Bandworld

Online Magazine ❖ Vol 28, Num 2 ❖ October 2012

BW 2012

The Future of the Bandworld

MusiClips

by Ira Novoselsky Bio

Previous MusiClips | Next MusiClips

Finish Line

by Cindy McTee

Album Title: FINISH LINE!
Recording: University of North Carolina Greensboro Wind Ensemble
Conductor:John R. Locke & Kevin M. Geraldi
Publisher: CD-117 available from UNCG

I always enjoy hearing the UNCG Wind Ensemble and their newest release proves why. The title work is by Cindy McTee (conducted by guest conductor Kiyoshi D. Carter) and is based on the paintings of Giacomo Balla. McTee's inimitable style is evident throughout this composition. A pair of descriptive works by John Mackey are also featured, Hymn to a Blue Hour and the award winning Aurora Awakes (2009 ABA/Ostwald Award & 2009 NBA/William D. Revelli Award). Tiktaalik (Roshanne Etezady) is a fascinating essay depicting the possible life of a mysterious fossil found in the Arctic Circle. Donald Grantham's latest work Starry Crown is a gospel influenced composition with its music and imagery. Without question the appropriate opening work Radiant Joy (Steven Bryant) lives up to its title. Sea Songs (Thomas Knox) should not be confused with the Ralph Vaughan Williams Sea Songs; this rarely heard item from 1980 is more rhapsodic in form yet still draws its material from chanties & nautical tunes. Another winner from the UNCG WInd Ensemble

Men of Florida

By Henry Fillmore

Album Title: MILITARY ESCORT: THE MUSIC OF HENRY FILLMORE
Recording: Band of the U.S. Air Force Reserve
Conductor: Colonel N. Alan Clark
Publisher: Altissimo! ALT70442

There are several surprises awaiting within this excellent collection of Henry Fillmore's music, not the least being the title taken from a march written under the pseudonym Harold Bennett. In addition to several of Fillmore's great marches, there is also Mt. Healthy which was written under the pseudonym Gus Beans (of Lima, Ohio… get it?). Also included is a rare recording of Fillmore's setting of the Star-Spangled Banner (the Trumpeting Arrangement). The printed music is published with a harmonization of Reveille on the same page; this harmonization is not included on the recording. Some extremely informative performance notes by William Clayton Miller are a most valuable bonus to this CD. I STRONGLY recommend this fine recording for everyone from the casual listener to conductors, educators and researchers.

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Carnival from "La Fiesta Mexicana"

by H.Owen Reed

Album Title: AMERICAN DREAMS
Recording: Cincinnati Wind Symphony (University of Cincinnati College-Conservatory of Music)
Conductor:Eugene Migliaro Corporon
Publisher: KLAVIER K-11048 Old Comrades: A Classic CD Revisited

Dr. Corporon is a most prolific educator and conductor currently devoting his activities to the North Texas Wind Symphony, Lone Star Wind Orchestra, Showa Academia Musicae (Atsugi, Japan), and worldwide guest conducting. He is also the moving force behind the acclaimed Teaching Music through Performance in Band Resource Recordings and The Inner Game of Music video. I selected this marvelous 1992 recording of the Cincinnati WInd Symphony in order to introduce new listeners to Dr. Corporon. The program consists of Overture to Candide (Bernstein/Grundman), La Fiesta Mexicana (H. Owen Reed) two works by Aaron Copland (An Outdoor Overture and the Mark H. Hindsley transcription of El Salon Mexico) and two works by William Schuman (George Washington Bridge and Chester). These six compositions are very familiar to most and the interpretations are simply masterful. Whether the recording is of the Cincinnati Wind Symphony, North Texas Wind Symphony, Lone Star Wind Orchestra or elsewhere the name Eugene Migliaro Corporon is synonymous with wind band excellence.

Exorcism

By Ryan Gallagher

Album Title: AUGENBLICK
Recording: Cornell University Wind Ensemble
Conductor: Cynthia Johnston Turner
Publisher: Albany Records: Troy 1344

This solid recording reunites the reviewer with an old friend. I have fond memories of the CUWE LPs conducted by Marice Stith and the ensemble still impresses me today. The program featured on Augenblick is rather mature and challenging; the CUWE was never afraid to venture into the realms beyond most wind ensembles. The title work by Christopher Stark literally translates into "the glimpse of an eye" and is a daring episode for wind ensemble & electronics. Exorcism (Ryan Gallagher) is a brief rite for drum set & wind ensemble resplendent in savagery & virtuosity. Next is Down the Long Desolate Streets of Stars (Movement 2 from A Symphony of Glances) by Zachary Wadsworth. The English poet/critic T.E. Hulme provides some of the influence to this work which alternates dissonance with languid solos for tenor saxophone & euphonium. Catherine Likhuta is the composer/soloist for Out Loud; a spirited "discussion" between piano & wind ensemble. Daydreams by Takuma Itoh combines indeterminate & metered notation into a piece gradually building toward a triumphant aural statement inclusive of antiphonal sounds. Through the Veil (Jesse Jones) is a musical representation of the soul and its life journey with the ensemble portraying a gamut of emotions. Augenblick is an excellent recording that dares to go into musical territories few ensembles can approach.

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El Dorado

by Victor Herbert

Album Title:NOT SOUSA VOLUME 4
Recording: Various U.S. Military Bands
Conductor:Various conductors
Publisher: Altissimo! ALT58042

I sincerely hope the cover of this recording is not considered blasphemous. The point made is the great marches for band did not just come from the pen of John Philip Sousa. This compilation includes three of the most famous marches instantly recognized by the listener; Americans We (Fillmore) Barnum & Bailey's Favorite (King) and Graf Zeppelin/The Conqueror (Teike). The other seventeen marches have various degrees of recognition from the somewhat obscure (El Dorado by Victor Herbert) to the classic Independentia (R.B. Hall). A very interesting side note I should add to this fine collection; Altissimo! Recordings has acquired the legendary Heritage of the March series researched & developed by Robert Hoe. Several marches from this series appear on this recording and the reproduction is excellent. Not Sousa Volume 4 is a CD no band library should be without.

Tick-Tack Polka

By Johan Strauss / Olivier Huyard

Album Title: HAPPY NEW YEAR!
Recording: Landespolizeiorchester Baden-Wurttemberg
Conductor: Toni Scholl
Publisher: Baton Music / World Wind Music WWM 500.174

There are plenty of Christmas band music CDs available but this is the only band CD that recreates the Viennese New Year's Day concert. Even though the traditional Radetzky March and Blue Danube do not appear on this CD there are plenty of beloved Strauss treasures along with representations by Lehar, Lincke, and Waldteufel. All of these works are published by Baton Music and the transcriptions are masterful as you will hear on this wonderful recording. Soprano Jessica Eckhoff contributes her exquisite lyricism to three selections including Voices of Spring (Strauss/Tamanini)… which will surely make one forget the famed performances by Jerome Horwitz and Christine McIntyre (nyuk nyuk nyuk!). Of special interest are a pair of classic marches by Paul Lincke arranged by Roger Niese: Berliner Luft & Folies Bergere. One doesn't need to wait until New Year's Day to enjoy this superb collection of wind band settings.

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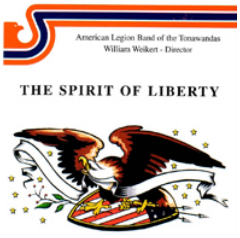

God Bless the U.S.A.

by Lee Greenwood

Album Title:THE SPIRIT OF LIBERTY
Recording: American Legion Band of the Tonawandas
Conductor:William Weikert
Publisher: MARK MCD-1720

This CD from 1995 is one of the many "buried treasures" in the MARK catalog and I have a special reason for reviewing it. When this issue of BW is published it will cover October through December 2012 which includes Veteran's Day. The music on this CD serves as an ideal concert for this holiday and also shows the importance of the ensemble referred to as the Legion band. The program includes the five anthems of our major Armed Forces (a vital necessity) along with statements of Americana from John Philip Sousa to Glenn Miller & Lee Greenwood (God Bless the U.S.A.). This music is most appropriate for Veteran's Day concerts and for other programs to simply perform "the people's music"; only the Star-Spangled Banner is missing. The American Legion Band of the Tonawandas does a first class performance, Brad Steiger's narration complements the program without distracting from it and Henry Pendleton's vocals are most inspiring. There are very few examples of a Legion band CD available but I would definitely call The Spirit of Liberty one of the best representations you'll hear.

Concerto for Piano &Wind Instruments

By Igor Stravinsky

Album Title: STREET SONG
Recording: University of Georgia Wind Ensemble
Conductor: John P. Lynch
Publisher: NAXOS 8.572917

The fine wind ensemble at the University of Georgia is no stranger to this reviewer and Street Song is another prime program under the direction of John P. Lynch. The title work by Michael Tilson Thomas was originally composed for the Empire Brass as a quintet and rescored for the brass choir of the London Symphony Orchestra. The "songs" are in three continuous parts; Slow, Relaxed & Moderate Swing. Tower Ascending (Wayne Oquin) is a musical description of a skyscraper being constructed. A solo clarinet perhaps assumes the role as the foreman studying the blueprints and supervising the project. El Muro (Richard Lorenz) is Spanish for "the wall" and is built as a sound structure richly laden with different styles of Latin American music. Words of Love (James Mobberley) is simply that, a lyric episode for soprano & wind ensemble expressing the sentiments of the composer's father. Three well known standards of wind ensemble repertoire round out Street Song; a most impressive performance of Igor Stravinsky's Concerto for Piano and Wind Instruments, Toccata Marziale (Ralph Vaughan Williams) and Aaron Copland's Fanfare for the Common Man (rather unique to see this as the concluding composition). Street Song is definitely worth your interest.

BW 2012

The Future of the Bandworld

10 Years ago in Bandworld

Your Child's Practice

by Ralph Hultgren

Vol.18 , #2, p.16 (October - December 2002) Bio

This article is designed to be read by teachers and duplicated as a an aid to assisting parents understand the mine field that is their child's practice.

Practice is the most important component of your child's weekly routine for development as a musician.
The fundamentals presented in their lessons are made real and substantiated in well constructed practice. There are a number of areas that must be considered when assisting your child in both practicing and planning to practice. Essentially, you need to ensure that the child has: A reasonable physical environment, an established time and procedure for practice, some idea of what it is they should be practicing, a chance to perform, plus constructive and positive responses from you.

A reasonable physical environment
Not all of us have a perfect environment in which the young musician is able to practice. Some of us have the piano in the living room, some have the children practice in the study or in their room. What is important here is to consider a few points that may turn that non-perfect venue into a more useful space and also allow the child to feel that it is a place for them to make music.

Consider the following:

- **The area needs to be acoustically suitable (e.g. concrete or brick walls can be a problem).**
- **The area needs to be ventilated and to have sufficient light.**
- **Suitable arrangements need to be made for the water that comes out of wind instruments.**
- **Consideration must be given to neighbors and siblings (or shift working parents).**
- **A suitable chair should be available.**
- **A music stand needs to be available that will allow for adjustments as they grow both standing and sitting.**
- **A place to store the instrument, stand and music may need to be provided especially if there are little fingers around.**
- **Where possible for the advancing student the opportunity to play recordings would be most useful.**

An established time and procedure for practice
Routine is vital for both growth and application to growth. Knowing that a particular time of the day is set aside for practice (just like homework) allows the child to prepare and to be aware of the importance of the activity.
It is imperative that parents realize that the amount of practice is not as important as the consistency of it! We must teach our students to practice smart not just to practice hard. Ten minutes per day for the beginner is better than 45 minutes every third day. Teachers need to advise their students on how to practice and parents should avail themselves of the opportunity to ask the teacher's advice on this matter.

Consider the following:

- **Consistency is more important than amount. Planning the day's practice is vital in ensuring there is satisfaction, through achievement and no waste of time and energy.**
- **An established time allows them to know that this is time and this is valuable.**
- **A simple diary of practice time allows them to become aware that the commitment of time leads to progress. It also presents the teacher with an opportunity to consider changes in process and/or advice. Established time and procedure allows for smart practice and negates the endless and mindless repetitions we have always thought were the only way to learn. Repetition can be important (like times tables) but it is not the only or necessarily most efficient way.**

Some idea of what it is they should be practicing
From an early age the child should be preparing what it is they practice and not just starting at the top left-hand corner of the page when they open the book. The idea of established procedure noted above must include the process of planning what they should do in their practice.
Even young children can engage in that process. What did you do with Ms Jones at lesson? Did do you enjoy playing so and so? Do you think that the piece you played for Dad was dancing enough?! There are many ways to approach your child's practice planning.

Consider the following:

- **Be prepared to assist them to begin.**
- **Less is more. Don't expect them to achieve mountains of practice or defeat difficult technique all in one session, especially in the early years.**
- **Be prepared to be in the room with them when they practice to aid with establishing the routine and facilitating the plan they have devised.**
- **Ask them what they want to achieve in their practice and how they might do it.**
- **Let them make errors and self correct.**
- **Let them make errors and leave the error to be corrected later. The error may not connect directly with their plan.**
- **A plan for practice may include: warm up, technical studies, pieces for performance, ensemble music, fun, performance.**

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The Future of the Bandworld

10 Years ago in Bandworld

Your Child's Practice (concluded)

by Ralph Hultgren

Vol.18 , #2, p 16 (October - December 2012)

A chance to perform

All too often the young musician labors away in his or her room and is never heard other than when they play in their school or community ensemble. They practice alone and are never heard alone other than in a lesson.
Have them play for you. Younger students especially enjoy performing. The end result of all the hard work in the practice room is to share their musical skills through performance. Allow them to!

Consider the following:

- **Allow them to perform a piece for you in their practice session.**
- **Give them the opportunity to present for you. They can present a small concert for you, grandparents etc.**
- **Involve other friends who have music in their lives as either performers or listeners. Encourage their positive self esteem and presence as they perform. As they grow older don't let that process die away. No teenager likes to be trotted out to play for grandparents; BUT, if they have always played for them, there is less emotional compromise in doing it as a teenager.**

Constructive and positive responses from you

Sometimes we feel the need to correct every error when someone is practicing. When the child doesn't stop we think they have missed that mistake. We must understand that sometimes it's not important to fix every mistake. The child may have planned to go through to the end. Or, the error wasn't something that was part of their problem area to address in that section of the music.
There may be many reasons why what we hear may not be the best, but we must be sure to work on encouraging them and not always pointing to their errors. The areas where we can hear problems should be addressed as areas of opportunity for the child not as matters to be dealt with negatively.
For example, don't be afraid to say that the piece is getting better when you can tell it has a long way to go. It is better to say that than to tell them it has a long way to go. "This/That is getting better. The sound is much improved. There are some parts that are still interesting," (said with a smile) but "that's sounding so much more musical" is much more effective than, "Well, the tone still can be better and you fumbled some notes at the beginning and the sound went flat every time you went high!" They may both be descriptions of the same performance but one is going to have a much more vibrant and empowering effect than the other.

Consider these possibilities:

- **Find the positive in a performance before the areas of opportunity are considered.**
- **Present honest remarks but consider them in the light of the above points before presenting them.**
- **Don't be afraid of non-musical descriptions. You don't need to be a musician to be able to describe the dancing, joyful or lonely qualities of a piece of music.**
- **Ask children how they feel about the performance they have just given.**
- **Ask your child about the music and encourage engagement with it.**

Conclusion

Music making is a unique way of understanding self and the environment one is in.
Music making can give self-confidence and provide a wonderful medium of self-expression.
Musical expressiveness is a way to present and deal with feelings across the broad emotional landscape in a personal and completely honest way.
As parents (and teachers) we should work toward facilitating those outcomes for our children. The practice room and routine are the foundations on which we allow our children to build musically expressive skills and concepts and confident ways of saying, this is me!

BW 2012

The Future of the Bandworld

15 Years ago in Bandworld

Marching Band Baseball

by Richard Peters

Vol.13 , #2, p.30 (October - December 1997) Bio

I took a suggestion by Frank Troyka at a Bands Of America "Express Camp®" and enlarged upon it. Frank mentioned that a good way to get to know your leaders was to play some softball with them. Well, I went one step further and played softball with all my Rookies, Student Leaders and Directors!! You can imagine 75 people trying to play softball on two teams. This is what I did. Everyone was divided in no particular order. I divided the Directors and, of course, I was the umpire.

Here were the rules: **Everybody plays. Everybody bats. Pick your own position to play. There are no captains. The umpire is ALWAYS right, even when he is wrong. No team names.**

Some many funny and thought provoking things happened there I began writing down what was going on to use as a motivational speech to the band.
As we began the "game" on the first pitch the batter hit the ball and it rolled past half the team! The pitcher cried out "Our Team Stinks" which brought up my 1st two comments:

YOU ARE WHAT YOU THINK YOU ARE. If you feel like a Division III Band you will perform as one.

"IF IT IS TO BE, IT'S UP TO ME!" The ball rolled past so many people because everyone was waiting for someone else (the Directors?) to do it. We have to work together. Cooperate. Take a chance and try for the ball!

The next batter said "I'm better on my horn," but she got a hit.
DON'T SELL YOURSELF SHORT. You never know unless you try.

All of a sudden you could feel the tension in what was supposed to be a fun game. People suddenly became frantic. Our Head Drum Major got up to smash a Home Run and STRUCK OUT!! Our best instrumentalist FOULED OUT!! This made me think:

YOU CAN'T LEAVE IT UP TO THE "GOOD PLAYERS" TO MAKE A GOOD BAND. Band is a "team" effort as well. Even the good players make mistakes.

I made some really bad calls as umpire so the kids began to complain. I reminded them you can't argue with the umpire and I could not be replaced, which brought up one of my favorite sayings:

RULE 1-THE BAND DIRECTOR IS ALWAYS RIGHT.
RULE 2- IF YOU FEEL THE BAND DIRECTOR IS WRONG, PLEASE REFER TO RULE #1.

I know this sound trite but approaching an adult in the correct manner will get much better results and not cause further problems. Sometimes you have to go with the Band Director's decision even when you don't agree. We all have to sometimes.

I gave several players more strikes and balls than is usually allowed. I wanted everyone to succeed. Very few students on either team complained about this. This was good.

THE DIRECTORS UNDERSTAND THAT STUDENTS ARE INDIVIDUALS AND ARE WILLING TO HELP EVERYONE. We want everyone to enjoy Band and we are willing to give you a second chance, when possible, to succeed

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The Future of the Bandworld

15 Years ago in Bandworld

Marching Band Baseball (concluded)

by Richard Peters

Vol.13 , #2, p.30 (October - December 1997)

Kids started getting bored and tired with the game. Some loved the game. Some wanted to go in. Some didn't seem to care about anything. One student complained "Why are we wasting our time?"

YOU GET OUT OF ANYTHING WHAT YOU PUT INTO IT. Band will be a much fun as you make it. A good team or marching band takes time to perfect and everyone needs to be patient while we all get it better.

Several students didn't know the rules. KNOW THE RULES (OF MUSIC). You can't enjoy anything you don't know how to do whether it's sports rules or scales, rhythms, fingerings, terminology, etc.

Some freshmen actually seemed scared while on the field.

"JUST DO IT." Fear is acceptable as long as it does not overwhelm you. You will be scared that first show, also!

The Assistant Directors did a lot of the work. THIS IS YOUR BAND. As a Band member you need to do your job, help others and put forth the extra effort it takes to succeed as a team.

Some players tried to win it for the whole team. Others were risk takers, not afraid to try for a hit or go for the ball.

YOU HAVE ONLY FAILED WHEN YOU HAVE FAILED TO TRY. Band, and life, will be more rewarding for you if you take a chance, go out on a limb and try something new.

This is very hard to do but the rewards go beyond measure.

Perhaps you can try this with your band and get equally interesting observations. We all really did have fun and it was a great "ice-breaker" before those fun hours on the field learning the show!

BW 2012

The Future of the Bandworld

THE FOUR CORNERSTONES OF THE MASTER MUSIC EDUCATOR - Part 1

by Dr. Tim Lautzenheiser Bio

o ROLE MODELING A POSITIVE ATTITUDE

o INTEGRATING A SUCCESFUL MUSIC ADVOCACY BLUEPRINT

o FOCUSING ON COOPERATION AS THE KEY TO EXCELLENCE

o MANIFESTING "THE GIFT OF GIVING

When we examine the character attributes of the most successful educators, conductors, bandmasters, etc., we quickly realize they all reach a similar destination, but via many different pathways. There are those who, time-and-time again, predictably create and manifest wonderful band/music programs within their schools and their communities, and - more importantly - they achieve this goal regardless of the various circumstances concerning budget, facilities, staff, demographics, schedule, etc. What's their secret? What do they know and do that guarantees an environment of quality music-learning and artistic music-making? Is it WHAT they do, or is it the WAY they do WHAT they do? Or both?

The following sub-chapters address several of these non-musical (but closely related) aspects of the ever-changing world of music education.

o THE KEYSTONE CONTEXTUAL CONCEPTS OF MASTER EDUCATORS.

o TELLING AND SELLING THE VALUE OF: MUSIC FOR EVERYONE.

o THE ARTISTIC IMPORTANCE OF COOPERATION IN A COMPETITIVE WORLD.

o THE HEART AND SOUL OF EVERY EXEMPLARY MUSIC EDUCATOR: THE GIFT OF TEACHING MUSIC

THE KEYSTONE CONTEXTUAL CONCEPTS OF MASTER EDUCATORS

"When the National Science Foundation asked the breakthrough scientists what they felt was the most favorable factor in their education, the answer was: An intimate association with a great, inspiring teacher."

The above quote is attributed to Buckminster Fuller, (July 12, 1895 - July 1, 1983). Dr. Fuller was an American systems theorist, architect, engineer, author, designer, inventor, and futurist. American MASTERS pay tribute to him as the most forward-thinking genius of modern times.

In the cognitive world of academic TESTING, MEASUREMENTS, etc., the above wisdom is not always recognized, but rather the emphasis is focused (for the most part) on cognitive learning...and yet, the proof is in the pudding. It is THE TEACHER who is the key component to the success of the growing, learning, becoming equation.

This is not to sidestep the importance of the rigors of curriculum or data-exchange, quite the contrary. However, it is to address the important link of taking the given information and integrating it into something that drives this world to be more civil, more appreciative, and more encouraging. It is NOT shallow self-appreciating, but digging in the depths of INDIVIDUAL CREATIVE VISION.

continued

BW 2012

The Future of the Bandworld

THE FOUR CORNERSTONES OF THE MASTER MUSIC EDUCATOR - Part 1

by Dr. Tim Lautzenheiser

"He who has such little knowledge of human value as to seek happiness by changing anything but his disposition will waste his life in fruitless efforts and multiply the grief he proposes to remove." - Samuel Johnson

As music educators, what IS our goal, our purpose, our vision, our "reason-to-do," and - ultimately - our "reason to be." It's not about being better than someone; it's not about winning a huge amount of awards, or monopolizing the first chair position time-and-again, but it is about creating THE HARMONY OF COLLECTIVE FORWARD MOTION.

All else could well be a deception-of-sorts, and until we (as teachers and as role models) are charged with the responsibility of communicating the intrinsic value of music-learning and music-making in a language that resonates boldly with those who choose to be a part of our artistic environment.

"To believe in something, and not to live it, is dishonest." -Mohandas K. Gandhi (1869-1948)

CONTENT: What we teach.
CONTEXT: They way we teach what we teach.

By evaluating the components of our teaching contexts, we can adapt our roles as necessary and enhance our communication approach to maximize our invested efforts-and-energies, and - above all - connect with our students so they understand the priceless value of THE ARTS as a cornerstone of their tapestry-of-success.

WHAT IS OUR TEACHER/EDUCATOR PERSONALITY?

Because we are "survival creatures," the fight-or-flight syndrome is always dominant in all behavior patterns. Dr. Abraham's classic "Hierarchy of Needs" suggests the basic drive of the human is to perpetuate survival, and - secondly - to defend-our-turf, whatever the given "turf" may be. When we threaten-or-attack another person, the response is generally a defensive stance or even an assertive posturing. With this knowledge, it is obvious WHY people are instinctively "on guard," and why they will be hesitant to put themselves in any situation that is not perceived as SAFE.

As music educators, we must be keenly aware of the power of our words, for they serve as guideposts to our students. While one should never extend false praise, the notion of using any kind of fear-motivation (to put one in a state-of-peril) to encourage forward motion must be judiciously considered. The ultimate self-inquiry is, "Does the end justify the means?"

continued

BW 2012

The Future of the Bandworld

THE FOUR CORNERSTONES OF THE MASTER MUSIC EDUCATOR - Part 1 (concluded)

by Dr. Tim Lautzenheiser

The age of, "It's my way or the highway," may have come-and-gone. Master teachers are eager to trigger intrinsic motivation by focusing on the WHY of their instructional methodology. There are countless ways to offer the same message without demeaning the receiver of the message.

ATTITUDE DEVELOPMENT

The educational community has long emphasized the cognitive domain; this focus helps measure/assess WHAT the students are learning. However we know the affective domain can significantly enhance the learning process through self-motivation, creative thinking, visionary planning, and an enthusiastic approach to the rigors of learning, growing, becoming. To ignore the power of the contextual aspect of brain-based learning is to sidestep a key component to all higher-level achievement.

A "willing mind" is THE GATEWAY to all learning, and it is fueled by the accepting attitude of the learner. Simply adding more CONTENT is pointless unless the proper context (acceptance of the curriculum) is first established.

Just how important is attitude? Reverend Charles Swindoll addresses the subject in this often-quoted insight:

"The longer I live, the more I realize the impact of attitude on life.__Attitude, to me, is more important than facts. It is more important than the past, than education, than money, than circumstances, than failures, than successes, than what other people think or say or do. It is more important than appearance, giftedness or skill. It will make or break a company... a church... a home.__The remarkable thing is we have a choice every day regarding the attitude we will embrace for that day. We cannot change our past... we cannot change the fact that people will act in a certain way. We cannot change the inevitable. The only thing we can do is play on the one string we have, and that is our attitude... I am convinced that life is 10% what happens to me and 90% how I react to it - And so it is with you... we are in charge of our attitudes."

A positive attitude is often misinterpreted as viewing the world through rose colored glasses, being unrealistic, avoiding responsibility, sidestepping the difficult challenges, etc. In truth, it is just the opposite; a healthy attitude affords the opportunity to embrace the various challenges with a sense of optimism and hope fueled by a hopeful state-of-mind. It is driven by constructive thinking, expectations of success, personal persistence, inspired motivation,

self-confidence, solution-oriented planning, and a willingness to reach the given goals. A positive (just like a negative) attitude is contagious and it has extended implications to students, colleagues, and all.

William James, the father of modern-day psychology wrote:

"The greatest revolution of our generation is the discovery that human beings by changing their inner attitude of their minds can change the outer aspect of their lives."

Simply put: WE ARE IN CHARGE OF OUR ATTITUDES, thus - in countless ways - we can determine so many facets of our professional (and personal) lives.

Simply put, let us embrace the challenges we know will be a part of the highway of teaching-success. PERSISTENCE is our most reliable and most trusted partner.

As a band director, the question isn't: CAN ONE PERSON MAKE A DIFFERENCE? The real question is: WHAT KIND OF DIFFERENCE WILL ONE PERSON MAKE? To that end, the remainder of this chapter is focused on many of the off-the-podium approaches discovered in thriving music cultures, driven by master teachers who are keenly aware of their influence on each and every student who chooses to be a music maker.

Practical Applications #2

Embouchure Boot Camp

A Progressive Daily Routine for the Serious Instrumentalist

Euphonium

Christopher Fogderud - PC
Summer 2011

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WARNING!!

YOU ARE ABOUT TO ENLIST IN A HIGHLY EFFECTIVE PROGRAM. IF YOU ARE NOT PREPARED FOR THE FOLLOWING SIDE EFFECTS, CLOSE THIS OPERATIONS MANUAL AT ONCE!

SIDE EFFECTS OF USING THIS BOOK AS DIRECTED:

1. A sudden belief that your band director has started to pick easier music
2. A sneaking suspicion that band rehearsal has gotten shorter because you haven't even broken a sweat yet.
3. A profound distortion of reality – what was once fast music is now quite slow and easily played
4. "Buff-ness" is evident in the area of the lower face.
5. An increased sense of confidence accompanied by a strong desire to play more exciting and challenging music.
6. In short - YOU WILL BECOME A BETTER PLAYER!

ENLISTMENT INFORMATION

To the enlistee:

Welcome to Embouchure Boot Camp, Private! By enlisting in Boot Camp, you have shown that you are a serious musician who is looking to improve your playing. Before you begin, the Drill Sergeant has some orders:

General Orders No. 1-5

Embouchure Boot Camp – Rules and Regulations

1. The musical drills contained in this Boot Camp Operations Manual must be practiced DAILY. You will not find success by returning casually to these exercises. They must be played every day with PURPOSE. Plot your progress using the PROMOTION CHART on page 6. Boot Camp is not a casual experience; it involves commitment…YOU MUST ENLIST!

2. None of the drills in Embouchure Boot Camp should be played for the sake of "getting through them." True improvement will result when the drills are played thoughtfully while taking each of the Drill Sergeant's Orders (listed at the beginning of each section of the manual) into careful consideration. The drills must not just be played, but played correctly.

3. **ALL** drills that contain metronome markings **MUST** be played with a metronome.

4. The exercises and drills in the Boot Camp Operations Manual do not consist of an entire practice session. They are meant to give the player a consistent and thorough routine that is played every day before etudes, solos and literature are practiced. The number of drills that are done each day will vary depending on time constraints. A normal routine should take 30 minutes. If the private has only 10 minutes on a particular day, then 1 drill from every section of the manual should be played. At no time should 0 drills be considered – see General Order No. 1.

5. A private lesson teacher is strongly encouraged to progress through this manual. However, many situations arise and every effort has been made to give detailed and concise instructions for every drill. If you read these carefully and put them into practice, you should be able to put yourself through boot camp.

Your band is proud of the commitment and dedication that you have already shown by enlisting in Embouchure Boot Camp. You will need to continue to show these traits in order to progress through Boot Camp. Who knows, if you work hard and follow the rules and regulations listed above, you might graduate boot camp with the rank of Command Chief Master Sergeant. Only one question remains: Do you have what it takes?

Sincerely,

Drill Sergeant
Embouchure Boot Camp

PRACTICE GUIDELINES

To the enlistee:

Consider these guidelines to help yourself stay on track for daily practice:

- Set a regular time to practice.
- Find a comfortable, well-lit, quiet place to practice, preferably the largest room in the house to help with sound development.
- Practice standing up, not sitting.
- Use your metronome consistently.
- Practicing in short amounts daily is much more preferable than cramming. Developing instrumental technique is much like an exercise workout—teach your muscles by doing a little bit daily.
- Take frequent breaks if you are more advanced and practicing more than 45 minutes per day. Sessions of playing longer than 45 minutes can cause muscular problems such as tendonitis or carpal tunnel syndrome if one does not rest frequently.
- Don't forget that the ultimate goal is not to produce the notes you see on the page as you would type in words on a keyboard. The goal is to produce beautiful music. Never forget to ***listen*** to yourself and make ***music*** as you practice. Try to mimic the sounds of your favorite players.

To the Commanding Officers of the Household (i.e. Parents):

Congratulations, your student has just enrolled in Embouchure Boot Camp! In order to give your student the best opportunity for success, please consider the following guidelines to assist in the quality of their practice.

- Stay connected. Encourage your student to practice and reward his/her hard work with recognition. Instruments are not quiet, so be sure to support your student's practice time even if you are reading or watching TV.
- Give your student a place to practice that is free of distractions, preferably in the largest room in the house. This will help develop projection by practicing filling up a large space with sound.
- Allow the student to leave the instrument out so it is easily accessible for practice. The safest way to do this is to purchase an instrument stand. Your enlistee will practice more often if the instrument is visible and handy.
- Help your student to stay on track by reminding him/her to practice in a way that helps them to realize their goals. Use language like, "I know it has been a busy day, but if you practice today, you will stay on track to achieve your goal of getting placed in the top band next year."

PROMOTION CHART

Every drill in this book is intended to be played every day as part of a daily practice routine. However, it is more than likely that this will be impossible for the Embouchure Boot Camp enlistee to achieve immediately. Therefore, it is necessary to plot a course through the book starting with the rank of "Private" and ending with the rank of "Command Chief Master Sergeant."

Each exercise in Embouchure Boot Camp is preceded by a military rank insignia. This denotes the difficulty level of each exercise and helps the enlistee (you) chart your progress through boot camp. The chart below lists what Embouchure Boot Camp exercises that need to be performed in order to achieve the different military ranks. All ranks should drill each warm-up (Breathing, Mouthpiece Buzzing, Stretch Drills) every day.

Good Luck on your journey from Private to Command Chief Master Sergeant!

Insignia	Rank	Lip Slurs	Single Tonguing	Double Tonguing	Technical Exercises	Scale Exercises	Date of Pro-motion
	Private						
	Private 1st Class						
	Sergeant						
	Staff Sergeant						
	Technical Sergeant						
	Master Sergeant	ALL Tech Srgt Drills at 90% of Top Speed	ALL Tech Srgt Drills at 90% of Top Speed	ALL Tech Srgt Drills at 90% of Top Speed	ALL Tech Srgt Drills at 90% of Top Speed	ALL Tech Srgt Drills at 90% of Top Speed	
	Senior Master Sergeant						
	Chief Master Sergeant						
	Command Chief Master Sergeant	ALL Exercises Performed at Top Speed	ALL Exercises Performed at Top Speed	ALL Exercises Performed at Top Speed	ALL Exercises Performed at Top Speed	ALL Exercises Performed at Top Speed	

BREATHING

Breathing is the MOST important aspect of brass playing and is the FIRST thing you should practice every day. Great breathing will aid in fixing every playing problem. However, most players never practice their breathing! This breathing drill helps to practice controlling the large amount of air needed to play. The most important part of this drill is to STAY RELAXED. This is especially important during the "suspend" portion of the drill. Suspending the air is NOT holding your breath. Your throat should stay open during this entire drill. Suspend the air by simply not breathing in or out while keeping your muscles totally relaxed. Sniff a small amount of air at the nose to be sure that you are suspending your air and NOT holding your breath.

Drill Sergeant's Orders:

- Do all five parts of the drill one after another to achieve maximum relaxed respiration. Finish the eight-count drill and go on immediately to the four-count and so on…
- The first part of your body to expand during inhalation is your mid-section.
- During the eight and four-count inhalations, suck in the air at the lips as if you were sipping a milkshake through a straw, slow and steady.
- For the eight and four-count exhalations, put your embouchure into the playing position with the opening small enough to provide resistance. Blow steadily all the way to the end.
- For the one count inhalations, your mouth should look like you are eating a hot potato in order to inhale quickly.
- Remember to breathe or exhale all the way to the end. Do not allow yourself to stop the breathing motion during this exercise.
- **SUSPEND** your air; don't hold your breath.

Set your metronome to: ♩ = 60

Inhale	Suspend	Exhale	Frequency
8 counts	8 counts	8 counts (pp)	Do this 2 times
4 counts	4 counts	4 counts	Do this 3 times
1 count	4 counts	4 counts	Do this 3 times
1 count	4 counts	1 count	Do this 4 times
1 count	(none)	1 count (fff)	Do this 7 times

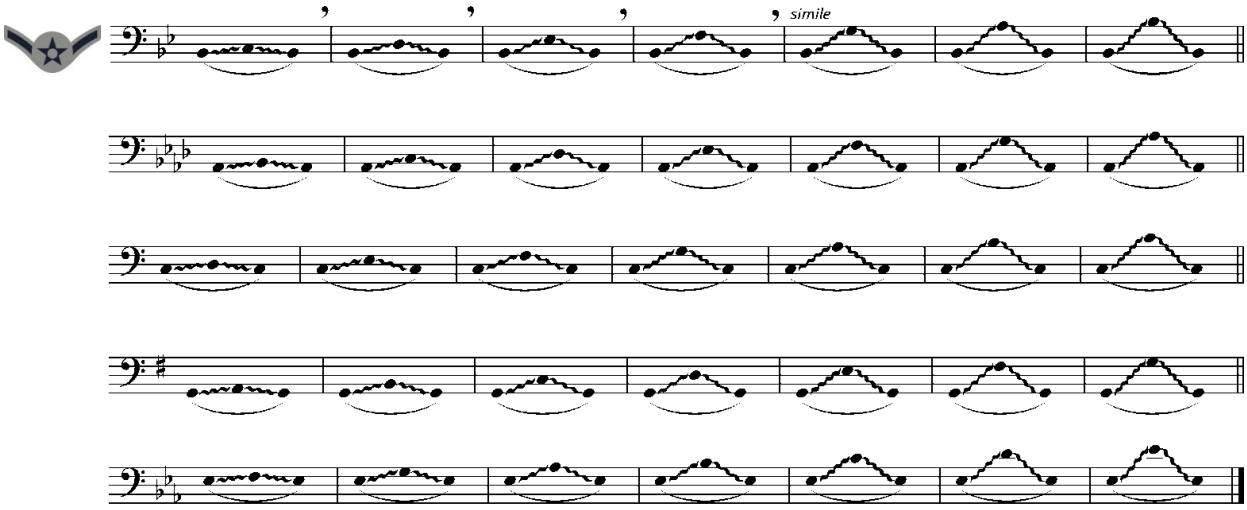
Some players find it useful to pretend to pull back a bow during inhalation (ready), remaining in the fully extended position during the "suspend" portion (aim), and watching the arrow fly through some far-away target during exhalation (fire!).

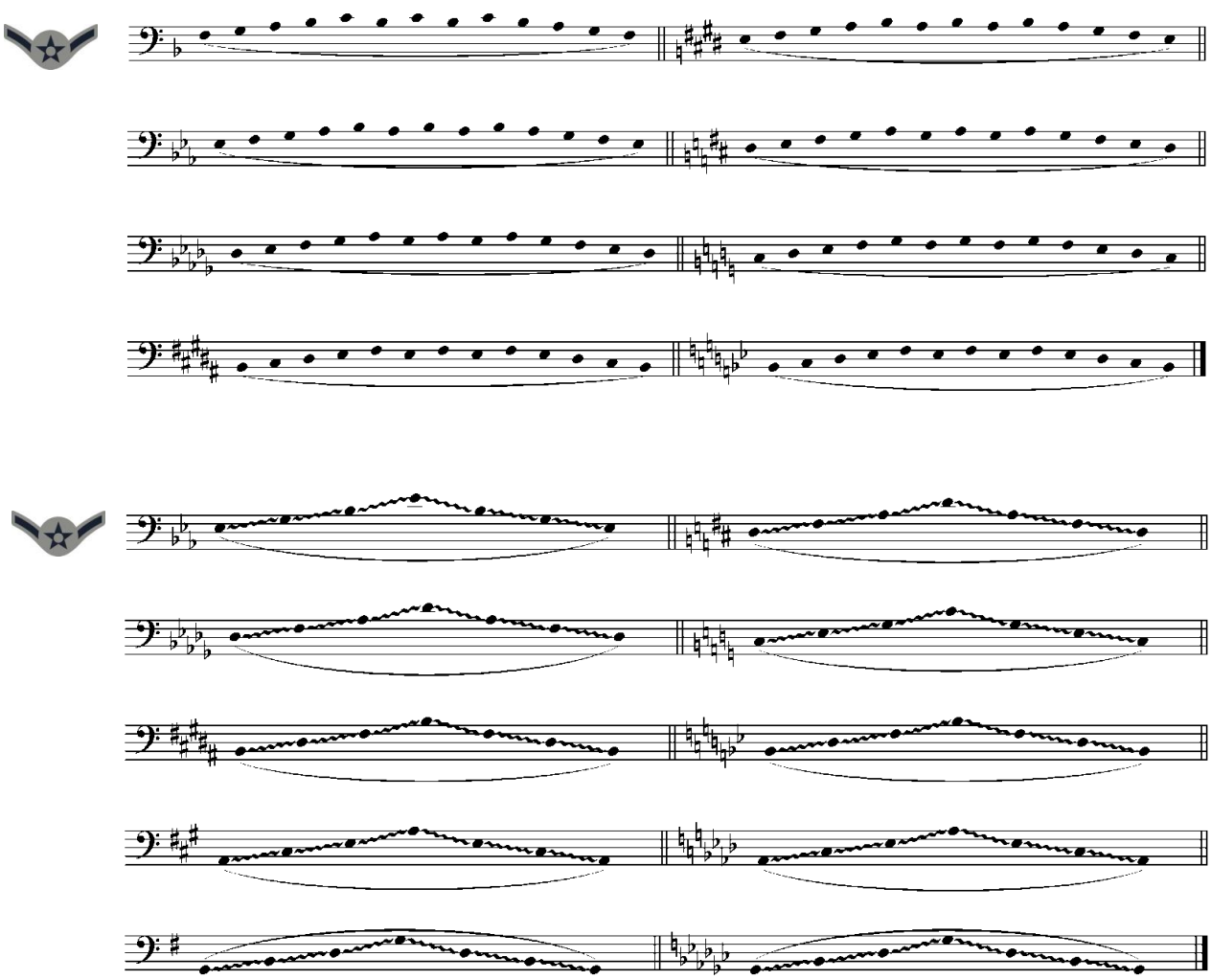
MOUTHPIECE BUZZING

Your first playing of the day should be done on the mouthpiece. The instrument itself just acts as an amplifier for the sound that you produce on the mouthpiece. Therefore, if you have a full rich sound on the mouthpiece, you will have a full rich sound on the instrument. Mouthpiece exercises should be done at a full dynamic level. They are the perfect follow-up to the breathing drill because you will not be able to achieve a full buzzing sound without great breath support, where you can at times get away with less than great breath support while paying the instrument.

Drill Sergeant's Orders:

- Support your sound at ALL times!
- Use a piano help with the pitches in each exercise. Play the pitches on piano first, then mimic with the mouthpiece. If you don't have a piano handy, play a reference pitch on you instrument first. (Don't worry about the transposition)
- Play each drill at a forte dynamic level.
- Concentrate during the entire drill on achieving a full, even buzz on every note.
- In order to achieve a full buzz, keep a steady embouchure and anchor the mouthpiece on the bottom lip. Use less pressure on your upper lip than on your lower lip. This allows the more pliable lip (upper) the freedom to buzz resulting in a bigger, more focused sound.
- The glissandos are an essential part of this drill. Make them as slow and even as you can. This way you practice bending pitches – a skill necessary to playing in tune in an ensemble.





Steven Mead

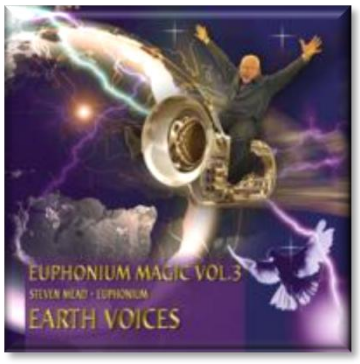
YOU ARE WHAT YOU EAT

Great improvement can be achieved by simply listening to great euphonium players and trying to mimic their sound.

Listen to one of the greatest euphonium players of all time – Steven Mead! Steven is not only an amazing player, but is one of the most prolific recording artists on the instrument.

In the recording on the right, "Euphonium Magic Vol.3 – Earth Voices", Steven plays some arrangements of very famous pieces and some new music for Euphonium as well.

CHECK IT OUT!!

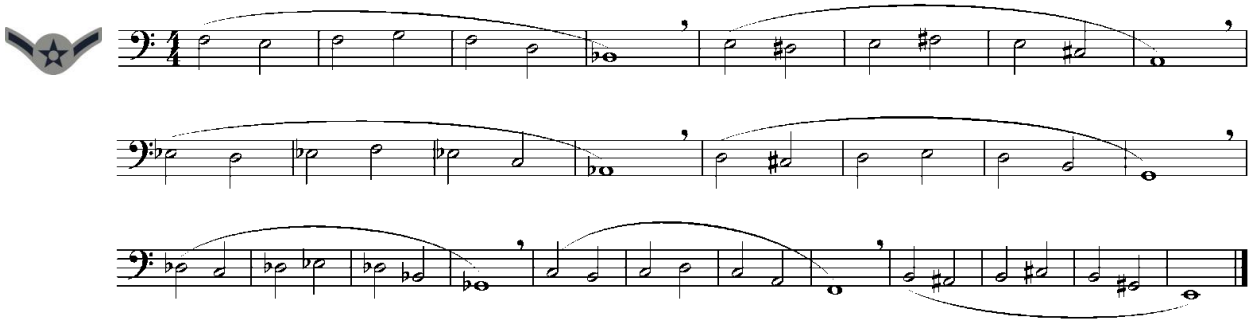


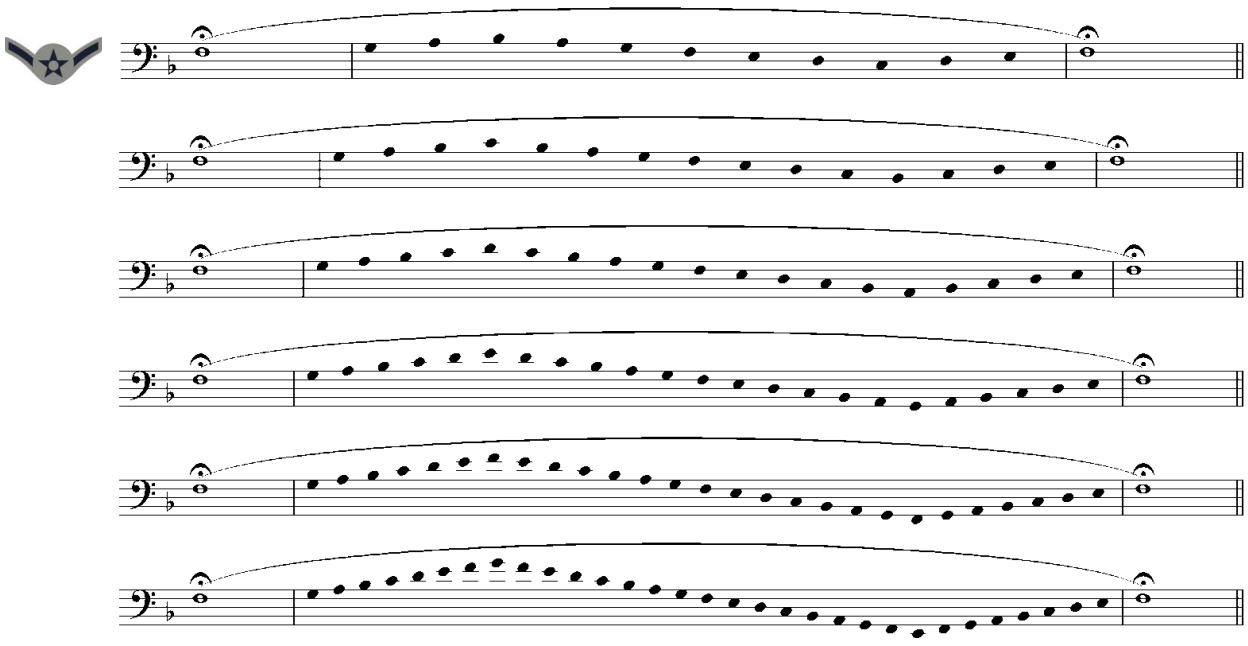
STRETCH DRILLS

The first notes you play on the instrument should be very relaxing. After your embouchure is warmed-up after the mouthpiece buzzing drills, your lips are ready to produce the first tones of the day. The first notes should start in the comfortable middle range and gradually stretch to the outer registers of the instrument, much like an athlete preparing for a big game. Musicians are, after all, athletes of the small muscles.

Drill Sergeant's Orders:

- Support your sound at ALL times!
- Play all stretch drills at a comfortable mezzo forte dynamic.
- Concentrate on keeping a full sound in all ranges. These drills are meant to be played in free time. If a note does not feel comfortable, hold it until it does. The second exercise in particular should be played freely. Hold the top and bottom note of each phrase until your embouchure feels comfortable.



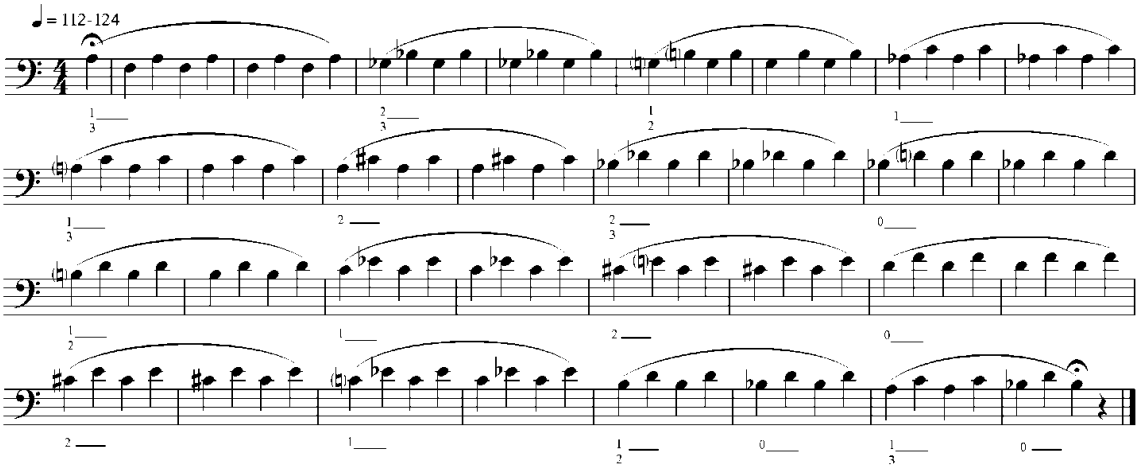


LIP SLURS

Lip slurs are one of the most essential drills in Embouchure Boot Camp. These drills are basically weight lifting for your embouchure; however, care must be taken to use the correct muscles while lifting the weight (slurring to the higher note).

Drill Sergeant's Orders:

- Support your sound at ALL times!
- Drills must be played with a metronome, making every effort to change pitches *precisely* on time.
- All notes must be slurred – NO TONGUING
- Use the first fermata note to "set" the embouchure for the highest note in the slur. (Set the mouthpiece on the bottom lip first) Effort needs to be made to keep the embouchure at this firmness. The lower note is achieved not by loosening the embouchure, but by thinking "oh" inside the mouth. In order to play the higher note, think "ee" inside the mouth. With a consistently firm embouchure, the pattern of "ee-oh-ee-oh" creates the lip slur.
- If soreness is felt after the drill, it should be felt in the corners of the mouth – not the center. If you feel soreness in the center of your mouth, concentrate on playing the lip slurs with the least amount of mouthpiece pressure possible.
- As you get more advanced, concentrate on keeping as open as you can inside your mouth. This means you must have a very strong embouchure and great breath support, but will produce a more beautiful sound.



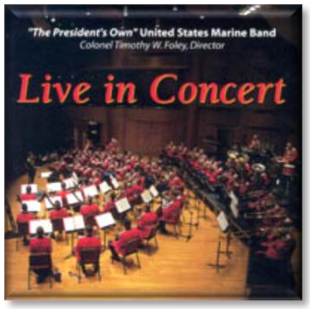
Philip Franke

YOU ARE WHAT YOU EAT

Listen to one of the best euphonium players in the U.S. playing in the best band in the country. Philip Franke is the principal euphonium of the United States Marine Band "The President's Own."

In the recording on the right, "Live in Concert", The US Marine Band plays some of the most famous band music … maybe you have played it?

You can download **FREE** recordings from www.marineband.usmc.mil



♩ = 112-124
♩ = 112-124
♩ = 112-124

♩ = 78-96
♩ = 78-96

SINGLE TONGUING

Articulation refers to how the player begins and ends a note. Tonguing is a specific kind of articulation that creates a clear start to each note. There are two primary forces at work in this drill that you must coordinate: your air and your tongue. The air must stay constant throughout the exercise while the tongue gently flicks the air-steam.

Drill Sergeant's Orders:

- Support your sound at ALL times! Think about increasing your air speed all the way to the last note.
- Drills must be played with a metronome.
- Think "tu" for a clear start of each note. Focus on making the "T" very fast but light. The note should start with the "T" articulation then move quickly to a full sound.
- Tongue BEHIND your top teeth, not in between the teeth. It is "tu," NOT "thu."
- Be careful that you don't place a "T" at the end of a note resulting in: "toot"
- Perform this drill at many different dynamic levels

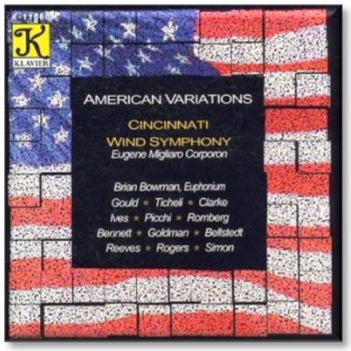
Brian Bowman

YOU ARE WHAT YOU EAT

One of the most influential euphonium players in the United States is Brian Bowman. Brian is the former euphonium soloist with the US Air Force Band and now teaches at The University of North Texas.

The recording on the right, "American Variations", is an example of the finest euphonium solo literature performed by one of the finest players in the country, with one of the best bands in the country: The Cincinnati Wind Symphony!

GET THE CD!

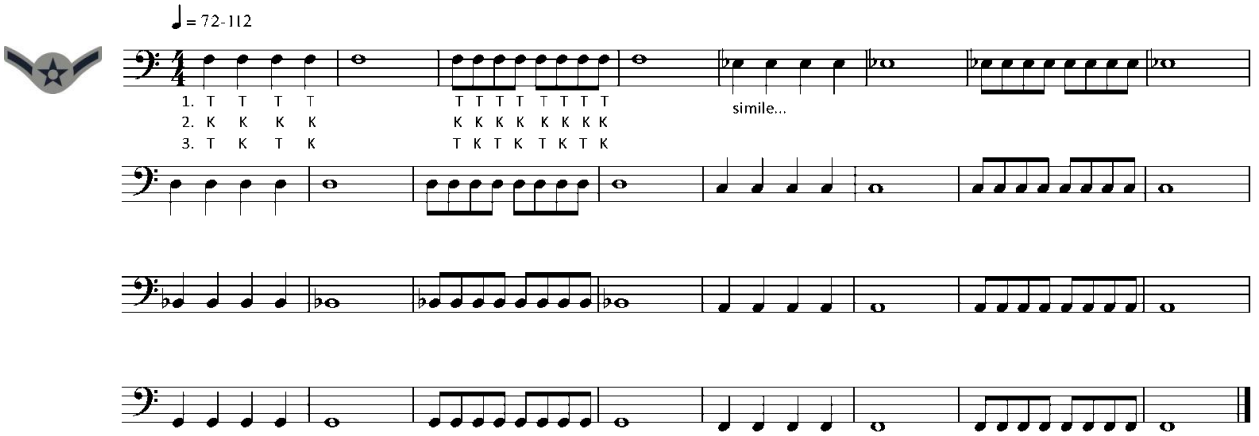


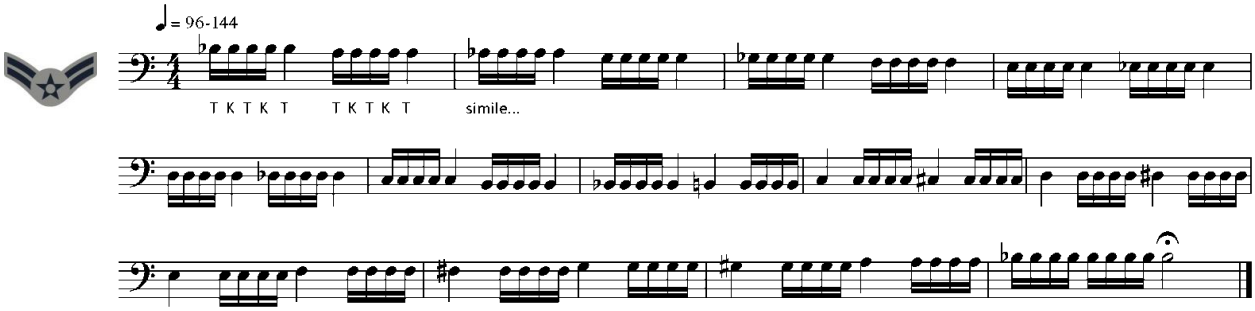
DOUBLE TONGUING

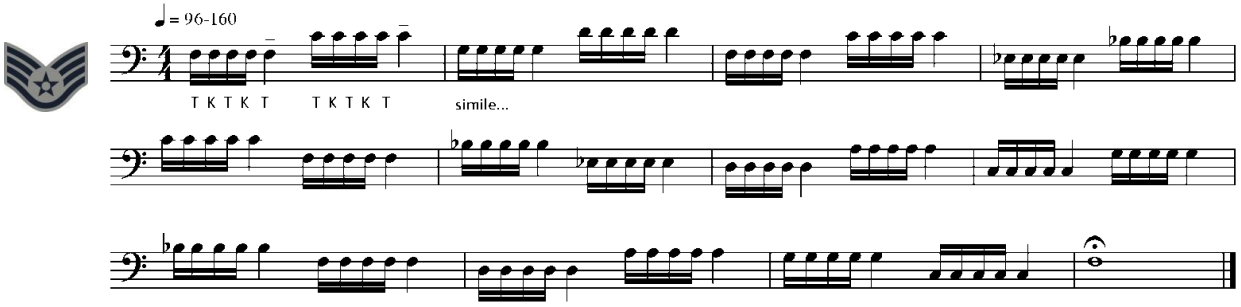
Double tonguing allows the player to attain a much more rapid articulation than single tonguing. It is achieved by alternating the "tu" articulation with a "ku" articulation. Make sure to start out very slow. Speed is not as important as clarity.

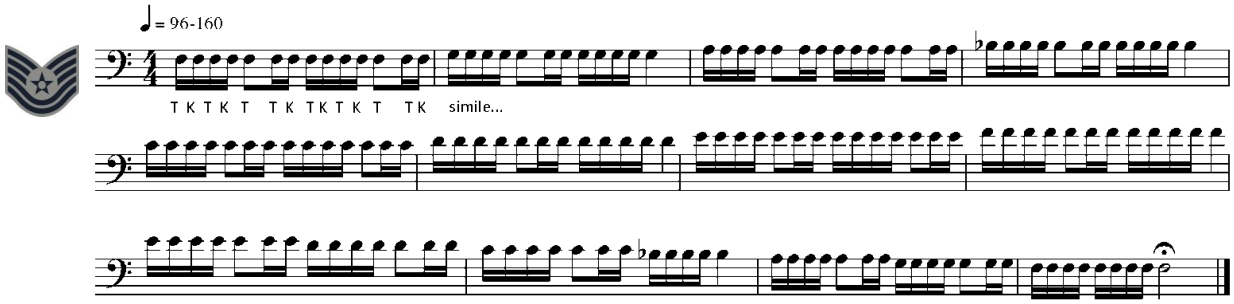
Drill Sergeant's Orders:

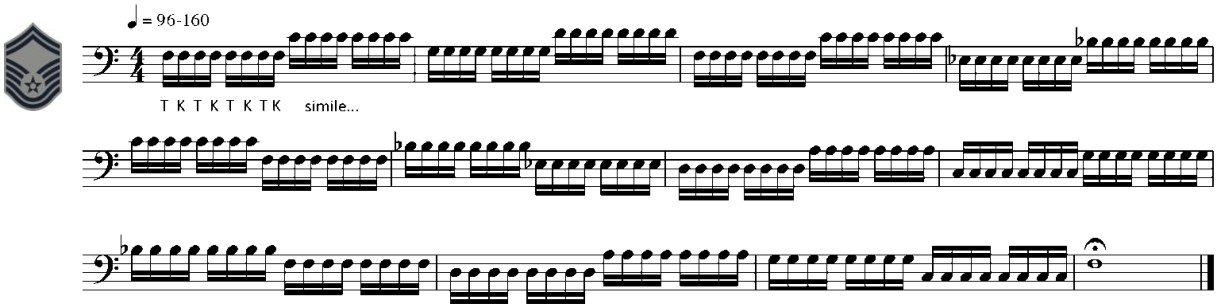
- Support your sound at ALL times! Think about increasing your air speed all the way to the last note.
- Drill must be played with a metronome at many dynamic levels
- Air pattern each drill away from the instrument first, making sure to use lots of wind. Put your hand 12 inches away from your face and feel the air hit your hand.
- Focus on getting the "ku" articulation to sound just like the "tu" articulation. The secret is to try and make the K sound of the "ku" articulation as fast as you can. It might be necessary to think about accenting the "ku" articulation in the beginning.
- The first drill must be played three times. Focus on creating the same sound, no matter what the articulation.











Adam Frey

YOU ARE WHAT YOU EAT

Adam Frey is one of the most successful euphonium soloists performing today. He performs all over the world and also teaches at Georgia State University and Emory University.

The recording on the right, "Listen To This", is some of the fastest and most amazing playing you will ever hear. You should … well … LISTEN TO THIS!

United States Marine Band "The Presidents Own"

YOU ARE WHAT YOU EAT

Check out the best band in the world! Most of the world's professional euphonium players either perform or have performed in military bands and "The President's Own" is the best of the best.

How would these great players perform the drills in this book?

TECHNICAL DRILLS

So far in your routine you have worked the embouchure and the tongue. Now it is time to give the fingers a workout. Work for relaxed control of your valves. Try to keep tension at a minimum throughout each drill and gradually increase the tempo. Keep the tempo the same for a whole week and then increase it by a small margin. You will be surprised where you are in a few short months!

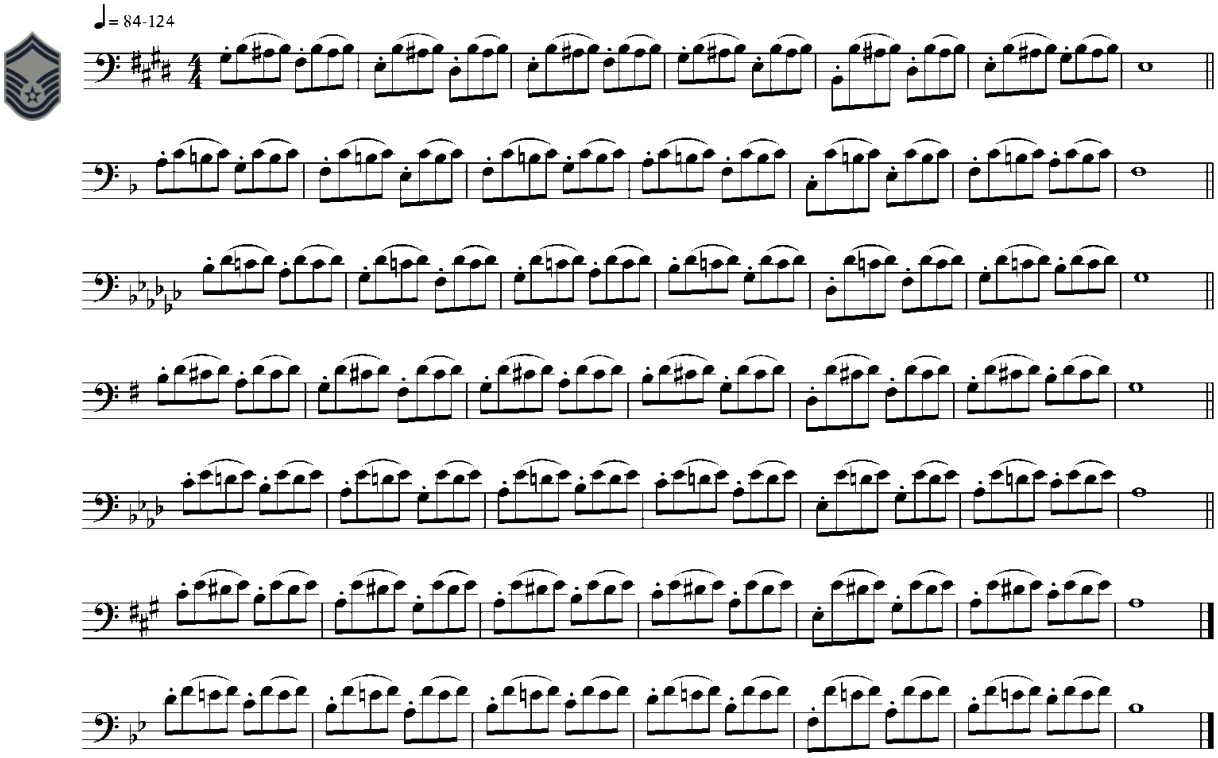
Drill Sergeant's Orders:

- Support your sound at ALL times!
- Drills MUST be practiced with a metronome.
- Only increase the metronome speed when you have played the exercise flawlessly. It is better to spend a little more time at a slower speed and get it right, than try to push the tempo too soon and end up practicing mistakes.
- Bang down the valves! Even though these exercises are slurred, the changes between the notes need to be precise. If the fingering requires multiple valves, focus on putting the valves down at the same time.
- Keep as little movement in the embouchure as possible throughout the drill.

♩ = 160 - 𝅗𝅥. = 112
3x's
3x's
simile

♩. = 48-90

♩= 84-124


♩= 84-124

♩= 60-112

MAJOR SCALE DRILLS

These drills are the final challenge for your daily routine. Without exercising your abilities in every musical language (key), you will be limited in what you can accomplish as a musician. Scales are the building blocks of all of the music that we play. If you know these scales, everything becomes easier. Music will become easier to play because you have seen the notes before. Basically, when you practice scales, you are travelling into the future. You are making it easier to play music that you will see later. Cool!

Drill Sergeant's Orders:

- Support you sound at ALL times!
- Practice all scales with a metronome marking that you are comfortable with and gradually increase the tempo.
- Practice 2 scales a day for 6 days. This way you can get through all 12 in a week! (Gb Major and F# Major are enharmonic scales, meaning that they are spelled differently but sound the same and have the same fingerings. So even though there are 13 scales listed, there are technically only 12 different pitch levels.)
- Practice your least favorite scales the most! Chances are that you will have your favorite and least favorite scales. Chances are even better that your least favorite scales are the ones that need the most practice. Don't just practice the scales that make you feel good, practice the scales that will make you a better musician.

Bb Major Scale

Eb Major Scale

F Major Scale

Ab Major Scale

C Major Scale

Db Major Scale

G Major Scale

Gb Major Scale

D Major Scale

A Major Scale

E Major Scale

B Major Scale

F# Major Scale

MINOR SCALE DRILLS

Many students get around to practicing their major scales; many choose to forget about the minor scales. Once again, without exercising your abilities in every musical language (key), you will be limited in what you can accomplish as a musician. The minor scales drills below utilize the melodic version of the minor scale. This means that there is a raised 6th and 7th tone ascending and the entire natural minor scale descending. Since the natural minor scale is just the major scale starting on the 6th note, you have already practiced the natural minor scale. It is the most efficient use of time to drill the melodic minor scale in these studies.

Drill Sergeant's Orders:

- Support you sound at ALL times!
- Practice all scales with a metronome marking that you are comfortable with and gradually increase the tempo.
- Practice 2 scales a day for 6 days. This way you can get through all 12 in a week! (Eb Minor and D# Minor are enharmonic scales, meaning that they are spelled differently but sound the same and have the same fingerings. So even though there are 13 scales listed, there are technically only 12 different pitch levels.)
- Once again, practice your least favorite scales more than your favorite scales.
- Focus on centering your tone on each note. These scales are more unfamiliar than the major scales so effort must be made to get them "in your ear."

G Minor Scale

C Minor Scale

D Minor Scale

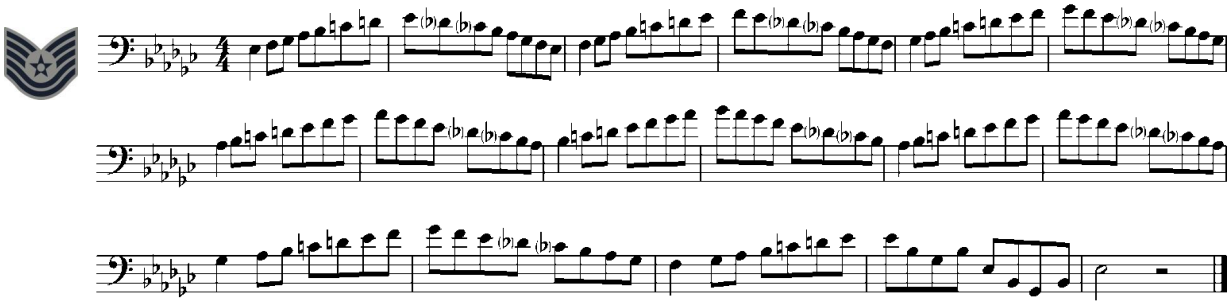
F Minor Scale

A Minor Scale

Bb Minor Scale

E Minor Scale

Eb Minor Scale



B Minor Scale

G# Minor Scale

F# Minor Scale

C# Minor Scale

D# Minor Scale

ACKNOWLEDGEMENTS

Very few of the exercises contained in this book are completely original. Most have been compiled and adapted from proven exercise books from the entire spectrum of brass playing and from the many clinics and supplementary material from the American Band College Summers of 2010 and 2011. Effort was made to pick the most necessary exercises and adapt them to each instrument in the series. The following resources proved immensely helpful:

Advanced Method Vol.1 for French Horn – Rubank

Advanced Method Vol.1 for Trombone and Baritone – Rubank

Advanced Method Vol.1 for Trumpet – Rubank

Advanced Method Vol.1 for Tuba – Rubank

The American Band College Summer 2010 Notebook and Clinics
Sam Pilafian and Patrick Sheridan – Tuba
Bruce Heim – Horn

The American Band College Summer 2011 Notebook and Clinics
Randy Adams – Trumpet
Jeff Bianchi – Horn
Michael Levine - Trombone

Complete Conservatory Method for Cornet – J.B. Arban

Six Days "Daily Routines for Trombone" – Scott Moore

Technical Studies for Cornet – H.L. Clarke

Technical Studies Book 1 – Allen Vizzutti

Practical Applications #2

Embouchure Boot Camp

A Progressive Daily Routine for the Serious Instrumentalist

Tuba

Christopher Fogderud - PC
Summer 2011

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WARNING!!

YOU ARE ABOUT TO ENLIST IN A HIGHLY EFFECTIVE PROGRAM. IF YOU ARE NOT PREPARED FOR THE FOLLOWING SIDE EFFECTS, CLOSE THIS OPERATIONS MANUAL AT ONCE!

SIDE EFFECTS OF USING THIS BOOK AS DIRECTED:

1. A sudden belief that your band director has started to pick easier music
2. A sneaking suspicion that band rehearsal has gotten shorter because you haven't even broken a sweat yet.
3. A profound distortion of reality – what was once fast music is now quite slow and easily played
4. "Buff-ness" is evident in the area of the lower face.
5. An increased sense of confidence accompanied by a strong desire to play more exciting and challenging music.
6. In short - YOU WILL BECOME A BETTER PLAYER!

ENLISTMENT INFORMATION

To the enlistee:

Welcome to Embouchure Boot Camp, Private! By enlisting in Boot Camp, you have shown that you are a serious musician who is looking to improve your playing. Before you begin, the Drill Sergeant has some orders:

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1. The musical drills contained in this Boot Camp Operations Manual must be practiced DAILY. You will not find success by returning casually to these exercises. They must be played every day with PURPOSE. Plot your progress using the PROMOTION CHART on page 6. Boot Camp is not a casual experience; it involves commitment…YOU MUST ENLIST!

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4. The exercises and drills in the Boot Camp Operations Manual do not consist of an entire practice session. They are meant to give the player a consistent and thorough routine that is played every day before etudes, solos and literature are practiced. The number of drills that are done each day will vary depending on time constraints. A normal routine should take 30 minutes. If the private has only 10 minutes on a particular day, then 1 drill from every section of the manual should be played. At no time should 0 drills be considered – see General Order No. 1.

5. A private lesson teacher is strongly encouraged to progress through this manual. However, many situations arise and every effort has been made to give detailed and concise instructions for every drill. If you read these carefully and put them into practice, you should be able to put yourself through boot camp.

Your band is proud of the commitment and dedication that you have already shown by enlisting in Embouchure Boot Camp. You will need to continue to show these traits in order to progress through Boot Camp. Who knows, if you work hard and follow the rules and regulations listed above, you might graduate boot camp with the rank of Command Chief Master Sergeant. Only one question remains: Do you have what it takes?

Sincerely,

Drill Sergeant
Embouchure Boot Camp

PRACTICE GUIDELINES

To the enlistee:

Consider these guidelines to help yourself stay on track for daily practice:

- Set a regular time to practice.
- Find a comfortable, well-lit, quiet place to practice, preferably the largest room in the house to help with sound development.
- Practice standing up, not sitting.
- Use your metronome consistently.
- Practicing in short amounts daily is much more preferable than cramming. Developing instrumental technique is much like an exercise workout—teach your muscles by doing a little bit daily.
- Take frequent breaks if you are more advanced and practicing more than 45 minutes per day. Sessions of playing longer than 45 minutes can cause muscular problems such as tendonitis or carpal tunnel syndrome if one does not rest frequently.
- Don't forget that the ultimate goal is not to produce the notes you see on the page as you would type in words on a keyboard. The goal is to produce beautiful music. Never forget to ***listen*** to yourself and make ***music*** as you practice. Try to mimic the sounds of your favorite players.

To the Commanding Officers of the Household (i.e. Parents):

Congratulations, your student has just enrolled in Embouchure Boot Camp! In order to give your student the best opportunity for success, please consider the following guidelines to assist in the quality of their practice.

- Stay connected. Encourage your student to practice and reward his/her hard work with recognition. Instruments are not quiet, so be sure to support your student's practice time even if you are reading or watching TV.
- Give your student a place to practice that is free of distractions, preferably in the largest room in the house. This will help develop projection by practicing filling up a large space with sound.
- Allow the student to leave the instrument out so it is easily accessible for practice. The safest way to do this is to purchase an instrument stand. Your enlistee will practice more often if the instrument is visible and handy.
- Help your student to stay on track by reminding him/her to practice in a way that helps them to realize their goals. Use language like, "I know it has been a busy day, but if you practice today, you will stay on track to achieve your goal of getting placed in the top band next year."

PROMOTION CHART

Every drill in this book is intended to be played every day as part of a daily practice routine. However, it is more than likely that this will be impossible for the Embouchure Boot Camp enlistee to achieve immediately. Therefore, it is necessary to plot a course through the book starting with the rank of "Private" and ending with the rank of "Command Chief Master Sergeant."

Each exercise in Embouchure Boot Camp is preceded by a military rank insignia. This denotes the difficulty level of each exercise and helps the enlistee (you) chart your progress through boot camp. The chart below lists what Embouchure Boot Camp exercises that need to be performed in order to achieve the different military ranks. All ranks should drill each warm-up (Breathing, Mouthpiece Buzzing, Stretch Drills) every day.

Good Luck on your journey from Private to Command Chief Master Sergeant!

Insignia	Rank	Lip Slurs	Single Tonguing	Double Tonguing	Technical Exercises	Scale Exercises	Date of Pro-motion
	Private						
	Private 1st Class						
	Sergeant						
	Staff Sergeant						
	Technical Sergeant						
	Master Sergeant	ALL Tech Srgt Drills at 90% of Top Speed	ALL Tech Srgt Drills at 90% of Top Speed	ALL Tech Srgt Drills at 90% of Top Speed	ALL Tech Srgt Drills at 90% of Top Speed	ALL Tech Srgt Drills at 90% of Top Speed	
	Senior Master Sergeant						
	Chief Master Sergeant						
	Command Chief Master Sergeant	ALL Exercises Performed at Top Speed	ALL Exercises Performed at Top Speed	ALL Exercises Performed at Top Speed	ALL Exercises Performed at Top Speed	ALL Exercises Performed at Top Speed	

BREATHING

Breathing is the MOST important aspect of brass playing and is the FIRST thing you should practice every day. Great breathing will aid in fixing every playing problem. However, most players never practice their breathing! This breathing drill helps to practice controlling the large amount of air needed to play. The most important part of this drill is to STAY RELAXED. This is especially important during the "suspend" portion of the drill. Suspending the air is NOT holding your breath. Your throat should stay open during this entire drill. Suspend the air by simply not breathing in or out while keeping your muscles totally relaxed. Sniff a small amount of air at the nose to be sure that you are suspending your air and NOT holding your breath.

Drill Sergeant's Orders:

- Do all five parts of the drill one after another to achieve maximum relaxed respiration. Finish the eight-count drill and go on immediately to the four-count and so on…
- The first part of your body to expand during inhalation is your mid-section.
- During the eight and four-count inhalations, suck in the air at the lips as if you were sipping a milkshake through a straw, slow and steady.
- For the eight and four-count exhalations, put your embouchure into the playing position with the opening small enough to provide resistance. Blow steadily all the way to the end.
- For the one count inhalations, your mouth should look like you are eating a hot potato in order to inhale quickly.
- Remember to breathe or exhale all the way to the end. Do not allow yourself to stop the breathing motion during this exercise.
- **SUSPEND** your air; don't hold your breath.

Set your metronome to: ♩ = 60

Inhale	Suspend	Exhale	Frequency
8 counts	8 counts	8 counts (pp)	Do this 2 times
4 counts	4 counts	4 counts	Do this 3 times
1 count	4 counts	4 counts	Do this 3 times
1 count	4 counts	1 count	Do this 4 times
1 count	(none)	1 count (fff)	Do this 7 times

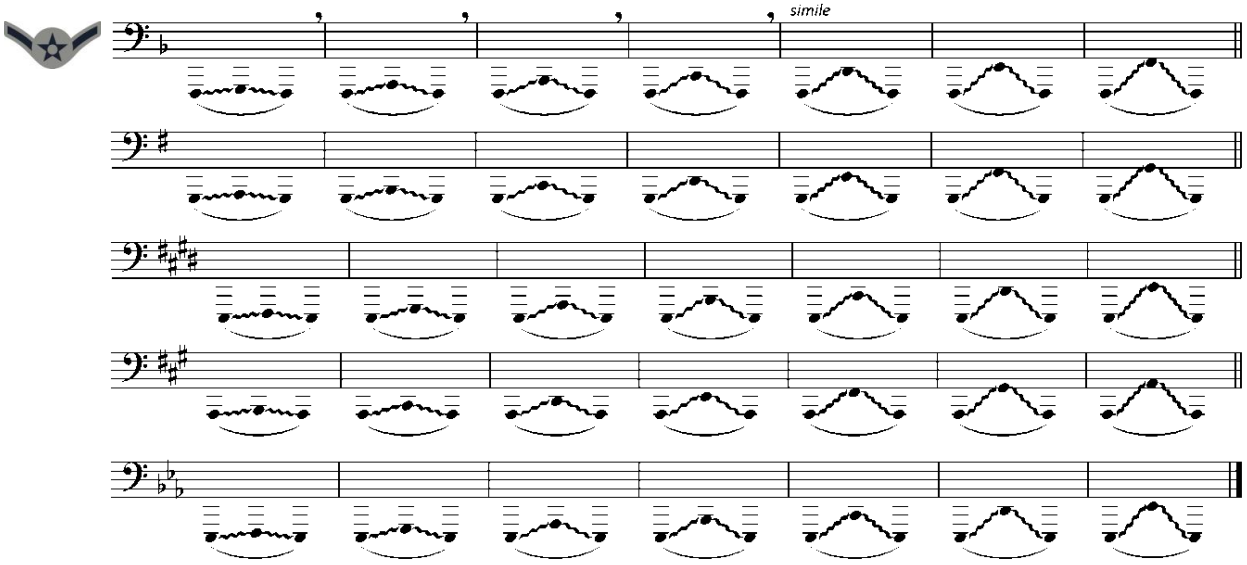
Some players find it useful to pretend to pull back a bow during inhalation (ready), remaining in the fully extended position during the "suspend" portion (aim), and watching the arrow fly through some far-away target during exhalation (fire!).

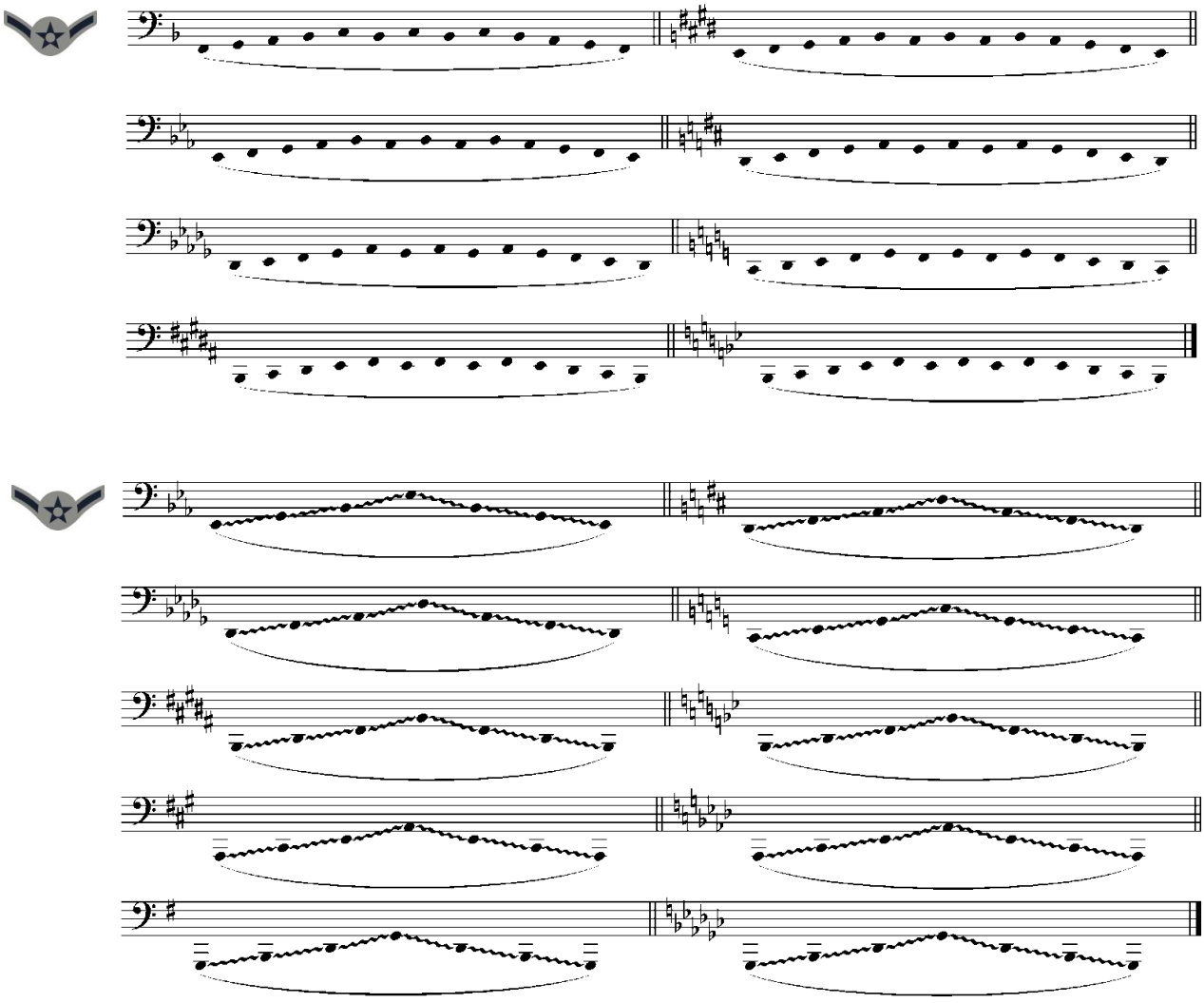
MOUTHPIECE BUZZING

Your first playing of the day should be done on the mouthpiece. The instrument itself just acts as an amplifier for the sound that you produce on the mouthpiece. Therefore, if you have a full rich sound on the mouthpiece, you will have a full rich sound on the instrument. Mouthpiece exercises should be done at a full dynamic level. They are the perfect follow-up to the breathing drill because you will not be able to achieve a full buzzing sound without great breath support, where you can at times get away with less than great breath support while paying the instrument.

Drill Sergeant's Orders:

- Support your sound at ALL times!
- Use a piano help with the pitches in each exercise. Play the pitches on piano first, then mimic with the mouthpiece. If you don't have a piano handy, play a reference pitch on you instrument first. (Don't worry about the transposition)
- Play each drill at a forte dynamic level.
- Concentrate during the entire drill on achieving a full, even buzz on every note.
- In order to achieve a full buzz, keep a steady embouchure and anchor the mouthpiece on the bottom lip. Use less pressure on your upper lip than on your lower lip. This allows the more pliable lip (upper) the freedom to buzz resulting in a bigger, more focused sound.
- The glissandos are an essential part of this drill. Make them as slow and even as you can. This way you practice bending pitches – a skill necessary to playing in tune in an ensemble.





Arnold Jacobs

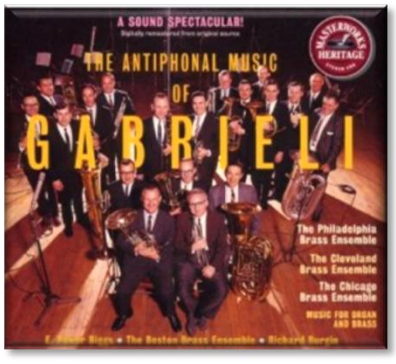
YOU ARE WHAT YOU EAT

Great improvement can be achieved by simply listening to great tuba players and trying to mimic their sound.

Listen to one of the greatest tuba players of all time – Arnold Jacobs. Arnold was the principal trumpet of the Chicago Symphony Orchestra from 1944-1988: **44 YEARS!**

In the recording on the right, Arnold Jacobs teams up with the Philadelphia, Cleveland, and Chicago Brass Sections for "The Antiphonal Music of Gabrieli." This is one of the greatest brass CD's of all time.

CHECK IT OUT!!

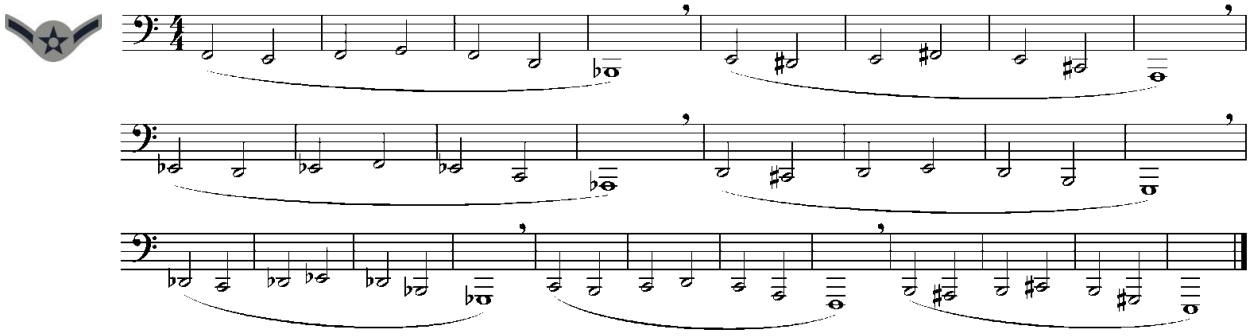


STRETCH DRILLS

The first notes you play on the instrument should be very relaxing. After your embouchure is warmed-up after the mouthpiece buzzing drills, your lips are ready to produce the first tones of the day. The first notes should start in the comfortable middle range and gradually stretch to the outer registers of the instrument, much like an athlete preparing for a big game. Musicians are, after all, athletes of the small muscles.

Drill Sergeant's Orders:

- Support your sound at ALL times!
- Play all stretch drills at a comfortable mezzo forte dynamic.
- Concentrate on keeping a full sound in all ranges. These drills are meant to be played in free time. If a note does not feel comfortable, hold it until it does. The second exercise in particular should be played freely. Hold the top and bottom note of each phrase until your embouchure feels comfortable.



LIP SLURS

Lip slurs are one of the most essential drills in Embouchure Boot Camp. These drills are basically weight lifting for your embouchure; however, care must be taken to use the correct muscles while lifting the weight (slurring to the higher note).

Drill Sergeant's Orders:

- Support your sound at ALL times!
- Drills must be played with a metronome, making every effort to change pitches *precisely* on time.
- All notes must be slurred – NO TONGUING
- Use the first fermata note to "set" the embouchure for the highest note in the slur. (Set the mouthpiece on the bottom lip first) Effort needs to be made to keep the embouchure at this firmness. The lower note is achieved not by loosening the embouchure, but by thinking "oh" inside the mouth. In order to play the higher note, think "ee" inside the mouth. With a consistently firm embouchure, the pattern of "ee-oh-ee-oh" creates the lip slur.
- If soreness is felt after the drill, it should be felt in the corners of the mouth – not the center. If you feel soreness in the center of your mouth, concentrate on playing the lip slurs with the least amount of mouthpiece pressure possible.
- As you get more advanced, concentrate on keeping as open as you can inside your mouth. This means you must have a very strong embouchure and great breath support, but will produce a more beautiful sound.

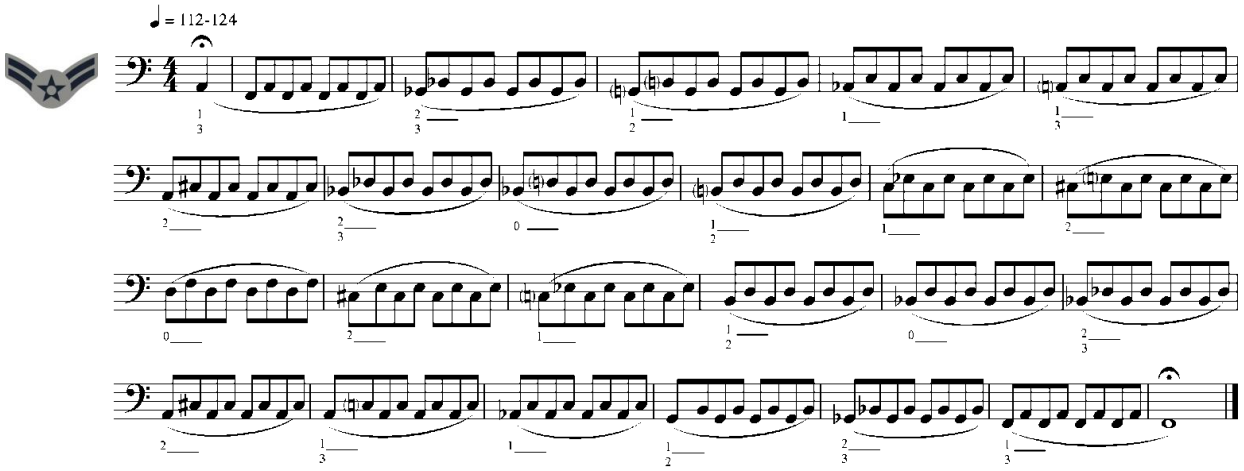
Patrick Sheridan

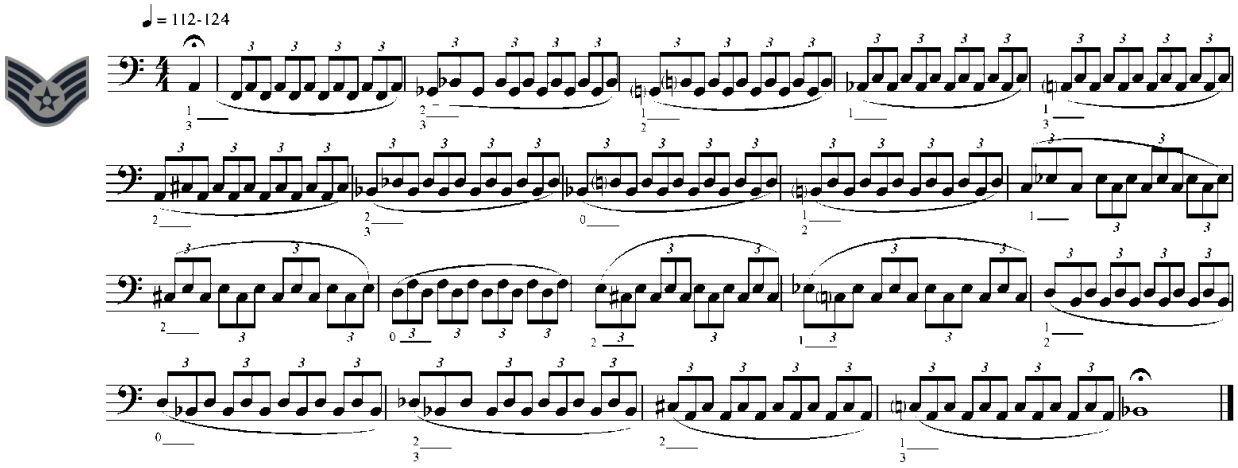
YOU ARE WHAT YOU EAT

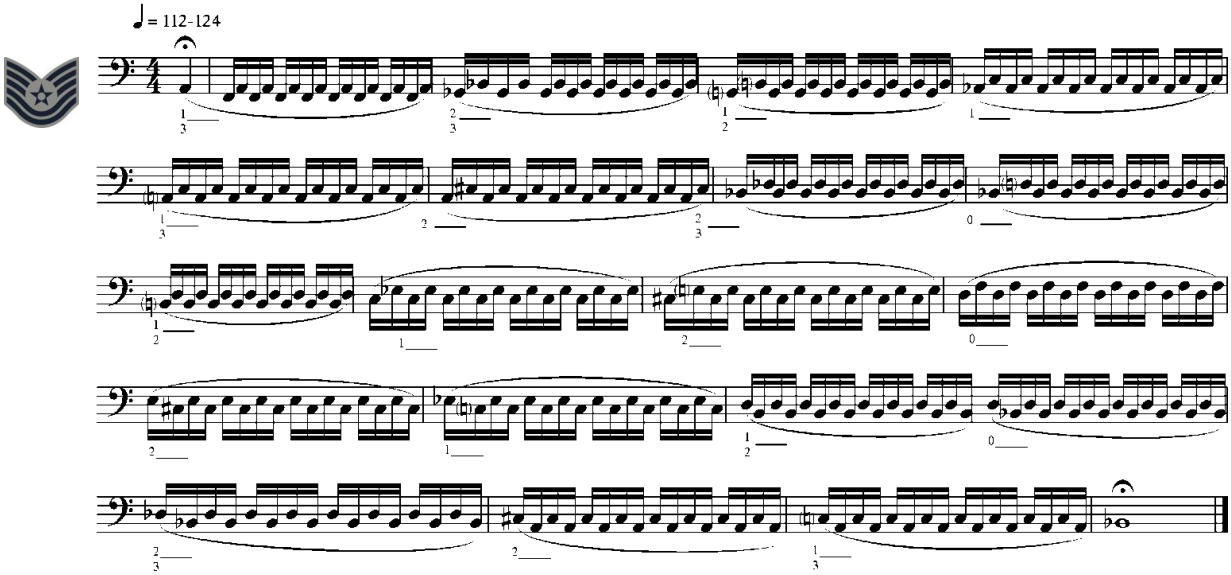
Listen to one of the most influential tuba players performing today – Patrick Sheridan. Pat solos regularly across the country and is the co-author of the book "The Breathing Gym."

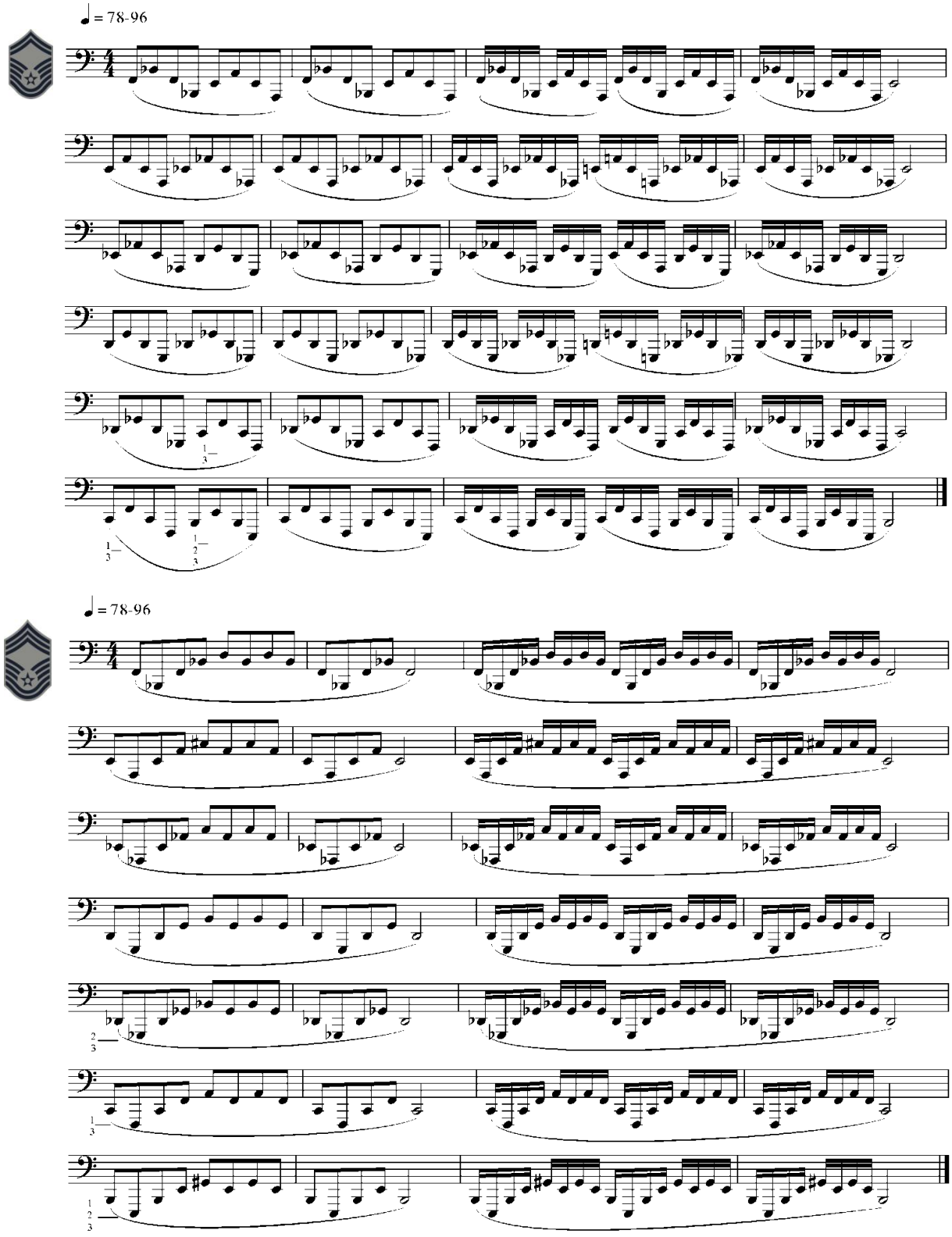
In the recording on the right, "Bon Bons", Pat performs some really exiting showpieces and quite a few hilarious solos. Can you tell he has a sense of humor about the tuba?

CHECK IT OUT!!


♩ = 112-124


♩ = 112-124


♩ = 112-124

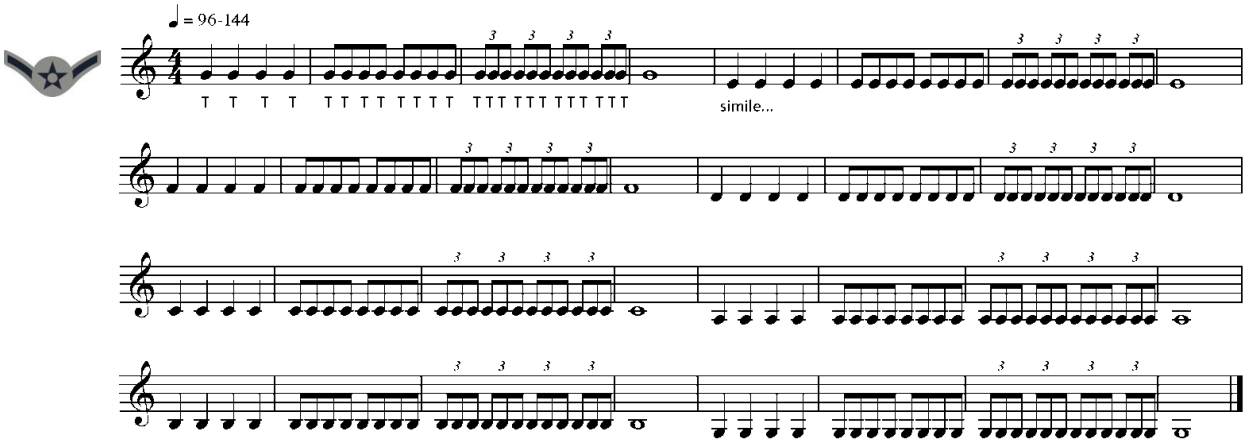

♩ = 78-96
♩ = 78-96

SINGLE TONGUING

Articulation refers to how the player begins and ends a note. Tonguing is a specific kind of articulation that creates a clear start to each note. There are two primary forces at work in this drill that you must coordinate: your air and your tongue. The air must stay constant throughout the exercise while the tongue gently flicks the air-steam.

Drill Sergeant's Orders:

- Support your sound at ALL times! Think about increasing your air speed all the way to the last note.
- Drills must be played with a metronome.
- Think "tu" for a clear start of each note. Focus on making the "T" very fast but light. The note should start with the "T" articulation then move quickly to a full sound.
- Tongue BEHIND your top teeth, not in between the teeth. It is "tu," NOT "thu."
- Be careful that you don't place a "T" at the end of a note resulting in: "toot"
- Perform this drill at many different dynamic levels



Embouchure Boot Camp - Tuba

Øystein Baadsvik

YOU ARE WHAT YOU EAT

Listen to one of the greatest tuba players of all time - Øystein Baadsvik! He is one of the few people who makes his living being a full-time tuba soloist.

The recording on the right, "Tuba Carnival", is one of the most amazing recordings ever done. Øystein performs the "Carnival of Venice Variations" and also a song called "Fnugg" where he sings and plays at the same time!

CHECK IT OUT!

DOUBLE TONGUING

Double tonguing allows the player to attain a much more rapid articulation than single tonguing. It is achieved by alternating the "tu" articulation with a "ku" articulation. Make sure to start out very slow. Speed is not as important as clarity.

Drill Sergeant's Orders:

- Support your sound at ALL times! Think about increasing your air speed all the way to the last note.
- Drill must be played with a metronome at many dynamic levels
- Air pattern each drill away from the instrument first, making sure to use lots of wind. Put your hand 12 inches away from your face and feel the air hit your hand.
- Focus on getting the "ku" articulation to sound just like the "tu" articulation. The secret is to try and make the K sound of the "ku" articulation as fast as you can. It might be necessary to think about accenting the "ku" articulation in the beginning.
- The first drill must be played three times. Focus on creating the same sound, no matter what the articulation.

Sam Pilafian

YOU ARE WHAT YOU EAT

Another influential tuba player is Sam Pilafian. Sam was one of only two tuba players to win the Interlocken Concerto Competition and is a founding member of the famous Empire Brass Quintet.

The recording on the right, "Travelin' Light", shows off the jazz side of the tuba.

CHECK IT OUT!!

Minnesota Orchestra Principal Tubist
Steven Campbell

YOU ARE WHAT YOU EAT

Check out the hometown team! You can listen to all the recordings in the world, but there is nothing that compares to hearing great music played live. Take a trip down to Minneapolis and hear the Minnesota Orchestra's wonderful tuba player – Steven Campbell.

How would Steven Campbell perform the drills in this book?

TECHNICAL DRILLS

So far in your routine you have worked the embouchure and the tongue. Now it is time to give the fingers a workout. Work for relaxed control of your valves. Try to keep tension at a minimum throughout each drill and gradually increase the tempo. Keep the tempo the same for a whole week and then increase it by a small margin. You will be surprised where you are in a few short months!

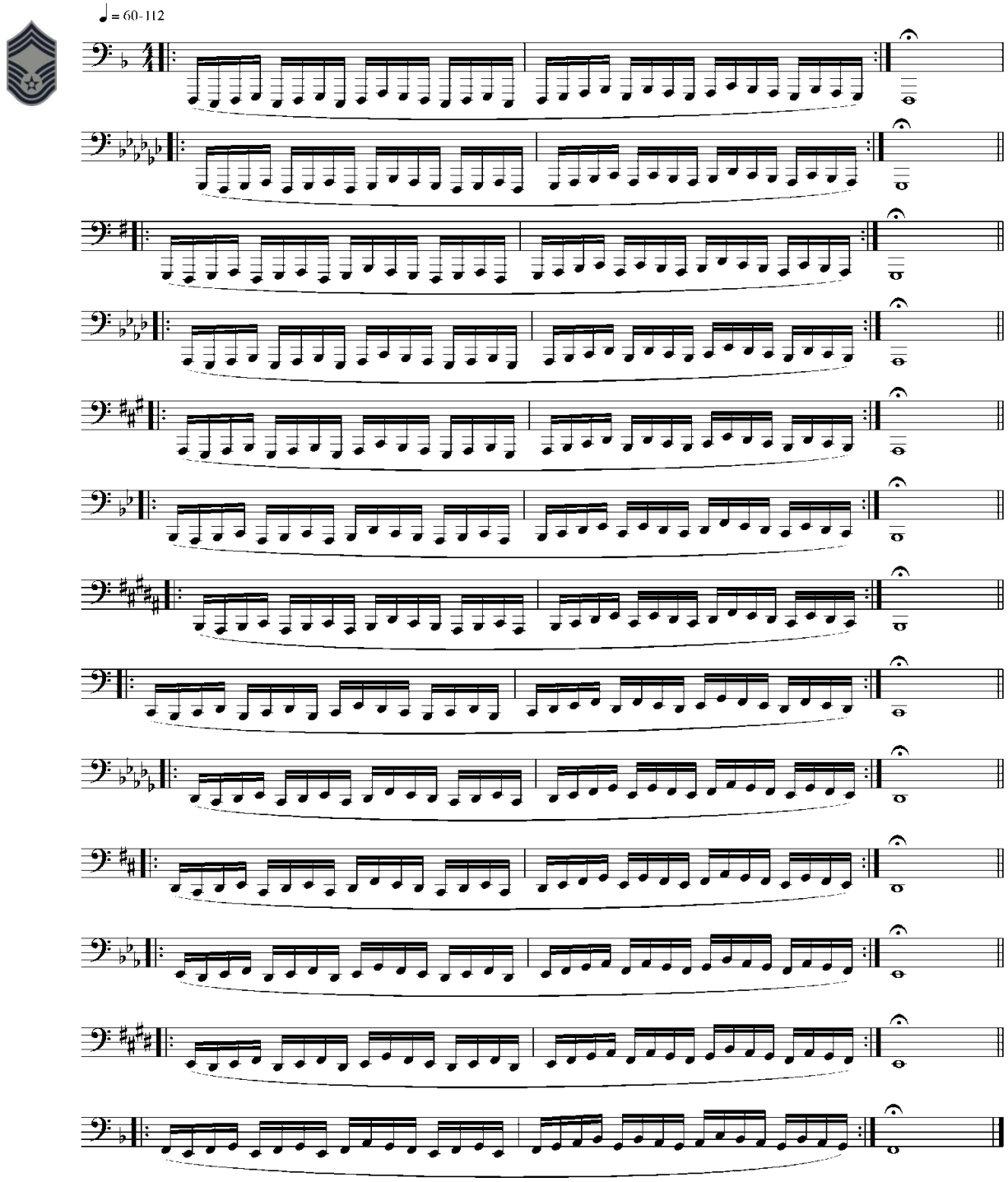
Drill Sergeant's Orders:

- Support your sound at ALL times!
- Drills MUST be practiced with a metronome.
- Only increase the metronome speed when you have played the exercise flawlessly. It is better to spend a little more time at a slower speed and get it right, than try to push the tempo too soon and end up practicing mistakes.
- Bang down the valves! Even though these exercises are slurred, the changes between the notes need to be precise. If the fingering requires multiple valves, focus on putting the valves down at the same time.
- Keep as little movement in the embouchure as possible throughout the drill.

♩ = 160 - 𝅗𝅥. = 112
3x's
3x's
simile

♩. = 48-90

♩ = 84-124
♩ = 84-124


♩ = 60-112

MAJOR SCALE DRILLS

These drills are the final challenge for your daily routine. Without exercising your abilities in every musical language (key), you will be limited in what you can accomplish as a musician. Scales are the building blocks of all of the music that we play. If you know these scales, everything becomes easier. Music will become easier to play because you have seen the notes before. Basically, when you practice scales, you are travelling into the future. You are making it easier to play music that you will see later. Cool!

Drill Sergeant's Orders:

- Support you sound at ALL times!
- Practice all scales with a metronome marking that you are comfortable with and gradually increase the tempo.
- Practice 2 scales a day for 6 days. This way you can get through all 12 in a week! (Gb Major and F# Major are enharmonic scales, meaning that they are spelled differently but sound the same and have the same fingerings. So even though there are 13 scales listed, there are technically only 12 different pitch levels.)
- Practice your least favorite scales the most! Chances are that you will have your favorite and least favorite scales. Chances are even better that your least favorite scales are the ones that need the most practice. Don't just practice the scales that make you feel good, practice the scales that will make you a better musician.

Bb Major Scale

Eb Major Scale

F Major Scale

Ab Major Scale

C Major Scale

Db Major Scale

G Major Scale

Gb Major Scale

D Major Scale

A Major Scale

E Major Scale

B Major Scale

F# Major Scale

MINOR SCALE DRILLS

Many students get around to practicing their major scales; many choose to forget about the minor scales. Once again, without exercising your abilities in every musical language (key), you will be limited in what you can accomplish as a musician. The minor scales drills below utilize the melodic version of the minor scale. This means that there is a raised 6th and 7th tone ascending and the entire natural minor scale descending. Since the natural minor scale is just the major scale starting on the 6th note, you have already practiced the natural minor scale. It is the most efficient use of time to drill the melodic minor scale in these studies.

Drill Sergeant's Orders:

- Support you sound at ALL times!
- Practice all scales with a metronome marking that you are comfortable with and gradually increase the tempo.
- Practice 2 scales a day for 6 days. This way you can get through all 12 in a week! (Eb Minor and D# Minor are enharmonic scales, meaning that they are spelled differently but sound the same and have the same fingerings. So even though there are 13 scales listed, there are technically only 12 different pitch levels.)
- Once again, practice your least favorite scales more than your favorite scales.
- Focus on centering your tone on each note. These scales are more unfamiliar than the major scales so effort must be made to get them "in your ear."

G Minor Scale

C Minor Scale

D Minor Scale

F Minor Scale

A Minor Scale

Bb Minor Scale

E Minor Scale

Eb Minor Scale

B Minor Scale

G# Minor Scale

F# Minor Scale

C# Minor Scale

D# Minor Scale

ACKNOWLEDGEMENTS

Very few of the exercises contained in this book are completely original. Most have been compiled and adapted from proven exercise books from the entire spectrum of brass playing and from the many clinics and supplementary material from the American Band College Summers of 2010 and 2011. Effort was made to pick the most necessary exercises and adapt them to each instrument in the series. The following resources proved immensely helpful:

Advanced Method Vol.1 for French Horn – Rubank

Advanced Method Vol.1 for Trombone and Baritone – Rubank

Advanced Method Vol.1 for Trumpet – Rubank

Advanced Method Vol.1 for Tuba – Rubank

The American Band College Summer 2010 Notebook and Clinics
Sam Pilafian and Patrick Sheridan – Tuba
Bruce Heim – Horn

The American Band College Summer 2011 Notebook and Clinics
Randy Adams – Trumpet
Jeff Bianchi – Horn
Michael Levine - Trombone

Complete Conservatory Method for Cornet – J.B. Arban

Six Days "Daily Routines for Trombone" – Scott Moore

Technical Studies for Cornet – H.L. Clarke

Technical Studies Book 1 – Allen Vizzutti

Practical Applications #2

Technique Boot Camp

A Progressive Daily Routine for the Serious Instrumentalist

Percussion

Christopher Fogderud - PC
Summer 2011

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WARNING!!

YOU ARE ABOUT TO ENLIST IN A HIGHLY EFFECTIVE PROGRAM. IF YOU ARE NOT PREPARED FOR THE FOLLOWING SIDE EFFECTS, CLOSE THIS OPERATIONS MANUAL AT ONCE!

SIDE EFFECTS OF USING THIS BOOK AS DIRECTED:

1. A sudden belief that your band director has started to pick easier music
2. A sneaking suspicion that band rehearsal has gotten shorter because you haven't even broken a sweat yet.
3. A profound distortion of reality – what was once fast music is now quite slow and easily played
4. "Buff-ness" is evident in the area of the fingers, wrists, fore-arms and cerebral cortex.
5. An increased sense of confidence accompanied by a strong desire to play more exciting and challenging music.
6. In short - YOU WILL BECOME A BETTER PLAYER!

ENLISTMENT INFORMATION

To the enlistee:

Welcome to Technique Boot Camp, Private! By enlisting in Boot Camp, you have shown that you are a serious musician who is looking to improve your playing. Before you begin, the Drill Sergeant has some orders:

General Orders No. 1-5

Embouchure Boot Camp – Rules and Regulations

1. The musical drills contained in this Boot Camp Operations Manual must be practiced DAILY. You will not find success by returning casually to these exercises. They must be played every day with PURPOSE. Plot your progress using the PROMOTION CHART on page 6. Boot Camp is not a casual experience; it involves commitment…YOU MUST ENLIST!

2. None of the drills in Technique Boot Camp should be played for the sake of "getting through them." True improvement will result when the drills are played thoughtfully while taking each of the Drill Sergeant's Orders (listed at the beginning of each section of the manual) into careful consideration. The drills must not just be played, but played correctly.

3. **ALL** drills that contain metronome markings **MUST** be played with a metronome.

4. The exercises and drills in the Boot Camp Operations Manual do not consist of an entire practice session. They are meant to give the player a consistent and thorough routine that is played every day before etudes, solos and literature are practiced. The number of drills that are done each day will vary depending on time constraints. A normal routine should take 30 minutes. If the private has only 10 minutes on a particular day, then 1 drill from every section of the manual should be played. At no time should 0 drills be considered – see General Order No. 1.

5. A private lesson teacher is strongly encouraged to progress through this manual. However, many situations arise and every effort has been made to give detailed and concise instructions for every drill. If you read these carefully and put them into practice, you should be able to put yourself through boot camp.

Your band is proud of the commitment and dedication that you have already shown by enlisting in Technique Boot Camp. You will need to continue to show these traits in order to progress through Boot Camp. Who knows, if you work hard and follow the rules and regulations listed above, you might graduate boot camp with the rank of Command Chief Master Sergeant. Only one question remains: Do you have what it takes?

Sincerely,

Drill Sergeant
Technique Boot Camp

PRACTICE GUIDELINES

To the enlistee:

Consider these guidelines to help yourself stay on track for daily practice:

- Set a regular time to practice.
- Find a comfortable, well-lit, quiet place to practice, preferably the largest room in the house to help with sound development.
- Practice standing up, not sitting.
- Use your metronome consistently.
- Practicing in short amounts daily is much more preferable than cramming. Developing instrumental technique is much like an exercise workout—teach your muscles by doing a little bit daily.
- Take frequent breaks if you are more advanced and practicing more than 45 minutes per day. Sessions of playing longer than 45 minutes can cause muscular problems such as tendonitis or carpal tunnel syndrome if one does not rest frequently.
- Don't forget that the ultimate goal is not to produce the notes you see on the page as you would type in words on a keyboard. The goal is to produce beautiful music. Never forget to ***listen*** to yourself and make ***music*** as you practice. Try to mimic the sounds of your favorite players.

To the Commanding Officers of the Household (i.e. Parents):

Congratulations, your student has just enrolled in Technique Boot Camp! In order to give your student the best opportunity for success, please consider the following guidelines to assist in the quality of their practice.

- Stay connected. Encourage your student to practice and reward his/her hard work with recognition. Instruments are not quiet, so be sure to support your student's practice time even if you are reading or watching TV.
- Give your student a place to practice that is free of distractions, preferably in the largest room in the house. This will help develop projection by practicing filling up a large space with sound.
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PROMOTION CHART

Every drill in this book is intended to be played every day as part of a daily practice routine. However, it is more than likely that this will be impossible for the Technique Boot Camp enlistee to achieve immediately. Therefore, it is necessary to plot a course through the book starting with the rank of "Private" and ending with the rank of "Command Chief Master Sergeant."

Each exercise in Technique Boot Camp is preceded by a military rank insignia. This denotes the difficulty level of each exercise and helps the enlistee (you) chart your progress through boot camp. The chart below lists what Technique Boot Camp exercises that need to be performed in order to achieve the different military ranks. All ranks should make sure to perform the stretching exercises every day.

Good Luck on your journey from Private to Command Chief Master Sergeant!

Insignia	Rank	Snare Sticking Drills	Snare Roll Drills	Snare Flam Drills	Mallet Technical Exercises	Mallet Scale Exercises	Date of Pro-motion
	Private						
	Private 1st Class						
	Sergeant						
	Staff Sergeant						
	Technical Sergeant						
	Master Sergeant	ALL Tech Srgt Drills at > 100 bpm	ALL Tech Srgt Drills at > 100 bpm	ALL Tech Srgt Drills at > 100 bpm	ALL Tech Srgt Drills at > 100 bpm	ALL Tech Srgt Drills at > 100 bpm	
	Senior Master Sergeant						
	Chief Master Sergeant						
	Command Chief Master Sergeant	ALL Exercises Performed at > 100 bpm	ALL Exercises Performed at > 100 bpm	ALL Exercises Performed at > 100 bpm	ALL Exercises Performed at > 100 bpm	ALL Exercises Performed at > 100 bpm	

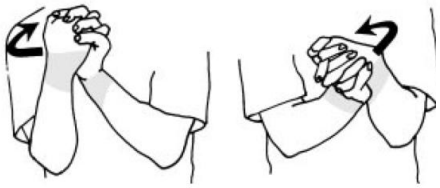
STRETCHING

First things first! Technique Boot Camp will demand a lot from the muscles in your fingers wrist and arms. You are, in fact, and athlete when it comes to playing a percussion instrument so you need to take care of your muscles like an athlete would. Make sure to stretch gently before you practice or perform. DO NOT SKIP THIS STEP.

Drill Sergeant's Orders:

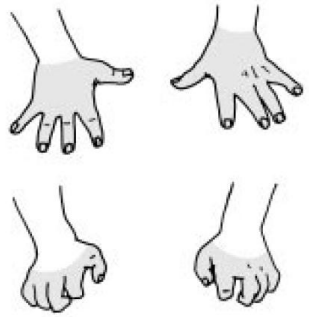
- Do all stretches every day
- Do each stretch GENTLY and SLOWLY
- Use this time to relax your mind as well. You want to be physically and emotionally calm while practicing. Tension is the enemy of great technique!

1



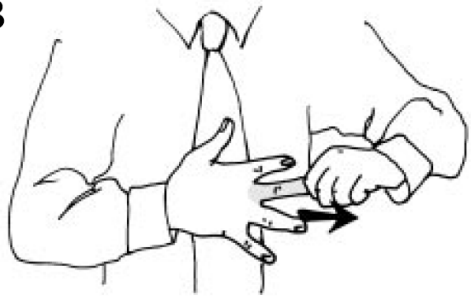
10 times
clockwise & counterclockwise

2



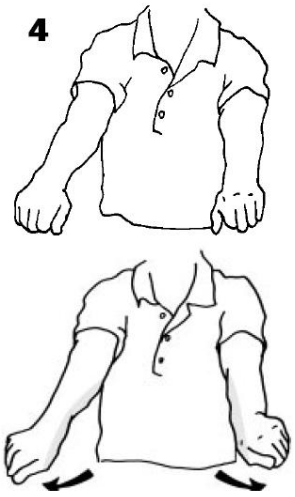
10 sec
each position

3



pull each finger & thumb gently
4 times each direction, do both hands

4

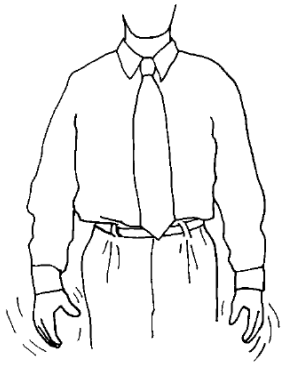


5 sec
2 times

5

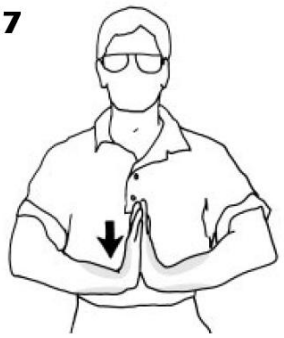
5 sec
each arm

6



10 sec
shake hands

7



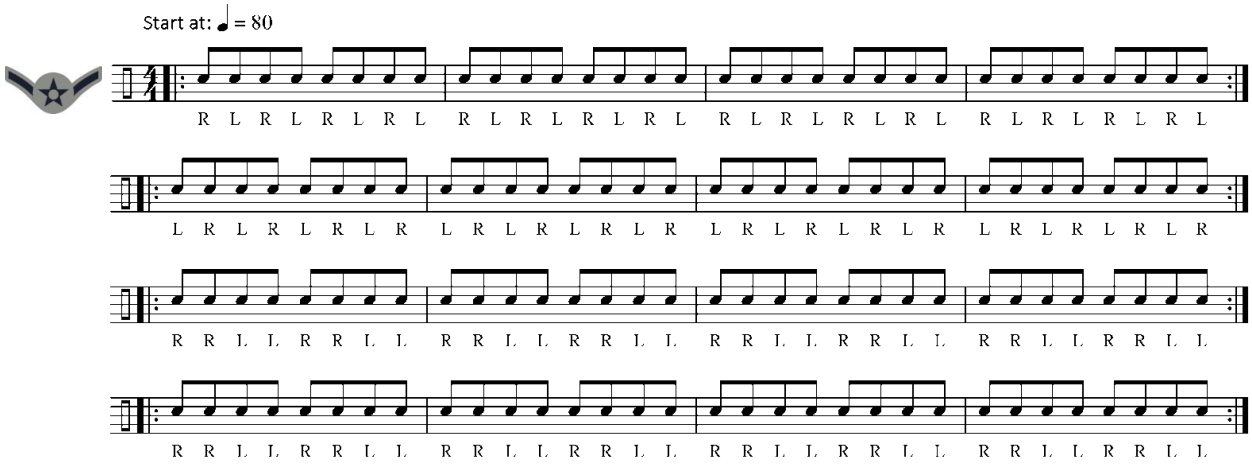
10 sec

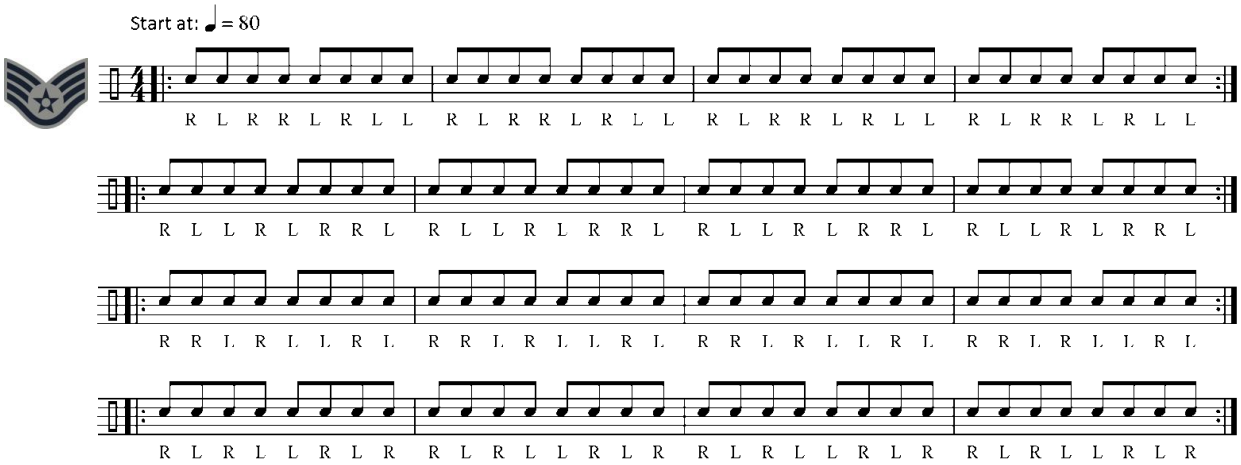
STICKING DRILLS

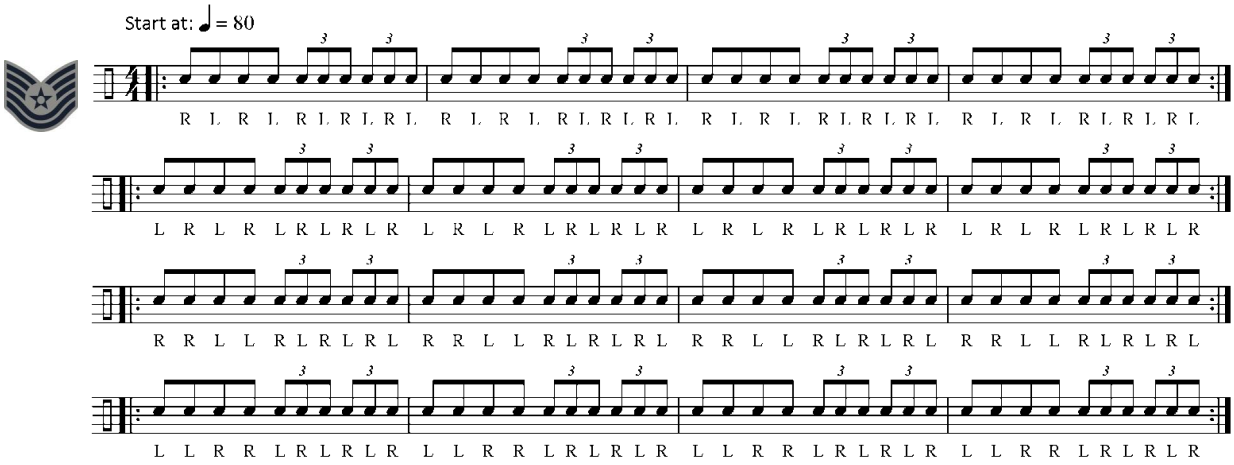
Your first playing of the day should reinforce good fundamental technique. During all of the drills contained in this book, make sure to focus on great hand and drum position. The whole point of these drills is not simply to practice them, but to practice them correctly.

Drill Sergeant's Orders:

- STAY RELAXED - Monitor your tension at all times. If you feel the slightest bit of tension: **1.** Stop immediately; **2.** Do stretch #6; **3.** Return when relaxed.
- Drills MUST be played with a metronome
- Starting metronome marking is exactly that – a place to start. Gradually shift the tempo upwards. Don't accept limits on your technique. You will surprise yourself.
- Sticking must be played precisely as written.
- All repeats should be played a total of 10 times. That's right. You heard me … 10 times.






Start at: ♩ = 80
R L R L R L

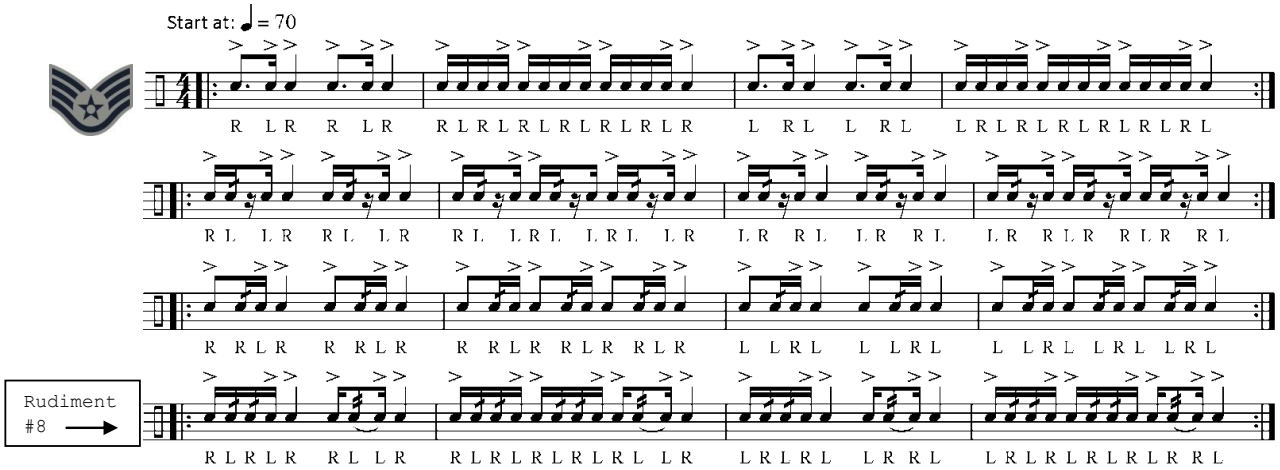
Start at: ♩ = 70
R L R L R L

ROLL DRILLS

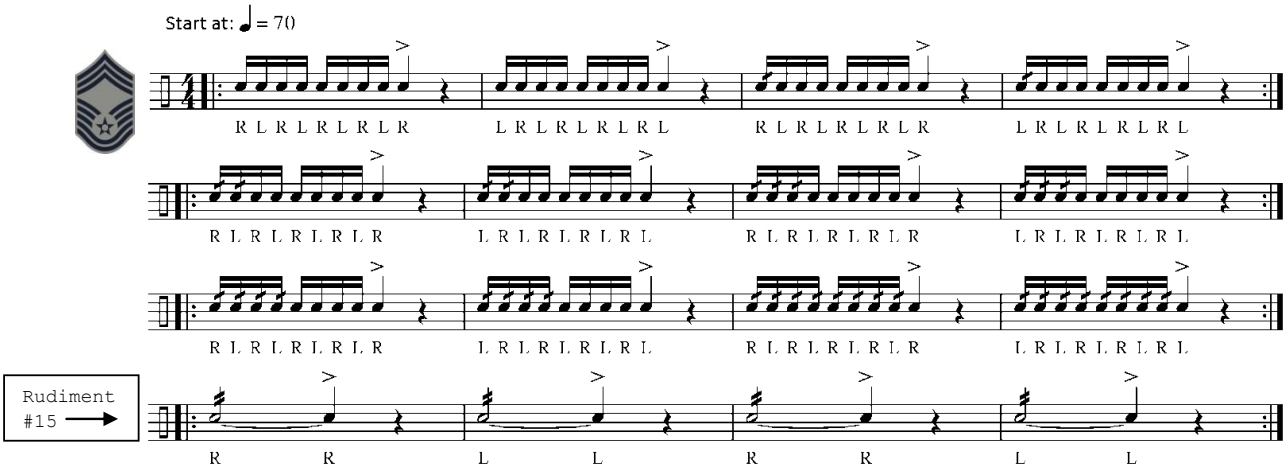
Rolls are, of course, one of the most integral parts of good snare technique. The drills that follow are designed to give you the opportunity to gain increased speed and, more importantly, precision in your rolling technique. It might be necessary to review the open and closed roll for these following drills. It is assumed throughout these drills that both the open and the closed roll will be practiced and that the difference between these rolls well known to the enlistee. If not, review the techniques involved with the help of other sources and come back to these drills.

Drill Sergeant's Orders:

- STAY RELAXED - Monitor your tension at all times. If you feel the slightest bit of tension: **1.** Stop immediately; **2.** Do stretch #6; **3.** Return when relaxed.
- Drills MUST be played with a metronome
- Starting metronome marking is exactly that – a place to start. Gradually shift the tempo upwards. Don't accept limits on your technique. You will surprise yourself.
- Sticking must be played precisely as written.
- All repeats should be played a total of 10 times.
- Practice all notated rolls both open and closed.
- Most rolls in these exercises are preceded by a rhythm that demonstrates the exact hand motion of the roll. Make every effort to continue this hand motion throughout each roll.


Start at: ♩ = 70
Rudiment #8

Start at: ♩ = 70
Rudiment #9



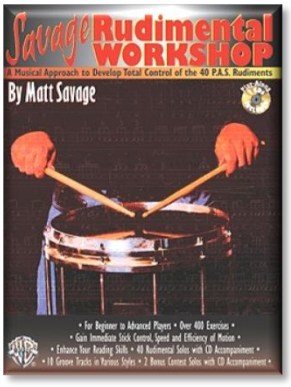
Matt Savage

YOU ARE WHAT YOU EAT

Are you hungry for more rudiments? Check out marching percussionist extraordinaire – Matt Savage.

In the book on the right, "Savage Rudimental Workshop," is an awesome resource for learning all of the percussion rudiments, complete with a CD of Matt playing all of the exercises and solos found in the book.

YOU NEED THIS BOOK!

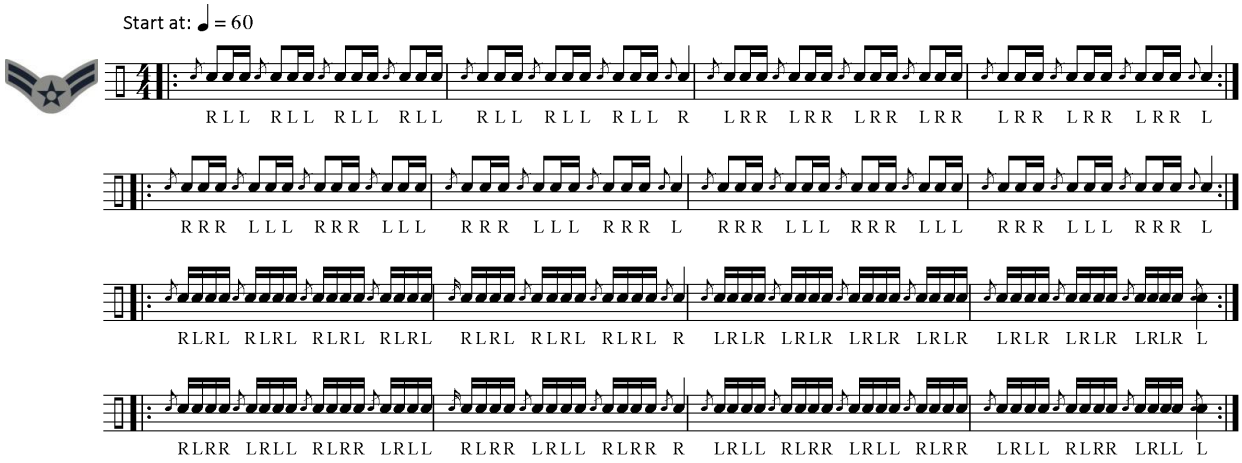


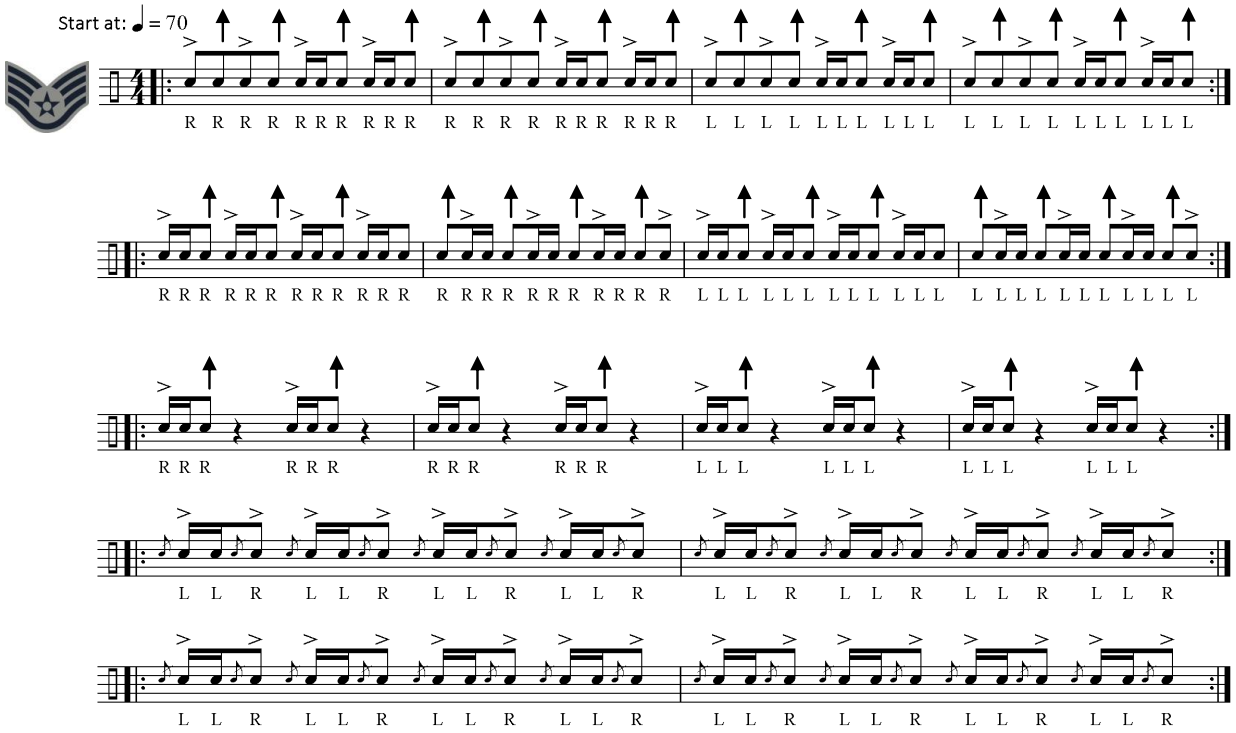
FLAM DRILLS

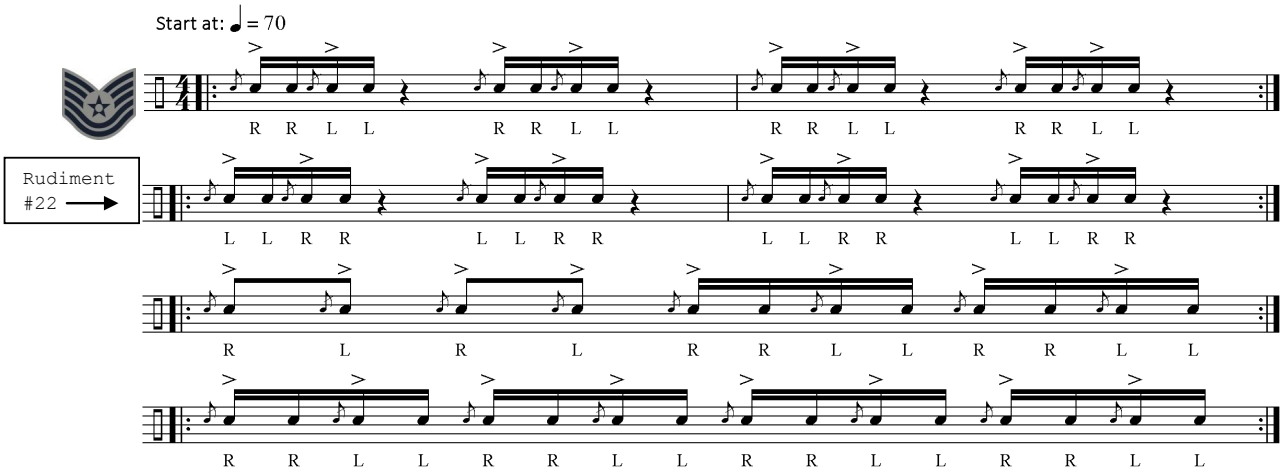
Flams and Drags are an essential part of good snare technique. The Flam consists of two different types of strokes: down-stroke and up-stroke. The down-stroke starts high and ends low (near the drumhead). The up-stroke starts near the drumhead and ends high. The first drill works these two strokes carefully (notated by the arrows). Be diligent with learning these strokes as they are the key to accurate flams and drags.

