Max McKee
Executive Director
(541) 840-4888

Scott McKee
Managing Director
(541) 778-4880

Paul Kassulke
Director of Operations
(541) 778-3161

Visit us @ www.bandworld.org

Another ABC Presentation

American Band College

A More Effective Middle School Band Warm Up

Practical Application #3

Warm Ups designed for the Big Rapids Middle School Band Program

Allman A. Todd IV

American Band College
Master's Candidate

July 2011

Table Of Contents

Director's Biography.....p.3

About Big Rapids.....p.4

The Big Rapids Public Schools Band Program.....p.5-7

Goals, Philosophy, and Routines.....p.8

A More Effective Middle School Band Warm Up Explanation.....p.9-12

Sources Used.....p. 13

Conductor's Score

Major Scales, Circle of Fourths.....p.14-24

Chromatic Exercises.....p.25-33

Bb Major.....p.34-51

Ab Major.....p.52-73

C Major.....p.74-92

Eb Major.....p.93-110

F Major.....p.111-129

Db Major.....p.130-147

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

Director's Biography

* The following demographic information was also used in the author's Research 2 Project in the summer of 2010. It is reproduced here for reasons of situational explanation, which may be valuable in the understanding of the project.

Allman (Albie) Avon Todd IV earned his Bachelor of Music Education degree from Michigan State University in 2005. From 2005-2009 he was the band director of grades 5-12 for the Harper Creek school district in Battle Creek, Michigan, and in 2009 became the Director of Bands for Big Rapids Middle School in Big Rapids, Michigan. His primary instrument is the trumpet. While at Michigan State, he was the marching band manager and the trumpet section leader. He also enjoys arranging music for bands, and has arranged half-time shows for both the MSU Spartan Marching Band and the University of Virginia Cavalier Marching Band.

He is currently pursuing his Master's Degree through the American Band College of Sam Houston State University in Ashland, Oregon. Some of his non-musical activities include reading, crossword puzzles, and water sports, as well as playing in the premier Big Rapids community chamber brass ensemble, Con Brio Voce, and the Trestle Bend Big Band.

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

About Big Rapids

Big Rapids is a unique community in which the fine arts are very highly supported. Despite the town itself being relatively small, there is a university (Ferris State) in town, which allows for additional performing opportunities. In addition to the vast number of fine arts participation offered to students, talented adults in the Big Rapids area may wish to join the semi-professional vocal or instrumental ensembles stationed in Big Rapids. There is also a newly-formed big band starting to take root. Each year, throughout the months of September and October, Edward K. Mallett's "Tuba Bach" chamber music festival takes place every weekend, and each Spring Big Rapids features an area Fine Arts Showcase.

About Big Rapids Public Schools

From the Big Rapids Public Schools website (www.brps.k12.mi.us):

> "Excellence in teaching and learning since 1868."
>
> Big Rapids Public School district is a Class B district in Mid-Michigan. We are comprised of a High School, an Alternative High School, the Middle School (Grades 5-8), 2 Elementary Schools (Grades 2-4), an Early Childhood Development Center (Grades K-1), and a preschool for 4 year olds who qualify and others if space allows. Our Big Rapids Community is also home to Ferris State University. We're very proud to say, this is a community which is founded on education, with a focus on academic excellence.
>
> All Schools are NCA Accredited. Every school in the Big Rapids district has met rigorous national standards for quality established by the North Central Association. Big Rapids continues to be one of a select group of school districts state-wide accredited in all schools K-12. Our academic program is enhanced with a wide variety of award-winning extra curricular activities which include: instrumental and vocal music, dramatic and visual arts, and an excellent athletic program for grades 7-12.

The Big Rapids Public Schools serve a broad spectrum of students, primarily suburban though picking up some students from rural surrounding areas. The middle school serves approximately 560 students in grades 5-8. 46% of the middle school population is eligible for free or reduced lunch.

BRPS has quite a bit of technology available to students, but not much in terms of enhancing the music education of students. In the middle school band room, we have a stereo system that works quite well; I often plug my computer into the system to play professional recordings for the students, or to play back GarageBand recordings of the bands that I create. I also use the stereo system to "broadcast" a metronome click on occasion. I have also permanently requestioned a projector cart from the library so I can show videos or Powerpoint presentations. We have not incorporated SmartMusic into our instrumental curriculum yet. There is a terrific auditorium at Big Rapids High School where we perform all of our concerts - the auditorium has also been the site of both district and state Festival for many years. Along with the auditorium, there is a city band shell adjacent to the middle school that has not been used much, though this year I began holding the jazz band's Spring Concert at the shell.

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

The Big Rapids Public Schools Band Program

The band program at Big Rapids Public Schools has long been a point of pride for the school system, as well as the community at large. Both the middle school and high school band programs have built a years-long tradition of receiving excellent ratings at the Michigan School Band and Orchestra Association Festivals. We remain one of the few school districts in Northern Michigan employing more than one band director.

Over the past couple of years, there has been a bit of turnover in the instrumental music program in so far as the directors of both the middle school band program and the high school band program. Four years ago and three years ago the high school director, then the middle school director, respectively, retired after teaching in Big Rapids for 30 years or more each. Big Rapids then saw a high school director stay only one year before leaving, then the year after the same with the newly-hired middle school director. However, both the current high school director and I plan to stay in Big Rapids for a long time, so hopefully the trend of "one and done" band directors has passed.

There are two high school bands, including a Concert Band and a Wind Symphony, as well as a robust Chamber Winds program. Next year, the high school Wind Symphony has been selected to perform at the state music conference. They were one of only four

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

high school ensembles selected to perform from the entire state. Both of the high school bands meet during the school day, and the Chamber Winds class meets after school, but is still considered part of the high school director's teaching load, compensated by extra prep time during the day.

Two years ago Big Rapids Middle School incorporated the Fifth Grade into the building. The district closed one of the elementary schools, brought the Fifth Grade to the Middle School, and reorganized the remaining elementaries. Last year Big Rapids Public Schools continued to offer Beginning Band to fifth graders, but next year, due to budget cuts from the state, we will not be able to offer Fifth Grade Band.

There are five bands at the middle school, one for each grade 5-8, as well as an 8th Grade Jazz Band. Of the 560 students enrolled at BRMS, 260 were in band last year (77 in 5th grade, 88 in 6th grade, 56 in 7th grade and 41 in 8th grade). Each band class meets 50 minutes, every school day, all year long. The Jazz Band only meets during the final marking period of the year, and only students who are enrolled in Eighth Grade Band may sign-up for participation in the Jazz Band. For both of the Beginning Bands, the high school director comes to the middle school to team-teach. Last year I taught the beginning brass and percussion and my colleague taught the beginning woodwinds.

Besides meeting as a full band every day, every sixth grade band student also has a sectionals class during the school day for one of the marking periods. I feel very lucky to be able to offer this course, because it's invaluable for the younger instrumentalist to get more individualized attention than the brass class / woodwind class alone can offer.

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

Middle School Band Daily Schedule

First Hour - 8:10-9:00 - Sixth Grade Band
Second Hour - 9:04-9:54 - Eighth Grade Band
Third Hour - 9:58-10:48 - Seventh Grade Band
Fourth Hour - 10:52-11:42 - Lunch/Activity Time (students come into the band room to practice)
Fifth Hour - 11:46-12:36 - Sixth Grade Sectionals:
- 1st Quarter - French Horns / Low Brass
- 2nd Quarter - Clarinets / Oboes
- 3rd Quarter - Flutes / Trumpets
- 4th Quarter - Saxophones / Percussion

Sixth Hour - 12:40-1:30 - 8th Grade Music History / 8th Grade Jazz Band (4th quarter)
Seventh Hour - 1:34-2:24 - Fifth Grade Band (team-taught)
Eighth Hour - 2:28-3:20 - Planning period

Middle School Bands Instrumentation, 2010-2011

	5th Grade (77)	6th Grade (88)	7th Grade (56)	8th Grade (41)
Flute	7	4	10	7
Oboe	3	1	3	1
Clarinet	14	21	8	8
Bass Clarinet			2	2
Bassoon				1
Alto Sax	4	4	6	4
Tenor Sax			1	1
Bari Sax				1
Trumpet	21	25	6	3
French Horn	6	6	6	3
Trombone	16	21	4	3
Euphonium			2	3
Tuba		1	1	1
Percussion	6	5	7	3

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

Class Goals and Teaching Philosophy

This year being my second as the band director for Big Rapids Middle School, I felt it was important that I maintain the good relationships I had cultivated with my students last year, but also make sure the students understand the high expectations I have of our band program. I took extra time to establish relationships with the students, but I was very firm and consistent with maintaining behavioral expectations as well.

My philosophy of teaching music is simple - I know that if I can take students to the summit of musical experience I will have awakened a lifelong music lover. From "Mount Analog" by Rene Daumal:

You cannot stay on the summit forever; you have to come down again...
So why bother in the first place? Just this...
What is above knows what is below... but what is below does not know what is above!
One climbs... one sees... one descends; one sees no longer... but one has seen!
There is an art to conducting oneself in the lower regions
by the memory of what one saw higher up...
When one can no longer see... one can at least still know.
We live by what we have seen!

It's a difficult thing to get adolescent kids (with just about everything EXCEPT classwork on their minds) to experience this feeling! I know with this as my teaching philosophy, though, my teaching will be more effective because this "pinnacle experience" is what I love about music, and I want to share that with my students.

Class Routines

Each grade level has a slightly different routine. With the beginning band I always start with mouthpiece buzzing; we work on range, flexibility, pitch, tone, and articulation every day on just the mouthpiece for about 3 minutes. Then we put instruments together and play exercises out of "Standard of Excellence" before working on sheet music. In the 7th and 8th Grade Bands, I don't often use mouthpiece buzzing, but I have them do major scales every day. The last quarter of 7th grade and throughout 8th grade I also use the "Bach and Before" chorales, and I work on one of those each day before getting to Standard of Excellence, and finally sheet music.

I try to do playing/chair tests at least every two weeks, though when we approach concerts, I tend to test less often. I am their first band teacher to require practice records, but they are credit/no credit for turning them in with a parent signature, so I use them as a communication tool more than a evaluation tool. I've found certain students will practice, and certain students will not practice whether I require practice records or not, so the credit/no credit system at least allows me to know what sort of practice habits (which I communicate very clearly in my handbook) the parents enforce (or allow) at home.

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

Why I Chose This Project

Every single day in band, we warm up as a group. Warm up is not the most significant part of class as far as the amount of time spent (probably only 10-15% of the period), but it is perhaps the most important time of the whole class period, because it will determine whether students:

- will be physically prepared to play their instrument most effectively for the entire class period,
- and will be mentally aware of the elements of music that they will need to execute as we prepare our concert music during the rest of the class period.

Warm up is different for each of my classes as stated earlier, based on each class' developmental readiness, but regardless of level there are several elements of music that I feel are important in a warm up:

1. Tone - Playing with a characteristic tone is of utmost importance, even (especially!) at the beginning stages of learning to play an instrument.
2. Pitch - Notes are either "right" or "wrong." Pitch has to be correct, and I begin teaching students what this means as soon as we begin playing.
3. Intonation - Once students have enough physical capability to play in tune, it is necessary to work on this each day.
4. Articulation - Essential to playing music with stylistic appropriateness and aplomb. Articulation will determine whether the style is played correctly, and may also alter other fundamental aspects of musical playing, such as tone or pitch.
5. Rhythm - A rhythm is either "right" or "wrong," and students need to know the difference between the two, with confidence.
6. Range - Students must be able to play the notes as high or as low as the music demands.
7. Flexibility - Students must be able to change from one note to another at the speed the music demands.

Based on developmental level, some areas are more important than others at times. For example, in my Beginning Band, I am not going to be very concerned with intonation during the first couple of weeks when they can barely hold the instruments properly! However, as soon as students are ready we begin working on what it means to play with good intonation.

Benefits of a Warm Up

First of all, warming up properly will each day touch on some (or most, or all) of the musical elements listed above, to improve overall technique and musicianship in each student. But I think ideally, the warm up each day also prepares students for the objectives we have for the class that particular day.

If we as teachers don't connect the warm up to the curriculum of the sheet music the class is working on, the warm up will become too routine, and a thoughtless process students don't look forward to. This is a bad thing, because:

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

- a thoughtless warm up does not ideally prepare students mentally for the thought processes we want them to achieve in our classes, and
- if we set the FIRST IMPRESSION of our class each day as a thoughtless thing, students will become bored and frustrated. There will be no music-making from bored or frustrated students, and they will begin to hate warm up. "And, we have to warm up EVERY DAY in band... :(..."

So a varied, appropriate, and applicable warm up each day is needed. I changed my warm up often, but it was almost always some variation of scales, sometimes in rhythmic patterns based on the challenges in our sheet music, sometimes in long tones, sometimes in different groups, sometimes in different scalar patterns, etc. Then tuning, followed by a Bach chorale. My warm up was based on the limited material students already had in their music folders:

- A scale sheet I passed out to them (6th, 7th, 8th grade)
- "Bach and Before" chorales (7th, 8th grade)
- Method book
- Sheet music

The things I did to help them learn the things I wanted them to usually involved me adapting what they already had in their folder, but asking the students to read what they already have in a different way. For example, if I wanted them to gain proficiency with playing a particular passage I taught them how to read their scale a different way, or I came up with an exercise to help them understand how to play a particular rhythm. Much of this was "rote" in nature; I didn't feel like I had enough time to write everything down for them. Sometimes I would write a rhythmic pattern down on the board, and that works well, but for the most part a lot of the time spent was me explaining to them some new method of how to read a scale in thirds, or how to read a scale in triplets, or how to read a scale in "flow style," rather than the students just playing something they can easily read off of a page of notation.

While I think rote learning is a useful skill for students to have, what I've found is that this doesn't always suit every student's learning style right away; it takes several attempts for them to play the exercise the way I want them to, often taking several more minutes than intended. What was intended to save time actually ended up wasting rehearsal time. The problem for (some of) the students was not executing the drill - it was understanding the method through which the exercise was to be completed.

Thus, this project: I've put into written form some of the warm up techniques I return to again and again, changed from a rote method to actual notation, the way middle school students are accustomed to learning. Not all techniques I use with students are contained within this packet, but "seeds" that can be easily altered, made more difficult or easier, extended, abbreviated, or whatever will benefit the curriculum the most, depending on the situation. This packet of warm ups in the first six major (and relative minor) keys I teach my students was designed as a supplement for MY students at Big Rapids Middle School; they may or may not be helpful to other teachers in different situations. They are also a work in progress, that I intend to add to when as needed as my students improve beyond what is written here.

Before the actual warm ups, some very brief explanations on each of the warm up exercises:

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

General Considerations

- The first six major scales I teach my students are Bb, Ab, C, Eb, F, and Db, in that order. We work in the key areas of Eb and F before I teach the whole scale, mostly because of the range considerations for the brass players. Along with these majors, I teach the relative natural minors as well. The exercises I've written are in these six key areas.
- I only wrote parts for eight groups of tonal instruments (High C, Low C, Bb Woodwind, Eb, Bb Brass, F, Bass Clef, and Tuba Parts) along with a Rudimentary percussion line intended to be played on snare drum or similar battery instrument. The reason I wrote only eight melodic parts is that everything in this warm up is written in unison and each player in my band can read one of the eight melodic parts. It is written all in unison so everyone has exactly the same thing on their music stand, tonally. One of my favorite things about the "Bach and Before" chorales is that every instrumentalist has all four parts in their music, so I can ask them to all play soprano, all play bass, play the line you're supposed to, play the opposite line... the variations are endless, and it works very well. I've taken this thought into this warm up supplement.
- Every scalar exercise has a percussion rudiment for students to work on, in addition to the mallet parts. The rudiments focused on in this middle school warm up are: Flam, Roll (in class, I instruct them to play appropriately varied rolls), Paradiddle, Drag (Ruff), Flam Paradiddle, Flam Tap, Single Drag Tap, Pataflafla, Triple Paradiddle, Flam Tap, and Flam Accent. These ten rudiments (plus all the varieties of rolls) are the most common ones to be utilized in middle school band music, in my experience.
- As each scale study progresses, I've included different "levels" of achievement. Level 1 exercises are easier than Level 2, and so on. This is not only a way to get more "mileage" out of each exercise at several different levels of development, but also a motivator for students ("last night I got through Twister LV 2!!")
- While sometimes in the chromatic exercises I use the most "common" note spelling (Bb rather than A#), my chromatic scale studies are generally not written that way, but instead written with sharps leading to ascending notes, and flats leading to descending notes, most of the time. This is to encourage students to learn voice-leading experientially, to an extent. However, I tried to avoid Fb, Cb, B#, and E# where possible so I can use these exercises with even the youngest of my students, so instruction is more efficient. I do talk about those "strange" flats and sharps, but since they rarely appear in middle school music, I don't spend much time on it. I also use some Remington variations in the chromatic exercises.
- Ending each scale study are Chords, designed to teach students to listen for blend, balance, and intonation, at increasing levels of aural difficulty, and one or two "Specials," all of which are based on Leonard B. Smith's "Treasury of Scales." I scoured Smith's "Treasury" for the studies that sounded the most interesting (to me, at least) and transposed them (often times) into the key area of that particular study. Every Special has all four (SATB) parts for each player, so the teacher can combine and rearrange instrumentation at will.

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

Individual Exercises

Major Scale, Relative Minor Scale

- Each key area ends with a modification of some of Smith's "Treasury," which always contains the major or relative minor scale in one of the voices (SATB). This long-tone scale can be used for myriad rhythmic exercises, since each part, including the scale, is written out completely in each instrument in this project. Another variation is to stagger the entrances of each voice group for a chordal, blend/balance/intonation exercise.

Flow Style

- I came up with this term to describe the way in which I want students to approach this exercise. The scalar pattern's focus is not only on building familiarity with the key area, but especially also with utilizing four-bar phrasing all in one breath.

Finger Flips, Lip Tricks

- The woodwinds (and percussion) provide the Finger Flips, while the brass play the Lip Tricks. While brass players work on lip slurs, the woodwinds work on building technical facility within the key area. There are 5 levels of progression, in the keys of Bb major and Ab major. Only those key areas use Finger Flips, Lip Tricks (FFLT) because of the partial patterning of the brass instruments. Once students reach the key areas of A, G, and Gb, I will extend the exercise to those key areas as well. For brass, F and E lip slurs are too low to be practically used in a middle school setting.

Springboard and Bungee

- For the key areas of C, Eb, F, and Db major, instead of FFLT I included an exercise I often use with my students, which I've coined "Springboard and Bungee." The springboard always returns to the lower tonic note of the scale, getting progressively higher, while the bungee always returns to the upper tonic note of the scale, getting progressively lower. The main thrust of this exercise is to improve students' flexibility.

Concentration

- These are written in the keys where lip slurs for brass are not a viable option, but the exercise is easily learned in any key, regardless of notation (once the pattern is learned). Middle schoolers love (and hate!) when that one guy keeps messing up, so we have to start all over again until EVERYONE is concentrating!

Twister!

- A scale exercise based on Herbert Clarke studies. This exercise, especially LV 2, helps students gain proficiency with key areas, as well as technical facility.

Thirds and Triplets

- Scale variations, notated. I would use these exercises as students become more familiar with the major scales. They can each be used in conjunction with a scale based on quarter notes if not all students are ready to proceed.

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

Sources Used

Elledge, Chuck, Jane Yarbrough, and Bruce Pearson. *Standard of Excellence.* San Diego: Kjos, 1993. Print.

Newell, David. *Bach and Before for Band.* San Diego: Kjos, 2002. Print.

Smith, Leonard B. *Treasury of Scales for Band and Orchestra.* Warner Bros. Pubns, 1985. Print.

Lisk, Ed. *The Musical Mind of the Creative Director.* Meredith Music. Pubns, 2010. Print.

Todd IV, Allman A. *Research Project 2 - Band Rehearsal Reflection.* Big Rapids, July 2010. Print.

Williams, Richard, Jeff King, and Derrick Logozzo. *The Complete Instrument Reference Guide for Band Directors.* San Diego: Kjos, 2001. Print.

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

Concept based on Ed Lisk's *"Creative Director Series" pub. by Meredith Music.*

Big Rapids Middle School Bands

Circle of Fourths - Flute

Flats → ← Sharps

C - F - Bb - Eb - Ab (1 2 3 4) → Db - Gb - Cb (5 6 7) or or or → E - A - D - G - C (4 3 2 1)

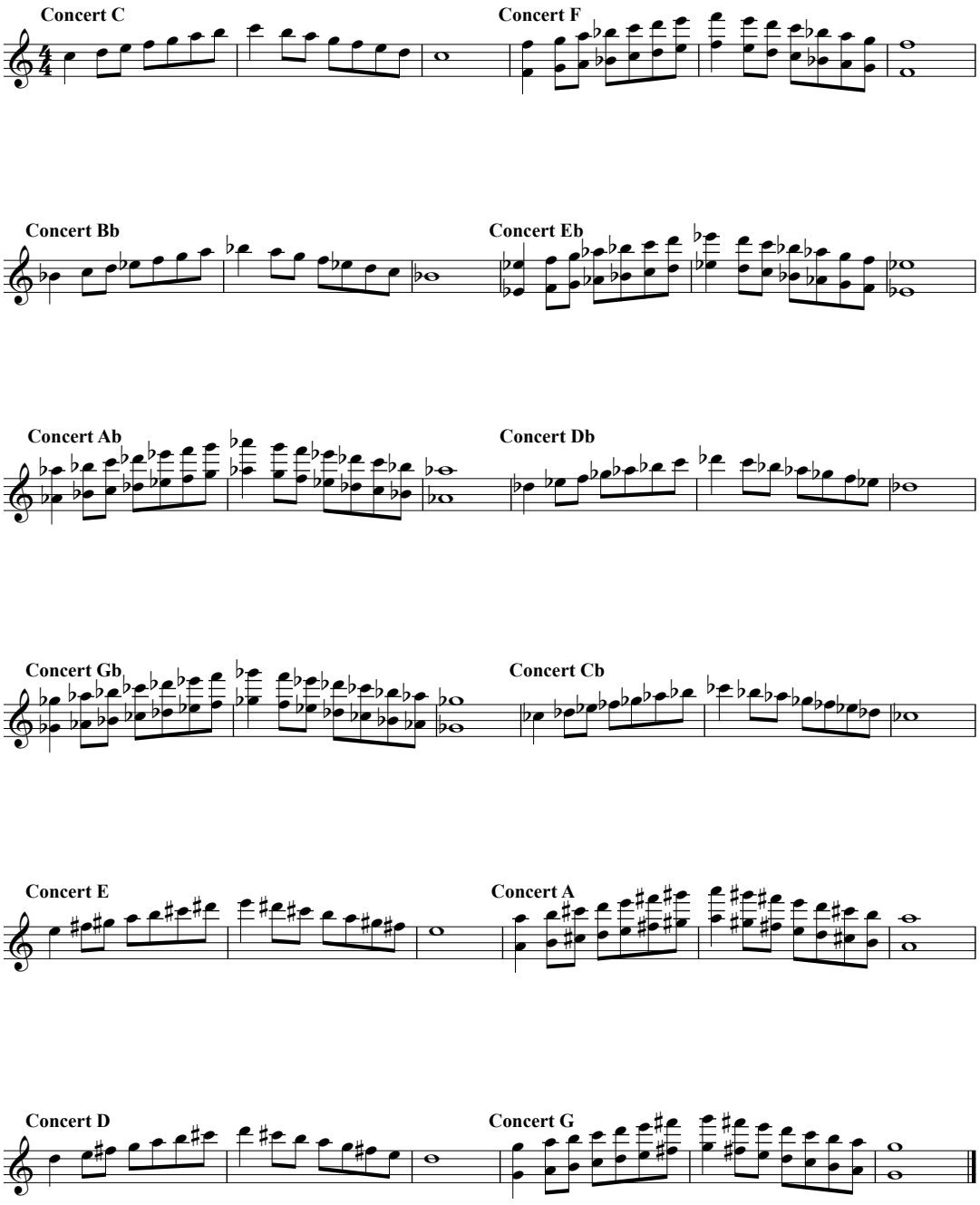
C# - F# - B (7 6 5)

SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR
Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



Concept based on Ed Lisk's *"Creative Director Series" pub. by Meredith Music.*

Big Rapids Middle School Bands
Circle of Fourths - Oboe

Flats → ← Sharps

1 2 3 4 → 5 6 7 → 4 3 2 1

C - F - Bb - Eb - Ab → Db - Gb - Cb → E - A - D - G - C

or or or

C# - F# - B

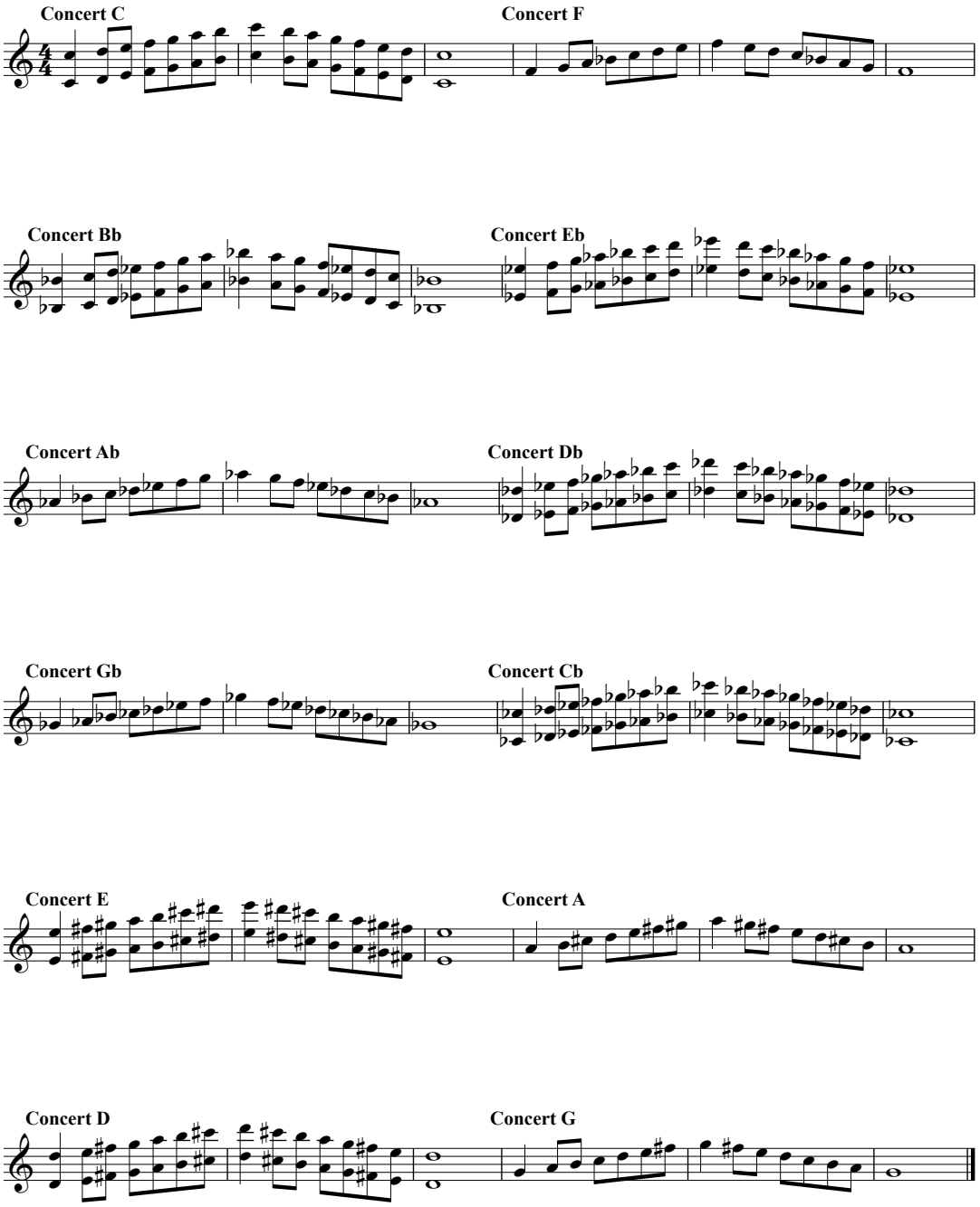
7 6 5

SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR
Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

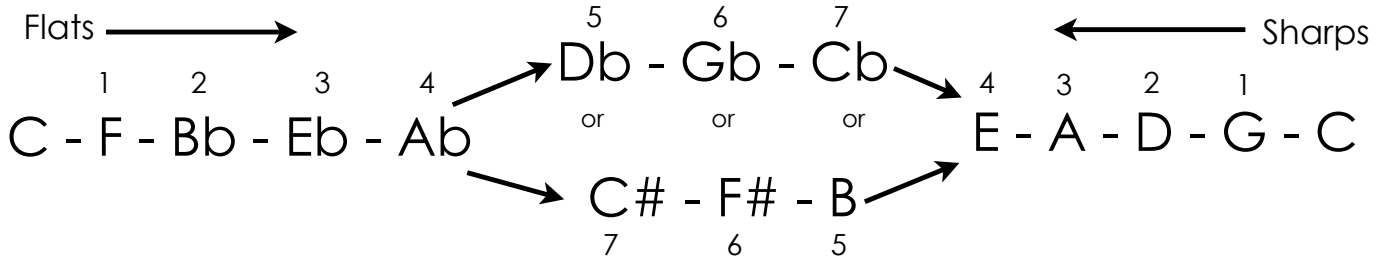
BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



Concept based on Ed Lisk's *"Creative Director Series" pub. by Meredith Music.*

Big Rapids Middle School Bands

Circle of Fourths - Clarinet / Bass Clarinet

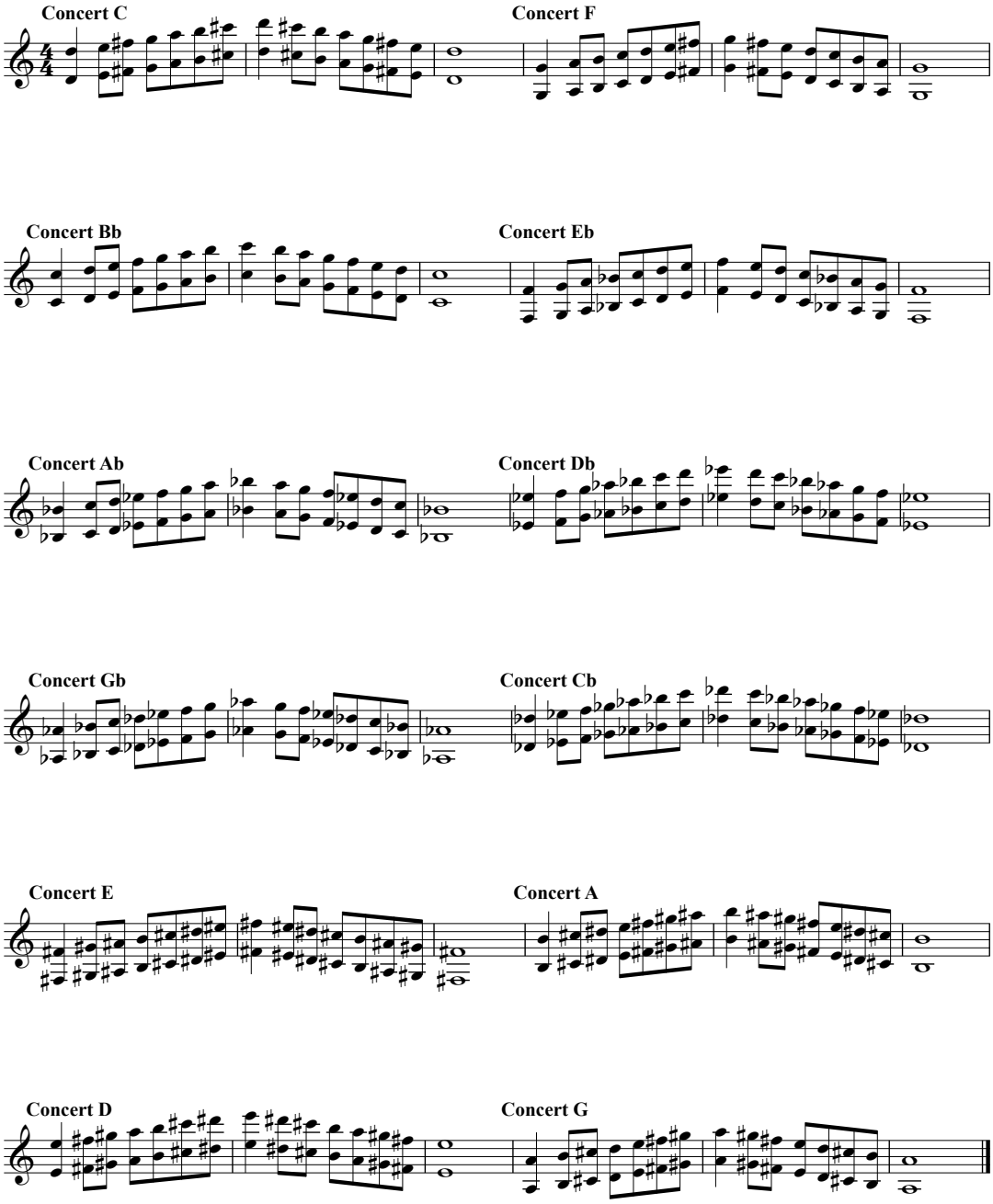


SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

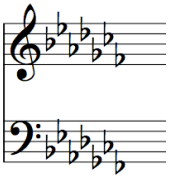
ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR
Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

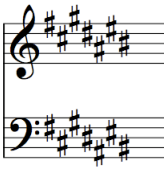
BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



Concept based on Ed Lisk's *"Creative Director Series" pub. by Meredith Music.*



Big Rapids Middle School Bands
Circle of Fourths - Bassoon



Flats → ← Sharps

C - F - Bb - Eb - Ab (1 2 3 4) → Db - Gb - Cb (5 6 7) or or or → E - A - D - G - C (4 3 2 1)

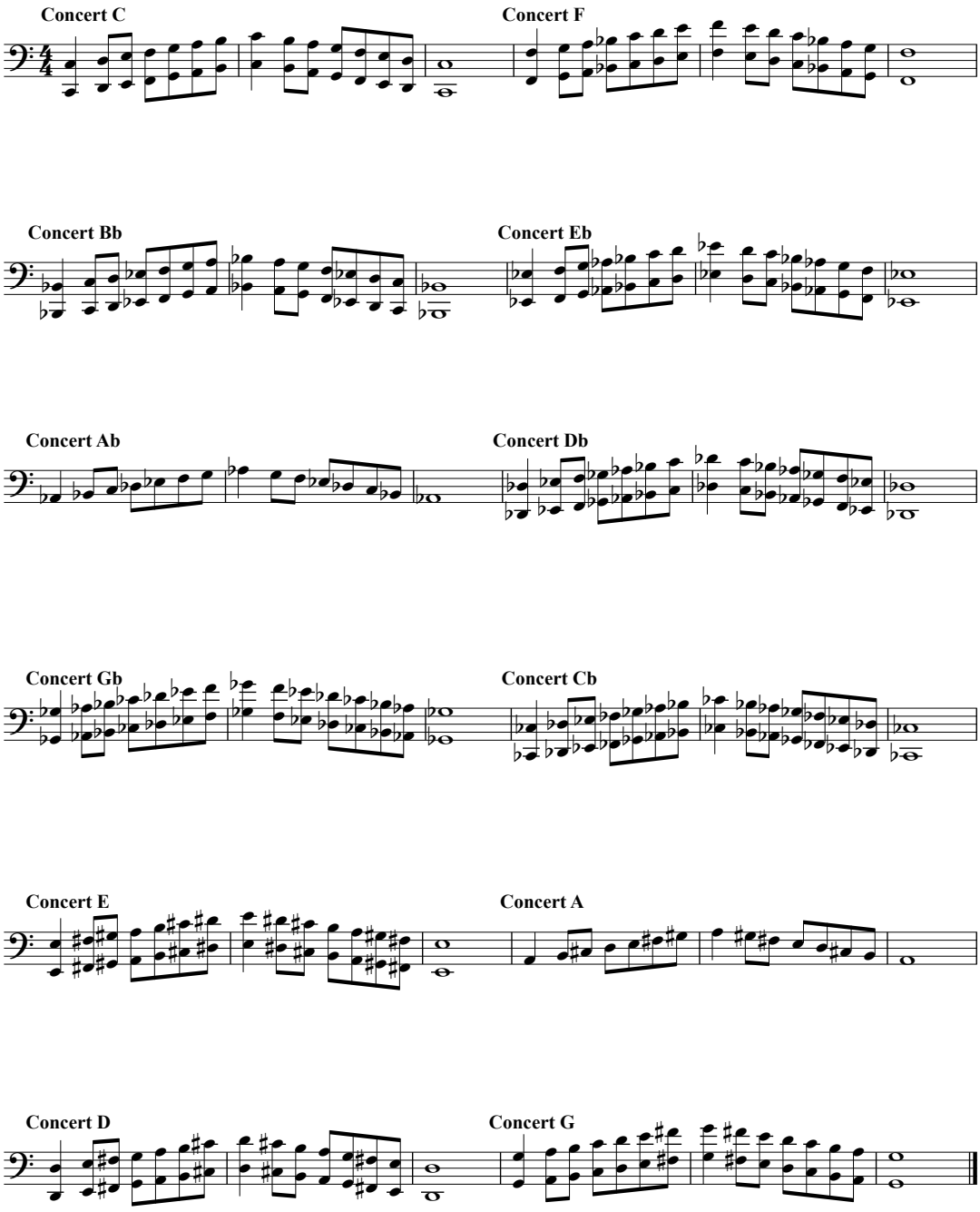
C - F - Bb - Eb - Ab → C# - F# - B (7 6 5) → E - A - D - G - C

SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR
Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



Concept based on Ed Lisk's *"Creative Director Series" pub. by Meredith Music.*

Big Rapids Middle School Bands
Circle of Fourths - Alto/Bari Sax

Flats → ← Sharps

C - F - Bb - Eb - Ab (1 2 3 4) → Db - Gb - Cb (5 6 7) or or or → E - A - D - G - C (4 3 2 1)

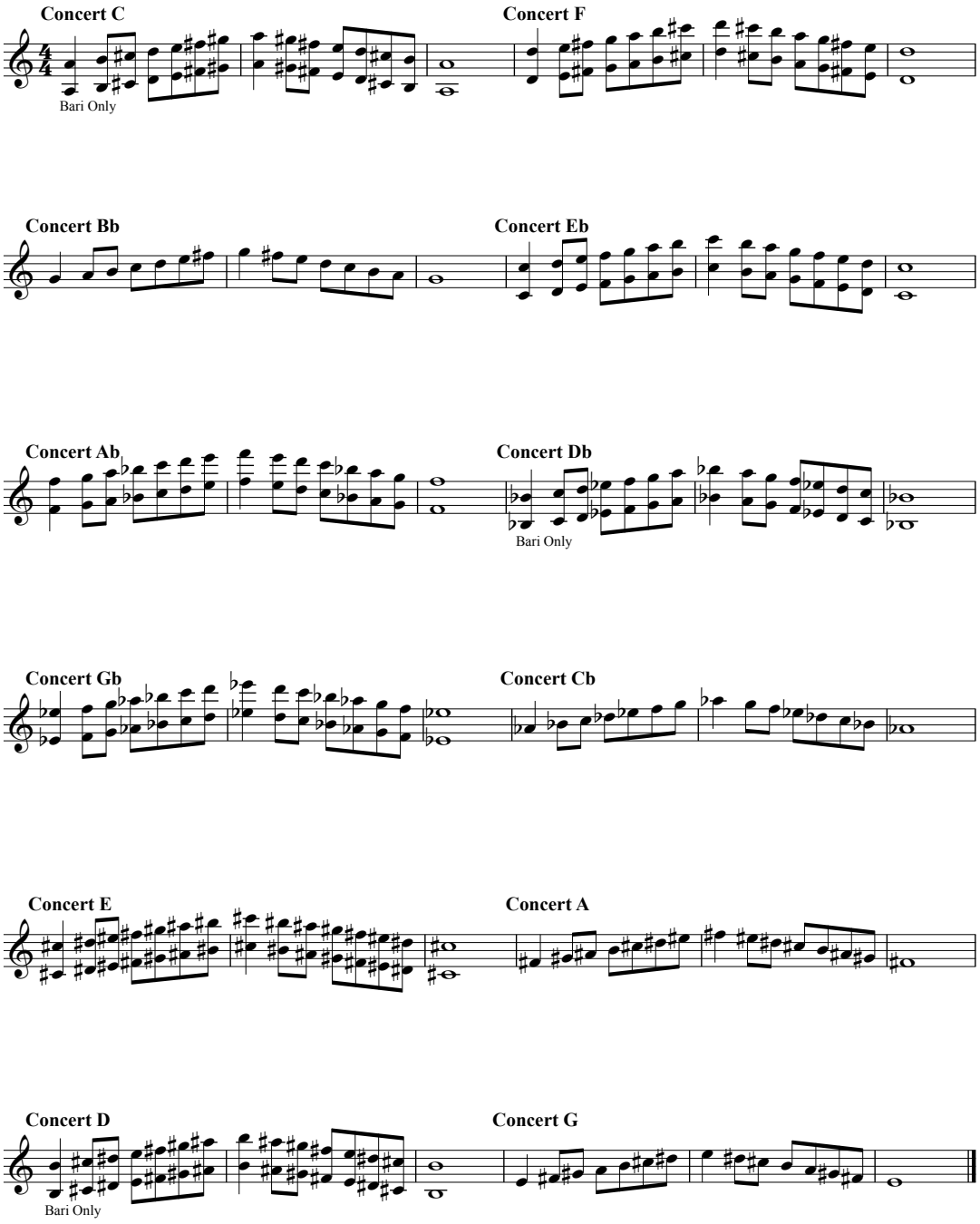
C# - F# - B (7 6 5)

SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR
Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



Concept based on Ed Lisk's *"Creative Director Series" pub. by Meredith Music.*

Big Rapids Middle School Bands
Circle of Fourths - Tenor Sax

Flats →

1 2 3 4

C - F - Bb - Eb - Ab

5 6 7

Db - Gb - Cb

or or or

C# - F# - B

7 6 5

← Sharps

4 3 2 1

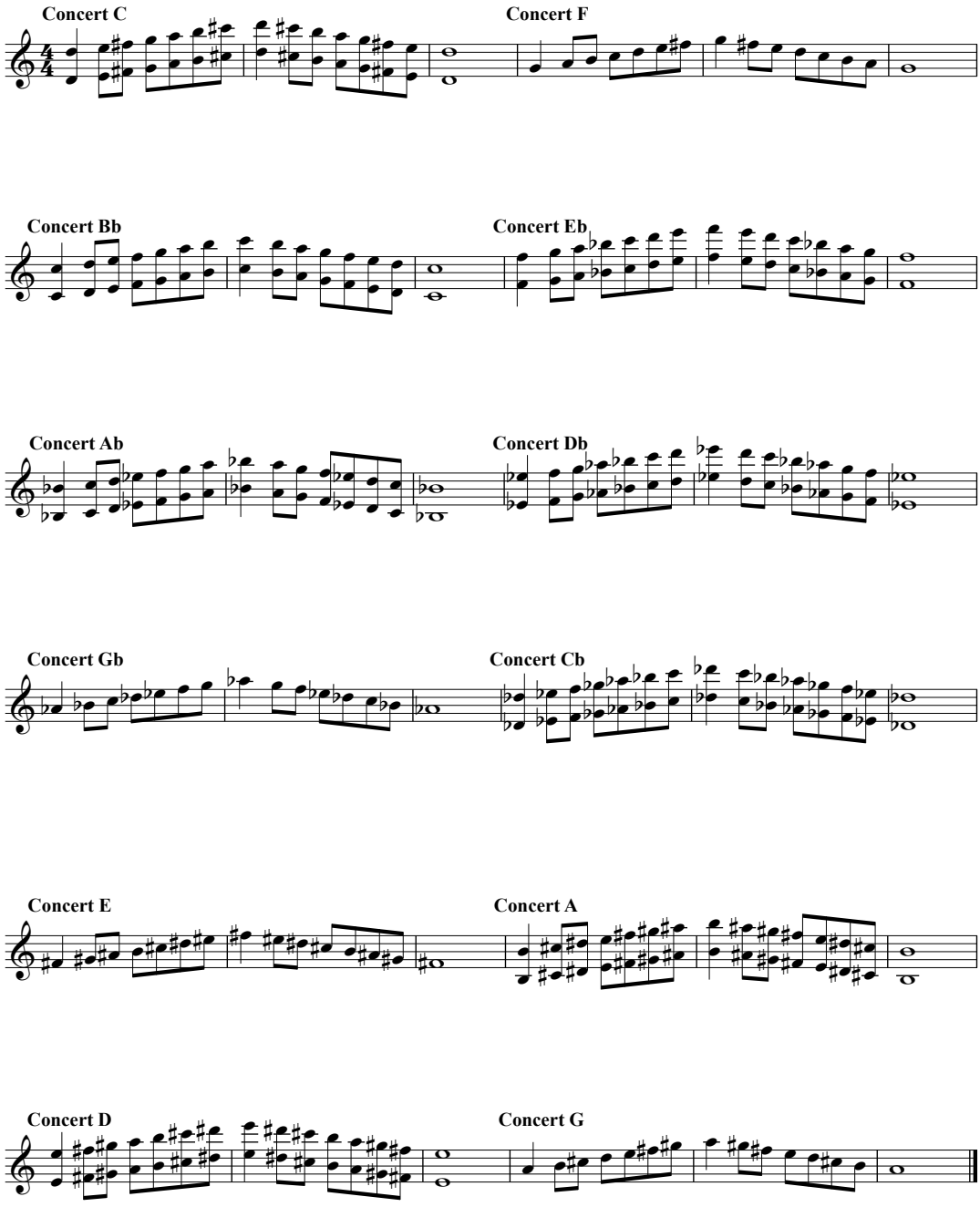
E - A - D - G - C

SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR
Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



Concept based on Ed Lisk's *"Creative Director Series" pub. by Meredith Music.*

Big Rapids Middle School Bands
Circle of Fourths - Trumpet / Euph TC

Flats → ← Sharps

1 2 3 4 → 5 6 7 → 4 3 2 1

C - F - Bb - Eb - Ab → Db - Gb - Cb → E - A - D - G - C

or or or

C# - F# - B

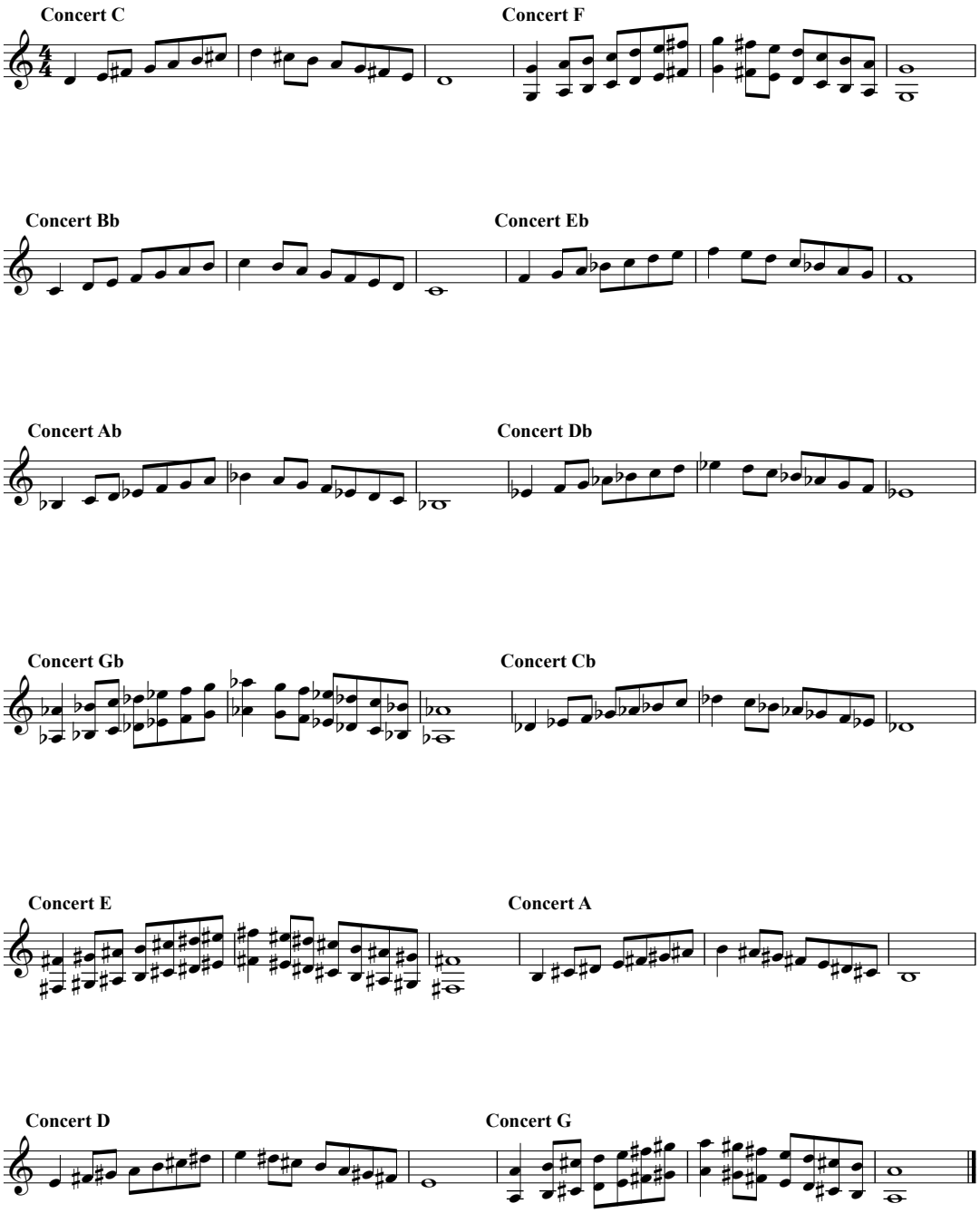
7 6 5

SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR
Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



