

Warm-ups and Beyond

*A Complete, Performance-Based Resource
Perfect for Ensemble Warm-ups, Sectionals or Individual Study*



THE
F.J.H.
MUSIC
COMPANY
INC.

Dear Educator:

Professional musicians have long understood and appreciated the benefits of proper warm-up and technique exercises, including scales, chorales, articulation studies, key change studies, and flexibility studies. They have also recognized the need for learning music terminology.



Warm-ups and Beyond: A Comprehensive Rehearsal Book for Developing Bands was written to help your students develop outstanding musicianship while saving you valuable teaching and planning time. It is the perfect companion to any band method, and will replace warm-up sheets, scale sheets, fingering charts and other handouts commonly found in band folders. Percussion has been integrated throughout to develop important skills including sticking, rudiments, and accessory instrument technique. While this publication is broad in scope, its parts are sequenced into short, fundamental lessons and exercises.

We invite you to take a few moments to learn more about this innovative sequencing of warm-up and technique exercises. Whether your band meets daily or just once per week, you and your students will hear significant results.

Sincerely,

Frank Hackinson
President
The FJH Music Company Inc.

Basic Warm-ups

These basic warm-ups are ideal for very young players and are limited to just five notes. Each lesson in Part 1 contains six specific exercises which are sequenced to help students develop a sense of tonality while establishing proper tone. These exercises also reinforce the artistic use of phrasing and dynamics.

Ten lessons cover the following major and related minor keys:

- Concert C Major / Concert A Minor
- Concert F Major / Concert D Minor
- Concert B \flat Major / Concert G Minor
- Concert E \flat Major / Concert C Minor
- Concert A \flat Major / Concert F Minor

Limited to
five notes

9

Concert E \flat Major

1. Major Fives – Quarter Notes



2. Major Fives – Eighth Notes



3. Thirds



4. Expanding Intervals



5. Percussion Feature Turbulence

Listen and watch carefully as the percussion section plays.



6. Follow the Leader



BB203TP

Scales in thirds

Expanding intervals

Developing independence

Part 2

Advanced Warm-ups

These advanced warm-ups are ideal for players with one or more years experience. Like Part 1, this section consists of ten lessons based on previously introduced major and related minor keys. Each lesson in Part 2 contains eight specific exercises which are sequenced to help students develop a sense of tonality while establishing proper tone. These exercises also reinforce the artistic use of phrasing and dynamics, while developing an applied understanding of intonation, blend and balance.

Scales and arpeggios

Balance exercises

Scales in thirds

Chromatic warm-ups and scales

Chorales

18

Concert B \flat Major

1. Major Scale and Arpeggio – Quarter Notes



2. Major Scale and Arpeggio – Eighth Notes



3. Major Chords

Listen to the direction of the moving bass part.



4. Thirds



5. Percussion Feature Dodging the Meteors

Listen and watch carefully as the percussion section plays.



6. Chromatic Pivot Scale



7. Chromatic Scale

No key signature!



8. Chorale

Moderato

Voller Wunder
Johann G. Eberling, 1666



BB203CL

Key Change Studies

Although many band pieces have key changes, most young musicians do not get the chance to practice them. Part 3 contains scale exercises and familiar pieces which modulate from the original key to a new key a perfect fourth away. In the scale exercises, students will see asterisks (*) which identify notes altered by the key change. In the familiar pieces, asterisks are removed so that listening and note reading skills are facilitated.

Four lessons utilize the five major keys presented in Part 1 and Part 2:

- Concert C to F Major
- Concert F to B \flat Major
- Concert B \flat to E \flat Major
- Concert E \flat to A \flat Major

27

Concert B \flat to E \flat Major

1. Major Fives

2. Major Scales

3. Au claire de la lune ————— French Folk Song

4. Ode to Joy ————— Ludwig van Beethoven

*note altered by key change

BB203TBN

Uses only the first five notes of each scale

Uses the entire scale

Familiar short melodies with a limited range

Longer, extended-range familiar melodies

Articulation Studies

While young musicians recognize articulation symbols, interpretation of these symbols is often inconsistent. Educators know that there are three types of learners: auditory, visual and kinesthetic. Part 4 reinforces visual learning by presenting graphic representations of common articulations.

