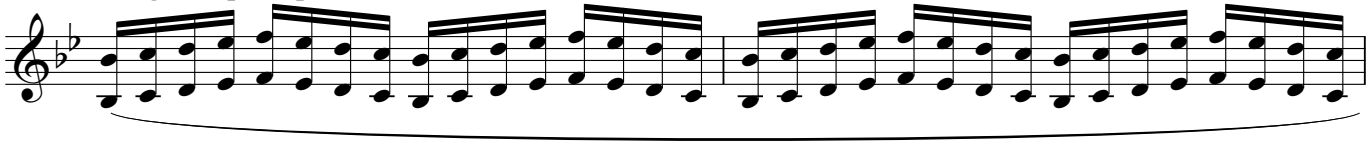
D **Finger Flips, Lip Tricks**

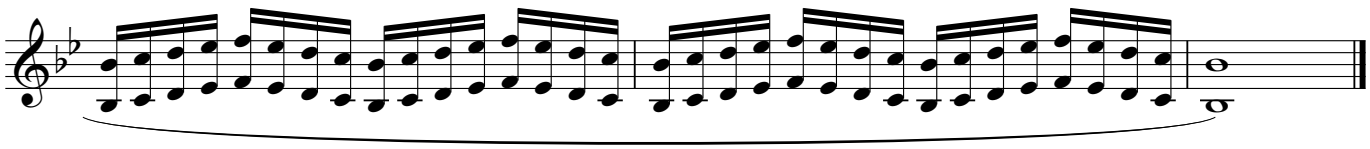


Finger Flips, Lip Tricks - LV 2

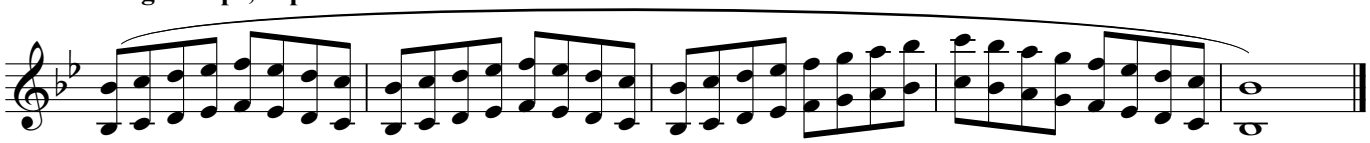


Finger Flips, Lip Tricks - LV 3

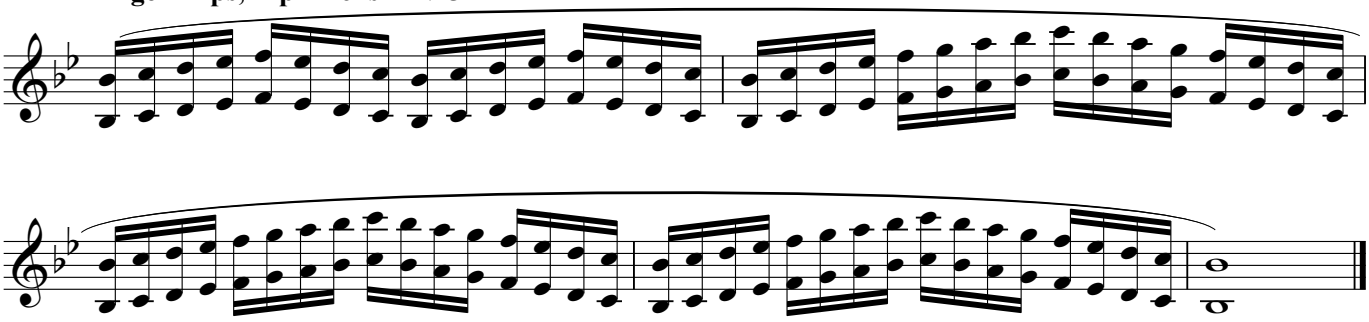




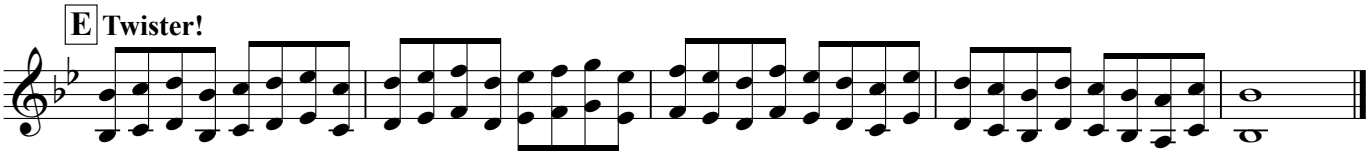
Finger Flips, Lip Tricks - LV 4



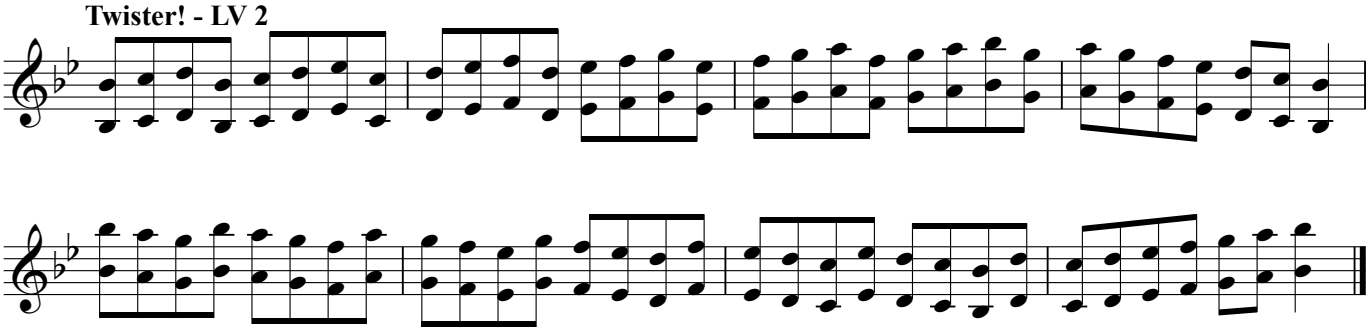
Finger Flips, Lip Tricks - LV 5



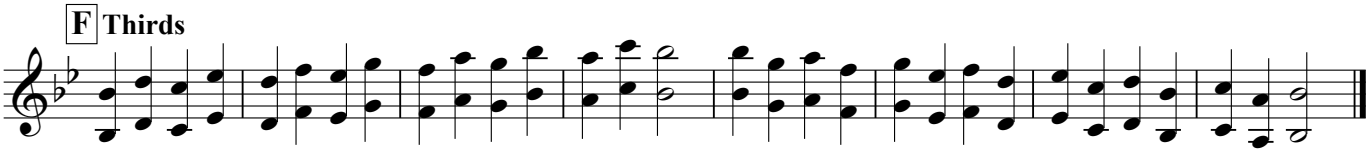
E Twister!



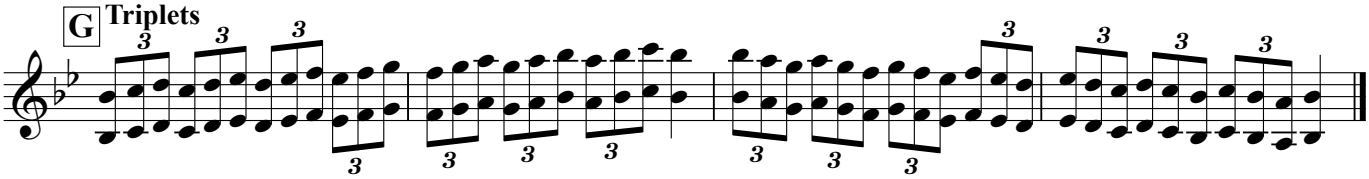
Twister! - LV 2



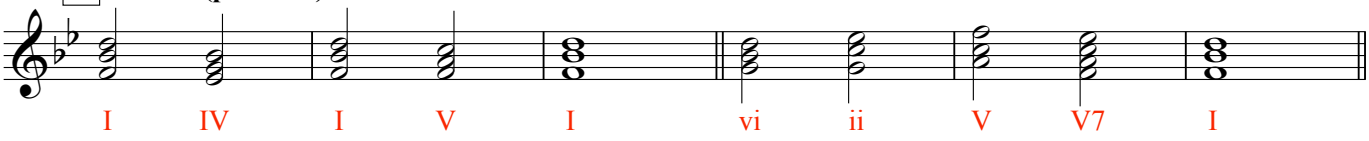
F Thirds



G Triplets

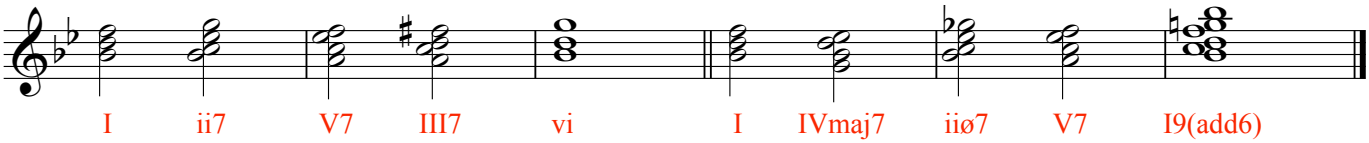


H Chords (pick one)



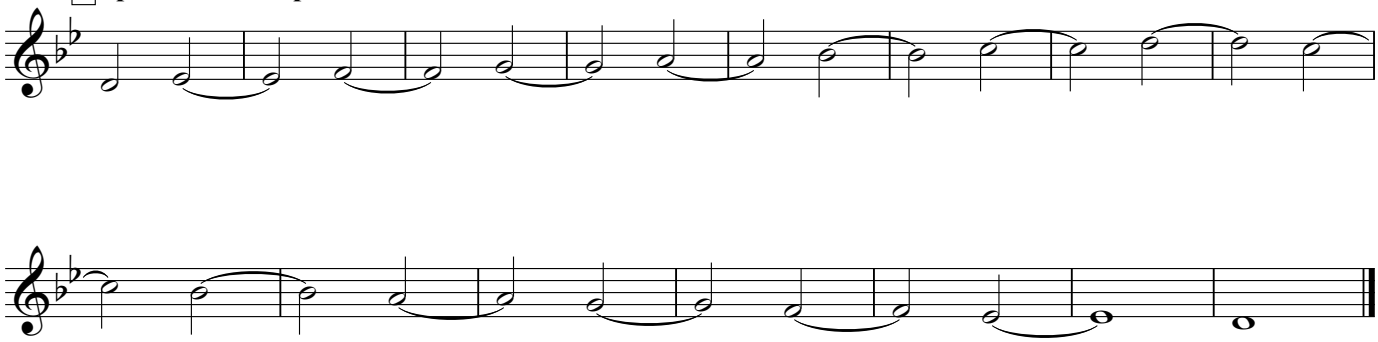
Chords - LV 2

Chords - LV 3

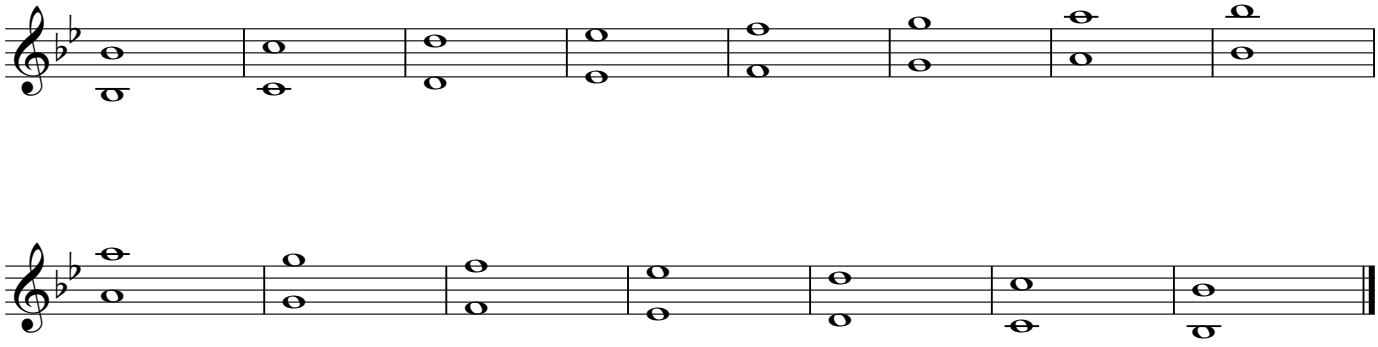


Chords - LV 4

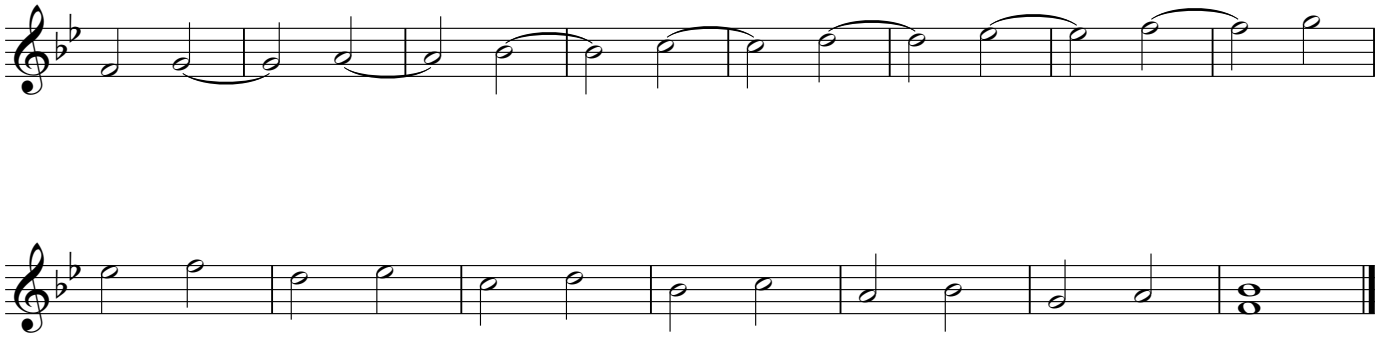
I Special VII - Soprano



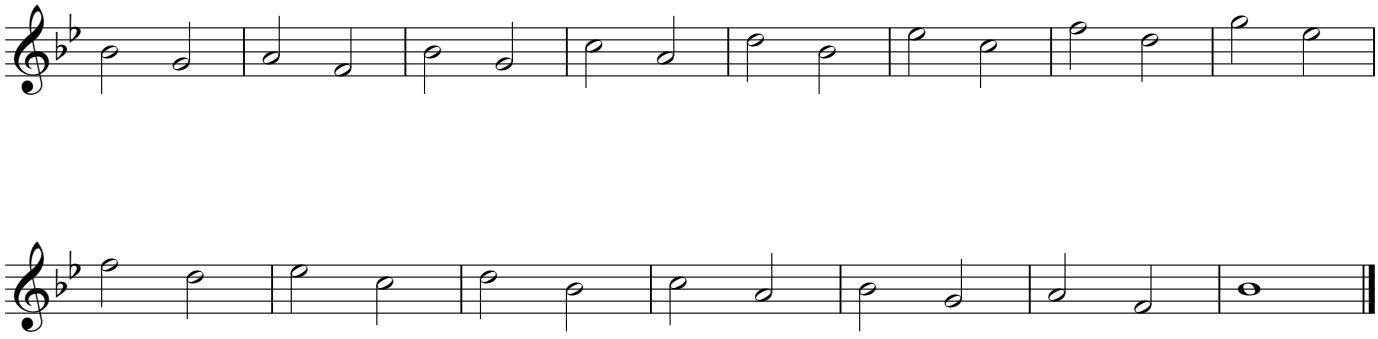
Alto



Tenor



Bass

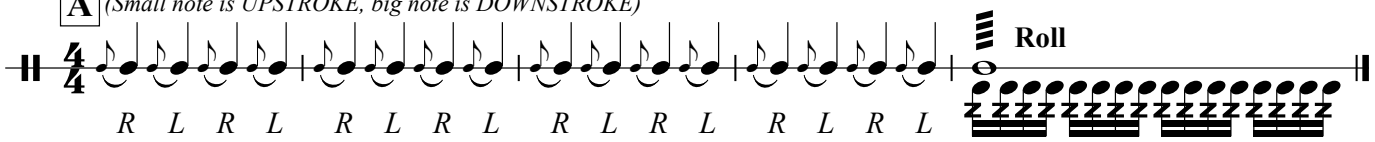


Rudiment

B-flat Concert

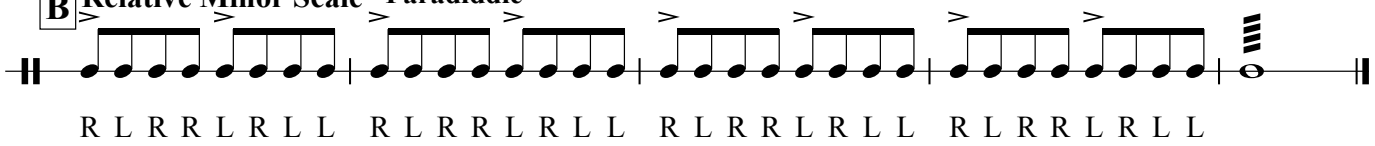
A **Major Scale - Flam**

(Small note is UPSTROKE, big note is DOWNSTROKE)

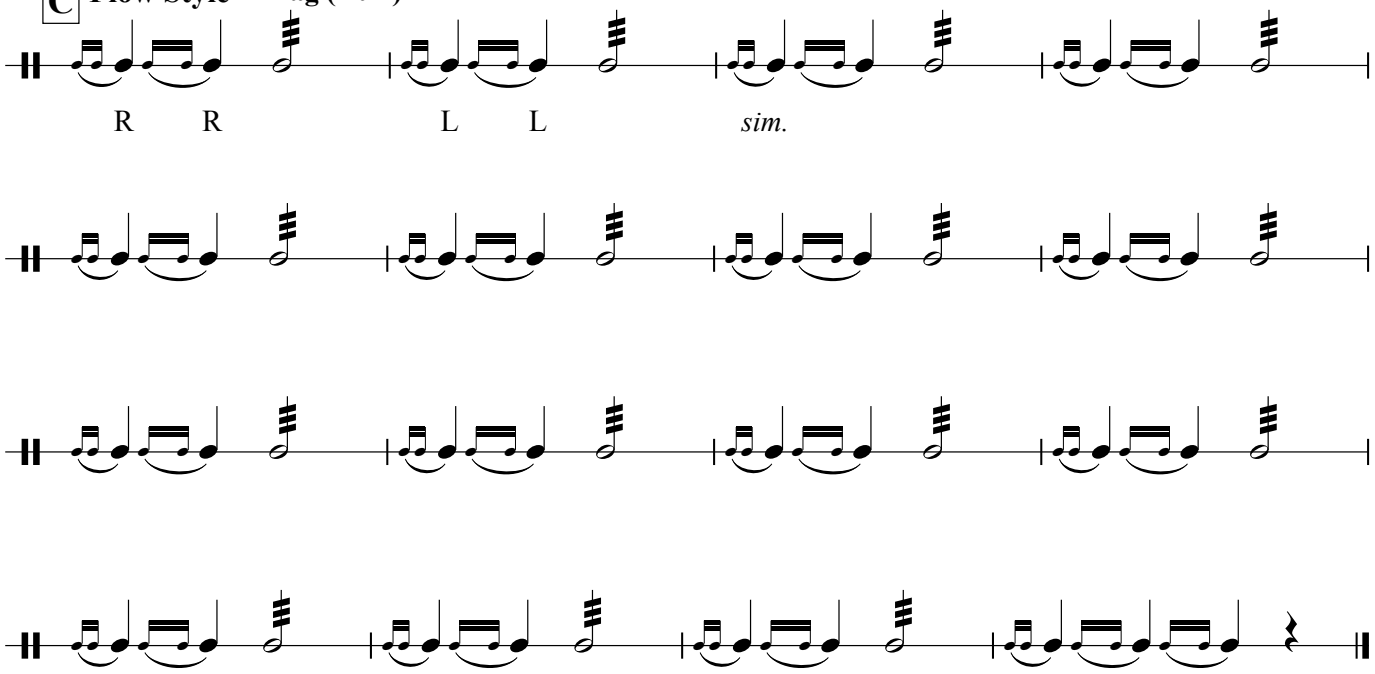


(play like this whenever you see a roll)

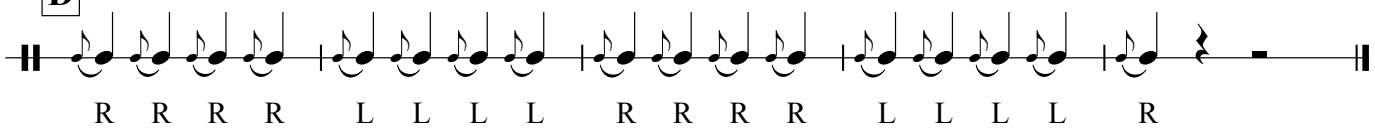
B **Relative Minor Scale - Paradiddle**



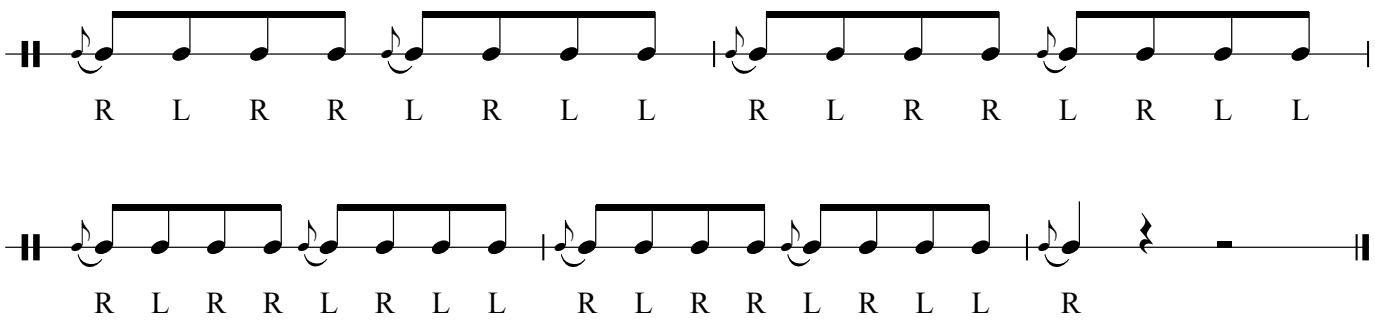
C **Flow Style - Drag (Ruff)**



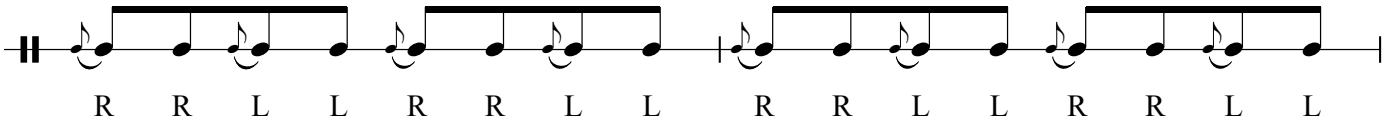
D **Finger Flips, Lip Tricks** *(Use NATURAL and TAP strokes for this exercise)*