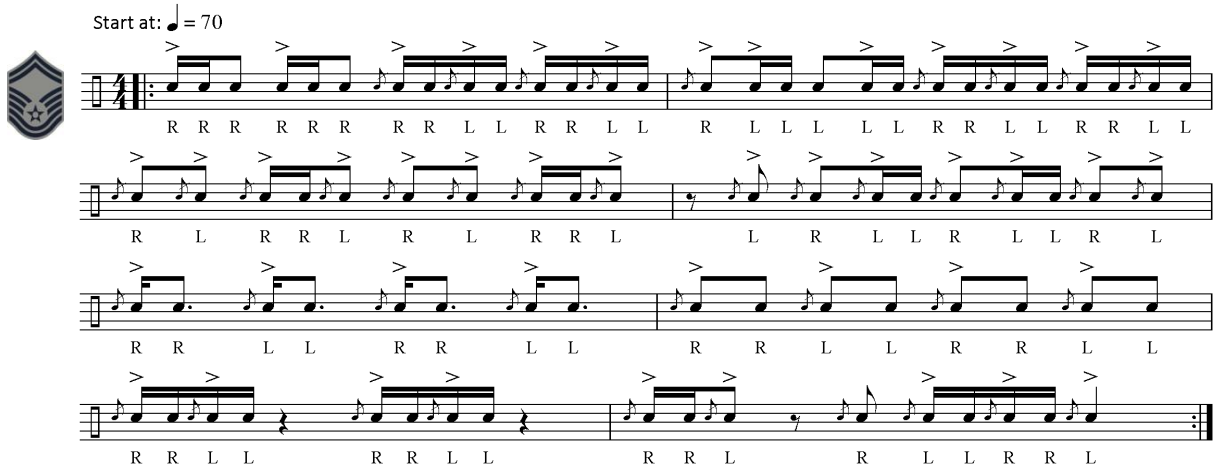
Drill Sergeant's Orders:

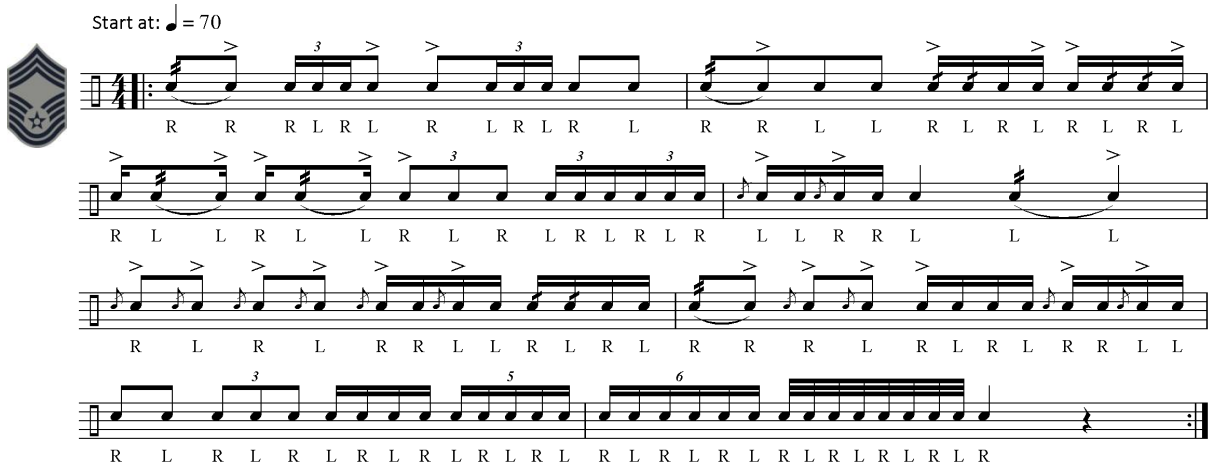
- STAY RELAXED - Monitor your tension at all times. If you feel the slightest bit of tension: **1.** Stop immediately; **2.** Do stretch #6; **3.** Return when relaxed.
- Drills MUST be played with a metronome
- Starting metronome marking is exactly that – a place to start. Gradually shift the tempo upwards. Don't accept limits on your technique. You will surprise yourself.
- Sticking must be played precisely as written.
- All repeats should be played a total of 10 times.
- Focus on performing precise strokes (up or down). This will help speed and accuracy.


Start at: ♩ = 60
RLL RLL RLL RLL RLL RLL RLL R LRR LRR LRR LRR LRR LRR LRR L
RRR LLL RRR LLL RRR LLL RRR L RRR LLL RRR LLL RRR LLL RRR L
RLRL RLRL RLRL RLRL RLRL RLRL RLRL R LRLR LRLR LRLR LRLR LRLR LRLR LRLR L
RLRR LRLL RLRR LRLL RLRR LRLL RLRR R LRLL RLRR LRLL RLRR LRLL RLRR LRLL L


Start at: ♩ = 70
R R R R RRR RRR R R R R RRR RRR L L L L LLL LLL L L L L LLL LLL
RRR RRR RRR RRR RRRR RRRR LLL LLL LLL LLL LLLL LLLL
RRR RRR RRR RRR LLL LLL LLL LLL
L L R L L R L L R L L R L L R L L R L L R L L R
L L R L L R L L R L L R L L R L L R L L R L L R


Start at: ♩ = 70
Rudiment #22
R R L L R R L L R R L L R R L L
L L R R L L R R L L R R L L R R
R L R L R R L L R R L L
R R L L R R L L R R L L R R L L


Start at: ♩ = 70
R R R R R R R R L L R R L L R L L L L L R R L L R R L L
R L R R L R L R R L L R L L R L L R L L R L
R R L L R R L L R R L L R R L L
R R L L R R L L R R L R L L R R L


Start at: ♩ = 70
R R R L R L R L R L R L R R L L R L L R L R L R L R L
R L L R L L R L R L R L R L L R R L L L
R L R L R R L L R L R L R R R L R L R L R R L L
R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

RUDIMENT REFERENCE

PERCUSSIVE ARTS SOCIETY INTERNATIONAL DRUM RUDIMENTS

ALL RUDIMENTS SHOULD BE PRACTICED: OPEN (SLOW) TO CLOSE (FAST) TO OPEN (SLOW) AND/OR AT AN EVEN MODERATE MARCH TEMPO.

I. ROLL RUDIMENTS

A. SINGLE STROKE ROLL RUDIMENTS

1. SINGLE STROKE ROLL *

2. SINGLE STROKE FOUR

3. SINGLE STROKE SEVEN

B. MULTIPLE BOUNCE ROLL RUDIMENTS

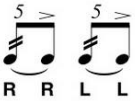
4. MULTIPLE BOUNCE ROLL

5. TRIPLE STROKE ROLL

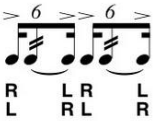
C. DOUBLE STROKE OPEN ROLL RUDIMENTS

6. DOUBLE STROKE OPEN ROLL *

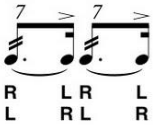
7. FIVE STROKE ROLL *



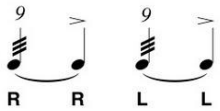
8. SIX STROKE ROLL



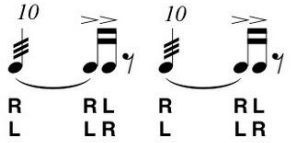
9. SEVEN STROKE ROLL *



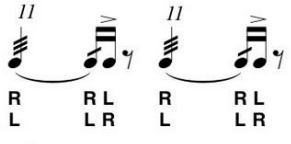
10. NINE STROKE ROLL *



11. TEN STROKE ROLL *

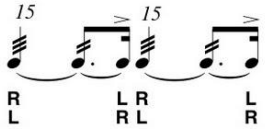


12. ELEVEN STROKE ROLL *



13. THIRTEEN STROKE ROLL *

14. FIFTEEN STROKE ROLL *



15. SEVENTEEN STROKE ROLL

II. DIDDLE RUDIMENTS

16. SINGLE PARADIDDLE *

17. DOUBLE PARADIDDLE *

18. TRIPLE PARADIDDLE

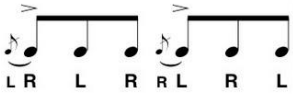
19. SINGLE PARADIDDLE-DIDDLE

PAS International Drum Rudiments page 2

III. FLAM RUDIMENTS

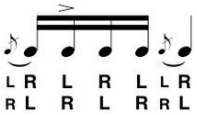
20. Flam *

21. Flam Accent *



22. Flam Tap *

23. Flamacue *



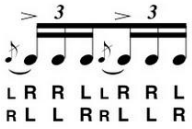
24. Flam Paradiddle *

25. Single Flammed Mill

26. Flam Paradiddle-diddle *

27. Pataflafla

28. Swiss Army Triplet



29. Inverted Flam Tap

30. Flam Drag

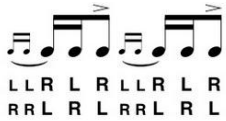
IV. DRAG RUDIMENTS

31. Drag *

32. Single Drag Tap *

33. Double Drag Tap *

34. Lesson 25 *



35. Single Dragadiddle

36. Drag Paradiddle #1 *

37. Drag Paradiddle #2 *

38. Single Ratamacue *

39. Double Ratamacue *

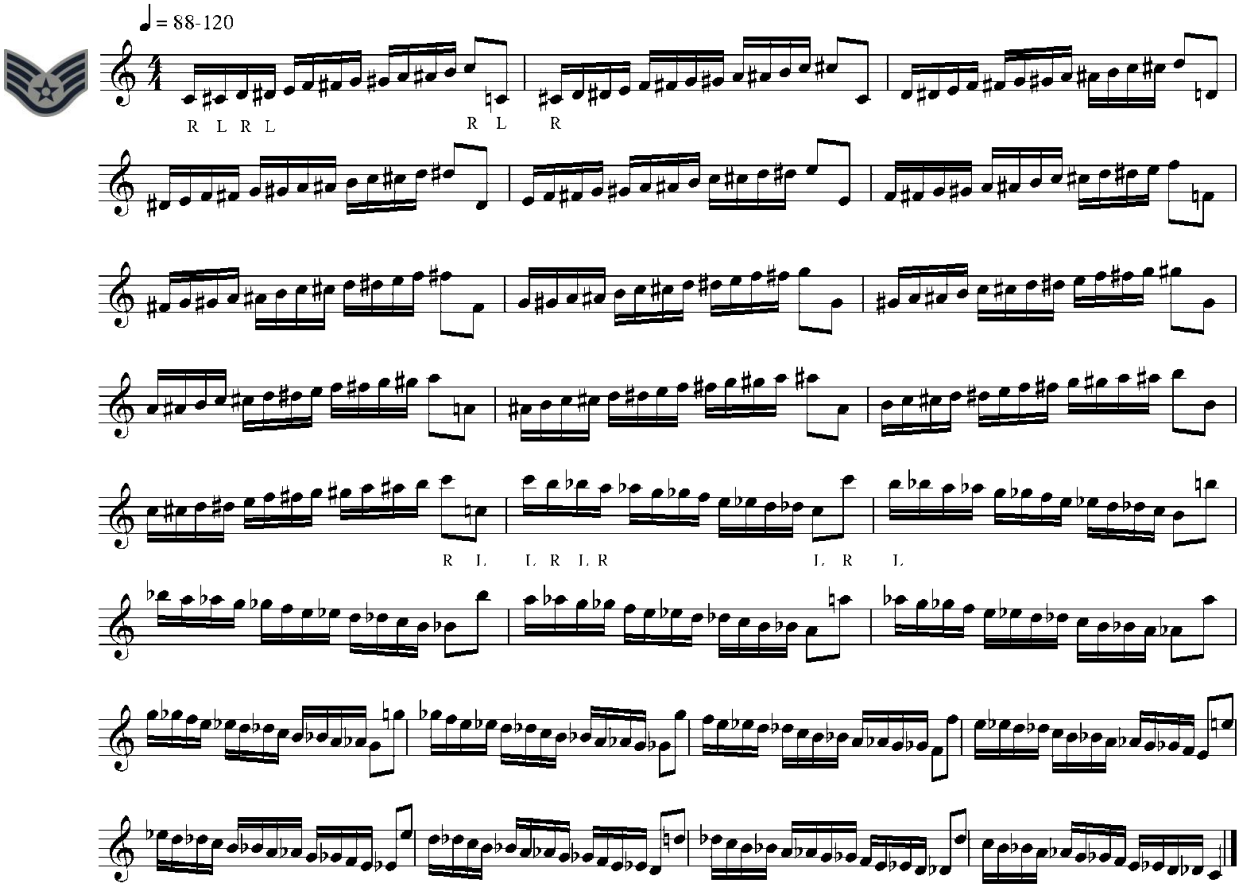
40. Triple Ratamacue *

TECHNICAL DRILLS

So far in your routine you have worked snare technique so now it is time to move to the mallet instruments. These exercises will work best on marimba (the instrument having the largest range), but a xylophone or even vibraphone will work for almost all drills. It is important in today's musical world to be a well rounded "percussionist" not just a good "mallet player" or "drummer." Work hard to gain a solid technique on all the percussion instruments and take pride in the term, "percussionist!"

Drill Sergeant's Orders:

- STAY RELAXED - Monitor your tension at all times. If you feel the slightest bit of tension: **1.** Stop immediately; **2.** Do stretch #6; **3.** Return when relaxed.
- Drills MUST be played with a metronome
- Sticking must be played precisely as written.
- Focus on great tone. Make sure you are hitting the bars over the resonators and not over the nodes. Work for a full even tone no matter what hand is being used or what note is being played.
- Work for memorization so that you can monitor your technique as you play by looking solely at the instrument.
- Next work your muscle memory and peripheral vision by focusing your eyes solely on the music and play the exercise.
- Use alternate sticking where sticking is unmarked.

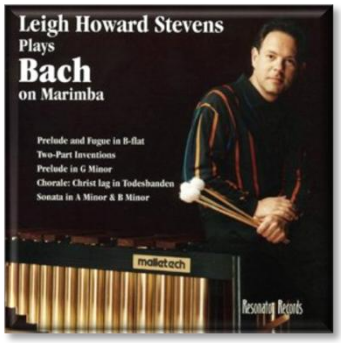


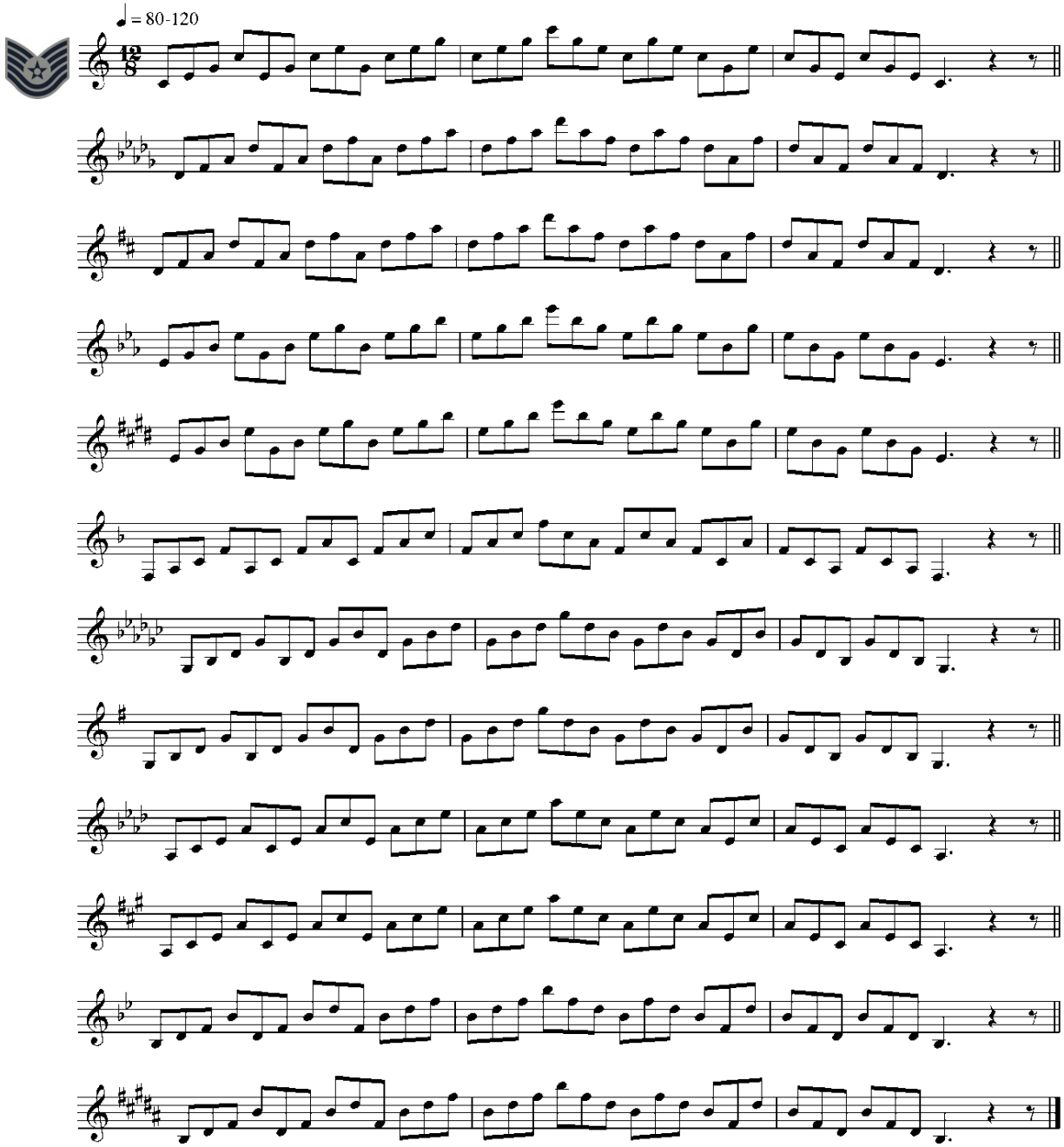
YOU ARE WHAT YOU EAT

Listen to one of the most influential percussionists of all time – Leigh Howard Stevens. Leigh is a pioneer of four mallet marimba playing. So much so, that the most popular grip used to hold all four mallets is called the "Steven's Grip."

In the recording on the right, "Leigh Howard Stevens Plays Bach", Leigh Howard Stevens … well … plays Bach … really well!

YOU NEED THIS RECORDING!!




♩ = 80-120

♩. = 56-80

♩ = 72-112
L R L R etc...

♩ = 72-112
R L R L etc...

MAJOR SCALE DRILLS

These drills are the final challenge for your daily routine. Without exercising your abilities in every musical language (key), you will be limited in what you can accomplish as a musician. Scales are the building blocks of all of the music that we play. If you know these scales, everything becomes easier. Music will become easier to play because you have seen the notes before. Basically, when you practice scales, you are travelling into the future. You are making it easier to play music that you will see later. Cool!

Drill Sergeant's Orders:

- STAY RELAXED - Monitor your tension at all times. If you feel the slightest bit of tension: **1.** Stop immediately; **2.** Do stretch #6; **3.** Return when relaxed.
- Drills MUST be played with a metronome
- Sticking must be played precisely as written.
- Focus on great tone. Make sure you are hitting the bars over the resonators and not over the nodes. Work for a full even tone no matter what hand is being used or what note is being played.
- Practice your least favorite scales the most. Chances are that you will have scales that you like more than others. Chances are even greater that the scales you don't like are the scales that need to most practice. Practice not just to feel good, but to improve!

Minnesota Orchestra Percussion Section
Brian Mount, Jason Arkis, Kevin Watkins along with Fernando Meza
(percussion instructor at the University of Minnesota)

YOU ARE WHAT YOU EAT

Check out the hometown team! You can listen to all the recordings in the world, but there is nothing that compares to hearing great music played live. Take a trip down to Minneapolis and hear the Minnesota Orchestra's wonderful percussion section.

How would these great players perform the drills in this book?

Drills in C Major

Drills in Db Major

Drills in D Major

Drills in Eb Major

Drills in E Major

Drills in F Major

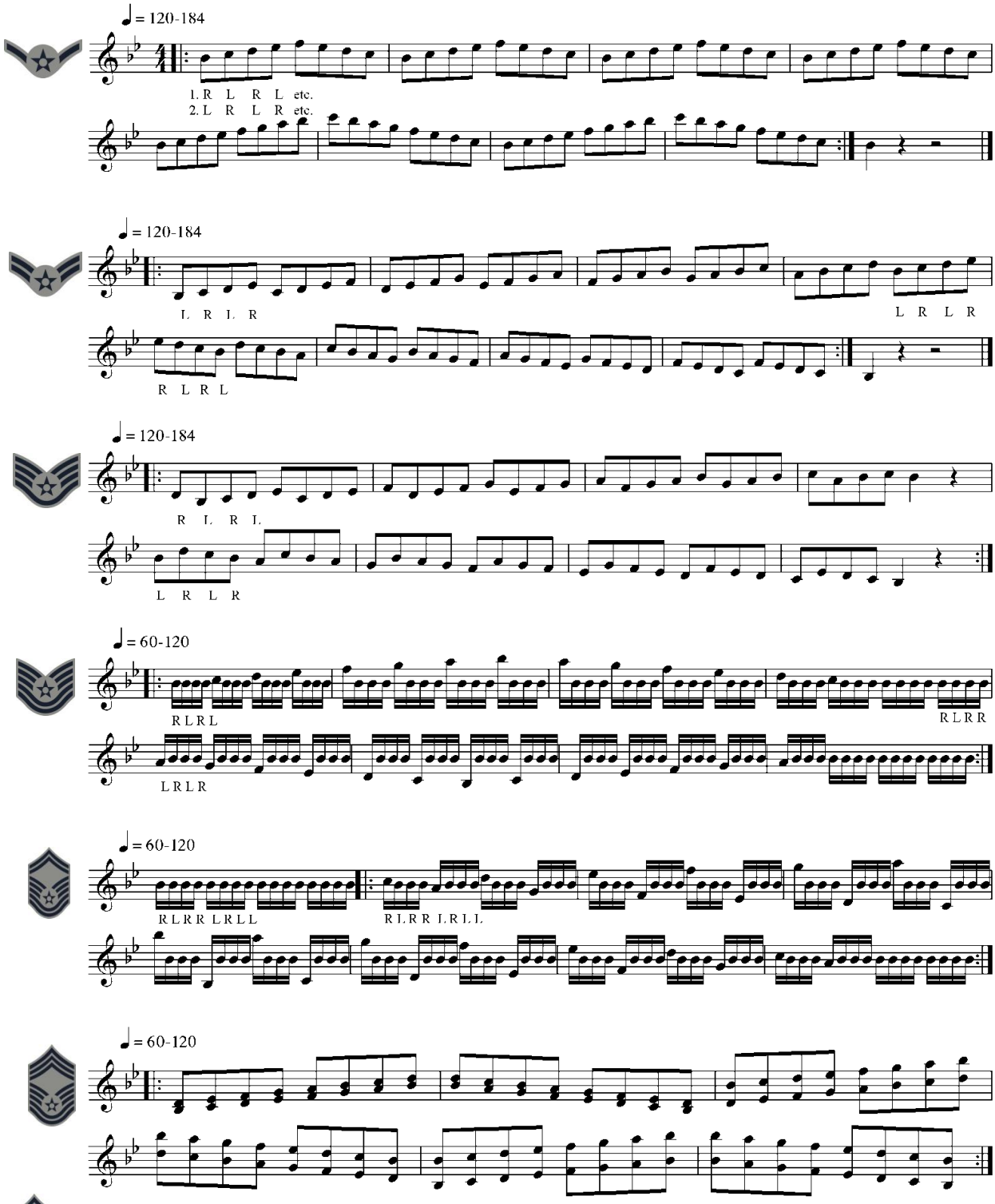
Drills in Gb Major

Drills in G Major

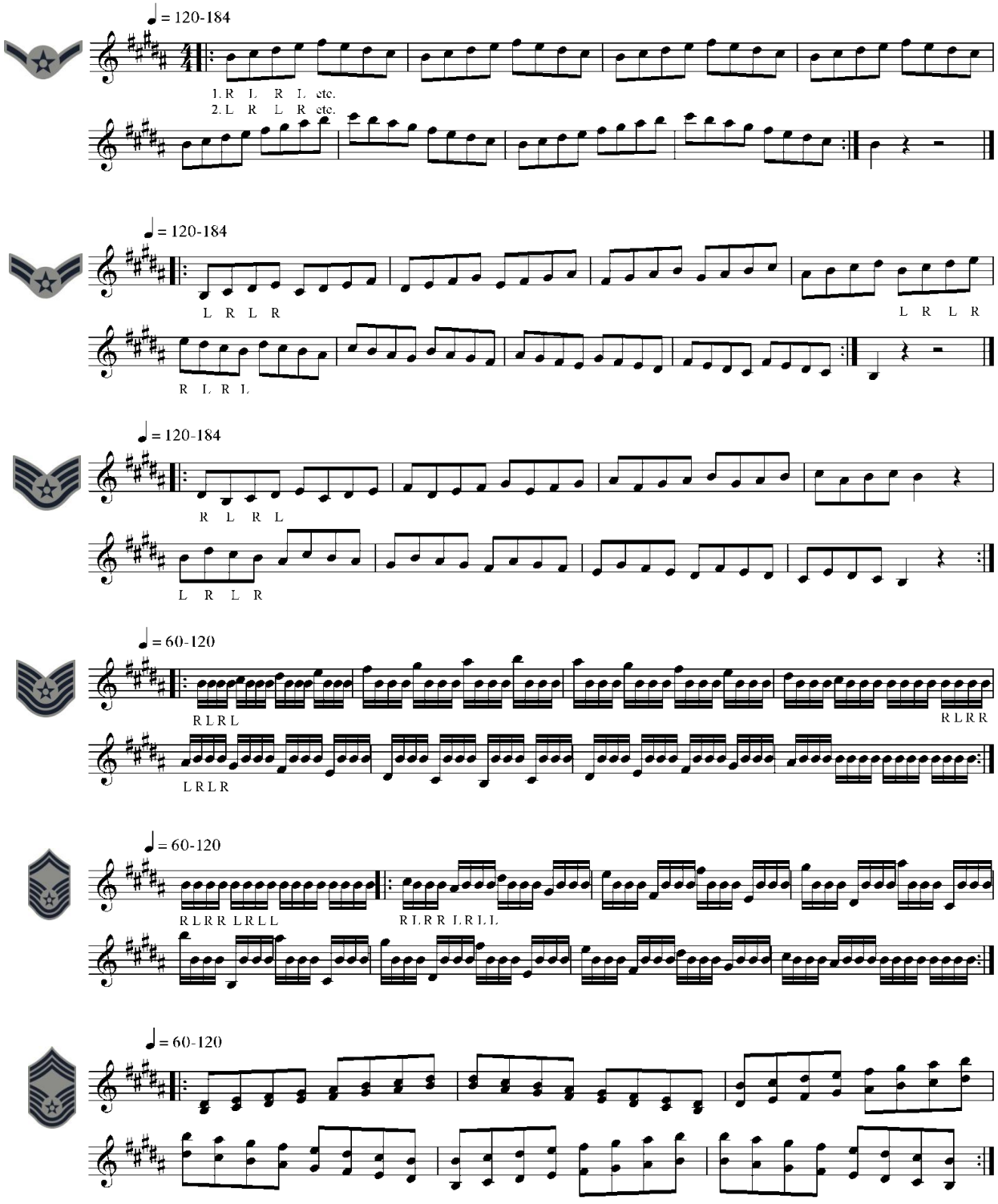
Drills in Ab Major

Drills in A Major

Drills in Bb Major



Drills in B Major



ACKNOWLEDGEMENTS

Very few of the exercises contained in this book are completely original. Most have been compiled and adapted from proven exercise books from the entire spectrum of percussion playing and from the many clinics and supplementary material from the American Band College Summers of 2010 and 2011. Effort was made to pick the most necessary exercises and adapt them to a progressive daily routine. The following resources proved immensely helpful:

The American Band College Summer 2010 Notebook and Clinics
Robert Breithaupt
Robert Snider

The American Band College Summer 2011 Notebook and Clinics
Nick Petrella
Matt Savage

Fundamental Method for Mallets Book II – Mitchell Peters

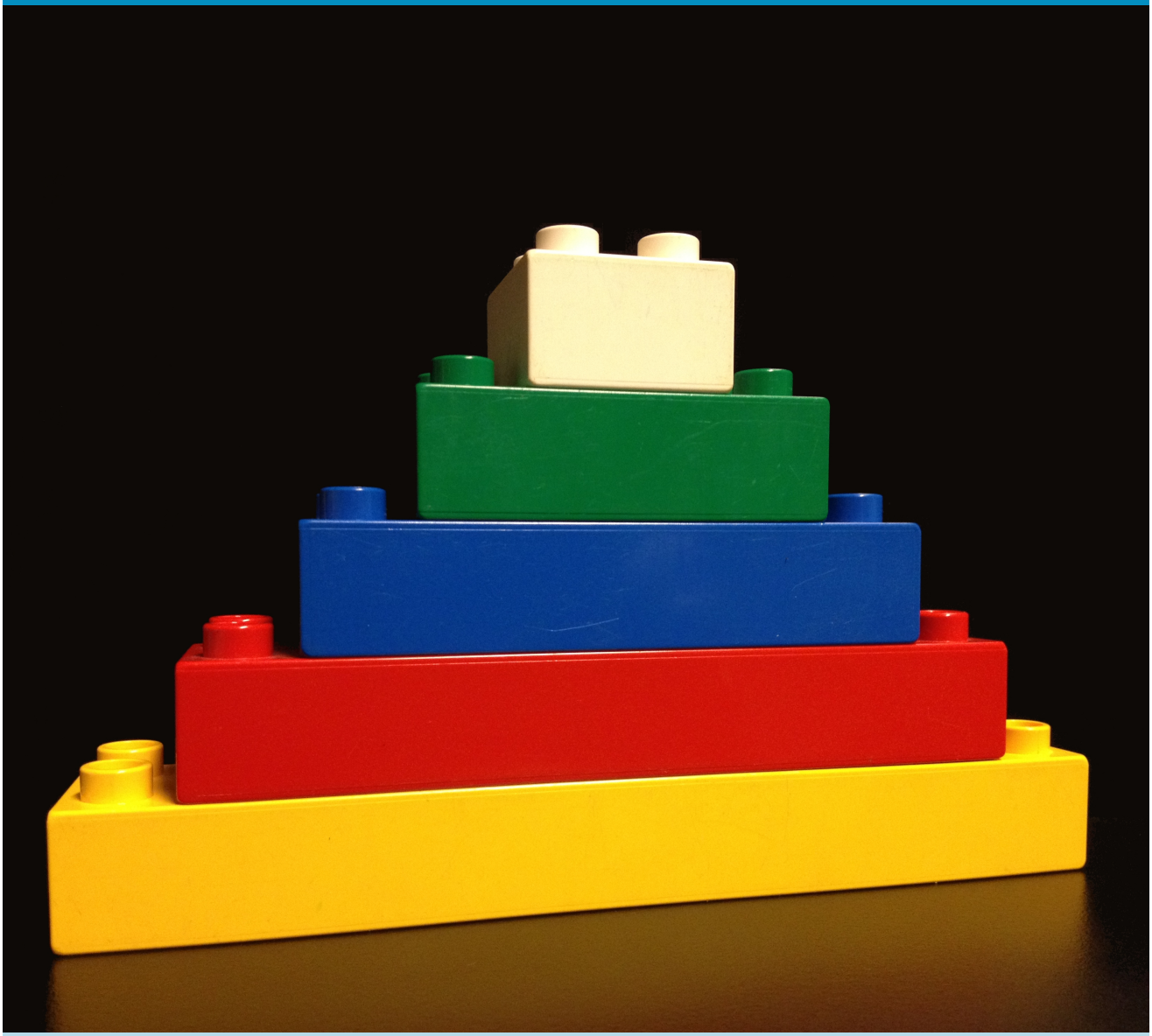
Stick Control for the Snare Drummer – George Lawrence Stone

Savage Rudimental Workshop – Matt Savage

Two Mallet Technique – Robert Adney

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys



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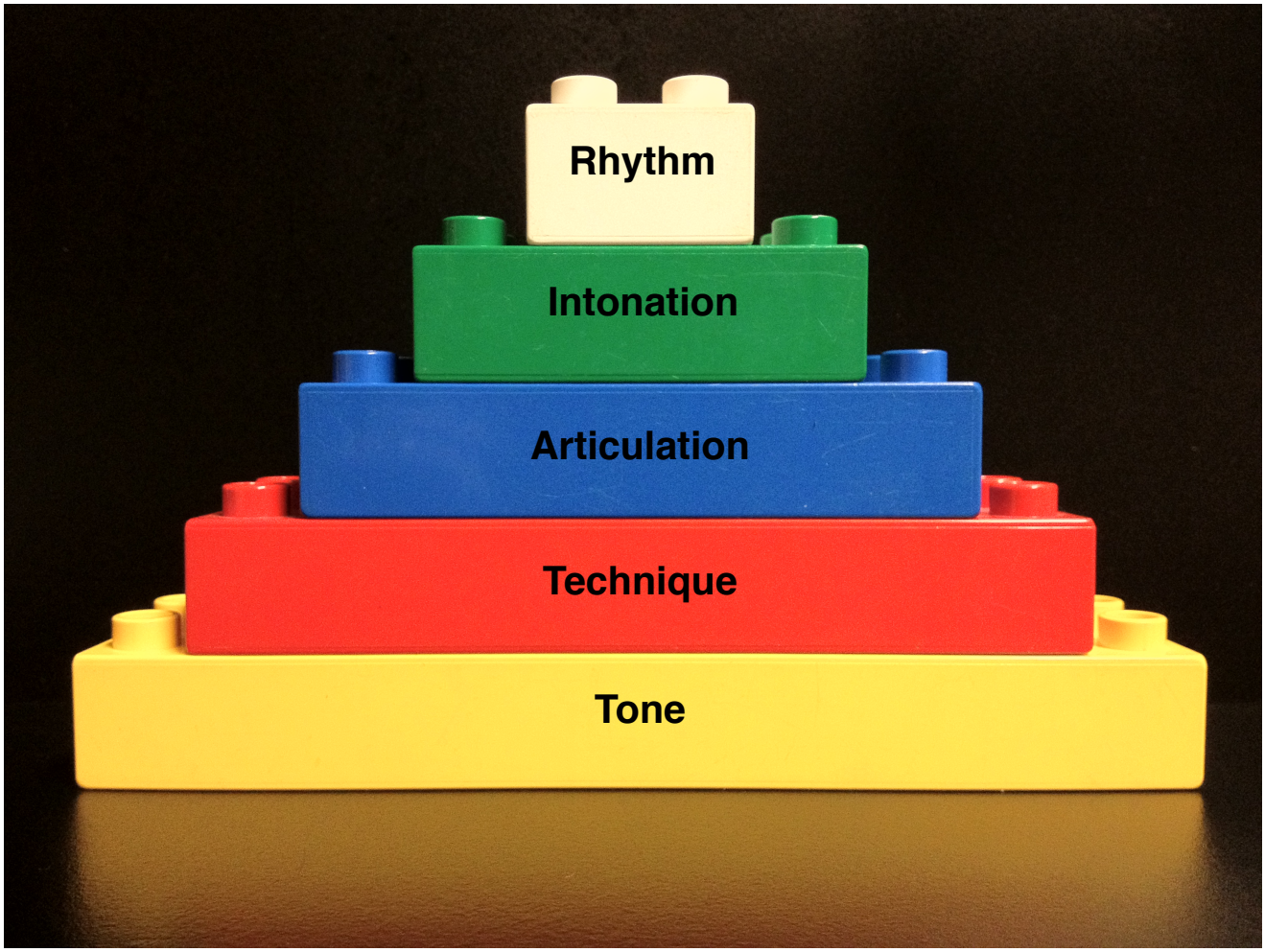
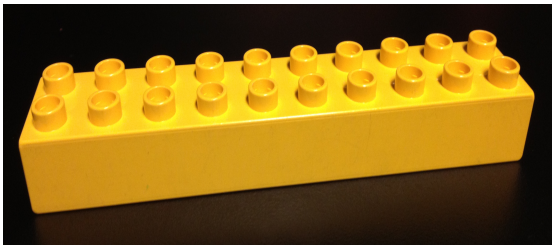
The Purpose of this Book

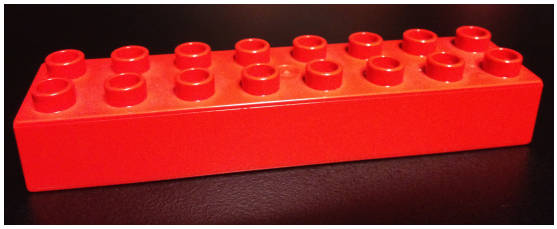
This book was created in order to be used as a source for daily warm-ups. As a middle school band director, I believe that the warm-up is the most important part of class. The daily warm-up is used to set the tone of rehearsal, reinforce pedagogical concepts, and to build technical skills. Daily warm-ups should be varied so that students do not get bored with the warm-up process, but warm-ups should also be consistent in order to establish a rehearsal routine. I believe that a consistent warm-up helps students to establish good fundamentals, enabling them to be successful musicians. Sufficient time in each rehearsal must be devoted to the warm-up process.

Building Blocks for a Better Band uses exercises to help develop the fundamentals illustrated below. I believe that students need to develop skills in the areas of Tone, Technique, Articulation, Intonation, and Rhythm/Sightreading in order to become good musicians. The exercises in this book are designed to help middle school band students develop their skills in these areas.

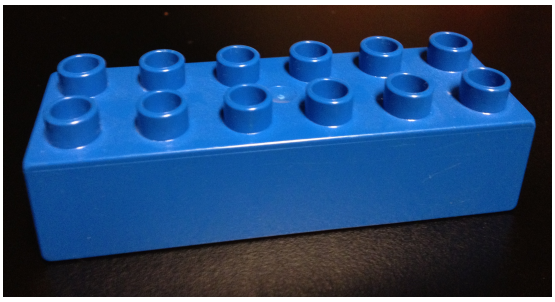




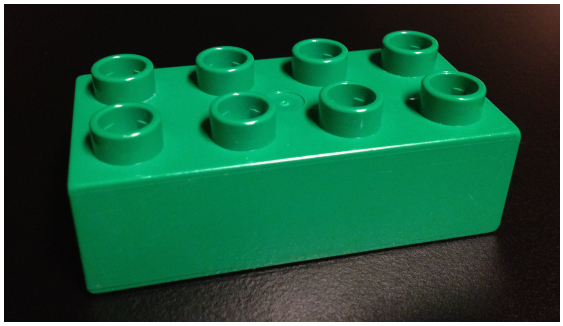
Tone is the foundation of the building blocks. Without good tone quality, all other musicianship skills are obsolete. No matter how well a student can play, if they don't sound good while doing it, no one will want to listen!



Technique allows students to play faster and more difficult music. They need to be able to play fingering patterns in various keys at any tempo.



Articulation studies should be done daily. One of the biggest issues I have noticed in my bands is the lack of uniform articulation style. I have also noticed that it is much easier to teach legato/tenuto style rather than staccato. It is easy to teach students to play long notes the same. The difficulty with ensemble articulation lies in matching staccato styles and must be practiced. Students must hear the style they are required to play in their heads in order to reproduce it properly. This is accomplished through daily drill and practice.



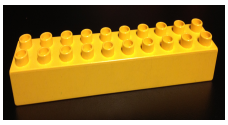
Intonation skills must be taught once students begin to develop a characteristic tone quality. Students must be taught to listen to themselves, their section, and the band to make sure they are playing in tune all the time, not just playing one note in tune by themselves with a tuner.

Rhythm is one of the most difficult things to teach to students. I believe that in order to become an independent musicians, students must learn to count rhythms for themselves (this is especially useful when encountering new rhythms for the first time) and must learn how to hear or feel certain rhythms so they become second nature. I know that the older I get, the less I have to count rhythms on the page. Through daily exposure to varied rhythms I have learned to feel the printed rhythm so that it is almost second nature to play it on my instrument. My goal for my students is that they will be able to do the same. This will help to improve their sightreading skills and will help them to become truly independent musicians.

How to Use the Warm-Ups

Building Blocks for a Better Band is organized by the 7 key areas of Concert Bb, Ab, F, Eb, G, G, and Db. These are the 7 scales required by the South Carolina Band Directors Association (SCBDA) for middle school students to audition for Region or All-State Band. The key areas are presented in that order, which is the order in which I teach my students. Bb and Ab are presented first because they have very few accidentals and are a comfortable range for both brass and woodwinds. F and Eb follow—key signature-wise they are still friendly but they are presented after Bb and Ab due to the range required of the brass students. To me, these first 4 are the most important keys because the majority of middle school band literature is written in one of these 4 keys. Concert C, G, and Db follow. I save Db for last because of the large number of flats for C instruments and because of the range of the second octave for the clarinets. Concert C and G are both taught towards the end because of the use of the alternating pinky keys in the clarinets (on B ad C#) and again because the second octave of the C scale is so high for the clarinets.

Each concert key area contains the following exercises, which were designed to help develop skills in each of the building blocks.



Tone

Exercises 1 and 2 are long tones built on the major scale. The ascending long tones always start on the tonic and progress through each scale degree, allowing students to listen and begin to tune the intervals. For a more varied warm-up, add a crescendo for every two measures. Students should start *piano* on the tonic note and crescendo to *forte* by the end of the scale pitch.

The descending long tones always start on the top note of the scale and progress downwards, again allowing students to listen and tune the descending intervals. Dynamics may be added to this exercise as well: have students start *forte* on the top note and decrescendo to *piano* at the end of the scale degree. These exercises should be played at a slow tempo.

Technique

Scales: The first and second octaves of the major scale as required by the SCBDA are presented in exercises 3 and 4. If students are not required to play the second octave of a particular scale, the first octave is repeated. Exercise 5 gives the harmonic minor scale associated with each key signature.

Exercises on the Scale: Exercises 6 and 7 present the major scale first in five note segments and then in thirds. These exercises present the scale in components commonly found in concert music and they also allow the students to become more comfortable with the key.

Chromatics: I have often found that my students are not as comfortable with chromatic scales and enharmonic pitches as I would like them to be. In exercises 8 and 9, the range of the major scale is used

to build chromatic exercises–segments using 5 notes at a time and a "chromatic scale" starting on scale degree 1 and ending on scale degree 8 of the major scale. The repetitive nature of these exercises will hopefully allow students to become comfortable with reading and recognizing the enharmonic notes. I tried to only use sharps for the ascending portions of the chromatic scale and flats for the descending segments. I generally avoided using E#/F♭ and B#/C♭, as I have found these pitches are rarely used in middle school repertoire and have only caused confusion amongst my band students when seen in print.

Lip Slurs: For every key area, a separate lip slur exercise has been used. Each lip slur exercise always works through the same valve combinations for the brass (open, 2, 1, 12, 23, 13, 123) and is written in unison for the woodwinds, except for the clarinet. The clarinet plays the same notes but jumps through a different octave combination, allowing them to perform register key workouts with the band. I kept the other woodwinds in unison with the brass to again reinforce the recognition of different accidentals and to allow them to work on tuning the different intervals present. I tried to introduce each lip slur exercise in what I thought was a logical progression of difficulty through the keys. This way, as time passes and students work through each key area, they are presented with an advancing series of lip slur exercises to help develop flexibility in the brass and better intonation in the woodwinds. The mallets are asked to play double stops in octaves for these exercises.

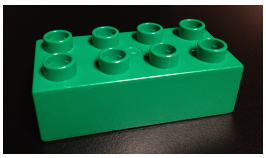
Articulation

Exercises 11 through 13 are written specifically to develop articulation abilities within scalar passages. After students learn the digit pattern and are able to play them all tongued, you can ask students to vary their articulation using the different patterns listed below. I suggest posting the articulation on the board the first few times you ask students to play a certain pattern. After they become comfortable associating a name with a printed articulation, you should just be able to call out the pattern (for example, saying, "Slur two, tongue two" for Articulation Option A). This will allow them to work on different finger/tongue combinations. The listed articulation options can only be played on the even measures when the pitches change, since every odd measure is just a string of repeated sixteenths on one pitch. Feel free to introduce your own tonguing patterns on these exercises or to use the different tonguing options in conjunction with the Five Note Pattern or Chromatic Segments presented earlier.

Digit Pattern 1 Articulation Options

Digit Pattern 2 Articulation Options

Digit Pattern 3 Articulation Options



Intonation

The final three exercises in each key area are presented as exercises specifically for working on tuning and should be played at a slow tempo, although any exercise in this book can be used to focus on intonation as they are all written in unison for the band. Exercise 14, Major Scale Tuning, presents the scale in unison as the band ascends. Descending, students stop on a different pitch of the scale in order to build a sustained V^7 chord, which resolves to I. Students should listen for good unison intonation on the ascending portion of the scale and should listen for chordal tuning on the V^7 and I chords. Use these chords to discuss the specific functions of fa-mi and ti-do in a V^7 setting so students can better tune these intervals.

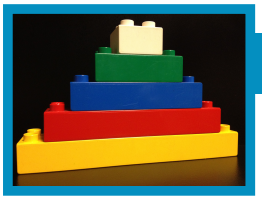
In exercise 15, Tuning Octaves, the major scale arpeggio is presented in unison for the students to work on octave tuning throughout the band. The final measure presents all notes of the I chord so you can divide students as desired for chordal tuning.

Exercise 16, descending chromatics harmonized, is the final intonation exercise. It presents descending chromatics from a starting pitch in the I chord, stacked in thirds through the band. This exercise again reinforces chromatic concepts and also allows students to work on listening for the tuning of changing intervals in the band.

Rhythm

The final pages of the Conductor's Score and each part book are a collection of progressively harder rhythm exercises. These are designed to be used with even the youngest of students. The following is a list of suggestions for how to use the rhythm pages:

- Use a single measure from the rhythm pages and have students repeat that measure on each degree of a major or minor scale.
- Start on a specific measure and have students change scale degrees for each measure they play. For example, if they started on measure 10, they would play scale degree 1 for measure 10, 2 for measure 11, 3 for measure 12, etc. until they finished the scale.
- Have students clap and count out loud or tizzle and finger along through a specific set of rhythm measures.
- Divide the band in half (or by woodwinds and brass/percussion). Have half the band play a specific set of measures while the other half tizzles and fingers along or claps and counts aloud.
- Start on measure 1 and play through all the rhythm lines on one pitch. Have students stop playing as they make an error. The winner is the student that plays the longest without any mistakes.
- Have students start at the end of one line and play it backwards on one pitch. This will really get their brain cells working and challenge them to see the music in a new light!
- See what other ideas you can come up with on your own or have your students make suggestions for games to play using the rhythm pages.



Percussion

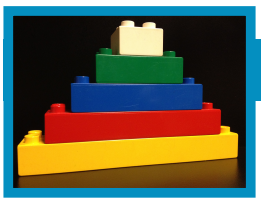
The percussion parts of this book are written for students to play either mallets or snare drum/practice pad. Depending on the number of percussionists you have, you can divide students in half, with half playing the drum part and the other half playing the mallet part, or you can have all percussionists play the drum part one day and the mallet part the next. I divide my students into two groups, A and B, and alternate A and B days. A days mean that students in group A play snare/pad and students in group B play mallets. B days mean that students in group B play snare/pad and students in group A play mallets. This method ensures that all percussionists are playing both instruments on a regular basis.

The mallet parts are written to be played in unison with the wind parts. For the most part, sustained notes are written as rolls in the mallet part. On the lip slur exercises, the parts are written in constant eighth notes in octaves for the right and left hand to help students work on spatial awareness and coordination when playing large intervals.

The snare parts are written with a corresponding rudiment for each of the 7 key areas used. The 7 rudiments used are the rudiments required by the SCBDA for middle school students to audition for the Region and All-State Bands. The rudiments correspond to the key areas as follows:

- Concert B♭ - Paradiddle
- Concert A♭ - Flam
- Concert F - Flam Tap
- Concert E♭ - Five-Stroke Roll
- Concert C - Nine-Stroke Roll
- Concert G - Flam Accent
- Concert D♭ - Lesson 25

The snare drum exercises are written to develop basic sticking technique and hand coordination and to also introduce the rudiment in a sequential manner. The rudiments are broken down into their basic elements before being presented with their original notation (for example, flam taps are presented first as quarter notes, with a flam on the first quarter note and a repeated stroke on the second quarter note before being played as eighth notes). On the lip slur exercises, snares play "Eights" in order to develop consistency with stick height and technique. Students are asked to play mallets on the chromatic exercises to reinforce note reading and on the tuning exercises to aid the band in listening.



iPad Use and Distribution

As the use of technology in schools and classrooms increases, our resources must adapt to meet the needs of these new devices. Many schools are purchasing class sets of laptops or iPads and some are even providing enough for individual student

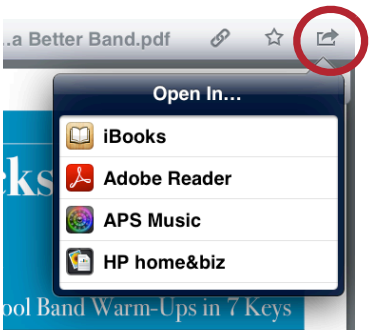
use. For the 2011-2012 school year, Lexington School District 1 (of which Pelion Middle School is a part) distributed iPads to all high school students and teachers as part of a pilot program. The program was incredibly successful and will be extended to all middle school students and teachers for the 2012-2013 school year. This warm-up book was written specifically to be used on the iPad by students and teachers. However, due to the sheer number of pages in the Conductor's Score, a printed version is also included for ease of use. The individual instrument books and a copy of the conductor's score are included in PDF form on a disc at the back of this book. You may print the instrument parts if you wish, but I suggest the following distribution method and use for classrooms with access to the iPad using the Dropbox and iBooks apps and a desktop/laptop computer:

• Ensure that Dropbox and iBooks are installed on each iPad you will be using in your classroom. If you do not have the Dropbox or iBooks apps, they can be downloaded for free from the App Store. If you do not have a personal Dropbox account, you can create one at www.dropbox.com.

• Using your desktop computer and the dropbox website or desktop application, create a shared folder containing all of the part books for **Building Blocks for a Better Band**.

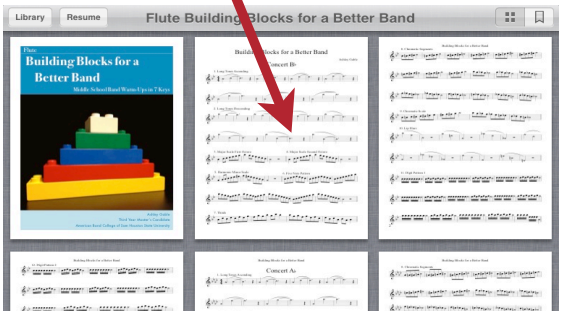
• Share the Building Blocks folder with all of your students or with each iPad you intend to use in your classroom.

• Have your students open the shared folder on the iPad they will use in class and select the part book they will use.



• In the upper right hand corner, tap the arrow and select iBooks from the "Open In..." drop down menu. iBooks will then open the PDF and save it to the PDFs shelf.

• The warm-up book is now saved to the iPad. Students can turn the pages by flicking their finger across the screen and can zoom in to a particular line by pinching out on the screen. Students can select individual pages by hitting the page view button and then choosing a page from the list.

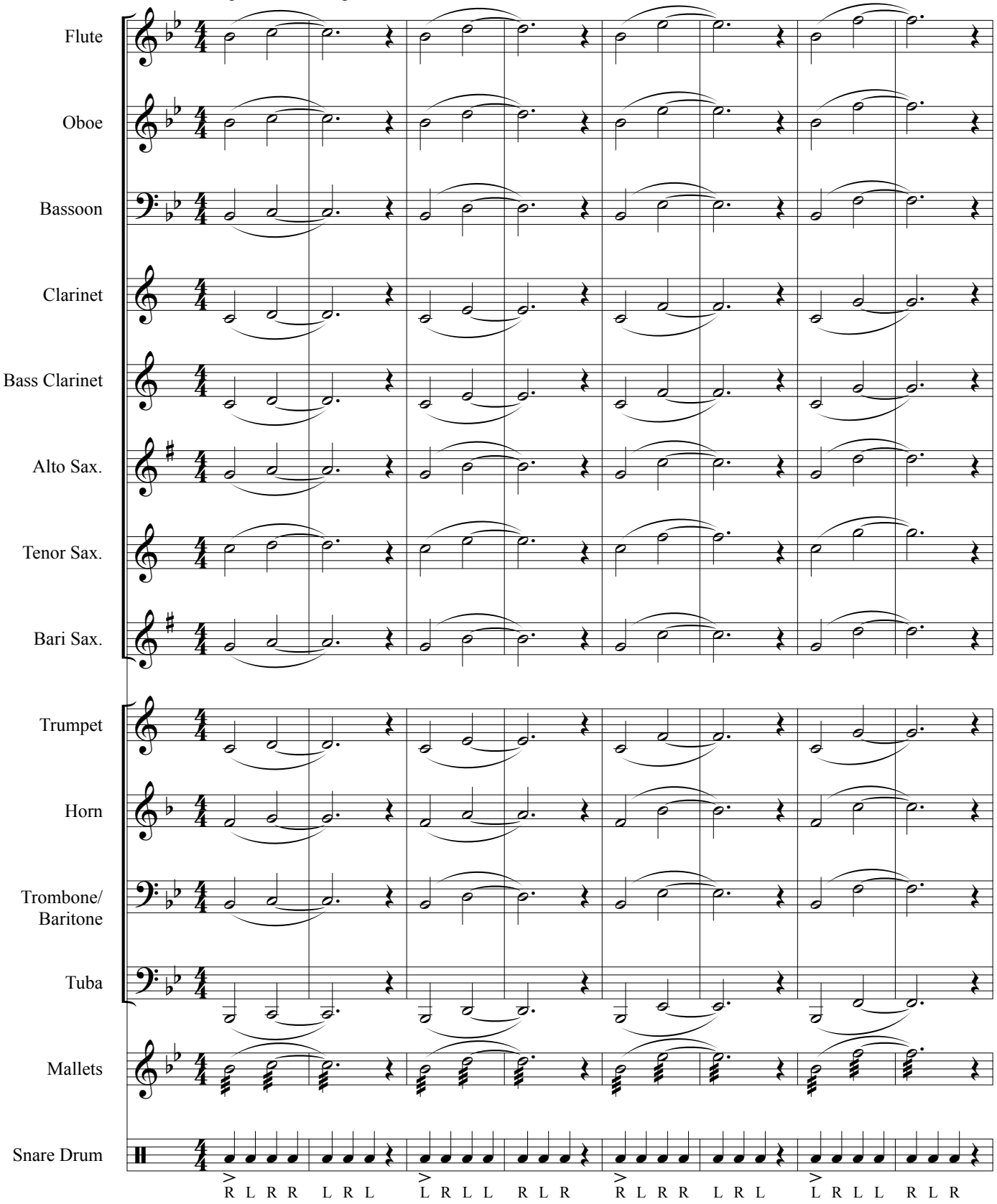


Building Blocks for a Better Band

Concert B♭-Paradiddle

Ashley Gable

1. Long Tones Ascending



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2. Long Tones Descending

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3.Major Scale First Octave
4. Major Scale Second Octave
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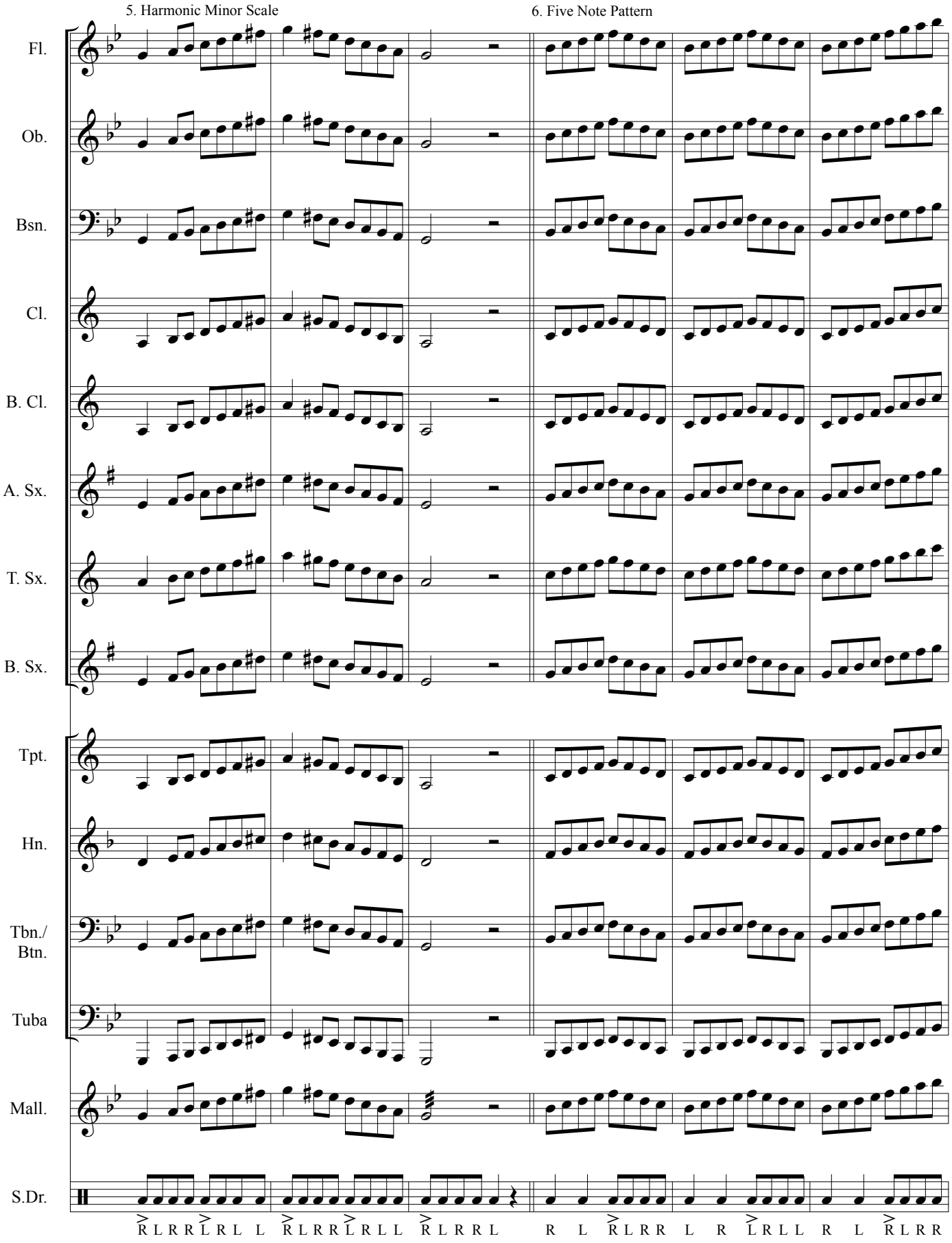
5. Harmonic Minor Scale
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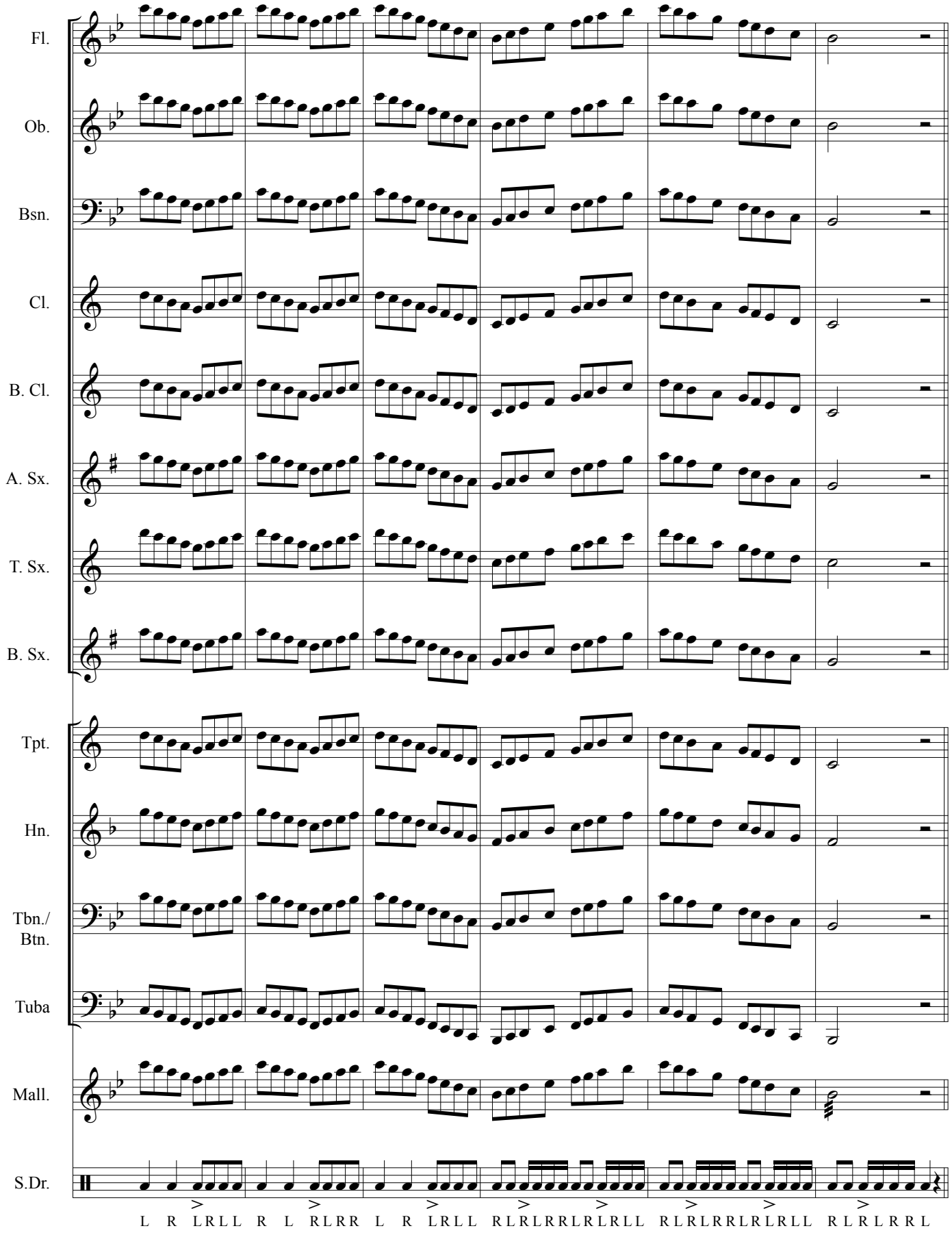
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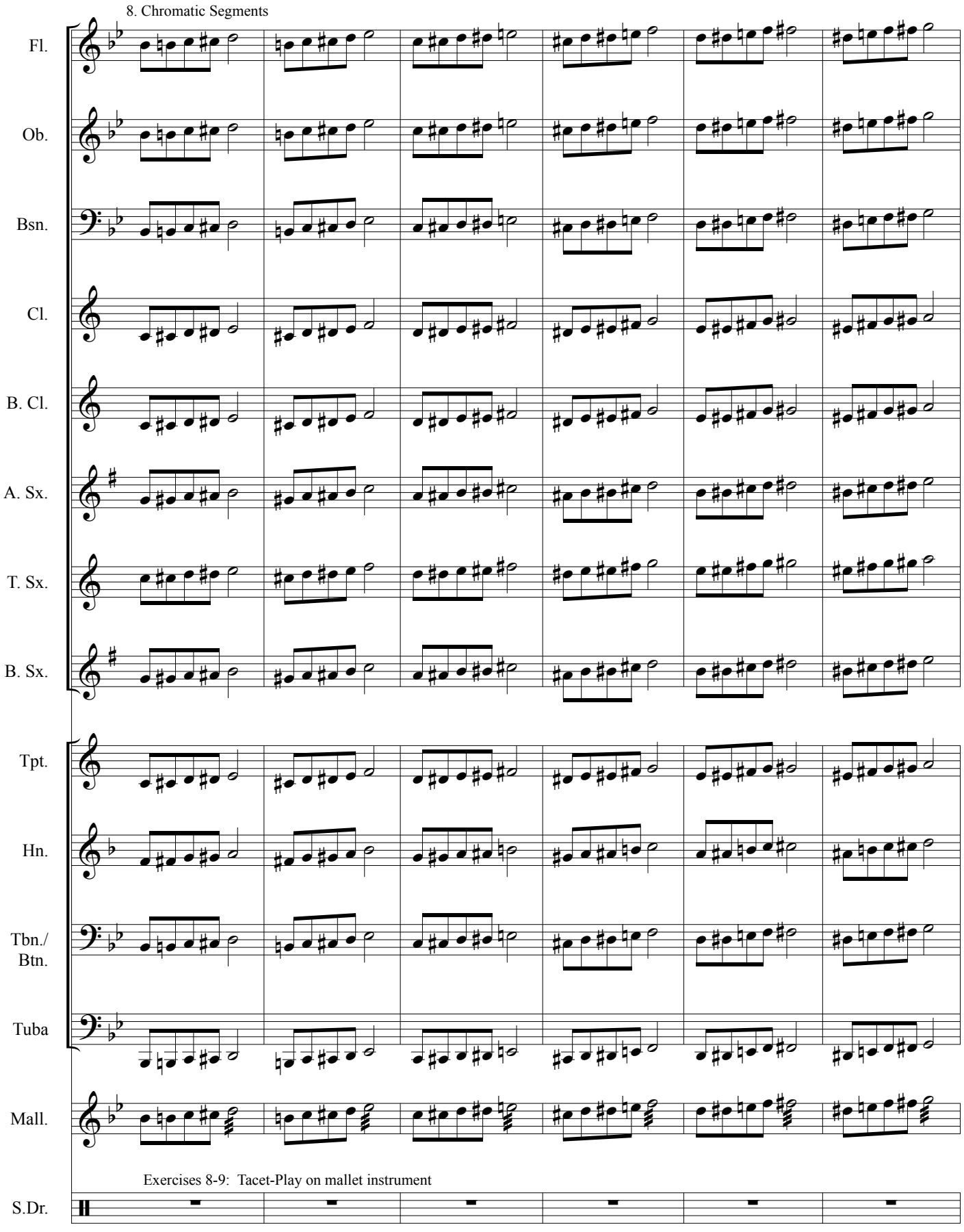
8. Chromatic Segments
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Exercises 8-9: Tacet-Play on mallet instrument
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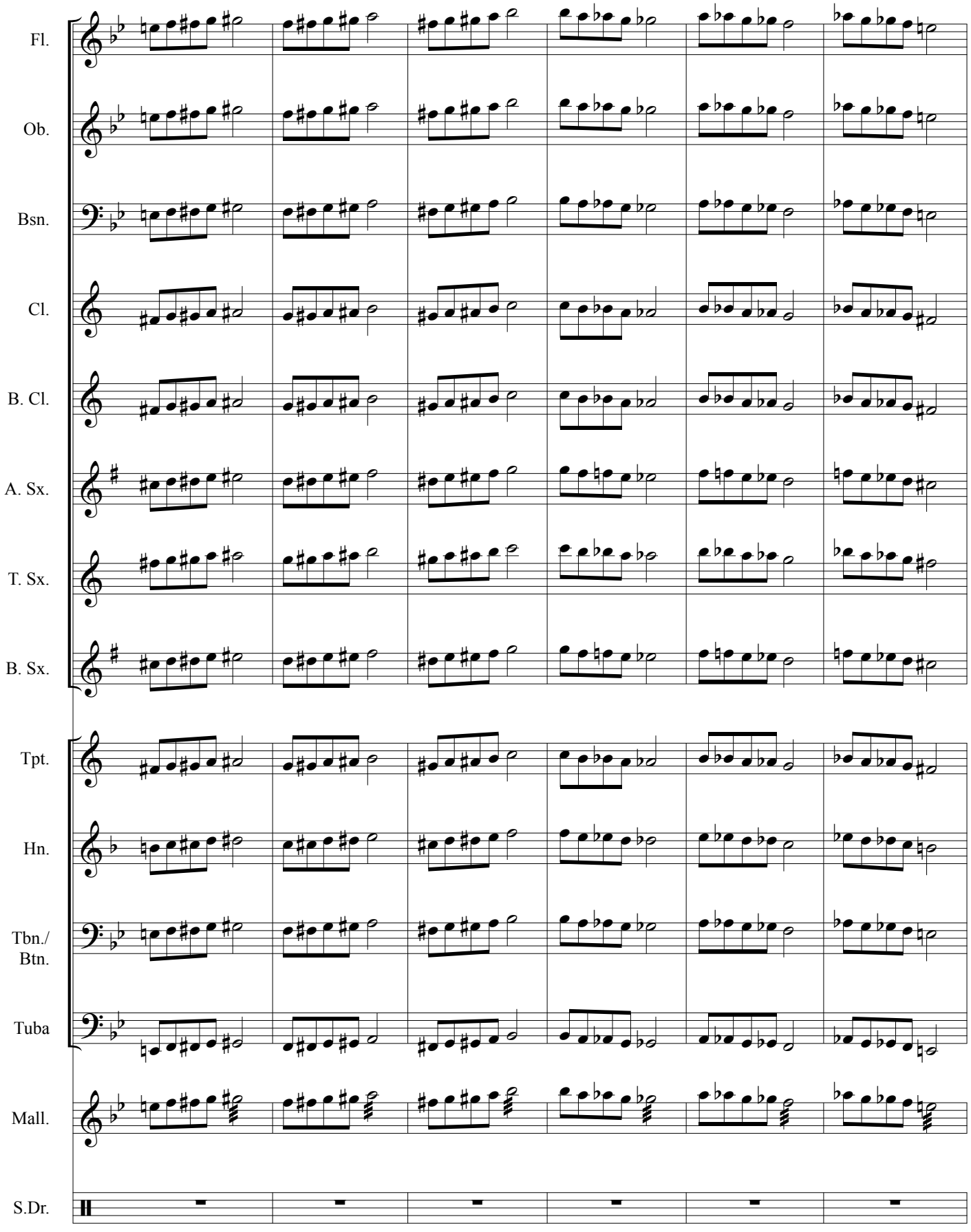
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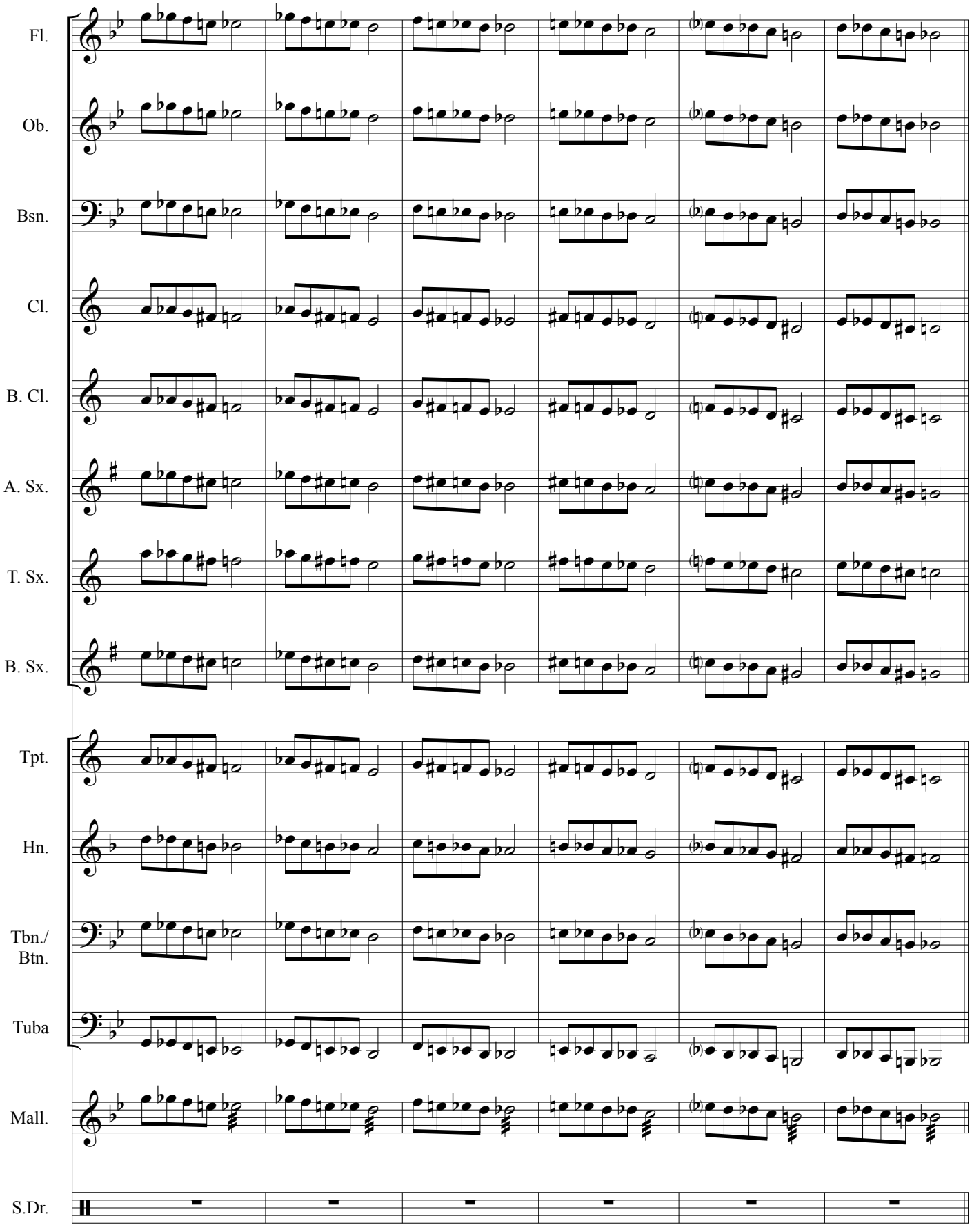
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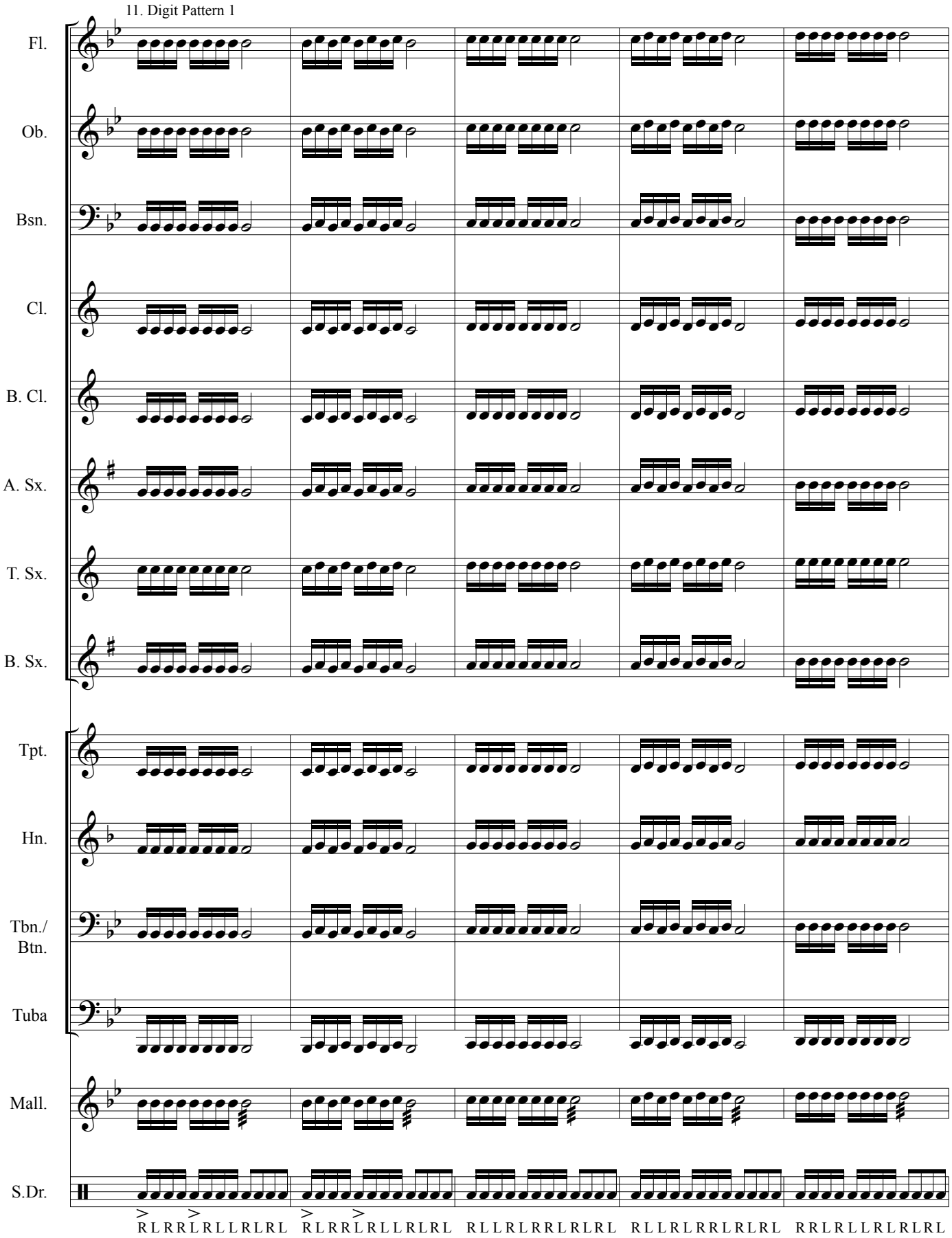
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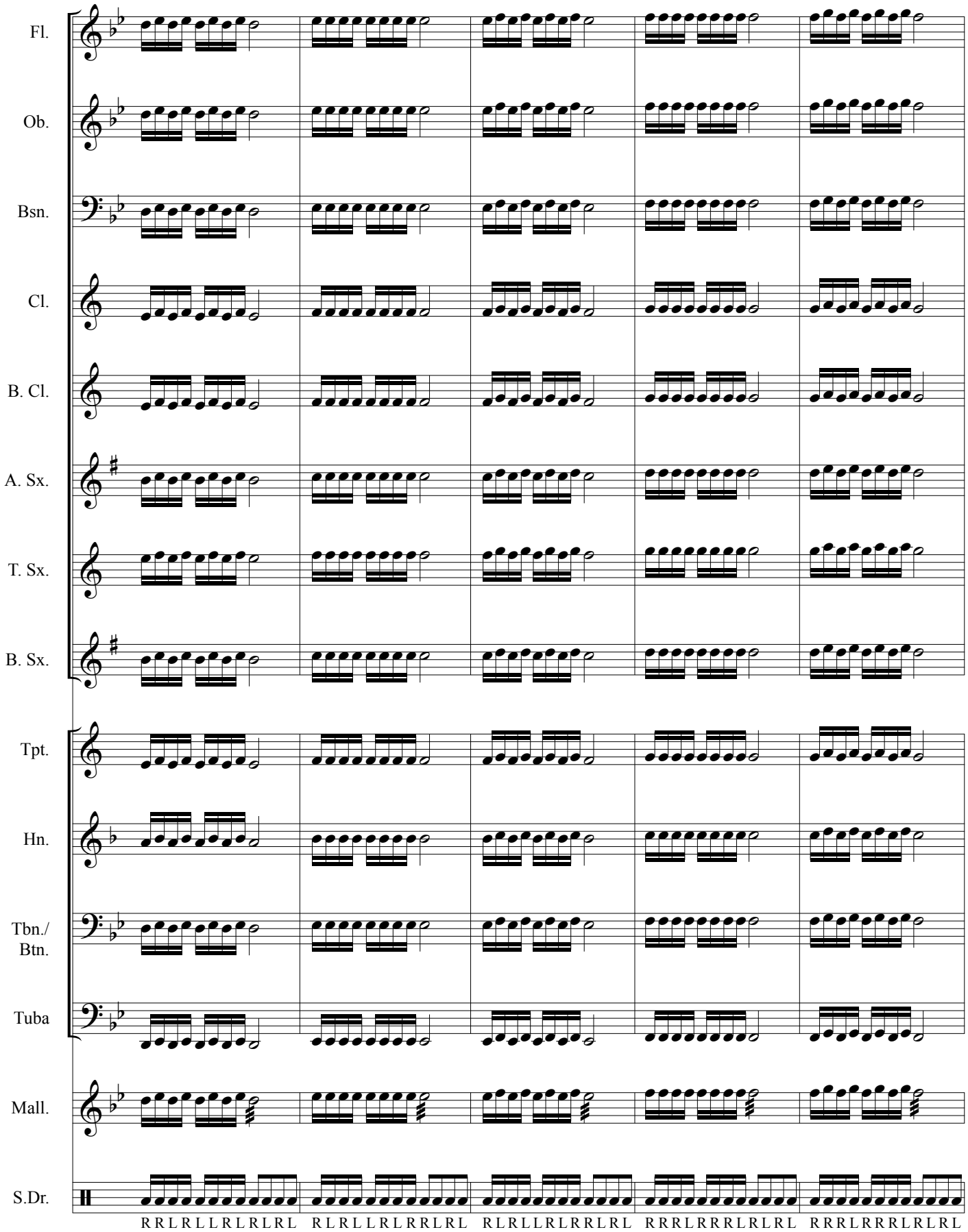
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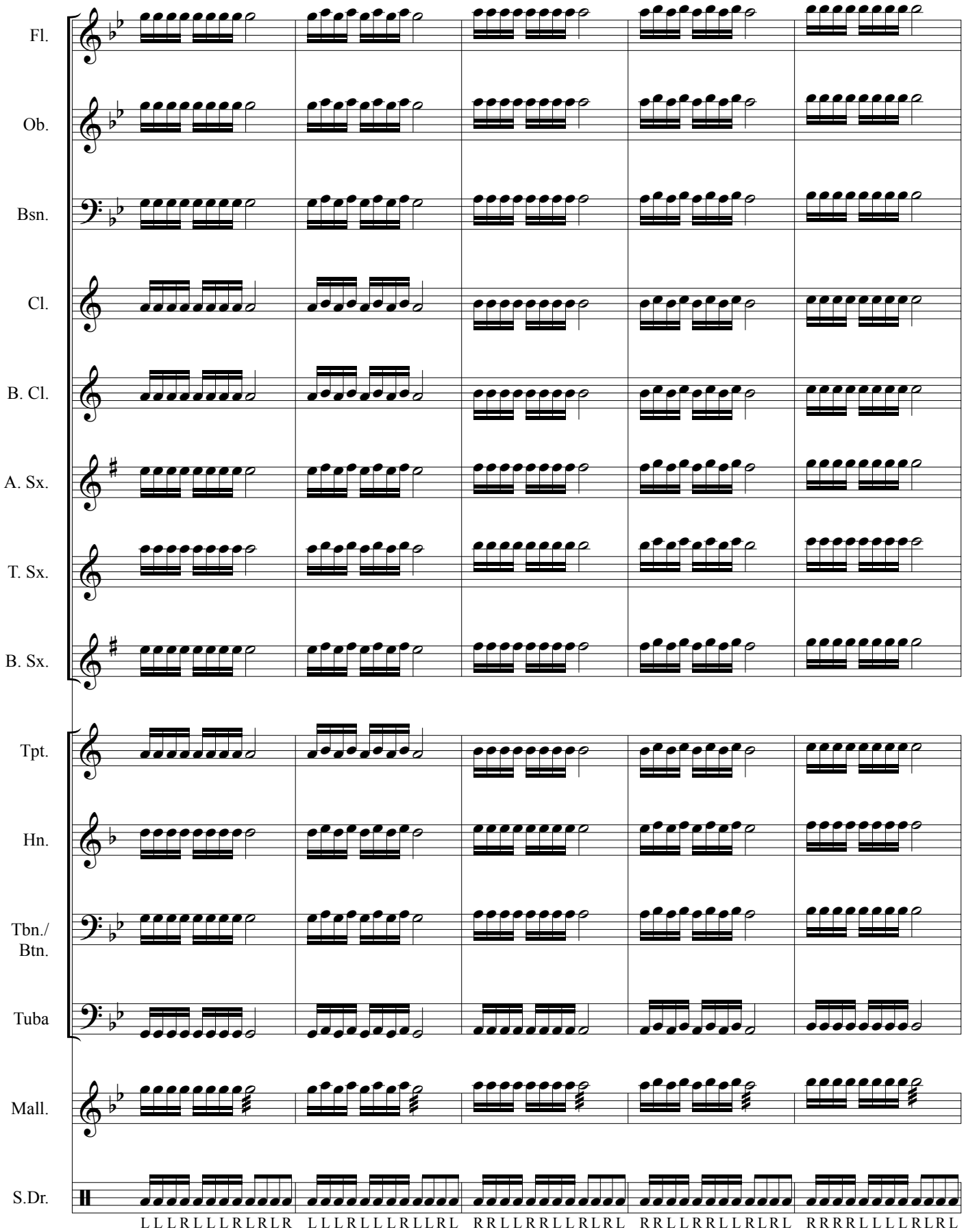
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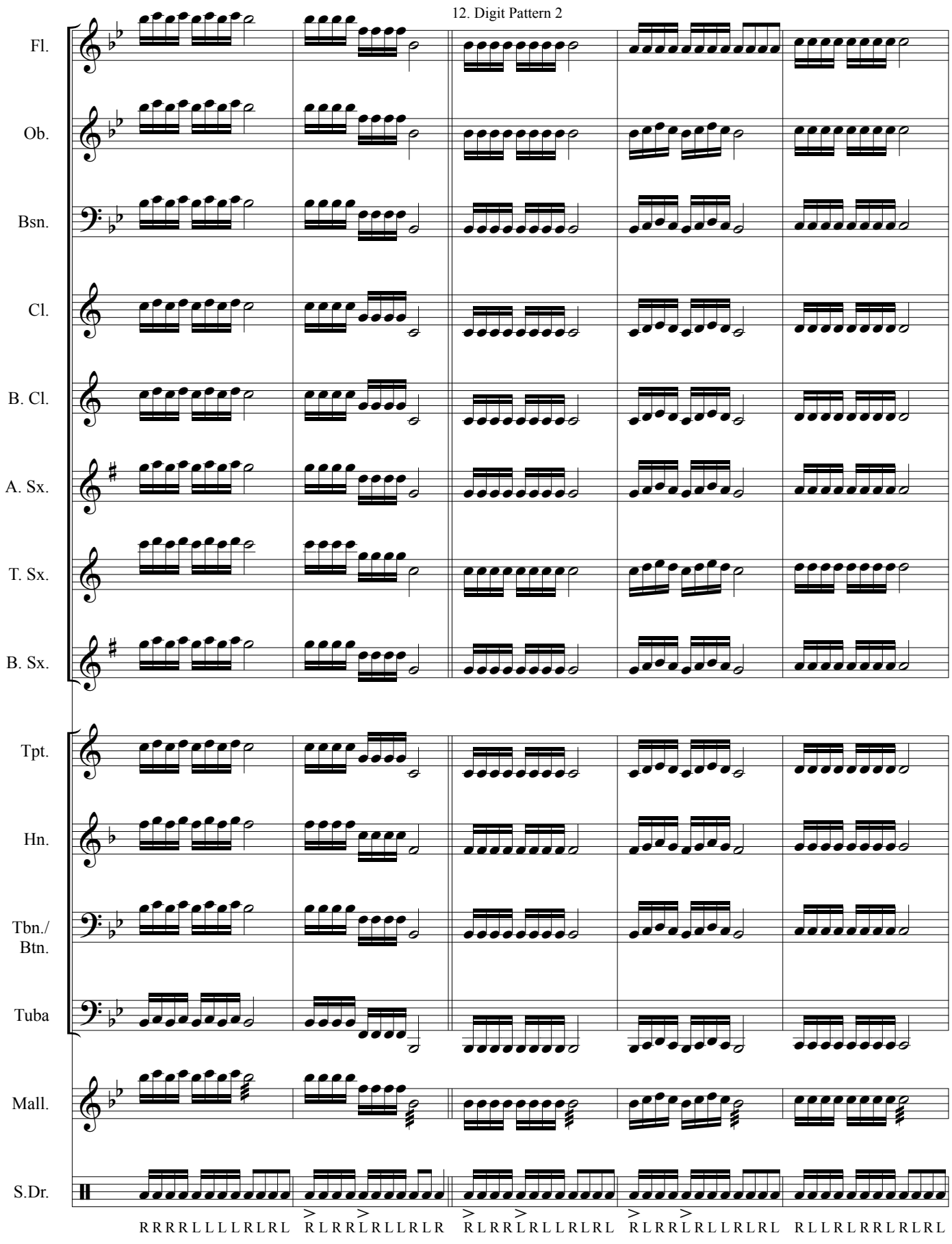
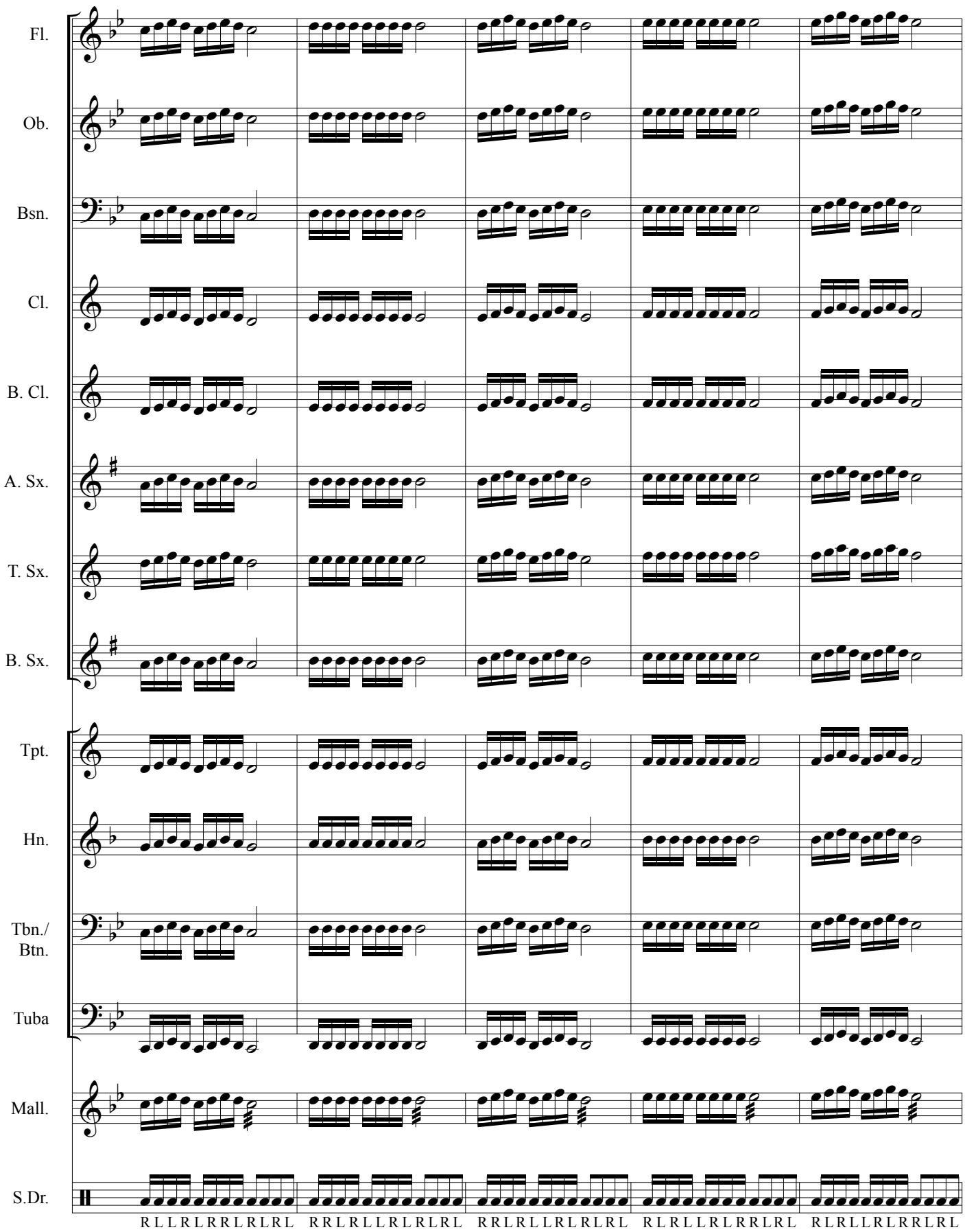
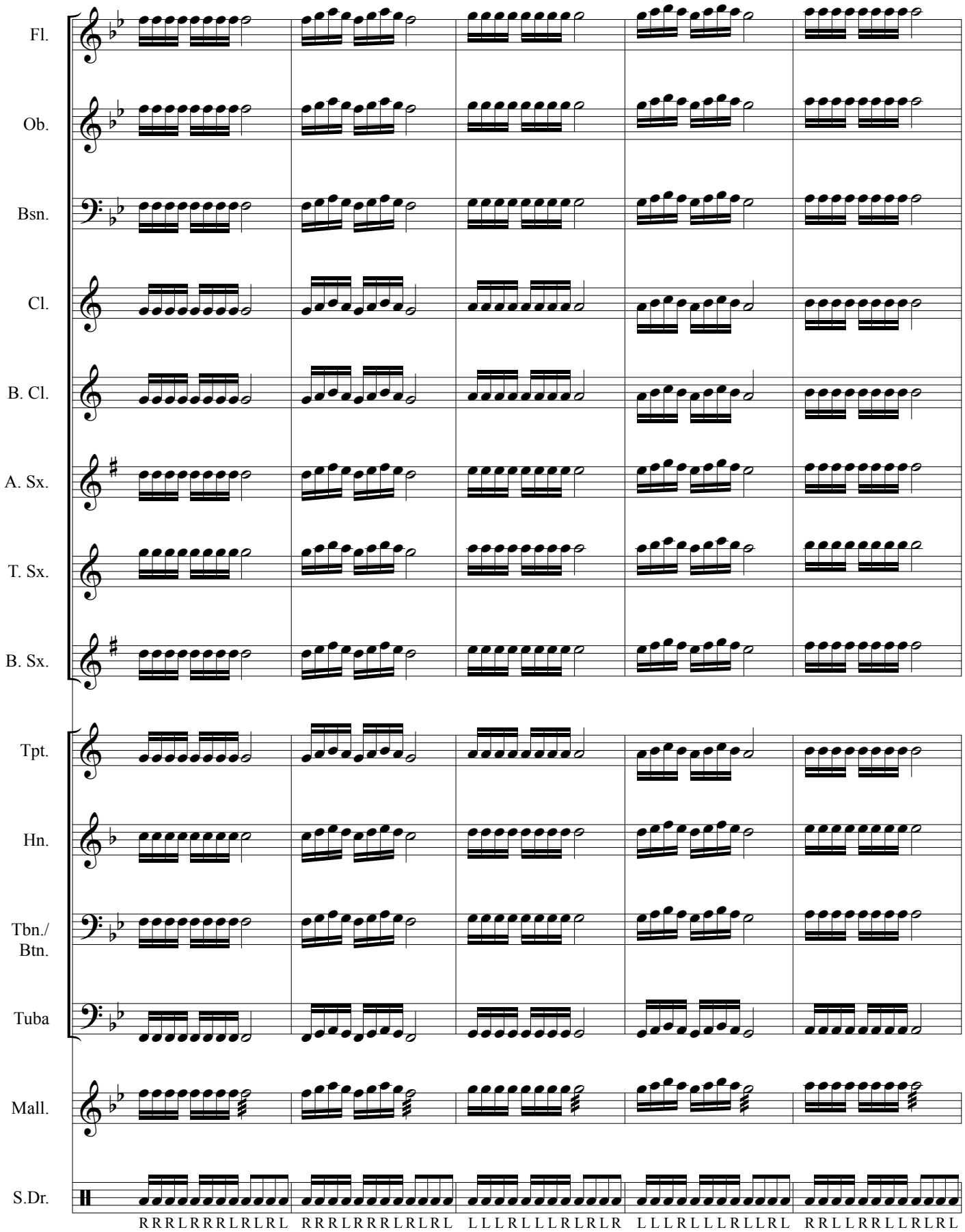
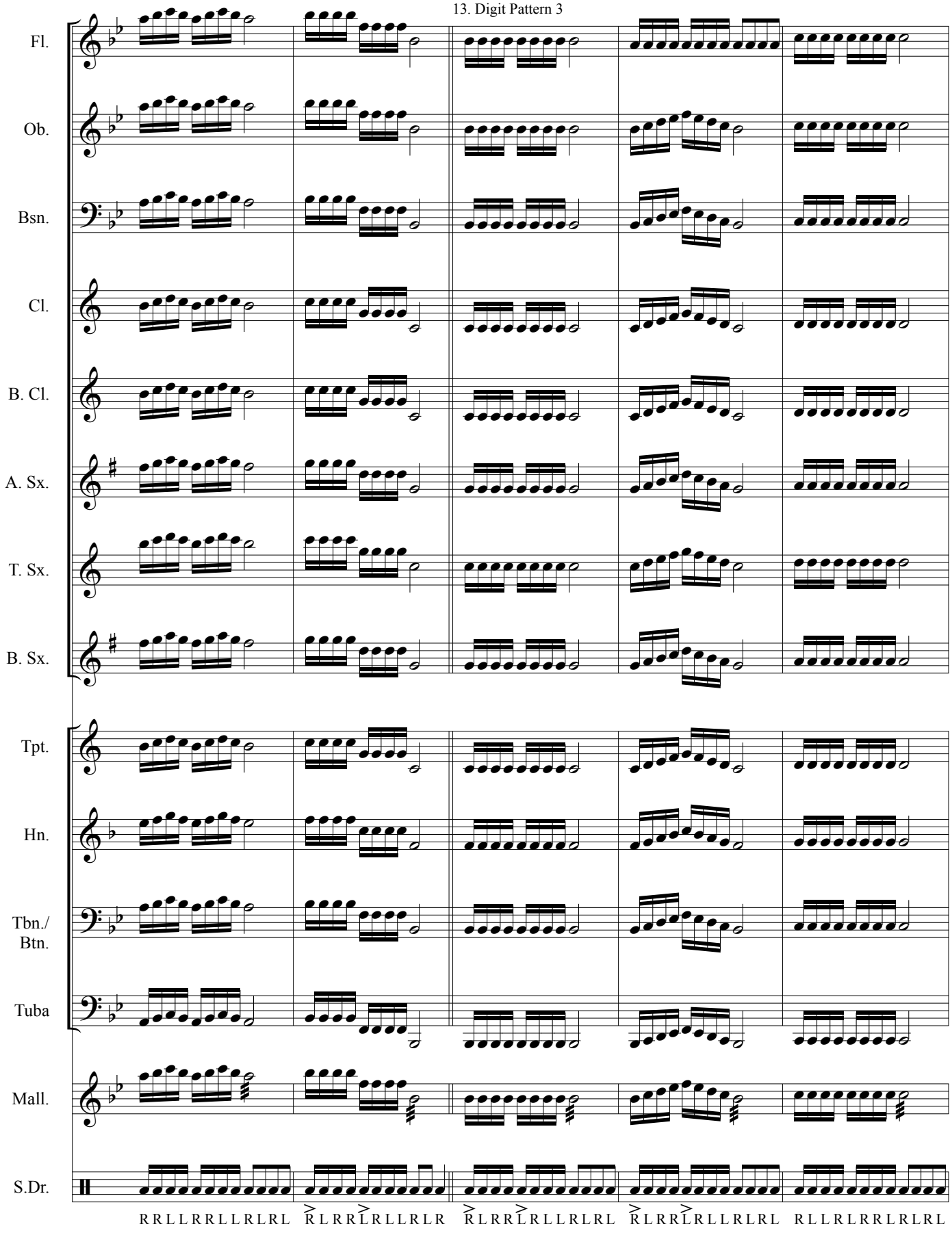
Mall.
S.Dr.
L L L R L L L R L R L R L L L R L L L R L L R L R R L L R R L L R L R L R R L L R R L L L R L R L

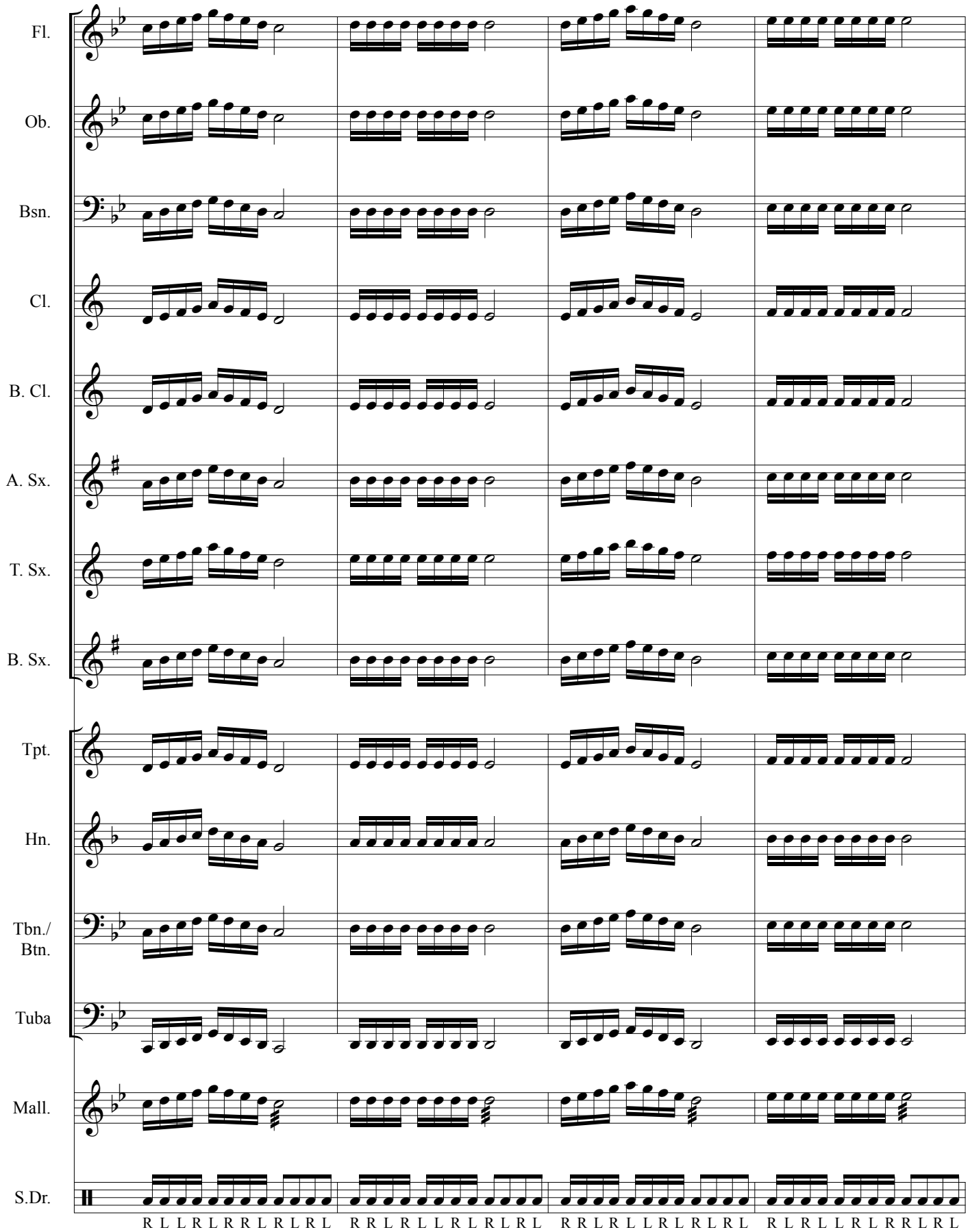

12. Digit Pattern 2
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
RRRRLLLLRLRL
RLRRLRRLLRLR
RLRRLRLLRLRL
RLRRLRLLRLRL
RLLRLRRLRLRL

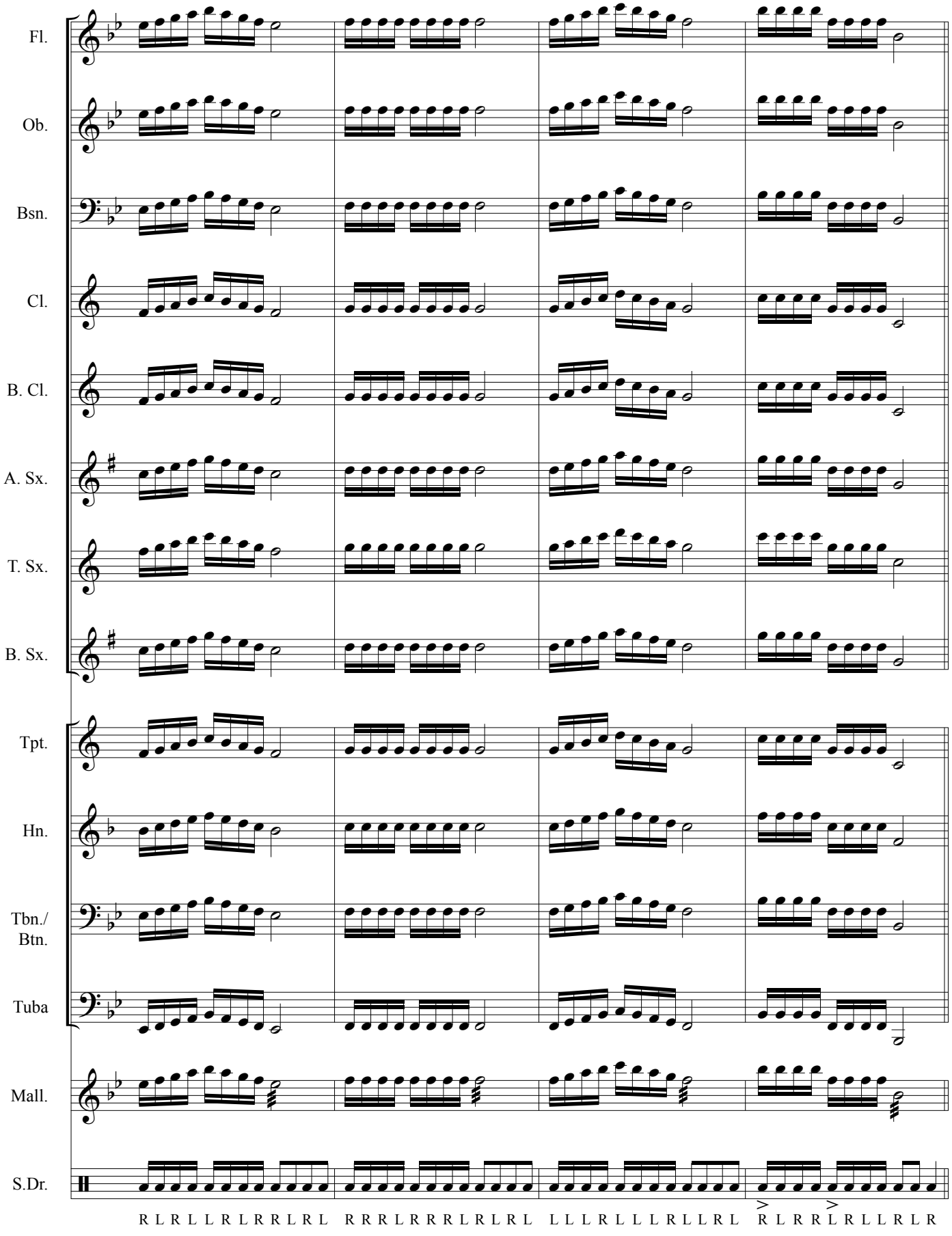

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L L R L R R L R L R L
R R L R L L R L R L R L
R R L R L L R L R L R L
R L R L L R L R R L R L
R L R L L R L R R L R L


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R R L R R R L R L R L L
R R R L R R R L R L R L R L
L L L R L L L R L R L R
L L L R L L L R L L R L
R R L L R R L L R L R L

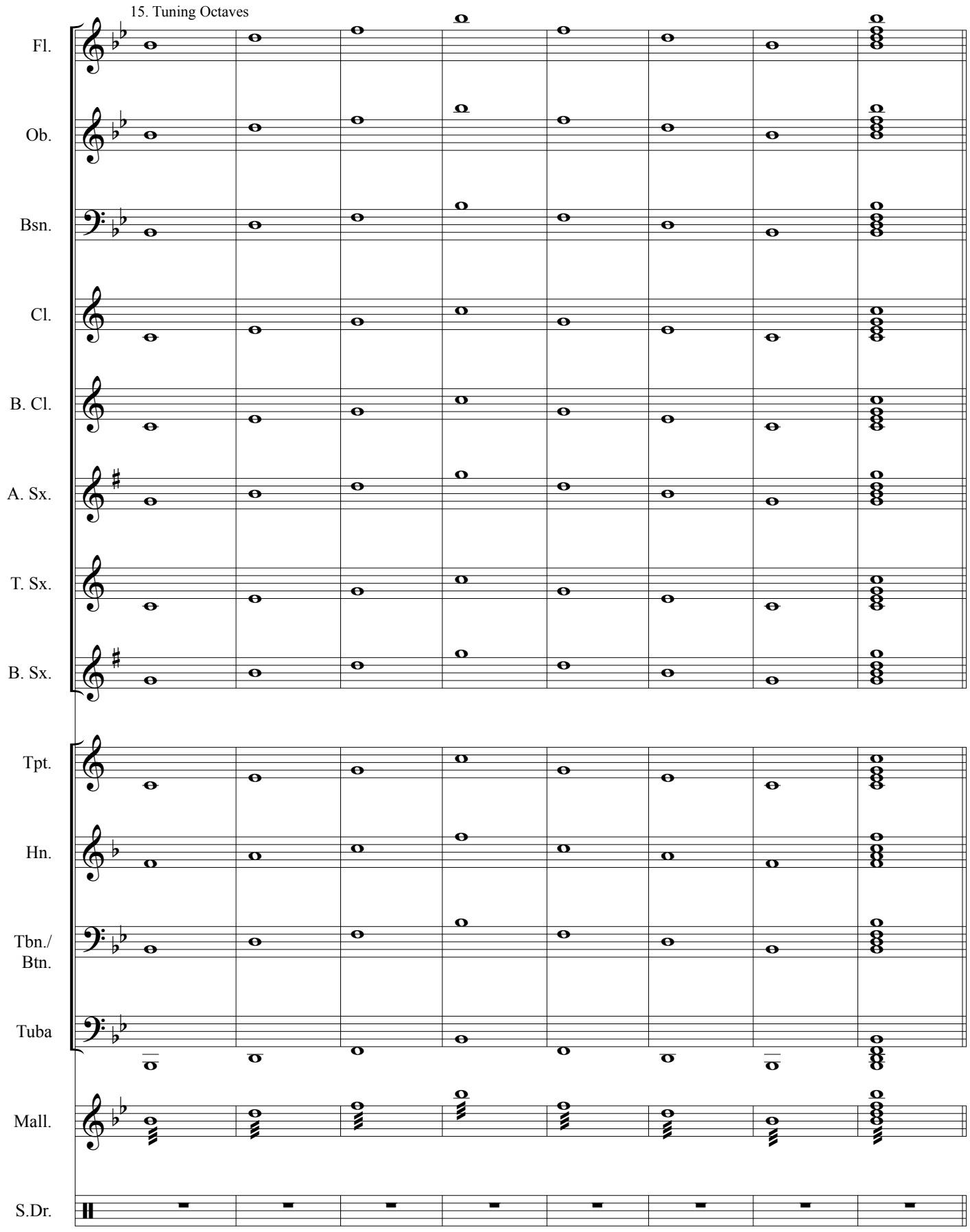
13. Digit Pattern 3




Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L L R L R R L R L R L R R L R L L R L R L R L R R L R L L R L R L R L R L R L R L L R L R R R L R L


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L L R L R R L R L R R R L R R R L R L R L L L L R L L L R L L R L R L R R L R L L R L R

14. Major Scale Tuning
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
Exercises 14-16: Tacet-Play on mallet instrument
S.Dr.


15. Tuning Octaves
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

16. Descending Chromatics Harmonized

Concert A♭-Flam

1. Long Tones Ascending

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
L L L L L L L R L R L R L L R L R L R L R L R L R L R

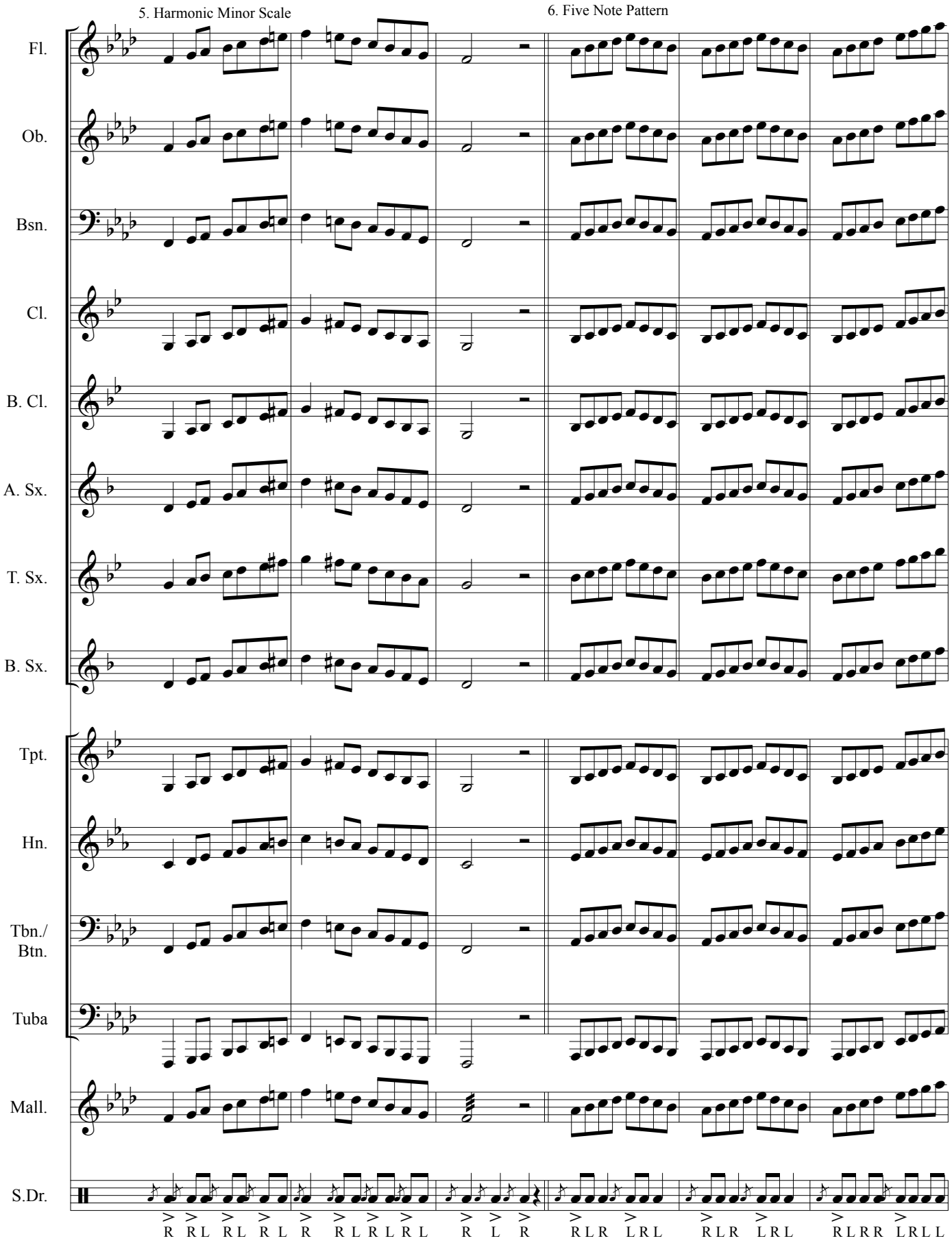
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R L R L R L R L R
R L R L R L R

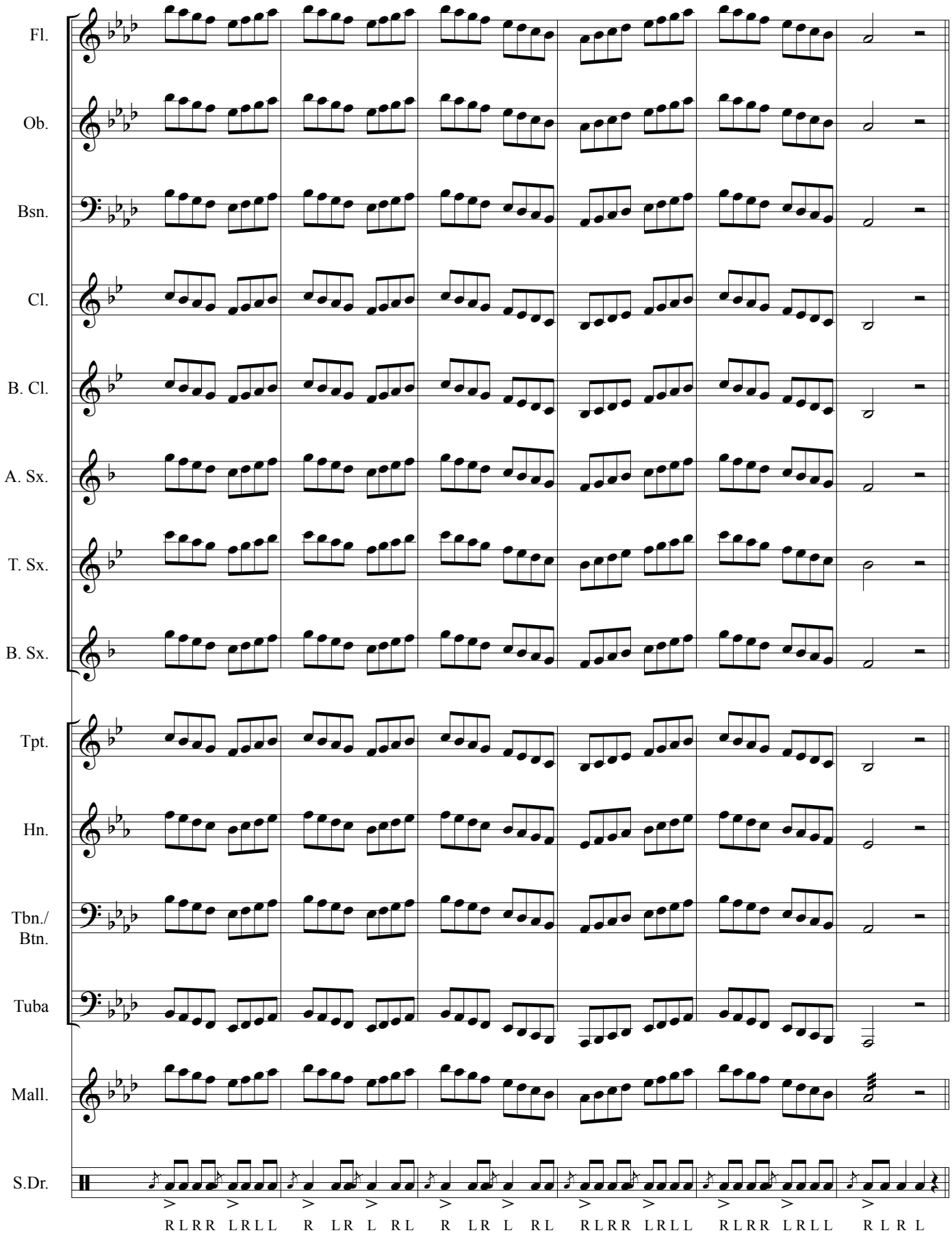
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R R R R R R L L L L L L L R L R L R L R

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

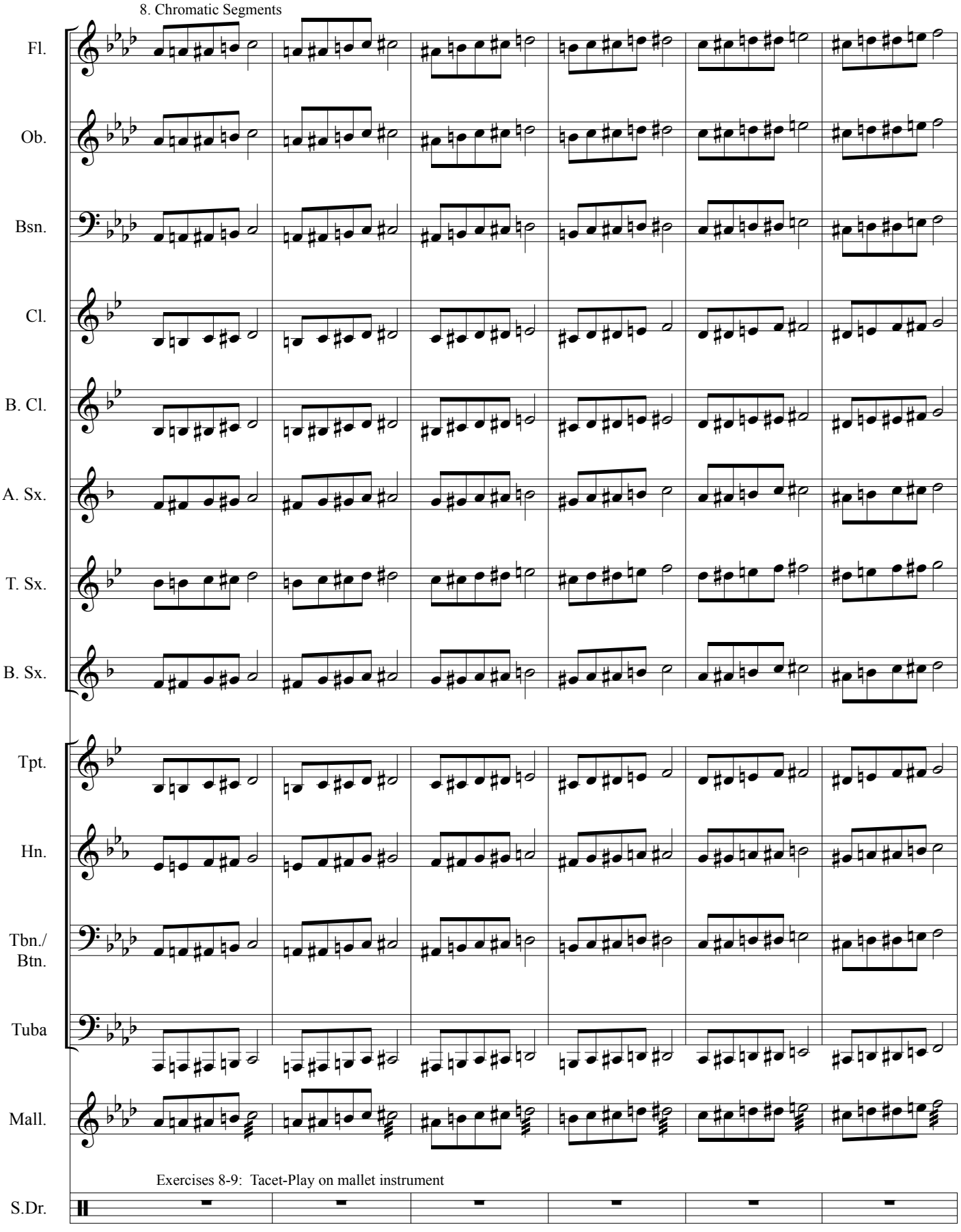
3. Major Scale First Octave
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L R L R L R R L R L R L R L R

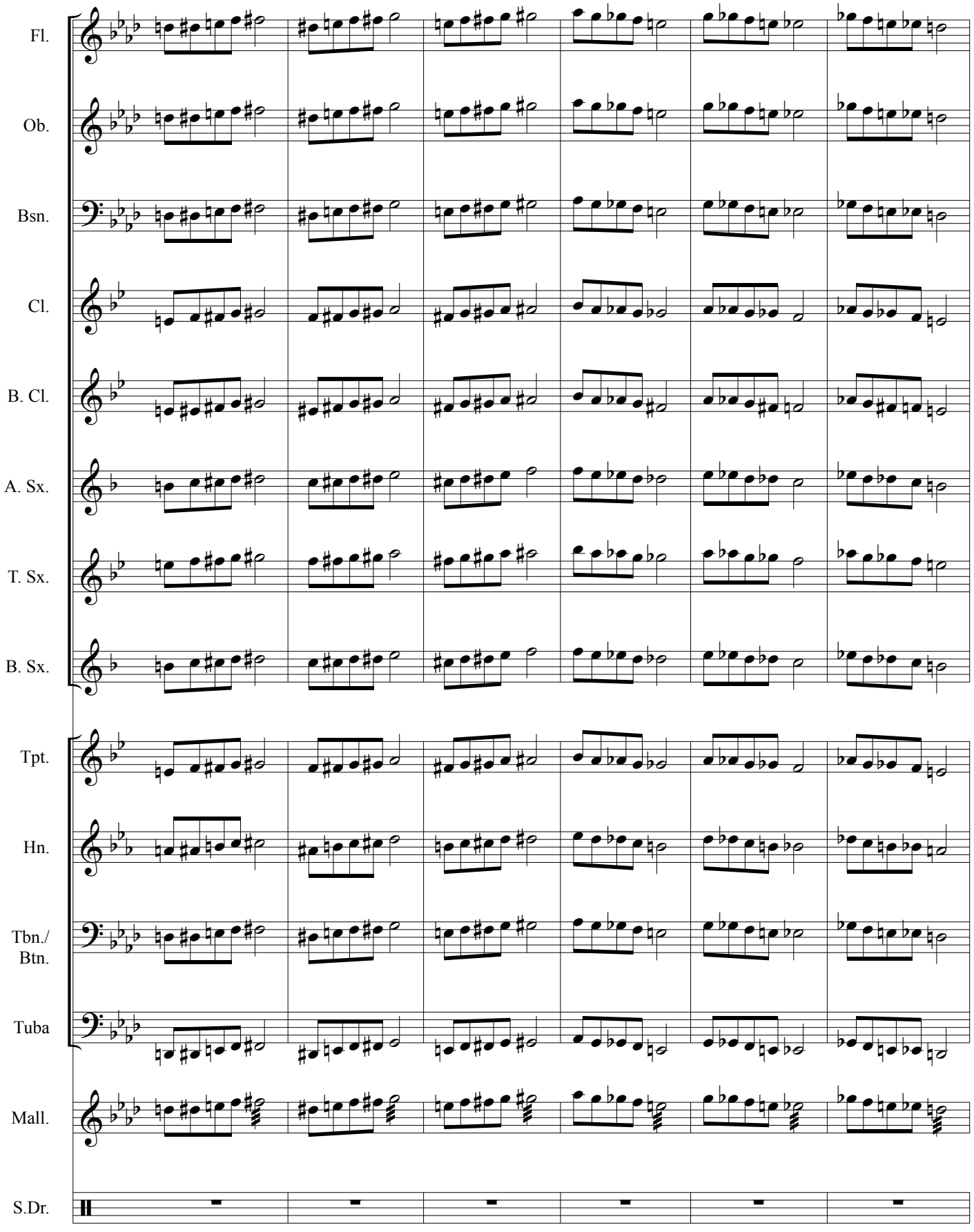
4. Major Scale Second Octave


5. Harmonic Minor Scale
6. Five Note Pattern
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R RL RL RL R L R RL RLRL R L R RLR LRL RLR LRL RLRR LRLL


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R L R L R L R L R L R L R R L R L L R L R R L R L L R L R L

7. Thirds
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R L R L R R L R L L R L R R L R L


8. Chromatic Segments
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
Exercises 8-9: Tacet-Play on mallet instrument
S.Dr.