Concept based on Ed Lisk's *"Creative Director Series" pub. by Meredith Music.*

Big Rapids Middle School Bands

Circle of Fourths - Horn

Flats → ← Sharps

1 2 3 4 → 5 6 7 → 4 3 2 1

C - F - Bb - Eb - Ab → Db - Gb - Cb → E - A - D - G - C

or or or

C# - F# - B

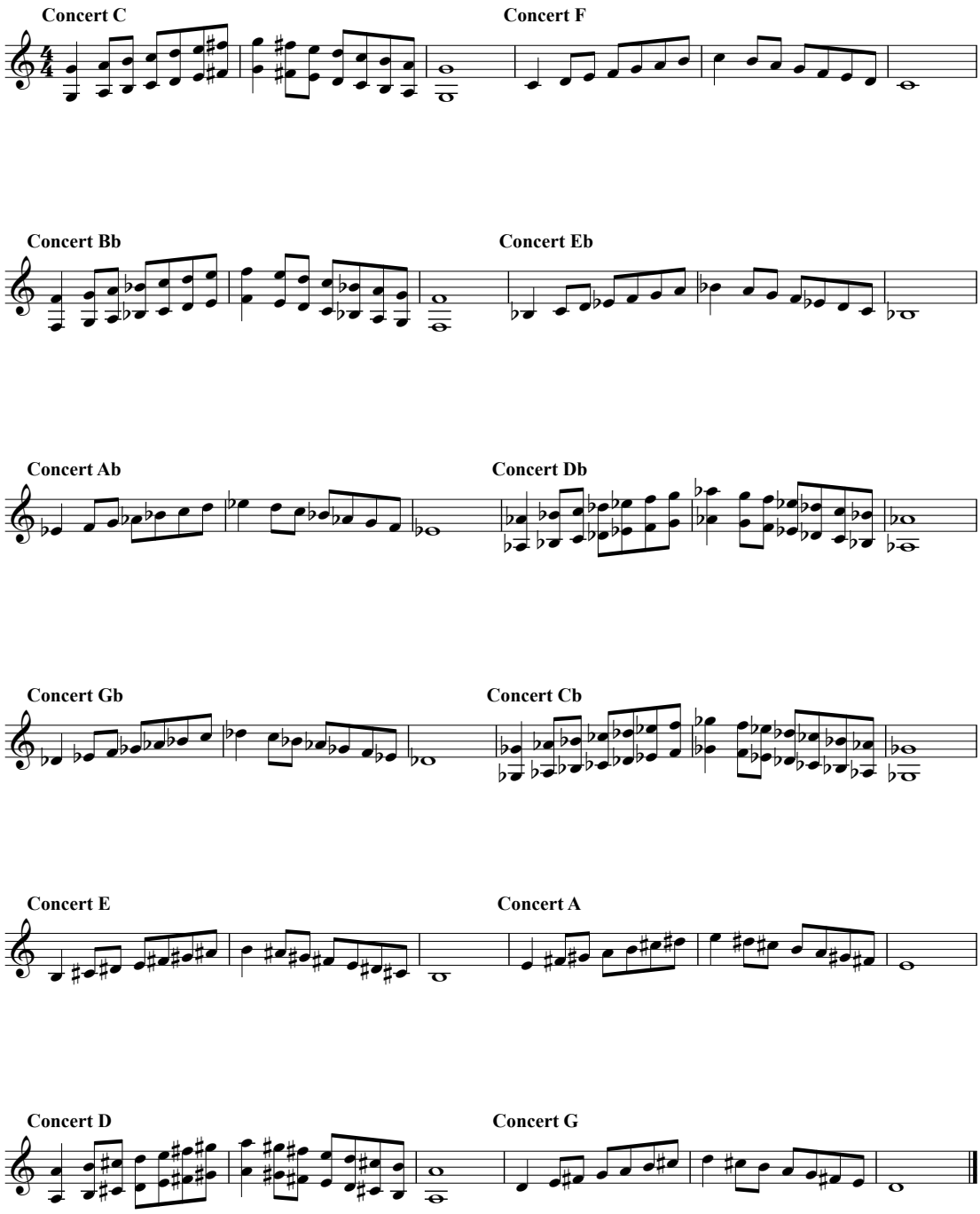
7 6 5

SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR
Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



Concept based on Ed Lisk's *"Creative Director Series" pub. by Meredith Music.*

Big Rapids Middle School Bands

Circle of Fourths - Trombone/Euph/Bassoon

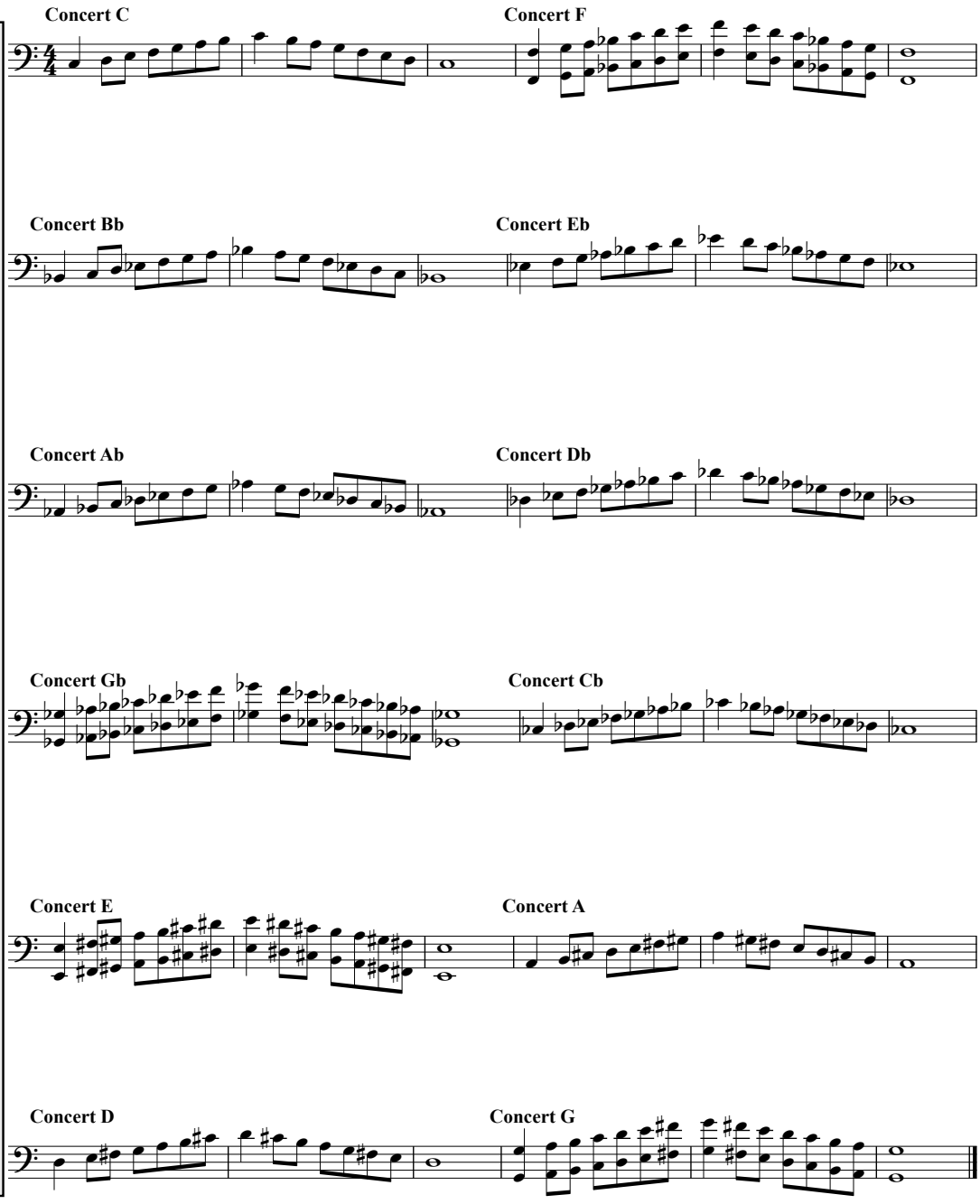
Flats → C - F - Bb - Eb - Ab (1 2 3 4) → Db - Gb - Cb (5 6 7) or C# - F# - B (7 6 5) → E - A - D - G - C (4 3 2 1) ← Sharps

SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

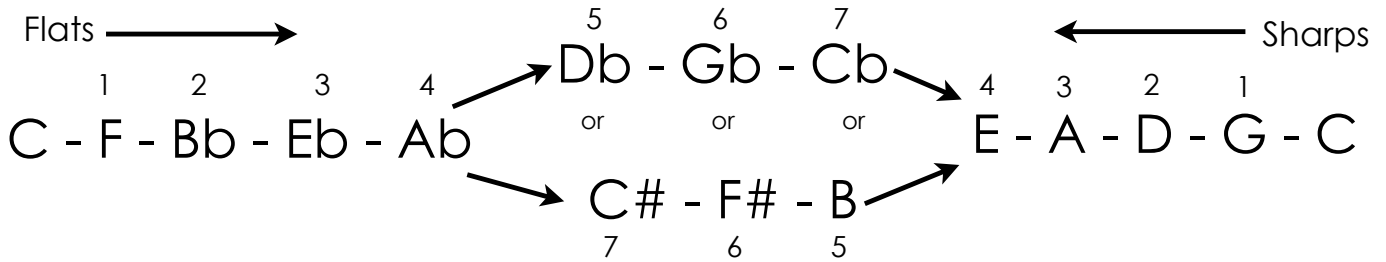
TENOR
Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



Concept based on Ed Lisk's *"Creative Director Series" pub. by Meredith Music.*

Big Rapids Middle School Bands
Circle of Fourths - Tuba

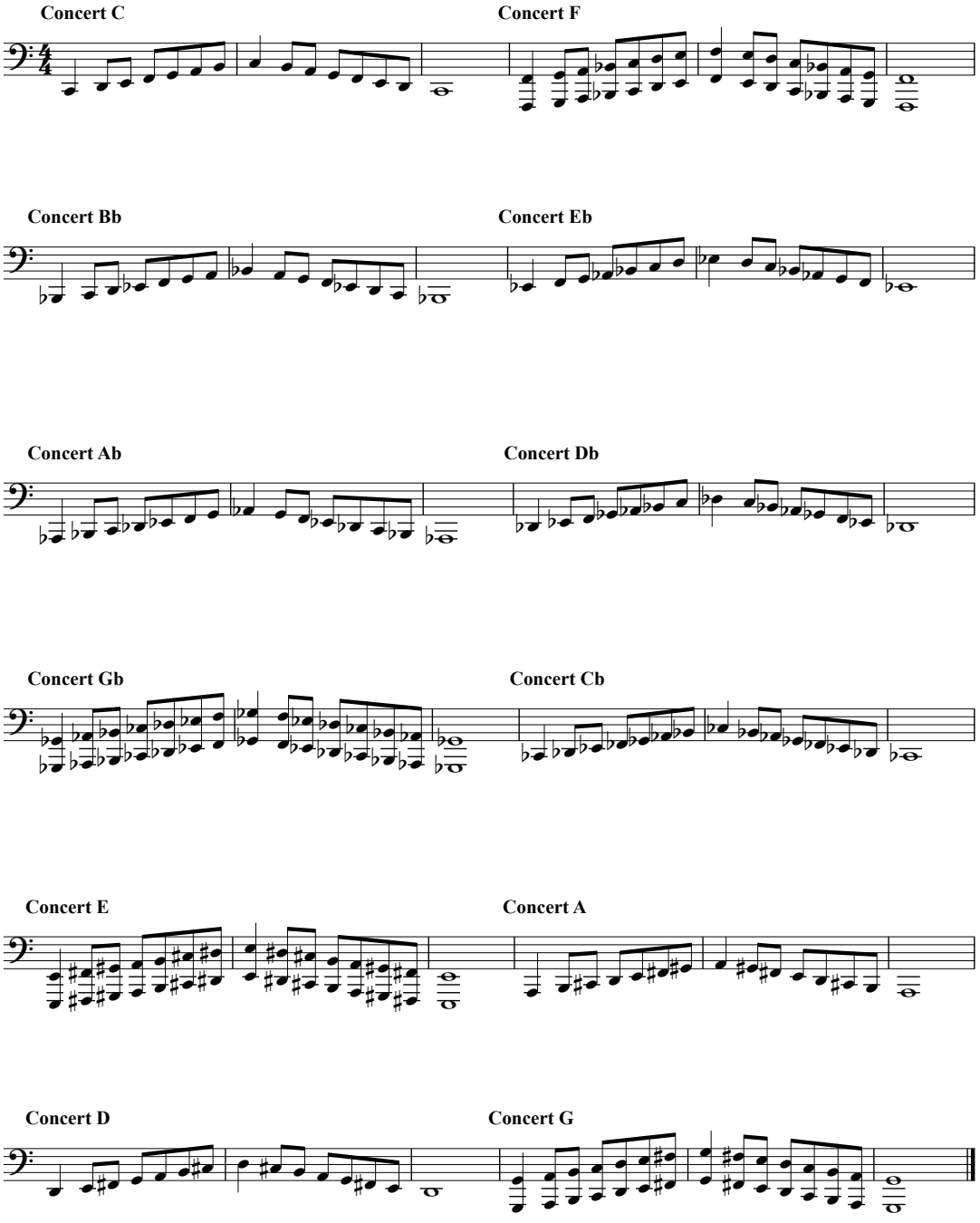


SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR
Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



Concept based on Ed Lisk's *"Creative Director Series" pub. by Meredith Music.*

Big Rapids Middle School Bands
Circle of Fourths - Mallets

Flats →

1 2 3 4

C - F - Bb - Eb - Ab

5 6 7

Db - Gb - Cb

or or or

C# - F# - B

7 6 5

← Sharps

4 3 2 1

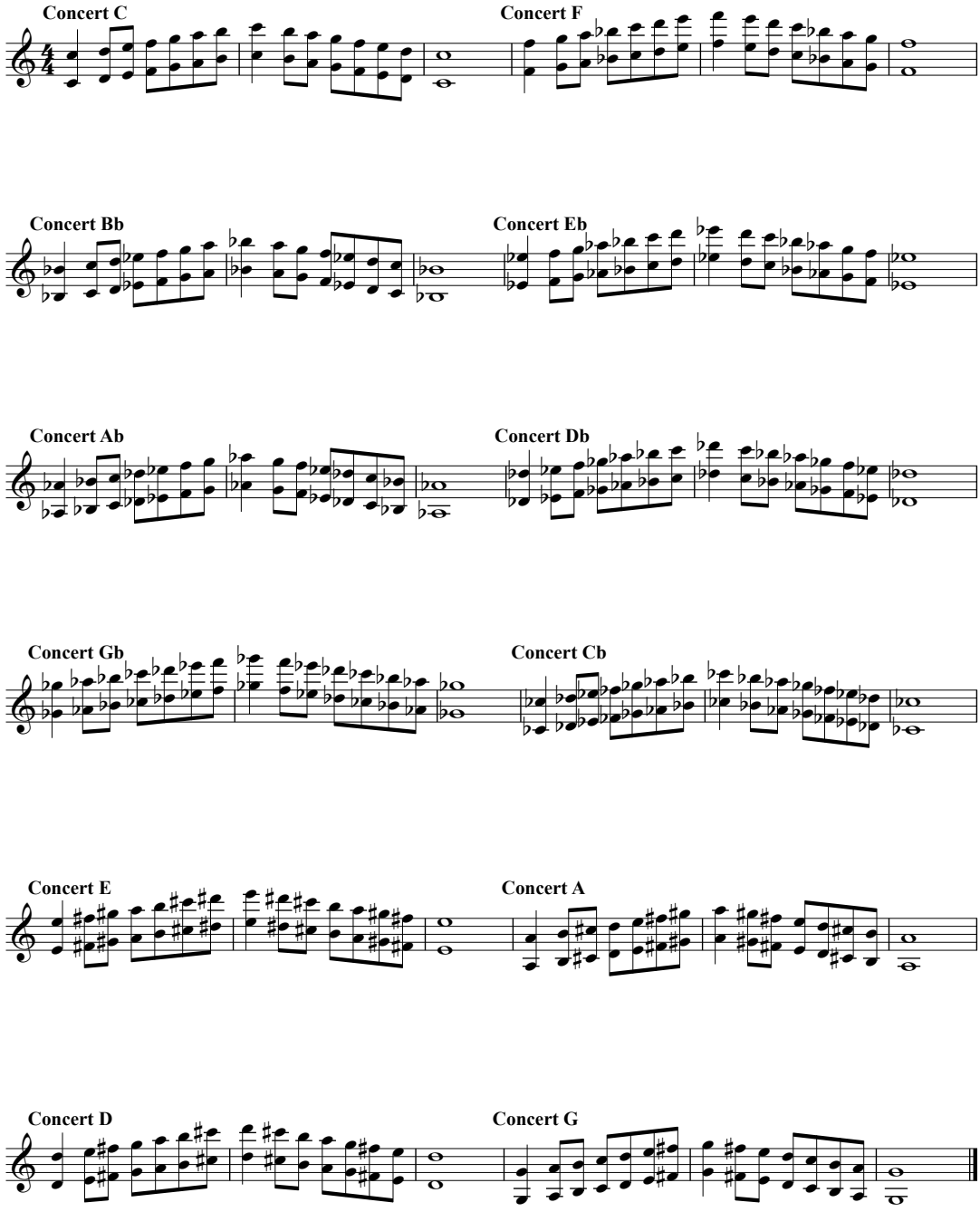
E - A - D - G - C

SOPRANO
Piccolo - 0
1st Flute - 0
1st Oboe - 0
1st Clarinet - 2
1st Trumpet - 2
Bells - 0

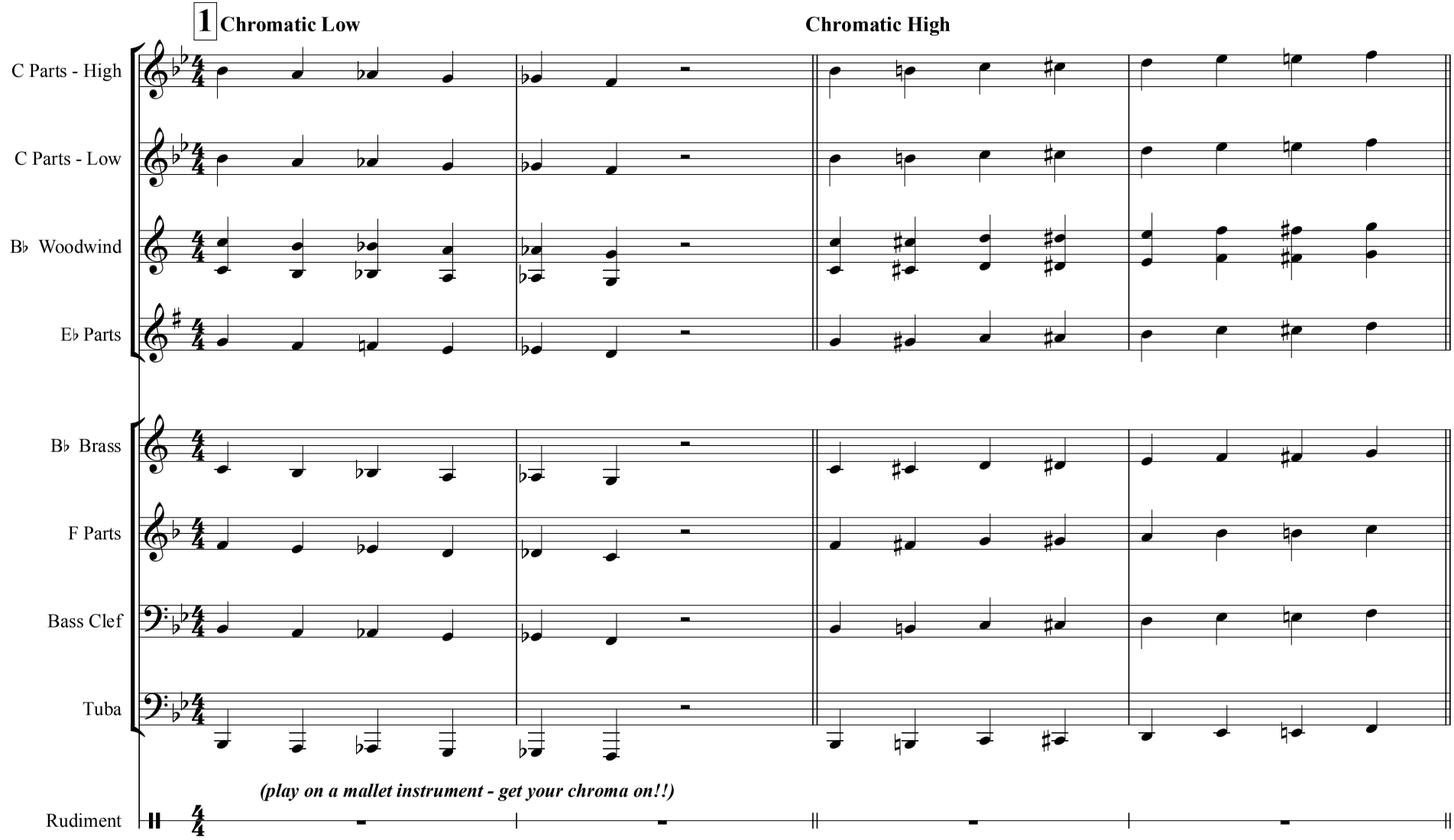
ALTO
2nd Flute - 0
2nd Oboe - 0
2nd/3rd Clarinet - 2
Alto Sax - 3
2nd/3rd Trumpet - 2
1st/2nd Horn - 1
Vibes/Xylophone - 0

TENOR
Tenor Sax - 2
3rd/4th Horn - 1
Trombone - 0
1st Euphonium - 0
Low Xylophone - 0

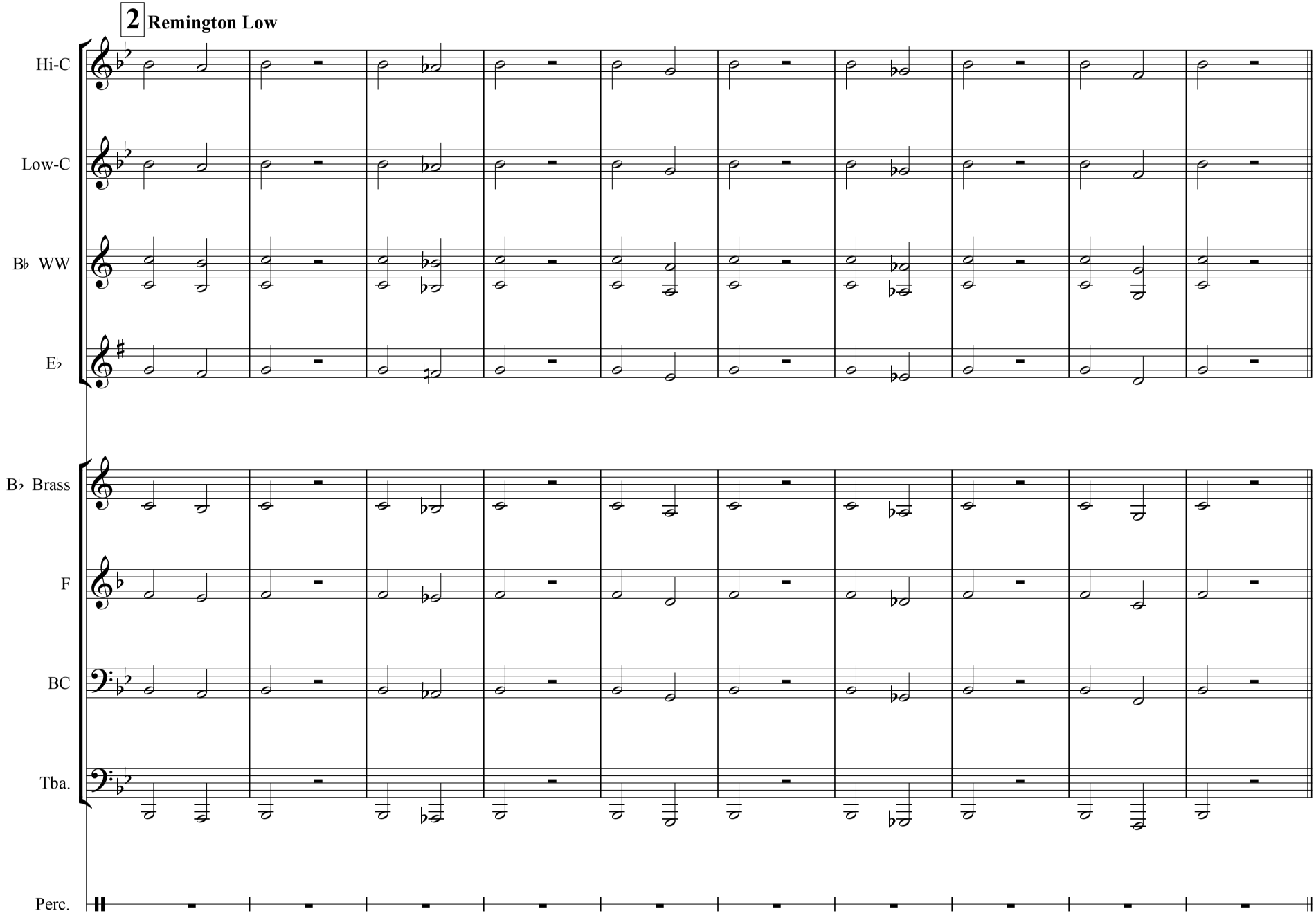
BASS
Bassoon - 0
Bass Clarinet - 2
Bari Sax - 3
2nd Euphonium - 0
Tuba - 0
Marimba - 0



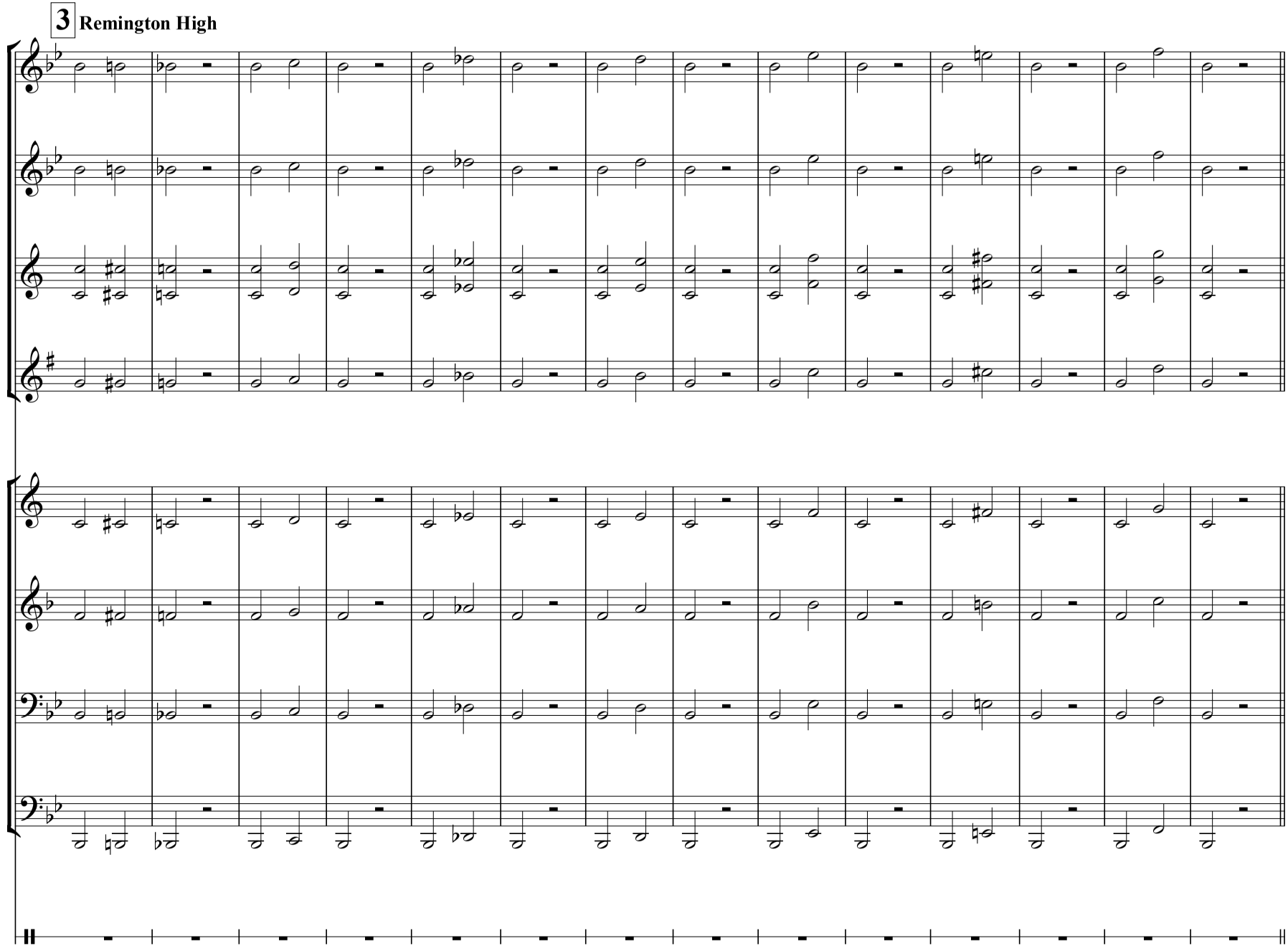
Chromatic Exercises



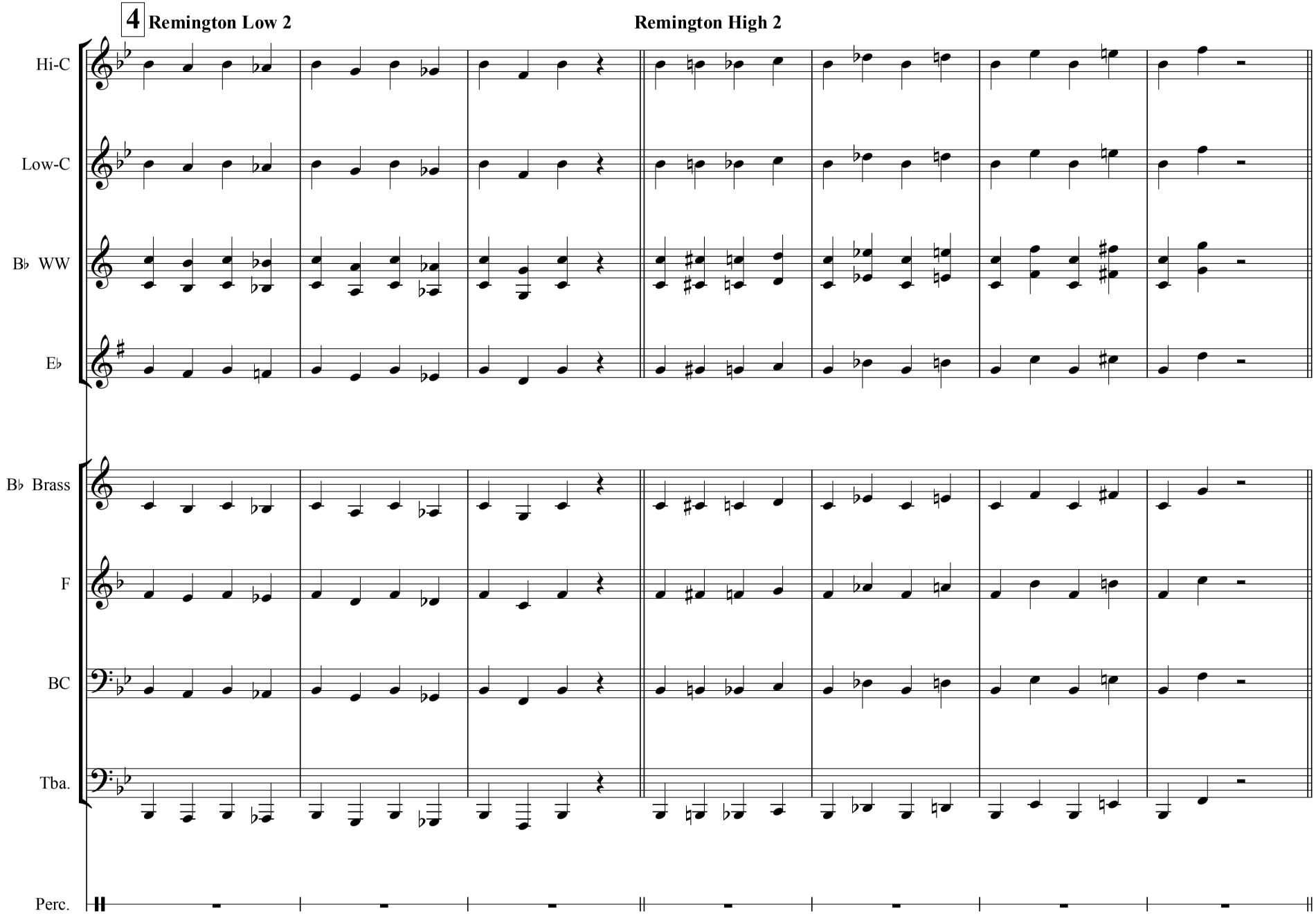
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



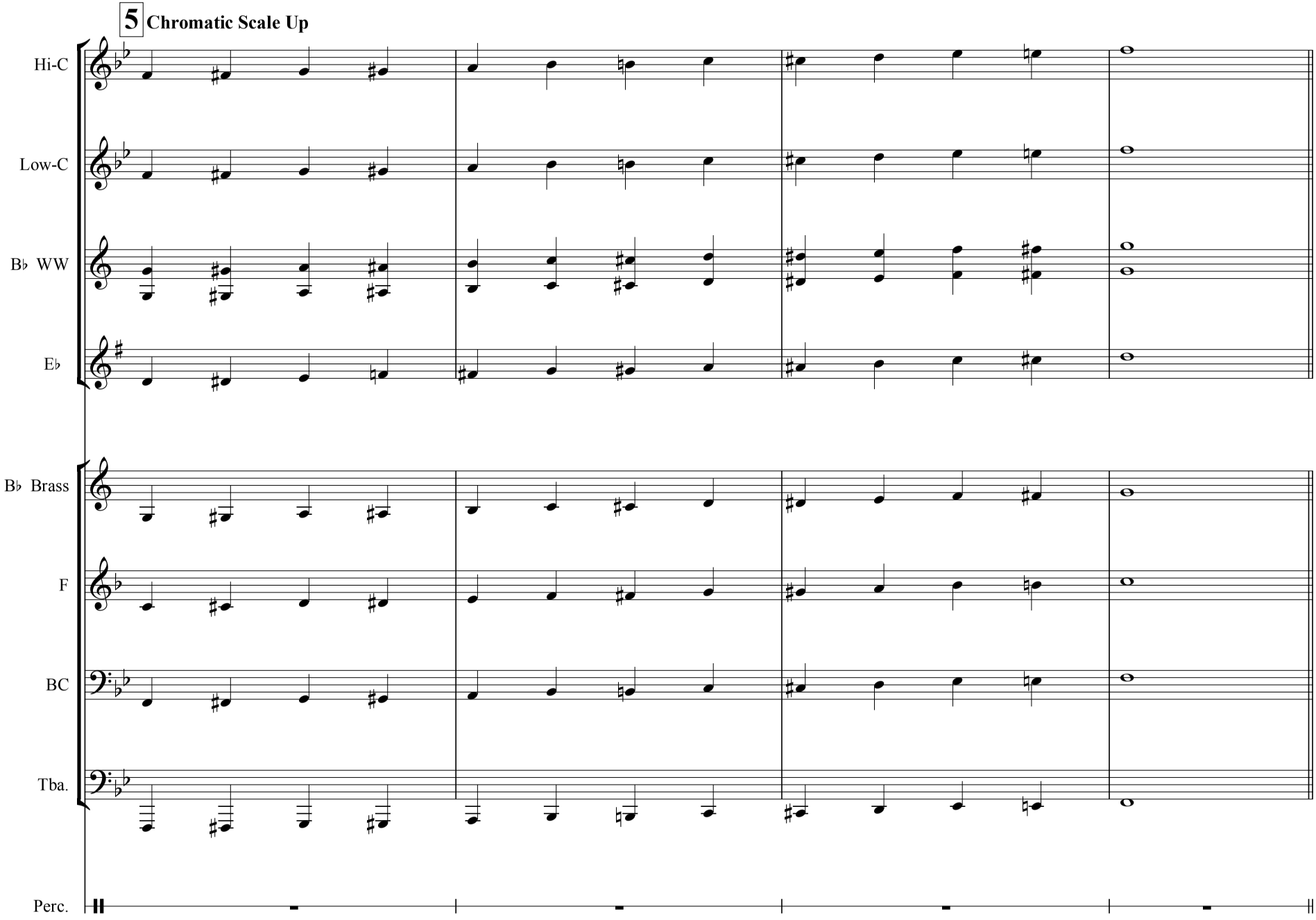
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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

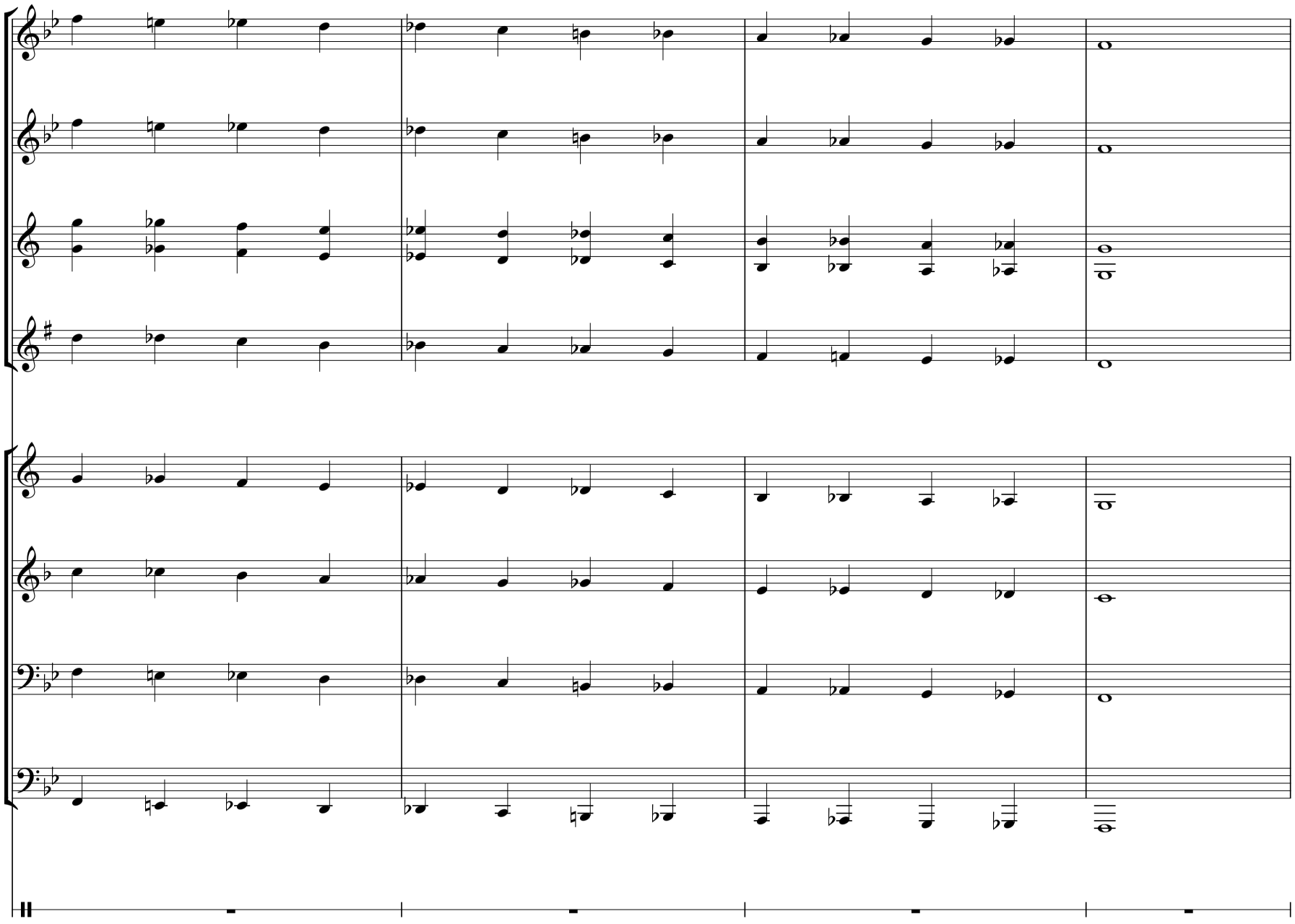


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

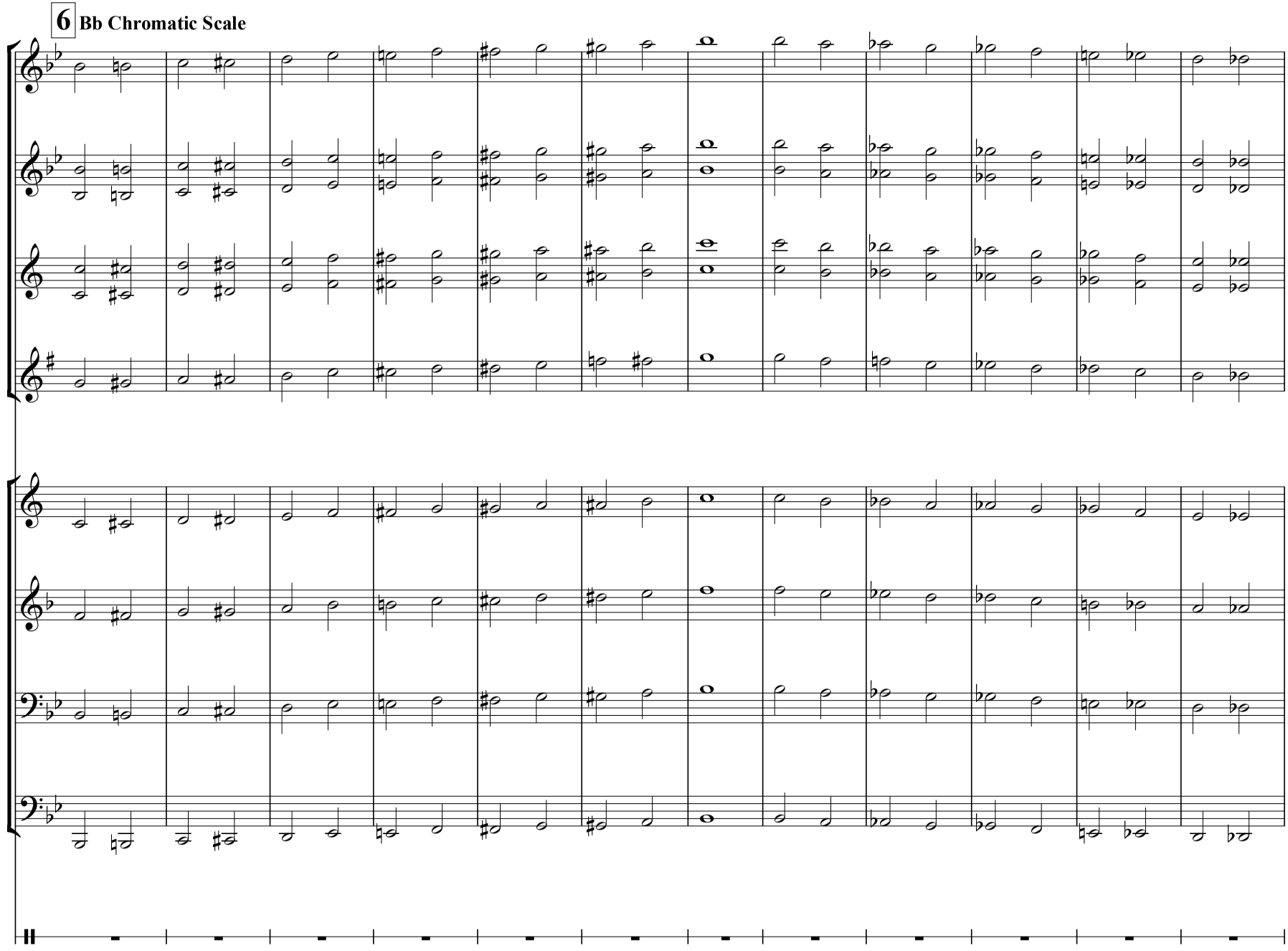


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

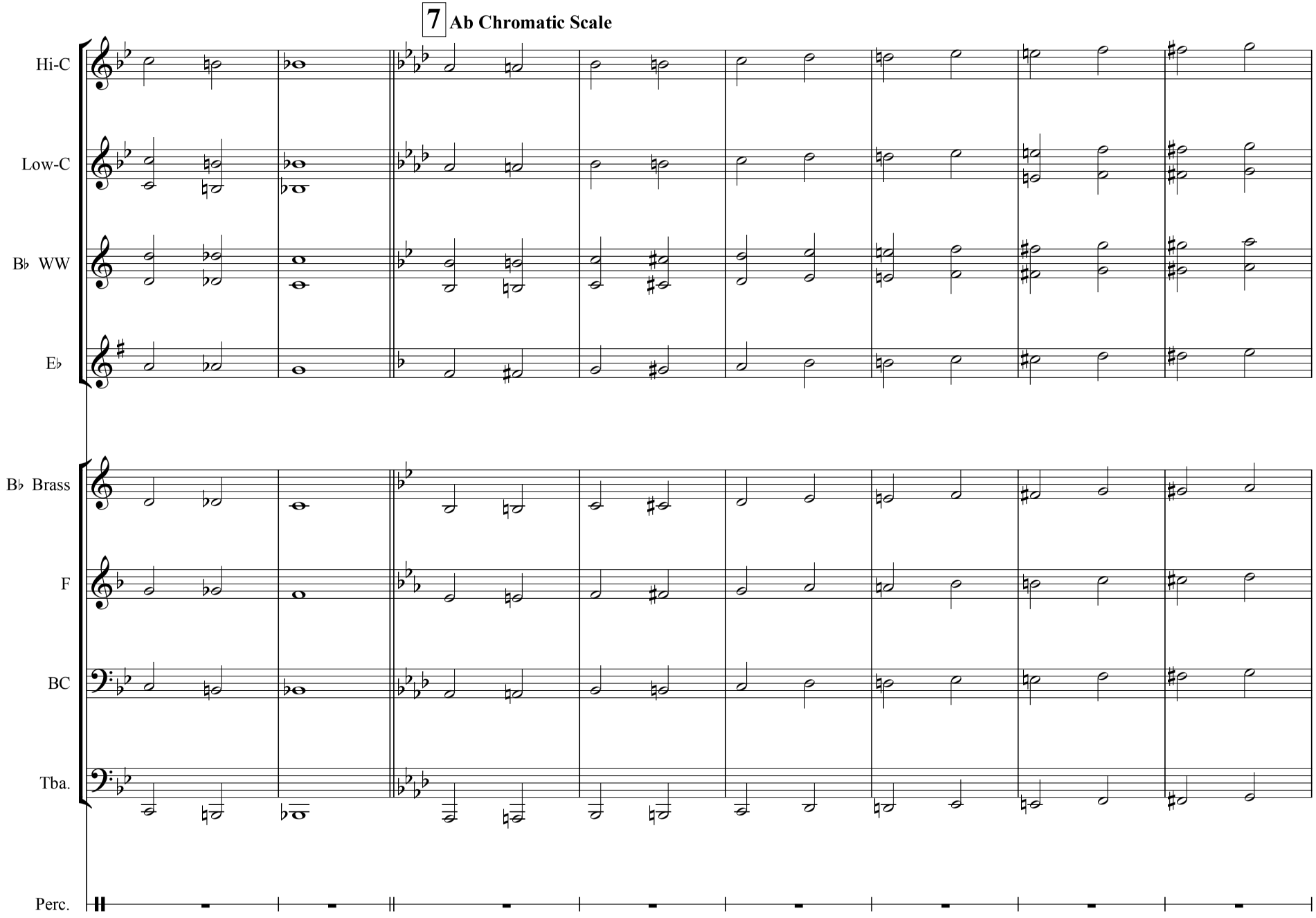
Chromatic Scale Down



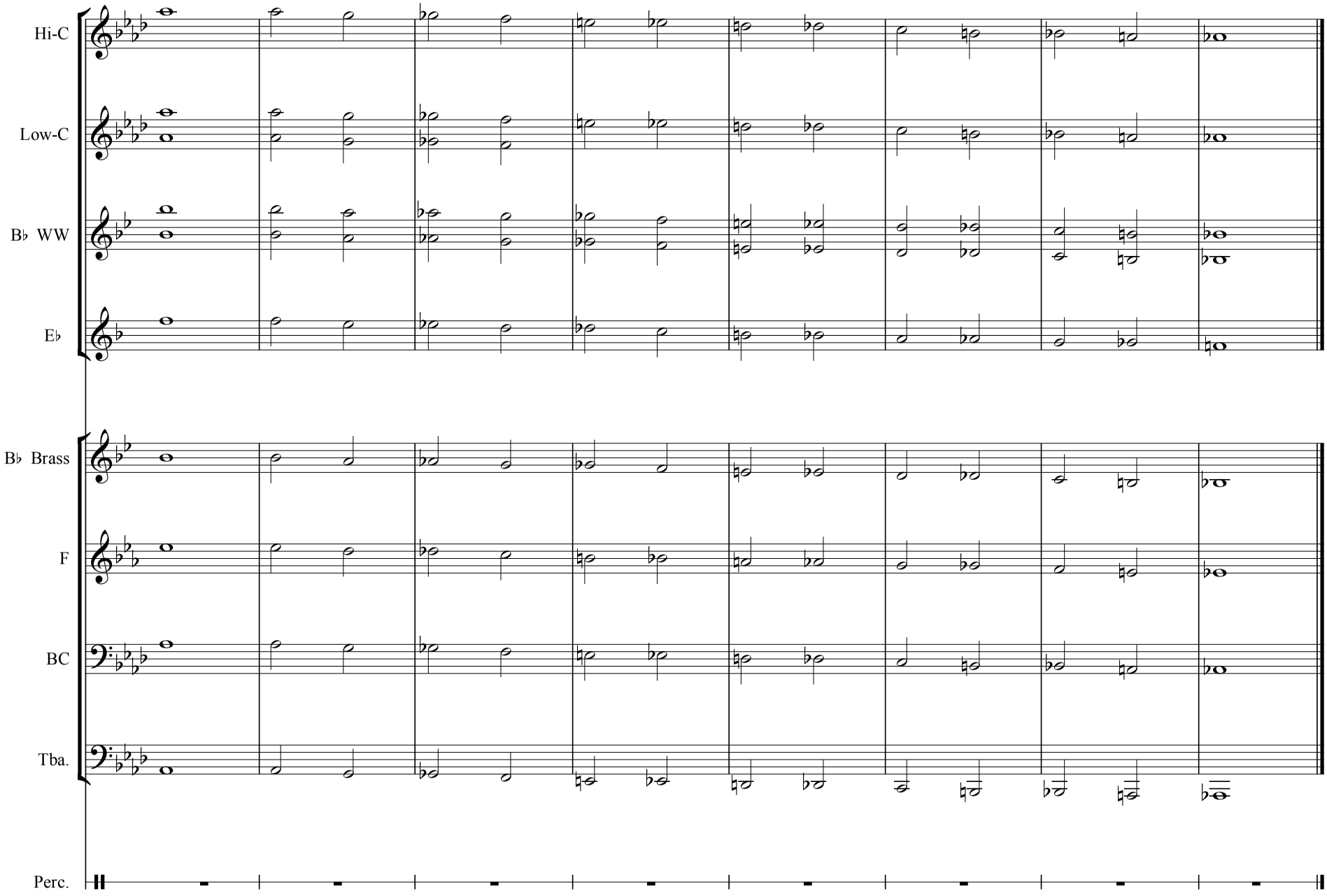
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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