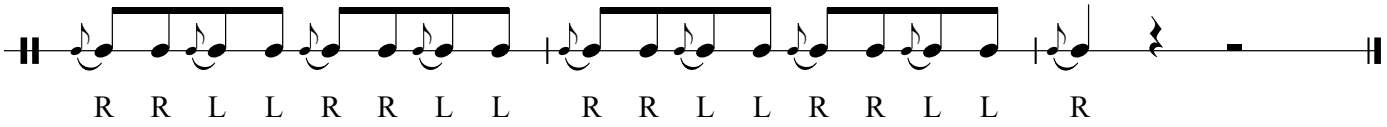


Finger Flips, Lip Tricks - LV 2 - Flam Paradiddle

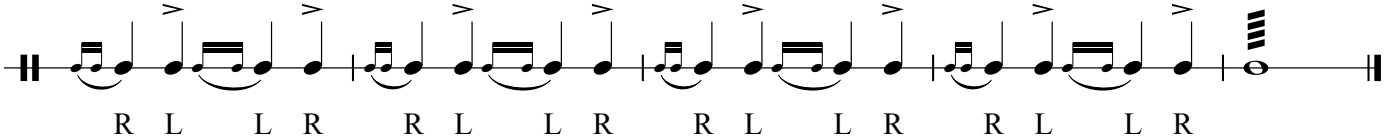


Finger Flips, Lip Tricks - LV 3 - Flam Tap

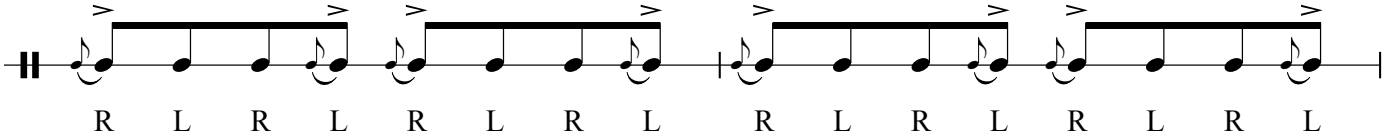


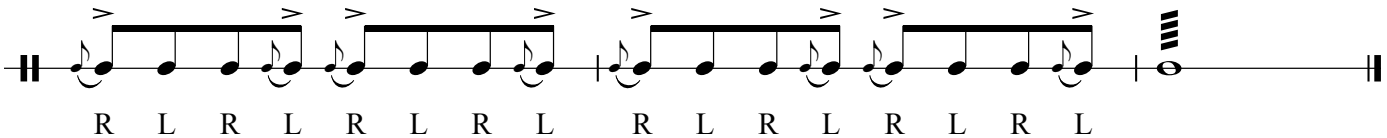


Finger Flips, Lip Tricks - LV 4 - Single Drag Tap

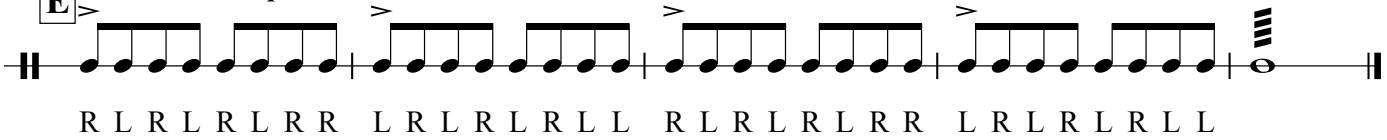


Finger Flips, Lip Tricks - LV 5 - Pataflafla

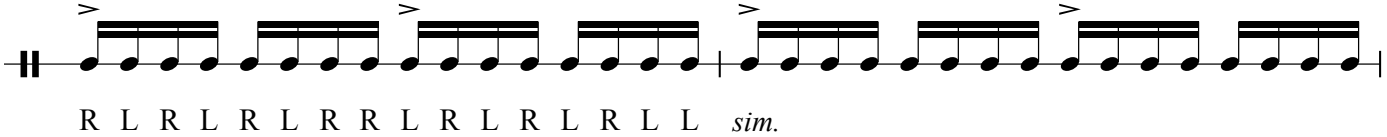


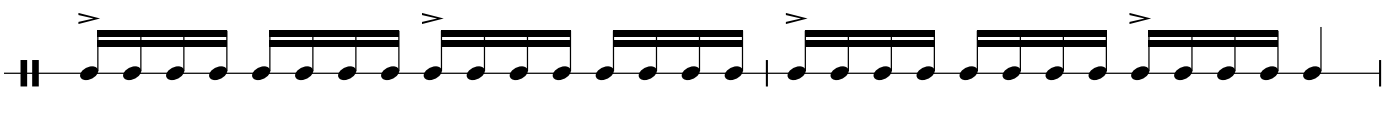


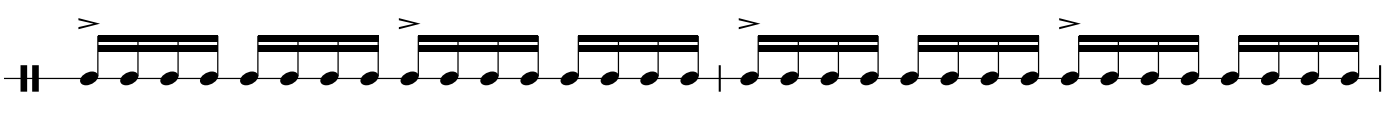
E **Twister! - Triple Paradiddle**

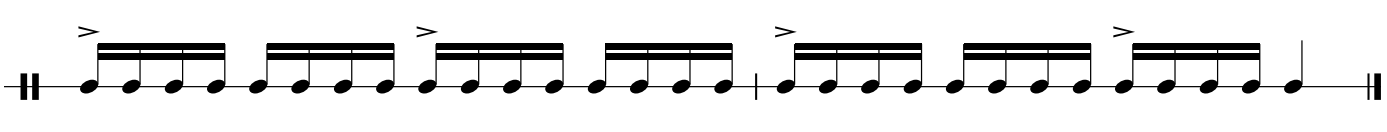


Twister! - LV 2 - Triple Paradiddle

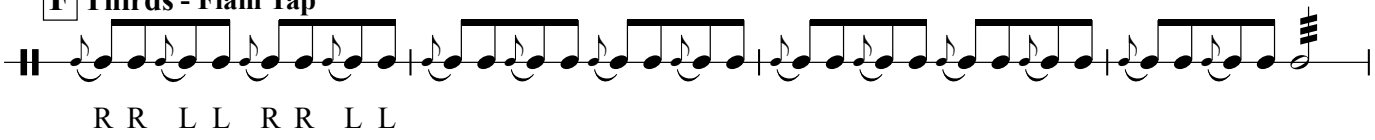




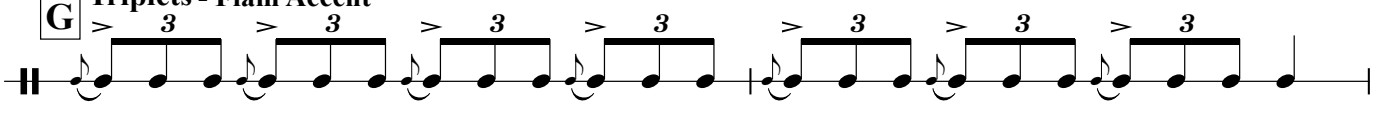


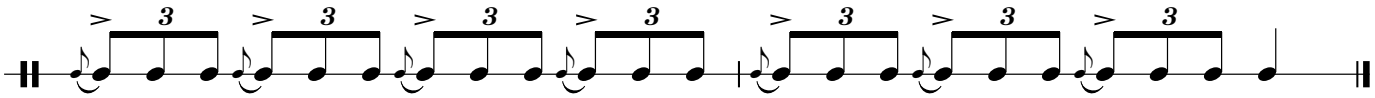


F **Thirds - Flam Tap**



G **Triplets - Flam Accent**





sim.

H **Chords (pick one)**

TACET

(Play on a mallet instrument for Chords and Specials)

I **Special VII - Soprano**

TACET

Alto

TACET

Tenor

TACET

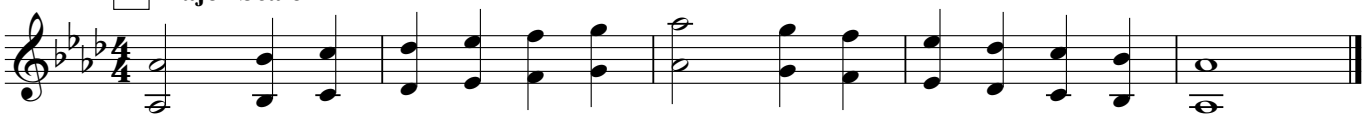
Bass

TACET

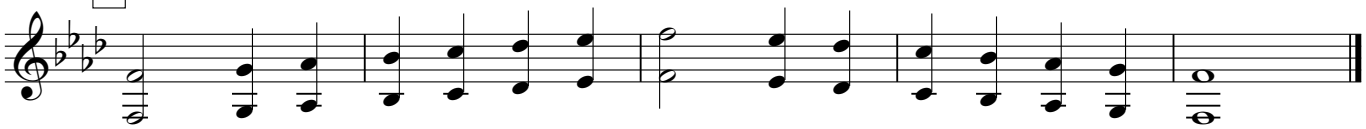
C Parts - Low

A-flat Concert

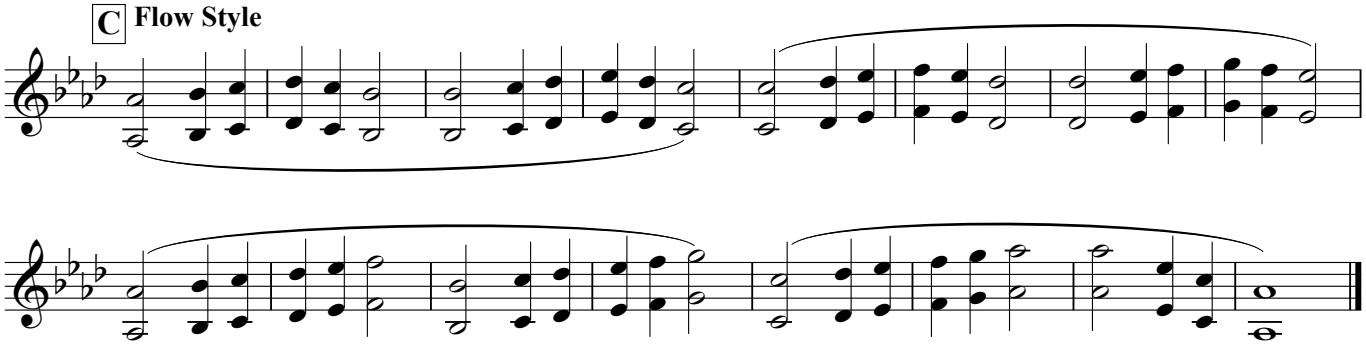
A **Major Scale**



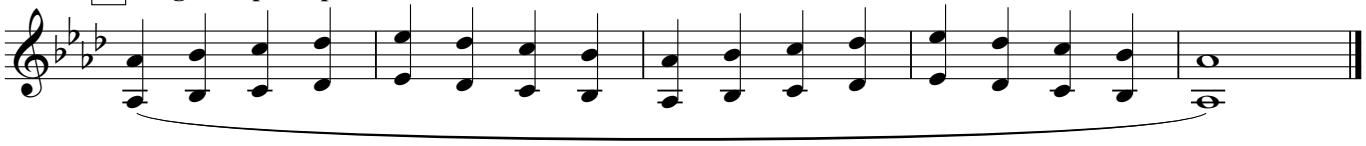
B **Relative Minor Scale**



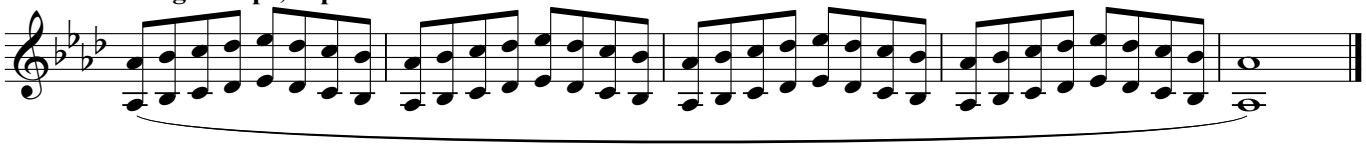
C **Flow Style**



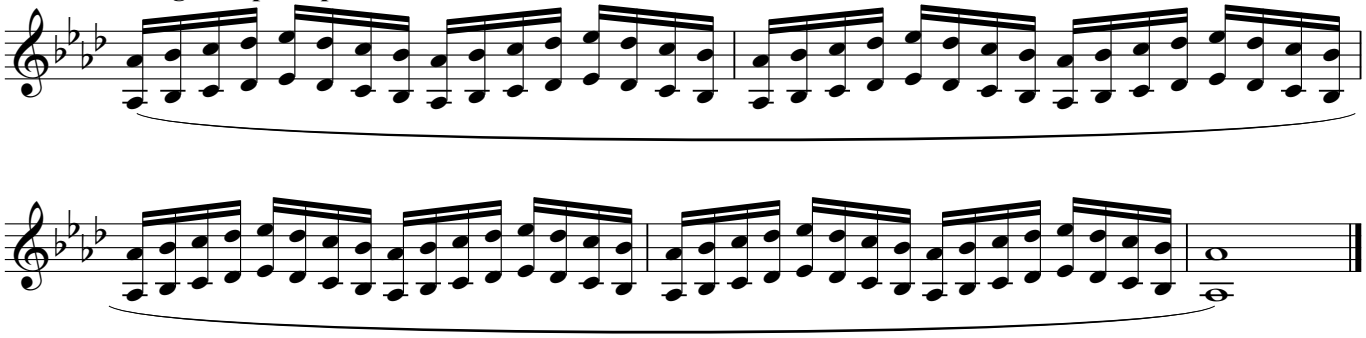
D **Finger Flips, Lip Tricks**



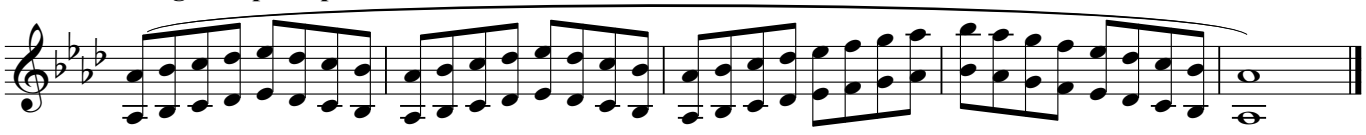
Finger Flips, Lip Tricks - LV 2



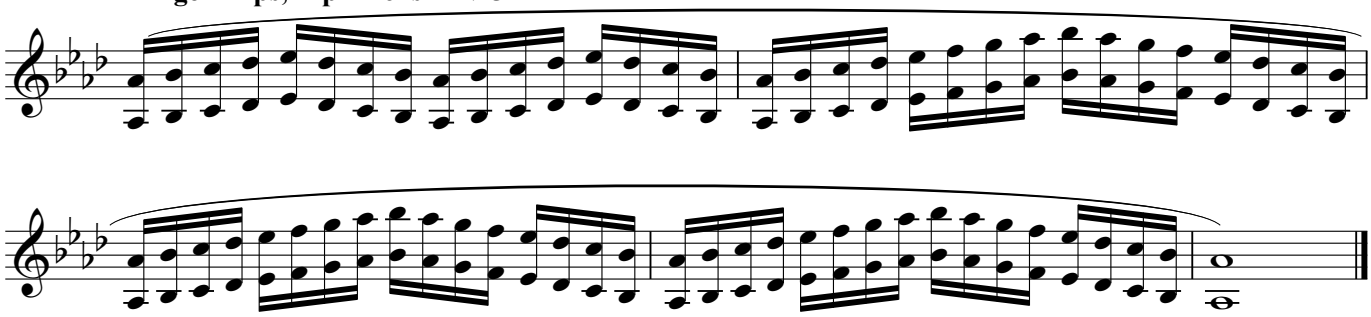
Finger Flips, Lip Tricks - LV 3



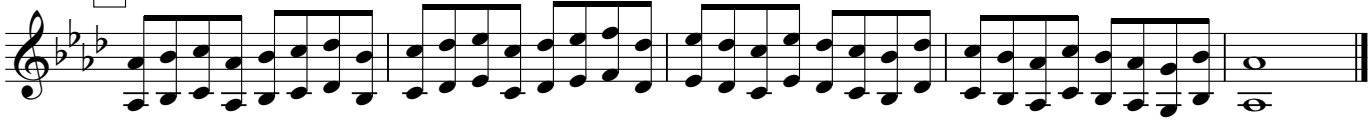
Finger Flips, Lip Tricks - LV 4



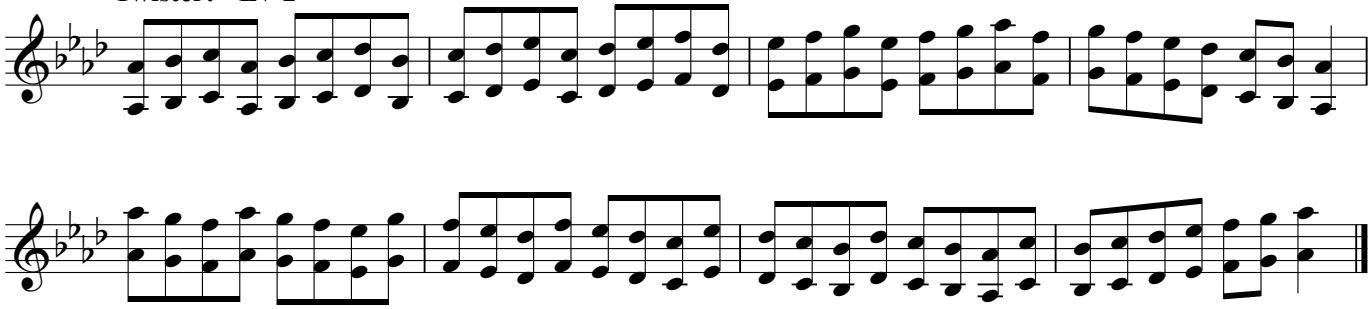
Finger Flips, Lip Tricks - LV 5



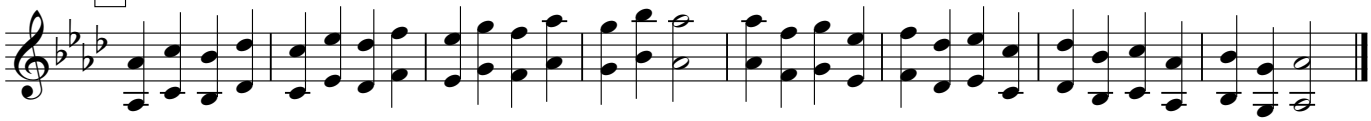
E Twister!



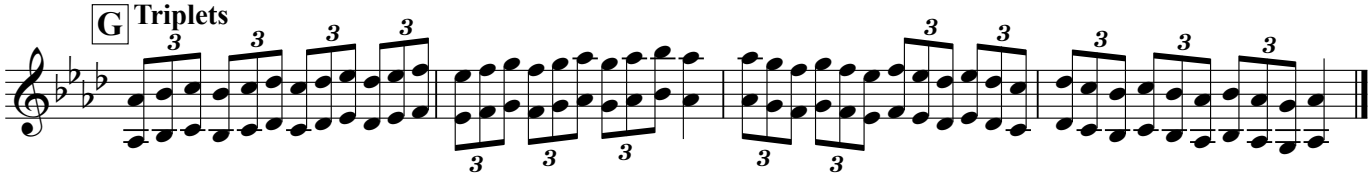
Twister! - LV 2



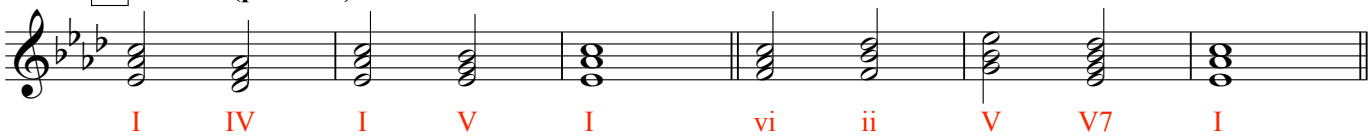
F Thirds



G Triplets

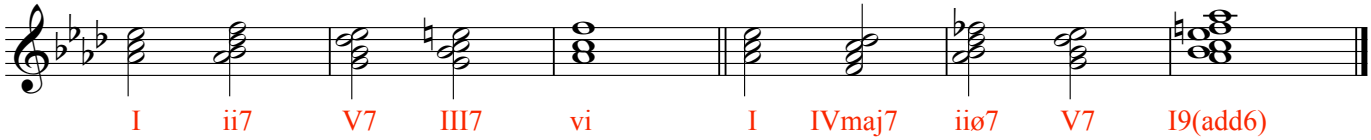


H Chords (pick one)



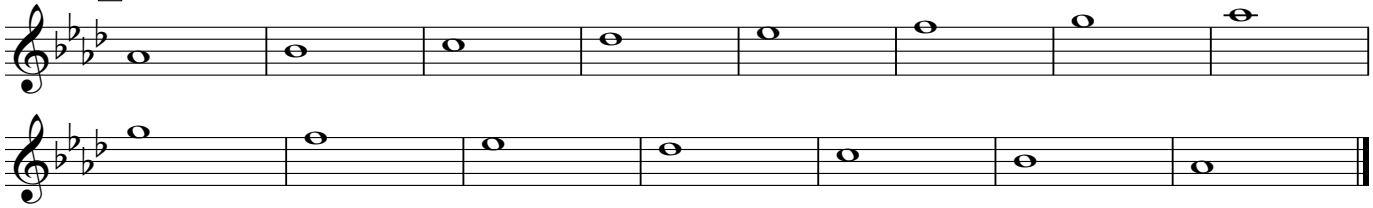
Chords - LV 2

Chords - LV 3

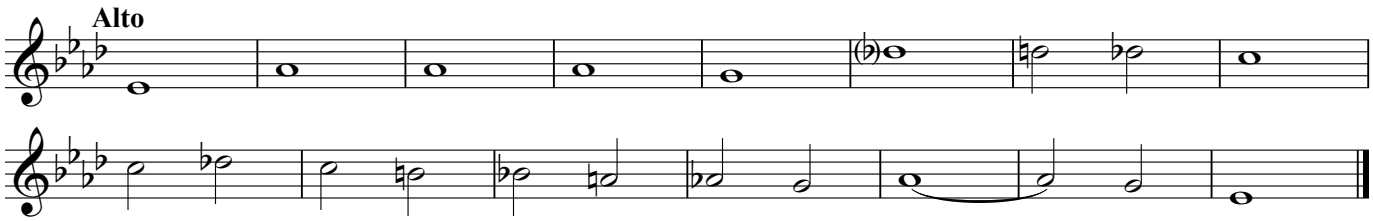


Chords - LV 4

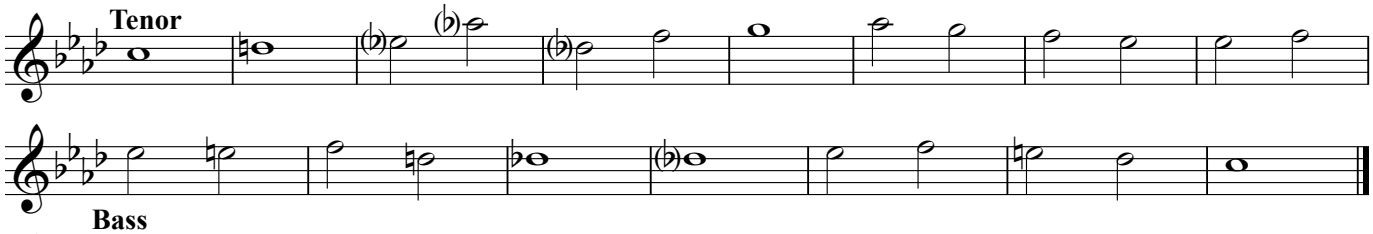
I Special XXXVII - Soprano



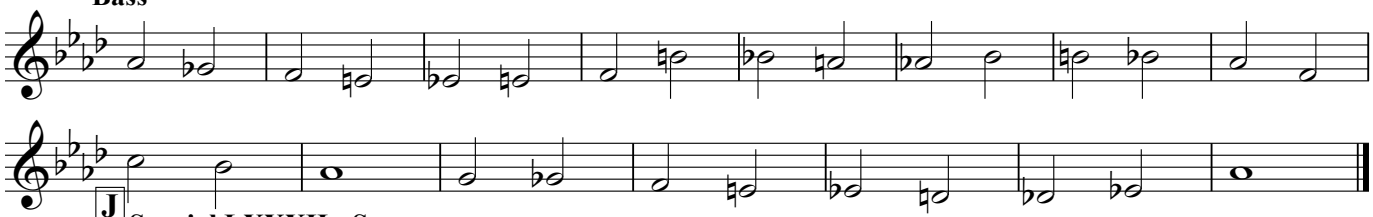
Alto



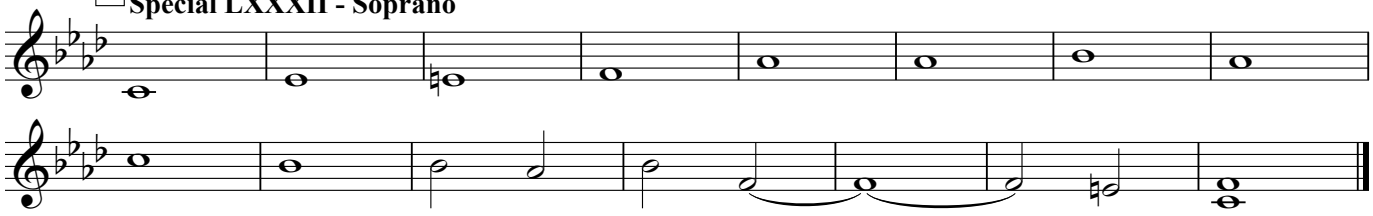
Tenor



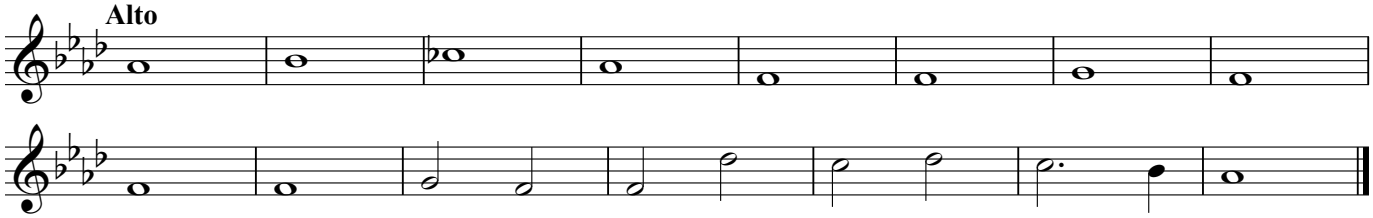
Bass



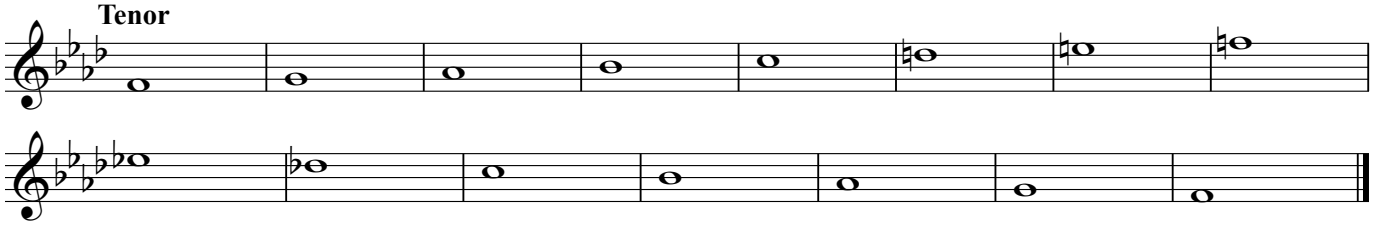
J Special LXXXII - Soprano



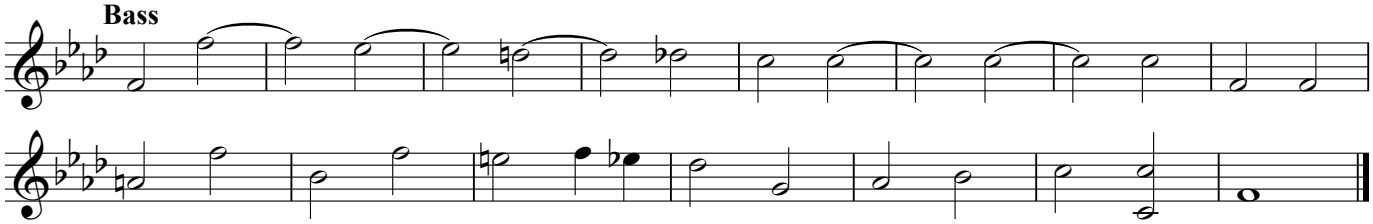
Alto



Tenor



Bass



Rudiment

A-flat Concert

A **Major Scale - Flam**

(Small note is UPSTROKE, big note is DOWNSTROKE)