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

9. Chromatic Scale
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

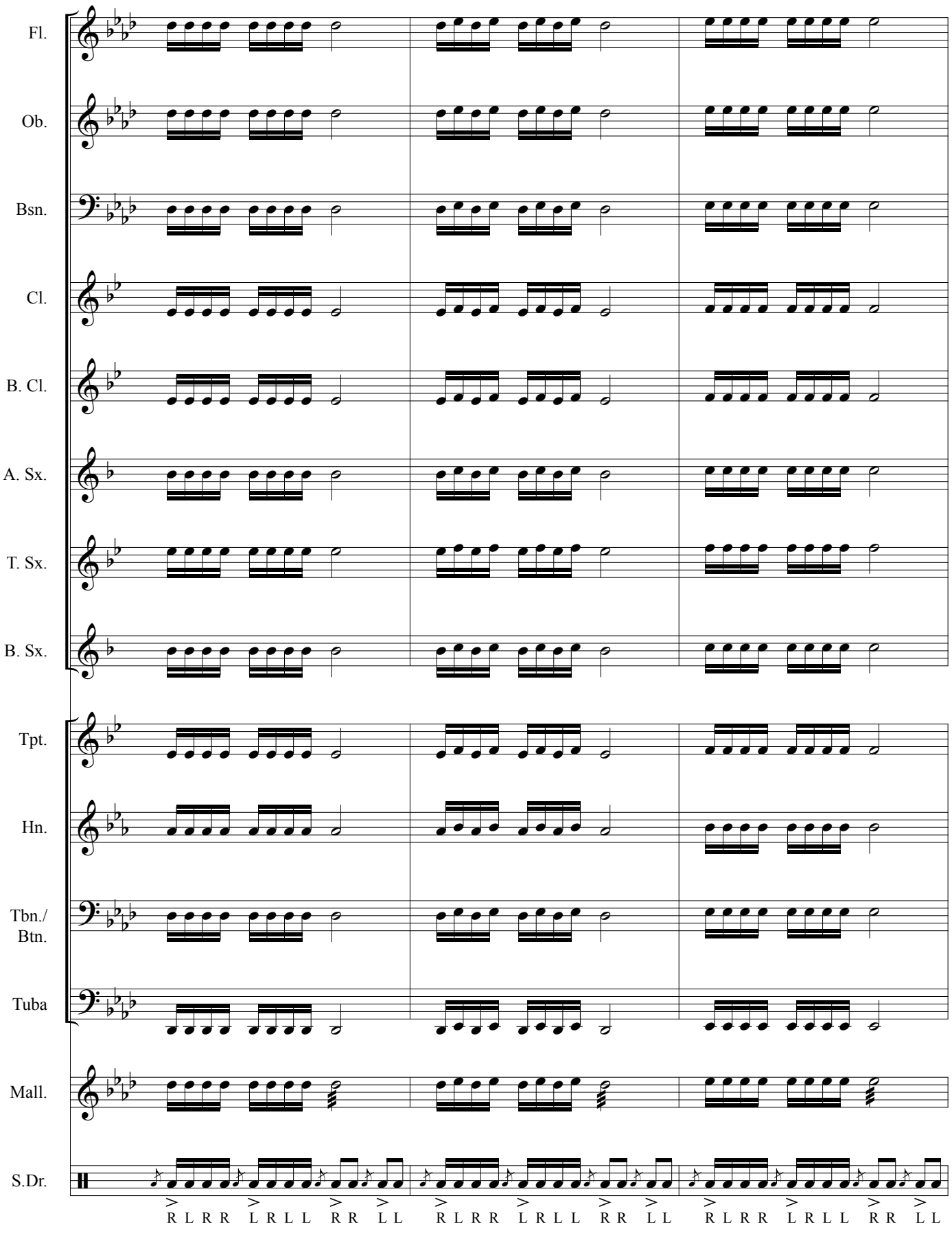
10. Lip Slurs

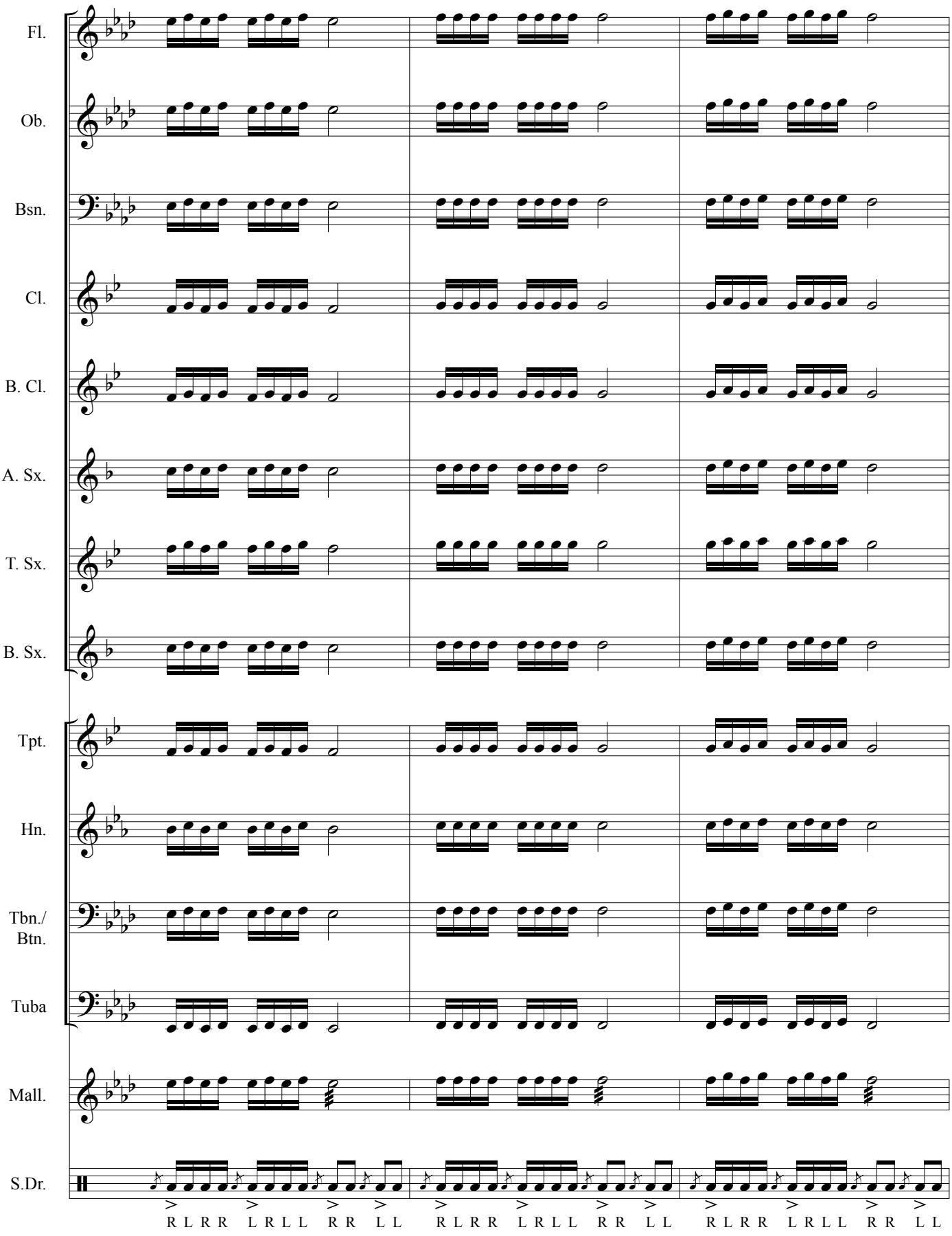
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R RRRR RRR L LLLLLLL R RRR R RRR L LLLLLLL R RRRL LLL R RRRLLLL R RRRL LLL R RRRLLLL

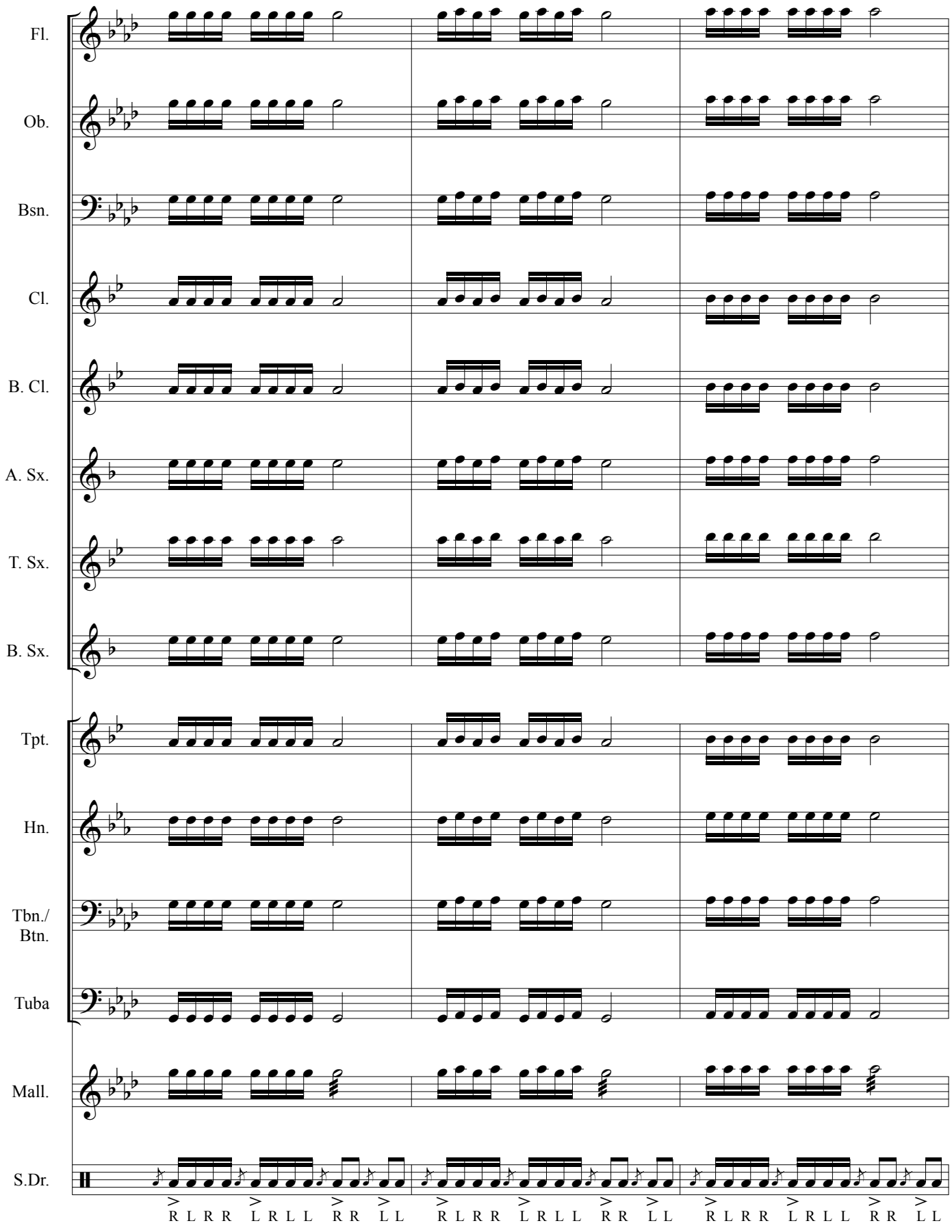
Fl.
Ob.
Bsn.
Cl.
B. Cl.
keep left C# key down
A. Sx.
T. Sx.
keep left C# key down
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L L R R L L R R L L R R L L R R L L R R L L R L R L R L R L R L R L R

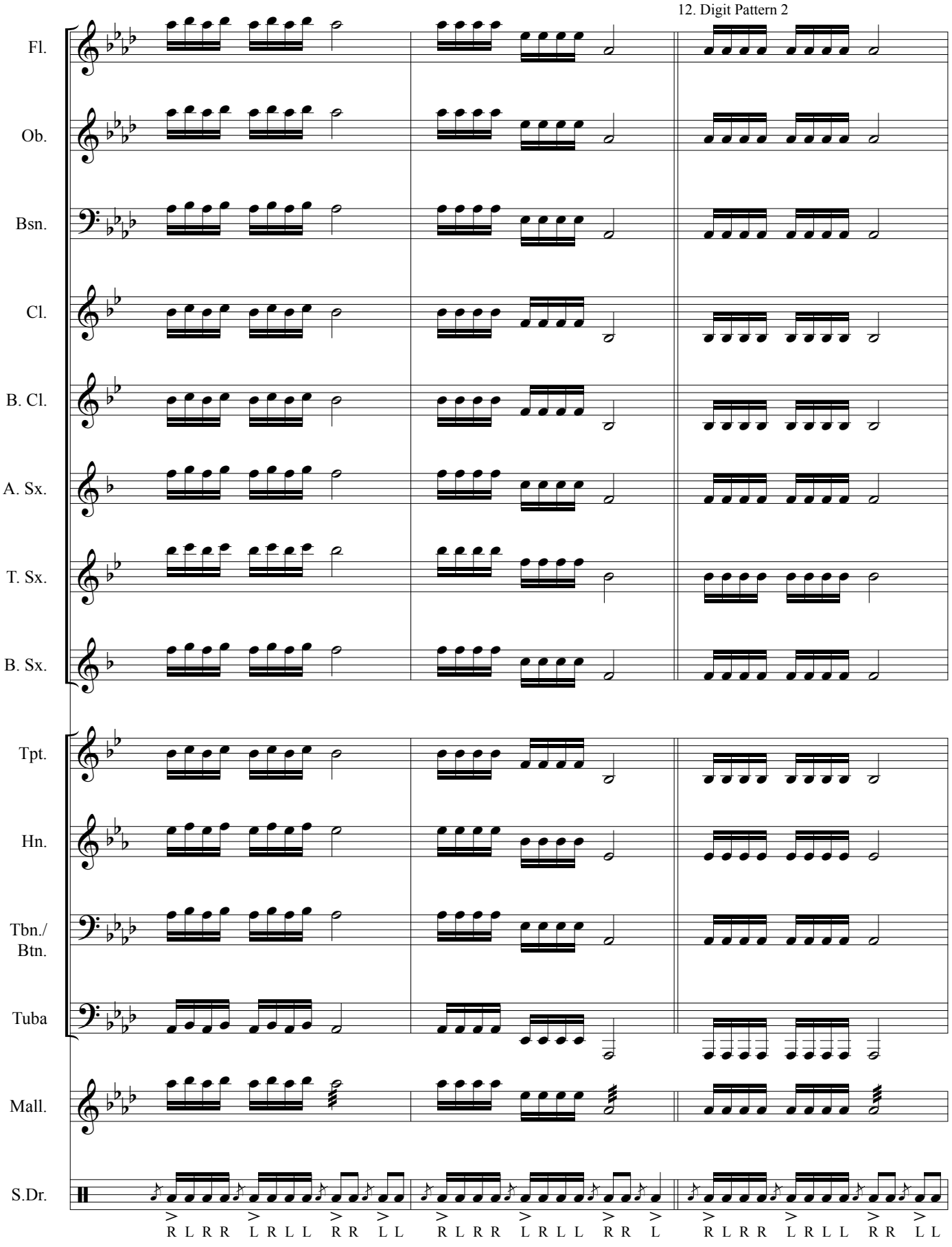
11. Digit Pattern 1
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L
R L R R L R L L R R L L
R L R R L R L L R R L L

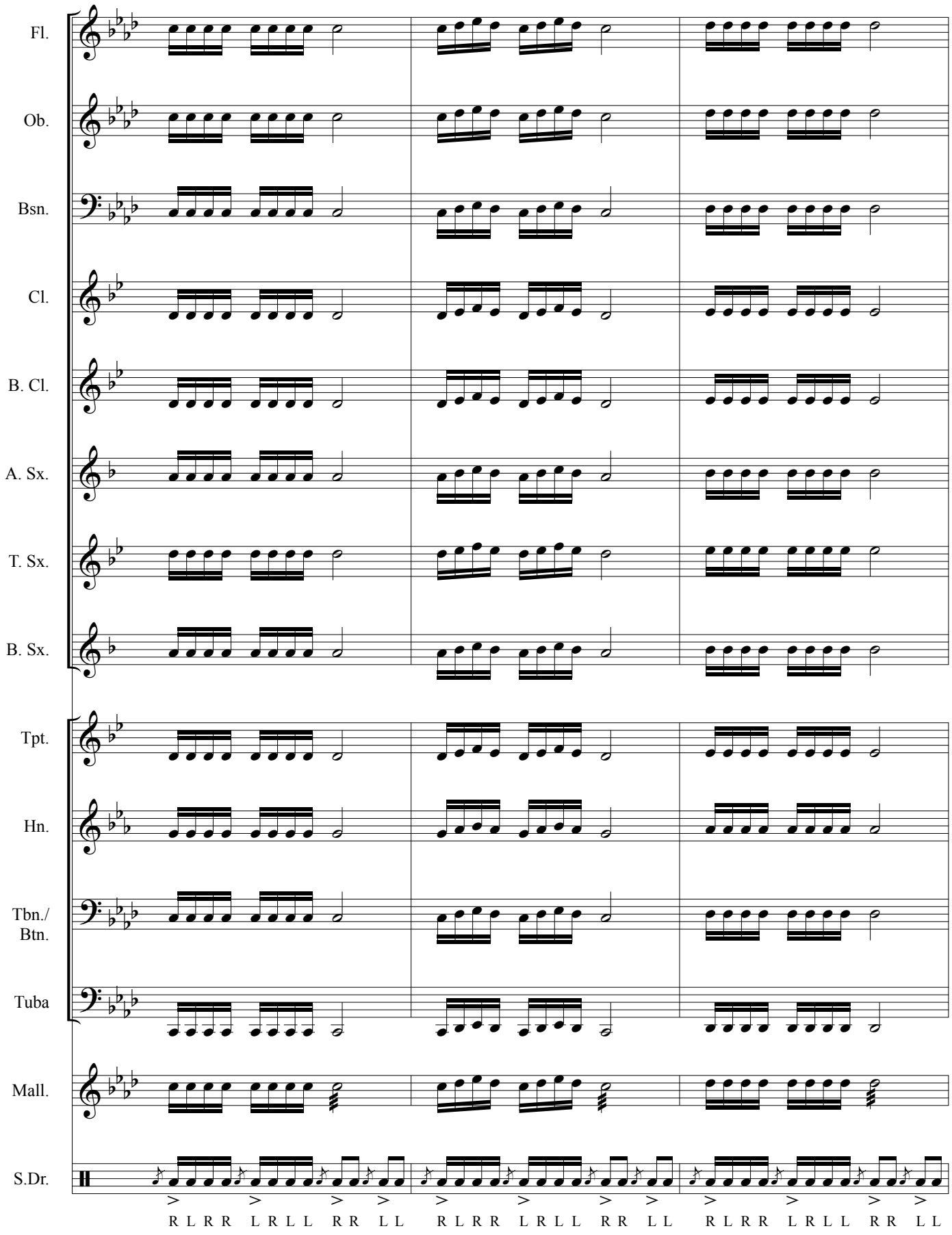

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L
R L R R L R L L R R L L
R L R R L R L L R R L L

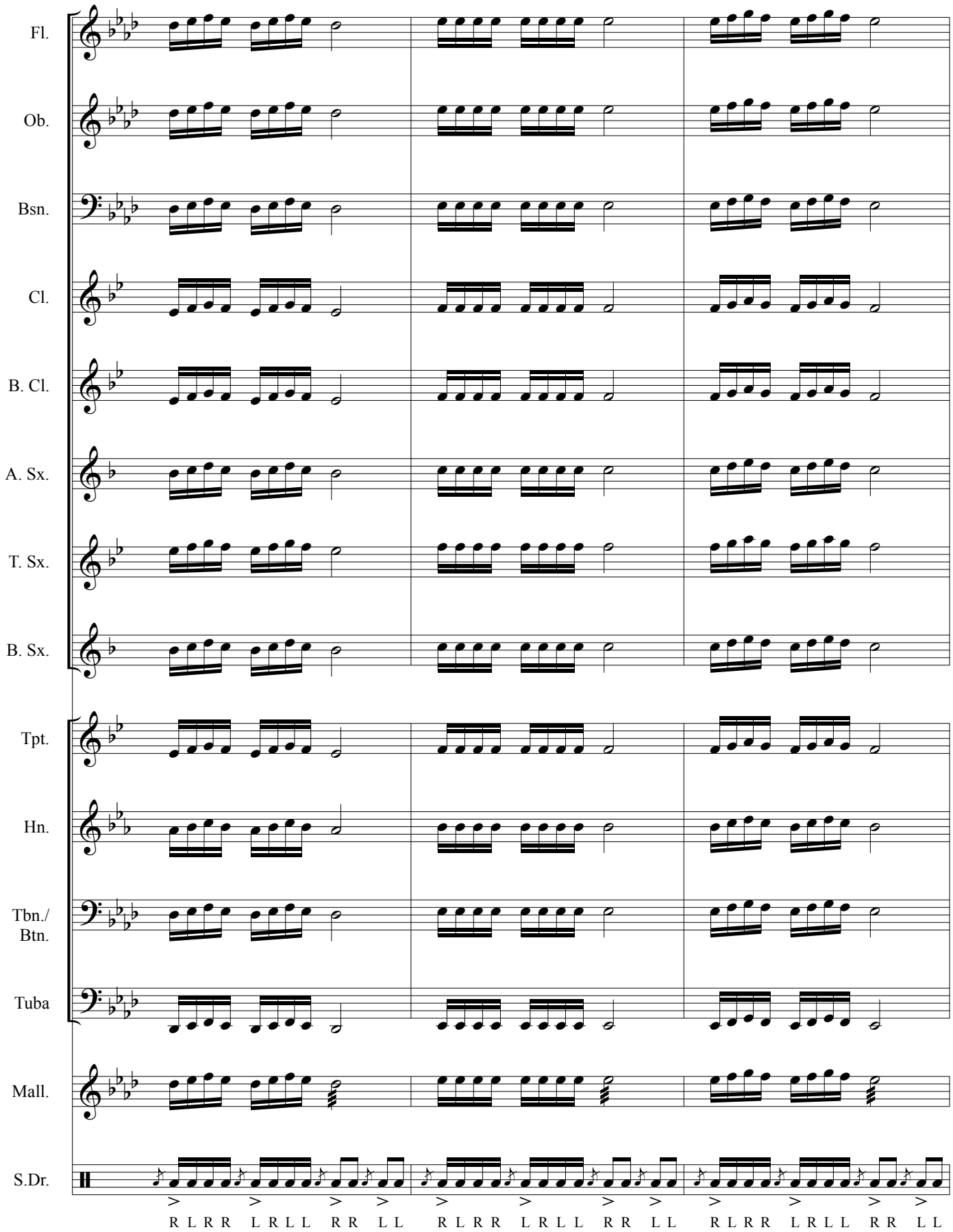

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L
R L R R L R L L R R L L
R L R R L R L L R R L L

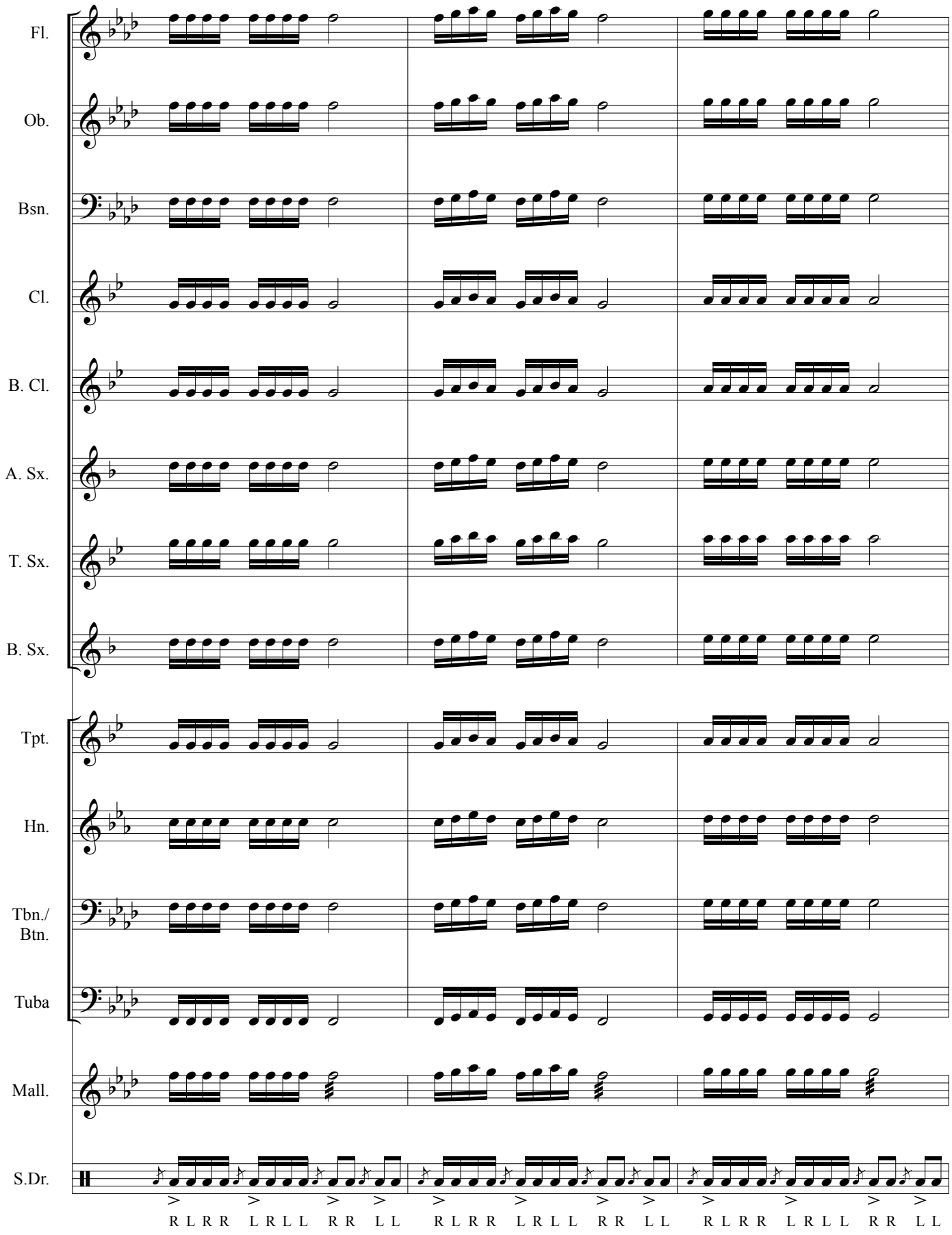

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L


12. Digit Pattern 2
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L
R L R R L R L L R R L
R L R R L R L L R R L L

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L
R L R R L R L L R R L L
R L R R L R L L R R L L


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L

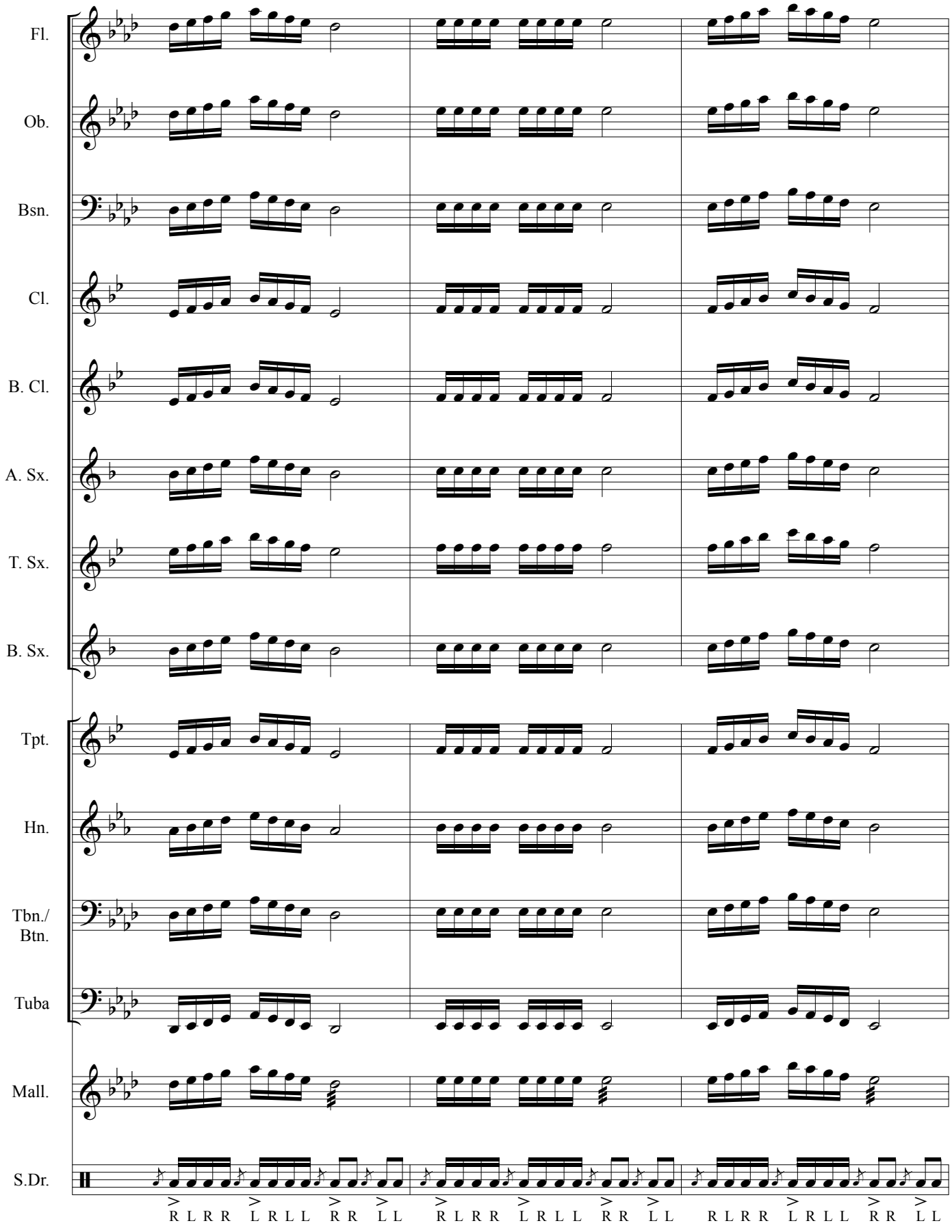

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R R L R R L L R L R R L R R L R R L L R L R R L R R L R R L L

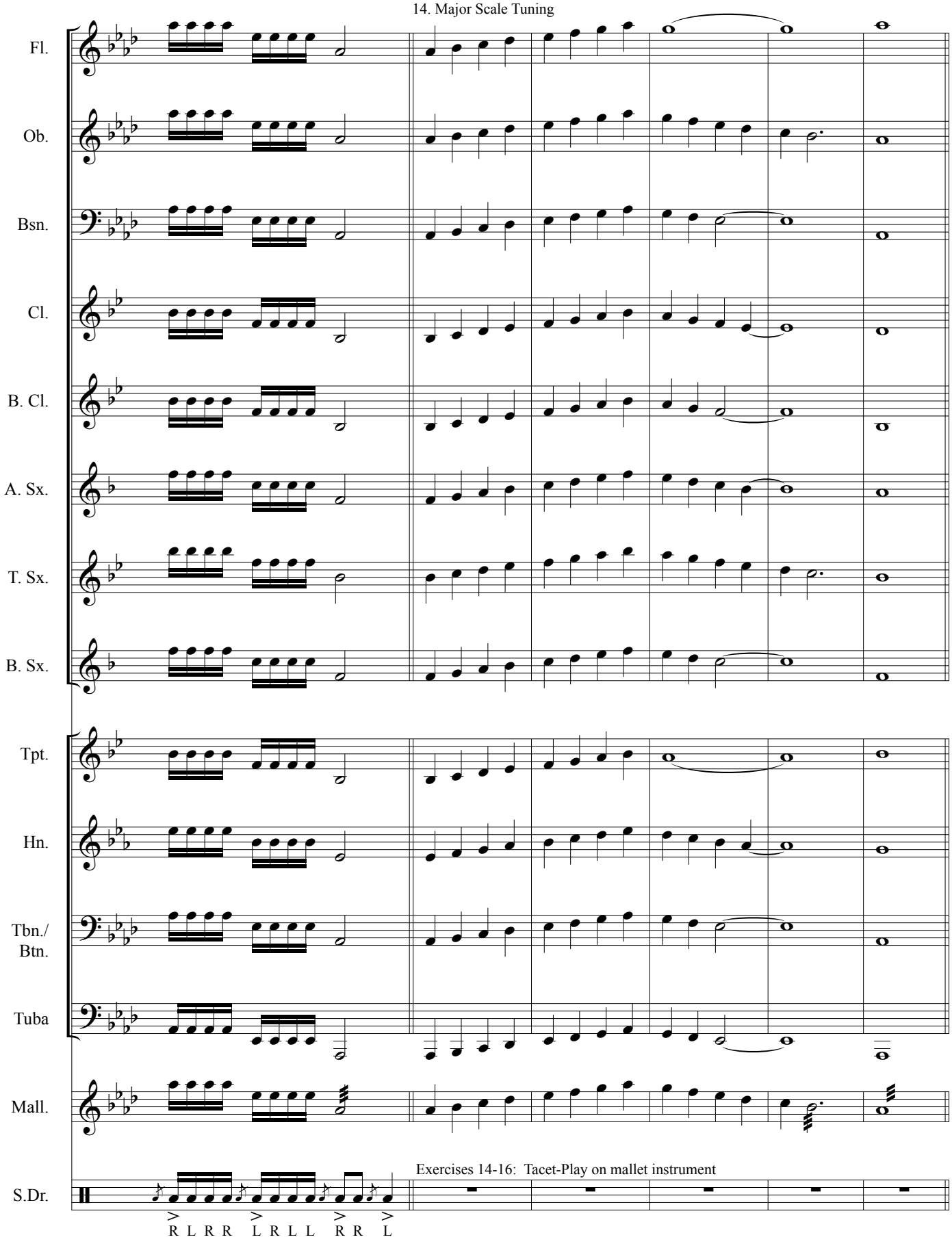
13. Digit Pattern 3
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L R L L R L R R L R L L R R L L

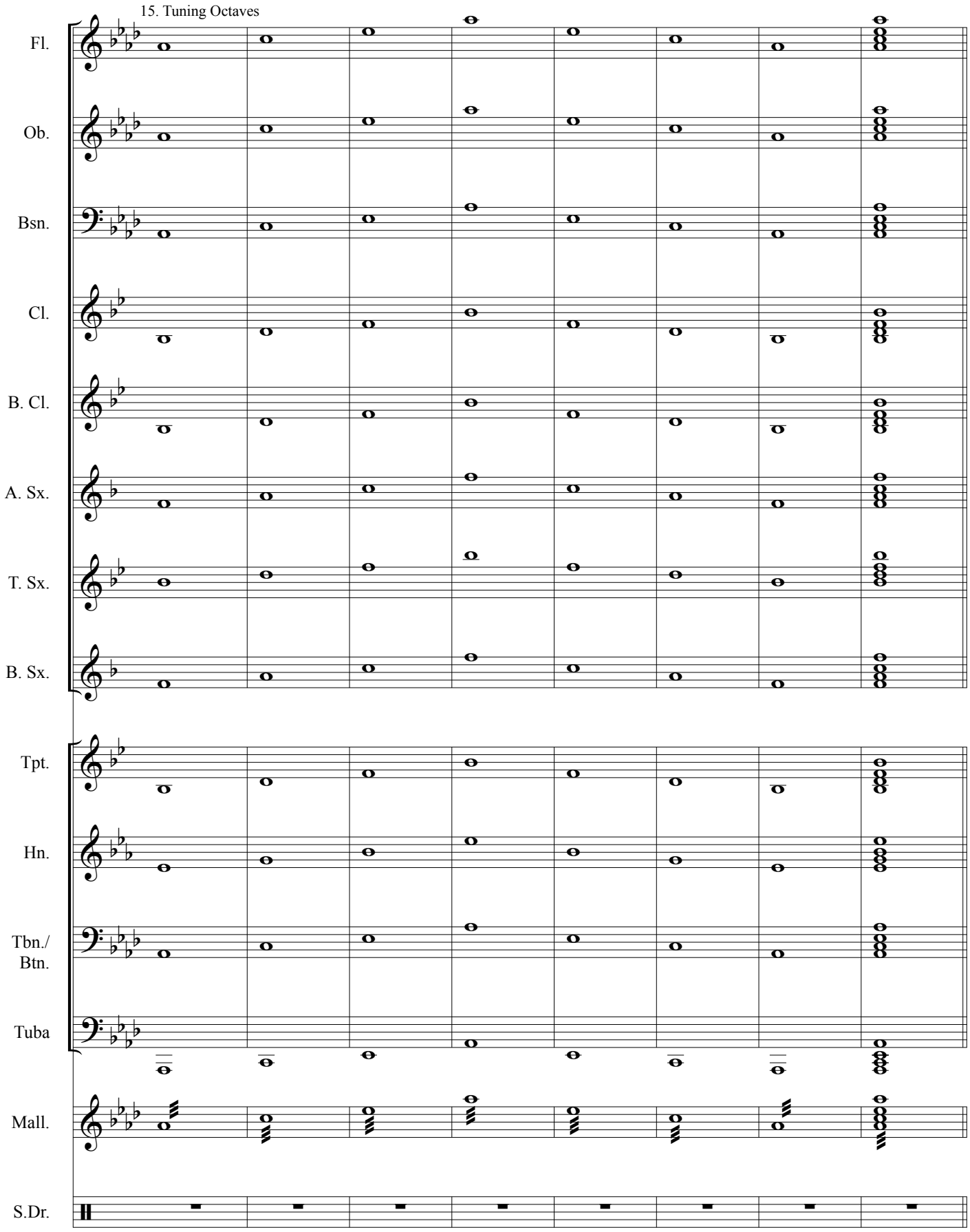
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L
R L R R L R L L R R L L
R L R R L R L L R R L L

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L
R L R R L R L L R R L L
R L R R L R L L R R L L

14. Major Scale Tuning



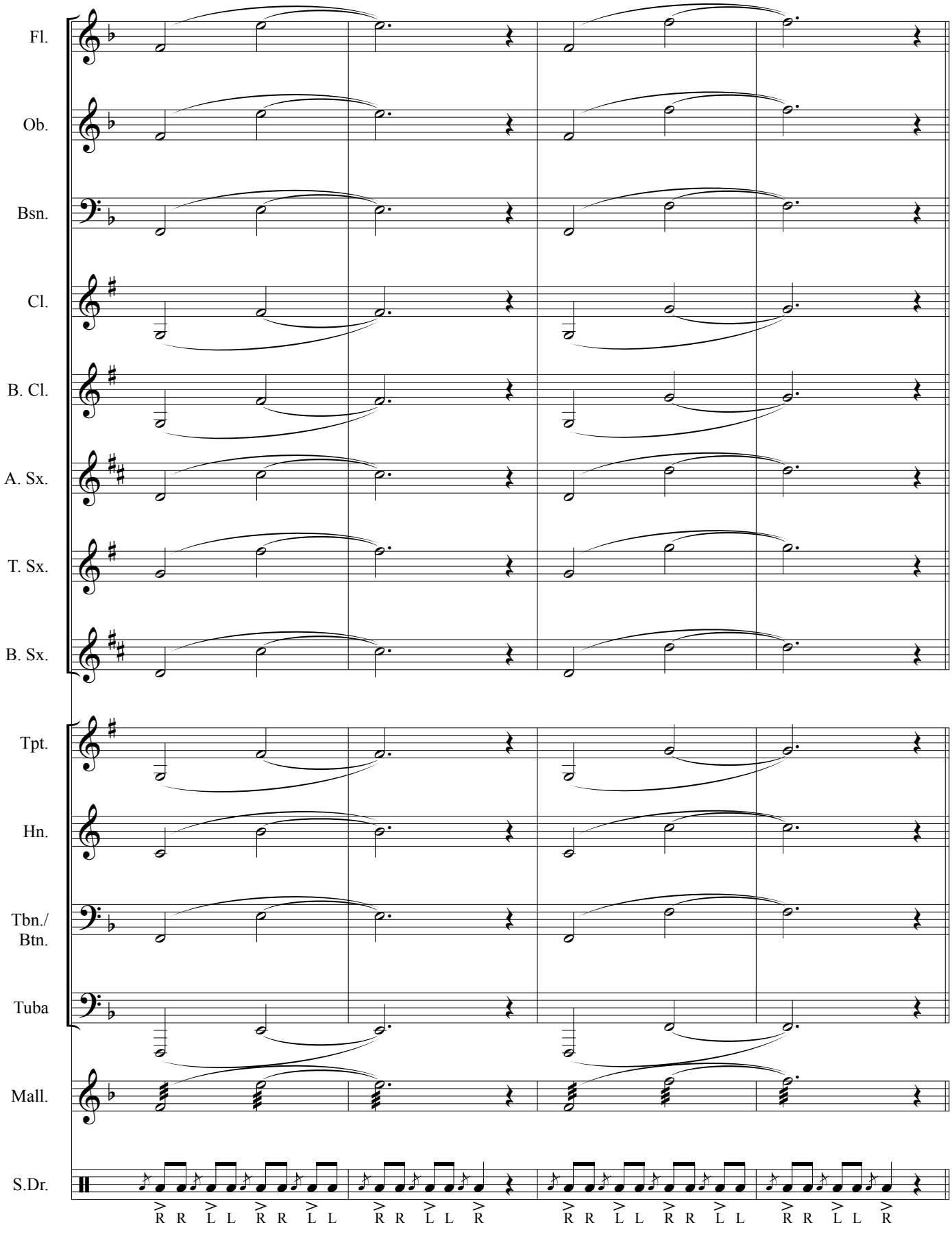

15. Tuning Octaves
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

16. Descending Chromatics Harmonized

Concert F-Flam Tap

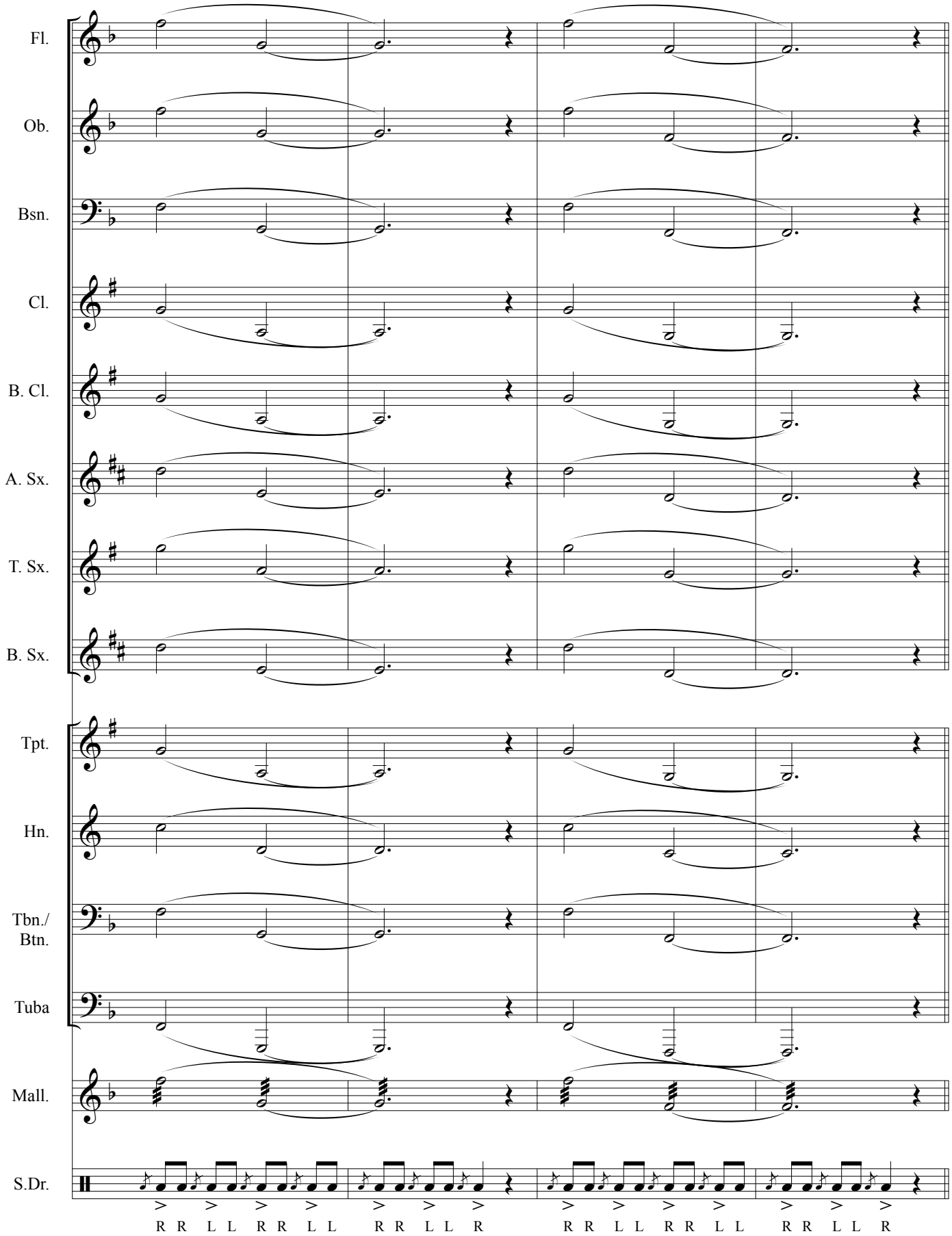
1. Long Tones Ascending

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
L L R R L L R
R R L L R R L L
R R L L R


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L L R R L L R R L L R R R L L R R L L R

2. Long Tones Descending

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
L L R R L L R R R L L R R L L R R L L R R L L R

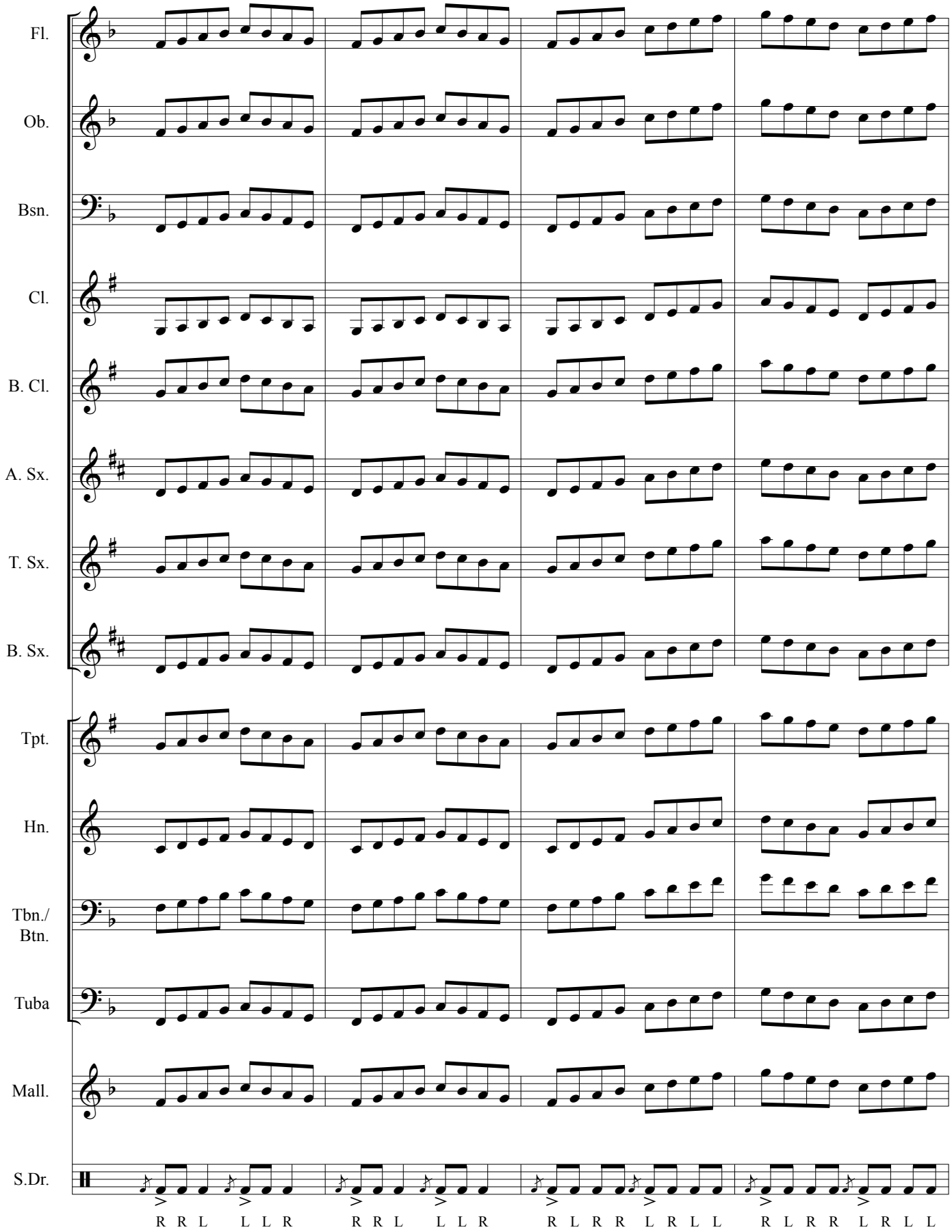

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L L R R L L R R L L R R R L L R R L L R

3. Major Scale First Octave
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L L R R L L R L L R R L L R

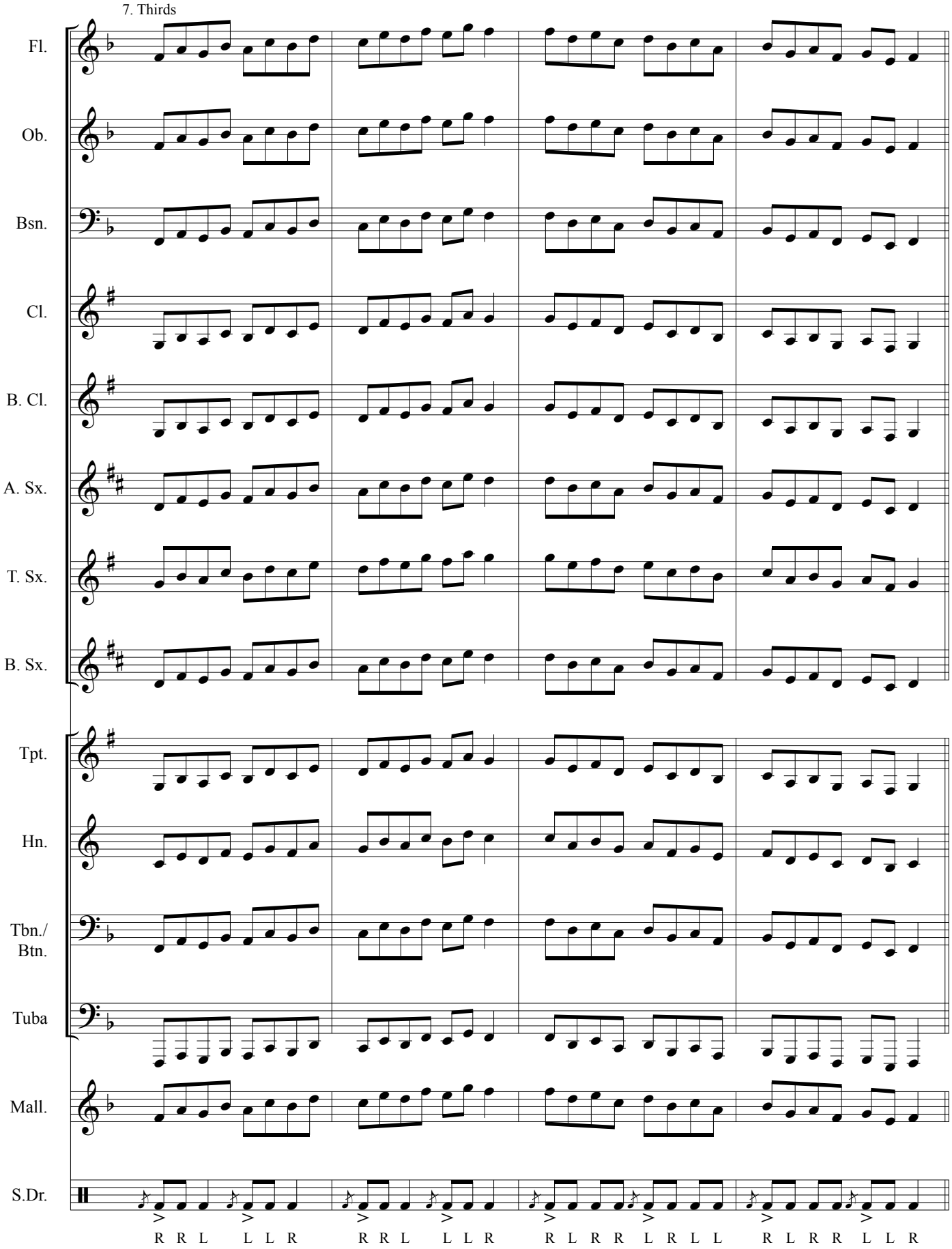
4. Major Scale Second Octave
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
L R R L L R R L R R L L R R L

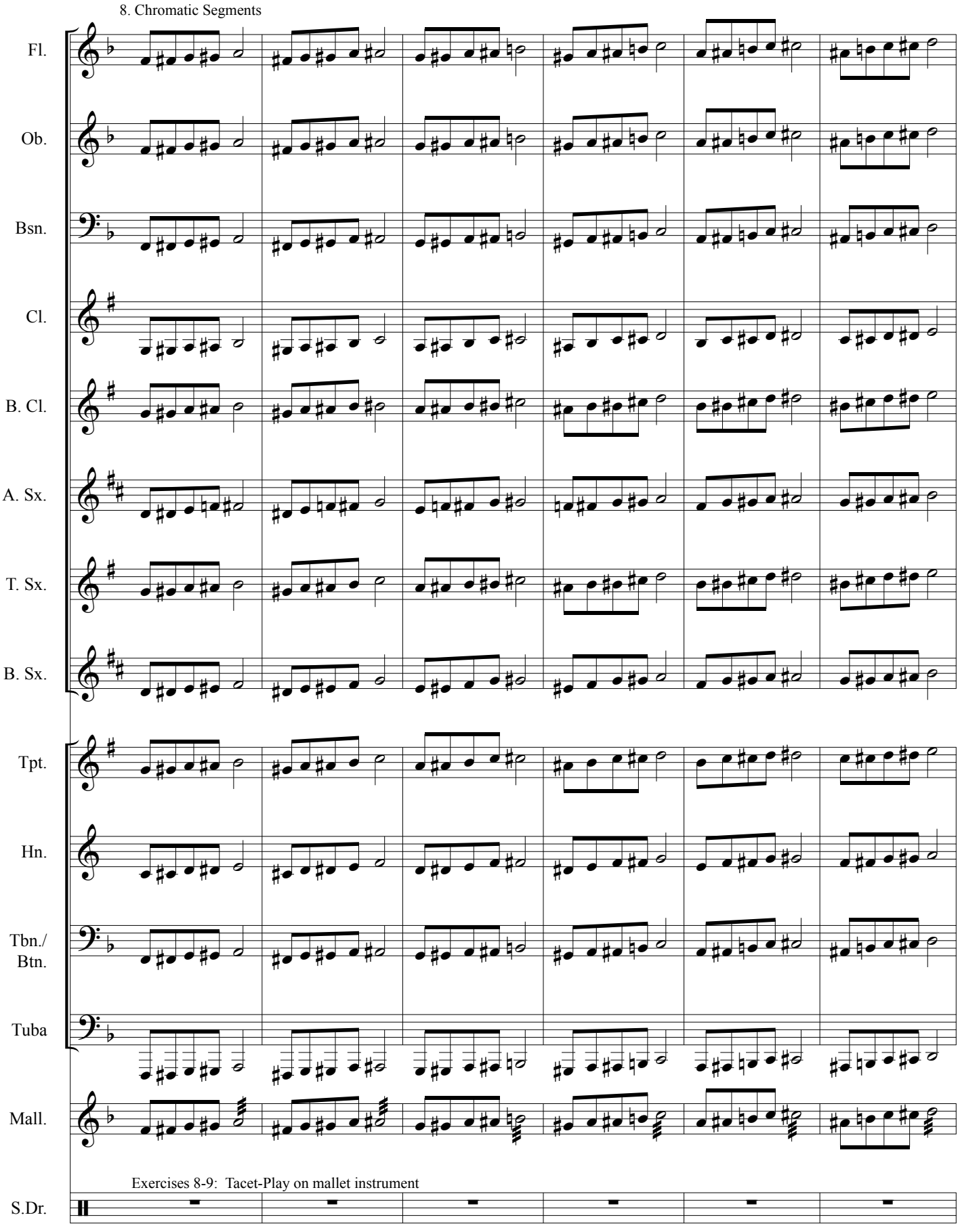
5. Harmonic Minor Scale
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L L R R L L R L L R R L L R

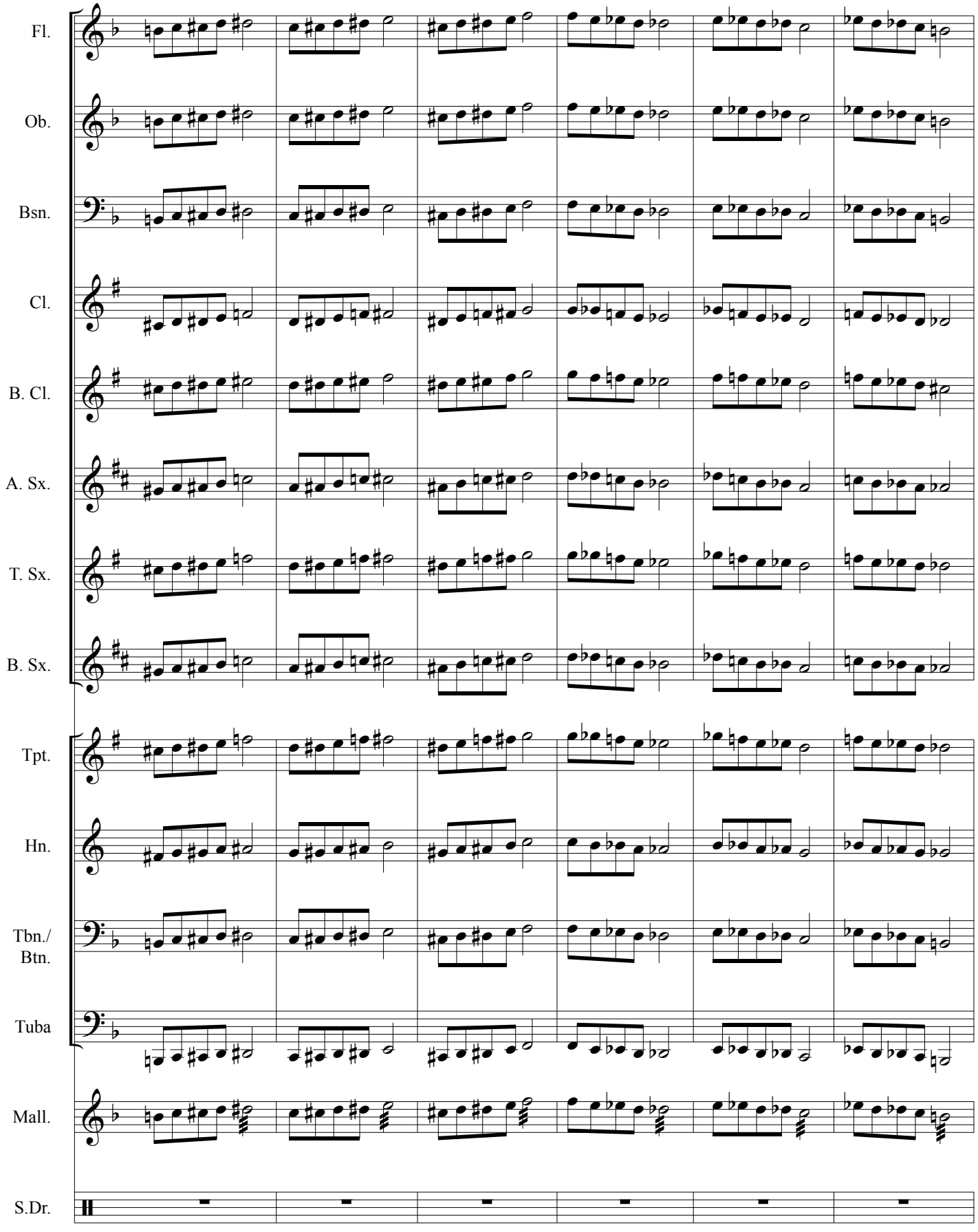
6. Five Note Pattern



Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L L L R R R L L R R L R R L R L L R L R R L R L L R R L R


7. Thirds
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L L L R R R L L L R R L R R L R L L R L R R L L R


8. Chromatic Segments
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
Exercises 8-9: Tacet-Play on mallet instrument
S.Dr.


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

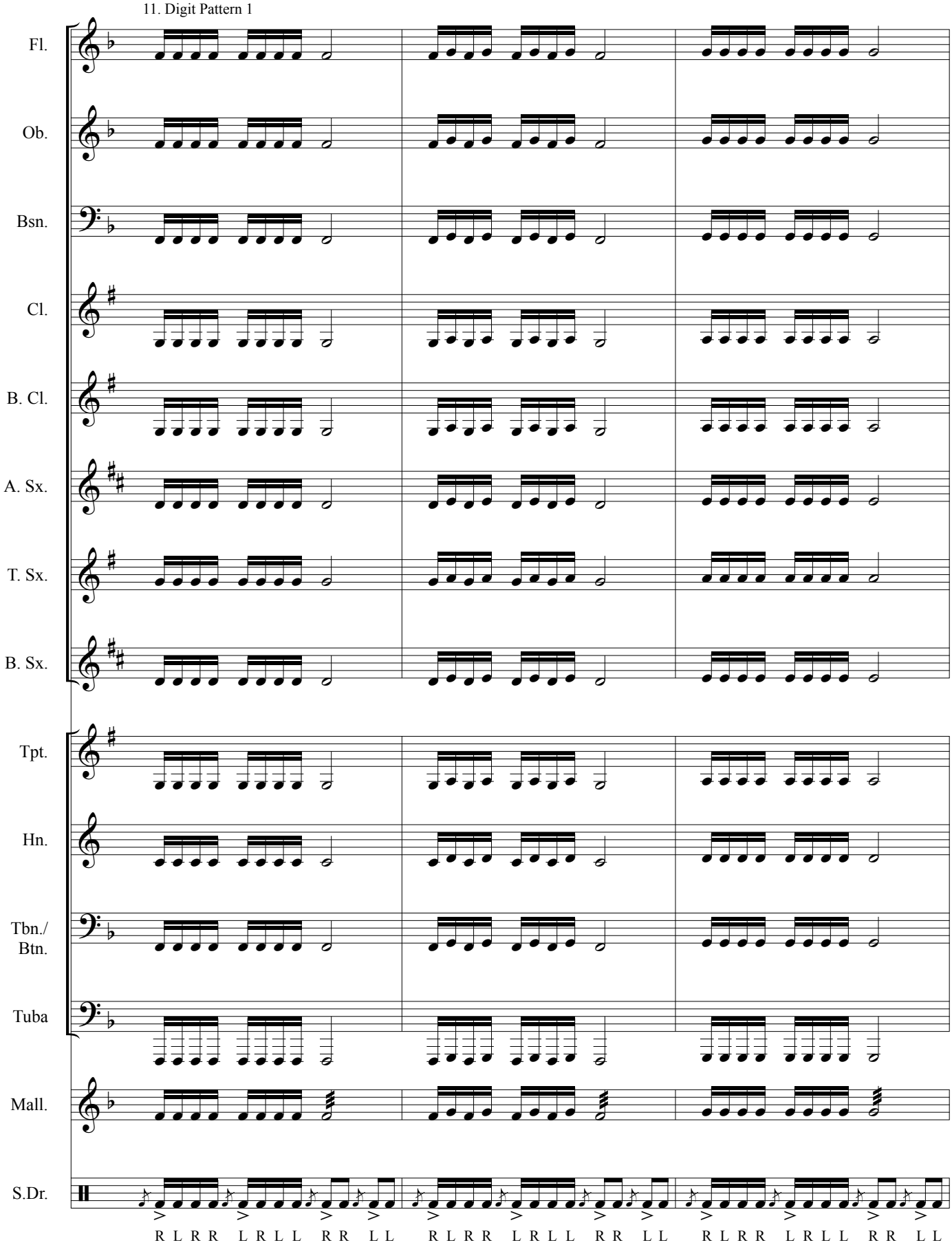
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

9. Chromatic Scale
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

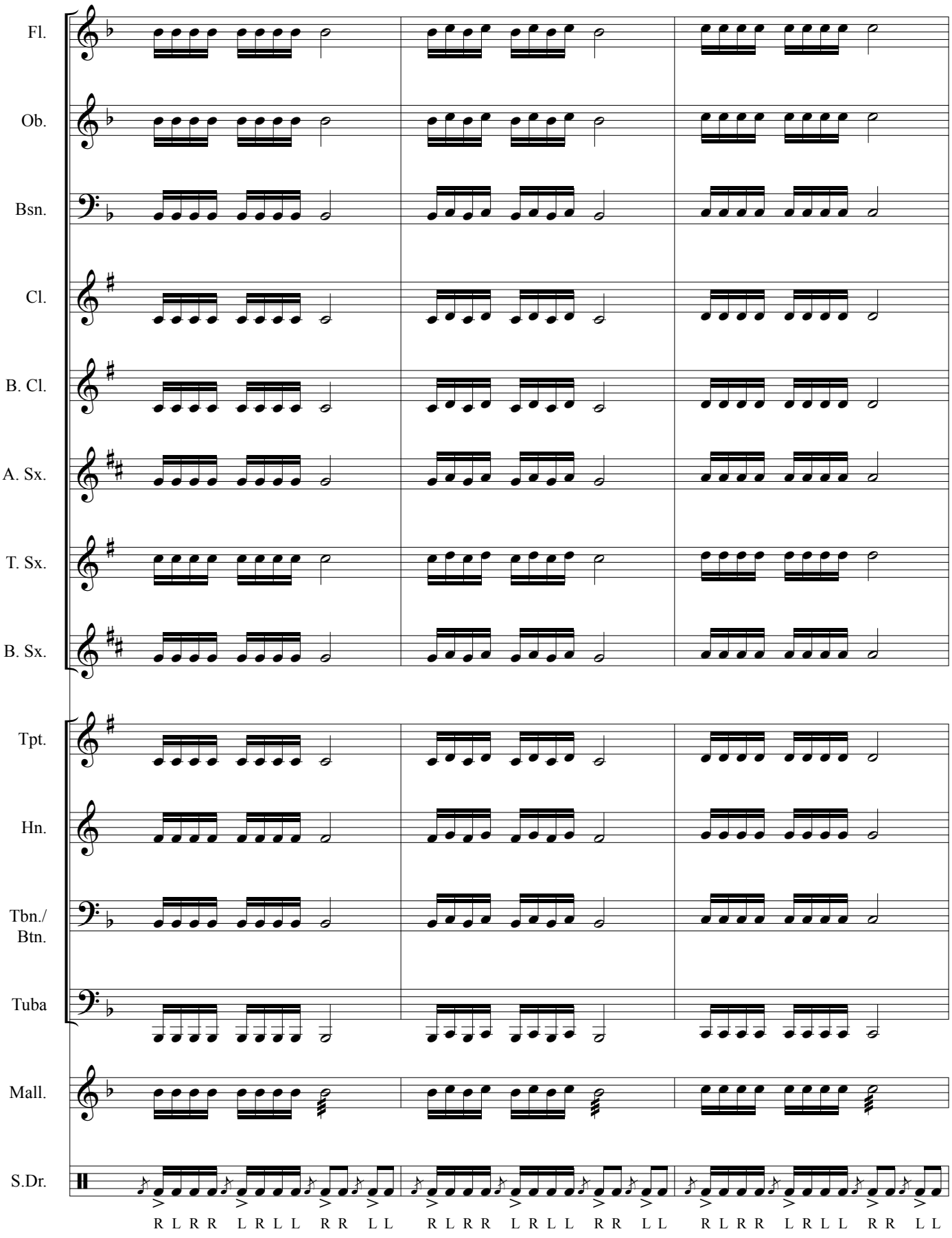
10. Lip Slurs
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R RRRR RRR L LLLLLLL R RRRR RRR L LLLLLLL R R RRL LLL R RRRLLLL R RRRL L LL R RRRLLLL

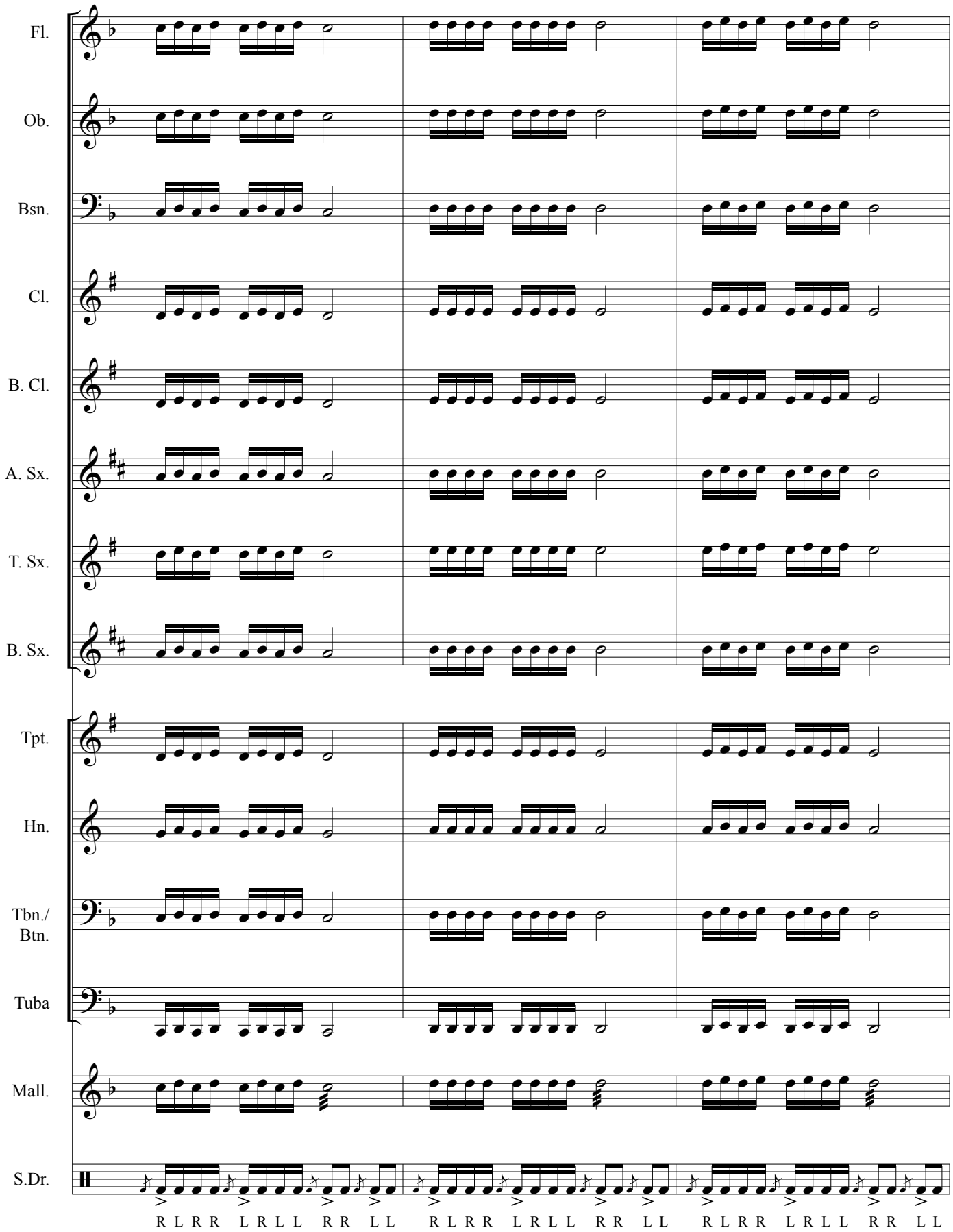
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
keep left C# key down
T. Sx.
B. Sx.
keep left C# key down
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L L R R L L R R L L

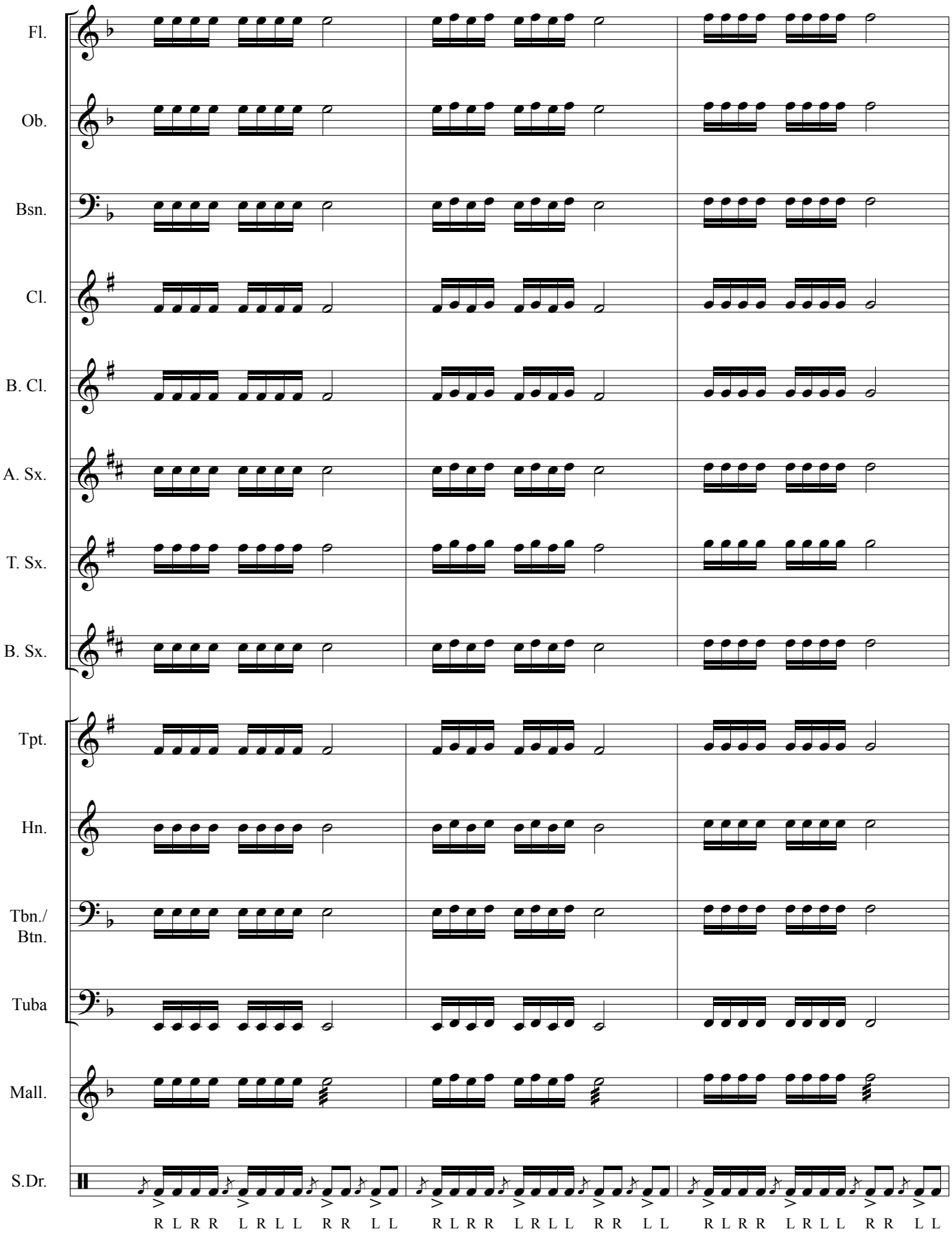
11. Digit Pattern 1



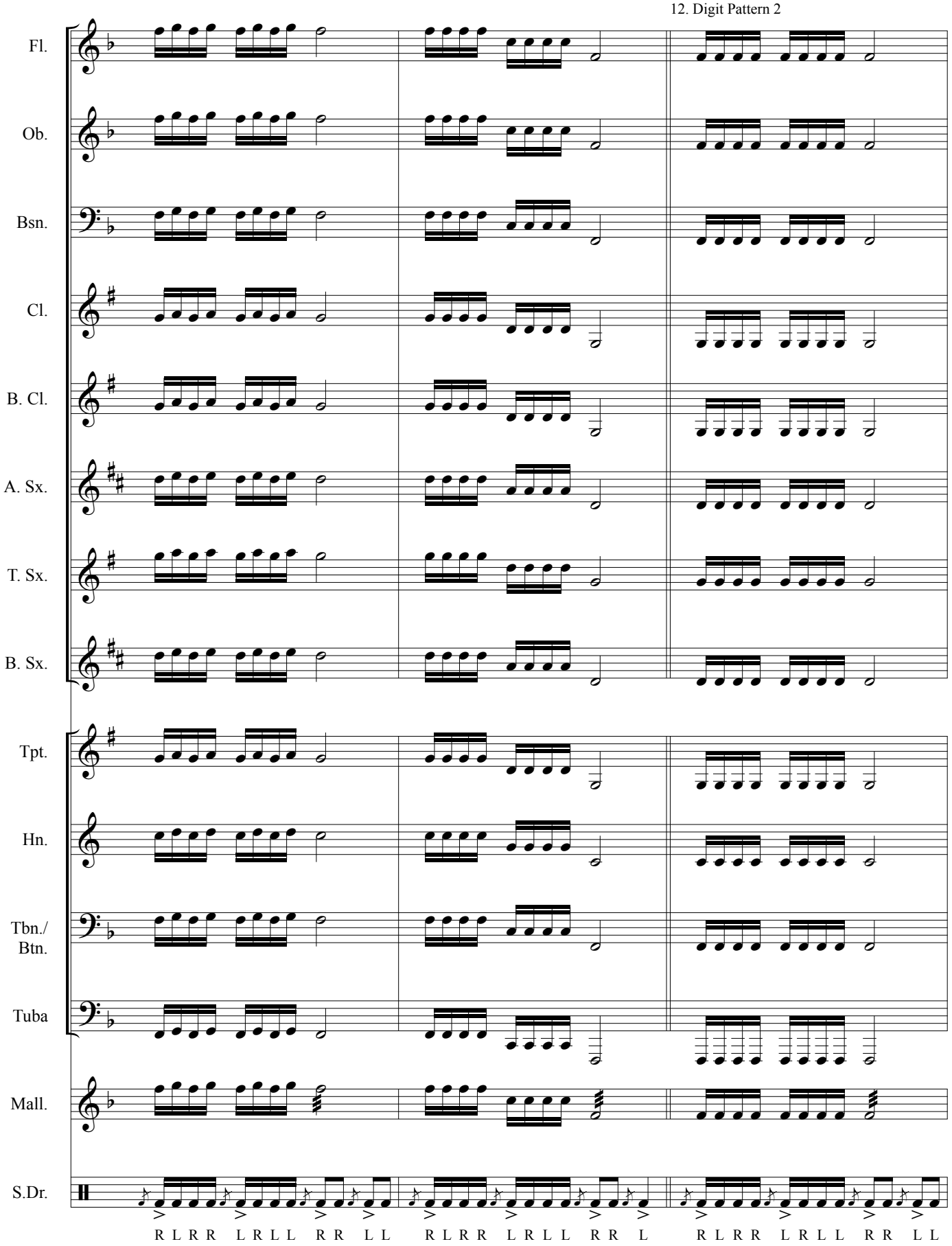
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L

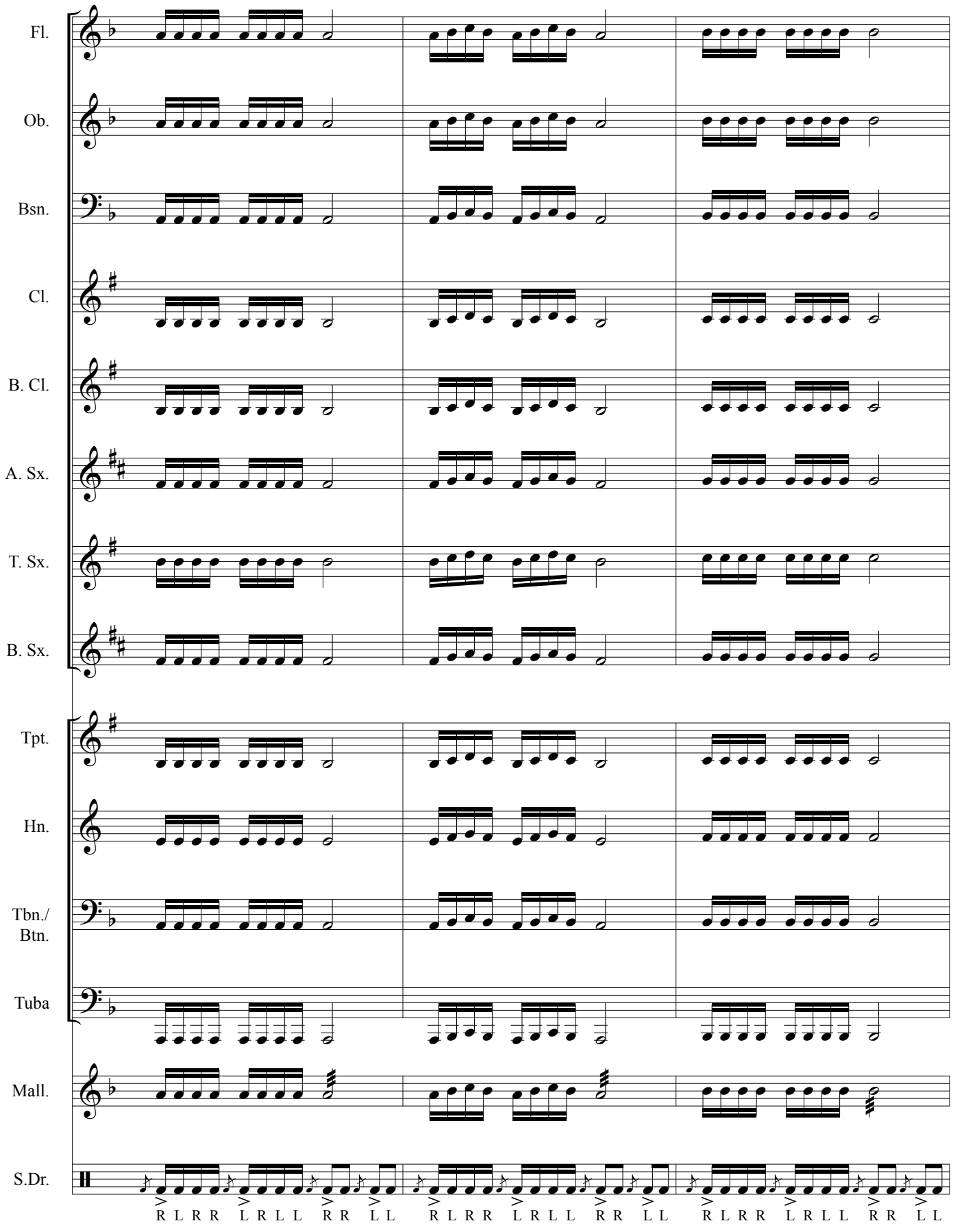

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L

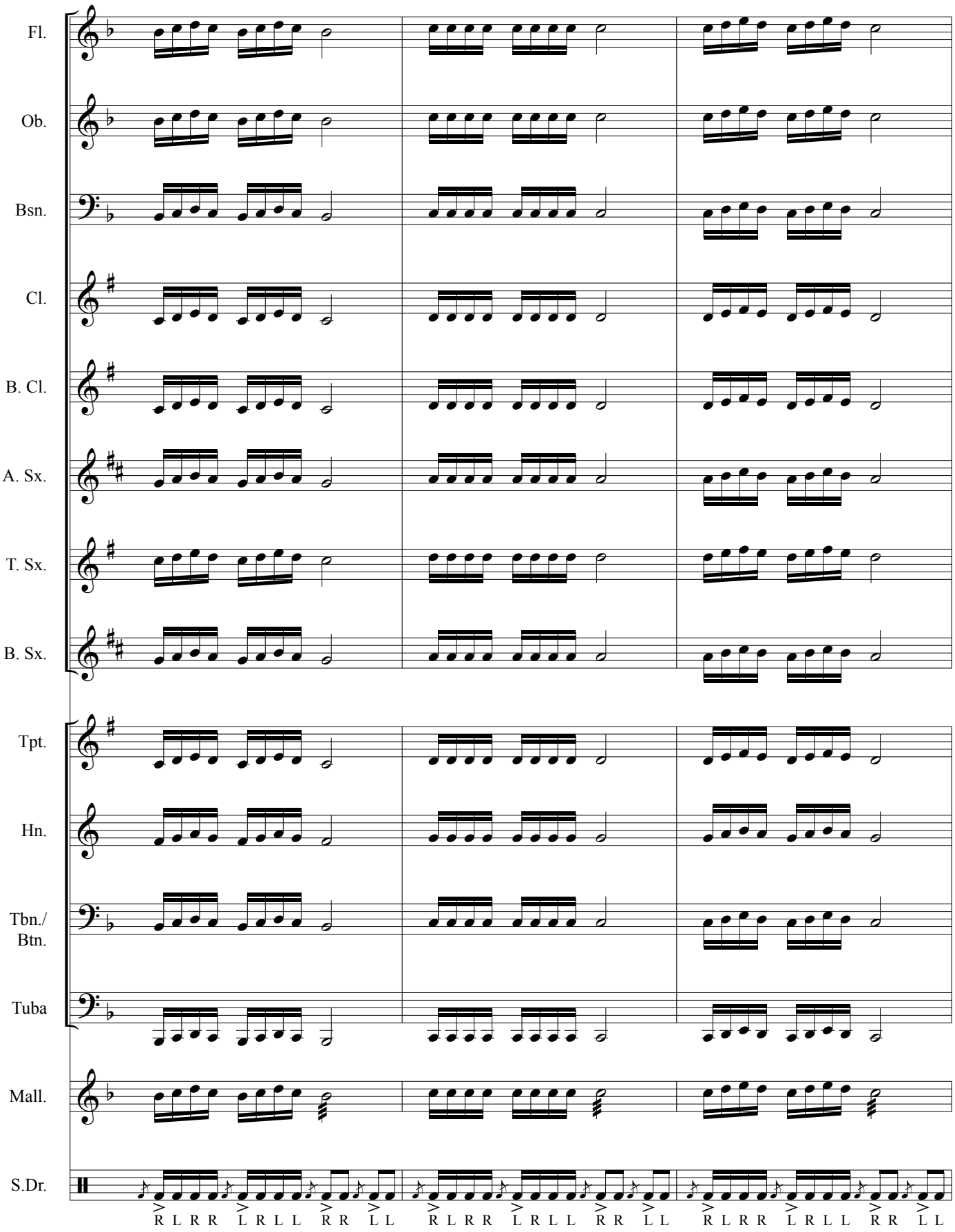

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L

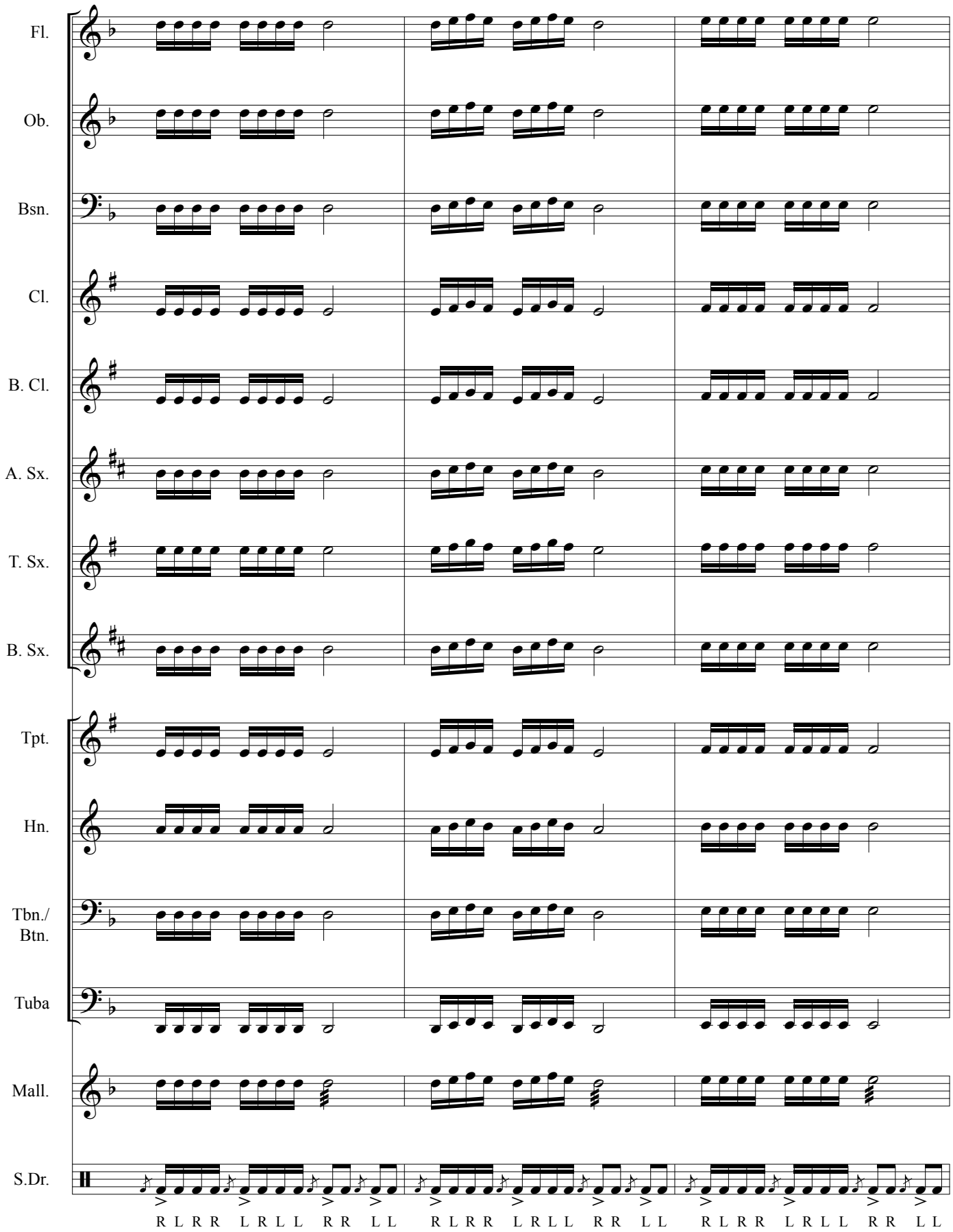
12. Digit Pattern 2

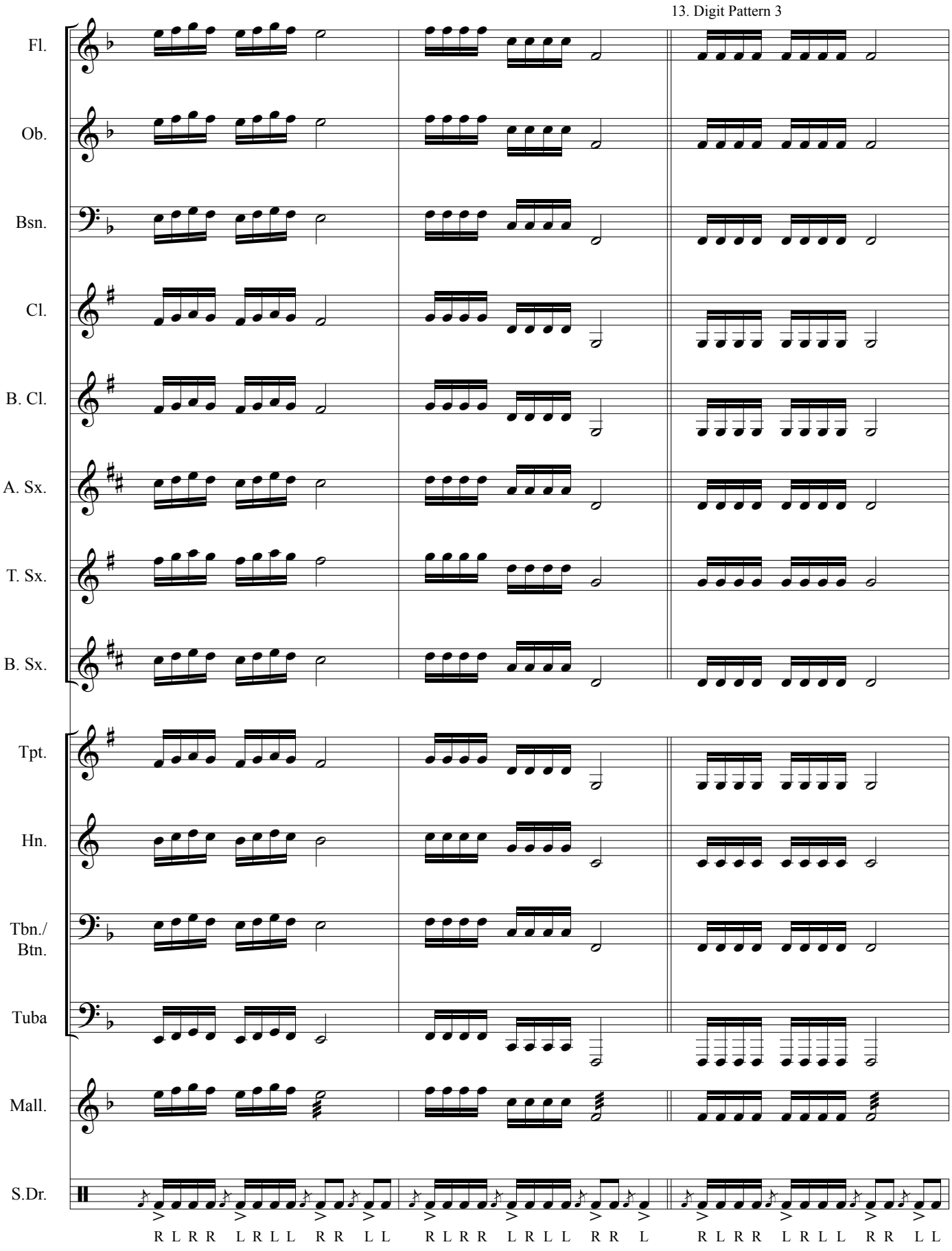


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L
R L R R L R L L R R L L
R L R R L R L L R R L L


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L
R L R R L R L L R R L L
R L R R L R L L R R L L


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L


13. Digit Pattern 3
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L R L R R L R L L R R L L

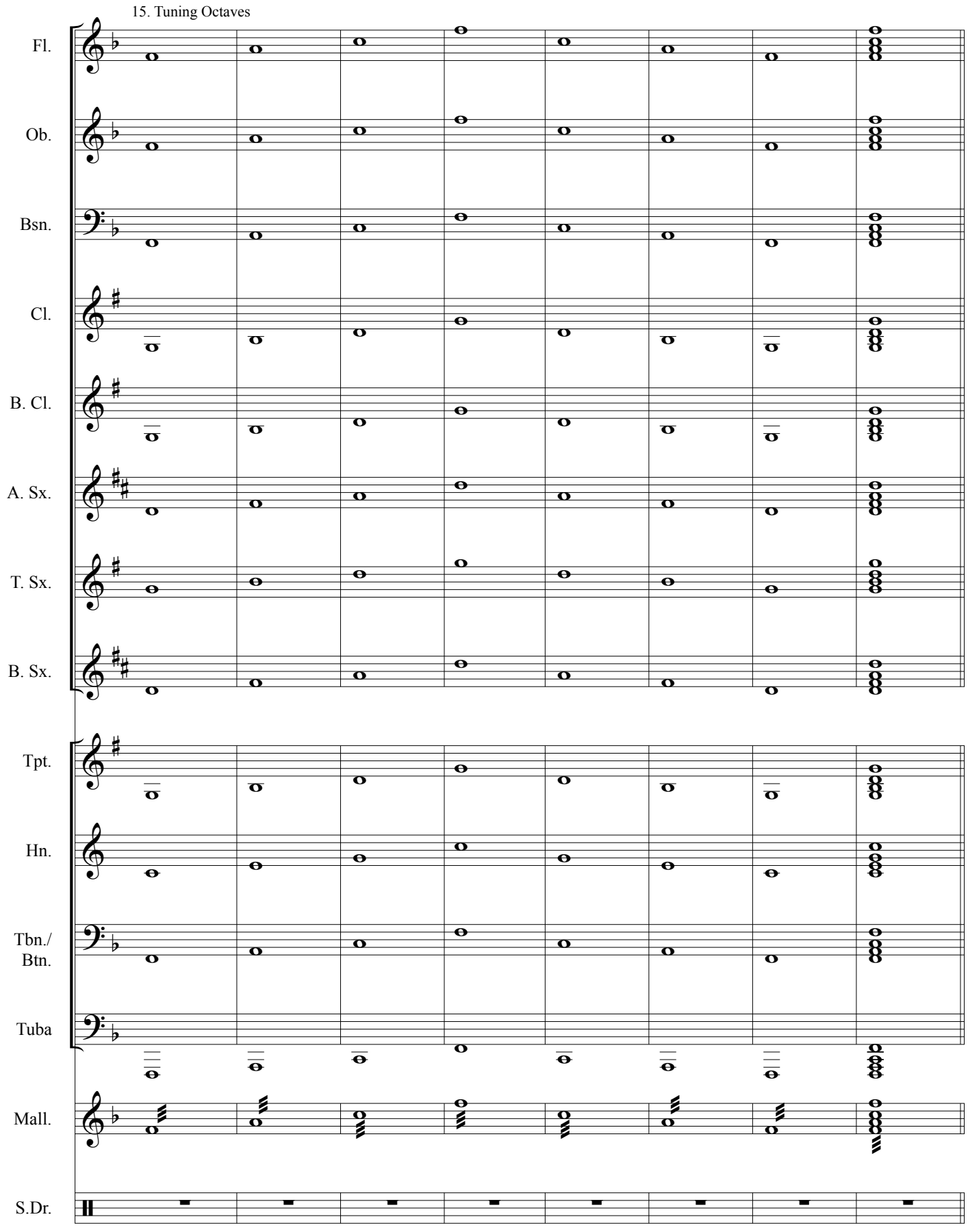
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L
R L R R L R L L R R L L
R L R R L R L L R R L L

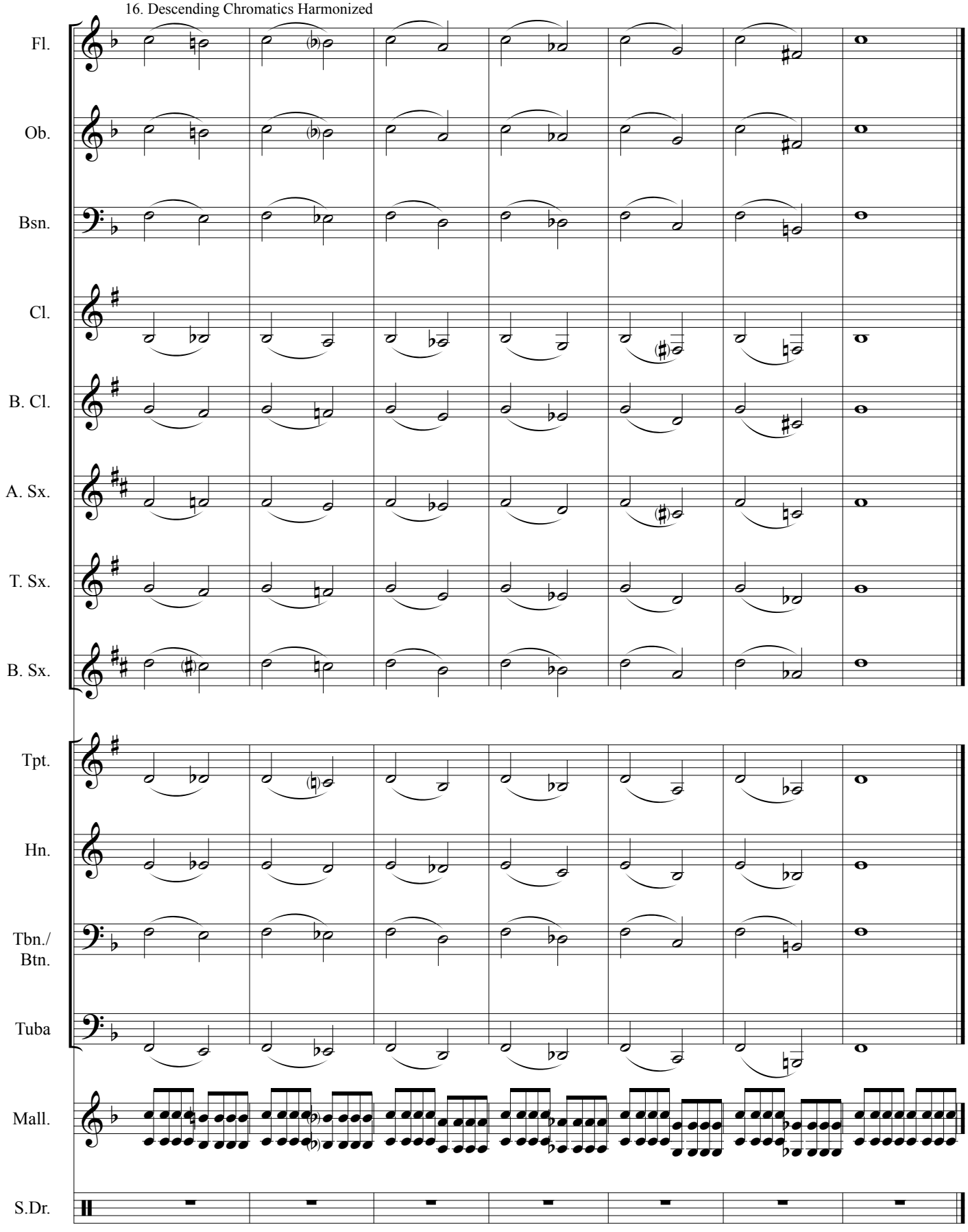
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L

14. Major Scale Tuning

Exercises 14-16: Tacet-Play on mallet instrument


15. Tuning Octaves
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

16. Descending Chromatics Harmonized



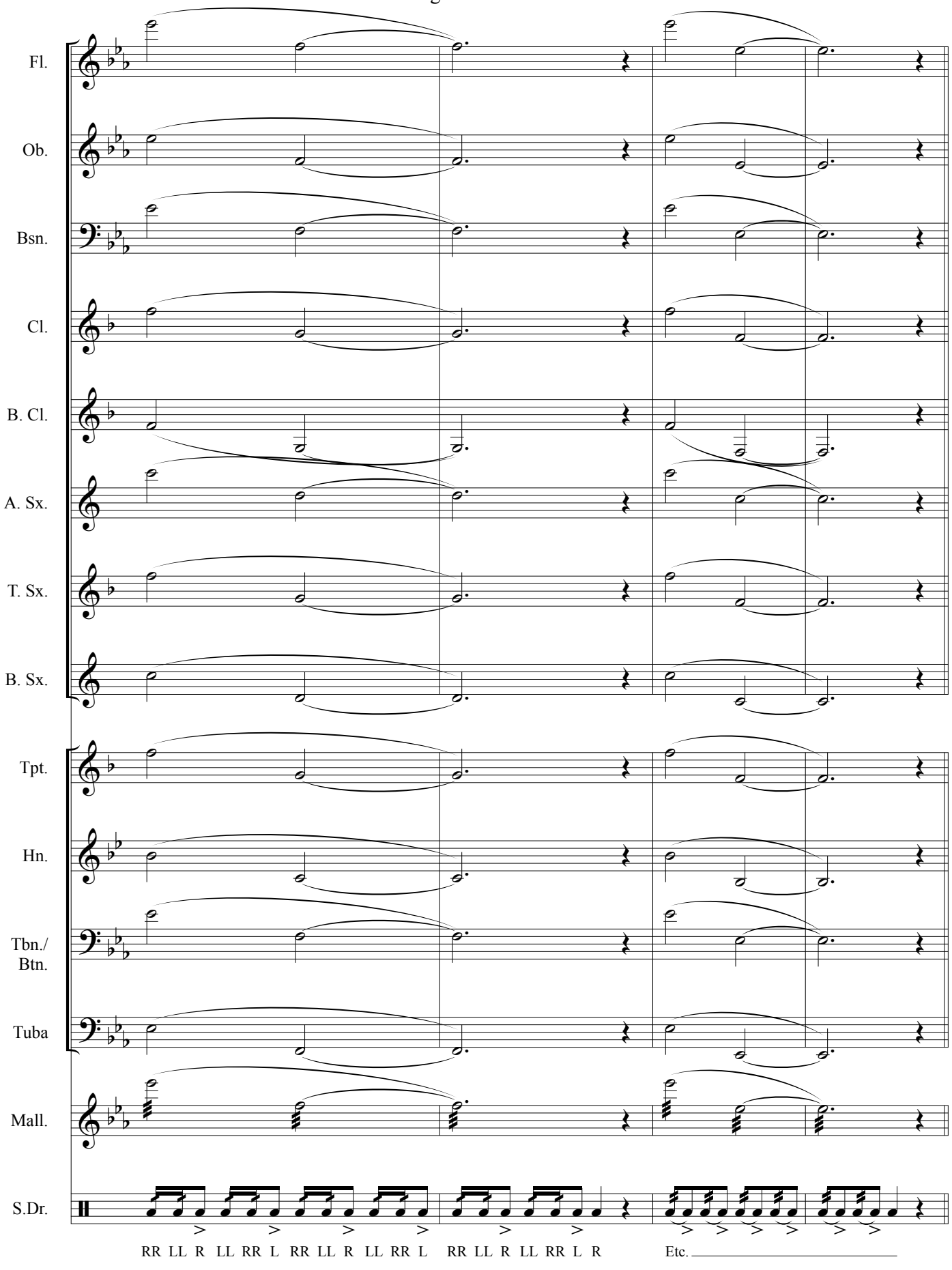
Concert E♭-Five Stroke Roll

1. Long Tones Ascending

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
RRLLRLLRRL RR LL R L RRLLRLLRRLRRLLRLLRRL RRLLR LLRRL R RRLLRLLRRLRRLLRLLRRL RRLL R LLRRL R

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
Etc.
R R L L R
L L R R L
R R L L R
L L R R L

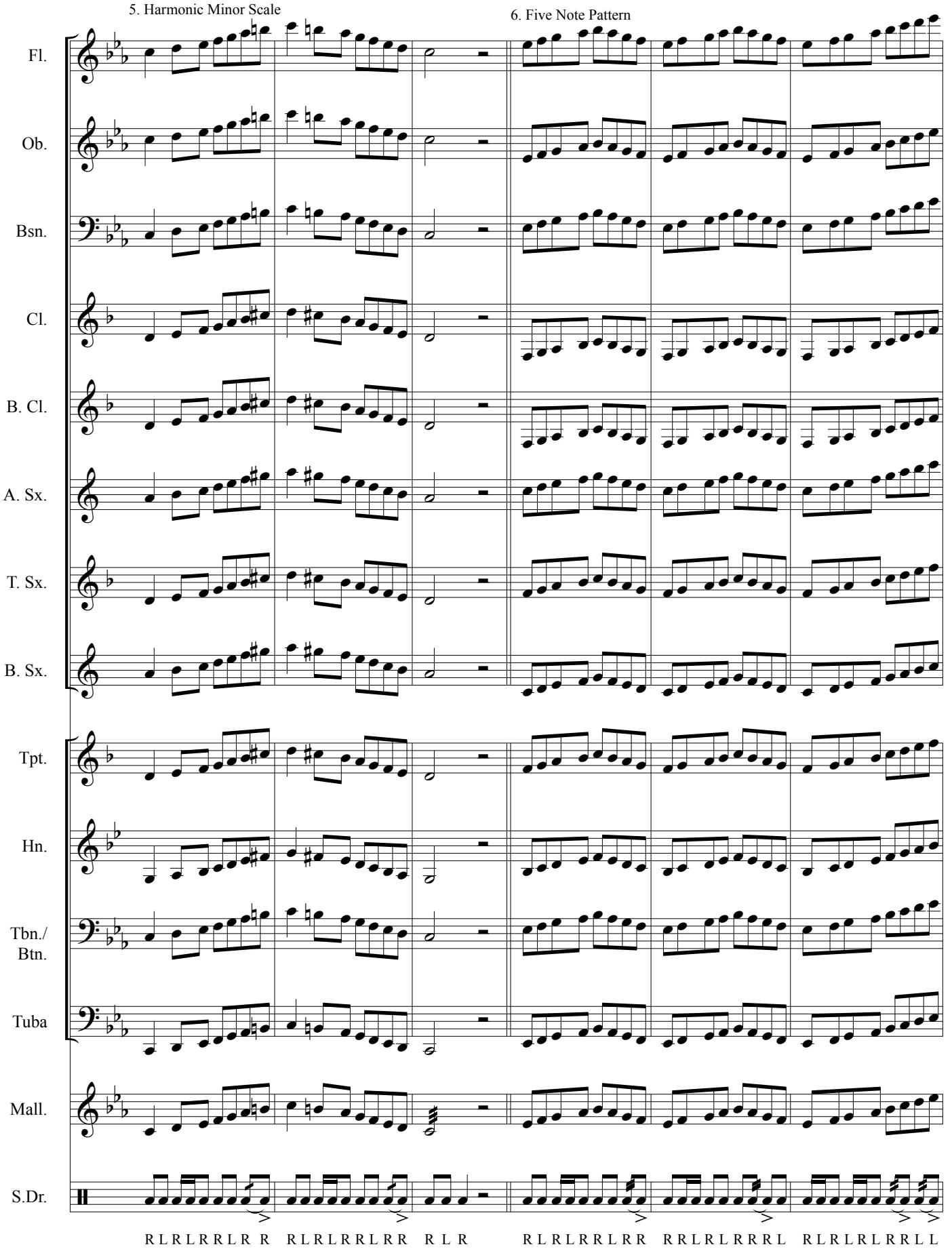
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L L R L L R R L R R L L R L RRLLRLLRRL RR LL R L RRLLRLLRRLRRLLRLLRRL RR LL R LL RR L R

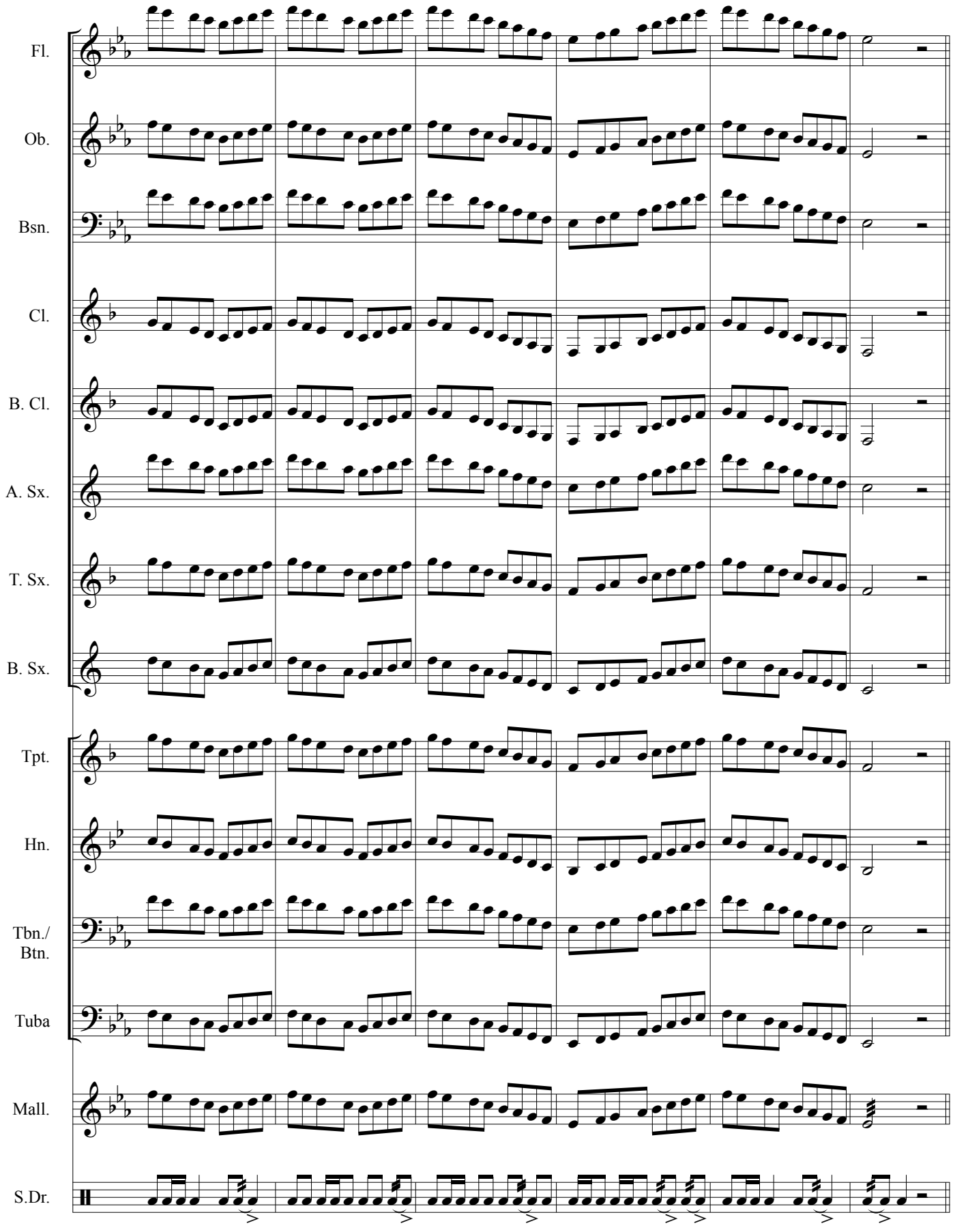

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
RR LL R LL RR L RR LL R LL RR L RR LL R LL RR L R
Etc.

Building Blocks for a Better Band

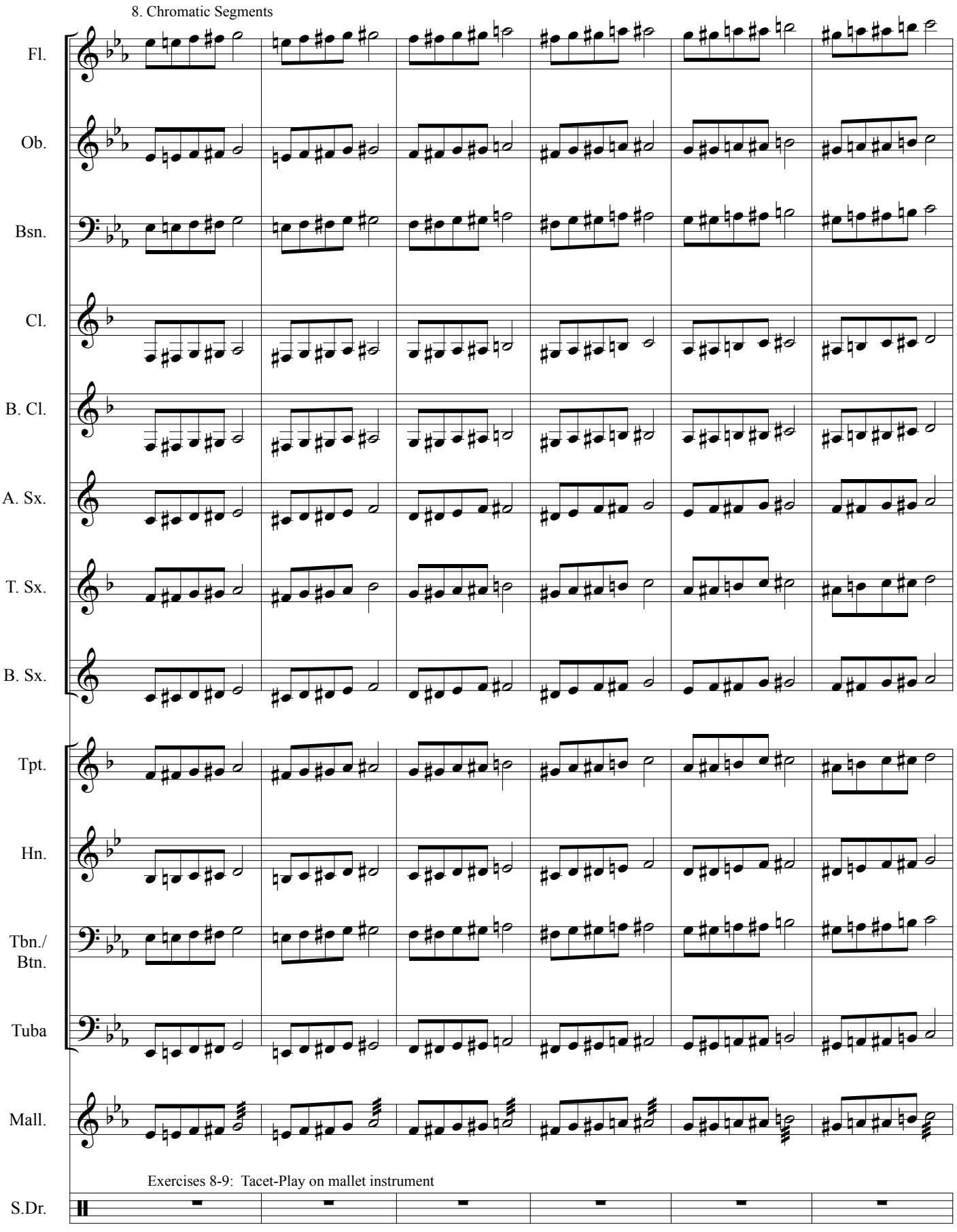
3. Major Scale First Octave

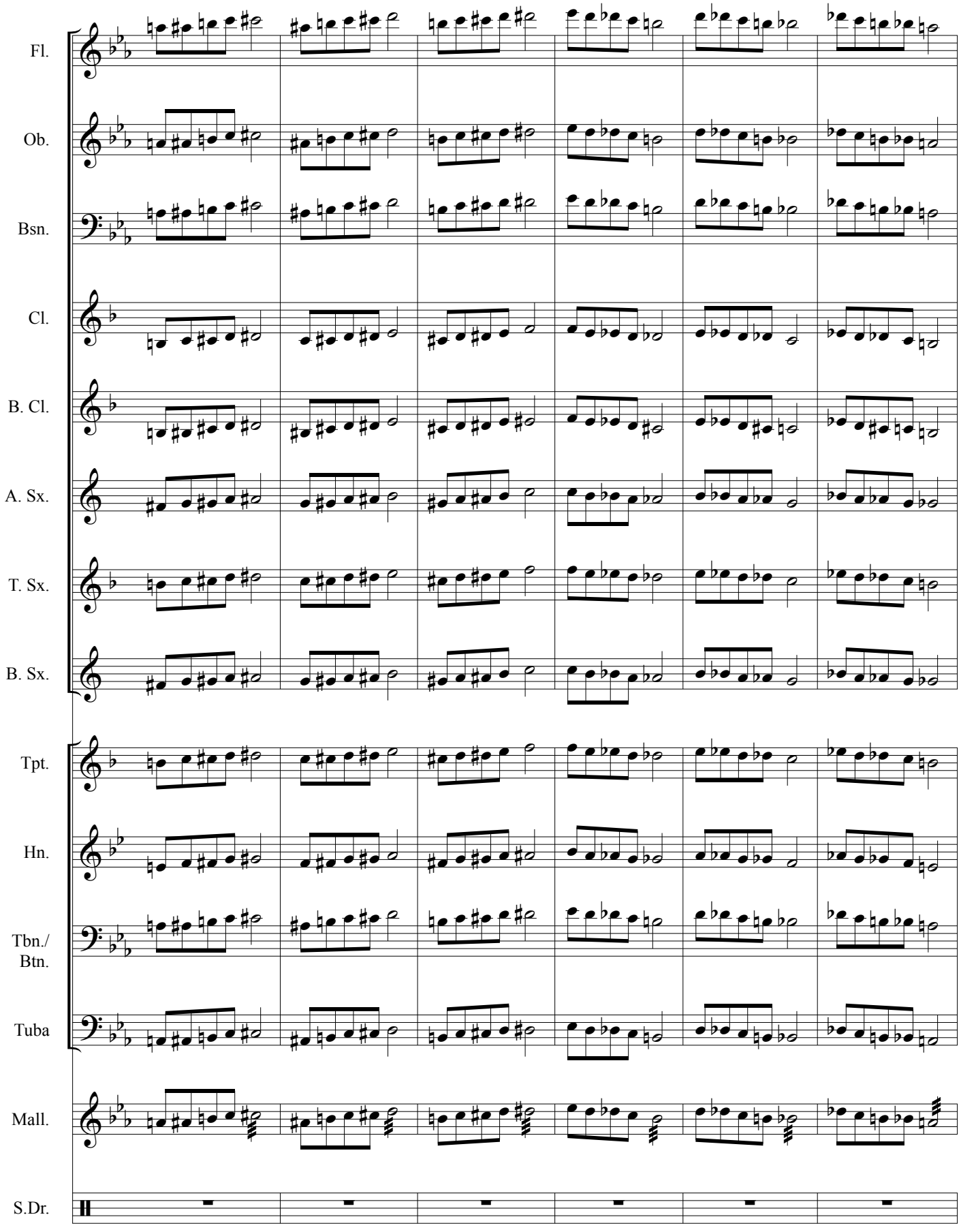
4. Major Scale Second Octave

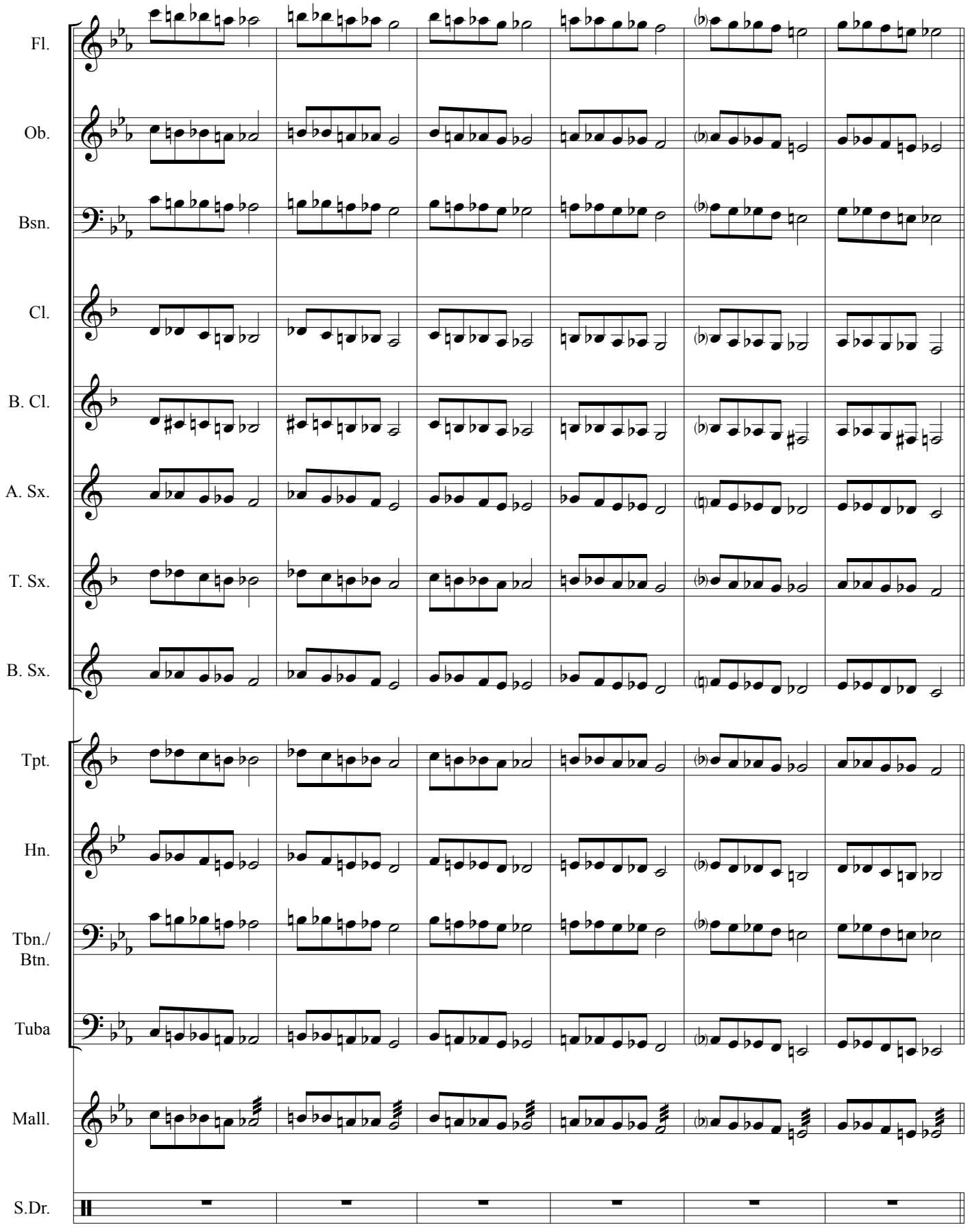

5. Harmonic Minor Scale
6. Five Note Pattern
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R R L R R L R L R R L R R R L R L R R L R R L R L R R L L


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L R R R R L R L R L L R L L L R L R L L R L L R L R L R L L R R L L R L L L L R R L

7. Thirds
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R R L R R R R L R L R R R L R L R L R L R R L L R R L R R R R


8. Chromatic Segments
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
Exercises 8-9: Tacet-Play on mallet instrument
S.Dr.


