CONDUCTOR'S SCORE

# STRORG FOUNDATIONS

**Daily Warm Ups for 6th Grade Band** 



ABC

Jenna DiMento PA3: MUS 616.A01



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# ABOUT THE DIRECTOR

Jenna DiMento was born and raised in Rowley, Massachusetts, a small coastal town north of Boston. She began playing the clarinet in the fourth grade and quickly found that music is her passion. Jenna attended Triton Regional School District, which may not have had a huge music program, but it provided her a wide variety of musical experiences, including concert band, jazz band, marching band, pit orchestra, winter percussion, chorus, women's choir, jazz choir, and guitar classes. As Jenna made her way through middle and high school, eventually joining every music class or ensemble available to her, she found that not only did her passion lie in playing the clarinet, but in playing a variety of instruments and in being a leader in each group. She decided in the 9th grade that she wanted to become a music teacher so she could learn to play all of the instruments and learn how to give other children the chance to find a passion in music and the chance to join the family that is a school music program.

In 2016, Jenna DiMento graduated summa cum laude from Ithaca College, where she received a Bachelor of Music degree in Music Education. She student taught at Boynton Middle School in Ithaca, New York and at Shaker High School in Latham, New York. As a clarinetist, Jenna has performed in many states as well as in several European countries. Jenna's past clarinet teachers include Michael Galván, Donald Weng, and Nancy Fiske. Jenna is currently pursuing her Master's Degree through the American Band College of Central Washington University in Ashland, Oregon.

Jenna has been a band director at Galvin Middle School in Wakefield, Massachusetts since 2016. She conducts the 5th and 6th grade bands and assists with the 7th and 8th grade bands. Jenna also teaches 7th and 8th grade music appreciation classes, which include units on music literacy, guitar, and music technology. Jenna loves her job and feels lucky to work with such amazing students, co-workers, and a supportive community. After school, she enjoys teaching private lessons, playing in a community band and clarinet quartet, going paddle boarding on the nearby ocean, and participating in fitness classes like Zumba. Each July, Jenna teaches a week-long Summer Honors Band camp at Galvin Middle School. In the summer when Jenna is not teaching, she is usually relaxing on her boat or at the beach in the beautiful Plum Island Sound or helping to keep the waterways safe through her secondary job as Assistant Harbormaster.



# **ABOUT THE PROGRAM**

The Wakefield Public Schools' music program is tremendously well supported by the community. In 2020, Wakefield Public Schools was named one of The NAMM Foundation's "Best Communities for Music Education" for the eighth time in the last nine years. We are lucky to have an amazing music parent organization called the Wakefield Music Boosters, which supports all levels of the performing arts through volunteer work and fundraising.

All fourth-grade students have a general music class as well as a chorus class. Fourth-grade students may also elect to take orchestra in place of some of their chorus classes. When they reach Galvin Middle School, all 5th and 6th grade students must choose a performing ensemble (or they may choose two). Their options are band, orchestra, or chorus. In 7th and 8th grade, most students elect to stay in their performing ensembles, but also have the option to choose music appreciation instead of a performing ensemble. All music classes meet during the school day except for some after-school ensembles that students can audition for, including two jazz bands, a chamber orchestra, a chamber chorus, and the annual musical. In high school, students may elect to take concert band, wind ensemble, orchestra, honors string ensemble, chorale, chamber singers, treble choir, music theory 1 and 2, AP music theory, history of music, and electronic music during the school day. High school students may also join two jazz bands, marching band, several a cappella groups, and winter percussion after school.

At Galvin Middle School, there are currently three 5th grade beginner band classes, consisting of a total of 160 students. All of our hard work recruiting paid off, because the number of students who signed up for 5th grade band nearly doubled this year. One 5th grade band class is comprised of flute, clarinet, and alto saxophone players; the second is comprised of trombone, baritone, and tuba players; the third is comprised of trumpet and percussion (bell kit) players. There are two 6th grade band classes, each containing approximately forty students, with a fairly balanced mix of all of the instruments. Due to the large class sizes and the fact that 5th and 6th graders are required to choose a performing ensemble even if they are not interested in taking one, many behavioral problems must be kept at bay in the 5th and 6th grade band classes through quick pacing and careful seating chart planning. There is one 7th grade band class and one 8th grade band class, each consisting of approximately sixty students of balanced instrumentation.

Jenna DiMento is the lead teacher of the 5th and 6th grade band classes. She is able to split the classes into smaller groups with the help of her co-teacher, Michael Morel. Michael, a 2010 American Band College graduate, is the lead teacher of the 7th and 8th grade bands. Jenna serves as his co-teacher for those classes. Michael's primary instrument is percussion and his percussion knowledge and experience have been a tremendous benefit for the percussion sections at Galvin Middle School.

All Galvin Middle School music ensembles perform in two evening concerts during the school year. The 7th and 8th grade music ensembles have various other performance opportunities, including Veteran's Day assemblies, Jazz Nights, a Holiday Sing-Along, a Holiday Parade, our Galvin Music Festivals (performing for adjudicators in the morning and spending the rest of the day at an amusement park), the 8th Grade Graduation Ceremony, and in front of the Lincoln Memorial in Washington, D.C.

# ABOUT THE BAND

These books were specifically designed for Galvin Middle School's 6th grade bands. There are two 6th grade bands which meet for fifty minutes twice per week. Jenna DiMento is the lead teacher and her co-teacher. Michael Morel, helps with the percussion section and occasionally the low brass section as well.

In 6th grade, band students have a very different experience than they had in their previous year of learning their instrument. In 5th grade, beginning band students are grouped with only two or three different instruments in each class. At the 5th grade band concerts, these instrument groups perform separately, which allows us to showcase each group of instruments individually. We mostly focus on tone production, technique, and reading music during 5th grade. Percussionists mainly focus on learning to play the bells. with a small amount of snare drum technique mixed in.

When band students move on to 6th grade, it takes a few months for these students to adjust to having all of the different instruments in their class. We also begin working on music with more parts in 6th grade (such as real band arrangements), so students must learn to play as an ensemble and be independent on their notes and rhythms while many other parts are happening at the same time. Percussionists keep their bell kits at home for practicing and rotate between all of the typical band percussion instruments. Each band performs in two concerts and, for the first time, all of the instruments can be heard performing on stage together.

Instrumentation of each 6th grade band is approximately:

6 - Flutes 2 - Baritones (Bass Clef)

8 - B-flat Clarinets 4 - Trombones

6 - E-flat Alto Saxophones 2 - Tubas 8 - B-flat Trumpets

4 - Percussionists

At the end of 6th grade, I begin to identify students who may be a good fit for some of the instruments we don't offer in 5th and 6th grade, such as oboe, bass clarinet, tenor saxophone, baritone saxophone, bassoon, and French horn. For the students who agree to switch to one of those instruments, we offer private lessons over the summer and throughout the next school year so they can develop a solid foundation on the new instrument.



# **ABOUT THESE BOOKS**

#### Why I Chose This Project:

Before creating these books, I was dissatisfied with the quality of my 6th grade band's warm ups. I would piece together rote exercises, technique exercises from our method book, and chorales from a different book. I also ended up writing out long tone and lip slur exercises for them to keep in their folders. Teaching the exercises by rote and finding the exercises in the different books and pieces of paper in their folder consumed time each class that we should have spent playing our instruments. Because of this, I decided to create a set of books that includes all of my favorite warm up exercises in one place.

#### **How This Project Evolved:**

I completed the warm up exercises for this project last summer so that I could try them out with my 6th grade band this past school year. Throughout the school year, I did a lot of tweaking as I found mistakes, came up with ideas of exercises that were missing, and identified things that did not work well for a specific instrument. I ended up printing new versions for my students a few times during the school year. I am really happy with the final result, but I plan to continue making modifications in future years. Before our school building closed due to COVID-19, I felt that all of my students had an extremely strong foundation on their instruments.

#### How I Use These Warm Up Books:

Each class, I choose approximately six exercises to work on with the students. I write the numbers of those exercises on the whiteboard, as well as the specific skills we will be working on. I have all of my percussionists play mallet instruments one class, and then snare drum (or drum pad) the next class. That way, they can help each other and I know that each one of them is getting equal time on each instrument (rather than always choosing to play snare drum in the warm up). I usually start class with the Remington exercise and have the brass players buzz the notes on their mouthpieces while the woodwinds and percussion play the exercise. Next, we usually do the lip slur exercise. After that, I usually choose one scale, one technical exercise, and one chorale. I like to focus solely on the key of concert B-flat for a large part of the school year so that the students develop a really strong foundation on that key. I gradually introduce the keys of concert F, E-flat, A-flat, and the chromatic scale starting in March. I love that I own these books, because I was legally able to upload them all to my students' Google Classroom pages. Part of my remote learning assignments this spring involved playing specific warm up exercises in addition to the other music we worked on during the COVID-19 closure.

#### How Much Time I Spend Daily On The Warm Up:

In the beginning of the school year, we spent about 30 minutes of every class warming up. This seems like a lot (more than half the period), but I always find that students are rusty on their instruments at the beginning of the school year. By spending time learning many of the exercises and reviewing the skills they learned last year, this year's 6th grade bands developed a strong foundation that helped them to really shine during the rest of the school year. In late October when we began working on concert music, I decreased the amount of time spent on the warm up to approximately 15-20 minutes per day. I feel this time is worth it in order to develop and maintain good habits.

# **ABOUT THESE BOOKS**

(continued)

#### General Tips For The Director:

- > The purpose of this book is not to go in order from the beginning to the end. It is simply meant to be a collection of all of my favorite warm up exercises in the same book. Choose several specific exercises to work on each day. I always try to choose exercises that reinforce skills that will be needed later in the rehearsal.
- > Remember to give the students time before playing each exercise to read the green colored educational notes written above each exercise. Each book includes tips that are specific to that instrument.
- > Consider instructing the brass players to buzz on their mouthpieces before they play. They can buzz the first exercise while the woodwinds and percussionists play it.
- > Vary the exercises by asking for specific dynamic levels and/or articulations. Don't forget to remind the percussionists of proper stick heights for each dynamic level.
- > Be picky! Don't accept poor posture, tone quality, intonation, or balance. Make sure the students play the correct note values; for example, whole notes should be held all the way through the measure until the first beat of the next measure.
- > In general, do not allow students to write in note names above or below their notes. They will use these "cheats" as a crutch and will not learn how to read music properly. I did provide a few "cheats" above notes that I knew my 6th grade students would not recognize. However, just like in a method book, I only provided the "cheat" once (solely for the first time that note occurred in the book).
- > Before playing lip slurs, consider teaching the band the basics of the overtone series so that they understand why multiple notes can be played with the same fingering.
- > In order to develop well-rounded percussionists, make sure the percussionists are spending adequate time playing both the snare drum warm up book and the mallet percussion warm up book. Do not allow any of the percussionists to become "solely drummers" or "solely mallet players". I suggest having the percussionists play on drum pads during the warm up instead of snare drums so that you can more easily hear all of the instruments in your band. If you don't have enough drum pads, you can substitute rubber mouse pads on a table.
- I used the most common note spellings in the chromatic scale and other chromatic exercises rather than using sharps going up and flats going down the scale. I decided to write the notes that my students will be more likely to see in their music this year so that they can become confident with the chromatic fingerings. However, there are educational notes on the chromatic scale page for each instrument explaining enharmonic equivalents. We usually spend more time learning about enharmonic equivalents in 7th grade since this is generally when they will begin to come across the less common spellings of notes. It is my belief that keeping everything simpler at this young age will allow my students to retain information more successfully.
- ➤ I suggest putting differently colored stickers on each of your clarinet students' pinky keys to help them to initially learn and quickly identify the notes played with their pinkies. For example, I put a green sticker on the A-flat key, yellow stickers on the two F-sharp keys, orange stickers on the two F keys, and pink stickers on the two E keys. This way, when clarinetists have a question about a pinky fingering, the teacher can quickly say "your green key" instead of having to walk over and point out the key.

# WHY DO WE WARM UP?

The goal of a warm up is to focus our mind, to warm up our muscles, and to form good habits through repetition. Once these good habits are formed, it will be easier to transfer them to all of the music we play. One of the jobs of a band director is to plan a warm up that teaches or reinforces skills that will be required later in the rehearsal.

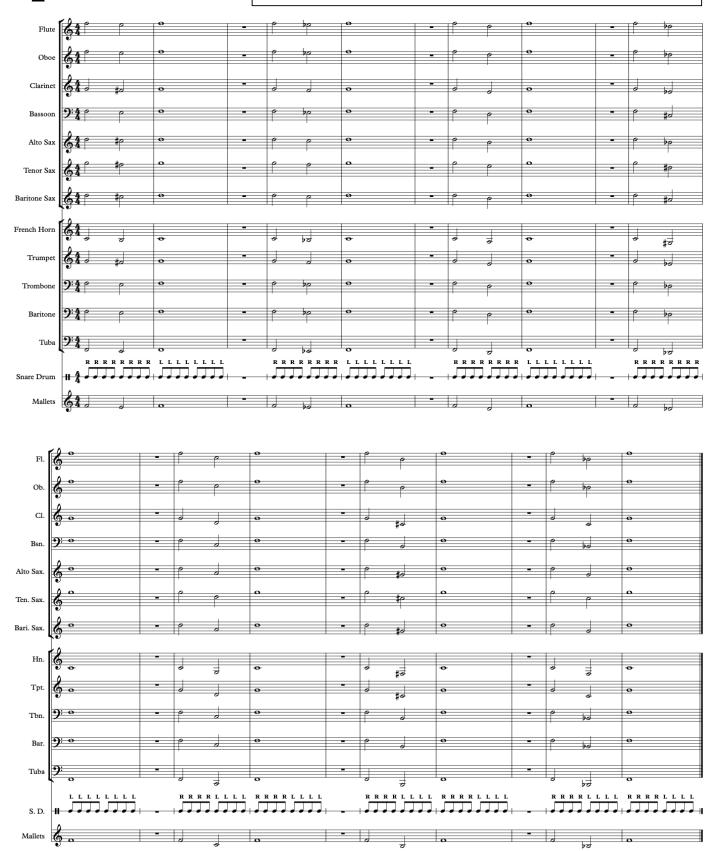
# POSSIBLE SKILLS TO FOCUS ON DURING THE WARM UP

Consider choosing a few of the following skills to specifically focus on during each band class. Write those skills on the whiteboard and choose exercises from this warm up book that will facilitate improving upon those areas.

- 1. Posture
- 2. Hand Position
- 3. Embouchure
- 4. Breath Support
- 5. Tone Quality
- 6. Intonation
- 7. Balance and Blend
- 8. Playing Together
- 9. Dynamics
- 10. Articulations
- 11. Playing Technique
- 12. Rhythmic Accuracy
- 13. Range
- 14. Sticking Patterns/Rudiments
- 15. Reading Music



Students must listen to themselves and try to match tone quality, volume level, and intonation with every note. Play this exercise slowly and consider using a drone. Consider having brass players buzz this exercise instead of playing it.



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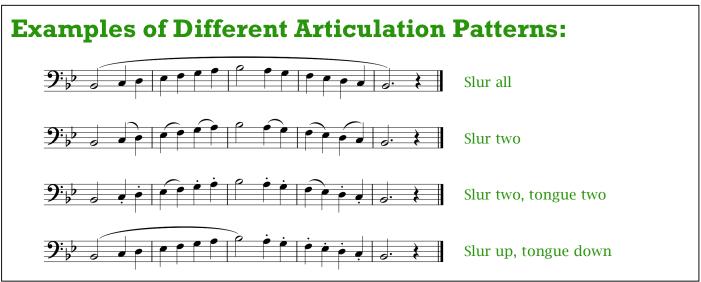
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#### Concert B-Flat Scale

- Remind the students to listen and balance to each other while playing the chords.
- > Consider writing different articulation patterns on the board for students to follow.
- > Clarinetists may need more practice crossing the break before they can master this. See page 11 for tips on how clarinetists should practice crossing the break.
- ➤ Once percussionists are comfortable with their sticking patterns, consider instructing them to switch to left-hand lead so that they develop even hands.







### Leaping Up: Concert B-Flat

- ➤ Use this exercise to work on ear training. Have the students sing the pitches on solfege (or buzz them) before they play the exercise on their instruments.
- > Consider using this exercise to work on legato and staccato tonguing.
- > Consider having the students gradually crescendo while they play this exercise.
- > Clarinetists may need more practice crossing the break before they can master this (see below for tips on how clarinetists should practice crossing the break).



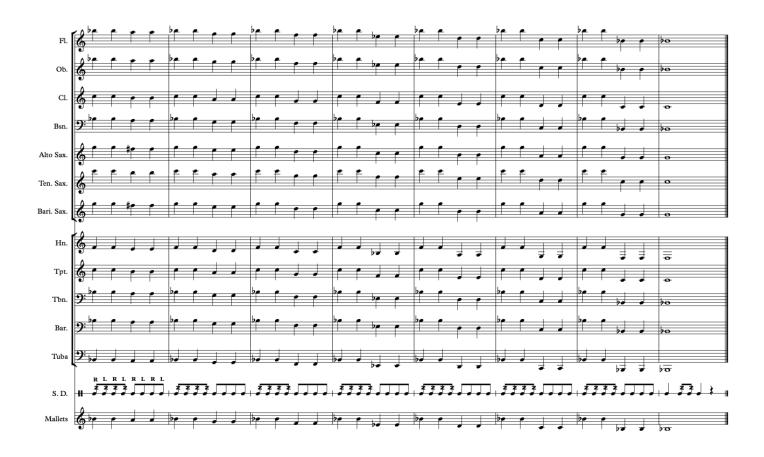
#### How clarinetists should practice crossing the break:

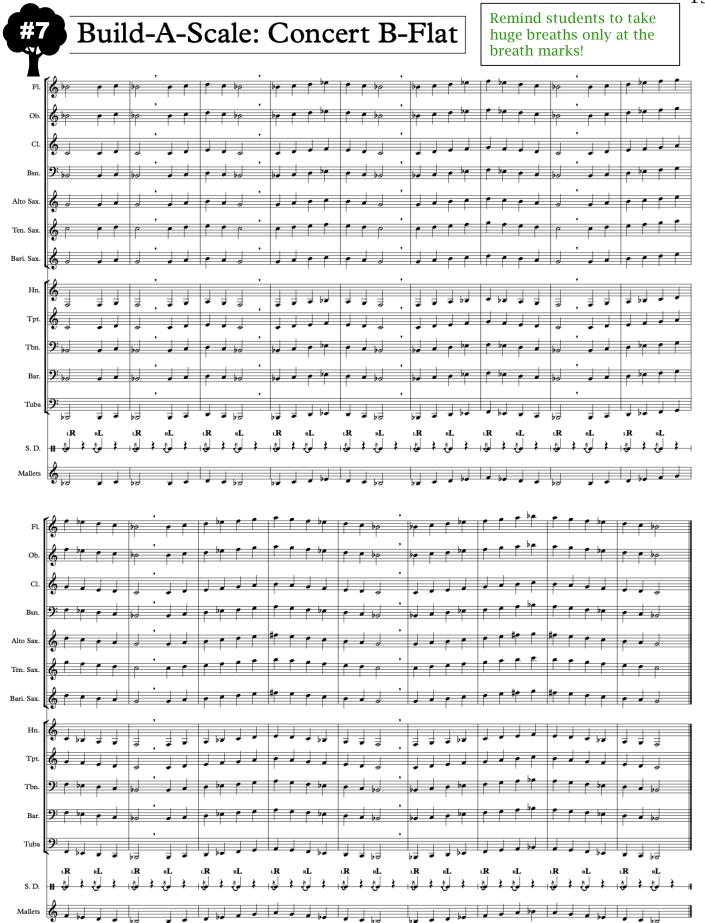
- 1. Practice the lowest two notes on the clarinet (**E** and **F**) until they can play them with a loud, full tone.
- 2. Practice the notes right above the break (**B** and **C**) until they can play them with a loud, full tone.
- 3. Practice each measure separately in Warm Up #6. Before you can go up across the break, you must feel comfortable going down across the break.
- 4. Practice going up across the break slowly (A to B, B-flat to B, B-flat to C).
- 5. Practice Warm Ups #4, #5, and #7.



# Leaping Down: Concert B-Flat

- ➤ Each student should try to synchronize their finger movements so they get smooth transitions between notes.
- > Students should keep their fingers close to their "home" keys at all times.
- > Use this exercise to work on ear training. Have the students sing the pitches on solfege (or buzz them) before they play the exercise on their instrument.
- > Consider having the students gradually decrescendo while they play this exercise.
- This exercise can help clarinetists with crossing the break, since they need to feel comfortable going down over the break before they can successfully go up.





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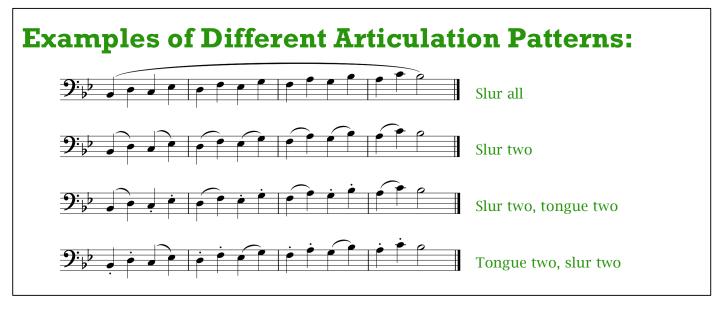




### Thirds 2.0: Concert B-Flat

- > Remind students to look ahead in the music so they can prepare for what notes are coming next.
- > Students should work on achieving smooth transitions between notes.
- > Consider writing different articulation patterns on the board for students to follow.





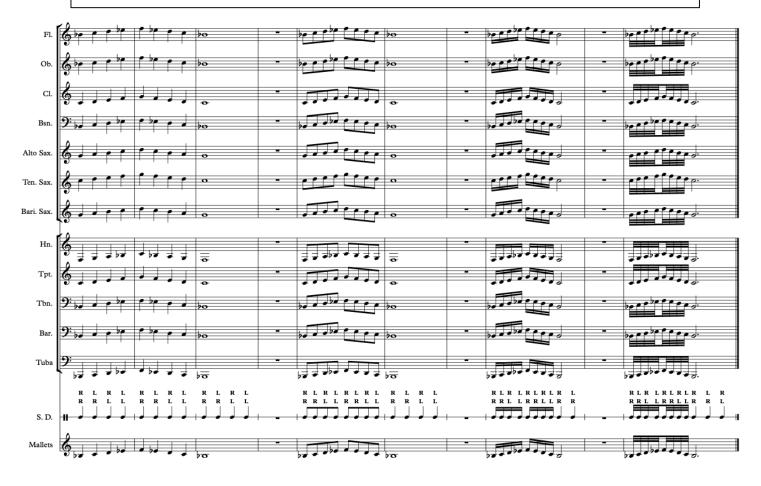
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Mallets 6



# Fast Fingers 2.0

- > Remind students to subdivide 8th, 16th, and 32nd notes (respectively) during the rests so that they are ready to play the following measure.
- > Instruct the students to either tongue or slur each measure.
- > Instruct the percussionists to work on either the single stroke or the double stroke option.





# Sibelius "Finlandia" Chorale: Concert B-Flat

#### Excerpt from "Finlandia" by Jean Sibelius, arranged by Jenna DiMento

- > Part 1: Flute, Oboe, Clarinet, Alto Saxophone, Mallet Percussion
- > Part 2: Tenor Saxophone, French Horn, Trumpet
- Part 3: Bassoon, Baritone Saxophone, Trombone, Baritone, Tuba



### Things to work on within this chorale:

- Breath support
- > Tone quality
- > Intonation
- Balance and blend
- Dynamics and phrasing
  - Teach students what they should do during long held notes (crescendo or decrescendo)
  - Teach students how to tell where each phrase ends and where to place their breaths
  - > Teach students how they can shape each phrase as well as the overall excerpt
- > Holding long notes for the correct length of time (all the way through the end of the measure)
- > Watching the conductor as much as possible
- Following key signatures



### Grainger "Horkstow Grange" Chorale: Concert B-Flat

#### Excerpt from "Lincolnshire Posy" by Percy Grainger, arranged by Jenna DiMento

- Part 1: Flute, Oboe, Clarinet, Mallet Percussion
- Part 2: Tenor Saxophone, French Horn, Trumpet
- > Part 3: Alto Saxophone
- > Part 4: Bassoon, Baritone Saxophone, Trombone, Baritone, Tuba



#### Things to work on within a chorale:

- Breath support
- > Tone quality
- Intonation
- > Balance and blend
- > Dynamics and phrasing
  - > Teach students what they should do during long held notes (crescendo or decrescendo)
  - > Teach students how to tell where each phrase ends and where to place their breaths
  - > Teach students how they can shape each phrase as well as the overall excerpt
- > Holding long notes for the correct length of time (all the way through the end of the measure)
- > Watching the conductor as much as possible (especially on fermatas)
- Following key signatures

Consider choosing different articulation patterns (see page 10). Remind the students to listen and balance to each other while playing the chords.