Roll

(play like this whenever you see a roll)

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

B **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

C **Flow Style - Drag (Ruff)**

R R L L *sim.*

D **Finger Flips, Lip Tricks** *(Use NATURAL and TAP strokes for this exercise)*

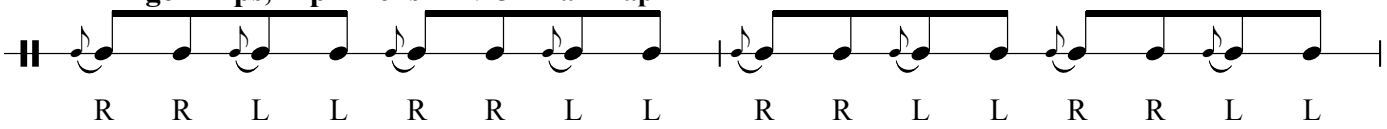
R R R R L L L L R R R R L L L L R

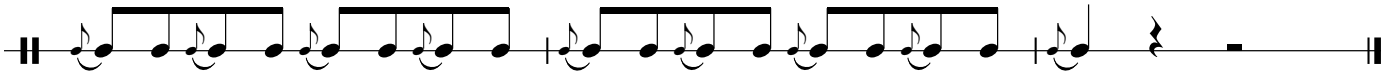
Finger Flips, Lip Tricks - LV 2 - Flam Paradiddle

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

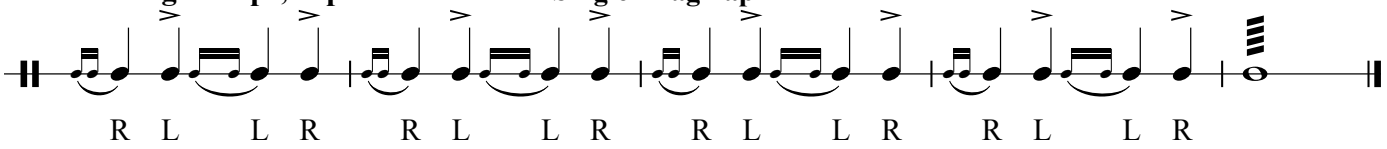
R L R R L R L L R L R R L R L L R

Finger Flips, Lip Tricks - LV 3 - Flam Tap

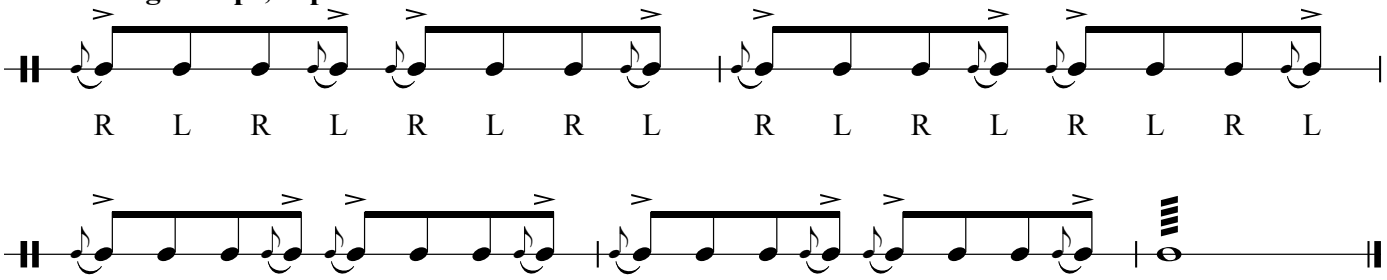




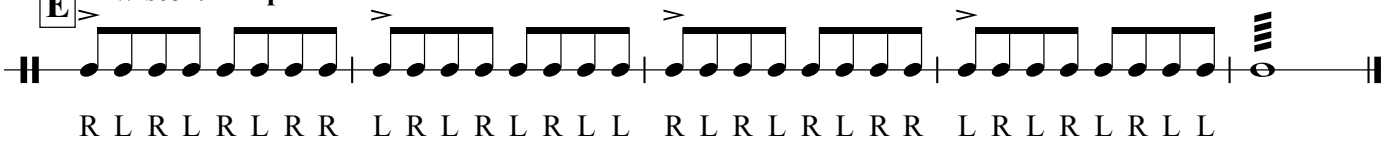
Finger Flips, Lip Tricks - LV 4 - Single Drag Tap



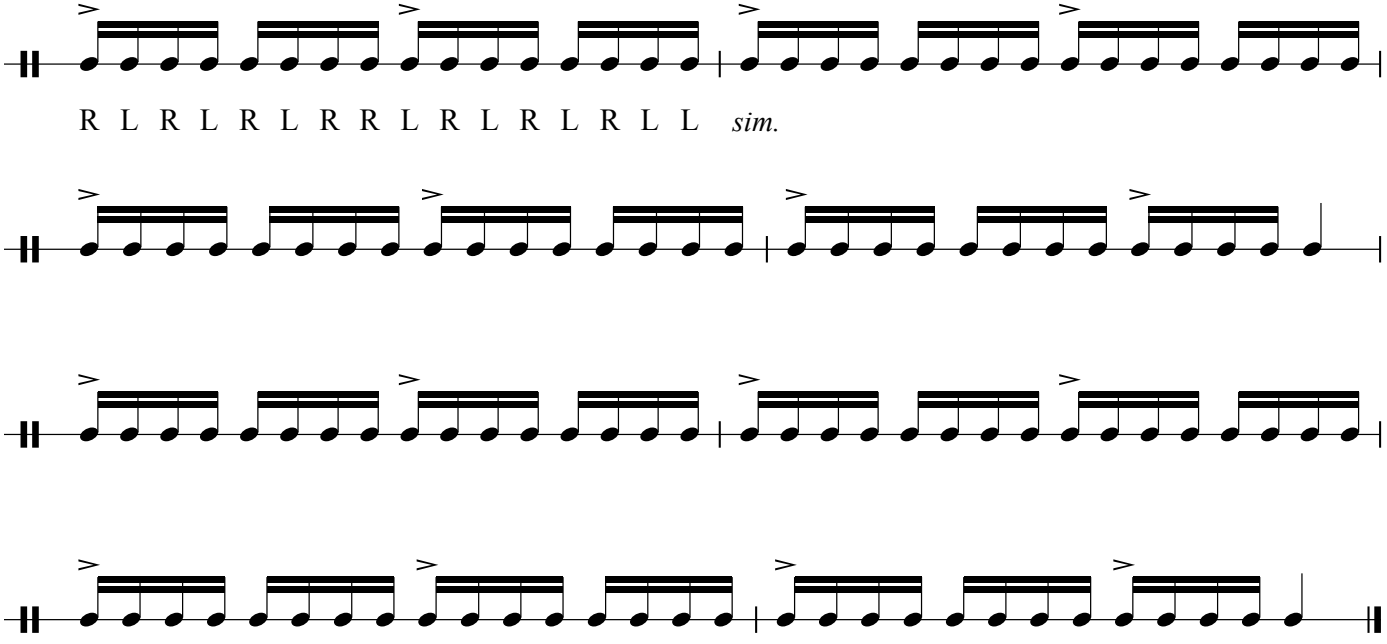
Finger Flips, Lip Tricks - LV 5 - Pataflafla



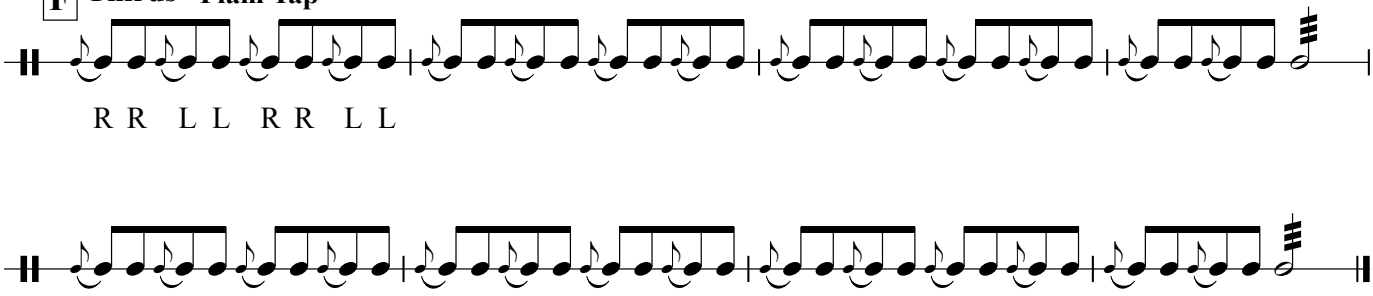
E **Twister! - Triple Paradiddle**



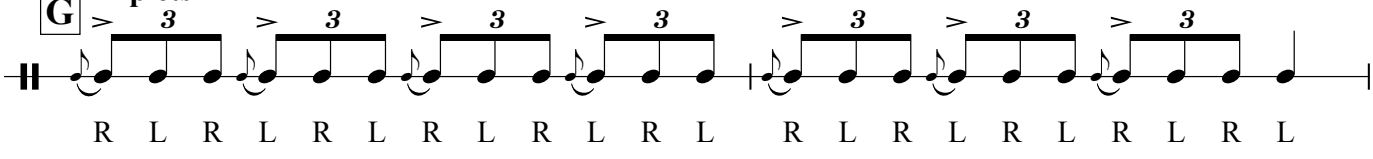
Twister! - LV 2 - Triple Paradiddle

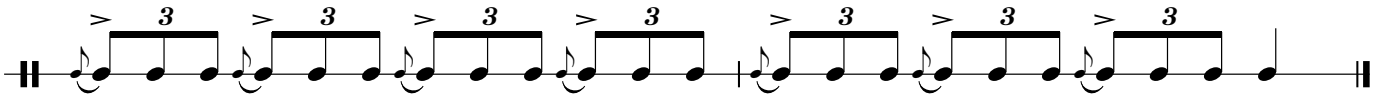


F **Thirds - Flam Tap**



G **Triplets - Flam Accent**





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

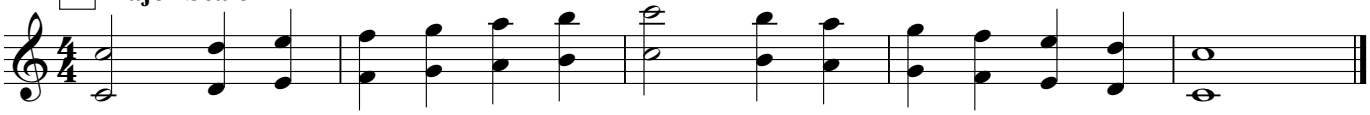
Bass

TACET

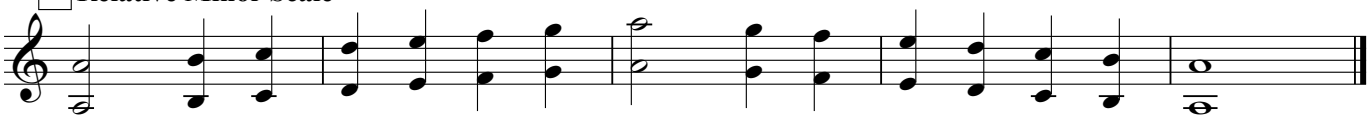
C Parts - Low

C Concert

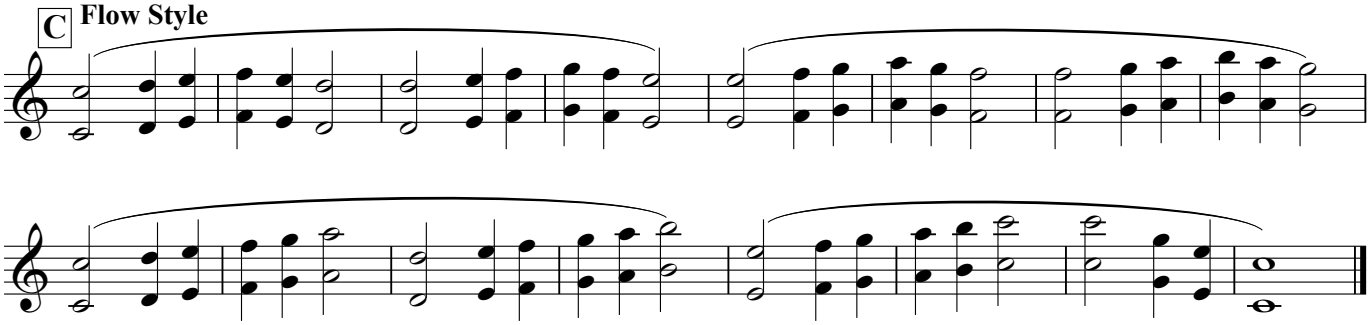
A **Major Scale**



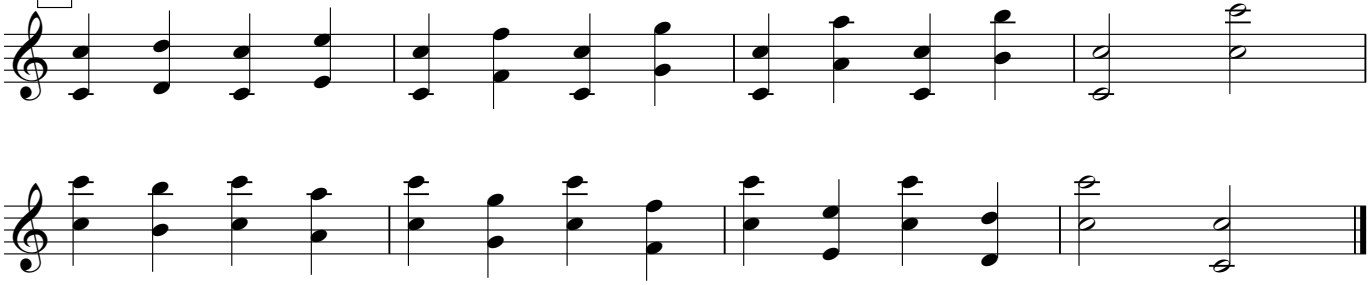
B **Relative Minor Scale**



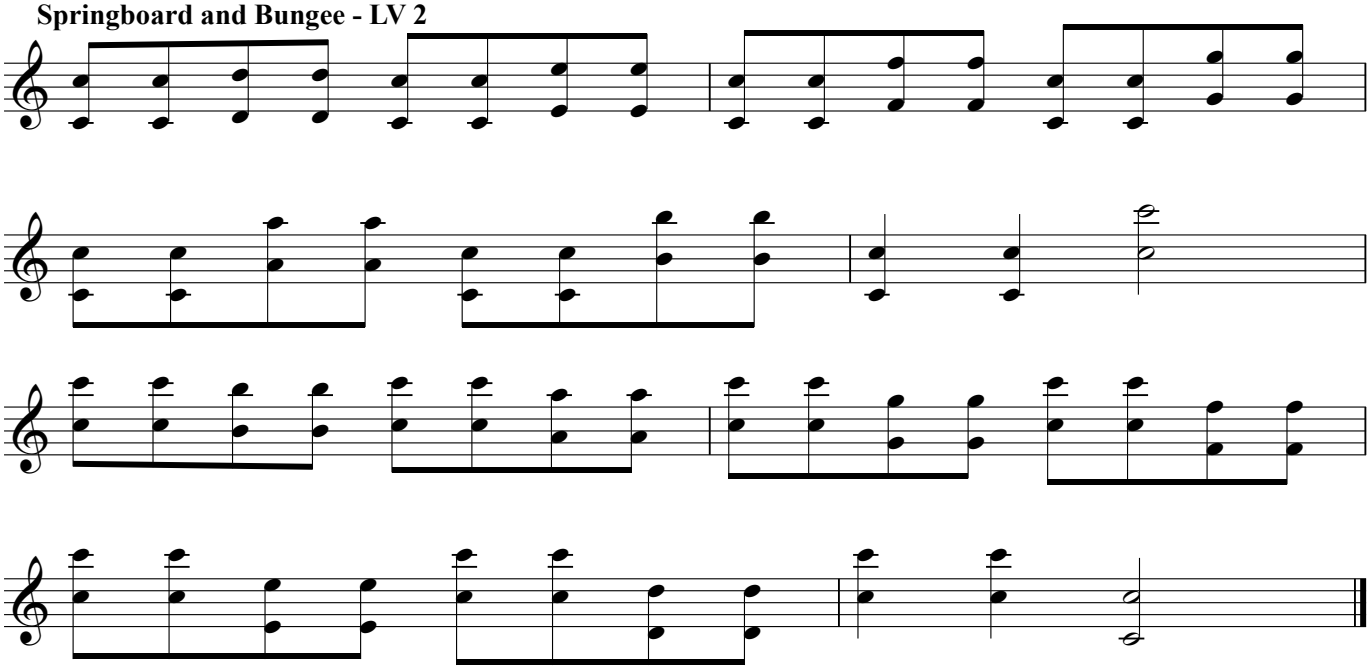
C **Flow Style**



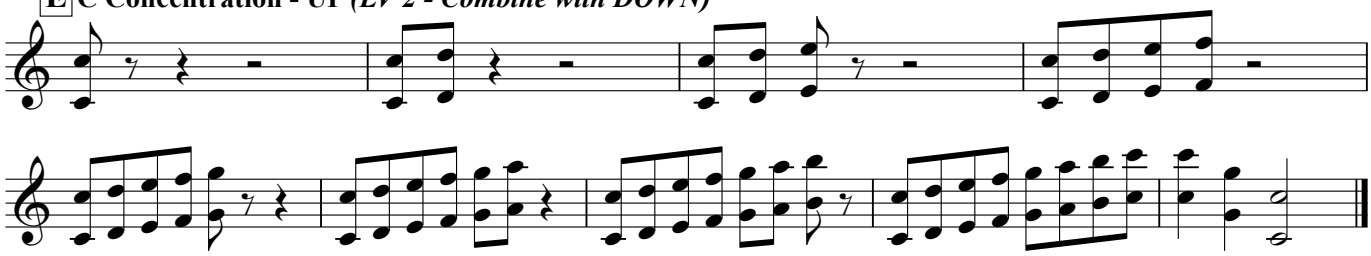
D **Springboard and Bungee**



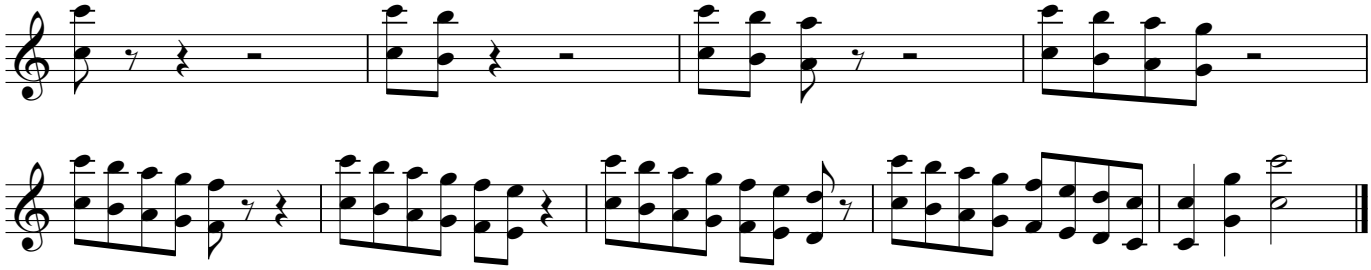
Springboard and Bungee - LV 2



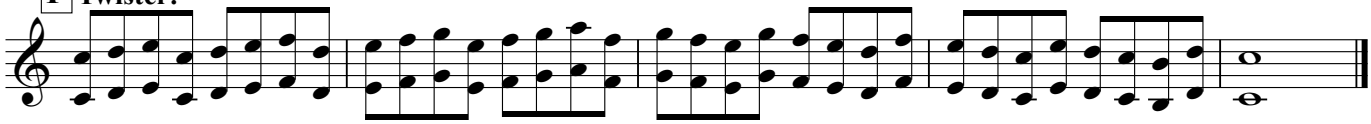
E **C Concentration - UP** ***(LV 2 - Combine with DOWN)***



