Bandworld

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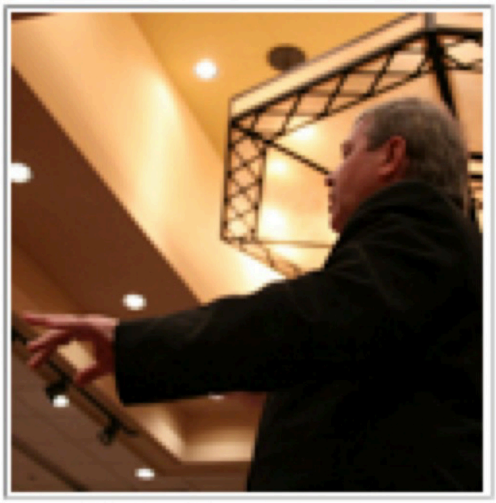

BW 2013

The Future of the Bandworld

MusiClips

by Ira Novoselsky Bio

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French Dances Revisited - Gavotte

by Adam Gorb

Album Title: COCHRAN CHAMBER WINDS COMMISSIONING SERIES; VOLUME 1
Recording: Atlantic Chamber Winds
Conductor: Russell McCutcheon
Publisher: Mark Masters 9976-MCD

The Cochran Chamber Winds Commissioning Project is inspired by James Cochran; president of Shattinger Music and renowned wind band repertoire authority. This ongoing project is to encourage composers to provide quality new literature for the chamber wind medium and for ensembles of limited instrumentation. The four works on this recording are by experienced composers who have offered some very impressive contributions to this idea. Adam Gorb goes the route of the double wind quintet with his French Dances Revisited. Dances with Winds by Shelly Hanson offers the director some flexibility with instrumental choices but the result is a most engaging work sure to please players and listeners. An American Tapestry by Daniel Kaliman is for eleven winds and is based on three familiar American folk tunes. The final work is Woodscapes by Clark McAlister which portrays a stroll through the forest with its varied imagery and an implied touch of Haydn. This recording provides the listener with a delightful change of pace and the performance by the Atlantic Chamber Winds is most commendable.

The Scarecrow Overture

By Joseph Turrin

Album Title: RITES
Recording: West Chester University Wind Ensemble
Conductor: Andrew Yozviak
Publisher: Mark Masters 9979-MCD

I have been hearing some very nice recordings from the West Chester University Wind Ensemble and RITES continues to illustrate their excellence. The title work is Opus 79 by Belgian composer Jean Absil and is a most descriptive work in the Modernist style. This CD also includes The Scarecrow Overture (Joseph Turrin) in its full wind ensemble scoring as opposed to the nineteen instrument setting from the composer's chamber opera. Danza de los Duendes by Nancy Galbraith is based on characters from South American folklore and this performance absolutely glistens. A pair of classic band compositions round out the recording; Gloriosa (Yasuhide Ito) and Elegy for a Young American (Ronald LoPresti). A very good recording to look into, you won't be disappointed.

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Symphonic Prelude on Adeste Fidelis

by Claude T. Smith

Album Title: IN THE WORLD OF SPIRITS
Recording: Emory Symphonic Winds
Conductor:Scott A. Stewart
Publisher: NAXOS 8.573302

The Emory Symphonic Winds have put together a fine traditional Christmas recording that will keep the listener's interest throughout. The program is a mix of standard holiday fare and several settings not that well known, in fact some of these compositions don't necessarily need to be associated with Christmas. The title work by Bruce Broughton is a musical portrait of the visual, aural, and magical energy in the world of the spirit. Mysterium by Jennifer Higdon is a tone painting describing the effect of music's mysterious influence on all of us. The holiday sounds continue through music of Claude T. Smith, Gustav Holst (represented twice) Alfred Reed (also represented twice) and Philip Sparke. The concluding selection is Sleigh Ride by Leroy Anderson and for those who thumb their nose at this work I suggest you think of it as a seasonal finale in the manner of The Stars & Stripes Forever closing a non-holiday concert. This is a good change of pace holiday recording with a good balance of favorites and new sounds.

A Very Merry Heart and Soul

Arranged by Julie Giroux

Album Title: JINGLE THEM BELLS: CHRISTMAS FAVORITES RE-IMAGINED BY JULIE GIROUX
Recording: University of North Texas Symphonic Band
Conductor: Dennis Fisher
Publisher: KLAVIER K-77043

This incredible recording is Julie Giroux's second helping of Mistletoe Mania full of some of the most imaginative and challenging settings of holiday favorites this side of the North Pole. There are some selections for the instrumental families featured; the brasses in a sensitive setting of I'll Be Home for Christmas, Drummer Boy Charlie for piano, bass and percussion and the woodwinds in a virtuosic performance of the first movement of Vivaldi's Winter Concerto. The full band goes through such compositions as Nutcracker Fantasia, A Very Merry Heart & Soul, Jingle Them Bells and more making one wonder if someone tampered with Ms. Giroux's egg nog and fruitcake. The University of North Texas Symphonic Band has been very good this year, I hope Santa remembers them. Whether it's holiday music or traditional band works there is no denying Julie Giroux is an outstanding composer and her music is rightfully taking its place in the band's repertoire.

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Fanfare Mid-America

by David Holsinger

Album Title: THE SYMPHONIC WIND MUSIC OF DAVID R. HOLSINGER VOLUME 11
Recording: Lee University Wind Ensemble
Conductor:Devid R. Holsinger
Special Guests: Dixon Municipal Reagan Band & Chorus-Mark Bressler, Paul Katner: narrator
Publisher: Mark Masters 9811-MCD

This is the most recent release in the ongoing Mark series of recordings featuring the works of the very prolific David R. Holsinger; a popular favorite among instrumentalists and audiences alike. Two contrasting symphonies are the centerpieces of Volume 11; The City Symphony and Reagan of Illinois. The City Symphony, a.k.a. Cityscape 1, Cityscape 2 and Cityscape 3 are Holsinger's musical portraits of New York City. One can easily distinguish the sounds of the metropolis interspersed with the composer's distinctive musical style. Reagan of Illinois is "A Symphony to celebrate the Centennial of President Ronald Reagan's birth" and was premiered in 2011 in Reagan's hometown of Dixon, Illinois (technically he was born in nearby Tampico, Illinois). This is a two movement symphony; the first movement for narrator and band can draw immediate comparisons to Aaron Copland's Lincoln Portrait while the second movement is for band and chorus done as a rhapsodic episode with text from presidential speeches & essays. The remaining works are Quiet River, Symphonia Glorioso, Fanfare Mid-America and Solemn Hymn & Rowdy Dance. Holsinger's very personal program notes adorn this well done recording.

Dragon Rhyme -II - Energetically

By Chen Yi

Album Title: DRAGON RHYME
Recording: Hartt School Wind Ensemble
Conductor: Glen Adsit
Special Guests: Carrie Koffman: Soprano Saxophone; Anton Miller: Violin
Publisher: Naxos 8.572889

The title of this fine recording comes from a most satisfying composition by Chen Yi. The work is in two movements: Mysteriously-Harmoniously and Energetically and the content comes from intervals found from Beijing Opera music. The tone colors, layers of sounds and rhythms make Dragon Rhyme a unique musical experience for the listener. Jennifer Higdon's Soprano Saxophone Concerto is a revision of the composer's Oboe Concerto. This is definitely a first rate addition to the expanding repertoire of soprano saxophone with wind ensemble music. The remaining composition is a rare appearance of the Kurt Weill Concerto for Violin and Wind Orchestra on a wind band recording. This 1924 concerto predates the famous Three Penny Opera by four years and the listener may be able to pick up on the idiomatic writing of Weill along with touches of neo-classicism. It is hopeful wind ensemble enthusiasts will adopt this masterwork as they have done with the Suite from the Three Penny Opera. Hats off to the Hartt School Wind Ensemble and soloists for a truly fascinating program.

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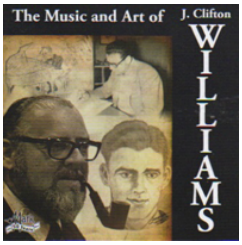

Symphonic Dance #4 - Square Dance

by J. Clifton Williams

Album Title: THE MUSIC & ART OF J. CLIFTON WILLIAMS
Recording: Rountree Wind Symphony
Conductor: Dr. Barry Ellis
Special Guests: University of Wisconsin-Platteville Singing Pioneers Alumni:Bob Demaree
David Cooper-Trumpet; Margaret Cornils Luke-Bass Flute
Publisher: Mark 8514-MCD

Band aficionados worldwide owe a great deal of thanks to Dr. Barry Ellis and the Rountree Wind Symphony for their unparalleled tribute to James Clifton Williams. James Clifton Williams was a giant among the legendary composers for bands and was the very first winner of the American Bandmaster's Association Sousa/Ostwald Award for composition in 1956. While many recordings include that hallmark work (Fanfare & Allegro) this recording takes a road less traveled among Williams' compositions. The familiar Dramatic Essay for Trumpet (NOT cornet; see the program notes) and Band leads off the program followed by Pandean Fable for Bass Flute and Band. This phenomenal rarity from 1969 is for the true bass flute in C, not the alto flute in G. All five Symphonic Dances are next; most band enthusiasts are only familiar with the published #2 (The Maskers) and #3 (Fiesta). The final works are two marches; The Strategic Air Command and The Sinfonians… the additional chorus brings out the absolute best in these classic concert marches (Williams was a master of concert marches). As a bonus, the program booklet is truly something to behold. I cannot recommend this recording enough, it is a MUST for your collection.

The Lincolnshire Poacher

By Gordon Jacob

Album Title: OLD WINE IN NEW BOTTLES
Recording: Youngstown State University Wind Ensemble and Dana Chamber Winds
Conductor: Stephen L. Gage
Publisher: NAXOS 8.572762

The title Old WIne in New Bottles is taken from a beloved pair of works by Gordon Jacob for thirteen winds. Both Old Wine in New Bottles and its successor More Old Wine in New Bottles are Gordon Jacob's delightful settings of early English songs. Both suites have become standards in the repertoire of chamber wind ensembles. Also included on this fine recording is Hold This Boy and Listen (Carter Pann), an understated song for band and Starry Crown (Donald Grantham) with its uninhibited Deep South gospel sounds of the 20's & 30's. The remaining composition is Ecstatic Waters by Steven Bryant. This major work of over twenty one minutes is a fantasy in five connected movements filled with musical, poetic and psychological imagery offering a true challenge for conductor and ensemble. The Youngstown State University WInd Ensemble and Dana Chamber Winds are two fine music groups providing the listener with a most satisfying recording.

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The Future of the Bandworld

25 Years ago in Bandworld

School Band Conducting

by Stewart Ross

Vol.3 , #3, p.28 (January - February 1988) Bio

To be a really successful and effective band director one must have a solid background in psychology. In addition to leadership skills, the school band director must understand group dynamics, behavior modification techniques and why students behave the way they do. The conductor must constantly make decisions, not only concerning the music (how loud, what beat pattern to use, etc.) but also about people problems. Whenever a decision is made, there will probably be one person who will disagree. Yet, that one person often is enough to make us very defensive. Just one student telling us they don't like our interpretation or choice can cause us to question our decision. Only when we have a strong conviction that what we are doing is right can we stand up against a lot of criticism.

Conductors (who by definition are leaders) should expect criticism. Conductors are more public than others, raised up on a podium. They are often accused of being too bossy, too excitable, too sloppy, too picky, too sarcastic, too flamboyant, too negative, too positive, too "anything" for at least somebody. Yet, leaders cannot afford to dislike themselves. Self-doubt for a conductor is a dangerous problem. If you are going to lead a group of people at anything, self-doubt will quickly become your downfall, no matter what else you do right.

How do we rid ourselves of self-doubt? The first requirement is to be fully prepared for whatever is attempted. Be organized and be sure that you have done all you can to be ready for the situations in which you place yourself.

No one can do more than achieve full potential. If that is not enough then you probably should not be the leader. It has been proven time and again that people tend to become what they believe they are, and so do performing groups!

The best conductors learn to live with mistakes. The art of music-making is too complicated to become error free. In fact, striving for total perfection is not always a healthy goal. All conductors need to develop patience–to a point. However, if you never show displeasure or become irritated you are not human. Remember at these times of irritation that everyone can profit from mistakes if we analyze what went wrong, why it went wrong and what can we do to fix it. Successful people rarely make the same mistakes twice. Failure types make them over and over.

As conductors we need to model desirable behaviors for our students. If we want promptness, we must come to rehearsals early and end on time. If we desire dedication, we must be dedicated ourselves. If we want students to play musically, we must conduct musically. If we demand good manners from our students we must be courteous ourselves. If we want curious, creative students we must be curious and creative.

Research has shown that most people learn less from being told what to do than from observing others. To simply lecture at rehearsals about what we desire never seems to work. Students tend to learn from watching and trying things out for themselves rather than being told what to do.

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The Future of the Bandworld

25 Years ago in Bandworld

School Band Conducting (concluded)

by Stewart Ross

Vol.3 , #3, p 28 (January - February 1988)

A major problem, especially for new conductors, is the desire to be "liked" by the students. Yet, there have to be limits beyond which wanting to be liked can impair a conductors performance and ultimate success. Not surprisingly, teachers and students tend to develop mutually validating relationships: "I'll think you are a good person if you think I am too." Being liked is often a by-product (but not always) of being a good conductor. It should never be a goal.

All conductors worry about things periodically. However, the best conductors don't spend time worrying about things over which they have no control. Let others do the worrying–"It will never be ready in time. If it rains we will lose a marching band rehearsal. If Bob is sick, our horns will sound terrible." Etc. Probably as much as ninety percent of what we worry about never happens anyway.

The best conductors do not spend much rehearsal time practicing parts with students from the podium. Rehearsal time is best utilized for interpretation, dynamic nuances, balance suggestions, intonation adjustments, and rhythmic consistency. Pressing correct valves and keys can be improved in individual practice sessions, especially with more experienced students. Responsibility for learning music must be started at an early age. Practice techniques, both good and bad, are habit forming. Some school bands could rehearse three hours a day, five days a week and still get little accomplished if all the rehearsal time were spent on technical problems of individual players.

The great conductors believe in change: that society can change, students and parents can change, even conductors can change. In fact, being a teacher puts you at the forefront of change. The educational process is a continual cycle of changes. Nevertheless, change necessitates flexibility and the willingness to risk failure. To try anything is to risk failure. As conductors we are in an extremely high risk profession. Inherent in this risk, however, is the unique excitement and fulfillment that conductors receive when successful. Only through risk can we learn, change and grow.

The opposite of risk is apathy. No one ever achieved full potential as a performer, conductor, or as a person when filled with apathy. In fact, apathy is probably the most damaging trait any musician can develop. Apathy is not present in the personalities of successful conductors. "Who cares," and "It really doesn't make any difference," are two of the deadliest phrases and dead-end situations which can be developed. For conductors it is the beginning of the end.

The great conductors not only think that they can make a difference but they also love their work. If you don't get excited most mornings about getting in front of the group you conduct, then it is time to consider another profession. If you wake up and dread going into school and working with your band students, find other work where you will not come in contact with students.

The best conductors seem to be workaholics, always striving to be more educated, exciting, versatile and creative. You can't teach anything you don't know or have yet to experience. Conversely, you can only give away what you already have.

BW 2013

The Future of the Bandworld

Don't Give Up the Fight (A Reflection from WIBC 34)

by Paul Kassulke Bio

I am sure that we have all been there. You know the place. It is that place where we argue with ourselves about whether we are making any difference or not. It is that place where all of our disappointments come to pound on our already bruised spirit. When administration or governments just don't get it, when we have more hours of work to do than there are hours in the day, when we are thrown one more ball to juggle when we are barely keeping the others in the air; we all know that time! That is usually when the students just don't seem to get it either. Don't they know we are doing all of this for them? Have we forgotten why we are doing all of this? When you get to this point, don't give up the fight! Remember why we are doing this in the first place.

It was Friday night of WIBC 34, November 16, 2012. The clinicians had all been introduced as had the honor band monitors and the hall monitors. Once again it was time for the rules to be reinforced. They seem simple enough and yet more years than not someone has broken one of them and been told that they were not able to be a part of WIBC anymore. They would be told that they would have to make that phone call to mom or dad telling them to come and pick them up; they were no longer welcome here. No sugar coating it - break a rule - go home! Once again nearly 600 students were listening when I told them that we all hoped that this would be the year - the year that we would have a streak of two in a row where everyone played the concert. That was a job I could do without and yet it is my job, so I own it.

Well, we made it through Saturday without any issues. Then came Sunday morning. As I made my way from honor band to honor band we discovered that five students were missing. (That's rule number one: Don't miss rehearsal!) There was one girl and an entire room of guys missing. What were they thinking?! As I began to make my way to the part of the hotel where the students are housed, four flashes of humanity ran past mumbling something about alarms and being truly worried, nervous and apologetic for being late. Now I was only missing one girl.

I made it all the way to the room. The door slightly ajar, I knocked, identified myself and entered. Though taken aback by the condition of a room with four high school girls in it (my own are grown and those memories have faded with time); there were no bodies to be found. Still I am missing one girl. Maybe she has made it to rehearsal by another route. No such luck - still missing. We go through the entire process of tracking down a roommate to find out what she might know. All she can tell us is that Judy,(let's call her Judy - not her real name)was gone when the others woke up.

It was just about the time for the conductors to do a band shift, meaning she had now missed an entire rehearsal, when Judy and her boy friend appeared in the hallway outside of the rehearsal room. Her eyes did fill with either panic or despair when I asked her where she had been and then told her that she was being dismissed from any further participation in WIBC 34. Just so you all understand, this is not the most pleasant part of my job; it is not the part I like best; I hate dismissing people who have made a bad decision from a great program. It is my job, and it must be done to keep the integrity of the program intact.

Now, it is time to find the director and bring him into the picture as well. We find him just before he can attend a clinic designed for the directors, another fall-out that hurts an innocent by-stander. Together we talk with Judy to find out the whole story. It is enough to say here that she had heard the message loud and clear on Friday night, but she made a bad decision on Sunday morning. The tears flowed and the voice cracked as she was given a phone on which to call her mom and break the news to her that she was no longer a part of the WIBC experience.

Before she made the call, Judy told her director and me that she was so looking forward to WIBC this year because as a

senior she would get a chance to stand and sing during the finale of "Never Walk Alone." She told us that she had used that song as part of a pageant and it had not gone well. She was looking forward to WIBC as a chance to find redemption in that final song. Now that chance would never take place.

continued

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The Future of the Bandworld

Don't Give Up the Fight (A Reflection from WIBC 34) (concluded)

by Paul Kassulke

As I stated before this is not the happiest part of my job. I would love at times like these to say, "Oh, it is OK! We can let you in because it seems to mean so much to you now." But there would be no lesson taught that way; there would be no teaching that actions have consequences. (You know what I mean - the same things you try to teach each and every day!) So arrangements were made that kept her monitored without allowing participation. This also added extra duties to her director and other staff members (more consequences). She and her director did ask and receive permission for her to attend the concert that she could not participate in on Monday.

Once this was taken care of, the rest of my duties took my thoughts to many other details. I did need to remind myself, more than once, that if there was only one problem with nearly six hundred students there, it was a pretty small percentage (.001). Sometimes even that does not seem like a lot of comfort when your goal is to have everyone get this type of an experience.

As I was moving back and forth on Monday morning, getting ready for the first of the Honor Band Concerts, Judy came looking for me. I do not think that I will ever forget what she said that morning. She said, "Thank you. Thank you for doing what you said you would do." She went on to explain that Sunday, when she was unable to be a part of things she had plenty of time to think. Judy said she probably learned more about herself during that time than she would have taken from the rehearsals. This introspection was in no way demeaning the rehearsals or the great conductors who lead them, but it was a time in which she learned how she had ruined one of her dreams by a poor decision. This was one thing for which there was not another chance; as a senior her participation had come to a very abrupt end.

As I gave her a hug I once more told her that I did not think of her as a bad person, just a young person who made a bad choice. I told her that if this experience saved her from bigger mistakes in the future by getting her to think before she acts, then something good was accomplished by all of this.

There were great evening concerts played by outstanding bands; there was a list of conductors that was second to none anywhere at any time; there were two great Honor Band Concerts; there were great kids at WIBC 34. For me, that one moment may have made it more special, more meaningful and more rewarding. It is my job and I love it.

To all of you music educators out there in the trenches each and every day - don't give up the fight! What you do does matter! You may be the one who keeps a life in tact by what you teach on a daily basis. That takes responsibility on your part as well. Know what you are teaching - demand accountability and respect! Remember that you teach more by what you do than by what you say. Don't make it political; admit mistakes if you are wrong; let them know that you care. Let them know that you care enough not to let them get away with it. With actions come consequences! Don't give up the fight! You may save someone later!

BW 2013

The Future of the Bandworld

THE FOUR CORNERSTONES OF THE MASTER MUSIC EDUCATOR - Part 2

by Dr. Tim Lautzenheiser Bio

Click here for part 1

Part 2: TELLING AND SELLING THE VALUE OF MUSIC FOR EVERYONE

MUSIC ADVOCACY = PROGRAM SUCCESS

(Author's note: Music advocacy is not, in itself, a particularly compelling subject. As music educators we often feel burdened we have to "justify" our existence in the curriculum-of-the-day, and - while we know it is a critically important to the overall growth and development of every arts program - it certainly does not offer the same immediate gratification as a meaningful music rehearsal, or a great concert, or an bountiful recruiting venture, etc. With that said, it is one of the most important pieces of the puzzle; it is THE SLEEPING GIANT of every program, and once awakened, it WILL make a positive impact beyond compare. Be encouraged to embrace this mini-chapter with a perspective of THE BIG PICTURE, and the crucial role YOU play in embracing the significant role of being THE SHEPHERD OF THE ARTS in your school and your community.)

The term "music advocacy" continues to be a key phrase for music educators throughout the county. Since the early 90's groundbreaking research continues to spotlight the importance of music education for EVERY child. Everyone from civic leaders to political candidates has jumped on the arts bandwagon shouting (and touting) the benefits of music/arts education. It has certainly awakened the public, shifted the thinking of many school administrators, and created a long-overdue conversation about the educational, economical, and emotional value of music as it relates to enhancing mind-development.

It seems ludicrous to "defend music in our schools." However if we want our thoughts and beliefs to reach the decision-makers, we must "frame the outreach communication" using a vocabulary that highlights the value of music in their language, in their forum, and supporting their agenda.

Schools, by design, are created to prepare young people to assume the responsibilities of adulthood and become positive contributors to society, literally to create a better world for their generation and generations-to-come. As our globe shrinks (via technology, travel, international relations, etc.), it is imperative we understand and share our cultural differences in a peaceful fashion creating a planet of mutual existence. Simply put; music is the universal language that enhances the awareness of others and supports the freedom of expressive differences; music encourages (even demands) creative visioning, critical thinking, self-expression, problem solving, risk taking, and it requires a high level of cooperation. Cooperation becomes the gateway to a higher level of aesthetic awareness and group achievement.

Music makes *the* difference. The discipline of music reaches many students who often struggle in other areas of school.

- **It is built on a platform that requires students to work together for a common goal.**
- **Music is a subject of self-discovery; the learning pattern is both impressionistic and expressionistic.**
- **It is a place for everyone, from the most talented performer to the beginner; all levels of skill are accommodated in music class.**
- **It crosses all socioeconomic borders; music is inclusive. Above all it connects to the musician in a unique way allowing the student/performer to witness and acknowledge his/her self-worth; yet another bridge to the understanding of ones unlimited potential.**

Unfortunately we often tend to sidestep the value of music learning as it relates to anything other than "music or the sake of music." However, if we are truly music advocates let us embrace all growth benefits, especially when they are often the "common denominators of reason" to those who are creating, designing, and implementing the curricular blueprints for our schools.

In the words of Rolf Jensen, Director of the Copenhagen Institute for Future Studies,

"We are in the twilight of a society based on data. As information and intelligence become the domain of computers, society will place a new value on the one human ability that cannot be automated: EMOTION."

We are in the business of "making better people, and making people better." While raising test scores is one means of accomplishing this goal, the experience of music-making will afford the student the opportunity to integrate the given data in a meaningful way that makes life worth living. With that theme in mind let us pledge our efforts to the ongoing task of sharing the good news about the value of music for EVERY child.

continued

BW 2012

The Future of the Bandworld

THE FOUR CORNERSTONES OF THE MASTER MUSIC EDUCATOR - Part 2 (continued)

by Dr. Tim Lautzenheiser

As we continue our evolutionary exploration along the educational pathway, the importance of music/arts in the school curriculum becomes ever-apparent. In fact it is no longer a convenient hypothesis based on personal experiences, but we have scientific proof: Music amplifies the human mental capacity (along with other identified benefits). Simply put, music is an essential element in the learning process. Neurological research evidences the positive impact of music-study as it relates to the system wide development of the mind's capacity and efficiency.

MUSIC IS A PLACE FOR EVERYONE

As music teachers we champion the theme, "Music for the sake of music," Let us never abandon this plea in defense of our artistic philosophies and goals, however we must be wise and not turn our backs on the empirical research highlighting the multiple benefits of the arts (music); it is a discipline that fuels all areas of educational development. The study of music/arts links traditional learning styles to the creative possibilities of the human potential. Music can and does make the difference as it unleashes imagination, or - simply put - curious mind. It brings meaning to measurements and feelings to facts; it is worthwhile and worth-our-while.

SHARING THE INFORMATION

Typically we reach for the music research materials during a curriculum or scheduling crisis involving threatened staff cutbacks, loss of classes, or dropping various music programs within the school day. All-too-often it is a last minute attempt to salvage the music/arts program; usually it is too little, too late. We must tout the value of music learning every opportunity we have. We cannot start soon enough and we must communicate the "good news" at all times and especially to those who need to hear the message LOUD-and CLEAR; administrators, parents, colleagues, civic leaders, and (above all) the music makers themselves, OUR STUDENTS. The time for music advocacy is now...and always.

HERE'S WHAT WE KNOW:

***Music making contributes to basic learning systems including reasoning, creativity, cognitive thinking, decision-making, and problem solving. This is the foundation-blueprint for success in every aspect of life.**

*** There is a measurable connection between music study and academic achievement. Those who are involved in music are at the top of their class standings within their given school. The effect of music study has an influence on the mind-mapping. Students can transfer to various disciplines within the school day and increase their productivity in every area of their educational landscape.**

*** Music serves as the catalyst in the creation of emotions allowing the students to better understand themselves and relate to a world of complex social structure. Music students demonstrate a stability in their personal lives that helps them focus their efforts and energies in accomplishing their goals.**

MUSIC LEARNING: FROM BEGINNING TO END

In the words of noted school author, Eric Jensen, "The message with music education is, start early, make it mandatory, provide instruction, add choices, and support it throughout a child's education."

WHO? WHAT? WHEN?

WHO? WE MUST LAUD THE GOOD NEWS:

Music advocacy is a key component of every successful music program. As music educators we have an ongoing responsibility to share the latest research findings with all those who are directly involved with scheduling, curriculum, academic choices, and administrative blueprints. We all have a vested interest in making certain every decision-maker is up-to-date on the important arts advocacy data that will have a direct impact on every child.

We must be able to articulate the value of music to the policy-makers. With the constraints on every student's time, we are obliged to explain the incomparable value of music-learning, both the direct benefits as well as the indirect brain development benefits; combined they are building blocks of our leaders of tomorrow.

Unlike other areas of academia (math, science, history, etc.) music teachers are postured to insure that music is offered as part of the curriculum docket. Whether this extra recruiting duty is right-or-wrong is not the issue, we simply must be pro-active with parents administrators, students, and community leaders; it is a matter of standing up for what we KNOW and BELIEVE.

continued

BW 2012

The Future of the Bandworld

THE FOUR CORNERSTONES OF THE MASTER MUSIC EDUCATOR - Part 2 (concluded)

by Dr. Tim Lautzenheiser

WHAT: EVERYONE MUST BECOME AWARE OF THE FUNDAMENTAL IMPORTANCE OF MUSIC AT IT RELATES TO ALL OF LIFE-LEARNING.

SHARE the four basic music advocacy premises with those who determine the future of your program:

*** Music learning is central to all learning. Music develops multiple brain systems; these learning patterns transfer to every area of the academic community. Music learning continues to be linked to high academic achievement. The correlation of the top test scores and musical studies is one of the key areas of neurological research.**

*** Music learning embellishes both cognitive and affective learning. From emotional expression to appreciation of diversity, music touches the human soul. When we analyze the assessment results of both affective and cognitive learning, the music students rest solidly at the front of the pack.**

*** Music learning enhances life skills. It contributes to reasoning, problem solving, thinking, creating, decision-making; the tools needed to negotiate a successful life.**

*** Music learning continues to be linked to high academic achievement. The correlation of the top test scores and musical studies is one of the key areas of neurological research.**

WHEN IS THE BEST TIME TO BRING THIS INFORMATION TO THE FOREFRONT? NOW!!

We know most parents are not aware of the overall importance of the study of music, nor the way it maps the mind in all areas of understanding. They often see music class as an additional responsibility or an "add-on" to the regular class schedule rather than an academic cornerstone. Those who create the school mandates may not have access to this valuable information, nor will they unless we continue to bring it to their attention. With the increased emphasis on testing, assessment, higher standards in math and science, it is often convenient to overlook the significance of music in favor of a more rigorous focus on developing higher test scores. Ironically, the study of music is proven to support this goal as a by-product of the development of the creative arts mind.

The time is NOW. Music advocacy is no longer an option, but rather a necessity. We know it is a powerful message, that is NOT questionable, The question is, are we (as music educators) powerful messengers?

"Start by doing what's necessary, then what's possible, and suddenly you are doing the impossible."

St. Francis of Assisi (1181-1226)

Starting the Beginner

Because of its unusual method of producing sound, the flute is a challenging instrument for most beginners. All other wind instruments have a mouthpiece to harness, surround or contain the air. This is not the case with the flute. Air vibrations are caused by unimpeded, uncontained, "free" air.

Use this simple and practical method of producing your first tone:

1. Use the head joint only. Stand or sit in front of a mirror.

2. Hold the head joint with both hands, as you see in the picture. Place the mouth hole directly against the center of the lips. You should feel the top edge of the hole against the upper lip, and the bottom edge against the lower lip.

3. Roll the head joint back until you can blow across the opening. Since no two mouths are the same, how far you roll can be discovered only by experiment.

4. Make a small opening in the lips. This is done by having a very slight "smile" in the corners of the lips and a very slight tension in the center of the lips.

5. **NOW, BLOW.** Roll the head joint back and forth until you find the spot where you produce the best sound. Check in the mirror to be sure the mouth hole of the flute is in the center of your mouth.

6. Continue to practice, repeating many times:
    a. Place the head joint against the lips.
    b. Create a slight smile in the corners of the lips, and a slight tension in the center of the lips.
    c. Blow, rolling the head joint back and forth slowly, to find the best sound.

Placing the head joint.

Rolling back the head joint.

STUDY THE PICTURES

Making the opening in the lips, with the correct amount of tension, is called "setting the embouchure." The word *embouchure* (om-boo-sure) comes from the French "boucher" (boo-shay) meaning "mouth." Embouchure mean mouth position or the method of applying lips and mouth to the mouthpiece. The foremost teachers promote the embouchure of greatest comfort, consistent with maximum tone production.

A WORD OF CAUTION! You might get dizzy the first few times you play. This phenomenon is called "hyperoxia"....an overabundance of oxygen. DO NOT let this alarm you. It does NOT mean that you are subject to fainting spells, or that you are having a heart attack or that you are not suited to the flute! This dizziness is common among beginners and merely indicates that you are not accustomed to the rapid inflation and deflation of the lungs.

Do not worry about the pitch of the sound. It is not important whether it is a high note or a low note, so long as it is clear and pleasant. Listen closely! Do you hear more air and breathiness than clear sound? If so, check your placement. The embouchure hole must be in the center of the lips, measuring from side to side. Then continue to roll back and forth, experimenting to find the angle where there is the least "airy" sound. Check your slight corner smile and slight center tension. Compare your appearance in the mirror with the pictures.

From a side view

Continue this experimentation with the head joint for several days, until you are confident of placing the embouchure hole and setting the embouchure for a clear tone, every time you play.

Practicing in front of a mirror will improve your playing, since you can immediately recognize the right things, and correct the wrong things before they become bad habits.

Breathing comes naturally; anybody can do it correctly, right? WRONG. Babies and sleeping people do it correctly, but most people breath with their chests and raise their shoulders. To play a wind instrument with good tone, it is important to breathe with the diaphragm or "stomach muscles." The diaphragm is a flat muscle dividing the stomach and chest cavities. One of its purposes it to push air from the lungs. Lungs are like paper bags; you must push on the bottom to squeeze the air out. Breathe in so that your stomach pushes OUT. Do not worry about your chest. Do not let your shoulders rise. Breathe so that only your "stomach" extends. Then, keep your diaphragm ("stomach") muscle firm or tense while blowing.

Parents, teachers and friends can be of great help to you. Ask them to read this lesson with you.....and then watch and listen to you. Their comments will often be very helpful.

FOR THE TEACHER:

Some thoughts on the physical aspects of the embouchure……
The embouchure potential of the student is the extent to which an embouchure maybe developed to produce a high-quality tone. A student might plod along, blissfully unaware of the physical restrictions which might condemn him/her to mediocrity even years after practice.

The principal elements of the embouchure are 1) relationship of the jaws to each other 2) the position and the arrangement of the front teeth 3) the shape and flexibility of the lips. Irregular teeth (canine or overlapping or rotated) could interfere with the flexibility of the lips or with the airstream. Where there's a protrusion of the lower jaw or where there is under development of the upper jaw, the head of the flute would to be turned more outward to assist the direction of the air across the tone hole.

Where there is a "heart-shaped" lip (protruding center), the flute must usually be blown off center. Although this is not a desirable embouchure, some fine flutists have overcome this handicap.

If any of these irregularities exists to a marked degree, it might be advisable to study some other wind instrument, rather than devoting years of hard work and efforts to the flute without resulting success.

Holding the Flute

The position shown here offers several distinct advantages, including better and more secure balance, greater finger speed, a higher degree of muscular relaxation and better control.

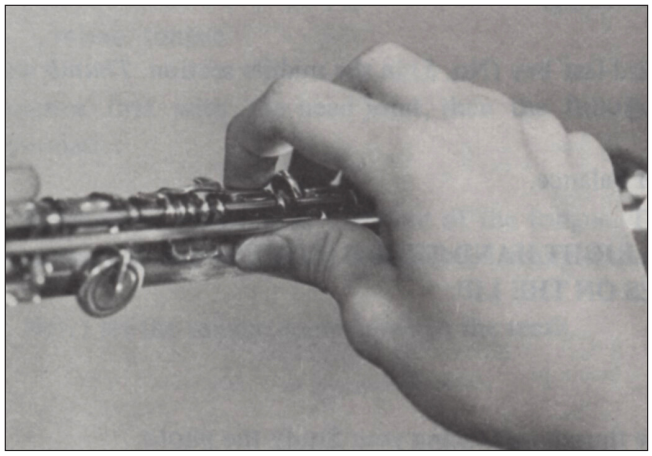
The lowest knuckle (joint) of the first finger on the left hand and the right hand thumb are the pressure points, with the lip acting as the fulcrum.

The left-hand first finger lowest knuckle pushes IN.....

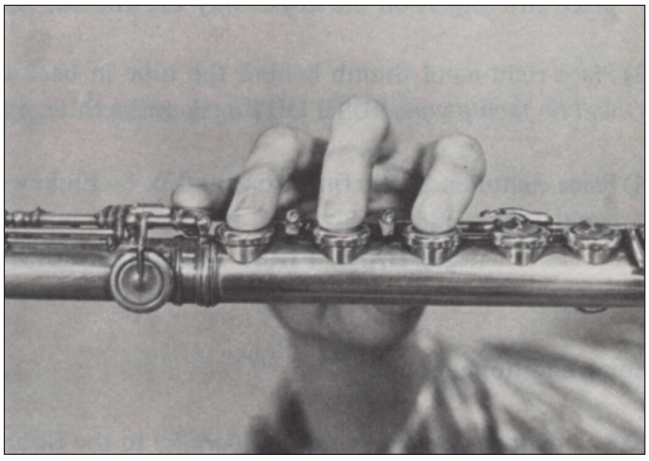
Left Hand seen from the rear.

Left Hand seen from the front.

The right-hand thumb pushes OUT.....



Right Hand seen from the rear.



Right Hand seen from the front.

STUDY THE PHOTOGRAPHS CAREFULLY.

Notice that the right thumb is BEHIND the tube, not underneath the tube. The side of the thumb is actually touching the rods. This position pushes the right palms as far away as possible from the flute, thus permitting a more relaxed position, greater finger speed and secure balance.

LEFT-HAND KNUCKLE PUSHES *IN*.....RIGHT-HAND THUMB PUSHES *OUT*

Notice the position of the arms in the photograph.

Holding the Flute

Try it by steps, studying the photo for each step as you do it:

1. Place the flute in playing position on the lips.

2. Place left-hand first finger (just above lowest knuckle) opposite the first key and PUSH IN against the lips. Don't place any fingers on the keys. Only the knuckle should be touching.

3. Place right-hand thumb behind the tube in back of the third-last key (No. 5) in the middle section. Thumb nail will be facing you. PUSH OUT against the flute, away from you.

4. Place right-hand little finger on the No. 8-Eb key for better balance.

LEFT HAND FIRST KNUCKLE PUSHES IN.....RIGHT HAND THUMB PUSHES OUT.
THE FLUTE BALANCES ON THE LIP.

Some additional pointers.....

**** Notice the right thumb is parallel to the floor, with the thumb nail facing you. Study the photo.

***** Arms are held away from your body at a comfortable angle. Study the photo.

***** Most flutists hold the instrument at a slight downward angle, with the head at the same angle, and the lips always parallel to the embouchure plate. Study the photo.

Practice placing your flute in playing position. Compare yourself-in-your-mirror with the photographs. When you are sure you have the correct position, blow on the open (no fingers down except No. 8, Eb) flute. *Is your right thumb behind the tube? Is the palm of the right hand parallel with the floor? Are your elbows slightly extended?*

The Double Thumb Key

The original Boehm flute was designed with only one thumb key, the B natural key. The B flat notes had to be played with 1T/58: the B fingering plus the first finger of the right hand. This so-called "one & one" fingering proved to be awkward in many passages, causing difficult cross-fingerings.

In 1875, the double thumb key was added expressly to avoid such cumbersome fingering.

Most professionals follow this rule:

When playing in a "flat" key, use the double thumb key for all notes requiring a thumb key.

This simply means that each time you use the thumb key (in a flat signature) place the thumb on the double key.

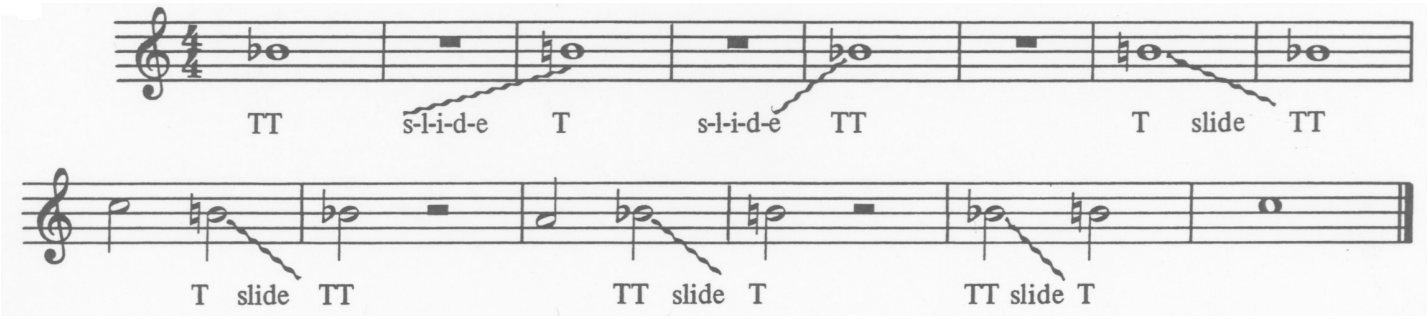
Any note except high F sharp and B natural can be played with **EITHER** thumb key, single or double.

The *single* thumb is used in keys which have no flats in the signature.

The *double thumb* key is used in keys which do have flats in the signature. Notice in the photograph that the thumb is placed *BETWEEN* the two keys when using the double thumb key.

Double Thumb Key.

Occasionally you will encounter passages where it is convenient to slide the thumb from single to double or from double to single. This skill may avoid some difficult cross-fingerings.



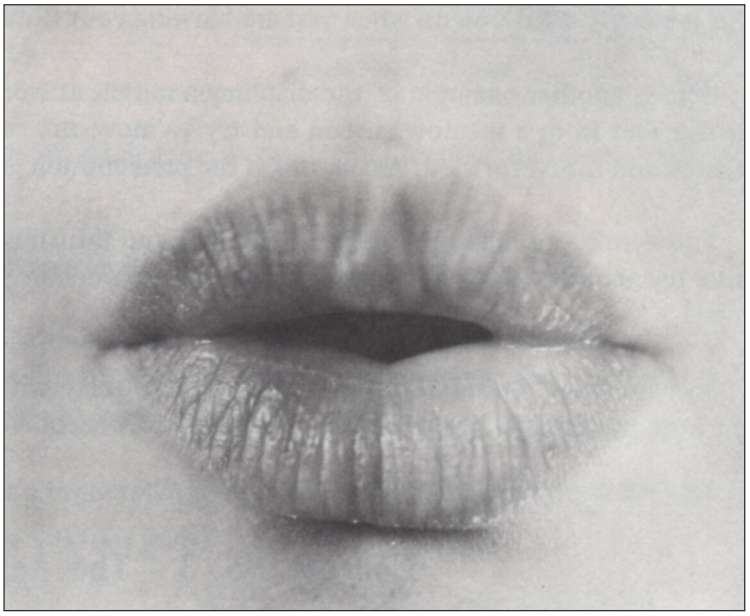
Tone Production

The clarity, brilliance and resonance (power) of your tone depends on three concepts:

1. Embouchure
2. Air Pressure
3. Angle of the Air Column

Concept No. 1 - The Embouchure

The position of the lips and the opening between the lips play a significant part in producing the kind of tone you desire. Several styles of tone have been developed around the world, all of which are determined by the lip opening and the lip position.

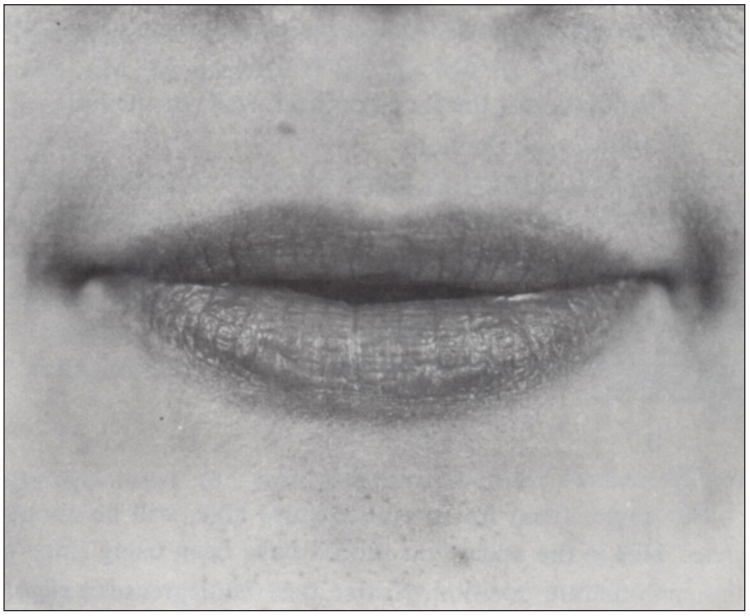


"French" Embouchure.

Three of the more prominent sounds characteristic of the flute have been described as the "French" sound, the "German" (or "dark") sound and the "American" tone. These terms do not necessarily mean that flutists from a particular country will use that country's style of tone color.

A soft, liquid sound (sometimes called the French tone) may be produced by forming the lips as though you were saying the word "pure." This o-shaped, puckered embouchure will usually result in weak or windy tones for most beginners.

A more brilliant tone, with greater carrying power, may be obtained by using the elliptical (flat-football) opening in the lips. This embouchure, formed by a slight corner smile and a slight center tension, is the style you learned in Chapter 1 and is sometimes called the "American" sound. The size of the opening in the lips will determine the clarity (lack of airiness) of your tone. Too large an opening results in airiness; too small an opening, in thin tone.



Elliptical Embouchure.

The German (or dark) tone is obtained by using the American embouchure, but blowing more directly downward into the tone hole. A slight bit more tension is also usually added to the center of the lip.

Combine all these elements.....the slight corner smile, the slight center tension, the elliptical opening of adequate size.....and you have the first concept of beautiful tone; THE EMBOUCHURE.

Concept No. 2 - Air Pressure

Air is the basic ingredient for beautiful tone. Once you have learned to set you embouchure, then you must develop air pressure.

The key words are BLOW HARD! Try blowing out the candles on a cake, using your correct flute embouchure. If you are really blowing hard, your diaphragm ("abdominal") muscle will tighten and push outward. The lungs are not muscles; they more closely resemble paper bags. You can fill them, but it takes the diaphragm muscle to push the air out.

To test yourself, ask a friend or parent or teacher to push against your diaphragm muscle at the belt level. Careful, not TOO hard. You resist this pressure by tightening your muscle and thrusting the muscle outward. And this is exactly what you do when you are blowing your flute.

Here is another example of the diaphragm muscle at work. Set your embouchure (without the flute), stand four or five feet from a window curtain and try to move the curtain by blowing at it. Again, you will feel the muscle tighten and thrust forward. Again, this is the same motion you use when playing the flute.

This whole muscular procedure.....tightening and thrusting with the diaphragm to forcibly eject air from the lungs into the mouth, across the lips and into the embouchure hole.....is basic and necessary to a beautiful, resonant tone.

So blow hard. Do not whisper or play weakly. Play with air-pressure! At first, you might "break" or over-blow the note by getting a higher octave or harmonic. Concept No. 3 will help prevent this "breaking."

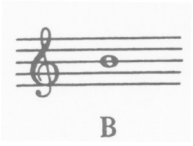
Concept No. 3 - The Angle of the Air Column

The angle of your breath (air column) across the embouchure hole determines, to a large extent, the power and richness of your tone. This concept of the angle of the air column binds together all the tonal concepts to give a brilliant, powerful tone.

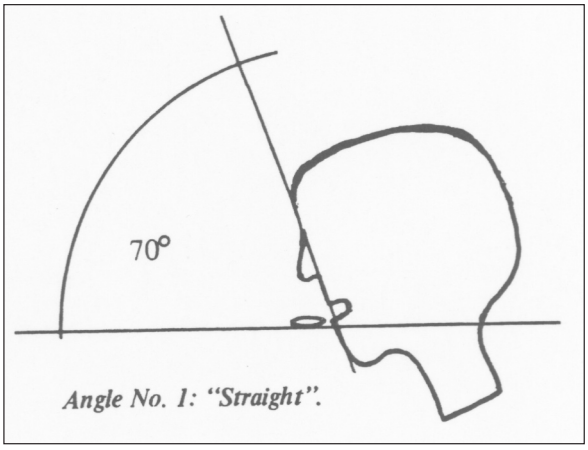
Your breath may strike the embouchure hole at three different angles:

Straight into the far edge (back wall) of the hole
Down, into the hole
Up, away from the hole

Angle No. 1, straight into the far edge (back wall) of the embouchure hole, is used, generally, for notes ranging from



to



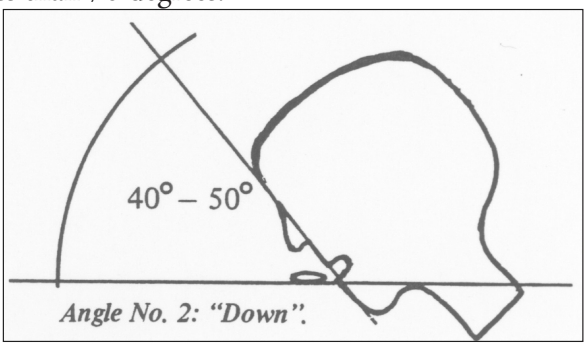
Angle No. 1: "Straight".

The angle, from lip to embouchure hole, will be about 70 degrees. This is the angle you should have been using since learning the embouchure position. Notice that 70 degrees is a slight downward angle, permitting the air to split on the back wall, part of the air entering the tube, part passing over.

If too much air passes over, the tone will be windy, airy, weak; if too much air enters the tube, the tone will be weak and smothered.

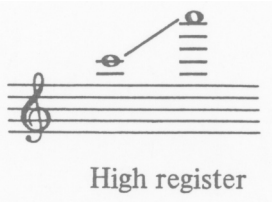
Your head will be slightly angled downward, as shown in the drawing. Experiment until you find just the right angle for you. Every person will be slightly different and may be more or less than 70 degrees.

Angle No. 2, down, into the tone hole, is used for added power in the low register and to eliminate shrillness in the high register.



Angle No. 2: "Down".

Low register


High register

The angle from lip to embouchure hole will be about 40 degrees to 50 degrees, depending on how high or low the note may be.

To achieve this angle, roll your head down, toward the chest, without lowering the arms or hands.

For low register notes, the lower the note, the more you should roll your head down, and the closer the chin will get to the chest. The rolling motion causes the flute to roll inward, forcing more air into the embouchure hole, creating faster vibration, causing low notes to "speak" with more resonance (louder).

Start with and descend one note at a time, rolling the head downward a little more for each note, until you have reached Low C. (or Low B, if you have a B foot joint)

Remember: if your hands and arms drop with your head, you really have not changed the angle at all!

Add it all together; the roll of the head, a slightly increasing corner tension in the lips, keeping lots of air pressure..... and you obtain a low register with power and intensity.

Many flutists use another method of producing a powerful tone in the low register. The upper lip thrusts slightly forward, the lower jaw recedes slightly and flattens out, and the aperture of the lips widens. You may experiment to determine which method works better for you.

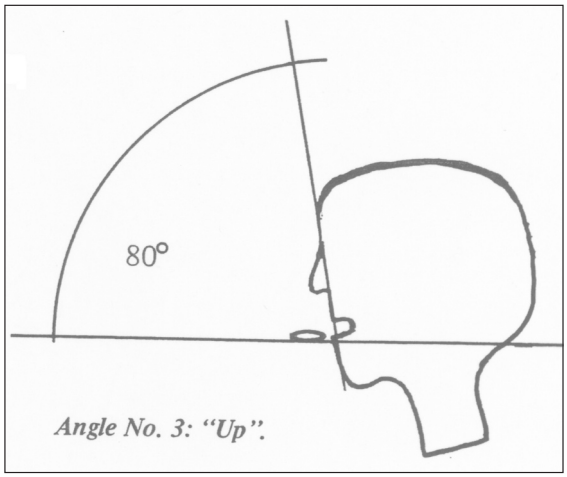
You will immediately notice that both methods cause a change in the angle of the air column. The techniques vary, but the results are the same. The author prefers the rolling method, but that doesn't mean that you must or even should. Experiment with both methods and decide for yourself.

For High Register Notes, angle No. 2 is also used. Rolling down for upper register notes permits you to sound the extreme high notes with greater ease and less lip strain, eliminates shrillness and produces better intonation and a more beautiful tone.

Start with and roll your head slightly downward for each note until you have reached altissimo C you will find you have rolled approximately 2 or 2 1/2 inches.

SPECIAL NOTE: It is impractical to assign an exact degree of roll to either the high or low register, since no two mouths are the same and since the degree of roll will be affected by the volume level. The louder the sound, the greater the roll, to keep the pitch from going sharp. (Please consult the chapter on intonation to discover the uses of rolling in controlling pitch.) Experiment to discover the exact degree of roll you will need for any given low or high note.

Angle No. 3, up, away from the embouchure hole, is used primarily for intonation purposes. The angle from lip to embouchure will be about 80 degrees. Please consult the chapter on INTONATION for more specific uses of Angle, No. 3.



Angle No. 3: "Up".

Angle No. 1: "Straight".

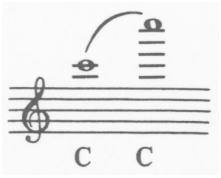
Angle No. 2: "Down".

Angle No. 3: "Up".

Use of the Rolling System for Wide-Interval Slurs

Here is another important use of the head-rolling system. Its use can eliminate hours of lip-flexibility studies.

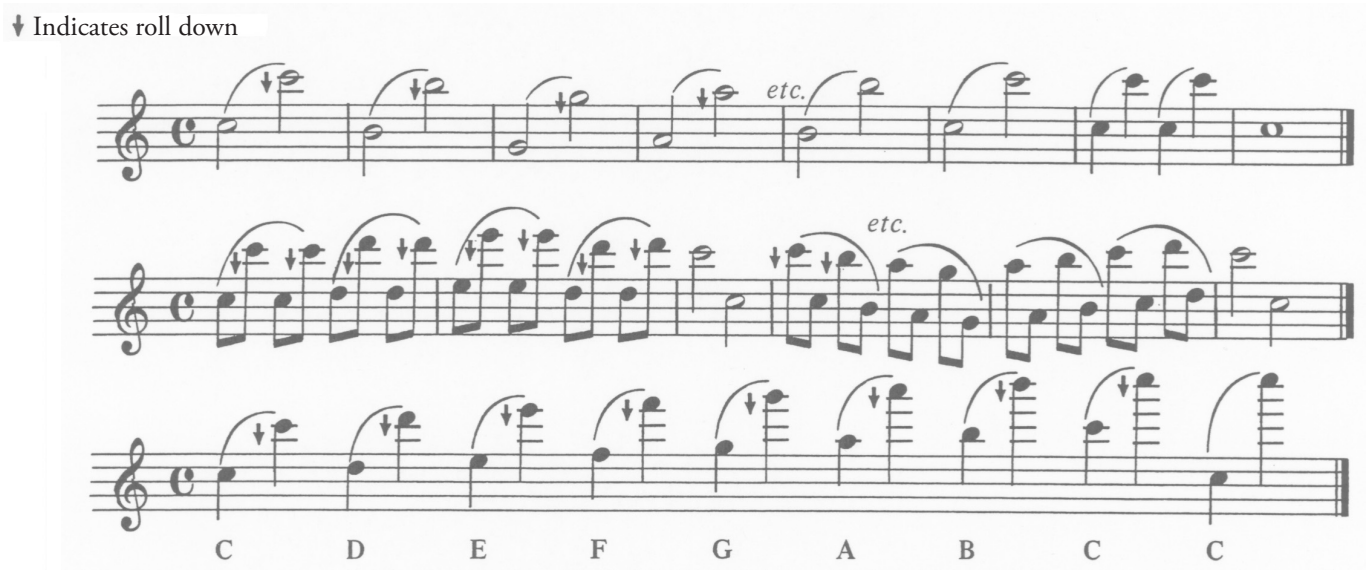
Exercises such as can be facilitated by rolling + lip change.

Example: the slur from 

can easily be accomplished by rolling down the full 2 or 2 1/2 inches for the altissimo C while at the same time changing fingering (1-2-3-4-1).

This passage can easily be played by rolling. Use angle 1 for the high C, roll down to angle 2 for altissimo C.

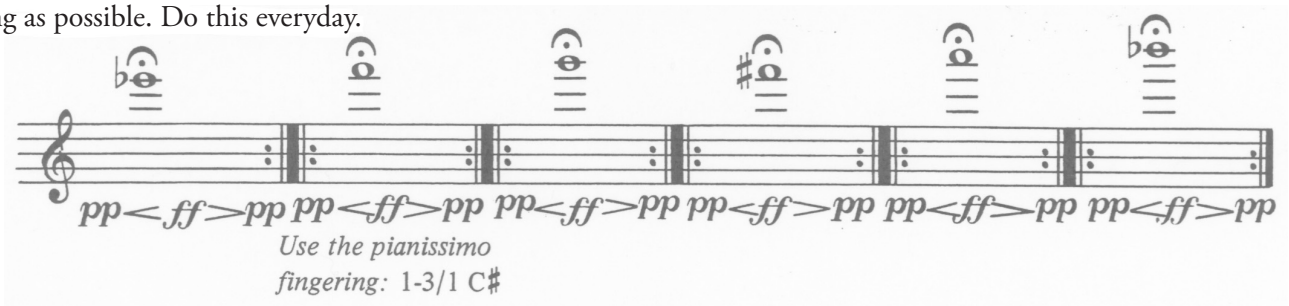
Any wide interval can be facilitated by rolling. The degree of roll depends on the degree of the interval: the wider the interval, the greater the degree of roll.



Long Tone Studies

One of the easiest ways to develop a more beautiful, resonant tone is to practice long tones in the *upper register*. Many professionals have found that **HIGH-REGISTER** practice results more quickly.

Start softly as you can, crescendo to fortissimo, and then decrescendo to pianissimo, holding the whole exercise as long as possible. Do this everyday.



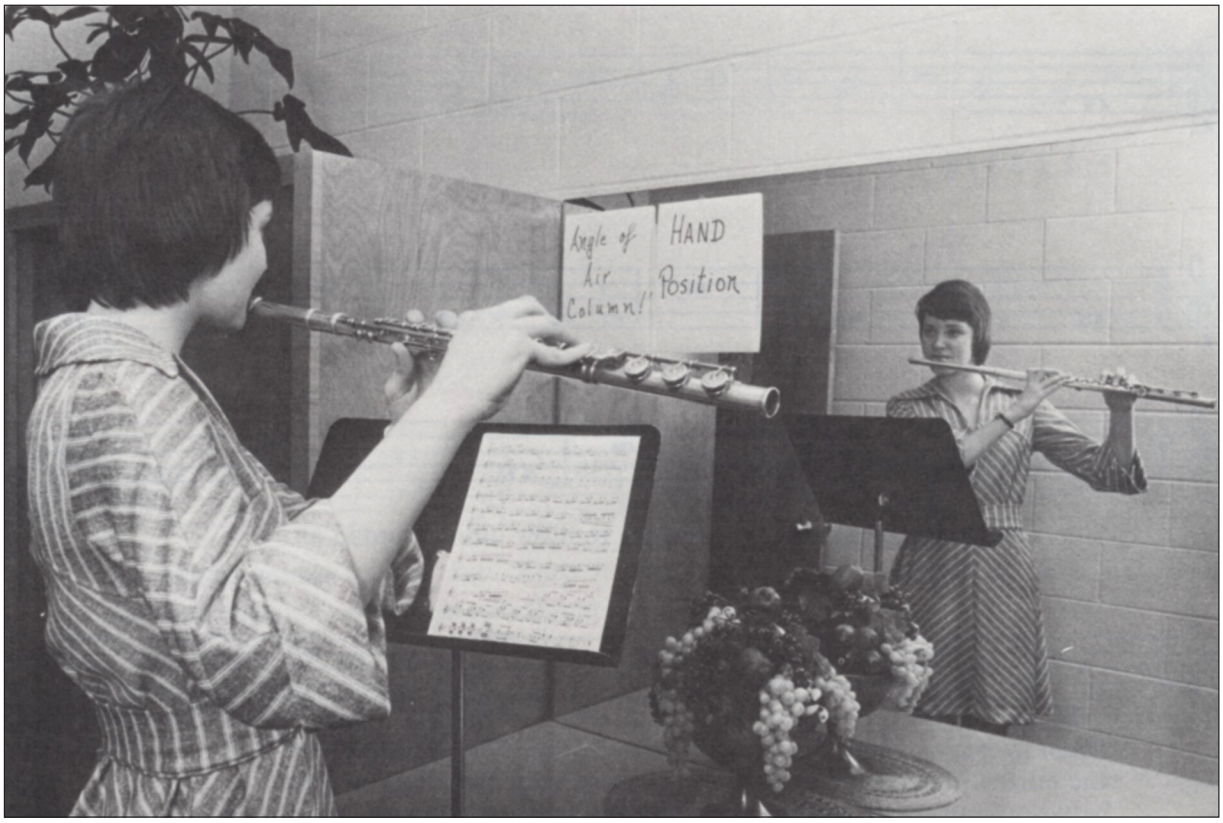
Mirror Practice

Unless you're fortunate enough to have a professional flutist practice with you every day, you just can't beat *mirror practice*. Most of us aren't that fortunate, so we use a mirror instead!

Mirror practice will prevent bad habits and encourage proper embouchure (slight corner smile, slight center lip tension, no jaw motion); it will also correct arm and hand and finger positions, check minimum finger movement (not too high off the keys) and good overall body position.

Set your music stand in front of a large mirror, if possible. Sit or stand at such an angle that you can see yourself. As you practice, constantly check yourself in the mirror.

Print, in large letter, on a sheet of paper, the check points you specially wish to remind yourself about each day..... and tape the sheet to a corner of your mirror. Such a constant reminder is the next best thing to having a teacher present.



Mirror Practice

Bad habits only slow your progress. So check that mirror and don't let them get started!

Many of the things your teacher tells you: "sit up straight" ; "both fee on the floor", etc., sound old-fashioned and unnecessary, things you must do because "you're *supposed* to". But professionals don't do these things because "they're supposed to". They have discovered that these things and many others *help them play better*! You DO play better when you sit or stand straight, because your breathing apparatus works better, which means better tone! If the muscles work better in certain positions then it makes sense to use those positions.

SO, USE THE MIRROR! Check yourself constantly! Make yourself a better player!

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

Ashley Gable
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American Band College of Sam Houston State University

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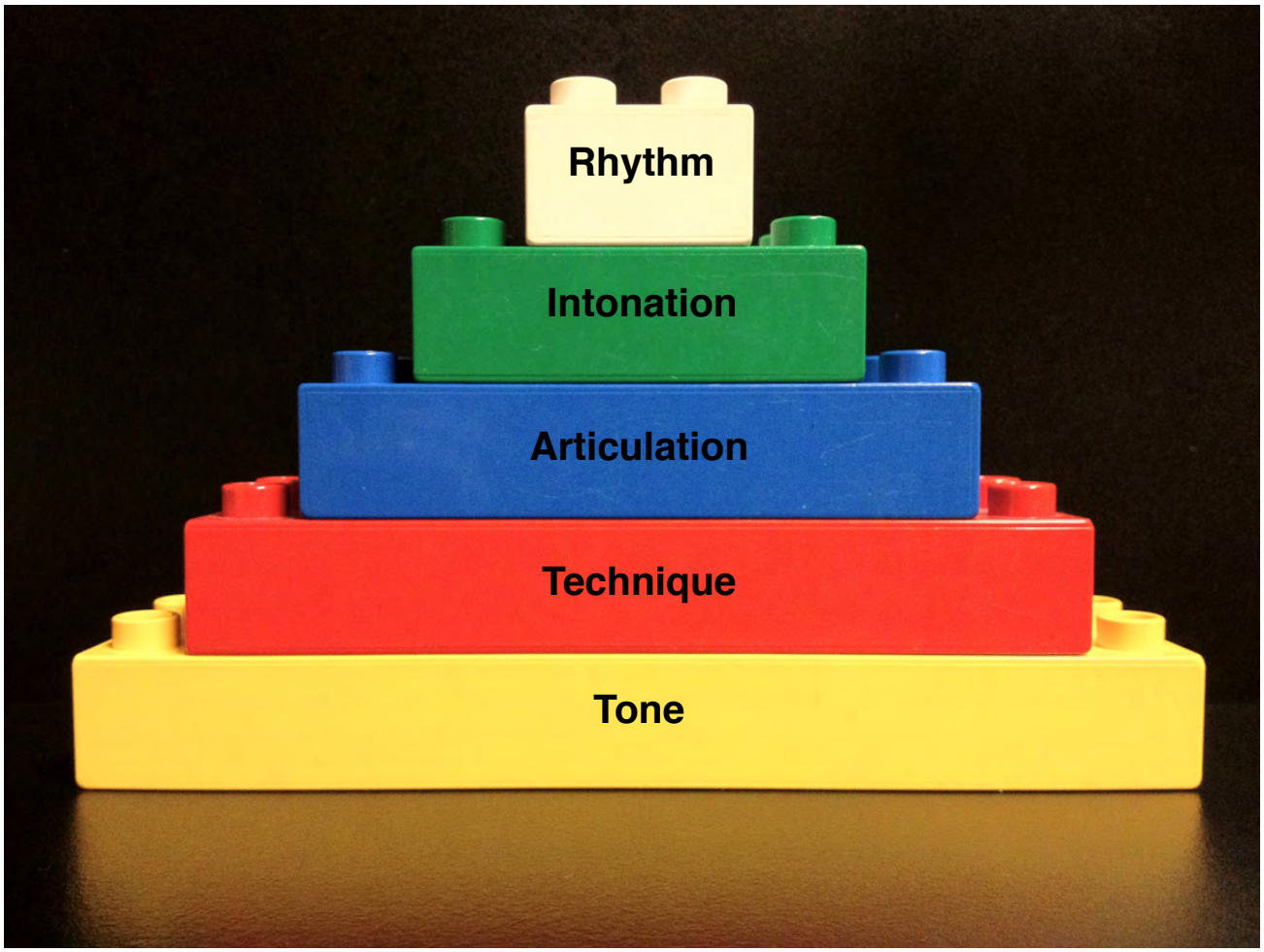
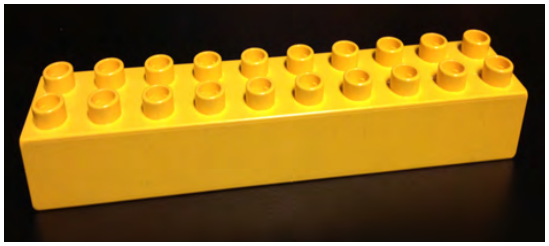
The Purpose of this Book

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.

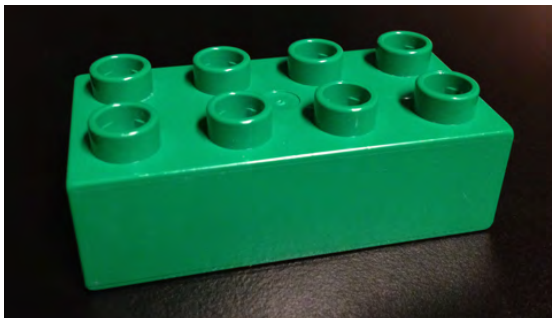




Tone is the foundation of the building blocks. Without good tone quality, all other musicianship skills are obsolete. No matter how well a student can play, if they don't sound good while doing it, no one will want to listen!

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.



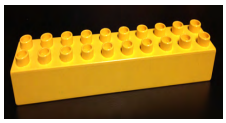
Intonation skills must be taught once students begin to develop a characteristic tone quality. Students must be taught to listen to themselves, their section, and the band to make sure they are playing in tune all the time, not just playing one note in tune by themselves with a tuner.

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.

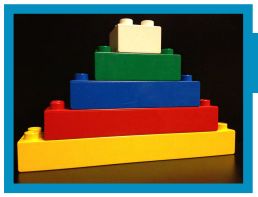
• Have students clap and count out loud or tizzle and finger along through a specific set of rhythm measures.

• 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

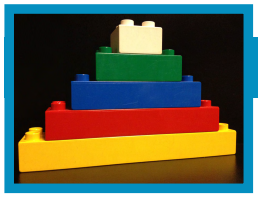
The percussion parts of this book are written for students to play either mallets or snare drum/practice pad. Depending on the number of percussionists you have, you can divide students in half, with half playing the drum part and the other half playing the mallet part, or you can have all percussionists 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.

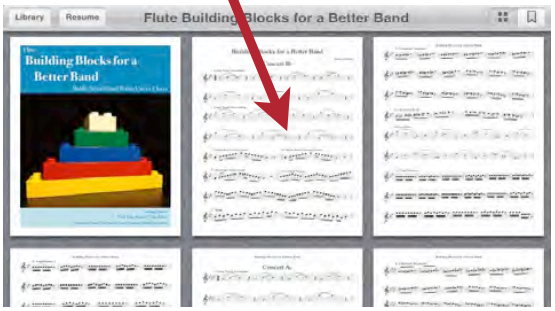
• Using your desktop computer and the dropbox website or desktop application, create a shared folder containing all of the part books for **Building Blocks for a Better Band**.

• 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.



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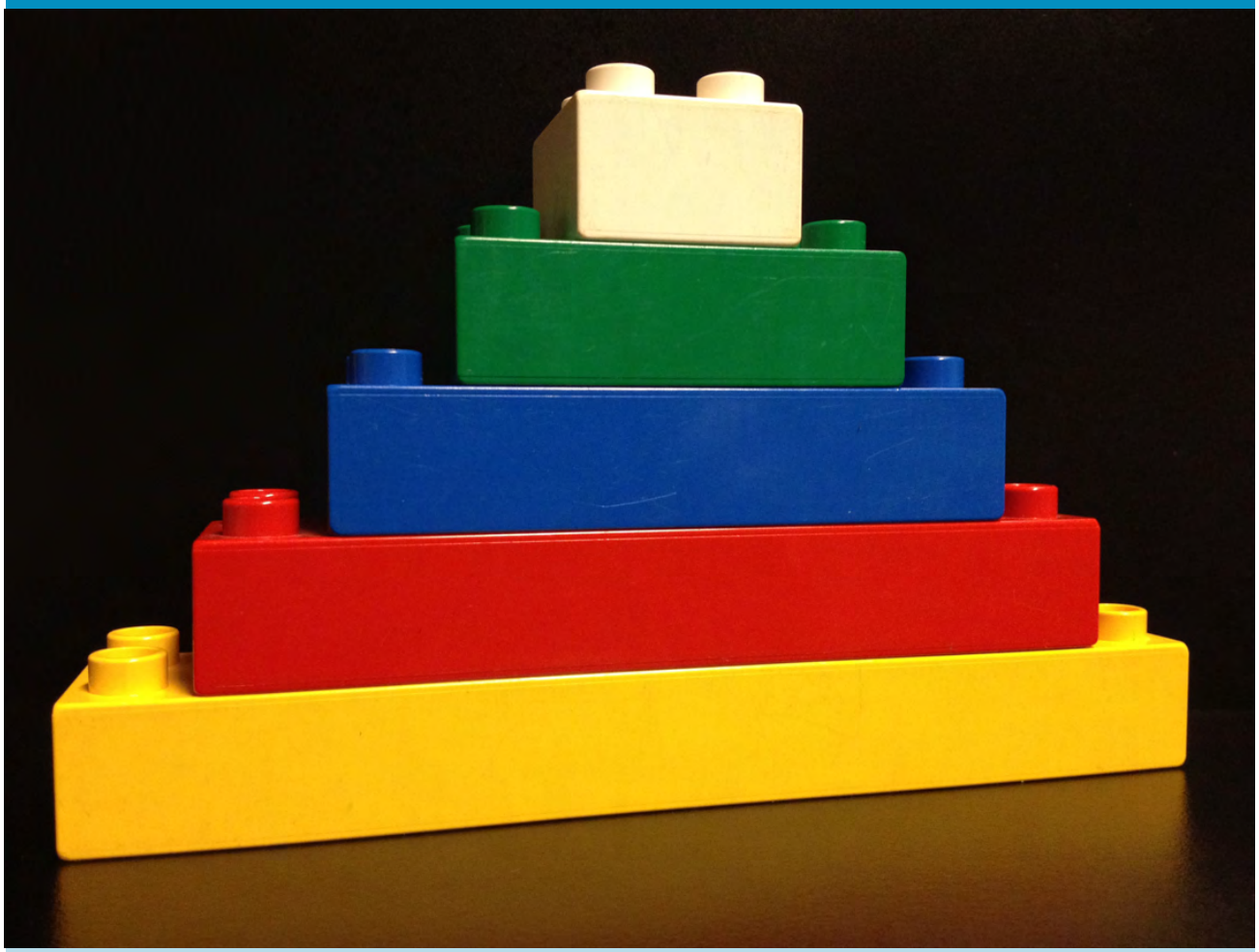
Building Blocks for a Better Band



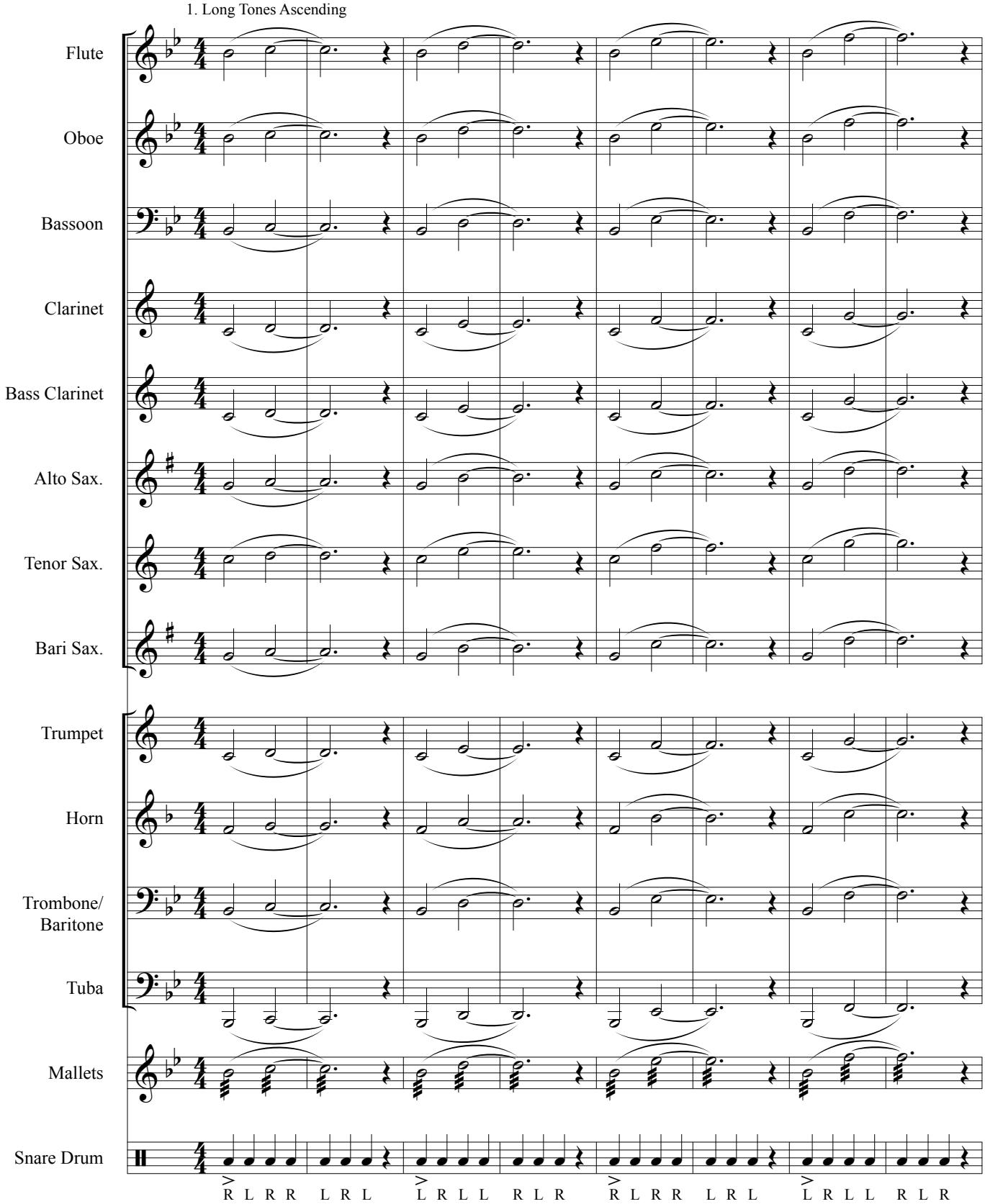
Conductor's Score

Building Blocks for a Better Band

Concert B♭-Paradiddle

Ashley Gable

1. Long Tones Ascending



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S.Dr.
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2. Long Tones Descending

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

3.Major Scale First Octave
4. Major Scale Second Octave
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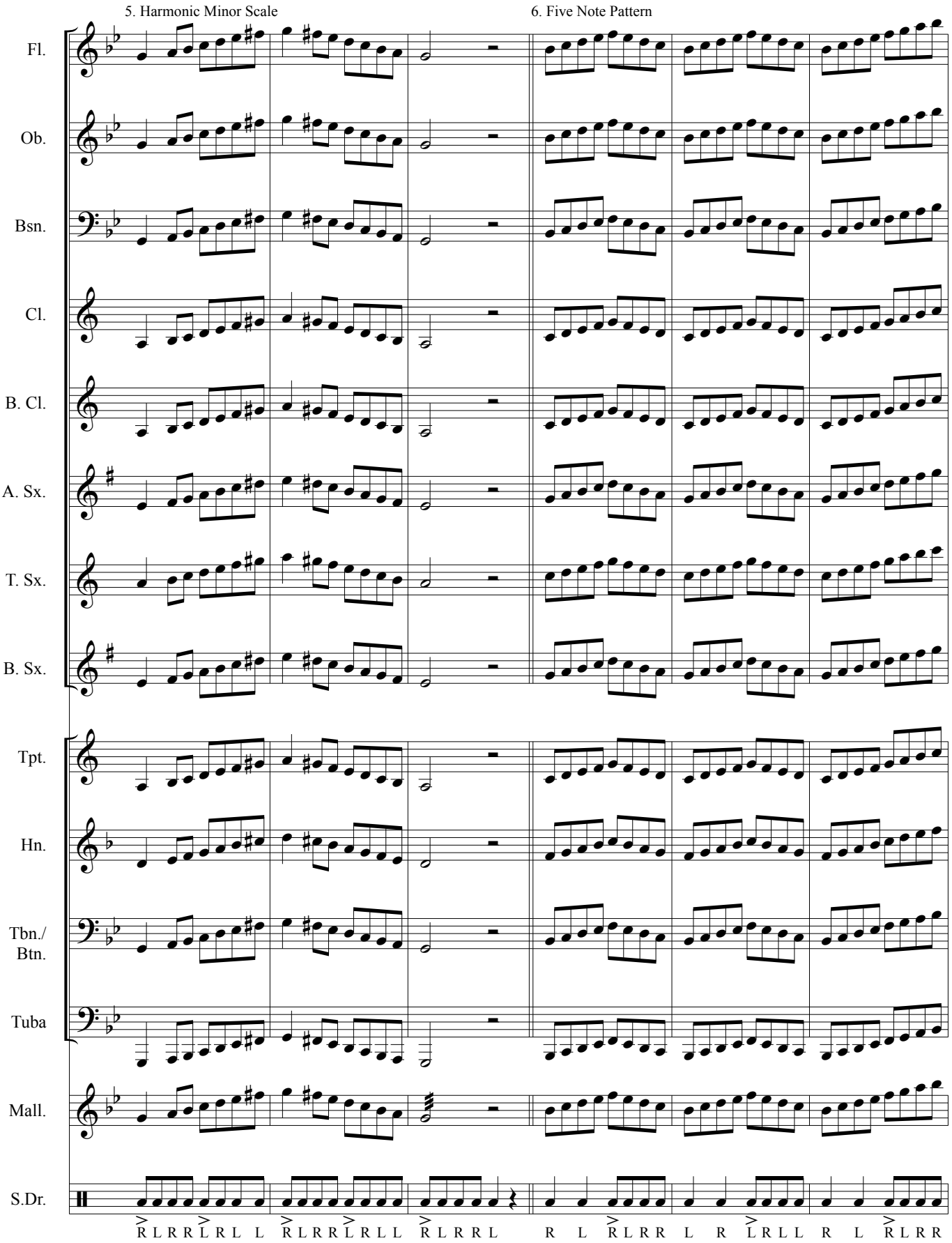
5. Harmonic Minor Scale
6. Five Note Pattern
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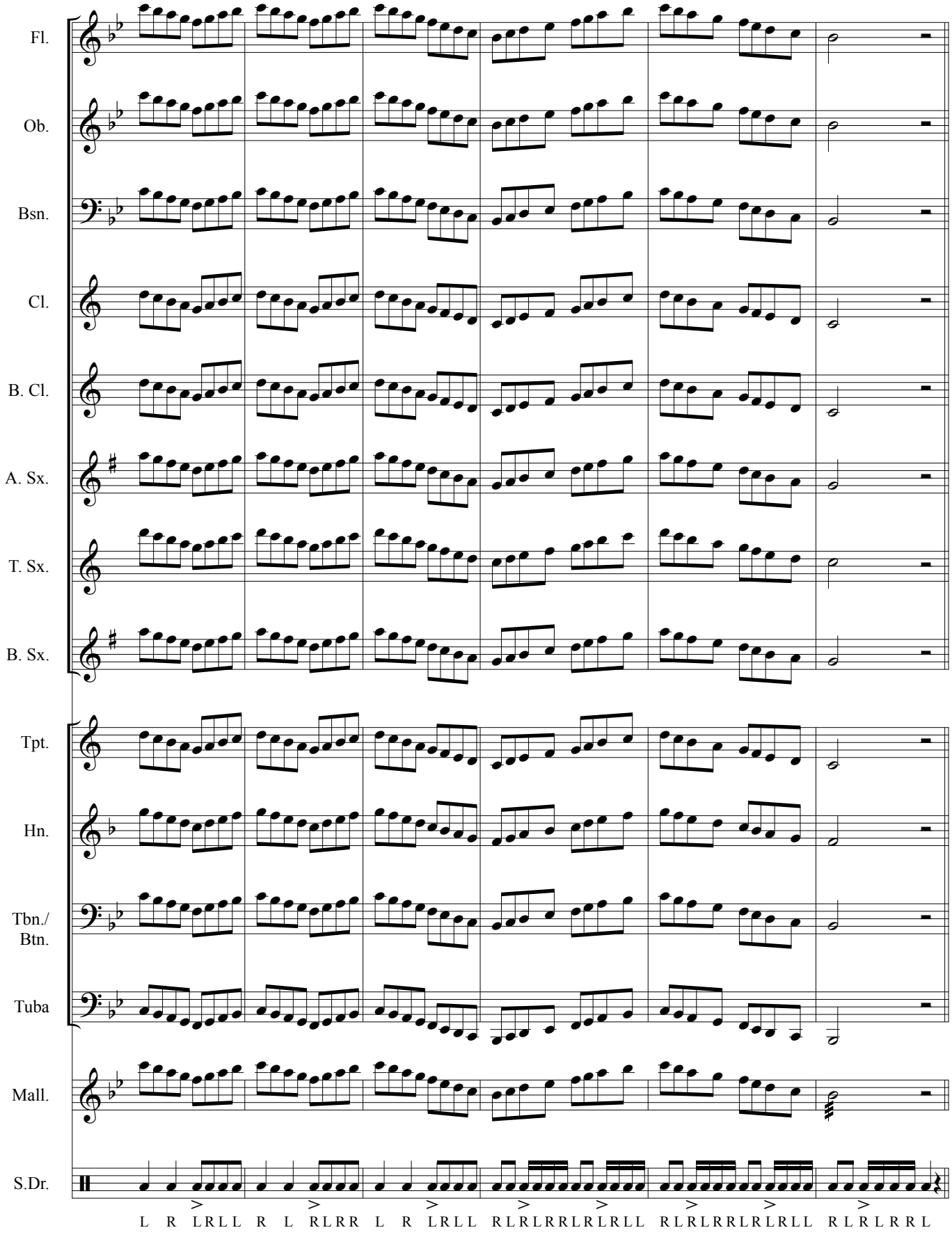
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7. Thirds
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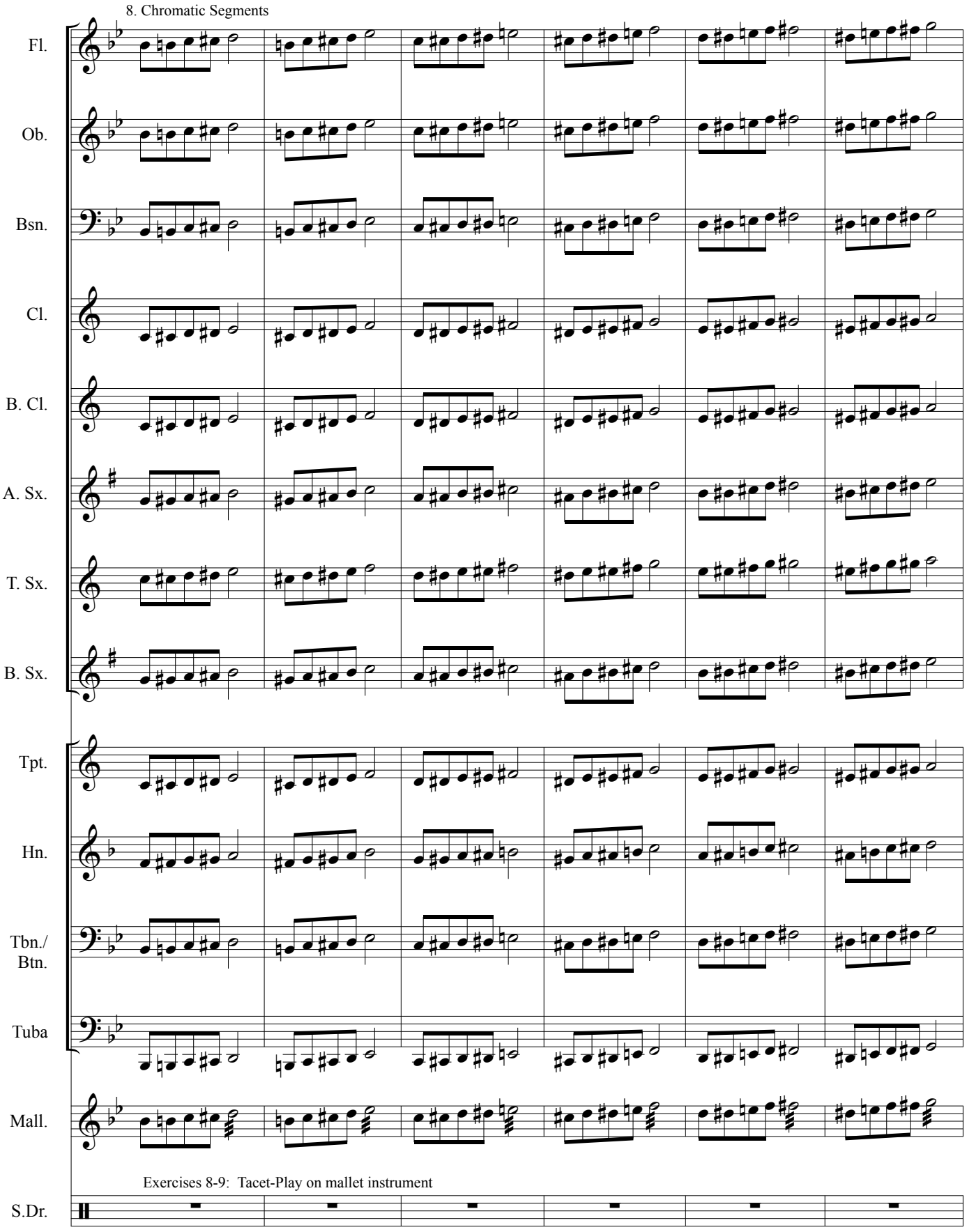
8. Chromatic Segments
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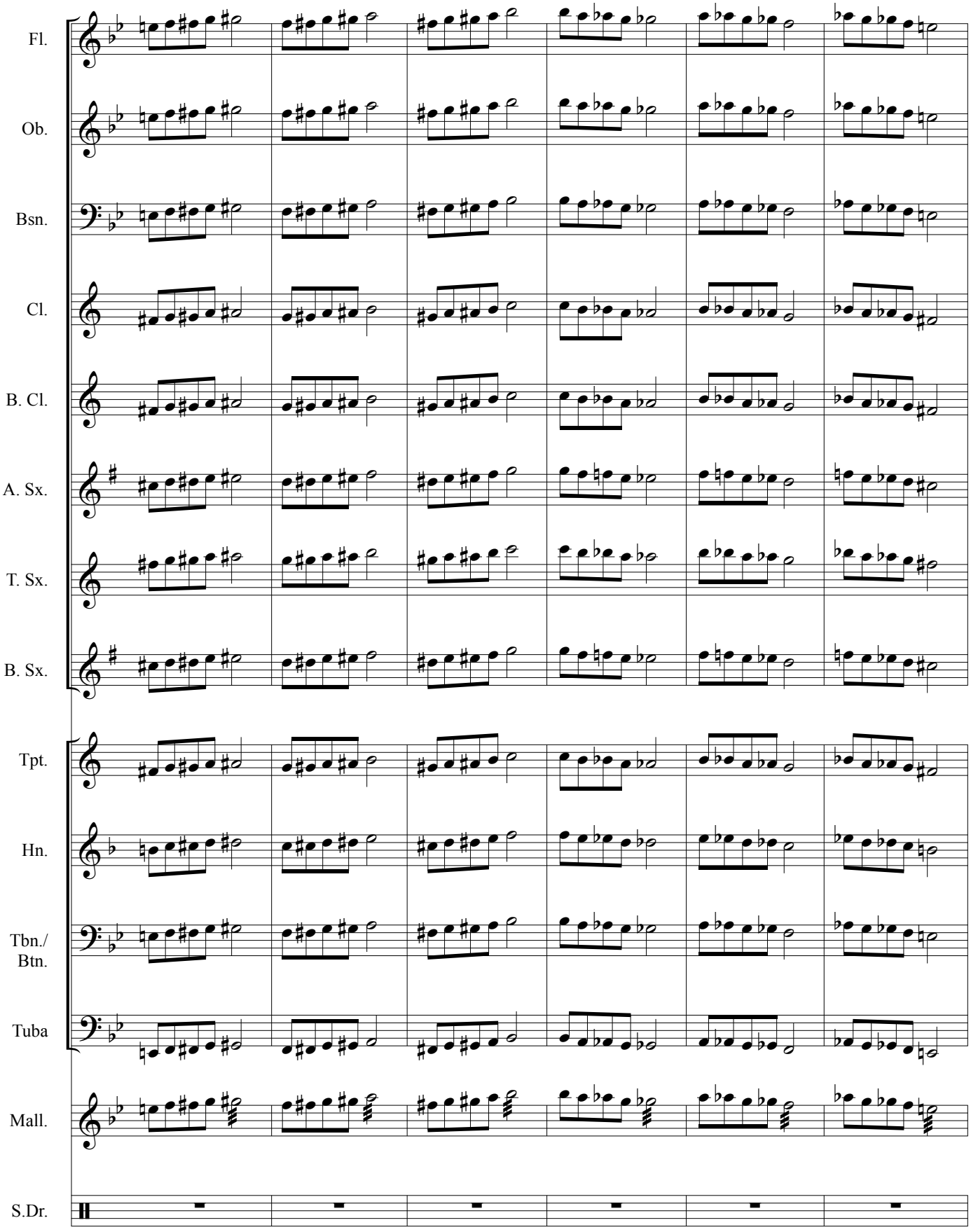
Exercises 8-9: Tacet-Play on mallet instrument
S.Dr.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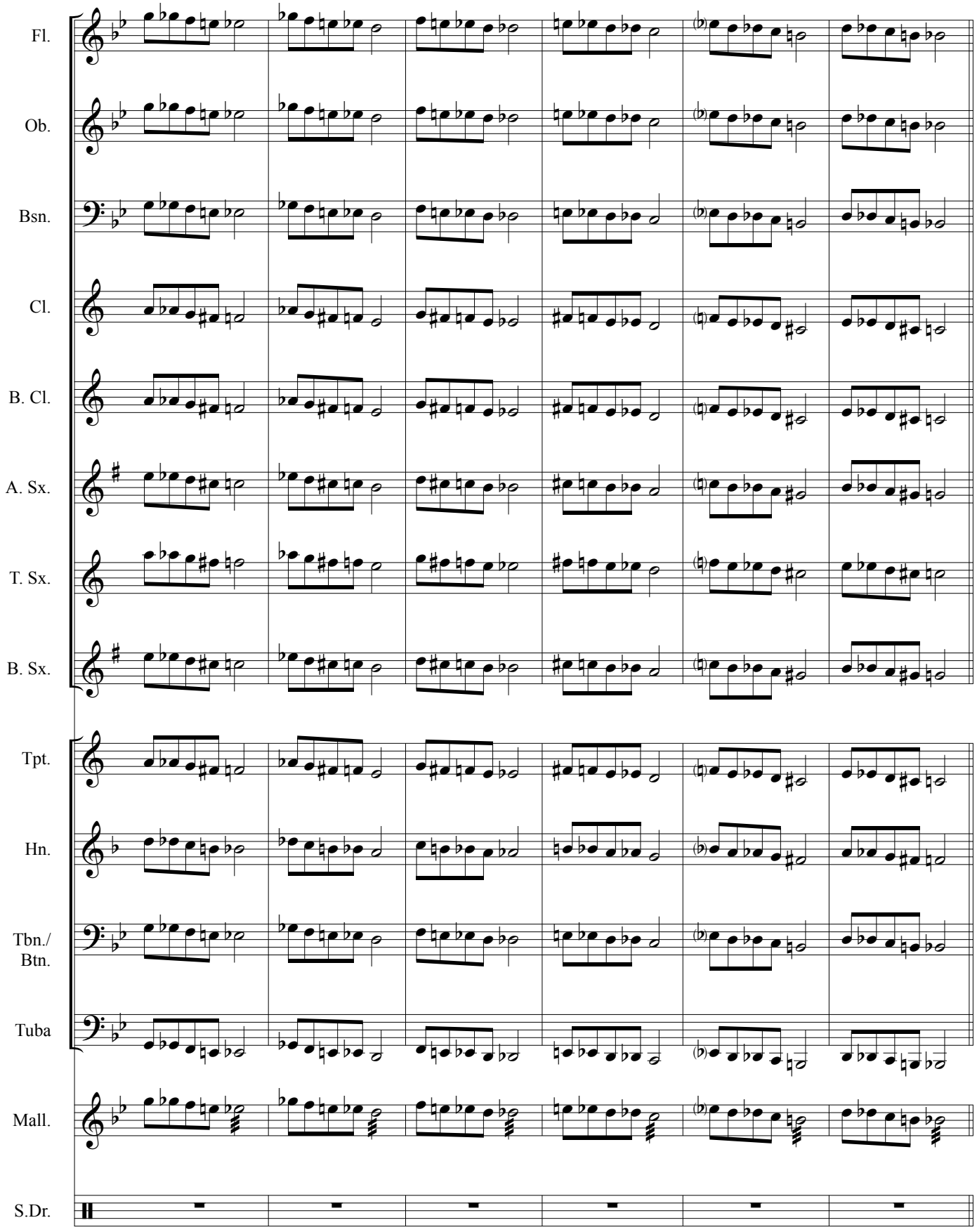
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9. Chromatic Scale
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S.Dr.

10. Lip Slurs
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S.Dr.
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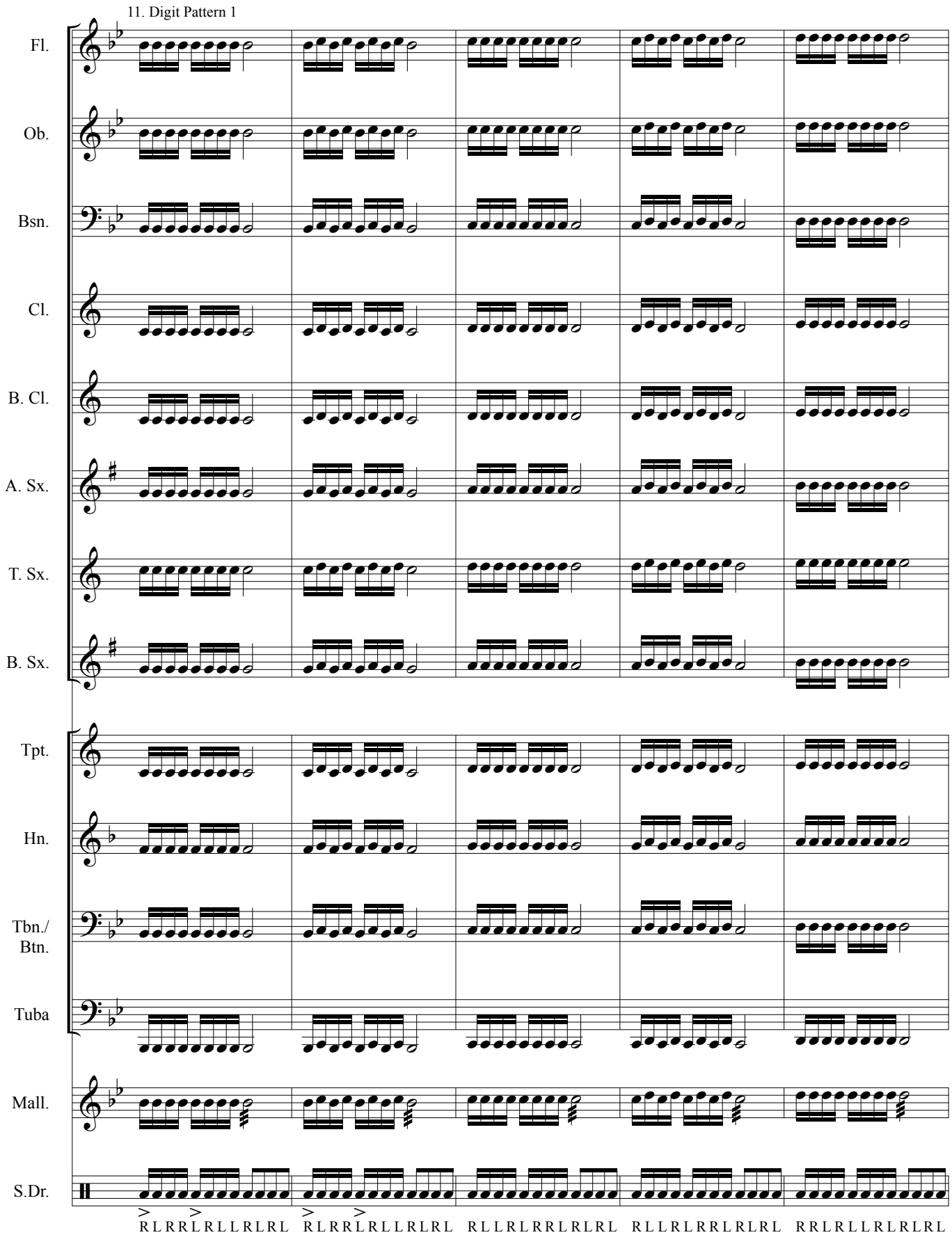
11. Digit Pattern 1
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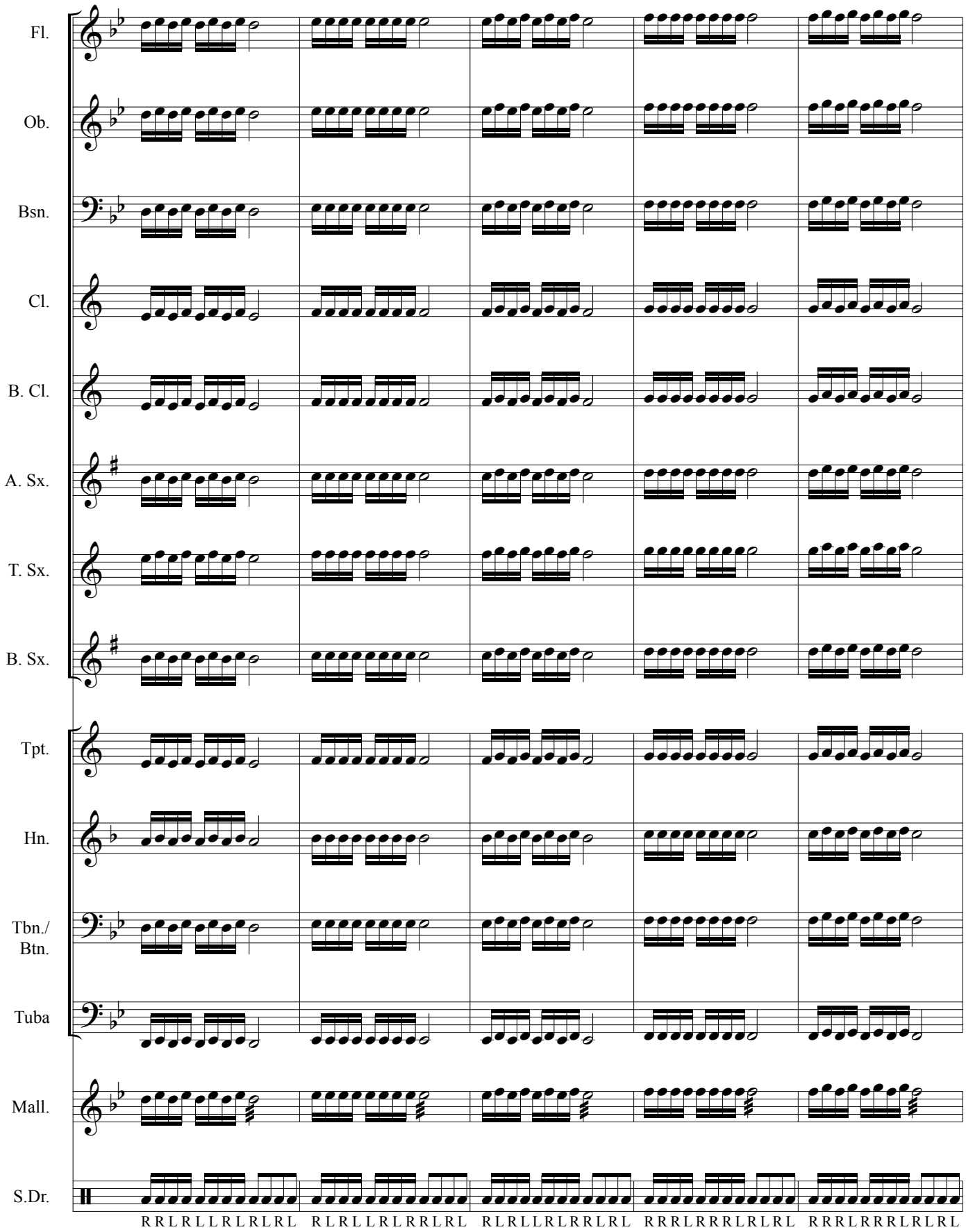
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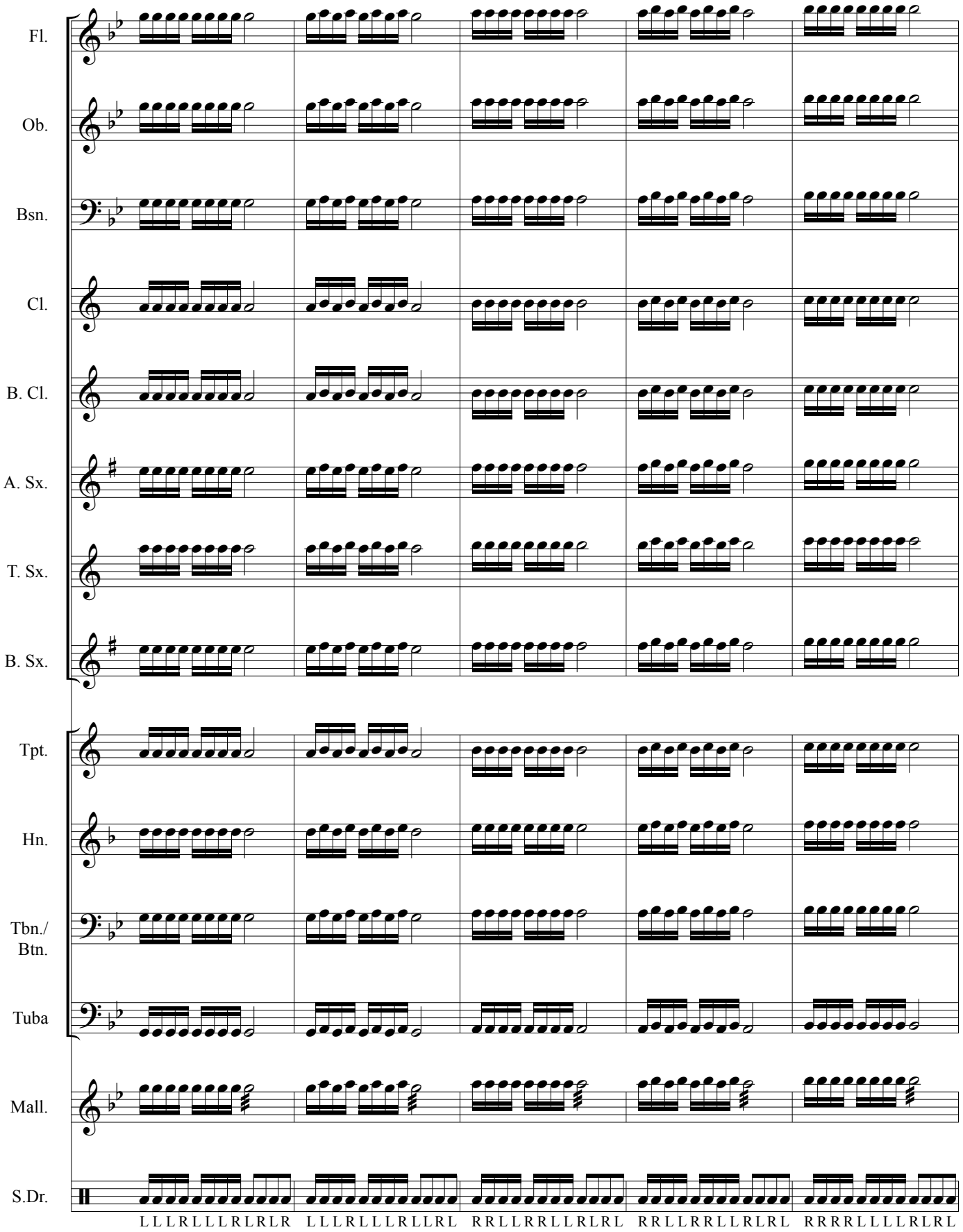
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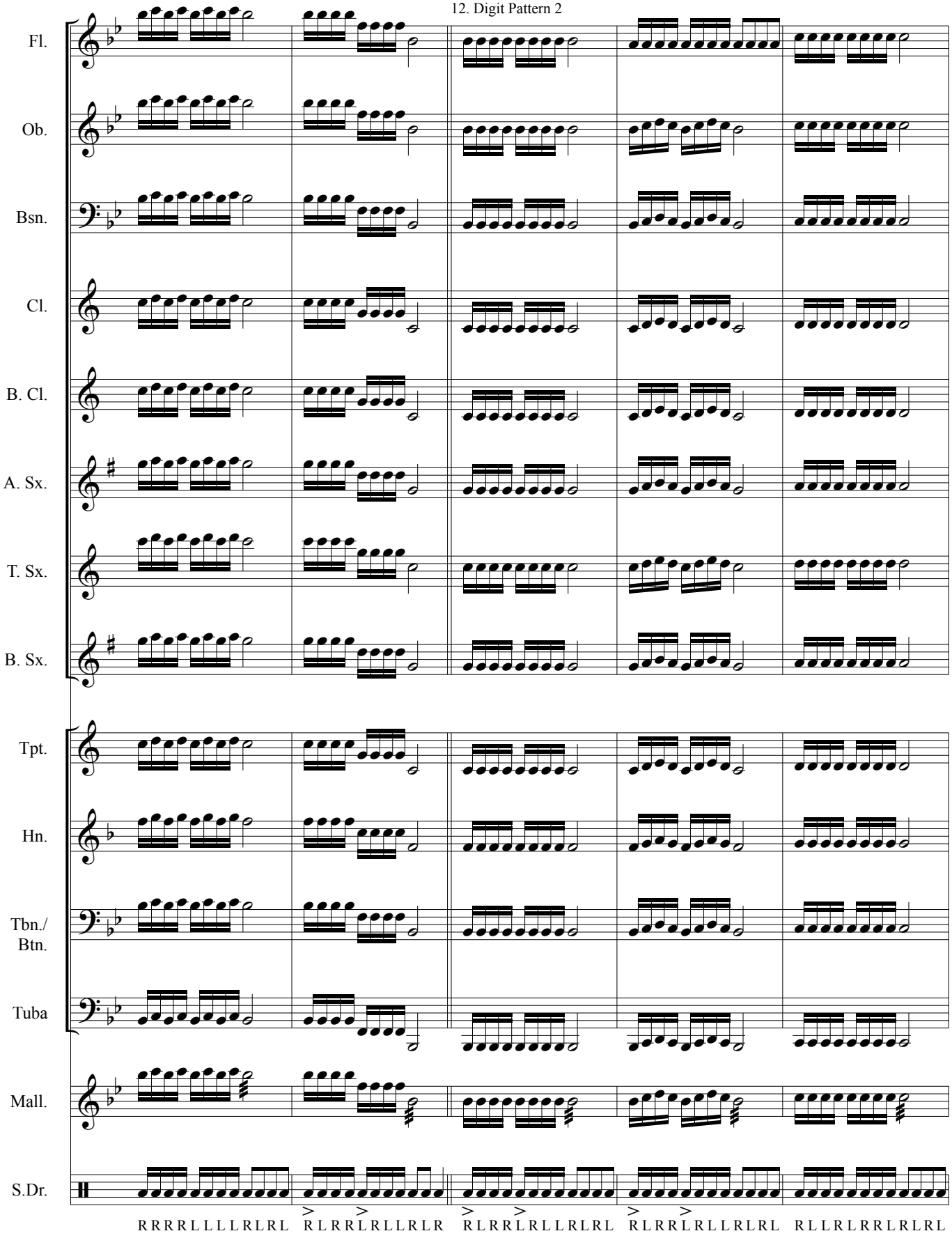
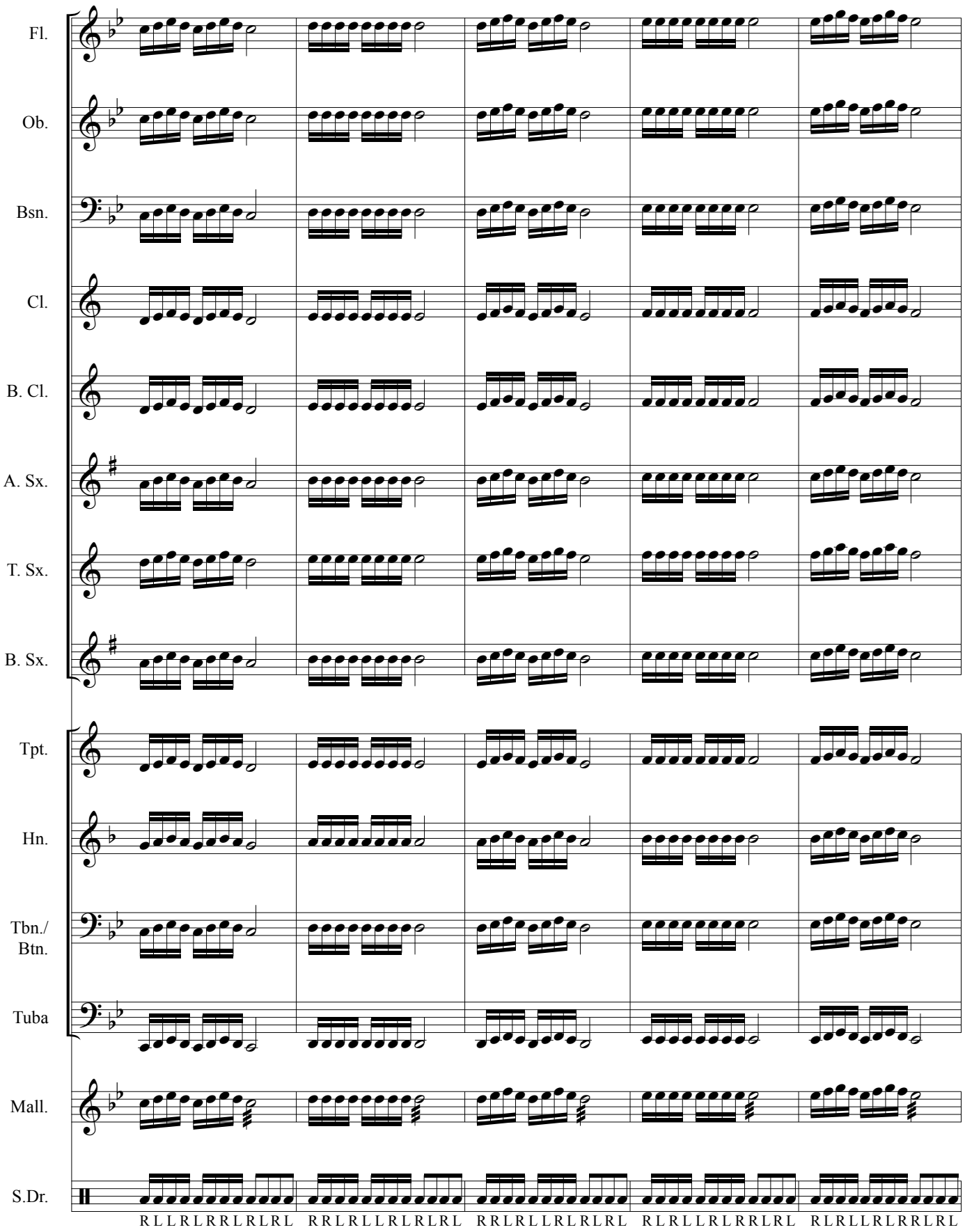
S.Dr.
L L L R L L L R L R L R L L L R L L L R L L R L R R L L R R L L R L R L R R L L R R L L L R L R L R R R R L L L R L R L

12. Digit Pattern 2

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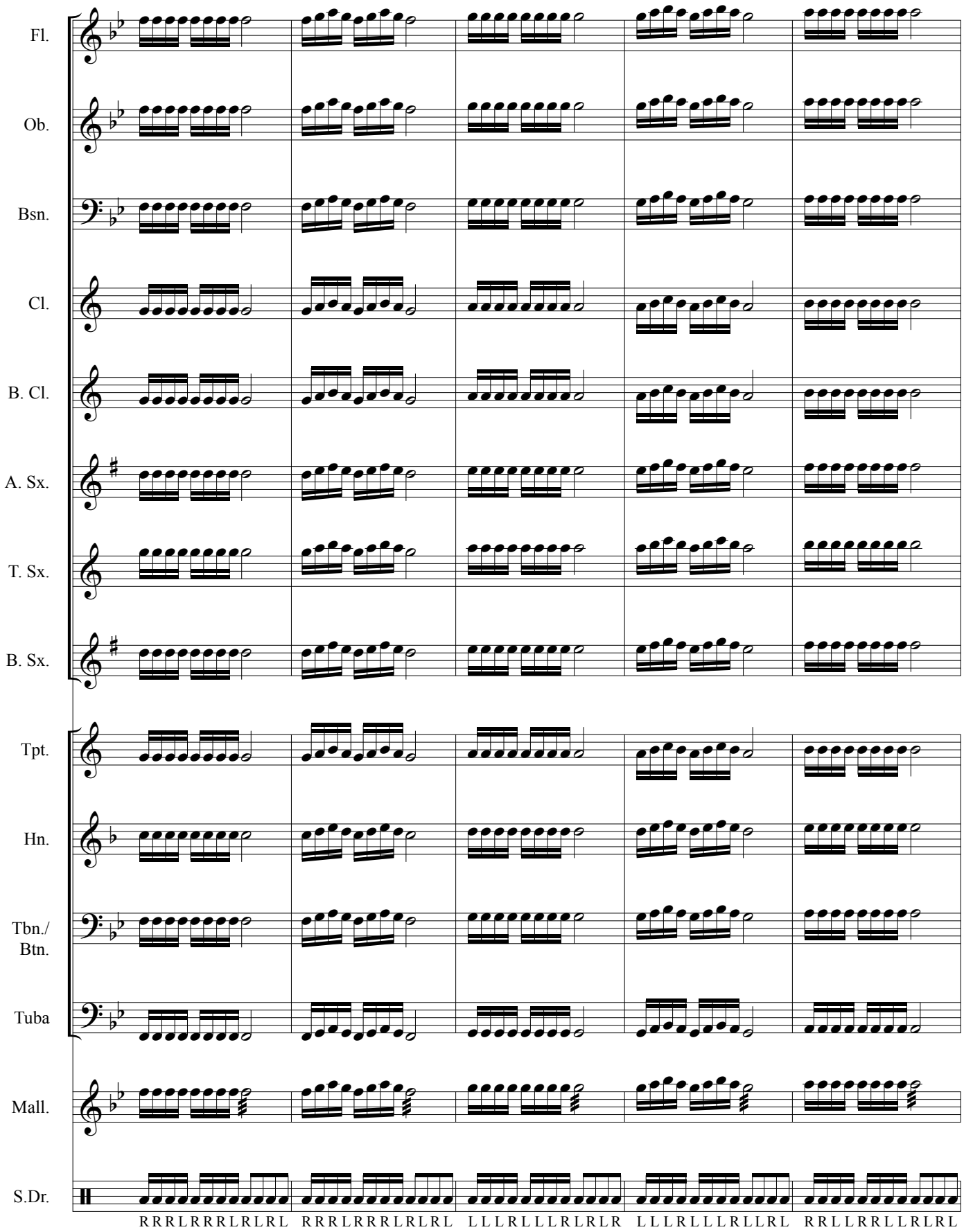
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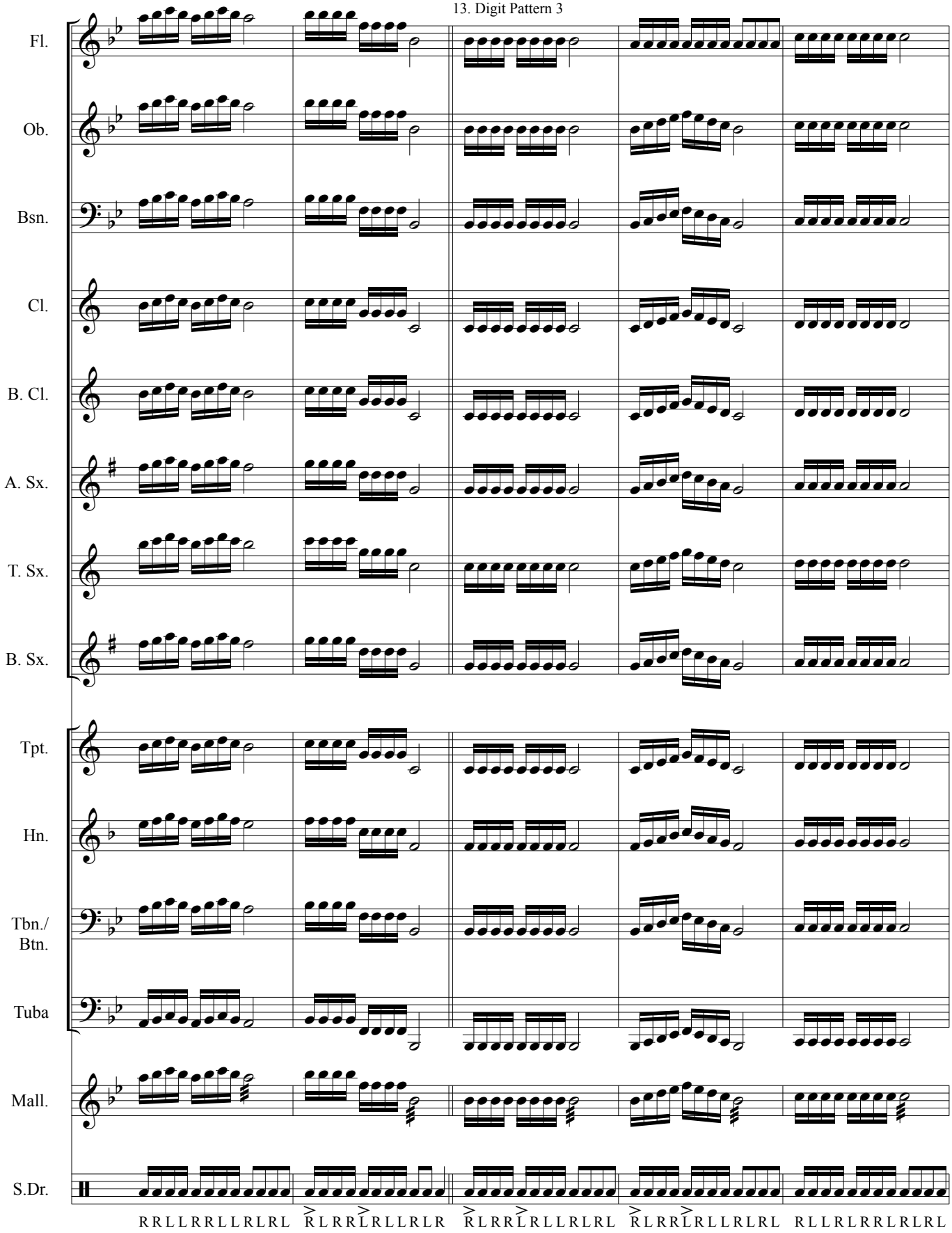
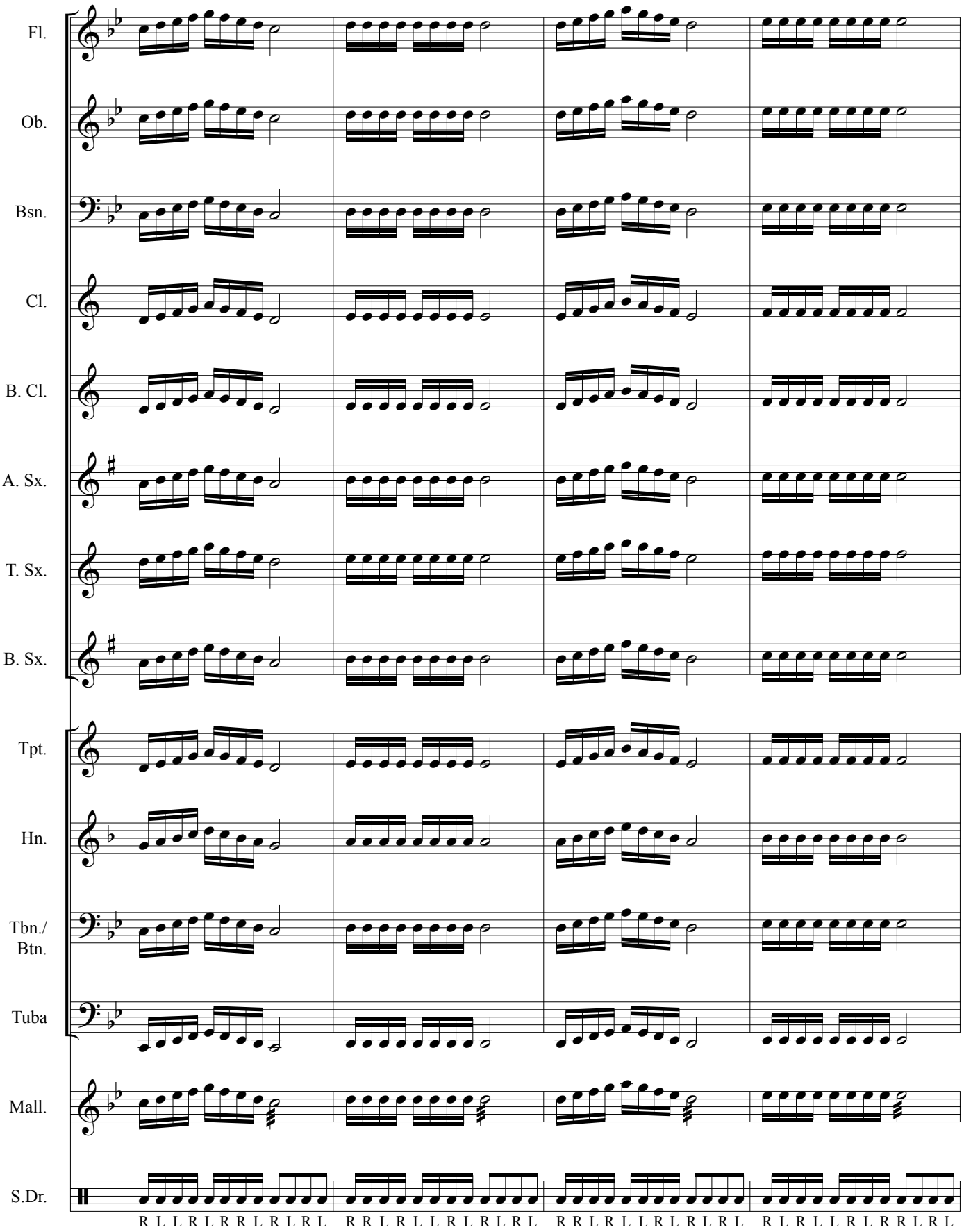
13. Digit Pattern 3

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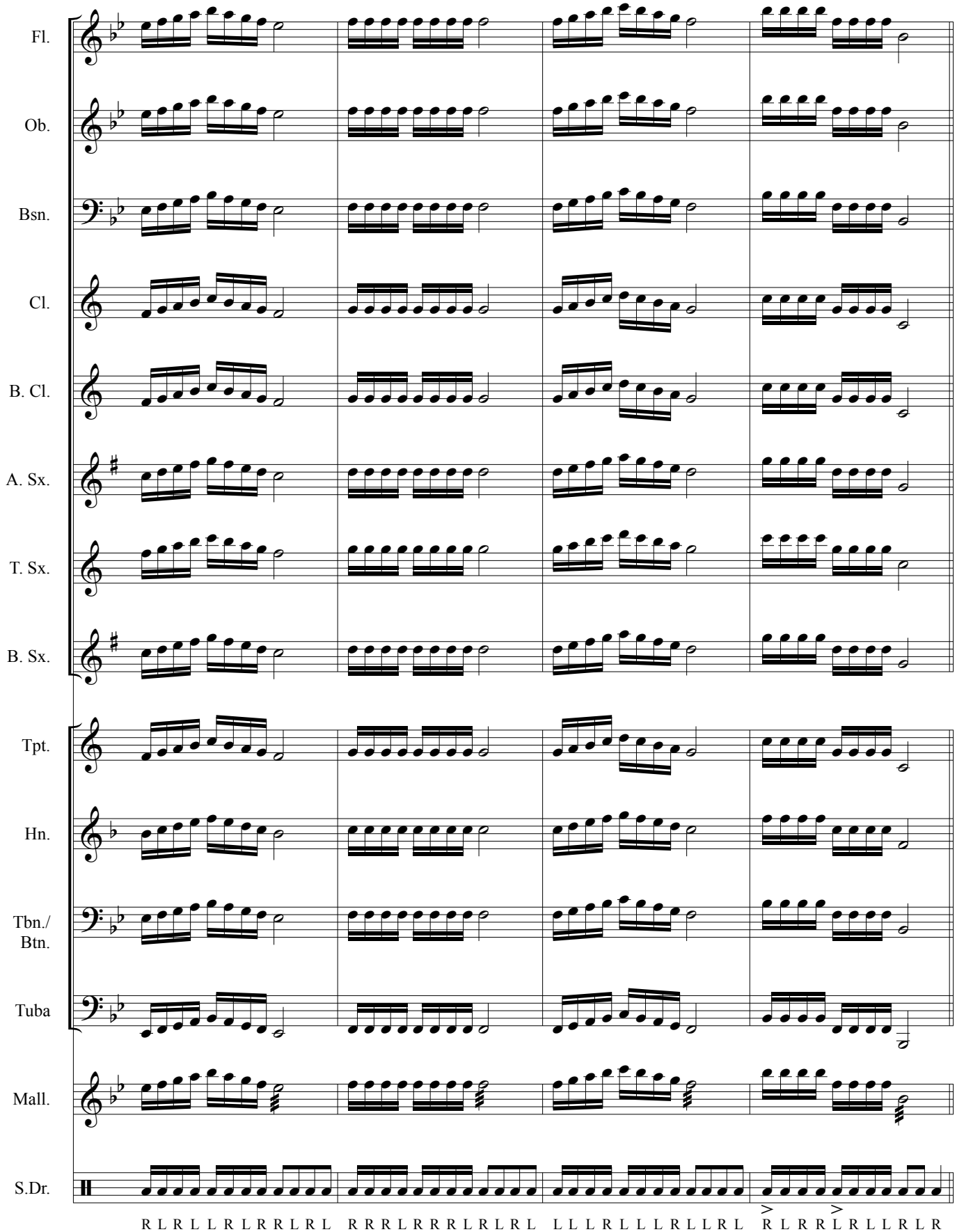
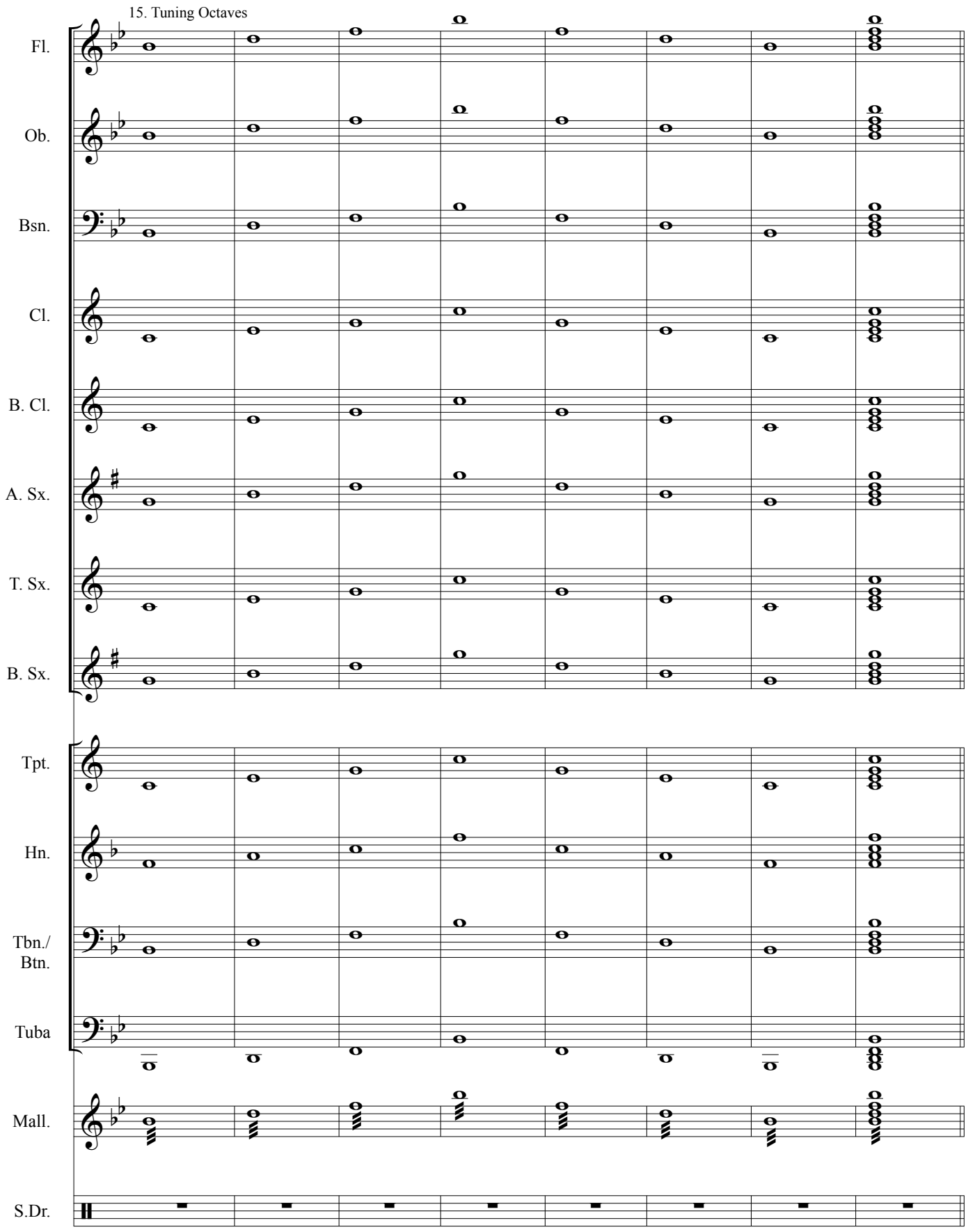
S.Dr.
R L L R L R R L R L R L R R L R L L R L R L R L R R L R L L R L R L R L R R L R L


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 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

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

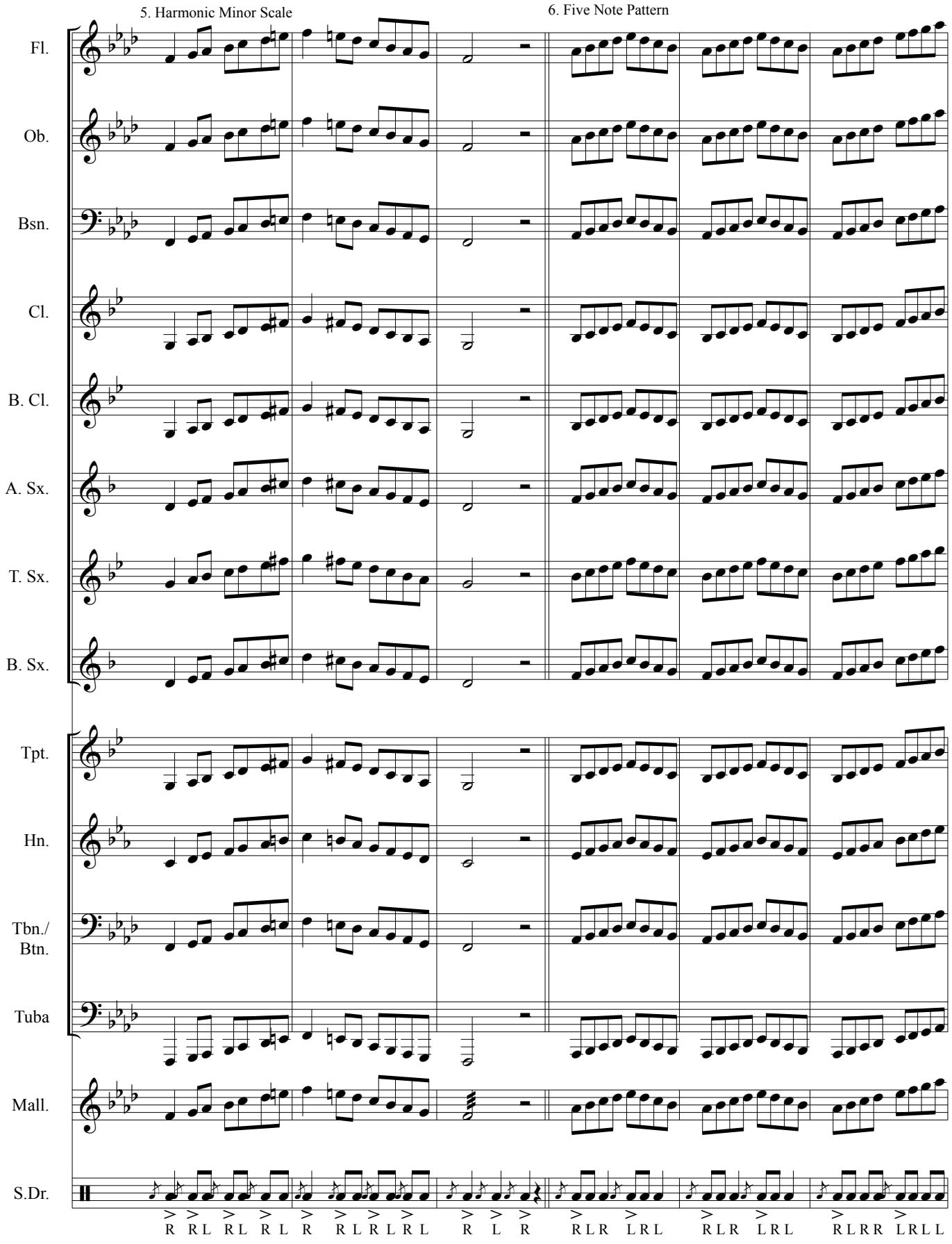
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R L R L R L R L
R L R L R L R L

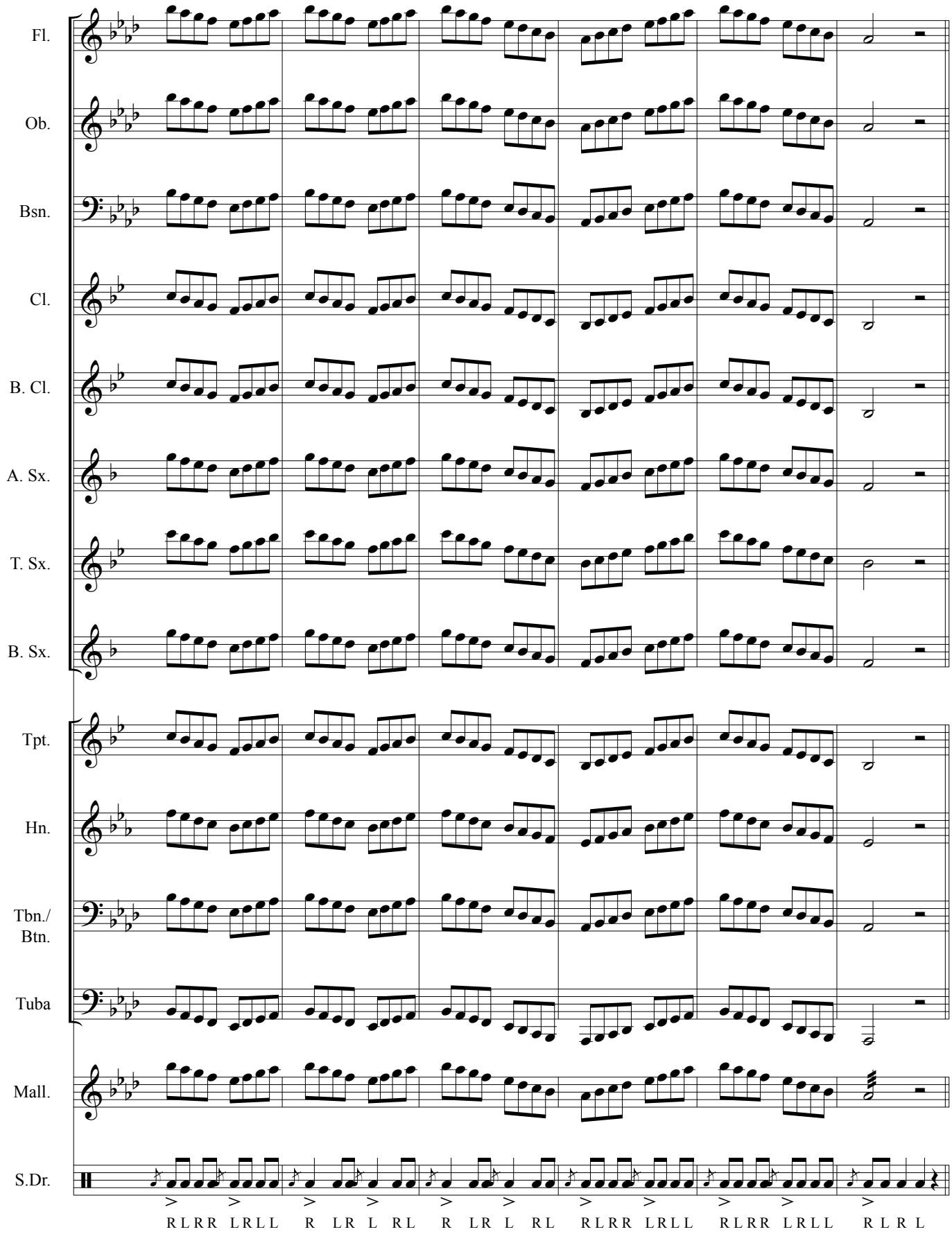
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R R R R R R
L L L L L L L
R L R L R L R

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

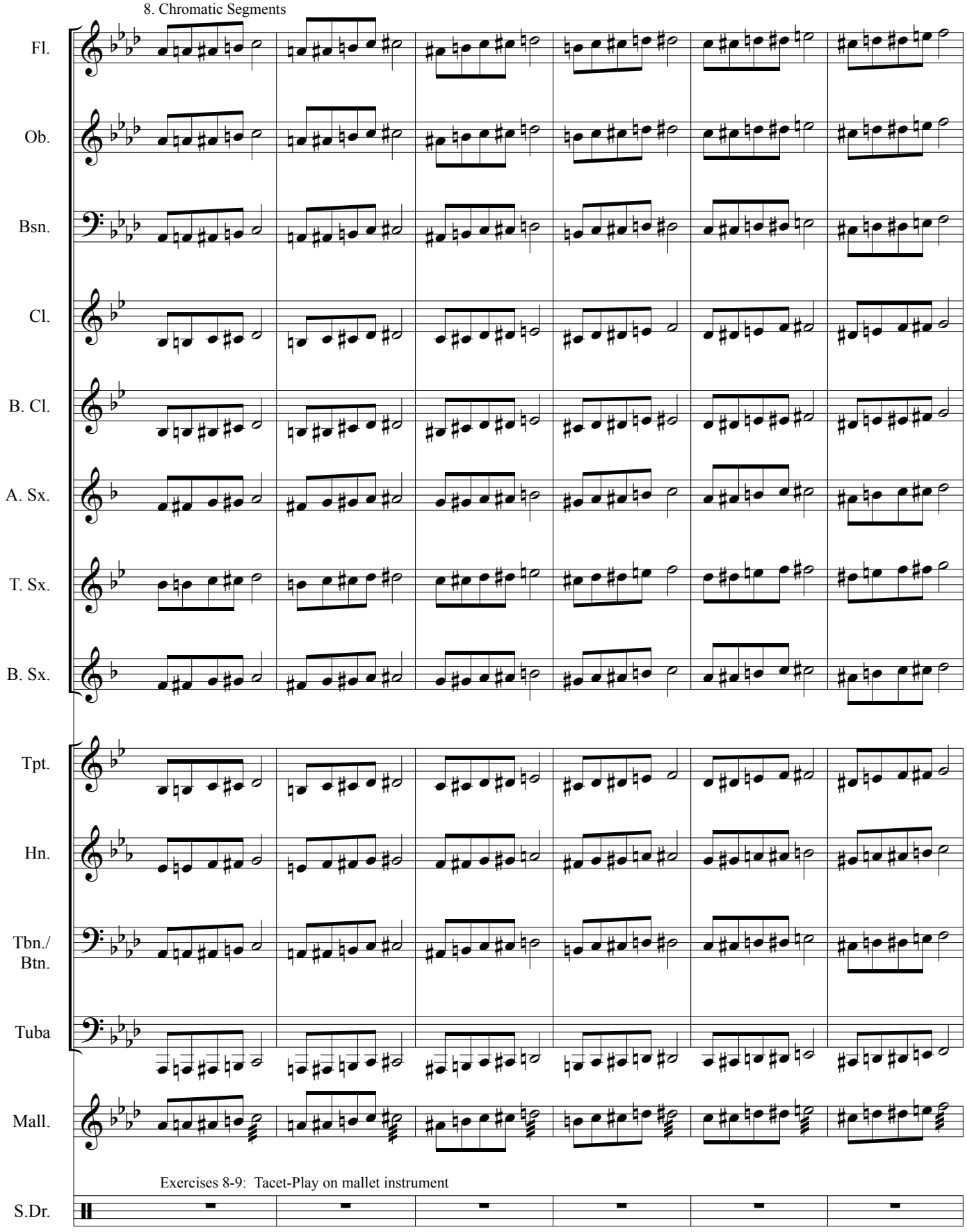
3. Major Scale First Octave
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L R L R L R R L R L R L R L R R

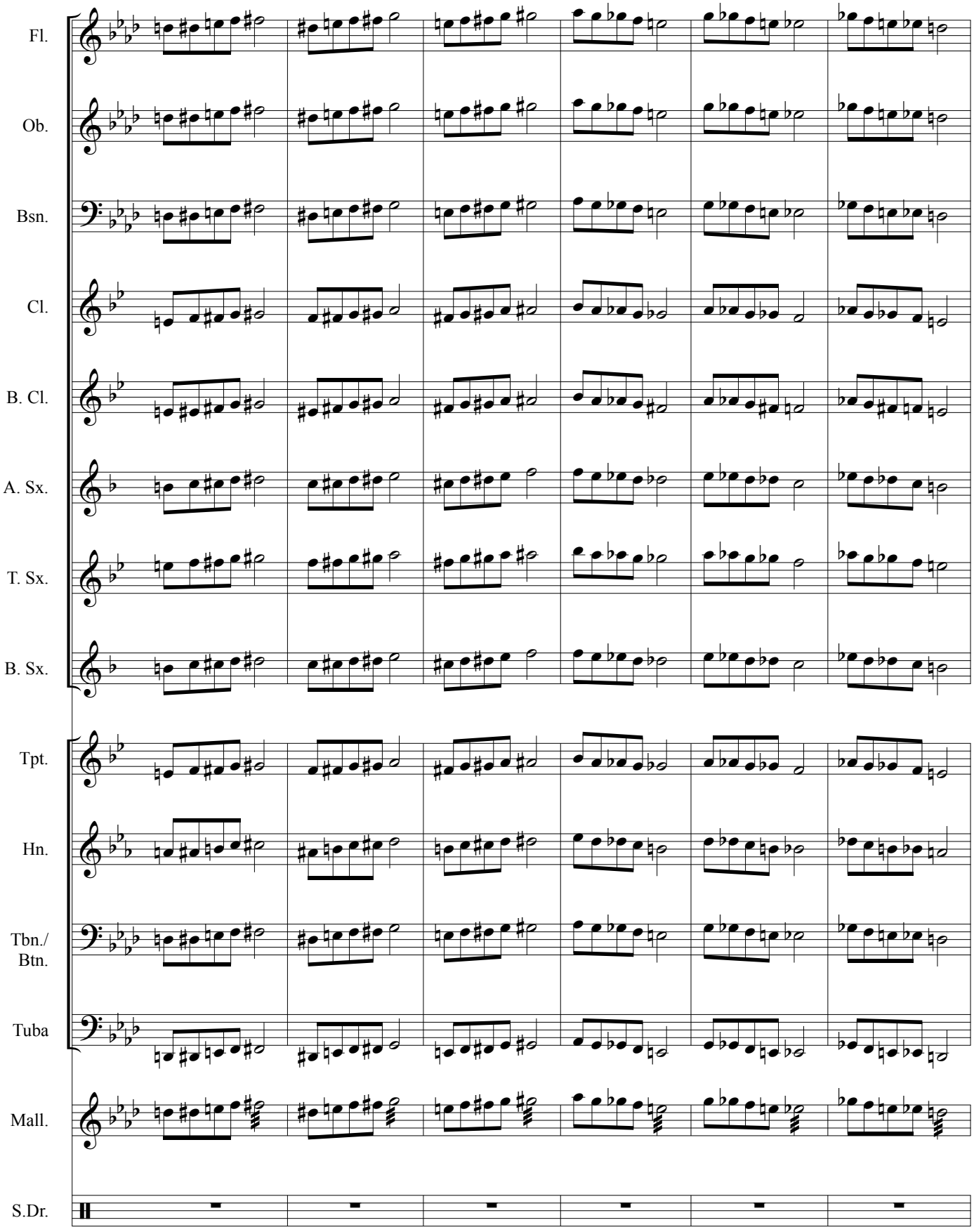
4. Major Scale Second Octave


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 R L R L R L R R L R L R L R L R L R R L R L R L R L R L R R L 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 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 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.

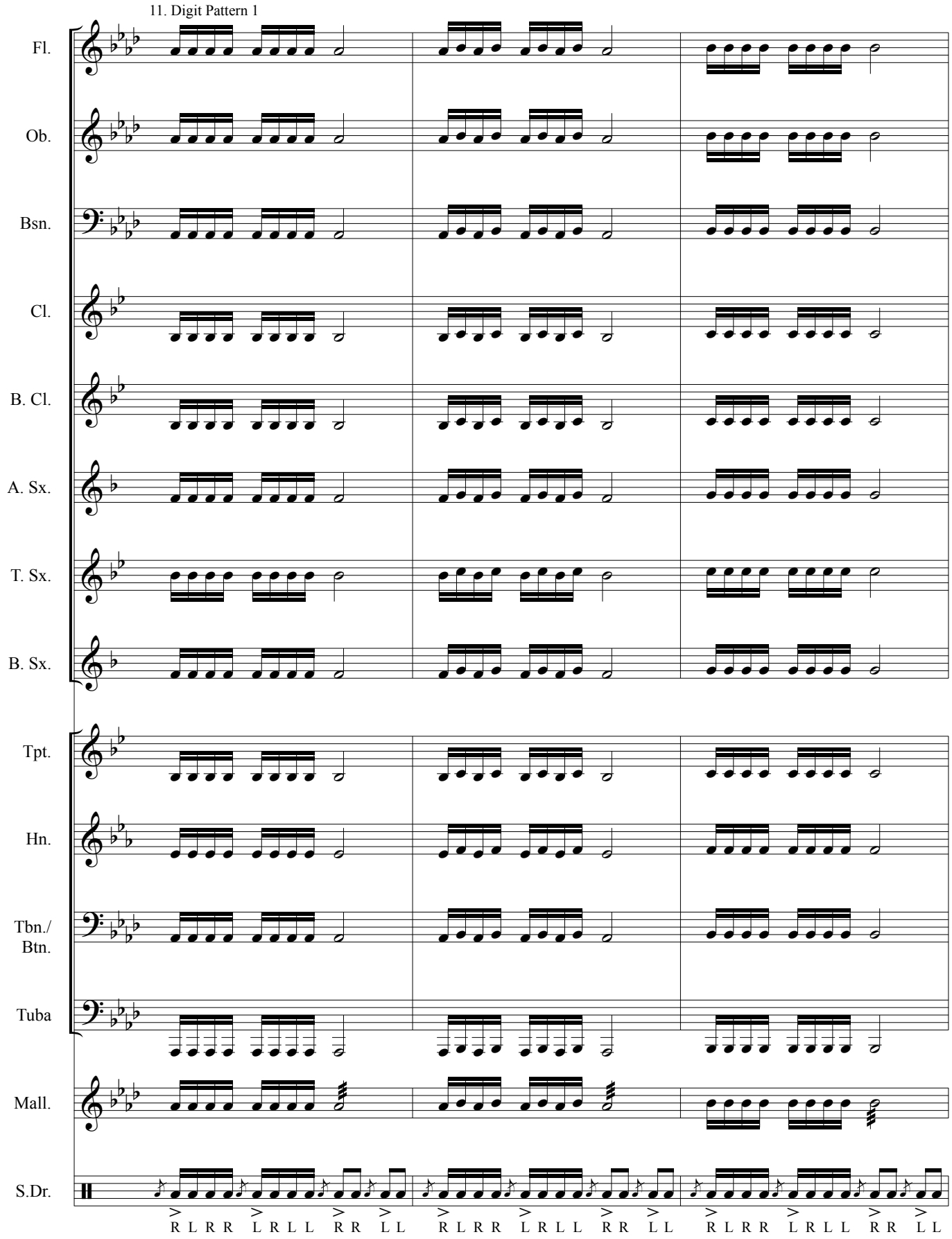

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

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

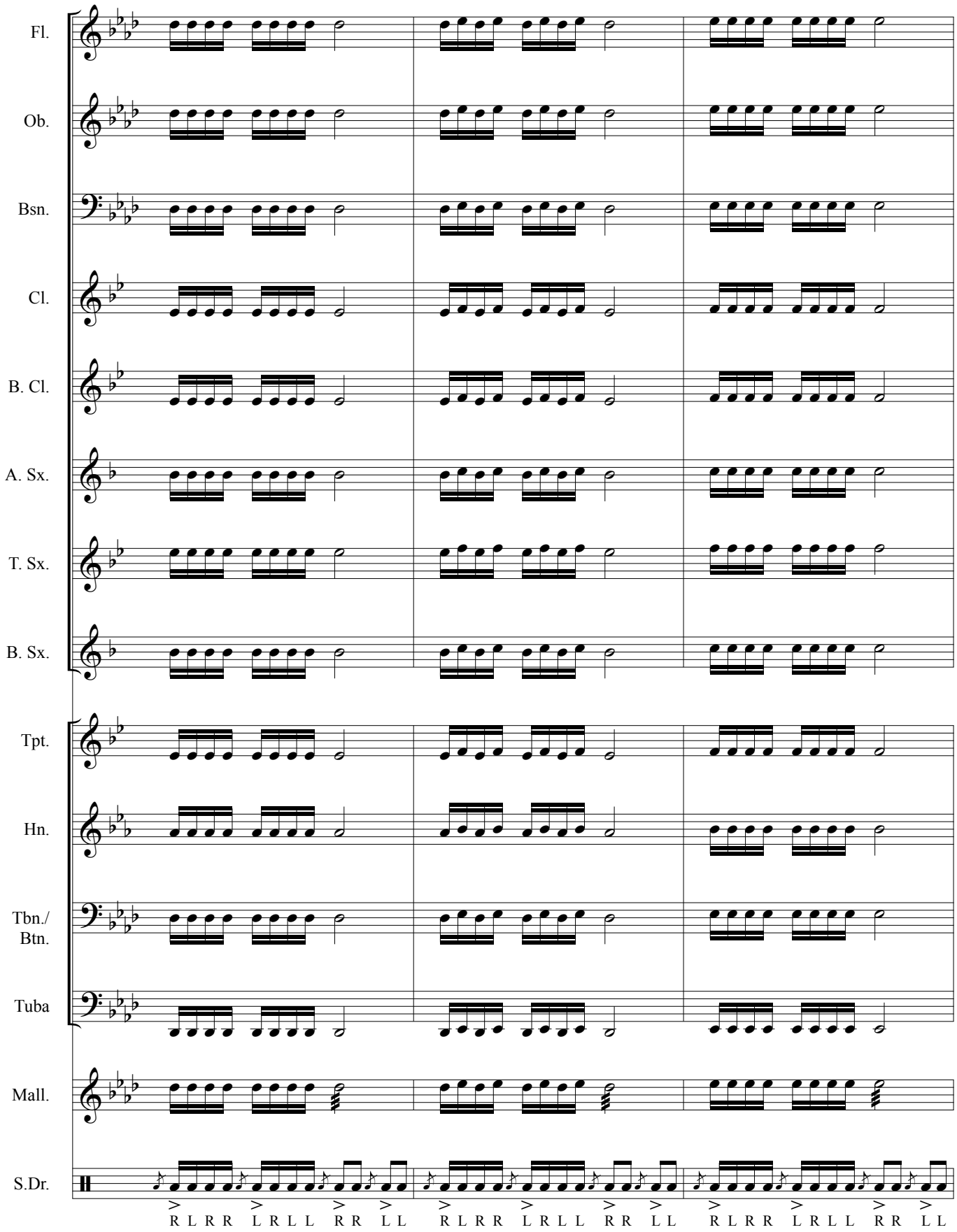
9. Chromatic Scale
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

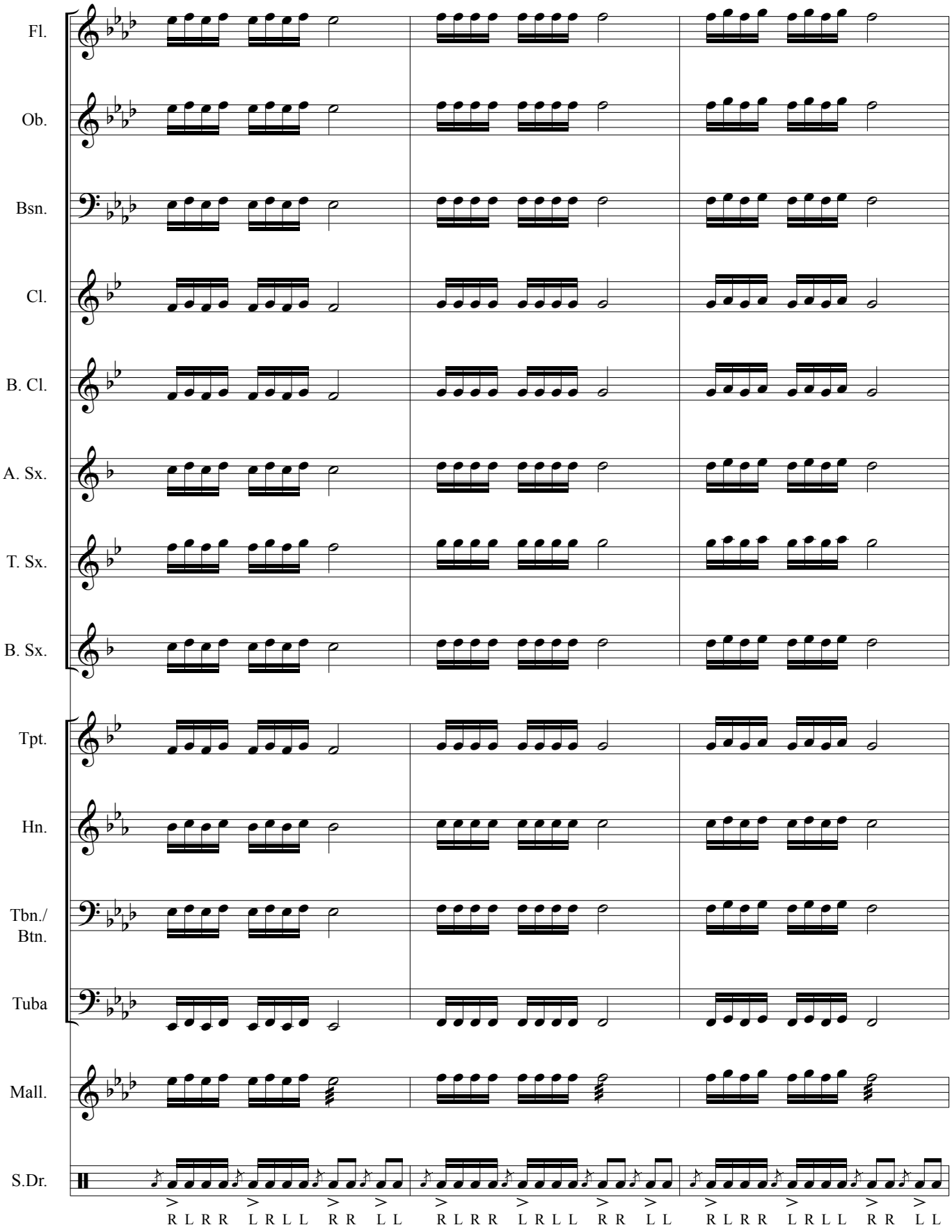
10. Lip Slurs
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R RRRR RRR
L LLLLLLL
R RRR R RRR
L LLLLLLL
R RRRL LLL
R RRRLLLL
R RRRL LLL
R RRRLLLL

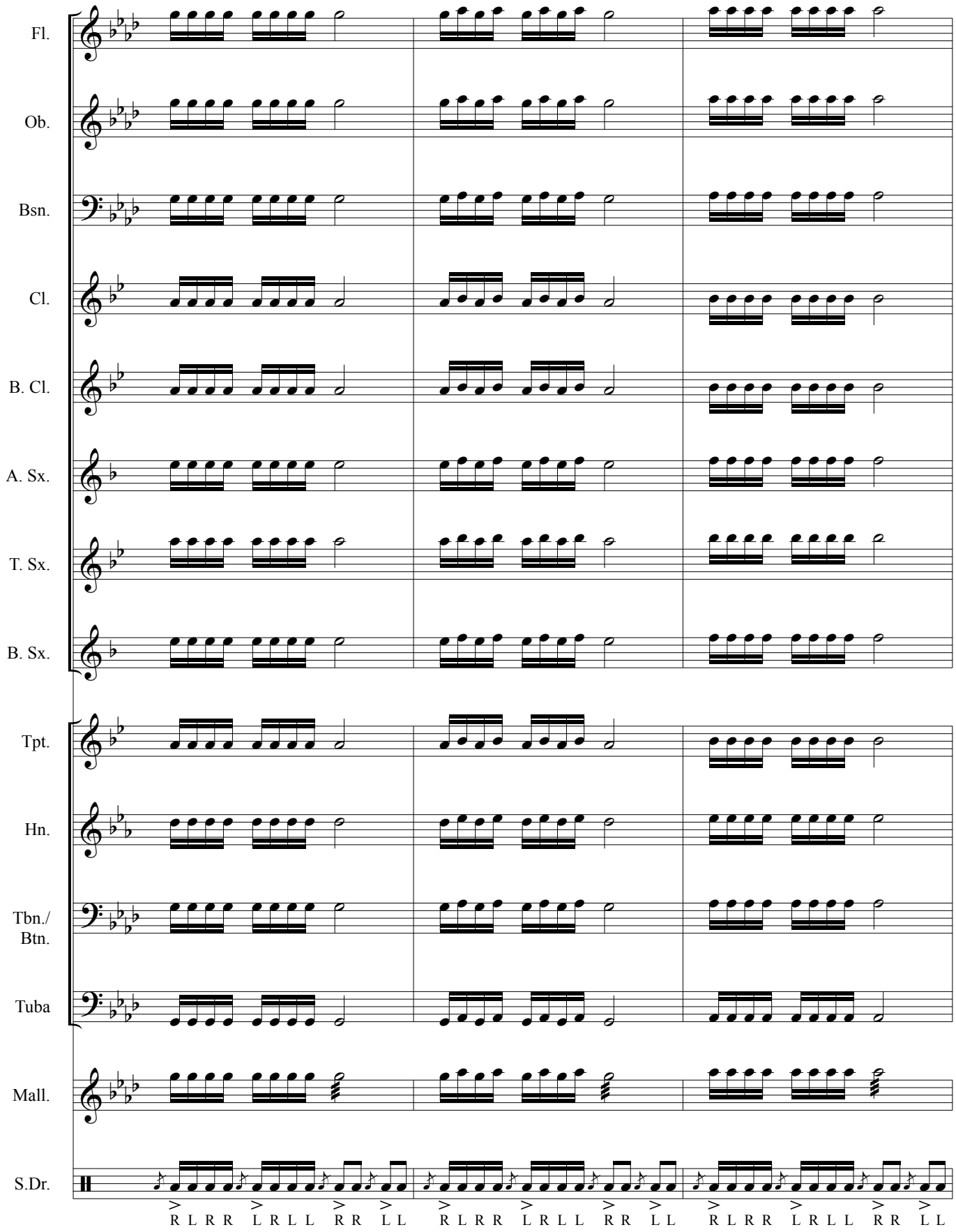
Fl.
Ob.
Bsn.
Cl.
B. Cl.
keep left C# key down
A. Sx.
T. Sx.
keep left C# key down
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L L R R L L R R L L R R L L R R L L R R L L R R L L R L R L R L R L R L R L R

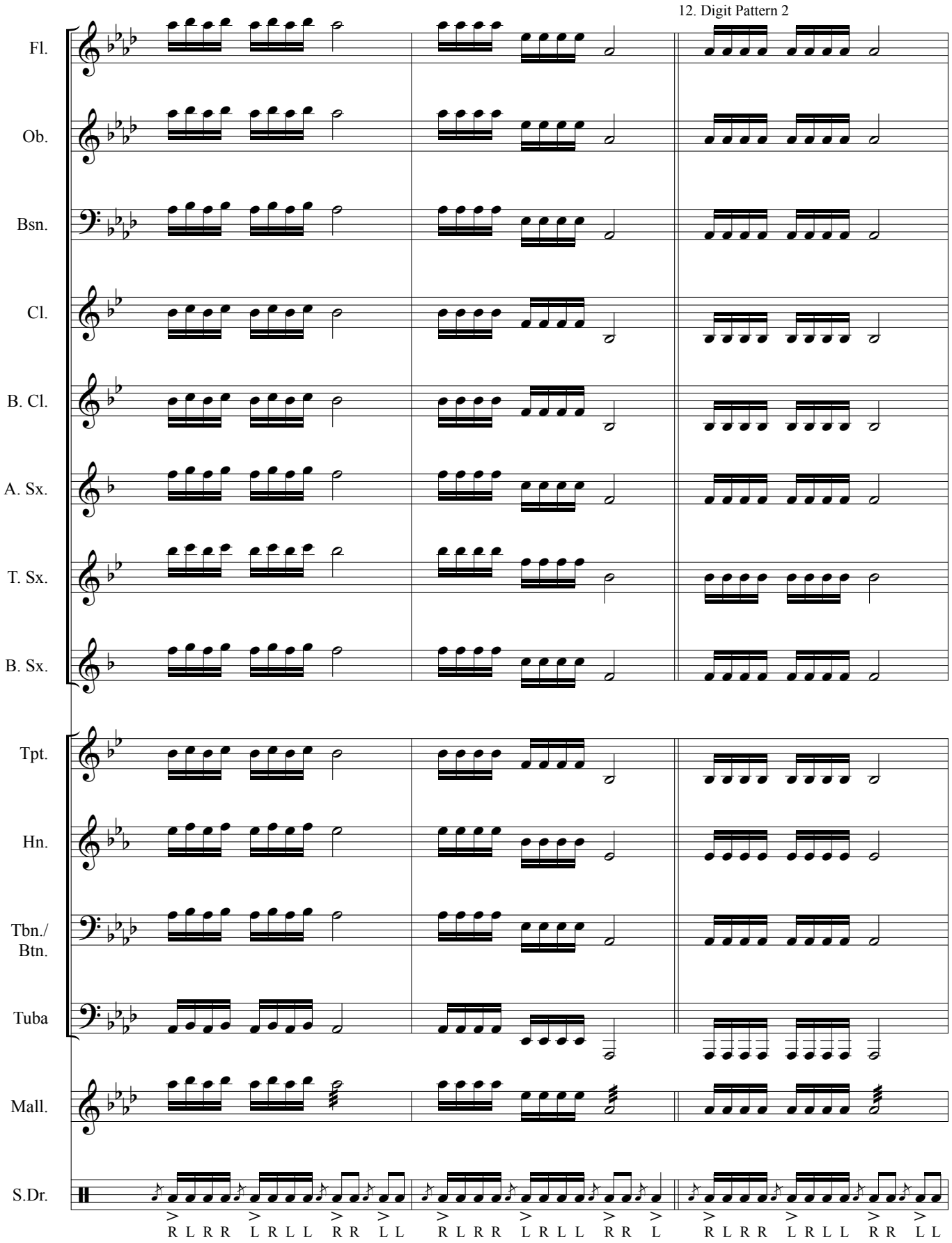

11. Digit Pattern 1
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L

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

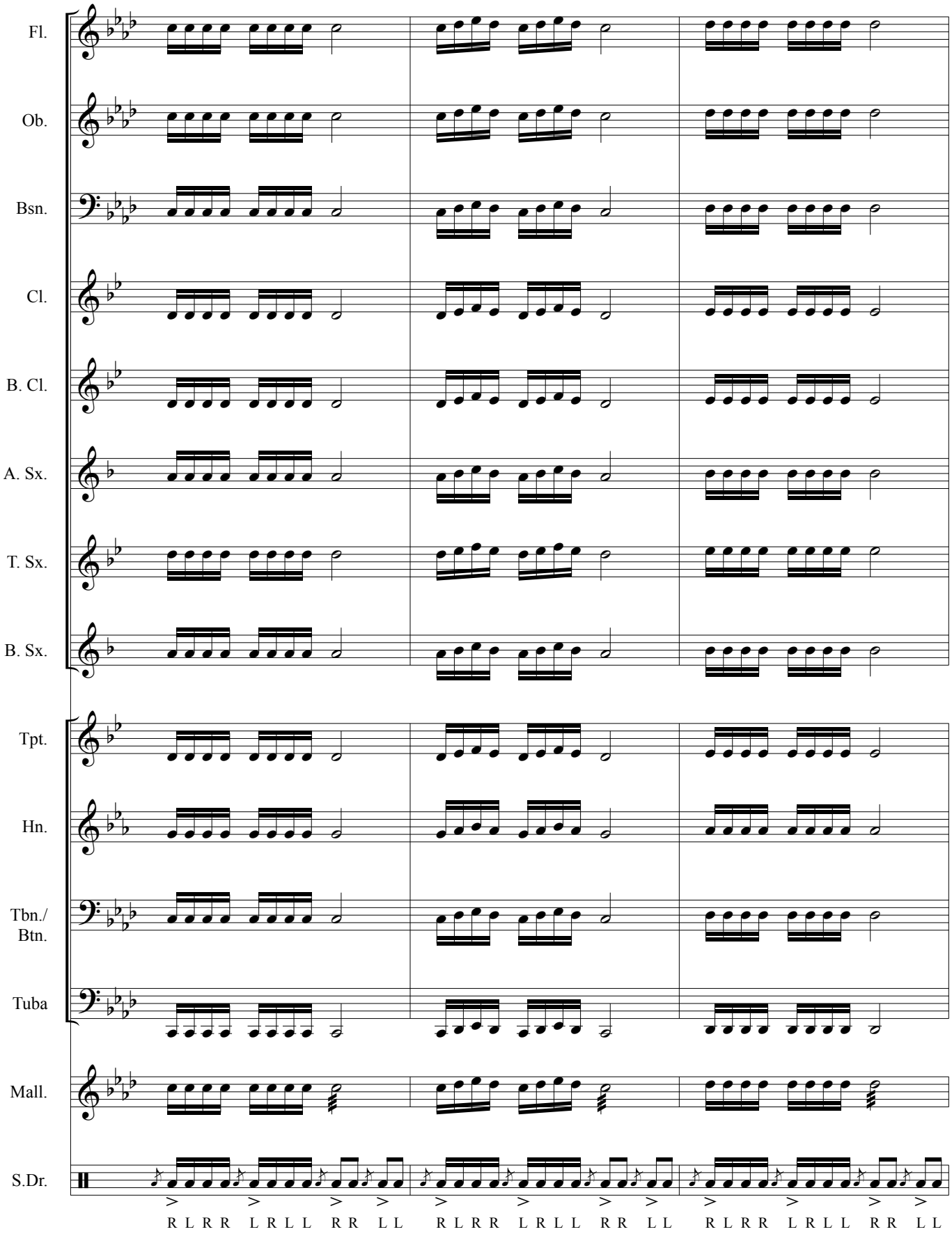

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L

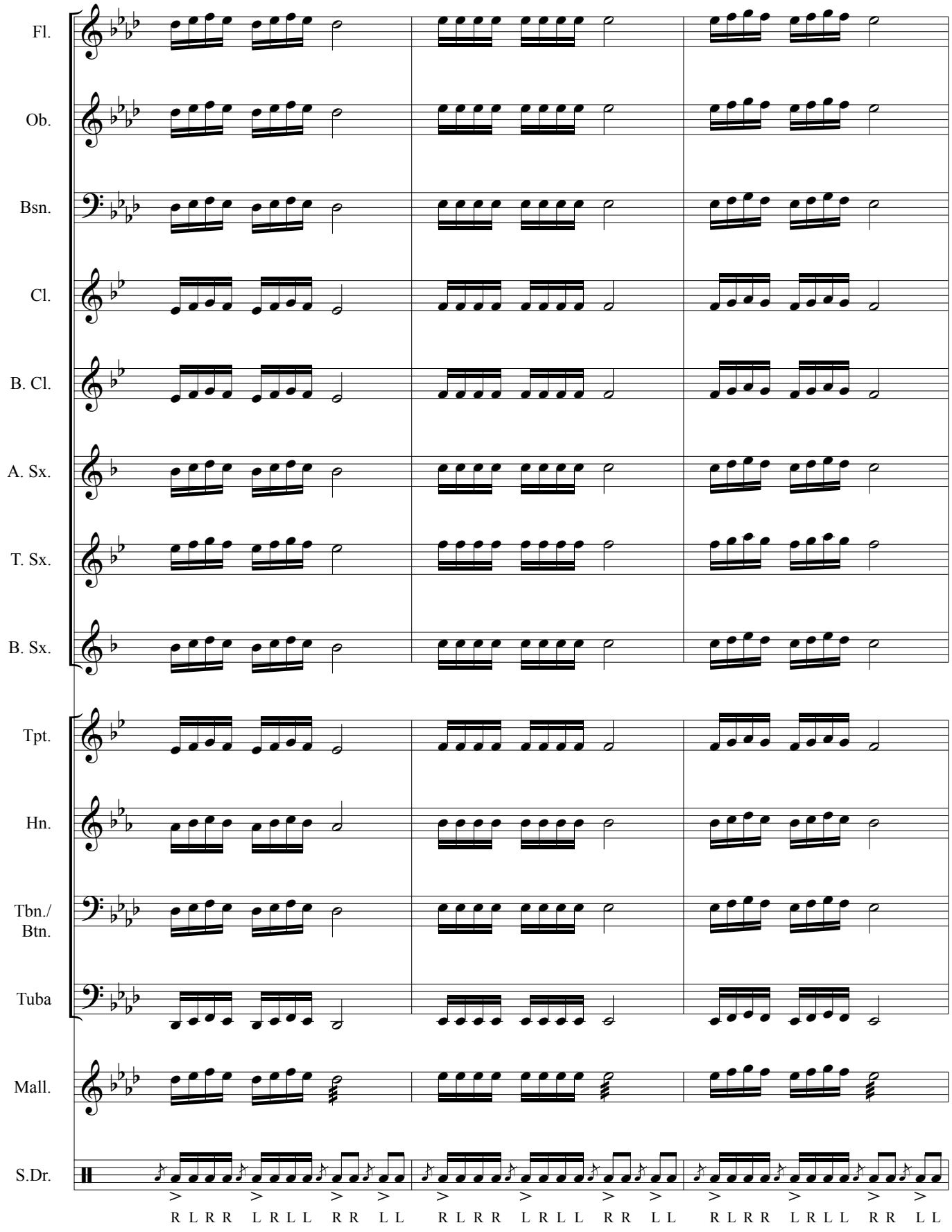

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L

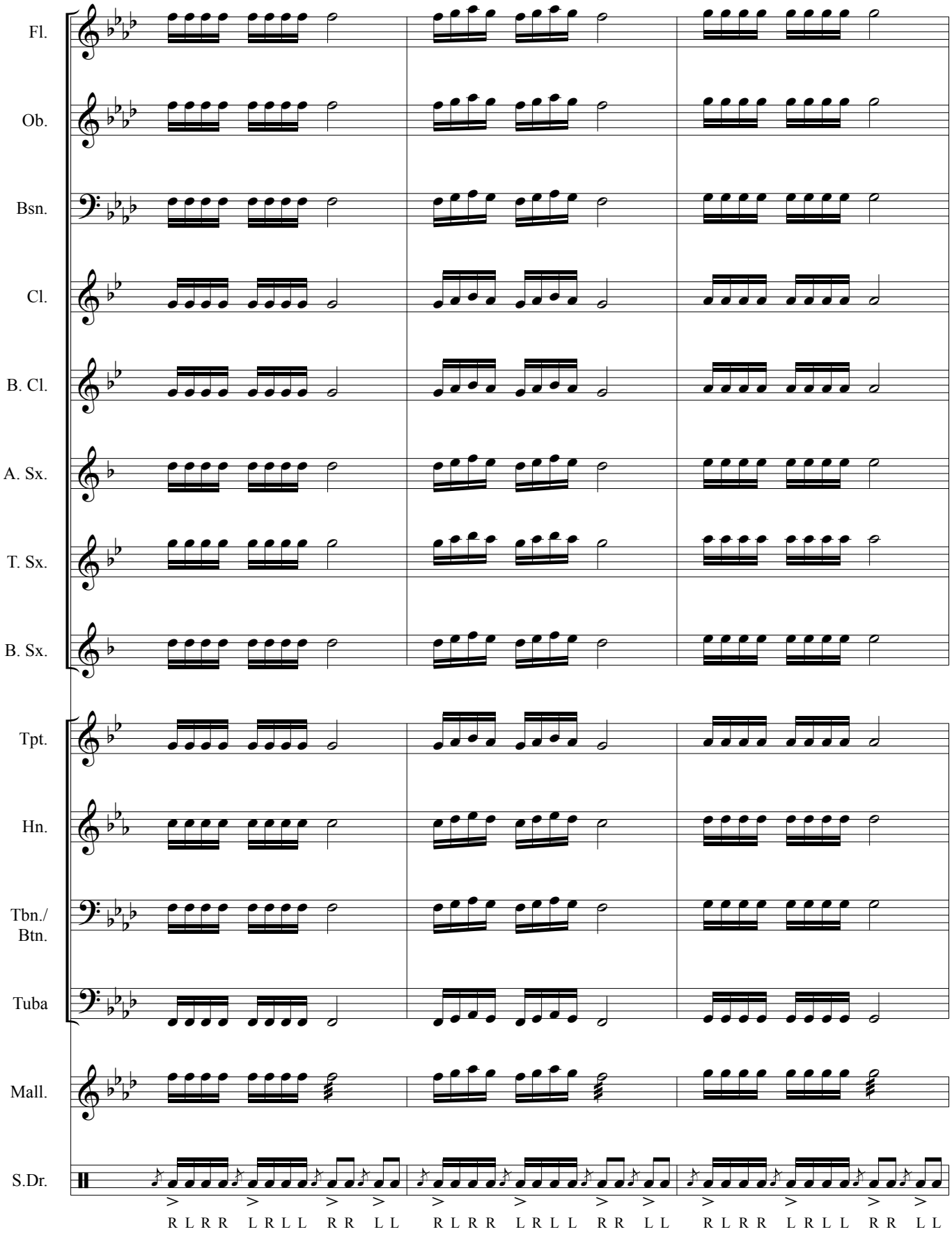

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L

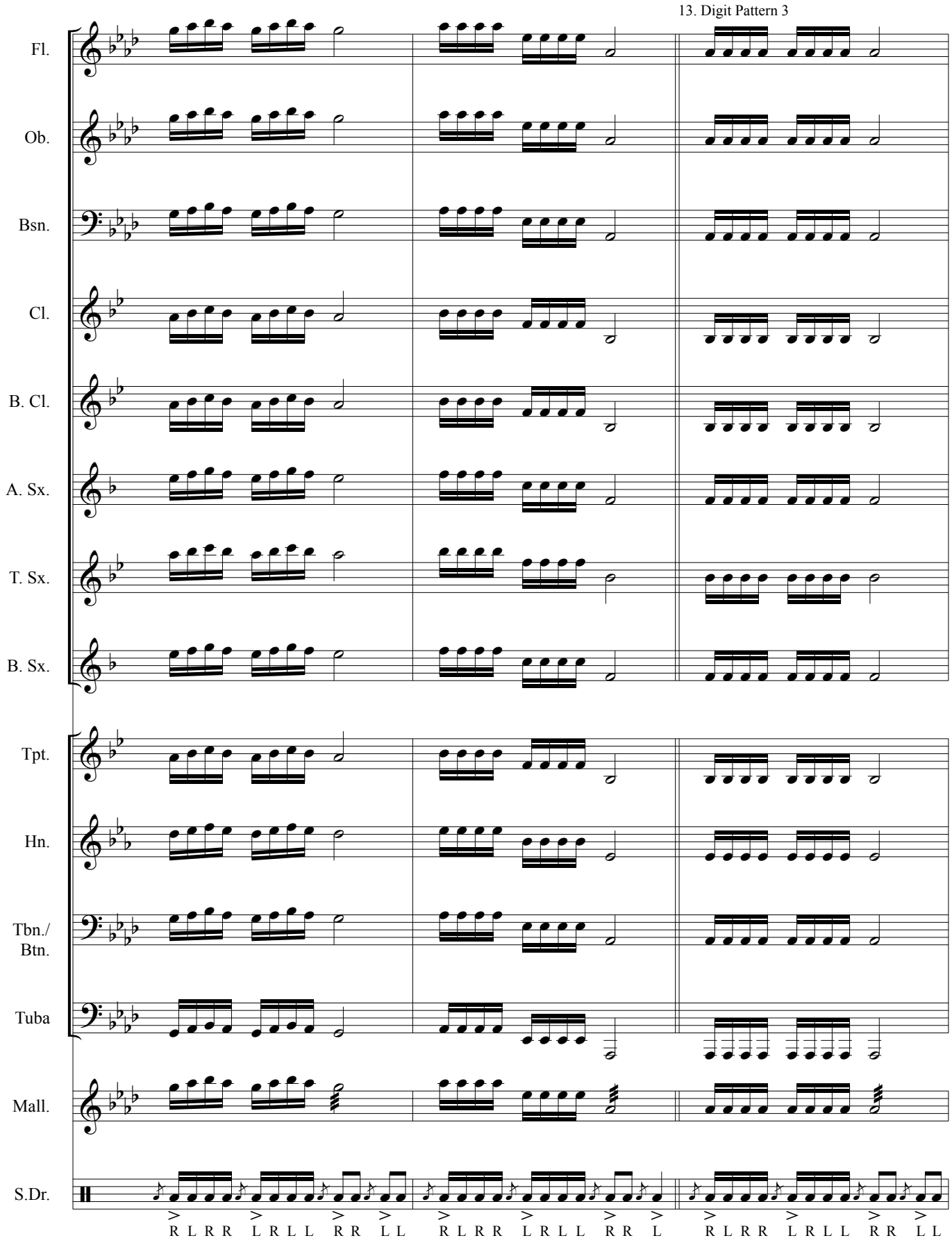

12. Digit Pattern 2
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L
R L R R L R L L R R L L

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

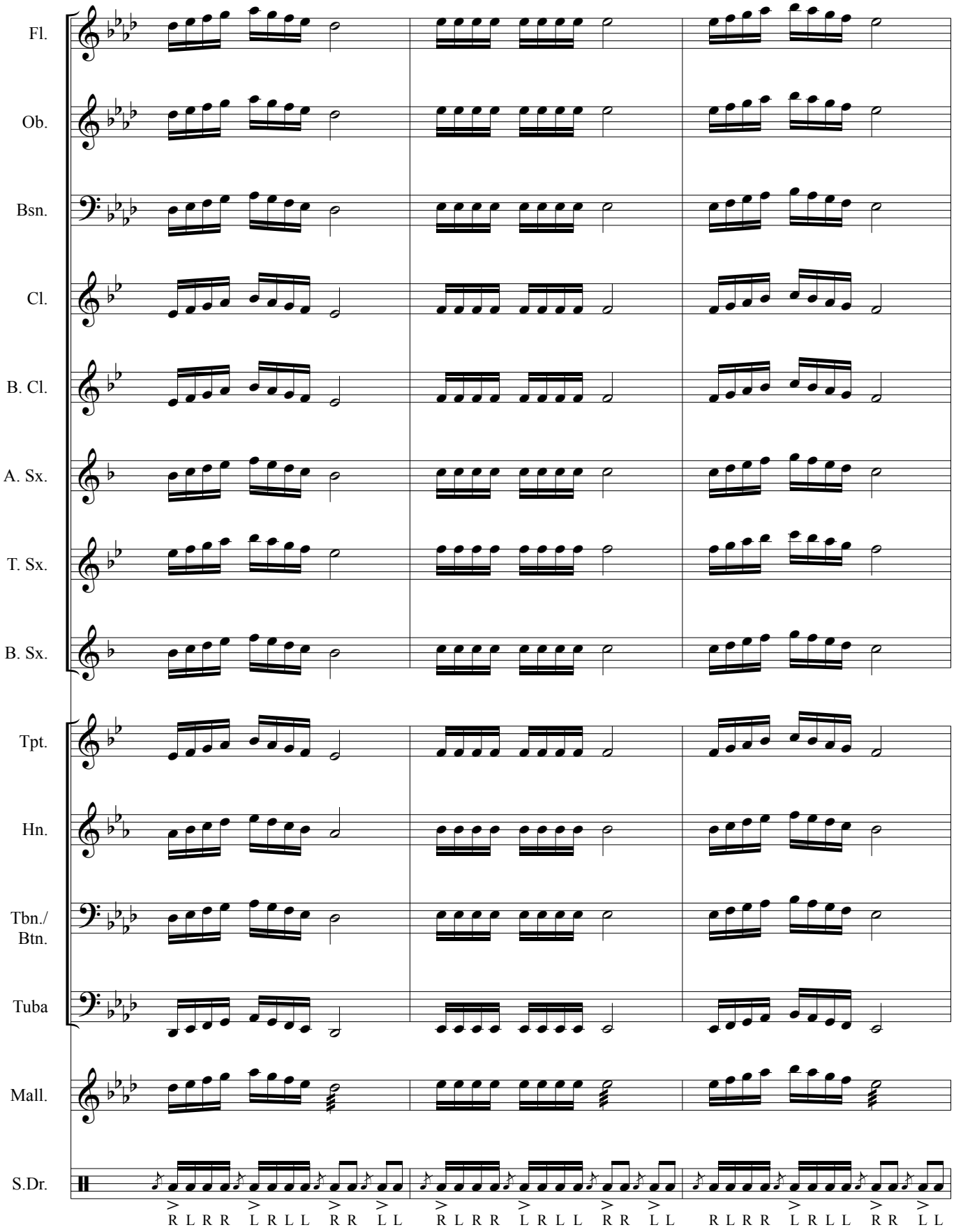

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L


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 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

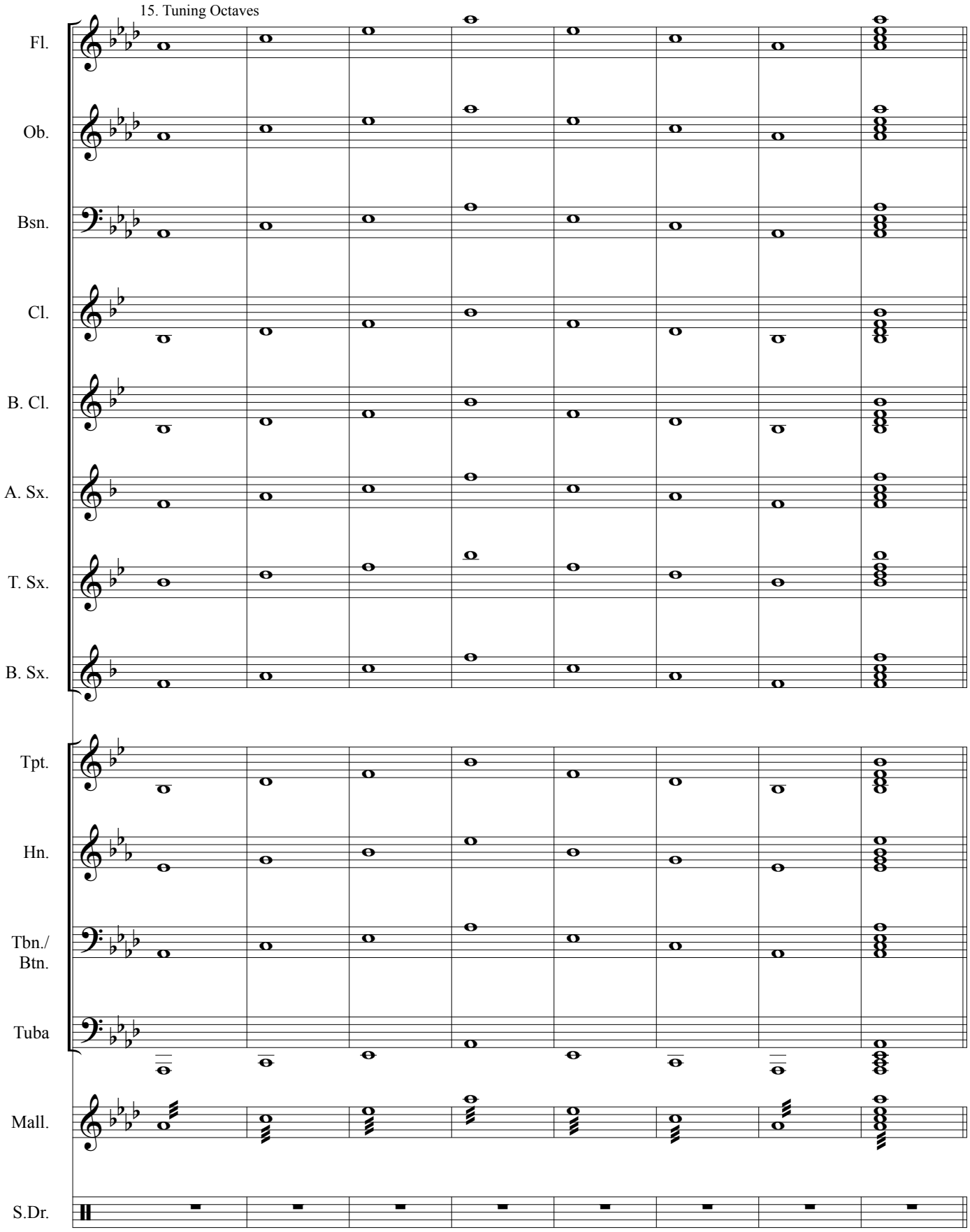

13. Digit Pattern 3
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L
R L R R L R L L R R L

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

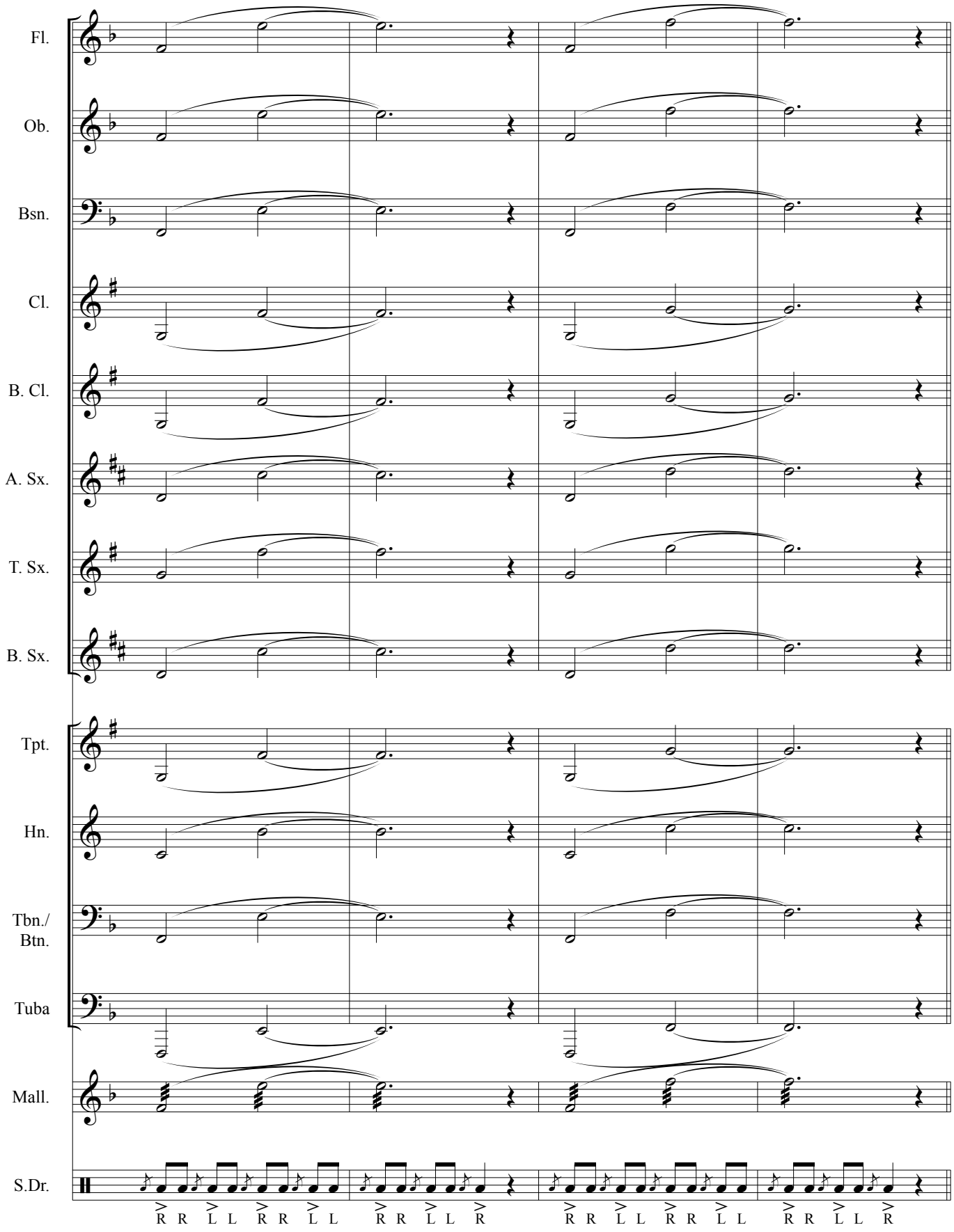
14. Major Scale Tuning


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

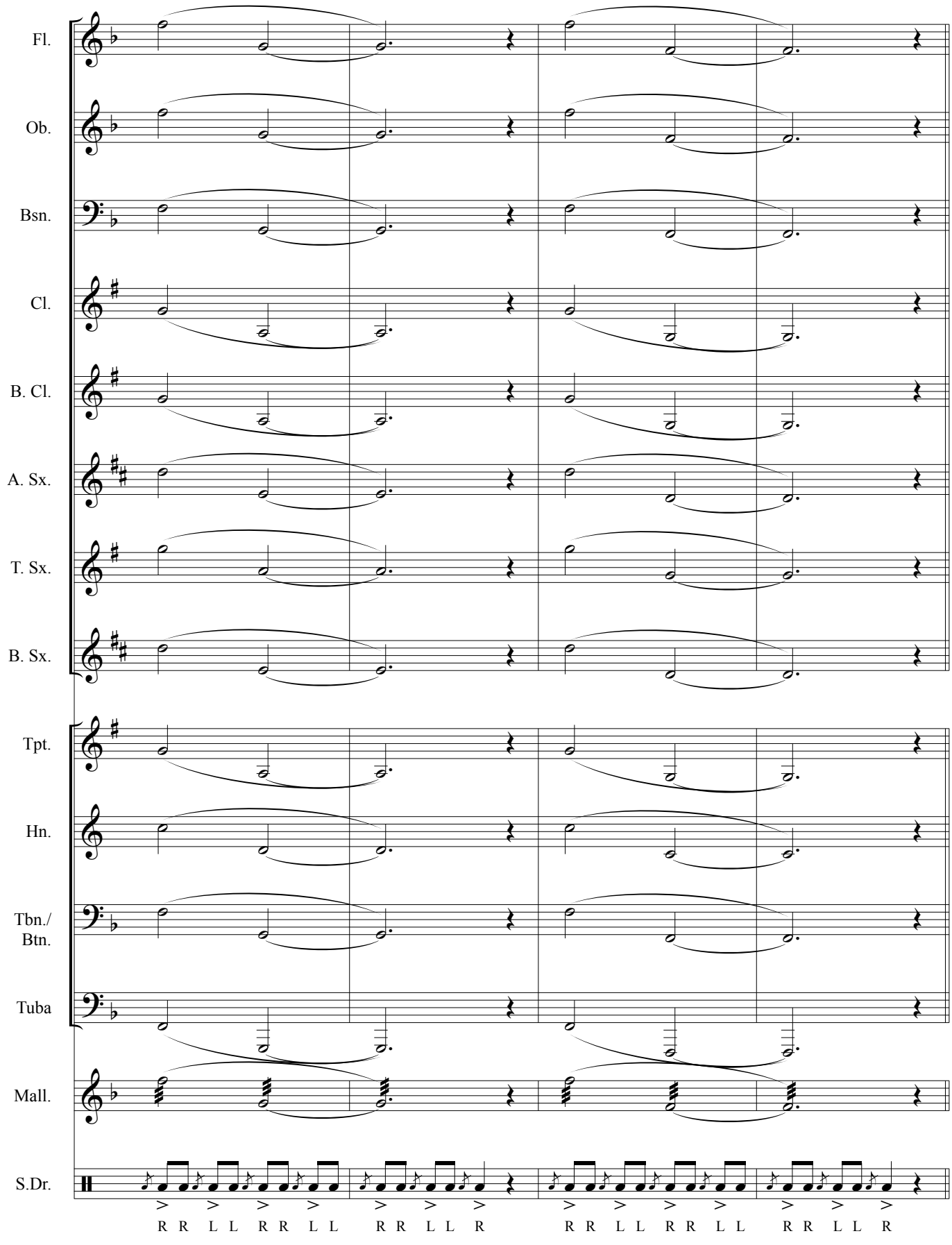
Concert F-Flam Tap

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 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.
R R L L R R L R R L L R R L L R R L L R

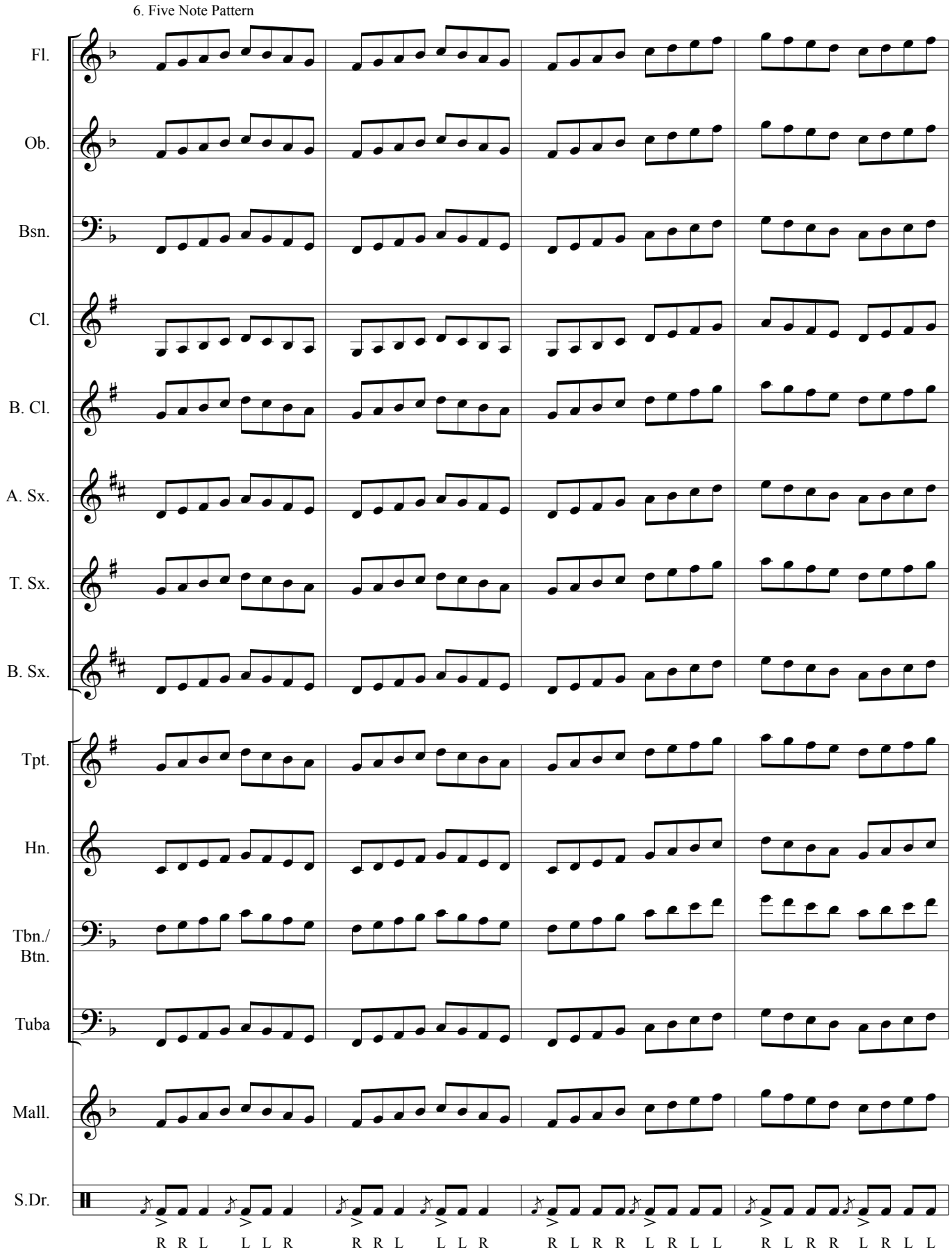
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
L L R R L L R
R R L L R R L L
R R L L R


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 R L L R

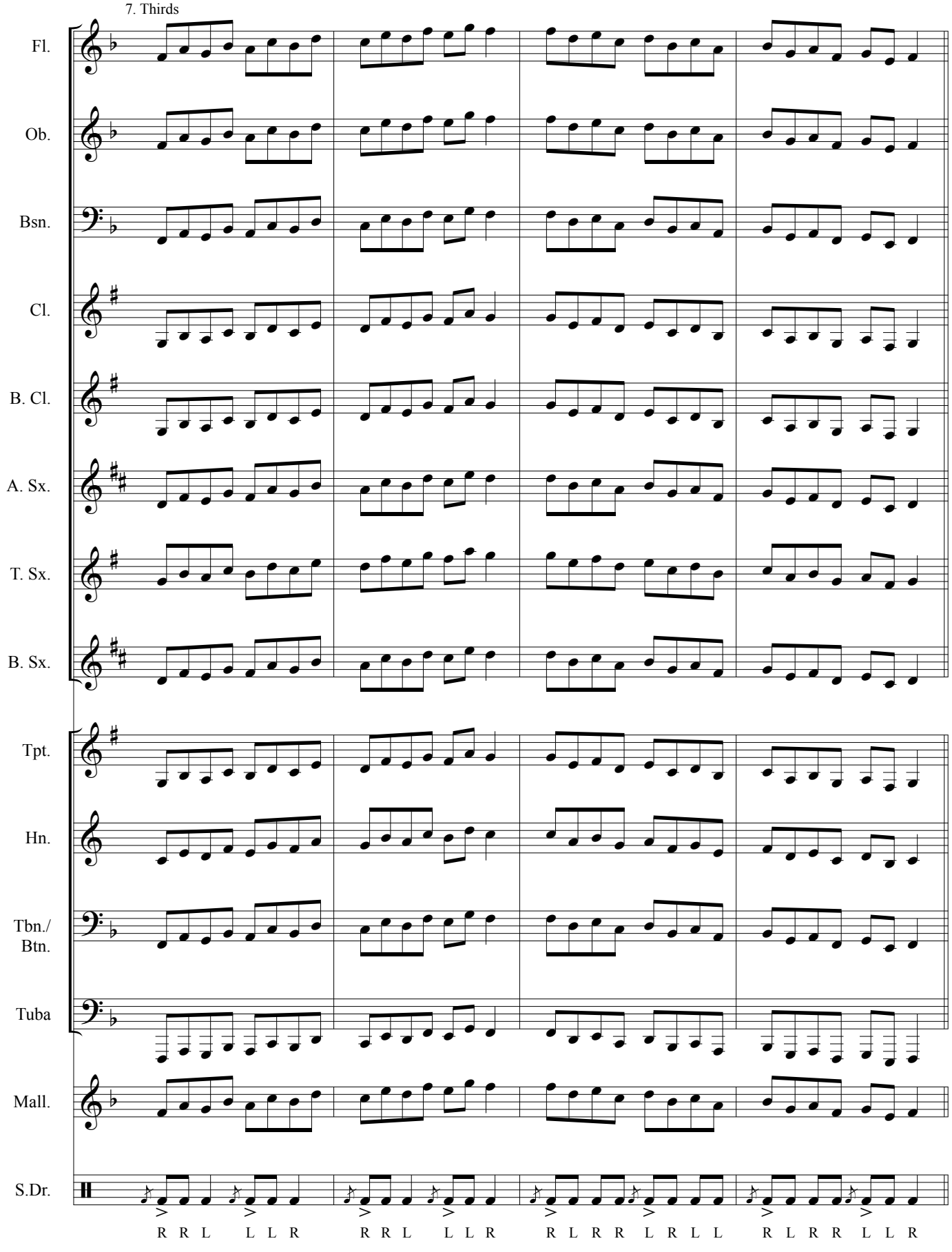
3. Major Scale First Octave
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L L R R L L R L L R R L L R

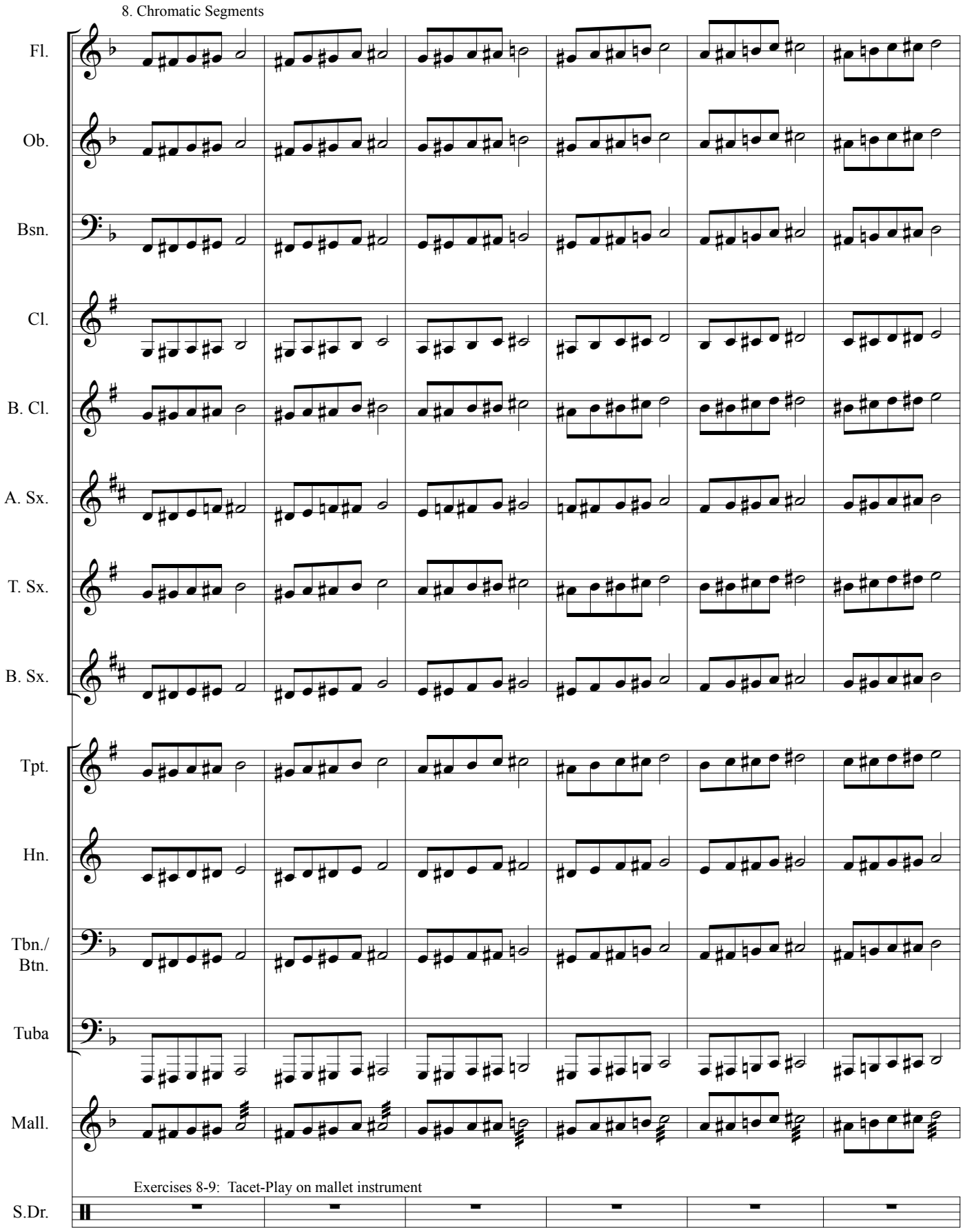
4. Major Scale Second Octave
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
L R R L L R R L R R L L R R L

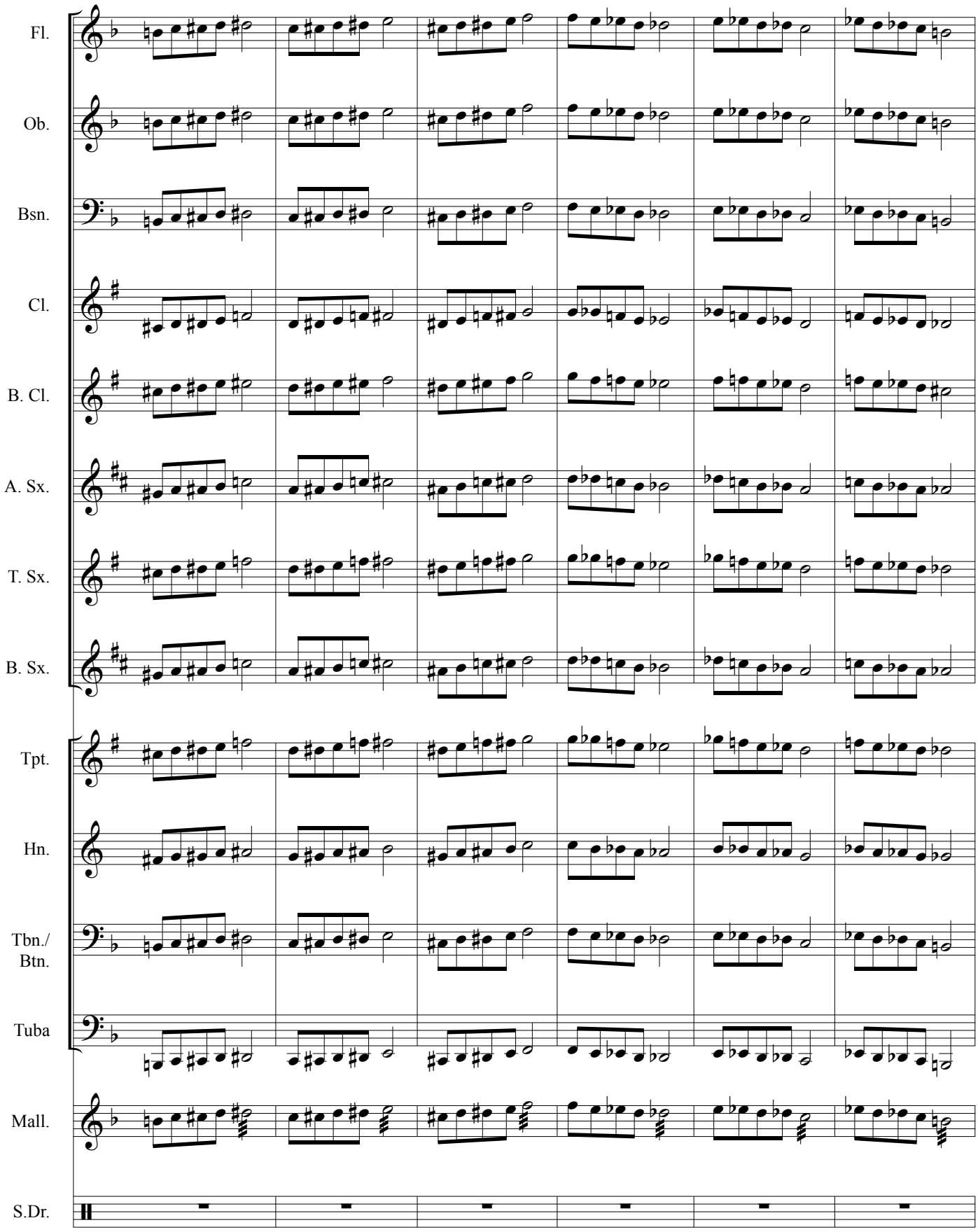
5. Harmonic Minor Scale
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L L R R L L R L L R R L L R


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 L R R L R R L R L L R L R R L 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 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.