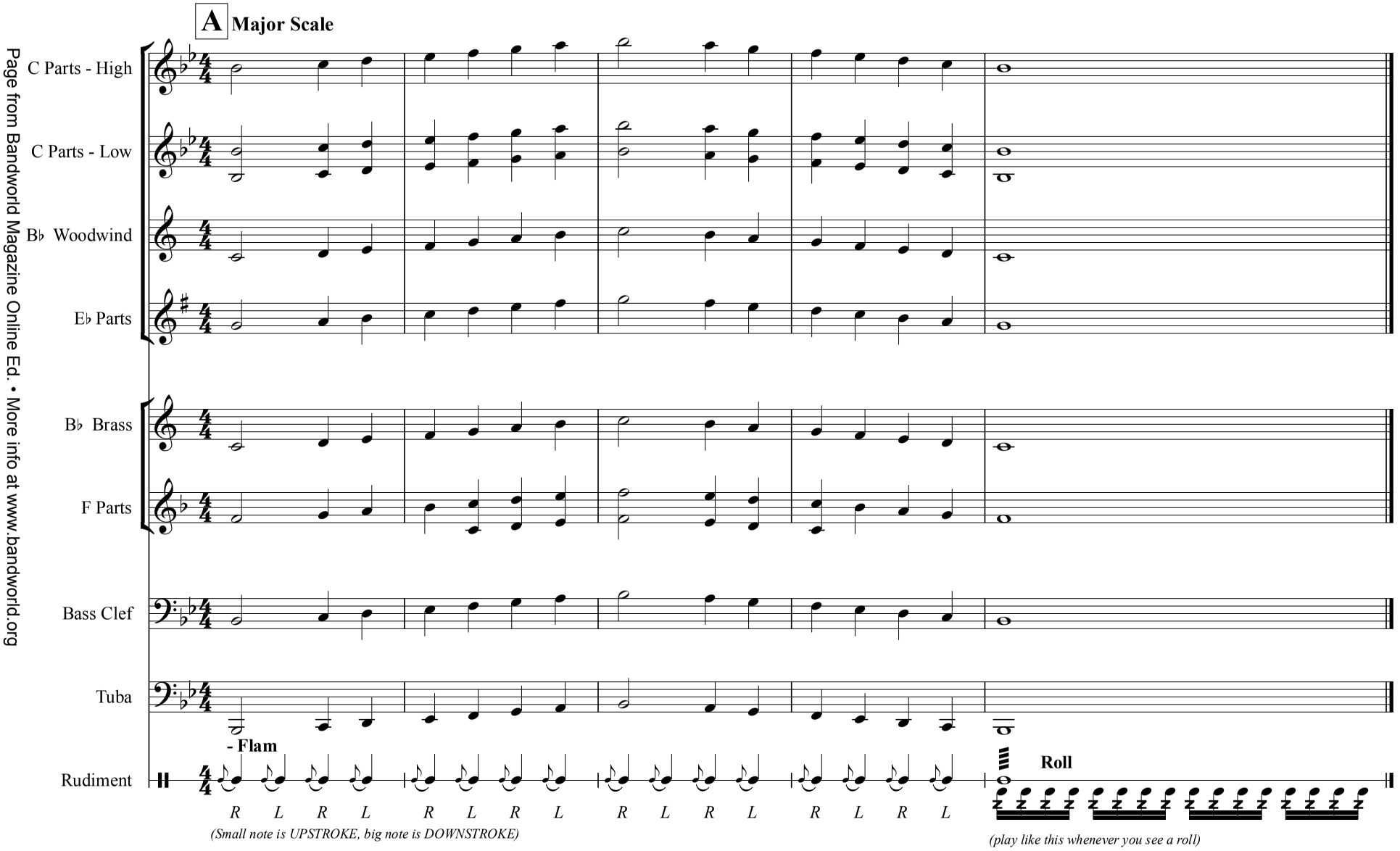


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

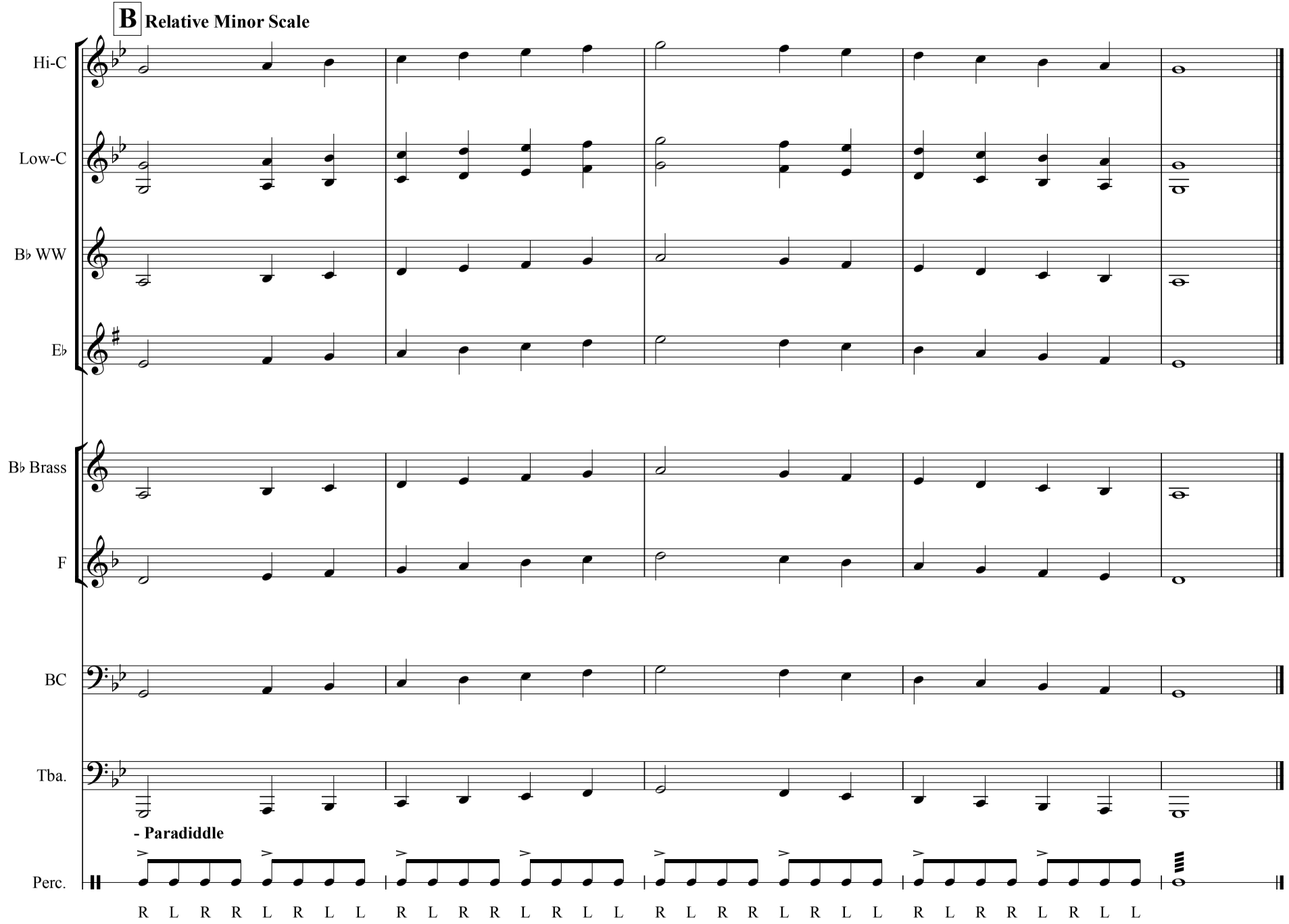


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

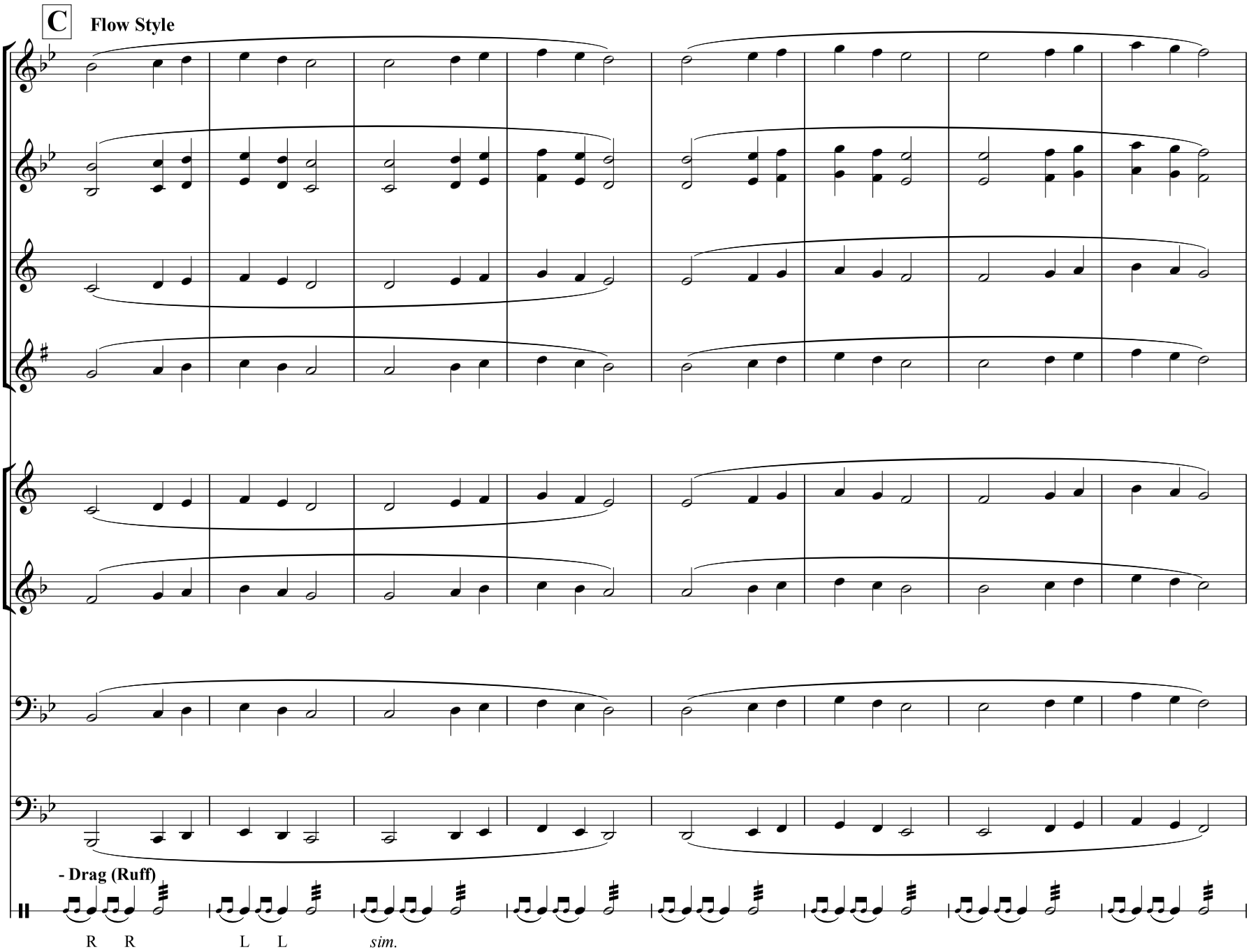
B-flat Concert



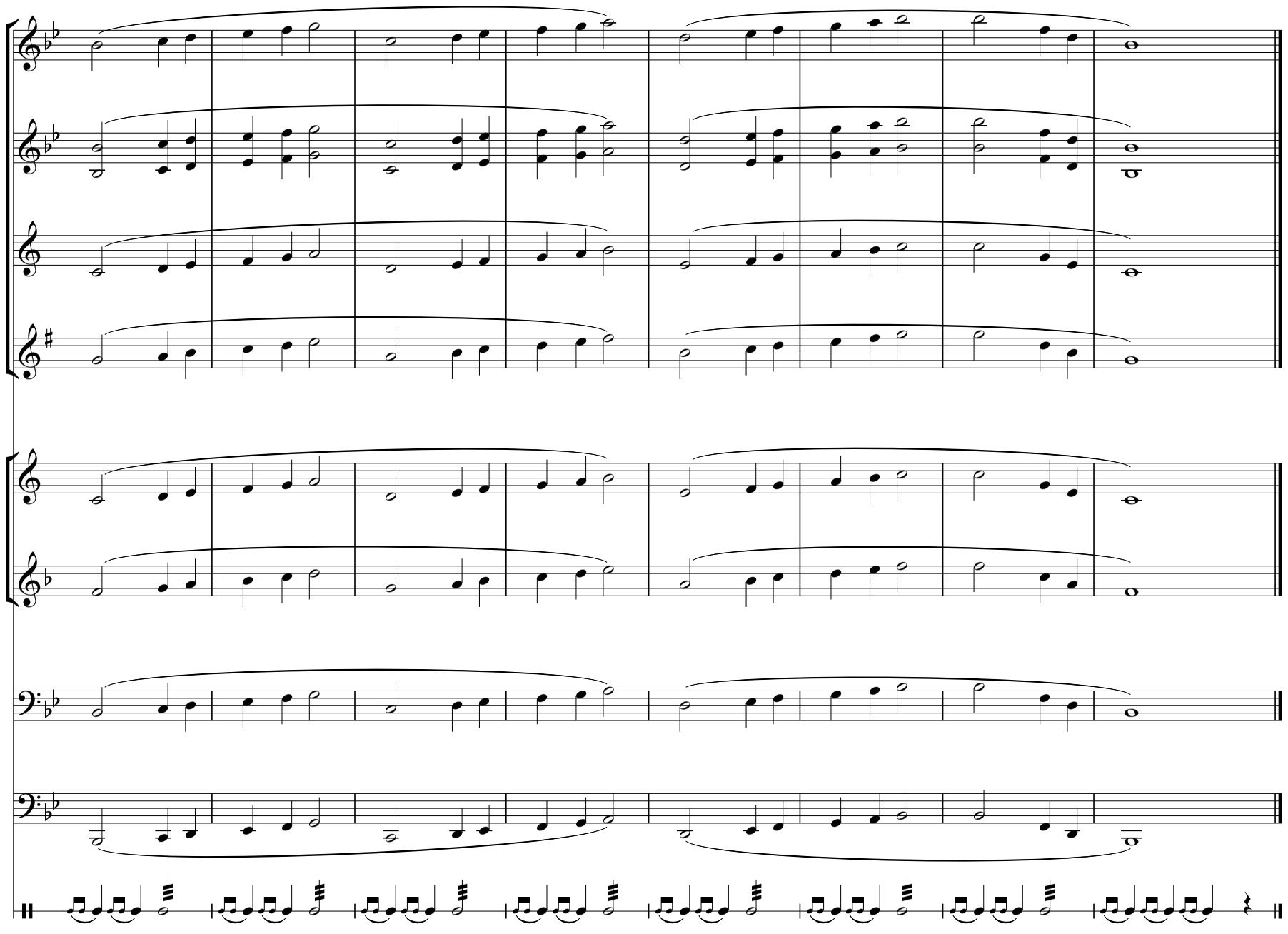
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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



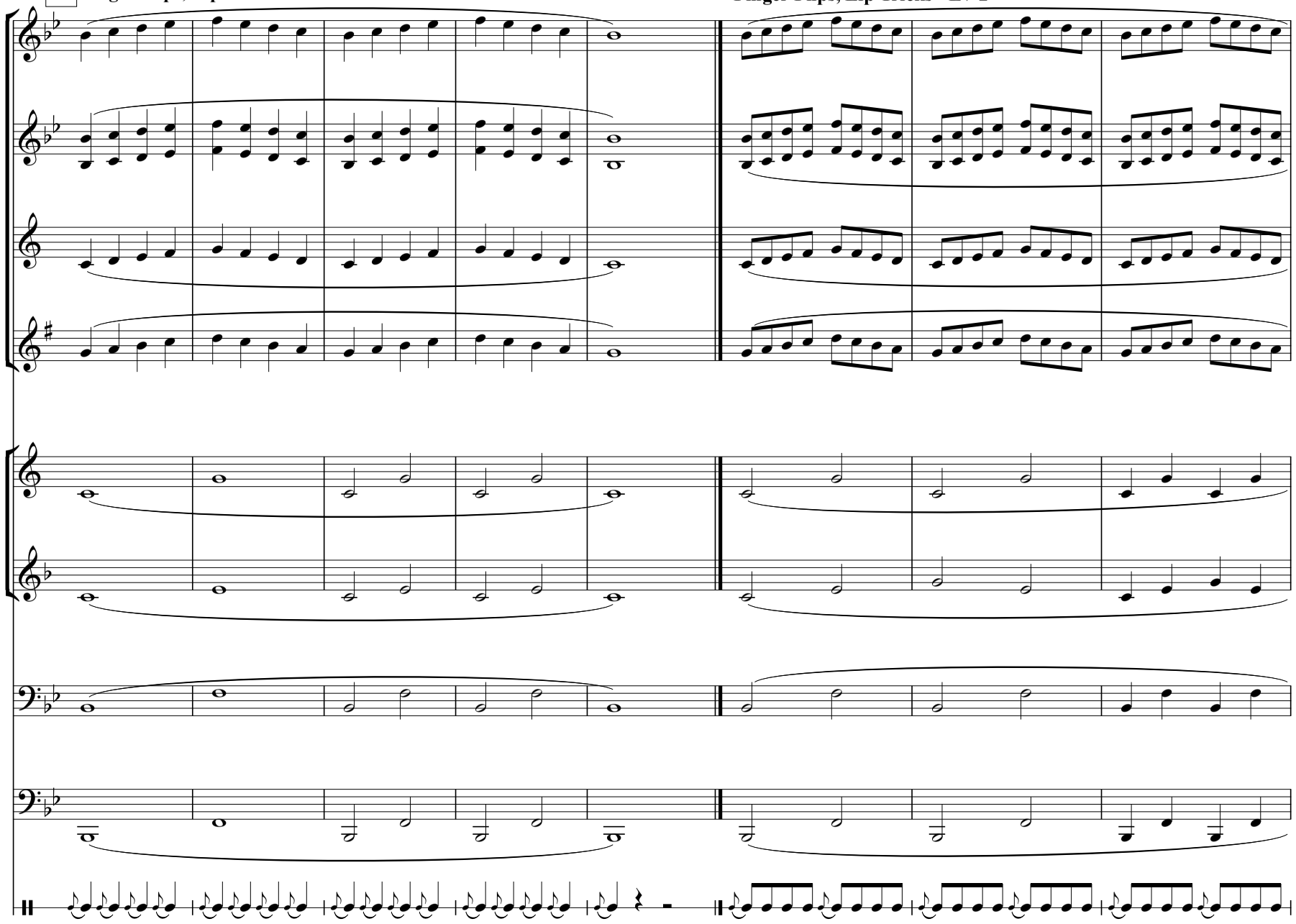
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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

D **Finger Flips, Lip Tricks**

Finger Flips, Lip Tricks - LV 2



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

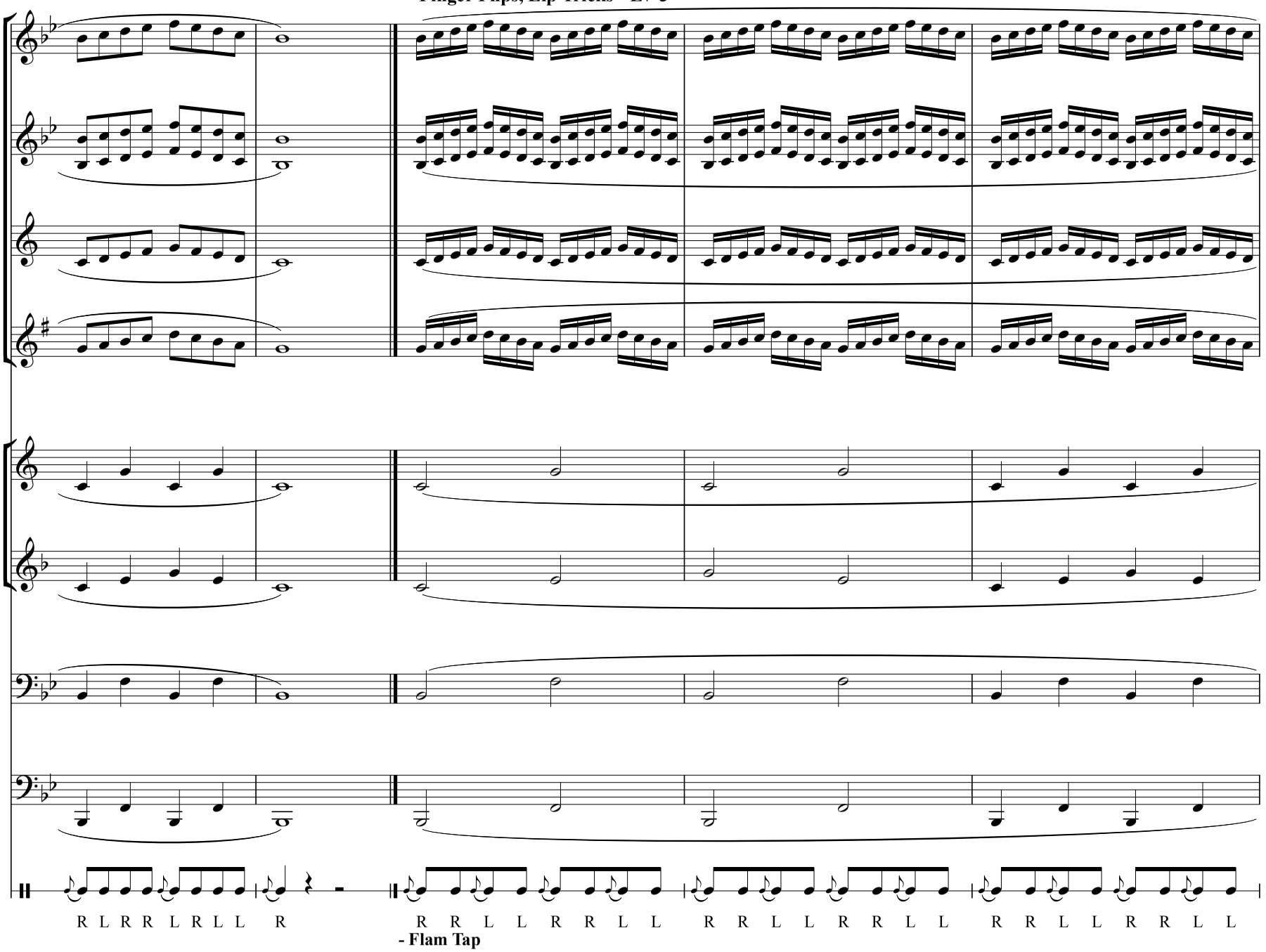
(Use NATURAL and TAP strokes for this exercise)

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

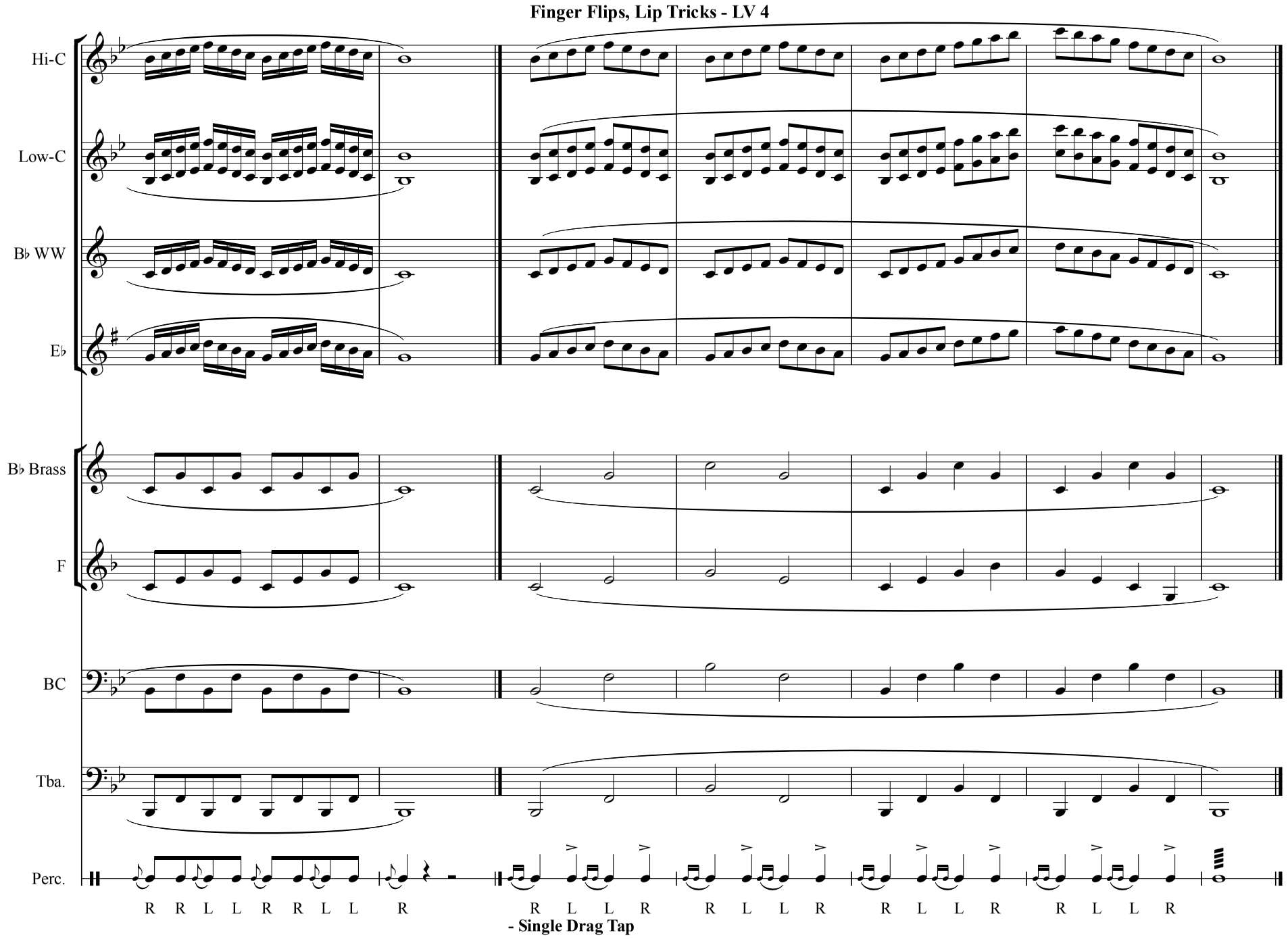
- Flam Paradiddle

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

Finger Flips, Lip Tricks - LV 3

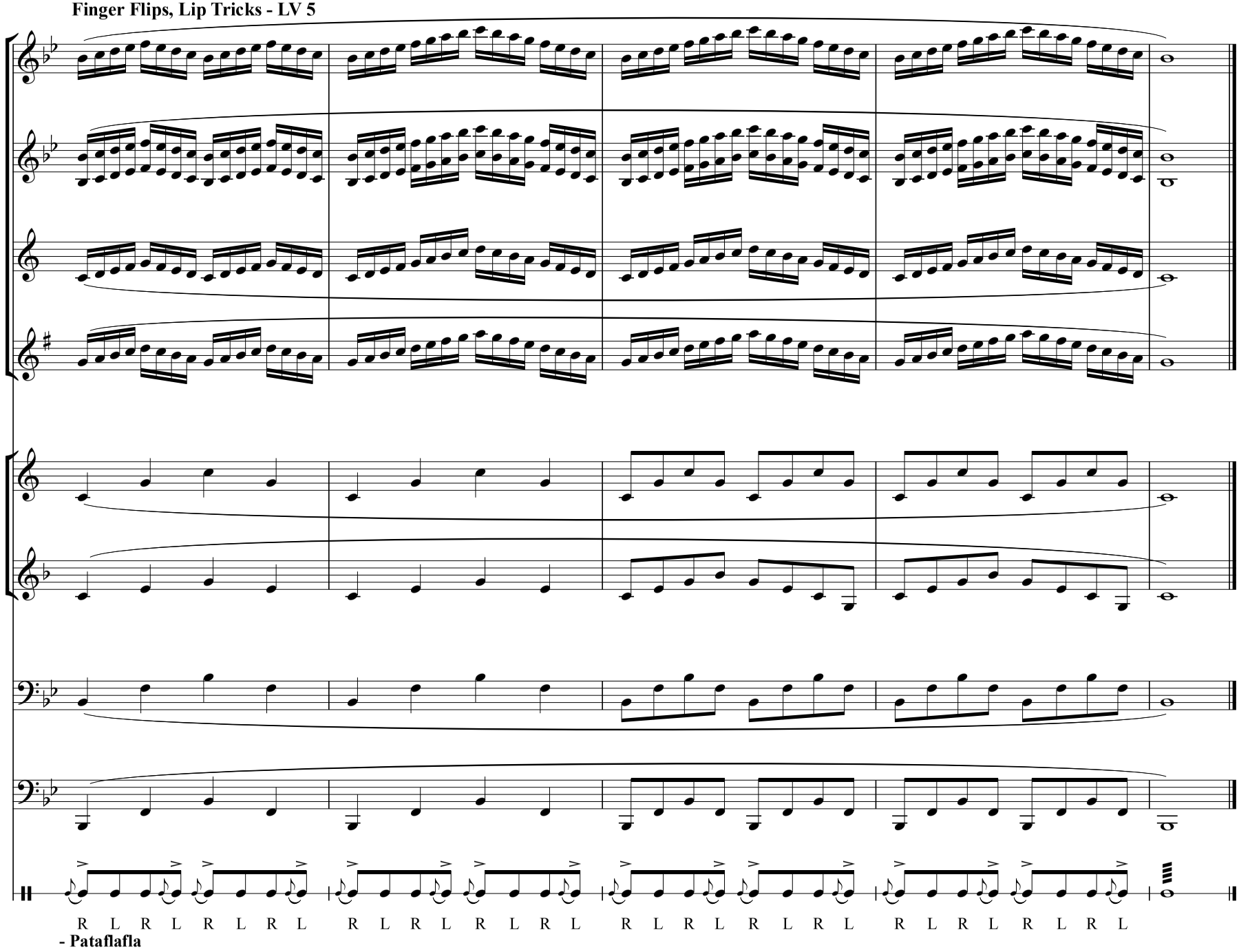


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

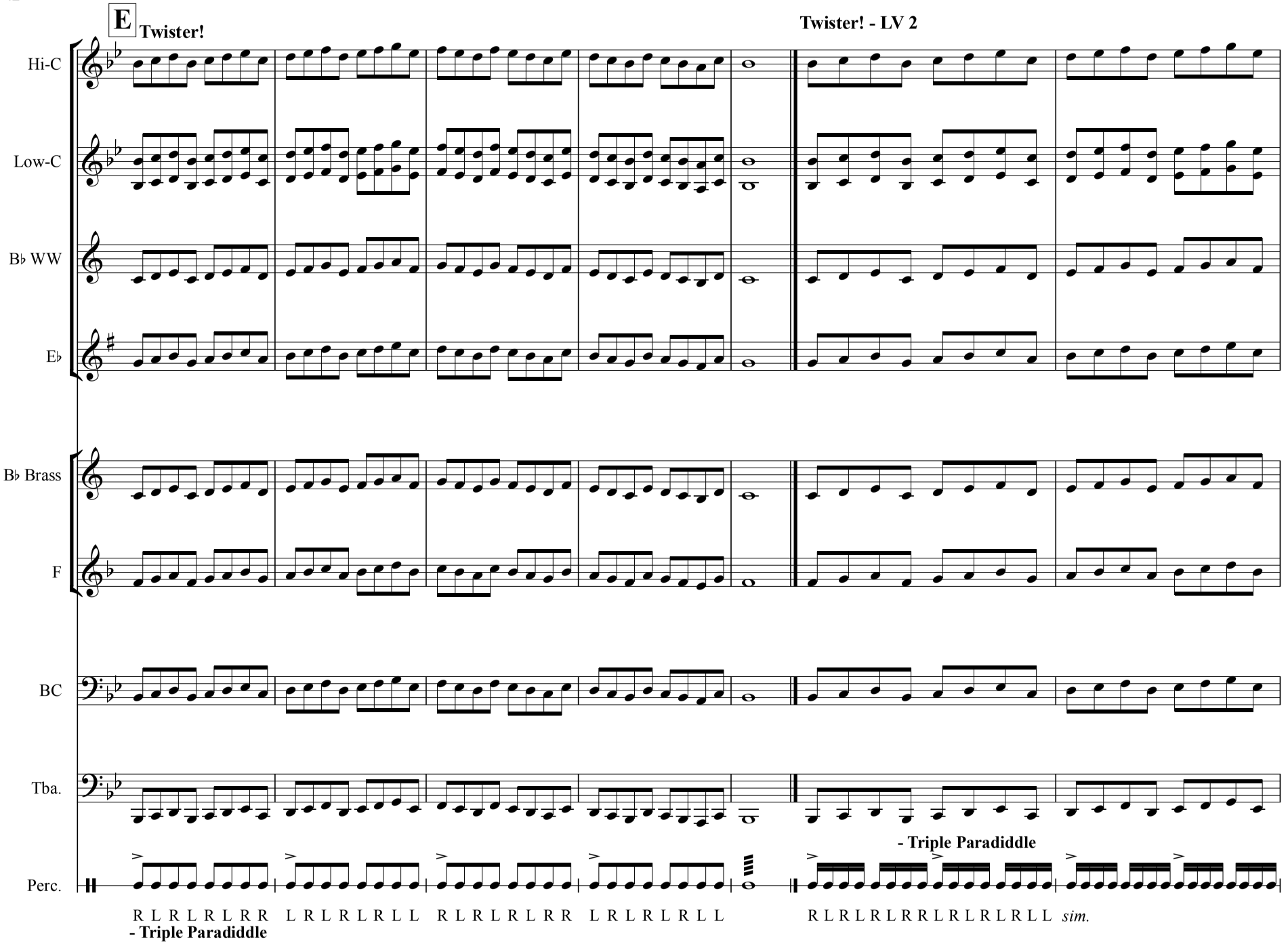


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

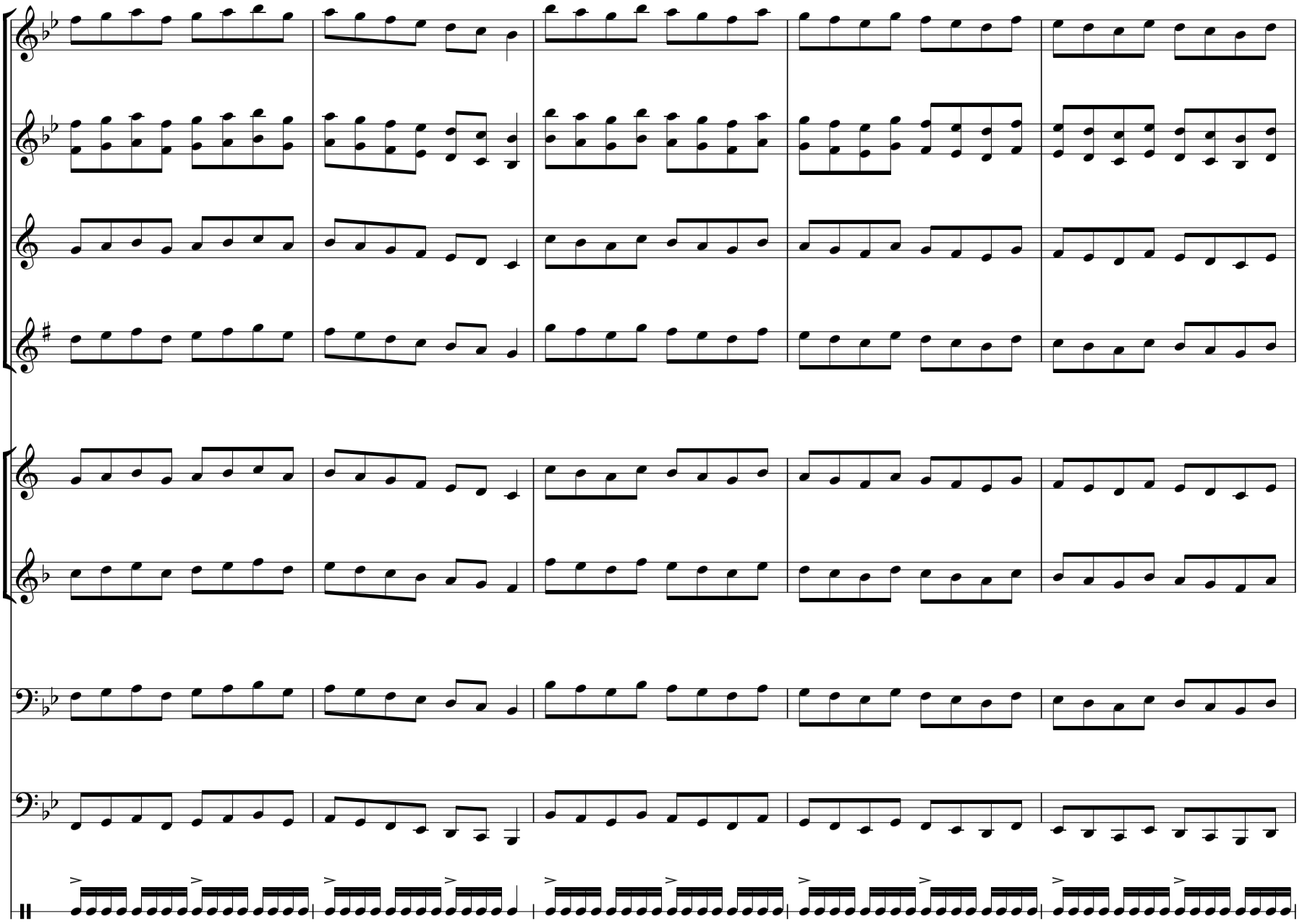
Finger Flips, Lip Tricks - LV 5



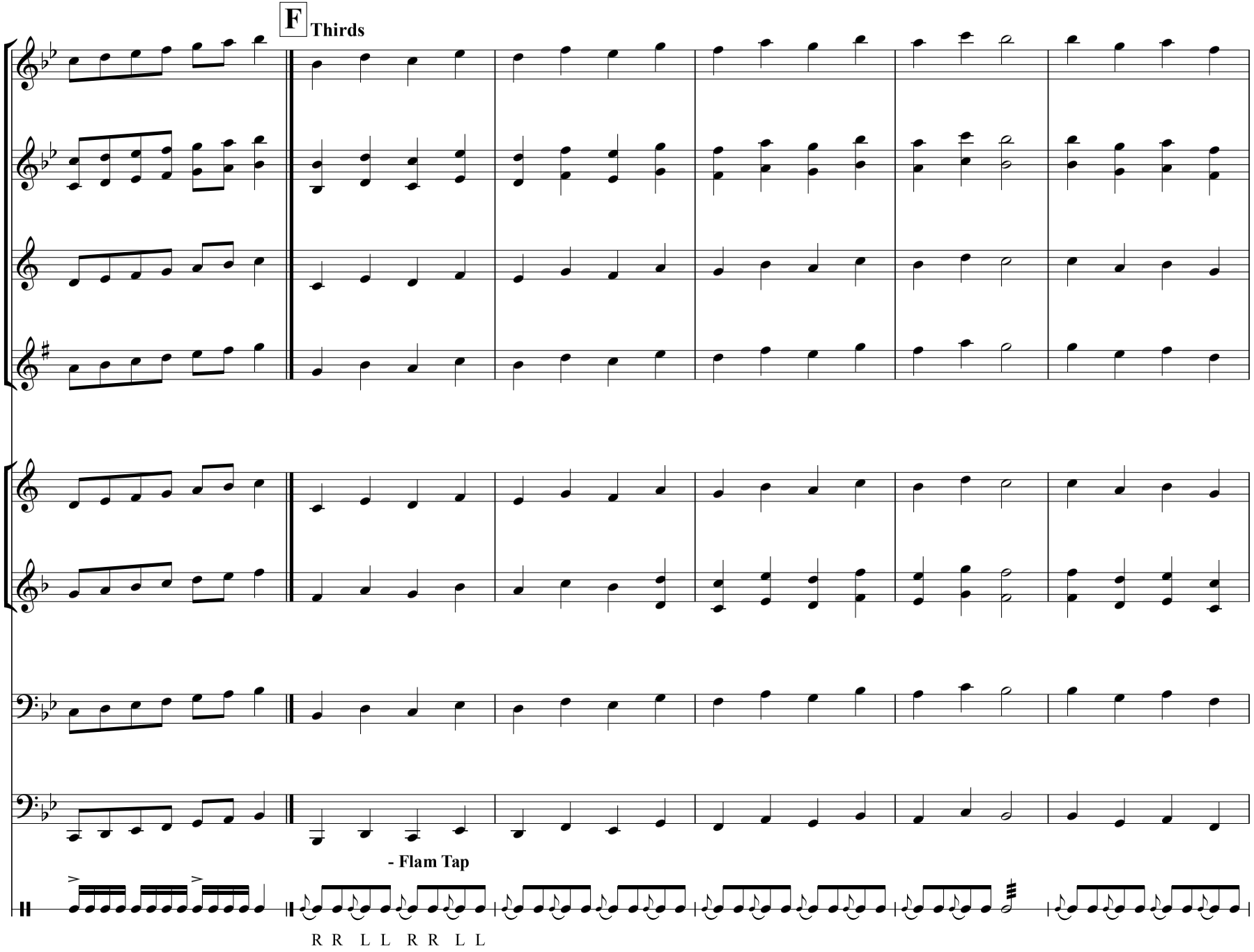
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



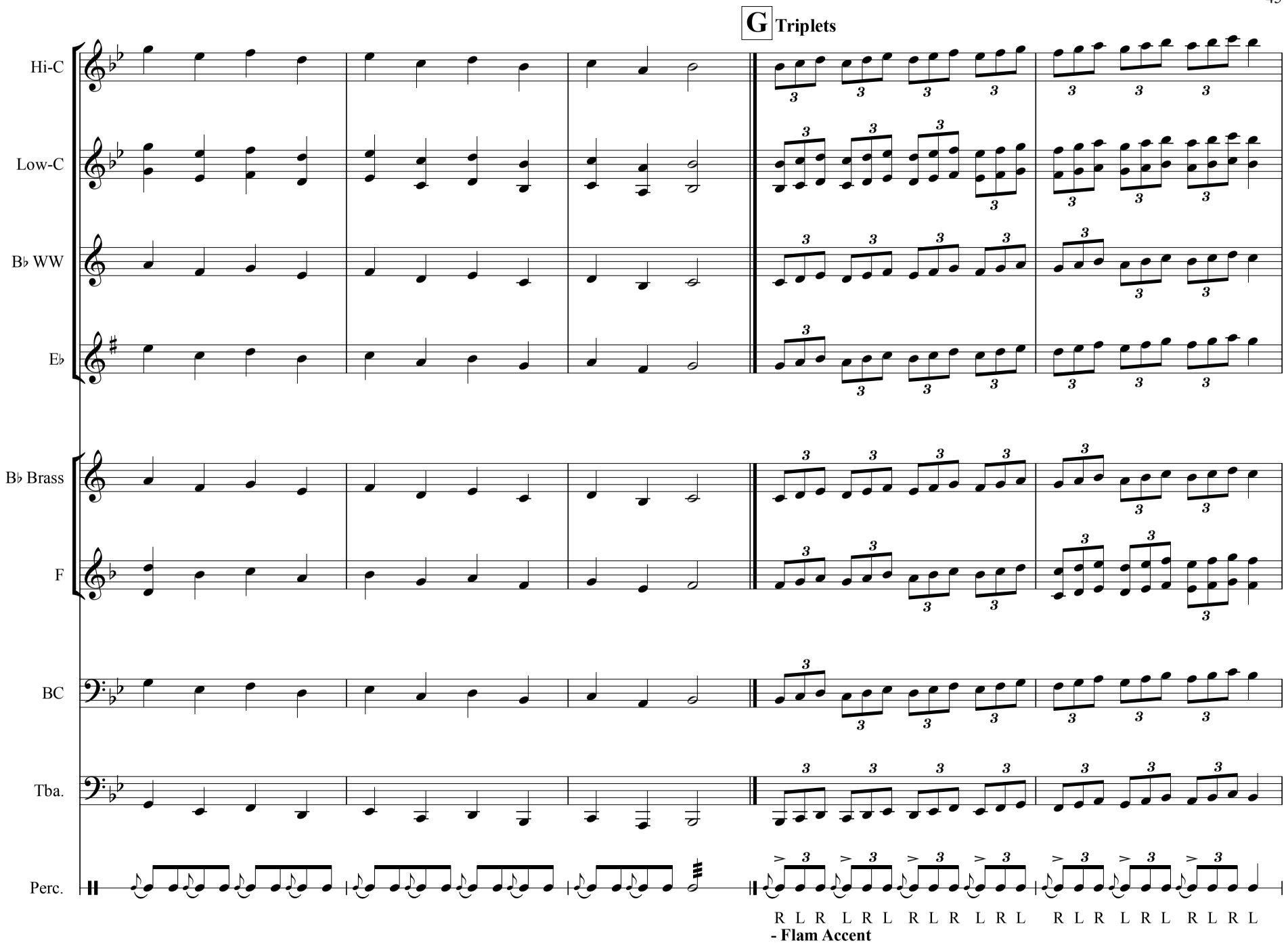
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