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

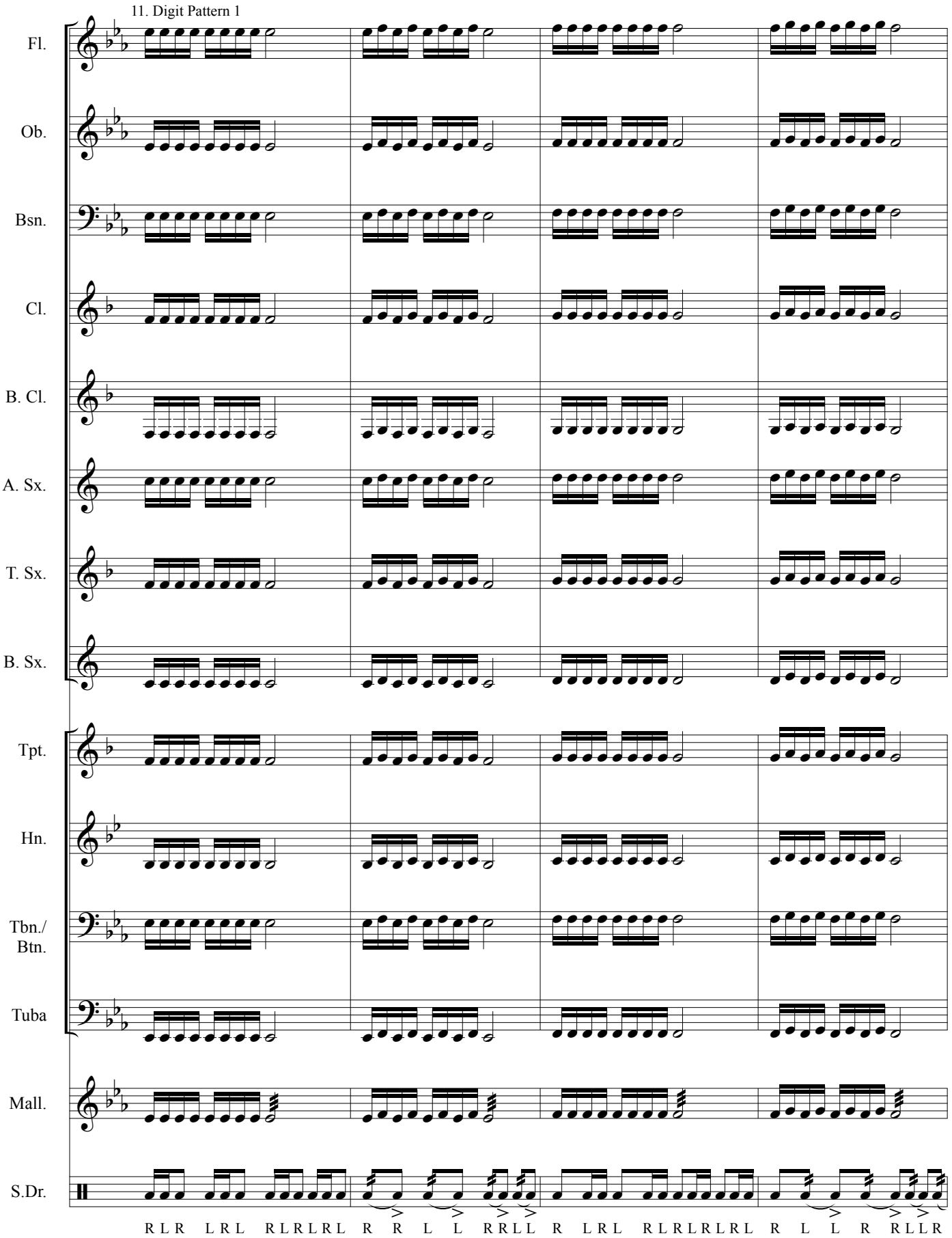

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

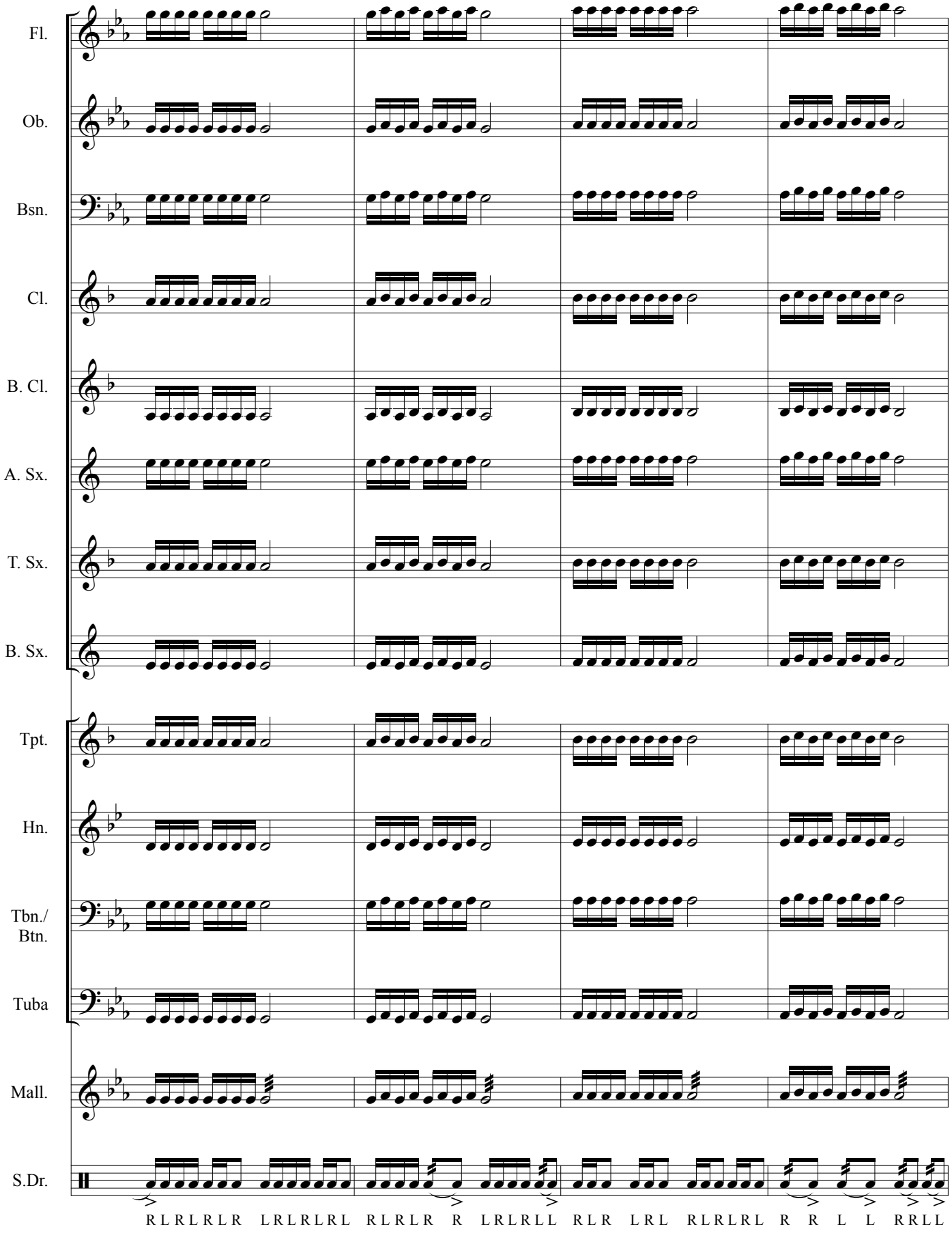
9. Chromatic Scale
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

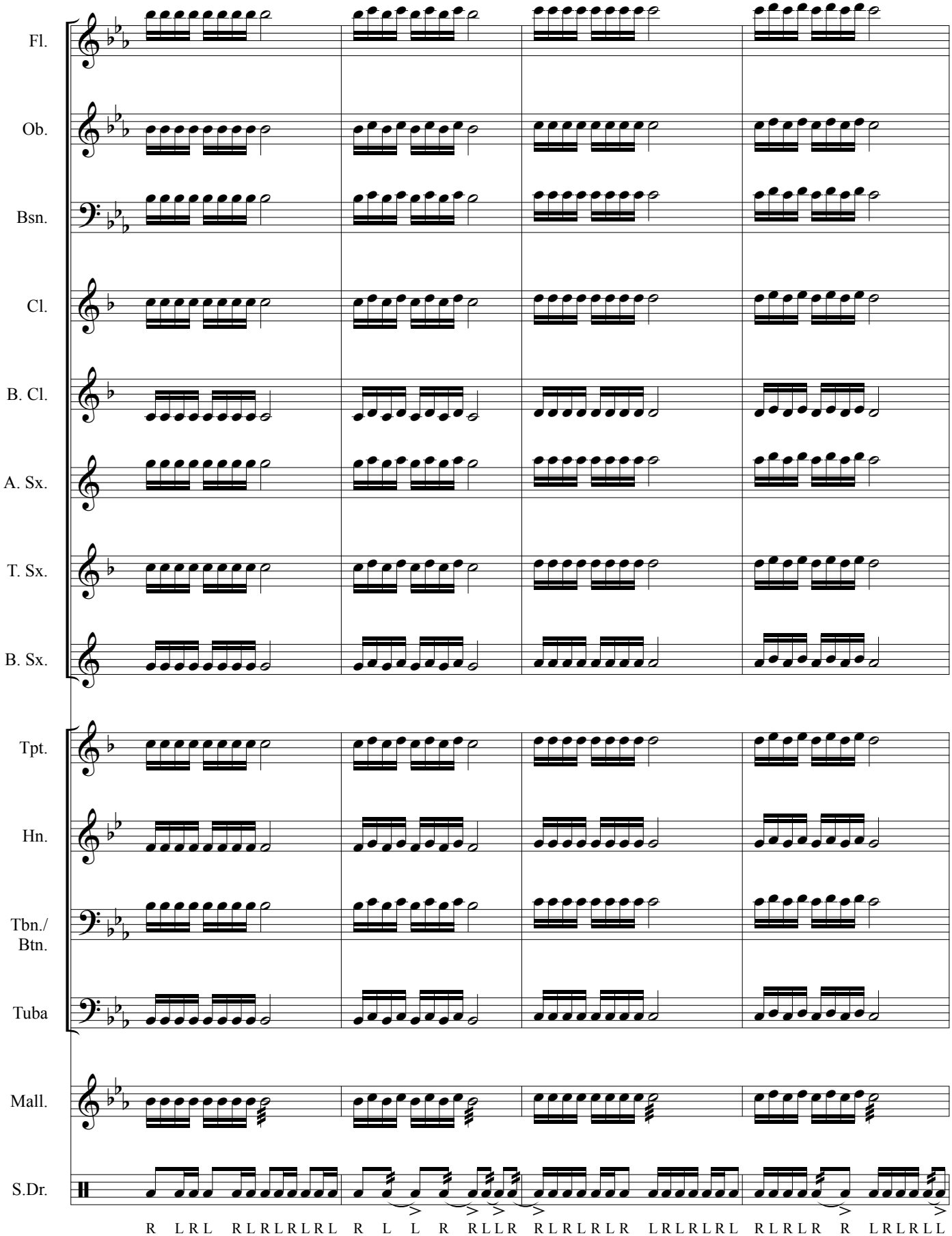
10. Lip Slurs

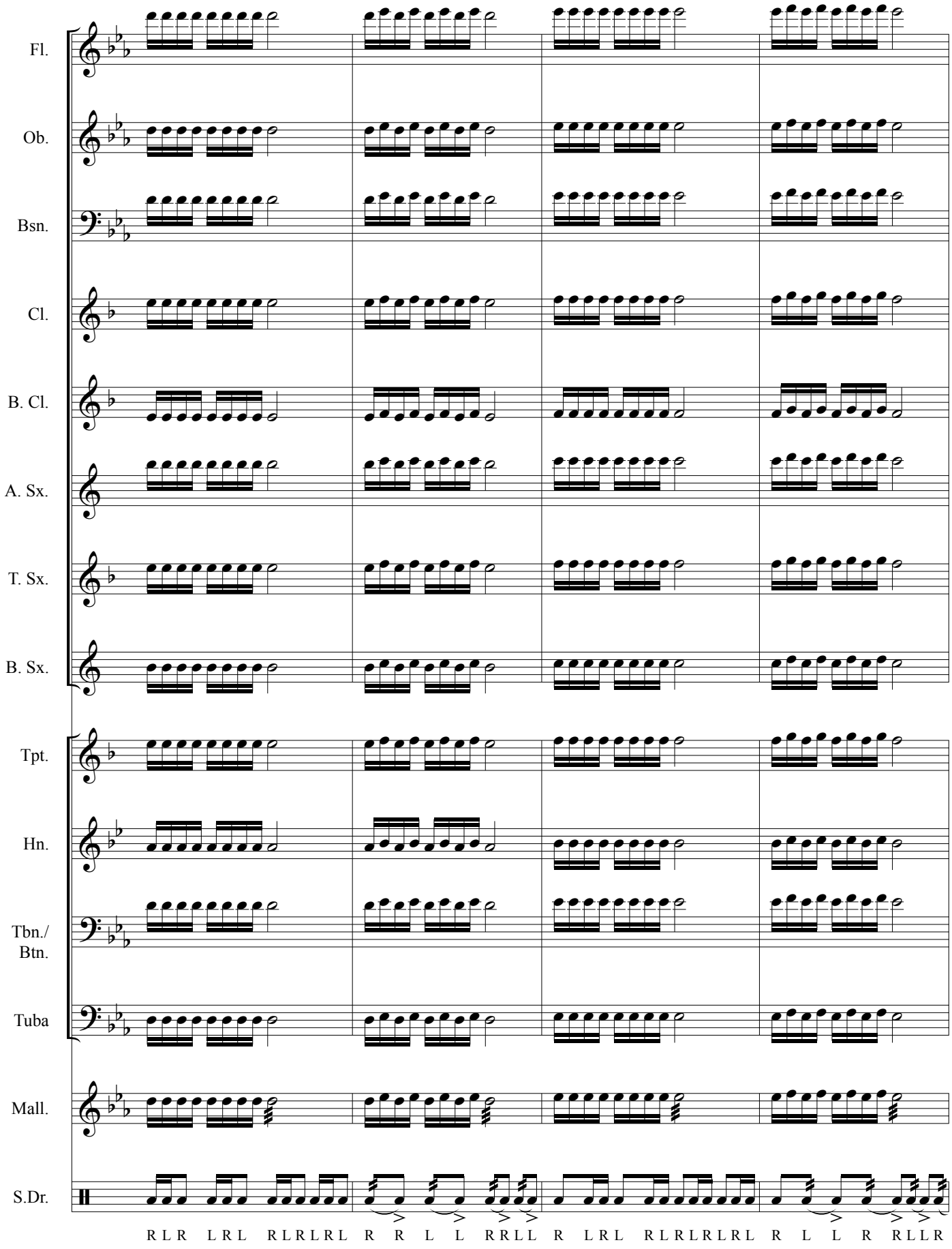
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R R R R R R R L L L L L L L L R R R R R R R R L L L L L L L L R R R R L L L R R R R L L L L R R R R L L L R R R R L L L L

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L L R R L L R R L L R R L L R R L L R R L L R R L L R L R L R L R L R L R L R

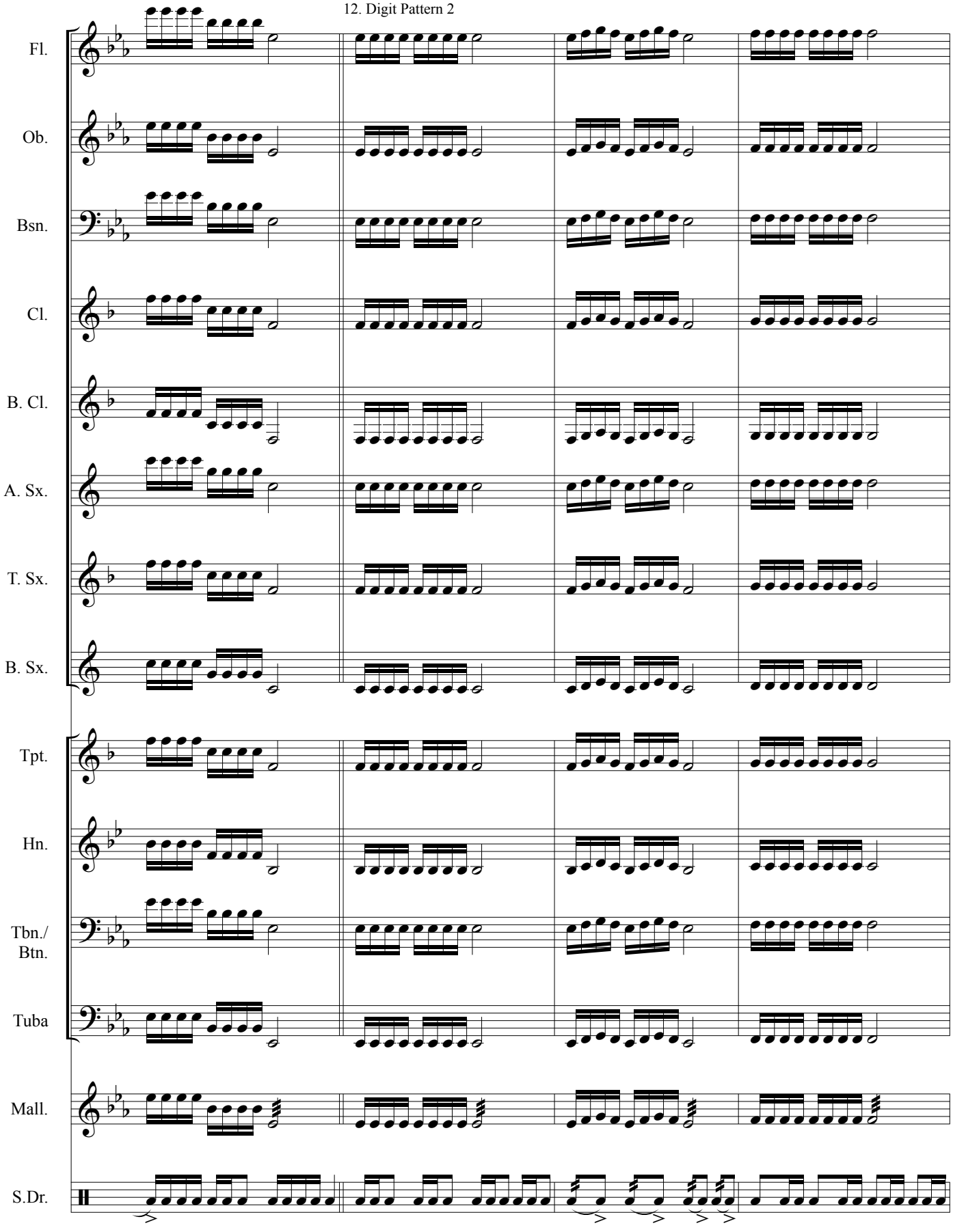

11. Digit Pattern 1
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R L R L R R L L R L R L R L R L R L R L R L R R L L R L R L R L R L R L R L R L R R L L R

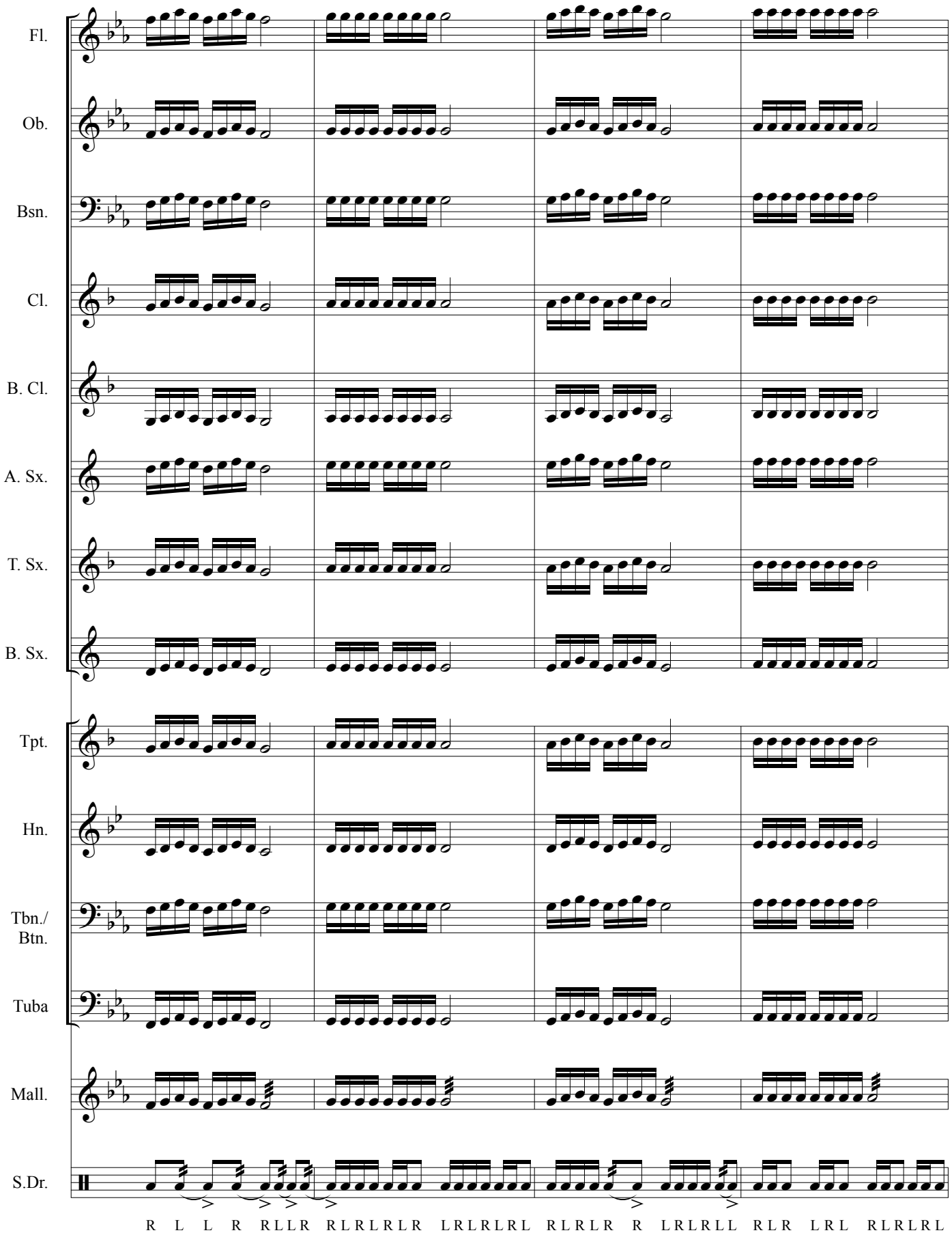

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R L R L R L R L R L R R L R L L R L R L R L R L R L R R L L R R L L

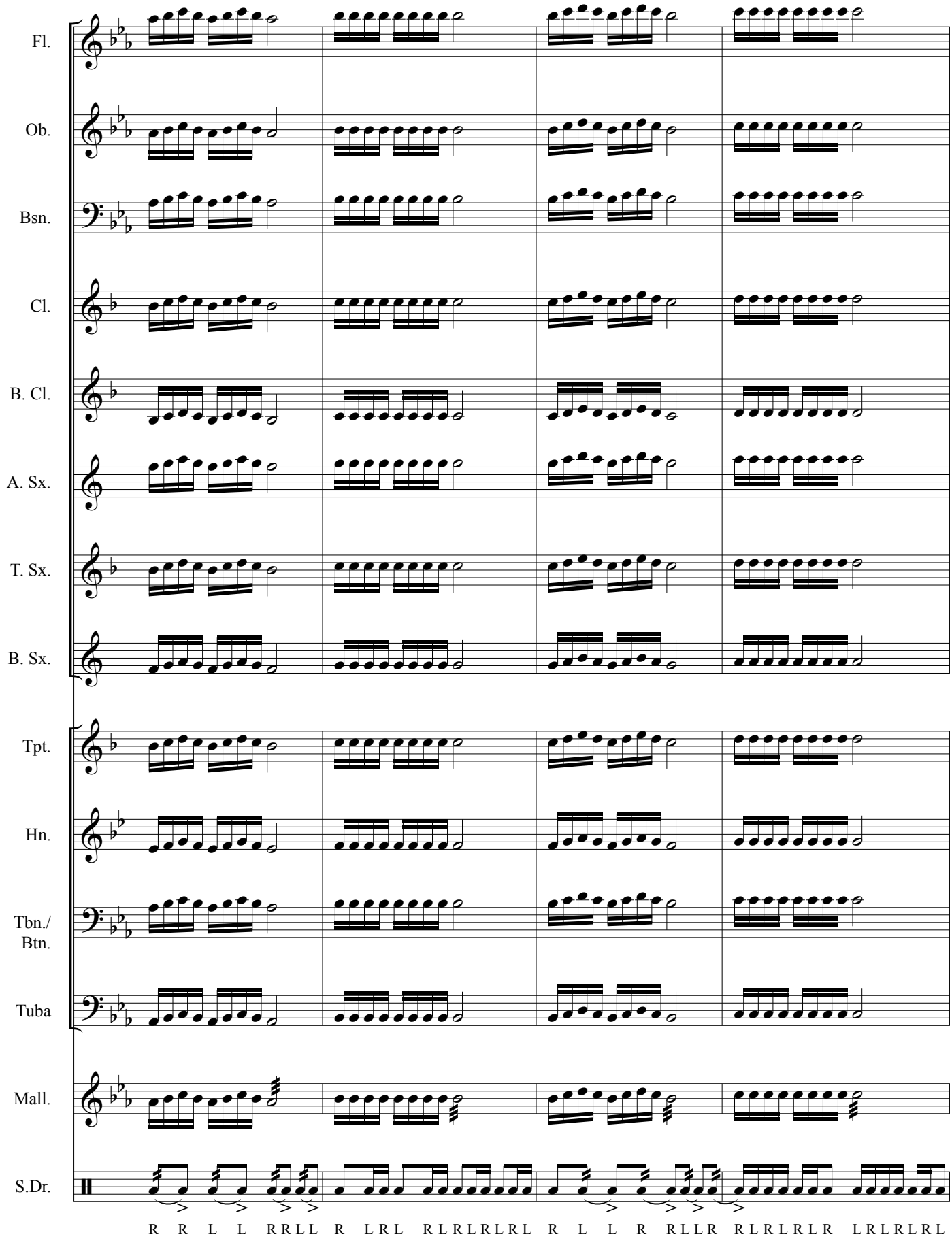

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L

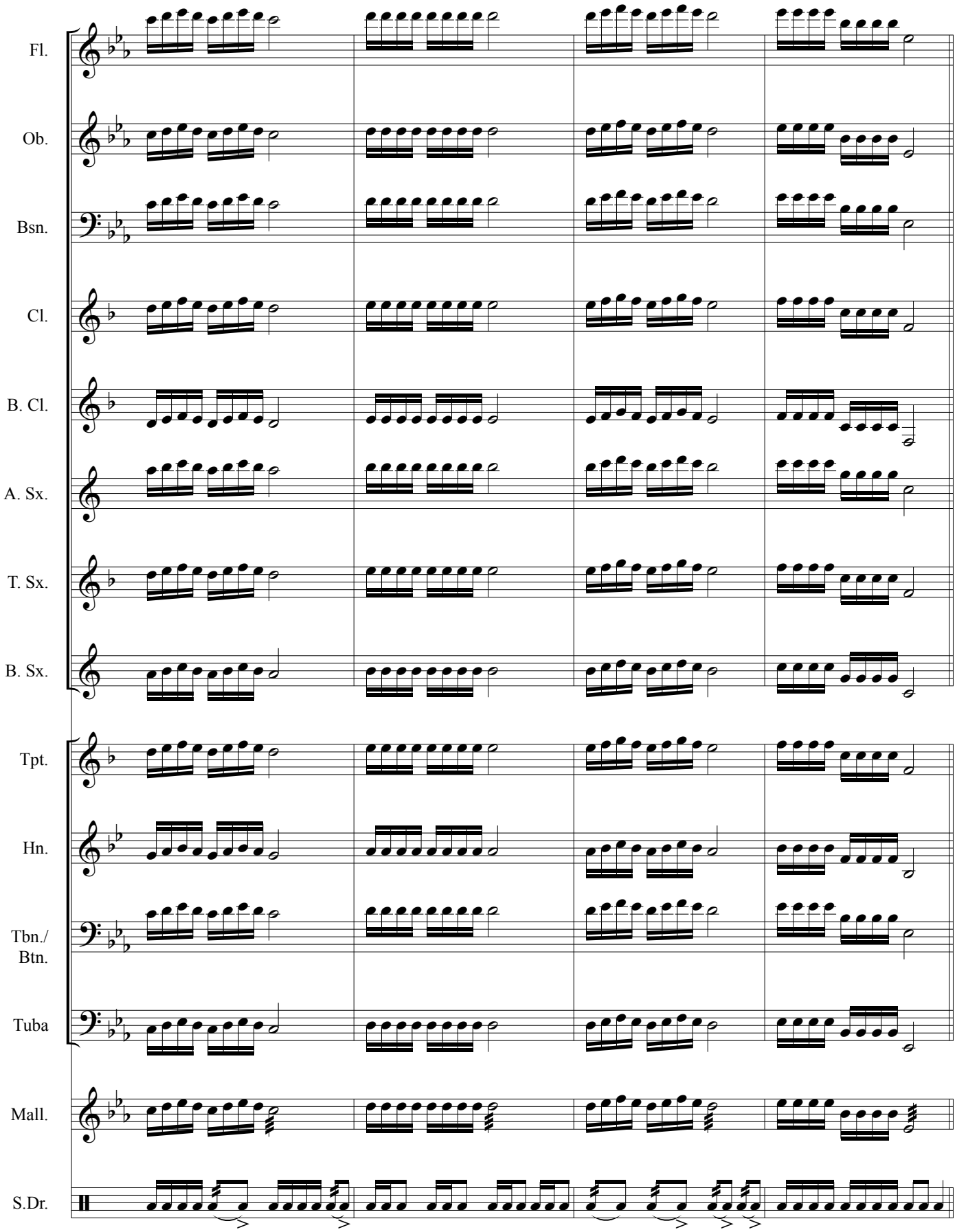

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R L R L R L R R L L R L R L R L R L R L R L L R R L L R

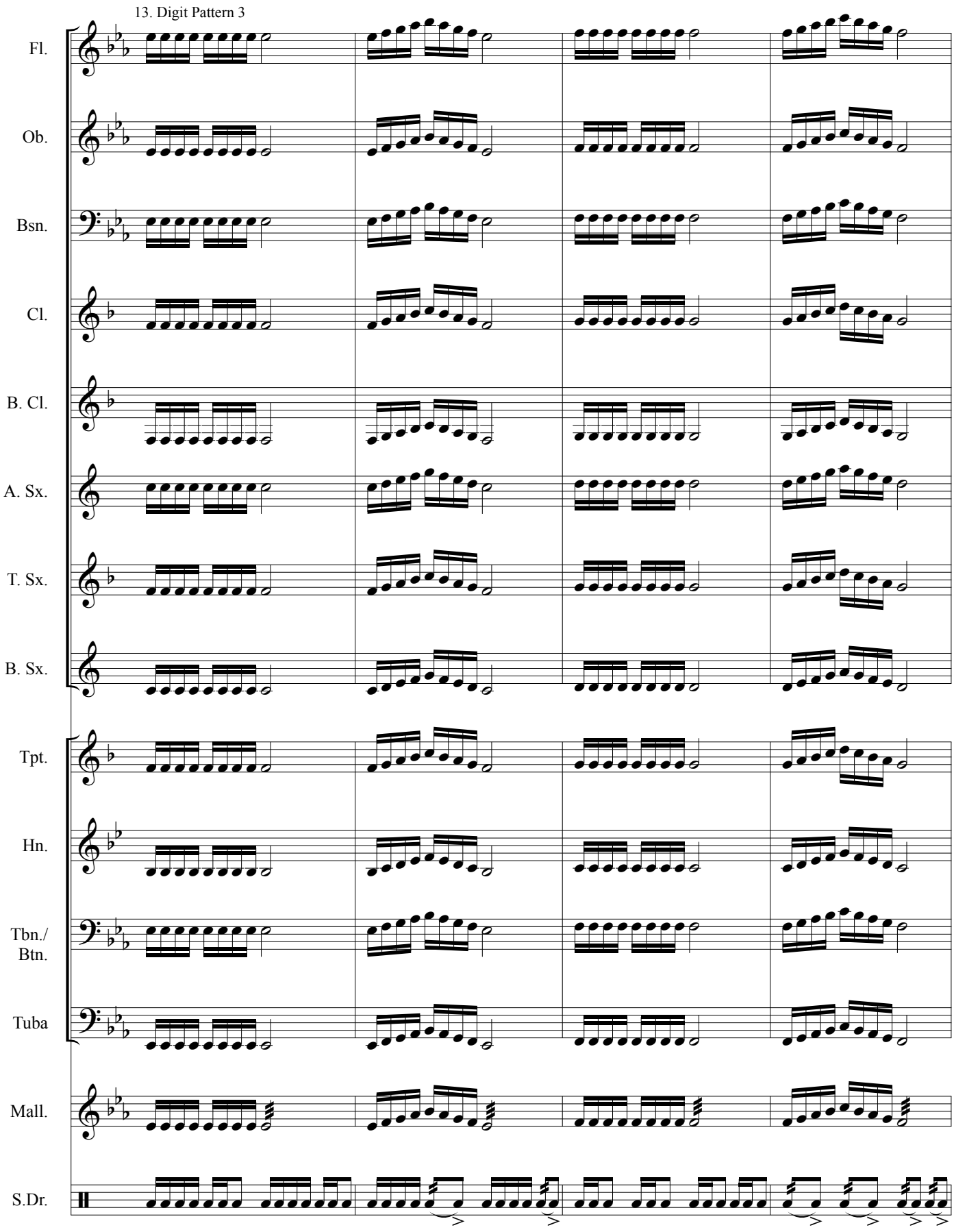
12. Digit Pattern 2

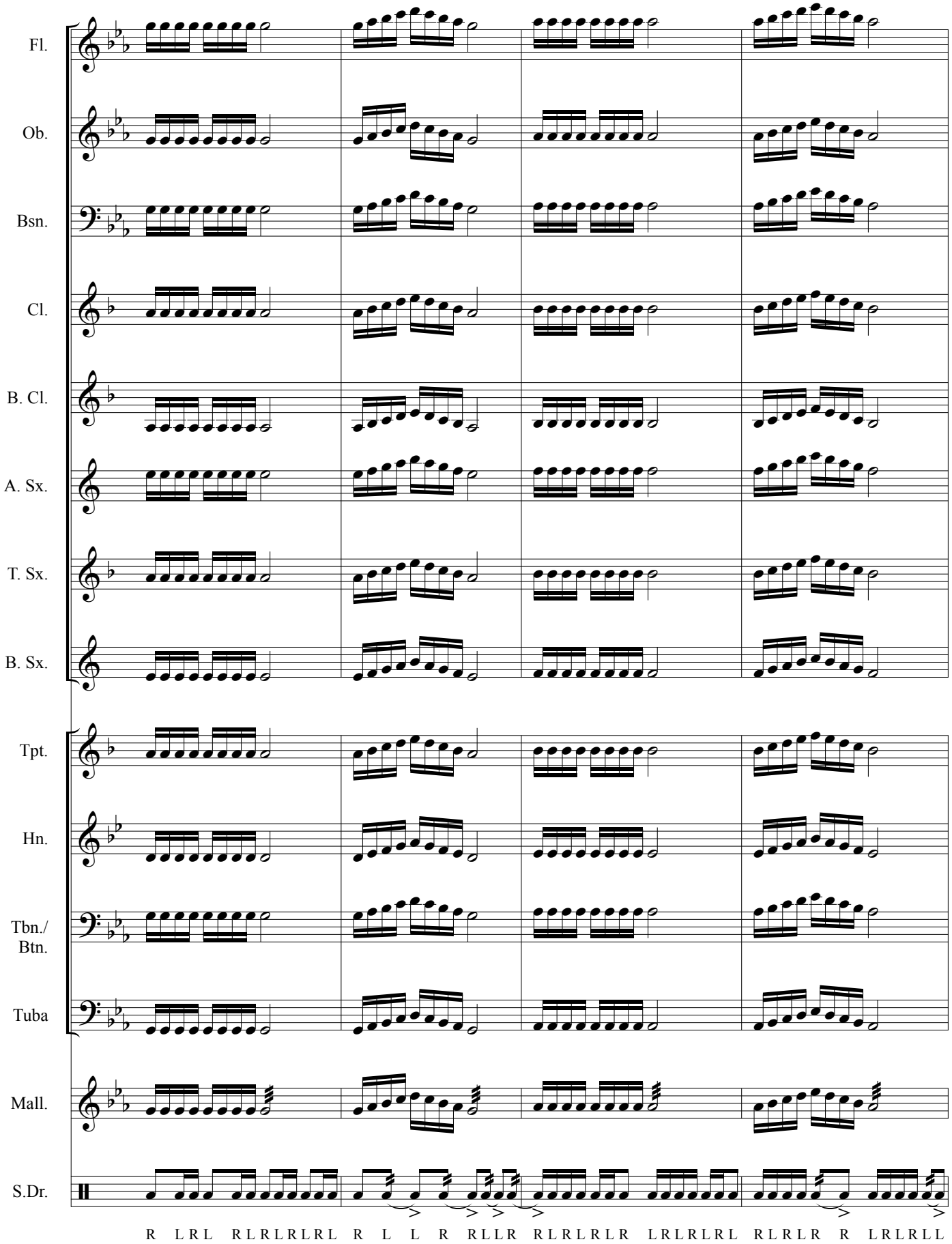


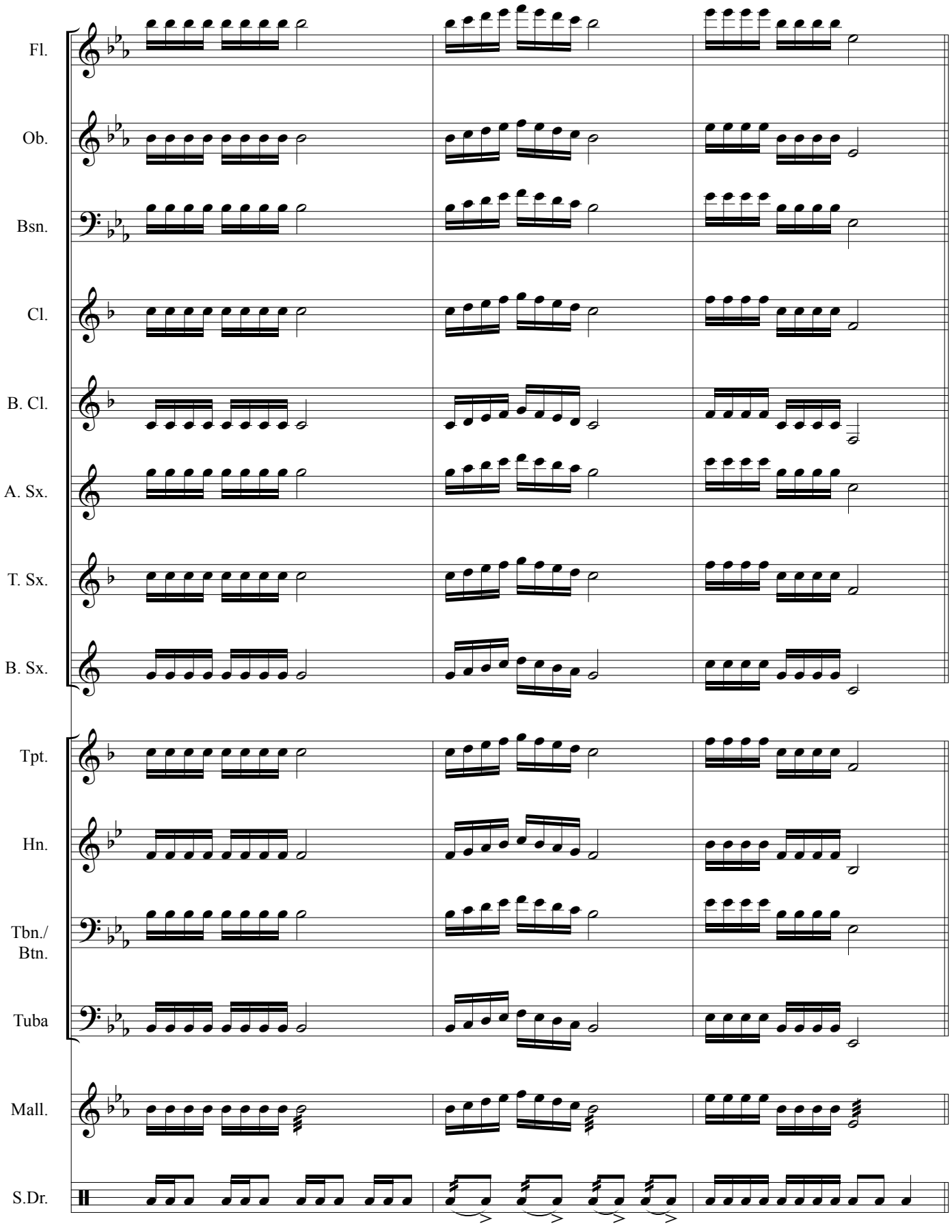

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L L R RLLR RLRLRLR LRLRLRL RLRLR R LRLRLL RLR LRL RLRLRL


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L L R R L L R L R L R L R L R L R L R R L L R L R L R L R L R L R


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R R L R L R L L R L R L R L R L R L R R L L R R L L R R L L R L R


13. Digit Pattern 3
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R L R L R L R L R L R L R L R L R L R L R L R R L L R R L L R R L L


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L


Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R L R L R L R R L L R R L L R R L L R L R

14. Major Scale Tuning
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
Exercises 14-16: Tacet-Play on mallet instrument
S.Dr.

15. Tuning Octaves

16. Descending Chromatics Harmonized

Flute

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

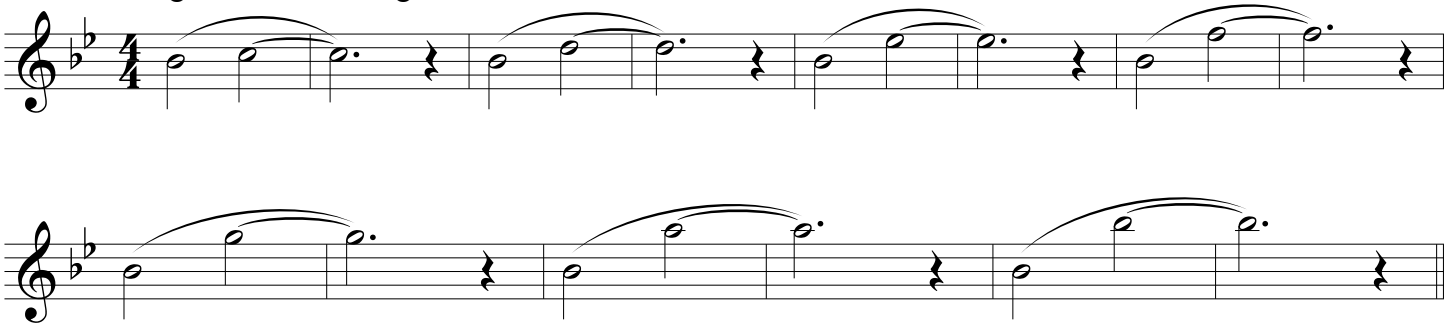
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

Ashley Gable

Concert B♭

1. Long Tones Ascending



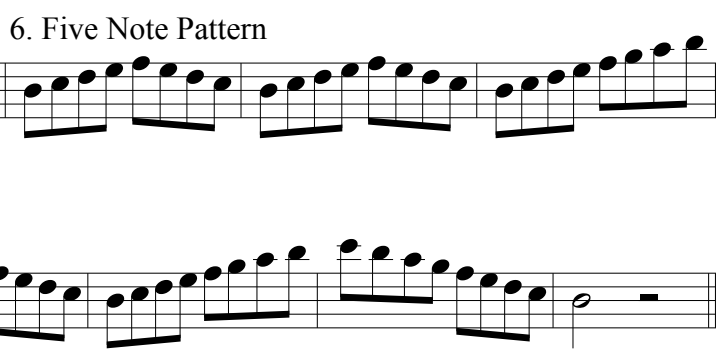
2. Long Tones Descending

3. Major Scale First Octave

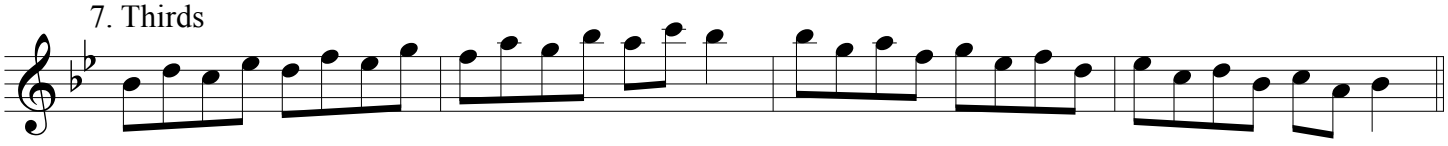
4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

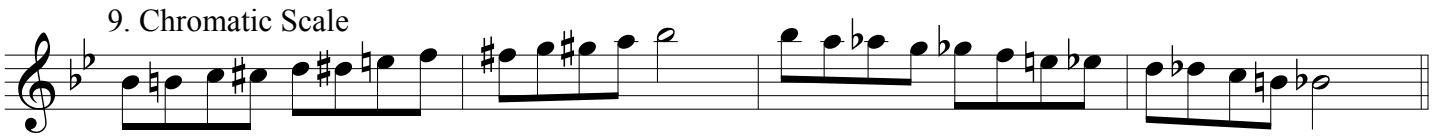


7. Thirds

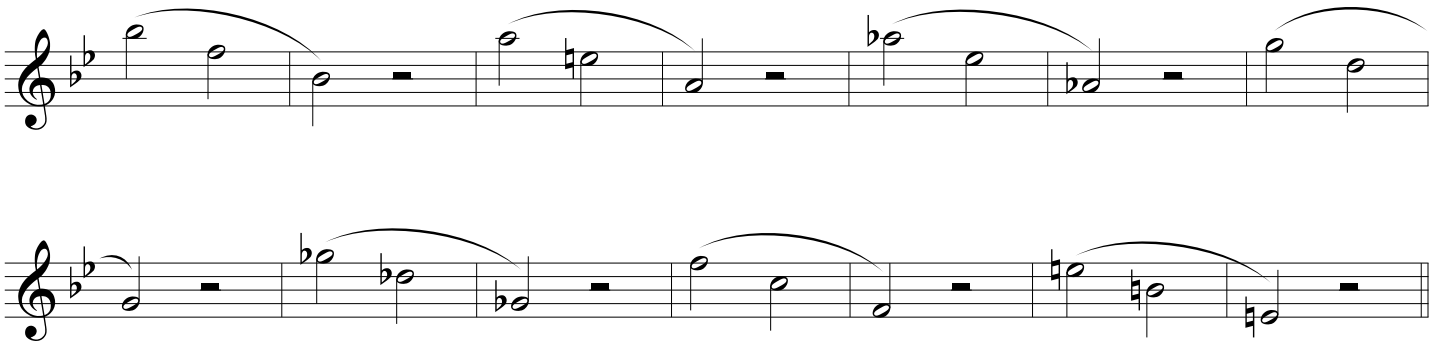


8. Chromatic Segments

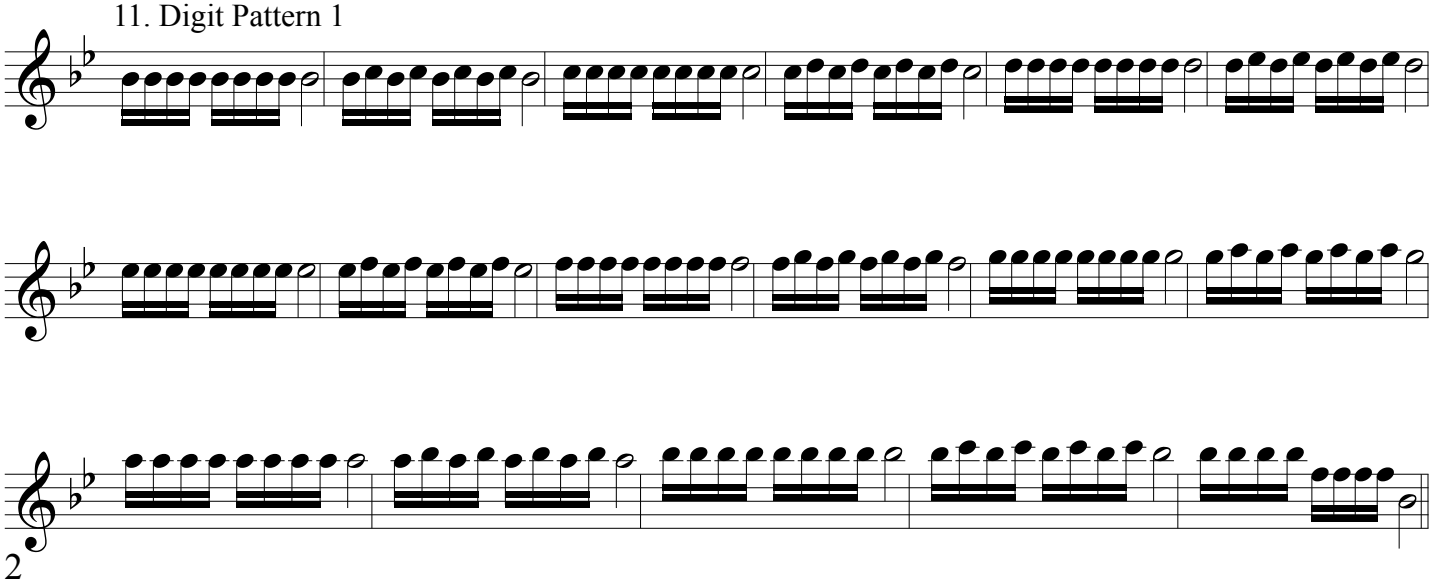
9. Chromatic Scale



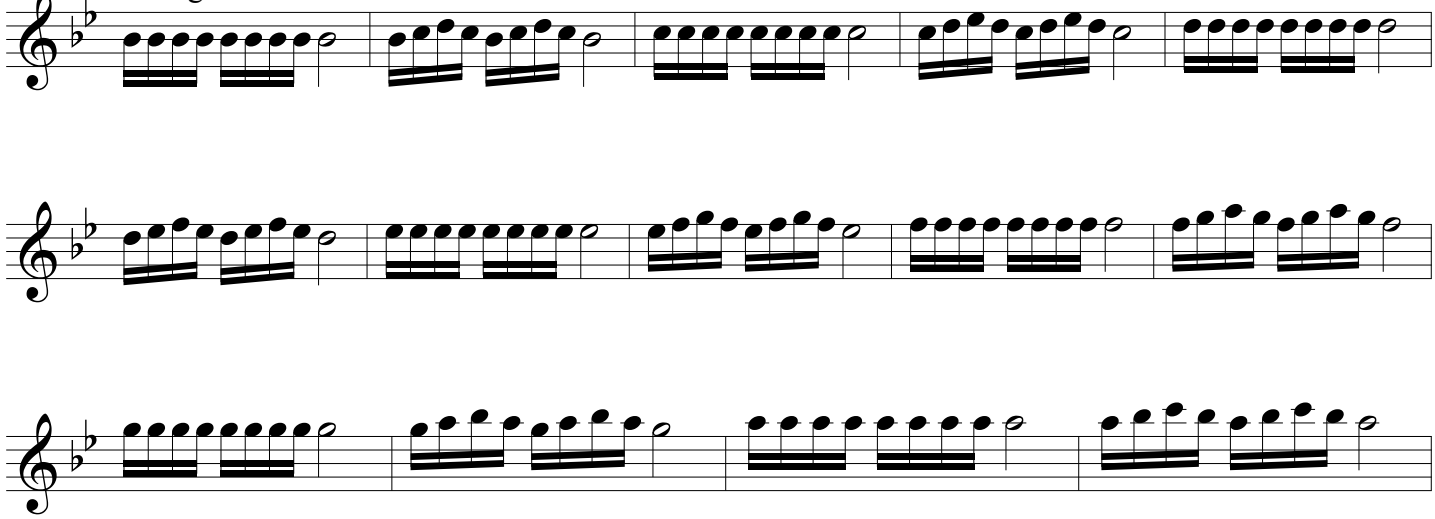
10. Lip Slurs



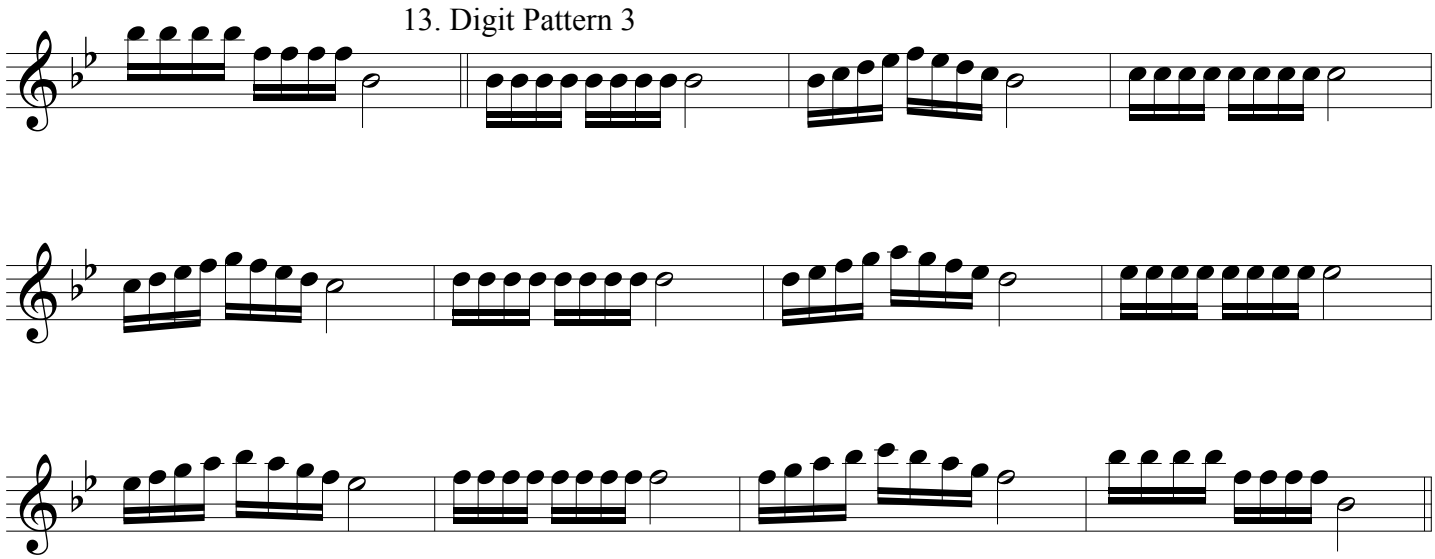
11. Digit Pattern 1



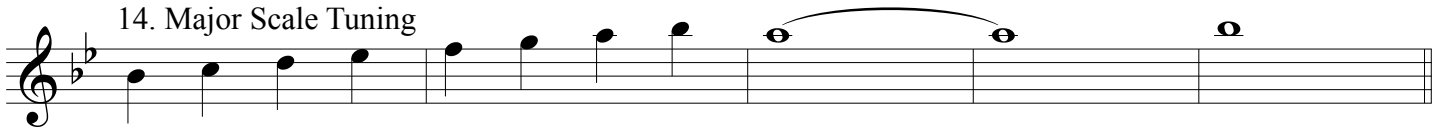
12. Digit Pattern 2



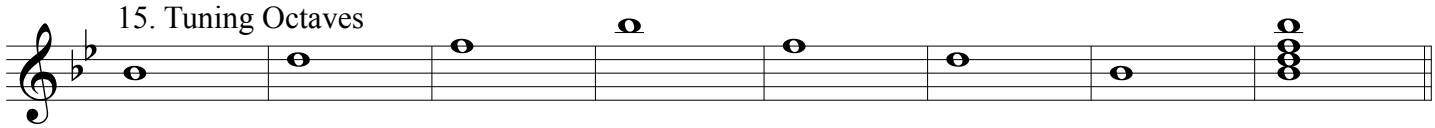
13. Digit Pattern 3



14. Major Scale Tuning



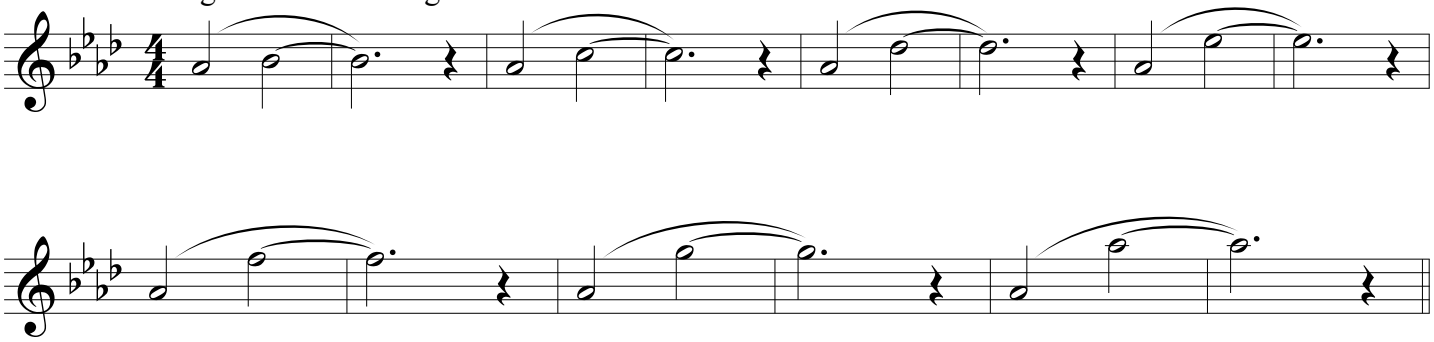
15. Tuning Octaves



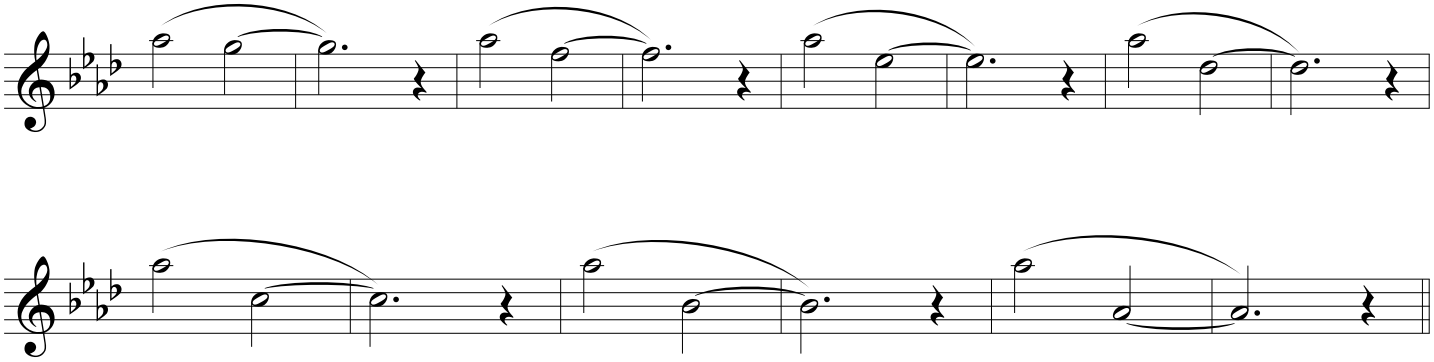
16. Descending Chromatics Harmonized

Concert A♭

1. Long Tones Ascending

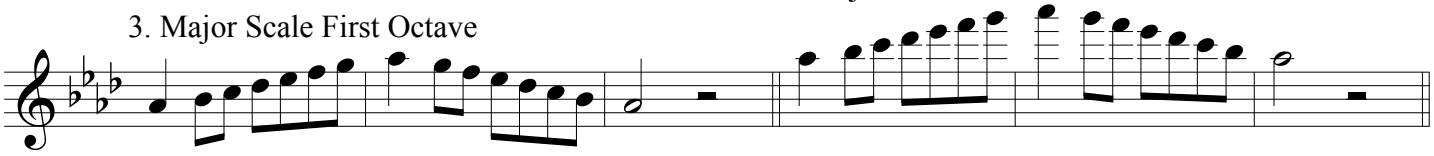


2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave



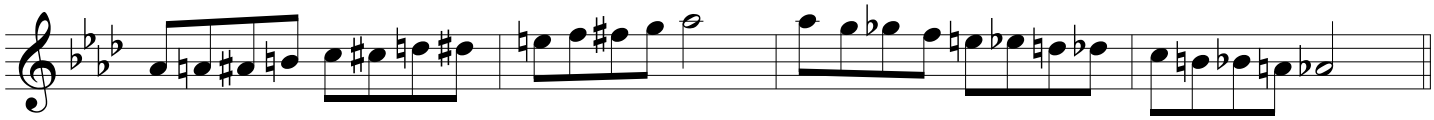
5. Harmonic Minor Scale

6. Five Note Pattern

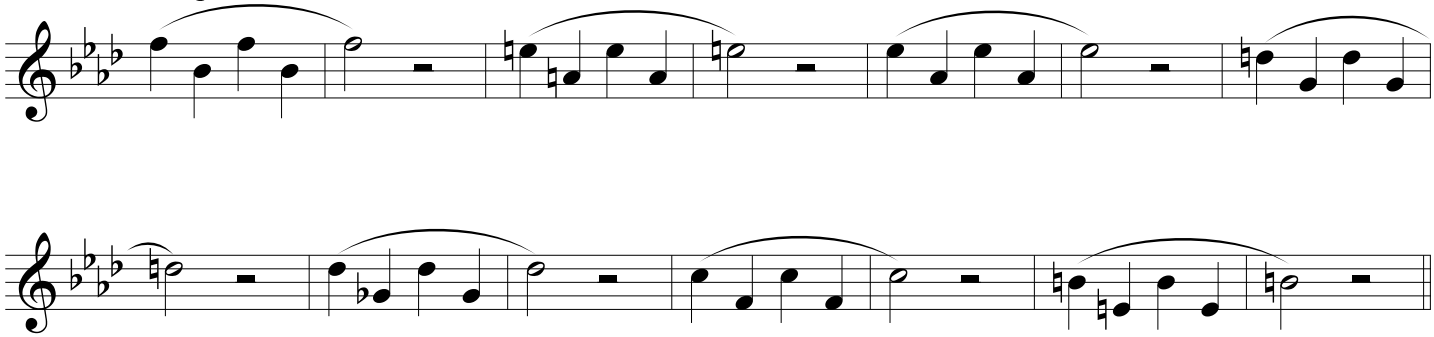
7. Thirds

8. Chromatic Segments

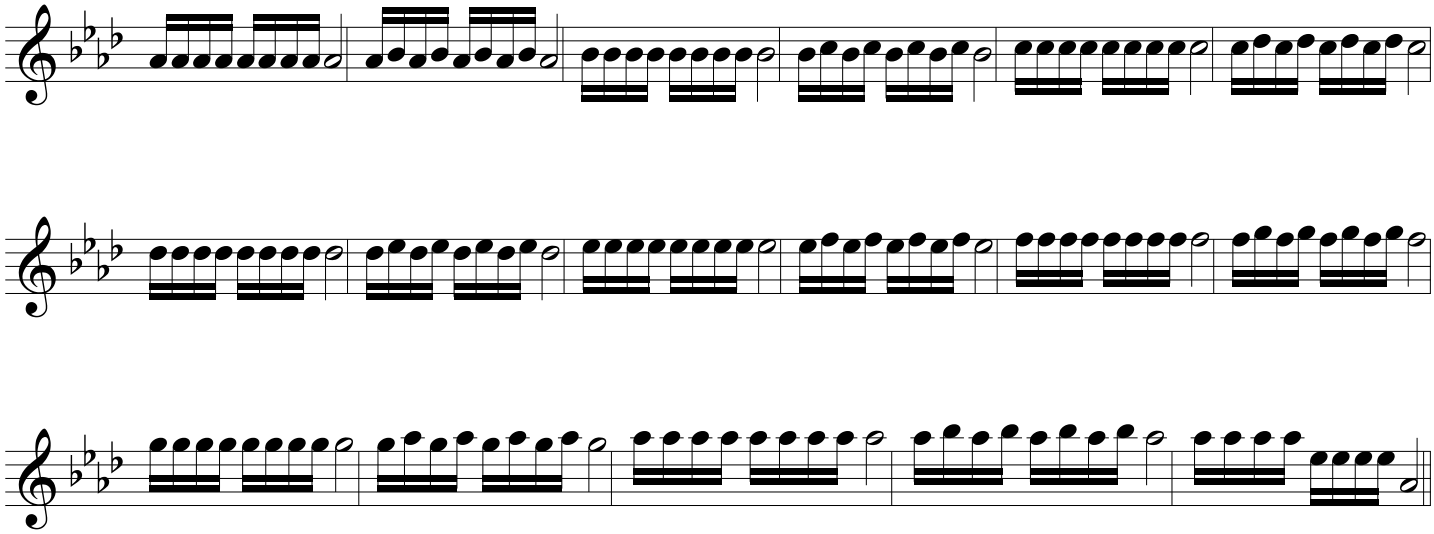
9. Chromatic Scale



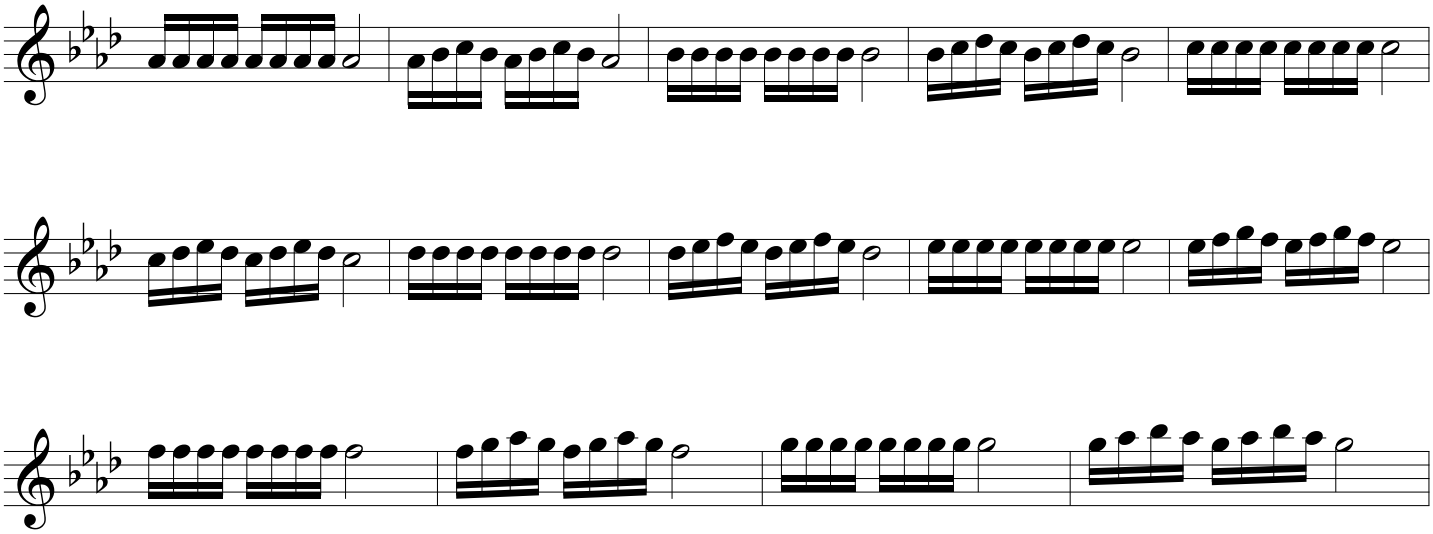
10. Lip Slurs



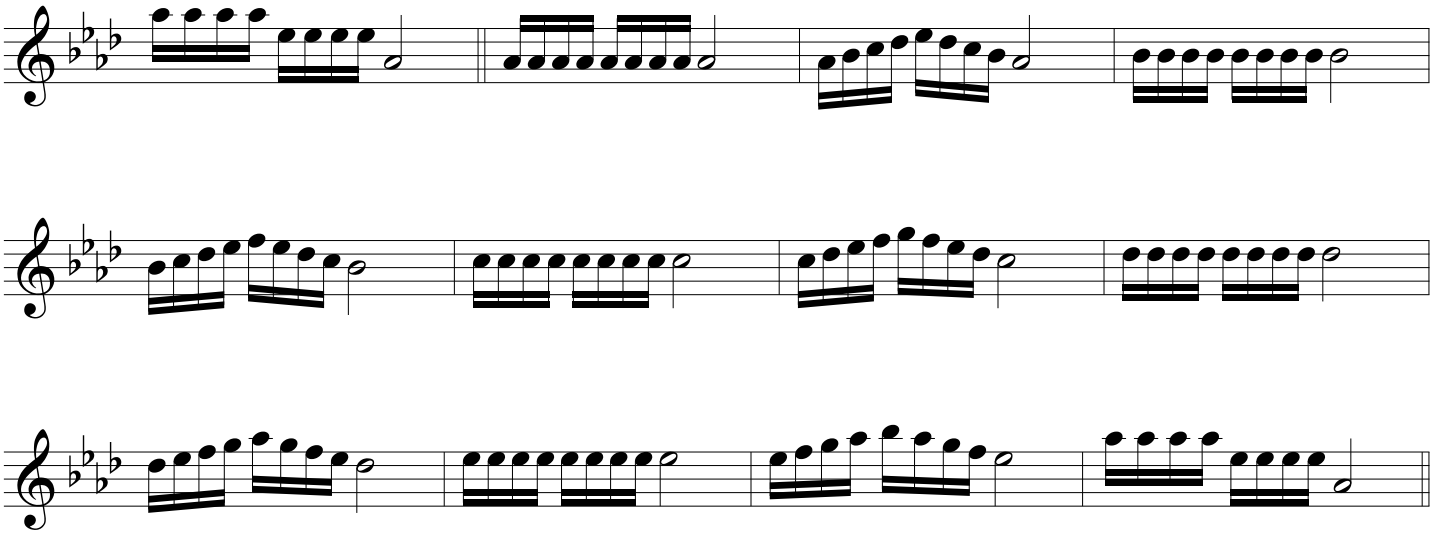
11. Digit Pattern 1



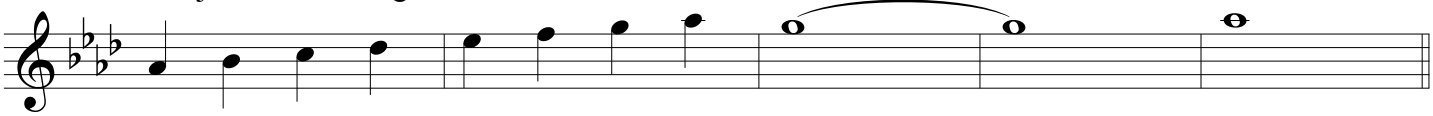
12. Digit Pattern 2



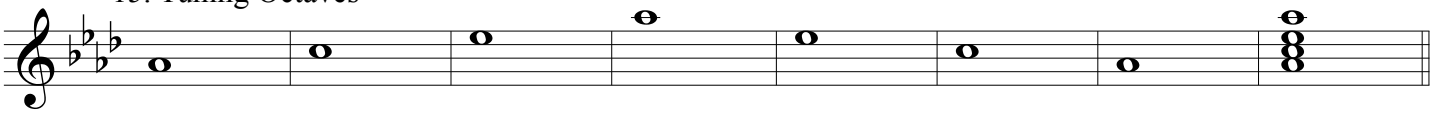
13. Digit Pattern 3



14. Major Scale Tuning



15. Tuning Octaves

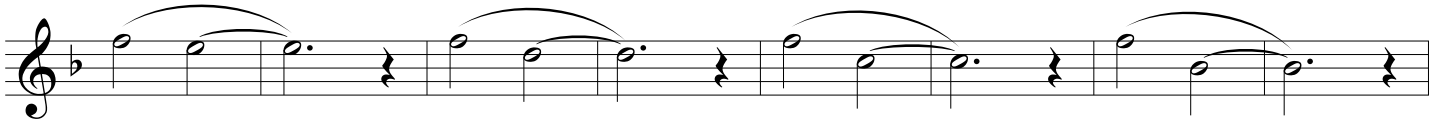


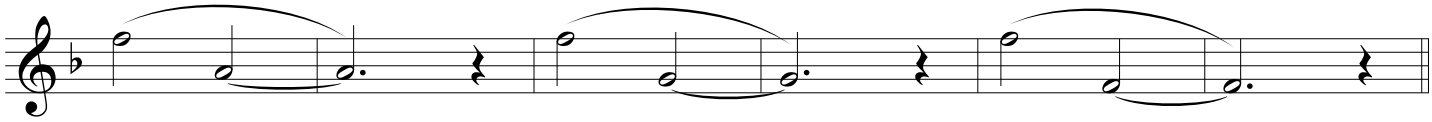
16. Descending Chromatics Harmonized

Concert F

1. Long Tones Ascending

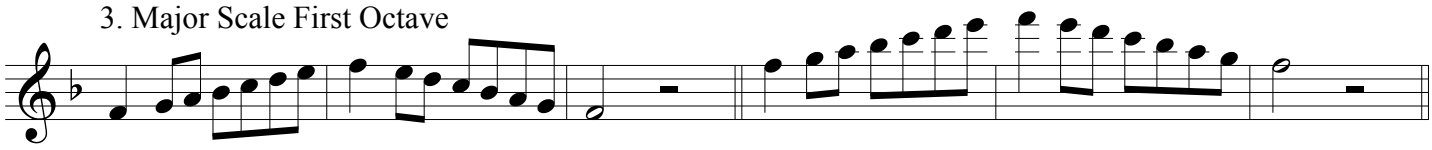
2. Long Tones Descending





4. Major Scale Second Octave

3. Major Scale First Octave



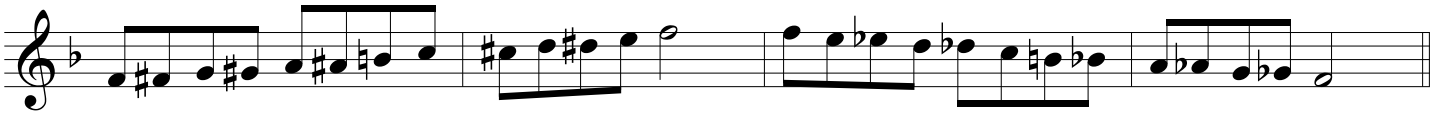
5. Harmonic Minor Scale

6. Five Note Pattern

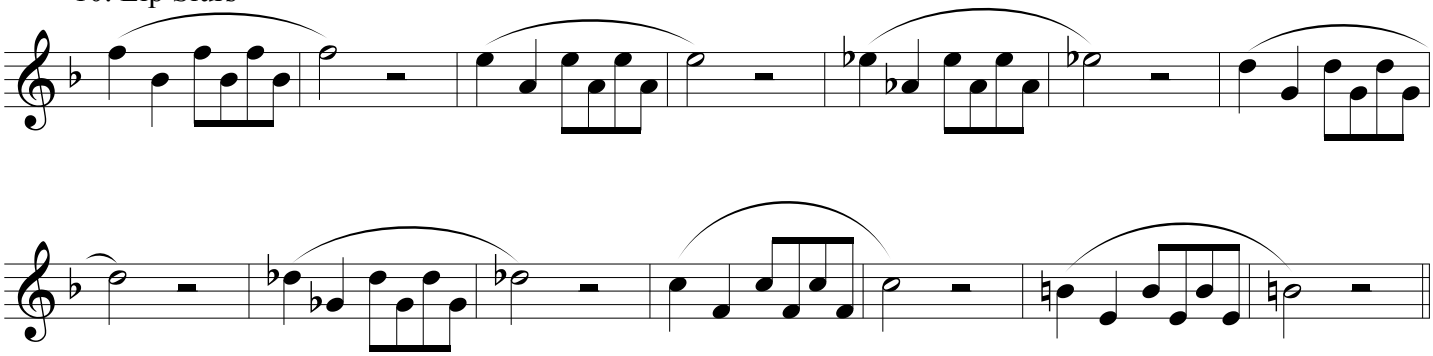
7. Thirds

8 Chromatic Segments

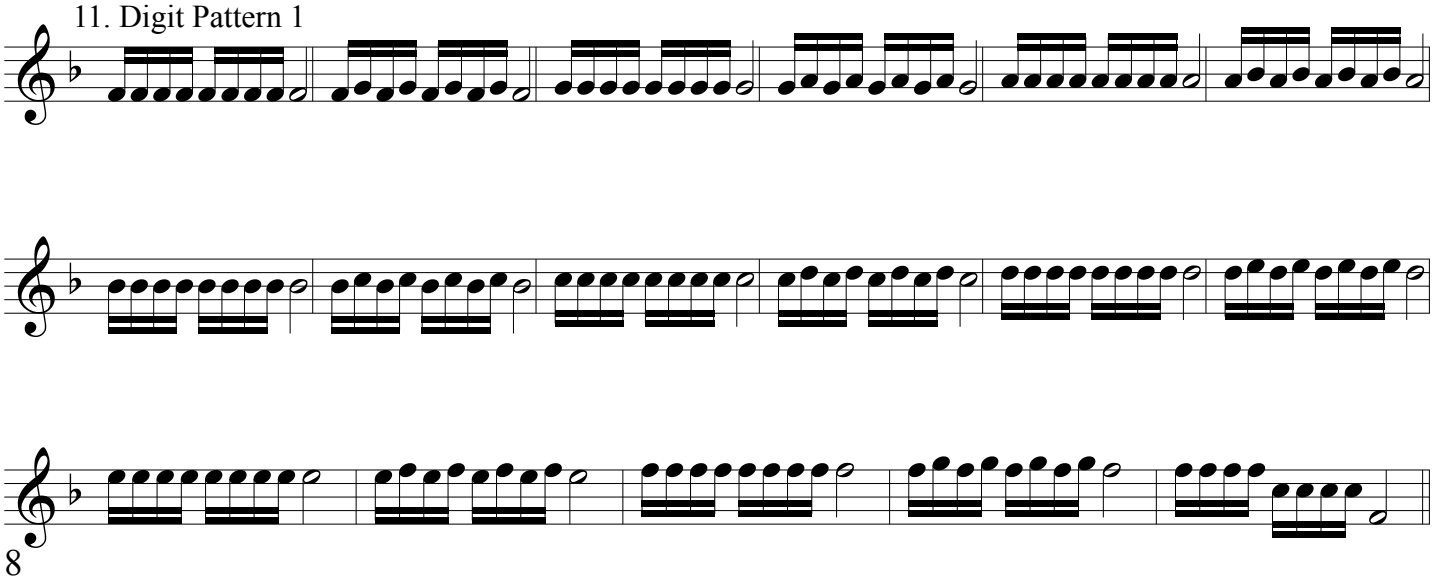
9. Chromatic Scale



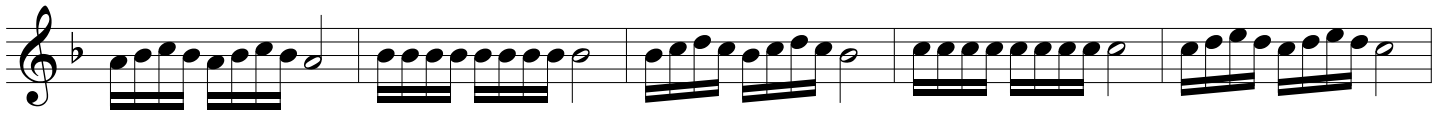
10. Lip Slurs



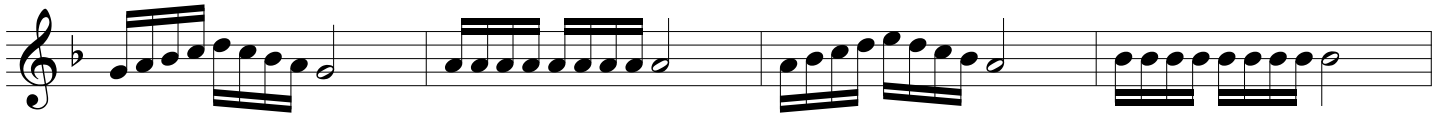
11. Digit Pattern 1



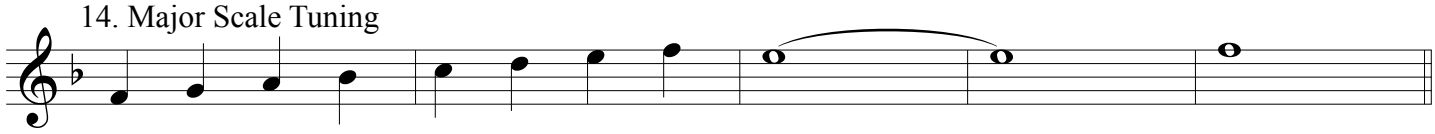
12. Digit Pattern 2



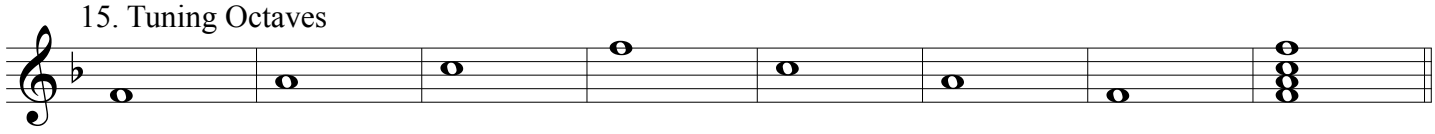
13. Digit Pattern 3



14. Major Scale Tuning



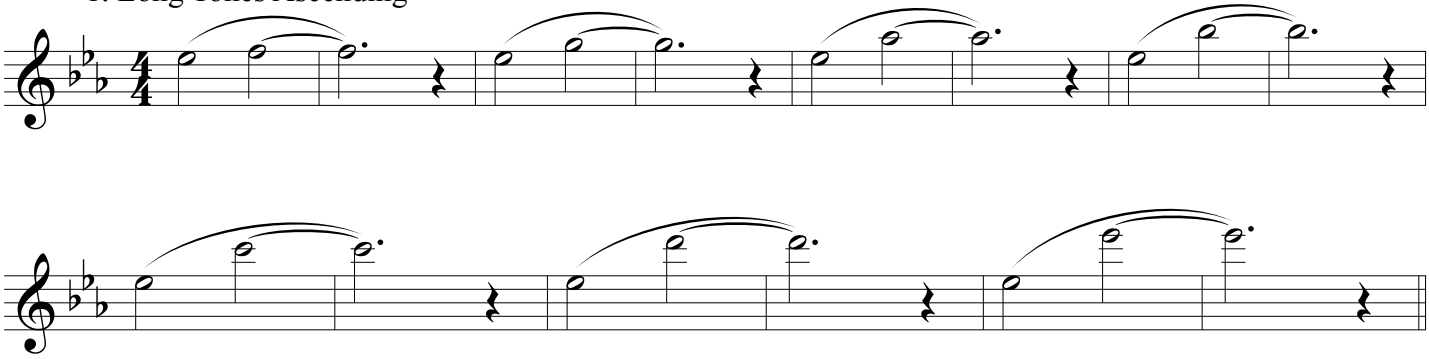
15. Tuning Octaves



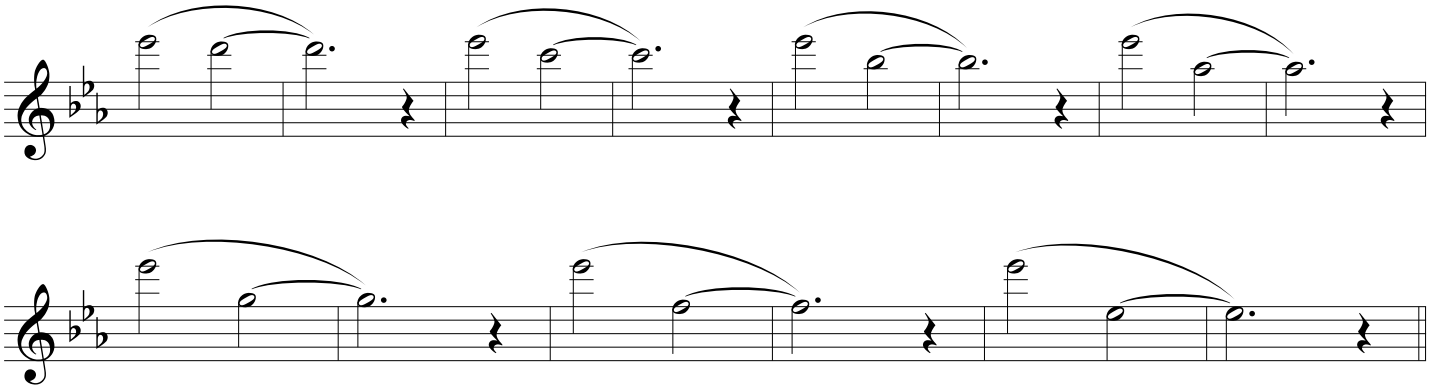
16. Descending Chromatics Harmonized

Concert E♭

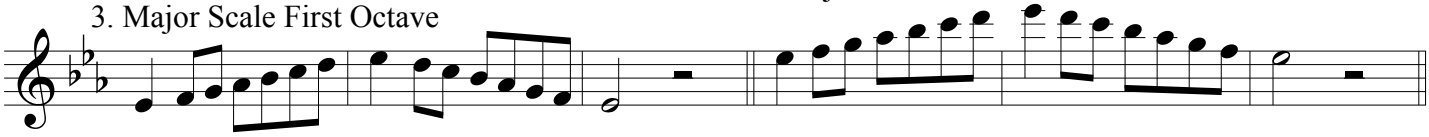
1. Long Tones Ascending



2. Long Tones Descending



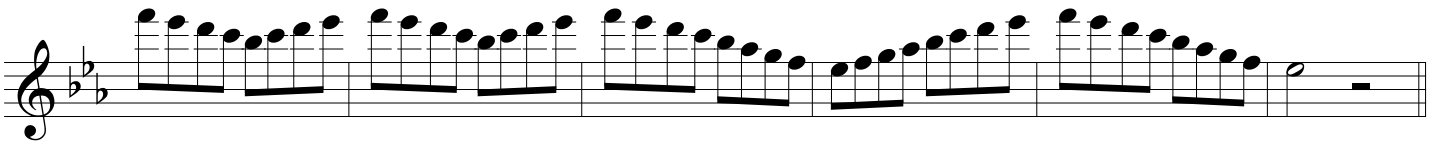
3. Major Scale First Octave



4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

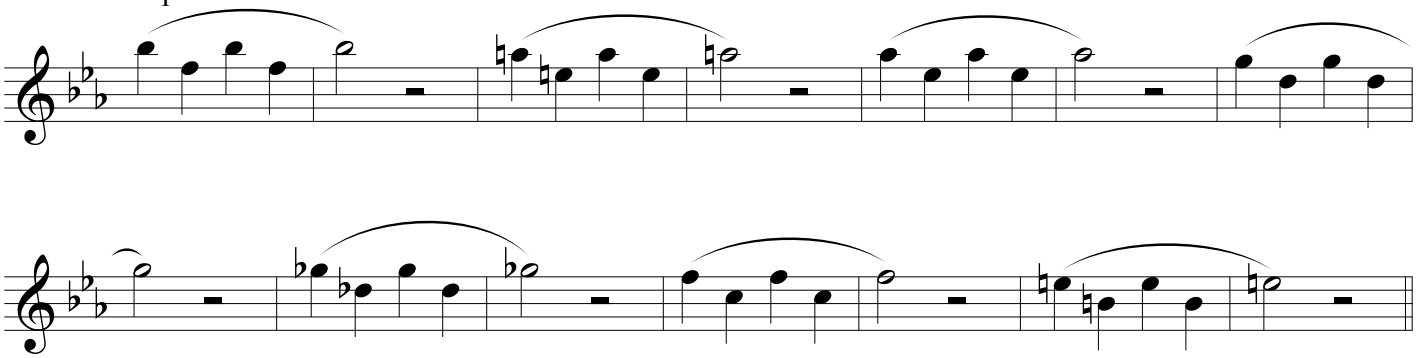


7. Thirds

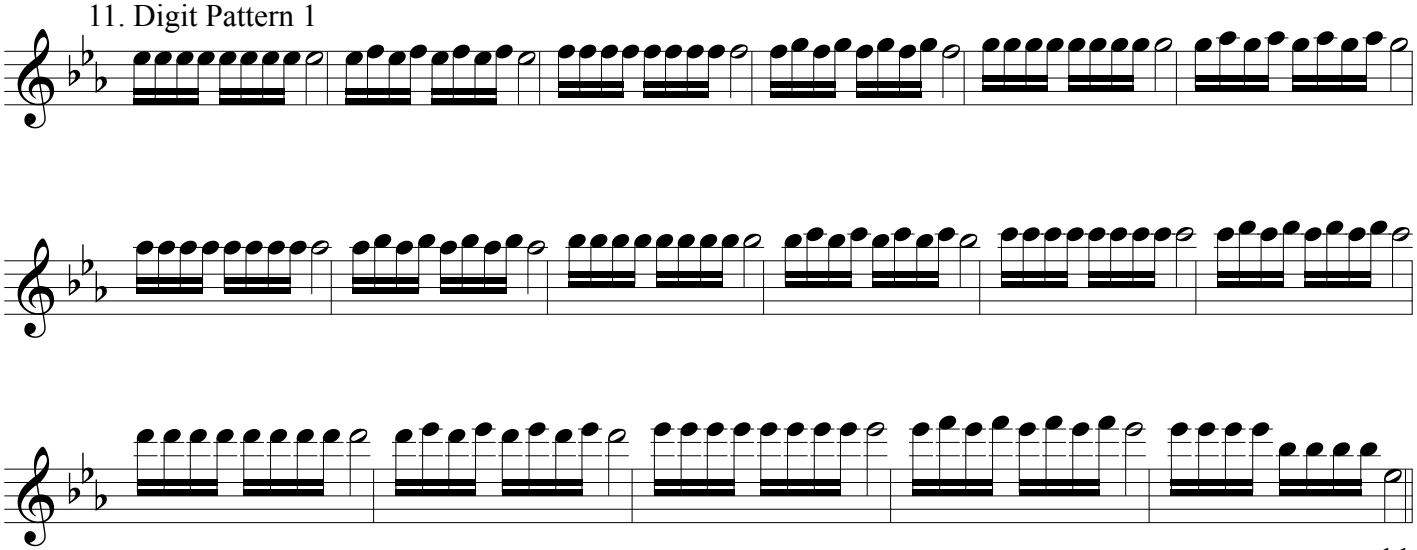
8. Chromatic Segments

9. Chromatic Scale

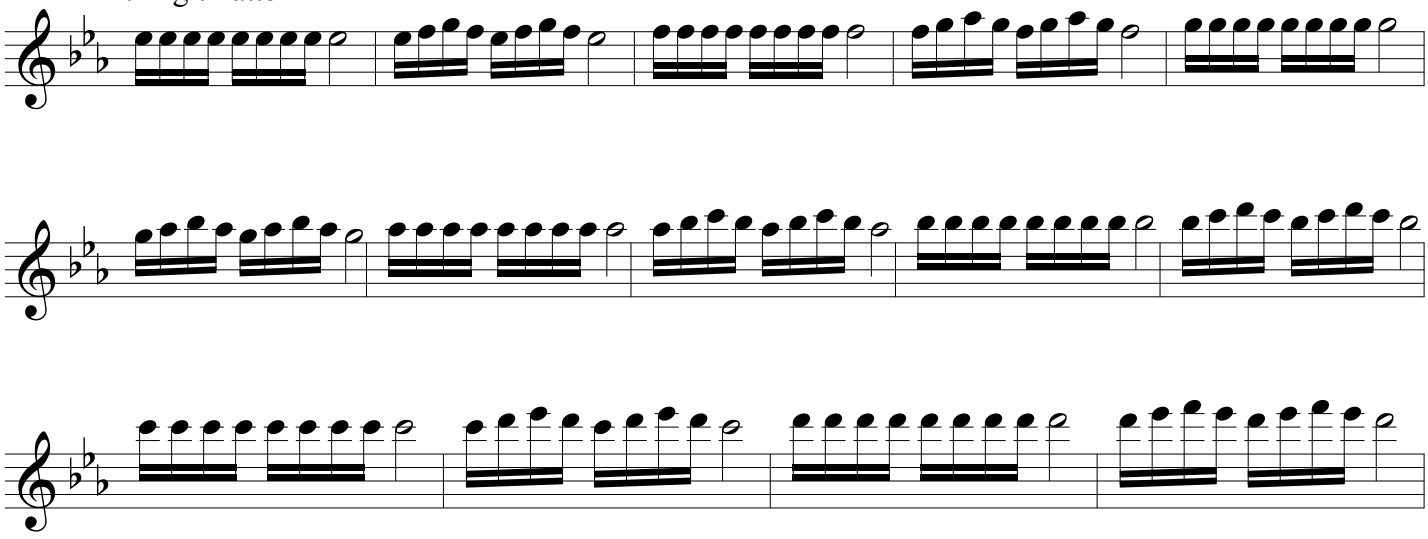
10. Lip Slurs



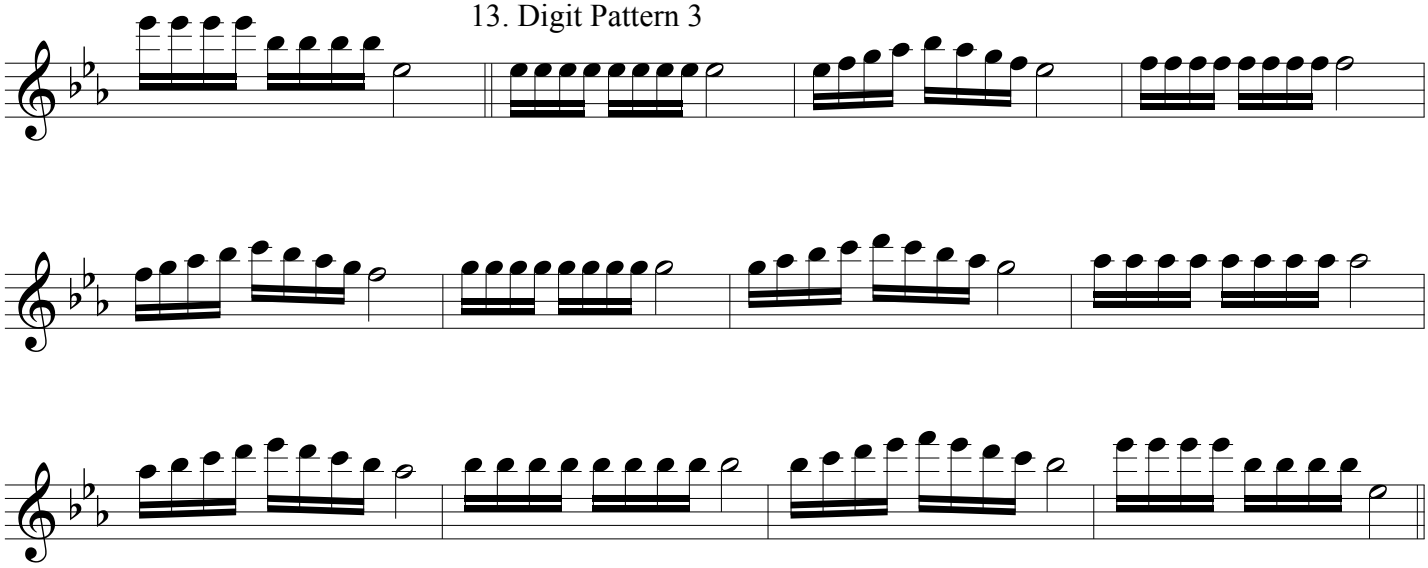
11. Digit Pattern 1



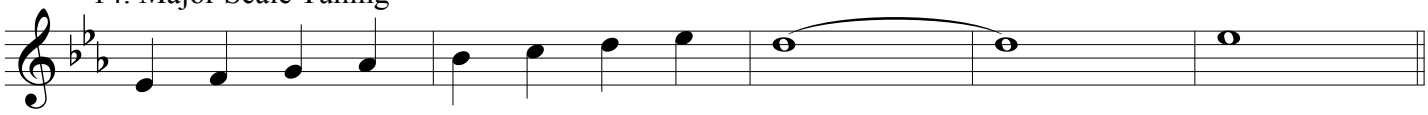
12. Digit Pattern 2



13. Digit Pattern 3

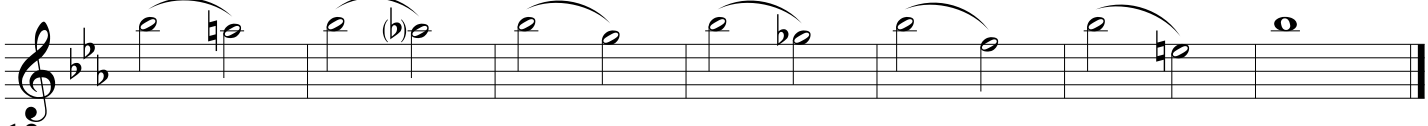


14. Major Scale Tuning



15. Tuning Octaves

16. Descending Chromatics Harmonized



Oboe

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

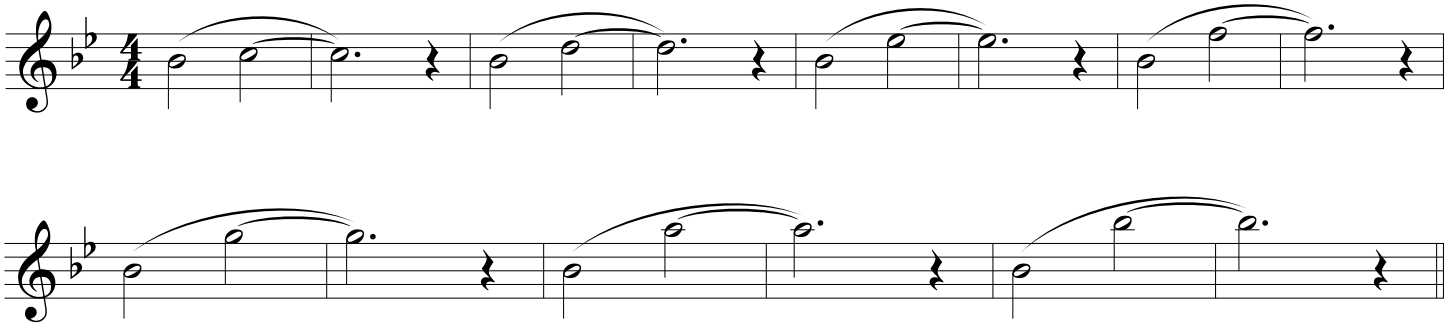
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

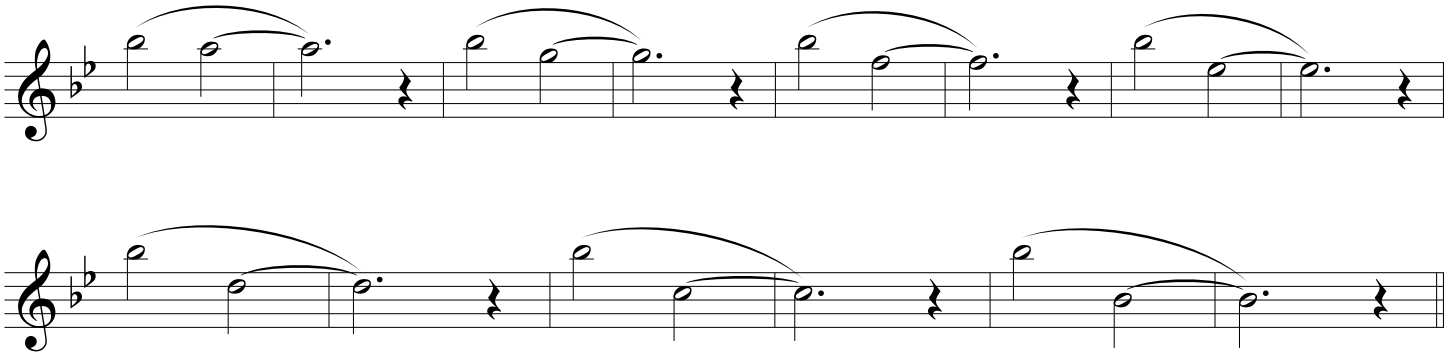
Concert B♭

Ashley Gable

1. Long Tones Ascending



2. Long Tones Descending

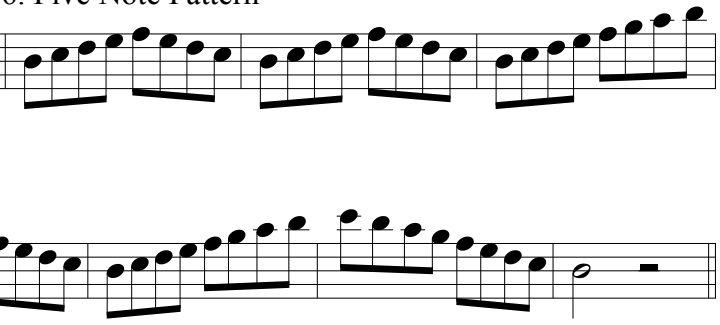


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

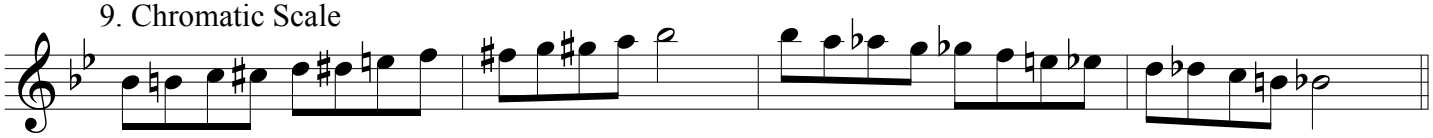
6. Five Note Pattern



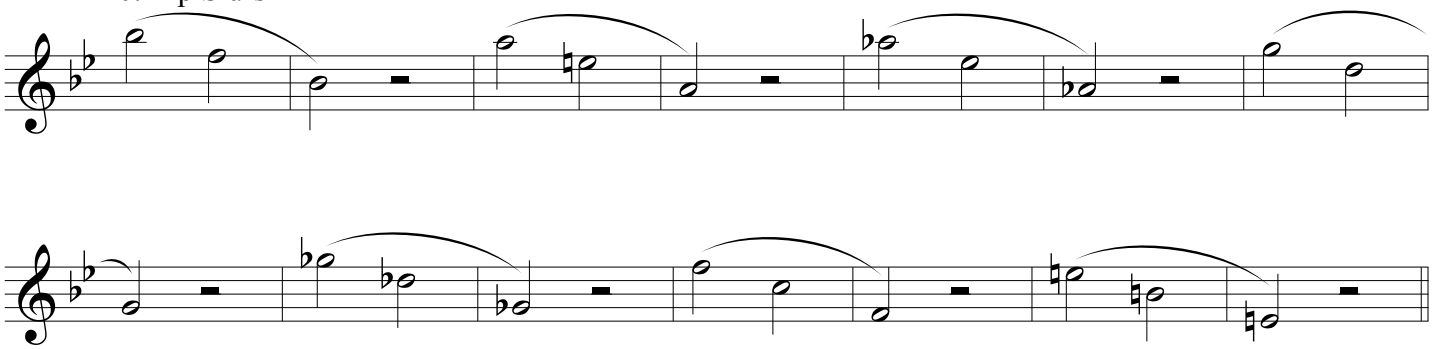
7. Thirds

8. Chromatic Segments

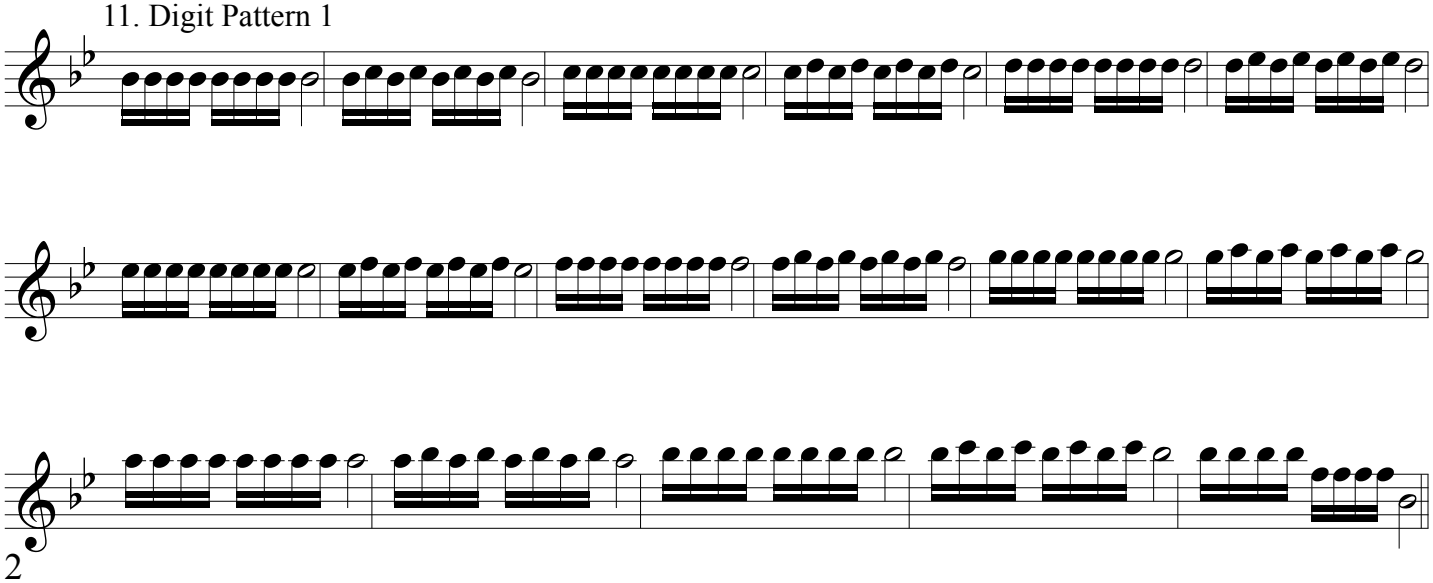
9. Chromatic Scale



10. Lip Slurs

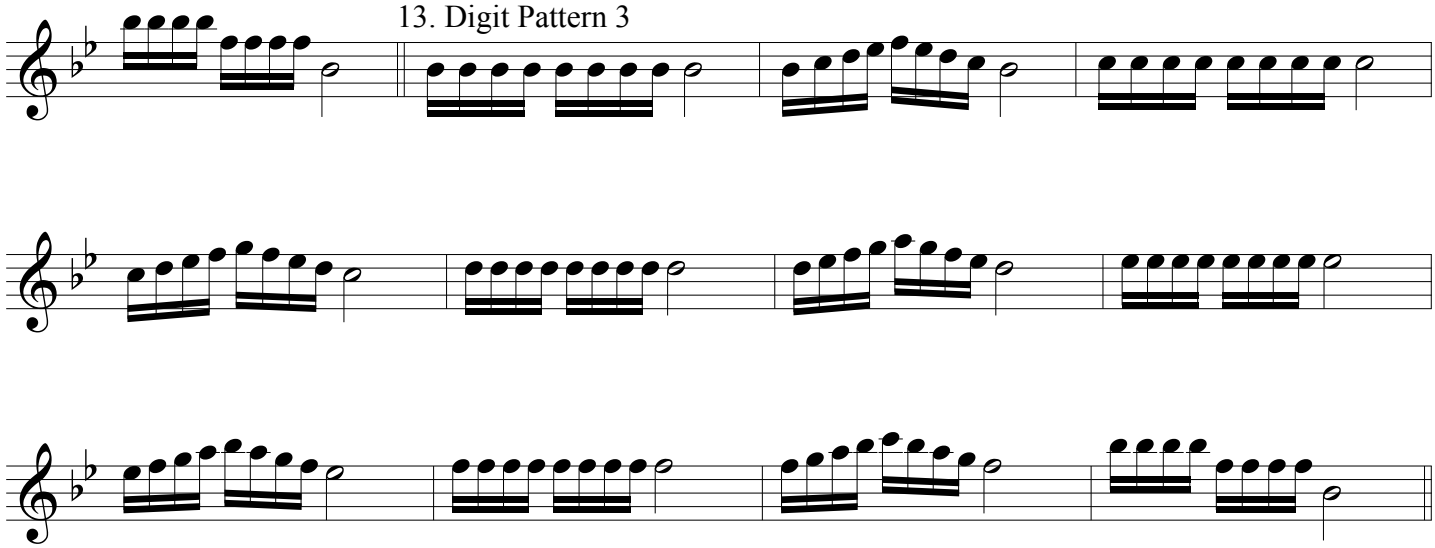


11. Digit Pattern 1

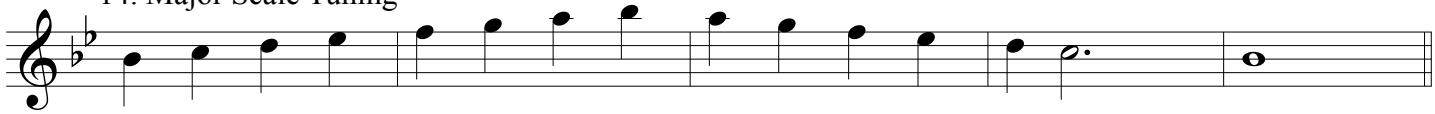


12. Digit Pattern 2

13. Digit Pattern 3



14. Major Scale Tuning

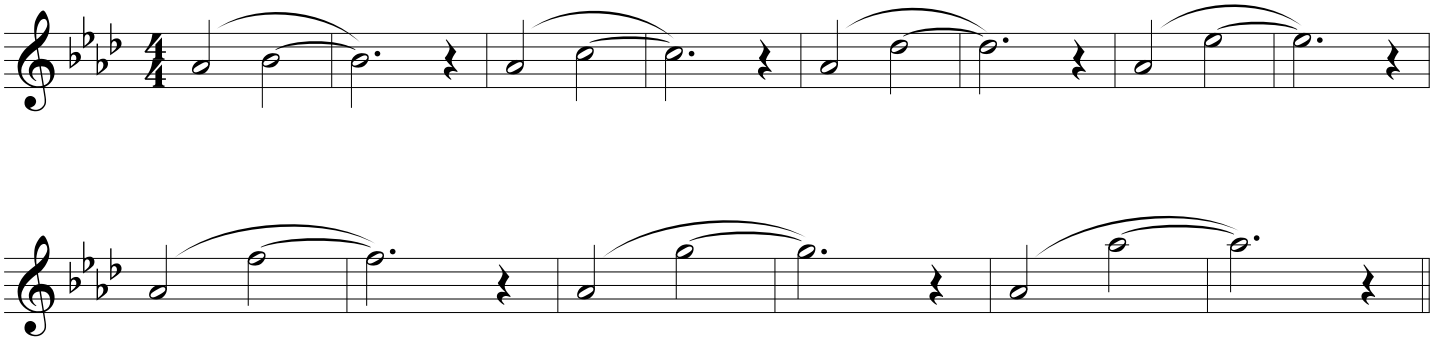


15. Tuning Octaves

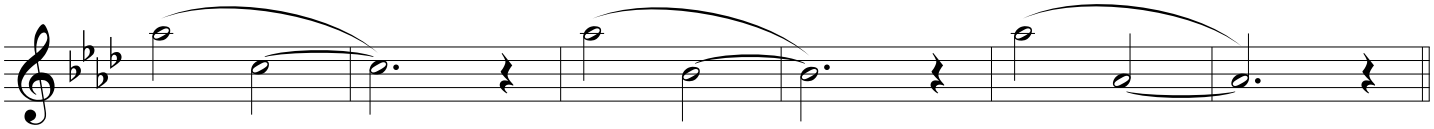
16. Descending Chromatics Harmonized

Concert A♭

1. Long Tones Ascending



2. Long Tones Descending

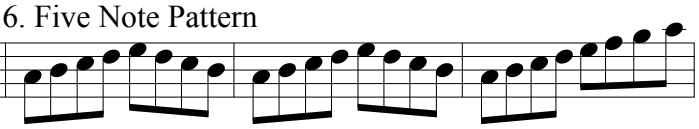


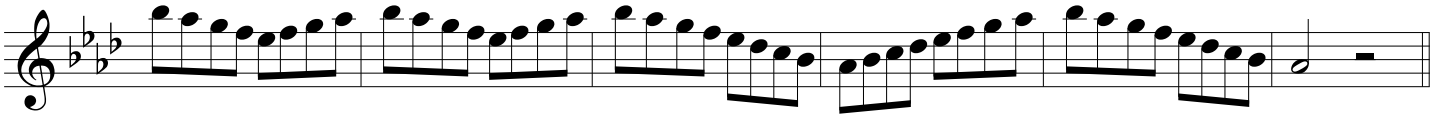
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

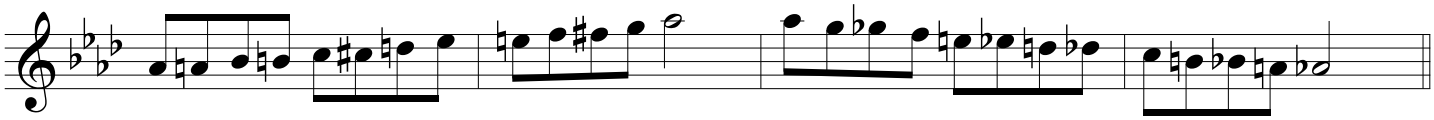




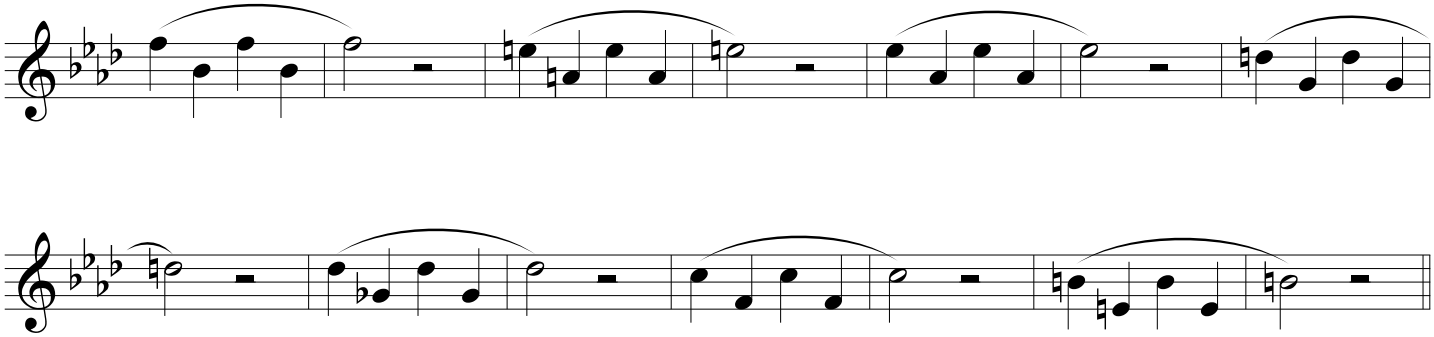
7. Thirds

8. Chromatic Segments

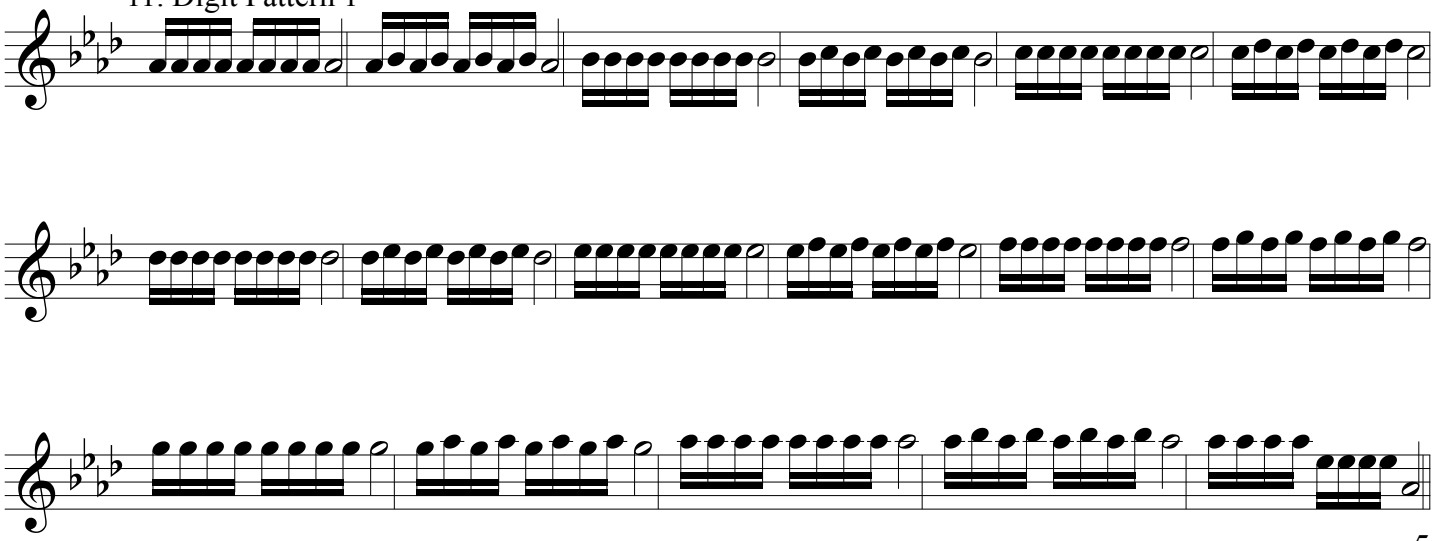
9. Chromatic Scale



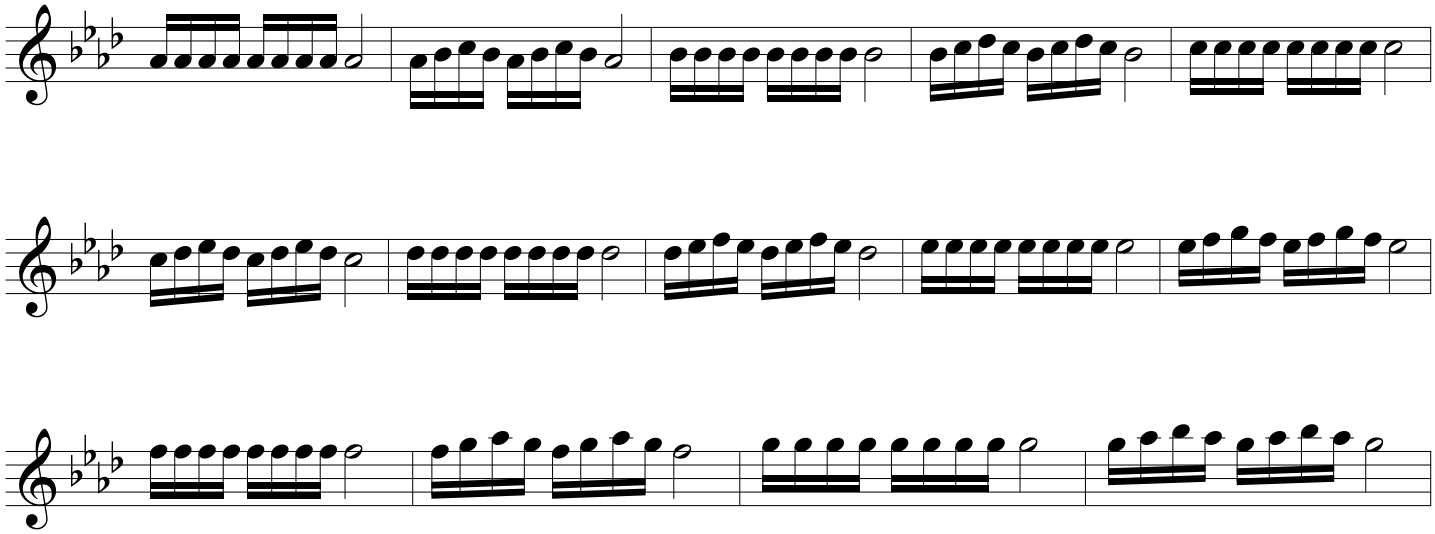
10. Lip Slurs



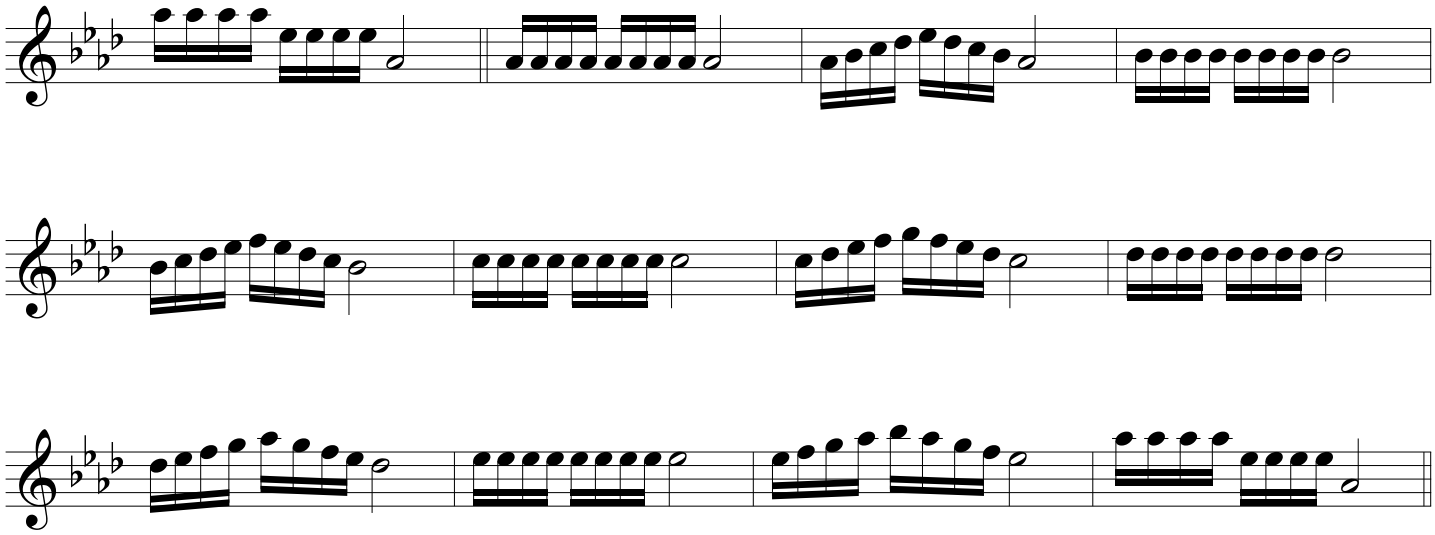
11. Digit Pattern 1



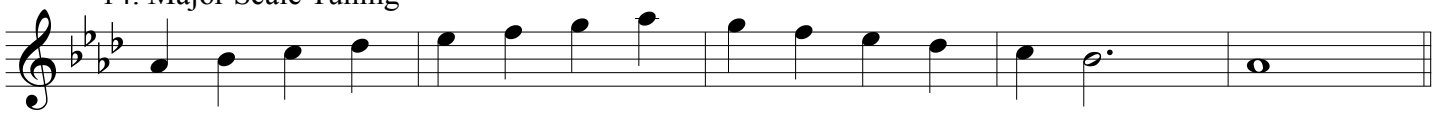
12. Digit Pattern 2



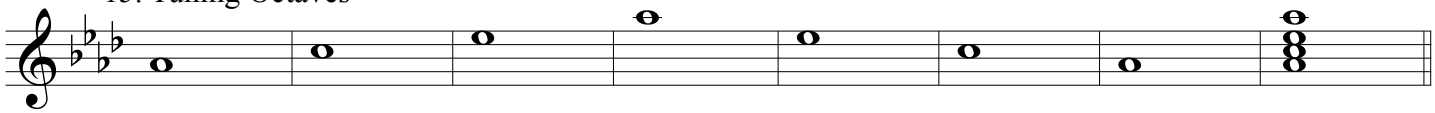
13. Digit Pattern 3



14. Major Scale Tuning



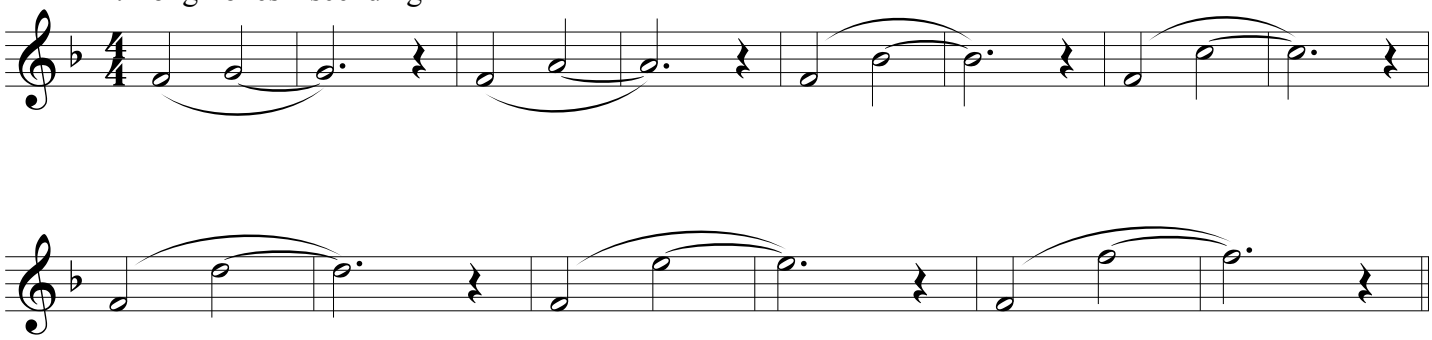
15. Tuning Octaves



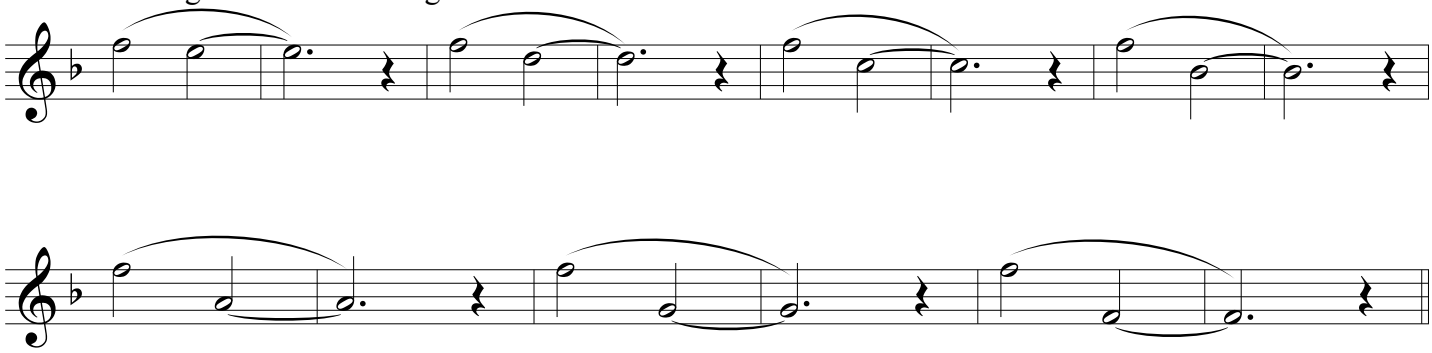
16. Descending Chromatics Harmonized

Concert F

1. Long Tones Ascending



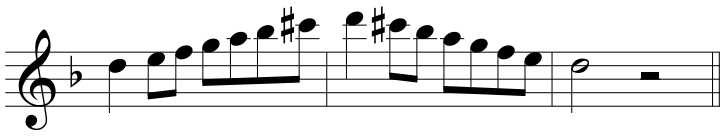
2. Long Tones Descending



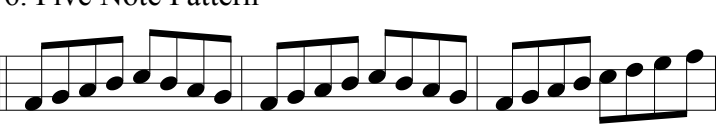
3. Major Scale First Octave

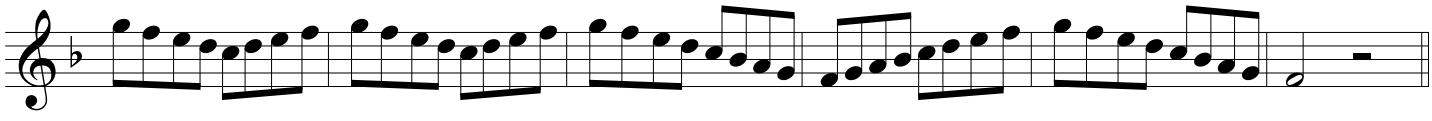
4. Major Scale Second Octave

5. Harmonic Minor Scale



6. Five Note Pattern

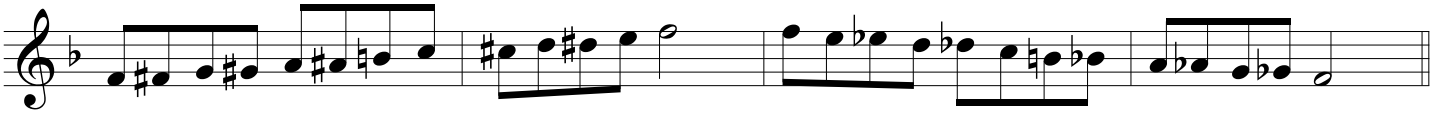




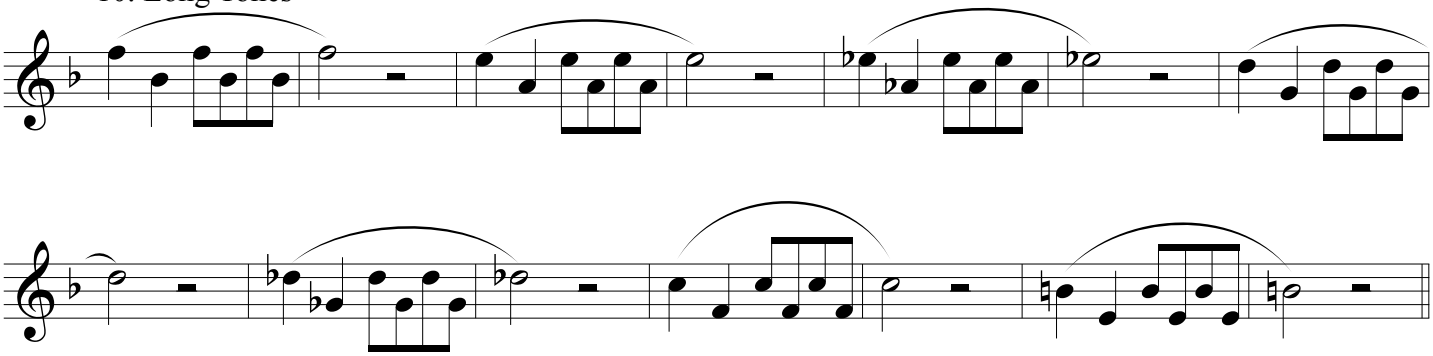
7. Thirds

8. Chromatic Segments

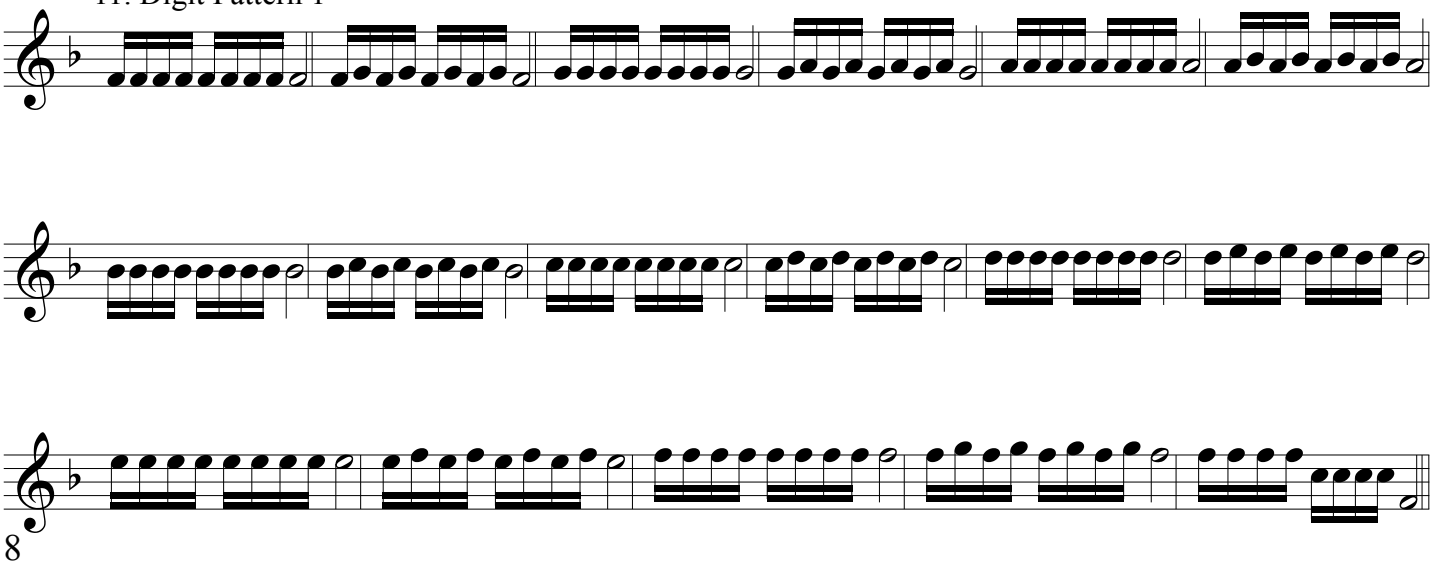
9. Chromatic Scale



10. Long Tones

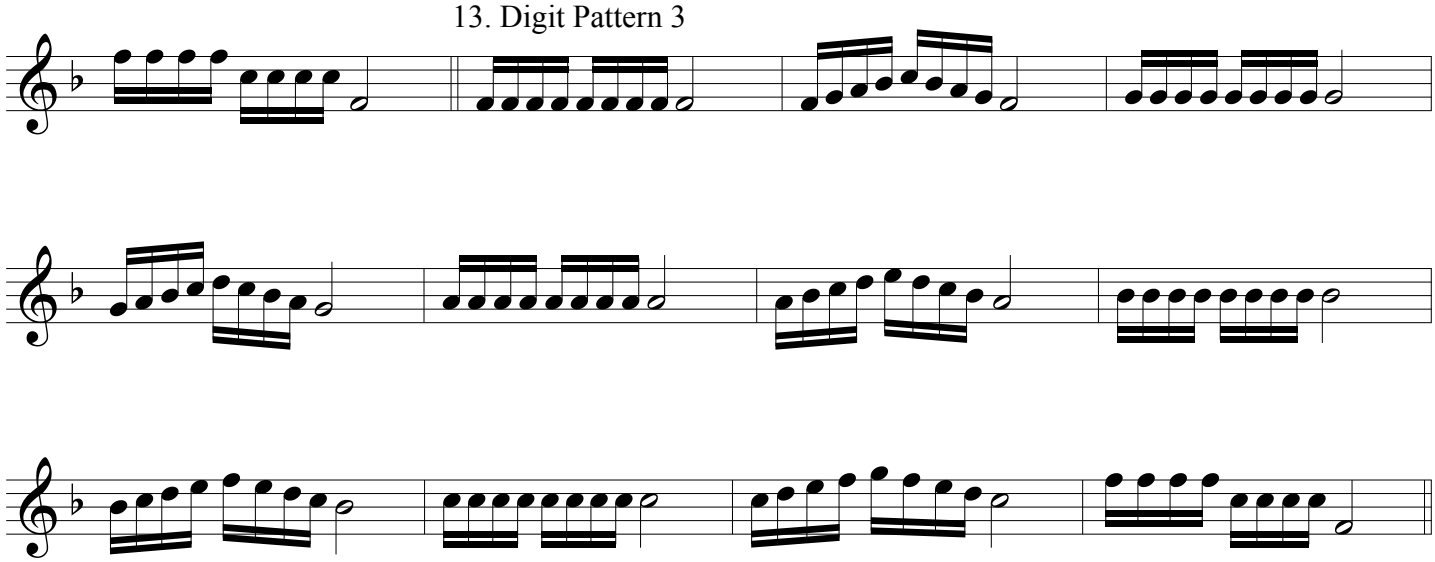


11. Digit Pattern 1



12. Digit Pattern 2

13. Digit Pattern 3



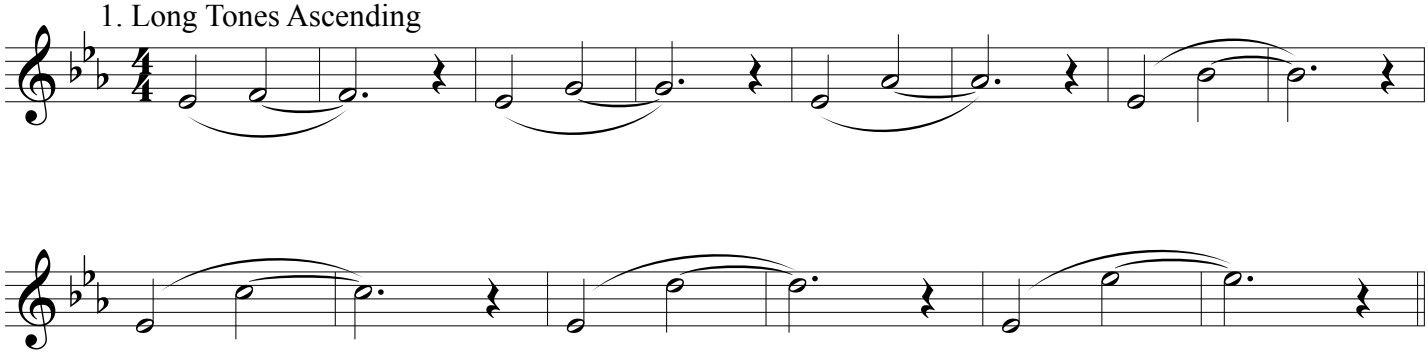
14. Major Scale Tuning

15. Tuning Octaves

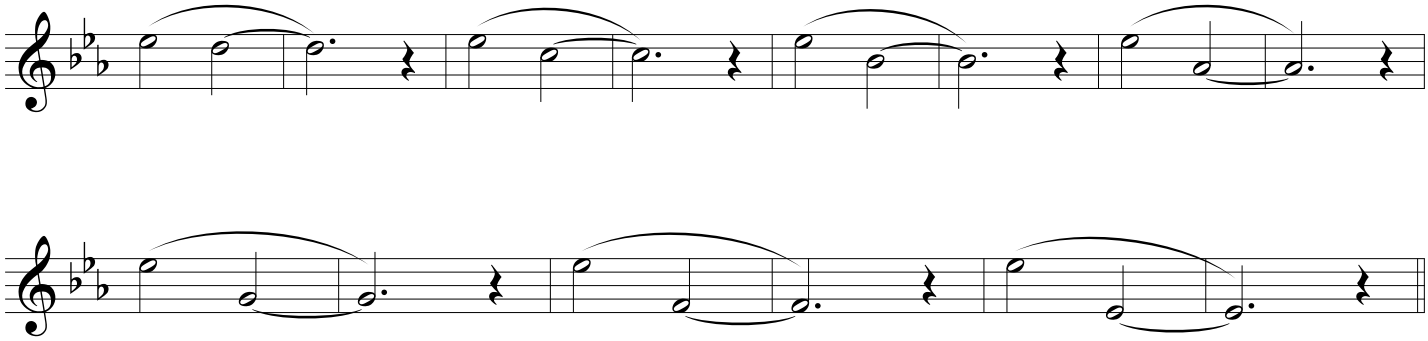
16. Descending Chromatics Harmonized

Concert E♭

1. Long Tones Ascending



2. Long Tones Descending

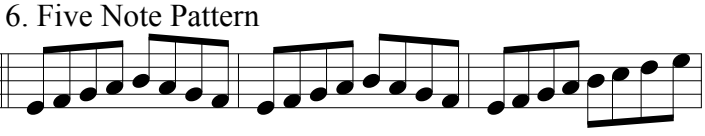


3. Major Scale First Octave

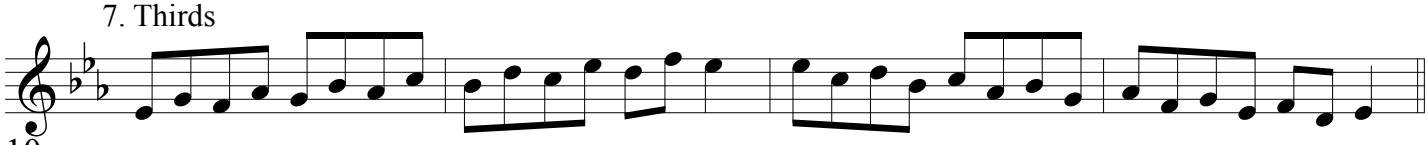
4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern



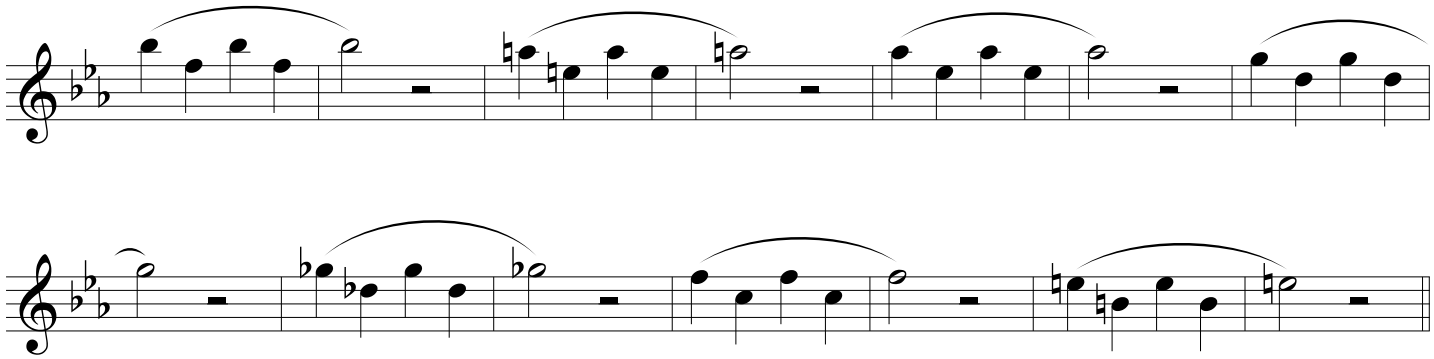
7. Thirds



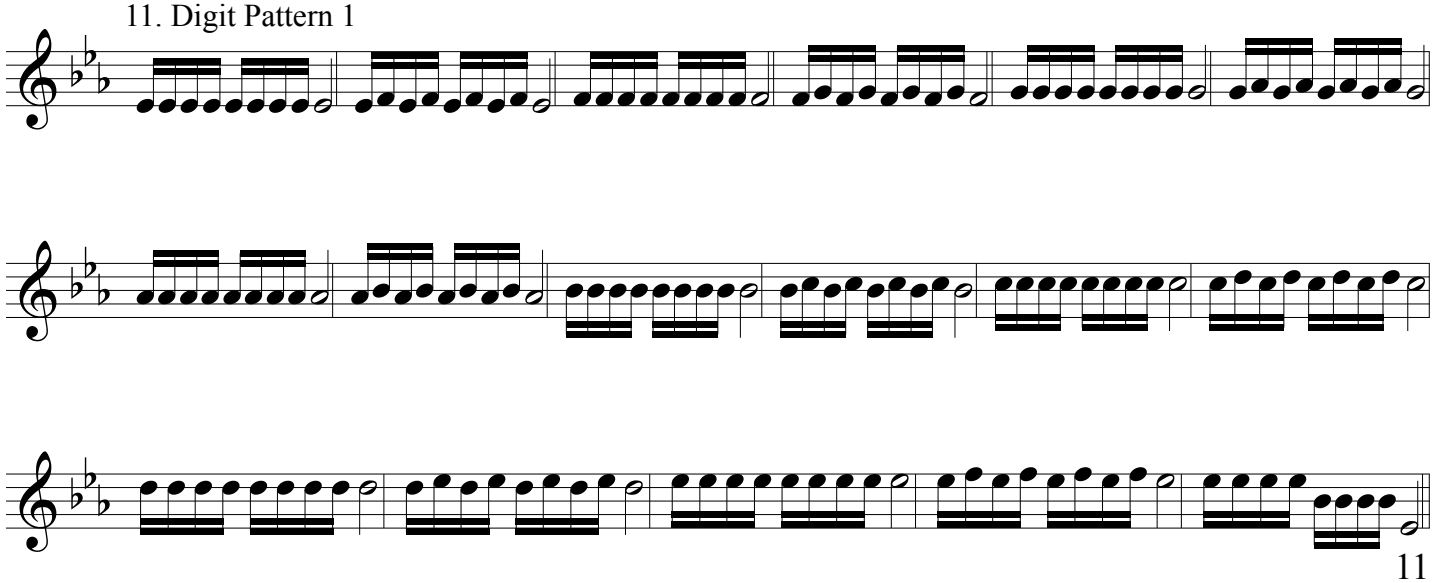
8. Chromatic Segments

9. Chromatic Scale

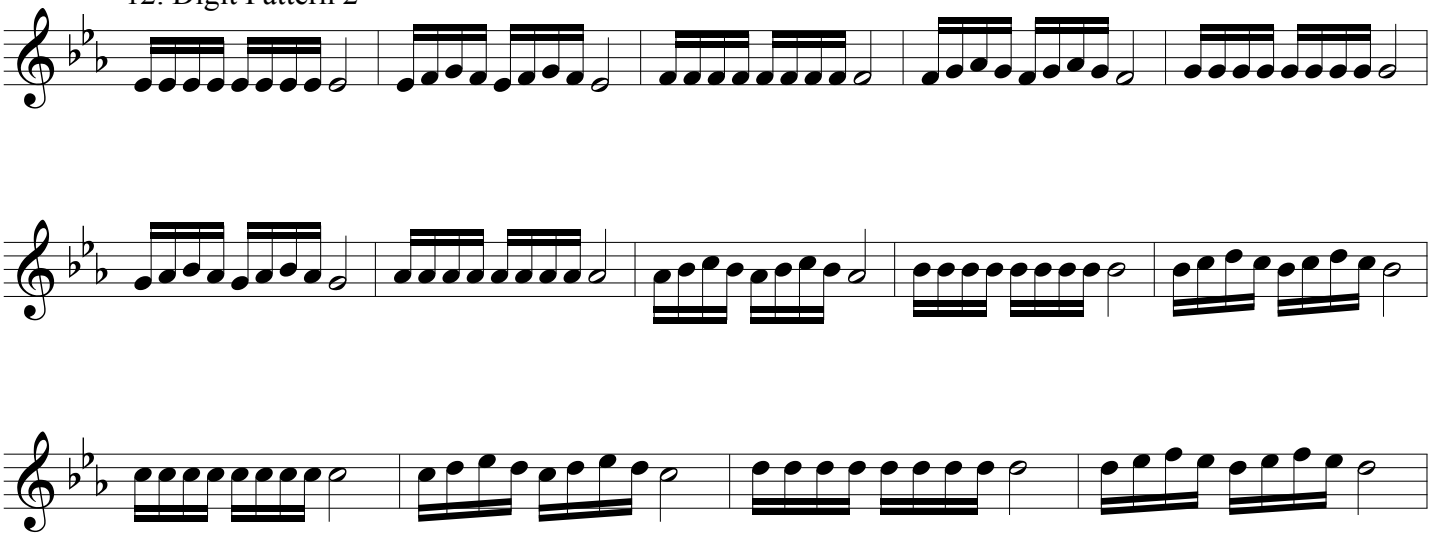
10. Lip Slurs



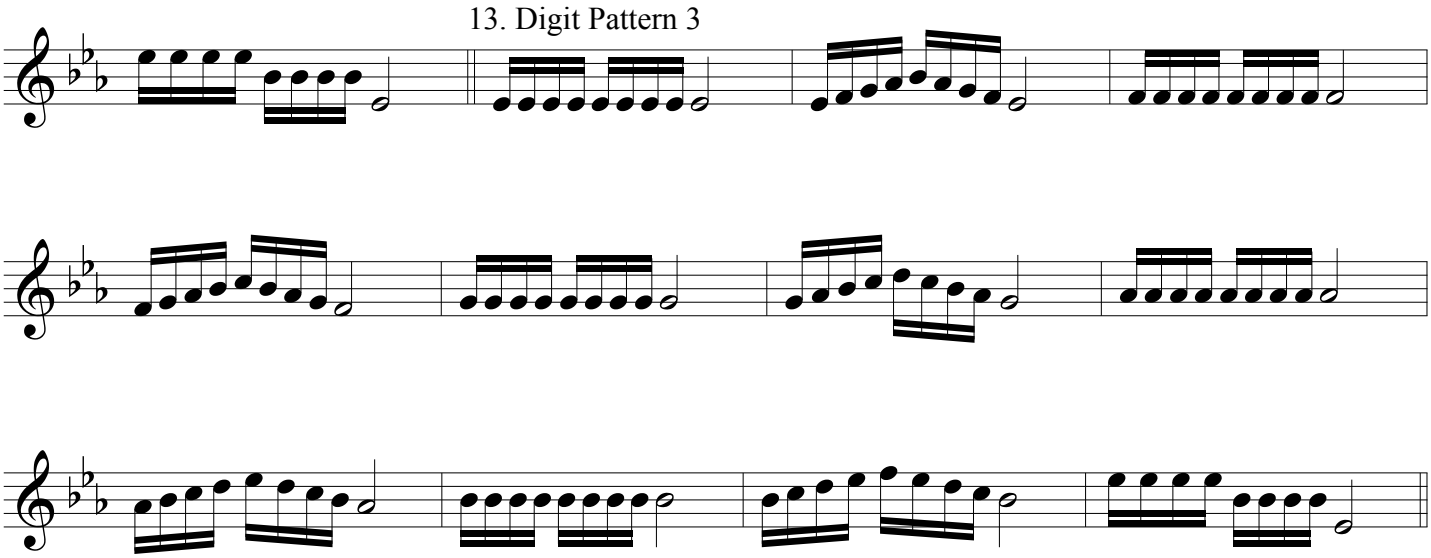
11. Digit Pattern 1



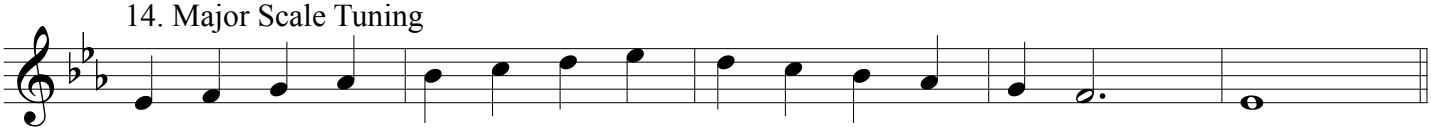
12. Digit Pattern 2



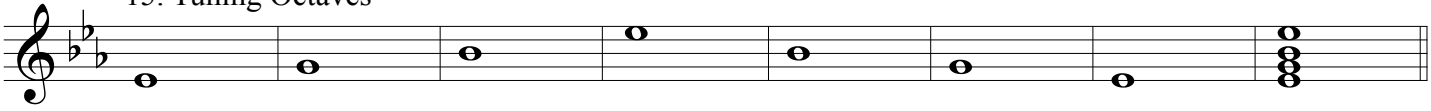
13. Digit Pattern 3



14. Major Scale Tuning



15. Tuning Octaves



16. Descending Chromatics Harmonized

Bassoon

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

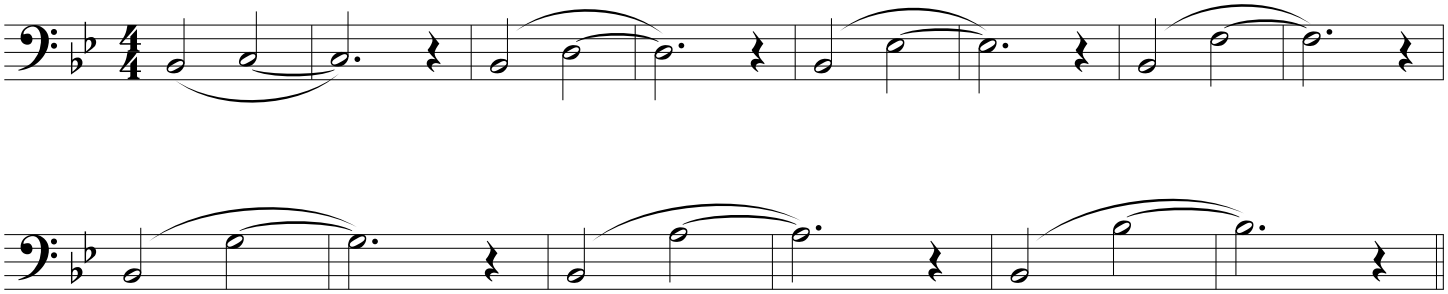
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