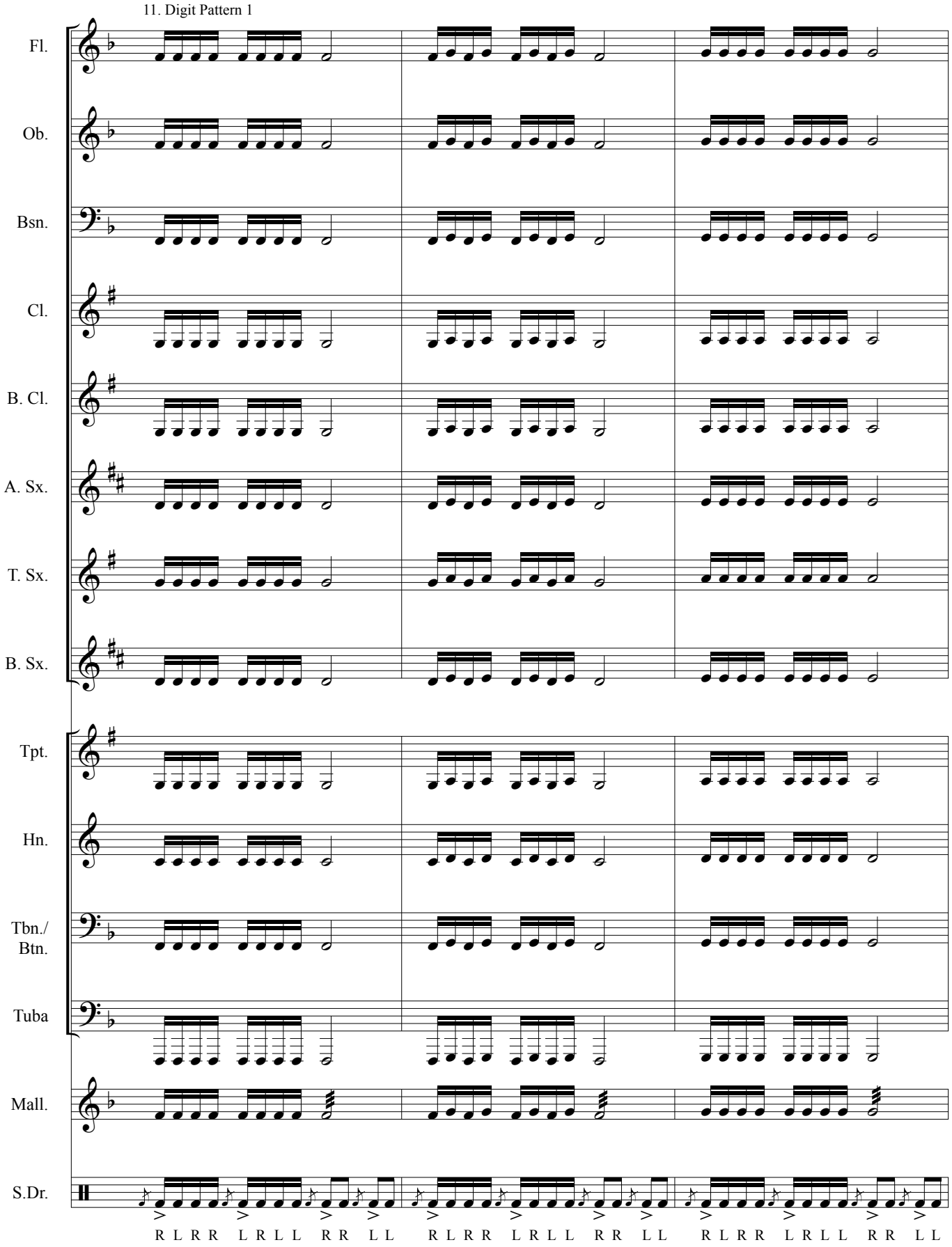

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

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

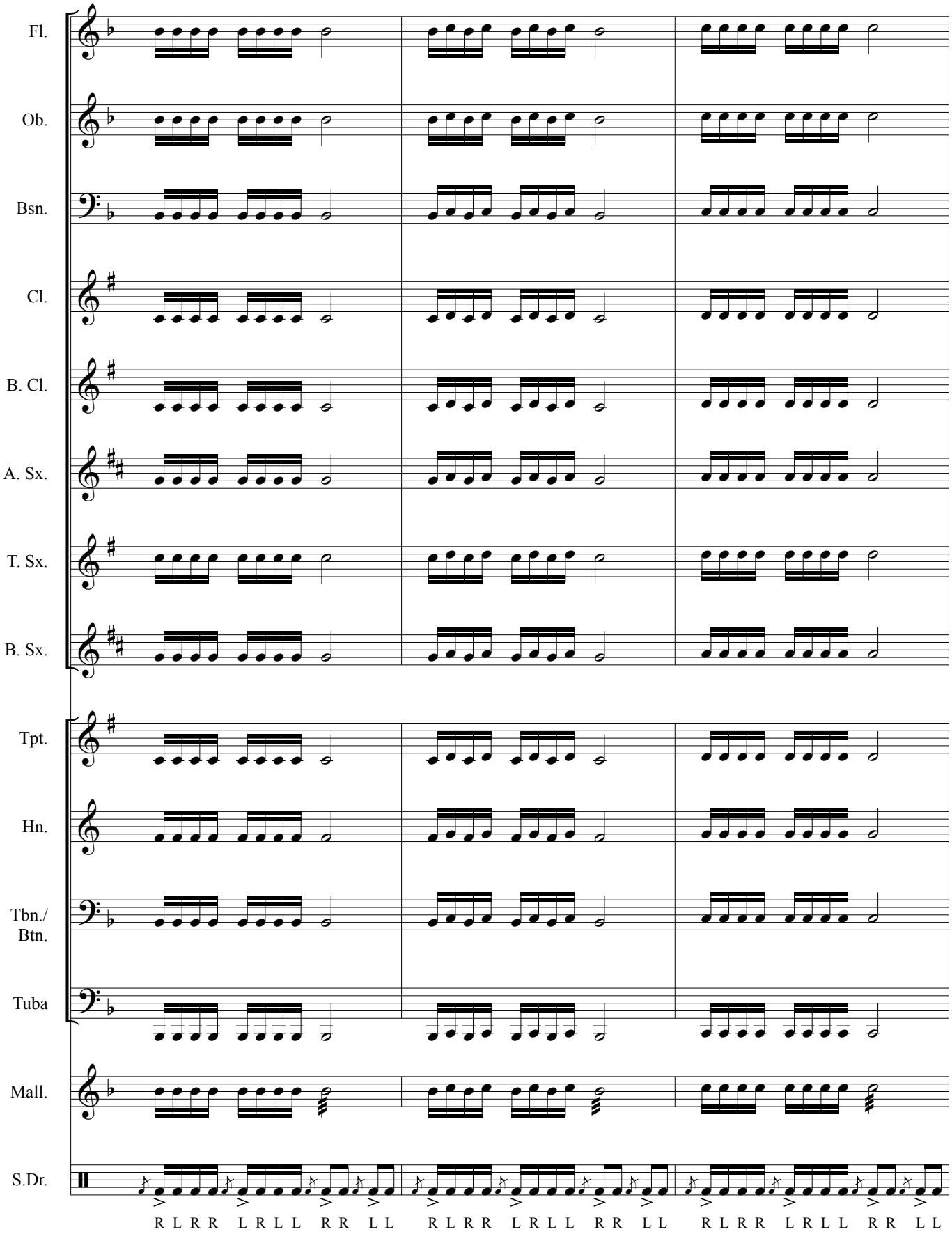
9. Chromatic Scale
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

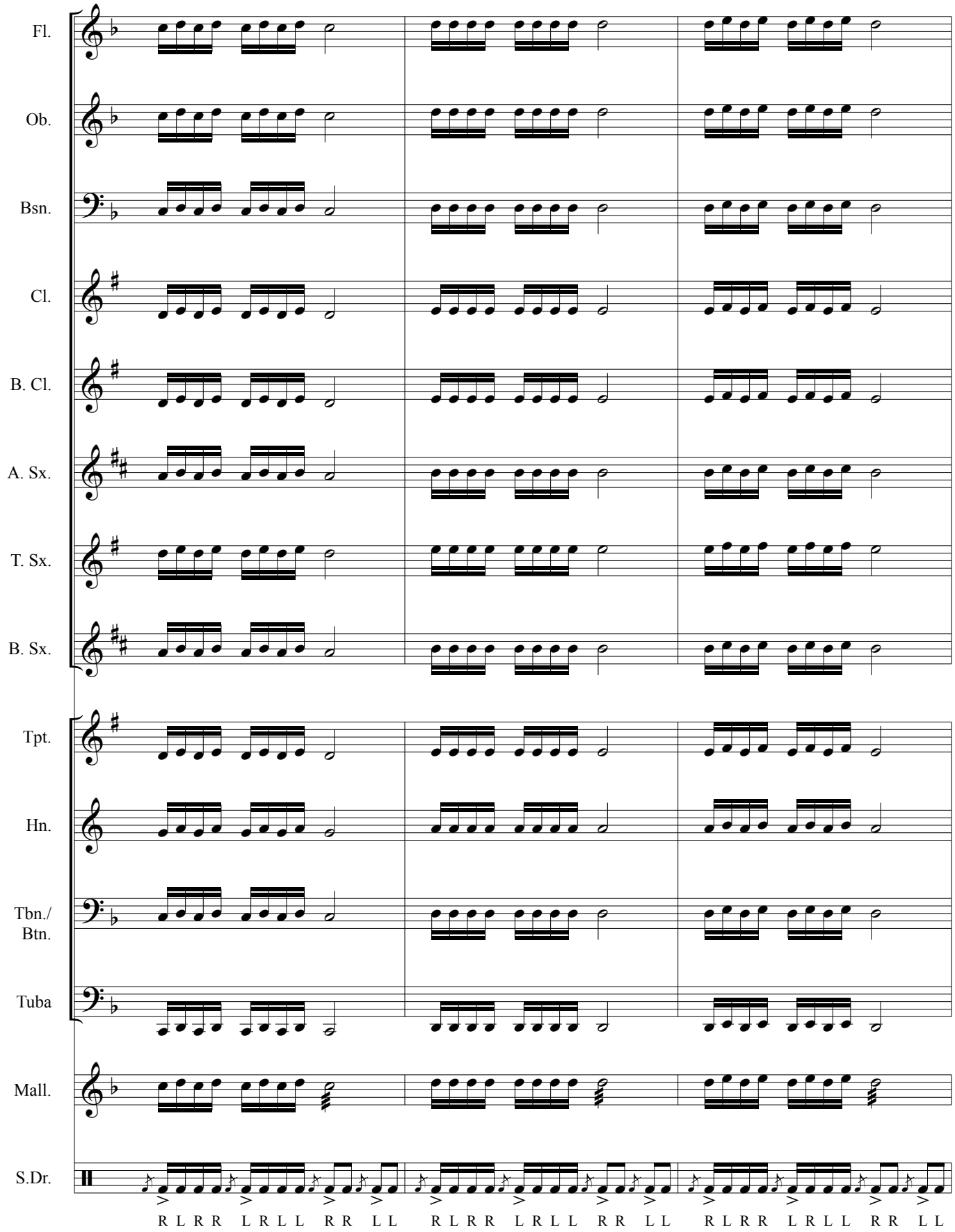
10. Lip Slurs
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R RRRR RRR L LLLLLLL R RRRR RRR L LLLLLLL R R RRL LLL R RRRLLLL R RRRL L LL R RRRLLLL

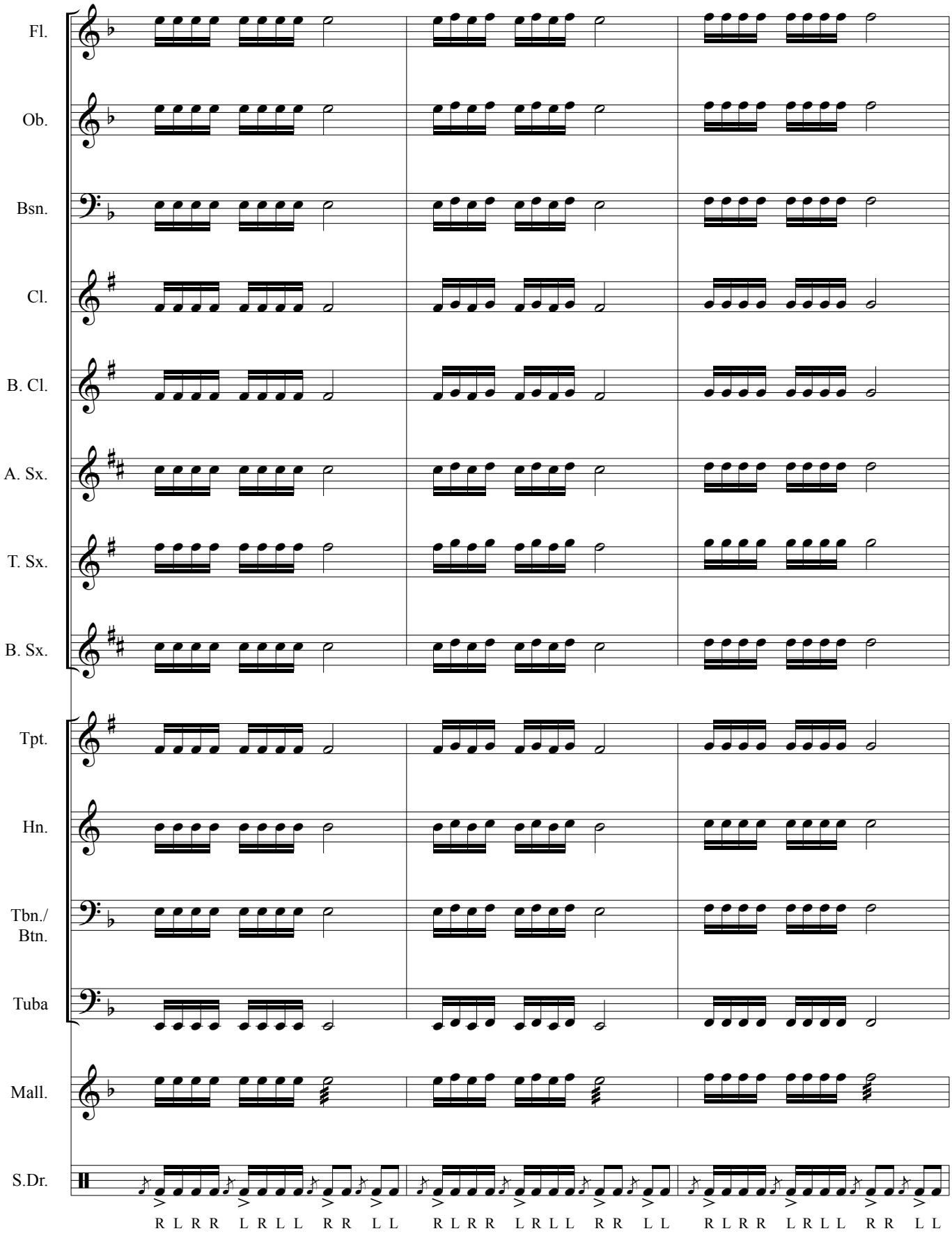
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
keep left C# key down
T. Sx.
B. Sx.
keep left C# key down
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L L R R L L R R L L


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

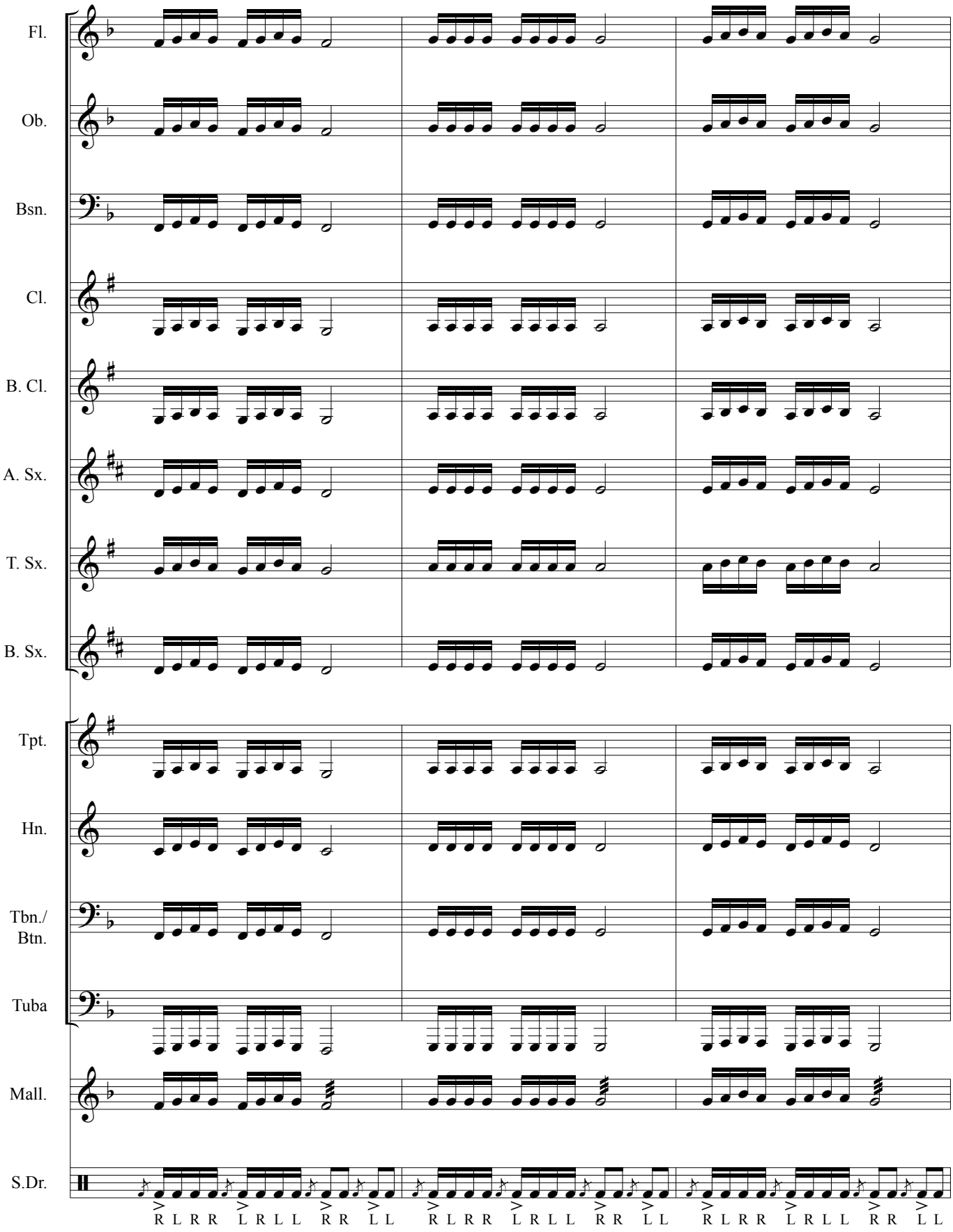
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L

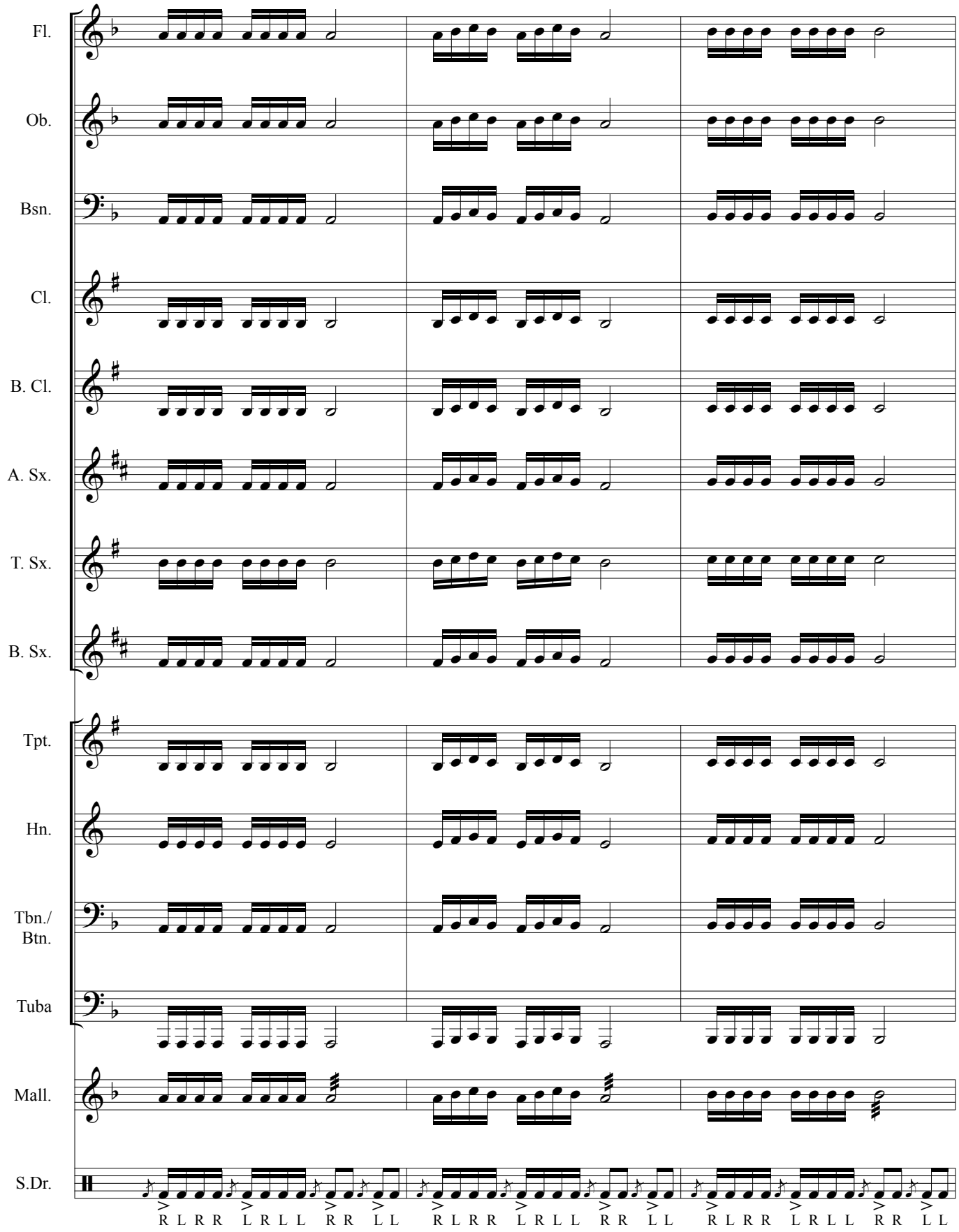

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L

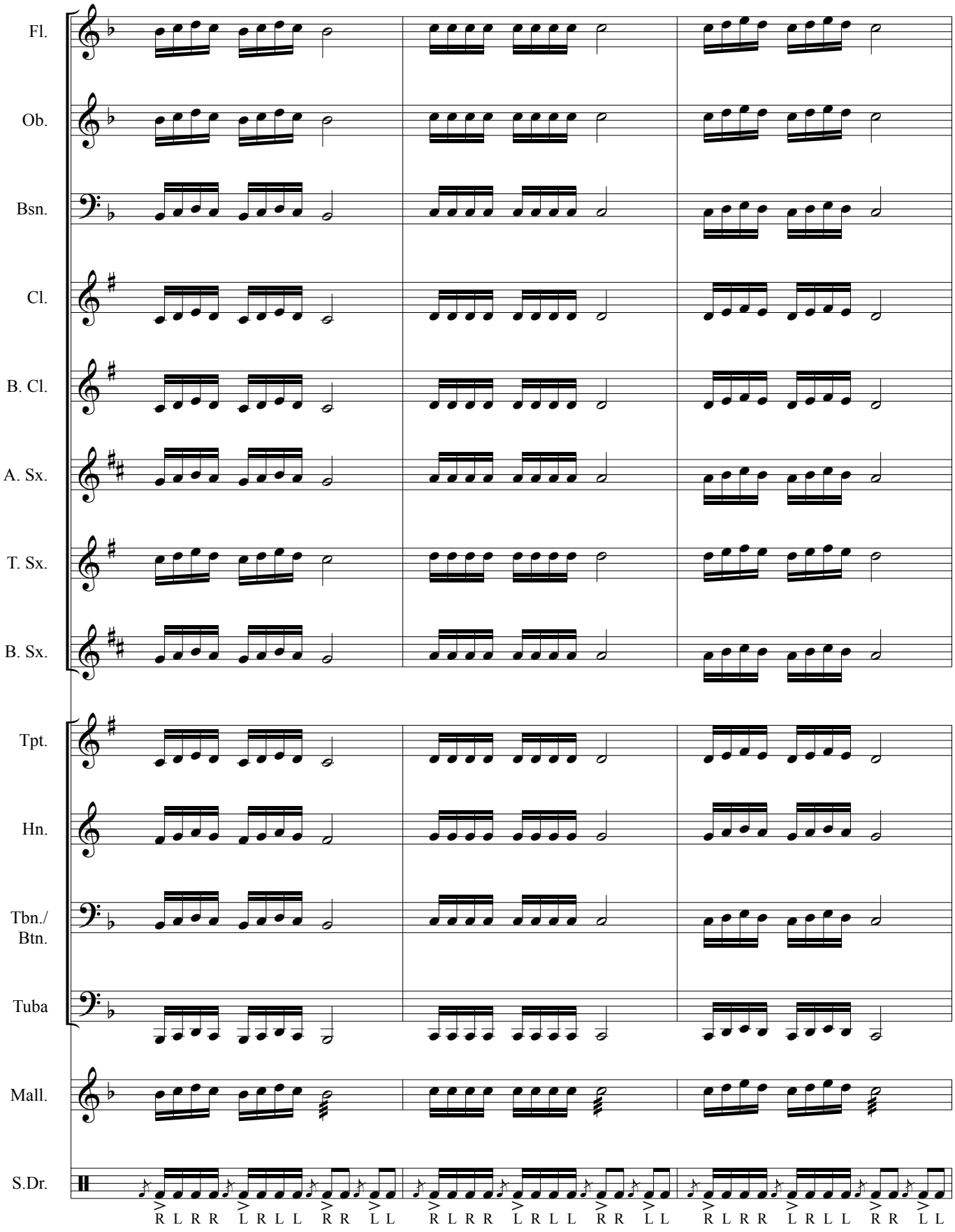

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L

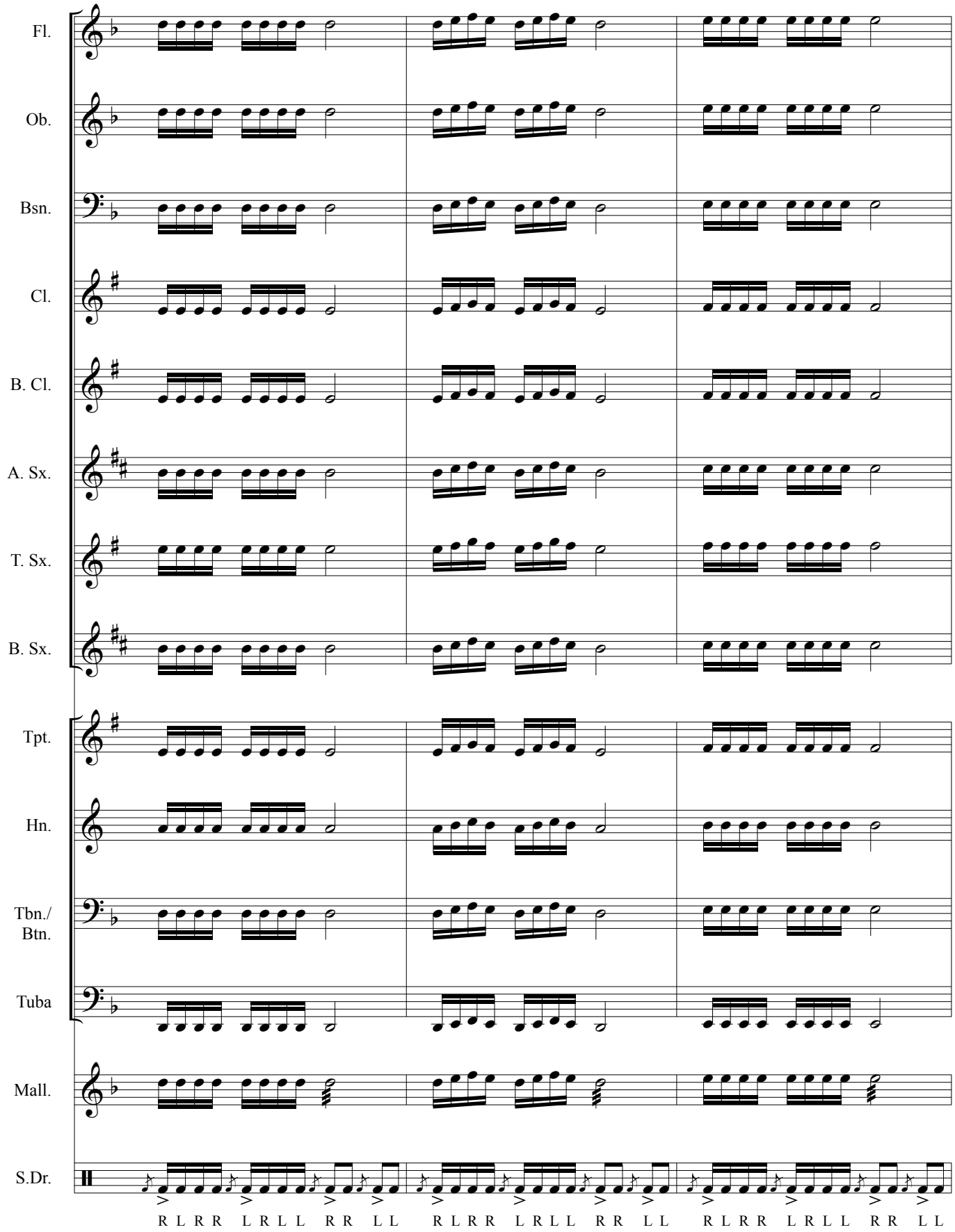

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L

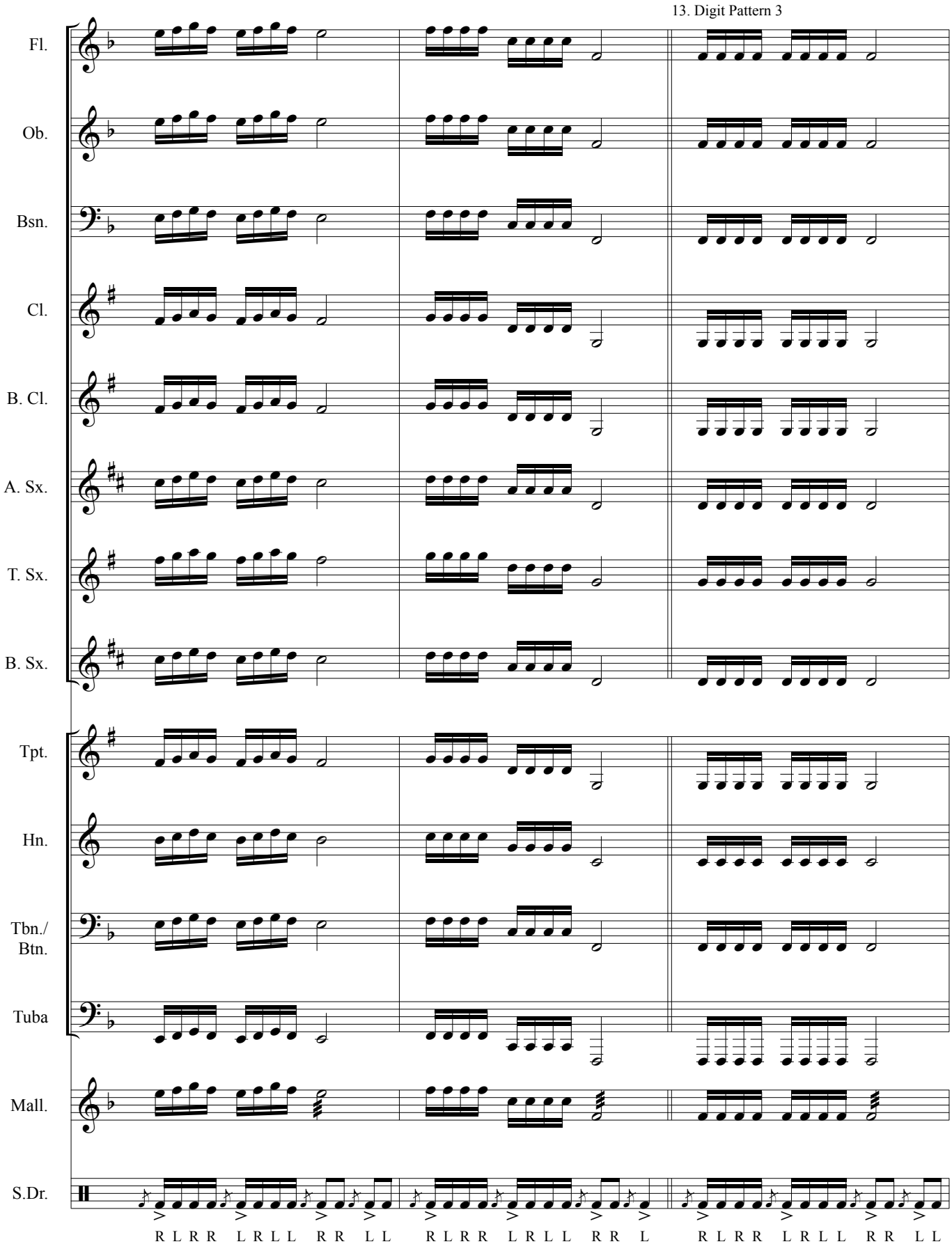
12. Digit Pattern 2
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L R L R L R L L R R L L


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


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

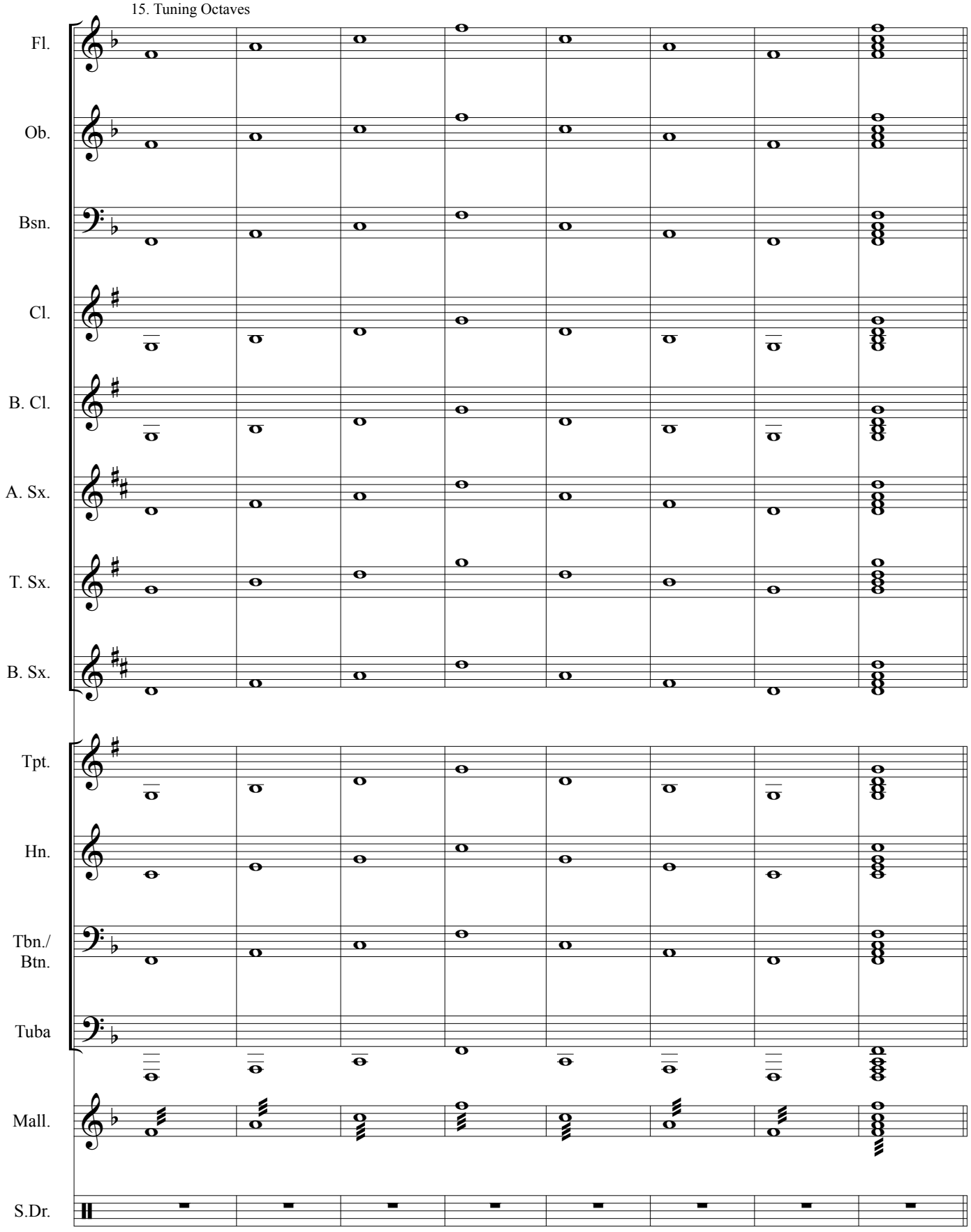
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L

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

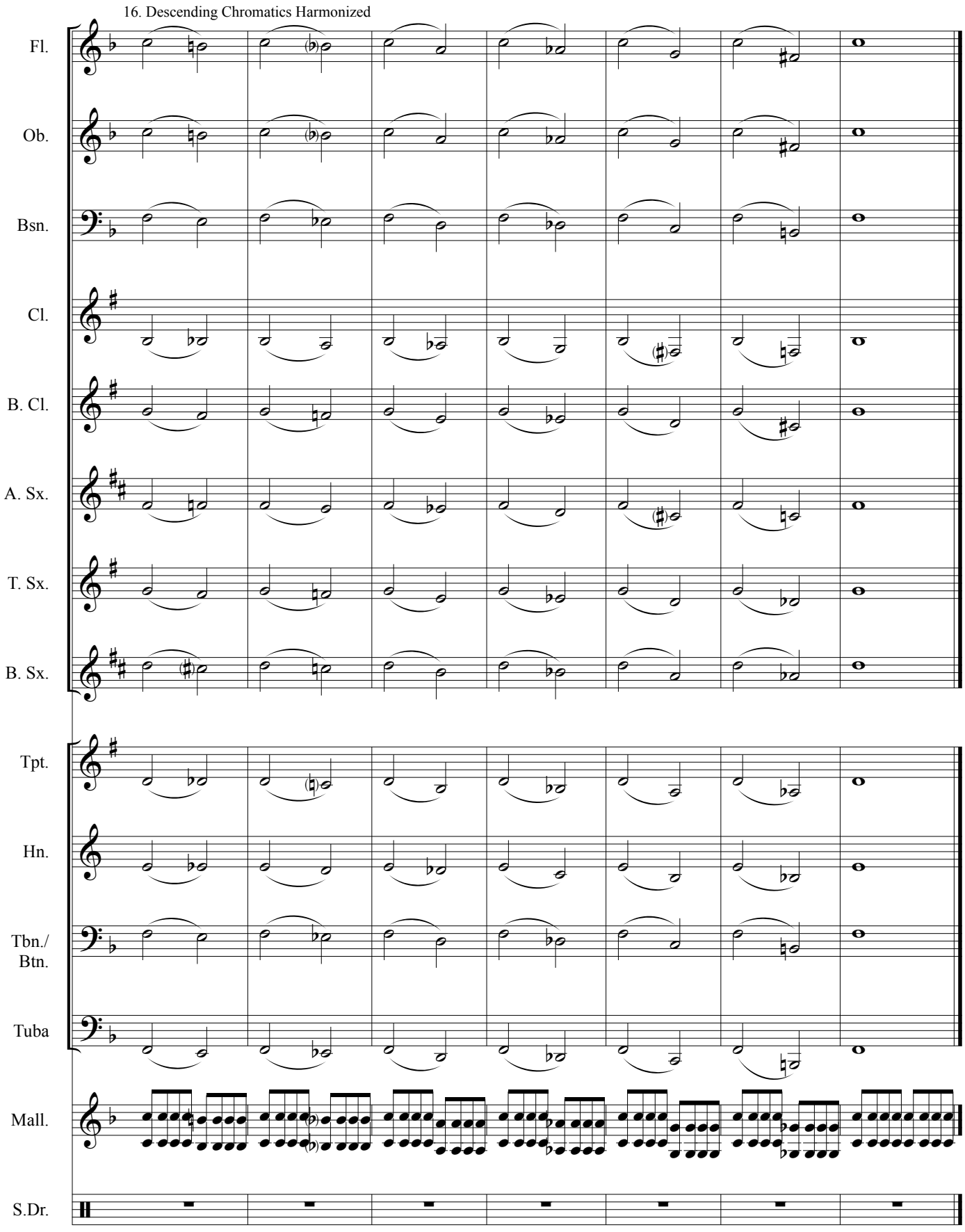
14. Major Scale Tuning

Exercises 14-16: Tacet-Play on mallet instrument

15. Tuning Octaves



16. Descending Chromatics Harmonized



Concert E♭-Five Stroke Roll

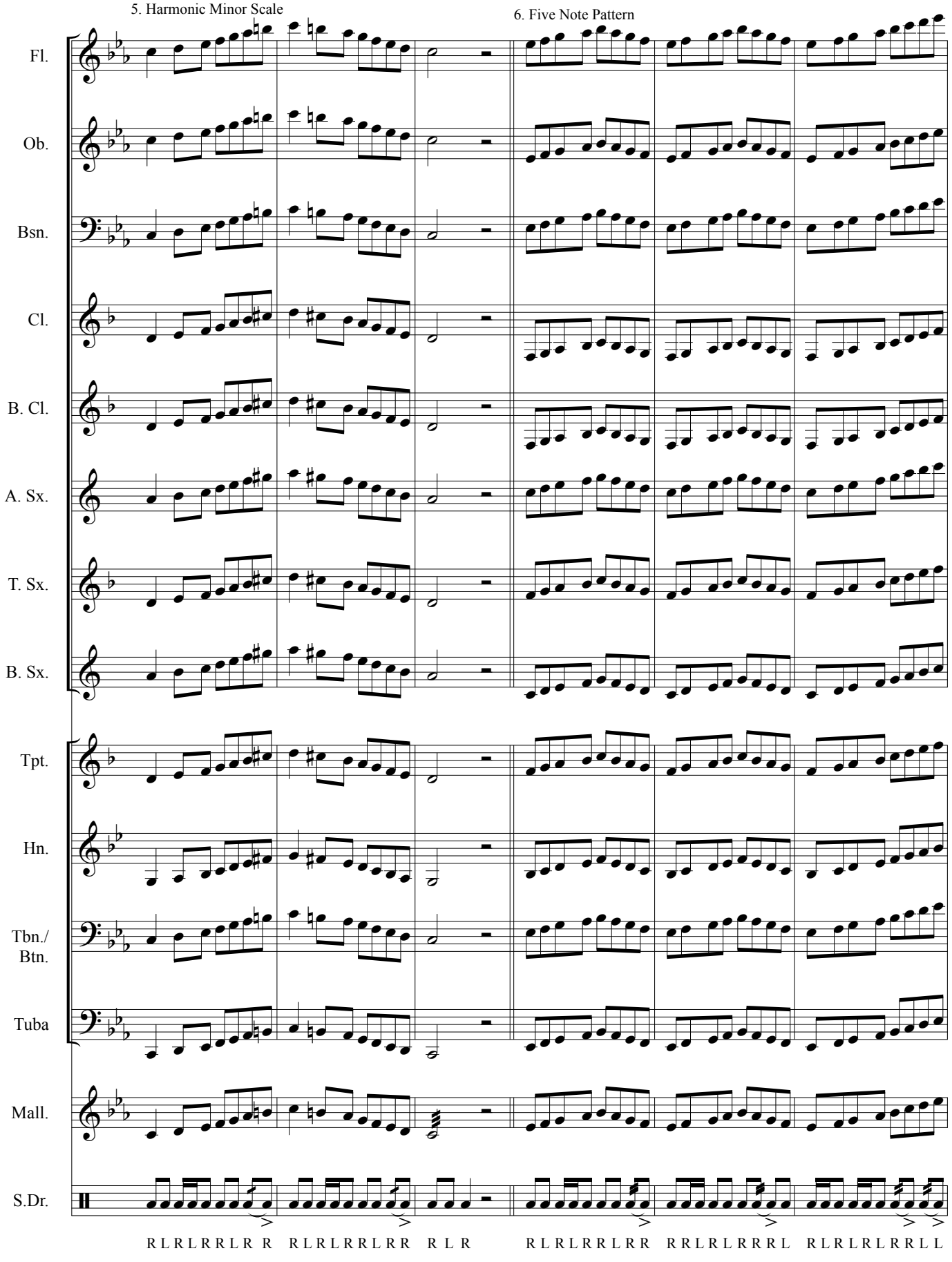
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
RRLLRLLRRL RR LL R L RRLLRLLRRLRRLLRLLRRL RRLLRLLRRL RRLLRLLRRLRRLLRLLRRL RRLLRLLRRL

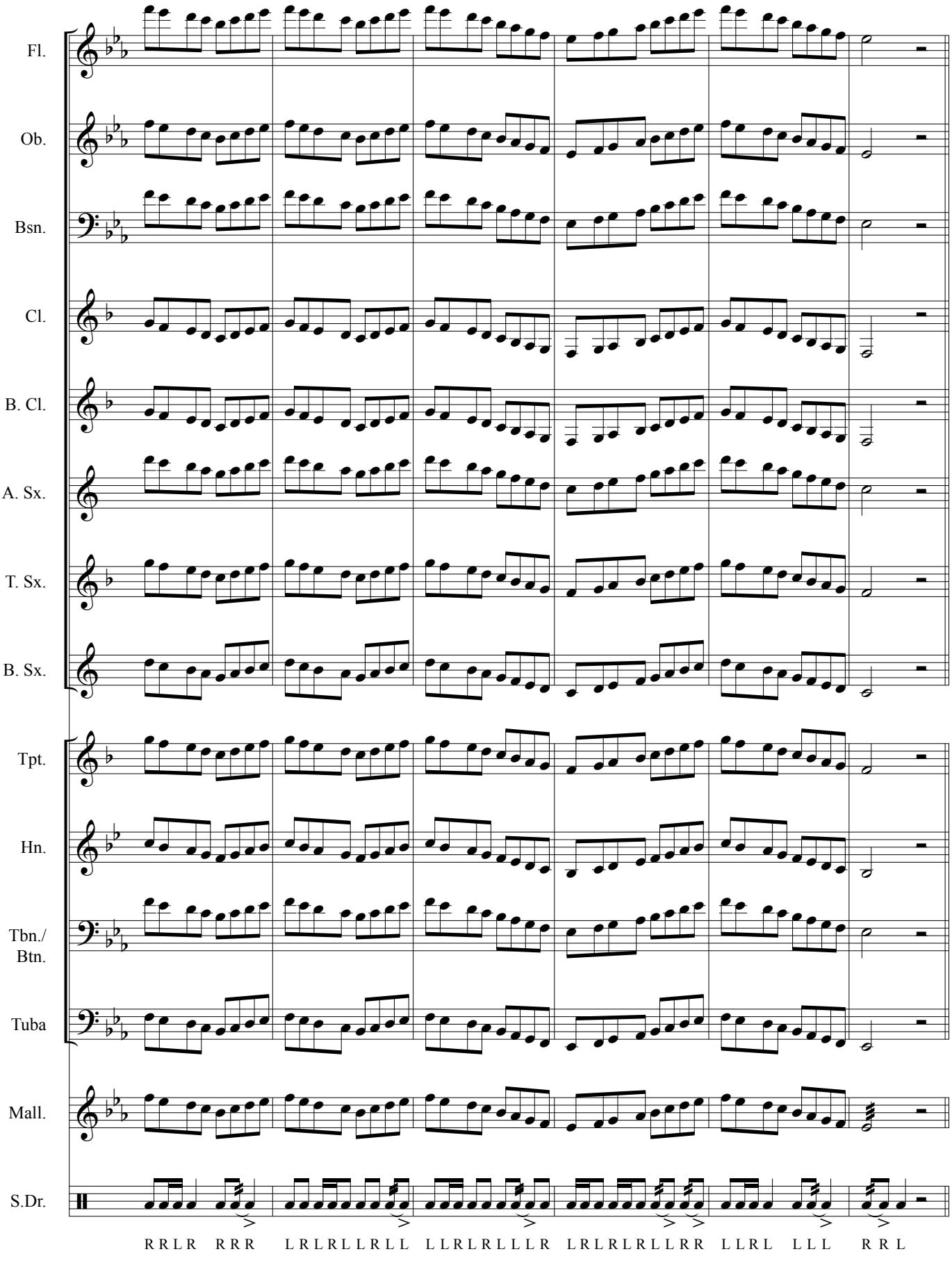
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
Etc.
R R L L R
L L R R L
R R L L R
L L R R L

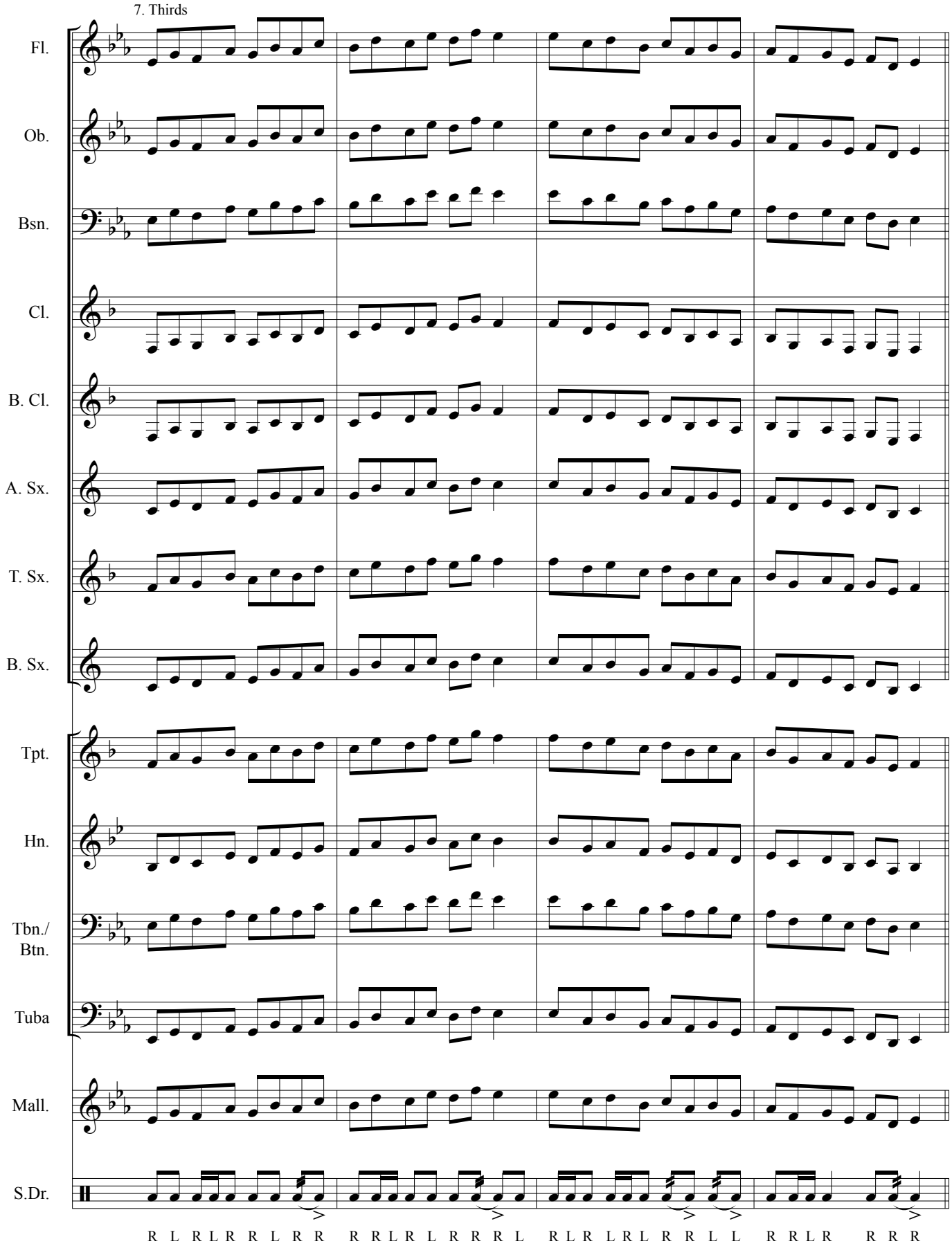
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L L R L L R R L R R L L R L RRLLRLLRRL RR LL R L RRLLRLLRRLRRLLRLLRRL RR LL R LL RR L R

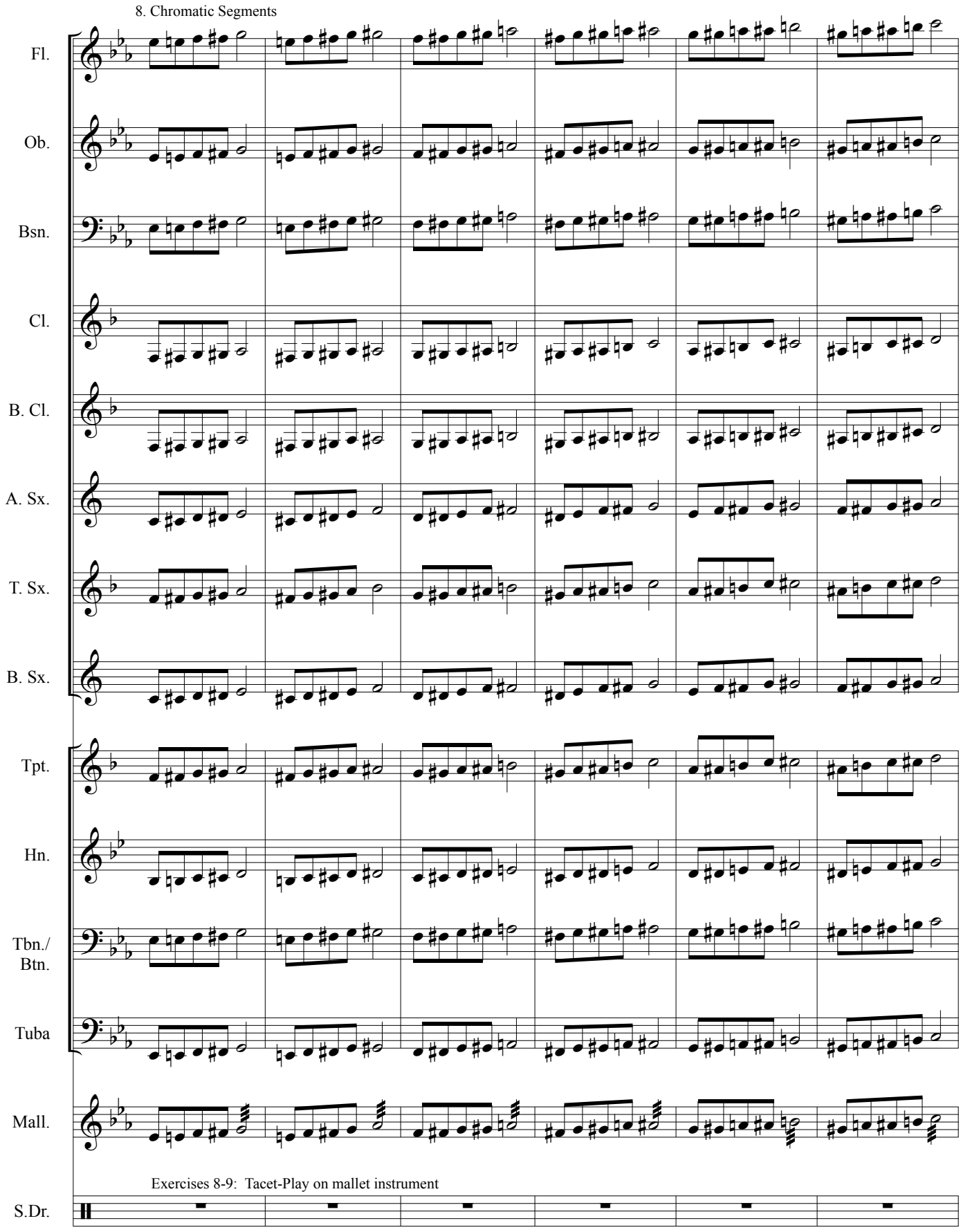
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
RR LL R LL RR L RR LL R LL RR L RR LL R LL RR L R
Etc.

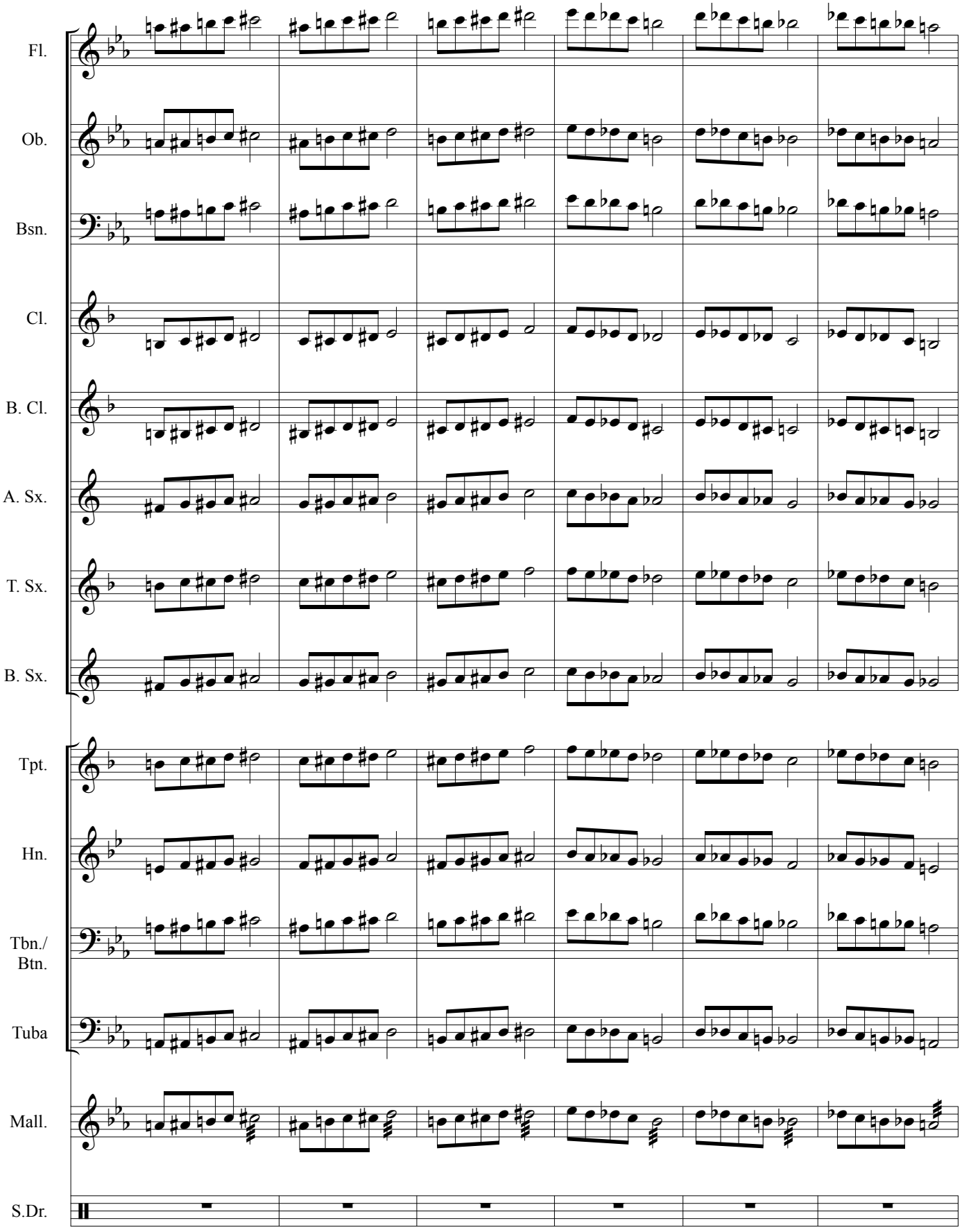
3. Major Scale First Octave
4. Major Scale Second Octave
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R R L R R R L R R L R R L R R R L R R R L R R R L R
L R L R L L R L L L R L R L L L R L L L R L L L R L
L R L

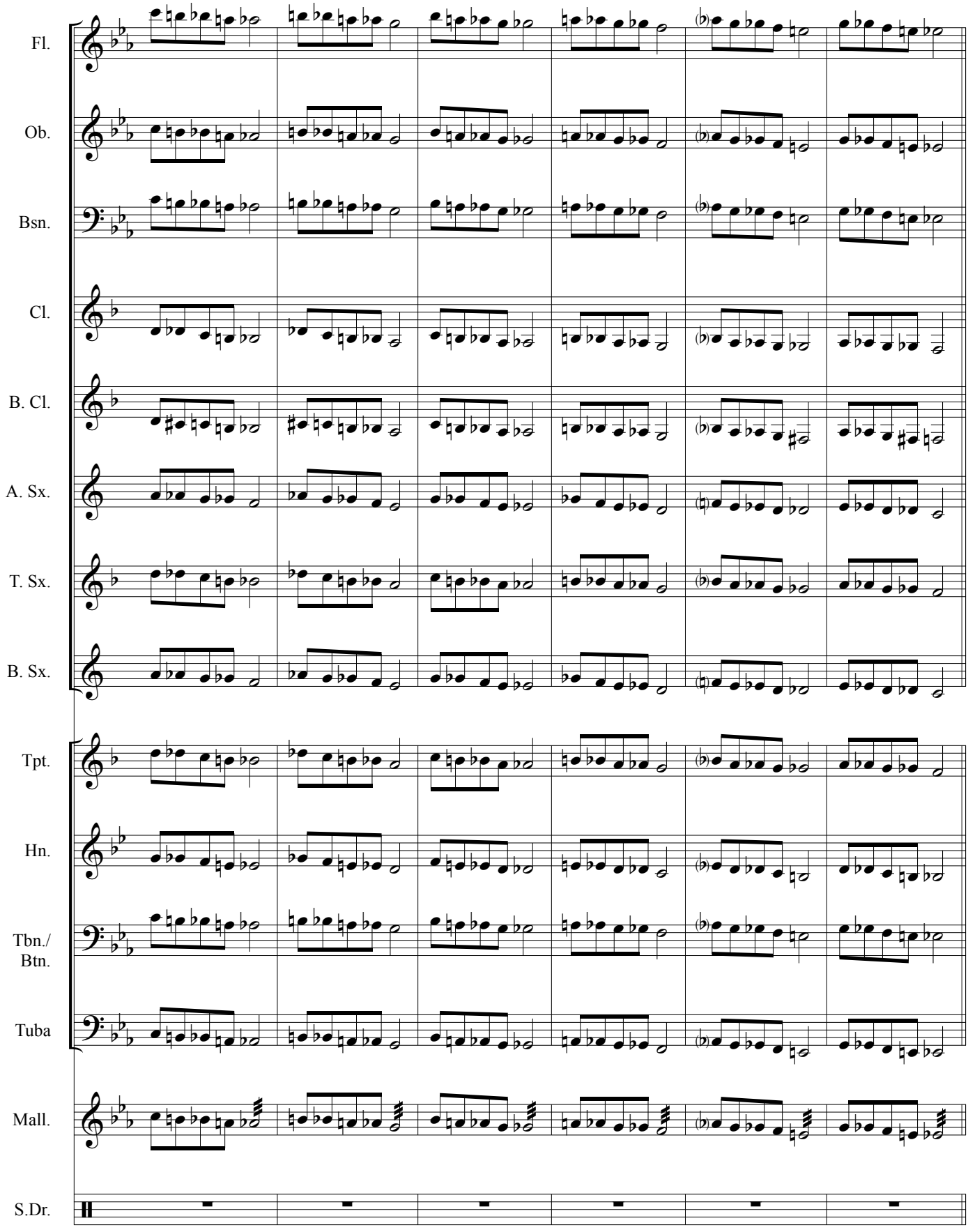

5. Harmonic Minor Scale
6. Five Note Pattern
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R R L R R L R L R R L R R R L R L R R L L

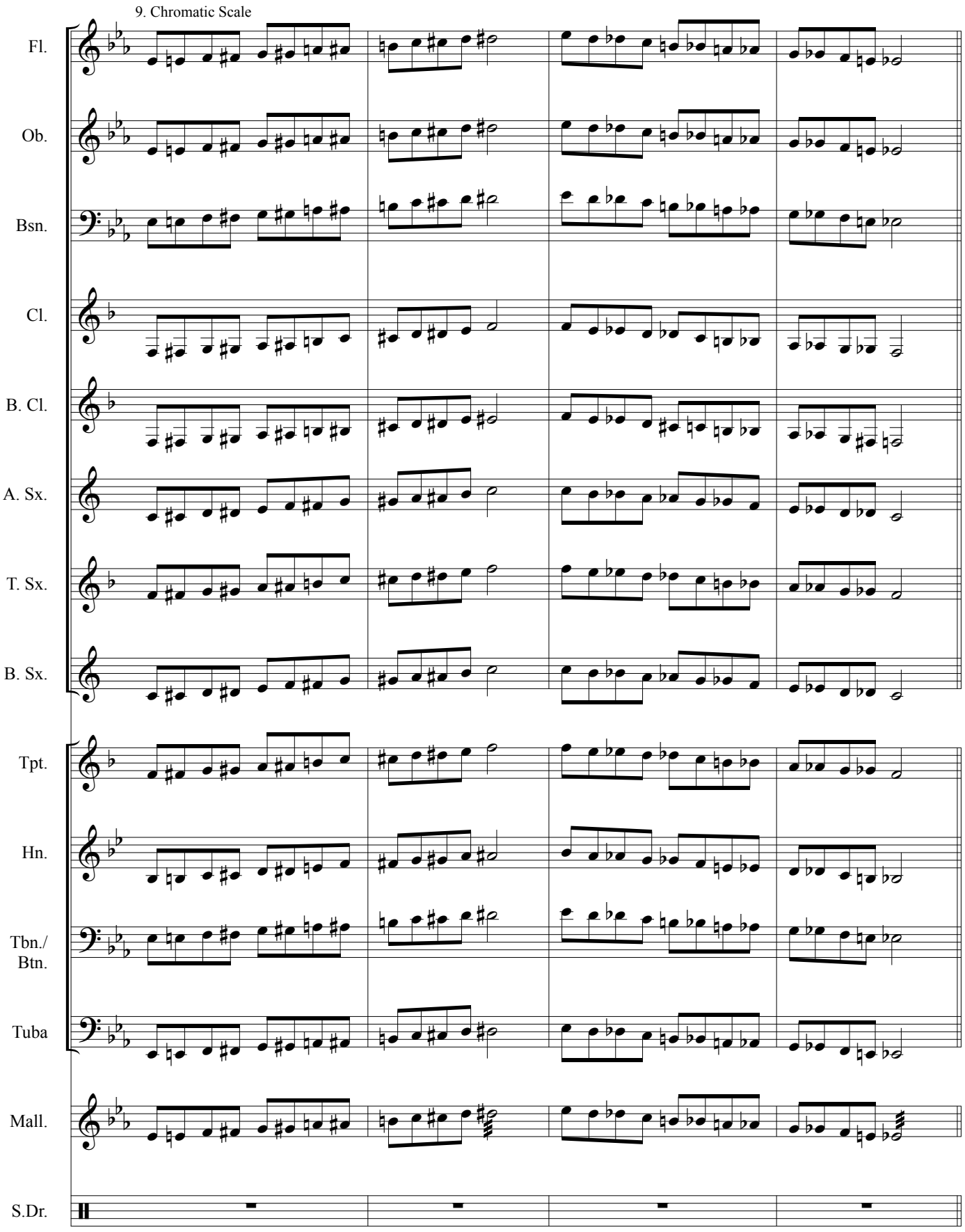

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L R R R R L R L R L L R L L L R L R L L R L L L R L R L R L L R R L L R L L L L R R L


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 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.

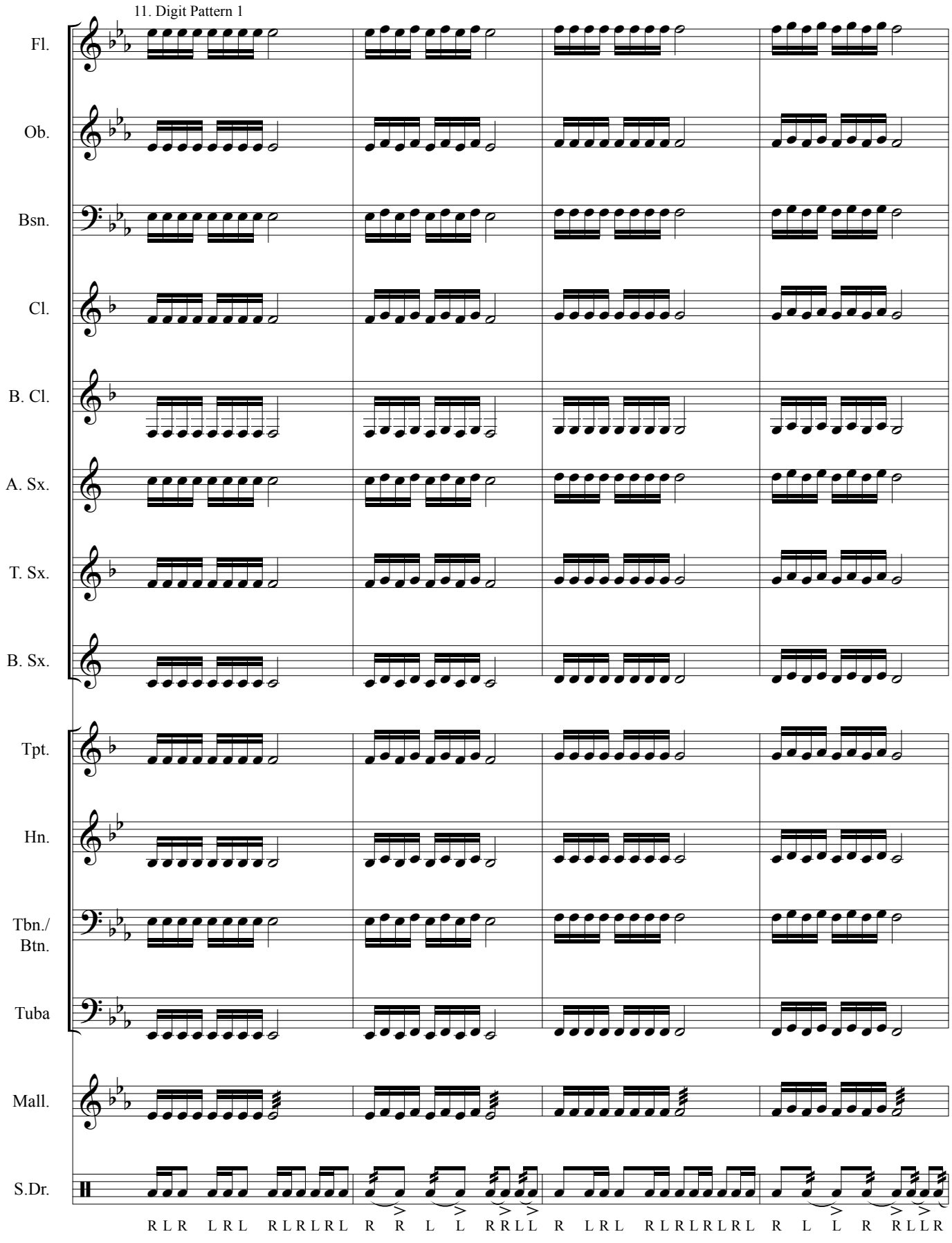

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

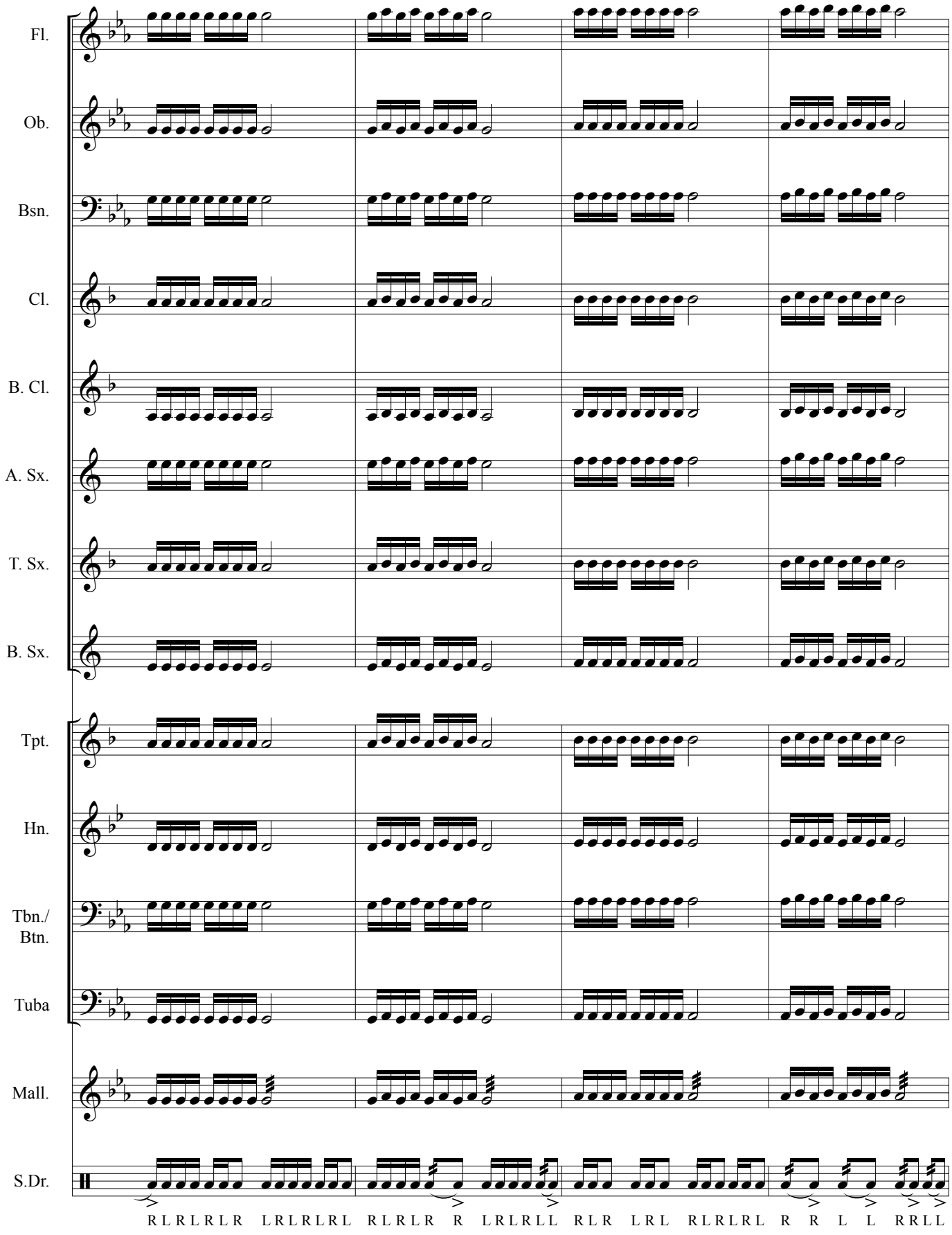

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

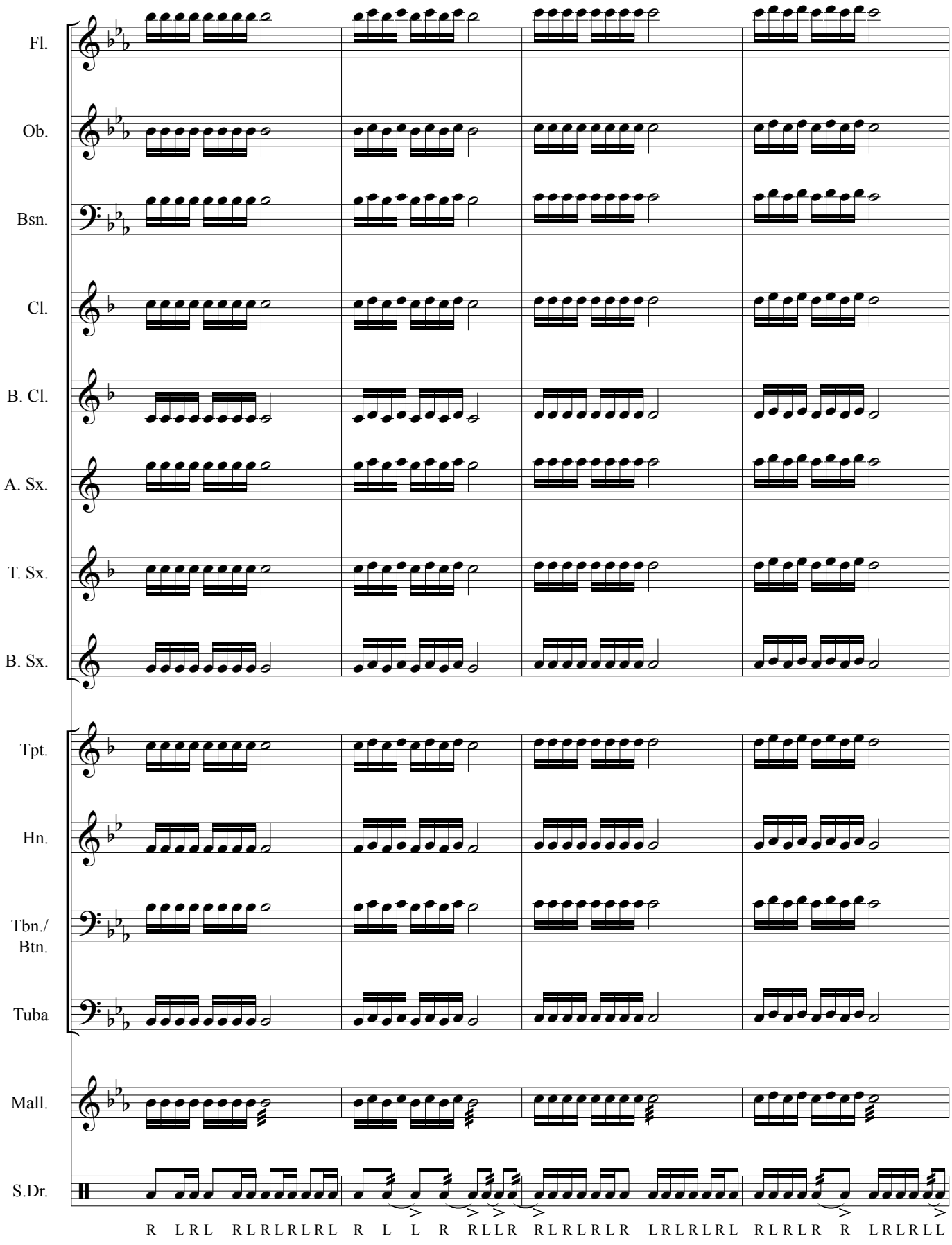

9. Chromatic Scale
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

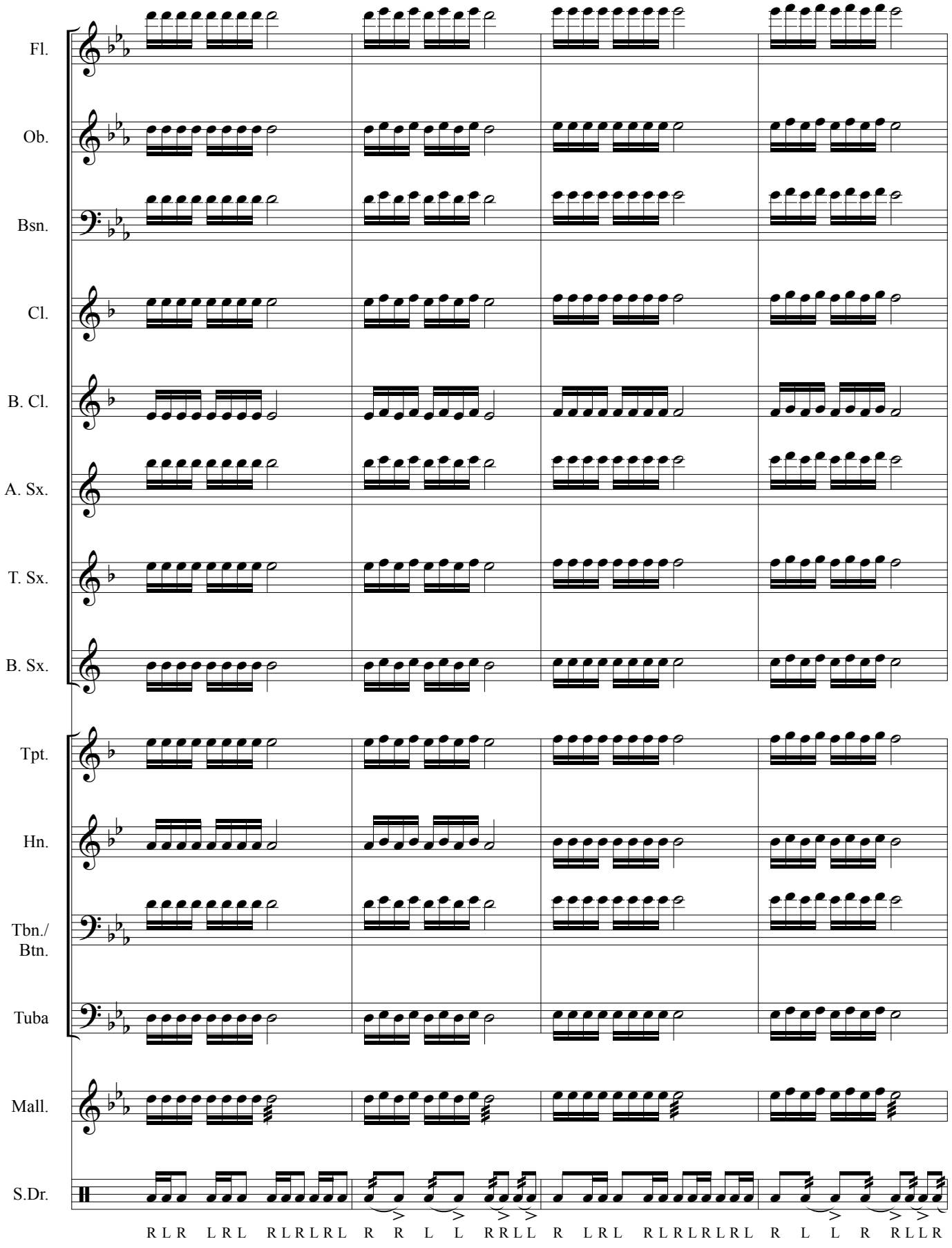
10. Lip Slurs
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R RRRR RRR L LLLLLLL R RRR R RRR L LLLLLLL R RRRL LLL R RRRLLLL R RRRL LLL R RRRLLLL

Fl.
Ob.
Bsn.
Cl.
B. Cl.
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

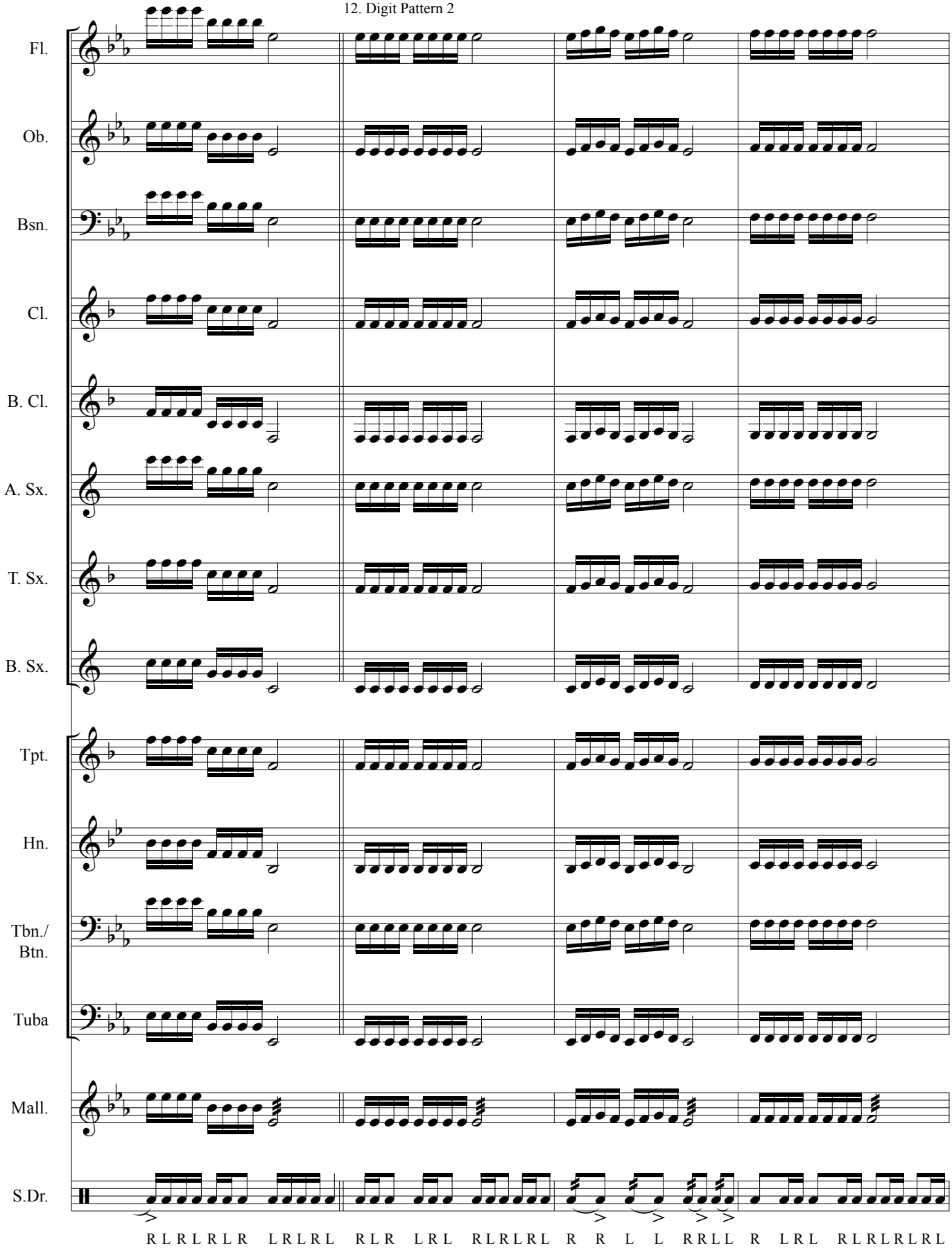

11. Digit Pattern 1
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R L R L R L R R L L R L R L R L R L R L R L L R

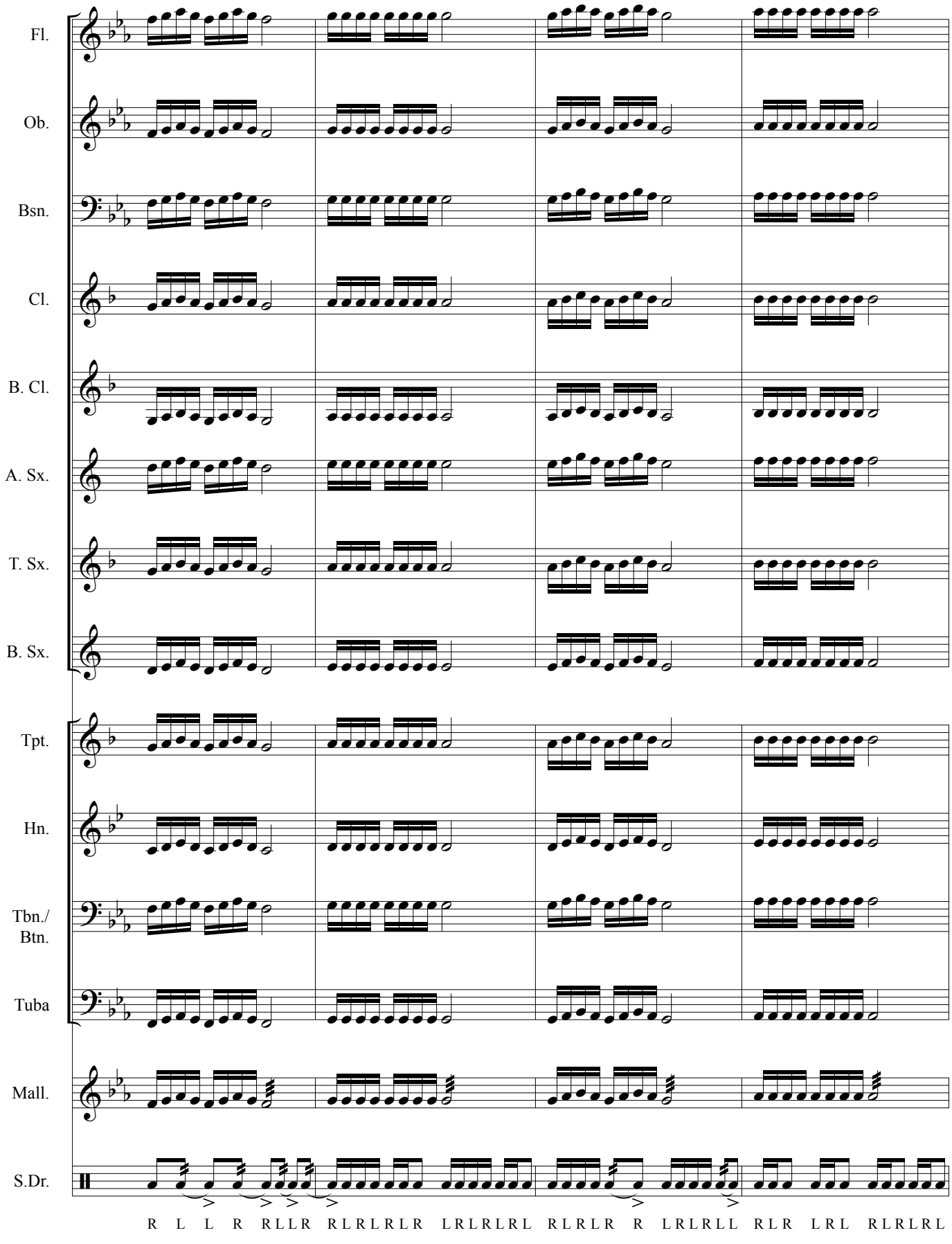

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L

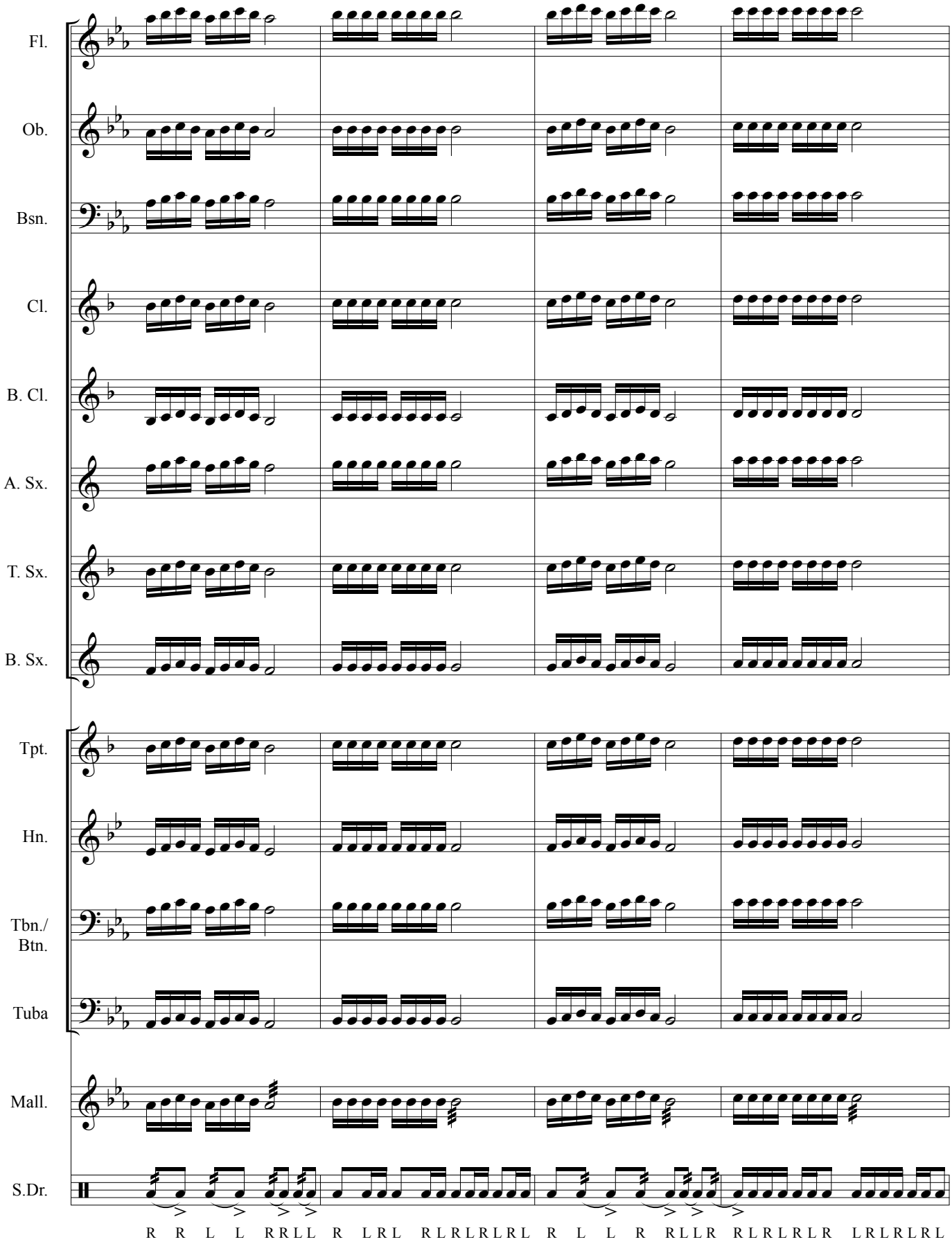

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L

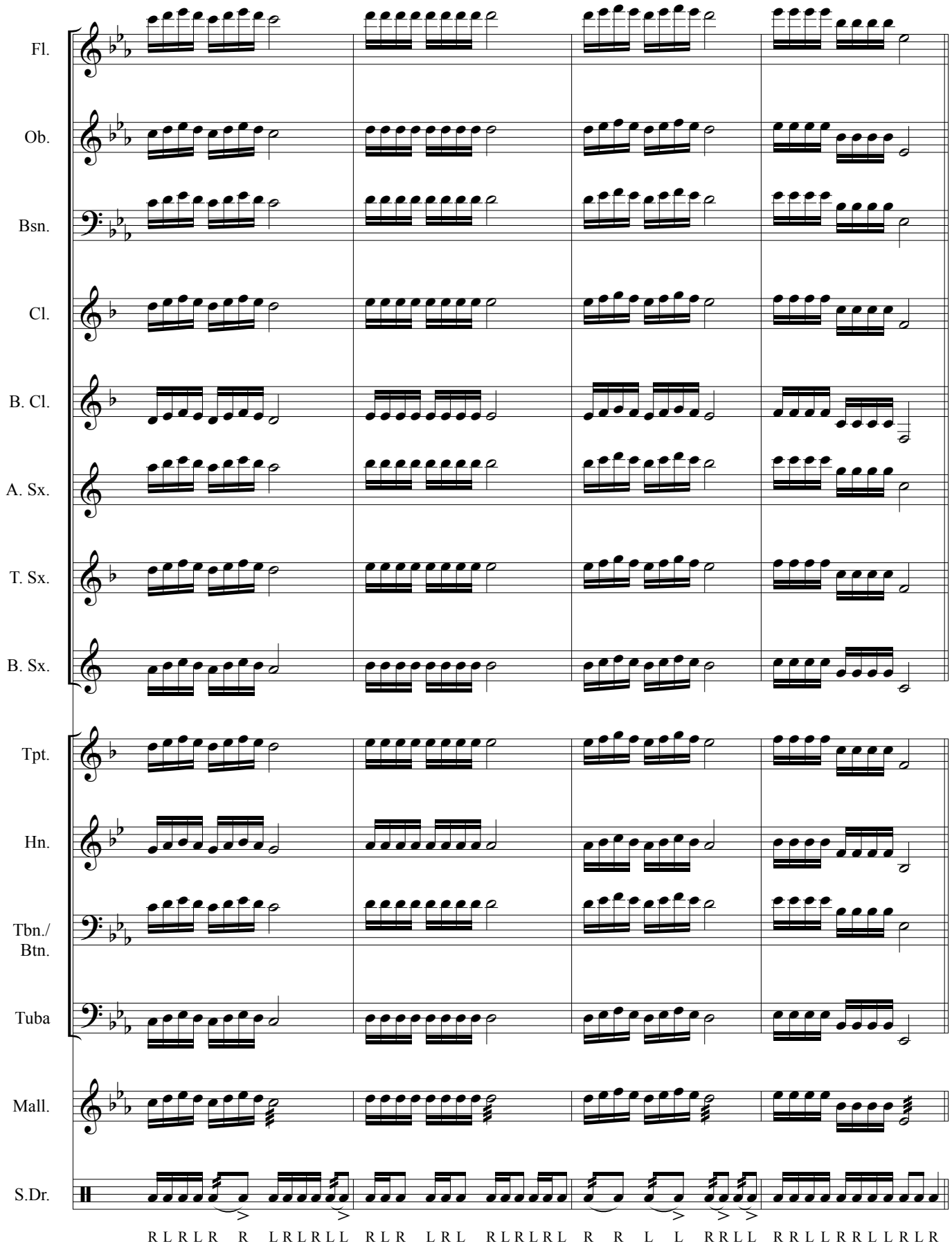

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R L R L R L R R L L R L R L R L R L R L R L L R R L L R

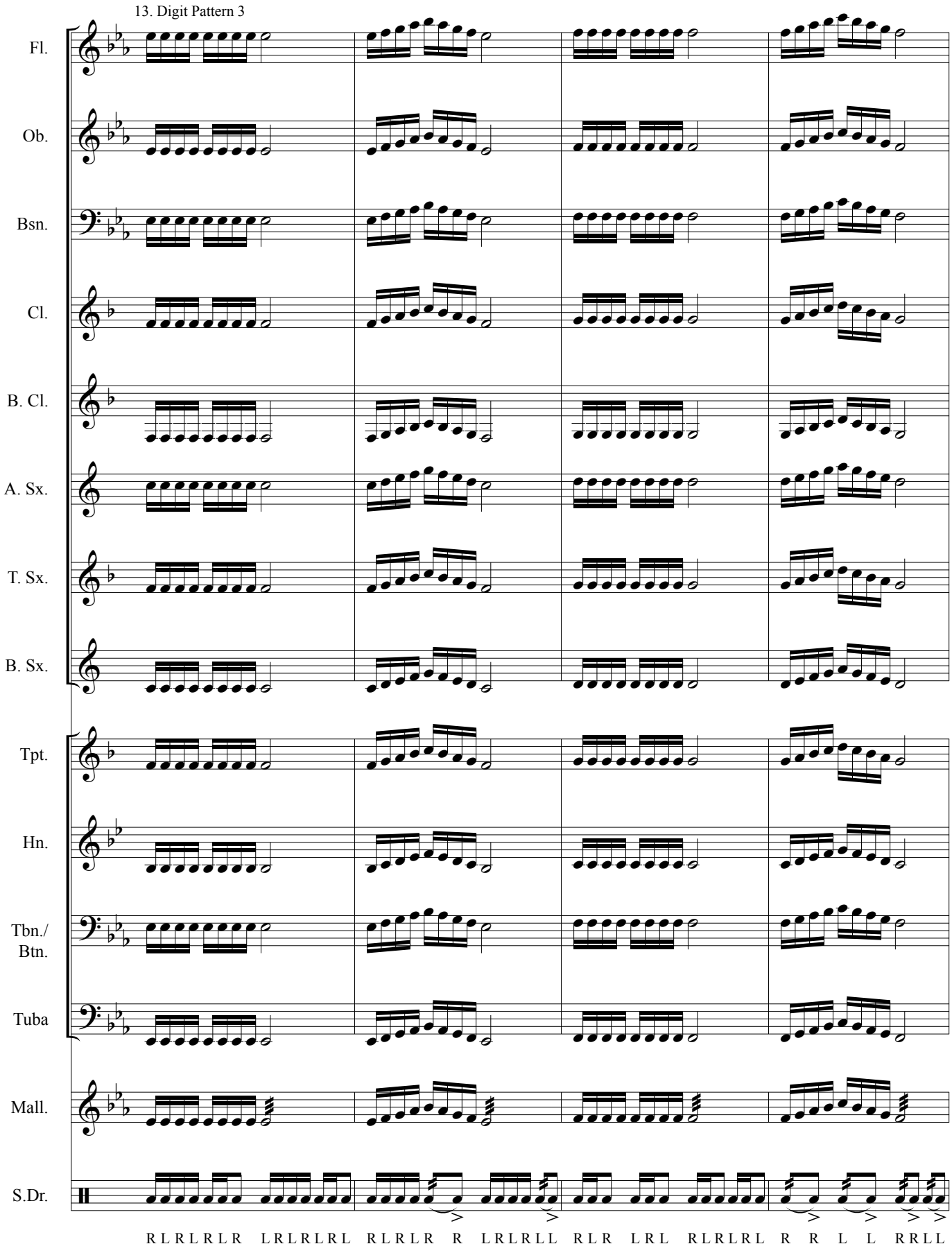
12. Digit Pattern 2

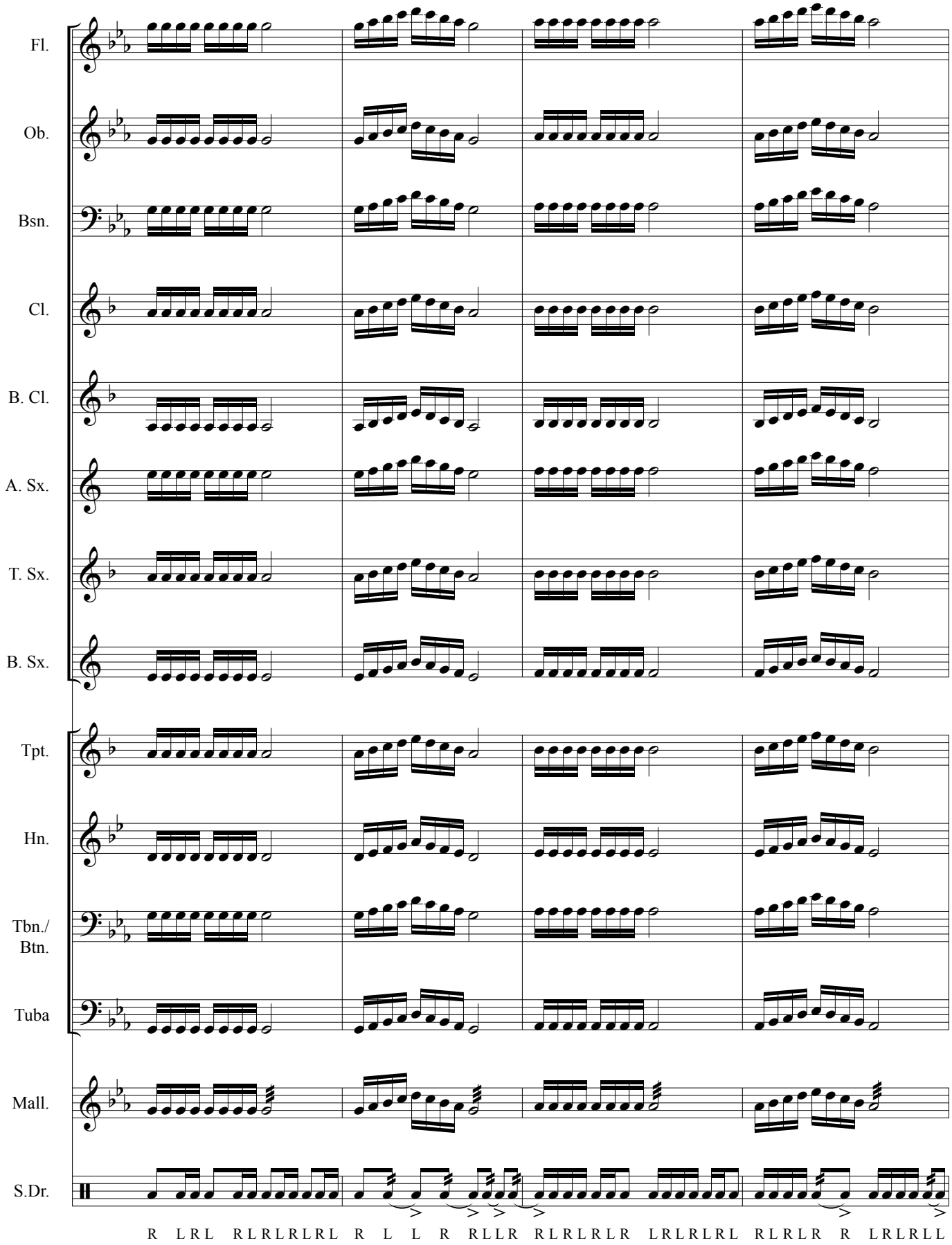


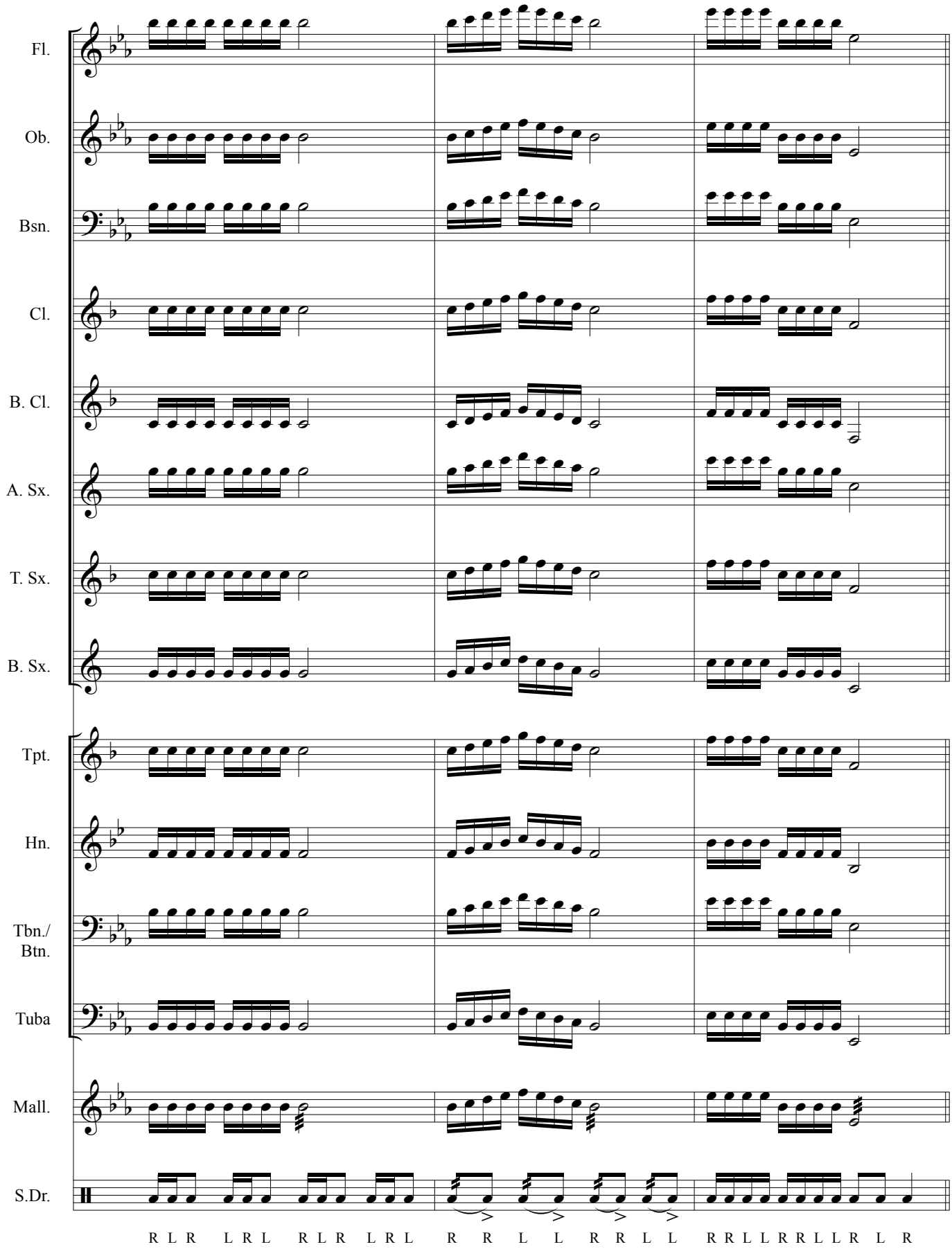

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L L R RLLR RLRLRLR LRLRLRL RLRLR R LRLRLL RLR LRL RLRLRL


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


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

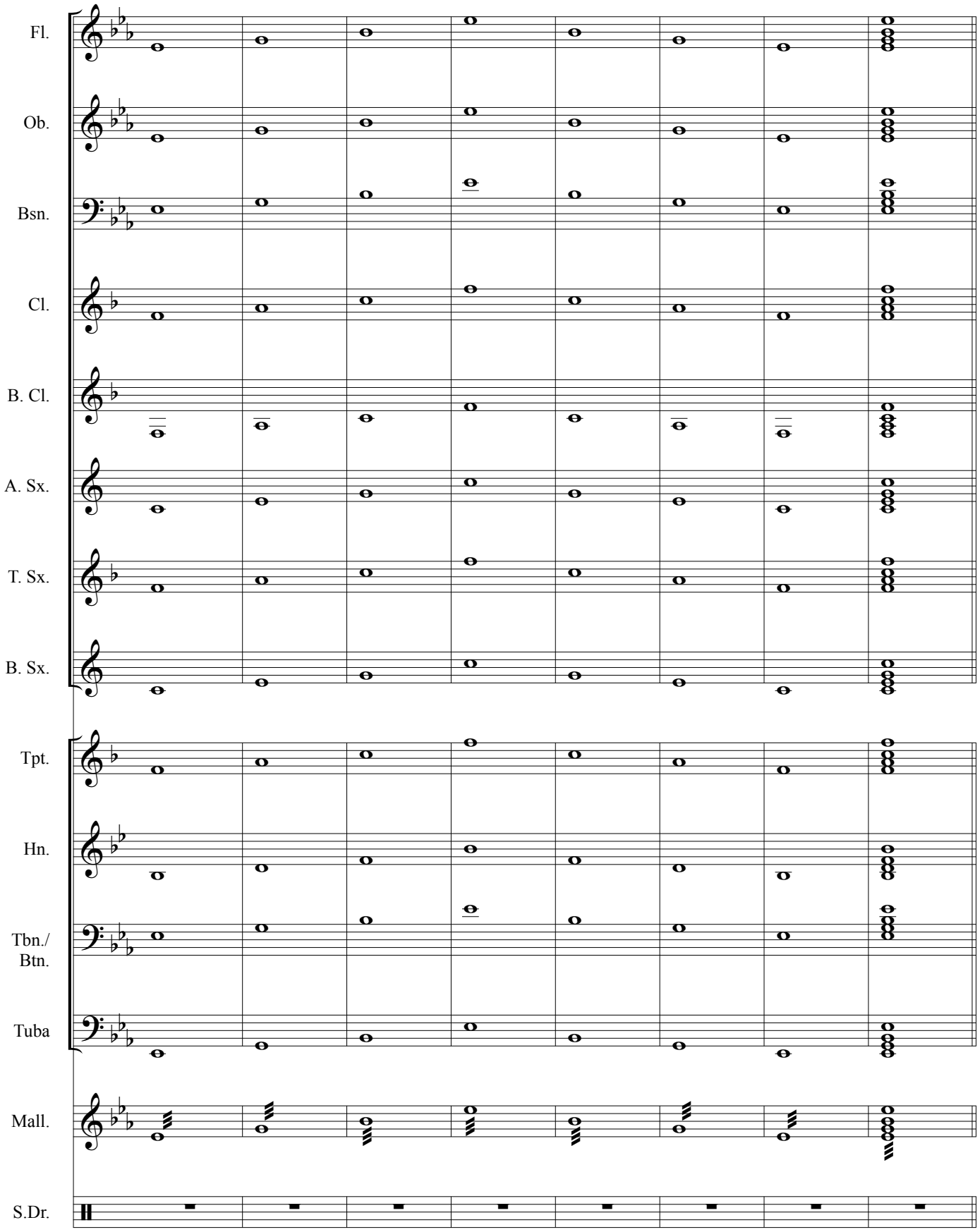

13. Digit Pattern 3
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R L R R L L R L R L R L R L R L L R L R L R L R L R R L L R R L L R R L L


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

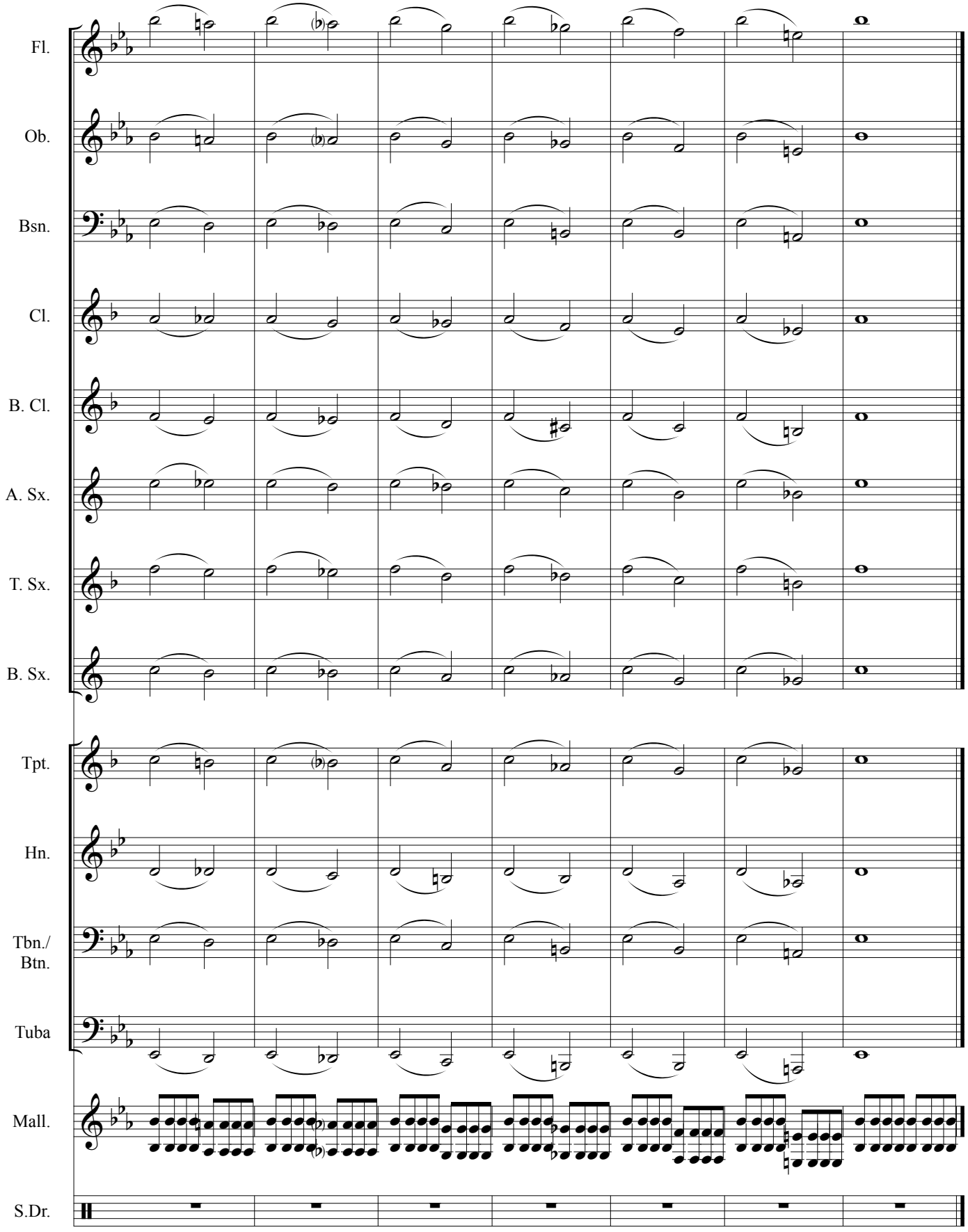

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R L R L R L R L R L R R L L R R L L R R L L R L R

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



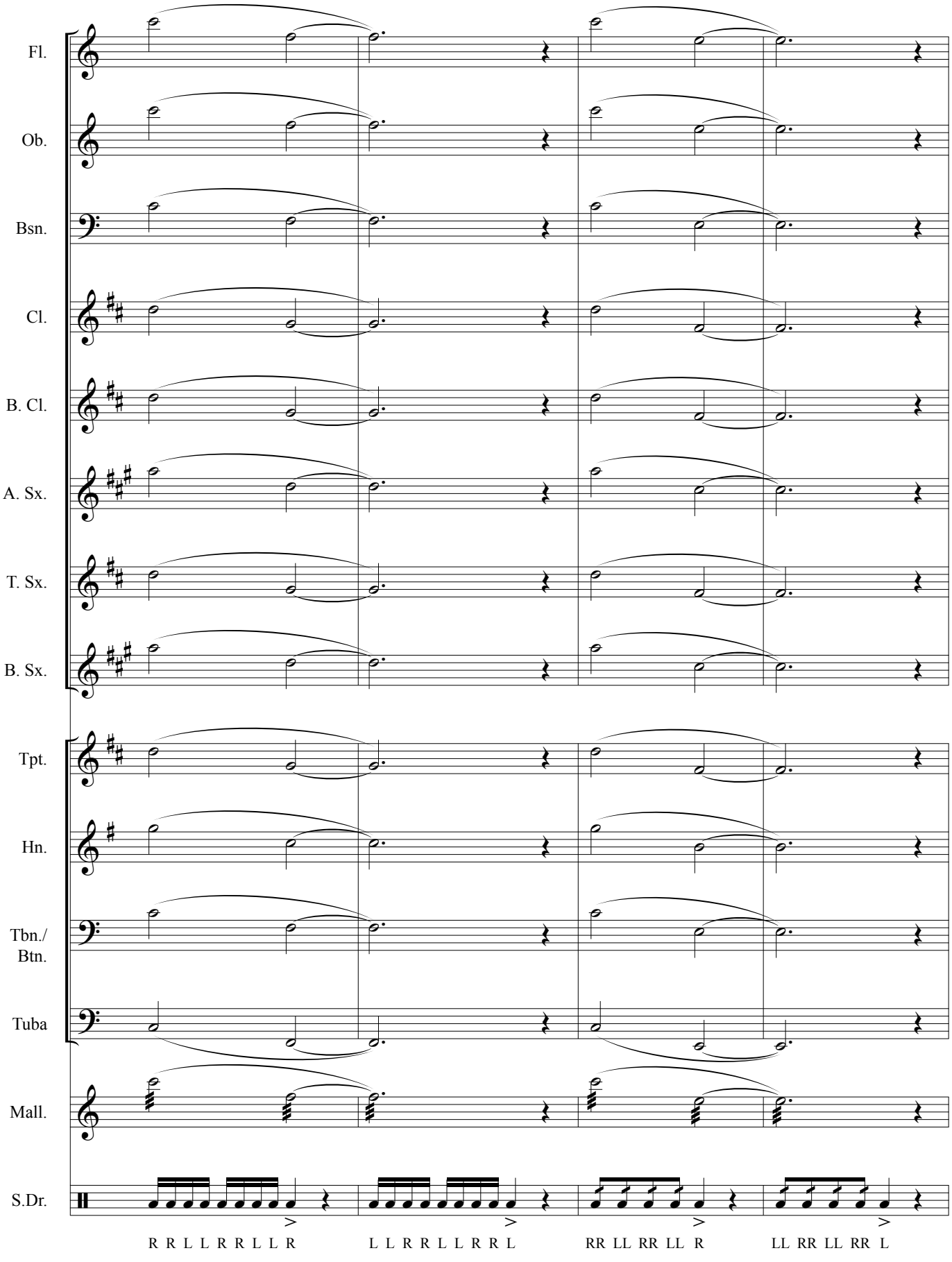
Concert C-Nine Stroke Roll

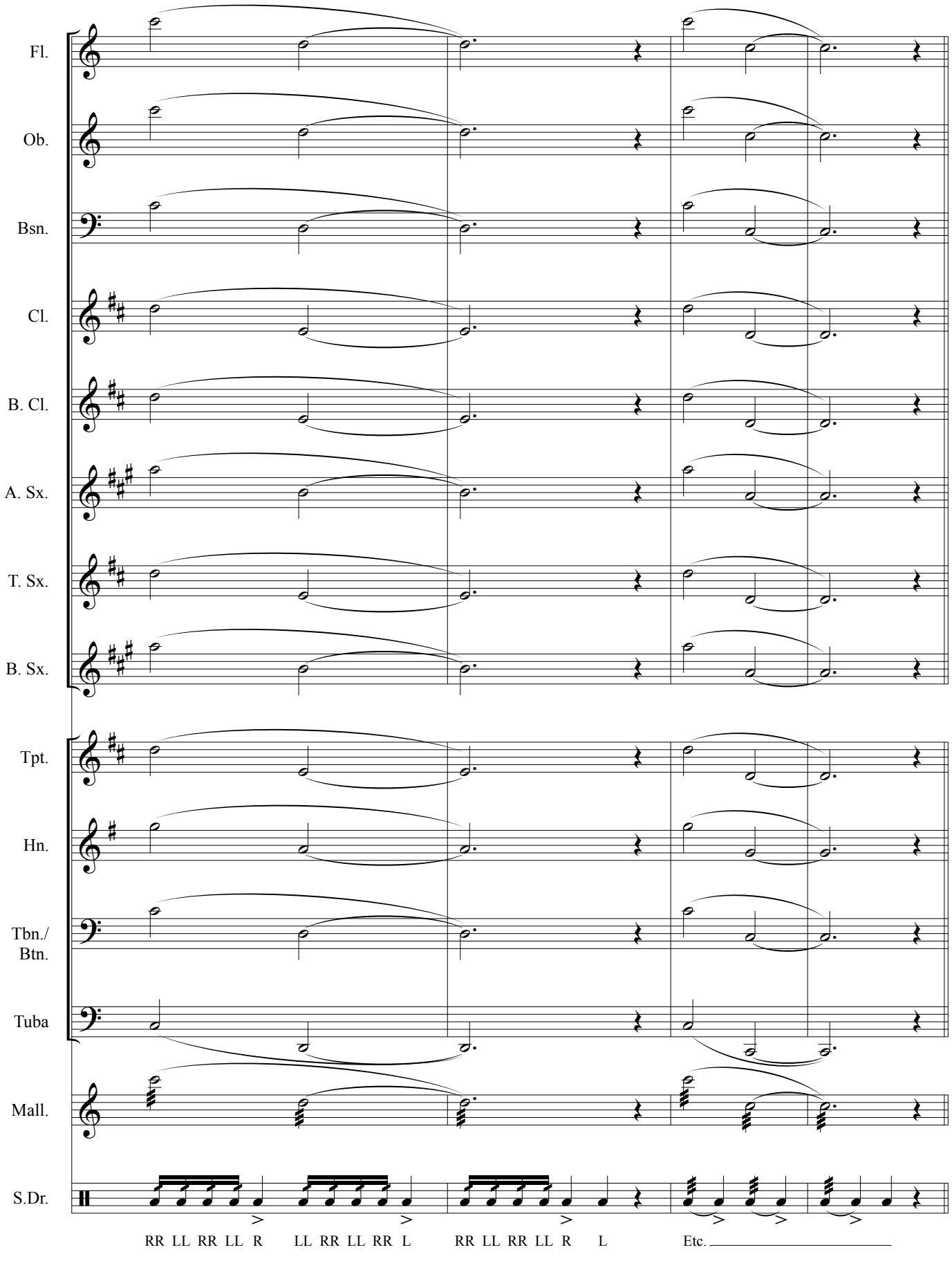
1. Long Tones Ascending

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

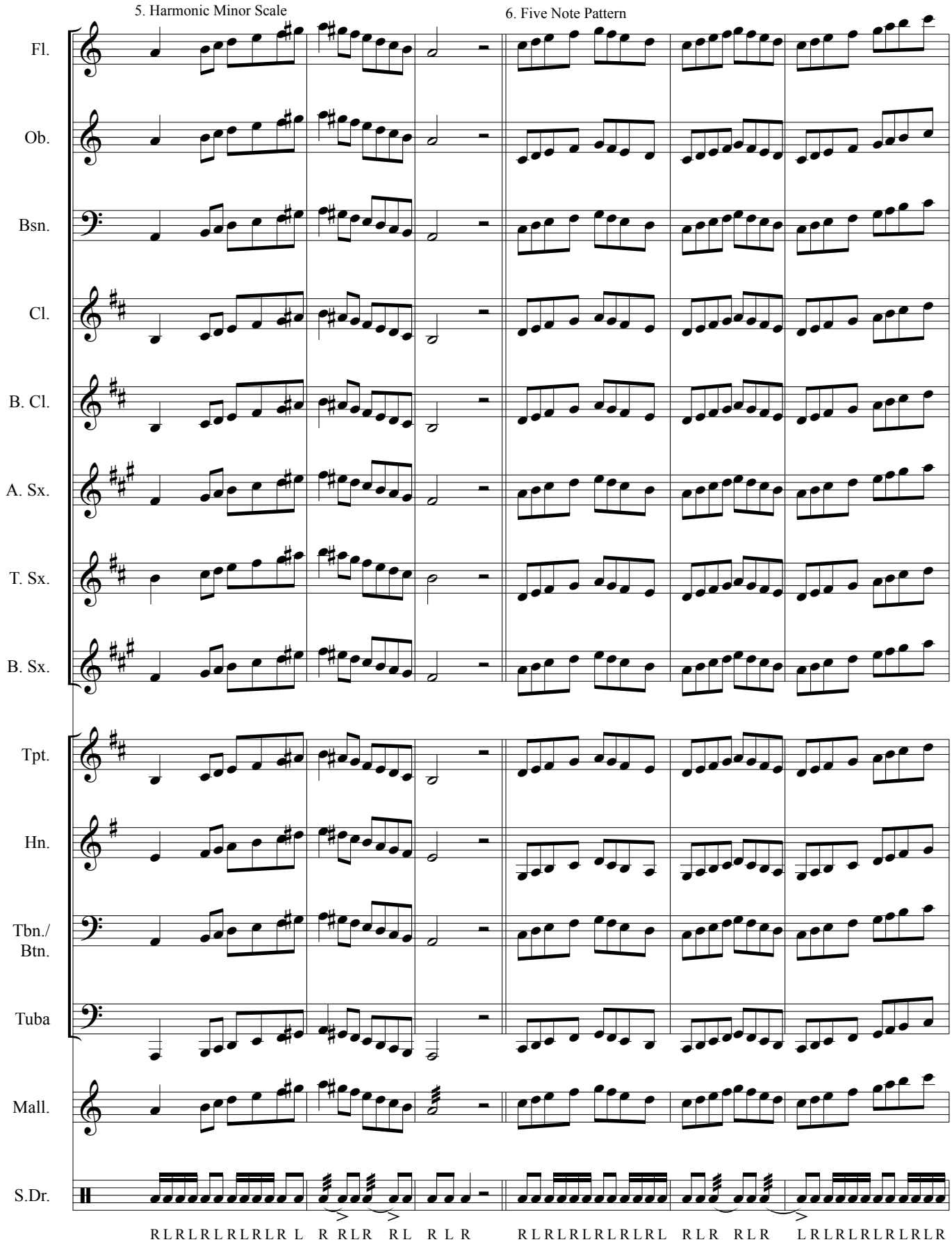
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
RR LL RR LL R
LL RR LL RR L
RR LL RR LL R
L
Etc.

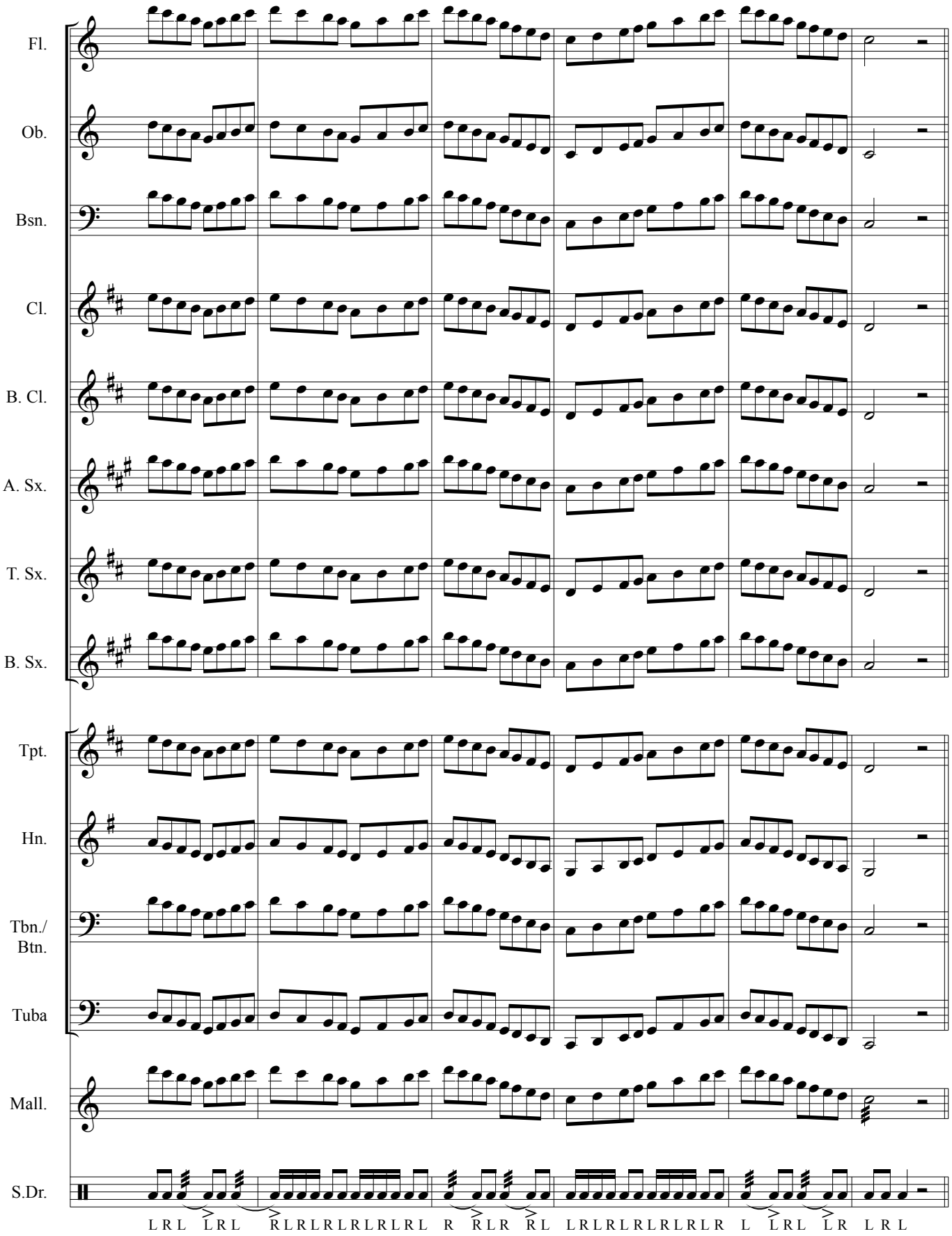
2. Long Tones Descending


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 L R R L L R R L
RR LL RR LL R
LL RR LL RR L

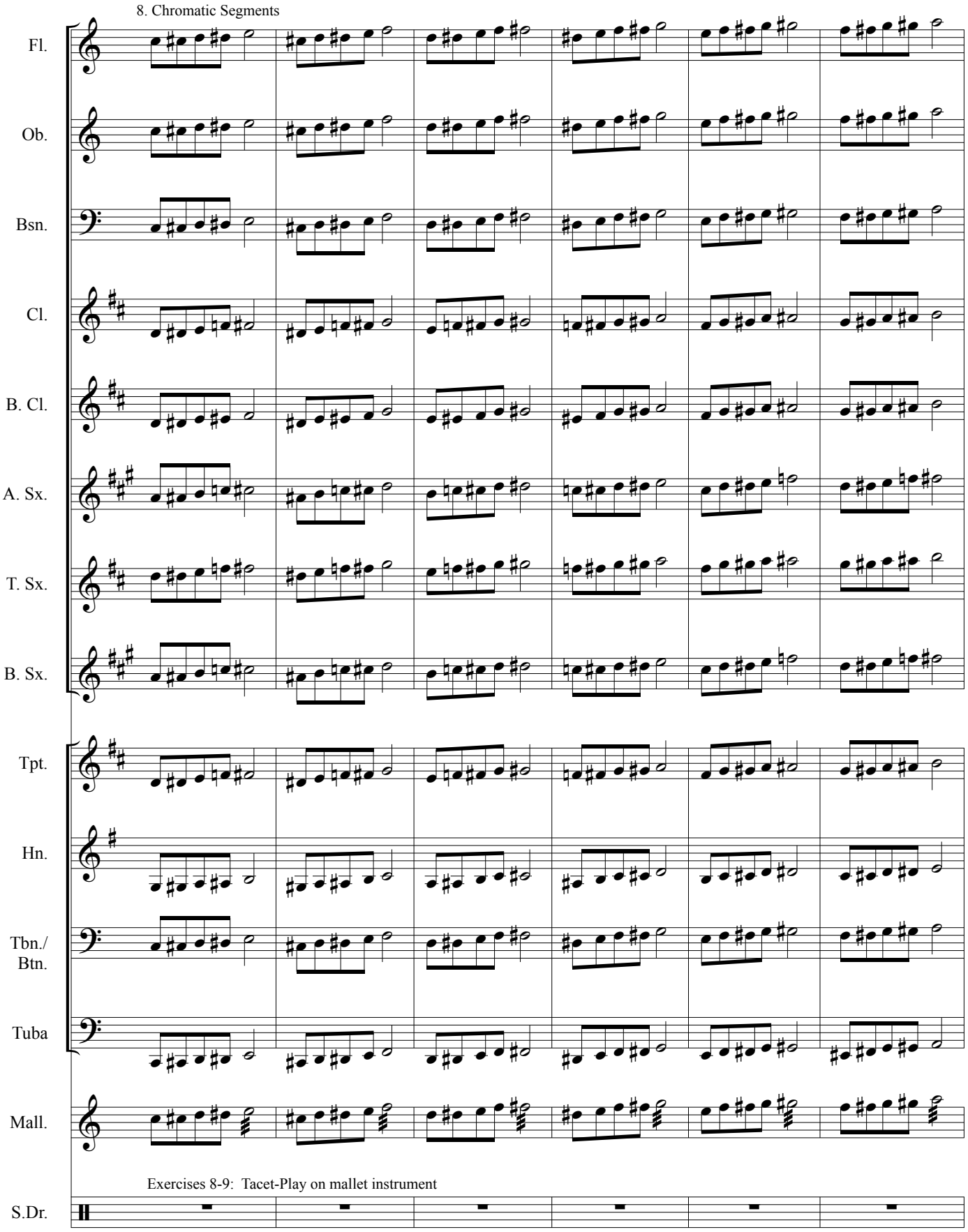

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
RR LL RR LL R LL RR LL RR L RR LL RR LL R L
Etc.

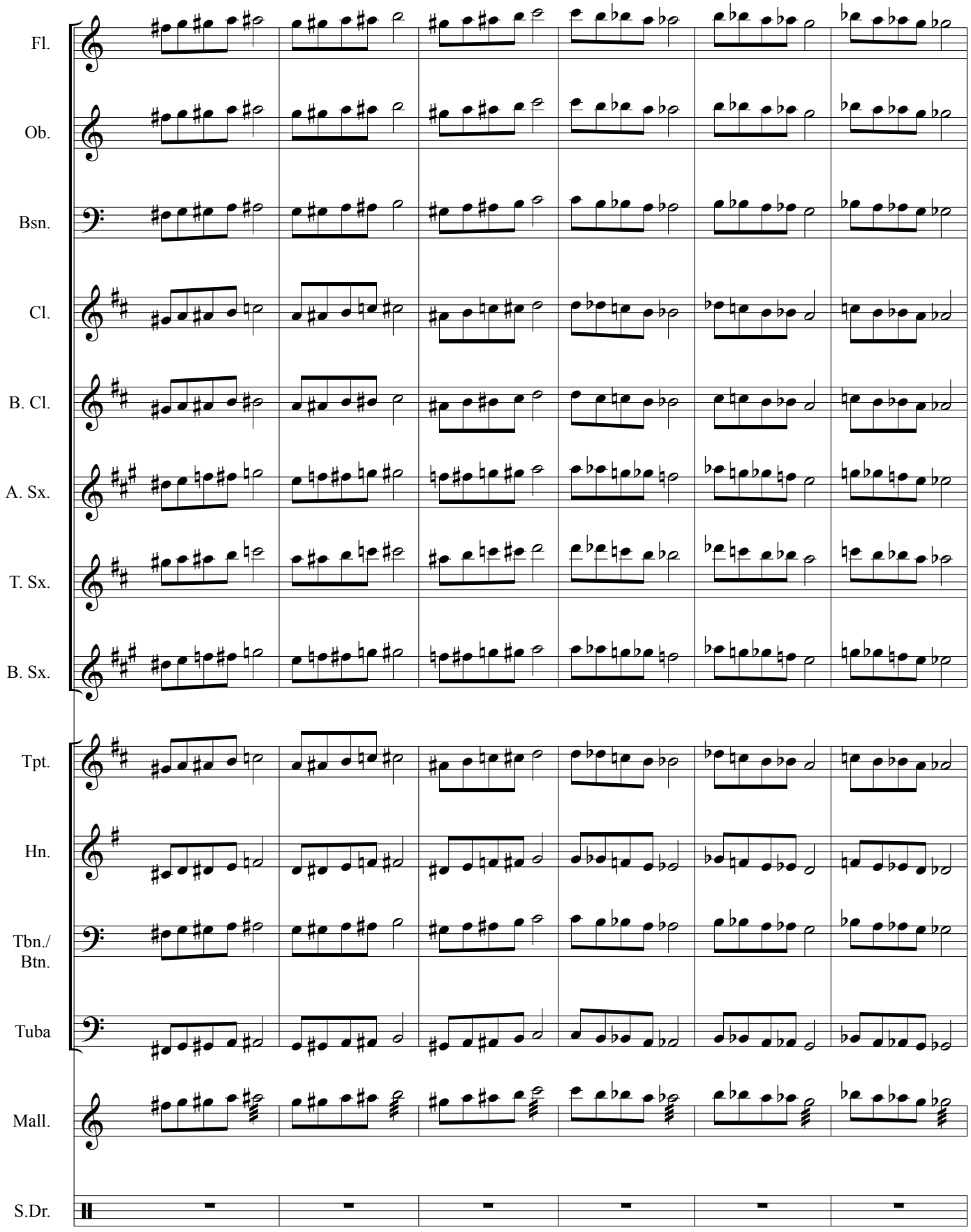
3. Major Scale First Octave
4. Major Scale Second Octave
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L
L R
R L R L R L R L R L R L R L R R L R R L R L R L R L R L R L R L R L L R L L R L R L

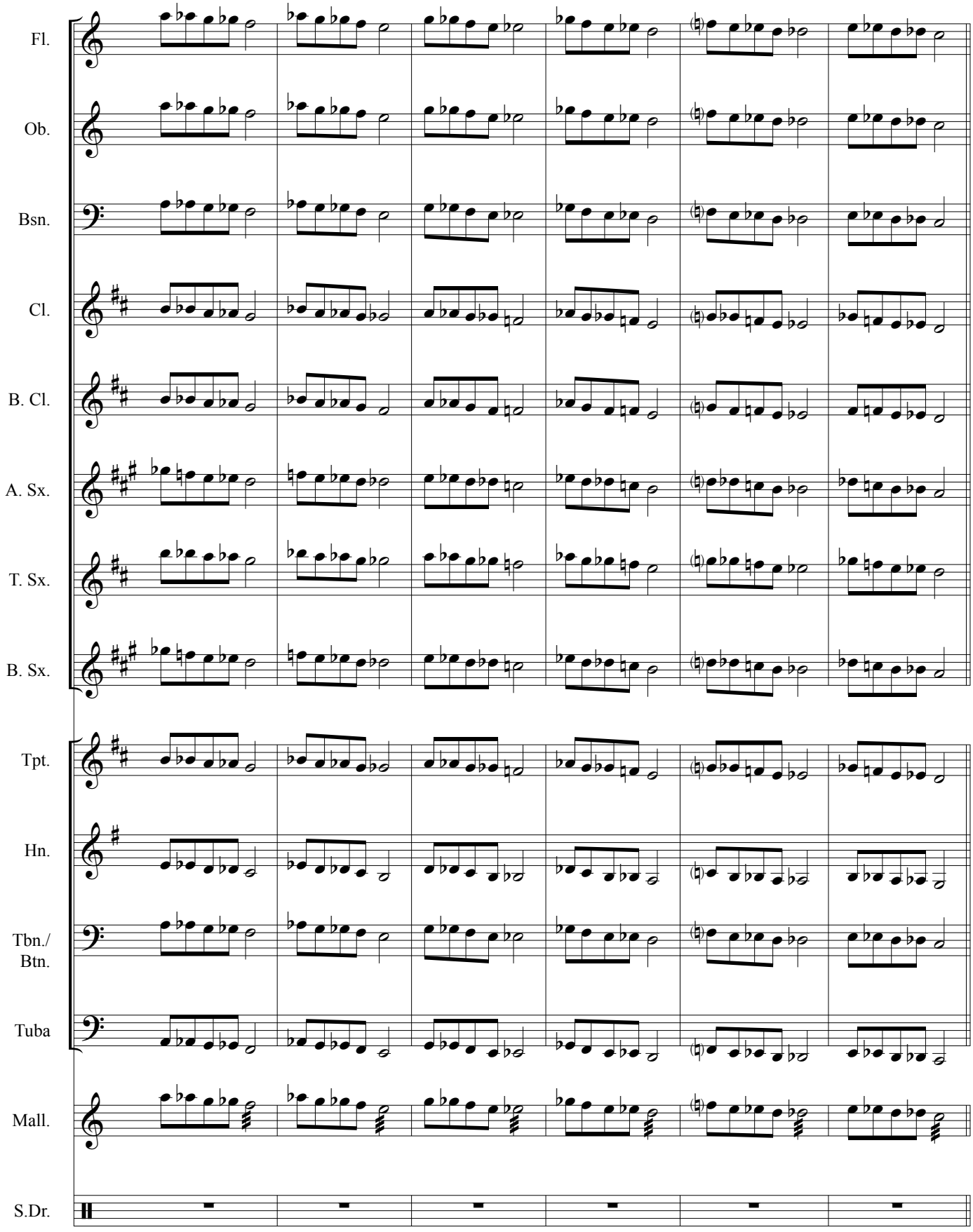

5. Harmonic Minor Scale
6. Five Note Pattern
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L

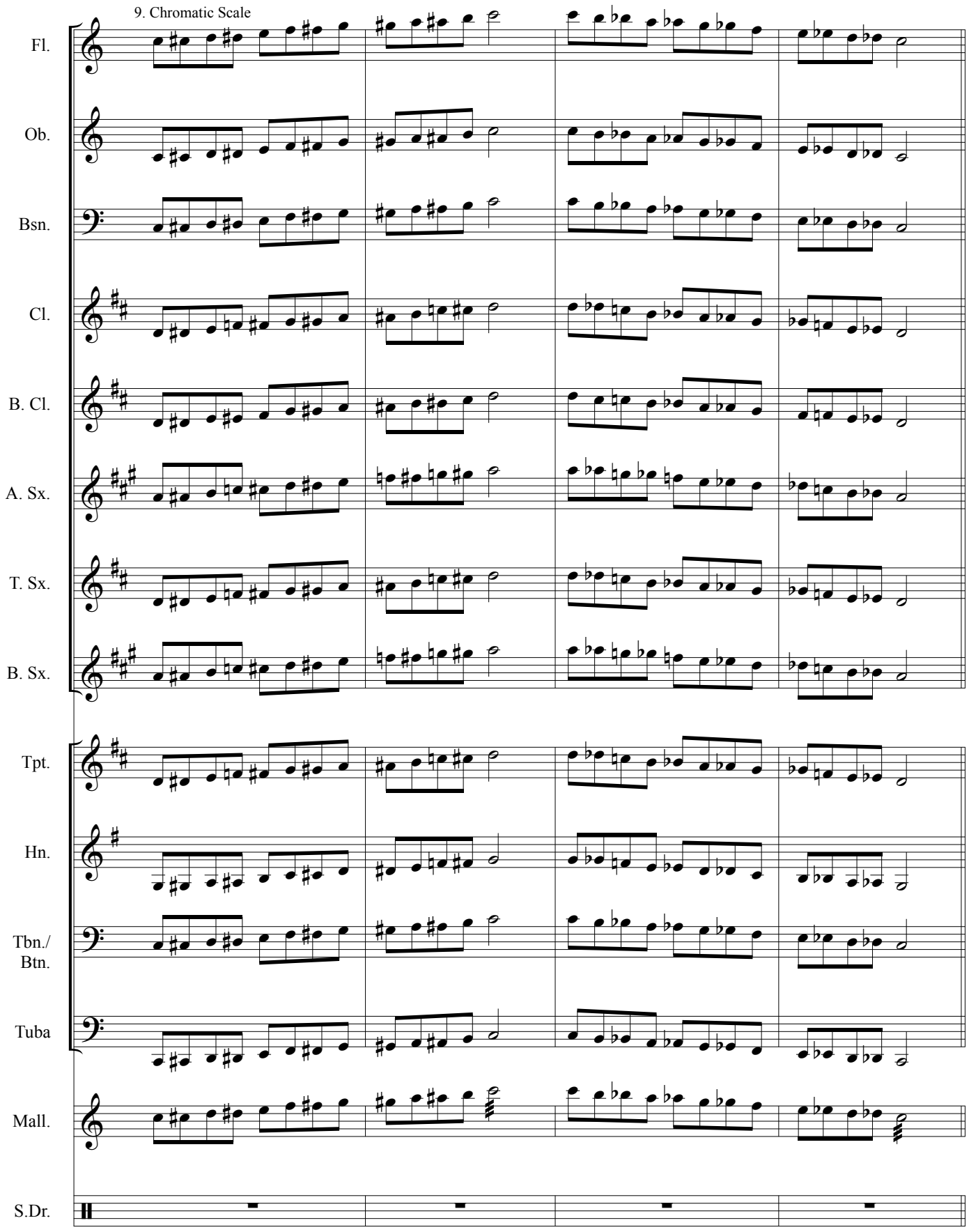

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
L R L L R L R L R

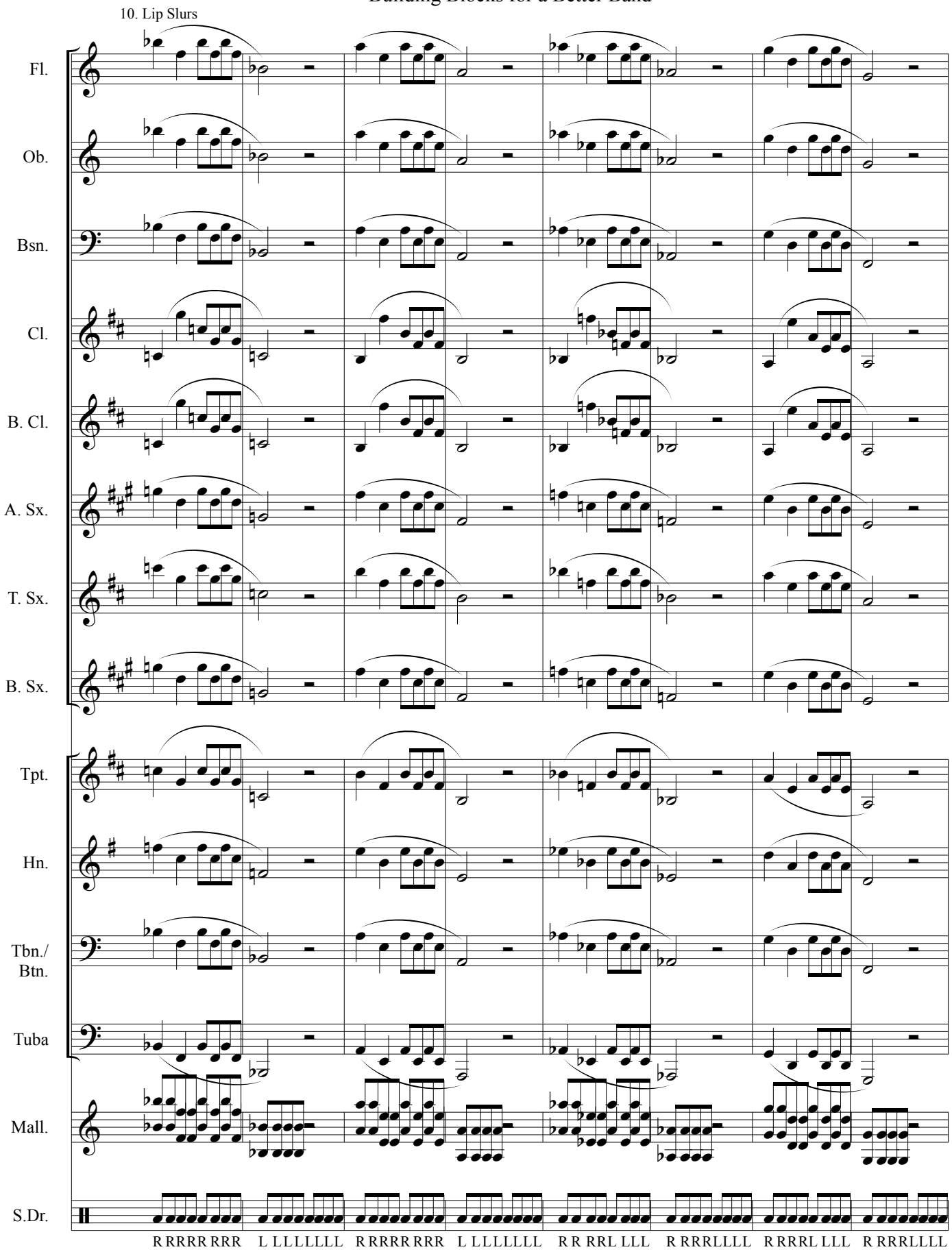
7. Thirds
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R R L R L R L R L R L R R L R L R L R L R R L R L R R L R L R


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.

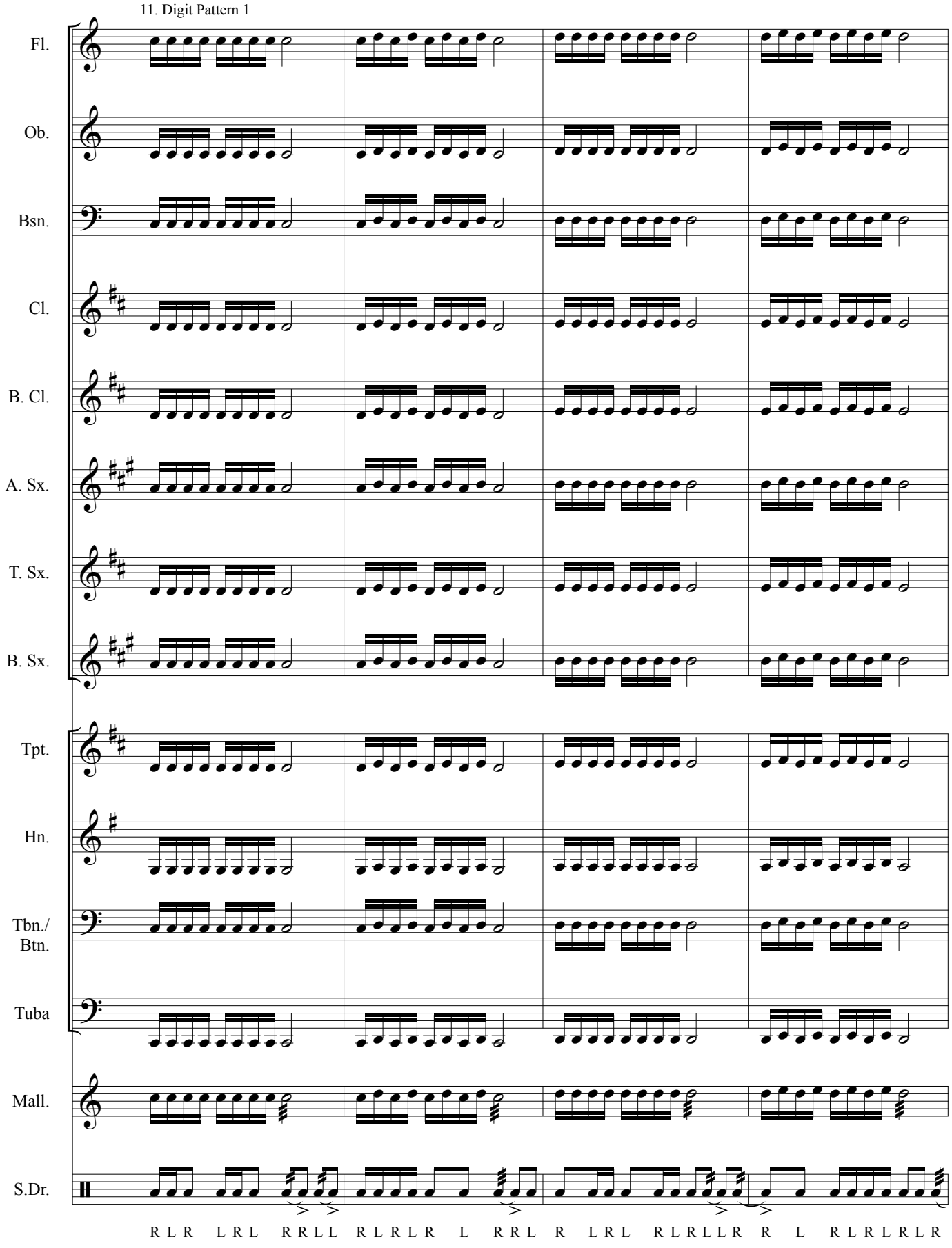

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

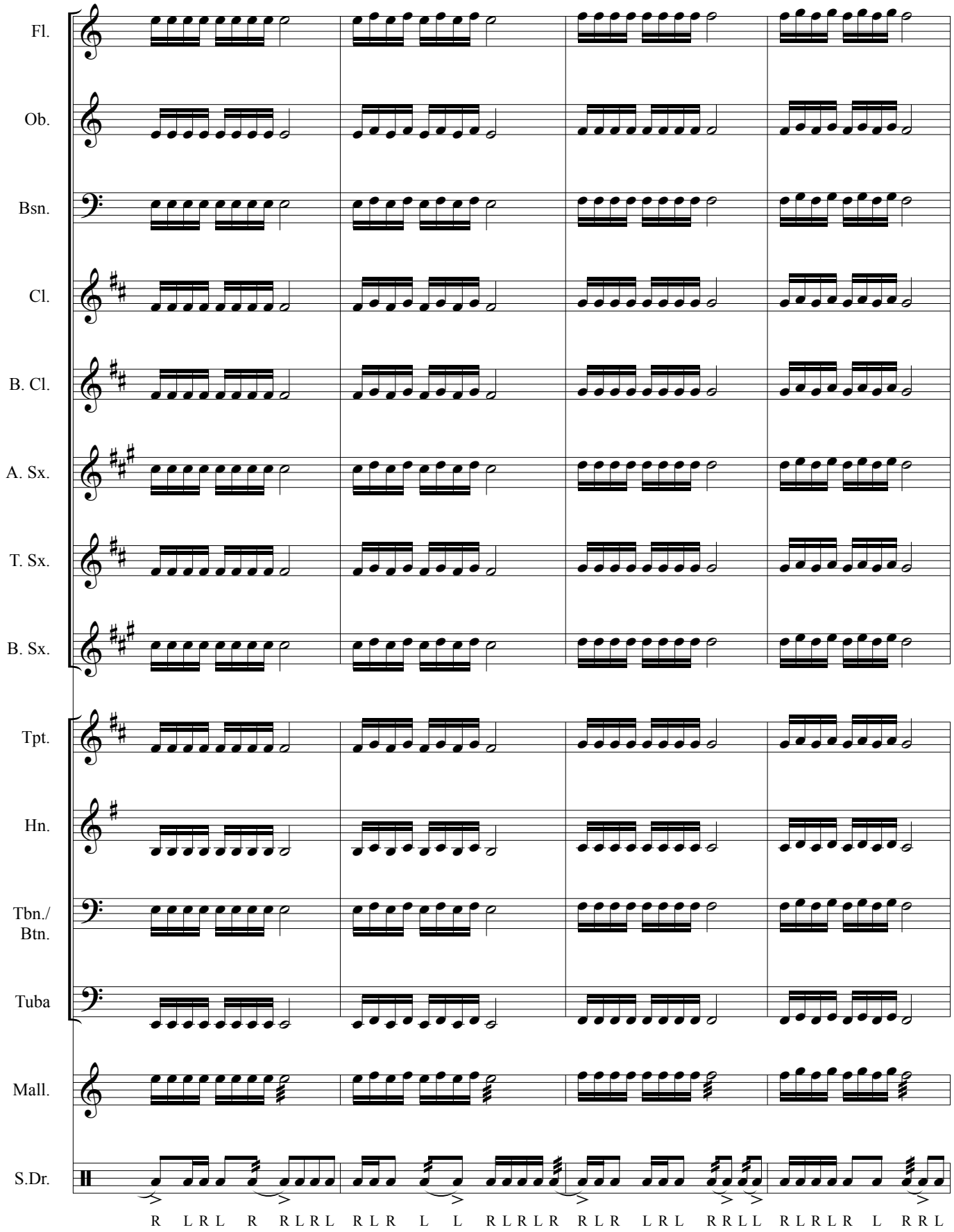

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

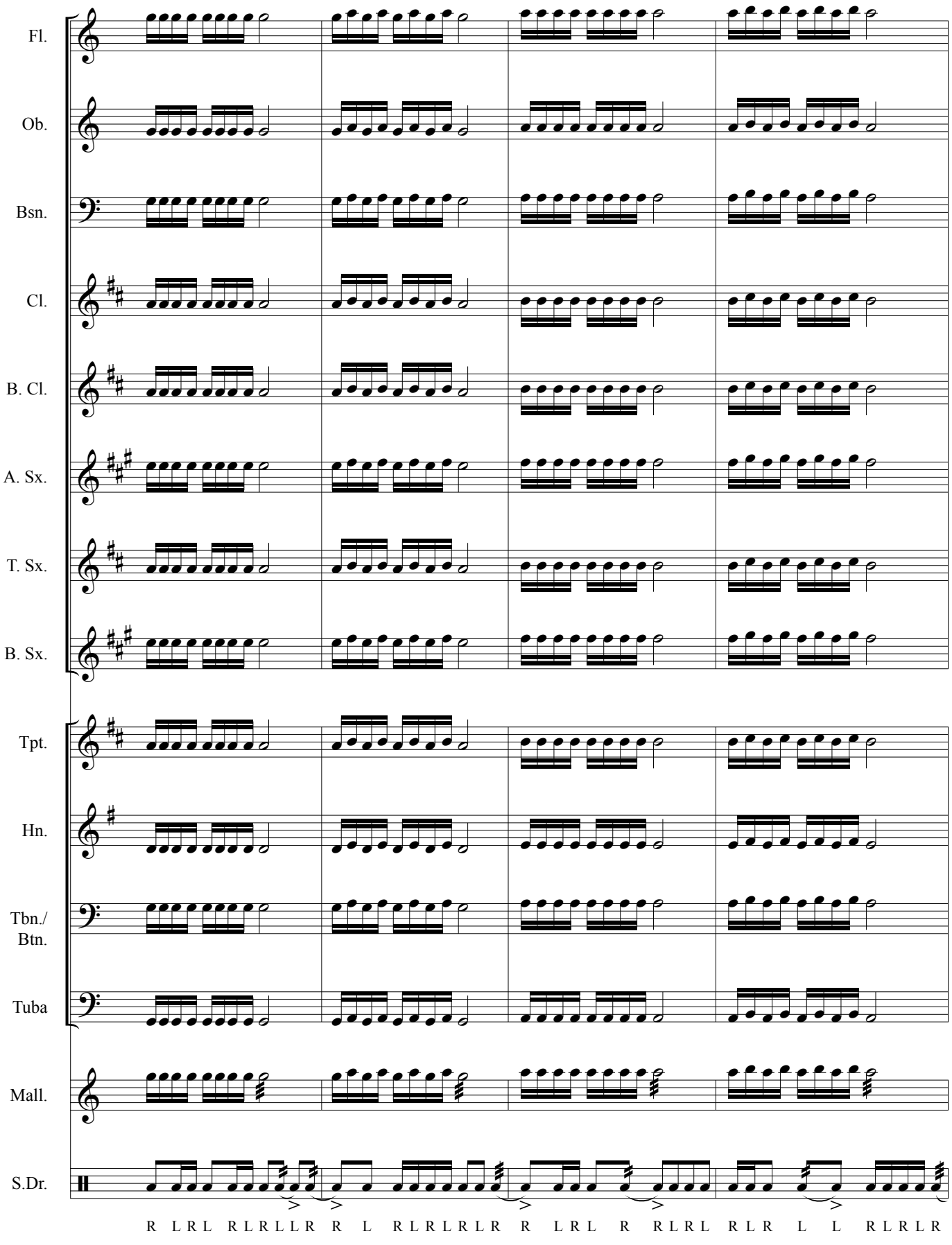

9. Chromatic Scale
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

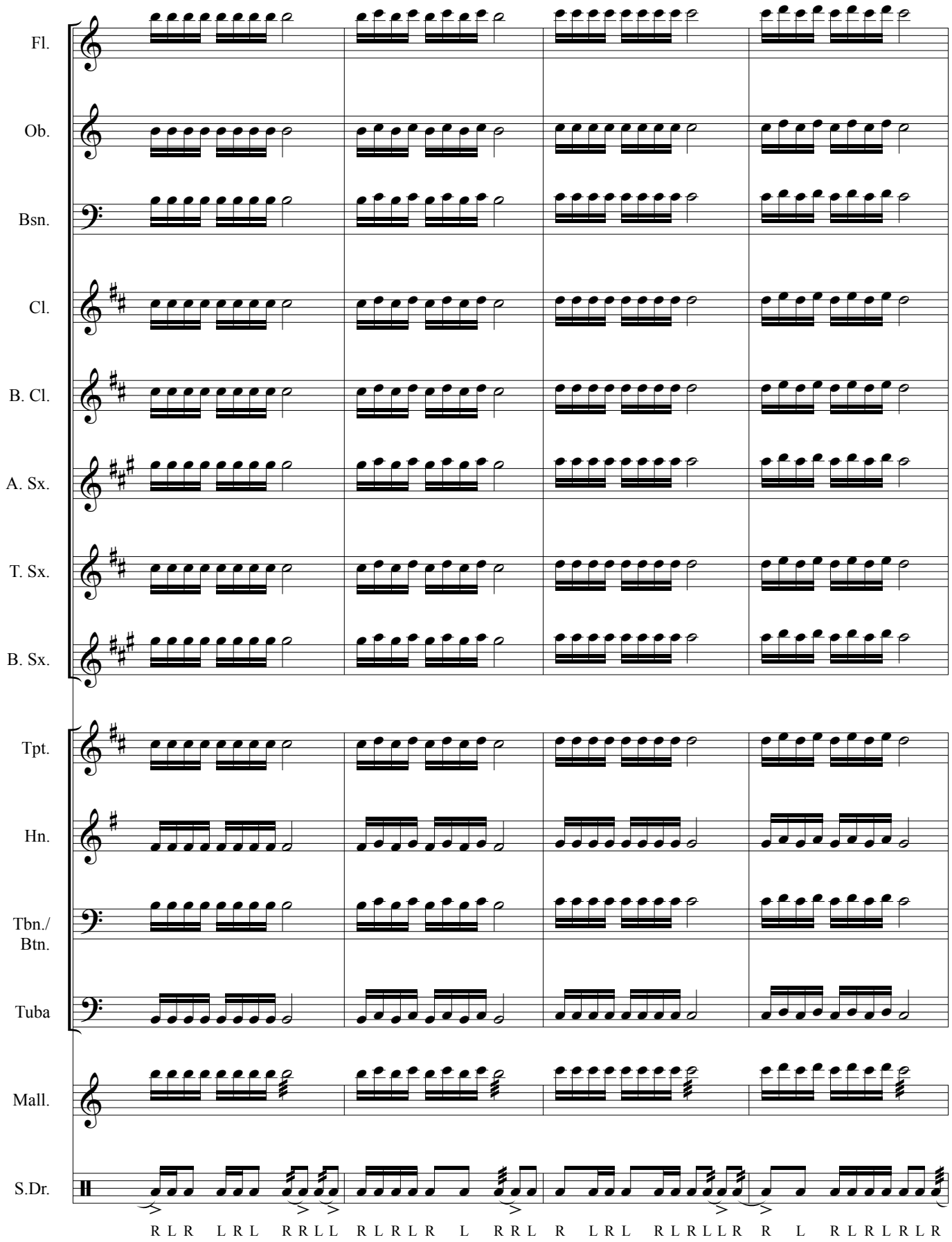

10. Lip Slurs
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R RRRR RRR
L LLLLLLL
R RRRR RRR
L LLLLLLL
R R RRL LLL
R RRRLLLL
R RRRL LLL
R RRRLLLL

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

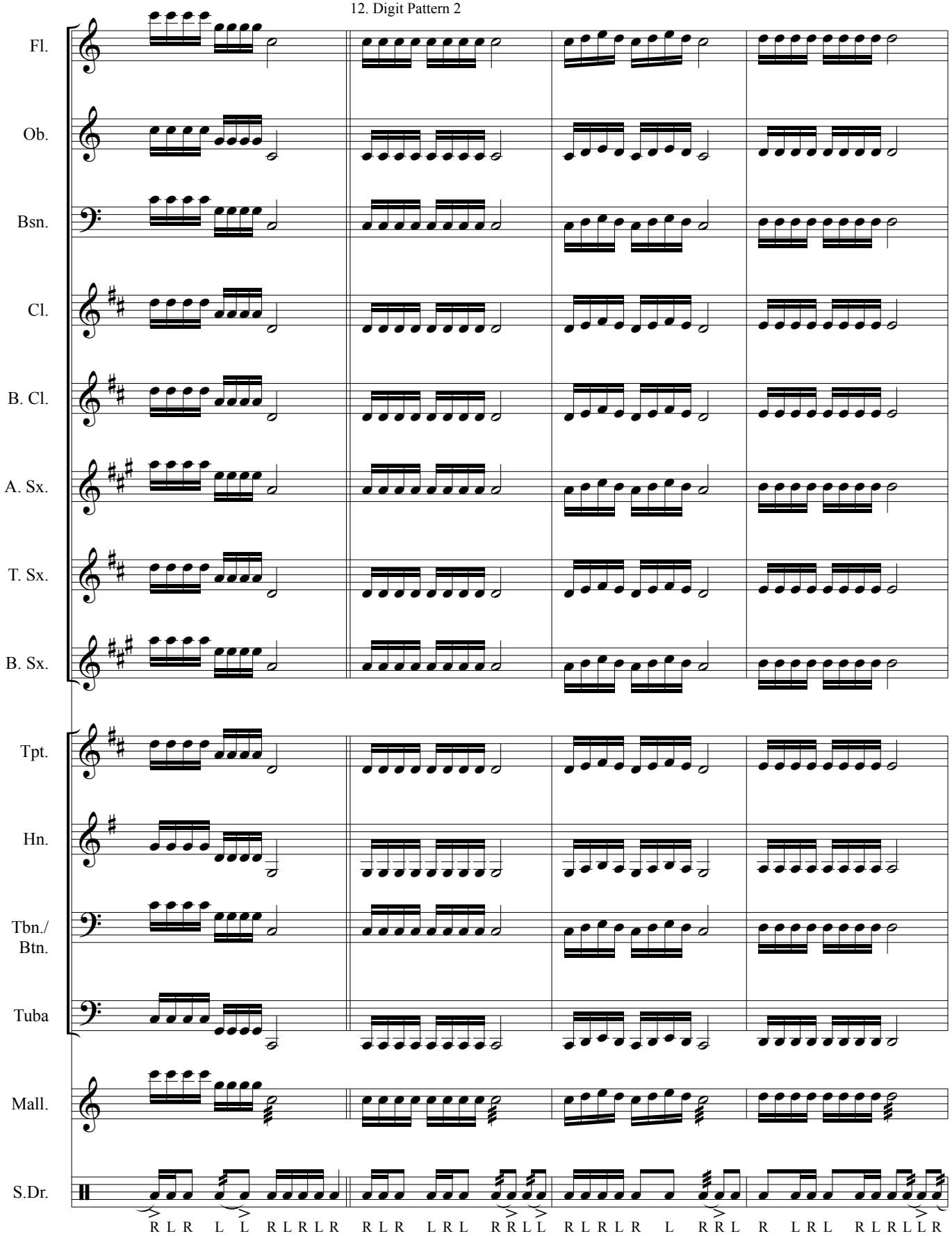

11. Digit Pattern 1
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R R L L R L R L R L R R L R L R L R L L R R L R L R L R L R

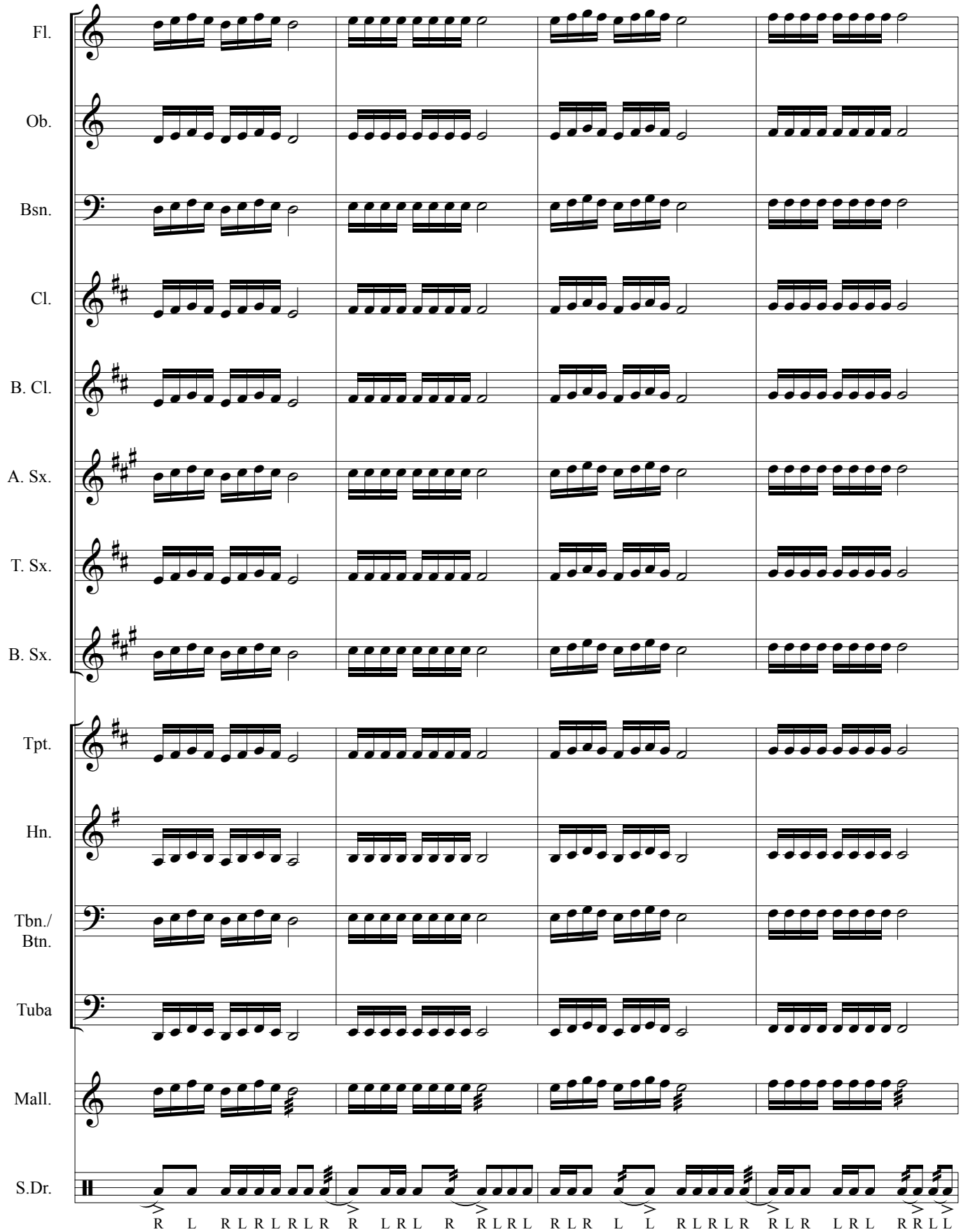

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R R L R L R L R L L R L R L R R L L R L R L R L R R L

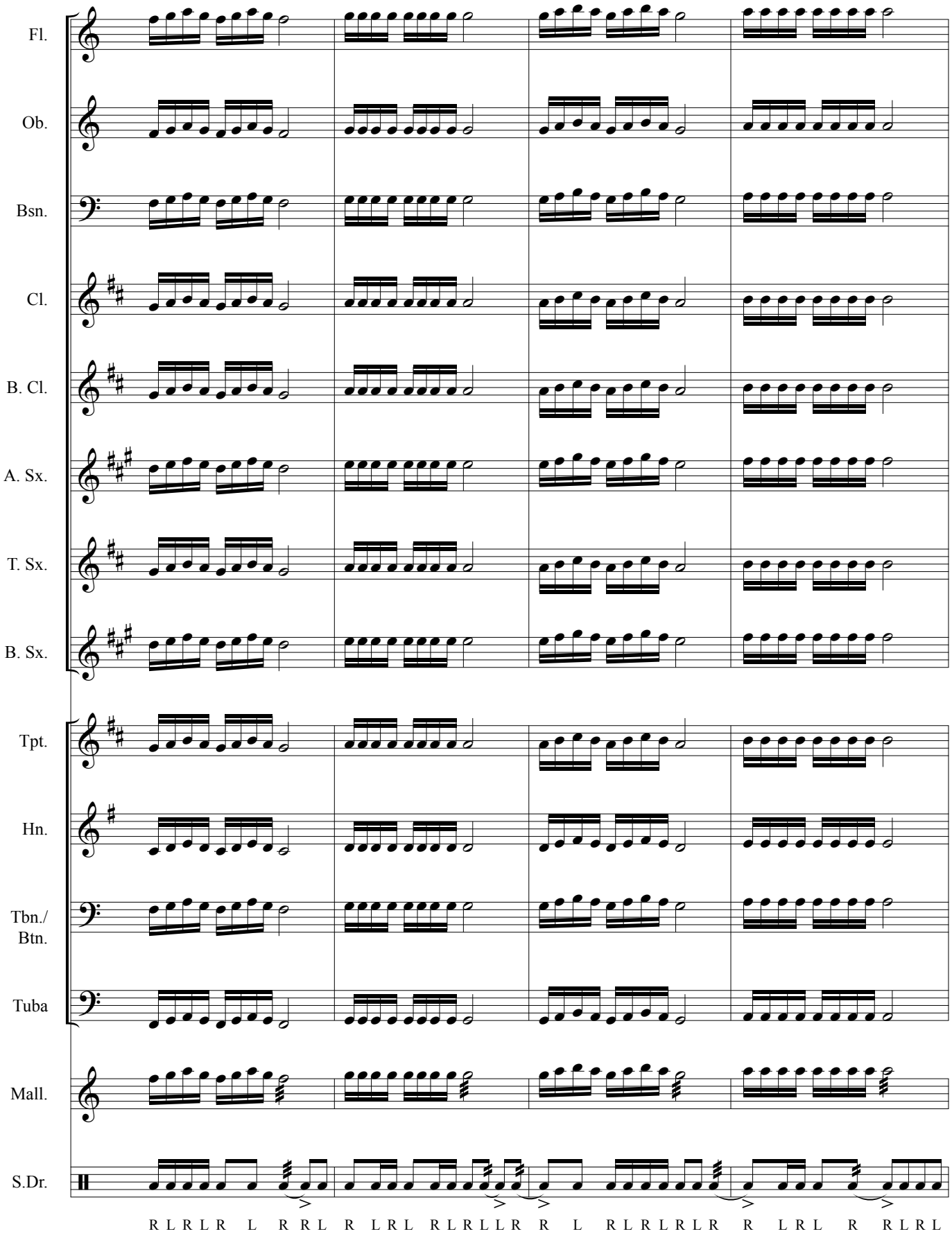

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R L L R R L R L R L R L R R L R L R L R L R L R L L R L R L R

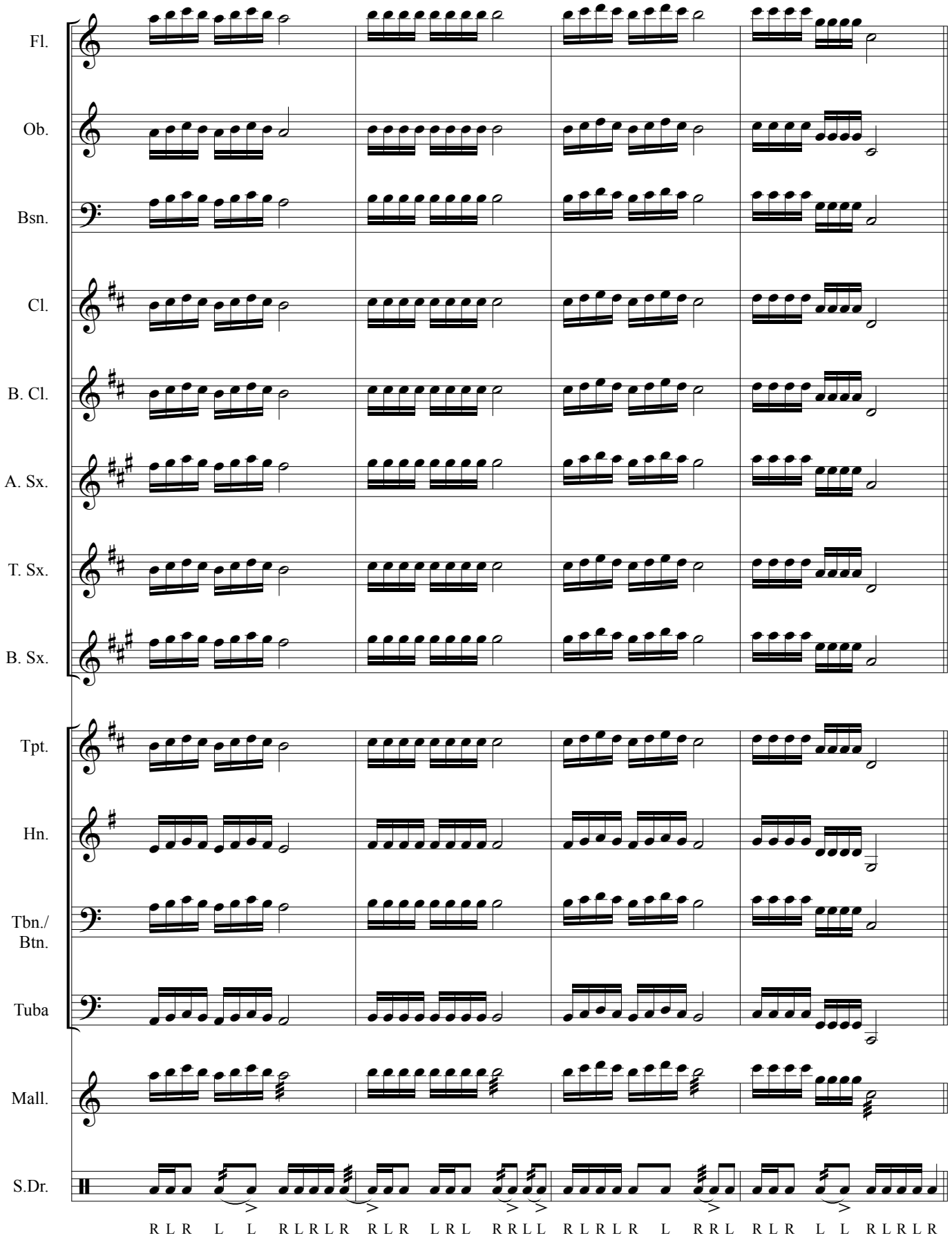

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R R L L R L R L R L R R L R L R L R L L R R L R L R L R L R

12. Digit Pattern 2

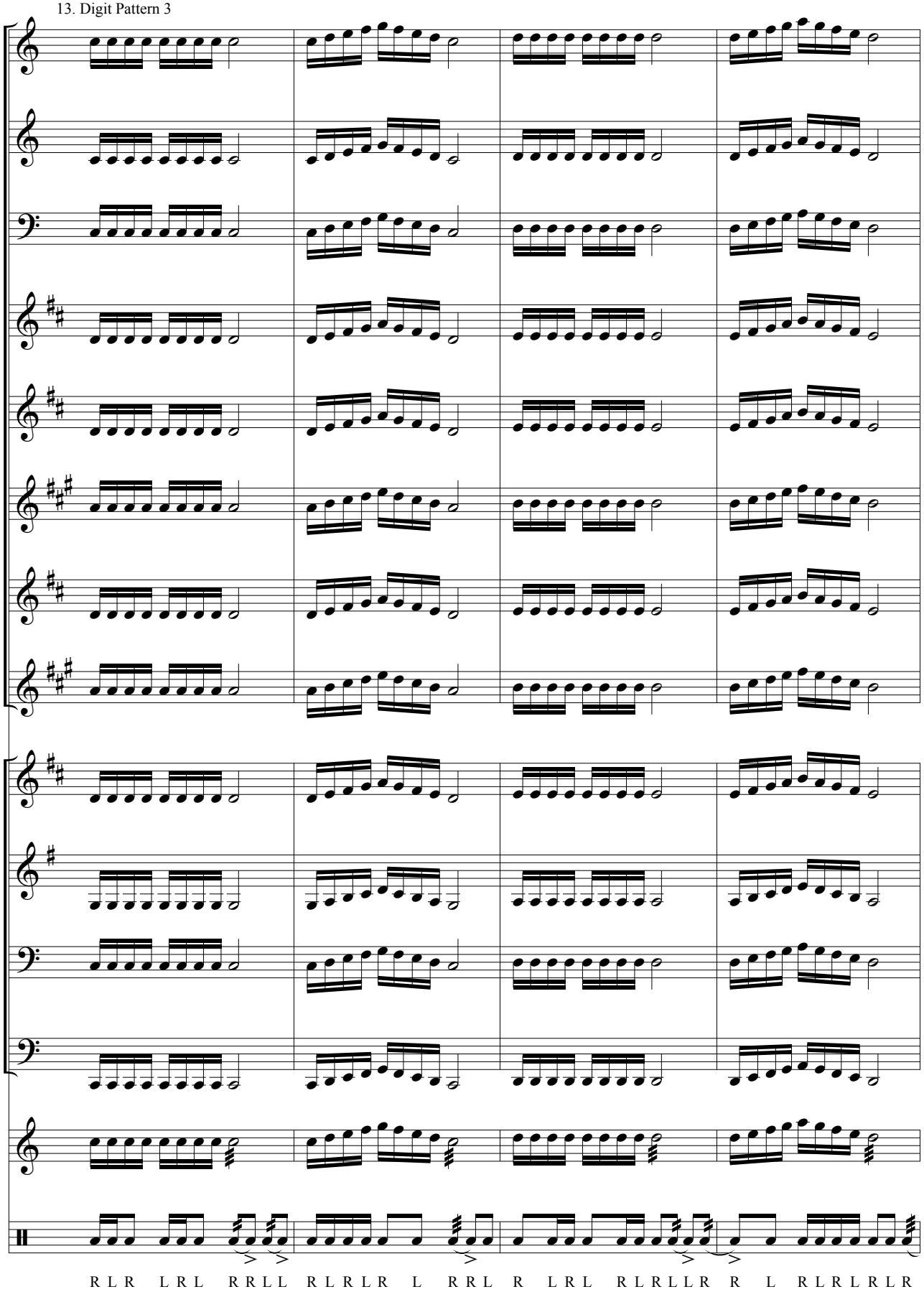


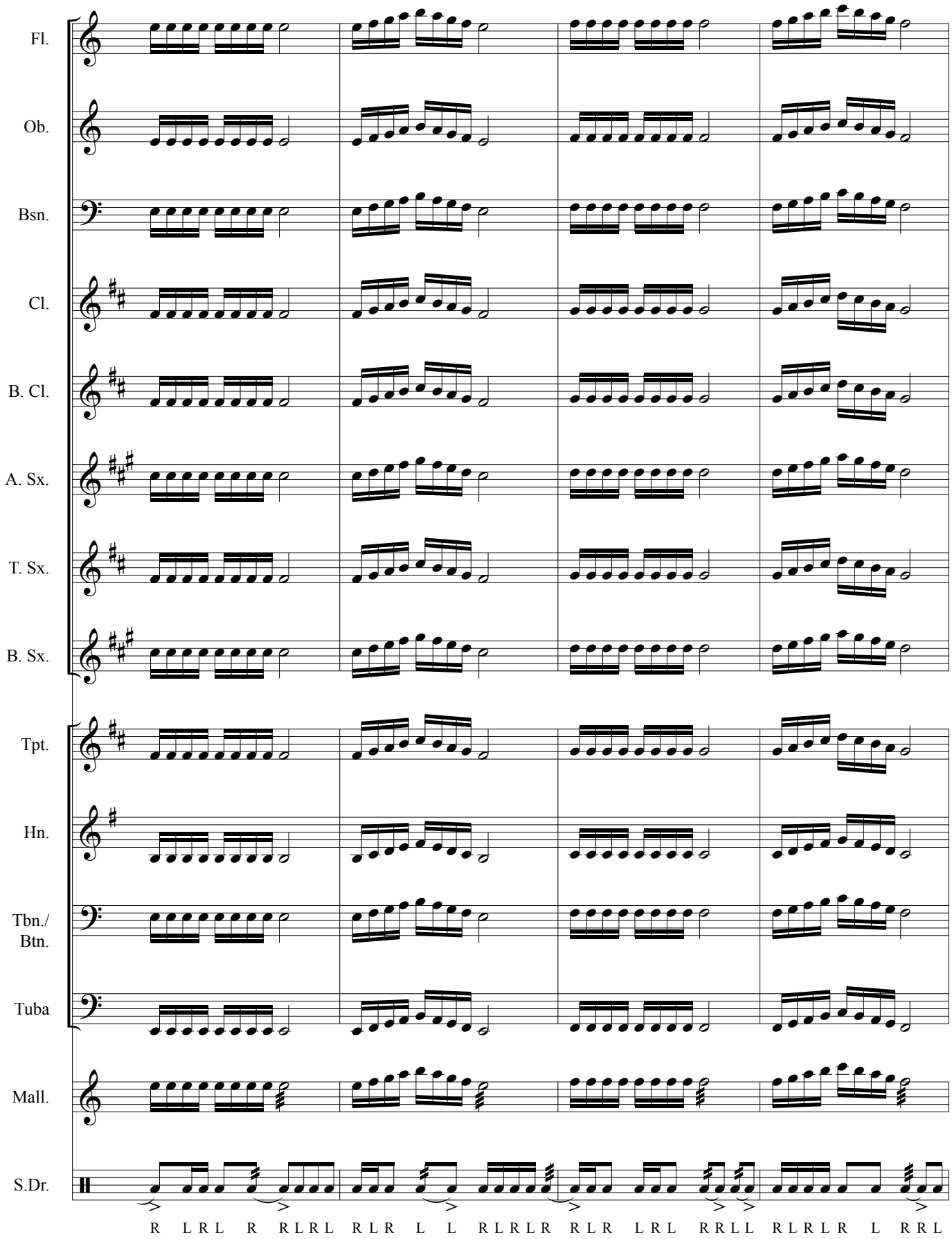

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R L R R L R L R R L R L R L L R L R L R R L R L R L R R L L

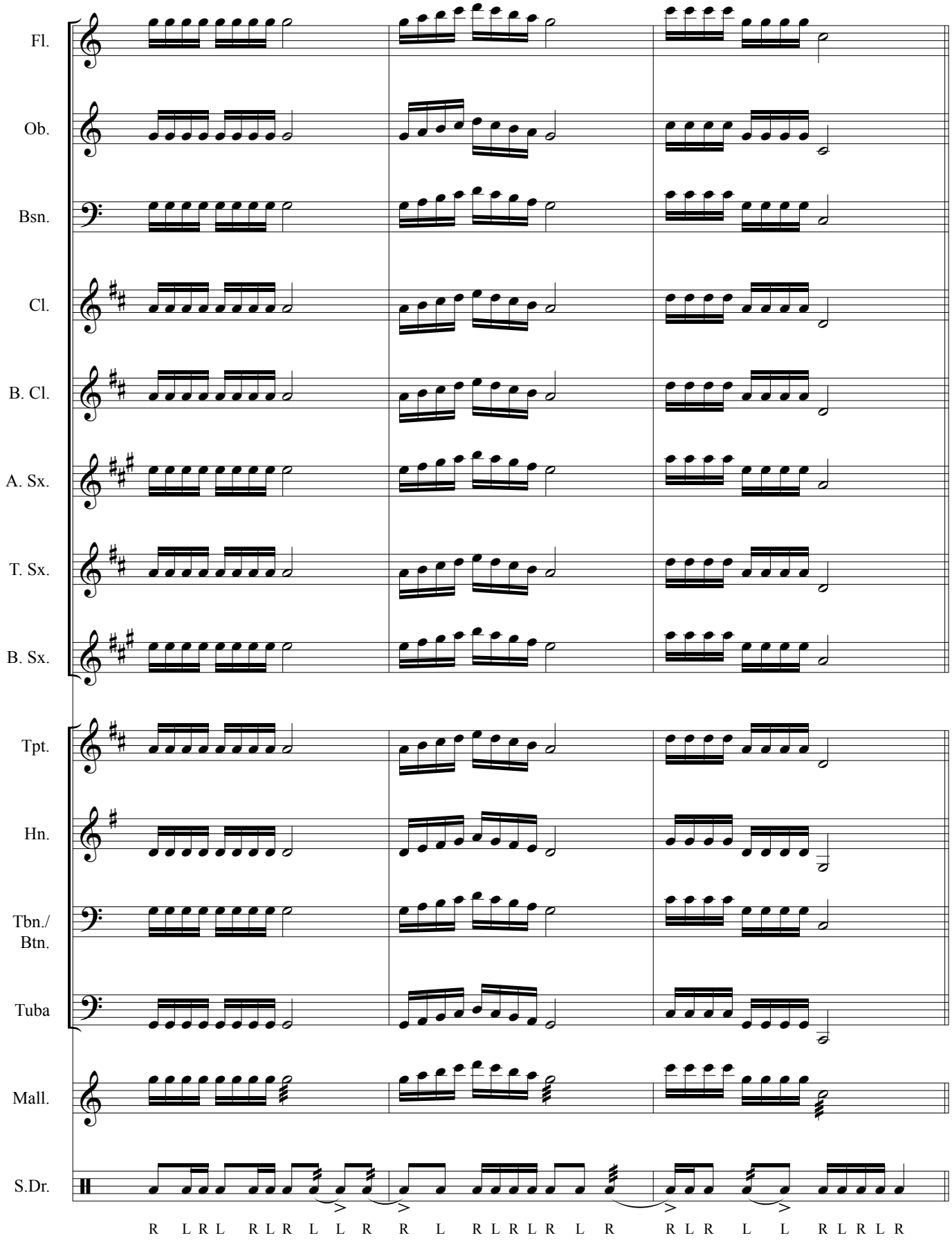

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R R L R L R L R L R L L R R L R L R L R L R R L R L R R L R L

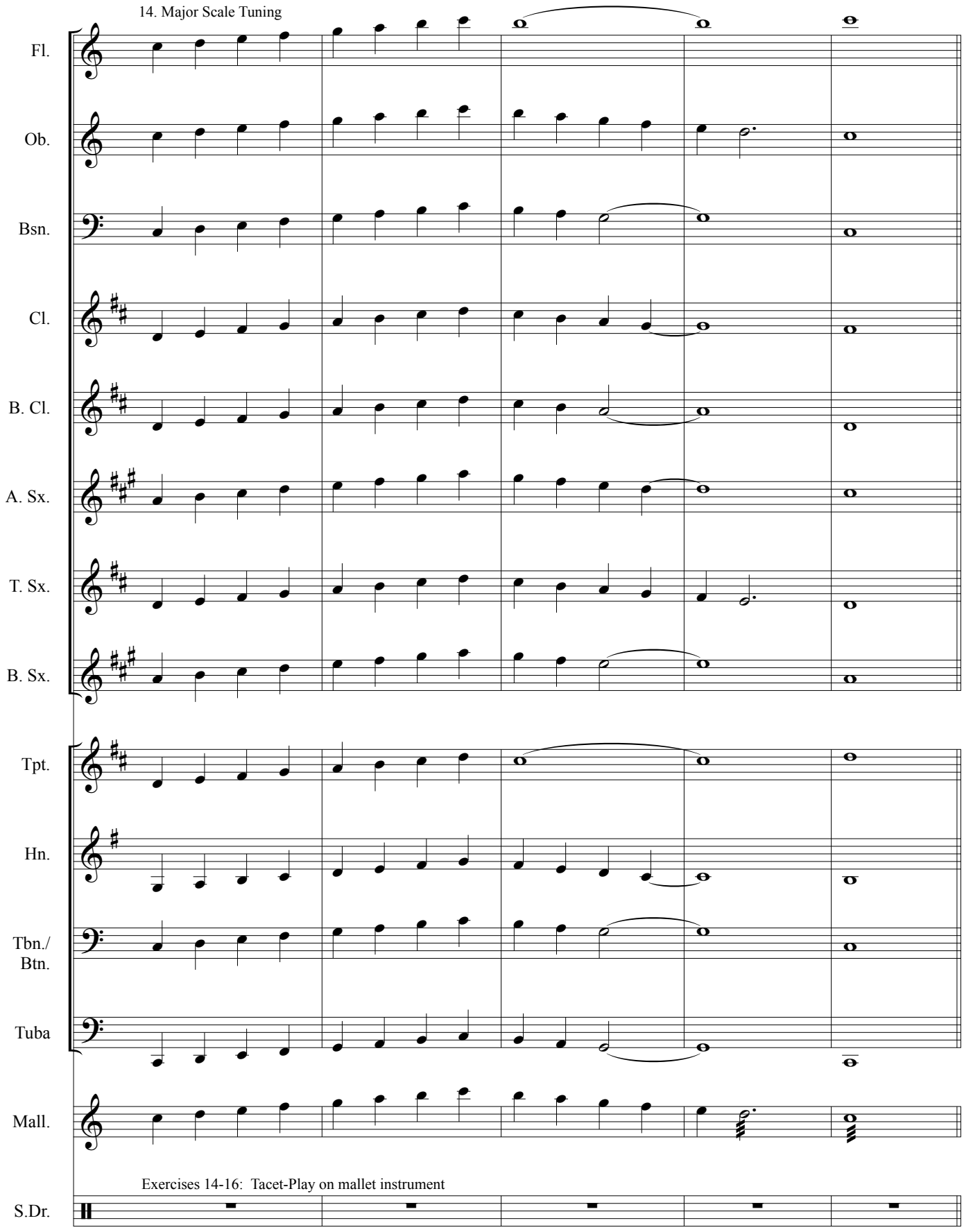

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L L R L R L R R L R L R L R L L R L R L R L R R L L R L R L R L L R L R L R

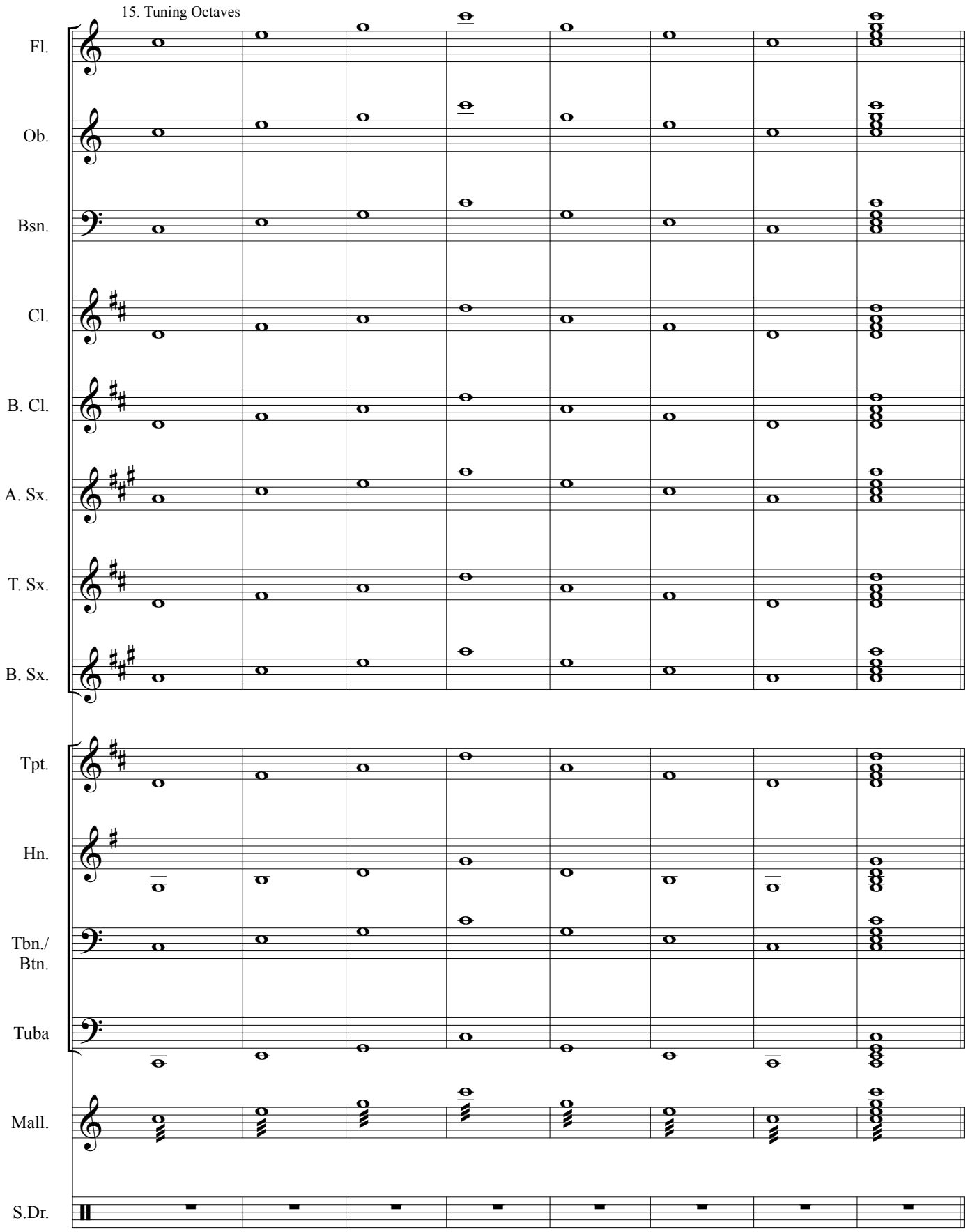
13. Digit Pattern 3




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

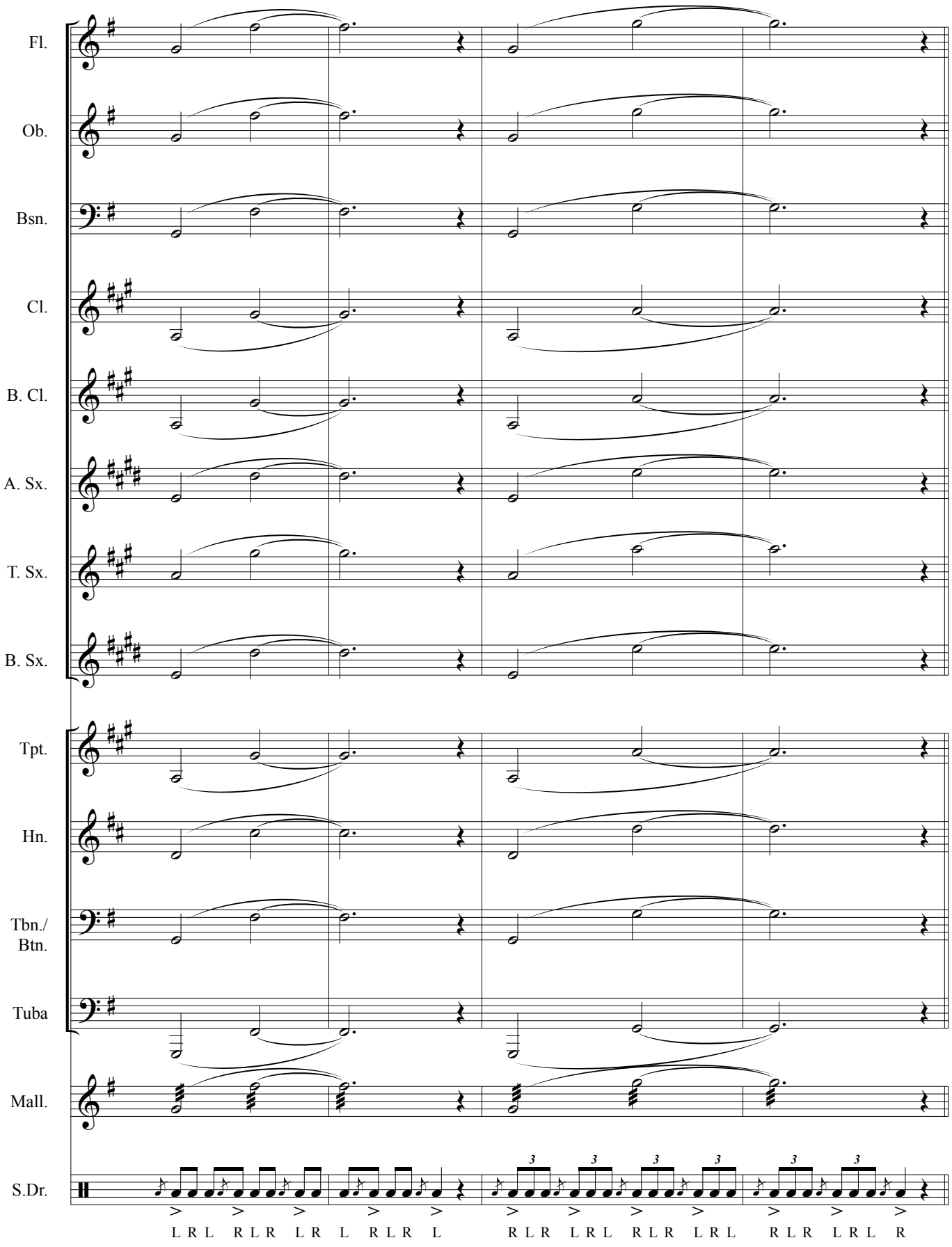

14. Major Scale Tuning
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
Exercises 14-16: Tacet-Play on mallet instrument
S.Dr.