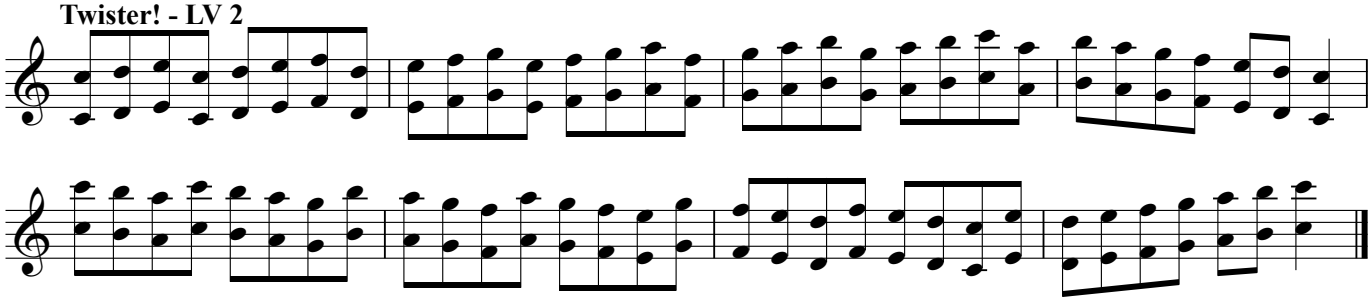
C Concentraion - DOWN



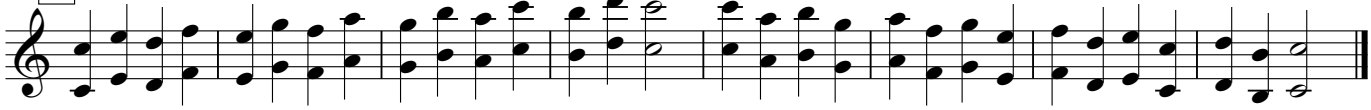
F **Twister!**



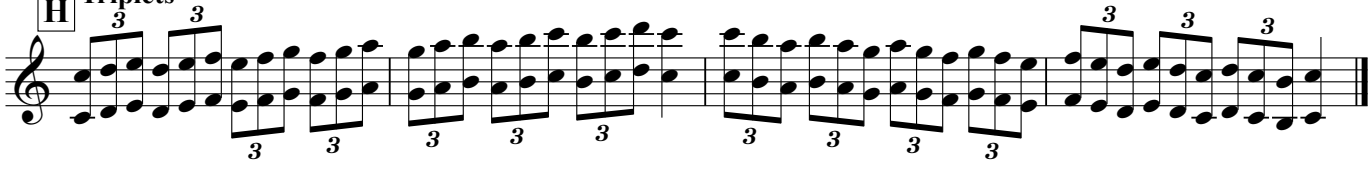
Twister! - LV 2



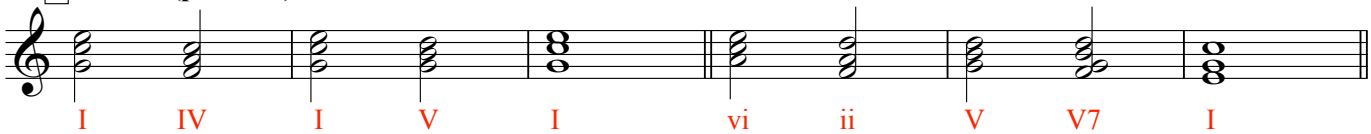
G **Thirds**



H **Triplets**

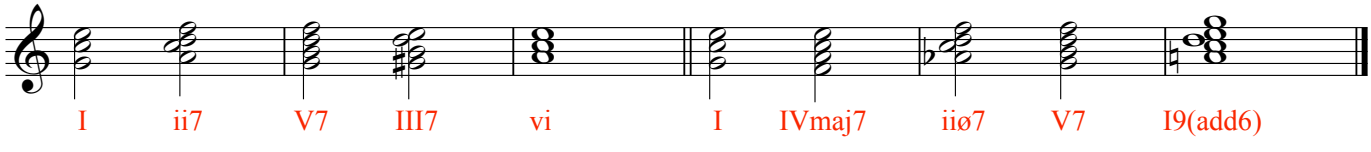


I **Chords (pick one)**



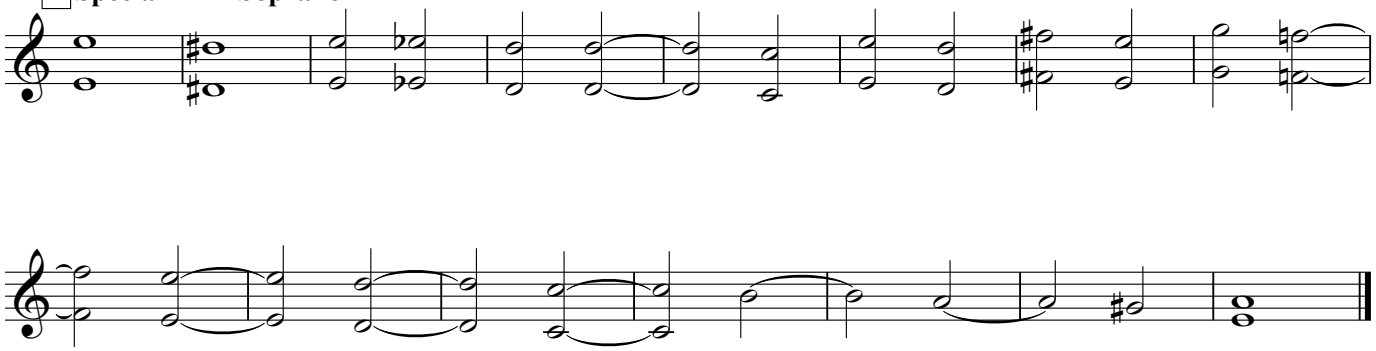
Chords - LV 2

Chords - LV 3

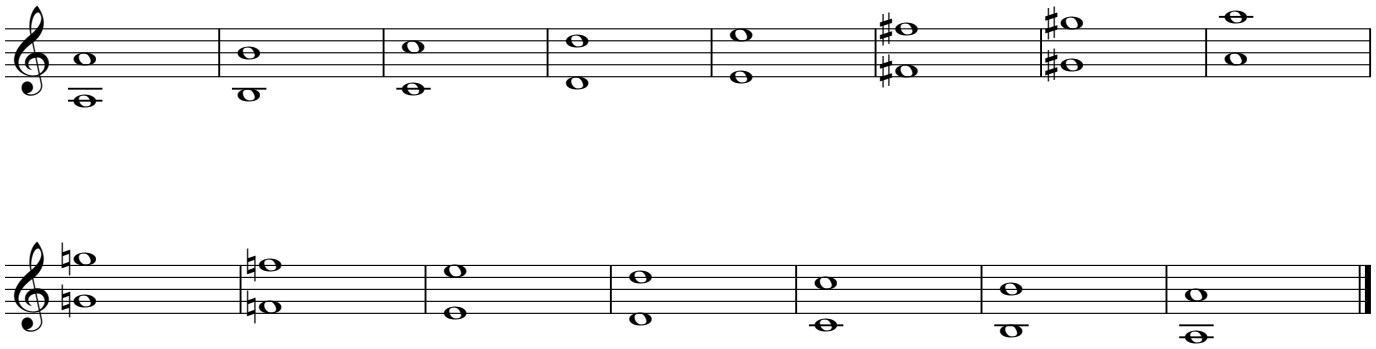


Chords - LV 4

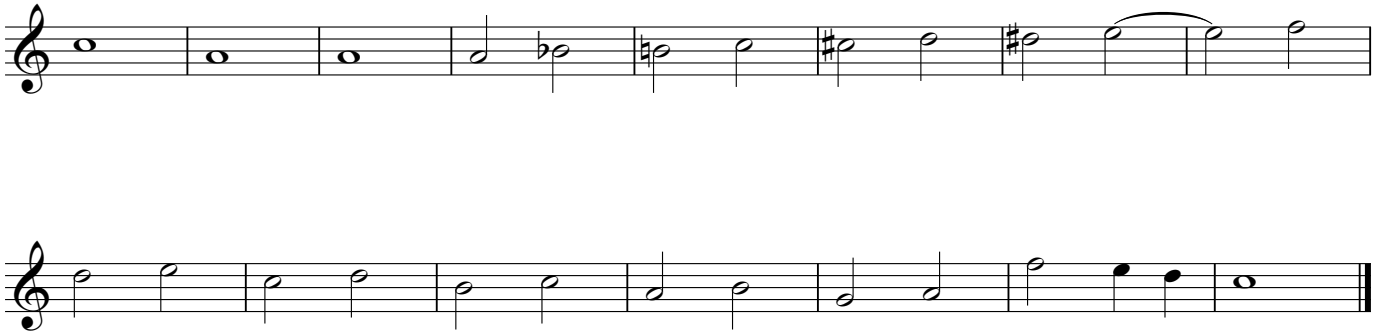
J Special XII - Soprano



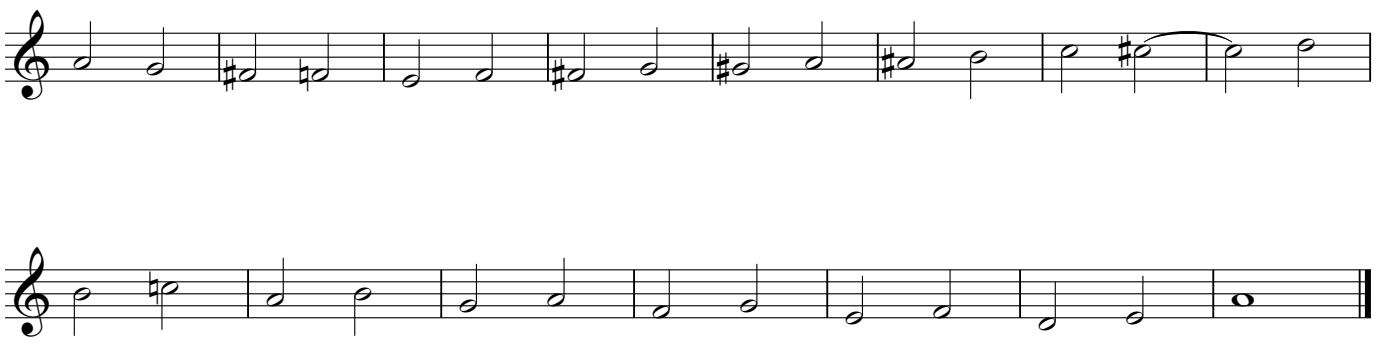
Alto



Tenor



Bass

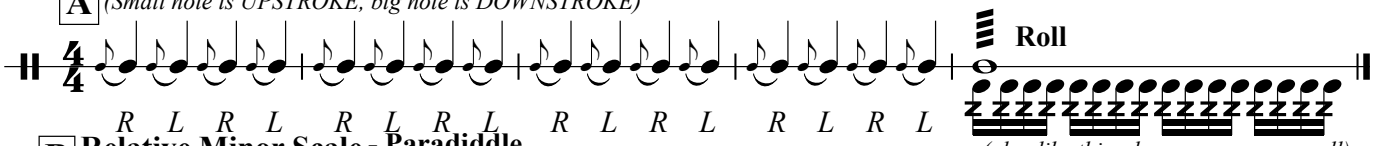


Rudiment

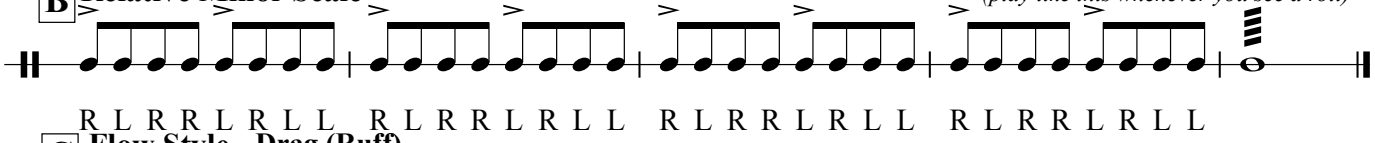
C Concert

A **Major Scale - Flam**

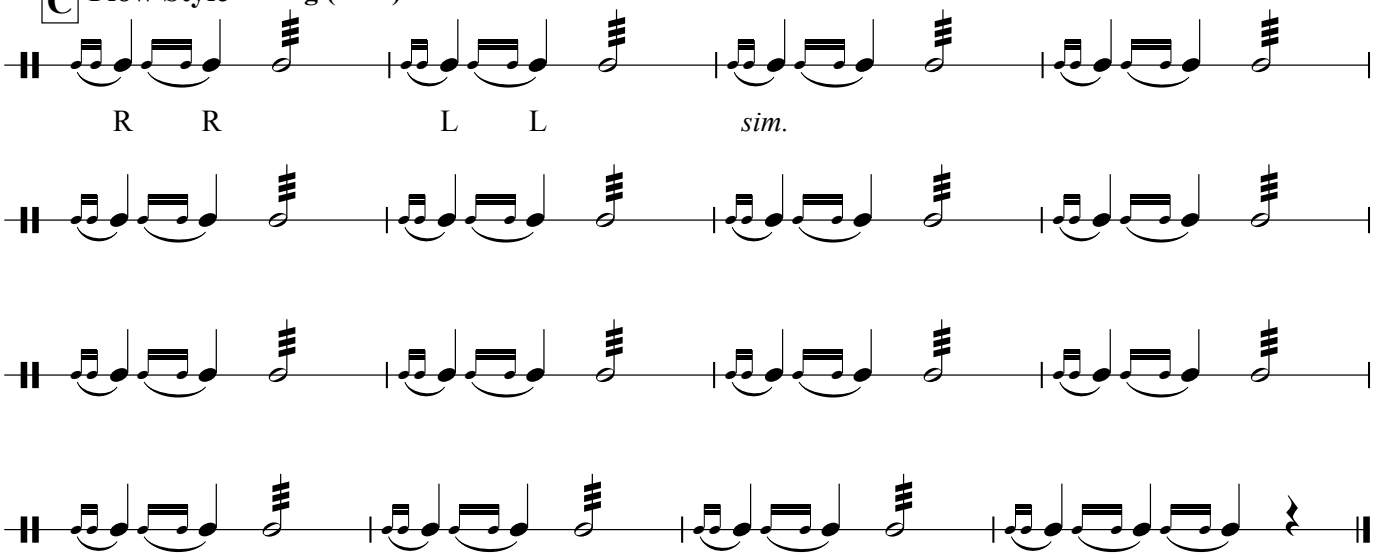
(Small note is UPSTROKE, big note is DOWNSTROKE)



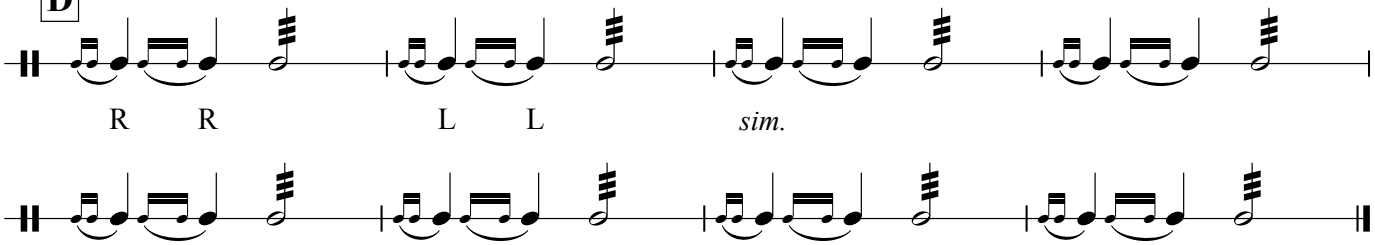
B **Relative Minor Scale - Paradiddle**



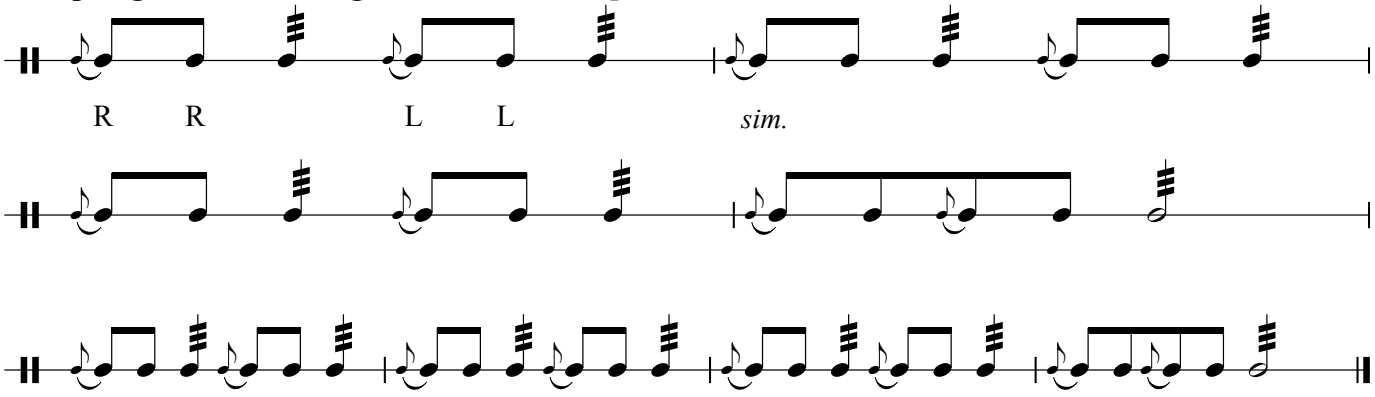
C **Flow Style - Drag (Ruff)**



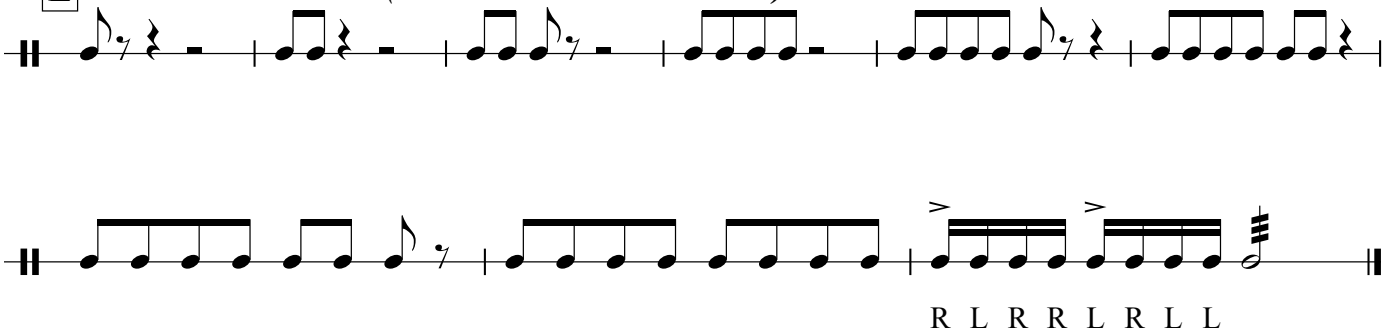
D **Springboard and Bungee - Drag (Ruff)**



Springboard and Bungee - LV 2 - Flam Tap

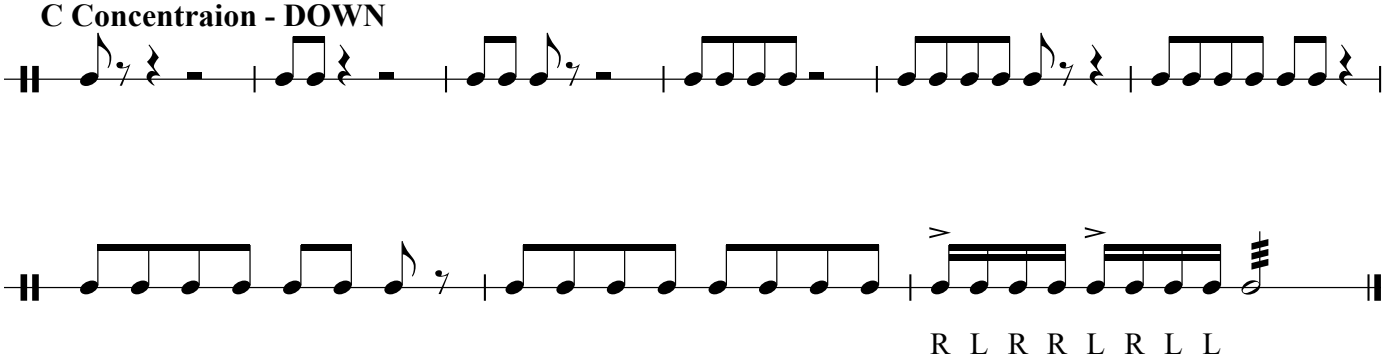


E **C Concentration - UP** ***(LV 2 - Combine with DOWN)***



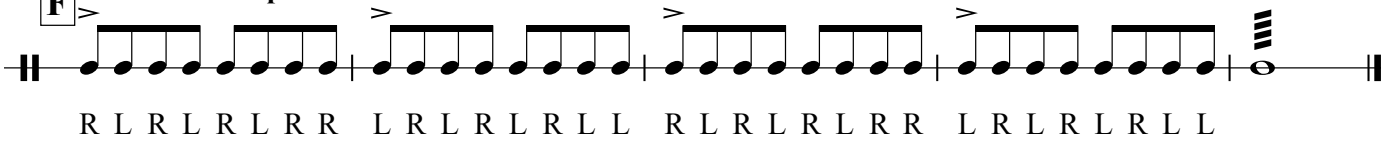
R L R R L R L L

C Concentraion - DOWN



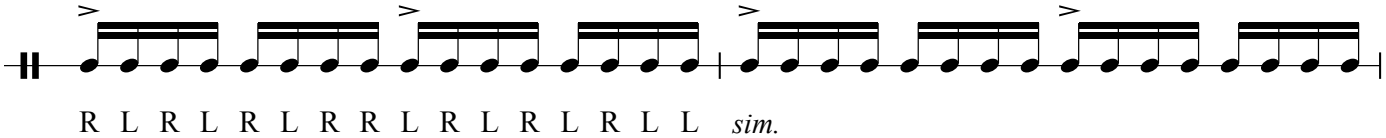
R L R R L R L L

F **Twister! - Triple Paradiddle**

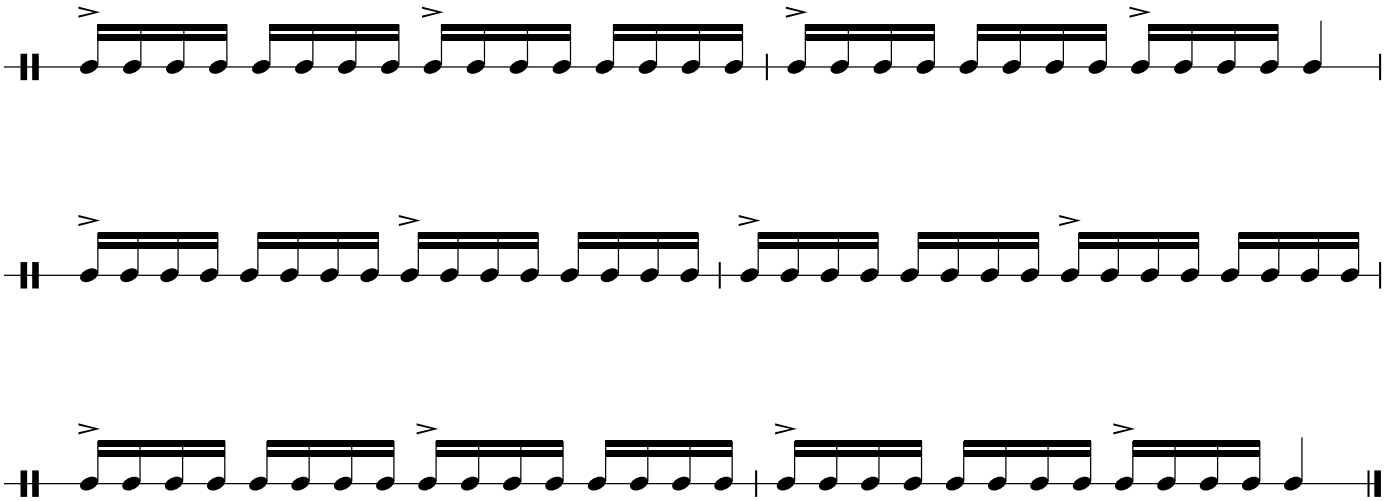


R L R L R L R R L R L R L R L L R L R L R L R R L R L R L R L L

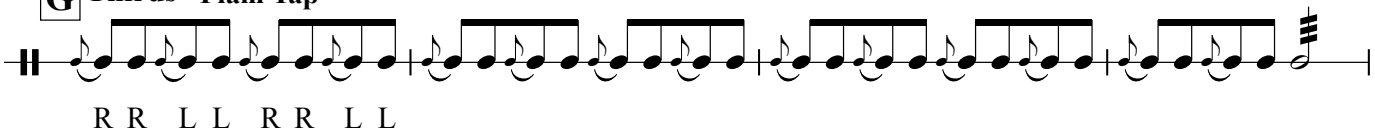
Twister! - LV 2 - Triple Paradiddle



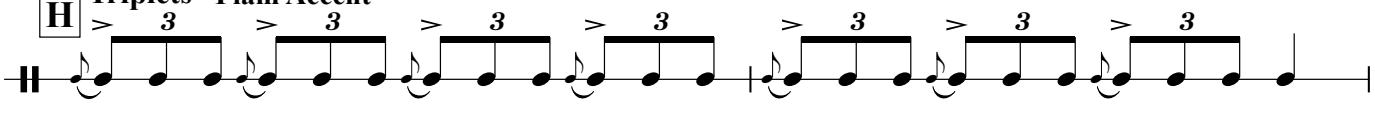
R L R L R L R R L R L R L R L L *sim.*

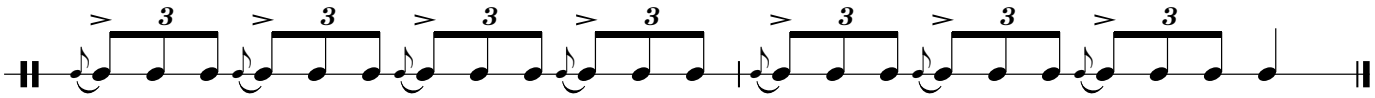


G **Thirds - Flam Tap**



H **Triplets - Flam Accent**





sim.

I **Chords (pick one)**

TACET

(Play on a mallet instrument for Chords and Specials)

J **Special XII - Soprano**

TACET

Alto

TACET

Tenor

TACET

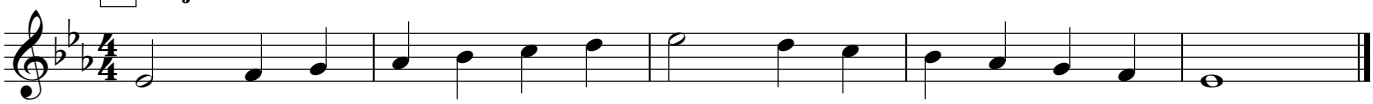
Bass

TACET

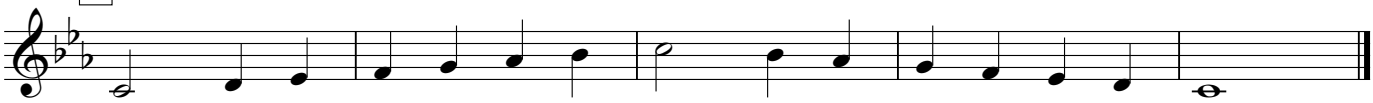
C Parts - Low

E-flat Concert

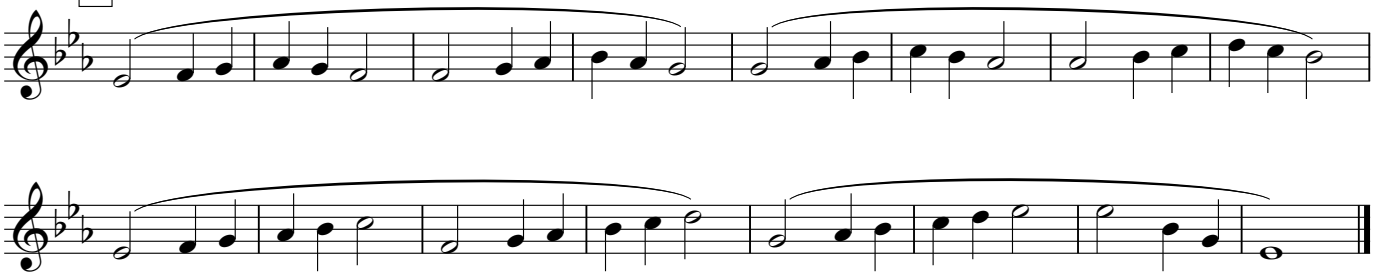
A **Major Scale**



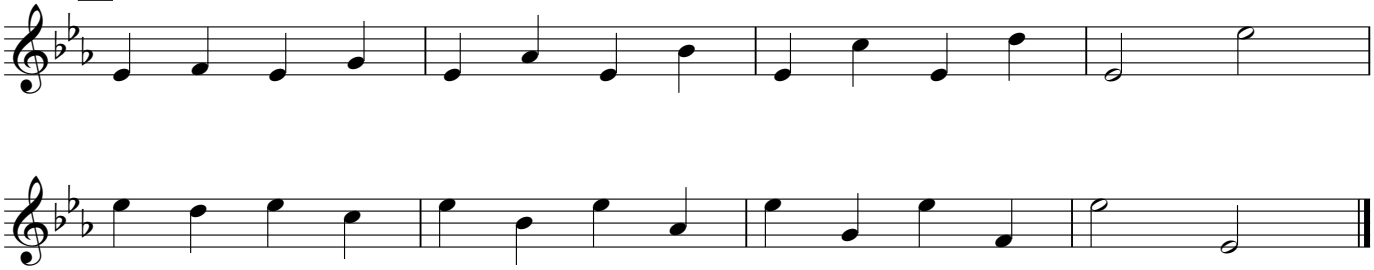
B **Relative Minor Scale**



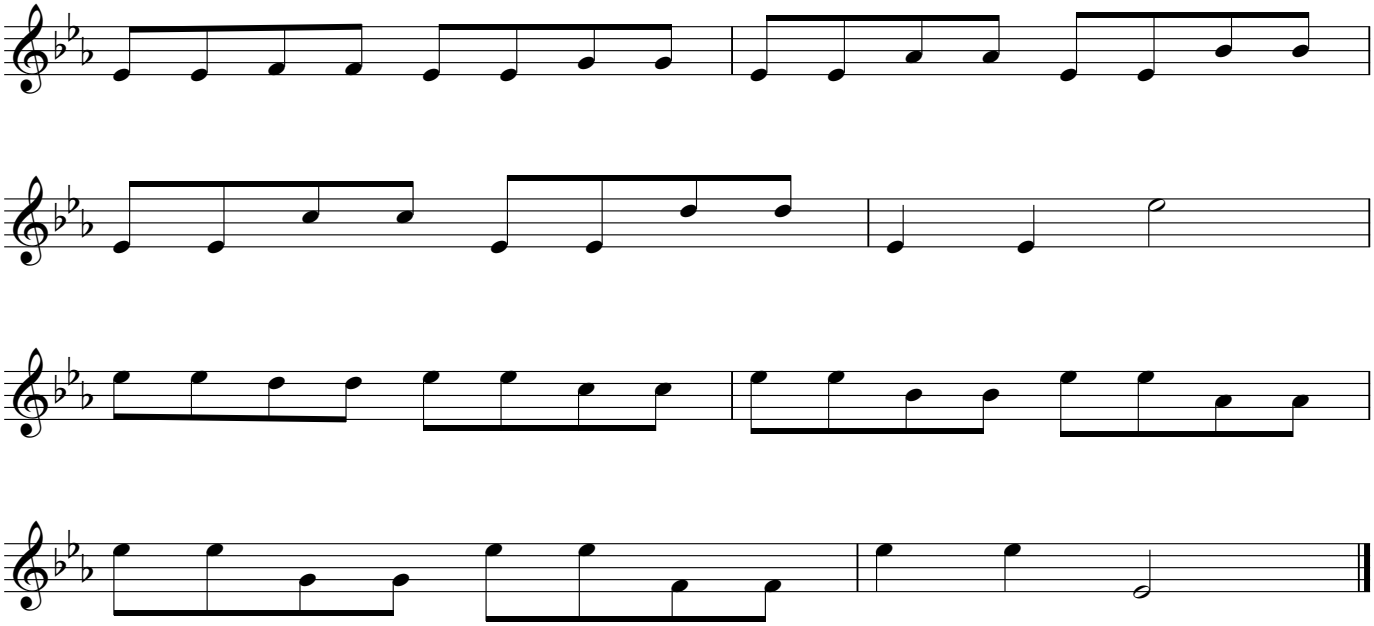
C **Flow Style**



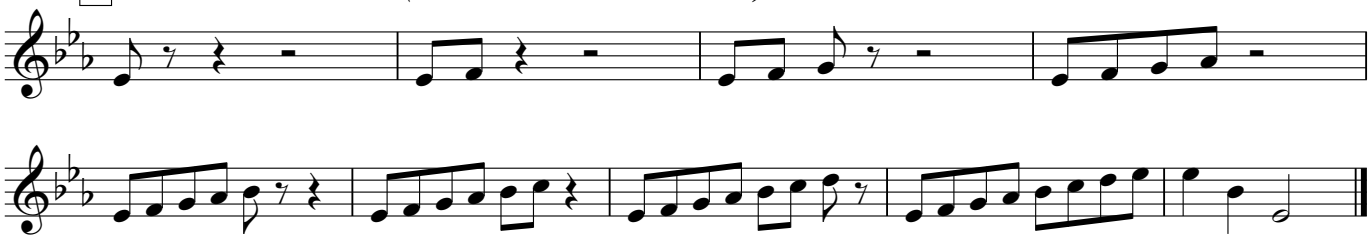
D **Springboard and Bungee**



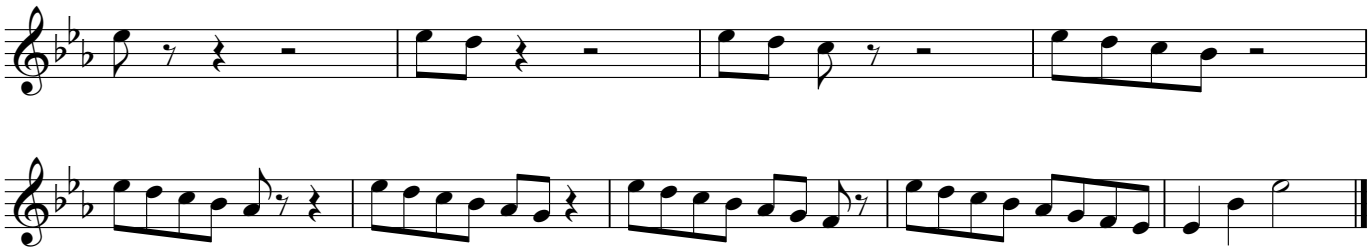
Springboard and Bungee - LV 2



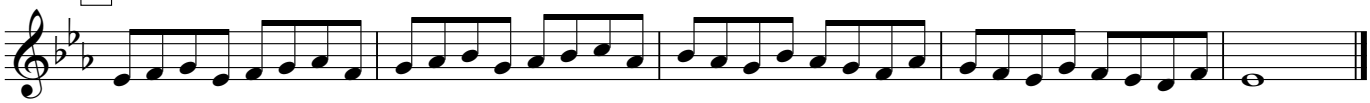
E **Eb Concentration - UP** ***(LV 2 - Combine with DOWN)***