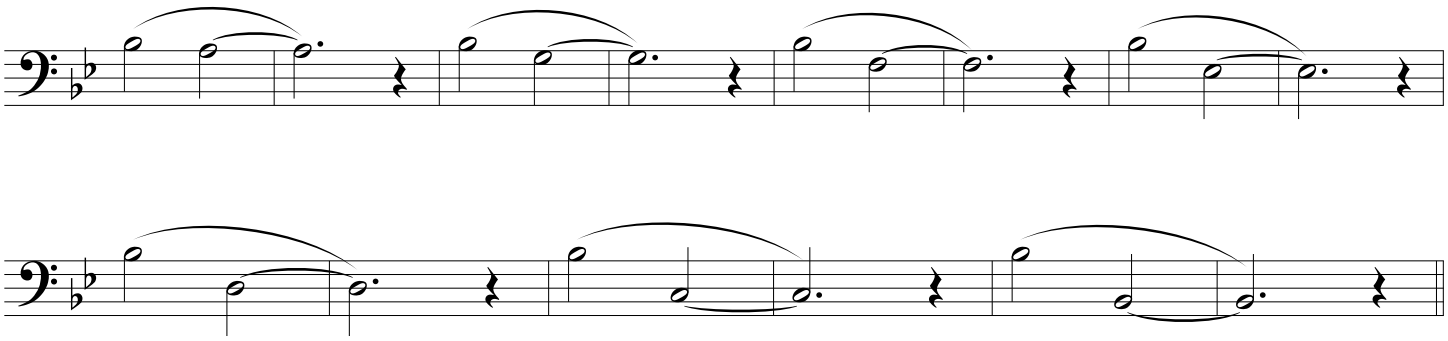
Ashley Gable

Concert B♭

1. Long Tones Ascending



2. Long Tones Descending

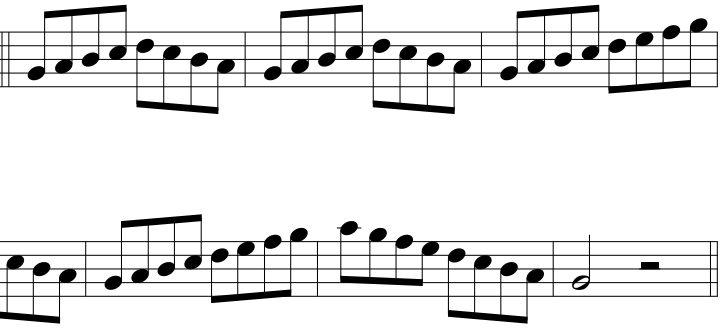


3. Major Scale First Octave

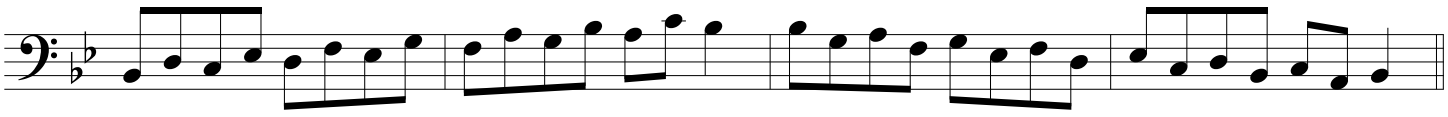
4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern



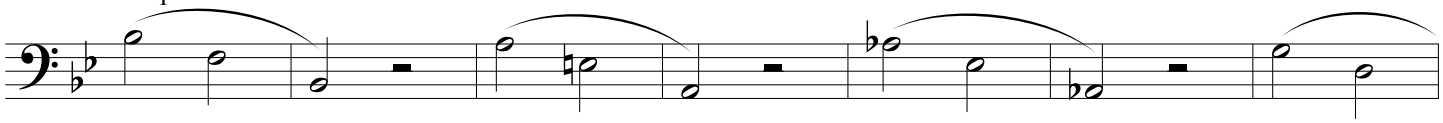
7. Thirds

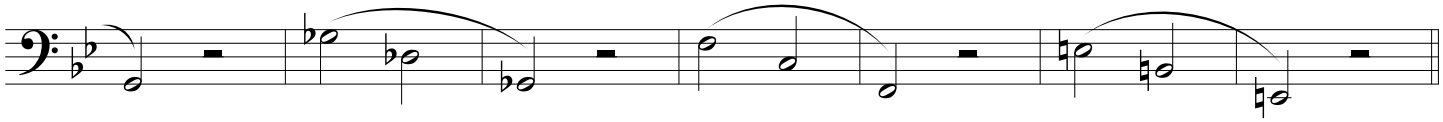


8. Chromatic Segments

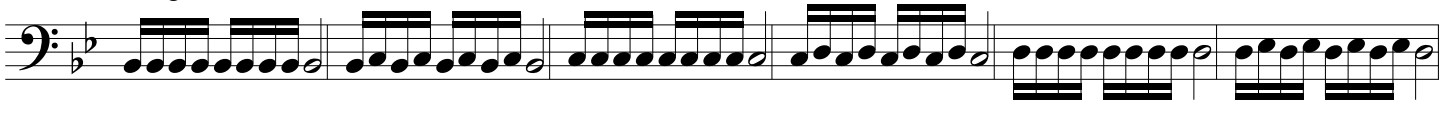
9. Chromatic Scale

10. Lip Slurs



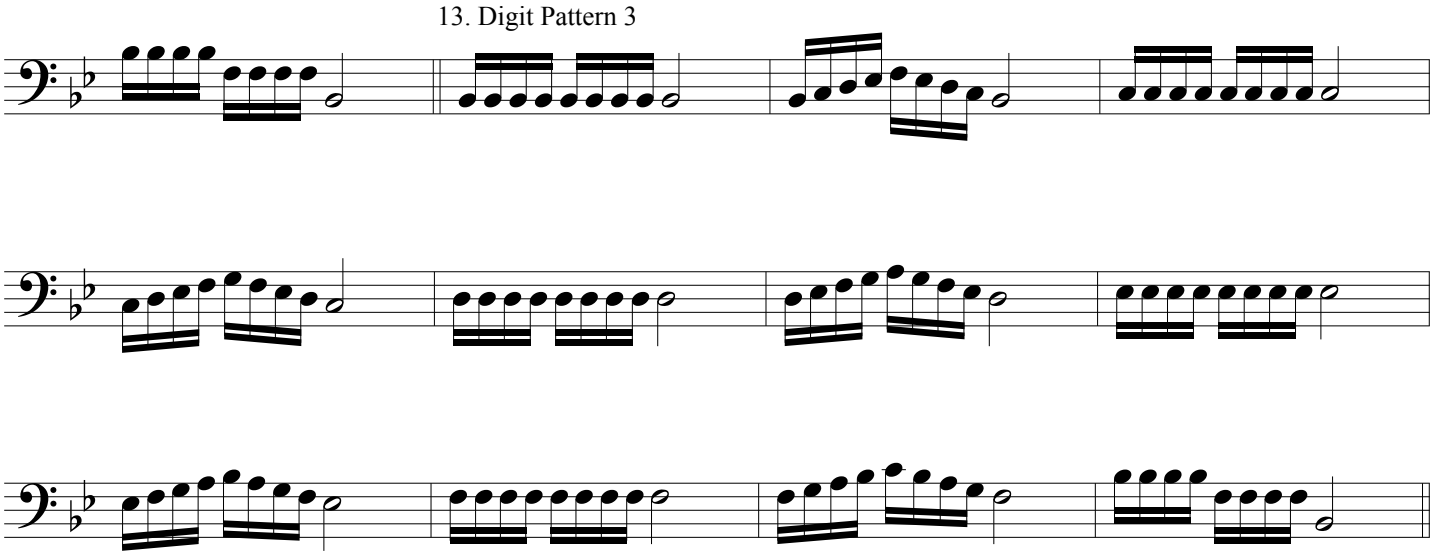


11. Digit Pattern 1



12. Digit Pattern 2

13. Digit Pattern 3



14. Major Scale Tuning

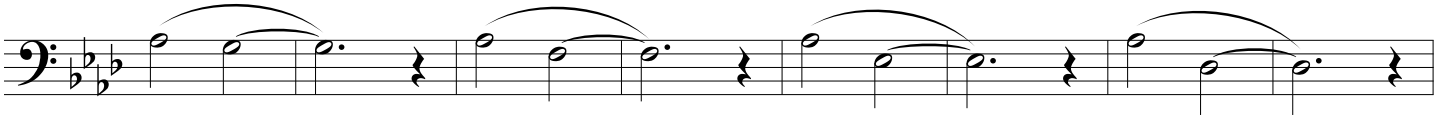
15. Tuning Octaves

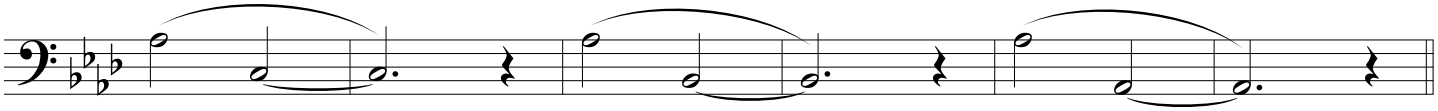
16. Descending Chromatics Harmonized

Concert A♭

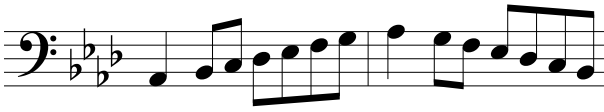
1. Long Tones Ascending

2. Long Tones Descending

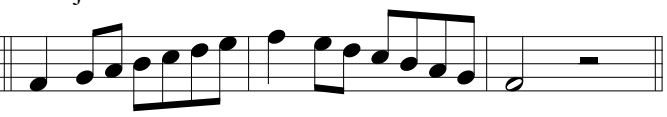




3. Major Scale First Octave



4. Major Scale Second Octave



5. Harmonic Minor Scale

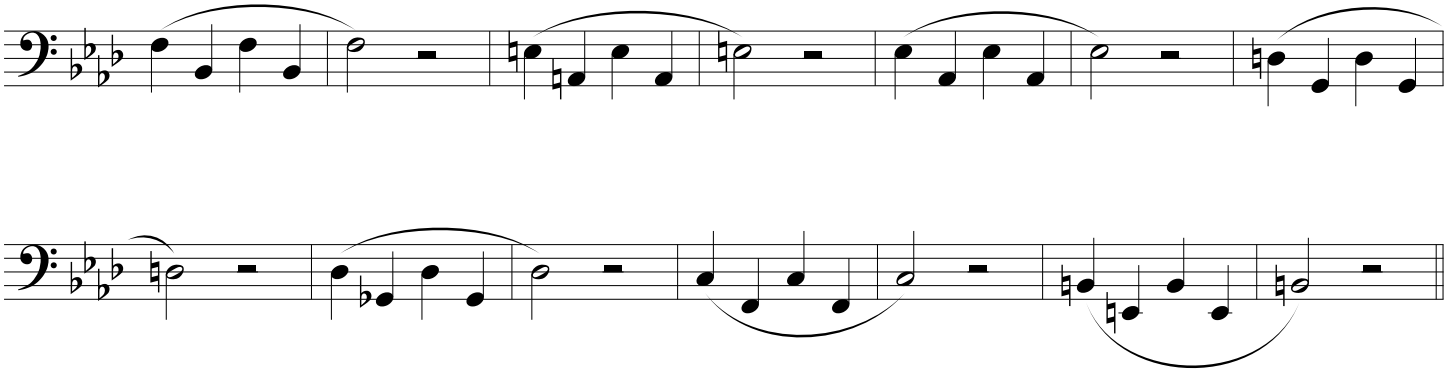
6. Five Note Pattern

7. Thirds

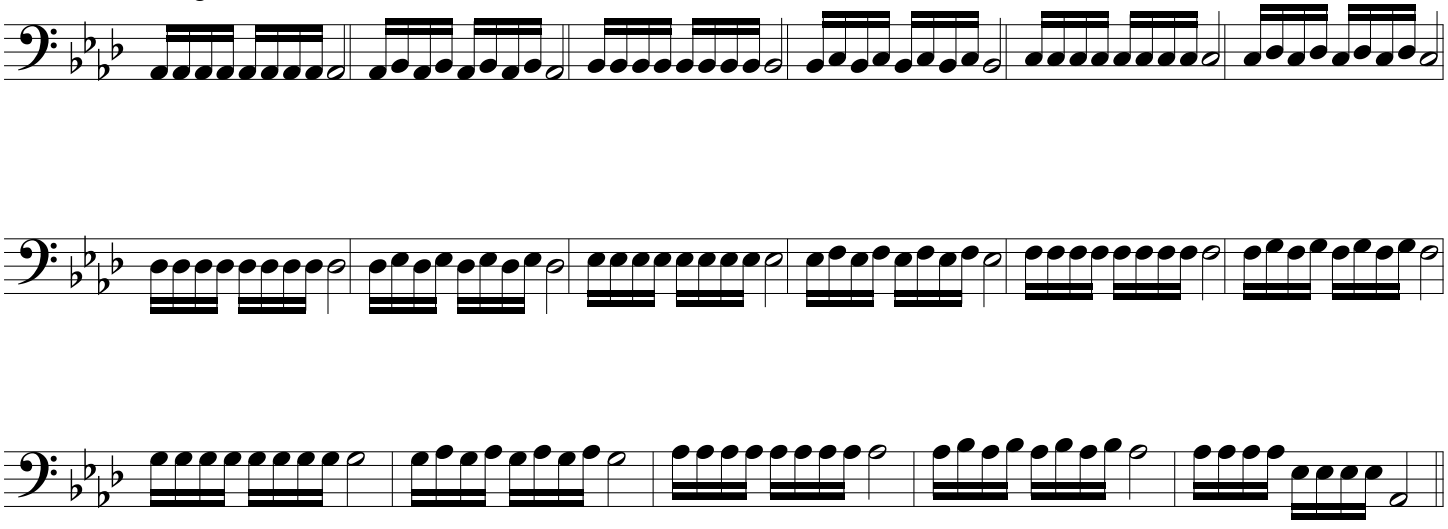
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs

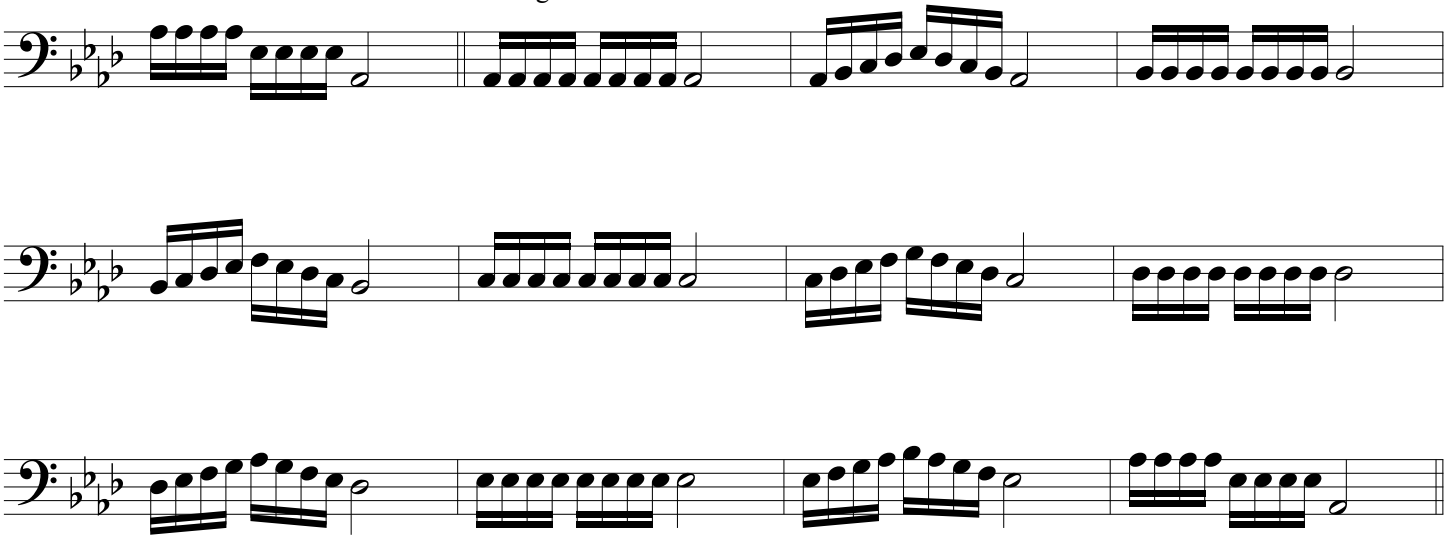


11. Digit Pattern 1



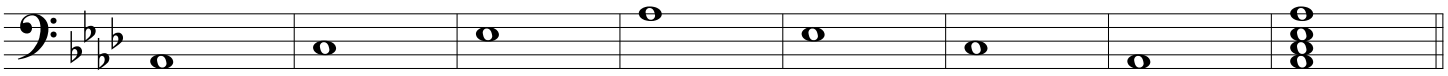
12. Digit Pattern 2

13. Digit Pattern 3

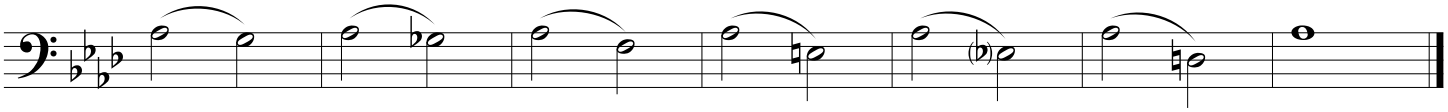


14. Major Scale Tuning

15. Tuning Octaves

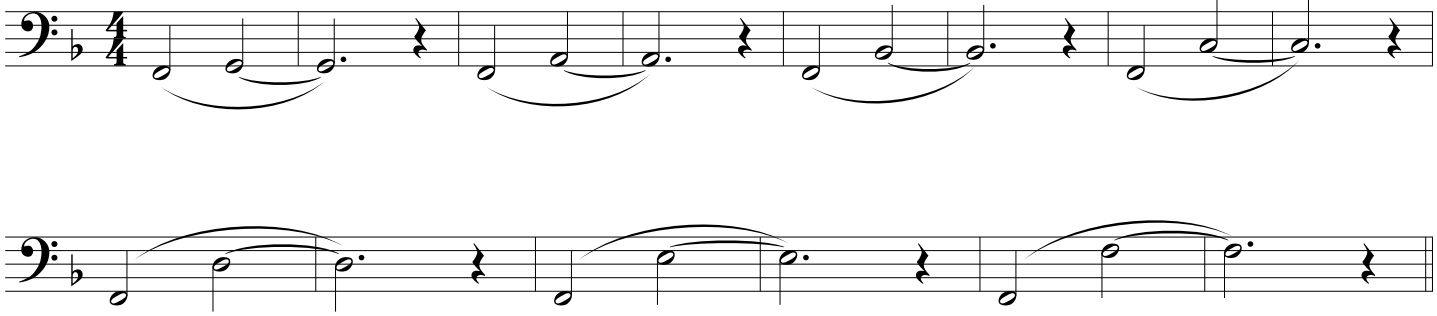


16. Descending Chromatics Harmonized

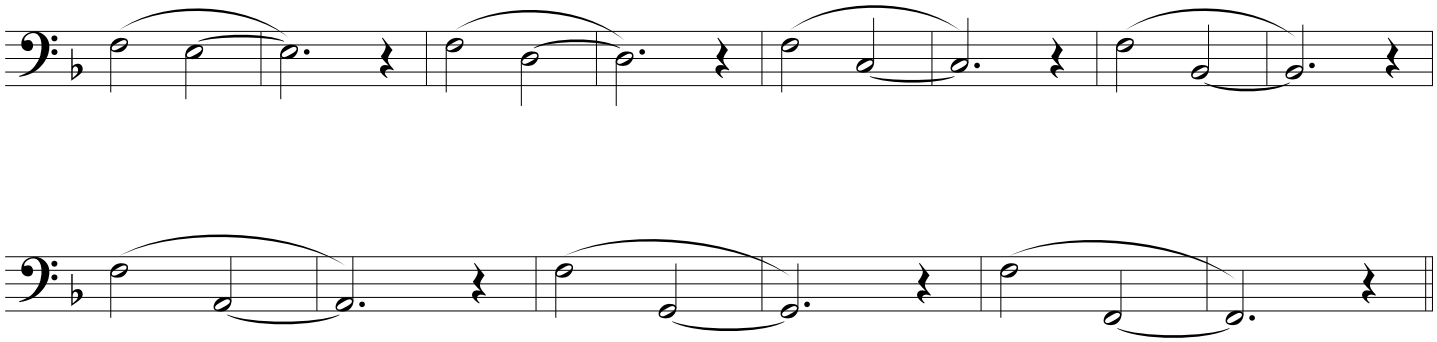


Concert F

1. Long Tones Ascending



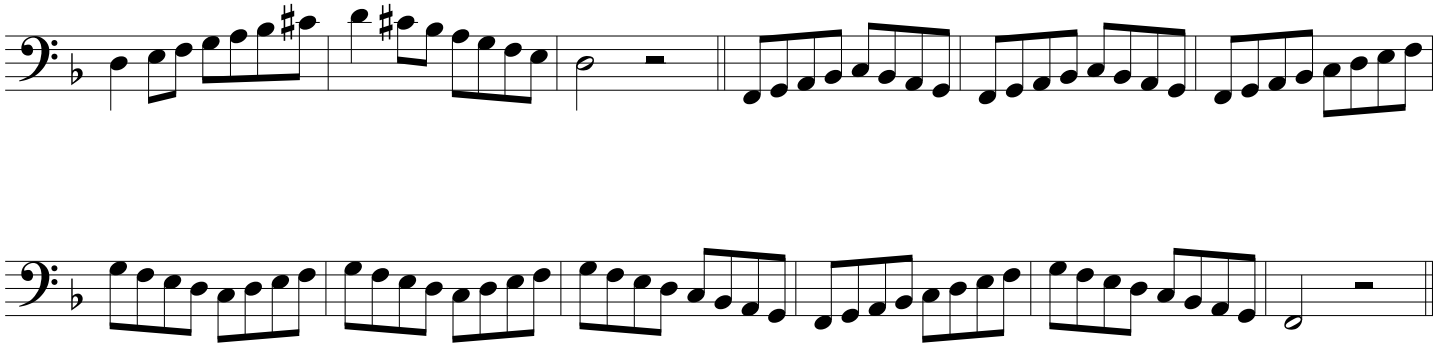
2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale



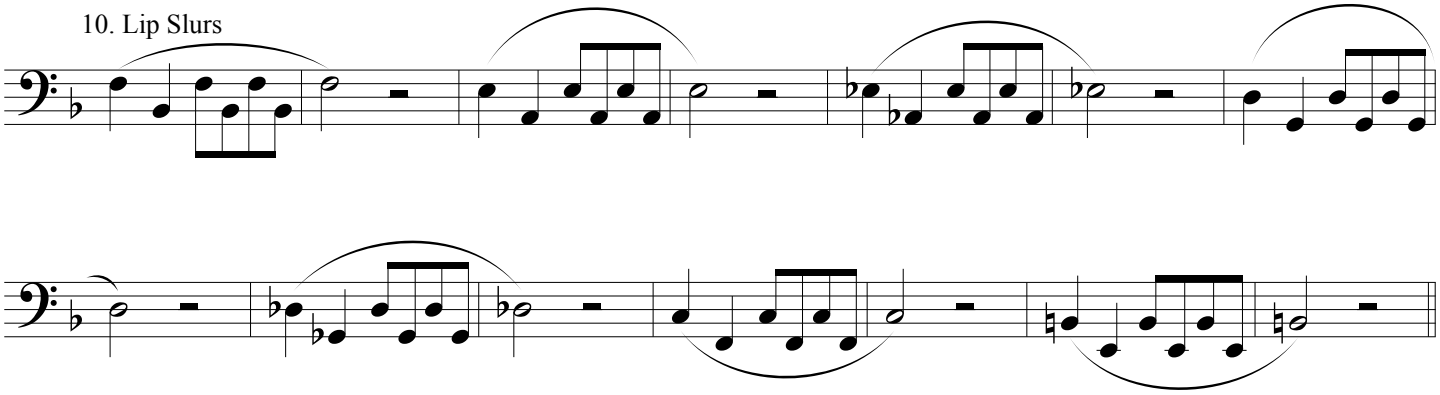
6. Five Note Pattern

7. Thirds

8. Chromatic Segments

9. Chromatic Scale

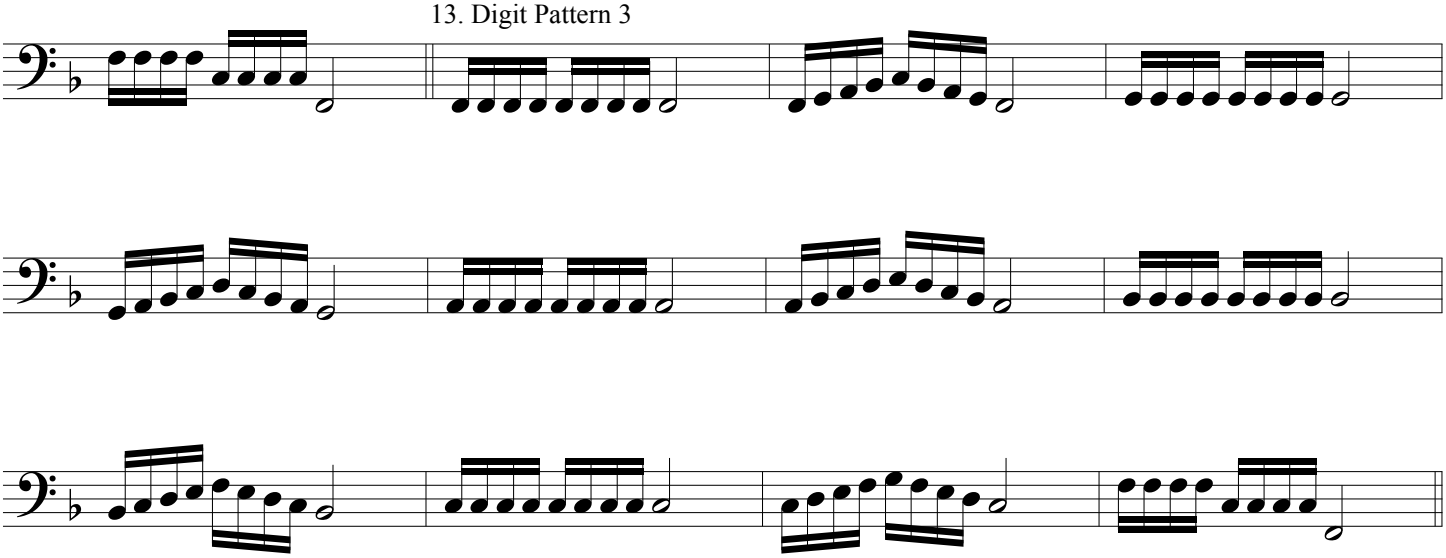
10. Lip Slurs



11. Digit Pattern 1

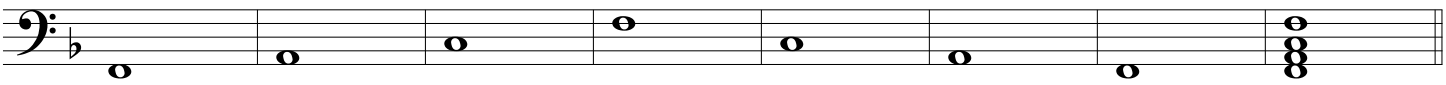
12. Digit Pattern 2

13. Digit Pattern 3



14. Major Scale Tuning

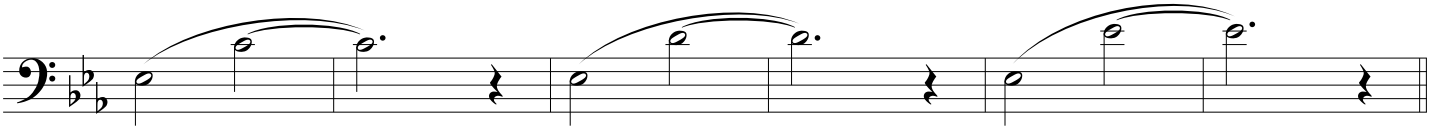
15. Tuning Octaves



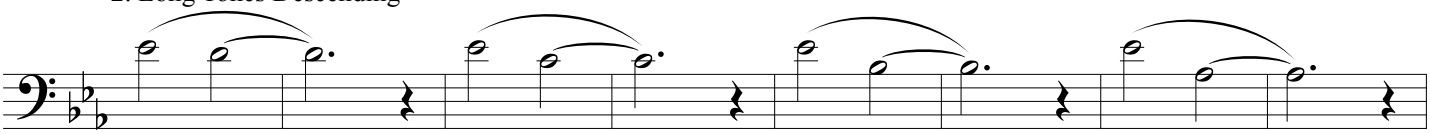
16. Descending Chromatics Harmonized

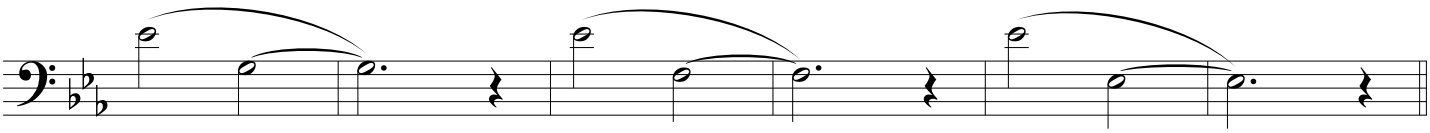
Concert E♭

1. Long Tones Ascending

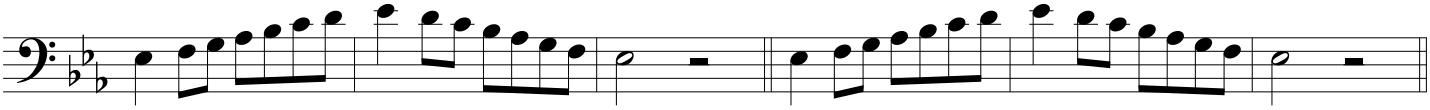


2. Long Tones Descending





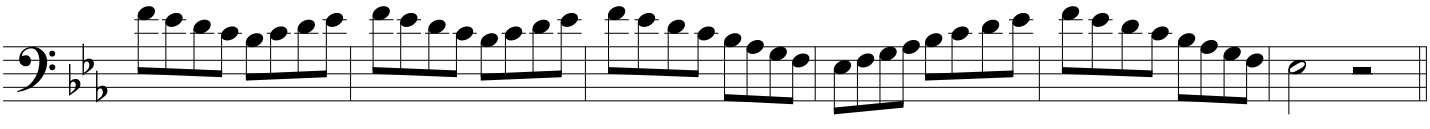
3. Major Scale First Octave



4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern



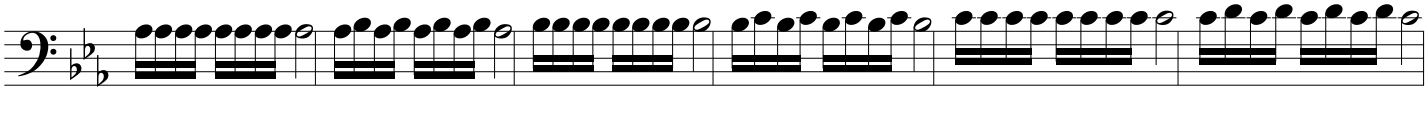
7. Thirds

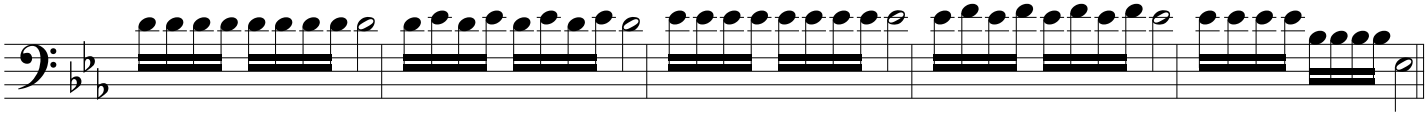
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs

11. Digit Pattern 1

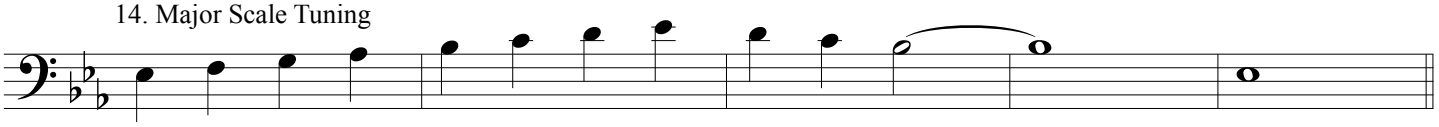




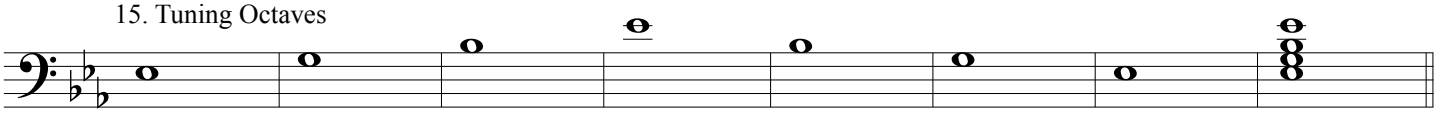
12. Digit Pattern 2

13. Digit Pattern 3

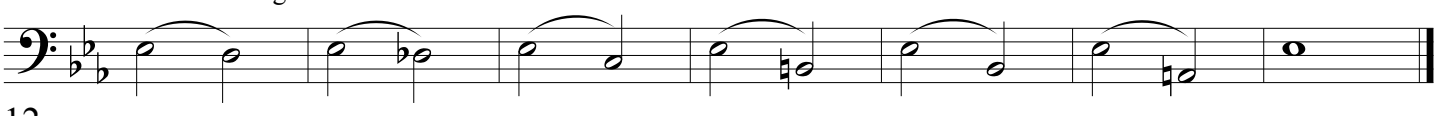
14. Major Scale Tuning



15. Tuning Octaves



16. Descending Chromatics Harmonized



Clarinet

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

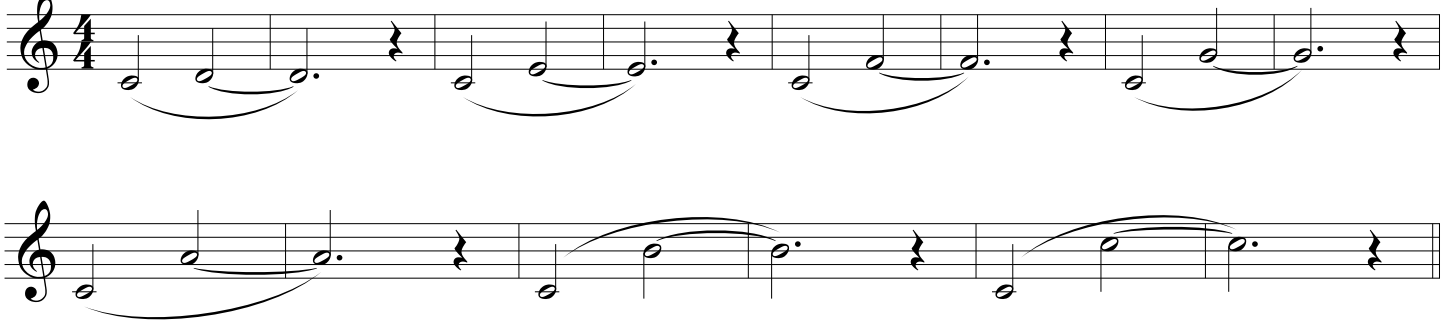
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

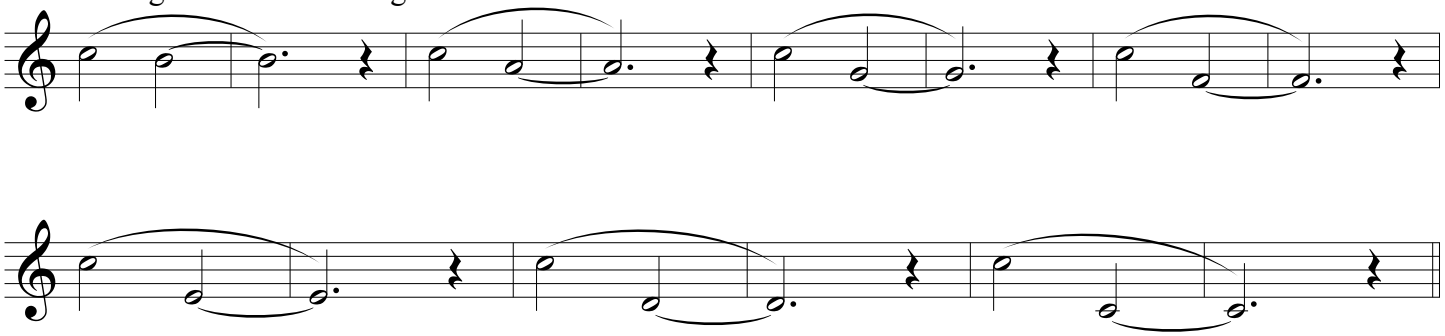
Concert B♭

Ashley Gable

1. Long Tones Ascending



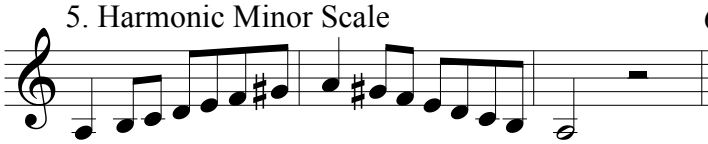
2. Long Tones Descending



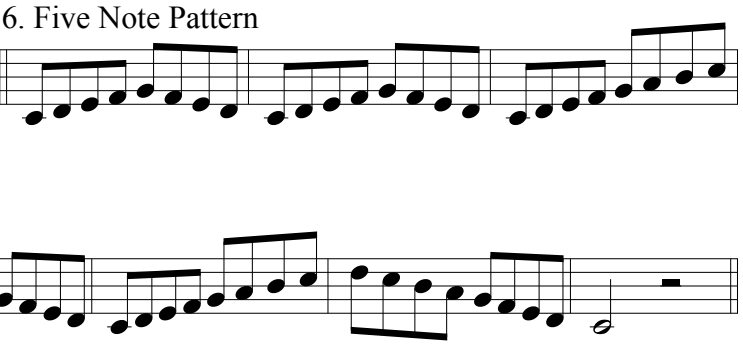
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale



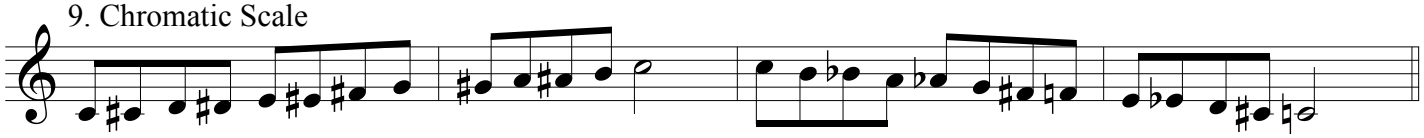
6. Five Note Pattern



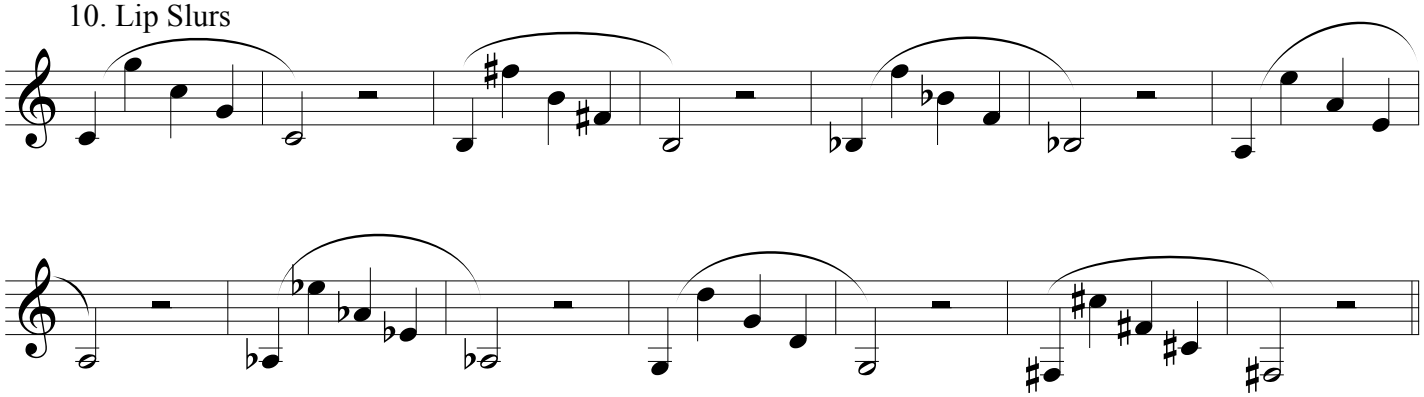
7. Thirds

8. Chromatic Segments

9. Chromatic Scale

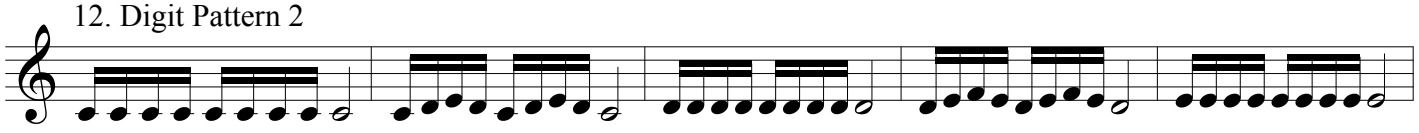


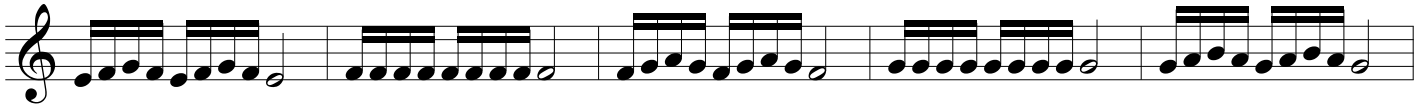
10. Lip Slurs



11. Digit Pattern 1

12. Digit Pattern 2

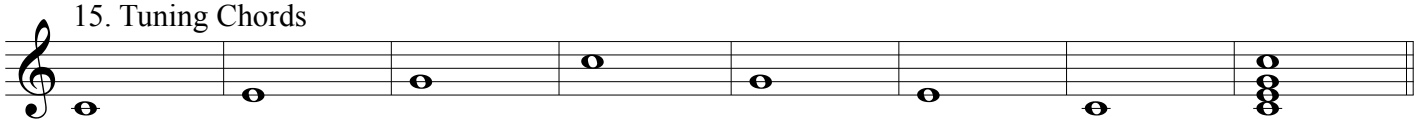




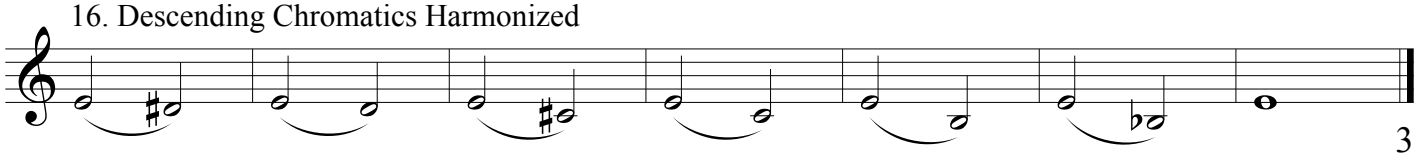
13. Digit Pattern 3

14. Major Scale Tuning

15. Tuning Chords

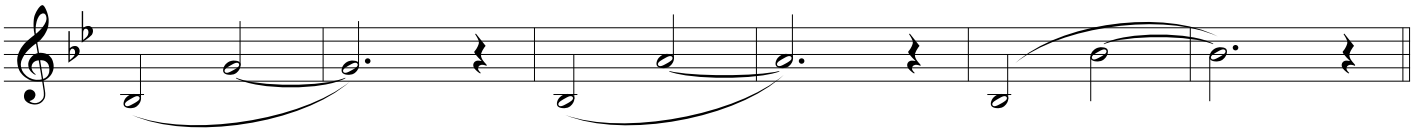


16. Descending Chromatics Harmonized

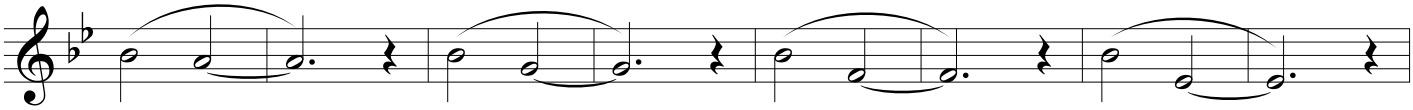


Concert A♭

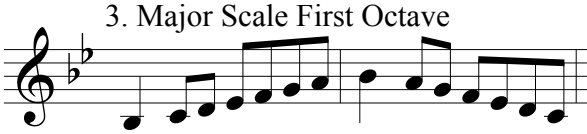
1. Long Tones Ascending



2. Long Tones Descending



3. Major Scale First Octave

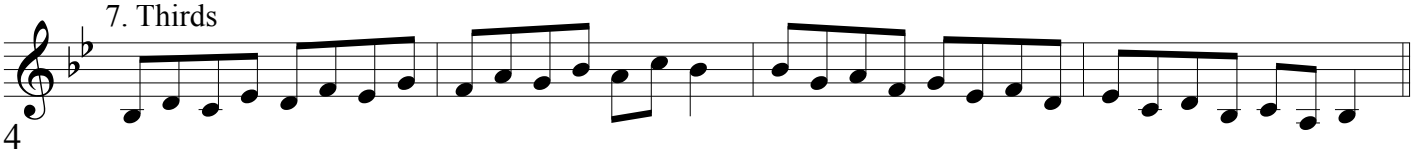


4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

7. Thirds



8. Chromatic Segments

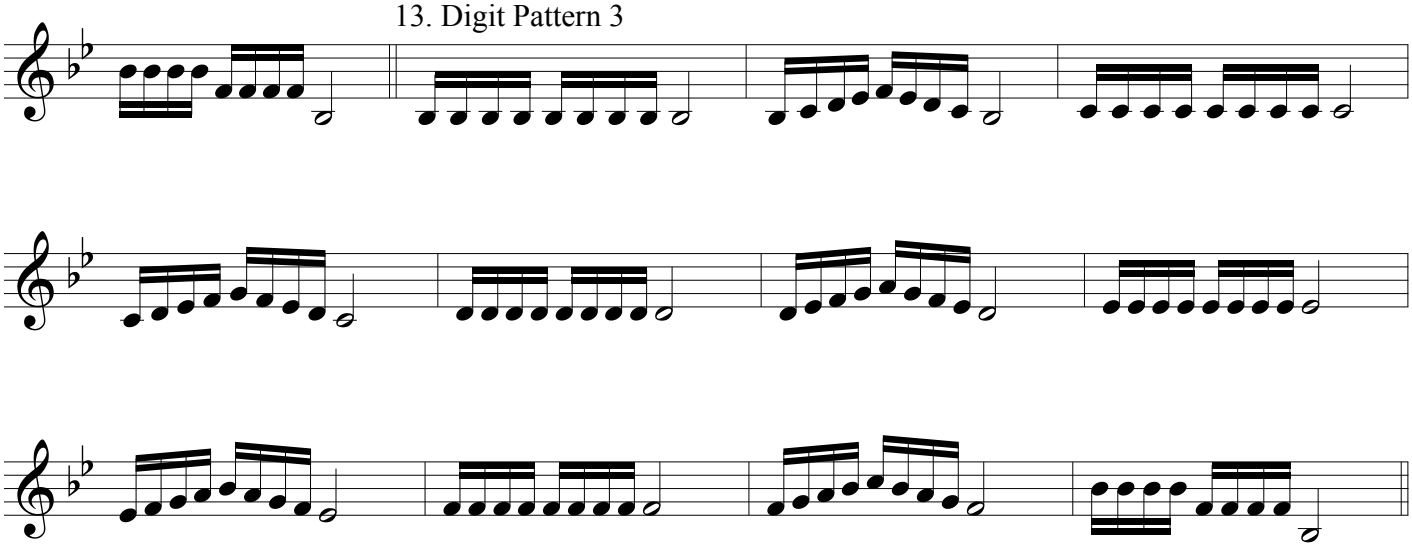
9. Chromatic Scale

10. Lip Slurs

11. Digit Pattern 1

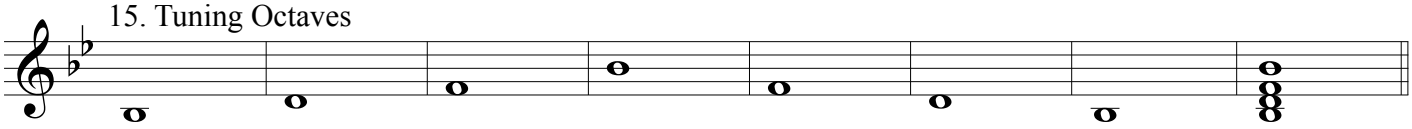
12. Digit Patter 2

13. Digit Pattern 3

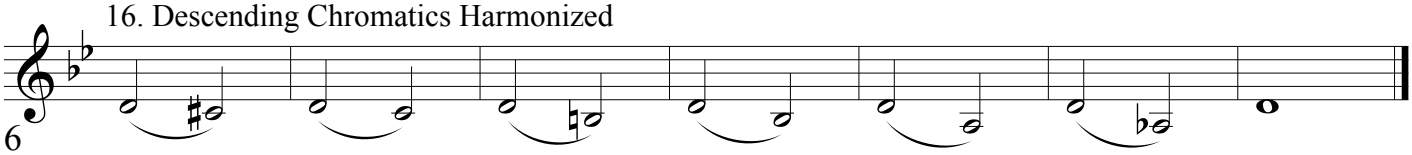


14. Major Scale Tuning

15. Tuning Octaves

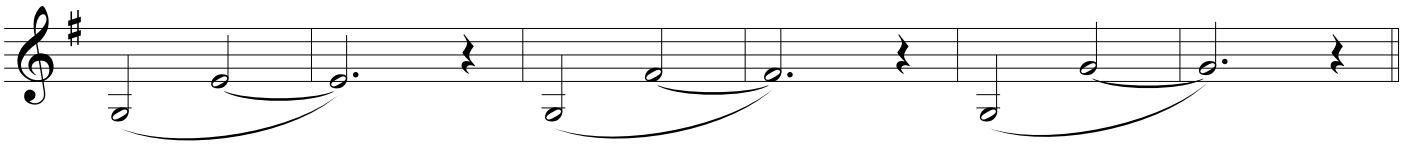


16. Descending Chromatics Harmonized

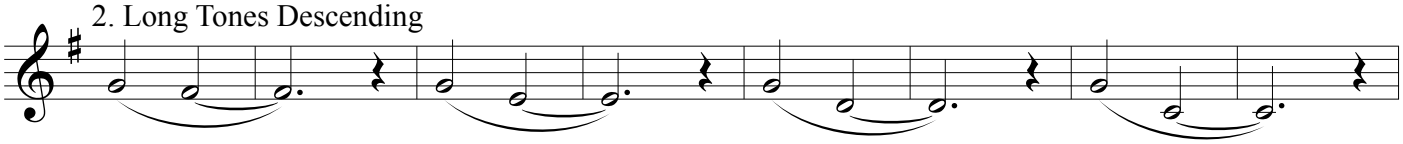


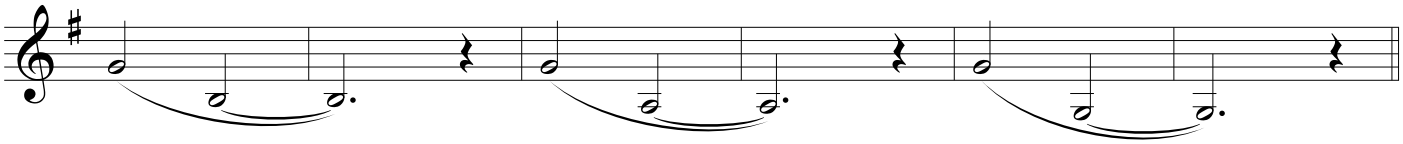
Concert F

1. Long Tones Ascending



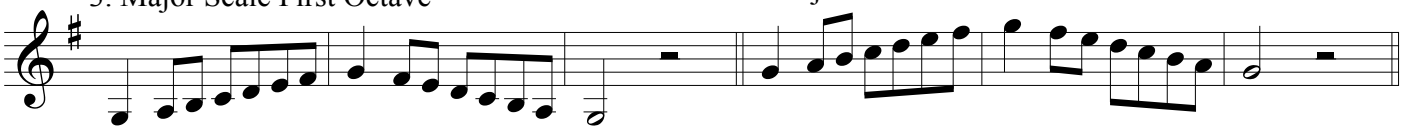
2. Long Tones Descending





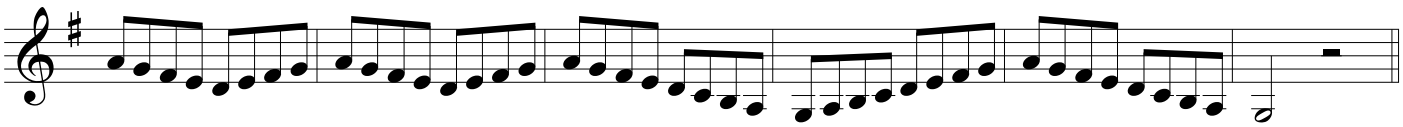
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

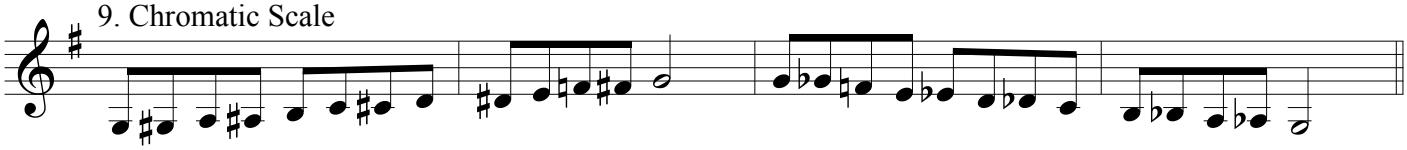
6. Five Note Pattern



7. Thirds

8. Chromatic Segments

9. Chromatic Scale

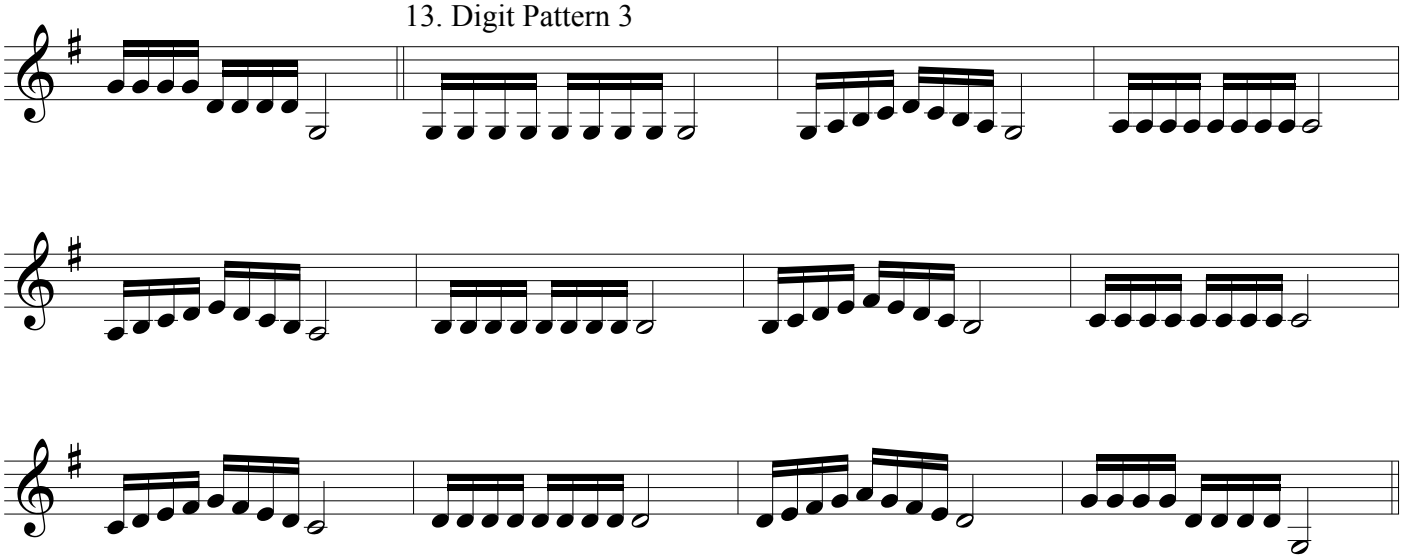


10. Lip Slurs

11. Digit Pattern 1

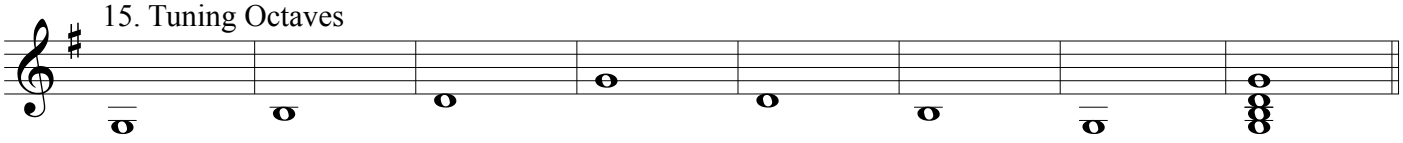
12. Digit Pattern 2

13. Digit Pattern 3

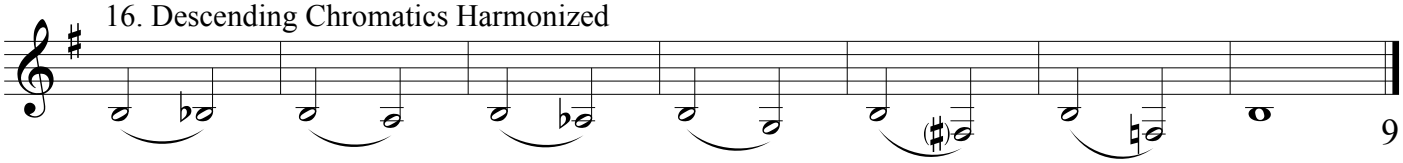


14. Major Scale Tuning

15. Tuning Octaves

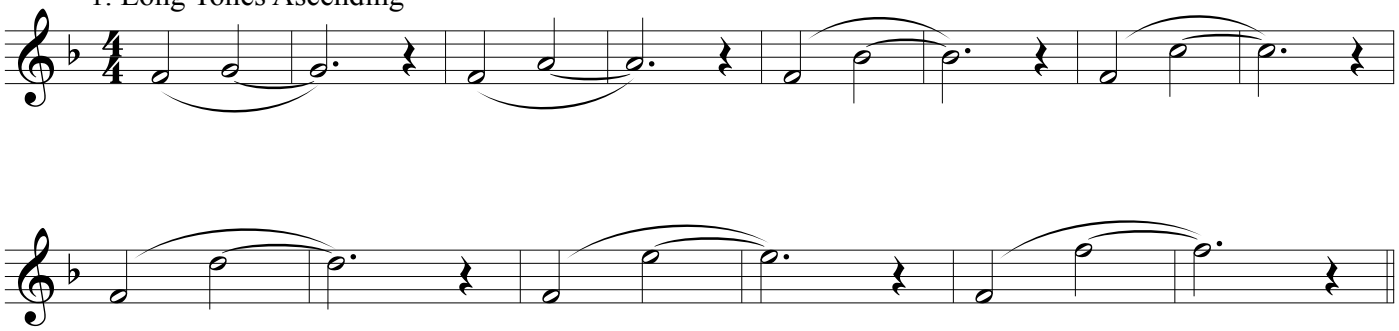


16. Descending Chromatics Harmonized

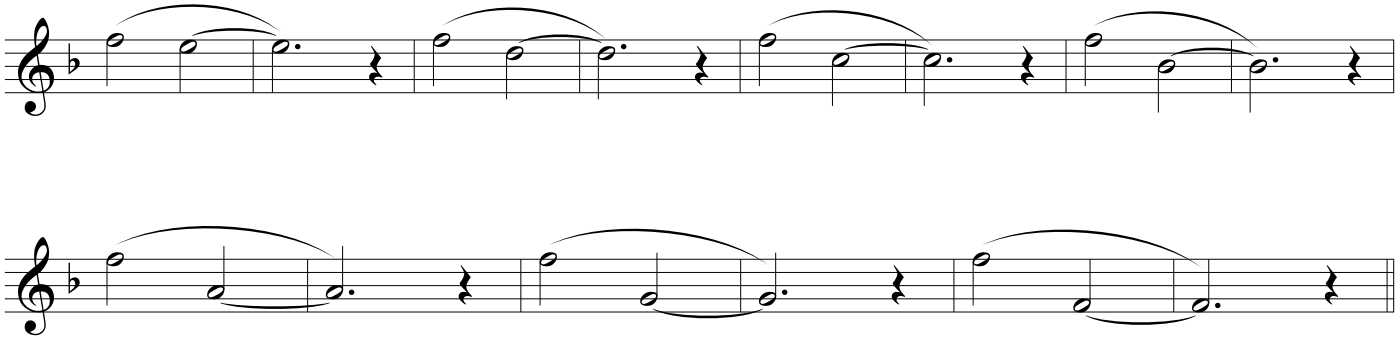


Concert E♭

1. Long Tones Ascending



2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave

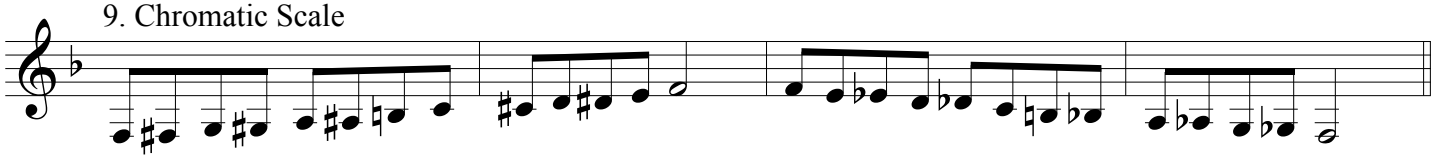
5. Harmonic Minor Scale

6. Five Note Pattern

7. Thirds

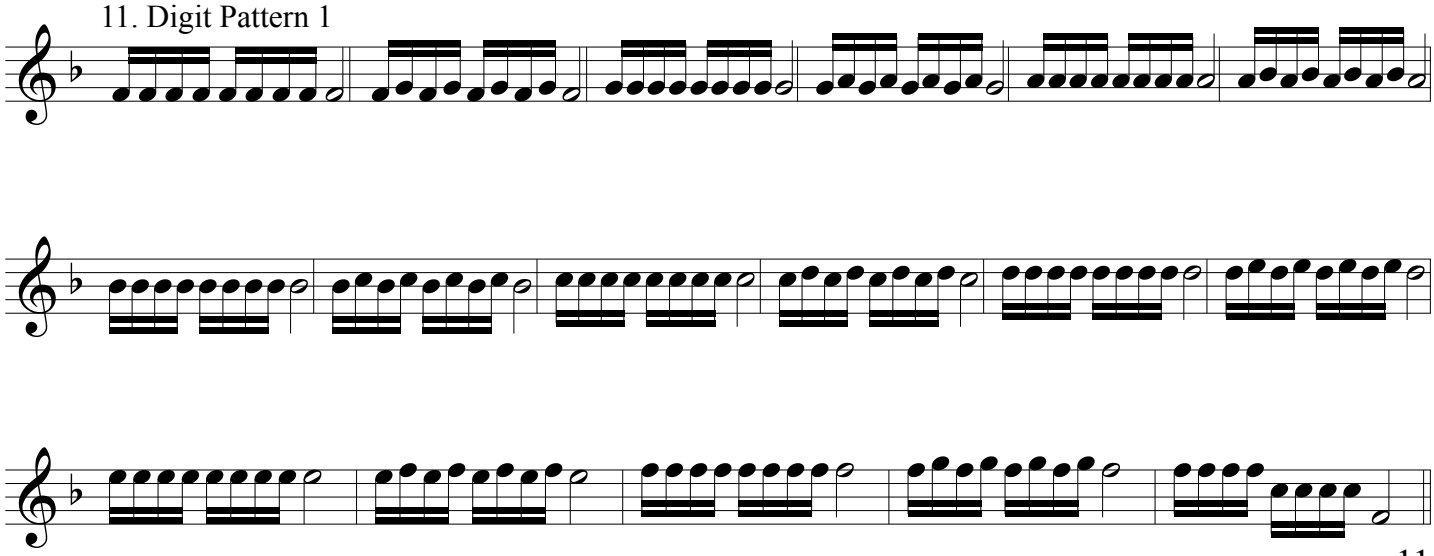
8. Chromatic Segments

9. Chromatic Scale

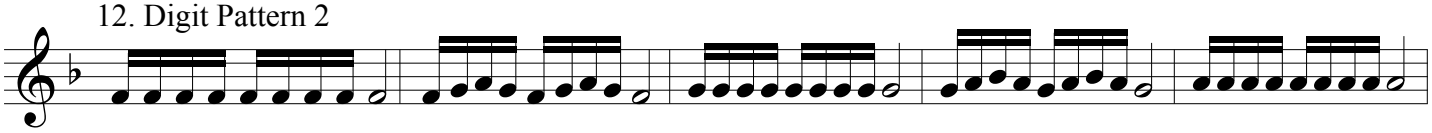


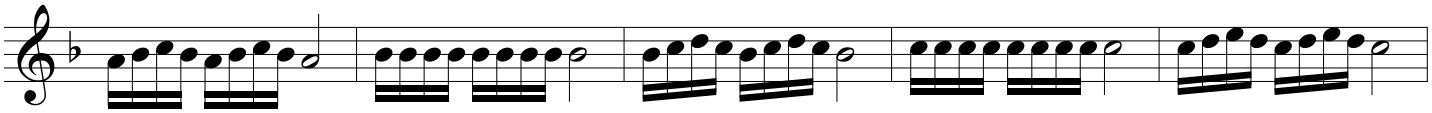
10. Lip Slurs

11. Digit Pattern 1

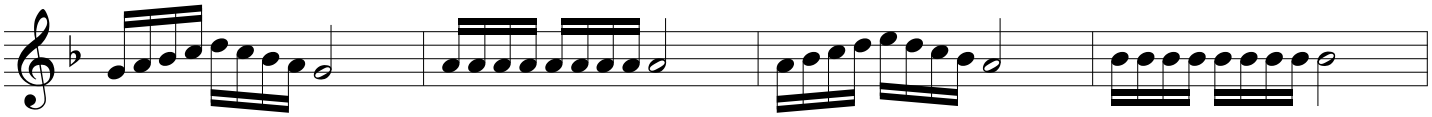


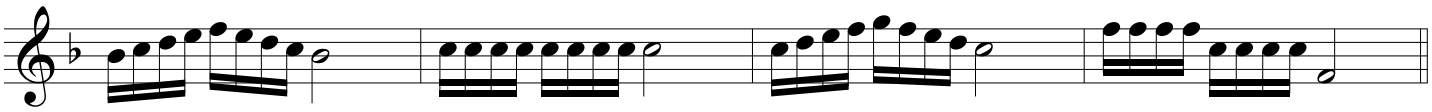
12. Digit Pattern 2



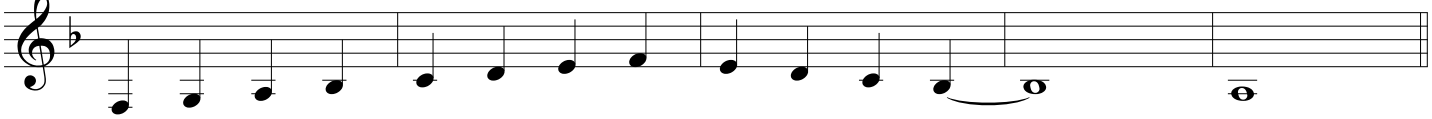


13. Digit Pattern 3

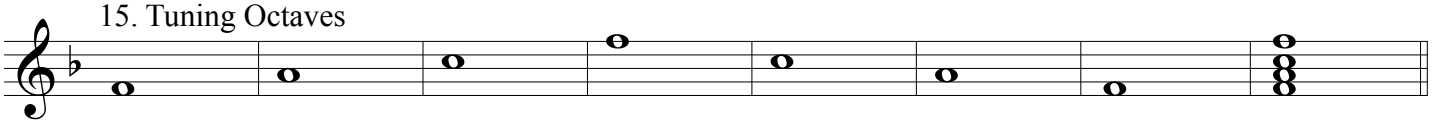




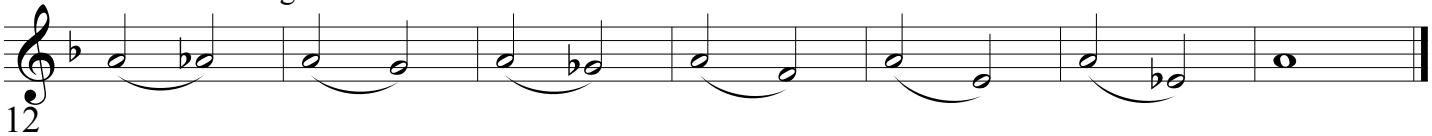
14. Major Scale Tuning



15. Tuning Octaves



16. Descending Chromatics Harmonized



Bass Clarinet

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

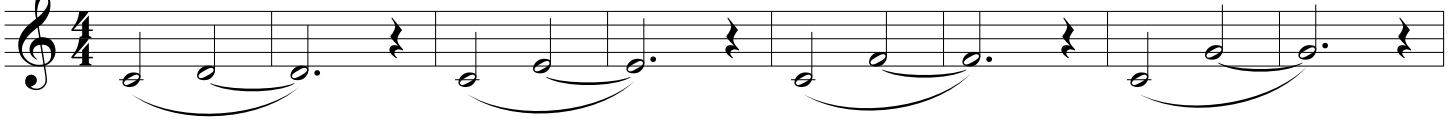
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

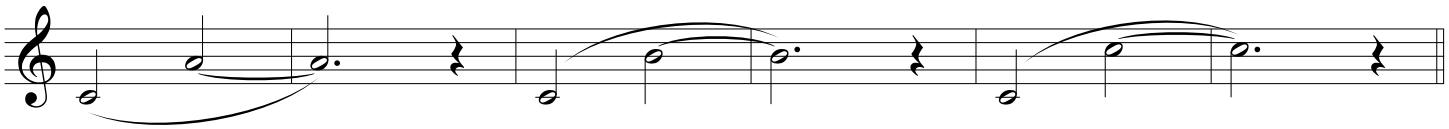
Building Blocks for a Better Band

Ashley Gable

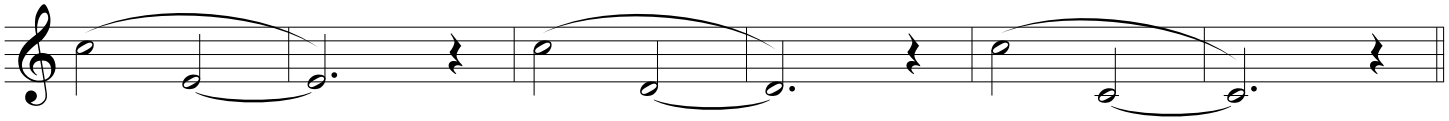
Concert B♭

1. Long Tones Ascending





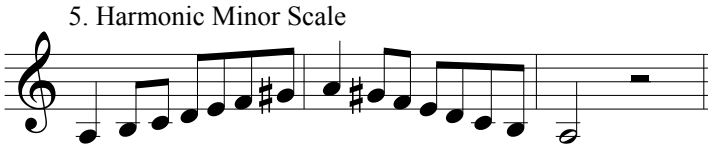
2. Long Tones Descending



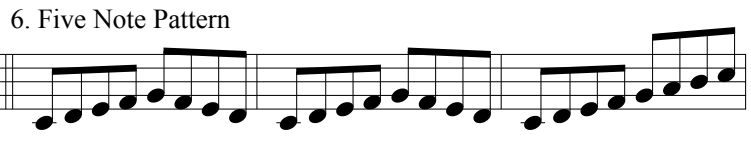
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

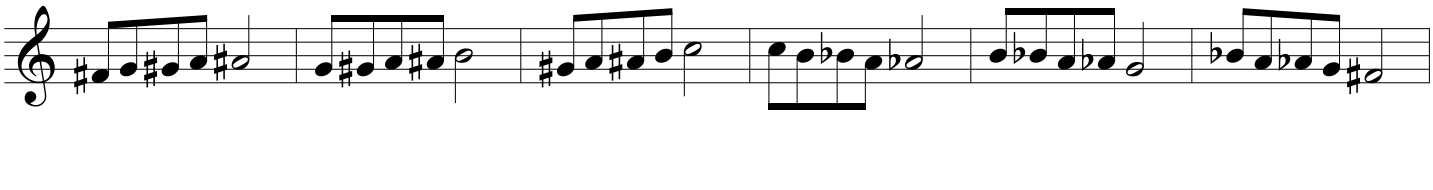


6. Five Note Pattern



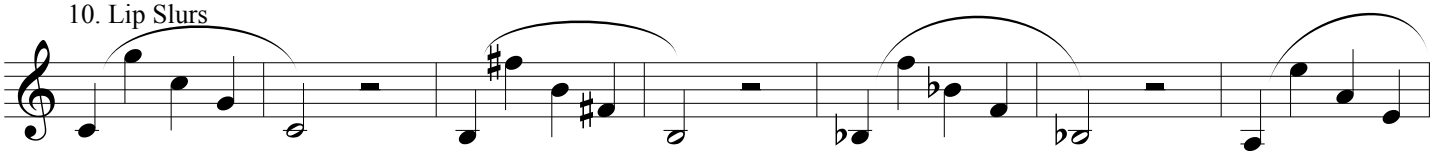
7. Thirds

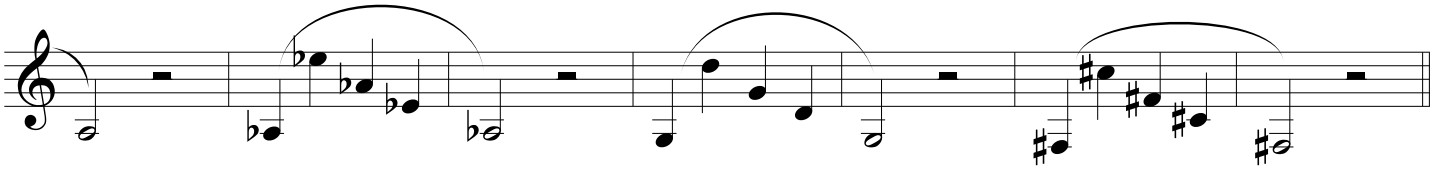
8. Chromatic Segments



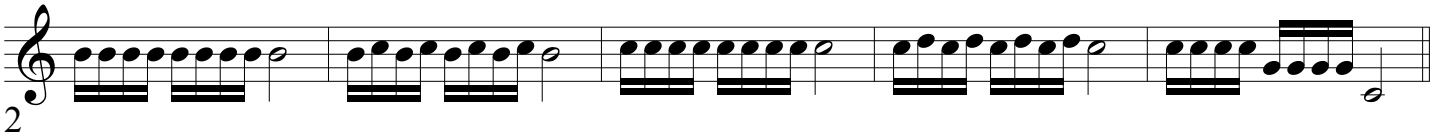
9. Chromatic Scale

10. Lip Slurs





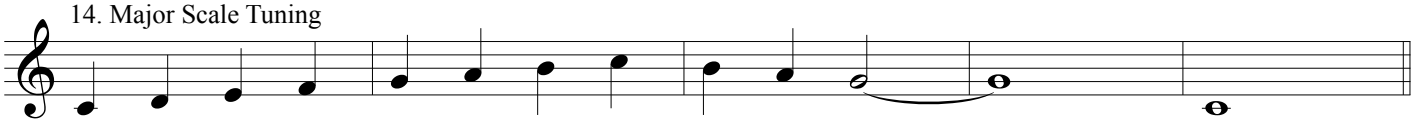
11. Digit Pattern 1



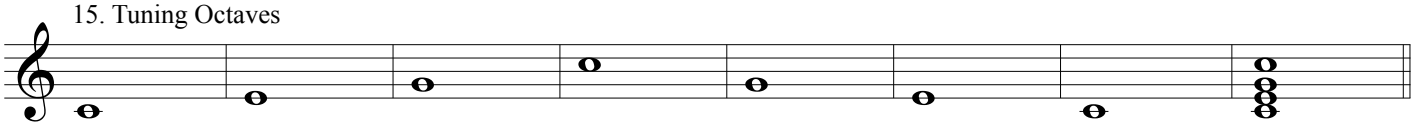
12. Digit Pattern 2

13. Digit Pattern 3

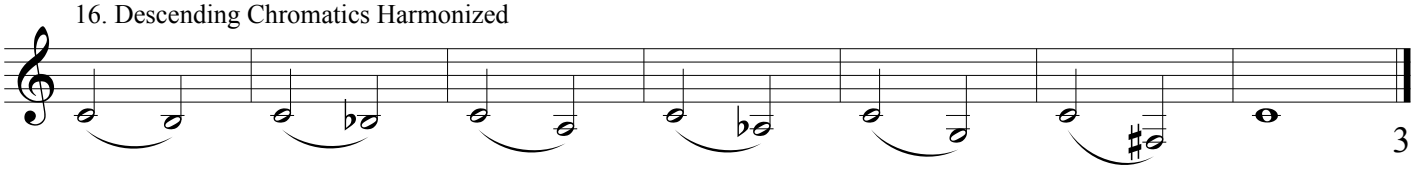
14. Major Scale Tuning



15. Tuning Octaves

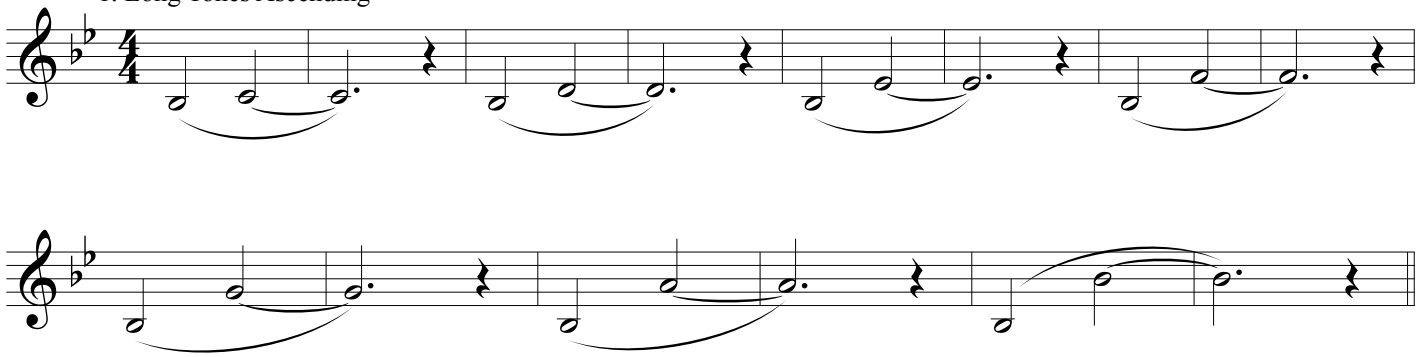


16. Descending Chromatics Harmonized

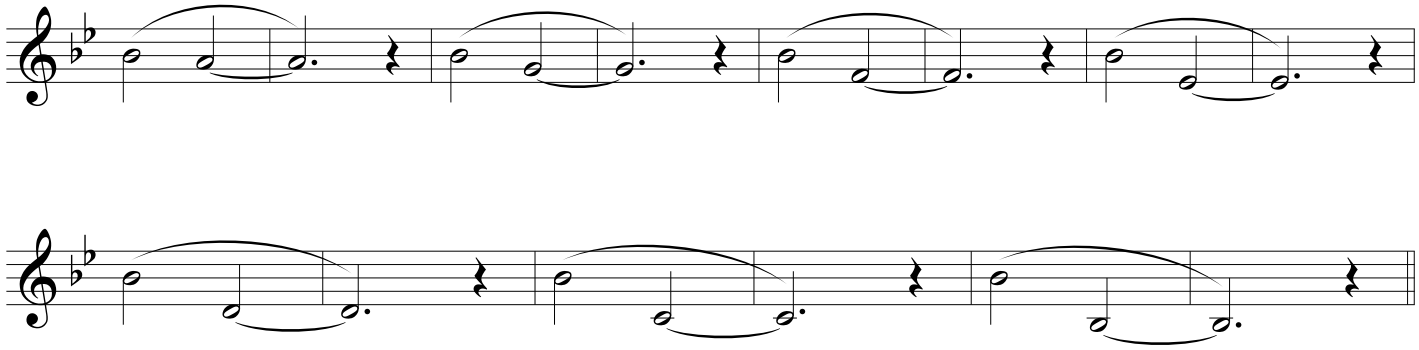


Concert A♭

1. Long Tones Ascending



2. Long Tones Descending

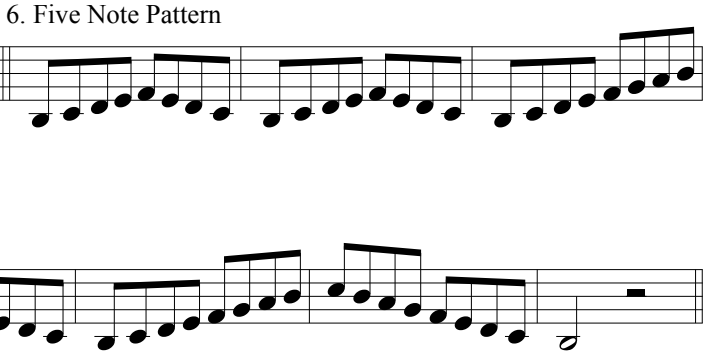


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern



7. Thirds

8. Chromatic Segments

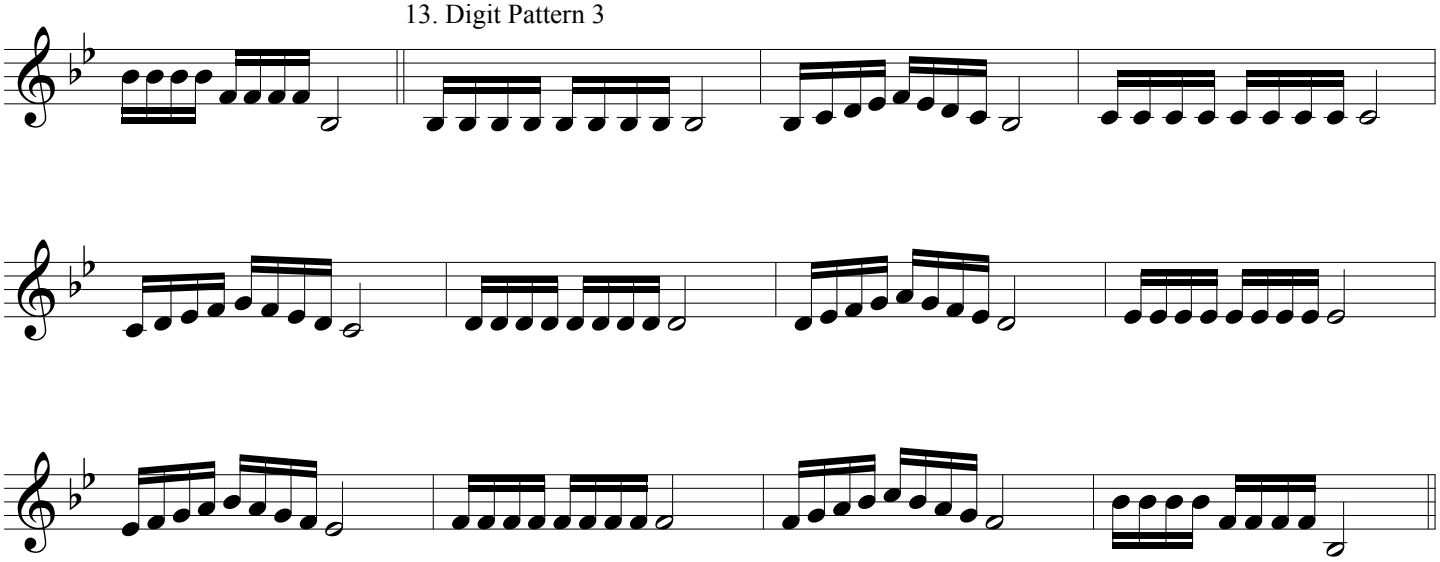
9. Chromatic Scale

10. Lip Slurs

11. Digit Pattern 1

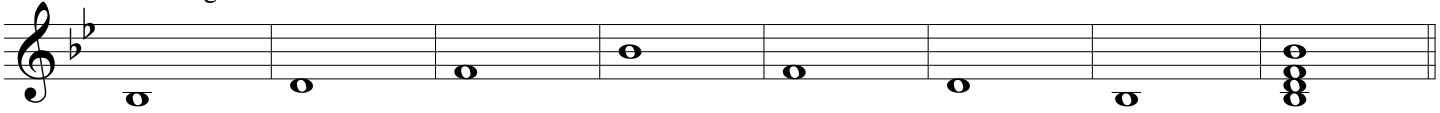
12. Digit Pattern 2

13. Digit Pattern 3



14. Major Scale Tuning

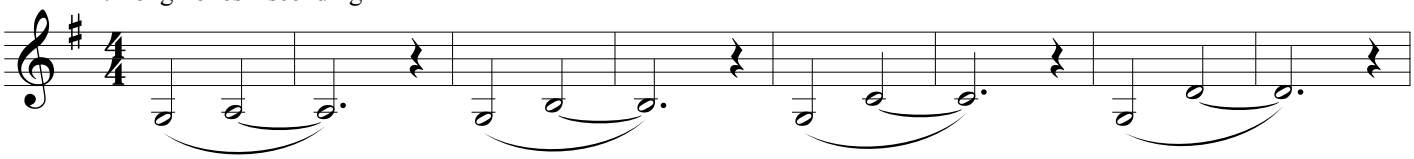
15. Tuning Octaves

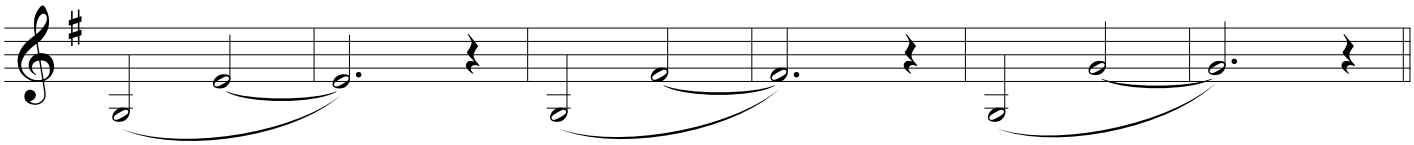


16. Descending Chromatics Harmonized

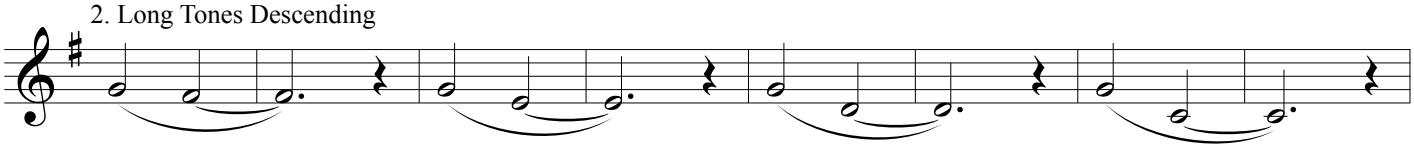
Concert F

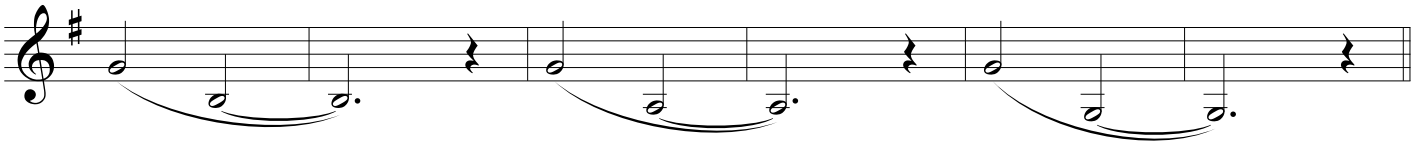
1. Long Tones Ascending





2. Long Tones Descending



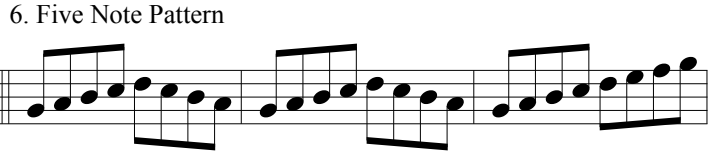


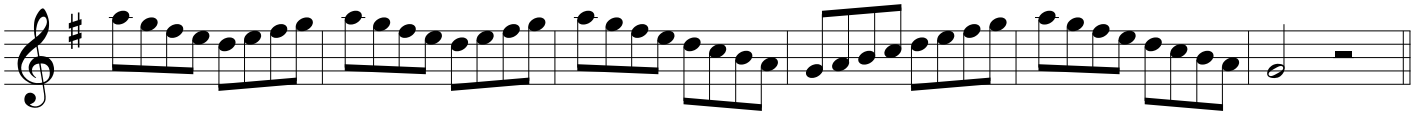
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern





7. Thirds

8. Chromatic Segments

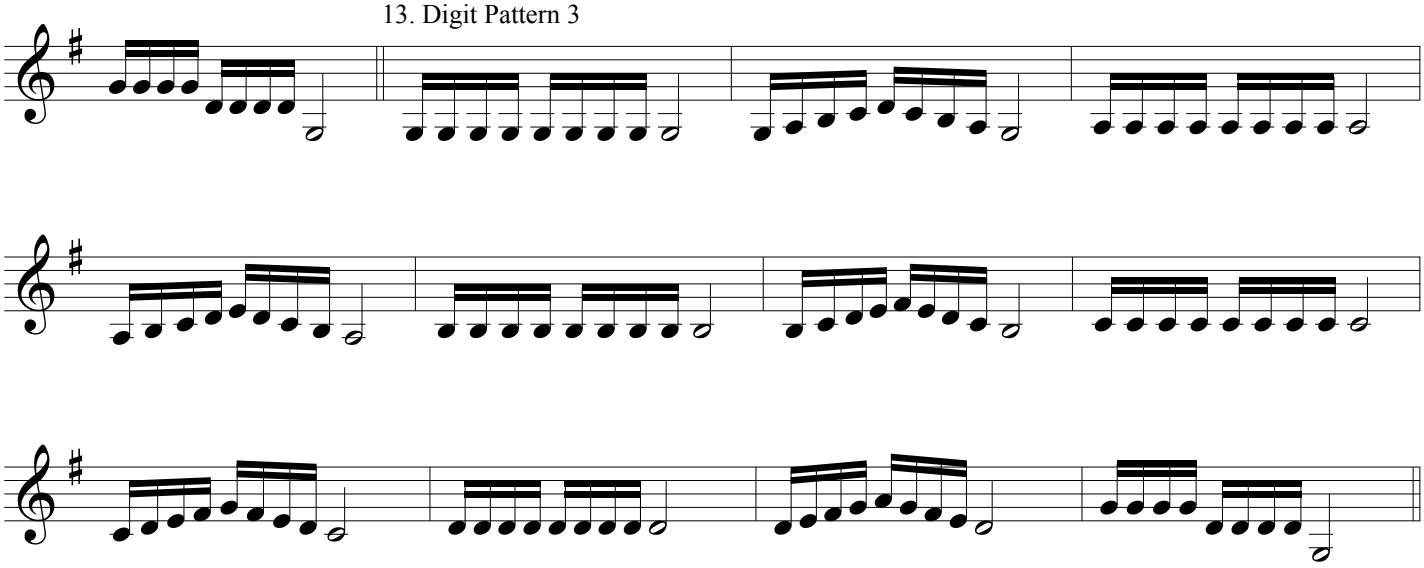
9. Chromatic Scale

10. Lip Slurs

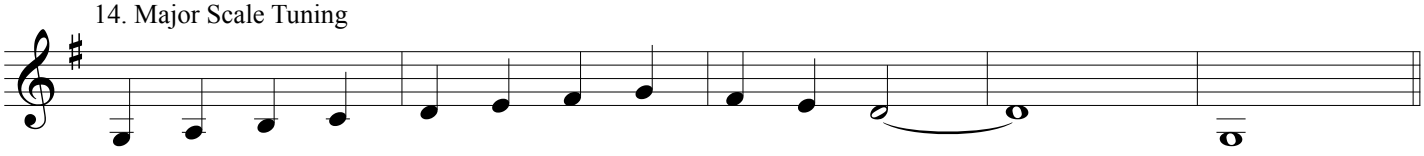
11. Digit Pattern 1

12. Digit Pattern 2

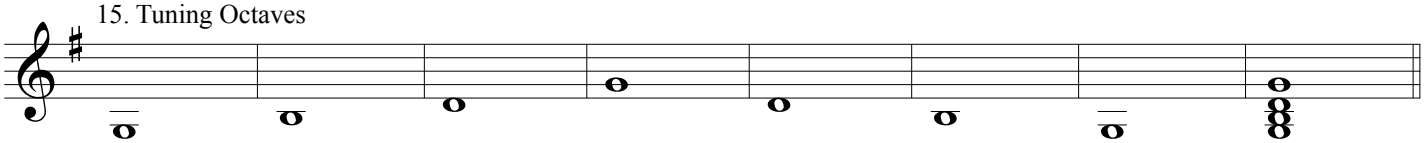
13. Digit Pattern 3



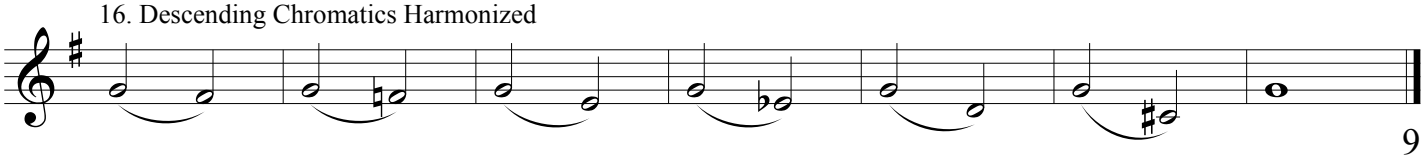
14. Major Scale Tuning



15. Tuning Octaves

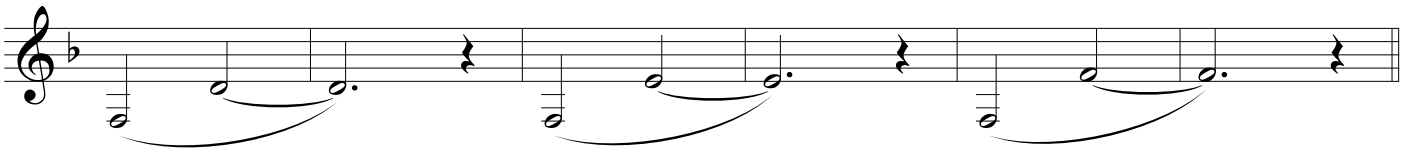


16. Descending Chromatics Harmonized

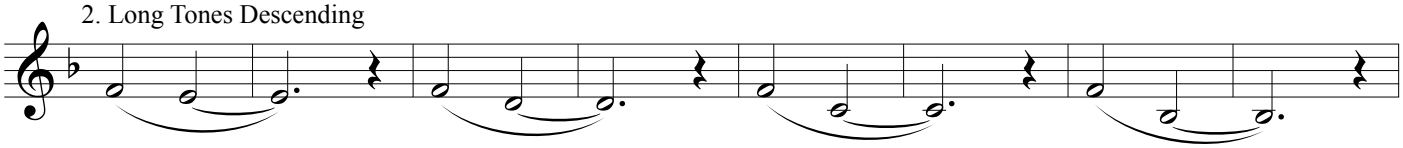


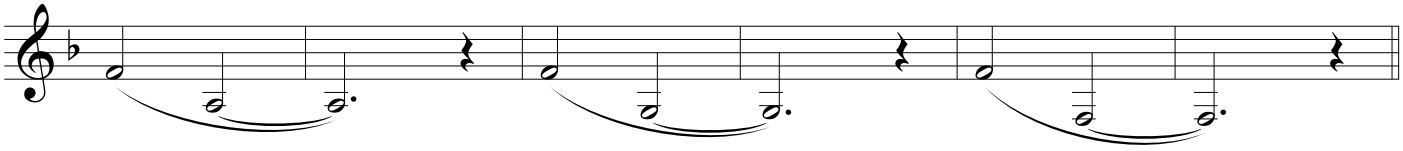
Concert E♭

1. Long Tones Ascending

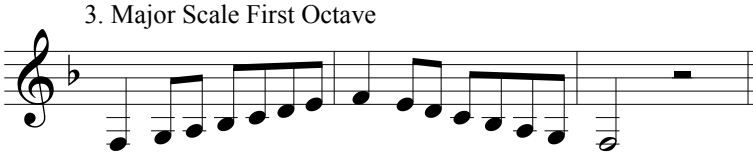


2. Long Tones Descending

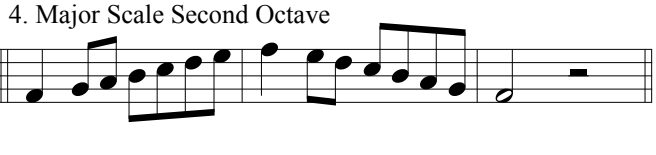




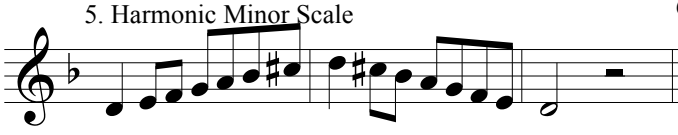
3. Major Scale First Octave



4. Major Scale Second Octave



5. Harmonic Minor Scale



6. Five Note Pattern

7. Thirds

8. Chromatic Segments

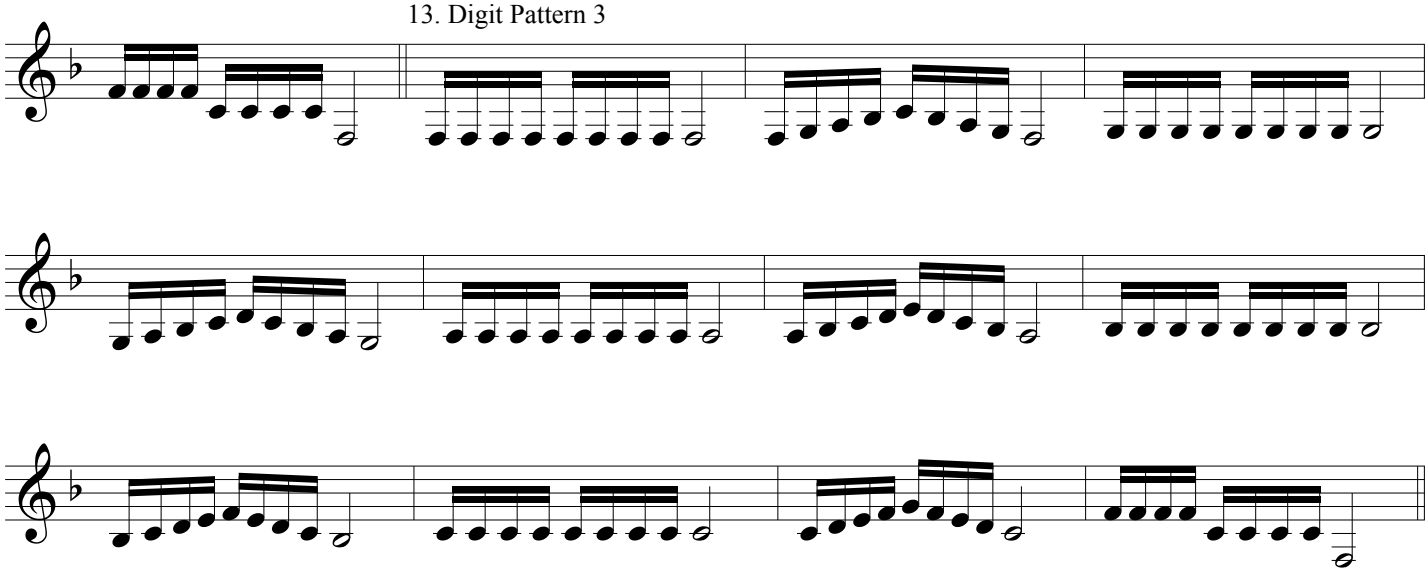
9. Chromatic Scale

10. Lip Slurs

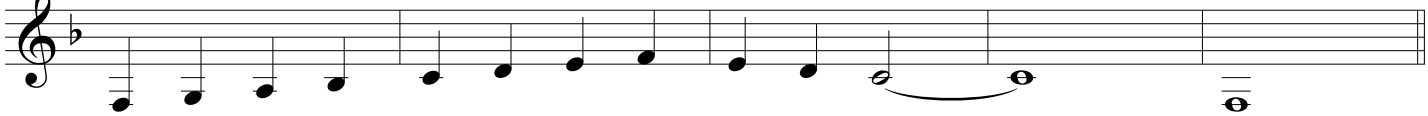
11. Digit Pattern 1

12. Digit Pattern 2

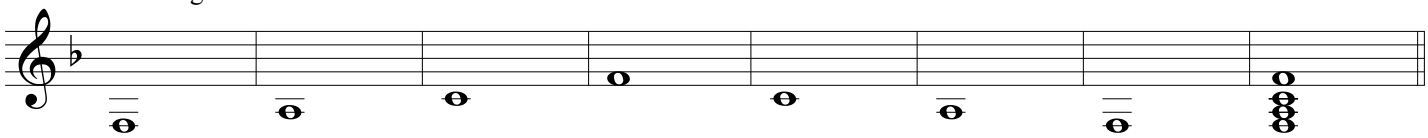
13. Digit Pattern 3



14. Major Scale Tuning



15. Tuning Octaves



16. Descending Chromatics Harmonized

Alto Saxophone

Building Blocks for a Better Band

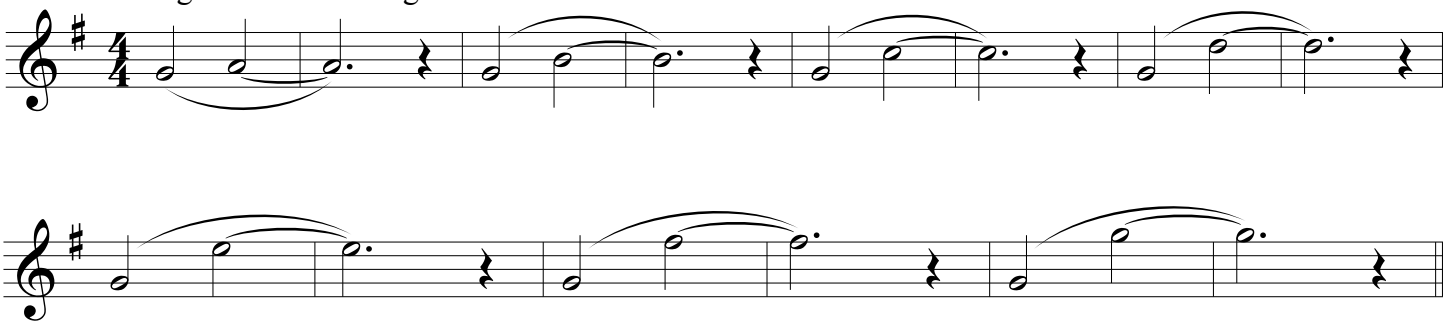
Middle School Band Warm-Ups in 7 Keys

Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band
Concert B♭

Ashley Gable

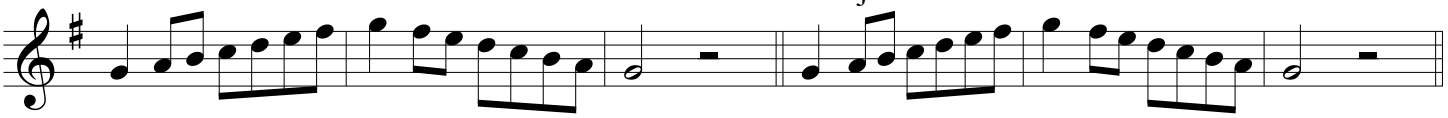
1. Long Tones Ascending



2. Long Tones Ascending

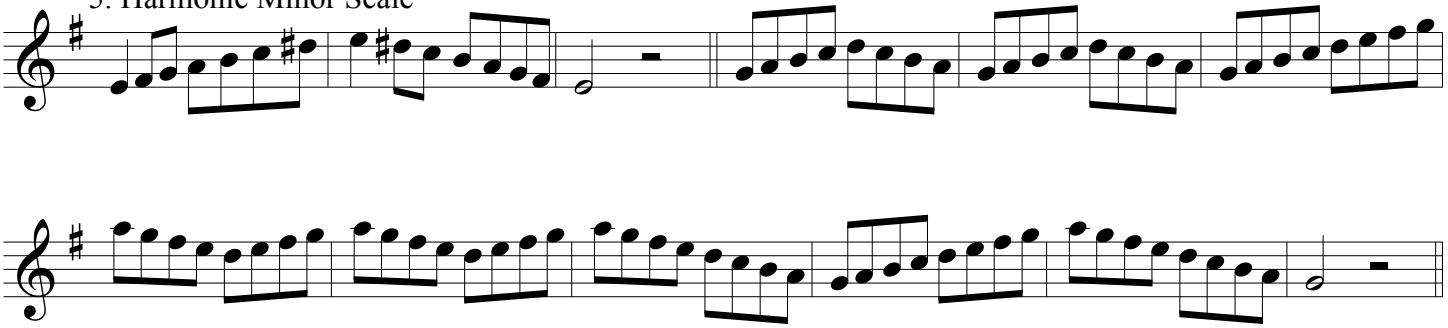
3. Major Scale First Octave

4. Major Scale Second Octave

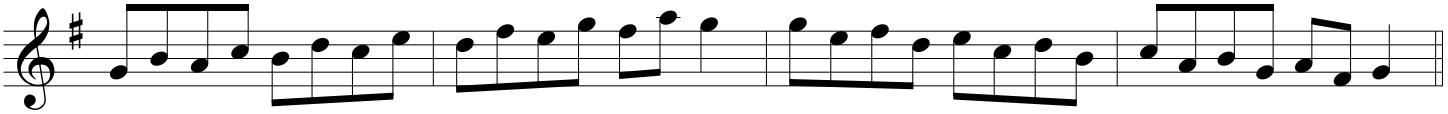


5. Harmonic Minor Scale

6. Five Note Pattern



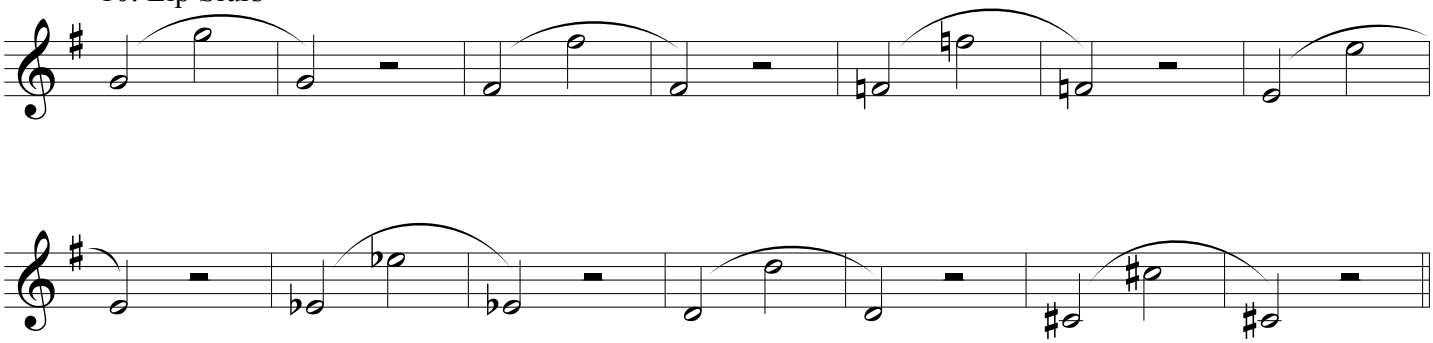
7. Thirds



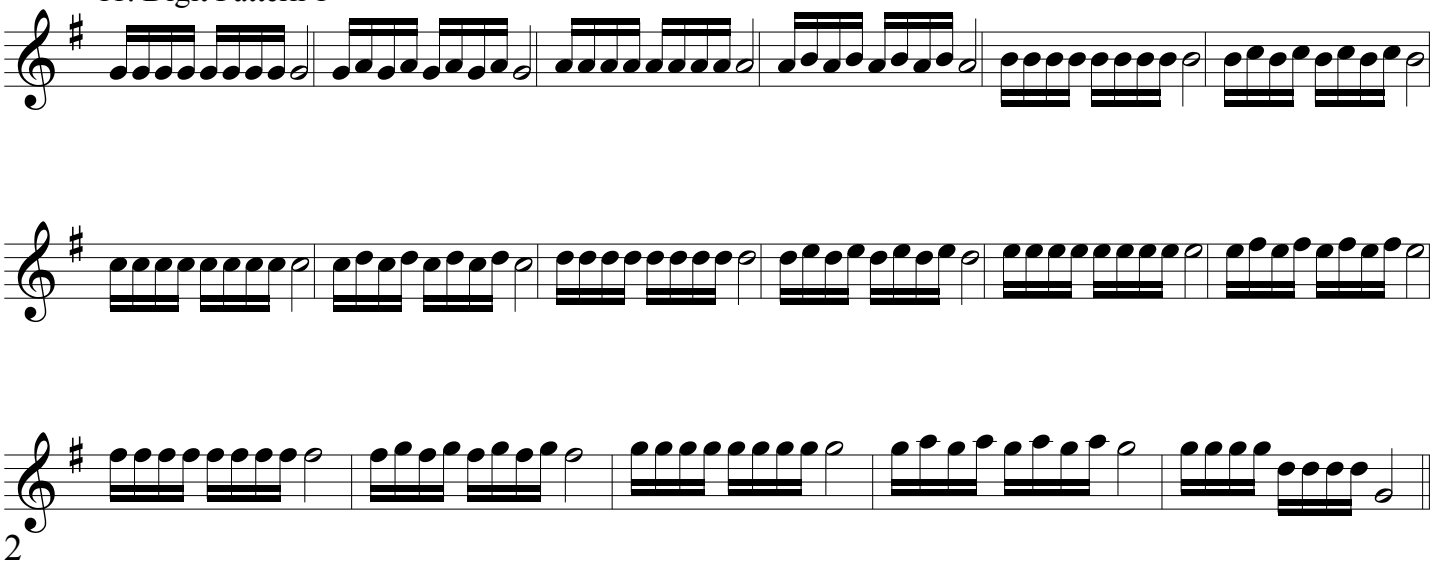
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs

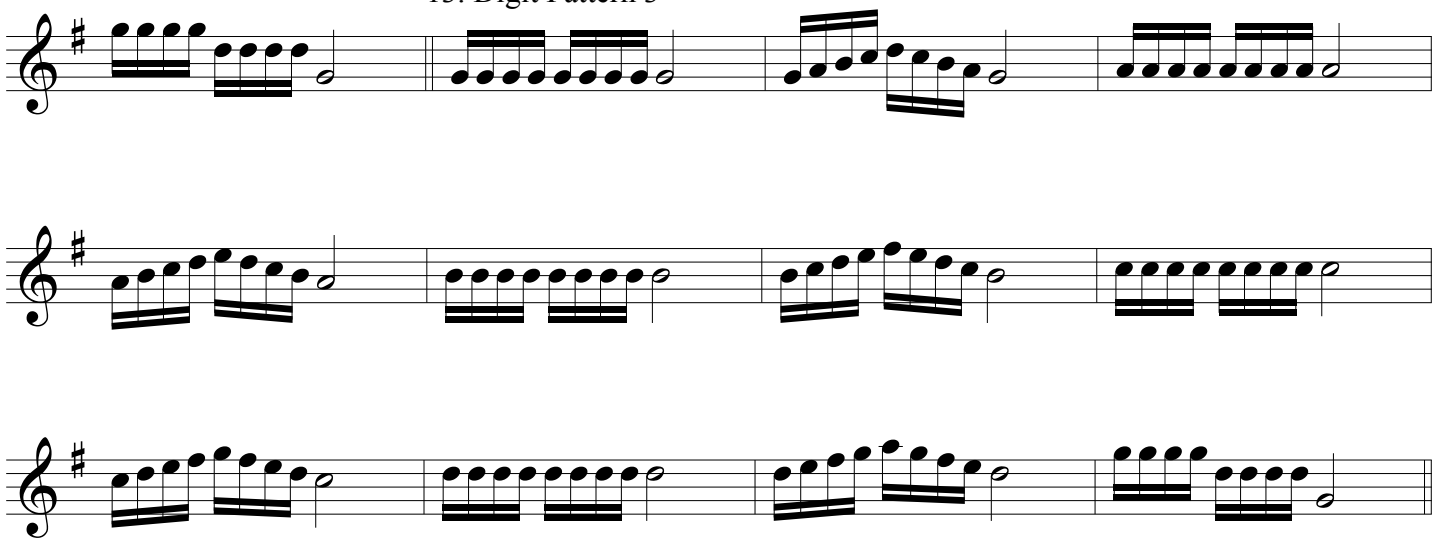


11. Digit Pattern 1

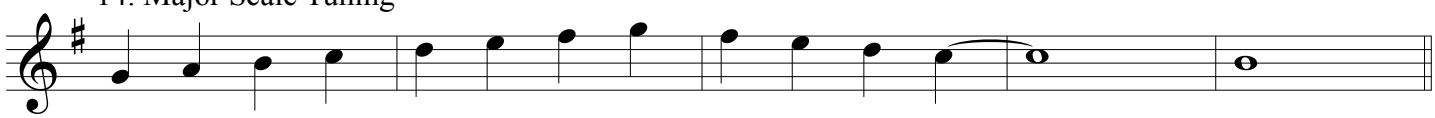


12. Digit Pattern 2

13. Digit Pattern 3



14. Major Scale Tuning

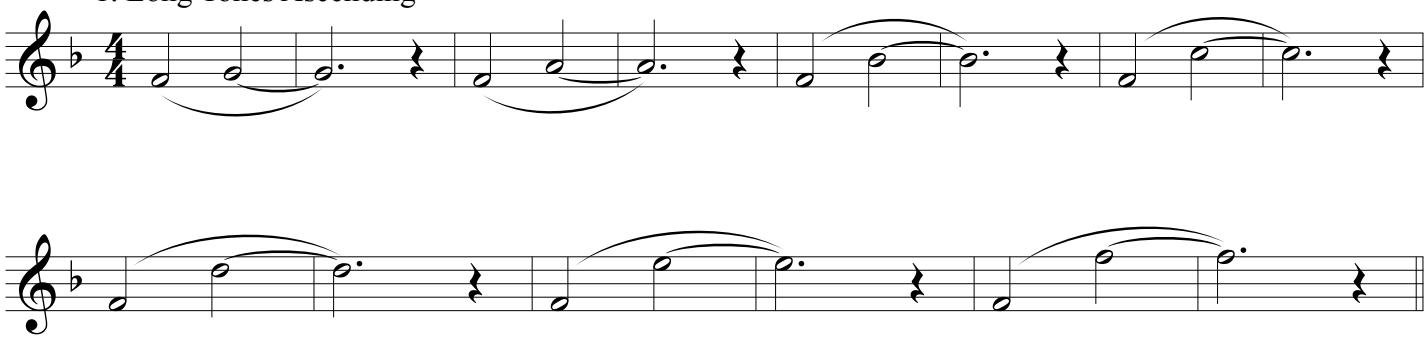


15. Tuning Octaves

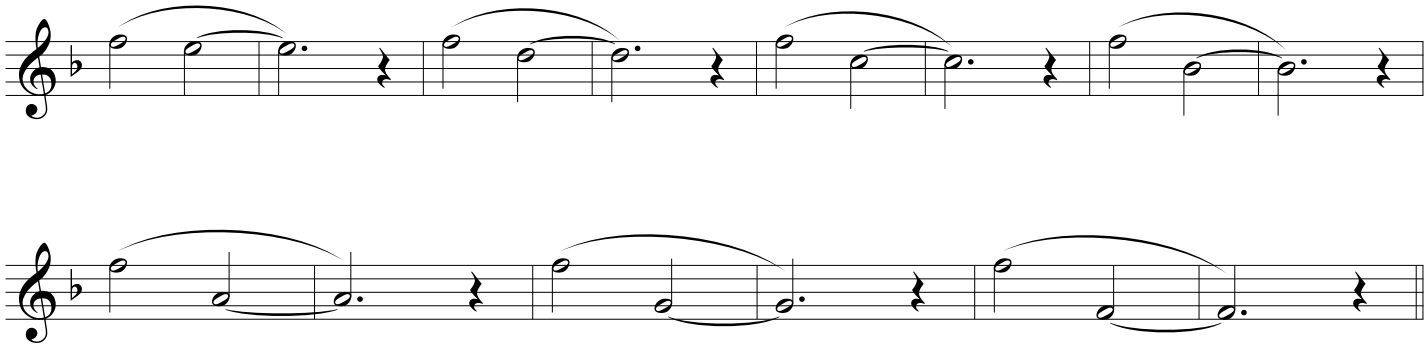
16. Descending Chromatics Harmonized

Concert A♭

1. Long Tones Ascending



2. Long Tones Descending



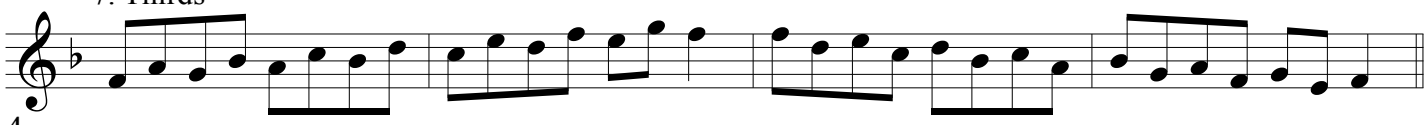
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

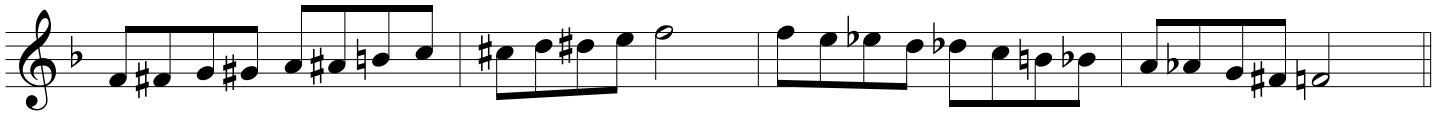
6. Five Note Pattern

7. Thirds

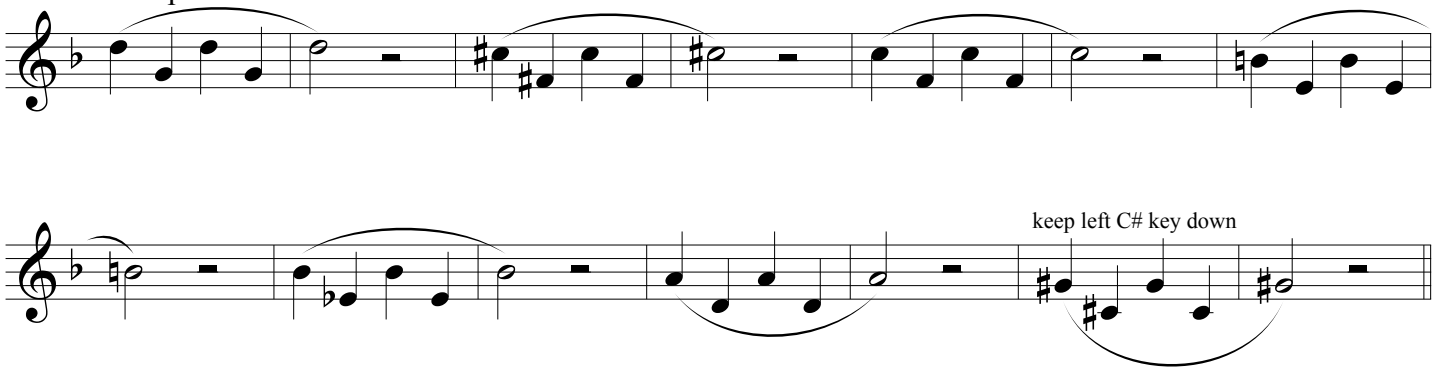


8. Chromatic Segments

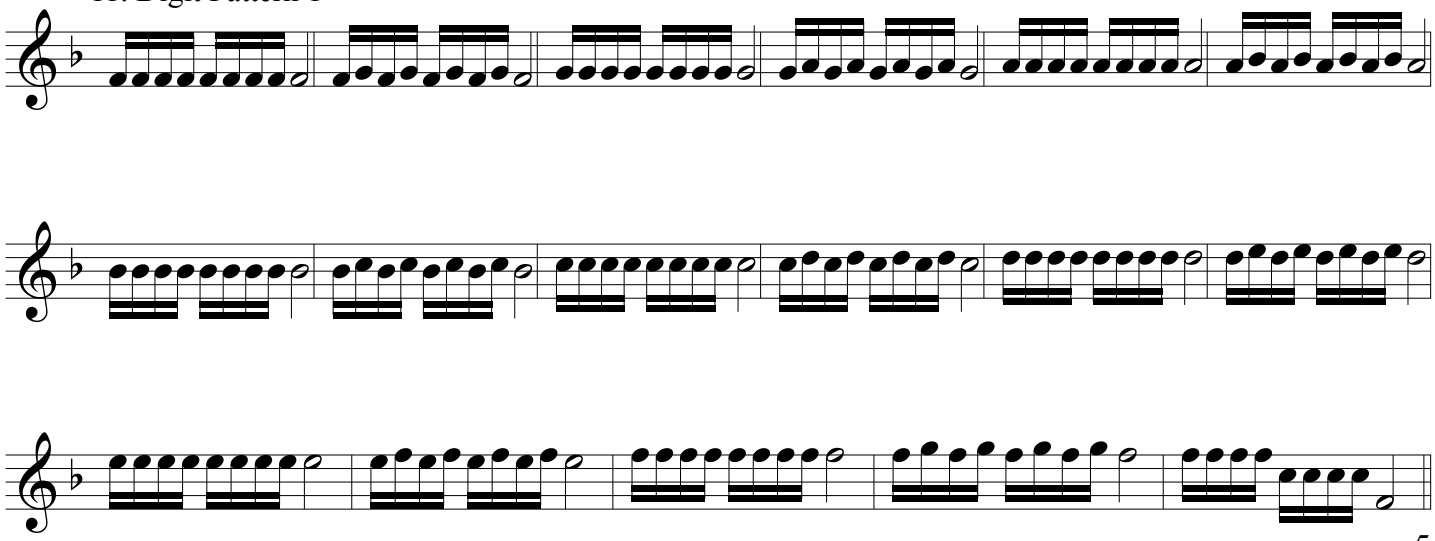
9. Chromatic Scale



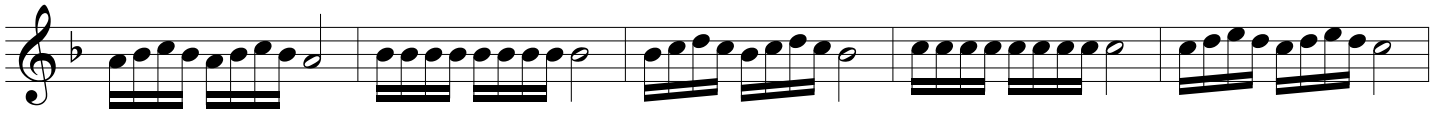
10. Lip Slurs

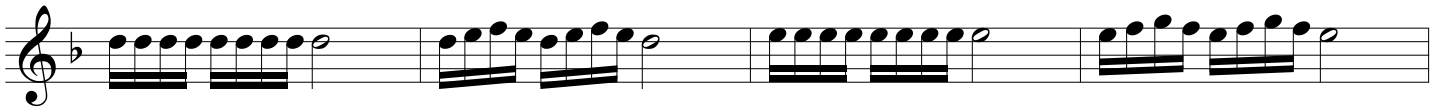


11. Digit Pattern 1

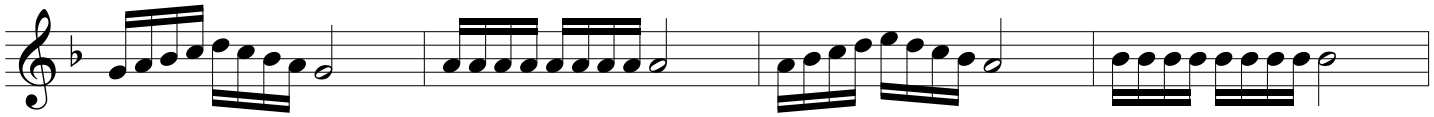


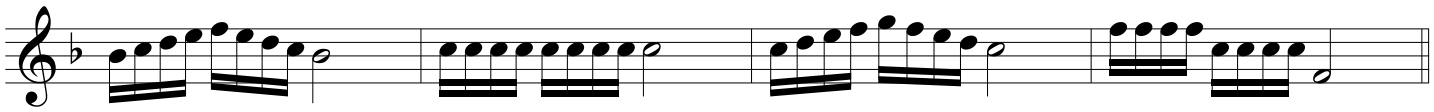
12. Digit Pattern 2



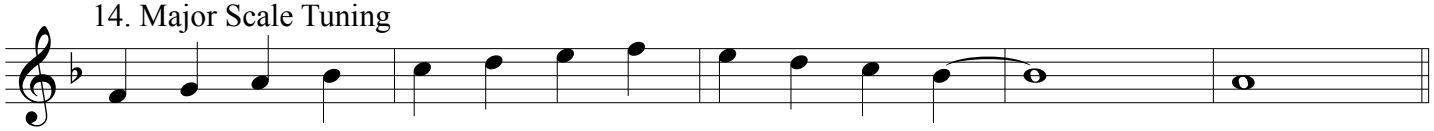


13. Digit Pattern 3

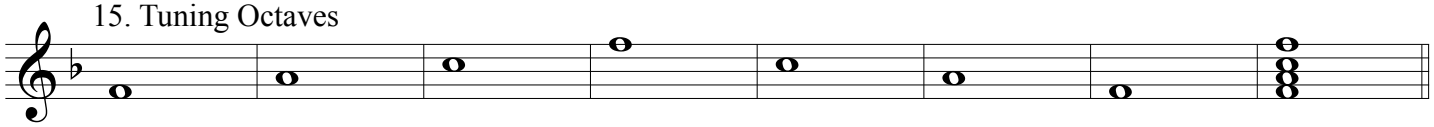




14. Major Scale Tuning



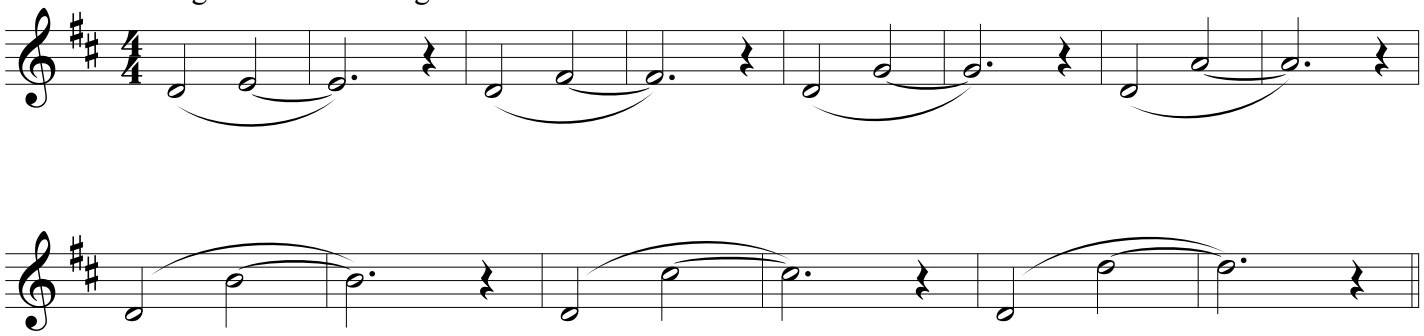
15. Tuning Octaves



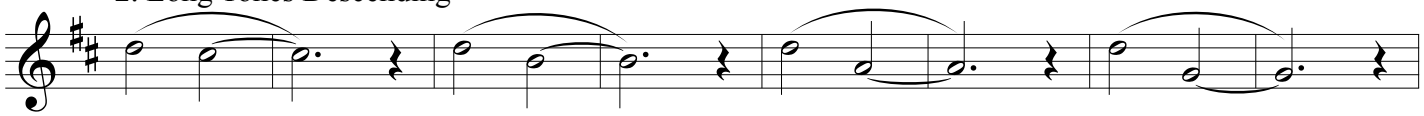
16. Descending Chromatics Harmonized

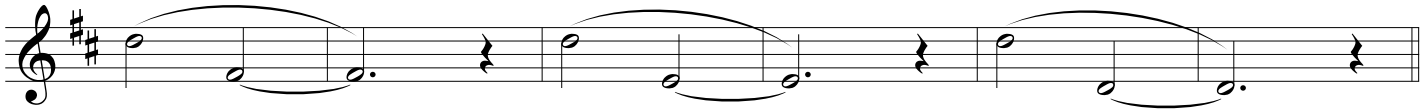
Concert F

1. Long Tones Ascending



2. Long Tones Descending



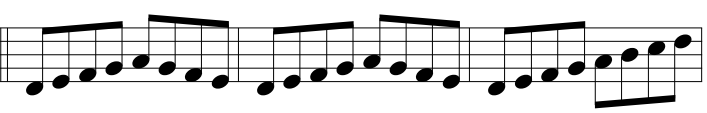


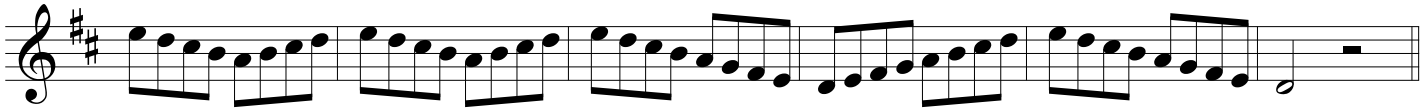
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