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 G-Flam Accent

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

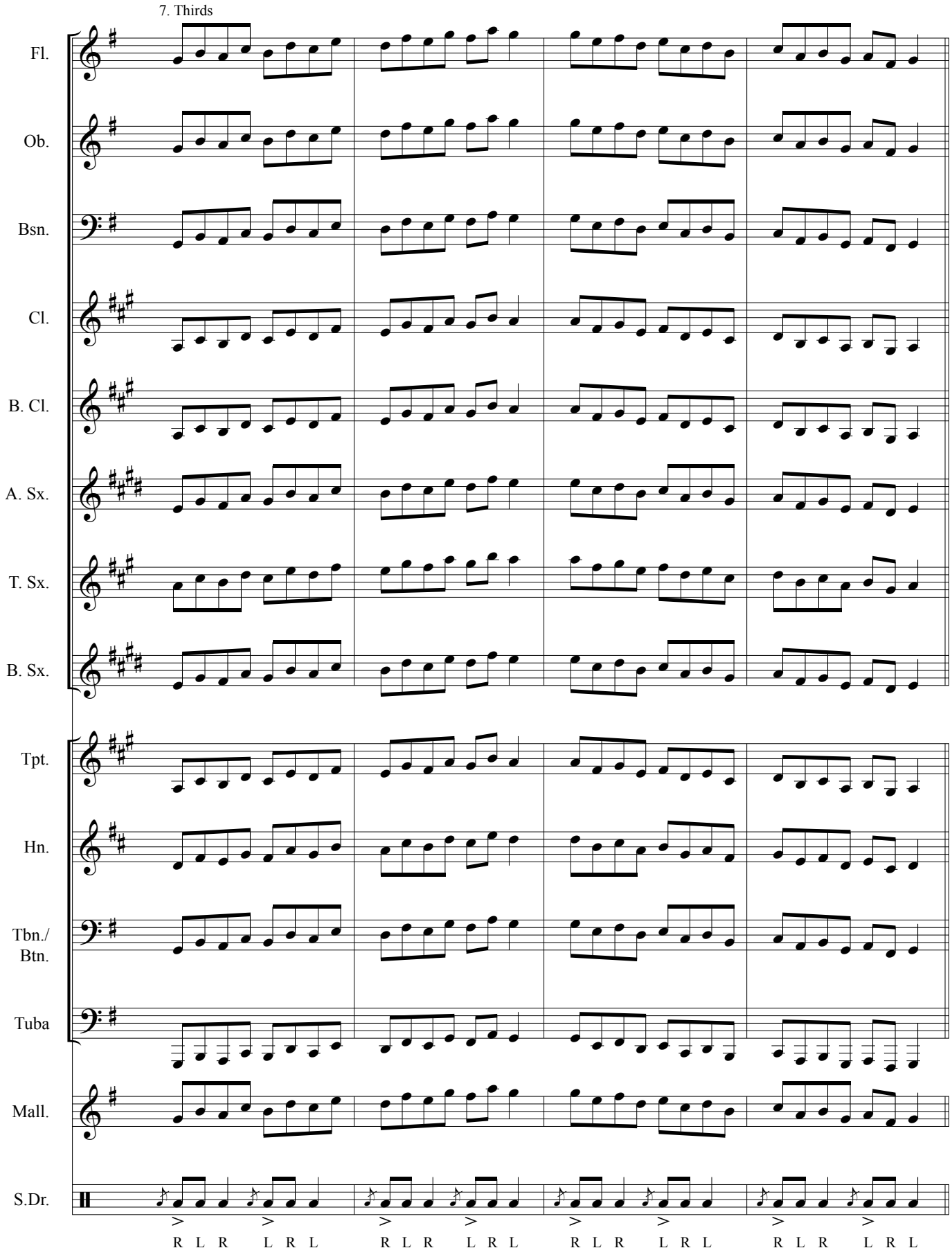
3. Major Scale First Octave
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R L R L R L R L R

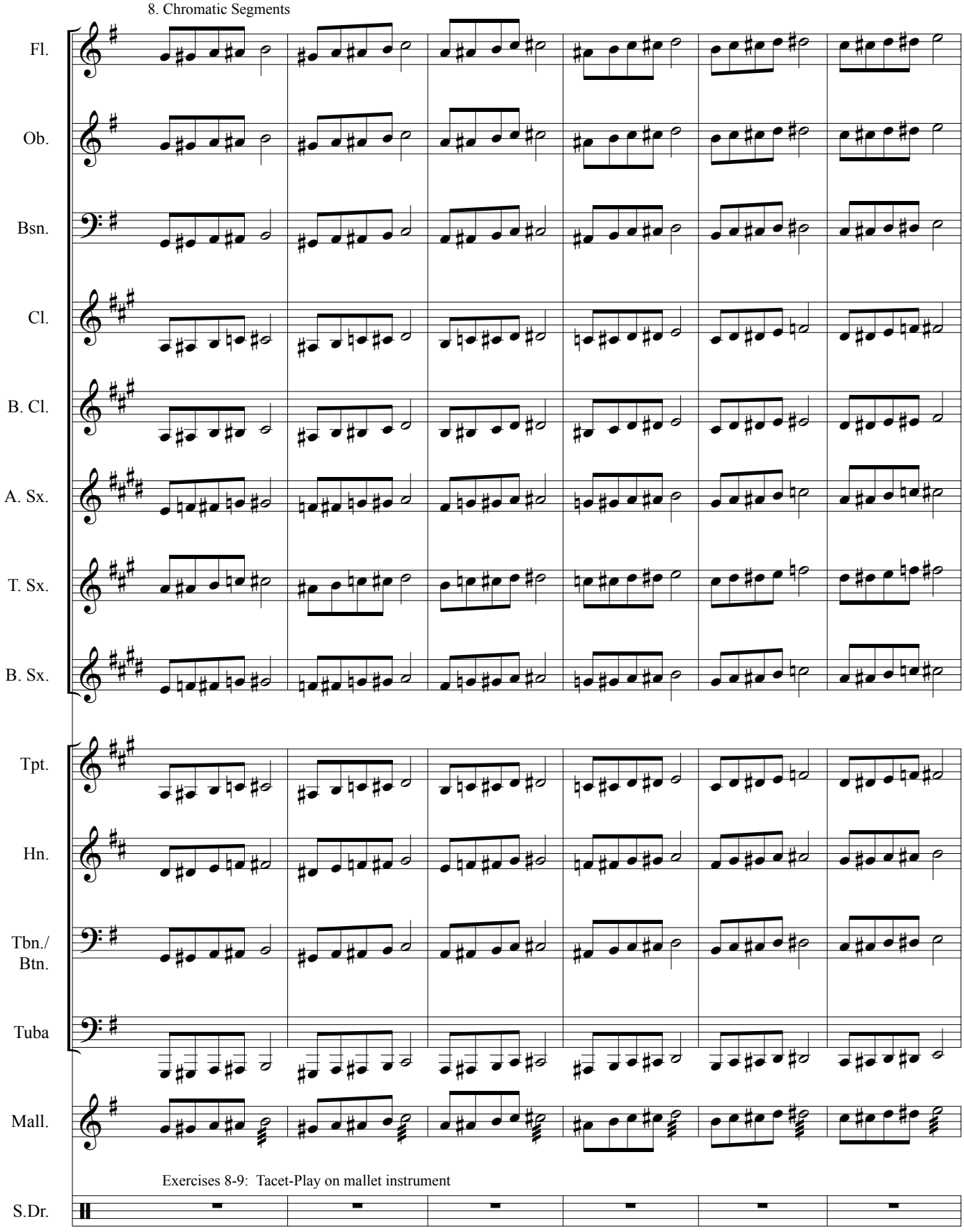
4. Major Scale Second Octave

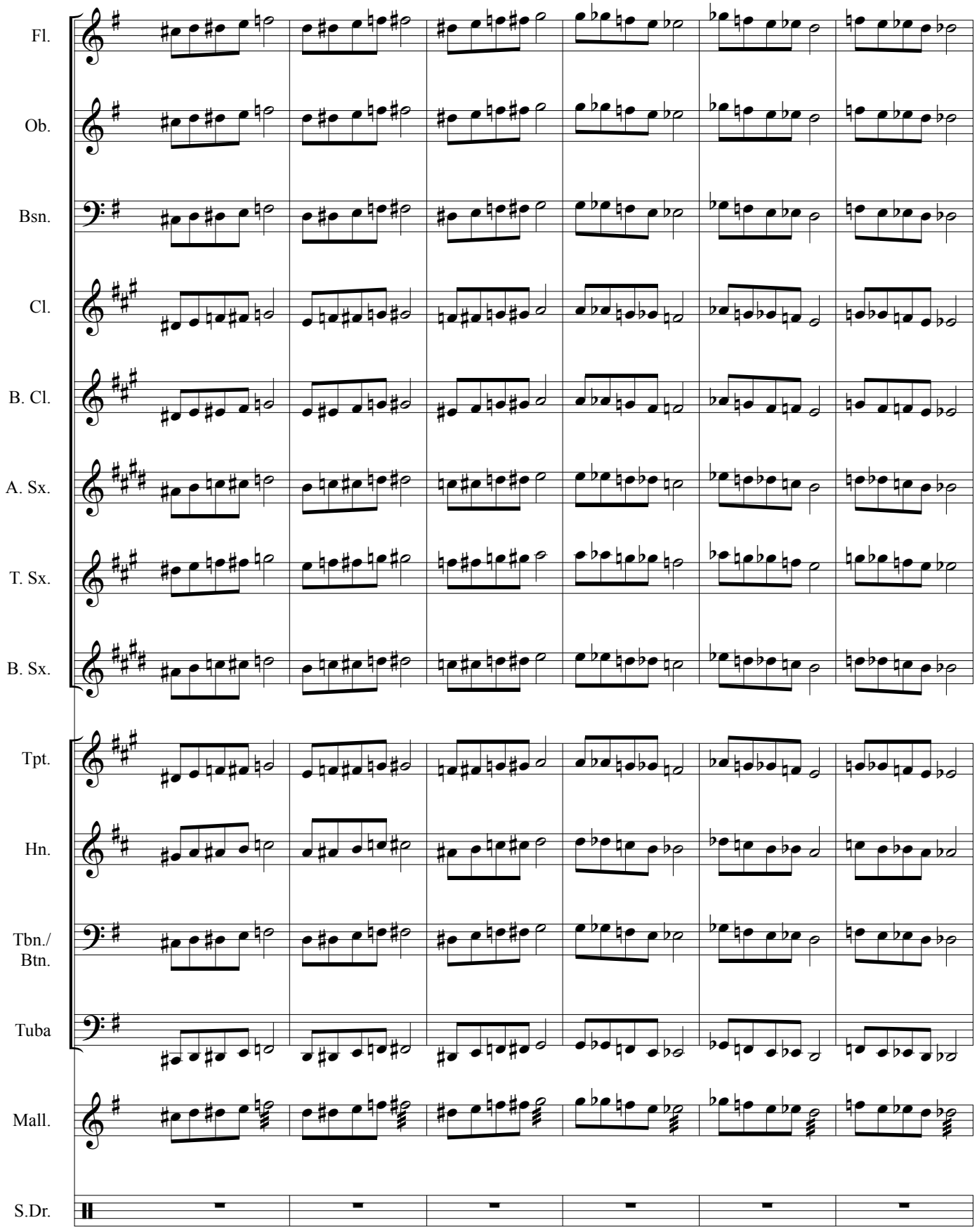
5. Harmonic Minor Scale
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
L R R L
L R R L
R L R L R L R L R L R L R L R L R L R

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 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

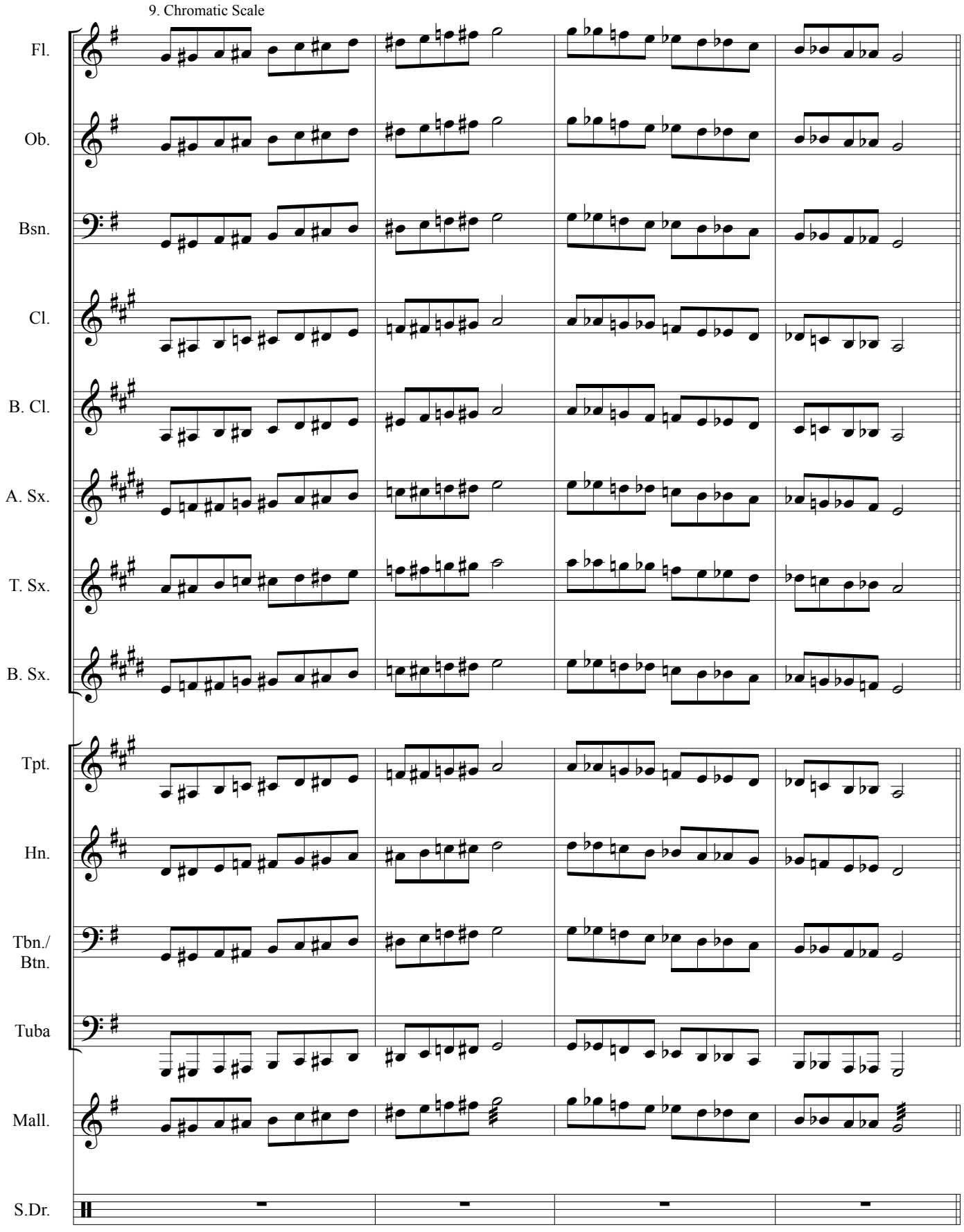
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L


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 L R L R L

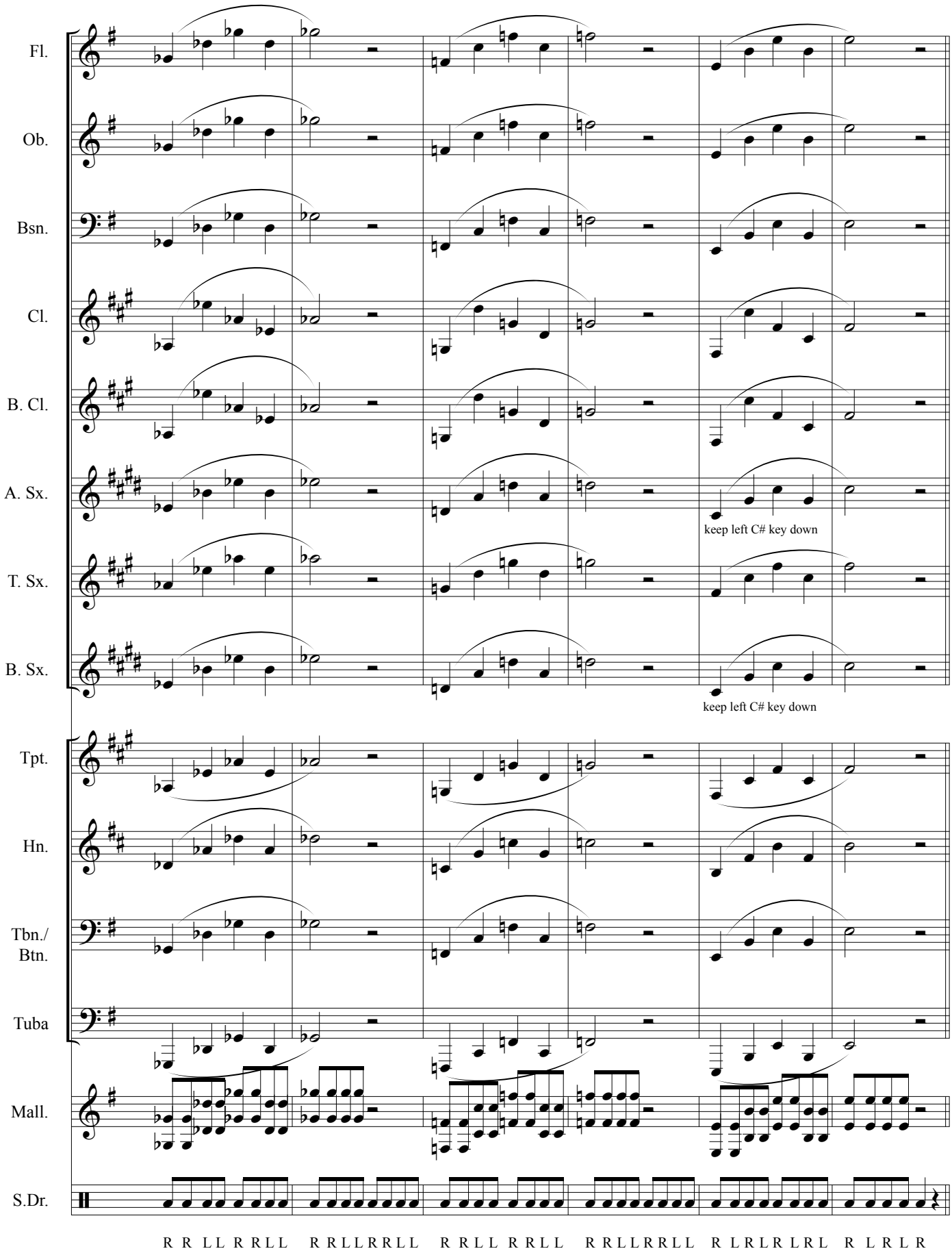

8. Chromatic Segments
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
Exercises 8-9: Tacet-Play on mallet instrument
S.Dr.


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.

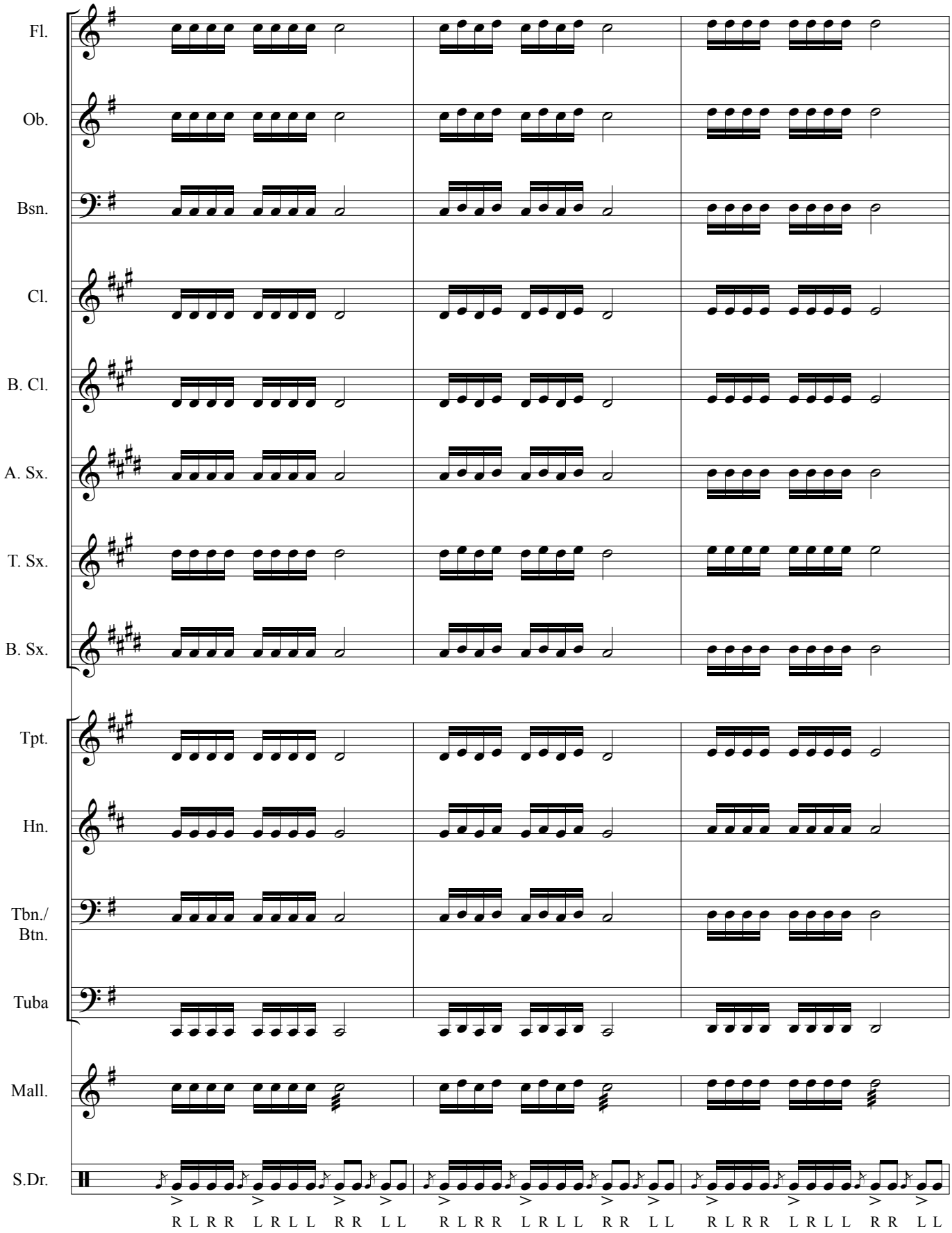

9. Chromatic Scale
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

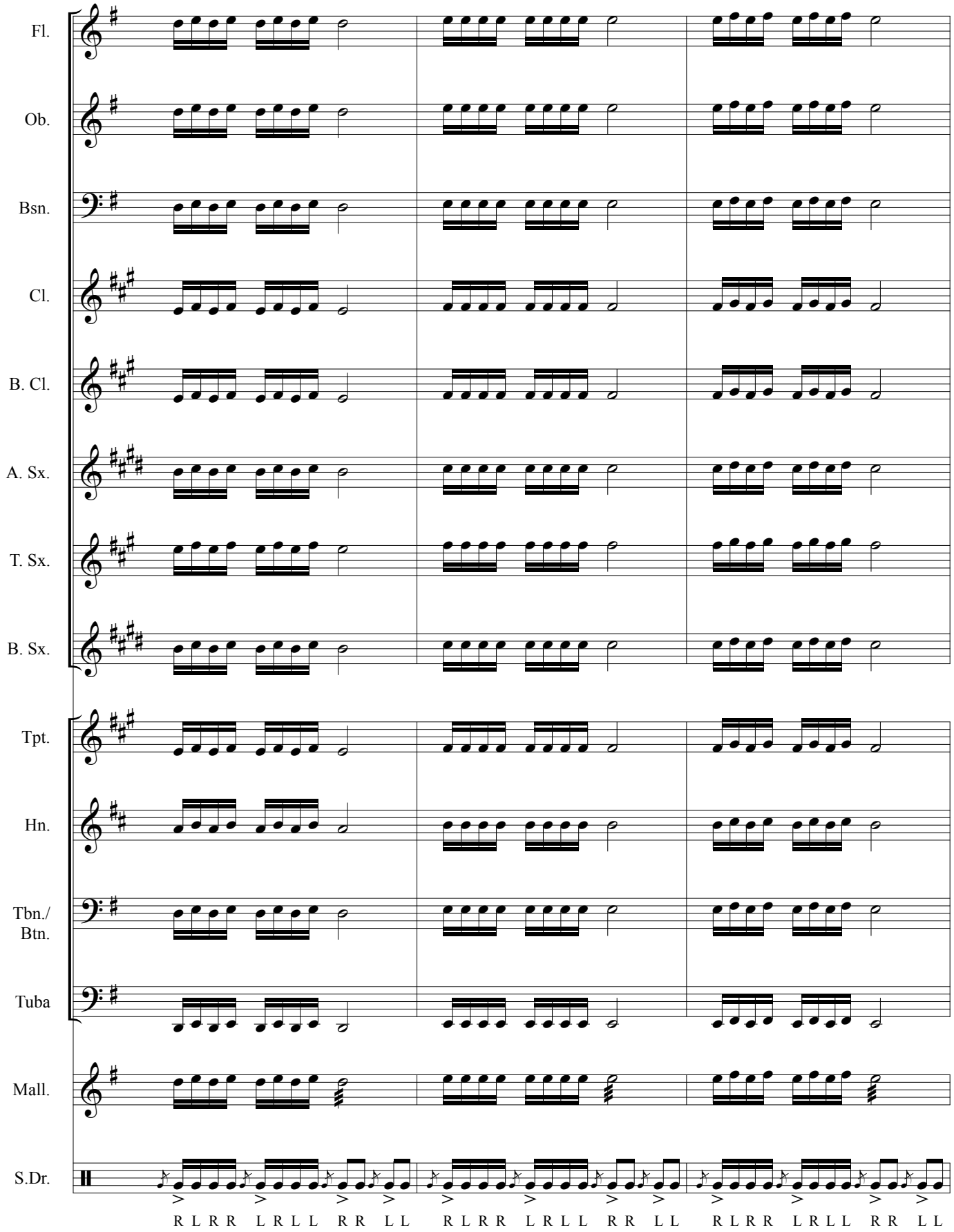
10. Lip Slurs
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R RR R RRR
L L LLLLLLL
R RRRR RRR
L L LLLLLLL
R R RR L LLL
R RRRLLLL
R RRRL LLL
R RRRLLLL

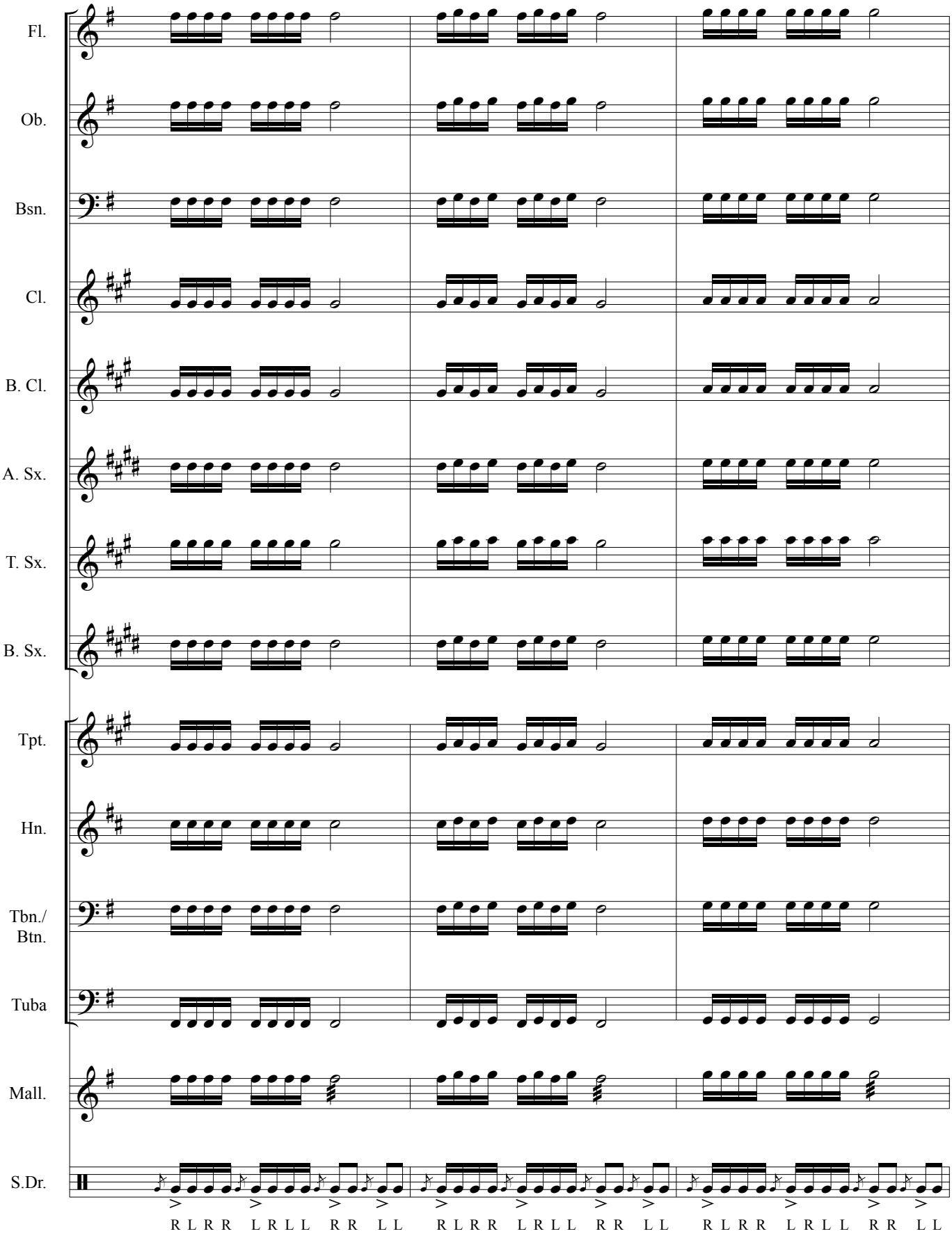

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
keep left C# key down
T. Sx.
B. Sx.
keep left C# key down
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R LL R RLL R RLLRRLL R RLL R RLL R RLLRRLL R LRLR LRL R L R L R

11. Digit Pattern 1

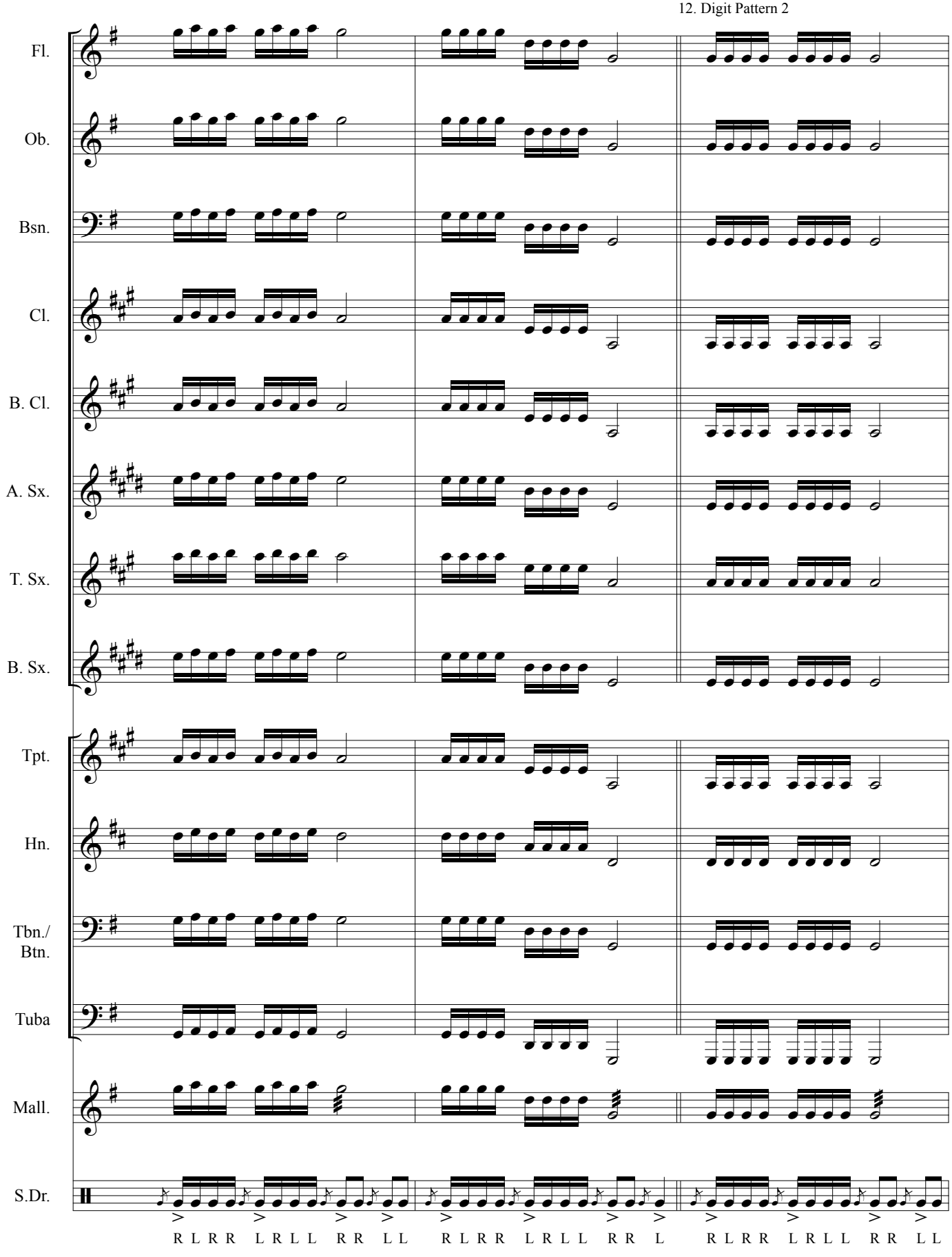
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L


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

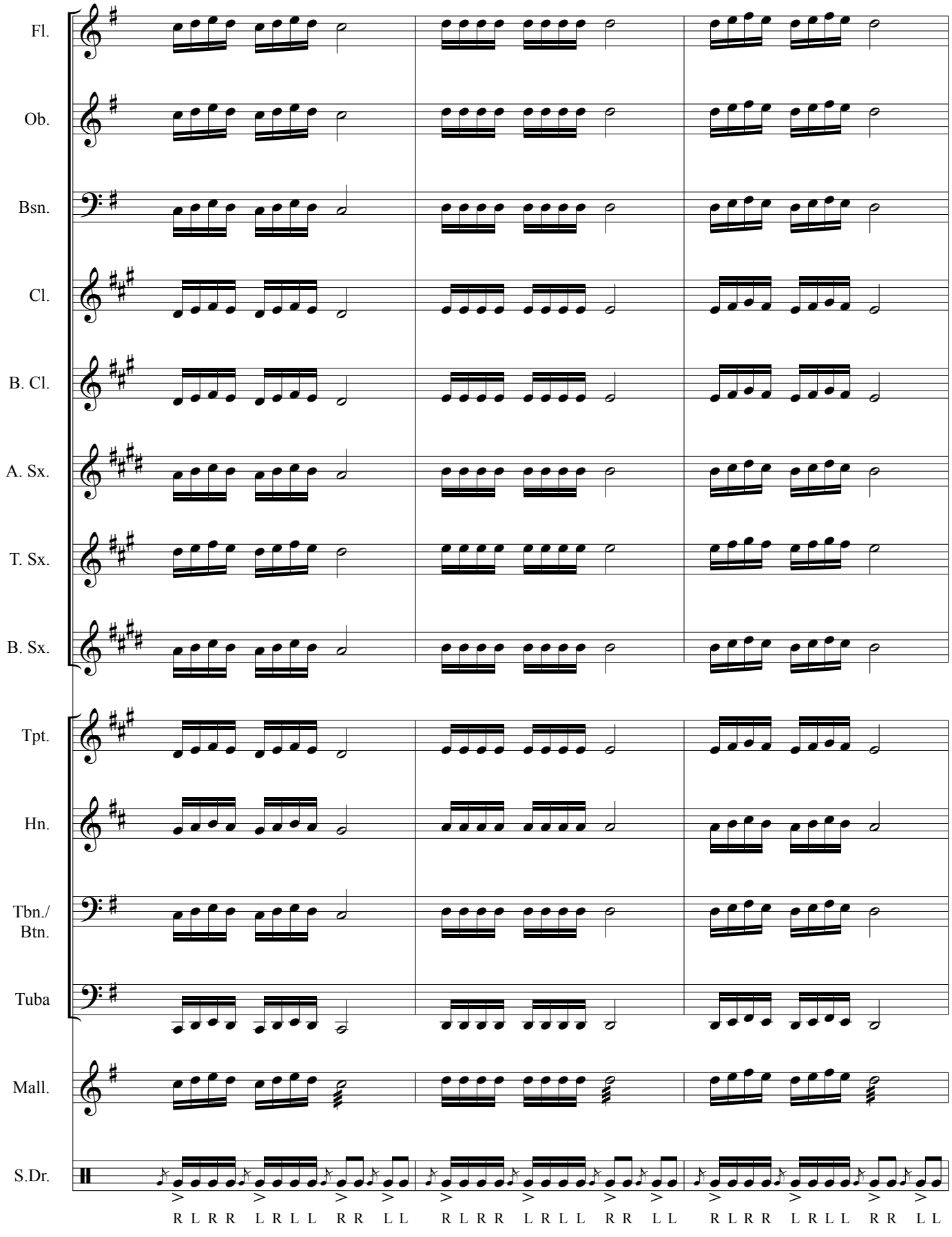

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L

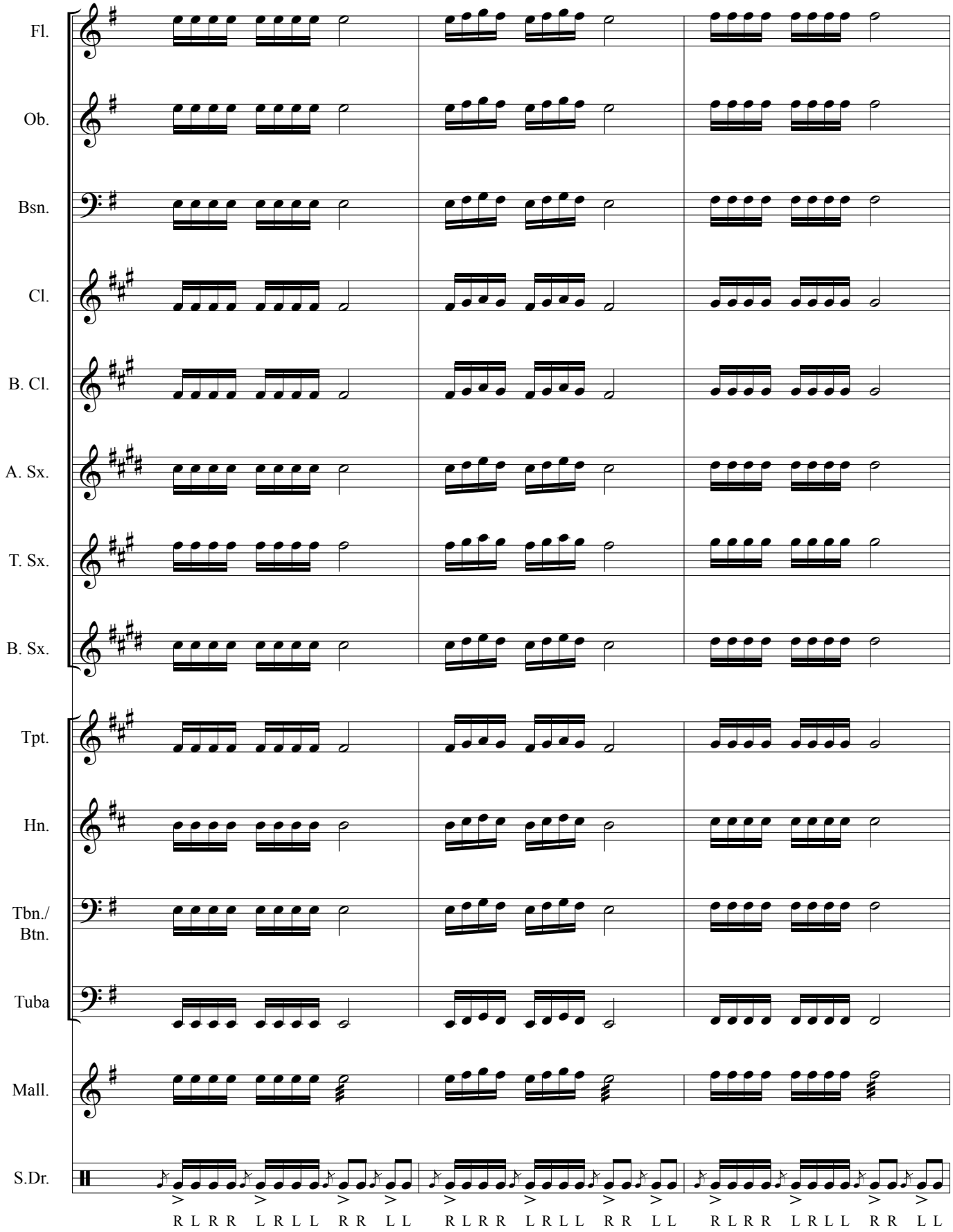
12. Digit Pattern 2



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

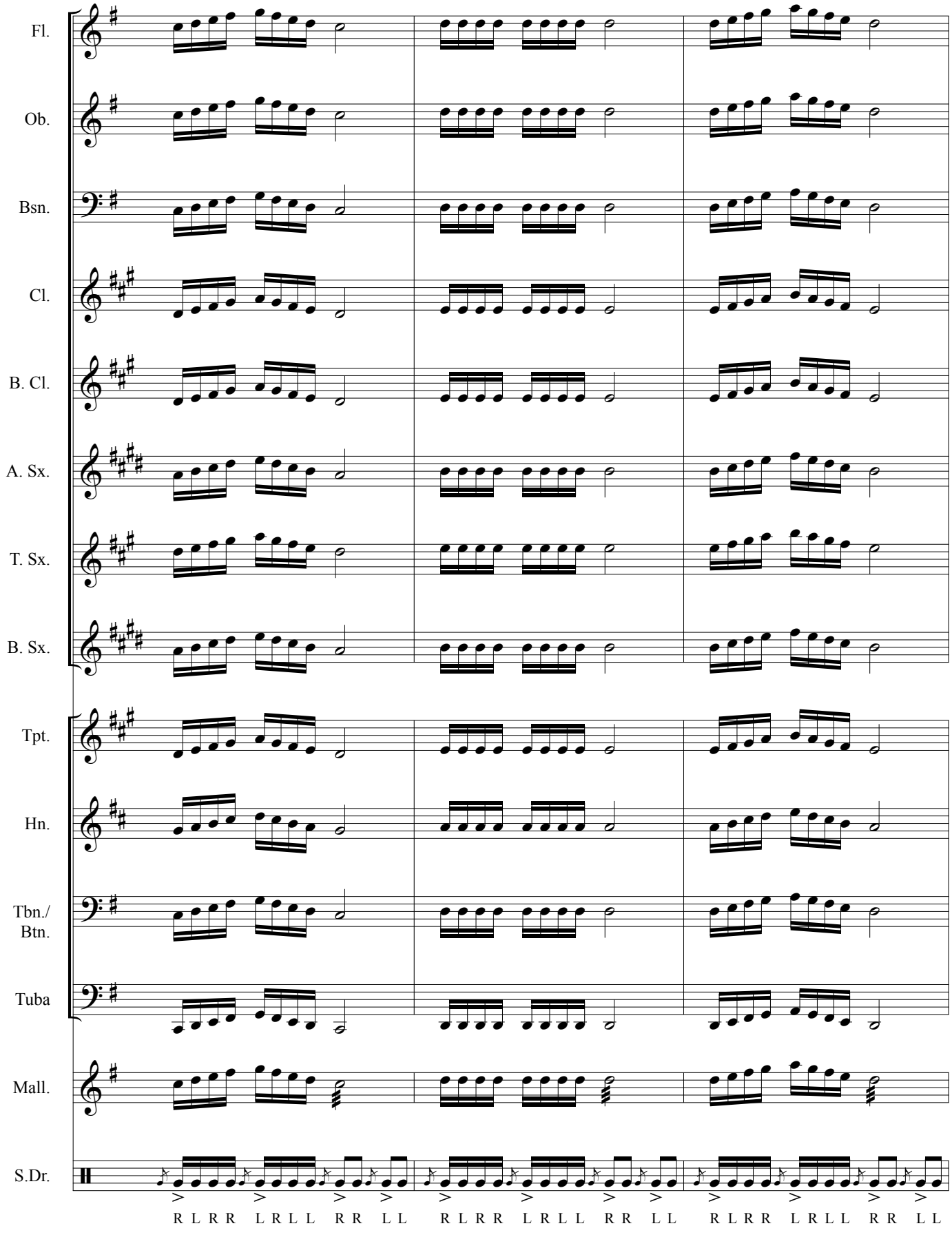

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R R L R L L R R L L R L R R L R L L R R L L R L R R L R L L R R L L


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

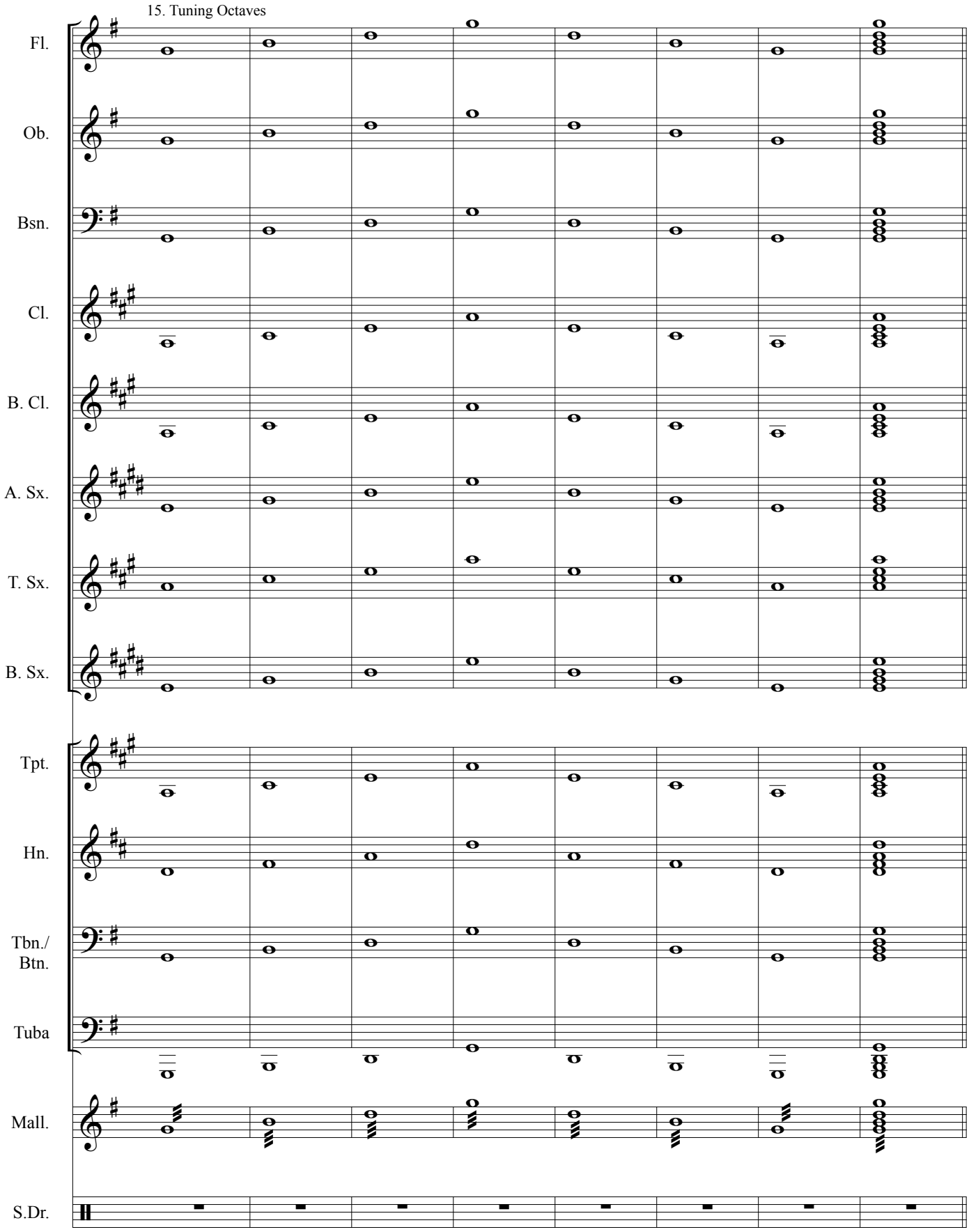
13. Digit Pattern 3

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 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 D♭-Lesson 25

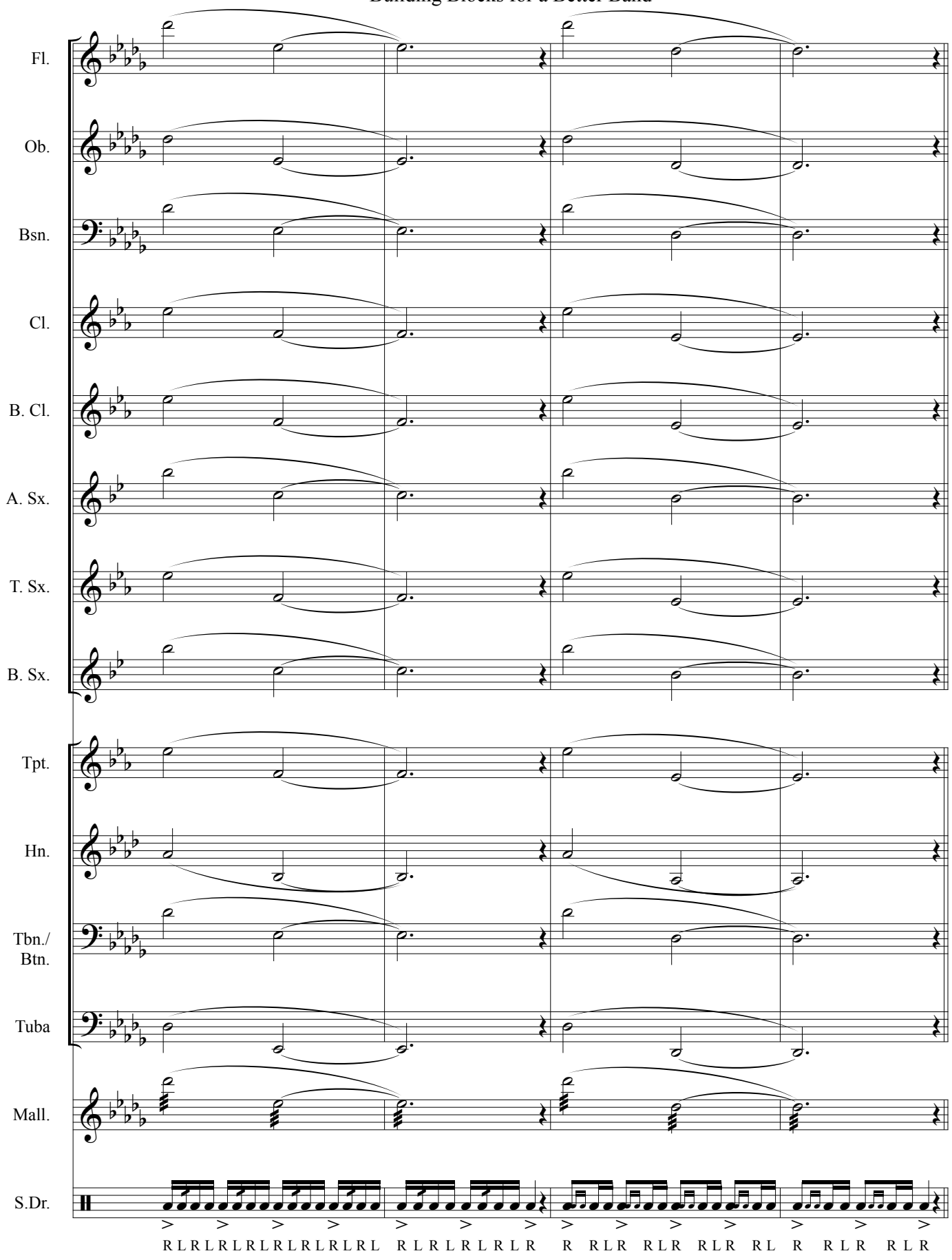
1. Long Tones Ascending

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 L L R L R L L R L R R LL R L R LL R L R LL R L R

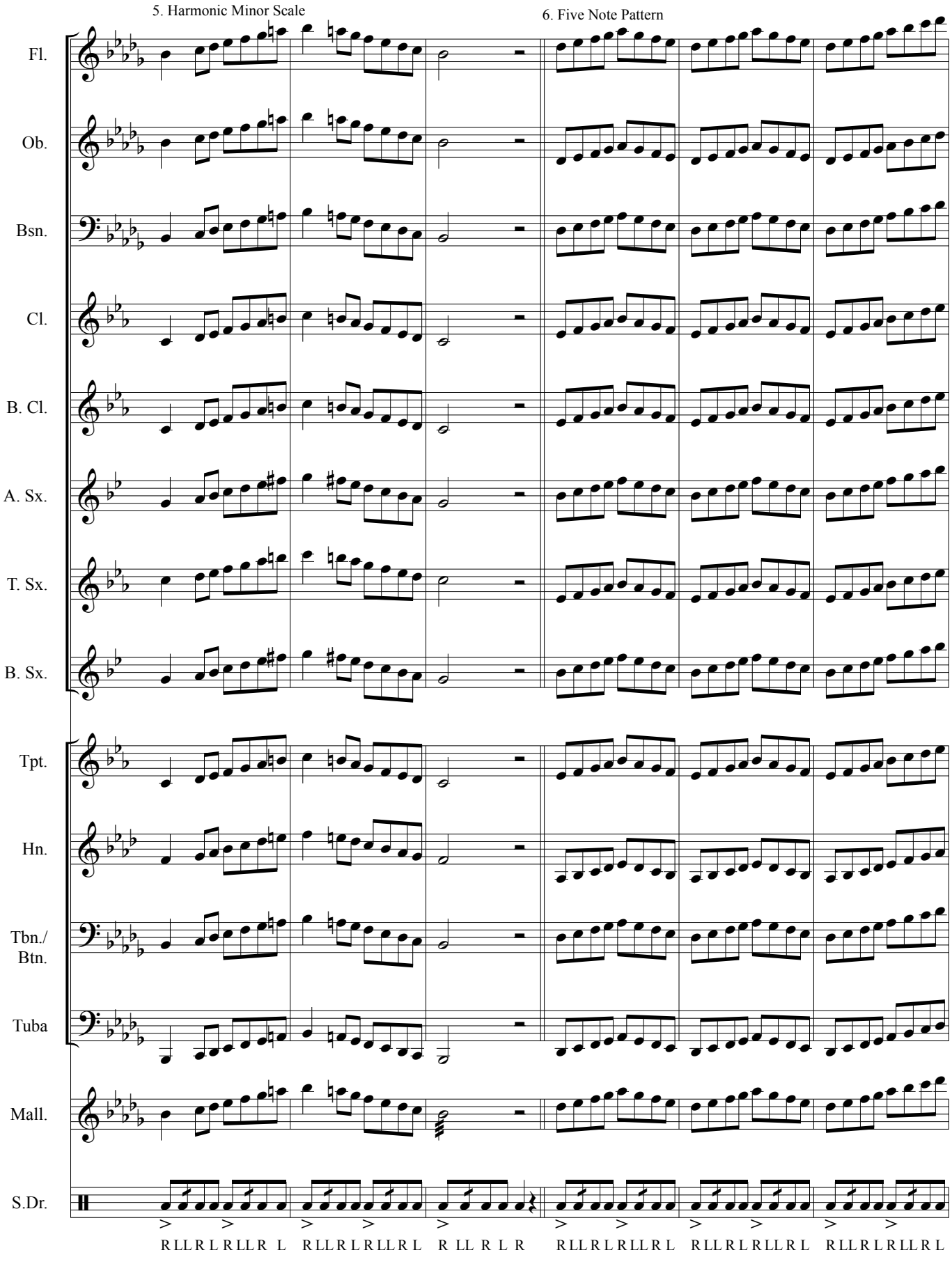
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L R L R L R L R L R L R L R L R L R L R R L R R L R R L R R L R R L R R L R

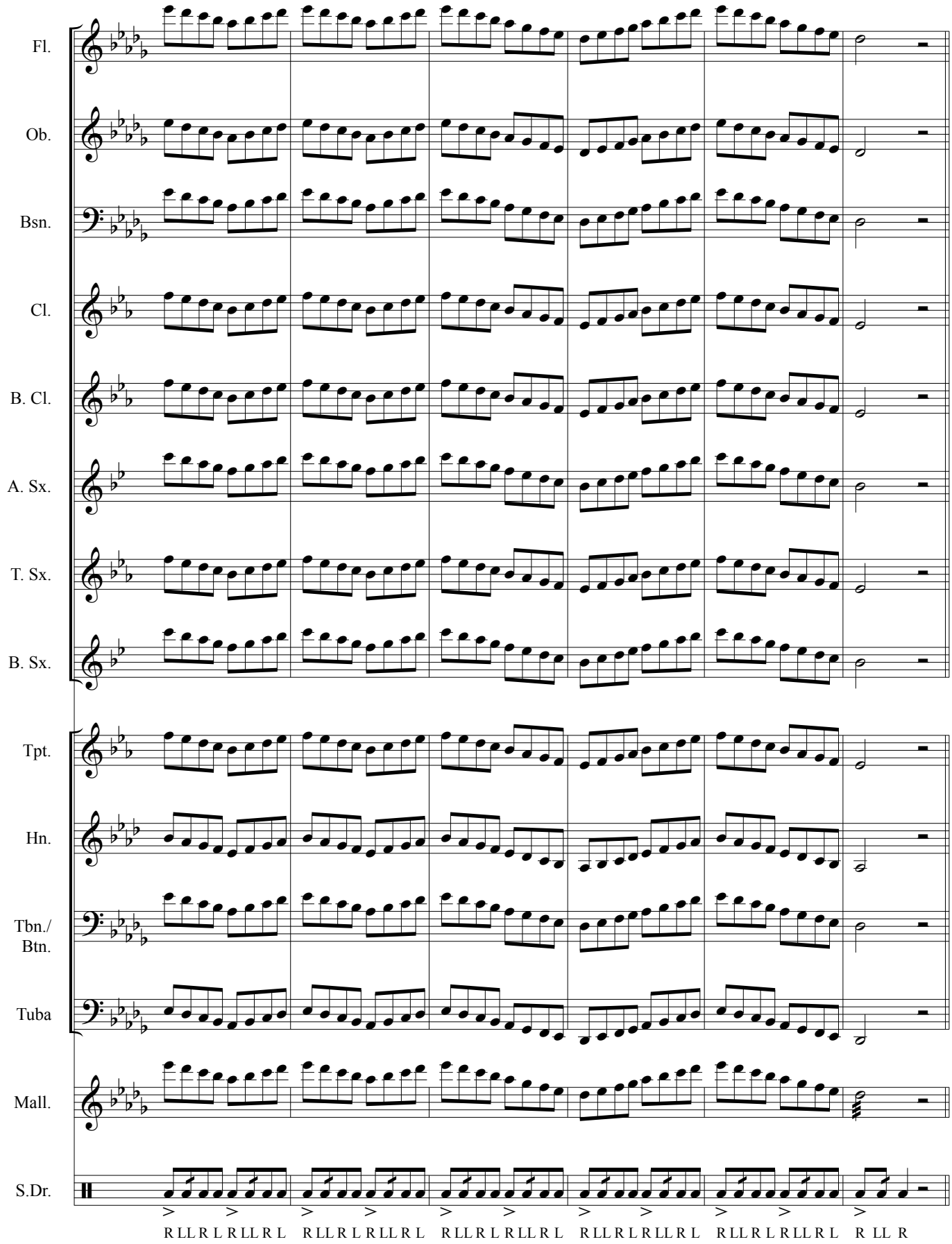
2. Long Tones Descending
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L L R L R L L R R L L R L R L L R R L L R L R L L R L R

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

3. Major Scale First Octave
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.
R LL R L R LL R L R LL R L

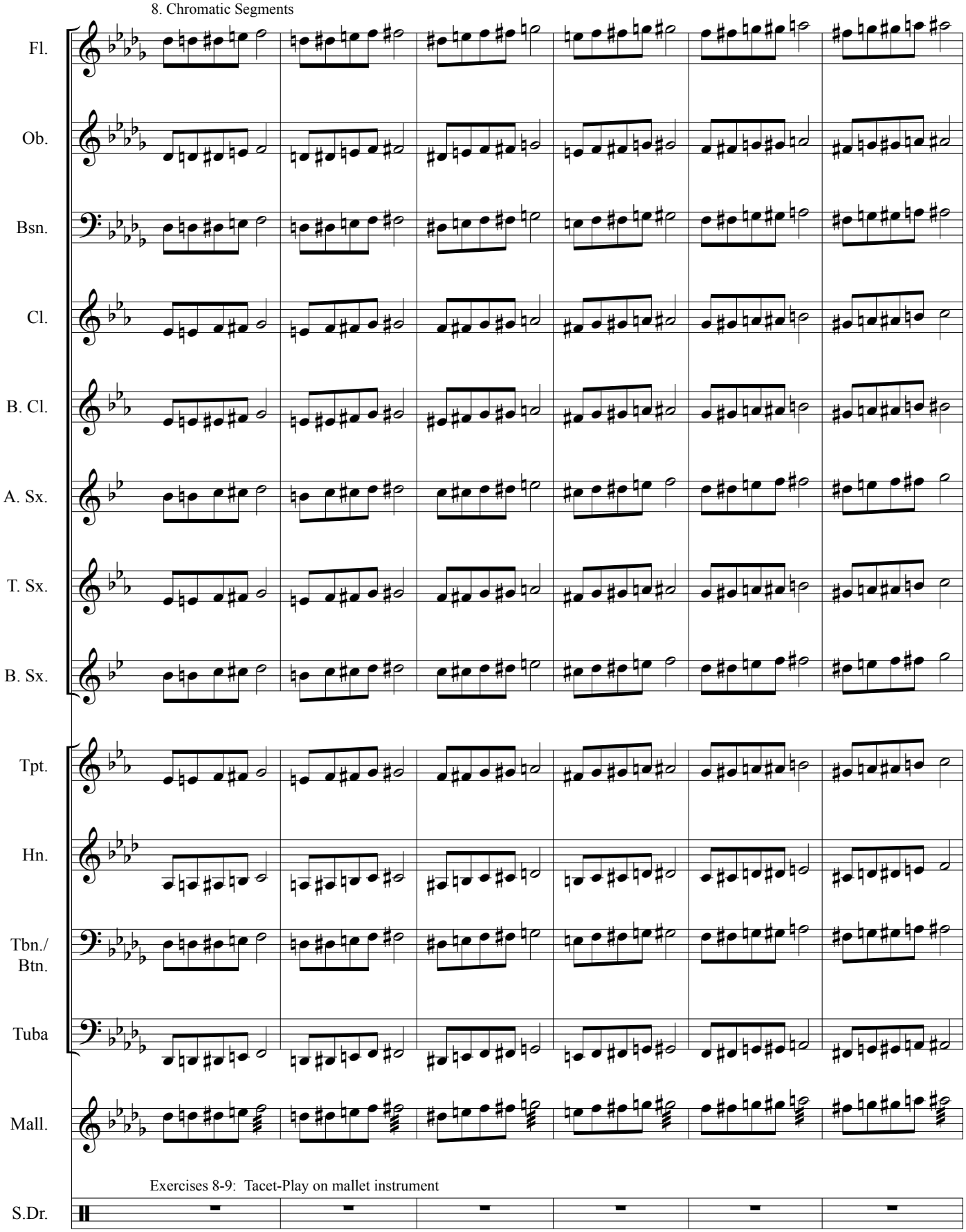

5. Harmonic Minor Scale
6. Five Note Pattern
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R L L R L R L L R L
R L L R L R L L R L
R L L R L L R L
R L L R L R L L R L
R L L R L R L L R L
R L L R L R L L R L


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

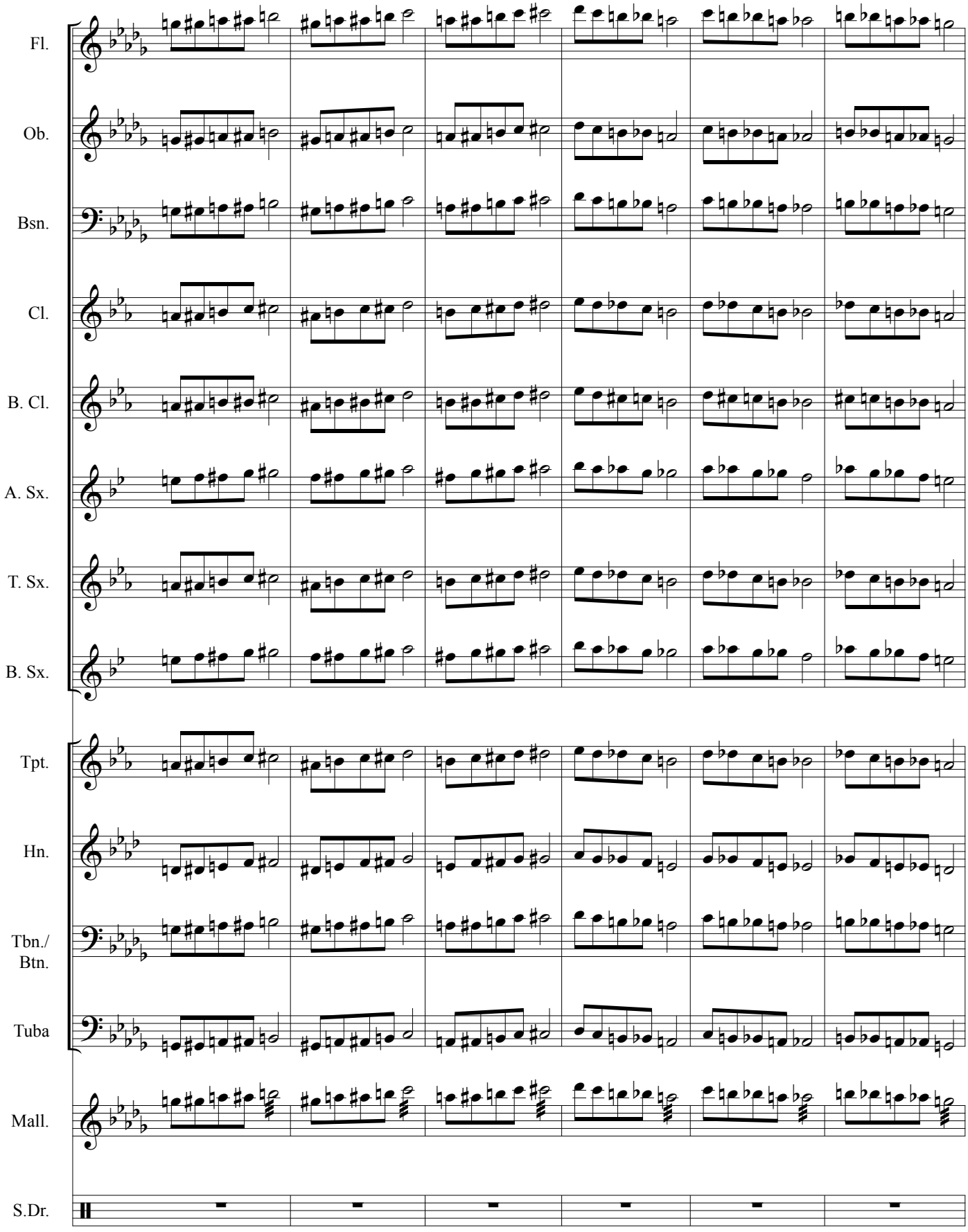
7. Thirds
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L R R L R R L R R L R R L R R L R R L R

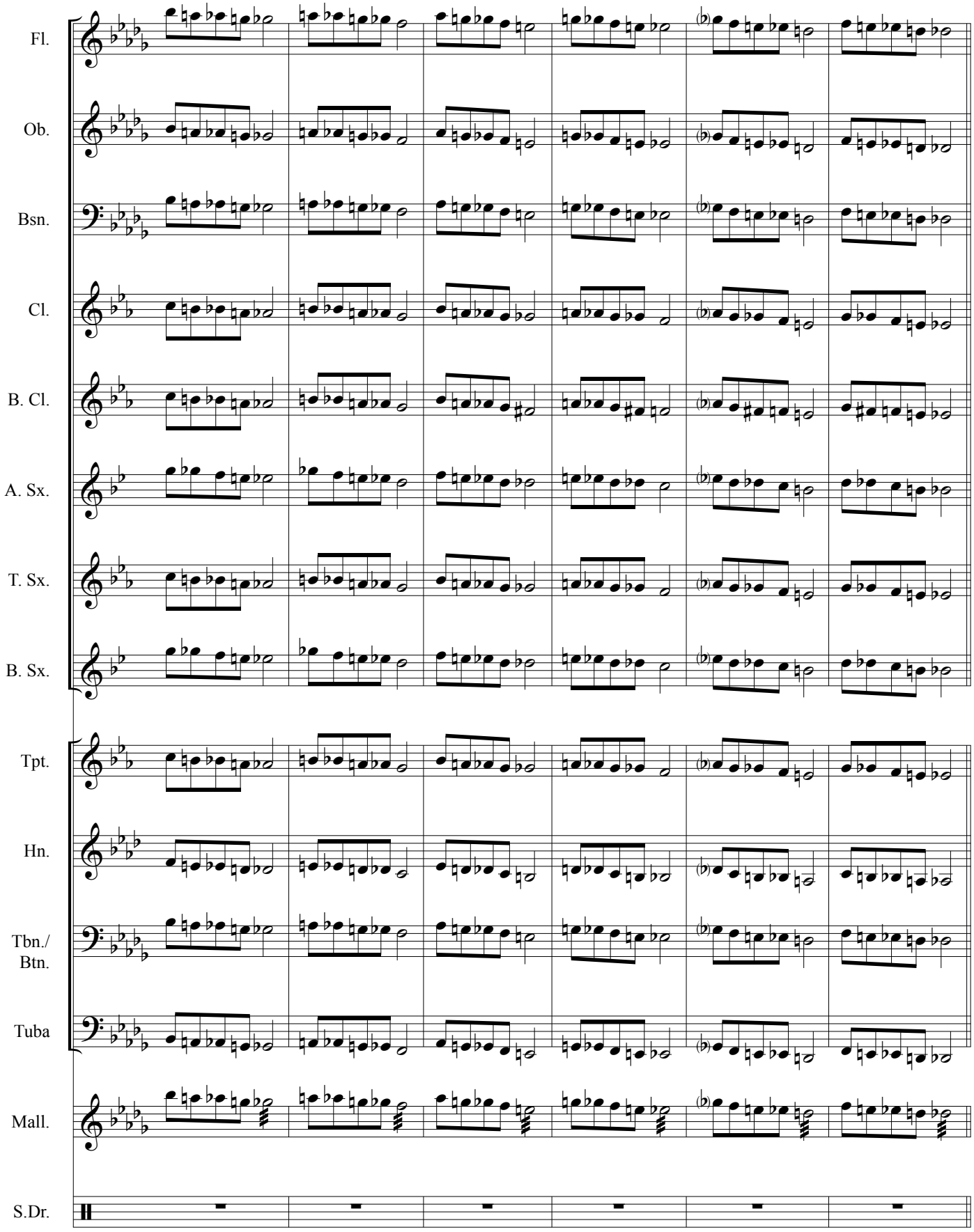
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L R R L R R L R R L R R L R R L R R L R

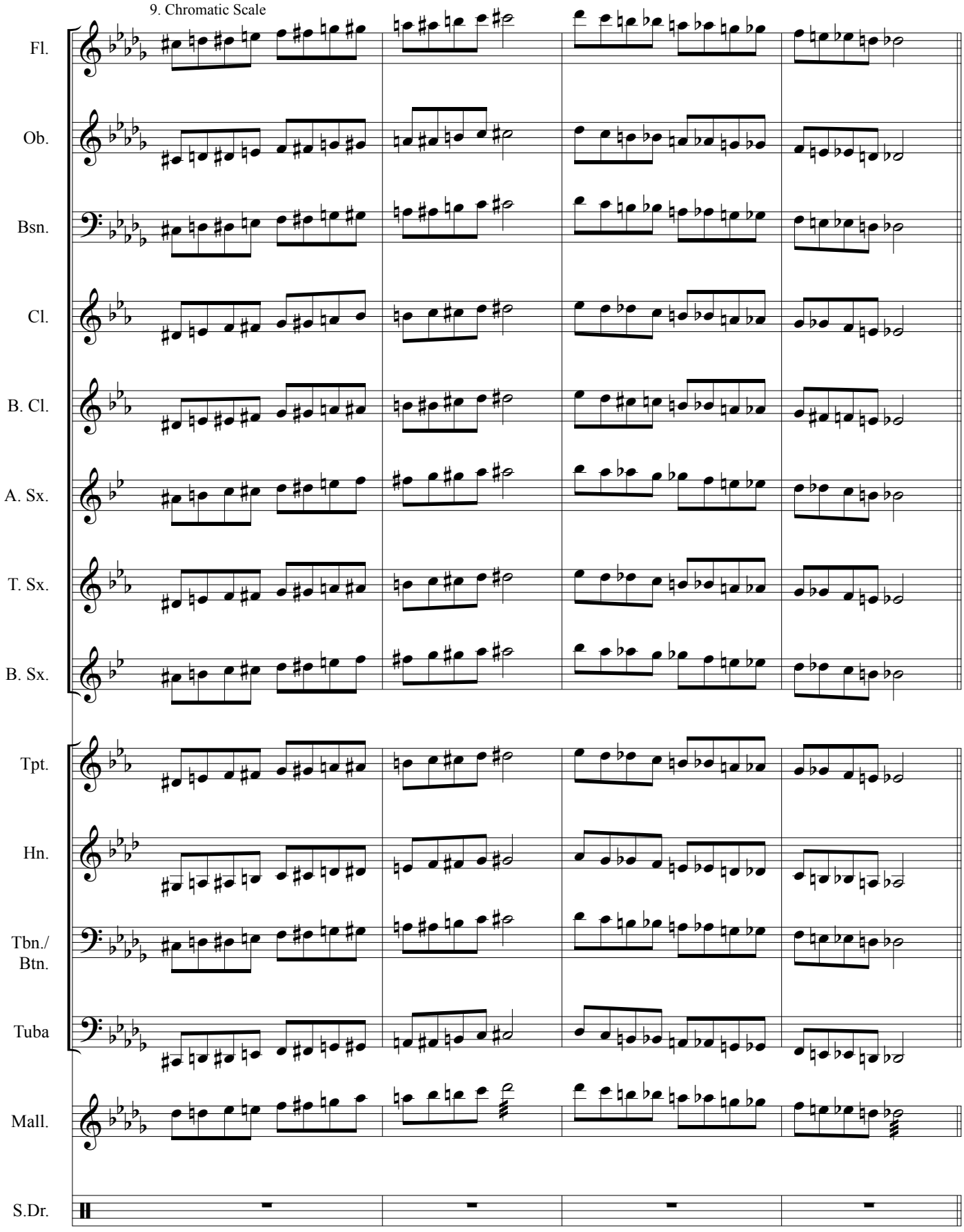
8. Chromatic Segments



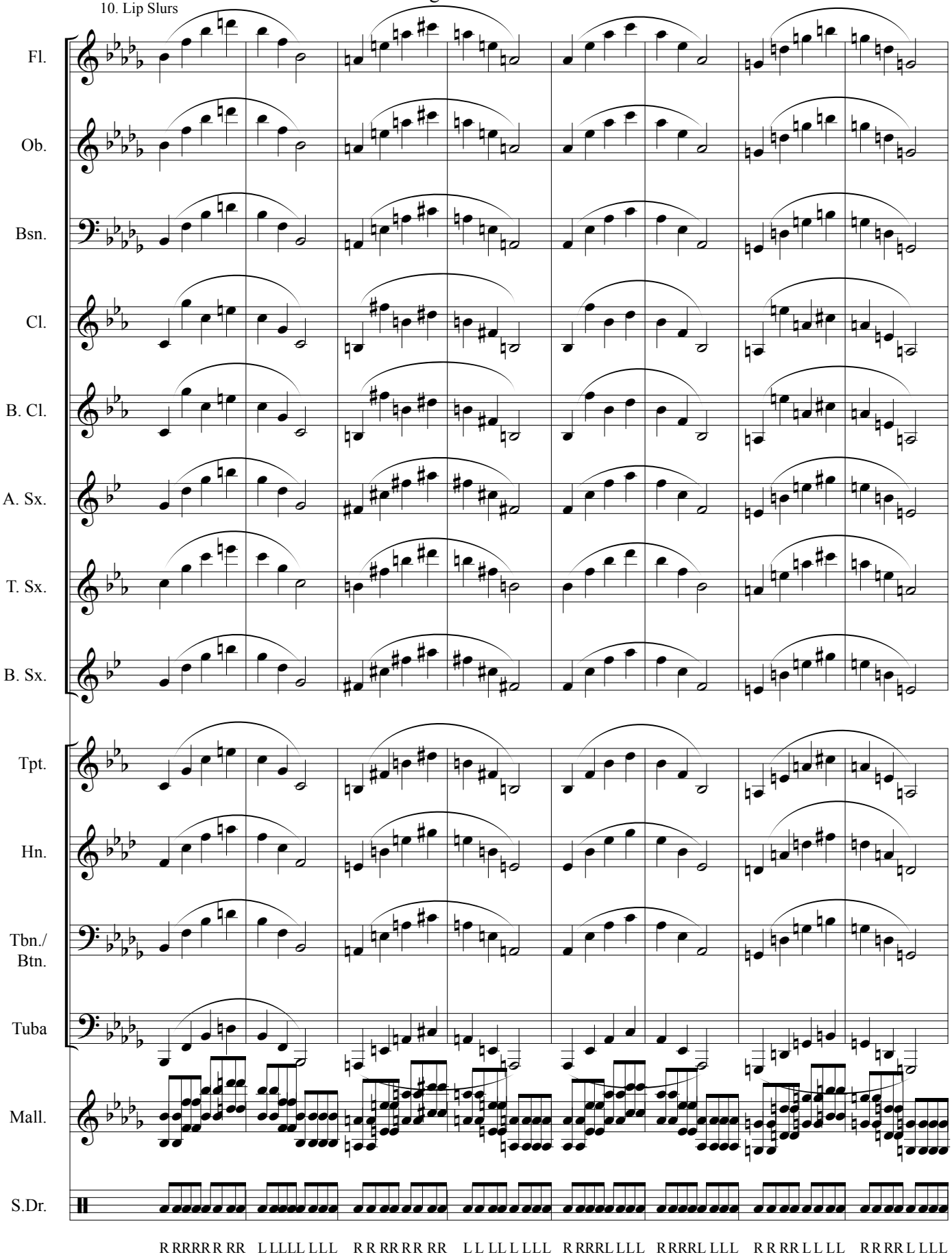
Exercises 8-9: Tacet-Play on mallet instrument


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.

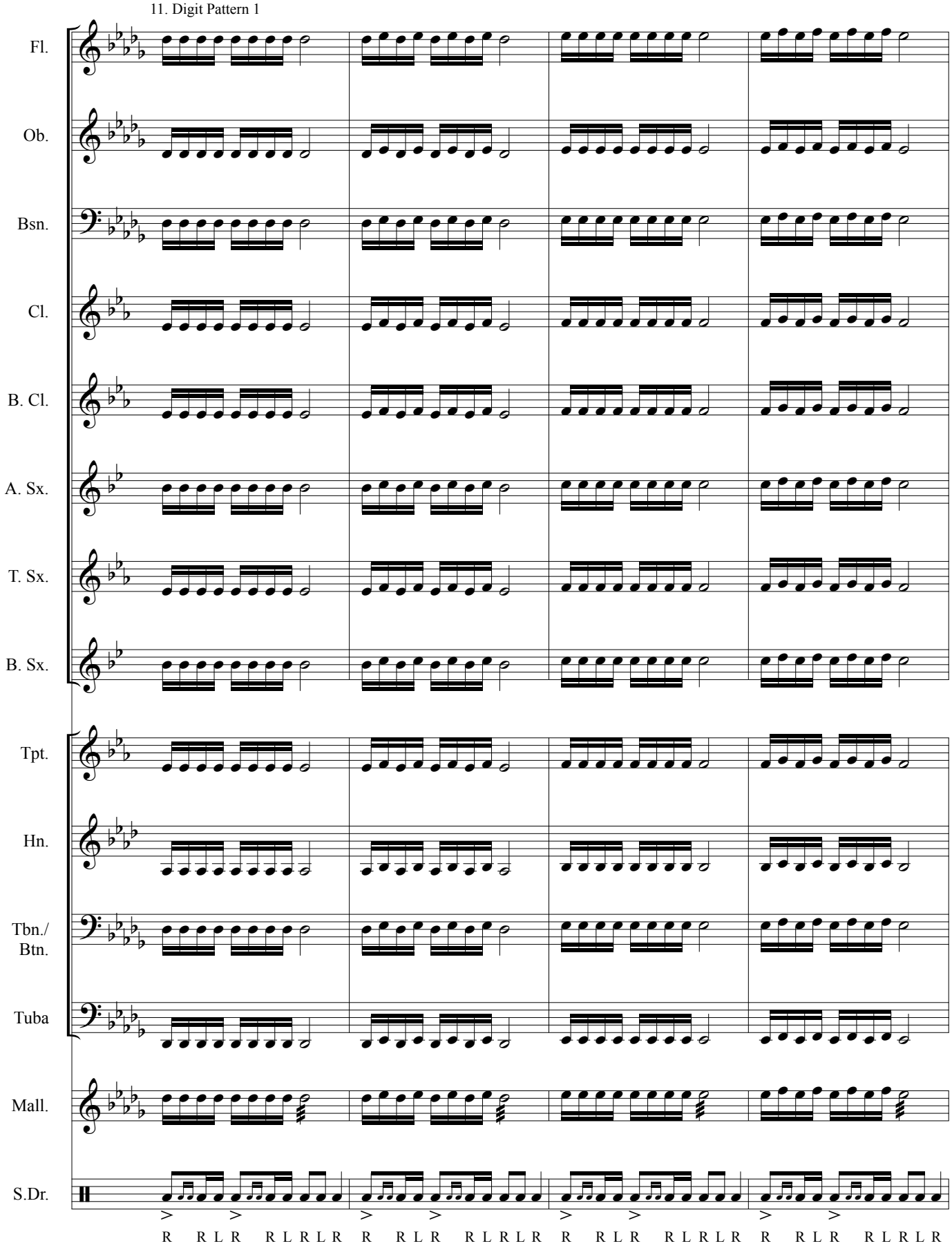

9. Chromatic Scale
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.

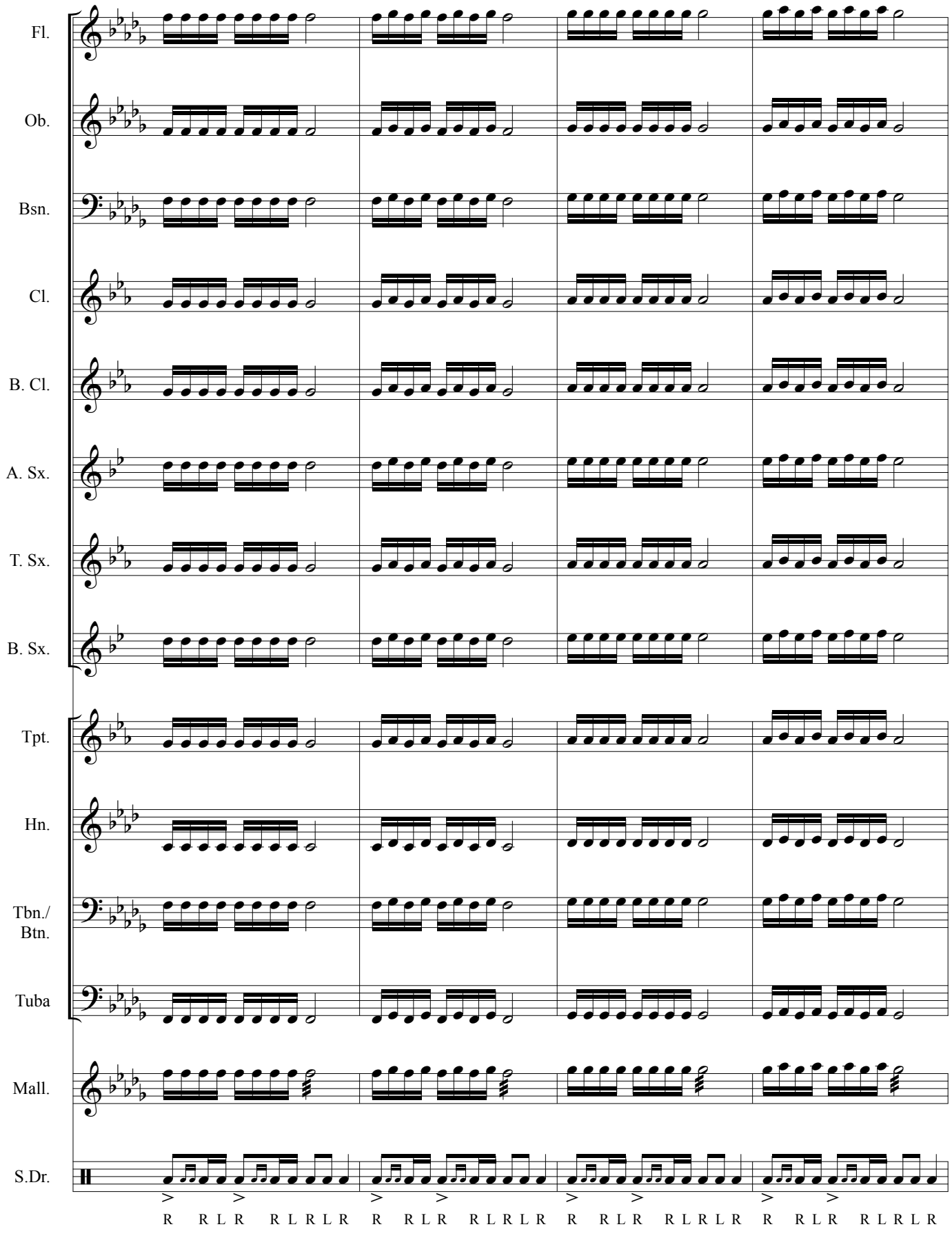
10. Lip Slurs

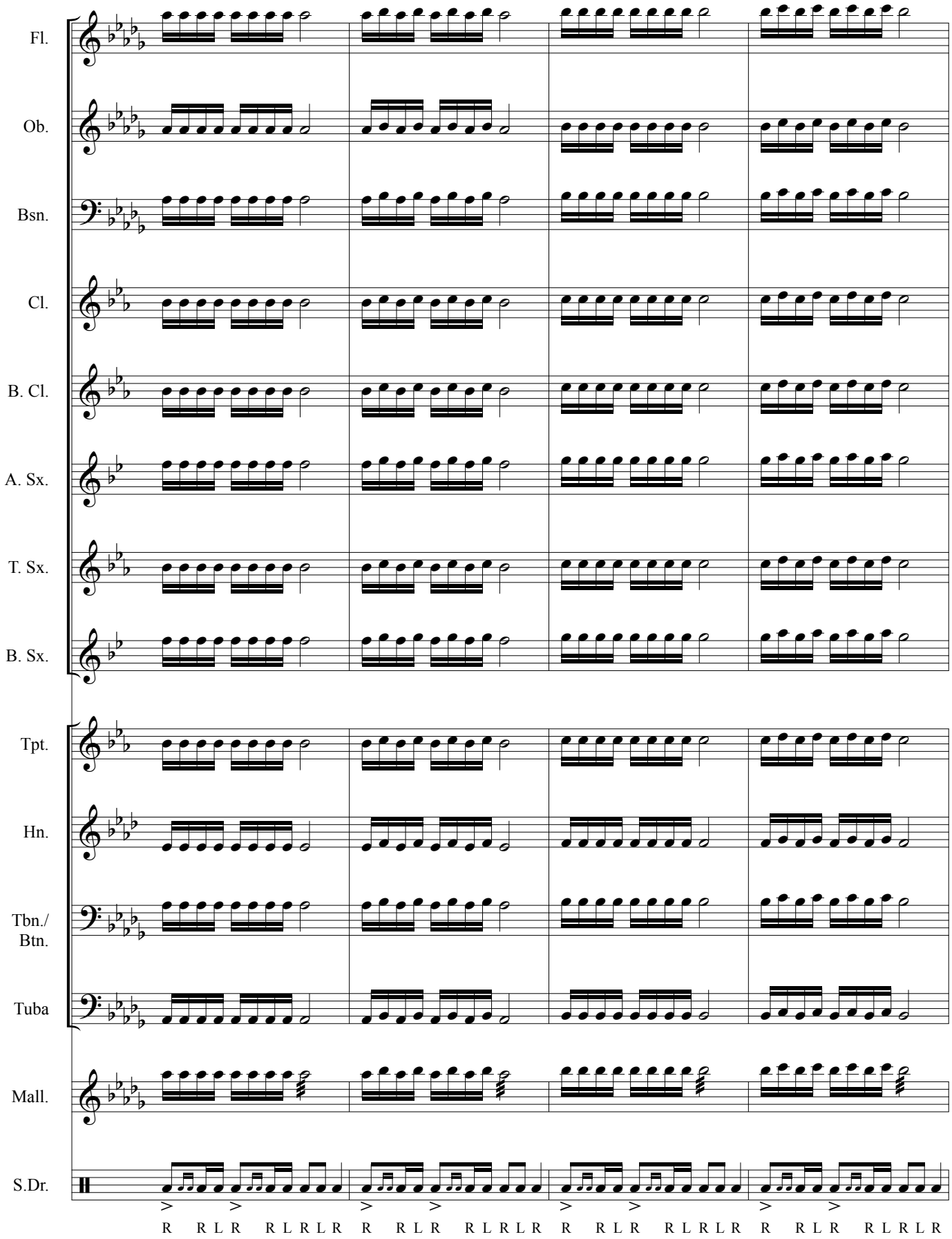

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R RRRR R RR L LLLL LLL R R RR R RR RR L L LL L LLL R RRRL LLL RRRRL LLL R R RR L L LL R R RR L LLL

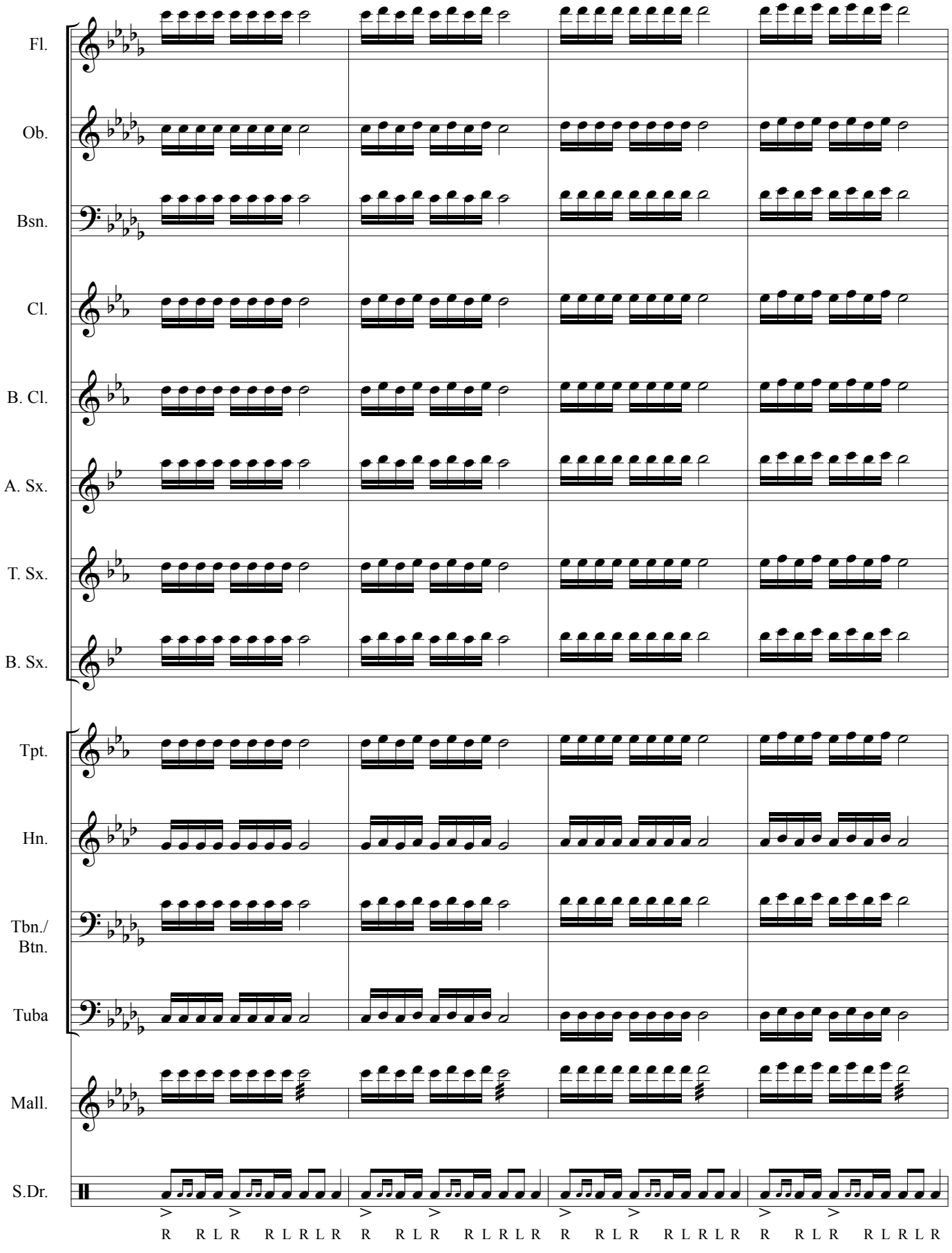
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R RLLR R LL R RLLR RLL R RLLR R LL R RLLR RLL R L RL R L RL R L RL R LR

11. Digit Pattern 1

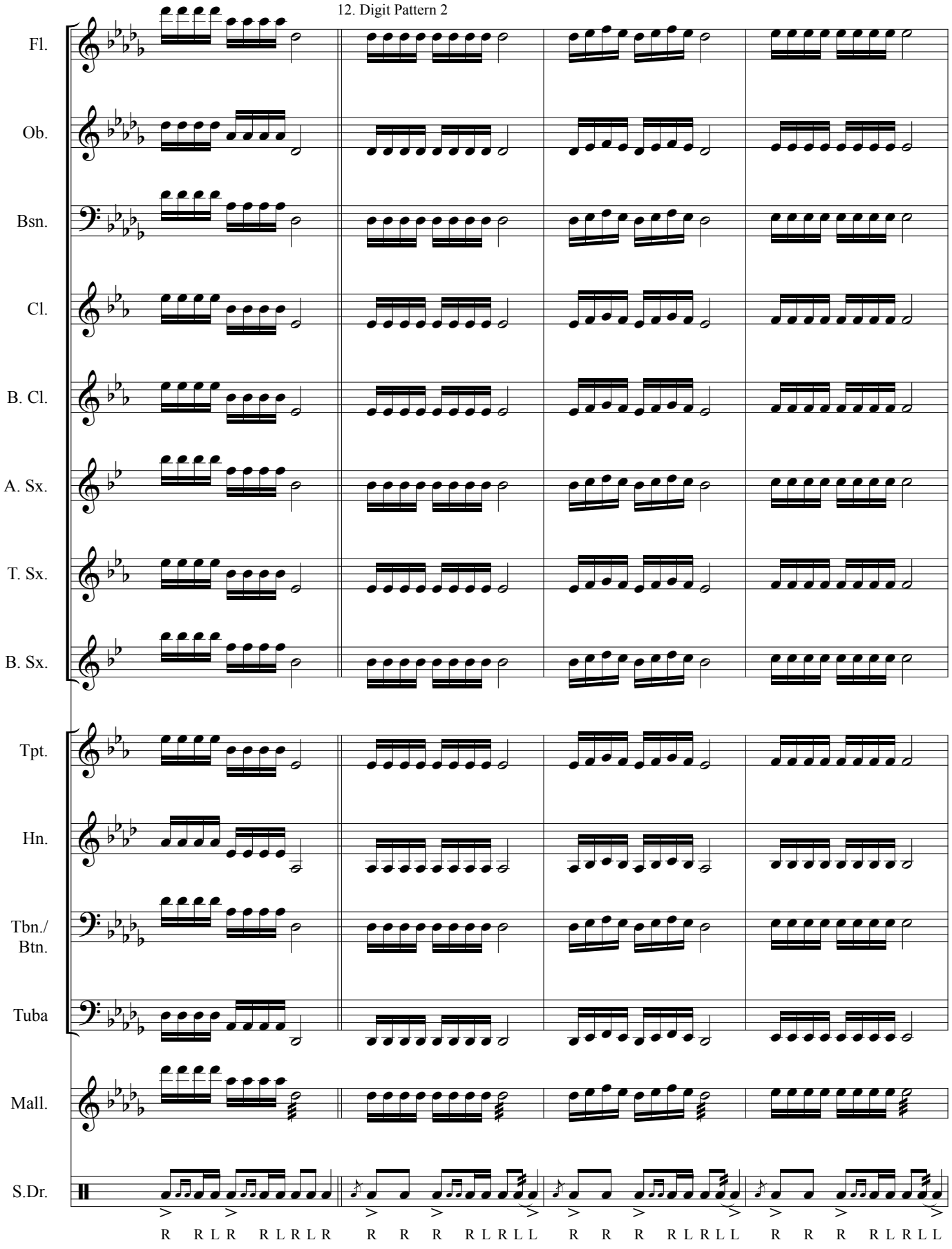


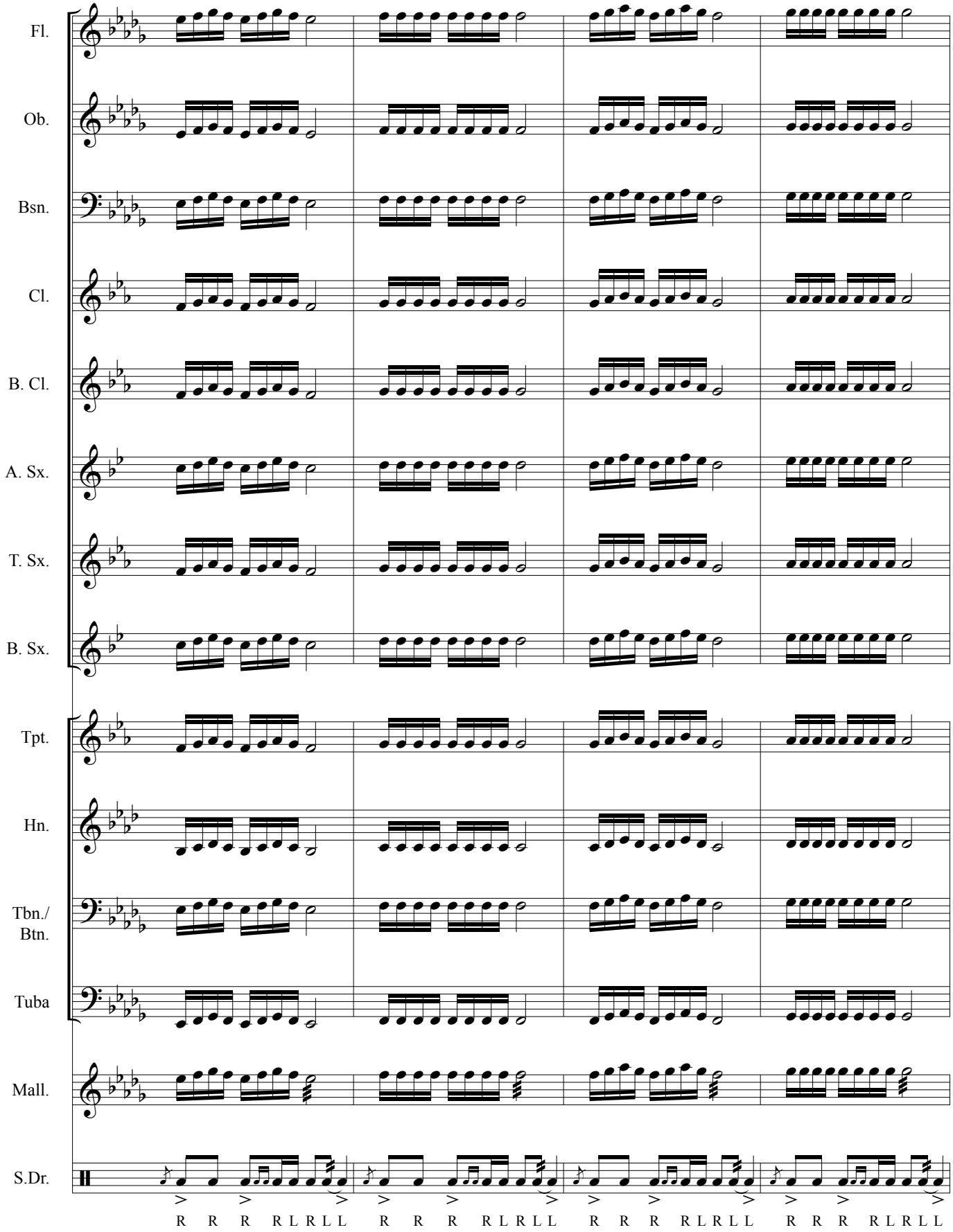

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L R R L R L R R R L R R L R L R R R L R R L R L R R R L R R L R L R

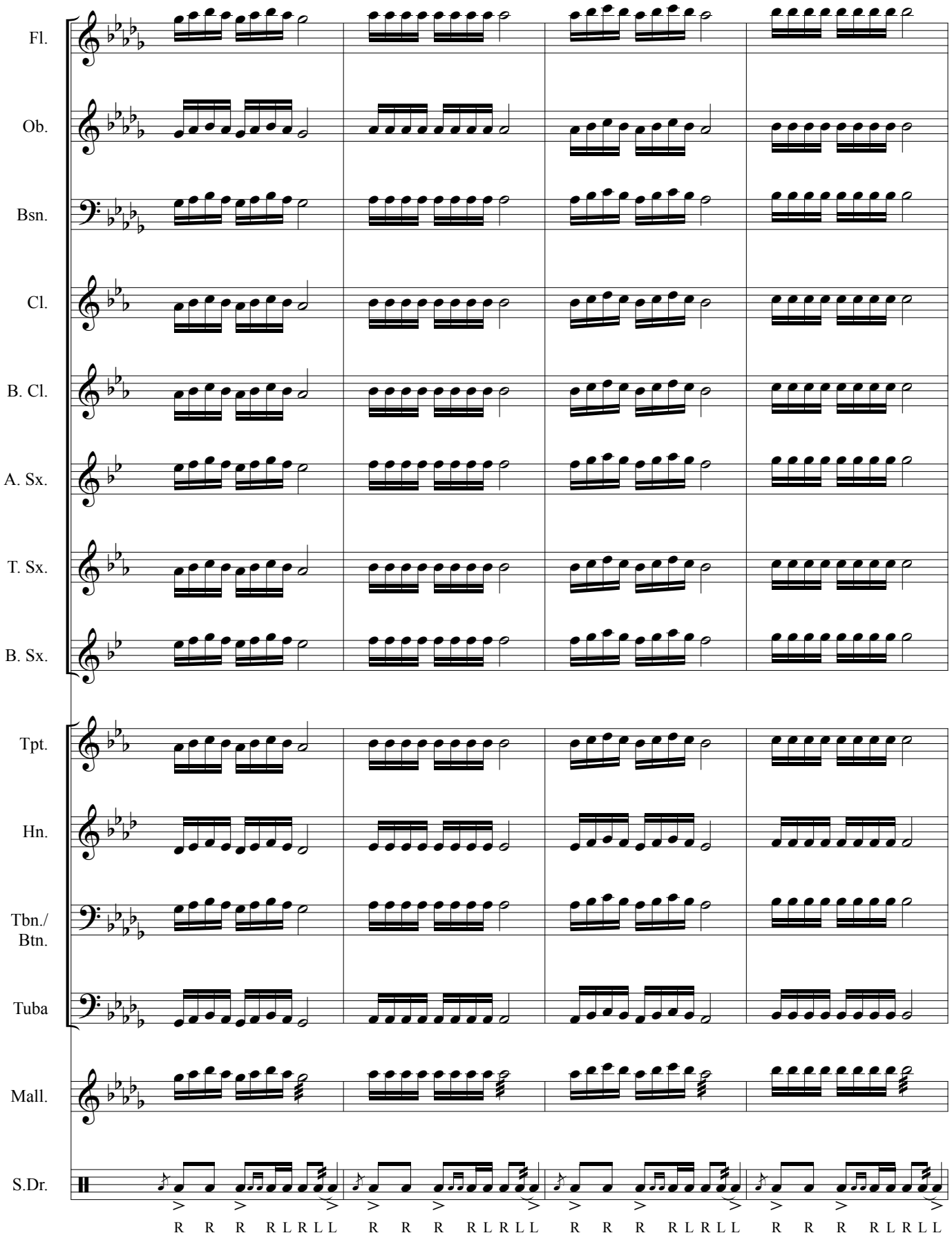

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L R R L R L R R R L R R L R L R R R L R R L R L R R R L R R L R L R

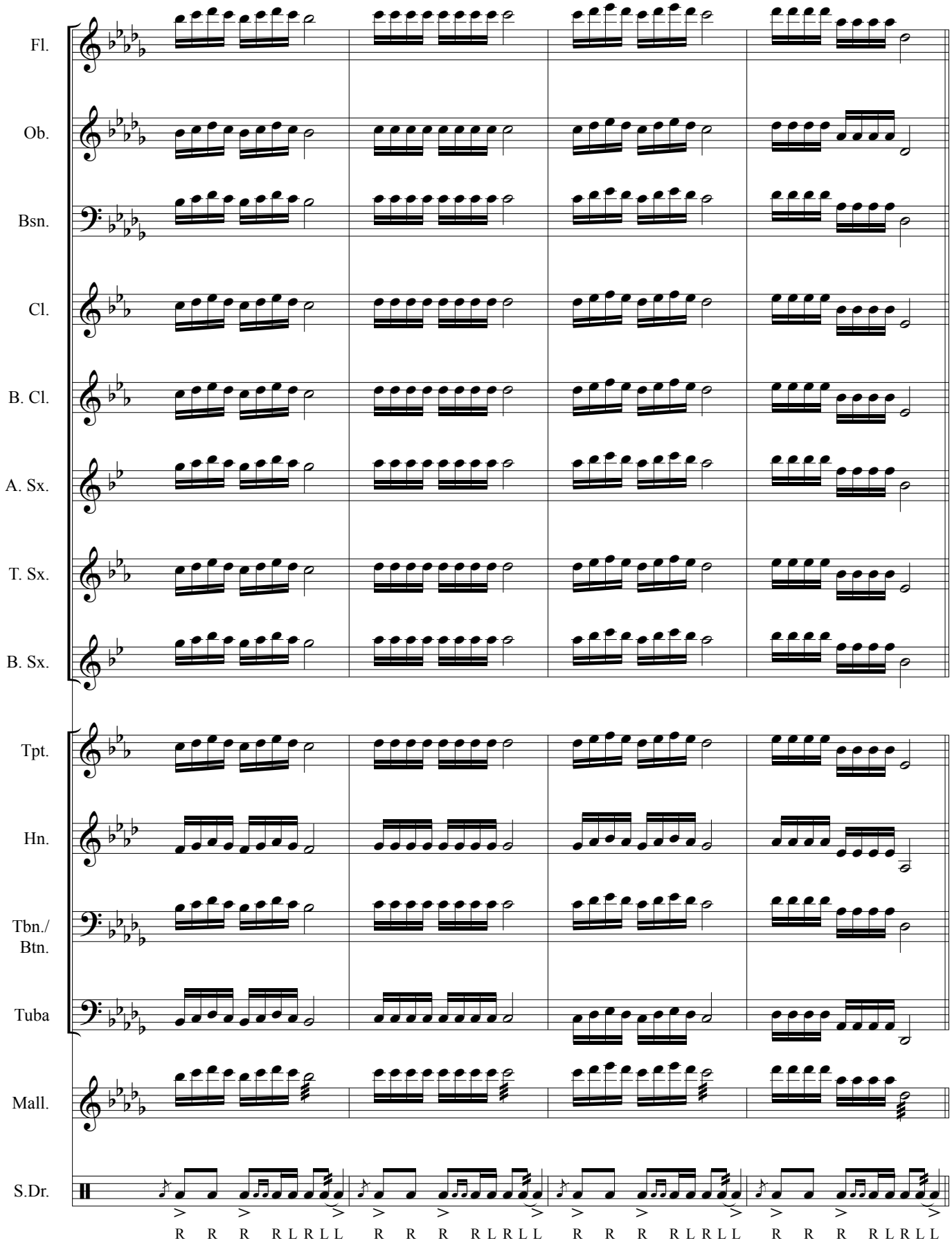

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R L R R L R L R R R L R R L R L R R R L R R L R L R R R L R R L R L R

12. Digit Pattern 2

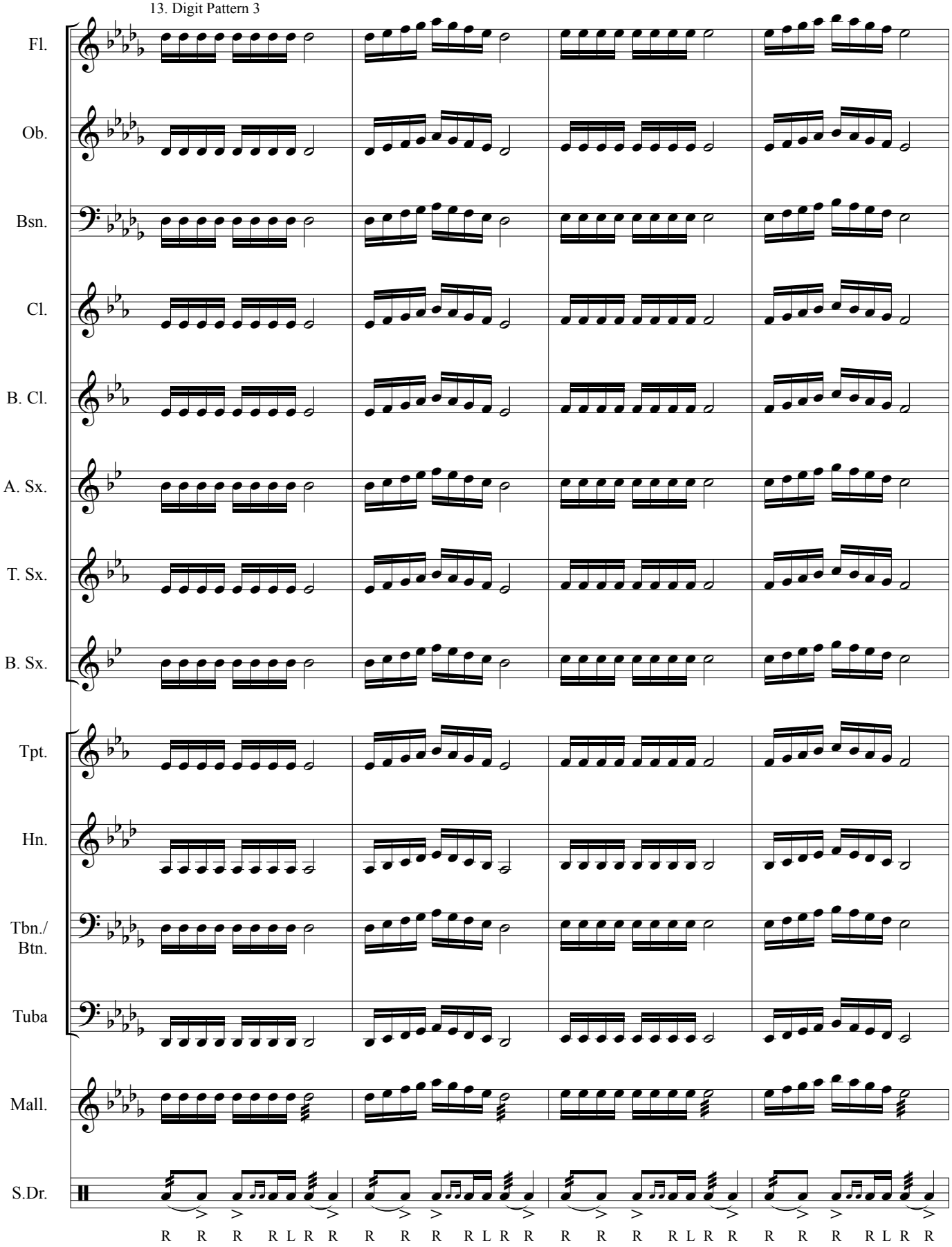


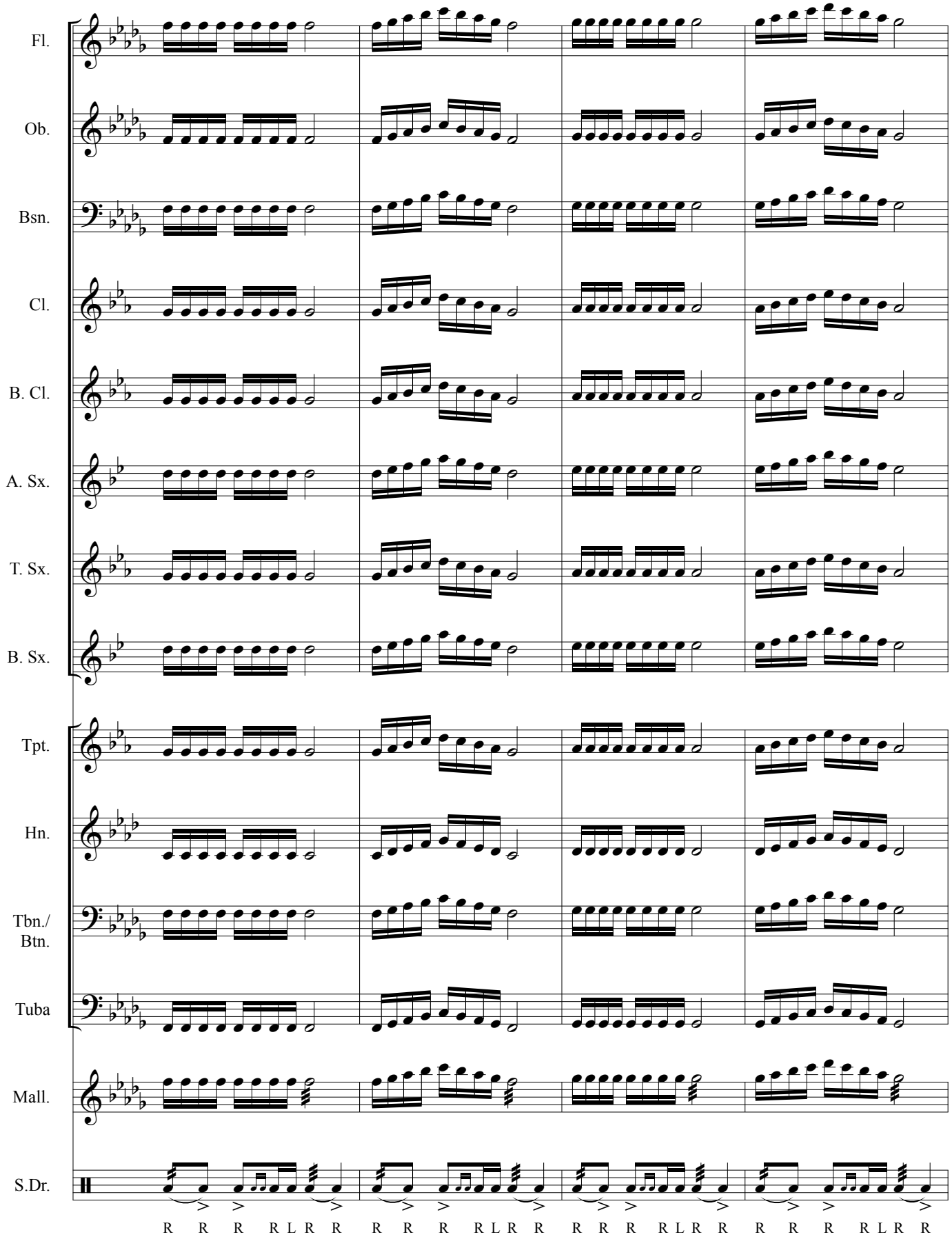

Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
S.Dr.
R R R R L R L L R R R R L R L L R R R R L R L L R R R R L R L L


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

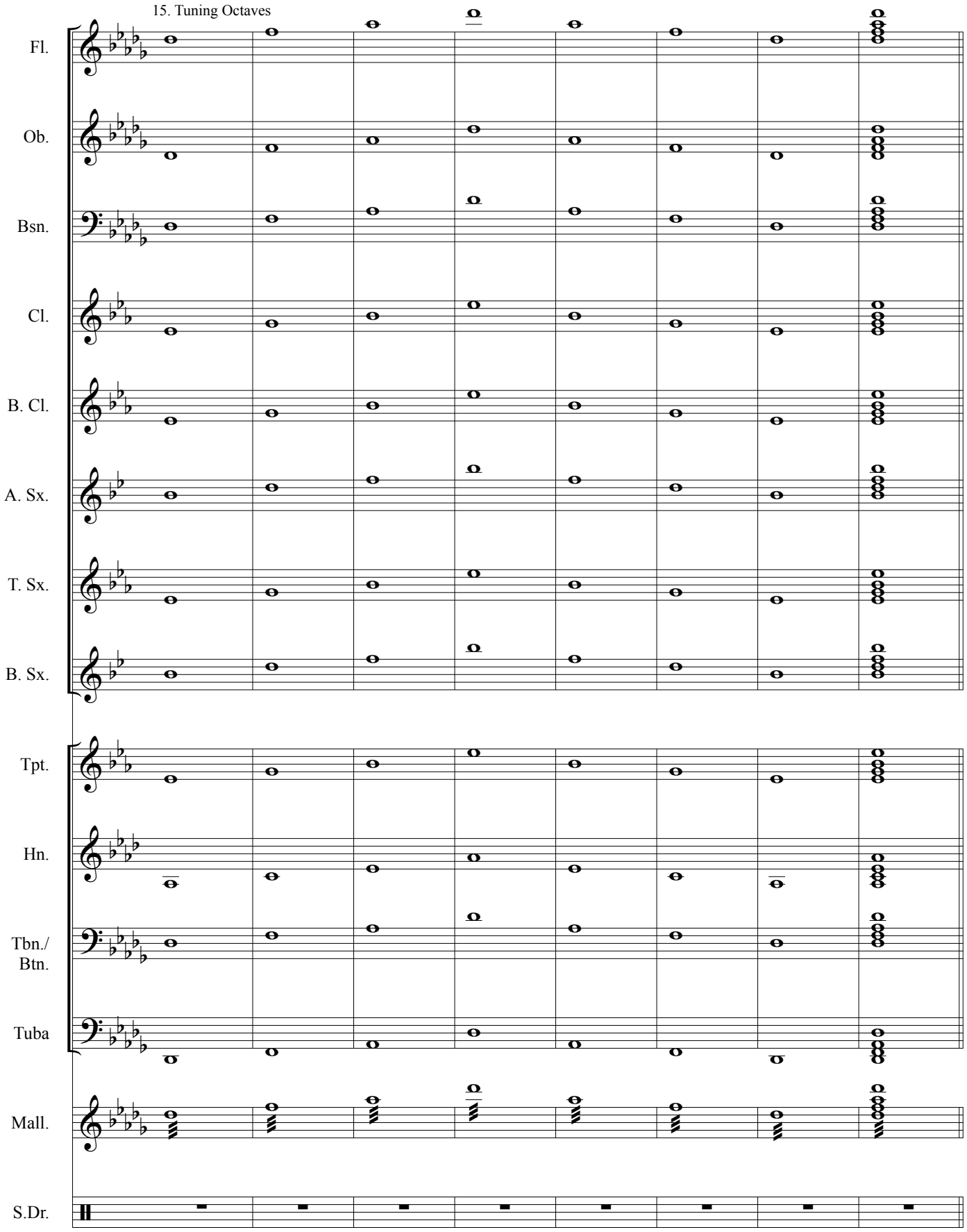
13. Digit Pattern 3




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

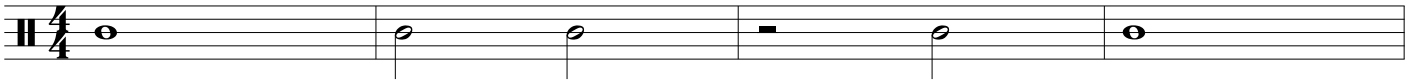
14. Major Scale Tuning
Fl.
Ob.
Bsn.
Cl.
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Tpt.
Hn.
Tbn./
Btn.
Tuba
Mall.
Exercises 14-16: Tacet-Play on mallet instrument
S.Dr.


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

Rhythm Pages

1



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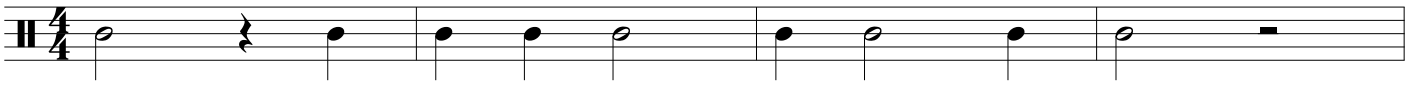

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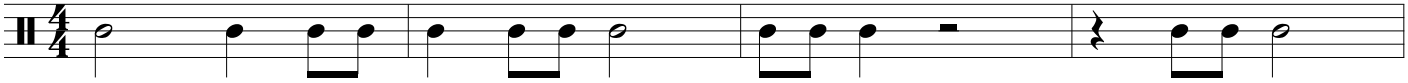

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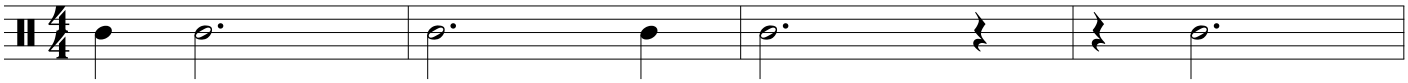

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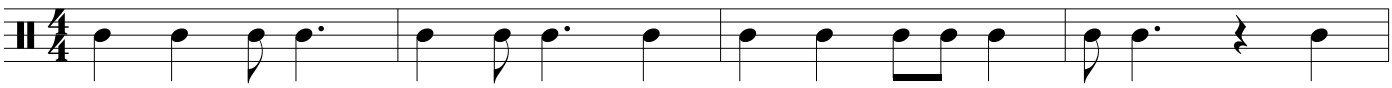

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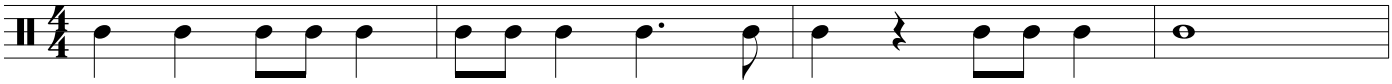

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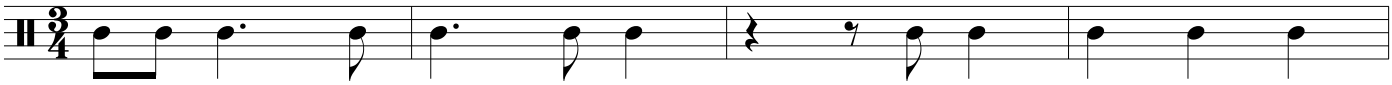

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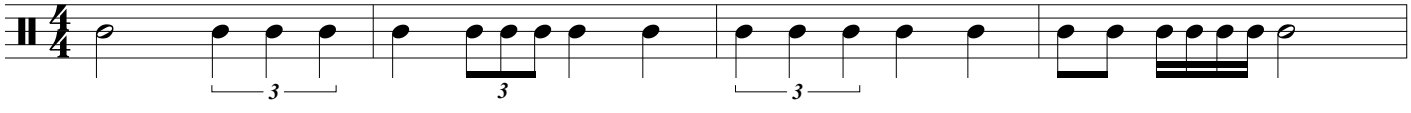

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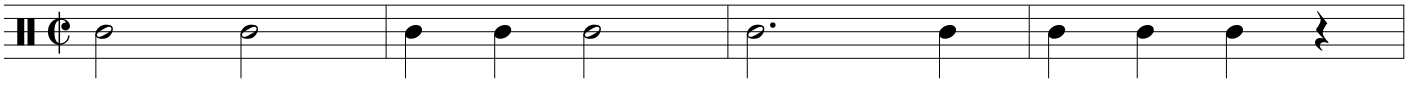

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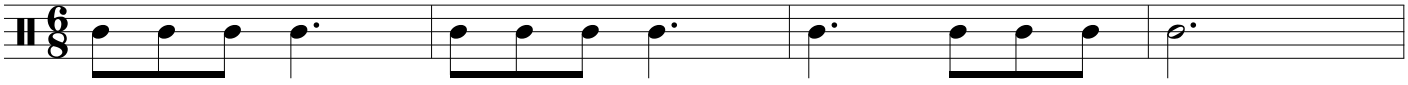

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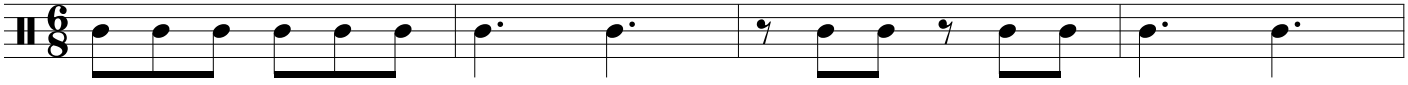

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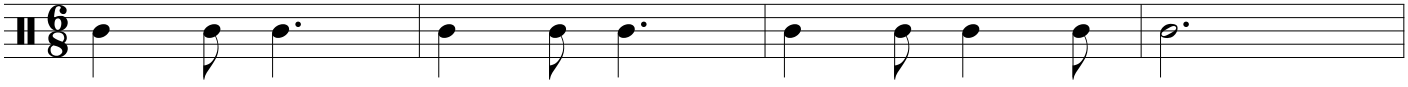

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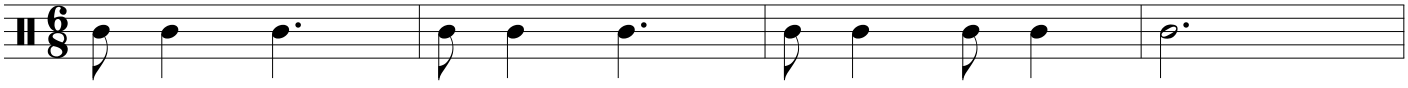

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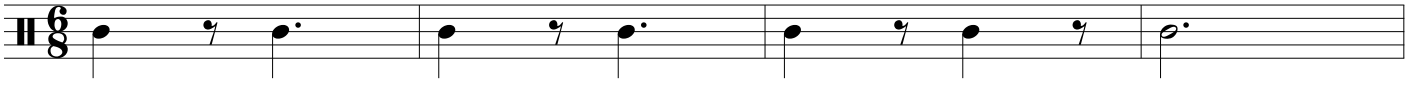

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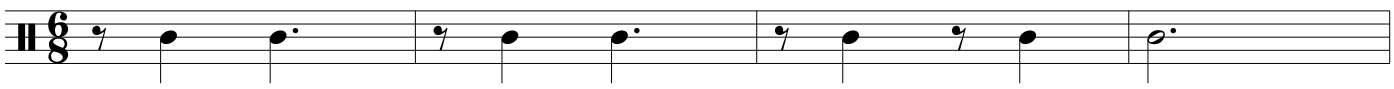

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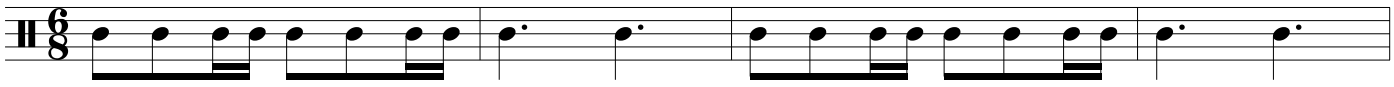

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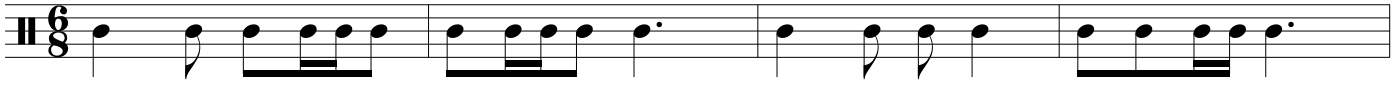

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Flute

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

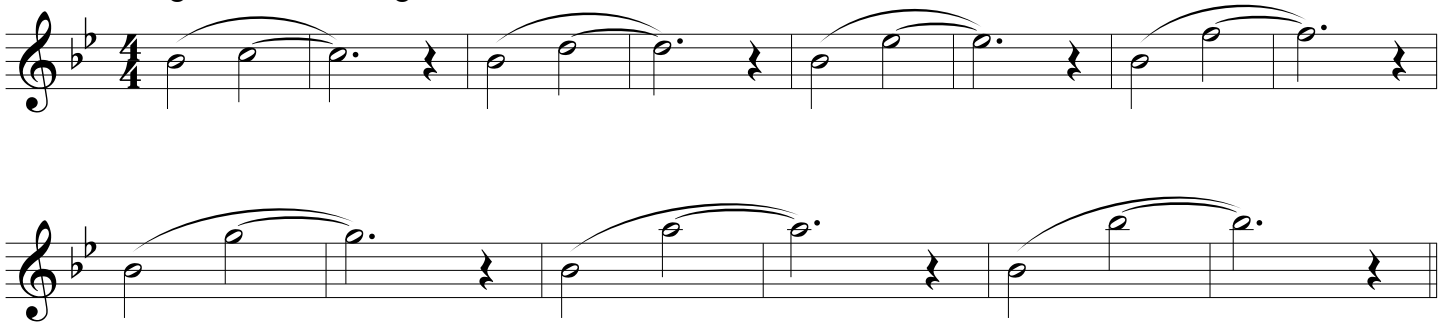
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

Ashley Gable

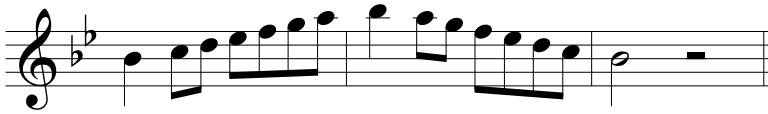
Concert B♭

1. Long Tones Ascending



2. Long Tones Descending

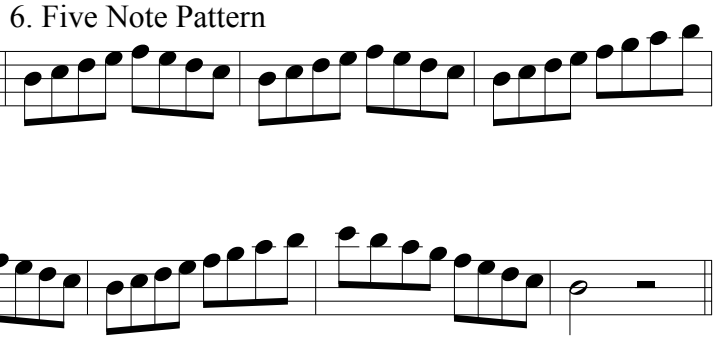
3. Major Scale First Octave



4. Major Scale Second Octave

5. Harmonic Minor Scale

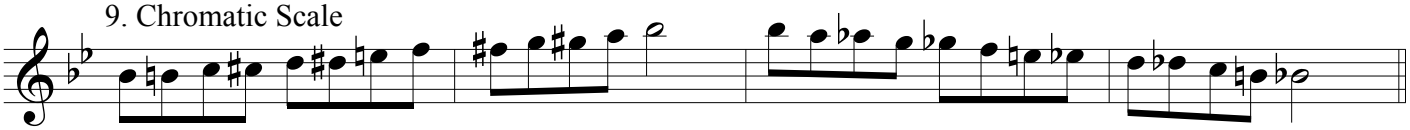
6. Five Note Pattern



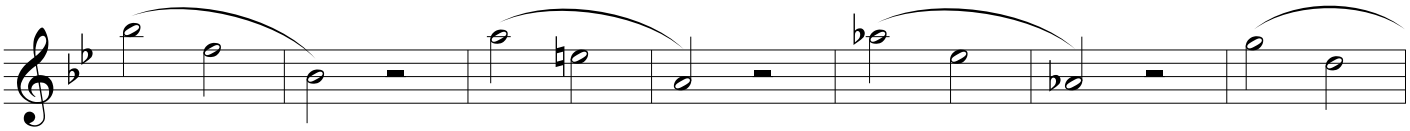
7. Thirds

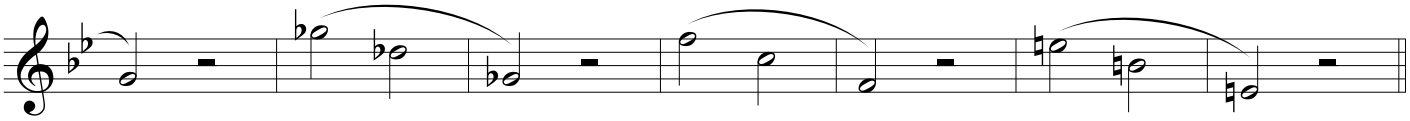
8. Chromatic Segments

9. Chromatic Scale

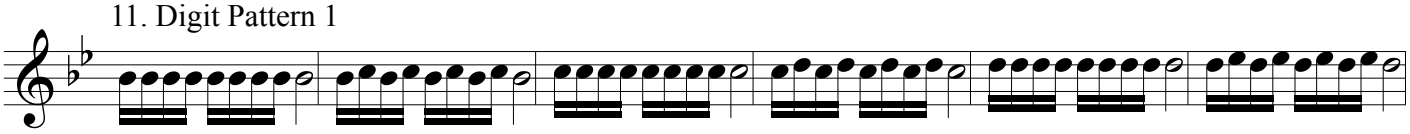


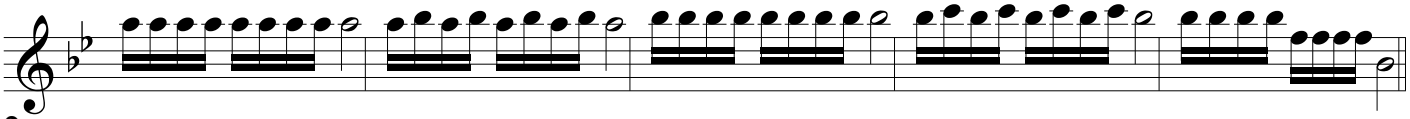
10. Lip Slurs





11. Digit Pattern 1





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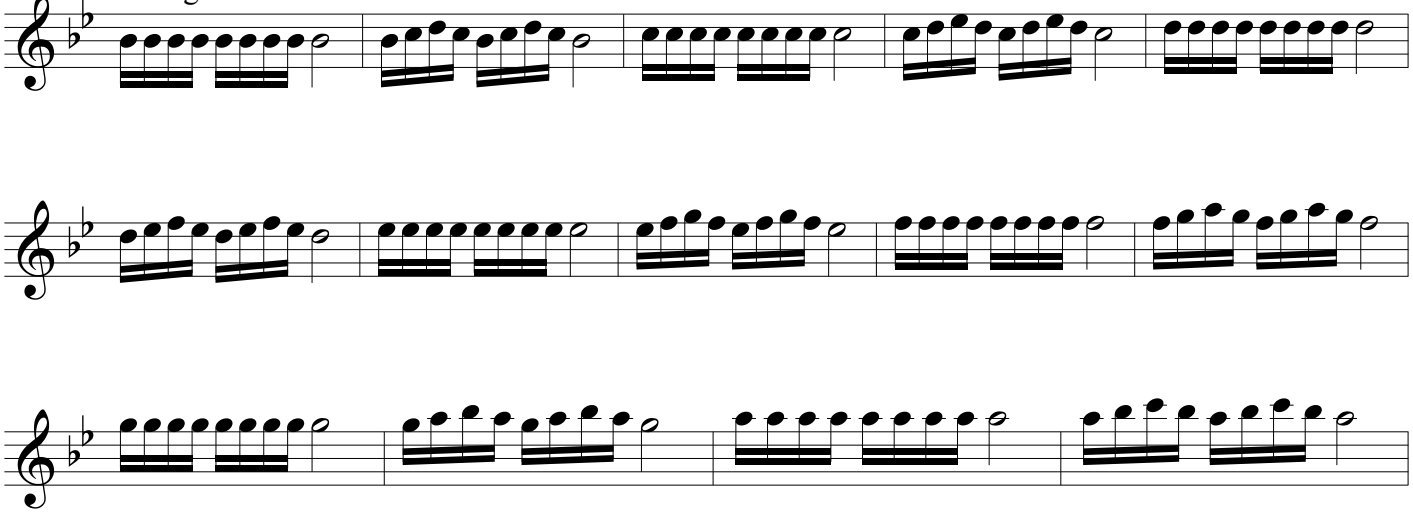

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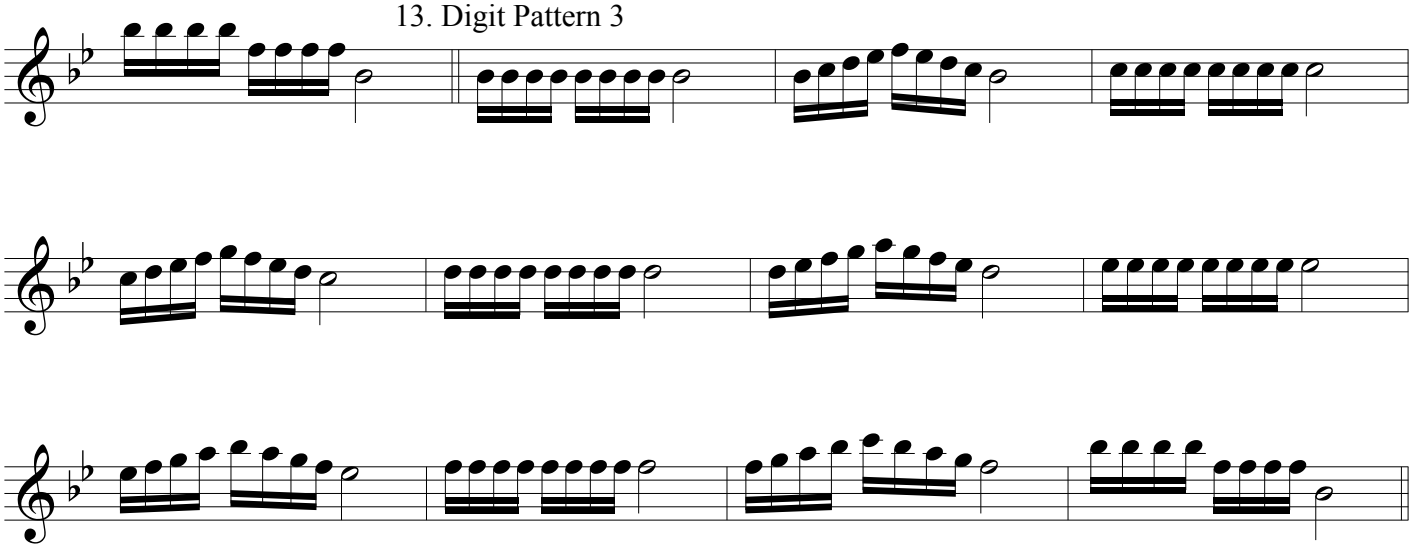
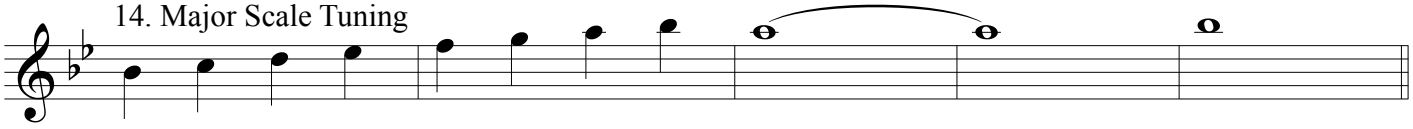
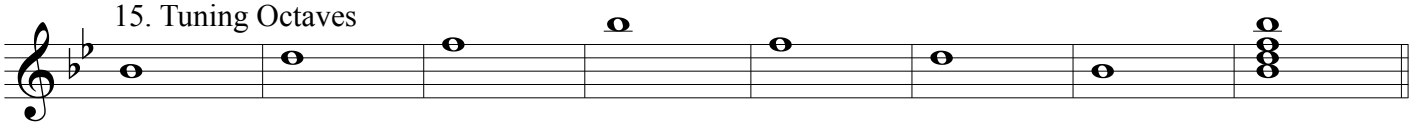


14. Major Scale Tuning



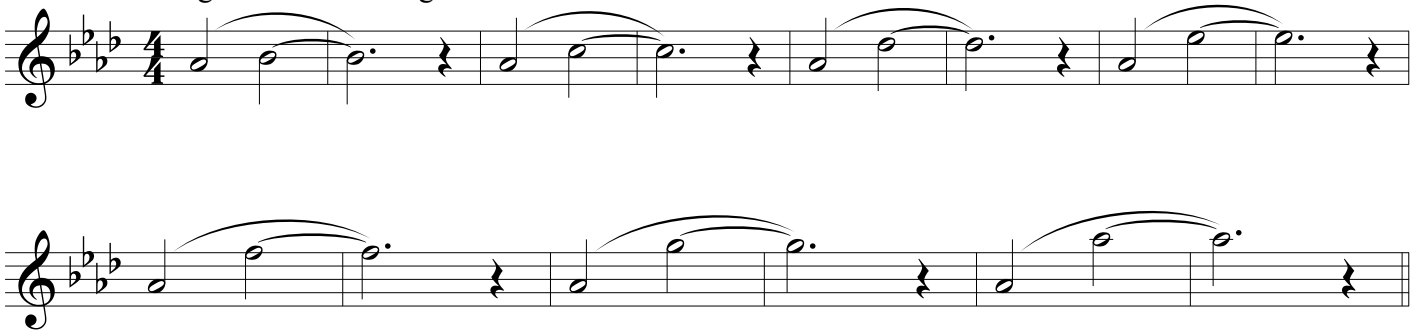
15. Tuning Octaves



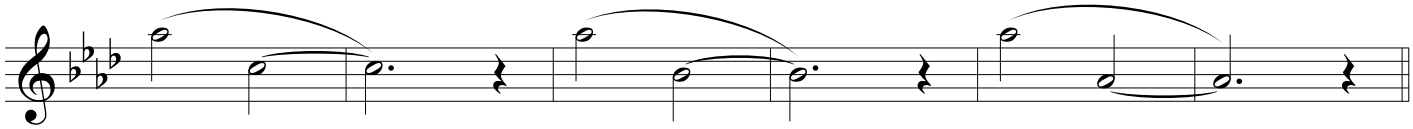
16. Descending Chromatics Harmonized

Concert A♭

1. Long Tones Ascending



2. Long Tones Descending

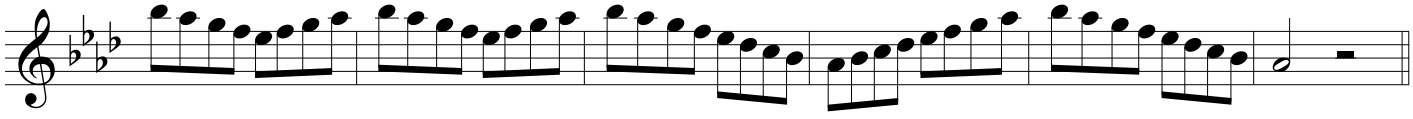


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

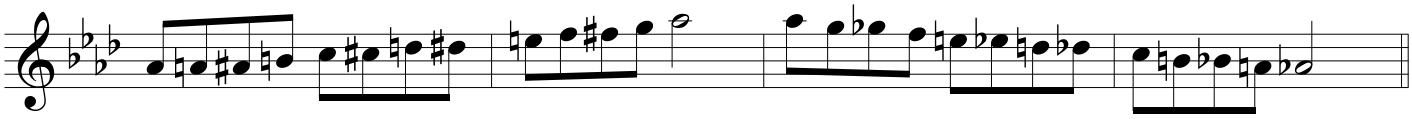
6. Five Note Pattern



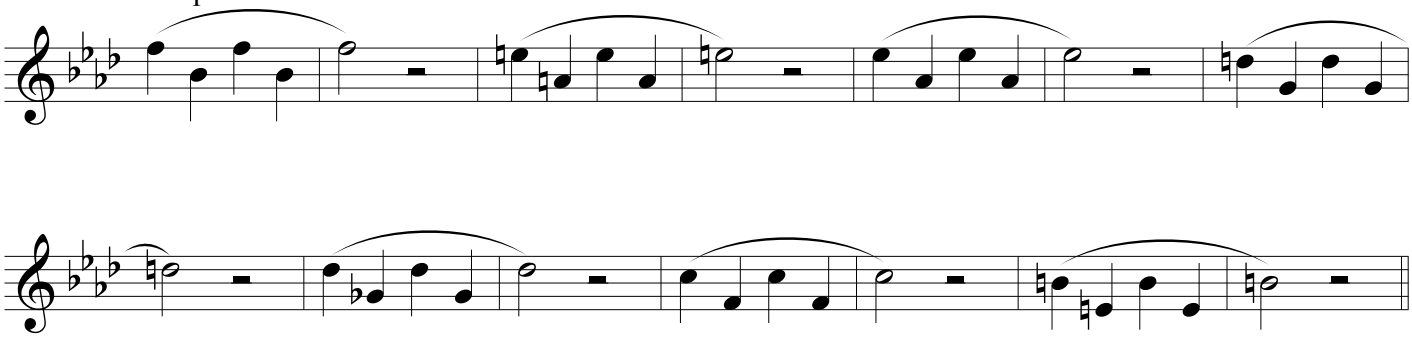
7. Thirds

8. Chromatic Segments

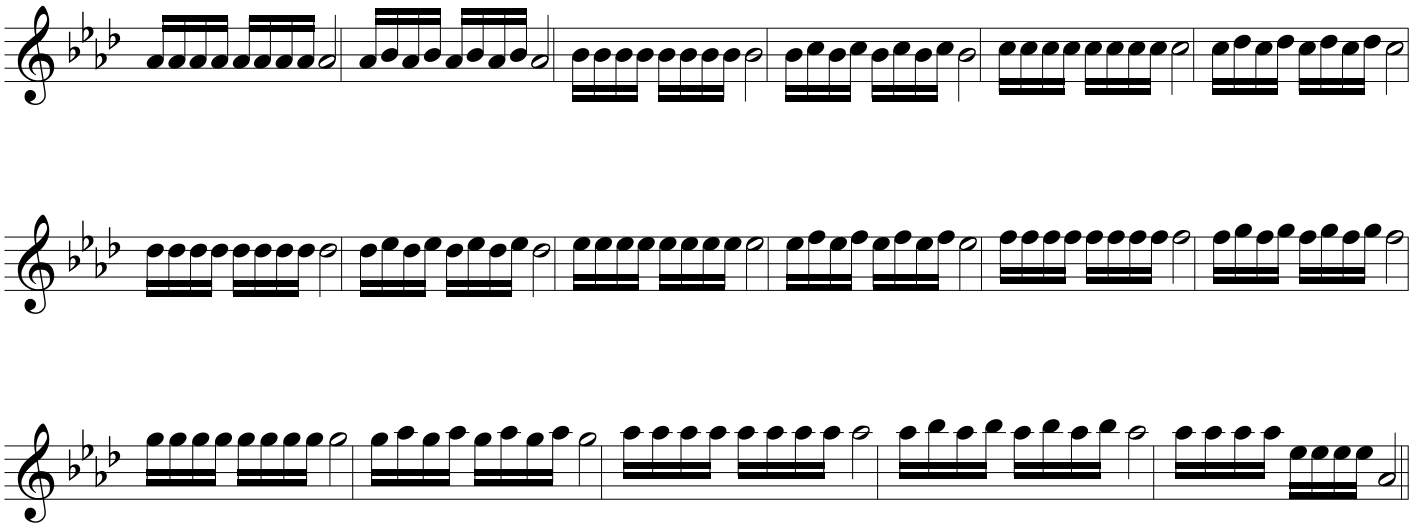
9. Chromatic Scale



10. Lip Slurs



11. Digit Pattern 1



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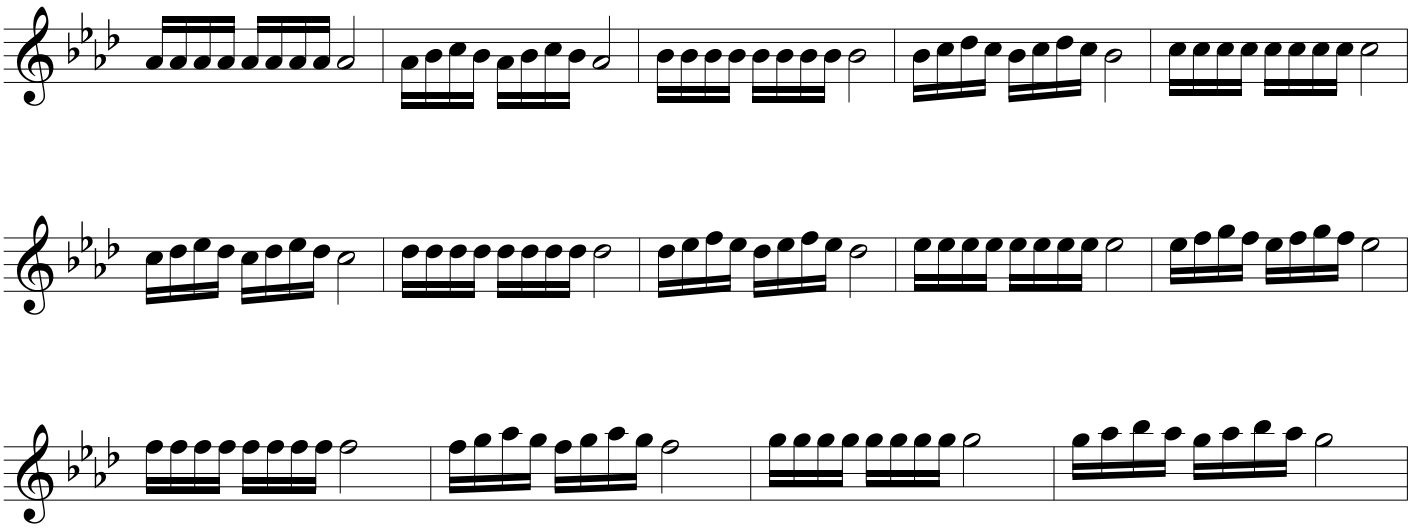

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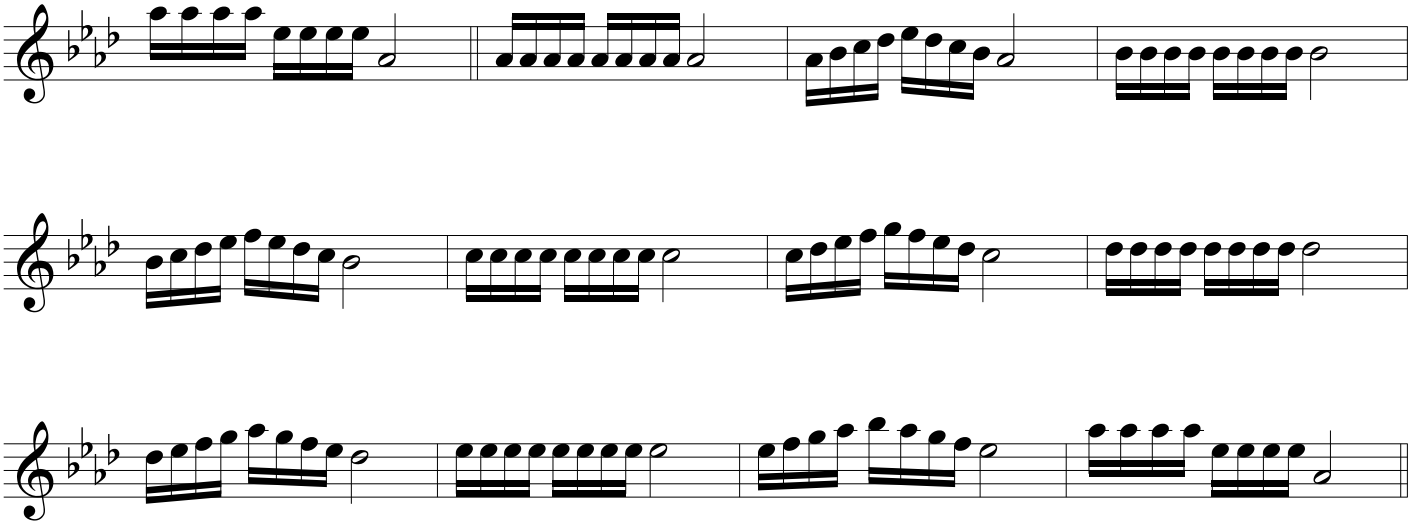
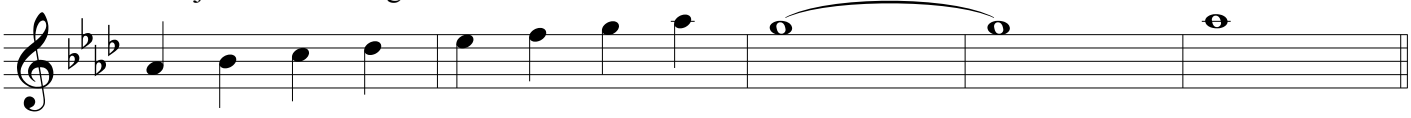
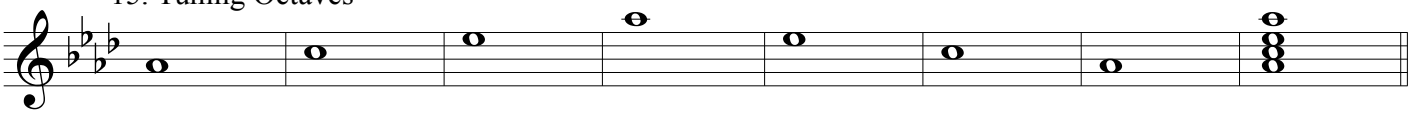


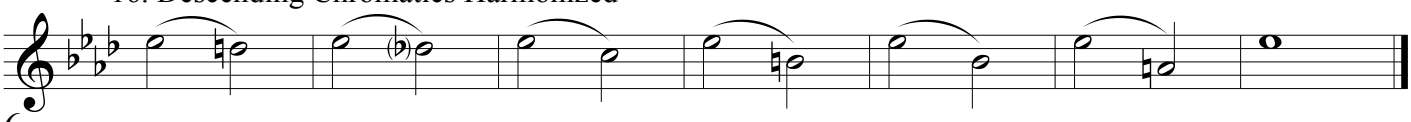
14. Major Scale Tuning



15. Tuning Octaves

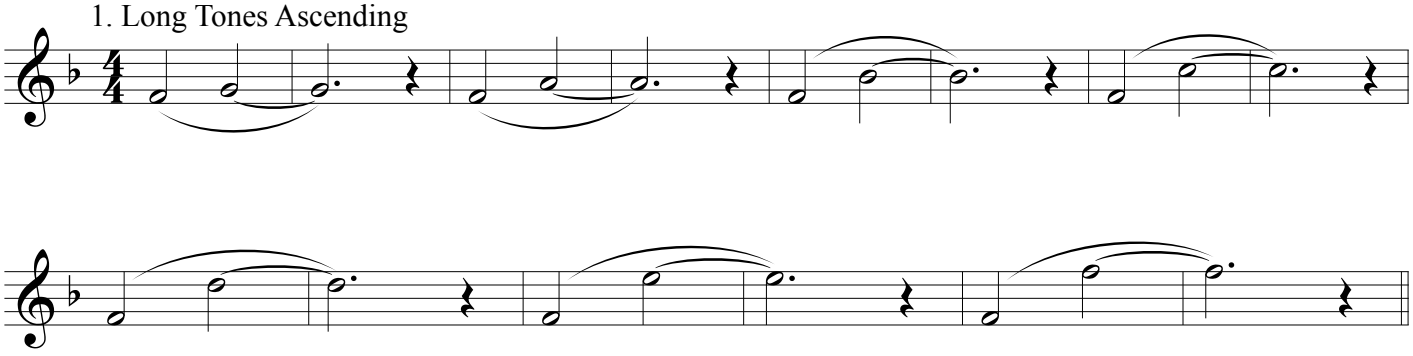


16. Descending Chromatics Harmonized



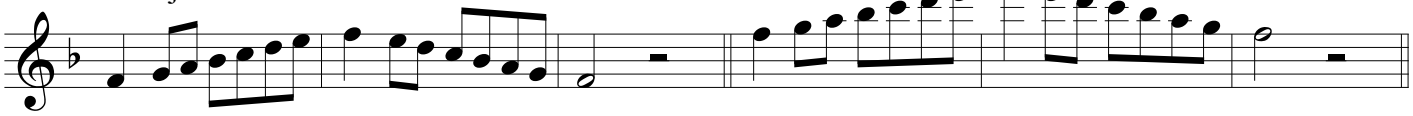
Concert F

1. Long Tones Ascending



2. Long Tones Descending

3. Major Scale First Octave



4. Major Scale Second Octave

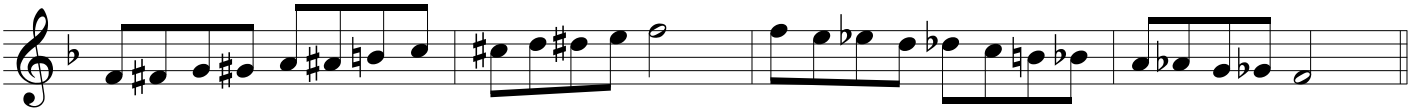
5. Harmonic Minor Scale

6. Five Note Pattern

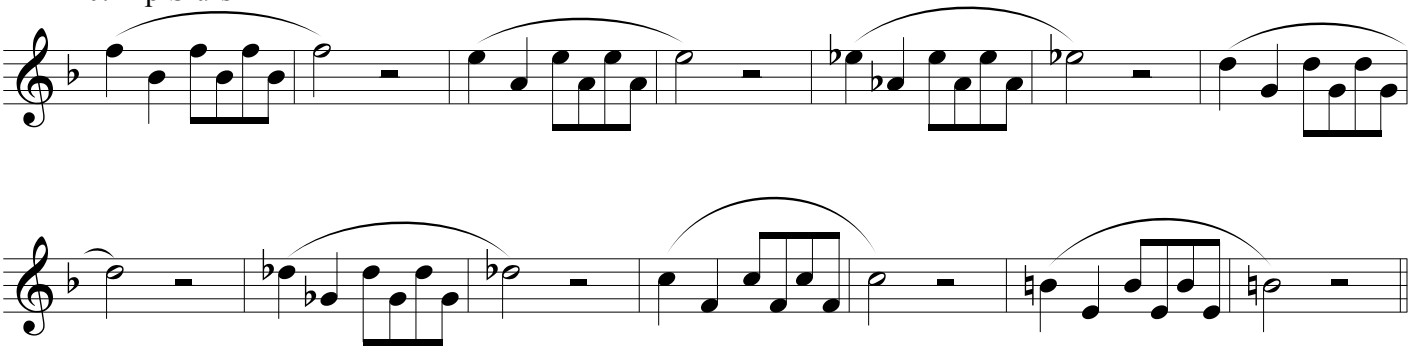
7. Thirds

8 Chromatic Segments

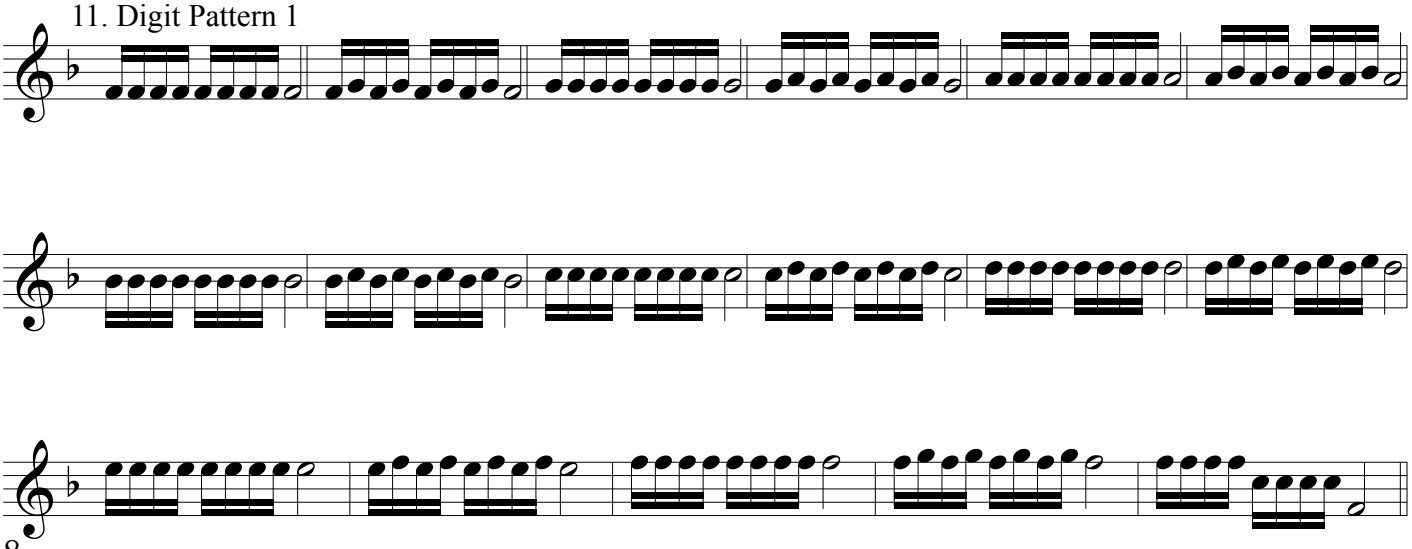
9. Chromatic Scale



10. Lip Slurs

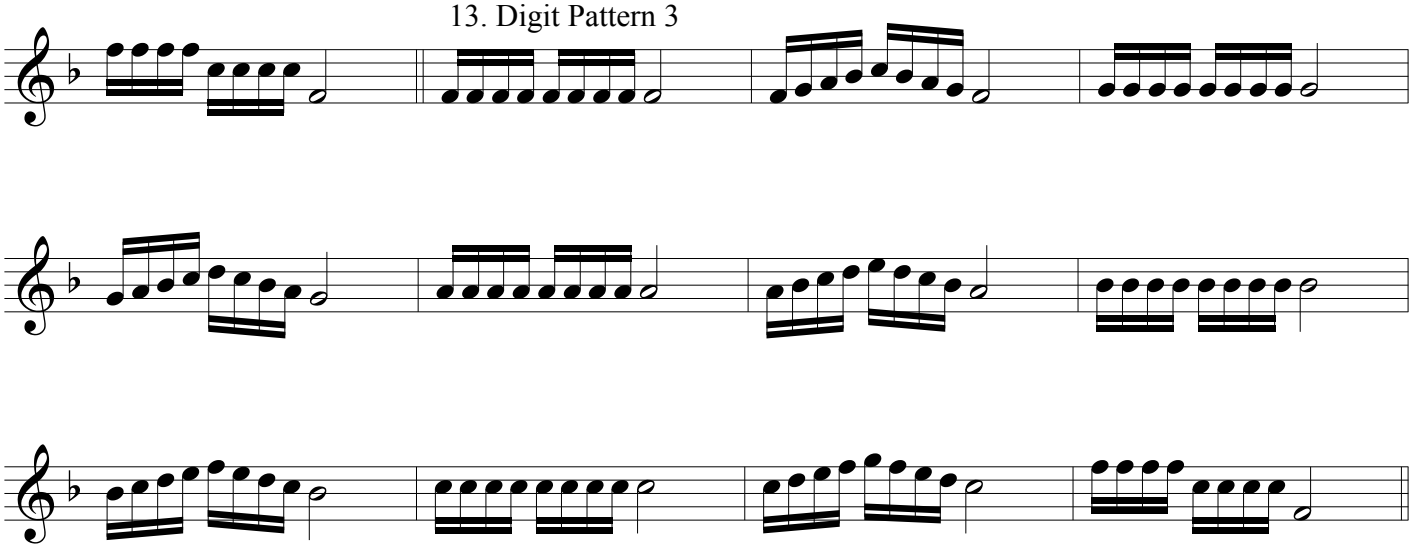


11. Digit Pattern 1

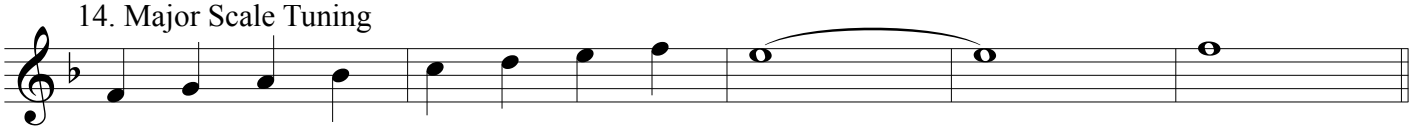


12. Digit Pattern 2

13. Digit Pattern 3



14. Major Scale Tuning

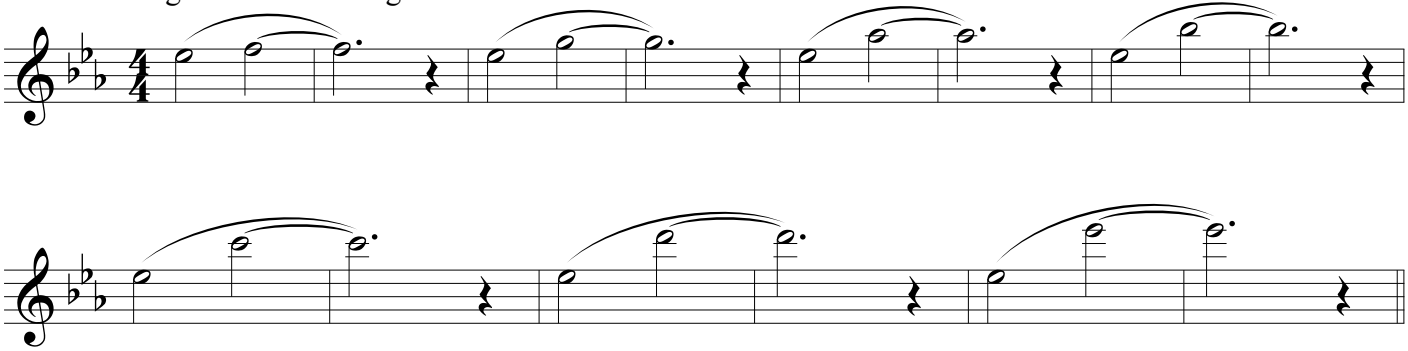


15. Tuning Octaves

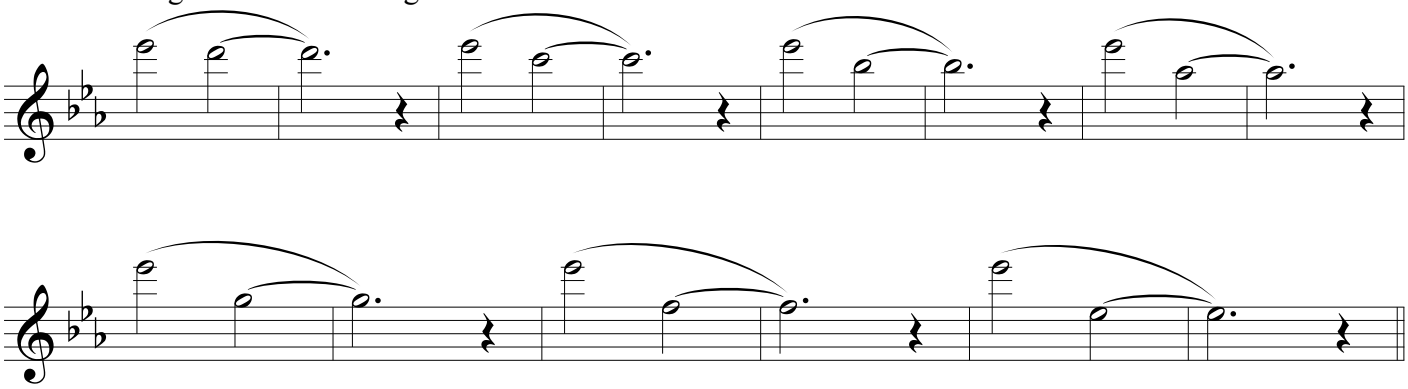
16. Descending Chromatics Harmonized

Concert E♭

1. Long Tones Ascending

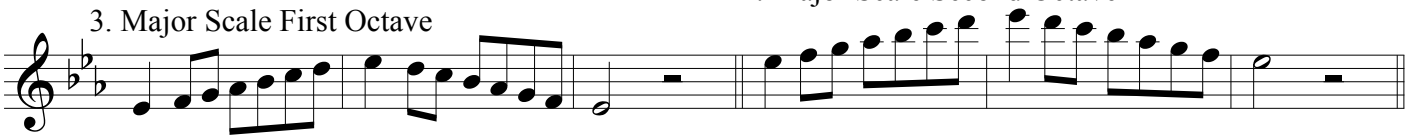


2. Long Tones Descending



3. Major Scale First Octave

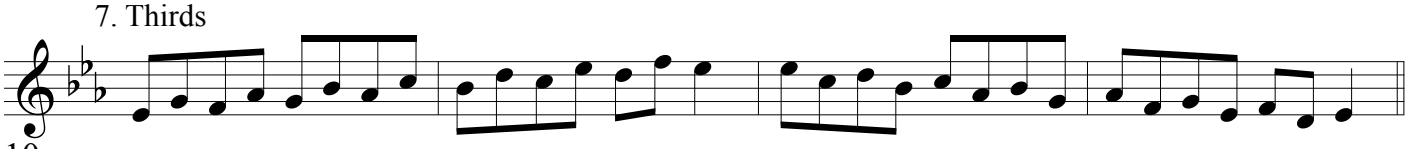
4. Major Scale Second Octave



5. Harmonic Minor Scale

6. Five Note Pattern

7. Thirds

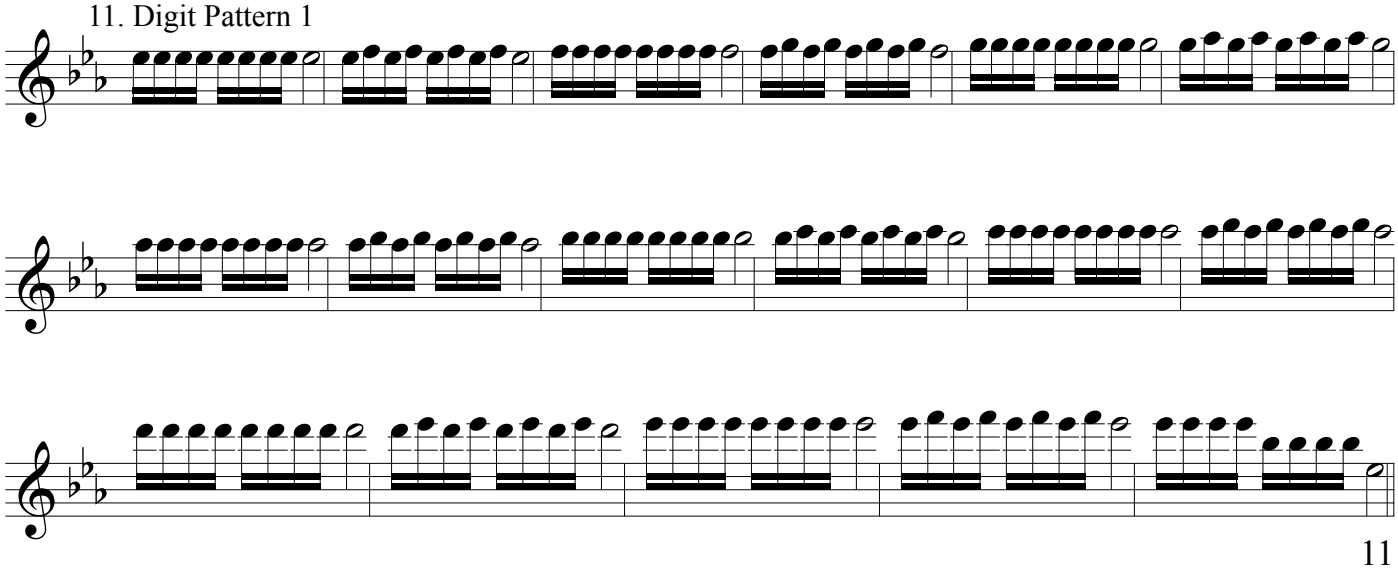


8. Chromatic Segments

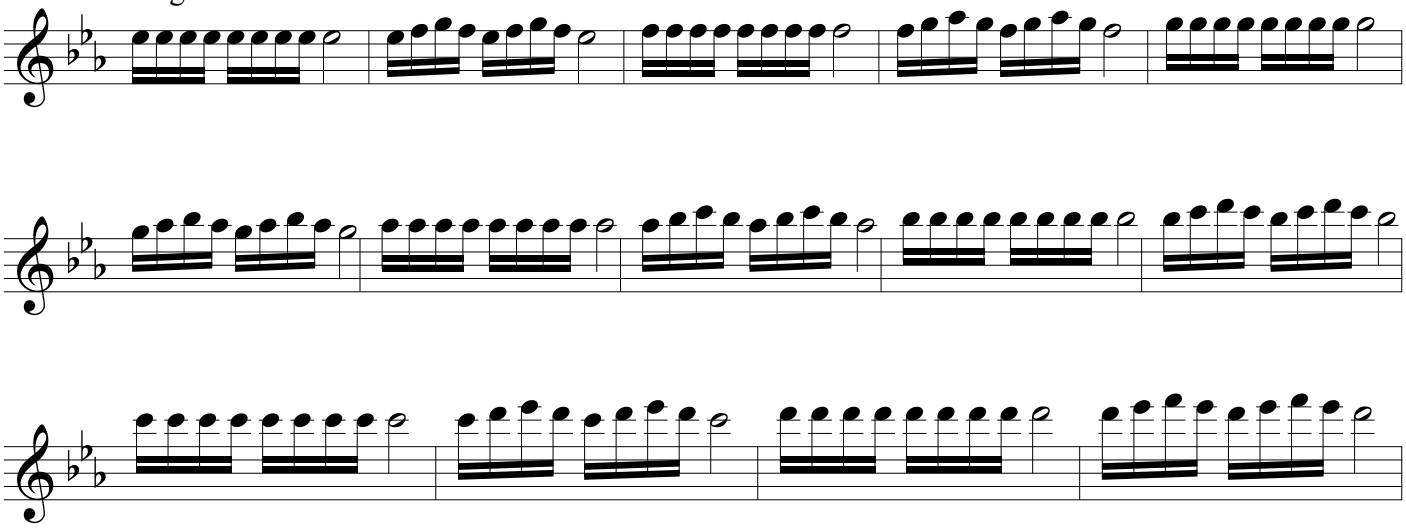
9. Chromatic Scale

10. Lip Slurs

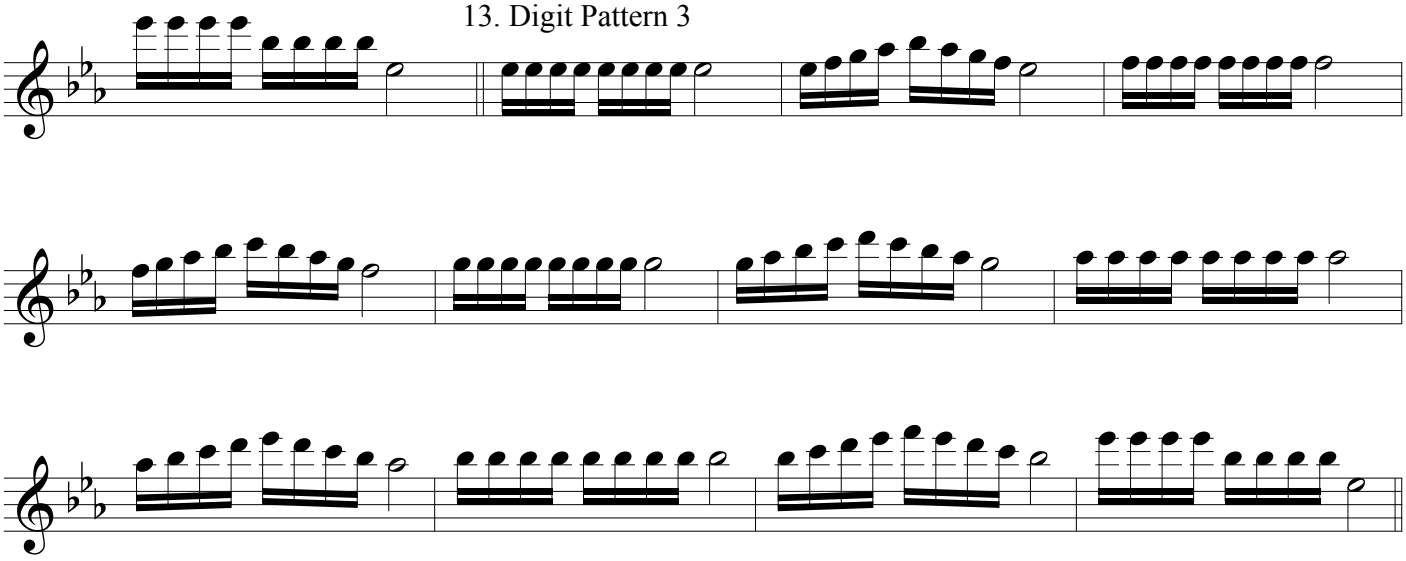
11. Digit Pattern 1



12. Digit Pattern 2

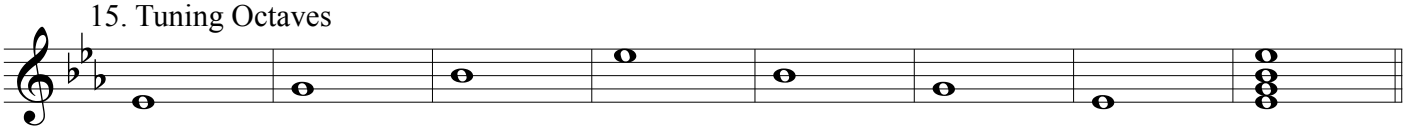


13. Digit Pattern 3

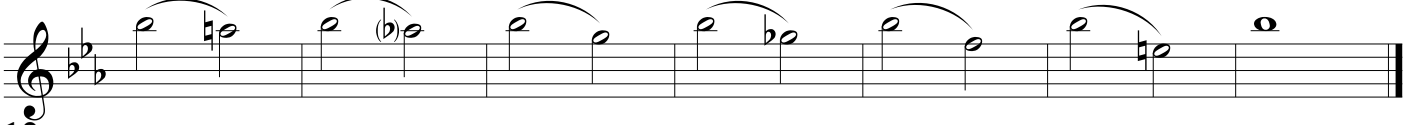


14. Major Scale Tuning

15. Tuning Octaves

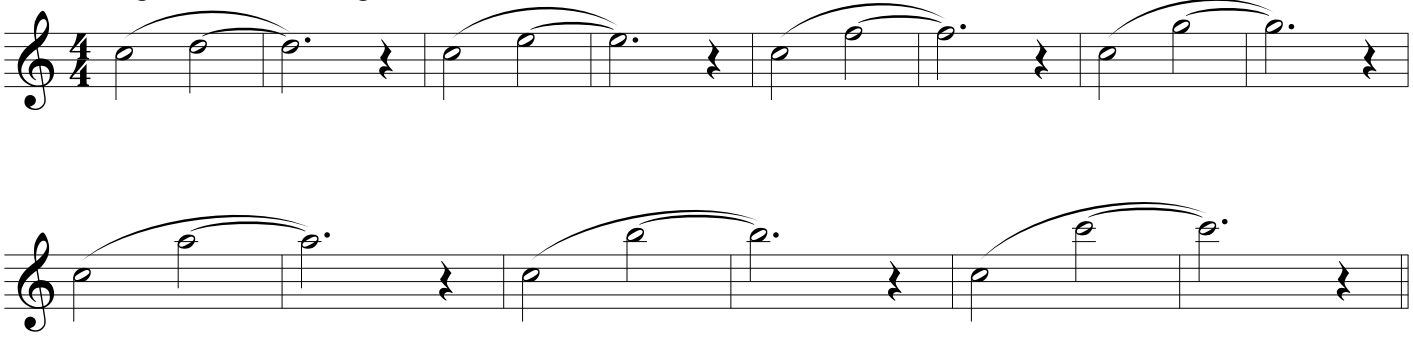


16. Descending Chromatics Harmonized

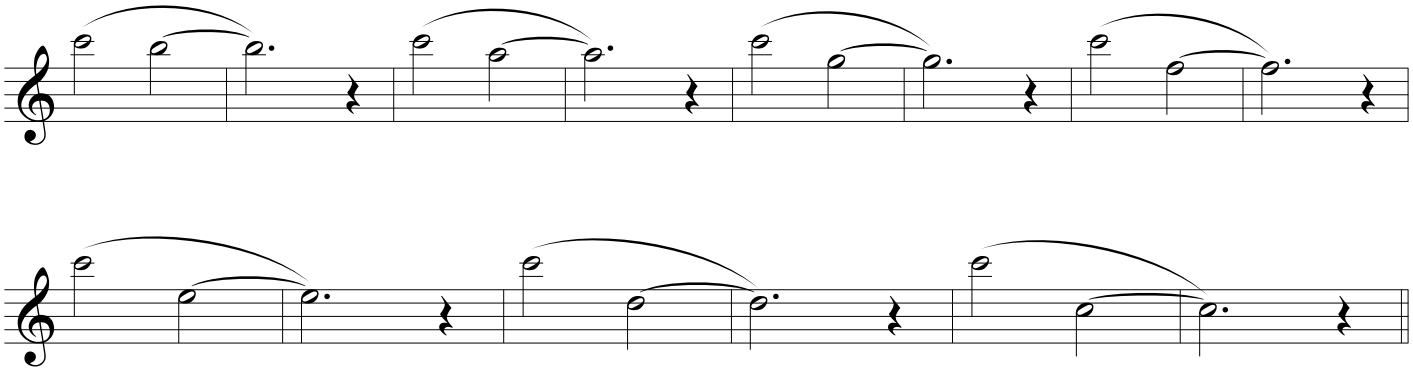


Concert C

1. Long Tones Ascending



2. Long Tones Descending

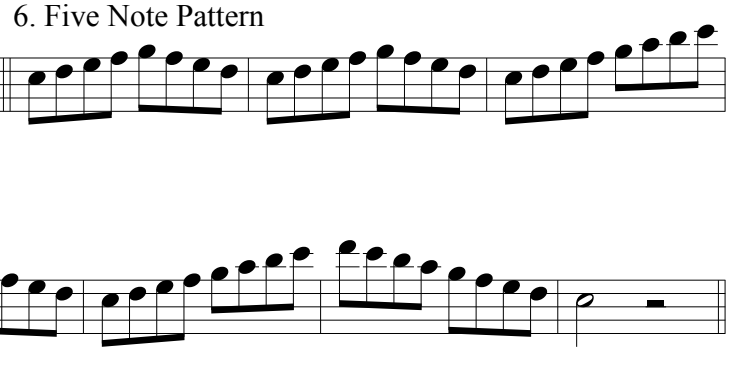


3. Major Scale First Octave

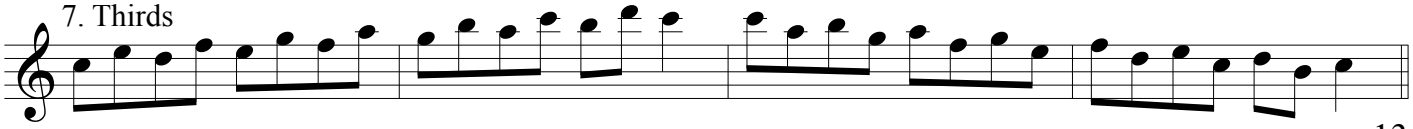
4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

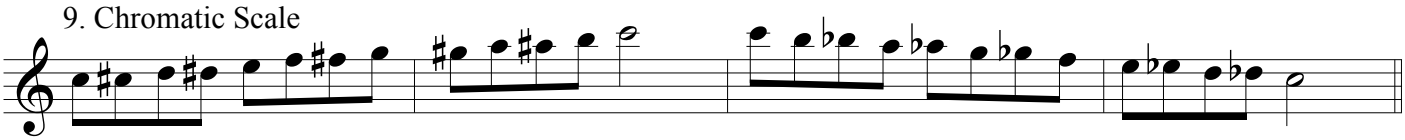


7. Thirds

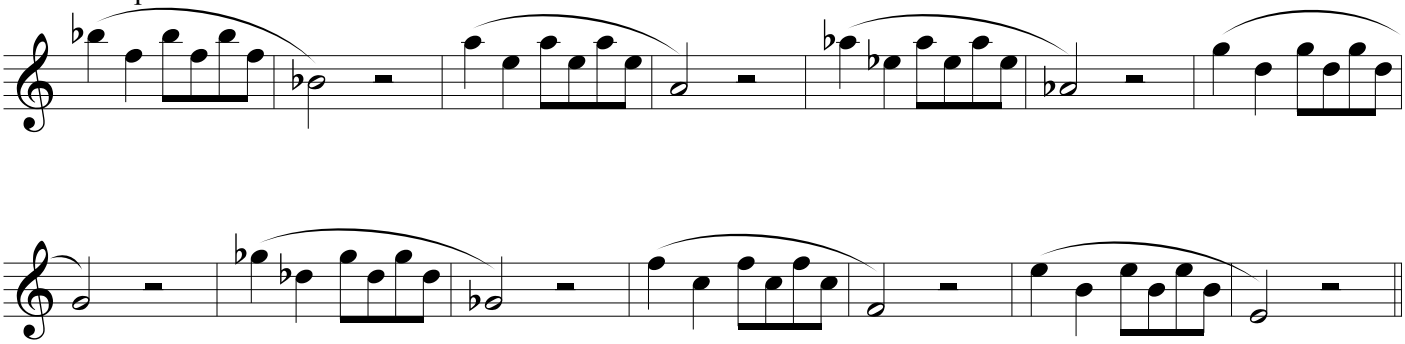


8. Chromatic Segments

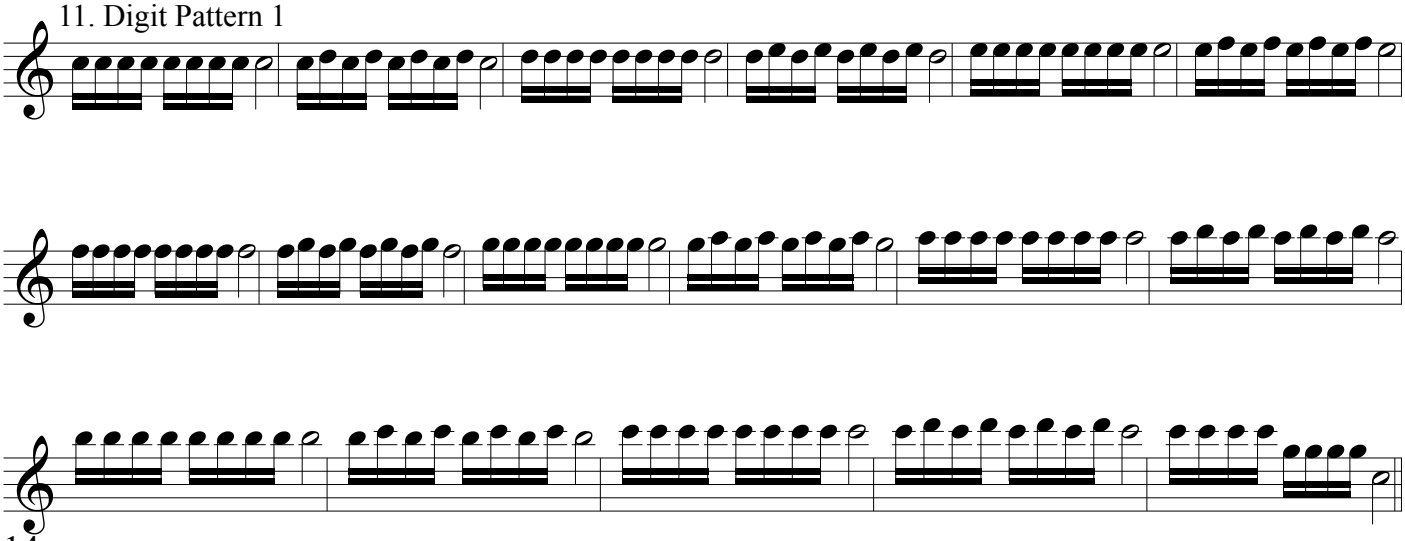
9. Chromatic Scale



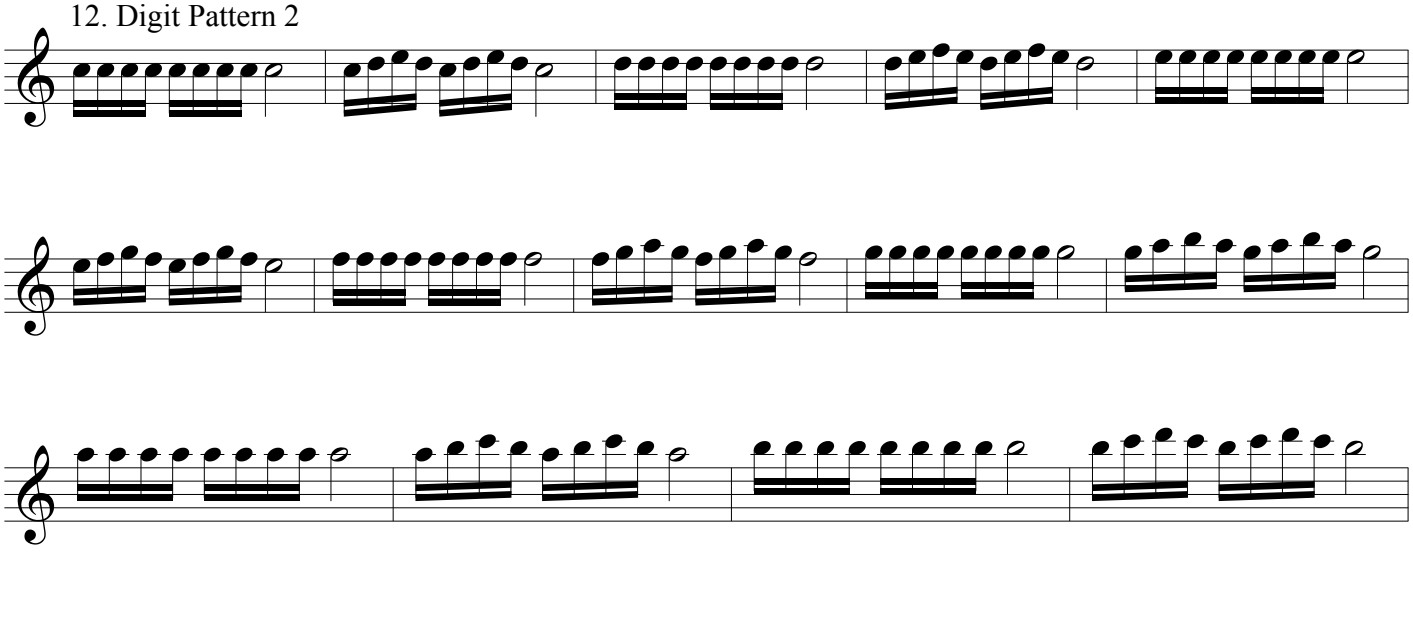
10. Lip Slurs



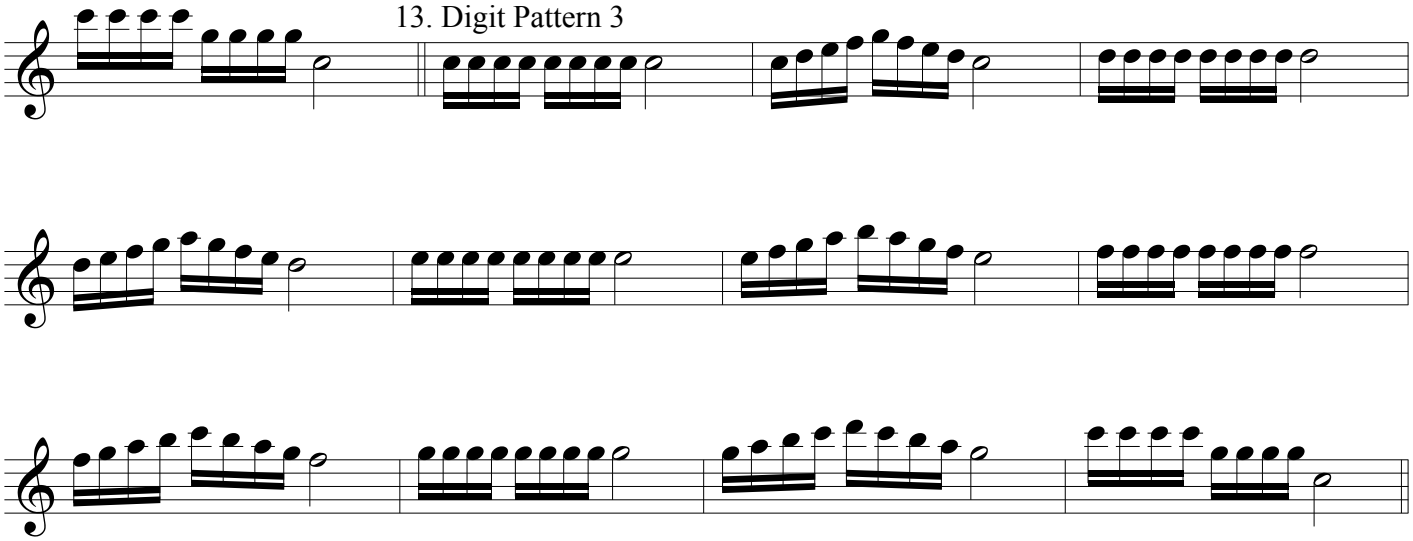
11. Digit Pattern 1



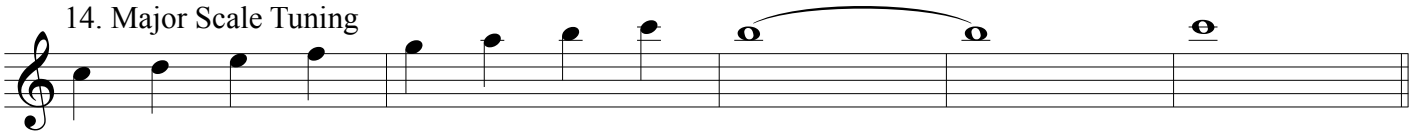
12. Digit Pattern 2



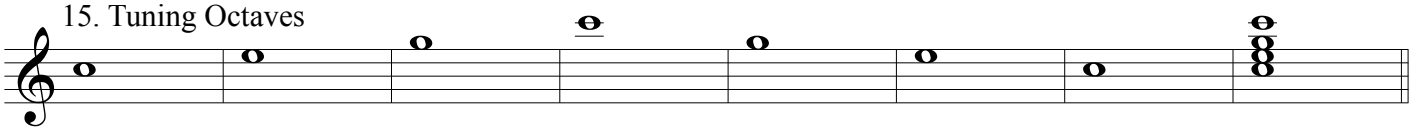
13. Digit Pattern 3



14. Major Scale Tuning



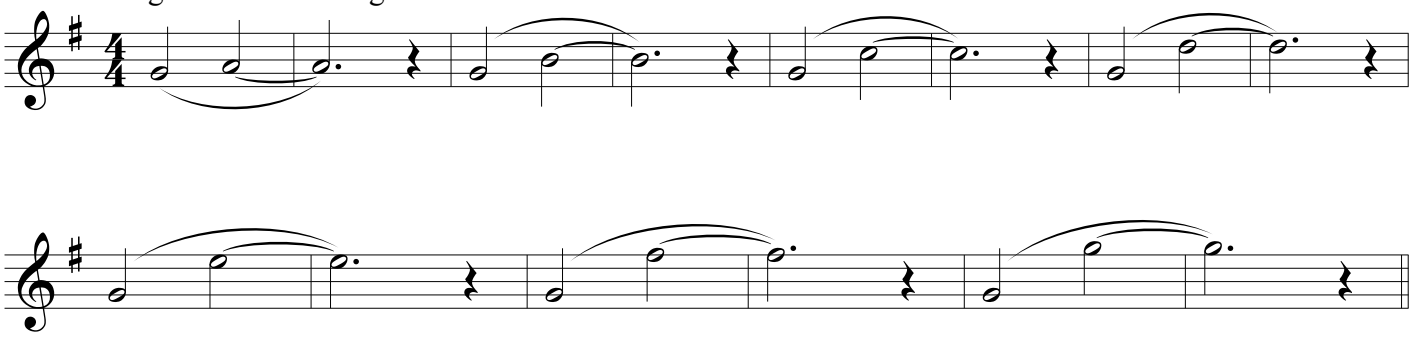
15. Tuning Octaves



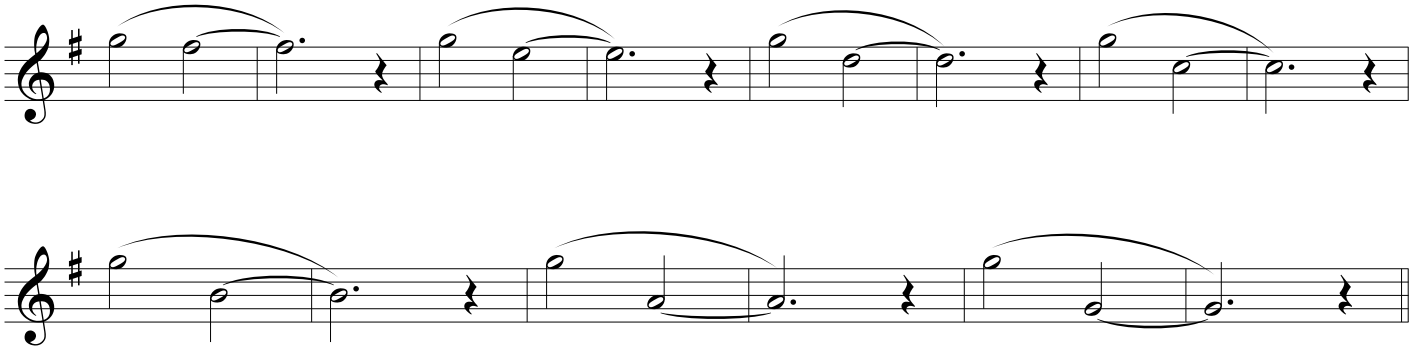
16. Descending Chromatics Harmonized

Concert G

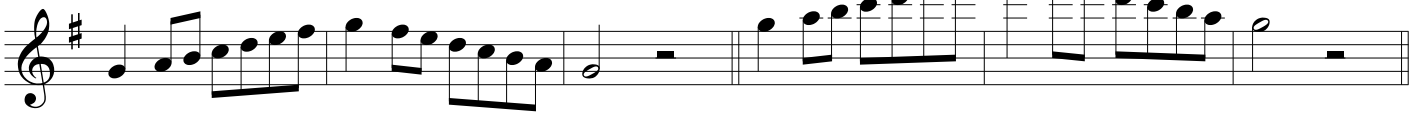
1. Long Tones Ascending



2. Long Tones Descending



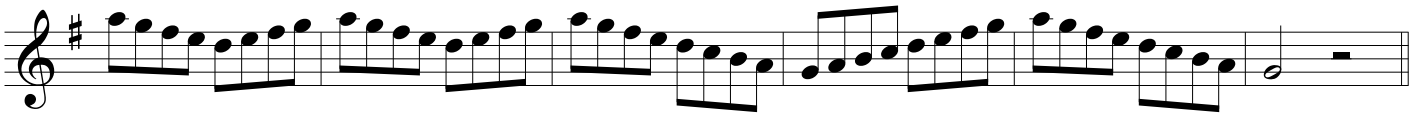
3. Major Scale First Octave



4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern



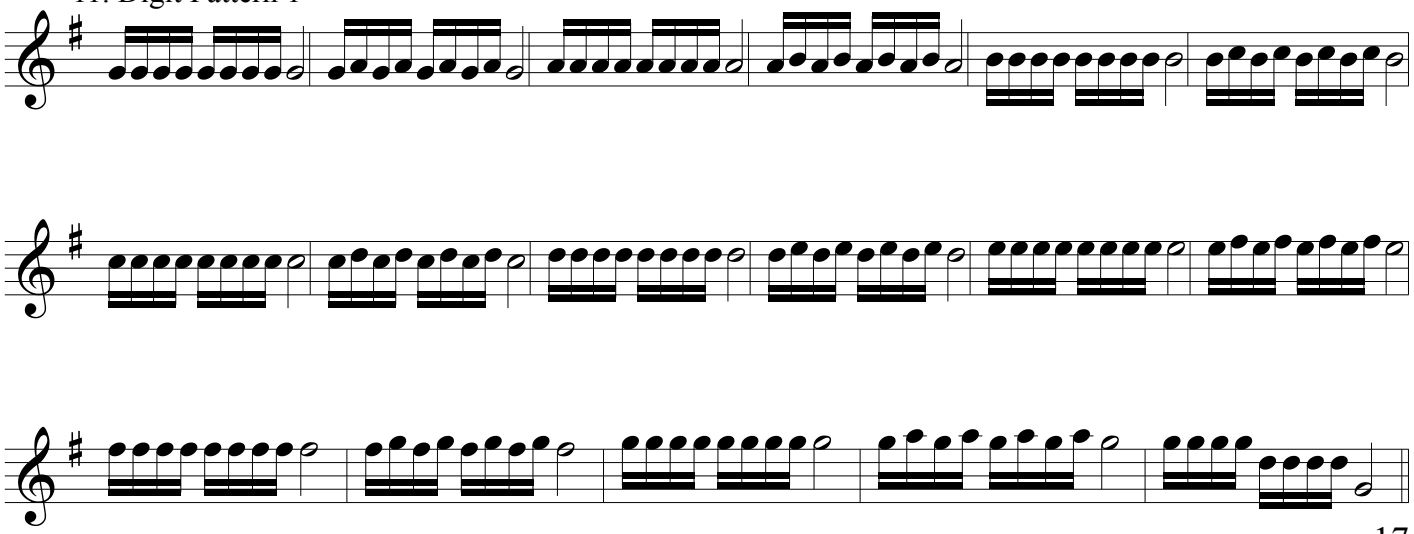
7. Thirds

8. Chromatic Segments

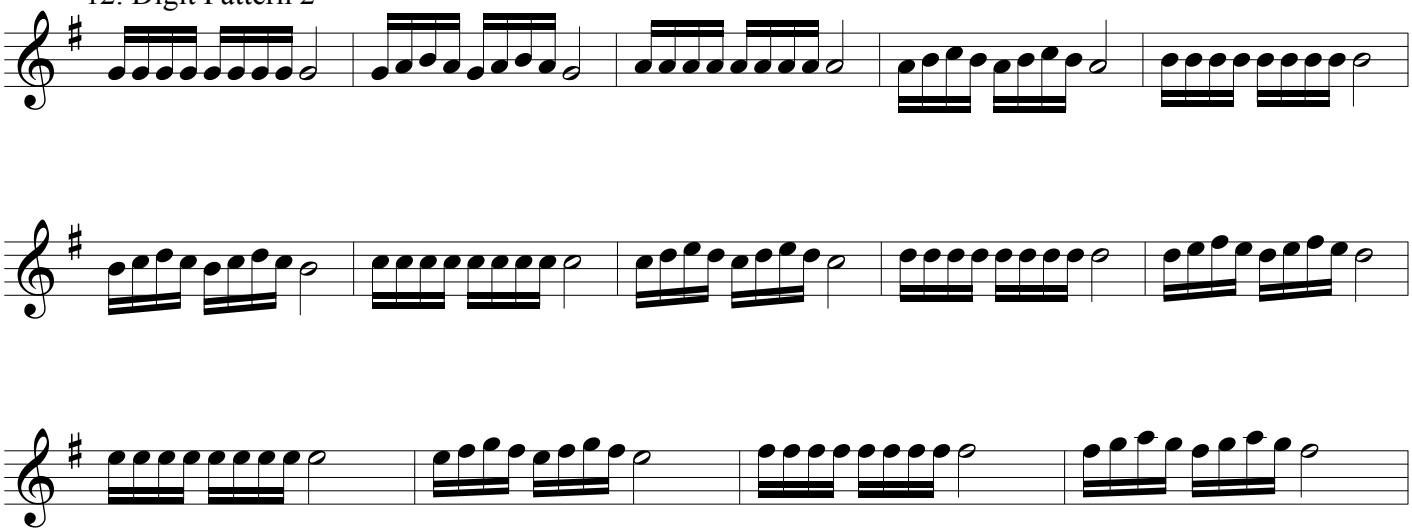
9. Chromatic Scale

10. Lip Slurs

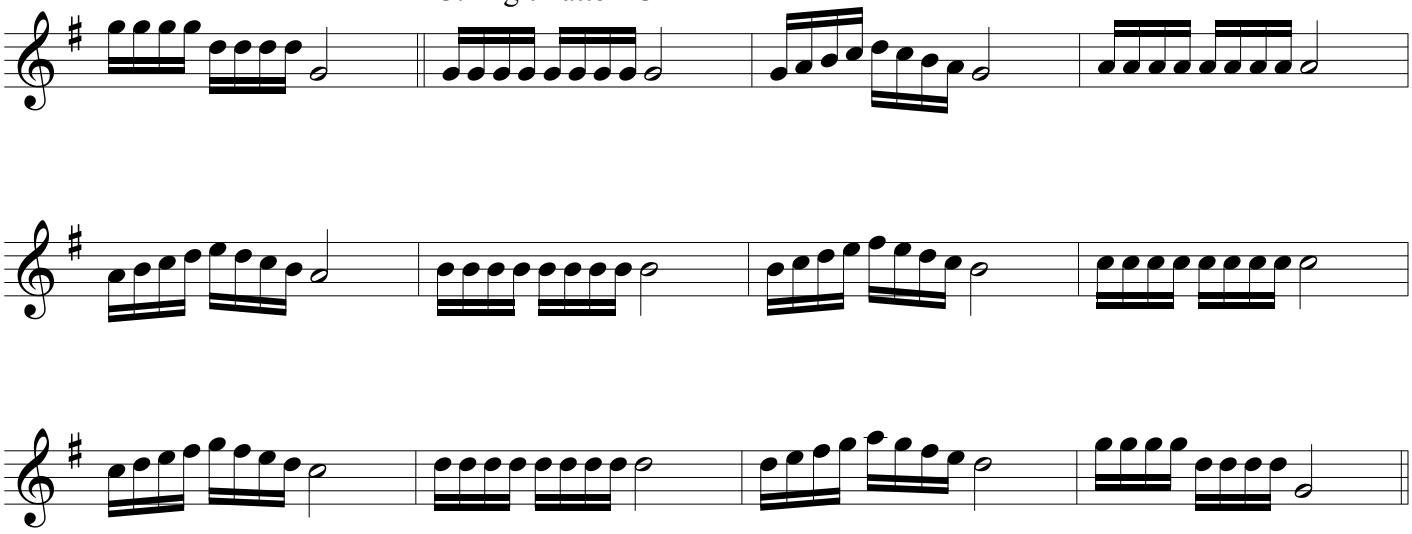
11. Digit Pattern 1



12. Digit Pattern 2

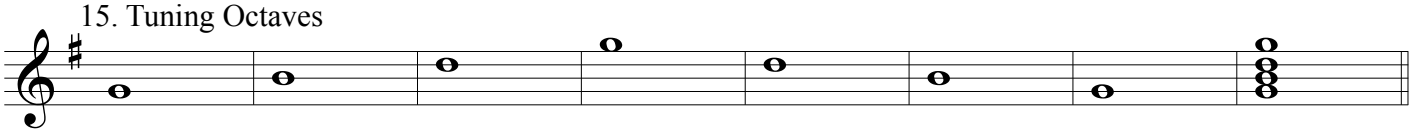


13. Digit Pattern 3



14. Major Scale Tuning

15. Tuning Octaves

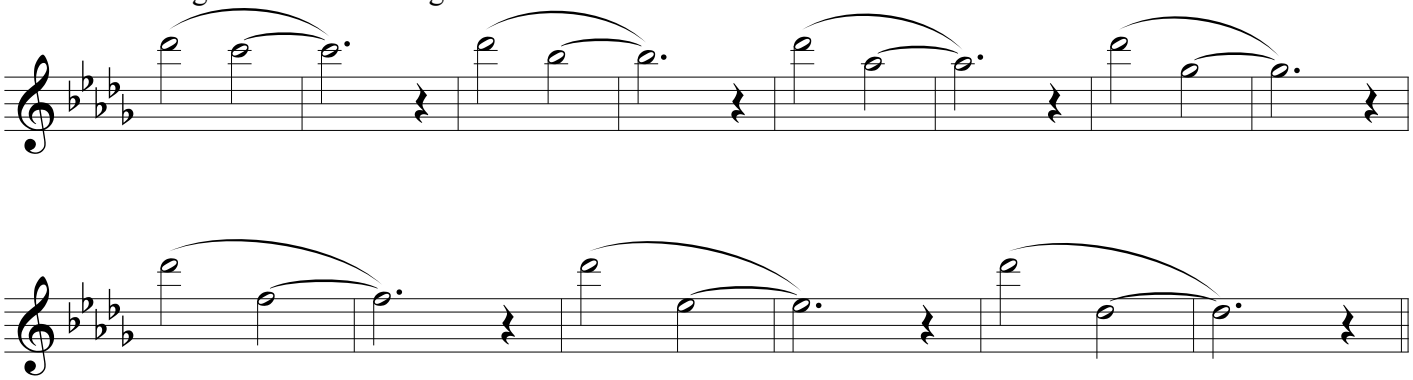


16. Descending Chromatics Harmonized

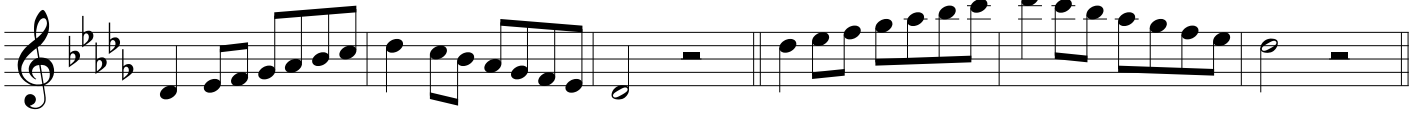
Concert D♭

1. Long Tones Ascending

2. Long Tones Descending



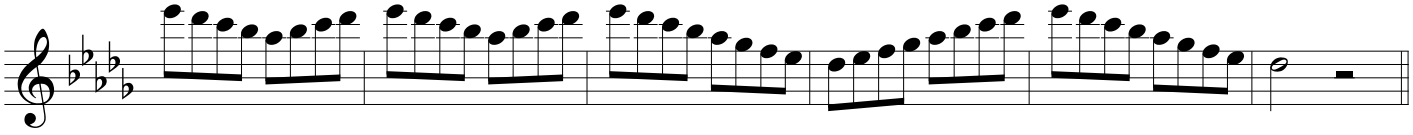
3. Major Scale First Octave



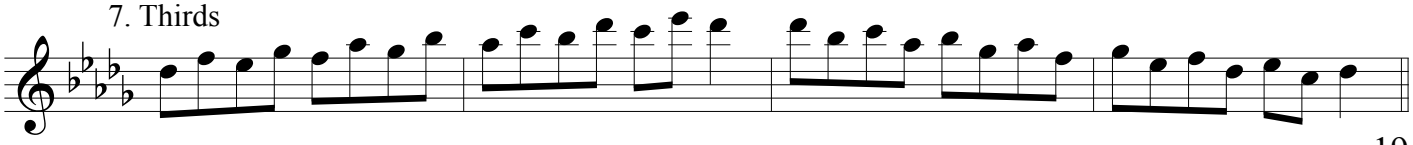
4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern