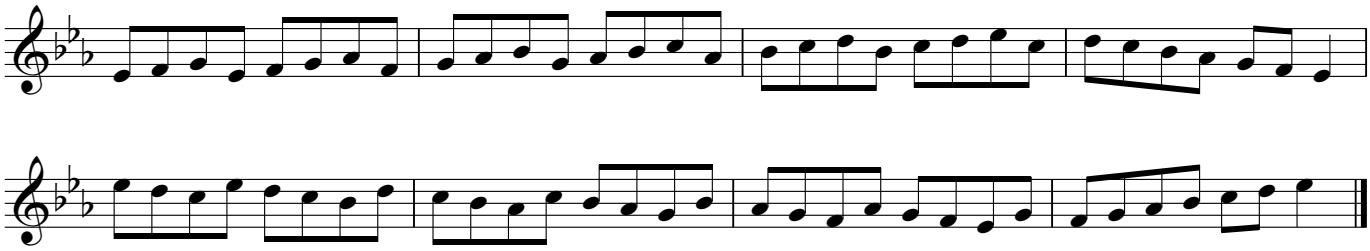
Eb Concentraion - DOWN



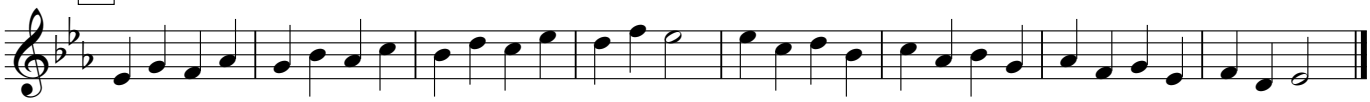
F **Twister!**



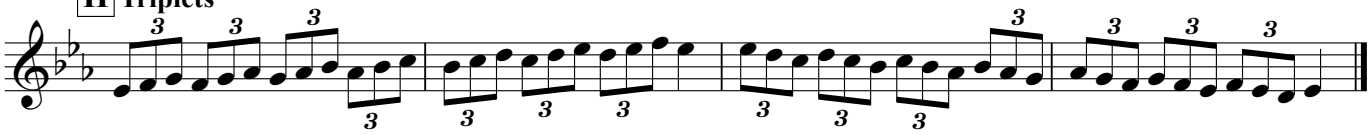
Twister! - LV 2



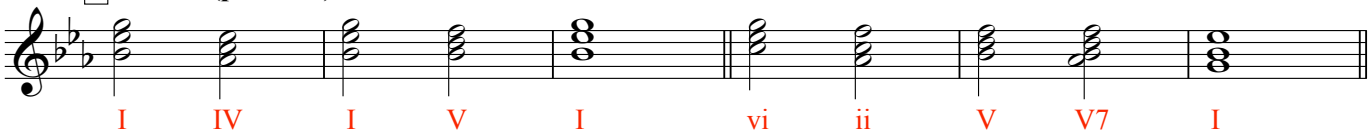
G **Thirds**



H **Triplets**

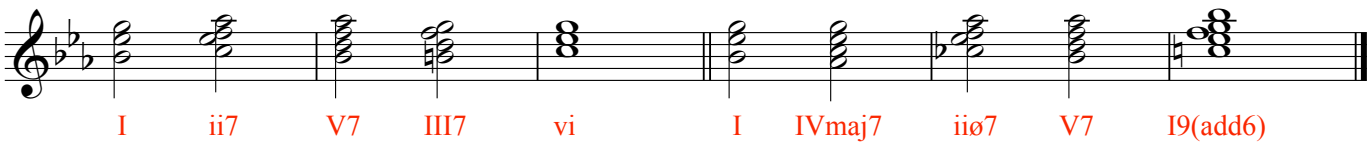


I **Chords (pick one)**



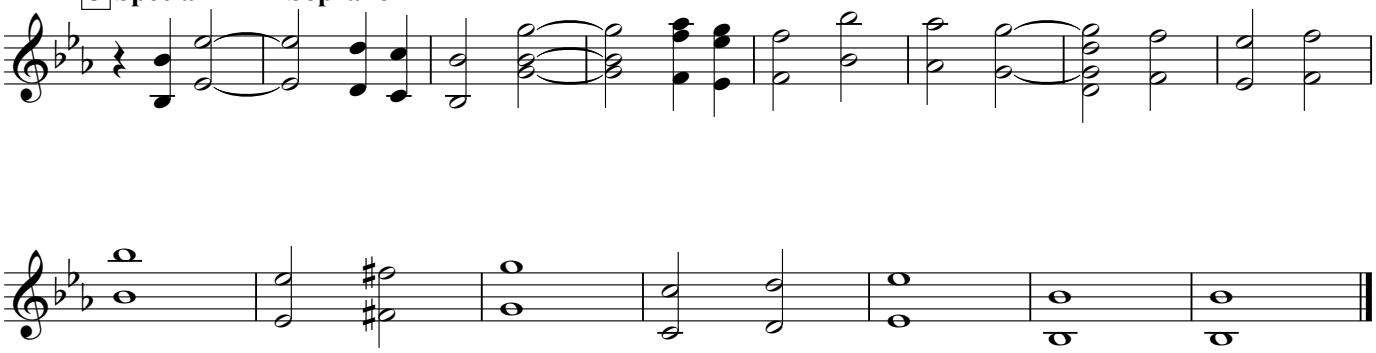
Chords - LV 2

Chords - LV 3

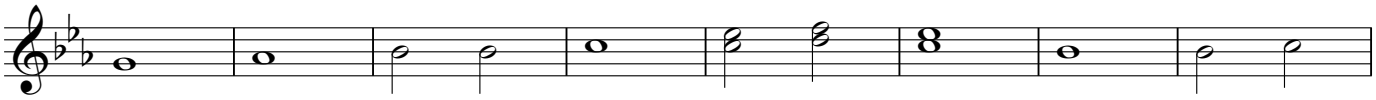


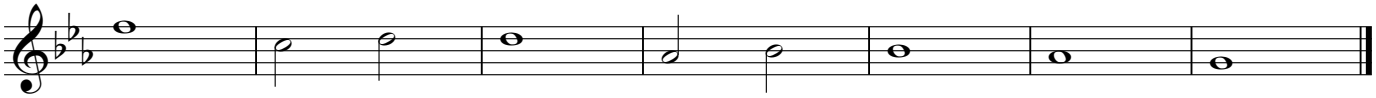
Chords - LV 4

J Special XIX - Soprano

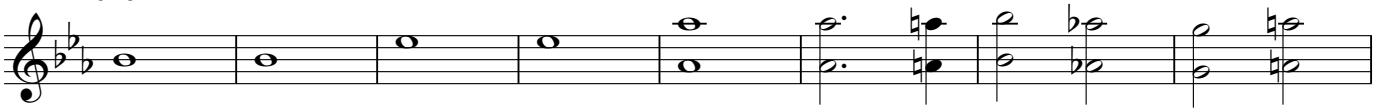


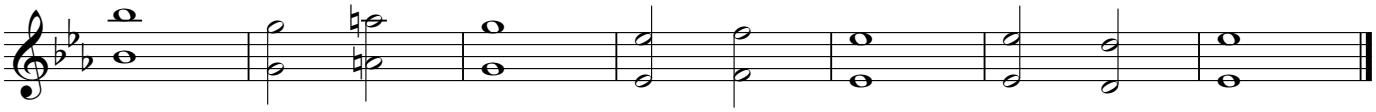
Alto



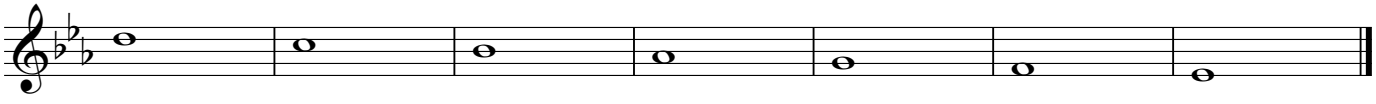


Tenor





Bass

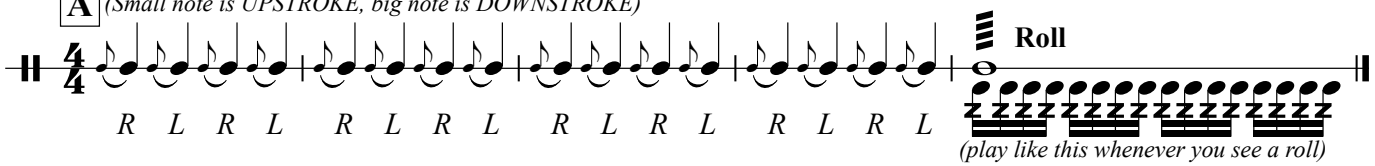


Rudiment

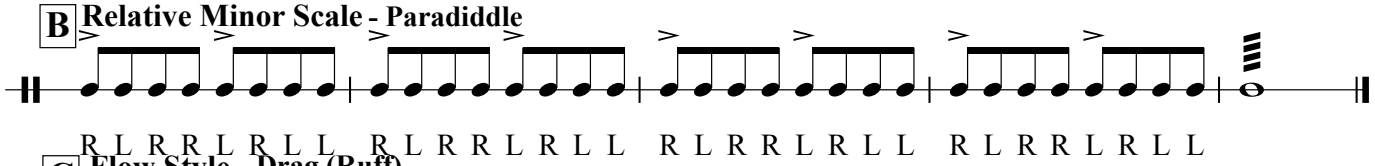
E-flat Concert

A **Major Scale - Flam**

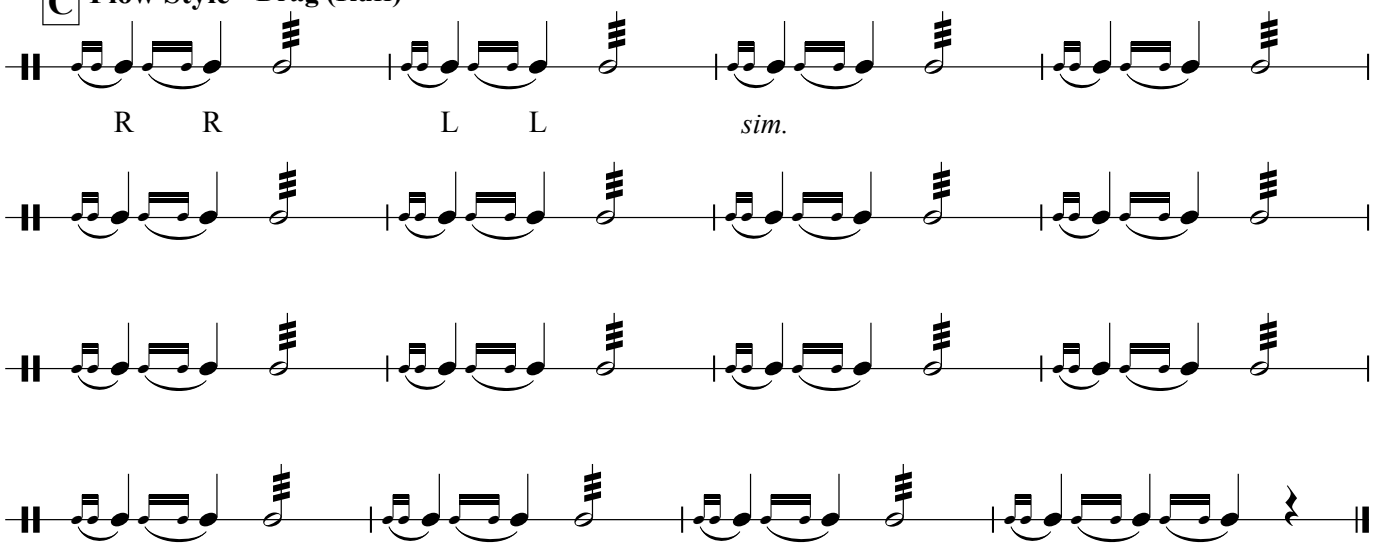
(Small note is UPSTROKE, big note is DOWNSTROKE)



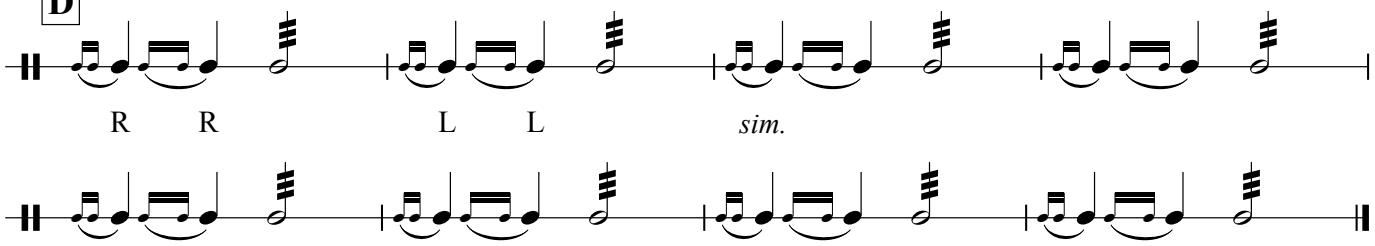
B **Relative Minor Scale - Paradiddle**



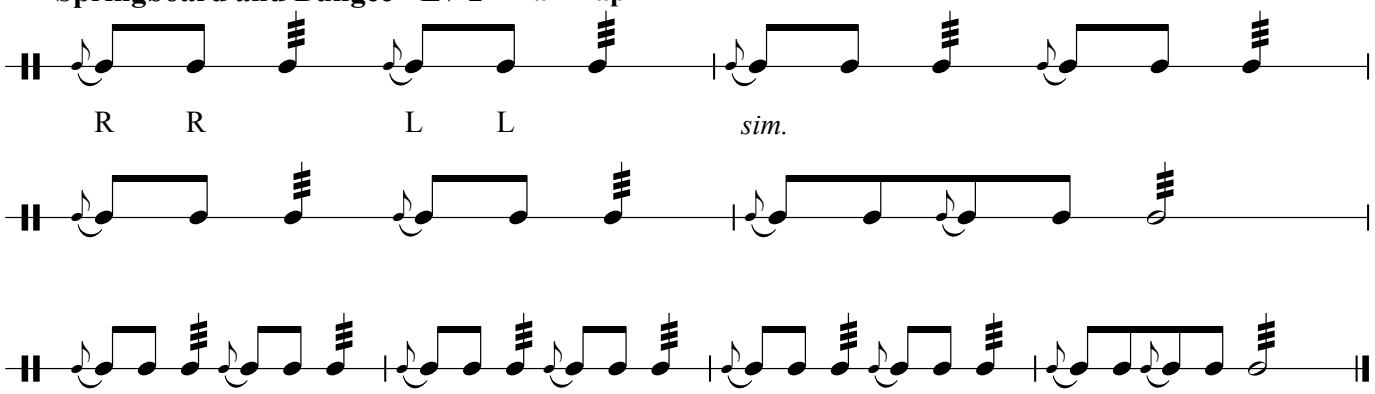
C **Flow Style - Drag (Ruff)**



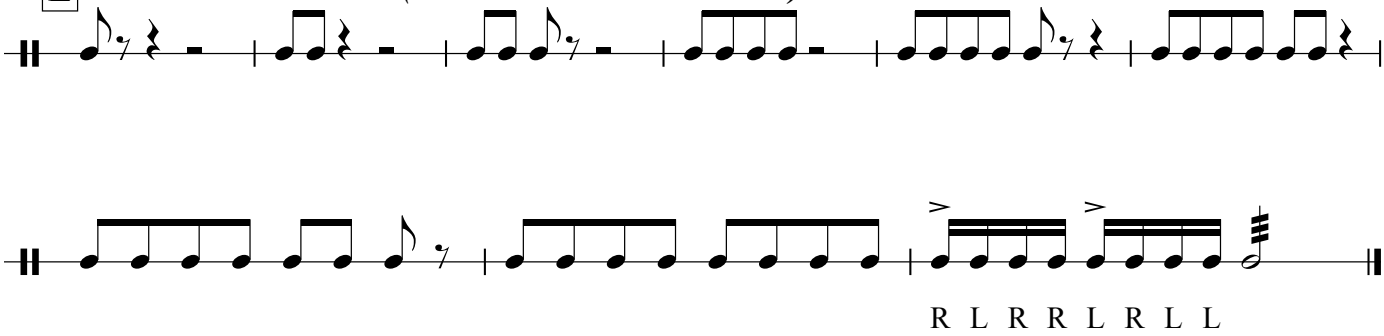
D **Springboard and Bungee - Drag (Ruff)**



Springboard and Bungee - LV 2 - Flam Tap

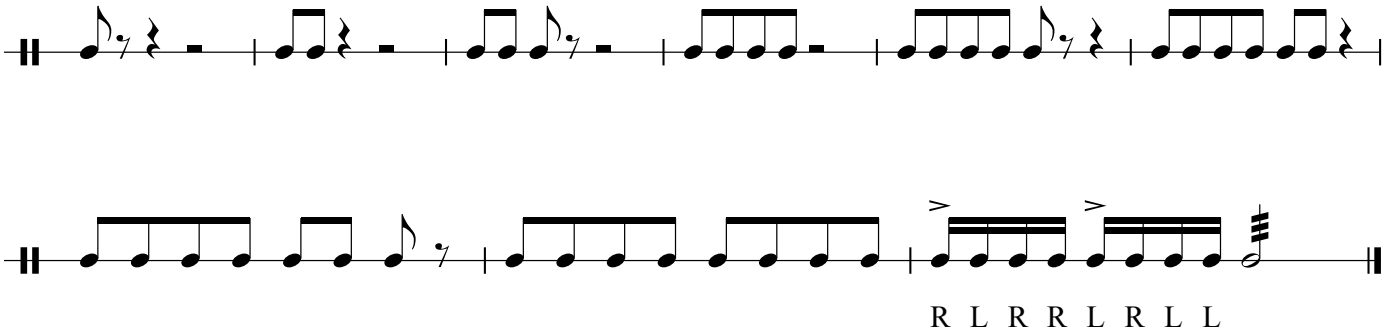


E **Eb Concentration - UP** ***(LV 2 - Combine with DOWN)***



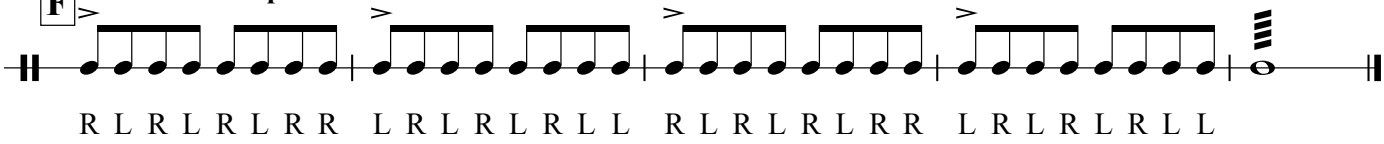
R L R R L R L L

Eb Concentraion - DOWN



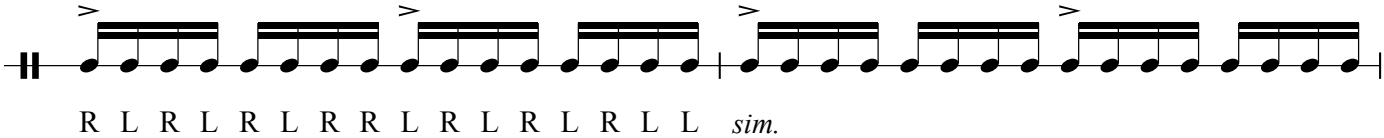
R L R R L R L L

F **Twister! - Triple Paradiddle**

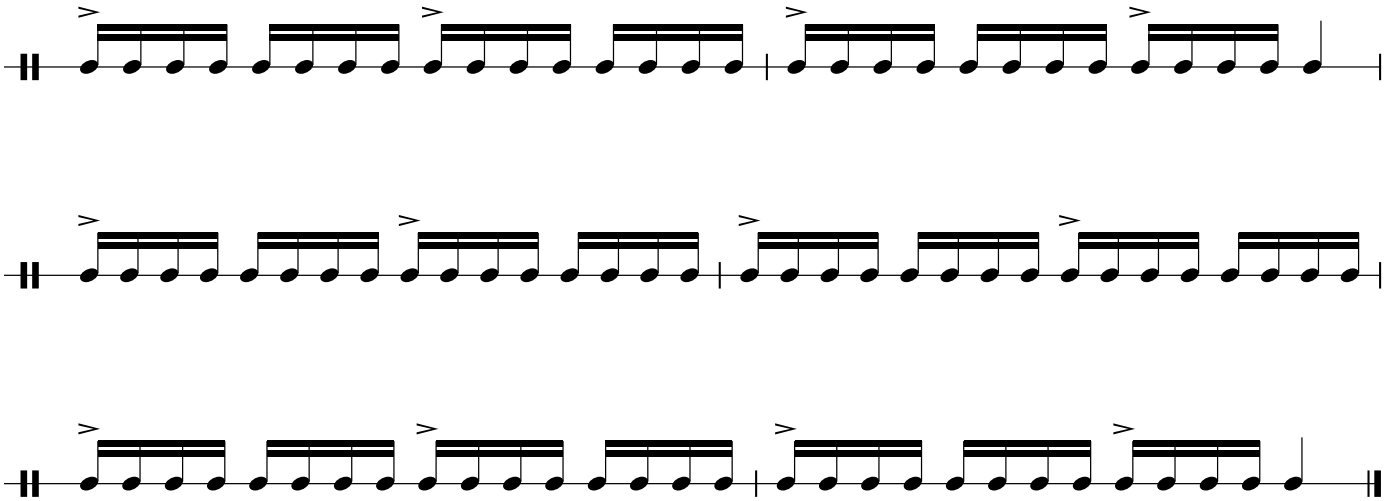


R L R L R L R R L R L R L R L L R L R L R L R R L R L R L R L L

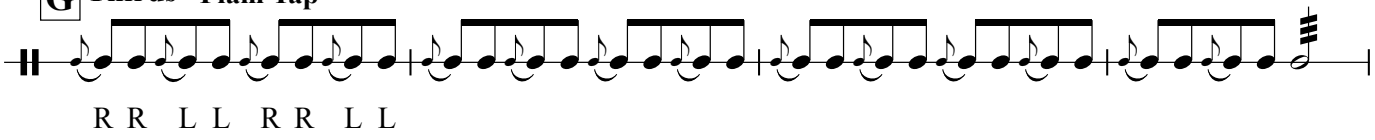
Twister! - LV 2 - Triple Paradiddle



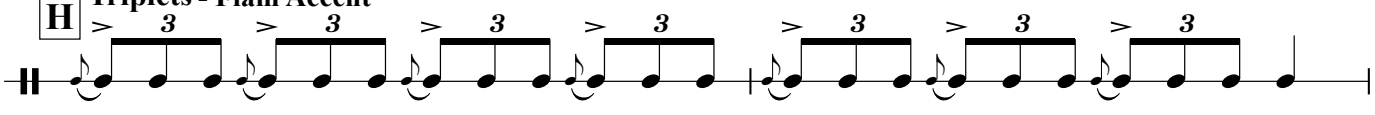
R L R L R L R R L R L R L R L L *sim.*

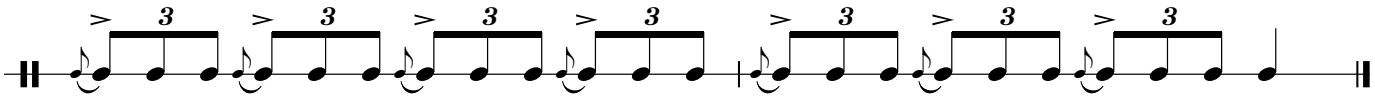


G **Thirds - Flam Tap**



H **Triplets - Flam Accent**





sim.