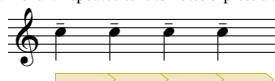
Part 4 – Articulation Studies

Articulations indicate how notes are to be tongued and released. Each piece has a different articulation challenge. Some will focus on one main articulation and others will ask you to perform different articulations in the same piece. Your director will show differences in articulation through different conducting gestures.

Plain Note – The plain note receives full value. Tongue the plain note with precision and end it with an open release.



Tenuto Note – The tenuto note receives full value. Tongue the tenuto note gently and play tenuto phrases with a continuous stream of air. Repeated tenuto notes express a smooth (*legato*), horizontal style.



Staccato Note – The staccato note is shortened in value. Tongue the staccato note with precision and end it with an open release. Repeated staccato notes sound detached.



Accented Note – The accented note has weight. Tongue the accented note with confidence, using air to create emphasis. End the accented note with an open release. Repeated accented notes are separated with space.



Marcato Note – The marcato note is forceful yet shortened in value. Tongue the marcato note with confidence and end it

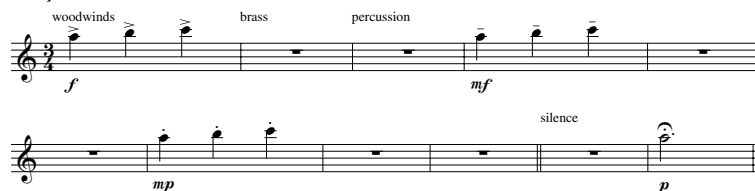
30

Articulation Studies

1. Are You Slurring?



2. Déjà vu



3. Are You Tonguing?



Graphic representations of articulations

Easy-to-understand explanations

Part 4 consists of ten articulation etudes which utilize the major and minor keys presented in Part 1 and Part 2.

Flexibility Studies

As young musicians gain experience, it is important for them to play musical works that utilize a broad range of notes for long periods of time. Part 5 consists of five flexibility exercises that will help students improve tone, range and endurance.

32

Part 5 – Flexibility Studies

Composers often write music that requires you to play a wide range of notes for a long period of time. The following exercises will help you to improve your tone, range, and endurance. As you practice each group of intervals, focus on good breath support and smooth slurs.

1

2

3

4

5

Note: use suggested fingerings

BB203TP

Part 5 consists of five flexibility exercises that will help students improve tone, range and endurance.

Glossary

A glossary is a mini-dictionary. In it you will find information about musical terms, symbols, signs, and performance techniques. All of the information in the glossary relates to the skills needed to develop outstanding musicianship.

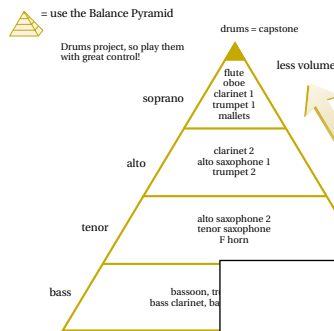
Accidentals: Accidentals are sharps, flats, or naturals placed in front of notes. They remain "powerful" for an entire measure.

same as E♭ same as E♭ still flat

♯ A sharp raises a pitch ½ step. ♭ A flat lowers a pitch ½ step. ♮ A natural cancels a sharp or flat.
 ✱ A double sharp raises a pitch 1 step. ✱ A double flat lowers a pitch 1 step.

Balance: A band sound is balanced when each part can be heard in proper relationship to all parts. A very famous band leader named W. Francis McBeth diagrammed a balanced band sound in the shape of a pyramid.

Balance Pyramid: The Balance Pyramid will help your band develop a warm, dark sound. Like the pyramids of Egypt, a balanced band sound must have a sturdy foundation. Use the Balance Pyramid each time you see the pyramid icon in this book.



Incorrect Balance: A band sound is imbalanced to all parts. An imbalanced band sound can be too high, too low, or not enough low.