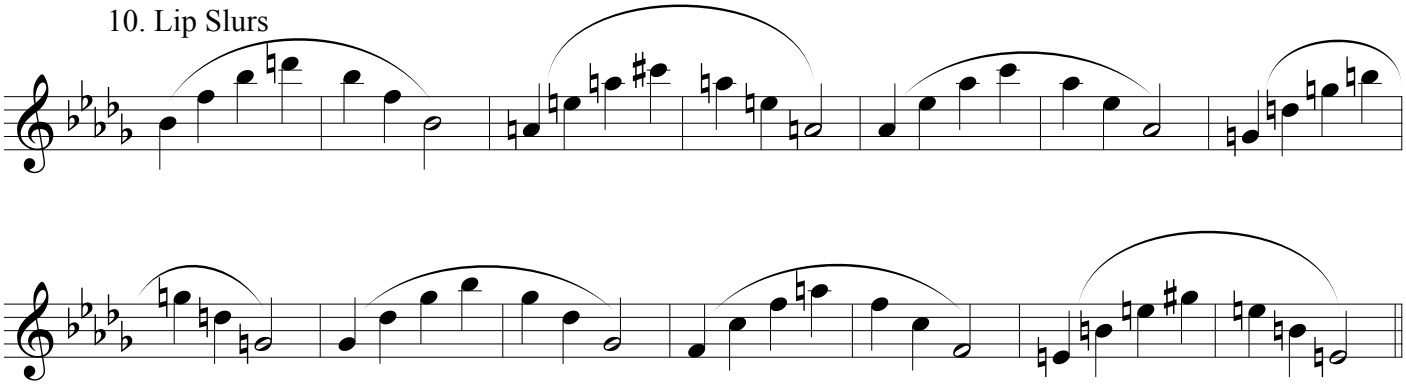
7. Thirds



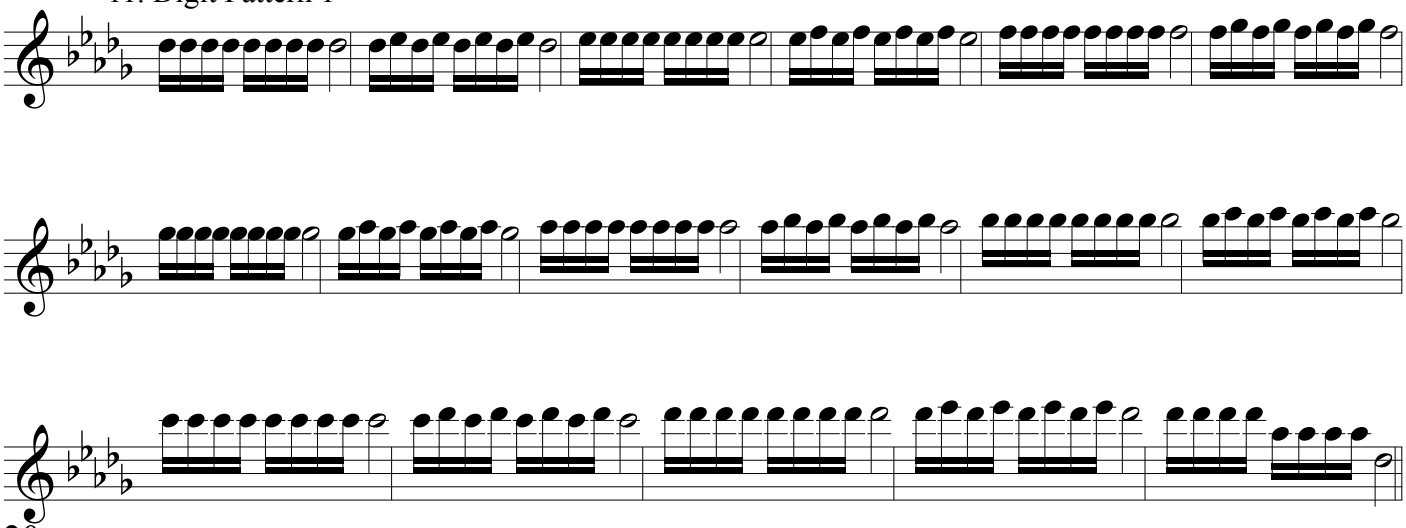
8 Chromatic Segments

9. Chromatic Scale

10. Lip Slurs

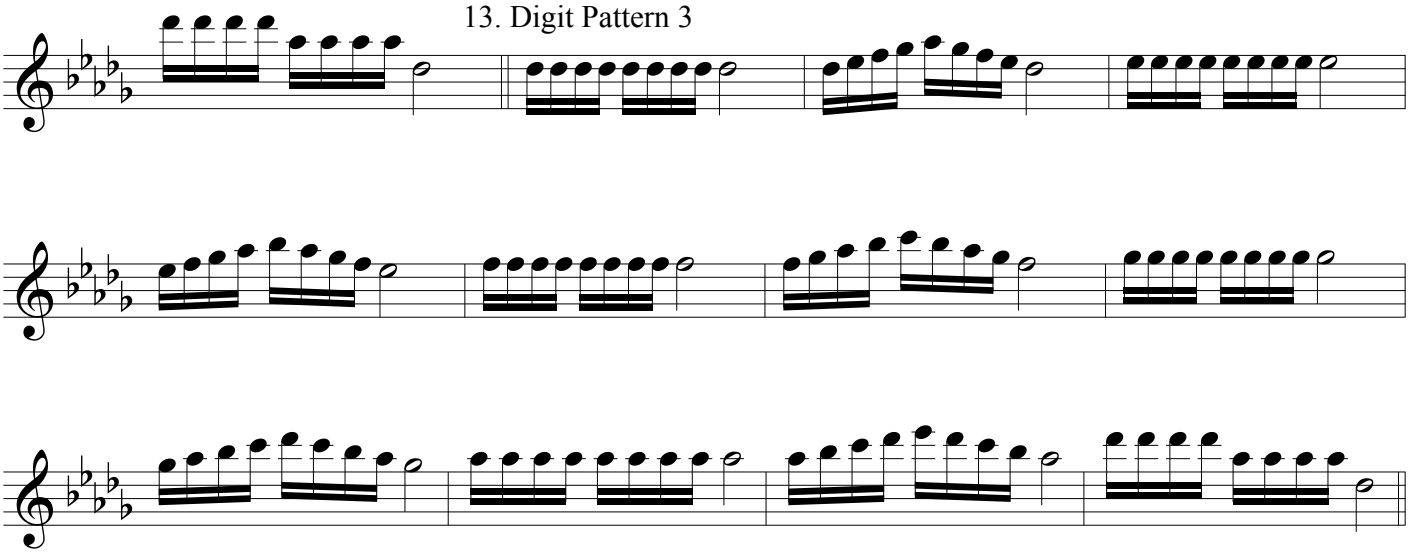


11. Digit Pattern 1

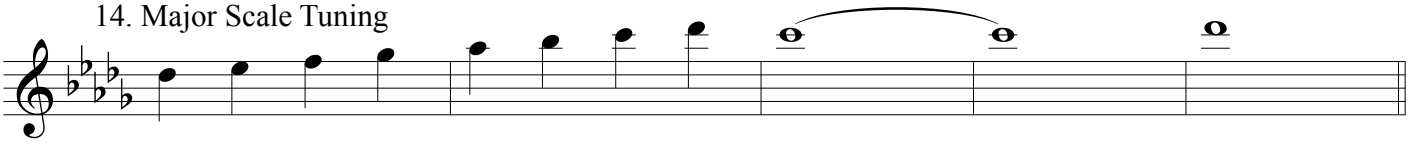


12. Digit Pattern 2

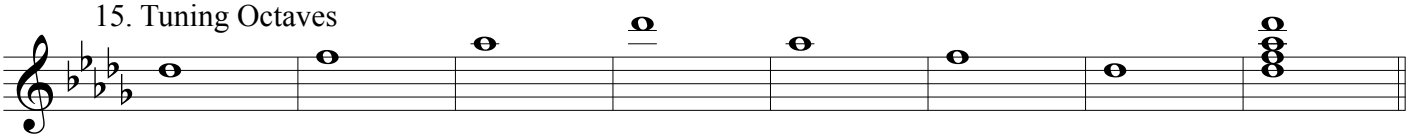
13. Digit Pattern 3



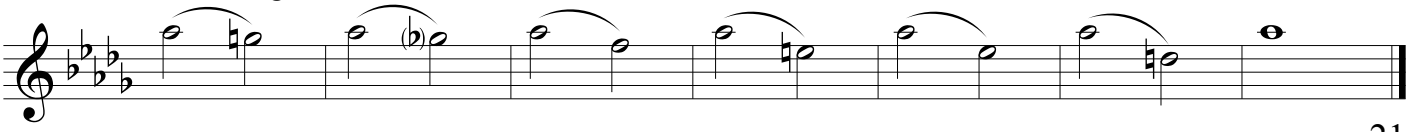
14. Major Scale Tuning



15. Tuning Octaves

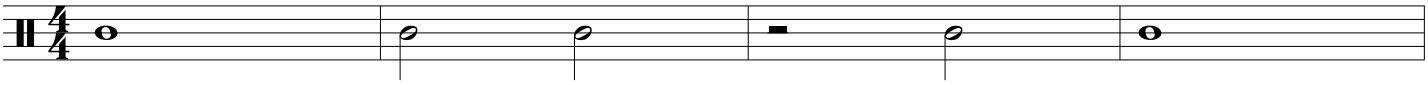


16. Descending Chromatics Harmonized



Rhythm Pages

1



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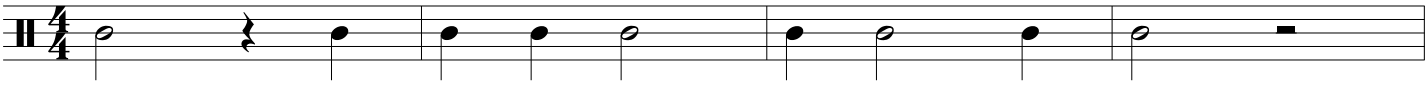

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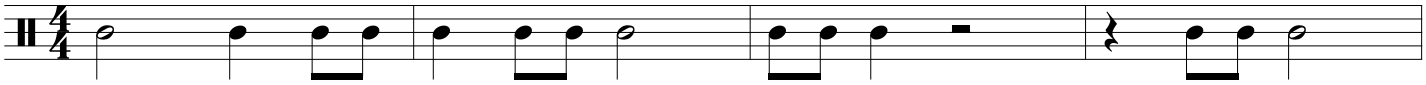

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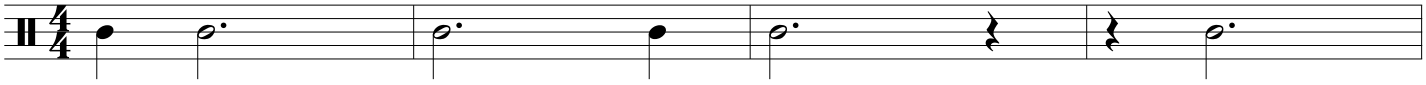

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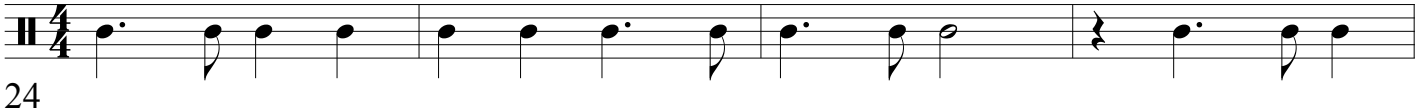

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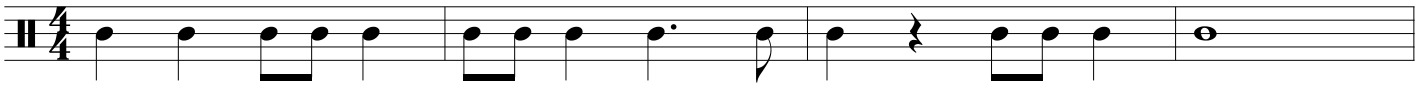

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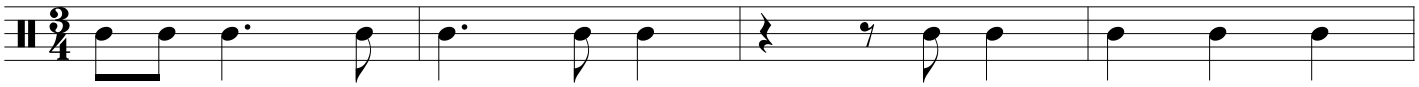

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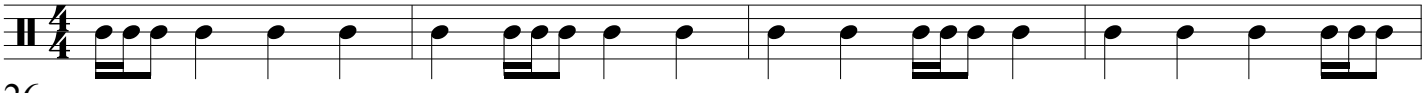

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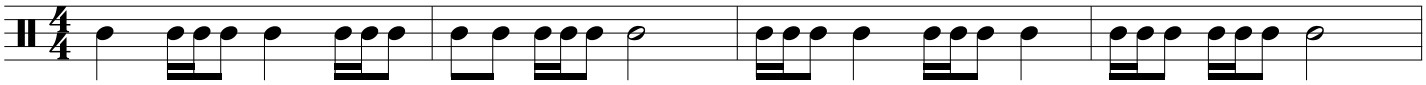

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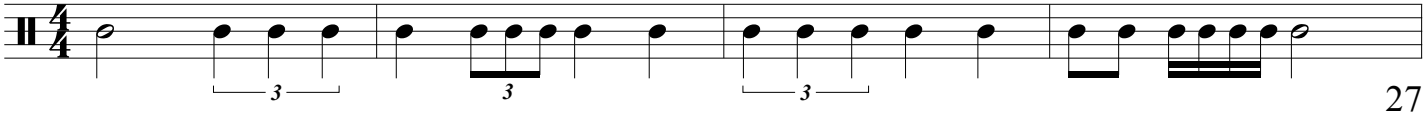

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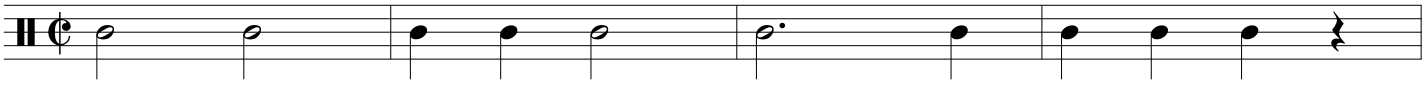

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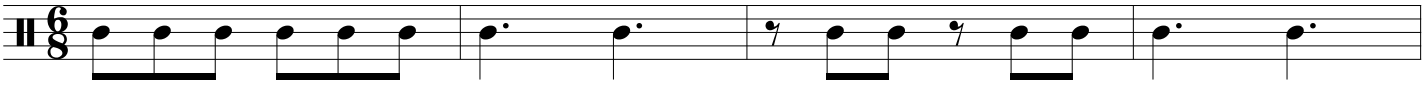

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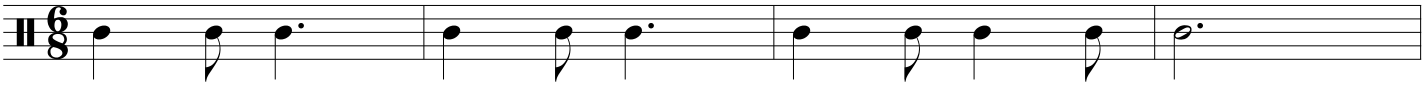

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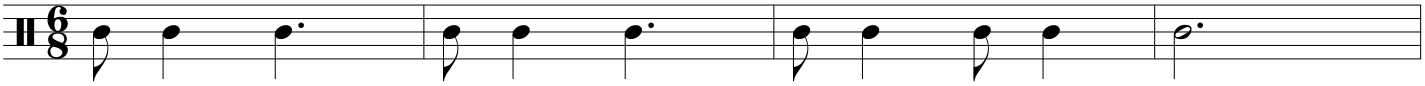

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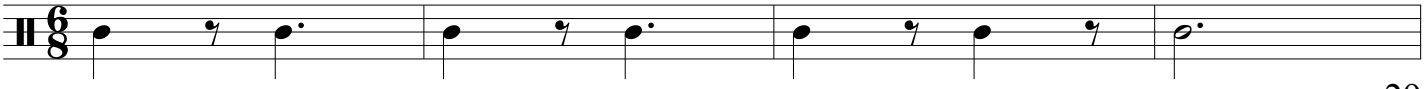

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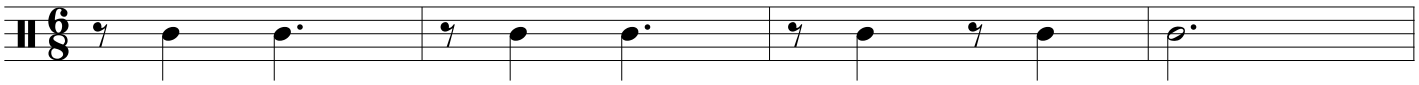

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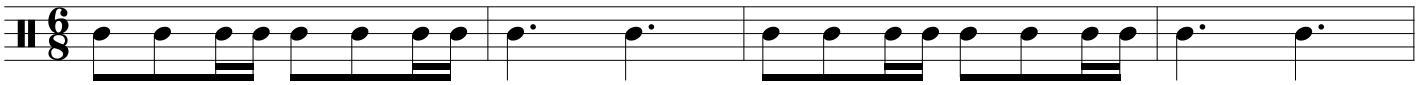

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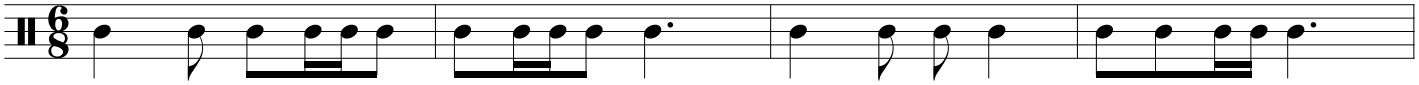

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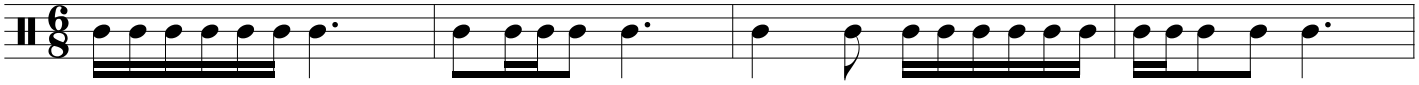


285

289

Oboe

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

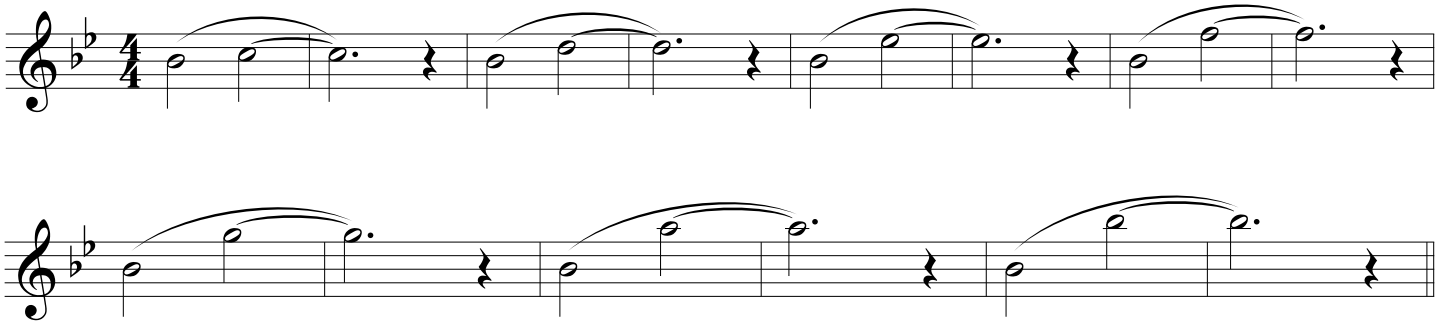
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

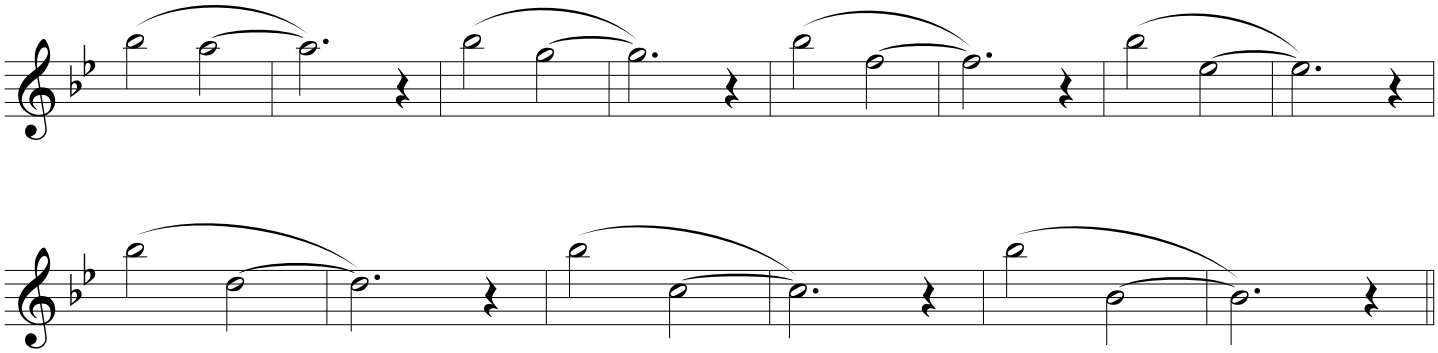
Concert B♭

Ashley Gable

1. Long Tones Ascending



2. Long Tones Descending

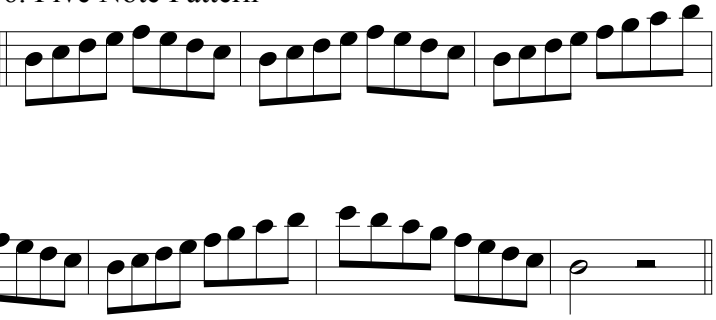


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

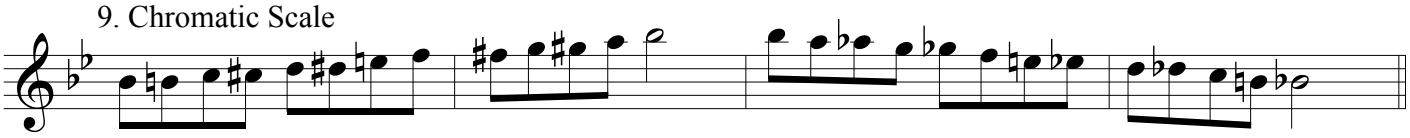
6. Five Note Pattern



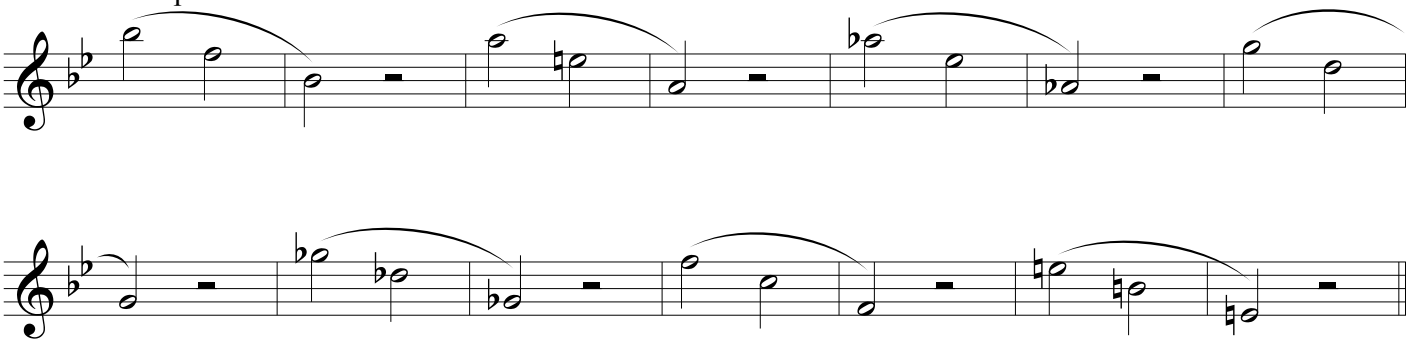
7. Thirds

8. Chromatic Segments

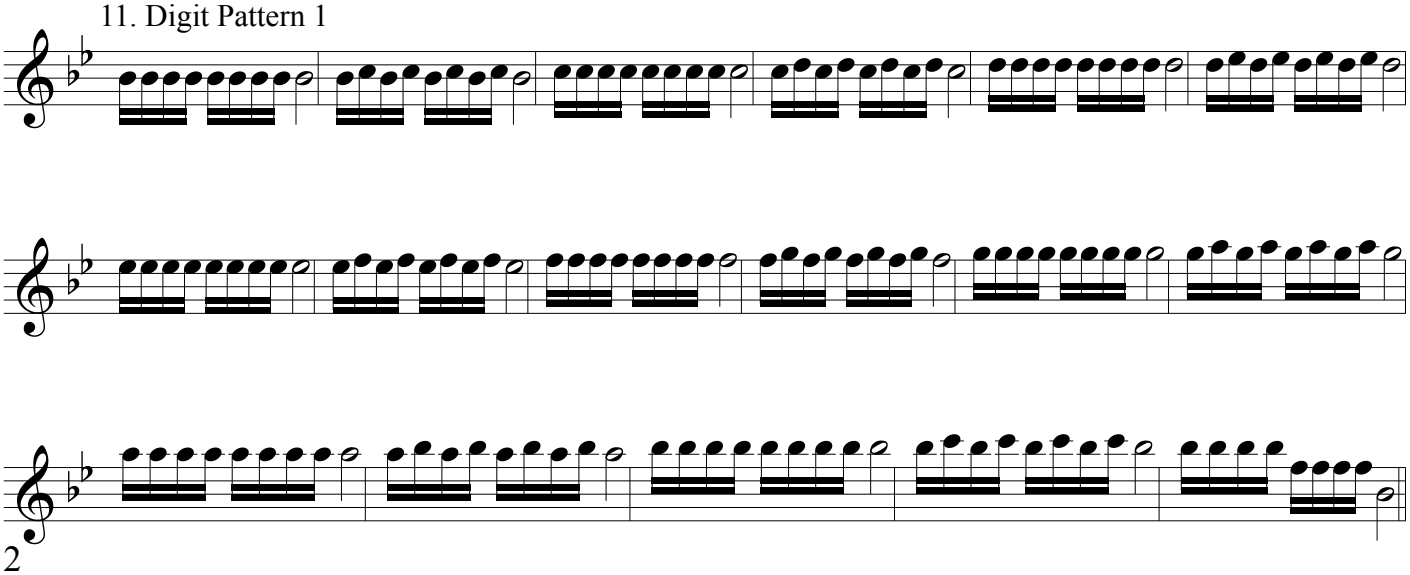
9. Chromatic Scale



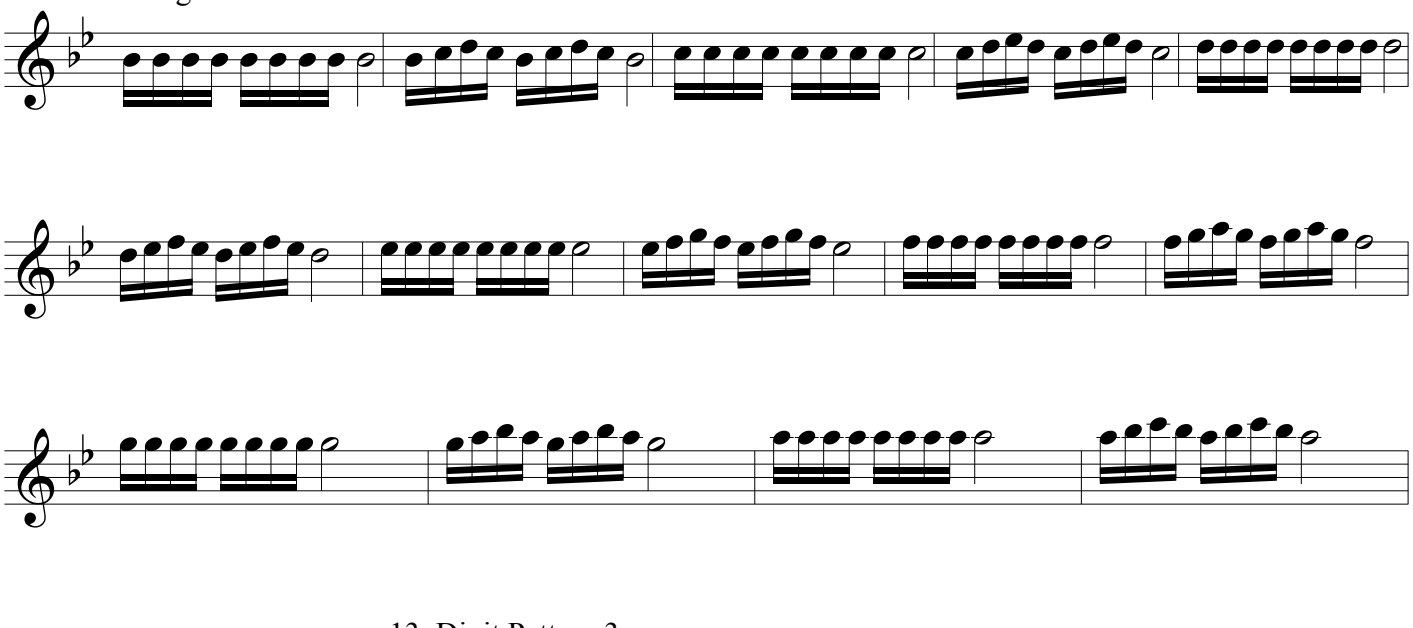
10. Lip Slurs



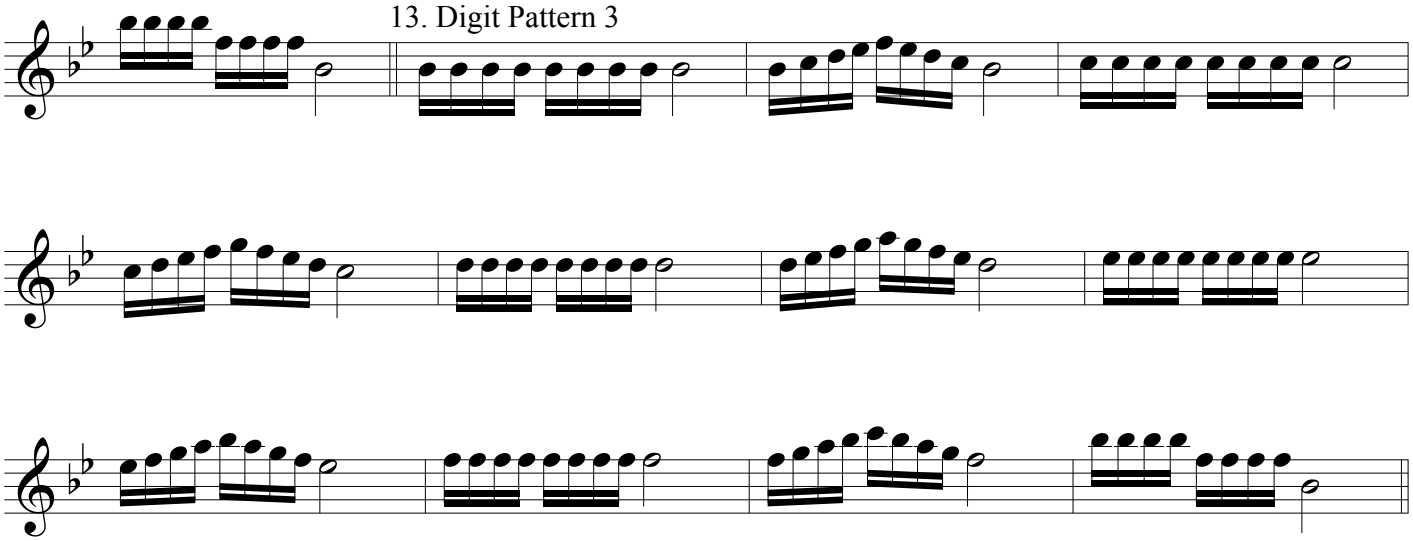
11. Digit Pattern 1



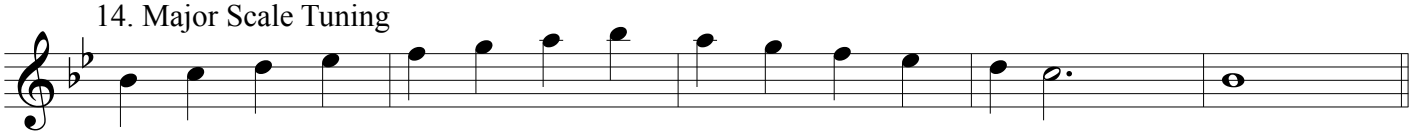
12. Digit Pattern 2



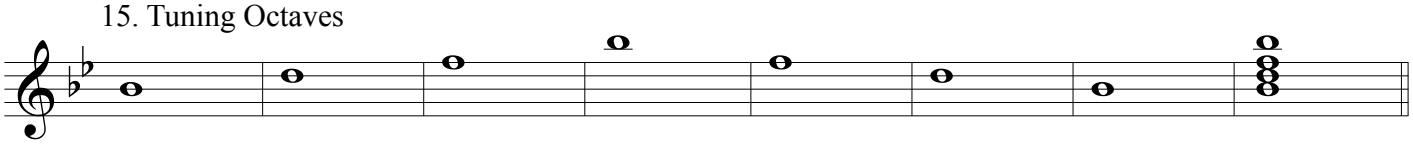
13. Digit Pattern 3



14. Major Scale Tuning



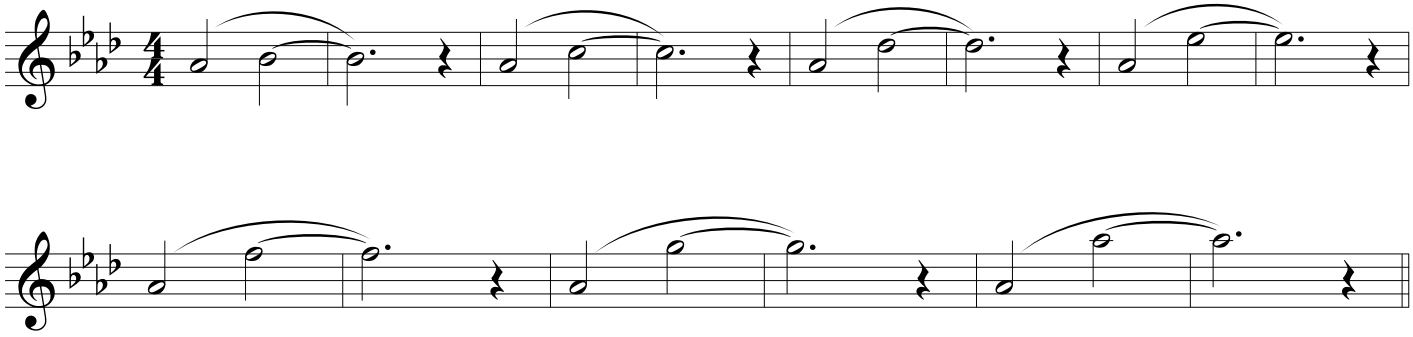
15. Tuning Octaves



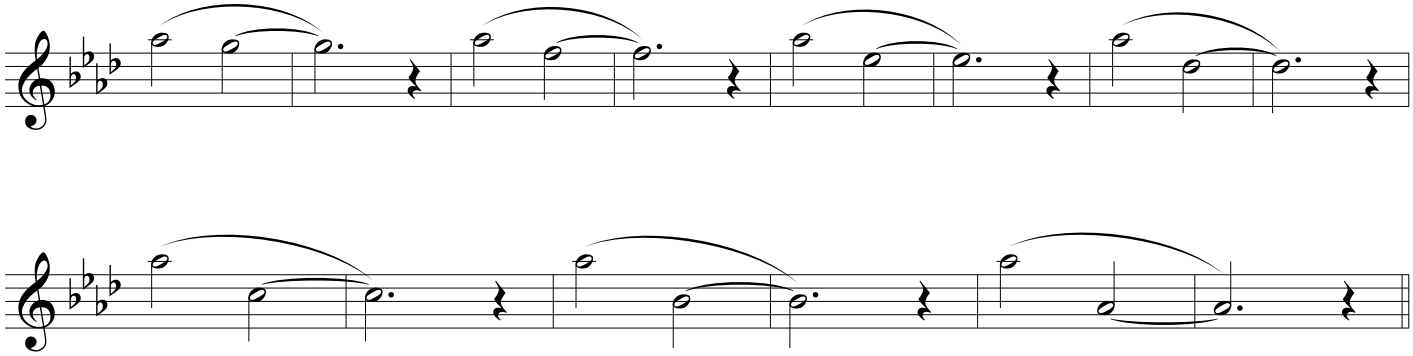
16. Descending Chromatics Harmonized

Concert A♭

1. Long Tones Ascending

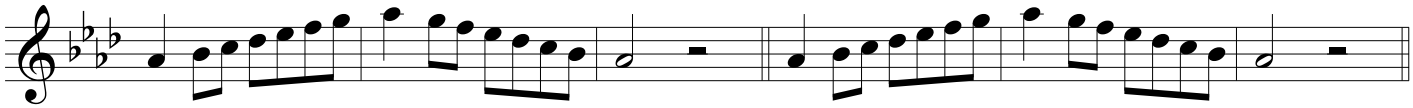


2. Long Tones Descending



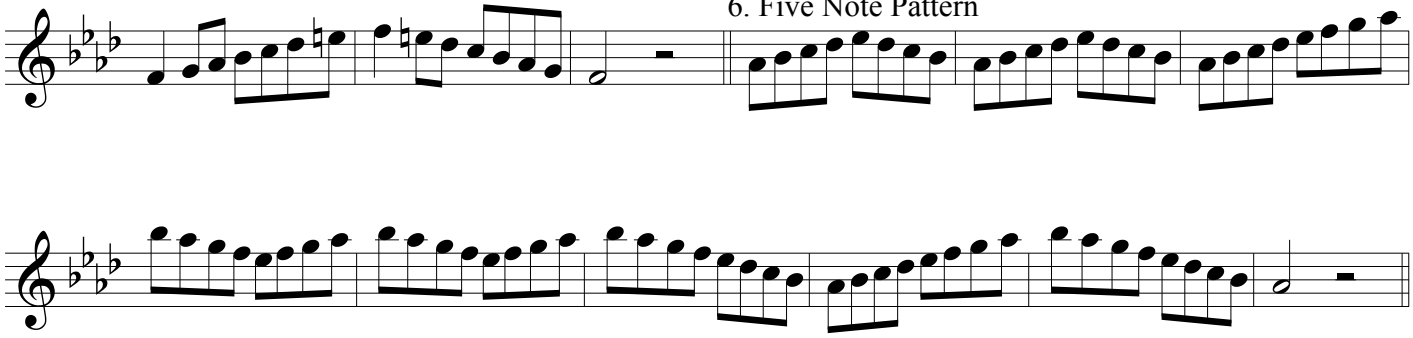
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

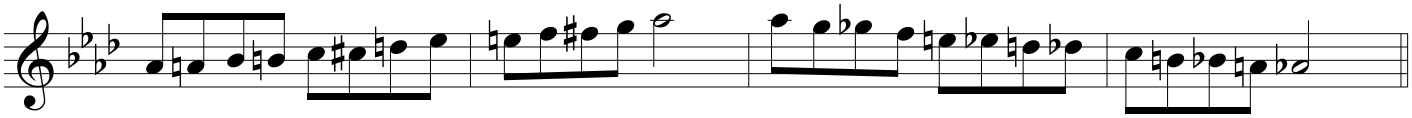
6. Five Note Pattern



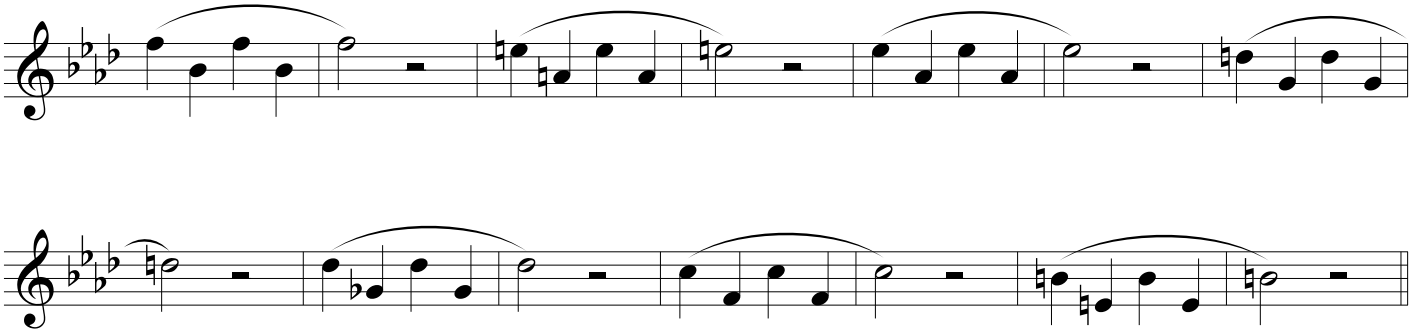
7. Thirds

8. Chromatic Segments

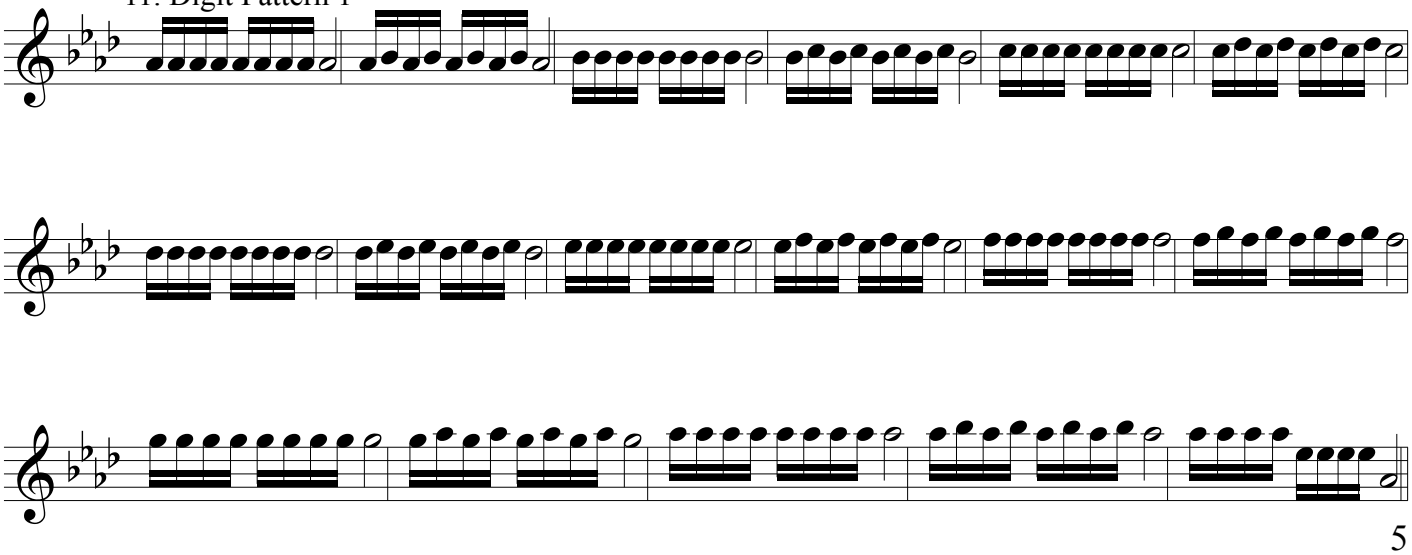
9. Chromatic Scale



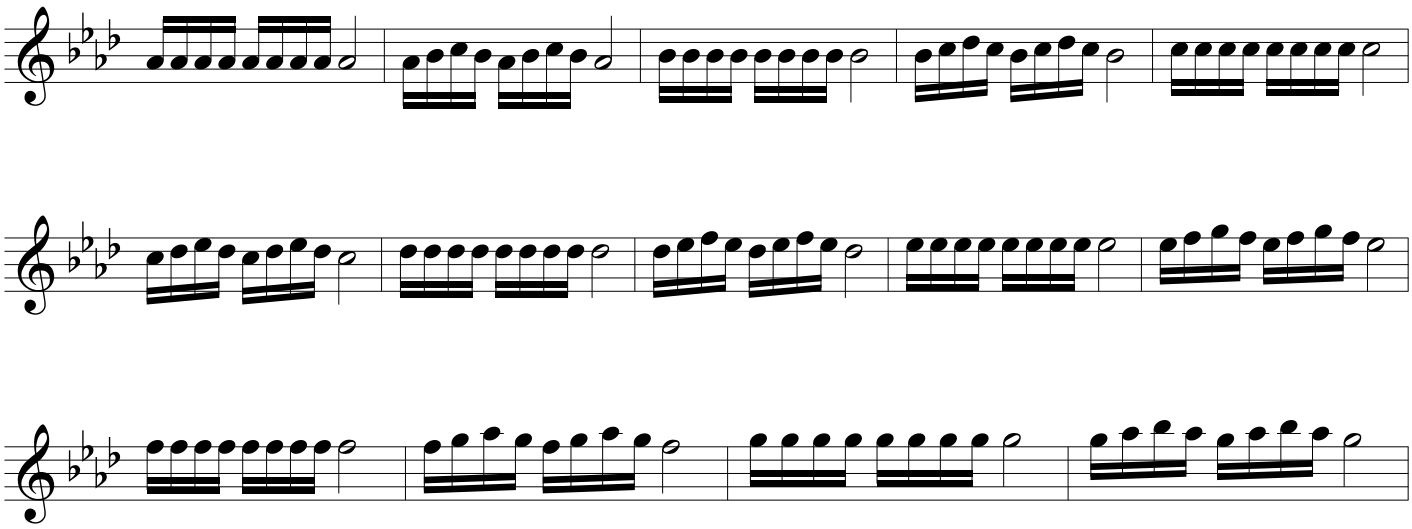
10. Lip Slurs



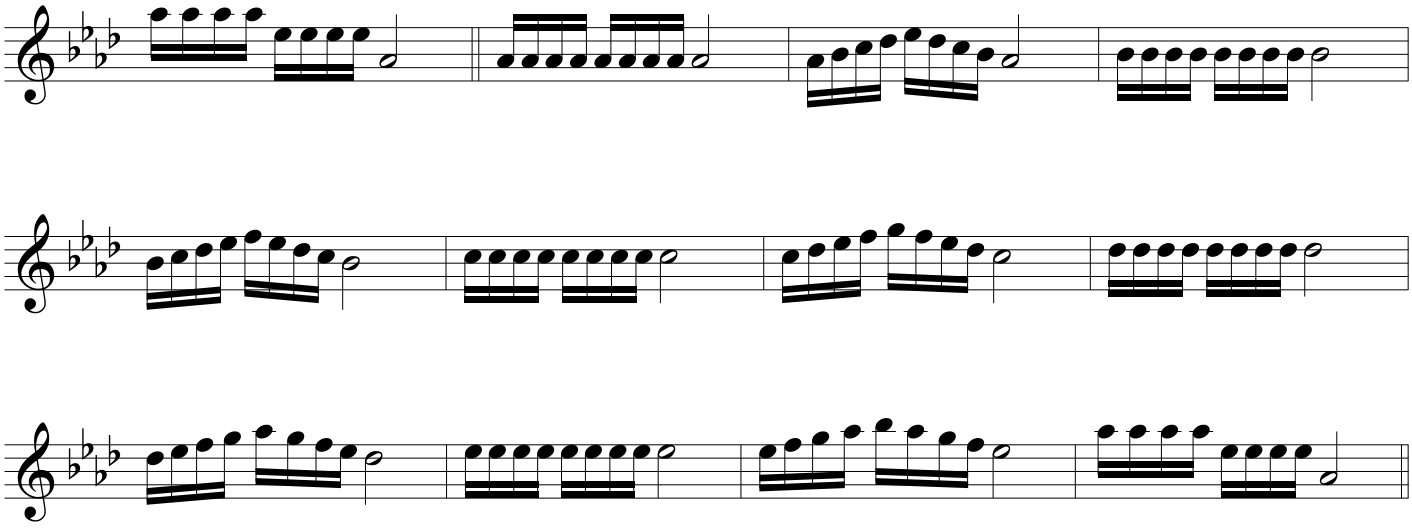
11. Digit Pattern 1



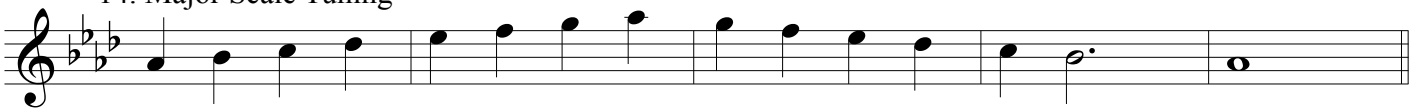
12. Digit Pattern 2



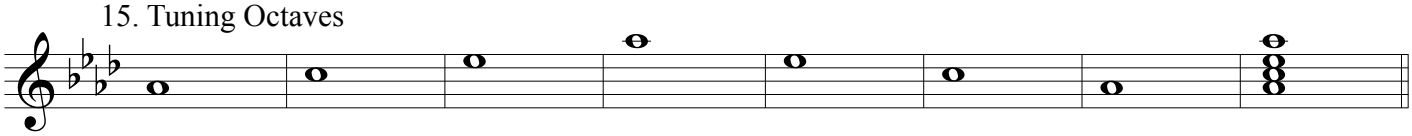
13. Digit Pattern 3



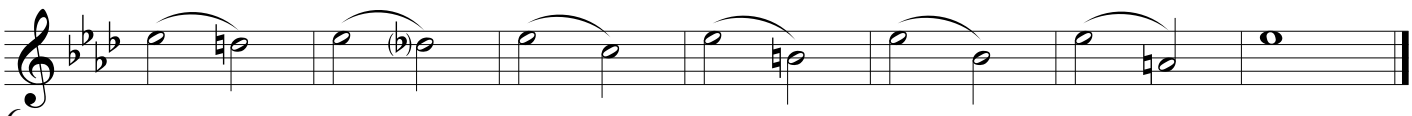
14. Major Scale Tuning



15. Tuning Octaves

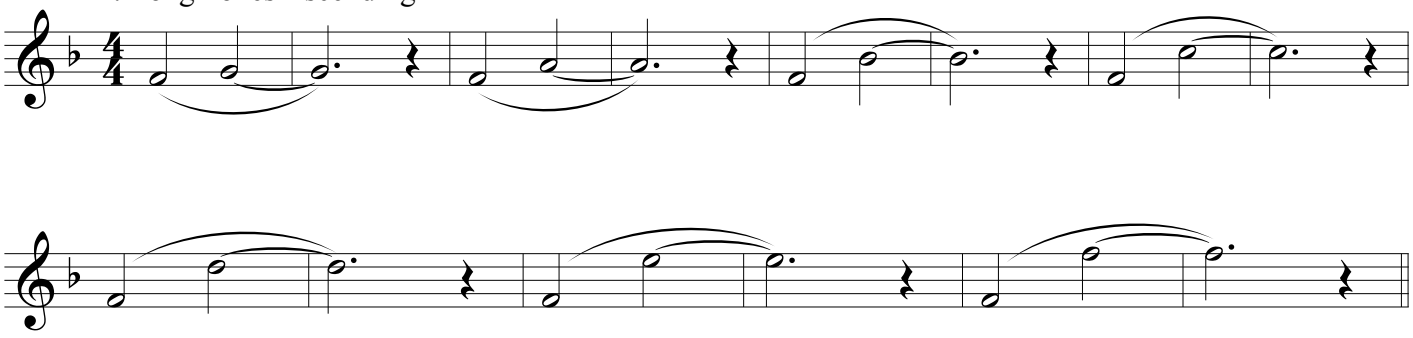


16. Descending Chromatics Harmonized

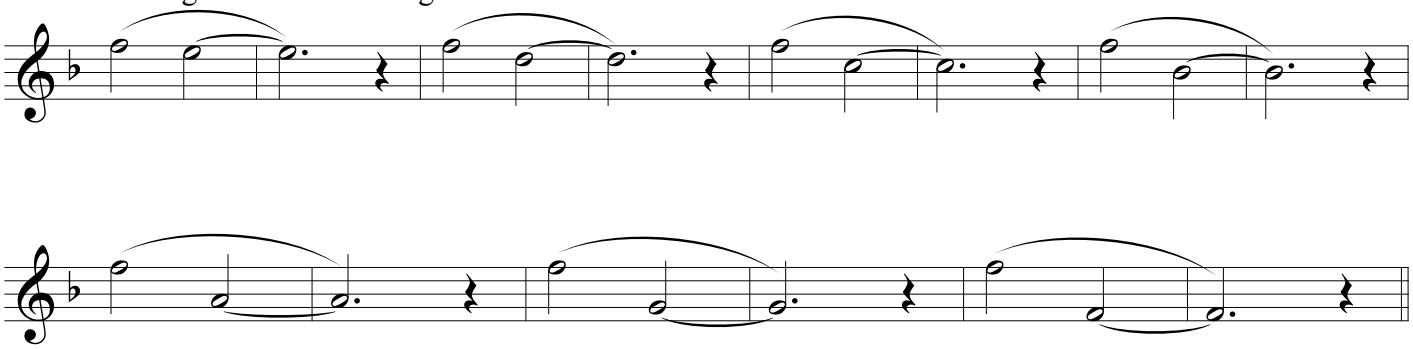


Concert F

1. Long Tones Ascending



2. Long Tones Descending

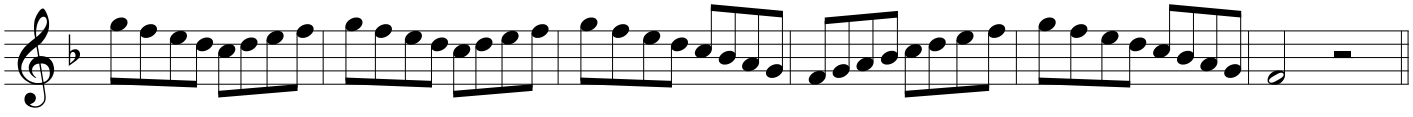


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

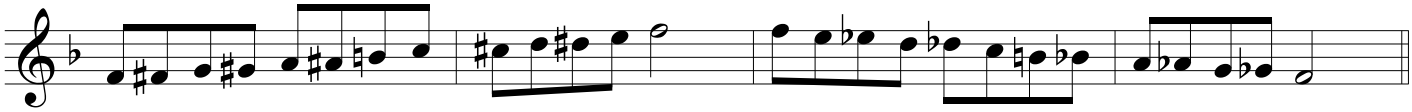
6. Five Note Pattern



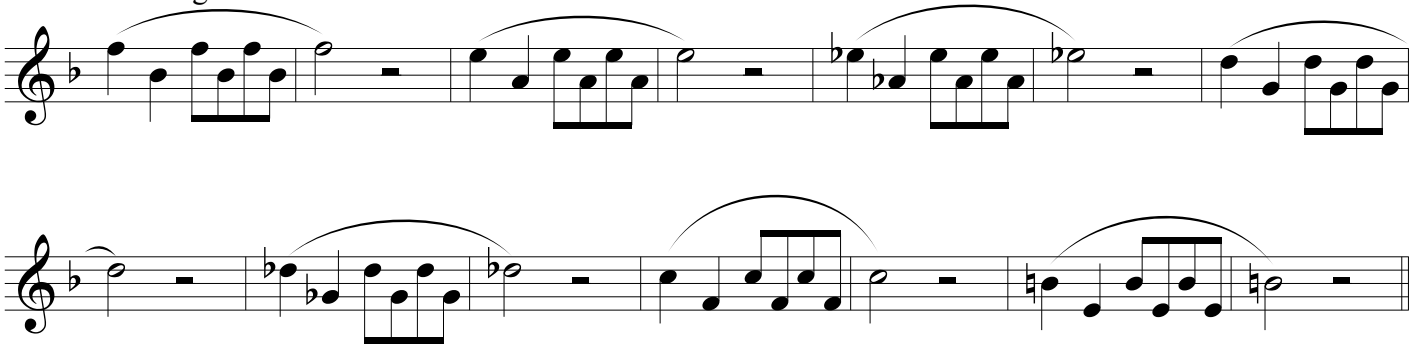
7. Thirds

8. Chromatic Segments

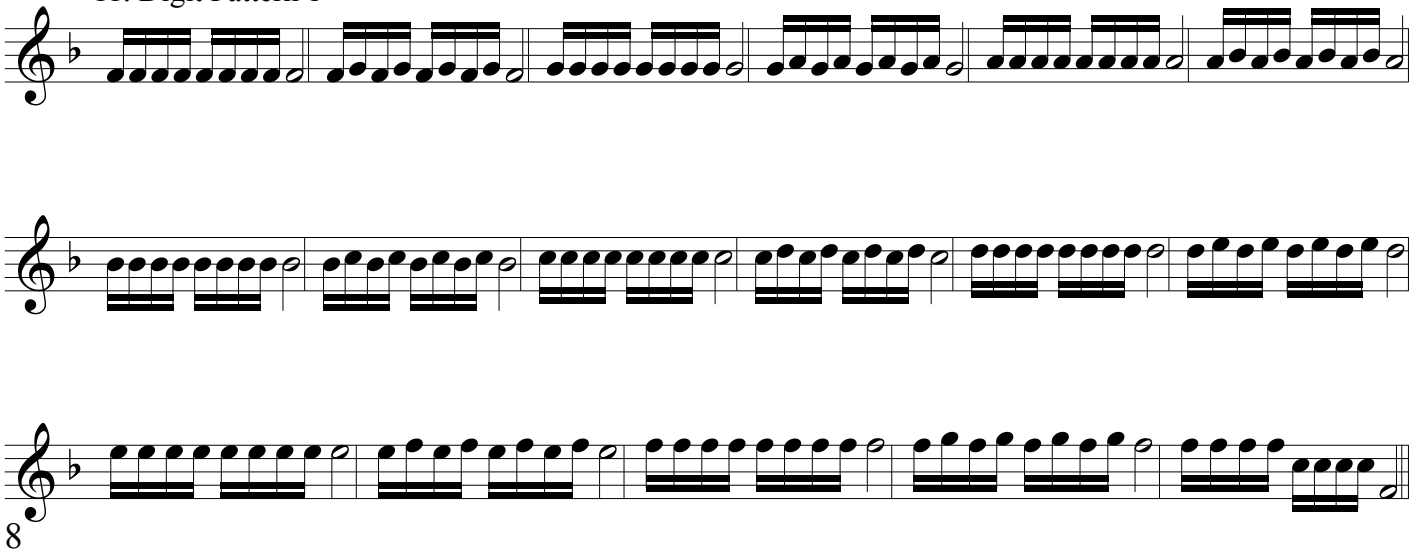
9. Chromatic Scale



10. Long Tones

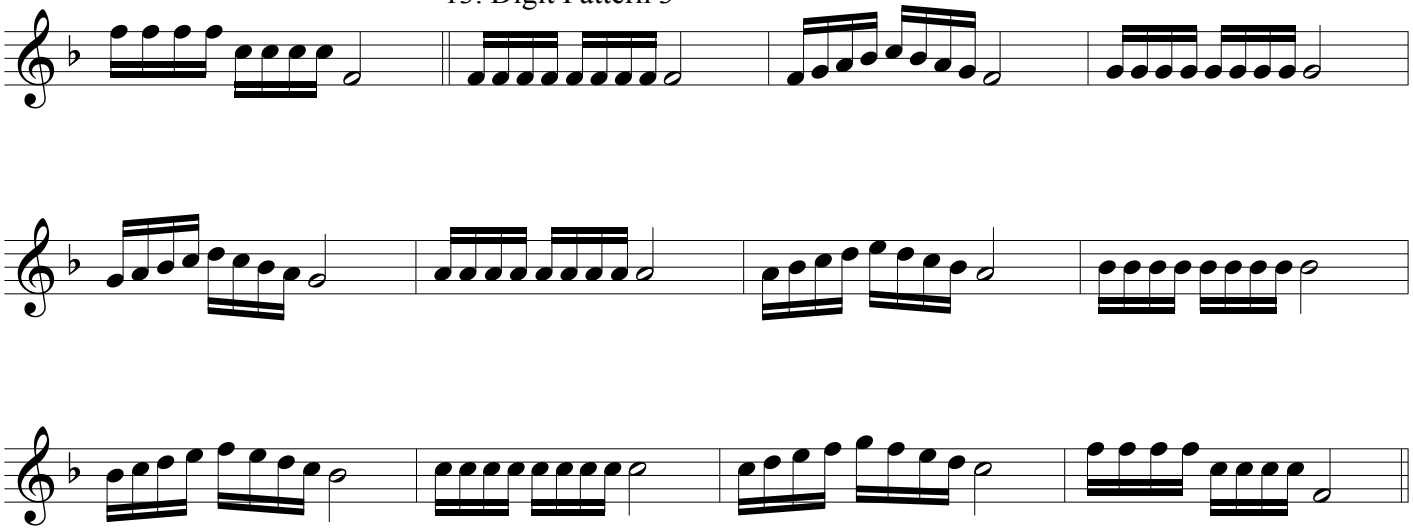


11. Digit Pattern 1



12. Digit Pattern 2

13. Digit Pattern 3



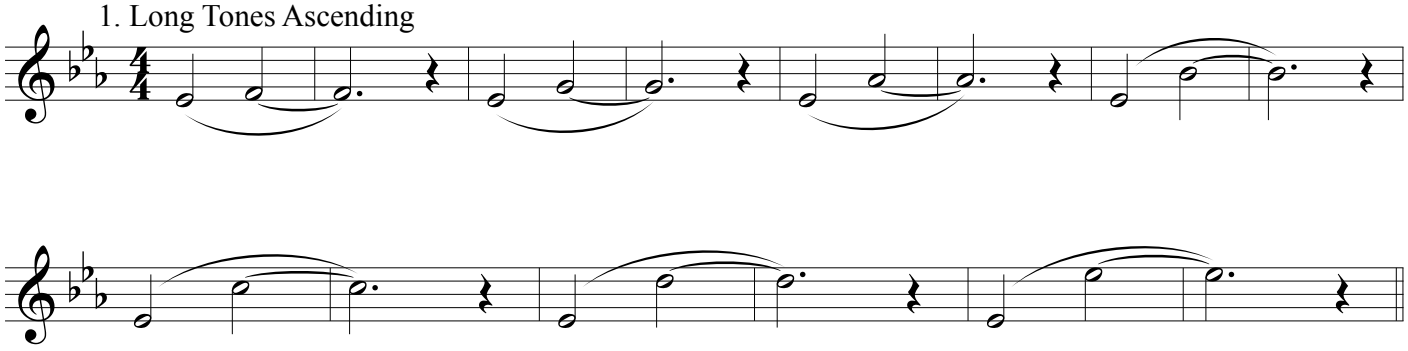
14. Major Scale Tuning

15. Tuning Octaves

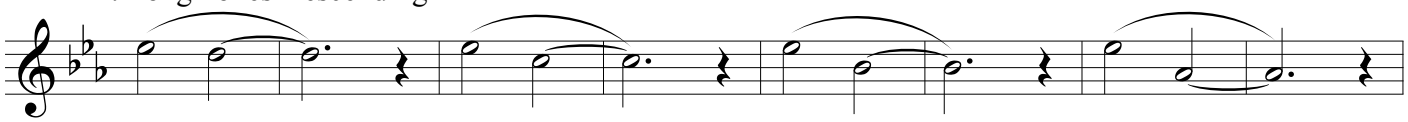
16. Descending Chromatics Harmonized

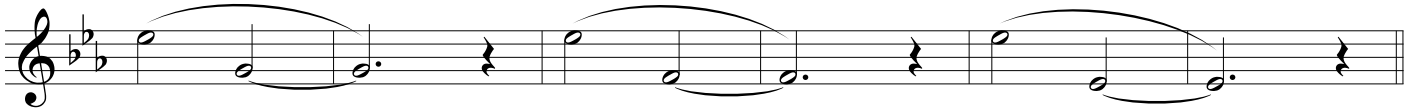
Concert E♭

1. Long Tones Ascending



2. Long Tones Descending





3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

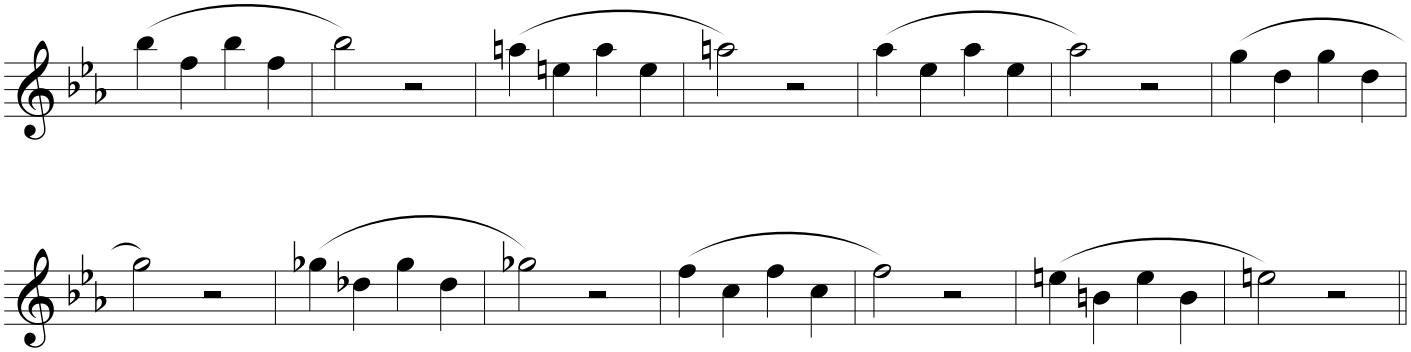
6. Five Note Pattern

7. Thirds

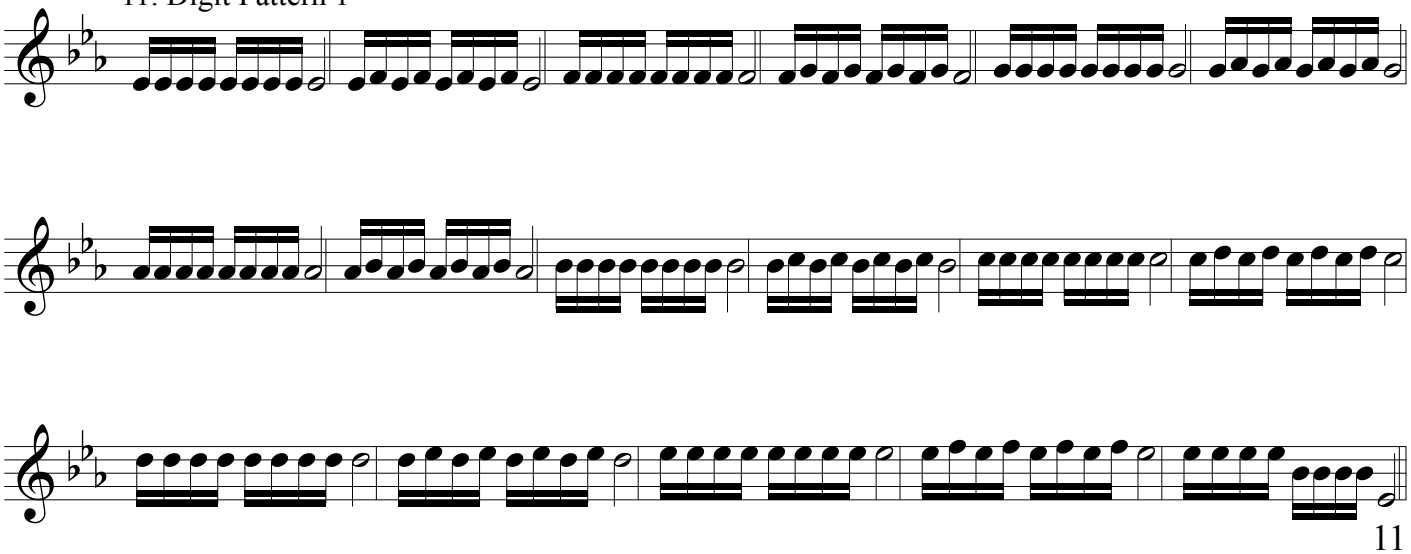
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs



11. Digit Pattern 1



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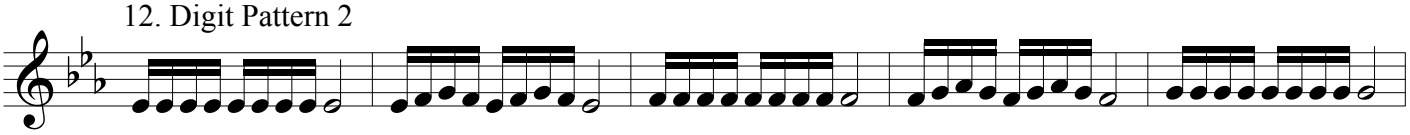
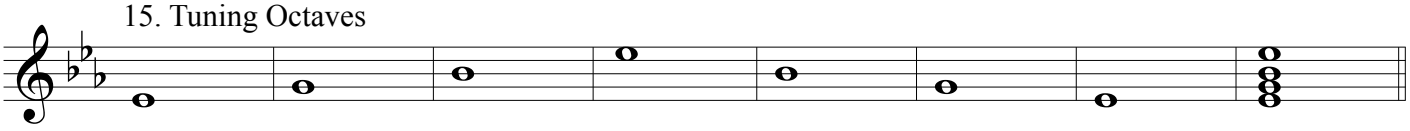


13. Digit Pattern 3

14. Major Scale Tuning

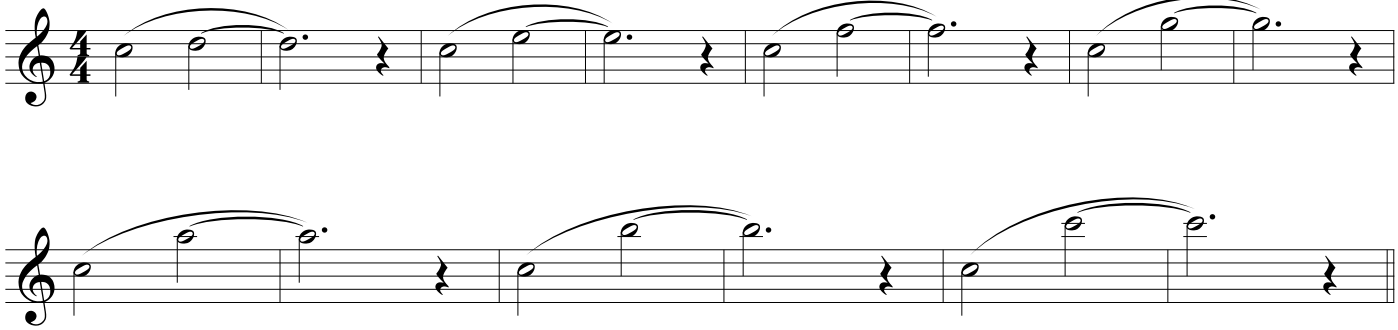
15. Tuning Octaves



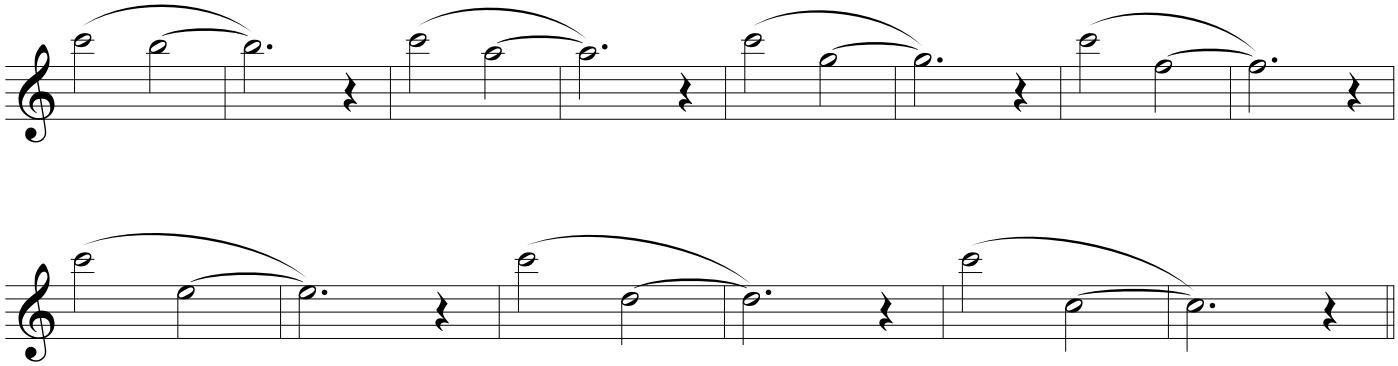
16. Descending Chromatics Harmonized

Concert C

1. Long Tones Ascending



2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave

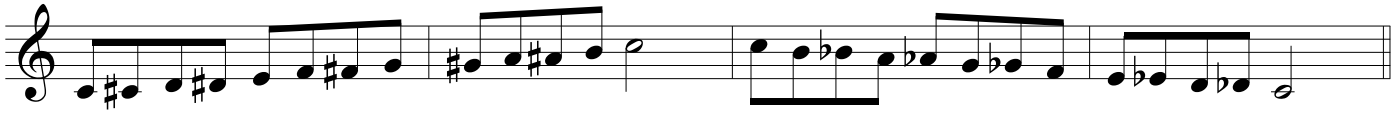
5. Harmonic Minor Scale

6. Five Note Pattern

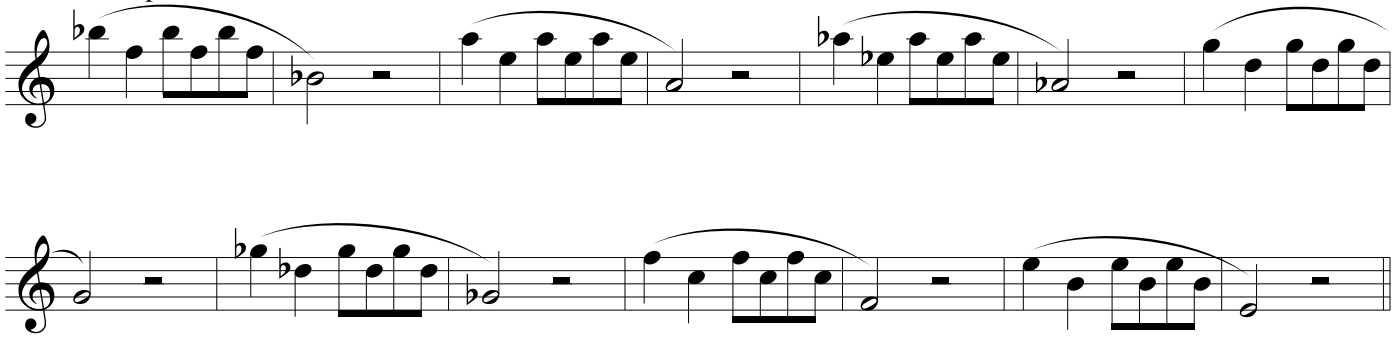
7. Thirds

8. Chromatic Segments

9. Chromatic Scale

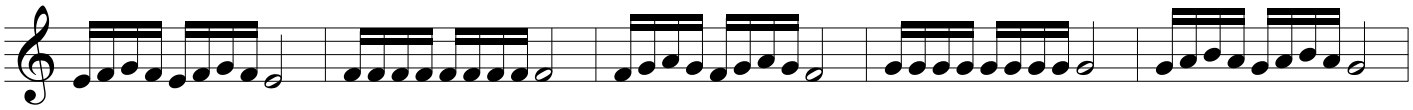


10. Lip Slurs

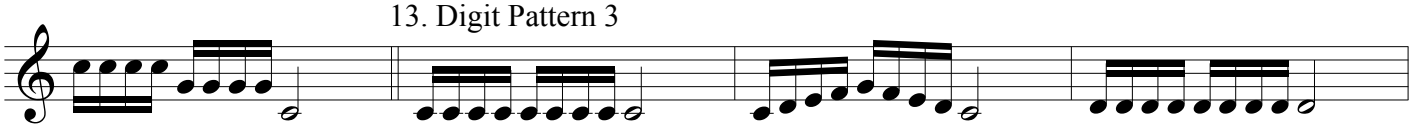


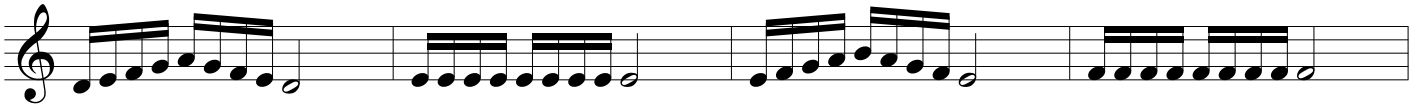
11. Digit Pattern 1

12. Digit Pattern 2

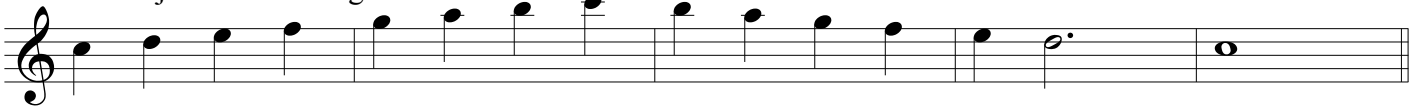


13. Digit Pattern 3

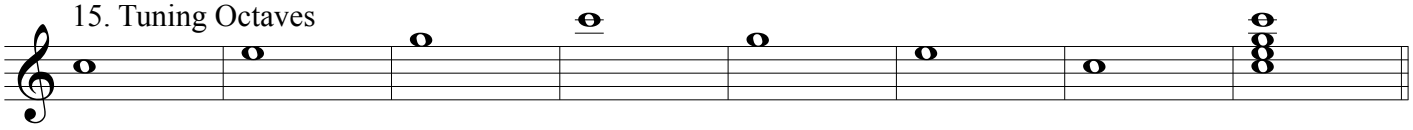




14. Major Scale Tuning



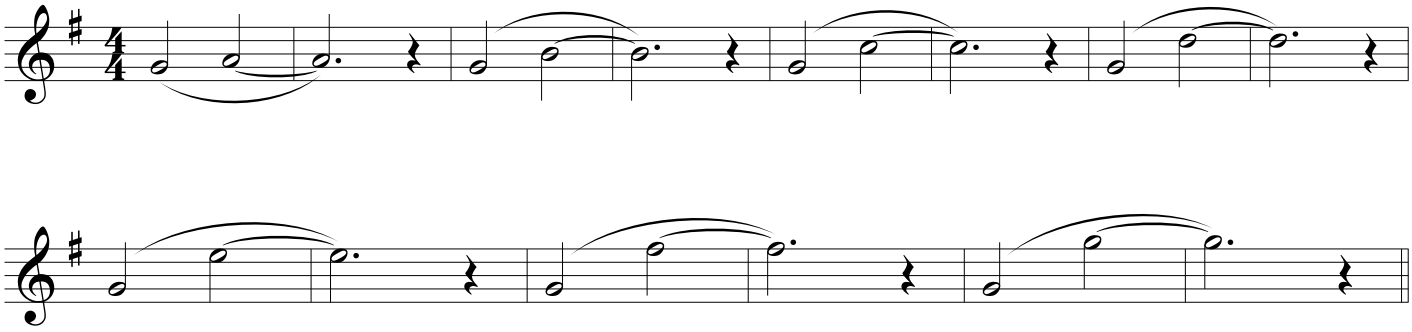
15. Tuning Octaves



16. Descending Chromatics Harmonized

Concert G

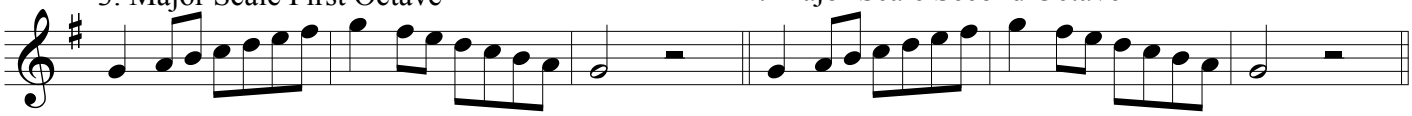
1. Long Tones Ascending



2. Long Tones Descending

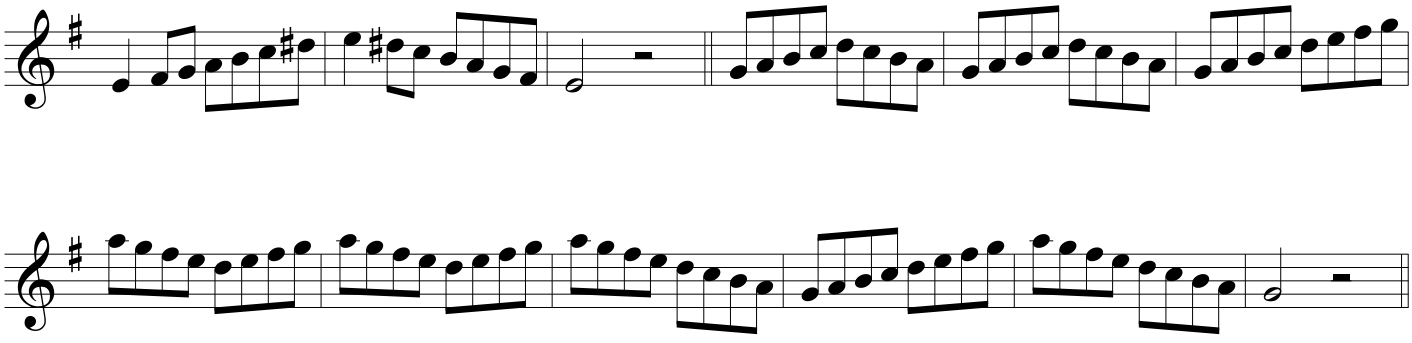
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

6. Five Note Pattern



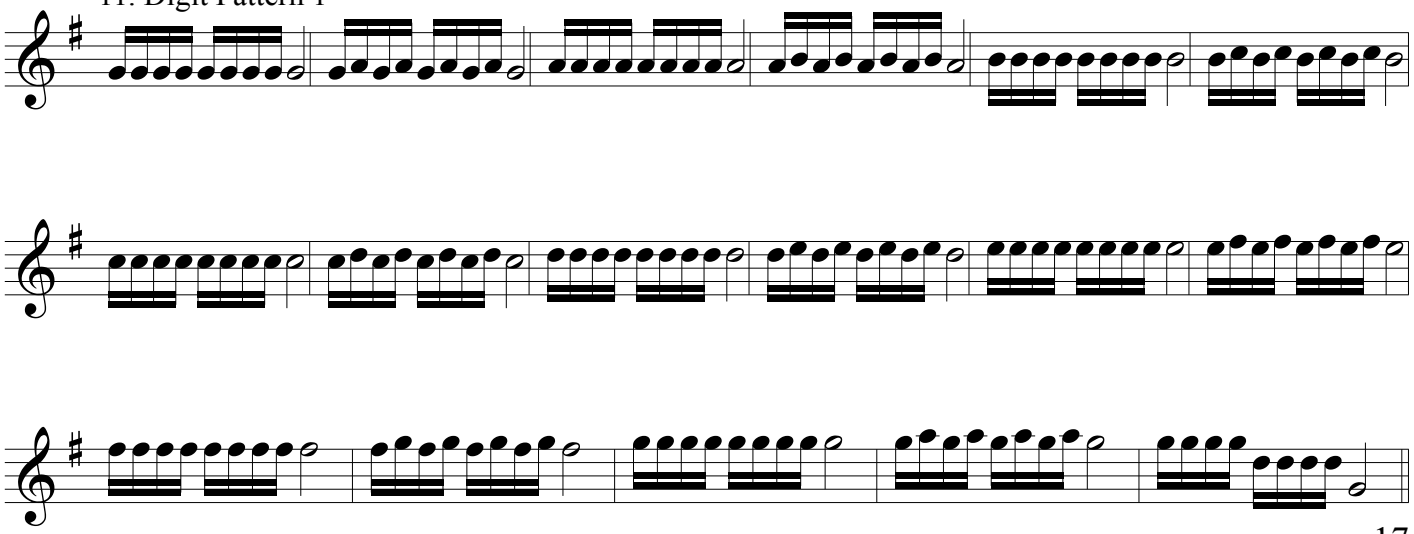
7. Thirds

8. Chromatic Segments

9. Chromatic Scale

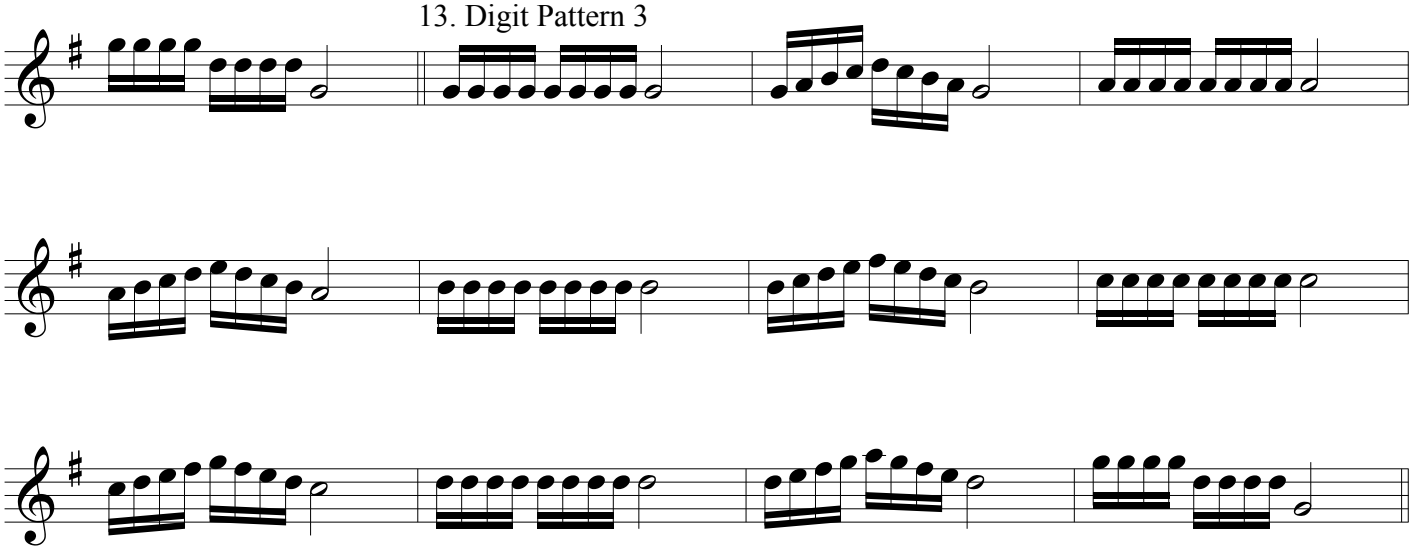
10. Lip Slurs

11. Digit Pattern 1



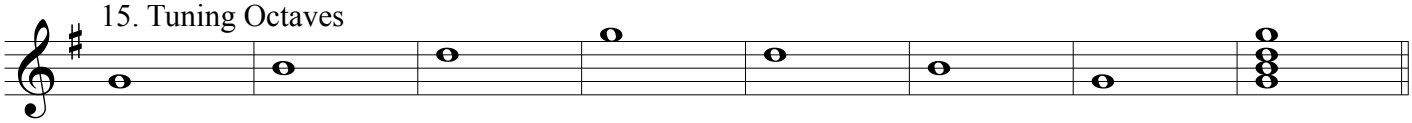
12. Digit Pattern 2

13. Digit Pattern 3



14. Major Scale Tuning

15. Tuning Octaves

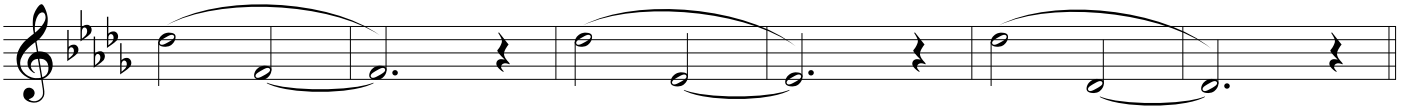


16. Descending Chromatics Harmonized

Concert D♭

1. Long Tones Ascending

2. Long Tones Descending

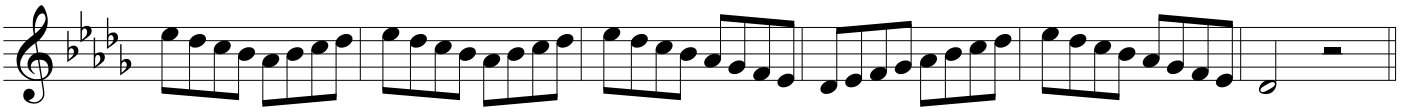


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

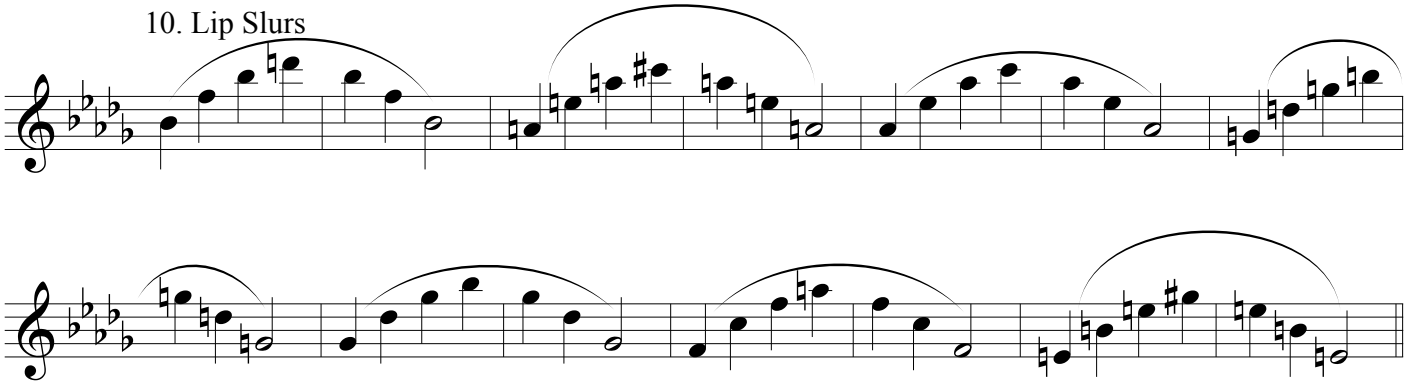


7. Thirds

8. Chromatic Segments

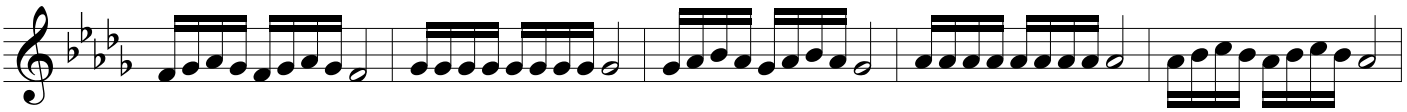
9. Chromatic Scale

10. Lip Slurs



11. Digit Pattern 1

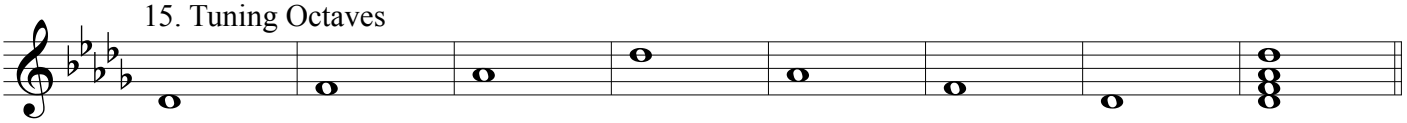
12. Digit Pattern 2



13. Digit Pattern 3

14. Major Scale Tuning

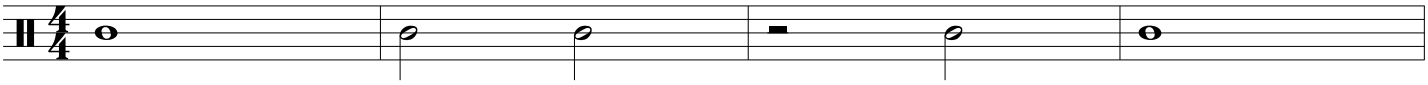
15. Tuning Octaves



16. Descending Chromatics Harmonized

Rhythm Pages

1



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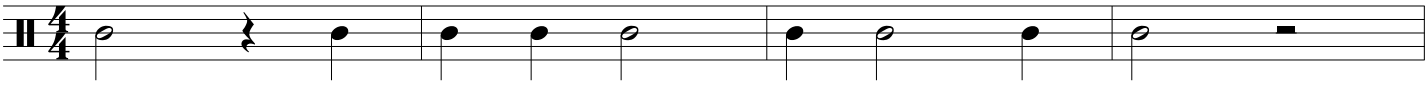

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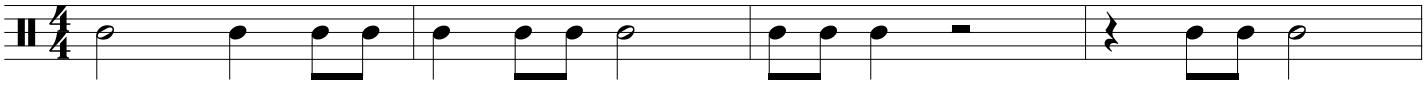

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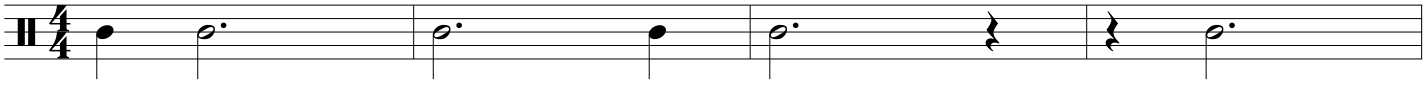

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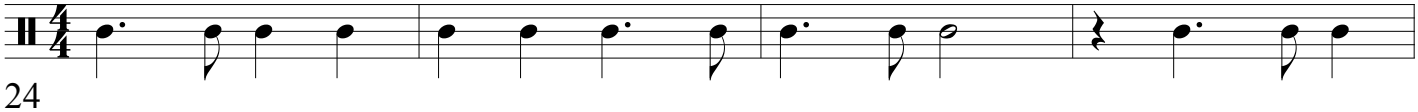

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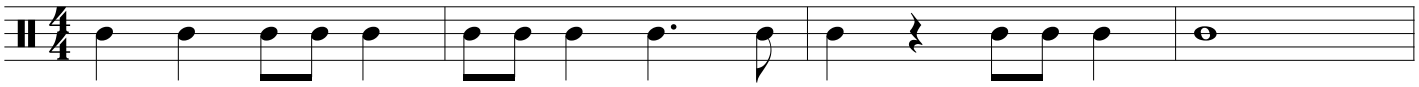

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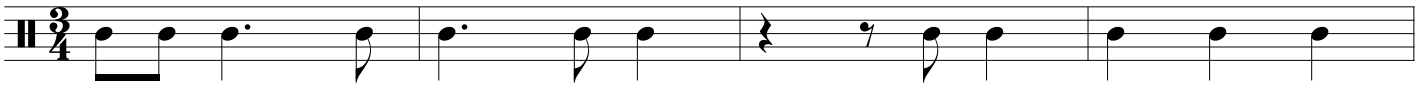

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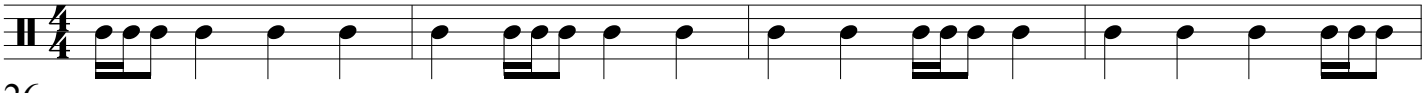

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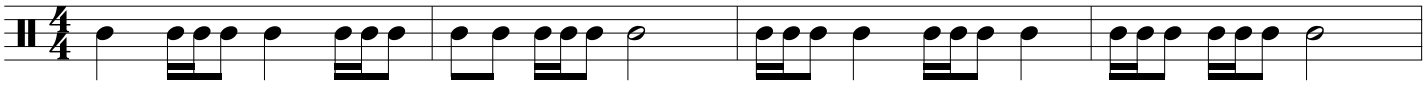

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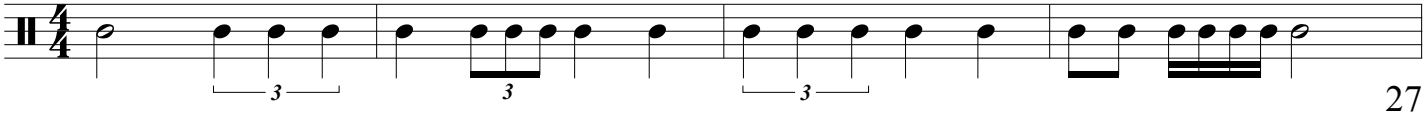

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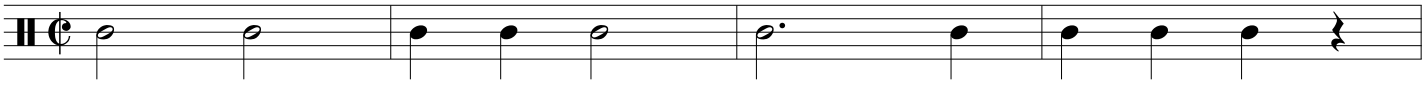

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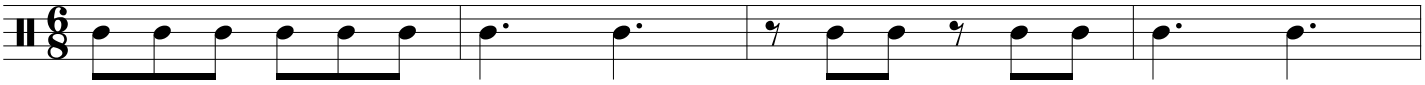

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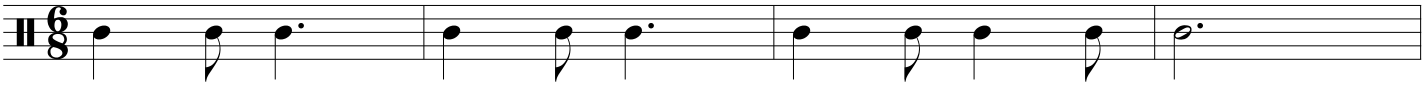

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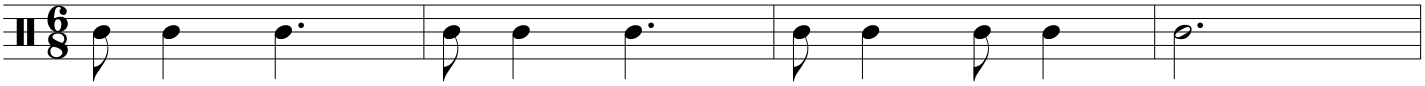

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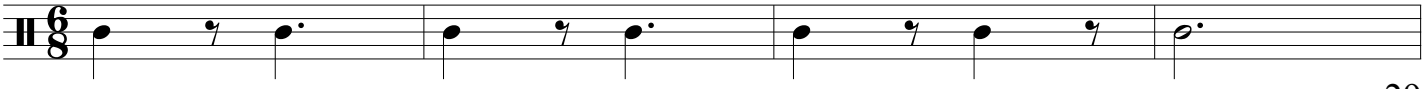

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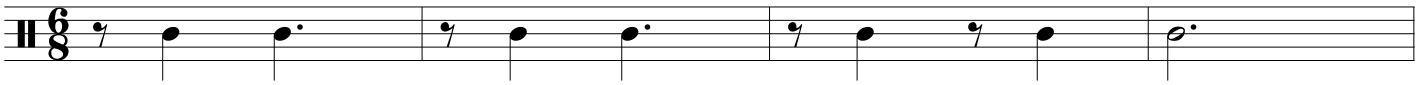

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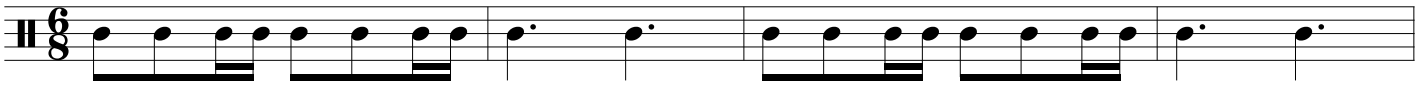

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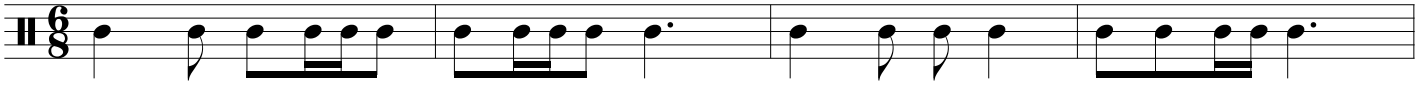

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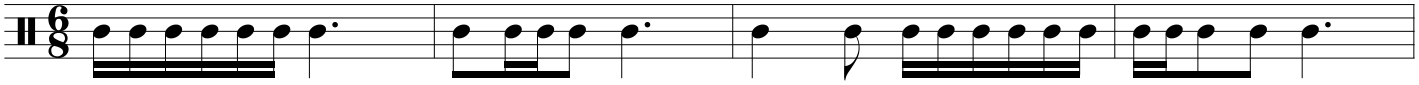

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Bassoon

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

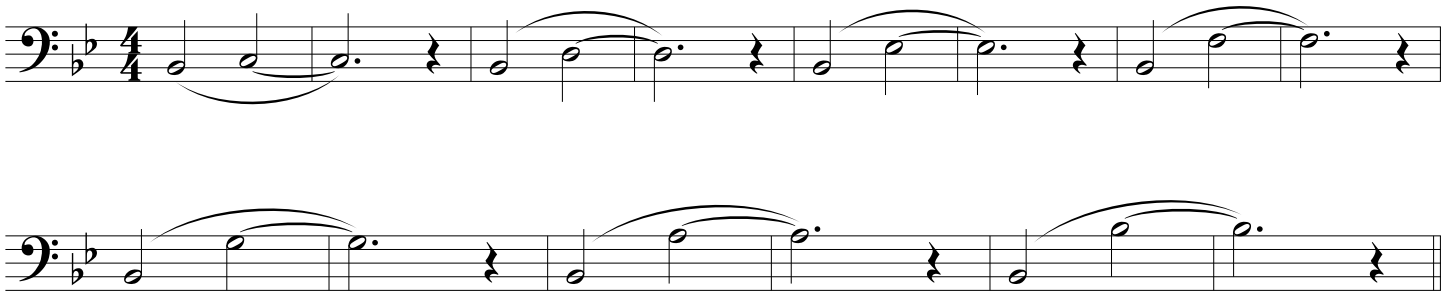
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

Ashley Gable

Concert B♭

1. Long Tones Ascending



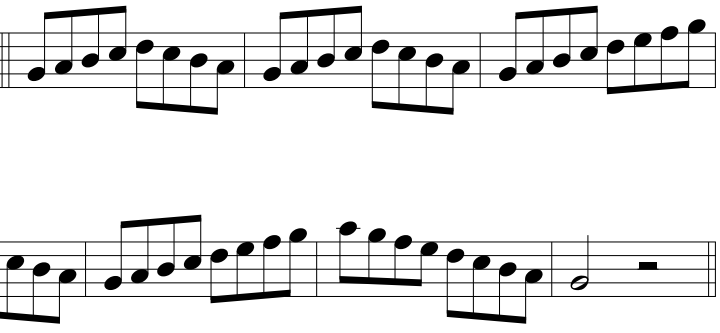
2. Long Tones Descending

3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

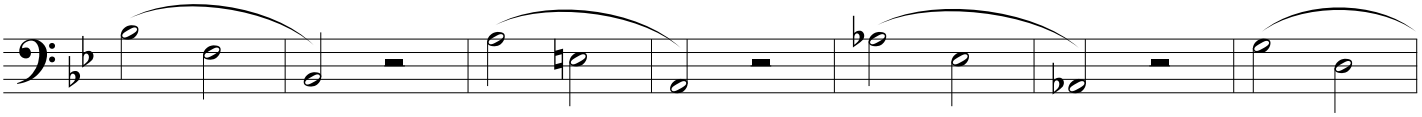


7. Thirds

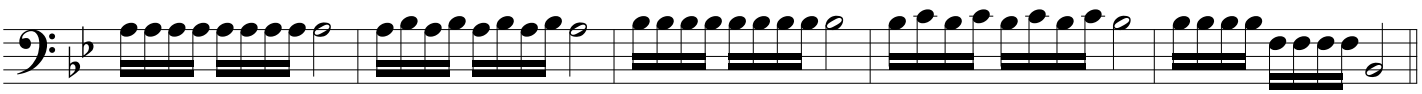
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs



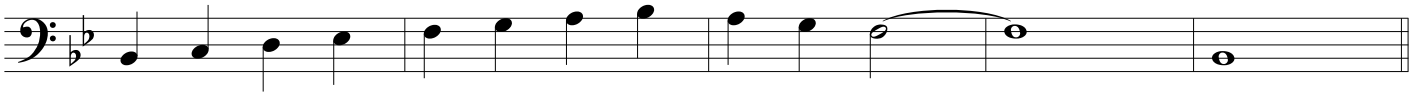
11. Digit Pattern 1



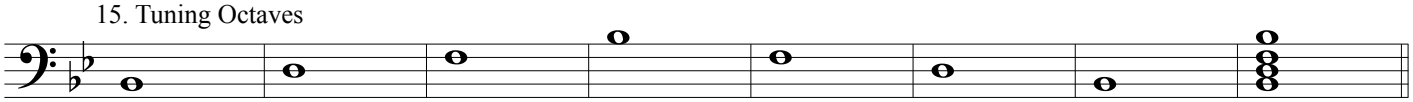
12. Digit Pattern 2

13. Digit Pattern 3

14. Major Scale Tuning



15. Tuning Octaves

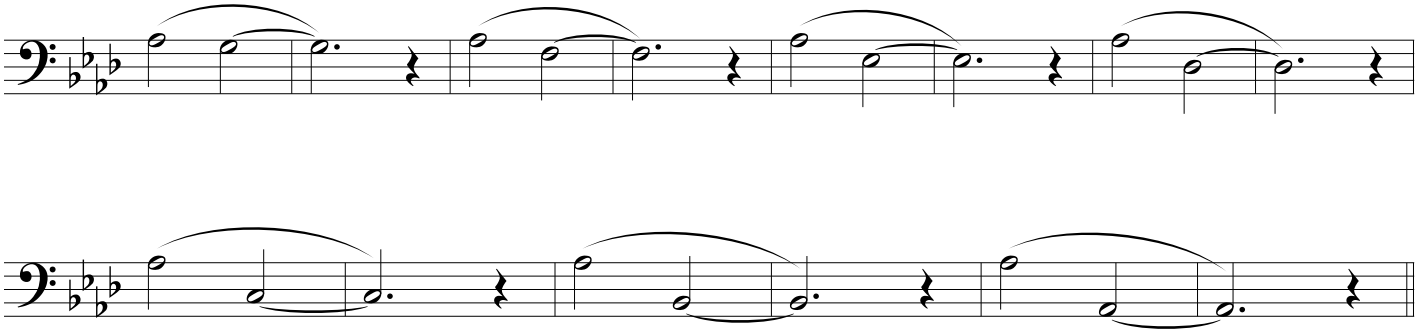


16. Descending Chromatics Harmonized

Concert A♭

1. Long Tones Ascending

2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

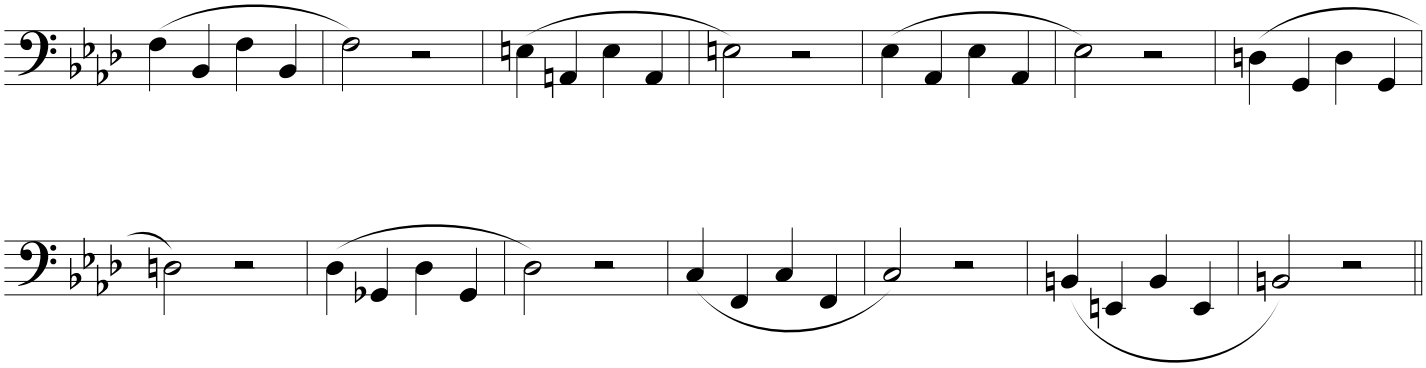
6. Five Note Pattern

7. Thirds

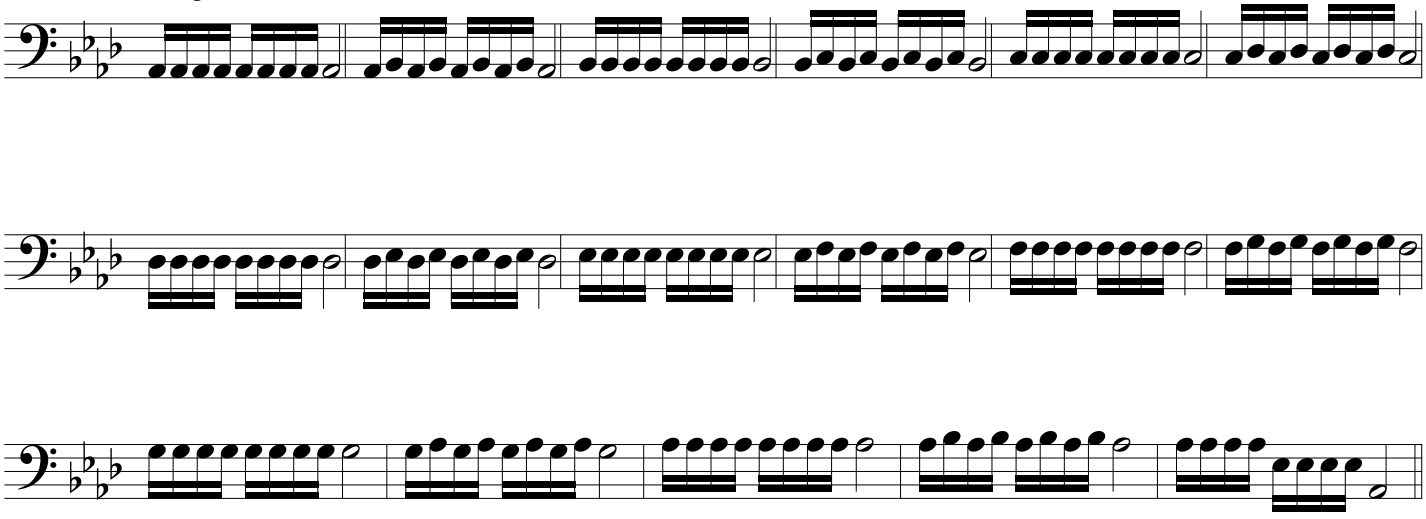
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs



11. Digit Pattern 1



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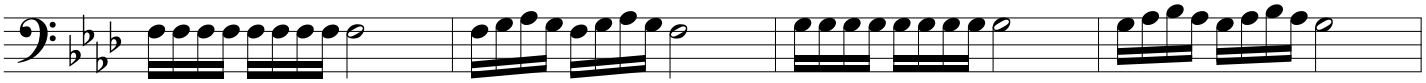
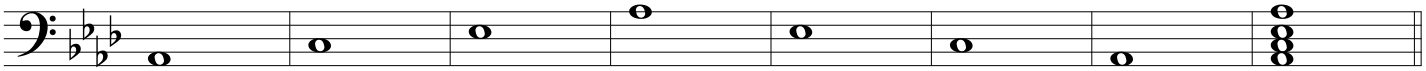


13. Digit Pattern 3

14. Major Scale Tuning

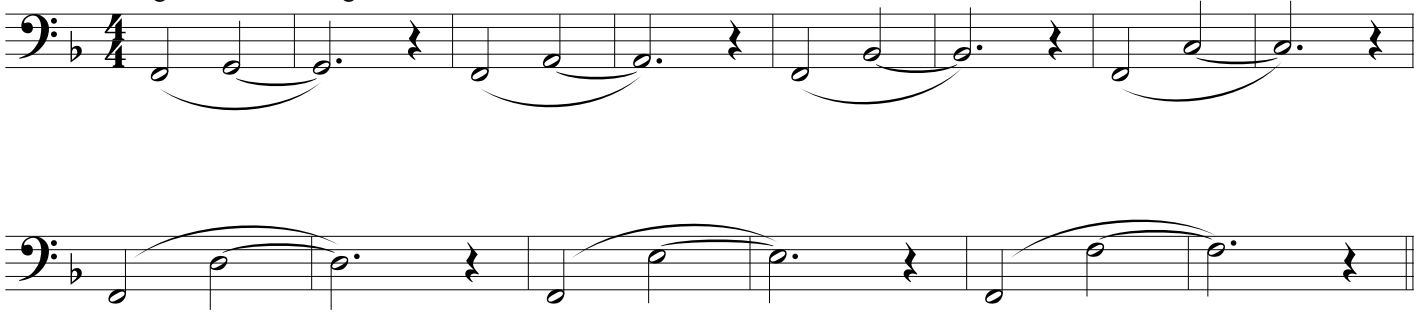
15. Tuning Octaves



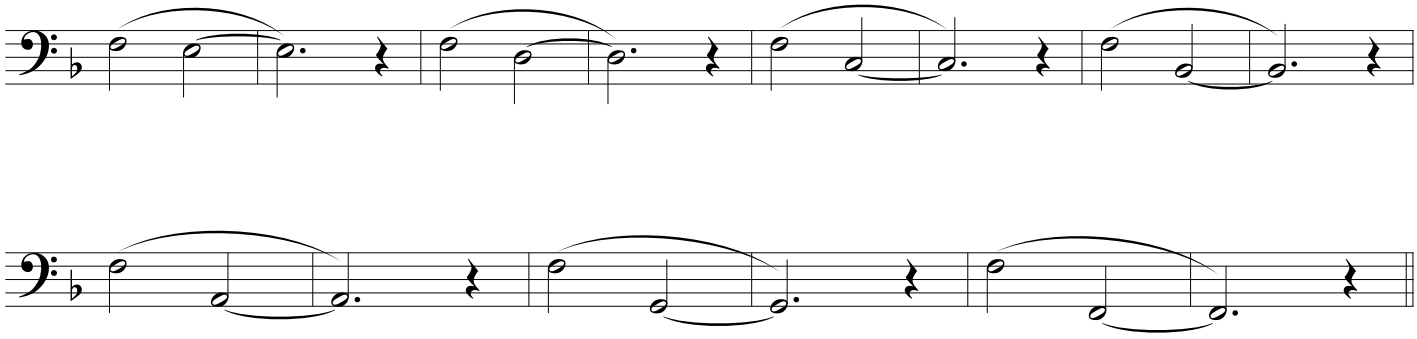
16. Descending Chromatics Harmonized

Concert F

1. Long Tones Ascending



2. Long Tones Descending

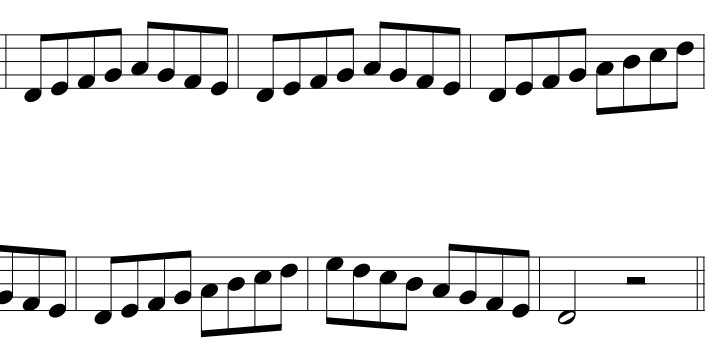


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

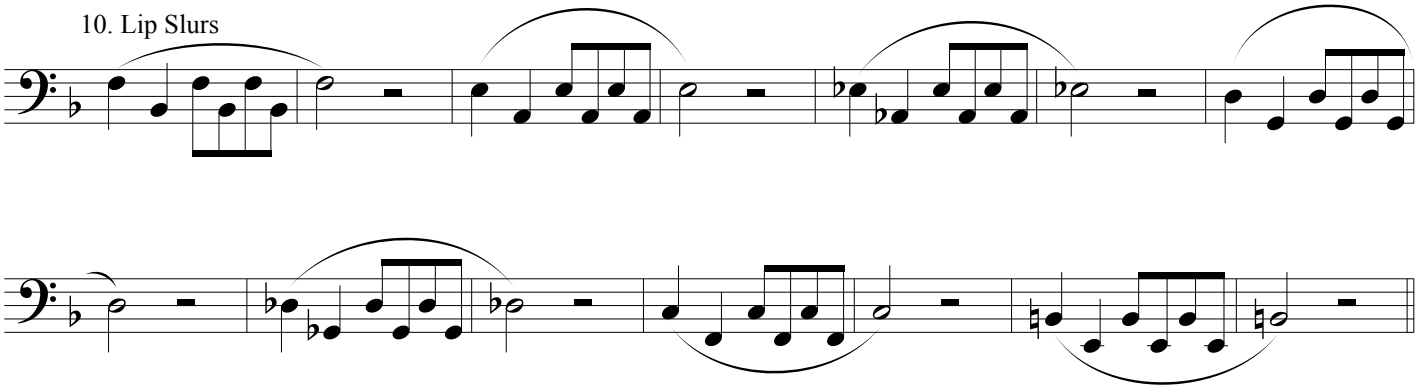


7. Thirds

8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs



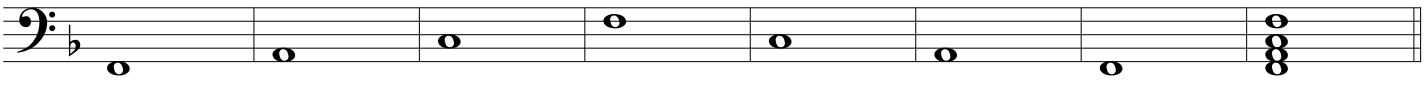
11. Digit Pattern 1

12. Digit Pattern 2

13. Digit Pattern 3

14. Major Scale Tuning

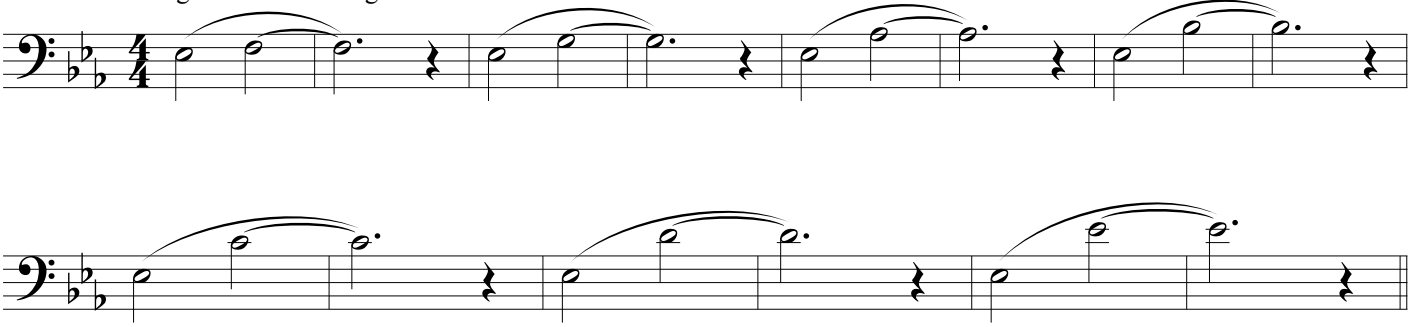
15. Tuning Octaves



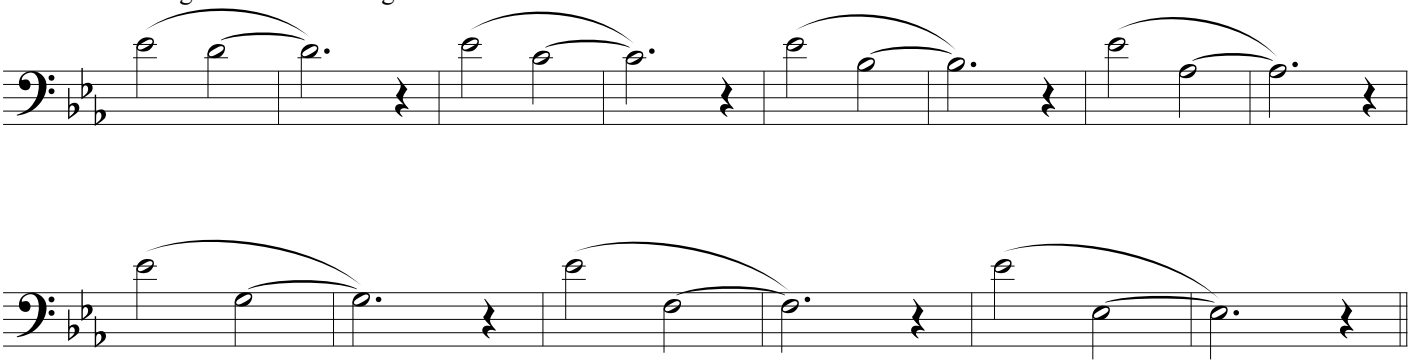
16. Descending Chromatics Harmonized

Concert E♭

1. Long Tones Ascending

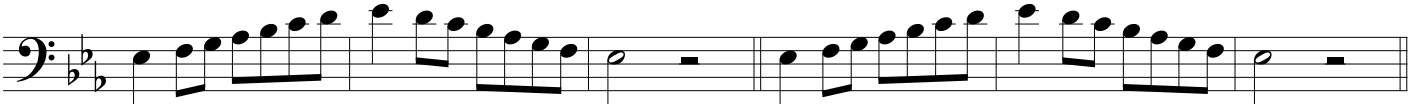


2. Long Tones Descending



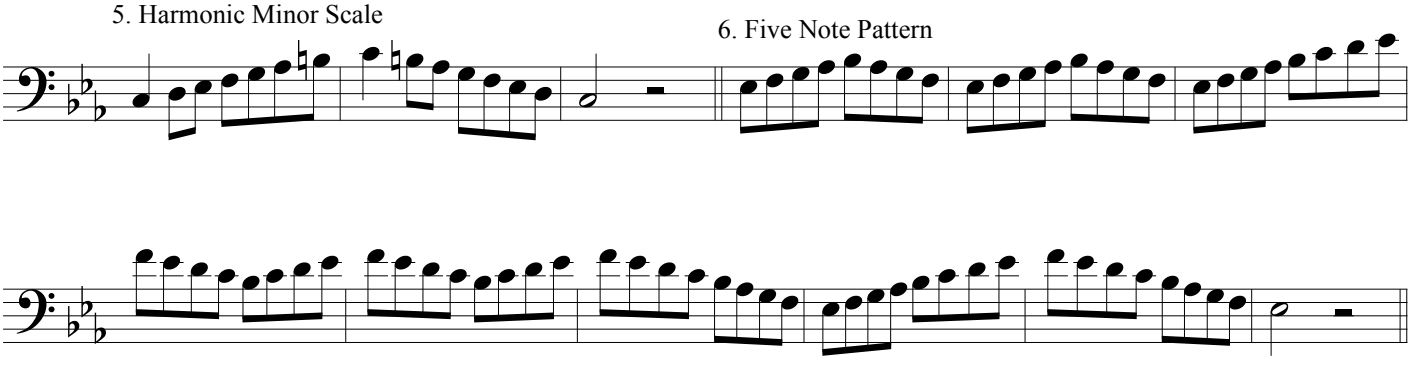
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

6. Five Note Pattern

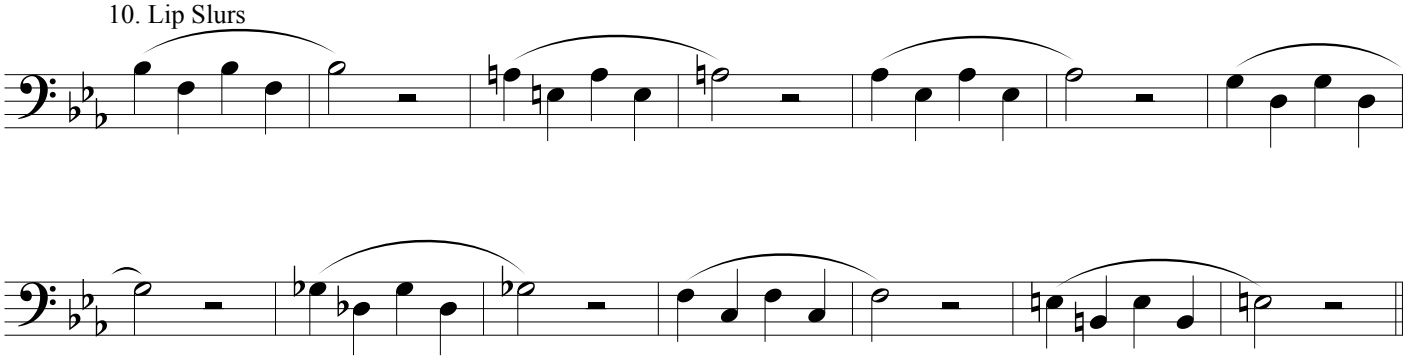


7. Thirds

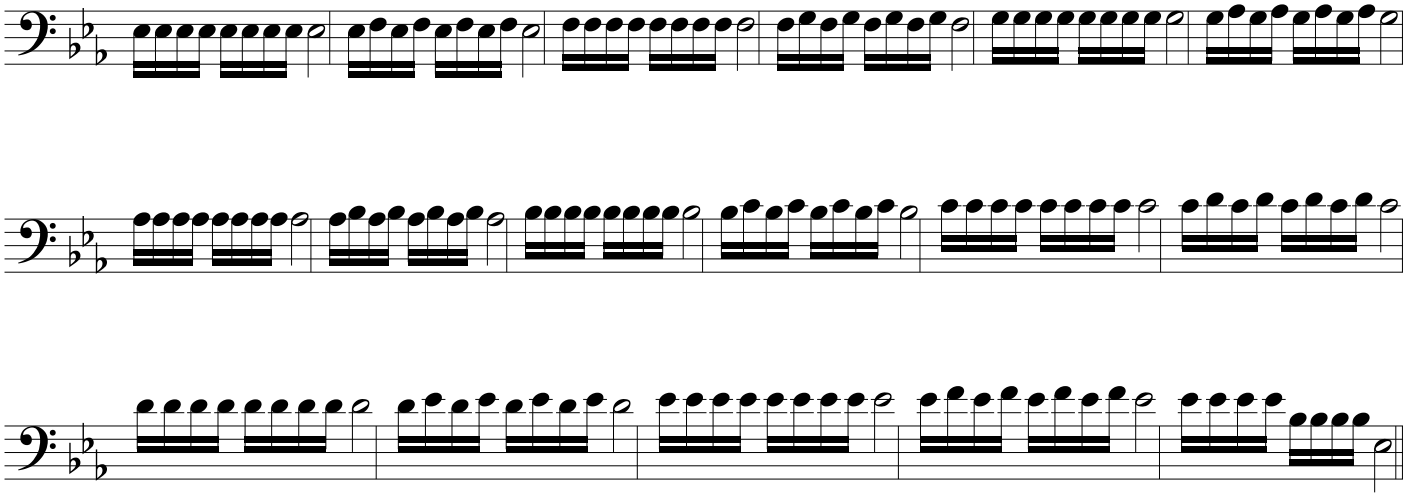
8. Chromatic Segments

9. Chromatic Scale

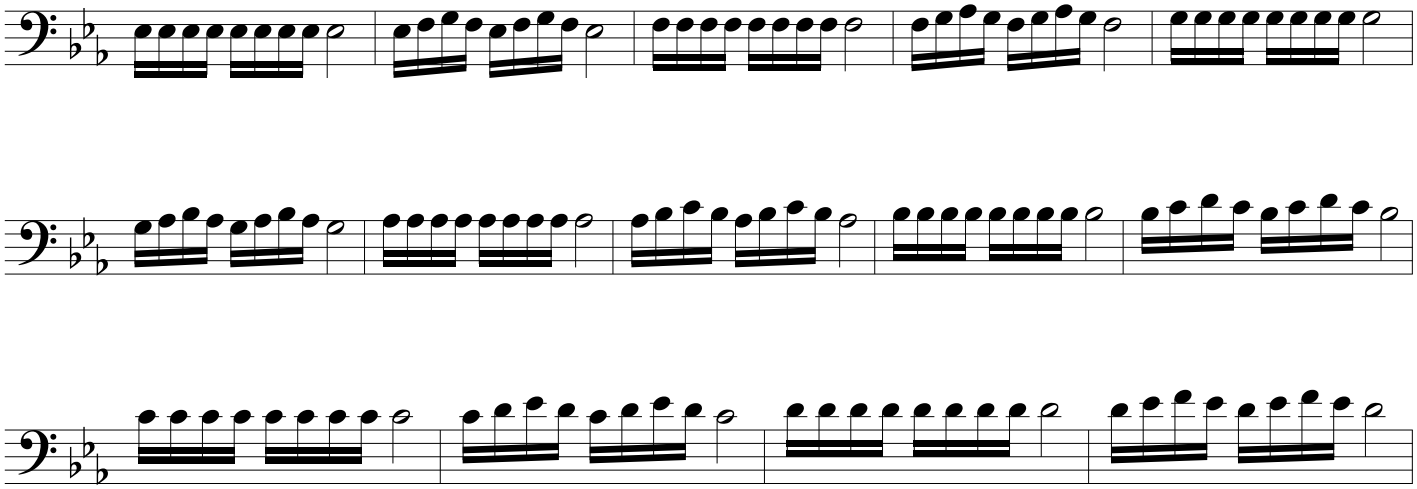
10. Lip Slurs



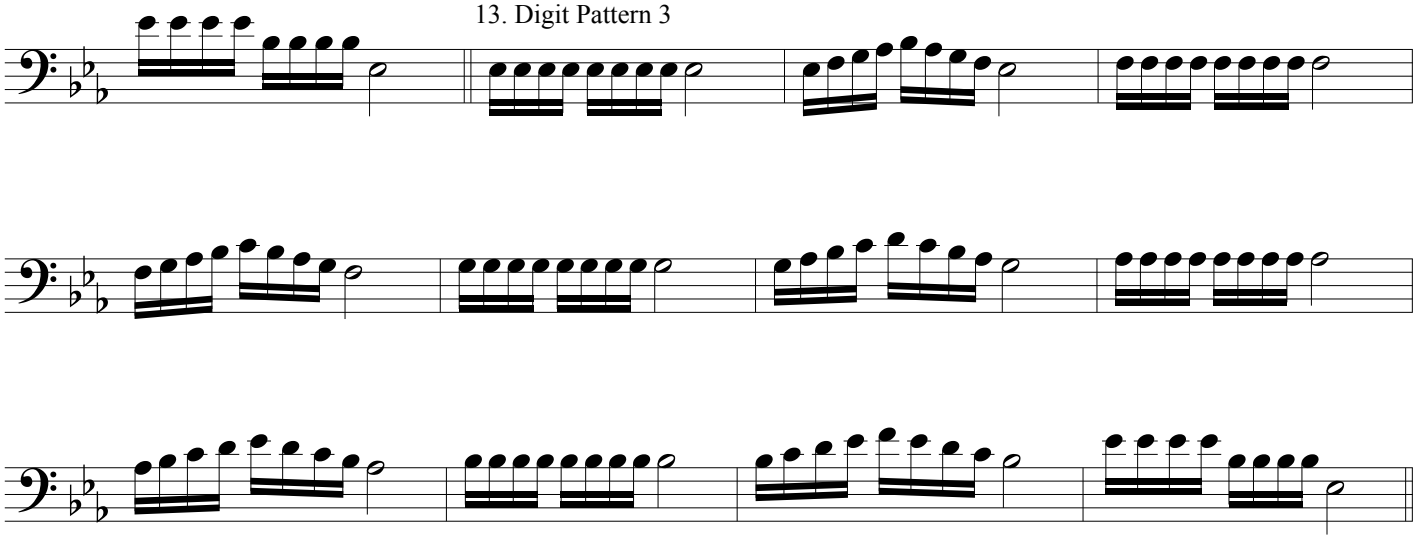
11. Digit Pattern 1



12. Digit Pattern 2

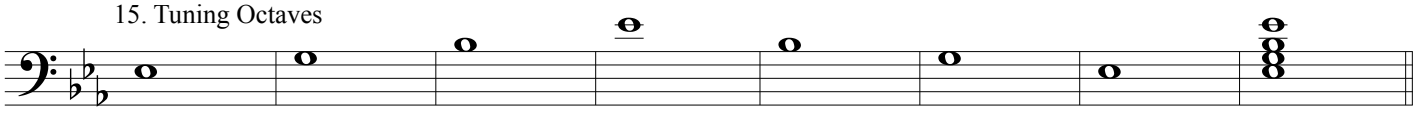


13. Digit Pattern 3



14. Major Scale Tuning

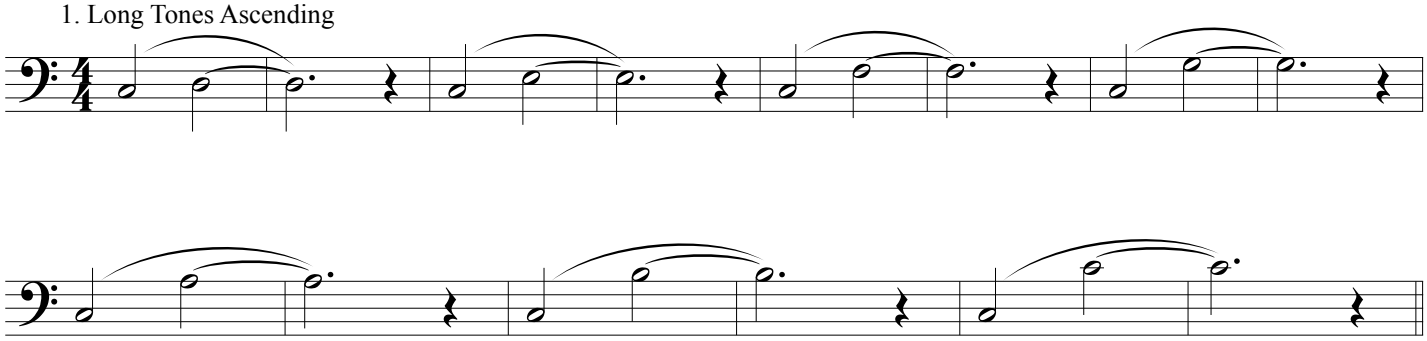
15. Tuning Octaves



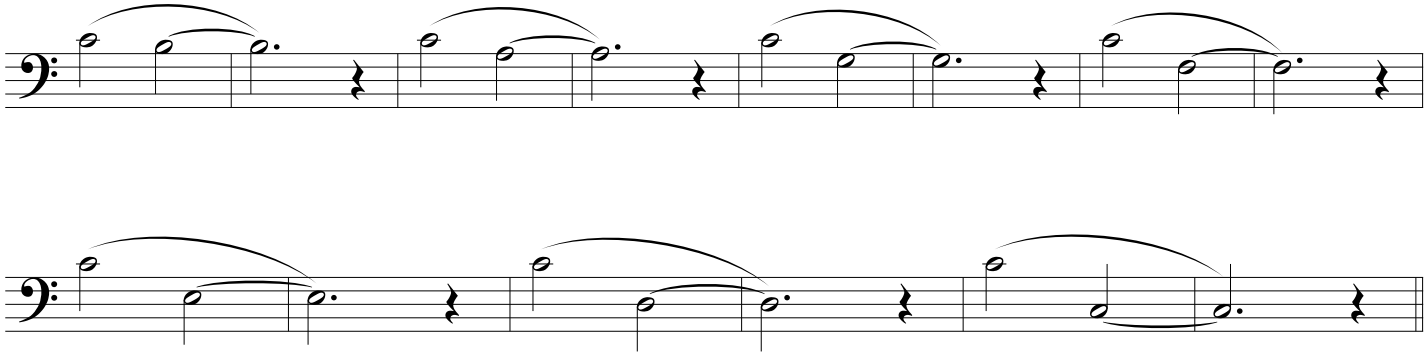
16. Descending Chromatics Harmonized

Concert C

1. Long Tones Ascending



2. Long Tones Descending

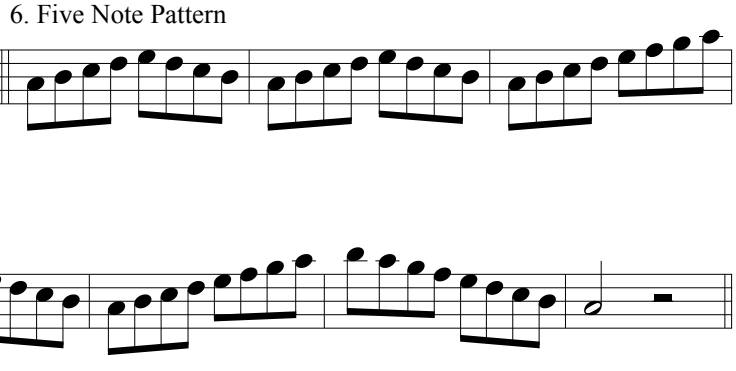


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

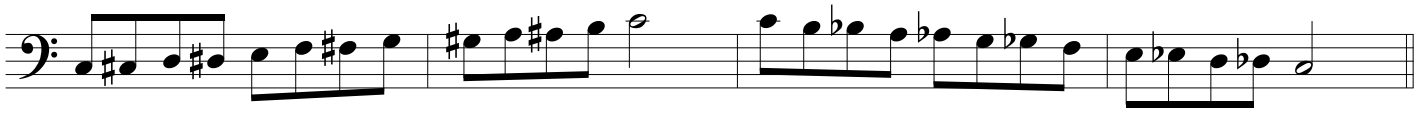
6. Five Note Pattern



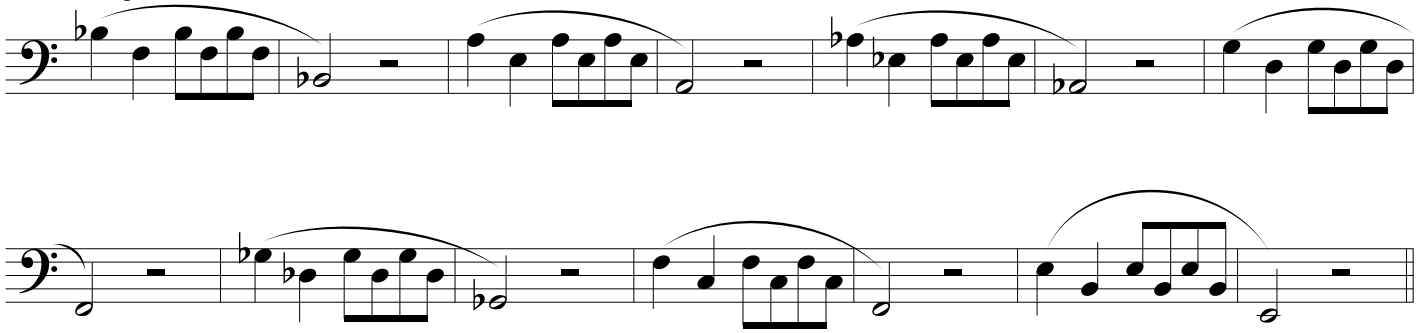
7. Thirds

8. Chromatic Segments

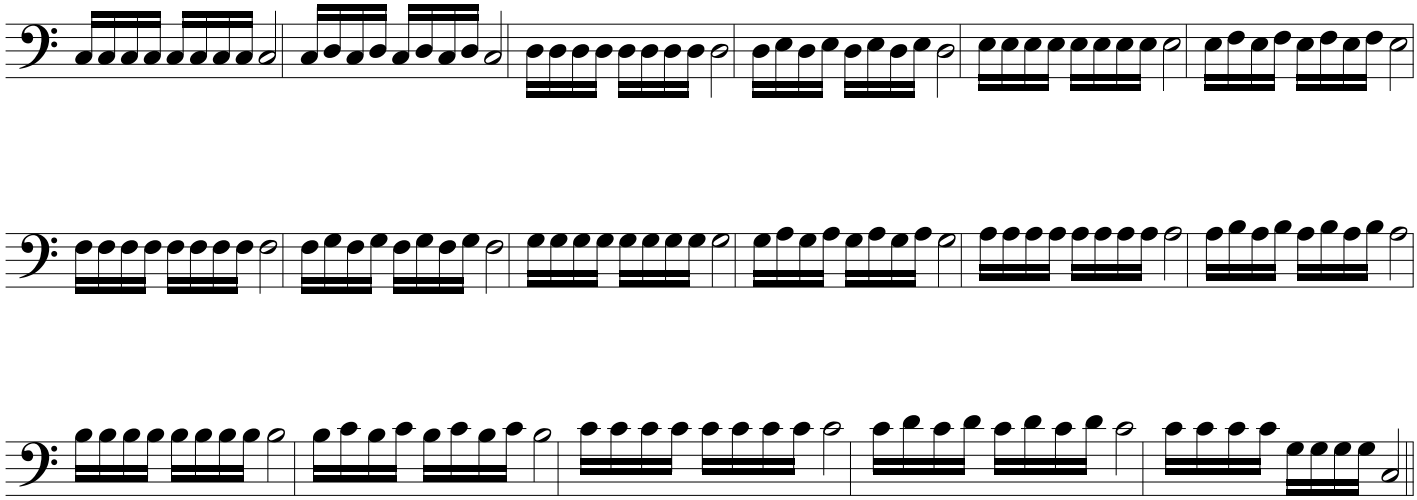
9. Chromatic Scale



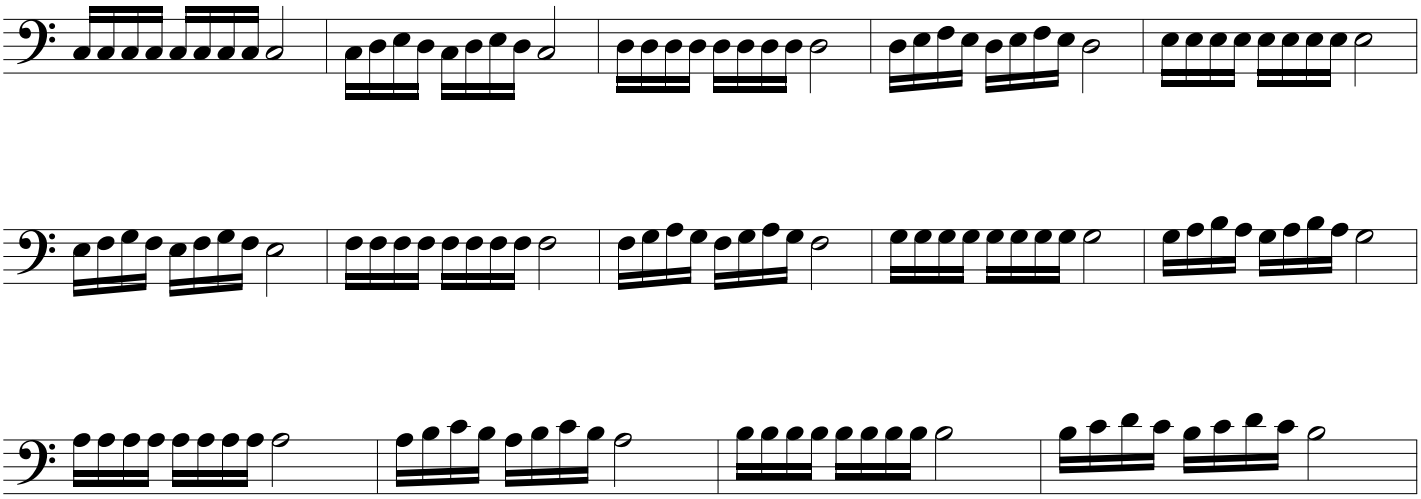
10. Lip Slurs



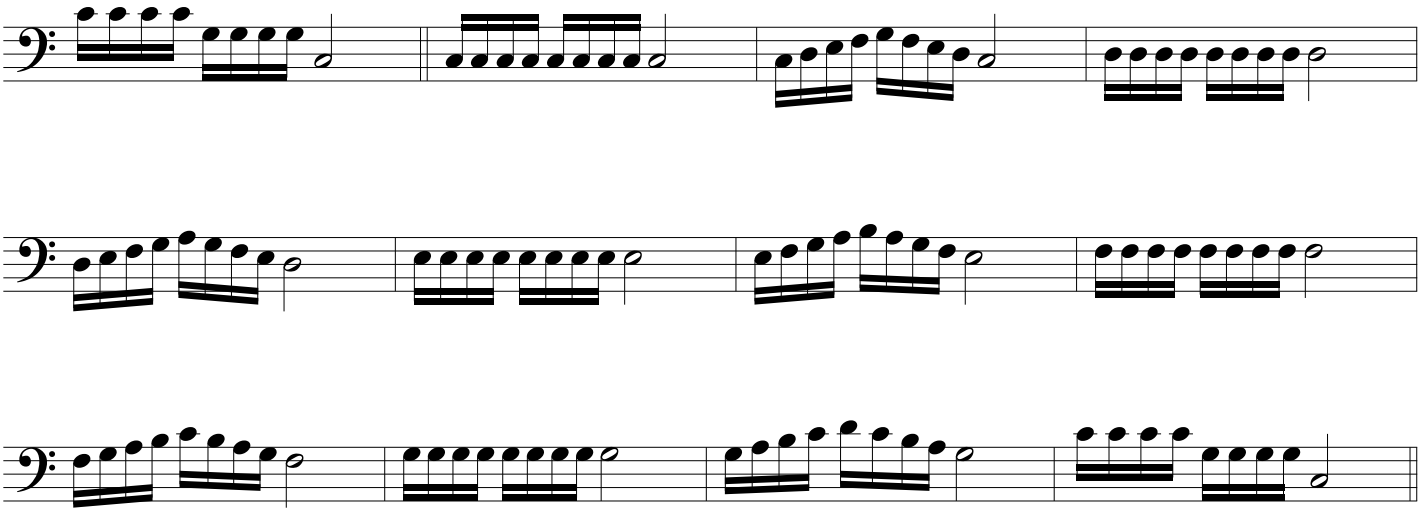
11. Digit Pattern 1



12. Digit Pattern 2

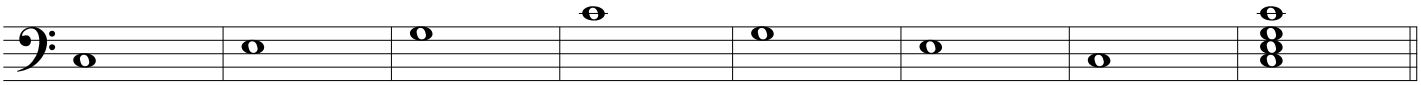


13. Digit Pattern 3



14. Major Scale Tuning

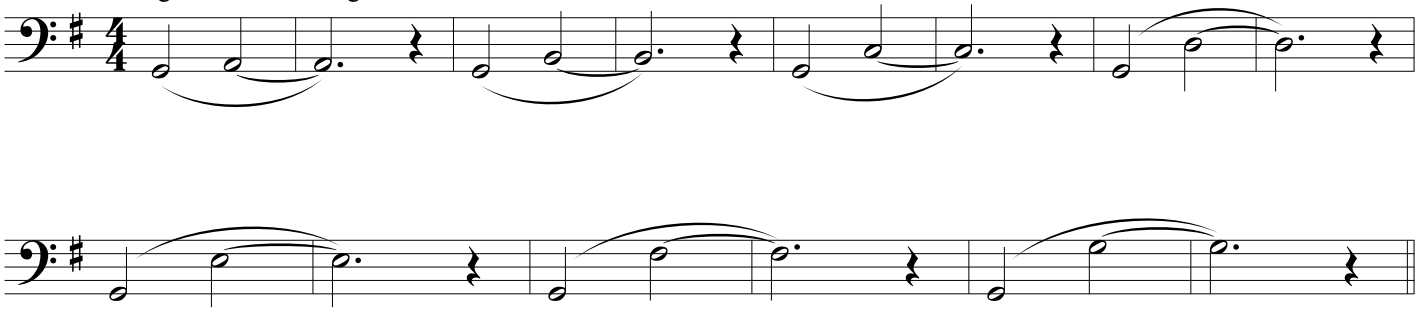
15. Tuning Octaves



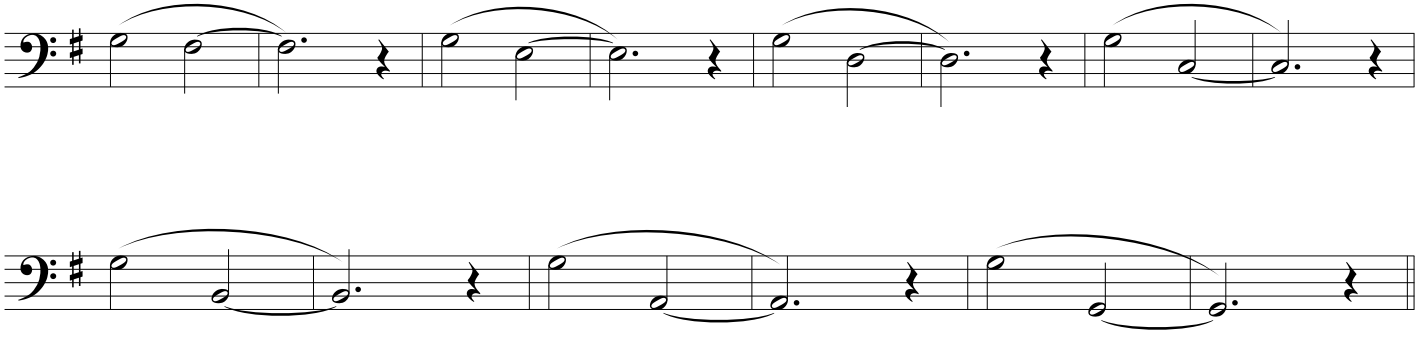
16. Descending Chromatics Harmonized

Concert G

1. Long Tones Ascending

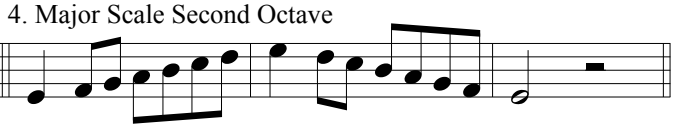


2. Long Tones Descending



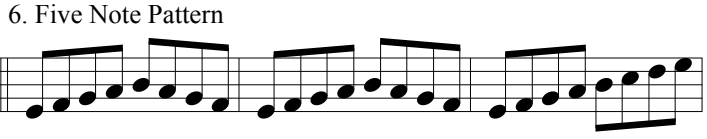
3. Major Scale First Octave

4. Major Scale Second Octave

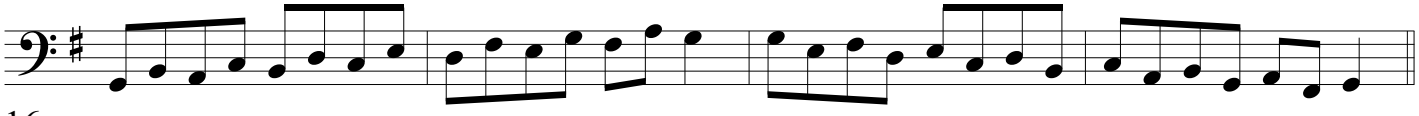


5. Harmonic Minor Scale

6. Five Note Pattern

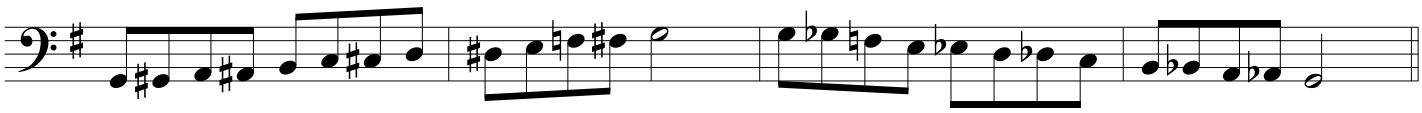


7. Thirds



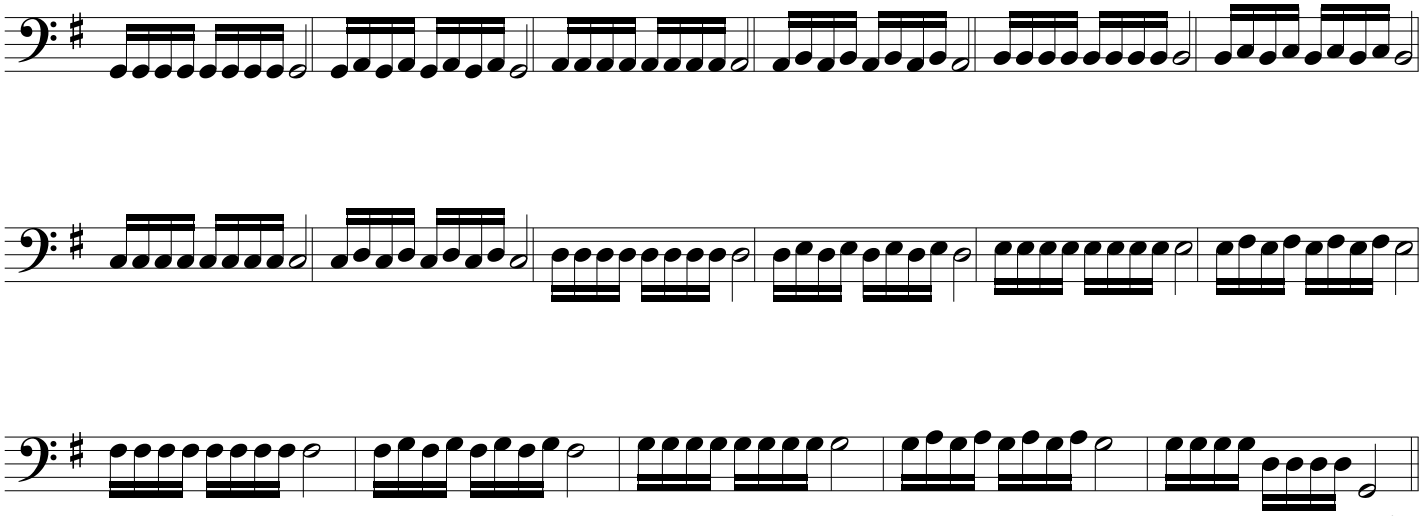
8. Chromatic Segments

9. Chromatic Scale

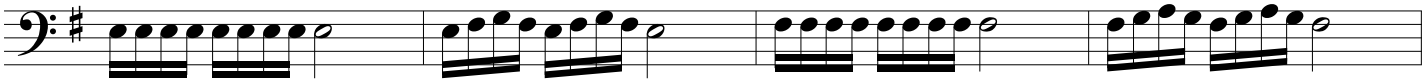


10. Lip Slurs

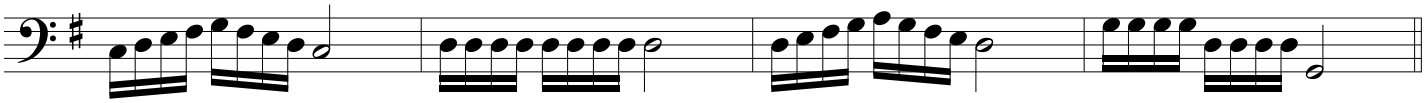
11. Digit Pattern 1



12. Digit Pattern 2

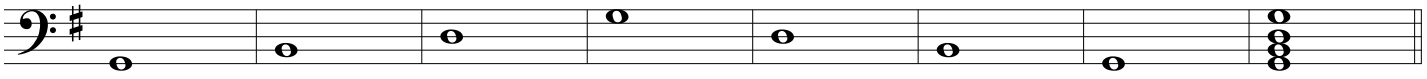


13. Digit Pattern 3



14. Major Scale Tuning

15. Tuning Octaves

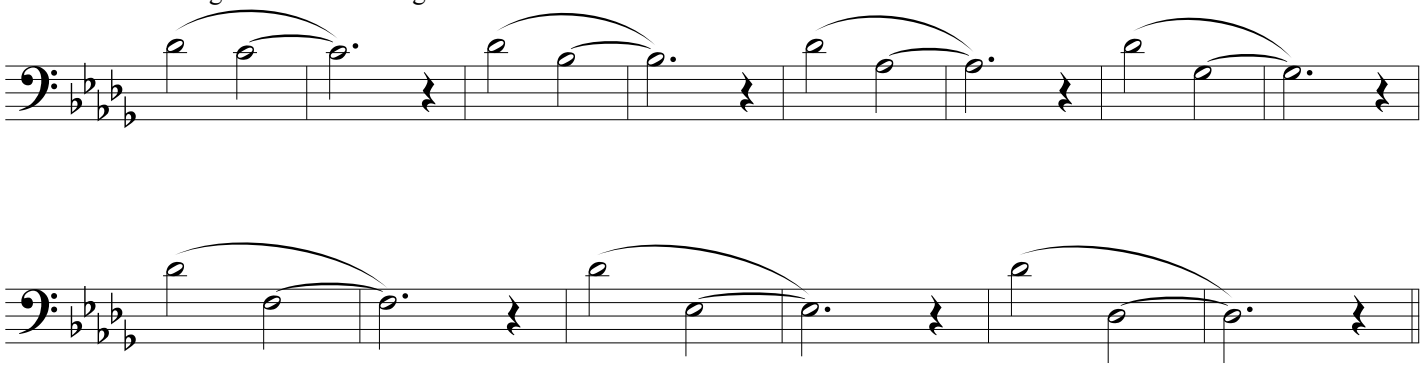


16. Descending Chromatics Harmonized

Concert D♭

1. Long Tones Ascending

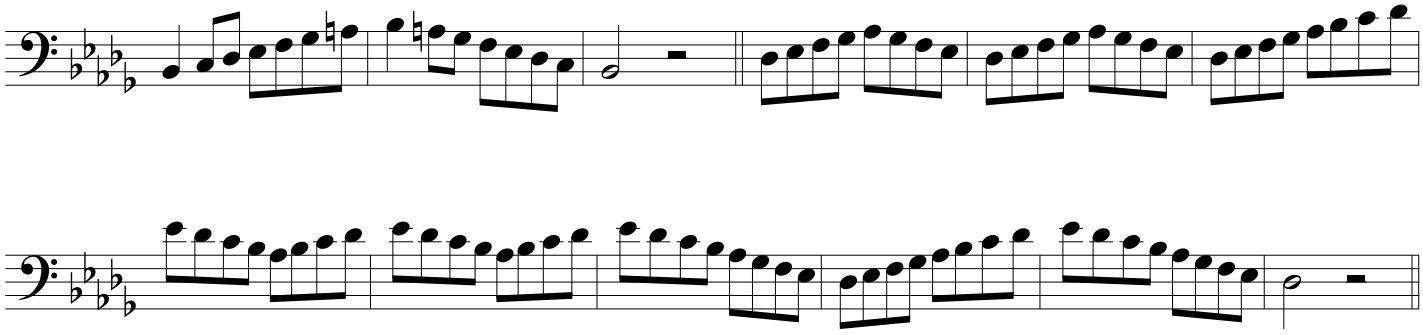
2. Long Tones Descending



3. Major Scale First Octave

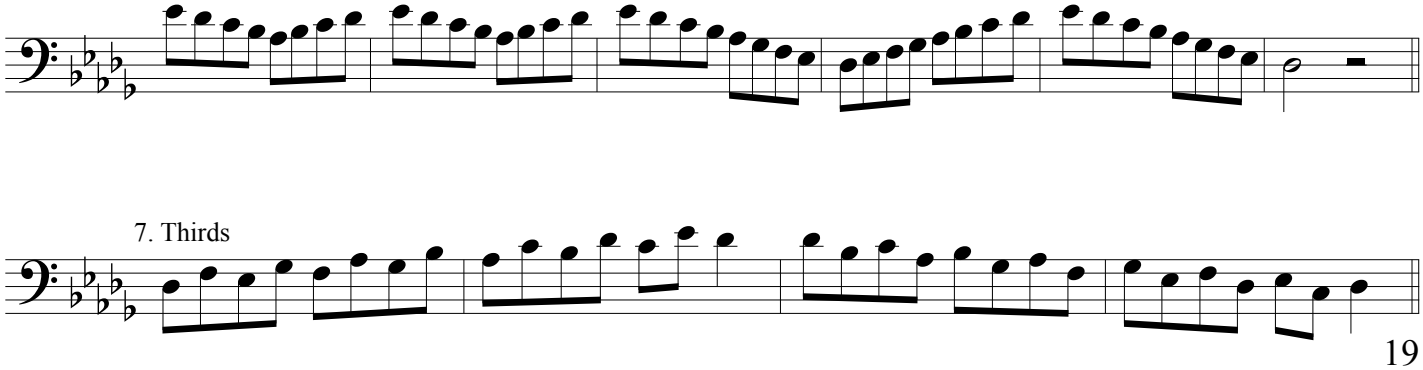
4. Major Scale Second Octave

5. Harmonic Minor Scale



6. Five Note Pattern

7. Thirds

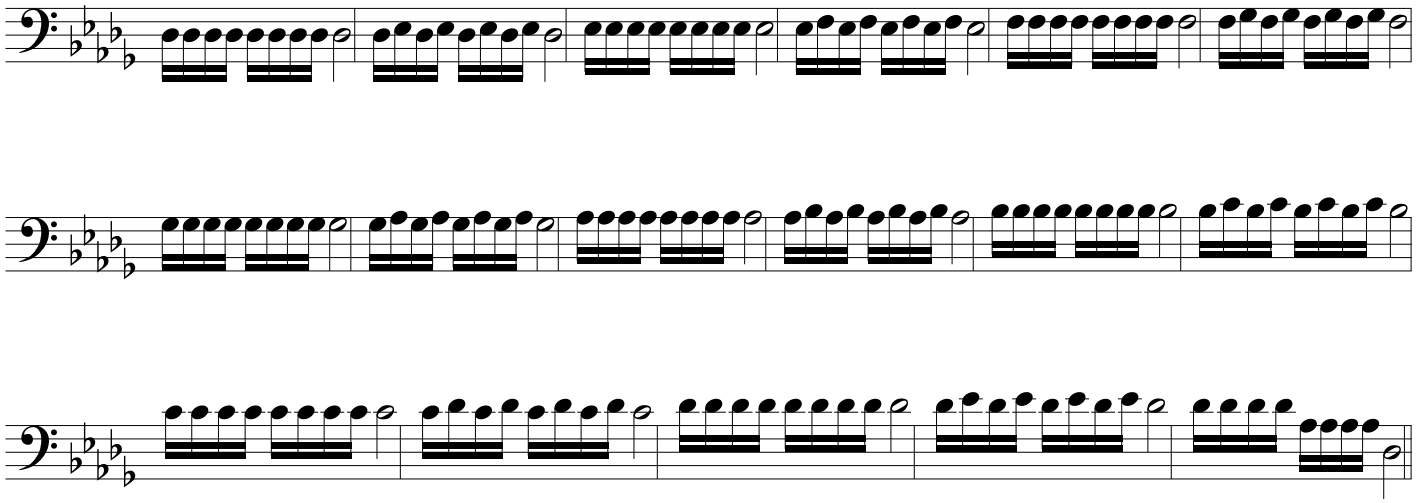


8. Chromatic Segments

9. Chromatic Scale

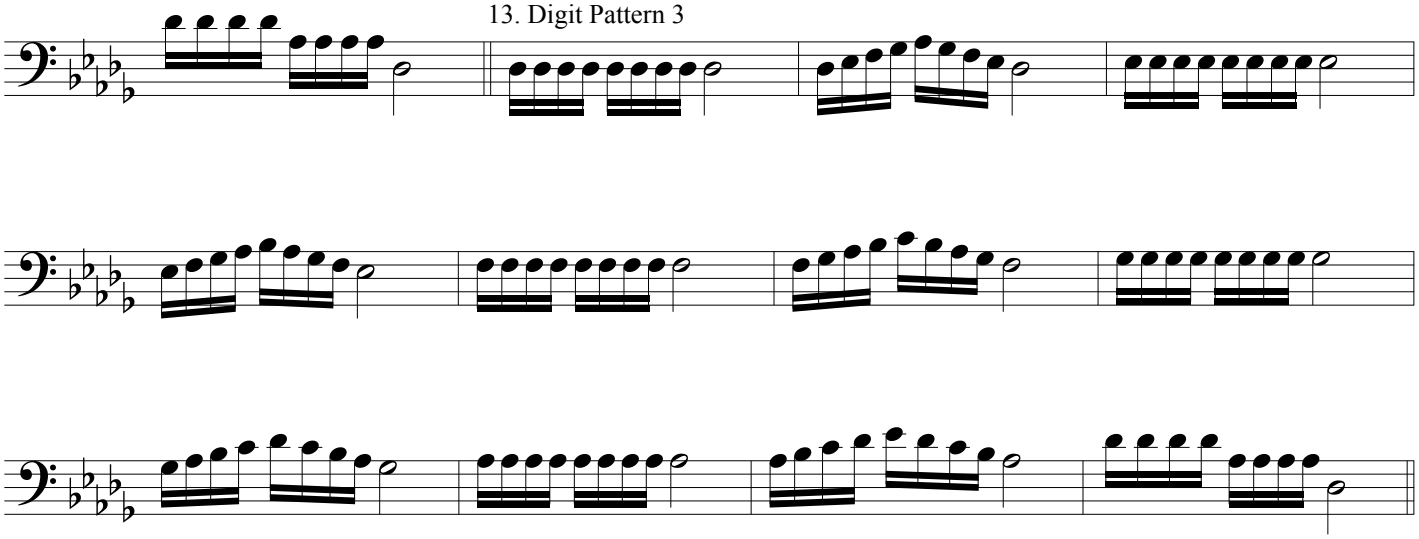
10. Lip Slurs

11. Digit Pattern 1

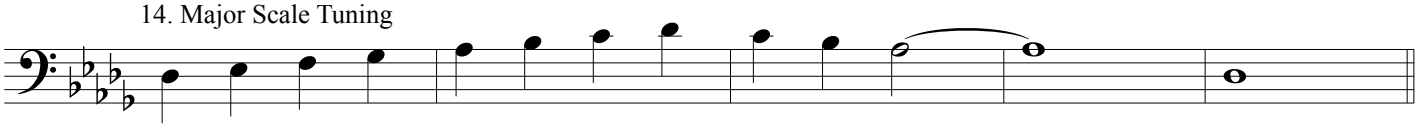


12. Digit Pattern 2

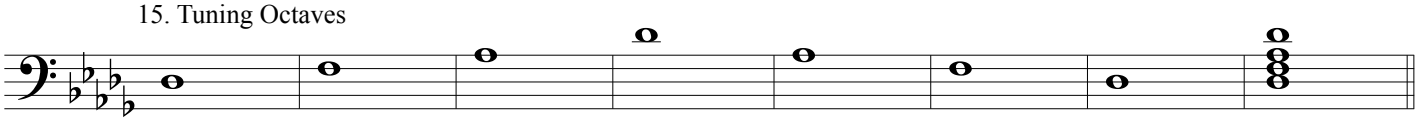
13. Digit Pattern 3



14. Major Scale Tuning



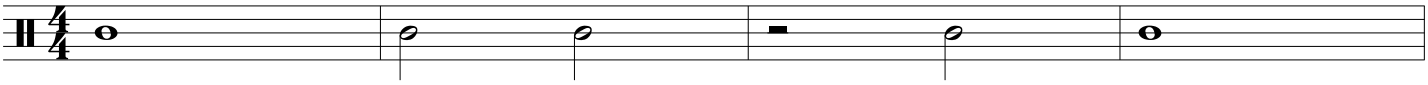
15. Tuning Octaves



16. Descending Chromatics Harmonized

Rhythm Pages

1



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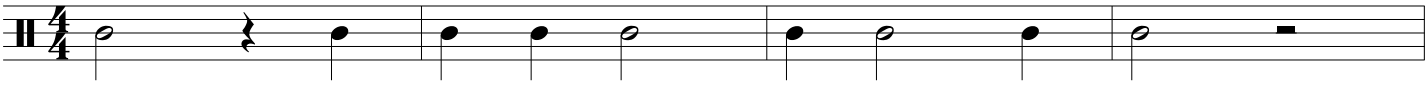

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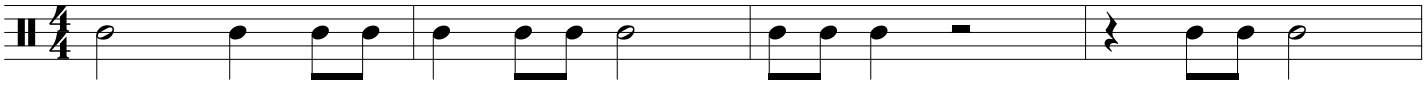

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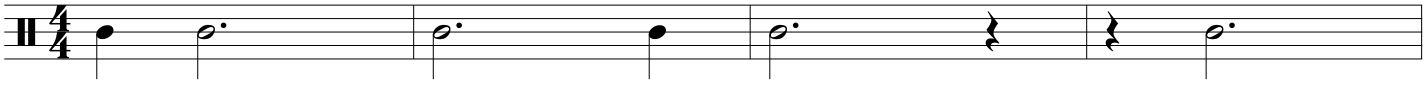

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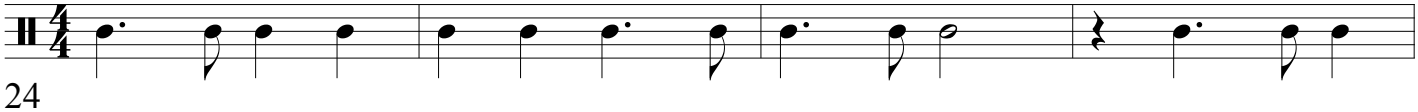

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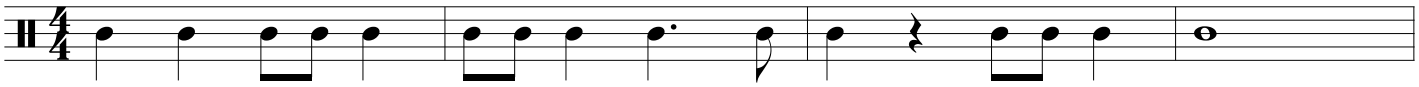

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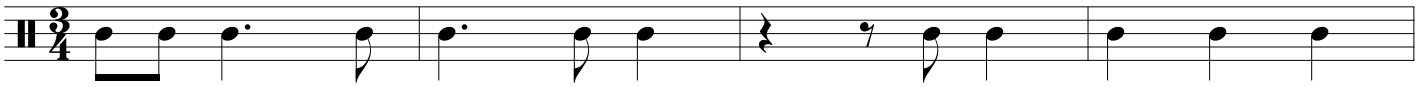

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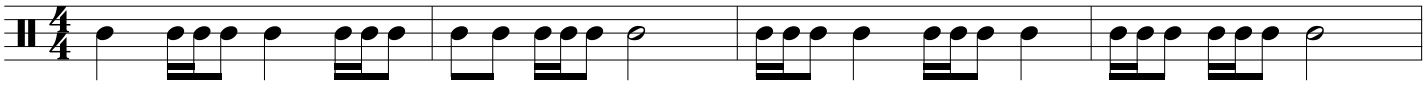

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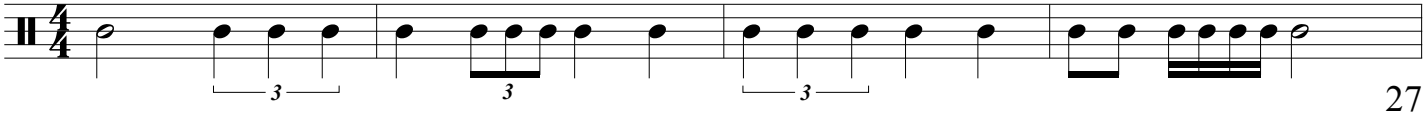

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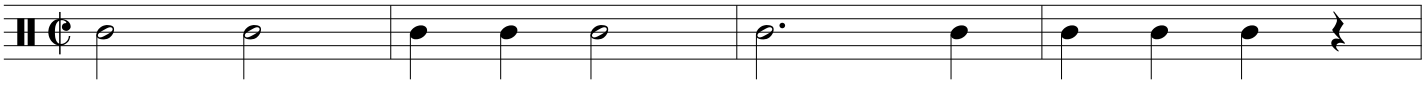

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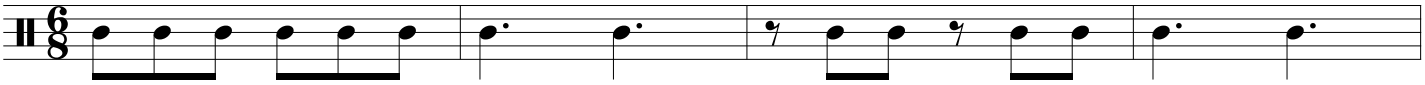

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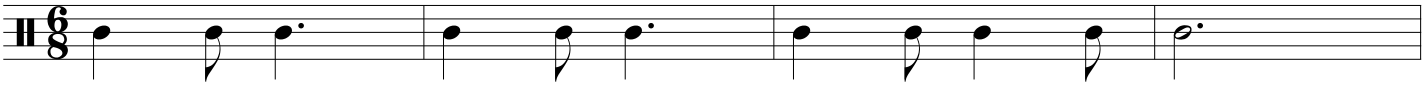

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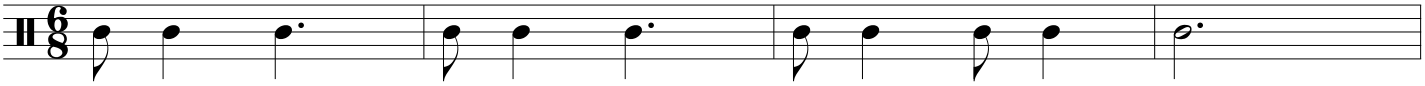

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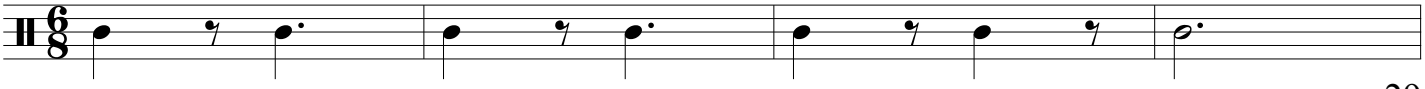

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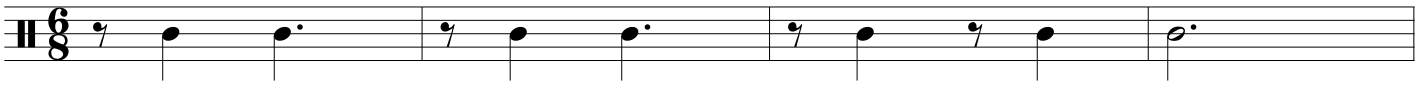

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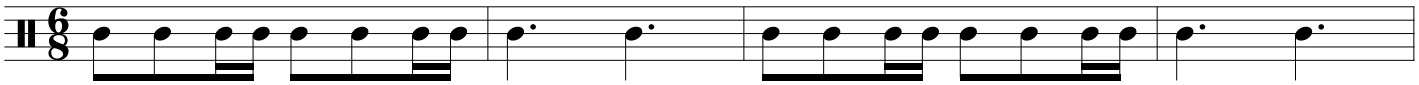

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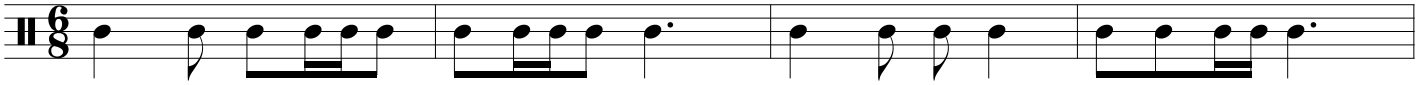

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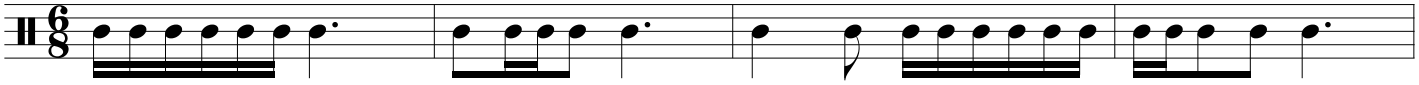

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Clarinet

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

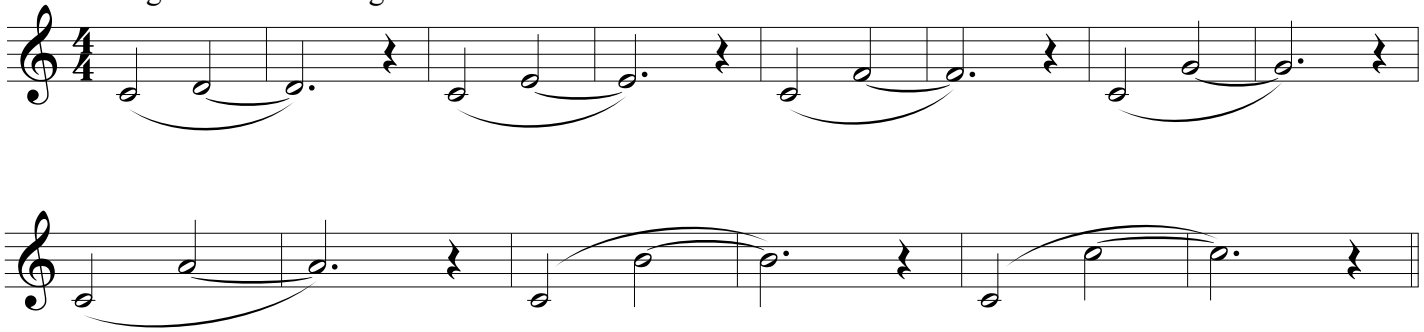
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

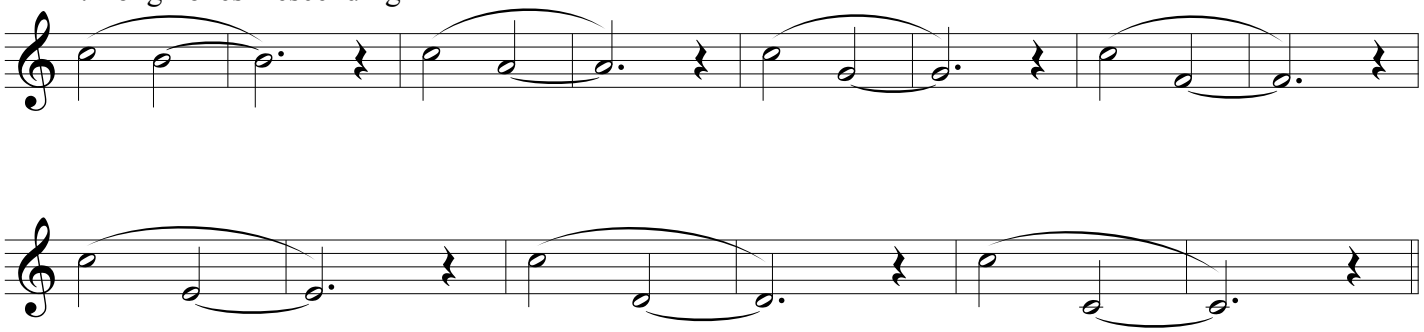
Concert B♭

Ashley Gable

1. Long Tones Ascending



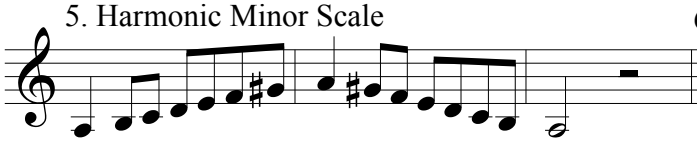
2. Long Tones Descending



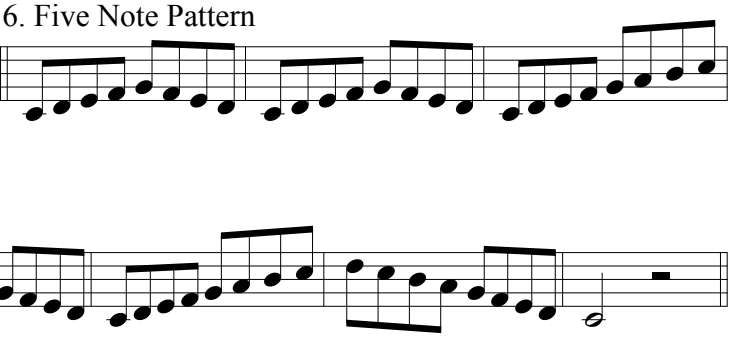
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale



6. Five Note Pattern

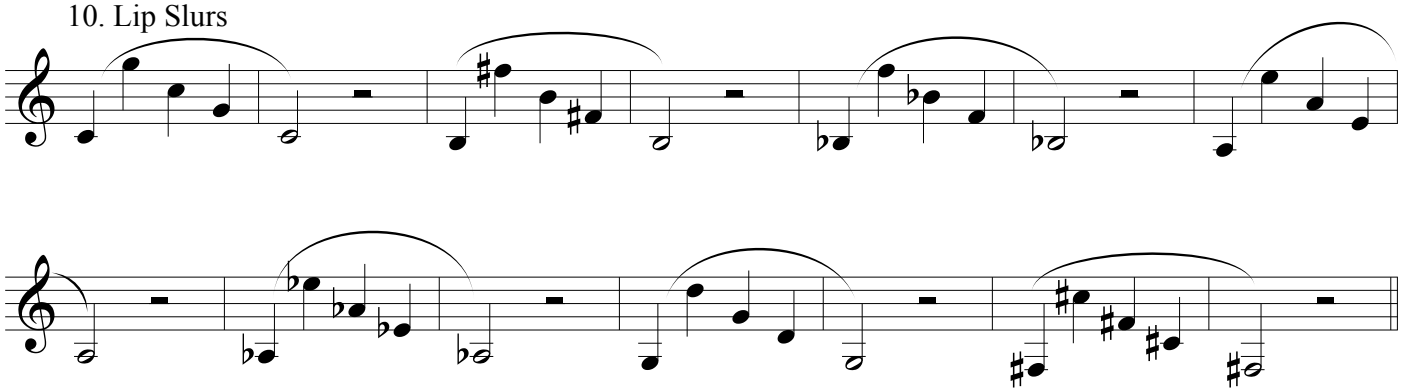


7. Thirds

8. Chromatic Segments

9. Chromatic Scale

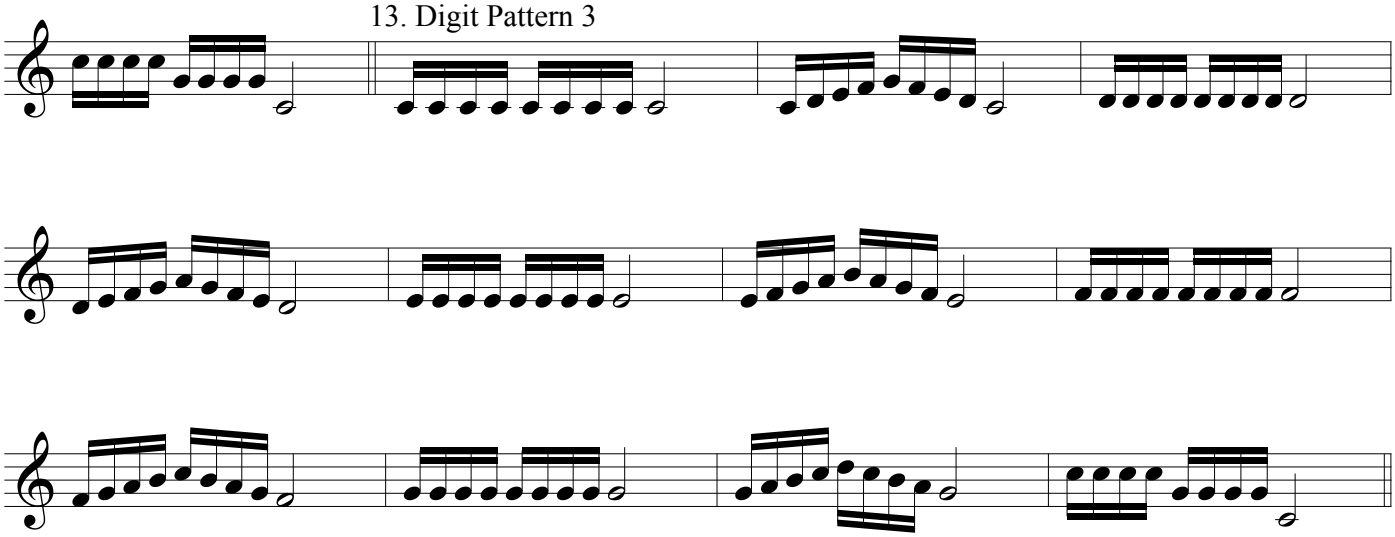
10. Lip Slurs



11. Digit Pattern 1

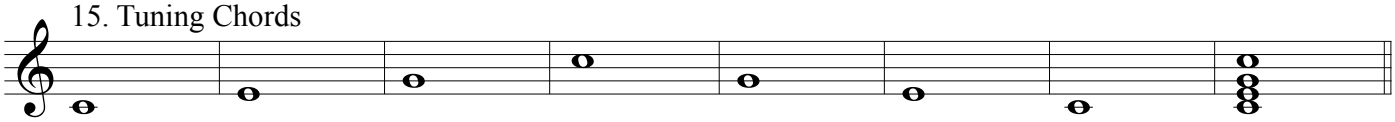
12. Digit Pattern 2

13. Digit Pattern 3

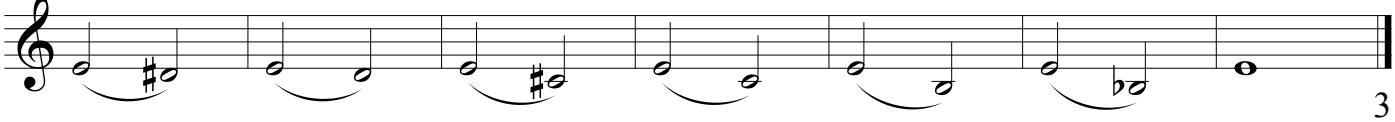


14. Major Scale Tuning

15. Tuning Chords

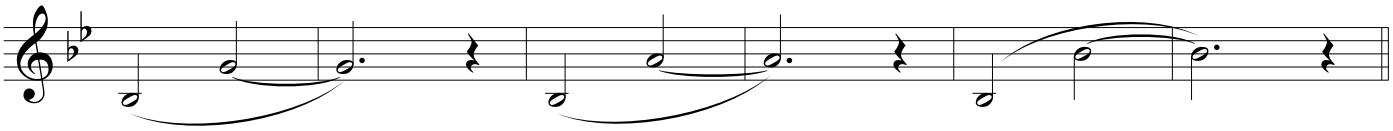


16. Descending Chromatics Harmonized

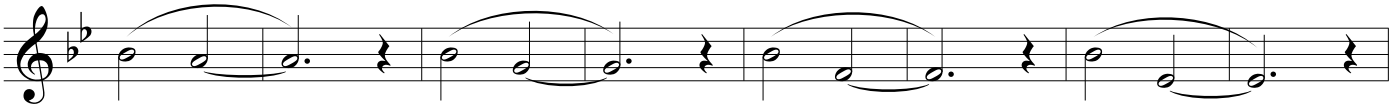


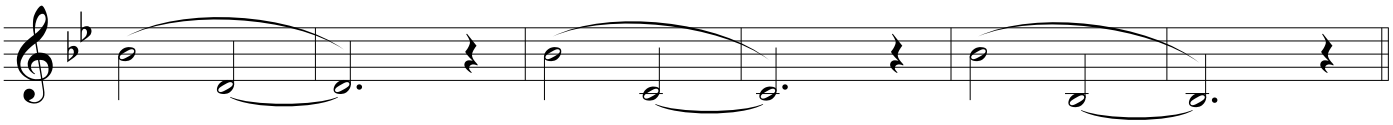
Concert A♭

1. Long Tones Ascending



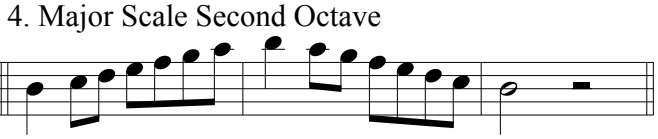
2. Long Tones Descending



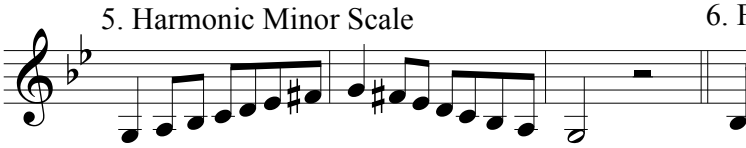


3. Major Scale First Octave

4. Major Scale Second Octave

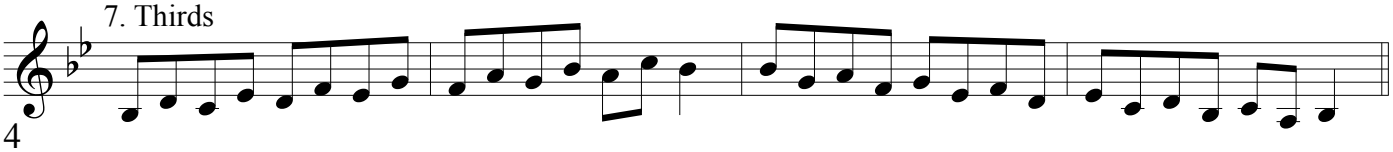


5. Harmonic Minor Scale



6. Five Note Pattern

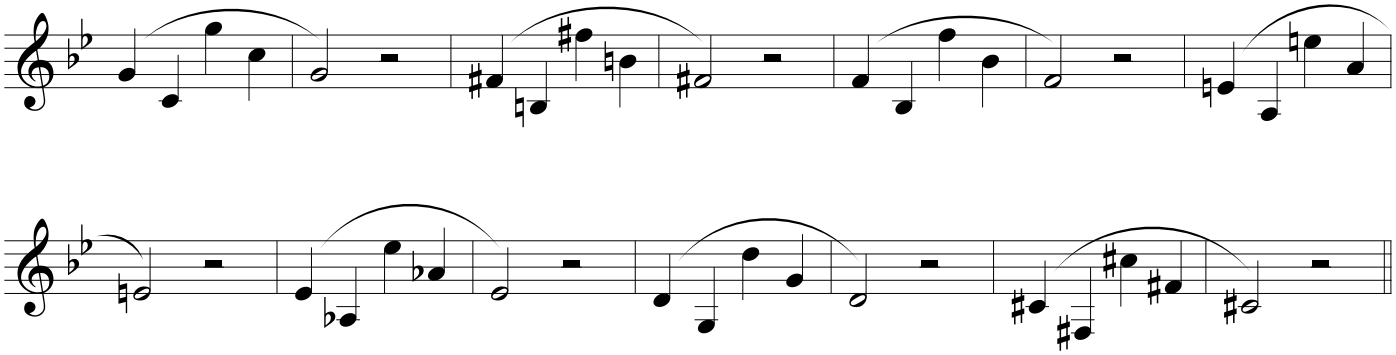
7. Thirds



8. Chromatic Segments

9. Chromatic Scale

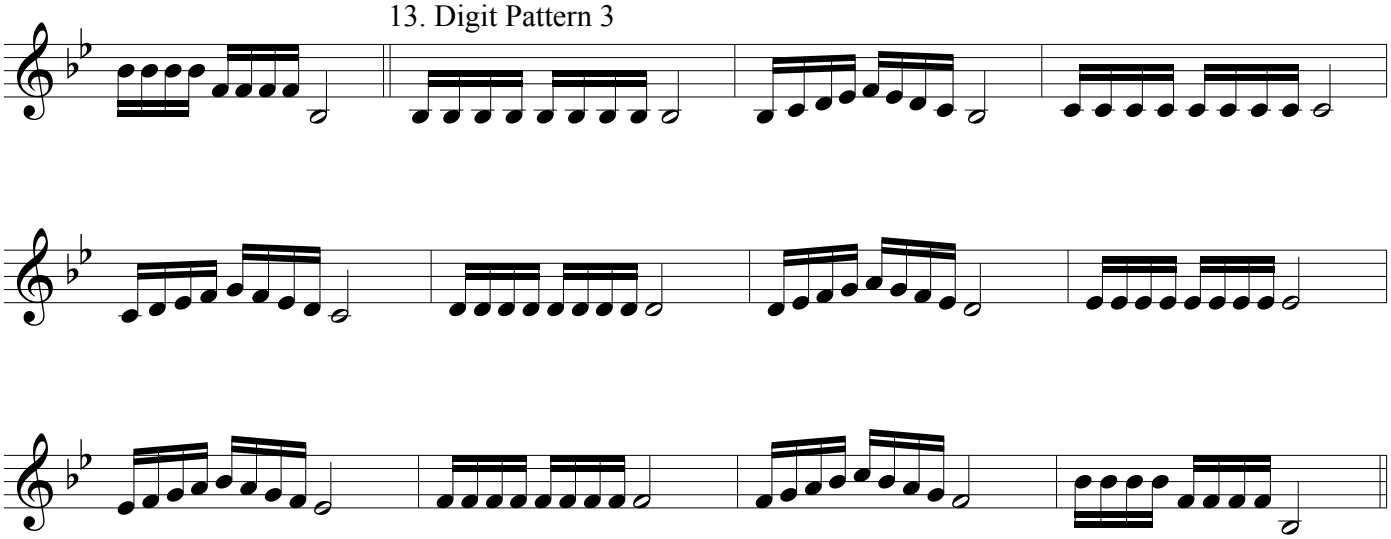
10. Lip Slurs



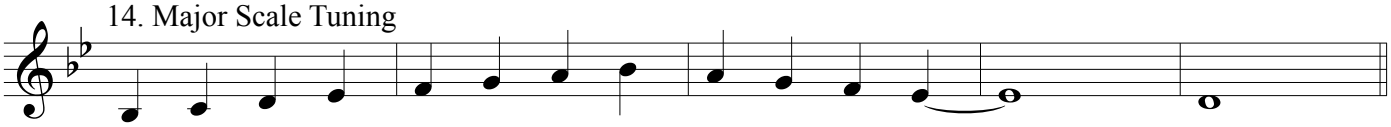
11. Digit Pattern 1

12. Digit Patter 2

13. Digit Pattern 3

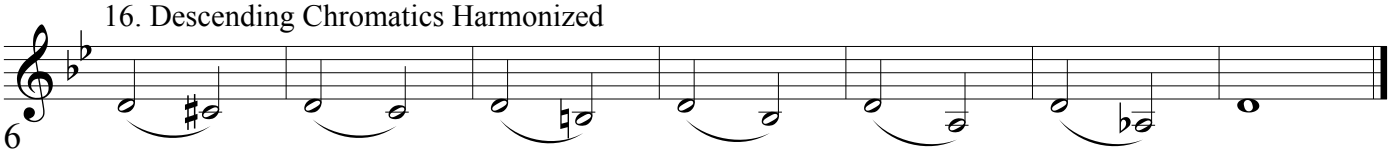


14. Major Scale Tuning



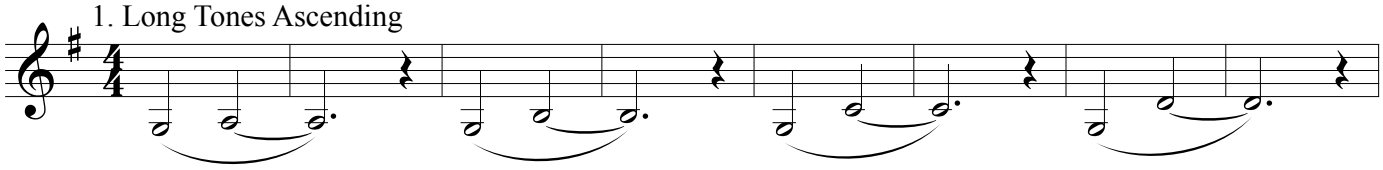
15. Tuning Octaves

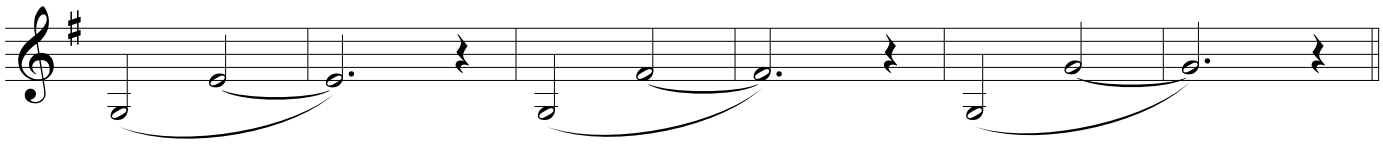
16. Descending Chromatics Harmonized



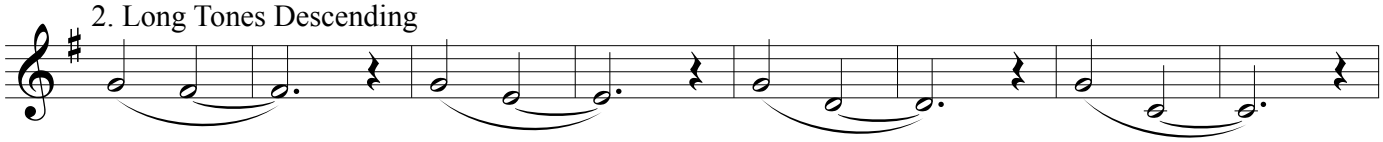
Concert F

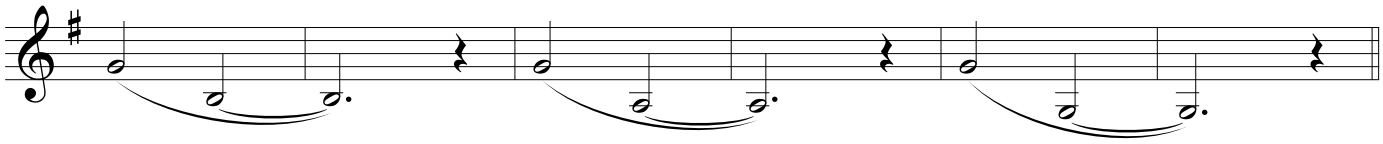
1. Long Tones Ascending





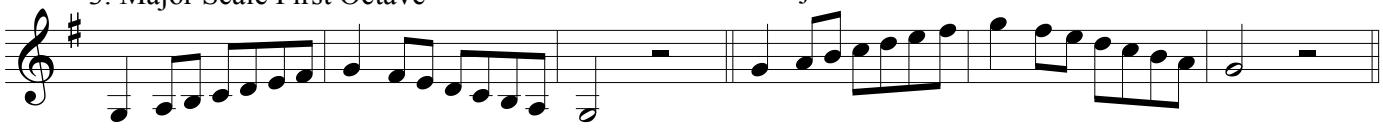
2. Long Tones Descending





3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

6. Five Note Pattern

7. Thirds

8. Chromatic Segments

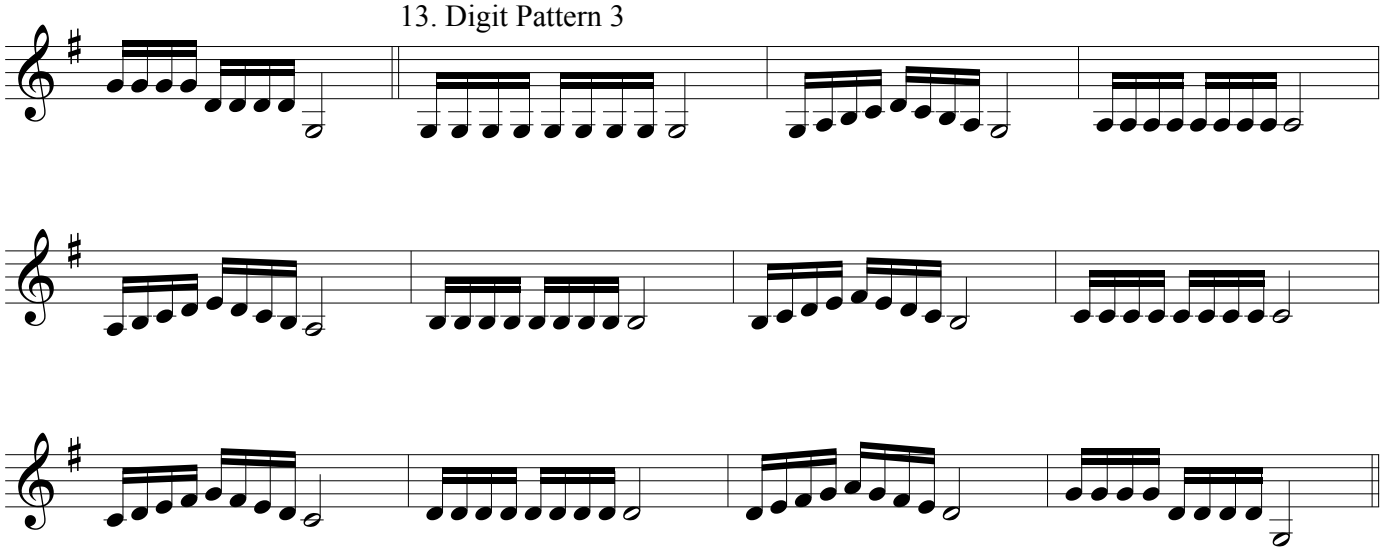
9. Chromatic Scale

10. Lip Slurs

11. Digit Pattern 1

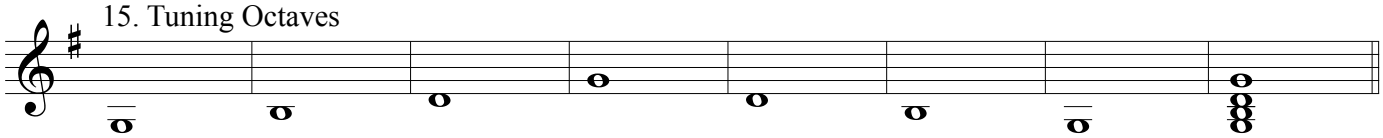
12. Digit Pattern 2

13. Digit Pattern 3

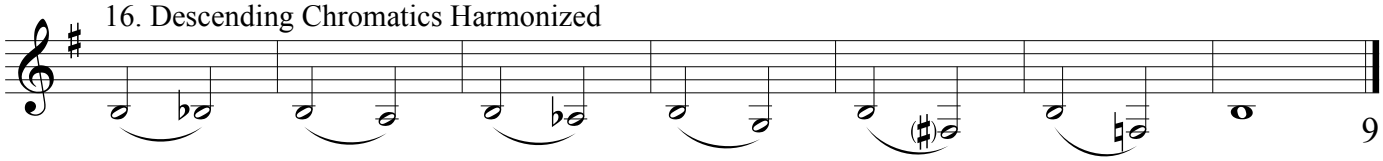


14. Major Scale Tuning

15. Tuning Octaves



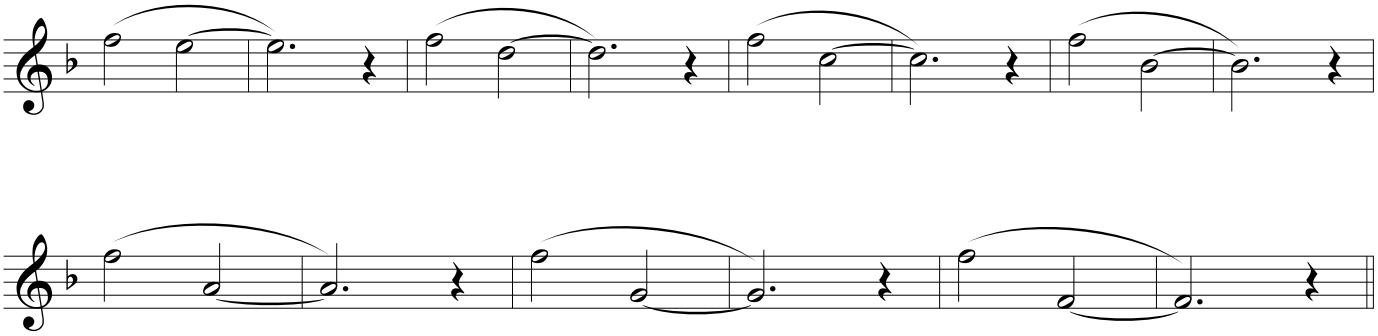
16. Descending Chromatics Harmonized



Concert E♭

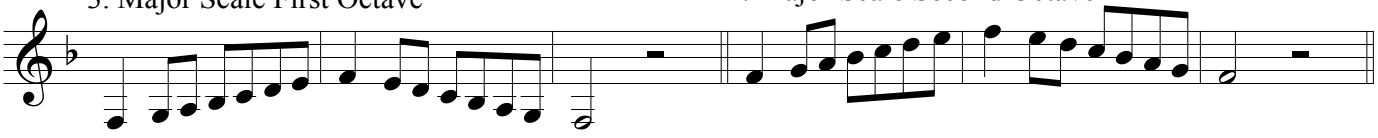
1. Long Tones Ascending

2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave



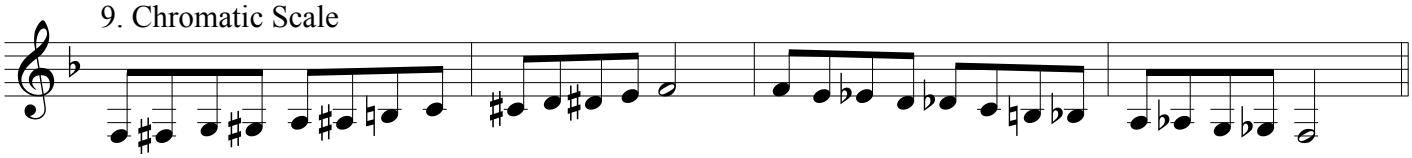
5. Harmonic Minor Scale

6. Five Note Pattern

7. Thirds

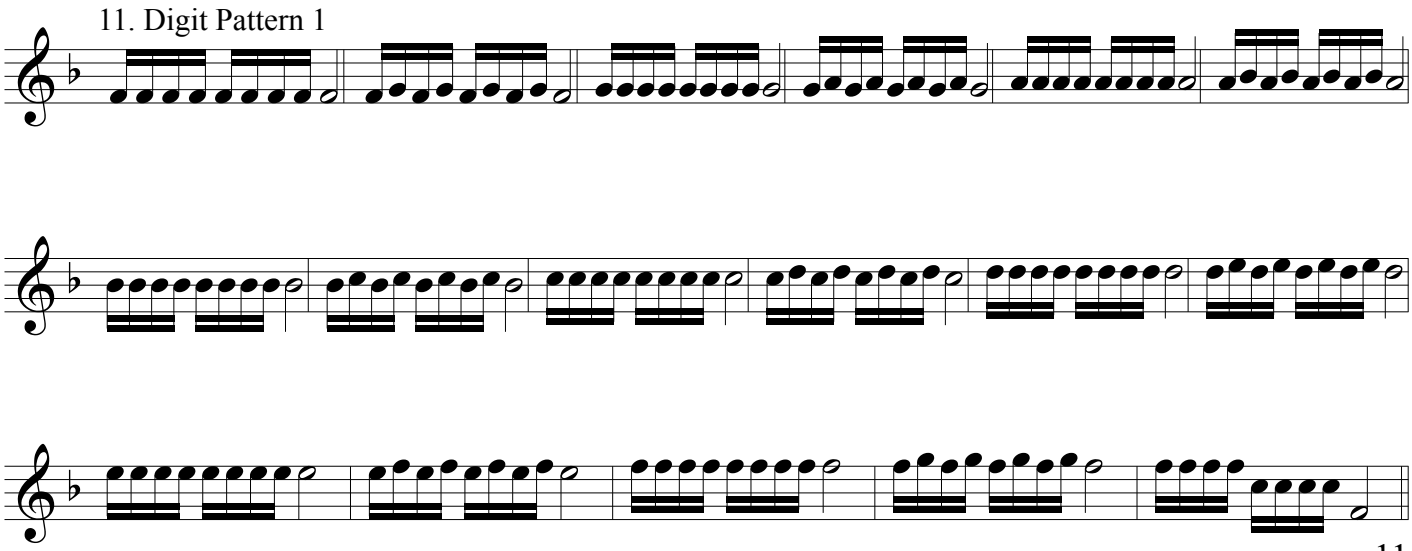
8. Chromatic Segments

9. Chromatic Scale



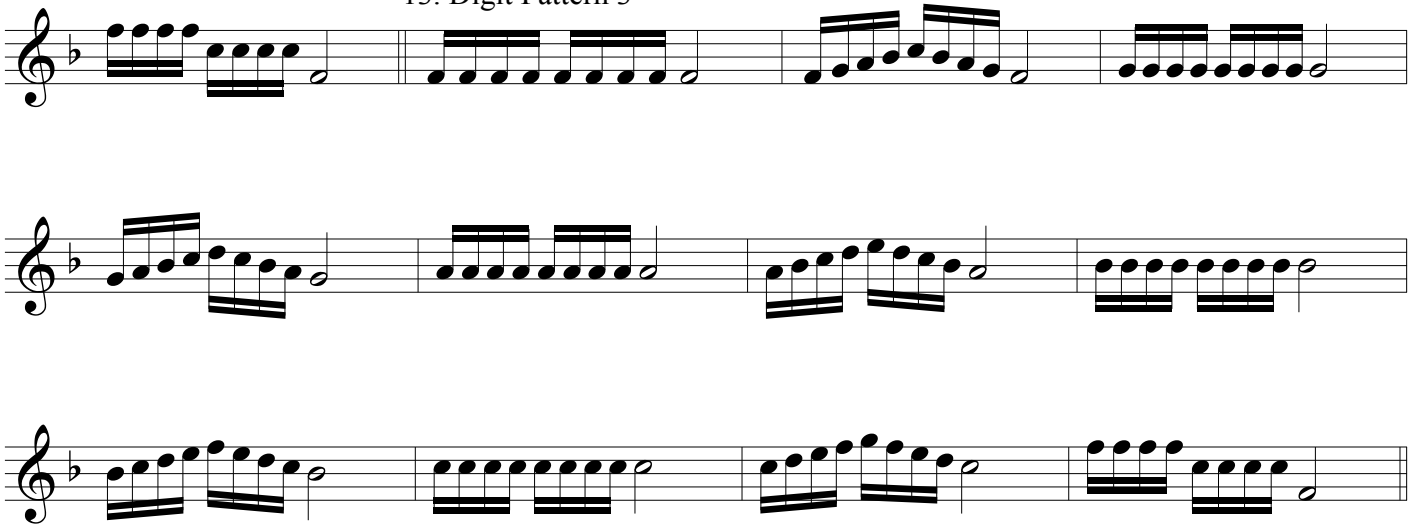
10. Lip Slurs

11. Digit Pattern 1

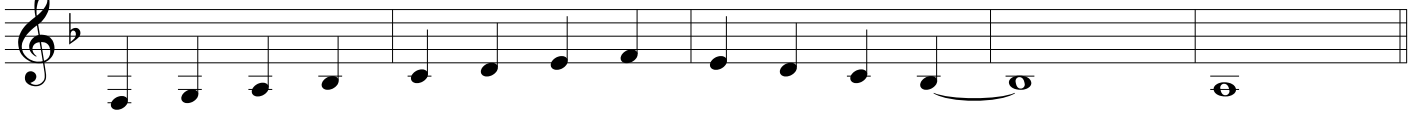


12. Digit Pattern 2

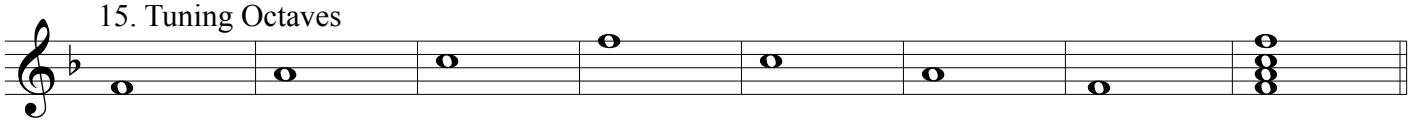
13. Digit Pattern 3



14. Major Scale Tuning



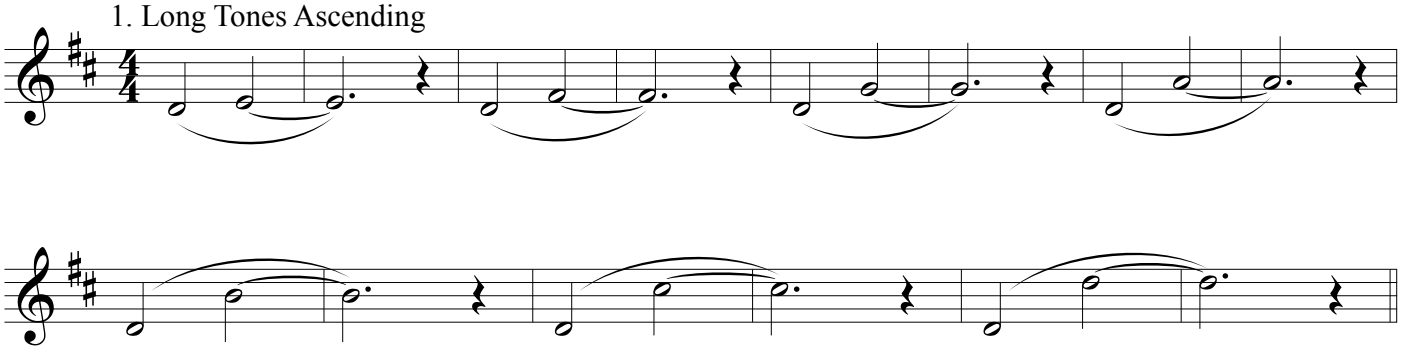
15. Tuning Octaves



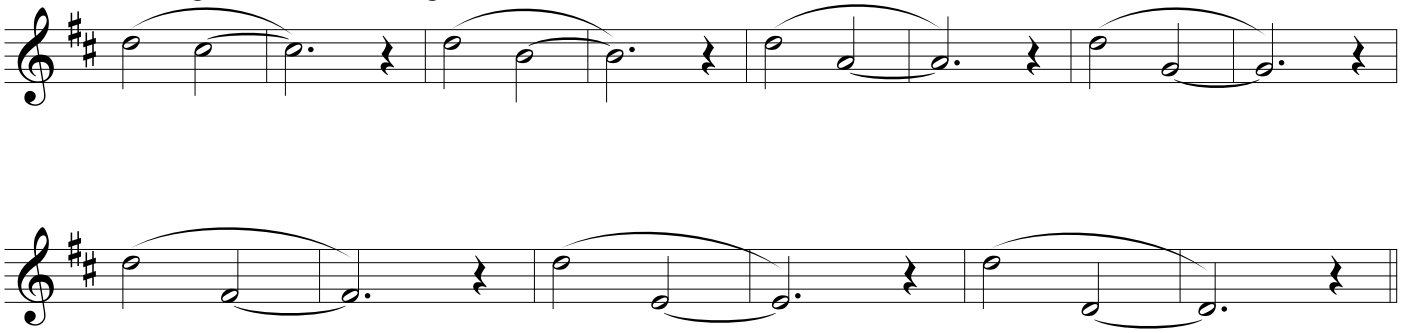
16. Descending Chromatics Harmonized

Concert C

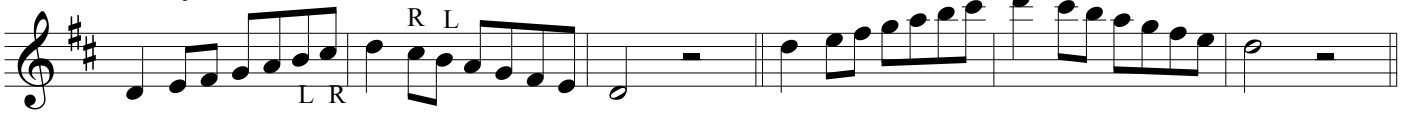
1. Long Tones Ascending



2. Long Tones Descending



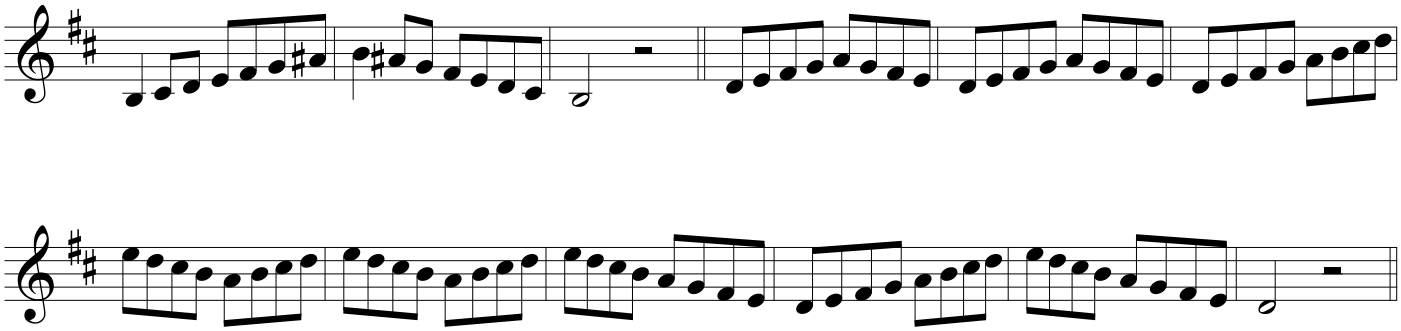
3. Major Scale First Octave



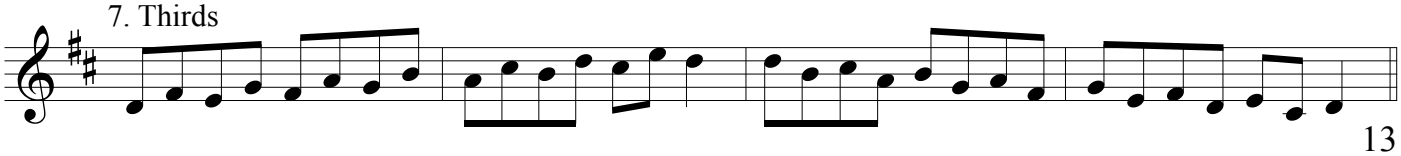
4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