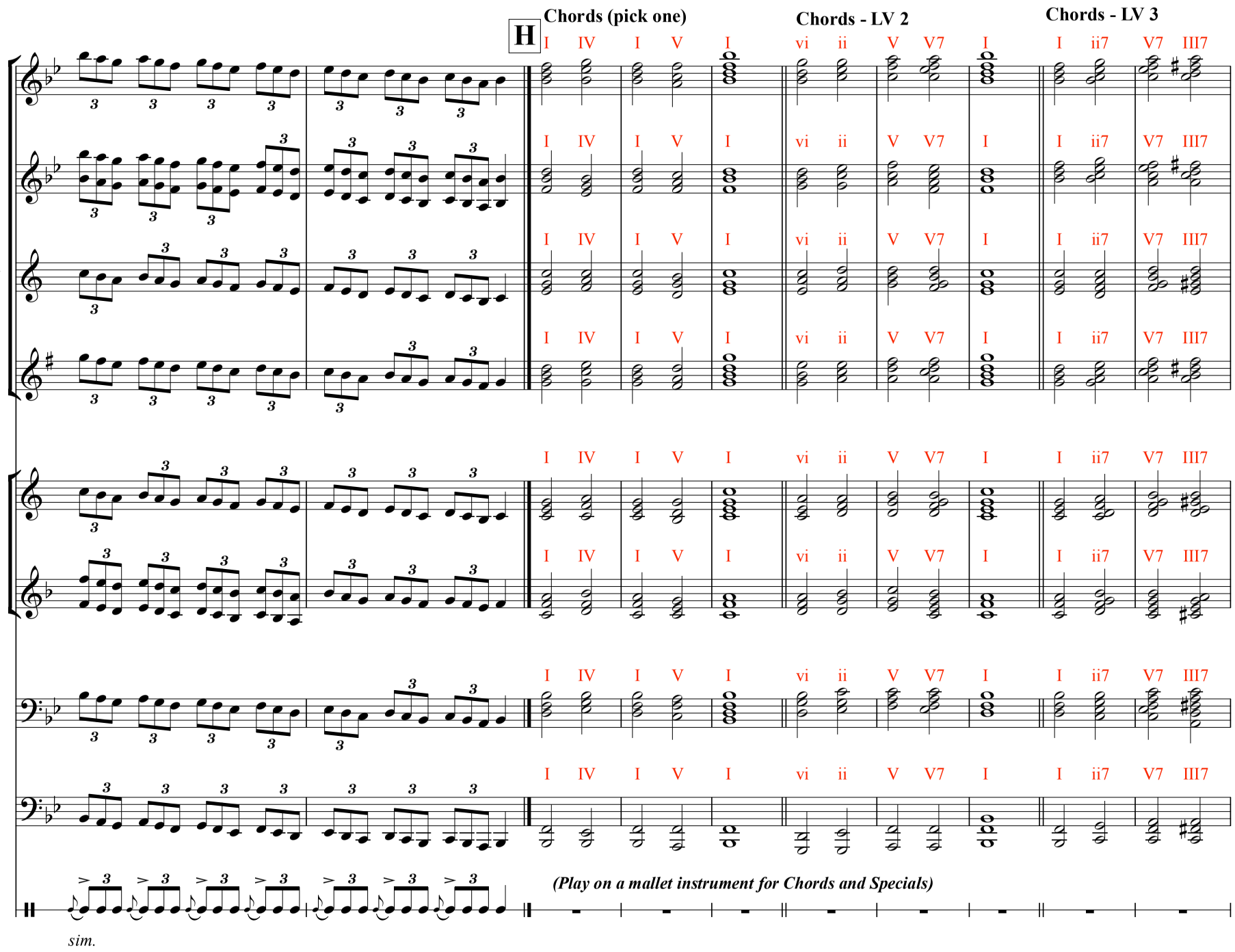
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



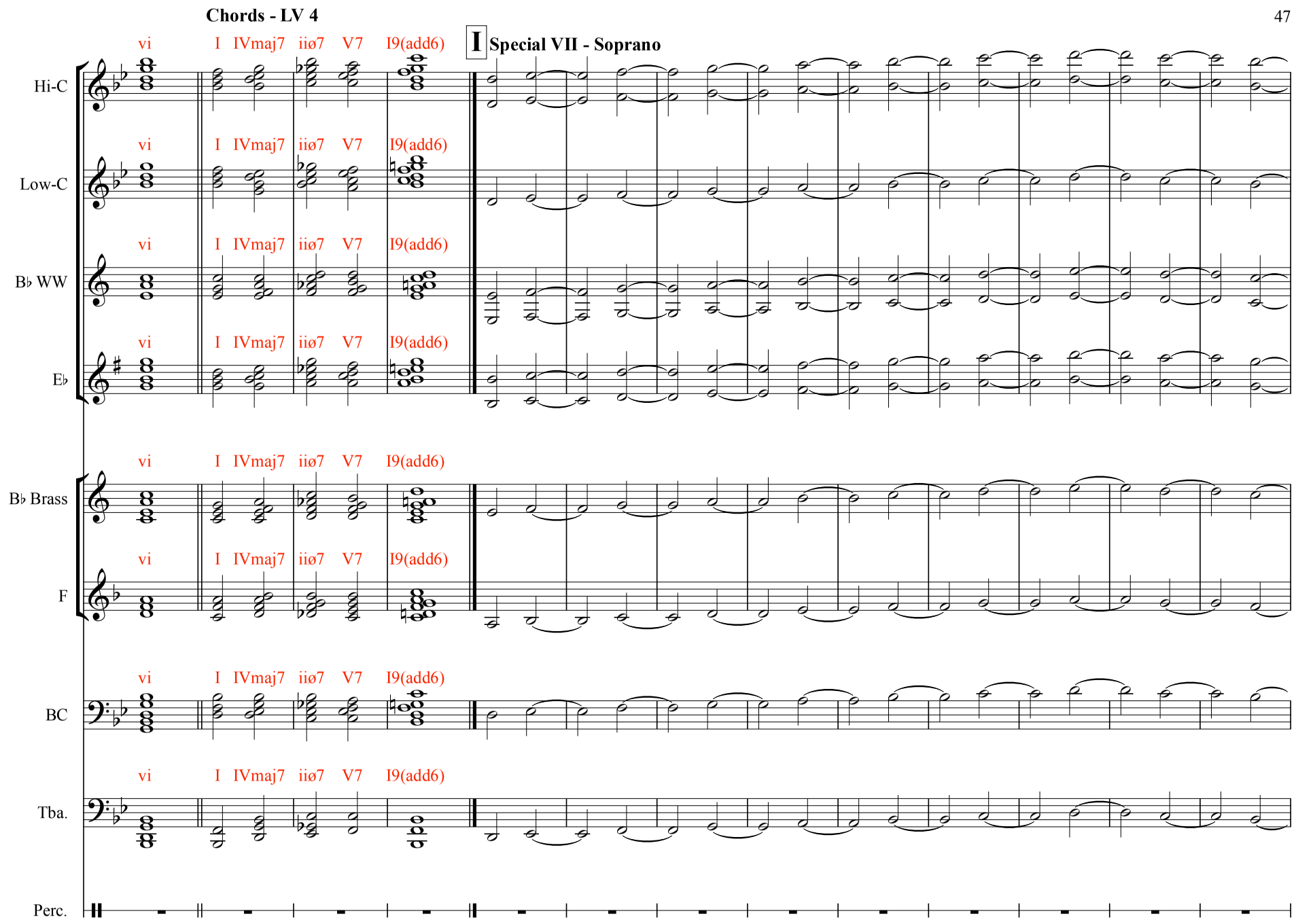
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



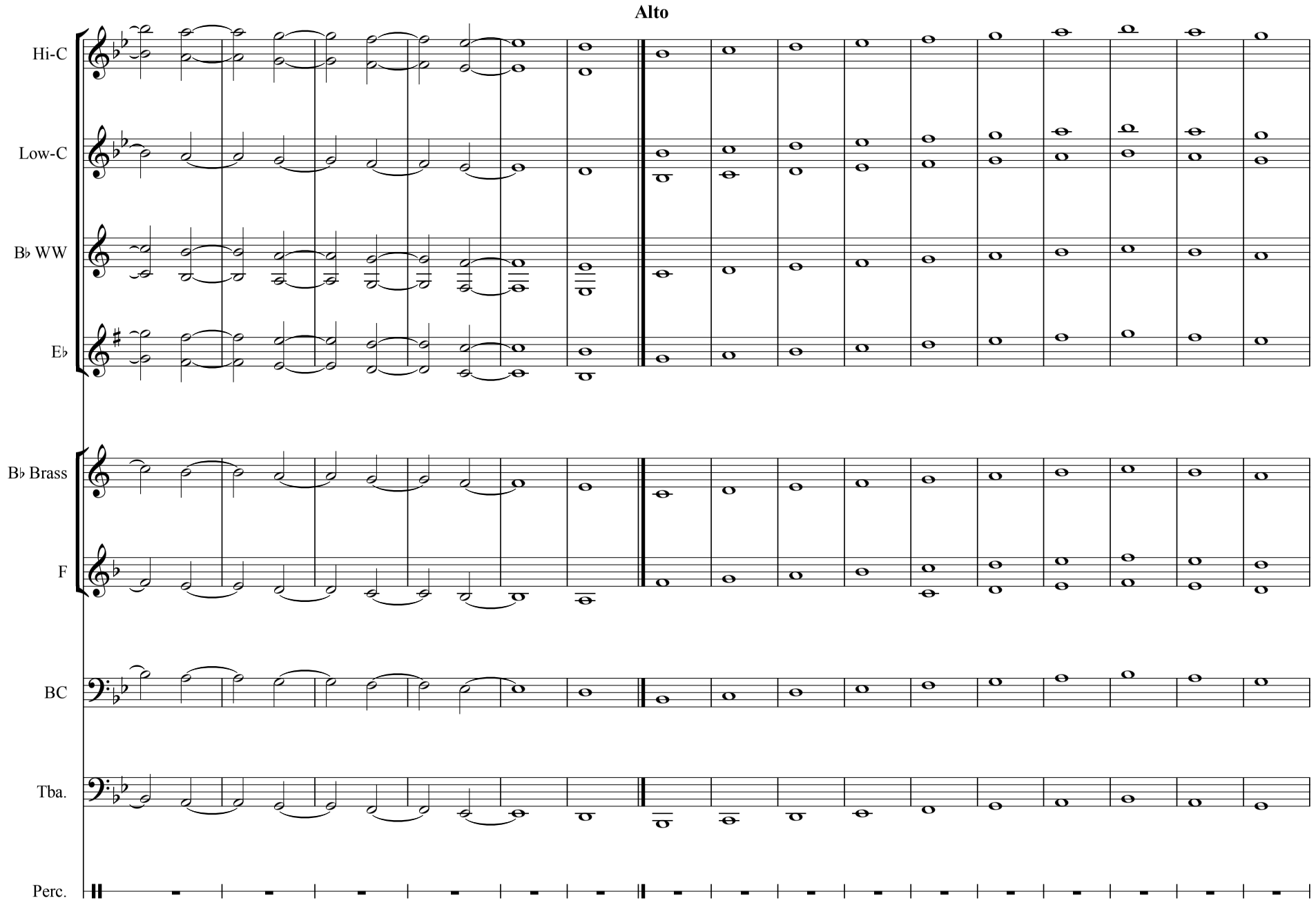
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



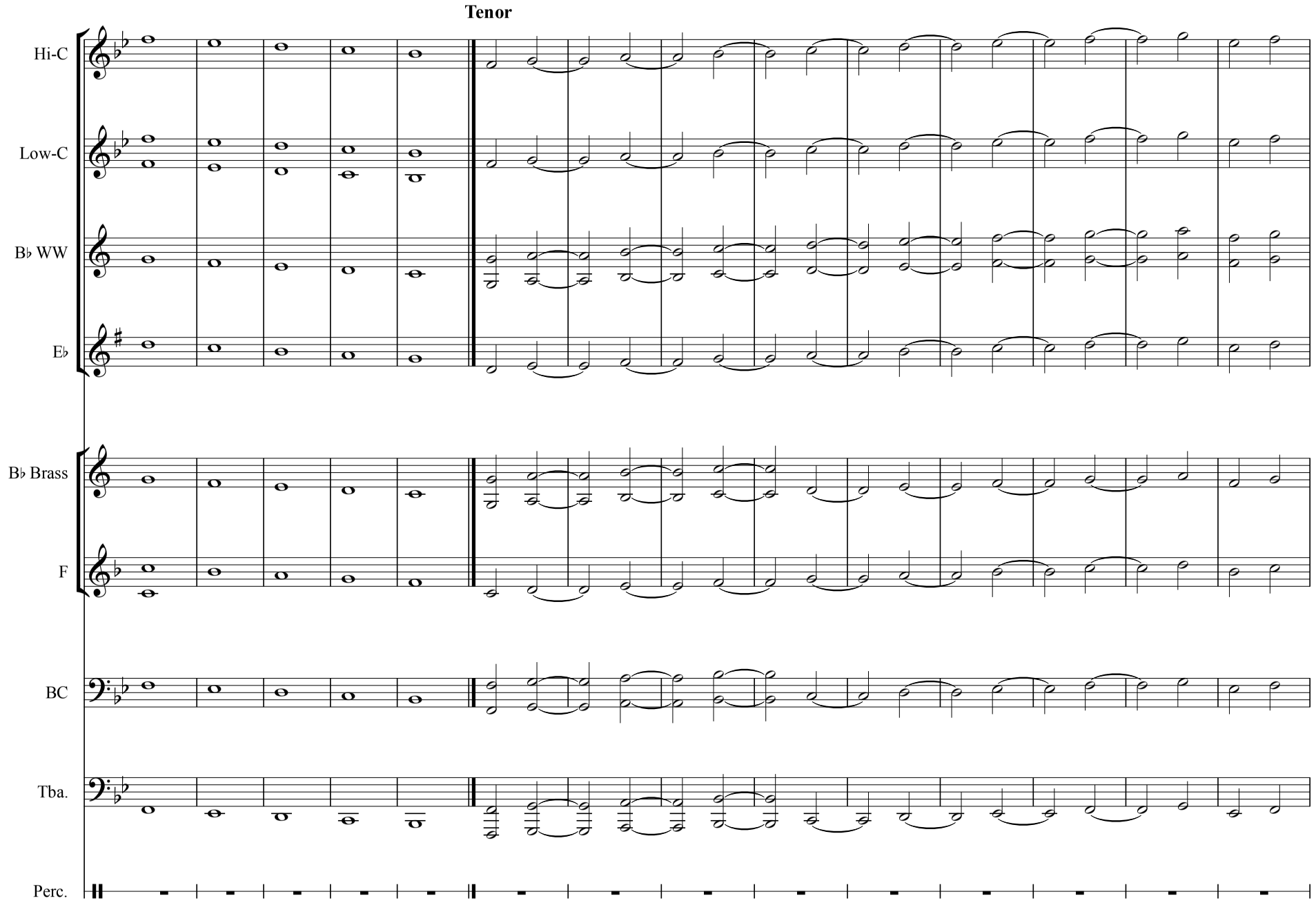
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



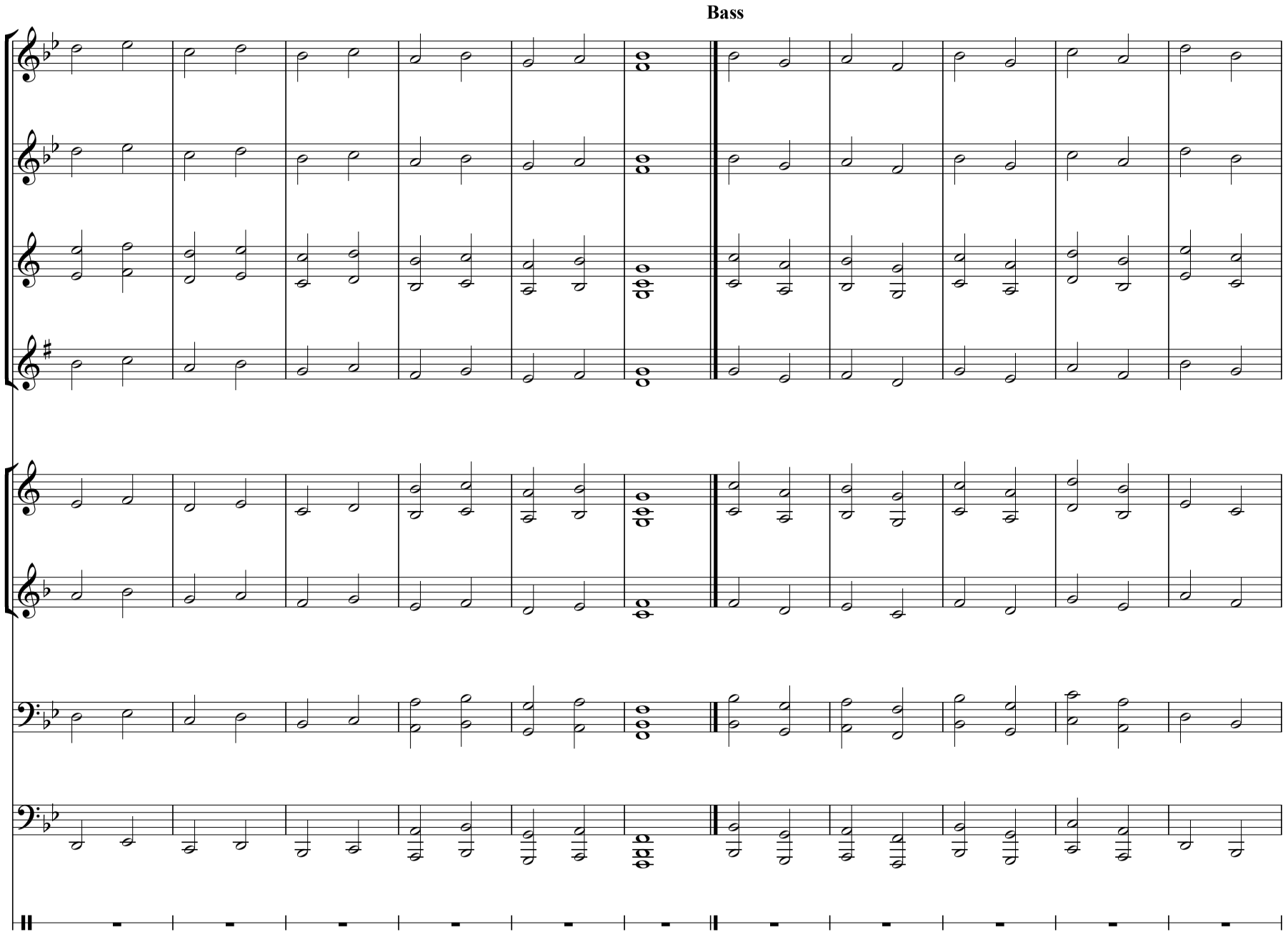
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



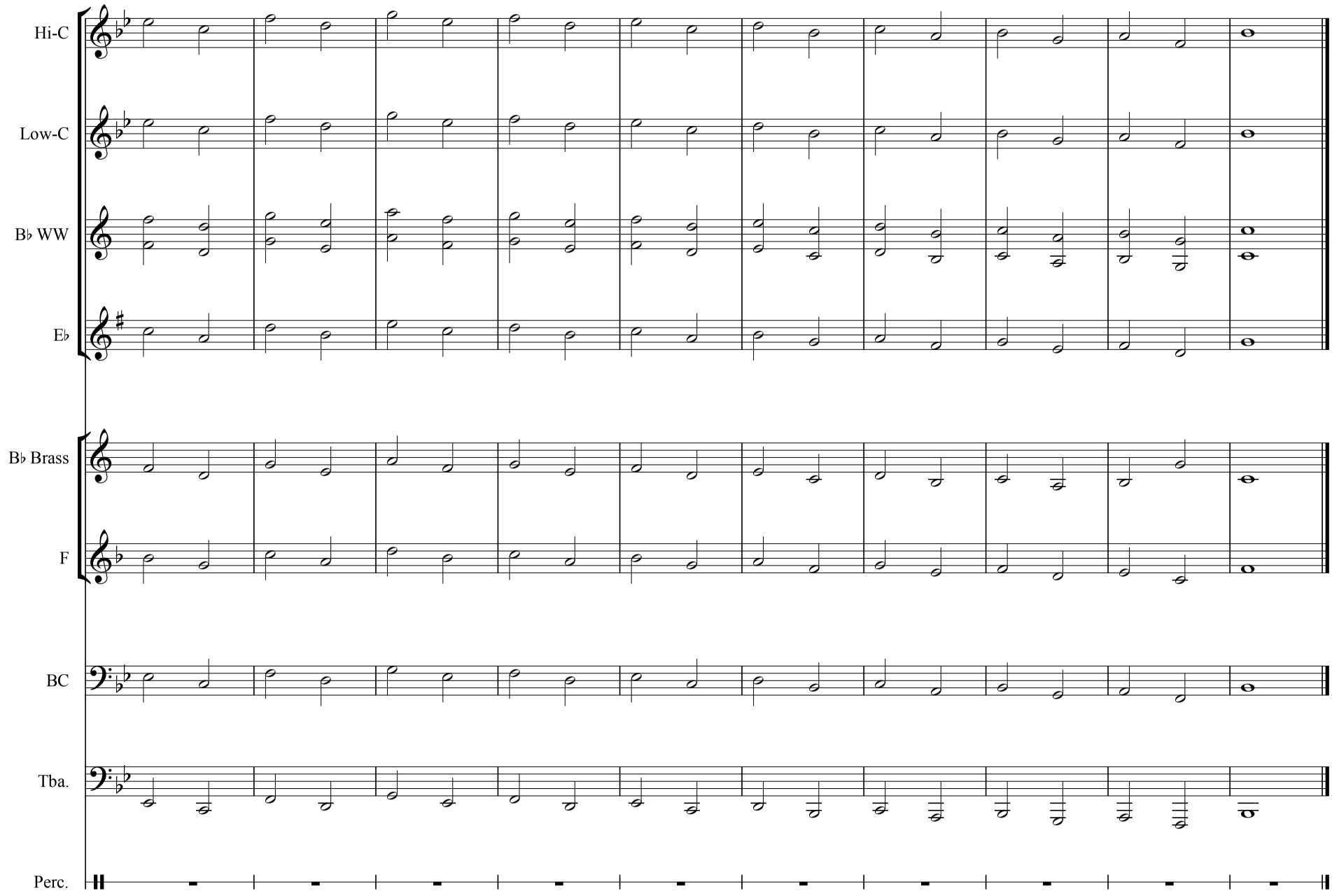
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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

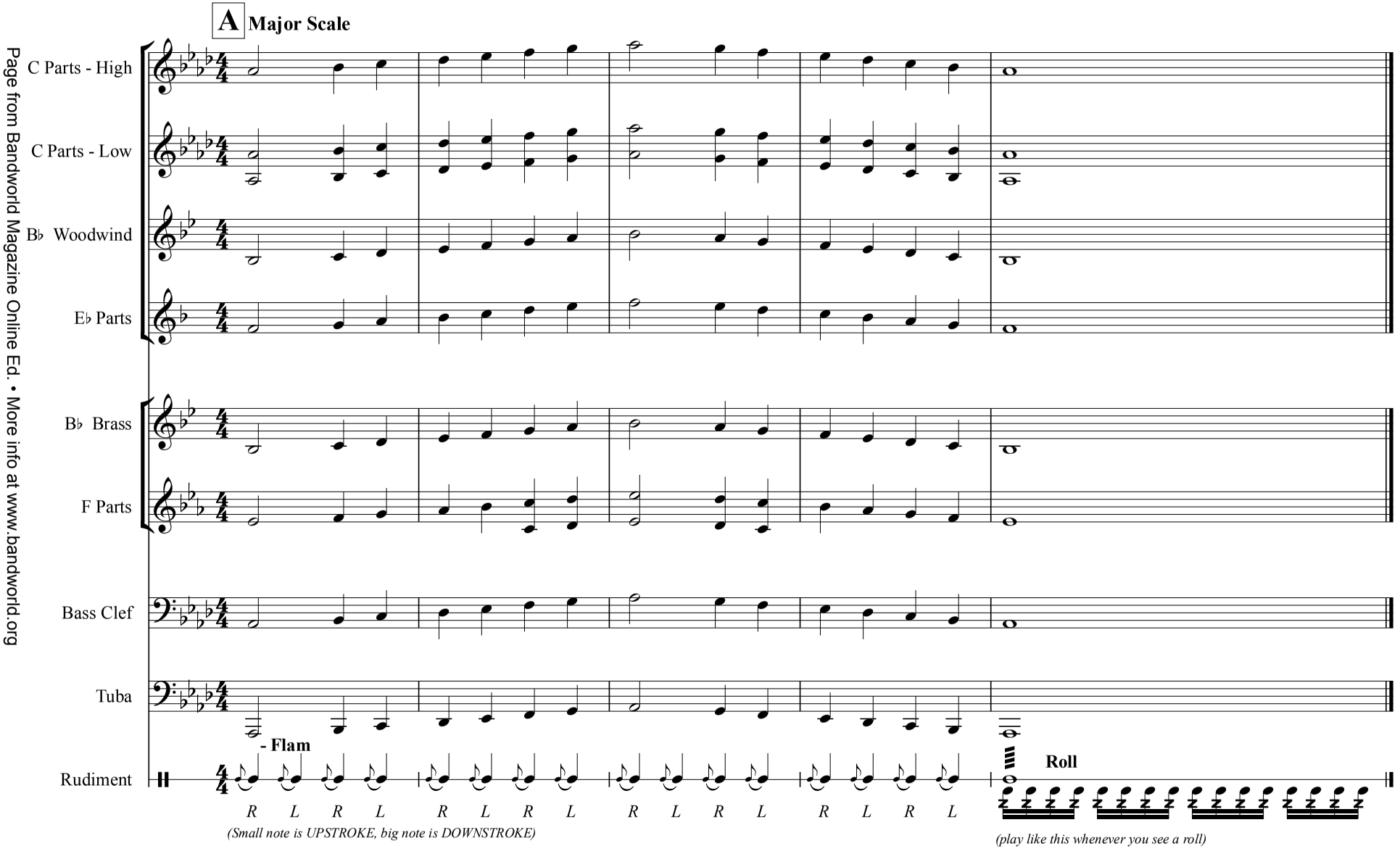


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



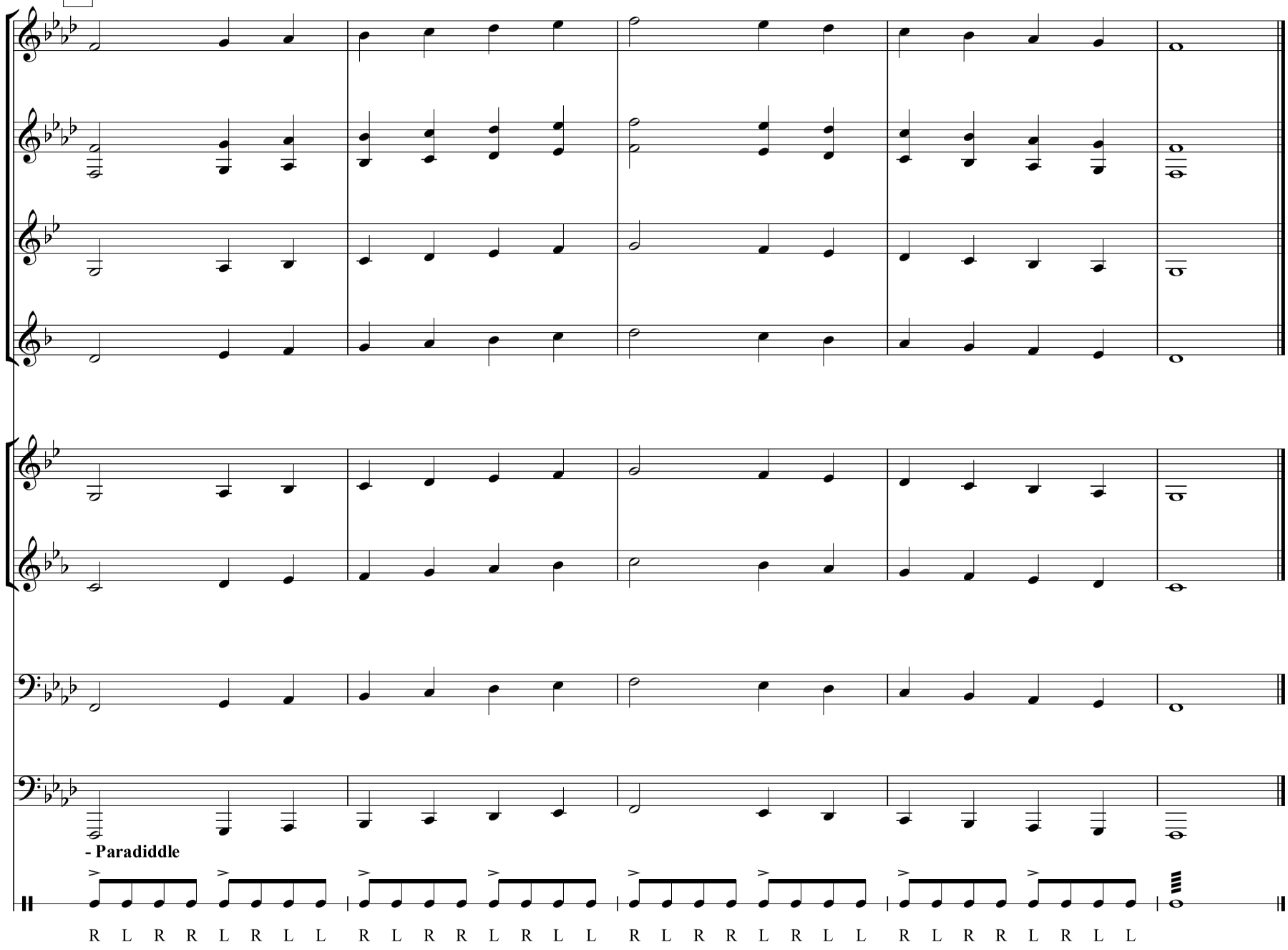
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

A-flat Concert

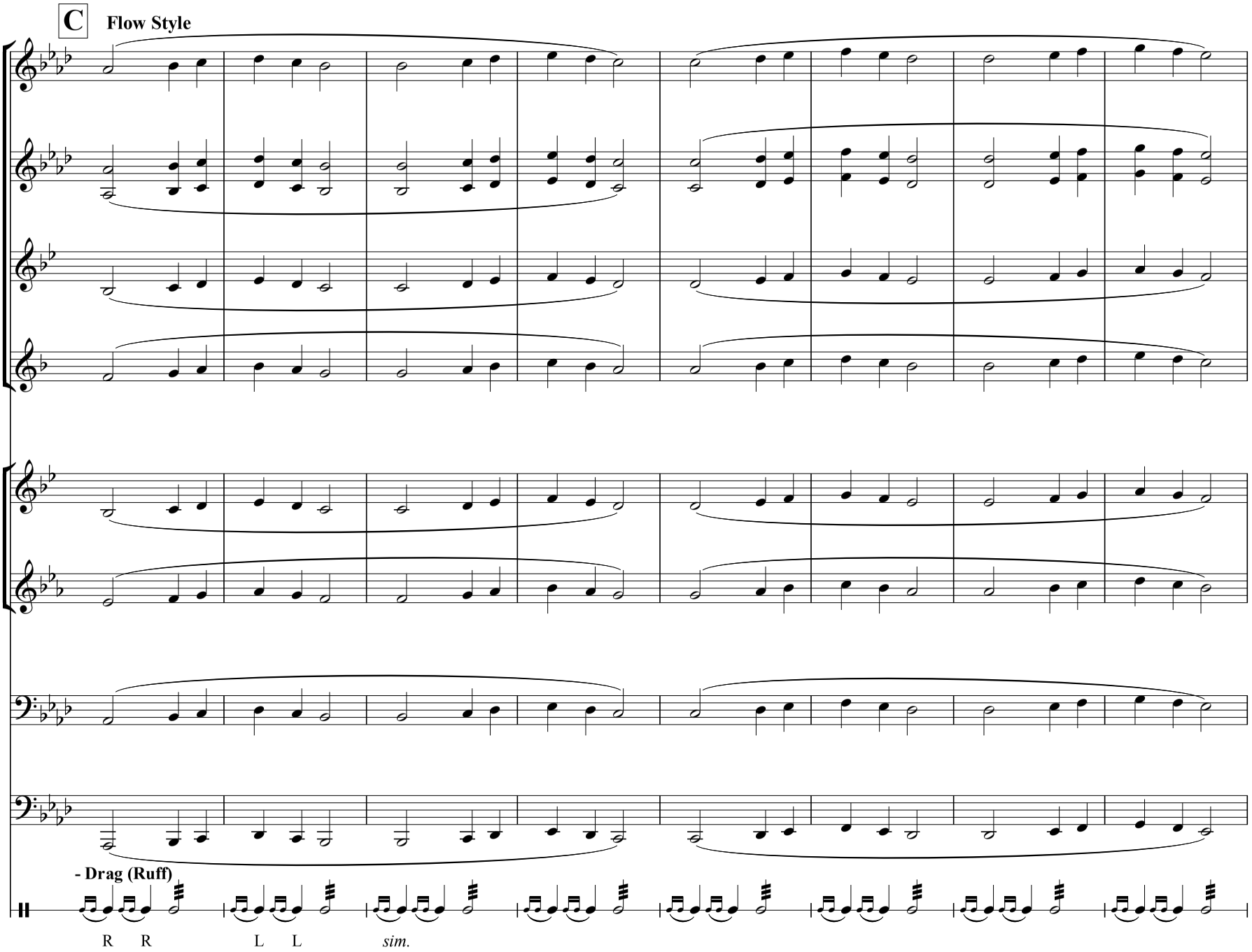


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

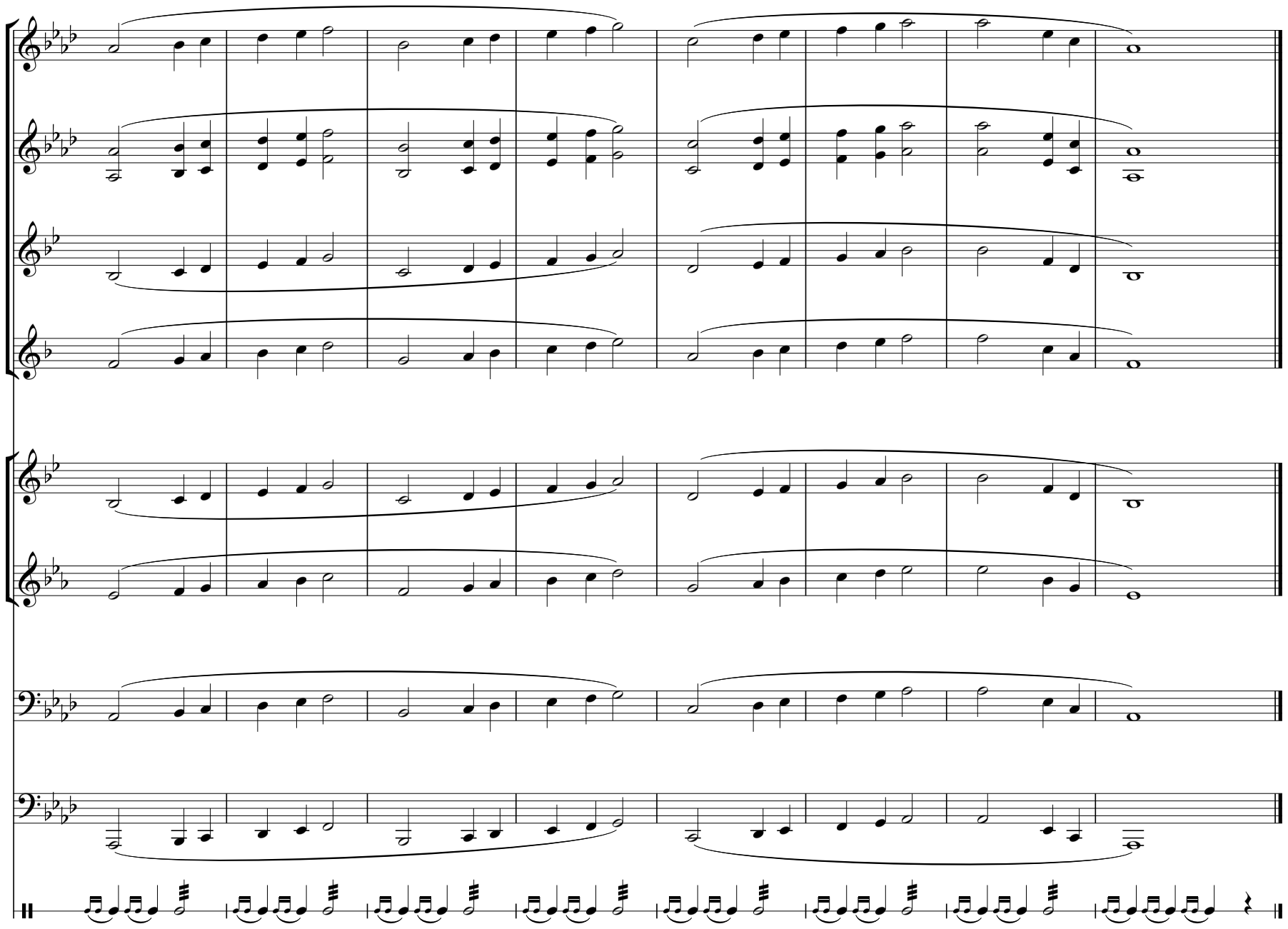
B **Relative Minor Scale**



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



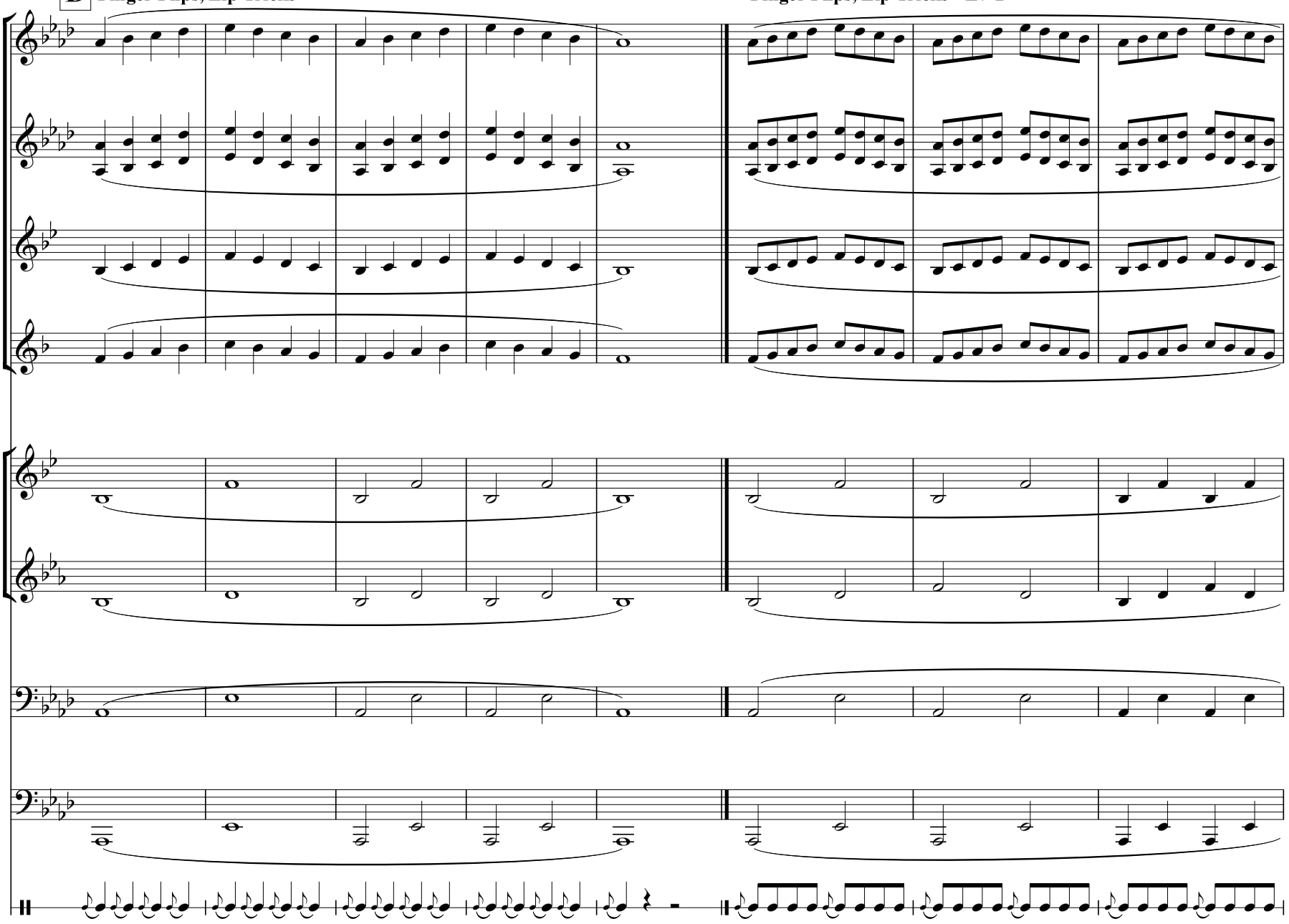
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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

D **Finger Flips, Lip Tricks**

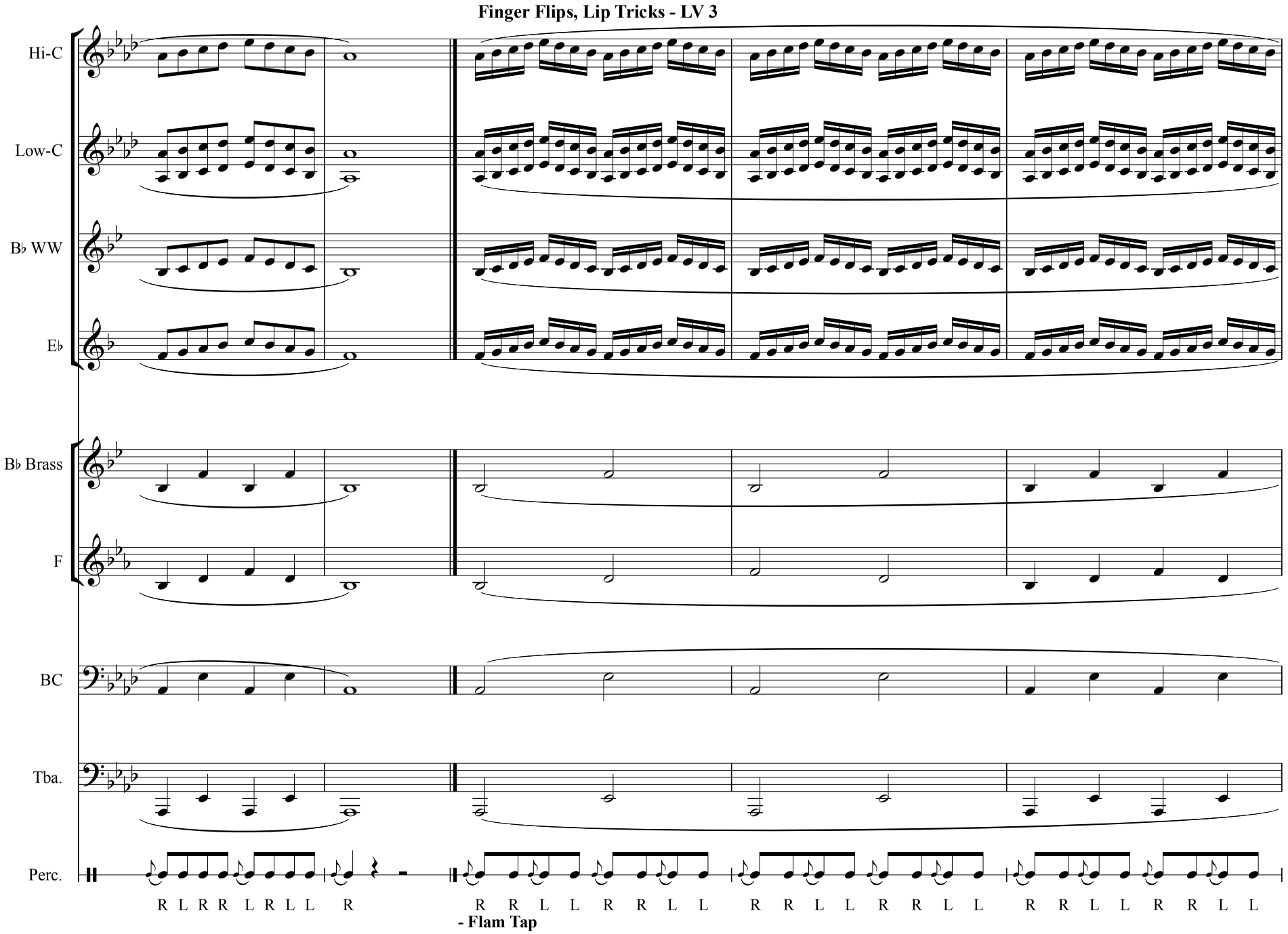
Finger Flips, Lip Tricks - LV 2



(Use NATURAL and TAP strokes for this exercise)