"Taken from 'Effective Performance of Band Music' by W. Francis McBeth"

easy-to-understand terminology

reinforced with graphic representations

Key Signatures: Key signatures are the flats or sharps found at the beginning of each staff. They show which notes are altered in a piece and indicate either a major or minor tonality.

Order of Flats and Sharps: Flats or sharps appear in the key signature from left to right. Reverse the order of flats to get the order of sharps.

♭ B E A D G C F ♯

Relative Key Signatures: Major and minor key signatures that are the same are called relative key signatures. Because A minor shares the same key signature with C major, these two keys are related. Relative key signatures are explored in Part 1 and Part 2 of this book.

C Major F Major B♭ Major E♭ Major A♭ Major
 A Minor D Minor G Minor C Minor F Minor

Treble Clef Progression of Flats

C Major G Major D Major A Major E Major
 A Minor E Minor B Minor F Minor C Minor

Treble Clef Progression of Sharps

C Major F Major B♭ Major E♭ Major A♭ Major
 A Minor D Minor G Minor C Minor F Minor

Bass Clef Progression of Flats

C Major G Major D Major A Major E Major
 A Minor E Minor B Minor F Minor C Minor

Bass Clef Progression of Sharps

Parallel Key Signatures: Parallel major and minor keys share the same tonic note (home tone), but not the same key signature. Add three flats to any major key signature to produce its parallel minor key signature. Remember: flats cancel sharps.

C Major C Minor

E Minor

BB203CL

Tuning: Tuning is the matching of correct pitch.

The Science Behind Tuning: When you play your instrument, invisible sound waves travel through the air. When two or more instruments are in tune, their sound waves match. When two or more instruments are not in tune, their sound waves do not match.

in tune – stable sound not in tune – unstable sound

Flat Versus Sharp: A pitch that is too low is flat. A pitch that is too high is sharp. Use your ear to determine if a pitch is flat or sharp.

Using Your Ear: Your ear reveals the accuracy of your tuning note. When your note is in tune, it will match the reference pitch and sound stable. If your note sounds unstable, it is not in tune.

Using Good Technique: Correct embouchure formation and proper breath support are key to playing in tune. Adjusting your instrument may also be necessary.

Adjusting Your Instrument: Your band director will show you which part of your instrument to adjust. If your tuning note is flat, adjust by pushing in. If your tuning note is sharp, adjust by pulling out.

Tuning the Band: Ensemble tuning requires careful listening, patience, and plenty of practice.

Vertical Tuning: Vertical tuning works from bottom to top. In vertical tuning, the tubas tune using an electronic tuner. Follow these steps:

1. Listen carefully as the tuba section holds the reference pitch.
2. Add tuning notes one section at a time, working up the Balance Pyramid.
3. Adjust instruments if necessary.

practical application to everyday activities

Woodwind Brass Mallet Percussion

46

Harmonic Minor Flat Scales

1 Octave

A Minor
Concert G

D Minor
Concert C

G Minor
Concert F

C Minor
Concert B \flat

F Minor
Concert E \flat

B \flat Minor
Concert A \flat

43

Major Sharp Scales

1 Octave

C Major
Concert B \natural

G Major
Concert F

D Major
Concert C

45

Natural Minor Sharp Scales

1 Octave

A Minor
Concert G

E Minor
Concert D

B Minor
Concert A

F \sharp Minor
Concert E

C \sharp Minor
Concert B

G \sharp Minor
Concert F \sharp

D \sharp Minor
Concert G \sharp

A \sharp Minor
Concert G \sharp

Order of Sharps
F \sharp , C \sharp , G \sharp , D \sharp , A \sharp , E \sharp

Basic Chromatic Scale

Advanced Chromatic Scale

*use alternate fingering

41

SCALES

This section contains a wealth of scales for individual study. Included are **chromatic scales**, (one and two octaves) **major**, **natural minor** and **harmonic minor scales** (all one octave). Flat scales follow the circle of fourths in the following order: C, F, B \flat , E \flat , A \flat , D \flat , G \flat and C \flat . Sharp scales follow the circle of fifths in the following order: C, G, D, A, E, B, F \sharp and C \sharp .