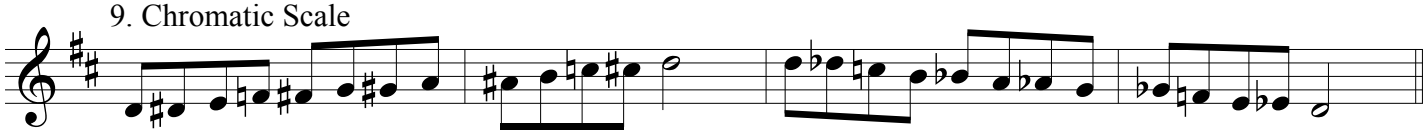




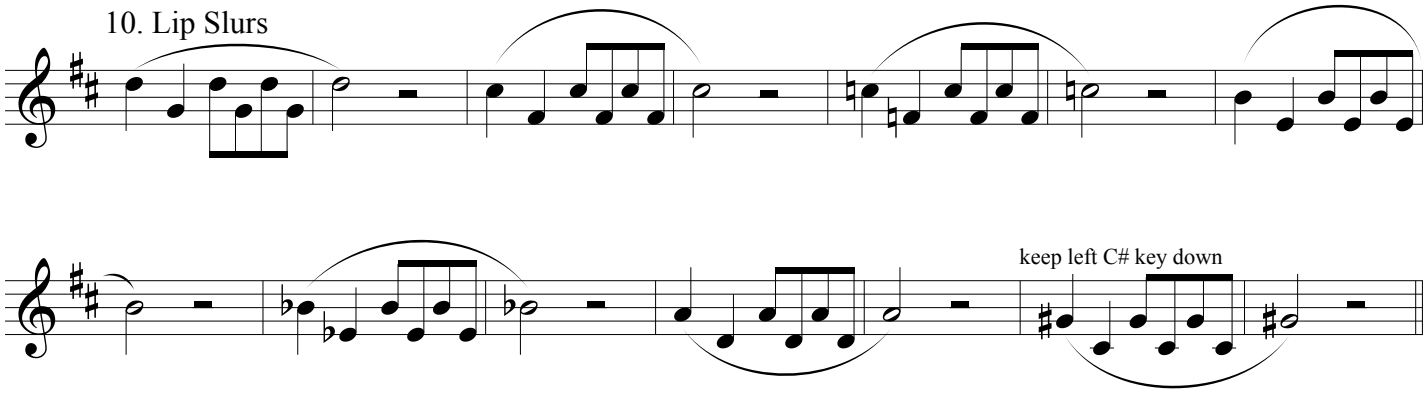
7. Thirds

8. Chromatic Segments

9. Chromatic Scale



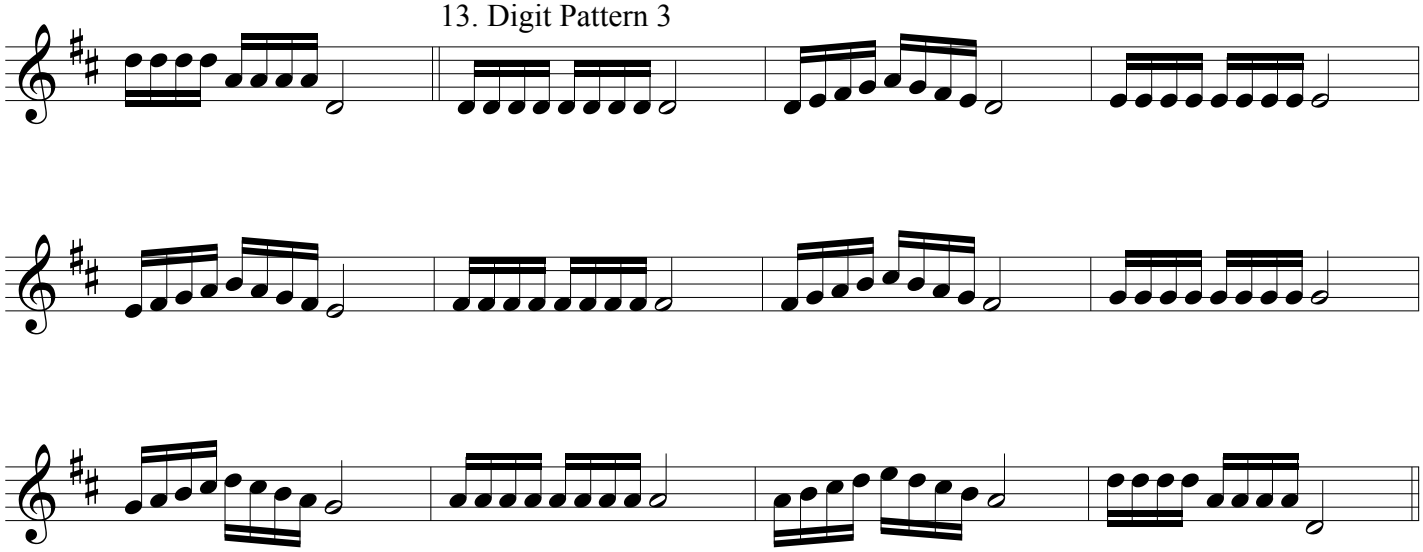
10. Lip Slurs



11. Digit Pattern 1

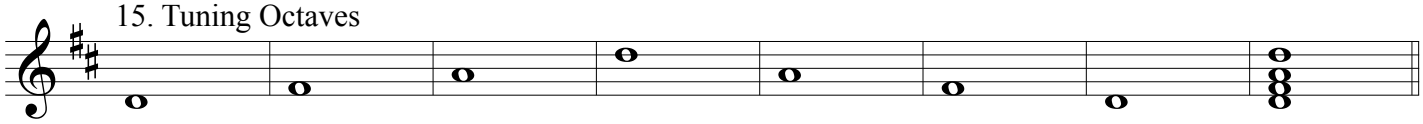
12. Digit Pattern 2

13. Digit Pattern 3

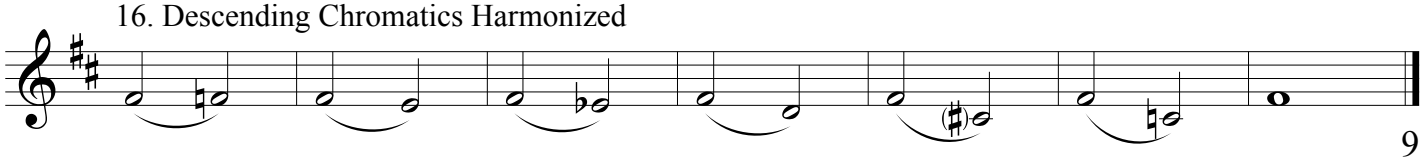


14. Major Scale Tuning

15. Tuning Octaves

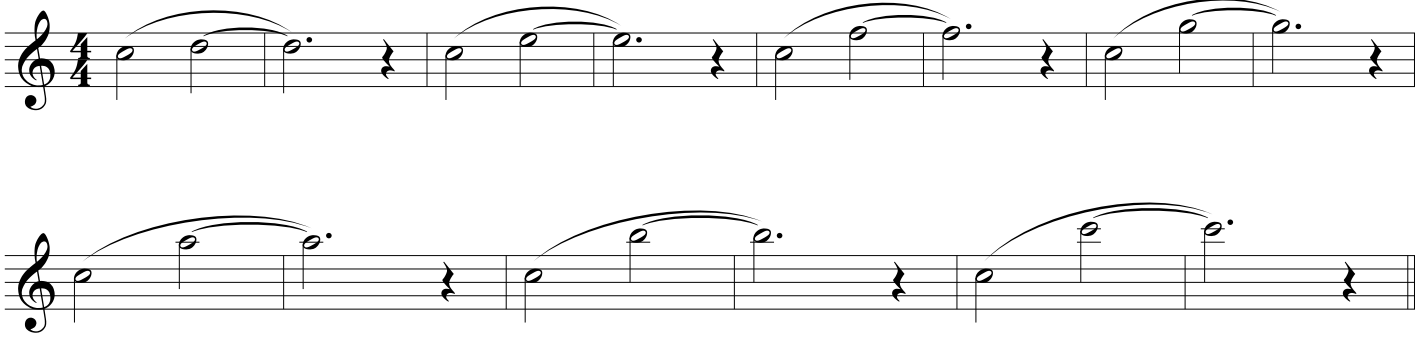


16. Descending Chromatics Harmonized

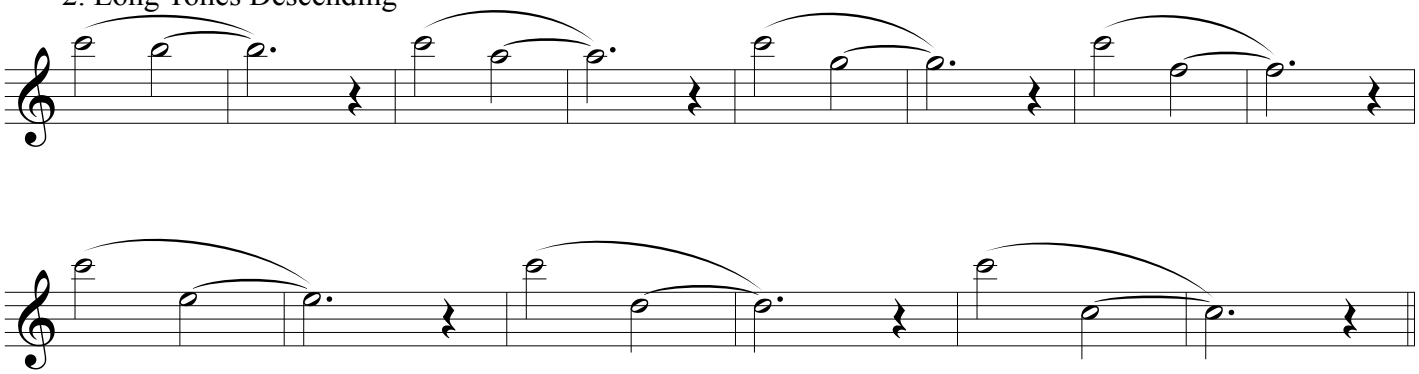


Concert E♭

1. Long Tones Ascending



2. Long Tones Descending

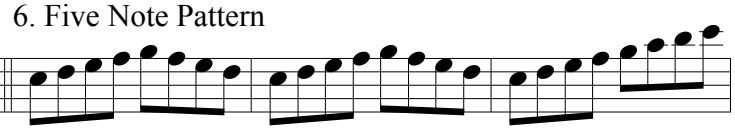


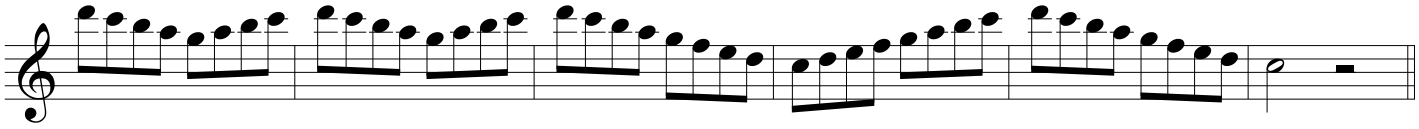
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern





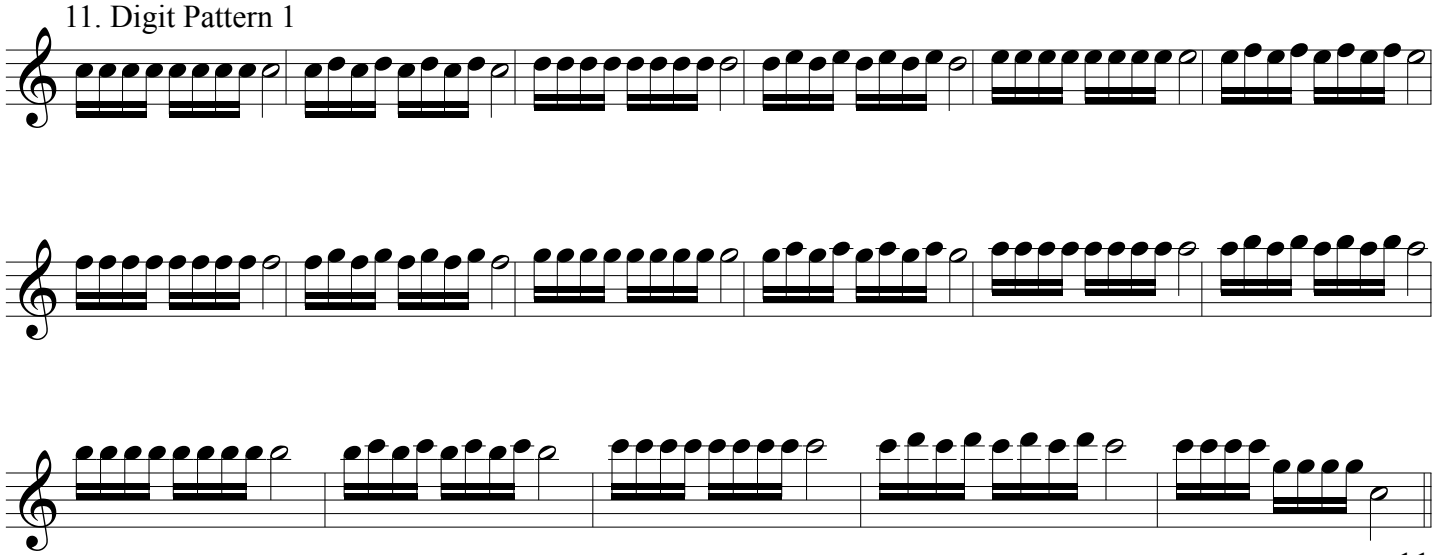
7. Thirds

8. Chromatic Segments

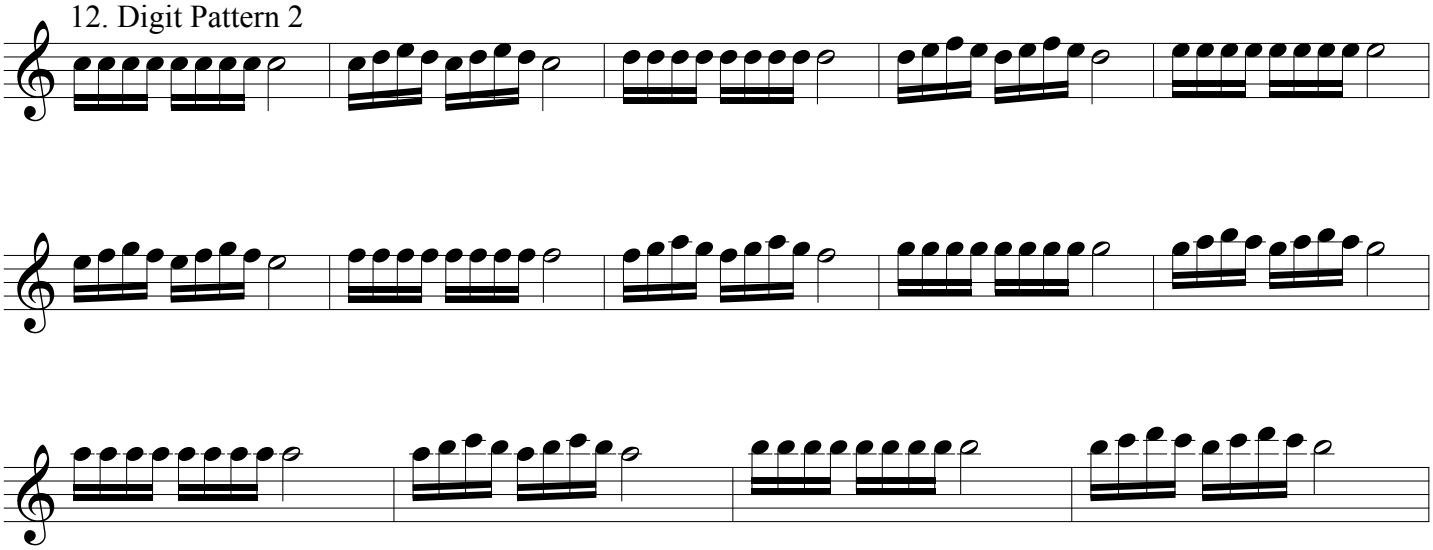
9. Chromatic Scale

10. Lip Slurs

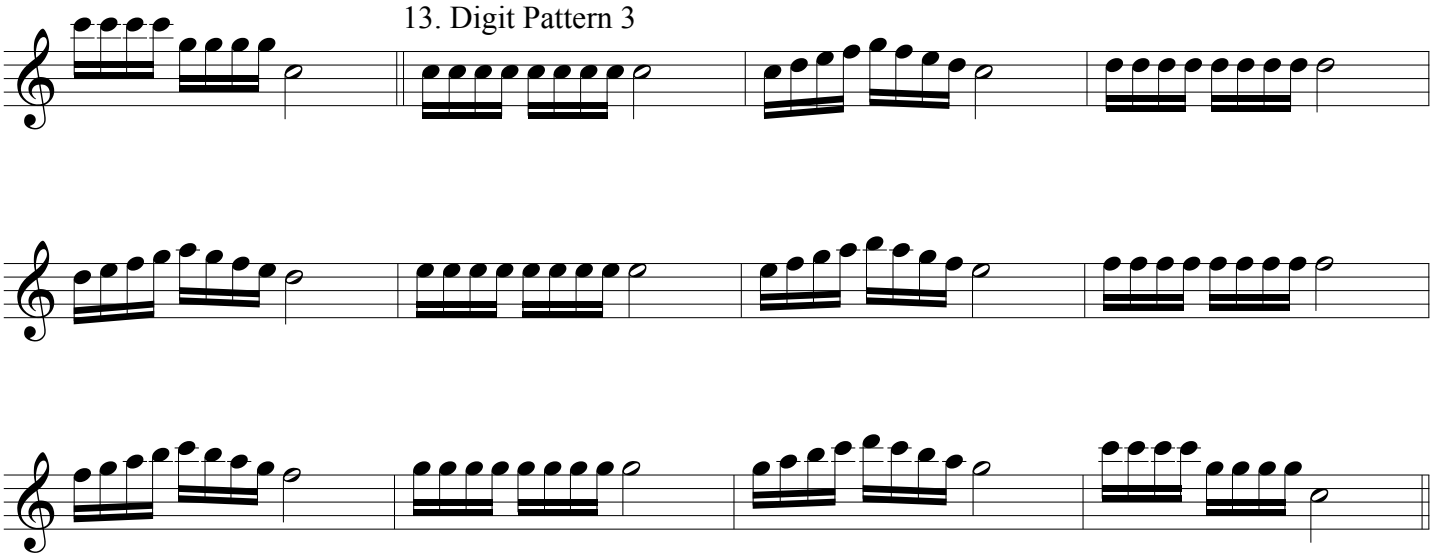
11. Digit Pattern 1



12. Digit Pattern 2



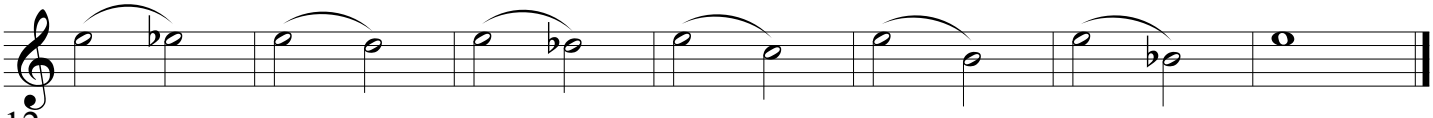
13. Digit Pattern 3



14. Major Scale Tuning

15. Tuning Octaves

16. Descending Chromatics Harmonized



Tenor Saxophone

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

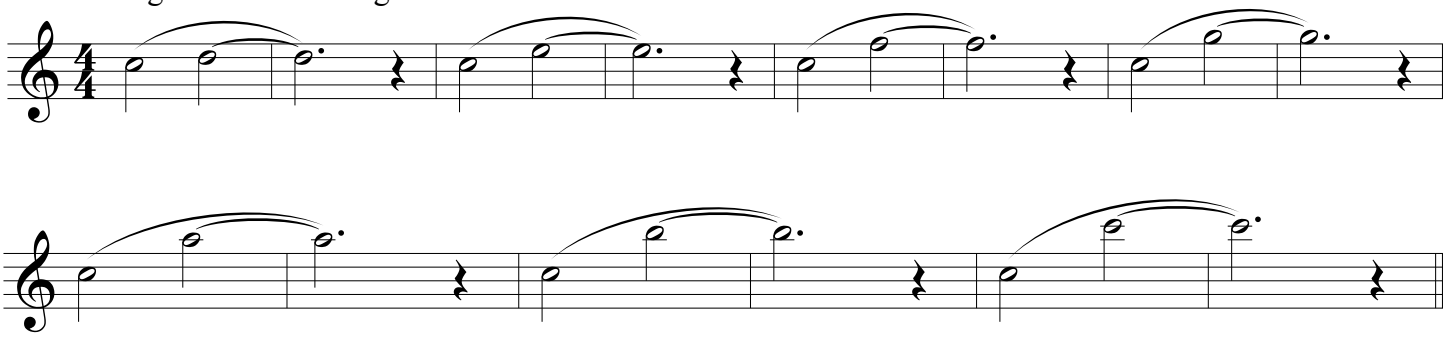
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

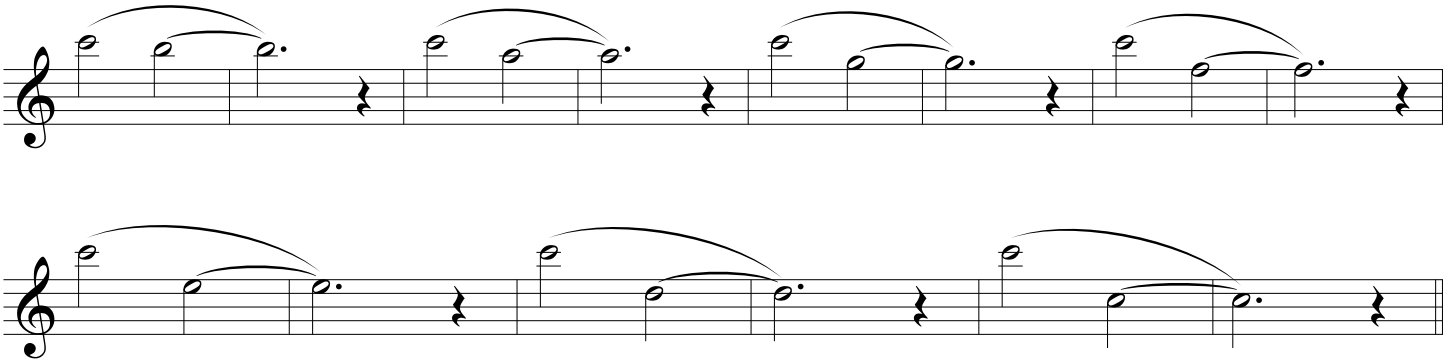
Ashley Gable

Concert B♭

1. Long Tones Ascending



2. Long Tones Descending



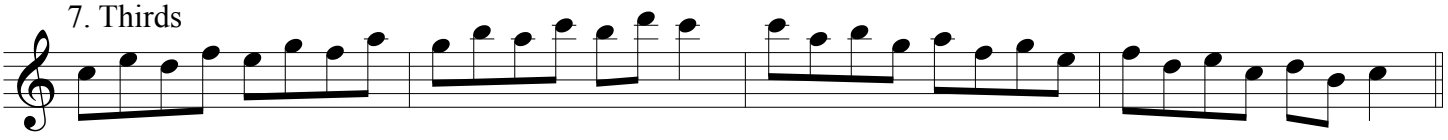
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

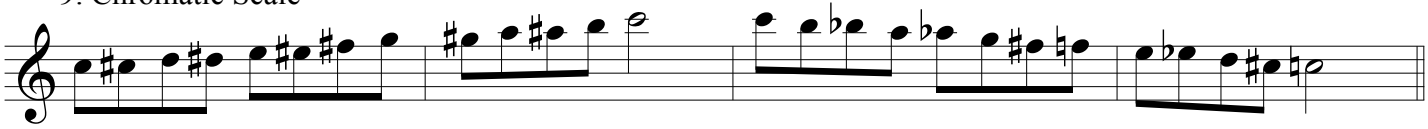
6. Five Note Pattern

7. Thirds

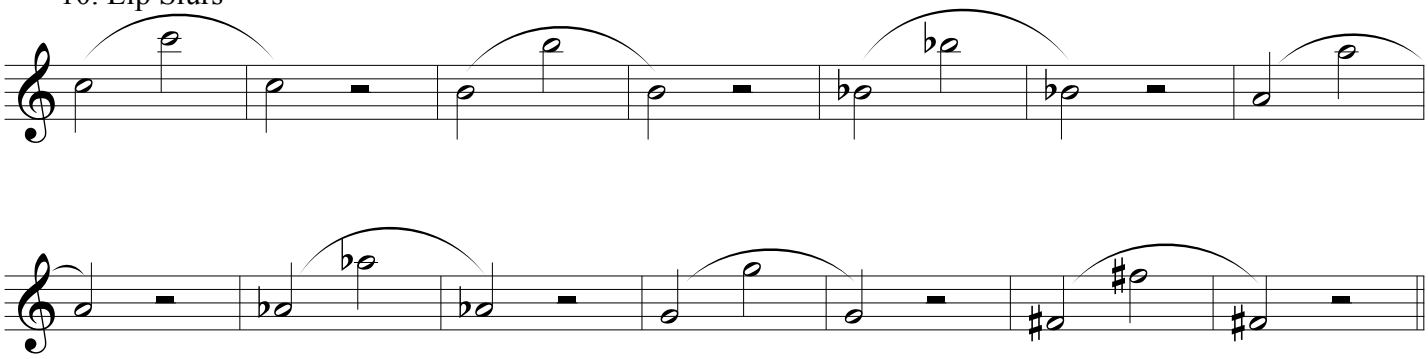


8. Chromatic Segments

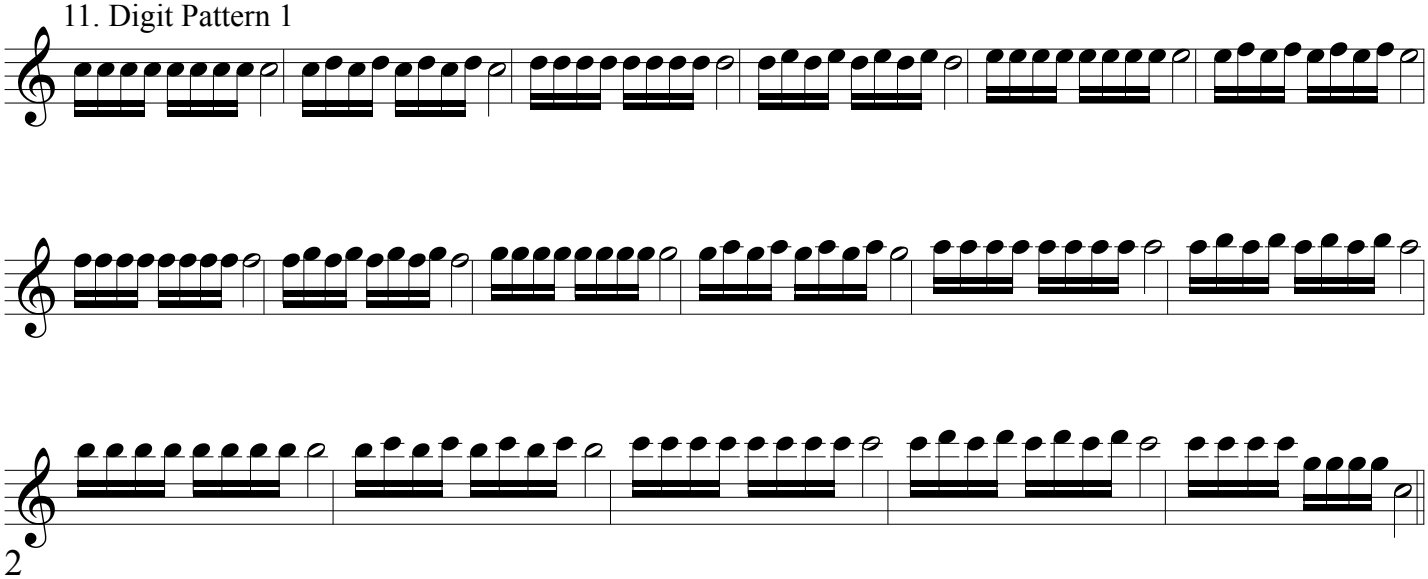
9. Chromatic Scale



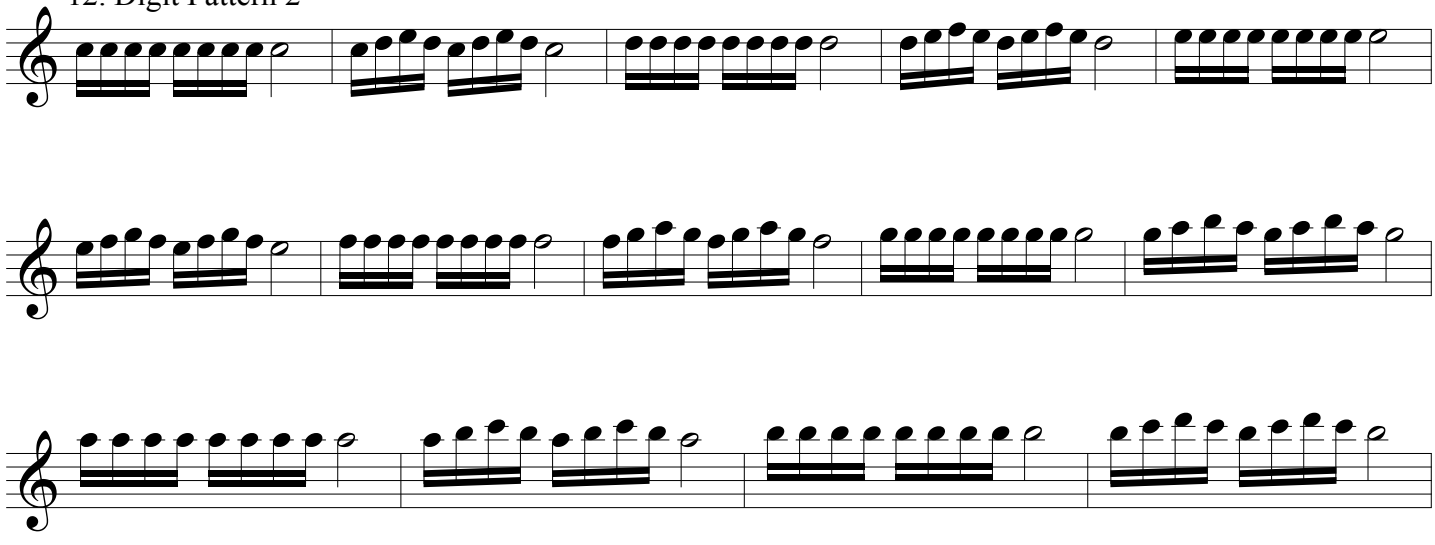
10. Lip Slurs



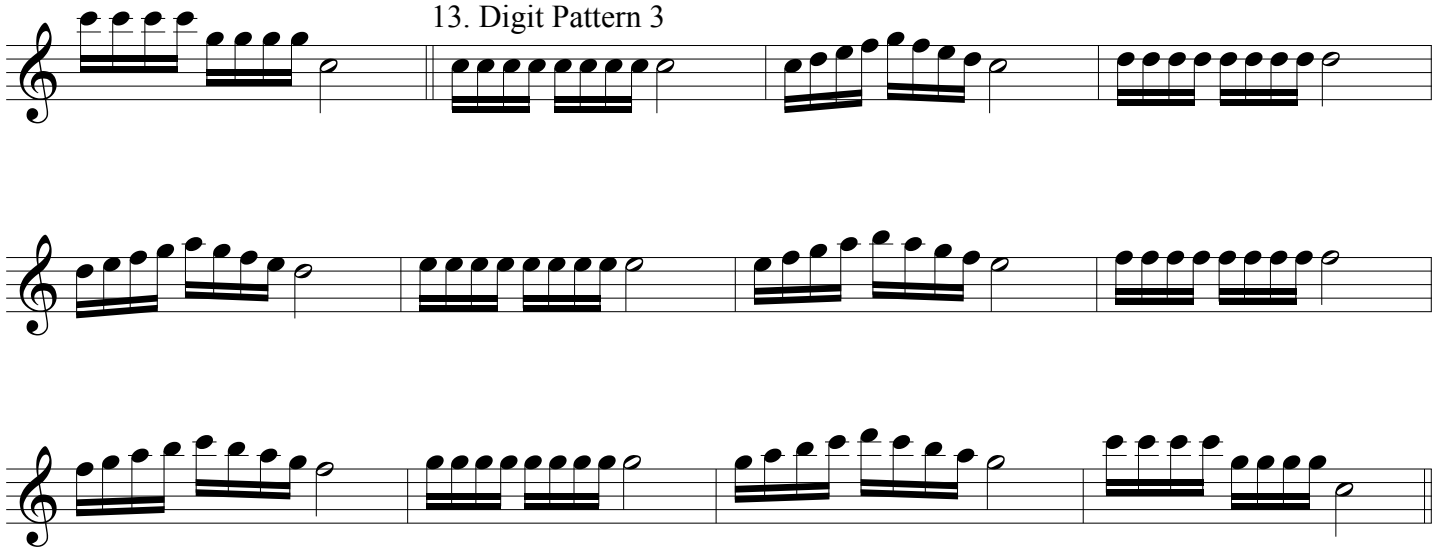
11. Digit Pattern 1



12. Digit Pattern 2

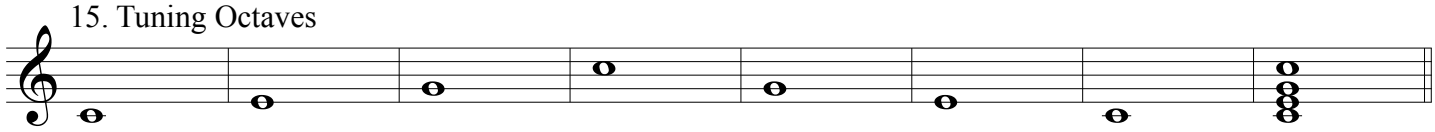


13. Digit Pattern 3



14. Major Scale Tuning

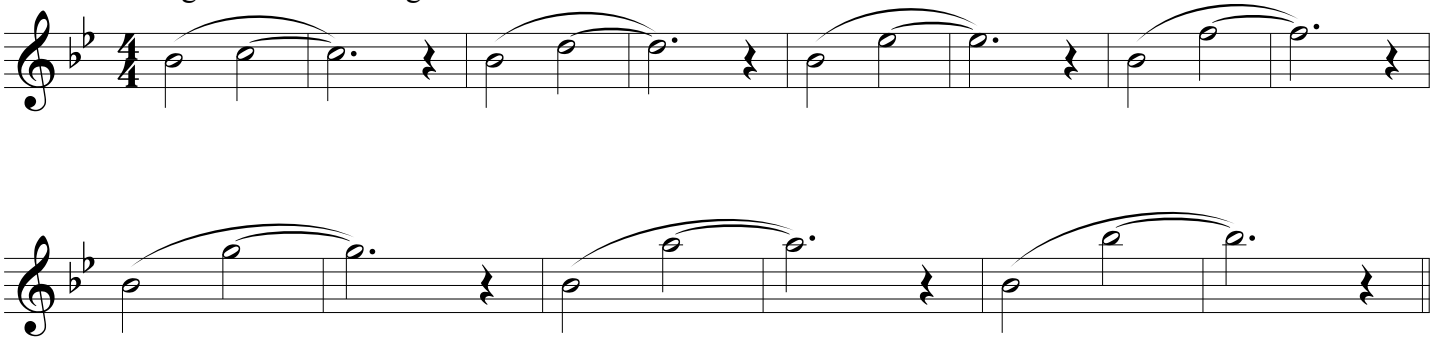
15. Tuning Octaves



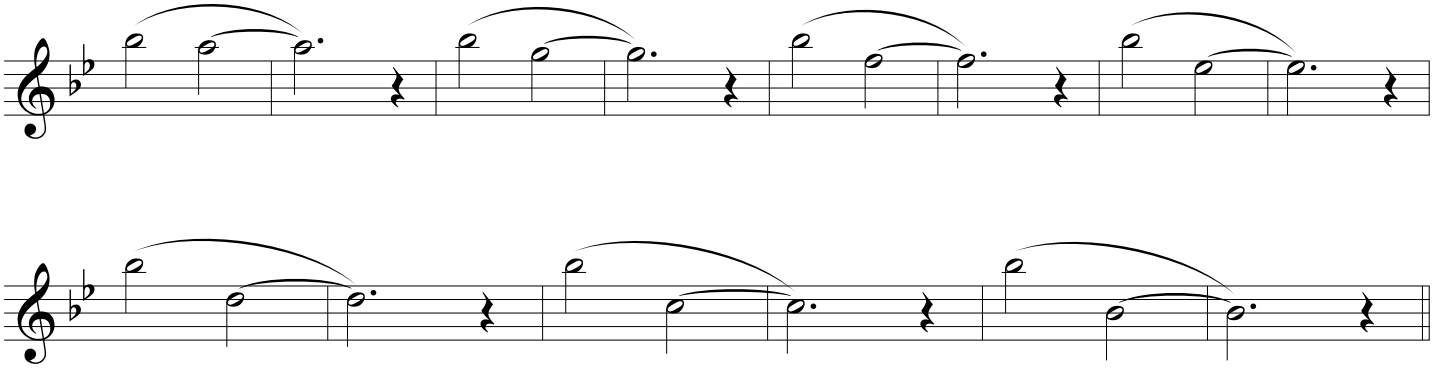
16. Descending Chromatics Harmonized

Concert A♭

1. Long Tones Ascending



2. Long Tones Descending

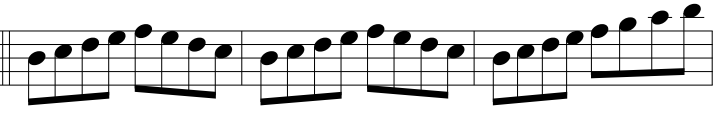


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

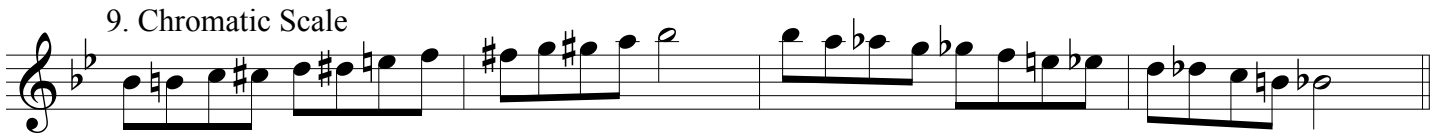
6. Five Note Pattern



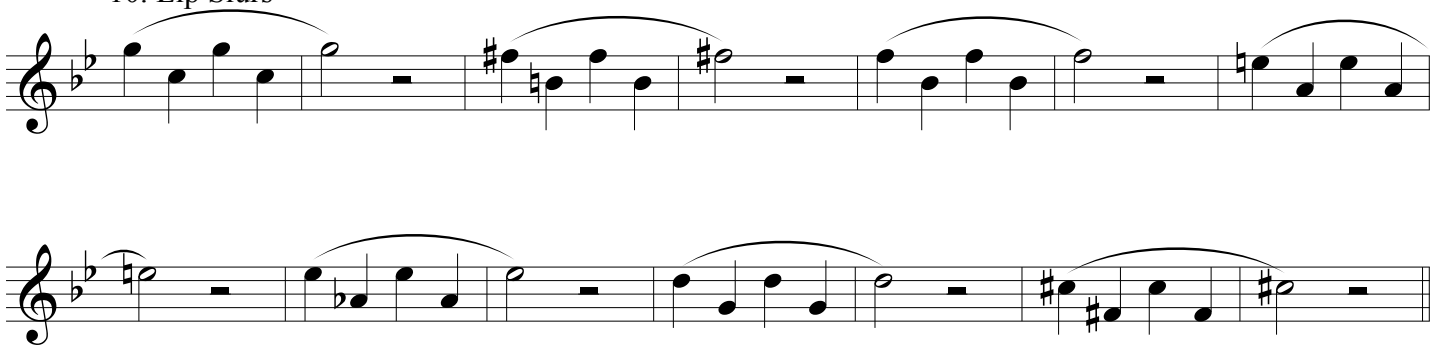
7. Thirds

8. Chromatic Segments

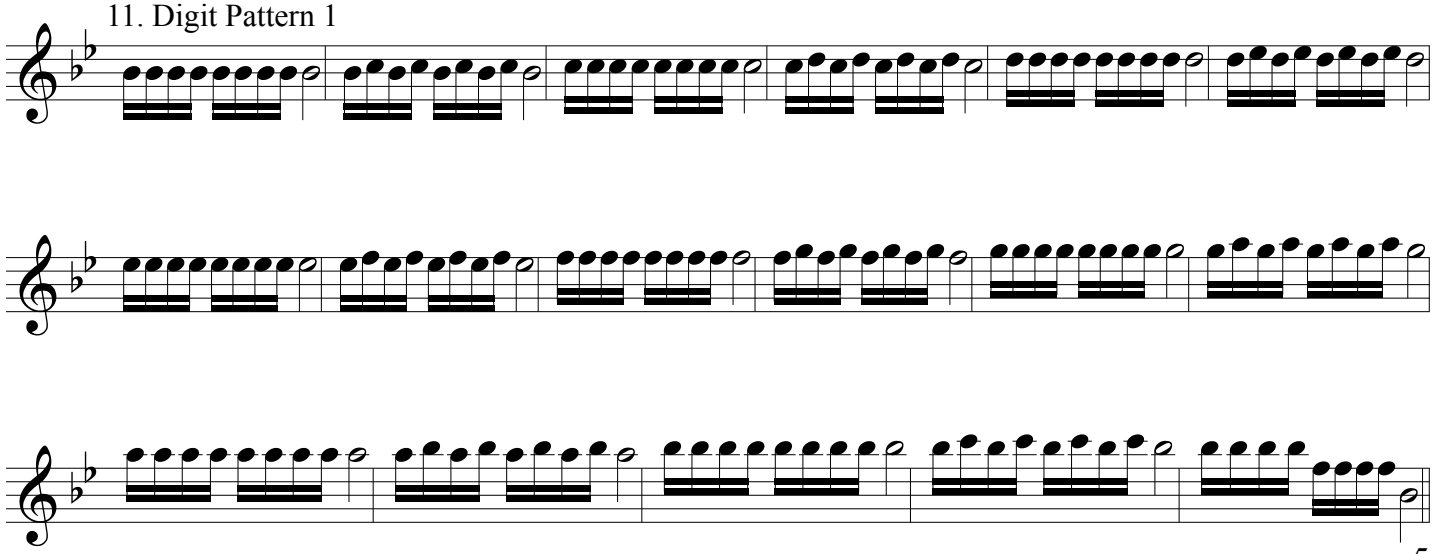
9. Chromatic Scale



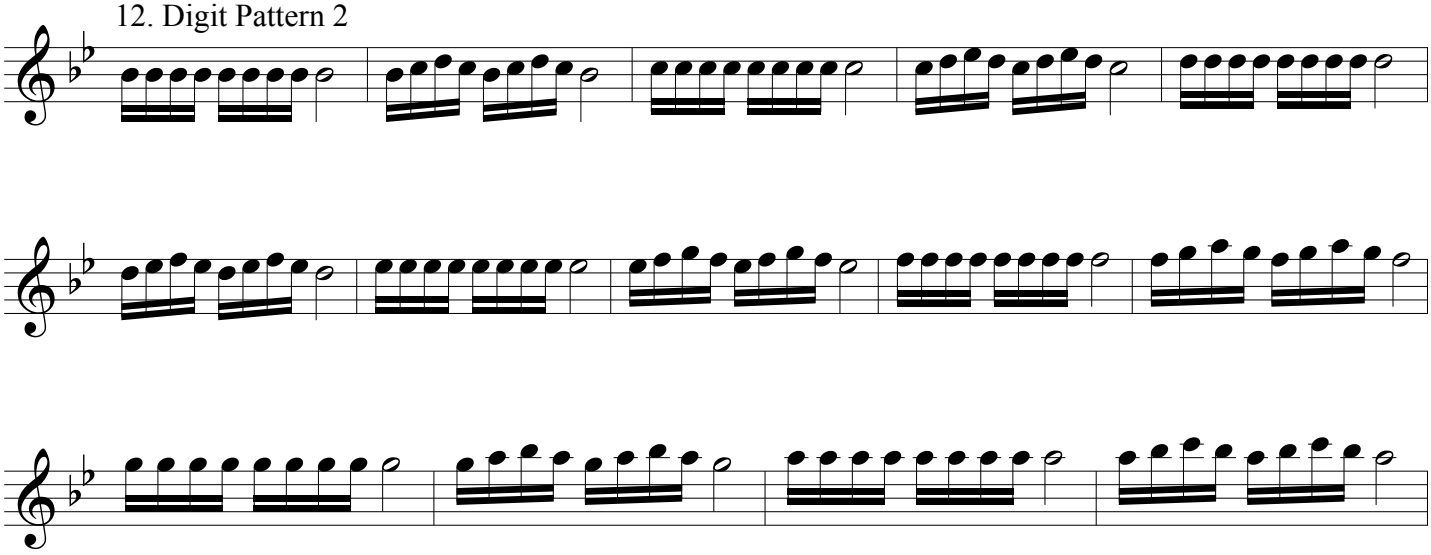
10. Lip Slurs



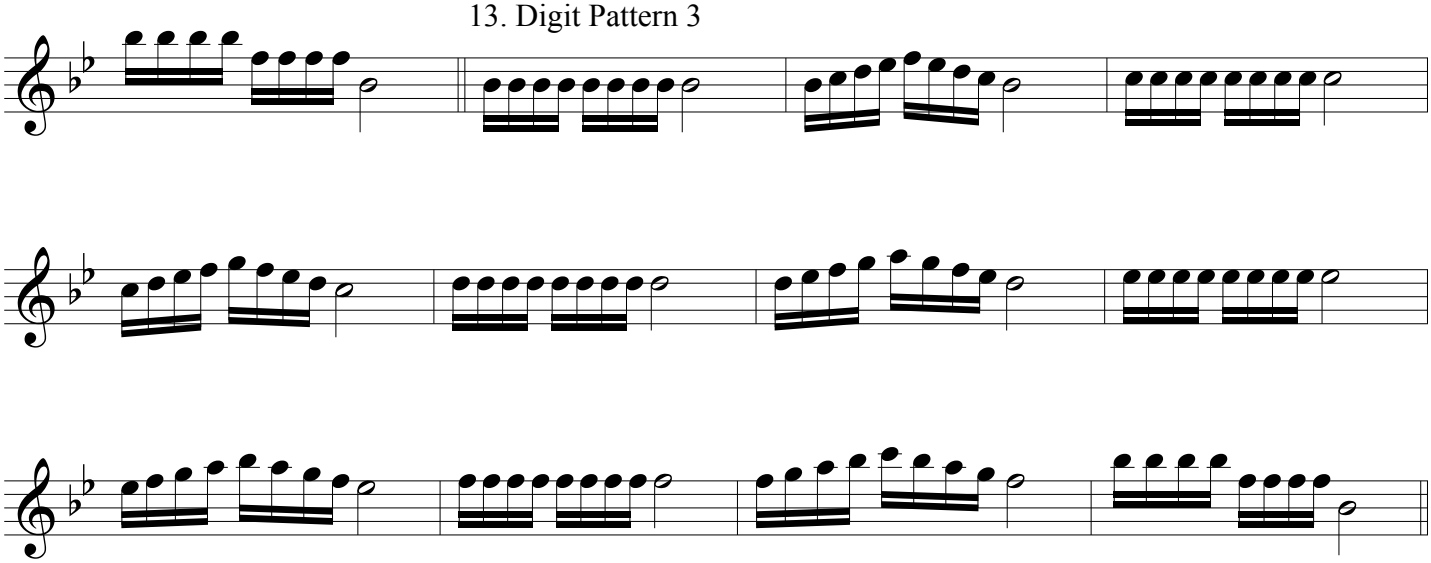
11. Digit Pattern 1



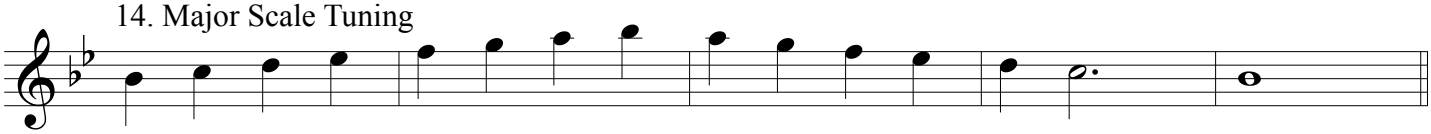
12. Digit Pattern 2



13. Digit Pattern 3



14. Major Scale Tuning

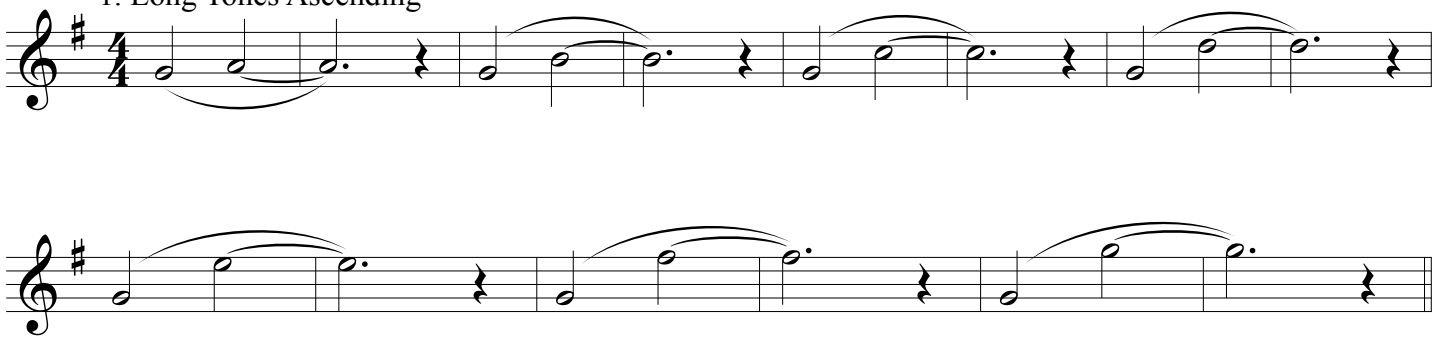


15. Tuning Octaves

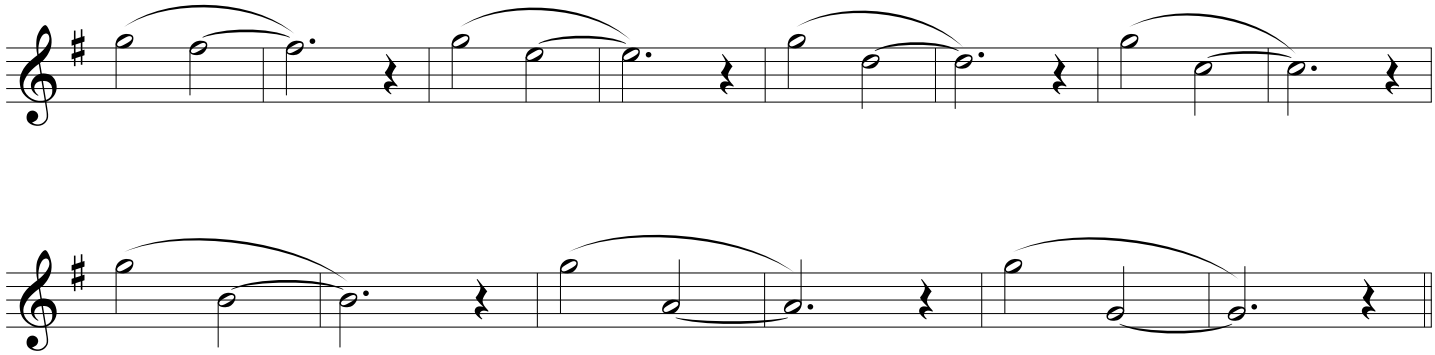
16. Descending Chromatics Harmonized

Concert F

1. Long Tones Ascending



2. Long Tones Descending

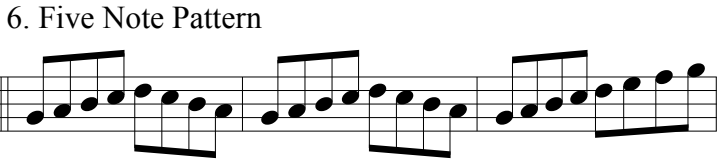


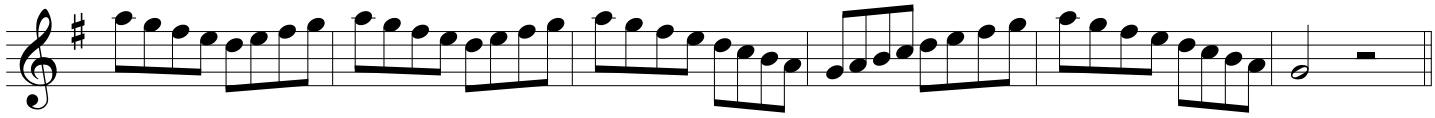
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern



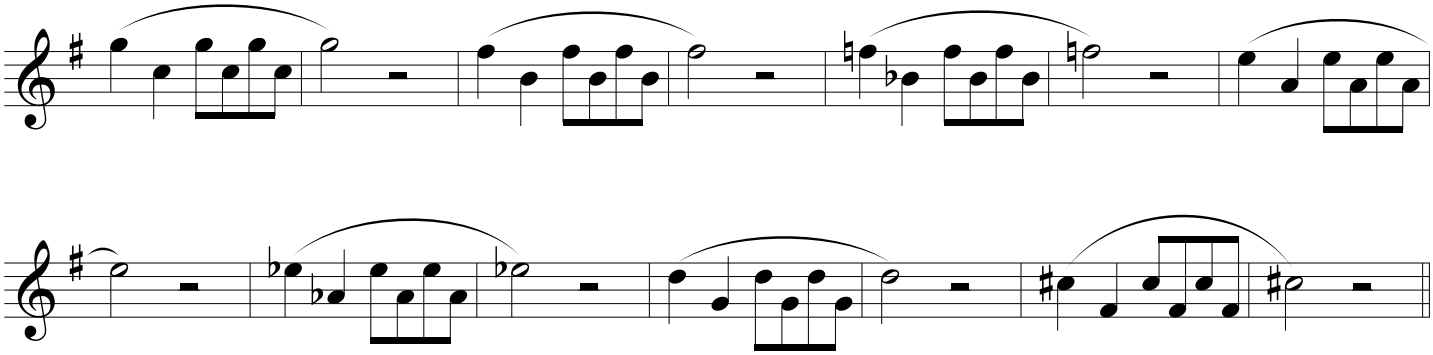


7. Thirds

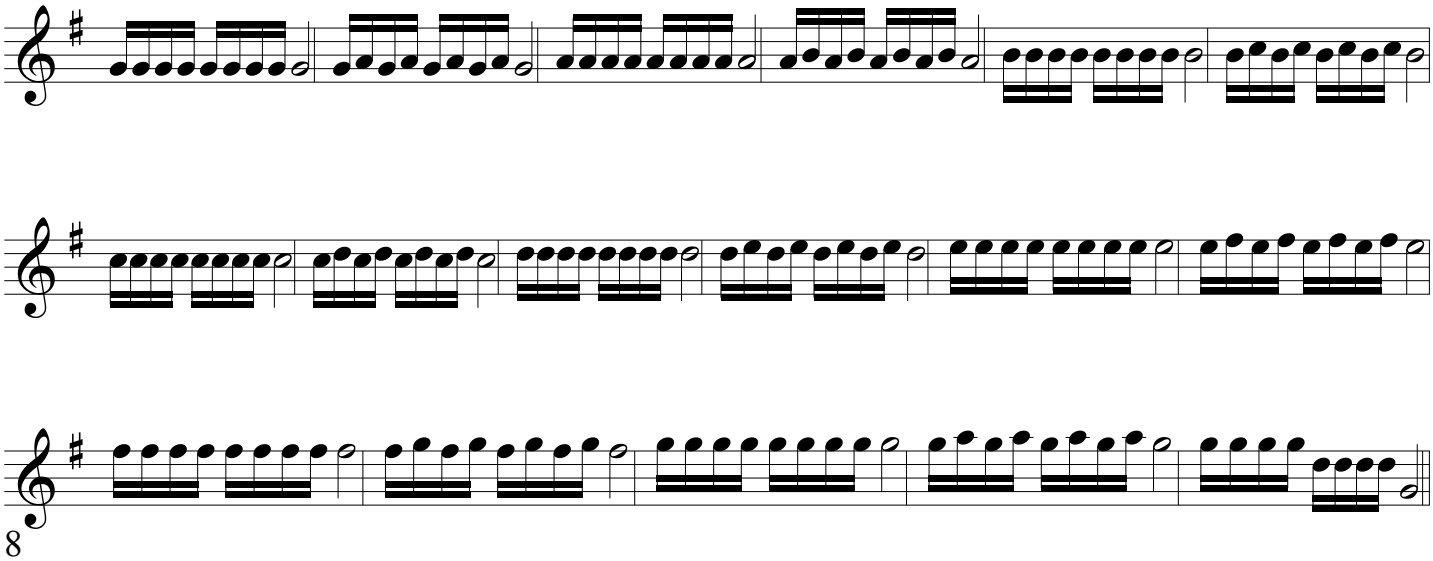
8. Chromatic Segments

9. Chromatic Scale

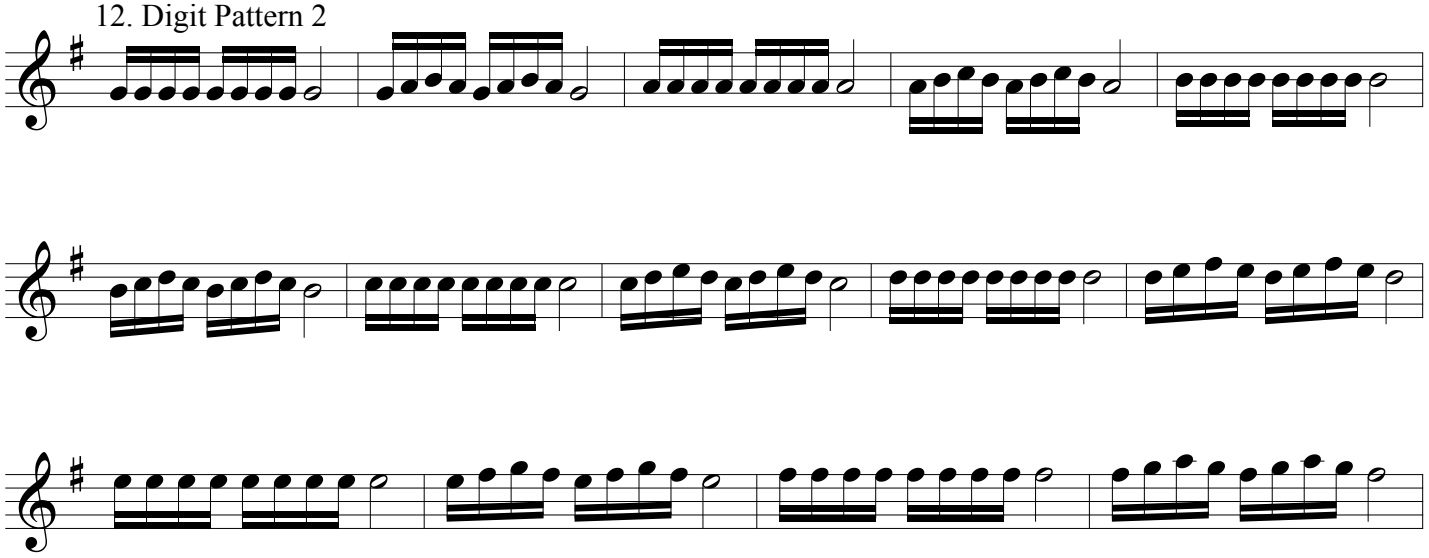
10. Lip Slurs



11. Digit Pattern 1



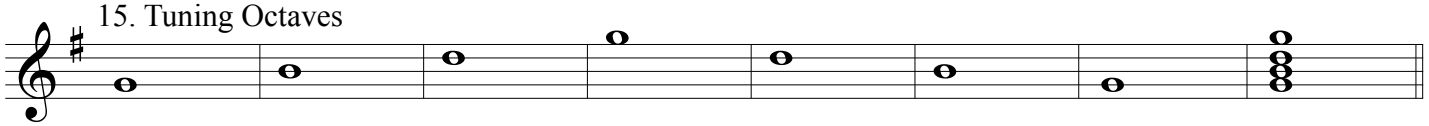
12. Digit Pattern 2



13. Digit Pattern 3

14. Major Scale Tuning

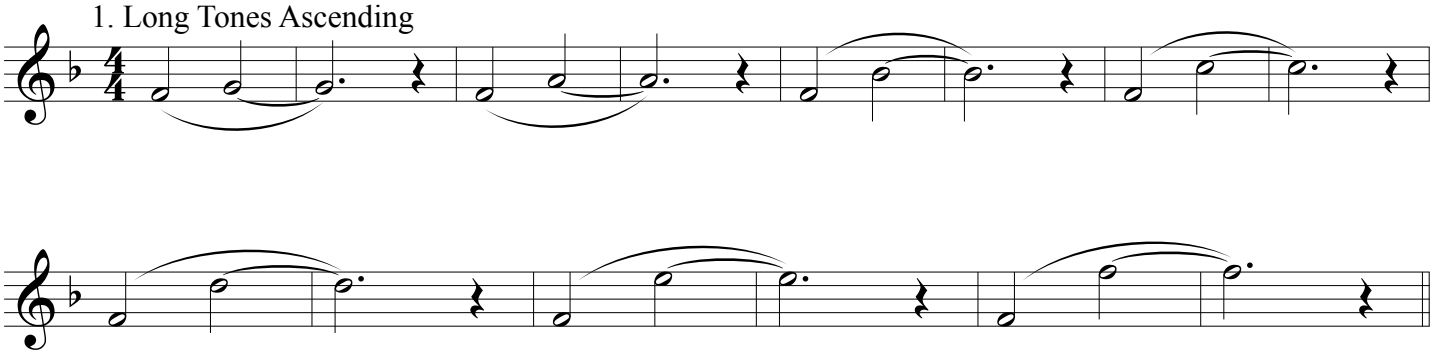
15. Tuning Octaves



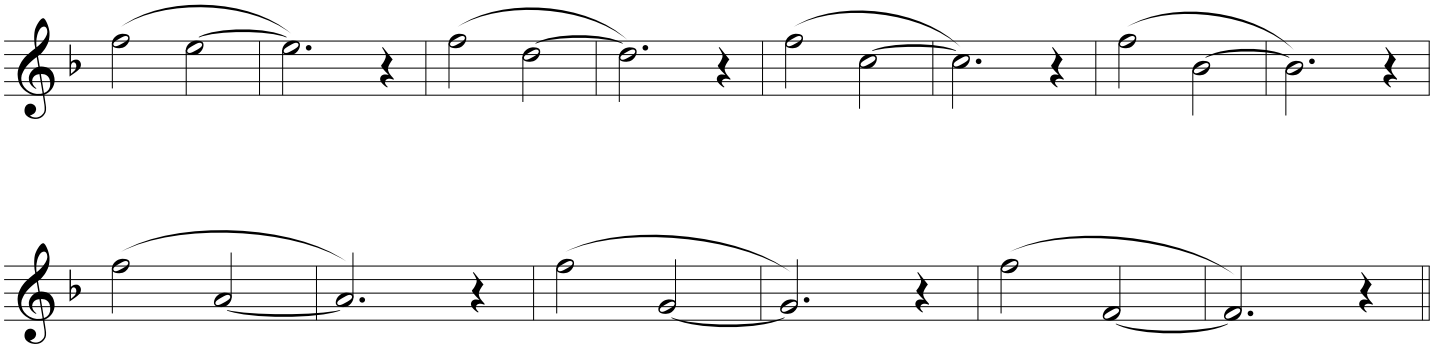
16. Descending Chromatics Harmonized

Concert E♭

1. Long Tones Ascending

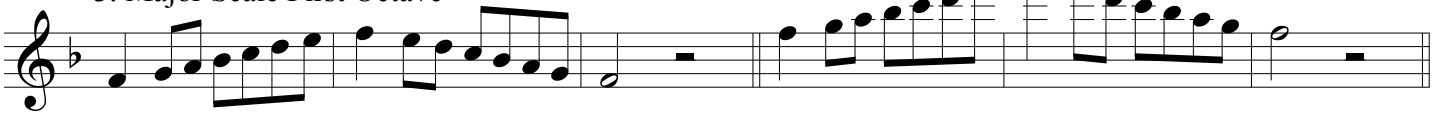


2. Long Tones Descending



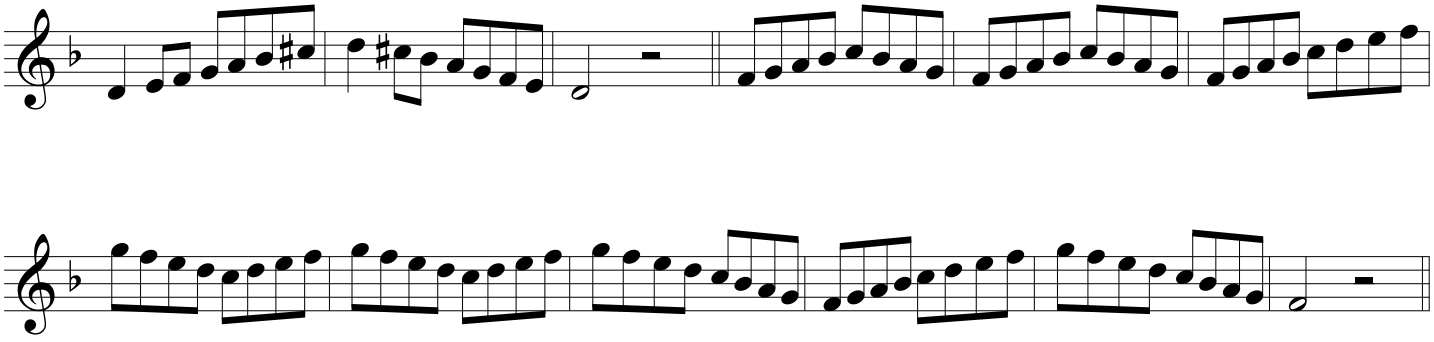
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

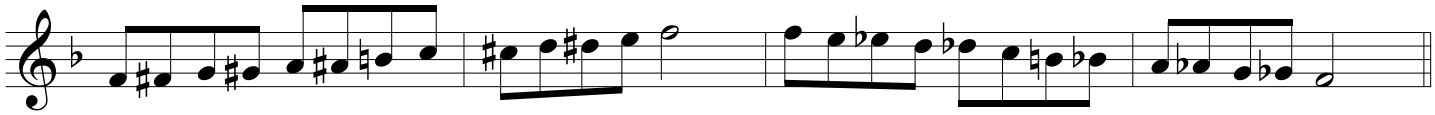
6. Five Note Pattern



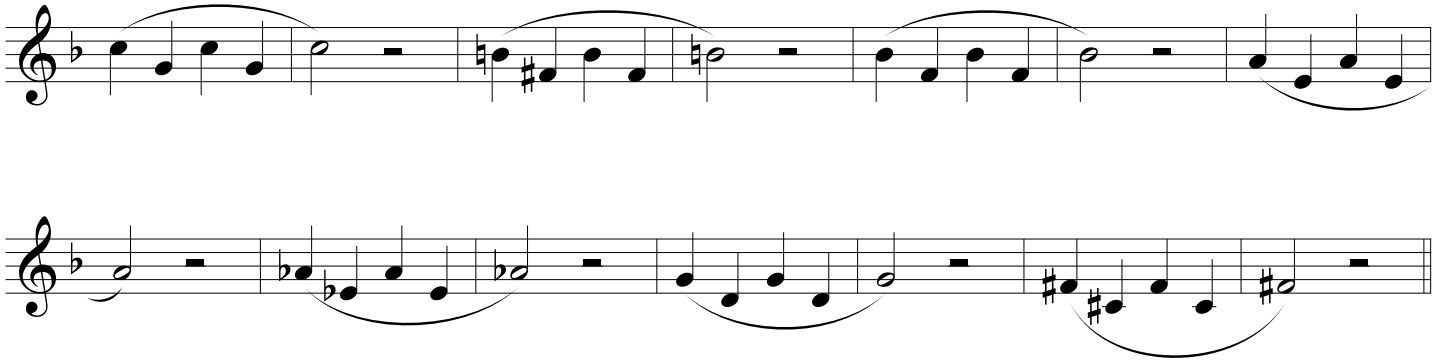
7. Thirds

8. Chromatic Segments

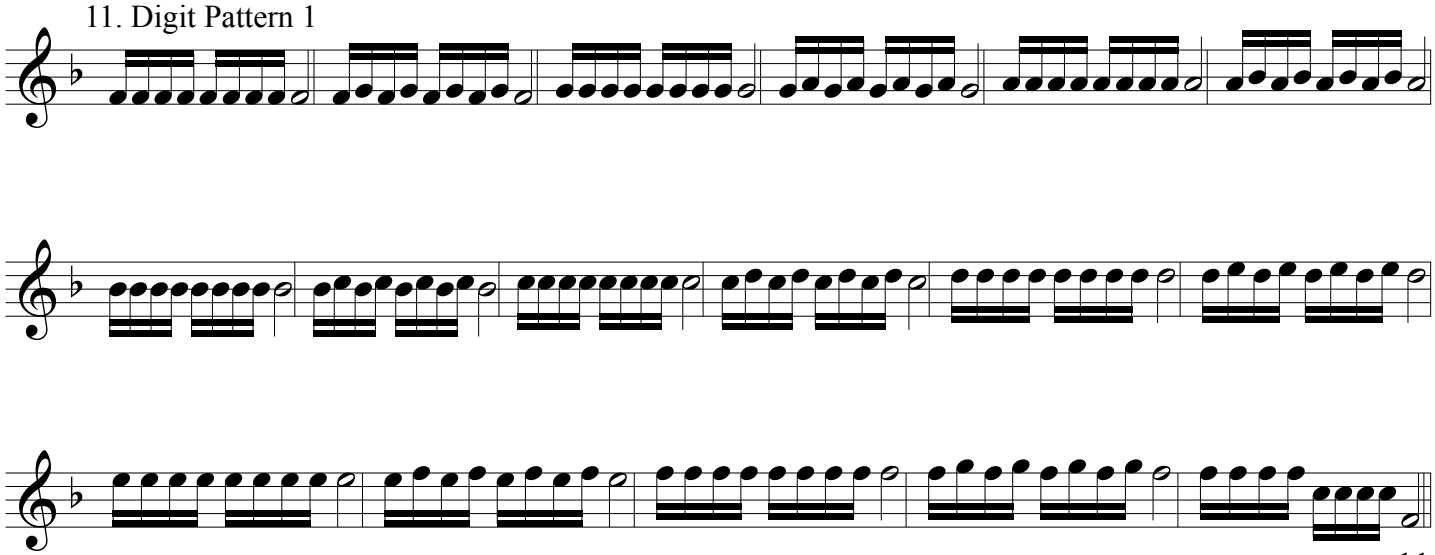
9. Chromatic Scale



10. Lip Slurs



11. Digit Pattern 1



12. Digit Pattern 2

13. Digit Pattern 3

14. Major Scale Tuning

15. Tuning Octaves

16. Descending Chromatics Harmonized

Baritone Saxophone

Building Blocks for a Better Band

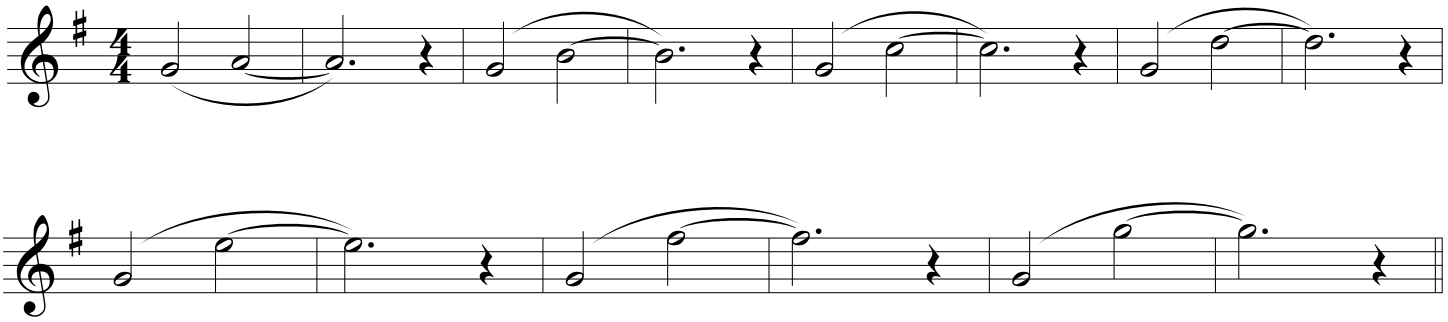
Middle School Band Warm-Ups in 7 Keys

Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

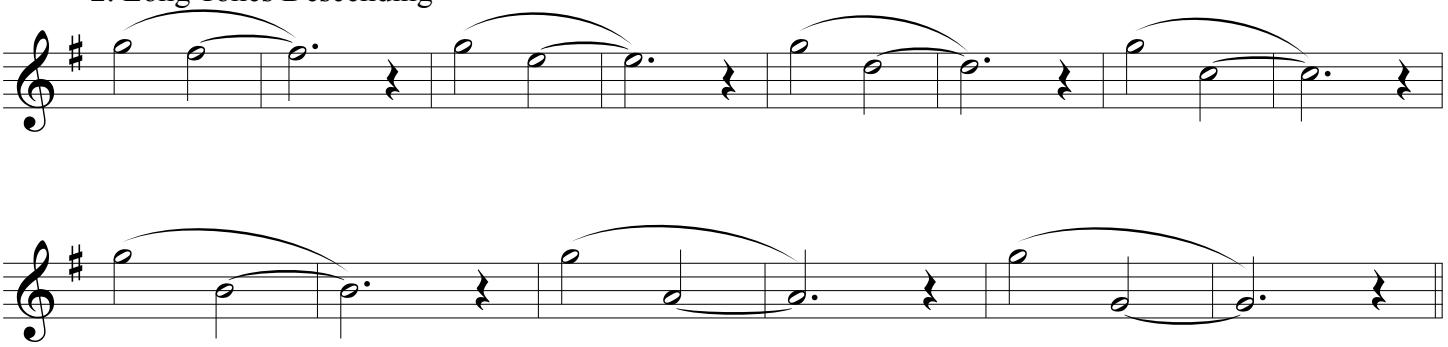
Building Blocks for a Better Band
Concert B♭

Ashley Gable

1. Long Tones Ascending

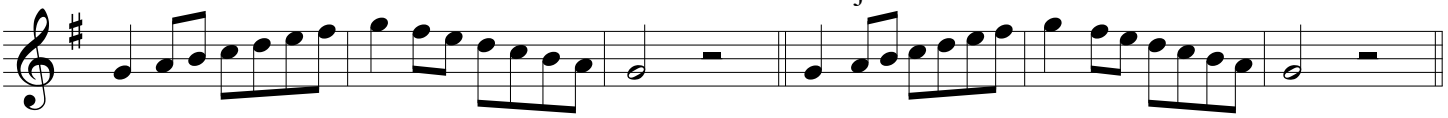


2. Long Tones Descending



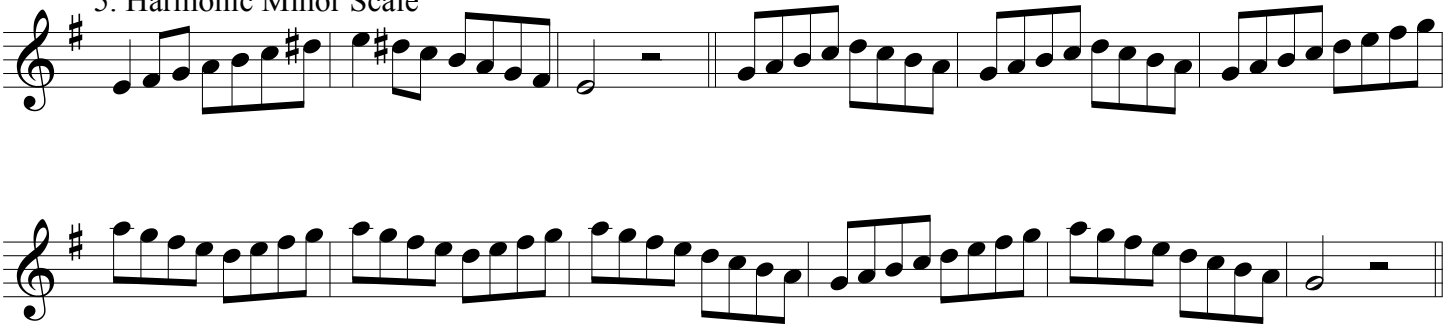
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

6. Five Note Pattern

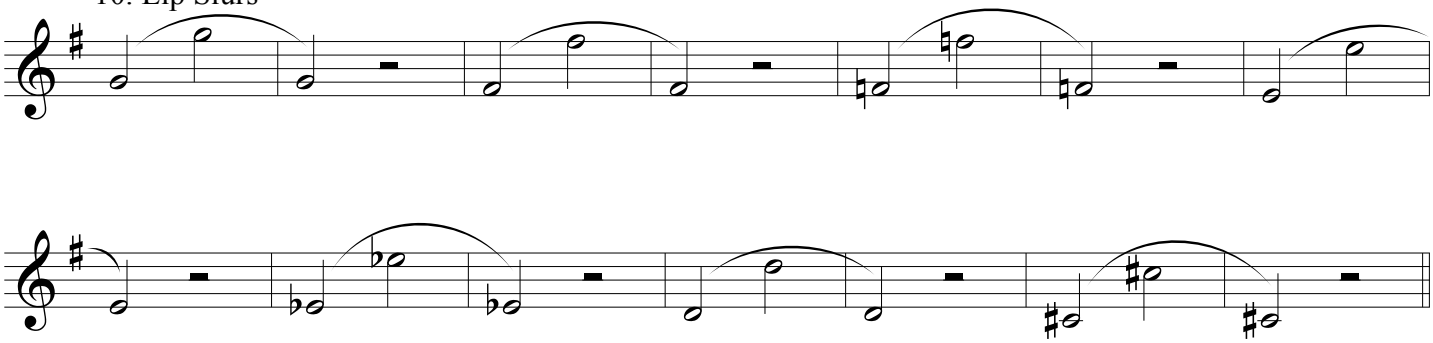


7. Thirds

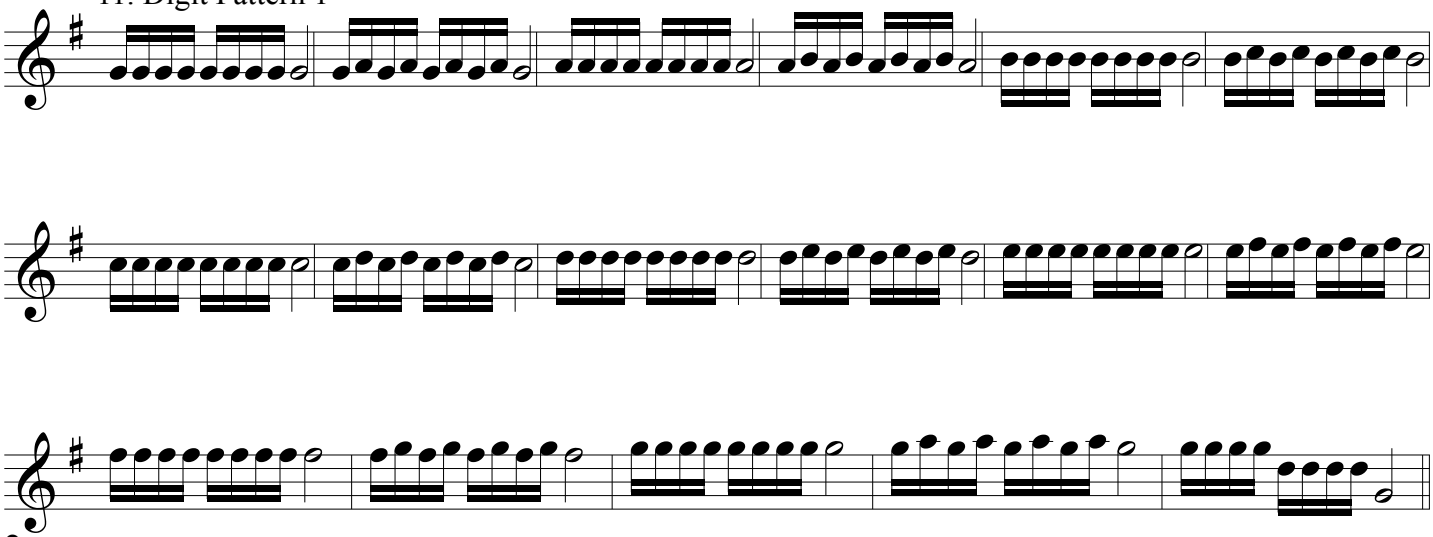
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs



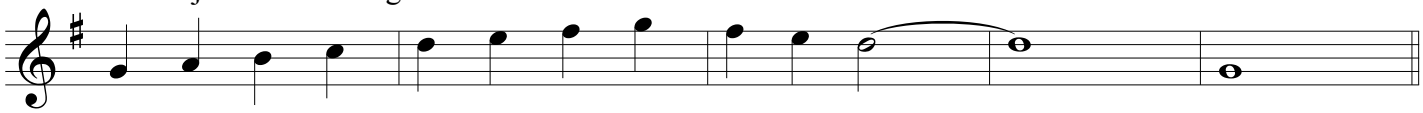
11. Digit Pattern 1



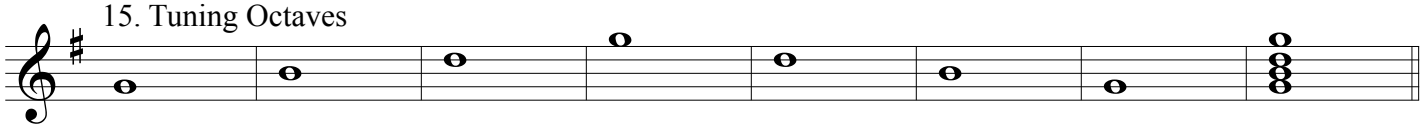
12. Digit Pattern 2

13. Digit Pattern 3

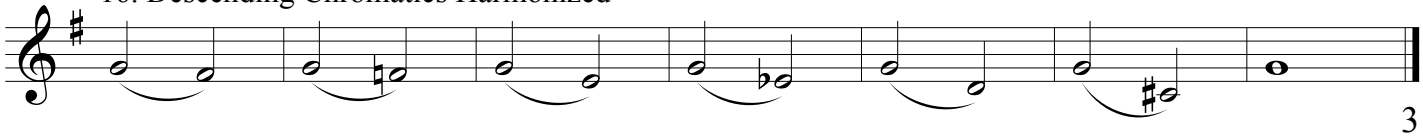
14. Major Scale Tuning



15. Tuning Octaves



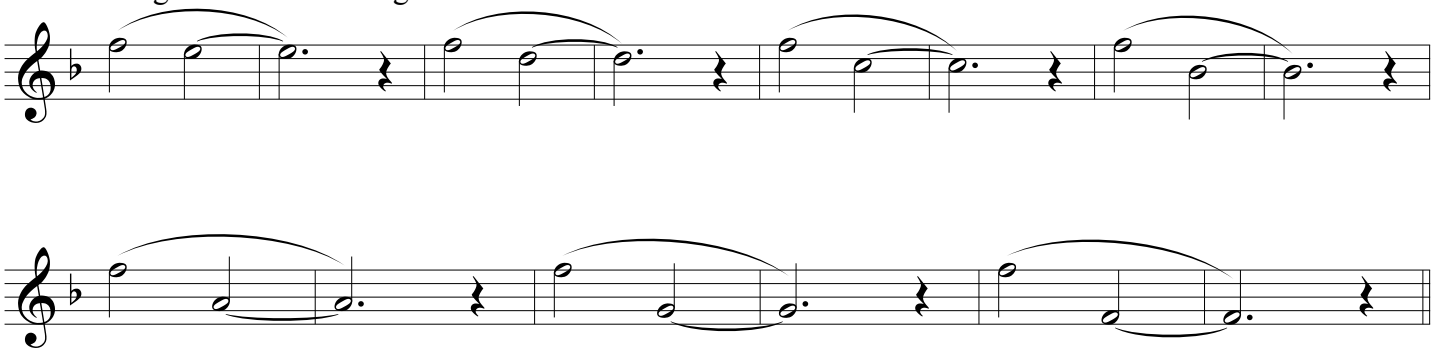
16. Descending Chromatics Harmonized



Concert A♭

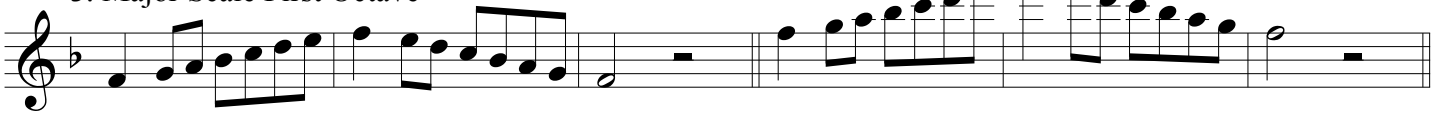
1. Long Tones Ascending

2. Long Tones Descending



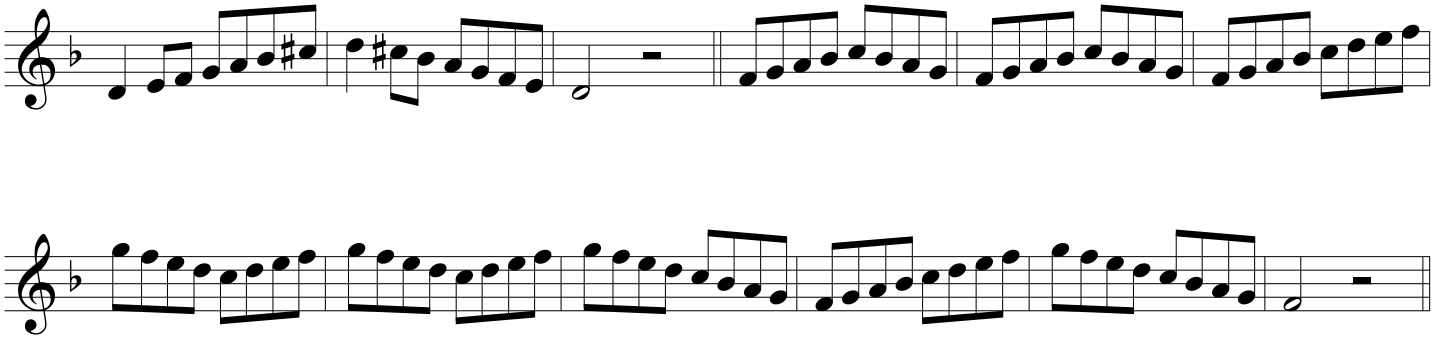
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

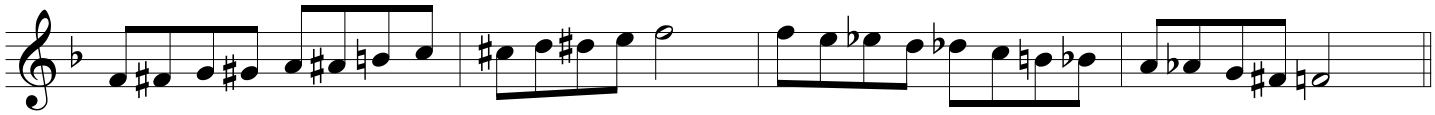
6. Five Note Pattern



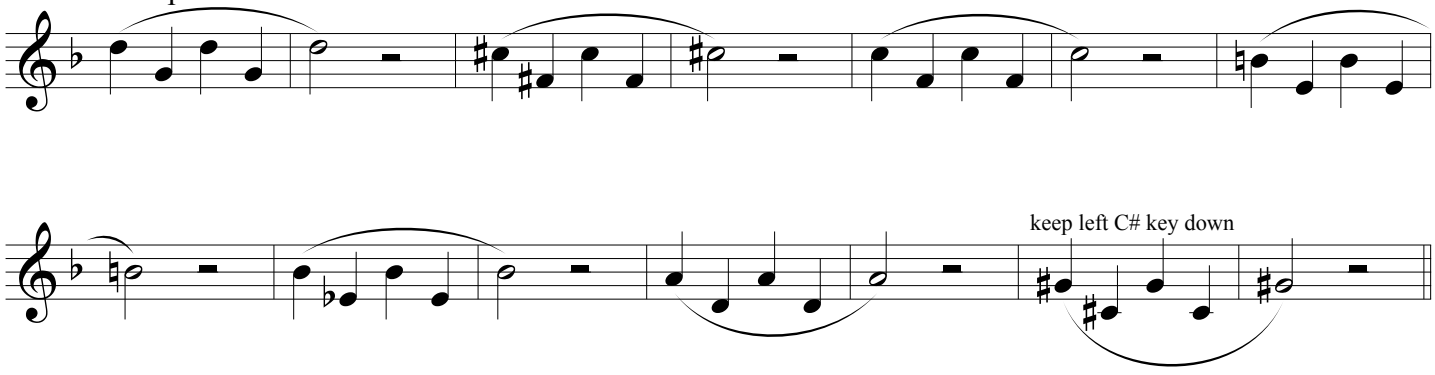
7. Thirds

8. Chromatic Segments

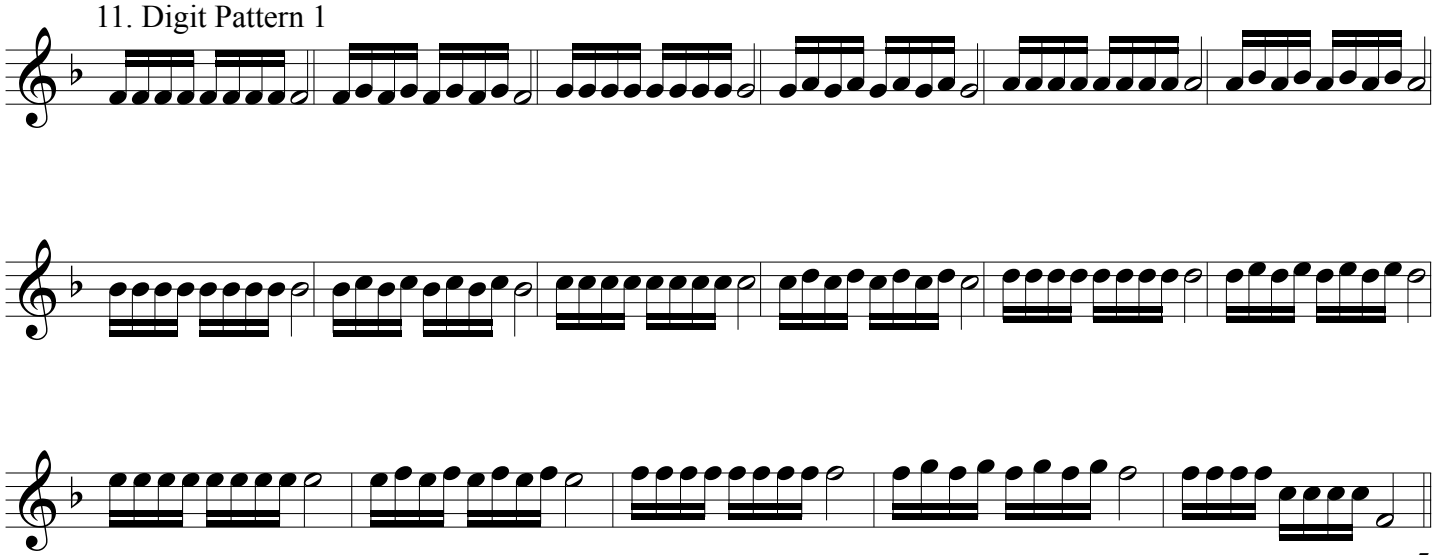
9. Chromatic Scale



10. Lip Slurs



11. Digit Pattern 1



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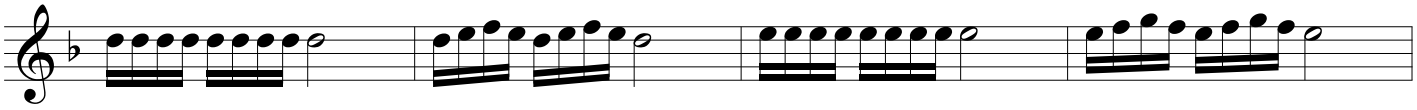

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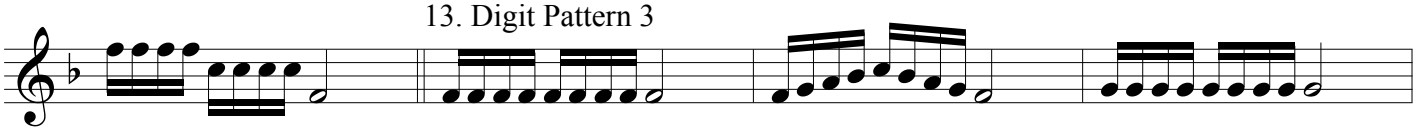
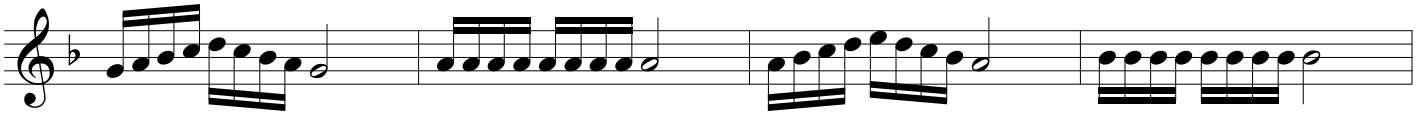
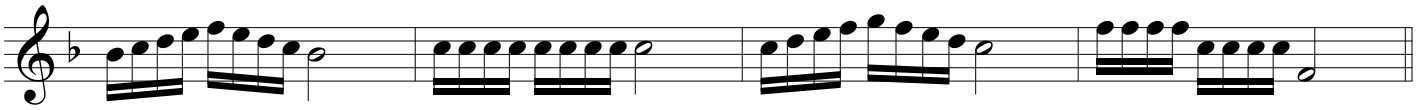
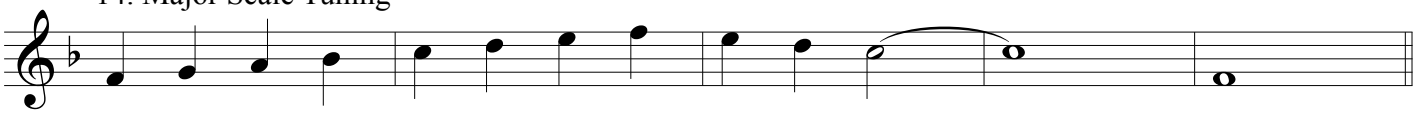




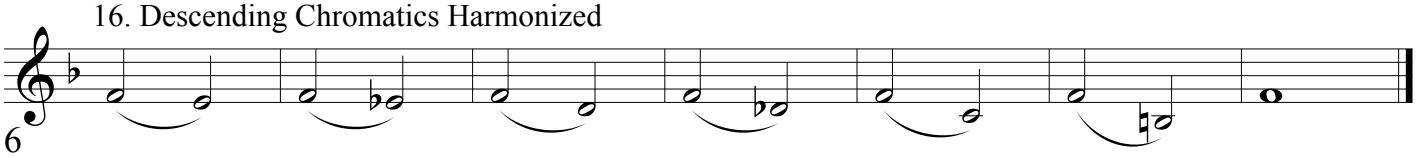


14. Major Scale Tuning



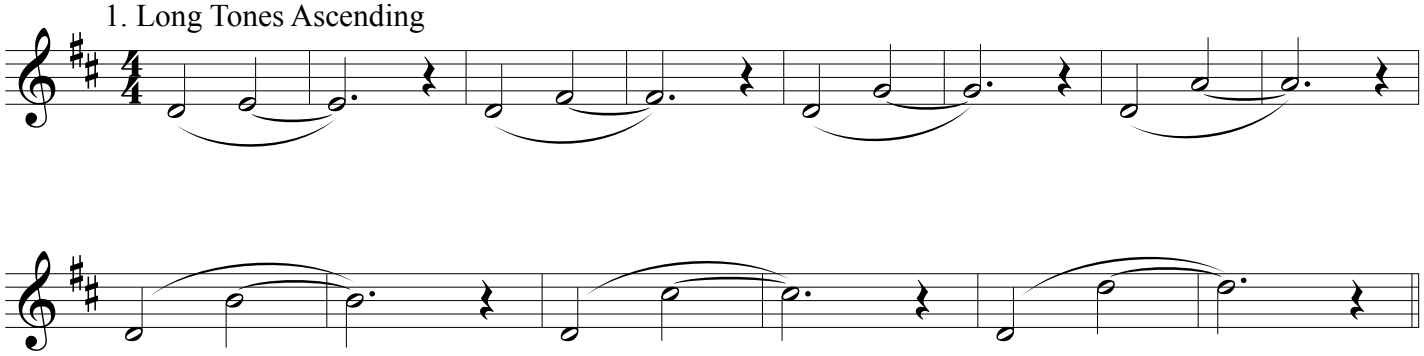
15. Tuning Octaves

16. Descending Chromatics Harmonized

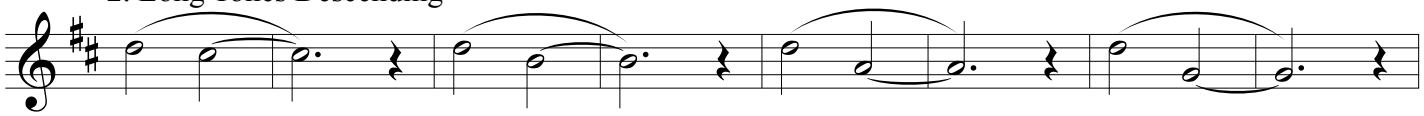


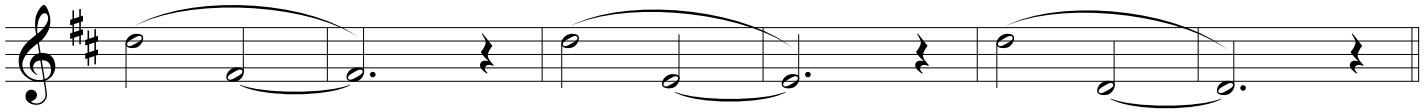
Concert F

1. Long Tones Ascending



2. Long Tones Descending



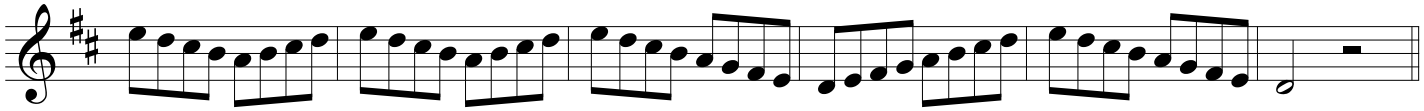


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

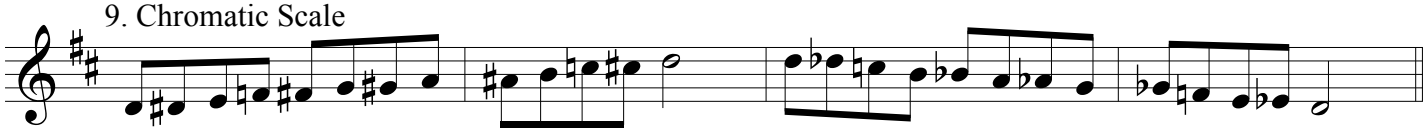
6. Five Note Pattern



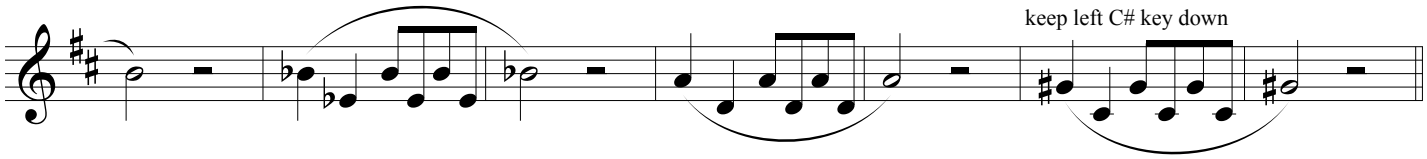
7. Thirds

8. Chromatic Segments

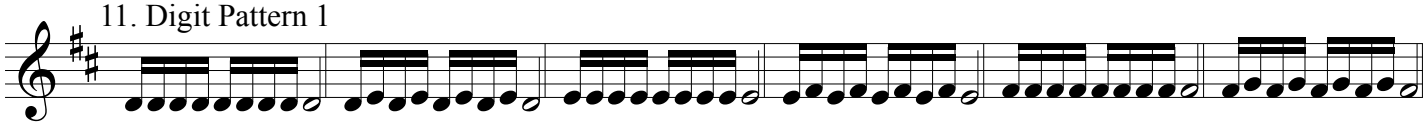
9. Chromatic Scale

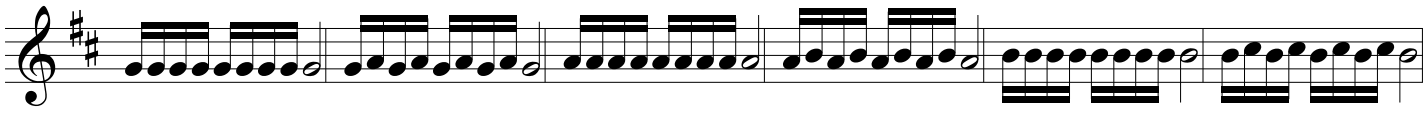


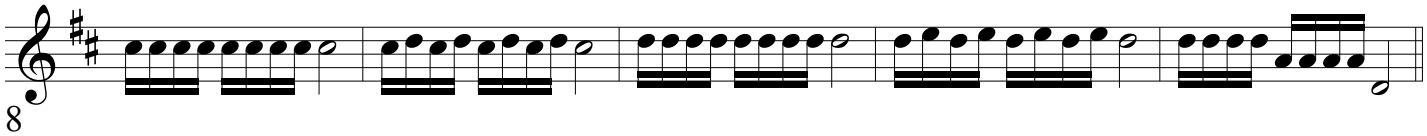
10. Lip Slurs



11. Digit Pattern 1

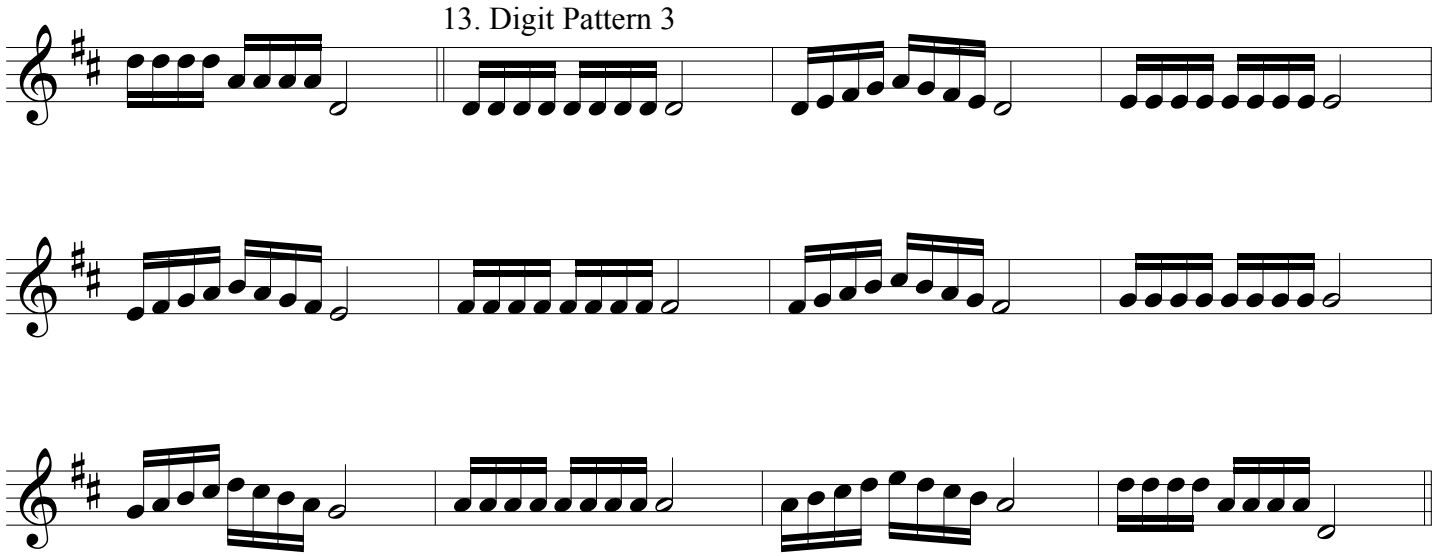






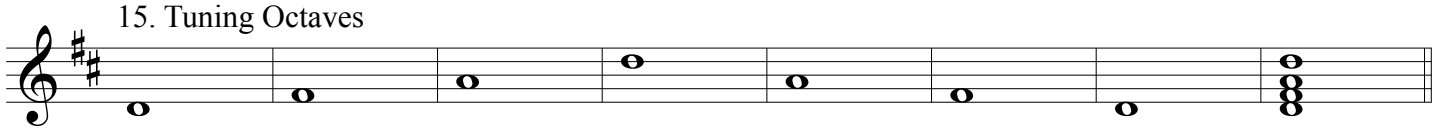
12. Digit Pattern 2

13. Digit Pattern 3



14. Major Scale Tuning

15. Tuning Octaves

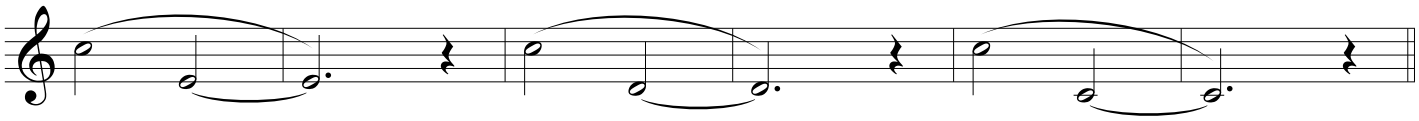


16. Descending Chromatics Harmonized

Concert E♭

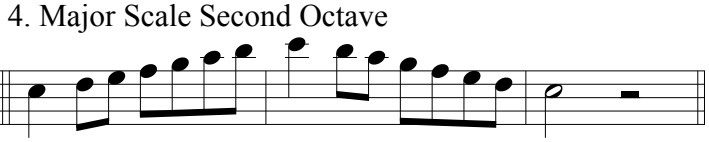
1. Long Tones Ascending

2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave



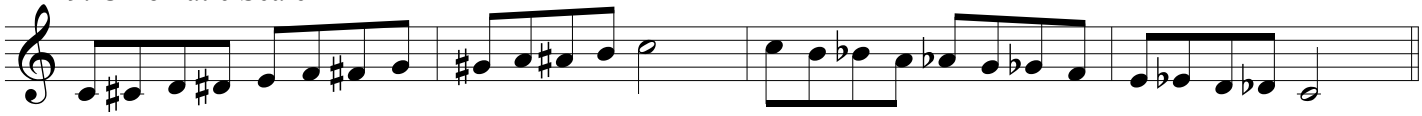
5. Harmonic Minor Scale

6. Five Note Pattern

7. Thirds

8. Chromatic Segments

9. Chromatic Scale

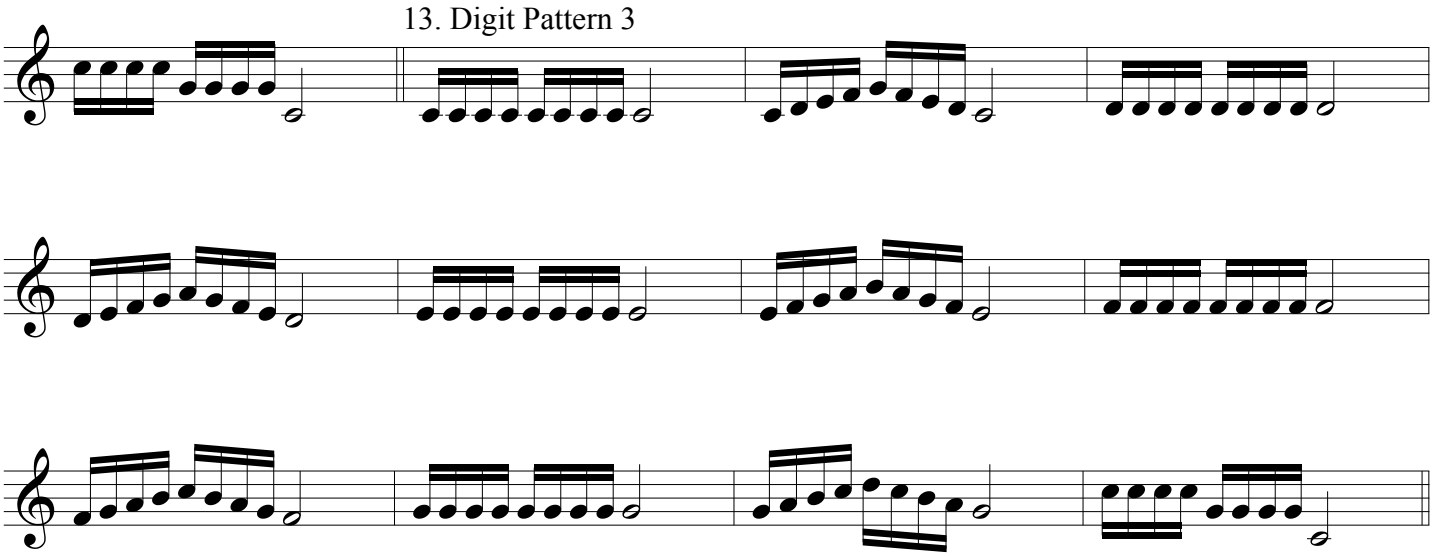


10. Lip Slurs

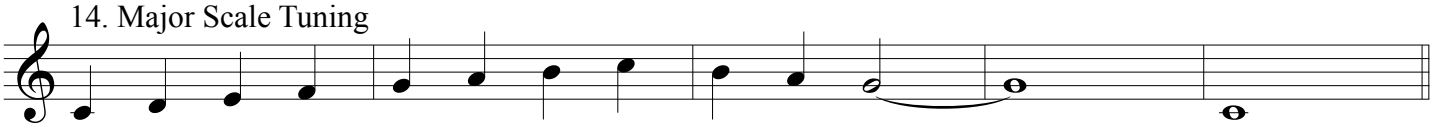
11. Digit Pattern 1

12. Digit Pattern 2

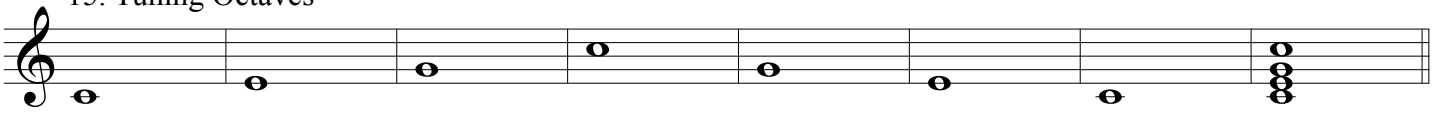
13. Digit Pattern 3



14. Major Scale Tuning



15. Tuning Octaves



16. Descending Chromatics Harmonized

Trumpet and Baritone TC

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

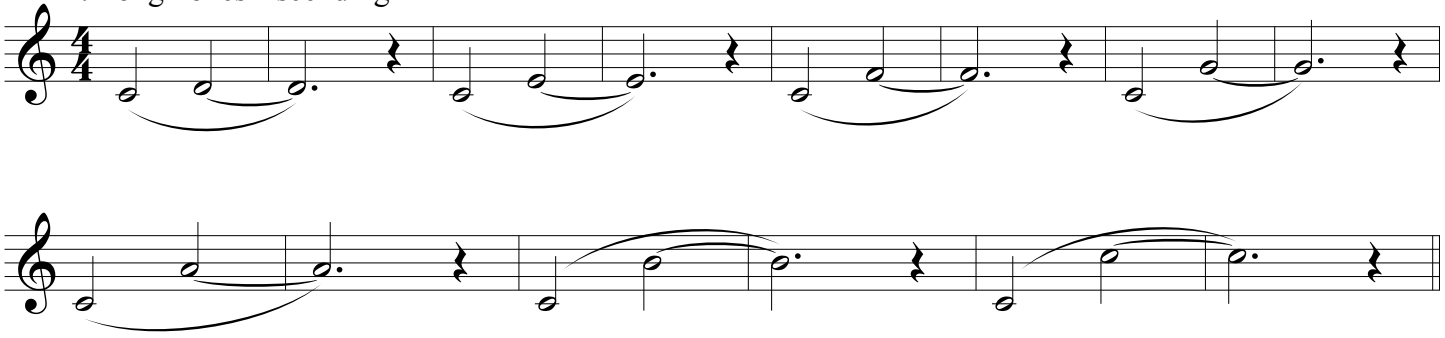
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

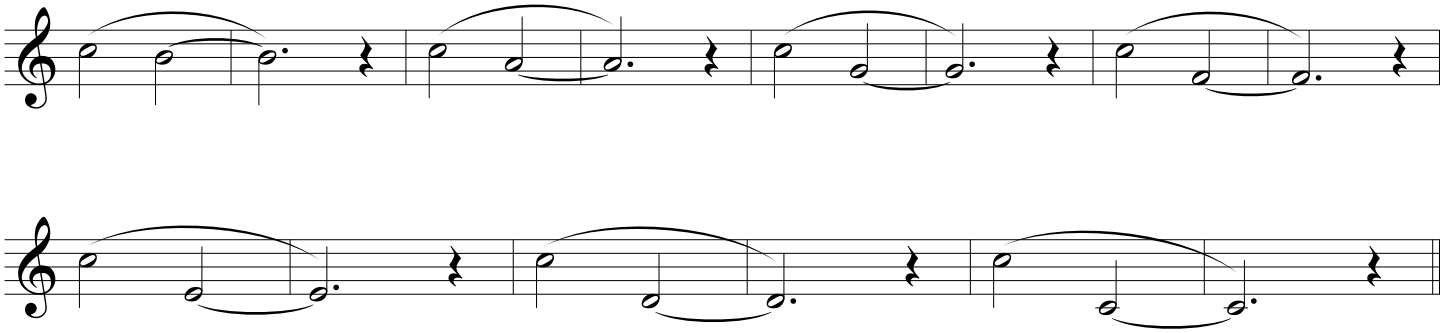
Ashley Gable

Concert B♭

1. Long Tones Ascending



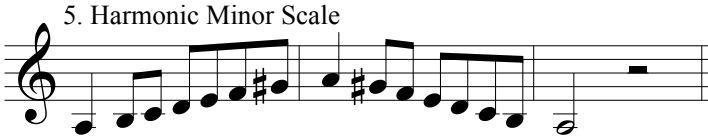
2. Long Tones Descending



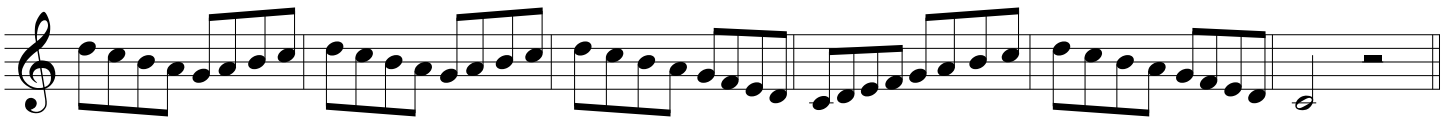
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale



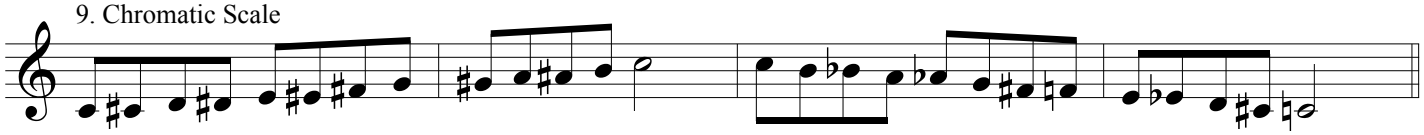
6. Five Note Pattern



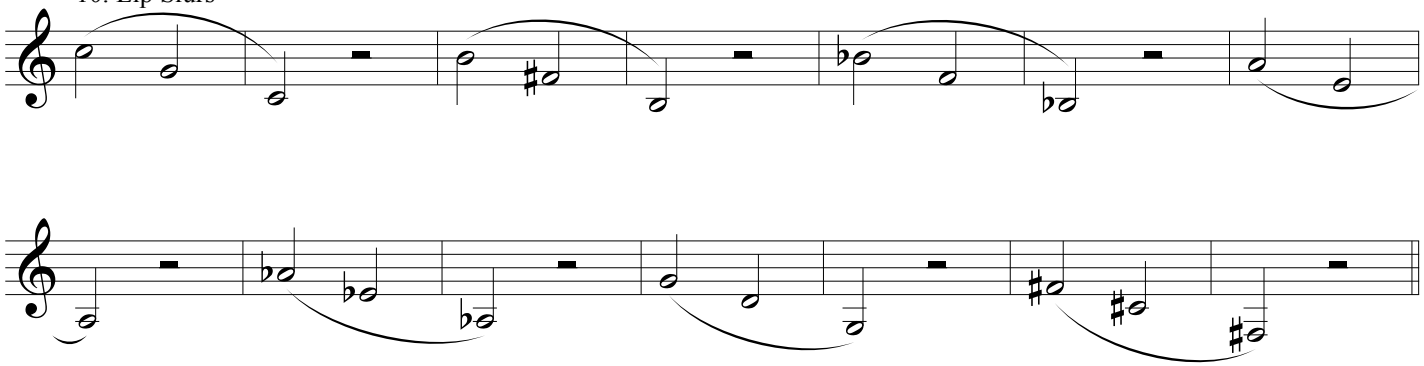
7. Thirds

8. Chromatic Segments

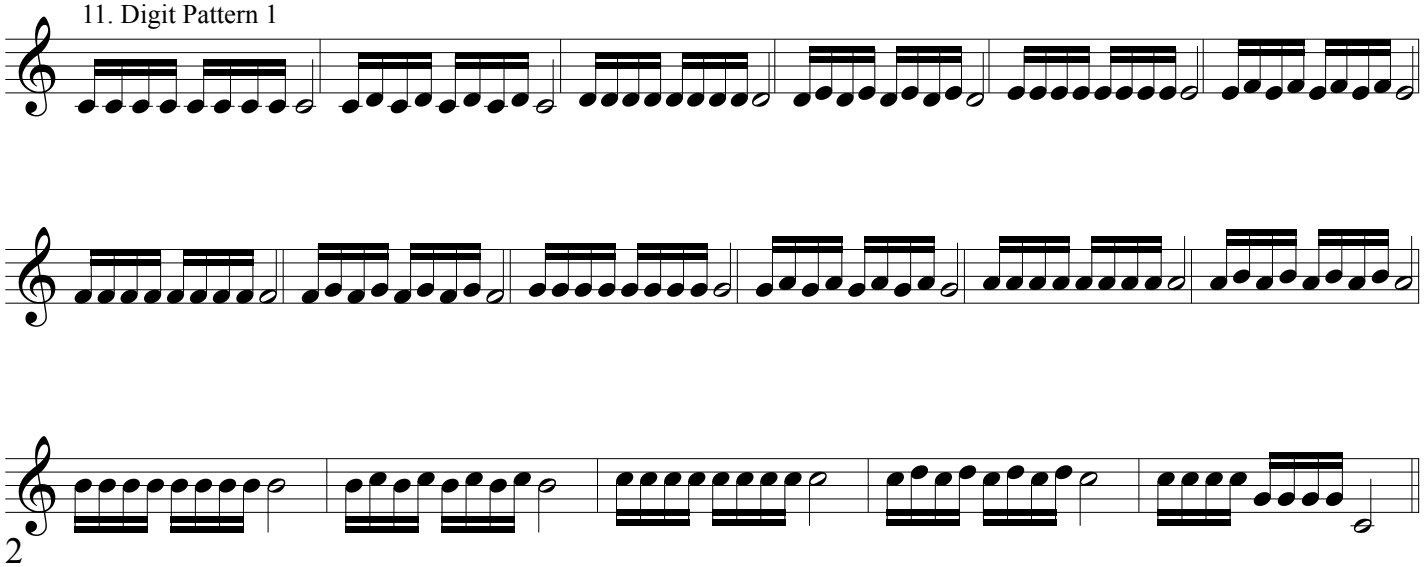
9. Chromatic Scale



10. Lip Slurs

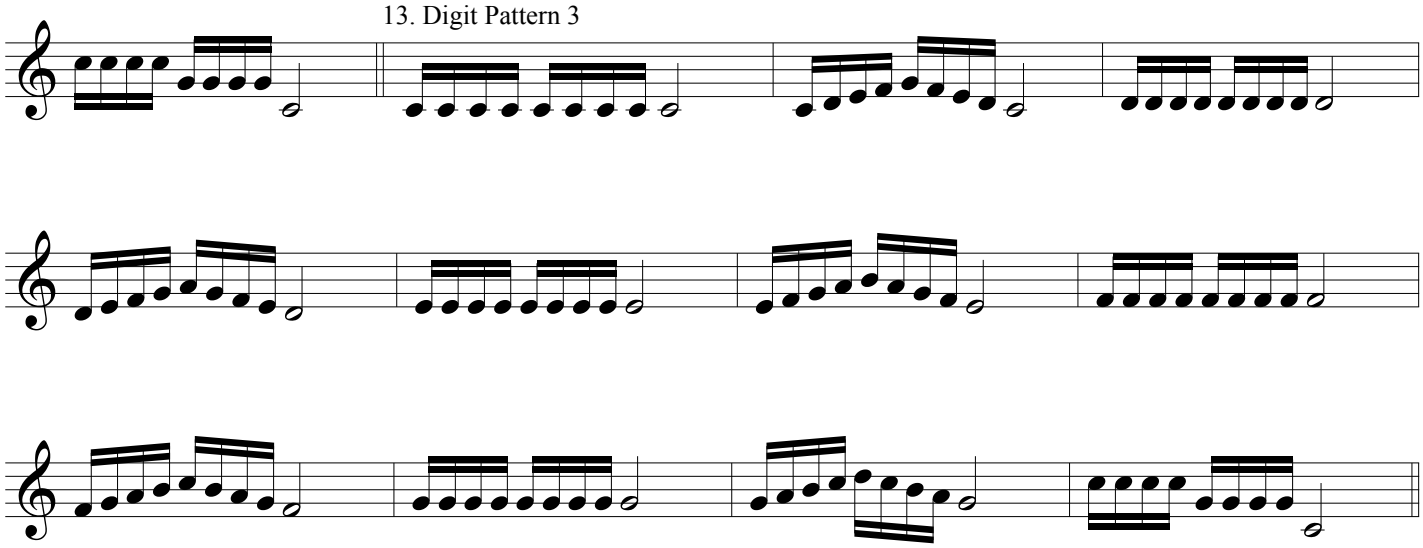


11. Digit Pattern 1

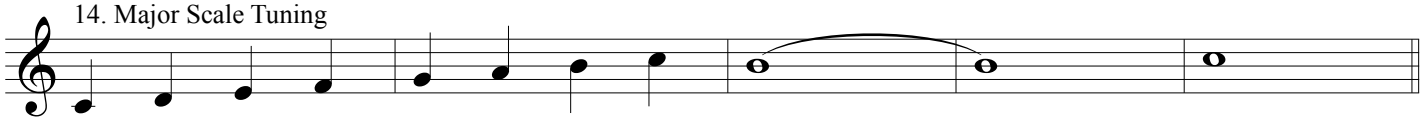


12. Digit Pattern 2

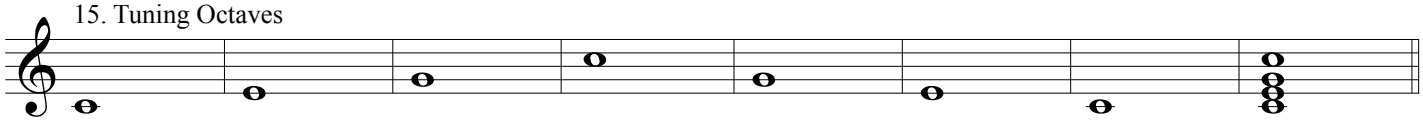
13. Digit Pattern 3



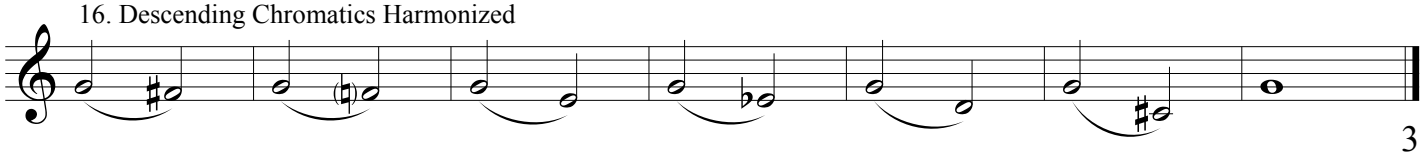
14. Major Scale Tuning



15. Tuning Octaves

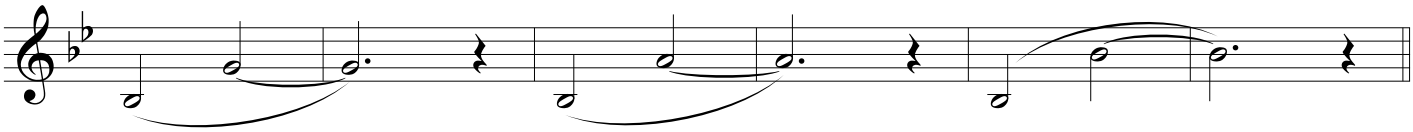


16. Descending Chromatics Harmonized

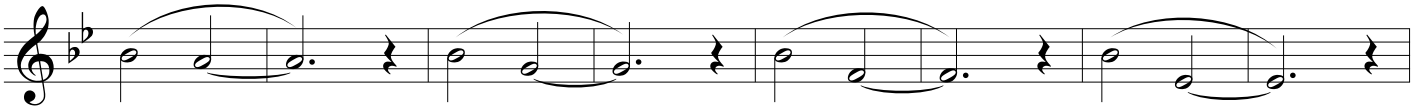


Concert A♭

1. Long Tones Ascending

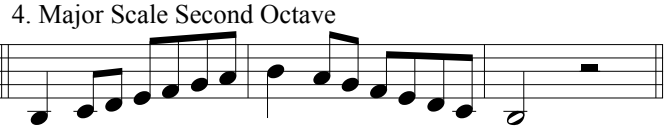


2. Long Tones Descending



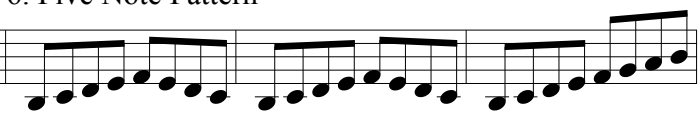
3. Major Scale First Octave

4. Major Scale Second Octave

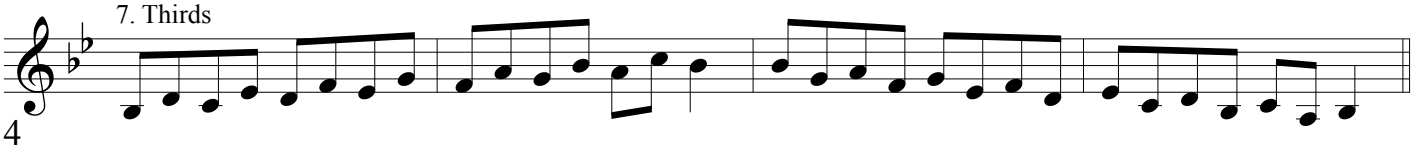


5. Harmonic Minor Scale

6. Five Note Pattern



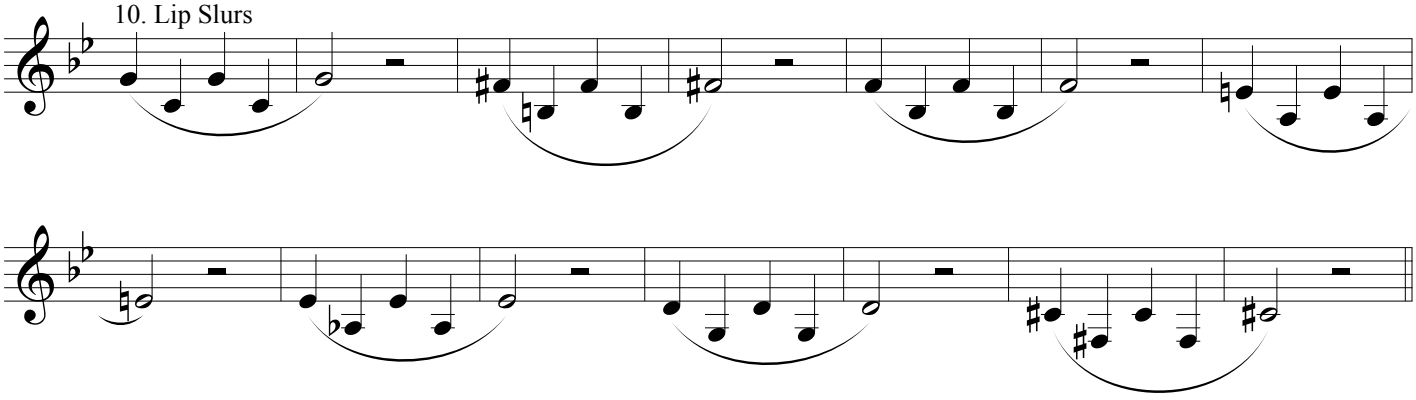
7. Thirds



8. Chromatic Segments

9. Chromatic Scale

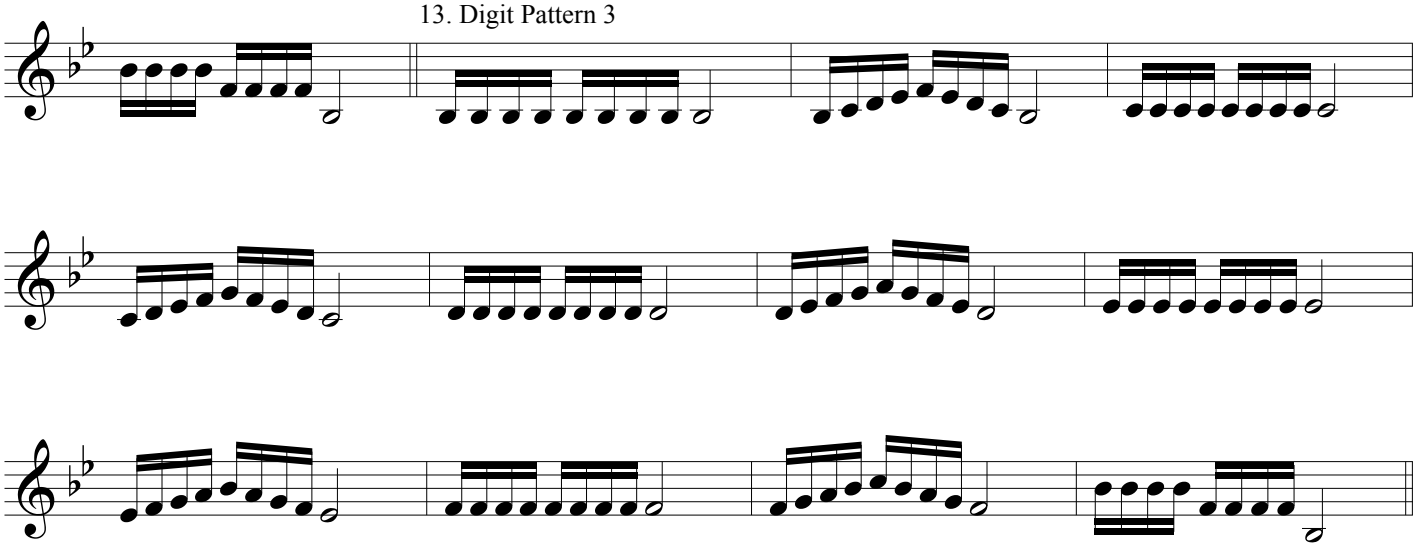
10. Lip Slurs



11. Digit Pattern 1

12. Digit Pattern 2

13. Digit Pattern 3



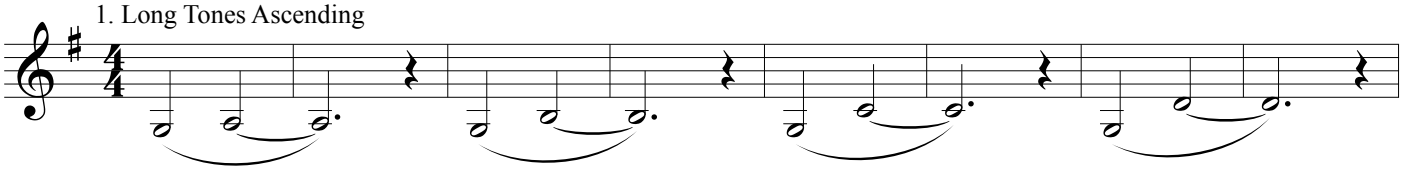
14. Major Scale Tuning

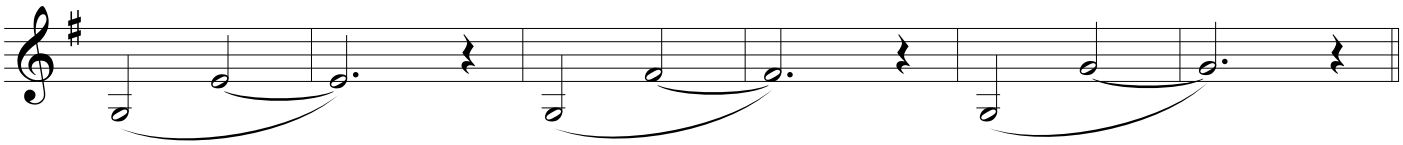
15. Tuning Octaves

16. Descending Chromatics Harmonized

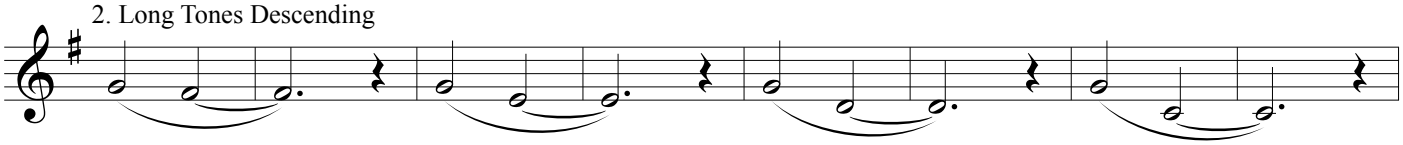
Concert F

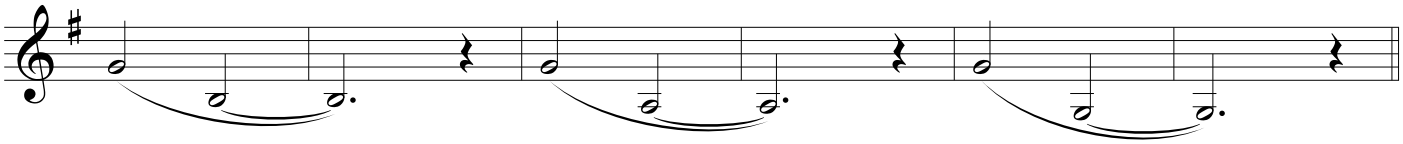
1. Long Tones Ascending





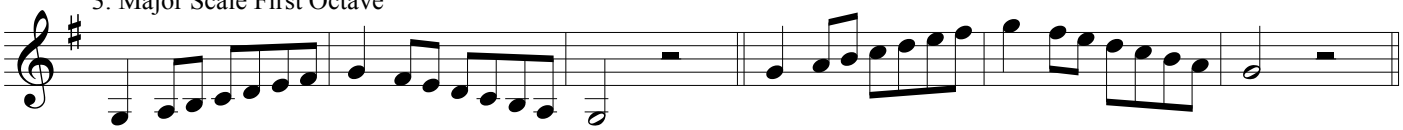
2. Long Tones Descending





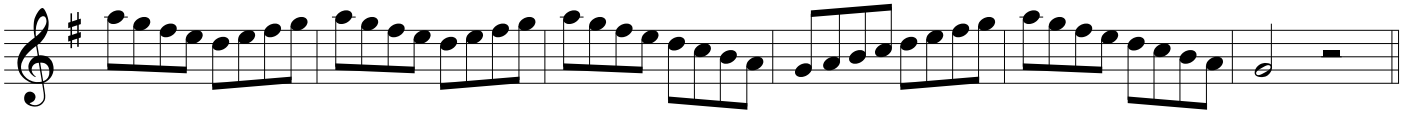
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