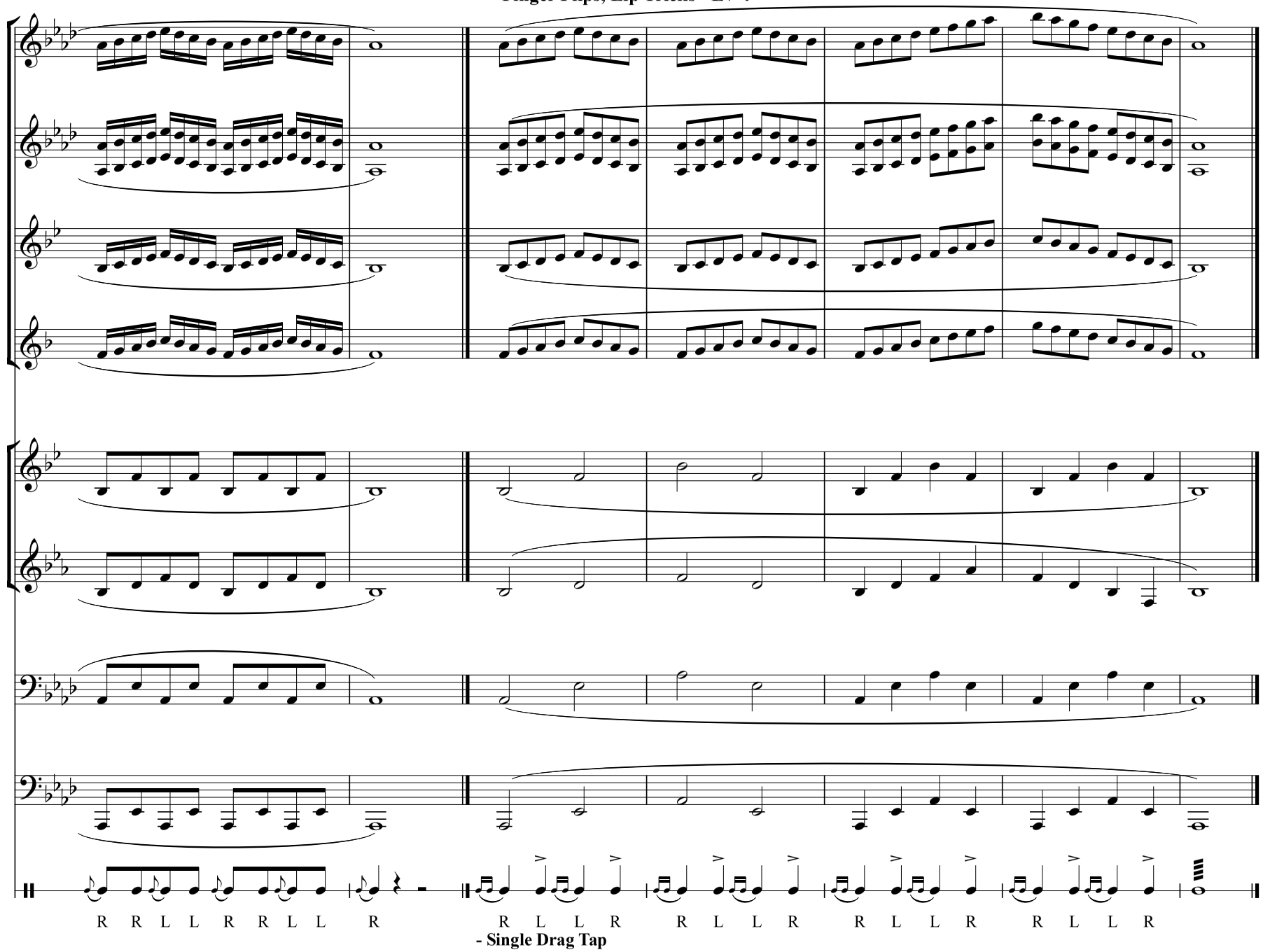
- Flam Paradiddle

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



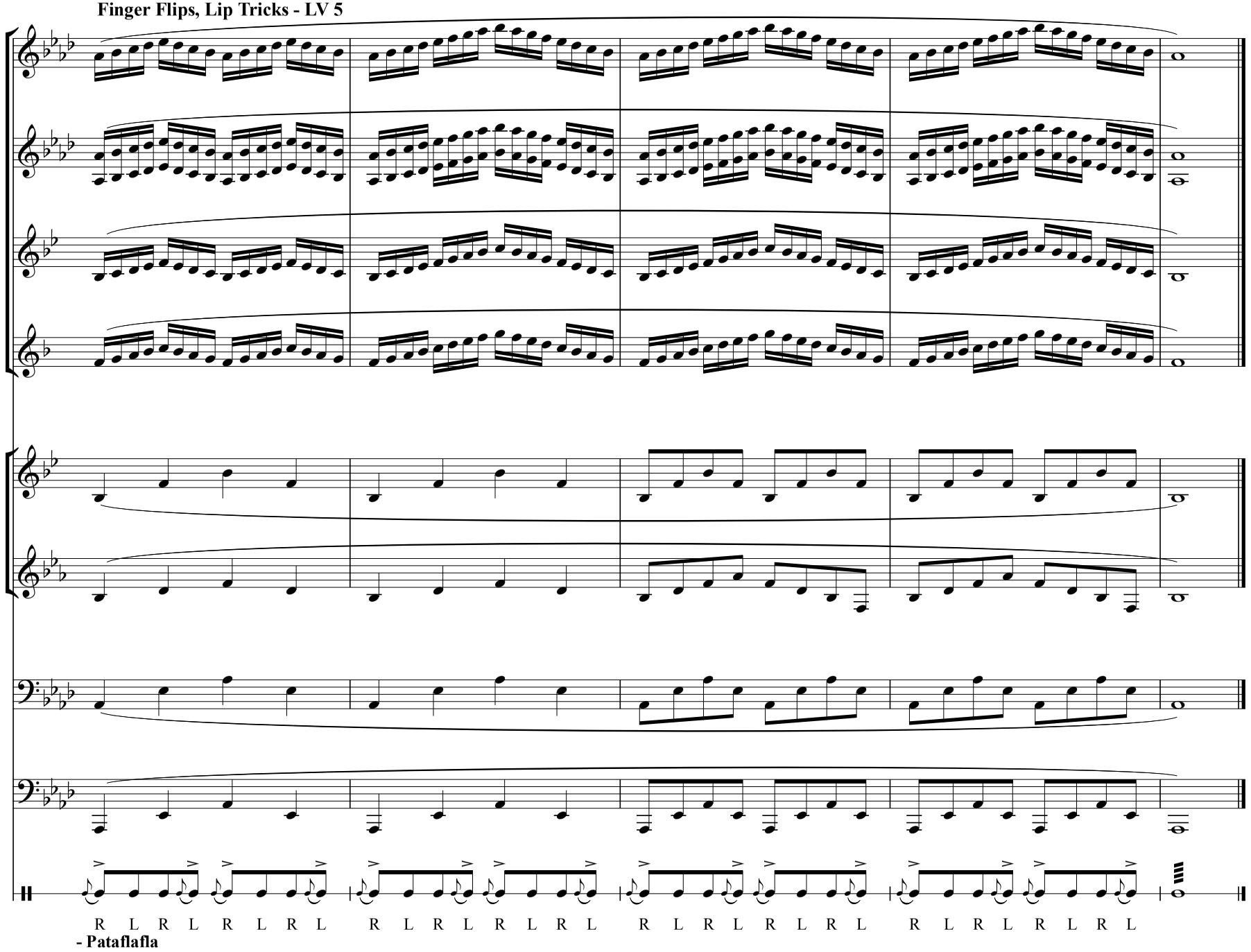
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

Finger Flips, Lip Tricks - LV 4

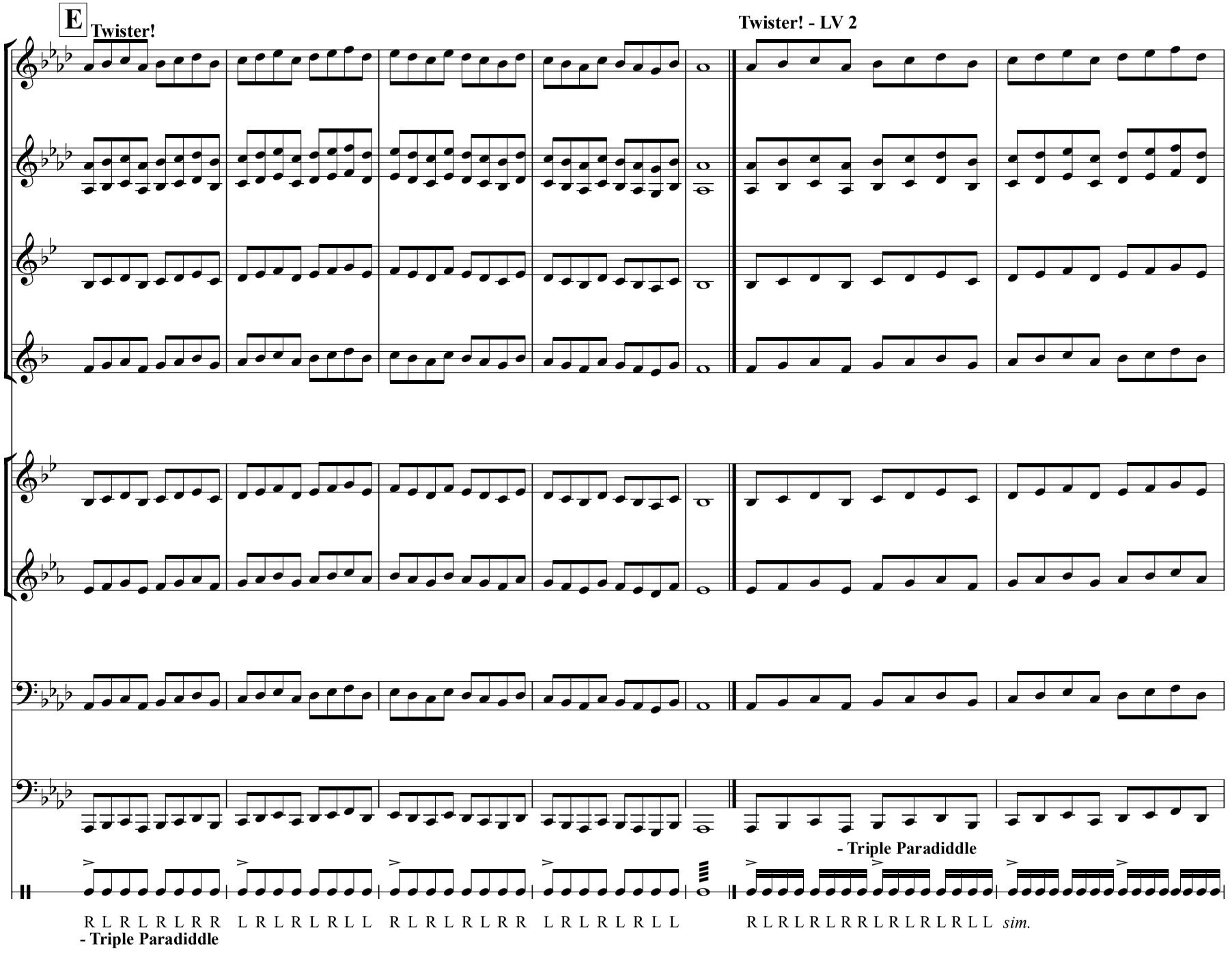


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

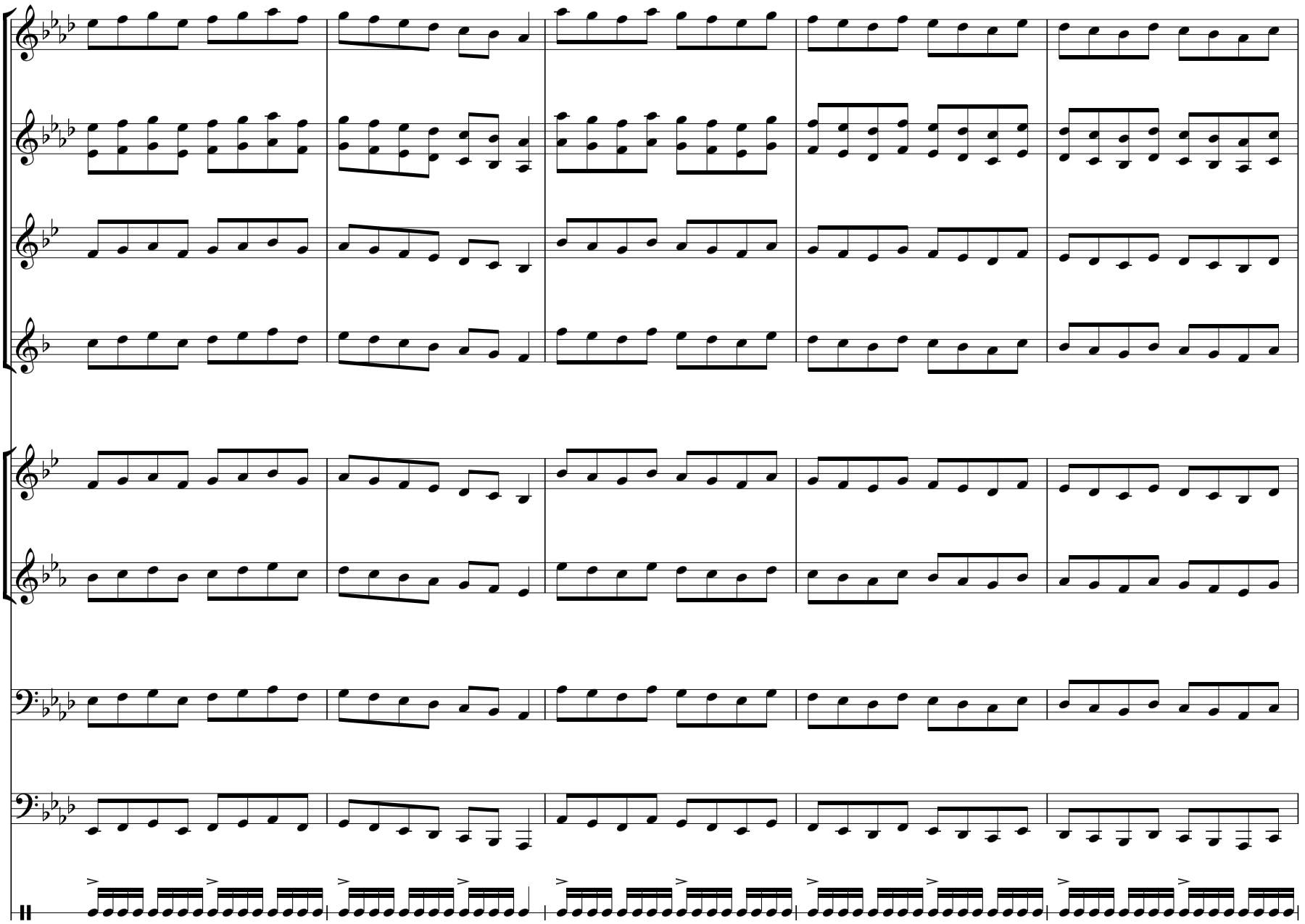
Finger Flips, Lip Tricks - LV 5



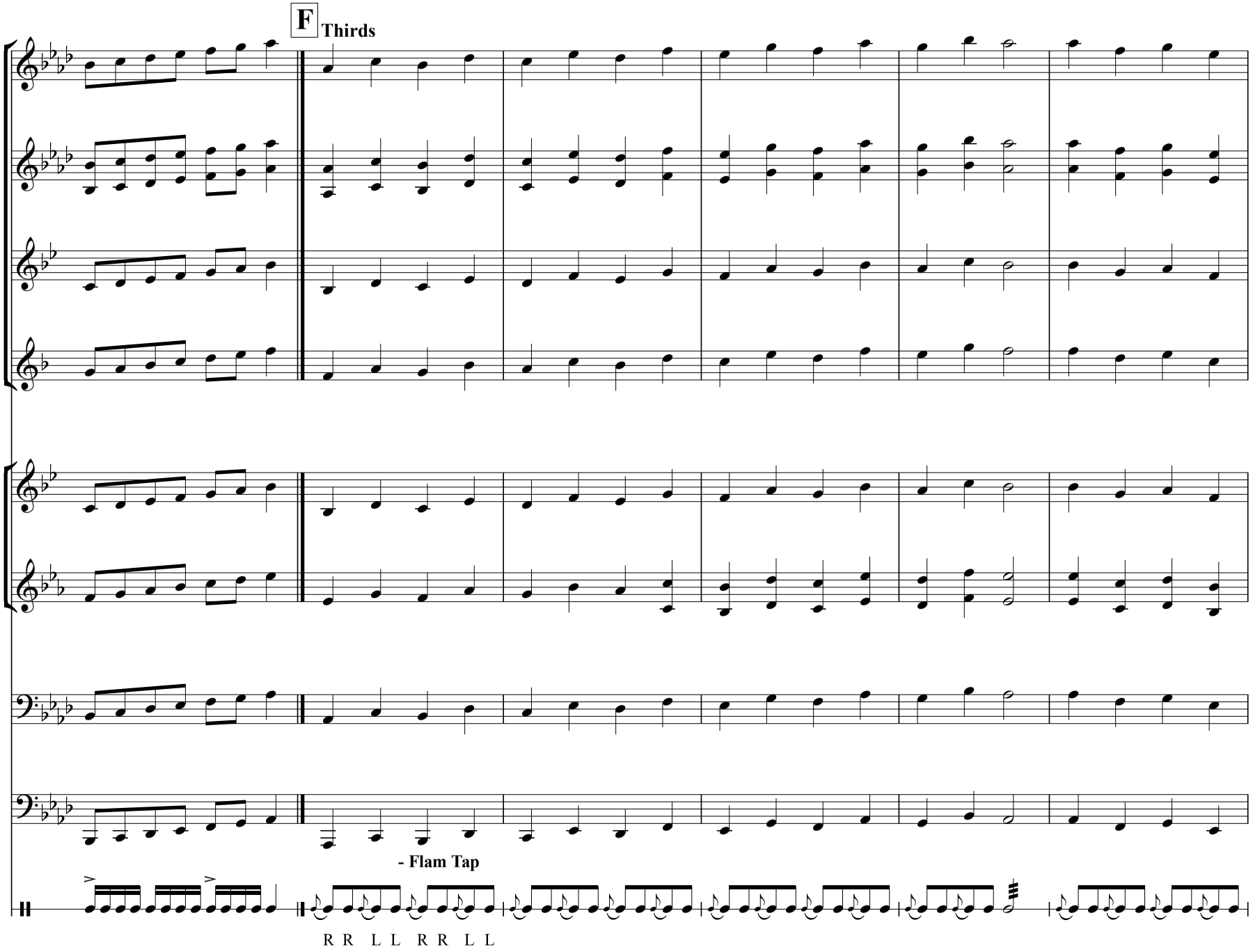
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



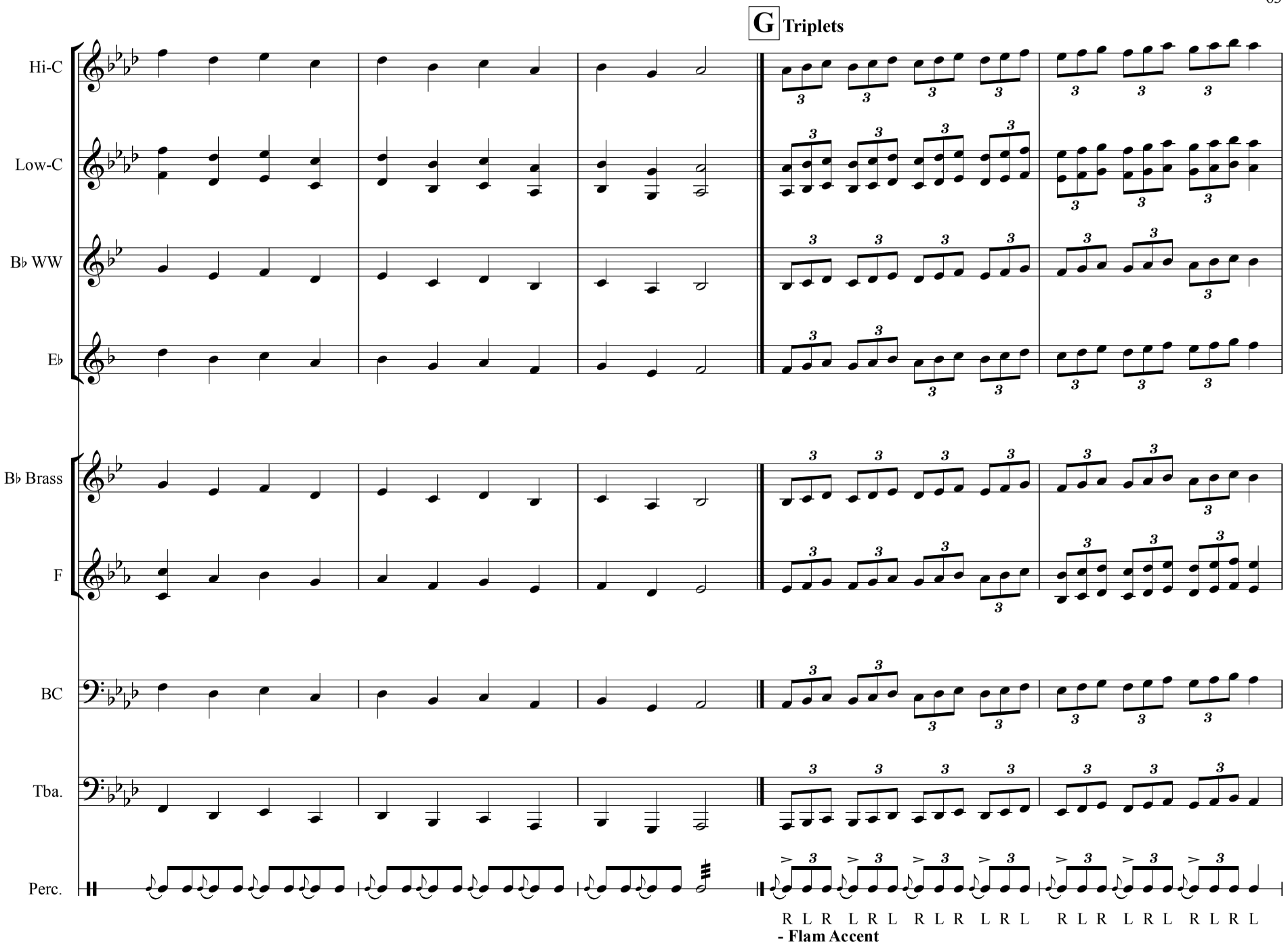
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



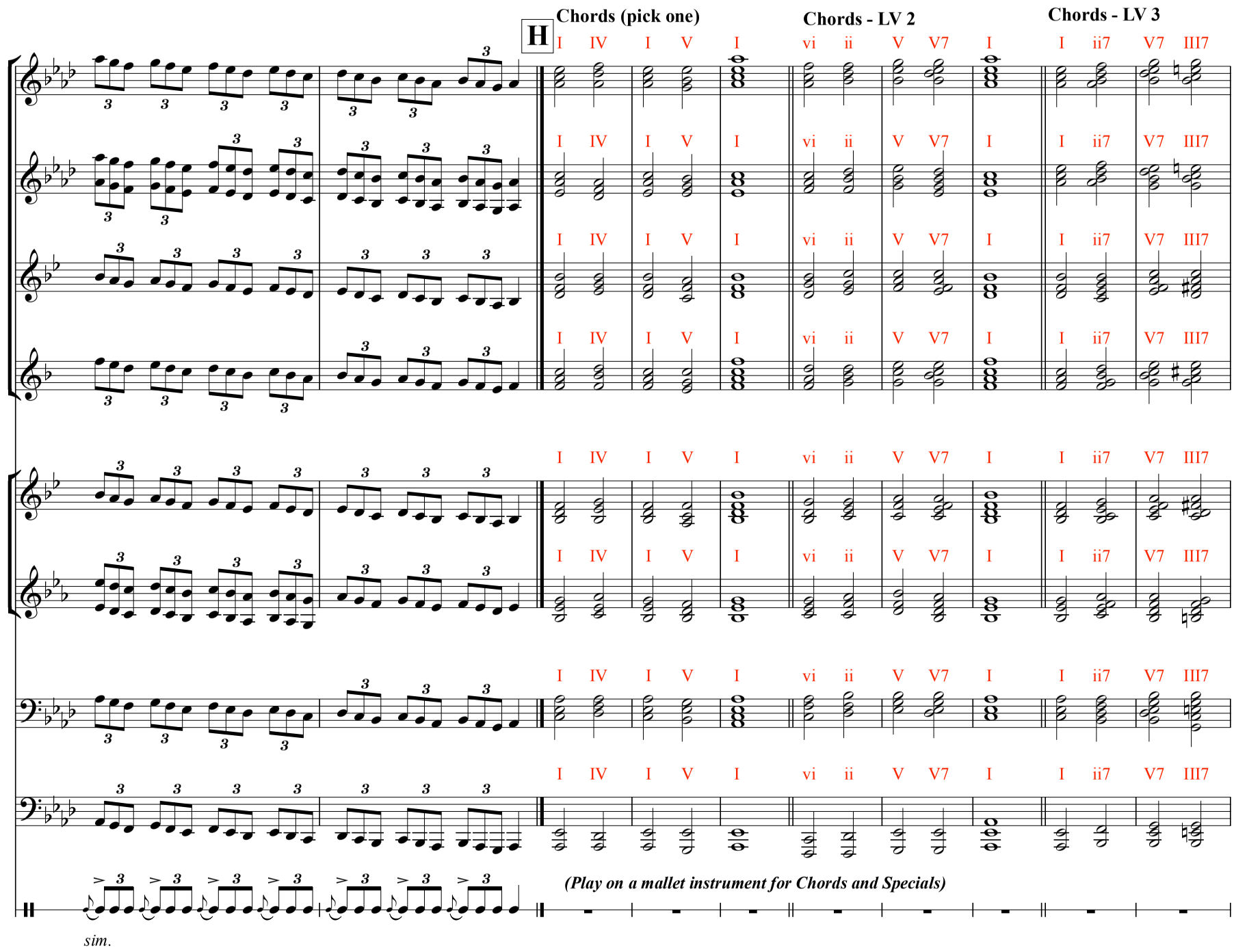
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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

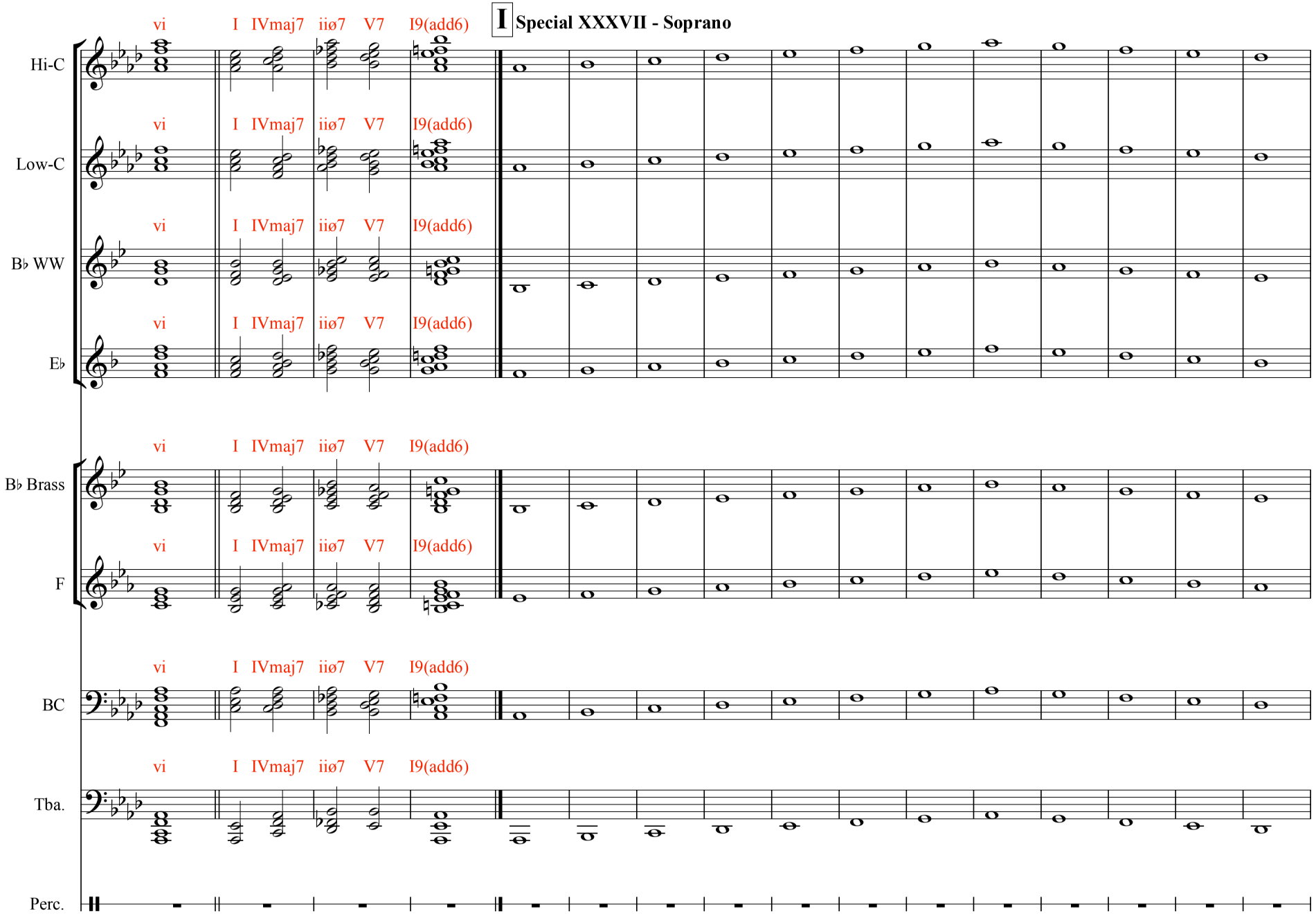


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

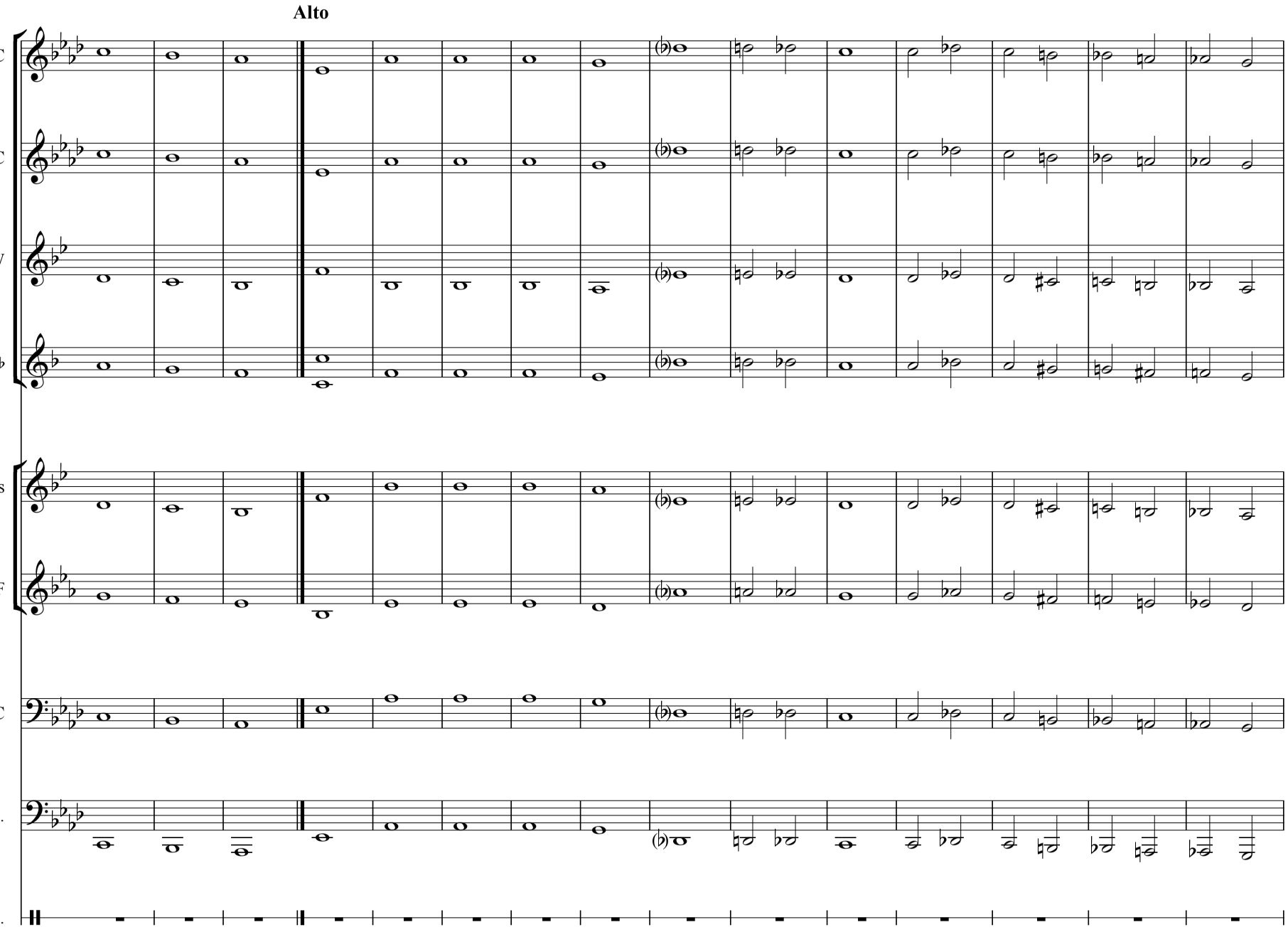


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

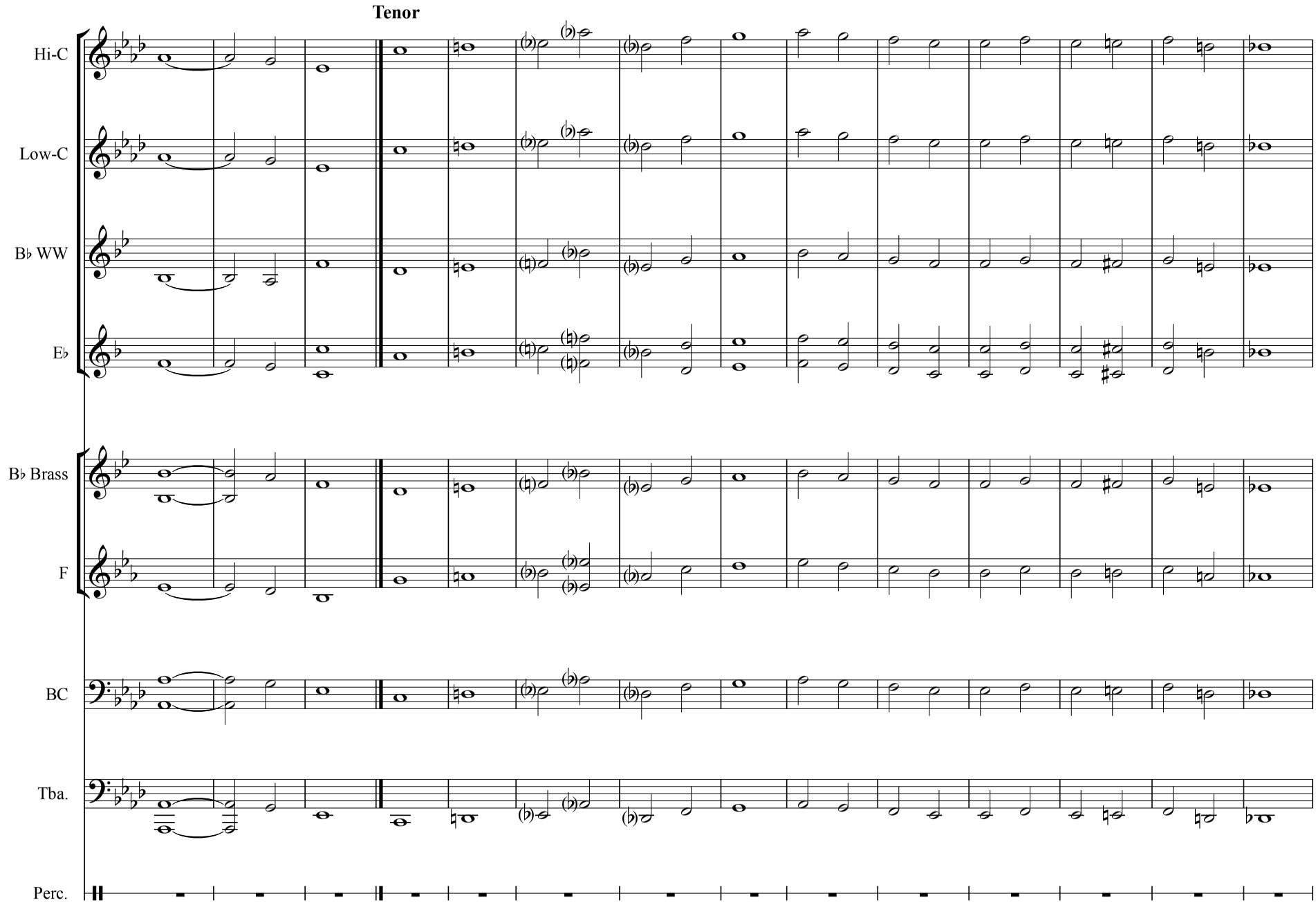
I Special XXXVII - Soprano



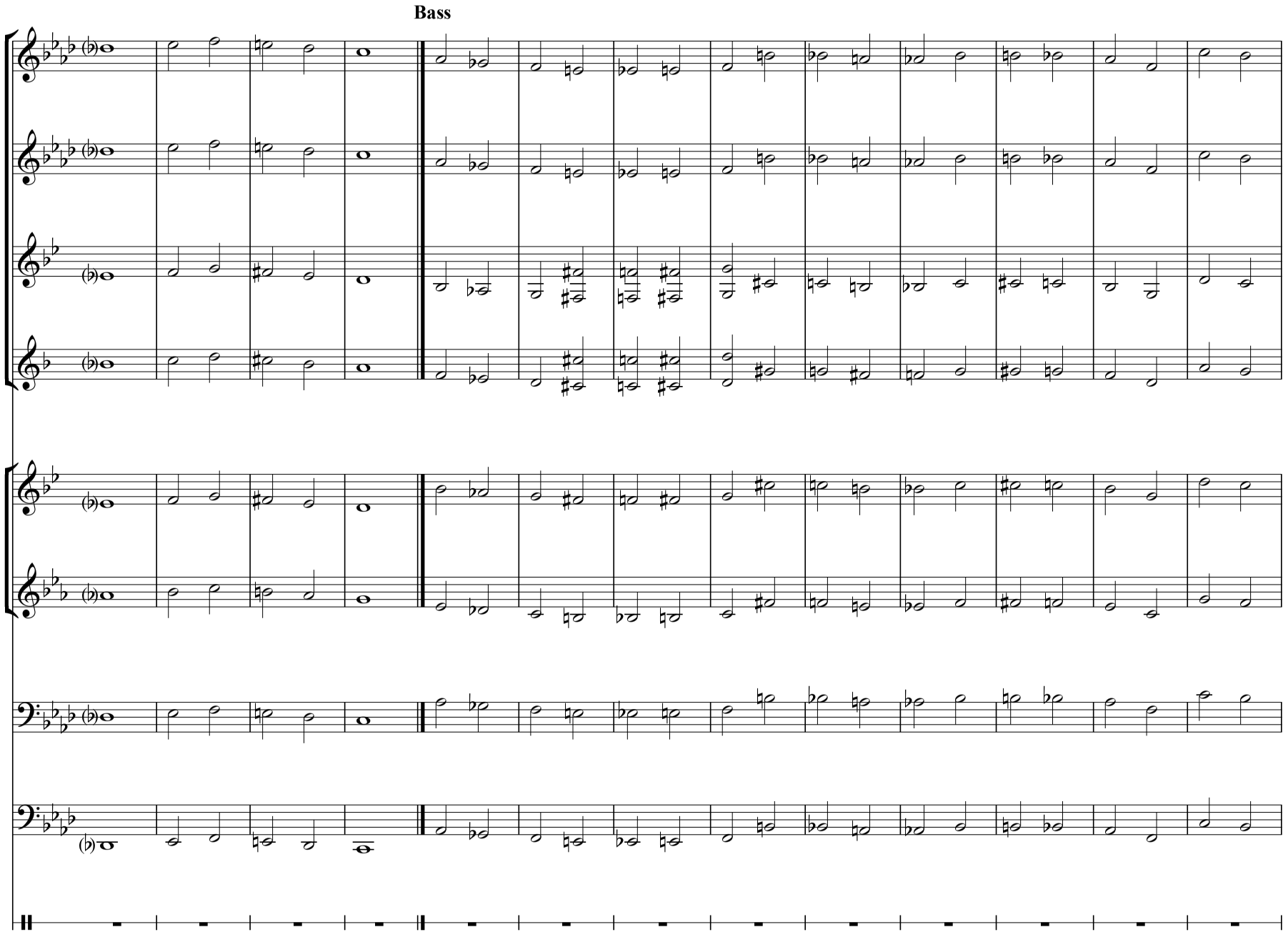
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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

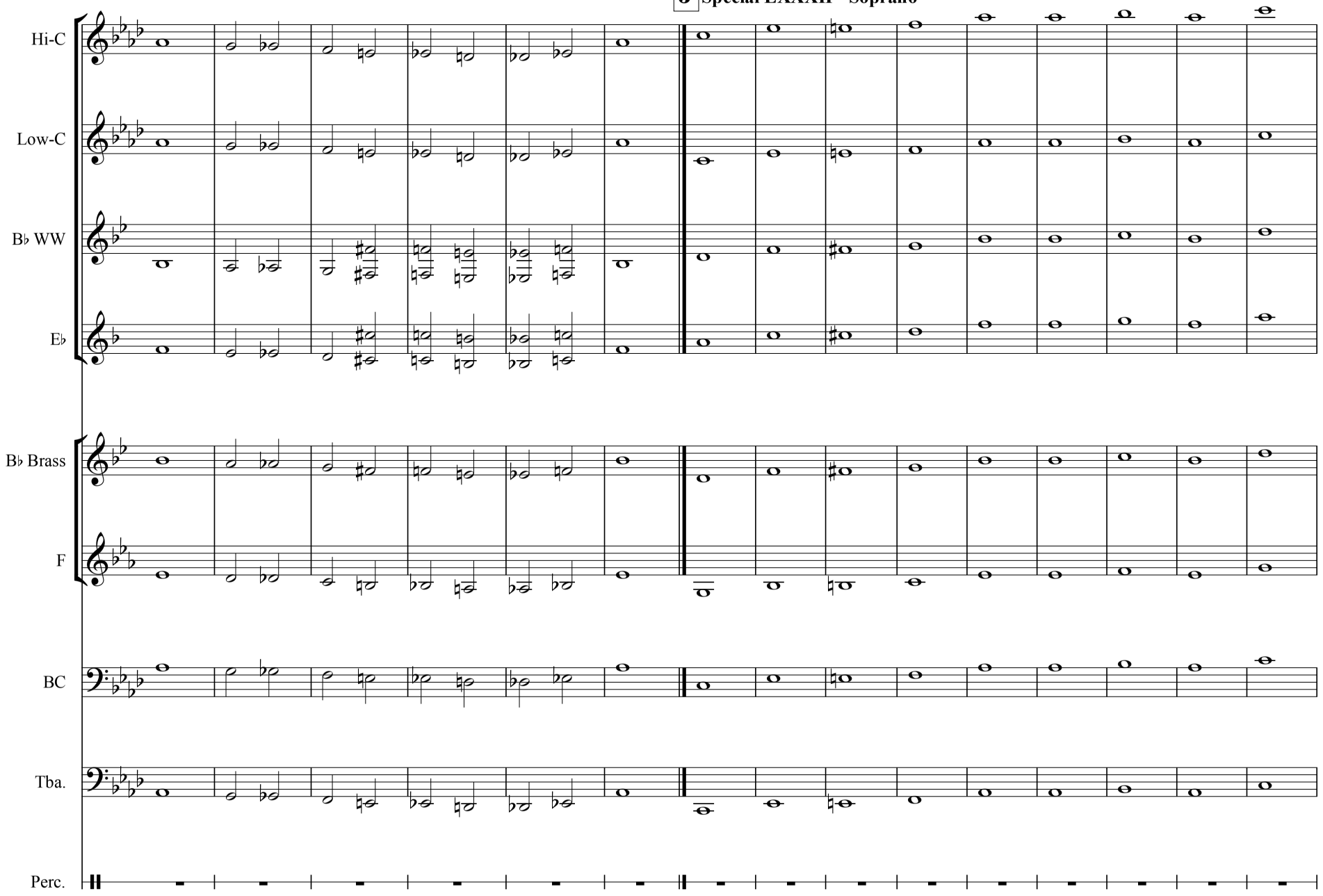


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

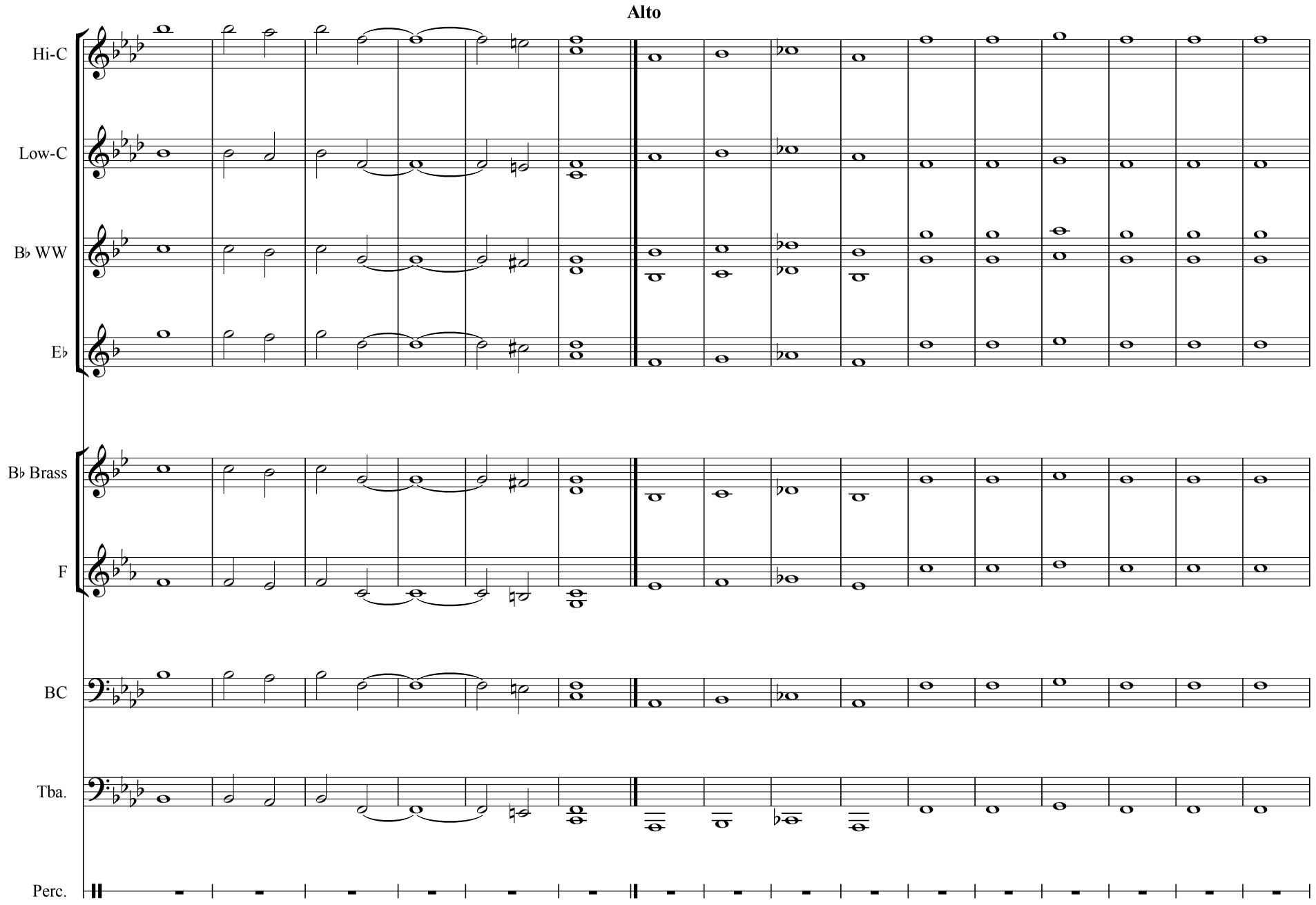


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

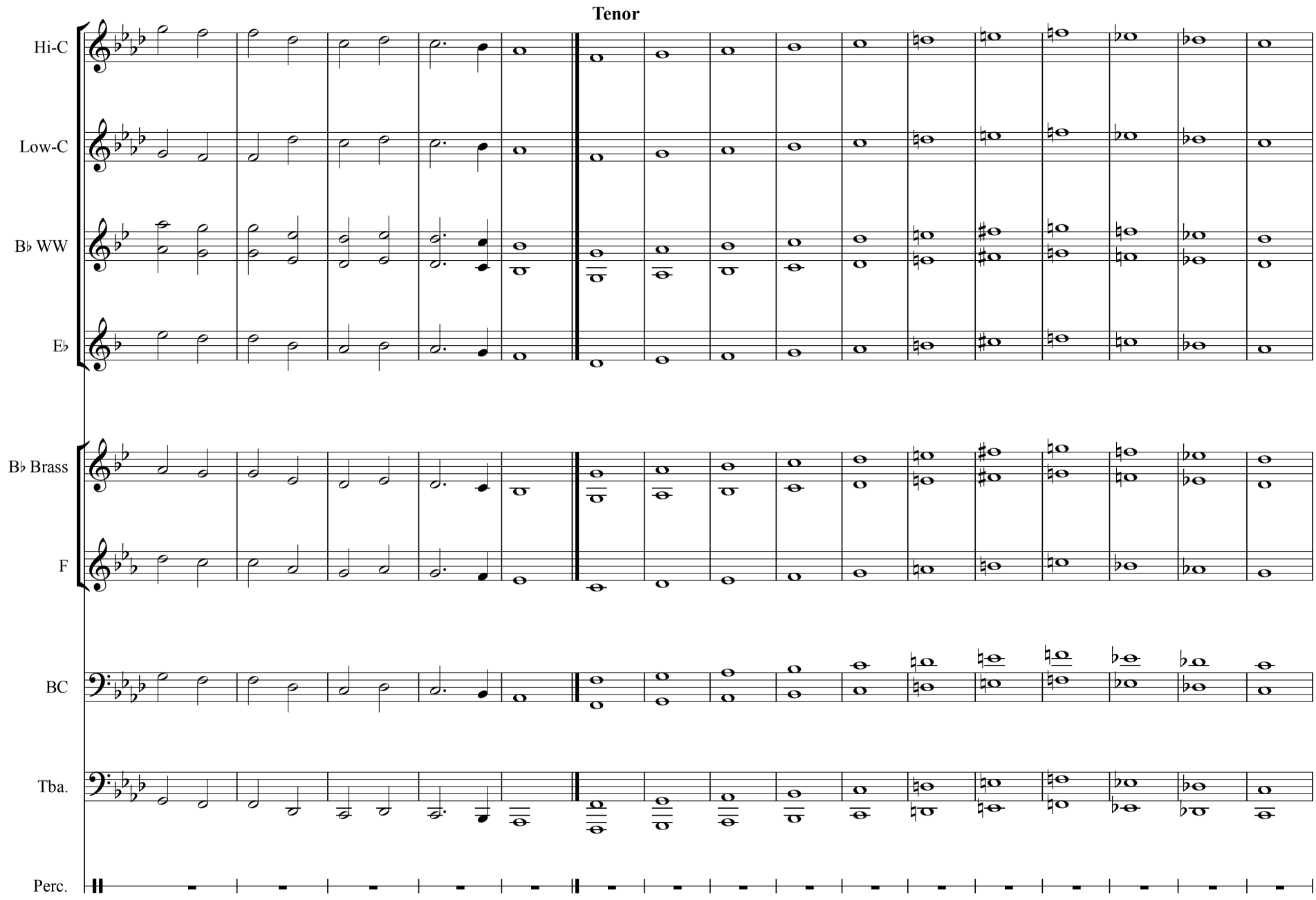
J **Special LXXXII - Soprano**



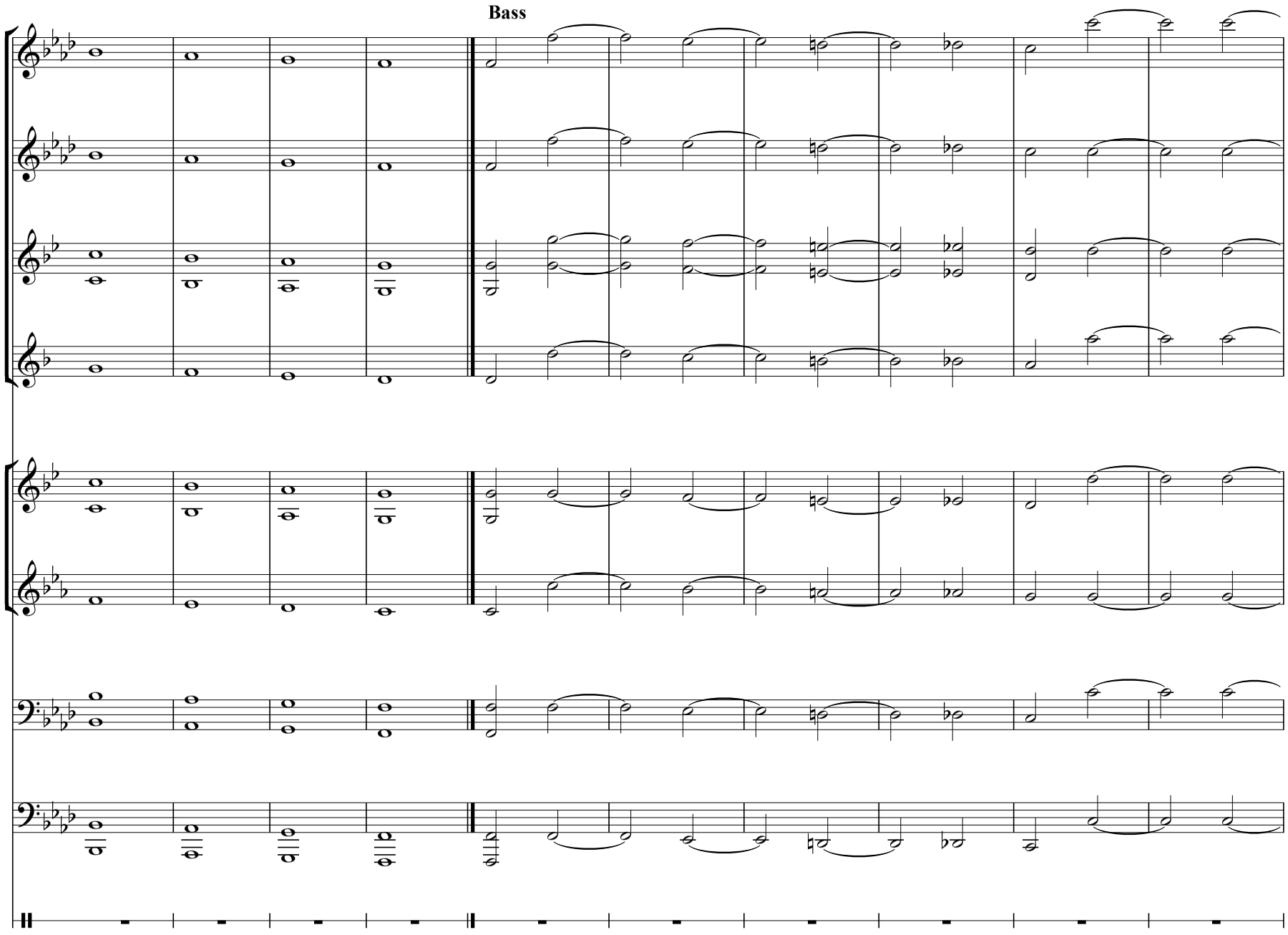
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