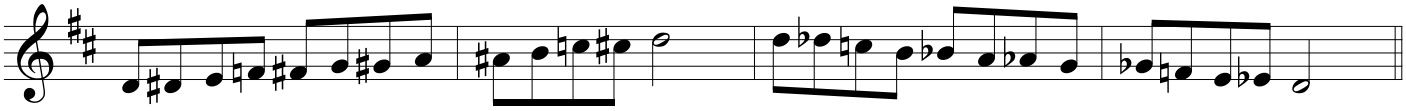


7. Thirds

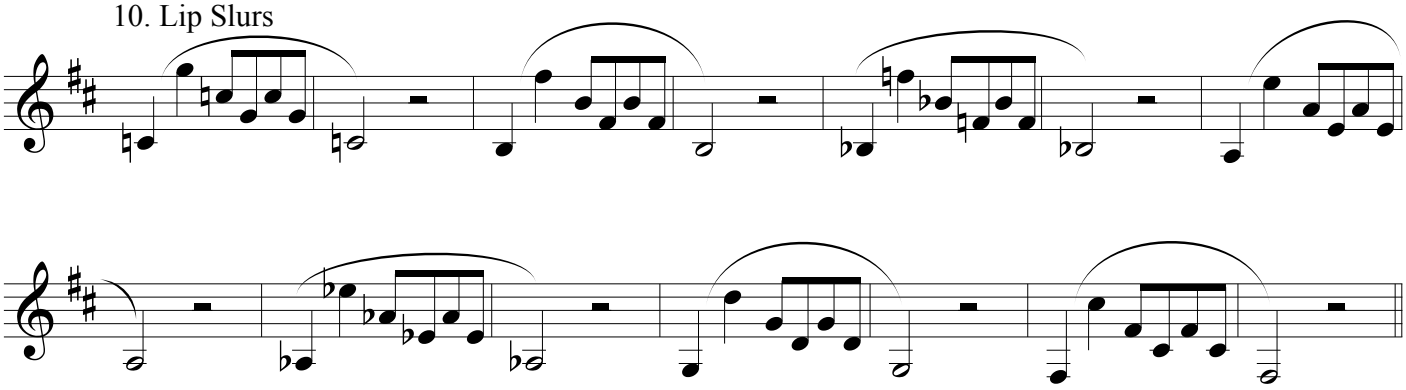


8. Chromatic Segments

9. Chromatic Scale



10. Lip Slurs



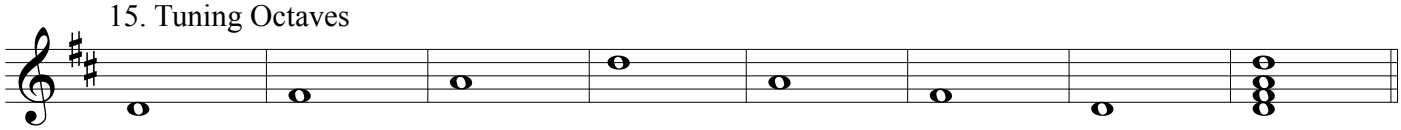
11. Digit Pattern 1

12. Digit Pattern 2

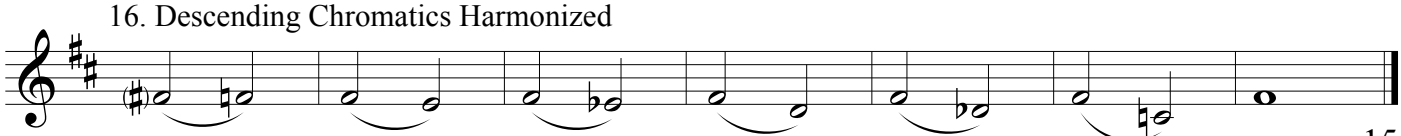
13. Digit Pattern 3

14. Major Scale Tuning

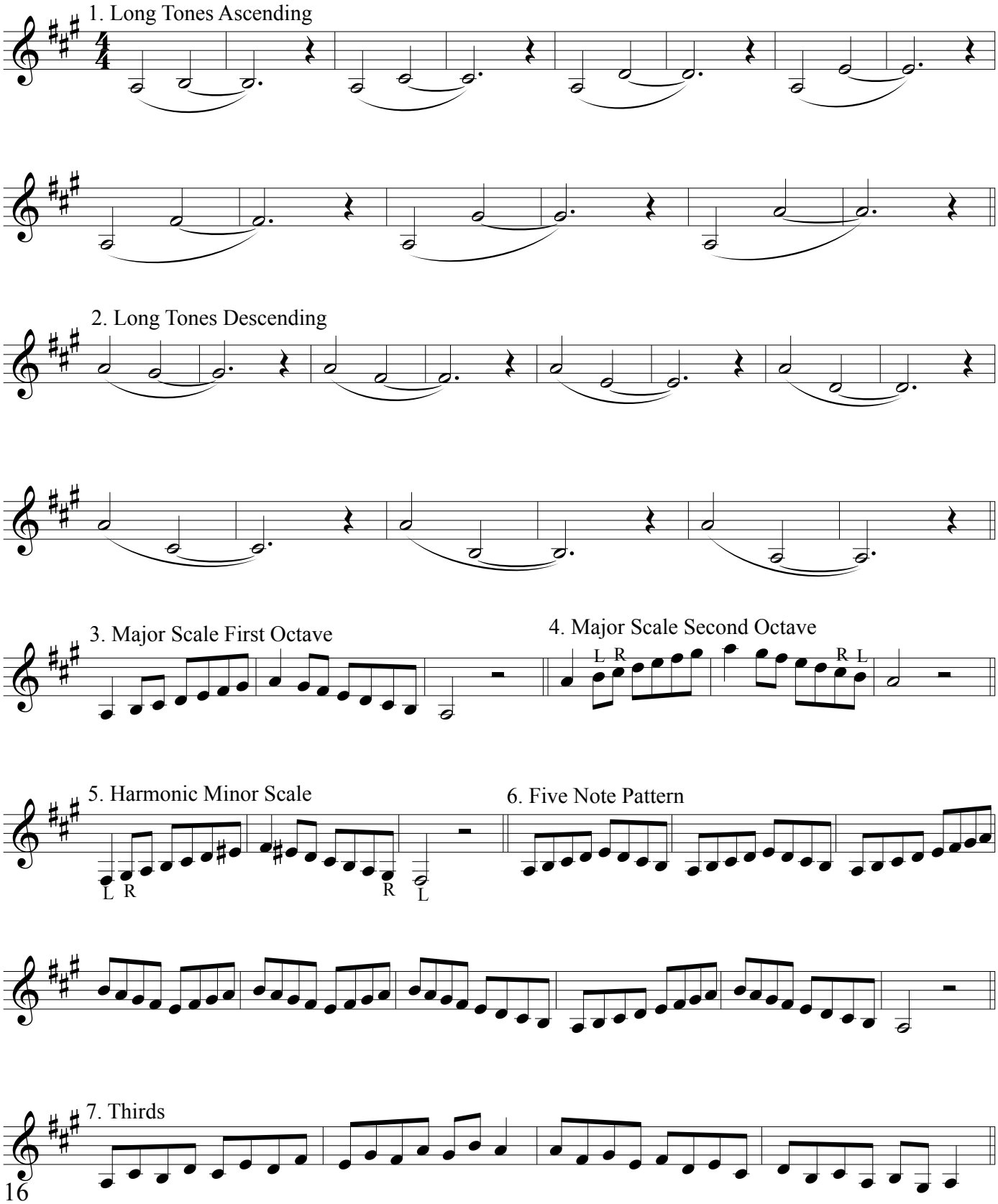
15. Tuning Octaves



16. Descending Chromatics Harmonized



Concert G


1. Long Tones Ascending
2. Long Tones Descending
3. Major Scale First Octave
4. Major Scale Second Octave
L R
R L
5. Harmonic Minor Scale
L R
R
L
6. Five Note Pattern
7. Thirds

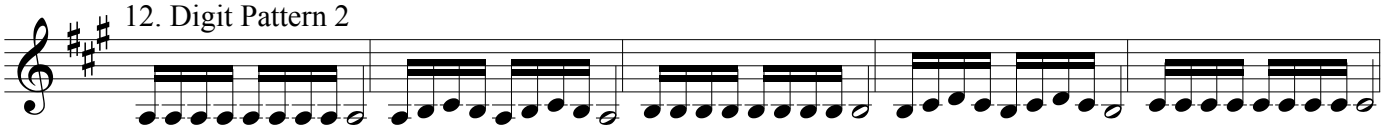
8. Chromatic Segments

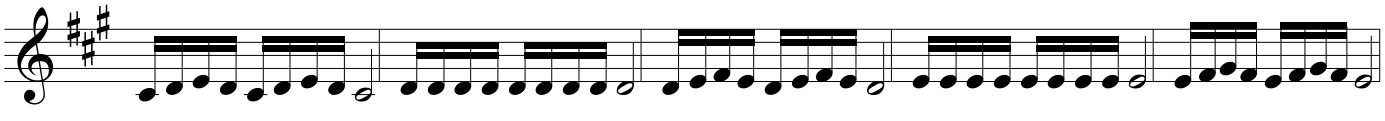
9. Chromatic Scale

10. Lip Slurs

11. Digit Pattern 1

12. Digit Pattern 2

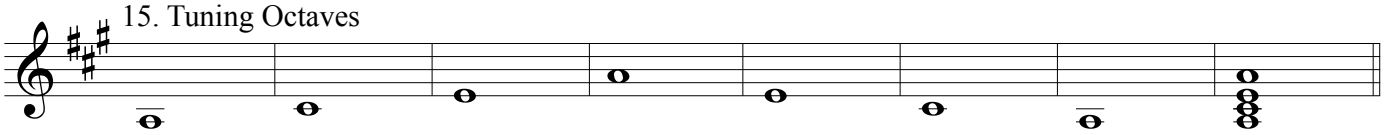




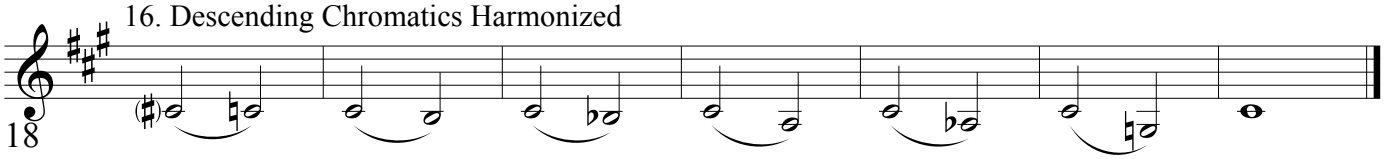
13. Digit Pattern 3

14. Major Scale Tuning

15. Tuning Octaves

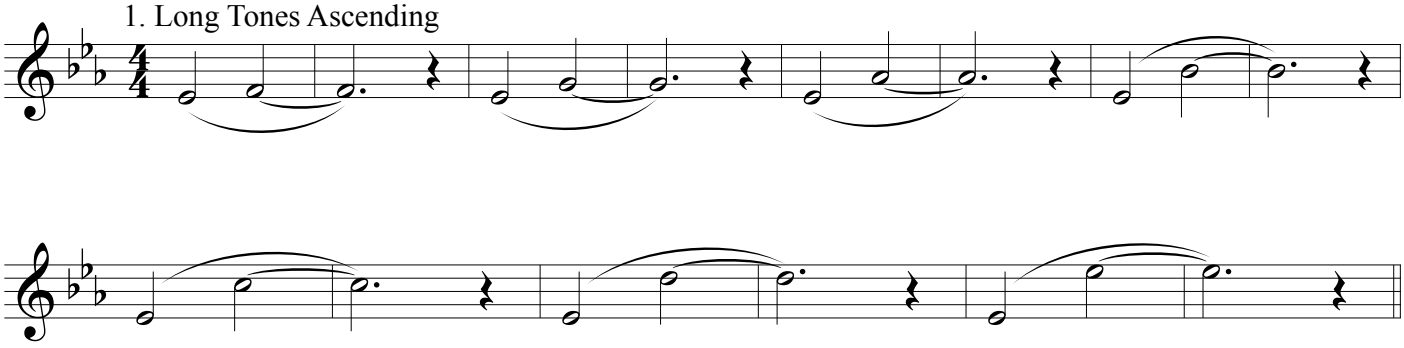


16. Descending Chromatics Harmonized

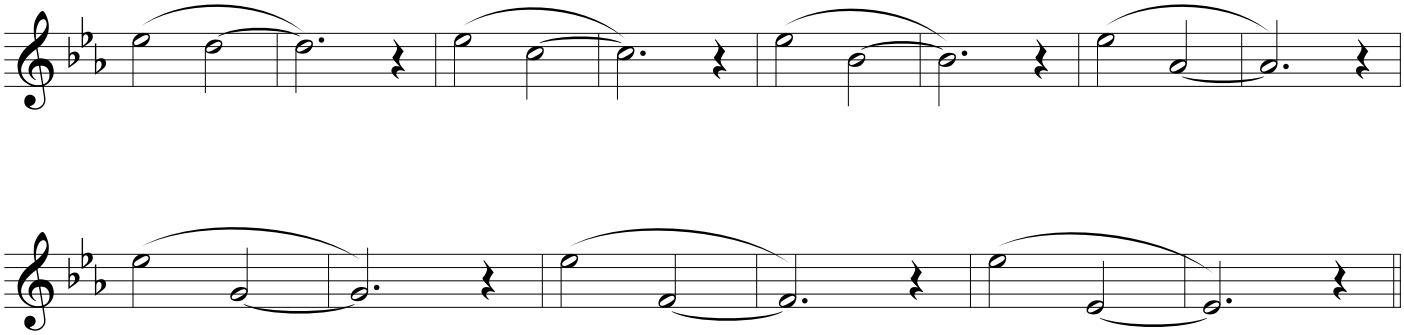


Concert D♭

1. Long Tones Ascending

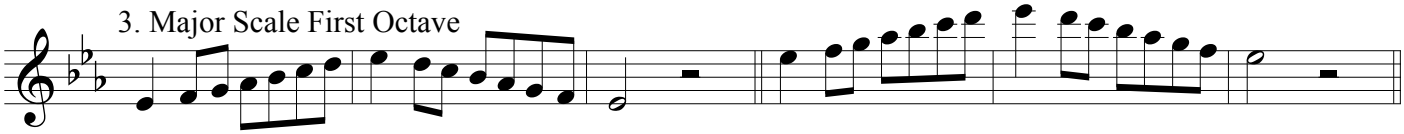


2. Long Tones Descending



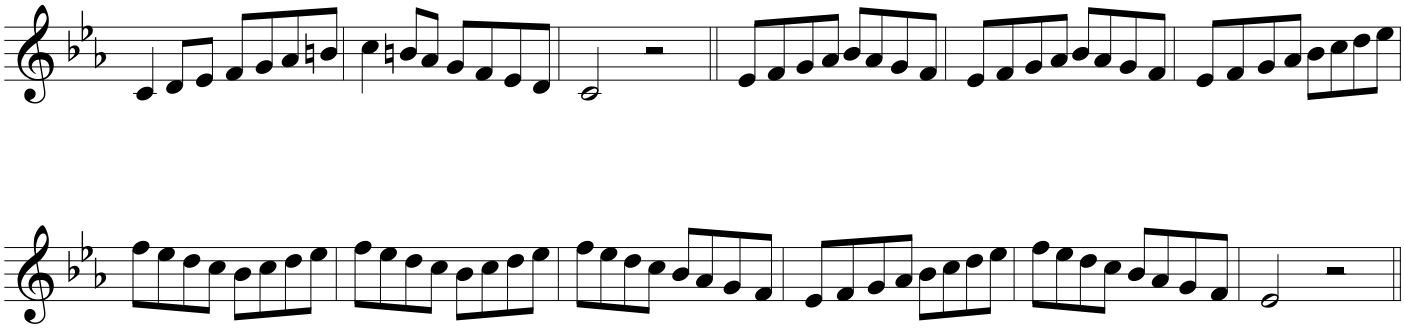
3. Major Scale First Octave

4. Major Scale Second Octave

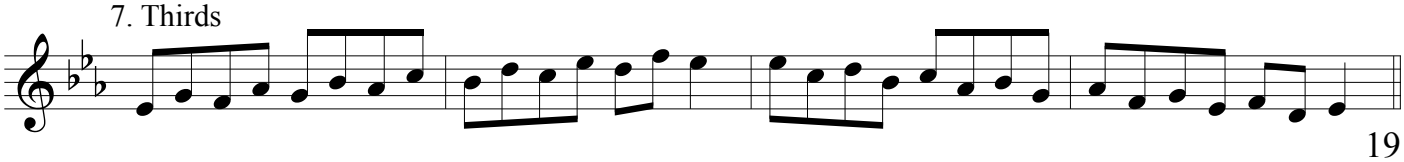


5. Harmonic Minor Scale

6. Five Note Pattern



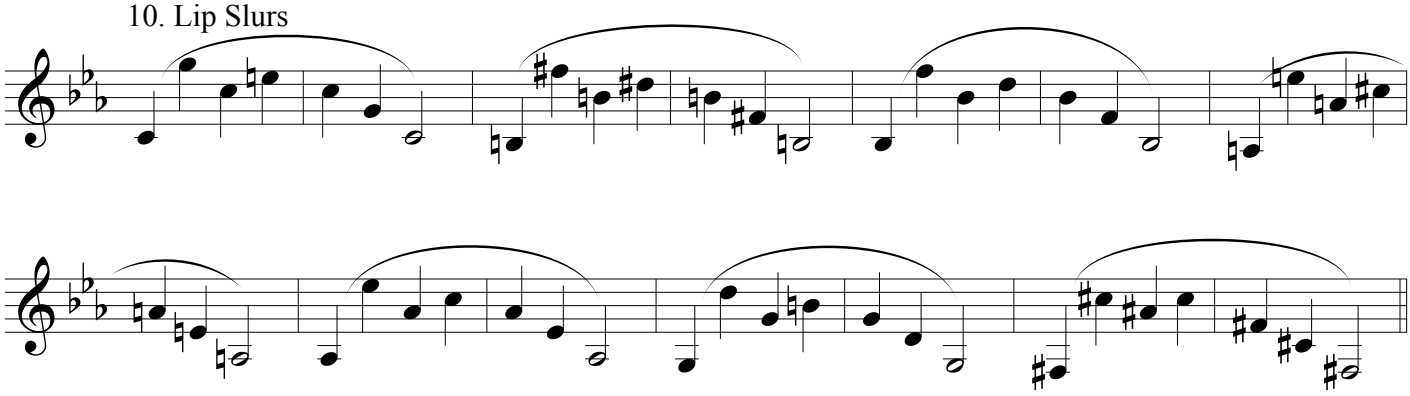
7. Thirds



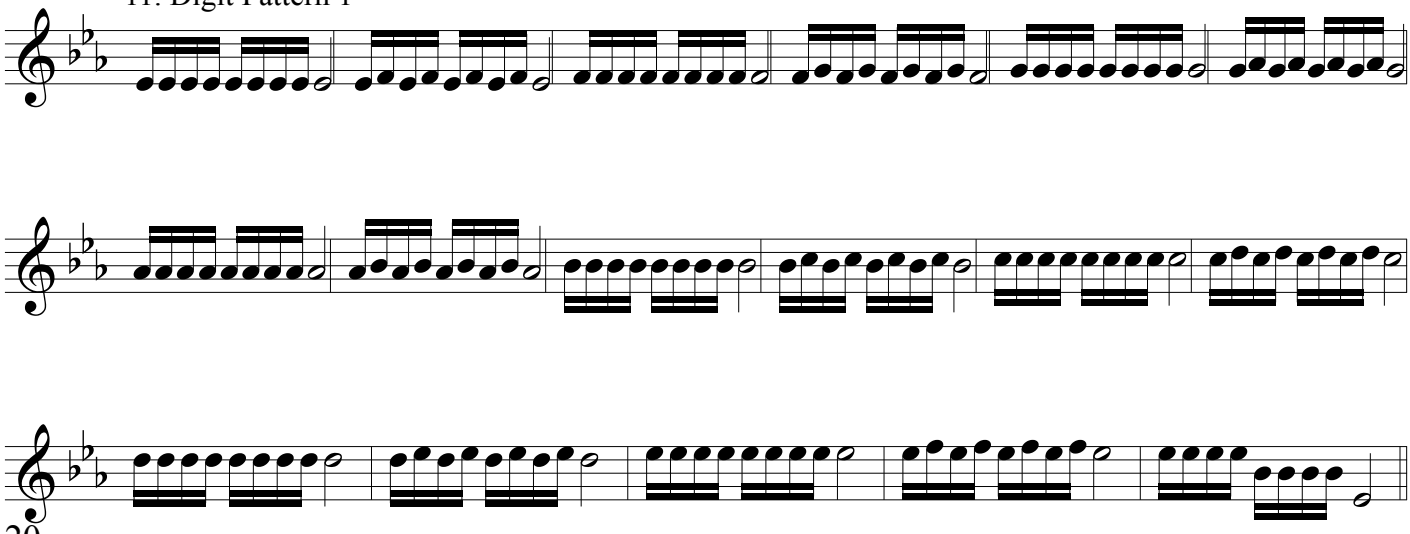
8. Chromatic Segments

9. Chromatic Scale

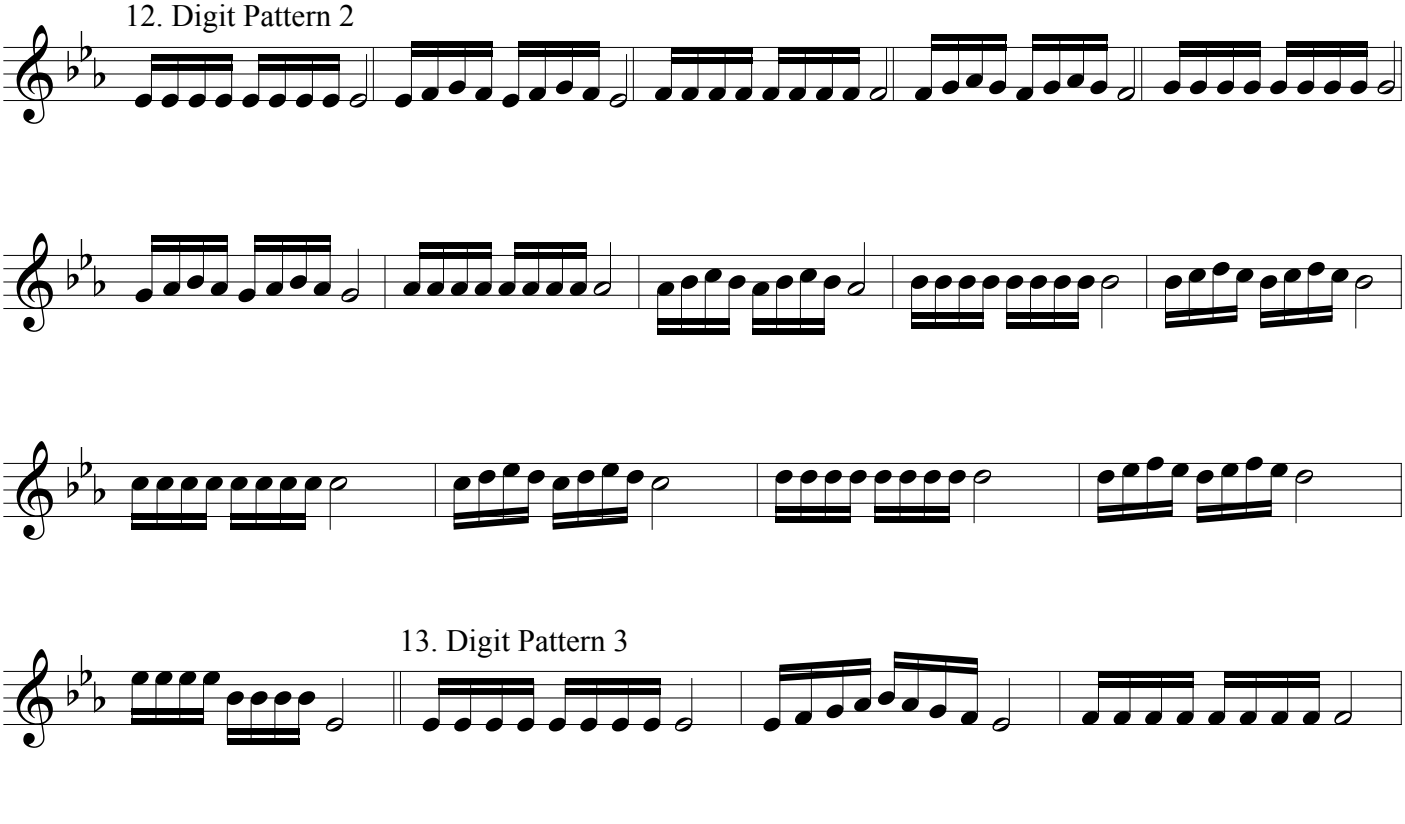
10. Lip Slurs



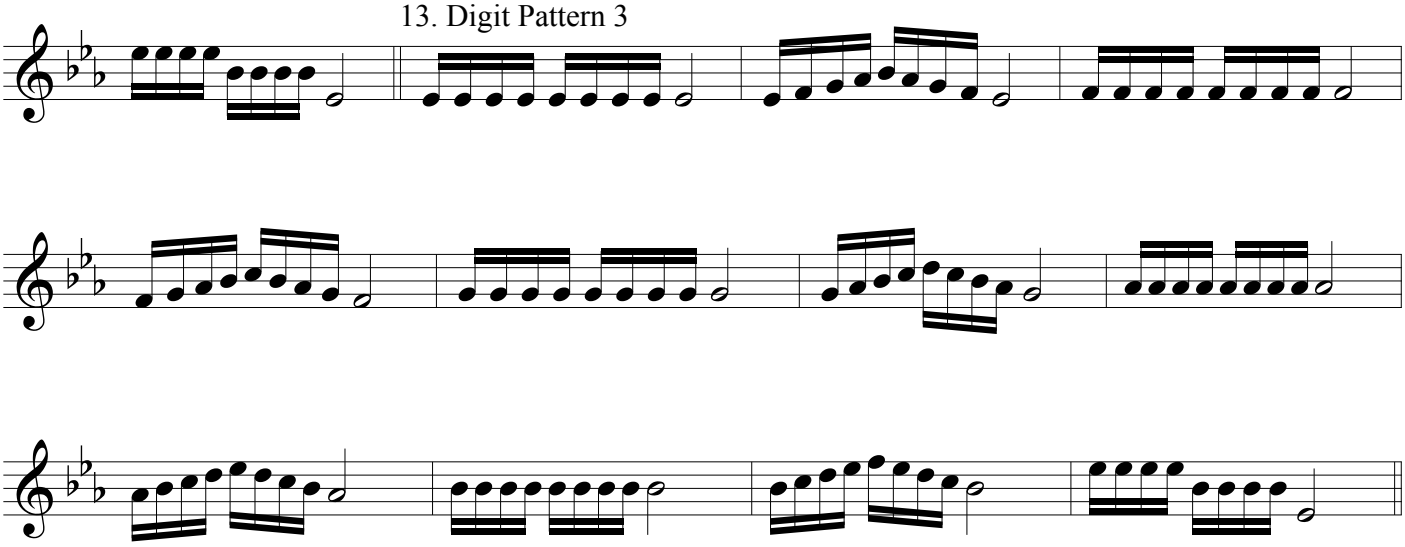
11. Digit Pattern 1



12. Digit Pattern 2

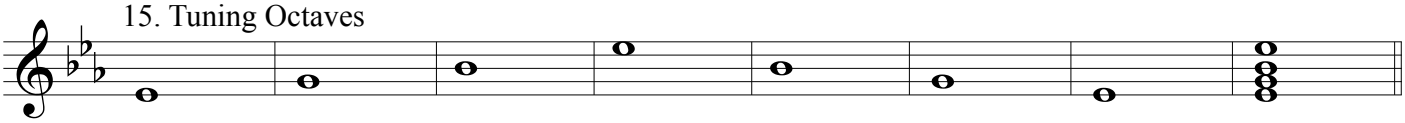


13. Digit Pattern 3

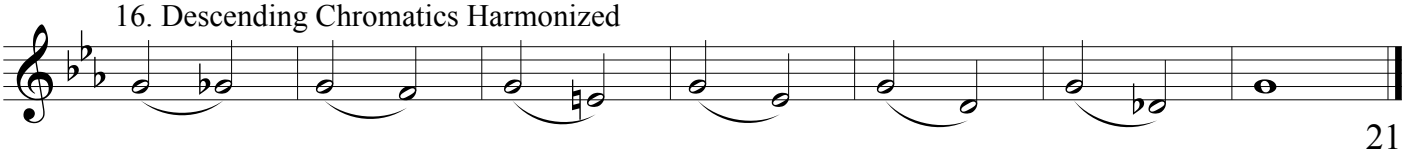


14. Major Scale Tuning

15. Tuning Octaves

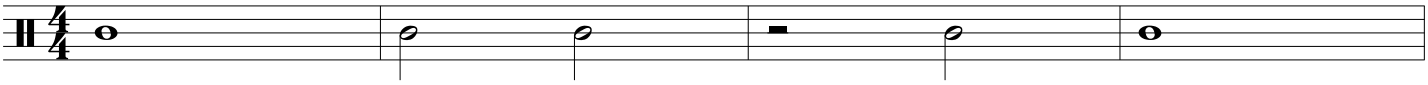


16. Descending Chromatics Harmonized



Rhythm Pages

1



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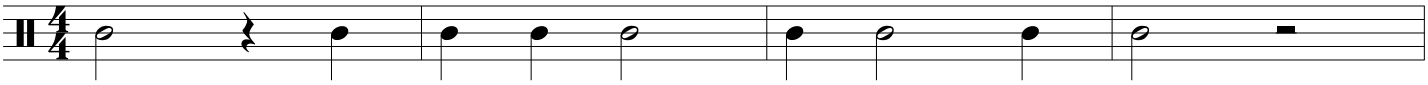

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13

17

21

25

29

33

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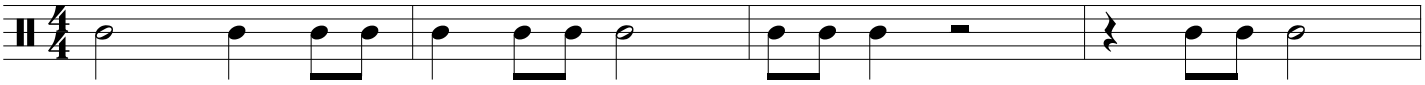

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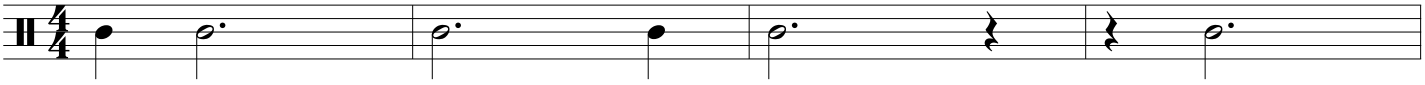

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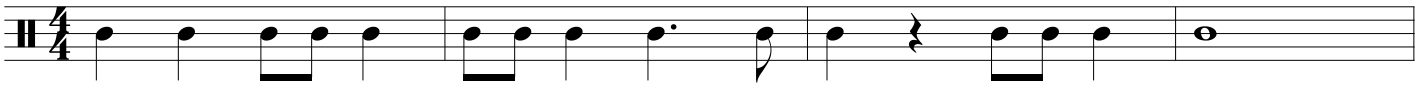

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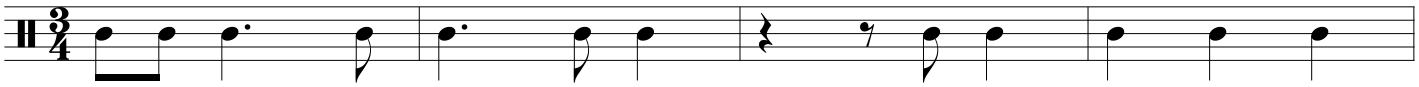

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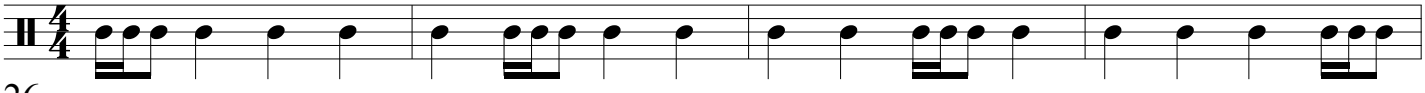

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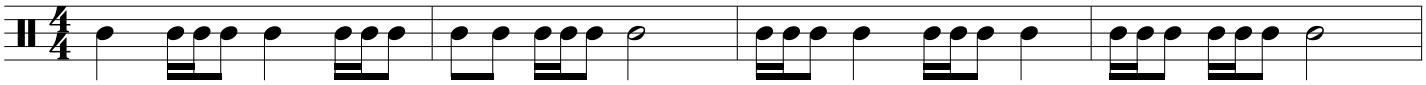

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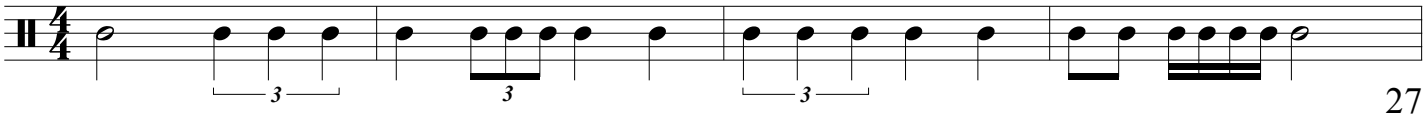

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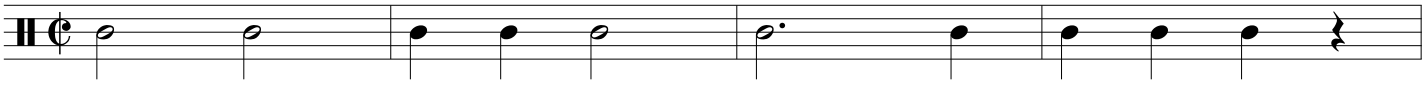

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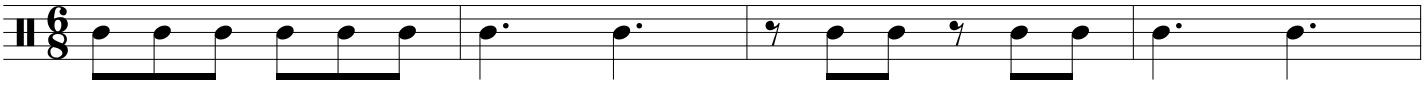

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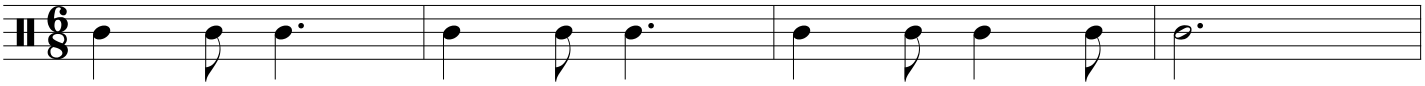

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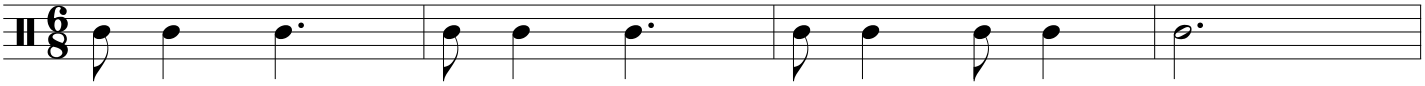

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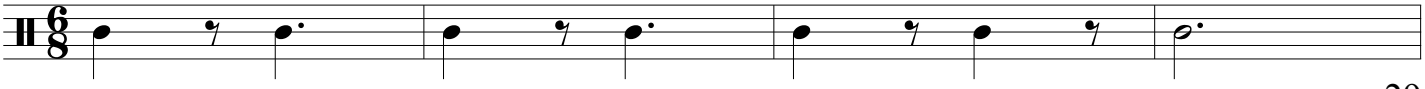

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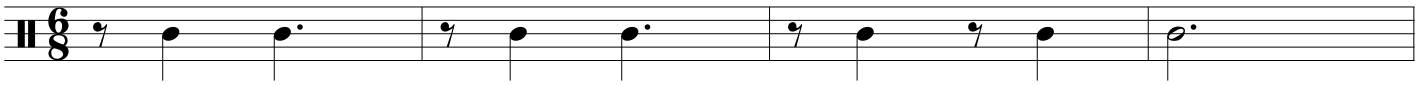

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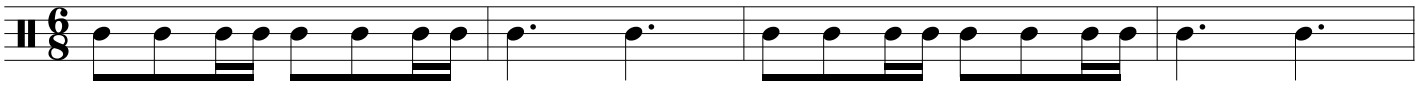

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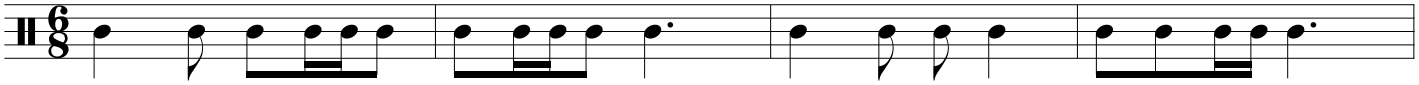

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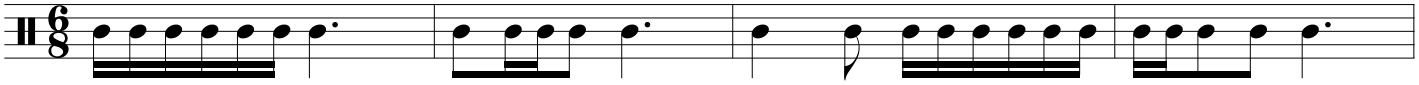

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Bass Clarinet

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

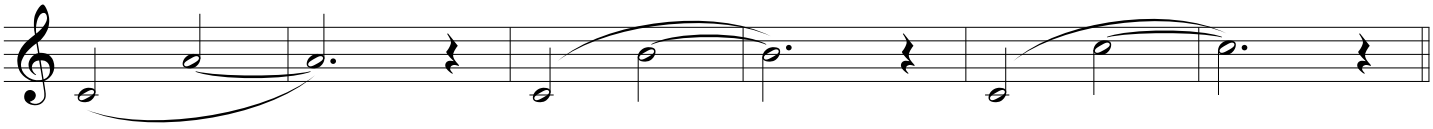
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

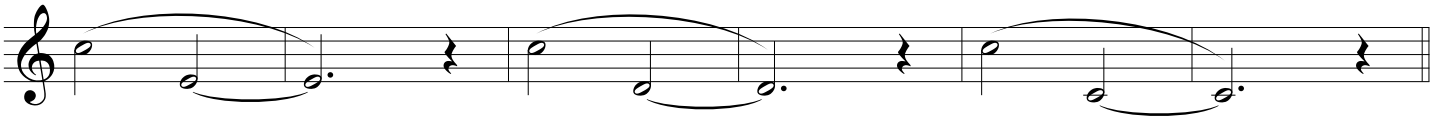
Ashley Gable

Concert B♭

1. Long Tones Ascending



2. Long Tones Descending

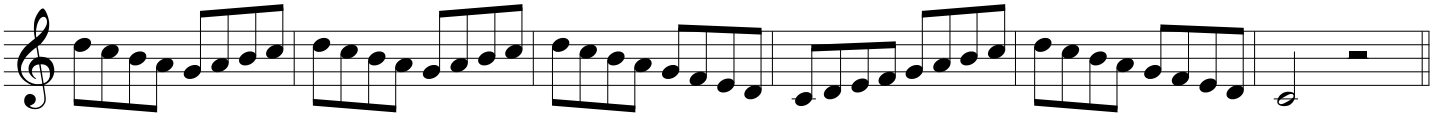


3. Major Scale First Octave

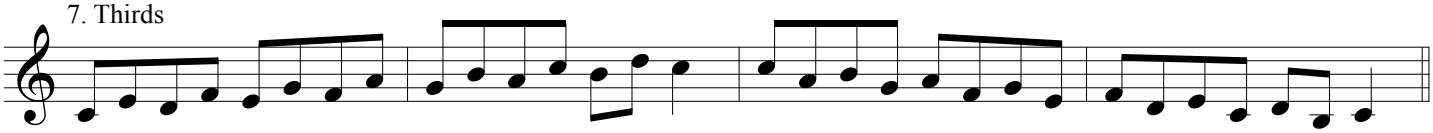
4. Major Scale Second Octave

5. Harmonic Minor Scale

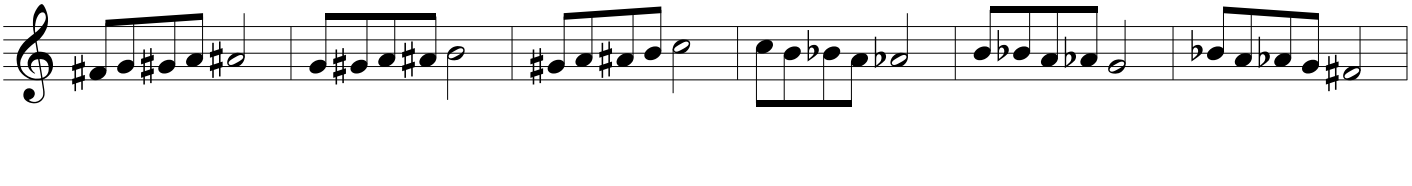
6. Five Note Pattern



7. Thirds

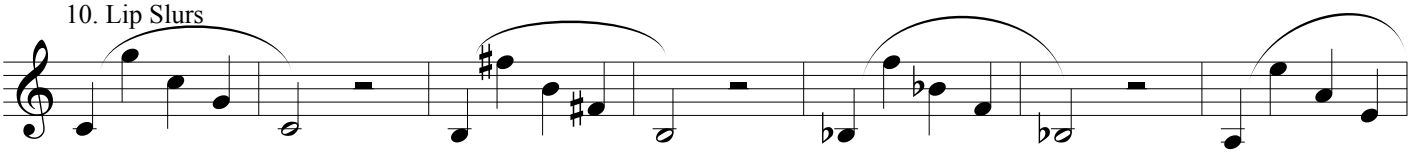


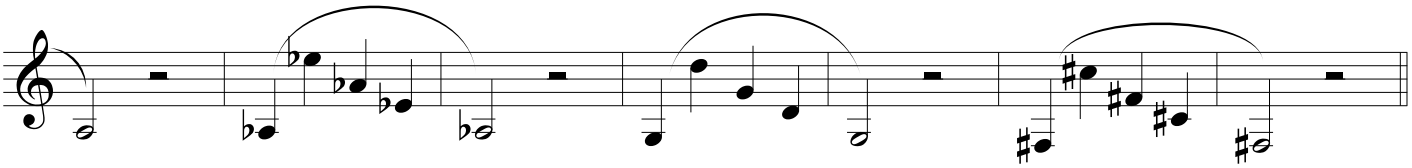
8. Chromatic Segments



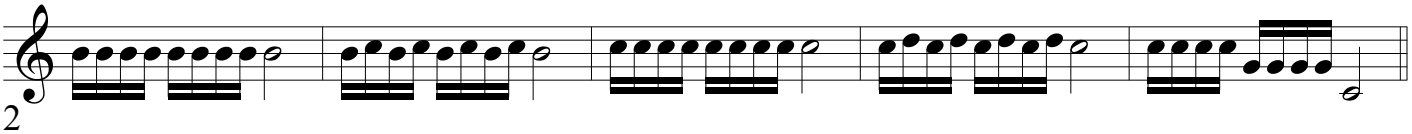
9. Chromatic Scale

10. Lip Slurs



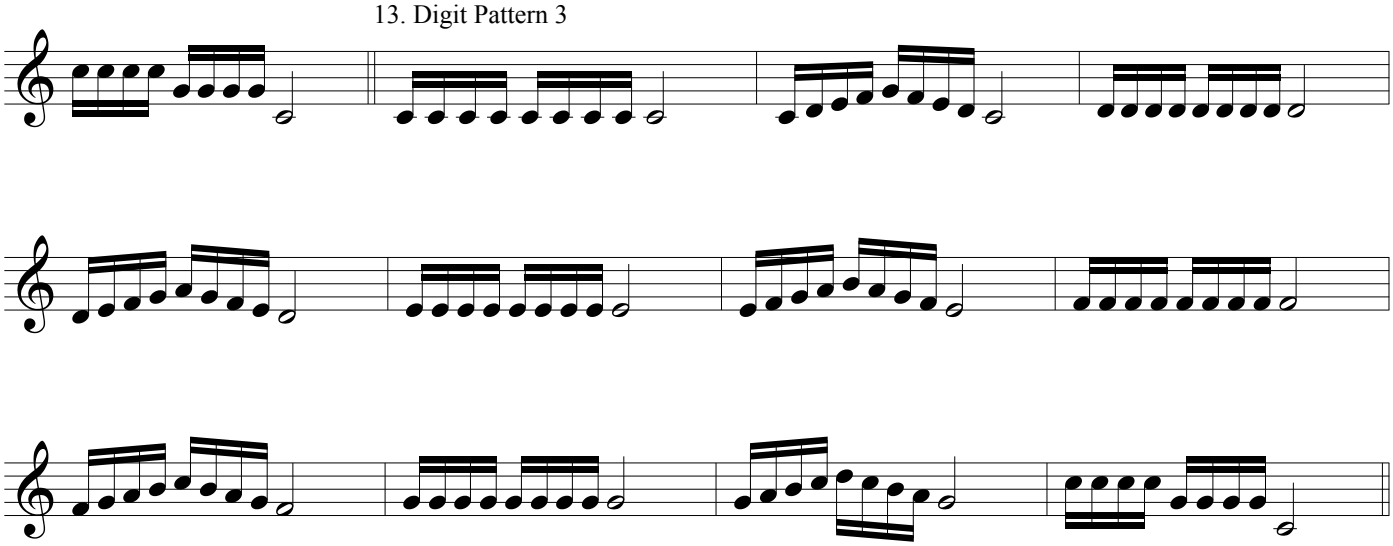


11. Digit Pattern 1

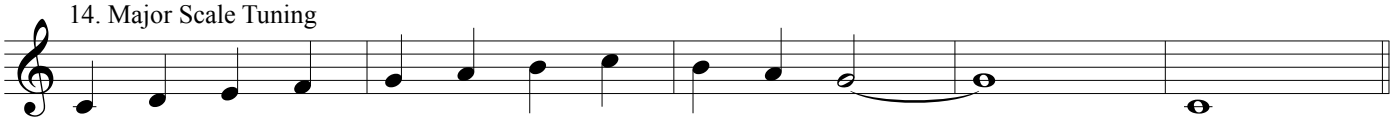


12. Digit Pattern 2

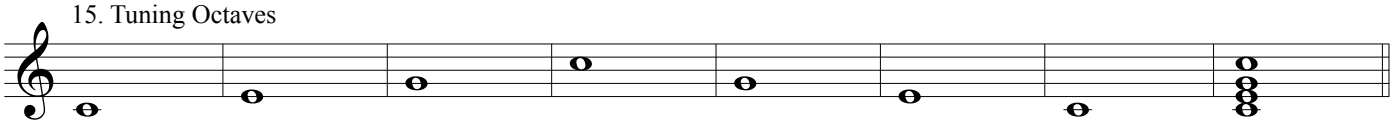
13. Digit Pattern 3



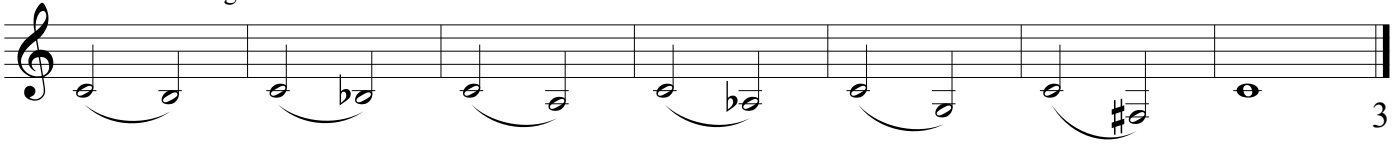
14. Major Scale Tuning



15. Tuning Octaves

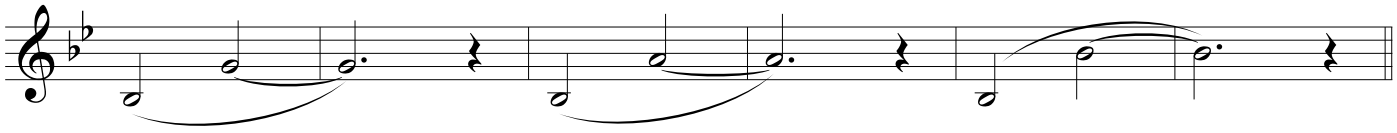


16. Descending Chromatics Harmonized

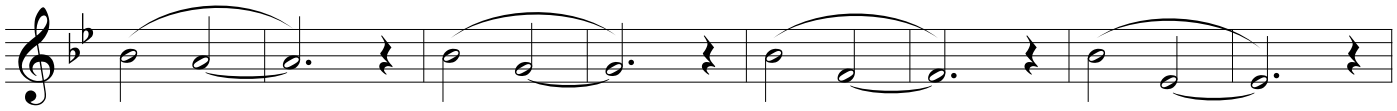


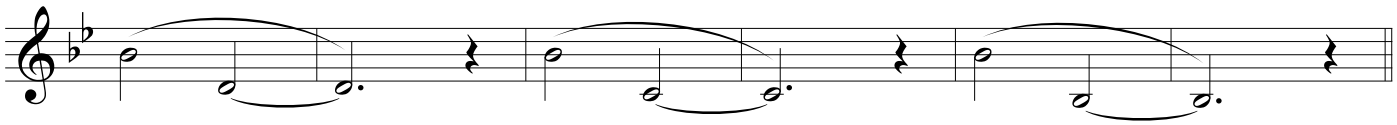
Concert A♭

1. Long Tones Ascending



2. Long Tones Descending





3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

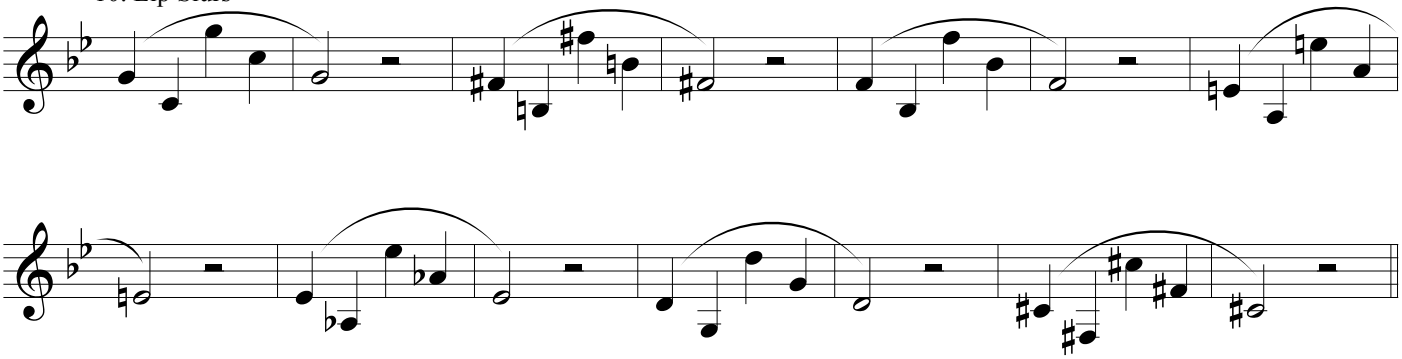
6. Five Note Pattern

7. Thirds

8. Chromatic Segments

9. Chromatic Scale

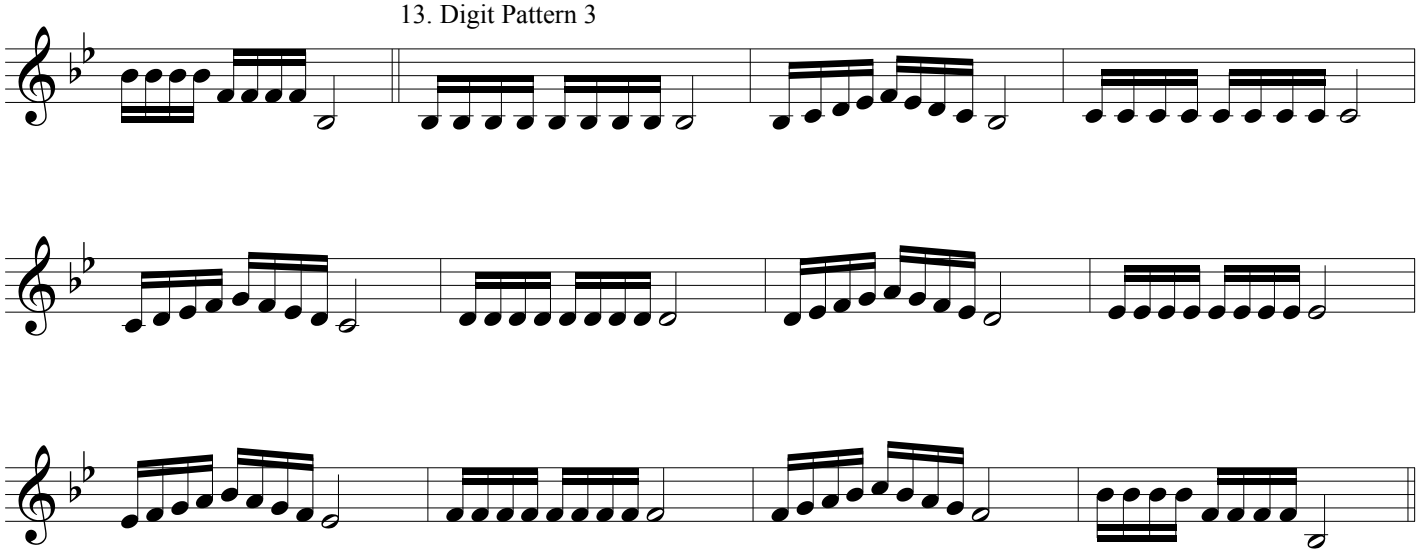
10. Lip Slurs



11. Digit Pattern 1

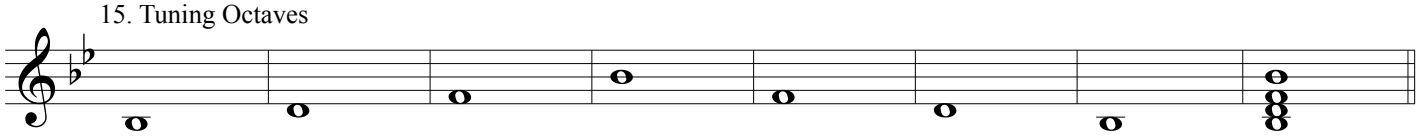
12. Digit Pattern 2

13. Digit Pattern 3



14. Major Scale Tuning

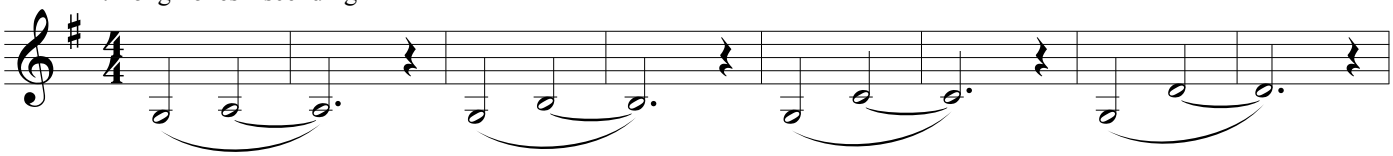
15. Tuning Octaves

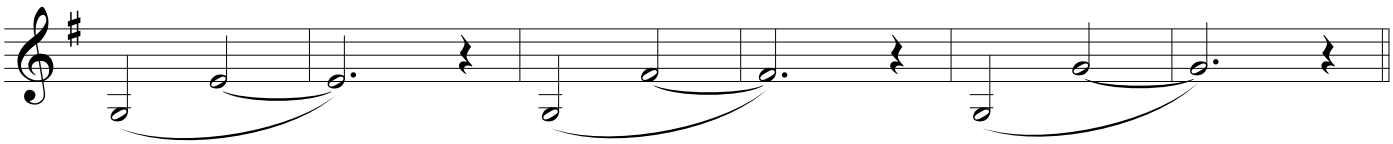


16. Descending Chromatics Harmonized

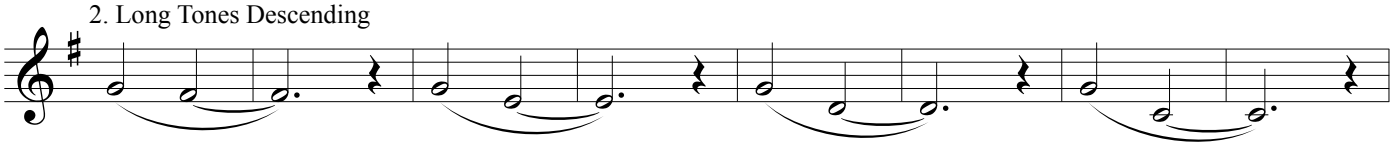
Concert F

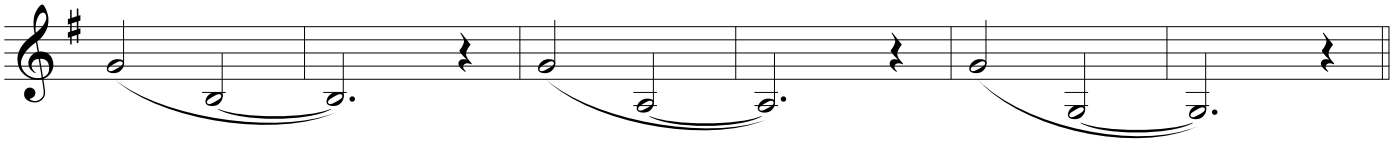
1. Long Tones Ascending





2. Long Tones Descending



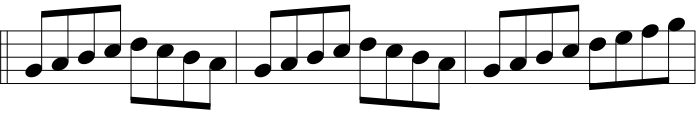


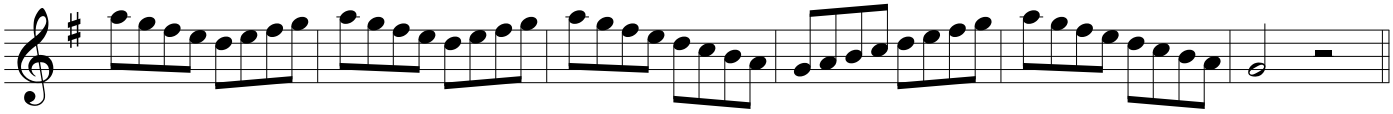
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern





7. Thirds

8. Chromatic Segments

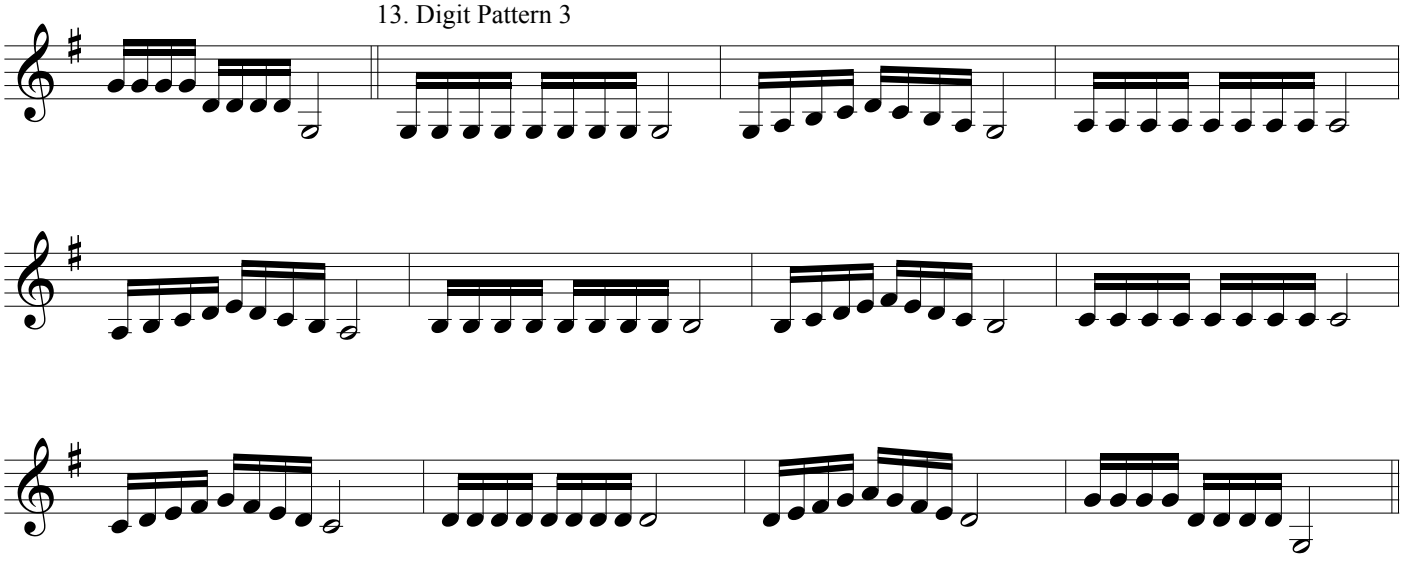
9. Chromatic Scale

10. Lip Slurs

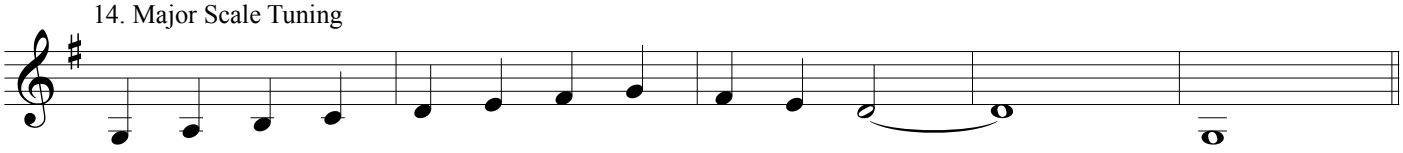
11. Digit Pattern 1

12. Digit Pattern 2

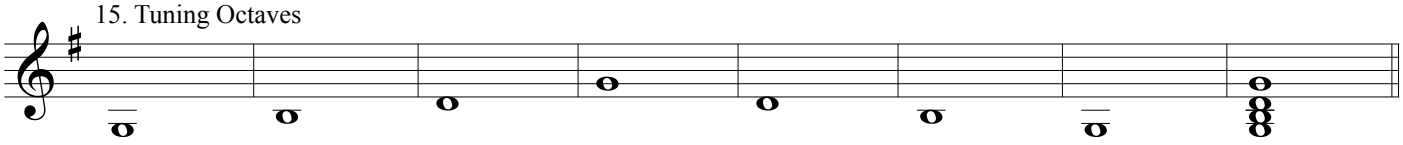
13. Digit Pattern 3



14. Major Scale Tuning



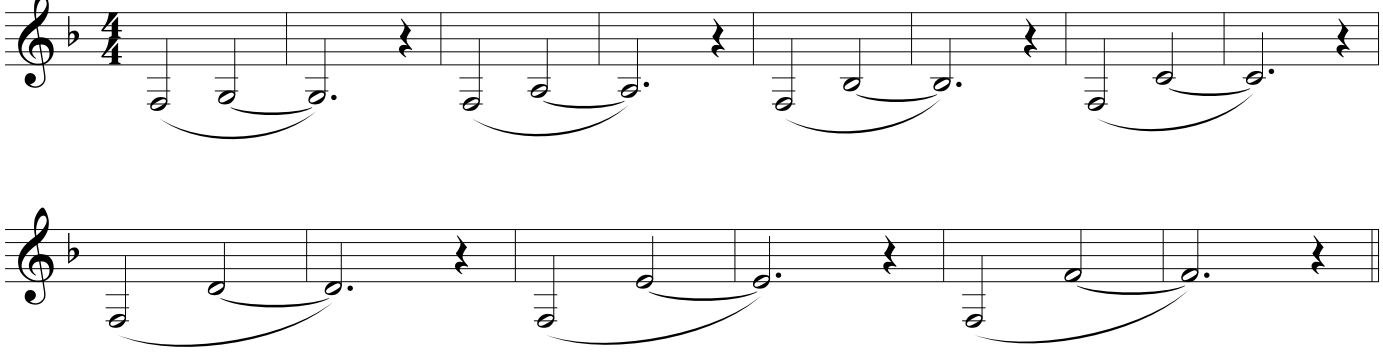
15. Tuning Octaves



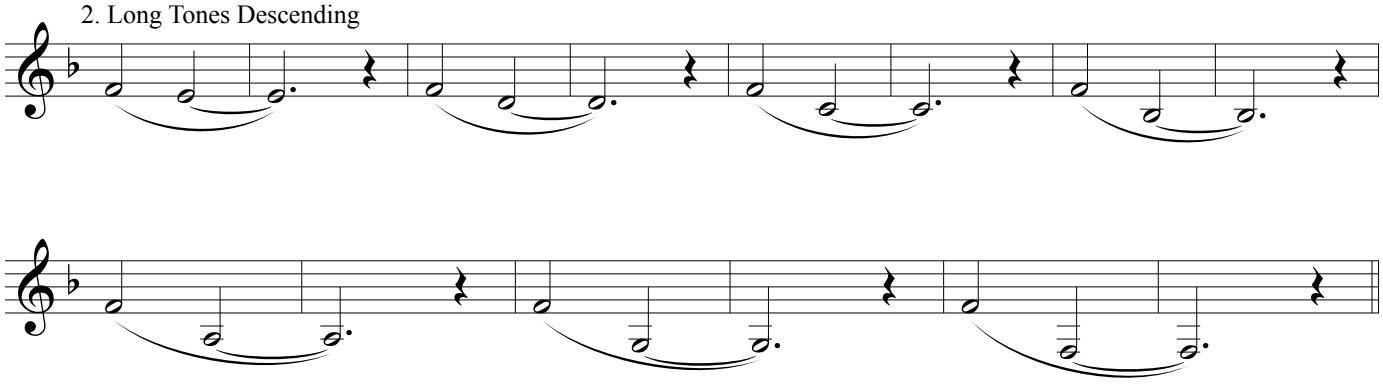
16. Descending Chromatics Harmonized

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

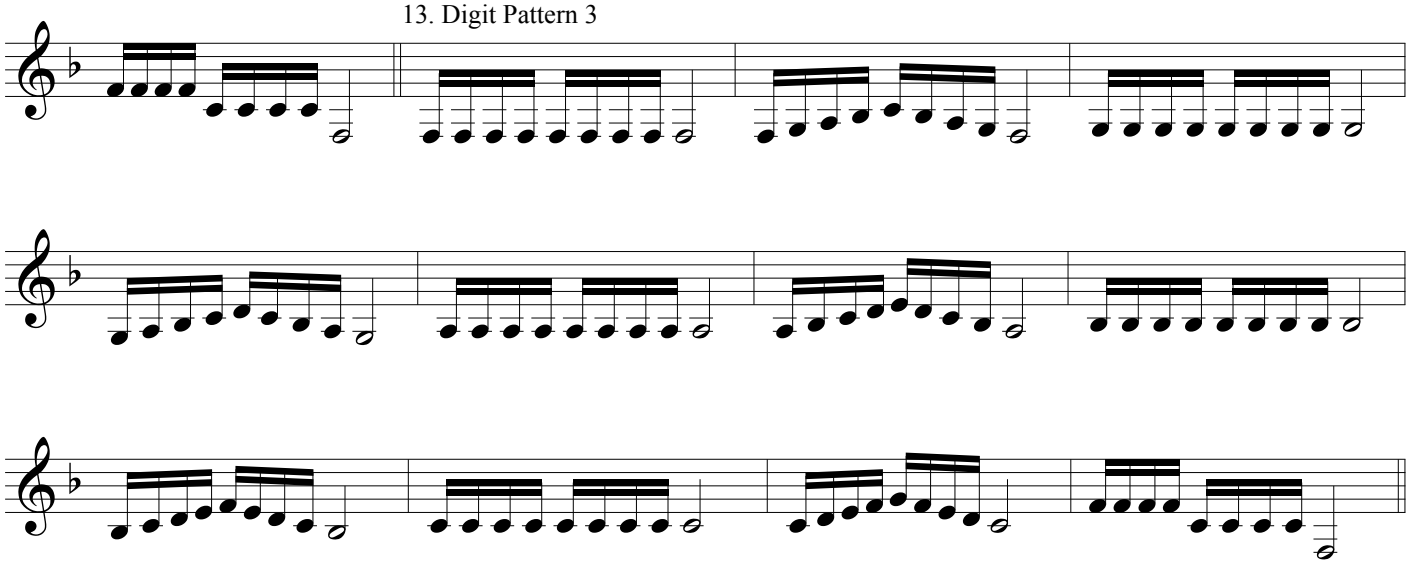
9. Chromatic Scale

10. Lip Slurs

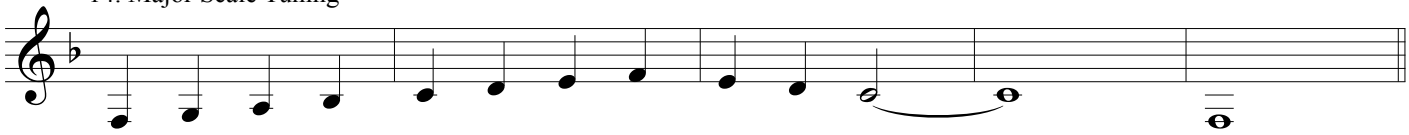
11. Digit Pattern 1

12. Digit Pattern 2

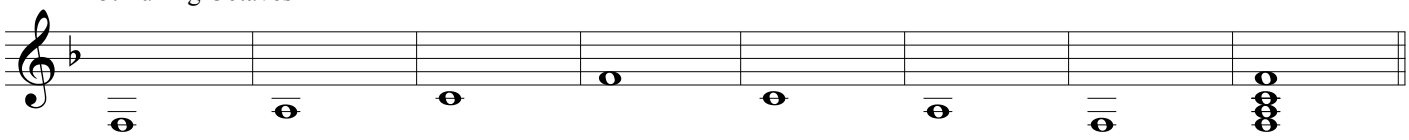
13. Digit Pattern 3



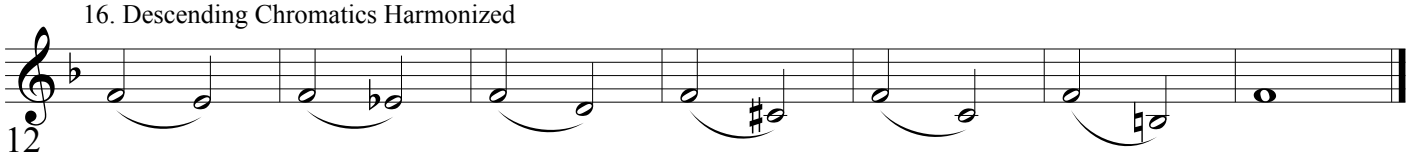
14. Major Scale Tuning



15. Tuning Octaves



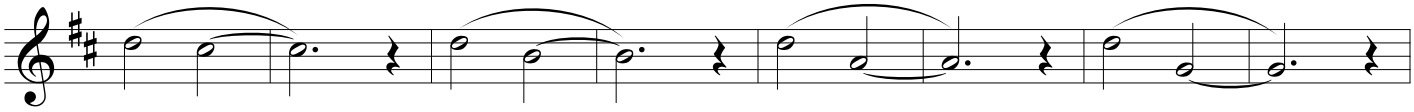
16. Descending Chromatics Harmonized

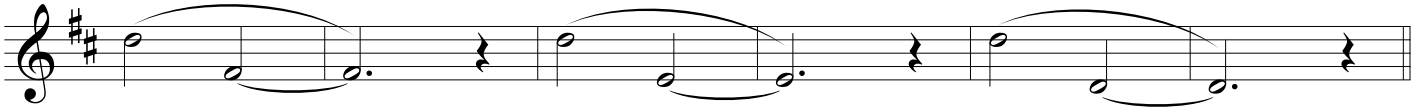


Concert C

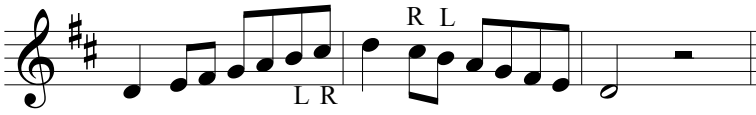
1. Long Tones Ascending

2. Long Tones Descending





3. Major Scale First Octave



4. Major Scale Second Octave

5. Harmonic Minor Scale

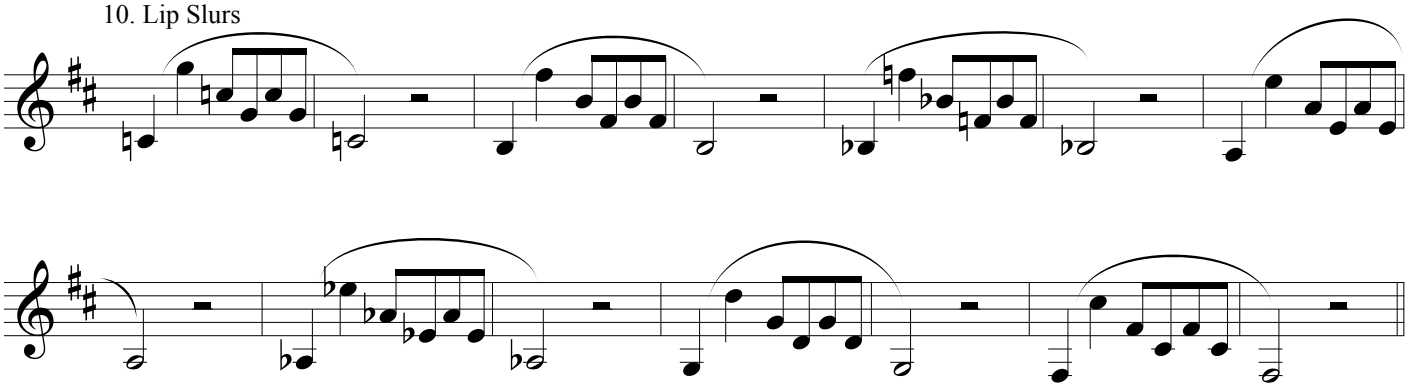
6. Five Note Pattern

7. Thirds

8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs



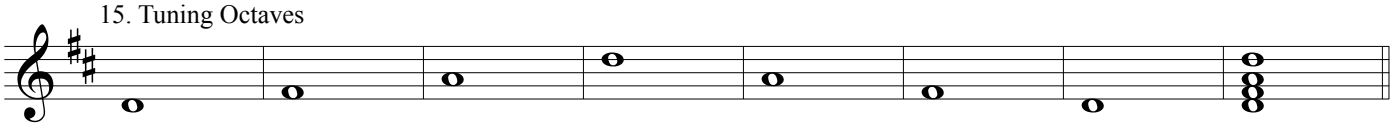
11. Digit Pattern 1

12. Digit Pattern 2

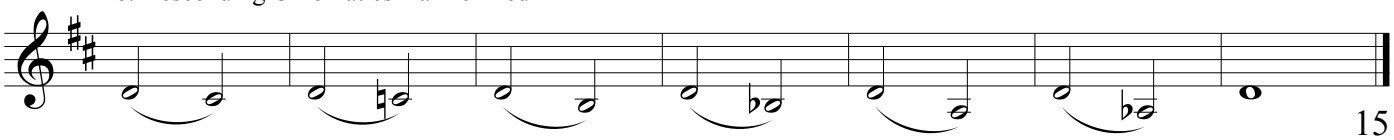
13. Digit Pattern 3

14. Major Scale Tuning

15. Tuning Octaves

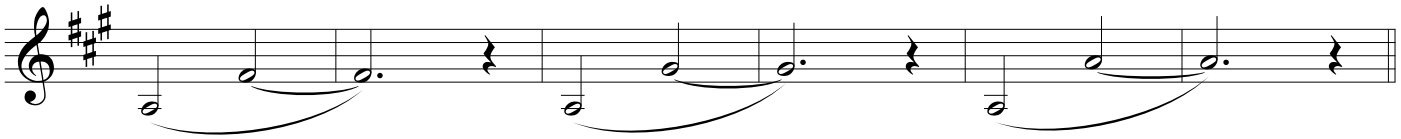


16. Descending Chromatics Harmonized

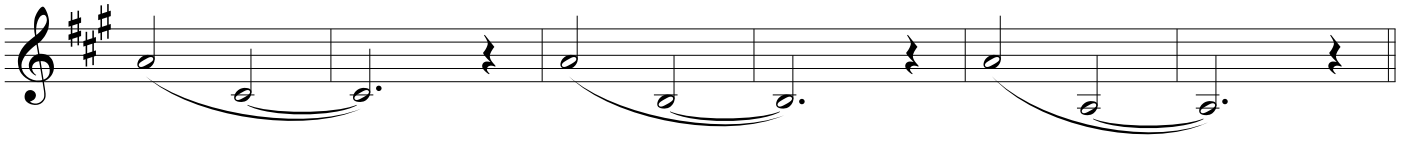


Concert G

1. Long Tones Ascending

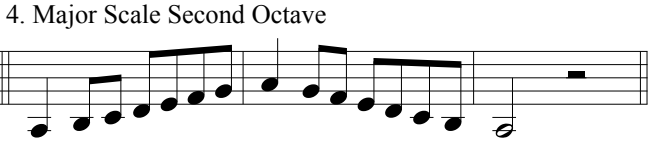


2. Long Tones Descending

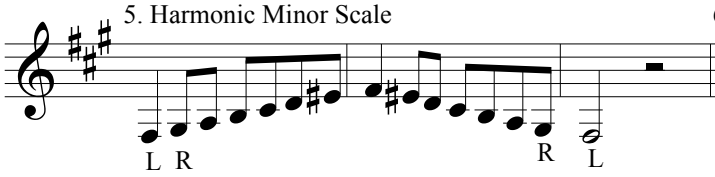


3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale



6. Five Note Pattern

7. Thirds

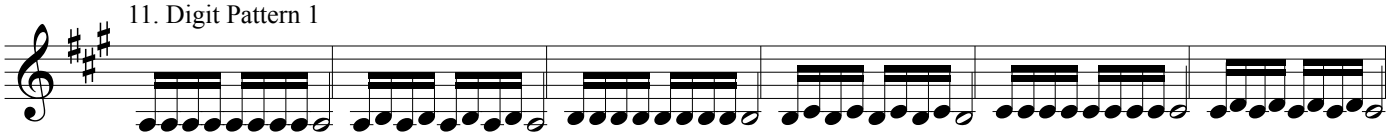
16

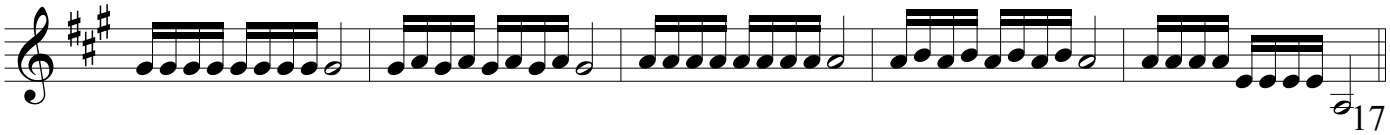
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs

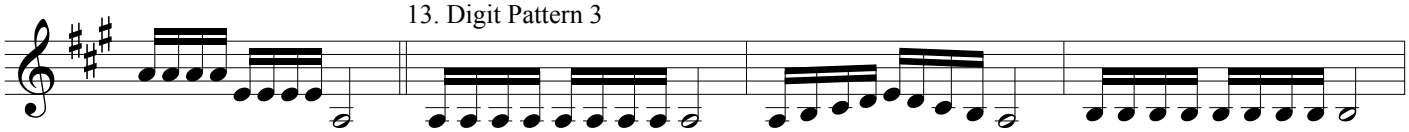
11. Digit Pattern 1



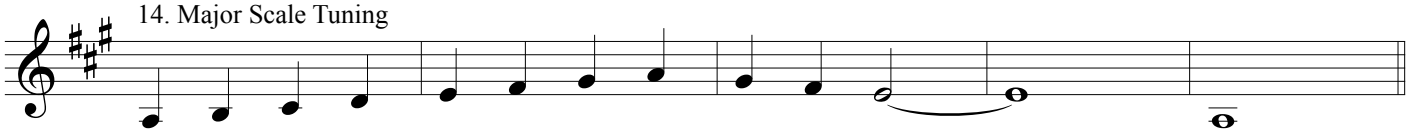


12. Digit Pattern 2

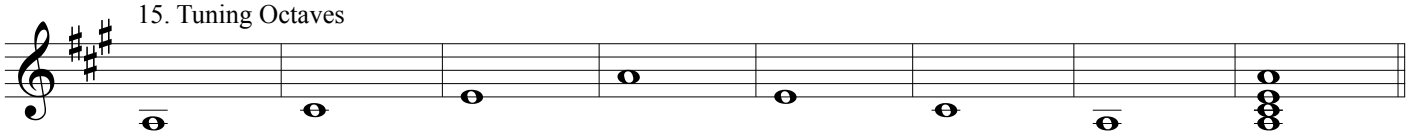
13. Digit Pattern 3



14. Major Scale Tuning



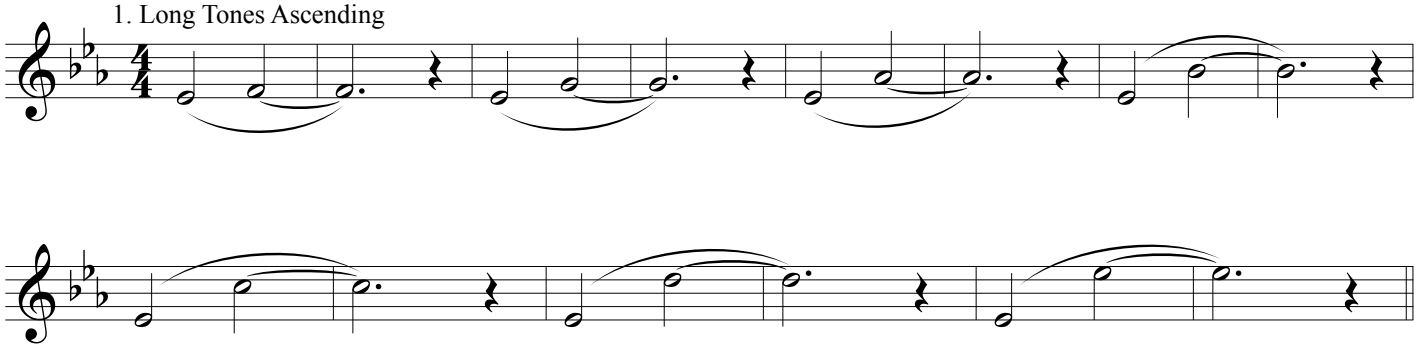
15. Tuning Octaves



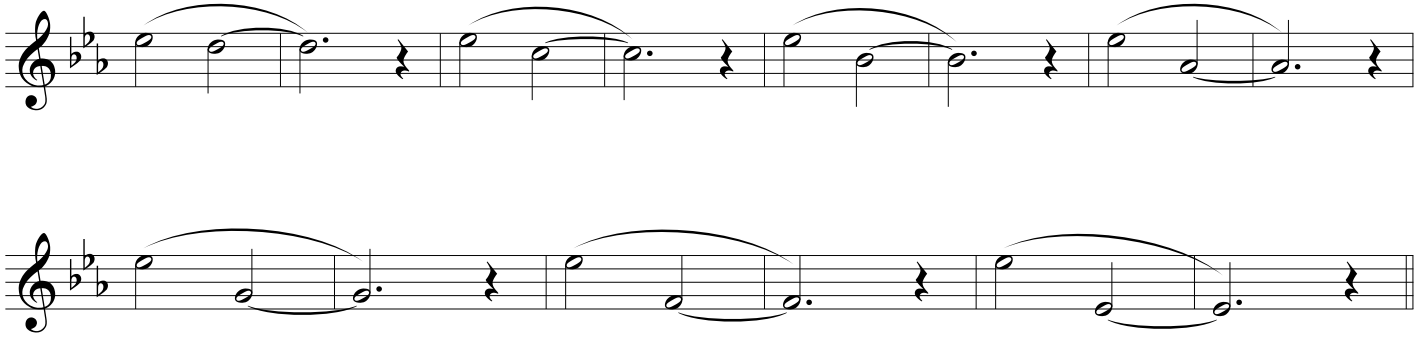
16. Descending Chromatics Harmonized

Concert D♭

1. Long Tones Ascending

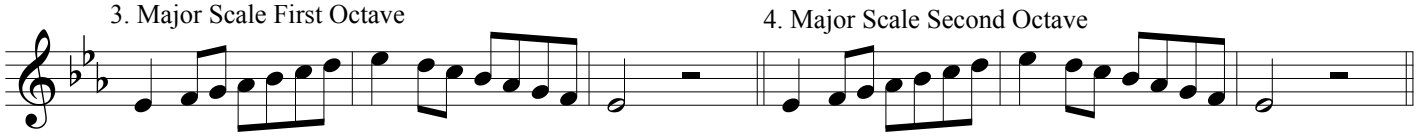


2. Long Tones Descending



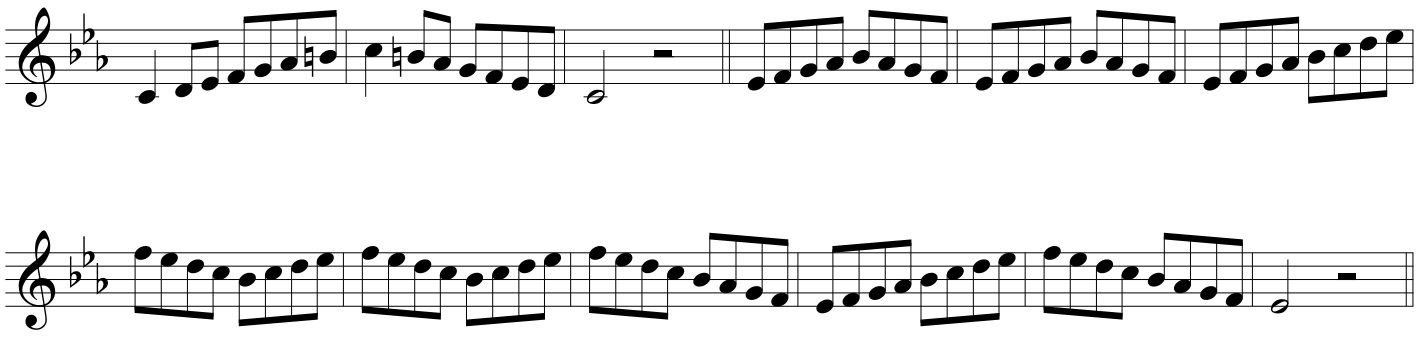
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

6. Five Note Pattern

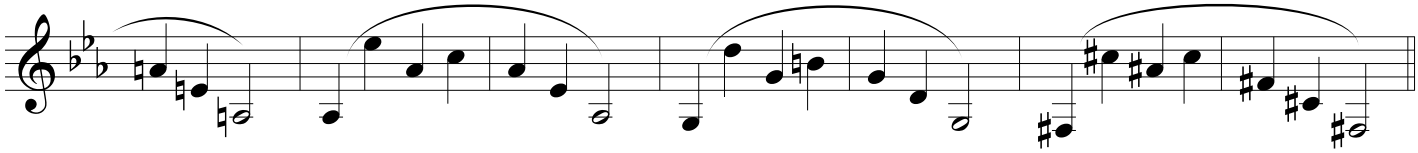


7. Thirds

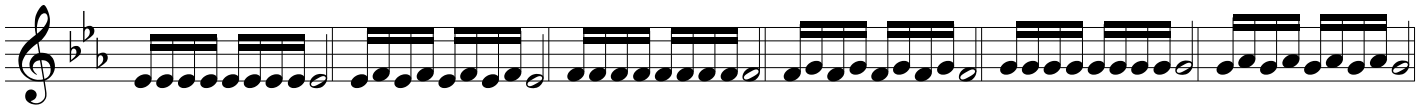
8. Chromatic Segments

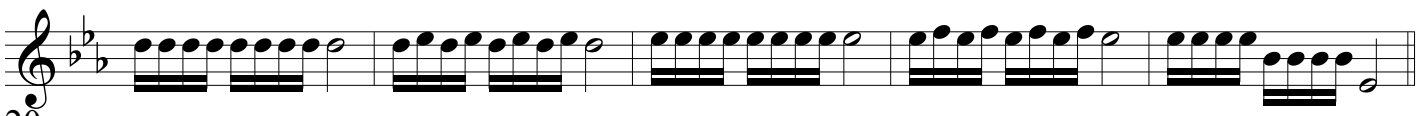
9. Chromatic Scale

10. Lip Slurs



11. Digit Pattern 1





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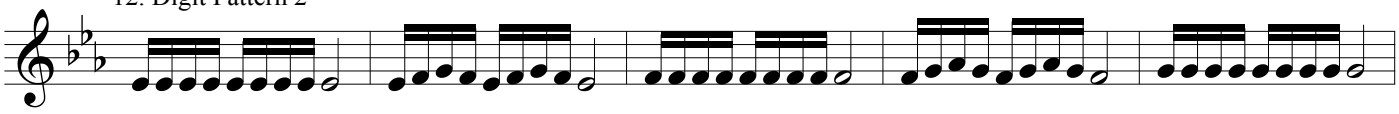

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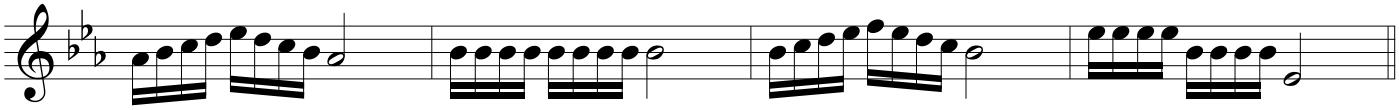
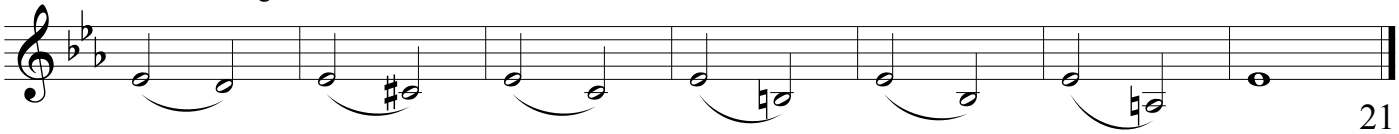


14. Major Scale Tuning

15. Tuning Octaves

16. Descending Chromatics Harmonized



Rhythm Pages

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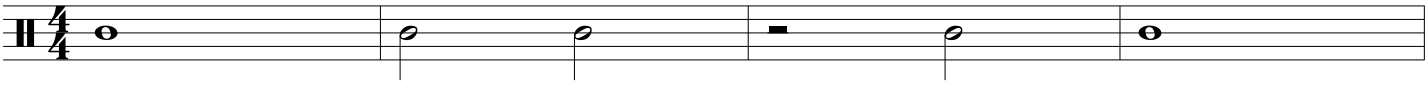

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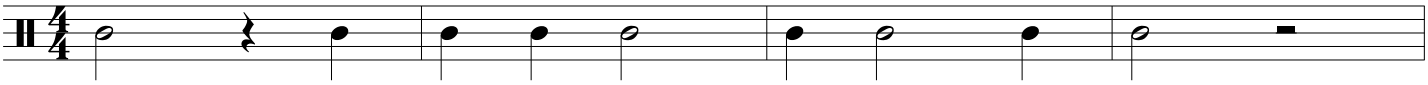

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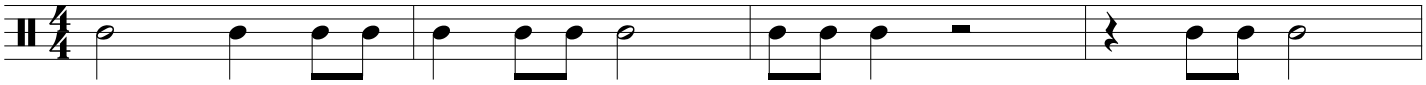

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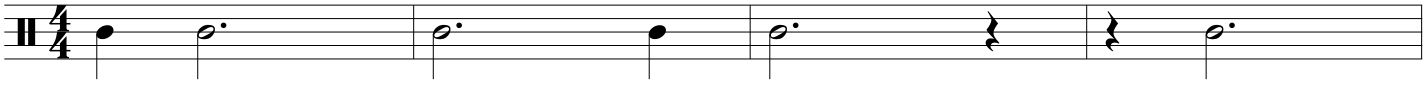

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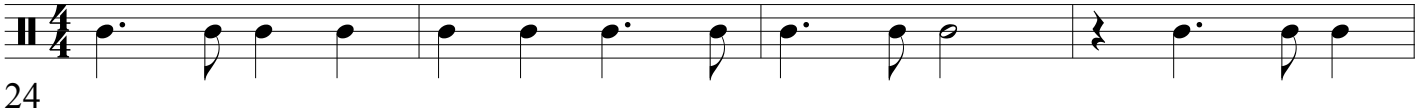

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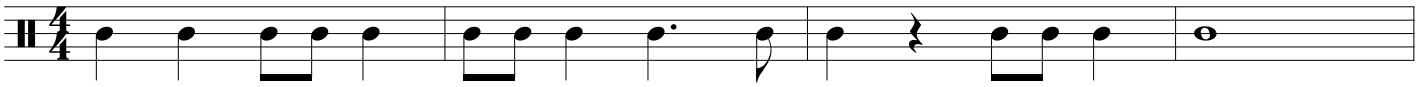

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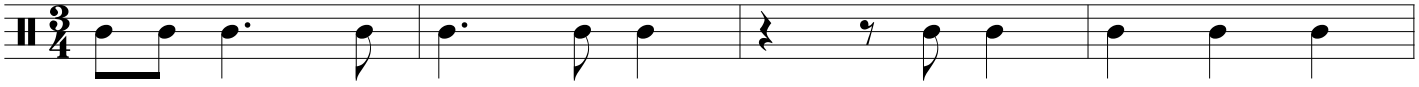

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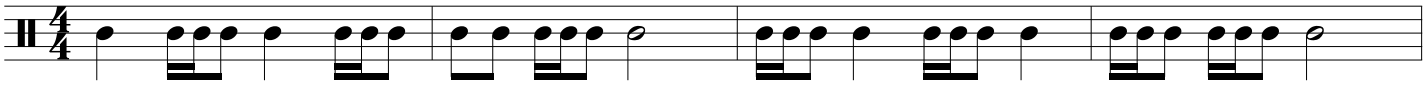

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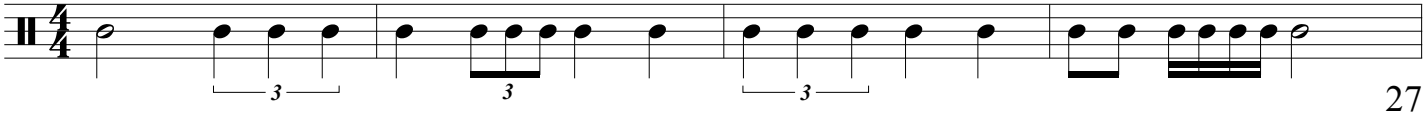

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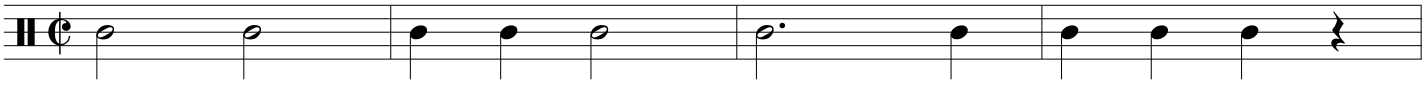

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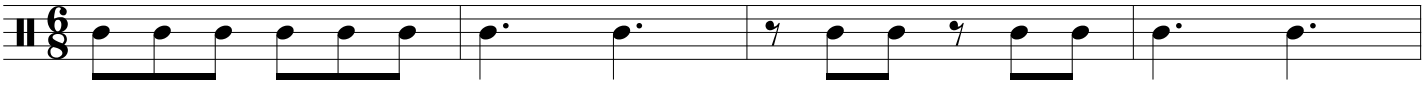

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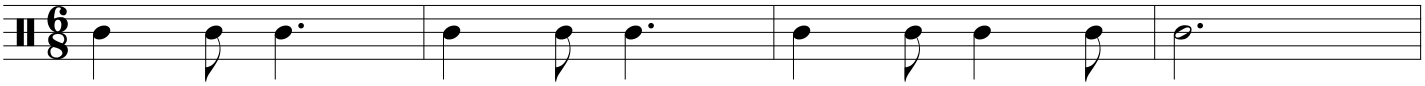

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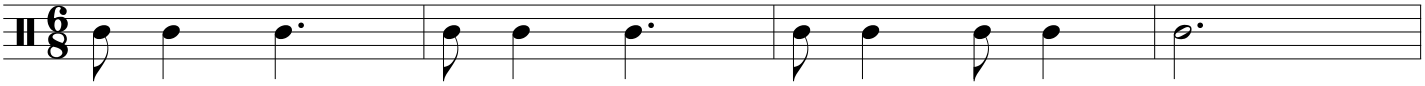

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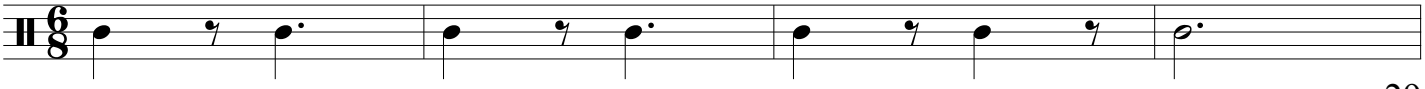

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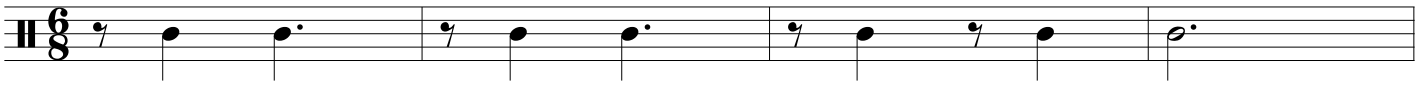

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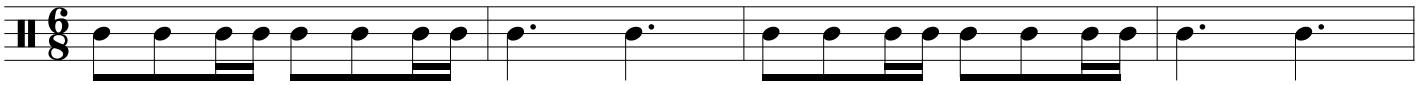

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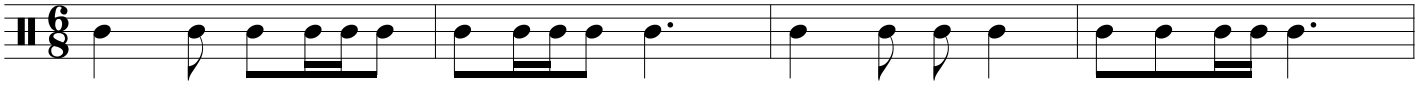

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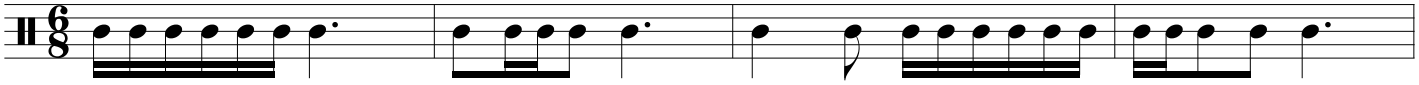

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Alto Saxophone

Building Blocks for a Better Band

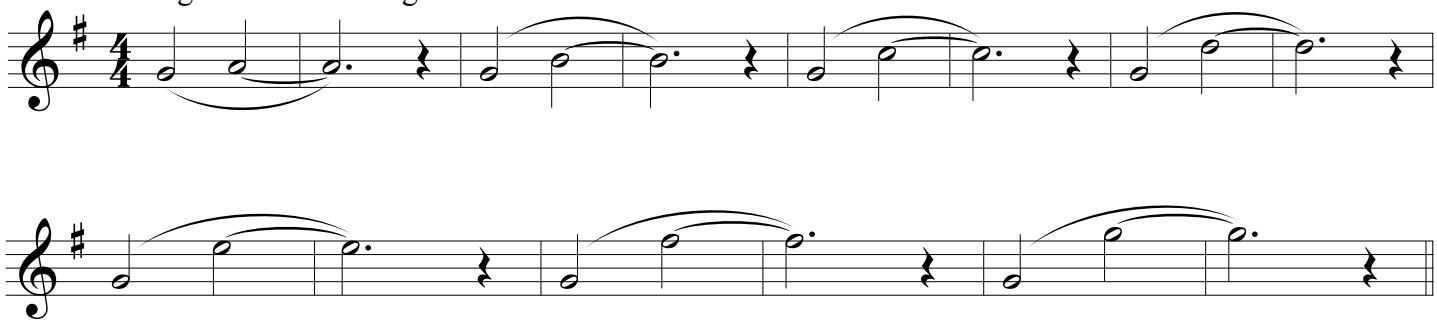
Middle School Band Warm-Ups in 7 Keys

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

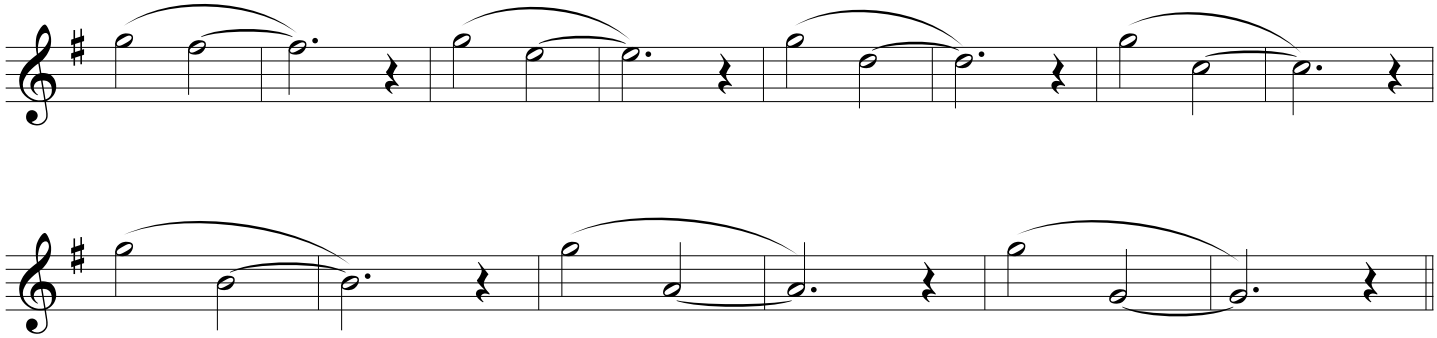
Building Blocks for a Better Band
Concert B♭

Ashley Gable

1. Long Tones Ascending

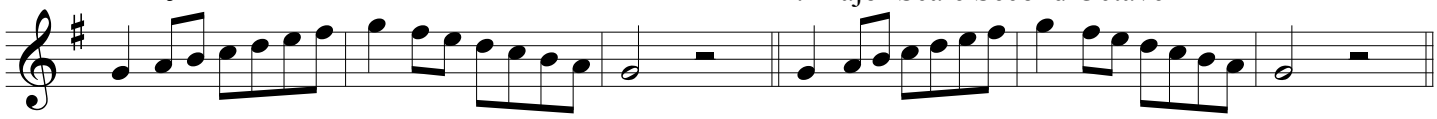


2. Long Tones Ascending



3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

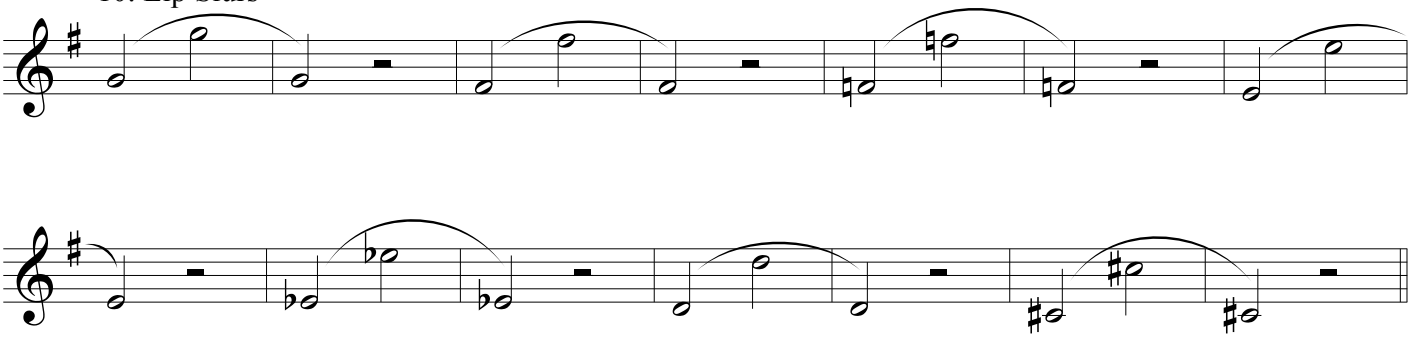
6. Five Note Pattern

7. Thirds

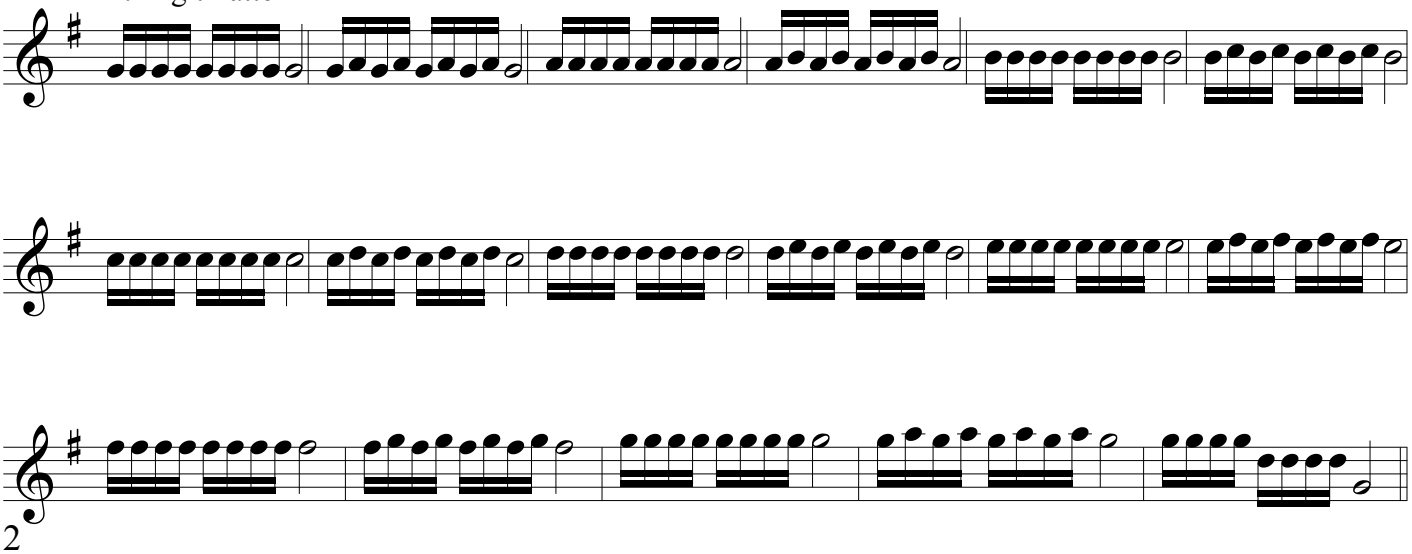
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs



11. Digit Pattern 1



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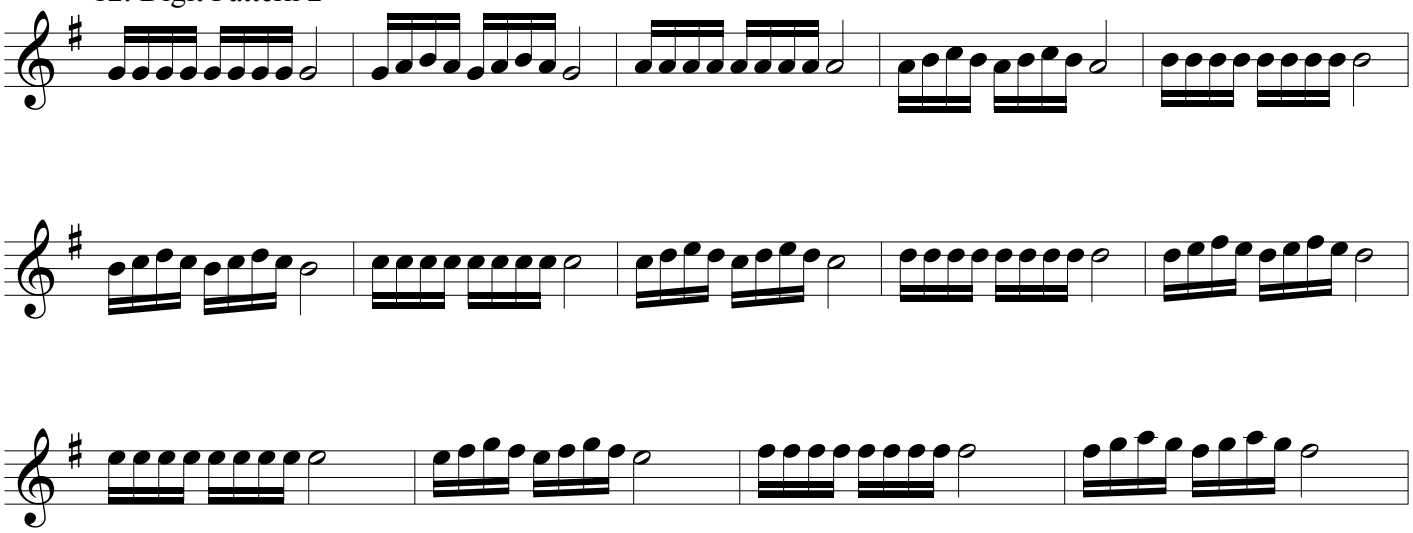

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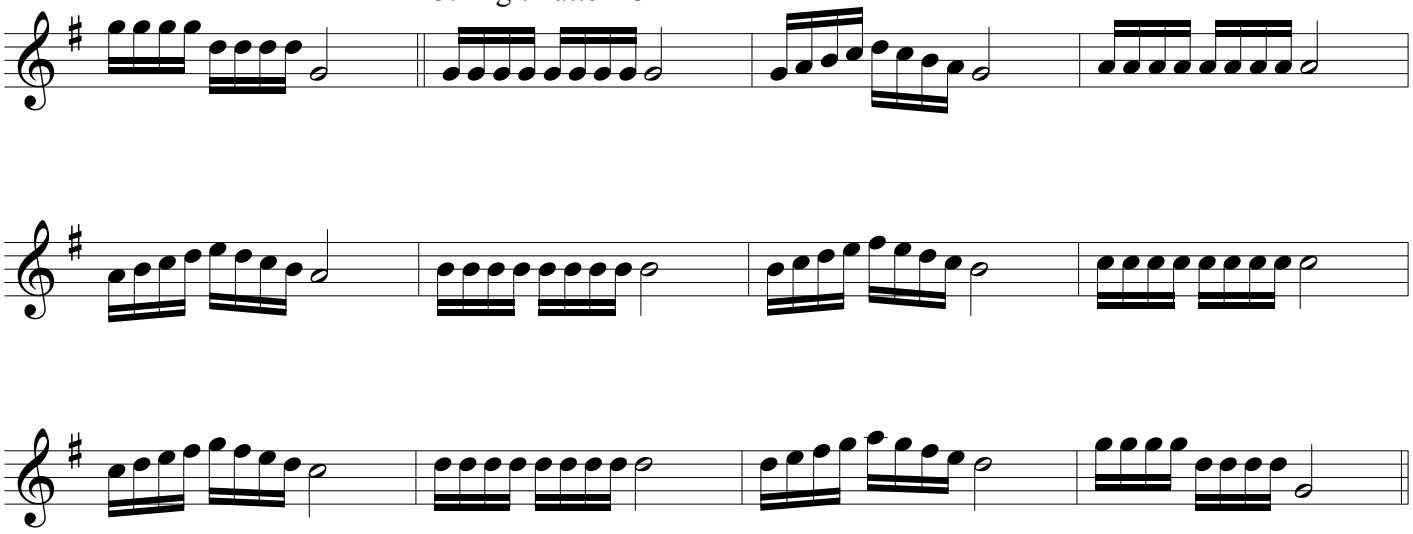
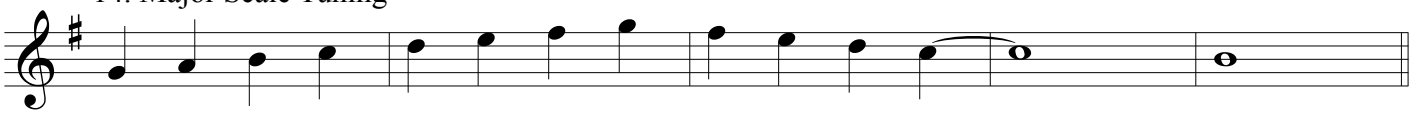


14. Major Scale Tuning

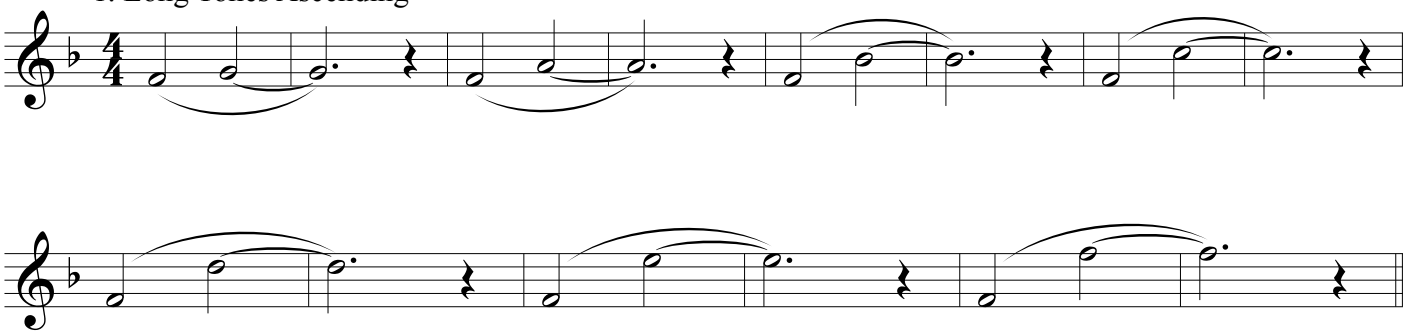


15. Tuning Octaves

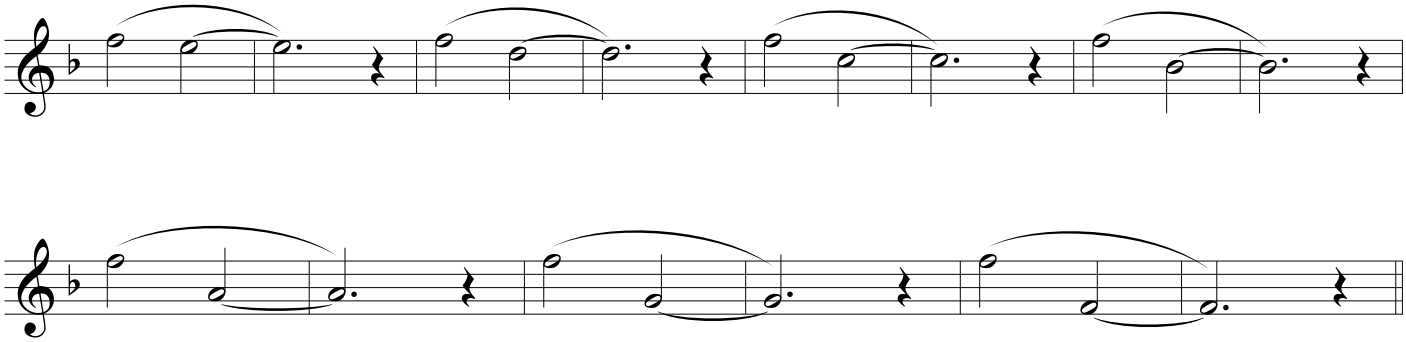
16. Descending Chromatics Harmonized

Concert A♭

1. Long Tones Ascending



2. Long Tones Descending

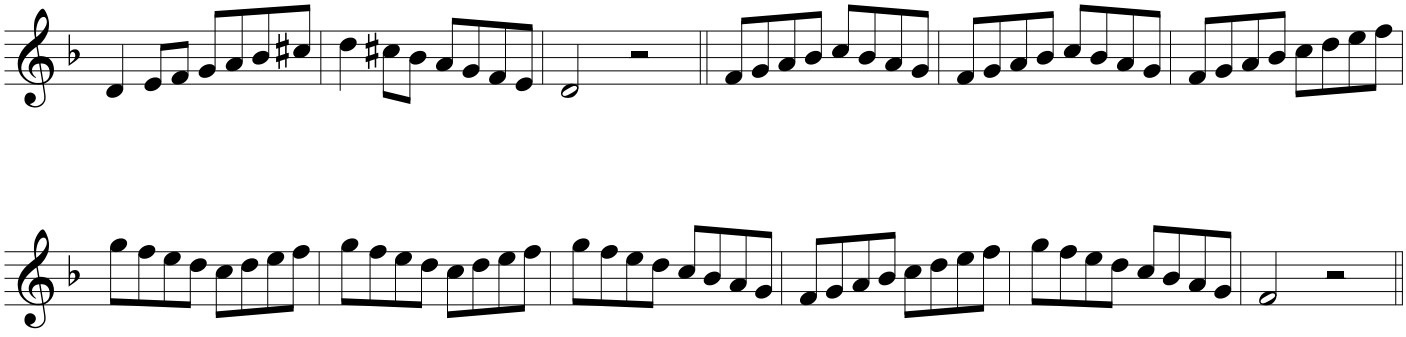


3. Major Scale First Octave

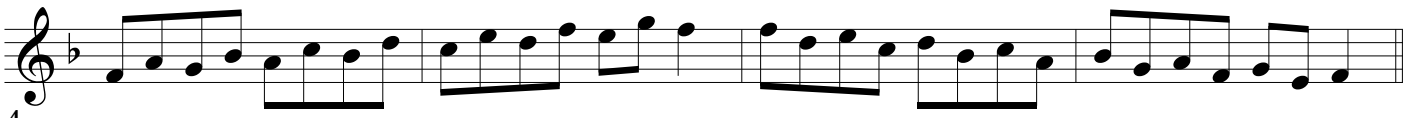
4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern



7. Thirds

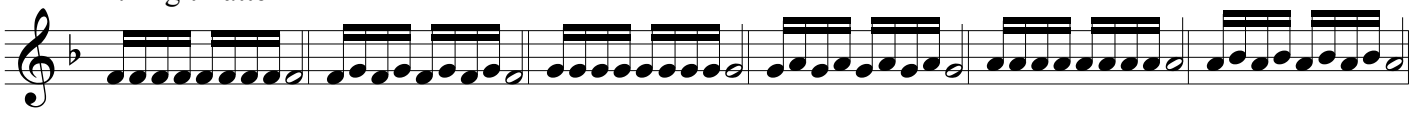


8. Chromatic Segments

9. Chromatic Scale

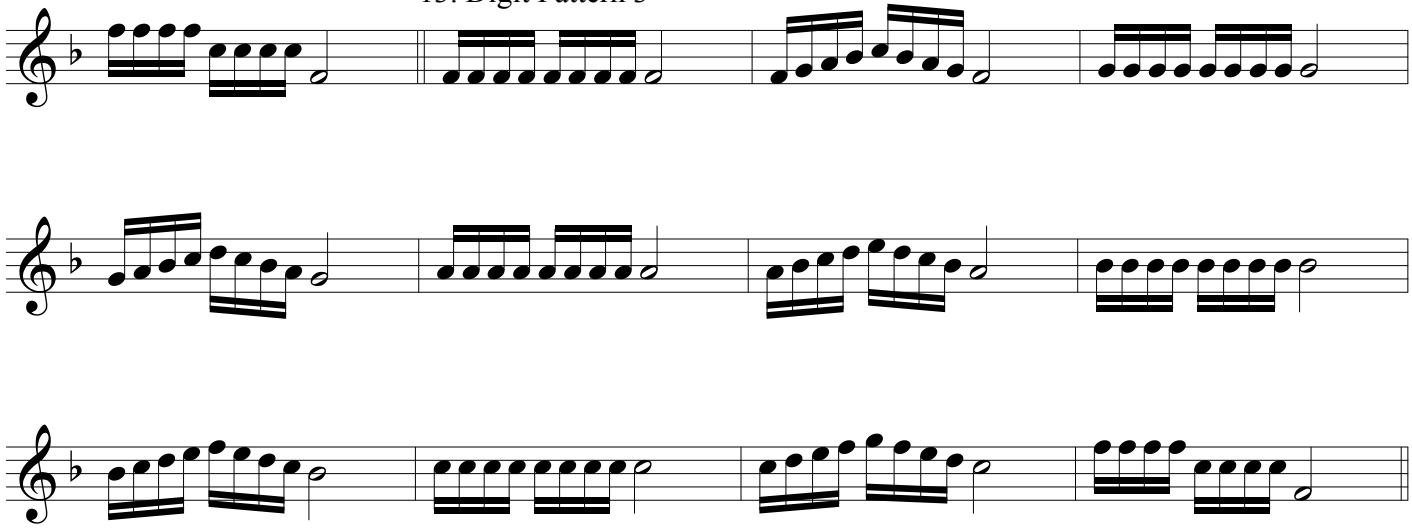
10. Lip Slurs

11. Digit Pattern 1

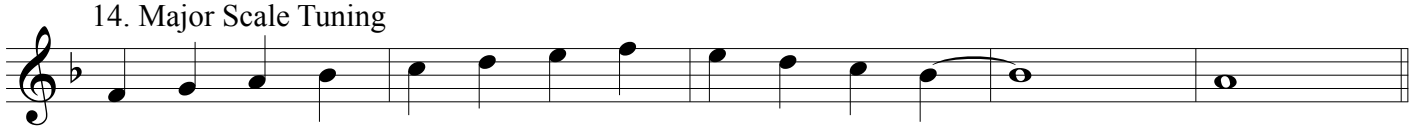


12. Digit Pattern 2

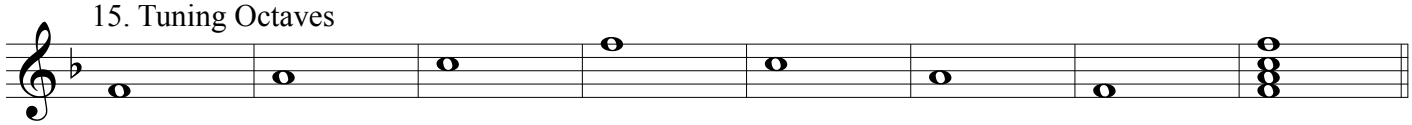
13. Digit Pattern 3



14. Major Scale Tuning



15. Tuning Octaves

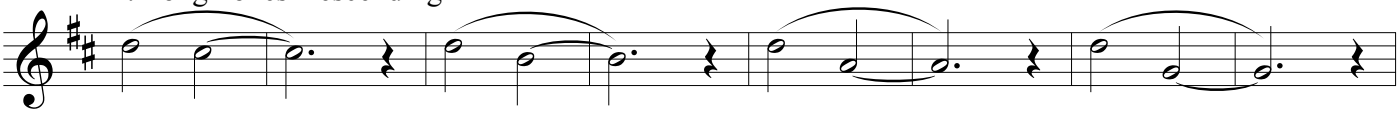


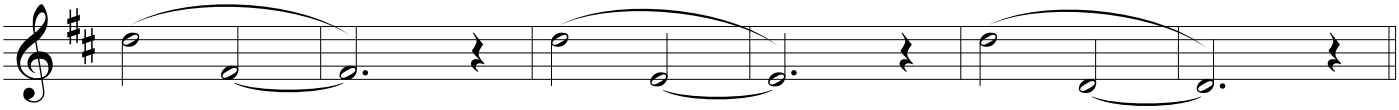
16. Descending Chromatics Harmonized

Concert F

1. Long Tones Ascending

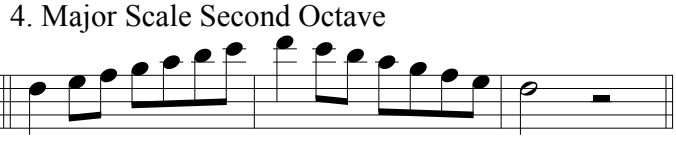
2. Long Tones Descending





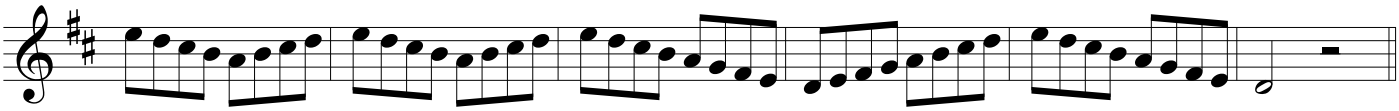
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

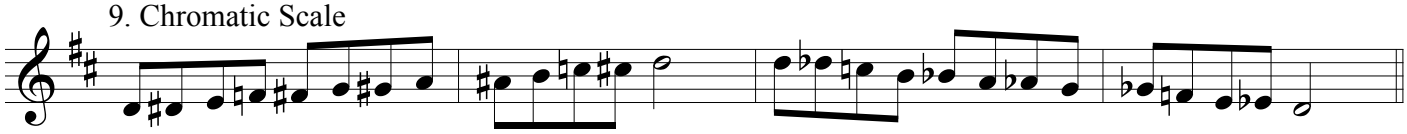
6. Five Note Pattern



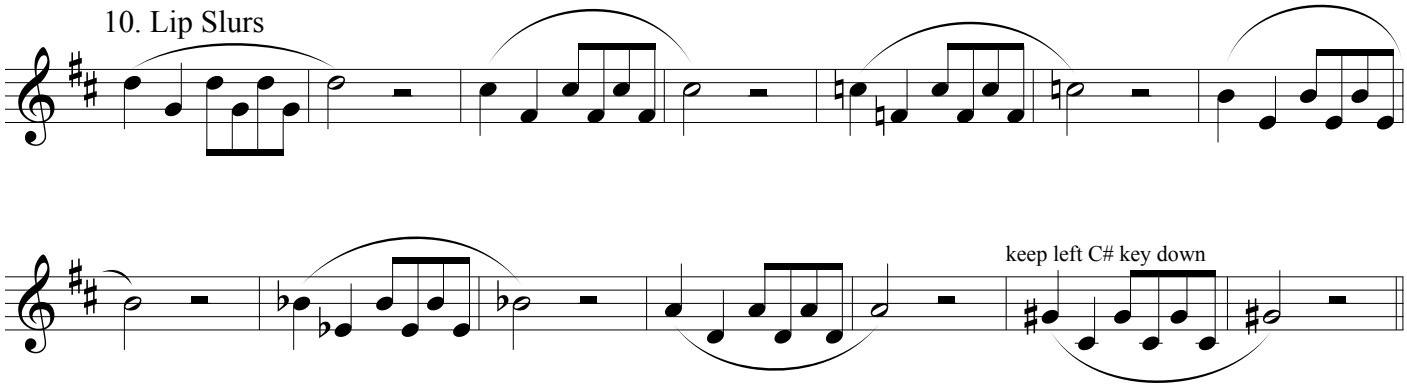
7. Thirds

8. Chromatic Segments

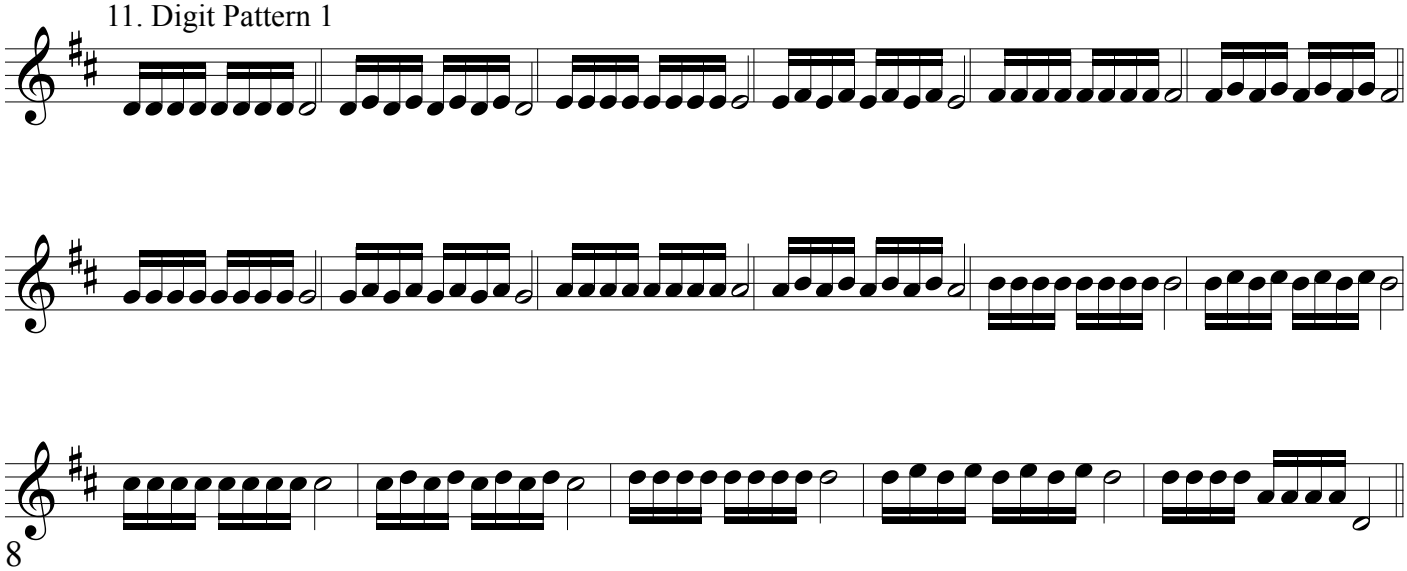
9. Chromatic Scale



10. Lip Slurs

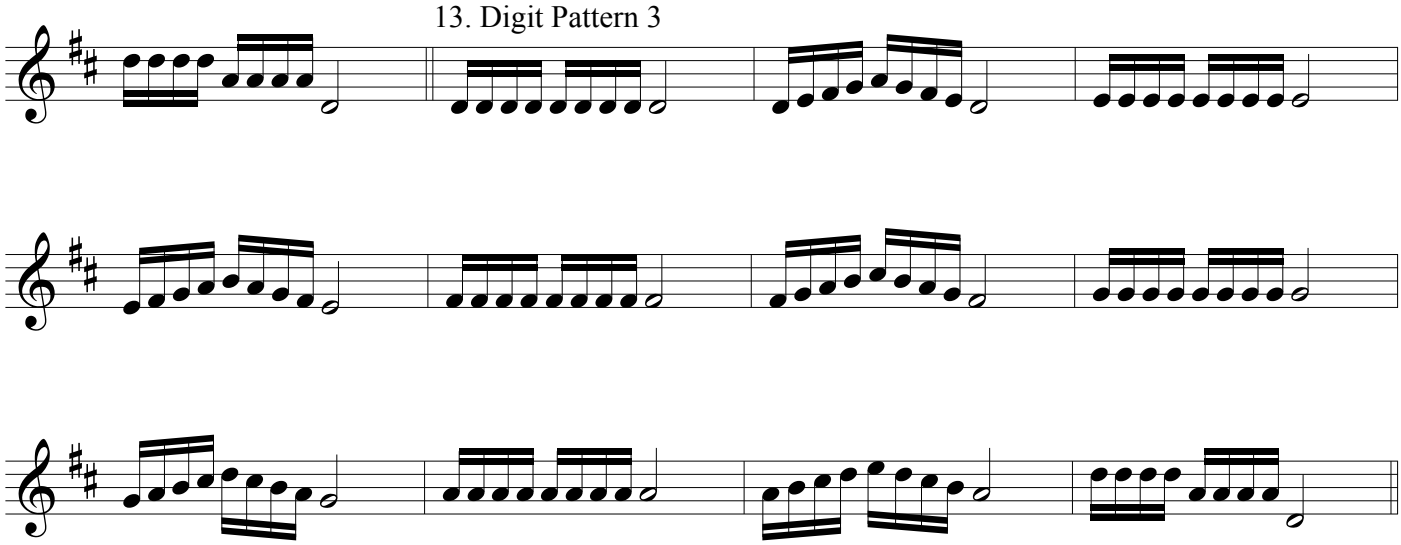


11. Digit Pattern 1



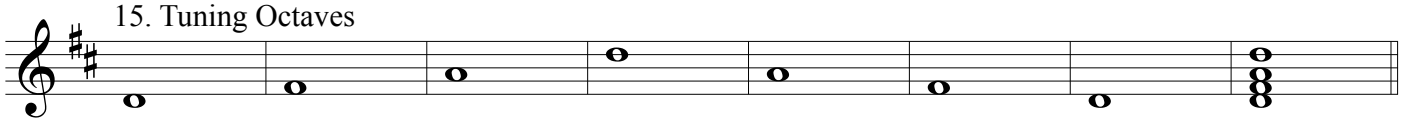
12. Digit Pattern 2

13. Digit Pattern 3

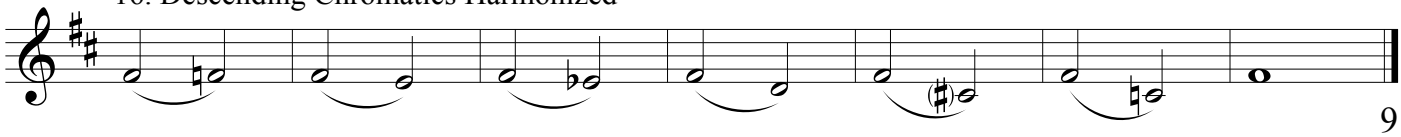


14. Major Scale Tuning

15. Tuning Octaves

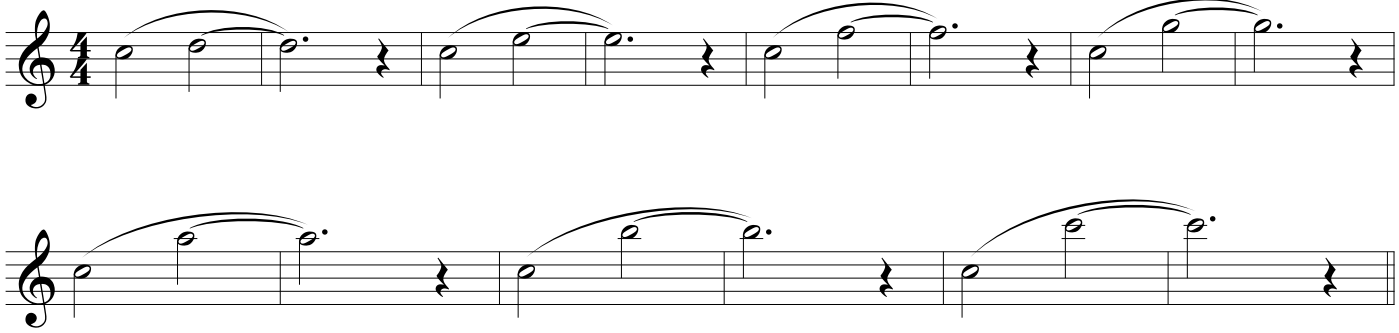


16. Descending Chromatics Harmonized

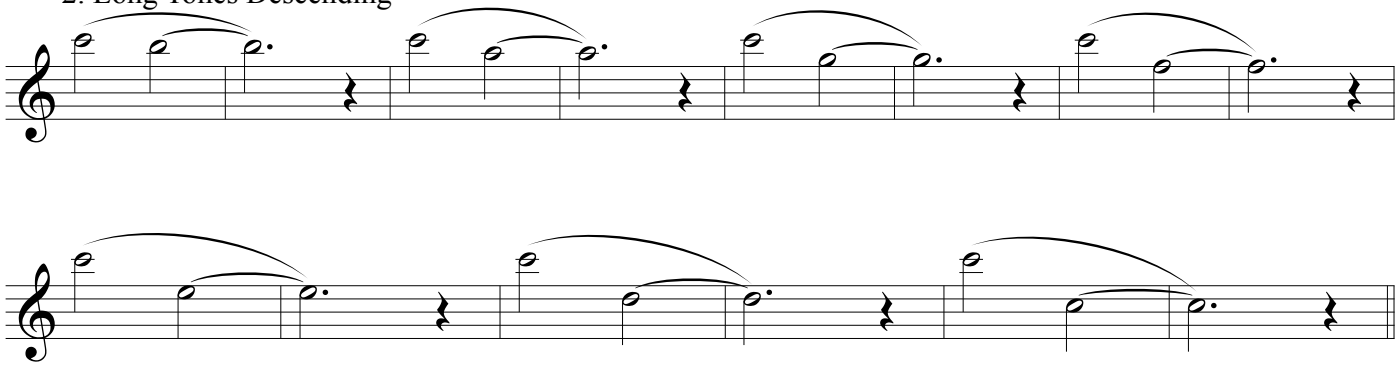


Concert E♭

1. Long Tones Ascending



2. Long Tones Descending

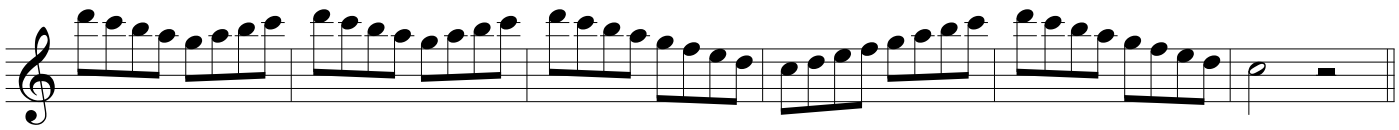


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

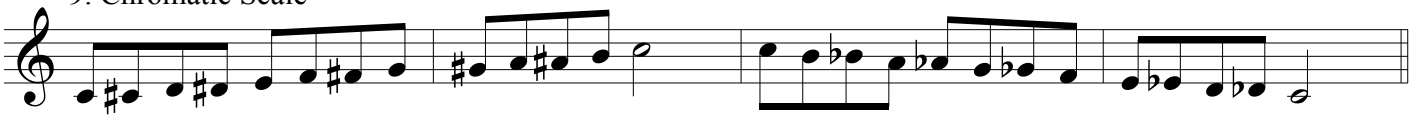
6. Five Note Pattern



7. Thirds

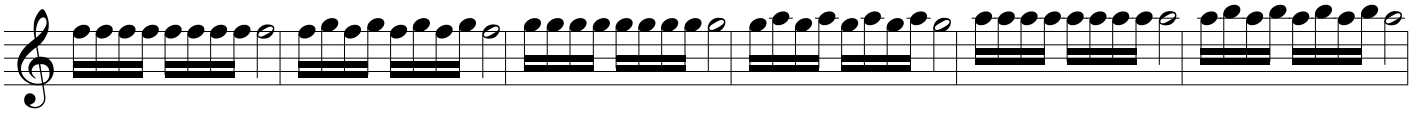
8. Chromatic Segments

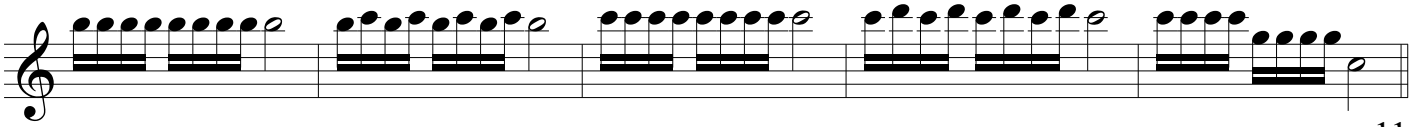
9. Chromatic Scale



10. Lip Slurs

11. Digit Pattern 1



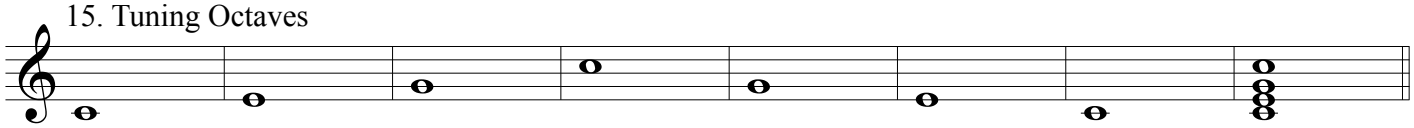


12. Digit Pattern 2

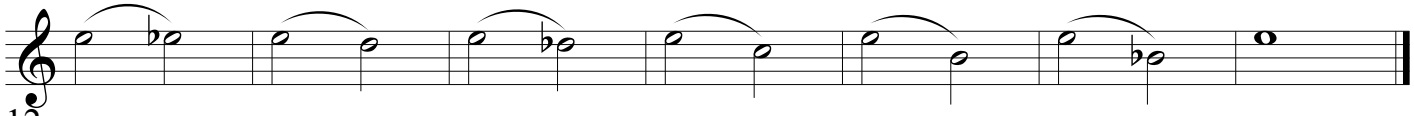
13. Digit Pattern 3

14. Major Scale Tuning

15. Tuning Octaves

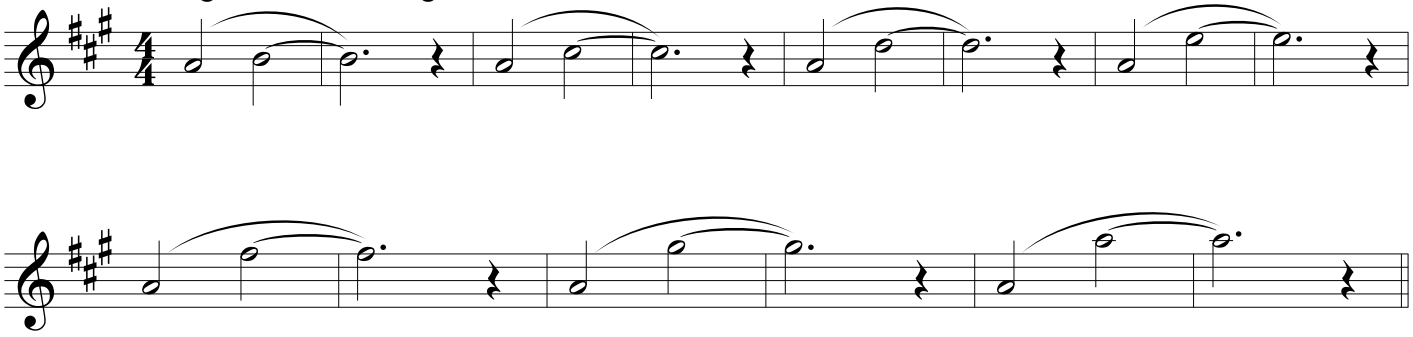


16. Descending Chromatics Harmonized

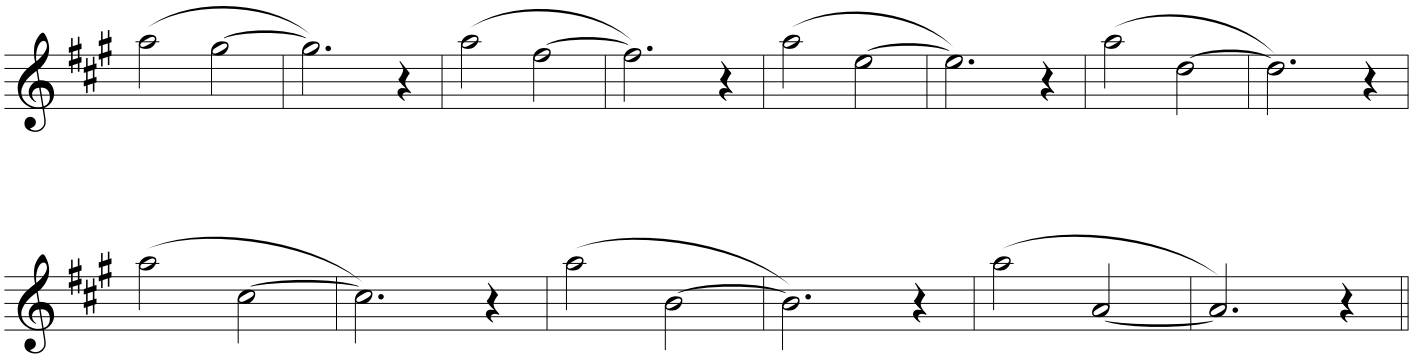


Concert C

1. Long Tones Ascending

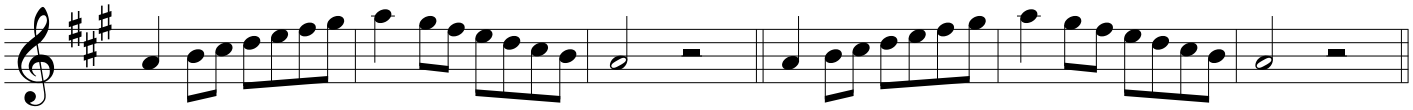


2. Long Tones Descending



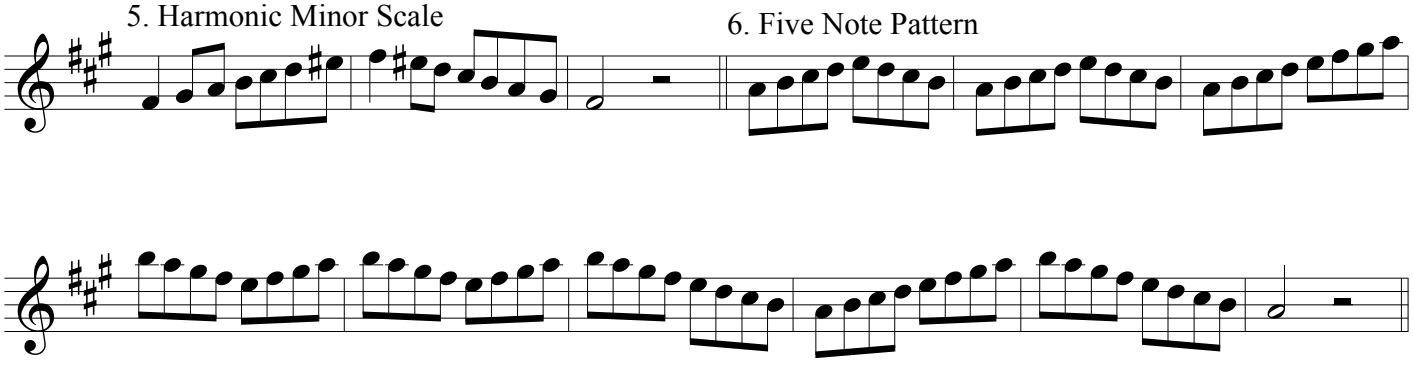
3. Major Scale First Octave

4. Major Scale Second Octave

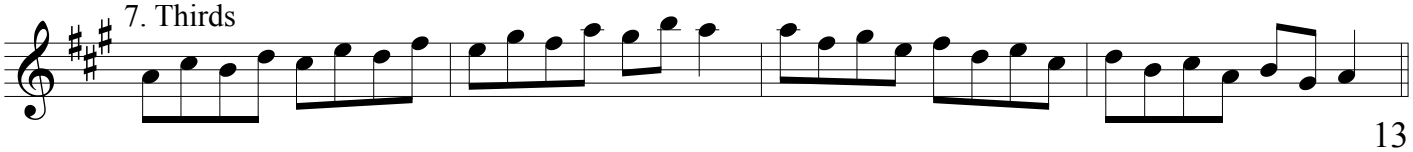


5. Harmonic Minor Scale

6. Five Note Pattern

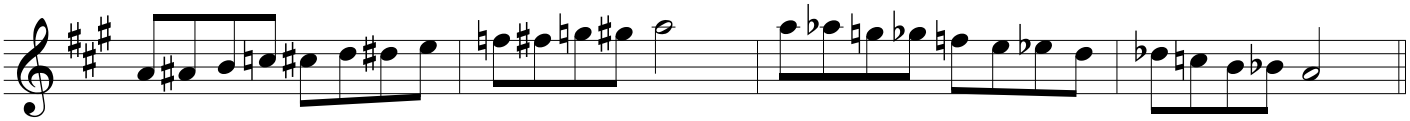


7. Thirds

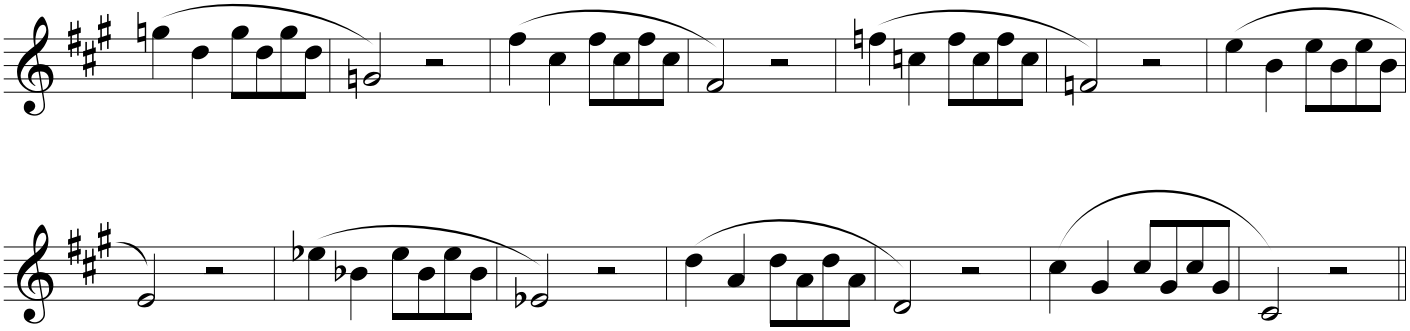


8. Chromatic Segments

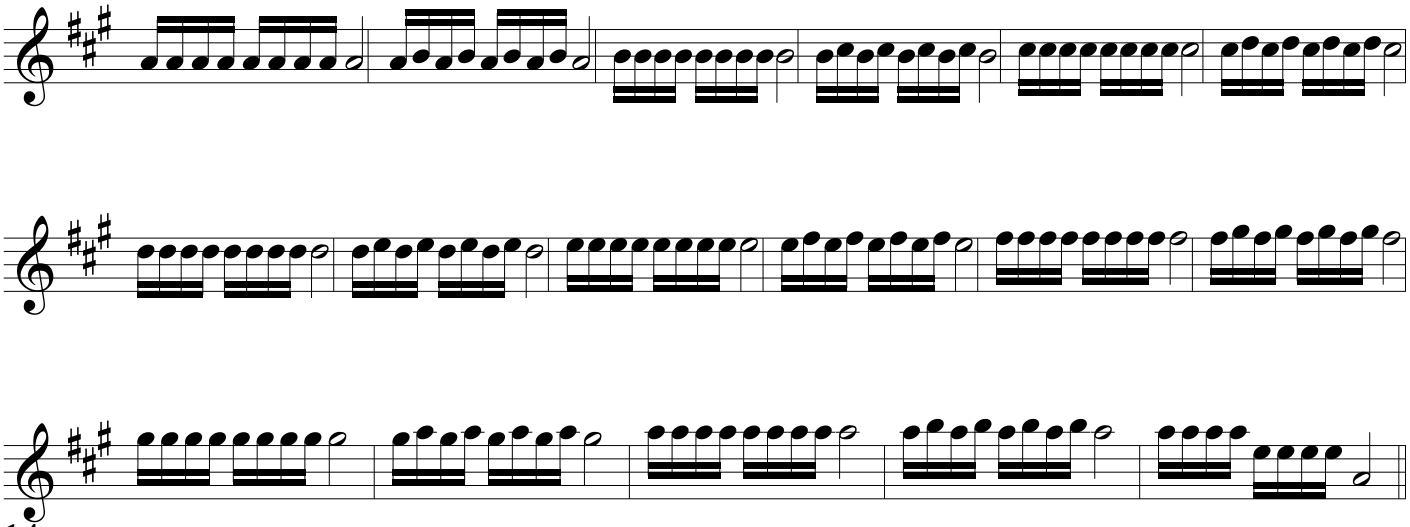
9. Chromatic Scale



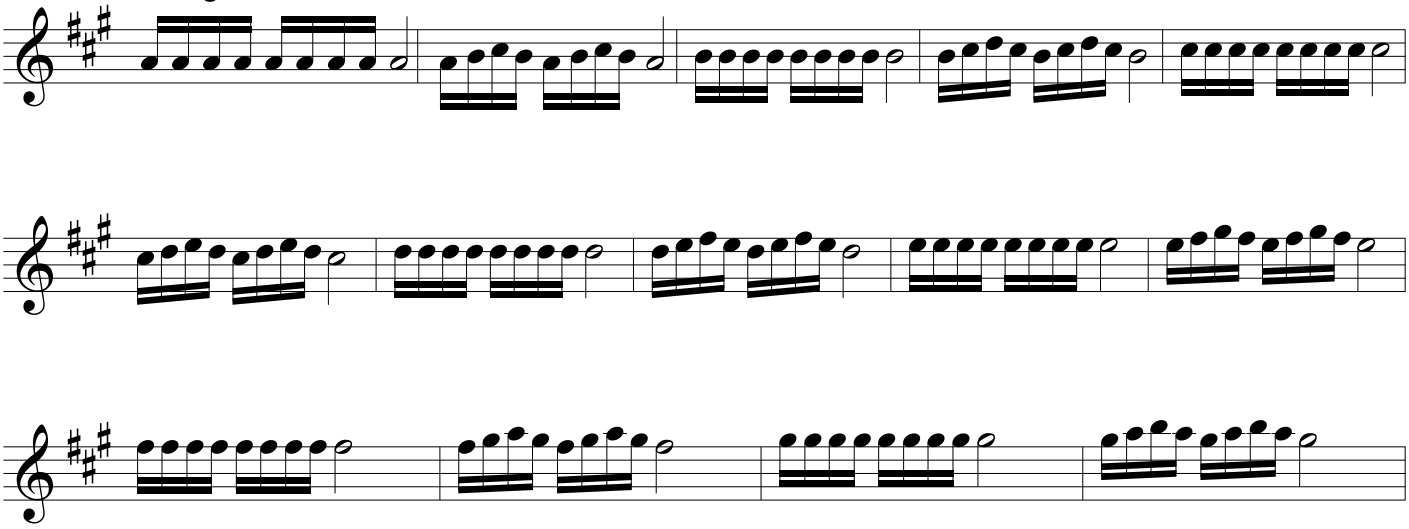
10. Lip Slurs



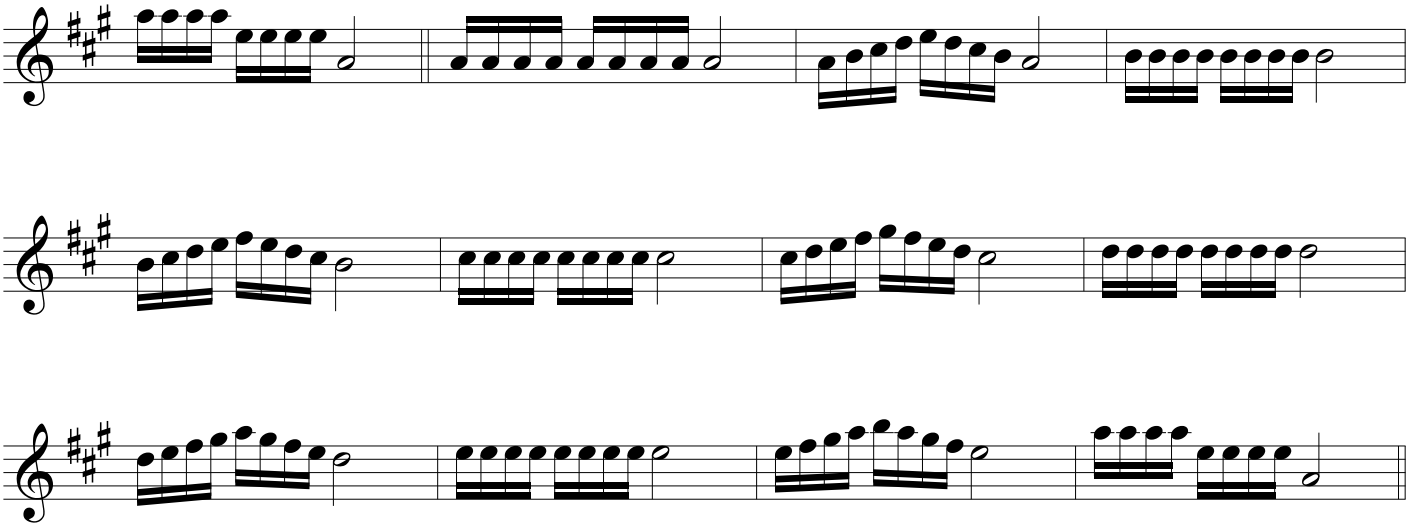
11. Digit Pattern 1



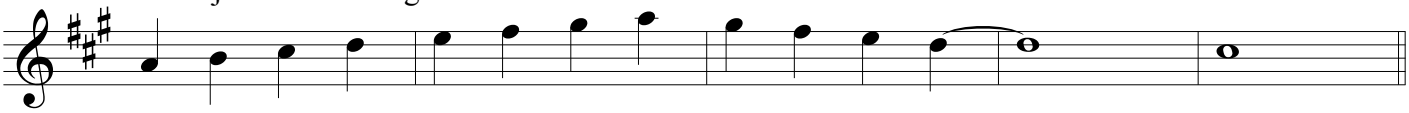
12. Digit Pattern 2



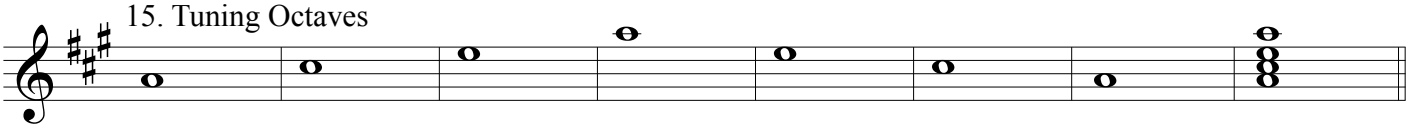
13. Digit Pattern 3



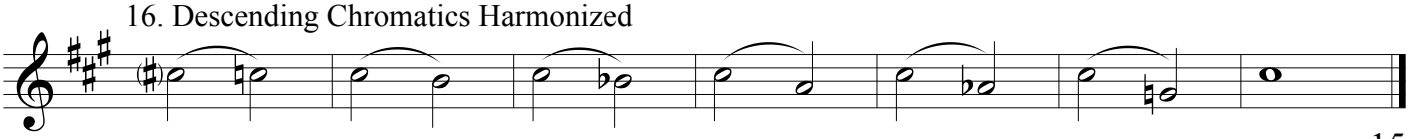
14. Major Scale Tuning



15. Tuning Octaves



16. Descending Chromatics Harmonized



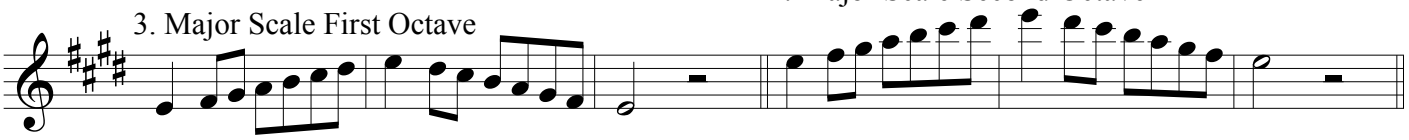
Concert G

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

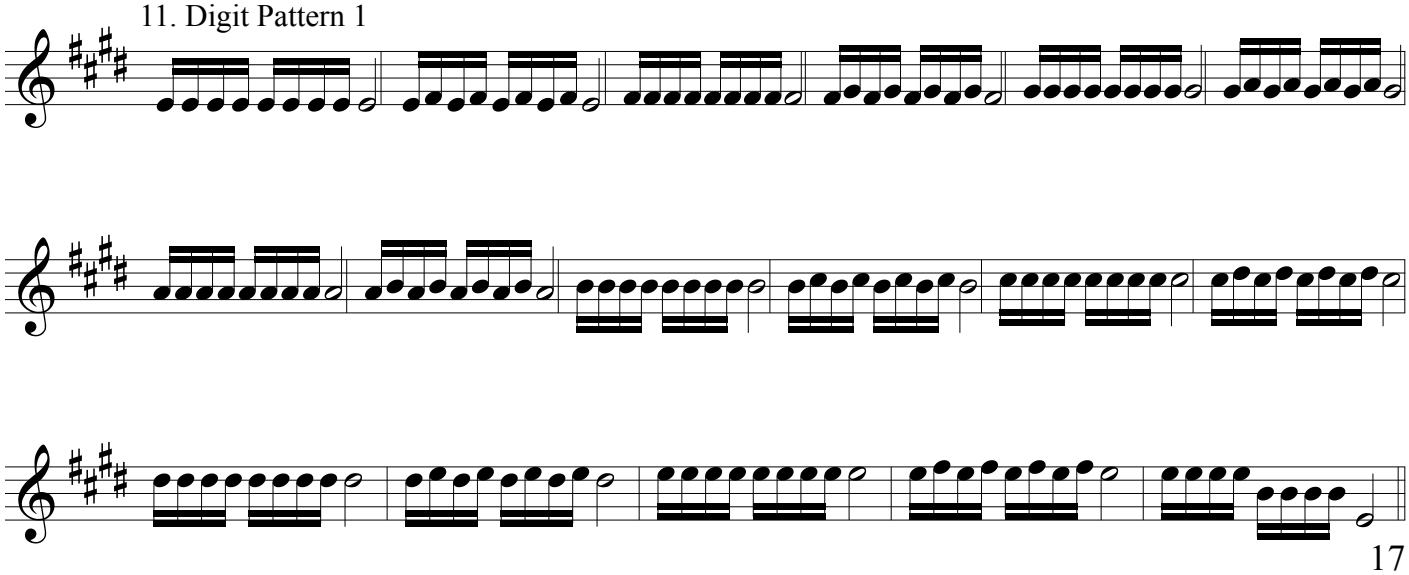
16

8. Chromatic Segments

9. Chromatic Scale

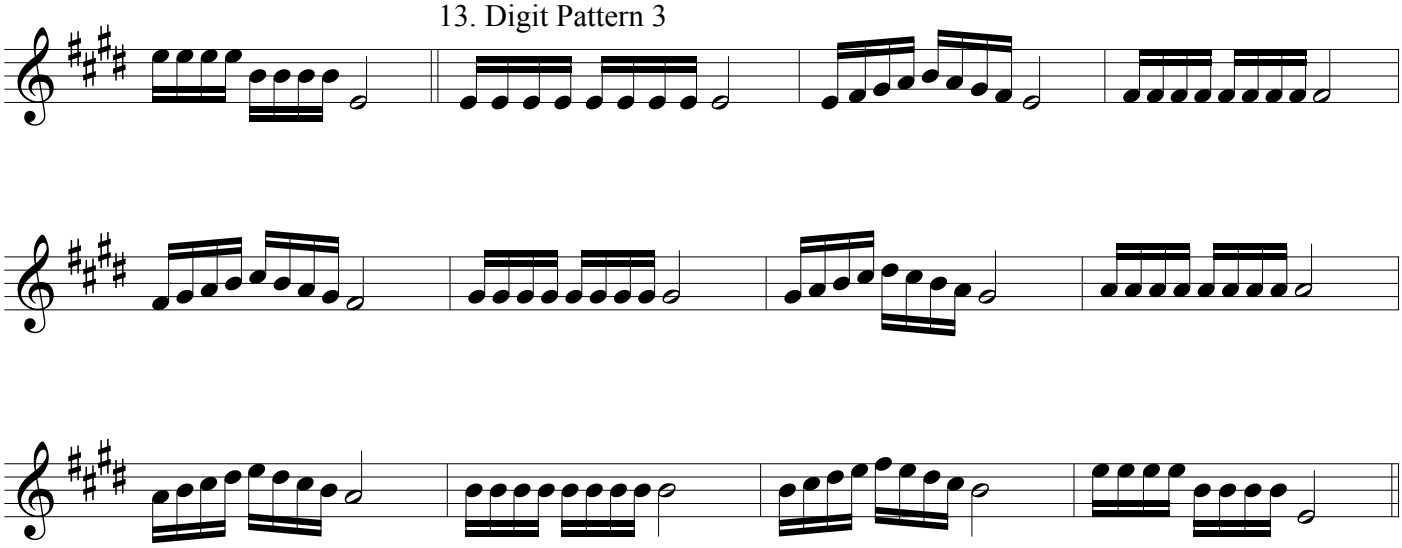
10. Lip Slurs

11. Digit Pattern 1



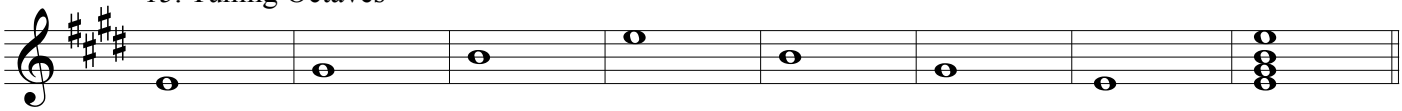
12. Digit Pattern 2

13. Digit Pattern 3



14. Major Scale Tuning

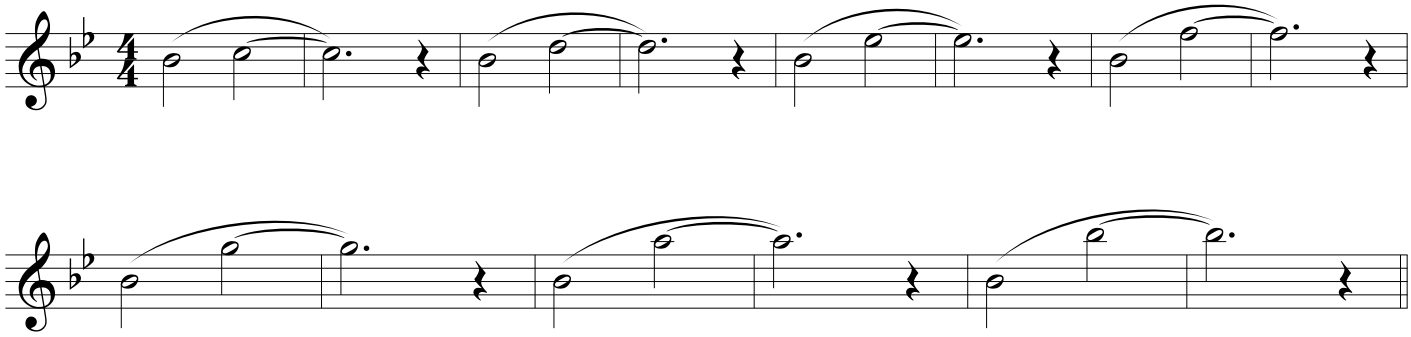
15. Tuning Octaves



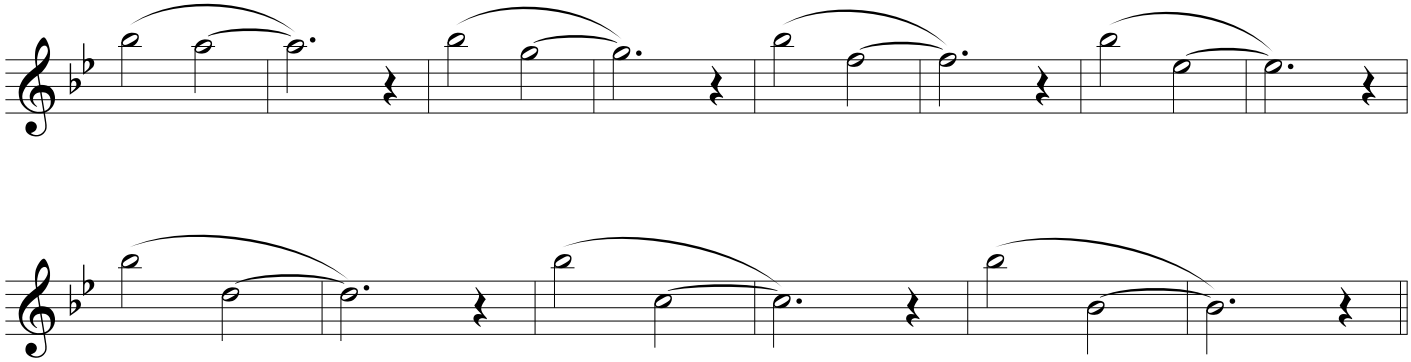
16. Descending Chromatics Harmonized

Concert D♭

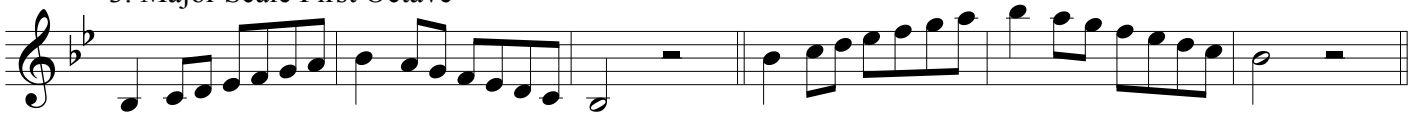
1. Long Tones Ascending



2. Long Tones Descending



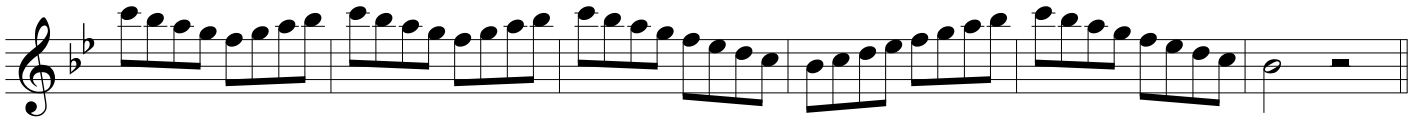
3. Major Scale First Octave



4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern



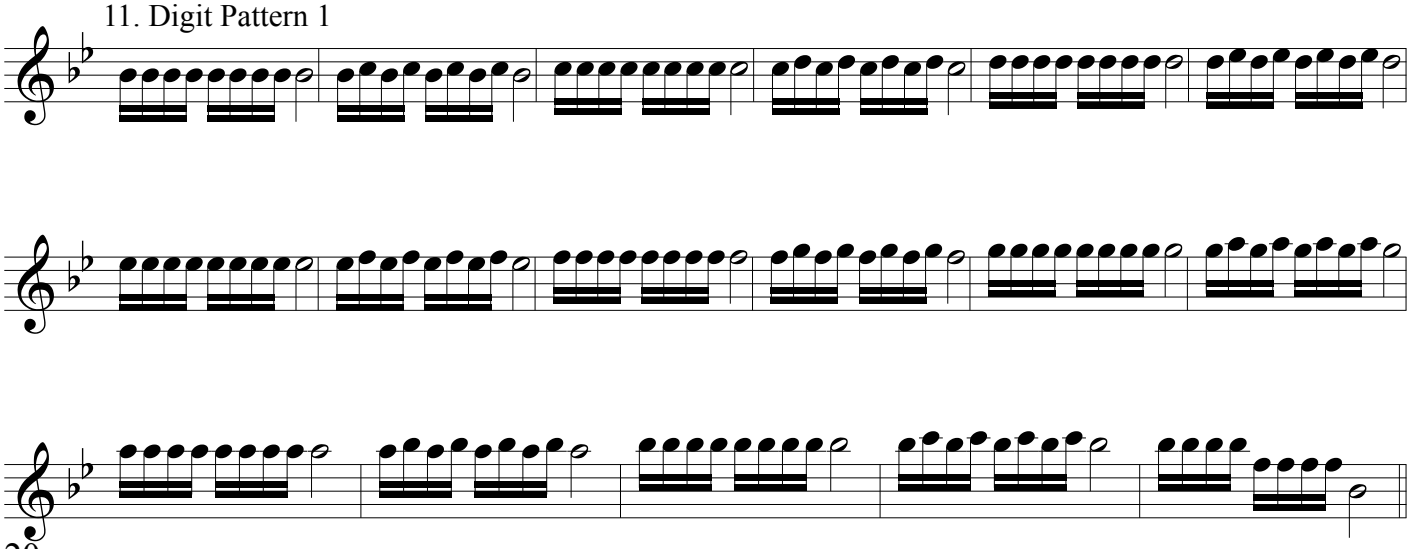
7. Thirds

8. Chromatic Segments

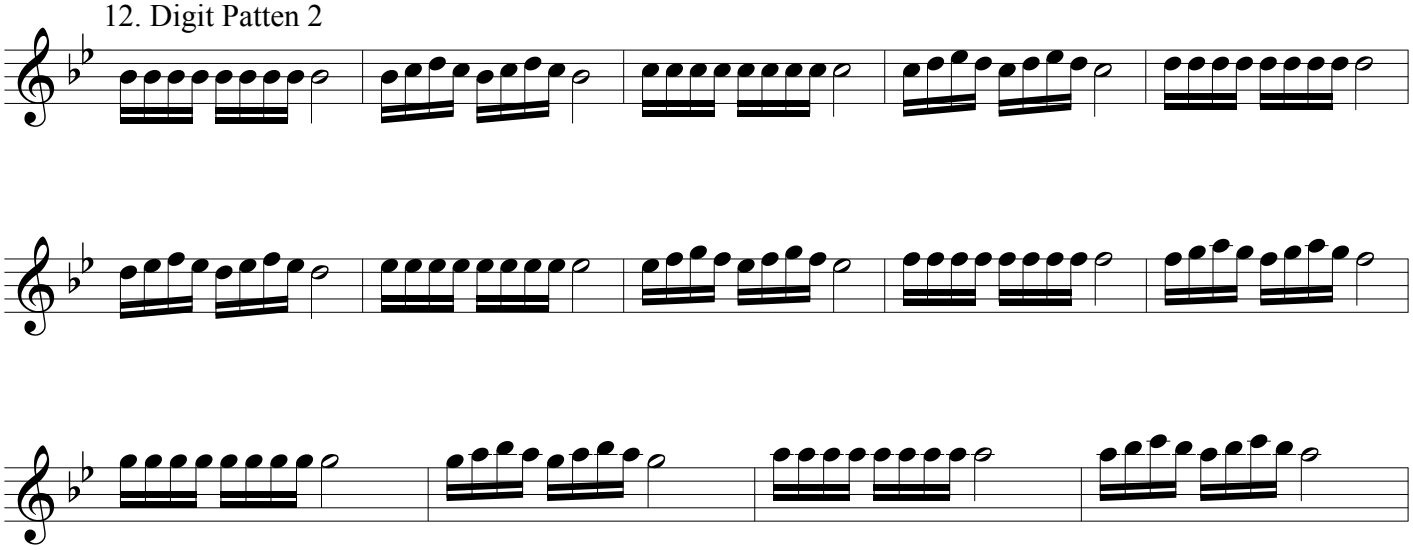
9. Chromatic Scale

10. Lip Slurs

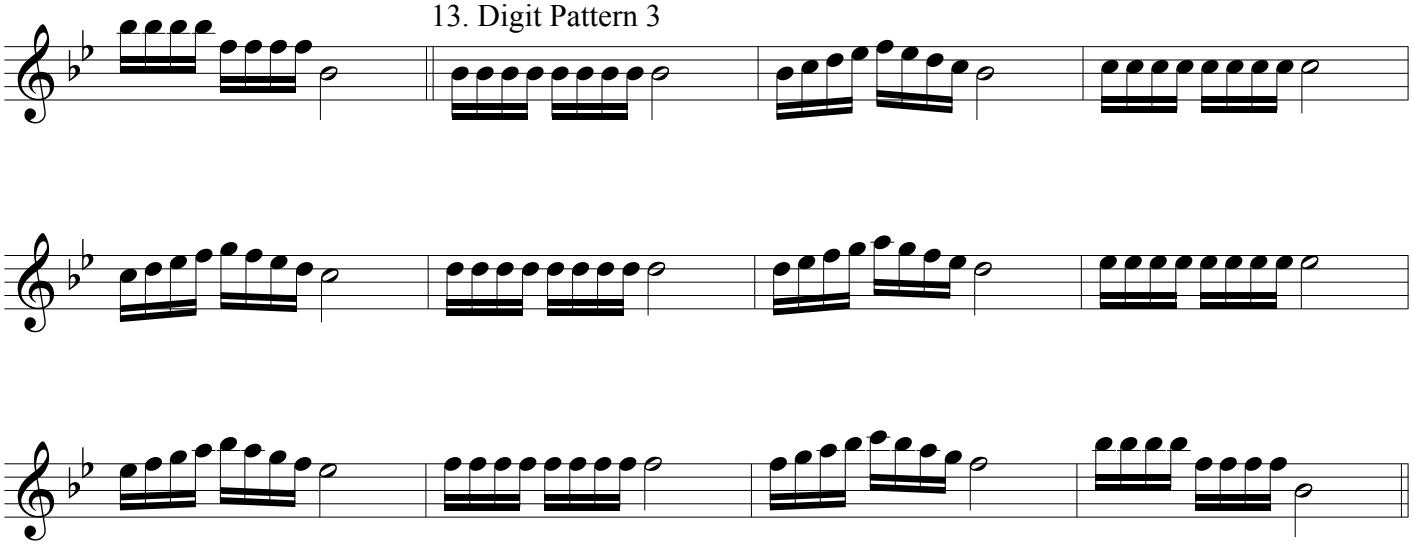
11. Digit Pattern 1



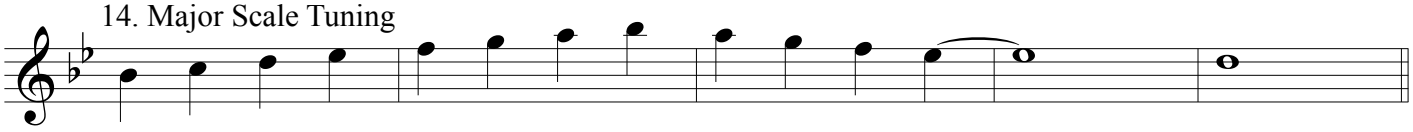
12. Digit Patten 2



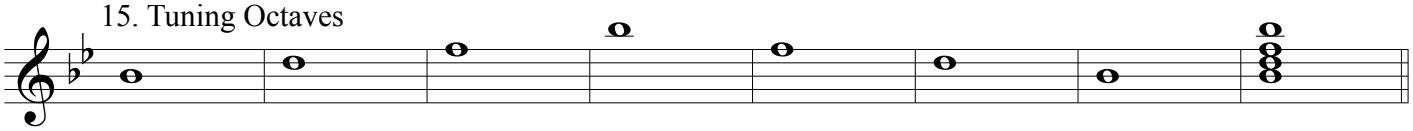
13. Digit Pattern 3



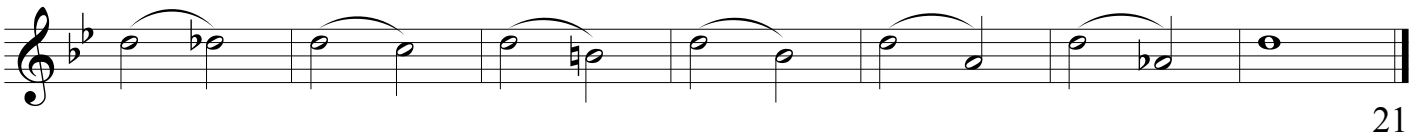
14. Major Scale Tuning



15. Tuning Octaves

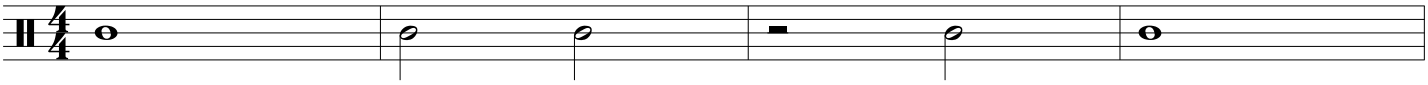


16. Descending Chromatics Harmonized



Rhythm Pages

1



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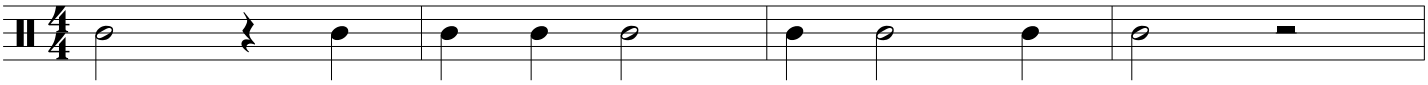

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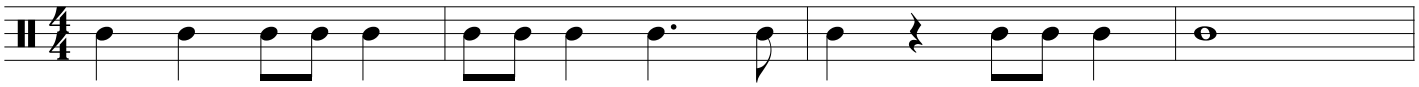

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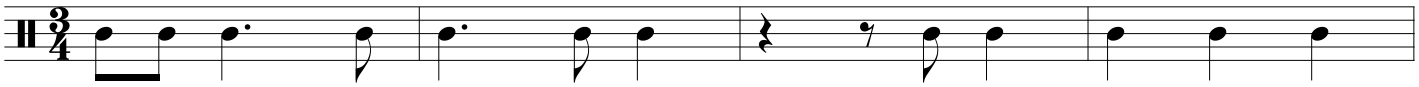

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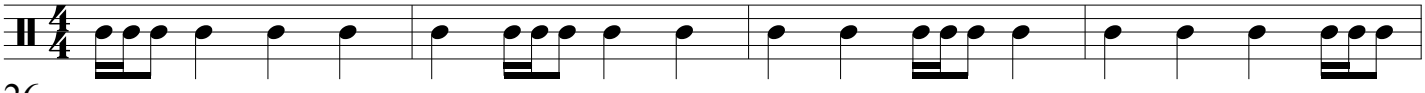

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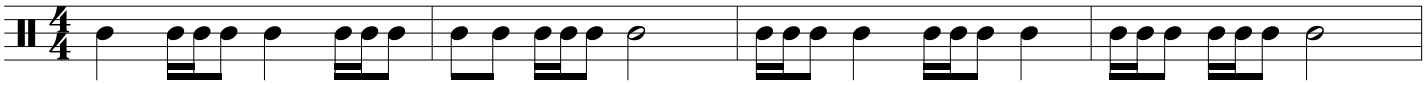

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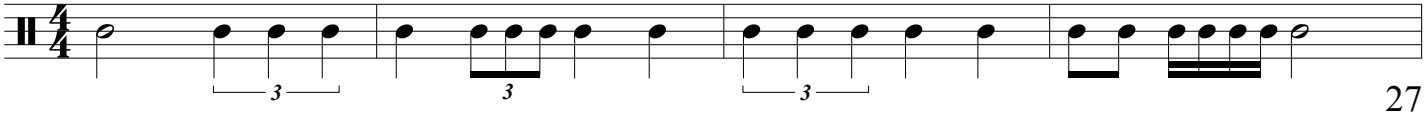

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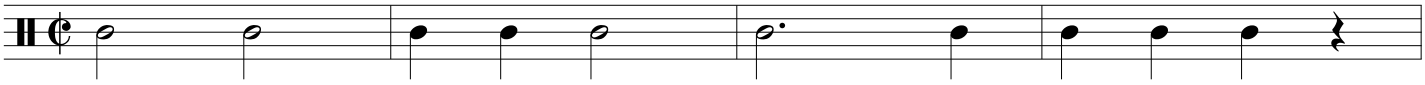

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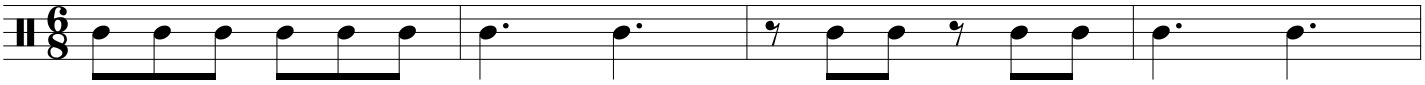

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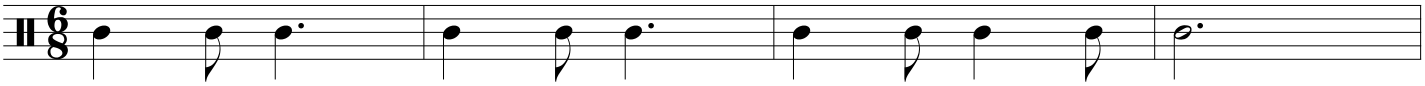

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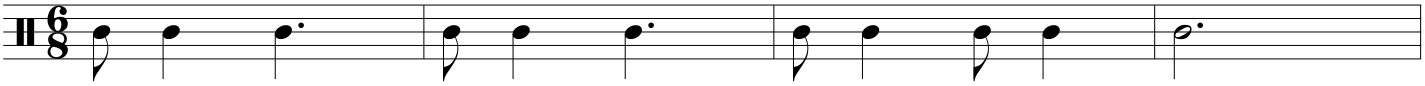

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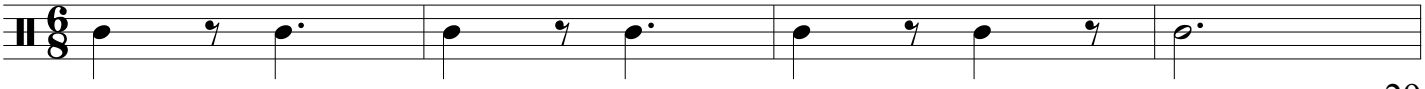

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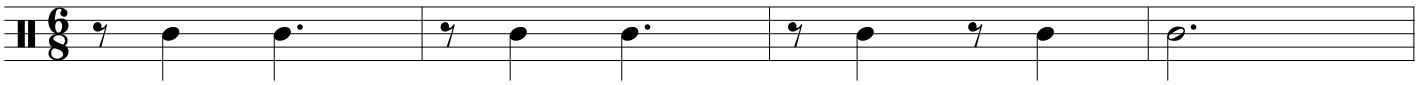

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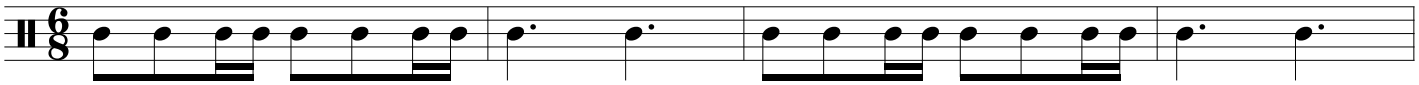

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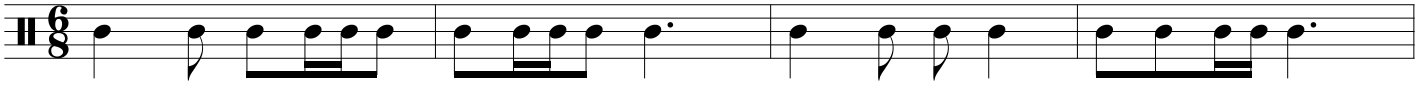

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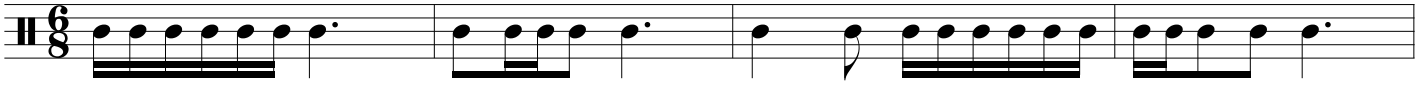

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Tenor Saxophone

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

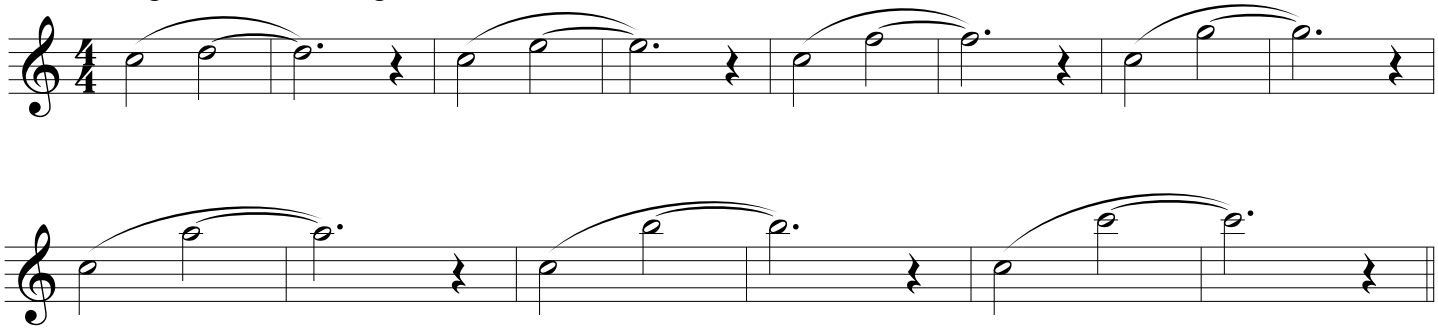
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

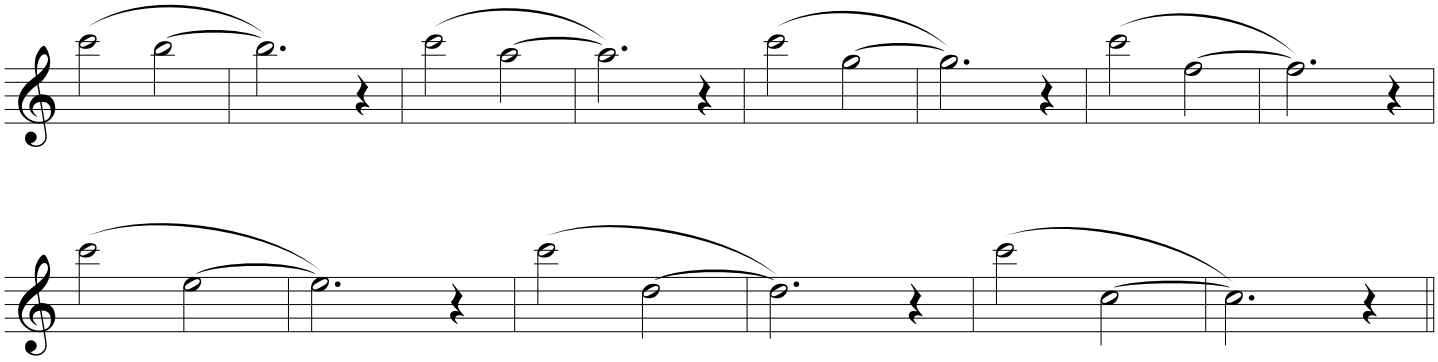
Ashley Gable

Concert B♭

1. Long Tones Ascending



2. Long Tones Descending

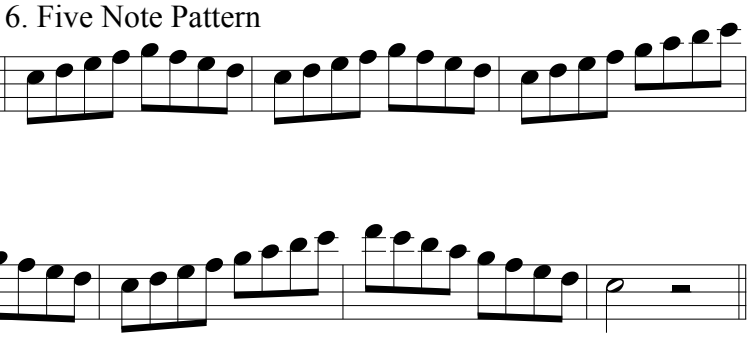


3. Major Scale First Octave

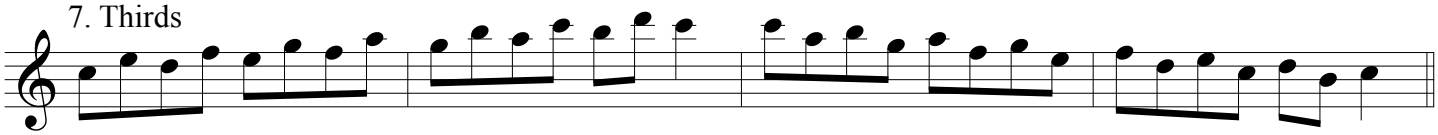
4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