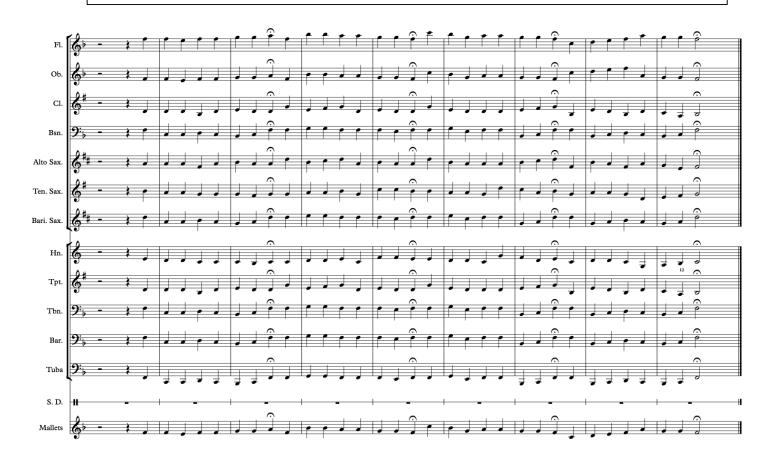




# Tallis "Canon" Chorale: Concert F

#### This chorale was written by Thomas Tallis and arranged for band by Jenna DiMento

- Part 1: Flute, Oboe, Mallet Percussion
- > Part 2: Clarinet, Alto Saxophone, Trumpet
- Part 3: Tenor Saxophone, French Horn
- Part 4: Bassoon, Baritone Saxophone, Trombone, Baritone, Tuba



# Things to work on within this chorale:

- Breath support
- > Tone quality
- > Intonation
- > Balance and blend
- Dynamics and phrasing
  - > Teach students what they should do during long held notes (crescendo or decrescendo)
  - > Teach students how to tell where each phrase ends and where to place their breaths
  - > Teach students how they can shape each phrase as well as the overall excerpt
- ► Holding long notes for the correct length of time (all the way through the end of the measure)
- Watching the conductor as much as possible (especially on fermatas)
- Following key signatures

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Mallets 6



### Holst "Chaconne" Chorale: Concert E-Flat

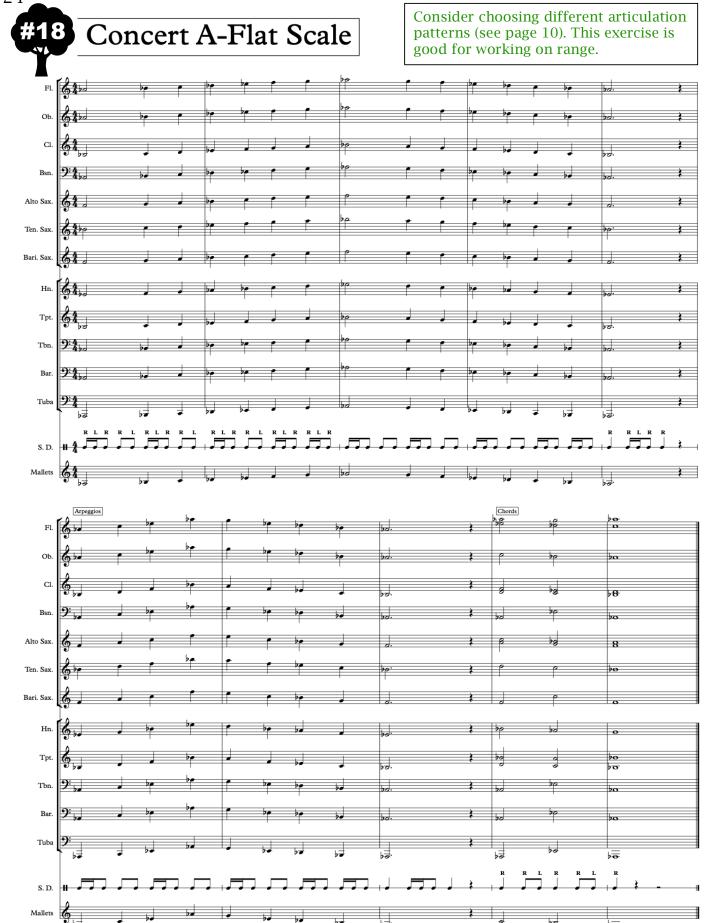
#### Excerpt from "First Suite in E-Flat" by Gustav Holst, arranged by Jenna DiMento

- > Part 1: Flute, Oboe, Mallet Percussion
- > Part 2: Clarinet, Trumpet
- > Part 3: Alto Saxophone, Tenor Saxophone, French Horn
- > Part 4: Bassoon, Baritone Saxophone, Trombone, Baritone, Tuba



### Things to work on within a chorale:

- Breath support
- > Tone quality
- > Intonation
- Balance and blend
- Dynamics and phrasing
  - > Teach students what they should do during long held notes (crescendo or decrescendo)
  - > Teach students how to tell where each phrase ends and where to place their breaths
  - > Teach students how they can shape each phrase as well as the overall excerpt
- ► Holding long notes for the correct length of time (all the way through the end of the measure)
- Watching the conductor as much as possible (especially on fermatas)
- Following key signatures



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#### Holst "In The Bleak Midwinter" Chorale: Concert Ab

#### Excerpt from "In The Bleak Midwinter" by Gustav Holst, arranged by Jenna DiMento

- Part 1: Flute, Oboe, Trumpet, Mallet Percussion
- > Part 2: Clarinet, Alto Saxophone
- Part 3: Tenor Saxophone, French Horn
- > Part 4: Bassoon, Baritone Saxophone, Trombone, Baritone, Tuba

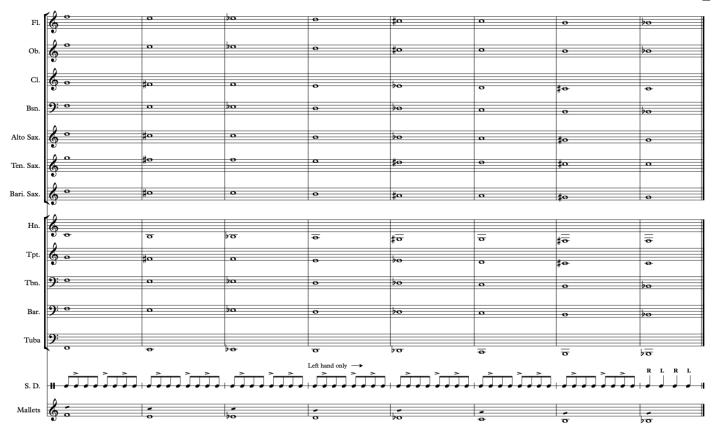


#### Things to work on within a chorale:

- Breath support
- > Tone quality
- > Intonation
- Balance and blend
- > Dynamics and phrasing
  - Teach students what they should do during long held notes (crescendo or decrescendo)
  - > Teach students how to tell where each phrase ends and where to place their breaths
  - Teach students how they can shape each phrase (hairpin crescendos and decrescendos)
- Holding long notes for the correct length of time (all the way through the end of the measure)
- Watching the conductor as much as possible (especially on fermatas)
- Following key signatures

Remind the clarinet and saxophone students to use their chromatic fingerings.





#### How to vary this exercise:

- ➤ Vary the rhythms. Have the students play the scale in half notes, quarter notes, or eighth notes. They could also articulate eight (8) or four (4) eighth notes on each pitch. In these instances, percussionists should all play a mallet instrument.
- > Vary the dynamics. Choose a dynamic level as well as two different stick heights for the accents and regular notes on the snare drum. Consider crescendos and decrescendos as well.
- > The percussionists could alternate their hands instead of playing sets of four measures on a single hand.
- Mallet players could alternate their hands for each note or play an entire measure on one hand before switching hands.
- Students can turn their music stands around and play the scale from memory.
- > Consider choosing how many measures the students should play on one breath and try to increase the number of measures during each repetition of the scale.

#### Remember to teach about enharmonic notes:

**Enharmonic notes** are two notes that sound the same but are written differently. D-sharp sounds the same and is fingered the same as E-flat, which can be found in our chromatic scale. D-sharp is simply another name for E-flat.

Here are some more examples of enharmonic notes:

- > **A-sharp** sounds the same as **B-flat**
- > C-sharp sounds the same as D-flat
- D-sharp sounds the same as E-flat
- F-sharp sounds the same as G-flat
- ➤ **G-sharp** sounds the same as **A-flat**

# Happy Birthday: Melody

Remind students to check their key signature and to watch the conductor on the fermata.





# Happy Birthday: Ensemble Version

Remind students to check their key signature, that their time signature is 3/4, and to watch the conductor on the fermata.



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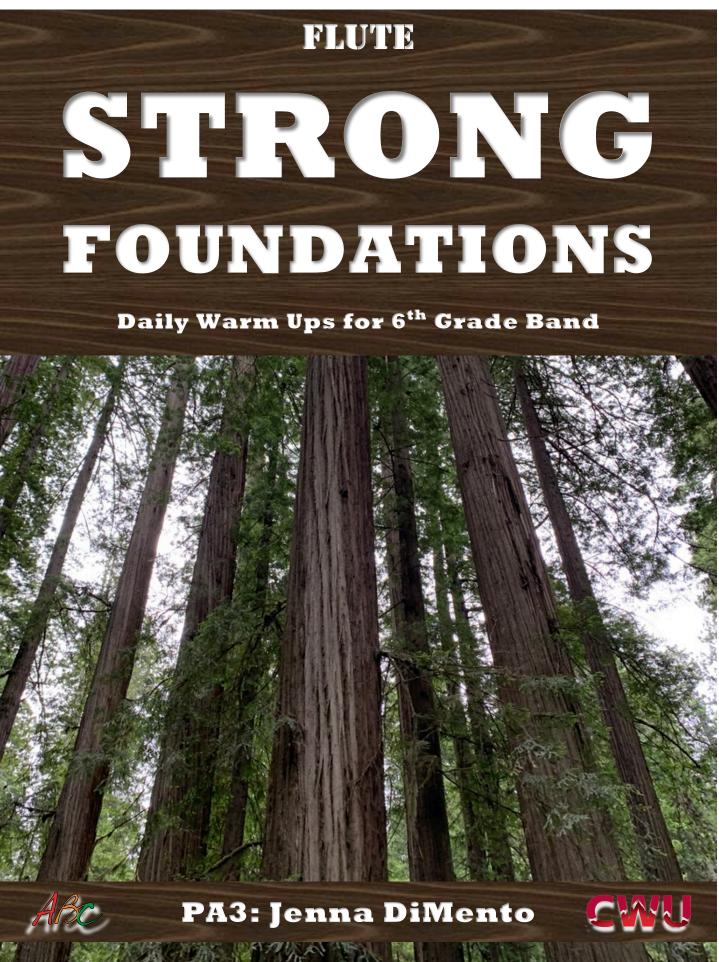
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				13-

# WHY DO WE WARM UP?

The goal of a warm up is to focus your mind, to warm up your muscles, and to form good habits through repetition. Once these good habits are formed, it will be easier to transfer them to all of the music you play.

# SOME THINGS TO FOCUS ON DURING THE WARM UP

#### 1. Posture

➤ Sit tall on the edge of your chair, put both feet flat on the floor, keep your head level, hold the flute while playing so that it is parallel with the floor, and don't allow your elbow to rest on the back of the chair.

#### 2. Hand Position

➤ Maintain "C" shaped hands and keep your fingers hovering over their "homes".

#### 3. Embouchure

➤ Mouth "whee" so that the corners of your lips are drawn outwards and your bottom lip is flat. Then mouth "too" while keeping your lips in the "whee" position.

#### 4. Air Support

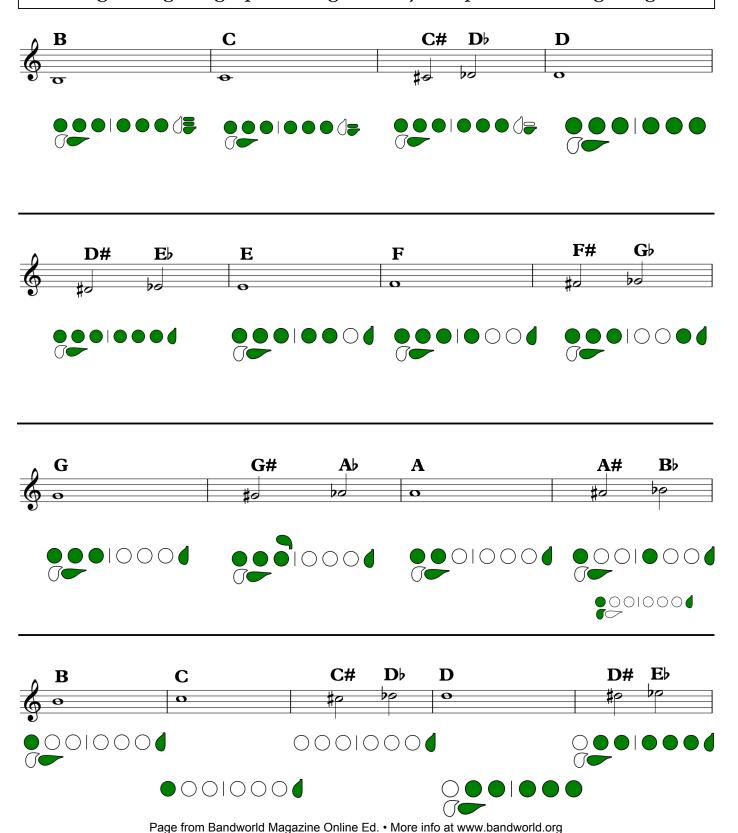
➤ Breathe through your mouth while keeping your bottom lip on the head joint. Take deep breaths and use fast air! Make sure your air goes into the hole of the head joint.

#### 5. Intonation

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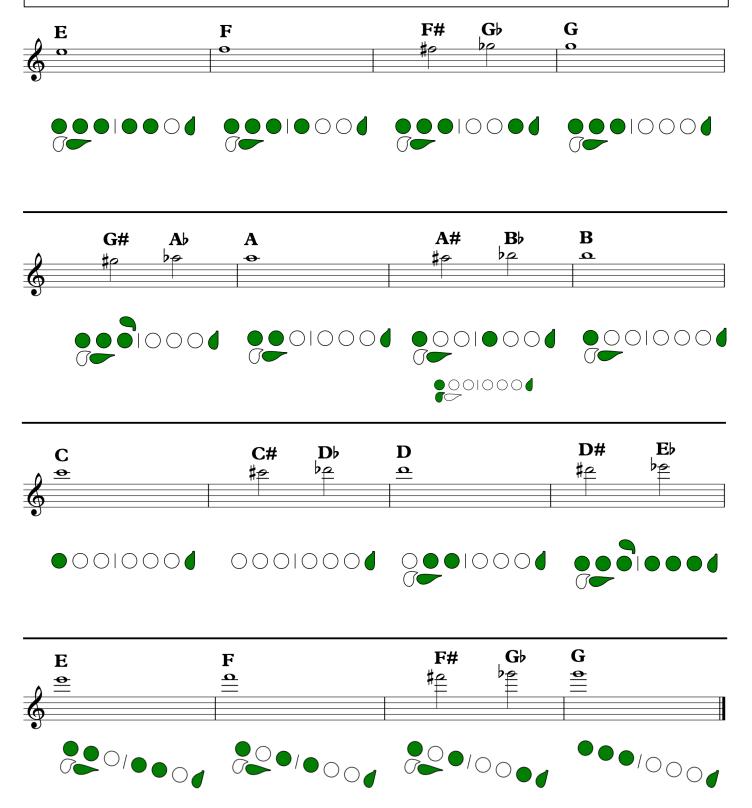
# **FLUTE FINGERING CHART**

Some notes have alternate fingerings. For those notes, the larger fingering option is generally the preferred fingering.



#### **FLUTE FINGERING CHART**

Part 2: Many of these notes have the same fingerings as the lower octave but require a smaller lip aperture (hole) and faster air.



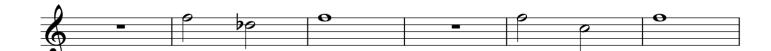
# FLUTE STRONG FOUNDATIONS

Daily Warm Ups for 6<sup>th</sup> Grade Band



Try to play every note at the same exact volume level and tone quality.







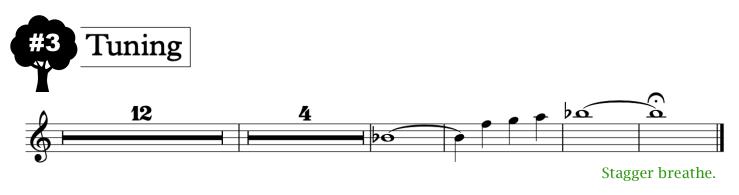
#### Lip Slurs and Large Leaps

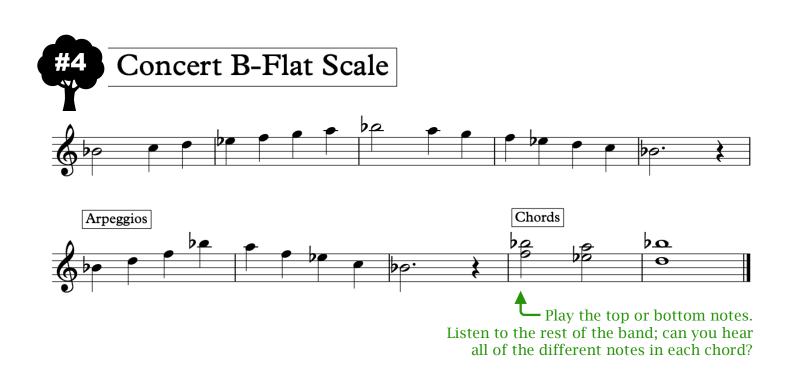
Tighten your aperture (hole in your lips) and blow faster air to get the high Bb.





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Move your fingers together for smooth transitions between notes.





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### #6

#### Leaping Down: Concert B-Flat

Try to keep all of your fingers hovering over their "homes" throughout. Minimize movement!







#### Build-A-Scale: Concert B-Flat

Take deep breaths at each breath mark. Try not to breathe anywhere else.







#### Are you having trouble with your air control?

If you have trouble holding notes for long periods of time or if you find that you need to take breaths very frequently while you play, there are a few things that you can practice to improve your breath control.

- 1. Make sure your aperture (the hole between your lips) is small; it should look like a tiny diamond or oval.
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- 3. Increase your lung capacity by practicing long tones or doing Breathing Gym. Take deep breaths and playing notes for as long as you can every day.

#### Thirds: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!







#### Thirds 2.0: Concert B-Flat

Move your fingers together for smooth transitions between notes.





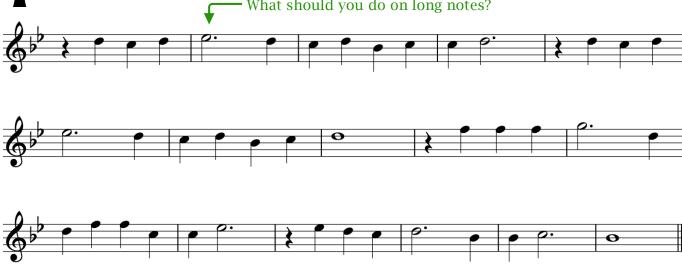
#### #10 Fast Fingers

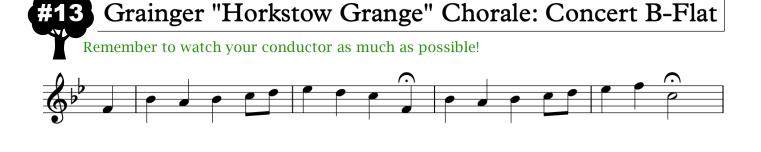
Try not to move your fingers too far away from their "homes".



















Listen to the rest of the band; can you hear all of the different notes in each chord?

### Tallis "Canon" Chorale: Concert F

Don't forget to check your key signature! This flat on the middle line means all B's are flat.





# #16 Concert E-Flat Scale





#### Holst "Chaconne" Chorale: Concert E-Flat

Don't forget to check your key signature! These 3 flats mean all **B**'s, **E**'s and **A**'s are flat.





# #18 Concert A-Flat Scale





#### Holst "In The Bleak Midwinter" Chorale: Concert Ab

Don't forget to check your key signature! These 4 flats mean all **B**'s, **E**'s, **A**'s, and **D**'s are flat.













#### I thought the chromatic scale included every note. Why did I find a D-sharp in my music, but I don't see that note in my chromatic scale?

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## Why do I have to add my right pinky finger for most of the notes on the flute?

- ➤ The first reason is **intonation**. The notes **E**, **F**, and **F-sharp** at the top of the staff tend to be flat on the flute and adding this pinky key helps to raise the pitch.
- ➤ The second reason is to aid in **balance** of the instrument. Adding the right pinky key provides another point of contact that helps the flute feel more secure in your hands.



#### Happy Birthday: Melody

Don't forget to check your key signature!







#### Happy Birthday: Ensemble Version

Don't forget to check your key signature!



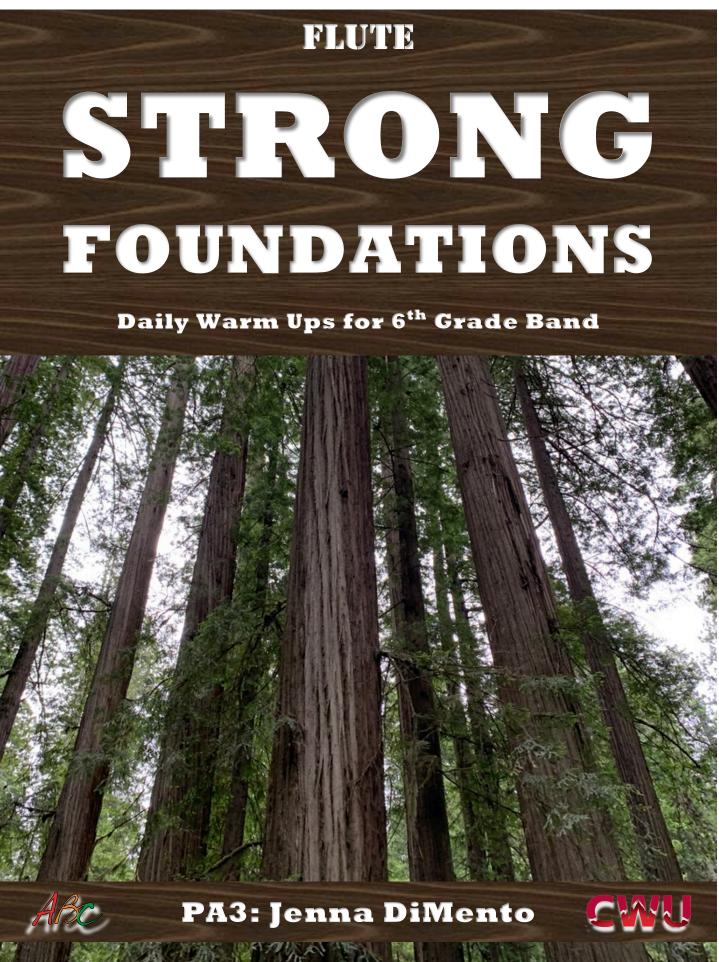


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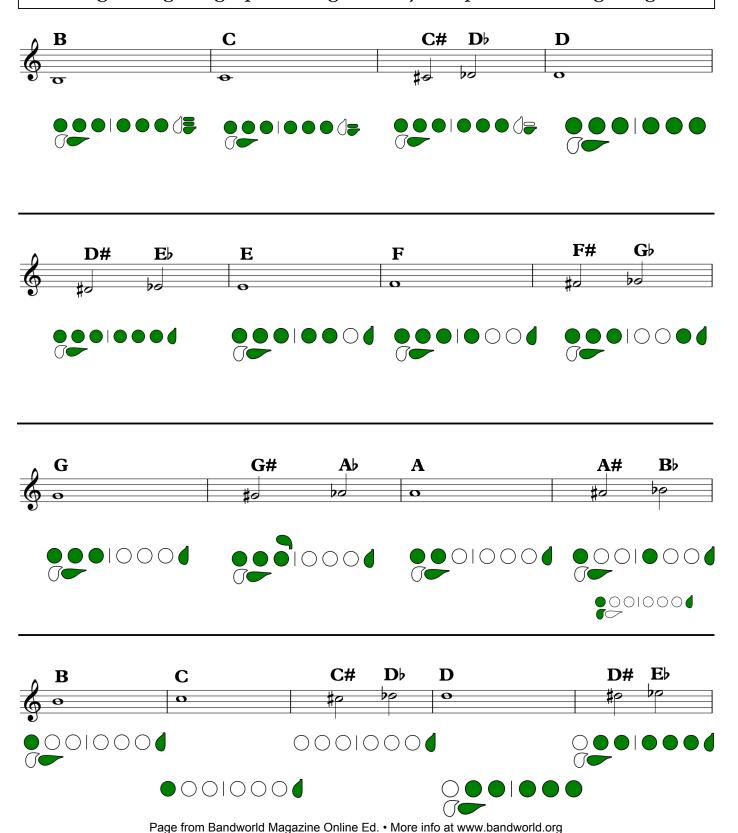
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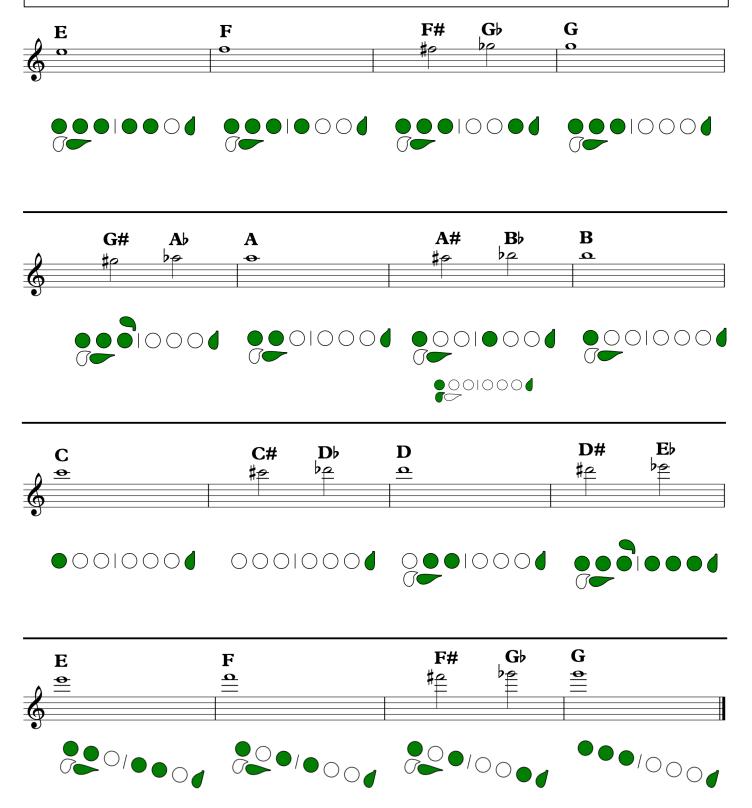
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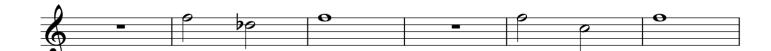
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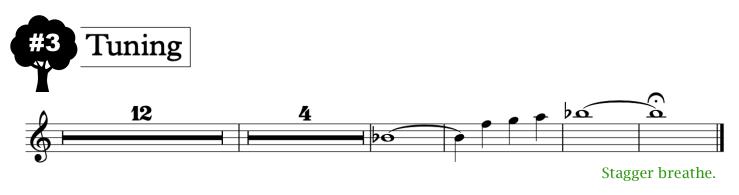
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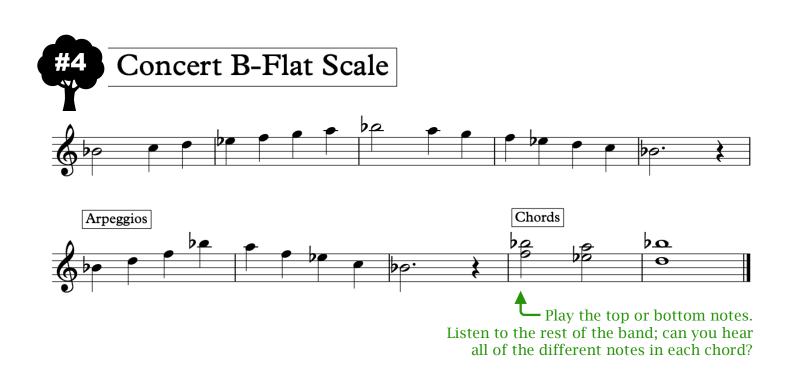
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Move your fingers together for smooth transitions between notes.





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### #6

#### Leaping Down: Concert B-Flat

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#### Build-A-Scale: Concert B-Flat

Take deep breaths at each breath mark. Try not to breathe anywhere else.