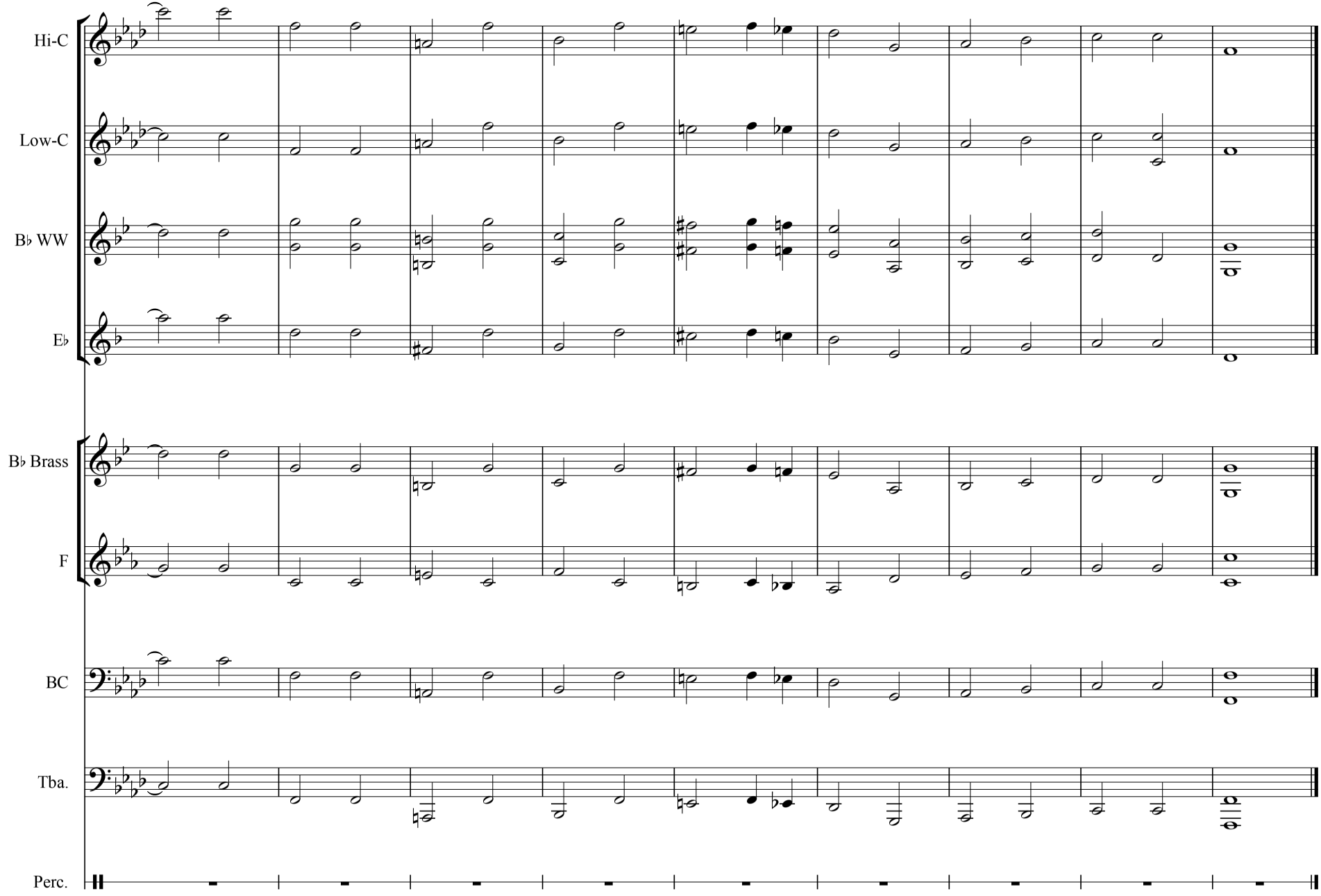
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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

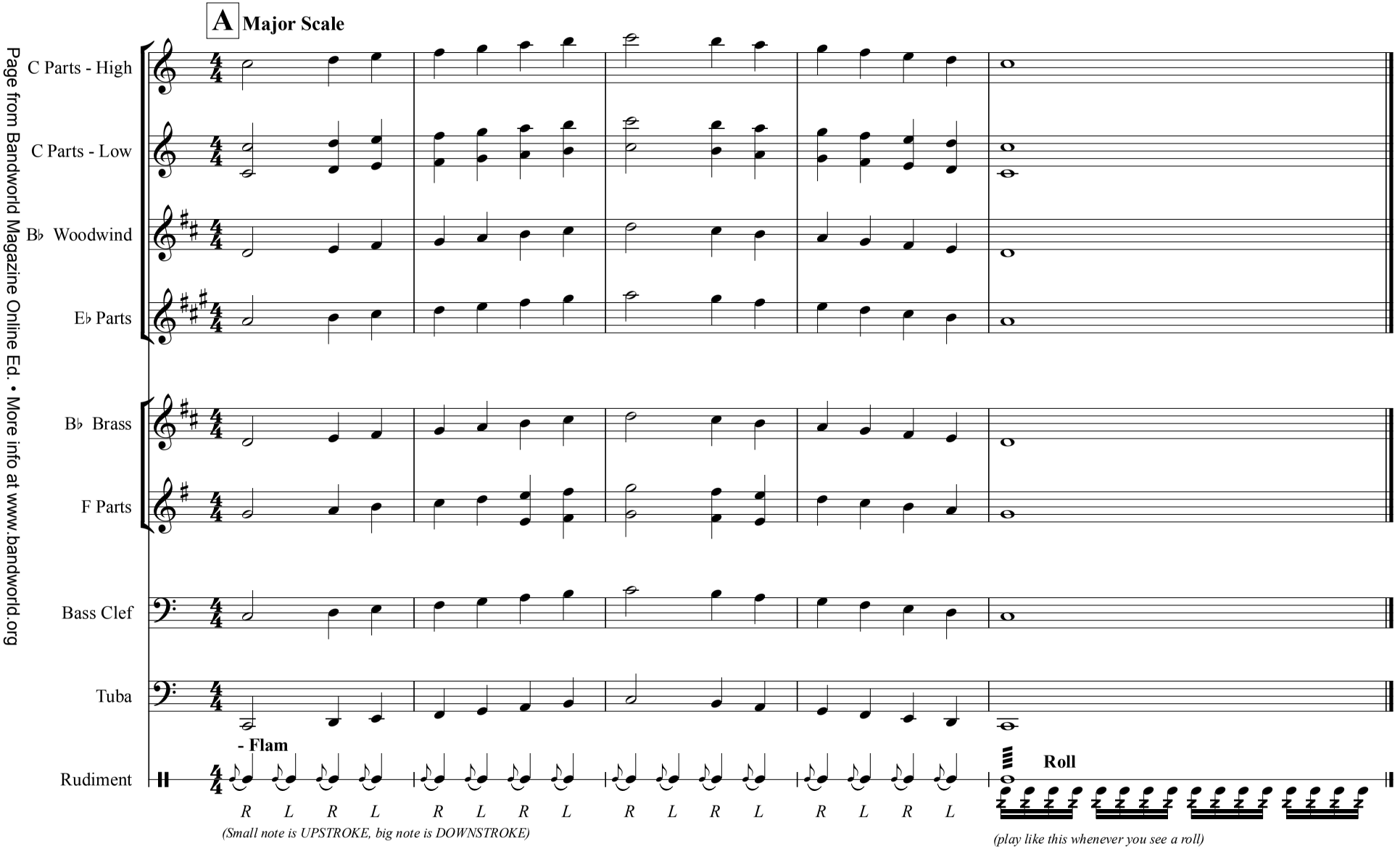


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



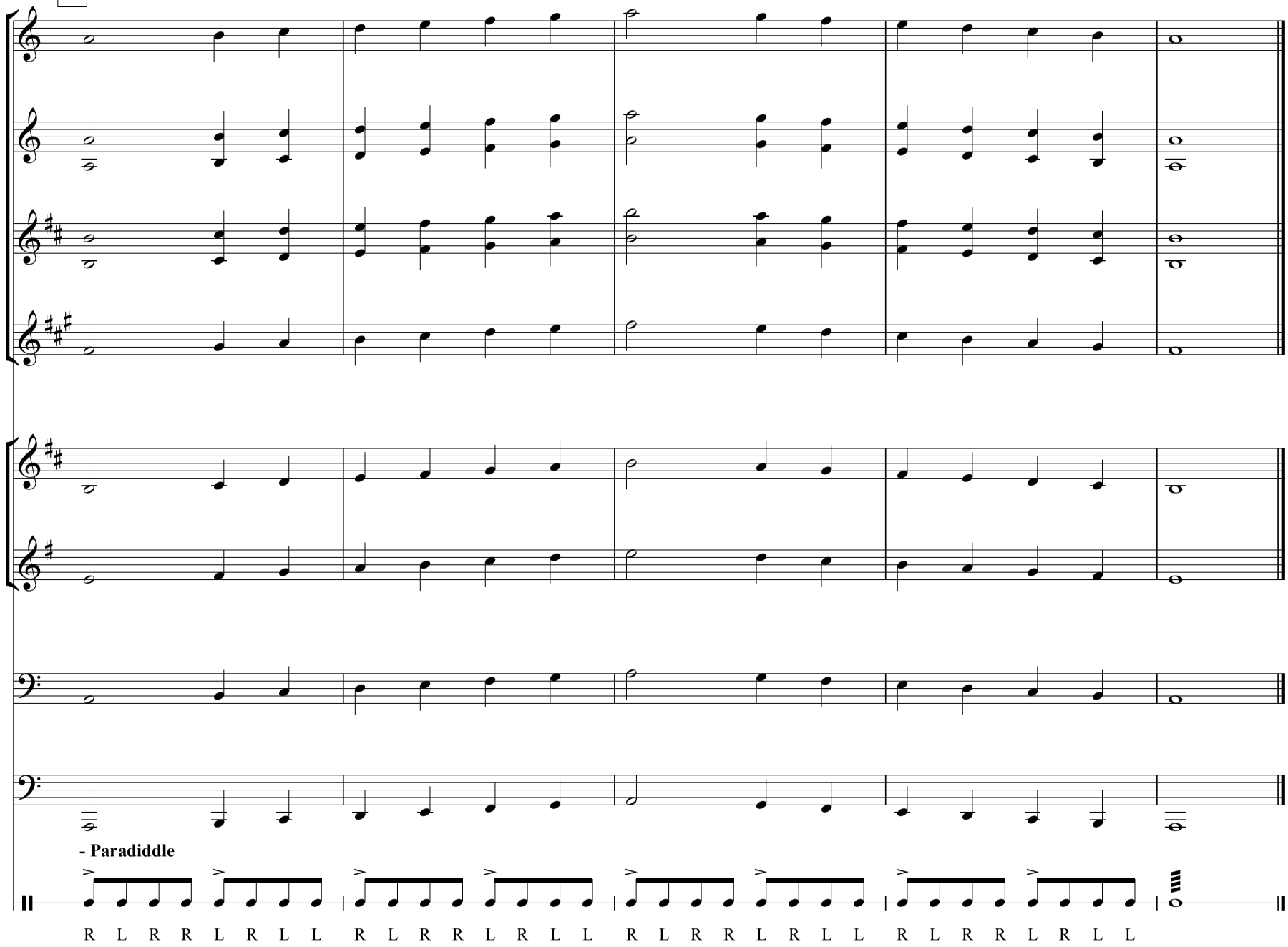
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

C Concert

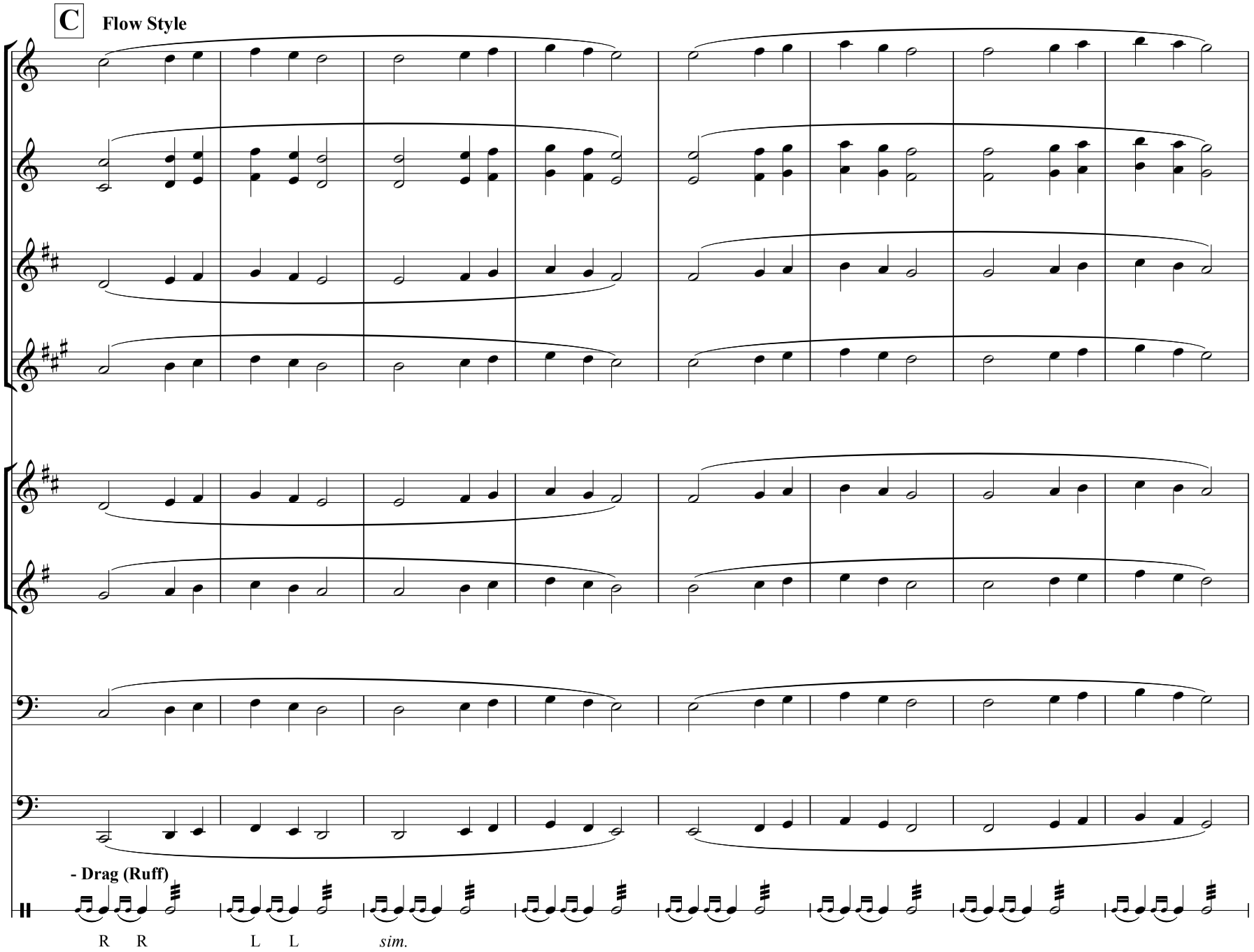


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

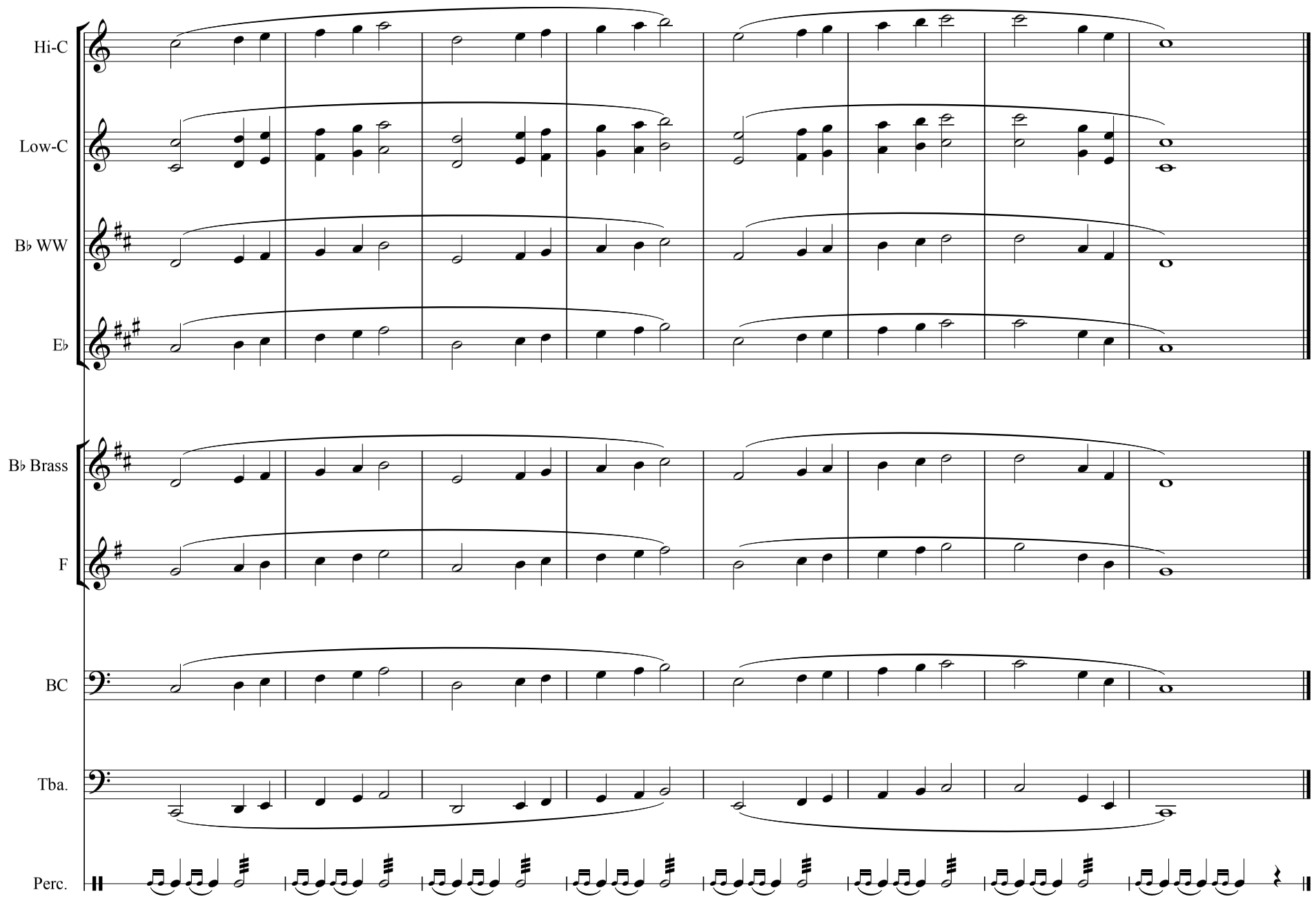
B **Relative Minor Scale**



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

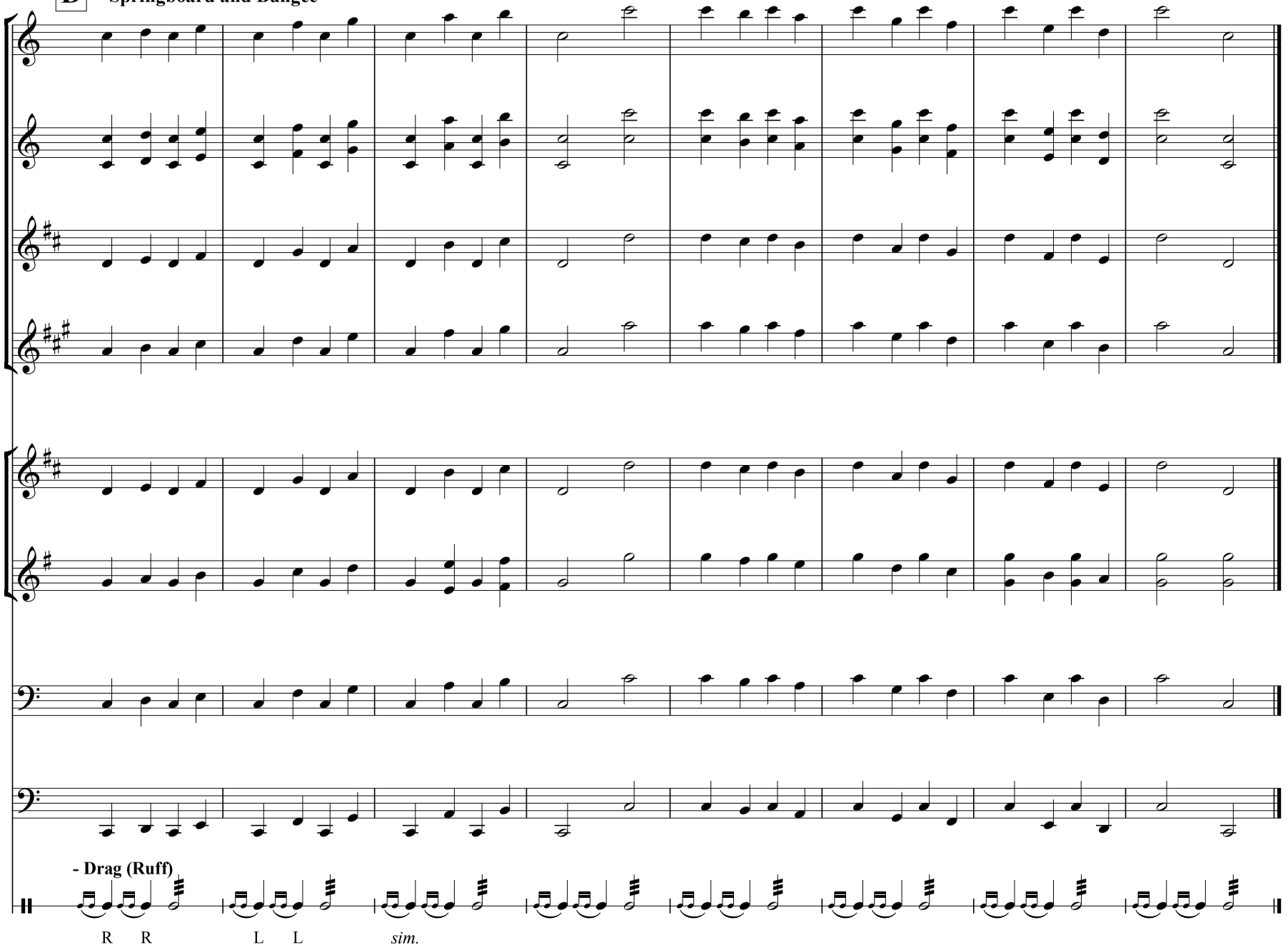


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



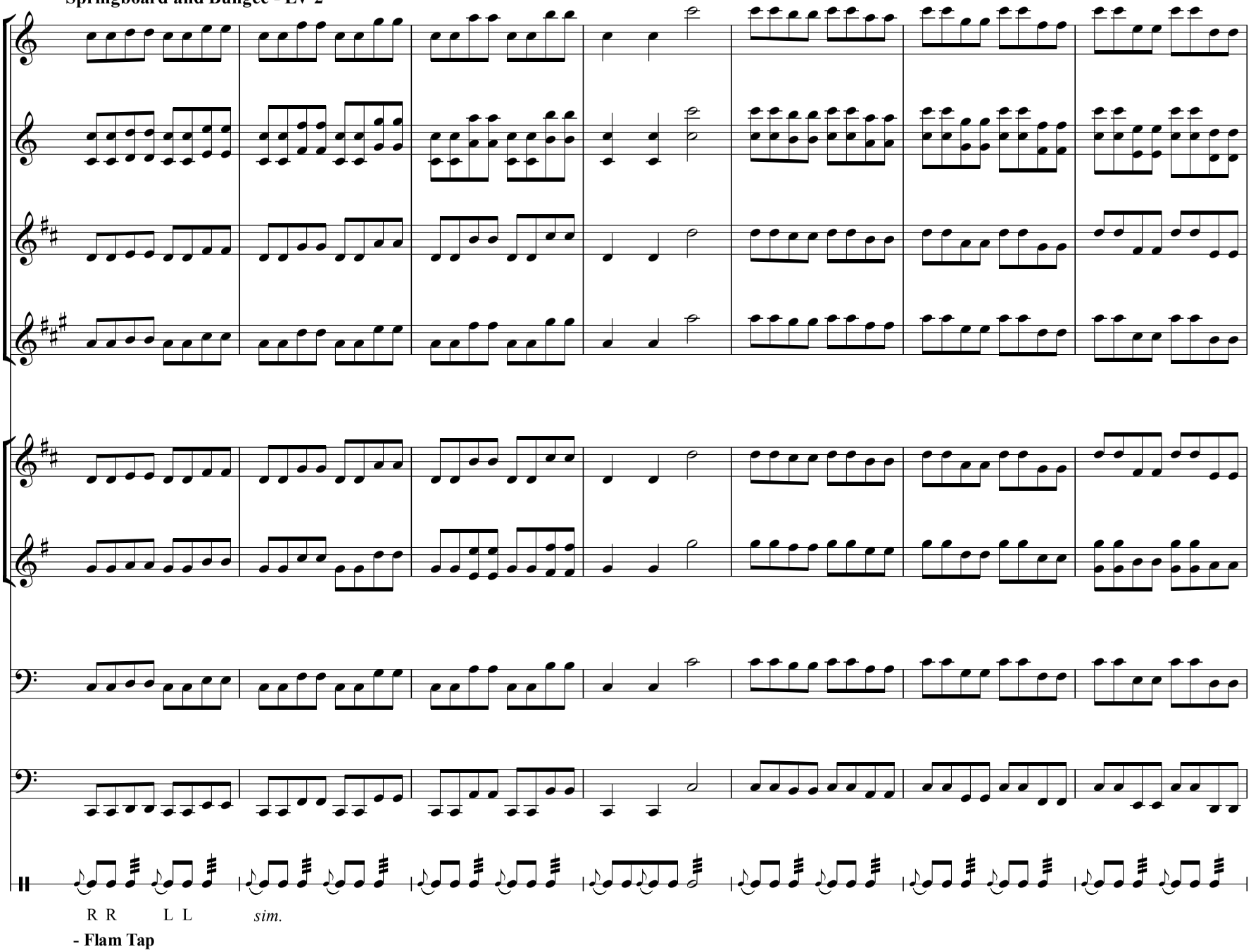
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

D **Springboard and Bungee**



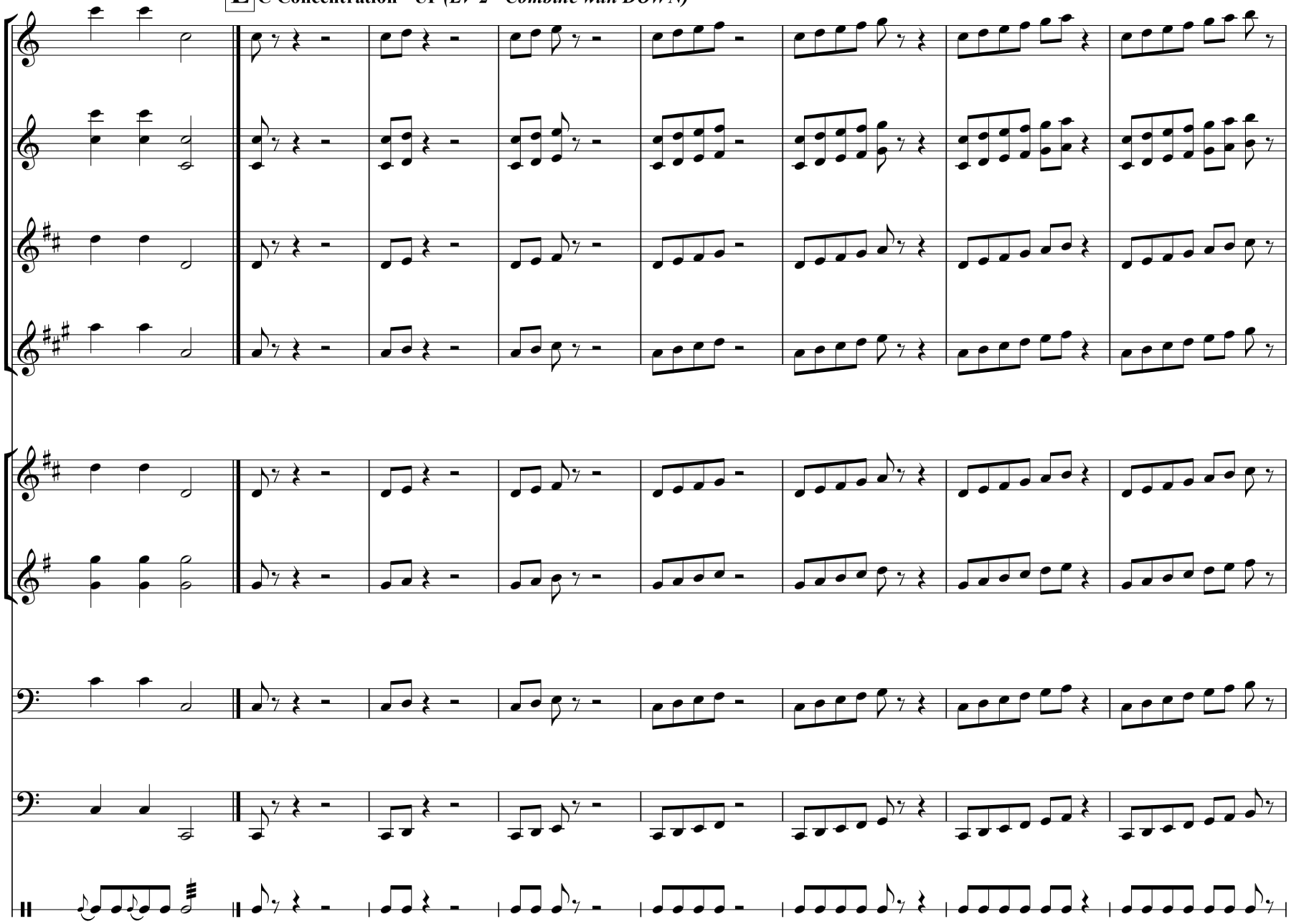
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

Springboard and Bungee - LV 2

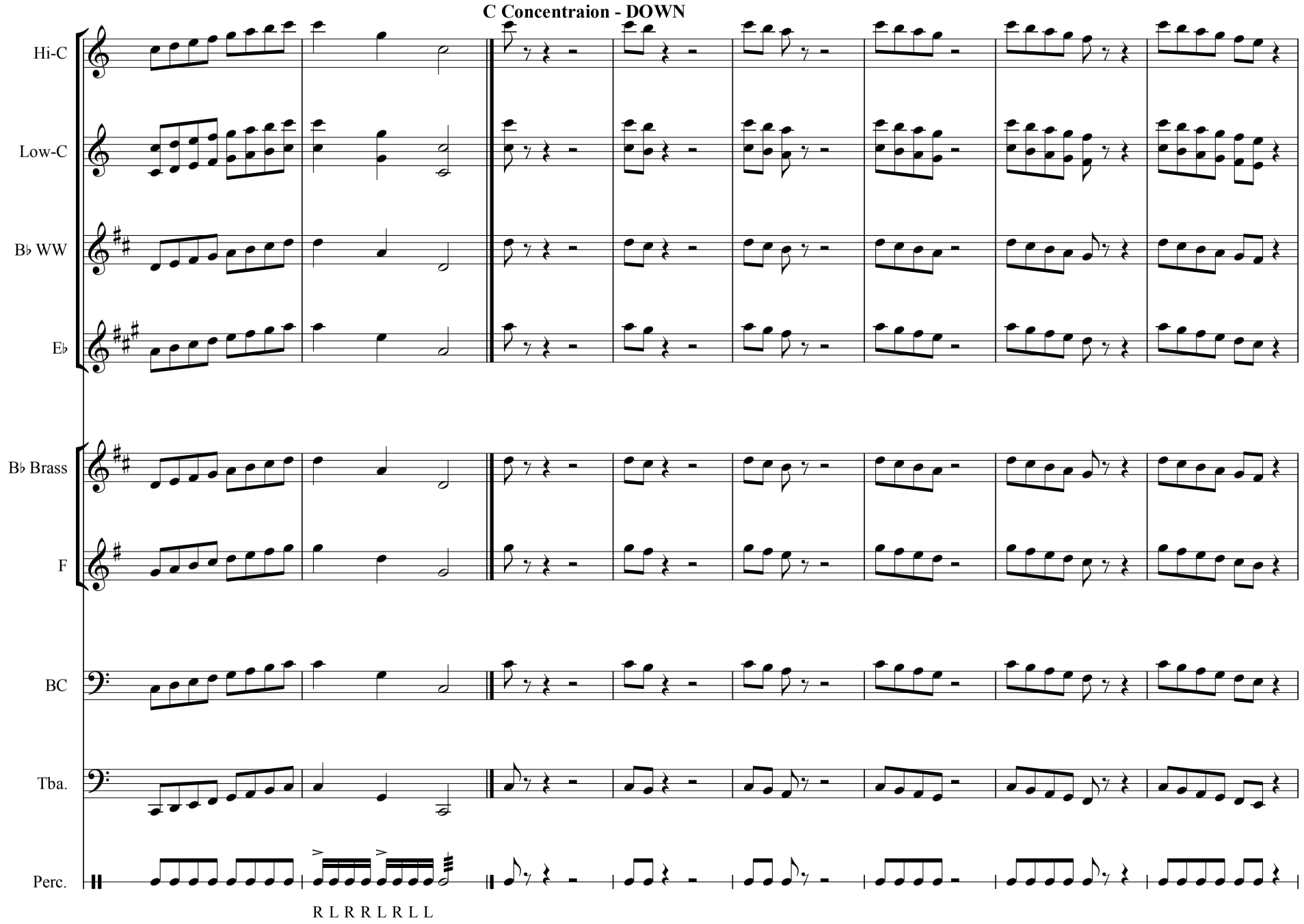


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

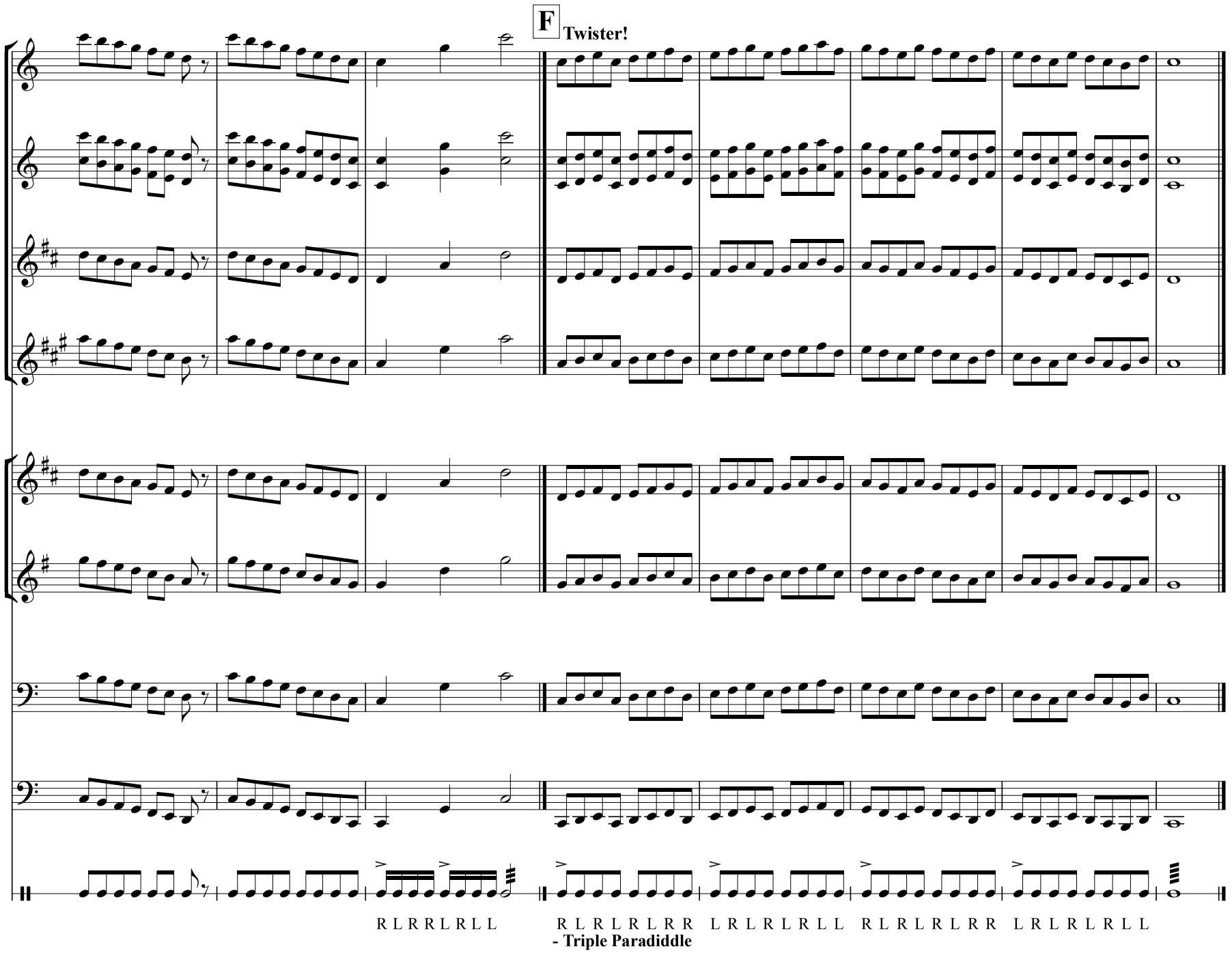
E **C Concentration - UP** ***(LV 2 - Combine with DOWN)***



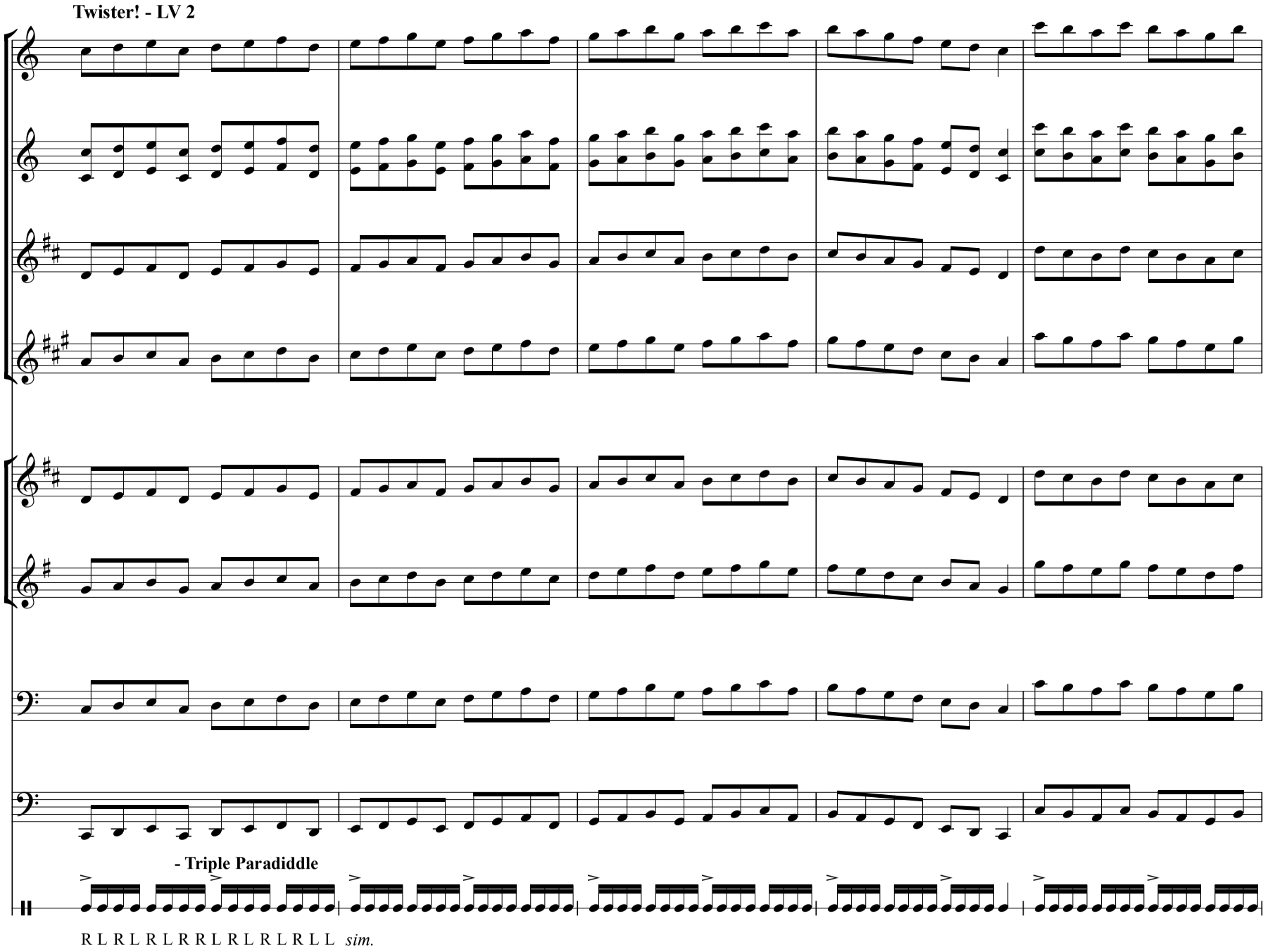
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



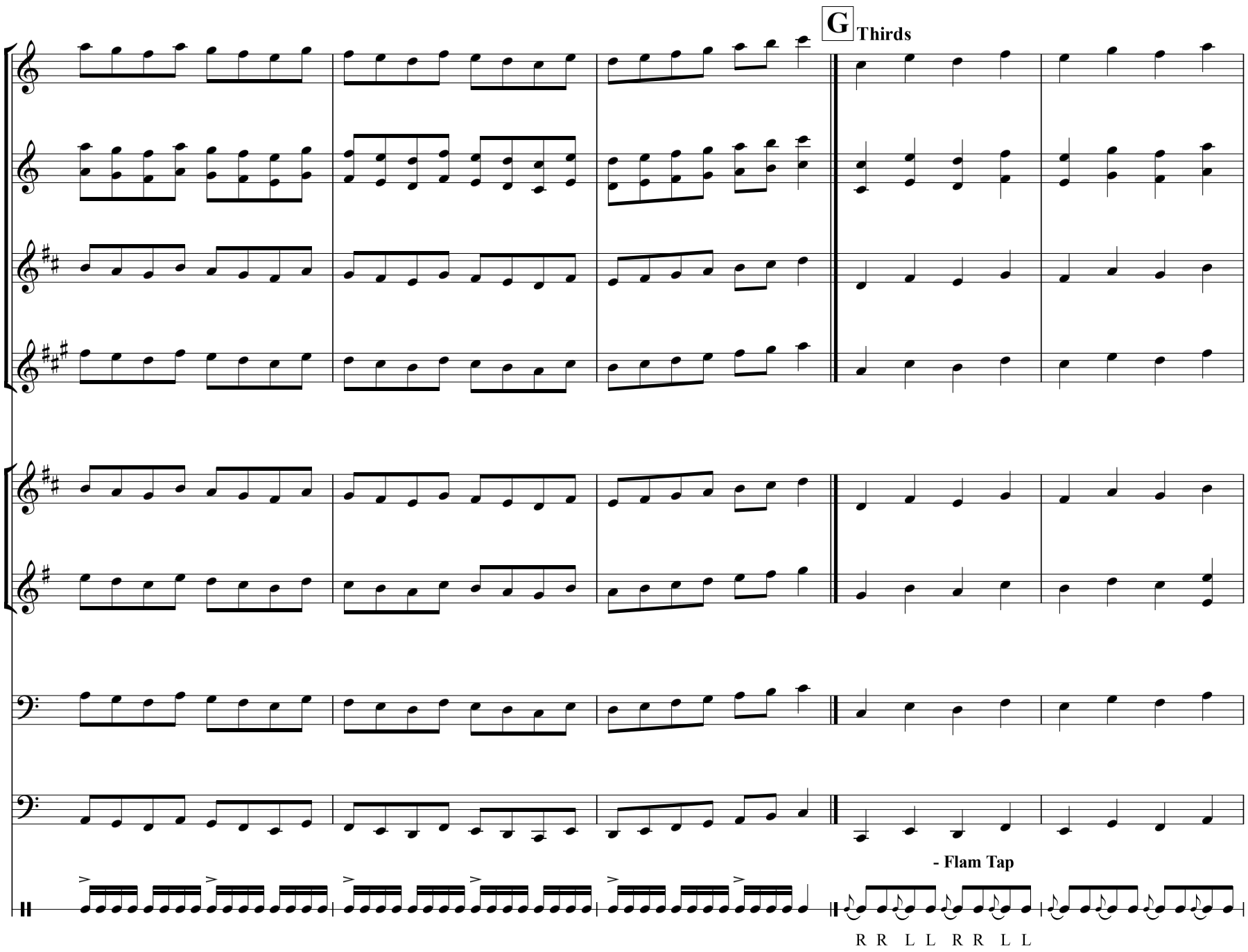
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



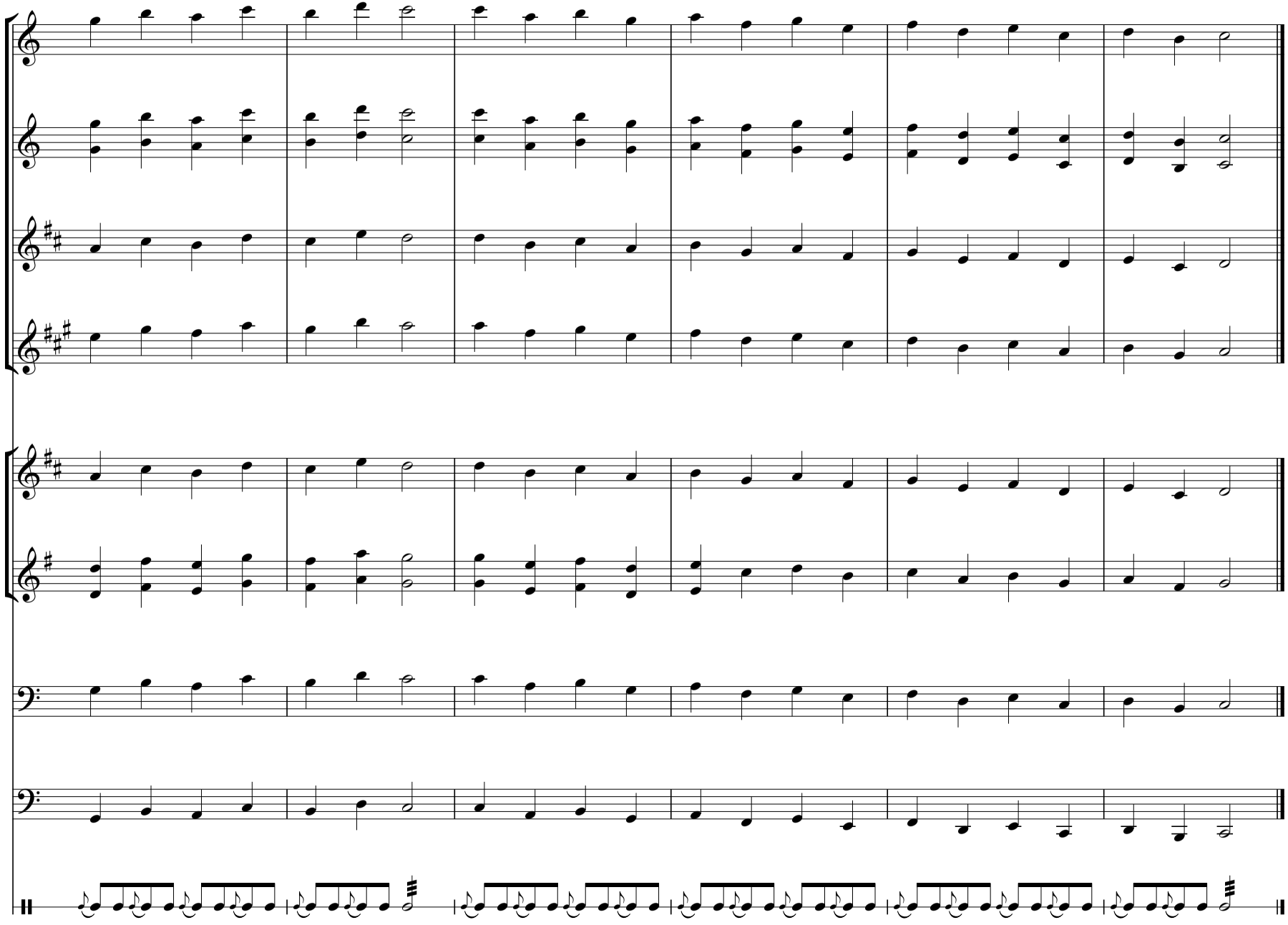
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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



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



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

H **Triplets**

I **Chords (pick one)**

Hi-C

Low-C

B♭ WW

E♭

B♭ Brass

F

BC

Tba.