I **Chords (pick one)**

TACET

(Play on a mallet instrument for Chords and Specials)

J **Special XIX - Soprano**

TACET

Alto

TACET

Tenor

TACET

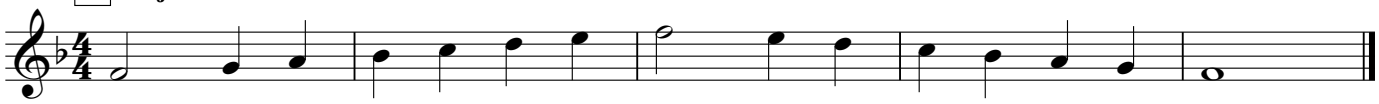
Bass

TACET

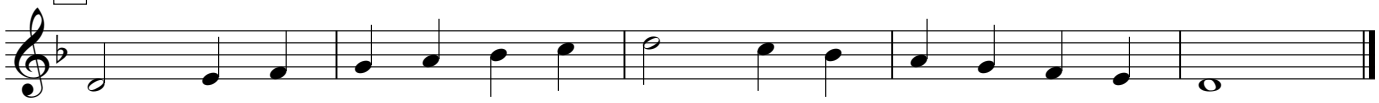
C Parts - Low

F Concert

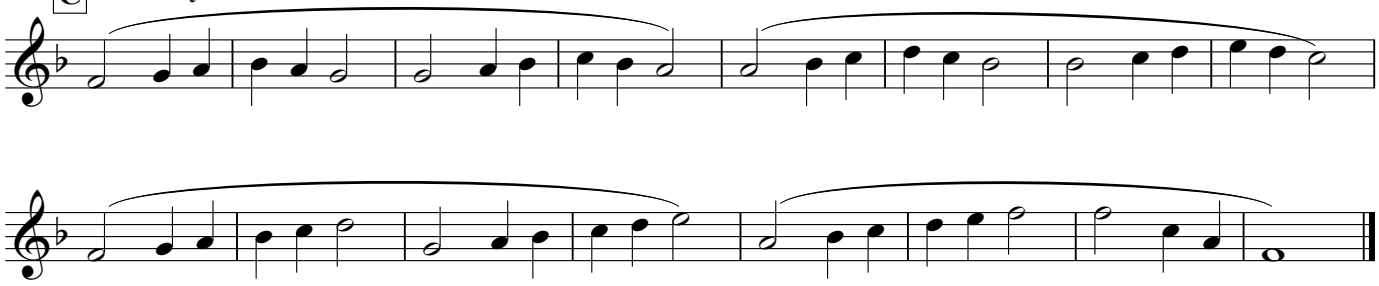
A **Major Scale**



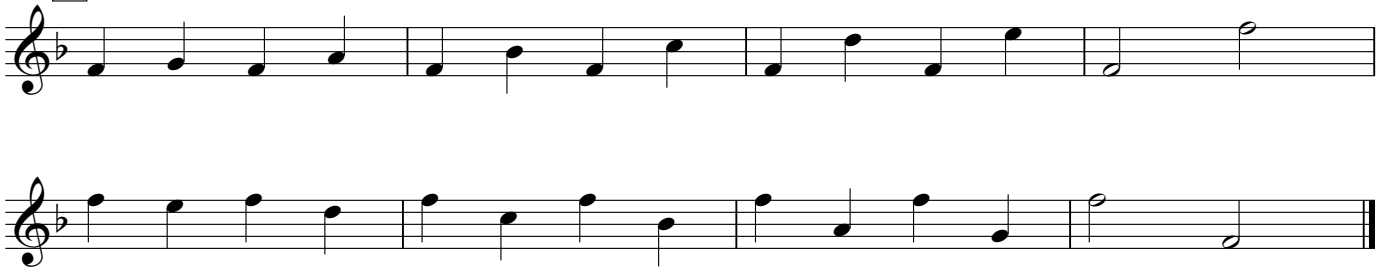
B **Relative Minor Scale**



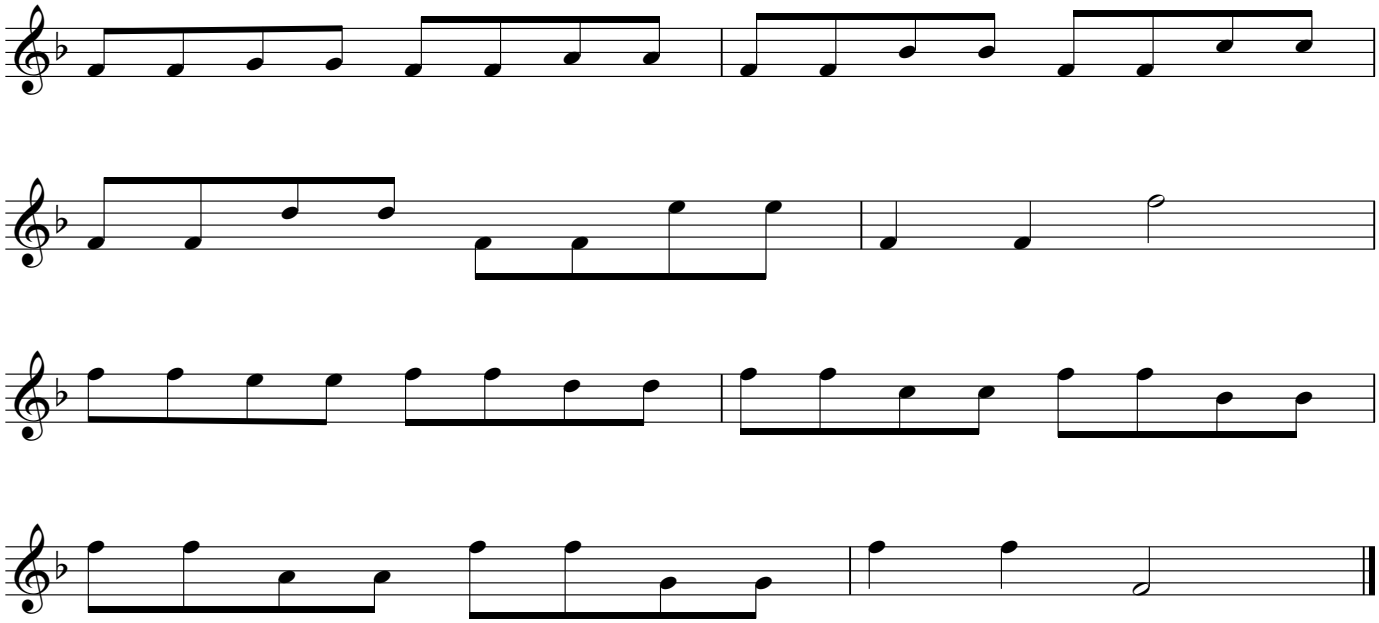
C **Flow Style**



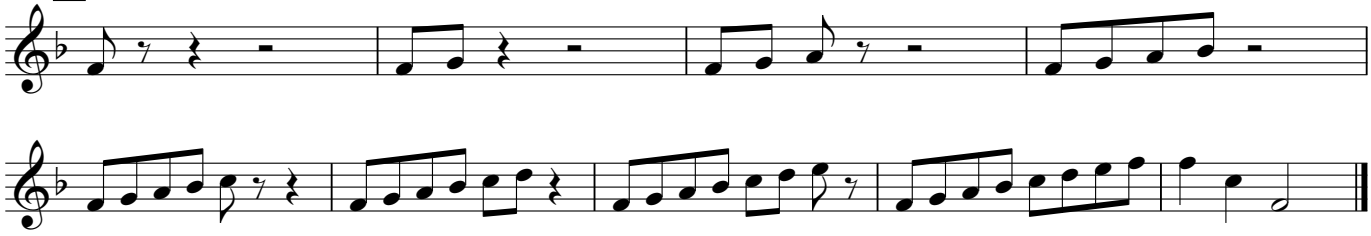
D **Springboard and Bungee**



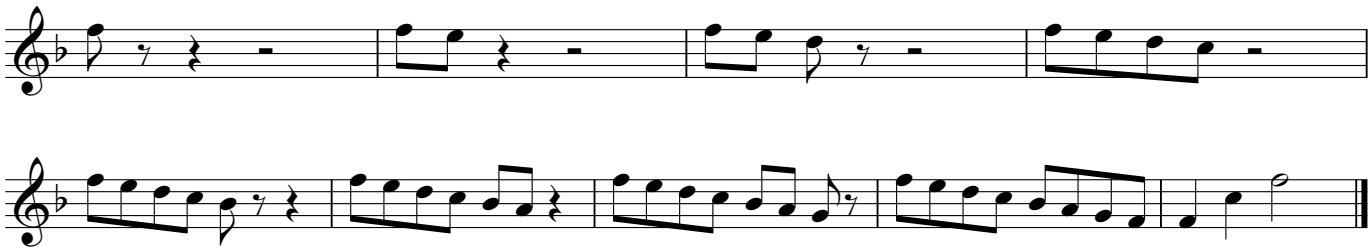
Springboard and Bungee - LV 2



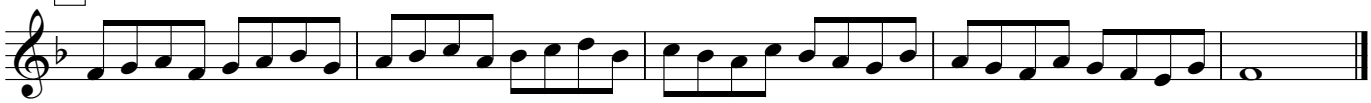
E **F Concentration - UP** ***(LV 2 - Combine with DOWN)***



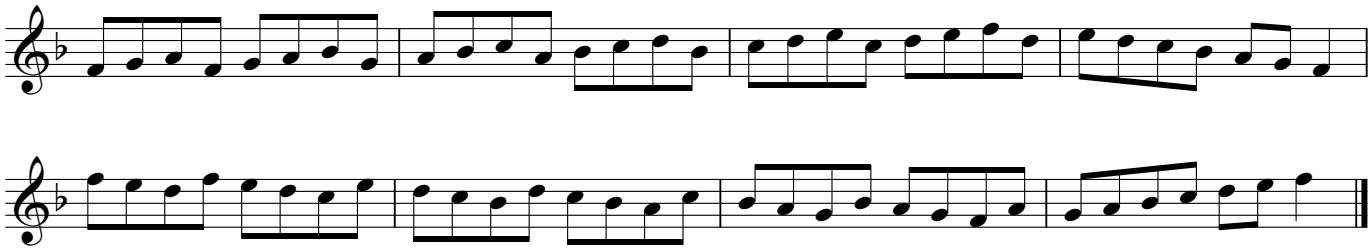
F Concentraion - DOWN



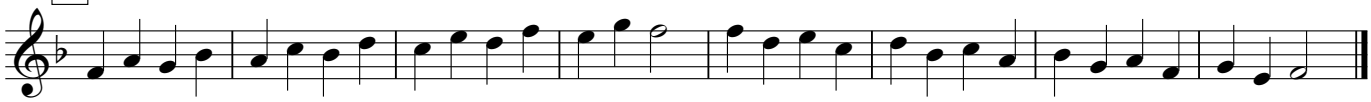
F **Twister!**



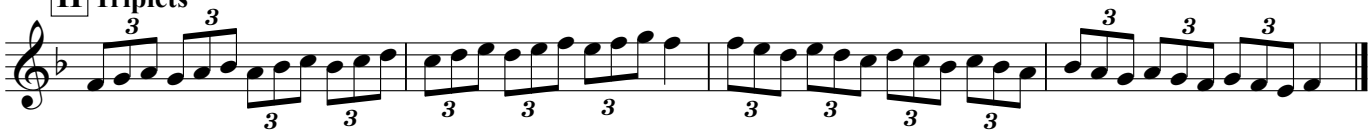
Twister! - LV 2



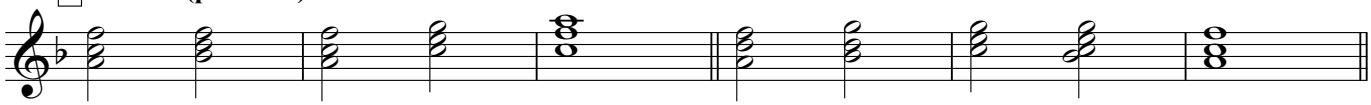
G **Thirds**



H **Triplets**



I **Chords (pick one)**

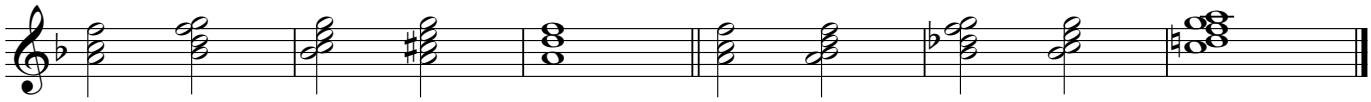


I IV I V I

Chords - LV 2

vi ii V V7 I

Chords - LV 3

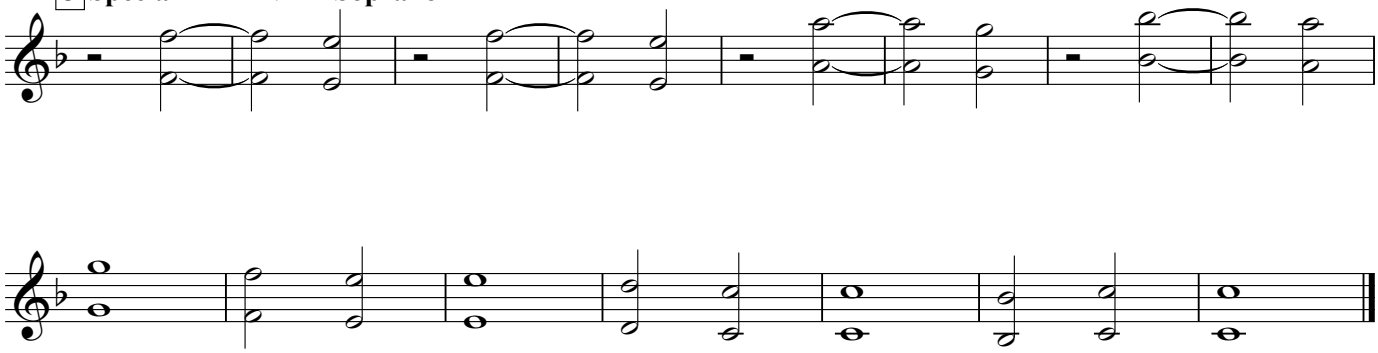


I ii7 V7 III7 vi

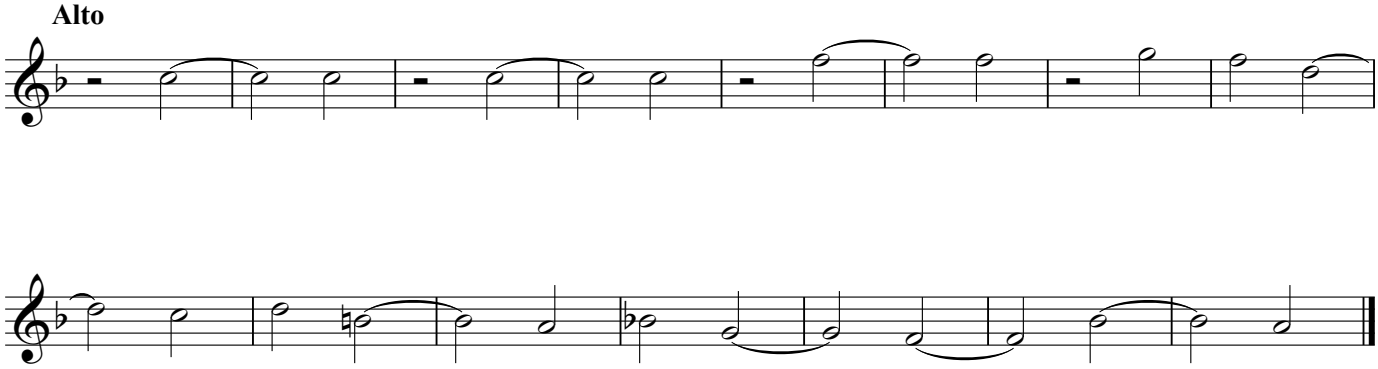
Chords - LV 4

I IVmaj7 iiø7 V7 I9(add6)

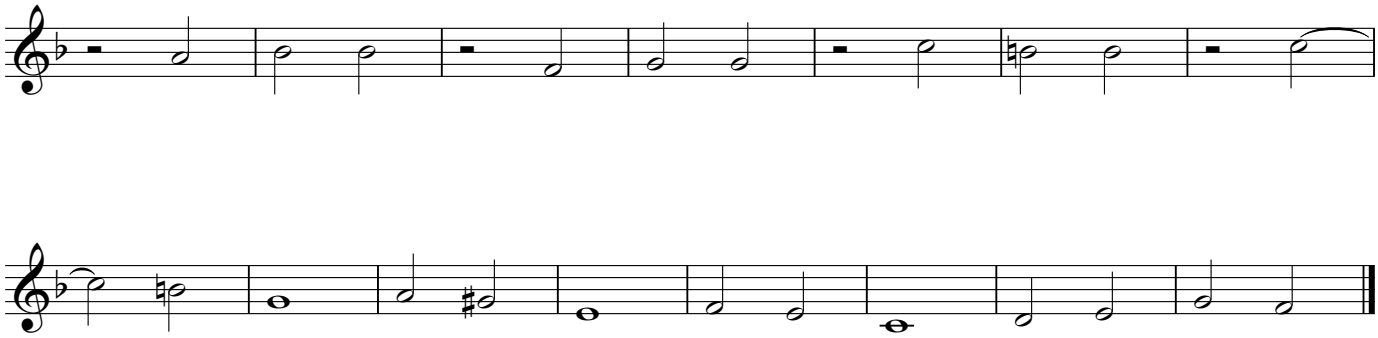
J Special LXXXVII - Soprano



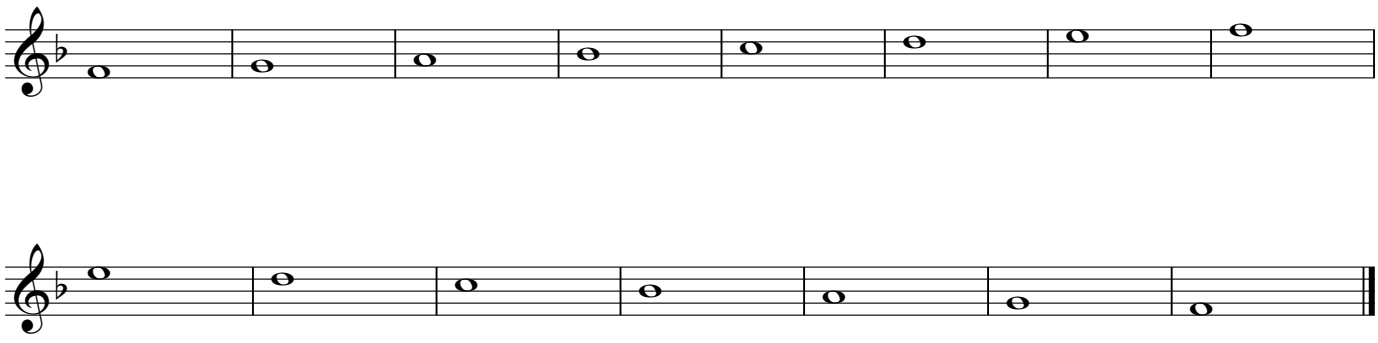
Alto



Tenor



Bass

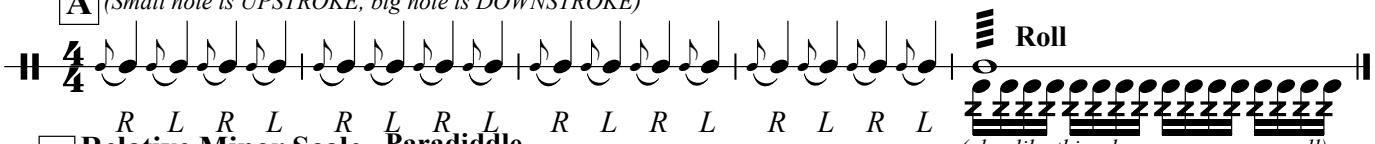


Rudiment

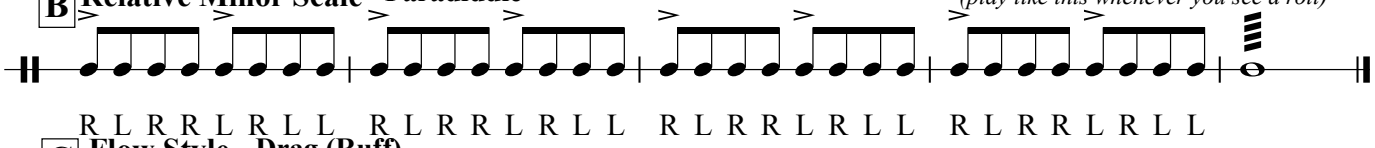
F Concert

A **Major Scale - Flam**

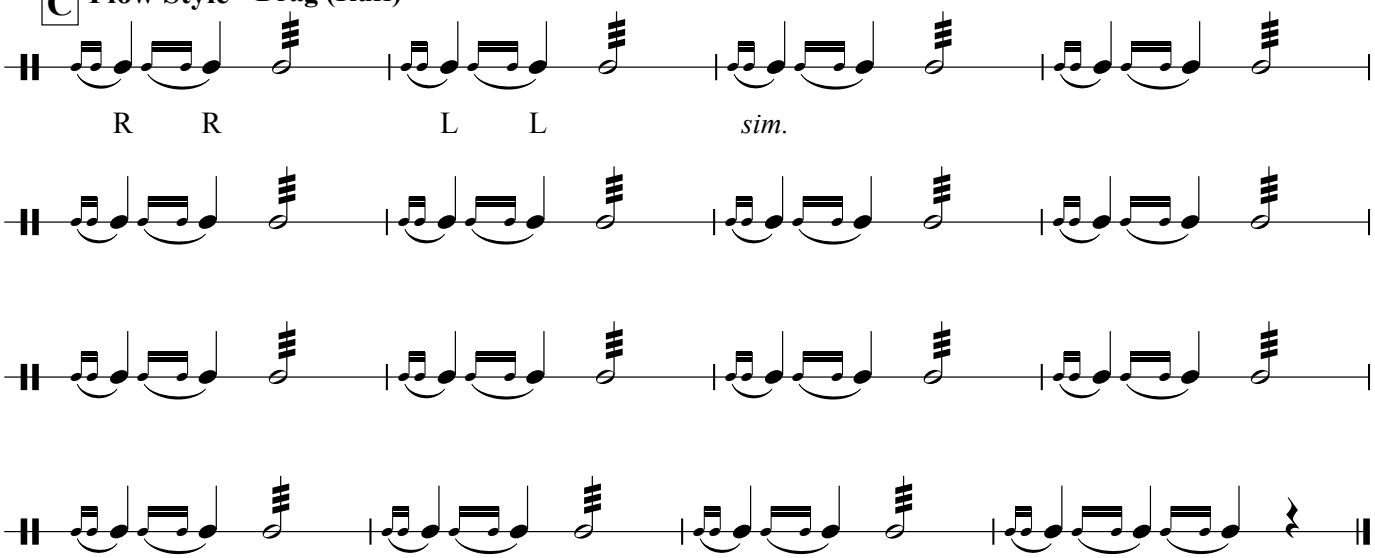
(Small note is UPSTROKE, big note is DOWNSTROKE)