TUNING NOTES

In addition to the Traditional Band Tuning Note, there is a Recommended Tuning Note, which varies for each instrument. Also included is the individual Adjustment Procedure for each instrument.

Tuning Notes

Traditional Band
Tuning Note = Concert B \flat

Recommended Tuning Note

Step 1

Adjustment Procedure

adjust barrel

Step 2

adjust middle joint

BB203CL

Percussion

In addition to the mallet percussion book, students learn information specific to snare drum, bass drum and the more common accessory percussion instruments. All of these techniques are incorporated throughout the exercises in the book for practical experience and constant reinforcement.

Sticking Systems

This book presents two distinct sticking systems: *Right-Hand Lead* and *Rudimental*. Your goal should be to learn both systems. Your director will help you choose the system to start with. A first-rate percussionist should know both systems, as well as others not presented in this book.

Right-Hand Lead (RHL)—This sticking system is very practical but requires that you follow a few simple rules:

1. The right hand (R.H.) plays the strong beats and the left hand (L.H.) plays the weak beats.
2. Most rolls start with the R.H.
3. All flams are played with the R.H.
4. The R.H. should not overpower the L.H.



Stroke Style
(reinforced throughout)
Techniques used in playing accents, buzz rolls, dynamics, flams and piston strokes.

41

Sticking Systems
(incorporated throughout)
In-depth information on both Right Hand Lead (RHL) and Rudimental (RUD).

Stroke Style

Accent—The accented note has weight or emphasis. Determine your accent stick height, then use a lower stick height for all unaccented notes. Avoid overplaying your accents. Remember, a *pianissimo* accent is still a form of *pianissimo*.

Buzz or Multiple Bounce Roll—Concert rolls as used in this book are notated with three short diagonal lines (s) or a "z" imprinted on the stem. It is quite common to buzz sixteenth notes to produce a roll. However, other bases such as triplets, sextuplets, and thirty-second notes are sometimes needed. When playing the exercises in this book, it is recommended that you buzz as fast as the note value indicates.

Buzz Technique—To start the buzz, gently squeeze the fulcrum as you begin the piston stroke. This will press the stick tip into the drumhead creating a buzz. To make the buzz longer, gently relax the squeeze at the fulcrum. If done correctly, the drum will produce a "buzz-z-z-z-z" sound.

Dynamics Using Stick Heights—An easy and effective way to achieve dynamics is to gauge your stick height. This can be measured in inches as follows:

½"	1"	2"	3"	4"	4½"	5"	6"	7"	8"
<i>pp</i>	<i>p</i>		<i>mp</i>		<i>mf</i>		<i>f</i>		<i>ff</i>

Flam—This rudiment expands the beat. The large note or primary note is played with the wrist (piston stroke) and falls *on* the beat. The small note or grace note is played with the fulcrum point (finger squeeze) and falls just *before* the beat. When played correctly, the drum will produce a "fa-lam" sound.

Piston Stroke—The piston stroke is the smoothest, fastest, and most efficient stroke. It is just like bouncing a basketball; throw the stick to the drumhead and let it rebound naturally to the starting position. The stick should move straight up and down with a "blurring" nonstop motion. If you want to play fast, practice this stroke.

43

44

Alternate Sounds

Percussion instruments are quite versatile in that they can produce a wide variety of sounds. To produce different sounds, you need to know the following techniques:

Dampening—Dampening is a common bass drum technique. Gently press the fingertips of the L.H. into the bass drum head so that the drumhead rings less when struck. This technique is used to play notes marked staccato.

Edge—Play approximately one inch away from the snare drum rim.

Left-Hand Cross-Stick—This technique produces a clave sound. Anchor the tip of the left drumstick into the center of the drumhead. This creates a hinge that allows the butt of the drumstick to be lifted then driven into the rim.

Let Vibrate (lv.)—This marking indicates that a sound should be allowed to ring freely without being dampened.

Rim—Simply play on the rim or counter hoop using the shoulder of the drumsticks.