Perc.

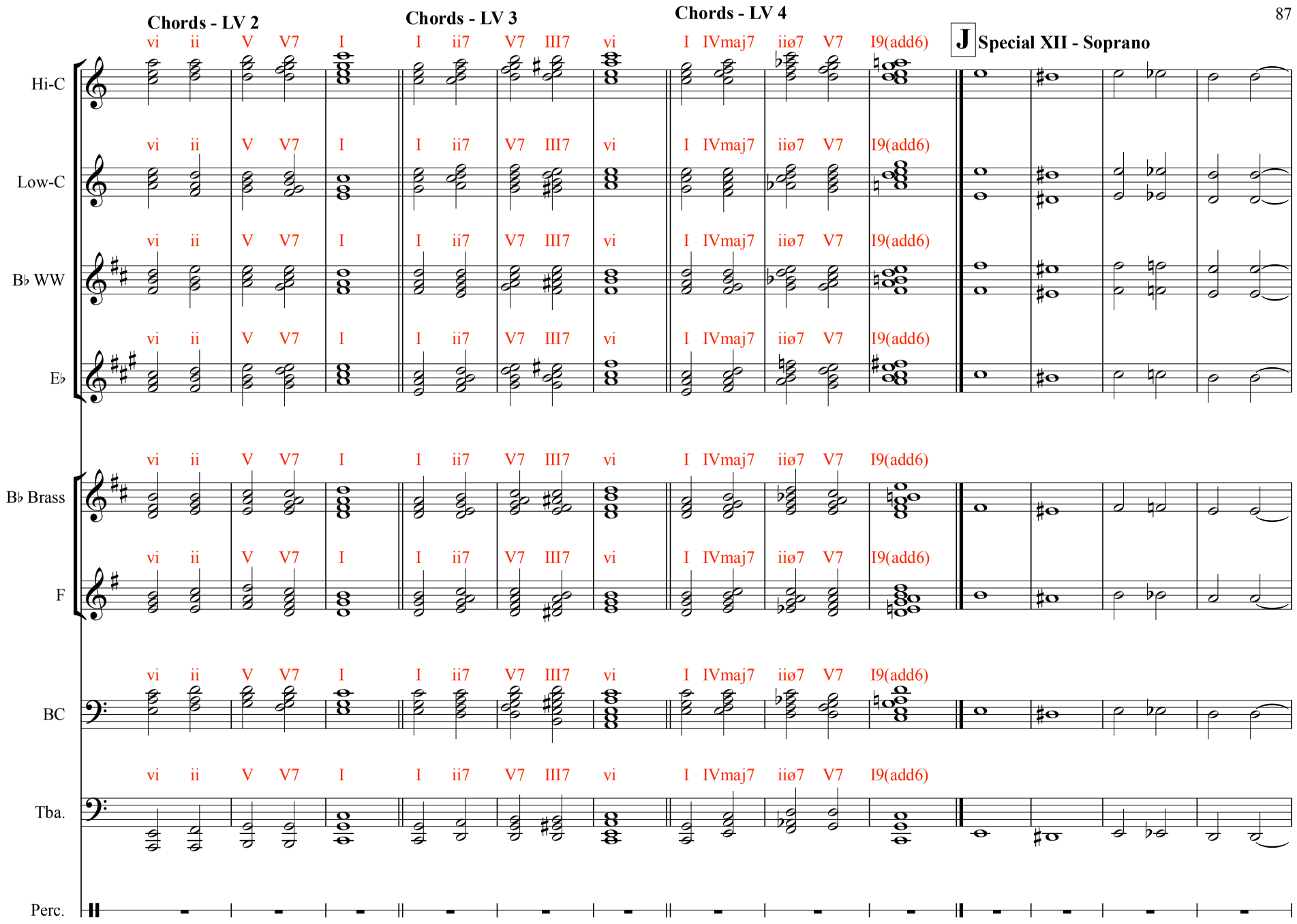
I IV I V I

(Play on a mallet instrument for Chords a

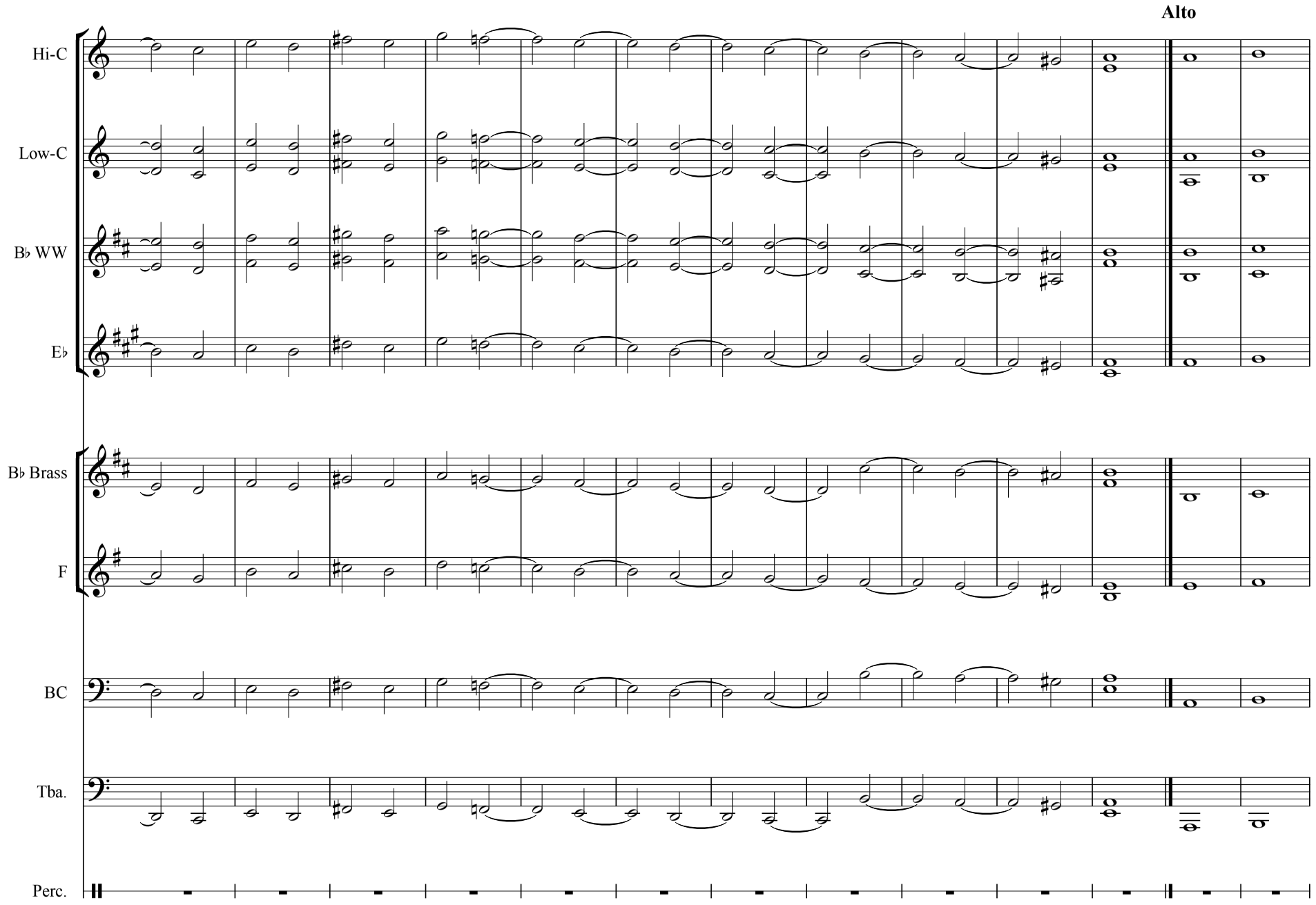
R L R L R L R L R L R L R L R L *sim.*

- Flam Accent

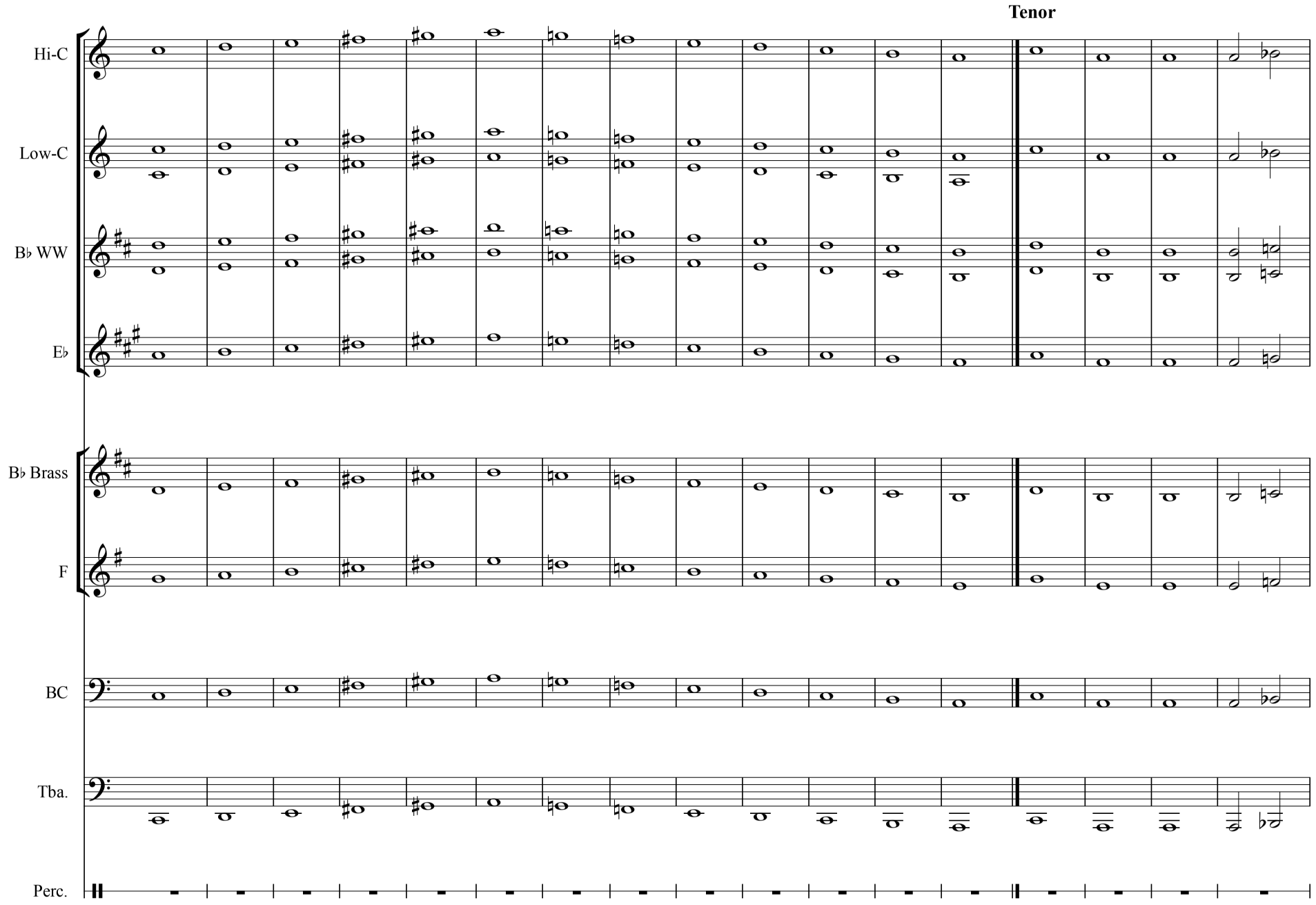
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



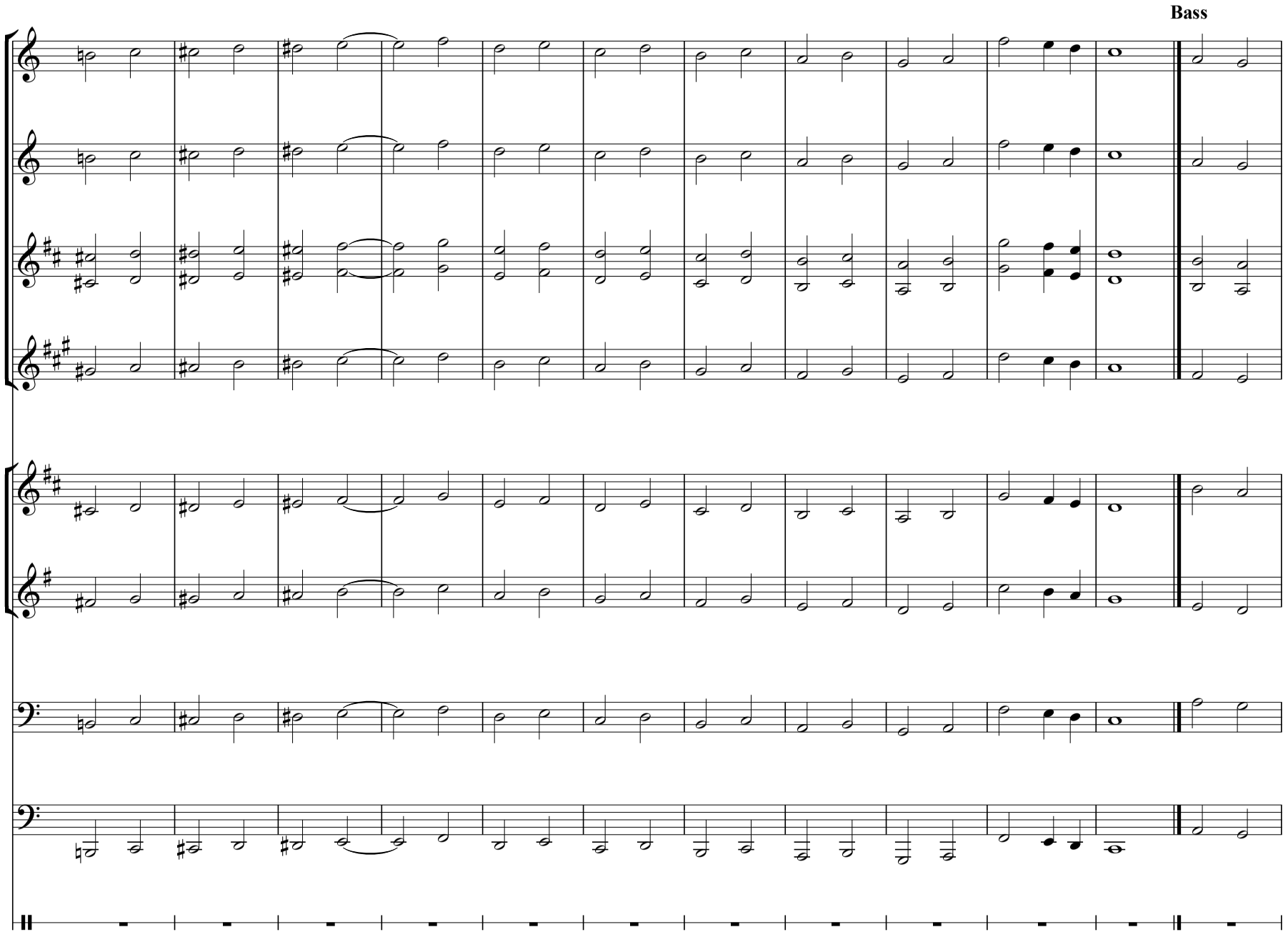
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



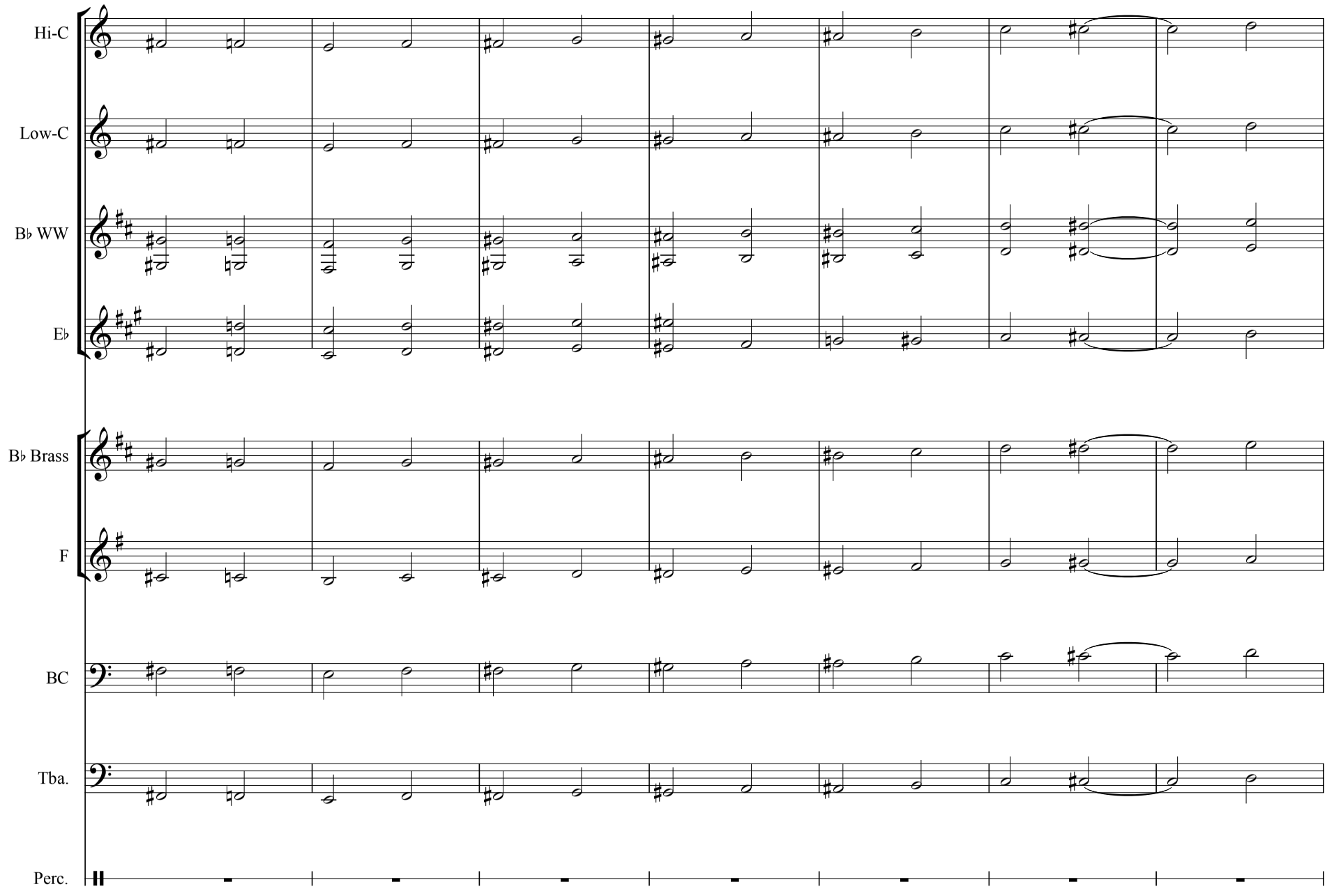
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



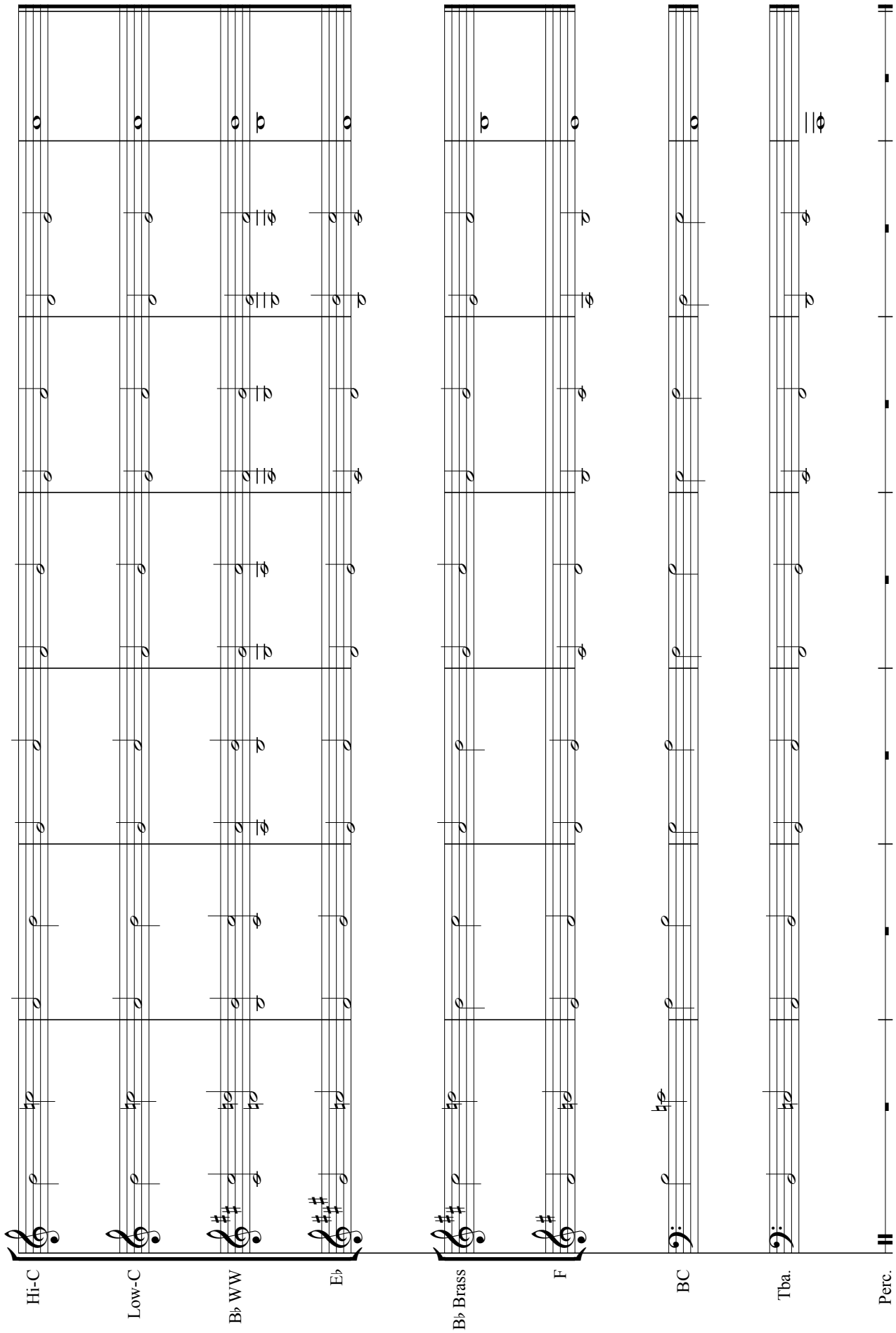
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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

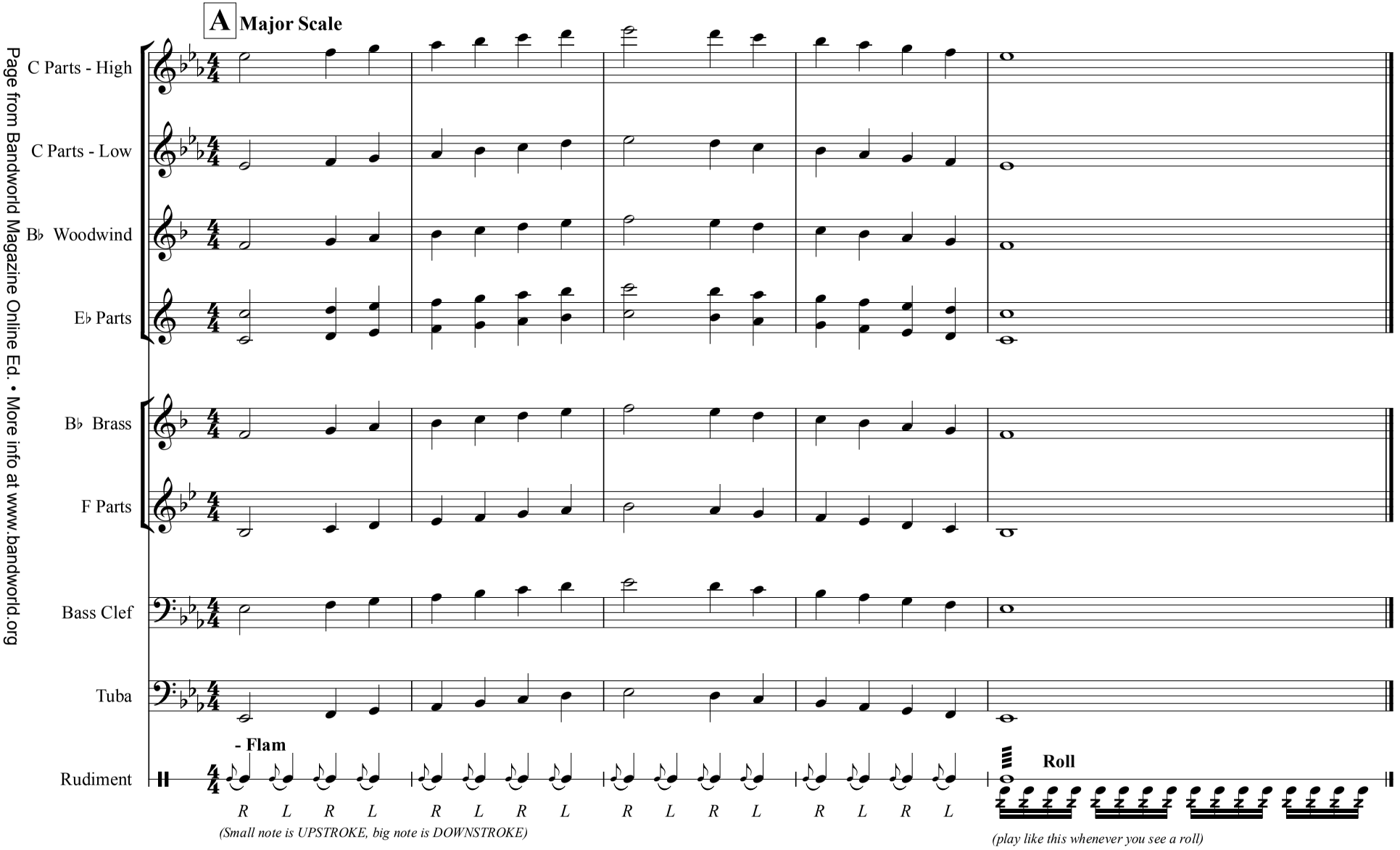


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



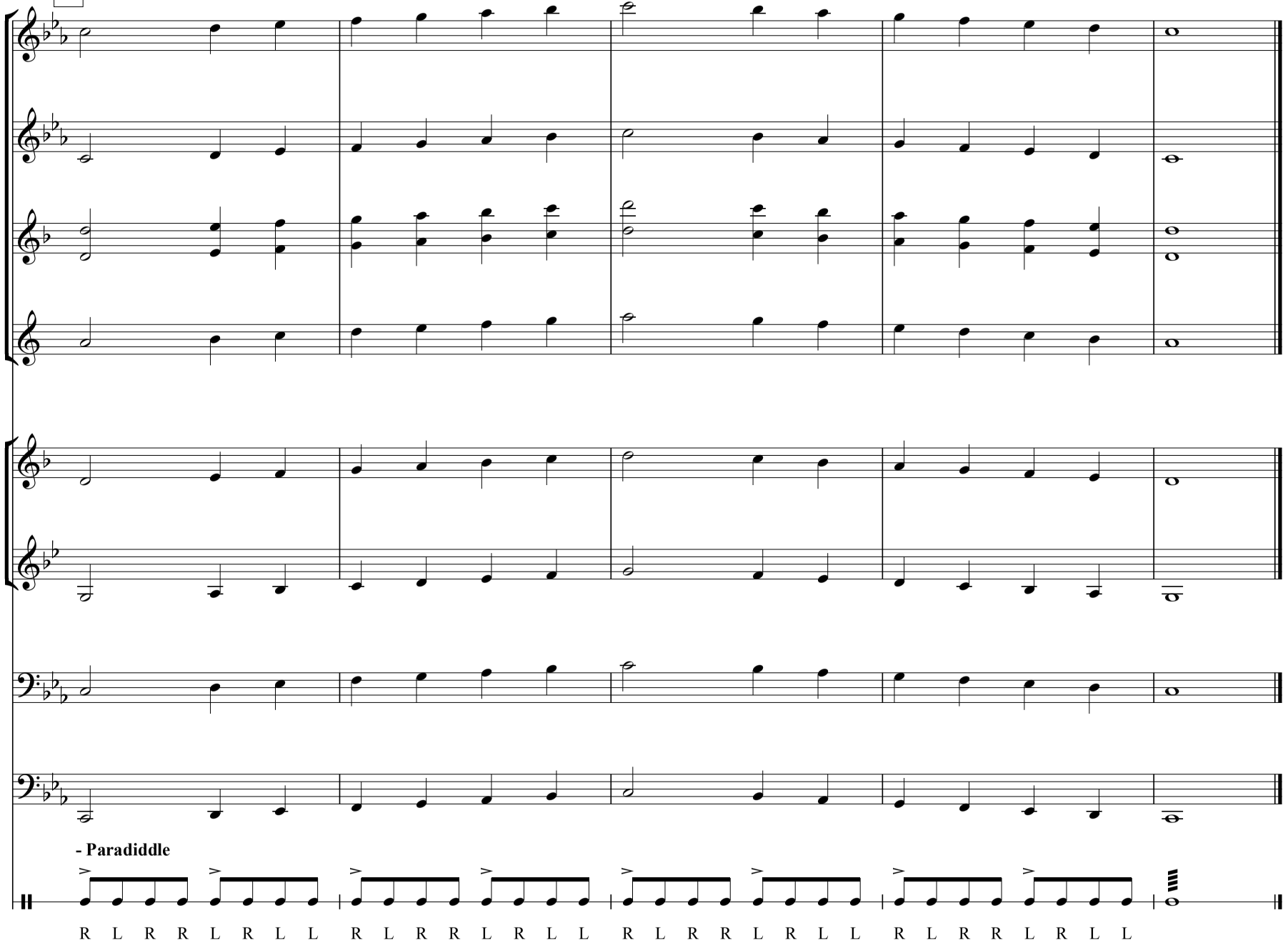
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

E-flat Concert

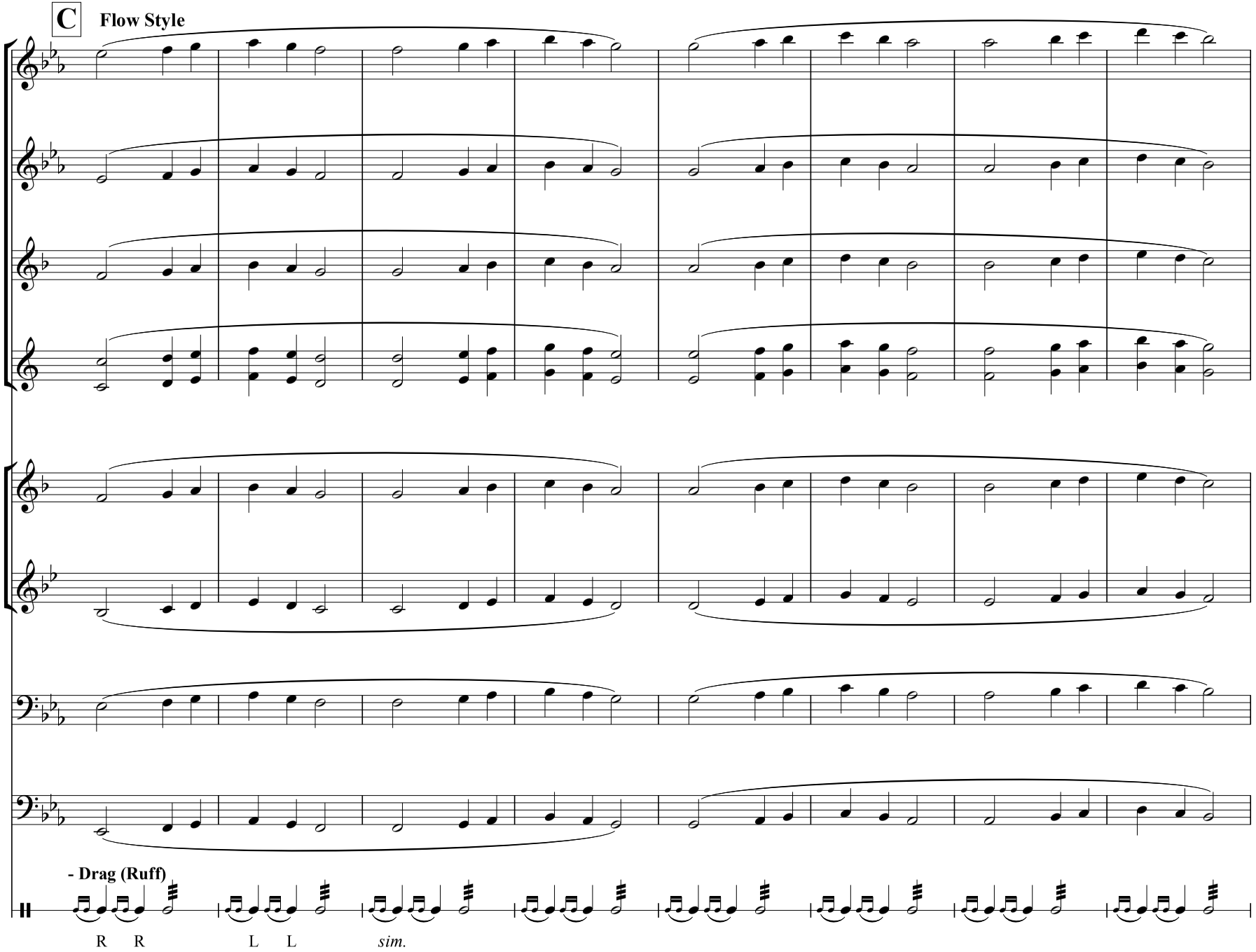


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

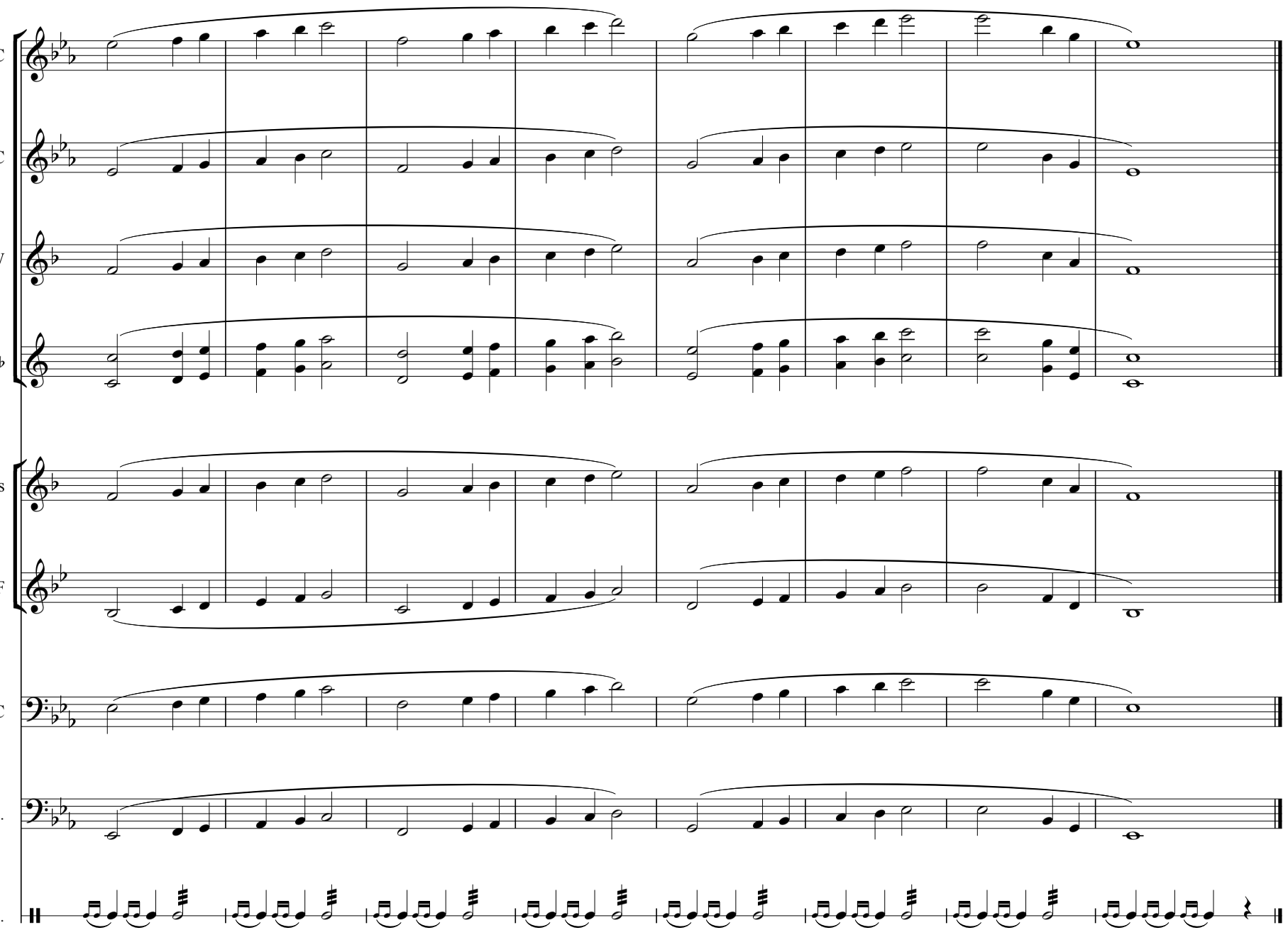
B **Relative Minor Scale**



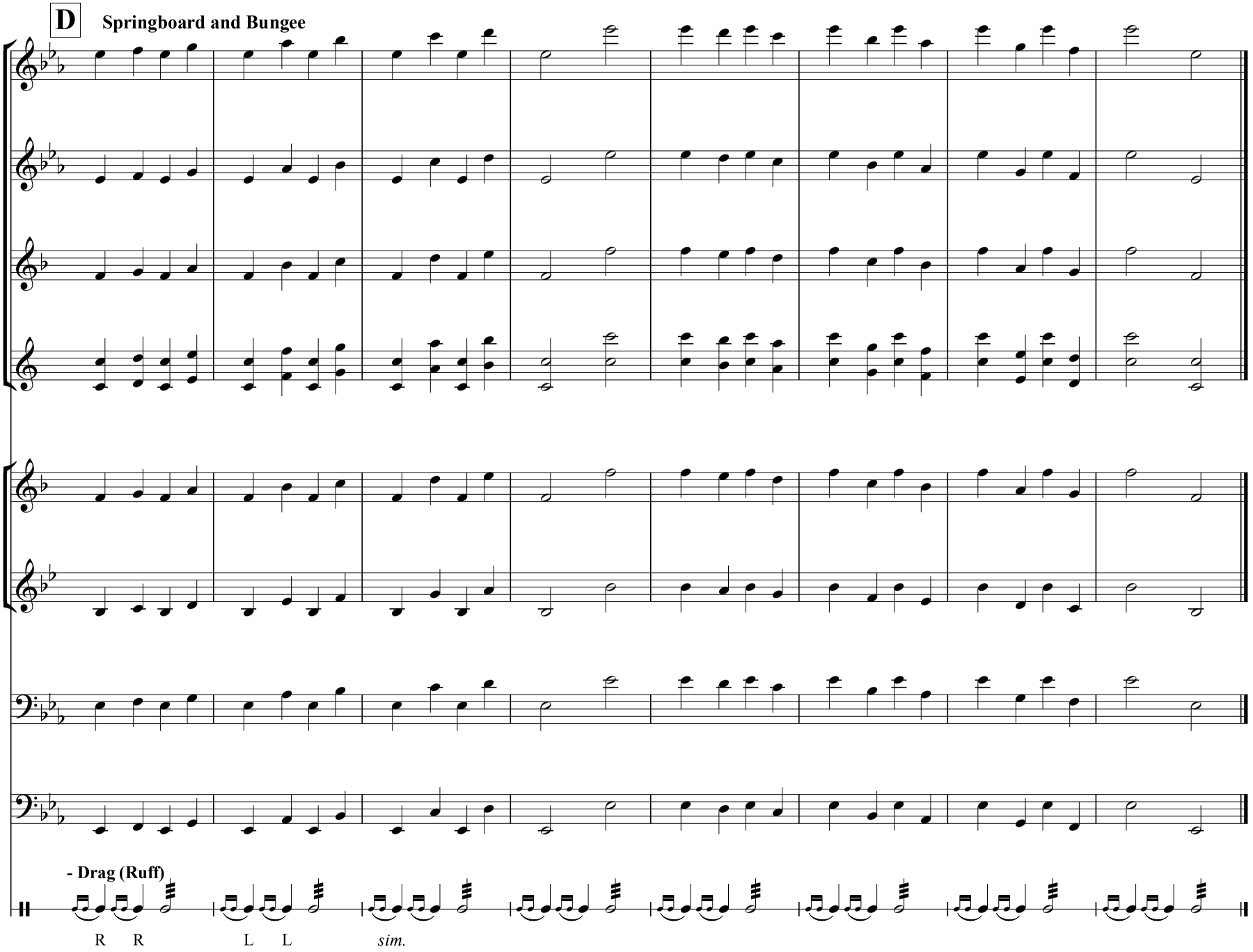
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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

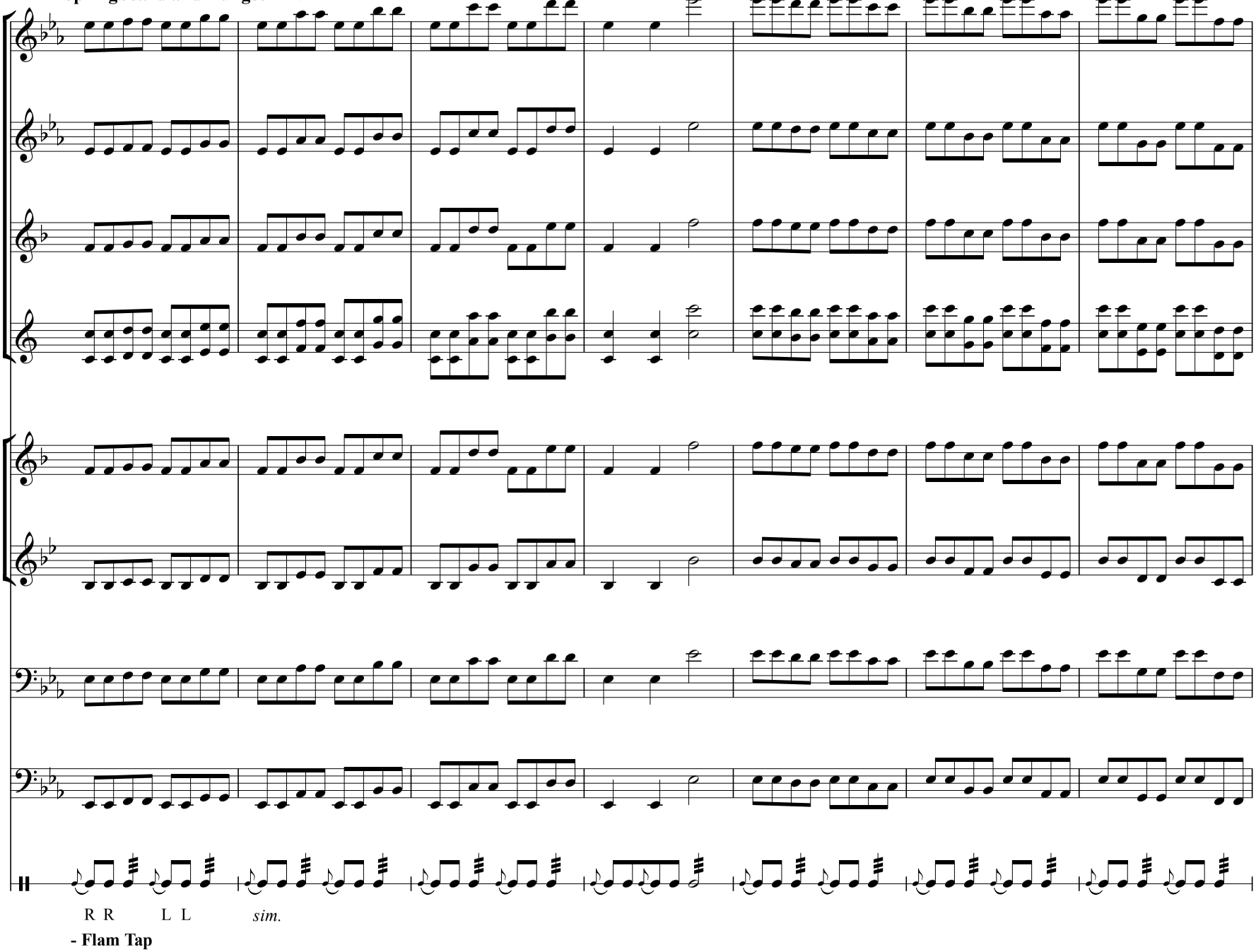


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



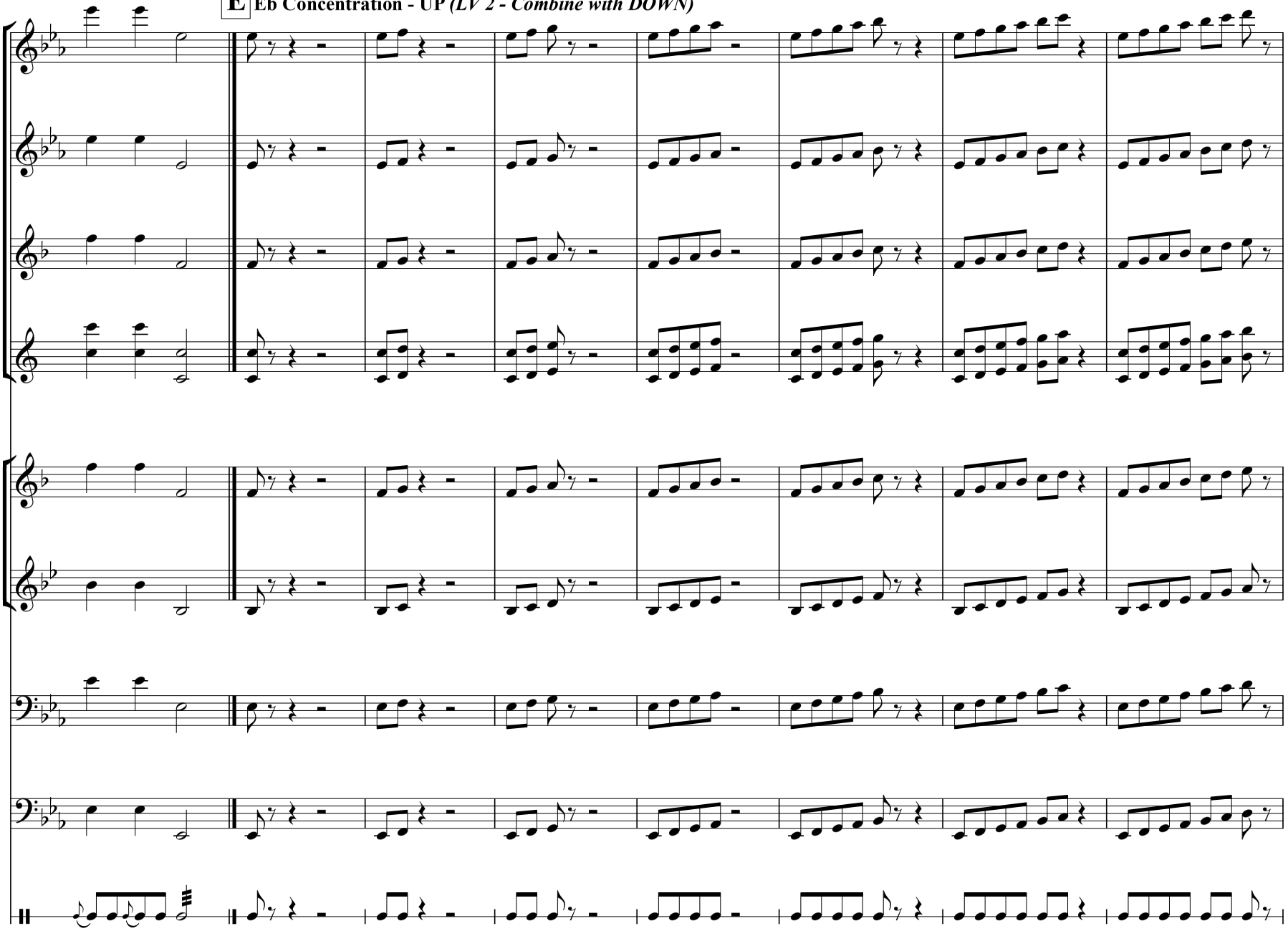
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