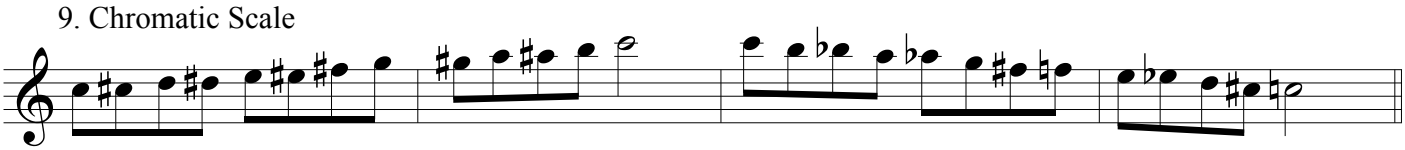


7. Thirds

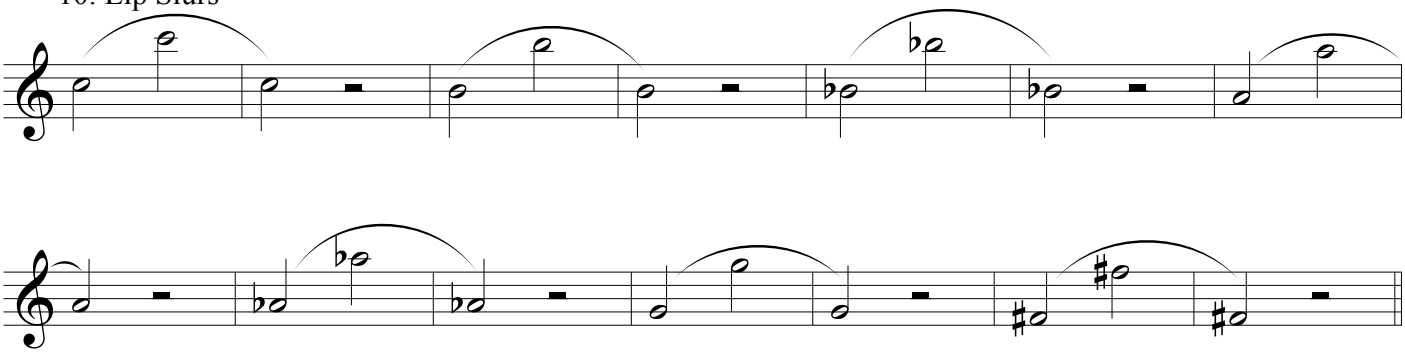


8. Chromatic Segments

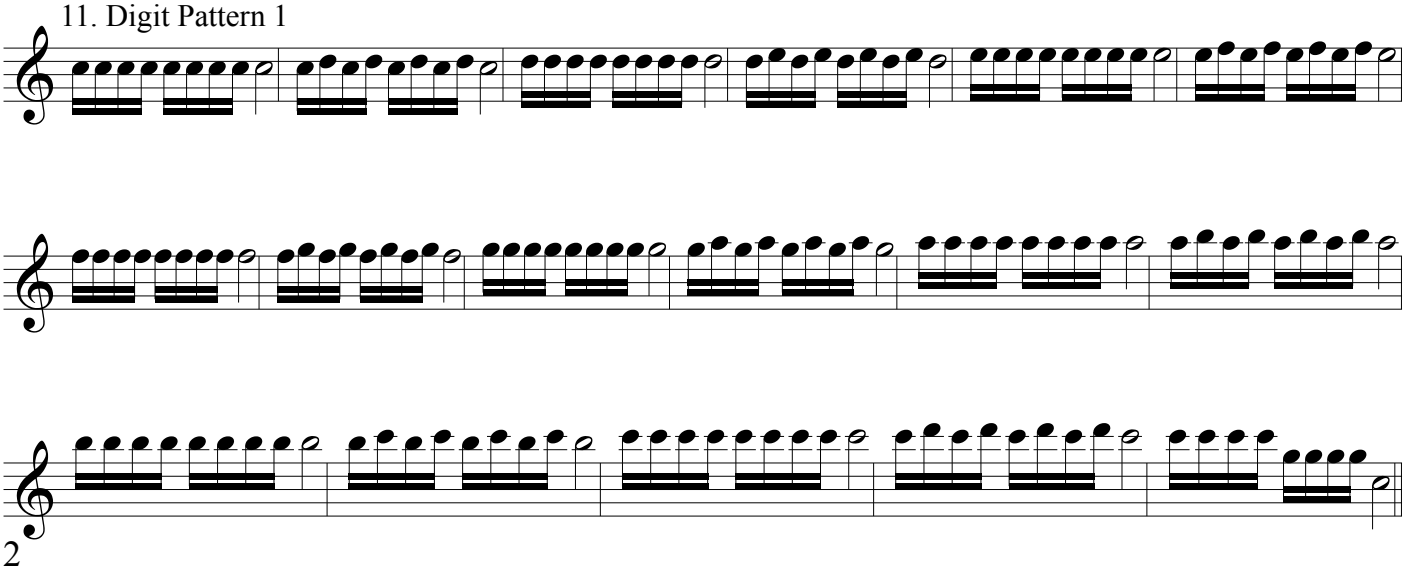
9. Chromatic Scale



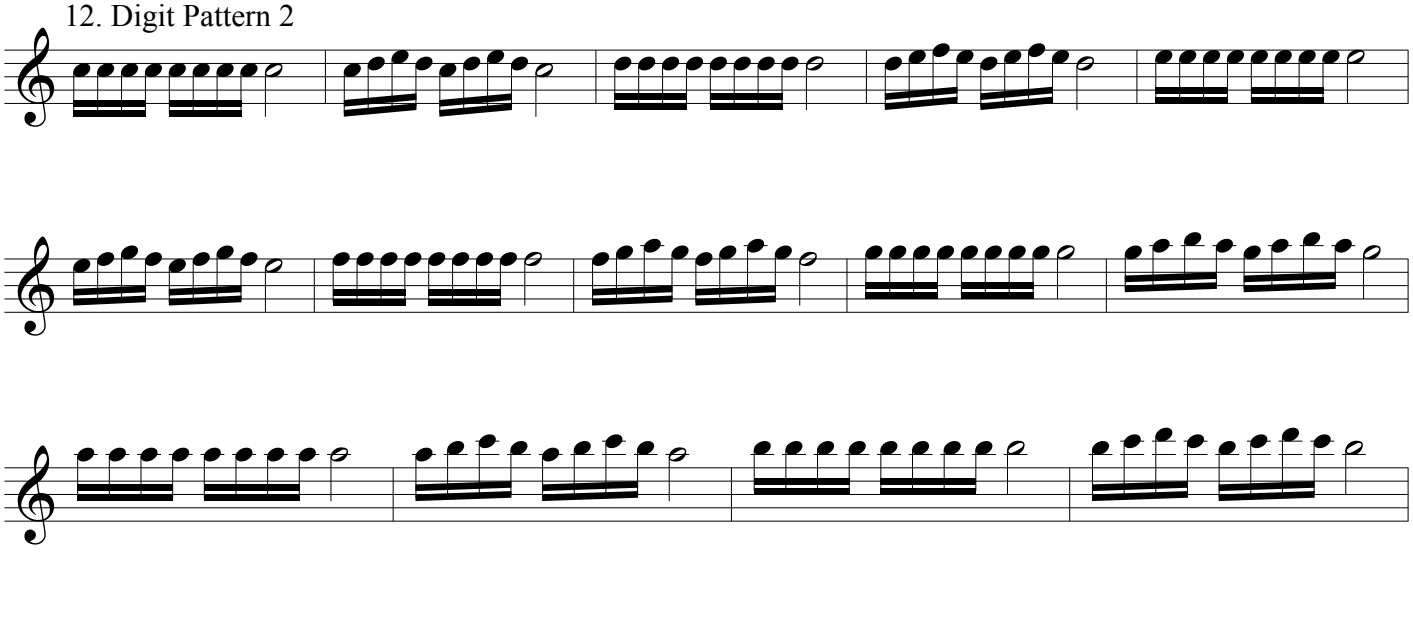
10. Lip Slurs



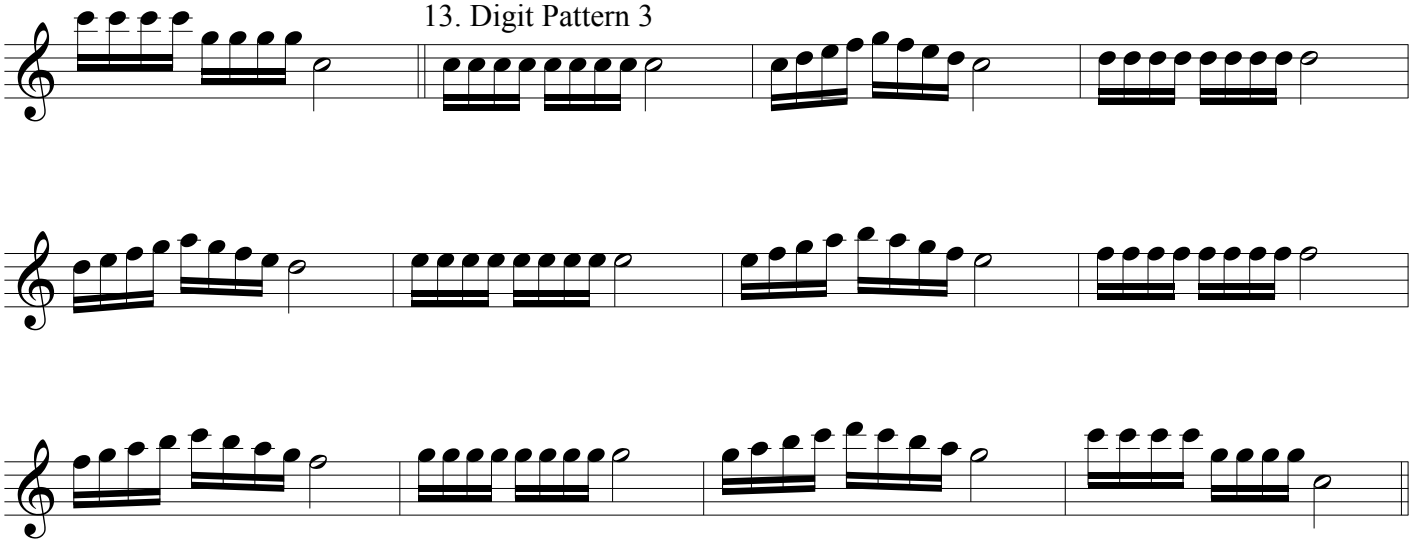
11. Digit Pattern 1



12. Digit Pattern 2

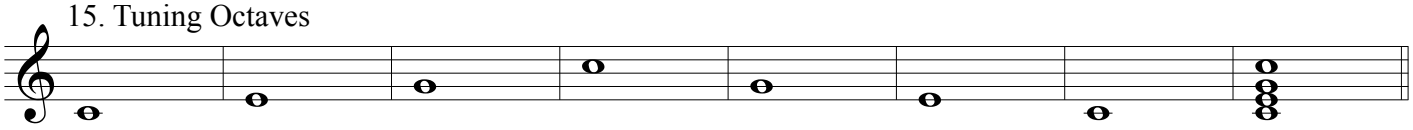


13. Digit Pattern 3

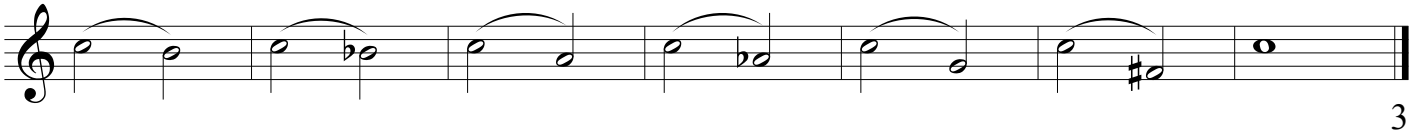


14. Major Scale Tuning

15. Tuning Octaves

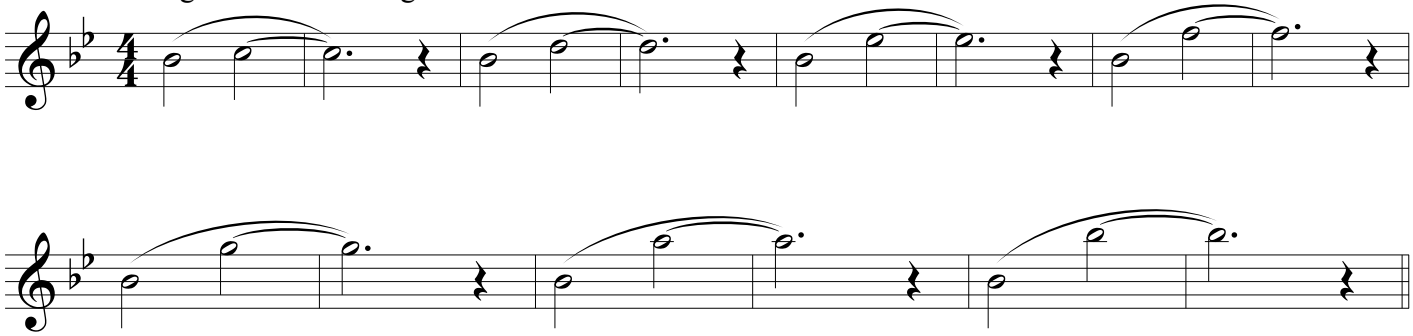


16. Descending Chromatics Harmonized

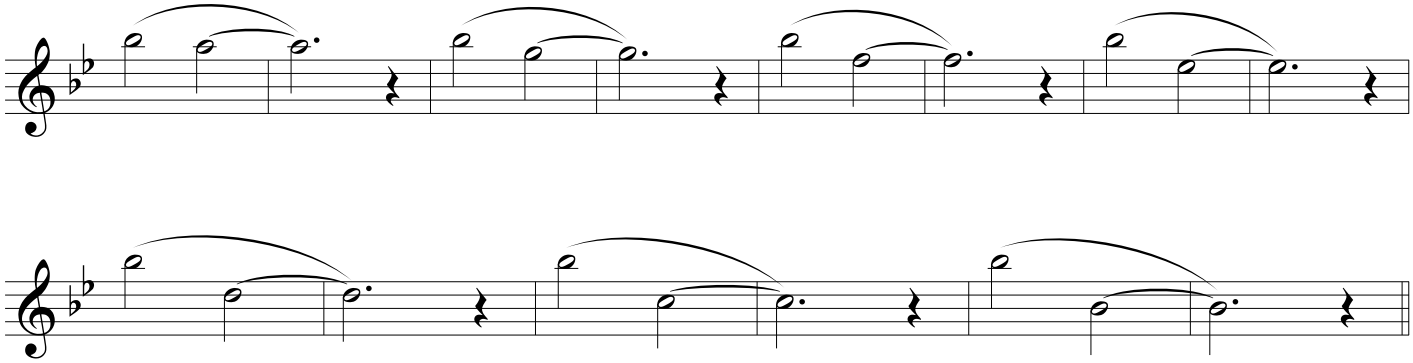


Concert A♭

1. Long Tones Ascending



2. Long Tones Descending

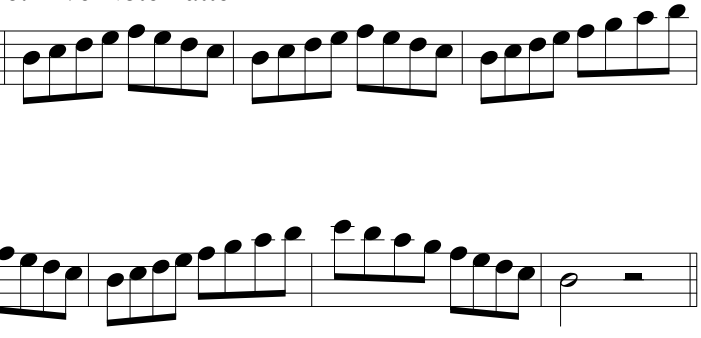


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

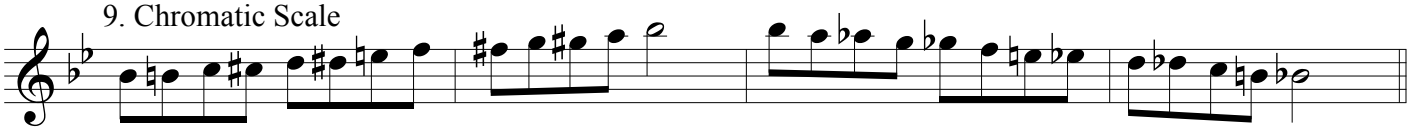
6. Five Note Pattern



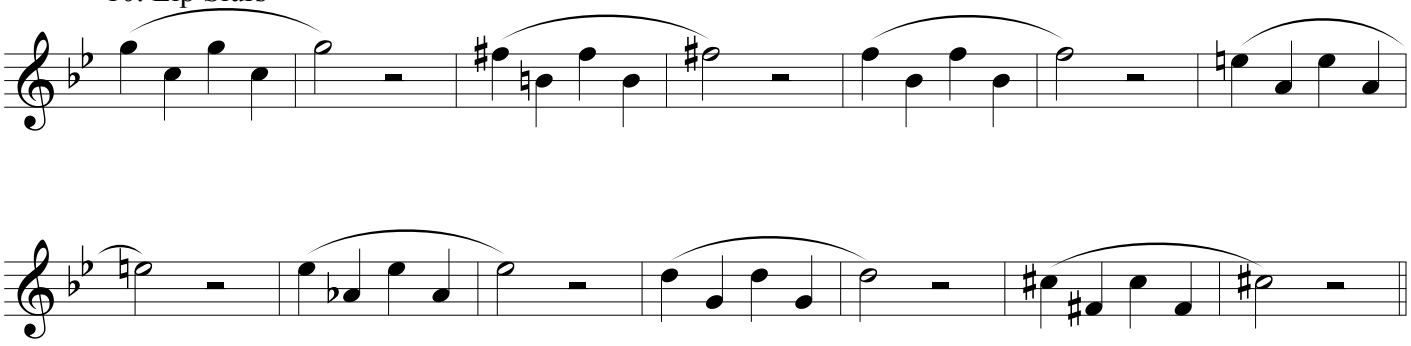
7. Thirds

8. Chromatic Segments

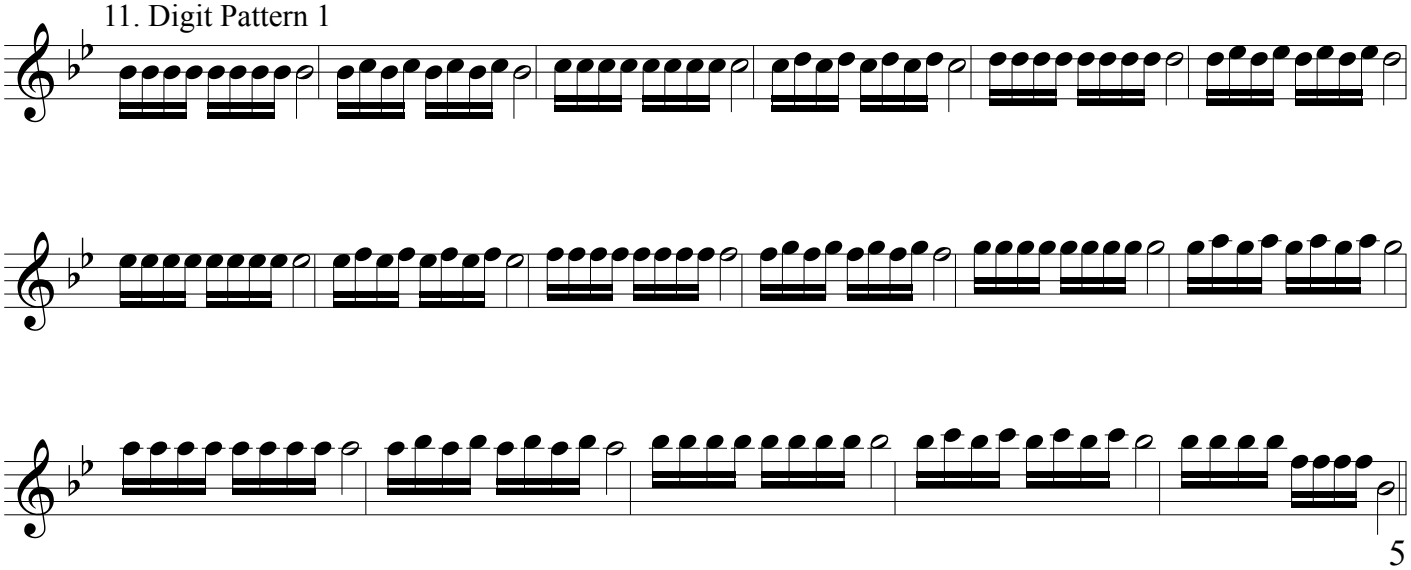
9. Chromatic Scale



10. Lip Slurs

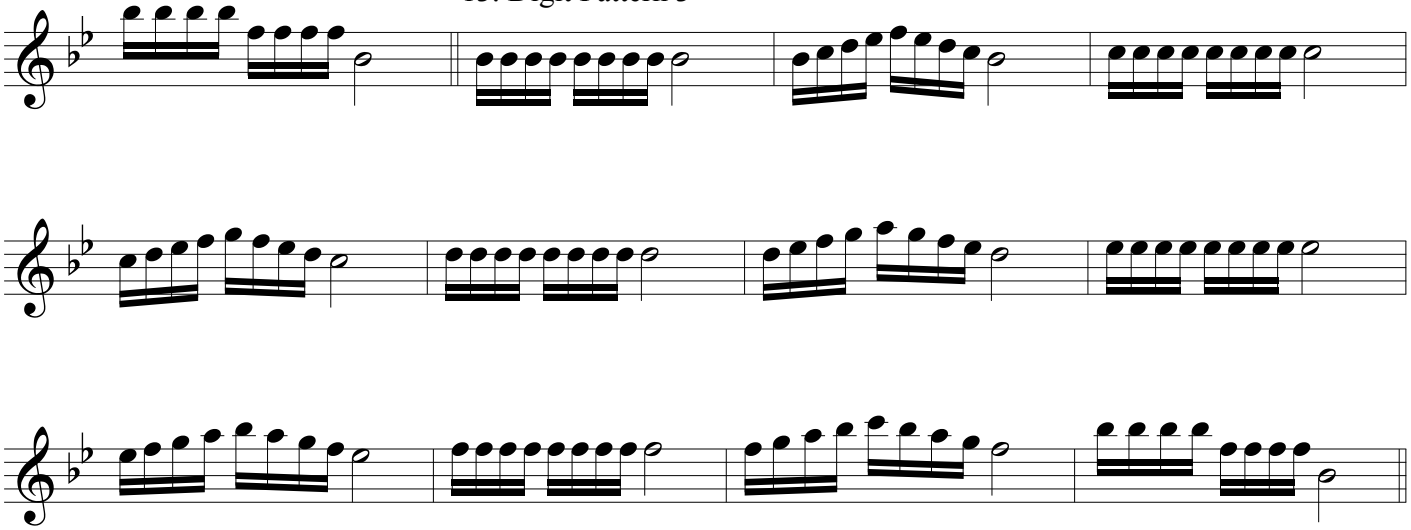


11. Digit Pattern 1

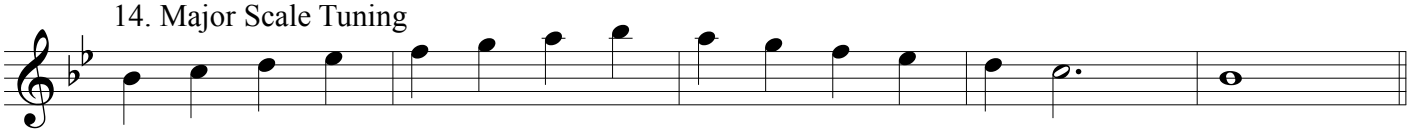


12. Digit Pattern 2

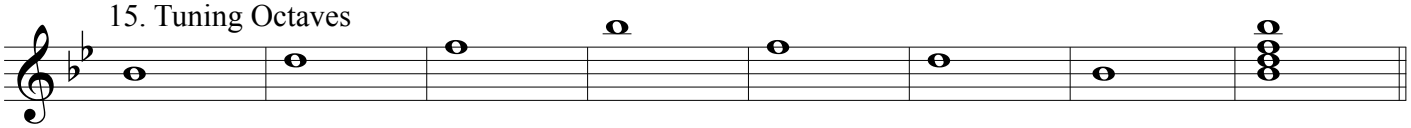
13. Digit Pattern 3



14. Major Scale Tuning



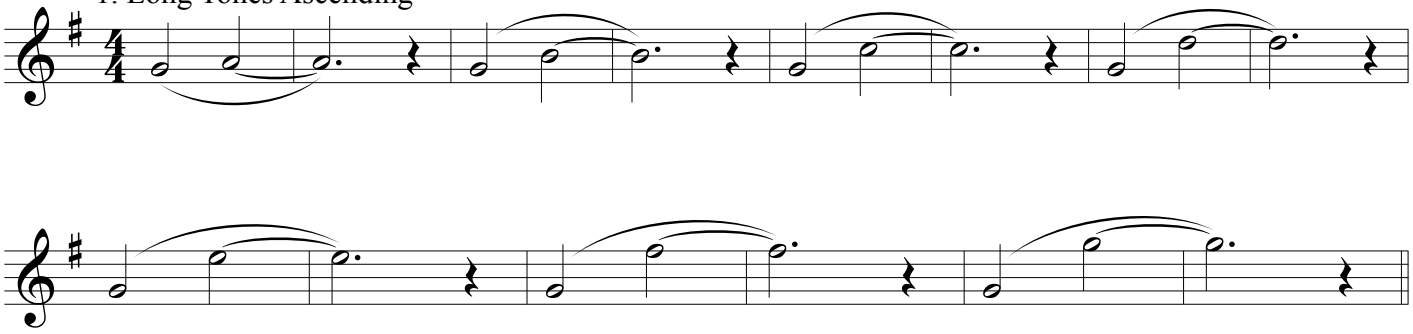
15. Tuning Octaves



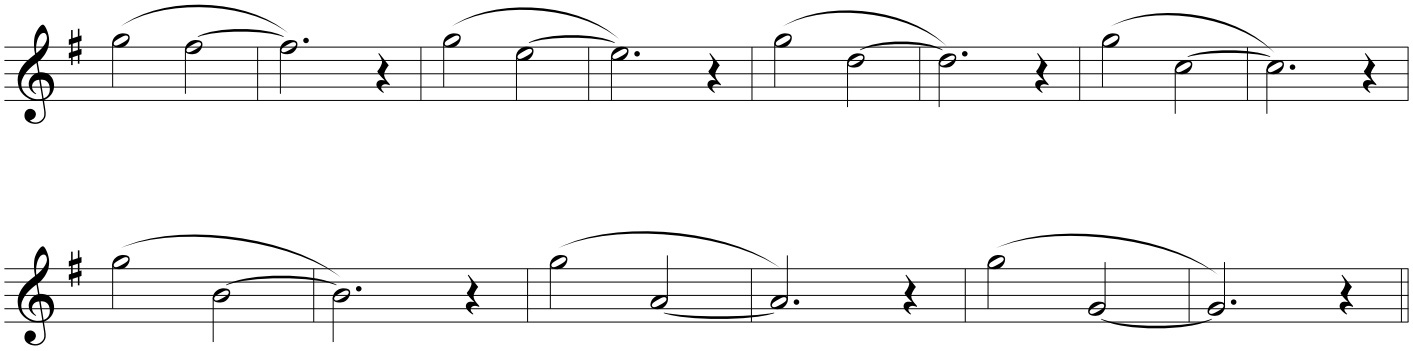
16. Descending Chromatics Harmonized

Concert F

1. Long Tones Ascending



2. Long Tones Descending

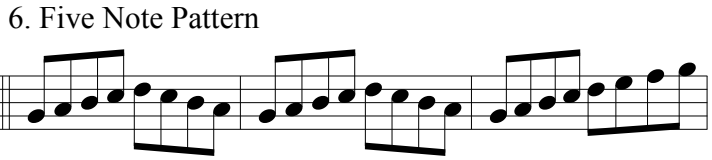


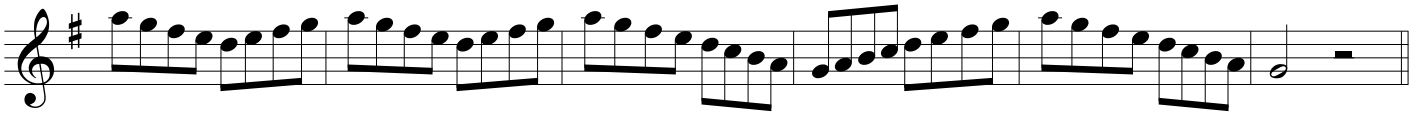
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

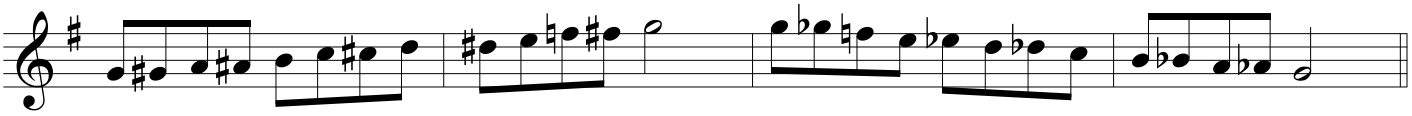




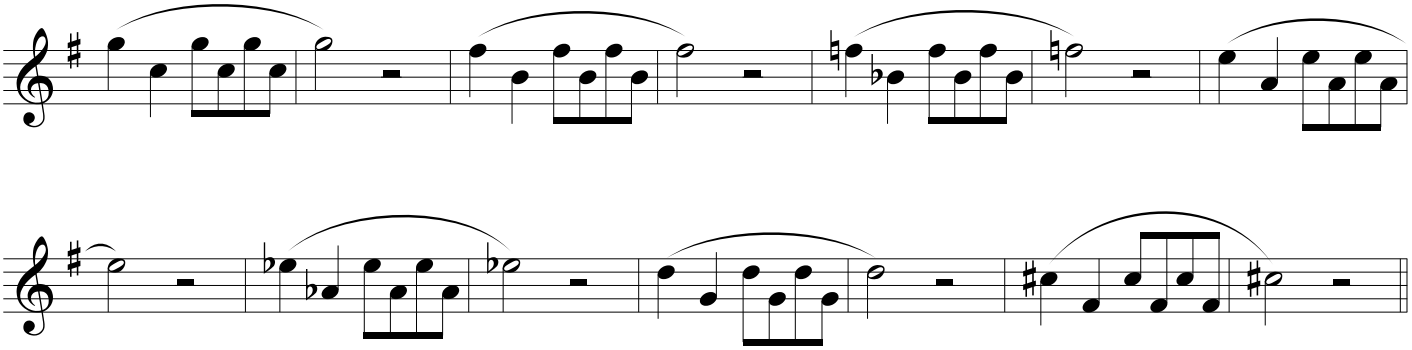
7. Thirds

8. Chromatic Segments

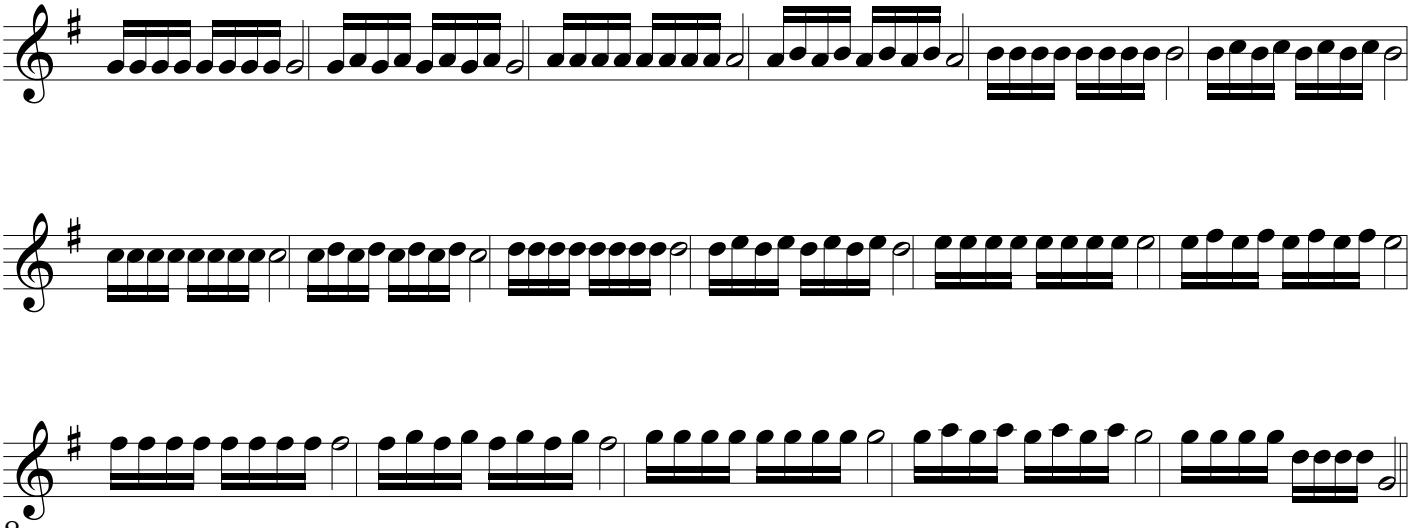
9. Chromatic Scale



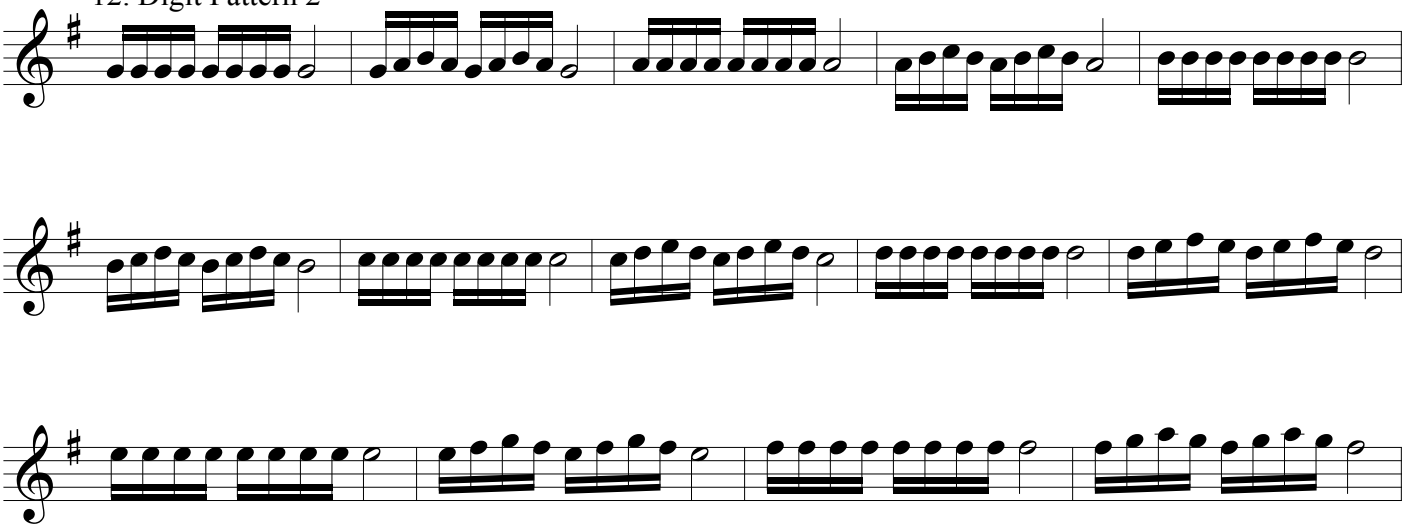
10. Lip Slurs



11. Digit Pattern 1



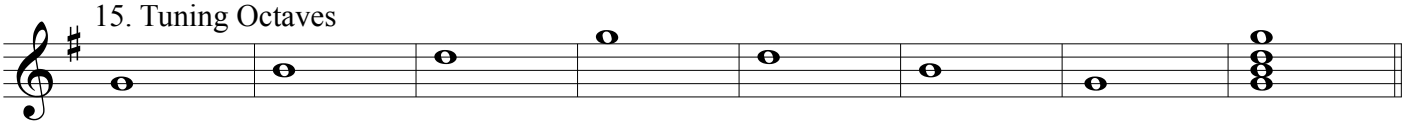
12. Digit Pattern 2



13. Digit Pattern 3

14. Major Scale Tuning

15. Tuning Octaves

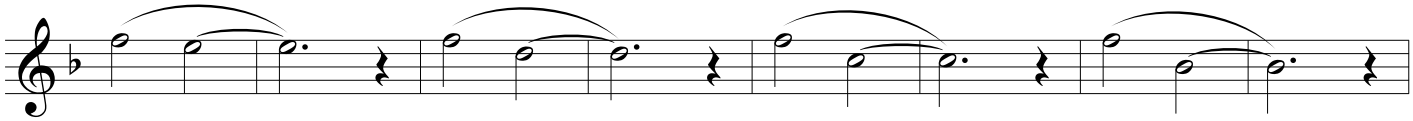


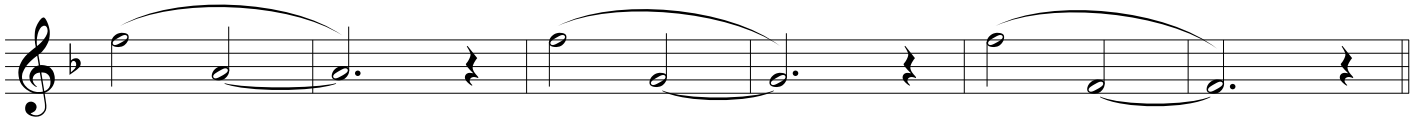
16. Descending Chromatics Harmonized

Concert E♭

1. Long Tones Ascending

2. Long Tones Descending



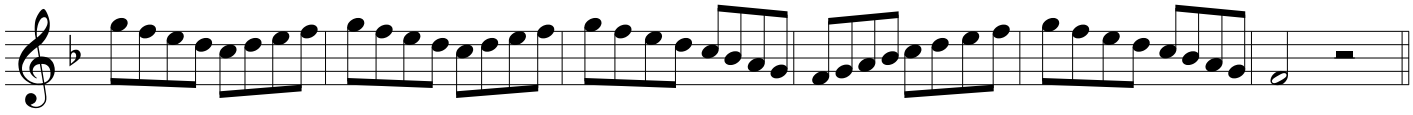


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

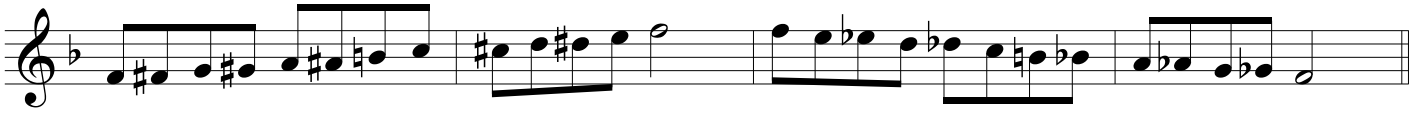


7. Thirds

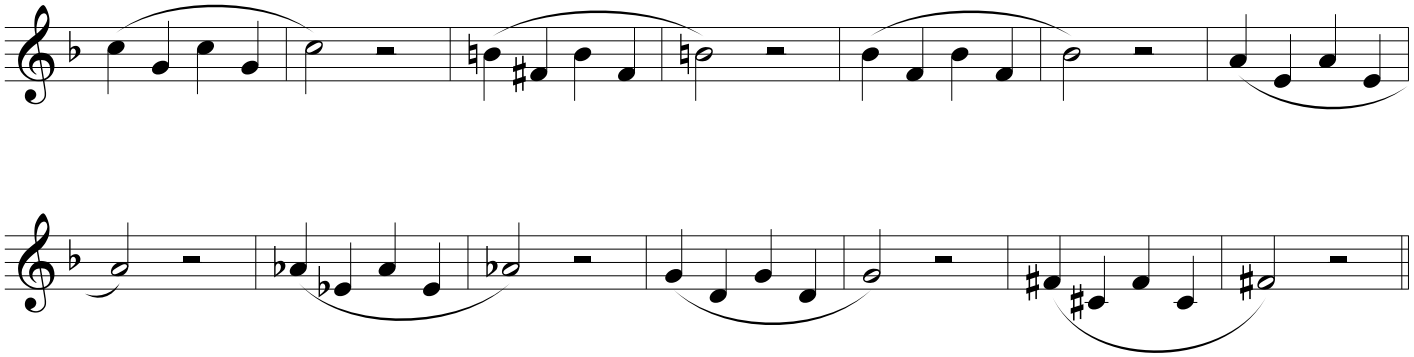
10

8. Chromatic Segments

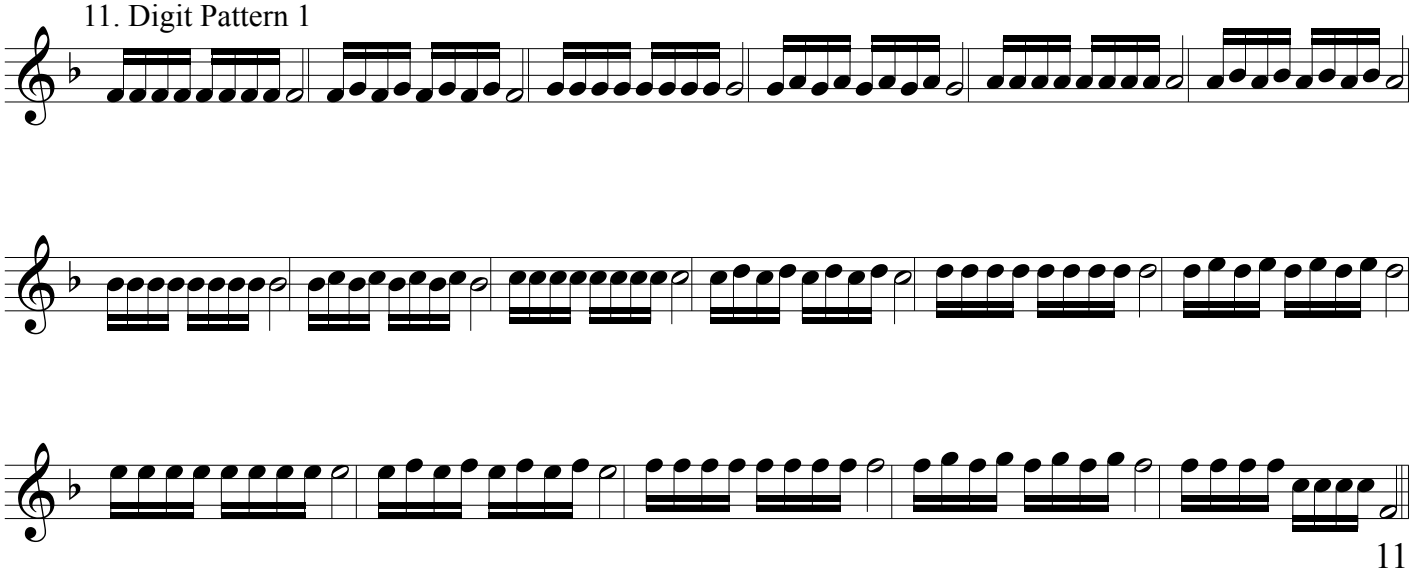
9. Chromatic Scale



10. Lip Slurs

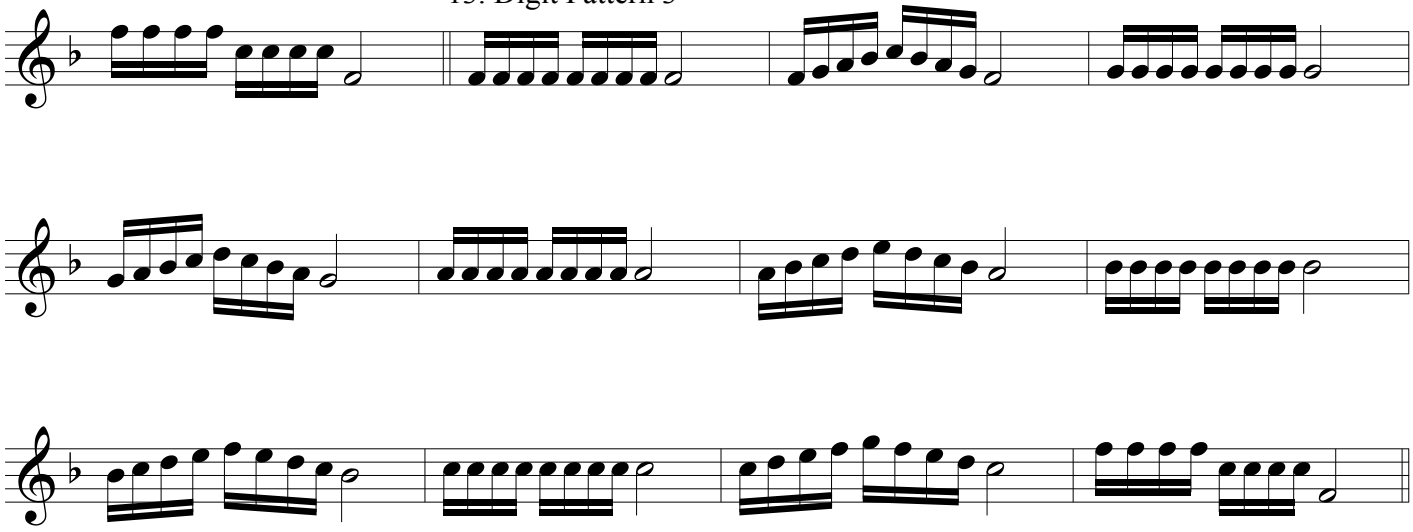


11. Digit Pattern 1



12. Digit Pattern 2

13. Digit Pattern 3



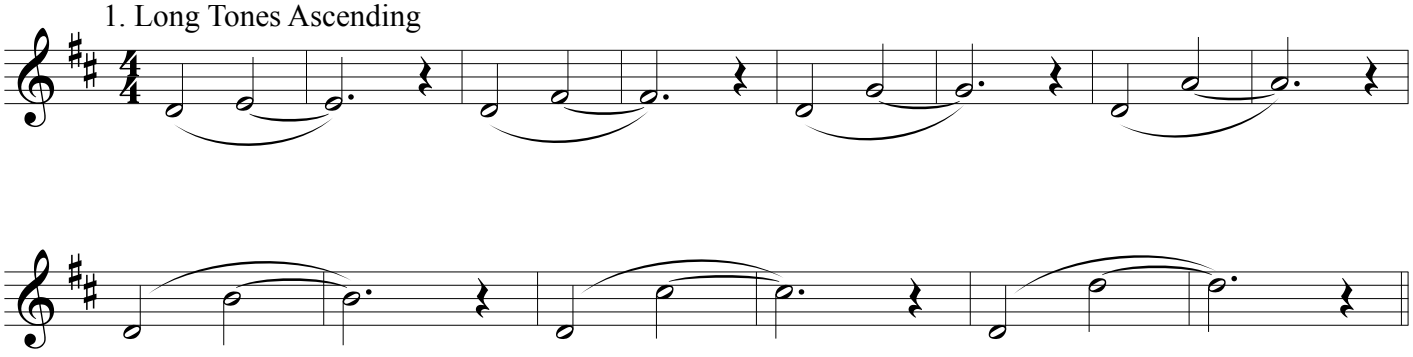
14. Major Scale Tuning

15. Tuning Octaves

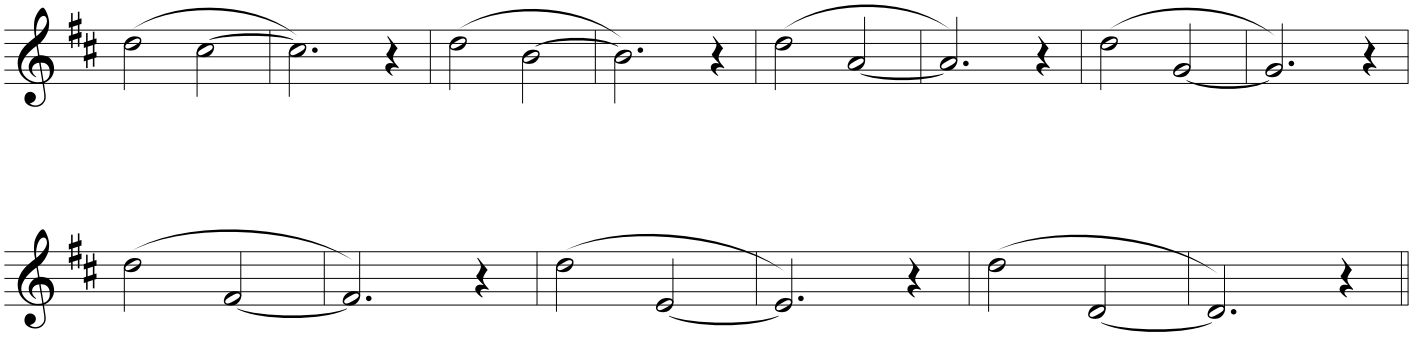
16. Descending Chromatics Harmonized

Concert C

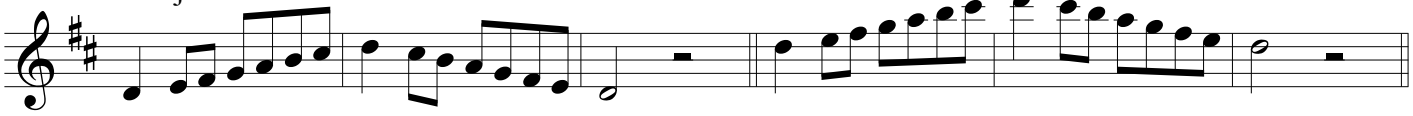
1. Long Tones Ascending



2. Long Tones Descending



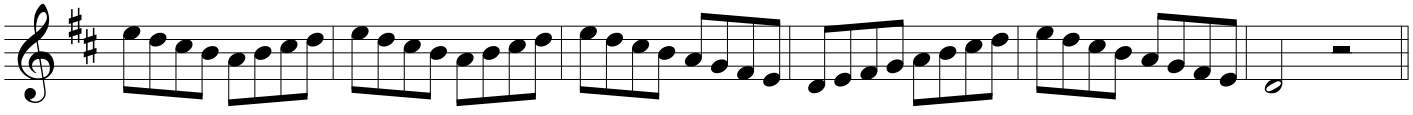
3. Major Scale First Octave



4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

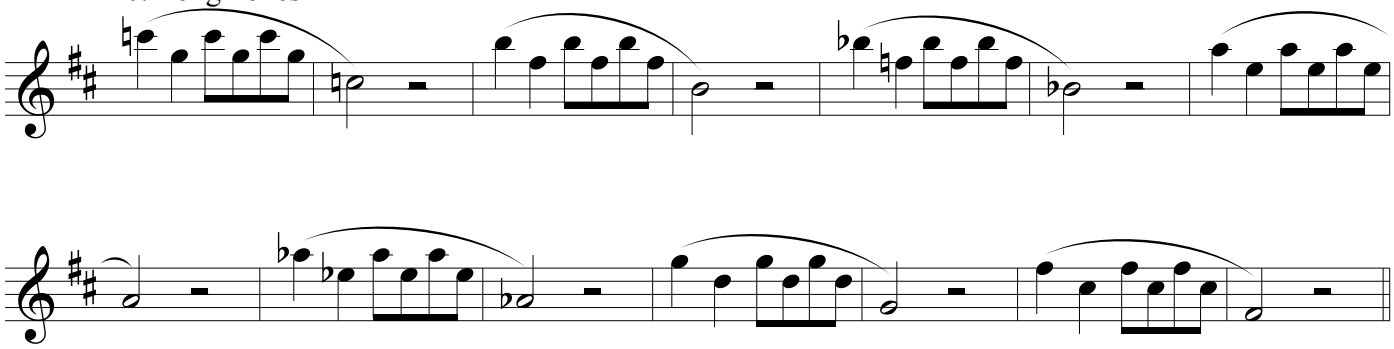


7. Thirds

8. Chromatic Segments

9. Chromatic Scale

10. Long Tones

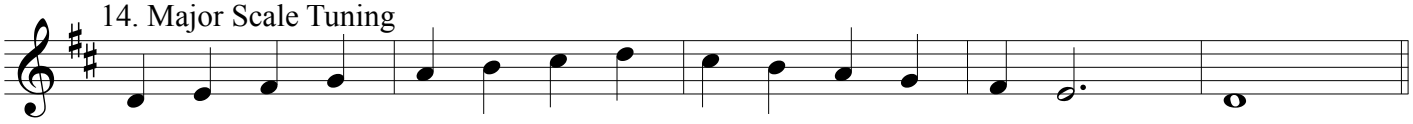


11. Digit Pattern 1

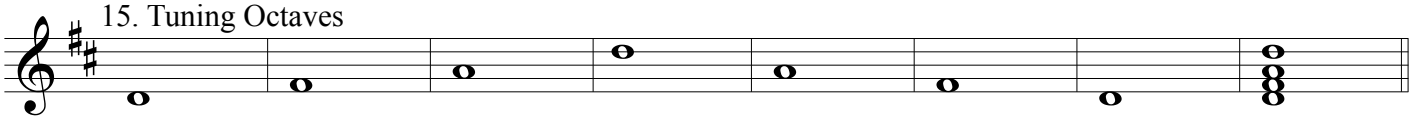
12. Digit Pattern 2

13. Digit Pattern 3

14. Major Scale Tuning



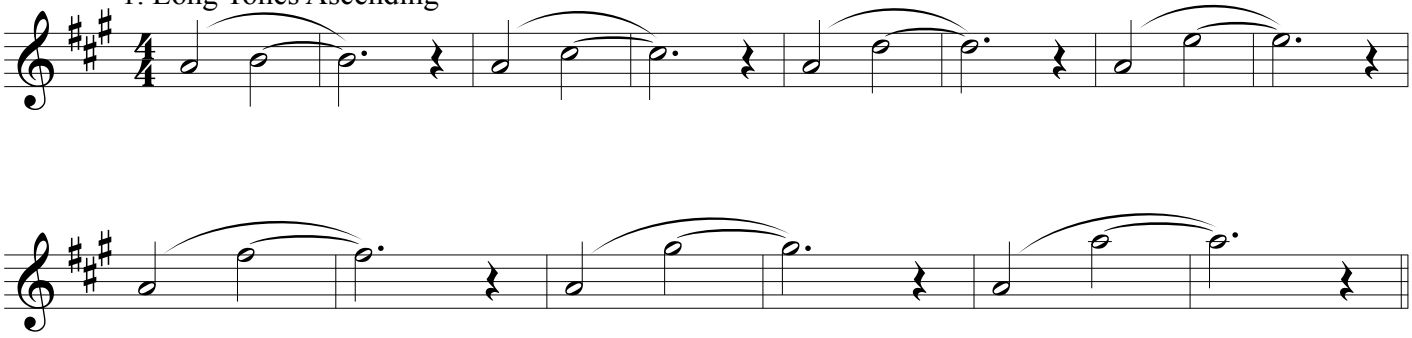
15. Tuning Octaves



16. Descending Chromatics Harmonized

Concert G

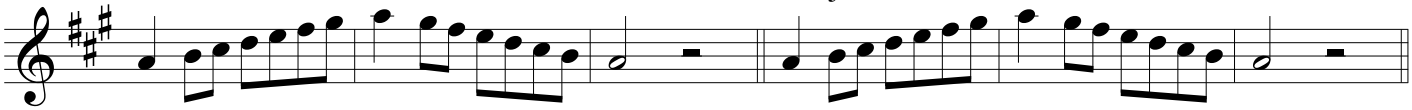
1. Long Tones Ascending



2. Long Tones Descending

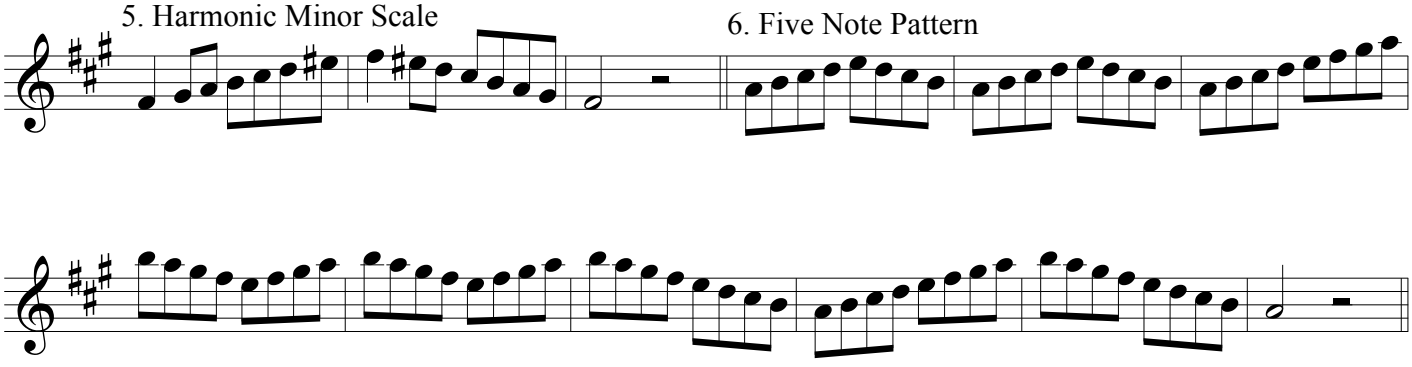
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

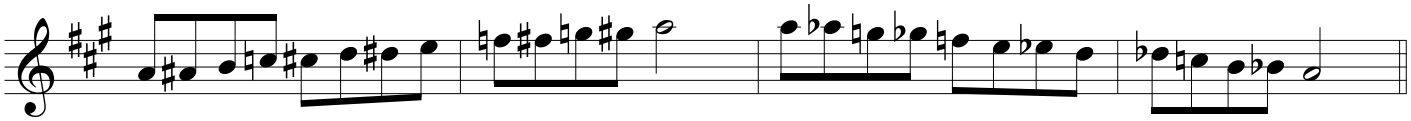
6. Five Note Pattern



7. Thirds

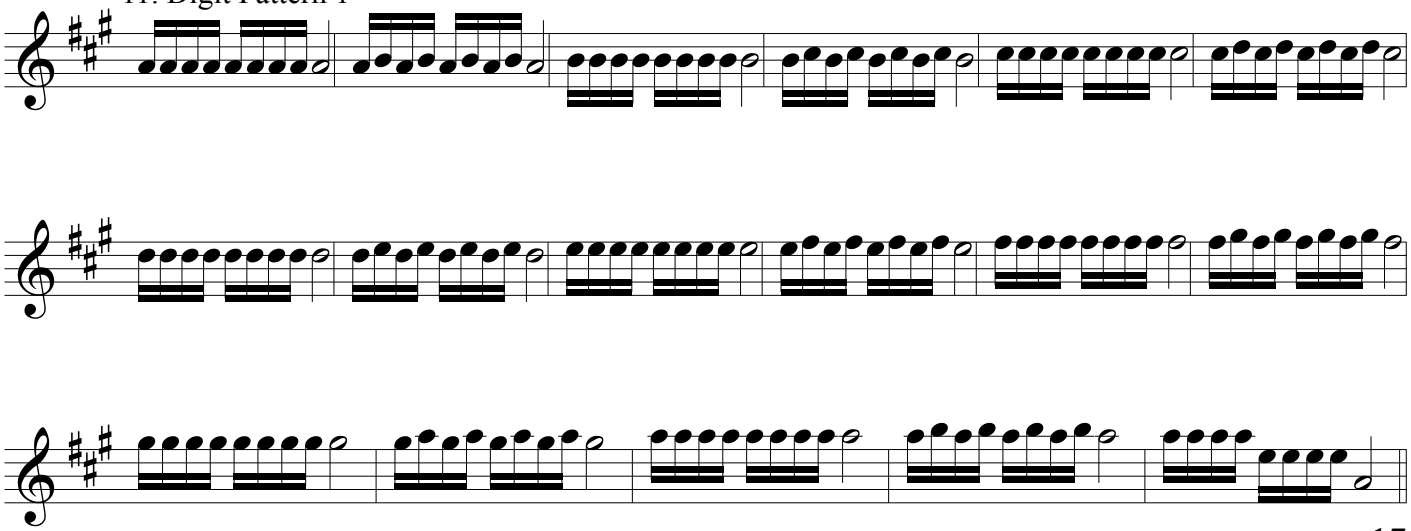
8. Chromatic Segments

9. Chromatic Scale

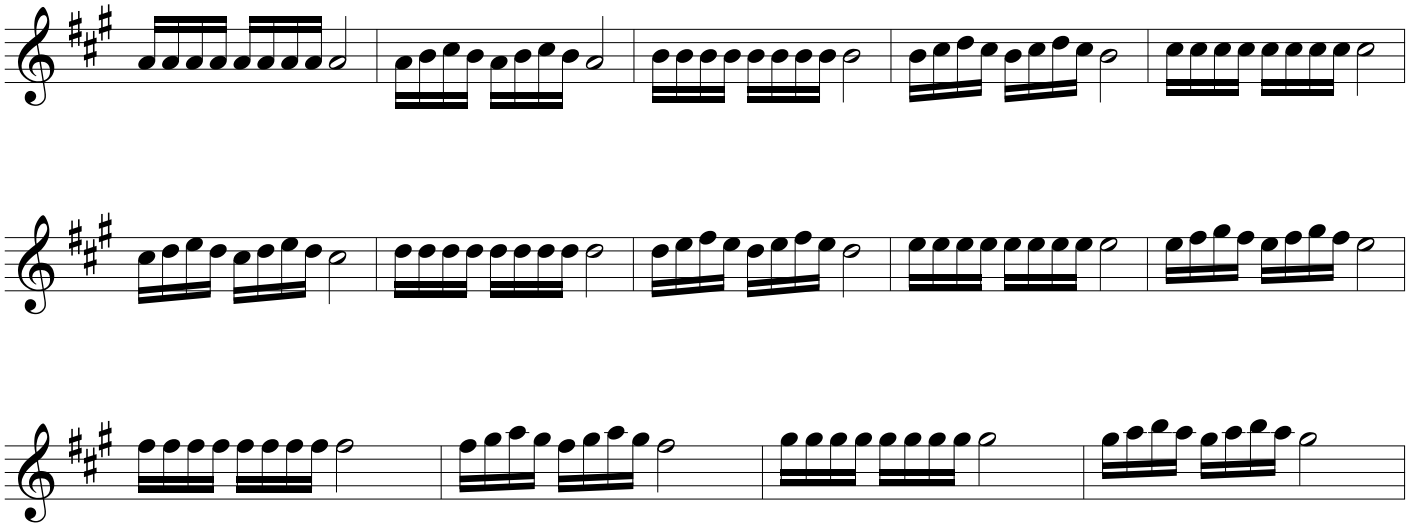


10. Long Tones

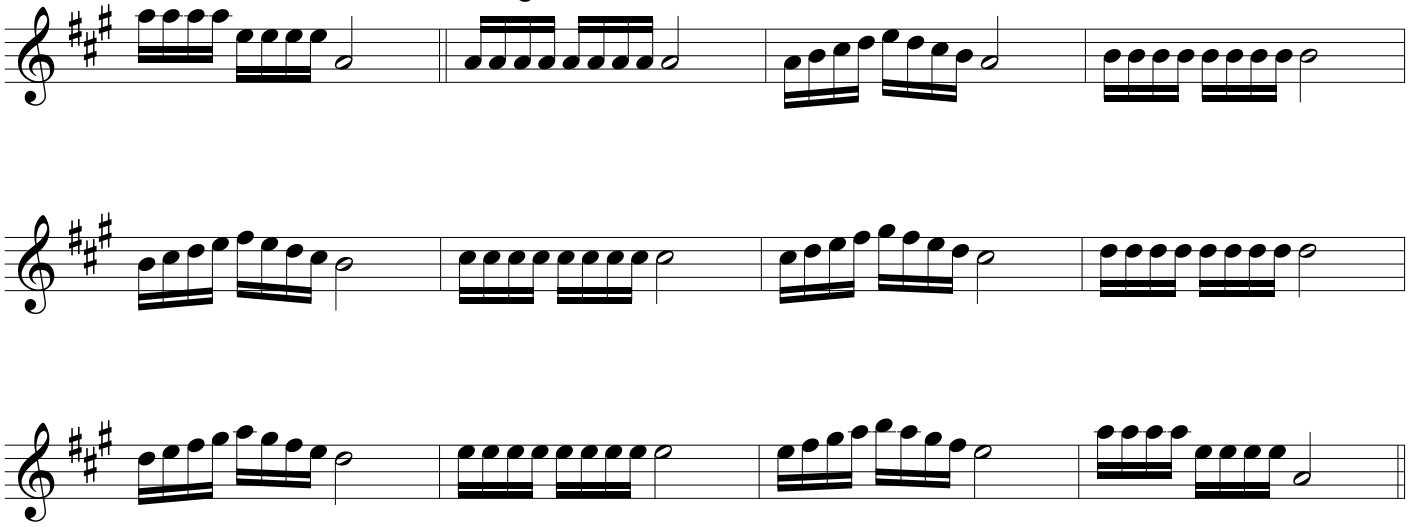
11. Digit Pattern 1



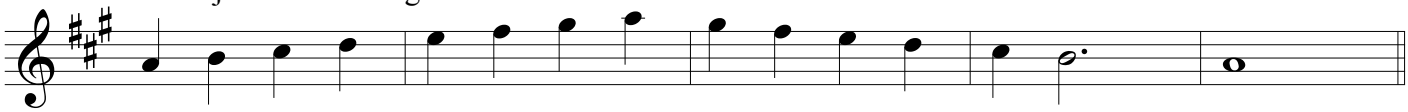
12. Digit Pattern 2



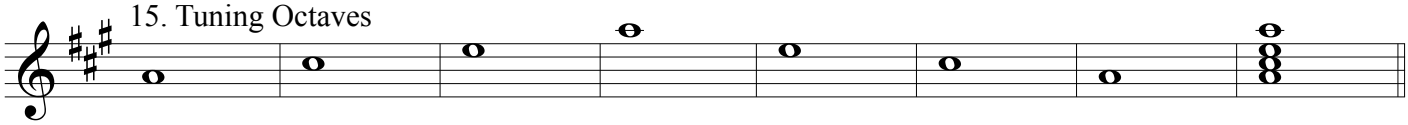
13. Digit Pattern 3



14. Major Scale Tuning



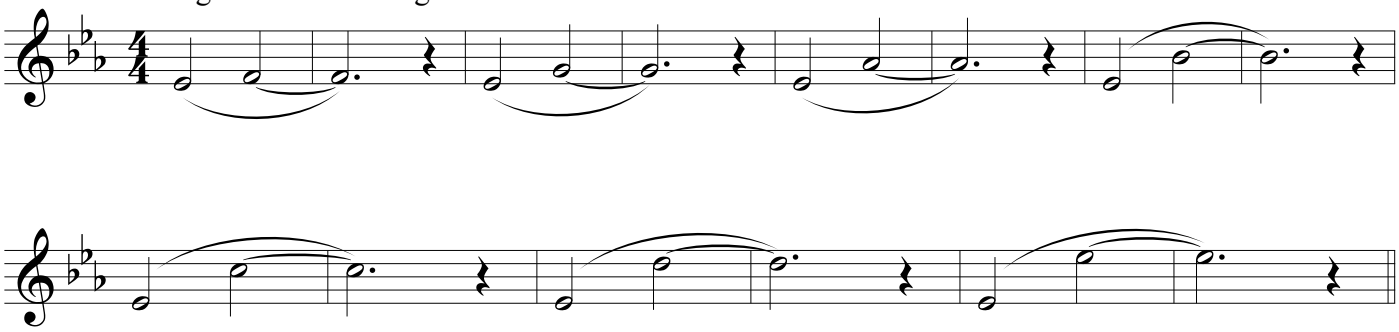
15. Tuning Octaves



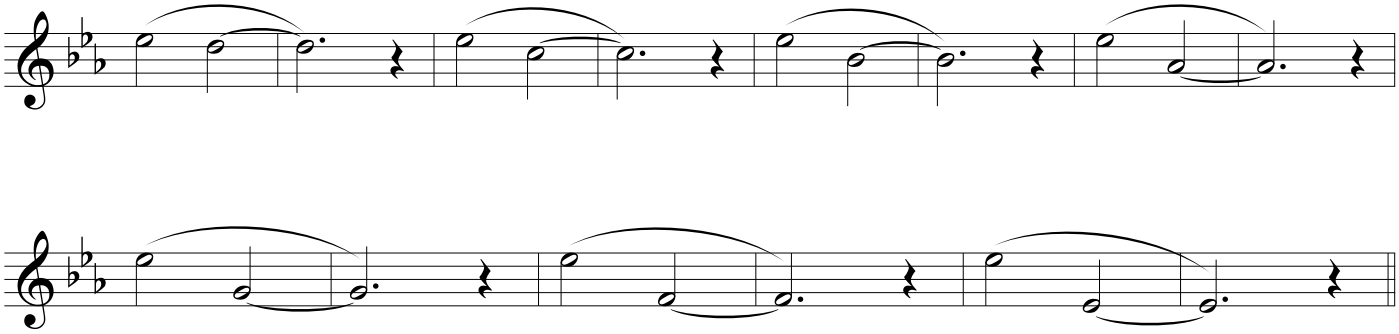
16. Descending Chromatics Harmonized

Concert D♭

1. Long Tones Ascending

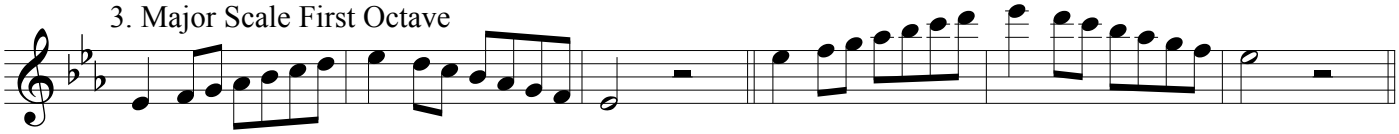


2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

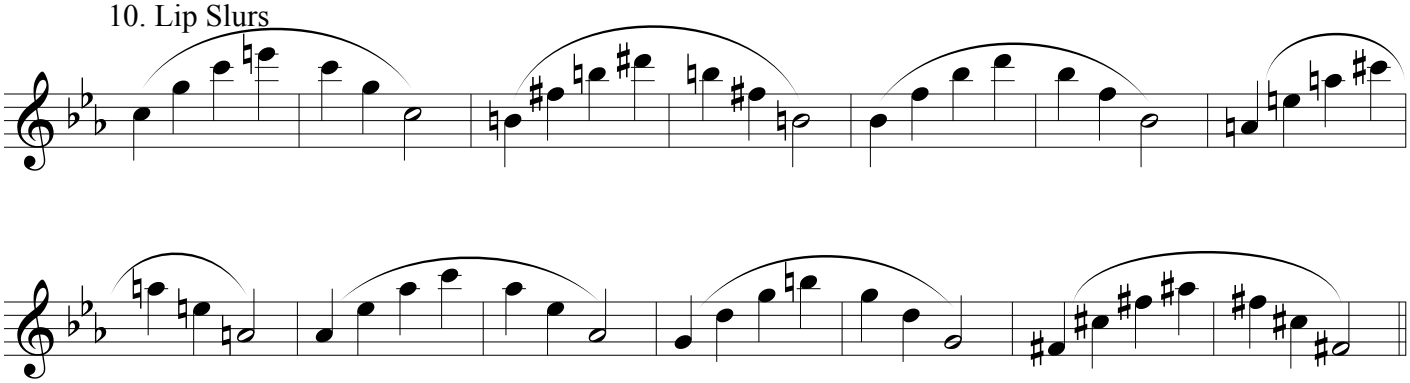
6. Five Note Pattern

7. Thirds

8. Chromatic Segments

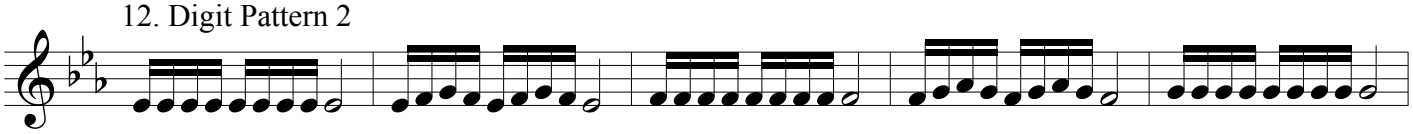
9. Chromatic Scale

10. Lip Slurs



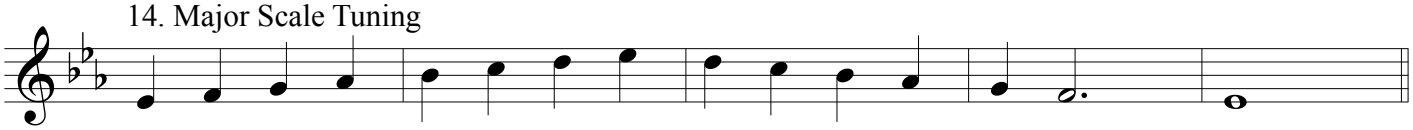
11. Digit Pattern 1

12. Digit Pattern 2

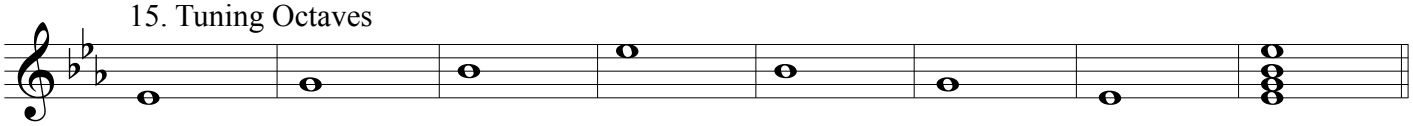


13. Digit Pattern 3

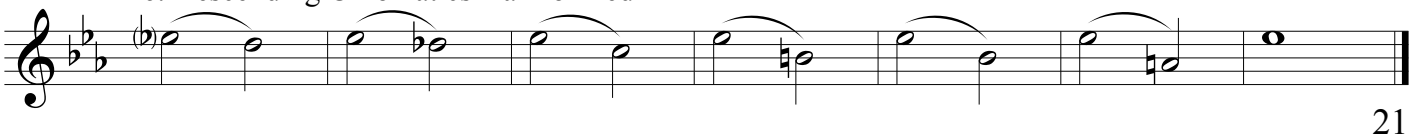
14. Major Scale Tuning



15. Tuning Octaves



16. Descending Chromatics Harmonized



Rhythm Pages

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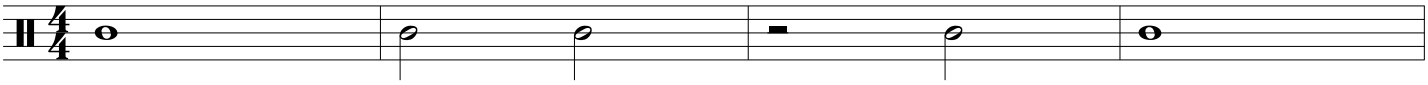

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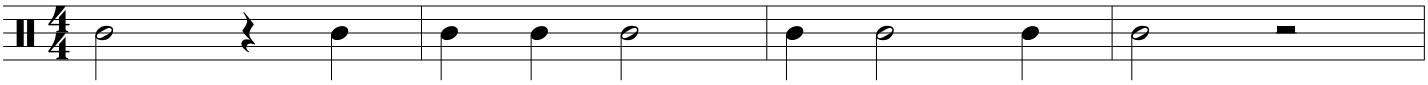

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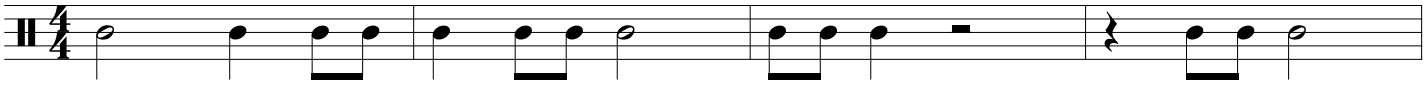

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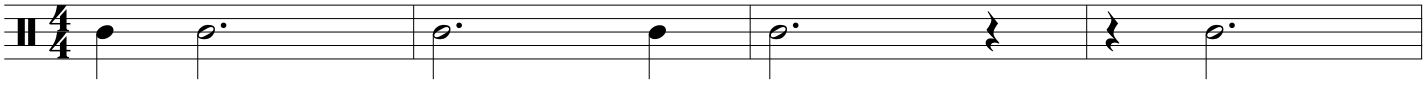

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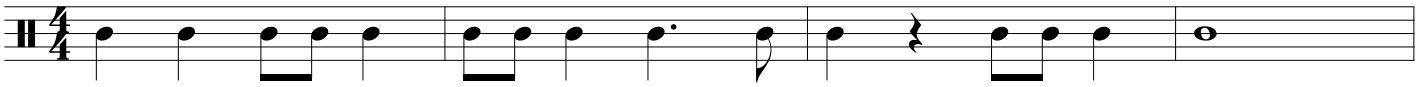

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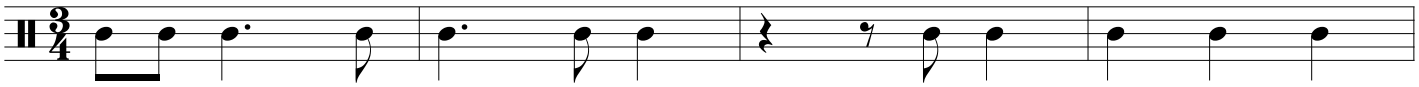

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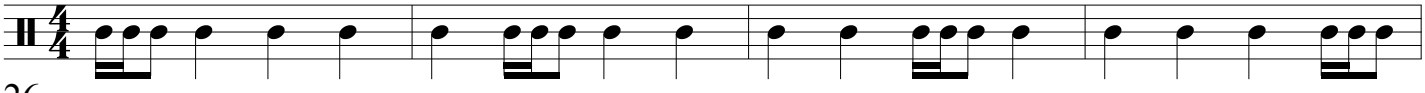

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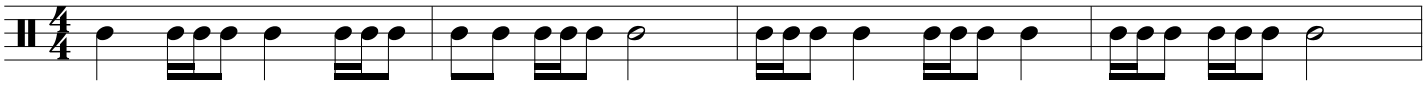

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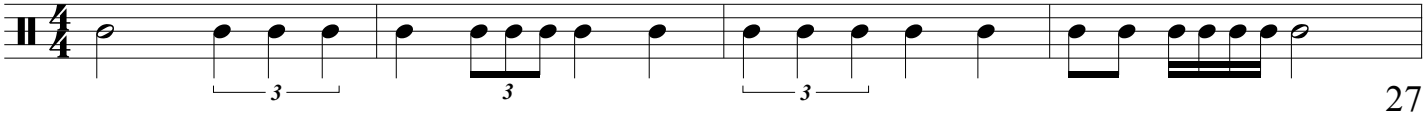

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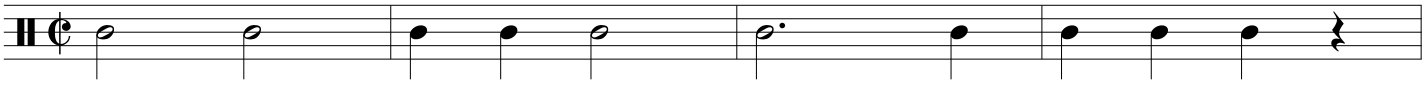

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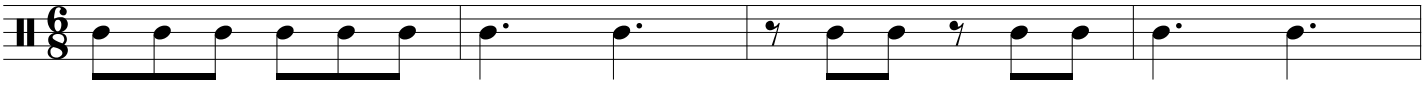

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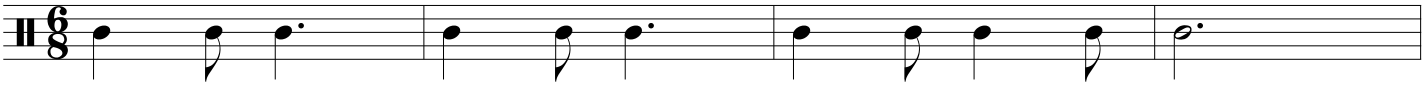

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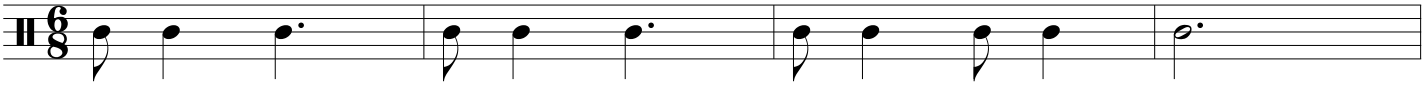

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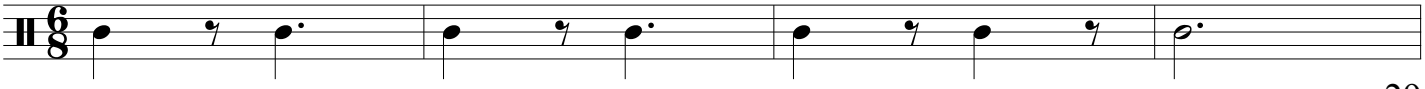

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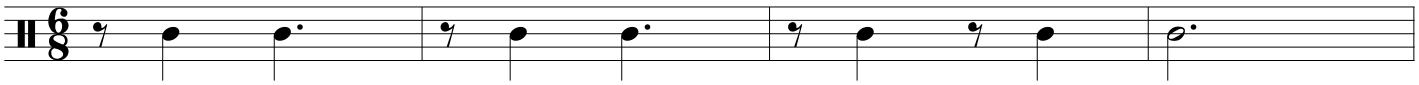

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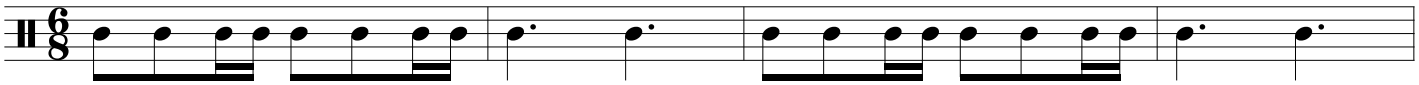

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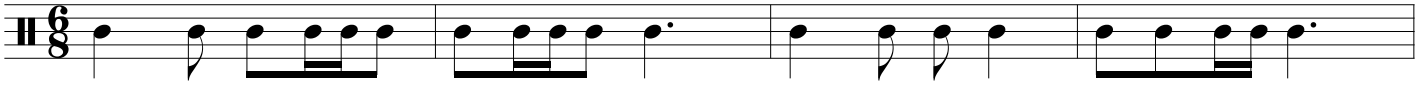

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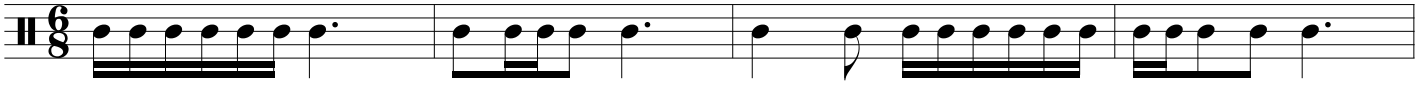

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Baritone Saxophone

Building Blocks for a Better Band

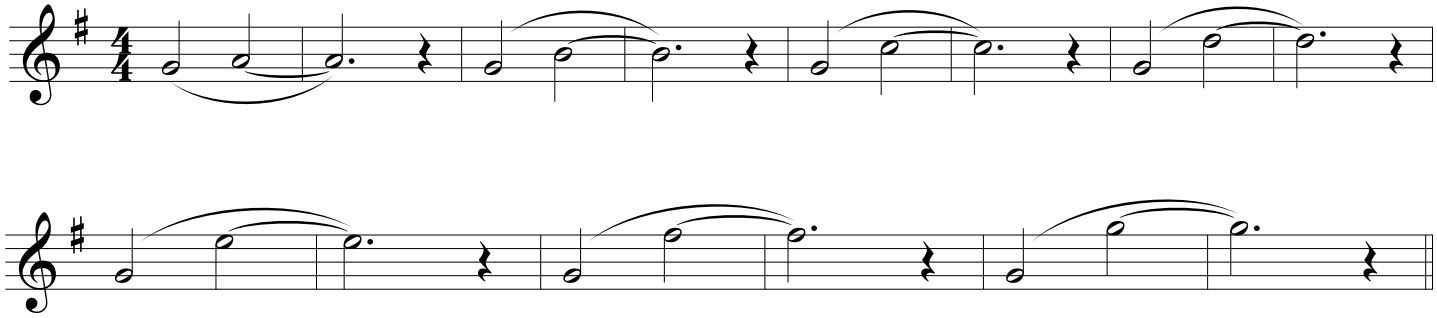
Middle School Band Warm-Ups in 7 Keys

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

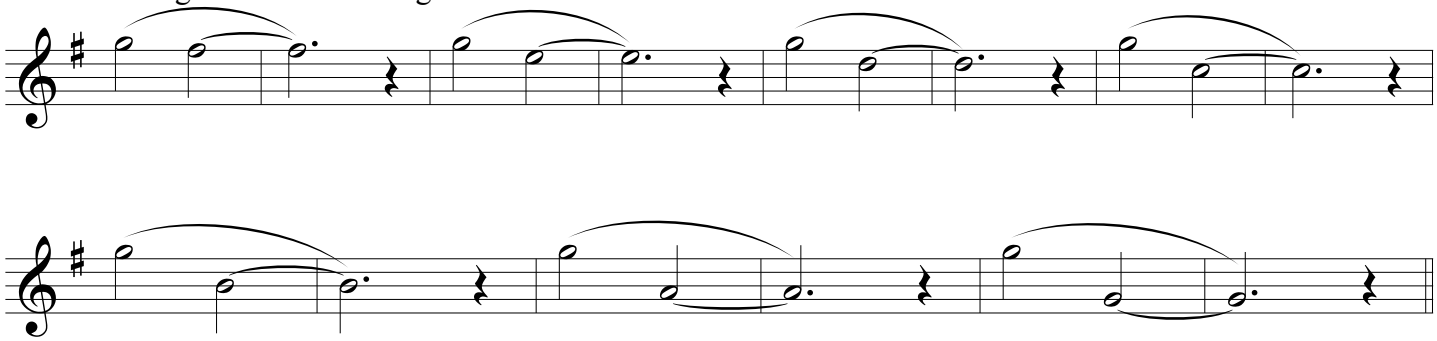
Building Blocks for a Better Band
Concert B♭

Ashley Gable

1. Long Tones Ascending



2. Long Tones Descending

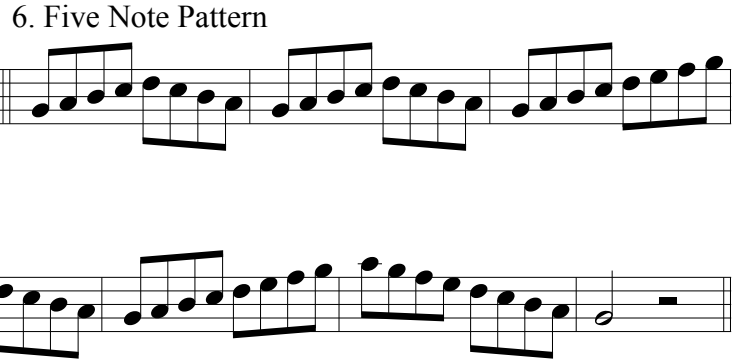


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

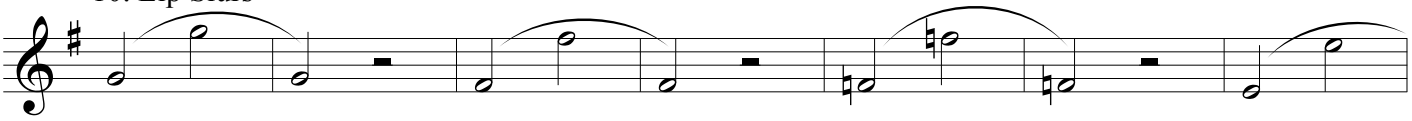


7. Thirds

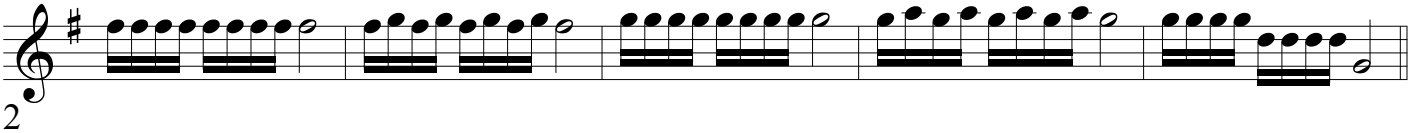
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs



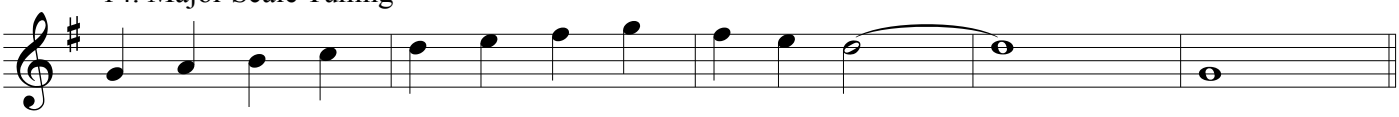
11. Digit Pattern 1



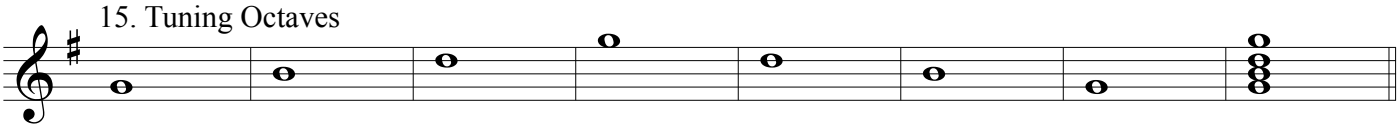
12. Digit Pattern 2

13. Digit Pattern 3

14. Major Scale Tuning



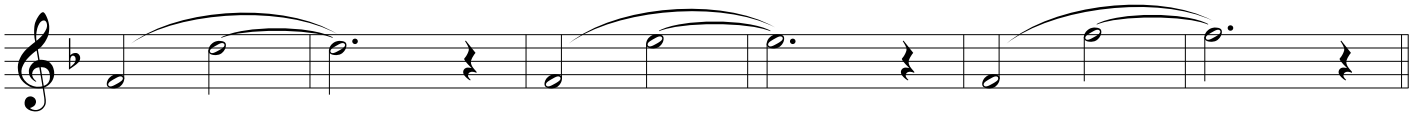
15. Tuning Octaves



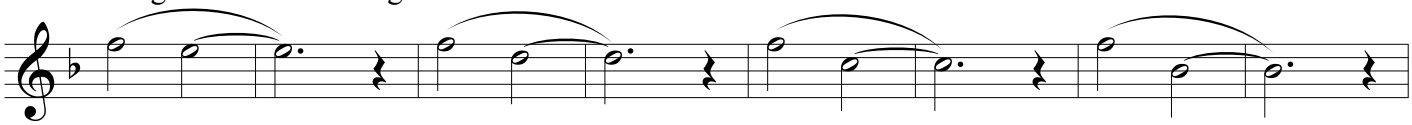
16. Descending Chromatics Harmonized

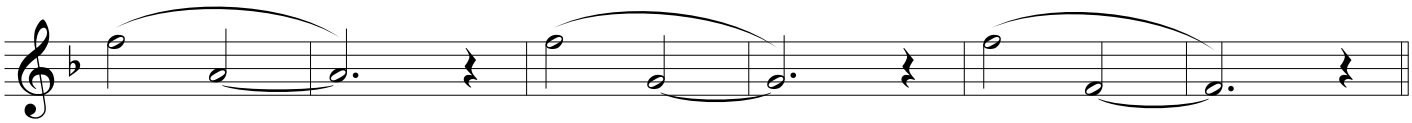
Concert A♭

1. Long Tones Ascending



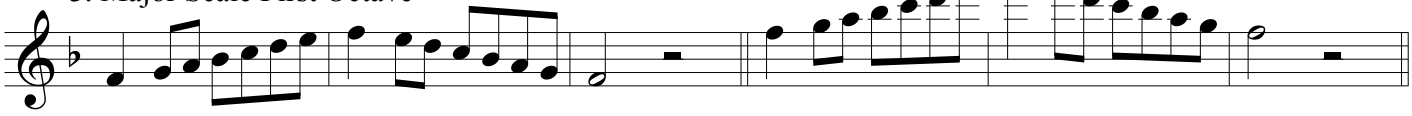
2. Long Tones Descending





3. Major Scale First Octave

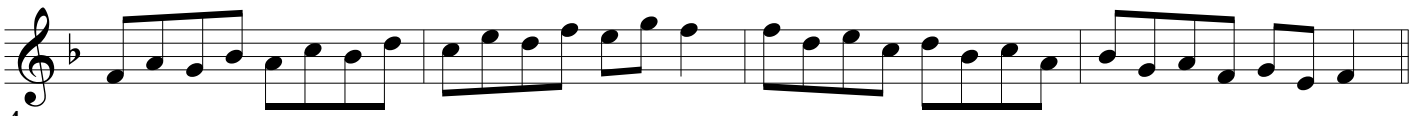
4. Major Scale Second Octave



5. Harmonic Minor Scale

6. Five Note Pattern

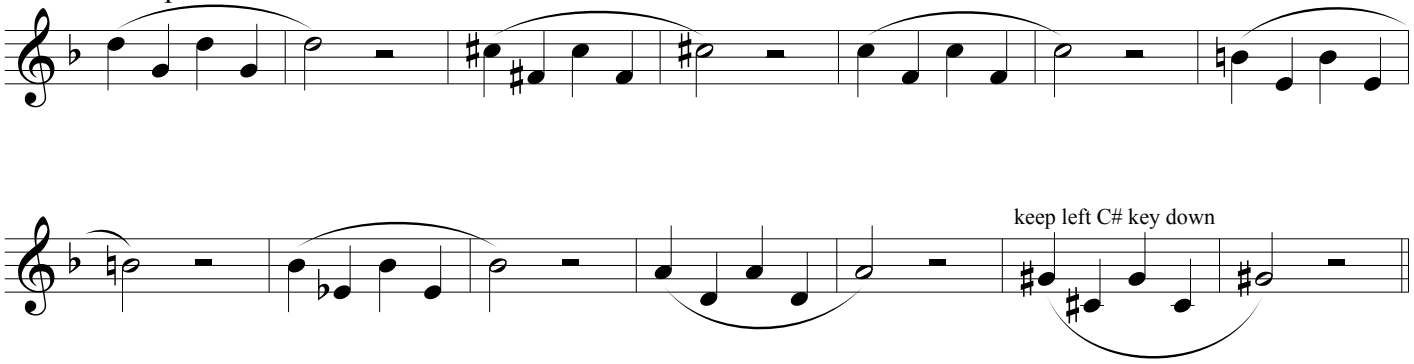
7. Thirds



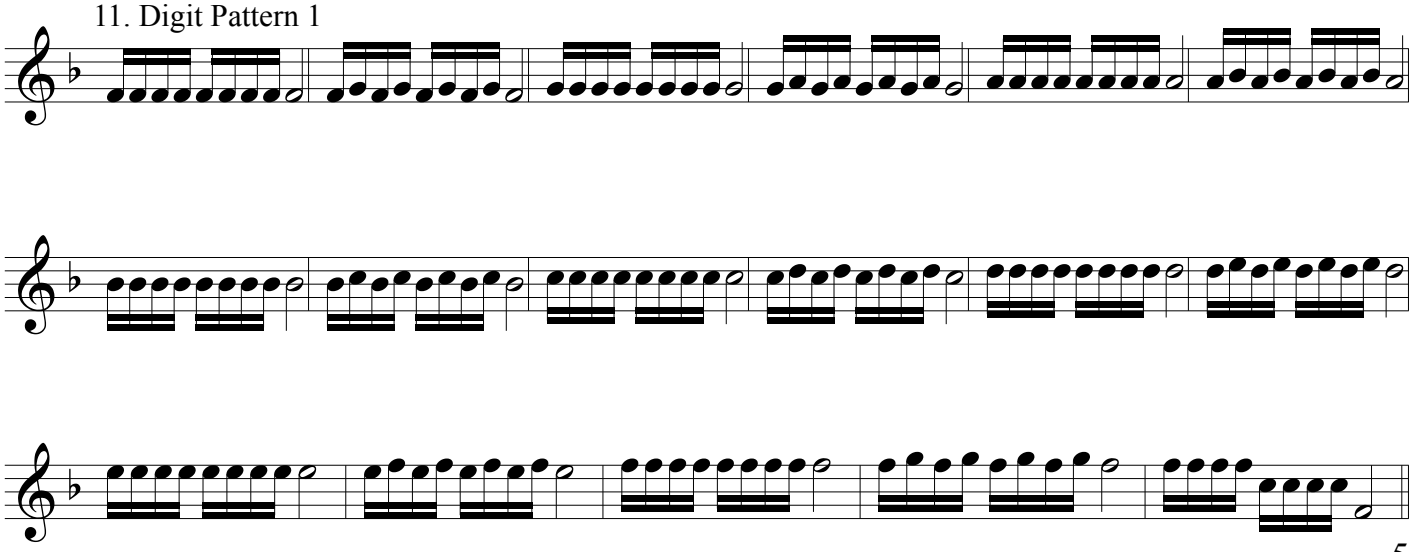
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs

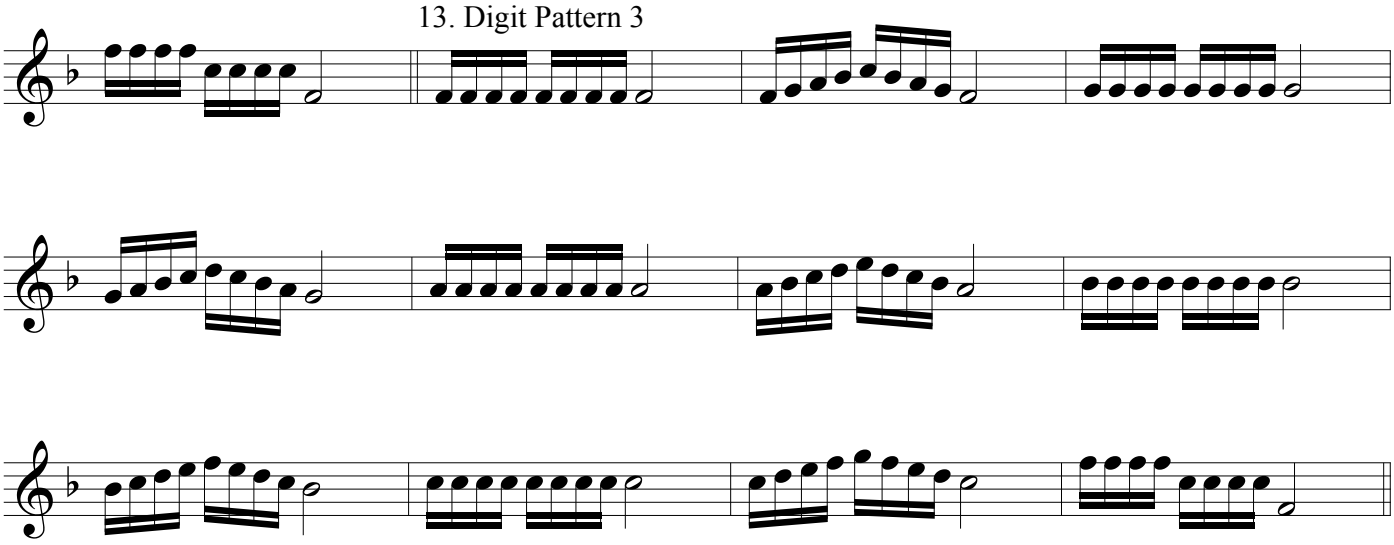


11. Digit Pattern 1

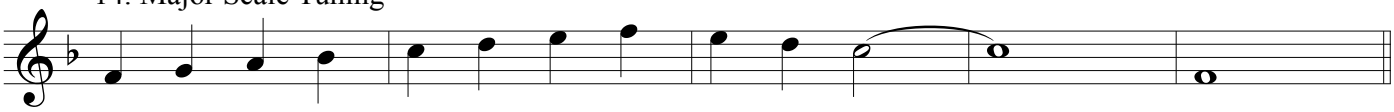


12. Digit Pattern 2

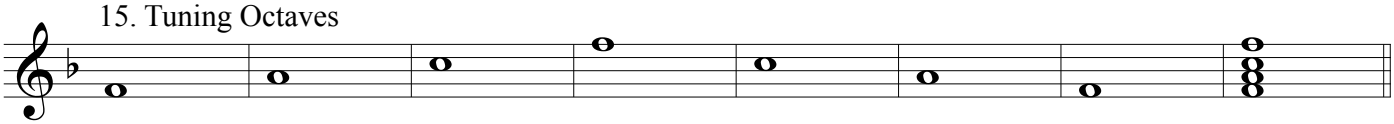
13. Digit Pattern 3



14. Major Scale Tuning



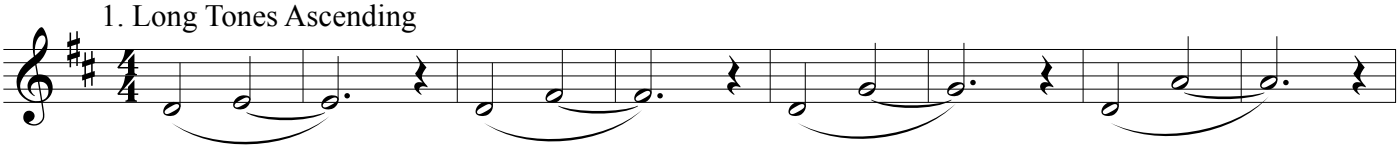
15. Tuning Octaves



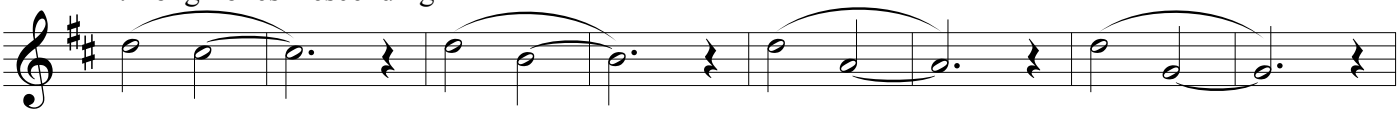
16. Descending Chromatics Harmonized

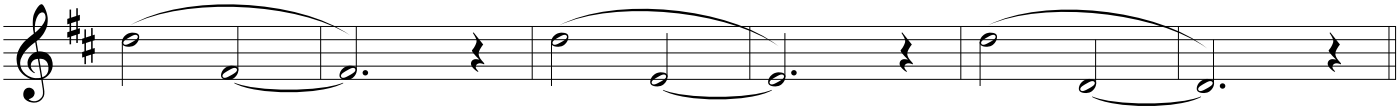
Concert F

1. Long Tones Ascending



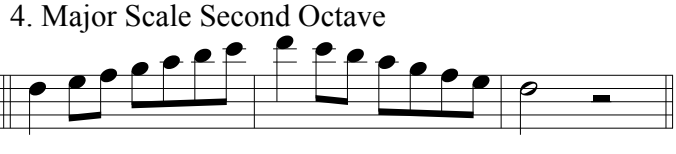
2. Long Tones Descending





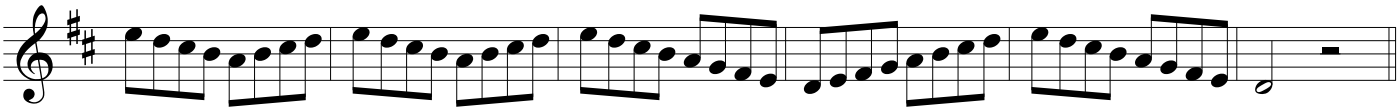
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

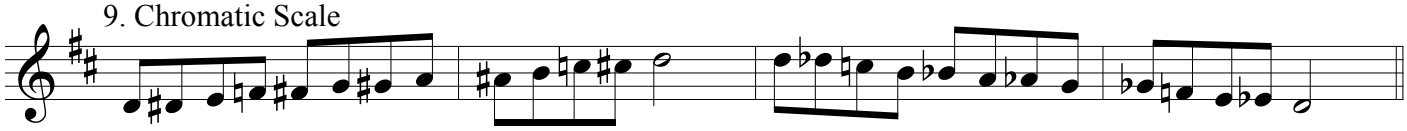
6. Five Note Pattern



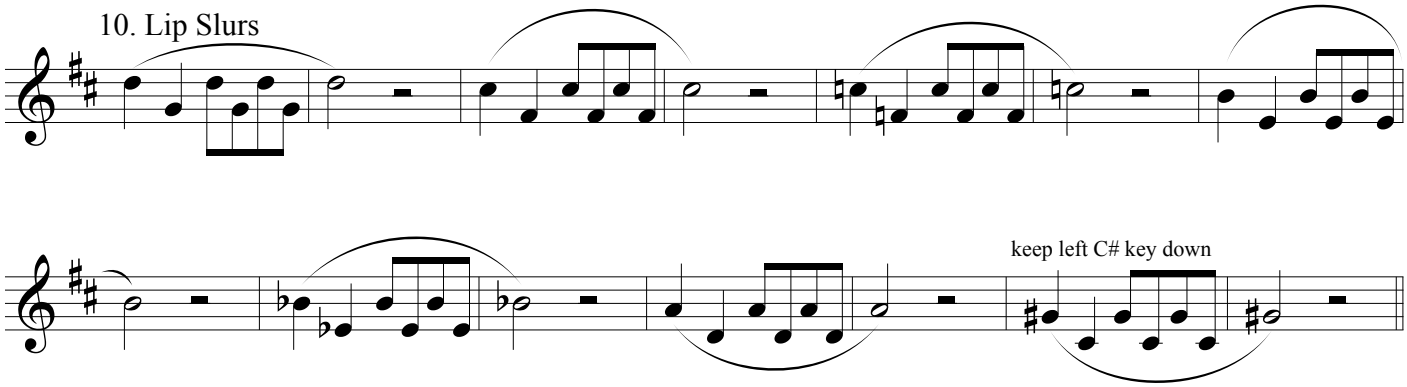
7. Thirds

8. Chromatic Segments

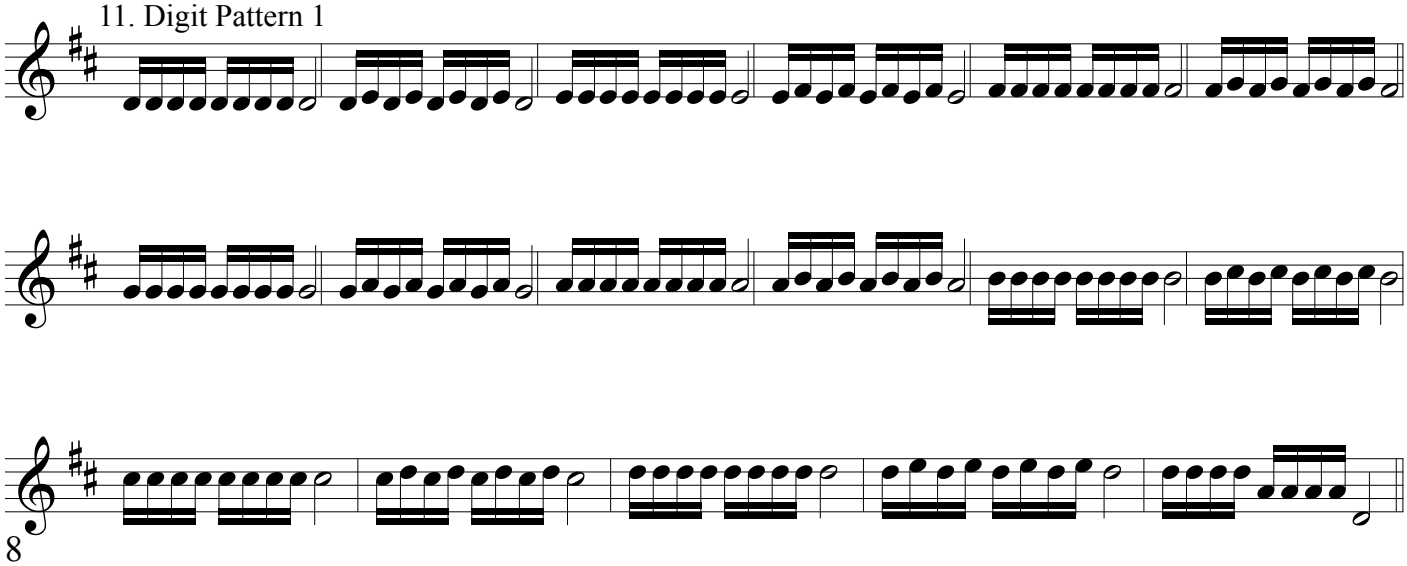
9. Chromatic Scale



10. Lip Slurs



11. Digit Pattern 1

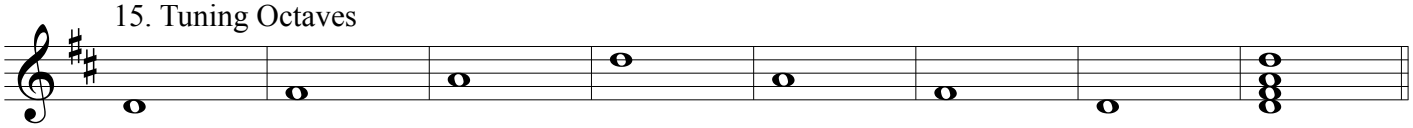


12. Digit Pattern 2

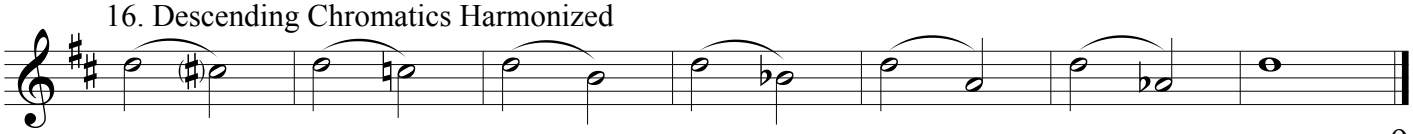
13. Digit Pattern 3

14. Major Scale Tuning

15. Tuning Octaves

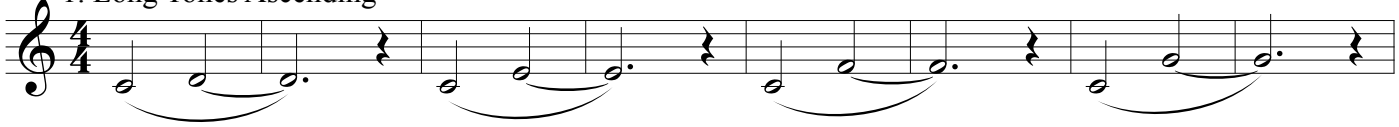


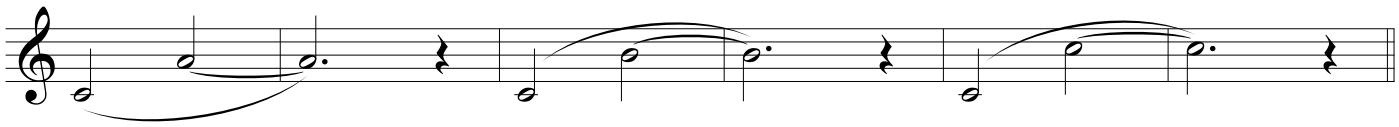
16. Descending Chromatics Harmonized



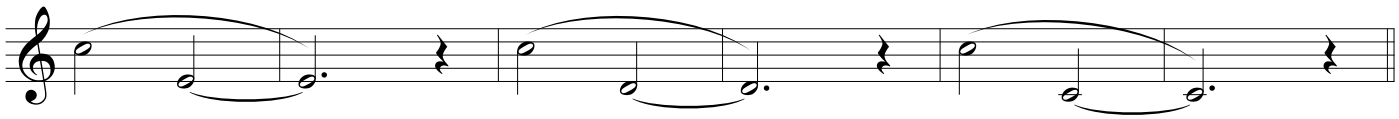
Concert E♭

1. Long Tones Ascending



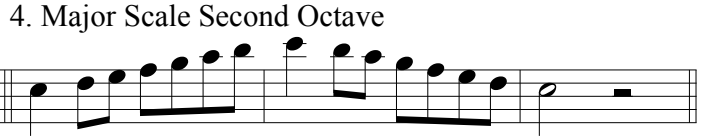


2. Long Tones Descending



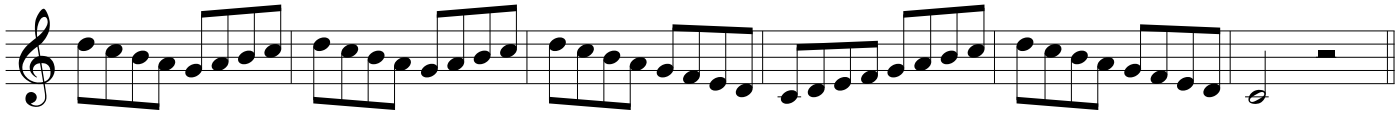
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

6. Five Note Pattern



7. Thirds

10

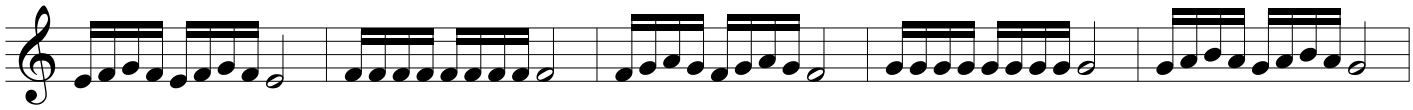
8. Chromatic Segments

9. Chromatic Scale

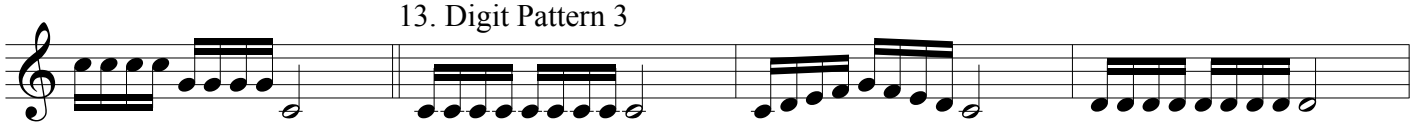
10. Lip Slurs

11. Digit Pattern 1

12. Digit Pattern 2

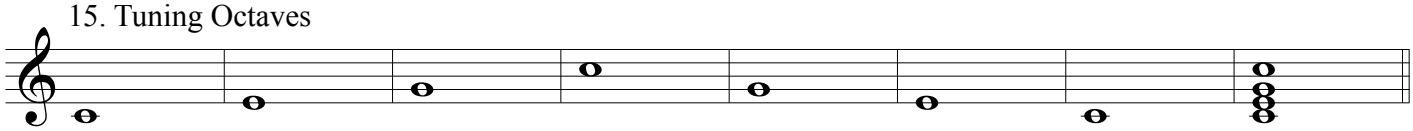


13. Digit Pattern 3



14. Major Scale Tuning

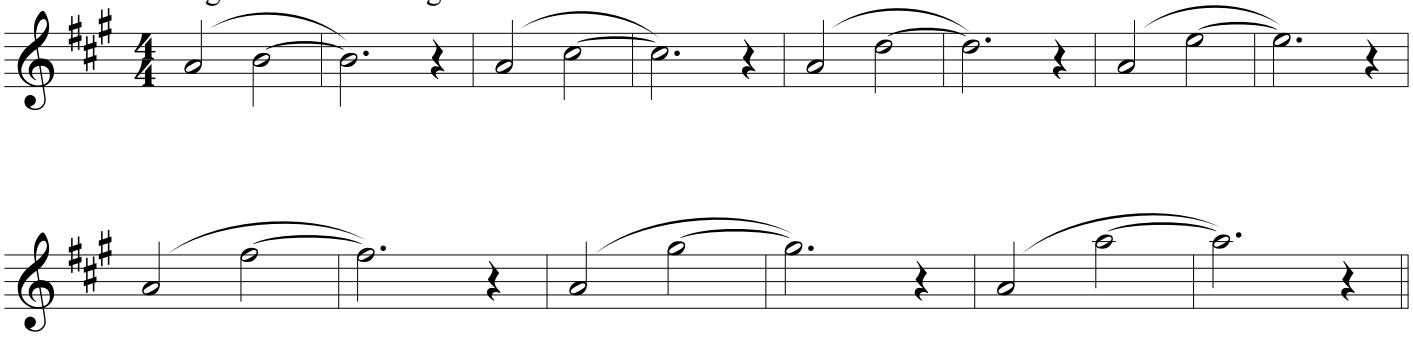
15. Tuning Octaves



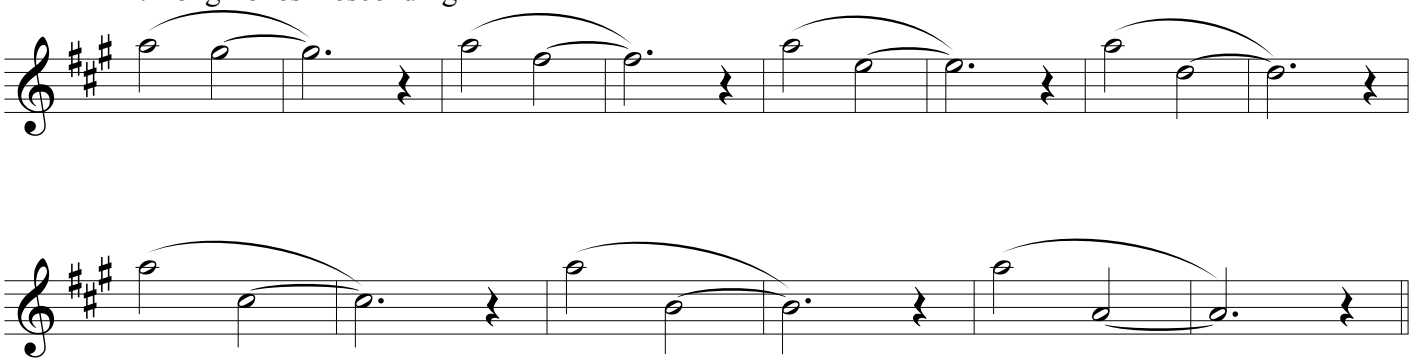
16. Descending Chromatics Harmonized

Concert C

1. Long Tones Ascending

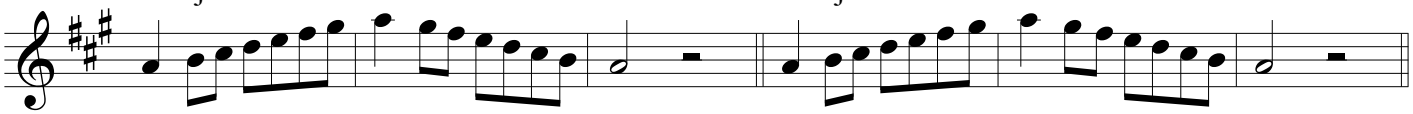


2. Long Tones Descending



3. Major Scale First Octave

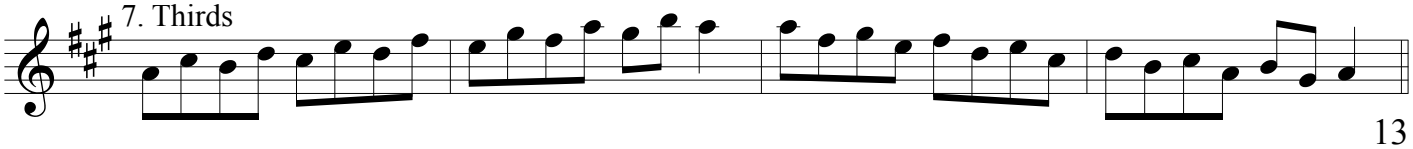
4. Major Scale Second Octave



5. Harmonic Minor Scale

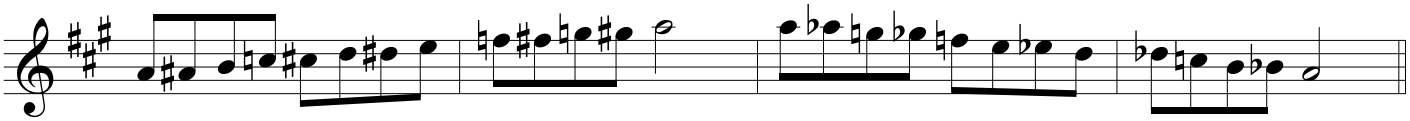
6. Five Note Pattern

7. Thirds

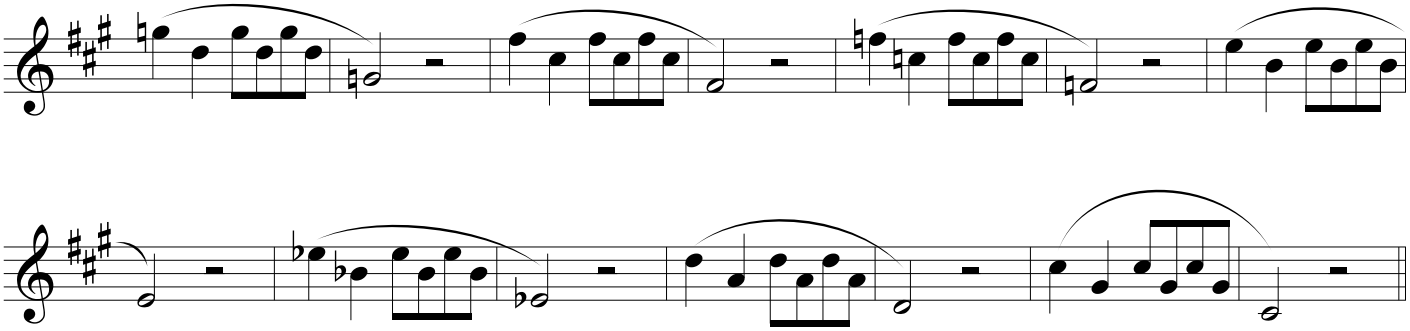


8. Chromatic Segments

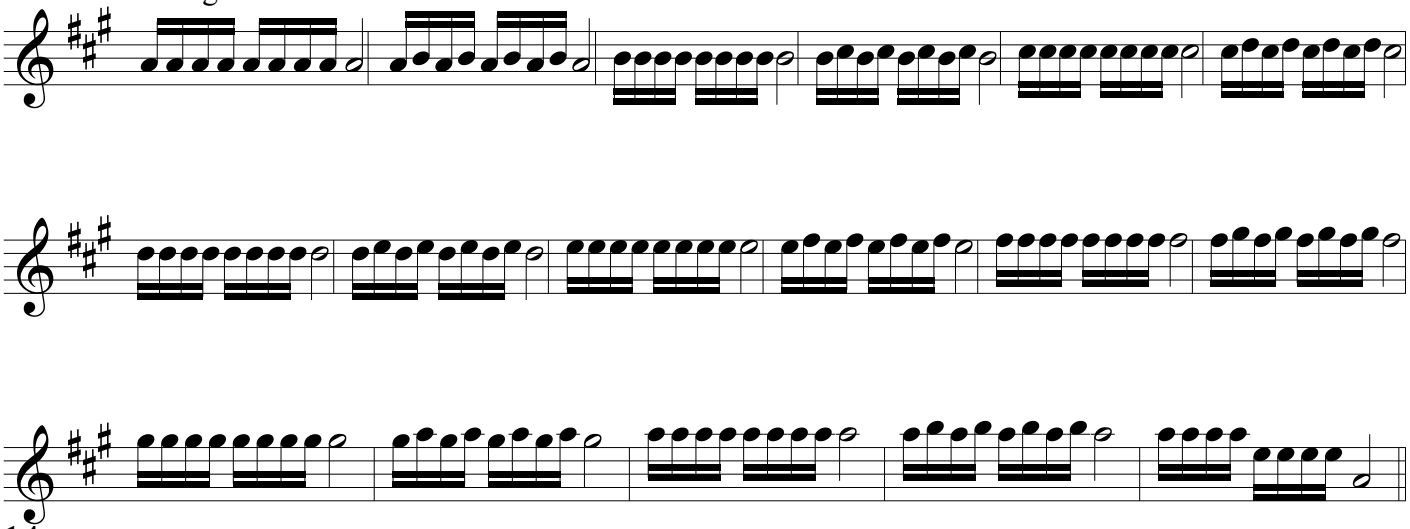
9. Chromatic Scale



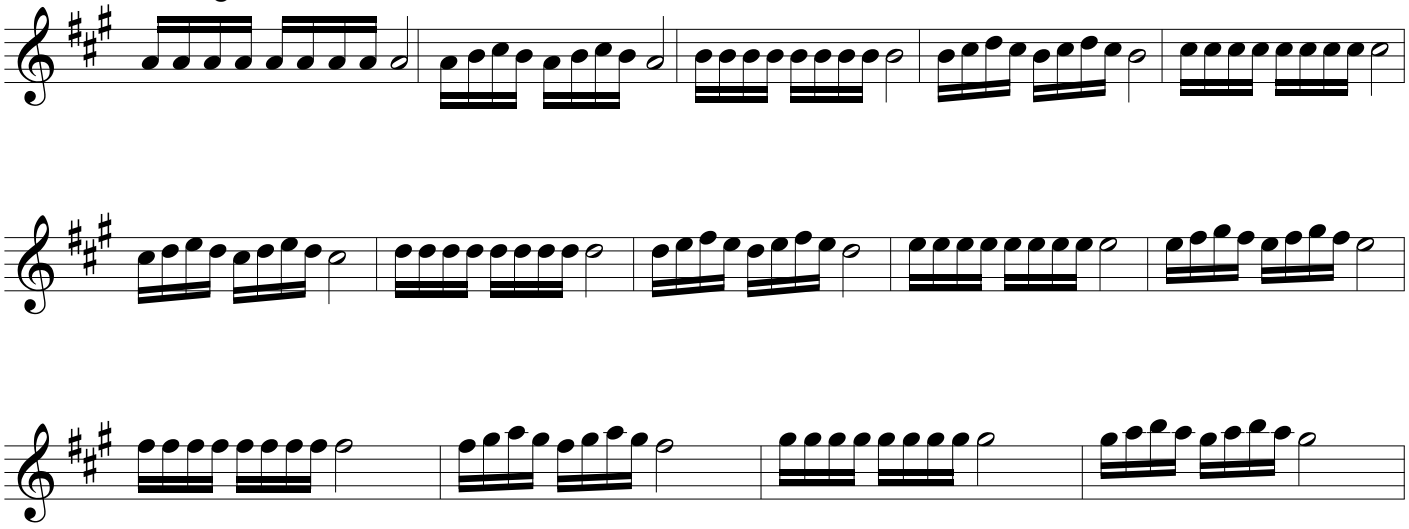
10. Lip Slurs



11. Digit Pattern 1

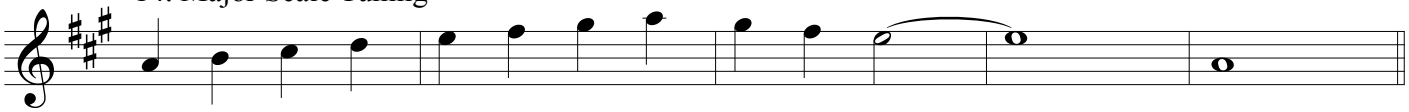


12. Digit Pattern 2

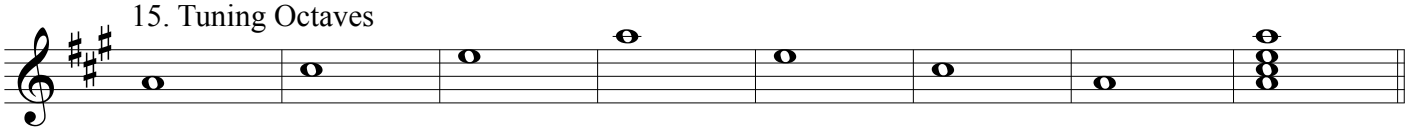


13. Digit Pattern 3

14. Major Scale Tuning



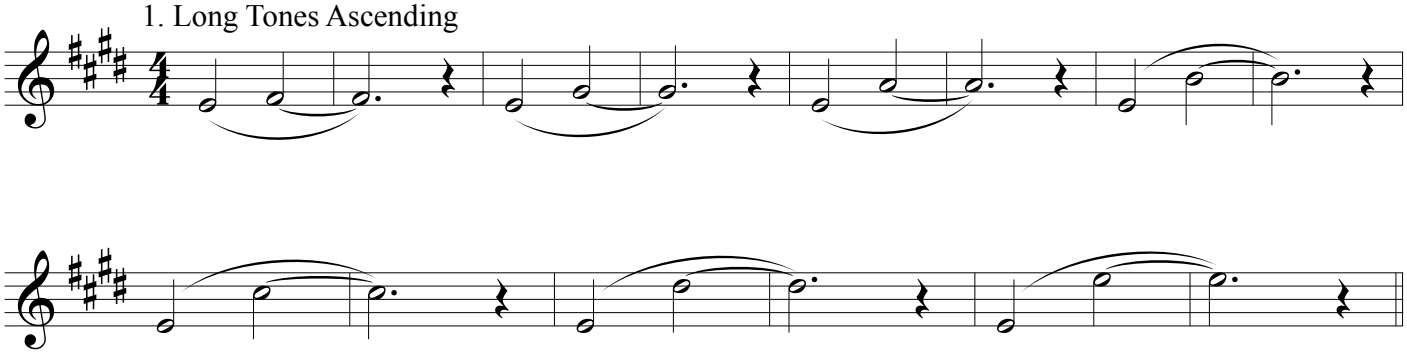
15. Tuning Octaves



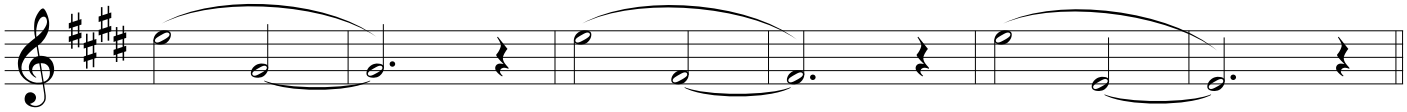
16. Descending Chromatics Harmonized

Concert G

1. Long Tones Ascending



2. Long Tones Descending



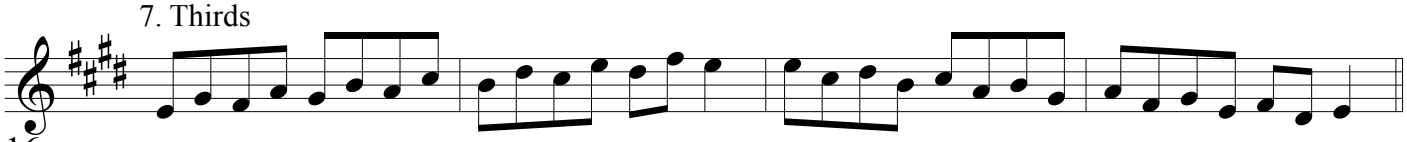
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

7. Thirds



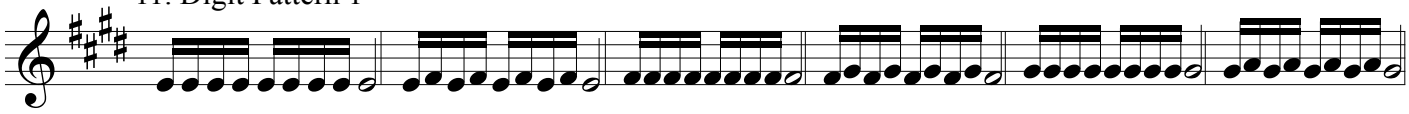
8. Chromatic Segments

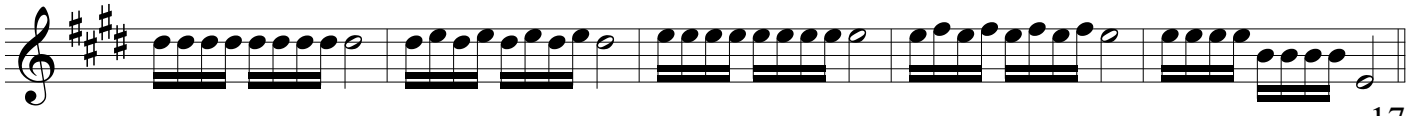
9. Chromatic Scale

10. Lip Slurs

keep left C# key down

11. Digit Pattern 1



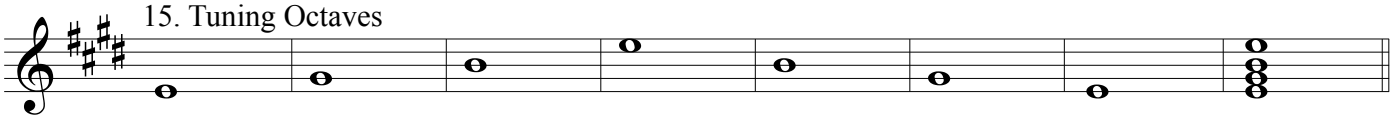


12. Digit Pattern 2

13. Digit Pattern 3

14. Major Scale Tuning

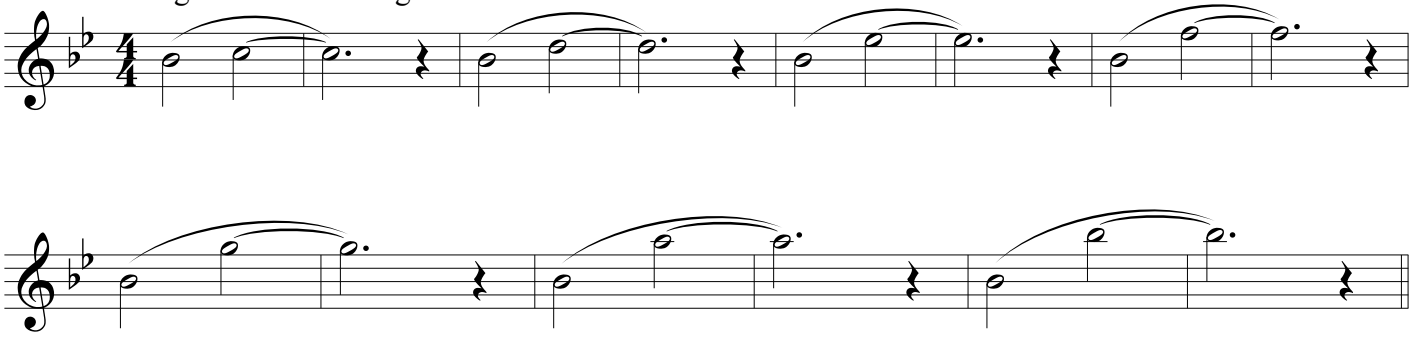
15. Tuning Octaves



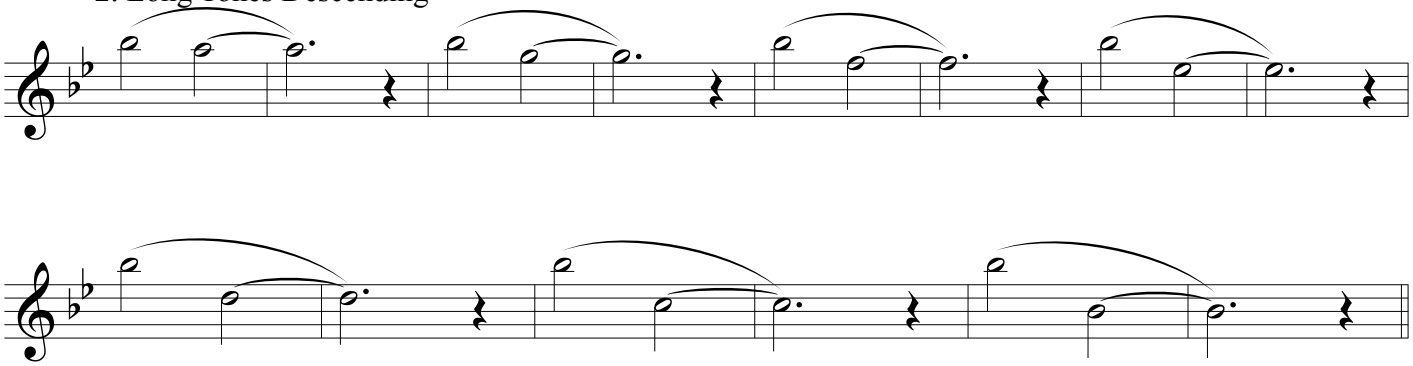
16. Descending Chromatics Harmonized

Concert D♭

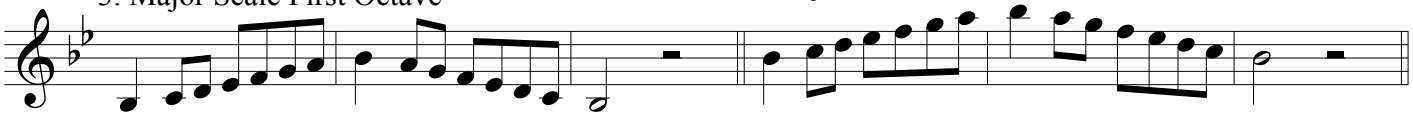
1. Long Tones Ascending



2. Long Tones Descending



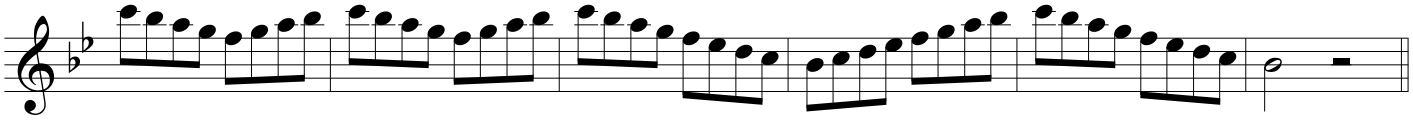
3. Major Scale First Octave



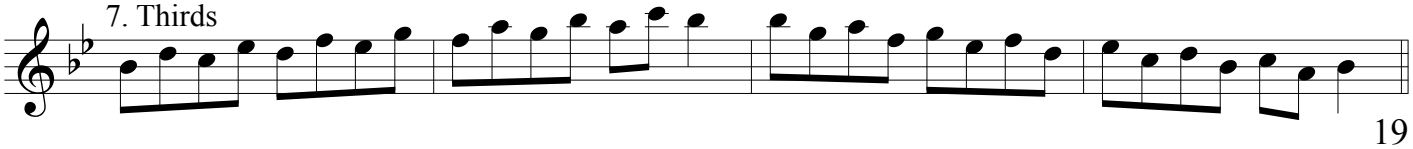
4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

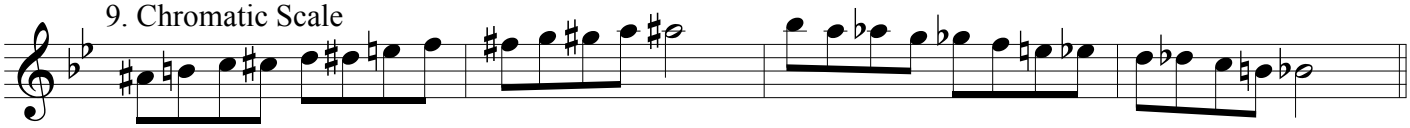


7. Thirds



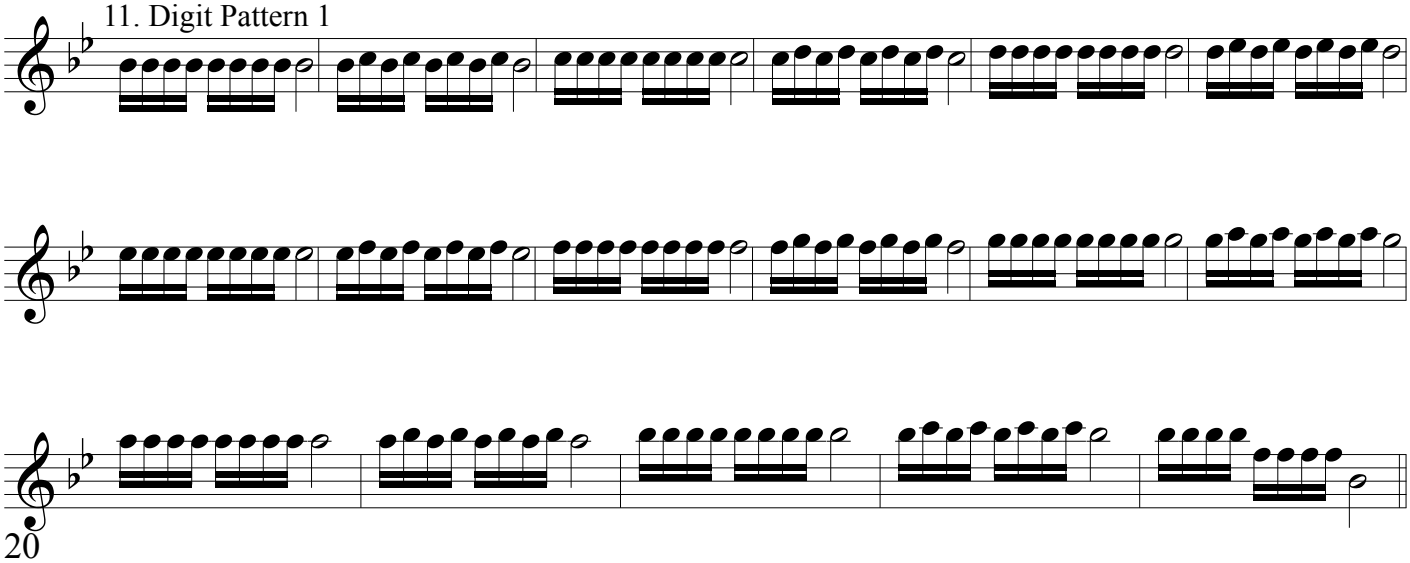
8. Chromatic Segments

9. Chromatic Scale

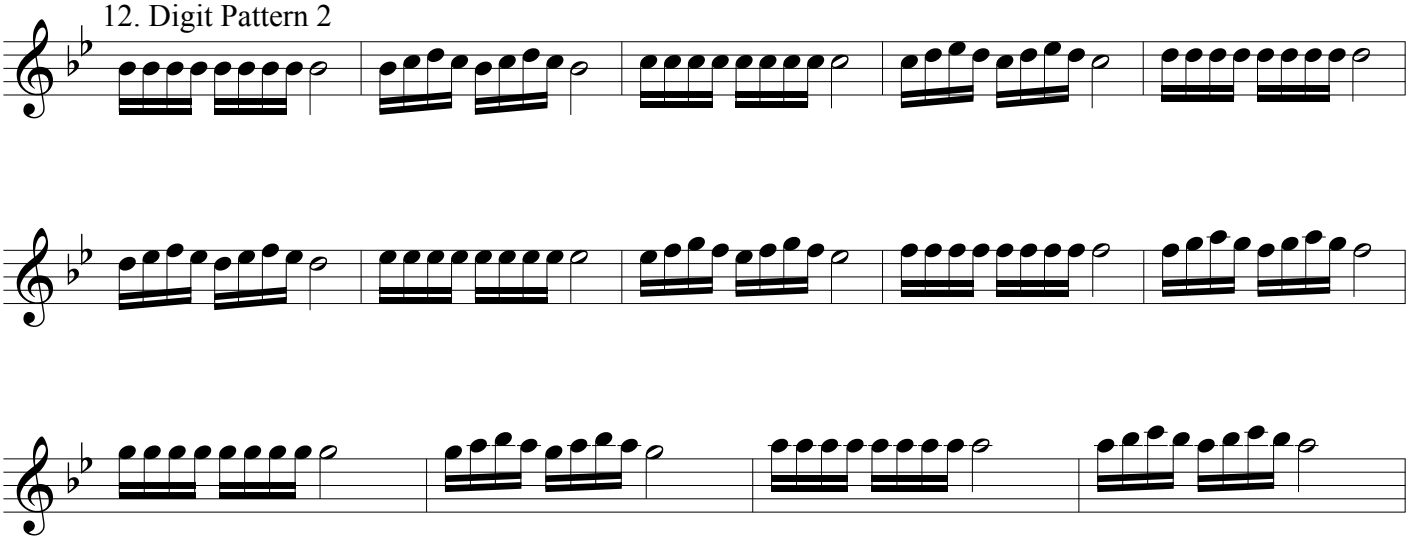


10. Lip Slurs

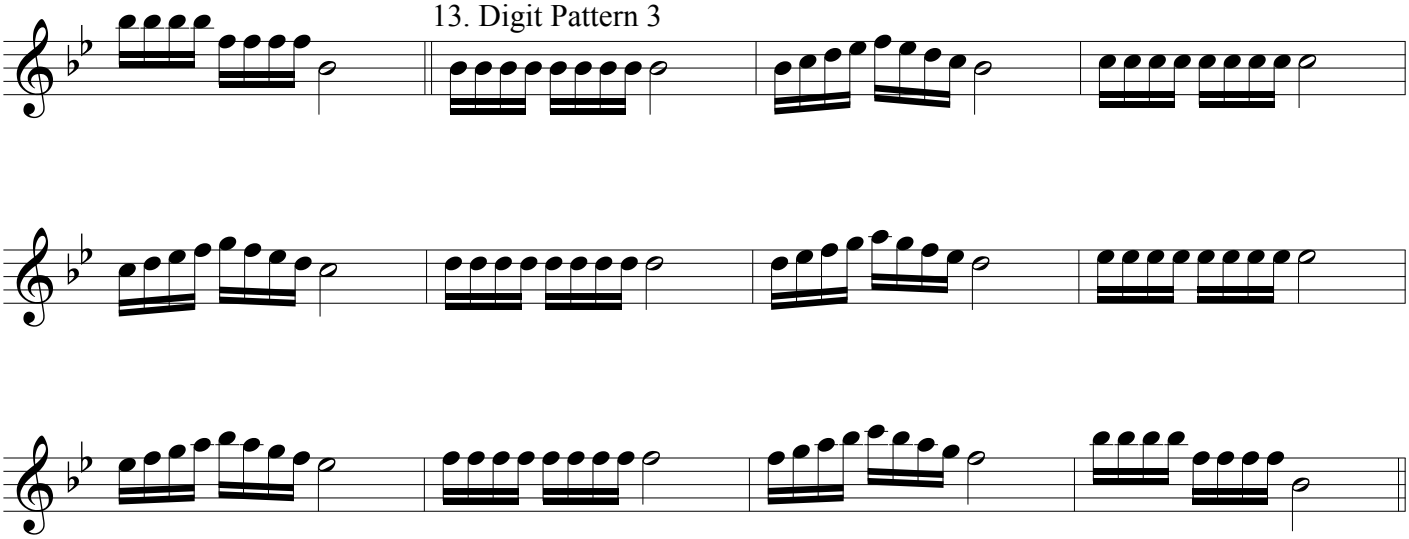
11. Digit Pattern 1



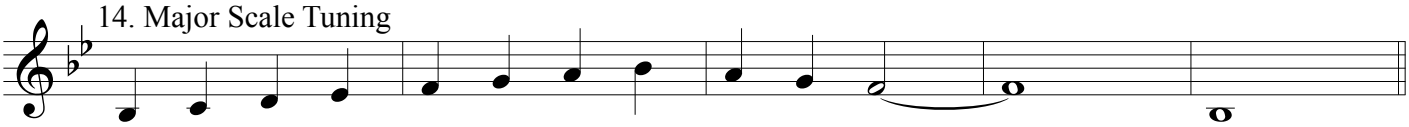
12. Digit Pattern 2



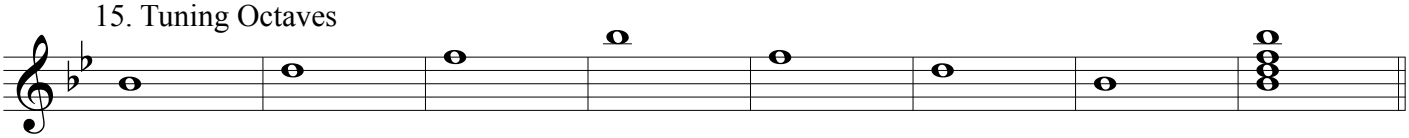
13. Digit Pattern 3



14. Major Scale Tuning



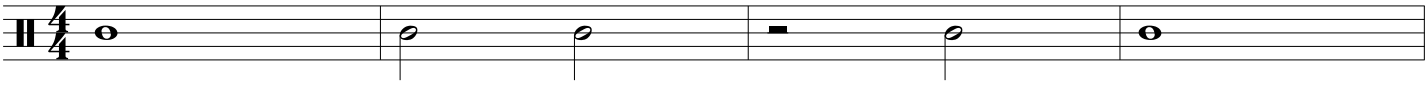
15. Tuning Octaves



16. Descending Chromatics Harmonized

Rhythm Pages

1



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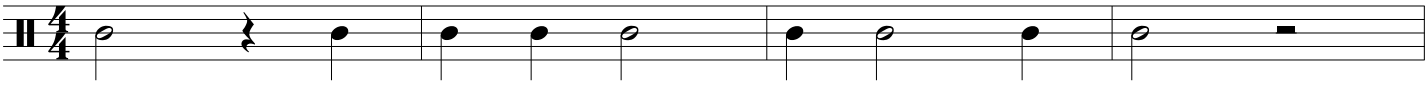

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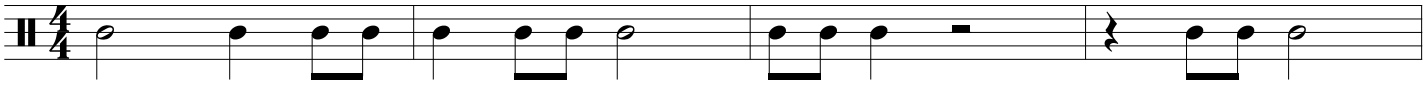

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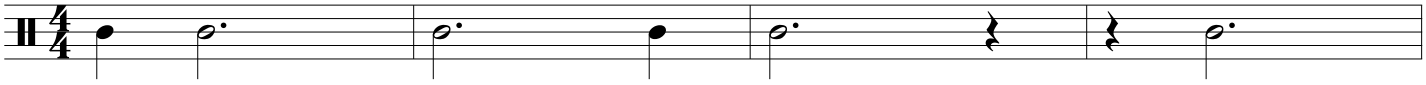

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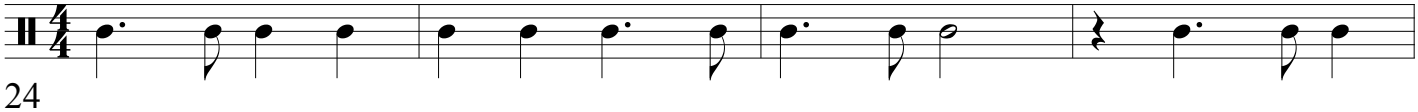
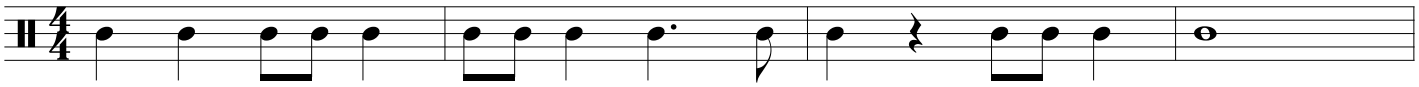


93

97



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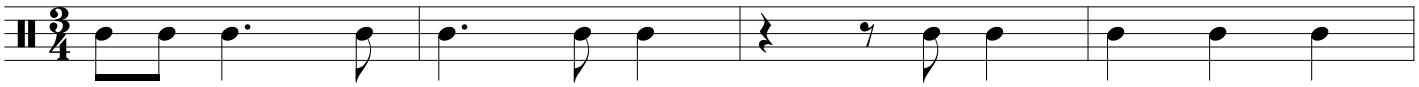

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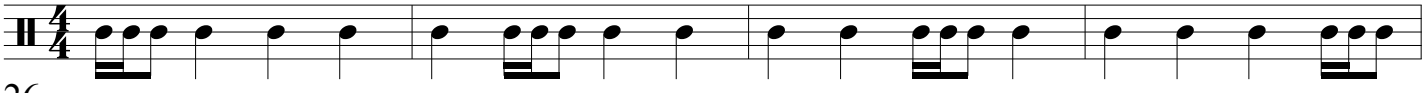

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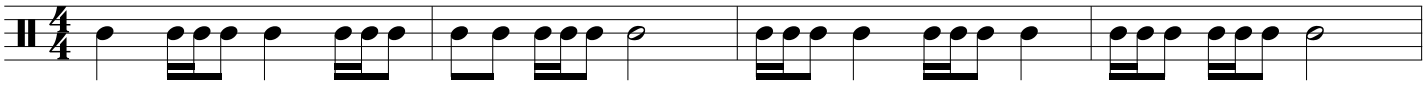

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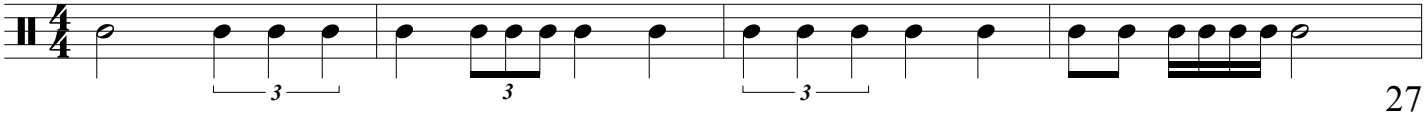

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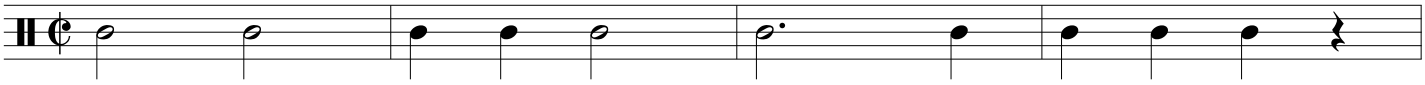

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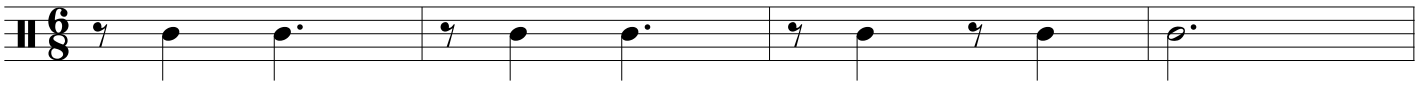

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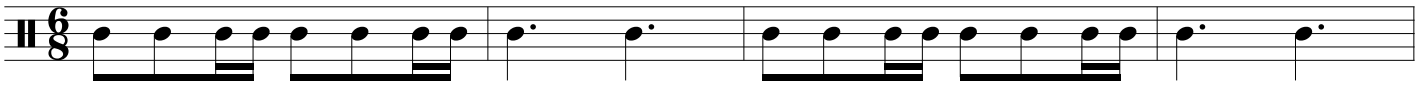

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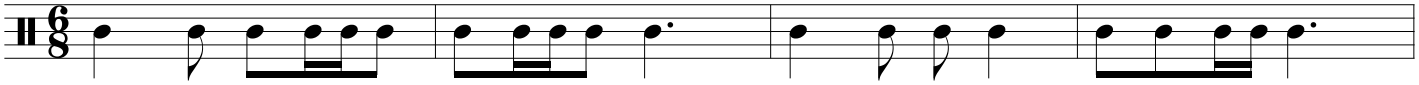

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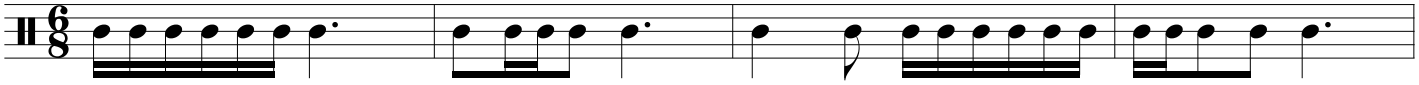

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Trumpet and Baritone TC

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

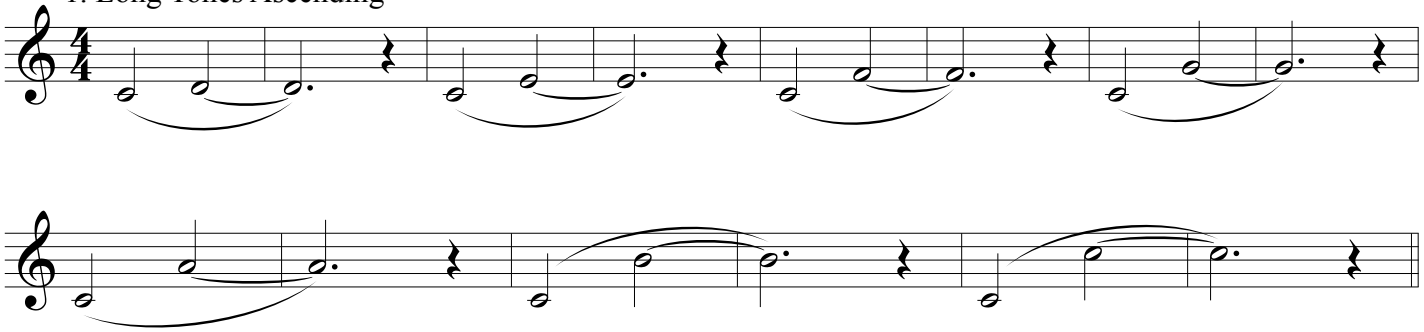
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

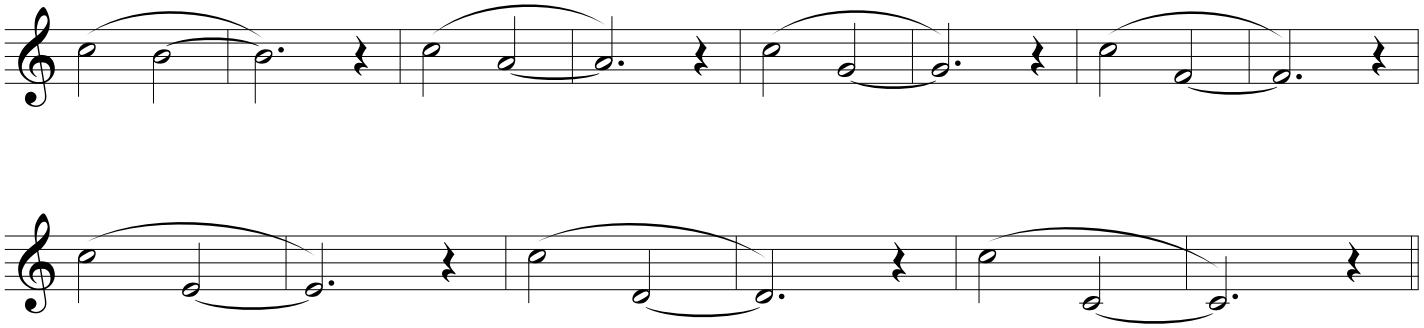
Ashley Gable

Concert B♭

1. Long Tones Ascending



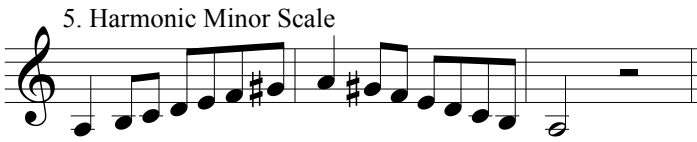
2. Long Tones Descending



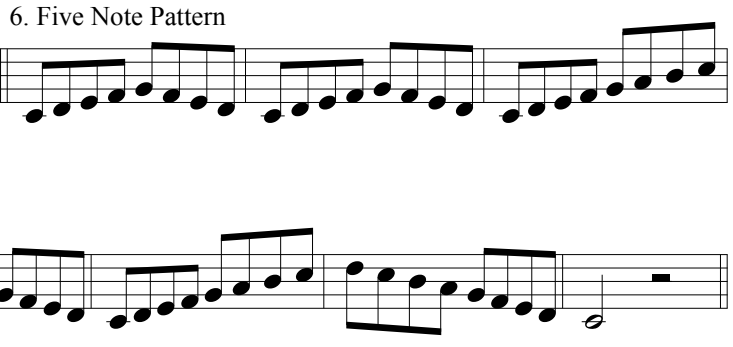
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

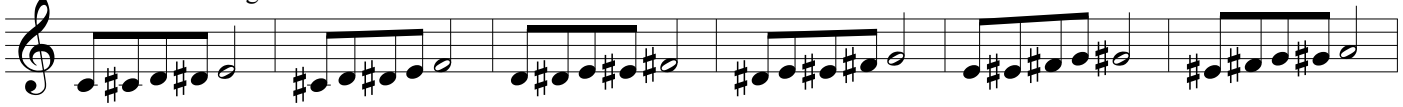


6. Five Note Pattern



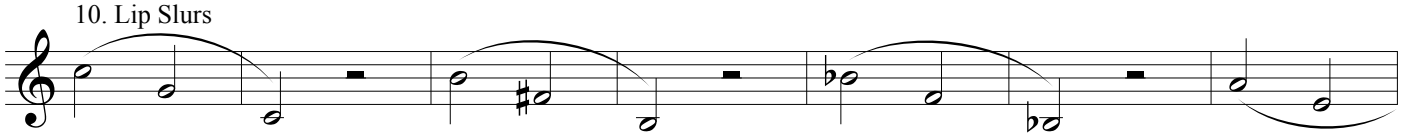
7. Thirds

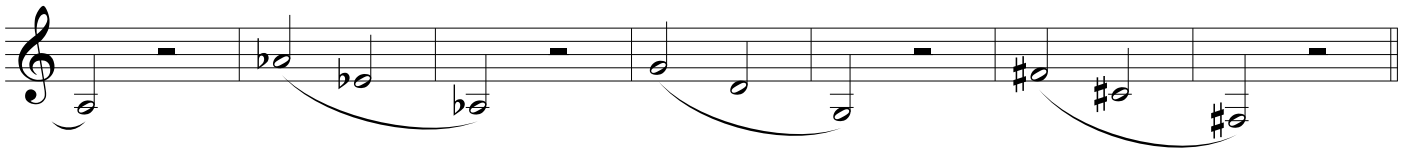
8. Chromatic Segments



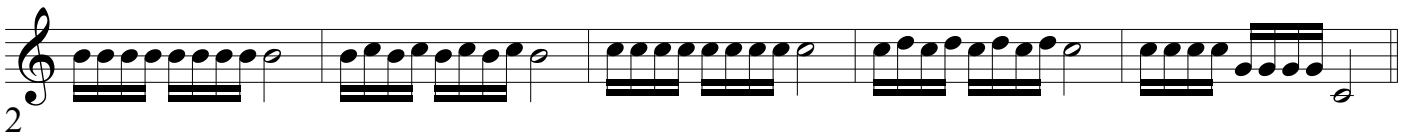
9. Chromatic Scale

10. Lip Slurs





11. Digit Pattern 1



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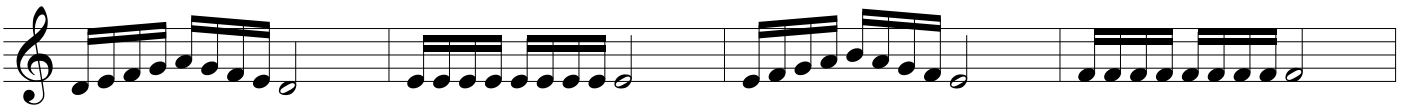
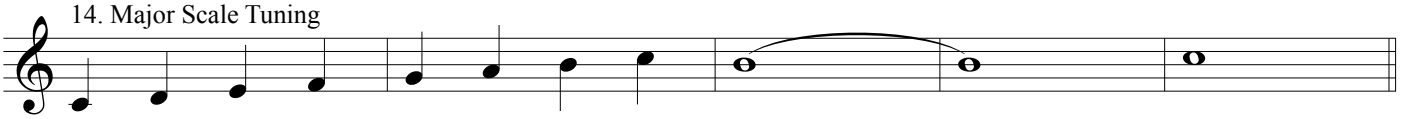
12. Digit Pattern 2

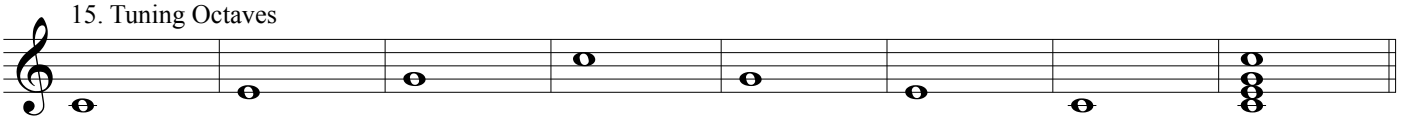
13. Digit Pattern 3



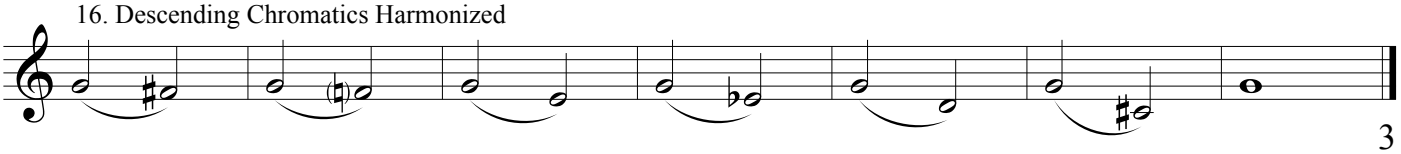
14. Major Scale Tuning



15. Tuning Octaves

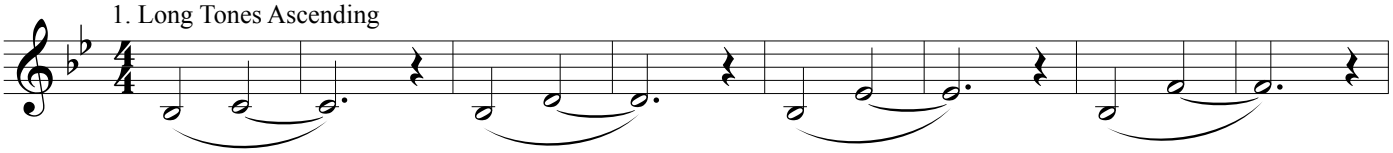


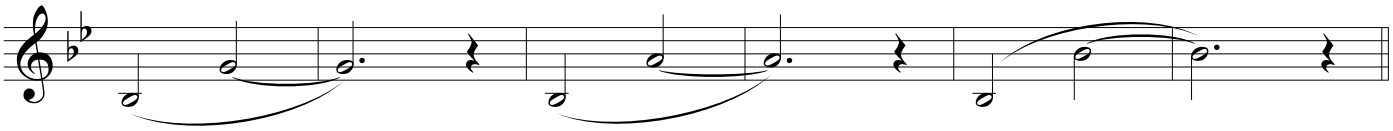
16. Descending Chromatics Harmonized



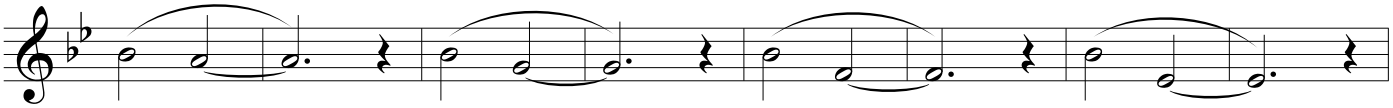
Concert A♭

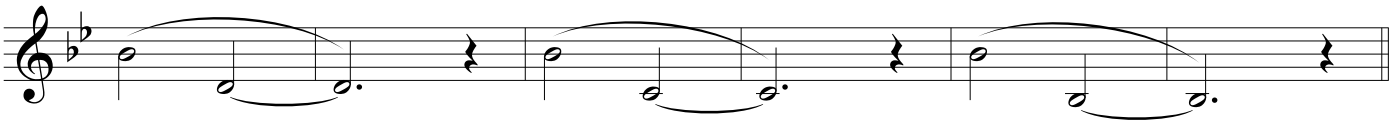
1. Long Tones Ascending





2. Long Tones Descending





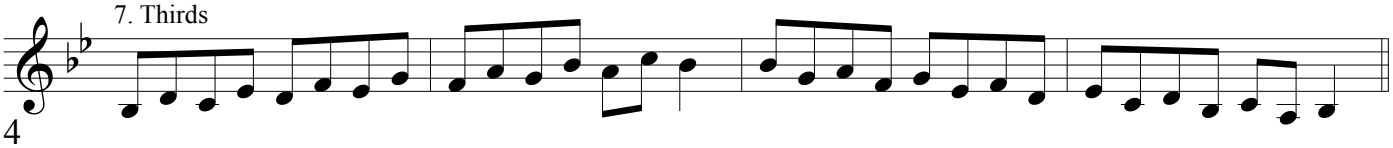
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

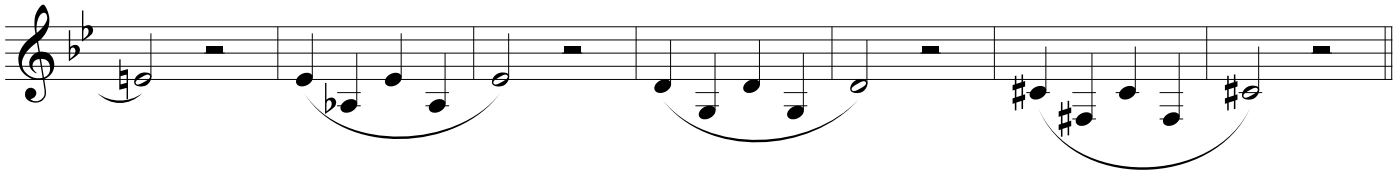
7. Thirds



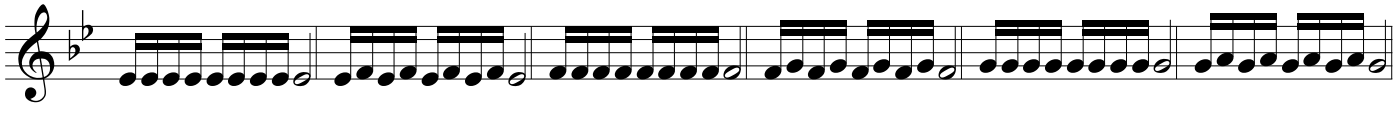
8. Chromatic Segments

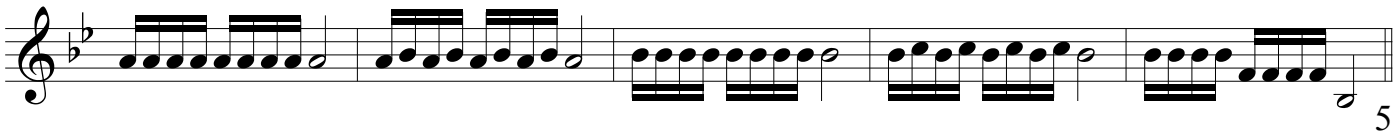
9. Chromatic Scale

10. Lip Slurs



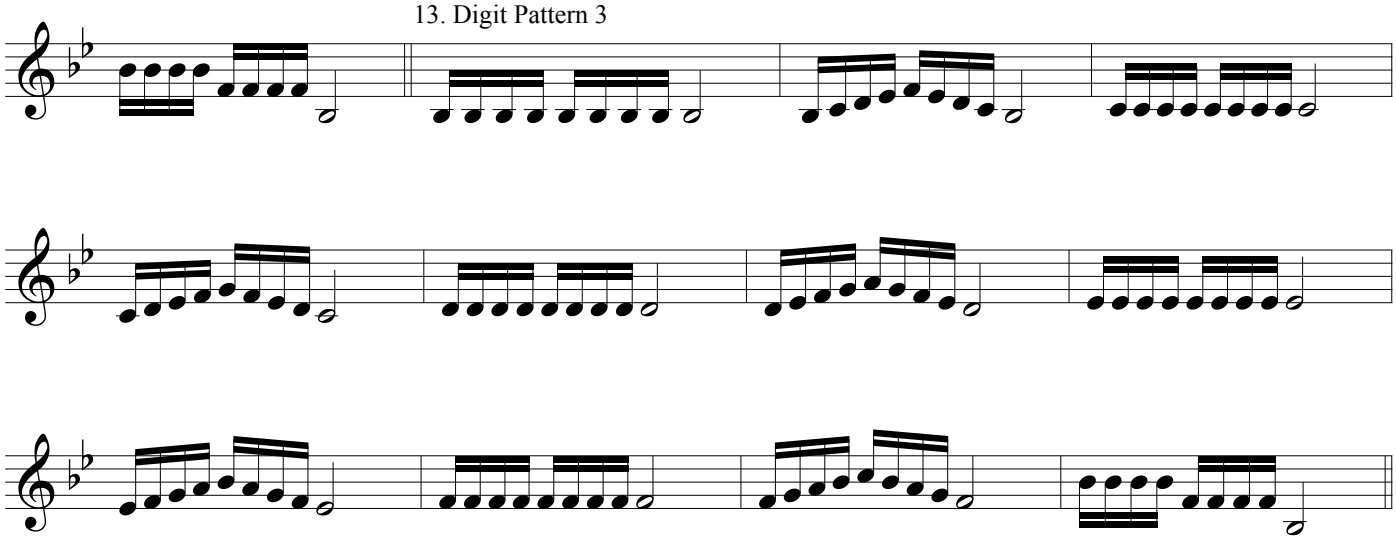
11. Digit Pattern 1



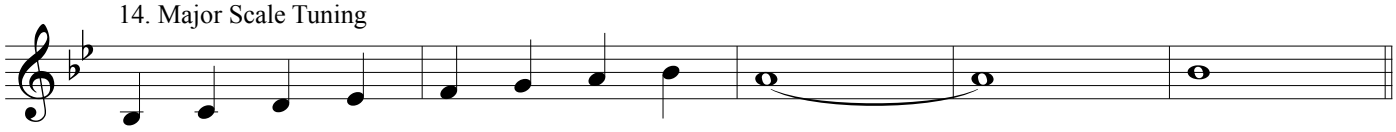


12. Digit Pattern 2

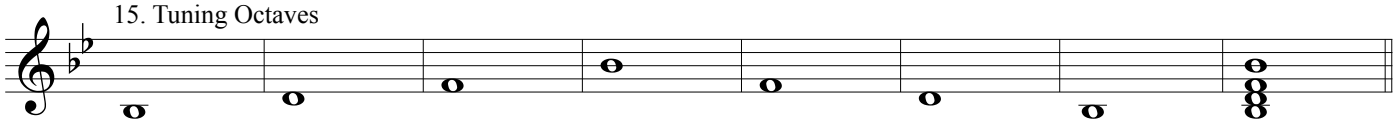
13. Digit Pattern 3



14. Major Scale Tuning



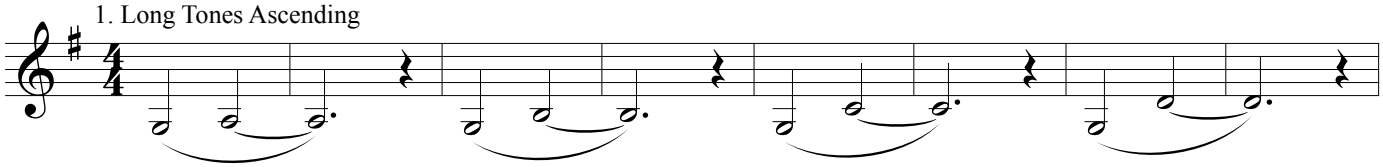
15. Tuning Octaves

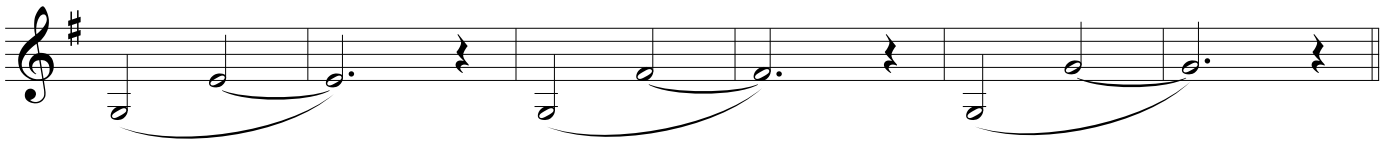


16. Descending Chromatics Harmonized

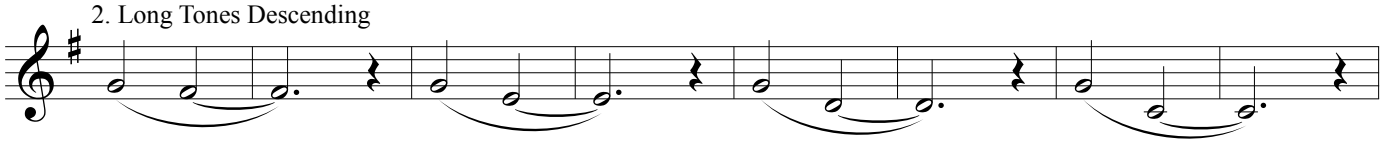
Concert F

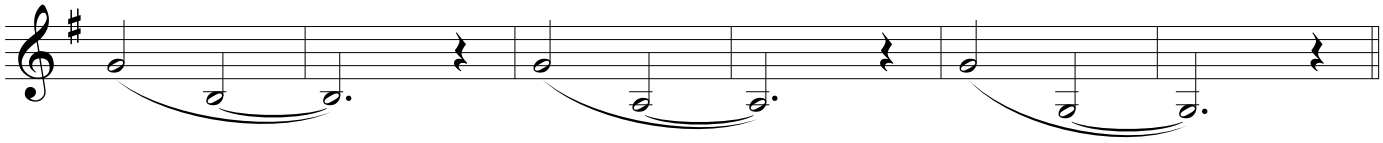
1. Long Tones Ascending





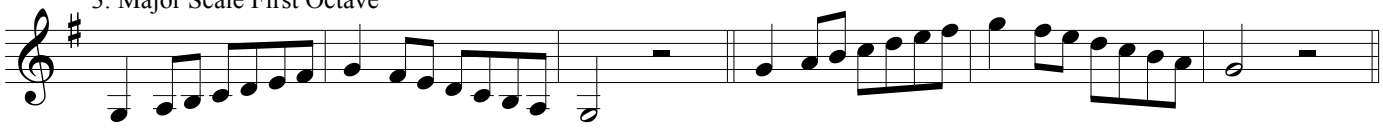
2. Long Tones Descending





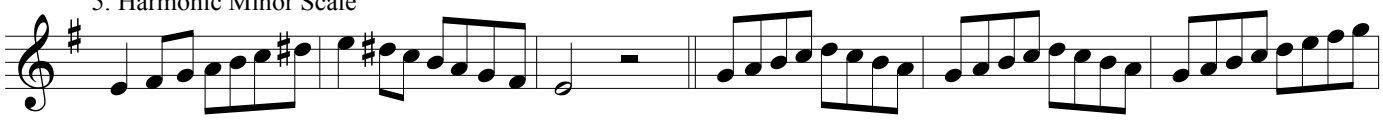
3. Major Scale First Octave

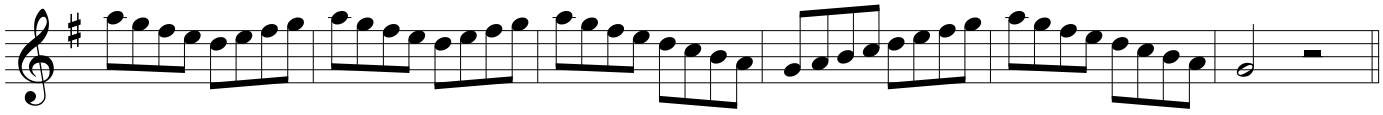
4. Major Scale Second Octave



5. Harmonic Minor Scale

6. Five Note Pattern



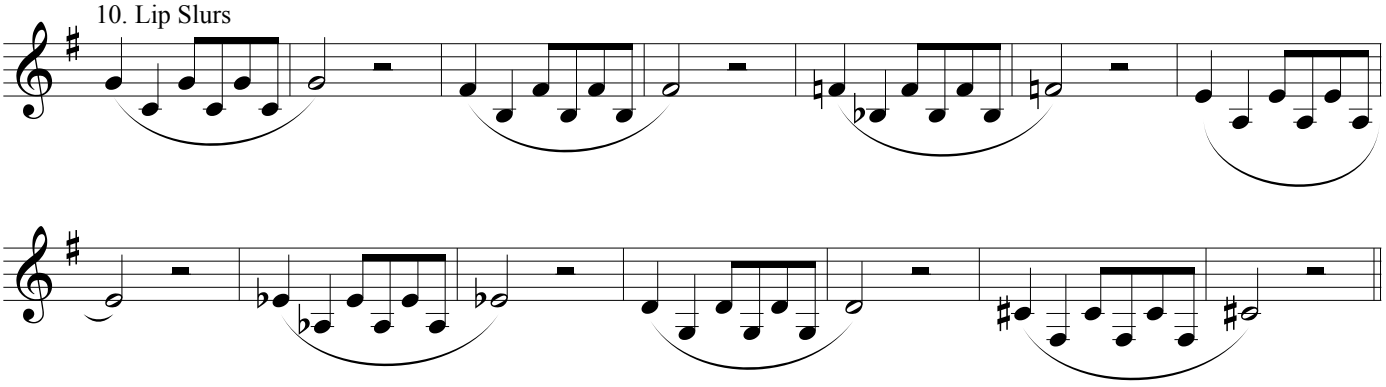


7. Thirds

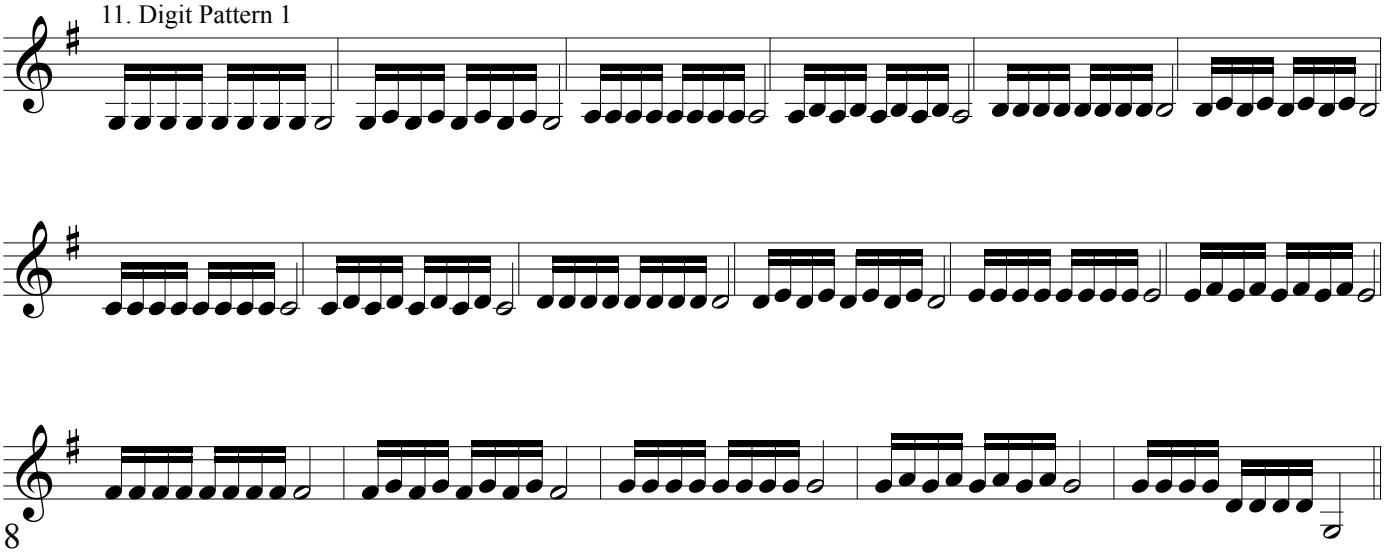
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs

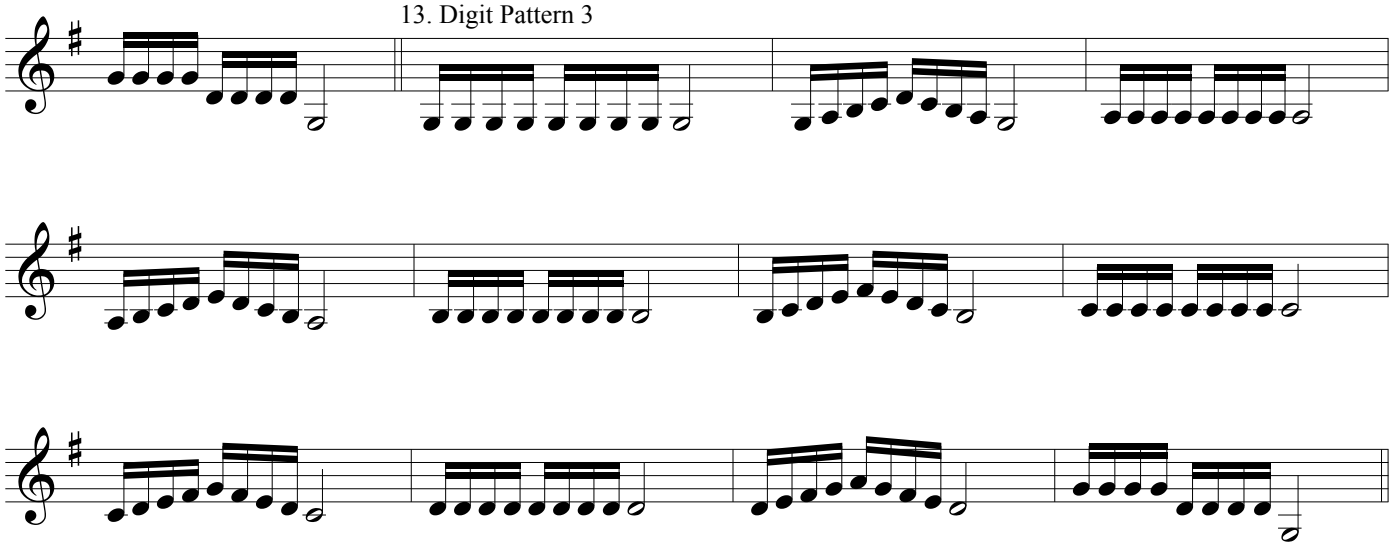


11. Digit Pattern 1



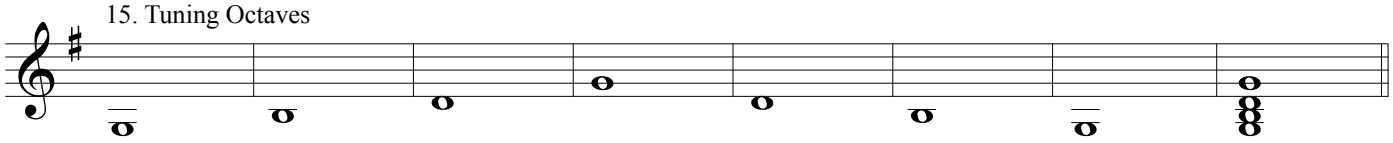
12. Digit Pattern 2

13. Digit Pattern 3

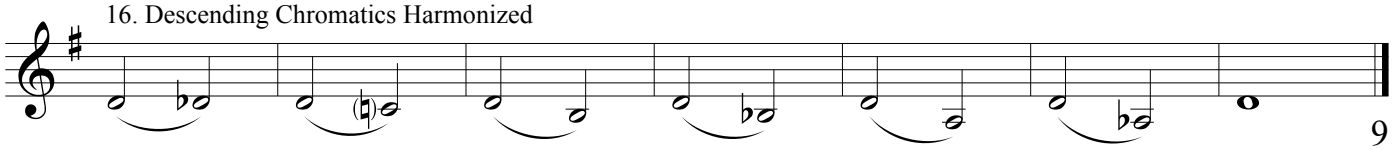


14. Major Scale Tuning

15. Tuning Octaves

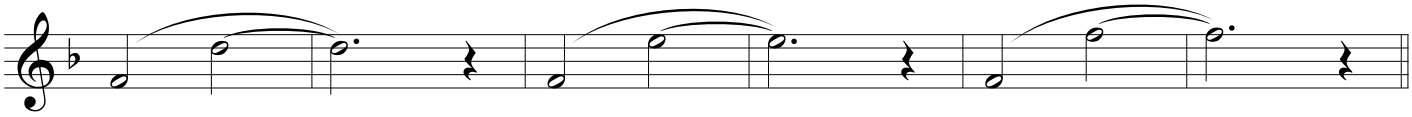


16. Descending Chromatics Harmonized

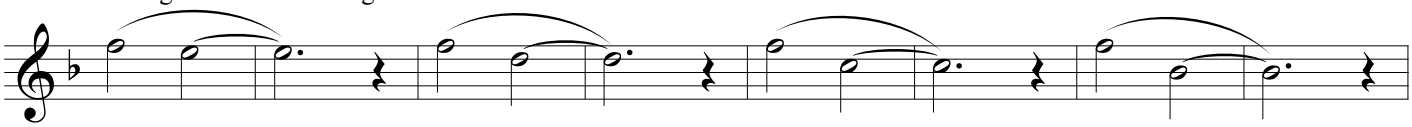


Concert E♭

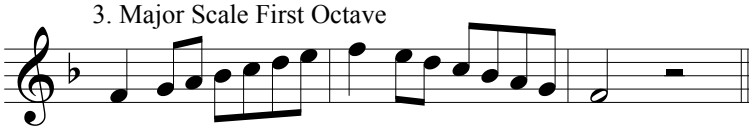
1. Long Tones Ascending



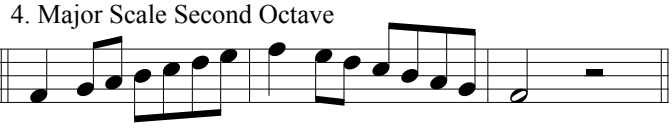
2. Long Tones Descending



3. Major Scale First Octave

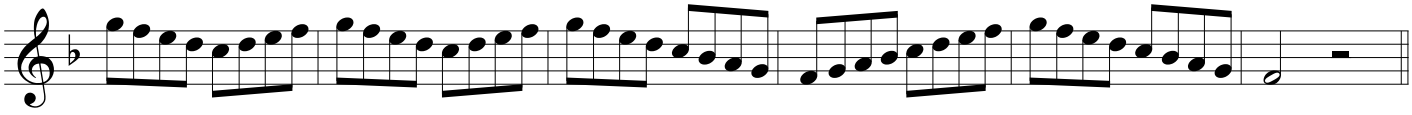


4. Major Scale Second Octave



5. Harmonic Minor Scale

6. Five Note Pattern

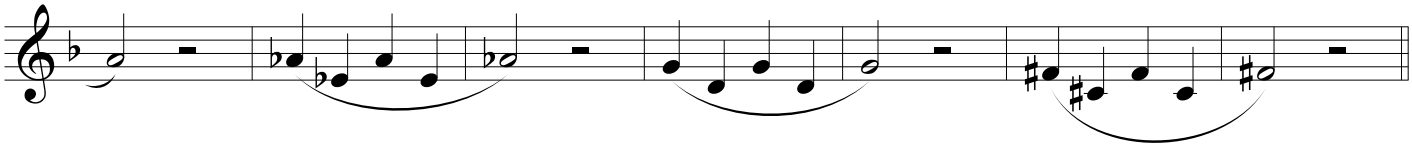


7. Thirds

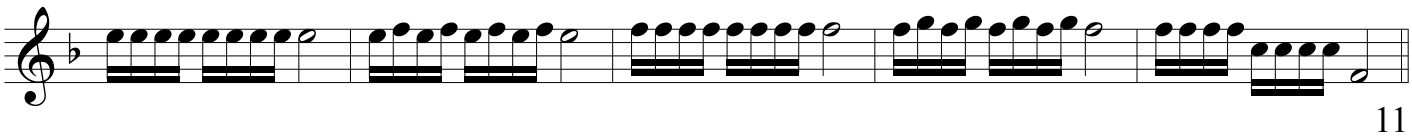
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs

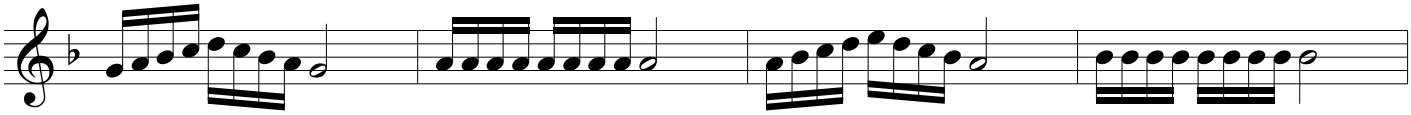


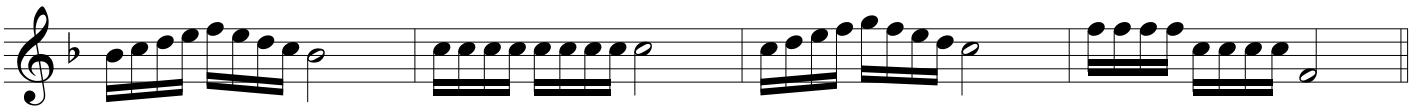
11. Digit Pattern 1



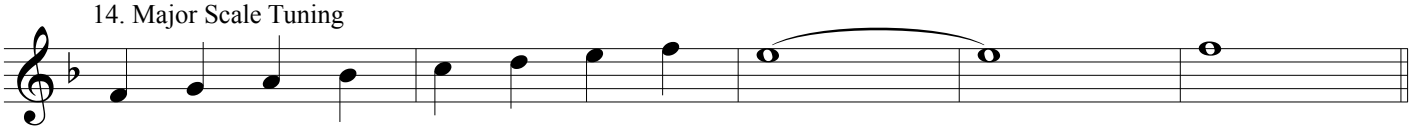
12. Digit Pattern 2

13. Digit Pattern 3





14. Major Scale Tuning

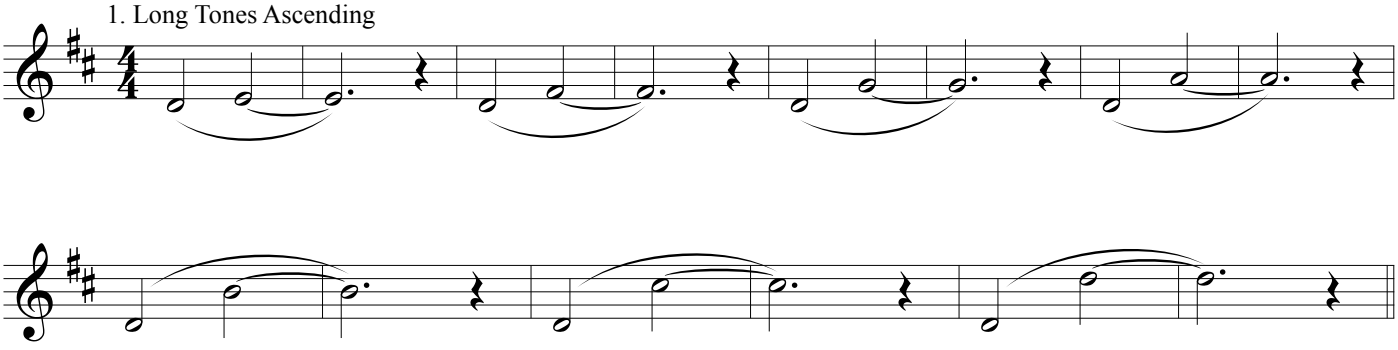


15. Tuning Octaves

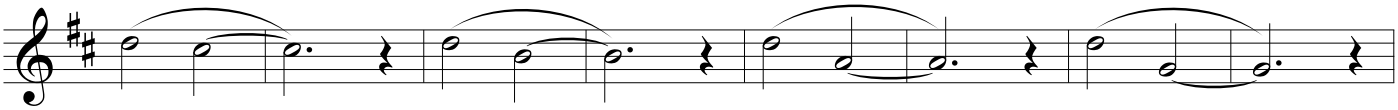
16. Descending Chromatics Harmonized

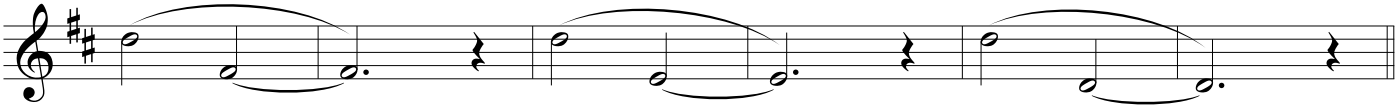
Concert C

1. Long Tones Ascending

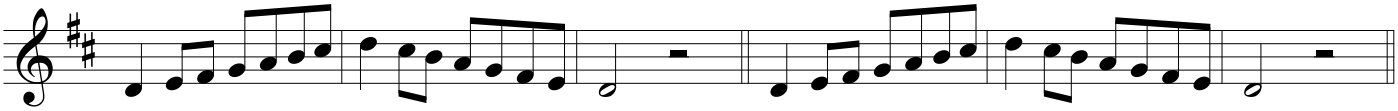


2. Long Tones Descending





3. Major Scale First Octave



4. Major Scale Second Octave

5. Harmonic Minor Scale

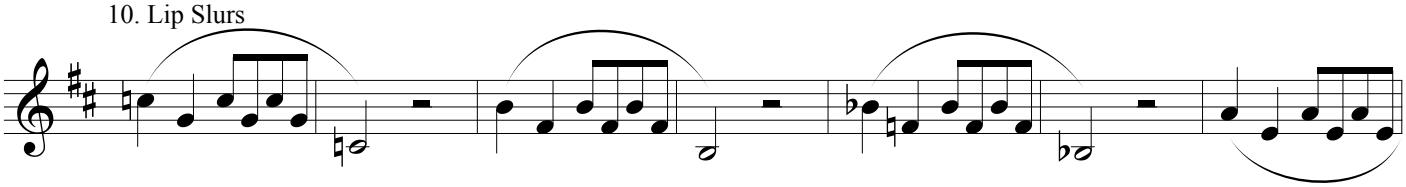
6. Five Note Pattern

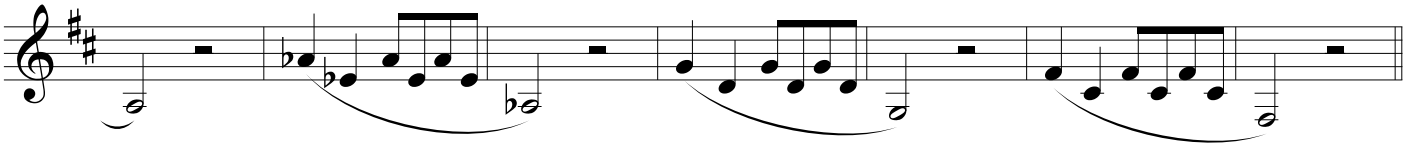
7. Thirds

8. Chromatic Segments

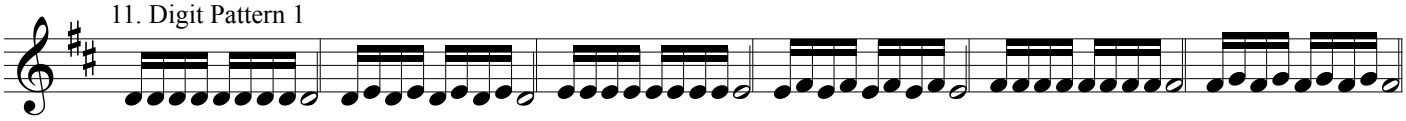
9. Chromatic Scale

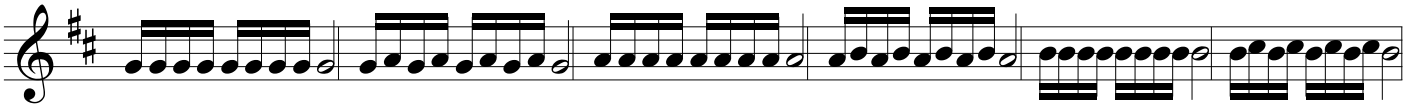
10. Lip Slurs



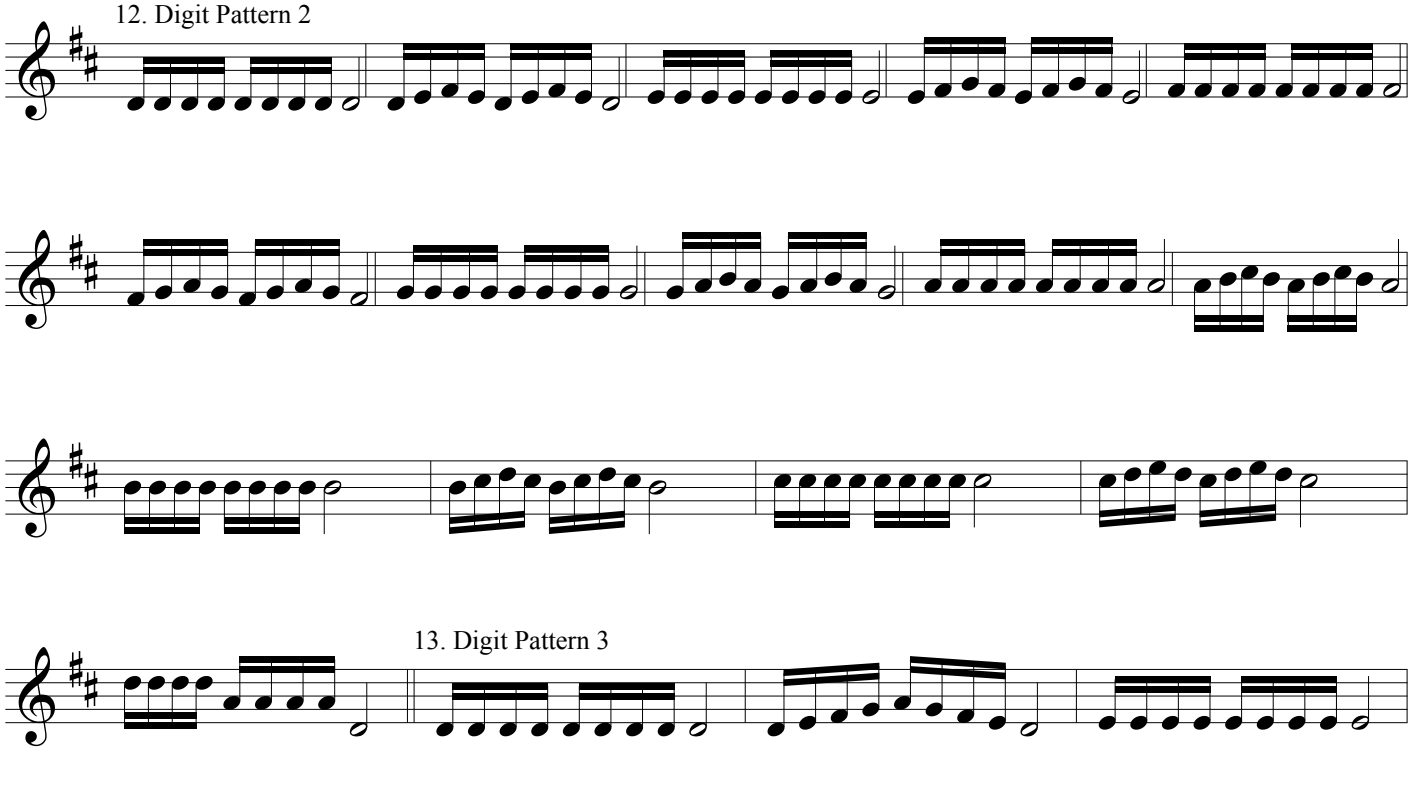


11. Digit Pattern 1

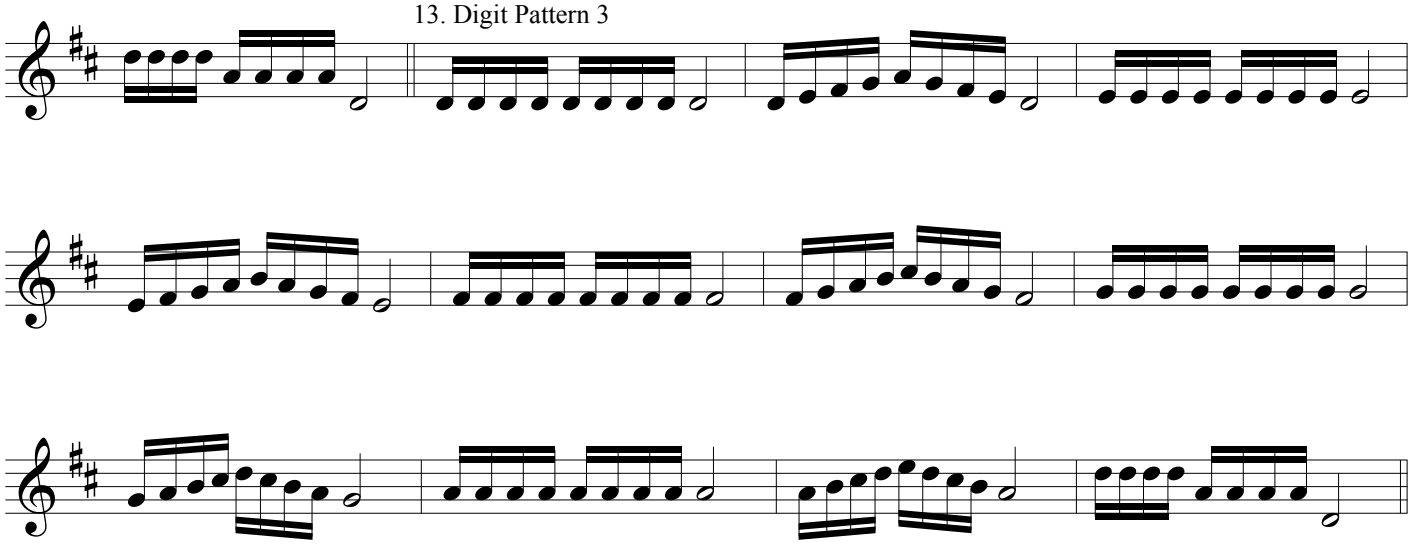




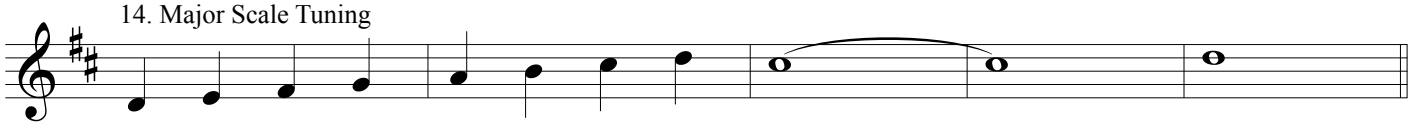
12. Digit Pattern 2



13. Digit Pattern 3

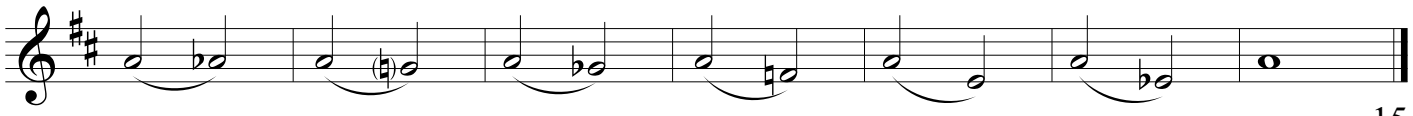


14. Major Scale Tuning



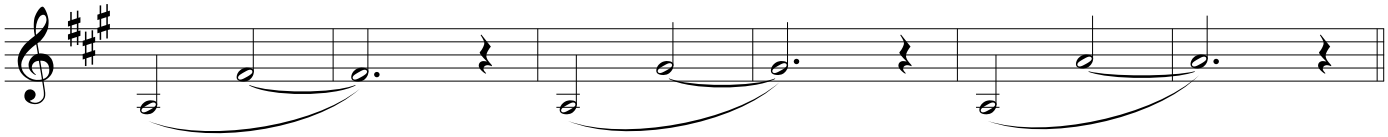
15. Tuning Octaves

16. Descending Chromatics Harmonized

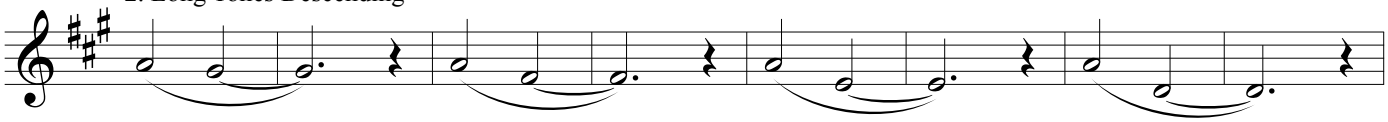


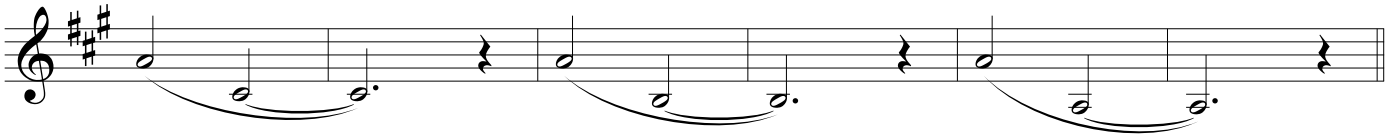
Concert G

1. Long Tones Ascending



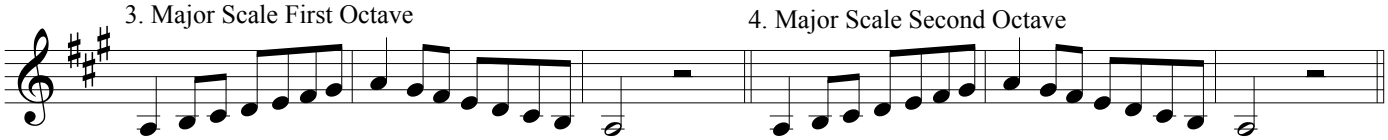
2. Long Tones Descending





3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

6. Five Note Pattern

7. Thirds

8. Chromatic Segments

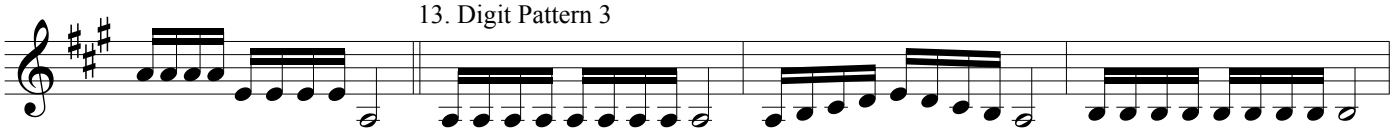
9. Chromatic Scale

10. Lip Slurs

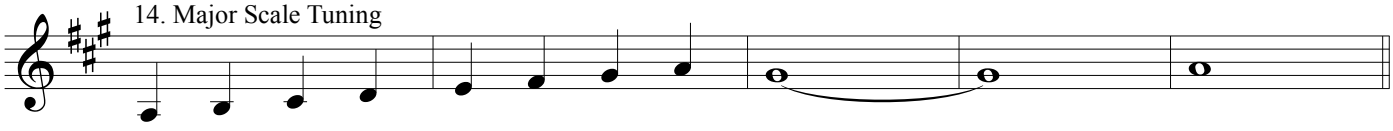
11. Digit Pattern 1

12. Digit Pattern 2

13. Digit Pattern 3

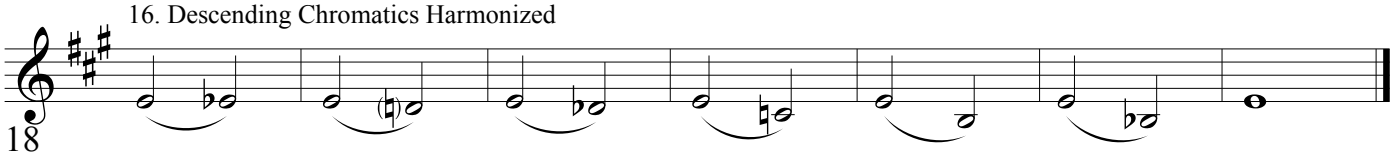


14. Major Scale Tuning



15. Tuning Octaves

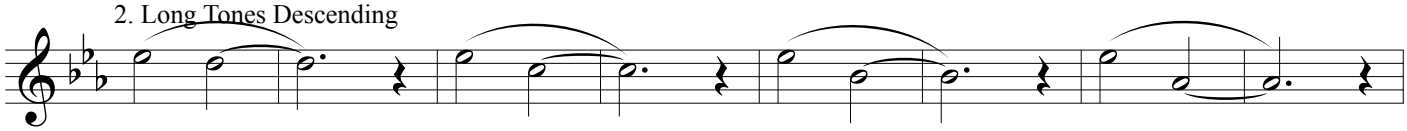
16. Descending Chromatics Harmonized

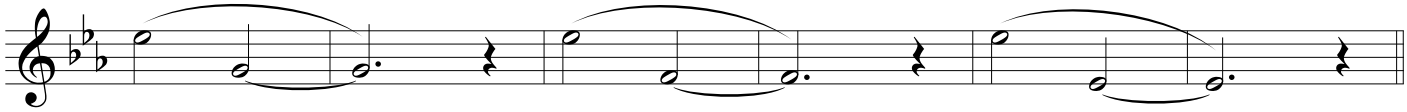


Concert D♭

1. Long Tones Ascending

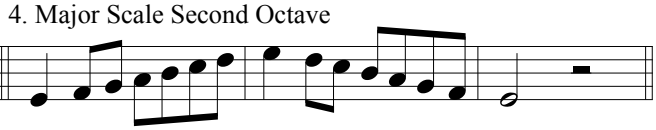
2. Long Tones Descending





3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

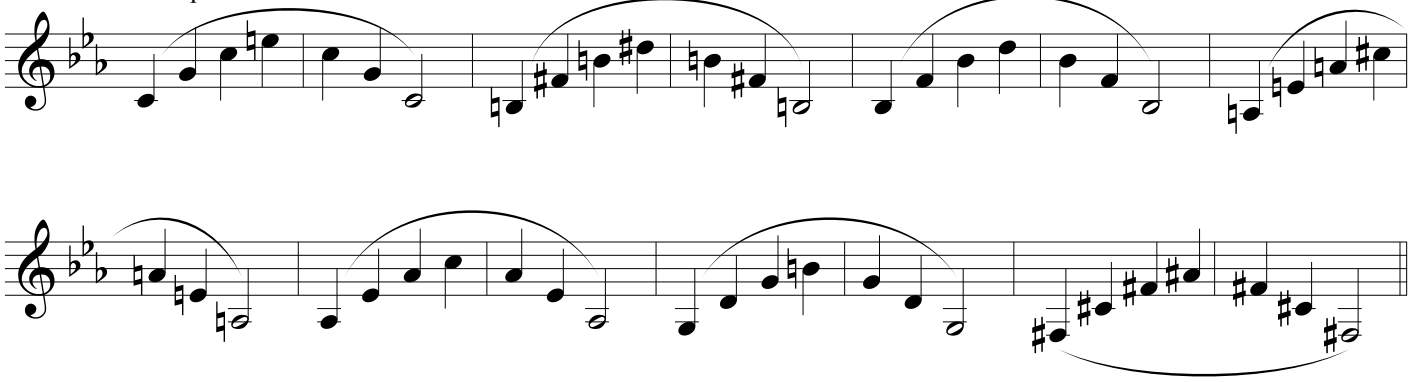
6. Five Note Pattern

7. Thirds

8. Chromatic Segments

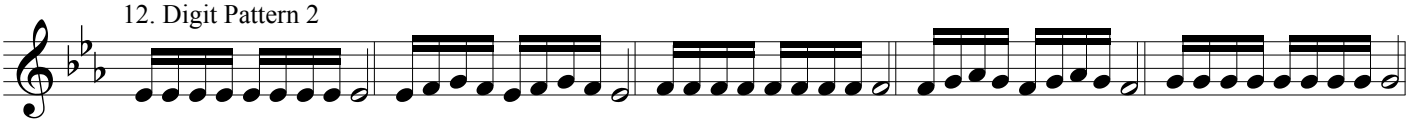
9. Chromatic Scale

10. Lip Slurs



11. Digit Pattern 1

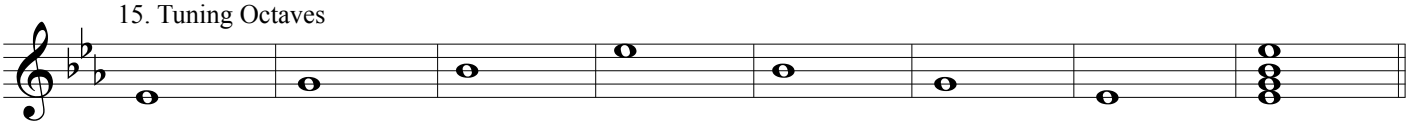
12. Digit Pattern 2



13. Digit Pattern 3

14. Major Scale Tuning

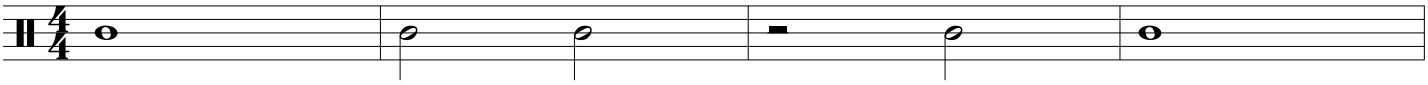
15. Tuning Octaves



16. Descending Chromatics Harmonized

Rhythm Pages

1



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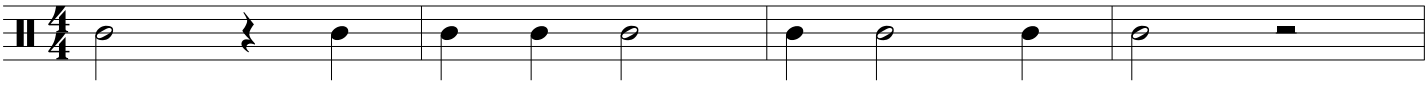