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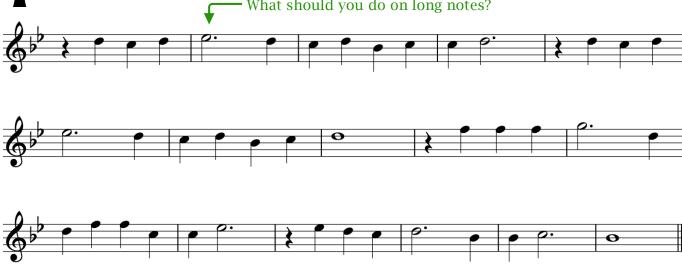
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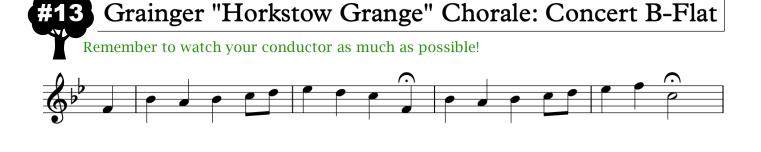
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Listen to the rest of the band; can you hear all of the different notes in each chord?

### Tallis "Canon" Chorale: Concert F

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## #16 Concert E-Flat Scale





#### Holst "Chaconne" Chorale: Concert E-Flat

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Don't forget to check your key signature!







#### Happy Birthday: Ensemble Version

Don't forget to check your key signature!



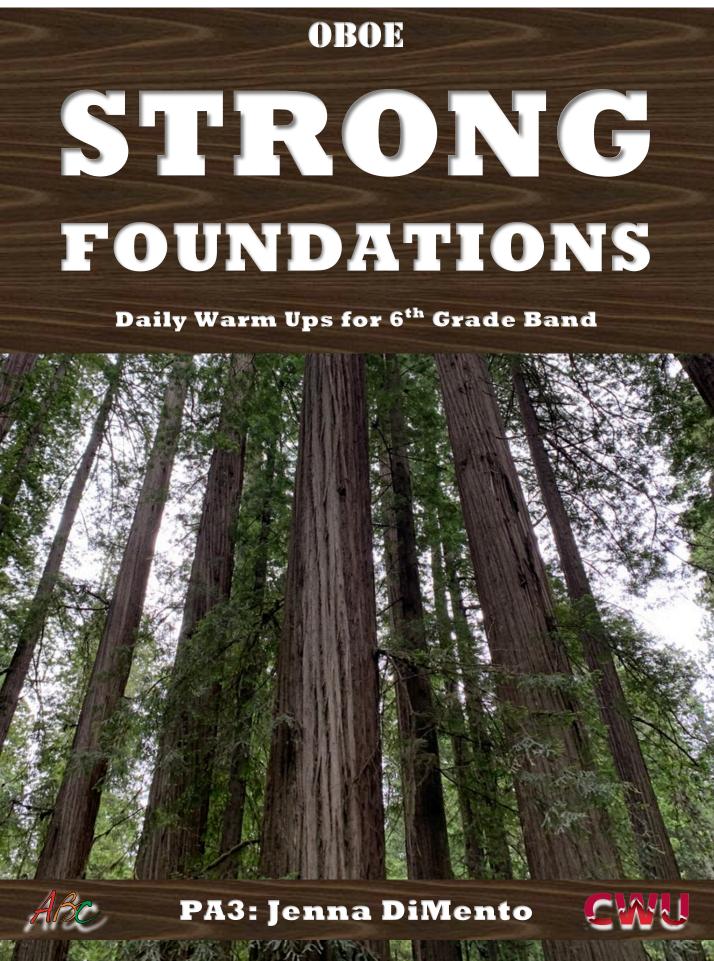


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#### WHY DO WE WARM UP?

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# SOME THINGS TO FOCUS ON DURING THE WARM UP

#### 1. Posture

> Sit tall on the edge of your chair, put both feet flat on the floor, keep your head level, and angle the oboe so that the bell is slightly in front of your knees.

#### 2. Hand Position

➤ Maintain "C" shaped hands and keep your fingers hovering over their "homes". Place your thumb rest over your right thumb knuckle joint.

#### 3. Embouchure

➤ Lay the tip of your reed in the middle of your bottom lip and then roll your bottom lip in so that the tip of the reed is in your mouth. Think of the words "no oboe" so that the corners of your lips are drawn forward against your teeth and both lips cushion the reed firmly.

#### 4. Air Support

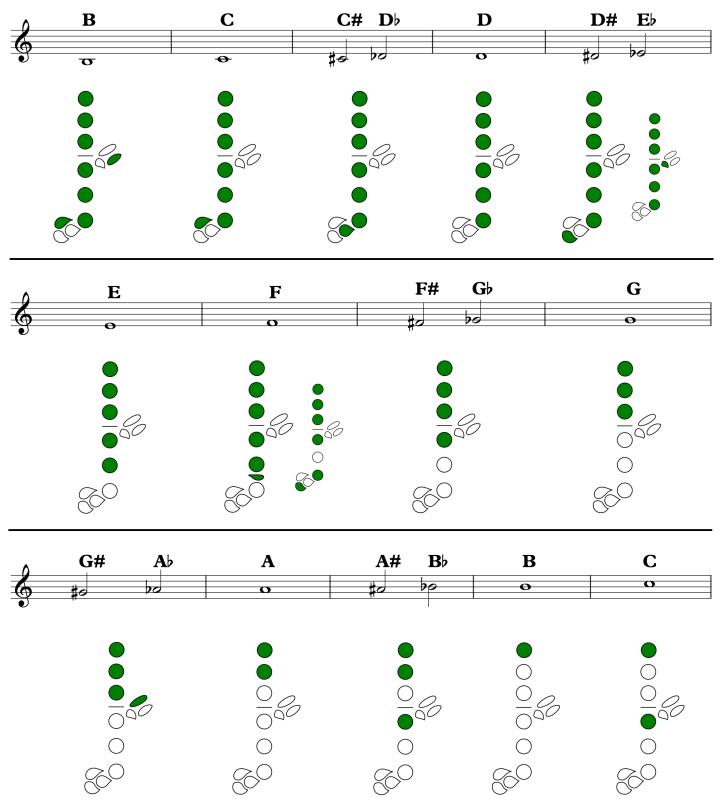
> Take deep breaths and use fast air!

#### 5. Intonation

➤ In order to play with good intonation, you must first play with good tone quality. You must also develop your ear so that you can hear when you are playing in tune.

#### **OBOE FINGERING CHART**

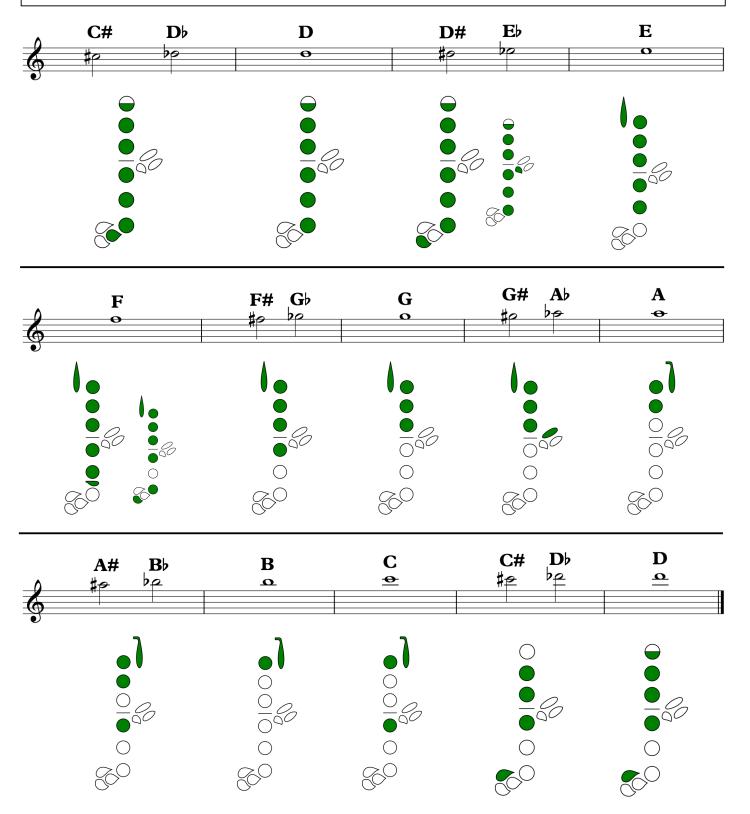
Some notes have alternate fingerings. For those notes, the larger fingering option is the most common fingering.



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#### **OBOE FINGERING CHART**

**Part 2:** Pay special attention to these fingerings; most of them use either half-hole, the back octave key, or the side octave key.



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#### ОВОЕ

#### STRONG FOUNDATIONS

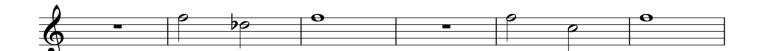
Daily Warm Ups for 6th Grade Band



#### Remington

Try to play every note at the same exact volume level and tone quality. Listen to each note to make sure you are playing in tune.







# #2

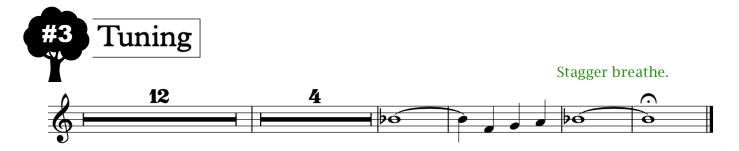
#### Lip Slurs and Large Leaps

Remember to use the side octave key on high B-flat and high A.



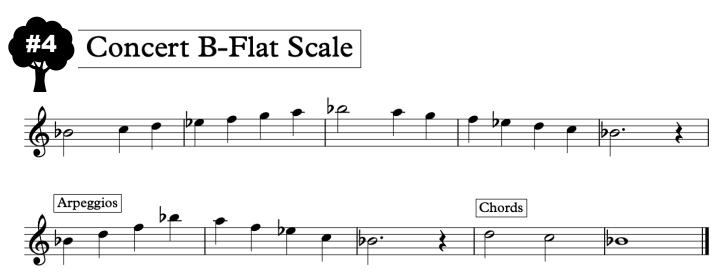






#### How do I adjust my intonation on the oboe?

First, make sure your reed is a good length and hardness. If your notes are still out of tune, try the following steps. If a note is sharp, roll your reed out of your mouth a little more and make your oral cavity larger by pretending to yawn with your mouth closed. If a note is flat, roll your reed into your mouth a little more and squeeze your lips together more.



Listen to the rest of the band; can you hear all of the different notes in each chord?

### Leaping Up: Concert B-Flat

Move your fingers together for smooth transitions between notes.





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#### Leaping Down: Concert B-Flat

Try to keep all of your fingers hovering over their "homes" throughout. Minimize movement!

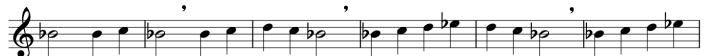




# #7

#### Build-A-Scale: Concert B-Flat

Take deep breaths at each breath mark. Try not to breathe anywhere else.







#### How can I develop my ear so that I can play more in tune?

Here are three things you can do to develop your ear:

- 1. Listen to recordings of professional oboe players; the more you hear them, the more you will be able to emulate them.
- 2. Sing! If you can sing in tune, you can learn to play in tune. Practice singing along with the radio or singing your oboe music.
- 3. Enroll in private oboe lessons. A private teacher will be able to help you develop your ear through call and response and constant feedback.

#### Thirds: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!







#### Thirds 2.0: Concert B-Flat

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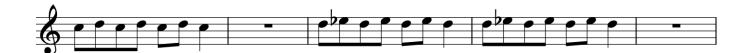




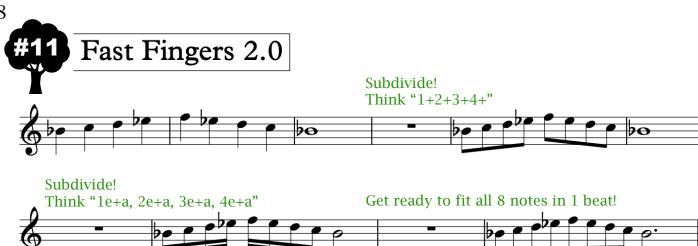
#### #10 Fast Fingers

Try not to move your fingers too far away from their "homes".













#### 3 Grainger "Horkstow Grange" Chorale: Concert B-Flat

Remember to watch your conductor as much as possible!





# #14 Concert F Scale





Listen to the rest of the band; can you hear all of the different notes in each chord? If not, you may be playing too loud.

#### Tallis "Canon" Chorale: Concert F

Don't forget to check your key signature! This flat on the middle line means all **B**'s are flat.





# #16 Concert E-Flat Scale



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#### Holst "Chaconne" Chorale: Concert E-Flat

Don't forget to check your key signature! These 3 flats mean all **B**'s, **E**'s and **A**'s are flat.





# #18 Concert A-Flat Scale



# #19 Holst "In The Bleak Midwinter" Chorale: Concert Ab

Don't forget to check your key signature! In this case, all B's, E's, A's, and D's are flat.

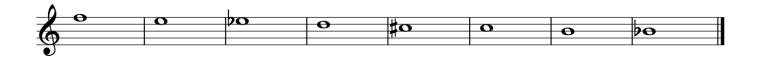












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#### Why are my reeds causing me so many problems?

- > Remember to soak your reed in water for two minutes before you play.
- > Reeds are extremely fragile and will not work properly if the tip gets cracked or chipped; be gentile with your reeds and store them in a reed case.
- ➤ Your reed may be too old. Reeds generally only last for about a month or less.
- ➤ Your reed may be too hard or soft. Medium hard reeds are generally suggested for middle school students. If you can, ask a professional oboist to make you custom reeds; these will usually work the best.



# Happy Birthday: Melody

Don't forget to check your key signature!







# Happy Birthday: Ensemble Version

Don't forget to check your key signature!



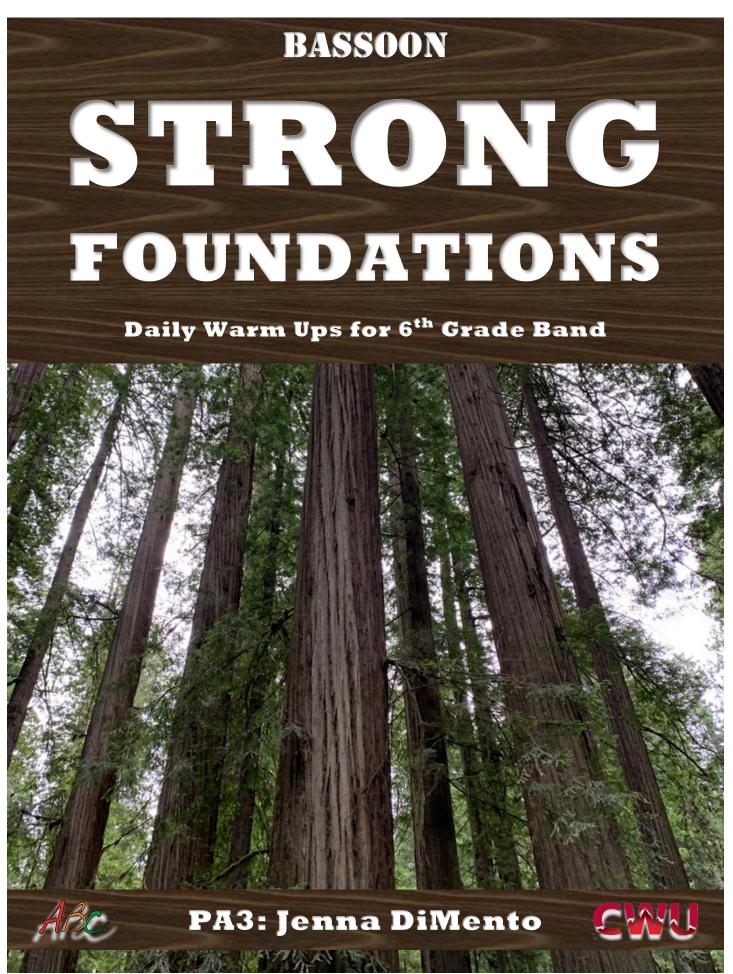


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# SOME THINGS TO FOCUS ON DURING THE WARM UP

#### 1. Posture

> Sit tall on top of your seat strap, put both feet flat on the floor, and keep your head and torso straight. Adjust your seat strap so that the reed naturally rests near your lips.

#### 2. Hand Position

➤ Maintain "C" shaped hands (like you are holding a tennis ball) and keep your fingers hovering over their "homes".

#### 3. Embouchure

> Say the word "dew" and then lay the tip of your reed in the middle of your bottom lip. Roll your bottom lip inward and bring your top lip down. The first wire of the reed should be nearly touching your lips. Stay relaxed.

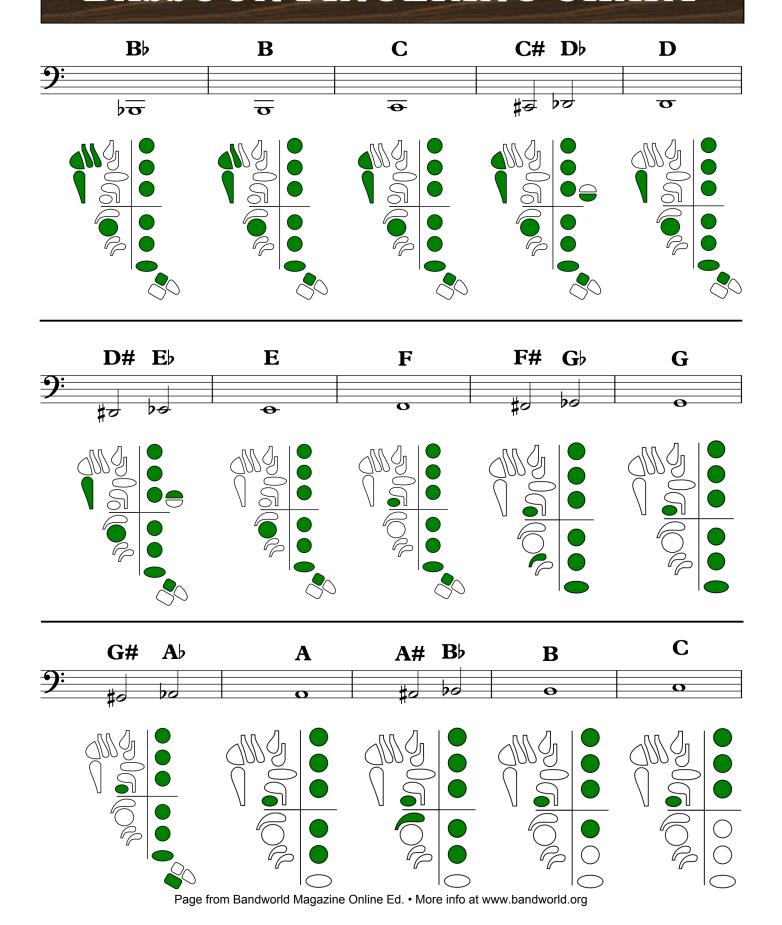
#### 4. Air Support

➤ Lift your top lip off the reed when you breathe. Take deep breaths, stay relaxed, and use fast air!

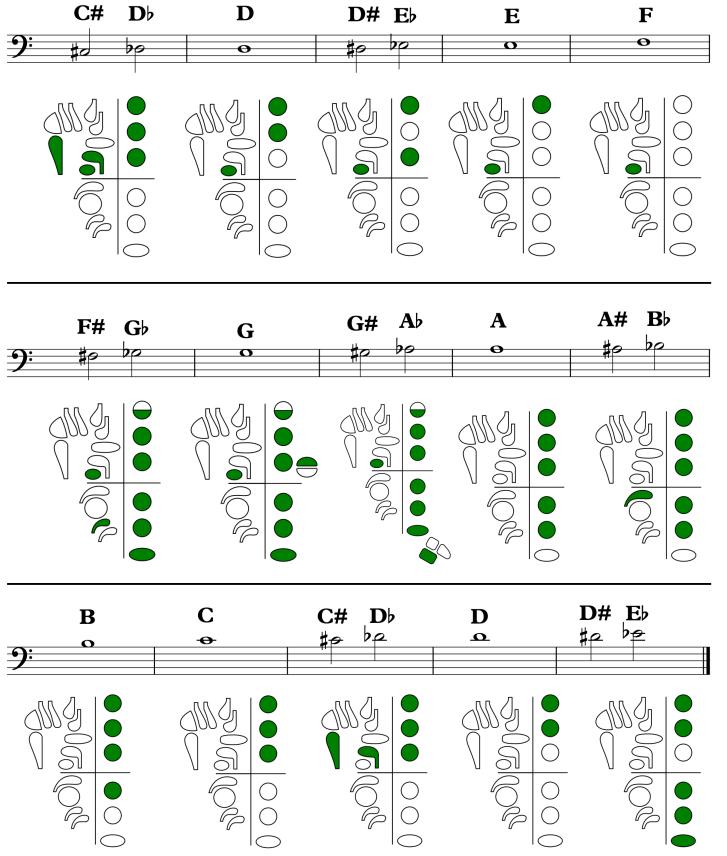
#### 5. Intonation

➤ In order to play with good intonation, you must first play with good tone quality. You must also develop your ear so that you can hear when you are playing in tune.

# **BASSOON FINGERING CHART**



### **BASSOON FINGERING CHART**



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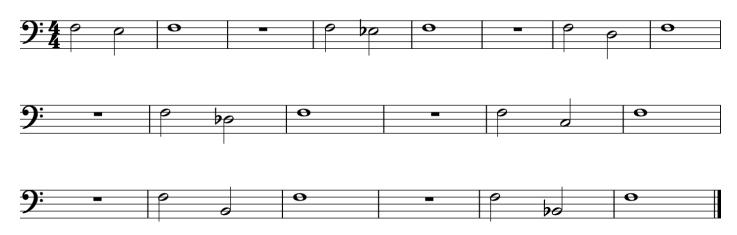
# BASSOON STRONG FOUNDATIONS

Daily Warm Ups for 6<sup>th</sup> Grade Band

# #1

#### Remington

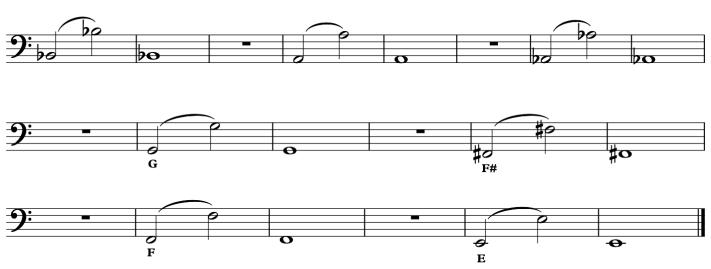
Try to play every note at the exact same volume level and tone quality. Listen to each note to make sure you are playing in tune.



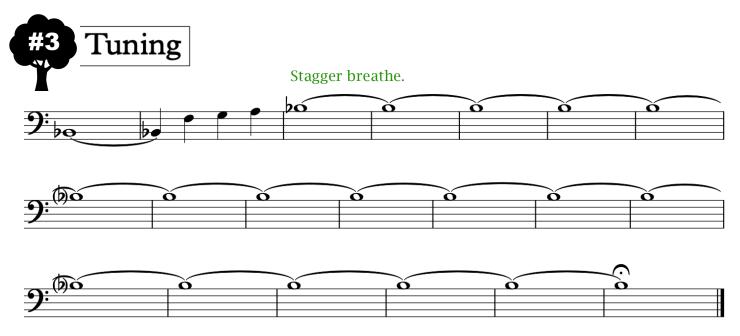
# #2

### Lip Slurs and Large Leaps

Maintain your air speed all the way through each group of notes.



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Listen to the rest of the band; can you hear all of the different notes of each chord?

# Leaping Up: Concert B-Flat



# #6

### Leaping Down: Concert B-Flat







#### Build-A-Scale: Concert B-Flat







#### How do I adjust my intonation on the bassoon?

There is nothing you can push in or pull out on the bassoon to adjust the intonation like there is on most other band instruments. Bassoonists have to adjust their intonation by using their mouth. First, make sure your reed is a good length and hardness. If your notes are still out of tune, try the following steps.

If a note is sharp:

- > Put a little less reed in your mouth
- ➤ Make your oral cavity larger by pretending to yawn with your mouth closed If a note is flat:
  - > Put a little more reed in your mouth
  - > Squeeze your lips together a little more and think "ee" inside your mouth

### Thirds: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!







### Thirds 2.0: Concert B-Flat

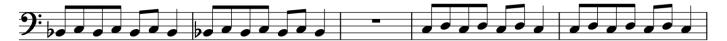
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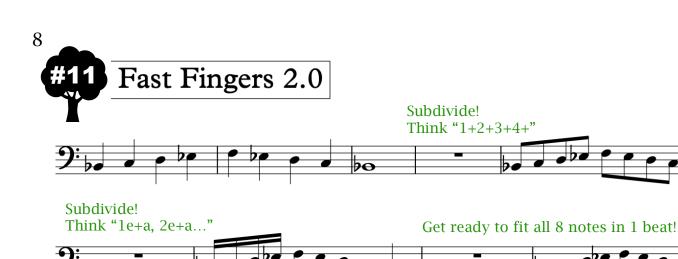
# #10 Fast Fingers

Try to move your fingers together so that you get smooth transitions between your notes.





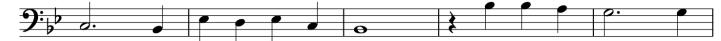




# #12 Sibelius "

### Sibelius "Finlandia" Chorale: Concert B-Flat







### #13 Grainger "Horkstow Grange" Chorale: Concert B-Flat

Remember to watch your conductor as much as possible!





# #14 Concert F Scale





Listen to the rest of the band; can you hear all of the different notes of each chord?

# Tallis "Canon" Chorale: Concert F

Don't forget to check your key signature! This flat on the 2<sup>nd</sup> line means all **B**'s are flat.





# #16 Concert E-Flat Scale





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### Holst "Chaconne" Chorale: Concert E-Flat

Don't forget to check your key signature! These 3 flats mean all B's, E's, and A's are flat.





#### Concert A-Flat Scale



# #19 Holst "In The Bleak Midwinter" Chorale: Concert Ab

Don't forget to check your key signature! In this case, all B's, E's A's, and D's are flat.





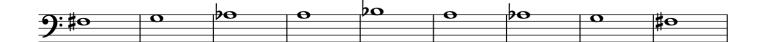
#### How can I develop my ear so that I can play more in tune?

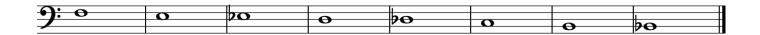
Here are three things you can do to develop your ear:

- 1. Listen to recordings of professional bassoon players; the more you hear them, the more you will be able to emulate them.
- 2. Sing! If you can sing in tune, you can learn to play in tune. Practice singing along with the radio or singing your bassoon music.
- 3. Enroll in private bassoon lessons. A private teacher will be able to help you develop your ear through call and response and constant feedback.









#### I thought the chromatic scale included every note. Why did I find a D-sharp in my music, but I don't see that note in my chromatic scale?

**Enharmonic notes** are notes that sound the same as another note but are written differently. D-sharp sounds the same and is fingered the same as E-flat, which does exist in your chromatic scale. D-sharp is simply another name for E-flat.