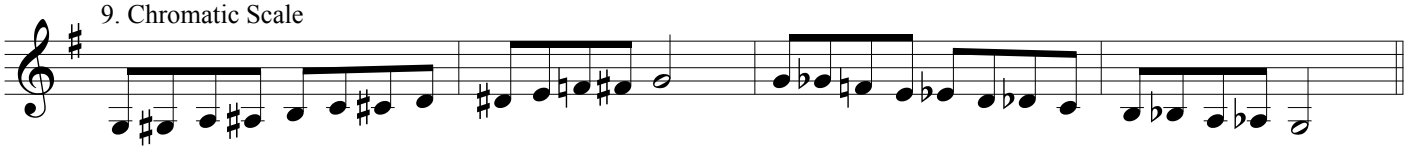
6. Five Note Pattern



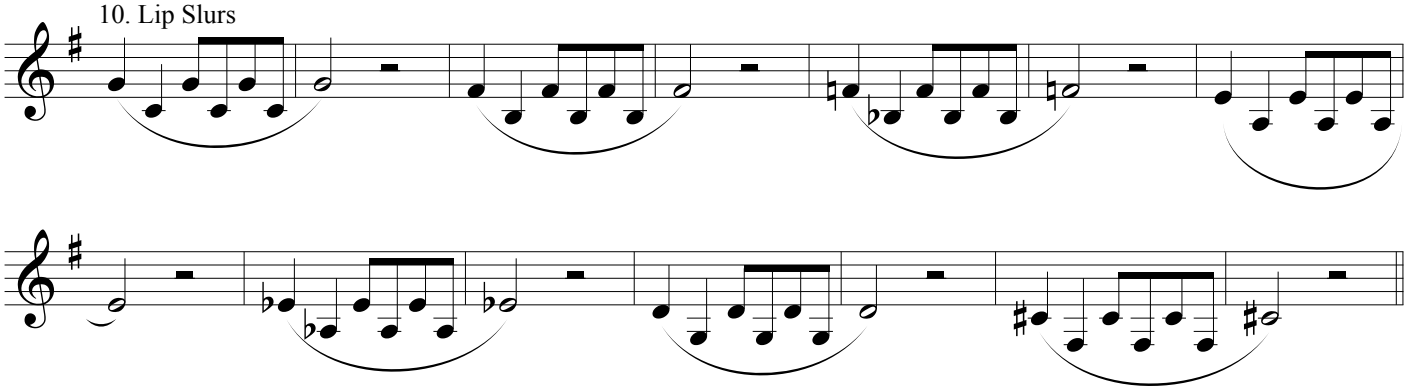
7. Thirds

8. Chromatic Segments

9. Chromatic Scale



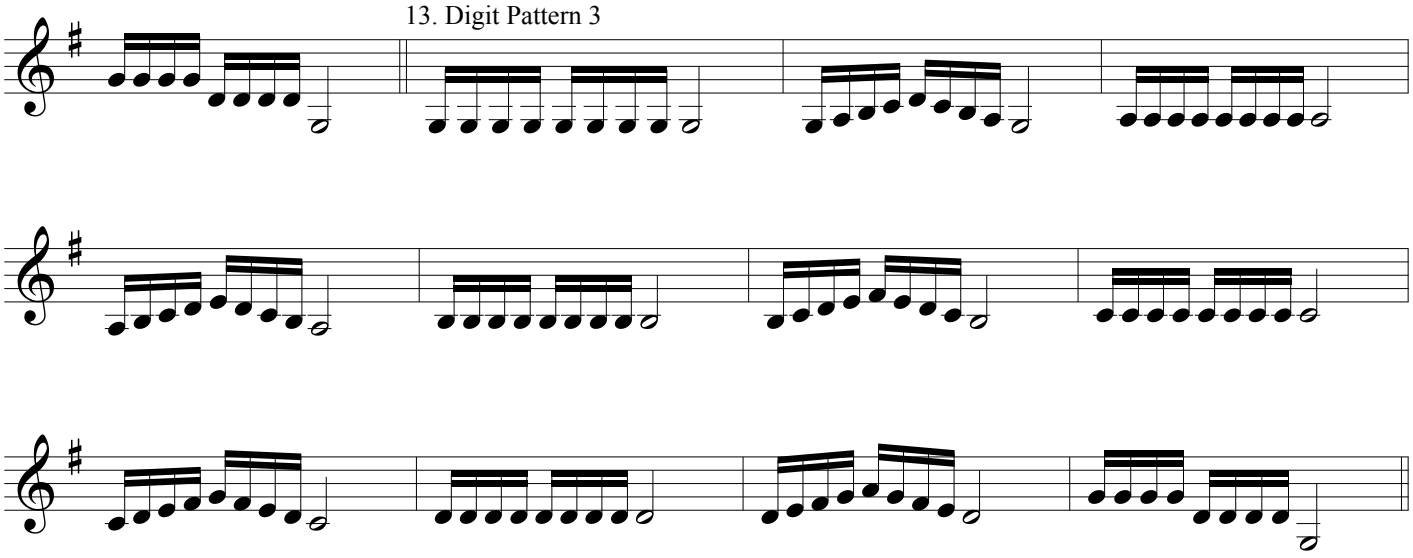
10. Lip Slurs



11. Digit Pattern 1

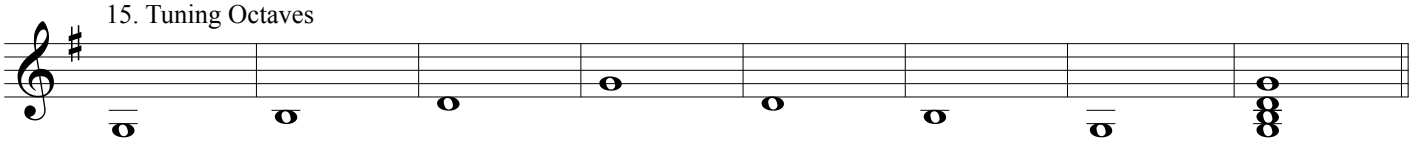
12. Digit Pattern 2

13. Digit Pattern 3

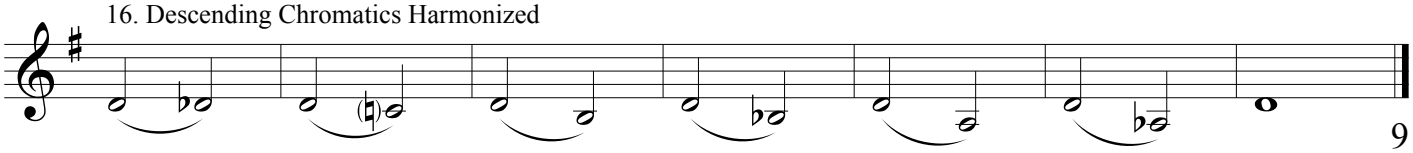


14. Major Scale Tuning

15. Tuning Octaves

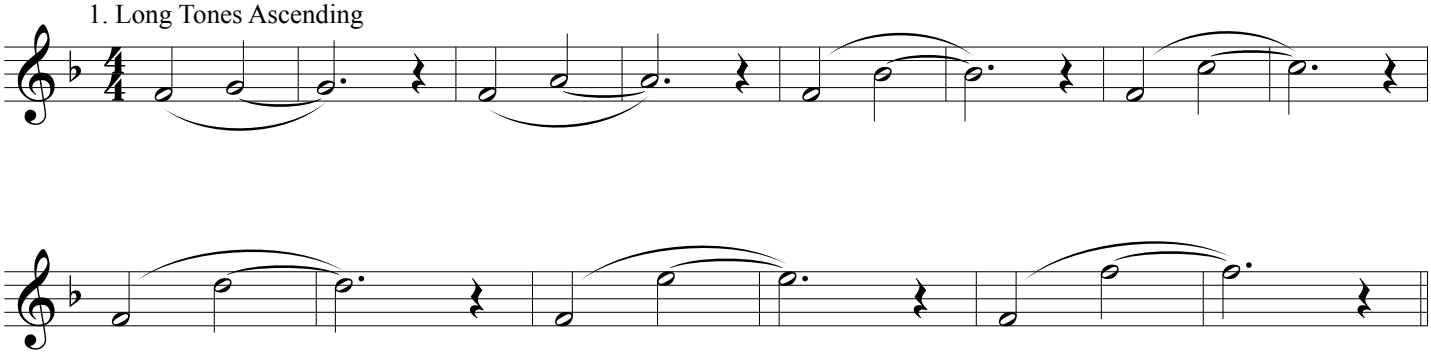


16. Descending Chromatics Harmonized

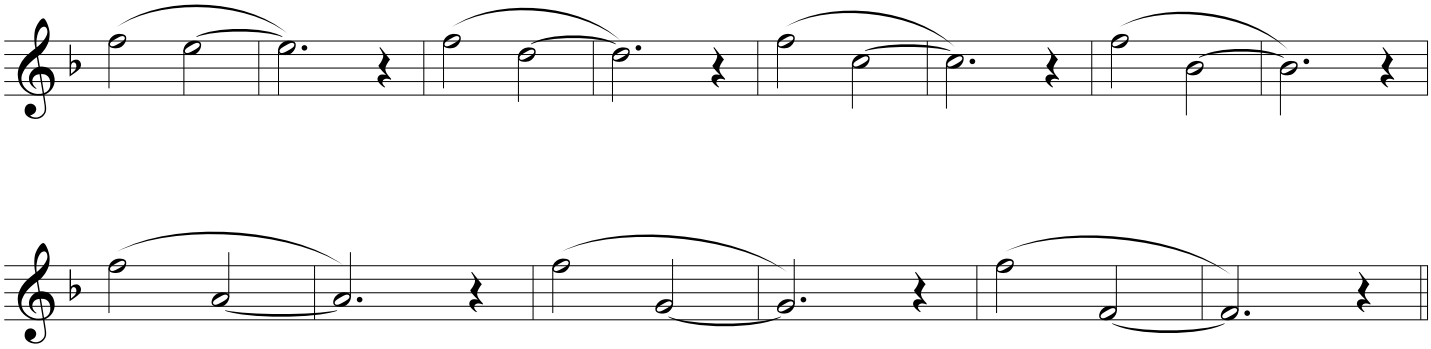


Concert E♭

1. Long Tones Ascending



2. Long Tones Descending

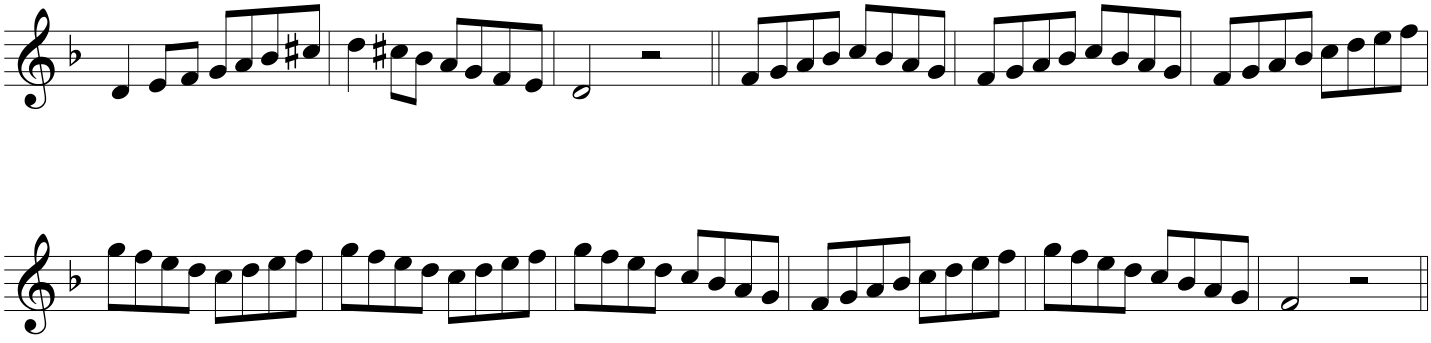


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

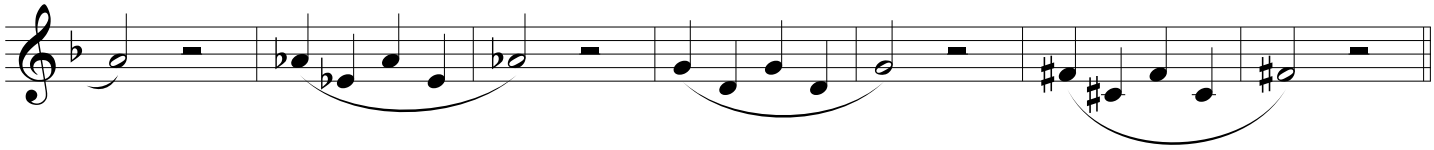


7. Thirds

8. Chromatic Segments

9. Chromatic Scale

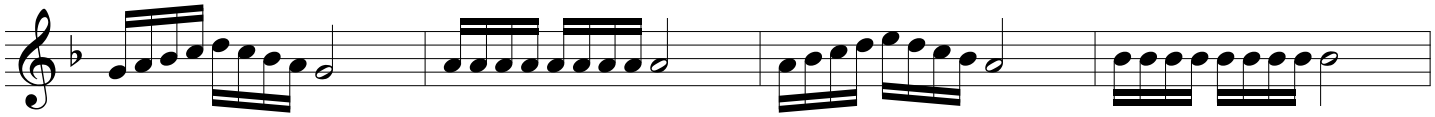
10. Lip Slurs

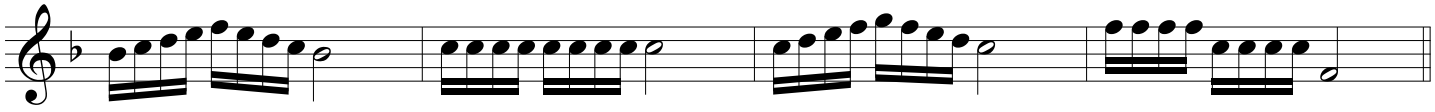


11. Digit Pattern 1

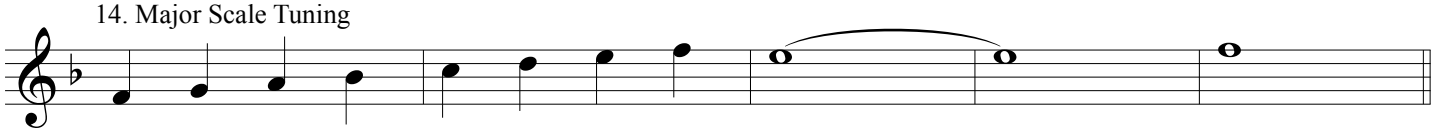
12. Digit Pattern 2

13. Digit Pattern 3

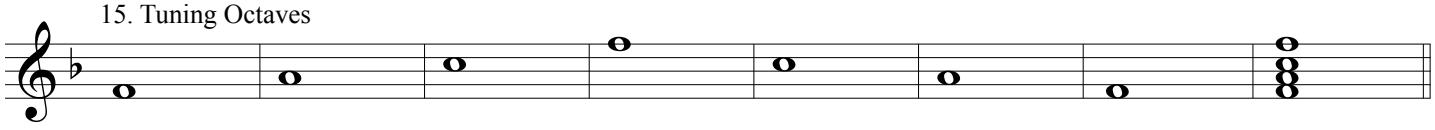




14. Major Scale Tuning



15. Tuning Octaves



16. Descending Chromatics Harmonized

French Horn

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

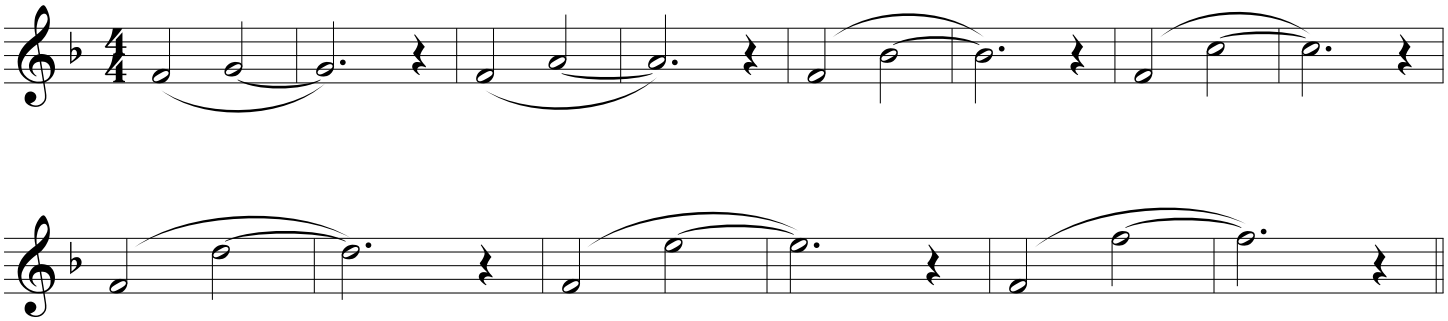
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

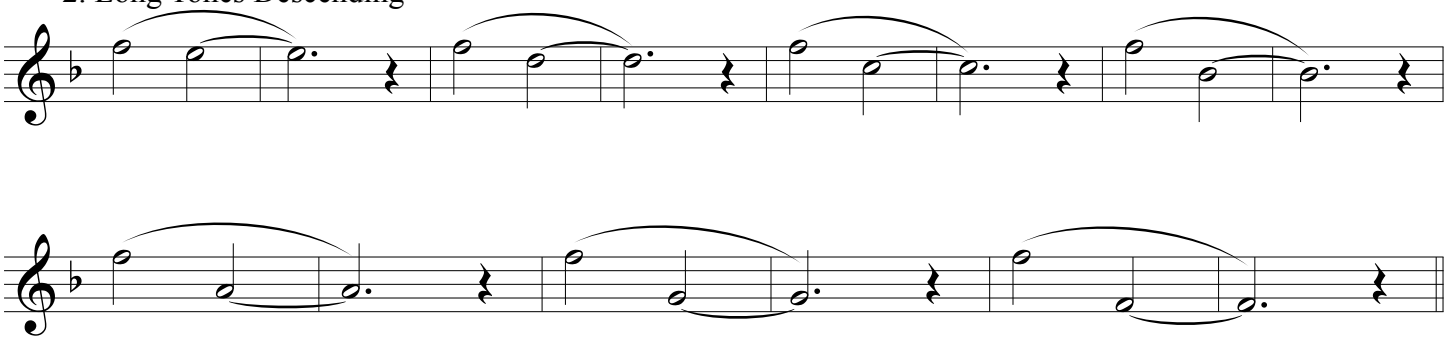
Concert B♭

Ashley Gable

1. Long Tones Ascending

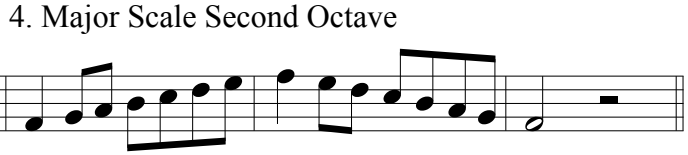


2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave



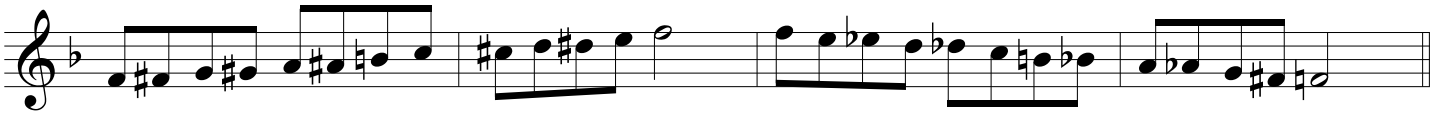
5. Harmonic Minor Scale

6. Five Note Pattern

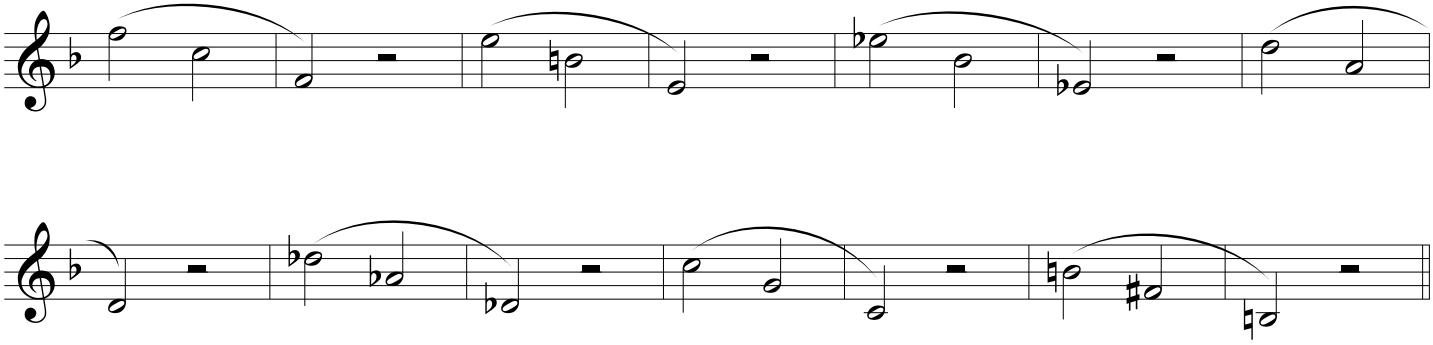
7. Thirds

8. Chromatic Segments

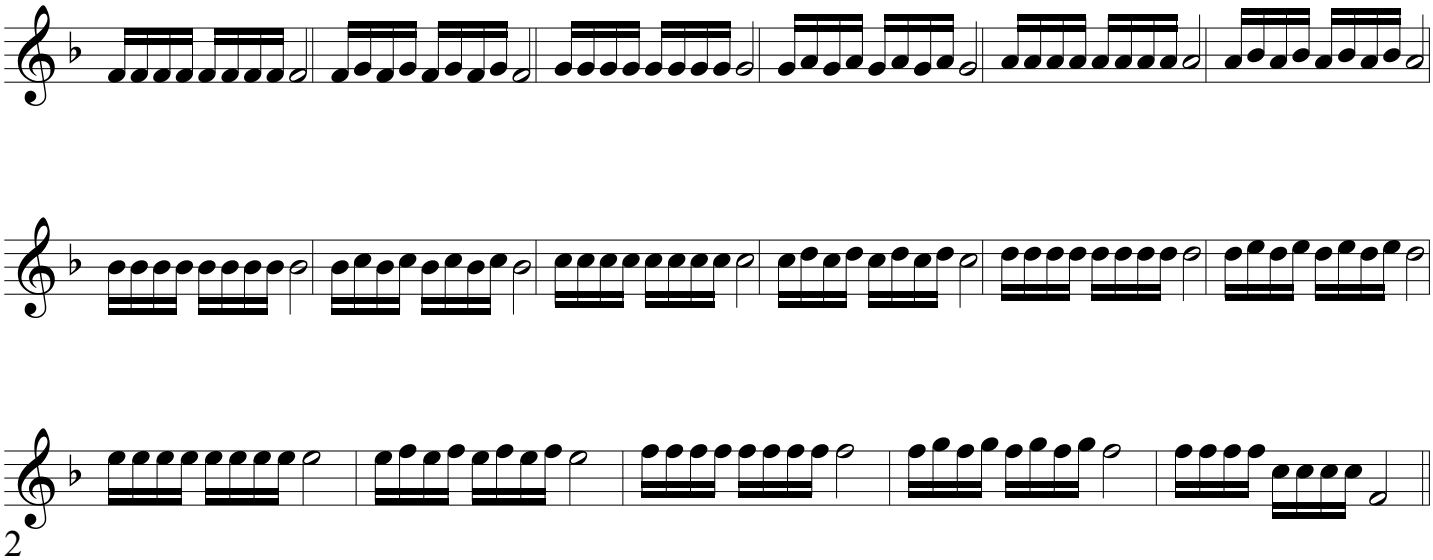
9. Chromatic Scale



10. Lip Slurs

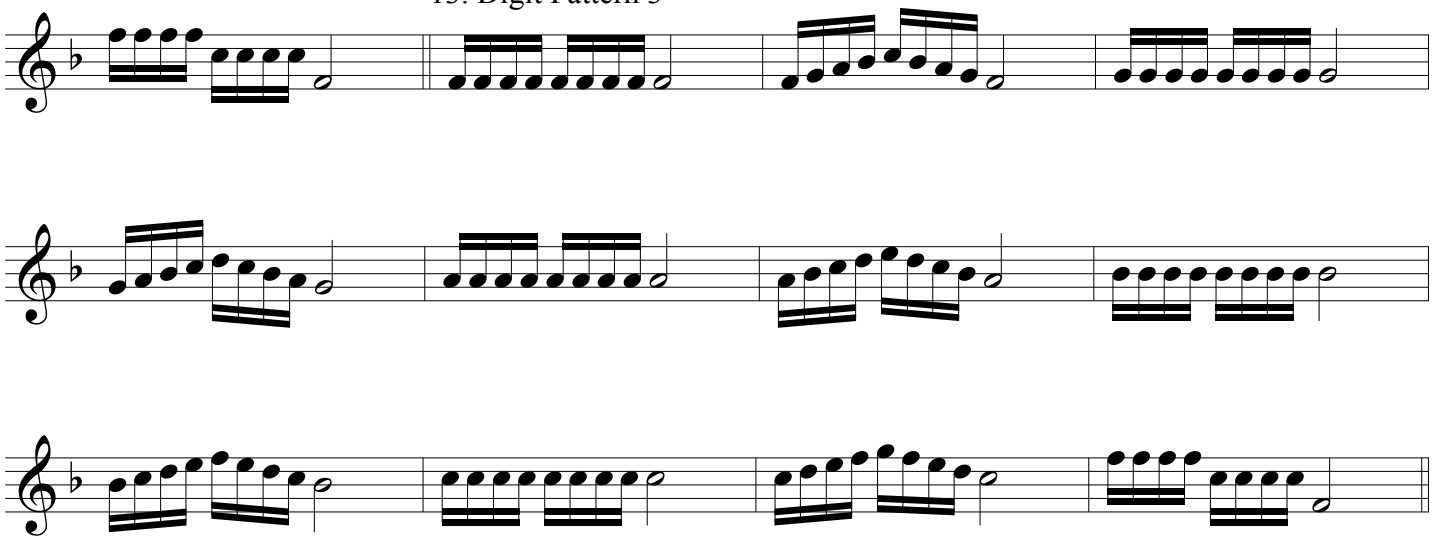


11. Digit Pattern 1

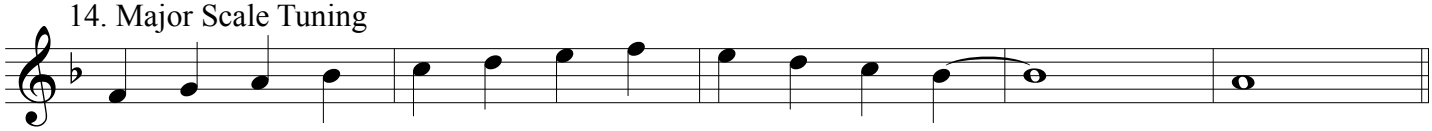


12. Digit Pattern 2

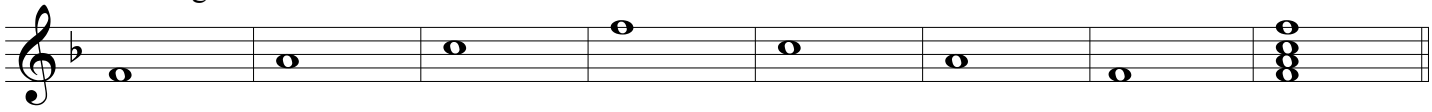
13. Digit Pattern 3



14. Major Scale Tuning



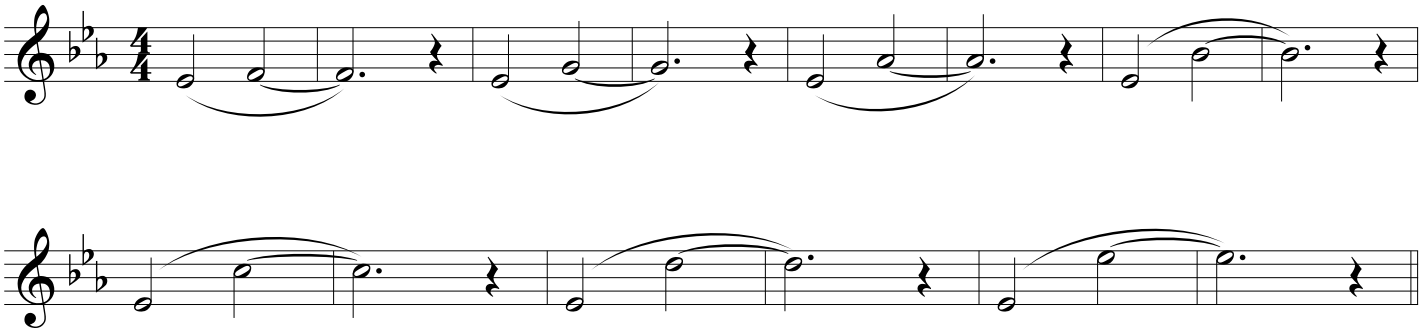
15. Tuning Octaves



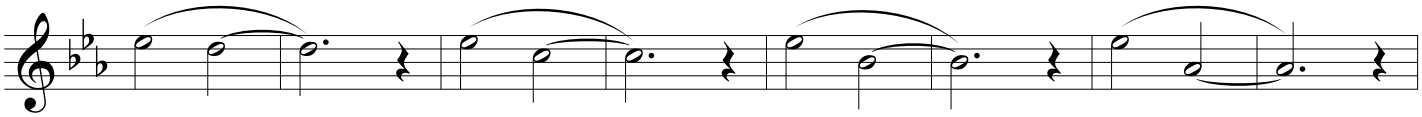
16. Descending Chromatics Harmonized

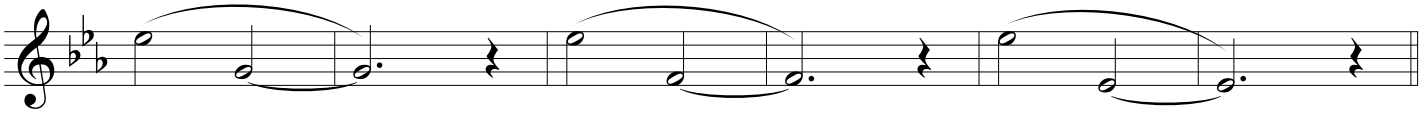
Concert A♭

1. Long Tones Ascending



2. Long Tones Descending





3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

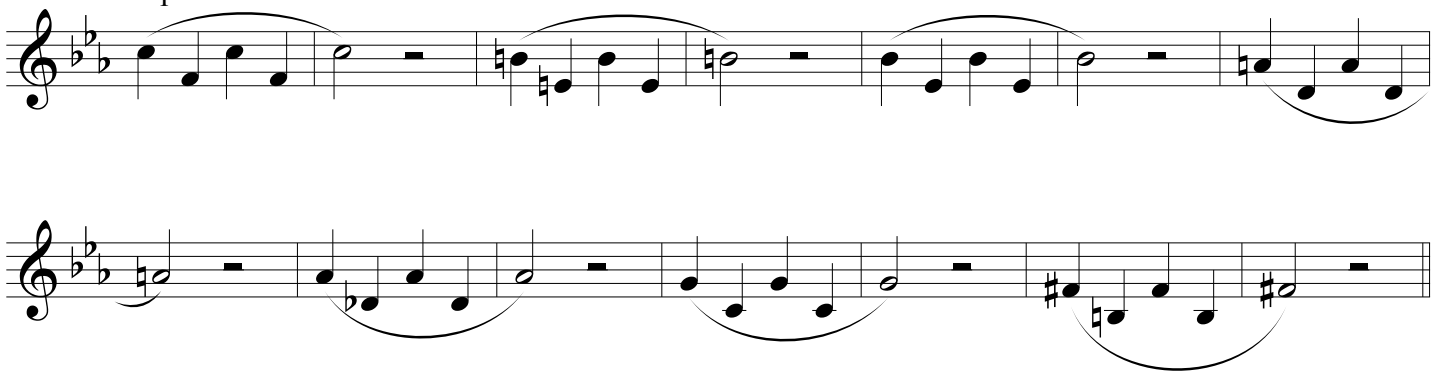
6. Five Note Pattern

7. Thirds

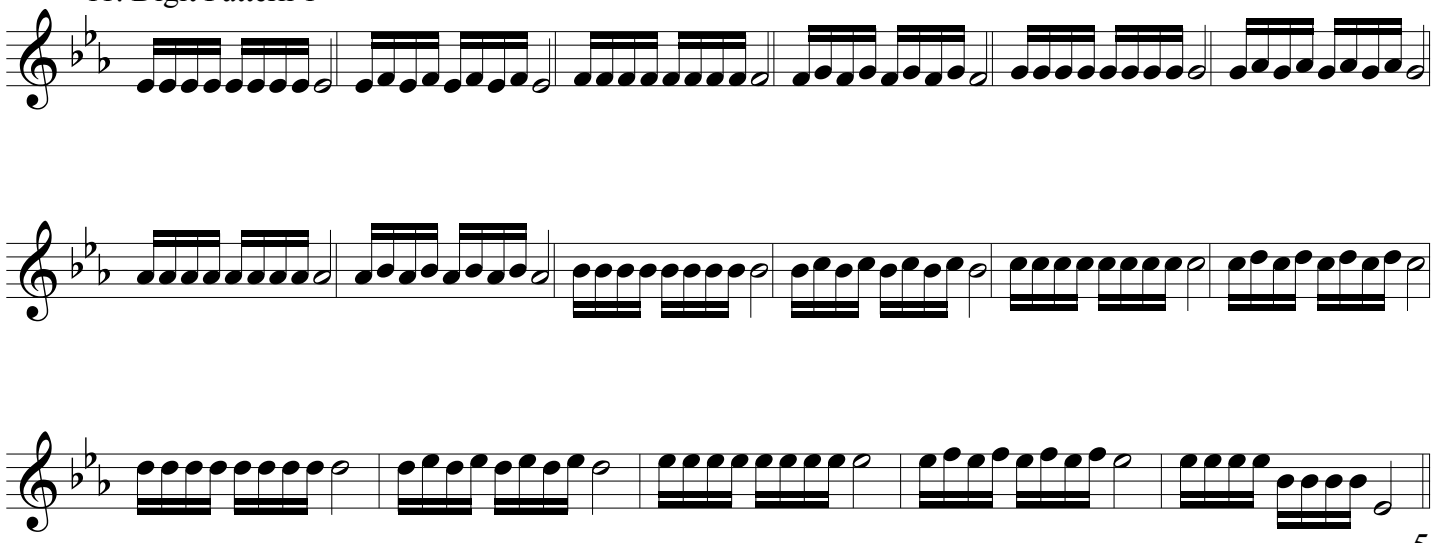
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs

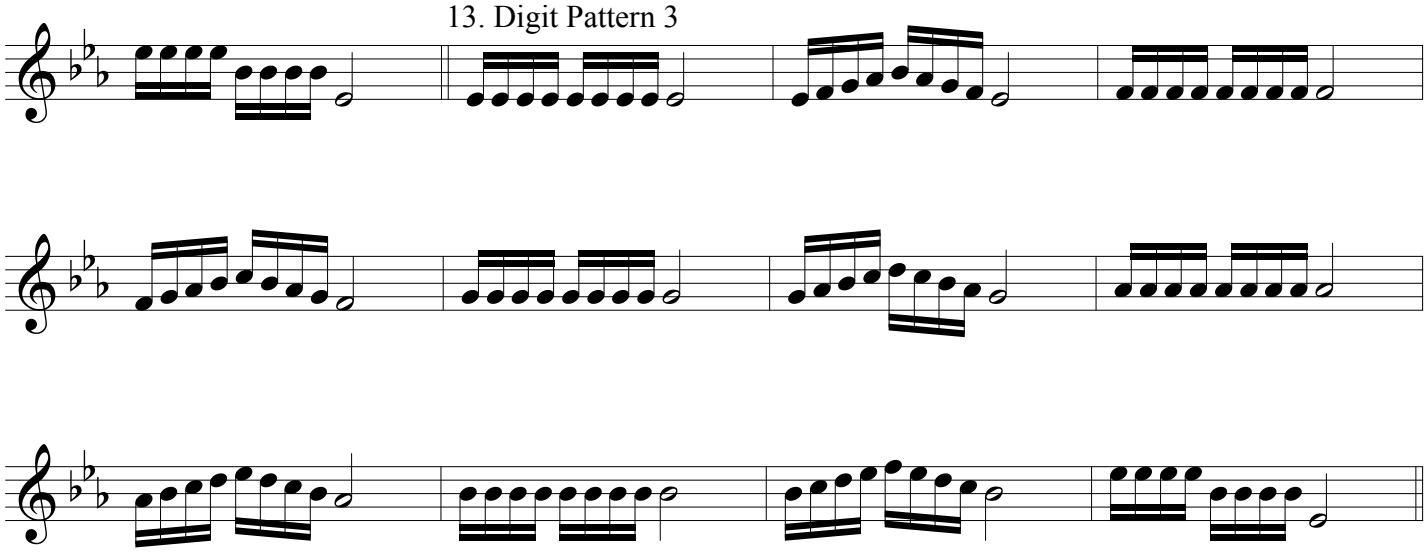


11. Digit Pattern 1



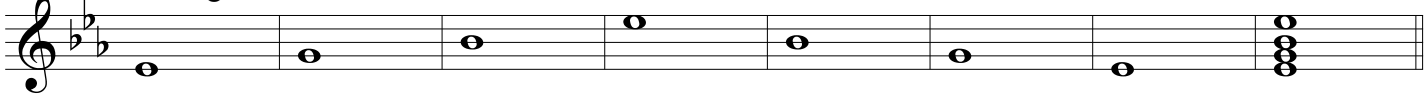
12. Digit Pattern 2

13. Digit Pattern 3

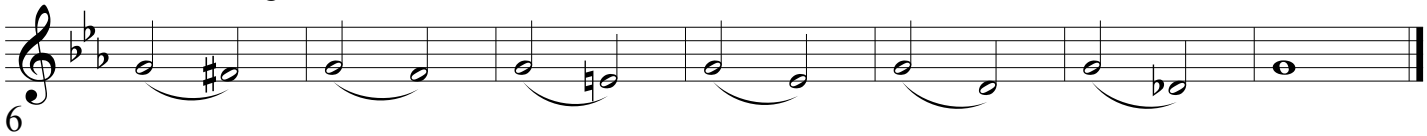


14. Major Scale Tuning

15. Tuning Octaves

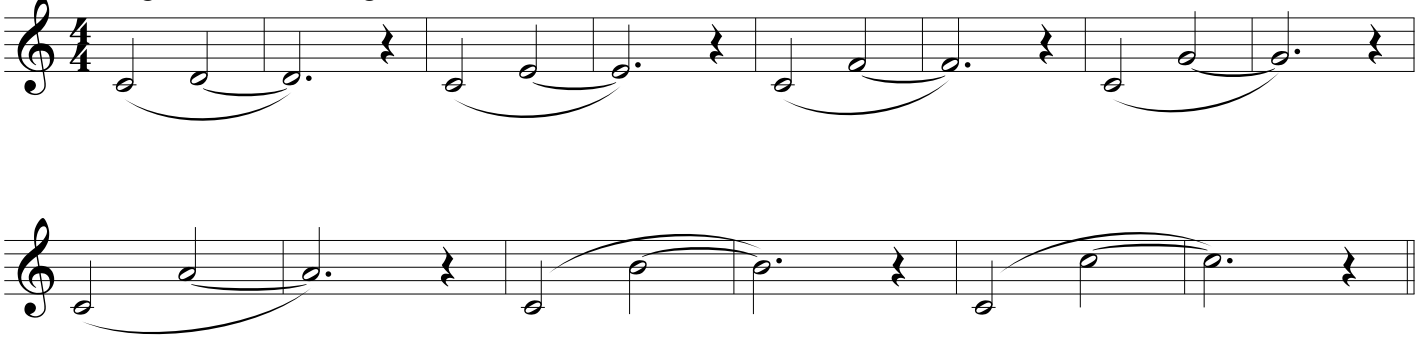


16. Descending Chromatics Harmonized

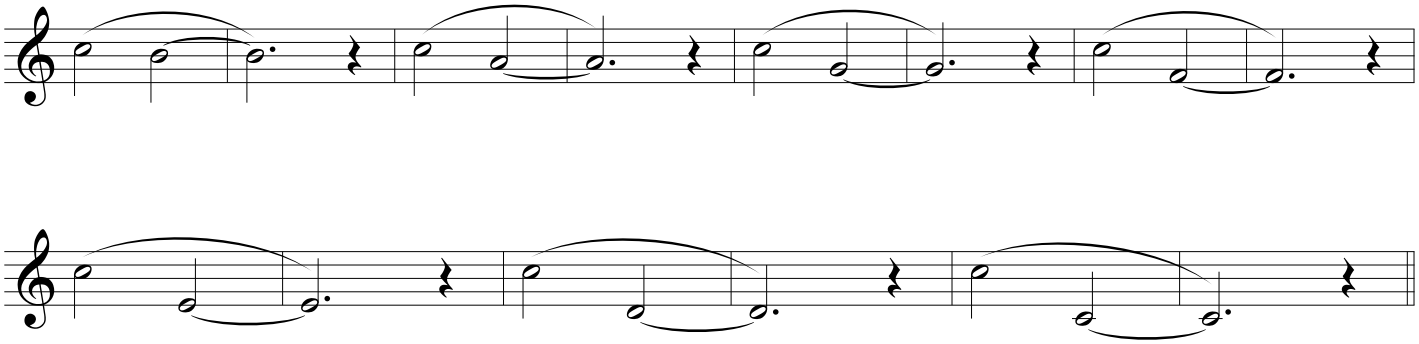


Concert F

1. Long Tones Ascending



2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave

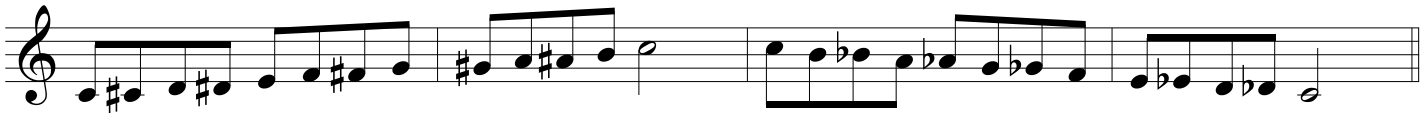
5. Harmonic Minor Scale

6. Five Note Pattern

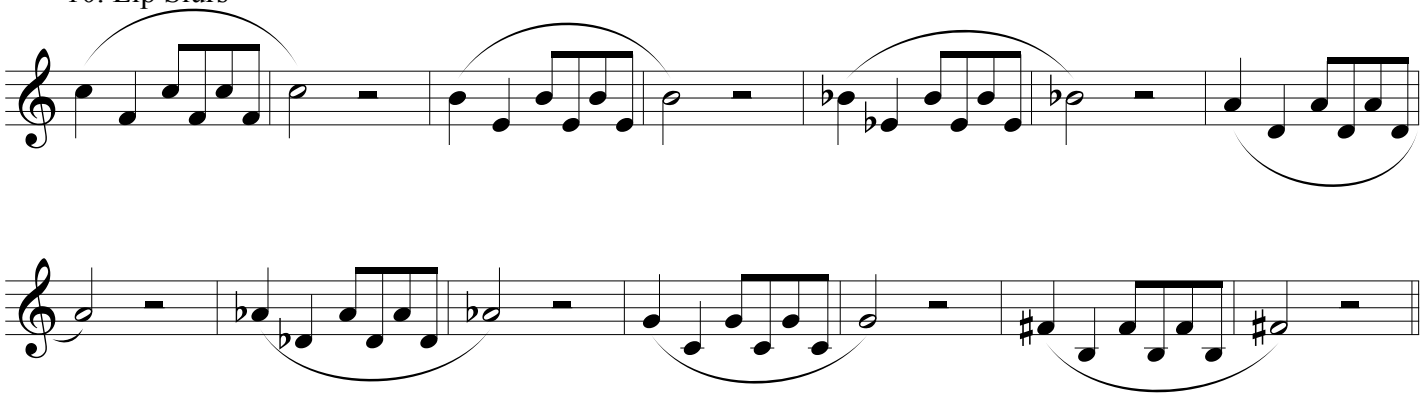
7. Thirds

8. Chromatic Segments

9. Chromatic Scale

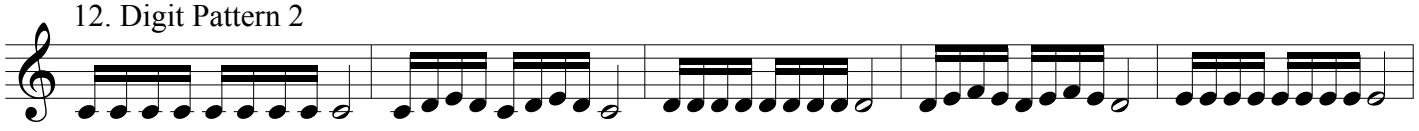


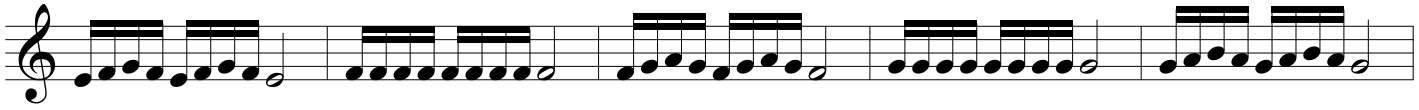
10. Lip Slurs



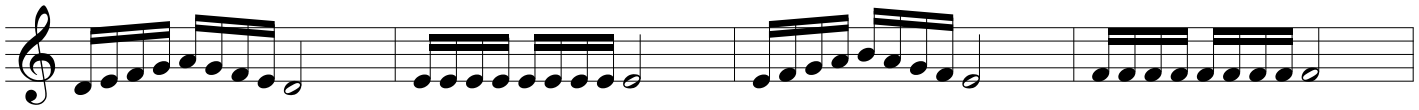
11. Digit Pattern 1

12. Digit Pattern 2



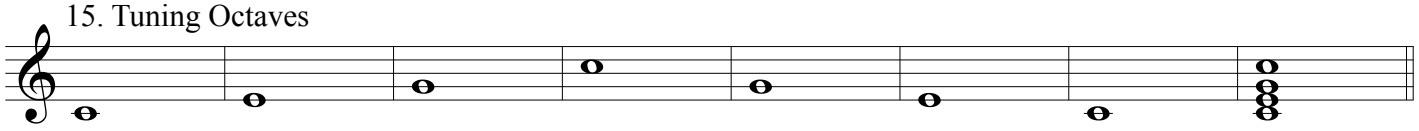


13. Digit Pattern 3

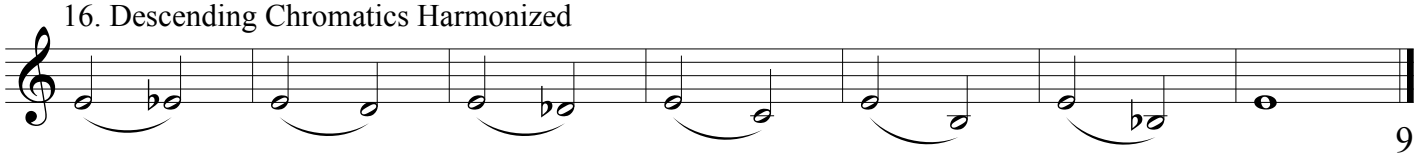


14. Major Scale Tuning

15. Tuning Octaves

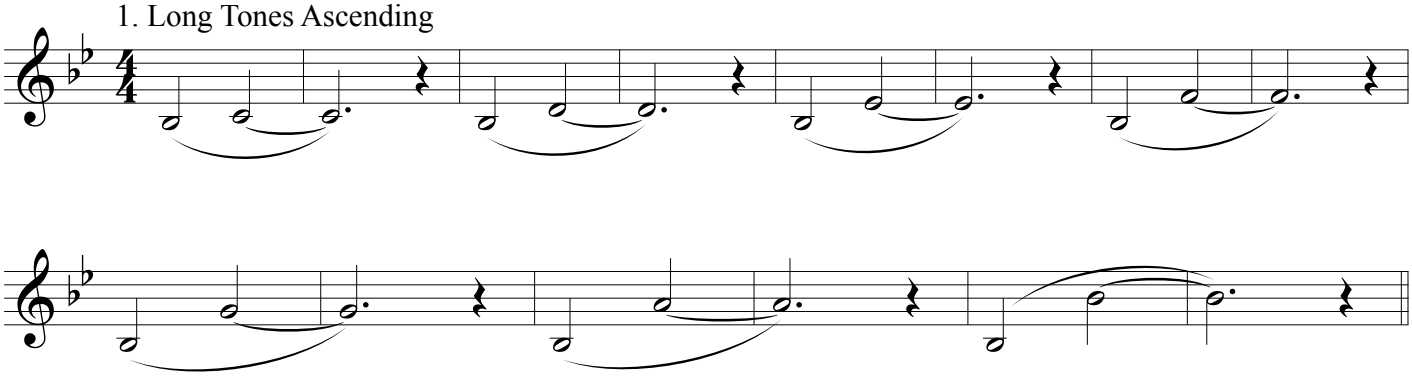


16. Descending Chromatics Harmonized

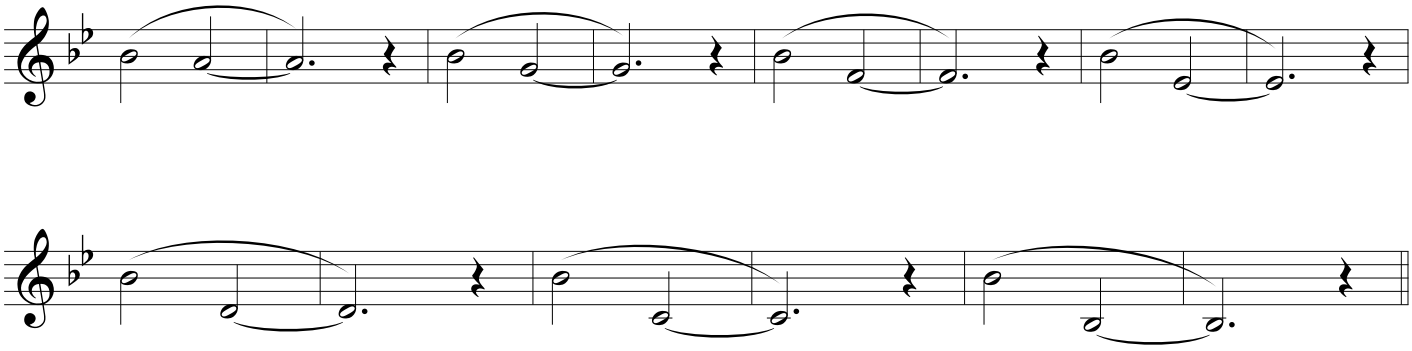


Concert E♭

1. Long Tones Ascending



2. Long Tones Descending

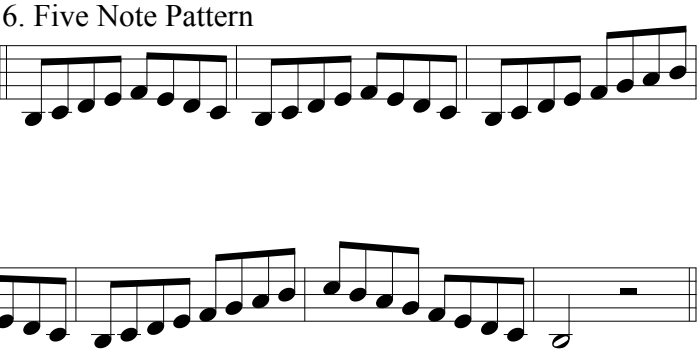


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

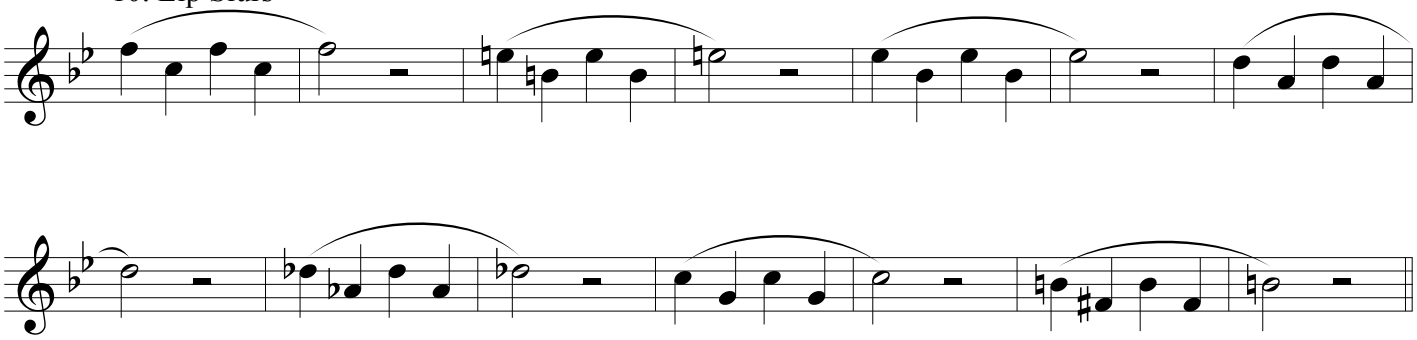


7. Thirds

8. Chromatic Segments

9. Chromatic Scale

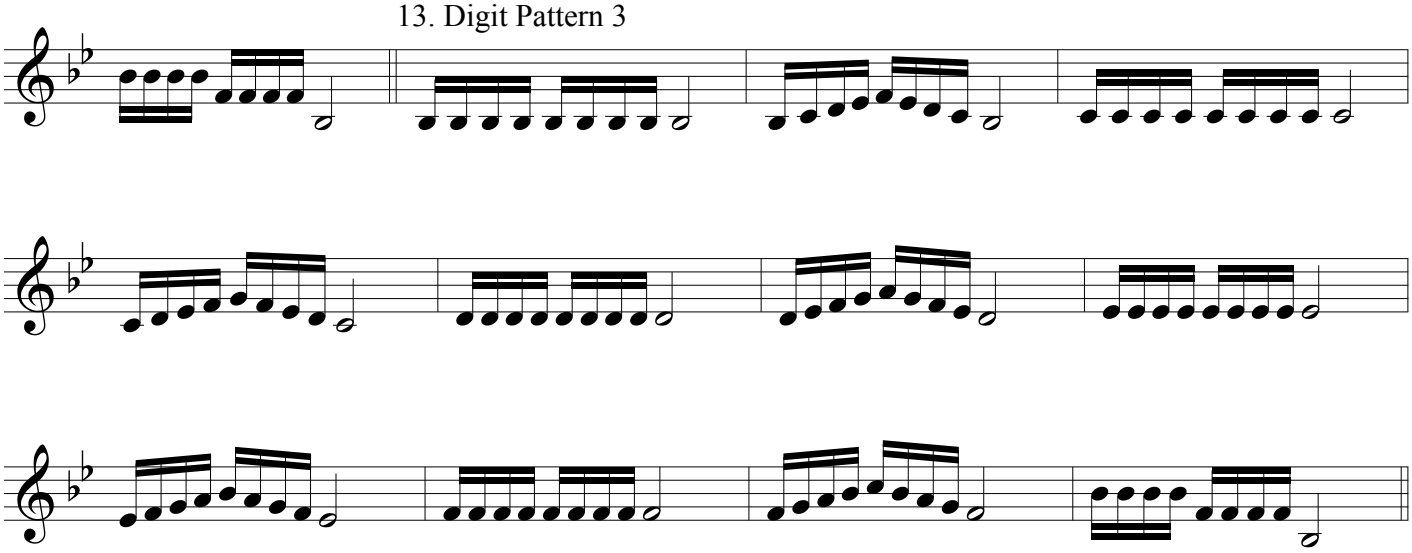
10. Lip Slurs



11. Digit Pattern 1

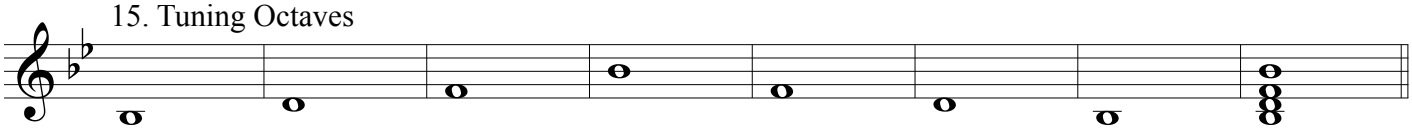
12. Digit Pattern 2

13. Digit Pattern 3

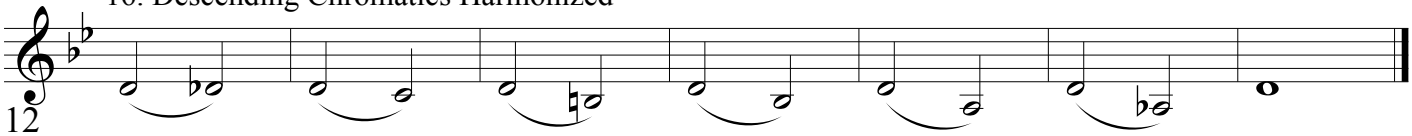


14. Major Scale Tuning

15. Tuning Octaves



16. Descending Chromatics Harmonized



Trombone and Baritone BC

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

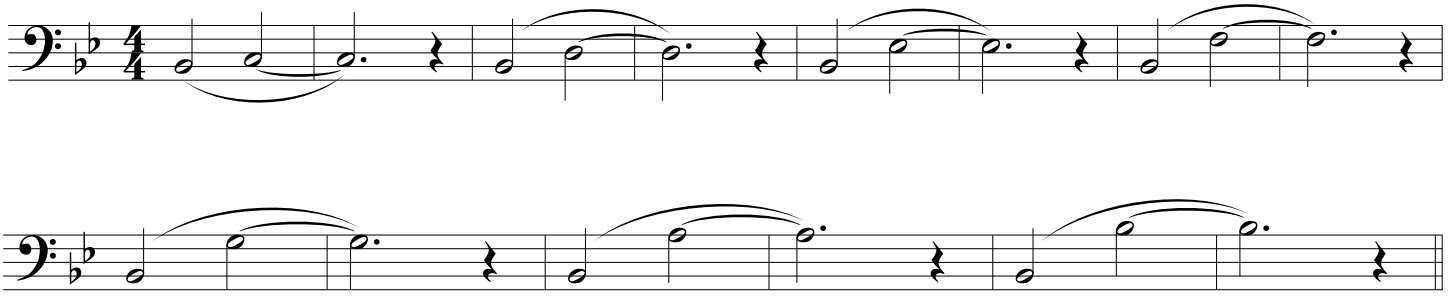
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

Concert B♭

Ashley Gable

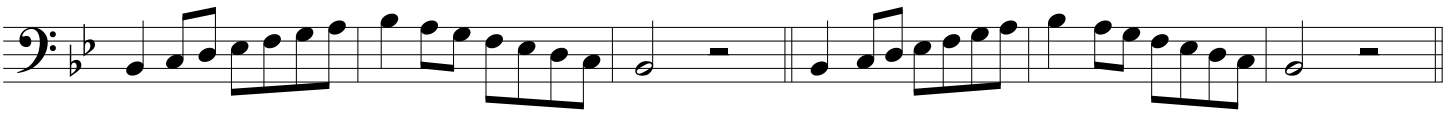
1. Long Tones Ascending



2. Long Tones Descending

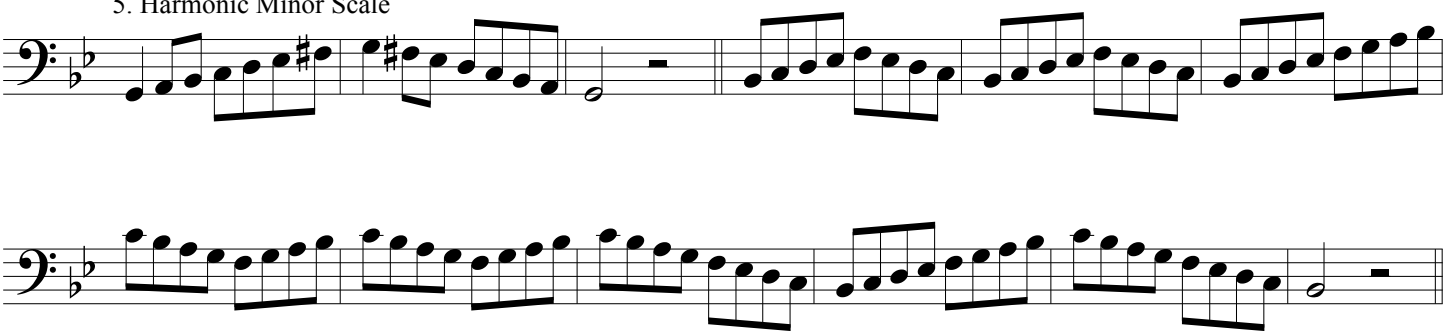
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

6. Five Note Pattern

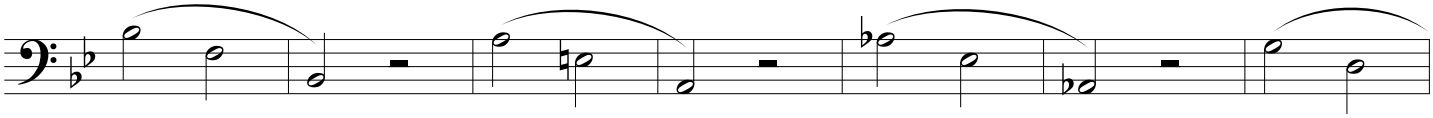


7. Thirds

8. Chromatic Segments

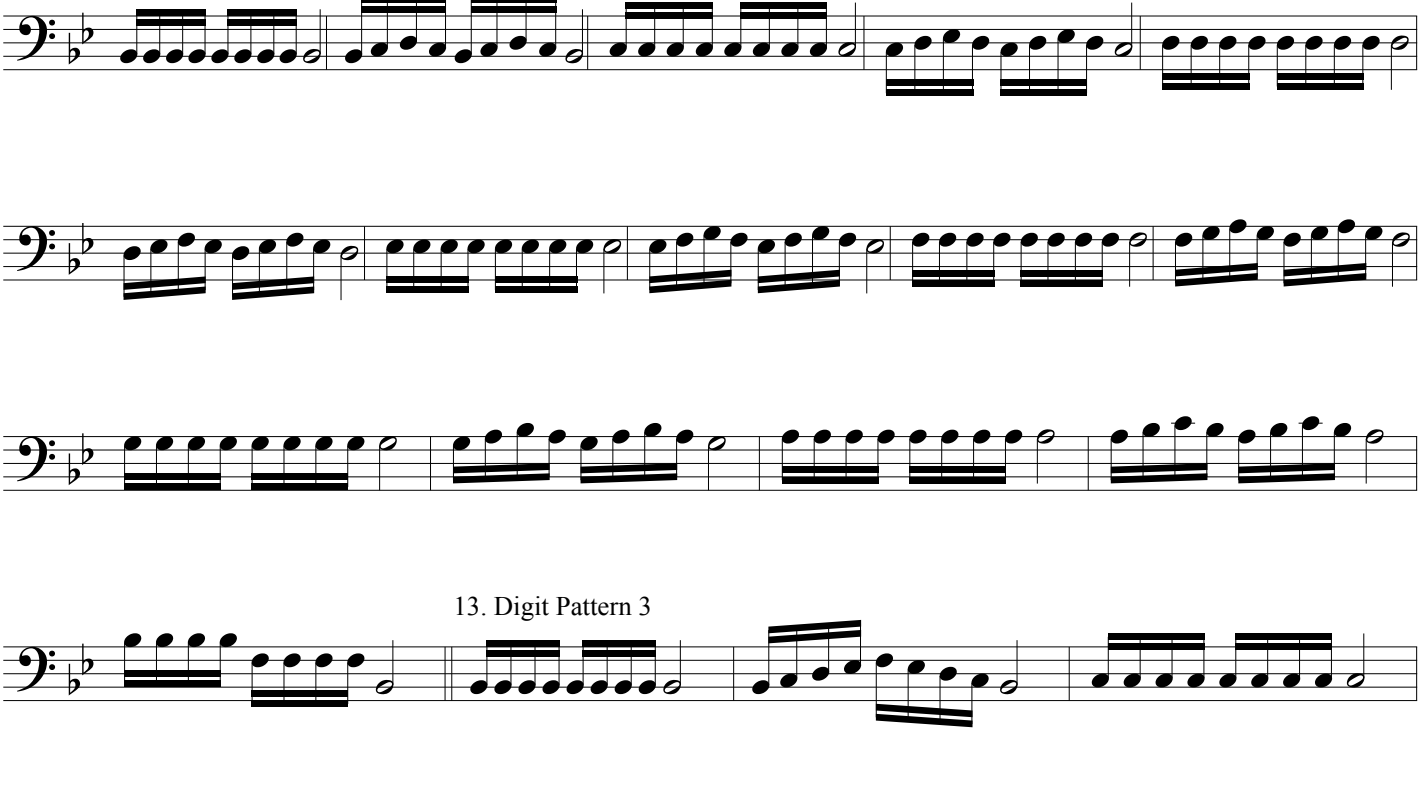
9. Chromatic Scale

10. Lip Slurs

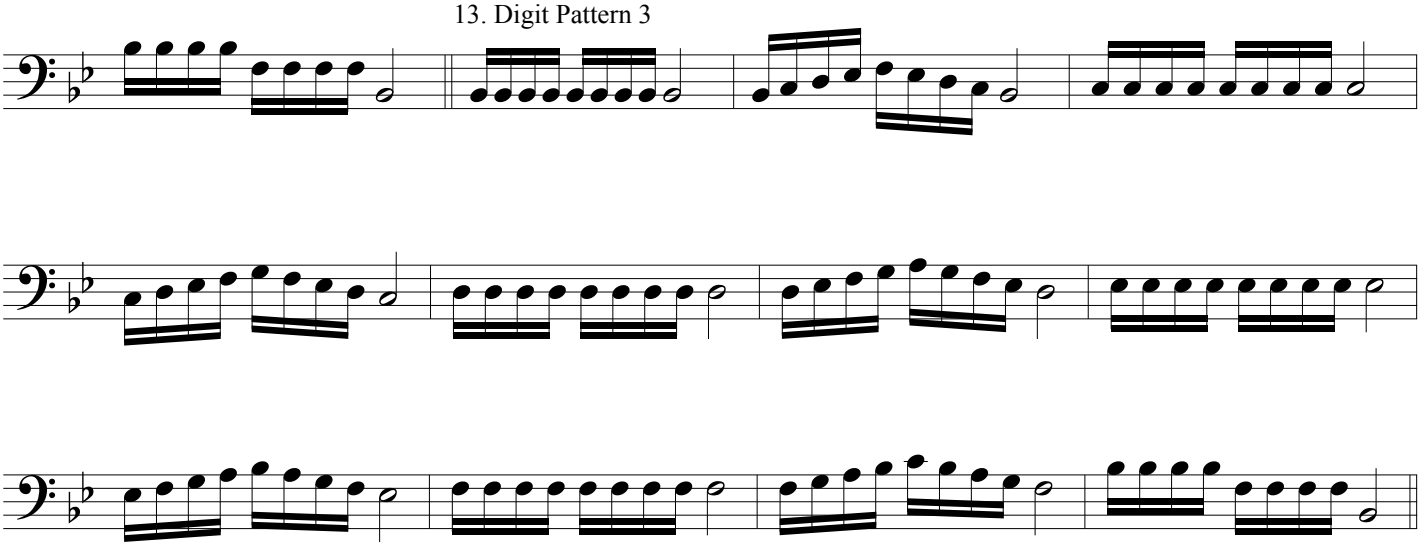


11. Digit Pattern 1

12. Digit Pattern 2



13. Digit Pattern 3



14. Major Scale Tuning

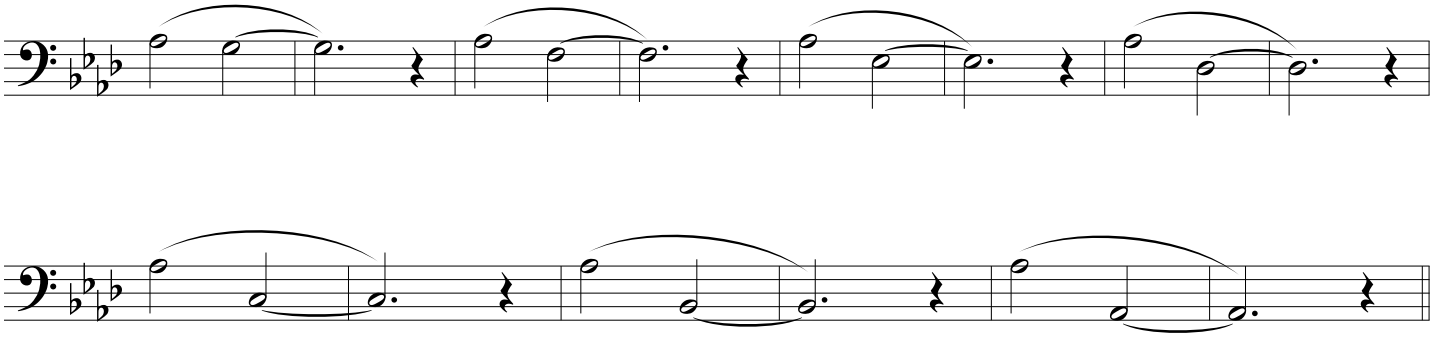
15. Tuning Octaves

16. Descending Chromatics Harmonized

Concert A♭

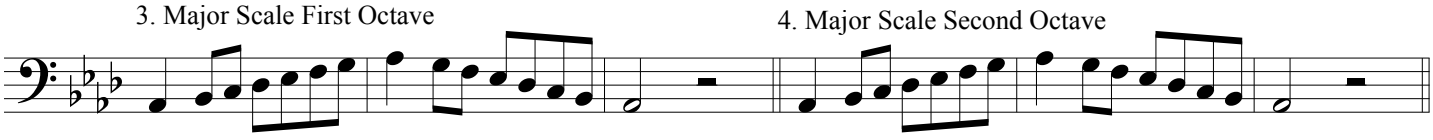
1. Long Tones Ascending

2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

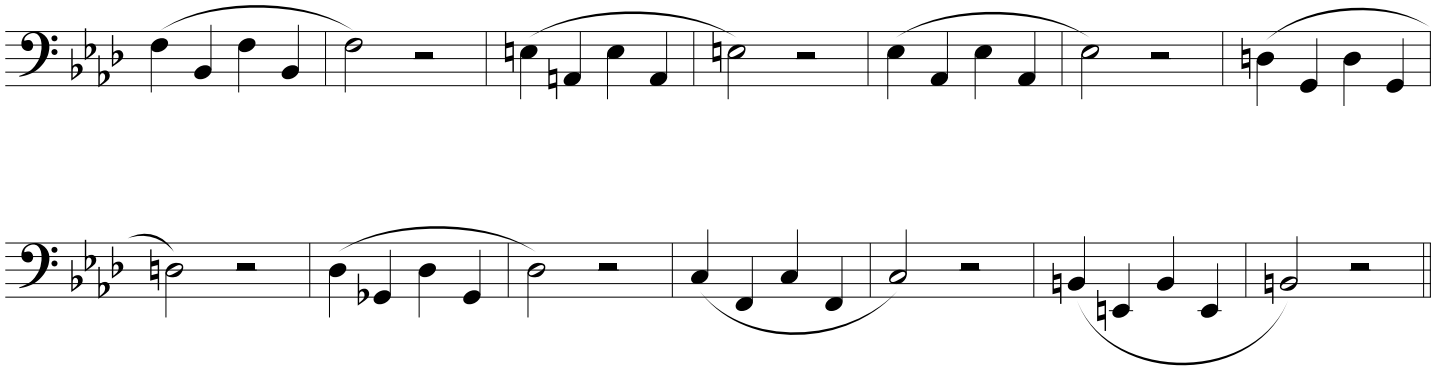
6. Five Note Pattern

7. Thirds

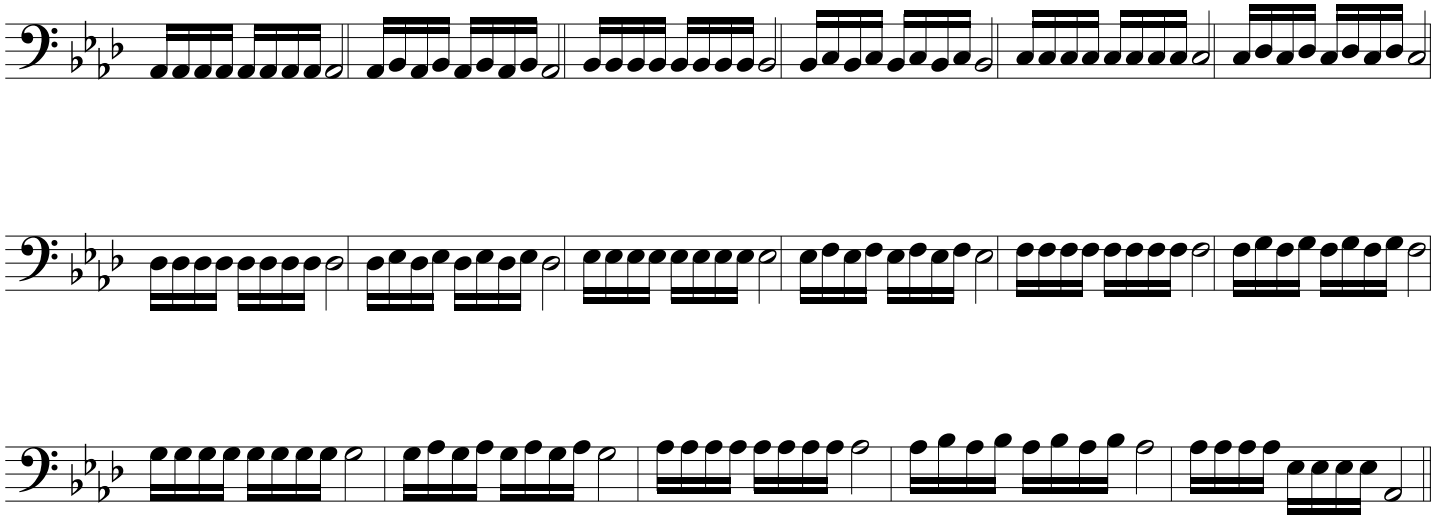
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs

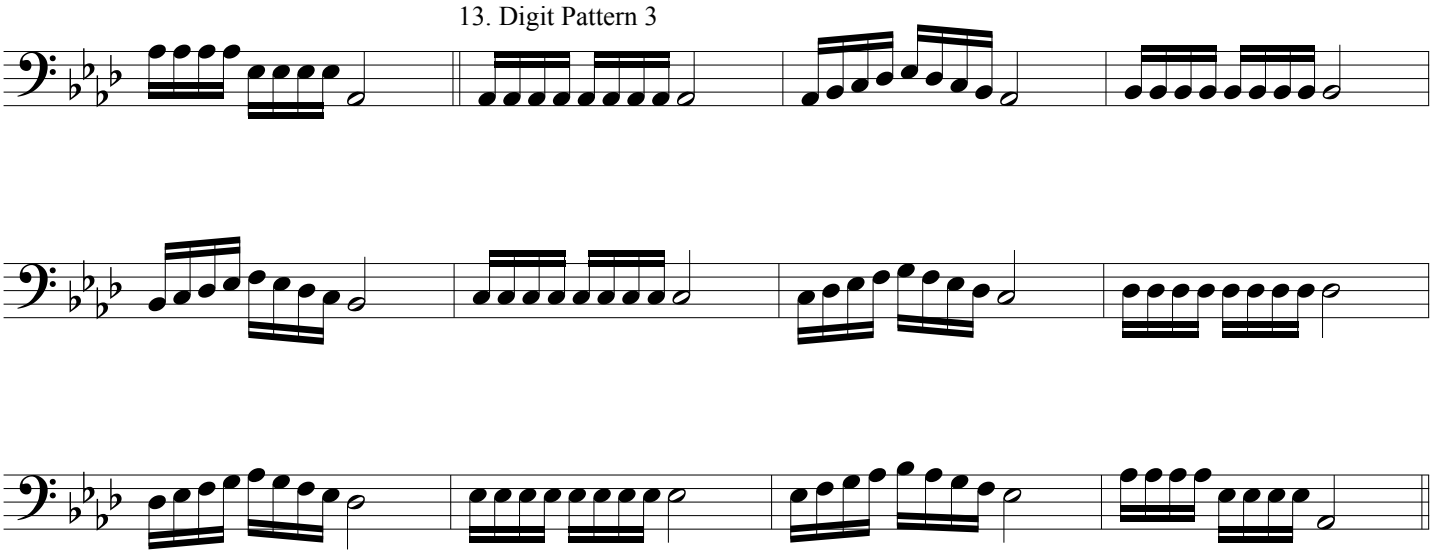


11. Digit Pattern 1



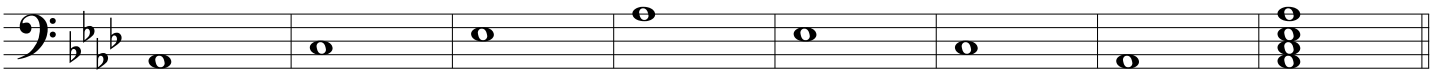
12. Digit Pattern 2

13. Digit Pattern 3

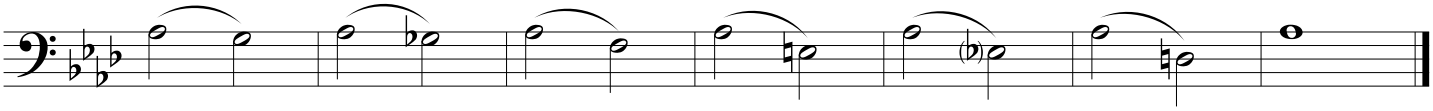


14. Major Scale Tuning

15. Tuning Octaves

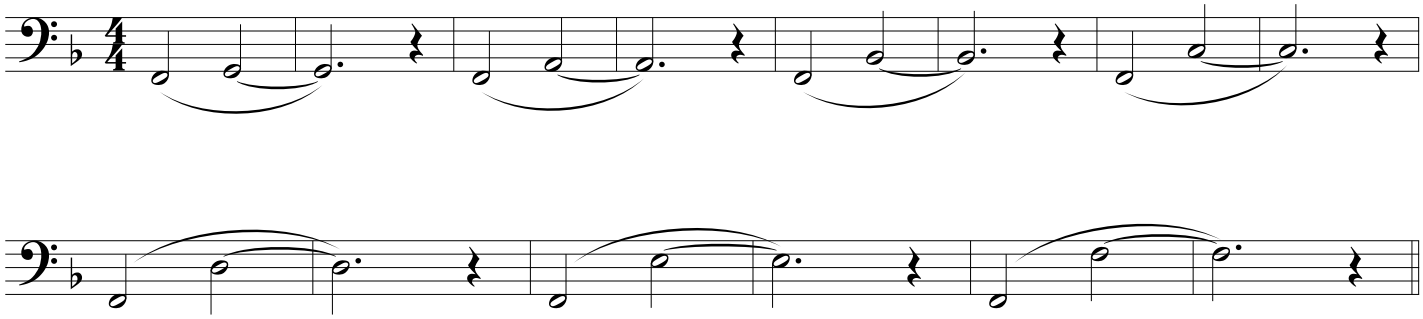


16. Descending Chromatics Harmonized

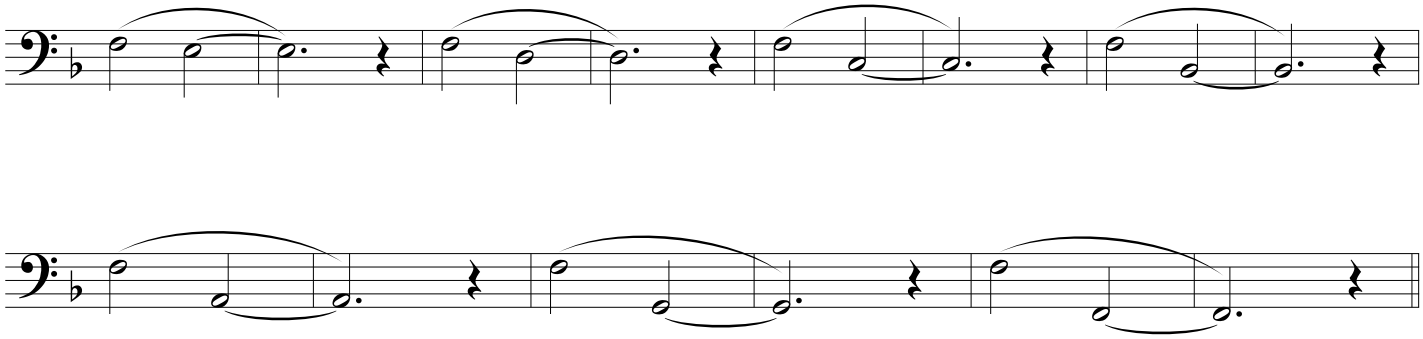


Concert F

1. Long Tones Ascending

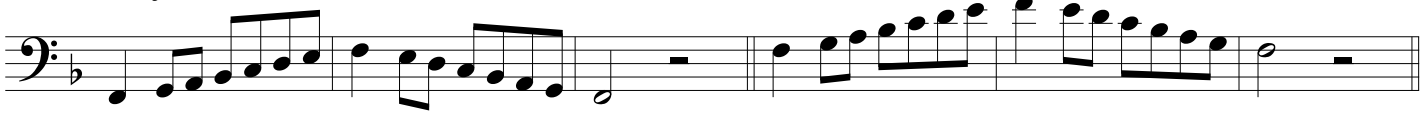


2. Long Tones Descending



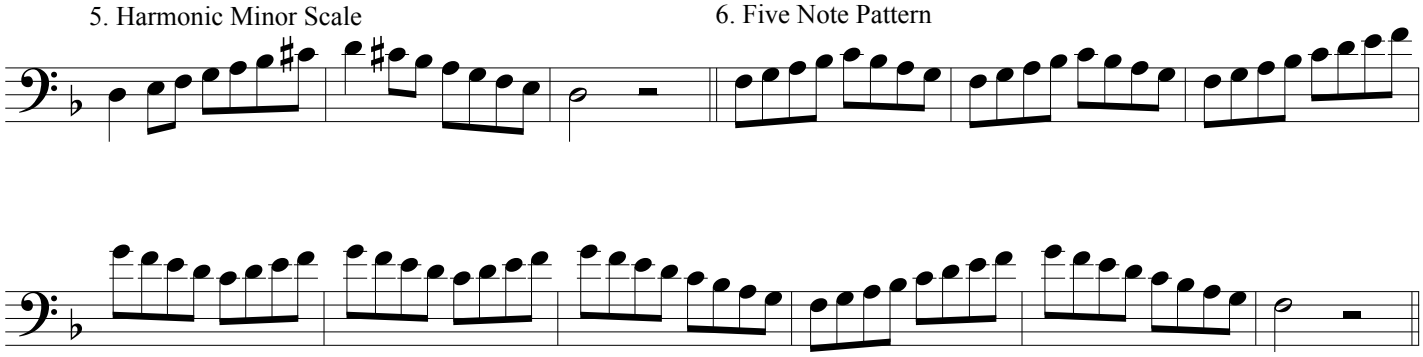
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

6. Five Note Pattern

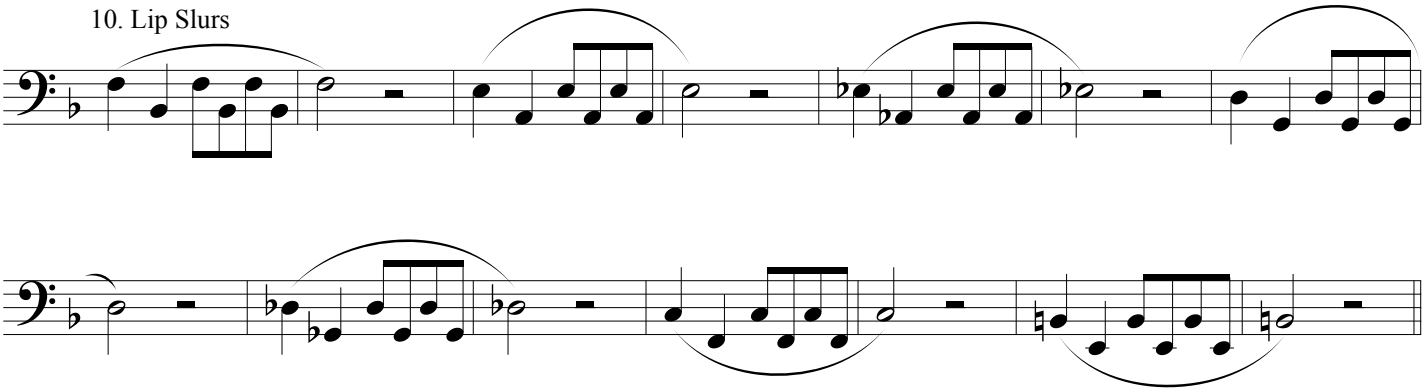


7. Thirds

8. Chromatic Segments

9. Chromatic Scale

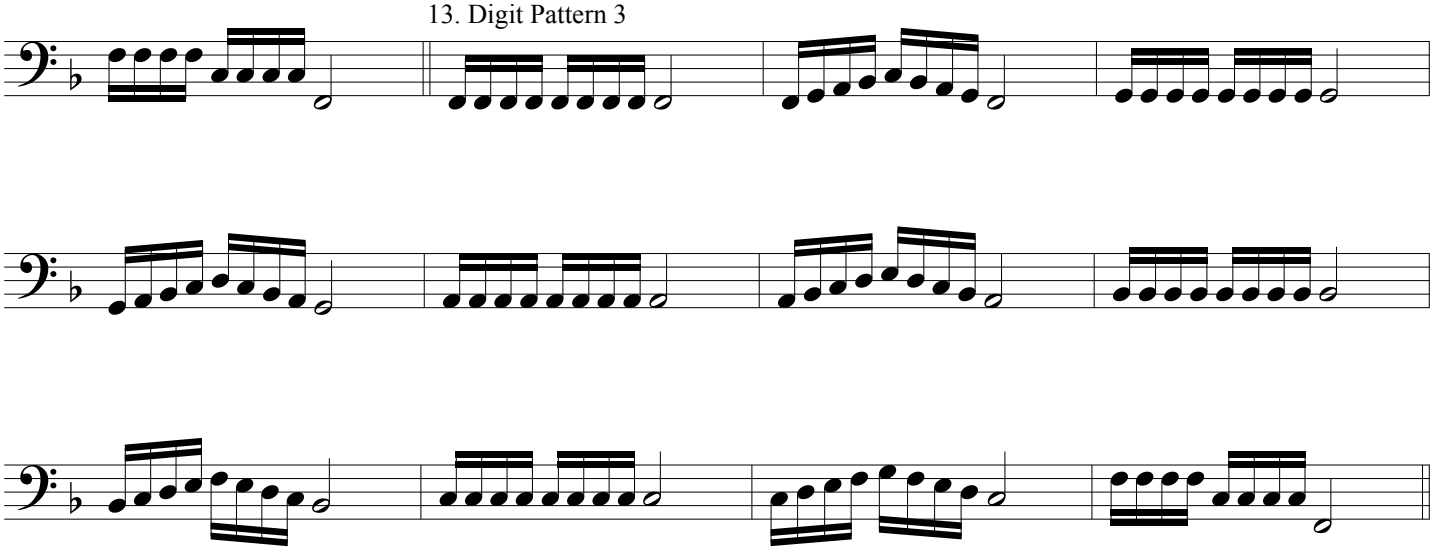
10. Lip Slurs



11. Digit Pattern 1

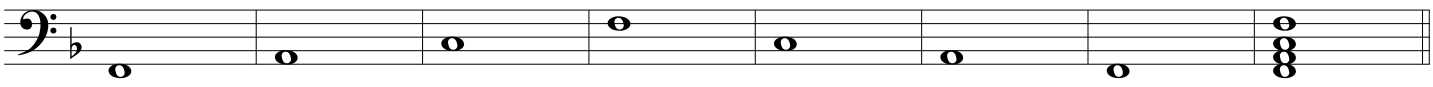
12. Digit Pattern 2

13. Digit Pattern 3



14. Major Scale Tuning

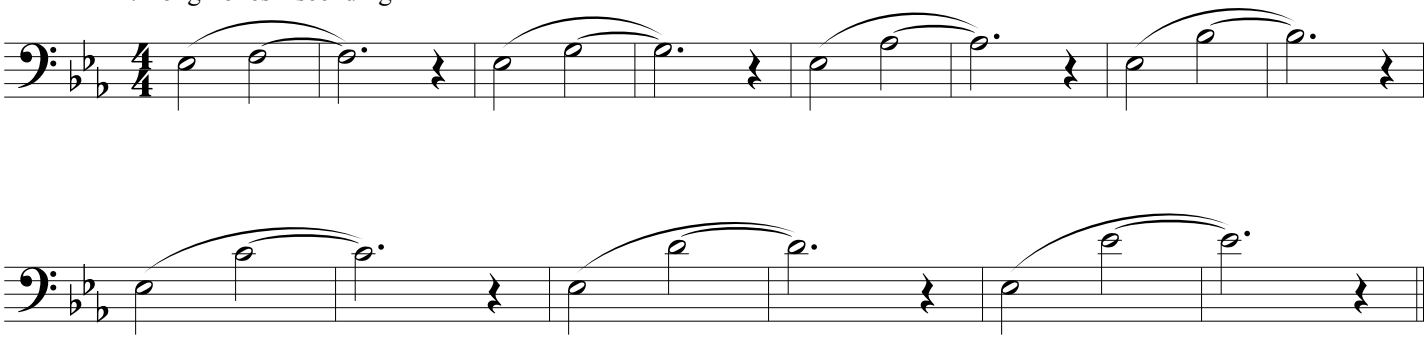
15. Tuning Octaves



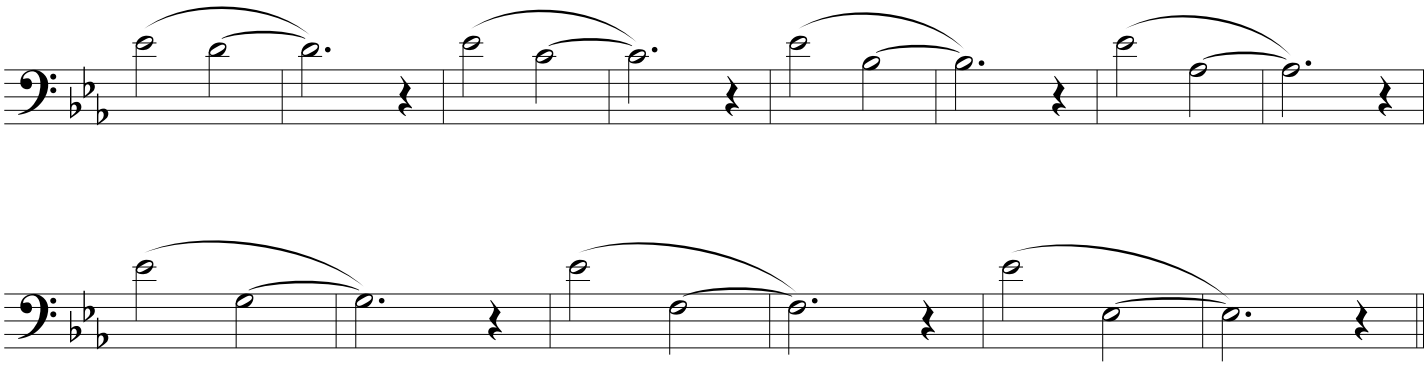
16. Descending Chromatics Harmonized

Concert E♭

1. Long Tones Ascending



2. Long Tones Descending

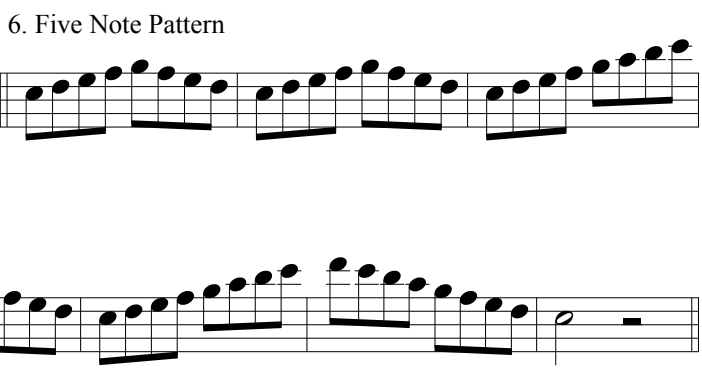


3. Major Scale First Octave

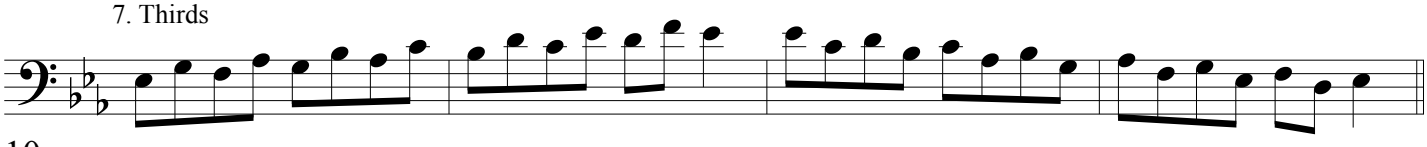
4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

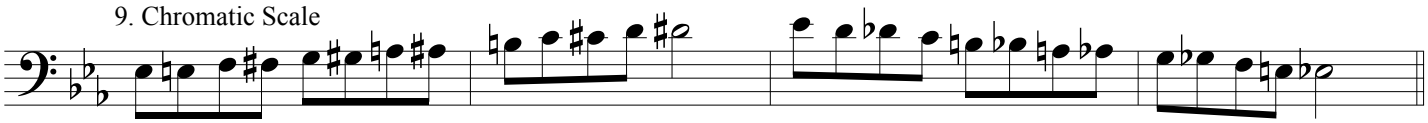


7. Thirds



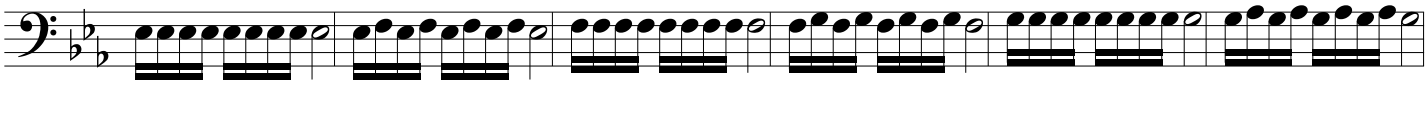
8. Chromatic Segments

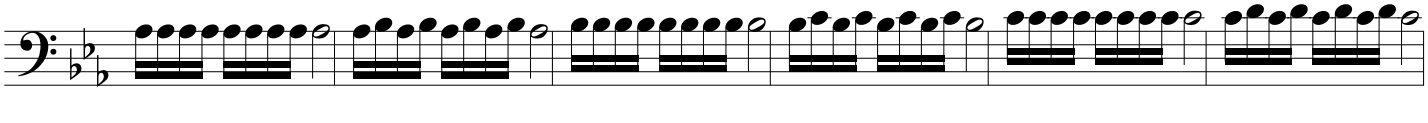
9. Chromatic Scale

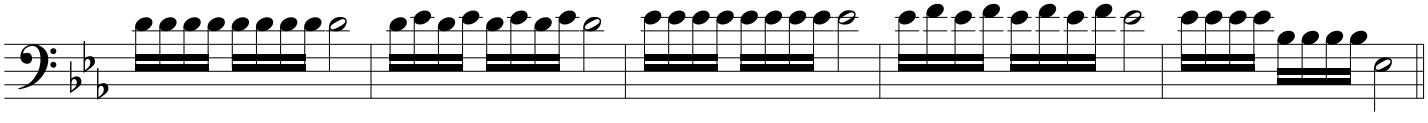


10. Lip Slurs

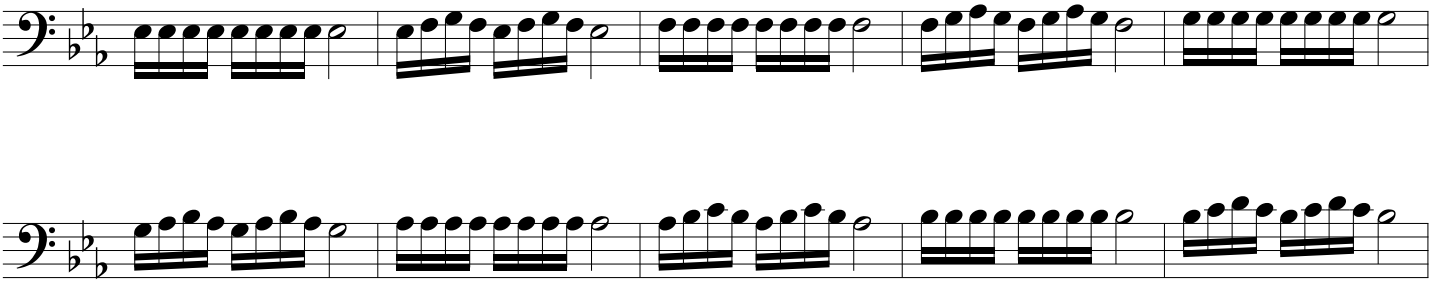
11. Digit Pattern 1

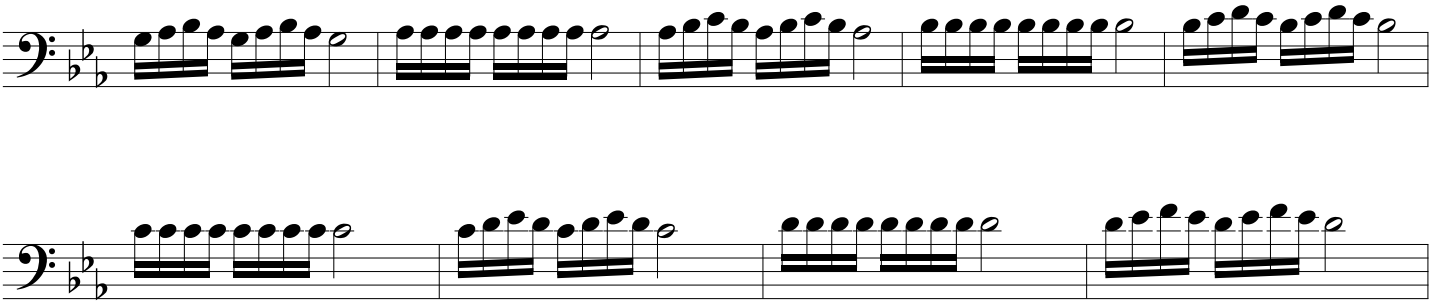






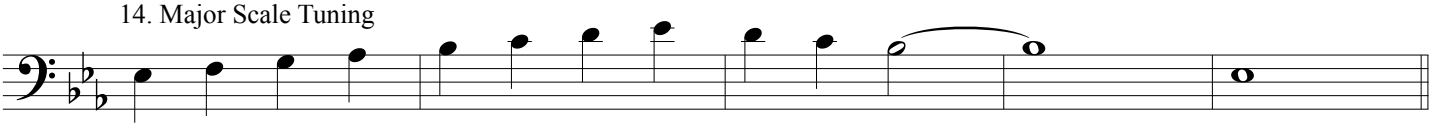
12. Digit Pattern 2



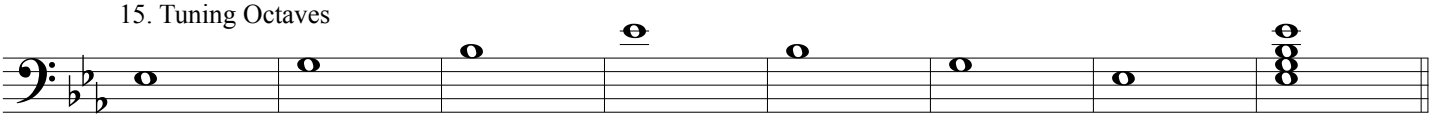


13. Digit Pattern 3

14. Major Scale Tuning



15. Tuning Octaves



16. Descending Chromatics Harmonized

Tuba

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

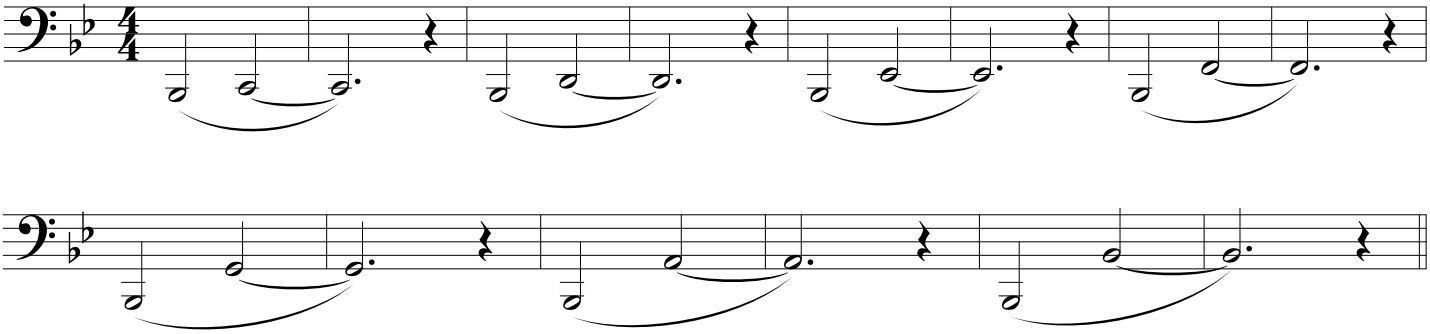
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

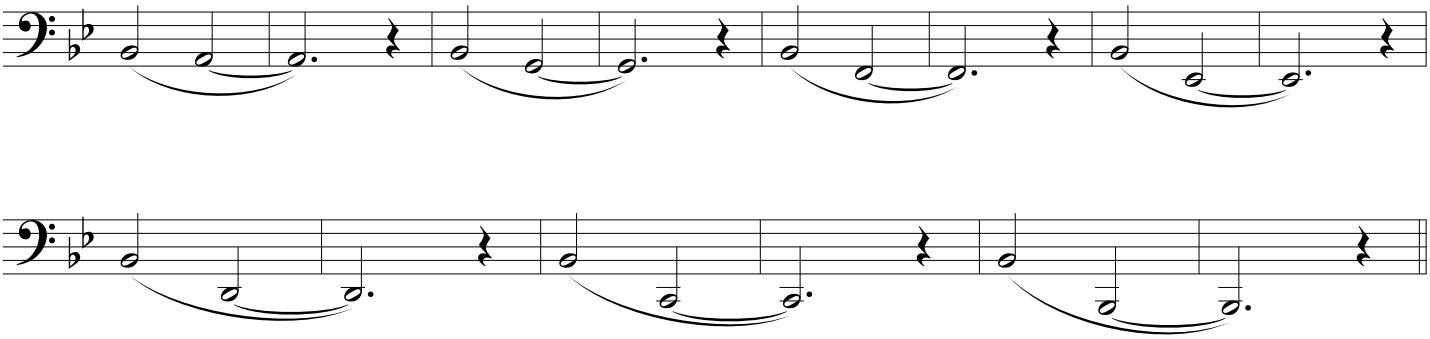
Concert B♭

Ashley Gable

1. Long Tones Ascending



2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

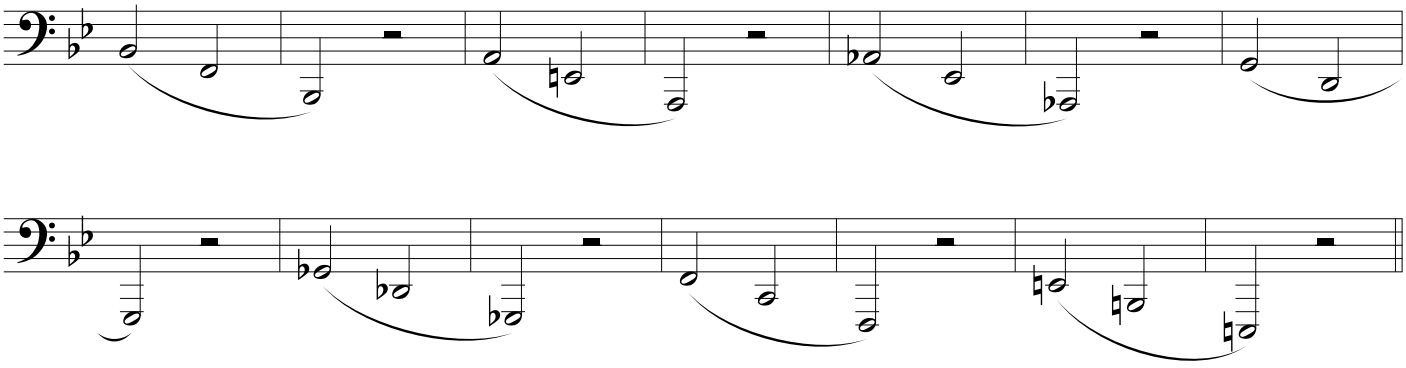
6. Five Note Pattern

7. Thirds

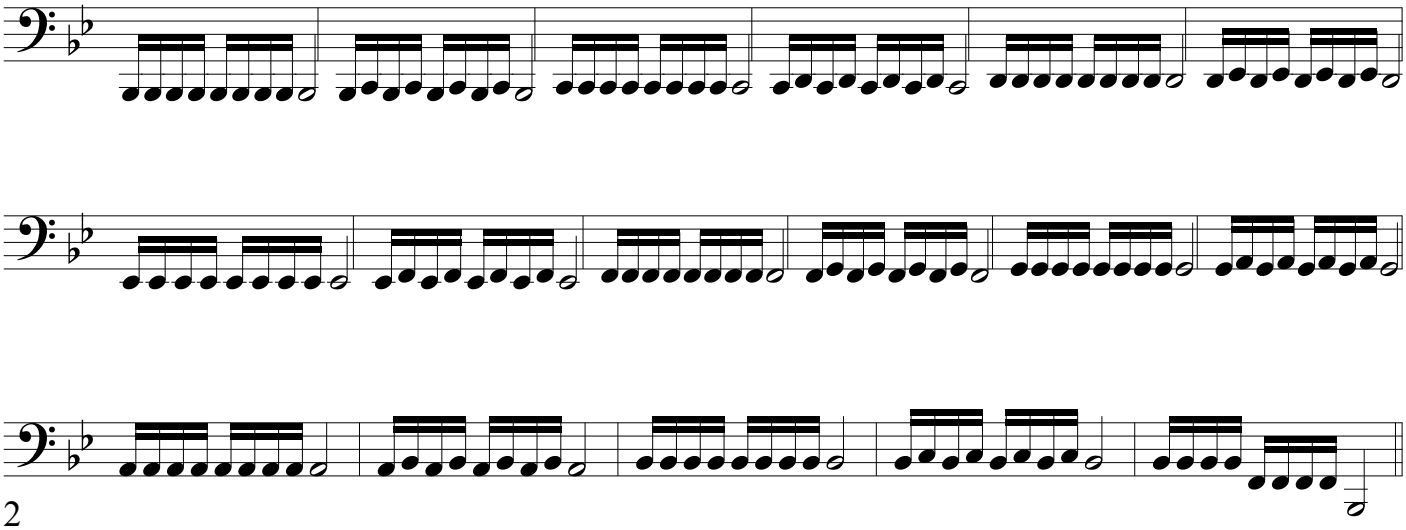
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs



11. Digit Pattern 1

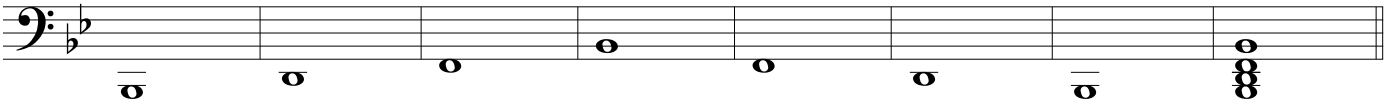


12. Digit Pattern 2

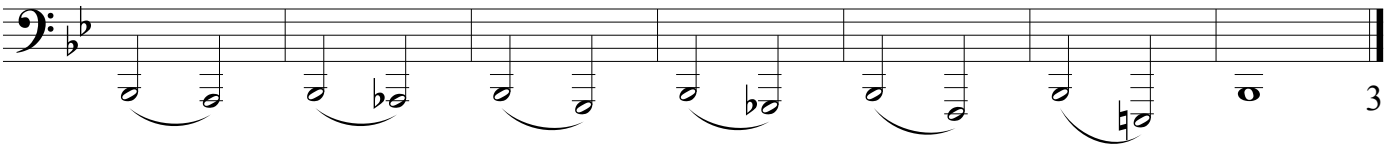
13. Digit Pattern 3

14. Major Scale Tuning

15. Tuning Octaves

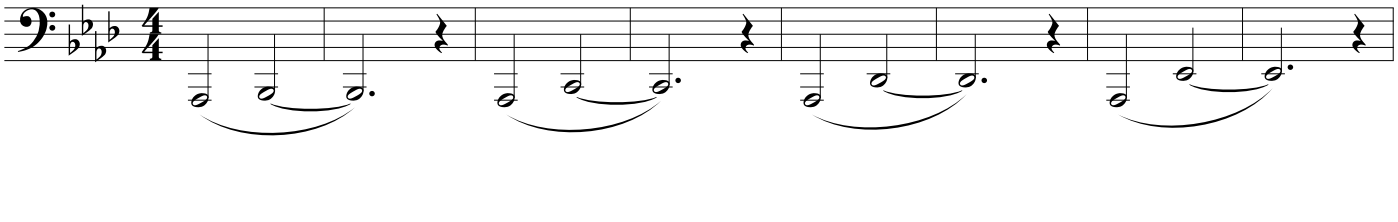


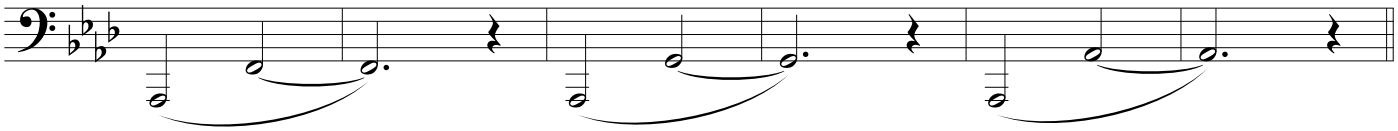
16. Descending Chromatics Harmonized



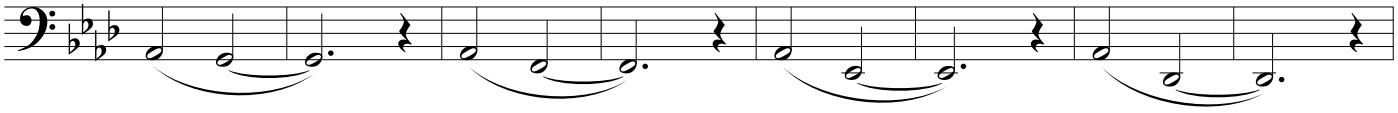
Concert A♭

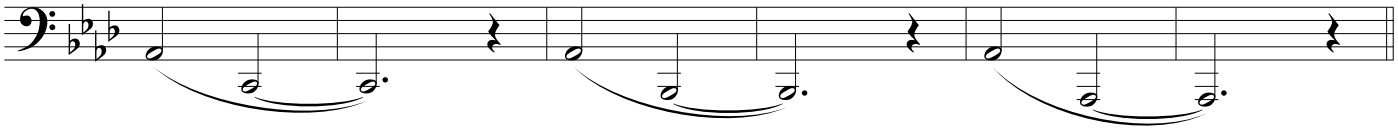
1. Long Tones Ascending





2. Long Tones Descending





3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

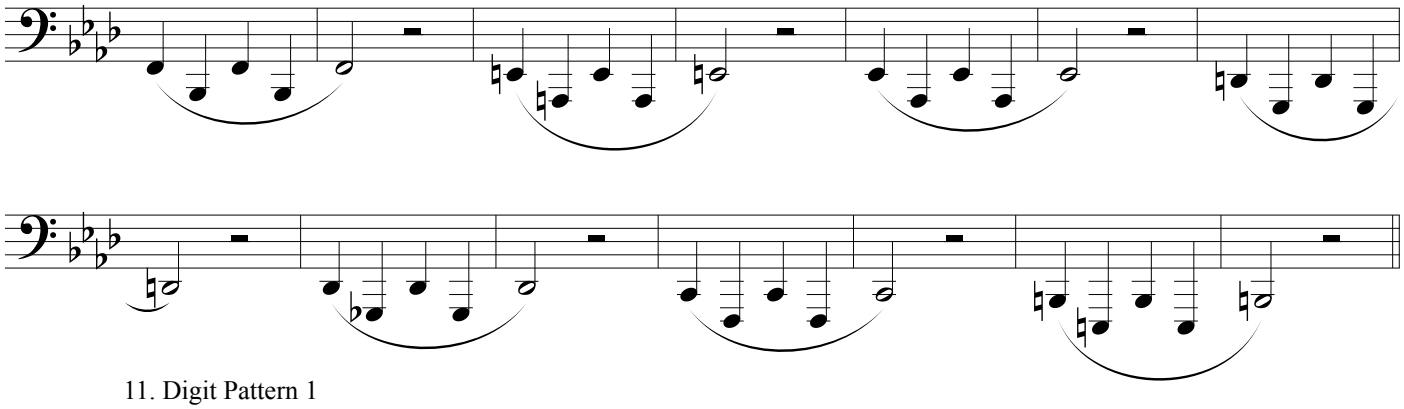
6. Five Note Pattern

7. Thirds

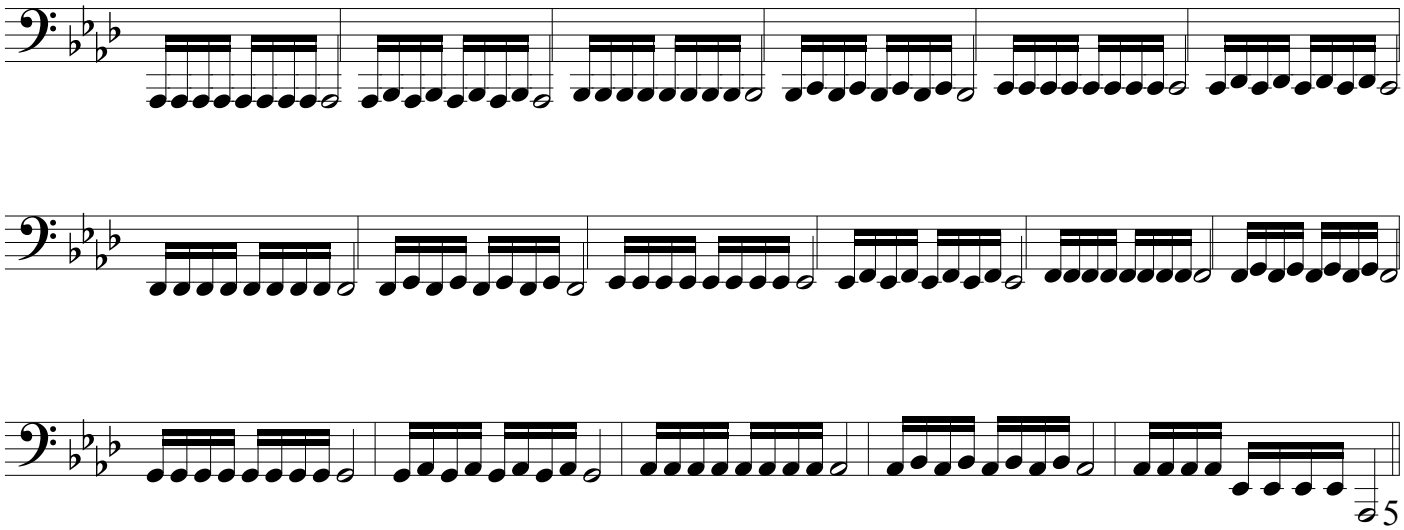
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs



11. Digit Pattern 1

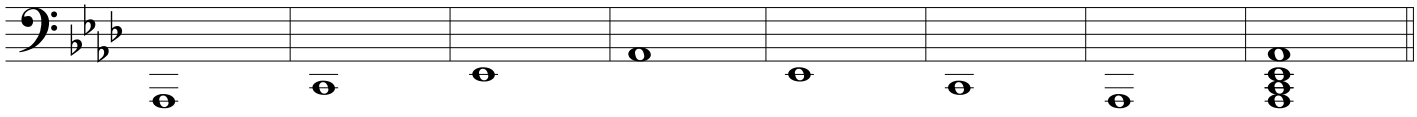


12. Digit Pattern 2

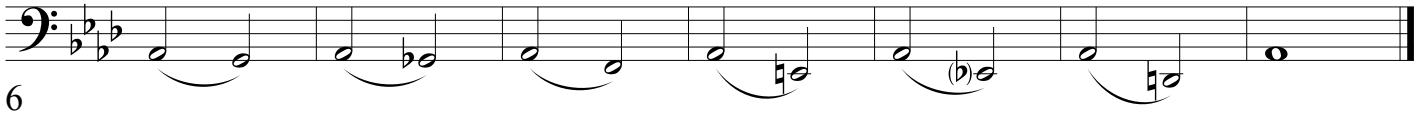
13. Digit Pattern 3

14. Major Scale Tuning

15. Tuning Octaves

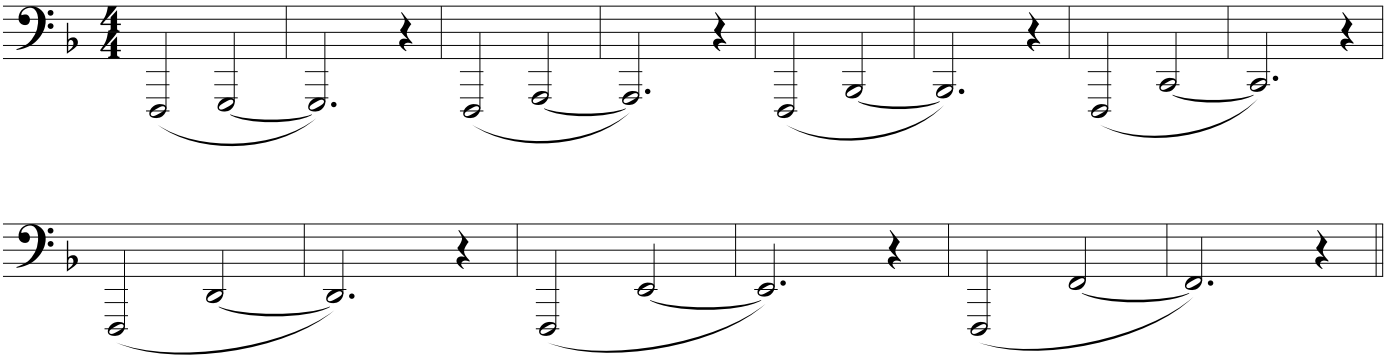


16. Descending Chromatics Harmonized

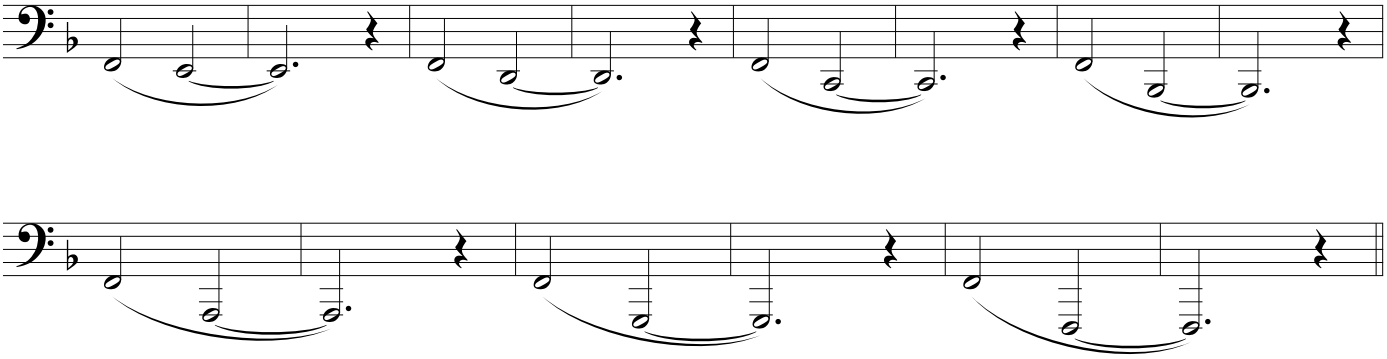


Concert F

1. Long Tones Ascending

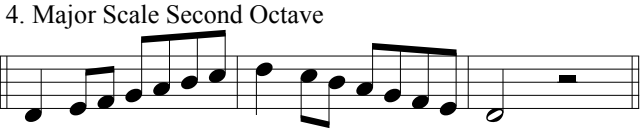


2. Long Tones Descending



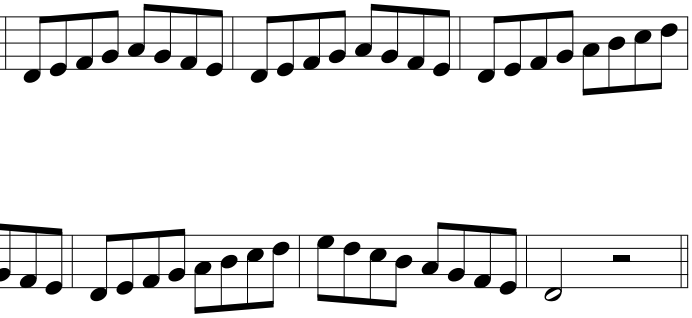
3. Major Scale First Octave

4. Major Scale Second Octave

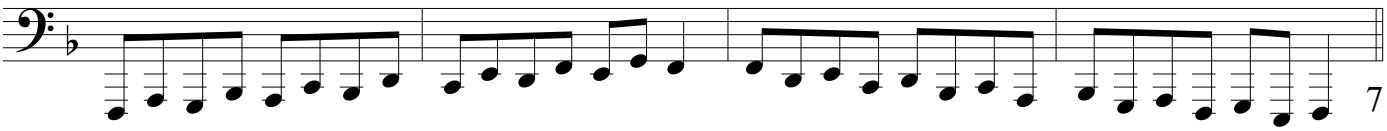


5. Harmonic Minor Scale

6. Five Note Pattern



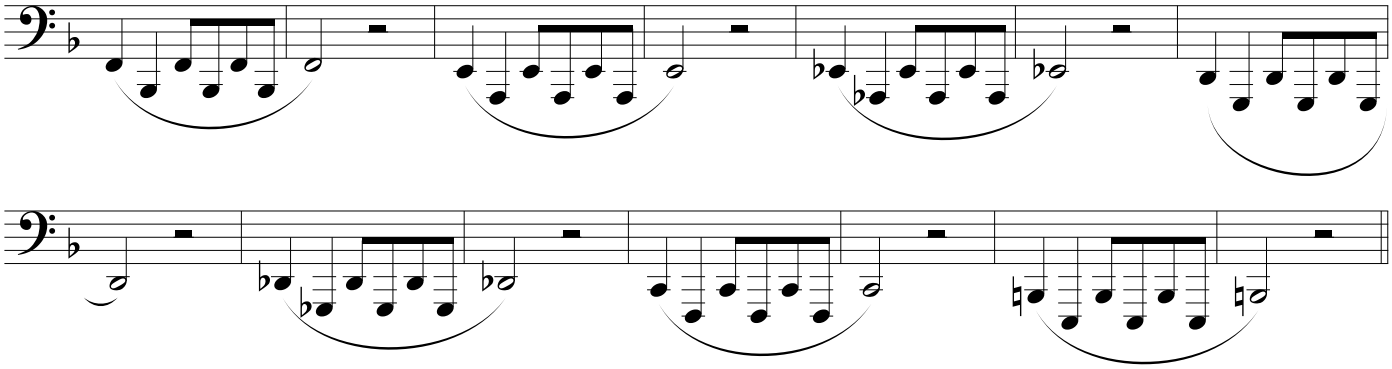
7. Thirds



8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs

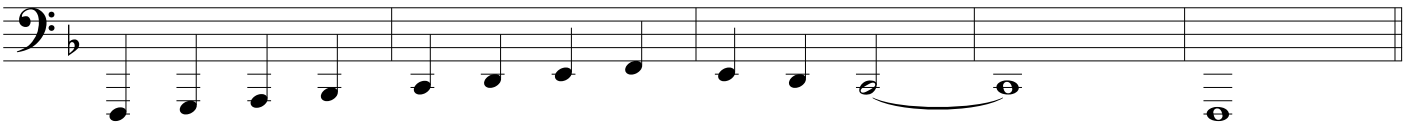


11. Digit Pattern 1

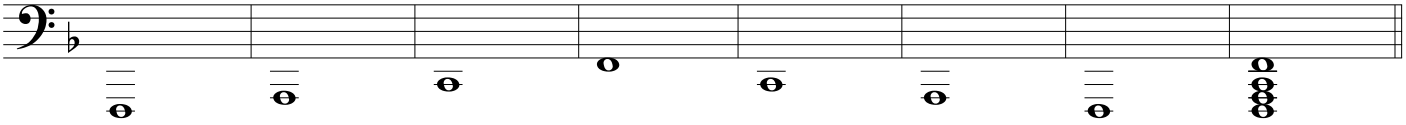
12. Digit Pattern 2

13. Digit Pattern 3

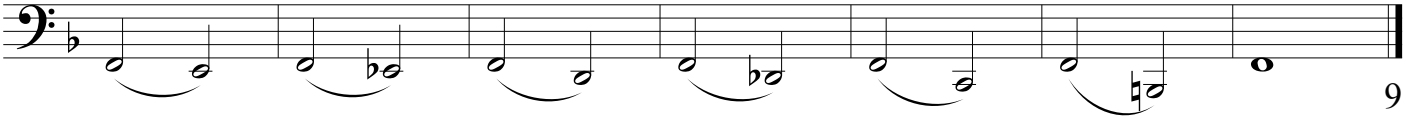
14. Major Scale Tuning



15. Tuning Octaves

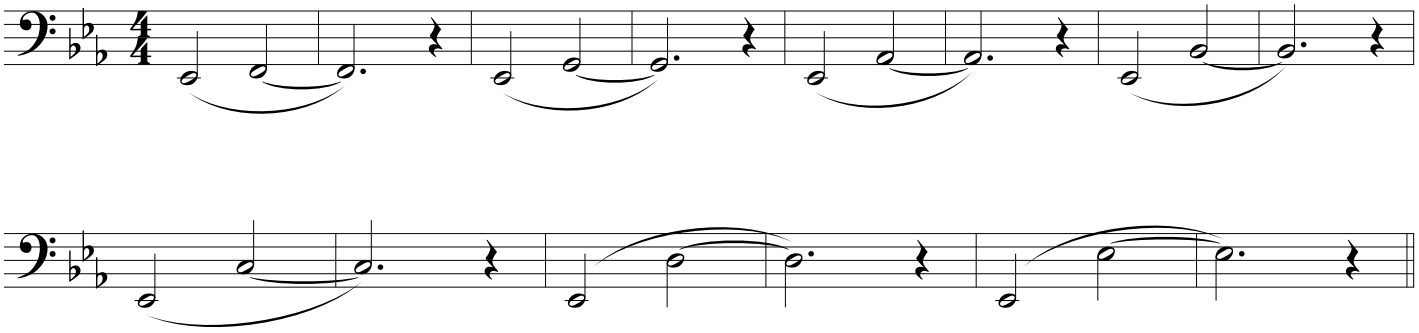


16. Descending Chromatics Harmonized

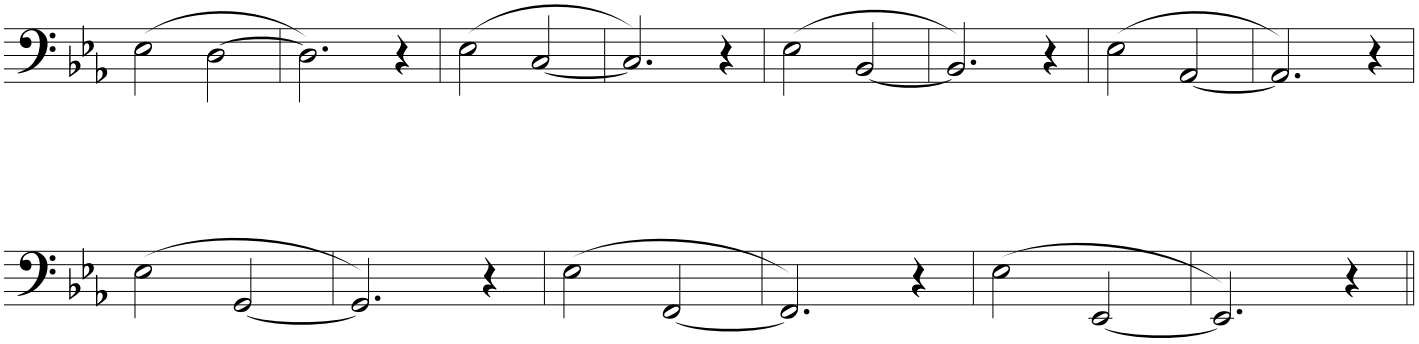


Concert E♭

1. Long Tones Ascending



2. Long Tones Descending

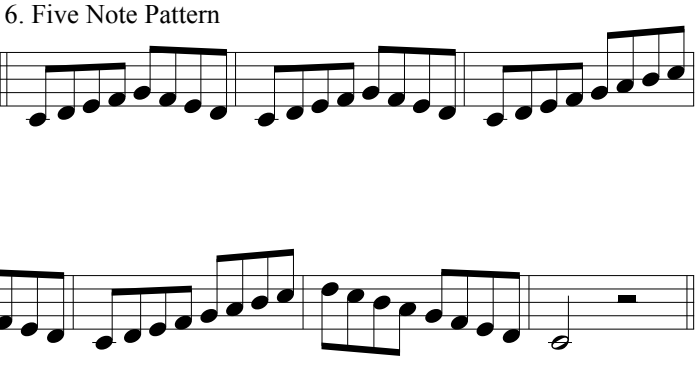


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

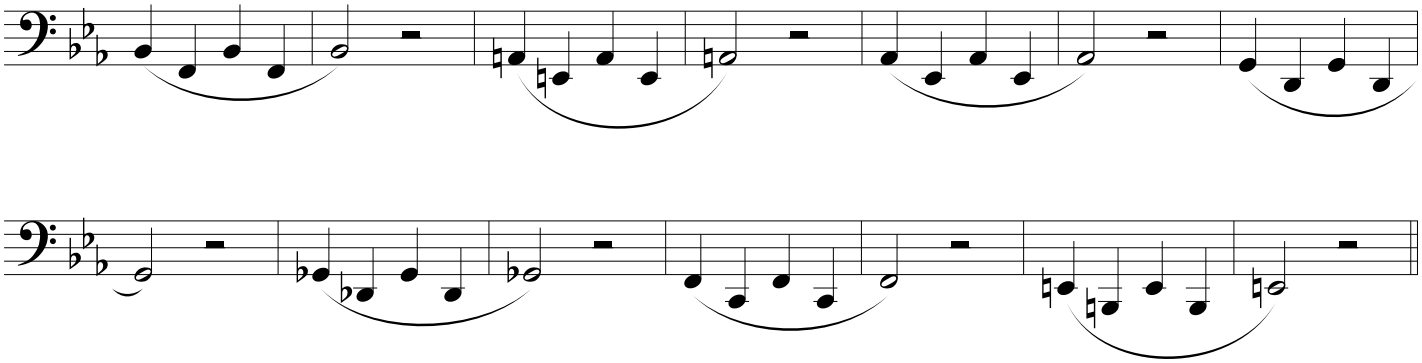


7. Thirds

8. Chromatic Segments

9. Chromatic Scale

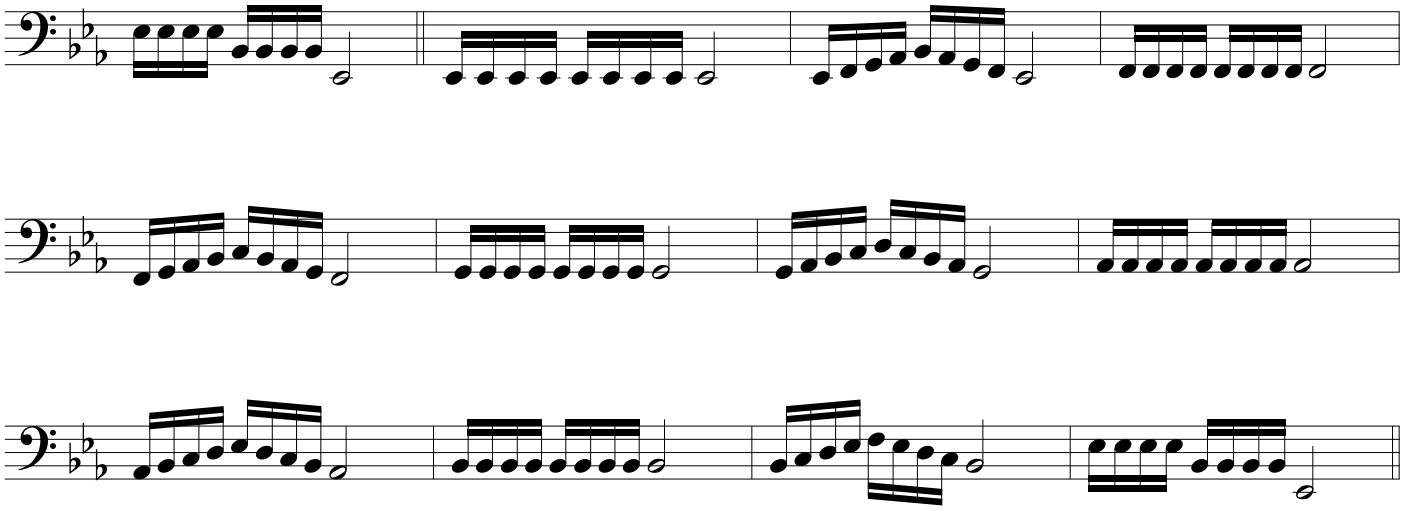
10. Lip Slurs



11. Digit Pattern 1

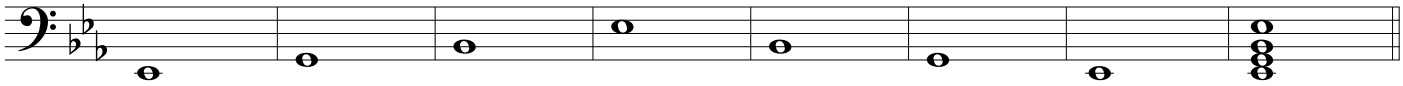
12. Digit Pattern 2

13. Digit Pattern 3

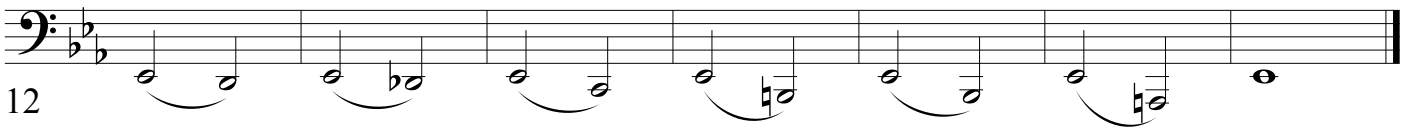


14. Major Scale Tuning

15. Tuning Octaves



16. Descending Chromatics Harmonized



Mallet Percussion

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

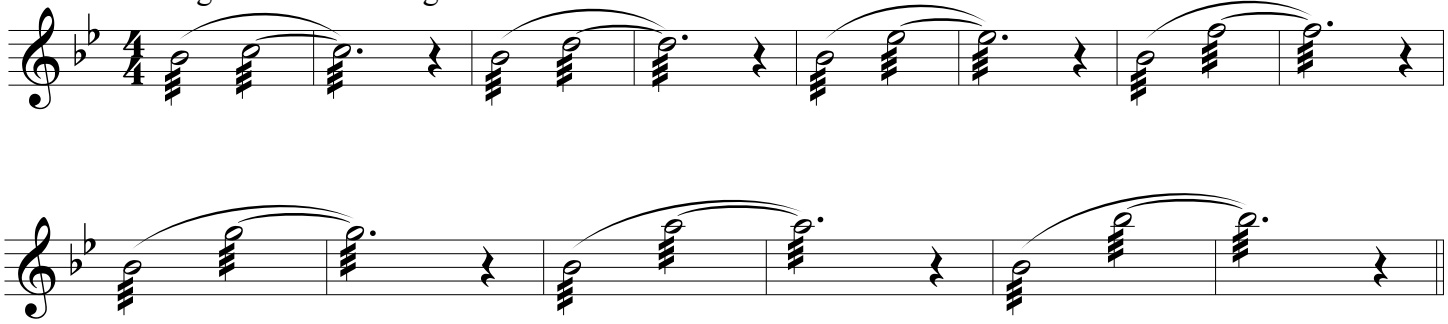
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