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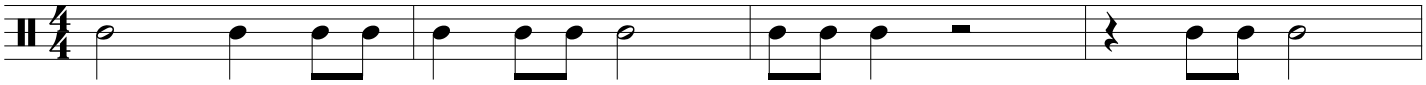

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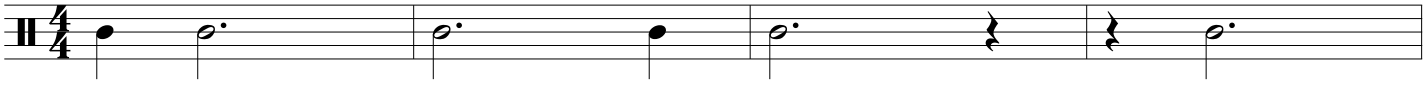

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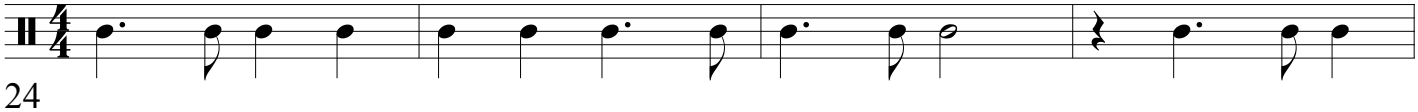

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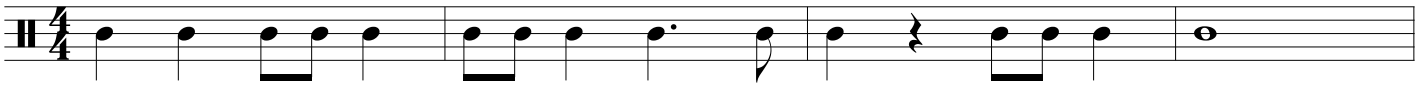

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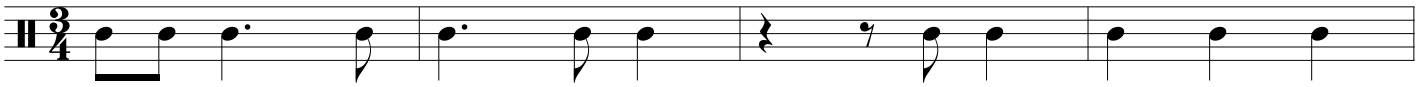

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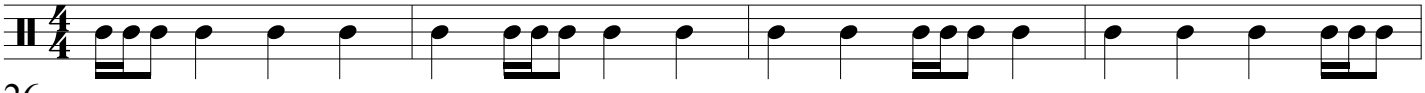

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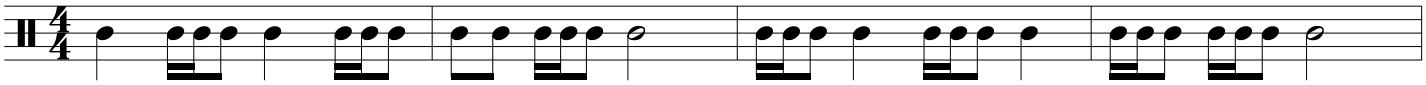

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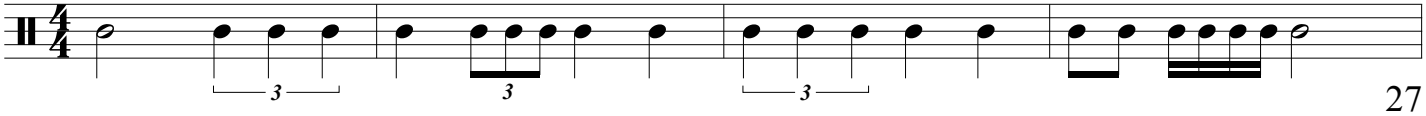

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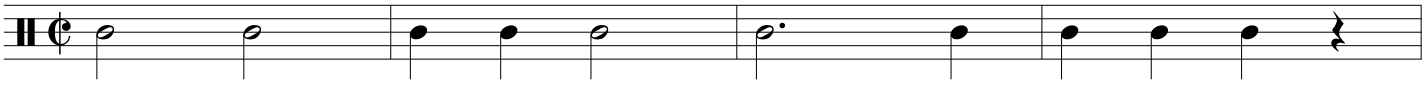

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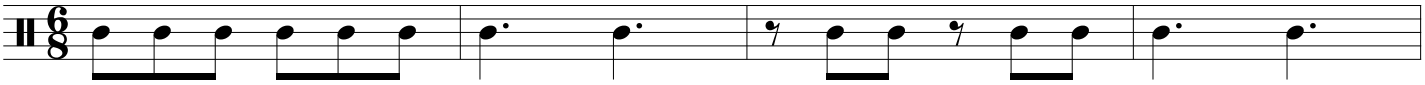

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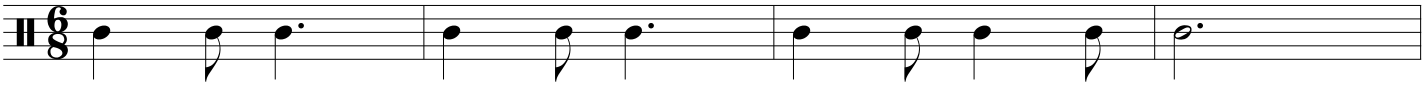

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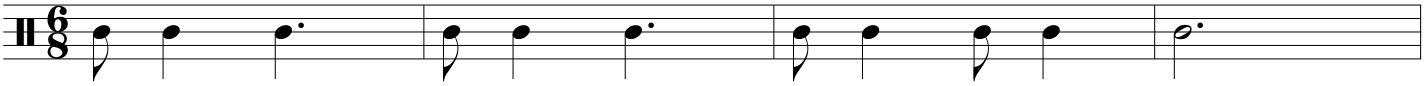

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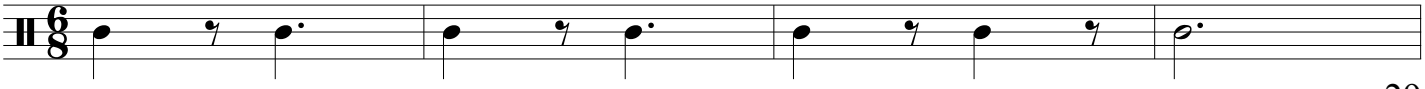

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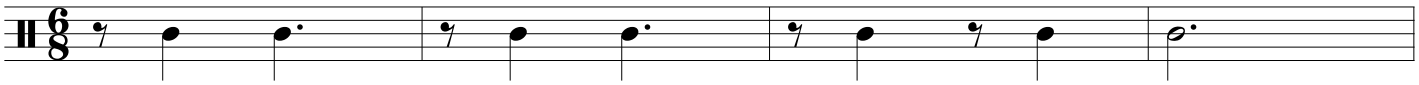

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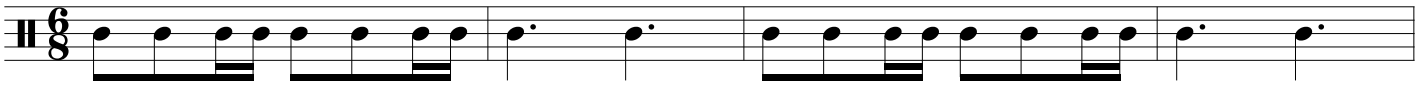

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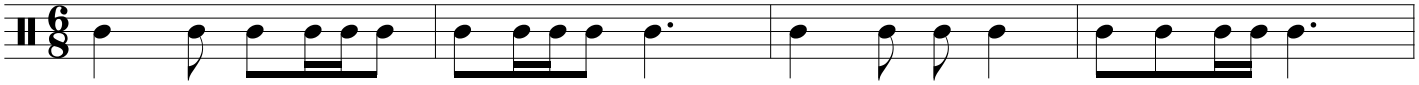

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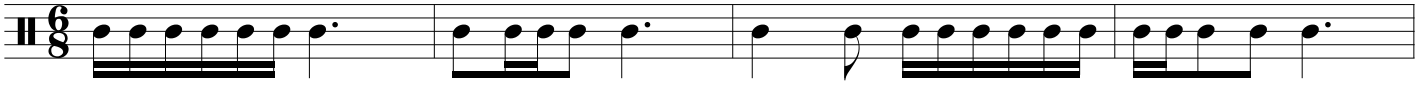

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French Horn

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

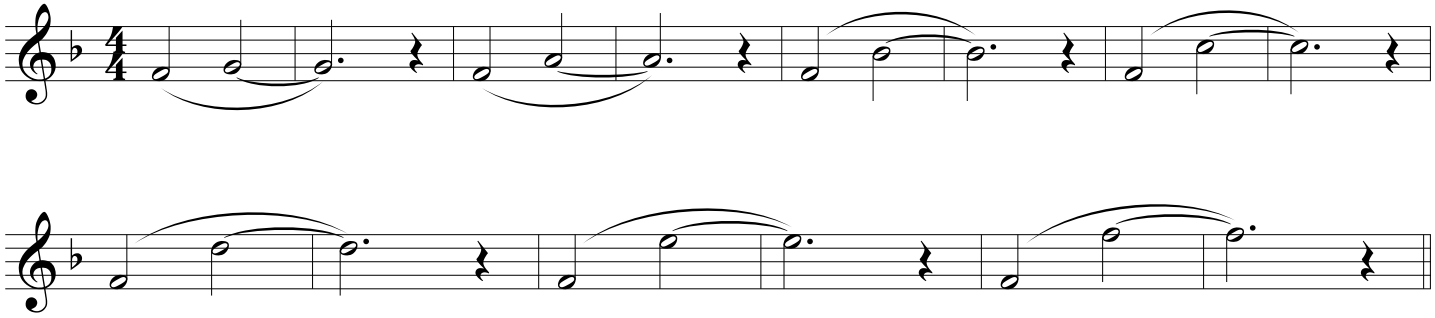
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

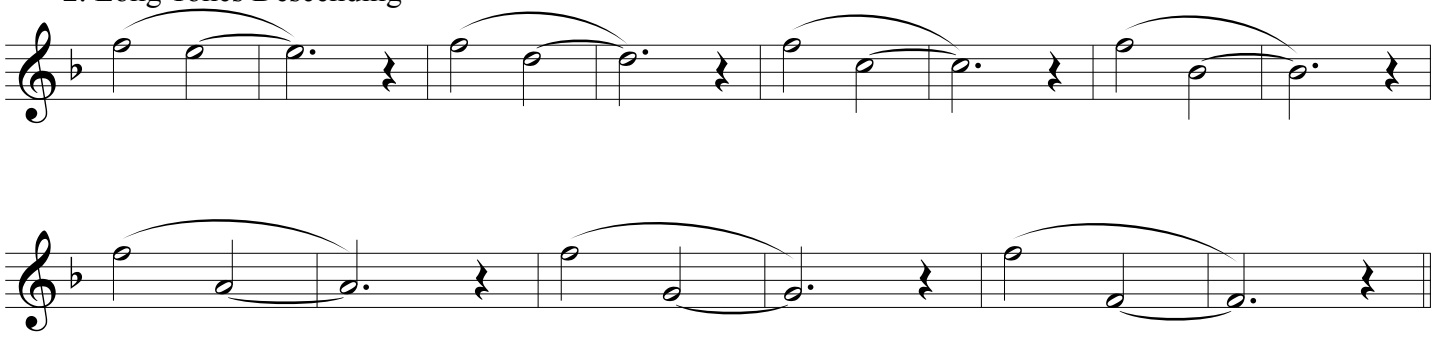
Concert B♭

Ashley Gable

1. Long Tones Ascending



2. Long Tones Descending

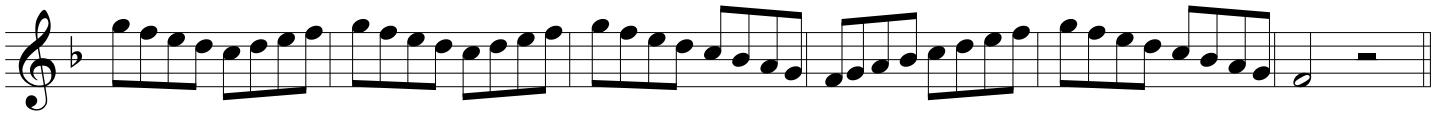


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

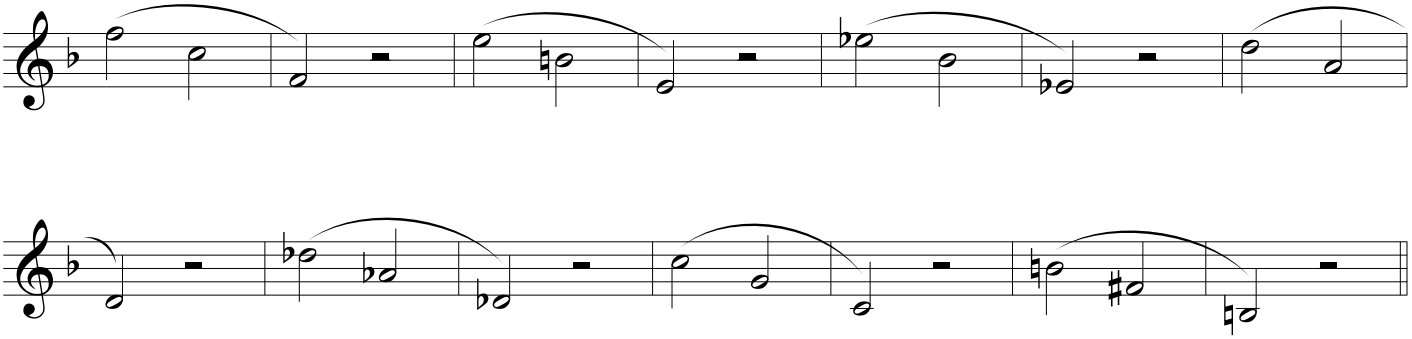


7. Thirds

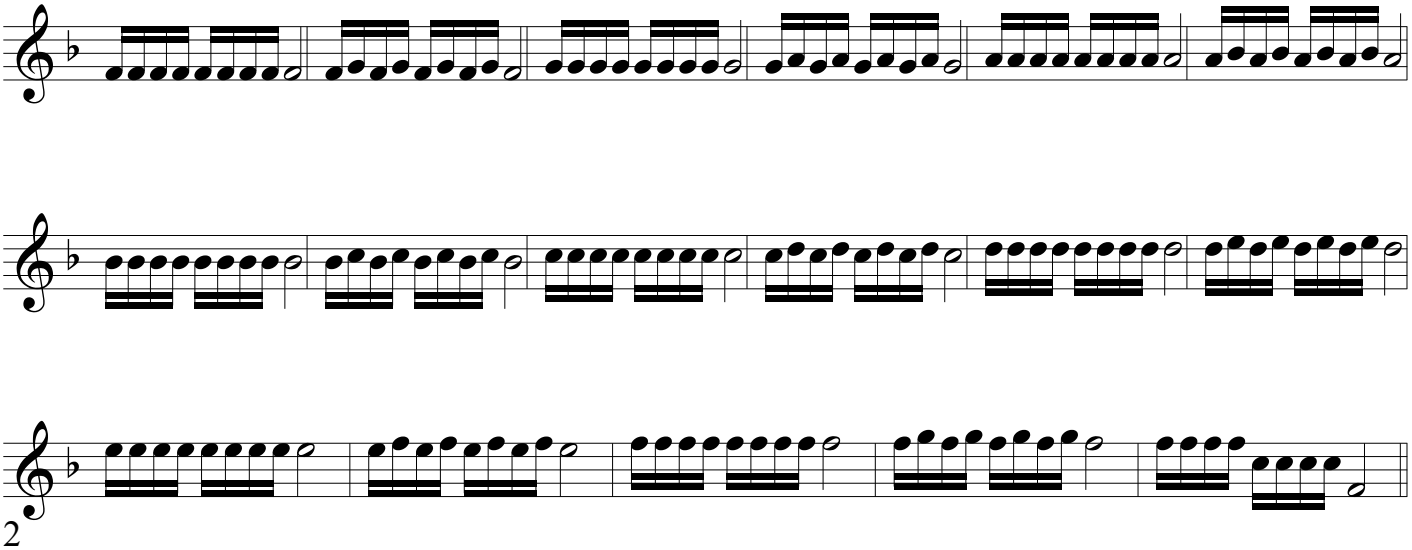
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs

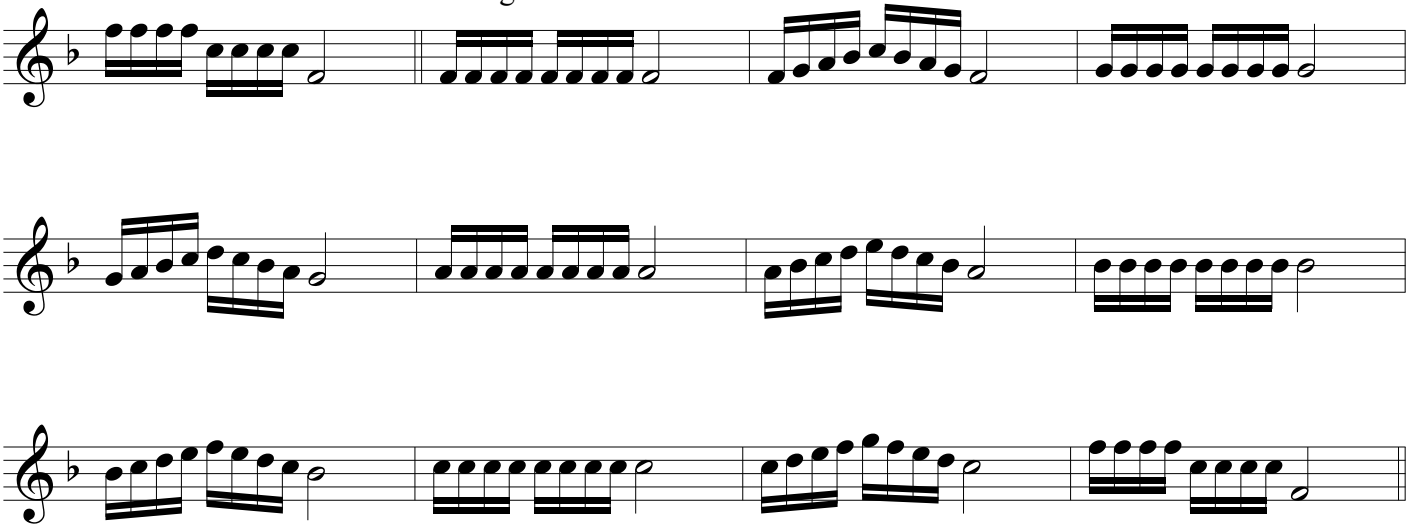


11. Digit Pattern 1



12. Digit Pattern 2

13. Digit Pattern 3



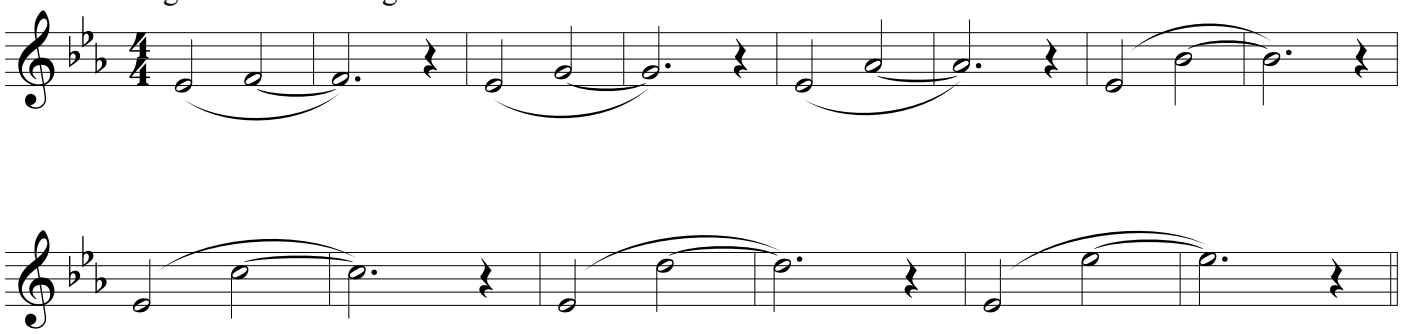
14. Major Scale Tuning

15. Tuning Octaves

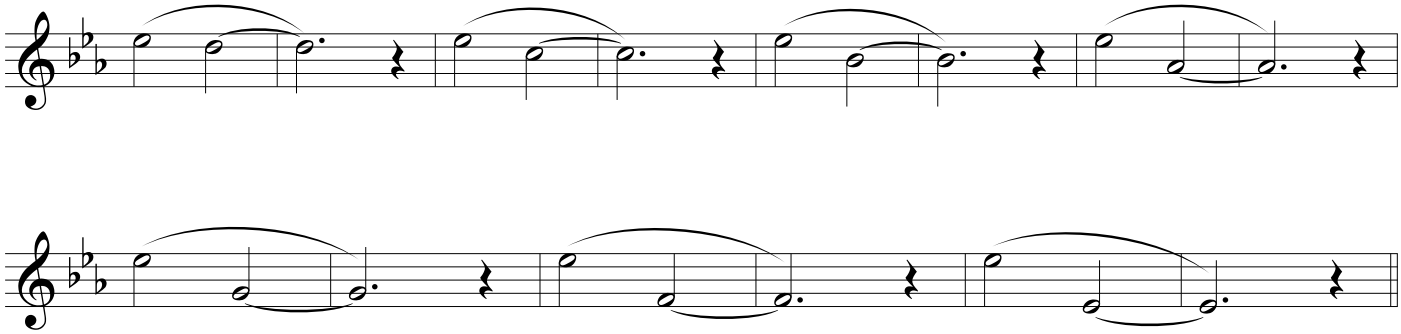
16. Descending Chromatics Harmonized

Concert A♭

1. Long Tones Ascending



2. Long Tones Descending



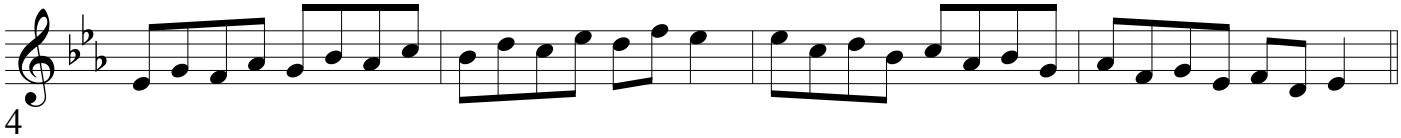
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

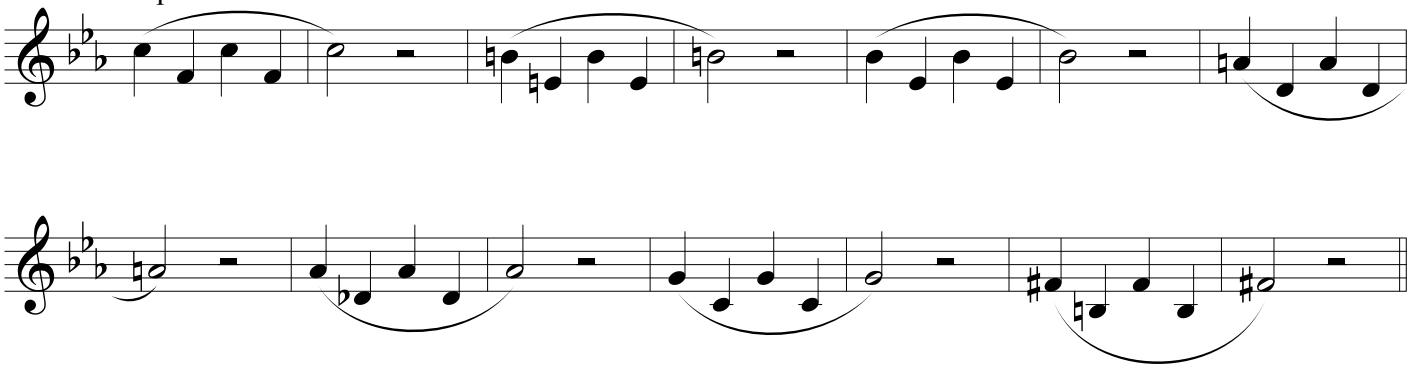
7. Thirds



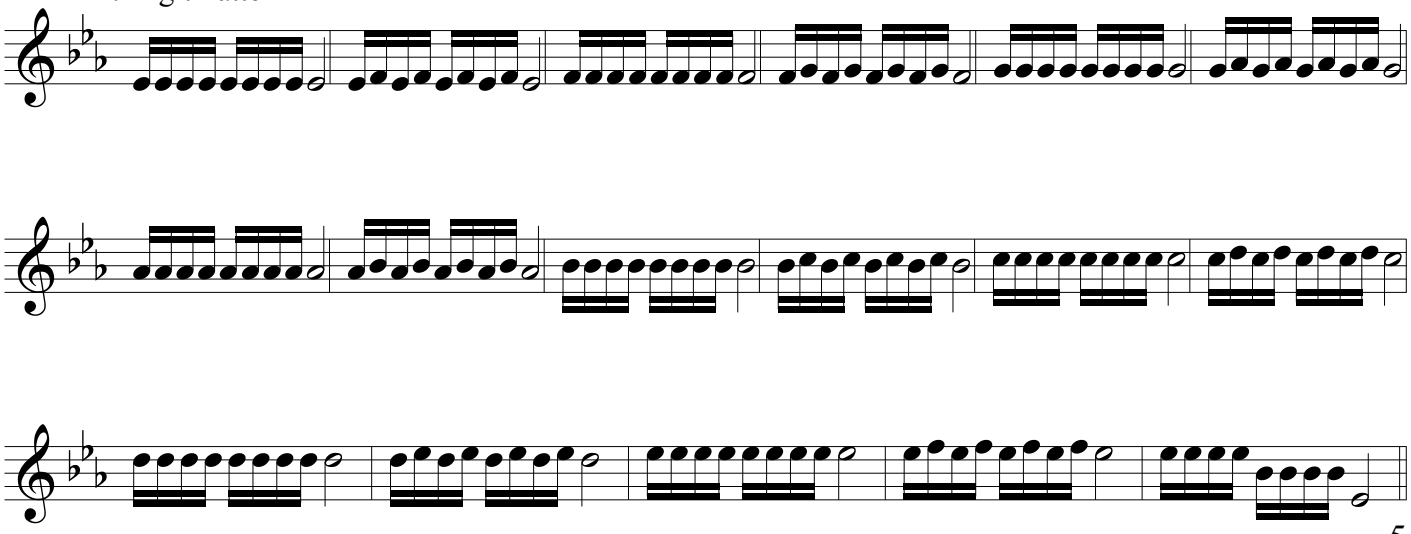
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs

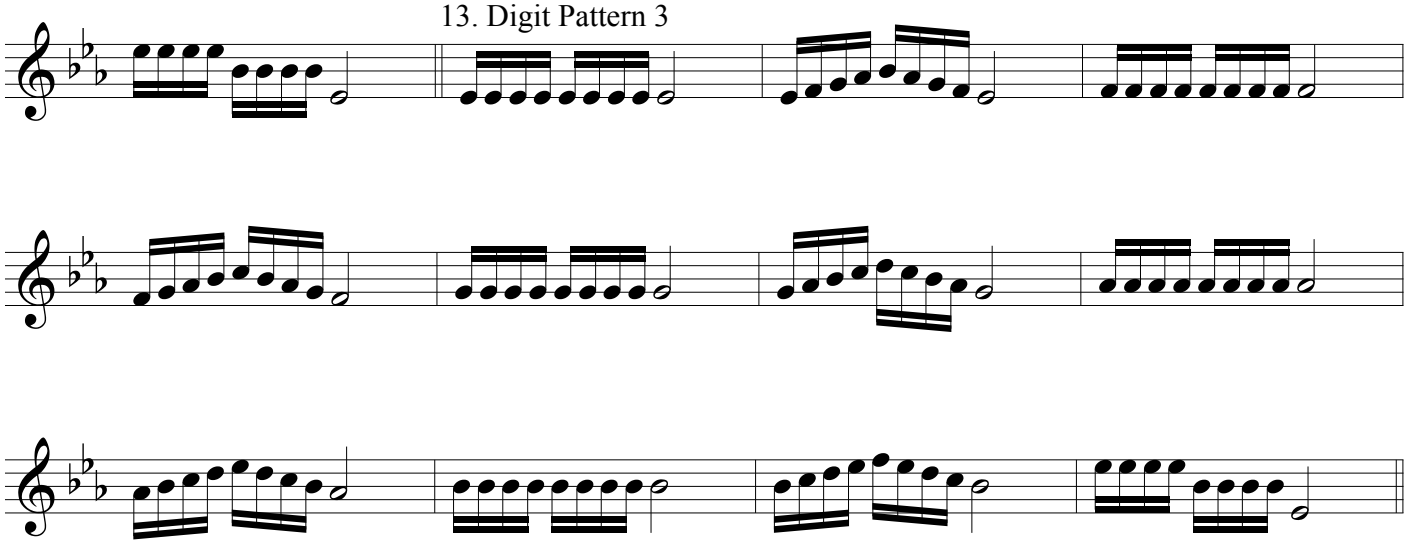


11. Digit Pattern 1

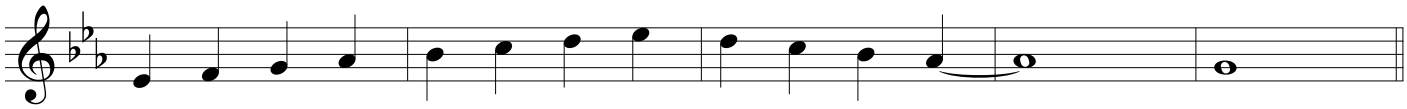


12. Digit Pattern 2

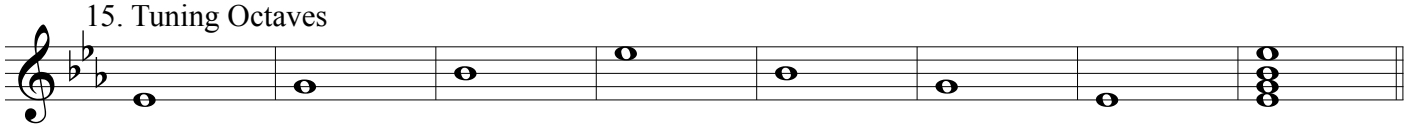
13. Digit Pattern 3



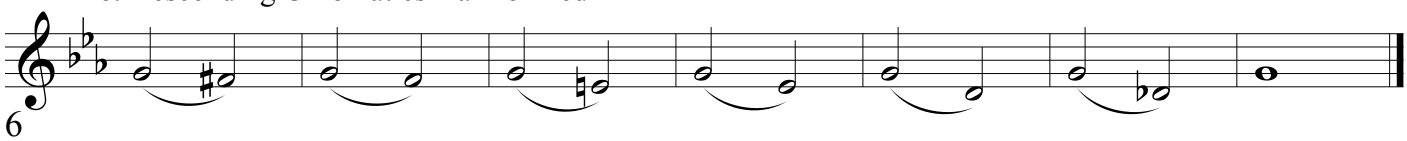
14. Major Scale Tuning



15. Tuning Octaves

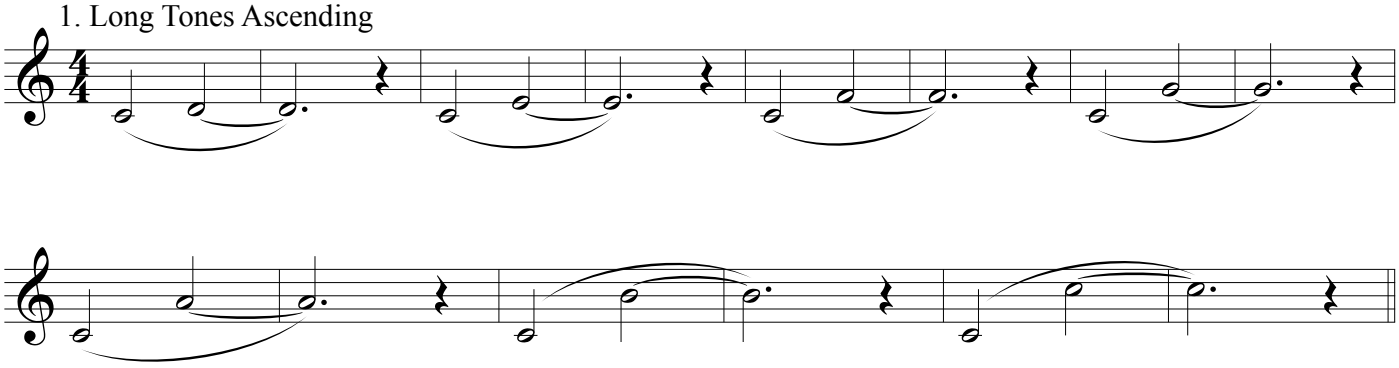


16. Descending Chromatics Harmonized

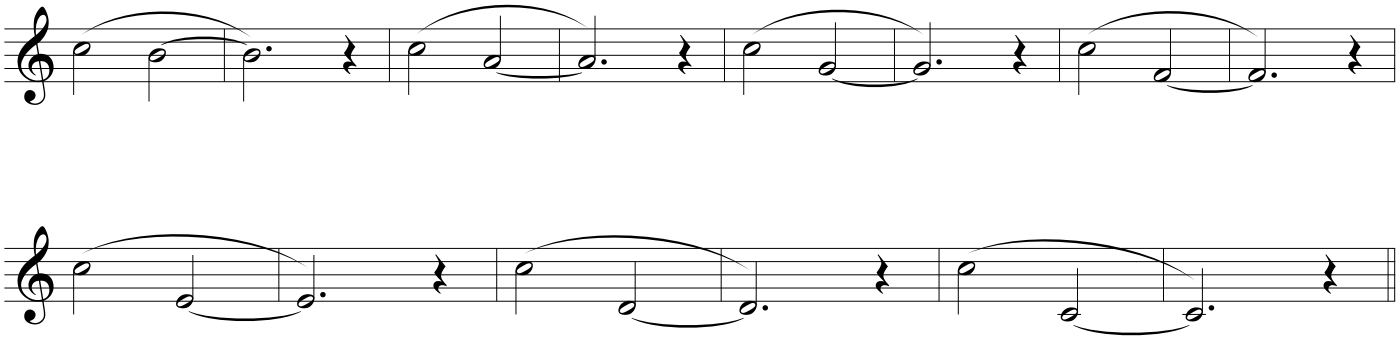


Concert F

1. Long Tones Ascending



2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

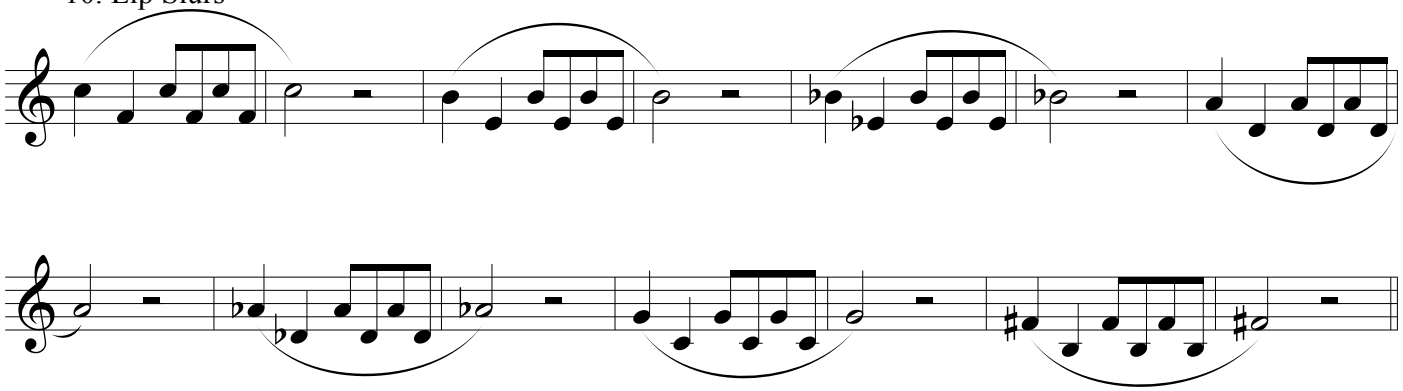
6. Five Note Pattern

7. Thirds

8. Chromatic Segments

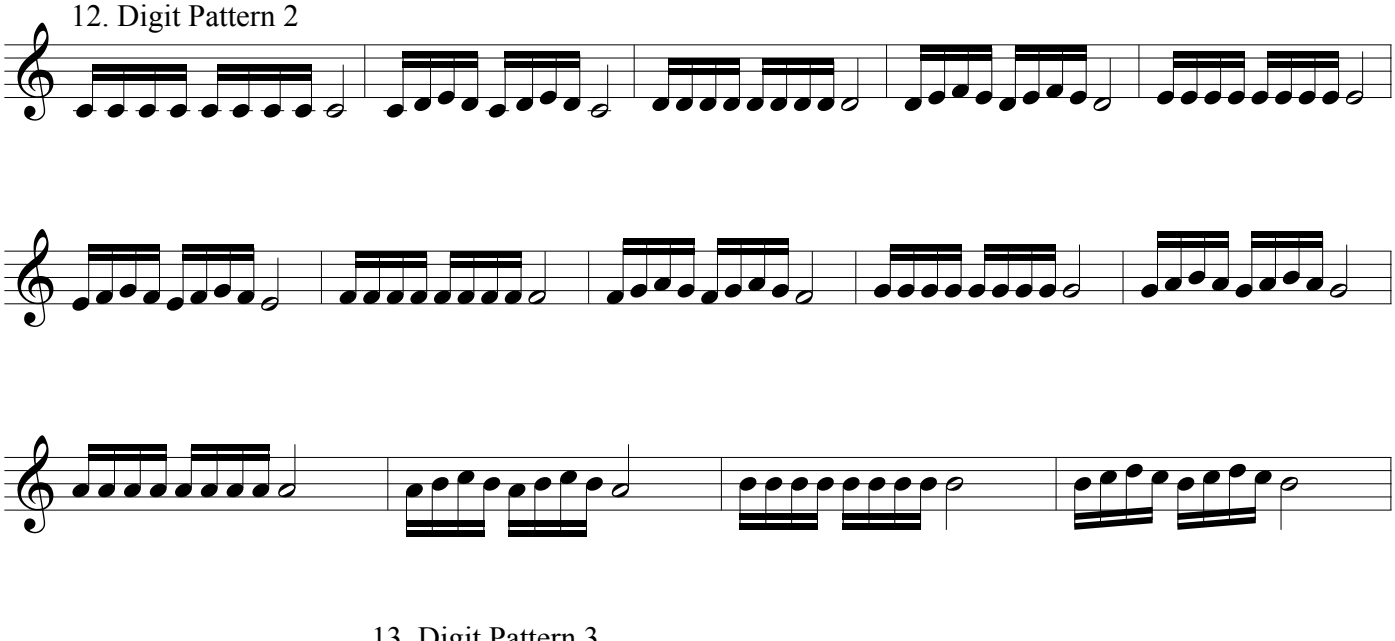
9. Chromatic Scale

10. Lip Slurs

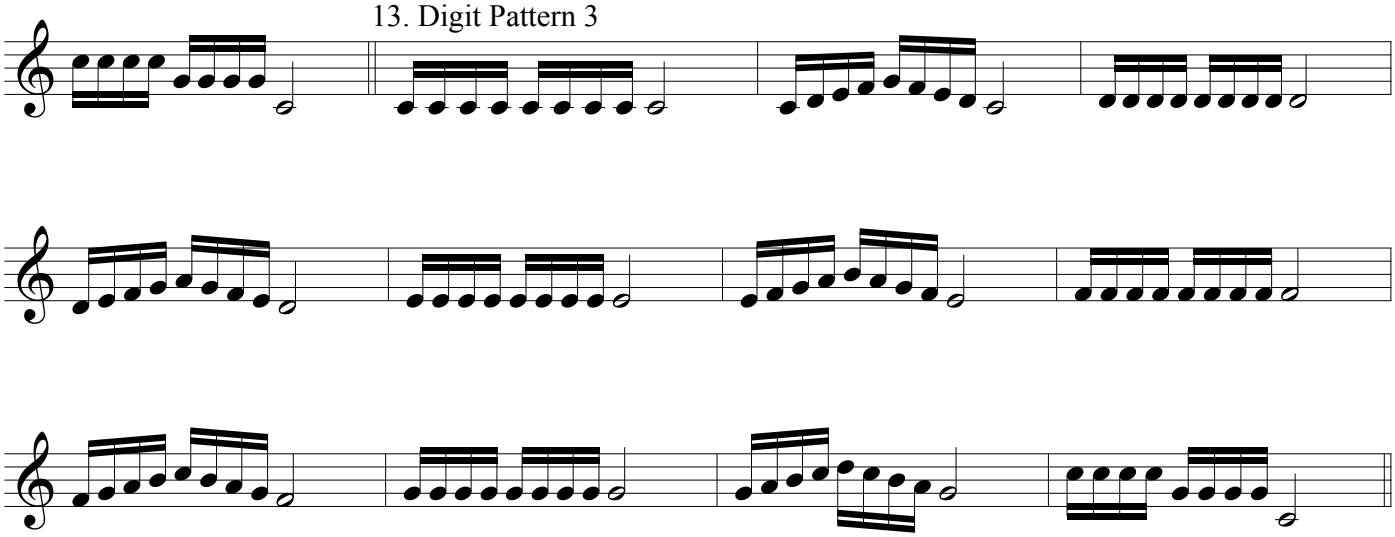


11. Digit Pattern 1

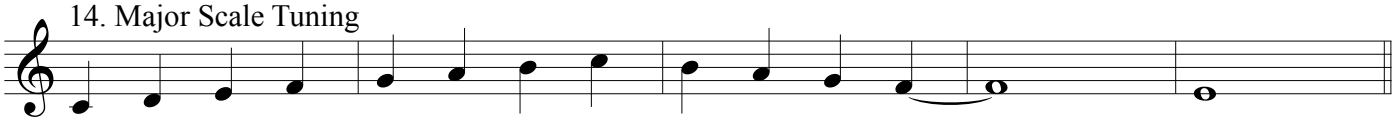
12. Digit Pattern 2



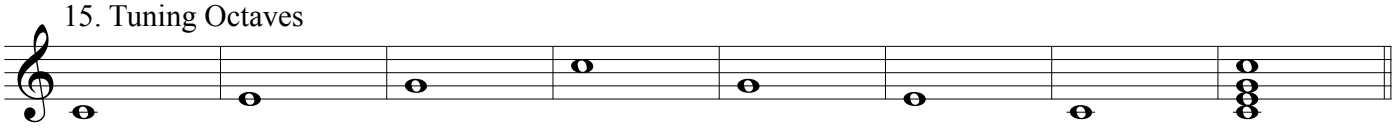
13. Digit Pattern 3



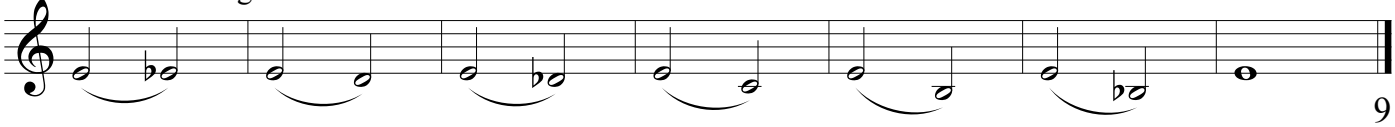
14. Major Scale Tuning



15. Tuning Octaves

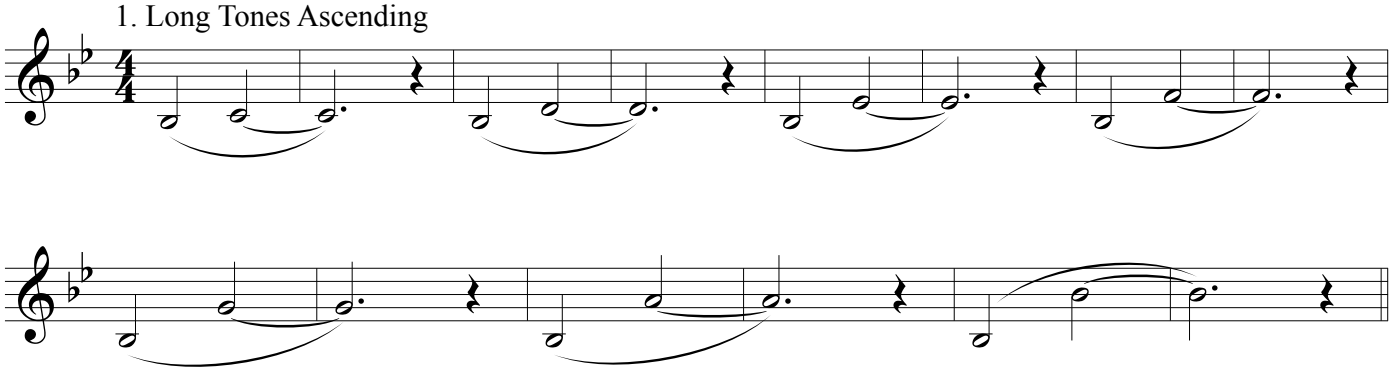


16. Descending Chromatics Harmonized

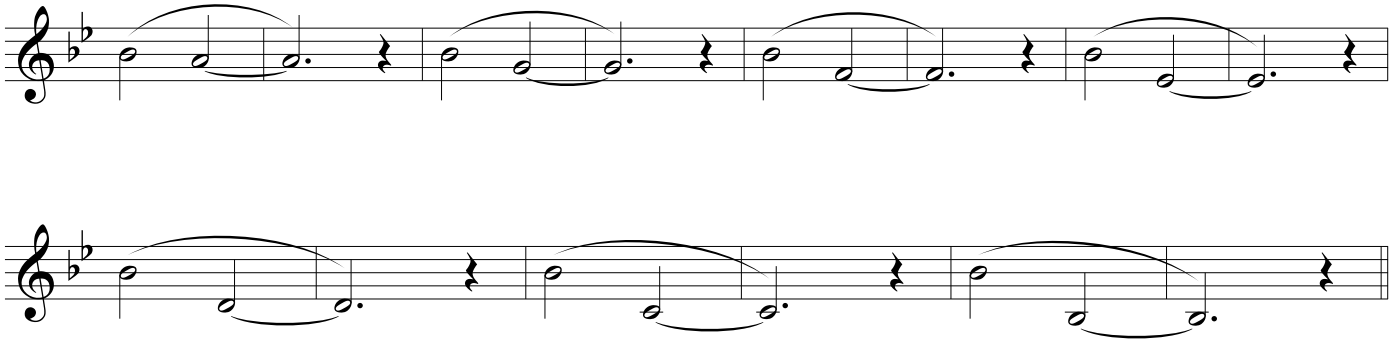


Concert E♭

1. Long Tones Ascending



2. Long Tones Descending

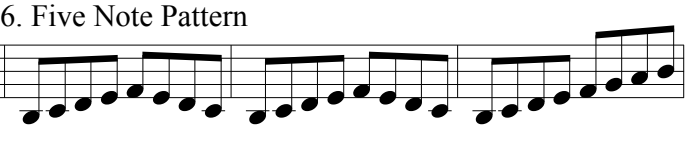


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

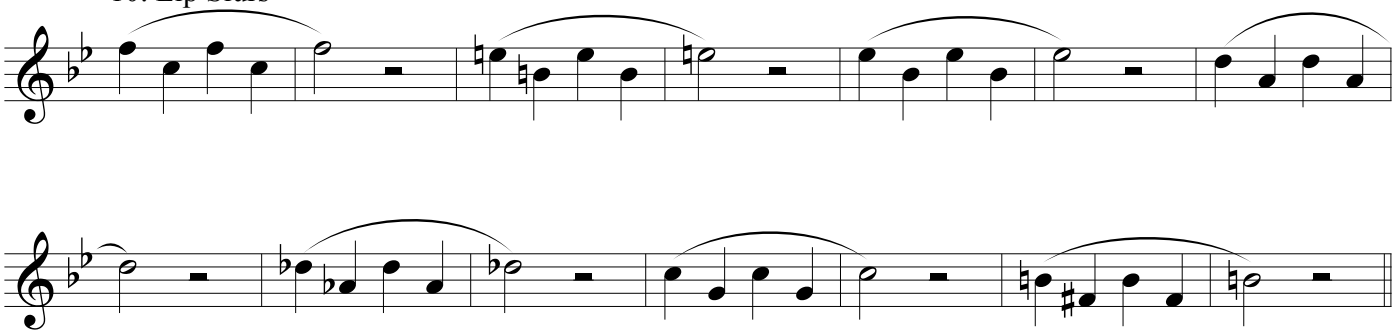


7. Thirds

8. Chromatic Segments

9. Chromatic Scale

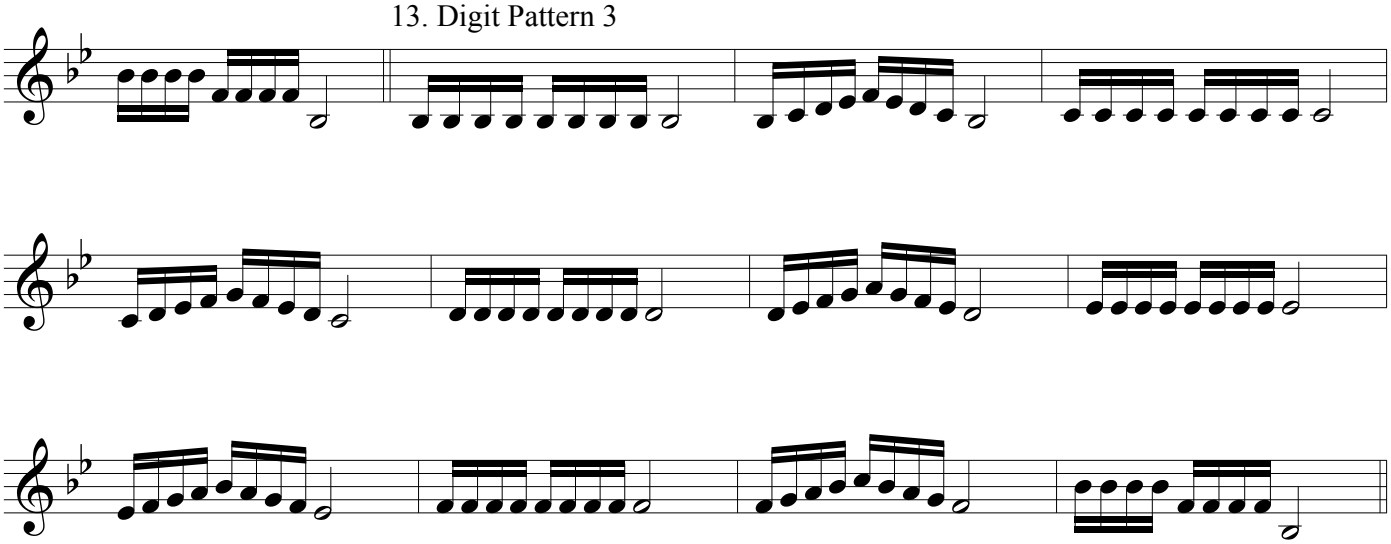
10. Lip Slurs



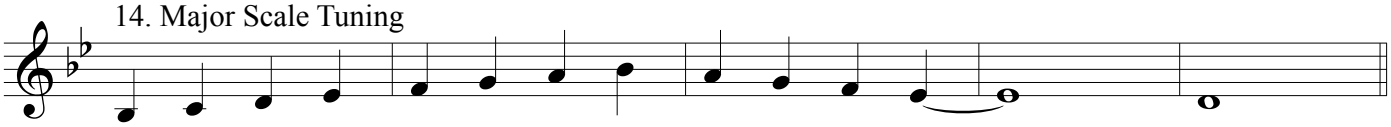
11. Digit Pattern 1

12. Digit Pattern 2

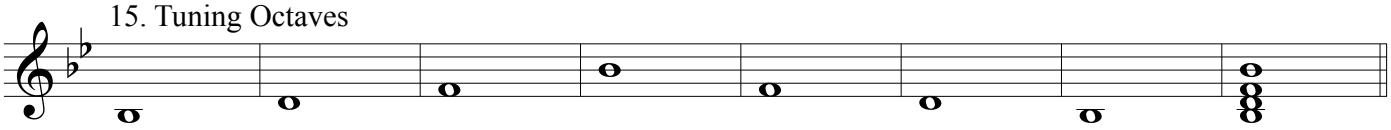
13. Digit Pattern 3



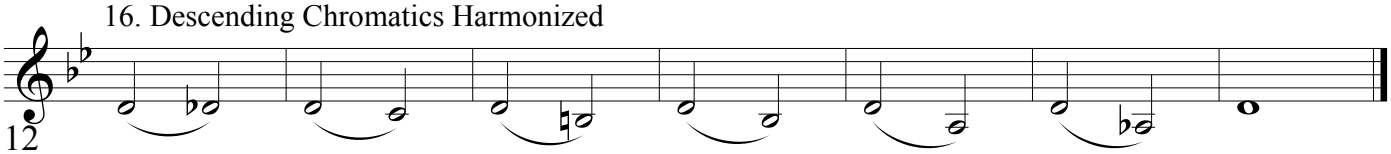
14. Major Scale Tuning



15. Tuning Octaves

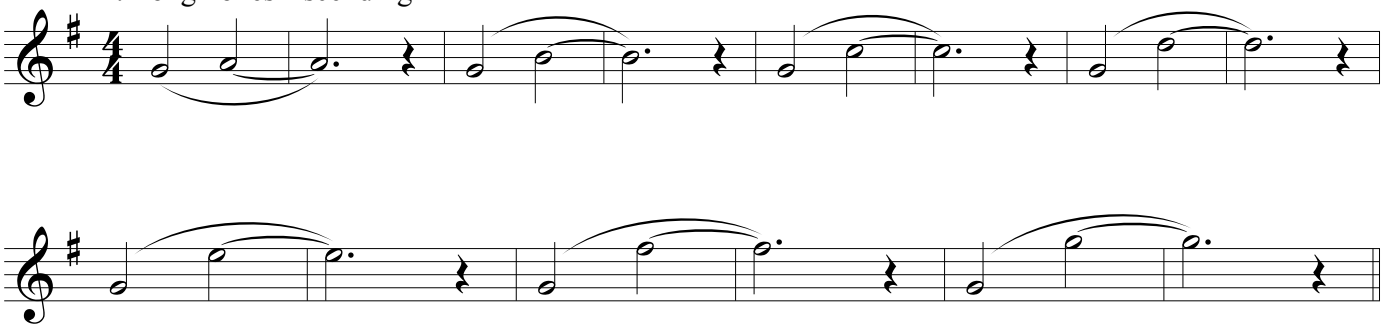


16. Descending Chromatics Harmonized

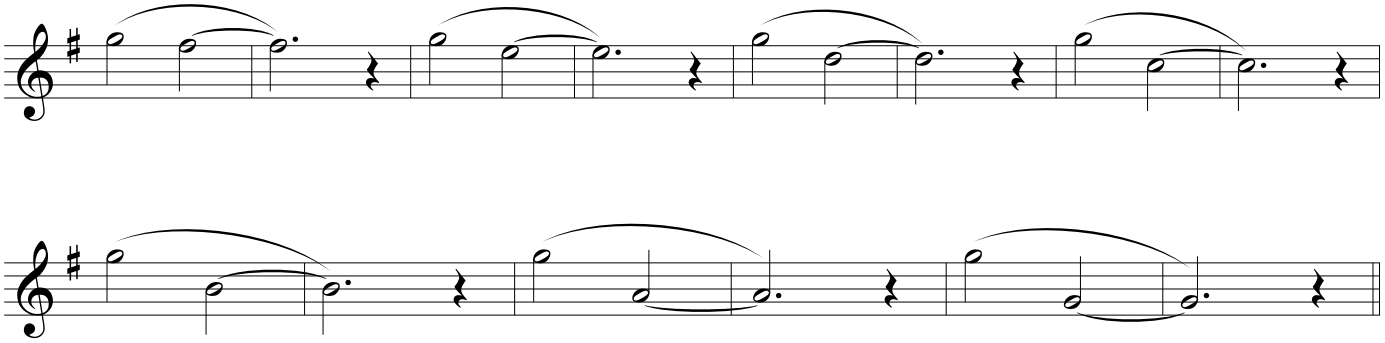


Concert C

1. Long Tones Ascending

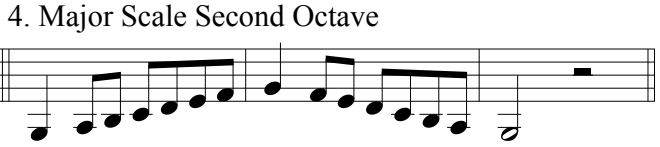


2. Long Tones Descending



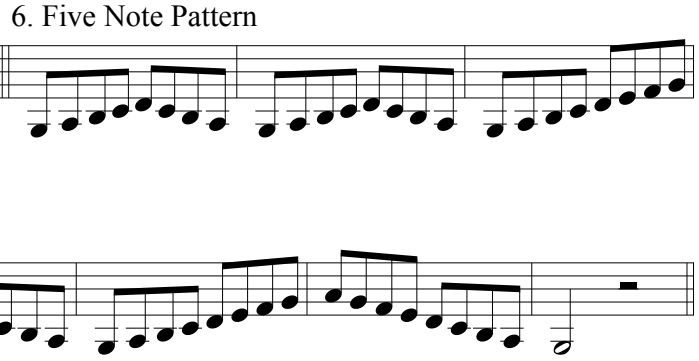
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

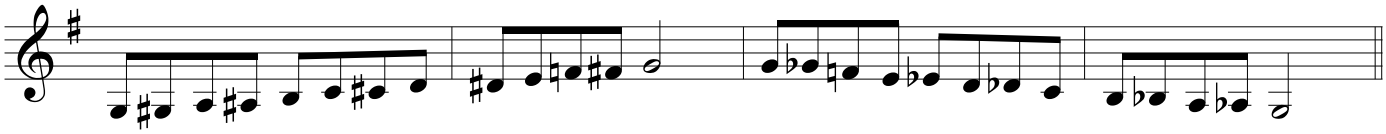
6. Five Note Pattern



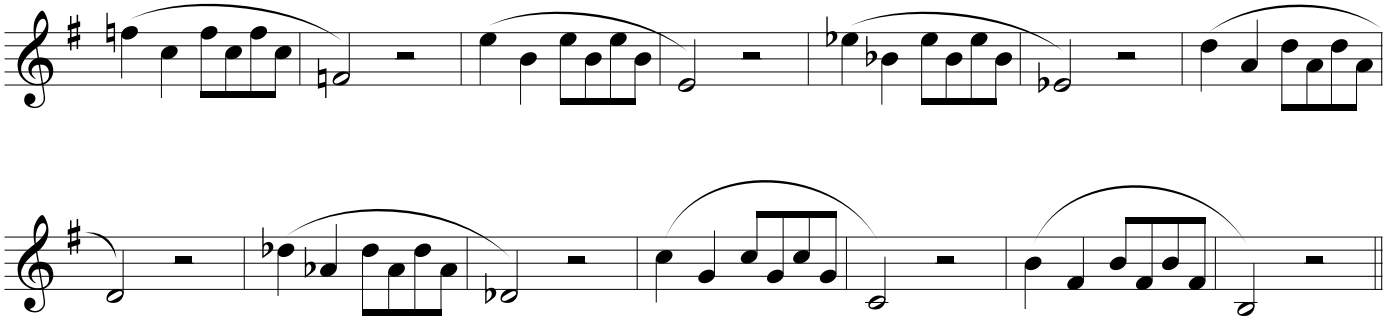
7. Thirds

8. Chromatic Segments

9. Chromatic Scale



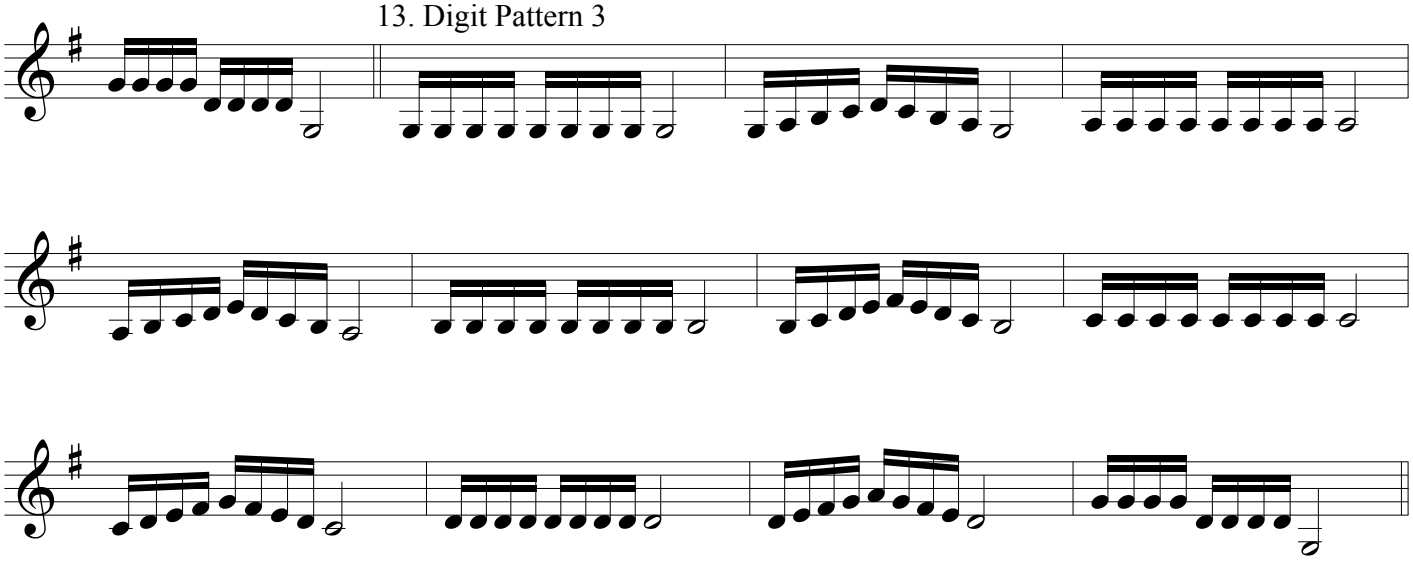
10. Lip Slurs



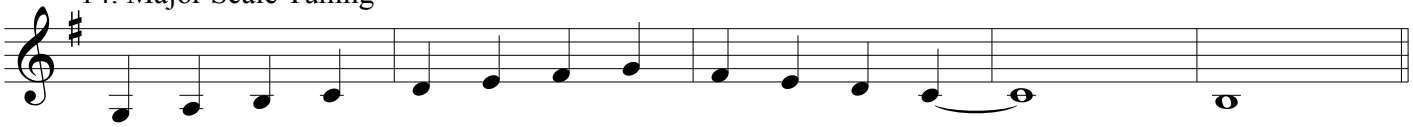
11. Digit Pattern 1

12. Digit Pattern 2

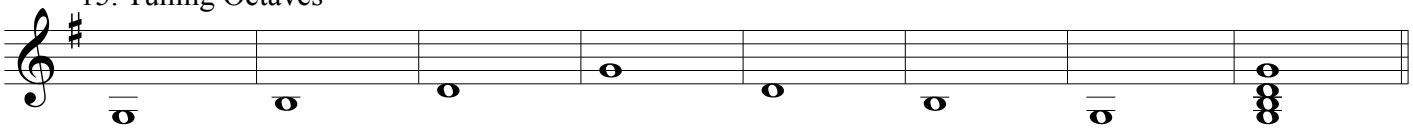
13. Digit Pattern 3



14. Major Scale Tuning



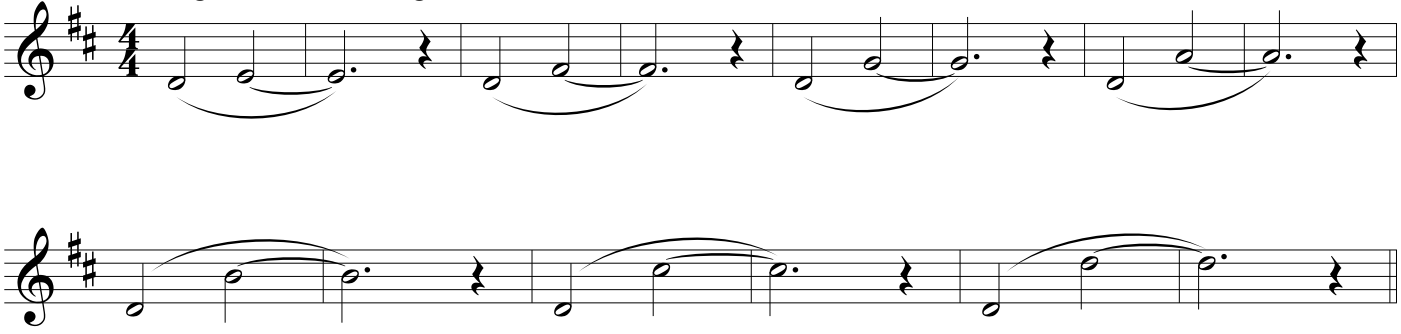
15. Tuning Octaves



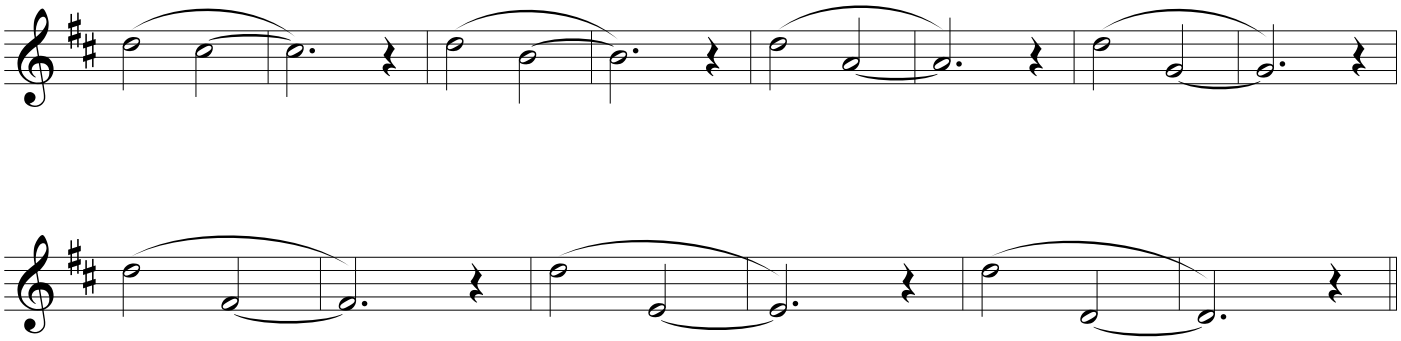
16. Descending Chromatics Harmonized

Concert G

1. Long Tones Ascending



2. Long Tones Descending

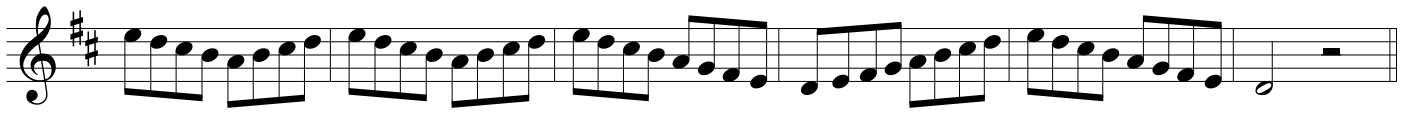


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

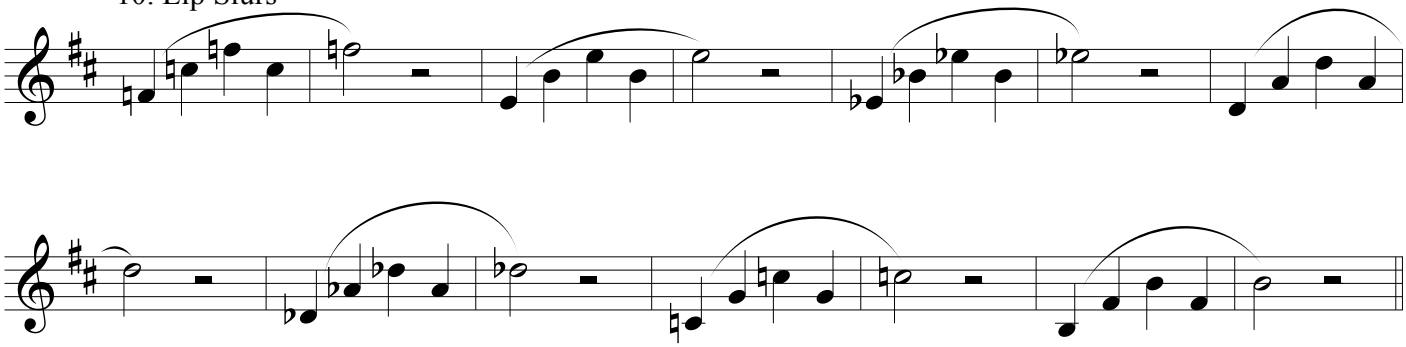


7. Thirds

8. Chromatic Segments

9. Chromatic Scale

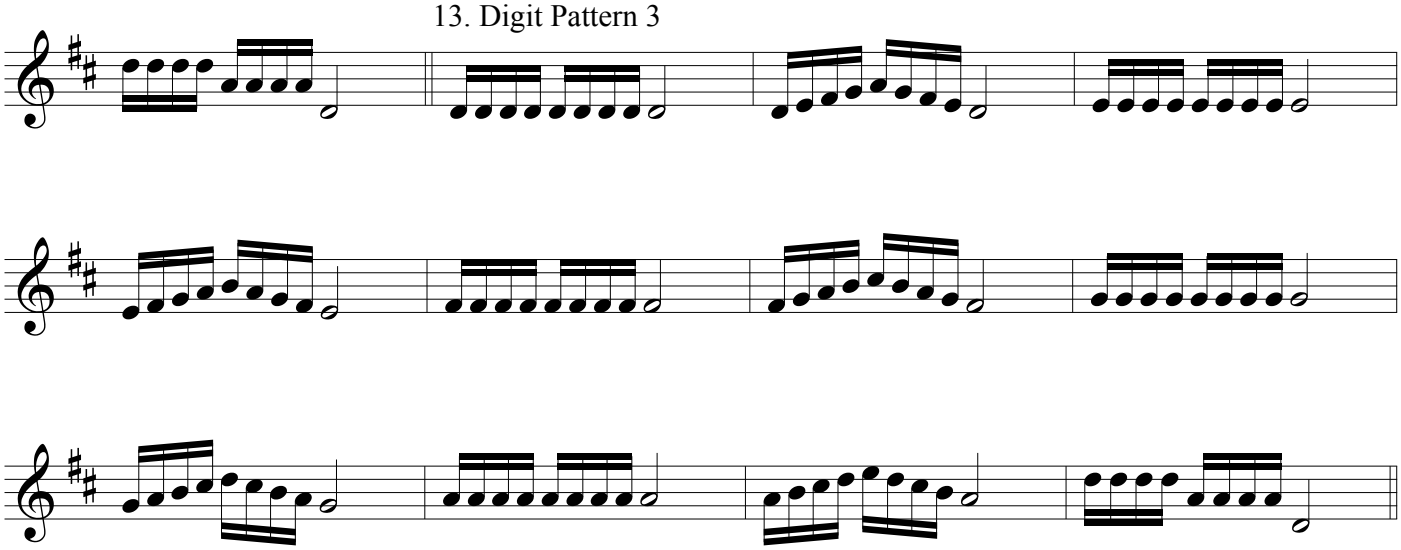
10. Lip Slurs



11. Digit Pattern 1

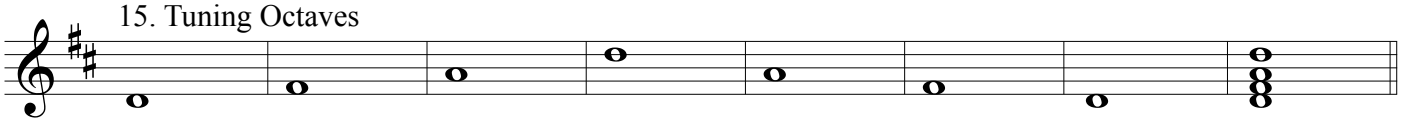
12. Digit Pattern 2

13. Digit Pattern 3

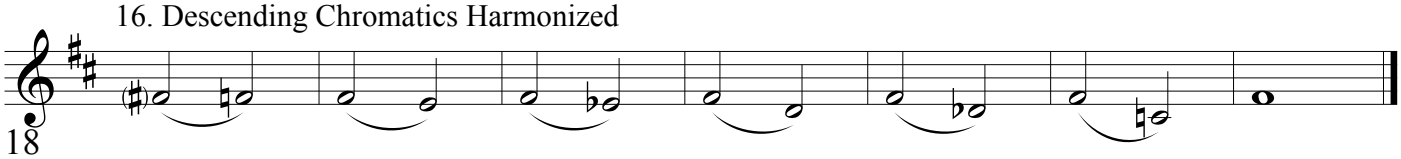


14. Major Scale Tuning

15. Tuning Octaves

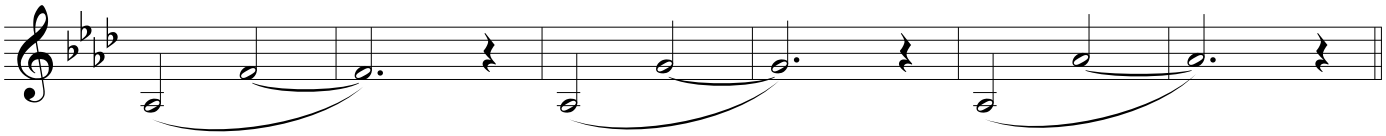


16. Descending Chromatics Harmonized

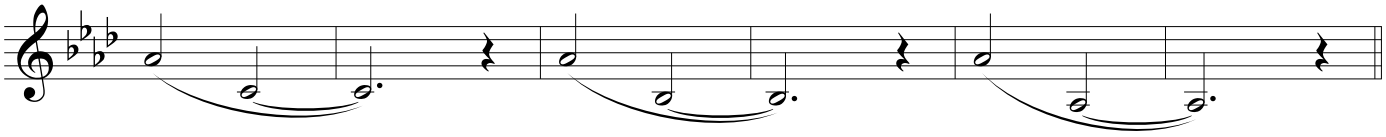


Concert D♭

1. Long Tones Ascending



2. Long Tones Descending



3. Major Scale First Octave

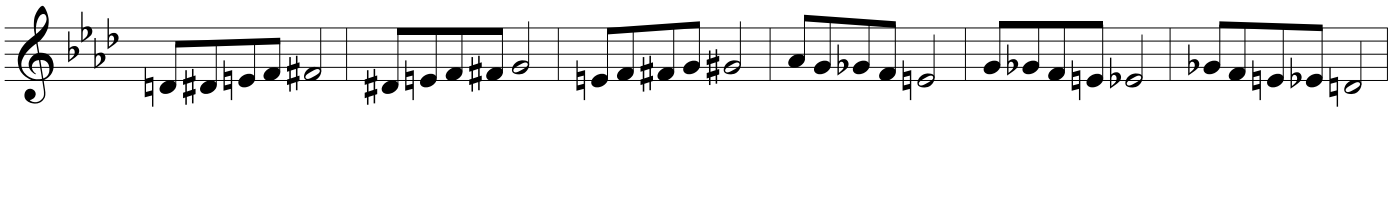
4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

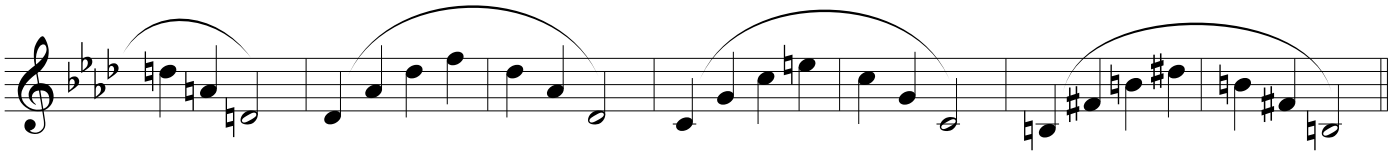
7. Thirds

8. Chromatic Segments

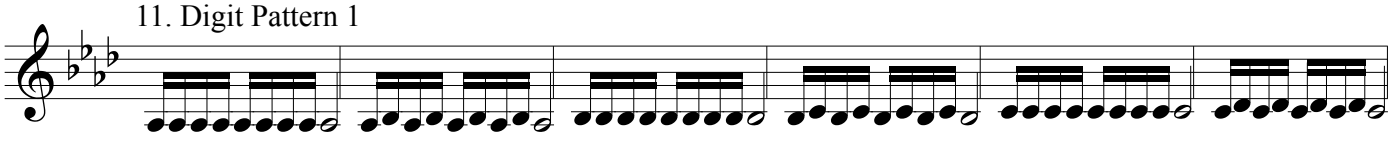


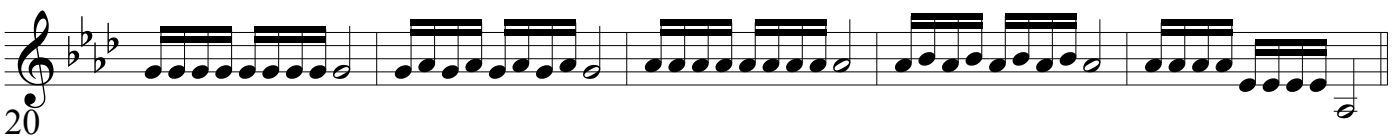
9. Chromatic Scale

10. Lip Slurs



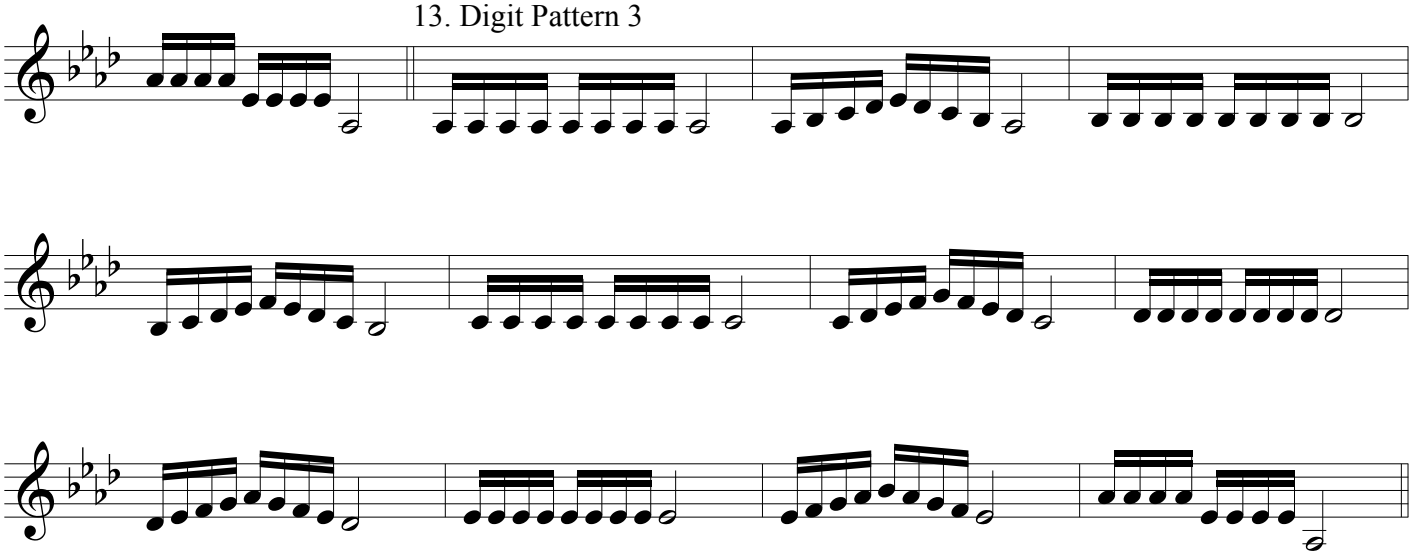
11. Digit Pattern 1





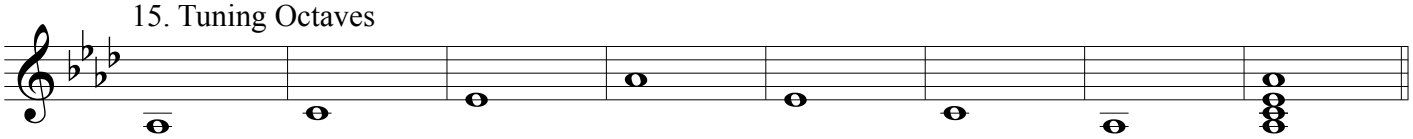
12. Digit Pattern 2

13. Digit Pattern 3



14. Major Scale Tuning

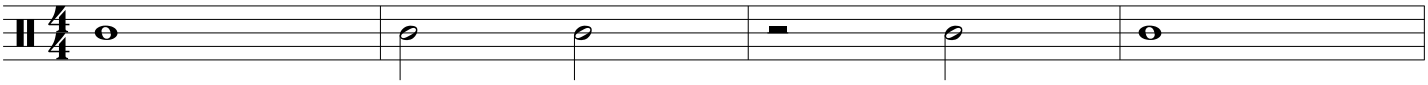
15. Tuning Octaves



16. Descending Chromatics Harmonized

Rhythm Pages

1



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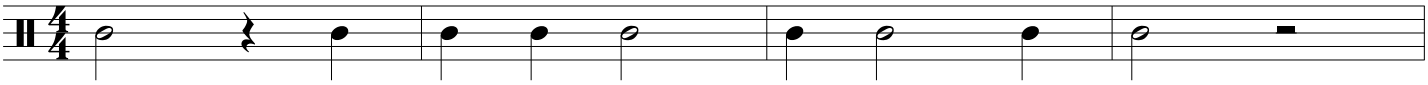

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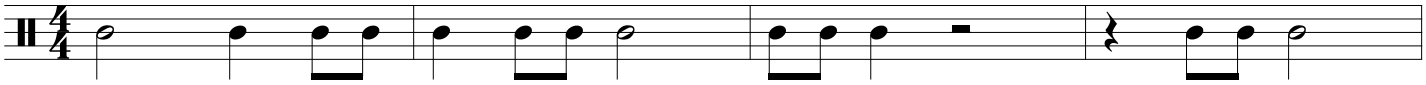

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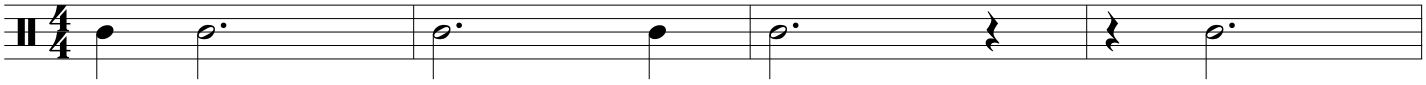

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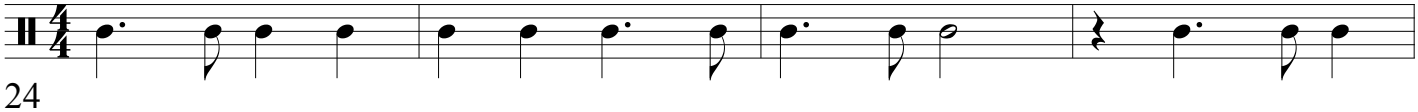

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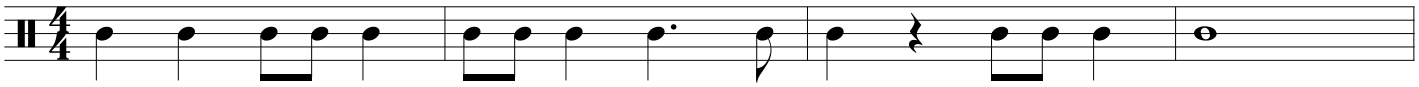

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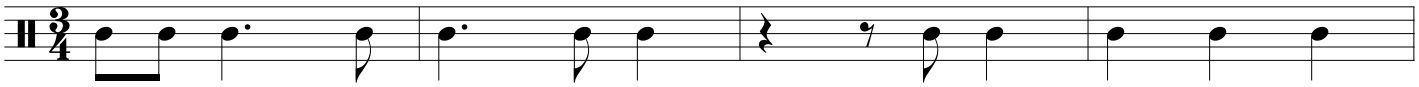

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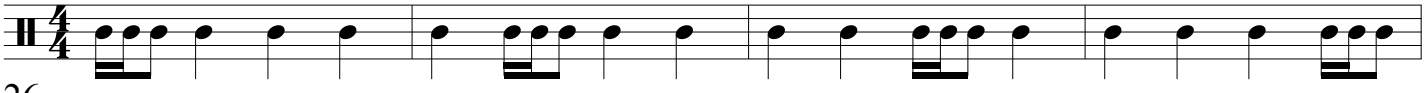

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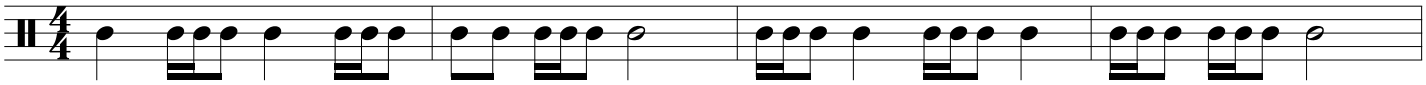

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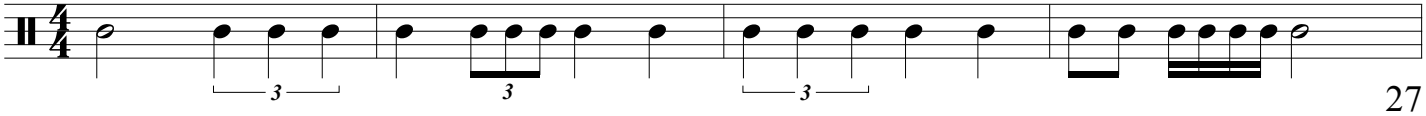

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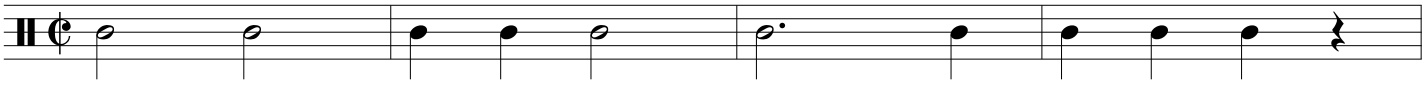

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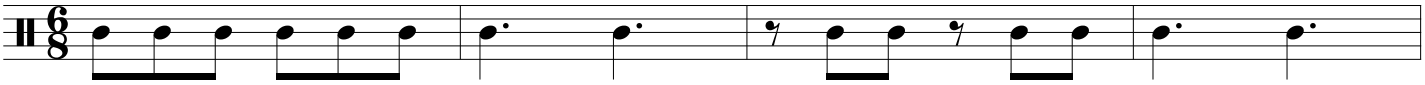

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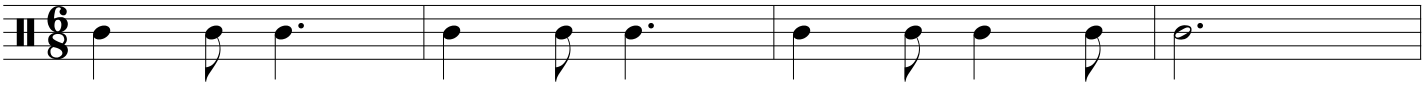

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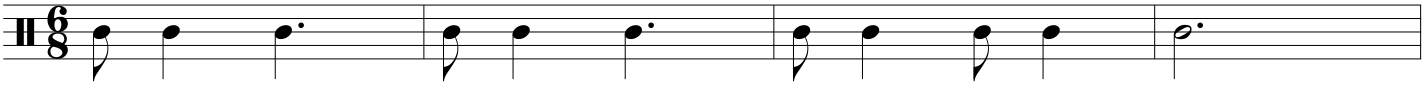

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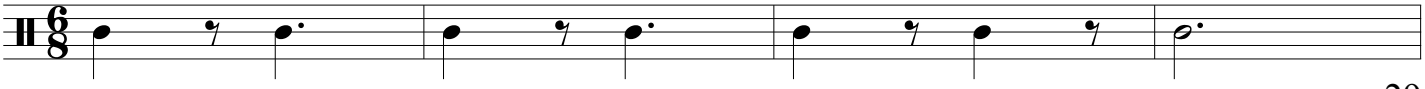

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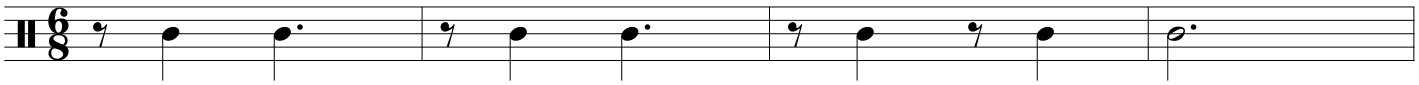

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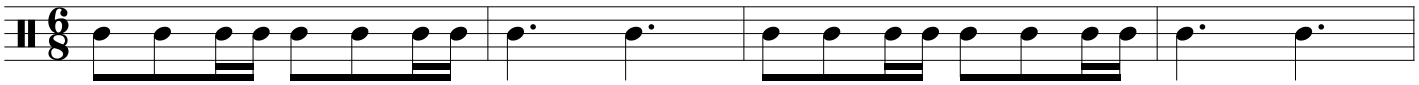

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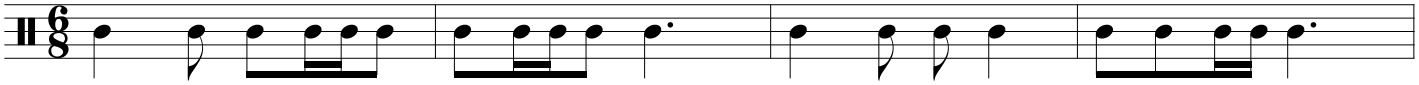

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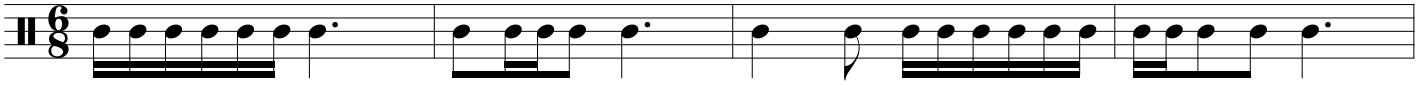

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Trombone and Baritone BC

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

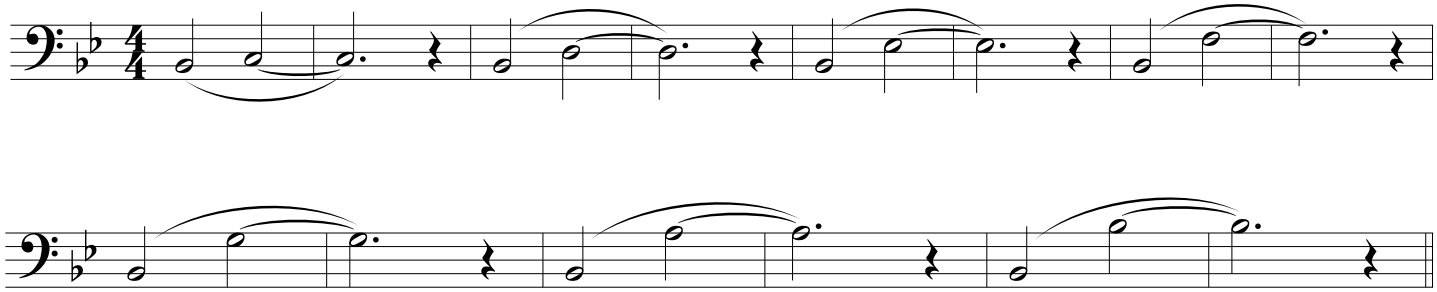
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

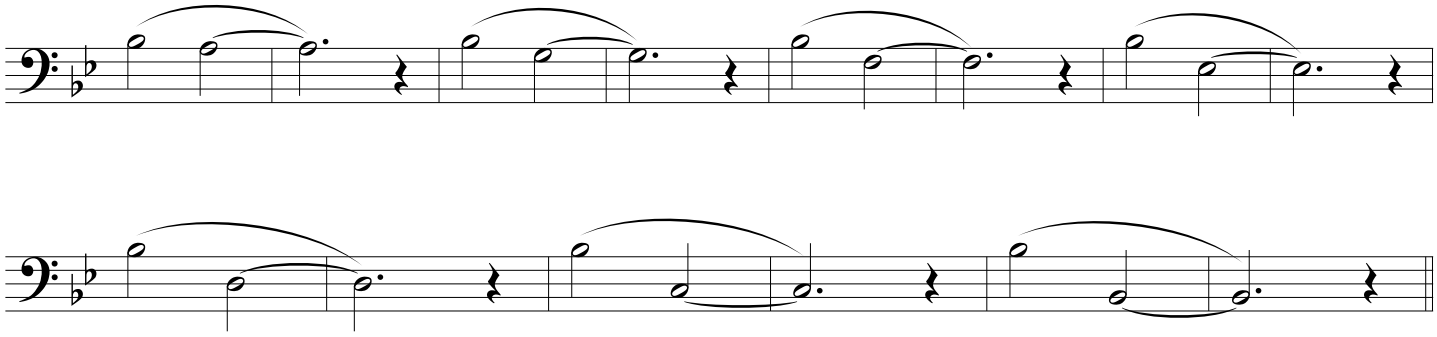
Concert B♭

Ashley Gable

1. Long Tones Ascending



2. Long Tones Descending

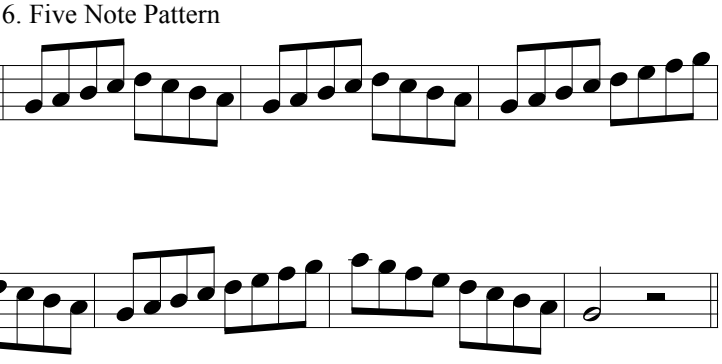


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

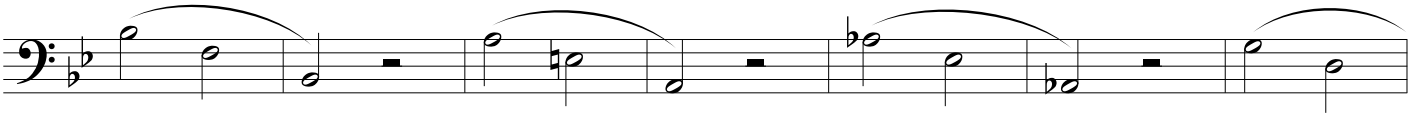


7. Thirds

8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs



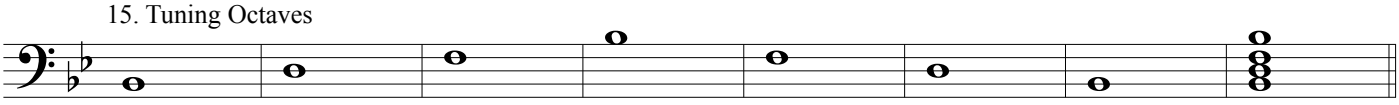
11. Digit Pattern 1

12. Digit Pattern 2

13. Digit Pattern 3

14. Major Scale Tuning

15. Tuning Octaves

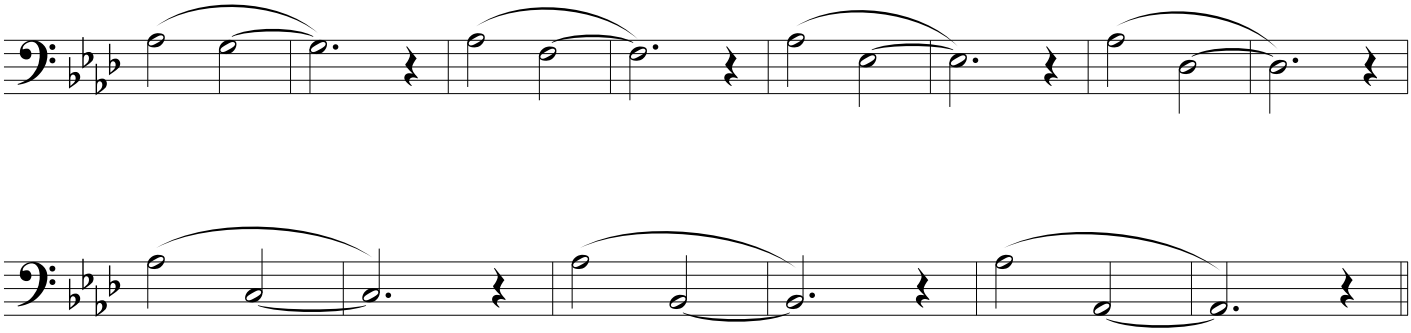


16. Descending Chromatics Harmonized

Concert A♭

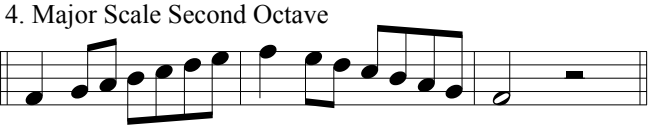
1. Long Tones Ascending

2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave

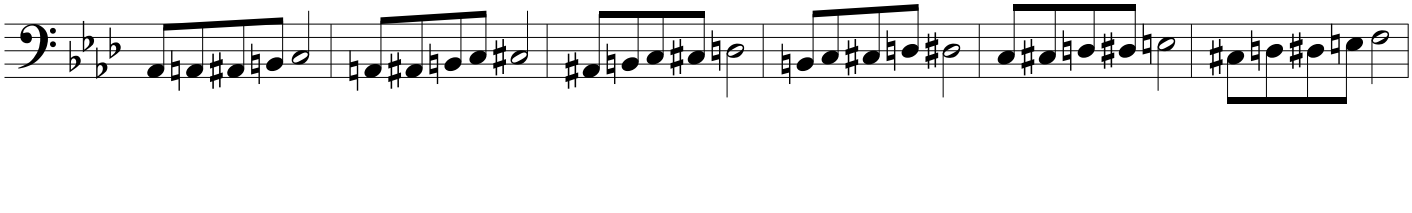


5. Harmonic Minor Scale

6. Five Note Pattern

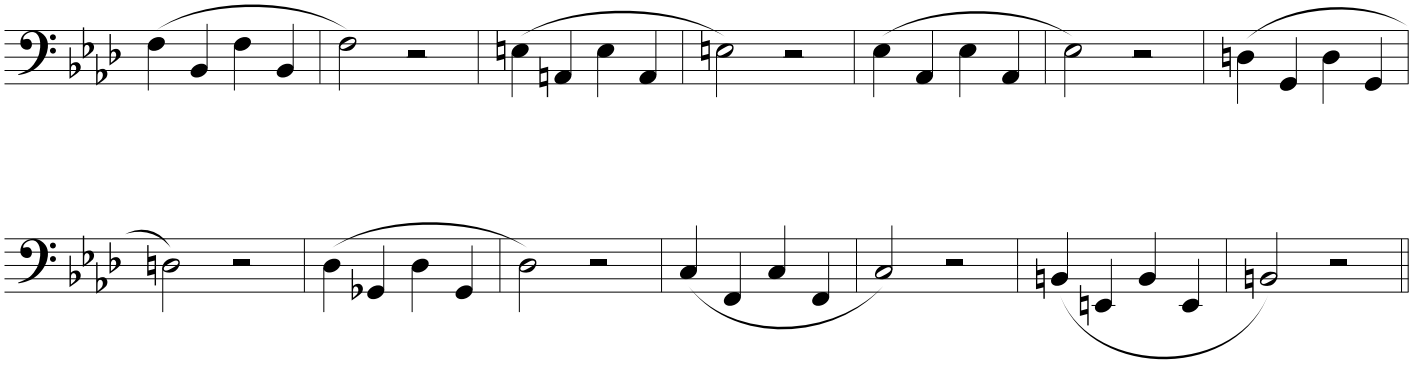
7. Thirds

8. Chromatic Segments

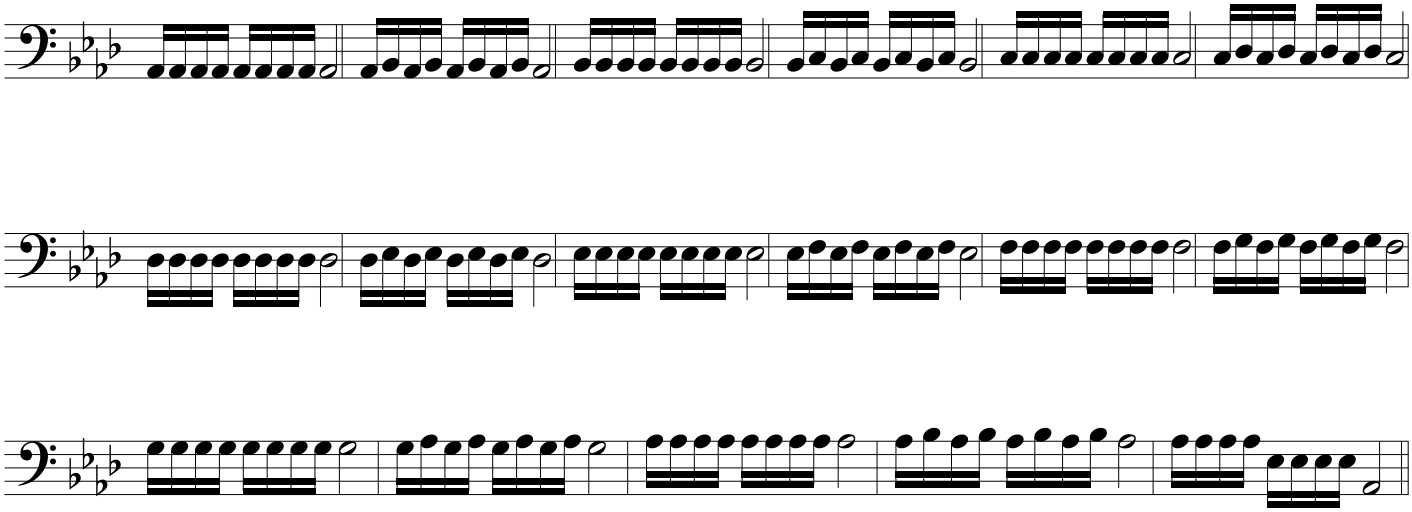


9. Chromatic Scale

10. Lip Slurs



11. Digit Pattern 1



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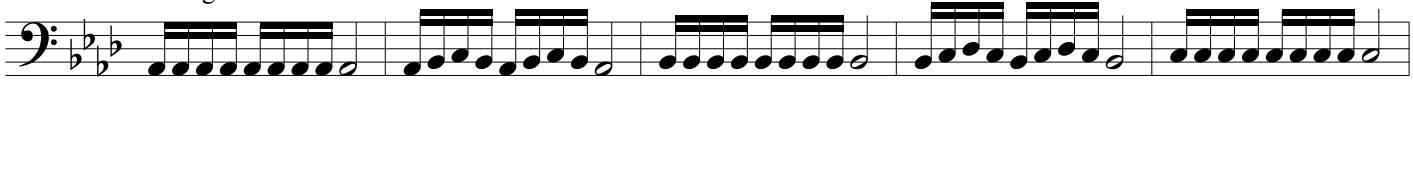
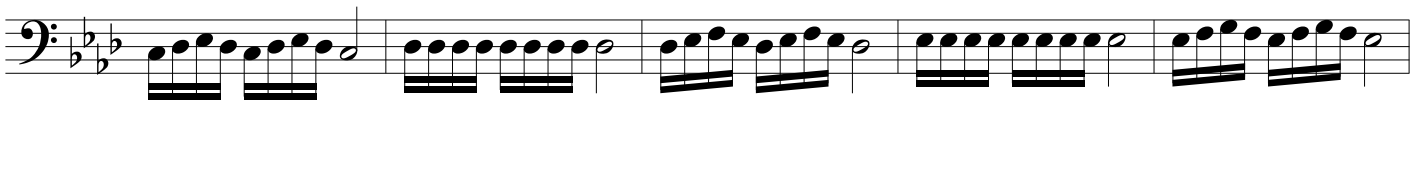
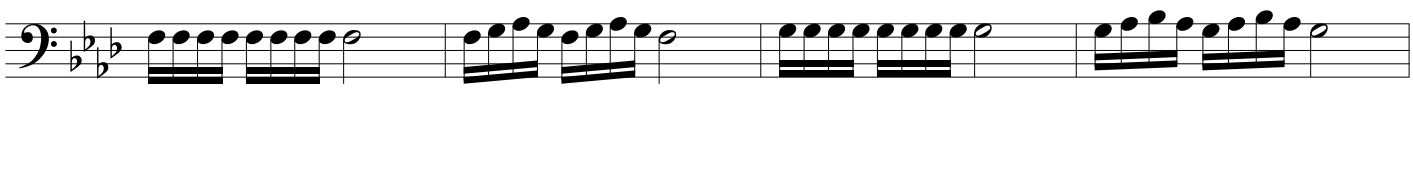
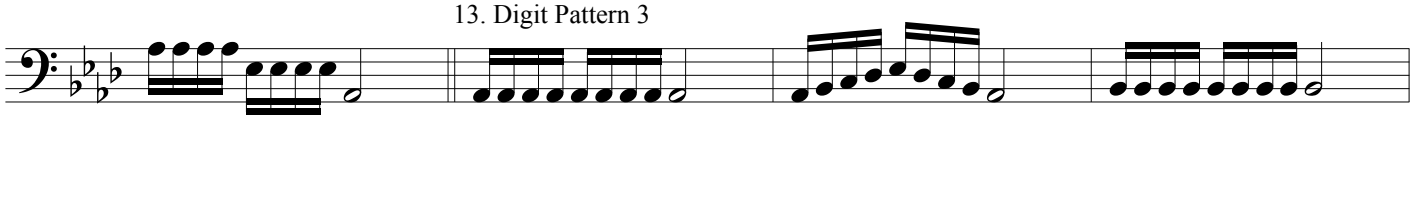
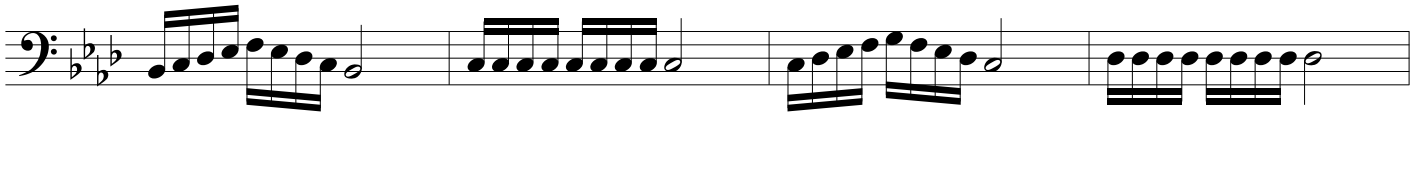


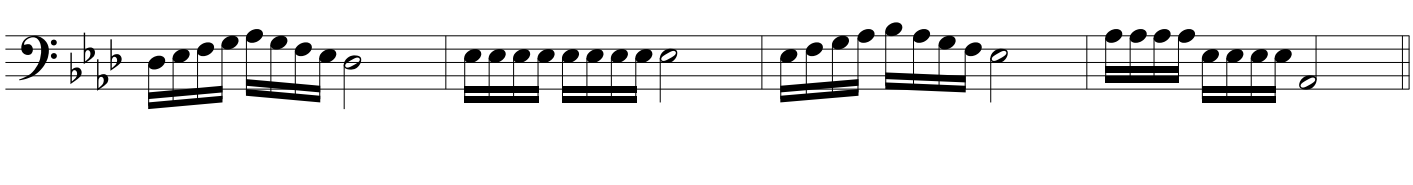




13. Digit Pattern 3

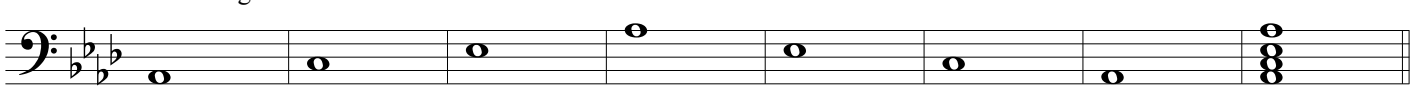




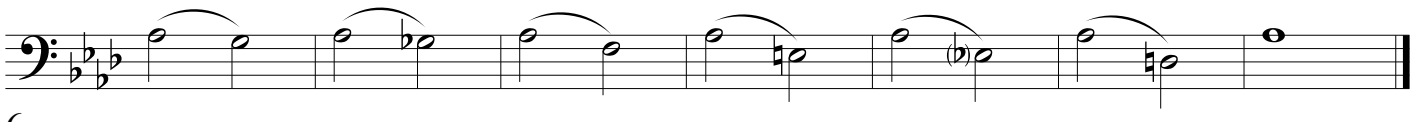


14. Major Scale Tuning

15. Tuning Octaves

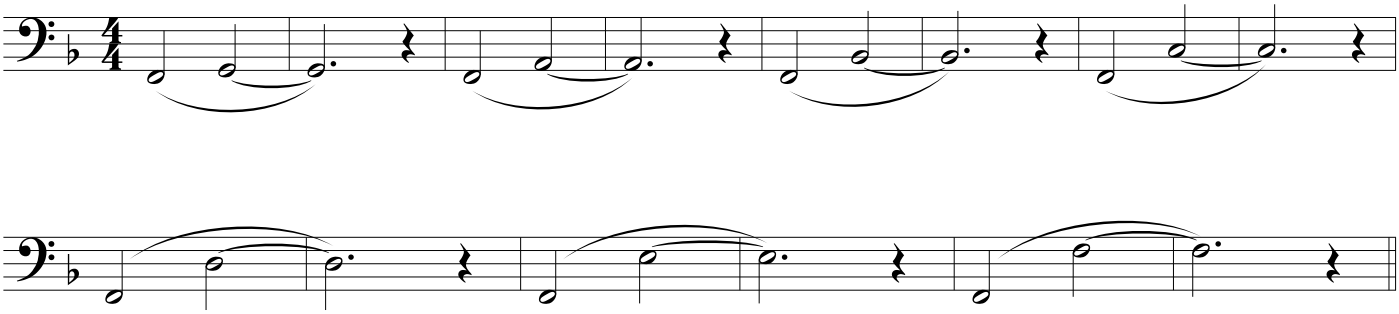


16. Descending Chromatics Harmonized

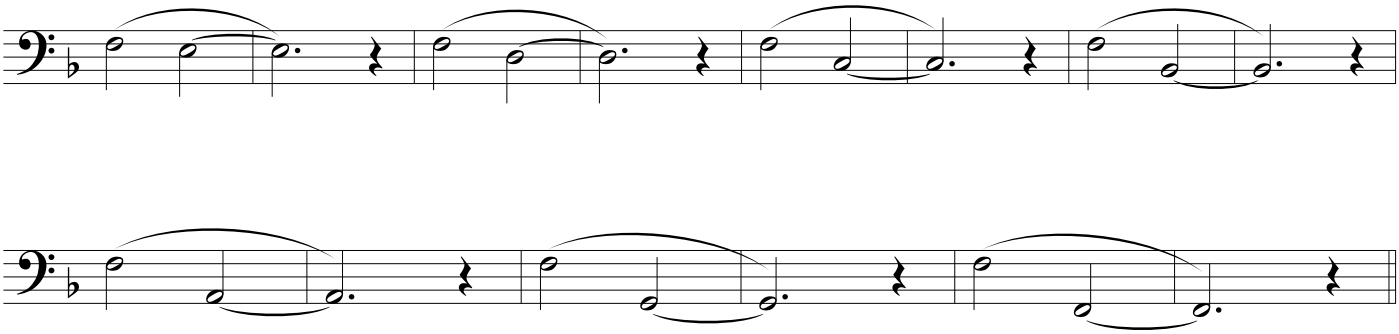


Concert F

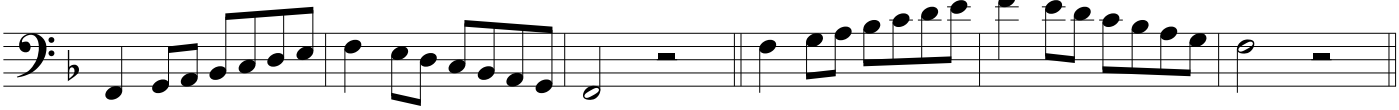
1. Long Tones Ascending



2. Long Tones Descending



3. Major Scale First Octave



4. Major Scale Second Octave

5. Harmonic Minor Scale

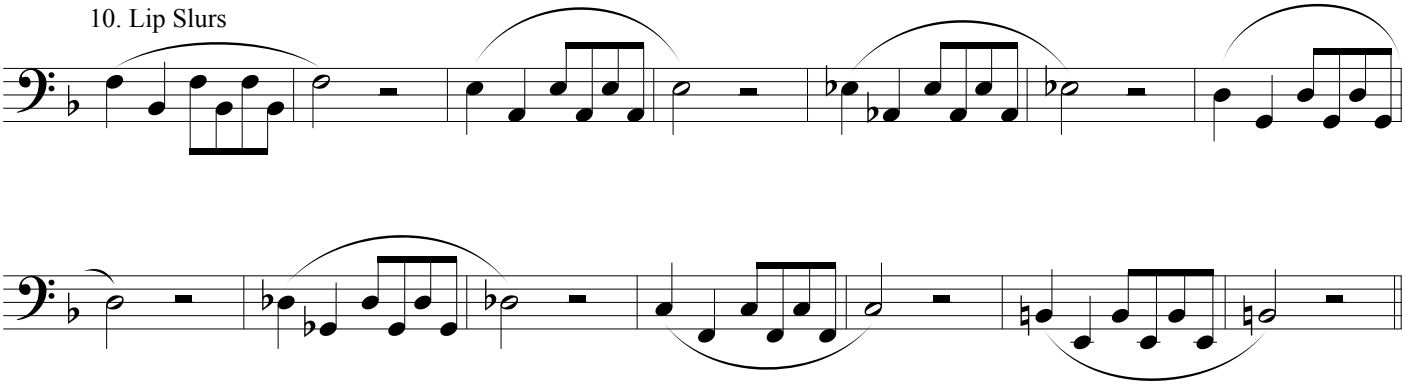
6. Five Note Pattern

7. Thirds

8. Chromatic Segments

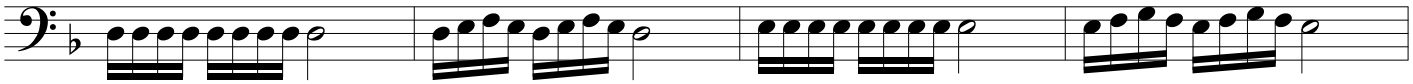
9. Chromatic Scale

10. Lip Slurs

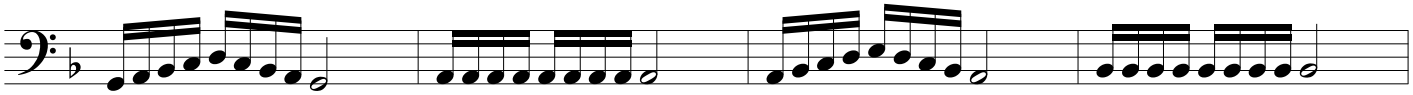


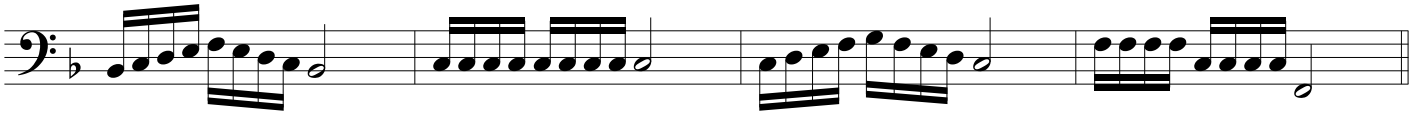
11. Digit Pattern 1

12. Digit Pattern 2



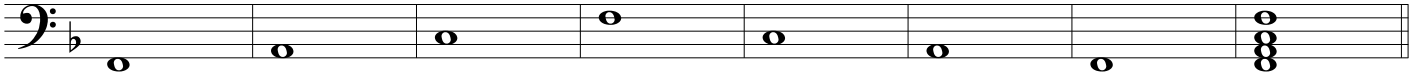
13. Digit Pattern 3





14. Major Scale Tuning

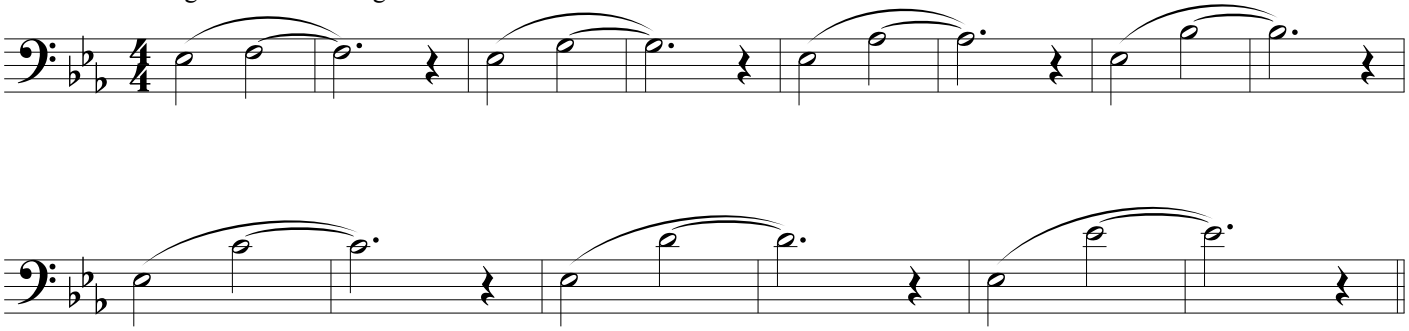
15. Tuning Octaves



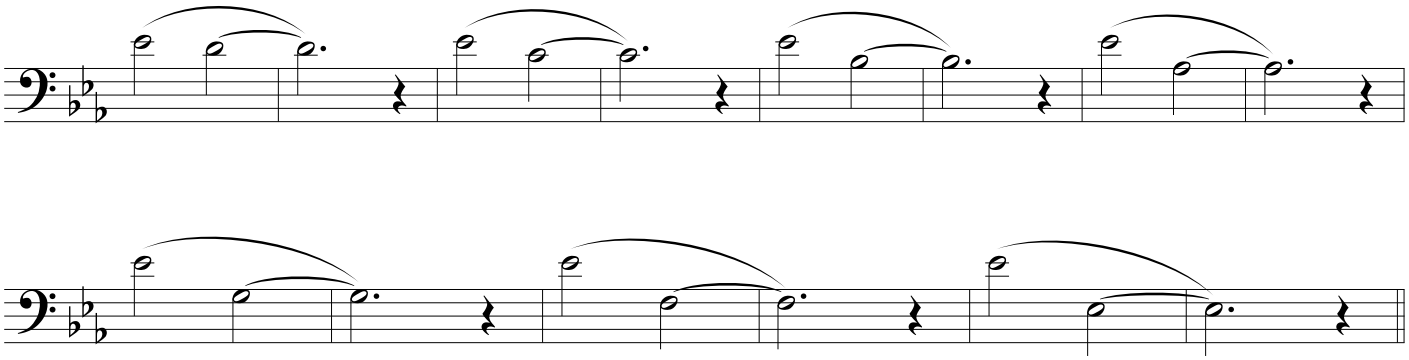
16. Descending Chromatics Harmonized

Concert E♭

1. Long Tones Ascending

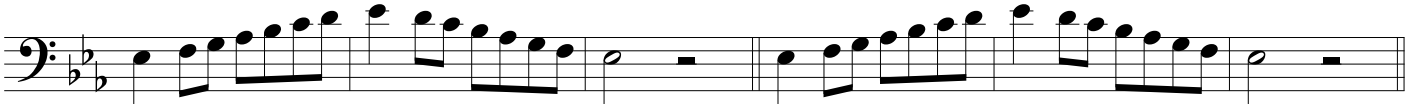


2. Long Tones Descending



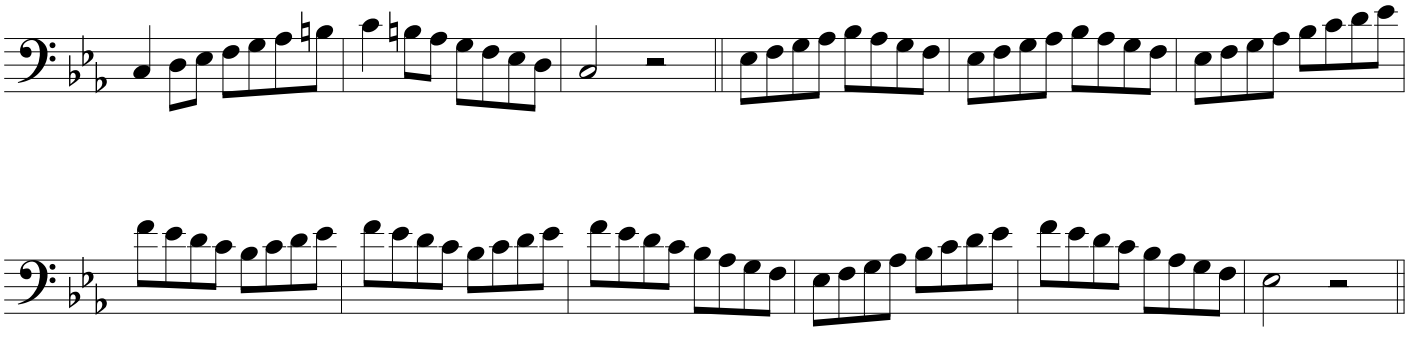
3. Major Scale First Octave

4. Major Scale Second Octave

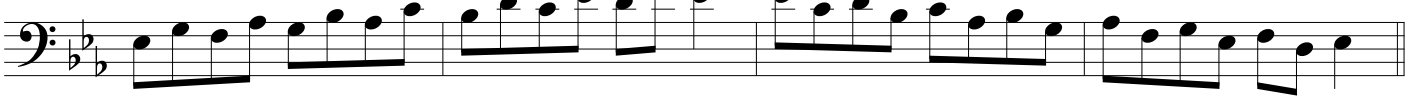


5. Harmonic Minor Scale

6. Five Note Pattern

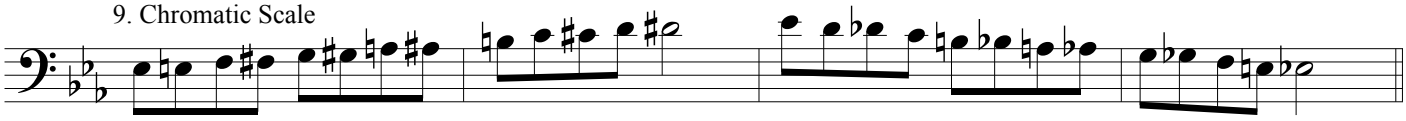


7. Thirds

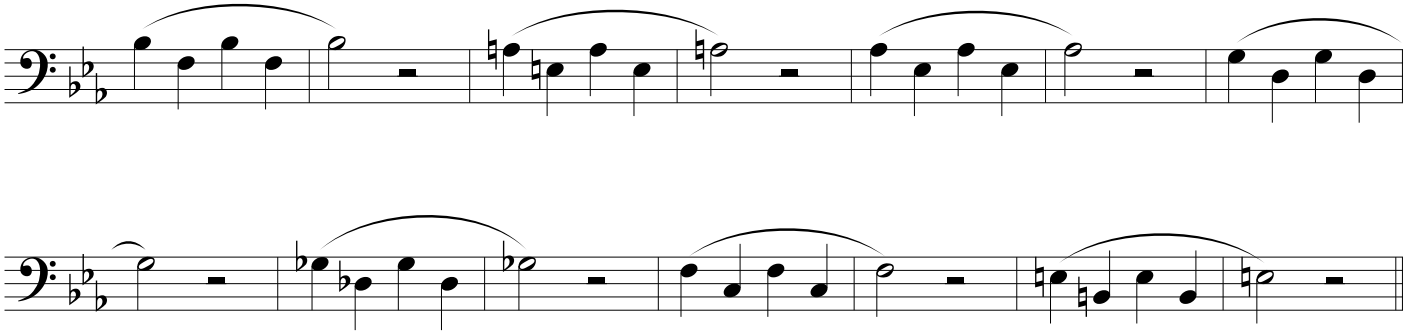


8. Chromatic Segments

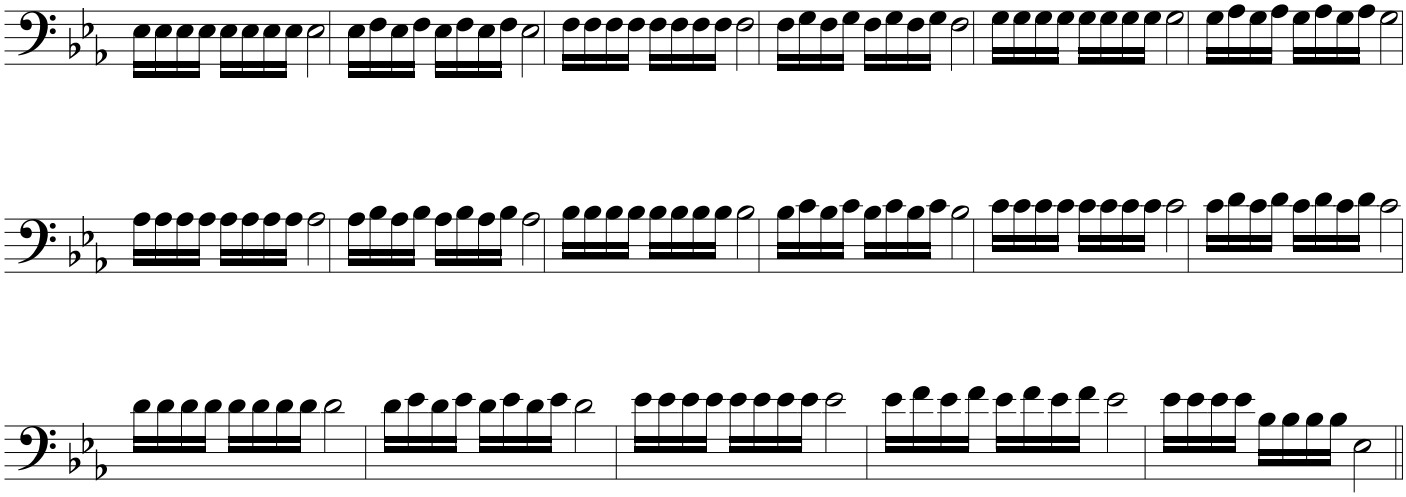
9. Chromatic Scale



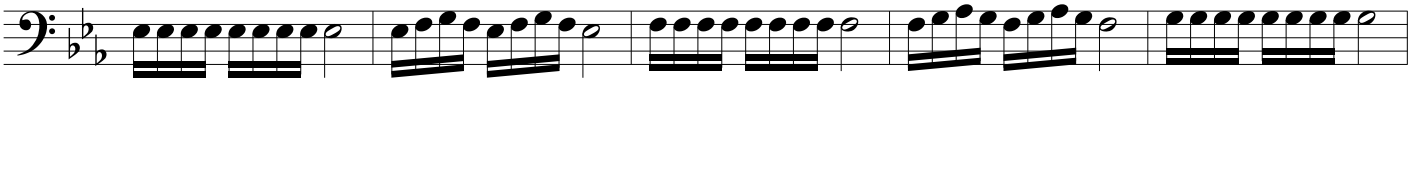
10. Lip Slurs

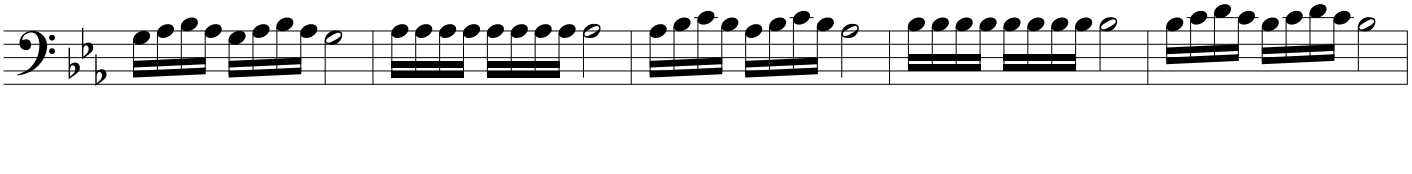


11. Digit Pattern 1



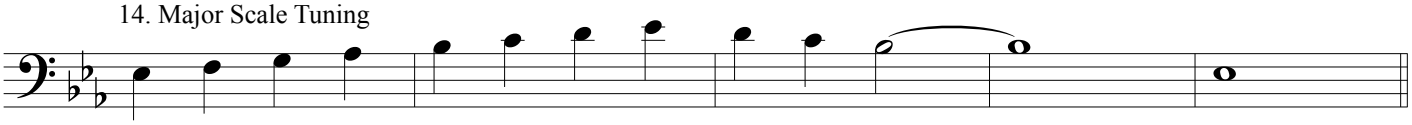
12. Digit Pattern 2



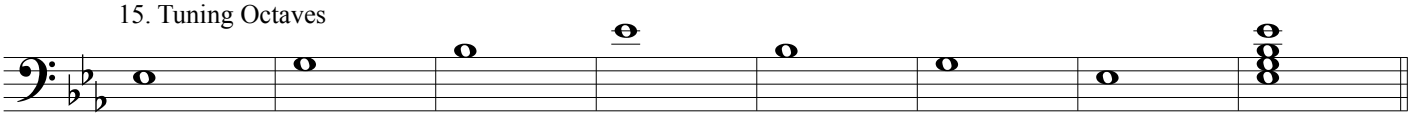


13. Digit Pattern 3

14. Major Scale Tuning



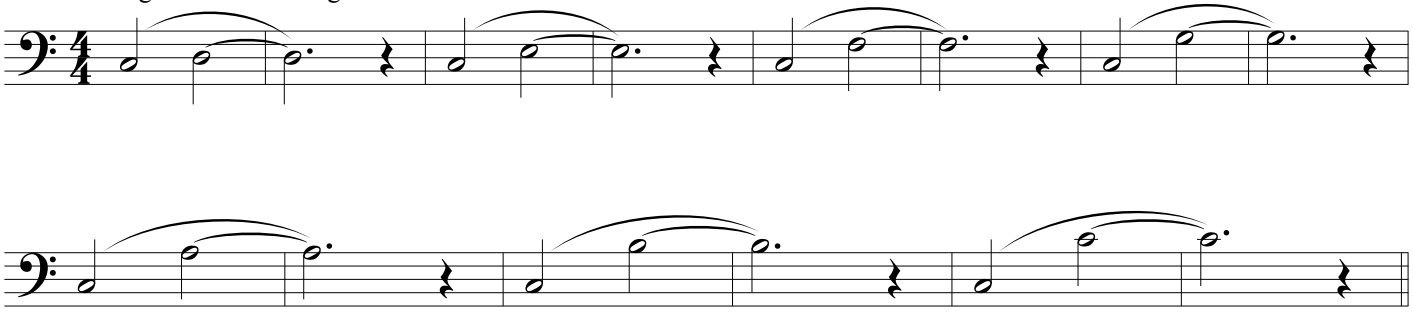
15. Tuning Octaves



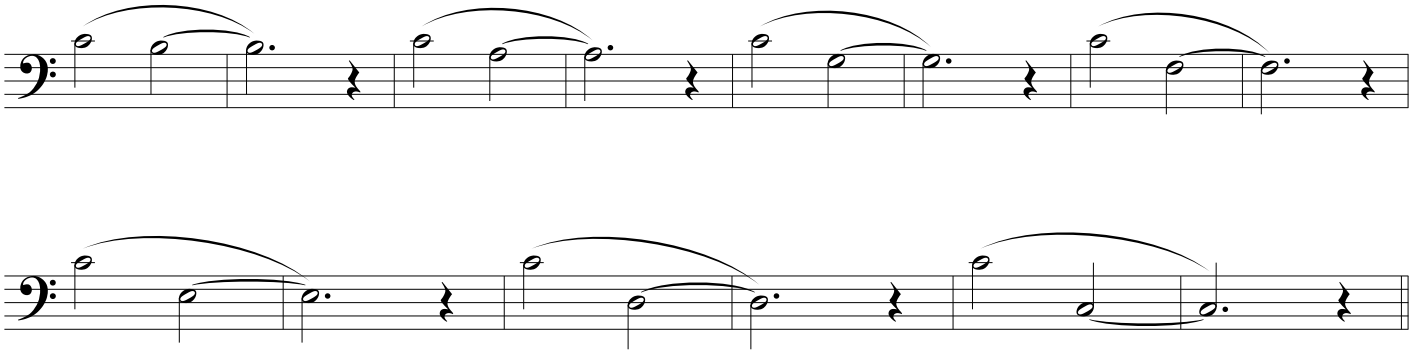
16. Descending Chromatics Harmonized

Concert C

1. Long Tones Ascending



2. Long Tones Descending

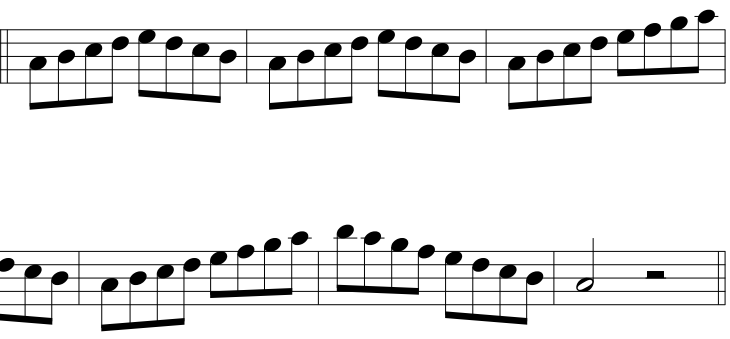


3. Major Scale First Octave

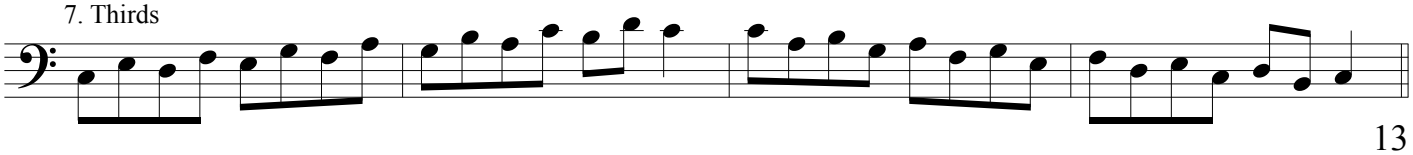
4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

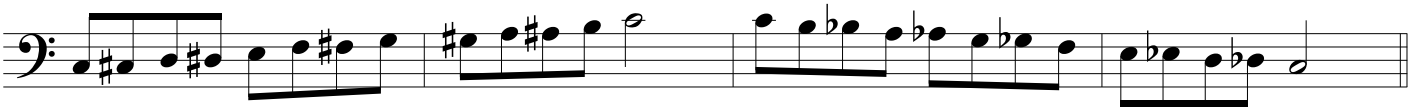


7. Thirds

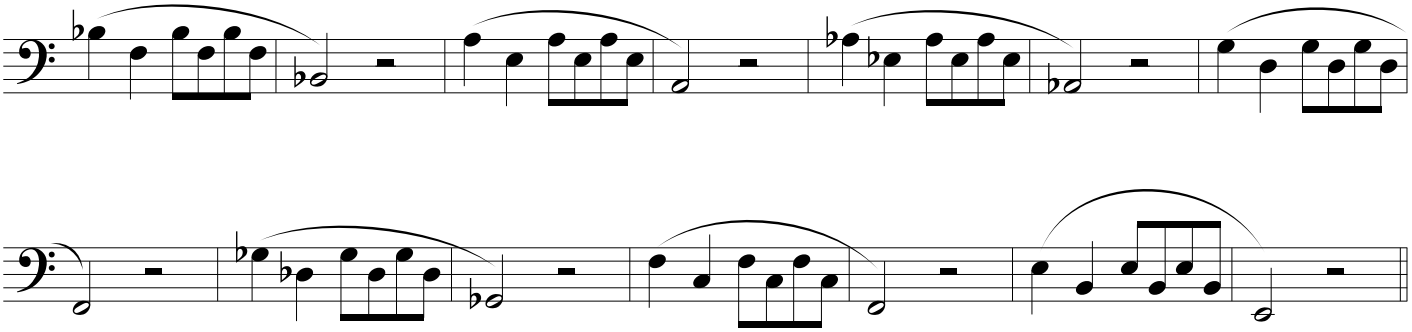


8. Chromatic Segments

9. Chromatic Scale



10. Lip Slurs

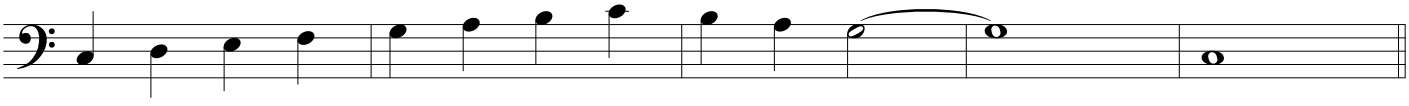


11. Digit Pattern 1

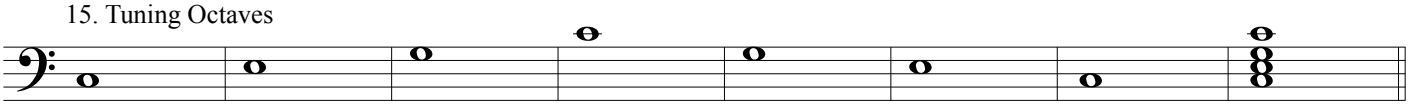
12. Digit Pattern 2

13. Digit Pattern 3

14. Major Scale Tuning



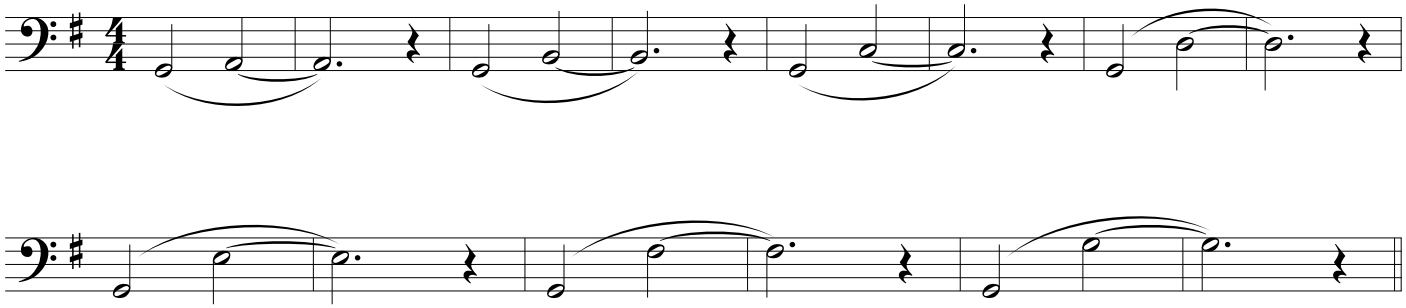
15. Tuning Octaves



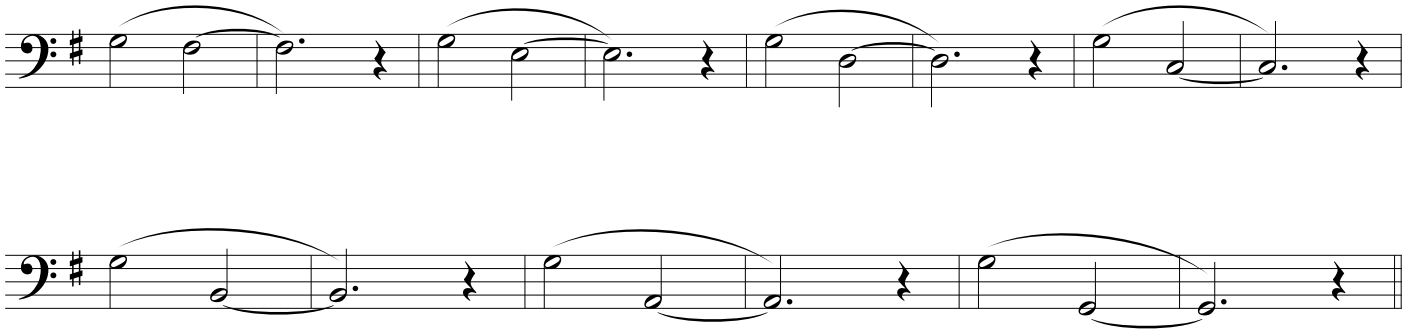
16. Descending Chromatics Harmonized

Concert G

1. Long Tones Ascending



2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave

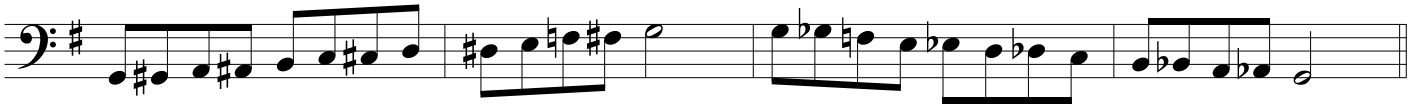
5. Harmonic Minor Scale

6. Five Note Pattern

7. Thirds

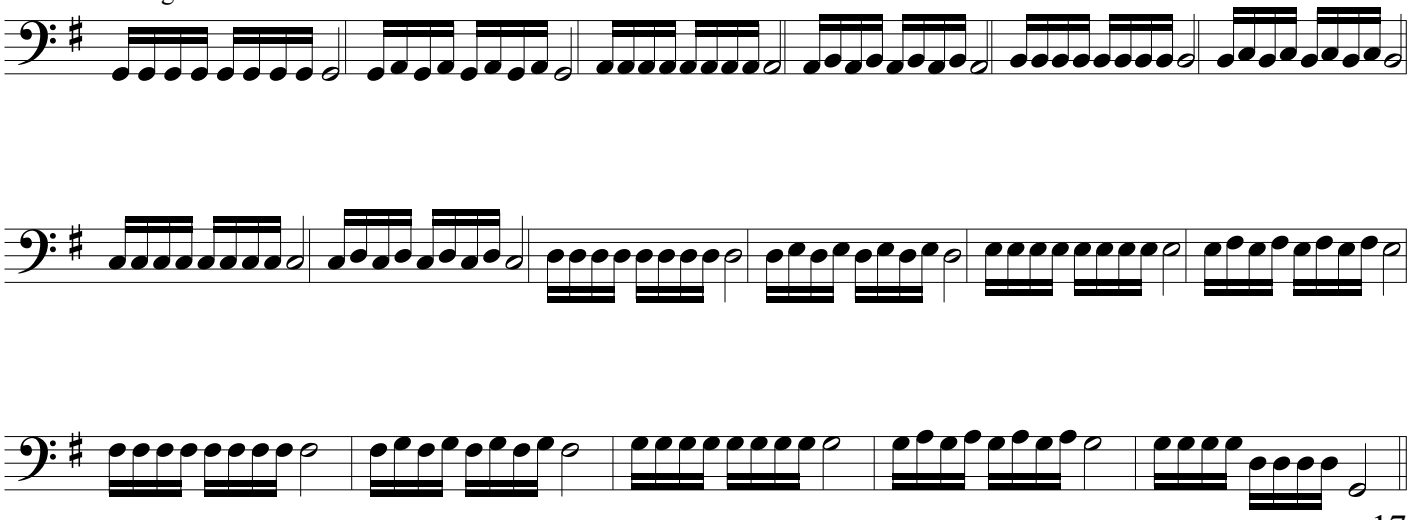
8. Chromatic Segments

9. Chromatic Scale



10. Lip Slurs

11. Digit Pattern 1

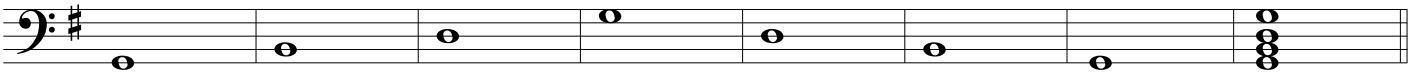


12. Digit Pattern 2

13. Digit Pattern 3

14. Major Scale Tuning

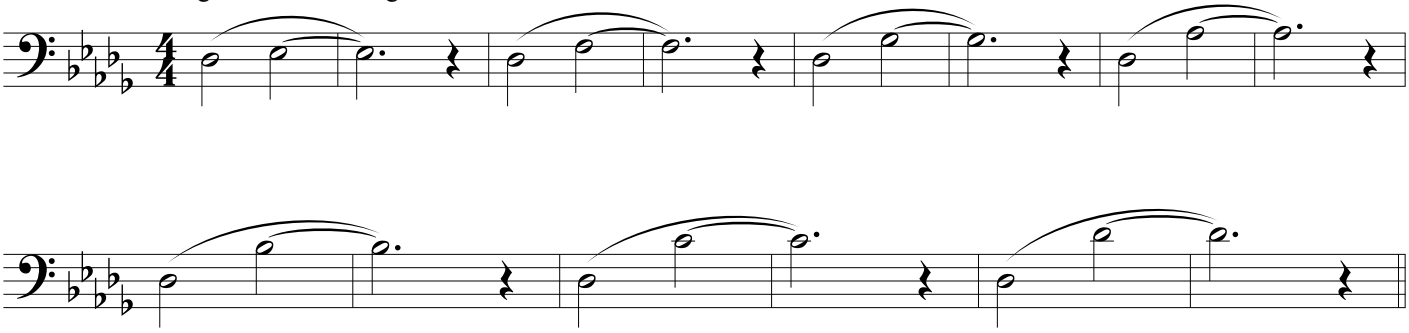
15. Tuning Octaves



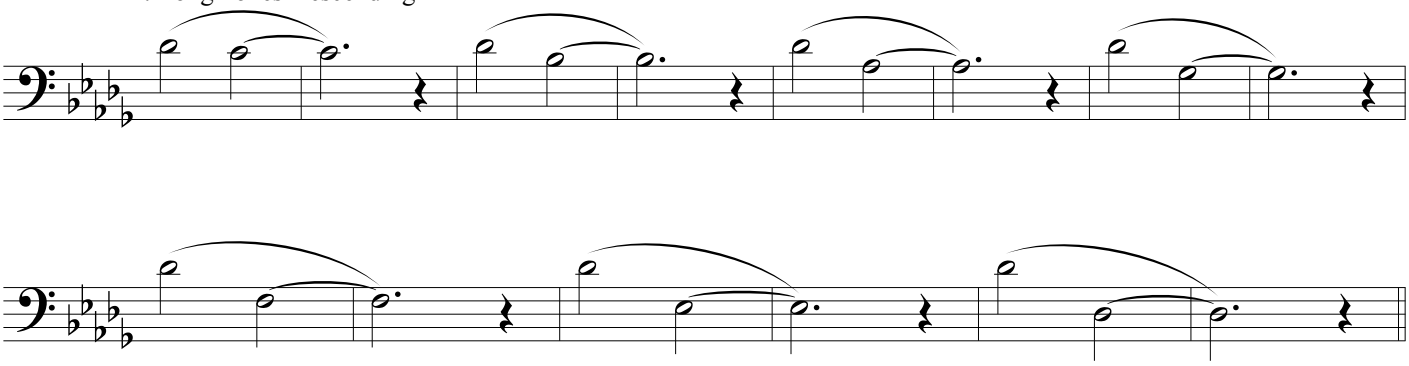
16. Descending Chromatics Harmonized

Concert D♭

1. Long Tones Ascending



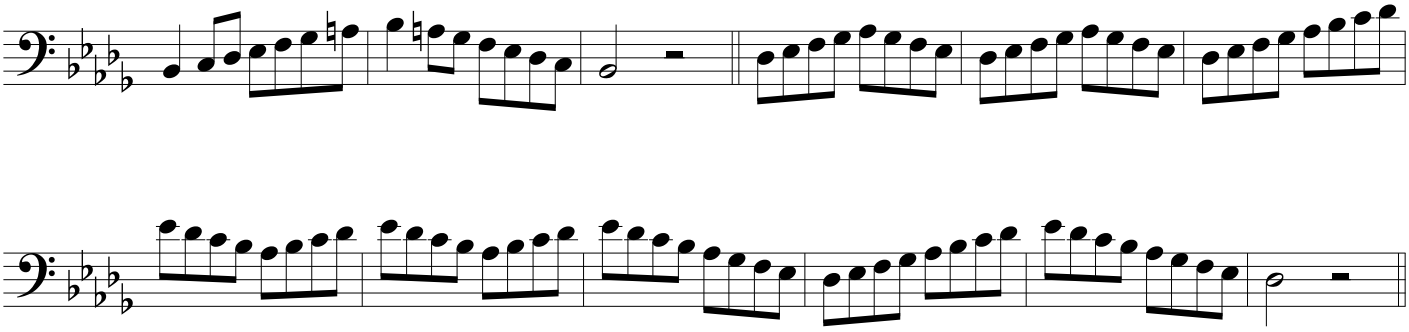
2. Long Tones Descending



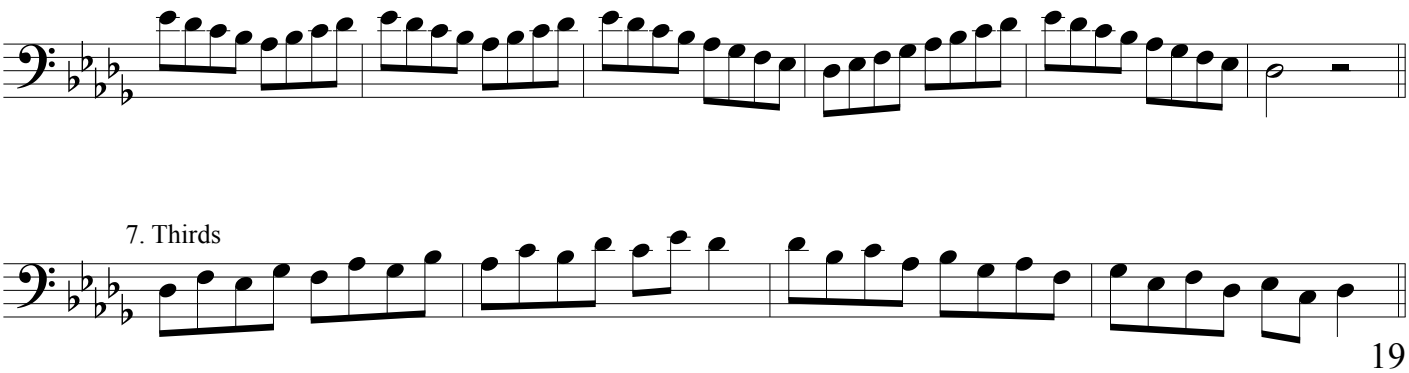
3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale



6. Five Note Pattern



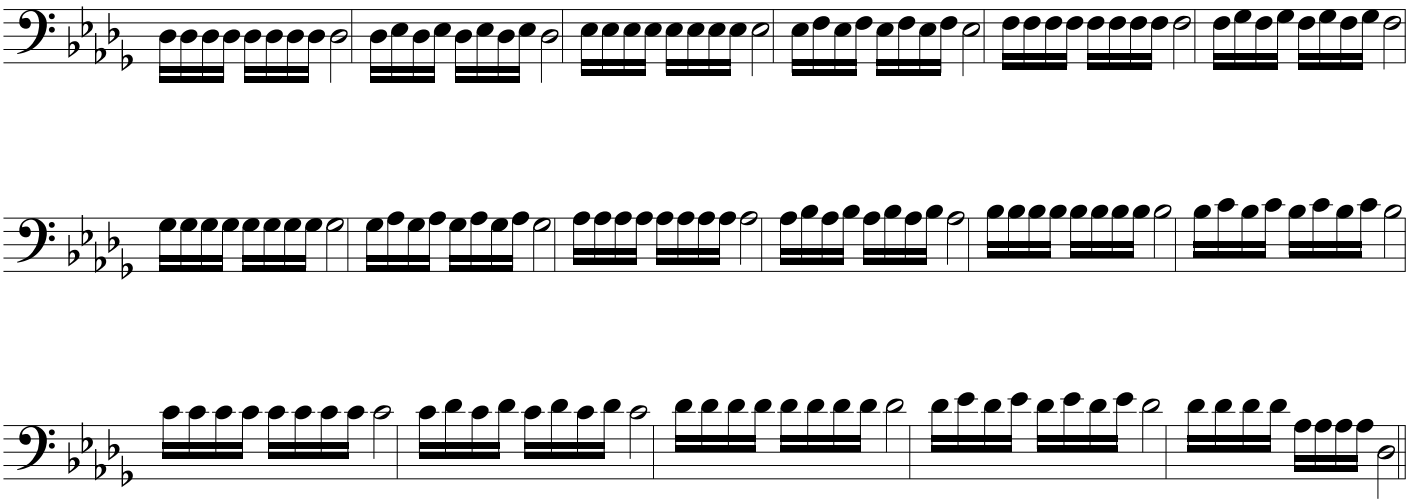
7. Thirds

8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs

11. Digit Pattern 1



12. Digit Pattern 2

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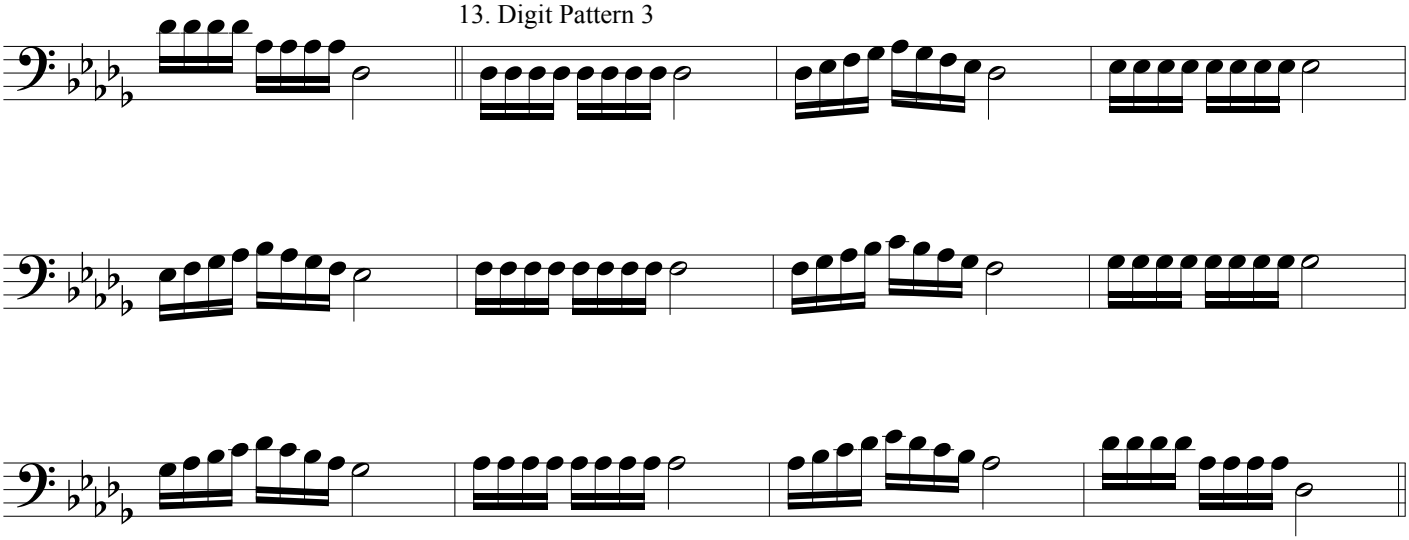


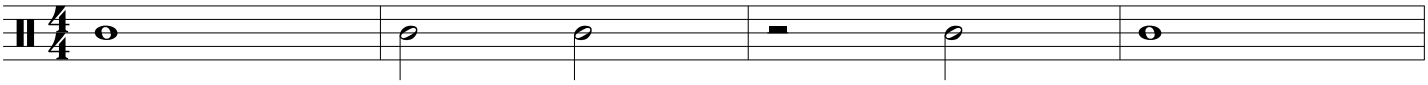
14. Major Scale Tuning

15. Tuning Octaves

16. Descending Chromatics Harmonized

Rhythm Pages

1



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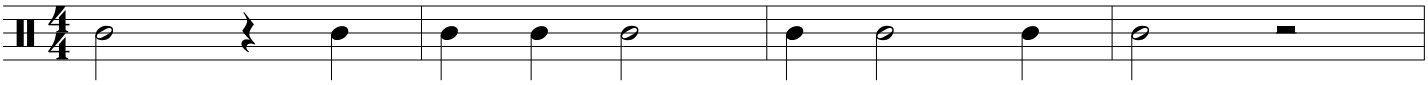

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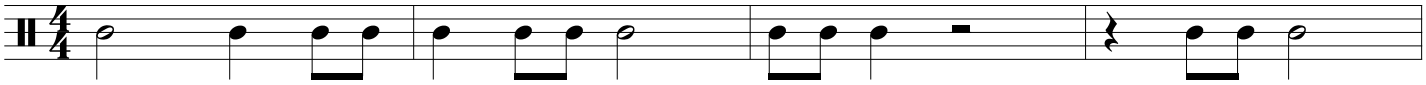

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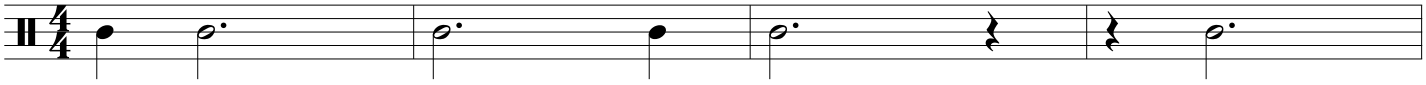

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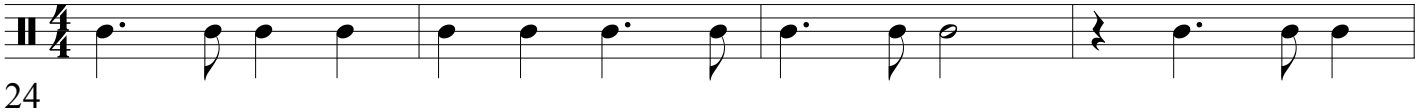

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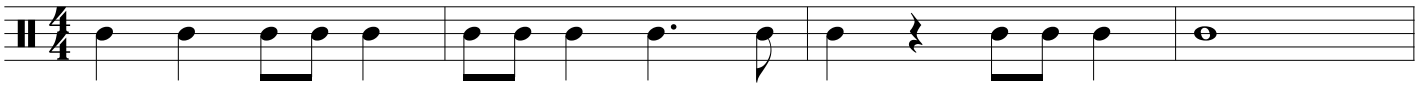

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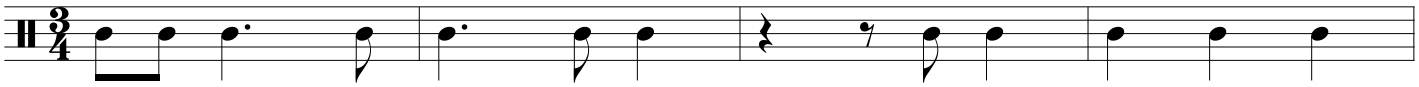

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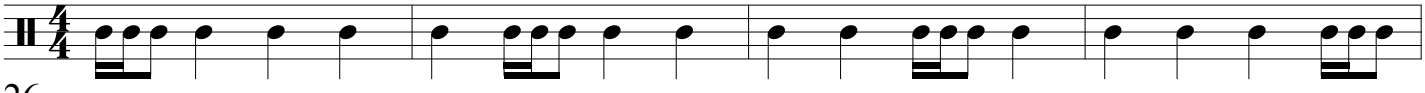

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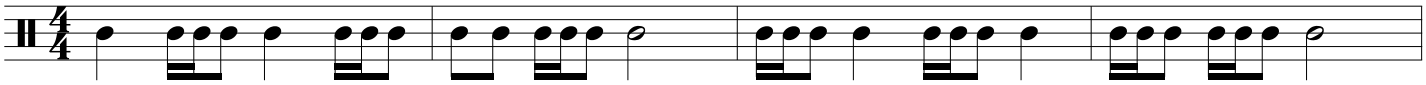

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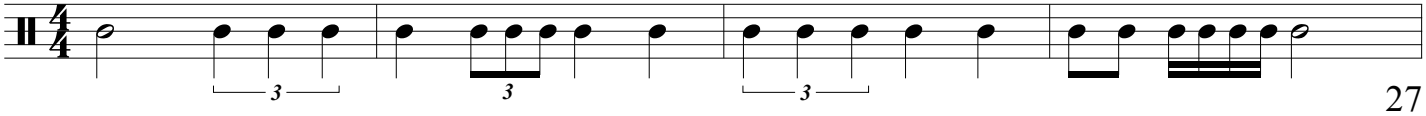

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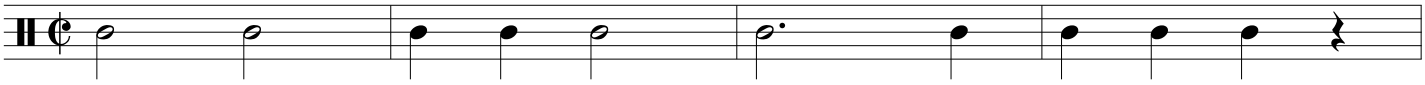

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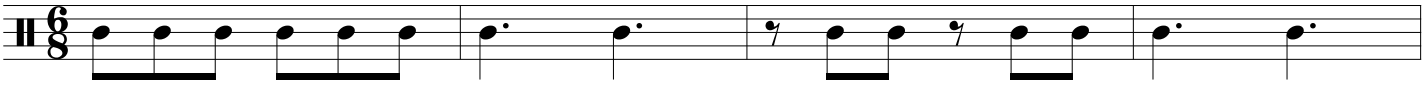

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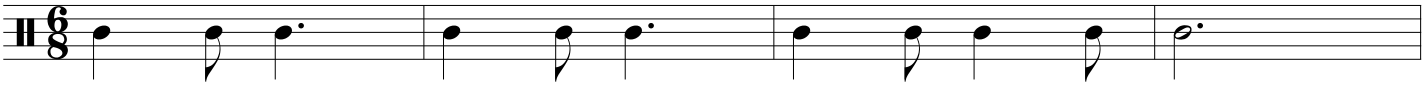

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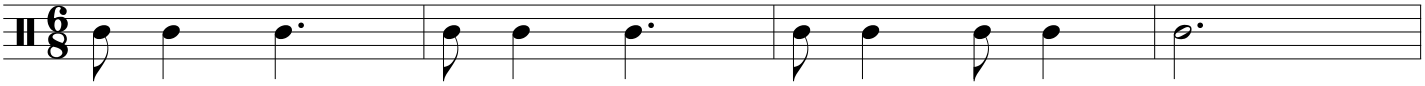

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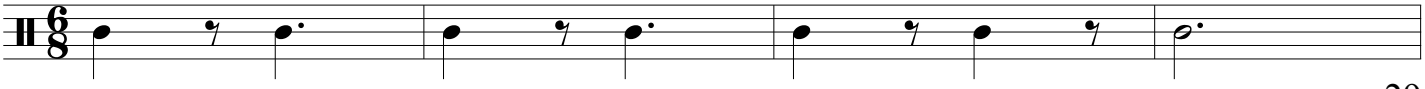

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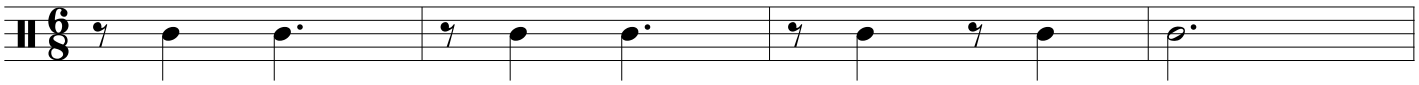

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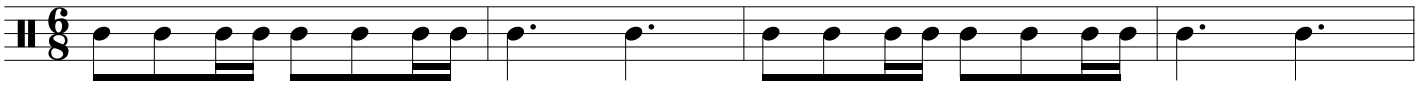

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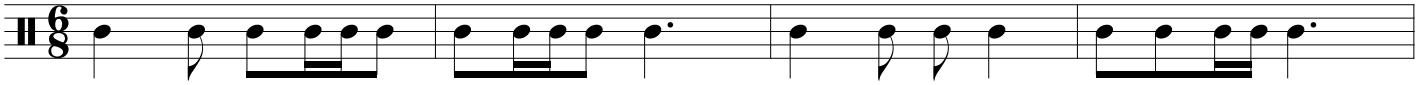

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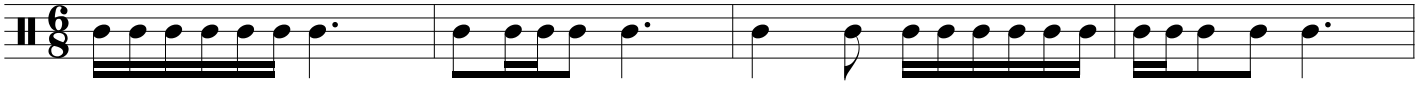

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Tuba

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

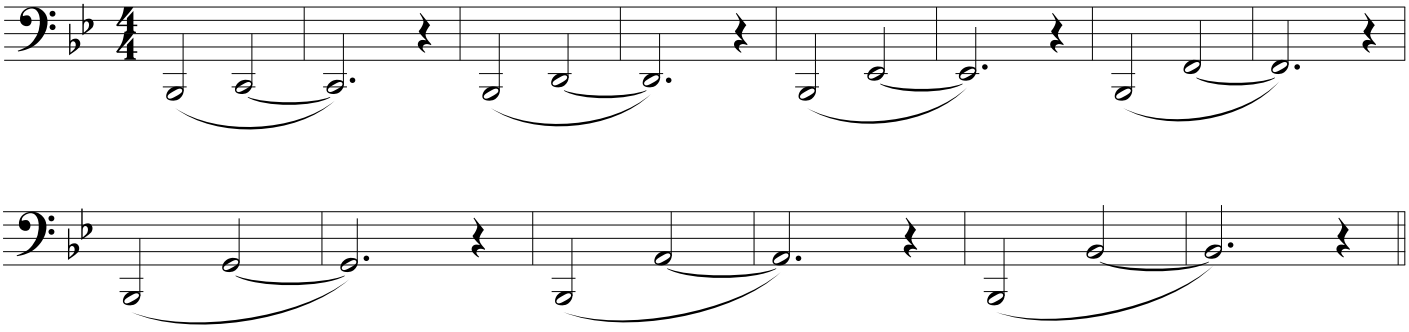
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

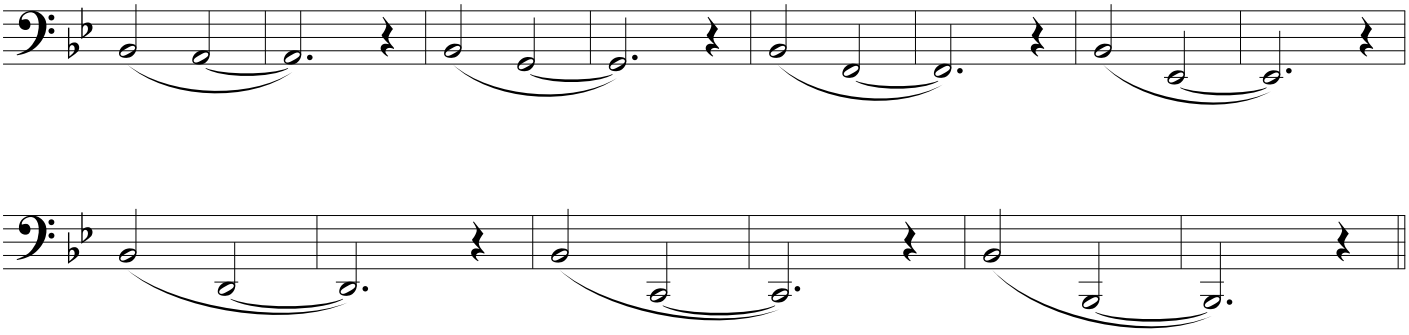
Ashley Gable

Concert B♭

1. Long Tones Ascending



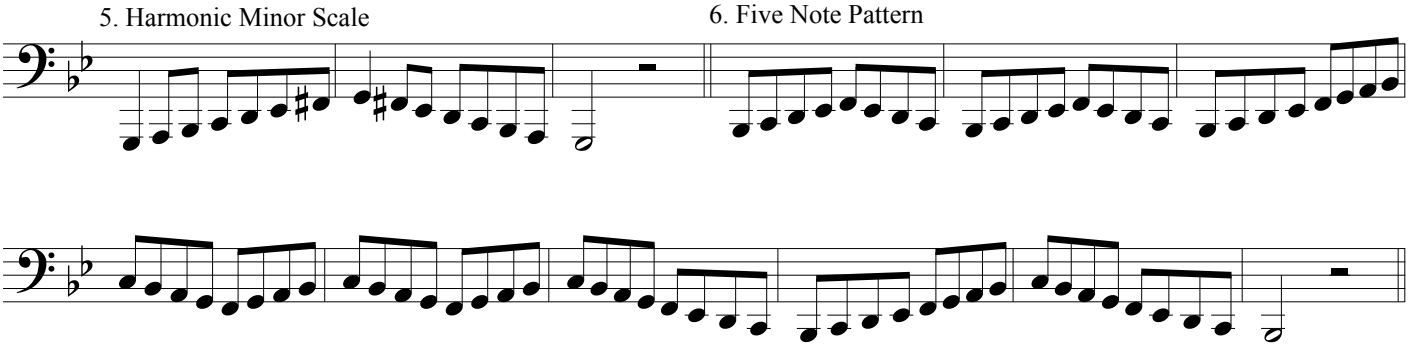
2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale



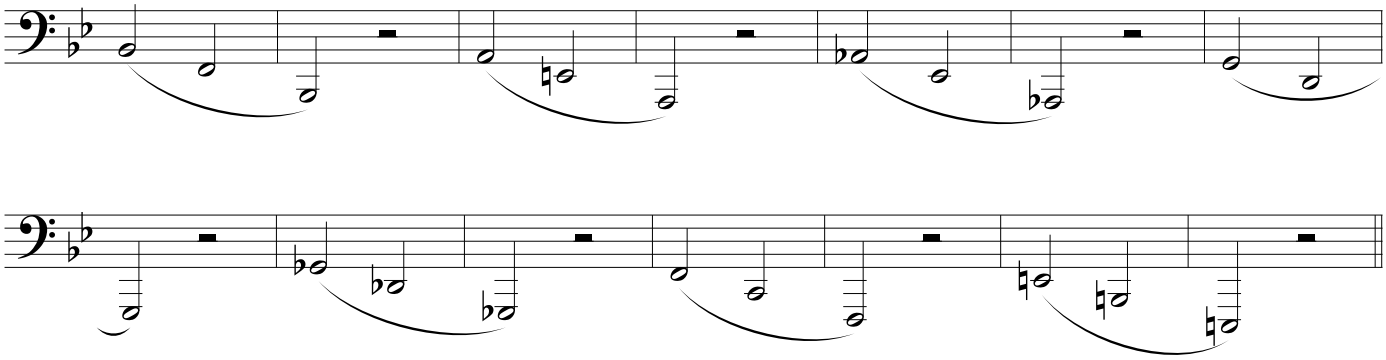
6. Five Note Pattern

7. Thirds

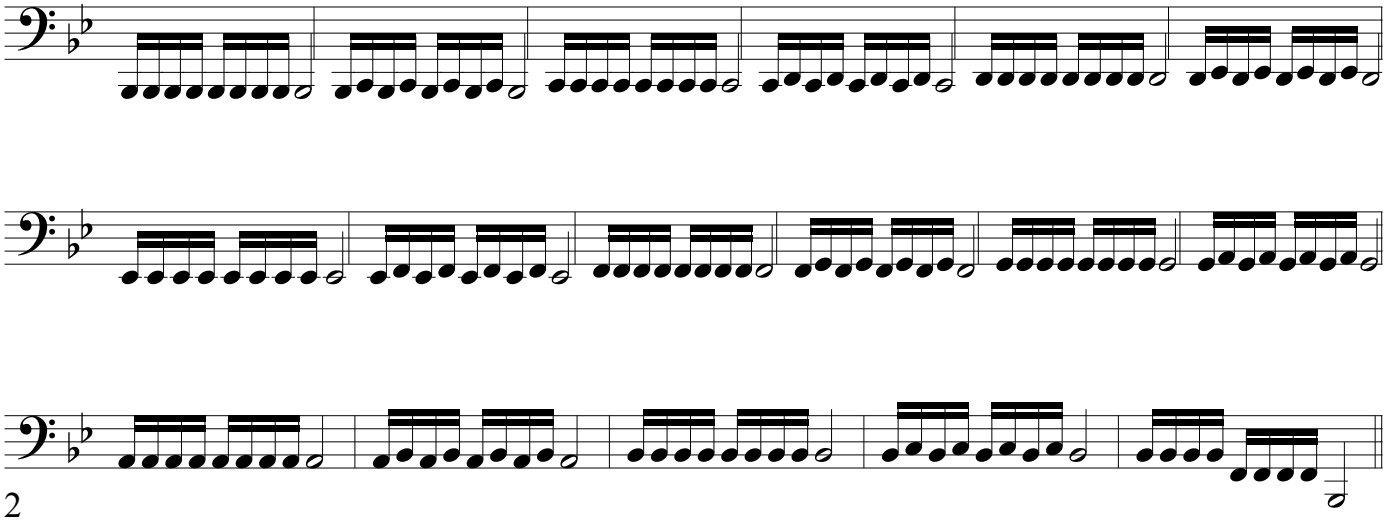
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs



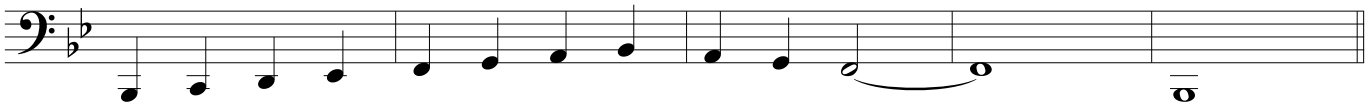
11. Digit Pattern 1



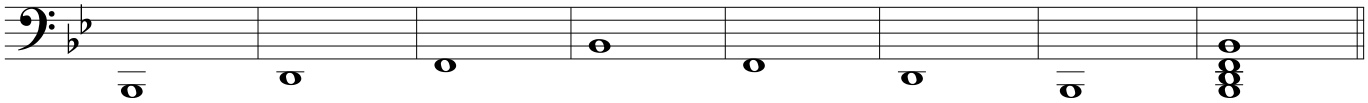
12. Digit Pattern 2

13. Digit Pattern 3

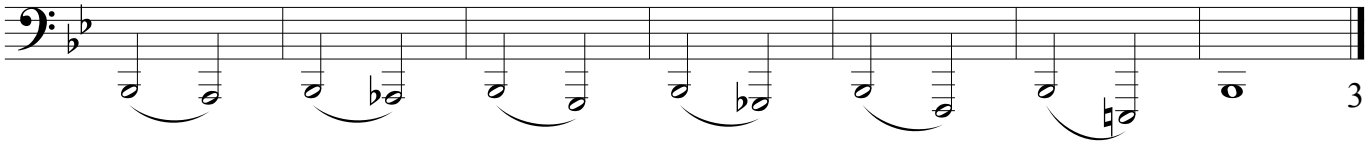
14. Major Scale Tuning



15. Tuning Octaves

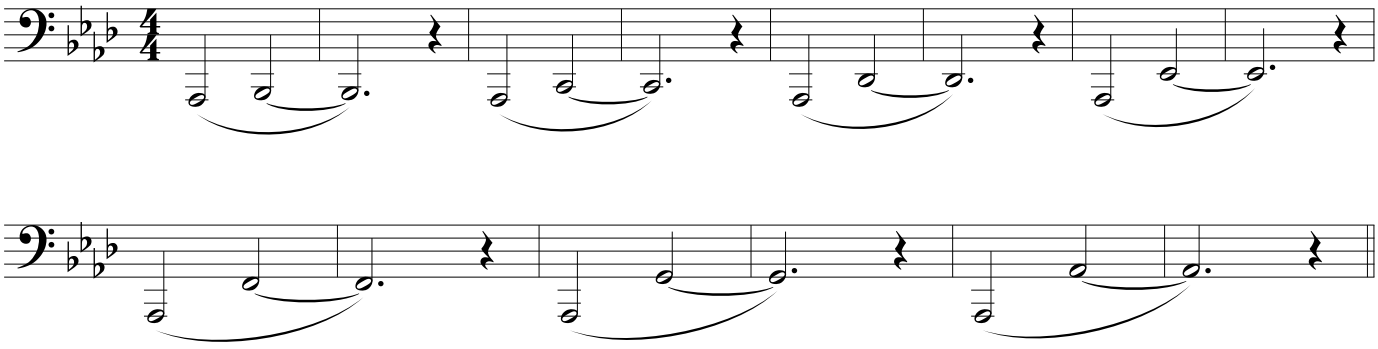


16. Descending Chromatics Harmonized

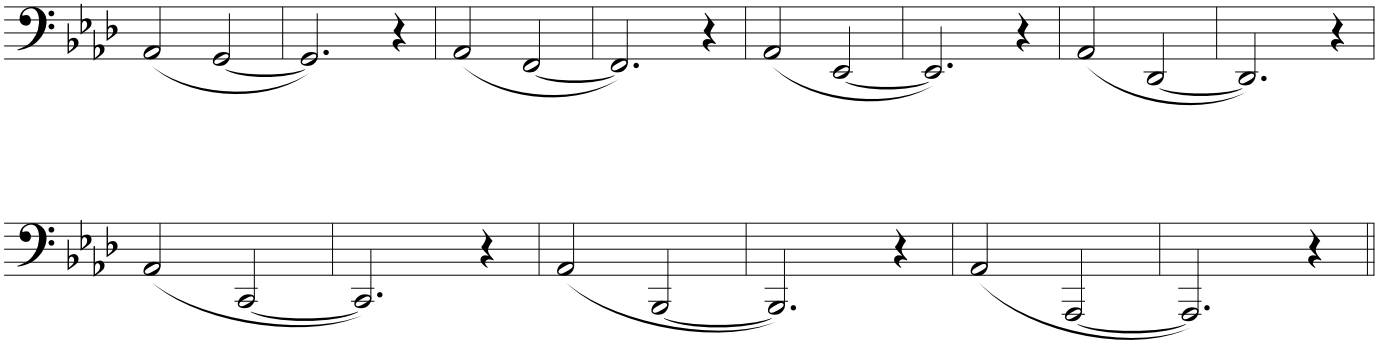


Concert A♭

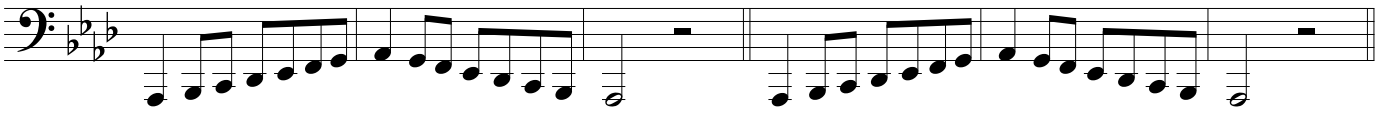
1. Long Tones Ascending



2. Long Tones Descending



3. Major Scale First Octave



4. Major Scale Second Octave

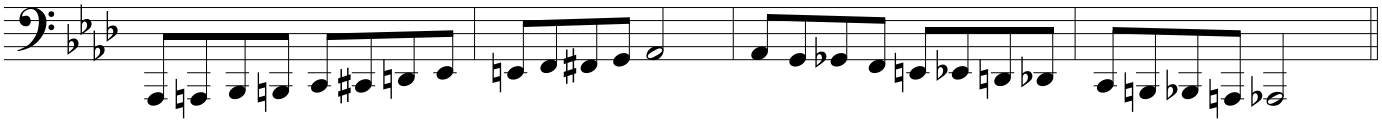
5. Harmonic Minor Scale

6. Five Note Pattern

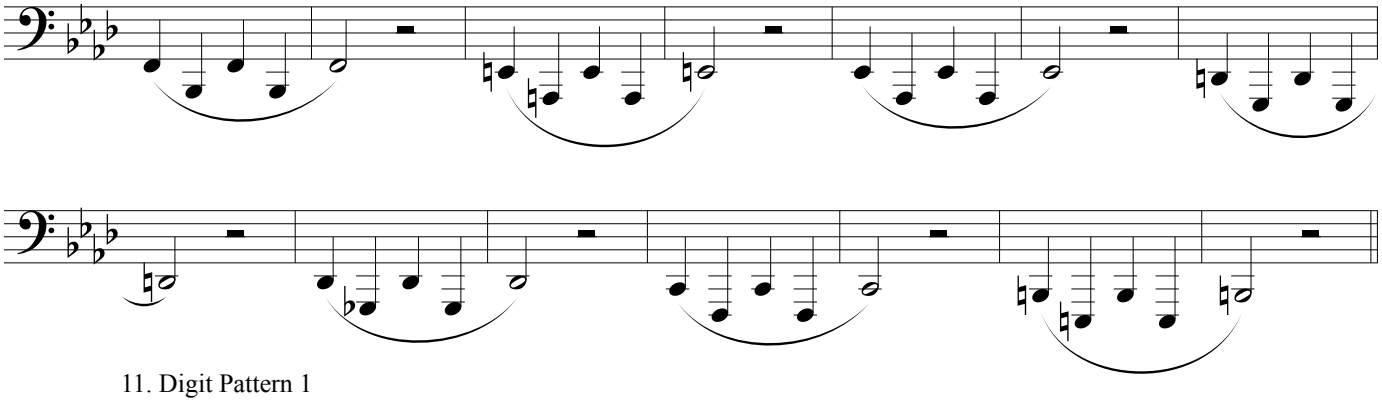
7. Thirds

8. Chromatic Segments

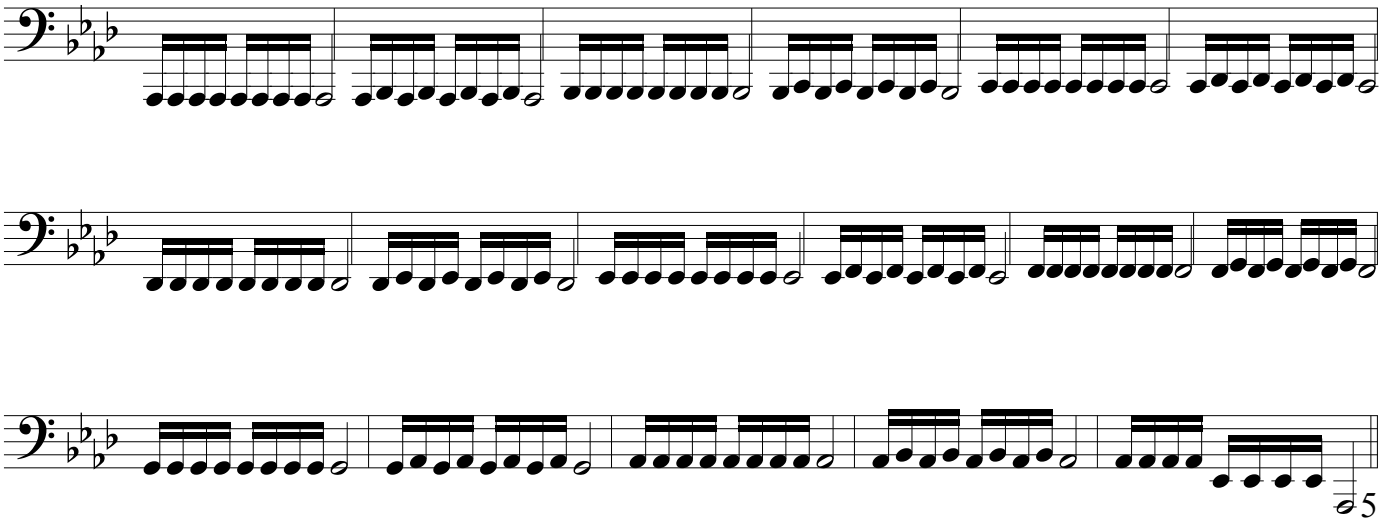
9. Chromatic Scale



10. Lip Slurs

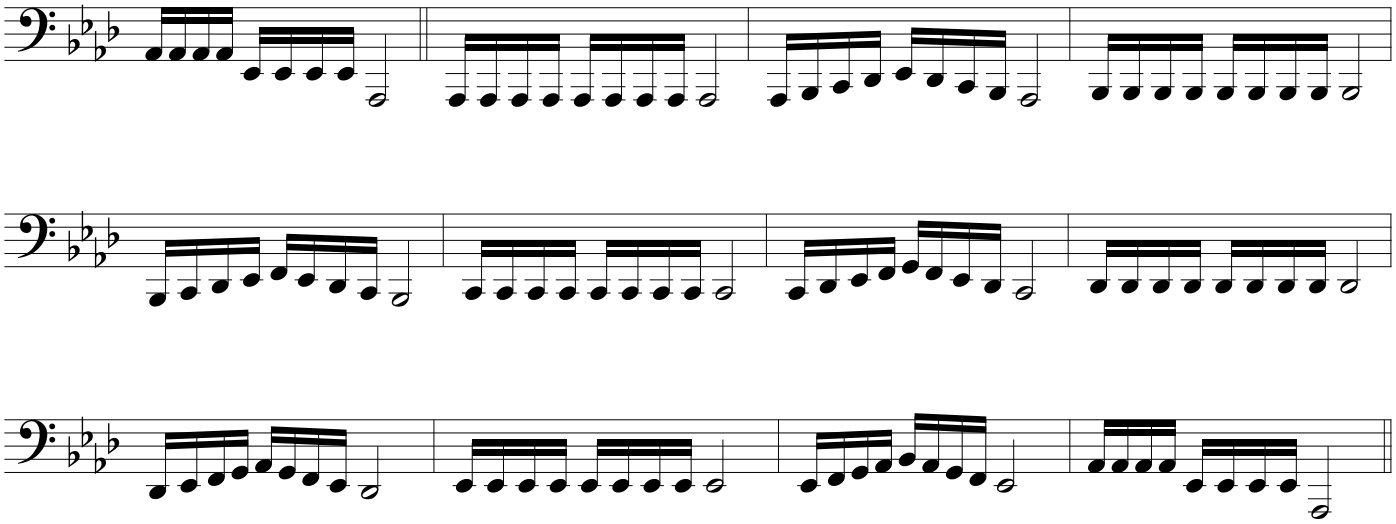


11. Digit Pattern 1



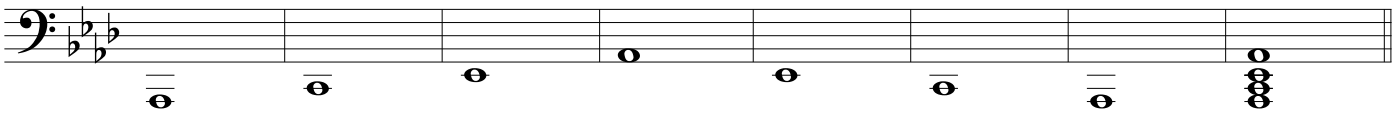
12. Digit Pattern 2

13. Digit Pattern 3

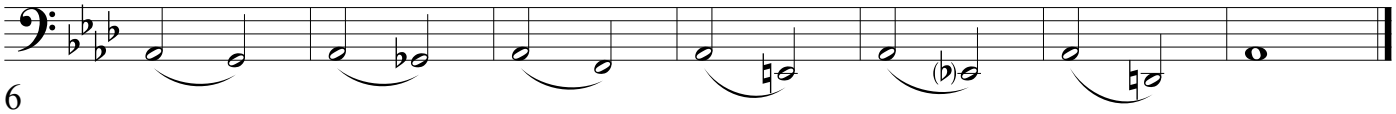


14. Major Scale Tuning

15. Tuning Octaves

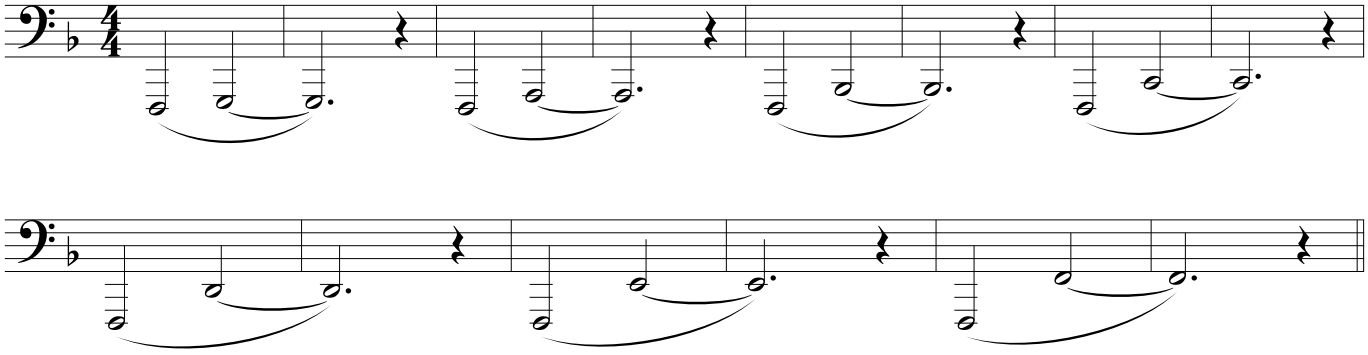


16. Descending Chromatics Harmonized

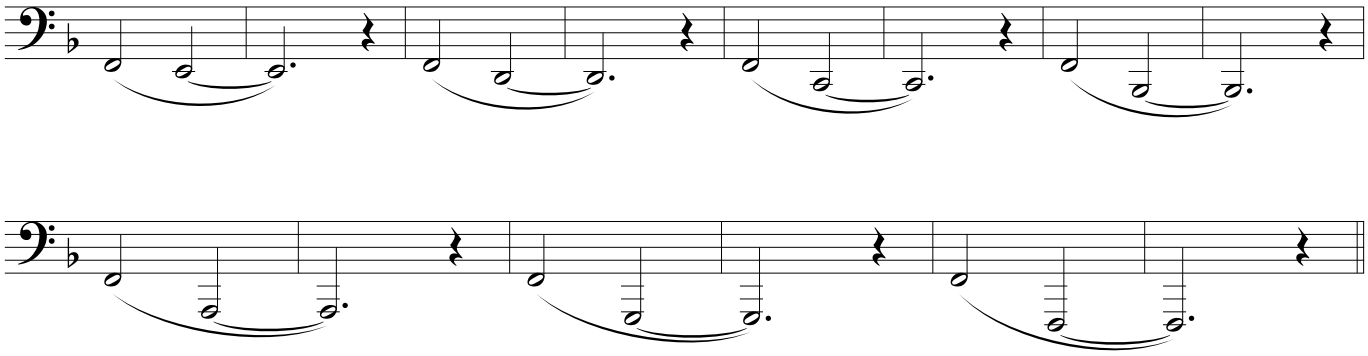


Concert F

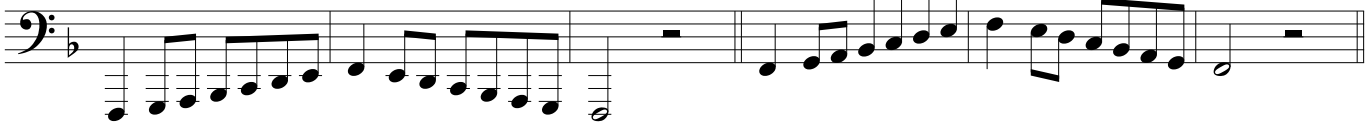
1. Long Tones Ascending



2. Long Tones Descending



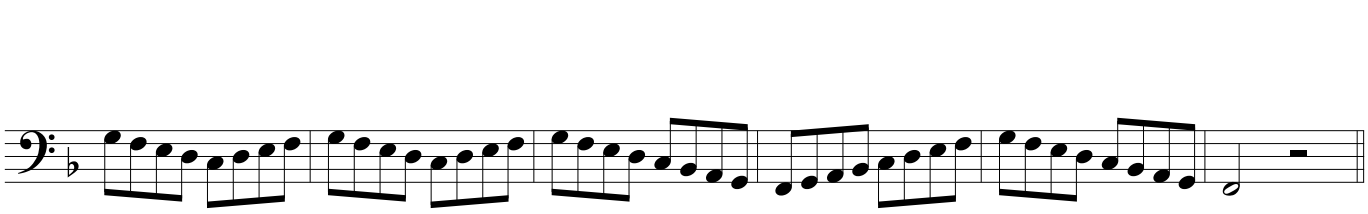
3. Major Scale First Octave



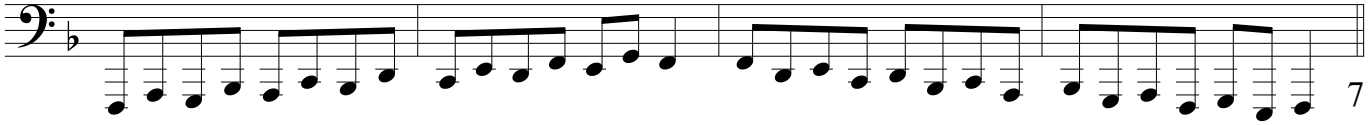
4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern



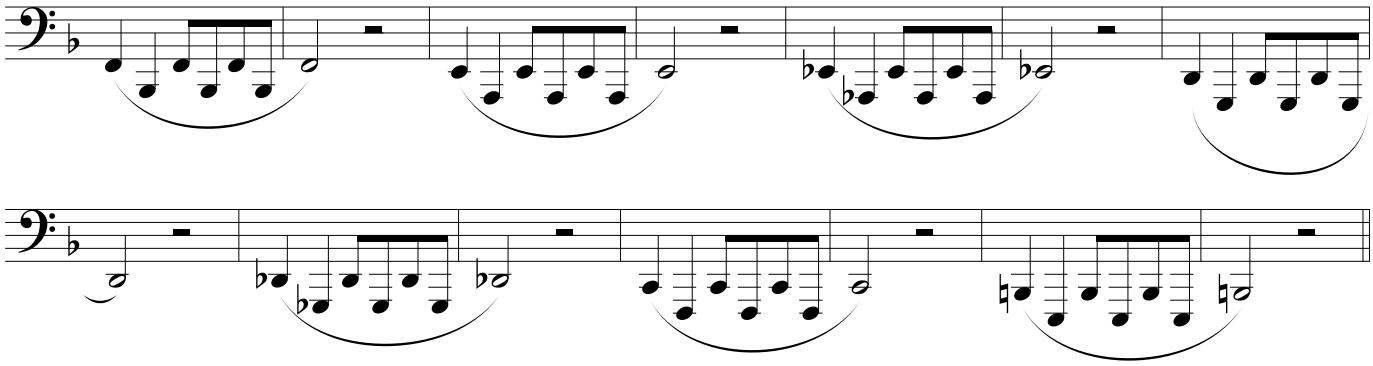
7. Thirds



8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs

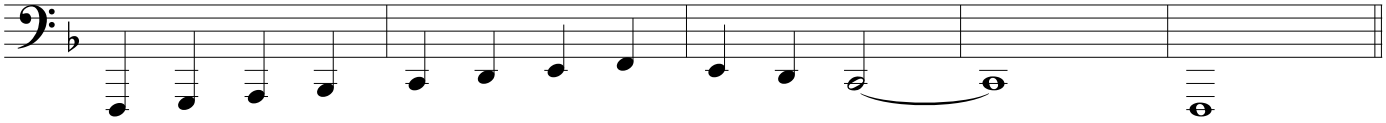


11. Digit Pattern 1

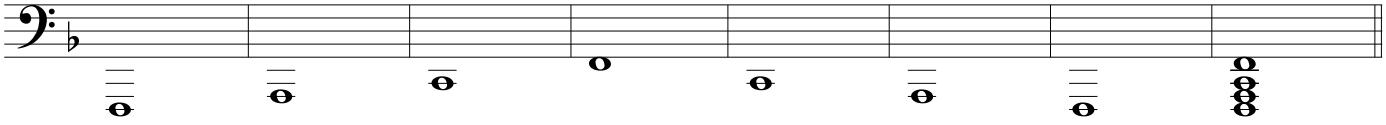
12. Digit Pattern 2

13. Digit Pattern 3

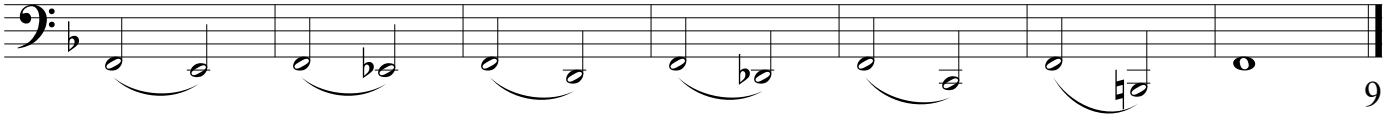
14. Major Scale Tuning



15. Tuning Octaves

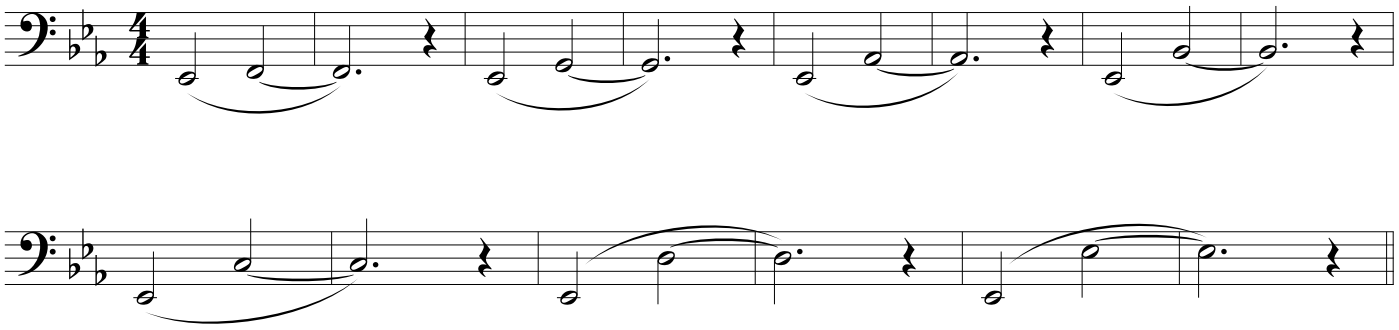


16. Descending Chromatics Harmonized

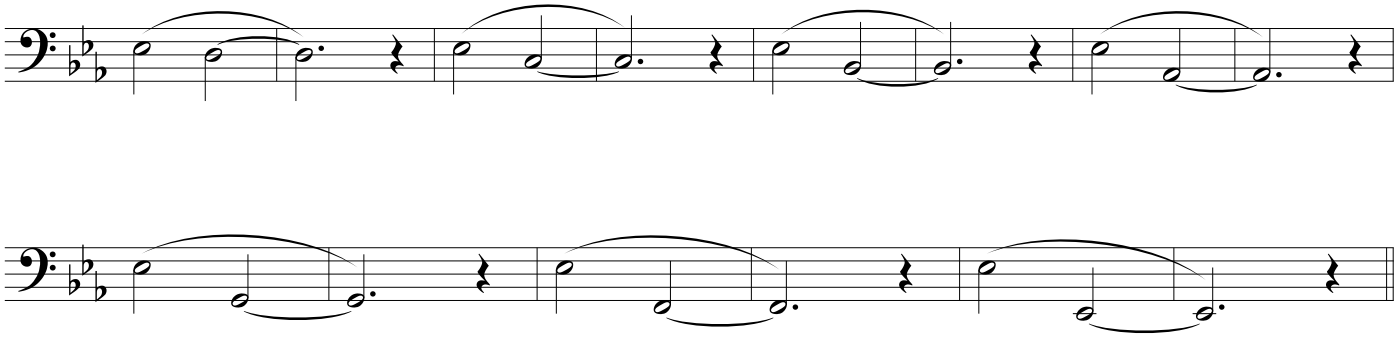


Concert E♭

1. Long Tones Ascending



2. Long Tones Descending

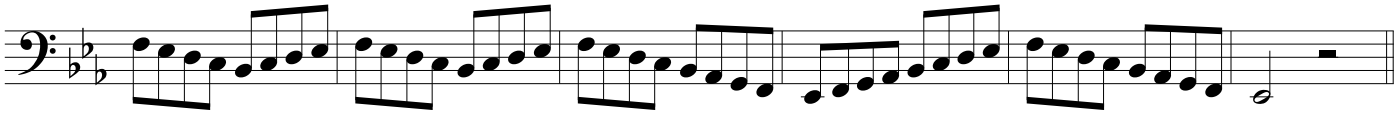


3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

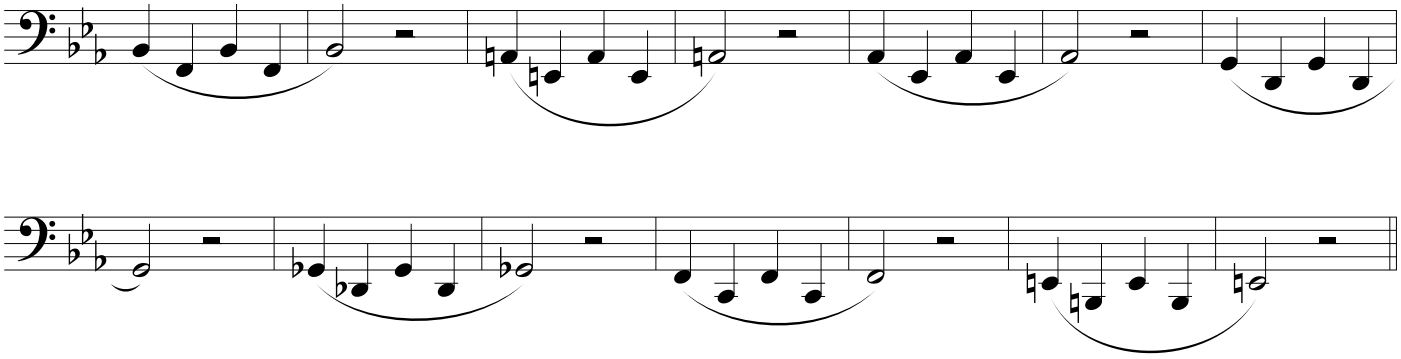


7. Thirds

8. Chromatic Segments

9. Chromatic Scale

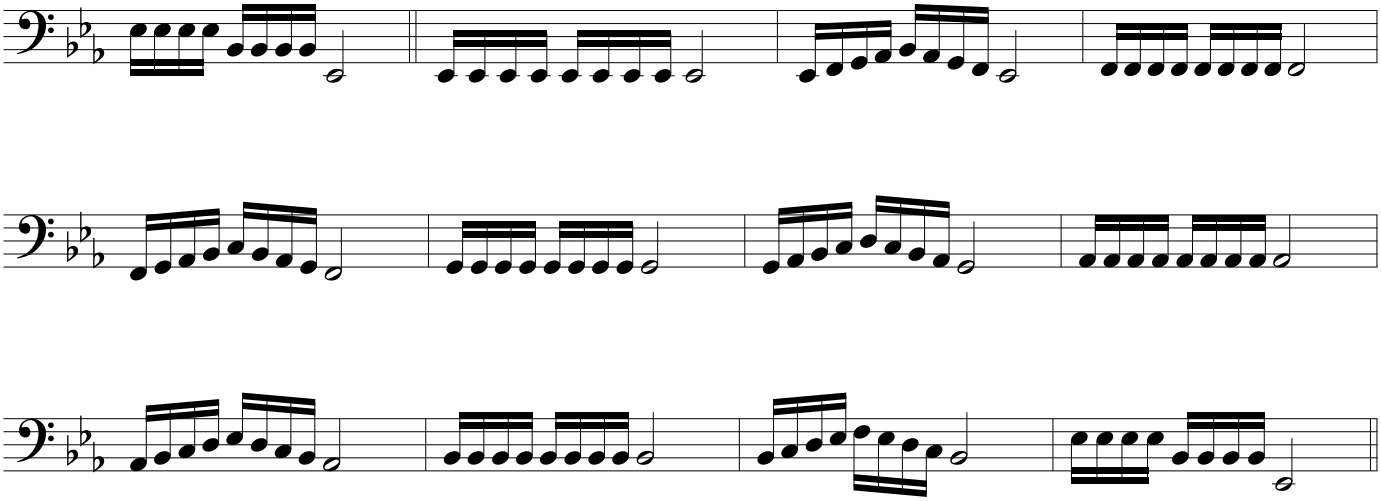
10. Lip Slurs



11. Digit Pattern 1

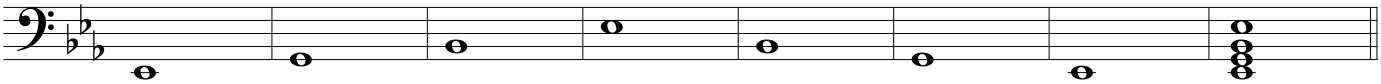
12. Digit Pattern 2

13. Digit Pattern 3

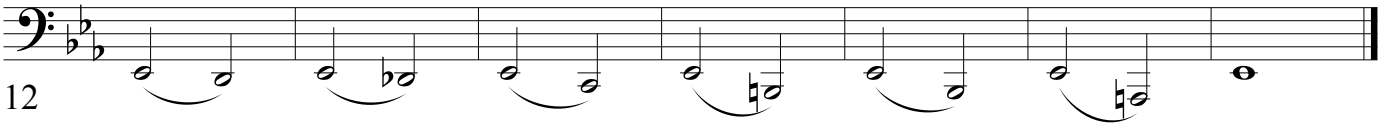


14. Major Scale Tuning

15. Tuning Octaves

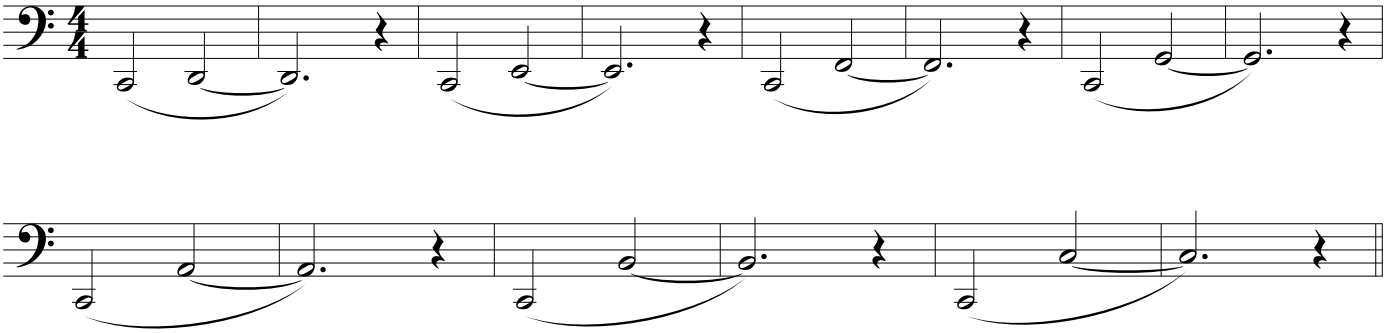


16. Descending Chromatics Harmonized

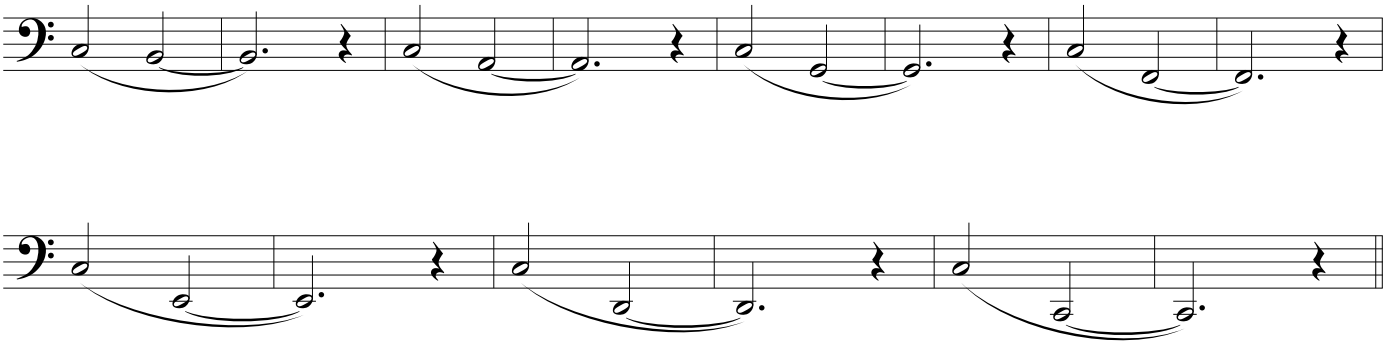


Concert C

1. Long Tones Ascending



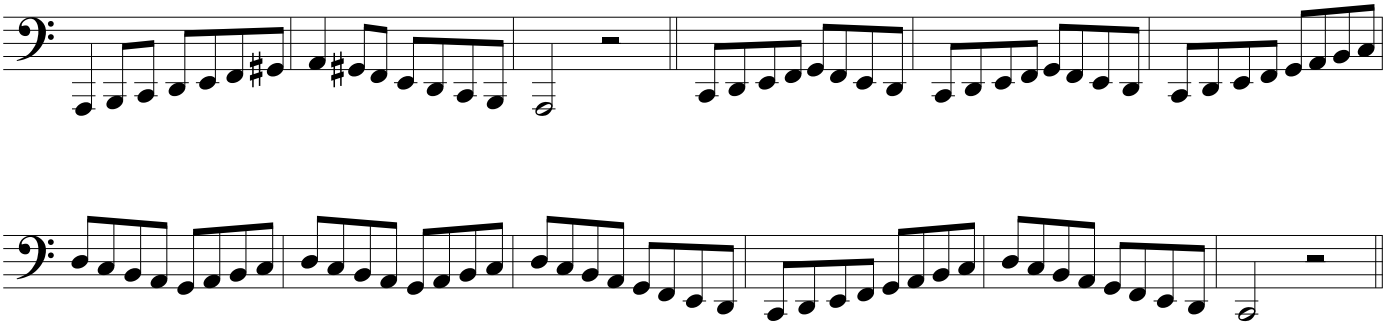
2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