Here are some more enharmonic notes:

- > A-sharp sounds the same as B-flat
- C-sharp sounds the same as D-flat
- > **D-sharp** sounds the same as **E-flat**
- > F-sharp sounds the same as G-flat
- G-sharp sounds the same as A-flat

#### Why are my reeds causing me so many problems?

- > Remember to soak your reed in water for two minutes before you play.
- ➤ Reeds are extremely fragile and will not work properly if the tip gets cracked or chipped; be gentile with your reeds and store them in a reed case.
- > Your reed may be too old. Reeds generally only last for about a month or less.
- ➤ Your reed may be too hard or soft. Size medium reeds are generally suggested for middle school students. If you can, ask a professional bassoonist to make you custom reeds; these will usually work the best.



#### Happy Birthday: Melody

Don't forget to check your key signature!

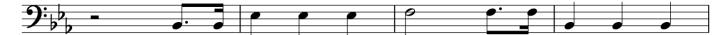






#### Happy Birthday: Ensemble Version

Don't forget to check your key signature!



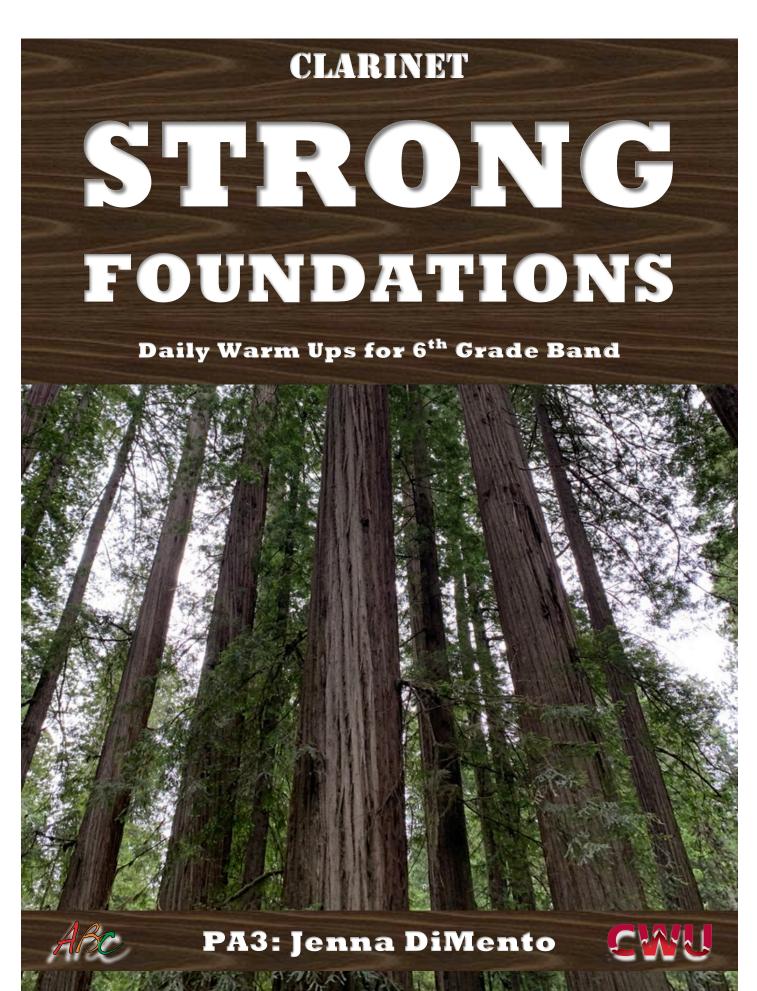


# Would you like an extra challenge? Get a head start on next year's Junior District Festival auditions!

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BAND LOCKER NUMBER: NOTES AND ASSIGNMENTS:	STUDENT NAME:			
	BAND LOCKER NUMBE	ER:		
	NOTES AND ASSIGNMI	ENTS:		
		7		
		2		
			714	

# WHY DO WE WARM UP?

The goal of a warm up is to focus your mind, to warm up your muscles, and to form good habits through repetition. Once these good habits are formed, it will be easier to transfer them to all of the music you play.

# SOME THINGS TO FOCUS ON DURING THE WARM UP

#### 1. Posture

➤ Sit tall on the edge of your chair, put both feet flat on the floor, keep your head level, and angle the clarinet so the bell is slightly in front of your knees.

#### 2. Hand Position

➤ Maintain "C" shaped hands, keep your fingers hovering over their "homes", place your thumb rest over the thumb knuckle joint, and do not support the clarinet by touching the E-flat side key.

#### 3. Embouchure

> Put your top teeth on top of the mouthpiece, your bottom lip against the reed, mouth the letter "E", and then drawstring your lips around the mouthpiece.

#### 4. Air Support

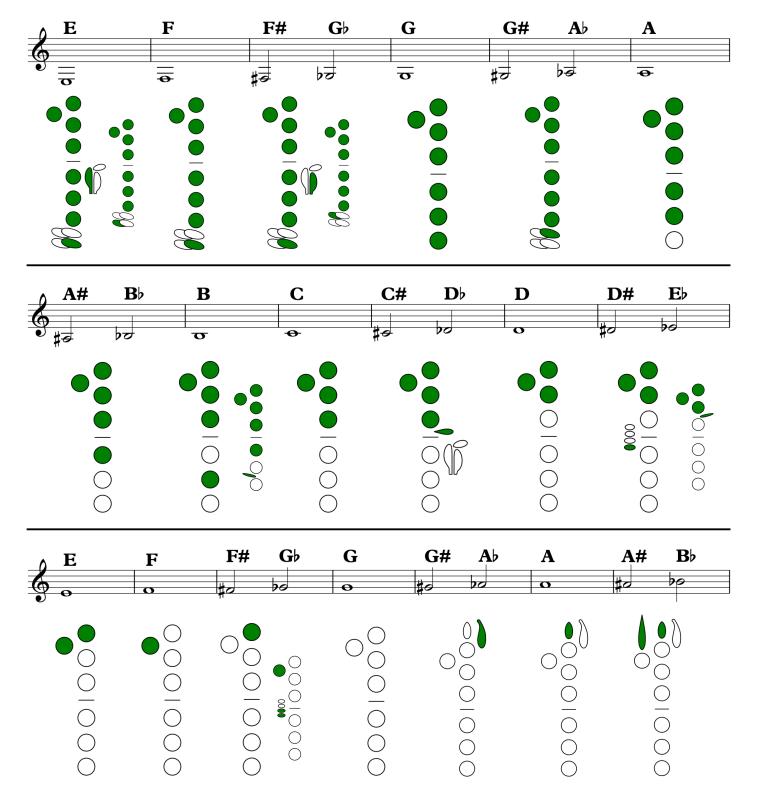
> Breathe through your mouth while keeping your top teeth on the mouthpiece. Take deep breaths and use fast air!

#### 5. Intonation

> Certain notes on the clarinet tend to be flat or sharp. This book will teach you how to fix some of these notes. In order to play with good intonation, you must first play with good tone quality.

### **CLARINET FINGERING CHART**

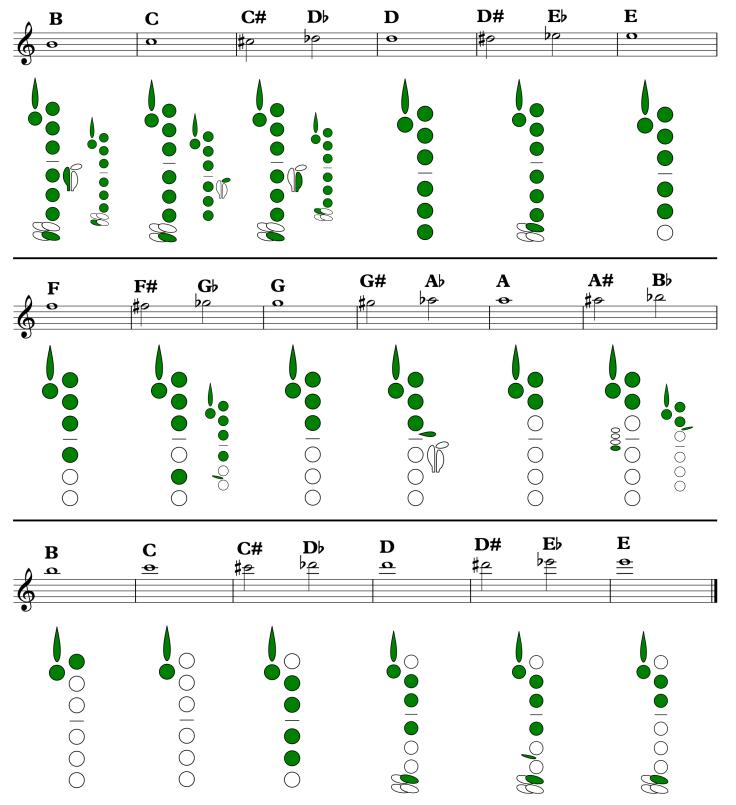
Some notes have alternate fingerings. For those notes, the first (larger) fingering option is generally the preferred fingering.



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### **CLARINET FINGERING CHART**

Part 2: Notes Above the Break



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# CLARINET STRONG FOUNDATIONS

Daily Warm Ups for 6<sup>th</sup> Grade Band



#### Remington

Try to play every note at the same exact volume level and tone quality.



**G** tends to be sharp on the clarinet. Add your right hand to help lower the pitch.

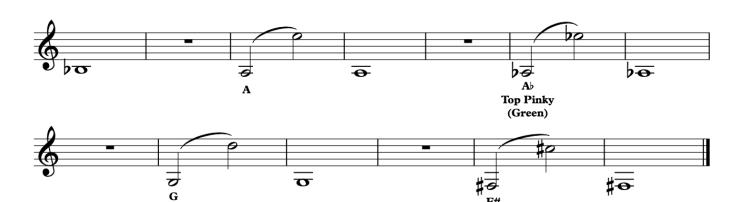




# Lip Slurs and Large Leaps

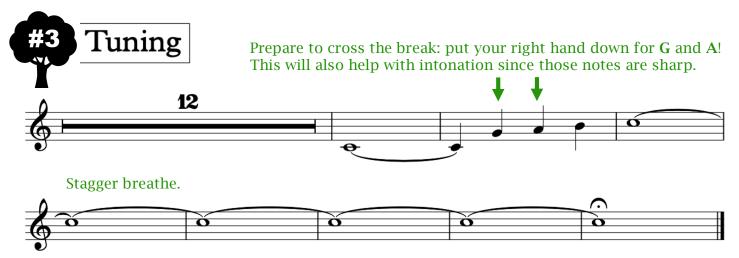
Add the register key with your left thumb but don't move anything else.

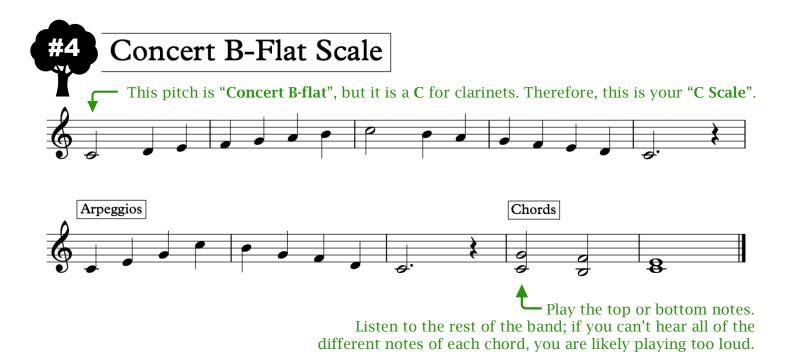


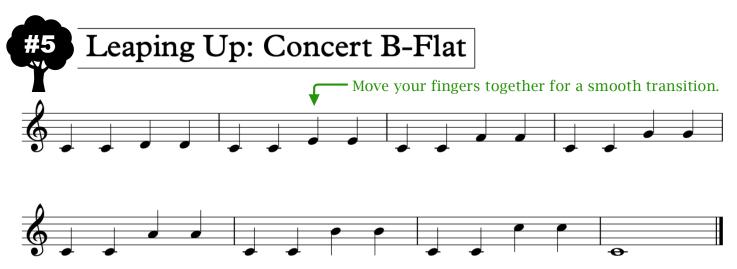


Left Side Pinky (Yellow)

F#







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# #6 ]

#### Leaping Down: Concert B-Flat

Try to keep all of your fingers hovering over their "homes" throughout. Minimize movement!







#### Build-A-Scale: Concert B-Flat







# Are you still having trouble crossing the break? This is how you can practice it at home:

- 1. Practice the lowest two notes on the clarinet (E and F) until you can play them with a loud, full tone.
- 2. Practice the notes right above the break (B and C) until you can play them with a loud, full tone.
- 3. Practice each measure in Warm Up #6. Before you can go up across the break, you must feel comfortable going down across the break.
- 4. Practice going up across the break slowly (A to B and B-flat to B).
- 5. Practice Warm Ups #4, #5, and #7.

### Thirds: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!





### Thirds 2.0: Concert B-Flat

Try to move your fingers together so that you get smooth transitions between your notes.





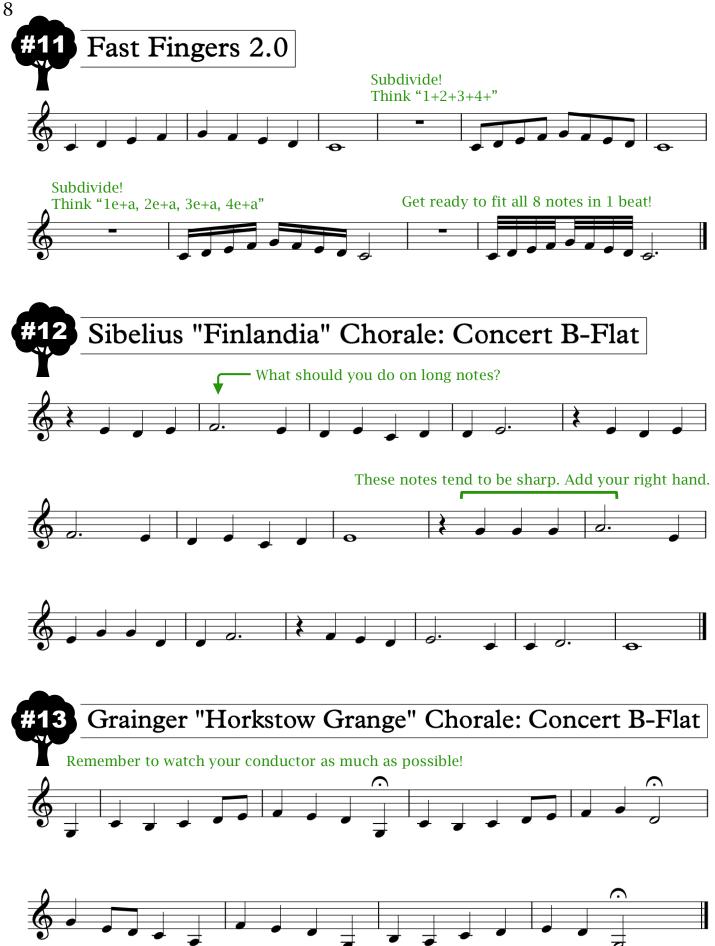
# #10 Fast Fingers

Try not to move your fingers too far away from their "homes".









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### #14 Concert F Scale

This pitch is "Concert F", but it is a G for clarinets. Therefore, this is your "G Scale".





Listen to the rest of the band; if you can't hear all of the different notes of each chord, you are likely playing too loud.

# Tallis "Canon" Chorale: Concert F

Don't forget to check your key signature! This # on the top line means all F's are sharp.





### Concert E-Flat Scale

This pitch is "Concert E-flat", but it is an F for clarinets. Therefore, this is your "F Scale".





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# #17

#### Holst "Chaconne" Chorale: Concert E-Flat

• Don't forget to check your key signature! This flat on the 3<sup>rd</sup> line means all **B**'s are flat.





# #18 Concert A-Flat Scale

This pitch is "Concert Ab", but it is a Bb for clarinets. Therefore, this is your "Bb Scale".





#### Holst "In The Bleak Midwinter" Chorale: Concert Ab

Don't forget to check your key signature! These two flats mean all **B**'s and **E**'s are flat.

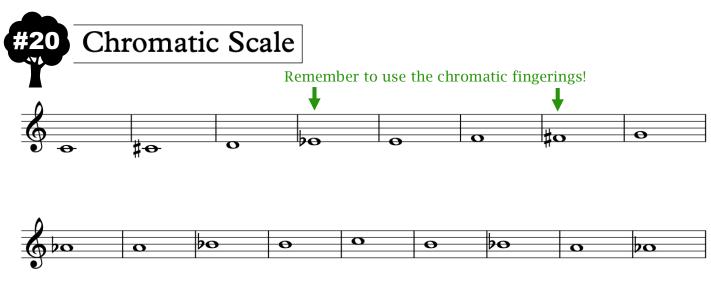


**B-flat** tends to be very sharp on the clarinet. Add your right hand to lower the pitch.



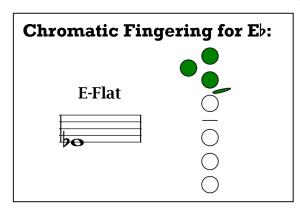
#### Should I add my right hand every time I play B-flat?

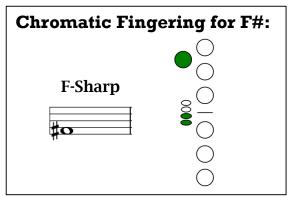
Generally, yes! You should add fingers 4, 5, and 6 every time you play G, A, A, and B, (unless the music is really fast and there isn't enough time to add these fingers). These notes tend to be sharp and adding these fingers lowers the pitch.





Remember to use the chromatic fingerings!





#### I thought the chromatic scale included every note. Why did I find a D-sharp in my music, but I don't see that note in my chromatic scale?

**Enharmonic notes** are two notes that sound the same but are written differently. D-sharp sounds the same and is fingered the same as E-flat, which does exist in your chromatic scale. D-sharp is simply another name for E-flat.

Here are some more enharmonic notes:

- > A-sharp sounds the same as B-flat
- > C-sharp sounds the same as D-flat
- > **D-sharp** sounds the same as **E-flat**
- > F-sharp sounds the same as G-flat
- ➤ **G-sharp** sounds the same as **A-flat**

# #21

#### Happy Birthday: Melody

Don't forget to check your key signature!





# #22

#### Happy Birthday: Ensemble Version

Don't forget to check your key signature!





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### **ALTO SAXOPHONE**

# STRORG SUNDATIONS

Daily Warm Ups for 6th Grade Band



PA3: Jenna DiMento



BAND LOCKER NUMBER: NOTES AND ASSIGNMENTS:	STUDENT NAME:			
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The goal of a warm up is to focus your mind, to warm up your muscles, and to form good habits through repetition. Once these good habits are formed, it will be easier to transfer them to all of the music you play.

# SOME THINGS TO FOCUS ON DURING THE WARM UP

#### 1. Posture

➤ Sit tall on the edge of your chair, put both feet flat on the floor, keep your neck straight and your head level, and make sure your neck strap is adjusted properly so that it supports the saxophone and so that the mouthpiece naturally rests at mouth level.

#### 2. Hand Position

> Maintain "C" shaped hands and keep your fingers resting lightly on their home keys when not pressing them down.

#### 3. Embouchure

➤ Put your top teeth on top of the mouthpiece, mouth the letter "A" to bring your bottom lip against the reed, and then mouth the letter "Q", which will drawstring your lips around the mouthpiece.

#### 4. Air Support

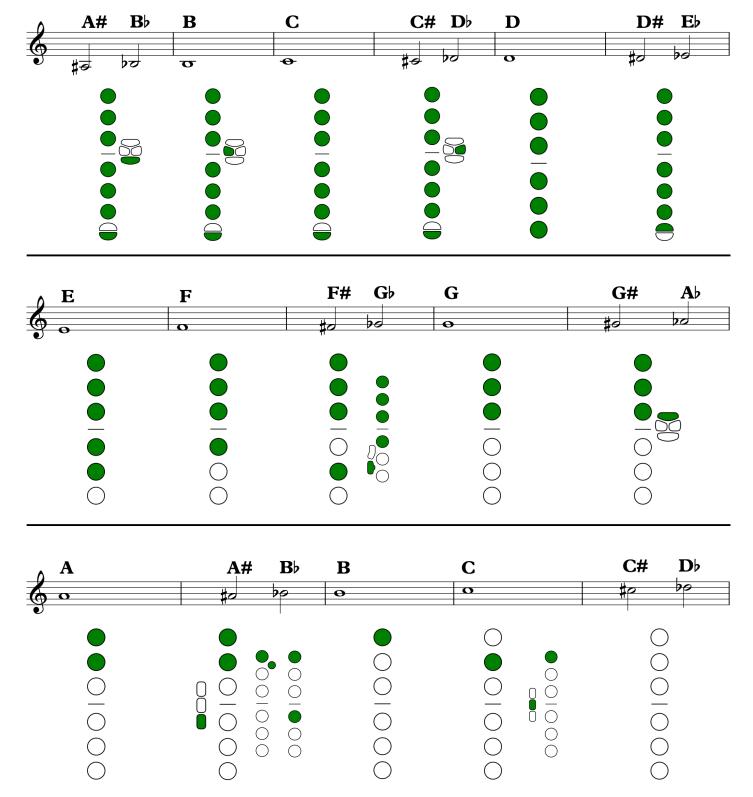
> Breathe through your mouth while keeping your top teeth on the mouthpiece. Take deep breaths and use fast air!

#### 5. Intonation

> Certain notes on the saxophone tend to be flat or sharp. This book will teach you how to fix some of these notes. In order to play with good intonation, you must first play with good tone quality.

### SAXOPHONE FINGERING CHART

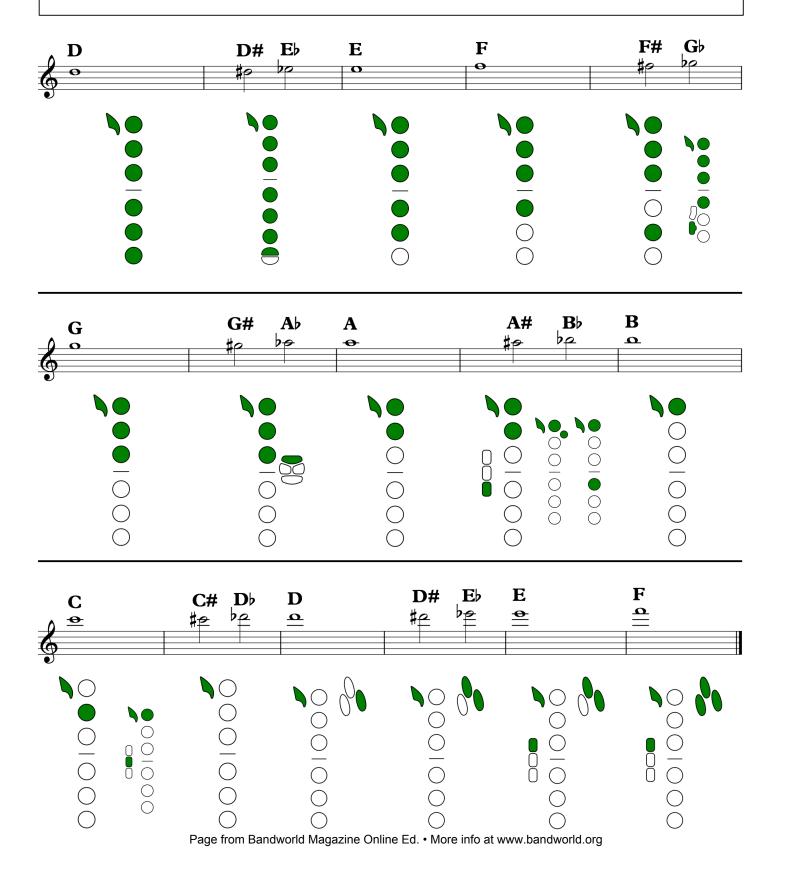
Some notes have alternate fingerings. For those notes, the first (larger) fingering option is generally the preferred fingering.



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### SAXOPHONE FINGERING CHART

Part 2: Notes That Use The Octave Key



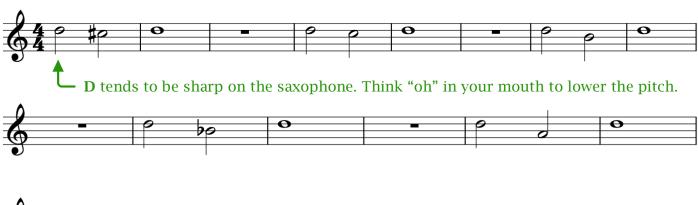
# ALTO SAXOPHONE STRONG FOUNDATIONS

Daily Warm Ups for 6th Grade Band



### Remington

Try to play every note at the same exact volume level and tone quality.





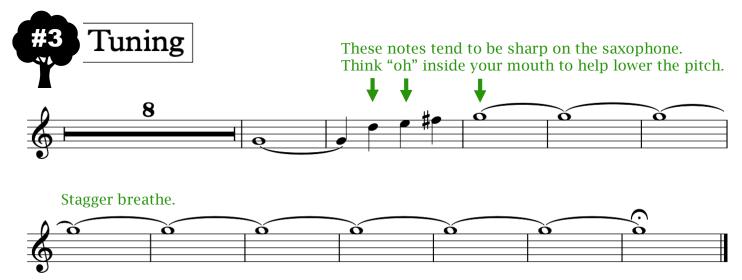
# #2 Lip Slurs and Large Leaps

Add the octave key with your left thumb but don't move anything else.





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# Concert B-Flat Scale

This pitch is "Concert B-flat", but it is a G for alto saxes. Therefore, this is your "G Scale".





Listen to the rest of the band; if you can't hear all of the different notes of each chord, you are likely playing too loud.

# Leaping Up: Concert B-Flat

Move your fingers together for smooth transitions between notes.





# #6

#### Leaping Down: Concert B-Flat

Try to keep all of your fingers resting on their home keys throughout. Minimize movement!



High **G** tends to be sharp on the saxophone. Think "oh" in your mouth to lower the pitch.





#### Build-A-Scale: Concert B-Flat







# Why do I need to think "oh" inside my mouth for some notes?

Some notes on the saxophone tend to be sharp, even after you tune your instrument. By thinking "oh" inside your mouth (or by pretending to yawn with your mouth closed), you create a larger space inside your mouth. Remember that when you make your saxophone larger (by pulling out the mouthpiece), you lower the pitch. The same happens when you make the inside of your mouth larger.

Sharp Notes on the Alto Saxophone:

## Thirds: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!







# Thirds 2.0: Concert B-Flat

Try to move your fingers together so that you get smooth transitions between your notes.





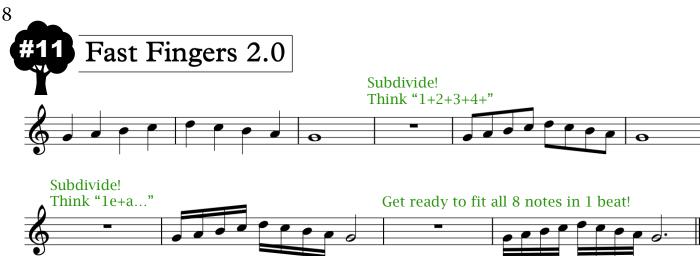
# #10 Fast Fingers

Try to keep all of your fingers resting on their home keys throughout. Minimize movement!