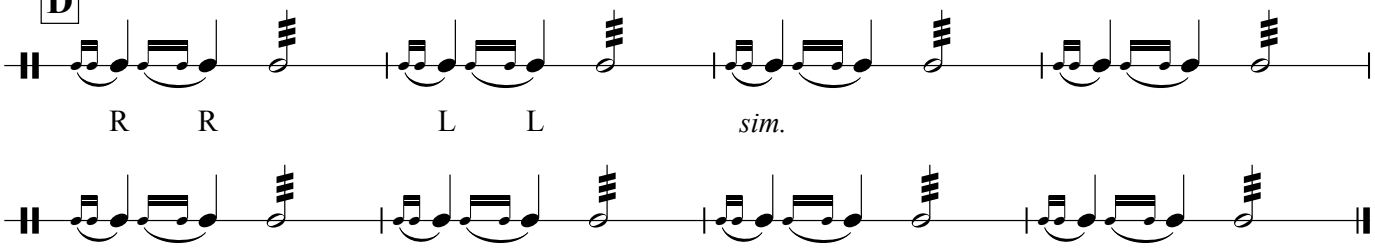
B **Relative Minor Scale - Paradiddle**



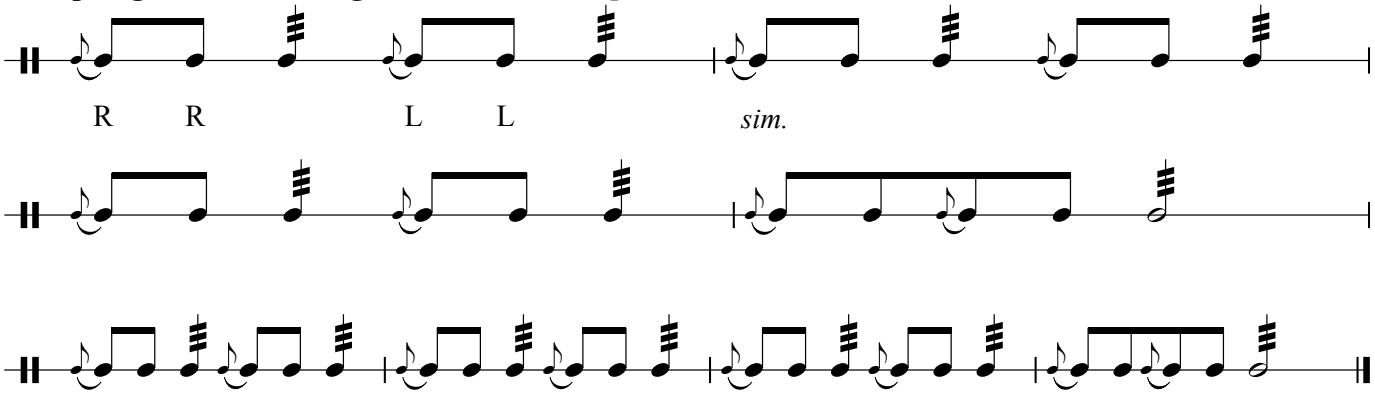
C **Flow Style - Drag (Ruff)**



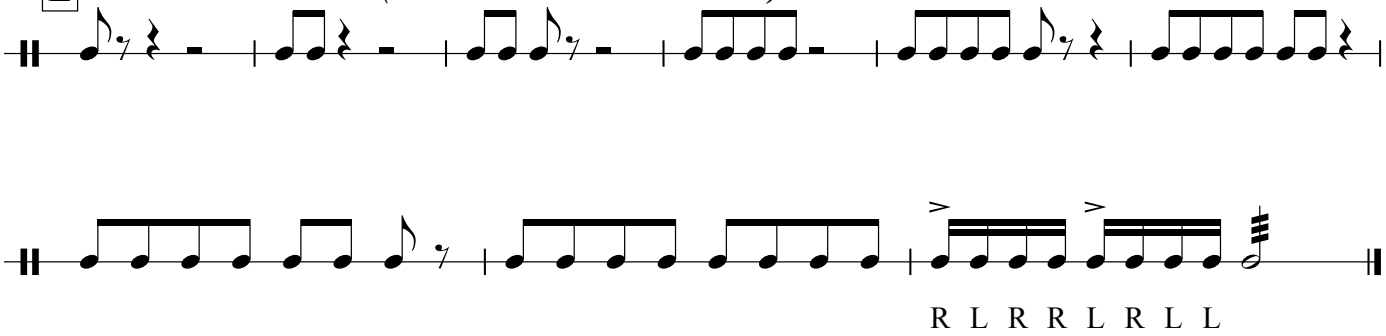
D **Springboard and Bungee - Drag (Ruff)**



Springboard and Bungee - LV 2 - Flam Tap

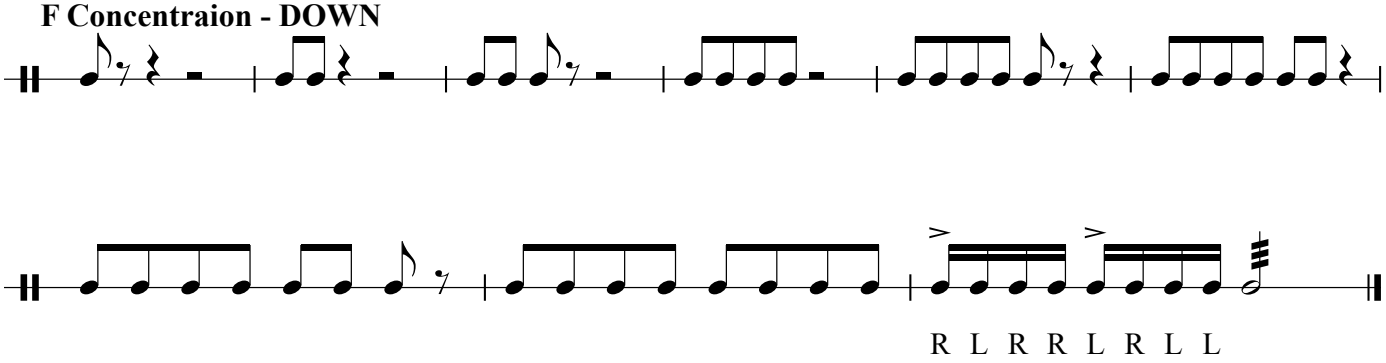


E **F Concentration - UP** ***(LV 2 - Combine with DOWN)***



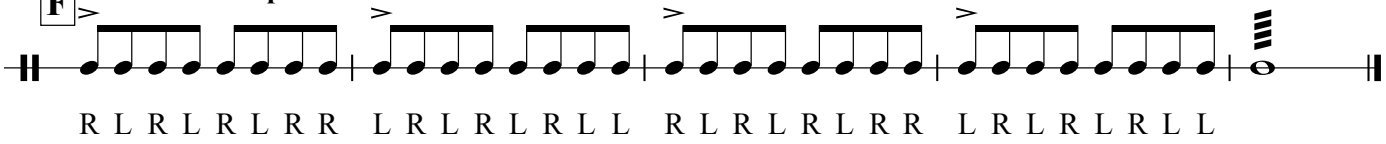
R L R R L R L L

F Concentraion - DOWN



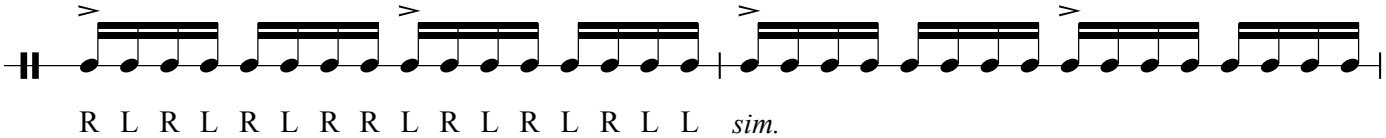
R L R R L R L L

F **Twister! - Triple Paradiddle**

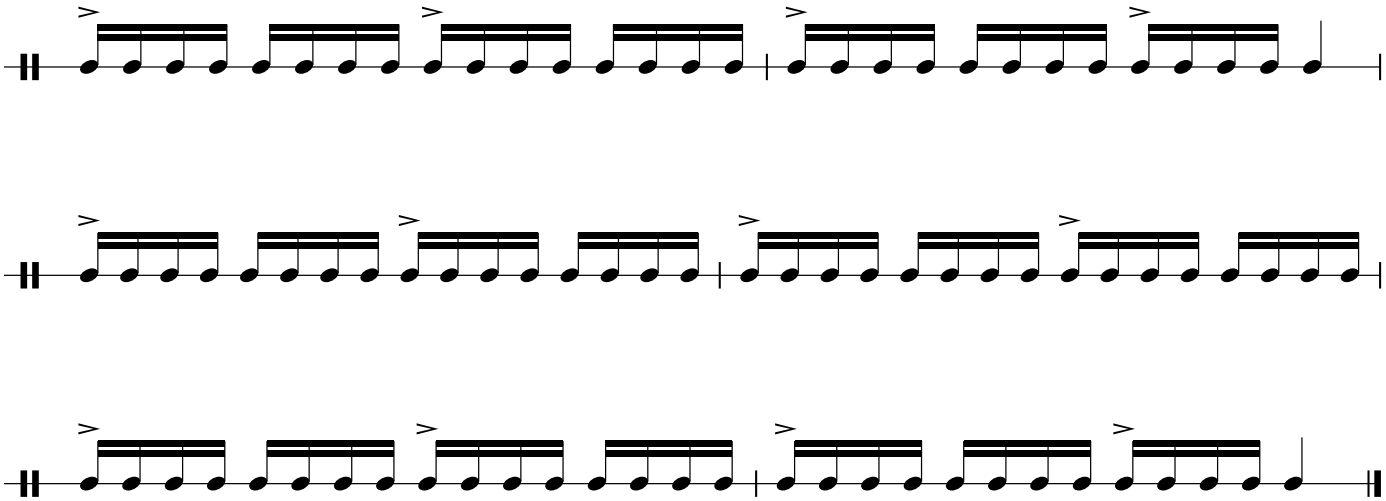


R L R L R L R R L R L R L R L L R L R L R L R R L R L R L R L L

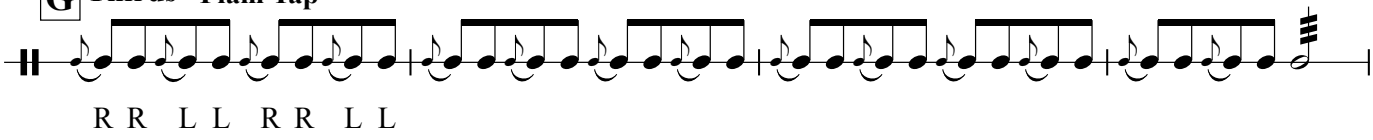
Twister! - LV 2 - Triple Paradiddle

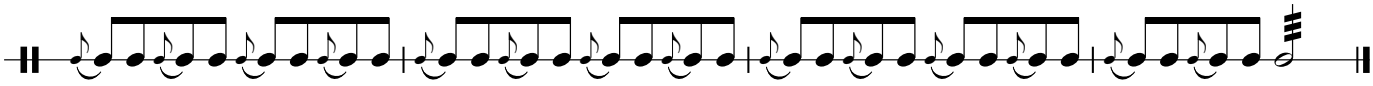


R L R L R L R R L R L R L R L L *sim.*

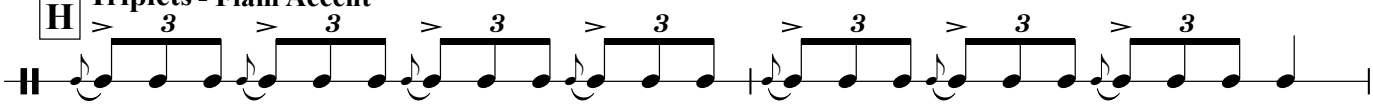


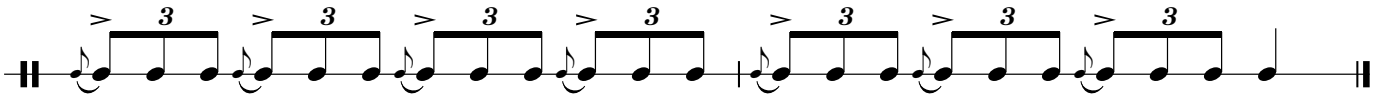
G **Thirds - Flam Tap**





H **Triplets - Flam Accent**





sim.

I **Chords (pick one)**

TACET

(Play on a mallet instrument for Chords and Specials)

J **Special LXXXVII - Soprano**

TACET

Alto

TACET

Tenor

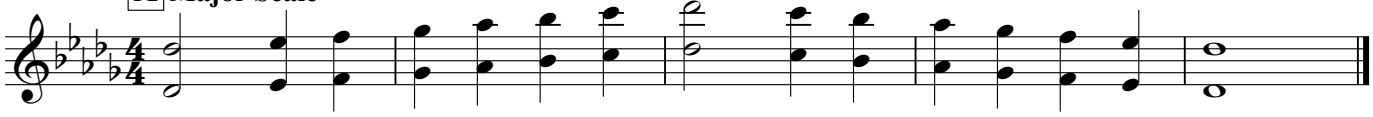
TACET

Bass

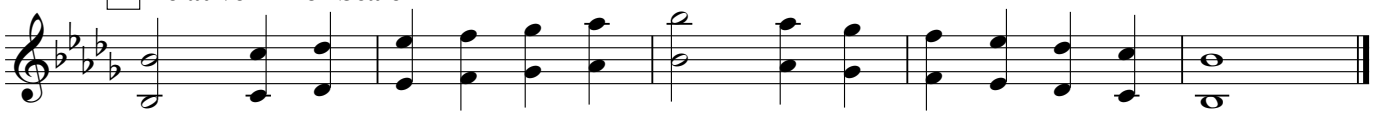
TACET

D-flat Concert

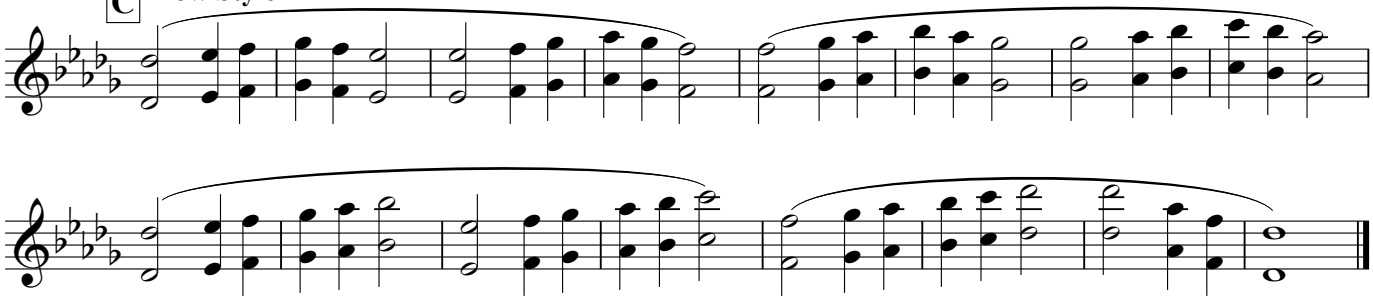
A **Major Scale**



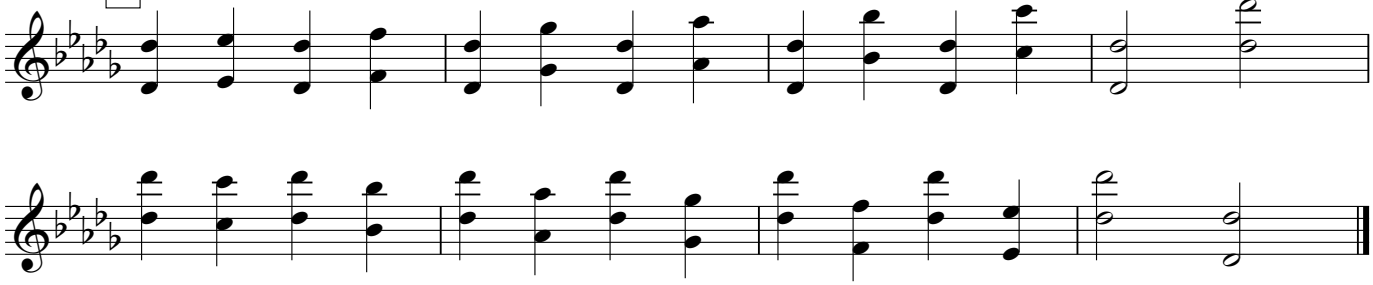
B **Relative Minor Scale**



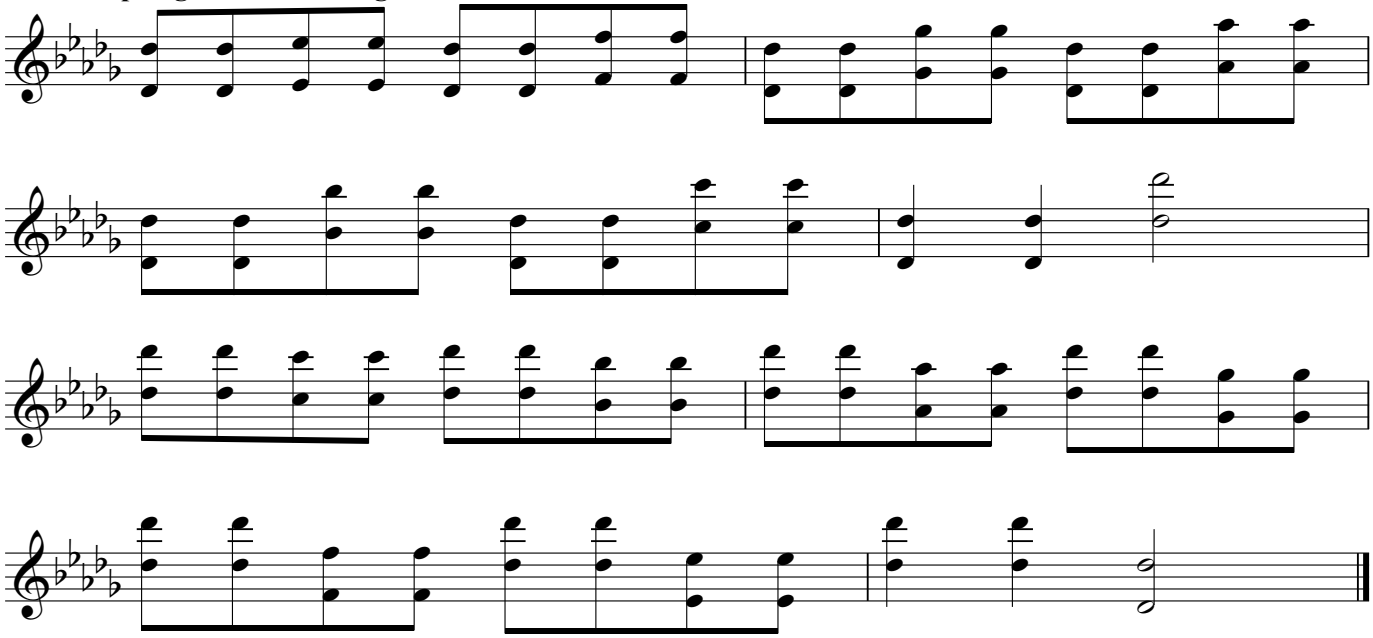
C **Flow Style**

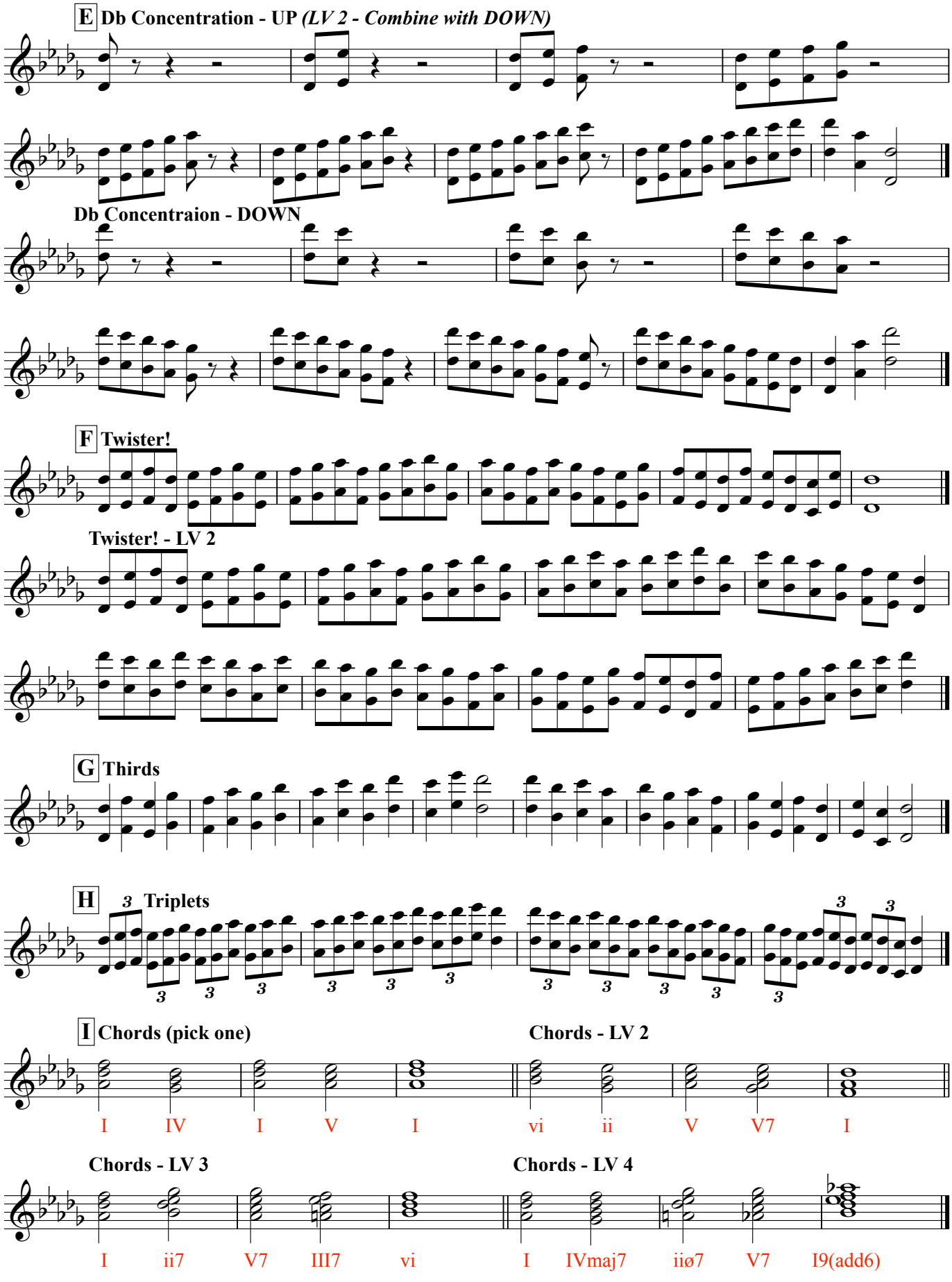


D **Springboard and Bungee**

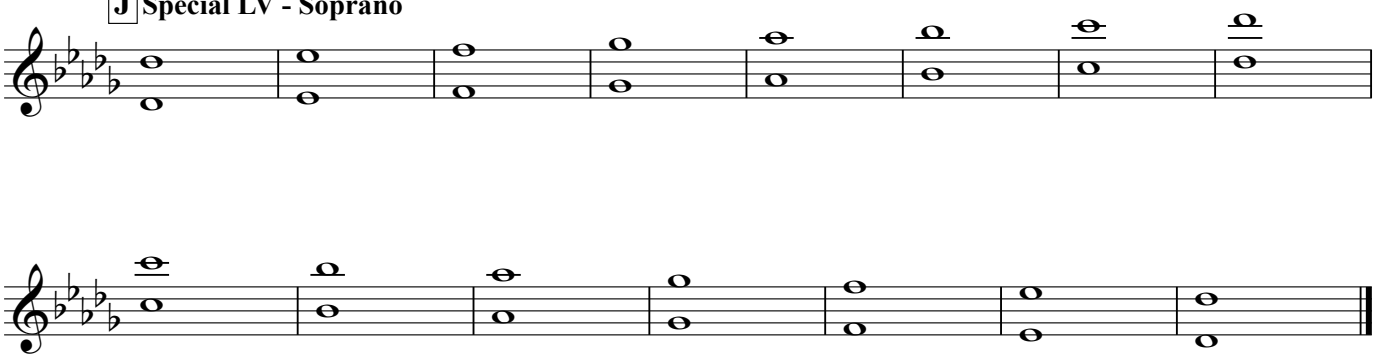


Springboard and Bungee - LV 2

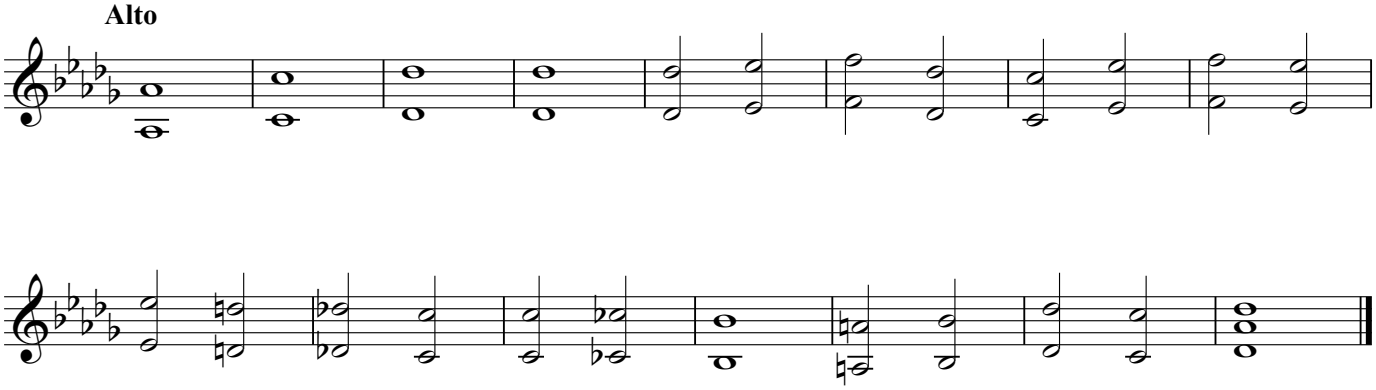



E Db Concentration - UP (LV 2 - Combine with DOWN)
Db Concentraion - DOWN
F Twister!
Twister! - LV 2
G Thirds
H 3 Triplets
I Chords (pick one)
Chords - LV 2
I IV I V I
vi ii V V7 I
Chords - LV 3
Chords - LV 4
I ii7 V7 III7 vi
I IVmaj7 iiø7 V7 I9(add6)

