

**CONDUCTOR'S SCORE**

# **STRONG FOUNDATIONS**

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



**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





# Remington

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.

Flute

Oboe

Clarinet

Bassoon

Alto Sax

Tenor Sax

Baritone Sax

French Horn

Trumpet

Trombone

Baritone

Tuba

Snare Drum

Mallets

Fl.

Ob.

Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt.

Tbn.

Bar.

Tuba

S. D.

Mallets

## #2

## Lip Slurs and Large Leaps

Provide feedback during the rests. Students should strive for smooth transitions and a consistent tone quality throughout each slur.

The musical score is divided into two systems. The first system includes parts for Flute, Oboe, Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horn, Trumpet, Trombone, Baritone, Tuba, Snare Drum, and Mallets. The second system continues the same parts. The score includes various musical notations such as slurs, ties, and dynamic markings.

**System 1:**

- Flute:** Starts with a slur over a half note, followed by a rest, then a half note, and another slur over a half note.
- Oboe:** Similar pattern to the Flute, with slurs and rests.
- Clarinet:** Starts with a slur over a half note, followed by a rest, then a half note, and another slur over a half note.
- Bassoon:** Similar pattern to the Clarinet, with slurs and rests.
- Alto Sax:** Starts with a slur over a half note, followed by a rest, then a half note, and another slur over a half note.
- Ten. Sax:** Similar pattern to the Alto Sax, with slurs and rests.
- Bari. Sax:** Similar pattern to the Ten. Sax, with slurs and rests.
- Horn:** Starts with a slur over a half note, followed by a rest, then a half note, and another slur over a half note.
- Trumpet:** Similar pattern to the Horn, with slurs and rests.
- Trombone:** Similar pattern to the Trumpet, with slurs and rests.
- Baritone:** Similar pattern to the Trombone, with slurs and rests.
- Tuba:** Similar pattern to the Baritone, with slurs and rests.
- S. D. (Snare Drum):** Features a rhythmic pattern of eighth and sixteenth notes, with slurs and rests.
- Mallets:** Features a rhythmic pattern of eighth and sixteenth notes, with slurs and rests.

**System 2:**

- Flute:** Continues the pattern from System 1, with slurs and rests.
- Oboe:** Continues the pattern from System 1, with slurs and rests.
- Clarinet:** Continues the pattern from System 1, with slurs and rests.
- Bassoon:** Continues the pattern from System 1, with slurs and rests.
- Alto Sax:** Continues the pattern from System 1, with slurs and rests.
- Ten. Sax:** Continues the pattern from System 1, with slurs and rests.
- Bari. Sax:** Continues the pattern from System 1, with slurs and rests.
- Horn:** Continues the pattern from System 1, with slurs and rests.
- Trumpet:** Continues the pattern from System 1, with slurs and rests.
- Trombone:** Continues the pattern from System 1, with slurs and rests.
- Baritone:** Continues the pattern from System 1, with slurs and rests.
- Tuba:** Continues the pattern from System 1, with slurs and rests.
- S. D. (Snare Drum):** Continues the rhythmic pattern from System 1, with slurs and rests.
- Mallets:** Continues the rhythmic pattern from System 1, with slurs and rests.





# #3 Tuning

Walk around the room and listen for any students who are very out of tune. Teach the students how to stagger breathe. Instruct them to balance to the rest of the band on their held note.

Fl.  
Ob.  
Cl.  
Bsn.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Hn.  
Tpt.  
Tbn.  
Bar.  
Tuba  
S. D.  
Mallets

Fl.  
Ob.  
Cl.  
Bsn.  
Alto Sax.  
Ten. Sax.  
Bari. Sax.  
Hn.  
Tpt.  
Tbn.  
Bar.  
Tuba  
S. D.  
Mallets

## #4

# 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.

## Examples of Different Articulation Patterns:

Slur all

[illegible]

Slur two

Slur two, tongue two

The bass line of 'The Rose Tree' is written in 2/4 time on a single staff. It begins with a half note G2, followed by a quarter note A2, and then a half note Bb2. A slur covers the next four notes: a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F3. This is followed by a half note G3, then a quarter note F3, a quarter note E3, and a quarter note D3. The line ends with a half note C3 and a final quarter rest.

Slur up, tongue down

- 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).

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.