# Sibelius "Finlandia" Chorale: Concert B-Flat



These notes tend to be sharp. Think "oh".





# 3 Grainger "Horkstow Grange" Chorale: Concert B-Flat

Remember to watch your conductor as much as possible!





# #14 Concert F Scale

This pitch is "Concert F", but it is a D for saxes. Therefore, this is your "D Scale".





#### Are you having trouble playing low notes?

Your tongue needs to be low in your mouth in order for low notes to speak. Think "oh" or imitate the feeling of yawning with your mouth closed. If that doesn't help, it is possible that one of the pads on your saxophone is leaking.

# Tallis "Canon" Chorale: Concert F

Don't forget to check your key signature! These two **#'s** mean all **F**'s and **C**'s are sharp.





# #16 Concert E-Flat Scale

This pitch is "Concert E-flat", but it is a C for saxes. Therefore, this is your "C Scale".

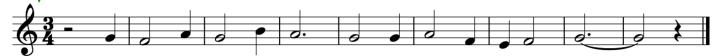






#### Holst "Chaconne" Chorale: Concert E-Flat

Don't forget to check your key signature! In this case, there are no flats or sharps.



# 8 Concert A-Flat Scale

This pitch is "Concert Ab", but it is an F for saxes. Therefore, this is your "F Scale".





Listen to the rest of the band; if you can't hear all of the different notes of each chord, you are likely playing too loud.

# #19 Ho

#### Holst "In The Bleak Midwinter" Chorale: Concert Ab

Don't forget to check your key signature! This flat on the third line means all B's are flat.



D tends to be sharp on the saxophone. Think "oh".



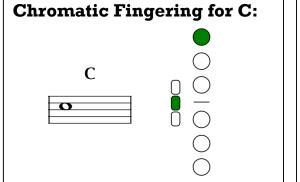


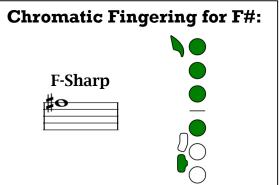


Remember to use chromatic fingerings for the notes with the arrows pointing at them!









#### I thought the chromatic scale included every note. Why did I find a D-sharp in my music, but I don't see that note in my chromatic scale?

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Here are some more enharmonic notes:

- ➤ **A-sharp** sounds the same as **B-flat**
- C-sharp sounds the same as D-flat
- > **D-sharp** sounds the same as **E-flat**
- > F-sharp sounds the same as G-flat
- > G-sharp sounds the same as A-flat



#### Happy Birthday: Melody

Don't forget to check your key signature!





#### Happy Birthday: Ensemble Version

Don't forget to check your key signature!



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TENOR SAXOPHONE

# STRORG FOUNDATIONS

Daily Warm Ups for 6th Grade Band



PA3: Jenna DiMento



STUDENT NAME:			
BAND LOCKER NUMB	ER:		
NOTES AND ASSIGNM	IENTS:		

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#### 4. Air Support

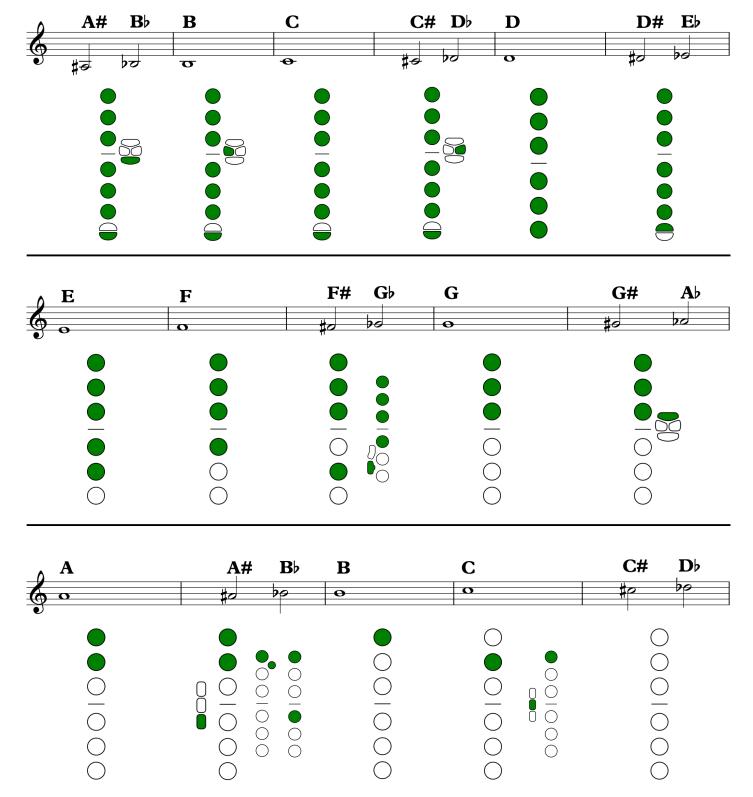
> Breathe through your mouth while keeping your top teeth on the mouthpiece. Take deep breaths and use fast air!

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## SAXOPHONE FINGERING CHART

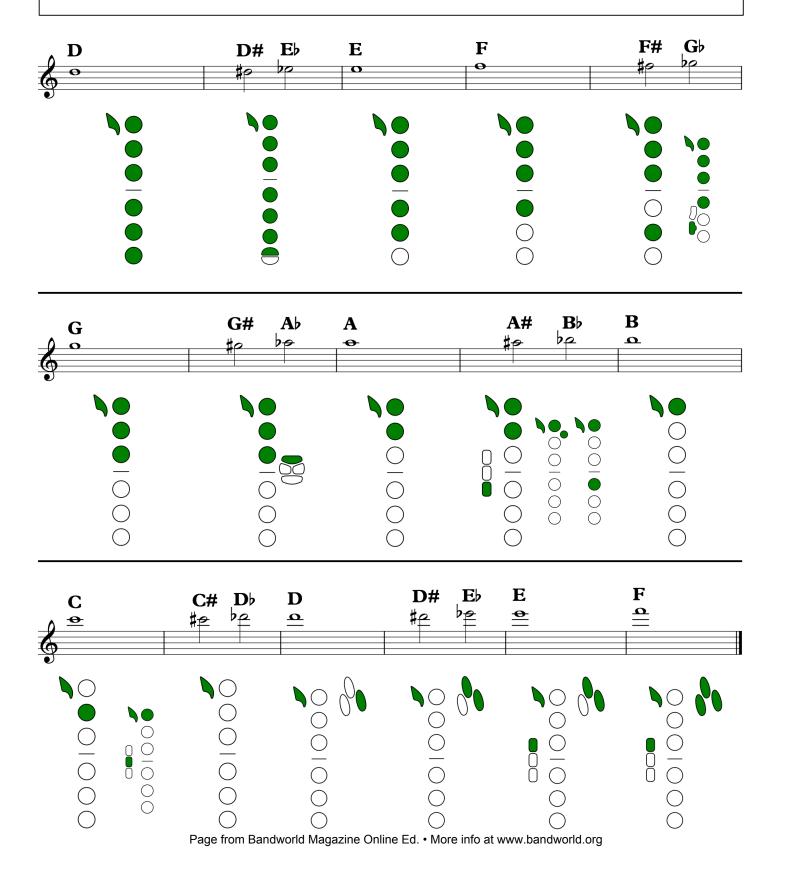
Some notes have alternate fingerings. For those notes, the first (larger) fingering option is generally the preferred fingering.



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# SAXOPHONE FINGERING CHART

Part 2: Notes That Use The Octave Key



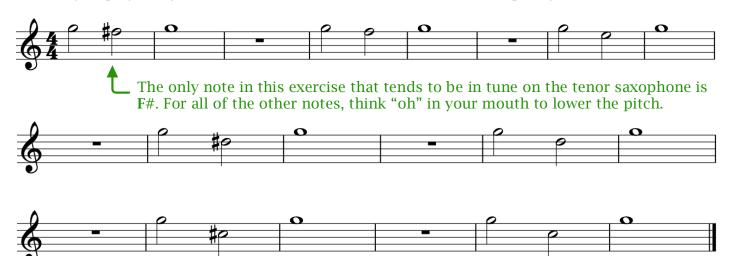
# TENOR SAXOPHONE STRONG FOUNDATIONS

Daily Warm Ups for 6<sup>th</sup> Grade Band



#### Remington

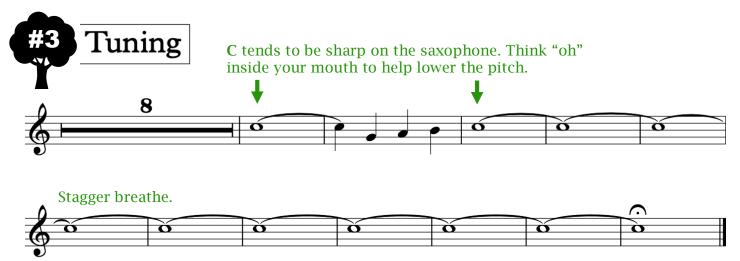
Try to play every note at the same exact volume level and tone quality.





#### Lip Slurs and Large Leaps

Add the octave key with your left thumb but don't move anything else.



# Concert B-Flat Scale

This pitch is "Concert Bb", but it is a C for tenor saxes. Therefore, this is your "C Scale".





Listen to the rest of the band; if you can't hear all of the different notes of each chord, you are likely playing too loud.

# Leaping Up: Concert B-Flat

Move your fingers together for smooth transitions between notes.





# 6

#### Leaping Down: Concert B-Flat

Try to keep all of your fingers resting on their home keys throughout. Minimize movement!



All of the notes in this exercise tend to be sharp on the saxophone. Think "oh" in your mouth.





#### Build-A-Scale: Concert B-Flat







# Why do I need to think "oh" inside my mouth for some notes?

Many notes on the tenor saxophone tend to be sharp, even after you tune your instrument. By thinking "oh" inside your mouth (or by pretending to yawn with your mouth closed), you create a larger space inside your mouth. Remember that when you make your saxophone larger (by pulling out the mouthpiece), you lower the pitch. The same happens when you make the inside of your mouth larger.

Sharp Notes on the Tenor Saxophone:



# Thirds: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!







# Thirds 2.0: Concert B-Flat

Try to move your fingers together so that you get smooth transitions between your notes.





# #10 Fast Fingers

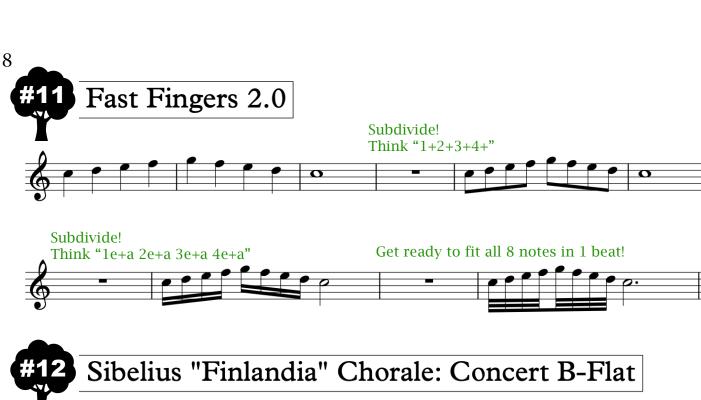
Try to keep all of your fingers resting on their home keys throughout. Minimize movement!













E tends to be sharp. Think "oh".





#### Grainger "Horkstow Grange" Chorale: Concert B-Flat

Remember to watch your conductor as much as possible!





# Concert F Scale

This pitch is "Concert F", but it is a G for tenor saxes. Therefore, this is your "G Scale".





# #15 Tallis "Canon" Chorale: Concert F

Don't forget to check your key signature! This # on the top line means all F's are sharp.





# #16 Concert E-Flat Scale

This pitch is "Concert Eb", but it is an F for tenor saxes. Therefore, this is your "F Scale".





#### Are you having trouble playing low notes?

Your tongue needs to be low in your mouth in order for low notes to speak. Think "oh" or imitate the feeling of yawning with your mouth closed. If that doesn't help, it is possible that one of the pads on your saxophone is leaking.

# #17

#### Holst "Chaconne" Chorale: Concert E-Flat

Don't forget to check your key signature! This flat on the 3<sup>rd</sup> line means all **B**'s are flat.



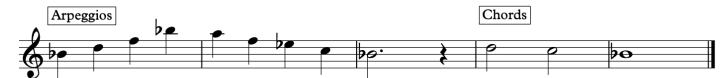


# #18

#### Concert A-Flat Scale

This pitch is "Concert Ab", but it is a Bb for you. Therefore, this is your "Bb Scale".





Listen to the rest of the band; if you can't hear all of the different notes of each chord, you are likely playing too loud.

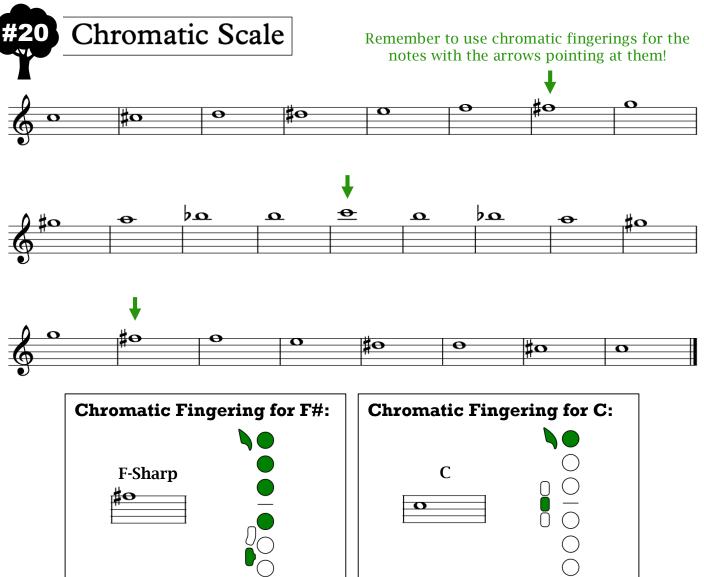
# #19

## Holst "In The Bleak Midwinter" Chorale: Concert Ab

Don't forget to check your key signature! These two flats mean all B's and E's are flat.







# I thought the chromatic scale included every note. Why did I find a D-sharp in my music, but I don't see that note in my chromatic scale?

**Enharmonic notes** are notes that sound the same as another note but are written differently. D-sharp sounds the same and is fingered the same as E-flat, which does exist in your chromatic scale. D-sharp is simply another name for E-flat.

Here are some more enharmonic notes:

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- > G-sharp sounds the same as A-flat



## Happy Birthday: Melody

- Don't forget to check your key signature!







#### Happy Birthday: Ensemble Version

Don't forget to check your key signature!





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**BARITONE SAXOPHONE** 

# STRORG FOUNDATIONS

Daily Warm Ups for 6th Grade Band



PA3: Jenna DiMento



STUDENT NAME:			
BAND LOCKER NUMB	ER:		
NOTES AND ASSIGNM	IENTS:		

# WHY DO WE WARM UP?

The goal of a warm up is to focus your mind, to warm up your muscles, and to form good habits through repetition. Once these good habits are formed, it will be easier to transfer them to all of the music you play.

# SOME THINGS TO FOCUS ON DURING THE WARM UP

#### 1. Posture

➤ Sit tall on the edge of your chair, put both feet flat on the floor, keep your neck straight and your head level, and make sure your neck strap is adjusted properly so that it supports the saxophone and so that the mouthpiece naturally rests at mouth level.

#### 2. Hand Position

> Maintain "C" shaped hands and keep your fingers resting lightly on their home keys when not pressing them down.

#### 3. Embouchure

➤ Put your top teeth on top of the mouthpiece, mouth the letter "A" to bring your bottom lip against the reed, and then mouth the letter "Q", which will drawstring your lips around the mouthpiece.

#### 4. Air Support

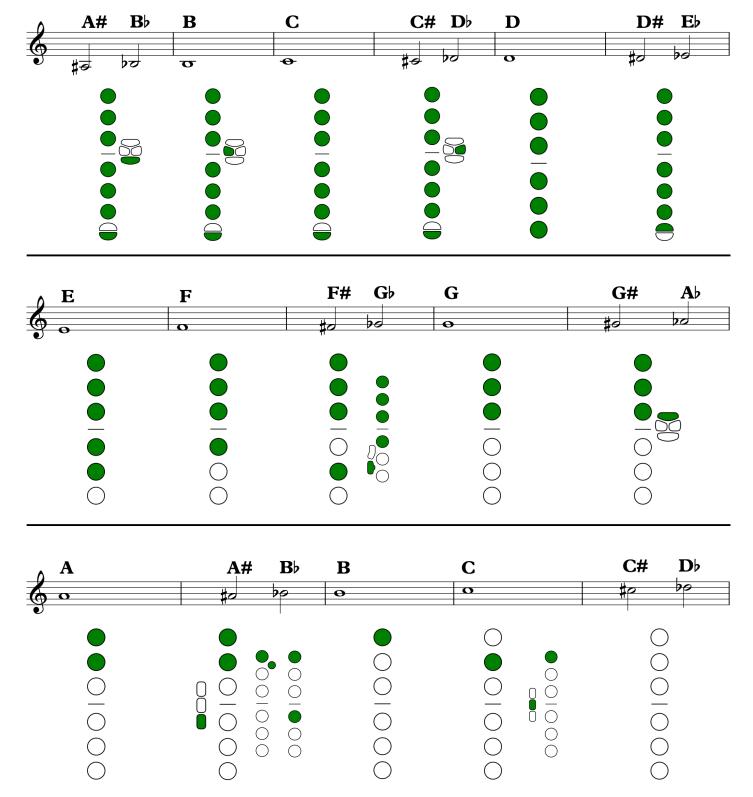
> Breathe through your mouth while keeping your top teeth on the mouthpiece. Take deep breaths and use fast air!

#### 5. Intonation

> Certain notes on the saxophone tend to be flat or sharp. This book will teach you how to fix some of these notes. In order to play with good intonation, you must first play with good tone quality.

## SAXOPHONE FINGERING CHART

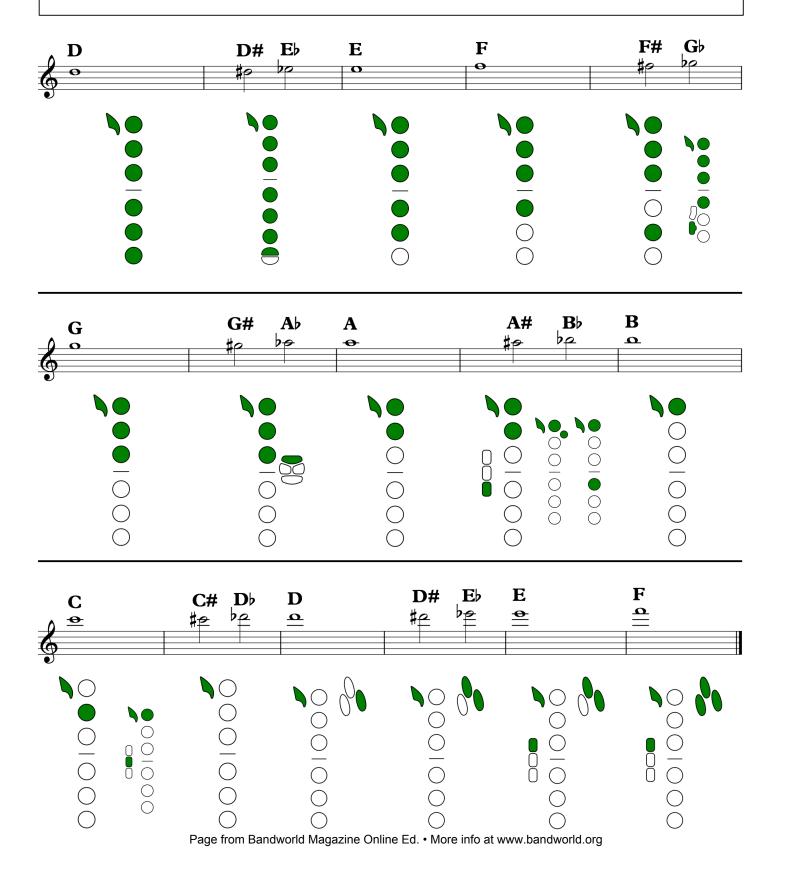
Some notes have alternate fingerings. For those notes, the first (larger) fingering option is generally the preferred fingering.



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# SAXOPHONE FINGERING CHART

Part 2: Notes That Use The Octave Key



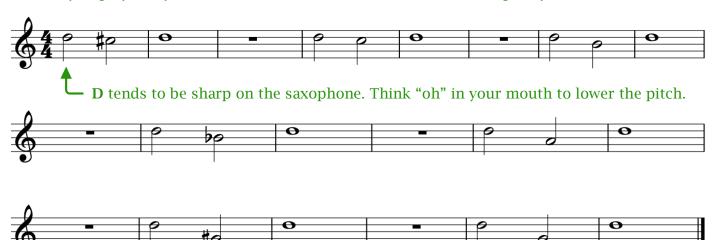
# BARITONE SAXOPHONE STRONG FOUNDATIONS

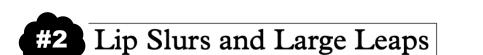
Daily Warm Ups for 6<sup>th</sup> Grade Band



## Remington

Try to play every note at the same exact volume level and tone quality.



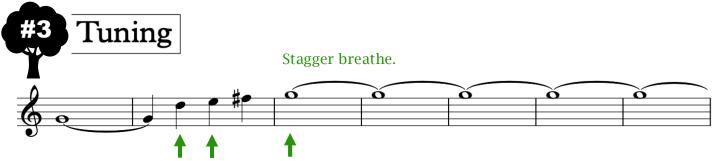


Add the octave key with your left thumb but don't move anything else.

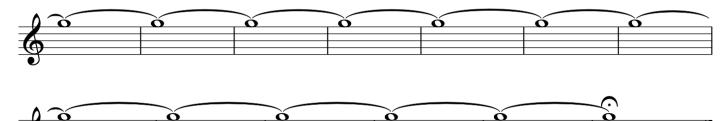




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These notes tend to be sharp on the saxophone. Think "oh" inside your mouth to lower the pitch.





# Concert B-Flat Scale

- This pitch is "Concert B-flat", but it is a G for bari saxes. Therefore, this is your "G Scale".





Listen to the rest of the band; if you can't hear all of the different notes of each chord, you are likely playing too loud.

# Leaping Up: Concert B-Flat

Move your fingers together for smooth transitions between notes.





# Leaping Down: Concert B-Flat

Try to keep all of your fingers resting on their home keys throughout. Minimize movement!







#### Build-A-Scale: Concert B-Flat







# Why do I need to think "oh" inside my mouth for some notes?

Some notes on the saxophone tend to be sharp, even after you tune your instrument. By thinking "oh" inside your mouth (or by pretending to yawn with your mouth closed), you create a larger space inside your mouth. Remember that when you make your saxophone larger (by pulling out the mouthpiece), you lower the pitch. The same happens when you make the inside of your mouth larger.

Sharp Notes on the Baritone Saxophone:

## Thirds: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!







# Thirds 2.0: Concert B-Flat

Try to move your fingers together so that you get smooth transitions between your notes.





# #10 Fast Fingers

Try to keep all of your fingers resting on their home keys throughout. Minimize movement!









# #14 Concert F Scale

• This pitch is "Concert F", but it is a **D** for bari saxes. Therefore, this is your "**D Scale**".





#### Are you having trouble playing low notes?

Your tongue needs to be low in your mouth in order for low notes to speak. Think "oh" or imitate the feeling of yawning with your mouth closed. If that doesn't help, it is possible that one of the pads on your saxophone is leaking.

# Tallis "Canon" Chorale: Concert F

Don't forget to check your key signature! These two #'s mean all F's and C's are sharp.





# #16 Concert E-Flat Scale

This pitch is "Concert E-flat", but it is a C for bari saxes. Therefore, this is your "C Scale".





#### Holst "Chaconne" Chorale: Concert E-Flat

Don't forget to check your key signature! In this case, there are no flats or sharps.





## Concert A-Flat Scale

• This pitch is "Concert Ab", but it is an F for bari saxes. Therefore, this is your "F Scale".





Listen to the rest of the band; if you can't hear all of the different notes of each chord, you are likely playing too loud.

#### Holst "In The Bleak Midwinter" Chorale: Concert Ab

Don't forget to check your key signature! This flat on the third line means all B's are flat.



**G**, **A**, and **D** tend to be sharp on the saxophone. Think "oh" to help lower the pitch.



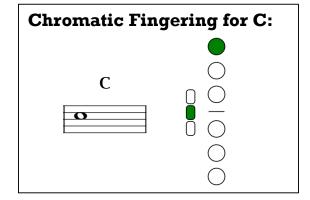


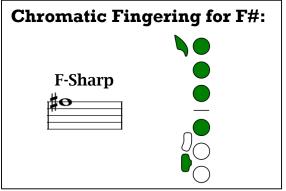


Remember to use chromatic fingerings for the notes with the arrows pointing at them!









#### I thought the chromatic scale included every note. Why did I find a D-sharp in my music, but I don't see that note in my chromatic scale?

**Enharmonic notes** are notes that sound the same as another note but are written differently. D-sharp sounds the same and is fingered the same as E-flat, which does exist in your chromatic scale. D-sharp is simply another name for E-flat.

Here are some more enharmonic notes:

- ➤ **A-sharp** sounds the same as **B-flat**
- C-sharp sounds the same as D-flat
- > **D-sharp** sounds the same as **E-flat**
- > F-sharp sounds the same as G-flat
- > G-sharp sounds the same as A-flat



#### Happy Birthday: Melody

Don't forget to check your key signature!





#### Happy Birthday: Ensemble Version

Don't forget to check your key signature!



# Would you like an extra challenge? Get a head start on next year's Junior District Festival auditions!

Consider starting to practice your Junior Districts scales now so that you can have them memorized in time for the audition next January!

Scan this code to go to the Junior Districts website, where you will find the audition requirements and scale sheets.



# TRUMPET STRONG FOUNDATIONS Daily Warm Ups for 6th Grade Band PA3: Jenna DiMento

STUDENT NAME:			
BAND LOCKER NUMB	ER:		
NOTES AND ASSIGNM	IENTS:		

## WHY DO WE WARM UP?

The goal of a warm up is to focus your mind, to warm up your muscles, and to form good habits through repetition. Once these good habits are formed, it will be easier to transfer them to all of the music you play.

# SOME THINGS TO FOCUS ON DURING THE WARM UP

#### 1. Posture

> Sit tall on the edge of your chair, put both feet flat on the floor, and keep your head level. Hold your trumpet out straight. Don't let your elbows touch your body.

#### 2. Hand Position

➤ Insert your left thumb and ring finger into their respective rings and wrap your fingers around the valve casing. Rest your right thumb in between the first and second valve casing. Place your pinky finger on top of the pinky ring. Both hands should form a "C" shape.