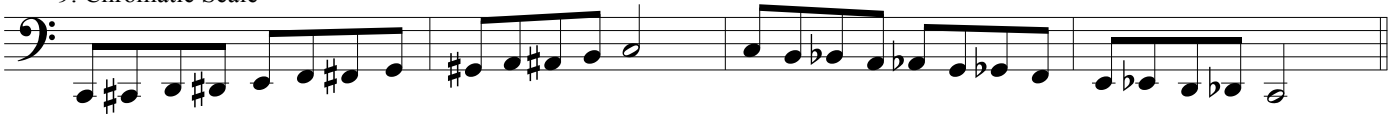


6. Five Note Pattern

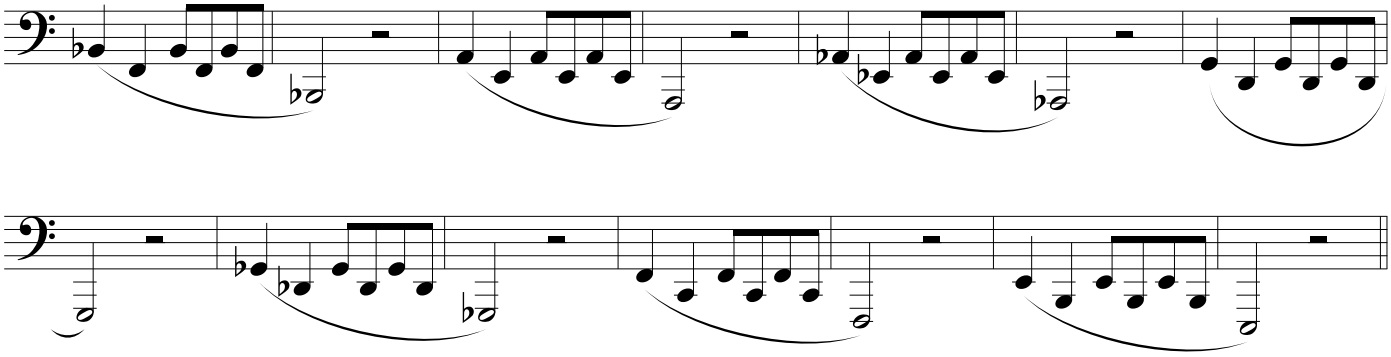
7. Thirds

8. Chromatic Segments

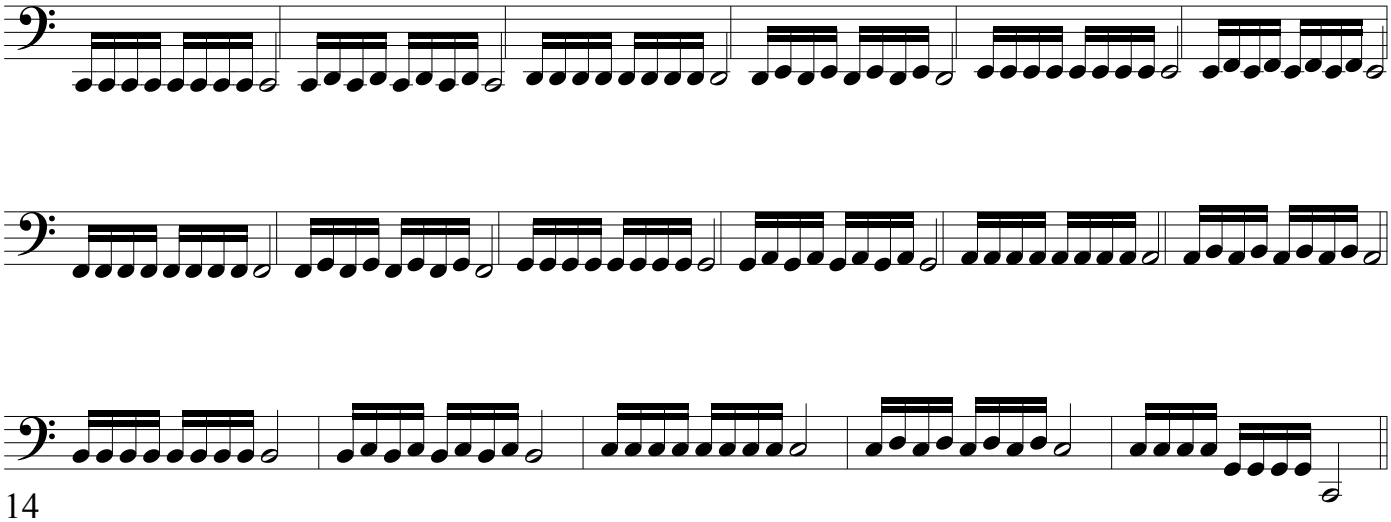
9. Chromatic Scale



10. Lip Slurs



11. Digit Pattern 1



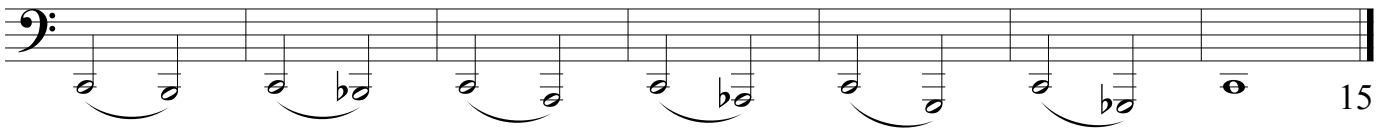
12. Digit Pattern 2

13. Digit Pattern 3

14. Major Scale Tuning

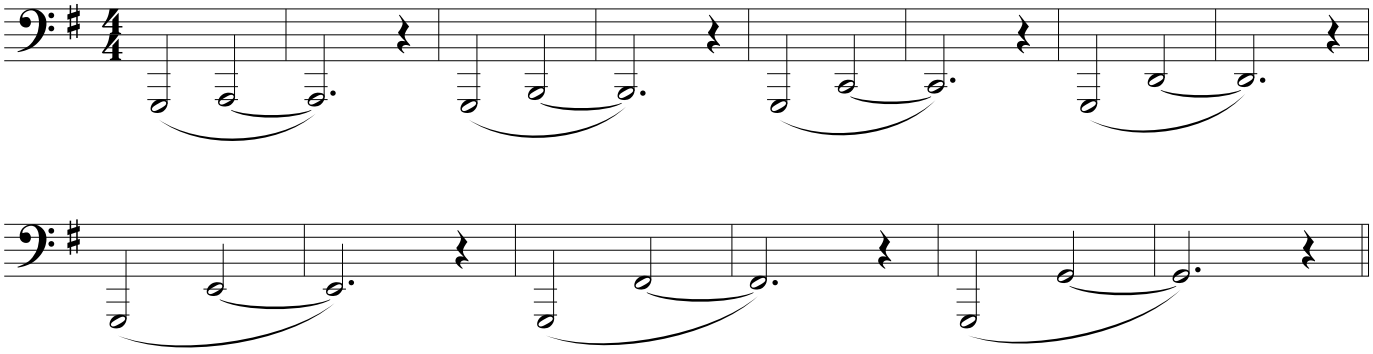
15. Tuning Octaves

16. Descending Chromatics Harmonized

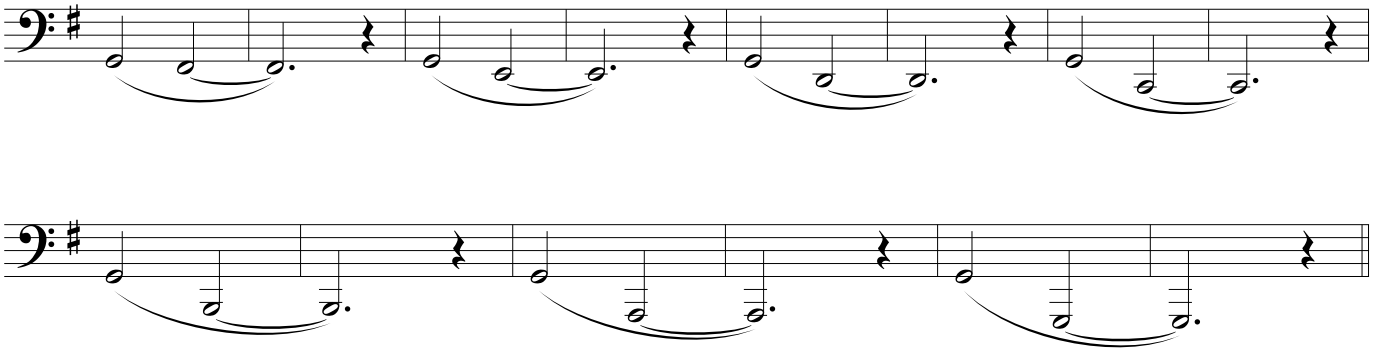


Concert G

1. Long Tones Ascending



2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

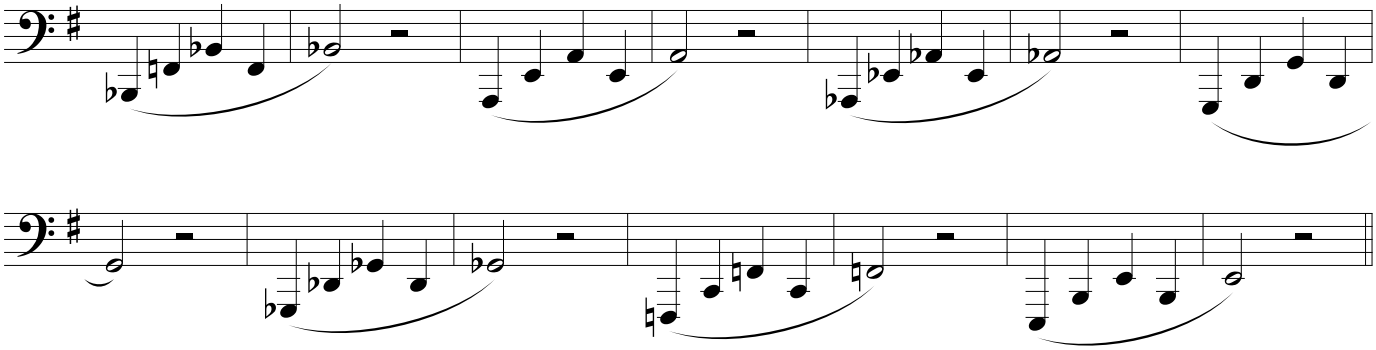
6. Five Note Pattern

7. Thirds

8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs

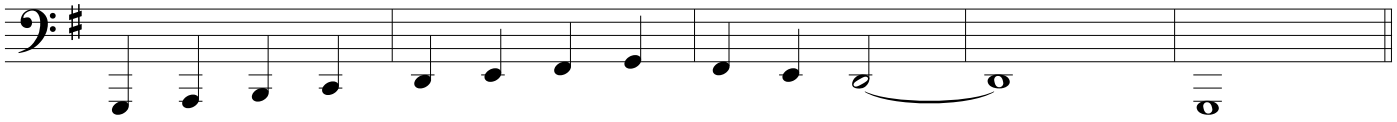


11. Digit Pattern 1

12. Digit Pattern 2

13. Digit Pattern 3

14. Major Scale Tuning

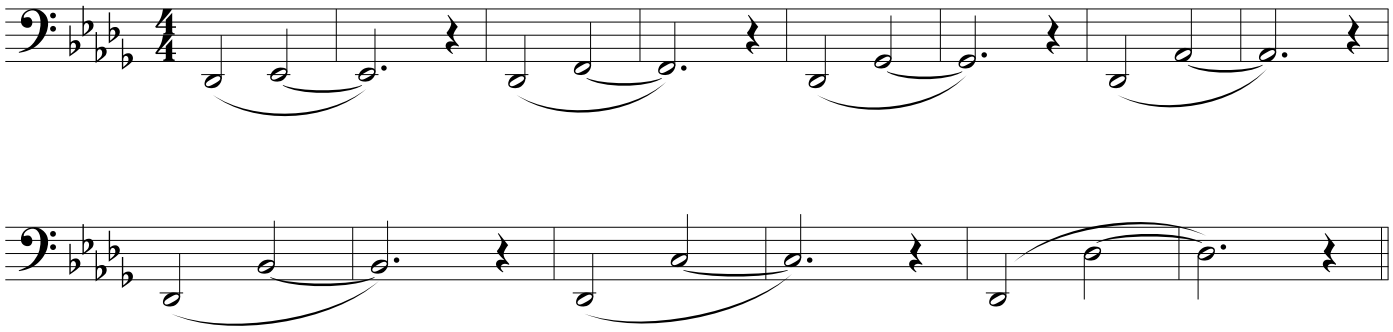


15. Tuning Octaves

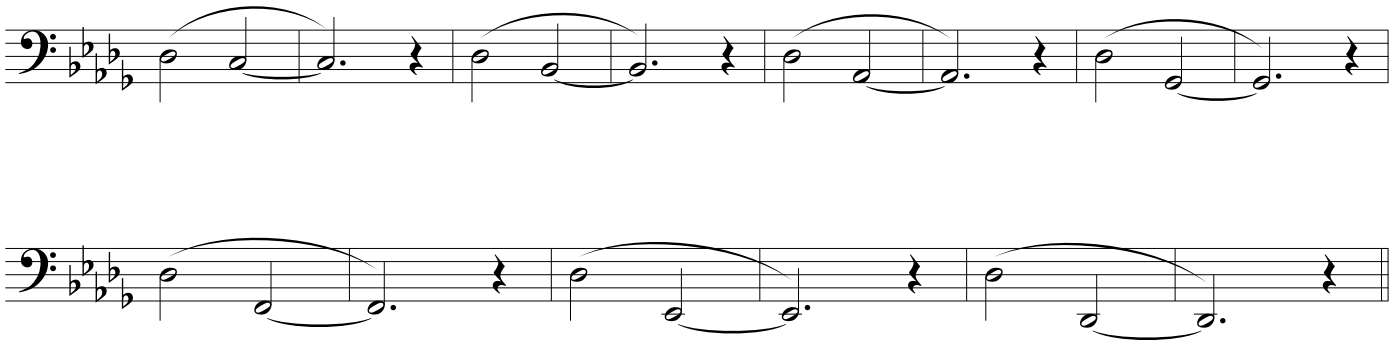
16. Descending Chromatics Harmonized

Concert D♭

1. Long Tones Ascending

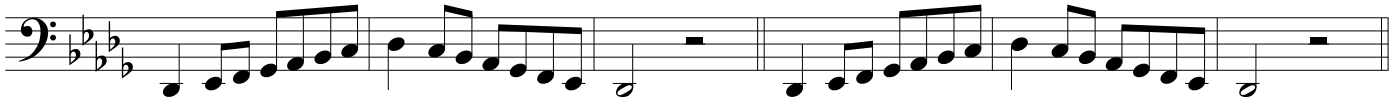


2. Long Tones Descending



3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

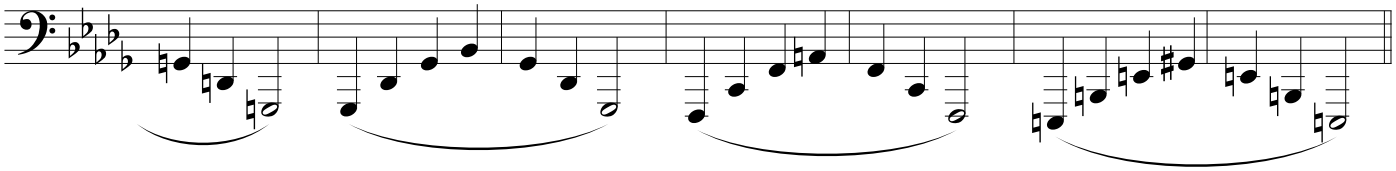
6. Five Note Pattern

7. Thirds

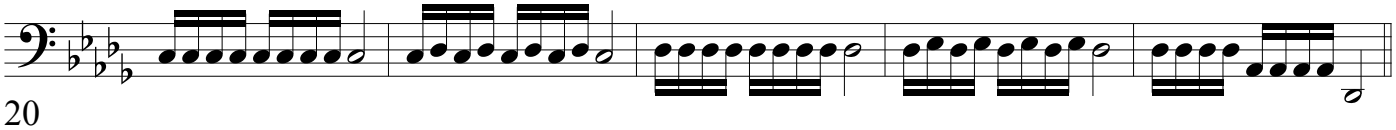
8. Chromatic Segments

9. Chromatic Scale

10. Lip Slurs

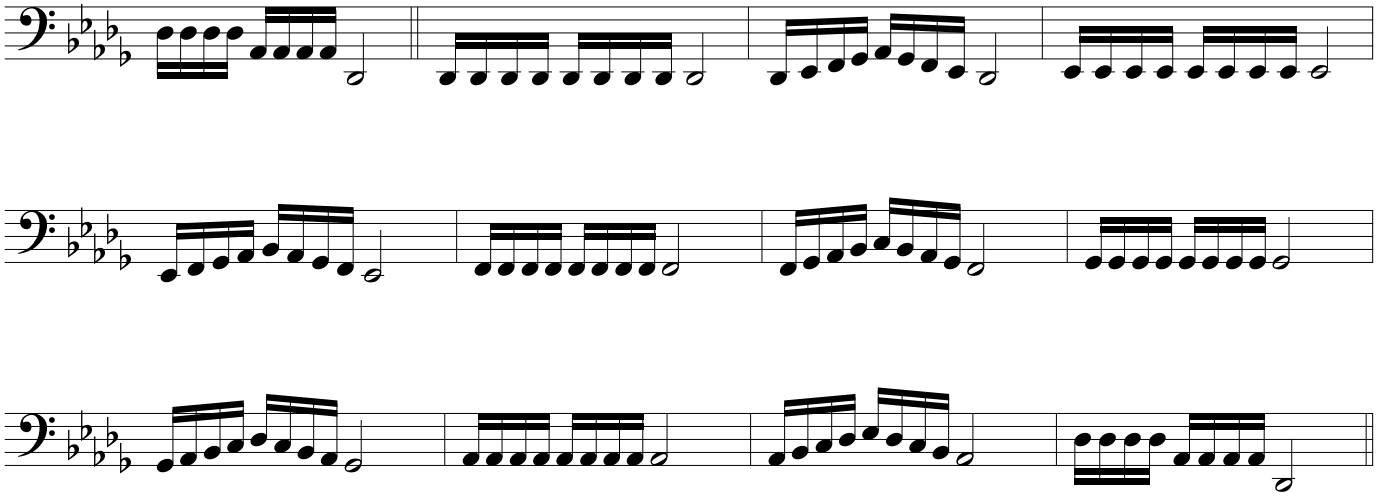


11. Digit Pattern 1



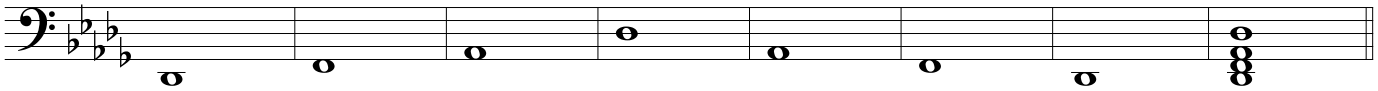
12. Digit Pattern 2

13. Digit Pattern 3

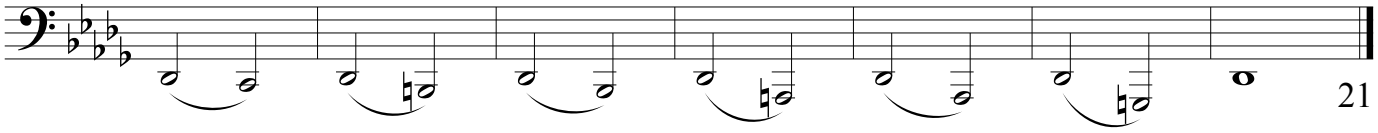


14. Major Scale Tuning

15. Tuning Octaves



16. Descending Chromatics Harmonized



Rhythm Pages

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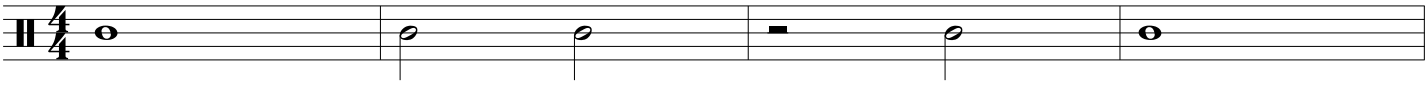

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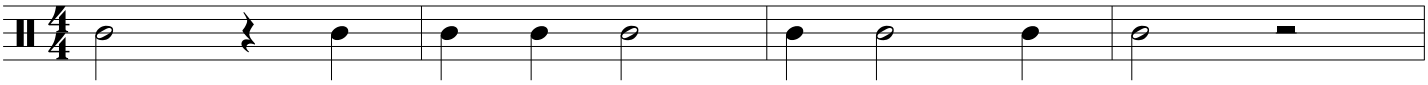

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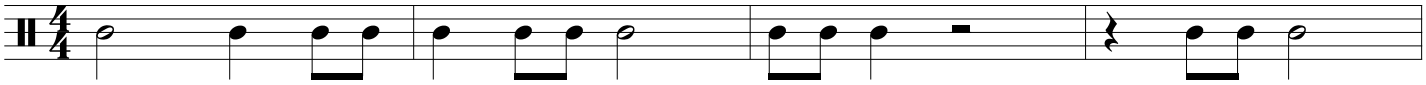

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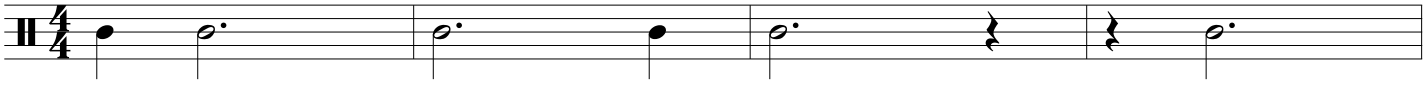

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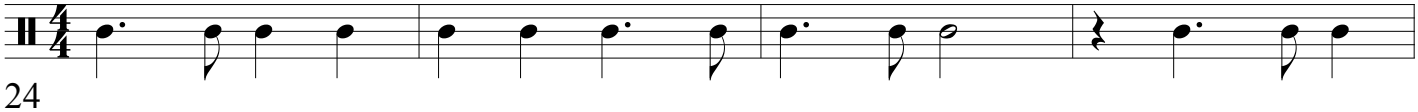

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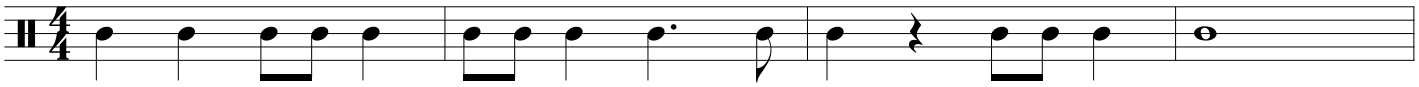

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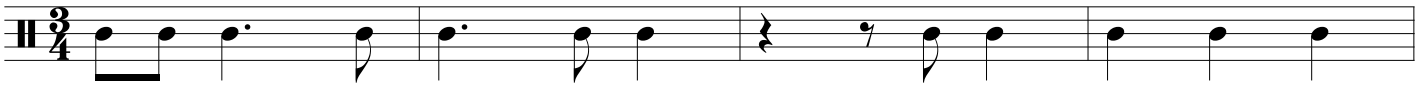

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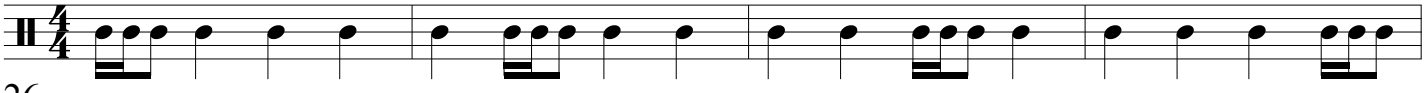

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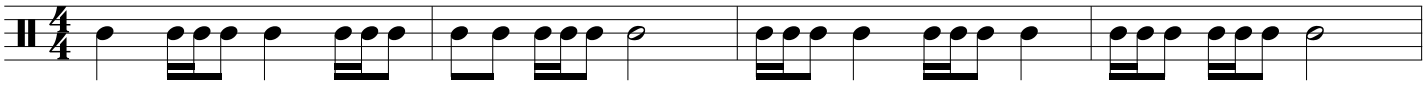

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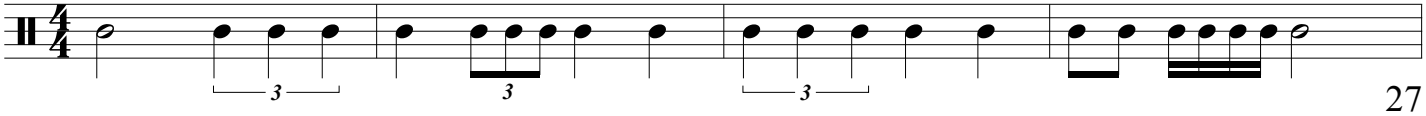

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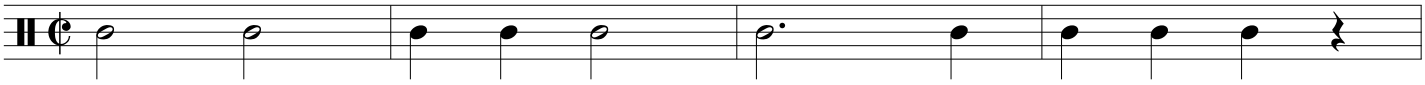

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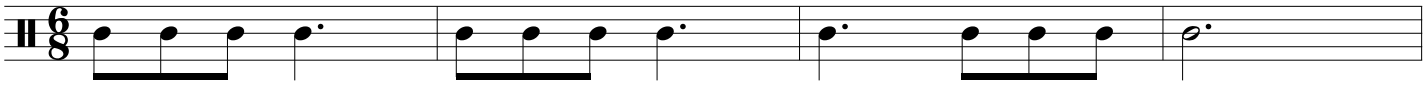

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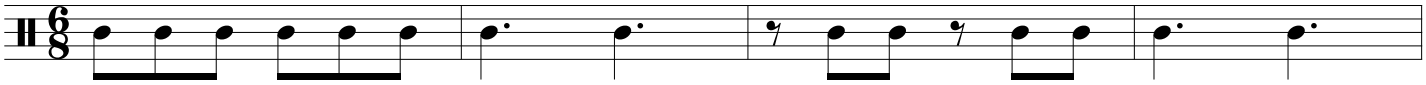

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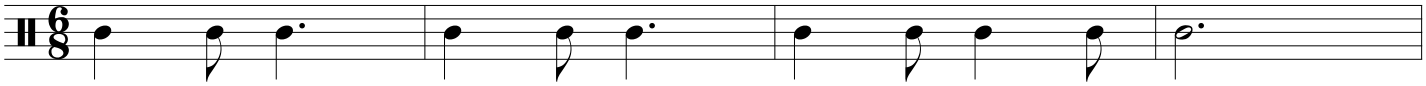

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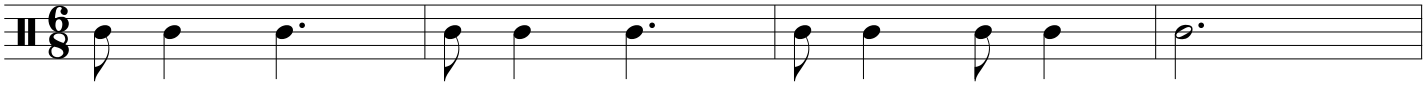

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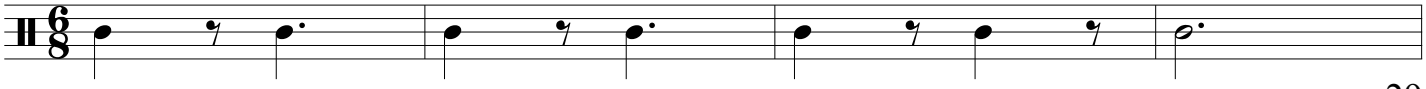

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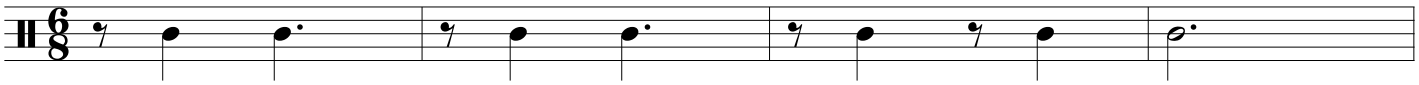

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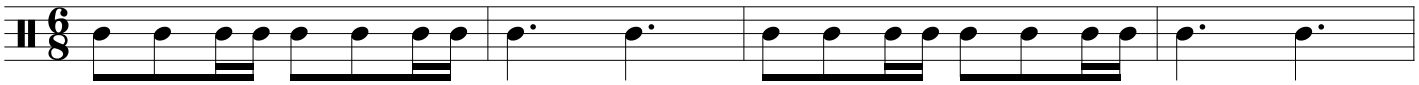

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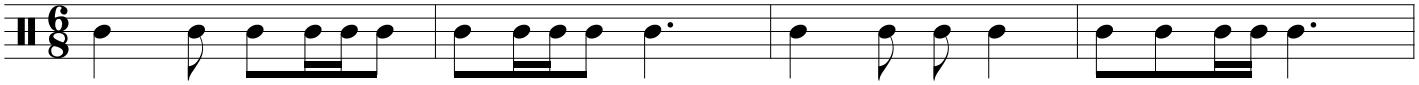

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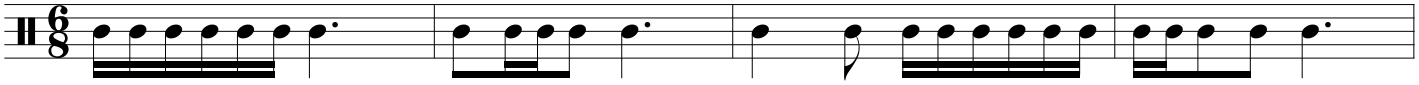

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Mallet Percussion

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

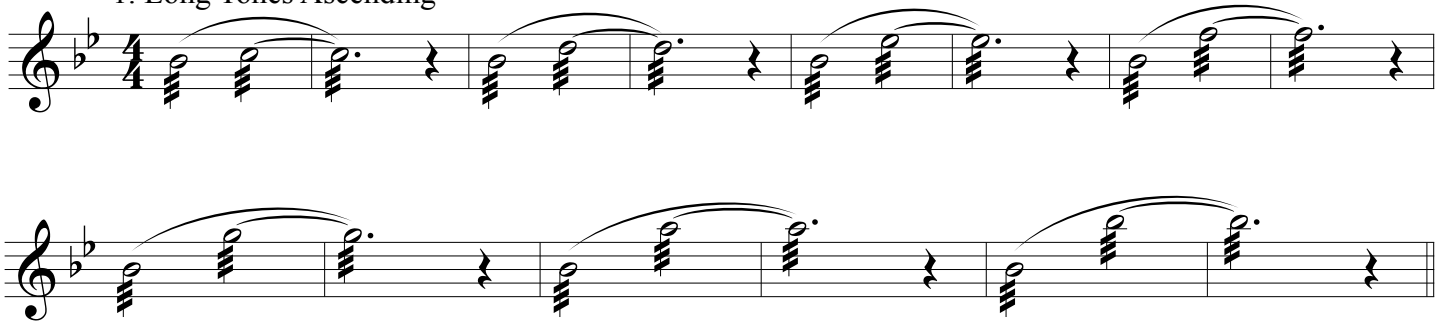
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

Building Blocks for a Better Band

Ashley Gable

Concert B♭

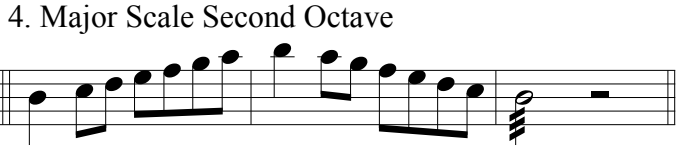
1. Long Tones Ascending



2. Long Tones Descending

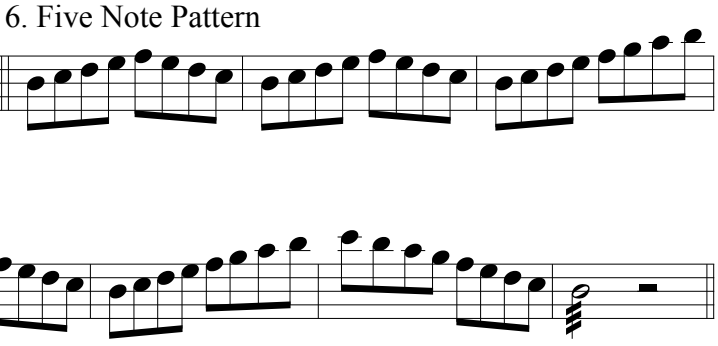
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

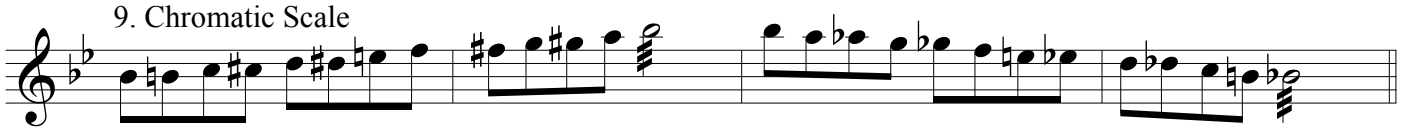
6. Five Note Pattern



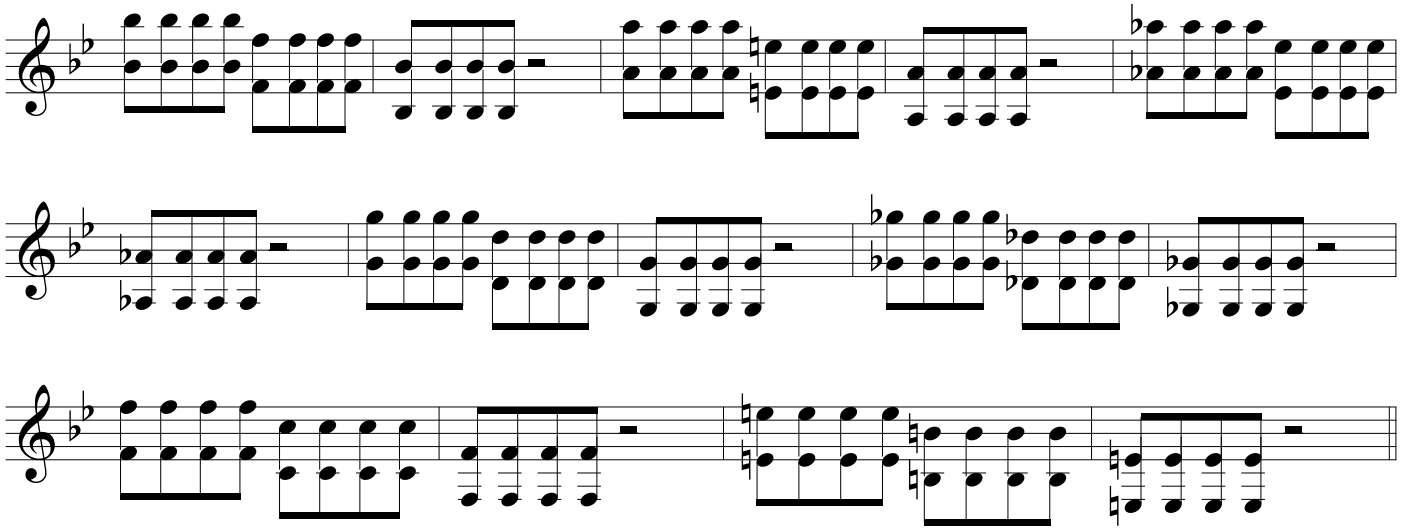
7. Thirds

8. Chromatic Segments

9. Chromatic Scale



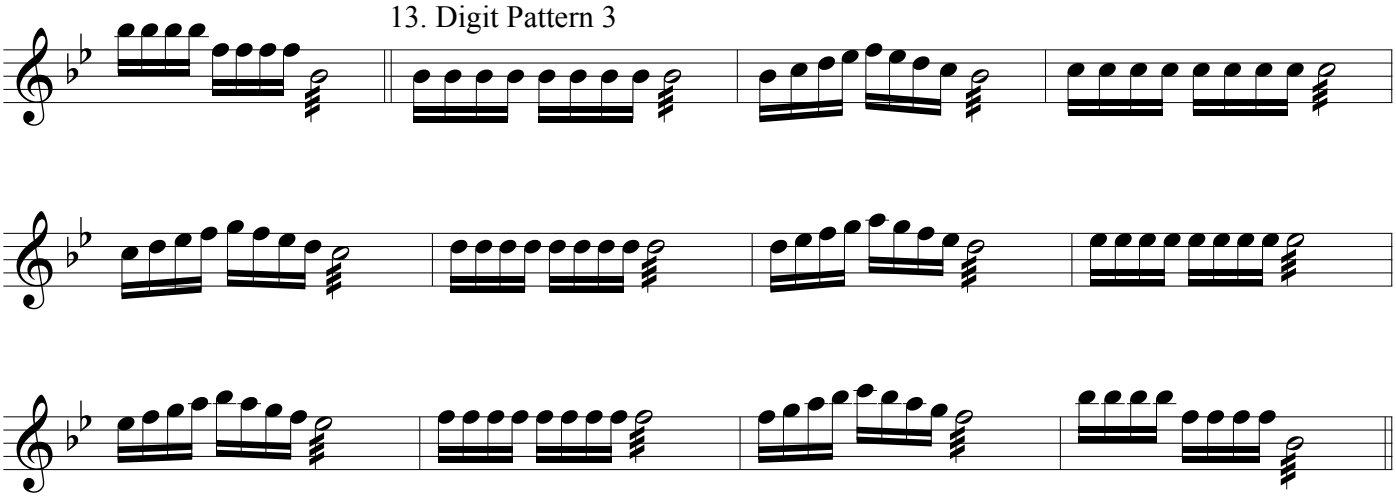
10. Lip Slurs



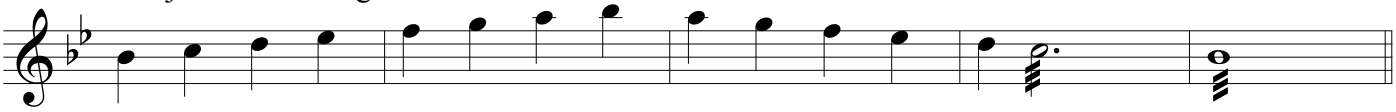
11. Digit Pattern 1

12. Digit Pattern 2

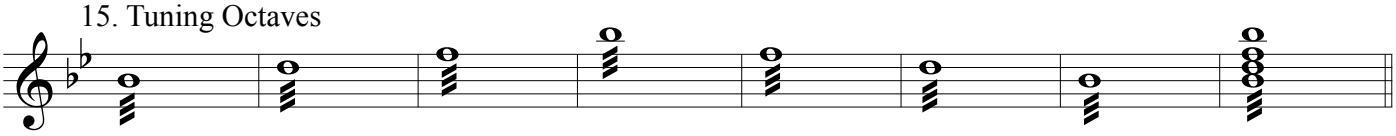
13. Digit Pattern 3



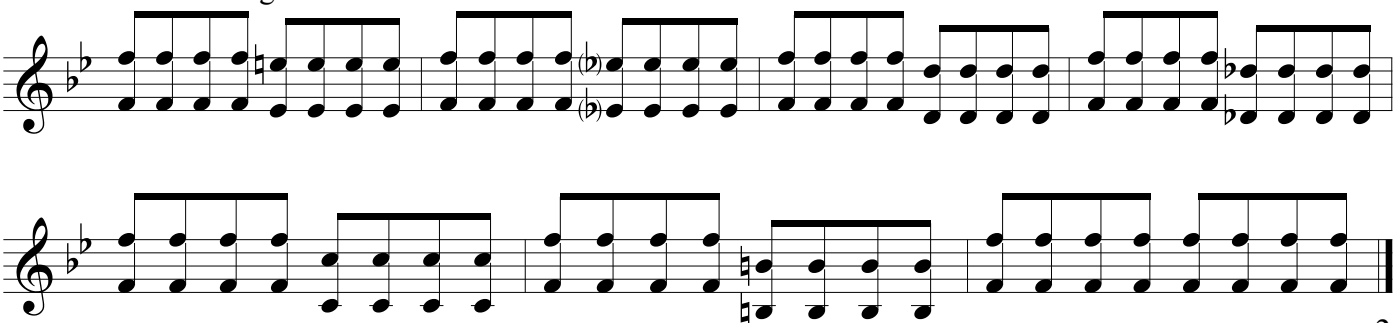
14. Major Scale Tuning



15. Tuning Octaves

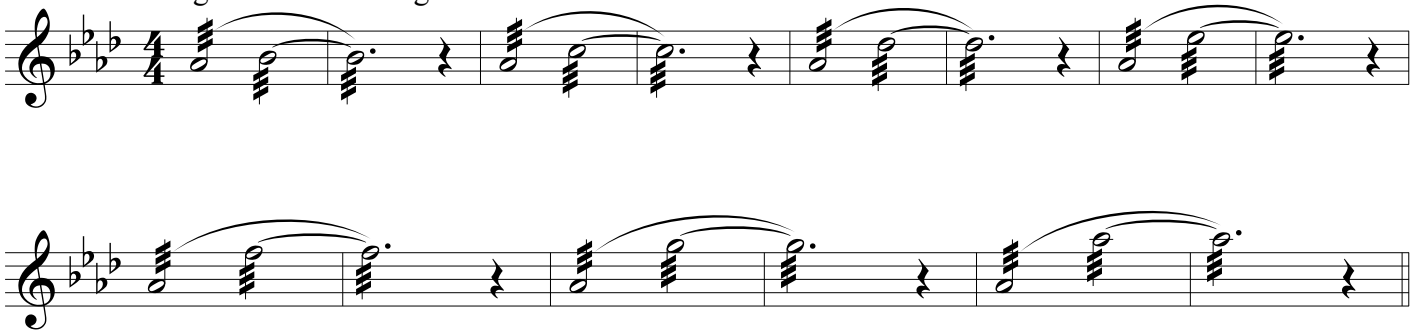


16. Descending Chromatics Harmonized

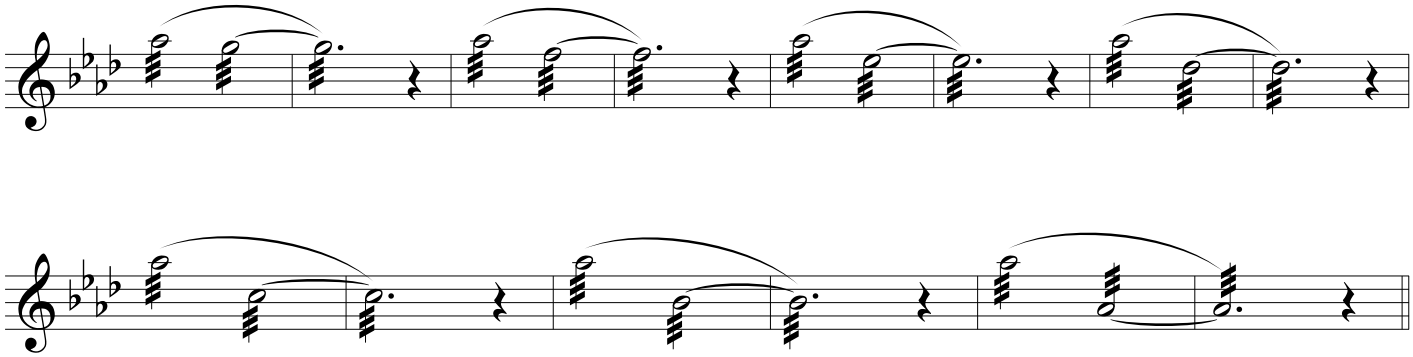


Concert A♭

1. Long Tones Ascending



2. Long Tones Descending

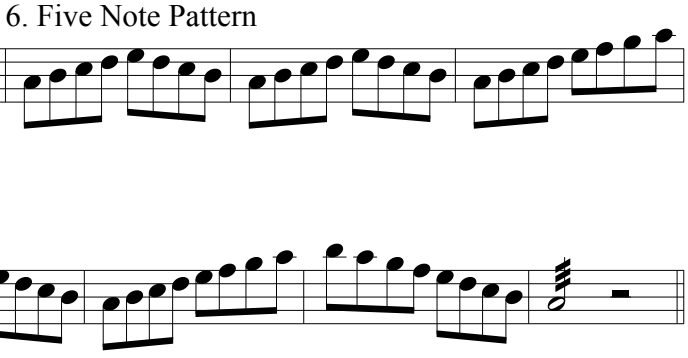


3. Major Scale First Octave

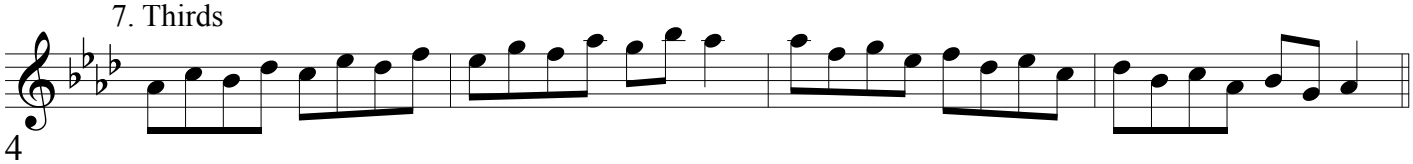
4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern



7. Thirds

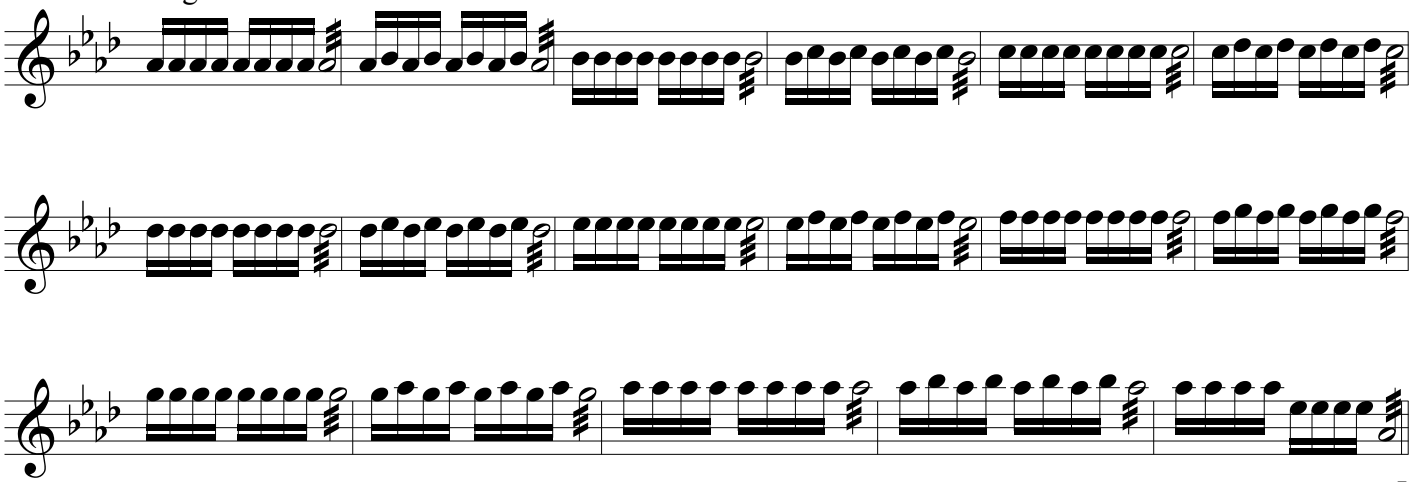


8. Chromatic Segments

9. Chromatic Scale

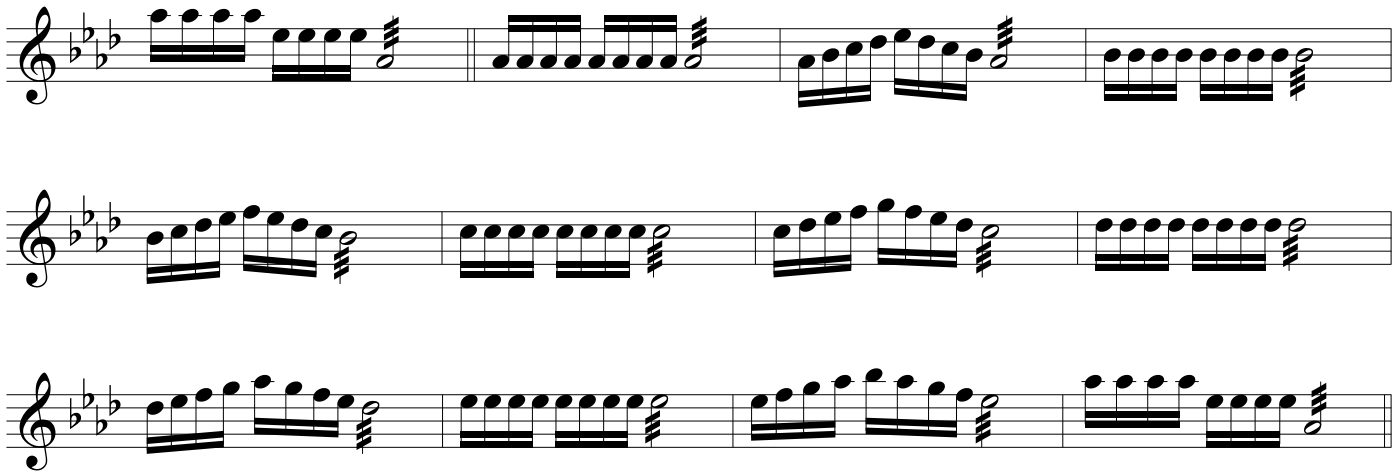
10. Lip Slurs

11. Digit Pattern 1

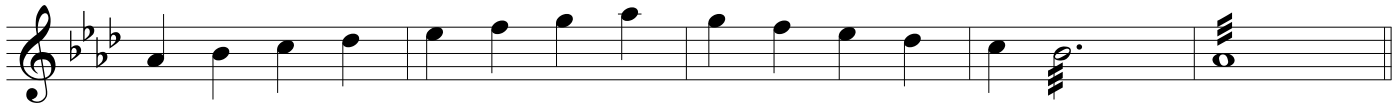


12. Digit Pattern 2

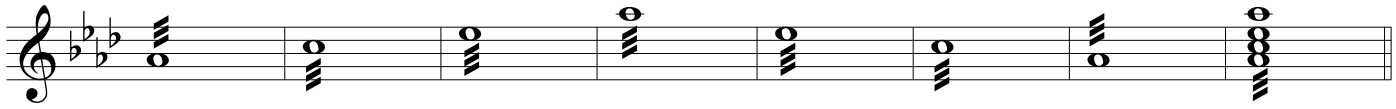
13. Digit Pattern 3



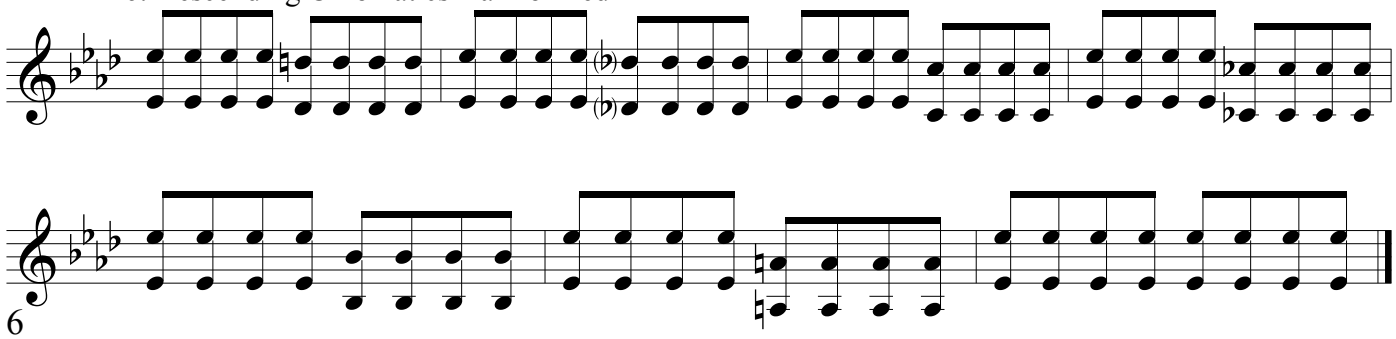
14. Major Scale Tuning



15. Tuning Octaves

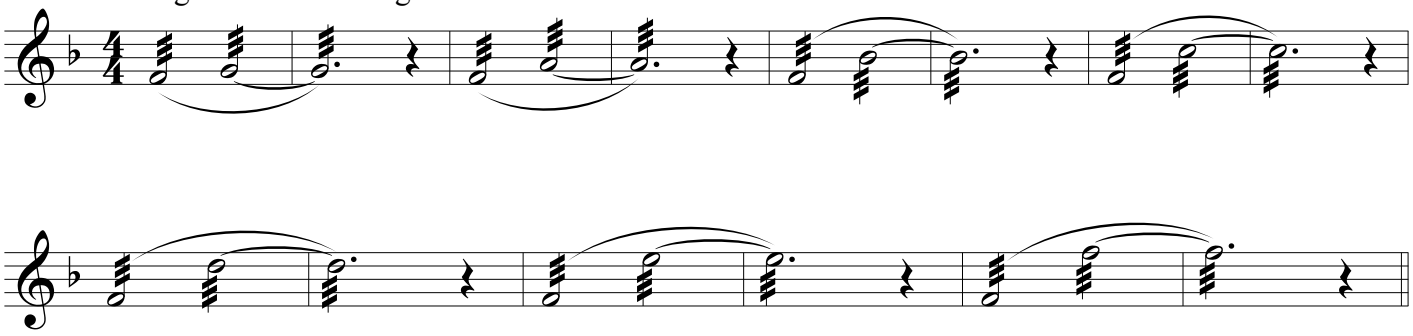


16. Descending Chromatics Harmonized

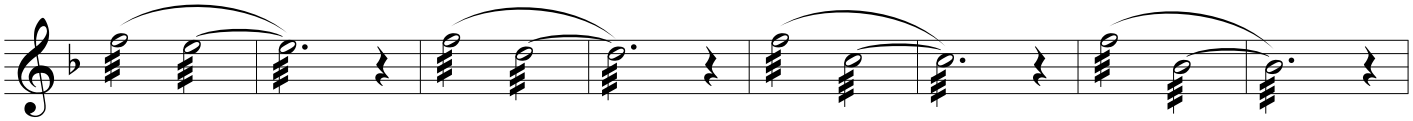


Concert F

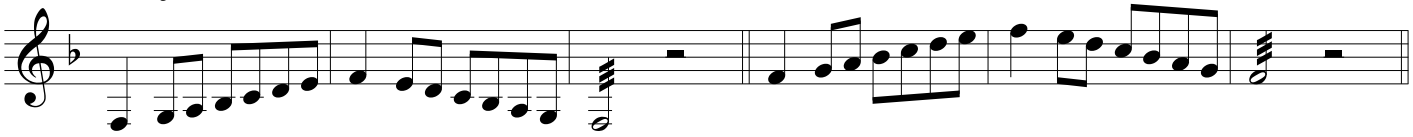
1. Long Tones Ascending



2. Long Tones Descending



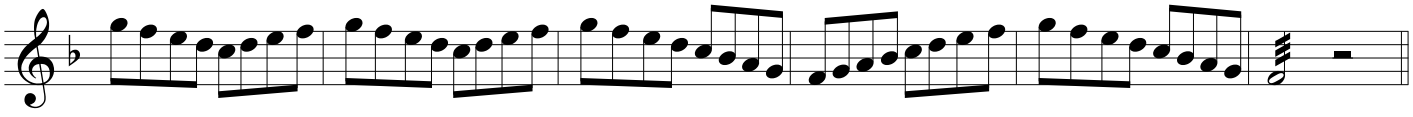
3. Major Scale First Octave



4. Major Scale Second Octave

5. Harmonic Minor Scale

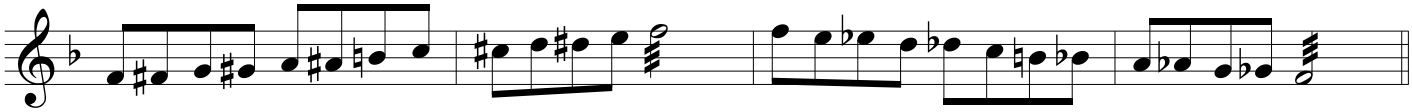
6. Five Note Pattern



7. Thirds

8. Chromatic Segments

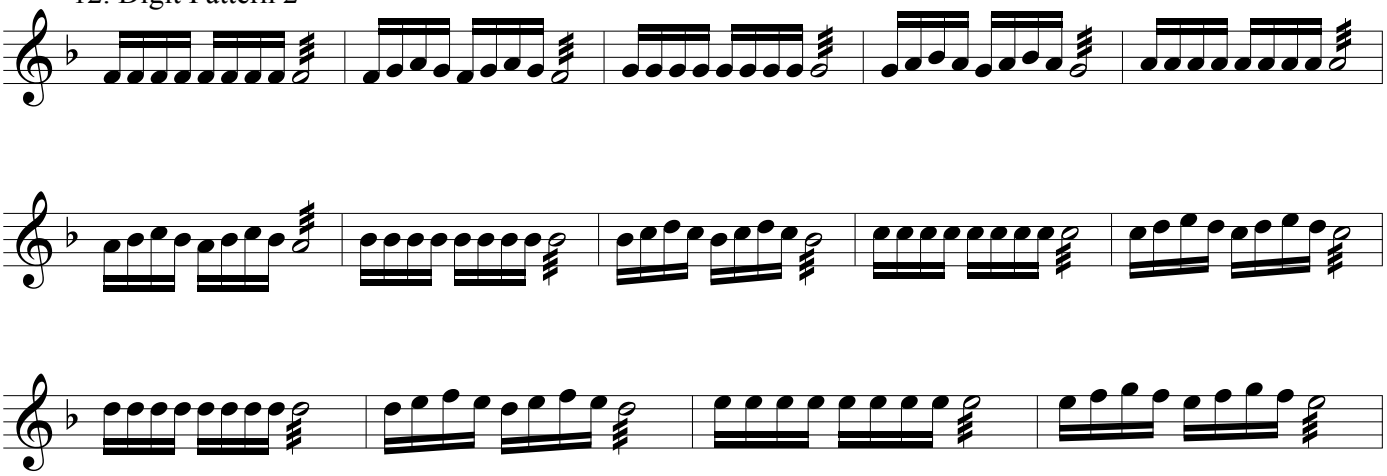
9. Chromatic Scale



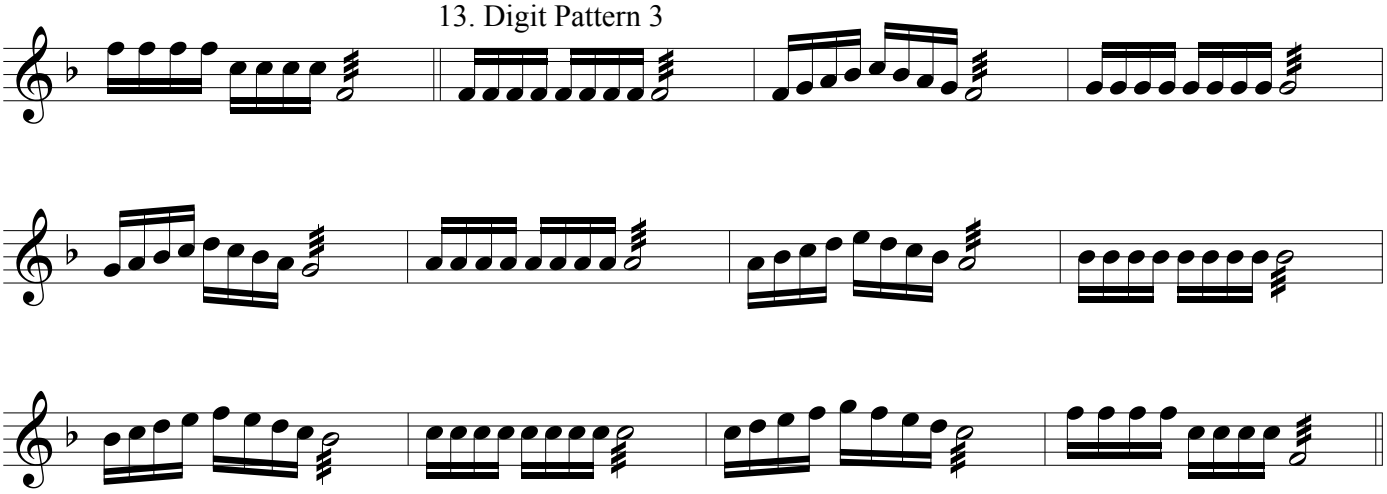
10. Lip Slurs

11. Digit Pattern 1

12. Digit Pattern 2

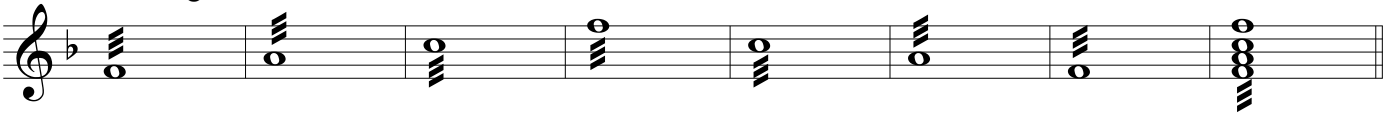


13. Digit Pattern 3

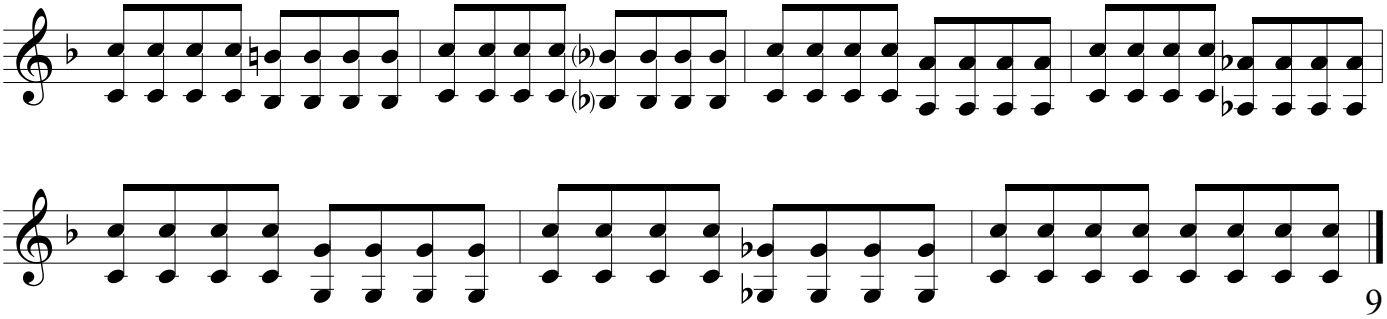


14. Major Scale Tuning

15. Tuning Octaves



16. Descending Chromatics Harmonized



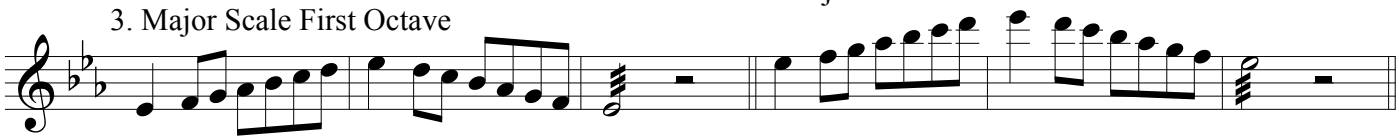
Concert E♭

1. Long Tones Ascending

2. Long Tones Descending

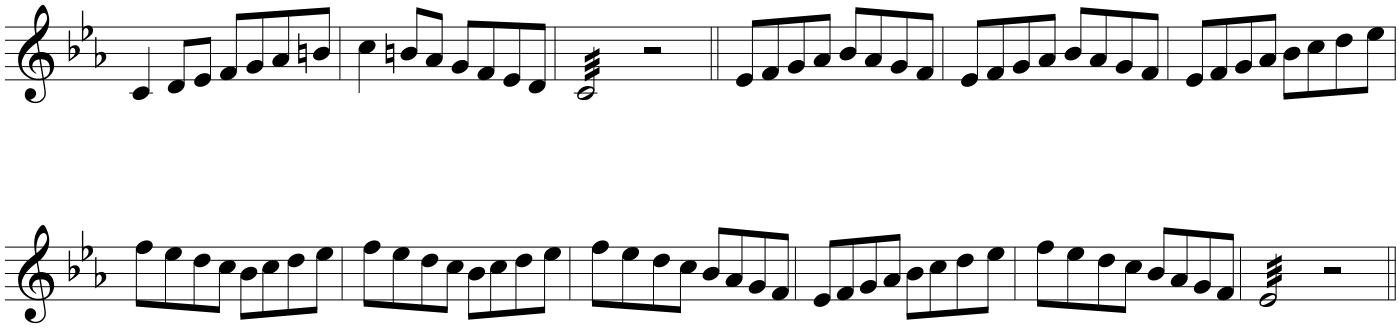
3. Major Scale First Octave

4. Major Scale Second Octave

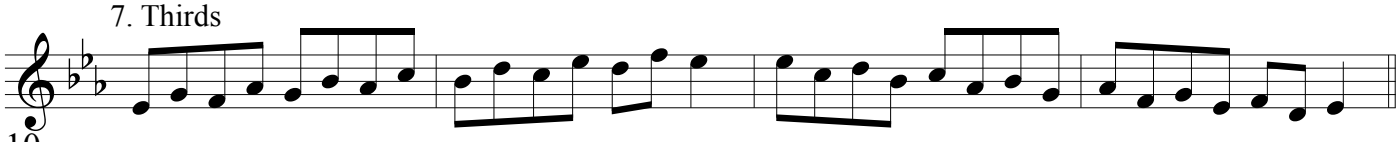


5. Harmonic Minor Scale

6. Five Note Pattern



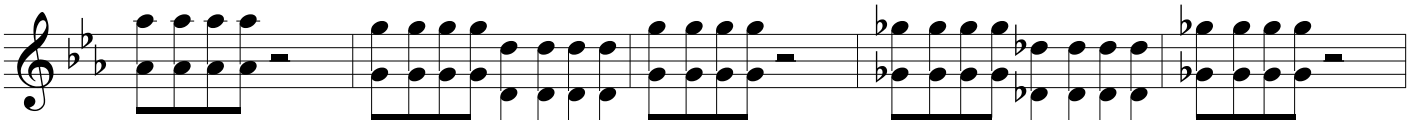
7. Thirds

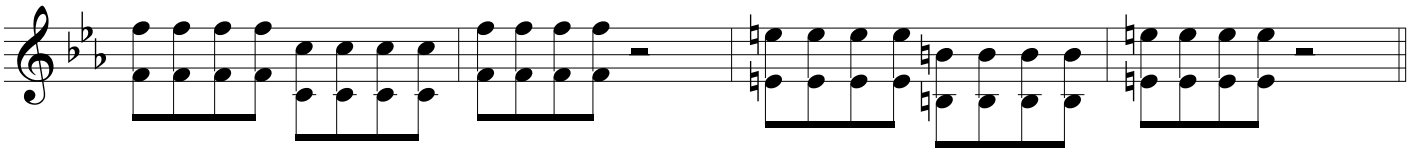


8. Chromatic Segments

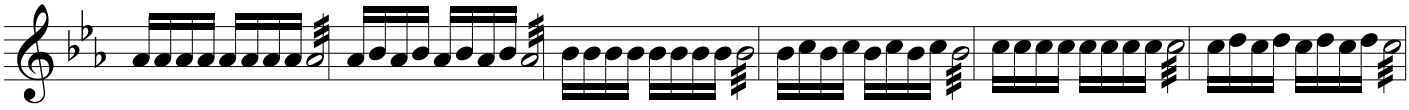
9. Chromatic Scale

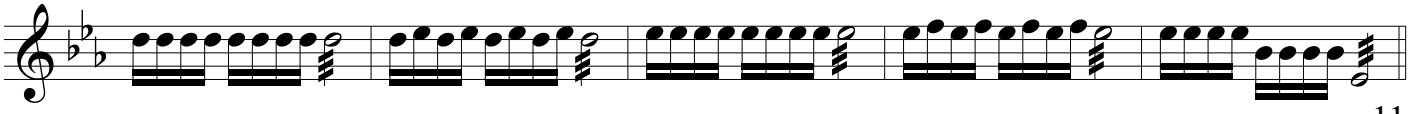
10. Lip Slurs





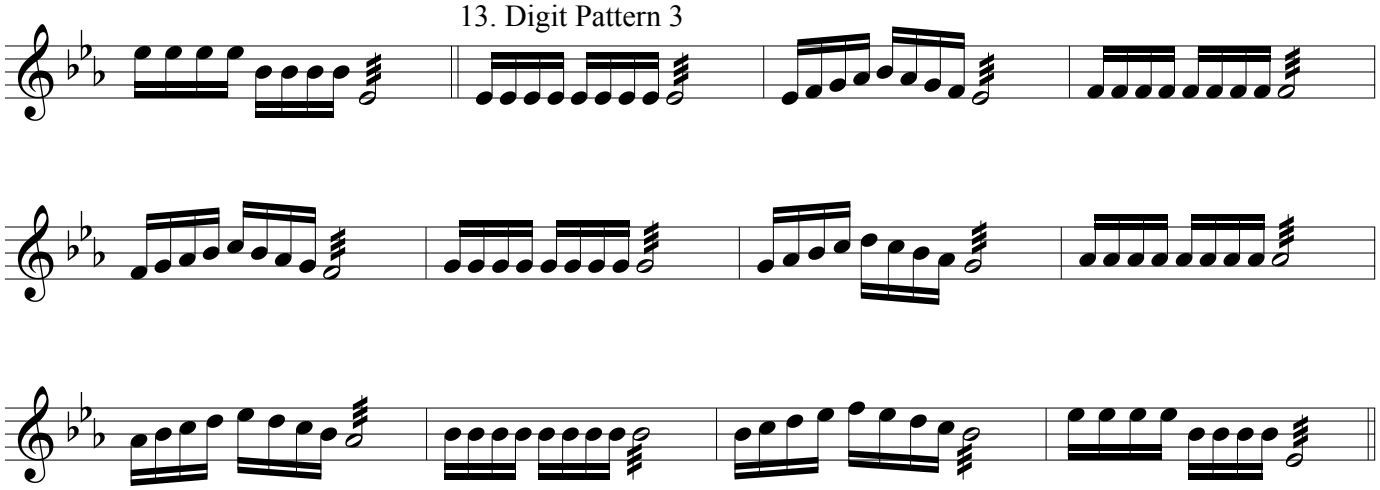
11. Digit Pattern 1



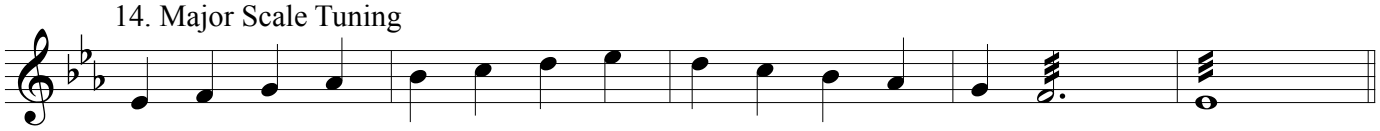


12. Digit Pattern 2

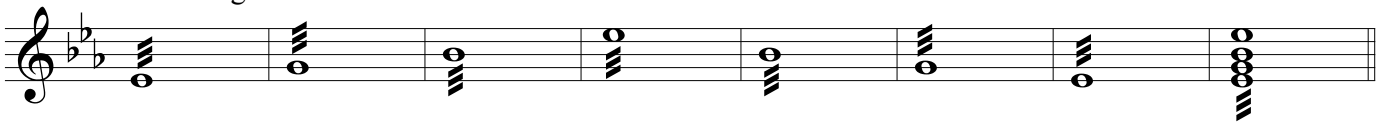
13. Digit Pattern 3



14. Major Scale Tuning



15. Tuning Octaves



16. Descending Chromatics Harmonized

Concert C

1. Long Tones Ascending

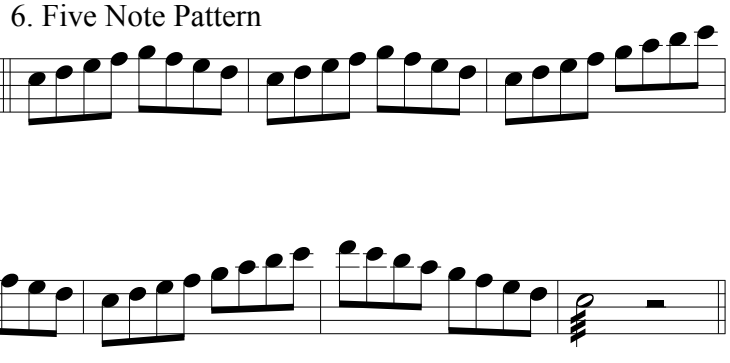
2. Long Tones Descending

3. Major Scale First Octave

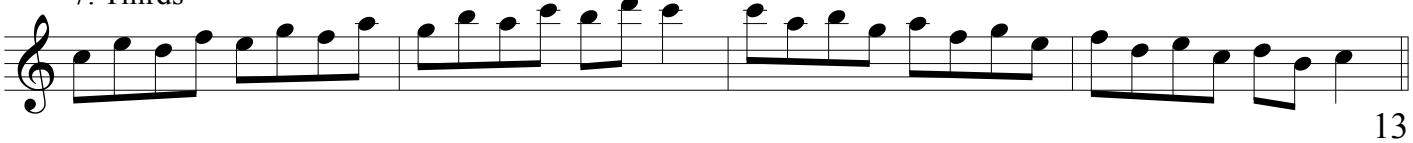
4. Major Scale Second Octave

5. Harmonic Minor Scale

6. Five Note Pattern

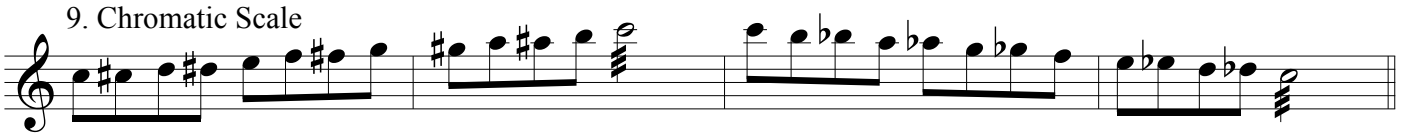


7. Thirds

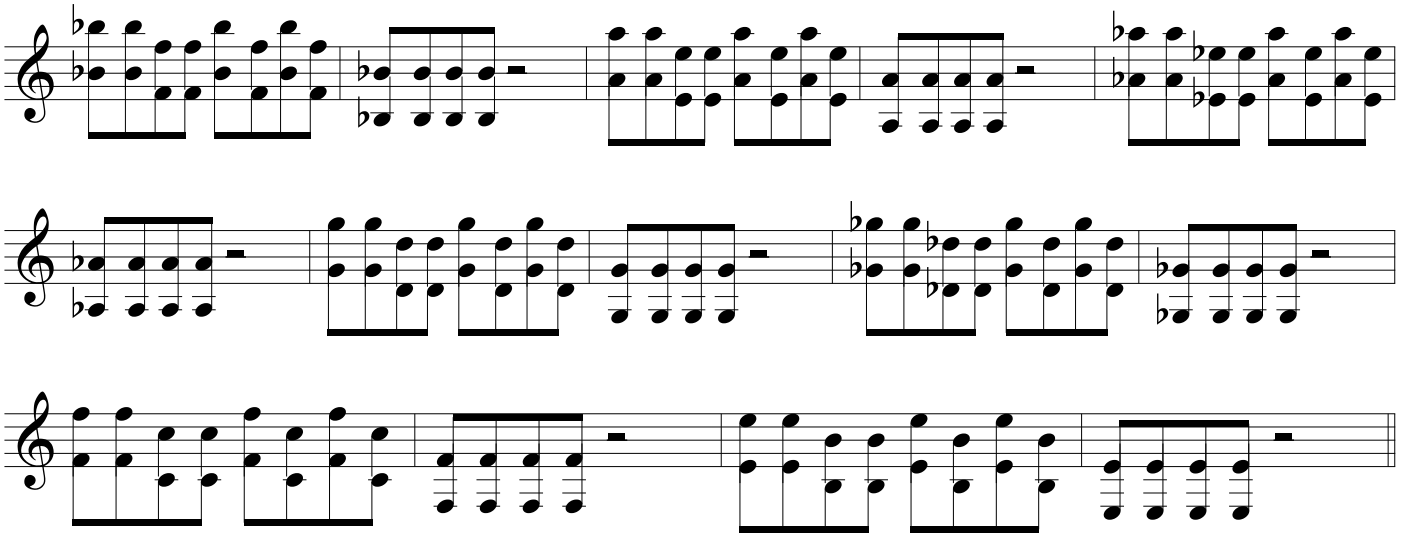


8. Chromatic Segments

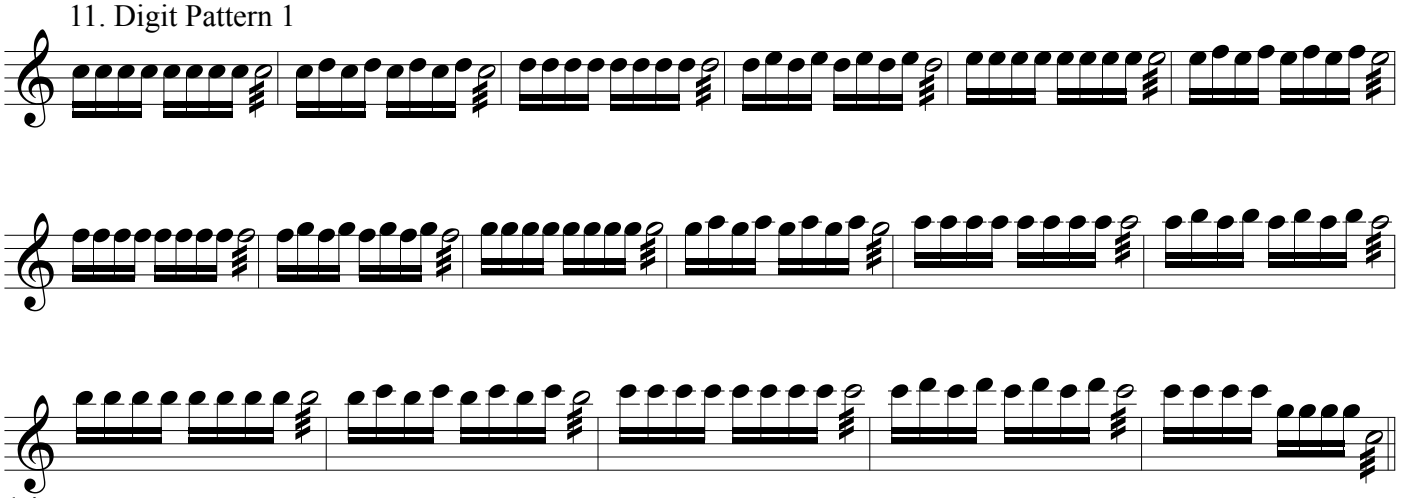
9. Chromatic Scale



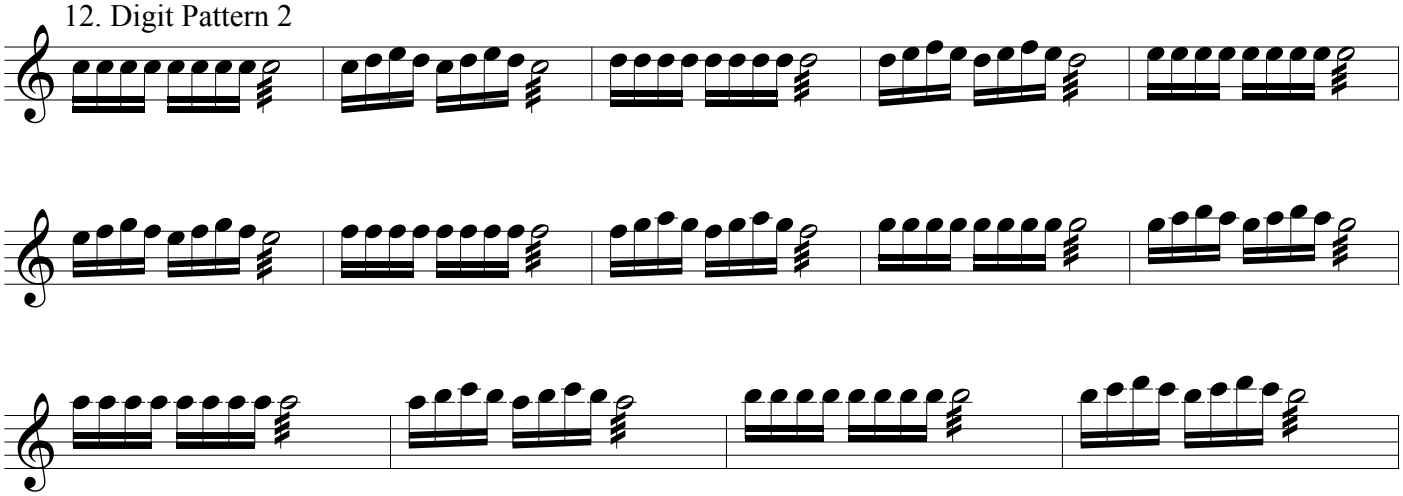
10. Lip Slurs



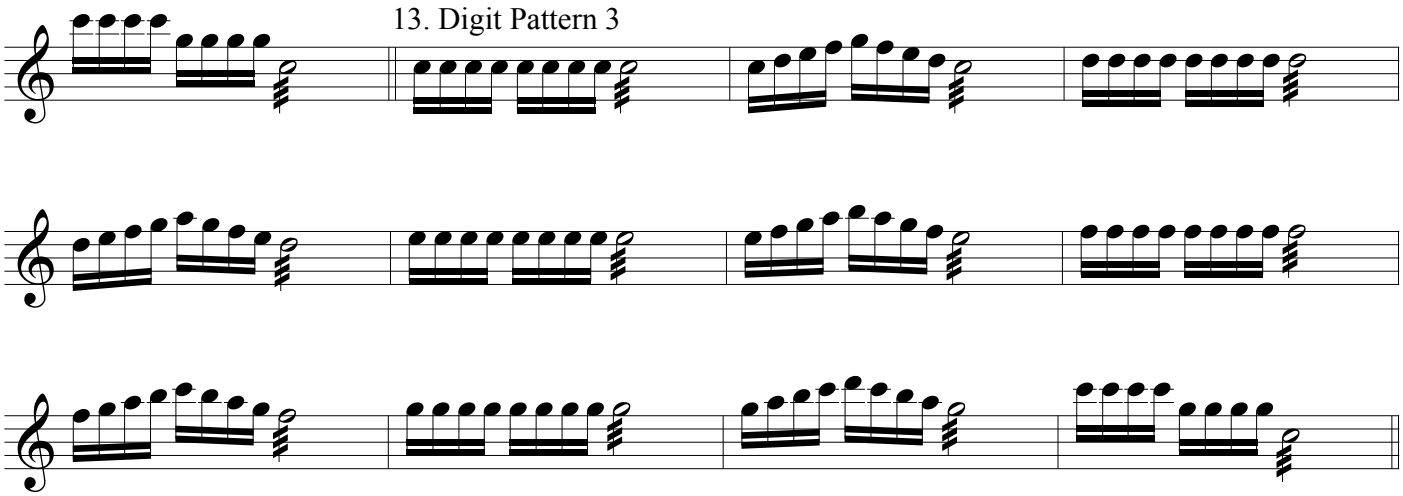
11. Digit Pattern 1



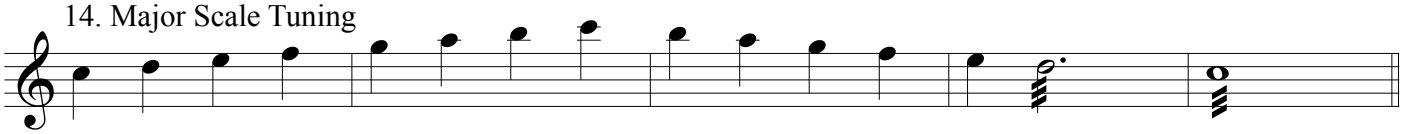
12. Digit Pattern 2



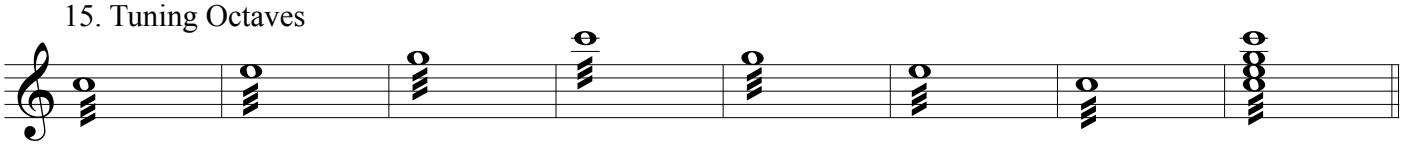
13. Digit Pattern 3



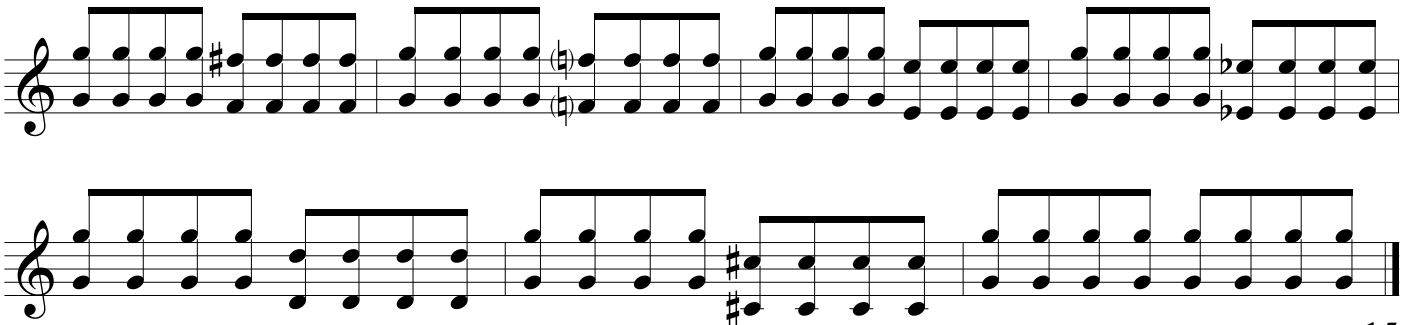
14. Major Scale Tuning



15. Tuning Octaves

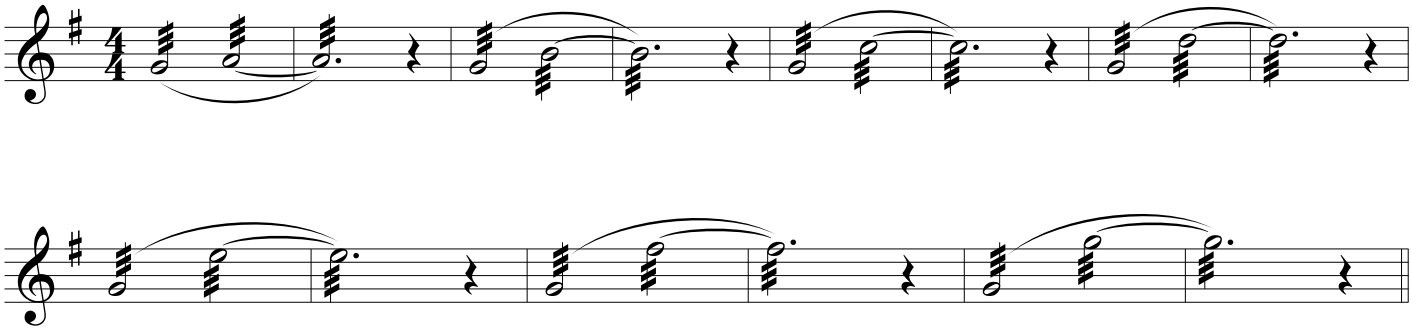


16. Descending Chromatics Harmonized

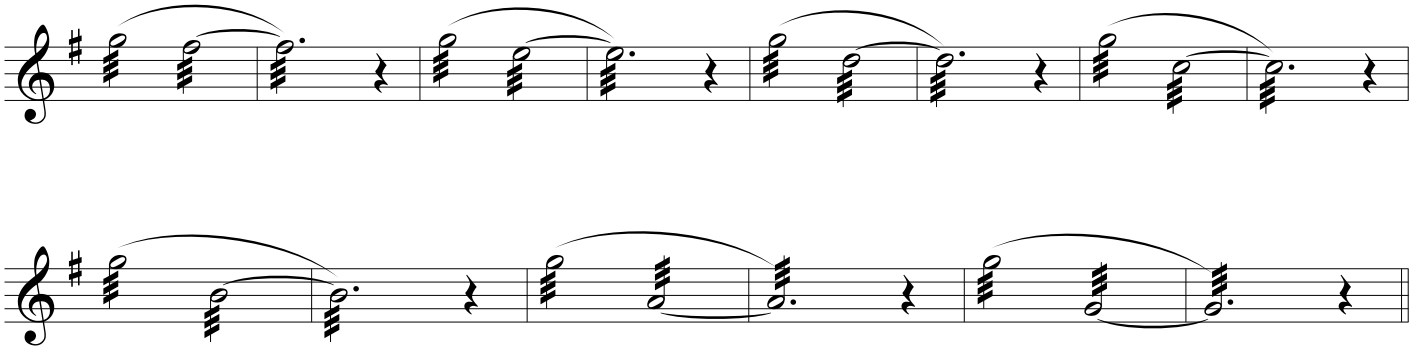


Concert G

1. Long Tones Ascending

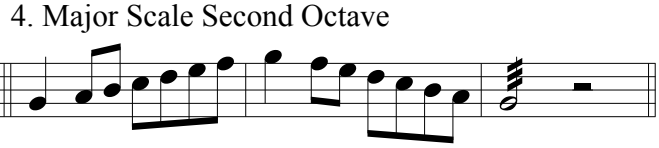


2. Long Tones Descending



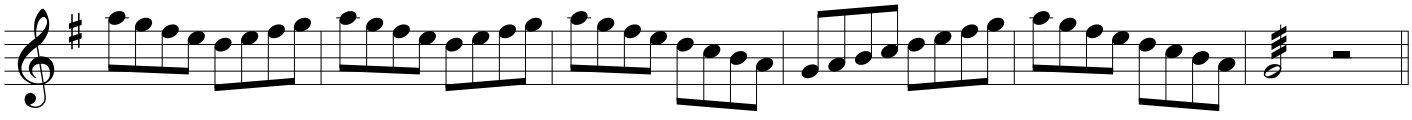
3. Major Scale First Octave

4. Major Scale Second Octave



5. Harmonic Minor Scale

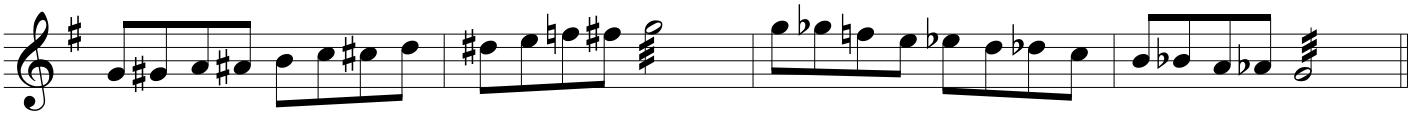
6. Five Note Pattern



7. Thirds

8. Chromatic Segments

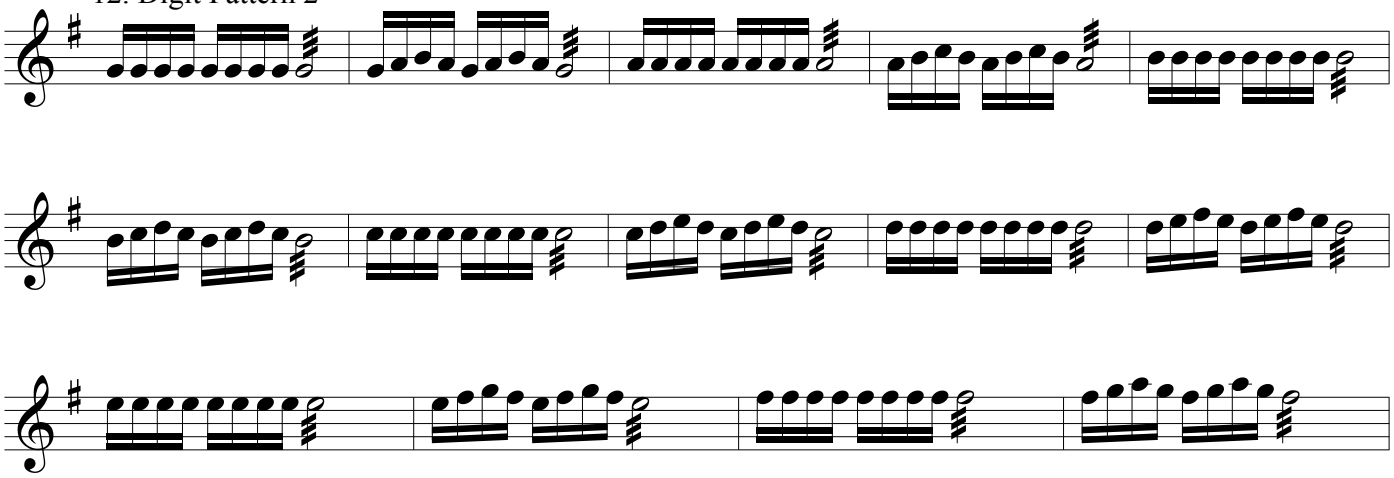
9. Chromatic Scale



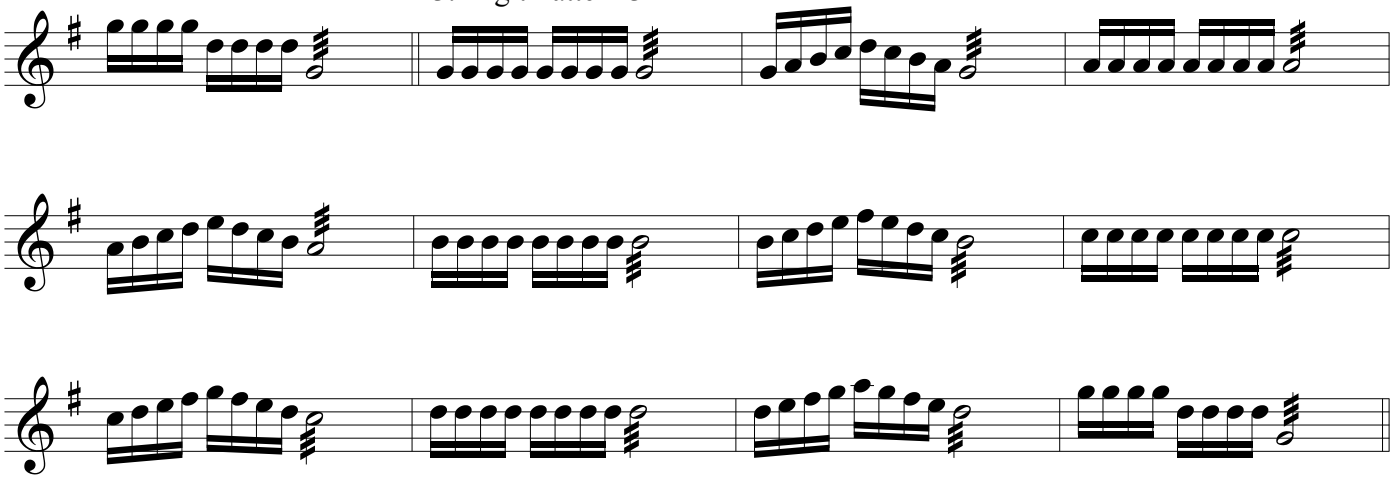
10. Lip Slurs

11. Digit Pattern 1

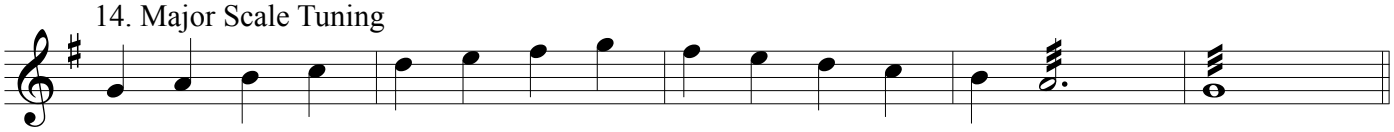
12. Digit Pattern 2



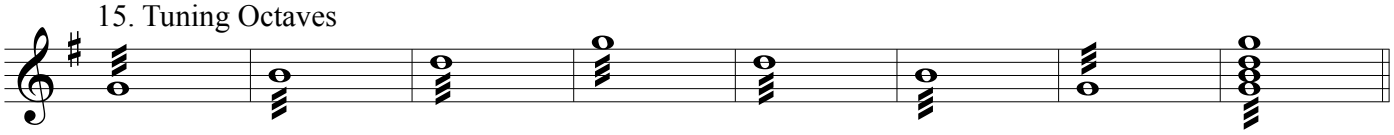
13. Digit Pattern 3



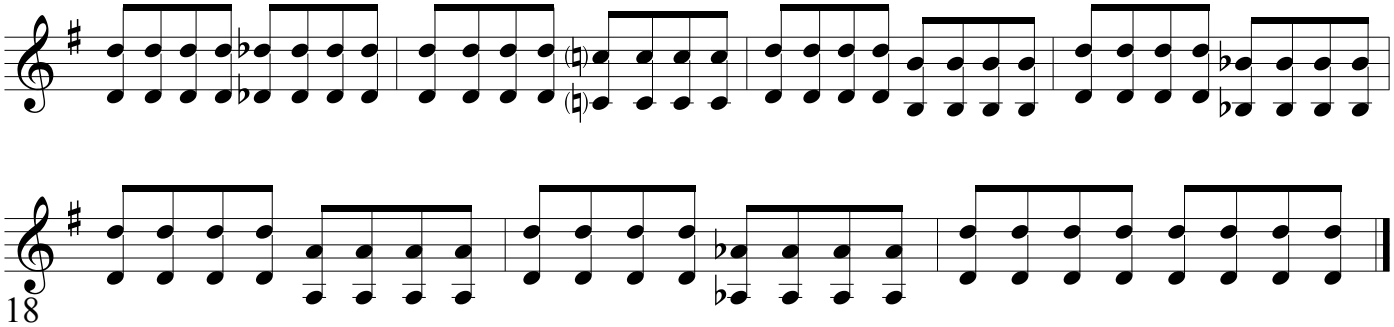
14. Major Scale Tuning



15. Tuning Octaves



16. Descending Chromatics Harmonized



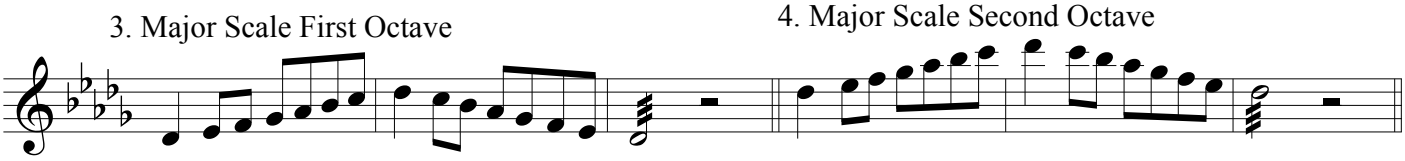
Concert D♭

1. Long Tones Ascending

2. Long Tones Descending

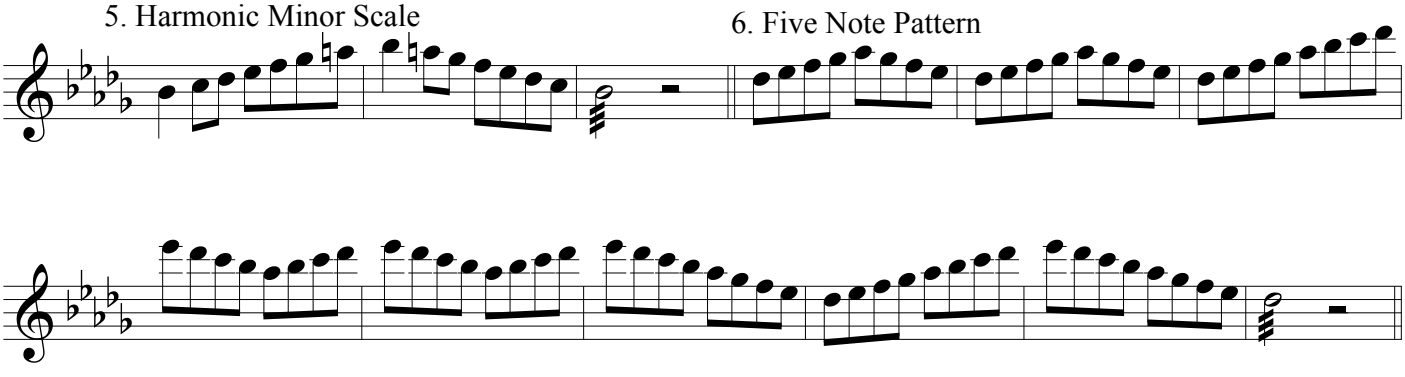
3. Major Scale First Octave

4. Major Scale Second Octave

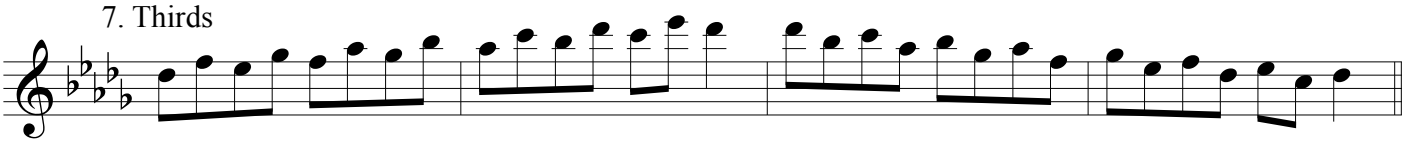


5. Harmonic Minor Scale

6. Five Note Pattern



7. Thirds

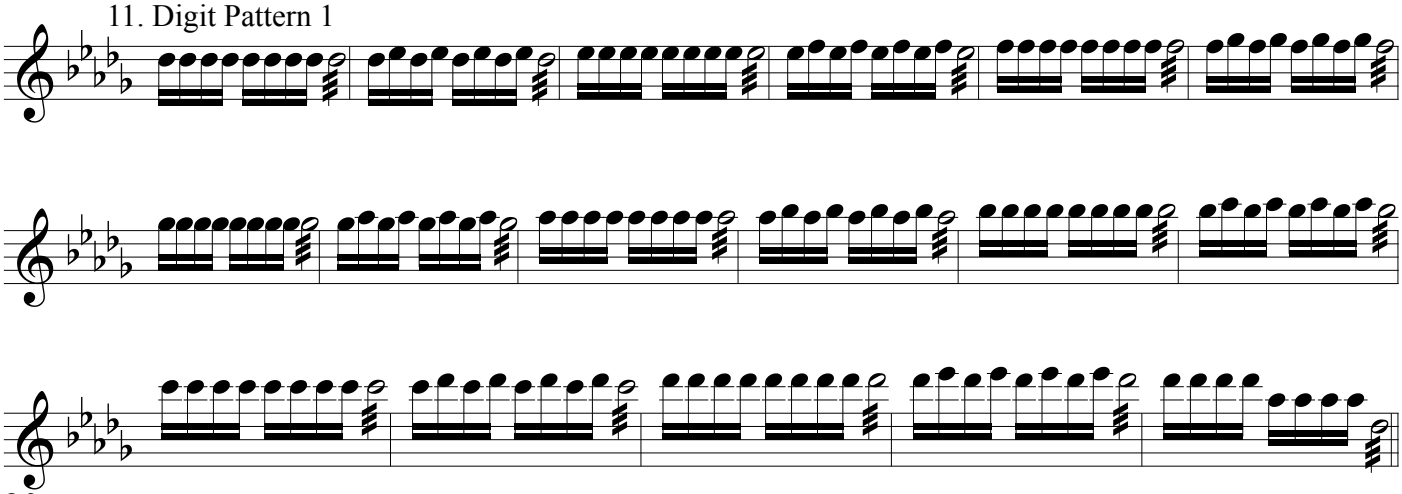


8. Chromatic Segments

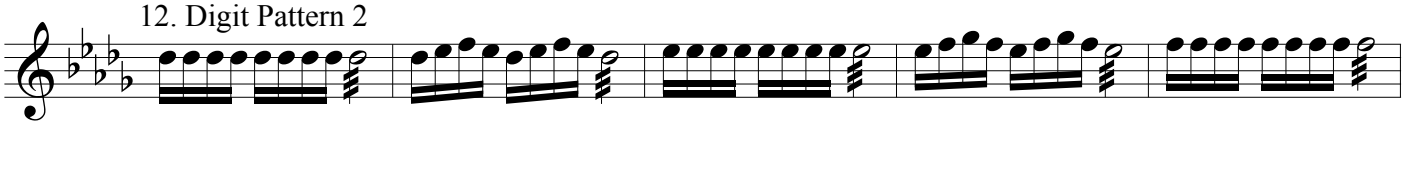
9. Chromatic Scale

10. Lip Slurs

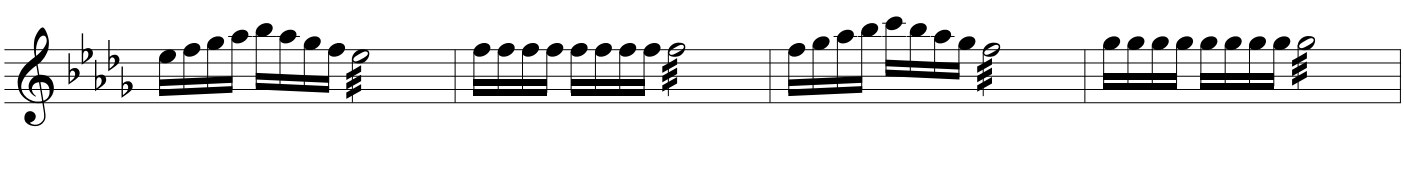
11. Digit Pattern 1

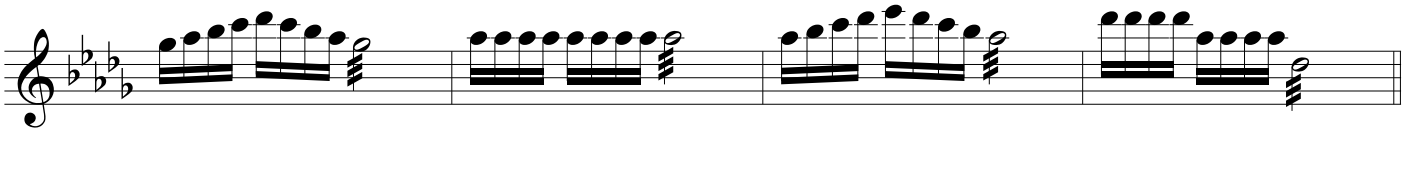


12. Digit Pattern 2



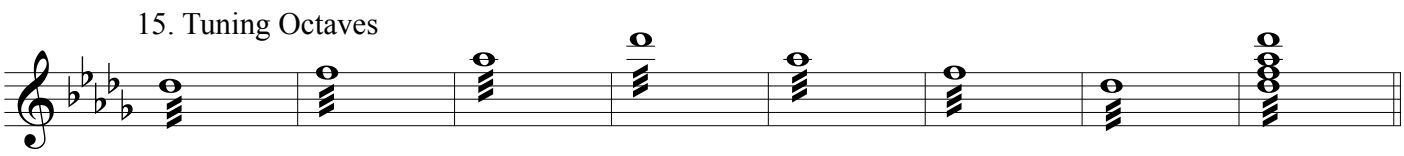
13. Digit Pattern 3



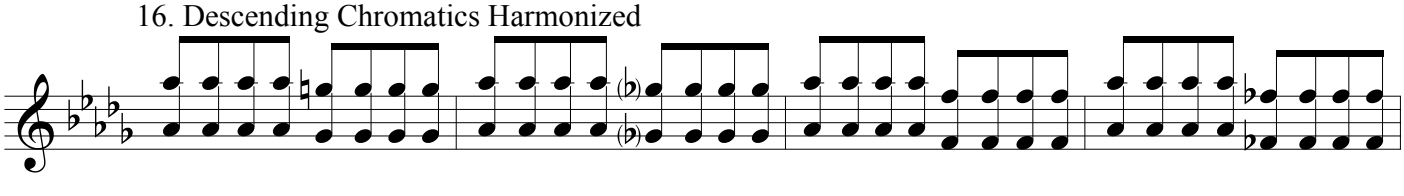


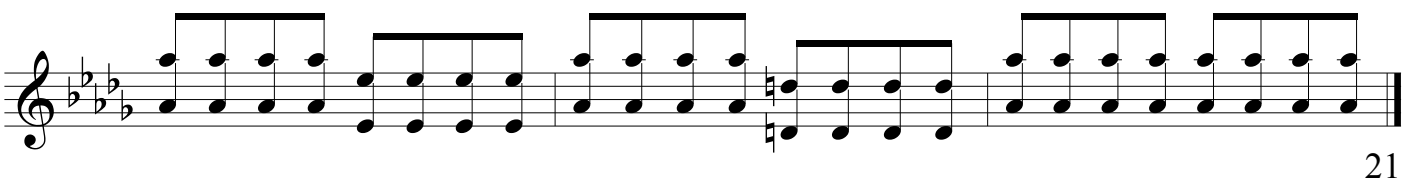
14. Major Scale Tuning

15. Tuning Octaves



16. Descending Chromatics Harmonized





Rhythm Pages

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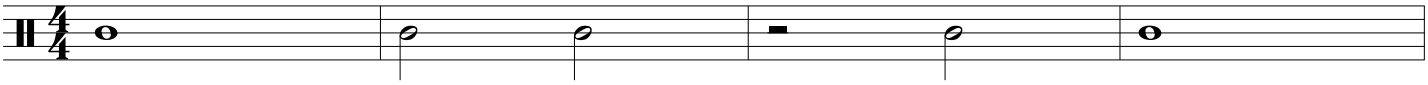

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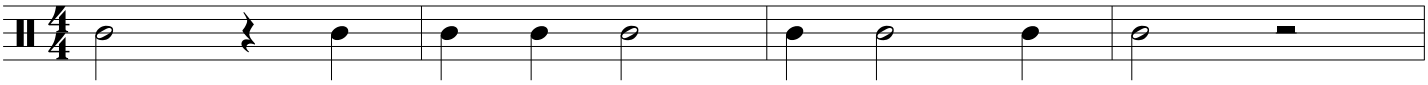

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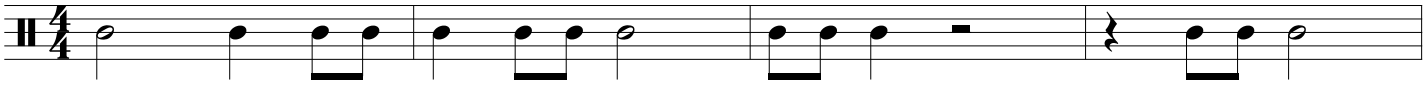

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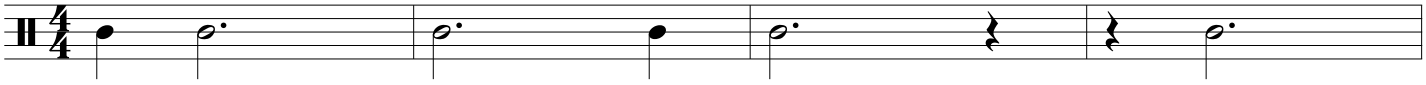

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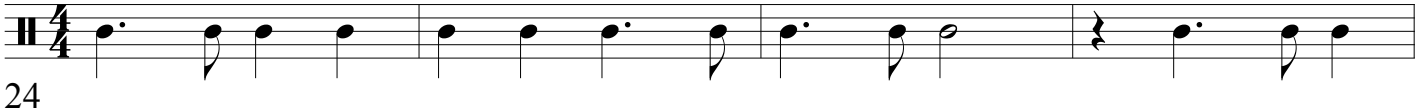

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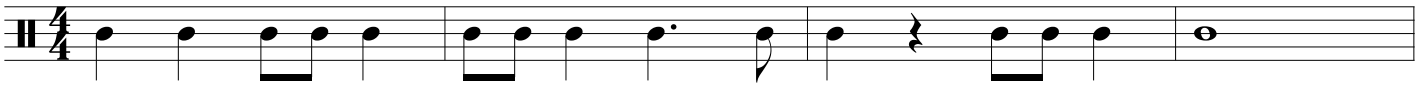

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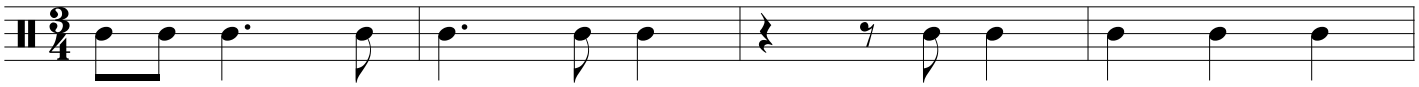

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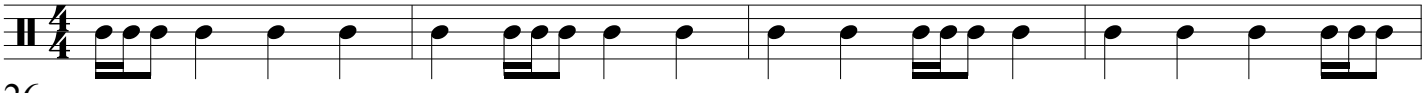

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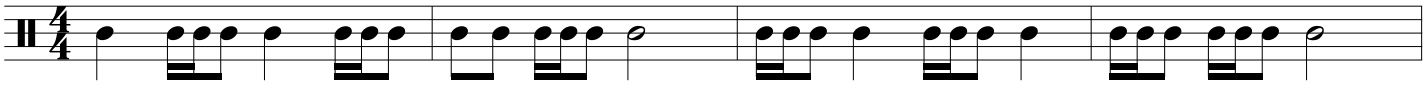

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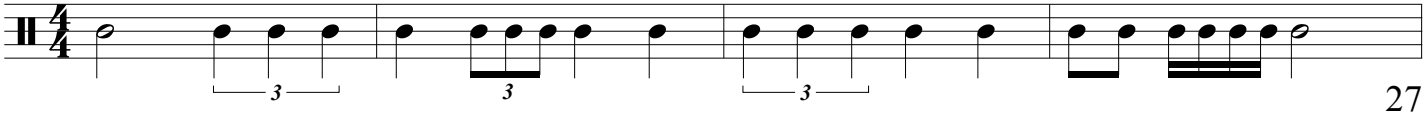

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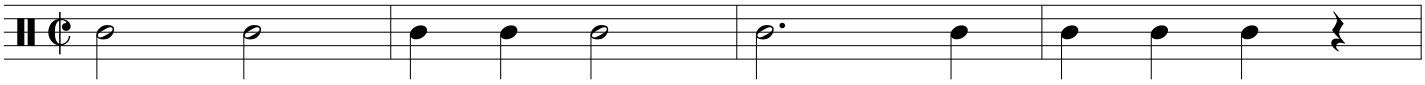

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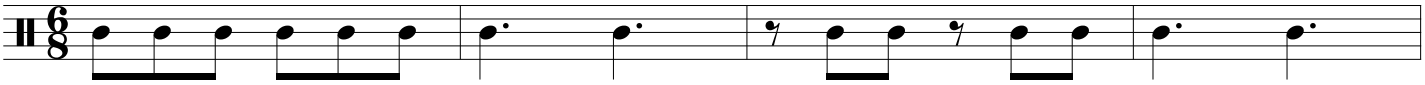

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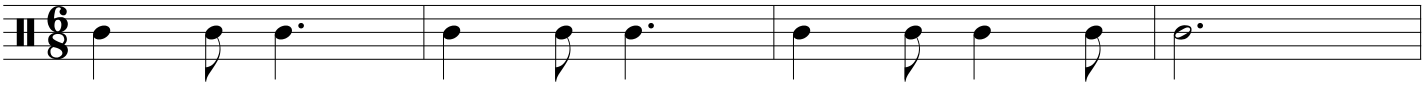

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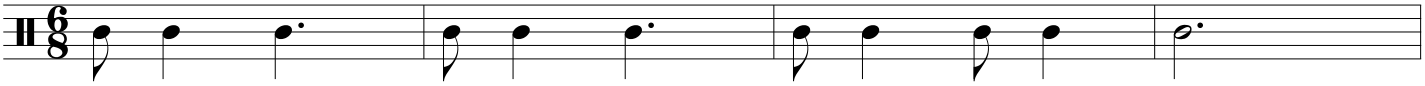

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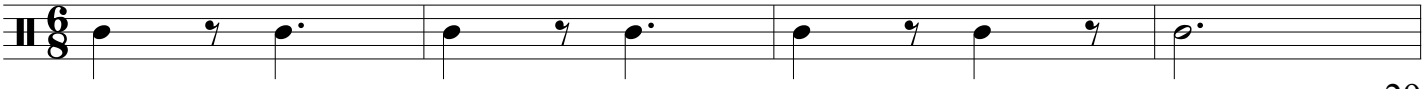

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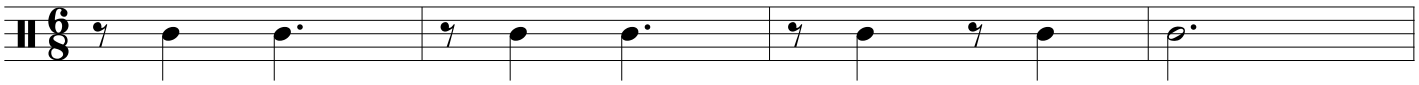

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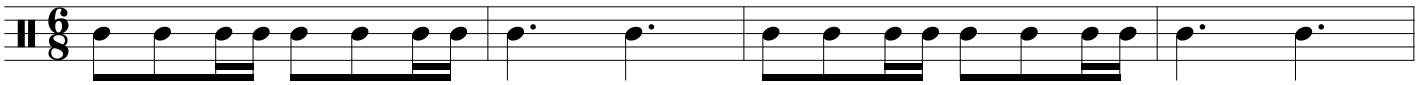

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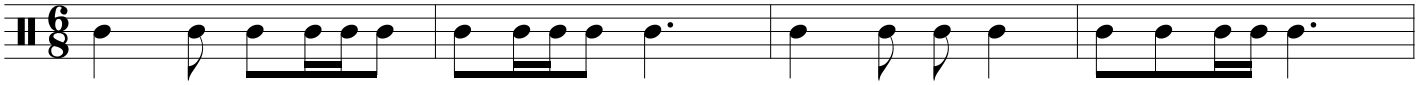

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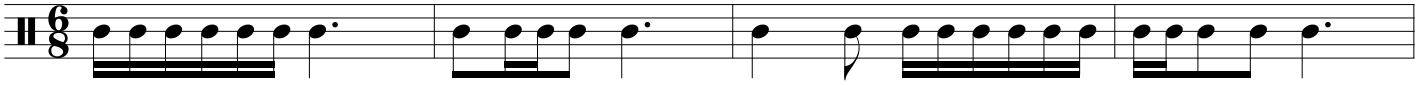

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Snare Drum

Building Blocks for a Better Band

Middle School Band Warm-Ups in 7 Keys

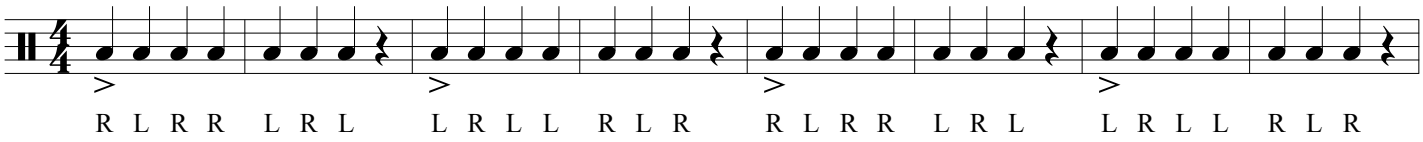
Ashley Gable
Third Year Master's Candidate
American Band College of Sam Houston State University

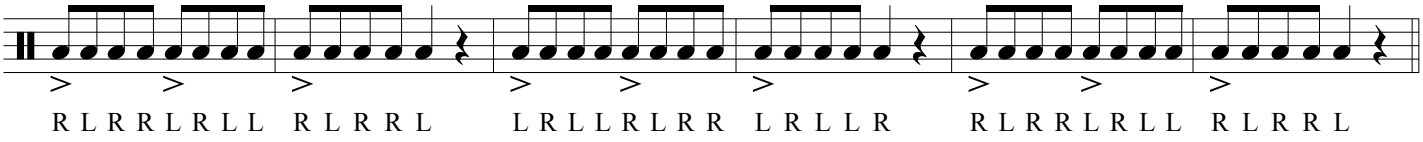
Building Blocks for a Better Band

Concert B♭-Paradiddle

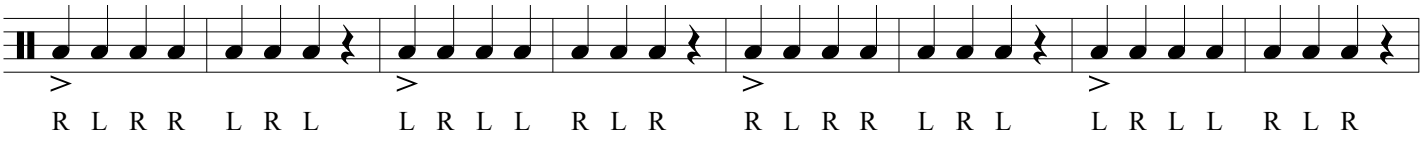
Ashley Gable

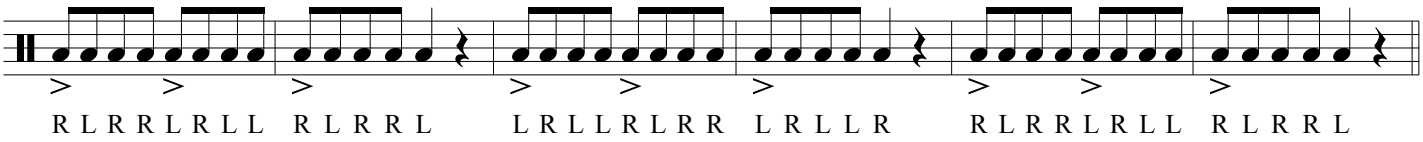
1. Long Tones Ascending





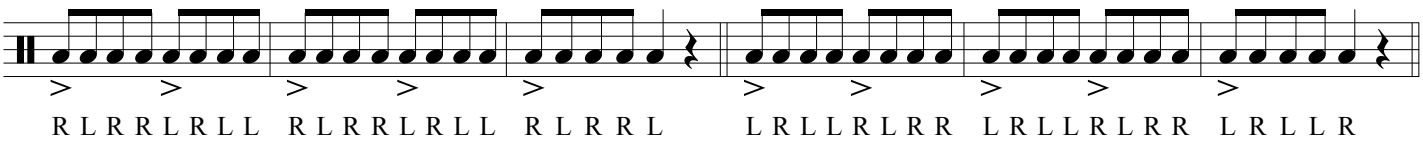
2. Long Tones Descending





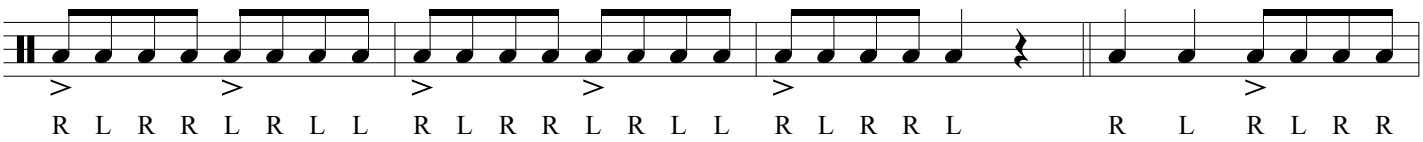
3. Major Scale First Octave

4. Major Scale Second Octave

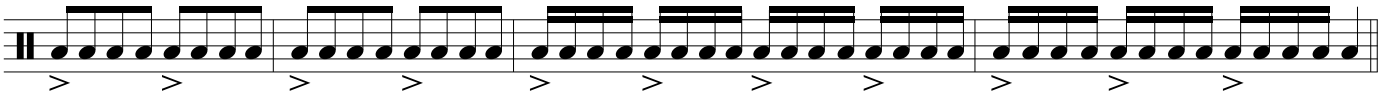


5. Harmonic Minor Scale

6. Five Note Pattern



7. Thirds



Exercises 8-9:
Tacet-Play on mallet instrument

10. Lip Slurs

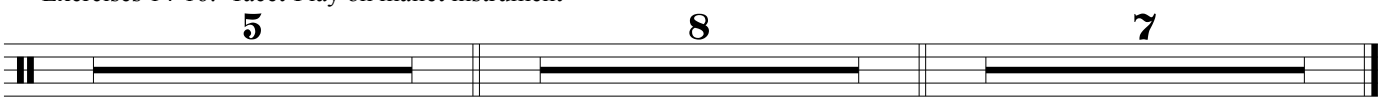
11. Digit Pattern 1

2

12. Digit Pattern 2

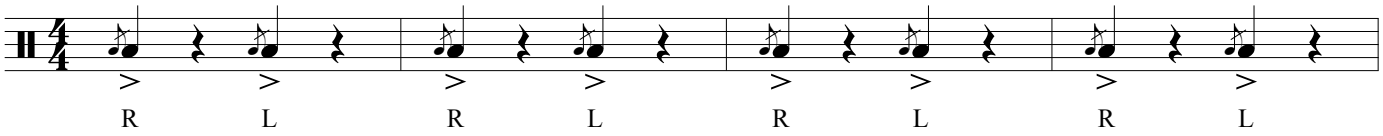
13. Digit Pattern 3

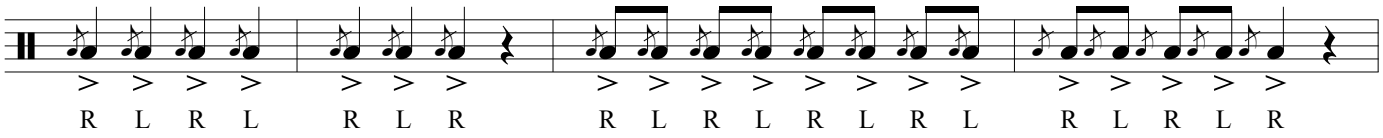
Exercises 14-16: Tacet-Play on mallet instrument



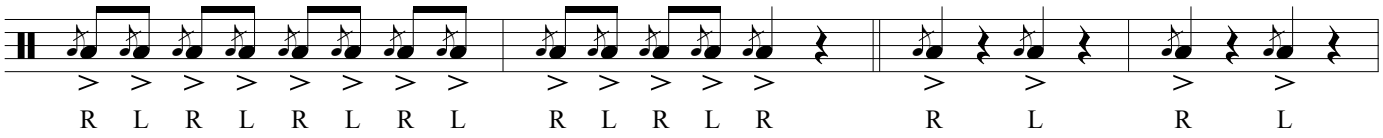
Concert A♭-Flam

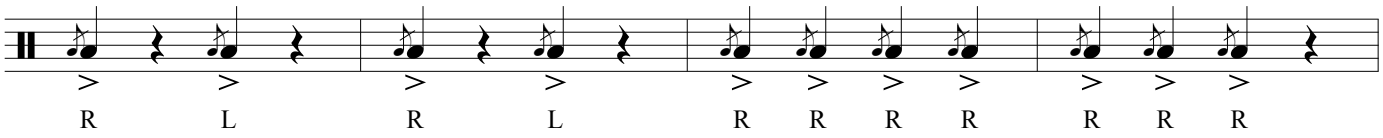
1. Long Tones Ascending

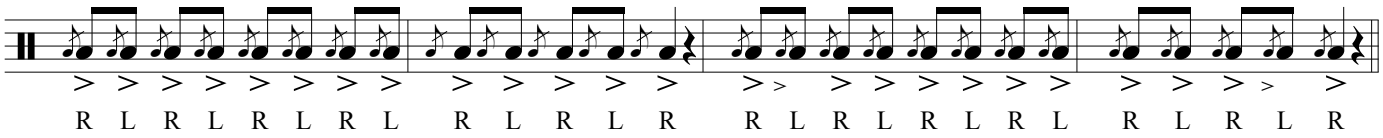




2. Long Tones Descending

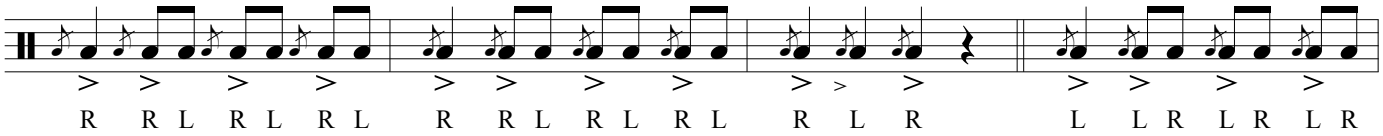




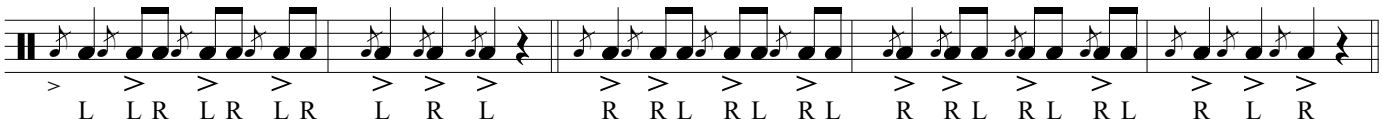


3. Major Scale First Octave

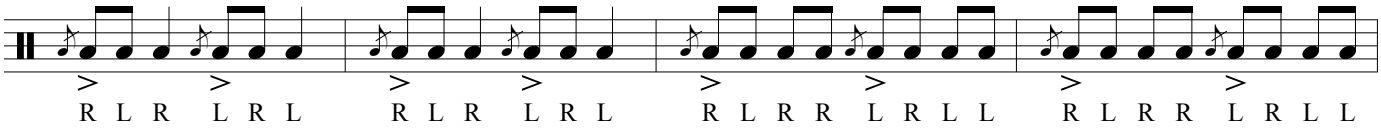
4. Major Scale Second Octave

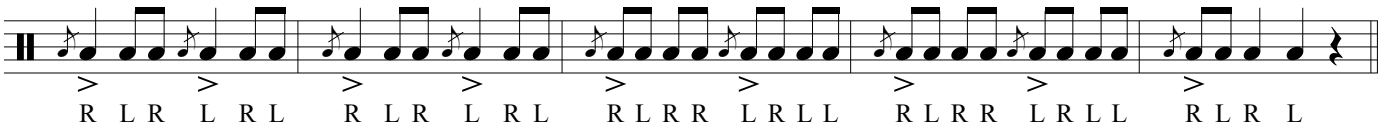


5. Harmonic Minor Scale



6. Five Note Pattern





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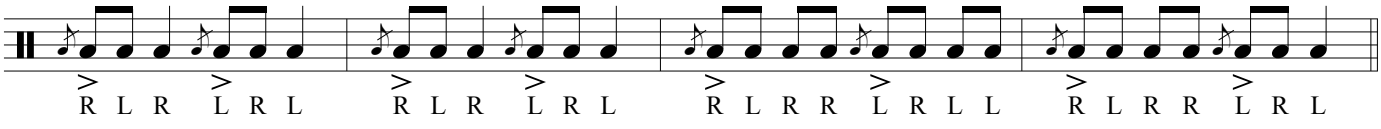
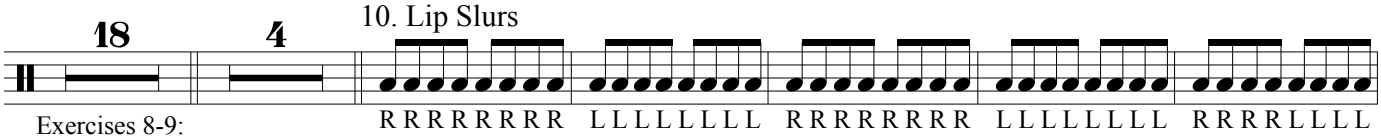
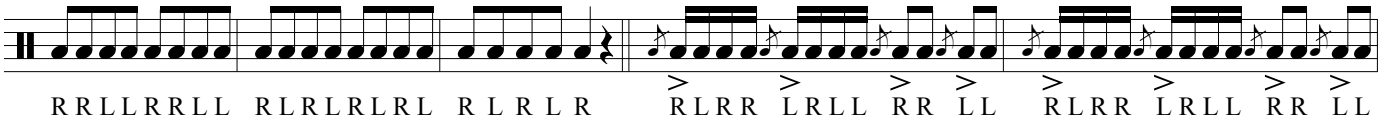


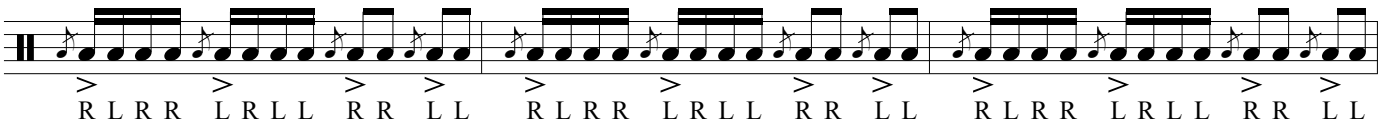
10. Lip Slurs

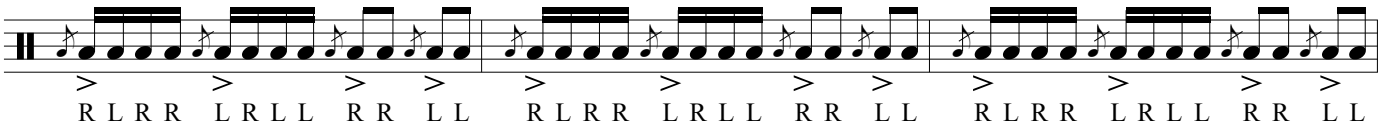


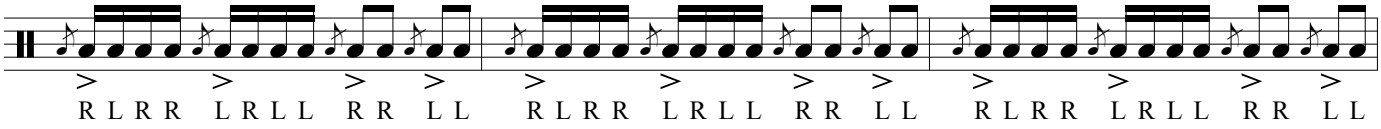
Exercises 8-9:
Tacet-Play on mallet instrument

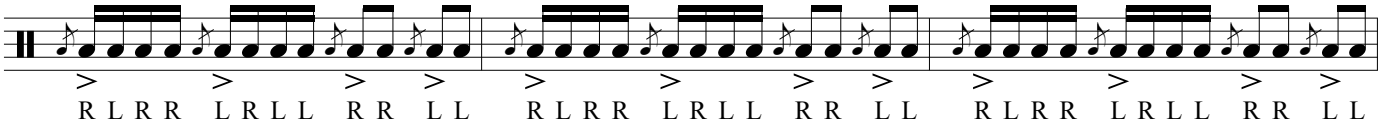
11. Digit Pattern 1

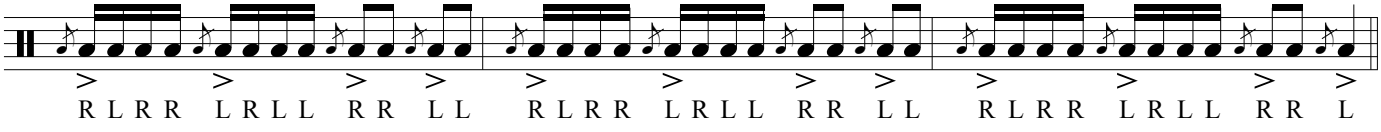












12. Digit Pattern 2

Concert F-Flam Tap

1. Long Tones Ascending

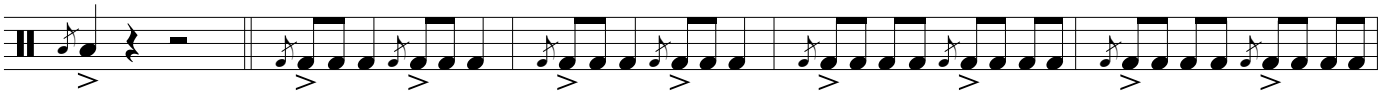
2. Long Tones Descending

3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

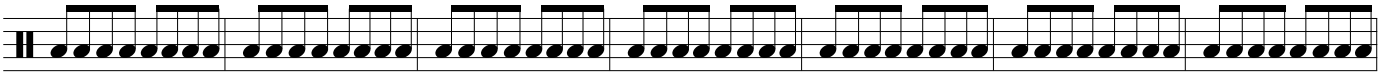
6. Five Note Pattern



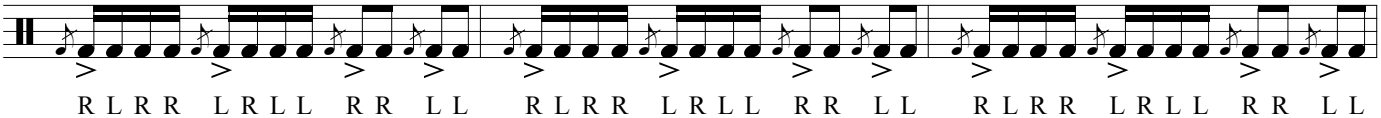
7. Thirds

Exercises 8-9:
Tacet-Play on mallet instrument

10. Lip Slurs



11. Digit Pattern 1



8

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

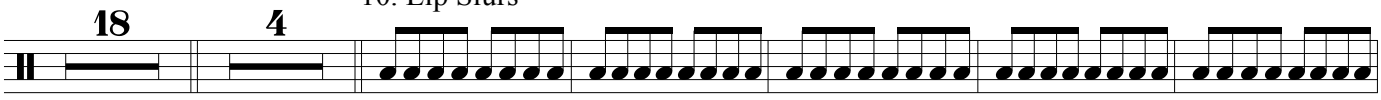
6. Five Note Pattern

7. Thirds

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

Exercises 8-9:
Tacet-Play on mallet instrument

10. Lip Slurs

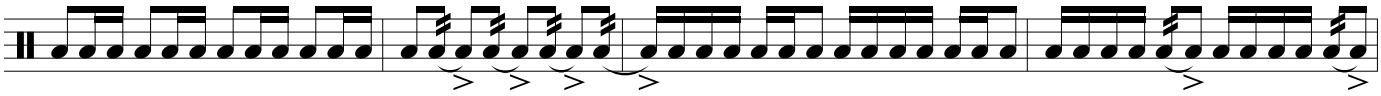


R R R R R R R R L L L L L L L L R R R R R R R R L L L L L L L L R R R R L L L L

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



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

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

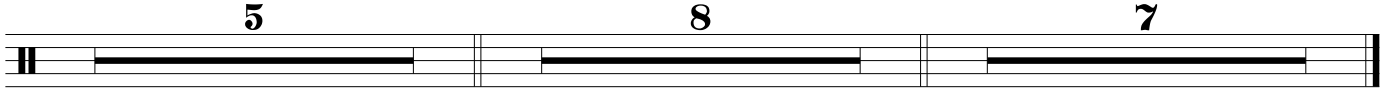
R L R L R L R L R L R L R L R R L L R R L L R L R L R L R L R L R L R L R L R L R L

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

12. Digit Pattern 2

13. Digit Pattern 3

Exercises 14-16: Tacet-Play on mallet instrument



Concert C-Nine Stroke Roll

1. Long Tones Ascending

2. Long Tones Descending

3. Major Scale First Octave

4. Major Scale Second Octave

5. Harmonic Minor Scale

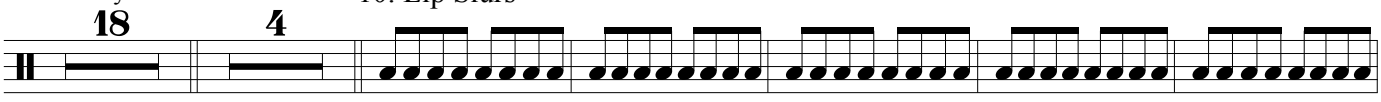
6. Five Note Pattern

7. Thirds

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

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

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

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

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

12. Digit Pattern 2

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

Concert G-Flam Accent

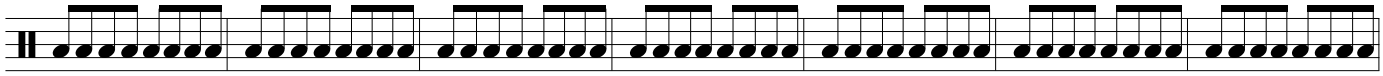
1. Long Tones Ascending

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 L R L R L R L R L R L R L R L
2. Long Tones Descending
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
3. Major Scale First Octave
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
4. Major Scale Second Octave
R L R 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
5. Harmonic Minor Scale
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 L
6. Five Note Pattern
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 L

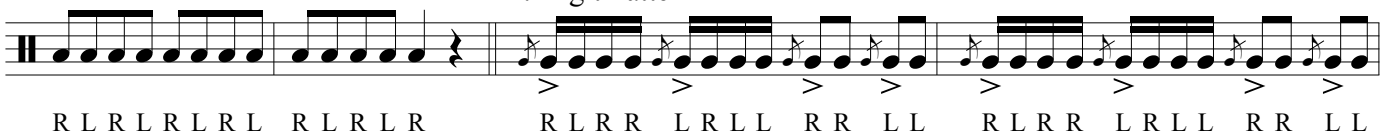
7. Thirds

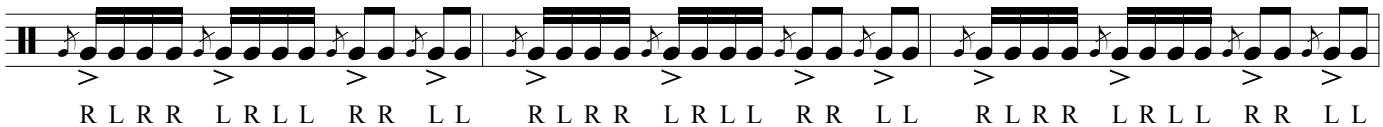
Exercises 8-9:
Tacet-Play on mallet instrument

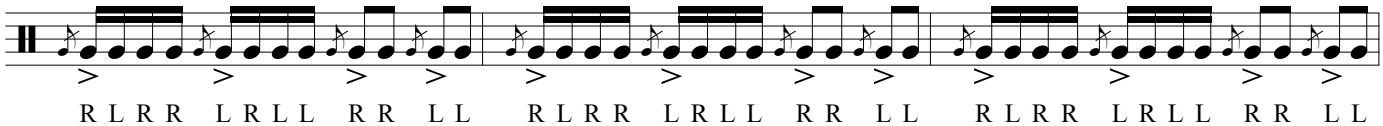
10. Lip Slurs

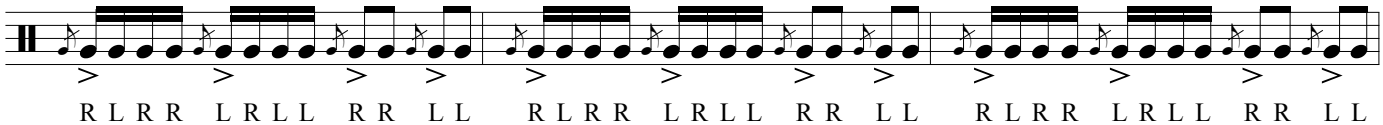


11. Digit Pattern 1









12. Digit Pattern 2

Concert D♭-Lesson 25

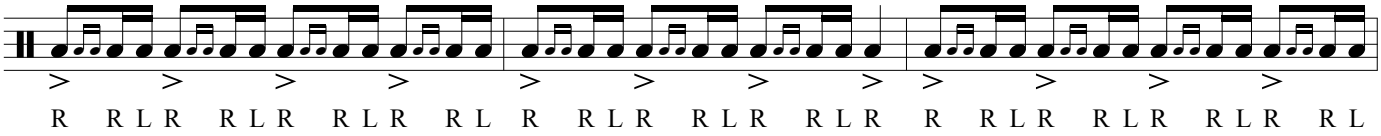
1. Long Tones Ascending

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

5. Harmonic Minor Scale

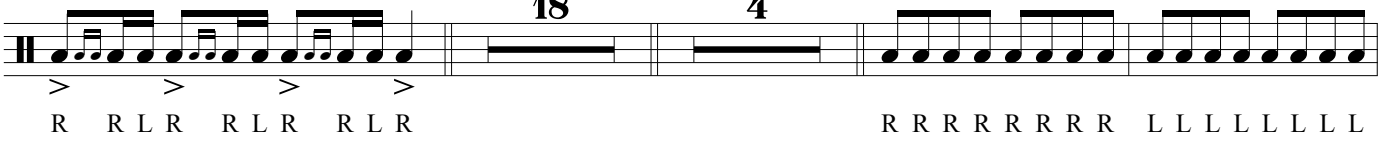
6. Five Note Pattern

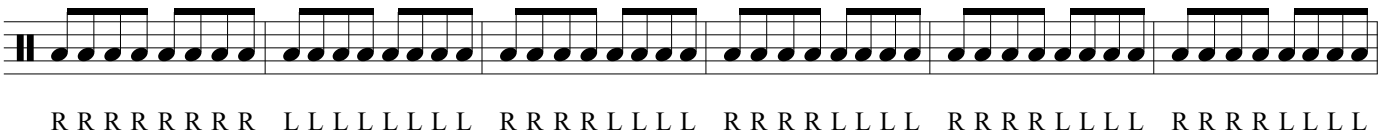
7. Thirds



Exercises 8-9:
Tacet-Play on mallet instrument

10. Lip Slurs



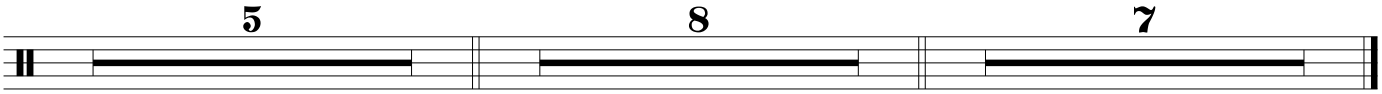


11. Digit Pattern 1

12. Digit Pattern 2

13. Digit Pattern 3

Exercises 14-16: Tacet-Play on mallet instrument



Rhythm Pages

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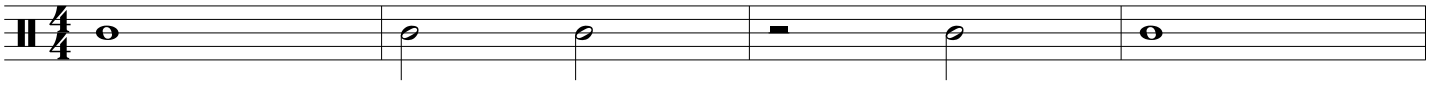

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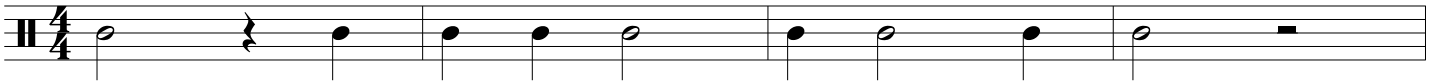

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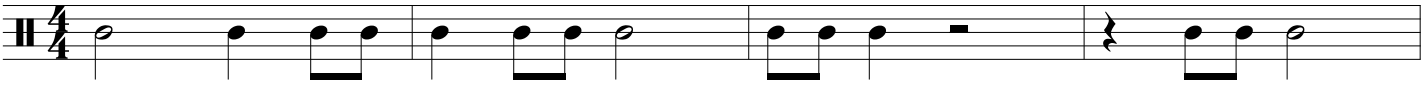

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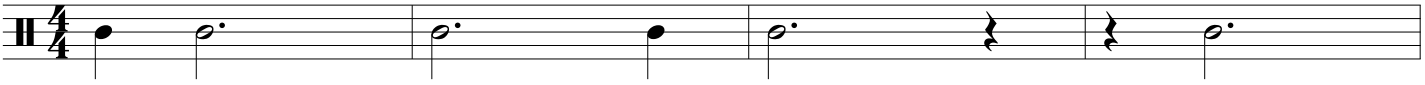

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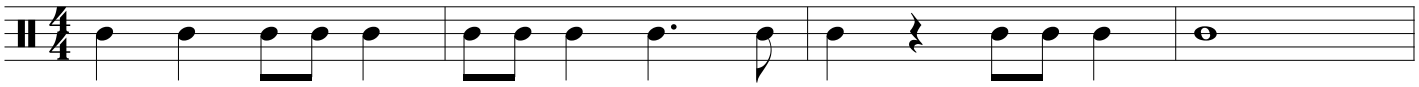

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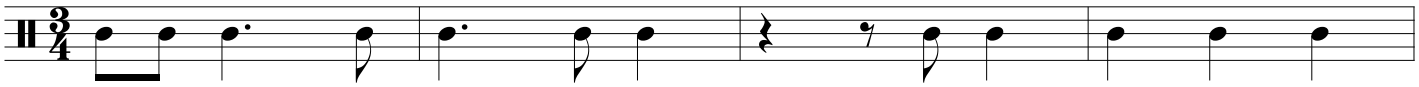

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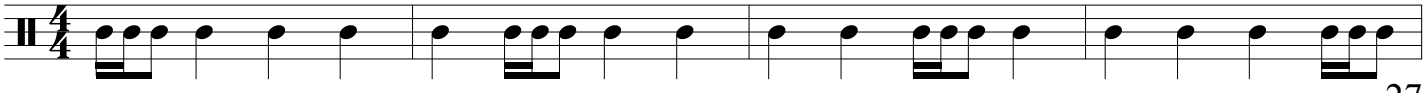

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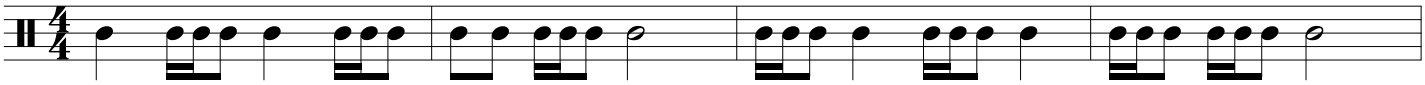

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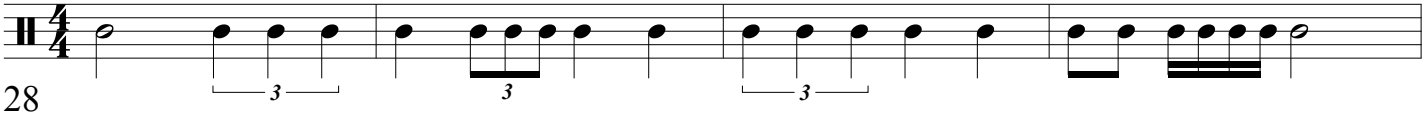

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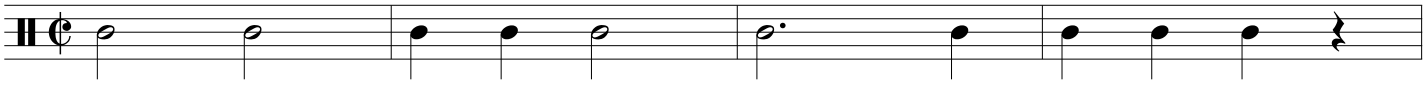

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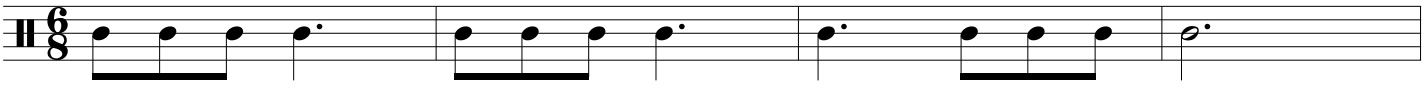

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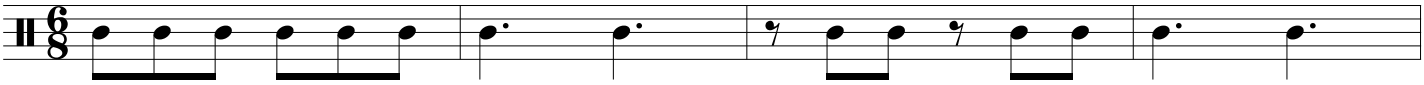

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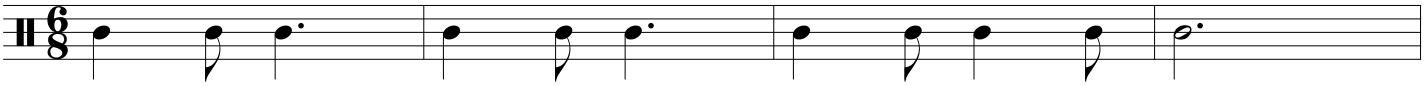

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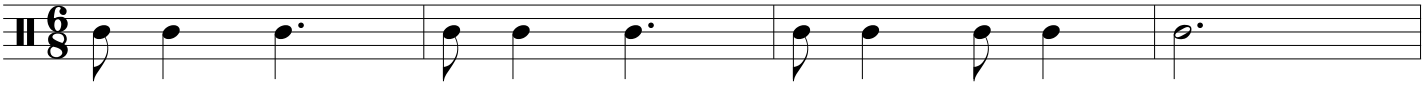

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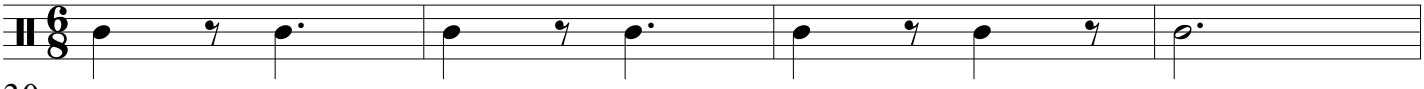

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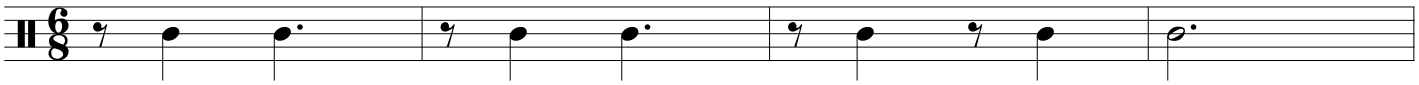

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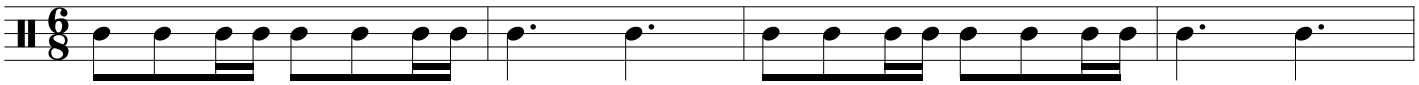

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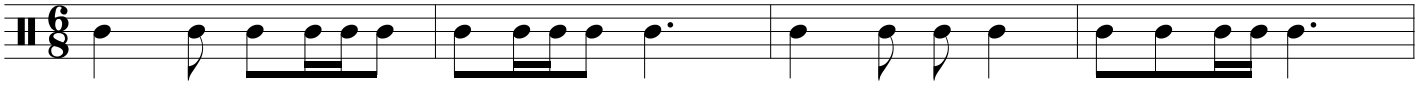

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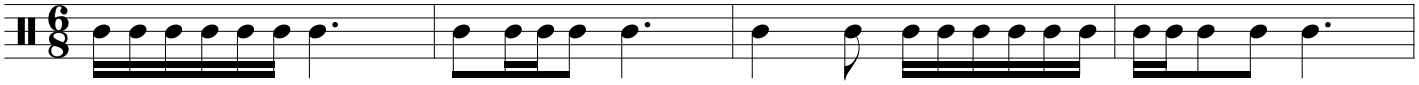

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BW 2013

The Future of the Bandworld

Around 34th Annual Western International Band Clinic • Seattle, WA

Clarinet section from the Wiley Middle School Wind Ensemble (Texas) performs on opening night at WIBC.

Wiley M.S. directors, Karen Kachelmeier, Jennifer Arnold & Garland Chiasson, accept the WIBC plaque from Larry Hudson.

The Seattle Wind Symphony take a bow after a wonderful performance on opening night at the 34th WIBC.

(l to r) Las Vegas Academy directors, Brian Downey & Logan Biles, accept the WIBC plaque from Larry Hudson.

Brian Downey and Logan Biles present the Nevada flag to WIBC Organizing director, Scott McKee (center).

Guest conductor, Larry Gookin (Central Washington Univ.) directs one of the honor bands with guest soloist, Yolanda Pelzer.

Guest conductor, Peter Boonshaft (Hoftstra Univ.), and Scott McKee pose for photo on performance day at WIBC.

Guest conductor, Frank De Vuyst (Spain) conducts the combined Firebird/Thunderbird Honor band at WIBC.

Larry Gookin (guest conductor) and Yolanda Pelzer pause for a photo after the final concert.

Guest conductor, Paula Crider (Univ. of Texas, ret.), conducts one of the honor bands at the 34th Western International Band Clinic.

Over 600 honor band students were selected for the WIBC Honor Bands. Students enjoyed a clinic, concerts, and final performances with the guest conductors.

Guest vocal soloist, Yolanda Pelzer, visits with WIBC Executive Director, Max McKee, between rehearsals.

(l to r) Univ. of North Dakota directors, Jim Popejoy & Robert Brooks, accept the WIBC plaque from Larry Hudson.

WIBC Organizing Director, Scott McKee, accepts the North Dakota flag from Jim Popejoy.

Guest conductor, Richard Saucedo, conducts one of his pieces on the final gala concert on Monday, Nov. 20, 2012.

Texas A&M Univ. director, Tim Rhea (right), accepts the WIBC plaque from Larry Hudson (Board Member).

Honor Band Chairman, Paul Kassulke, congratulates one of the PHEP honor band students.

The Pacific Honours Ensemble Program musicians are announced to the audience.

MORE PHOTOS!

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

Oboe for Starters

by

Steven Christopher Cline

presented to

THE AMERICAN BAND COLLEGE OF
SAM HOUSTON STATE UNIVERSITY

Practical Application #2

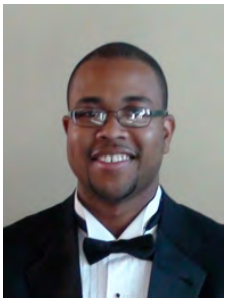
Foreword

Dear Director,

I'm thrilled for you to receive a copy of this book to become a part of your resources library! If you are not an oboe player but wish to start oboe students for your ensemble, this book is designed with you in mind. After reading this book, you will have sound advice on how to start beginning oboist successfully. You can use it as a guide in your beginning classes as well as private lessons. Students who have never played the oboe will be coached in six easy to read chapters that are full of visual aids, vocabulary, and music examples. It also covers information that pertains to purchasing an oboe, care and maintenance, solo literature, and technique exercises that further reinforce the material. I know that this book will benefit both the director and student in becoming more familiar with the oboe.

Sincerely,

Steven Cline
Hambrick Middle School
Director of Bands



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Appendix C - Methods & Solo Literature

Mini Scales & Arpeggios

Tetrachords

Major Scales

Oboe Fingering & Trill Charts

References

Introduction to the Oboe

Chapter 1

Selecting an Oboe Student

Before being considered for playing the oboe, a student should have developed something more than basic facility on another woodwind instrument. The ability to produce a good tone on the clarinet or saxophone with a strong sense of pitch is the best criteria for selecting a student to play the oboe. The benefits of study, prior to the seventh grade, on a woodwind instrument can be transferred quickly and easily to the oboe. A natural aptitude for the oboe may be determined by success in producing a good "crow" on the reed only after brief instruction.

Parts of the Oboe

Introduction to the Oboe

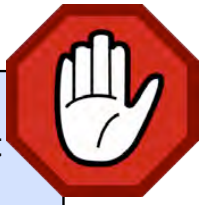
Chapter 1

Damage Prevention

Of all the woodwind instruments, the oboe is the most susceptible to damage through careless handling in assembly or disassembly. The slightest bent key or rod will throw the oboe out of alignment and cause difficulties in performance. Care in handling is a must.

Beginners on the oboe have a tendency to assemble and disassemble the instrument without sufficient care and handling. The proper method of putting the instrument together and taking it apart must be taught from the very beginning. *(see below)*

Before you Assemble!!



Make sure that both corks are well lubricated with cork grease and that the metal lined joints into which the corks fit are wiped clean and smooth. Avoid putting pressure on any part of the oboe which will bend a key or rod.

Steps in Assembling the Oboe

Step 1: Upper and Lower Joints

Take the upper joint in the left hand with the fingers covering the tone holes to raise the bridge keys. Hold the lower joint in such a way that the bridge keys are not raised. Keep an eye on the bridge keys and join the two parts with a slight twisting motion. Line up the bridge keys.

Introduction to the Oboe

Chapter 1

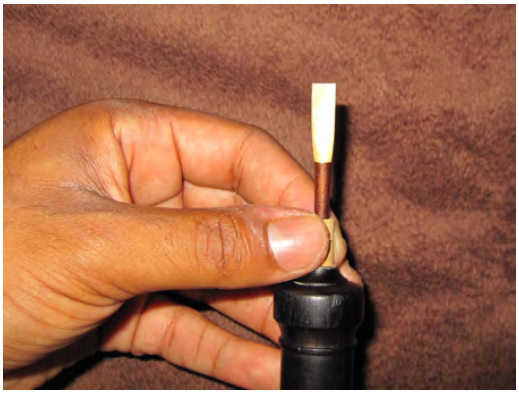
Steps in Assembling the Oboe Continued

Step 2: Bell and Lower Joint

Grasp the bell in the right hand with the thumb closing the pad so that the bridge key is raised to clear the connecting lever on the lower joint. The lower joint is held in the left hand near its lower end to avoid pressure on keys and rods. Push the two parts together with a slight twisting motion. Line up the two parts of the bridge key.

Step 3: Adding the Reed

Push the reed on firmly, lining up a flat side with the keys on top of the instrument. Grease the cork on the reed if necessary to make it fit easily. The reed should be pushed all the way into the reed well of the upper joint.



Introduction to the Oboe

Chapter 1

Common Faults in Assembly

There are several possible ways in which the oboe may be assembled. The only criteria for a good procedure is that there is no pressure on the rods, plates, or keys during the process. The procedure outlined on the previous page is standard and may be safely used for beginners. The instructor should observe the student putting the instrument together and taking it apart until the correct routine comes readily and accurately. The following items are the faults or inaccuracies most commonly experienced in assembly of the oboe.

1. **Failure to grease corks**. A container of cork grease must be kept in every oboe case, and the cork joints of the instrument and the reed staple kept well greased so that the connections may be made with ease.

2. **Bent bridge keys.** A bent bridge key is the most common result of careless assembly, and as a consequence, some notes are difficult or impossible to produce.

3. **Holding the joints improperly.** Holding the parts improperly puts pressure on the delicate mechanism of the instrument and soon bends keys or rods out of line.

4. **Bent keys or rods.** Bent keys or rods are the result of improper assembly, rough handling, putting the instrument in its case carelessly, or even dropping it.

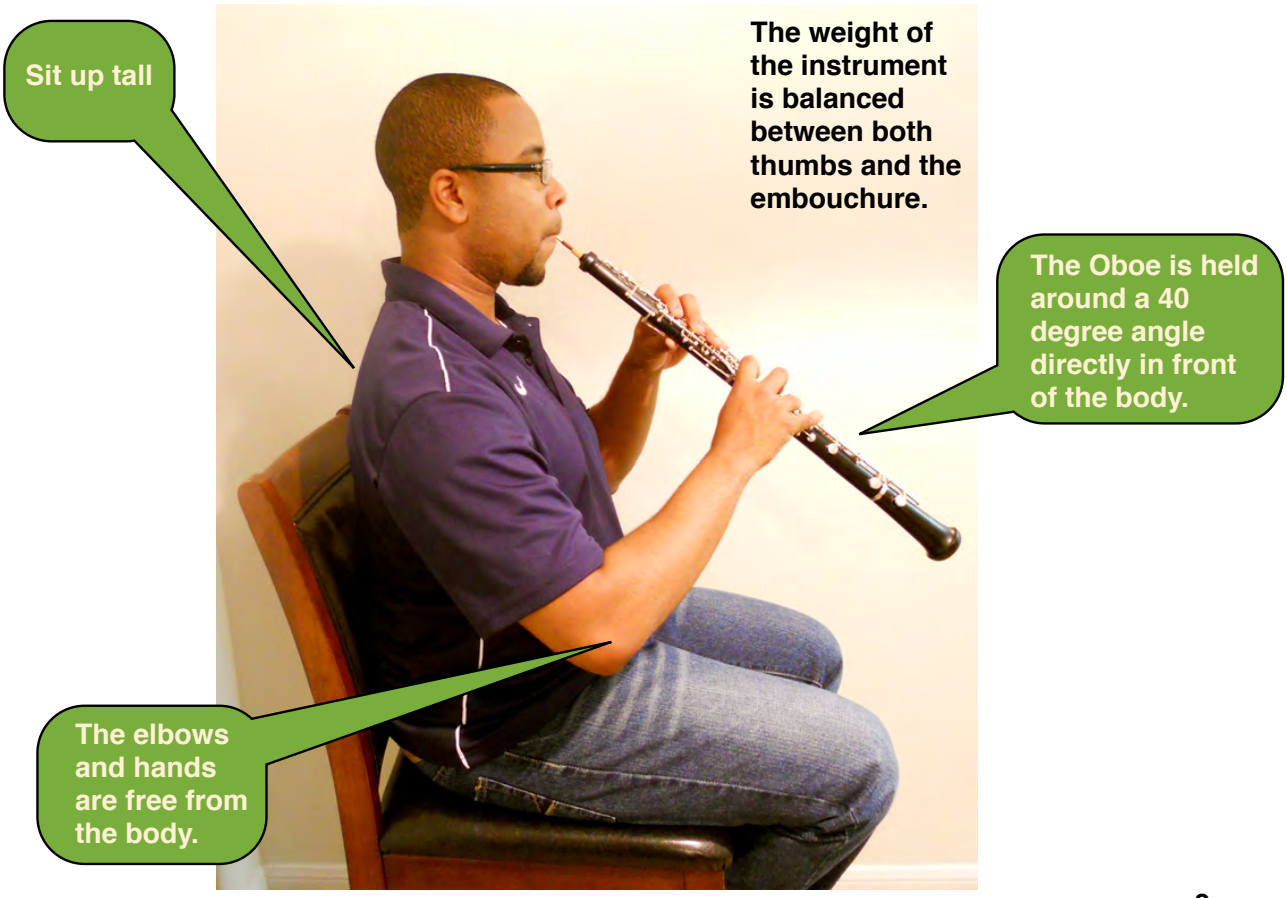
The keys and rods most frequently bent are those operated by the left little finger, making certain notes difficult or impossible to produce.

Posture & Hand Position

Chapter 2

Proper Posture & Holding Position

The oboe is held up instead of down like the clarinet. The exact angle depends on the resulting tone as well as the individual's overbite. If the horn is angled downward, the top lip has too much contact with the upper blade of the reed and will result in a muffled sound and unnecessary resistance in blowing. (see picture below)



Posture & Hand Position

Chapter 2

Resting Positions

1. The Oboe is placed horizontally across the legs
2. The tone holes are placed on top to keep moisture from running into them
3. To protect the reed from damage remove the reed during long rests

Long Resting Position

Posture & Hand Position

Chapter 2

Resting Positions

The oboe is held vertically in the right hand while resting on the right leg.

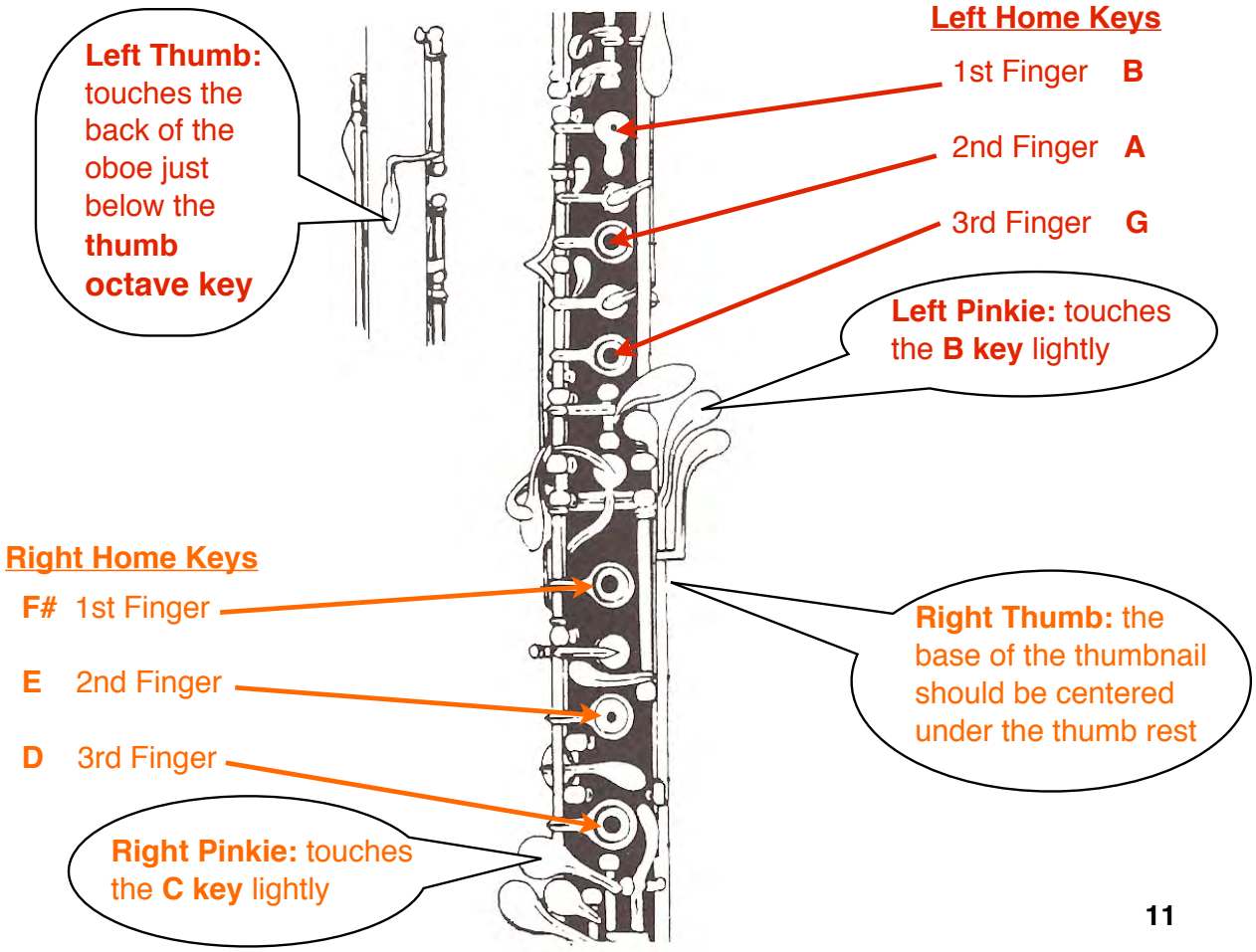
Short Resting Position

Posture & Hand Position

Chapter 2

Hand Position

Home Keys: The left hand is on the top joint and the right hand is on the bottom joint. All fingers should be naturally curved forming a C-shape in both hands.
Make sure that the pads, not the tips of the fingers, are touching the keys.



Posture & Hand Position

Chapter 2

Hand Position

Rules to Remember About Hand Position

1. Keep the Fingers naturally curved
2. Keep a sufficient spread between the middle fingers especially in the left hand
3. Make sure that the little fingers have free and independent movement
4. When the finger is off the instrument, raise the finger only one half inch from the intended key

Common Issue

Students will point the bell of the instrument towards the knee (or hold the instrument like a clarinet) instead of straight ahead. This is sometimes caused by the position of the music stand which forces the student to change the position of the instrument to read the music.

The Reed & Embouchure

Chapter 3

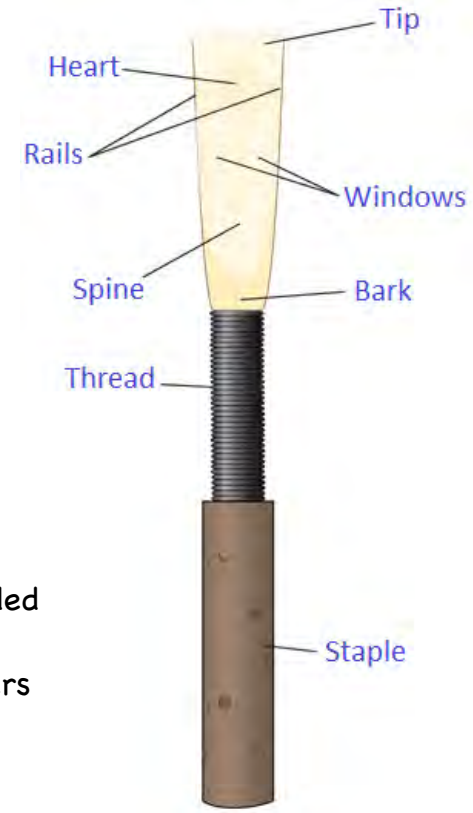
Working with the Reed

Purchasing a Reed
The best source for purchasing a reed is an oboist who makes good reeds. Reeds should be store bought ONLY if the aforementioned is not possible. When purchasing a store bought reed, check for two things:

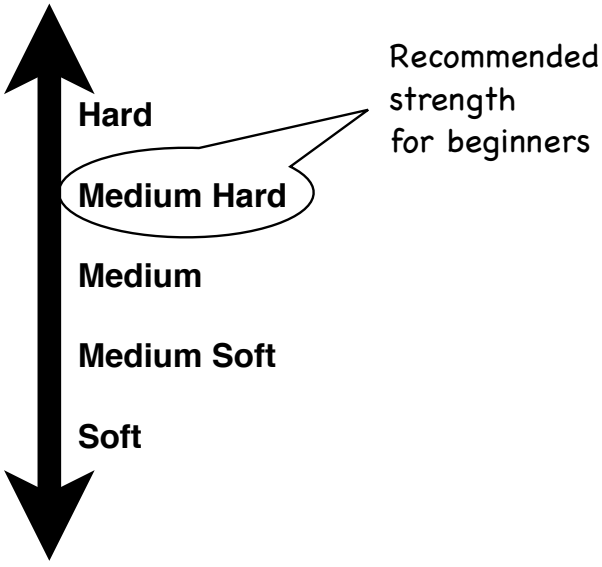
1) See if there are any cracks in the reed by rolling the tip of the reed on the surface of your thumbnail
2) Check for a gross overlapping of the blades, anywhere from the winding to the tip.

DO NOT purchase the reed if it has any of these conditions.

Parts of the Reed



Reed Strengths



The Reed & Embouchure

Chapter 3

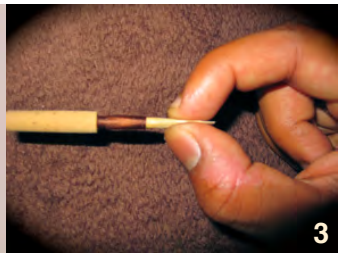
Steps for Preparing the Reed

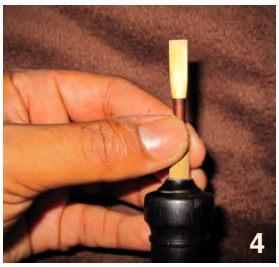
1. Almost all cork staples of new reeds are too big. Do not lubricate them. Sand them down in increments with an emery board until they fit easily but firmly into the oboe.

2. Soak the cane end of the reed in clean warm water for about four minutes.

3. Soaking will almost always bloat the tip of the reed too open. For best results from the reed, ***gently*** hold the reed closed between the thumb and first finger until the tip opening is about one millimeter or a sixteenth of an inch at the widest point.

4. Push the reed all the way into the oboe until it stops against the ledge in the top joint. The reed is never pushed or pulled in or out for tuning purposes.





Caution
Cork grease or vaseline will eventually get into the fibers of the reed cane and ruin them. If the reed isn't pushed completely inside of the reedwell, it will cause issues in tuning and tone quality.

The Reed & Embouchure

Chapter 3

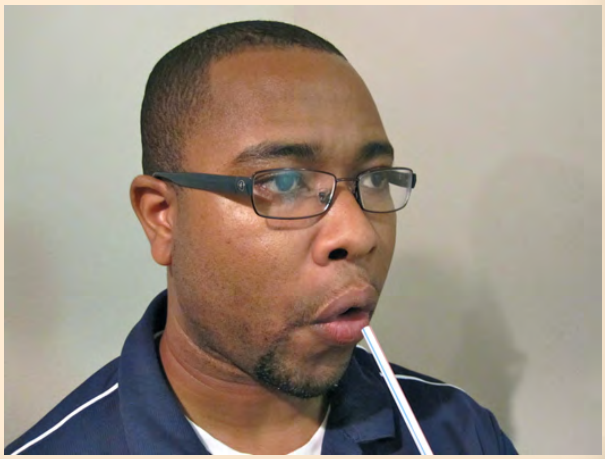
Forming the Oboe Embouchure

What is an embouchure? The embouchure is the position of the lips, tongue, and teeth in playing a wind instrument. The key word in forming the oboe embouchure is ROUND. Below are 5 steps to use in forming the proper oboe embouchure.

STEP 1
Drop the jaw and separate the teeth.

STEPS 2 and 3
Push the corners in towards the center.

Keep the inside of the mouth open and round by saying “OH”.



The Reed & Embouchure

Chapter 3

Forming the Oboe Embouchure

STEP 4
The lips are slightly rolled in over the teeth to cushion the reed.

STEP 5
The reed and oboe are directed more forward than down.

The Reed & Embouchure

Chapter 3

Common Problems with Embouchure

1. **Bitting** is the most common error in forming the embouchure. Bitting is too much top to bottom pressure on the reed. Even little pressure from bitting can cause a smaller tip opening, therefore producing sharpness and dampening of the sound.

2. **Too much reed** in the mouth is another common error in forming the embouchure. Remember to only put enough reed into the mouth so that just the tip is free to vibrate inside of the mouth. This will be a very small area. (2 to 3 millimeters) The exact amount differs depending on the player.

Too much reed

3. Watch the **angle of the reed and instrument.** If the angle is too far down, the reed will become dampened therefore the sound will become dampened.

Incorrect angle

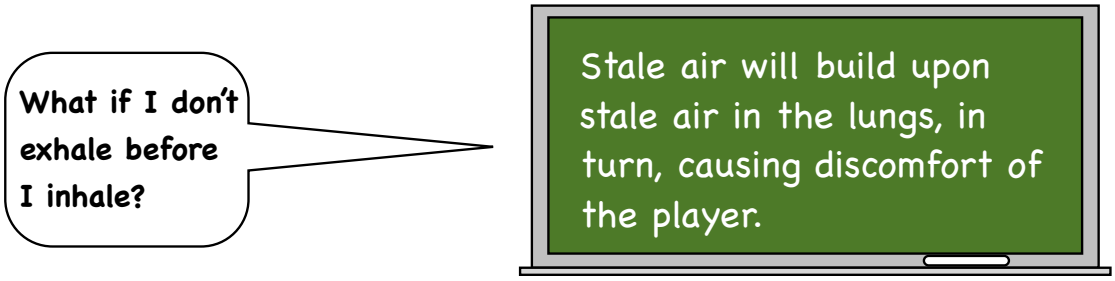
Breathing & Tonguing

Chapter 4

Breathing

Only eight to ten percent of the air in the lungs is used in playing because the reed tip opening is so small that very little air can pass through the instrument. Nevertheless, oboists must inhale large quantities of air in order to make the instrument function properly.

NOTE: The act of breathing while playing the oboe requires exhaling first, then taking air in; this will help the player remain refreshed.



Inhaling is accomplished by relaxing and expanding the back and abdominal muscles as the diaphragm:
1. contracts
2. flattens
3. causes a partial vacuum that fills the lungs

Exhaling is done by both the back and abdominal muscles squeezing against your lungs that push up on your diaphragm. The diaphragm pushes air, forcefully, out of the lungs. It is NOT the diaphragm that sets the exhale in motion. Remember, the diaphragm is a muscle, and like any muscle its only function is to contract.

Breathing Step by Step

1. Take a full, deep breath and inhale to the bottom of the lungs
2. Allow back, sides and abdomen to relax and expand while inhaling
3. Then, tighten all these muscles in order to blow through the oboe
4. When breathing during playing, exhale first, then inhale

Breathing & Tonguing

Chapter 4

Tonguing

Tonguing is when the tongue contacts the reed, thereby dampening vibrations and stopping the sound. Beginners on the oboe should learn 2 simple tips about tonguing:

1. the tip of the tongue contacts the tip of the reed.
2. the reed is touched not hit with the tongue.

Tonguing and Air

1. With the reed in place on the lower lip, take a breath and then form the embouchure.
2. Place the tip of the tongue on the tip of the reed, and blow against it at the same time.
3. When everything is set, pull the tongue back to release the air.
4. Tongue subsequent notes by quickly moving the tip of the tongue forward to contact the reed, then quickly back to allow the reed to continue vibrating and the next note to sound.

Problems with tonguing:

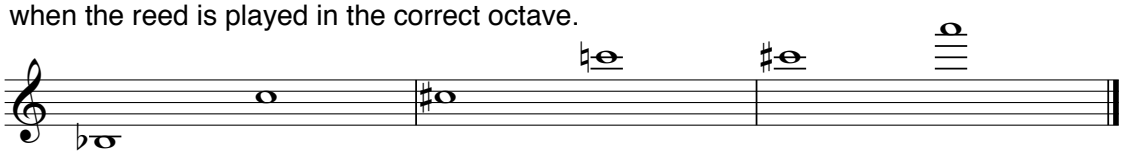
1. Because the tongue is long, lean, and strong, young oboists tend to strike the reed with too much force.
2. In order to tongue, you must release the sound. The tongue must move back, not forward.
3. Young players tend to leave the tongue on the reed so long that they stop the air and breath between each note.

Range & Technique

Chapter 5

Range & Registers of the Instrument

When discussing range, it is important to note that the oboe will play in the correct octave when the reed is played in the correct octave.



First Octave | Second Octave | Third Octave

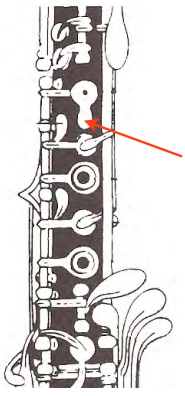
Rule 1: When playing higher notes, slightly take in more reed, compact the embouchure, and increase the air pressure.

Rule 2: For lower notes, apply the opposite; slightly take in less reed, expand the embouchure, and relax the air pressure.

IMPORTANT: Maintain the roundness of the embouchure for all ranges high and low notes, both inside and outside of the mouth.

Half-hole Technique

The Half-hole is a small plate connected to the B key on the top joint. It is worked with a rolling motion, not sliding, and used as the octave vent for middle-space C-sharp, and the D and E-flat immediately following on the staff.

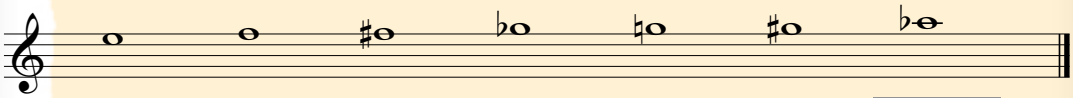


Range & Technique

Chapter 5

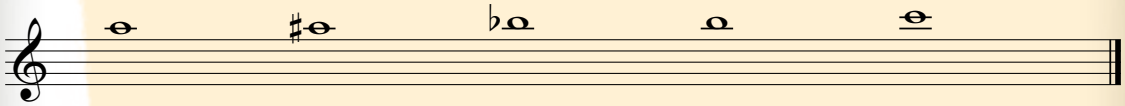
When do I use the Thumb Octave Key?

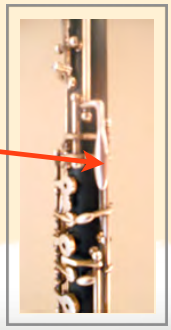
Worked by a light touch of the left thumb, and used for top-space E and up, through G-sharp on top of the staff. Half-hole is closed as the thumb octave is activated.



When do I use the Side (or second) Octave Key?

Worked with a rotating motion of the left forearm. The very same motion which allows one to look at a watch on the left wrist will cause the left index finger to fall on the side octave key. The hand need not change shape. Side octave is used from “A” above the staff through “C” above the staff.



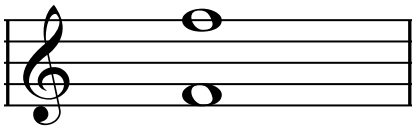


Range & Technique

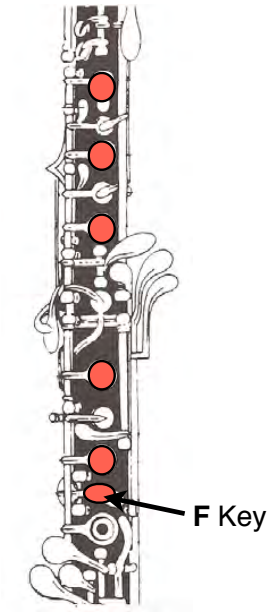
Chapter 5

F Fingerings

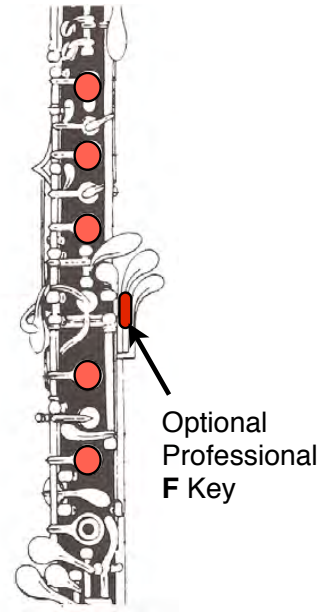
The **thumb octave key** is added to these fingerings for the upper octave.



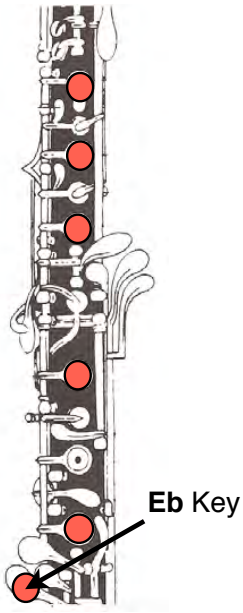
1
Standard



2
Professional



3
Forked



Fingering 1 - is the normal finger for scalar passages.

Fingering 2 - makes used of an optional left little finger F-key which is included in professional oboes. It is used to avoid sliding the sixth finger from the F key to the tone hole on successive notes.

Fingering 3 - called the “Forked F” is the choice fingering for arpeggiated passages involving the interval D to F. The right Eb key is not needed in this fingering if the instrument has an F resonance key.

Range & Technique

Chapter 5

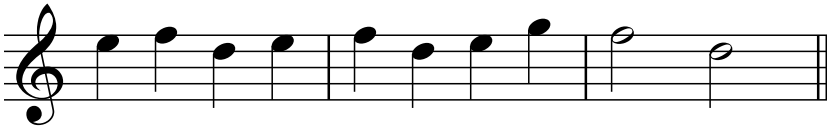
F Fingerings Continued

These F fingerings and directions for their use should be introduced very early in the study of the instrument. The following illustrates typical uses of these fingerings:

Use Fingering 1:

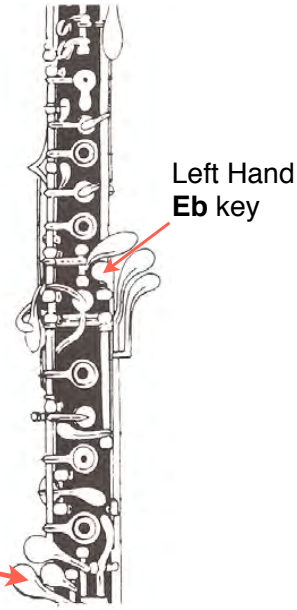
Use Fingering 2:

Use fingering 3:



Alternate Eb Fingering:

The primary Eb key is the lowest of the three-key cluster, located at the bottom right of the oboe. Any time Eb is preceded or followed by another note that uses the right pinkie, the left-hand Eb is needed.



Tuning the Oboe

Chapter 6

Listening to Pitch

Making Pitch Adjustments

The embouchure can correct slight intonation problems through adjusting the pressure with which the reed is held. To make a note higher in pitch, contract the embouchure around the reed to increase pressure. To make a note lower in pitch, relax the embouchure to reduce pressure.

NOTE: If the half-step between third line B and third space C is too wide, this tends to indicate that there is too much reed in the mouth.

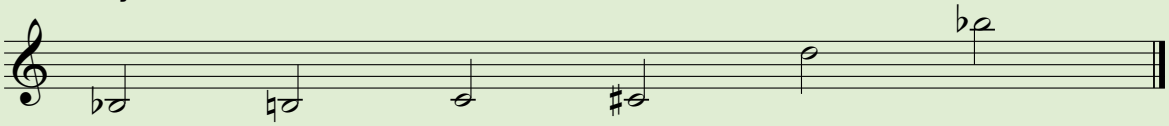
The Amount of Reed Used

The amount of reed taken into the mouth has a considerable effect on the pitch and intonation. If too much of the reed is in the mouth, the overall pitch will tend to be sharp, especially on notes in the second octave.

If too little of the reed is in the mouth, the overall pitch tends to be flat.

Natural Pitch Tendencies on the Oboe

Tendency to be flat:



Tendency to be sharp:

Tuning: To adjust to a desired sound frequency.
Intonation: The ability to play or sing notes in tune.

Tuning the Oboe

Chapter 6

Factors of Tuning

Dynamics and Intonation

The oboe has a natural tendency for the pitch to become sharper as the tone increases in volume and flatter as the volume decreases.

When playing fortissimo *(ff)* one should slightly relax the embouchure to compensate for the increased velocity of the air.

When playing pianissimo (*pp*) one should firm the embouchure slightly, with firm breath support to compensate for the decreasing velocity of air through the reed to achieve the proper dynamic level.

REMEMBER the shape of the embouchure is always **"ROUND"**

The Reed and Intonation

The reed being used is vitally important to the intonation. The way in which the reed is cut, the type of cane used, and how well it fits the player's embouchure all have major effects on pitch.

Soft Reed - A reed which is too soft will play flat. Notes in the highest register will be quite flat in pitch, and the lowest four or five notes even flatter. A soft reed cannot be controlled by even the best players.

Hard Reed - A reed which is too hard will play generally sharp. This condition can easily be corrected by properly adjusting the reed.

Old Reed - Intonation gradually becomes more difficult to control on reeds which have been played on too long and are worn out. Student oboists will need to be checked frequently for this condition.

Tuning the Oboe

Chapter 6

Factors of Tuning

Playing Position & Intonation

The angle at which the oboe is held in relation to the body can have a significant influence on the overall pitch and intonation of individual notes.

If the oboe is held at too great of an angle to the body, the overall pitch will tend to go flat, with the upper octave even flatter.

NOTE: The same effect results when the head is inclined downward so that the reed enters the mouth on a straight line rather than at the proper angle.

If the instrument is held too close to the body, the overall pitch will tend to go sharp, with the upper octave still sharper in relation to the lower octave.

Care & Maintenance

Appendix A

The oboe is a delicate and fragile instrument which must be treated with great care to prevent damage. Always keep the instrument in its case when not in use. Heat is very dangerous to the oboe. Keep the instrument out of direct sunlight and away from all sources of heat. Also, never leave an oboe on the seat or in the trunk of a car.

It is mandatory that the instrument be throughly dried with a swab after use. The habit of doing this thoroughly should be developed from the very beginning of study. The process of **swabbing** does not take much time and will prevent cracks in the wood and help maintain sanitary conditions for playing.

Swabs

There are three different types of swabs that are available for drying the oboe. Each type has its advantages and disadvantages.

1. Double-end Swab	2. Cloth Swabs	3. Feathers
This is a stiff wire with a large round wool swab on one end for drying the lower joint joint and the bell and a small conical shaped wool end for drying the upper joint. (Not recommended for a beginner Student)	These are small cloths on a drop cord with a weight similar in design to the typical clarinet swab. They usually come in pairs, one for the upper joint and one for the lower joint.	Using a turkey or pheasant feather is the traditional way of drying the oboe. These feathers must be long enough to reach through the lower joint. These feathers may be purchased commercially or prepared by the student.

Care & Maintenance

Continued

Sticking Pads
If the instrument is not thoroughly dried before it is put into its case, or if the humidity is excessive even temporarily, some pads on the instrument will stick tightly or will stick momentarily before opening. Moisture can be removed from the sticking pads by placing a porous paper between the pad and the tone hole and pressing down on the key firmly. Release the key, move the paper and repeat the process until the key no longer sticks.

Leaky Pads
If a note does not respond correctly or if the tone quality of a note or notes does not match, the problem may be a leaky pad. Pad may leak because the adjusting screws are not properly set, or they may be worn because of use. Some pads wear out more rapidly than others and begin to leak, causing the instrument to respond with difficulty on certain tones.

Adjusting Screws
These screws control the action and clearance of various keys which act together. If a leaky pad is discovered, check first to determine whether it can be corrected with an adjusting screw. All these screws must be perfectly adjusted if the instrument is to respond as it should. Adjustments should be made only if you feel confident in your abilities to troubleshoot the problem. Many times, small adjustments on one part of the oboe will cause another part to be thrown out of adjustment.

Bent Keys
Bent keys or rods occur with alarming regularity on the instruments of young players, causing unevenness in technique, or even preventing certain tones from responding at all. No attempt should be made to straighten keys or rods while they are on the instrument. Keys must be removed from the instrument by a repair technician who has the proper tools to straighten and align them.

Care & Maintenance

Continued

Water in tone Holes
Some instruments tend to collect water in certain tone holes under pads which are normally closed, producing a bubbling sound when these keys are opened. Moisture may be removed by opening the key and blowing into the hole. If you notice a “gurgling” sound while playing top-line G or above, you may have water collected in either of the octave keys or the first and second finger B and A keys.

Dusting the Instrument
After an instrument has been in use over a period of time, dust collects under the key mechanism. This can and should be removed with a soft water-color brush.

Shining the Keys
Keys may be kept in good condition if they are wiped regularly and gently with a soft cloth or chamois to remove perspiration and dirt. This will not only keep the keys from tarnishing, but will also prevent corrosion of the plates and keys.

Oiling the Oboe
If it is to remain in the best playing condition, the mechanism must be oiled regularly three or four times a year. Special key oil for this purpose is commercially available. A half drop of oil on the end of the needle or toothpick should be placed at each pivot screw of each key. Do this carefully so that no oil gets on the pads.

Regular Overhaul
The condition of every instrument must be examined at least twice a year by the instructor or by a repair technician. Regular maintenance keeps an instrument in good playing condition over a period of years, rather than allowing it to deteriorate gradually and become increasingly difficult to play.

Selecting an Oboe

Appendix B

Introduction

The first requisite for the beginning oboist is, of course, a good instrument in good condition. If the student's parents purchase an oboe, the teacher has an obligation to give them the benefit of his advice, inasmuch as few students or parents are qualified to evaluate an oboe. It should go without saying that the responsibility for the quality of a school-owned instrument likewise falls upon the teacher.

Testing the Oboe

After making a visual check of the workmanship of the oboe he is considering, the teacher then should take the instrument to a competent oboist for a playing test if he does not feel qualified to make such an evaluation himself. It is well worth the small fee the teacher should expect to pay for such a service to make certain that the much larger amount representing the cost of the instrument is wisely spent.

Check for:

1. The tone quality and the over-all pitch level of the instrument

2. The relative intonation of the various tones of the scale perhaps with the aid of a tuner

3. The uniformity with which the oboe responds throughout its range

4. Tones that are weak, dull, or unstable.

Remember:

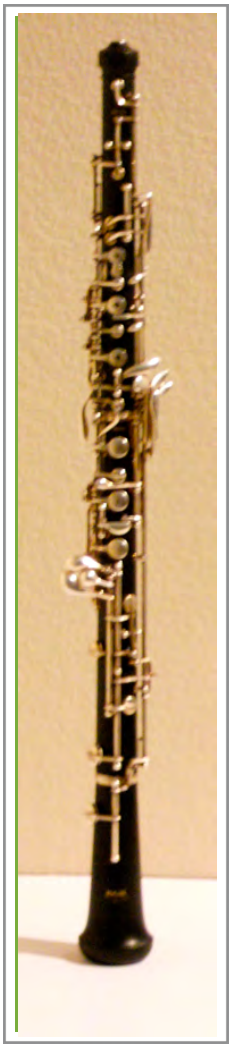
The purchaser should always try to obtain as good an oboe as possible. A poor instrument is never a bargain, no matter how low the price. It is not wise to purchase an oboe without having had an opportunity to thoroughly play the instrument.

Selecting an Oboe

Continued

French Conservatory System
The French Conservatory System is the standard key work configuration that is sold in the United States. It is also required in the United States over the British and German key systems.

The F Resonance key
One of the most desired optional keys is the F resonance key. More accurately described as a large vent hole than a“key,” this feature provides additional resonance for the forked F and thereby makes the quality of that tone more compatible with those surrounding it. Another useful feature is the side F, or left-hand F key. This key is used in place of the regular F key in situations that would otherwise require the forked F.



Beginning Methods & Solo Literature

Appendix C

Belwin-Mills

Student Instrumental Course - Edlefsen/Weber
Oboe Student, 3 vols.
Studies and Melodious Etudes for Oboe, 3 vols.
Tunes for Oboe Technic, 3 vols.
Oboe Soloist (With piano acc.)
Belwin Oboe Method, 2 vols. - Gekeler
Daily Exercise for Oboe - Hovey/McDowell
Gekeler Method for Oboe - Gekeler
Practical Oboe Studies - Gekeler

Rubank, Inc.

Elementary Method for Oboe - Hovey
Intermediate Method for Oboe - Skornicka/Koebner
Advanced Method for Oboe, 2 vols. - Voxman/Gower
Selected Studies for Oboe - Voxman

Recommended Solos Grade 1-2

Benson, *Evening Piece* (Boosey & Hawkes)
Casiniere, *Berceuse* (Leduc)
Chopin, *Cavatina* (Kjos)
Gretry, *Panurge* (Leduc)
Handel, *Air and Rondo* (Chester)
Marcello/Rothwell, arr., *Largo and Allegretto* (Chester)
Nicholas, *Melody* (Chester)
Nicholas, *Rhapsody* (Chester)
Willner, arr., *Classical Album* (Bossey & Hawkes)

Beginning Methods & Solo Literature

Continued

Recommended Solos Grade 3-4

Barbirolli, *Concerto on Themes of Pergolesi* (Oxford)
Barlow, *The Winter's Passed* (C. Fischer)
Cacavas, *Winterscape* (Belwin-Mills)
Corelli, *Air and Dance* (Edition Musicus)
Corelli/Barbirolli, arr., *Concerto* (Oxford)
Dandrieu, *Les Fifres* (Chester)
DeBueris, *Musette* (C. Fischer)
Edmunds, *Andante* (Schott)
Edmunds, *Long for Summer* (Schott)
Feld, *Burlesque* (Leduc)
Fiocco, *Arioso* (Schott)
Franck, *Piece V* (Leduc)
Handel, *Concerto No. 1 in B-flat Major* (Boosy & Hawkes)
Head, *Elegiac Dance* (Boosey & Hawkes)
Head, *Gavotte* (Boosey & Hawkes)
Jacob, *10 Little Studies* (Oxford)
Krenek, *Sonatina* (unacc.) (Rongwen)
Latham, *Sonata* (Spratt)
Mozart, *Andante from "Piano Sonata No. 1"* (C. Fischer)
Mozart/*Voxman, arr., Pantomime from "Les Petits Riens"* (Rubank)
Nielson, *Fantasiestucke*, Op. 2 (Hansen)
Pierne, *Peice in G Minor* (C. Fischer)
Purcell, *Two Pieces* (Boosey & Hawkes)
Reger, *Romance in G* (Breitkof & Hartel)
Schumann, *Three Romances* (G. Schirmer)
Skeat, *Morris Dance* (Belwin-Mills)
Tchaikovsky, *Andantino* (C. Fischer)
Telemann, *Sonata in G Minor* (Southern-Texas)
Ticciati, *Six Pieces* (Oxford)

Mini Scales & Arpeggios

Tetrachords

Major Scales

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