## #6

## 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.

The musical score is arranged in two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.). The second system includes staves for Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Baritone (Bar.), Tuba, Snare Drum (S. D.) with a rhythmic pattern of R L R L R L R L, and Mallets. The key signature is B-flat major (two flats), and the time signature is 4/4. The music consists of descending eighth-note ladders for most instruments, with the mallets playing a steady eighth-note pattern.

## #7

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

Remind students to take huge breaths only at the breath marks!

This musical score is for a concert band piece titled "Build-A-Scale: Concert B-Flat". It is a 13-measure piece, with the first system containing measures 1-10 and the second system containing measures 11-13. The score is written for a full concert band, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Baritone (Bar.), Tuba, Snare Drum (S. D.), and Mallets. The key signature is B-flat major (two flats). The score features a variety of musical notations, including eighth, quarter, and half notes, as well as rests. Breath marks are indicated by a vertical line with a small circle above it, and are placed at the end of measures 2, 4, 6, 8, 10, 12, and 13. The S. D. and Mallets parts are written on a single staff, with the S. D. part using a snare drum symbol and the Mallets part using a mallet symbol. The score is presented in a clear, professional layout with a white background and black notation.

## #8

## Thirds: Concert B-Flat

Remind students to look ahead in the music and to work on achieving smooth transitions between notes.

This musical score is for a concert band piece titled "Thirds: Concert B-Flat". It is divided into two systems, each containing staves for various instruments and mallets. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Baritone (Bar.), Tuba, and Mallets. The score is written in 4/4 time with a key signature of one flat (B-flat). The first system consists of 16 measures, and the second system consists of 16 measures. The mallets part is written on a single staff with a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings.



## #9

# 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.

## Examples of Different Articulation Patterns:



Slur all



Slur two



Slur two, tongue two



Tongue two, slur two



Instruct students to minimize finger movement by working on keeping their fingers close to their “home” keys at all times.

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- 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.

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## 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



# #14

## Concert F Scale

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

The image displays a page of a musical score for a large ensemble, featuring 13 staves. The staves are labeled as follows: Fl. (Flute), Ob. (Oboe), Cl. (Clarinet), Bsn. (Bassoon), Alto Sax. (Alto Saxophone), Ten. Sax. (Tenor Saxophone), Bari. Sax. (Baritone Saxophone), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), Bar. (Baritone), Tuba, S. D. (Snare Drum), and Mallets.

The score is divided into two systems. The first system shows a rhythmic pattern of eighth and sixteenth notes across all staves. The second system shows a more complex arrangement with some staves playing chords and others playing arpeggios. The percussion part includes a snare drum pattern and a mallet pattern.

The first system of the score shows a rhythmic pattern of eighth and sixteenth notes across all staves. The second system shows a more complex arrangement with some staves playing chords and others playing arpeggios. The percussion part includes a snare drum pattern and a mallet pattern.



## #15 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



# #16 Concert E-Flat Scale

Consider choosing different articulation patterns (see page 10). This exercise is good for working on range.

Fl.

Ob.

Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt.

Tbn.

Bar.

Tuba

S. D. *R R L R L R R L R L R R L R L R R L R R L R*

Mallets

Fl.

Ob.

Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt.

Tbn.

Bar.

Tuba

S. D. *R R L R L R R L R L R R L R L R R L R*

Mallets

Arpeggios

Chords



## #17 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





# #18 Concert A-Flat Scale

Consider choosing different articulation patterns (see page 10). This exercise is good for working on range.

Fl.

Ob.

Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt.

Tbn.

Bar.

Tuba

S. D. *R L R R L R L R R L R L R R L R L R R L R*

Mallets

Arpeggios

Chords

Fl.

Ob.

Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt.

Tbn.

Bar.

Tuba

S. D. *R R L R R L R R L R*

Mallets



## #19 Holst "In The Bleak Midwinter" Chorale: Concert A $\flat$

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



# Chromatic Scale

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

Fl.

Ob.

Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt.

Tbn.

Bar.

Tuba

S. D.

Mallets

Right hand only →

Left hand only →

Right hand only →

The diagonal line above the notes indicates that you should play steady eighth notes on that pitch.

Fl.

Ob.

Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt.

Tbn.

Bar.

Tuba

S. D.

Mallets

Left hand only →

Right hand only →

## 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**





## #21 Happy Birthday: Melody

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

Fl.

Ob.

Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt.

Tbn.

Bar.

Tuba

Snare Drum

Perc.

Bass Drum

Mallets



#21

## 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.

Fl.

Ob.

Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn.

Tpt.

Tbn.

Bar.

Tuba

Snare Drum

Bass Drum

Mallets

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