#### 3. Embouchure

Form your lips as if you are about to say the word "banana". Place the mouthpiece centered on your lips. Keep your lips in that formation and blow fast air.

#### 4. Air Support

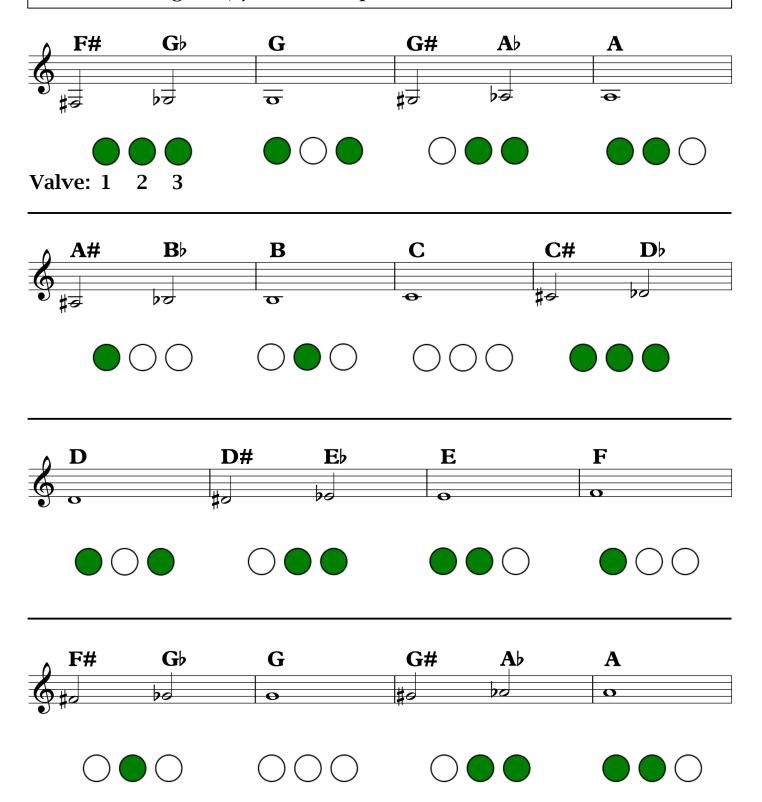
> Breathe through the corners of your mouth when you play. Take deep breaths and use fast air!

#### 5. Intonation

> Certain notes on the trumpet tend to be flat or sharp. This book will teach you how to fix some of these notes. In order to play with good intonation, you must first play with good tone quality.

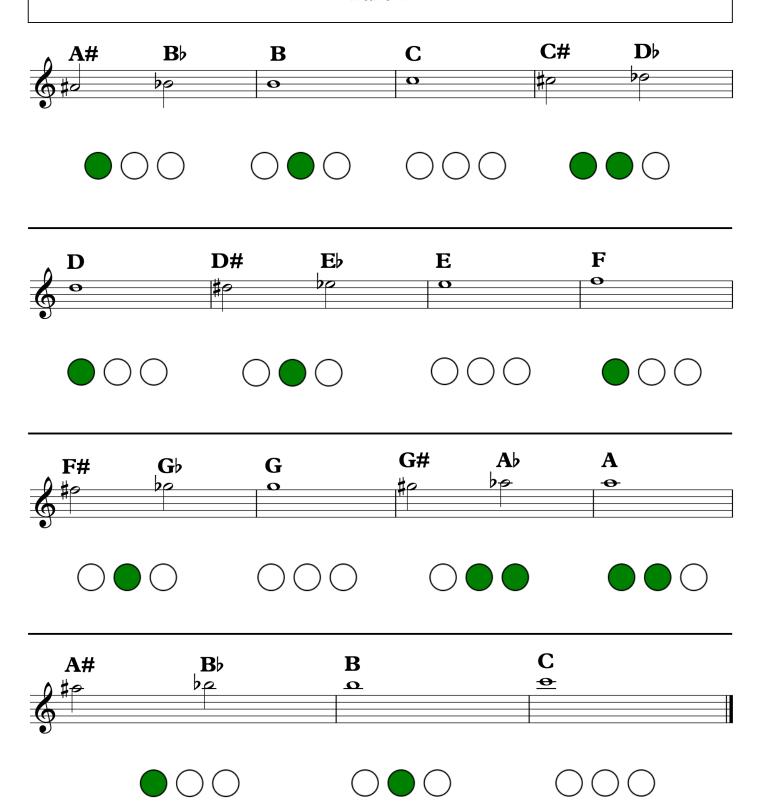
### TRUMPET FINGERING CHART

The three circles represent the three valves. If a circle is colored green, you should press that valve down.



## TRUMPET FINGERING CHART

Part 2



# TRUMPET STRONG FOUNDATIONS

Daily Warm Ups for 6th Grade Band



#### Remington

Try to play every note at the exact same volume level and tone quality.



D tends to be sharp on the trumpet. Push out your third valve slide.



C# tends to be very sharp on the trumpet. Push out your first and third valve slides.



## #2

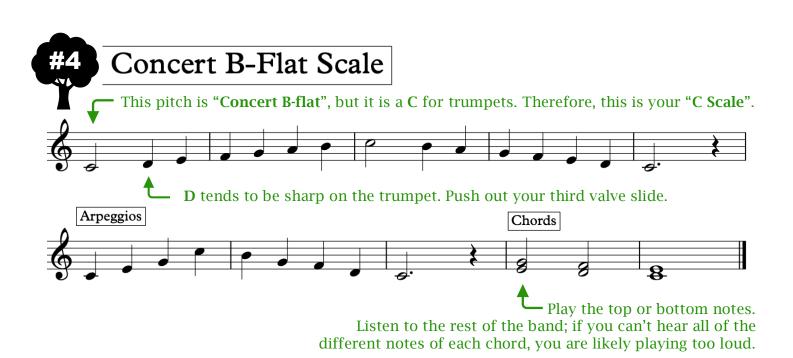
## Lip Slurs and Large Leaps

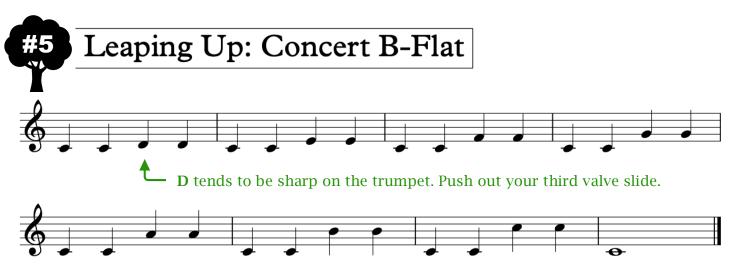




Keep your first and third fingers pressed down for all of these notes, even though  ${\bf G}$  is usually played with no valves pressed down. Due to the overtone series,  ${\bf 13}$  is an alternate fingering for  ${\bf G}$ .







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## #6

#### Leaping Down: Concert B-Flat

Make sure to use fast air, sit with the correct posture, and hold the trumpet out straight!







#### Build-A-Scale: Concert B-Flat







# Are you still having trouble with high notes? This is how you can practice them at home:

- Make sure to always warm up before you play.
   Buzz, play long tones, and start low and work your way up.
- 2. Make sure to sit with correct posture (see page 1).
- 3. Take deep breaths and try not to constrict your airways (stay relaxed).
- 4. Blow fast air as if you are blowing out birthday candles.
- 5. Squeeze your lips together more; don't let them be lazy.
- 6. The only way to increase your range is to practice high notes often.
  - ➤ Practicing your concert E-flat scale is a great way to do this.

#### Thirds: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!



**D** tends to be sharp on the trumpet. Push out your third valve slide.





## Thirds 2.0: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!





## Fast Fingers

Try to move your fingers together so that you get smooth transitions between your notes.



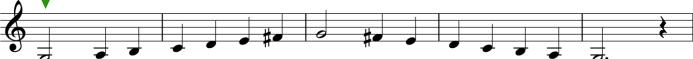






#### Concert F Scale

This pitch is "Concert F", but it is a G for trumpets. Therefore, this is your "G Scale".





Listen to the rest of the band; if you can't hear all of the different notes of each chord, you are likely playing too loud.

## Tallis "Canon" Chorale: Concert F

Don't forget to check your key signature! This # on the top line means all F's are sharp.





## Concert E-Flat Scale

This pitch is "Concert E-flat", but it is an F for trumpets. Therefore, this is your "F Scale".





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# #17

#### Holst "Chaconne" Chorale: Concert E-Flat

Don't forget to check your key signature! This flat on the 3<sup>rd</sup> line means all **B**'s are flat.



D tends to be sharp on the trumpet. Push out your third valve slide.

## #18

#### Concert A-Flat Scale

This pitch is "Concert Ab", but it is a Bb for trumpets. Therefore, this is your "Bb Scale".





# #19

#### Holst "In The Bleak Midwinter" Chorale: Concert Ab

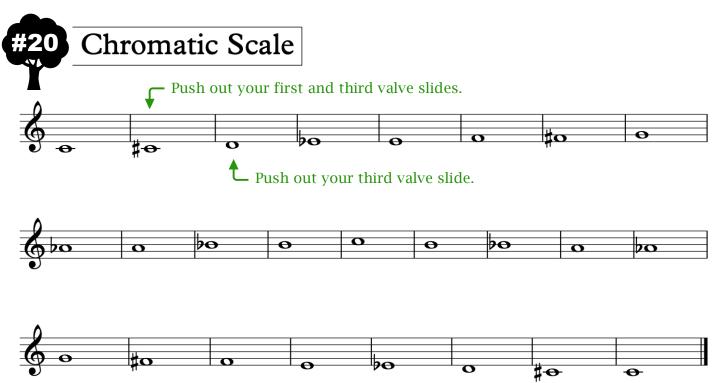
Don't forget to check your key signature! These two flats mean all **B**'s and **E**'s are flat.





#### Should I push out my third valve slide every time I play D?

Generally, yes! You should push out your third valve slide every time you play **D**, and you should push out your first and third valve slides every time you play **C**# (unless the music is really fast and there isn't enough time to kick them out). These notes tend to be sharp and pushing out the slide lowers the pitch.



#### Do you notice the fingering pattern in this scale?

Recognizing patterns in music can help you to learn the music faster. Think about the fingerings for the notes in the scale from **E-flat** to **G**. The notes from **A-flat** to **high C** follow the same fingering pattern!

# I thought the chromatic scale included every note. Why did I find a D-sharp in my music, but I don't see that note in my chromatic scale?

**Enharmonic notes** are two notes that sound the same but are written differently. D-sharp sounds the same and is fingered the same as E-flat, which does exist in your chromatic scale. D-sharp is simply another name for E-flat.

Here are some more enharmonic notes:

- > A-sharp sounds the same as B-flat
- ➤ C-sharp sounds the same as D-flat
- > **D-sharp** sounds the same as **E-flat**
- > F-sharp sounds the same as G-flat
- > G-sharp sounds the same as A-flat



#### Happy Birthday: Melody

· Don't forget to check your key signature!







#### Happy Birthday: Ensemble Version

Don't forget to check your key signature!





# Would you like an extra challenge? Get a head start on next year's Junior District Festival auditions!

Consider starting to practice your Junior Districts scales now so that you can have them memorized in time for the audition next January!

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# FRENCH HORN STRONG FOUNDATIONS Daily Warm Ups for 6th Grade Band PA3: Jenna DiMento

STUDENT NAME:			
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## WHY DO WE WARM UP?

The goal of a warm up is to focus your mind, to warm up your muscles, and to form good habits through repetition. Once these good habits are formed, it will be easier to transfer them to all of the music you play.

# SOME THINGS TO FOCUS ON DURING THE WARM UP

#### 1. Posture

➤ Sit tall on the edge of your chair, put both feet flat on the floor, keep your head level, and look straight ahead. Bring your mouthpiece up to your mouth, rather than your mouth down to the mouthpiece.

#### 2. Hand Position

➤ Insert your left thumb and pinky finger into their respective hooks. Keep your fingers curved; your left hand should form a "C" shape. Support the horn with your right hand by inserting it into the bell with your hand cupped slightly, as if you are waving like a princess.

#### 3. Embouchure

> Say "em". Keep your lips in that position and place the mouthpiece so that it is on your lips slightly higher than center. Keep your lips in that formation and blow fast air.

#### 4. Air Support

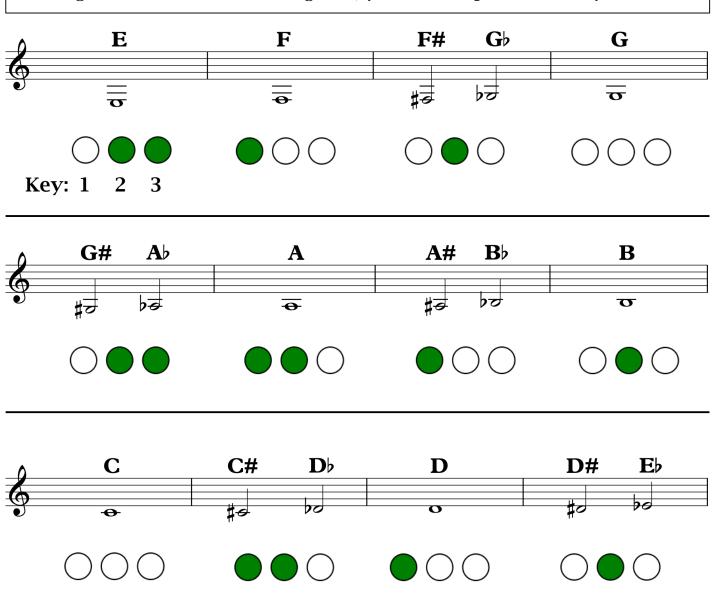
> Take deep breaths and use fast air!

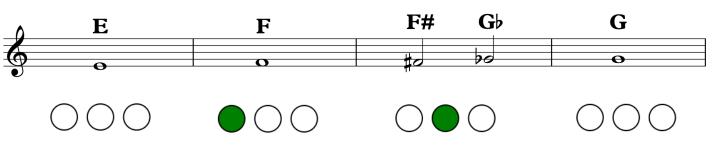
#### 5. Intonation

➤ In order to play with good intonation, you must first play with good tone quality. Additionally, make sure your right-hand position inside the bell is correct and consistent; this hand has a huge impact on intonation.

### **HORN FINGERING CHART**

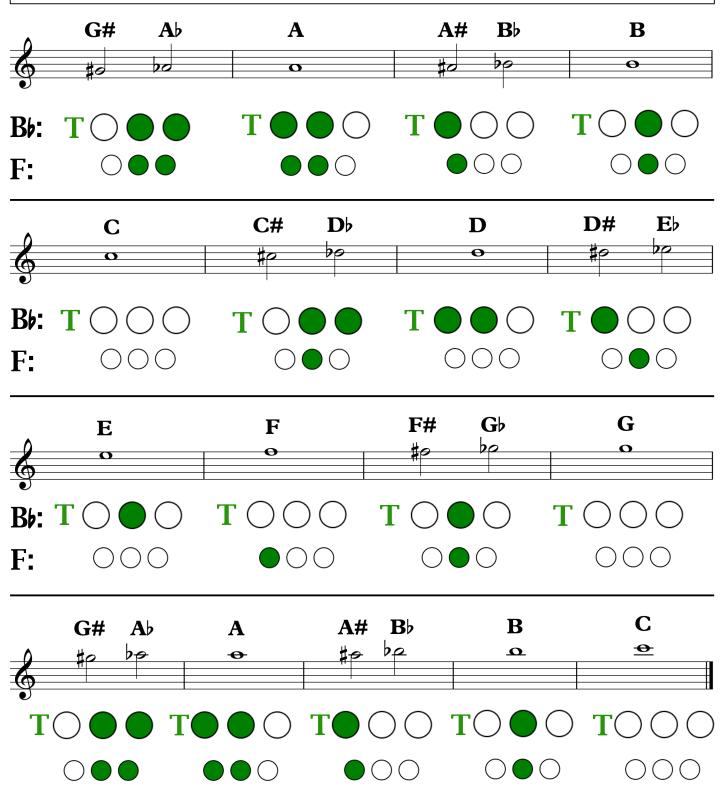
The three circles represent the three keys on the French horn, in order. For example, the circle on the left represents the key pressed by your first finger. If a circle is colored green, you should press that key down.





#### **HORN FINGERING CHART**

Part 2: If you have a double horn, the notes on this page should be played on the Bb side of the horn (with the trigger: T). If you don't have a double horn, you should use the smaller fingerings for the F side of the horn.



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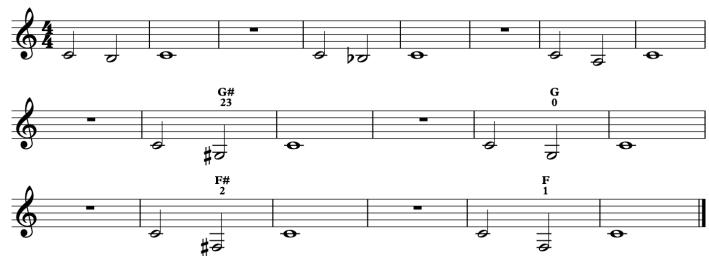
# FRENCH HORN STRONG FOUNDATIONS

Daily Warm Ups for 6th Grade Band



#### Remington

Try to play every note at the exact same volume level and tone quality.



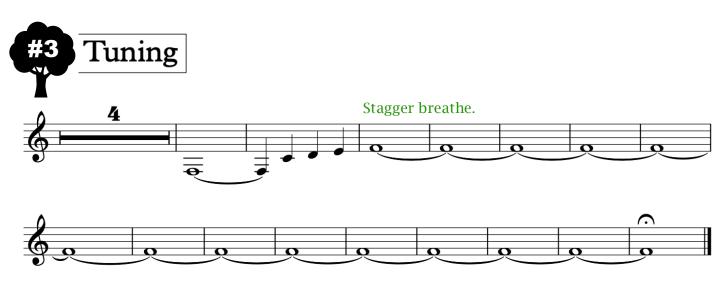
## #2

### Lip Slurs and Large Leaps

Maintain your air speed all the way through each slur.



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## Concert B-Flat Scale

- This pitch is "Concert B-flat", but it is an F for horns. Therefore, this is your "F Scale".





Listen to the rest of the band; can you hear all of the different notes of each chord?

## Leaping Up: Concert B-Flat





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#### Leaping Down: Concert B-Flat

Make sure to use fast air, sit with the correct posture, and check your right-hand position!











#### Are you having trouble playing the correct partials?

The partials on the French horn are closer together than they are on the other brass instruments. Because of this, a great many notes can be produced on the same fingering. You need to develop your ear so that you can hear the pitches you want to play in your head before you play them. Here are some ways you can develop your ear:

- 1. Listen to recordings of professional French horn players; the more you hear them, the more you will be able to emulate them.
- 2. Sing! Practice singing along with the radio or singing your horn music. If you can match pitches while singing, you can learn to play the correct pitches.
- 3. Enroll in private French horn lessons. A private teacher will be able to help you develop your ear through call and response and constant feedback.
- 4. Practice more! Eventually, you will develop muscle memory for what your body needs to do in order to properly produce each pitch. Try using a tuner.

#### Thirds: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!







### Thirds 2.0: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!





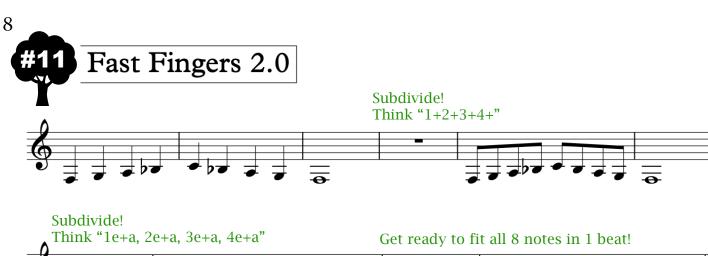
### Fast Fingers

Try to move your fingers together so that you get smooth transitions between your notes.



















## Grainger "Horkstow Grange" Chorale: Concert B-Flat

Remember to watch your conductor as much as possible!



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## #14 Concert F Scale

This pitch is "Concert F", but it is a C for horns. Therefore, this is your "C Scale".





Listen to the rest of the band; can you hear all of the different notes of each chord?

## Tallis "Canon" Chorale: Concert F

Don't forget to check your key signature! In this case, there are no flats or sharps.





## 6 Concert E-Flat Scale

This pitch is "Concert E-flat", but it is a Bb for horns. Therefore, this is your "Bb Scale".





# #17

#### Holst "Chaconne" Chorale: Concert E-Flat

Don't forget to check your key signature! These two flats mean all **B**'s and **E**'s are flat.





## #18

#### Concert A-Flat Scale

This pitch is "Concert Ab", but it is an Eb for horns. Therefore, this is your "Eb Scale".





# #19

#### Holst "In The Bleak Midwinter" Chorale: Concert Ab

Don't forget to check your key signature! These 3 flats mean all B's, E's, and A's are flat.













#### Have you noticed the fingering patterns in this scale?

Recognizing patterns in music can help you to learn the music faster. You may have noticed that F-F#-G, Bb-B-C, and D-Eb-E all use the same fingering pattern (first valve, then middle valve, then no valves).

# I thought the chromatic scale included every note. Why did I find a D-sharp in my music, but I don't see that note in my chromatic scale?

**Enharmonic notes** are notes that sound the same as another note but are written differently. D-sharp sounds the same and is fingered the same as E-flat, which does exist in your chromatic scale. D-sharp is simply another name for E-flat.

Here are some more enharmonic notes:

- > A-sharp sounds the same as B-flat
- C-sharp sounds the same as D-flat
- > D-sharp sounds the same as E-flat
- > F-sharp sounds the same as G-flat
- ➤ **G-sharp** sounds the same as **A-flat**



## Happy Birthday: Melody

Don't forget to check your key signature!





# #22

#### Happy Birthday: Ensemble Version

Don't forget to check your key signature!





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## WHY DO WE WARM UP?

The goal of a warm up is to focus your mind, to warm up your muscles, and to form good habits through repetition. Once these good habits are formed, it will be easier to transfer them to all of the music you play.

# SOME THINGS TO FOCUS ON DURING THE WARM UP

#### 1. Posture

➤ Sit tall on the edge of your chair, put both feet flat on the floor, and keep your head level. Support your baritone so that the mouthpiece comes to your mouth, rather than bringing your mouth down to the mouthpiece.

#### 2. Hand Position

➤ Hug the baritone with your left arm. Rest your right thumb inside the thumb ring. Place the pads of the fingers on your right hand on the valve buttons. The fingers of your right hand should be curved and form a "C" shape.

#### 3. Embouchure

> Start with an expressionless face. Place the mouthpiece centered on your lips. Don't apply too much mouthpiece pressure against your lips.

#### 4. Air Support

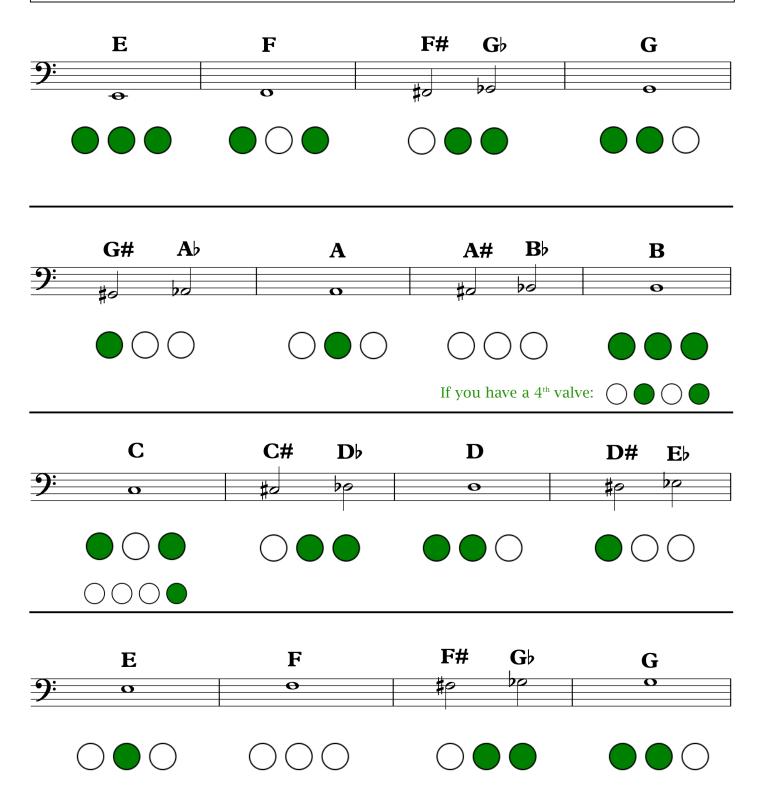
> Breathe through the corners of your mouth when you play. Take deep breaths, stay relaxed, and use fast air!

#### 5. Intonation

> Certain notes on the baritone tend to be flat or sharp.
This book will teach you how to fix some of these notes.
In order to play with good intonation, you must first play with good tone quality.

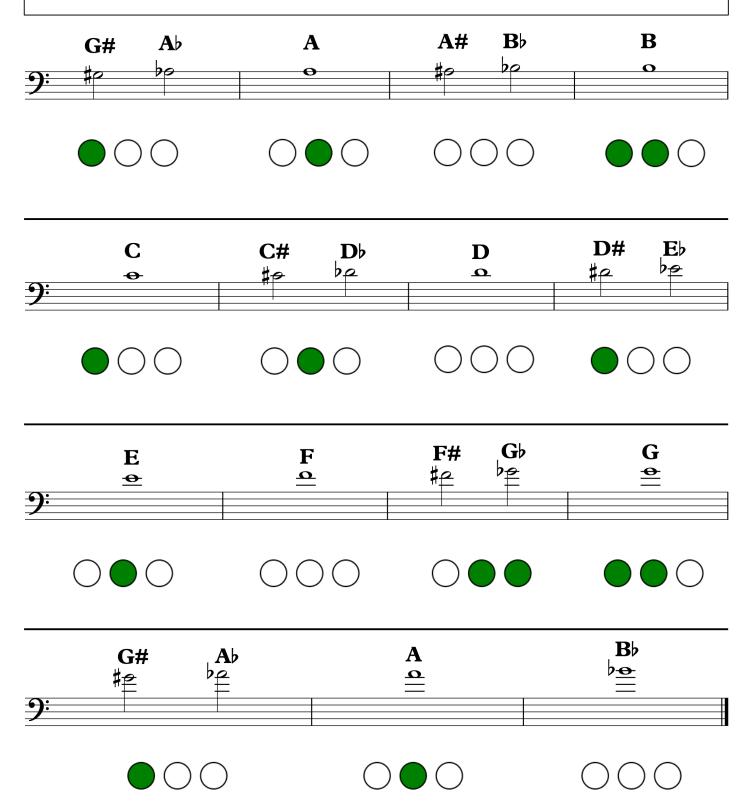
### **BARITONE FINGERING CHART**

The three circles represent the three valves: (1)(2)(3) If a circle is colored green, you should press that valve down.



### **BARITONE FINGERING CHART**

The three circles represent the three valves: (1)(2)(3) If a circle is colored green, you should press that valve down.