Rim Shot (rs.)—The standard way to play a rim shot is to drive the body of the stick into the rim just as the tip of the stick strikes the drumhead. An easier way to play a rim shot is to place the left drumstick tip on the drumhead while resting the shoulder on the rim. Strike the right stick across the body of the left stick.

Stick Click—a stick click is produced by raising both drumsticks face high, then striking one stick across the other.

Alternate Sounds
(featured in Part 3)

Special techniques used when playing on or near the snare drum rim, muffling the bass drum, producing rim shots, rim knocks and stick clicks.

Accessory Instruments

Accessory instruments add color and interest to the overall sound of the percussion section. These instruments are usually held at chest or face level. Many accessory instruments are Latin American in origin.

Claves—The claves are the "heartbeat" of all Latin American music. Each beat is based on a "clave" rhythm. Claves can be made from many materials including hardwood, rosewood and even fiberglass. Rosewood claves are the most common and produce that unmistakable clave sound. Gently cradle the clave in your L.H. being careful not to let your fingers get too close to the striking area. Strike the left clave with the right clave. Do not squeeze the left clave too tightly or you may get a dull sound. You may want to turn the claves until you find just the right spot that gives that full, resonating sound. Use a marker to mark this playing spot so that during performances you will always achieve a great tone.

Cowbell—The cowbell has two primary playing areas, the body and edge. Both areas may be muffled or open. Therefore, there are four tonal possibilities, and it is up to you to determine which sound to use. The cowbell is frequently played with the butt end of a drumstick.

Crash Cymbals—Crash cymbals can produce many great effects, however, they are generally used to add depth to an emphasized note or phrase. Set the cymbals on a padded surface and grasp the straps near the cymbal bell using the fulcrum point (where the thumb and index finger pinch together). Once you have the straps securely gripped, you may move the cymbals into playing position. For concert band playing, you never put your hands through the straps; this is done only in marching band to help hold the cymbals for long periods of time. Also, you should seldom use leather pads, wool pads, or wooden handles in concert band because as they tend to choke the sound. Again, these items may prove helpful in marching band. In order to obtain a good crash without producing the dreaded "air pocket," you should position your left elbow at waist level with the cymbal laying flat and facing the ceiling. Then place the right cymbal at a slight angle (30 degrees) one or more inches from the bottom cymbal. To crash, raise the R.H. cymbal and let it crash into the L.H. cymbal. It is very important that you only move the right cymbal and maintain the 30 degree angle. To play dynamics, raise your right hand 1" for *mezzo piano*, 4-5" for *mezzo forte*, and 6-8" for *forte*. To choke the crash cymbals, pull both cymbals into the abdomen or turn them vertically and pull them into the sides of your body between your elbows and ribs.

Finger Cymbals—These are not tiny crash cymbals! They should produce a full sound with ringing overtones. Place one finger cymbal horizontal and the other vertical, then strike the edges together. Choking or dampening is achieved by bringing the cymbals to the body.

45

Accessory Instruments
(featured in Part 4)

Your percussionists will learn about the most common accessory percussion instruments along with the special techniques used to play them. Instruments include: **claves, cowbell, crash cymbals, finger cymbals, guiro, handclaps, maracas, shaker, suspended cymbal, tambourine, triangle and wood block.**

About the authors:

Timothy Loest's career as a middle school band director spans nearly 20 years. He is currently Director of Bands at F.E. Peacock Middle School in Itasca, Illinois, a suburb of Chicago. Mr. Loest also teaches grades 3-5 at Franzen Intermediate School.

Tim received his Bachelor of Music Education degree, Magna Cum Laude, from Illinois State University and a Master of Music Education degree from Northwestern University where he studied under Peter Webster, Donald Casey, and Bennett Reimer. While at Northwestern, he received an Eckstein Scholarship, as well as the School of Music's most prestigious graduate award, the Program Honors Award.

A frequently commissioned composer and guest conductor, Mr. Loest is also an exclusive writer for The FJH Music Company. His works for elementary and middle school bands have been performed in over twenty-five countries, including Australia, France, Germany, Great Britain, Italy, Jamaica, Japan, South Africa, Spain, Switzerland and the United States. He is an ASCAP award winning composer and his compositions and arrangements have provided music for numerous American network and cable television programs.