Ashley Gable

Concert B♭

1. Long Tones Ascending



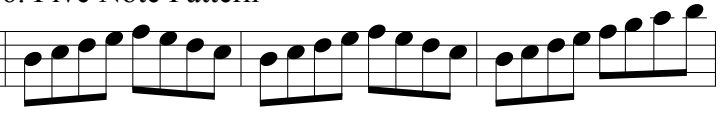
2. Long Tones Descending

3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

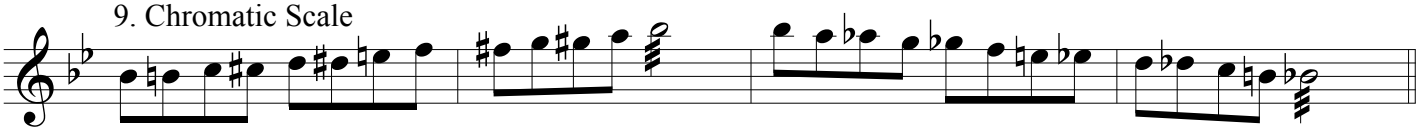
6. Five Note Pattern



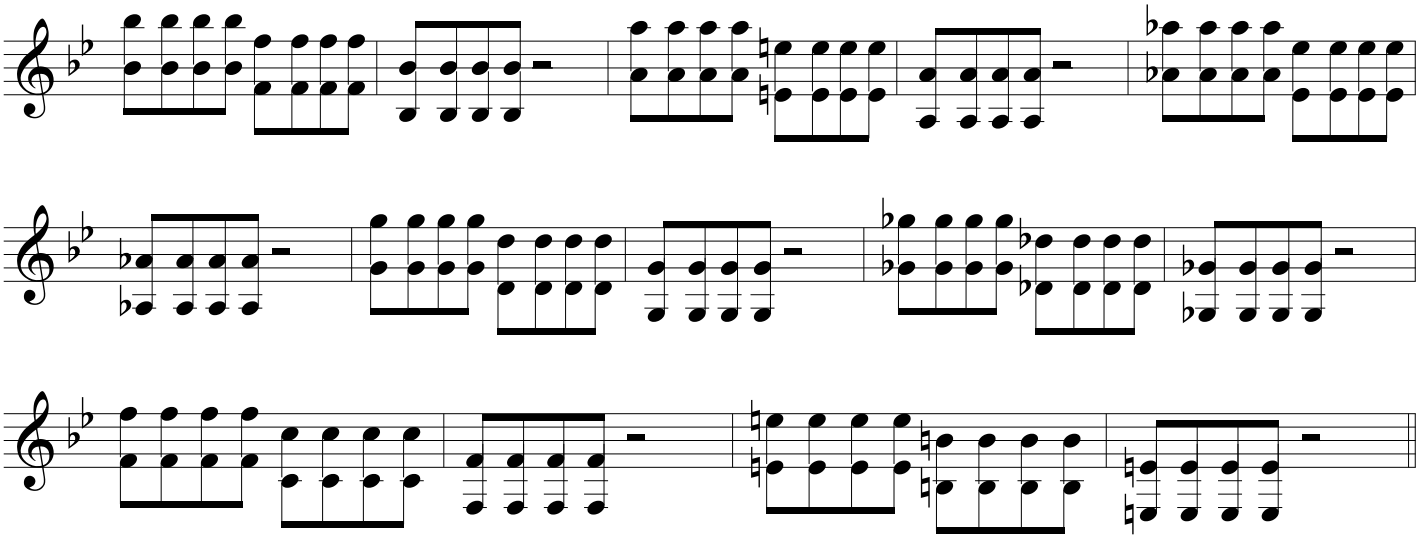
7. Thirds

8. Chromatic Segments

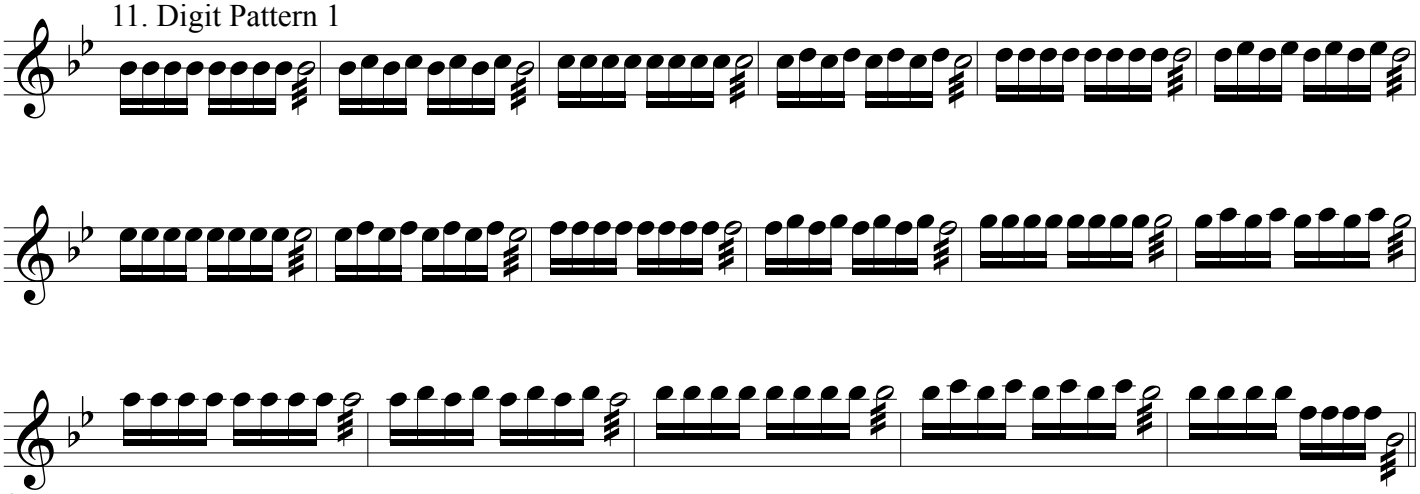
9. Chromatic Scale



10. Lip Slurs

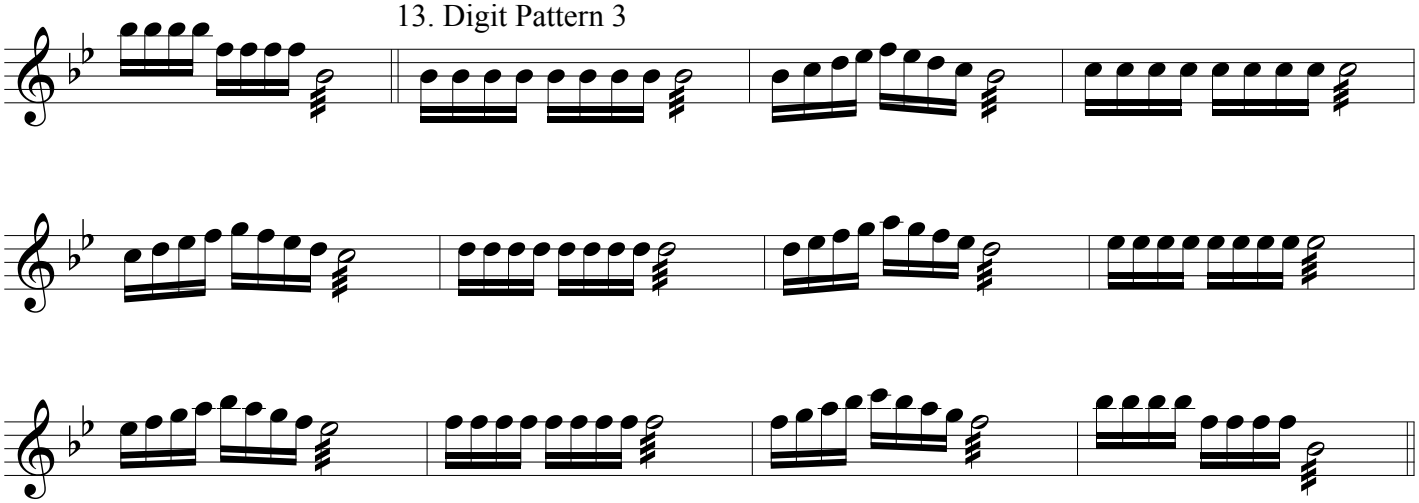


11. Digit Pattern 1

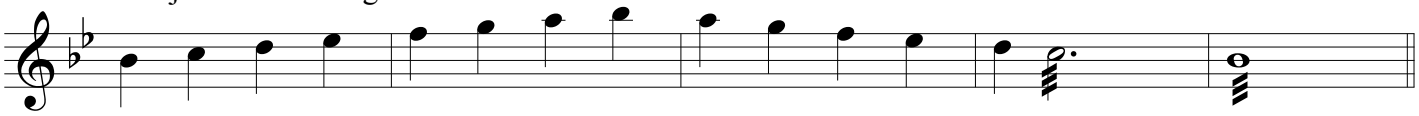


12. Digit Pattern 2

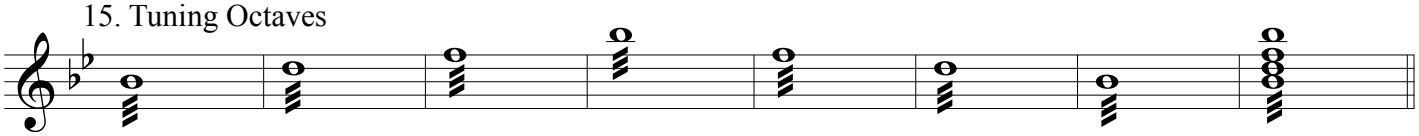
13. Digit Pattern 3



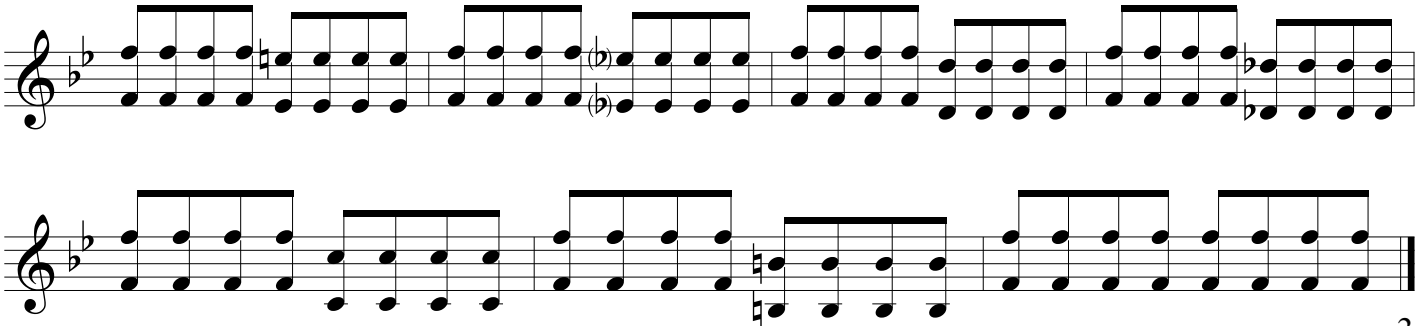
14. Major Scale Tuning



15. Tuning Octaves

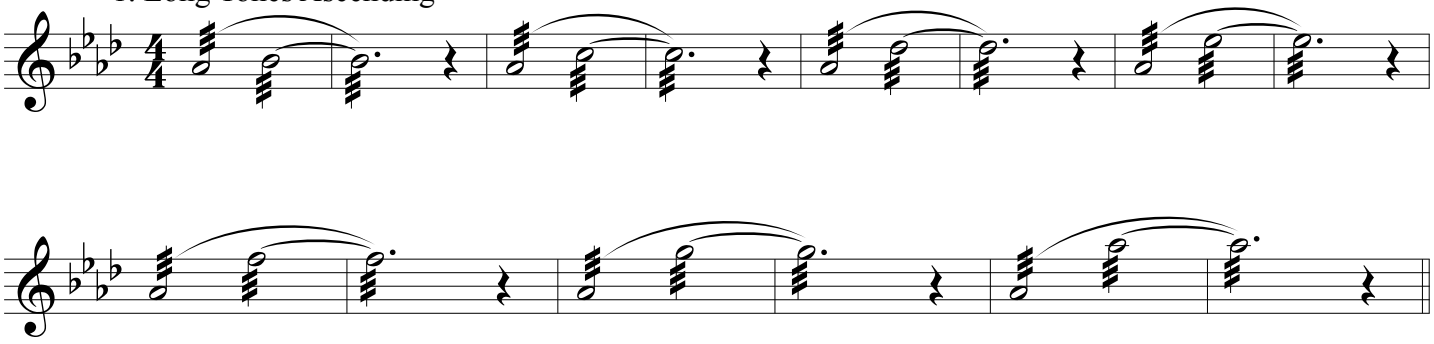


16. Descending Chromatics Harmonized



Concert A♭

1. Long Tones Ascending



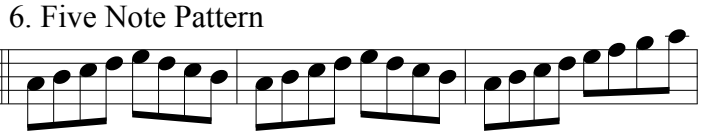
2. Long Tones Descending

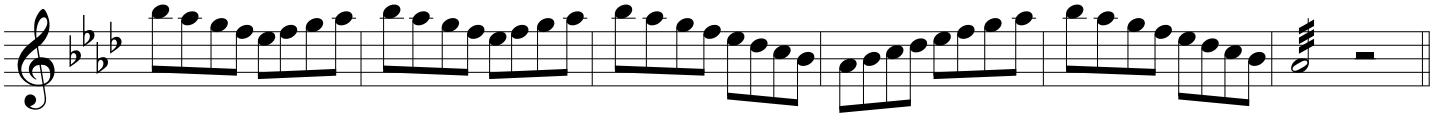
3. Major Scale First Octave

4. Major Scale Second Octave

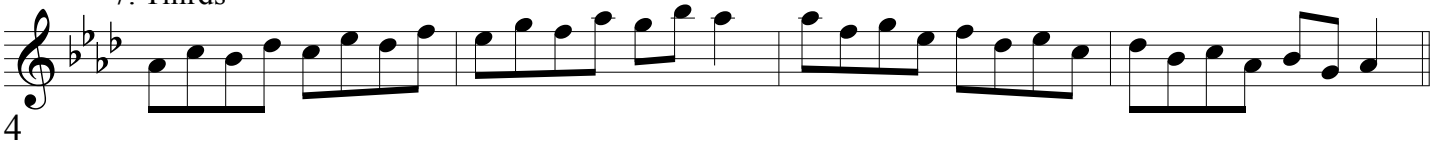
5. Harmonic Minor Scale

6. Five Note Pattern



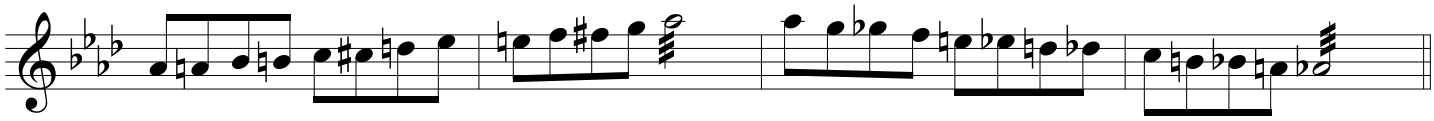


7. Thirds



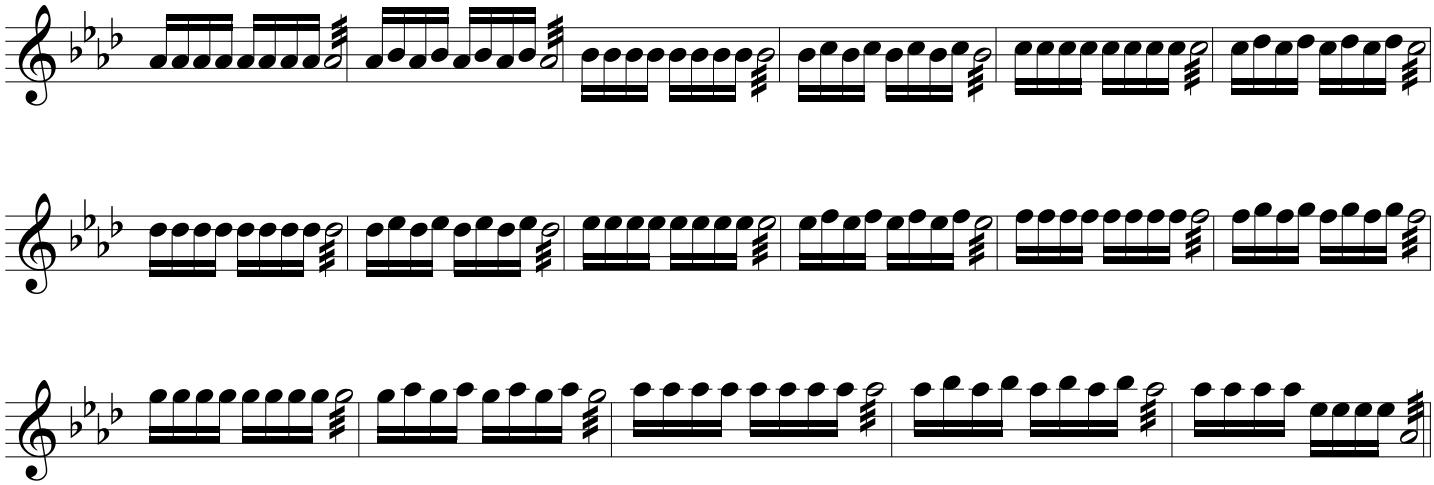
8. Chromatic Segments

9. Chromatic Scale



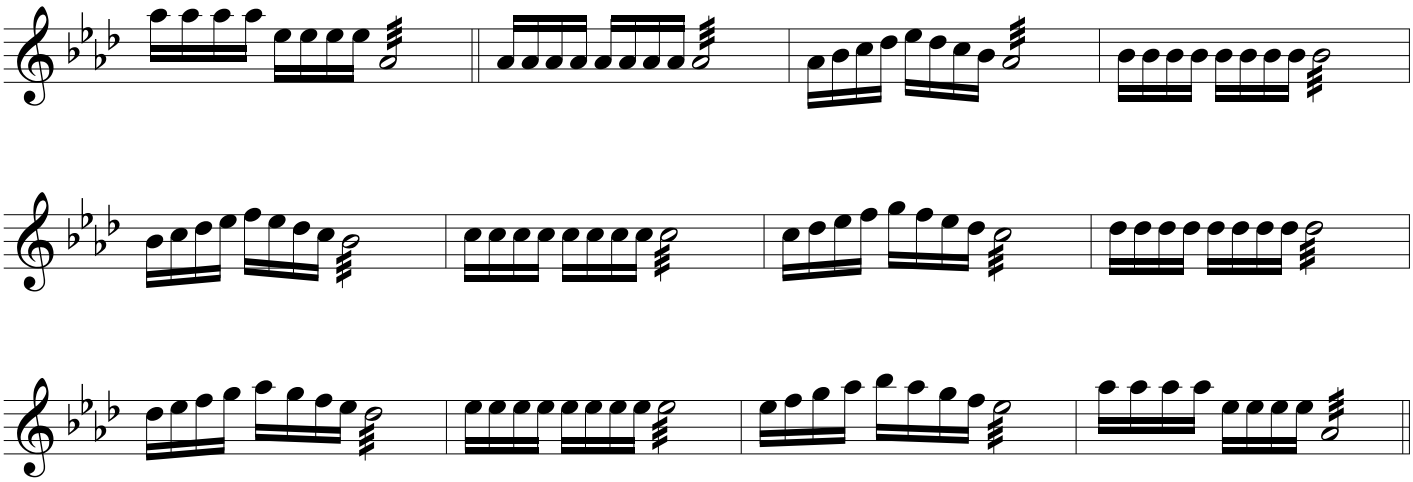
10. Lip Slurs

11. Digit Pattern 1

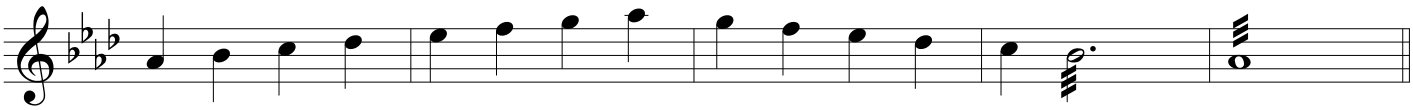


12. Digit Pattern 2

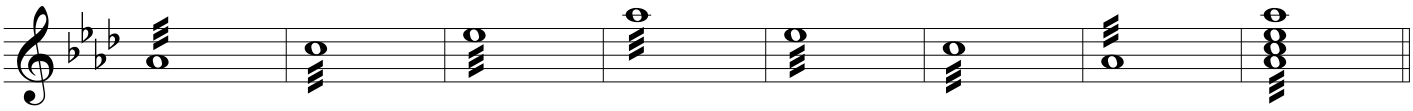
13. Digit Pattern 3



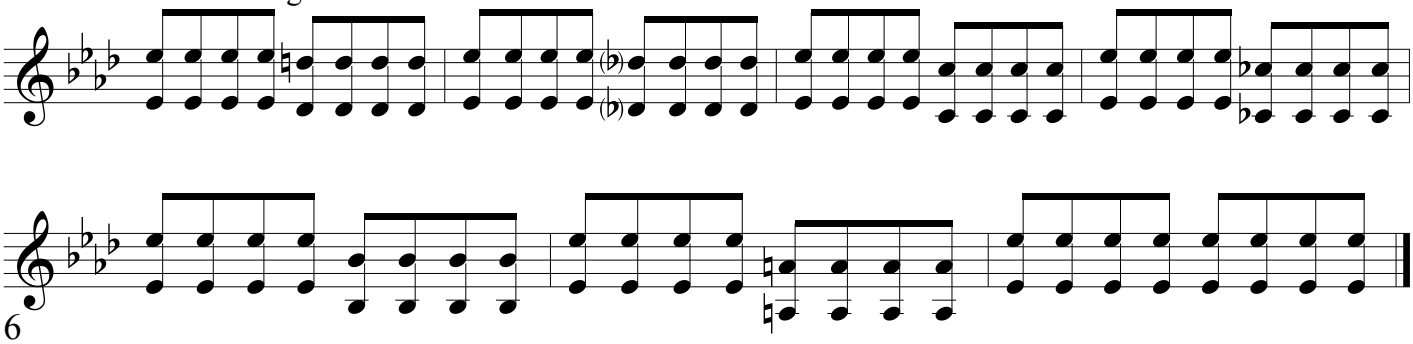
14. Major Scale Tuning



15. Tuning Octaves

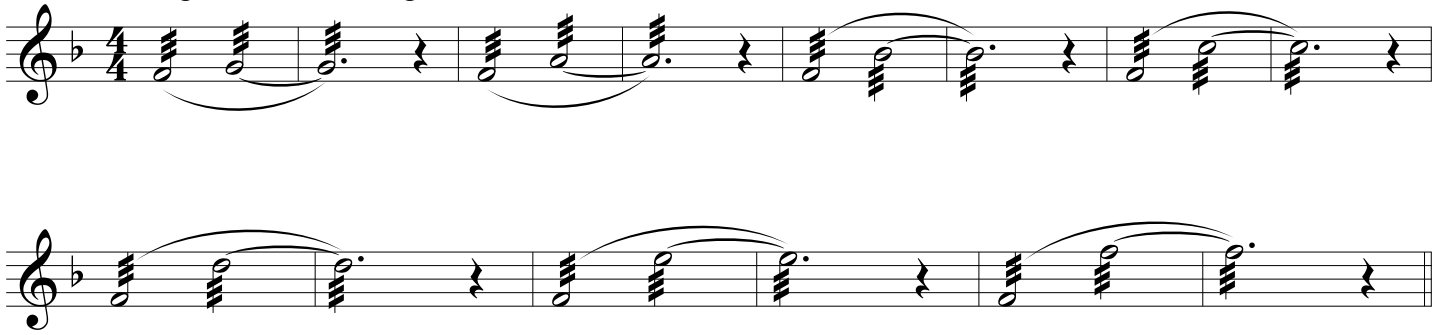


16. Descending Chromatics Harmonized

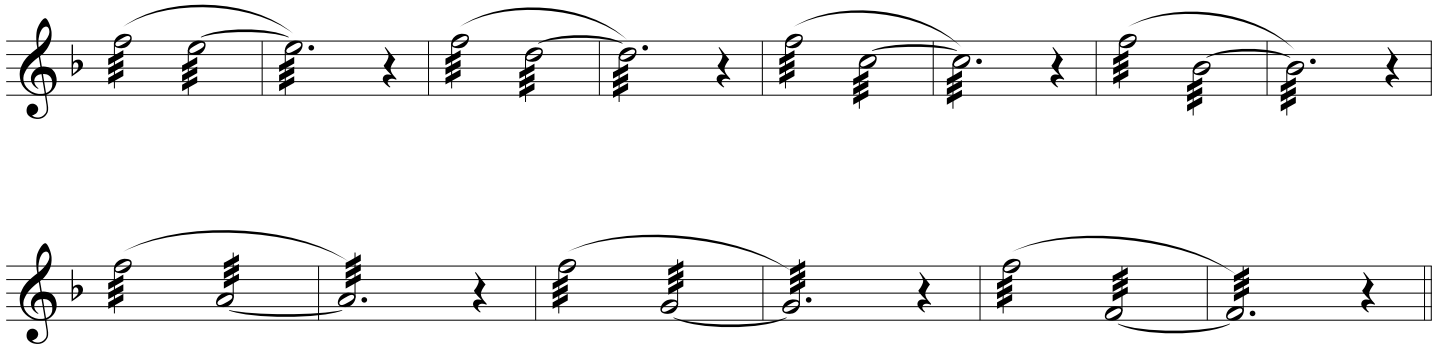


Concert F

1. Long Tones Ascending



2. Long Tones Descending

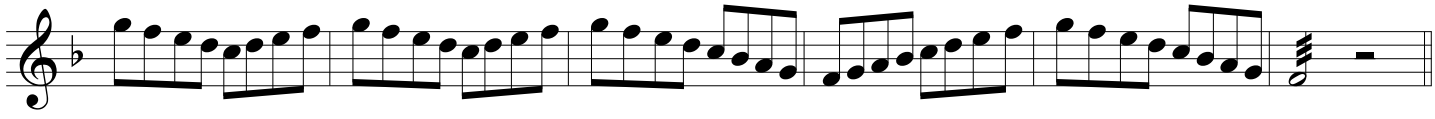


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

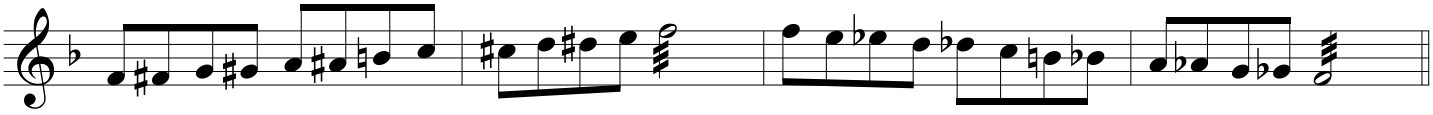
6. Five Note Pattern



7. Thirds

8. Chromatic Segments

9. Chromatic Scale

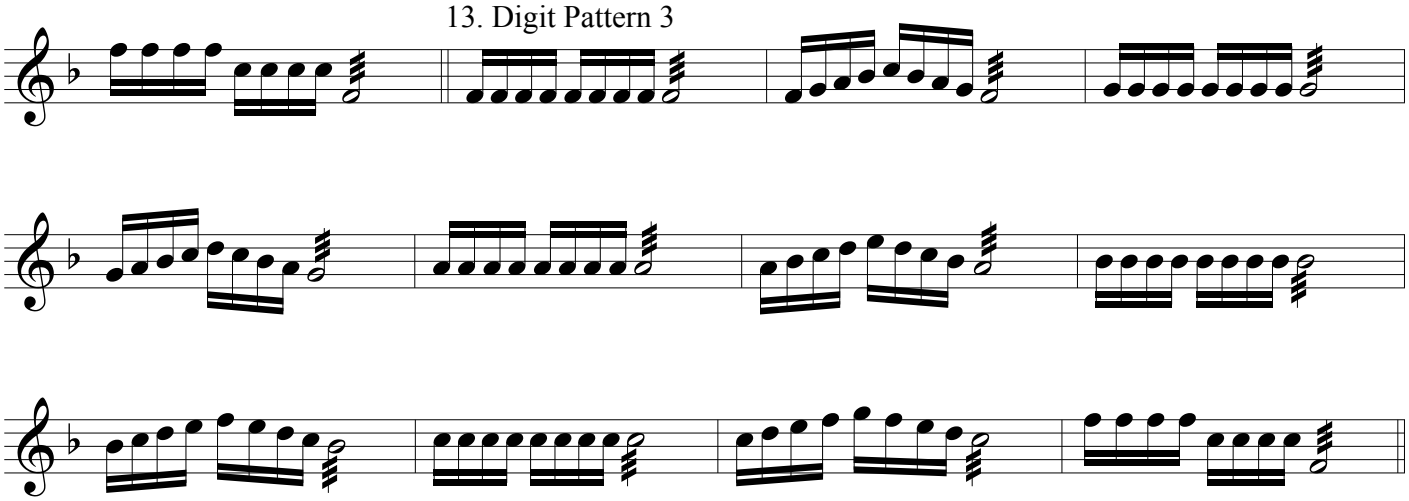


10. Lip Slurs

11. Digit Pattern 1

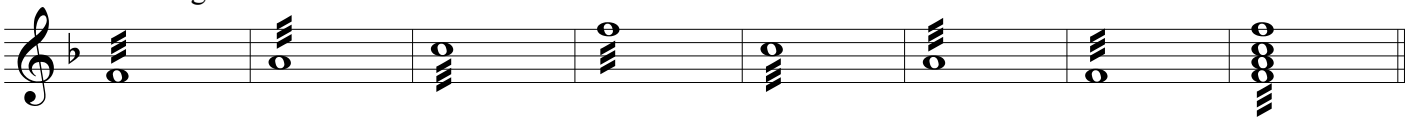
12. Digit Pattern 2

13. Digit Pattern 3

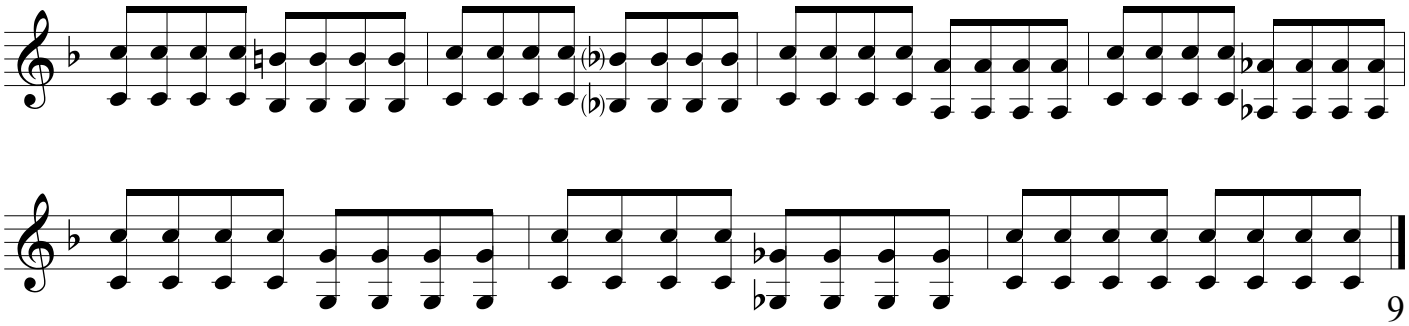


14. Major Scale Tuning

15. Tuning Octaves



16. Descending Chromatics Harmonized



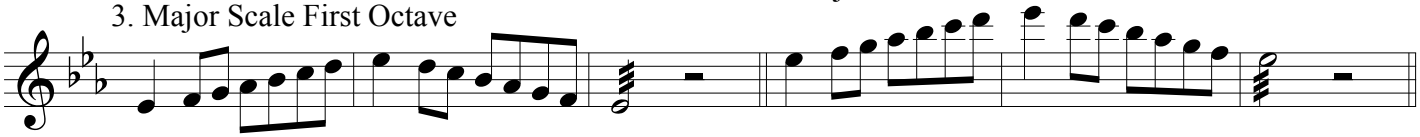
Concert E♭

1. Long Tones Ascending

2. Long Tones Descending

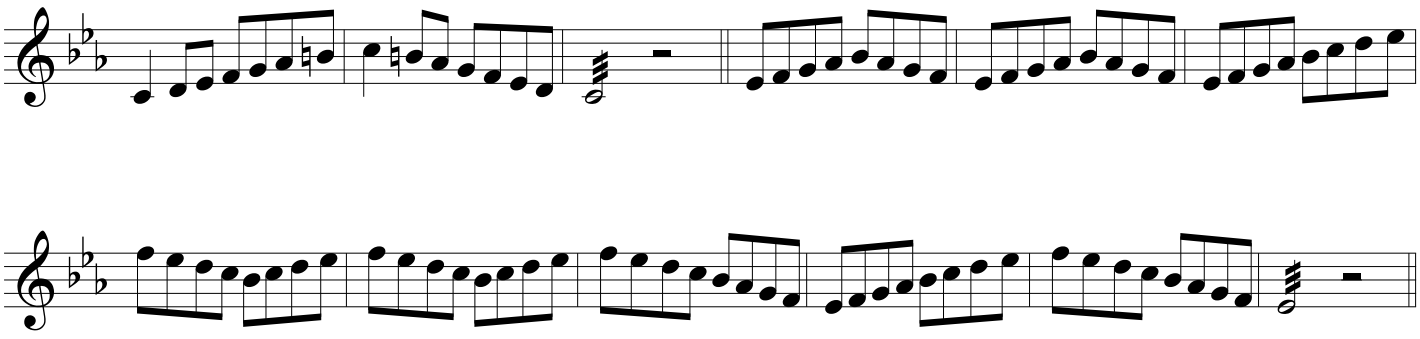
3. Major Scale First Octave

4. Major Scale Second Octave

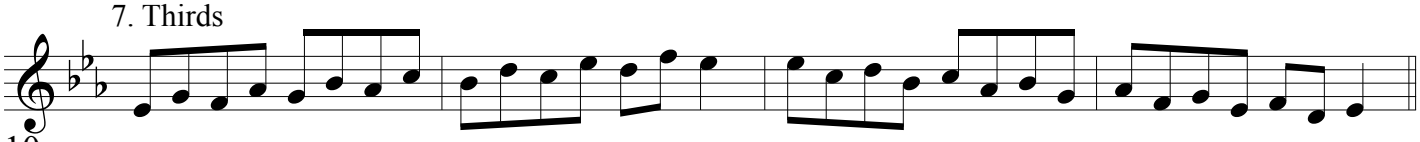


5. Harmonic Minor Scale

6. Five Note Pattern



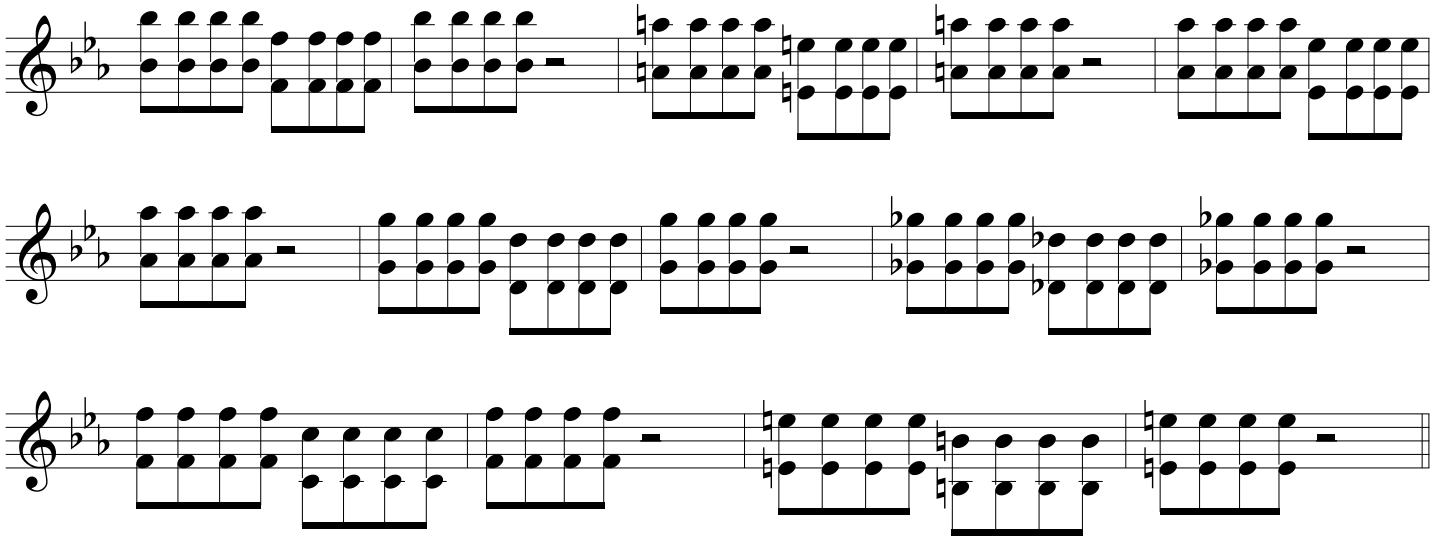
7. Thirds



8. Chromatic Segments

9. Chromatic Scale

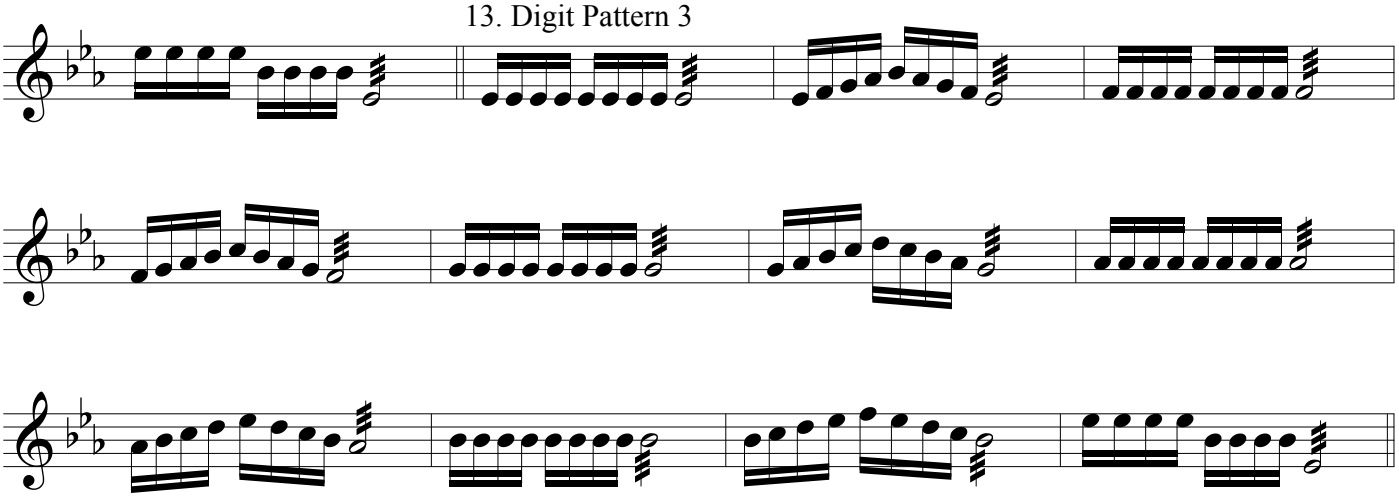
10. Lip Slurs



11. Digit Pattern 1

12. Digit Pattern 2

13. Digit Pattern 3



14. Major Scale Tuning

15. Tuning Octaves

16. Descending Chromatics Harmonized

Snare Drum

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

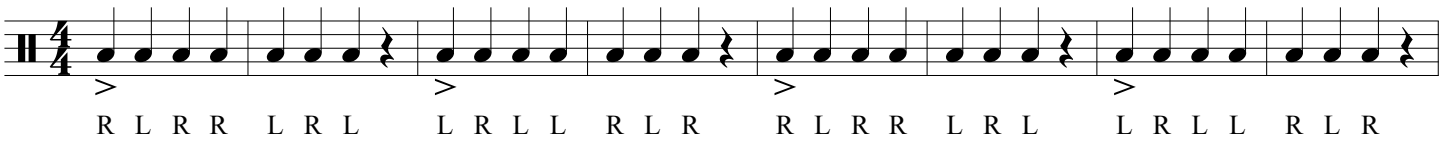
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

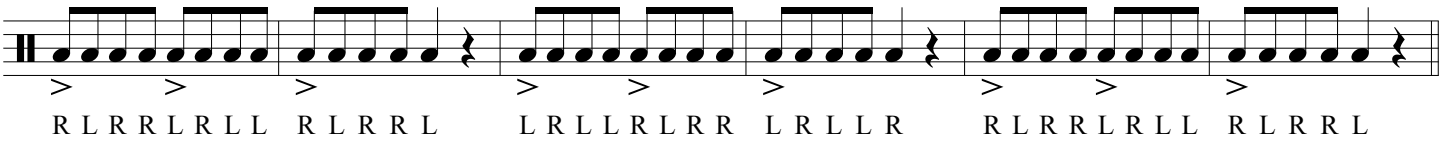
Building Blocks for a Better Band

Concert B♭-Paradiddle

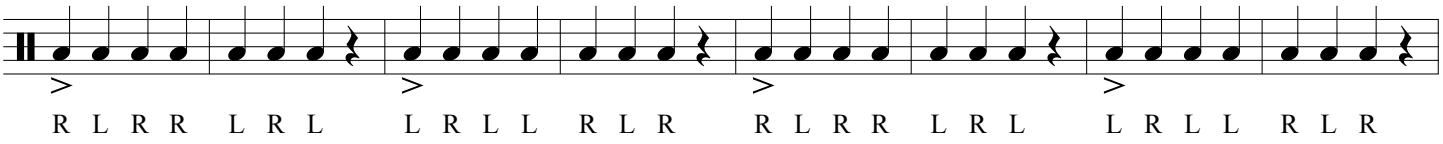
Ashley Gable

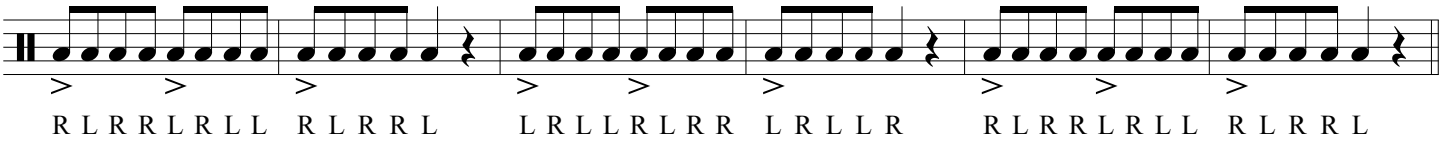
1. Long Tones Ascending





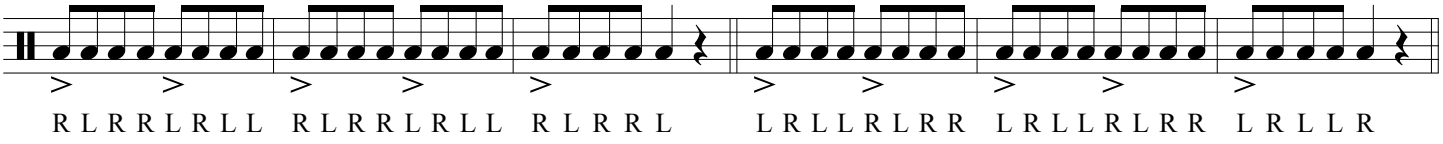
2. Long Tones Descending





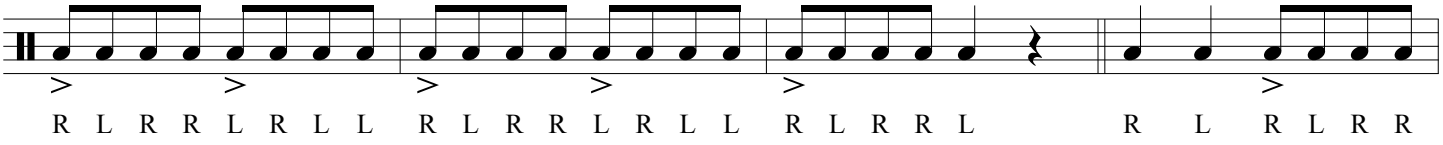
3. Major Scale First Octave

4. Major Scale Second Octave

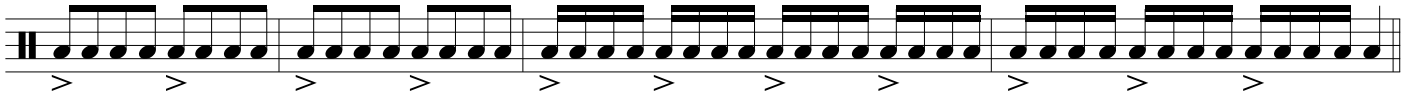


5. Harmonic Minor Scale

6. Five Note Pattern



7. Thirds



Exercises 8-9:
Tacet-Play on mallet instrument

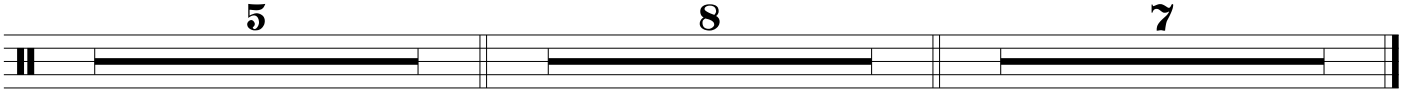
10. Lip Slurs

11. Digit Pattern 1

12. Digit Pattern 2

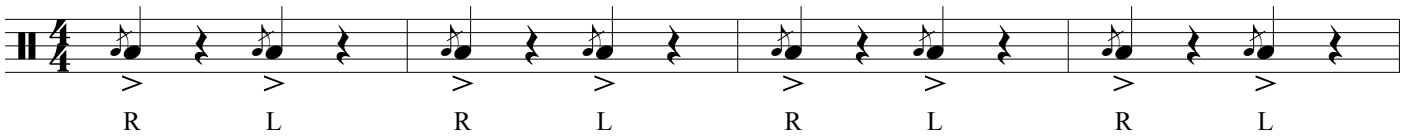
13. Digit Pattern 3

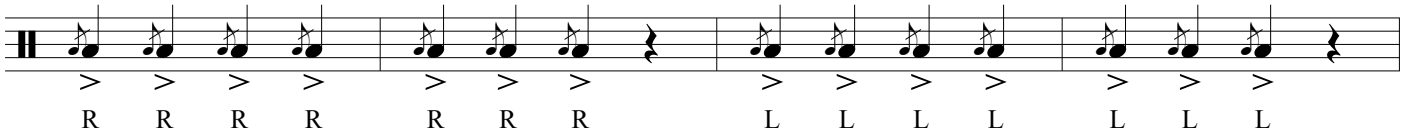
Exercises 14-16: Tacet-Play on mallet instrument

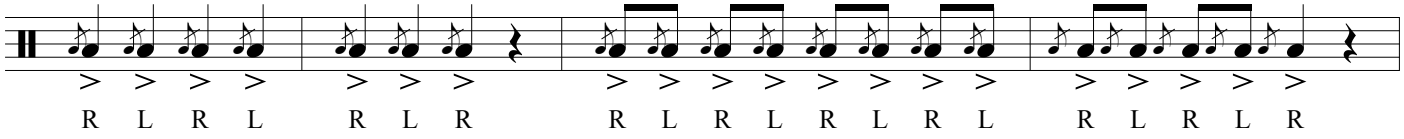


Concert A♭-Flam

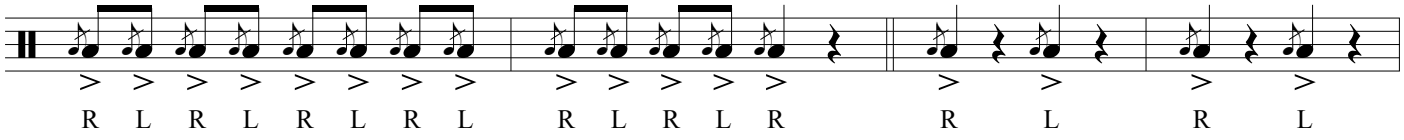
1. Long Tones Ascending

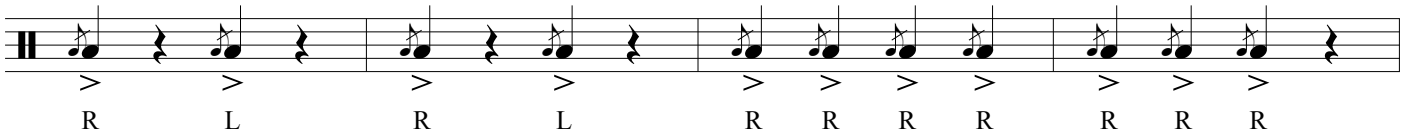


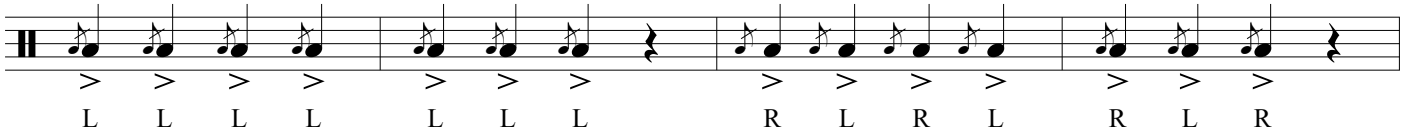


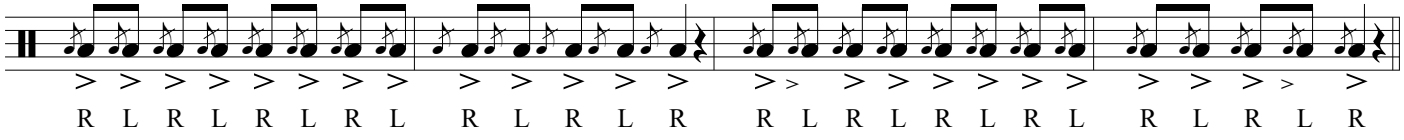


2. Long Tones Descending

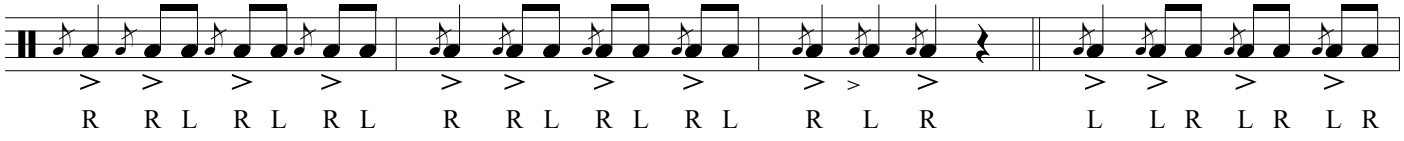






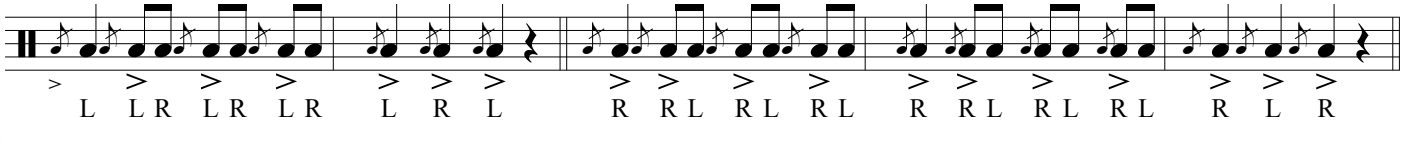


3. Major Scale First Octave

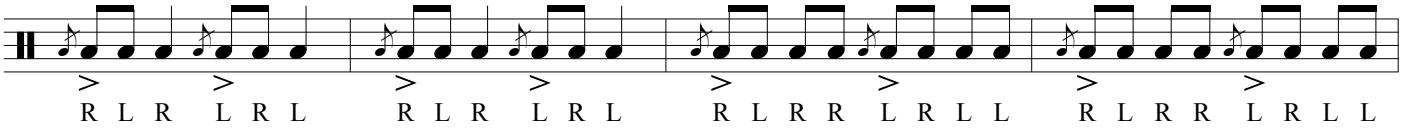


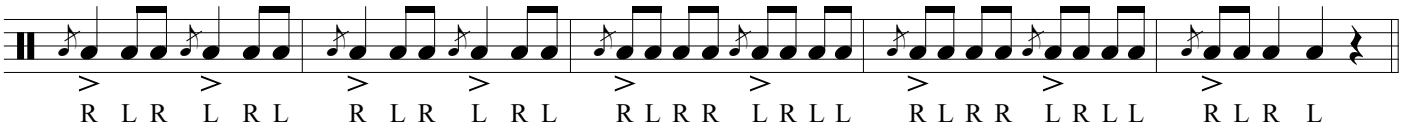
4. Major Scale Second Octave

5. Harmonic Minor Scale

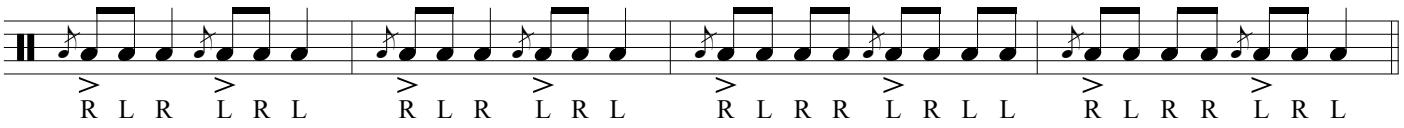


6. Five Note Pattern





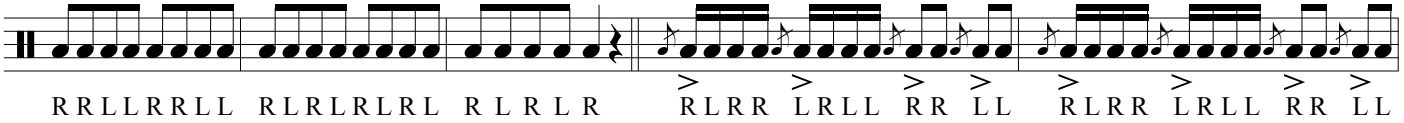
7. Thirds

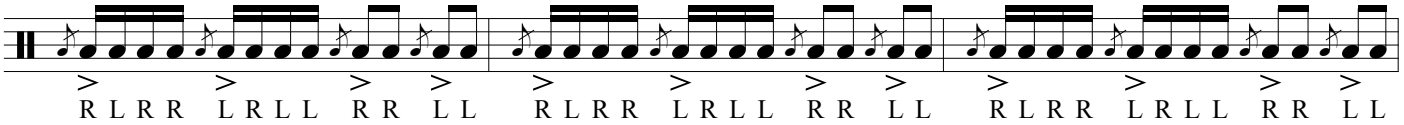


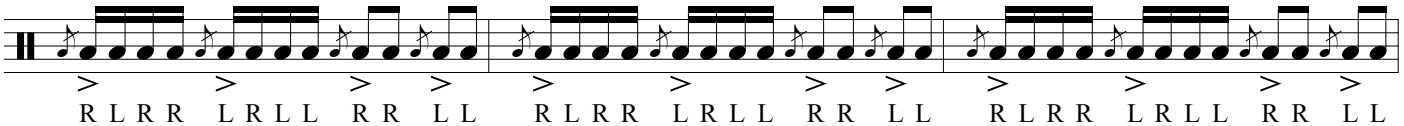
10. Lip Slurs

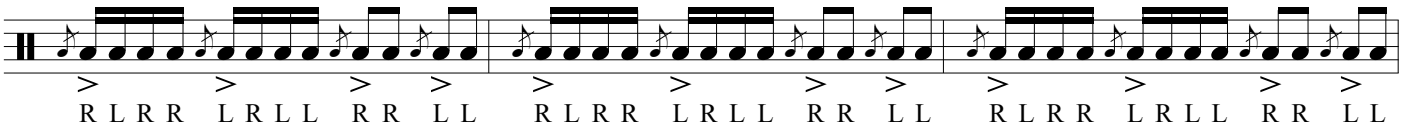
Exercises 8-9:
Tacet-Play on mallet instrument

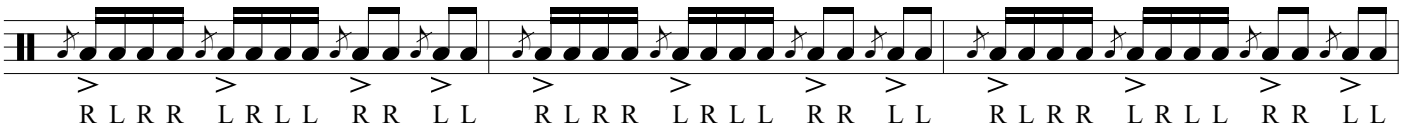
11. Digit Pattern 1

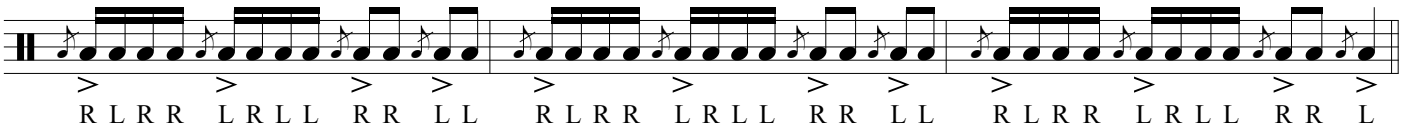






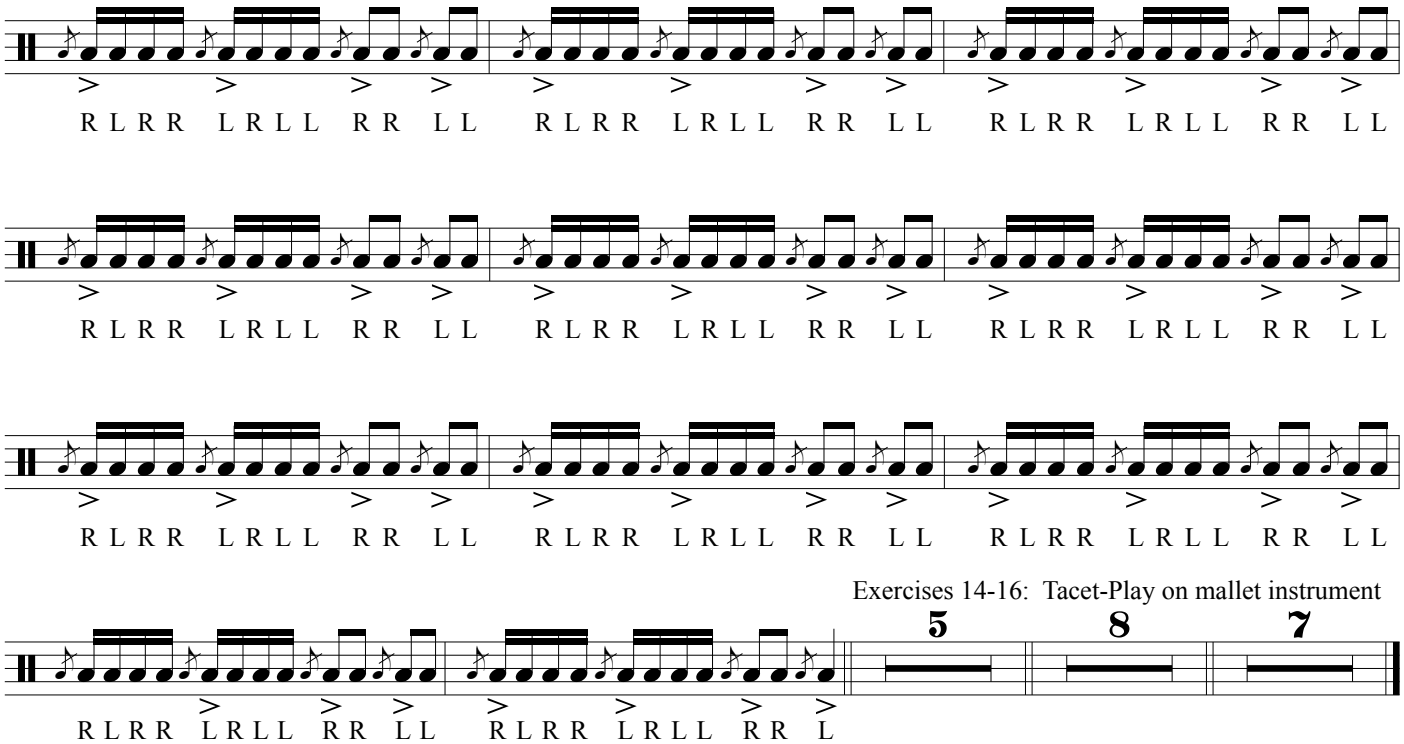






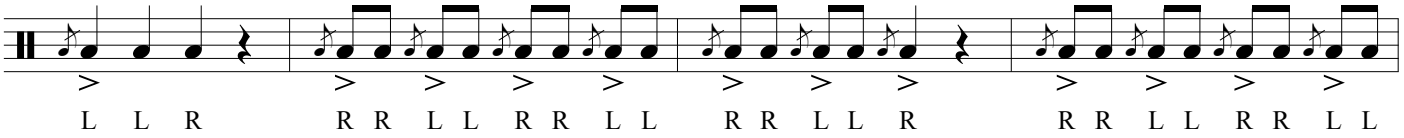
12. Digit Pattern 2

13. Digit Pattern 3



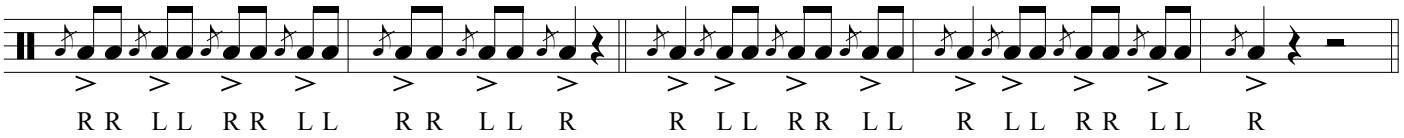
Concert F-Flam Tap

1. Long Tones Ascending

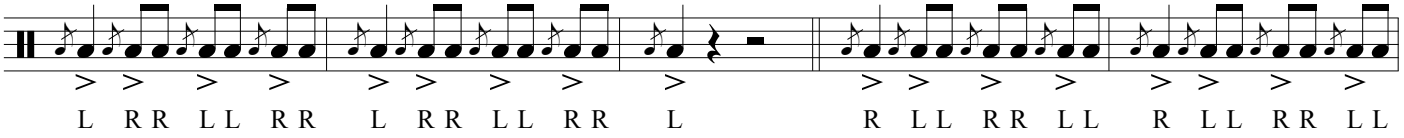


2. Long Tones Descending

3. Major Scale First Octave

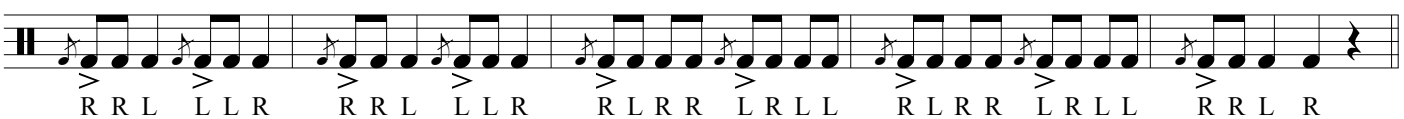


4. Major Scale Second Octave



5. Harmonic Minor Scale

6. Five Note Pattern

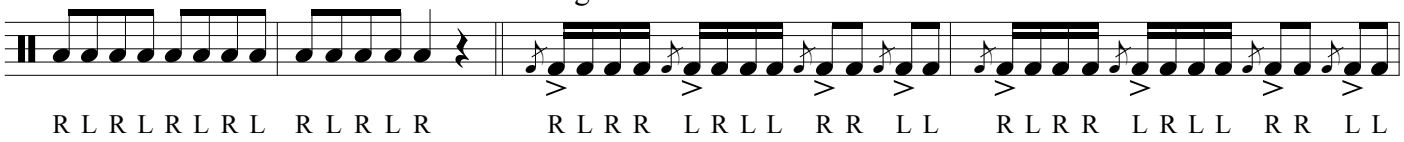


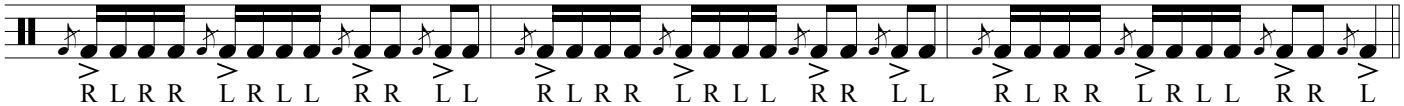
7. Thirds

Exercises 8-9:
Tacet-Play on mallet instrument

10. Lip Slurs

11. Digit Pattern 1

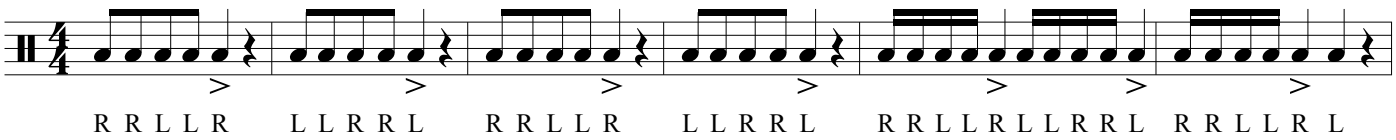




12. Digit Pattern 2

Concert E♭-Five Stroke Roll

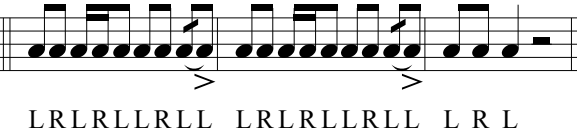
1. Long Tones Ascending



2. Long Tones Descending

3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

6. Five Note Pattern

7. Thirds

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

Exercises 8-9:
Tacet-Play on mallet instrument

10. Lip Slurs

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

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

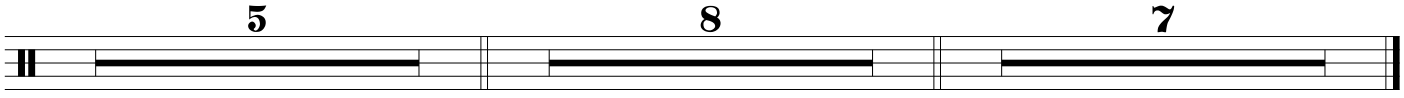
11. Digit Pattern 1

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

12. Digit Pattern 2

13. Digit Pattern 3

Exercises 14-16: Tacet-Play on mallet instrument



BW 2012

The American Bandmasters Association

A Funny Thing Happened on the Way to a Band Rehearsal #24

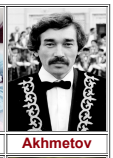
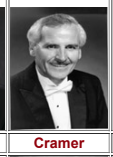
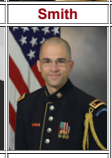
by M. Max McKee Bio

Previous FUNNY | Next FUNNY

ABC 2002-2012 Conductors

Starting in 2002, the American Band College program had grown to the point where a single directors' band was too large for the indoor concert at the Ginger Rogers Craterian Theater in Medford, Oregon.

From 2002 through 2012, the following conductors appeared either first or second week of ABC's June 21-July 4 annual run:

								
Hultgren	Barnes	Melillo	Akiyama	Gabriel	Lautzenheiser	Dinkins	de Meij	Akhmetov
McBeth	Langlet	Pichaureau	Ponto	Bankhead	Van der Roost	Bourgeois	Bloomquist	Haskill
								
Ticheli	Kuijpers	Graham	Hutton	Smith	Turner	Wickes	Cramer	Holsinger
								
Crider	Maiello	Boonshaft	Hudson	Paroby		Al Gladys	Gladys Wright	John M. Long

Concert Lineups: From 2002 through 2012. We continued the concept of the main conductors appearing 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 through 2010.

American Band College Summer 2002-2012: Conductors*					Soloists and Conductors	
2002	John Bourgeois	Ken Bloomquist	Ralph Hultgren	Steve Melillo	Pat Sheridan Stu Turner	Lalo Davila Tim Lautzenheiser
2003	Francis McBeth	Johan de Meij	Philippe Langlet	Claude Pichaureau	Gary Foster Stu Turner/Cyn. Hutton	Allen Vizzutti Stu Turner/Cyn. Hutton
2004	Pierre Kuijpers	Toshio Akiyama	Jim Barnes	Robert W. Smith	Capitol Quartet Mike Bankhead	Sheridan & Pilafian Tim Lautzenheiser
2005	Ralph Hultgren	Roxanne Haskill	Jan Van der Roost	John Bourgeois	Jim Walker Cynthia Hutton	Boston Brass Tim Lautzenheiser
2006	Kanat Akhmetov	Johan de Meij	Frank Ticheli	Lowell Graham	Yeh Shu-Han Hutton / Hudson	Robert Spring Hutton / Hudson
2007	Frank Wickes	Philippe Langlet	Ray Cramer	David Holsinger	Harry Watters Mike Bankhead	Capitol Quartet Tim Lautzenheiser
2008	Ralph Hultgren	Bruce Dinkins	Robert W. Smith	Robert Ponto	Allen Vizzutti Mike Bankhead	Patrick Sheridan Cynthia Hutton
2009	Tony Maiello	Lowell Graham	Jan Van der Roost	Tim Lautzenheiser	U.S. Army Heralds David Paroby	Jim Walker Mike Bankhead
2010	Frank Wickes	Johan de Meij	Paula Crider	Tim Lautzenheiser	Scott Plugge Bruce Dinkins	Harry Watters Mike Bankhead
2011	Peter Boonshaft	Frank Ticheli	Arnald Gabriel	Robert W. Smith	Robert Spring Mike Bankhead	Boston Brass Robert Ponto†
2012	Tony Maiello	Mike Bankhead	Ralph Hultgren	Lowell Graham	Eugene Rousseau Robert Ponto	Marianne Gedigian Peter Boonshaft

* Tim Lautzenheiser served as Master of Cermonies for every ABC 4th of July from 1989 through 2010
† Subsituted for Bruce Dinkins who died at ABC earlier in the week.
Honored Guest Conductors: 2011 Al & Gladys Wright 2012 John M. Long

BW 2012

The American Band College

Around the 24th American Band College • Ashland, Oregon

Clarinet clinician, Scott Wright (Univ. of Kentucky), talks with the American Band College students during one of his lectures.

Robert Ponto (University of Oregon) offers some conducting pointers to ABC candidate, Bryan Willer (Ames, Iowa).

Percussion clinician, Lalo Davila (Middle Tennessee State University), works with the American Band College students during a latin percussion clinic.

Guest conductor, Anthony Maiello (George Mason University), shows his enthusiasm during an ABC rehearsal.

Guest saxophone soloist, Eugene Rousseau takes some time out to sign a poster for ABC candidate, Corderyl Martin (Columbia, TN).

Guest Conductor, Robert Ponto (Univ. of Oregon) tries to keep the ABC Directors' band soft for Eugene Rousseau.

Hammin' it up before the ABC Concert at the Craterian Theater in Medford, Oregon. (l to r) McKee, Maiello, Rousseau, Ponto, Bankhead, and Max McKee.

Guest conductor Tony Maiello (George Mason Univ.) conducts the ABC Directors' Band at the Craterian Theater on June 25, 2012.

Honored guest, Johnny Long, conducts The Stars and Stripes Forever with the ABC Directors' Band.

Guest conductors, Tony Maiello and Mike Bankhead congratulate Johnny Long on his long service to the band field.

Guest Conductor, Col. Lowell Graham (Univ. of El Paso Texas) salutes the vets in the crowd at the ABC 4th of July Concert.

ABC staff member, Marianne Robison, has a unique way of "passing" out the ABC hats before the parade.

ABC Choir Director, Stacy Swartout-McKee, prepares the ABC "choir" for the "Story of the Battlehymn."

ABC students enjoy a break from the Ashland 4th of July Parade.

Family members join ABC candidates during the exciting 4th of July Parade in Ashland, Oregon.

Flute Soloist, Marianne Gedigian (Univ. of Texas), performs with the ABC Directors' Band on the 4th of July Concert in Ashland, Oregon.

ABC Managing Director, Scott McKee, conducts The Stars and Stripes Forever during the fireworks show.

24th Graduating Class of the American Band College of Sam Houston State University brings the total of graduates to almost 700 strong.

BW 2012

The Bandworld Legion of Honor

Previous LEGION | Next LEGION

A special award of

The John Philip Sousa Foundation

James (Jim) Meredith

James Meredith has been the Sandusky Middle School Band Director in Lynchburg, Virginia for the last 31 years. Jim earned his Bachelor of Music Education from Shenandoah Conservatory of Music in 1974 with a major in euphonium.

Jim is highly regarded by those who know him being named the Virginia Music Educators "Educator of the Year" for 2010-11. Twice he has received the NBA Citation of Excellence. He was also honored by the City of Lynchburg for a program which brought positive recognition to the city.

Jim continues to serve his profession by serving as the District INstrumental Chairman for the VBODA for a fourth term.

Jim say that the following make up his biggest influences:
My PASSION – After 38 years in the business I am still as passionate as I was when I started out in 1974. I wake up in the morning and can't wait to get to school. I am a LISTENER – I listen to music every day, analyze the performances I hear, and train my students to do the same. In the last year I've heard the National Symphony and the Chicago Symphony(twice)and traveled hundreds of miles just for the experience.
MENTORS/ASSOCIATES – I have been blessed to have outstanding older directors to guide me through the years, and to befriend some of the professions brightest and most accomplished directors.
MY COMPETITIVE NATURE – When I say that I am competitive, I do not go to competition to "beat" other bands or directors, my drive is to be the best I can be and to master the standard of that event. I continue to attend my state conferences and have been to the Midwest Clinic the past 2 years.

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

Robin R. Engl

Robin Engl has been teaching for the past 13 years at Wauwaytosa East High School, in Wauwatosa, Wisconsin. He earned is Bachelor in Fine Arts from the University of Wisconsin - Milwaukee and added a Master in Music Education from Vandercook College.

Before moving to Wauwatosa Robin had been teaching in the Wauwkesha School District for many years at all the various levels. In that district Robin established the ProArtst Concert Series.

Robin has been the WSMA Festival Manager for Solo-Ensemble Contests, Concert Band Contests and Marching Band Festivals. He is also the Competition Host for Drum-Corps Midwest.

Robin states his philosophy by saying,"Mastery of the fundamentals in tandem with demanding yet nurturing rehearsals allows us to give voice to great music. It has always been my philosophy that that music needs to be experienced
by as many people as possible; hence the regional, national, and international performances referenced earlier in this document. It has always been my desire to develop groups that are a source of pride for students, parents, and the community."

Robin also believes that travel and performance in foreign countries has had a profound impact on my career. The sense of pride such tours instilled in our students, the sheer exhilaration of performing for hundreds of thousands of people in foreign capitals, and the opportunity to take students to places they might never otherwise experience, has been one of the great blessings of my life."

Terry Austin Bio
Legion of Honor Chairman

More Rudiment Fun!

Volume 1, Issue 6

Week 5

Dynamic Fun and More Rudiments

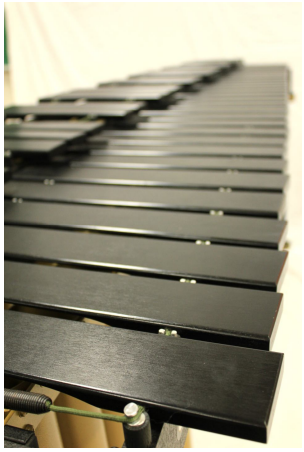
Inside this week:

Dynamics on Orchestra Bells	2
Dynamic Worksheet	3
Snare Drum Rudiments #2	4
Snare Drum Exercises #3	5
Weekly Practice Chart	7

What Gives the Keyboard Instruments Their Sound?

As we briefly discussed in earlier weeks, keyboard instruments create different pitches based on their length, width, depth, or density (composite material).

Adding to the quality of sounds are the resonator tubes below the tone bars. These resonators are specific lengths and sizes. At the proper dimensions the resonators will help create a clear tone and accurate pitch.



The resonator tubes on the marimba can be quite lengthy and windy. Due to the low pitch and timbre needed the resonators must be large to accommodate the sound.

The vibraphone not only has resonators, but also paddles inside the tubes. These paddles are turned by a motor and the speed determines the width of vibrato produced. The sounds is meant to mimic that of a human voice.

Chimes

The chimes are related to keyboard instruments. Each tune on a set of chimes is like one key on a keyboard instrument. Chimes are struck at the very top with a rawhide hammer. Like the piano and vibraphone it has a dampening pedal, that when pressed, allows the notes to ring.

What To Expect This Week...

This week we will take some time to focus purely on the fundamentals of playing.

For orchestra bells we will look at how to play and apply dynamics to our music. The ability to play dynamics correctly and with good technique is essential to being a great percussionist.

On snare drum we will learn another rudiment: the paradiddle, and add it into our exercises. A worksheet will help us put together all of the rudiments we have learned so far.

Keep practicing songs out of the book and look carefully at the items listed on the Weekly Practice Chart.

Dynamics help make music more interesting. When we use them in our music it can create different moods or feelings.

Creating Dynamics on the Orchestra Bells

Just as on wind instruments, percussion instruments have the ability to play at varying dynamic levels.

Dynamic levels on orchestra bells are controlled by the speed and starting height of the mallet head. The higher and faster the mallet drops the louder the sound it will produce.

Piano dynamics are controlled with small wrist motions while fortes require more arm motion.

f 80%

Forte means to play Loudly. Loud is roughly 80% of your total volume. It does NOT mean to play as loud as you can.

mf 60%

Mezzo forte means to play medium loud. This would be where most people normally play when not thinking about dynamics. It is roughly 60% of your total volume.

Crescendo—to get louder

Decrescendo—to get softer

mp 40%

Mezzo piano means to play medium soft. It is roughly 40% of your total dynamic range. It is sometimes difficult find and control this dynamic level.

p 20%

Piano means to play softly. Soft is roughly 20 % of your total volume. Piano does NOT mean to play as quite as possible.

Dynamic Worksheet #1

**Label each note with the correct letter name.

Complete the exercises below by writing in the correct letter name under each note. Then practice them on the orchestra bells as part of your Practice Sheet this week.

Pay special attention to the dynamic markings written in.

by K. Schwartz

Although not specifically a rudiment, double sticking is very important in snare drum playing. It is at the foundation of the rudiment we will learn today: Paradiddle.

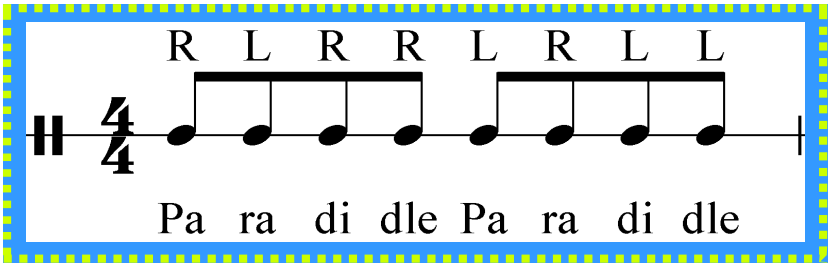
Percussion Rudiments

Paradiddle

As we learned when playing the orchestra bells, double sticking is when we use the same hand on two consecutive notes. (RRLL, LLRR)

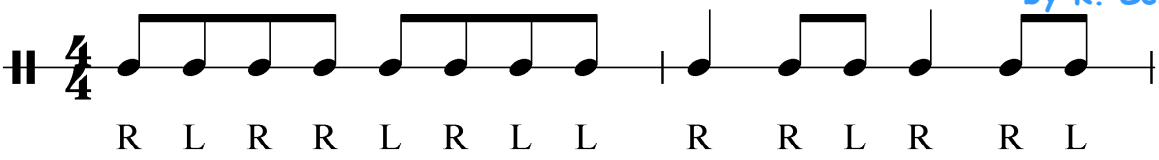
A **paradiddle** uses this concept in connection with two alternating notes. The resulting pattern is RLRR LRLL. It is usually used on rhythms with eighth notes or quicker.

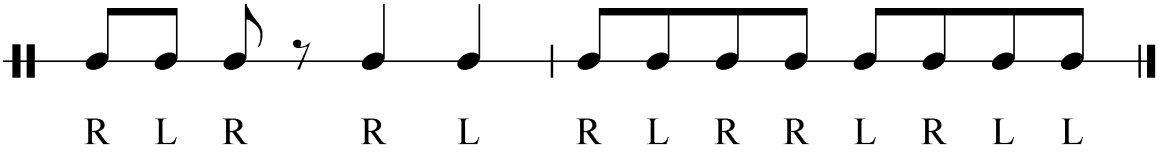
Saying the syllables Pa-ra-di-dle can help to separate out the eighth notes. Diddle, in percussion lingo, means double.



Paradiddle

by K. Schwartz





Rhythm Check

So far we have learned quarter notes and eighth notes in groups of two. We will now be adding in single eighth notes with eight note rests. Be sure the eighth rest is long enough. Because the snare drum does not ring, a quarter note will sound the same as an eighth note. It is the rest after it and the space that determines the length.

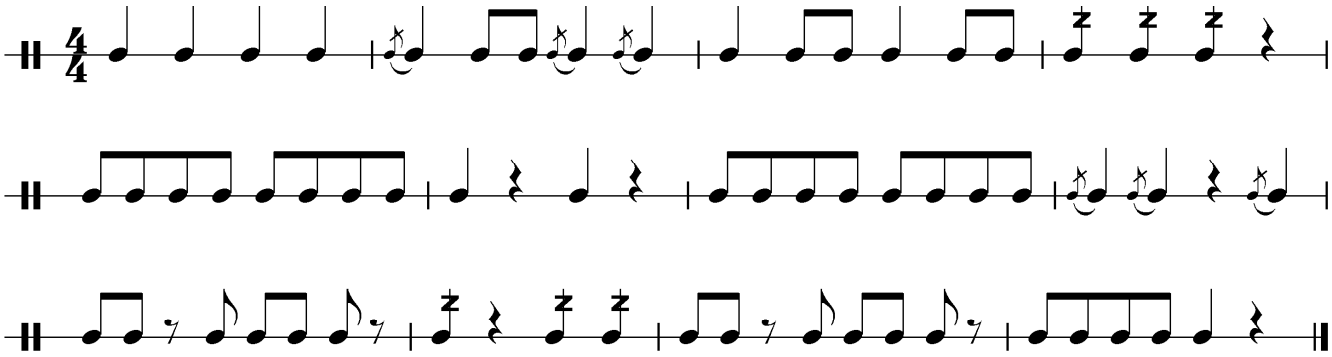
Snare Drum Exercises #3

Label each note with the correct hand!

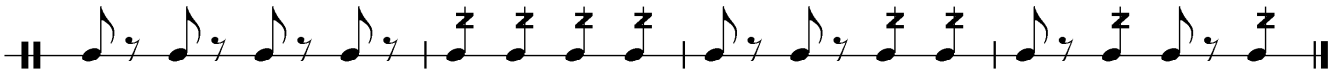
Write in the proper stickings for each exercise. Make sure to use **paradiddles** in multiple eighth note sections. Also watch for repeated flams. Remember that the sticking needs to alternate for each one.

3 Times the Fun

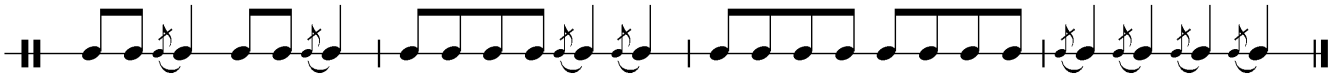
by K. Schwartz



Rockin' Rest



Flamtastic



My Percussion Notes

Name:_____

Parent Signature:_____

Percussion Week 5 Practice Chart
Snare Drum and Keyboard Percussion

Check off what days you complete each item. Your goal is to complete each exercise 5 days this week.

Please have your parents sign, and turn it in at the next percussion class.

Orchestra Bells Exercises							
Items	**Mon**	**Tues**	**Wed**	**Thurs**	**Fri**	**Sat**	**Sun**
1. Warm-up with "8 on a Hand." Make sure that your wrist is the only thing that moves while you are playing. **1 min.**							
2. Complete and Practice the Dynamic Worksheet #1. 4 min.							
3. E.E. #49 Hey Ho! Nobody's Home Work on rhythmic accuracy and reading the music as you play the song. Try not to just memorize it. **4 min.**							
4. E.E. #54 Frere Jacques Make sure to use the correct sticking and dynamics as written in the song. **3 min.**							
Snare Drum Exercises							
4. Review the new Rudiment descriptions. Practice the examples on the page. **2 min.**							
5. Snare Drum Exercises Worksheet #3. Use the exercise worksheet to focus on the first three snare drum rudiments. **5 min.**							
6. E.E. #34, 35, 36 Apply these new rudiments to these songs. Play with the CD to help maintain a stead beat. **5 min.**							

****PRACTICE HINTS** For snare drum it is important that you take time to just practice the rudiments. By practicing them alone, the stickings will come naturally when they appear in music.**

More Accessories!

Volume 1, Issue 7

Week 6

More, More, More...

Inside this week:

Dynamics on Snare Drum 3

Snare Drum Rudiments #3 4

Snare Drum Exercises Worksheet #4 5

Accessories of the Week 6

Mallet Sticking and Note Reading Worksheet 8

Weekly Practice Chart 10

Percussion for a Living??

There are many types of percussion players out there today in the spot light.

Of course we see the drum set players of our favorite rock bands jamming out on their 20 piece sets, but there's more out there than you know.

Most of us have probably heard of Blue Man Group and Stomp. Both are Broadway shows that help to redefine what percussion is. The Blue Man Group with their PVC pipe instruments and Stomp with their garbage can lids,; they use a lot of different percussion.

It doesn't matter what they are using to create sound, in the end it's all percussion.

Marriam-Webster's Dictionary defines the act of percussing as; "the beating or striking of a musical instrument." In the percussion world anything that makes a sound is a percussion instrument.

More conventional percussionists are the ones we see in our town military marching bands and in the city symphony orchestras. We also see them in our amusement parks, on cruises, and in the music we hear when we watch movies.

Most of these percussionists have a background rooted in the basic fundamentals of rudimental drumming. It carries through playing snare drum, drum set, or even PVC pipes.

Good practice and talent will get you many places in life, but hard work will always need to accompany it.

We're Getting Close to the End

Be sure you are making the most of these percussion lessons. Just a few more weeks remain and then you'll be on your own to learn as much about being a percussionist as you can. Keep up the hard work!

What To Expect This Week...

As we get deeper into our understanding of percussion instruments, this week we will work on ways to make our playing more musical.

We will discuss how to make dynamic changes appropriately on the snare drum and see how we approach them differently on orchestra bells.

A new fundamental, the multiple bounce stroke on eighth notes, which is key to many rudiments will be covered. As well as three new percussion accessories: crash cymbals, maracas, and the suspended cymbal roll.

Also included are two worksheets to help you with rudiments, sticking patterns, and note reading.

Dynamics help make music more interesting. When we use them in our music it can create different moods or feelings.

Creating Dynamics on the Snare Drum

Just as on wind instruments, percussion instruments have the ability to play at varying dynamic levels

Dynamic levels on the snare drum are controlled by the speed and starting height of the stick. The higher and faster the stick drops the louder the sound it will produce.

Piano dynamics are controls with small wrist motions while fortes will require more arm motion.

We can also adjust the volume by the placement of our stick on the drum head.

f 80%

Forte means to play Loudly. On snare drum, think about brining the sticks up about 8 inches when playing forte

mf 60%

Mezzo forte means to play medium loud. On snare drum, think about brining your sticks up 6 inches when playing mezzo forte.

Crescendo—to get louder

Decrescendo—to get softer

mp 40%

Mezzo piano means to play medium soft. On snare drum, think about bringing your sticks up 4 inches when playing mezzo piano.

p 20%

Piano means to play softly. On snare drum, think about bringing your sticks up 2 inches when playing piano.

The top right picture shows a percussionist playing at a forte level. Notice how high the sticks rebound before making a change to the next note.

In the bottom right picture the percussionist is demonstrating where to contact the head during a forte section. Notice, that the bead of the stick hits just slightly beyond the center of the drum.

For more control when playing piano, the percussionist to the left moves both sticks closer to the rim of the snare drum.

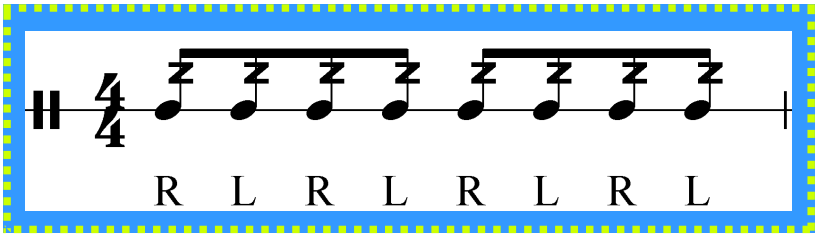
Be sure to connect a group of multiple bounce eighth notes together. They should sound even and consistent as you move from one eighth note to another.

Percussion Rudiments

Multiple Bounce Eighth Notes

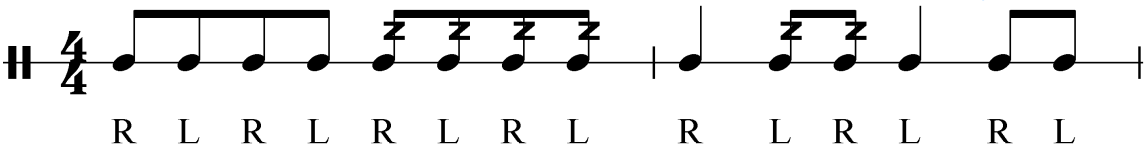
The multiple bounce by itself is not a rudiment. However, the physical action needed to play multiple bounces in both quarter and eighth notes is used throughout many of the standard rudiments.

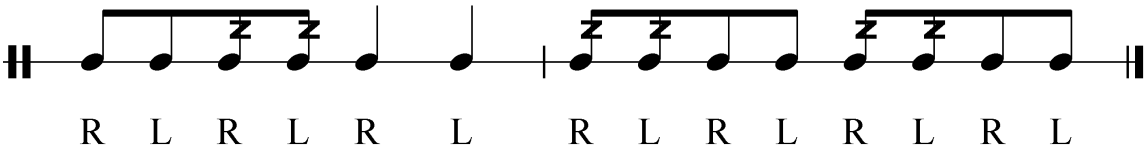
Full control over your sticks is necessary to play multiple bounce eighth notes. Since the hand switching will be quicker than playing quarter notes the fingers must respond faster.



Multiple Bounce Eighth Notes

by K. Schwartz

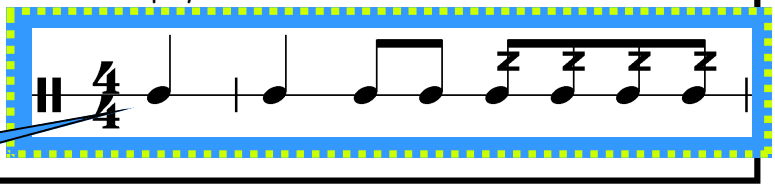




Pick-up Notes

Pick-up notes can be found at the beginning of a piece of music. It is one or more notes that precede the first FULL measure. This note is taken from the last measure in the song.

Percussionists must be careful when thinking about sticking patterns when pick-up notes are involved. For the example to the right, the pick-up note would be played with the LEFT hand to make sure beat one ends up on the RIGHT hand. If the pick-ups were two eighth notes they would still be played starting with the right band.

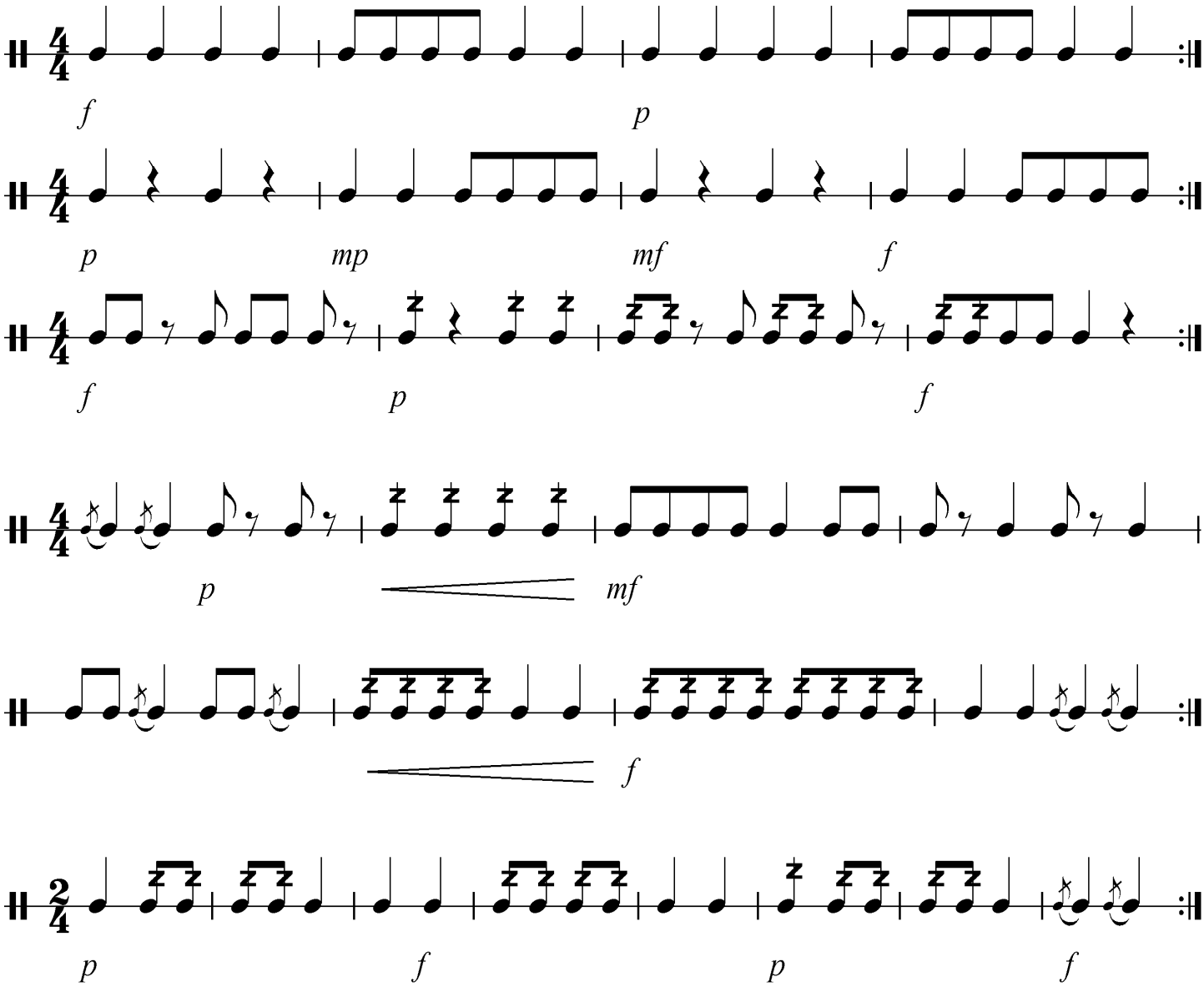


Snare Drum Exercises Worksheet #4

Label each note with the correct sticking pattern!

Write the sticking pattern you are going to use under each exercise. Practice each exercise as part of your weekly practice chart. Make sure to pay careful attention to the dynamic markings and how high your sticks are from the drum head.

By. K. Schwartz



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Percussion Accessories of the Week

Crash Cymbals (Cr. Cym.)

Hand position on the crash cymbals is very important. Your hands will never go inside the loop of the strap connected to the cymbal.

- Hold your fingers in a U-shape pointing towards you. Lay the strap over your fingers.
- Curl your fingers around the strap.
- Bring your thumb down on top of the strap.
- Squeeze the strap firmly as your fingers press against the bell of the cymbal.

There are two main ways to play the crash cymbals: with an up stroke, or a down stroke.

For the up stroke, slightly tilt the left cymbal at an angle. Bring the top edge of the right cymbal about one inch below the top of the left cymbal. (keep the bottom apart). With a circular motion bring the right hand cymbal into and upwards into the left cymbal.

For the down stroke, again tilt the left cymbal. Now bring the bottom edge of the right cymbal and line it up one inch from the bottom of the left cymbal. Allow gravity to pull the right cymbal down into the left one. Follow through by pulling the cymbals apart to let them ring.

To stop the sound at the end of a crash we use what is called CHOKE. Bring the edge of both cymbals into the body at the armpits.

Percussion Accessories of the Week

Suspended Cymbal Roll (Sus. Cym.)

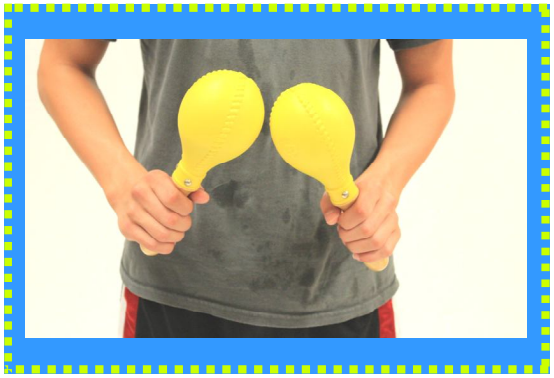
A suspended cymbal roll is created on the suspended cymbal with two yarn mallets. Placement of the mallets should be at 3 and 9 o'clock on opposite sides of the cymbal from where you are standing. By moving the mallets back and forth quickly the cymbal will stay in one place and create the desired sound. The faster and harder the cymbal is struck, the louder the sound that will be produced.

On some occasions the composer may ask for the cymbal to be struck with a stick on the bell. Use the side of the snare stick to create the best sound.

Muting is also called for on occasion. Muting is when you place your fingers on the edge of the cymbal to stop the sound.

Maracas

The Maracas are always held by their handles. Using the wrist, make short crisp motions to shake the beads inside. When doing a reoc-curring rhythm make sure to alternate hands as you would to with snare drum and maintain a steady tempo.

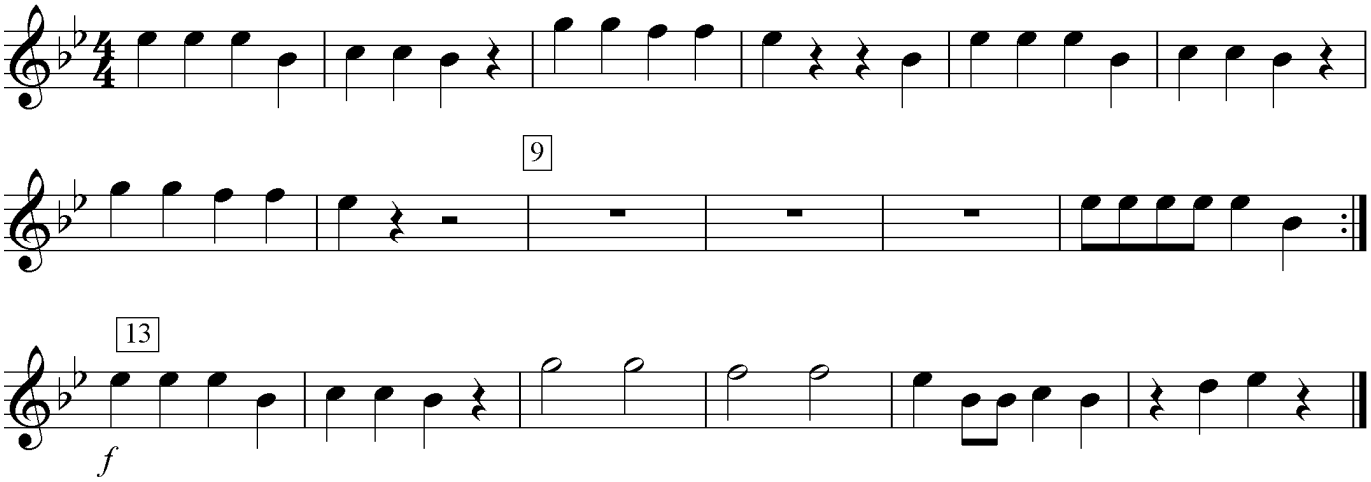


Stickings Worksheet #3

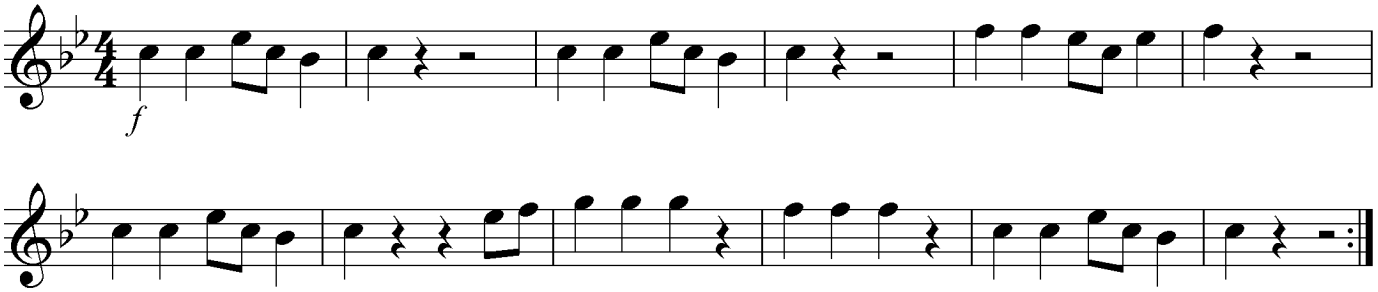
Label each note with the correct letter name.

Write the sticking pattern you are going to use under each exercise.
Practice each exercise as part of your weekly practice chart.

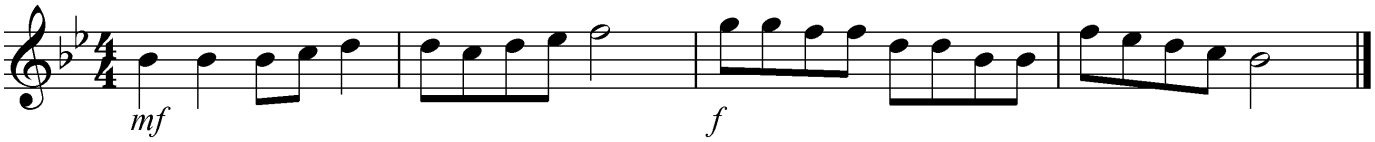
#56 Old MacDonald Had a Band — From E.E.2000



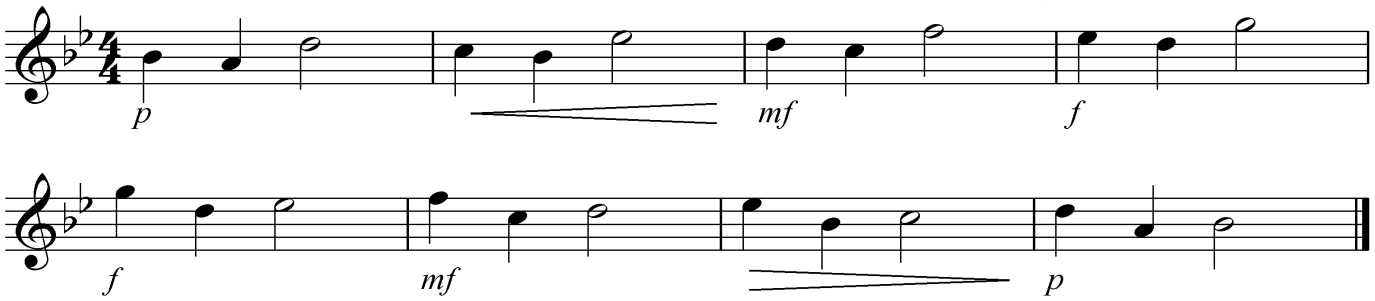
#57 Ode To Joy — From E.E.2000



Row A Boat — by K. Schwartz



Swip and Swap — by K. Schwartz



My Percussion Notes

Name:_____

Parent Signature:_____

Percussion Week 6 Practice Chart

Snare Drum and Keyboard Percussion

Check off what days you complete each item. Your goal is to complete each exercise 5 days this week.

Please have your parents sign, and turn it in at the next percussion class.

Orchestra Bells Exercises							
Items	**Mon**	**Tues**	**Wed**	**Thurs**	**Fri**	**Sat**	**Sun**
1. Warm-up with "8 on a Hand." Make sure that your wrist is the only thing that moves while you are playing. **1 min.**							
2. Complete Stickings Worksheet #3. Practice #56 and #57 from the worksheet. Use correct stickings. **8 min.**							
3. E.E. #58 Use combination stickings and review eighth notes on bells. **2 min.**							
Snare Drum Exercises							
4. Review the Rudiment Descriptions. Practice the examples on the page. **2 min.**							
5. Snare Drum Exercises Worksheet #4. Use the exercise worksheet to focus on the new snare drum rudiments. **5 min.**							
6. E.E. #42, 43, 44 Apply these new rudiments to these songs. Play with the CD to help maintain a stead beat. **5 min.**							
7. Review the Percussion Accessories of the Week. 3 min.							

****PRACTICE HINTS** If you forget how to play a rudiment or certain technique, look back in the book to review how to do it. If the book is not enough help don't be afraid to ask for help.**

Volume 1, Issue 8

Week 7

A Little of This, A Little of That

More Accessories Than You Can Think Of

The percussion section consists of a large number of instruments. In lessons, whether private or in school, tend to focus on snare drum and keyboard percussion techniques.

We have been fortunate over the past six weeks to be able to spend some of our time learning the specific ways to play some of the most common percussion accessories, but there are many more out there that we have not covered.

Some other important accessories are: the ocean drum, slapstick, finger cymbals, rachet, sandpaper blocks, temple blocks, and gong, There are many Latin percussion instruments that we did not get to. They include:

agogo bells, cabasa, bongos, vibraslap, congas, and timbales among others.

Many percussion instruments are made of materials we normally wouldn't think of as instruments: break drums, water chimes, water glasses, trash can lids, and hammers.

Sometimes standard percussion instruments are used in different ways as well. A vibraphone can be bowed and the heads of bass drums can be used to create thunder effects.

Overall, playing percussion is much more than just the snare drum and orchestra bells we cover here. It takes a lot of patience and practice to learn to play all of the instruments necessary to consider yourself a true percussionist.

What To Expect This Week...

During our last week focusing on the basic percussion instruments of the band classroom we will focus on refining some skills and moving forward with others.

On the orchestra bells, we will learn a few notes to extend our range and some tricks for how to play long notes and accents.

For the snare drum we will learn the last of our rudiments for our first year of band, and focus on applying them in different time signatures.

Percussion accessories will be a major chunk of this week as we add in four new instruments: claves, tambourine, sleigh bells, and cowbell.

Don't' forget to keep up the great practicing even after the lessons are over!

Inside this week:

Time Signature Review	3
Snare Drum Rudiments #4	4
Snare Drum Exercises Worksheet #5	5
Accessories of the Week	6
Orchestra Bells Special Additions	8
Weekly Practice Chart	10

Other Percussion Accessories

- Log Drum
- Wind chimes
- Water Glasses
- Castenets
- Lujon
- Anvil
- Pipes

Remember what a TIME signature is by remembering that you use numbers to tell TIME and a TIME signature uses numbers to give you information.

A Quick Review of Time Signatures

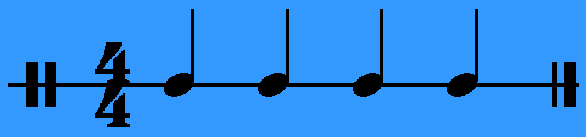
There are many different types of time signatures. Up until this point we have mainly been working with the common time signature 4/4. Here we will take a look at what the time signature tells us and what different ones we need to be ready to use.

The top number tells you how many beats are in the measure.

The bottom number tells what note gets the beat.

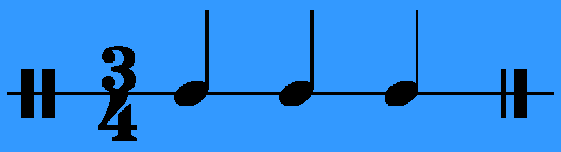
$\frac{4}{4}$

In 4/4 time there are four beats in every measure and the quarter note gets the beat.



$\frac{3}{4}$

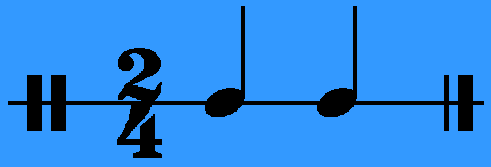
In 3/4 time there are three beats in every measure and the quarter note gets the beat.



Which time signature is your favorite?

$\frac{2}{4}$

In 2/4 time there are two beats in every measure and the quarter note gets the beat.



Did you know that there are 40 International Rudiments and 26 American Rudiments?

Percussion Rudiments

Flam Tap

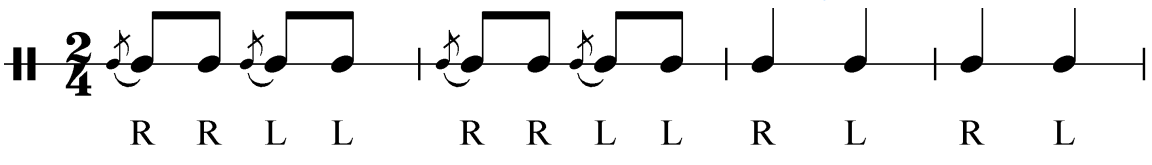
In previous lessons we have learned a flam. For a few weeks now we have been putting it with quarter notes only.

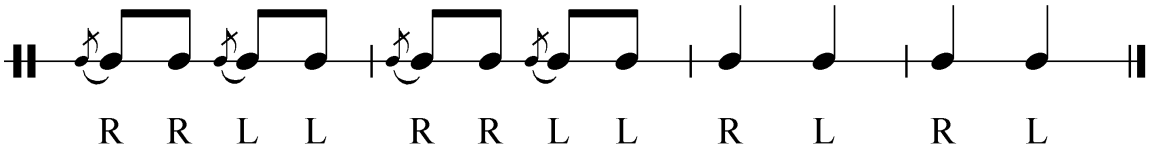
A **flam tap** is a flam, just as we have practiced before, but now with an extra stroke after it. This immediate stroke will be always be with the low hand (the one closest to the drum after the flam).

Make sure that your sticks are set up properly to ensure the flam sounds correctly.

Flam Tap

by K. Schwartz



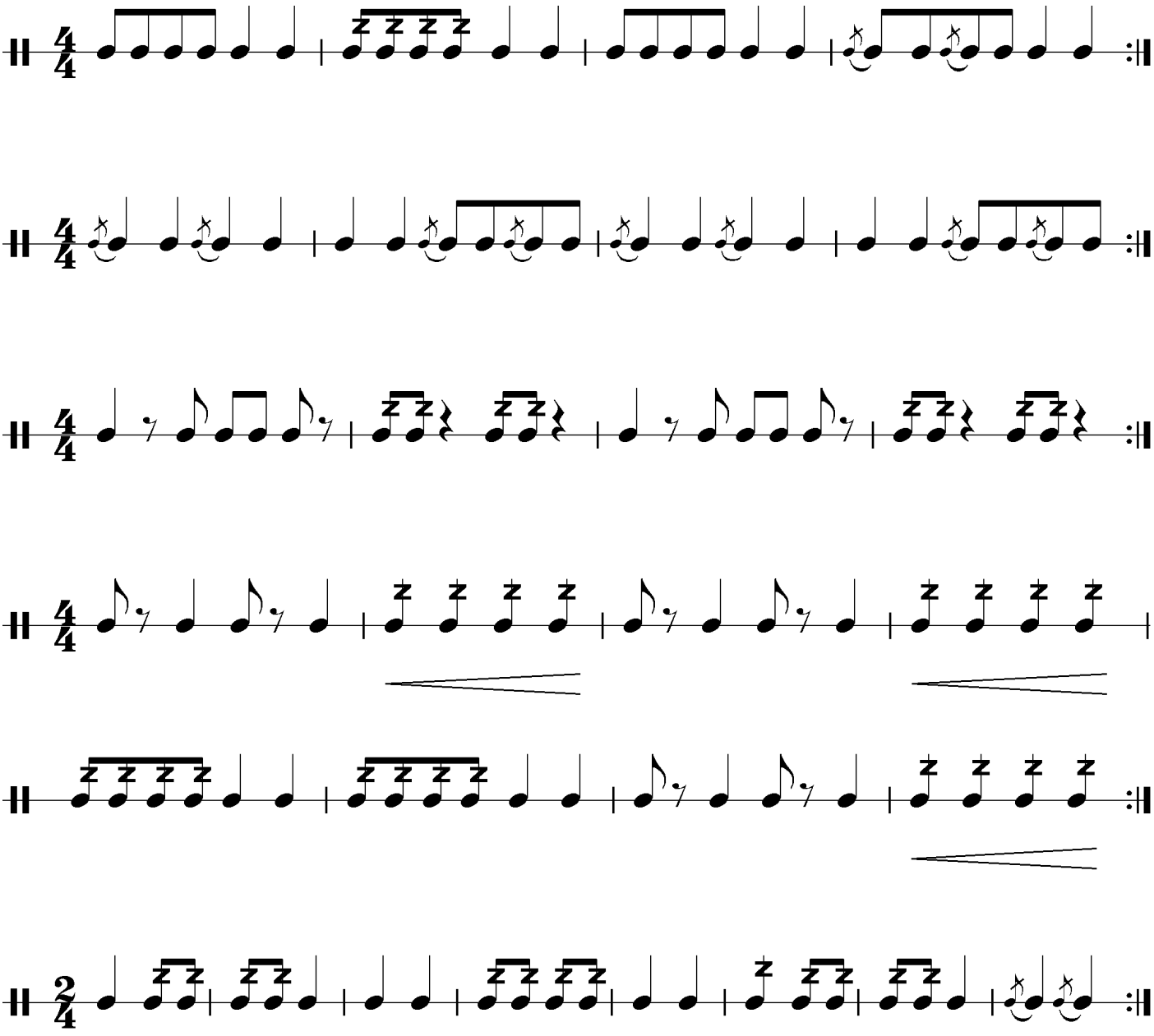


Snare Drum Exercises Worksheet #5

Label each note with the correct sticking.

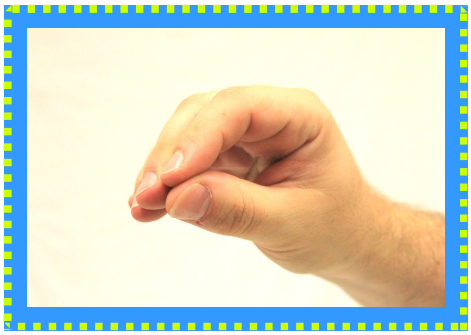
Write the sticking pattern you are going to use under each exercise.
Practice each exercise as part of your weekly practice chart.

by K. Schwartz



Percussion Accessories of the Week

Tambourine (Tamb.)



There are two types of tambourines that are used in the band. One has a head on it and one is open. We mainly use the tambourine with the head on it.

To play the tambourine properly hold it in your left hand at a slight angle. Make sure your thumb is not on the head and your fingers are firm on the side curled underneath.

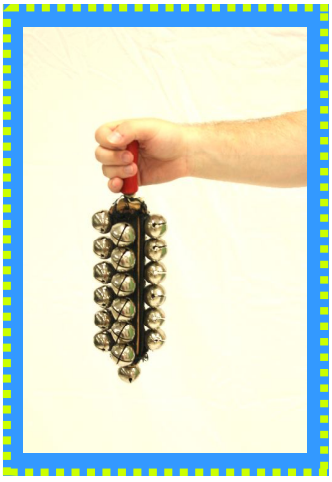
Form your right hand by cupping your hand with your fingers together and thumb by the first fingertip. The motion comes from the wrist only.

Dynamics on the tambourine are determined by the number of fingers used and the attack point.

For soft sounds use one or two fingertips at the edge of the head. For medium sounds use the tips of all the fingers one-third away from the edge. For loud sounds use knuckles on the head, half way between the edge and the center.

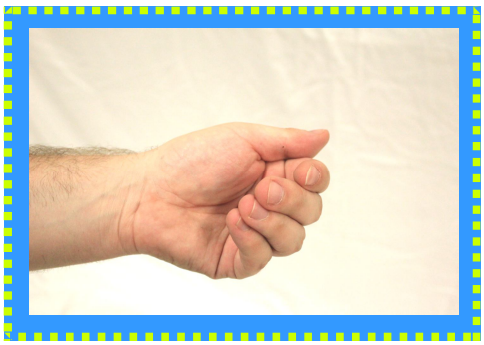
Sleigh Bells

The sleigh bells are played by holding the handle with the bells hanging down. Hold in the right hand. With the left hand tap the top of the hand holding the sleigh bells.



Percussion Accessories of the Week

Claves



The claves are two pieces of wood (sometimes plastic) that are shaped in round cylinders.

To play them properly you must cup your left hand to form a resonance chamber (like on the wood block). Place one of the claves on the fleshy part of your thumb supported by your fingers. Make sure there is a space underneath the clave.

Hold the other clave in the right hand as you would a mallet between the thumb and first finger knuckle.

When you strike the two claves together make sure to hit the one in the left hand where there it is the most resonant.

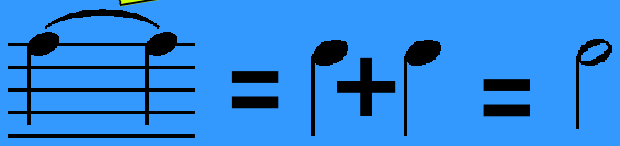
Cowbell

The cowbell should be held very similar to the claves. A resonance chamber should be formed with the left hand underneath the bell towards the closed end. Use the end of a snare drum stick to hit it on the edge.

Stickings and Special Additions Worksheet #4

Label each note with the correct letter name.

The line that connects two notes of the same pitch is called a TIE. It adds the notes together. For longer notes on bells let the note ring through the second note.



An ACCENT is played by brining the mallet to the tone bar faster and with weight. Make sure that your mallet still rebounds back to it's starting point.

Practice with our weekly practice chart.

by K. Schwartz

My Percussion Notes

Name:_____

Parent Signature:_____

Percussion Week 7 Practice Chart
Snare Drum and Keyboard Percussion

Check off what days you complete each item. Your goal is to complete each exercise 5 days this week.

Please have your parents sign, and turn it in at the next percussion class.

Orchestra Bells Exercises							
Items	**Mon**	**Tues**	**Wed**	**Thurs**	**Fri**	**Sat**	**Sun**
1. Warm-up with "8 on a Hand." Make sure that your wrist is the only thing that moves while you are playing. **1 min.**							
2. Complete Stickings and Special Additions Worksheet Use correct stickings. **4 min.**							
3. E.E. #61, 62, 71 Use sticking patterns and review accents notes on bells. **8 min.**							
Snare Drum Exercises							
4. Review the Rudiment Descriptions. Practice the examples on the page. **2 min.**							
5. Snare Drum Exercises Worksheet #5. Use the exercise worksheet to focus on the snare drum rudiment. **5 min.**							
6. E.E. #45, 47, 49 Apply these new rudiments to these songs. Play with the CD to help maintain a stead beat. **8 min.**							
7. Review the Percussion Accessories of the Week. 3 min.							

****PRACTICE HINTS** Break down harder sections into smaller pieces to practice more efficiently. Work on two measure, or even two beats at time.**

Volume 1, Issue 9

Week 8

Not In a Band Class, But Important None The Less

A Quick Run-Through of Drum Set

If you are like most beginning percussion students you are excited about all there is to know about percussion, but most importantly you want to know about the drum set.

Although your new percussion skills are still fresh, we have now learned many of the basics that will allow us to begin to learn how to play the drum set.

To be really good at the drum set takes time. Individual instruction, or private lessons, are key to being successful on this complex instrument.

We know drum set is seen in our pop/rock bands that we sing along to on the radio, but drum set is also used in other genres of music as well.

The drum set plays a key role in the Jazz Band. As the 'time keeper', the drum set player is in charge of finding the tempo of the conductor and to make sure that the tempo doesn't change. It supports soloists during improvisation and creates fills during transitions between sections.

This week we will discuss more of the drum set's roll in a Jazz Ensemble.

What To Expect This Week...

Since we have spent 7 weeks focusing on the fundamentals of orchestra bells and snare drum, this week we will jump into the world of drum set.

We will begin with learning the parts of the drum set: what they are called and what their role is within the drum set.

We will cover proper seat posture and alignment while playing and what your hand position should look like for drum set compared to snare drum.

The second half of this week will give you a brief overview of how to read music written for drum set, the three main styles that are played on drum set, and what a 'fill' is and how to play it well.

Have fun with drum set, but don't forget: we don't play drum set in our regular band classroom.

Inside this week:

Parts of the Drum Set 3

Seat and Foot Placement 4

Stick Position 5

Reading Drum Set Parts 6

3 Main Drum Set Styles 7

Weekly Practice Chart 10

Marching Percussion Instruments

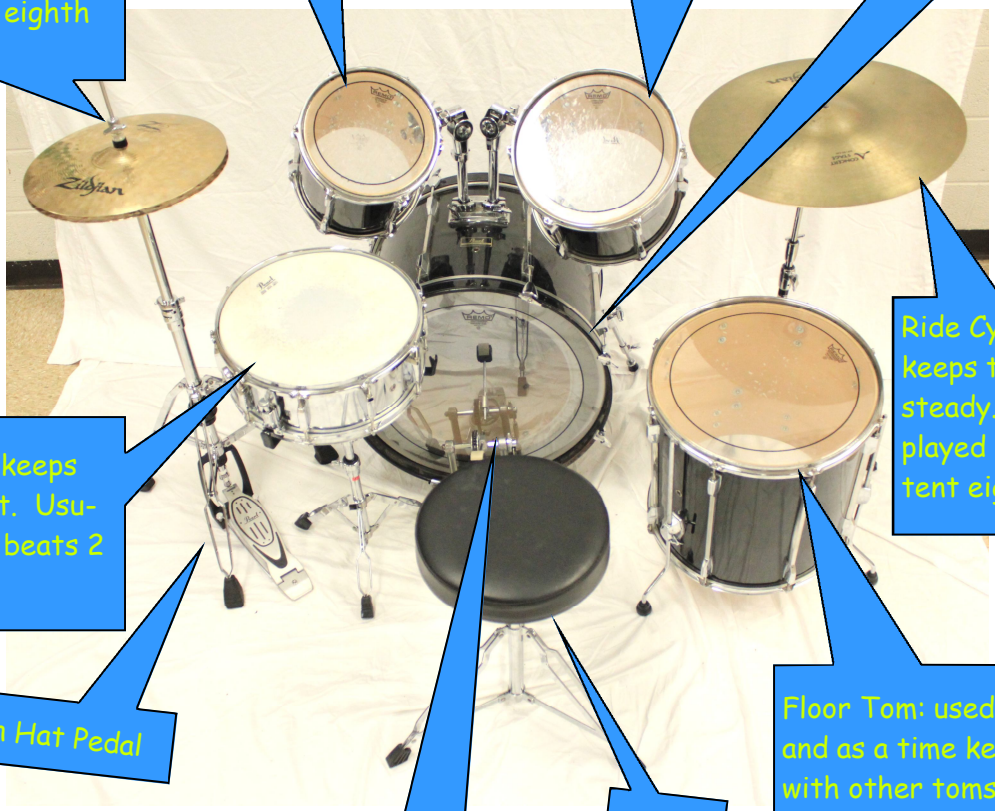
- Marching Snare Drum (much bigger than the concert snare)
- Tenor Drums (sometimes called quads due to their four main drums)
- Bass Drum (4 or 5 of them in varying sizes)
- Marching Crash Cymbals

Parts of the Drum Set

It is important to know the many parts of the drum set. Below is your standard 5 piece drum set. Each part plays an important role in the overall sound and function of the drum set in an ensemble setting. The crash cymbal is also part of the standard drum set, but is not pictured below.

Other items that can be added to the drum set:

- Color cymbals
- Second Bass Drum Pedal
- Cowbell
- More mounted toms



Mounted Tom (high): for use in fills and as a time keeper with other toms in rhythmic patterns.

Mounted Tom (middle)

Bass Drum: the heart beat of the set up. Played with a foot pedal.

High Hat: keeps the beat. Usually played in consistent eighth notes.

Ride Cymbal: keeps the beat steady. Usually played in consistent eighth notes.

Snare Drum: keeps the back beat. Usually heard on beats 2 and 4.

High Hat Pedal

Floor Tom: used in fills and as a time keeper with other toms in rhythmic patterns.

Throne

Bass Drum Pedal

Some drum sets have multiple bass drums which require more pedals and fancier footwork.

Throne and Foot Placement

Using proper placement of the throne (seat) to the drum set is very important to the flexibility of the player. The seated position should me natural, not pushed forward or backwards, with the legs at a ninety degree angle and feet on the pedals.

Your right foot should be at a right angle to the bass drum with the snare drum between your two legs. The left leg should also be at a right angle, but with the foot resting on the hit hat pedal.

Drum set fun!

There are two ways to play the bass drum with your foot. If you keep your heel down and only rock your toe down you gain get more sound and more control with the beater. When the heel is kept up in the air, the toe delivers more power as it uses the weight of the leg, however the beater stays on the drum head when not in use and therefore dampens the sound.

With your foot securely on the high hat pedal rock your foot back and forth to create the correct rhythmic pattern. Heel is down on 1, toe down on 2, heel down on 3, toe down on 4. There should be a nice 'chich' sound when the toe weight is down. When you want a more weighted sound use only the toe, heel up all of the time.

Rotation and relaxation are the name of the game when playing the drum set.

RELAX!

Drum Set Hand Position and Stickings

The hand position for drum set is very similar to that of snare drum. We will continue to use the same matched grip for a majority of the playing. A few exceptions do come up and they are explained below.

Always work on keeping relaxed movements when playing. As our muscles tighten up we lose the flexibility to move around as we need to.

Right Hand Technique

Let's follow the right hand as it travels across the drums from right to left, it starts on the floor tom. The hand position for the floor tom, is with your thumb slightly upward. This allows for some wrist rotation as we move across.

Next to the ride cymbal, where we can really see just how much the thumb is pointed up towards the ceiling. Moving down to the middle tom, the thumb stays up.

It is not until we get to the snare drum that the thumb turns back in. However, as the right hand reaches for the high hat, as it would in a rock groove the thumb turns back up.

Left Hand Technique

The left hand of a drum set player stays in the matched grip position while playing at the snare drum. This is usually its home spot.

It may travel during fills.

The bottom left picture shows the left hand hitting a tom and the high hat.

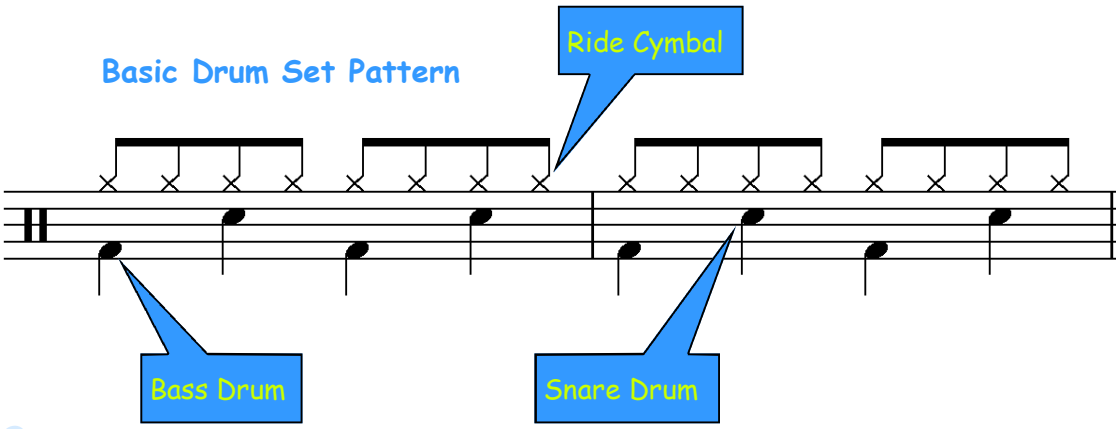
When playing a repeated pattern we sometimes will cross our hands when appropriate. The pictures at the right are of the right hand on the high hat. Notice that there are two ways to play it: either with the tip or side of the stick. You will need to choose which part to use based on the sound you want.

How to Read Drum Set Parts

There are many different parts on one piece of drum set music. We must learn to look carefully at the parts to determine which part of the set is being asked to be played.

Each part of the drum set gets its own line, space, or type of note head. It is important to know as many as we can without having to look them up, but most of the time the beginning of the piece of music will indicate what instruments are needed.

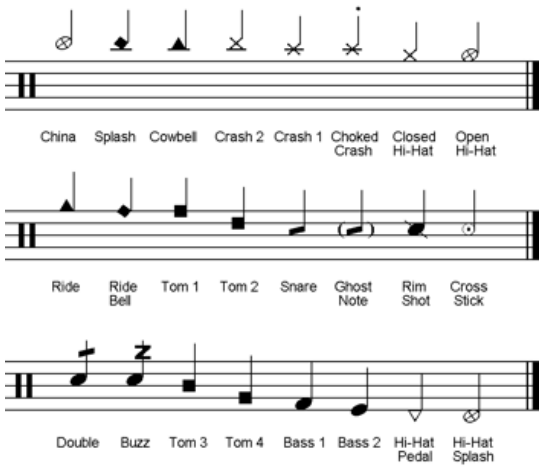
Basic Drum Set Pattern



A Drum Fill

A drum fill is an important part of playing with an ensemble. Fills are sometimes indicated in music with the word FILL, but are often at the discretion of the player. Ends of phrases or transitions between segments of songs are also points where fills are appropriate.

It is important, as a beginner, that you keep special attention to the time as you are playing a fill. Keep track of the beat and don't let it rush or slow down as you play the free form rhythms during the fill.



(OnlineDrummer.com, 2011)

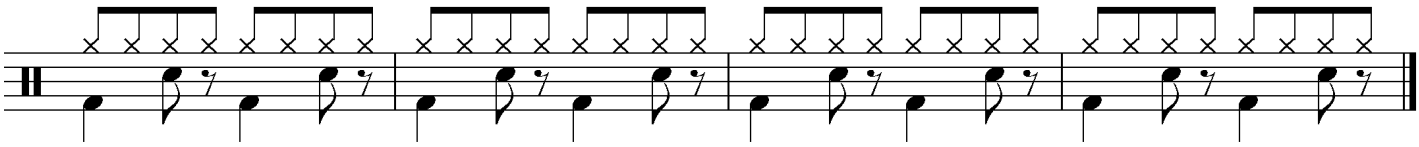
Drum Set Worksheet #1

Rock beat

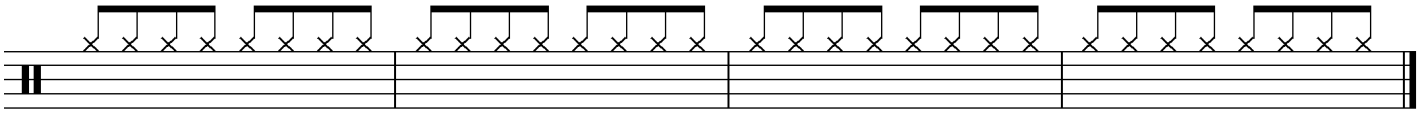
Practice each line on its own. It will help to break down the beat before you put it back together.

by K. Schwartz

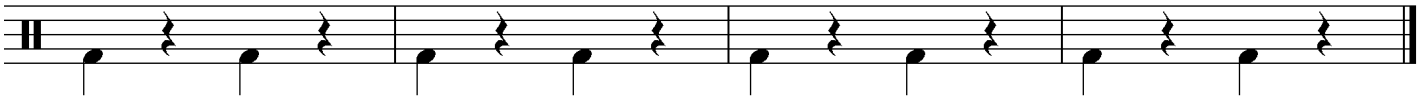
Example Rock Beat



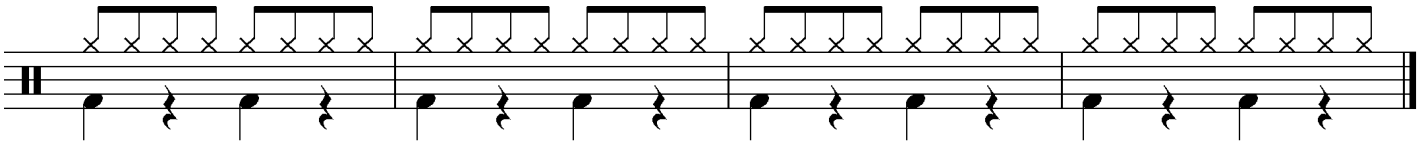
High Hat Only



Bass Drum Only



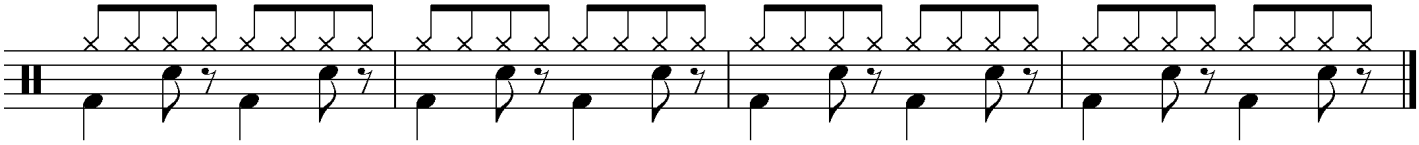
High Hat and Bass Drum



Snare Drum Only

Bass Drum and Snare Drum

Basic Rock Beat



Drum Set Worksheet #2

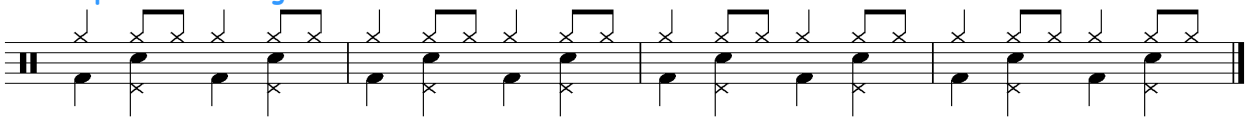
Basic Swing

♫ = ♫³♪

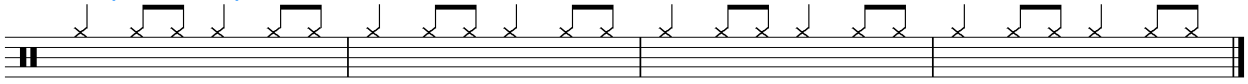
Practice each line on its own. It will help to break down the beat before you put it back together.

by K. Schwartz

Example Basic Swing

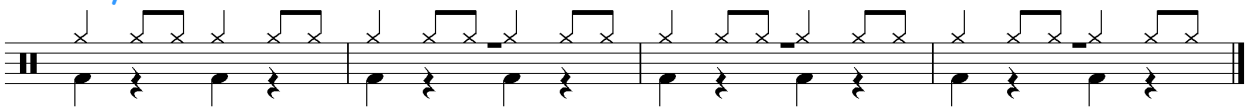


Ride Cymbal Only



Bass Drum Only

Ride Cymbal and Bass Drum



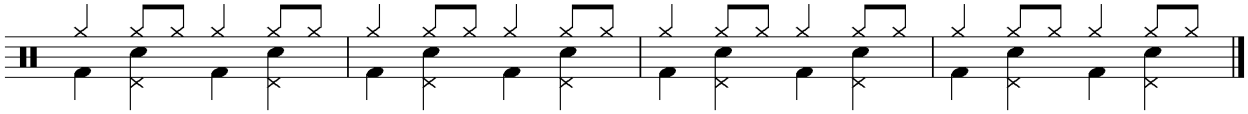
Snare Drum Only

High Hat Only

Snare Drum and High Hat

Snare Drum, High Hat and Bass Drum

Basic Swing



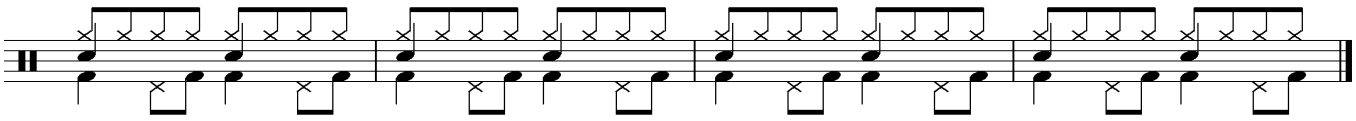
Drum Set Worksheet #3

Latin Beat
Bossa Nova

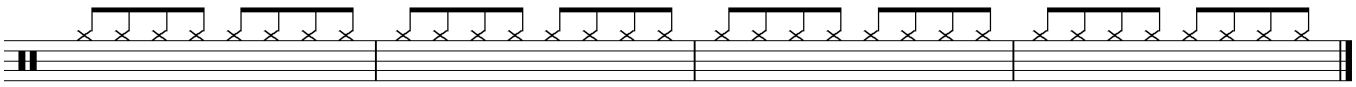
Practice each line on its own. It will help to break down the beat before you put it back together.

by K. Schwartz

Example Latin Beat: Bossa Nova

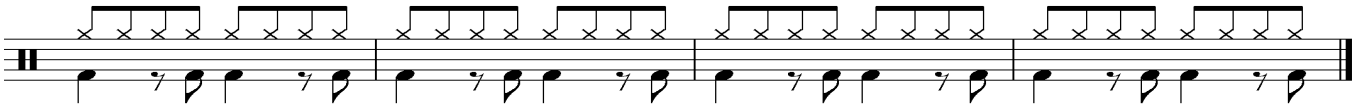


High Hat Only



Bass Drum Only

High Hat and Bass Drum



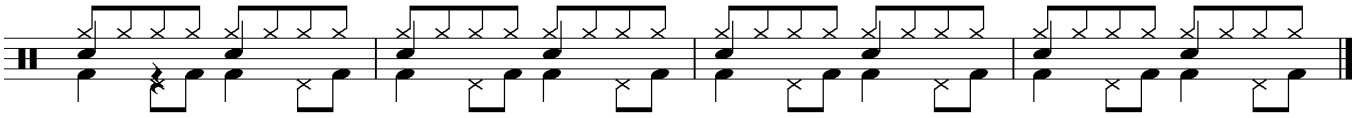
Snare Drum Only

High Hat Foot Only

Snare Drum and High Hat Foot

Snare Drum, High Hat Foot and Bass Drum

Latin Beat: Bossa Nova



Name:_____

Parent Signature:_____

Percussion Week 8 Practice Chart
Drum Set ONLY

Check off what days you complete each item. Your goal is to complete each exercise 5 days this week.

Please have your parents sign, and turn in at the next percussion class.

Items	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
1. Check your seating position. Are you legs at right angles when they are reaching for the pedals? **1 min.**							
2. Check your arm rotation. Are you able to hit the floor tom, ride cymbal, medium tom and snare drum with by rotation your arm and shoulder? Practice going between each drum back and forth. **3 min.**							
3. Practice walking back and forth between the bass drum pedal and the high hat pedal. Make sure your feet are even and moving at a steady tempo.							
4. Drum Set Worksheet #1 8 min.							
5. Drum Set Worksheet #2 8 min.							
6. Drum Set Worksheet #3 8 min.							

****PRACTICE HINTS** Practice slowly at first. Once you get the patterns rolling, slowly speed up making sure that the beats are even and clear.**