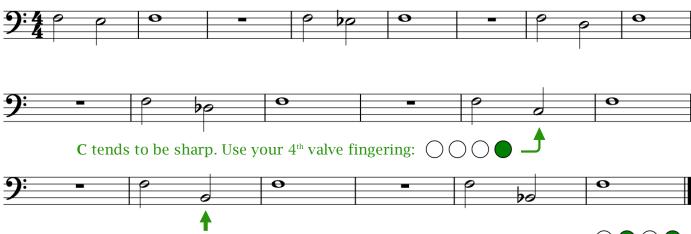
# BARITONE STRONG FOUNDATIONS

Daily Warm Ups for 6th Grade Band



#### Remington

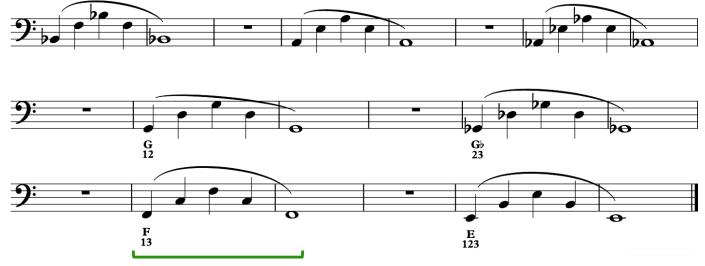
Try to play every note at the exact same volume level and tone quality.



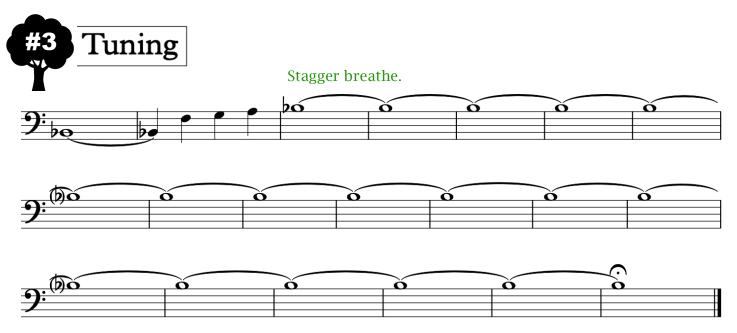
**B** tends to be very sharp on the baritone. Use your  $4^{th}$  valve to lower the pitch:

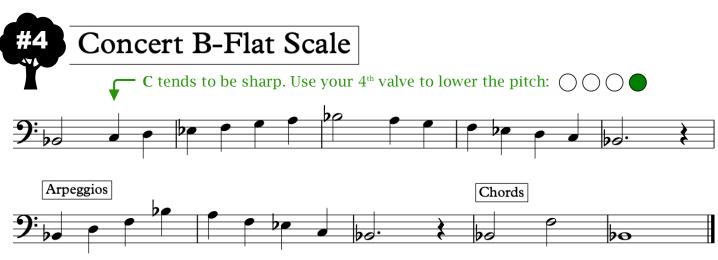


#### Lip Slurs and Large Leaps



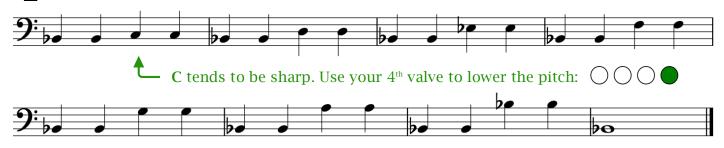
Keep your 1<sup>st</sup> and 3<sup>rd</sup> fingers pressed down for all of these notes, even though the upper **F** is usually played with no valves pressed down. Due to the overtone series, **13** is an alternate fingering for **F**.





Listen to the rest of the band; if you can't hear all of the different notes of each chord, you are likely playing too loud.





# #6

#### Leaping Down: Concert B-Flat

Make sure to use fast air and bring the mouthpiece up to your mouth (don't slouch).







#### Build-A-Scale: Concert B-Flat







# Are you still having trouble with high notes? This is how you can practice them at home:

- 1. Make sure to always warm up before you play.
  - > Buzz, play long tones, and start low before working your way up.
- 2. Make sure to sit with correct posture (see page 1) and center the mouthpiece on your lips.
- 3. Take deep breaths and try not to constrict your airways (stay relaxed).
- 4. Blow fast air as if you are blowing out birthday candles.
- 5. Squeeze your lips together more; don't let them be lazy.
- 6. The only way to increase your range is to practice high notes often.
  - ➤ Practicing your concert E-flat scale is a great way to do this.

#### Thirds: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!







#### Thirds 2.0: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!





#### #10 Fast Fingers

Try to move your fingers together so that you get smooth transitions between your notes.







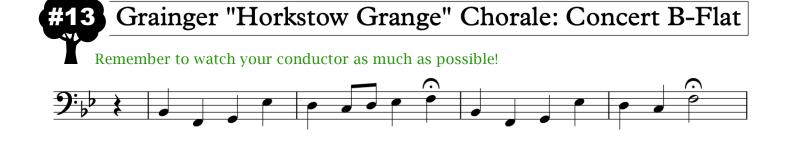




Subdivide!

Think "1+2+3+4+"







# #14 Concert F Scale





Listen to the rest of the band; if you can't hear all of the different notes of each chord, you are likely playing too loud.

#### Tallis "Canon" Chorale: Concert F

Don't forget to check your key signature! This flat on the 2<sup>nd</sup> line means all **B**'s are flat.





## #16 Concert E-Flat Scale







#### Holst "Chaconne" Chorale: Concert E-Flat

Don't forget to check your key signature! These 3 flats mean all **B**'s, **E**'s, and **A**'s are flat.



# #18

#### Concert A-Flat Scale



# #19

#### Holst "In The Bleak Midwinter" Chorale: Concert Ab

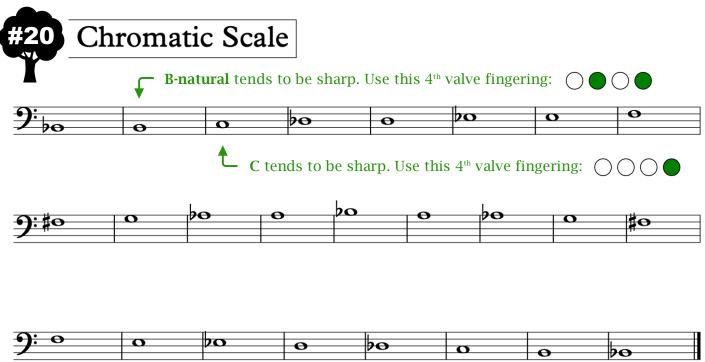
Don't forget to check your key signature! In this case, all B's, E's A's, and D's are flat.





### Do I need to use my 4<sup>th</sup> valve alternate fingerings every time I play C and B-natural?

Yes! The  $4^{\rm th}$  valve redirects the air through a different tube, which helps intonation on those two notes. If your baritone doesn't have a  $4^{\rm th}$  valve, you can create a larger space inside your mouth on those notes instead, which helps lower the pitch. Think "oh" or pretend to yawn with your mouth closed.



#### Do you notice the fingering pattern in this scale?

Recognizing patterns in music can help you to learn the music faster. Think about the fingerings for the notes in the scale from **D-flat** to **F**. The notes from **F-sharp** to high **B-flat** follow the same fingering pattern!

# I thought the chromatic scale included every note. Why did I find a D-sharp in my music, but I don't see that note in my chromatic scale?

**Enharmonic notes** are notes that sound the same as another note but are written differently. D-sharp sounds the same and is fingered the same as E-flat, which does exist in your chromatic scale. D-sharp is simply another name for E-flat.

Here are some more enharmonic notes:

- > A-sharp sounds the same as B-flat
- C-sharp sounds the same as D-flat
- > **D-sharp** sounds the same as **E-flat**
- > F-sharp sounds the same as G-flat
- ➤ **G-sharp** sounds the same as **A-flat**



#### Happy Birthday: Melody

Don't forget to check your key signature!

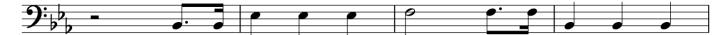






#### Happy Birthday: Ensemble Version

Don't forget to check your key signature!





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# **TROMBONE** STRONG FOUNDATIONS Daily Warm Ups for 6th Grade Band PA3: Jenna DiMento

STUDENT NAME:			
BAND LOCKER NUMB	ER:		
NOTES AND ASSIGNM	IENTS:		

#### WHY DO WE WARM UP?

The goal of a warm up is to focus your mind, to warm up your muscles, and to form good habits through repetition. Once these good habits are formed, it will be easier to transfer them to all of the music you play.

# SOME THINGS TO FOCUS ON DURING THE WARM UP

#### 1. Posture

➤ Sit tall on the edge of your chair, put both feet flat on the floor, and keep your head level. Bring your trombone up to your mouth, rather than bringing your mouth down to the trombone. Hold the trombone up so that the slide points at a spot on the ground about 10 feet ahead of you.

#### 2. Hand Position

➤ Maintain the "L" shape with your left hand. Your right hand should pinch the slide between the tips of your thumb and first two fingers. Make sure your elbows don't touch your body. Keep your hands relaxed.

#### 3. Embouchure

> Start with an expressionless face. Place the mouthpiece centered on your lips. Don't apply too much mouthpiece pressure against your lips.

#### 4. Air Support

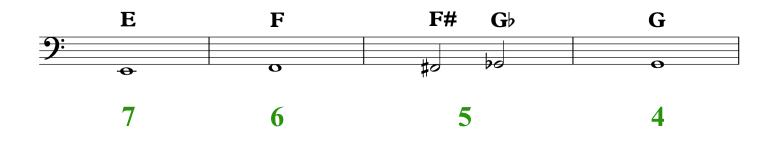
> Breathe through the corners of your mouth when you play. Take deep breaths, stay relaxed, and use fast air!

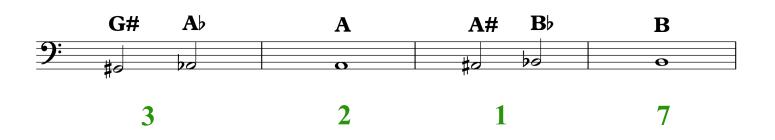
#### 5. Intonation

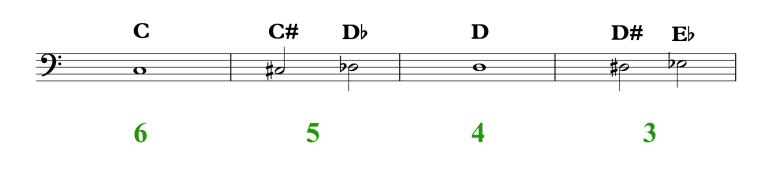
➤ In order to play with good intonation, you must first play with good tone quality. You must also develop your ear so that you can hear when you are playing in tune.

#### TROMBONE FINGERING CHART

The green numbers under each note represent the preferred slide position for that note.









#### TROMBONE FINGERING CHART

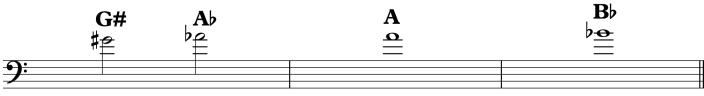
Part 2







- Di



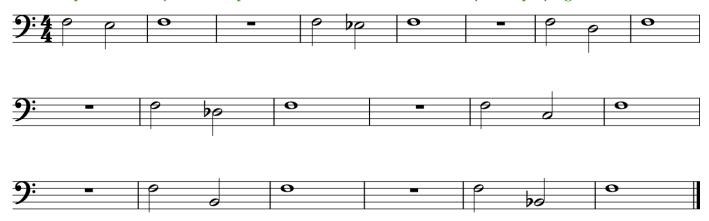
# TROMBONE STRONG FOUNDATIONS

Daily Warm Ups for 6<sup>th</sup> Grade Band



#### Remington

Try to play every note at the exact same volume level and tone quality. Be precise with your slide positions and listen to make sure you're playing in tune.

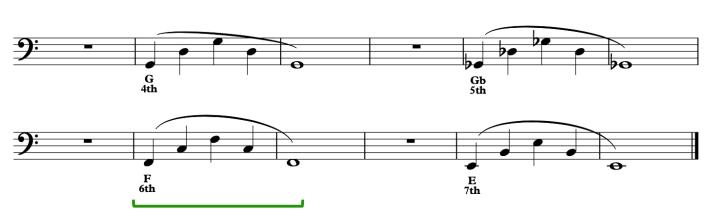


### #2

#### Lip Slurs and Large Leaps

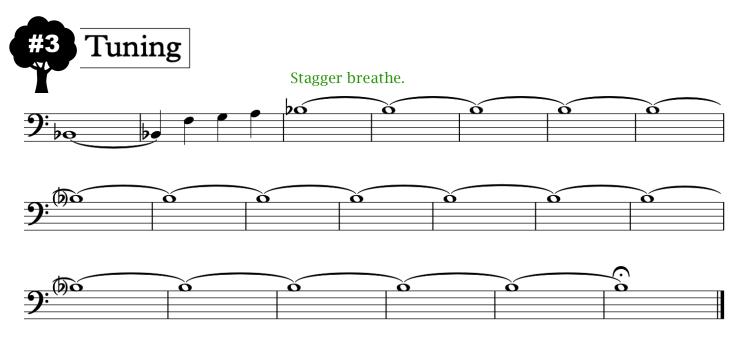
Maintain your air speed all the way through each slur.





Use  $6^{th}$  position for all of these notes, even though the upper F is usually played in  $1^{st}$  position. Due to the overtone series,  $6^{th}$  is an alternate position for F.

Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org







Listen to the rest of the band; if you can't hear all of the different notes of each chord, you are likely playing too loud.

## Leaping Up: Concert B-Flat



## #6

#### Leaping Down: Concert B-Flat

Make sure to use fast air and bring the mouthpiece up to your mouth (don't slouch).







#### Build-A-Scale: Concert B-Flat







# Are you still having trouble with high notes? This is how you can practice them at home:

- 1. Make sure to always warm up before you play.
  - > Buzz, play long tones, and start low before working your way up.
- 2. Make sure to sit with correct posture (see page 1) and center the mouthpiece on your lips.
- 3. Take deep breaths and try not to constrict your airways (stay relaxed).
- 4. Blow fast air as if you are blowing out birthday candles.
- 5. Squeeze your lips together more; don't allow them to be lazy.
- 6. The only way to increase your range is to practice high notes often.
  - ➤ Practicing your concert E-flat scale is a great way to do this.

#### Thirds: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!



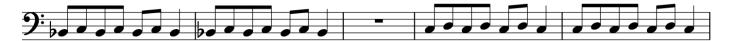
#### Thirds 2.0: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!



#### Fast Fingers

Move your slide as fast as you can and tongue every note so that you get smooth transitions between your notes.

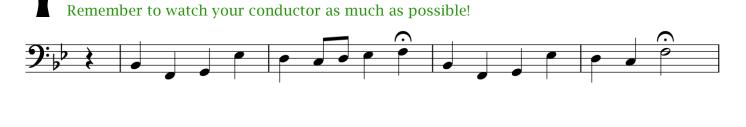












Grainger "Horkstow Grange" Chorale: Concert B-Flat



# #14 Concert F Scale





Listen to the rest of the band; if you can't hear all of the different notes of each chord, you are likely playing too loud.

### Tallis "Canon" Chorale: Concert F

Don't forget to check your key signature! This flat on the 2<sup>nd</sup> line means all **B**'s are flat.





# #16 Concert E-Flat Scale







#### Holst "Chaconne" Chorale: Concert E-Flat

Don't forget to check your key signature! These 3 flats mean all  ${\bf B}$ 's,  ${\bf E}$ 's, and  ${\bf A}$ 's are flat.





#### Concert A-Flat Scale

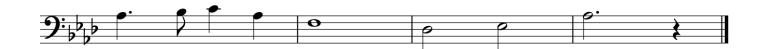


# #19

#### Holst "In The Bleak Midwinter" Chorale: Concert Ab

Don't forget to check your key signature! In this case, all B's, E's A's, and D's are flat.



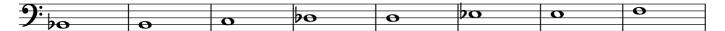


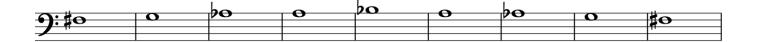
#### How can I develop my ear so that I can play more in tune?

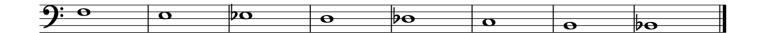
Here are three things you can do to develop your ear:

- 1. Listen to recordings of professional trombone players; the more you hear them, the more you will be able to copy them.
- 2. Sing! If you can sing in tune, you can learn to play in tune. Practice singing along with the radio or singing your trombone music.
- 3. Enroll in private trombone lessons. A private teacher will be able to help you develop your ear through call and response and constant feedback.









#### Do you notice the slide position pattern in this scale?

Recognizing patterns in music can help you to learn the music faster. Think about the positions for the notes in the scale from **D-flat** to **F**. The notes from **F-sharp** to high **B-flat** follow the same pattern!

# I thought the chromatic scale included every note. Why did I find a D-sharp in my music, but I don't see that note in my chromatic scale?

**Enharmonic notes** are notes that sound the same as another note but are written differently. D-sharp sounds the same and is fingered the same as E-flat, which does exist in your chromatic scale. D-sharp is simply another name for E-flat.

Here are some more enharmonic notes:

- > A-sharp sounds the same as B-flat
- C-sharp sounds the same as D-flat
- > **D-sharp** sounds the same as **E-flat**
- > F-sharp sounds the same as G-flat
- ➤ **G-sharp** sounds the same as **A-flat**



#### Happy Birthday: Melody

Don't forget to check your key signature!

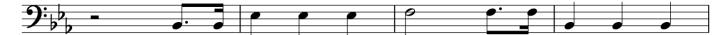






#### Happy Birthday: Ensemble Version

Don't forget to check your key signature!



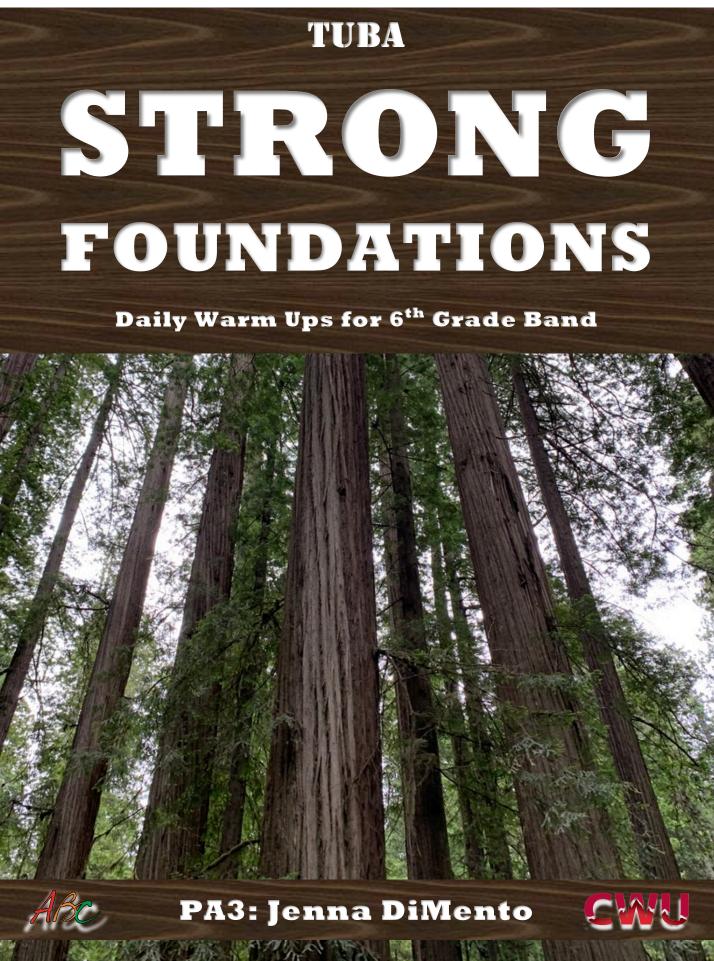


## Would you like an extra challenge? Get a head start on next year's Junior District Festival auditions!

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STUDENT NAME:			
BAND LOCKER NUMB	ER:		
NOTES AND ASSIGNM	IENTS:		

#### WHY DO WE WARM UP?

The goal of a warm up is to focus your mind, to warm up your muscles, and to form good habits through repetition. Once these good habits are formed, it will be easier to transfer them to all of the music you play.

# SOME THINGS TO FOCUS ON DURING THE WARM UP

#### 1. Posture

> Sit tall on the edge of your chair, put both feet flat on the floor, and keep your head level. Place your tuba on your lap or chair so the mouthpiece reaches your mouth.

#### 2. Hand Position

➤ Hug the tuba with your left arm. Rest your right thumb under the tubing or inside the thumb ring if there is one. Place the pads of the fingers on your right hand on the valve buttons. The fingers of your right hand should be curved and form a "C" shape.

#### 3. Embouchure

> Say "oh", then "ooh". Squeeze your lips together as if you are gripping a straw in your lips. Place the mouthpiece centered on your lips (or slightly higher than center).

#### 4. Air Support

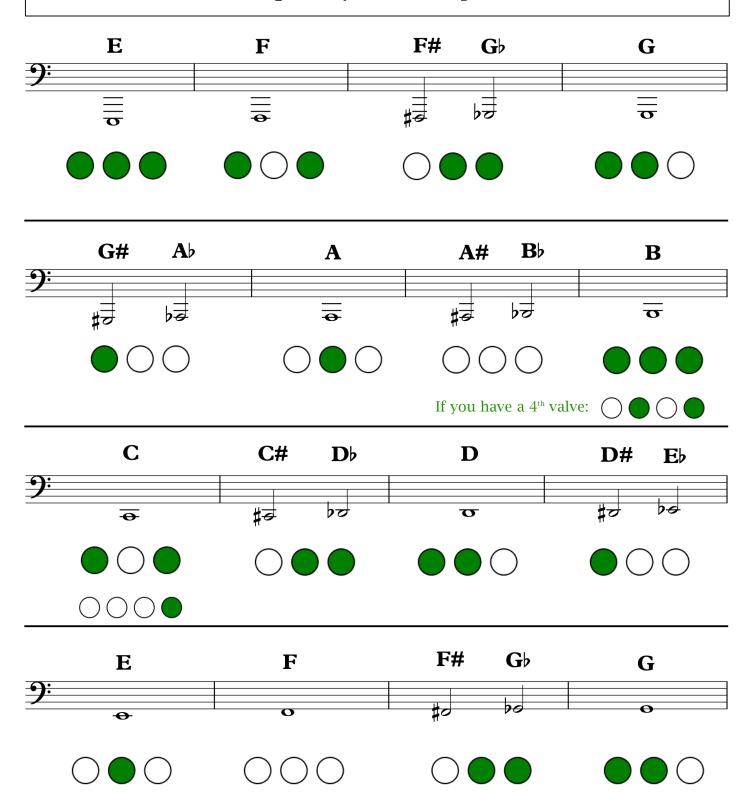
> Take deep breaths, stay relaxed, and blow fast air!

#### 5. Intonation

> Certain notes on the tuba tend to be flat or sharp. This book will teach you how to fix some of these notes. In order to play with good intonation, you must first play with good tone quality.

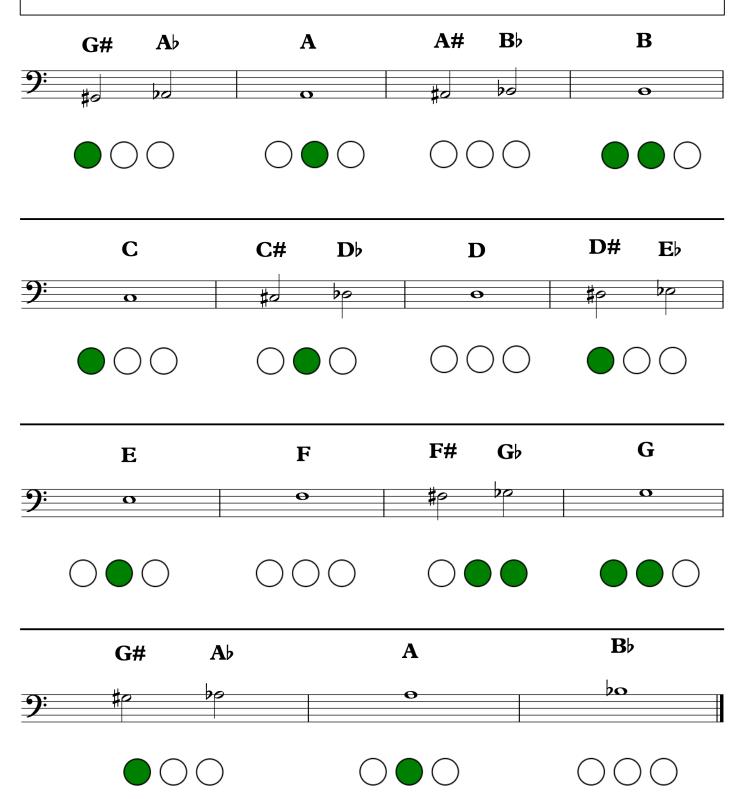
#### **TUBA FINGERING CHART**

The three circles represent the three valves: (1)(2)(3) If a circle is colored green, you should press that valve down.



#### **TUBA FINGERING CHART**

The three circles represent the three valves: (1)(2)(3) If a circle is colored green, you should press that valve down.



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# TUBA STRONG FOUNDATIONS

Daily Warm Ups for 6<sup>th</sup> Grade Band



#### Remington

Try to play every note at the exact same volume level and tone quality.



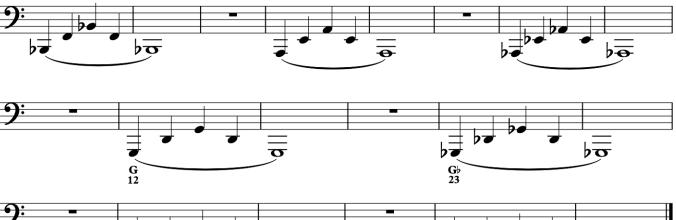




**B** tends to be very sharp on the tuba. Use your  $4^{th}$  valve to lower the pitch:  $\bigcirc$   $\bigcirc$   $\bigcirc$ 

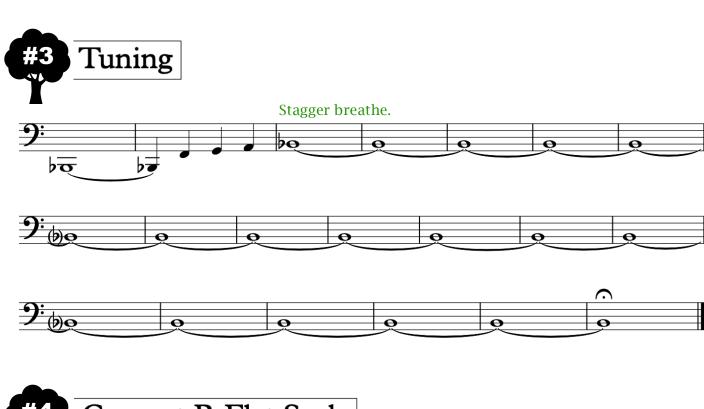


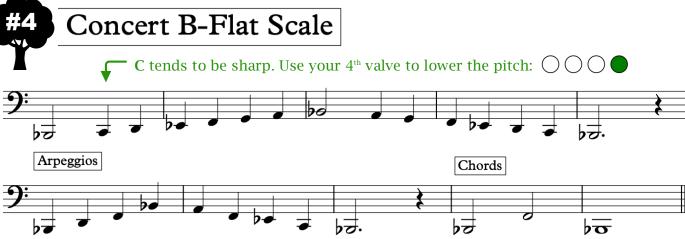
#### Lip Slurs and Large Leaps



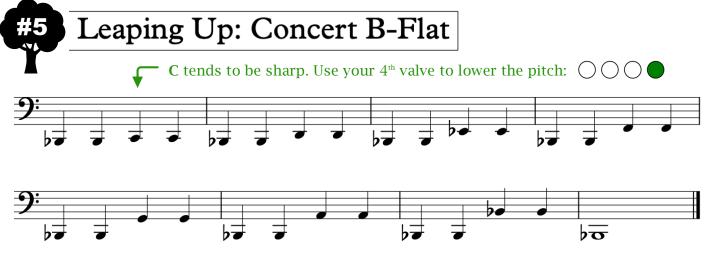


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Listen to the rest of the band; if you can't hear all of the different notes of each chord, you are likely playing too loud.