Timothy Loest is an advocate of the arts and holds membership in the Music Educators National Conference (MENC), the Illinois Music Educators Association (IMEA), the Illinois Grade School Music Association (IGSMA), the American Society of Composers, Authors and Publishers (ASCAP), and the Christian Educators Association International (CEAI).



Timothy Loest

Kevin Lepper is Director of Percussion Studies at VanderCook College of Music in Chicago, Illinois. An active freelance percussionist and educator in the Chicago area, his musical career has embraced a wide range of experiences, including the El Paso Symphony, the Cavaliers Drum and Bugle Corps, the Chautauqua World Music Ensemble, the Memorial Ragtime Marimba Band, and many commercial recording sessions. Mr. Lepper is a member of Phi Mu Alpha and has numerous published works in the marching band medium. He has published a series of educational percussion ensembles and two volumes of Boomwhackers® ensembles written specifically for the junior high school and beginning high school performer.



Kevin Lepper

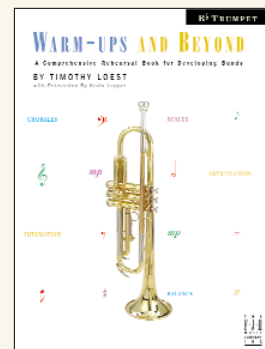
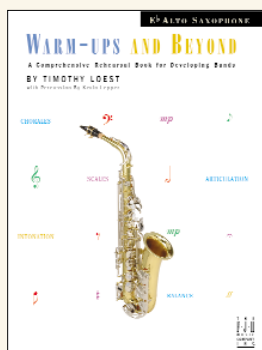
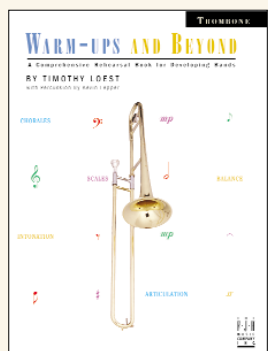
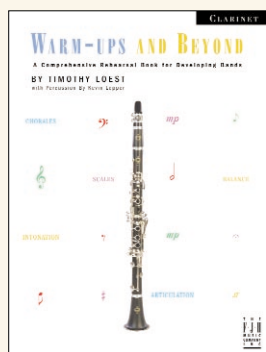
Warm-ups and Beyond

A Comprehensive Rehearsal Book for Developing Bands

- Basic and Advanced Warm-ups including
 - Scales*
 - Arpeggios*
 - Interval Studies*
 - Chord Progressions*
 - Chorales*
- Key Change Studies
- Articulation Studies
- Flexibility Studies
- Glossary of Musical Terms, Symbols, and Signs
- Appendices containing
 - Scale Sheets*
 - Tuning Notes*
 - Fingering Charts*
- Percussion Features and Exercises emphasizing
 - Sticking Systems*
 - Basic Rudiments*
 - Playing Techniques for Accessory Instruments*

Instrument Books Available:

Conductor	BB203CS	24.95
Flute	BB203FL	4.95
Oboe	BB203OB	4.95
Bassoon	BB203BSN	4.95
B\flat Clarinet	BB203CL	4.95
B\flat Bass Clarinet	BB203BCL	4.95
E\flat Alto Sax	BB203ASX	4.95
B\flat Tenor Sax	BB203TSX	4.95
E\flat Baritone Sax	BB203BSX	4.95
B\flat Trumpet	BB203TP	4.95
F Horn	BB203FHN	4.95
Trombone	BB203TBN	4.95
Baritone-Euphonium	BB203BBC	4.95
Baritone T.C.	BB203BTC	4.95
Tuba	BB203TU	4.95
Mallet Percussion	BB203MLT	4.95
Percussion	BB203PER	4.95



**T H E
F. J. H.
MUSIC
COMPANY
INC.**

For additional information on this or other FJH publications, please contact your local dealer. If you are having trouble finding any of our publications, call us at (800) 262-8744 and we'll gladly help locate the dealer nearest you.

Visit us on the internet at www.fjhmusic.com