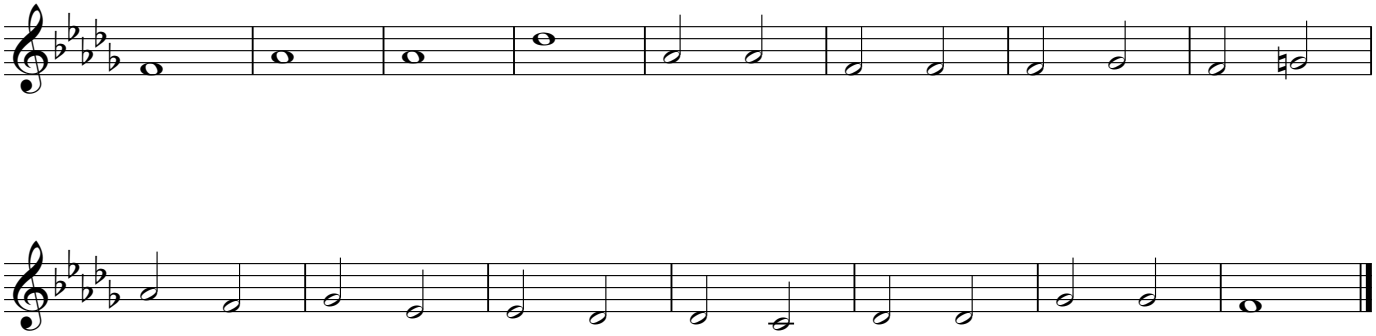
J Special LV - Soprano



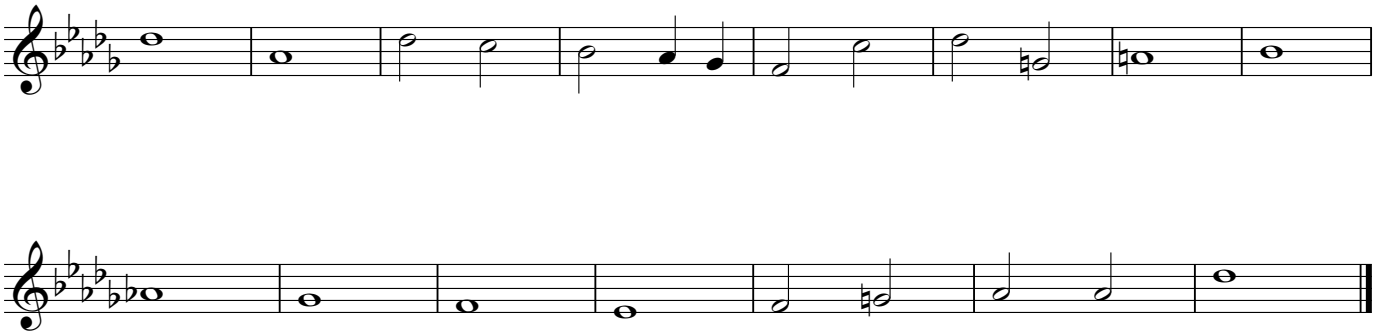
Alto



Tenor



Bass

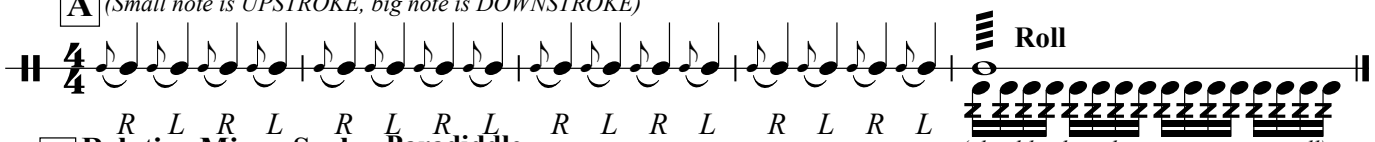


Rudiment

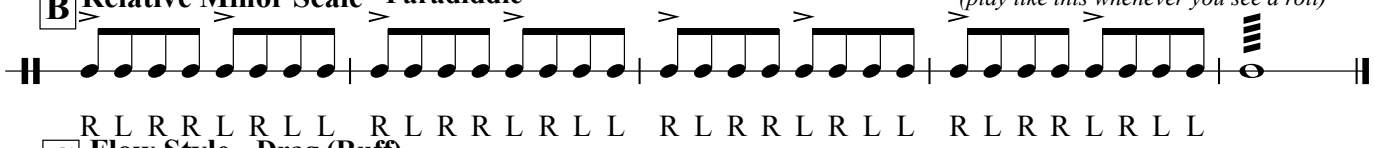
D-flat Concert

Major Scale - Flam

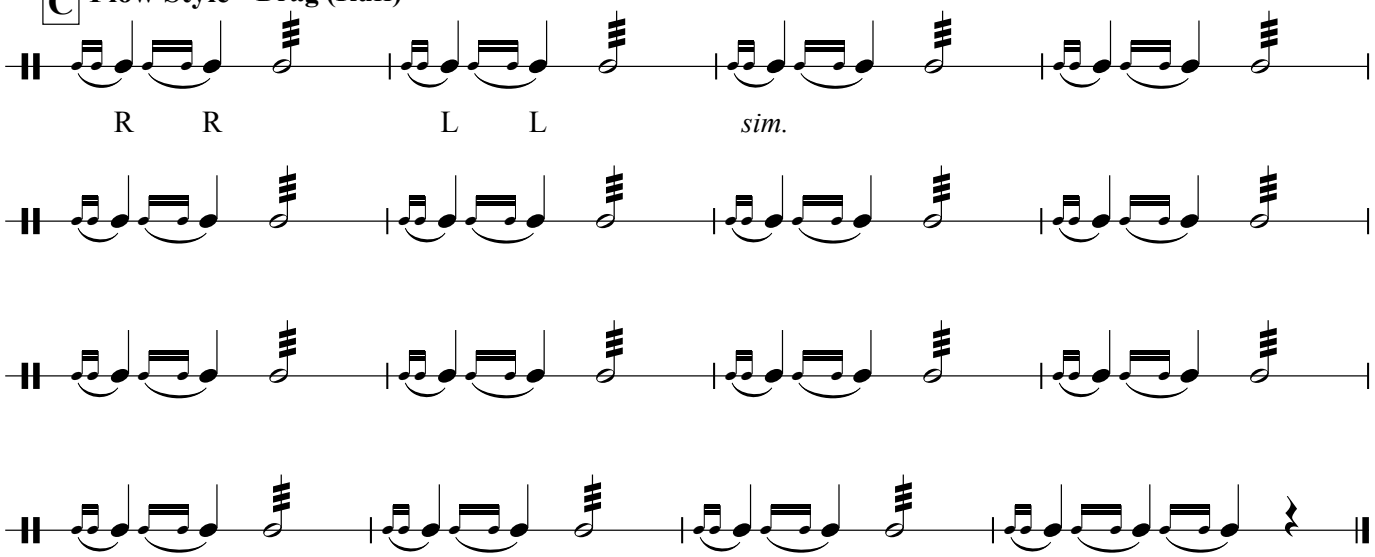
A *(Small note is UPSTROKE, big note is DOWNSTROKE)*



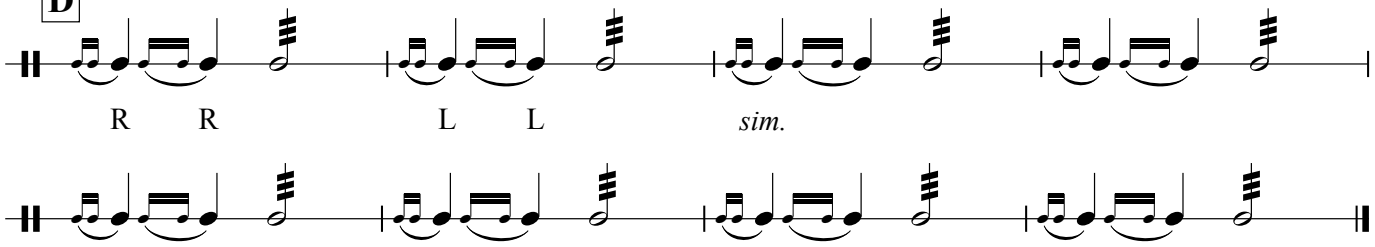
B **Relative Minor Scale - Paradiddle**



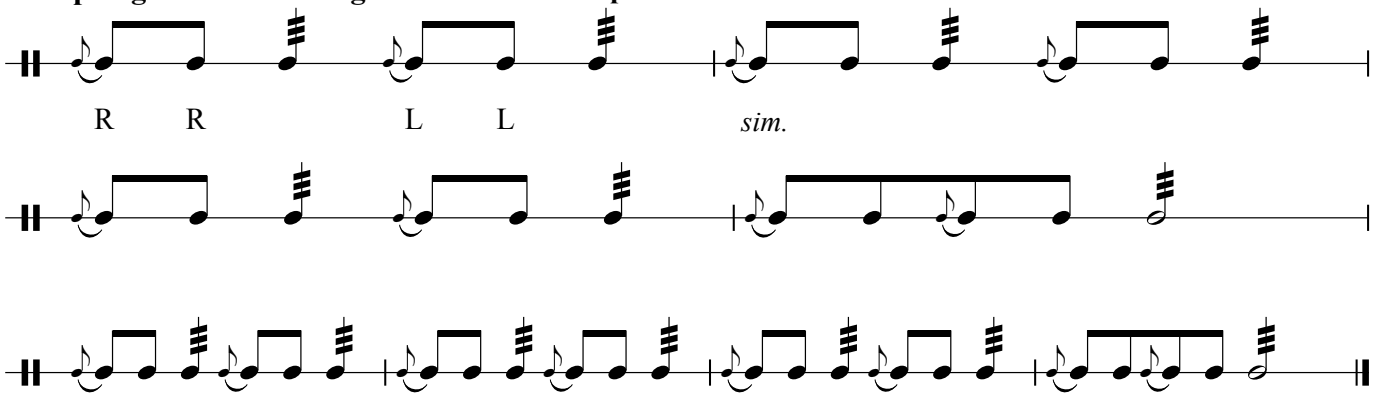
C **Flow Style - Drag (Ruff)**



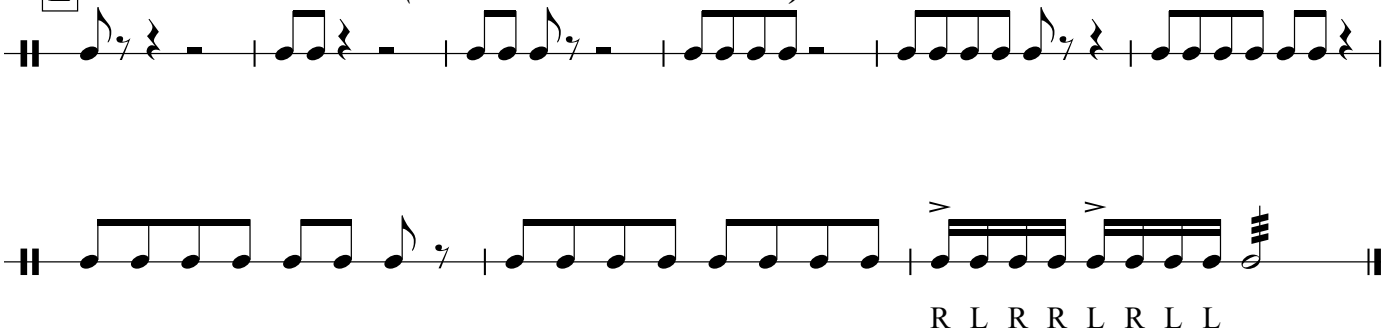
D **Springboard and Bungee - Drag (Ruff)**



Springboard and Bungee - LV 2 - Flam Tap

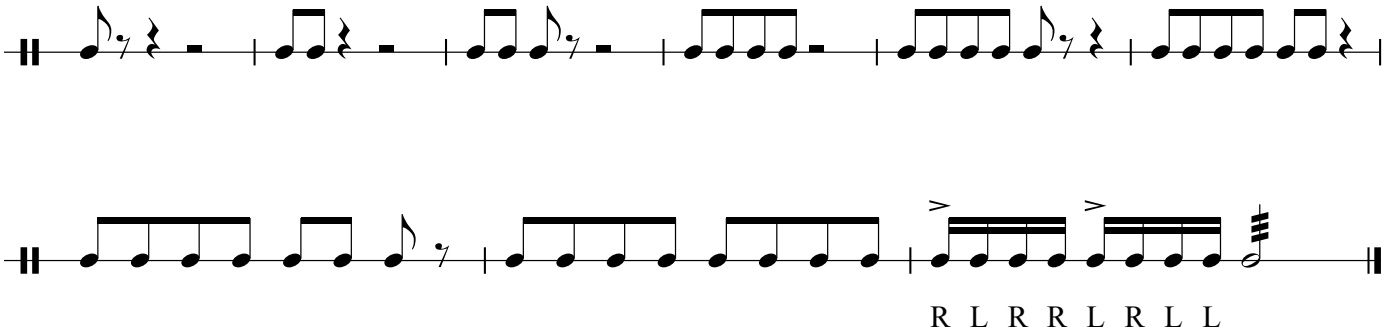


E **Db Concentration - UP** ***(LV 2 - Combine with DOWN)***



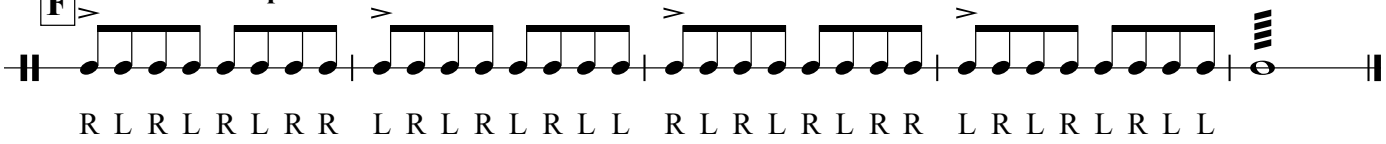
R L R R L R L L

Db Concentraion - DOWN



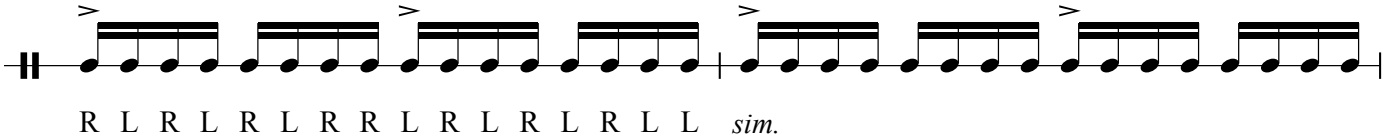
R L R R L R L L

F **Twister! - Triple Paradiddle**

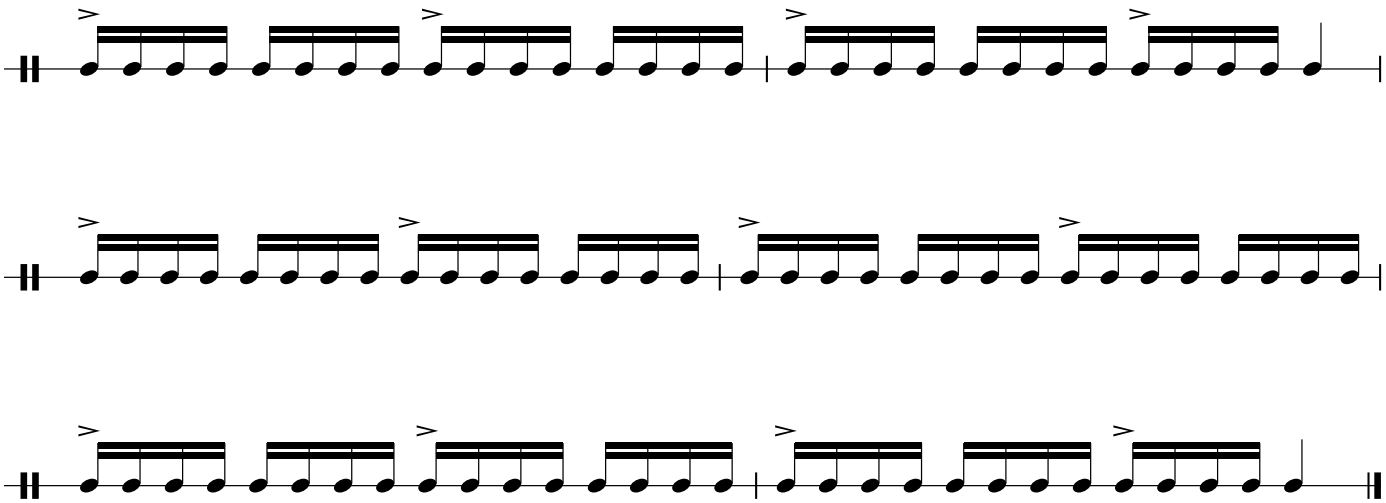


R L R L R L R R L R L R L R L L R L R L R L R R L R L R L R L L

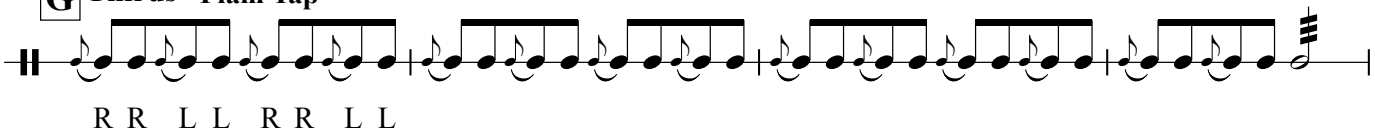
Twister! - LV 2 - Triple Paradiddle



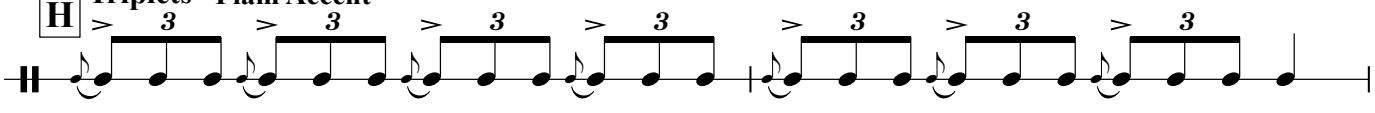
R L R L R L R R L R L R L R L L *sim.*

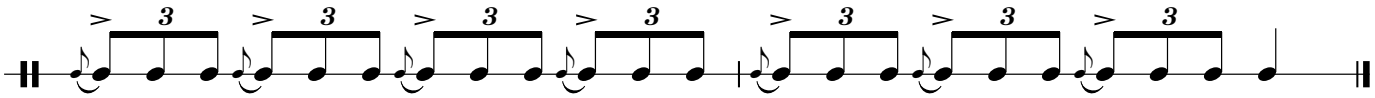


G **Thirds - Flam Tap**



H **Triplets - Flam Accent**





sim.

I **Chords (pick one)**

TACET

(Play on a mallet instrument for Chords and Specials)

J **Special LV - Soprano**

TACET

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:

Eckroth	Barnes	Barker	Strange	Gabriel	Lautzenheiser	Curnow	de Meij	Akhmetov
McBeth	Fennell	Pichaureau	Cassey	Bankhead	Van der Roost	Bourgeois	Brand	Del Borgo
Reed	Kuijpers	Sparke	Hutton	Smith	Langlet			

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

(left) President-Elect, Thomas Leslie, addresses the members of the American Bandmasters Association.

(left to right) Al Wright, Johnny Long, and composer, Ralph Ford, visit during the ABA Convention.

Composer, Yo Goto, thanks the ABA Board for honoring him with the 2011 Ostwald award for his work, *Songs for Wind Ensemble.*

ABA past President, Paula Crider, and current ABA President, Scott Taylor, show their spirit for their home state of Texas.

Past ABA President, Johnny Long and his wife Mary Lynn, celebrate his Honorary ABA Life President award.

ABA Secretary-Treasurer, Bill Moody, enjoys a break from the festivities.

ABA Host and Associate Member, Dan Bowlin, addresses the ABA membership with last minute details.

Past ABA President, Ray Cramer, and his wife, Molly, enjoy the pre-banquet party.

(far right) ABA Associate Member, Bob Grace is awarded Honorary Associate Member at the 2012 convention.

Past ABA President, Thomas Fraschillo, and his wife, Cecilia, take time to pose for a quick picture during the convention.

Past ABA President, Al Wright, and his wife, Gladys, visit with members before the banquet.

New ABA Member, Jay Bocook, and his wife are introduced to the ABA members at the 78th ABA Convention.

(left) Past ABA President, Jeff Bianchi, introduces new ABA Member, Stan Schoonover.

ABA Member, John Casagrande and his wife Jo relax after a wonderful concert during the convention.

New ABA Associate Member, Alan Fox, thanks the members for his induction into the ABA Associates.

BW 2012

The Bandworld Legion of Honor

Previous LEGION | Next LEGION

A special award of

The John Philip Sousa Foundation

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. Hls 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 Oustanding 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.

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

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 Dlstinguished 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."

Terry Austin Bio
Legion of Honor Chairman

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

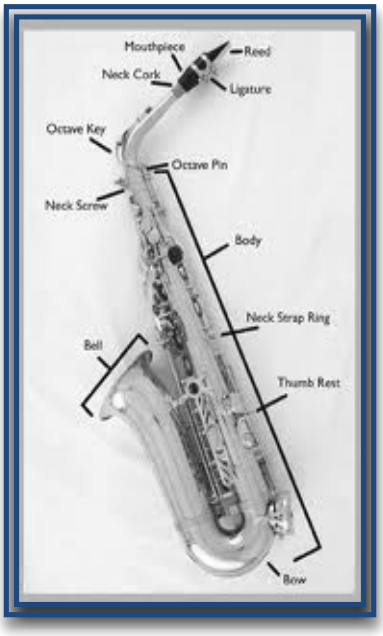
The saxophone consists of a body and neck, mouthpiece, ligature, reed, mouthpiece cap, and neck strap.

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.

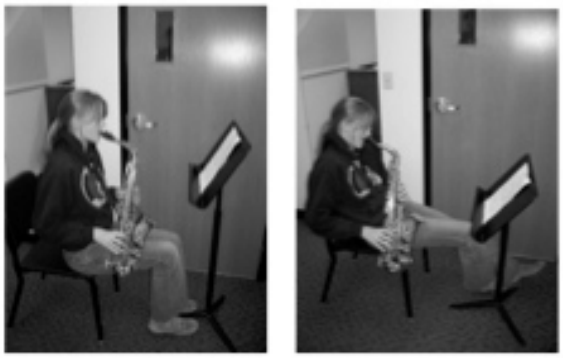
Left Hand Position

- 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!)

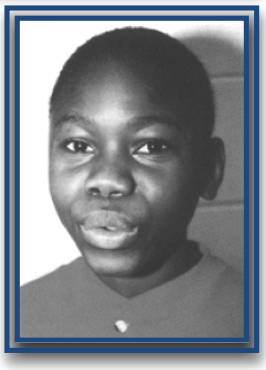
Creating a Sound/Tone Production

Embouchure

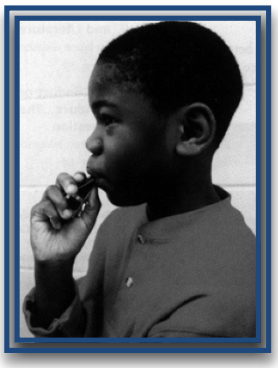
Assist students in forming and developing their embouchure by having each be responsible for providing a small mirror that can be placed on the music stand. This will allow students to see that their embouchure is being formed properly.

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 he 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.

Intonation/Pitch Tendencies

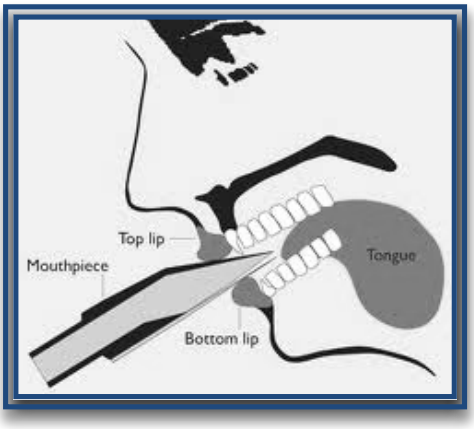
Every instrument has its issues. Okay, maybe the saxophone has a few more. However, making sure that students are playing on a good reed/mouthpiece combination, have a characteristic embouchure, their instrument is in good working order, knowing the natural intonation tendencies of their instrument will all help in having them play in better tone.

- The saxophone is tuned by pushing the mouthpiece in or pulling it out on the corked end of the neck.
- To raise the pitch gently push in.
- To lower the pitch gently pull out.
- Tune to 5th line F- sharp (Concert A). Concert F is very sharp and will not give a good pith center for the instrument.
- Have students place a mark to generalize where their pitch centers.
- Students should be able to match pitch with the director and the band by the end of the first year.

The main factor affecting good intonation on the saxophone is a proper approach to tone production. Following the steps listed above, particularly the concept of warm air, will give the student the best possibility of playing with good intonation.

A Few Reminders

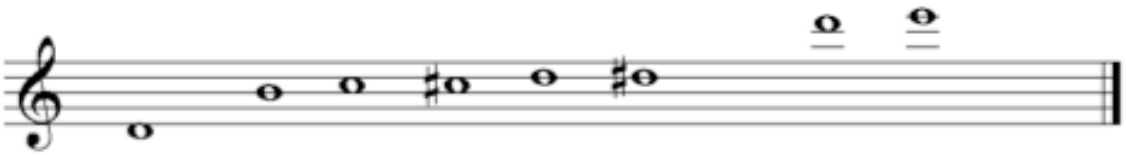
- Do not allow your student to tighten-up when approaching the high range or drop the jaw when approaching the low range. This will both distort the tone and cause poor intonation.
- Encourage your student to use an electronic tuning device and to match pitch with a reliable sound source.
- Be certain that the student 'knows' the intonation tendencies of her/his instrument.
- At times, the addition or subtraction of keys will also aid in the proper tuning of specific notes.



Alternate Fingerings For Improved Intonation
General mechanics:

- Open a key the pitch is raised.
- Close a key the pitch is lowered.

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 are 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. uuuuuuu 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 ofr identification in case of theft, loss, or misplacement.
- Encourage private study.