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### #6

#### Leaping Down: Concert B-Flat

Make sure to use fast air and adjust the tuba so that the mouthpiece reaches your mouth.





#### Build-A-Scale: Concert B-Flat



# Are you still having trouble with high notes? This is how you can practice them at home:

- 1. Make sure to always warm up before you play.
  - > Buzz, play long tones, and start low before working your way up.
- 2. Make sure to sit with correct posture (see page 1) and center the mouthpiece on your lips (or preferably a little higher than center).
- 3. Take deep breaths and try not to constrict your airways (stay relaxed).
- 4. Blow fast air as if you are blowing out birthday candles.
- 5. Squeeze your lips together more; don't let them be lazy.
- 6. The only way to increase your range is to practice high notes often.
  - ➤ Practicing your concert E-flat scale is a great way to do this.

#### Thirds: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!







#### Thirds 2.0: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!





### #10 Fast Fingers

Try to move your fingers together so that you get smooth transitions between your notes.











Subdivide! Think "1+2+3+4+"



#### Subdivide!

Think "1e+a, 2e+a, 3e+a, 4e+a"

Get ready to fit all 8 notes in 1 beat!



# #12

#### Sibelius "Finlandia" Chorale: Concert B-Flat

What should you do on long notes?







### #13

#### Grainger "Horkstow Grange" Chorale: Concert B-Flat

Remember to watch your conductor as much as possible!





# #14 Concert F Scale





Listen to the rest of the band; if you can't hear all of the different notes of each chord, you are likely playing too loud.

## #15

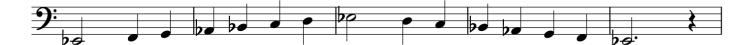
#### Tallis "Canon" Chorale: Concert F

Don't forget to check your key signature! This flat on the 2<sup>nd</sup> line means all **B**'s are flat.





### #16 Concert E-Flat Scale







#### Holst "Chaconne" Chorale: Concert E-Flat

Don't forget to check your key signature! These 3 flats mean all **B**'s, **E**'s, and **A**'s are flat.





# #18

#### Concert A-Flat Scale





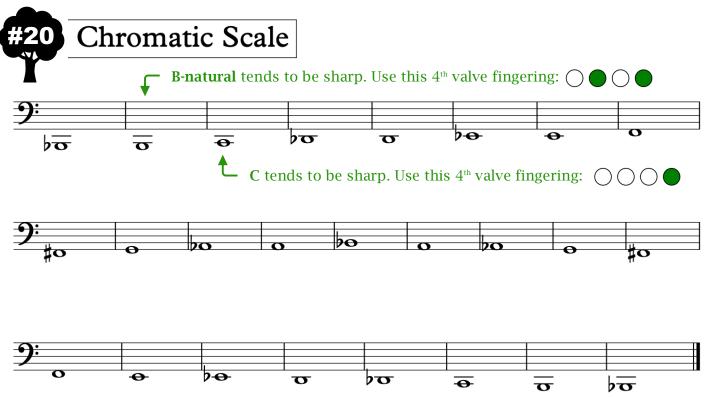
### #19 Holst "In The Bleak Midwinter" Chorale: Concert Ab

Don't forget to check your key signature! In this case, all B's, E's A's, and D's are flat.



### Do I need to use my 4<sup>th</sup> valve alternate fingerings every time I play C and B-natural?

Yes! The 4<sup>th</sup> valve redirects the air through a different tube, which helps intonation on those two notes. If your tuba doesn't have a 4<sup>th</sup> valve, you can create a larger space inside your mouth on those notes instead, which helps to lower the pitch. Think "oh" or pretend to yawn with your mouth closed.



#### Do you notice the fingering pattern in this scale?

Recognizing patterns in music can help you to learn the music faster. Think about the fingerings for the notes in the scale from **D-flat** to **F**. The notes from **F-sharp** to high **B-flat** follow the same fingering pattern!

# I thought the chromatic scale included every note. Why did I find a D-sharp in my music, but I don't see that note in my chromatic scale?

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Here are some more enharmonic notes:

- ➤ **A-sharp** sounds the same as **B-flat**
- > C-sharp sounds the same as D-flat
- > **D-sharp** sounds the same as **E-flat**
- > F-sharp sounds the same as G-flat
- ➤ **G-sharp** sounds the same as **A-flat**



#### Happy Birthday: Melody

Don't forget to check your key signature!





# #22

#### Happy Birthday: Ensemble Version

Don't forget to check your key signature!





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# **SNARE DRUM** STRONG FOUNDATIONS Daily Warm Ups for 6th Grade Band PA3: Jenna DiMento

STUDENT NAME:			
BAND LOCKER NUMB	ER:		
NOTES AND ASSIGNM	IENTS:		

## WHY DO WE WARM UP?

The goal of a warm up is to focus your mind, to warm up your muscles, and to form good habits through repetition. Once these good habits are formed, it will be easier to transfer them to all of the music you play.

# SOME THINGS TO FOCUS ON DURING THE WARM UP

#### 1. Posture

> Stand tall with both of your feet flat on the floor. Your feet should be shoulder-width apart. Adjust your drum so that the head is about one inch below your belly button.

#### 2. Hand Position

➤ Pinch the stick between your thumb and the knuckle of your first finger. Wrap the rest of your fingers around the stick. Keep your thumbnails facing each other while you play. Make a 90-degree angle with your two sticks (similar to a slice of pizza).

#### 3. Playing Technique

> Strike the center of the drumhead with your stick. Make sure the bead of the stick goes straight up and down and hits the same part of the drum with each stroke. Alter the height of your sticks to play at different dynamic levels.

#### 4. Sticking Patterns/Rudiments

➤ Make sure to pay attention to your sticking patterns. Do not play everything on one hand. Try to memorize the patterns of each rudiment so that when you see similar rhythms in your concert music, you know the patterns.

#### **DRUM STROKES**

#### **Three Stick Positions:**

**Up Position** 



Striking the Drum



**Down Position** 



#### **Four Types of Strokes:**

#### 1. The Full Stroke

> Start in the **Up Position**, strike the drum, and then end in the **Up Position**.

#### 2. The Down Stroke

> Start in the **Up Position**, strike the drum, and then end in the **Down Position**.

#### 3. The Tap Stroke

> Start in the **Down Position**, strike the drum, and then end in the **Down Position**.

#### 4. The Up Stroke

➤ Start in the **Down Position**, strike the drum, and then end in the **Up Position**.

#### Stick Heights for the Different Dynamics:

Dynamic	Marking	Meaning	Approximate Stick Height	
Pianissimo	pp	Very soft	3 inches	
Piano	p	Soft	6 inches	
Mezzo Piano	mp	Medium soft	9 inches	
Mezzo Forte	mf	Medium loud	12 inches	
Forte	f	Loud	15 inches	
Fortissimo	ff	Very loud	18 inches	

#### **DRUM RUDIMENTS**

Drum rudiments are the sticking patterns for common rhythms. They are the building blocks of drum music. There are 40 different drum rudiments in total. The chart below includes the rudiments we will mainly be focusing on this year. To view the rest, look at the rudiments poster that is on the back wall of the band room.

1. Single Stroke Roll



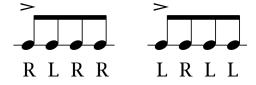
4. Multiple Bounce Roll (Buzz Roll)



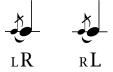
6. Double Stroke Open Roll



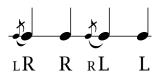
16. Single Paradiddle



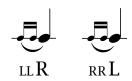
20. Flam



22. Flam Tap



31. Drag



# SNARE DRUM STRONG FOUNDATIONS

Daily Warm Ups for 6th Grade Band



#### Remington

Try to play each note at exactly the same stick height/volume and in the same spot in the center of the drumhead.

Repeat this line **four** times before moving on to the second line.



Repeat this line three times.



# #2

#### Lip Slurs and Large Leaps









+



#### **TACET**

While the woodwinds and brass tune, you can set up the instruments and music you need for the pieces we will be playing later in class. Check the whiteboard or ask the teacher for the order of the pieces. Make sure to be as quiet as possible so that you do not interfere with the tuning process.

# #4

#### Concert B-Flat Scale



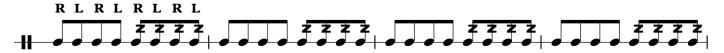




## #5

## Leaping Up: Concert B-Flat

Multiple Bounce Rolls (Buzz Rolls) - Keep the same rhythm in your hands.





#### Leaping Down: Concert B-Flat

- Multiple Bounce Rolls (Buzz Rolls)



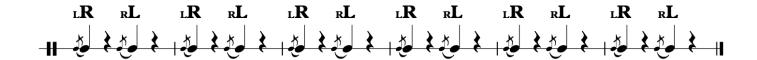


#### Build-A-Scale: Concert B-Flat

- Flam





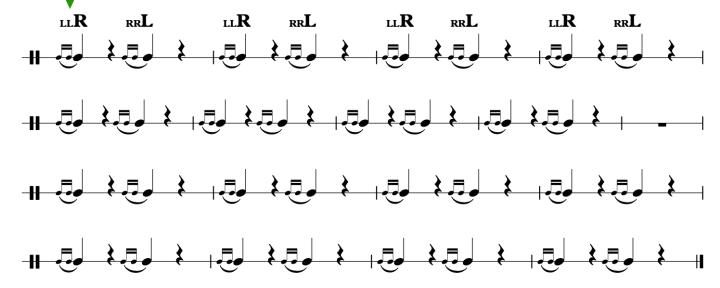


#### How do you play flams and drags?

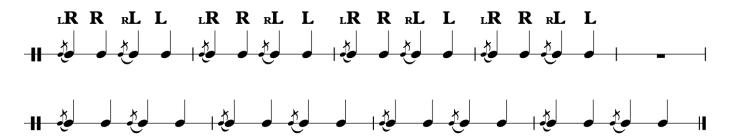
- 1. For a **flam**, start with your left hand in the "down position" and your right hand in the "up position" (see page 2 for pictures).
- 2. Begin moving both hands at the same time to strike the drum. Your left hand will strike the drum slightly sooner (and quieter) than your right hand because it was closer to the drum.
- 3. After striking the drum, your left hand should immediately go to the "up position" and your right hand should remain low in the "down position". You will then be ready to do another flam; this time, starting with the right hand down and the left hand up.
- 4. For a **drag**, do the same thing but allow the hand that is starting lower in the "down position" to bounce twice right instead of once.

## Thirds: Concert B-Flat

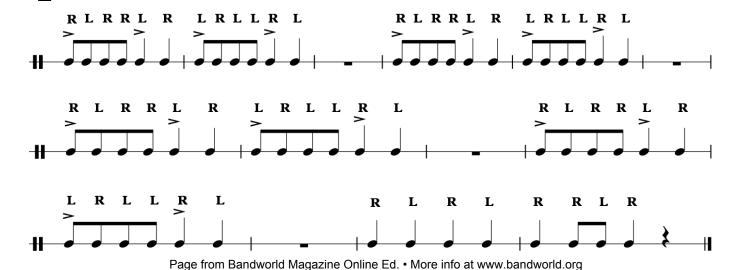
Drag - See the bottom of page 6 for help with playing drags.



## Thirds 2.0: Concert B-Flat Flam Taps









**Option 1** (the top set of stickings): Single Stroke Rolls **Option 2** (the bottom set of stickings): Double Stroke Open Rolls



#### Sibelius "Finlandia" Chorale: Concert B-Flat



Please switch to a mallet instrument so that you can play this chorale with the rest of the band. It is on page 8 of the Mallet Percussion warm up book.



#### Grainger "Horkstow Grange" Chorale: Concert B-Flat

### **TACET**

Please switch to a mallet instrument so that you can play this chorale with the rest of the band. It is on page 8 of the Mallet Percussion warm up book.

# #14 Concert F Scale

## RIRLRIRIRI RIRLRIRIRI





# Tallis "Canon" Chorale: Concert F

TACET |

Please switch to a mallet instrument so that you can play this chorale with the rest of the band. It is on page 9 of the Mallet Percussion warm up book.

## #16 Concert E-Flat Scale

## R RLR L R RLR L R RLR RL





#### Holst "Chaconne" Chorale: Concert E-Flat



Please switch to a mallet instrument so that you can play this chorale with the rest of the band. It is on page 10 of the Mallet Percussion warm up book.

# #18 Concert A-Flat Scale







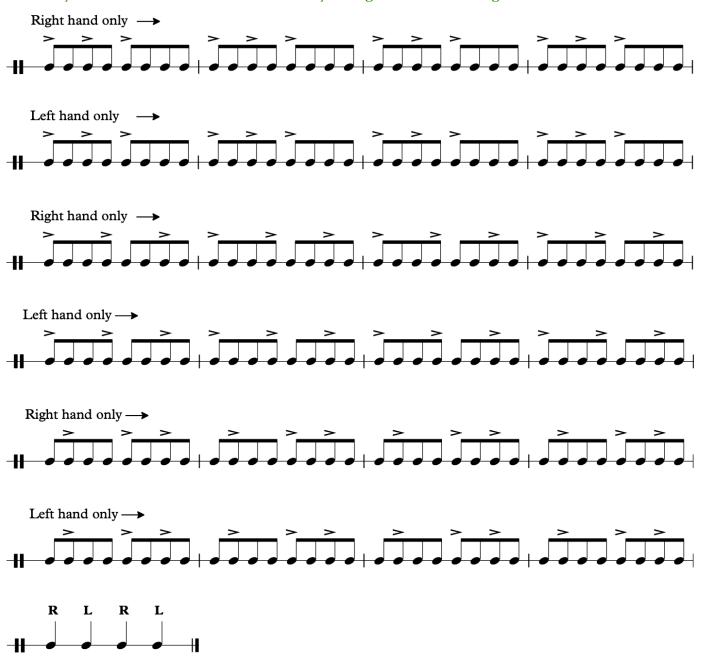
## #19

#### Holst "In The Bleak Midwinter" Chorale: Concert Ab

#### TACET

#### Chromatic Scale

Read the box at the bottom of this page for instructions on how to play accents properly. For this exercise, play your accents at **12 inches** and your non-accented notes at **3 inches**. Pay close attention to the accents – they change locations throughout the exercise!



#### How do you play accents?

Accents are simply louder notes. When playing accents, your first instinct might be to hit the drum harder, but this is incorrect. The correct way to play an accent is simply by raising your stick higher than you would for the non-accented notes.



#### Happy Birthday: Melody





#### Happy Birthday: Ensemble Version



# Would you like an extra challenge? Get a head start on next year's Junior District Festival auditions!

Consider starting to practice your Junior Districts scales (on mallets) now so that you can have them memorized in time for the audition next January!

Scan this code to go to the Junior Districts website, where you will find the audition requirements and scale sheets.



## MALLET PERCUSSION

# STRORG FOUNDATIONS

Daily Warm Ups for 6th Grade Band



PA3: Jenna DiMento



STUDENT NAME:			
BAND LOCKER NUMB	ER:		
NOTES AND ASSIGNM	IENTS:		

## WHY DO WE WARM UP?

The goal of a warm up is to focus your mind, to warm up your muscles, and to form good habits through repetition. Once these good habits are formed, it will be easier to transfer them to all of the music you play.

# SOME THINGS TO FOCUS ON DURING THE WARM UP

#### 1. Posture

> Stand tall with both of your feet flat on the floor. Your feet should be shoulder-width apart. If possible, adjust your instrument so it is about one inch below your belly button.

#### 2. Hand Position

➤ Pinch the mallet between your thumb and the knuckle of your first finger. Wrap the rest of your fingers around the mallet. Keep your thumbnails facing each other while you play.

#### 3. Playing Technique

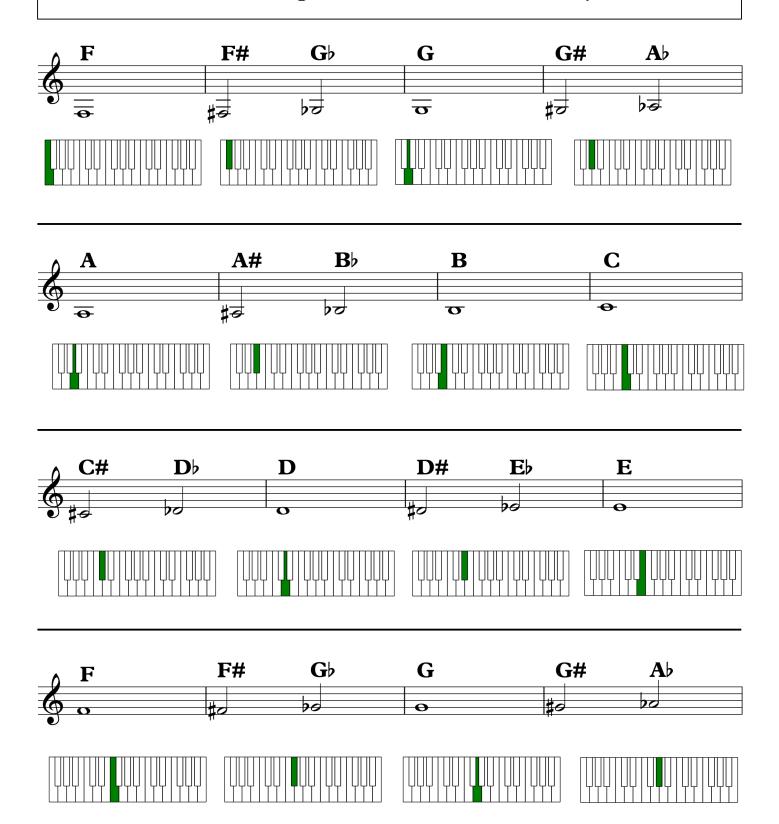
> Strike the center of the bar with your mallet. Remember to alternate your mallets while you play; don't play everything with one hand. Make sure your stroke is straight up and down.

#### 4. Reading Music While Playing

➤ Work on building muscle memory and using your peripheral vision so that you don't need to stare at your hands while you play. This will help you to be able to sight-read music.

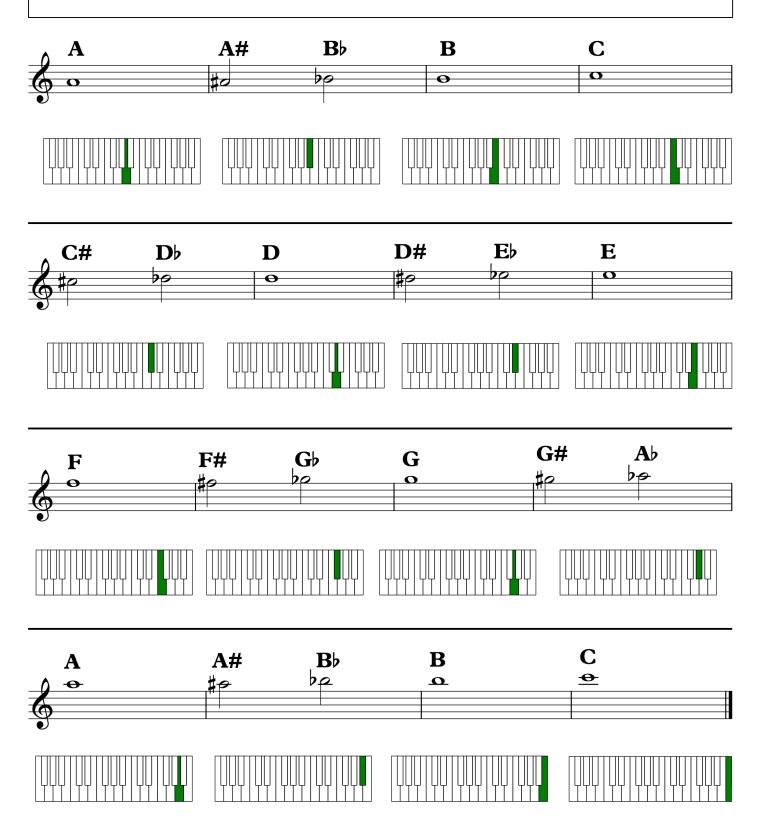
## **MALLET NOTE DIAGRAMS**

This chart includes diagrams of all of the notes on your bell kit.



## **MALLET NOTE DIAGRAMS**

Part 2



# MALLET PERCUSSION STRONG FOUNDATIONS

Daily Warm Ups for 6<sup>th</sup> Grade Band



#### Remington

Try to play every note at the exact same volume level.



# #2

#### Lip Slurs and Large Leaps

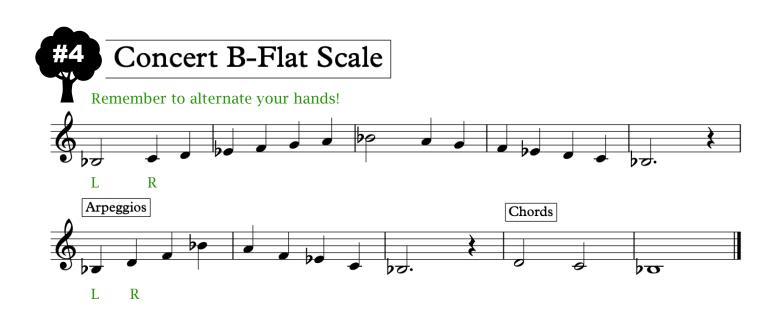


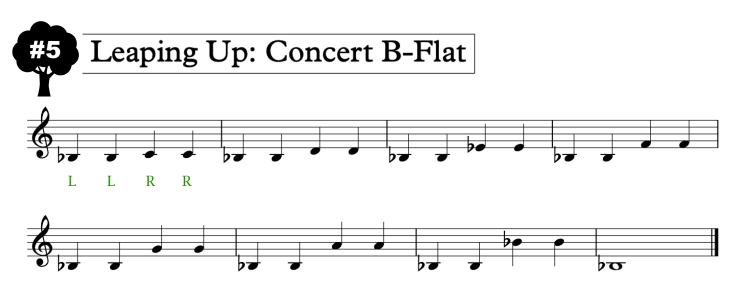
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While the woodwinds and brass tune, you can set up the instruments and music you need for the pieces we will be playing later in class. Check the whiteboard or ask the teacher for the order of the pieces. Make sure to be as quiet as possible so that you do not interfere with the tuning process.





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## #6

#### Leaping Down: Concert B-Flat







#### Build-A-Scale: Concert B-Flat





## Are you still having trouble reading the music

while playing? Here is how you can practice it:

- 1. The only way you will get better at sight-reading is by practicing it often. Look at your music instead of your hands as much as possible.
  - > Don't get in the habit of looking down at your hands if you play a wrong note; keep going. **Learn to trust where the notes are.** The more you practice this, the fewer wrong notes you will play.
- 2. Scan your music for the highest and lowest notes. Set up your body so that you are standing in front of the notes you will be playing.
- 3. Keep looking ahead in the sheet music so that you know what is coming and can look down quickly if you need to find a note.

## Thirds: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!





### Thirds 2.0: Concert B-Flat

Remember to look ahead while you play so that you can see what note is coming next!

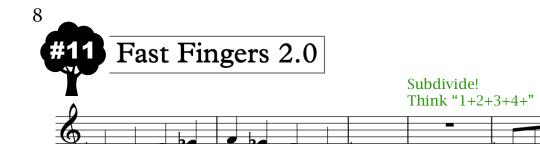




## Fast Fingers









#### Sibelius "Finlandia" Chorale: Concert B-Flat

Don't forget to check your key signature! These two flats mean all B's and E's are flat.

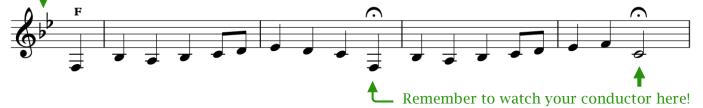






#### Grainger "Horkstow Grange" Chorale: Concert B-Flat

Don't forget to check your key signature! These two flats mean all B's and E's are flat.



G

# #14 Concert F Scale

Remember to alternate your hands!





## Tallis "Canon" Chorale: Concert F

Don't forget to check your key signature! This flat on the third line means all **B**'s are flat.





## Concert E-Flat Scale

Remember to alternate your hands!

L

R



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#### Holst "Chaconne" Chorale: Concert E-Flat

– Don't forget to check your key signature! These 3 flats mean all **B**'s, **E**'s, and **A**'s are flat.





## Concert A-Flat Scale

Remember to alternate your hands!





#### Holst "In The Bleak Midwinter" Chorale: Concert Ab

- Don't forget to check your key signature! In this case, B's, E's, A's, and D's are all flat.



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## #20 Chromatic Scale

The diagonal line above each note indicates that you should play steady 8th notes on that pitch.



**Option 1:** Alternate your hands for each 8<sup>th</sup> note: RLRLRLRL

Option 2: Play the entire measure on the same hand and then switch: RRRRRRR LLLLLLLL





#### Please read the music while you play this scale!

I know the chromatic scale is easy to memorize, but I encourage you to keep your eyes on the music so that you can learn how to read and recognize the newer notes that you aren't yet used to seeing.

#### I thought the chromatic scale included every note. Why did I find a D-sharp in my music, but I don't see that note in my chromatic scale?

**Enharmonic notes** are two notes that sound the same but are written differently. D-sharp sounds the same and is in the same spot on the instrument as E-flat, which does exist in your chromatic scale. D-sharp is simply another name for E-flat.

Here are some more enharmonic notes:

- > A-sharp sounds the same as **B-flat**
- C-sharp sounds the same as D-flat
- > D-sharp sounds the same as E-flat
- > F-sharp sounds the same as G-flat
- ➤ **G-sharp** sounds the same as **A-flat**

# #21

#### Happy Birthday: Melody

Don't forget to check your key signature!





# #22

#### Happy Birthday: Ensemble Version

Don't forget to check your key signature!





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