Springboard and Bungee - LV 2

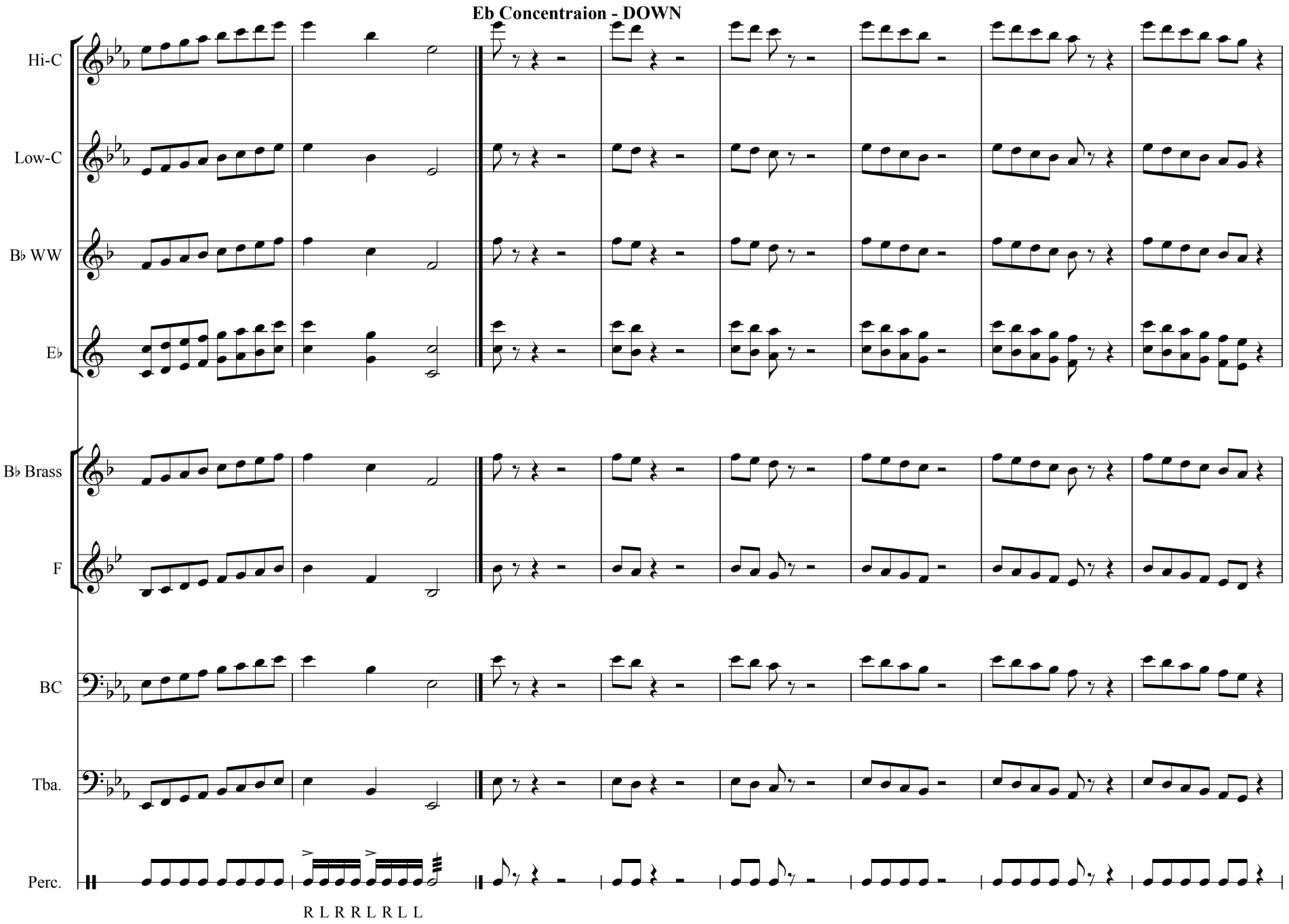


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

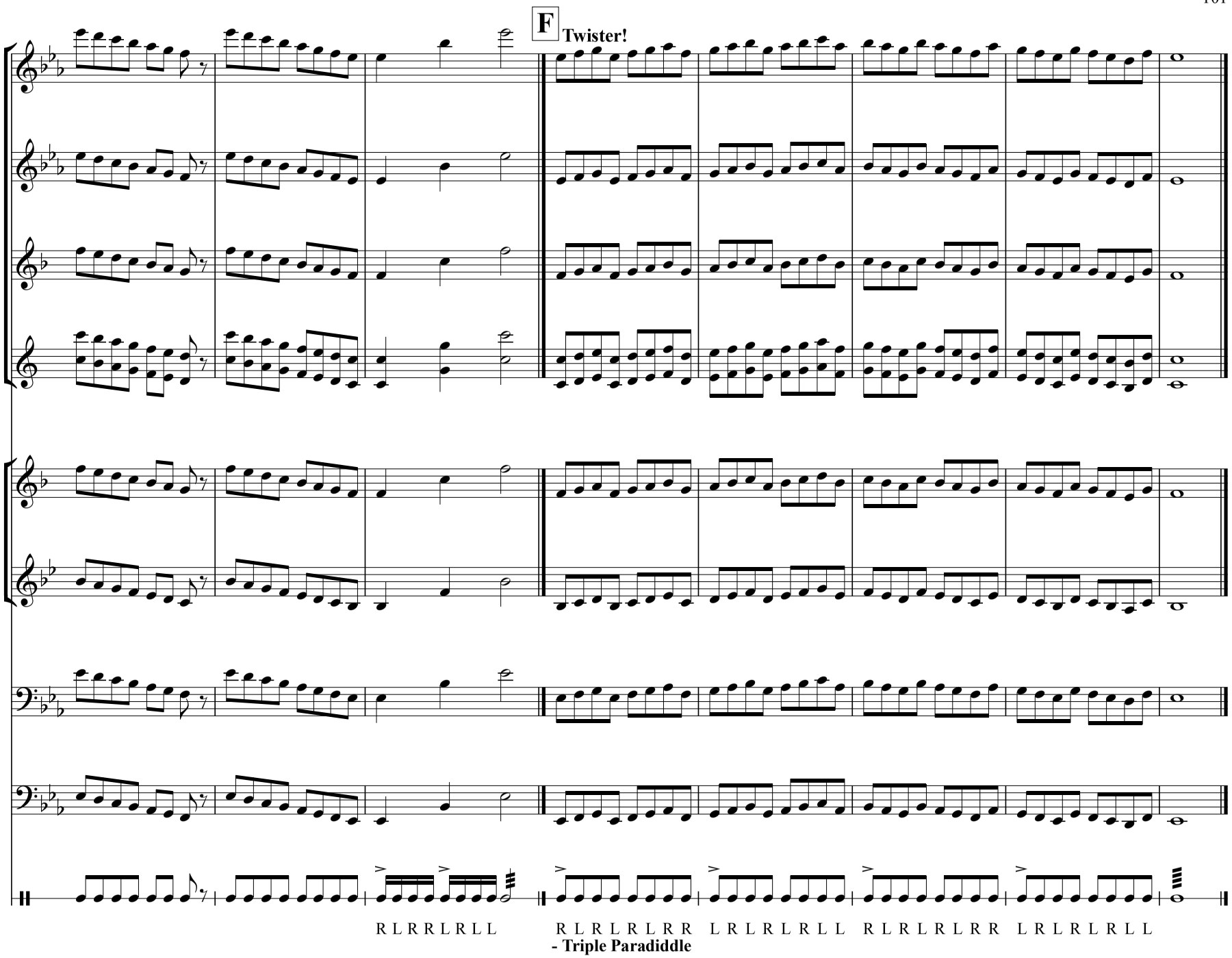
E **Eb Concentration - UP** ***(LV 2 - Combine with DOWN)***



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

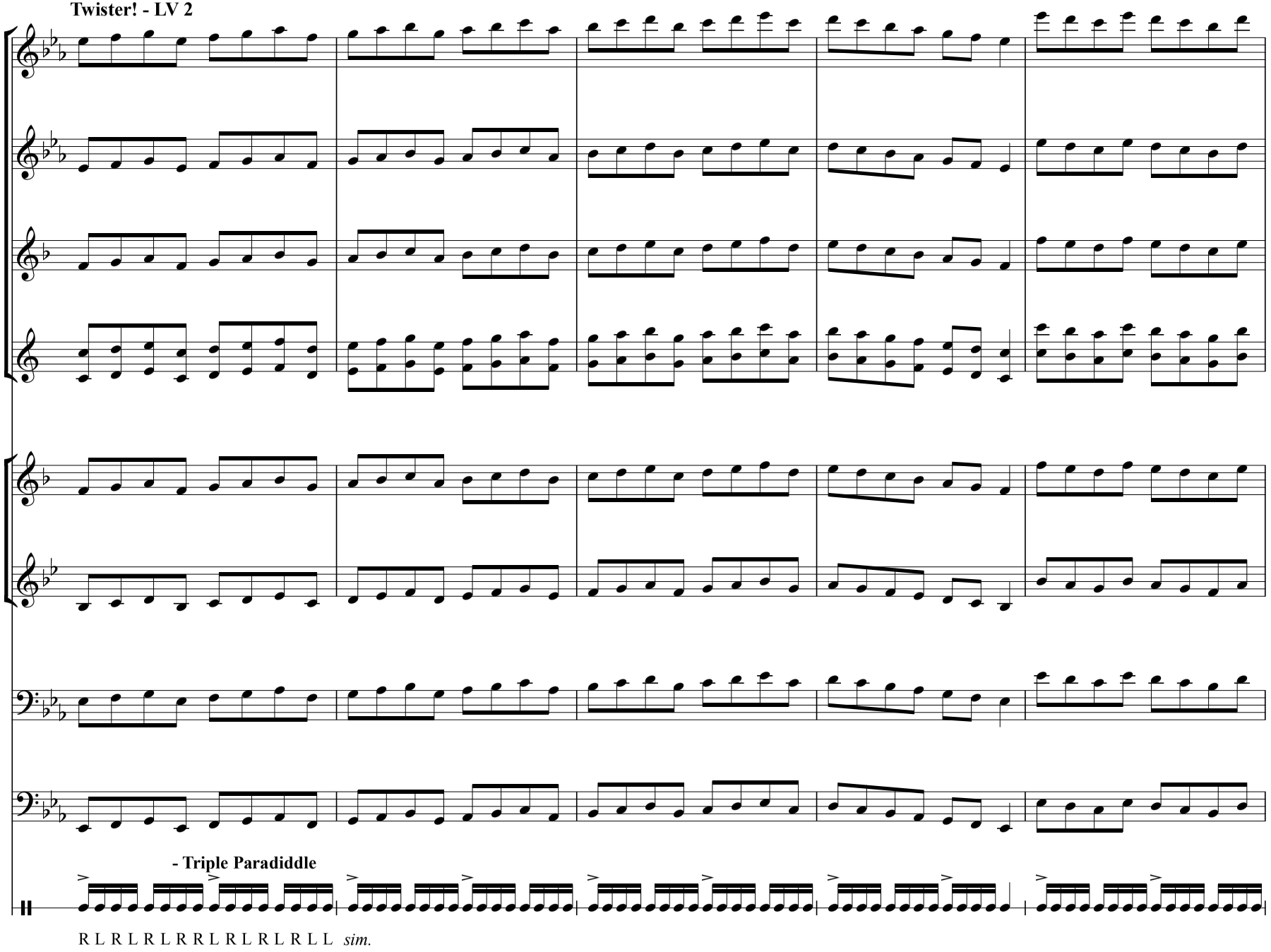


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

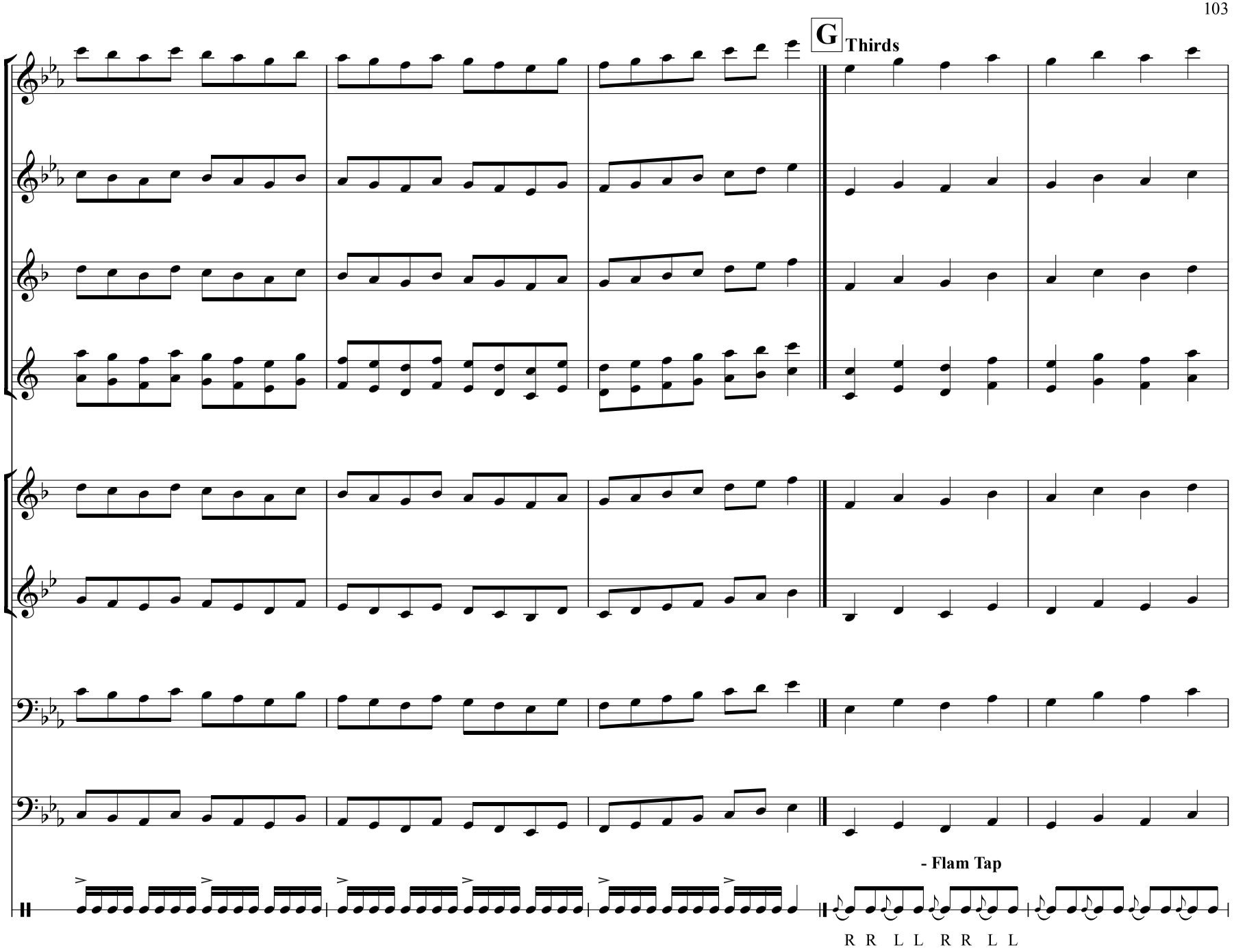


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

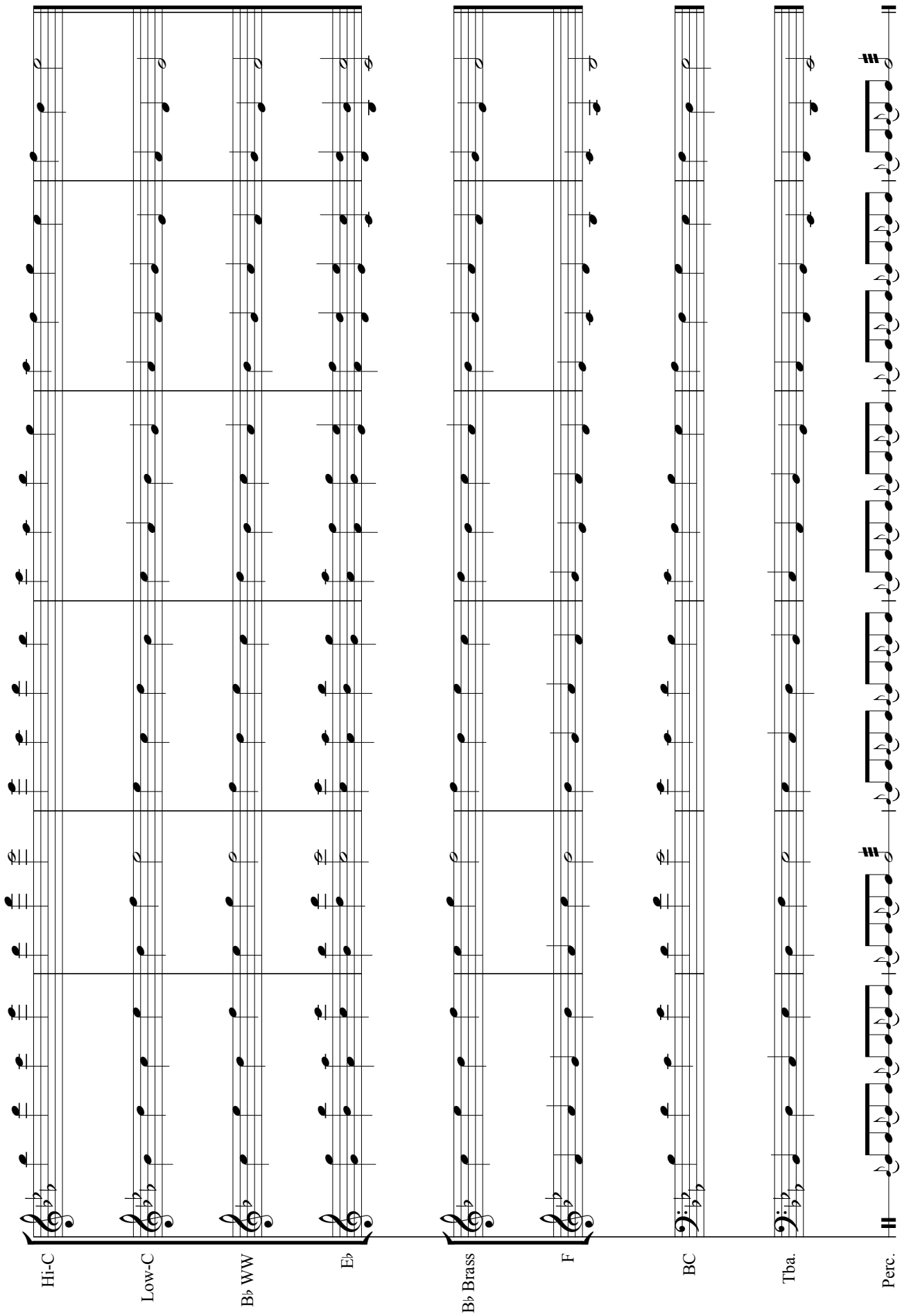
Twister! - LV 2

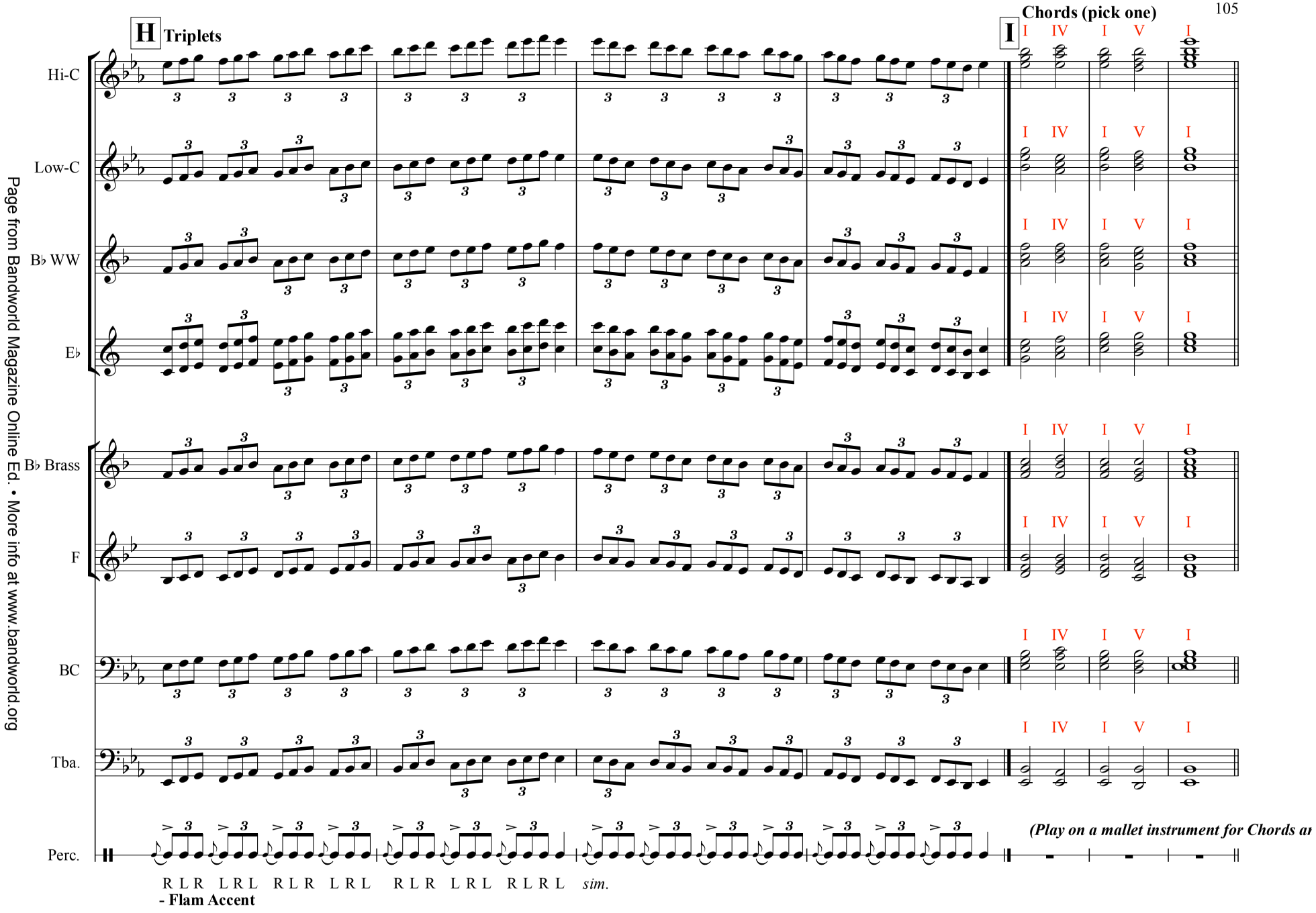


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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


Hi-C
Low-C
B♭ WW
E♭
B♭ Brass
F
BC
Tba.
Perc.



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

Chords - LV 2 | **Chords - LV 3** | **Chords - LV 4**

J Special XIX - Soprano

vi ii V V7 I | I ii7 V7 III7 vi | I IVmaj7 iiø7 V7 I9(add6)

Hi-C

Low-C

B♭ WW

E♭

B♭ Brass

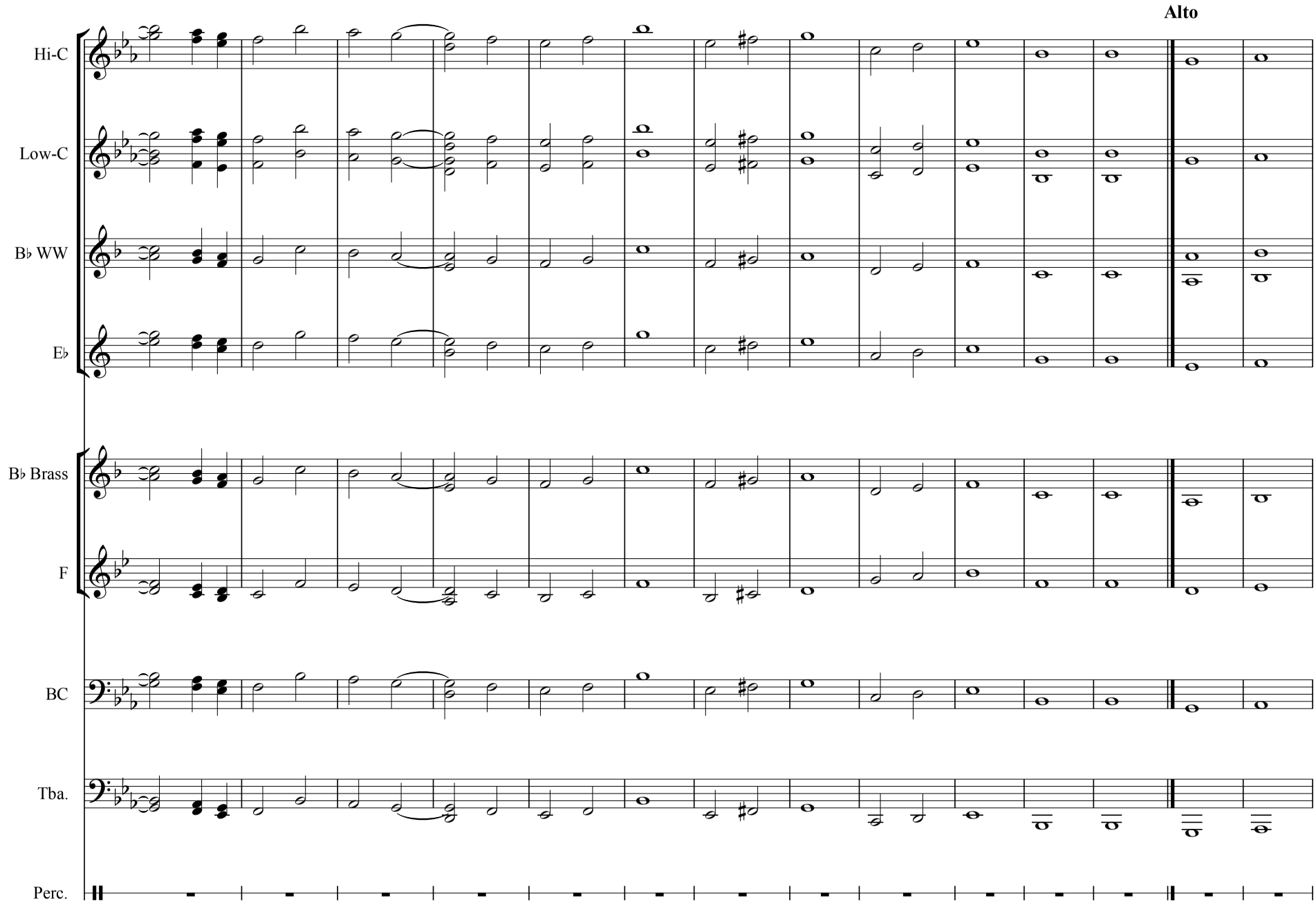
F

BC

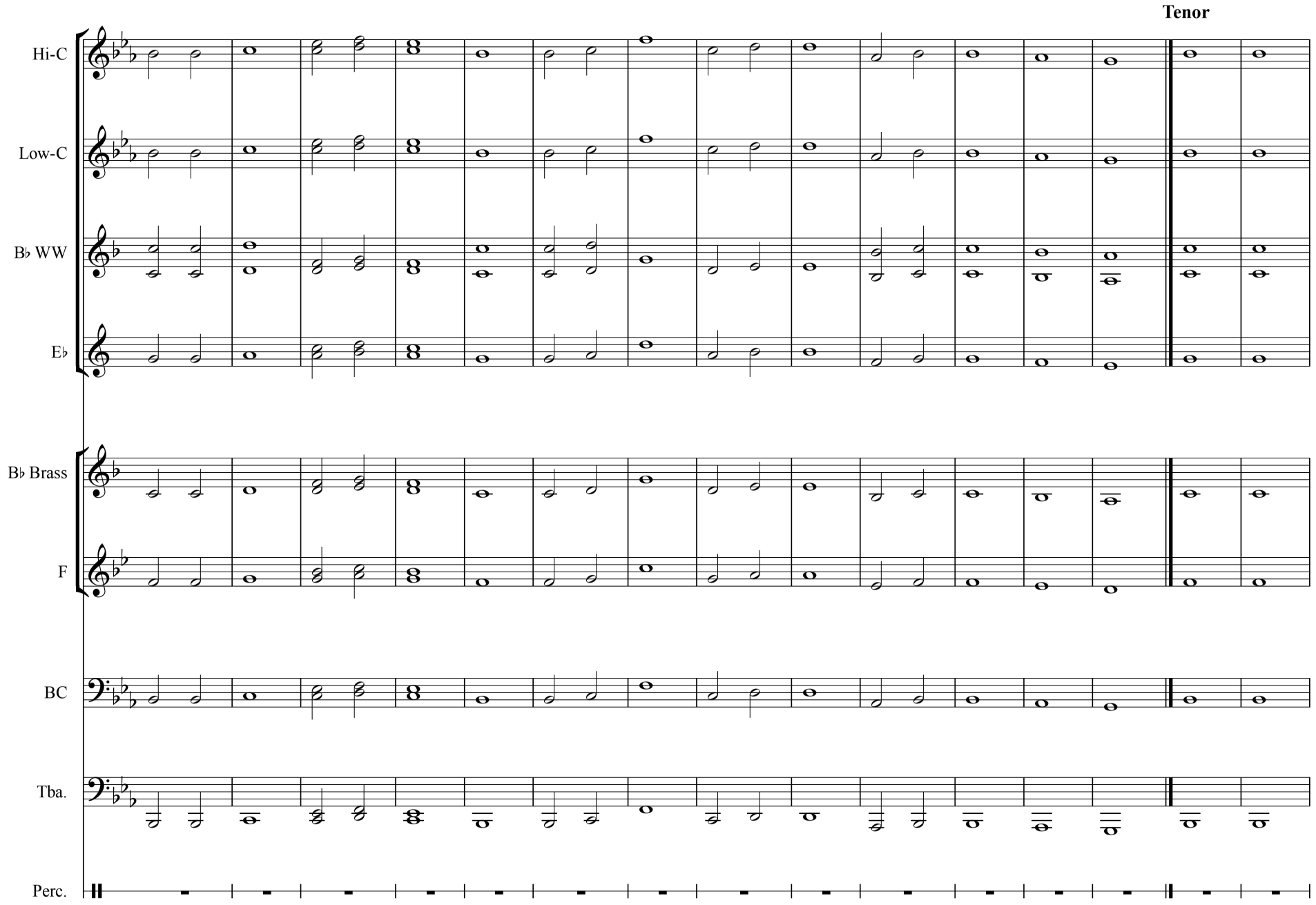
Tba.

Perc.

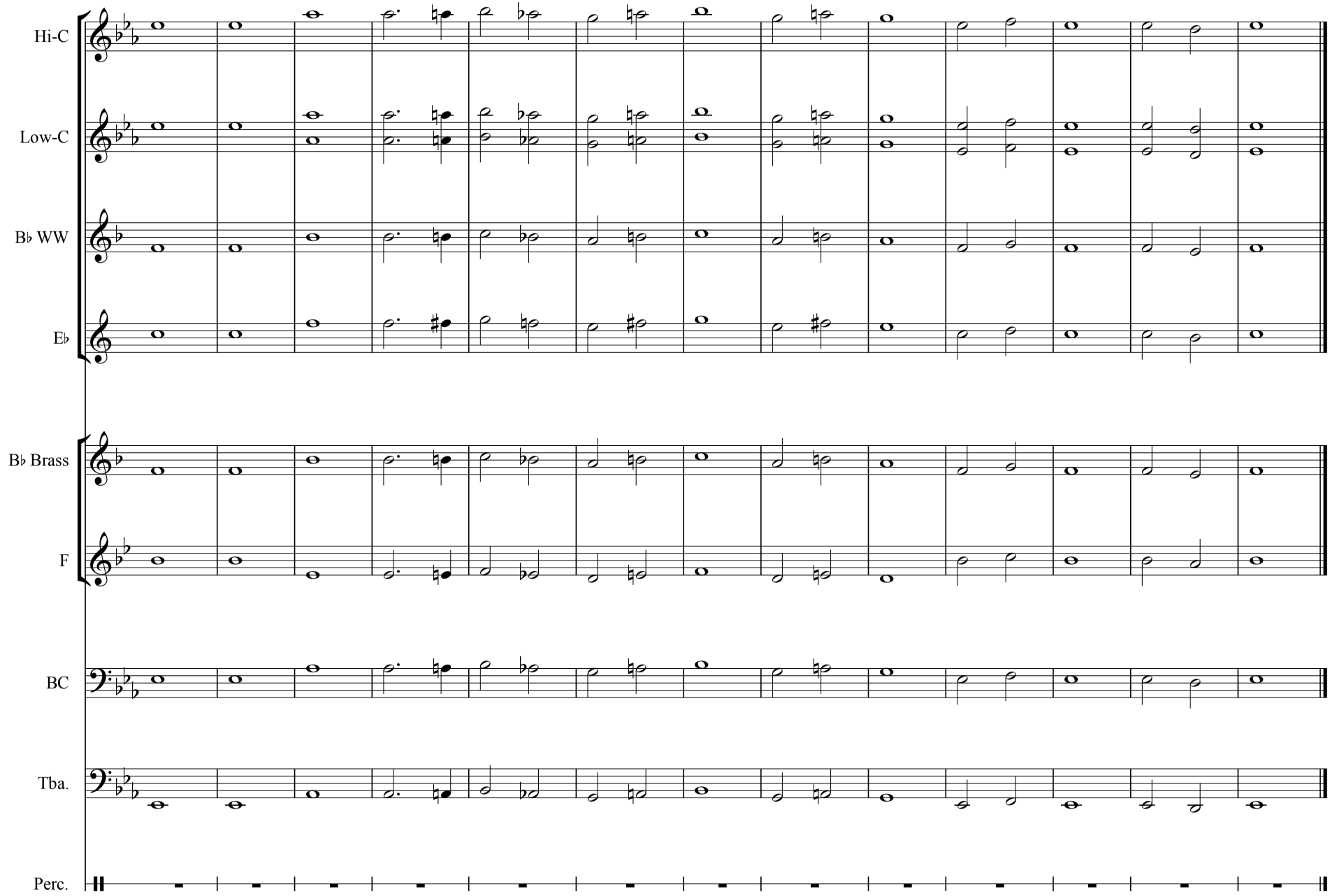
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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

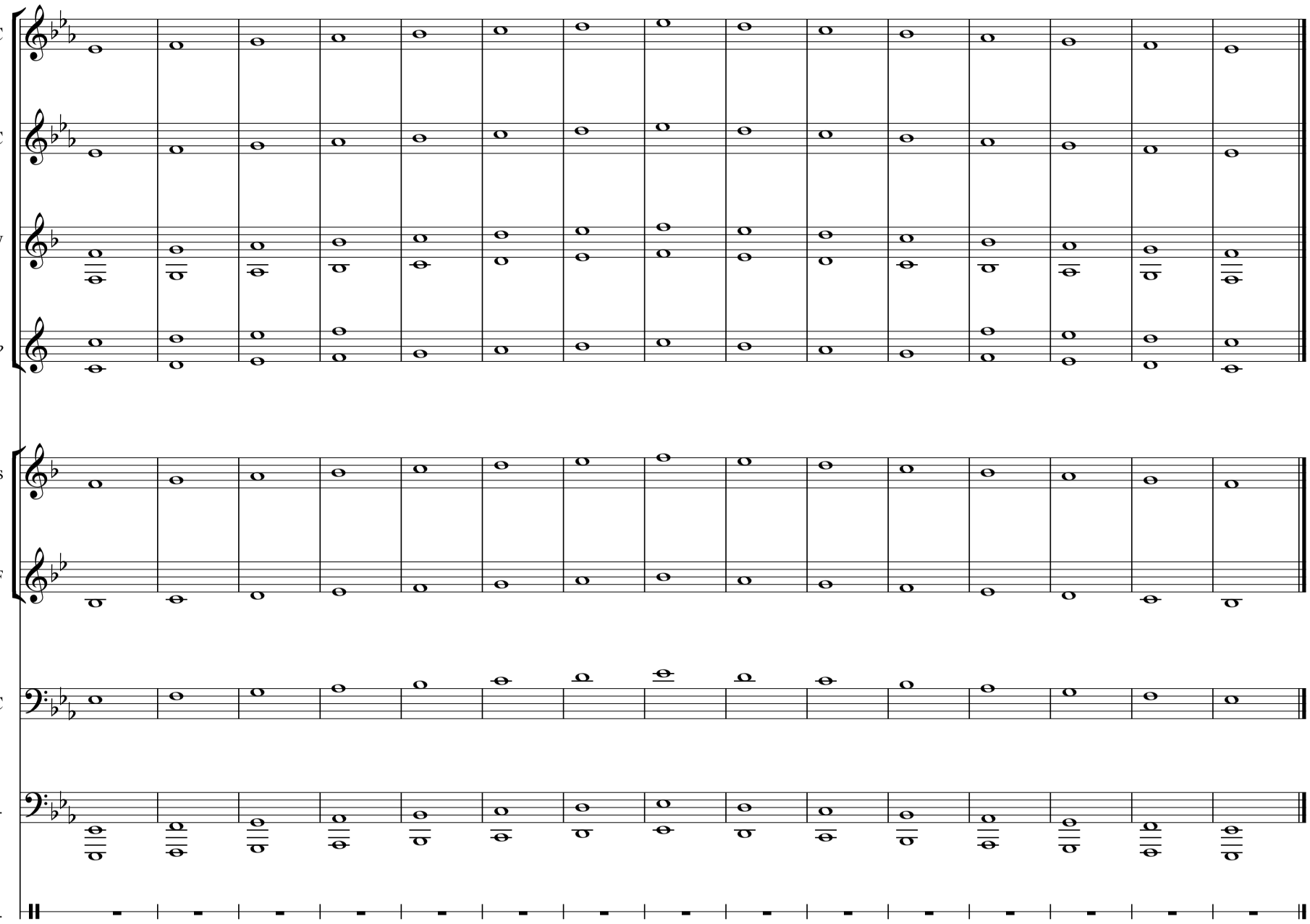


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



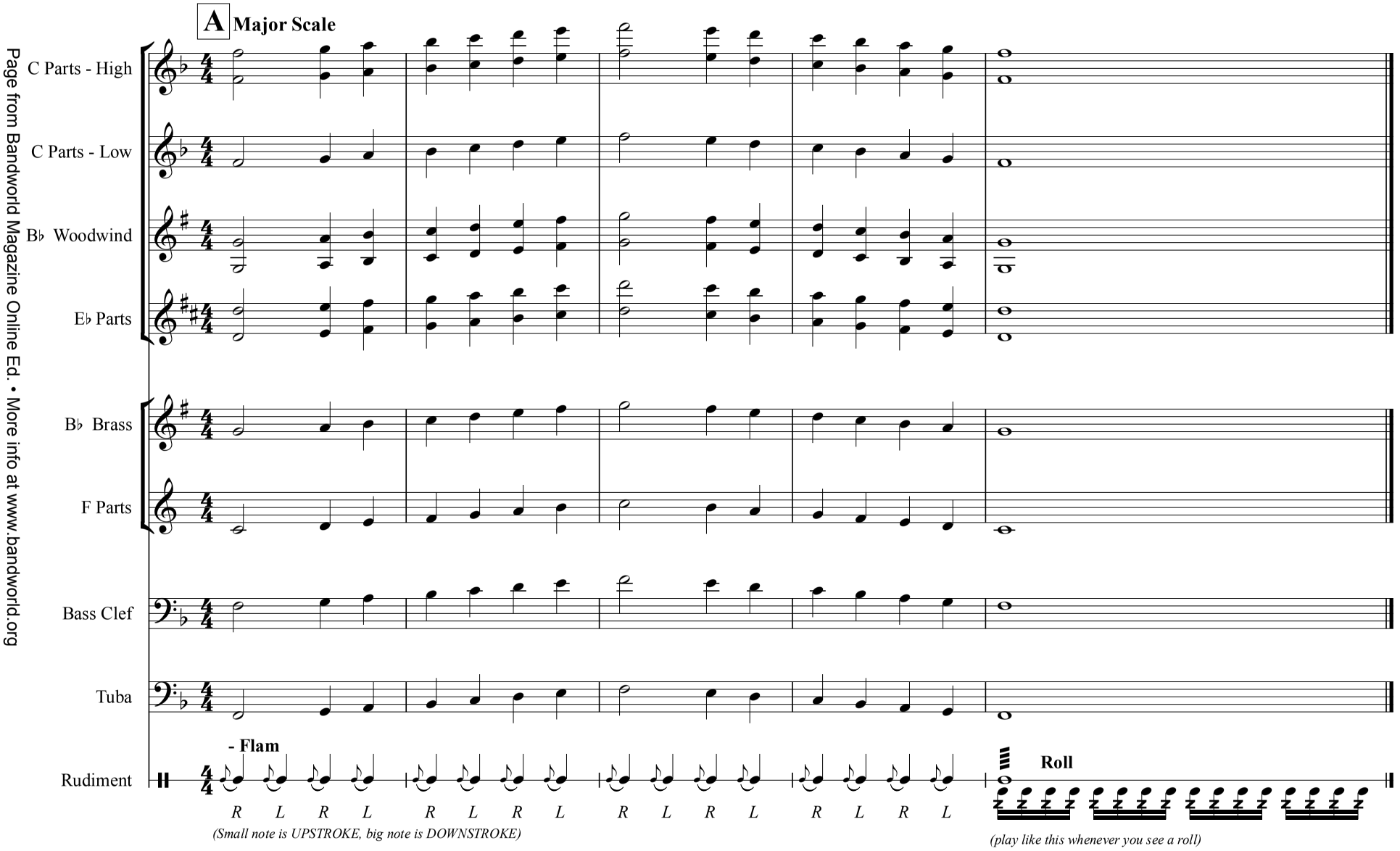
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

Bass



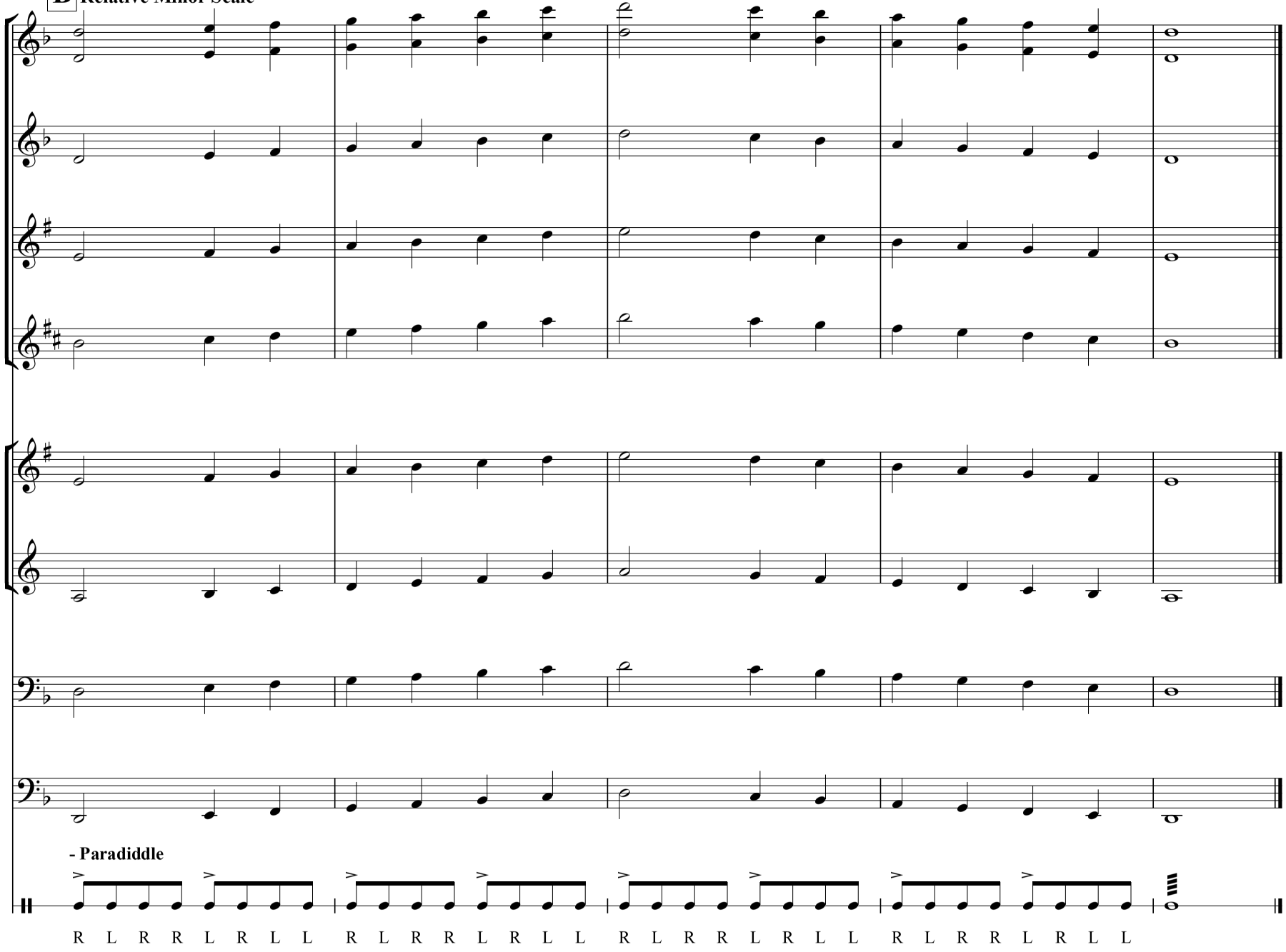
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

F Concert

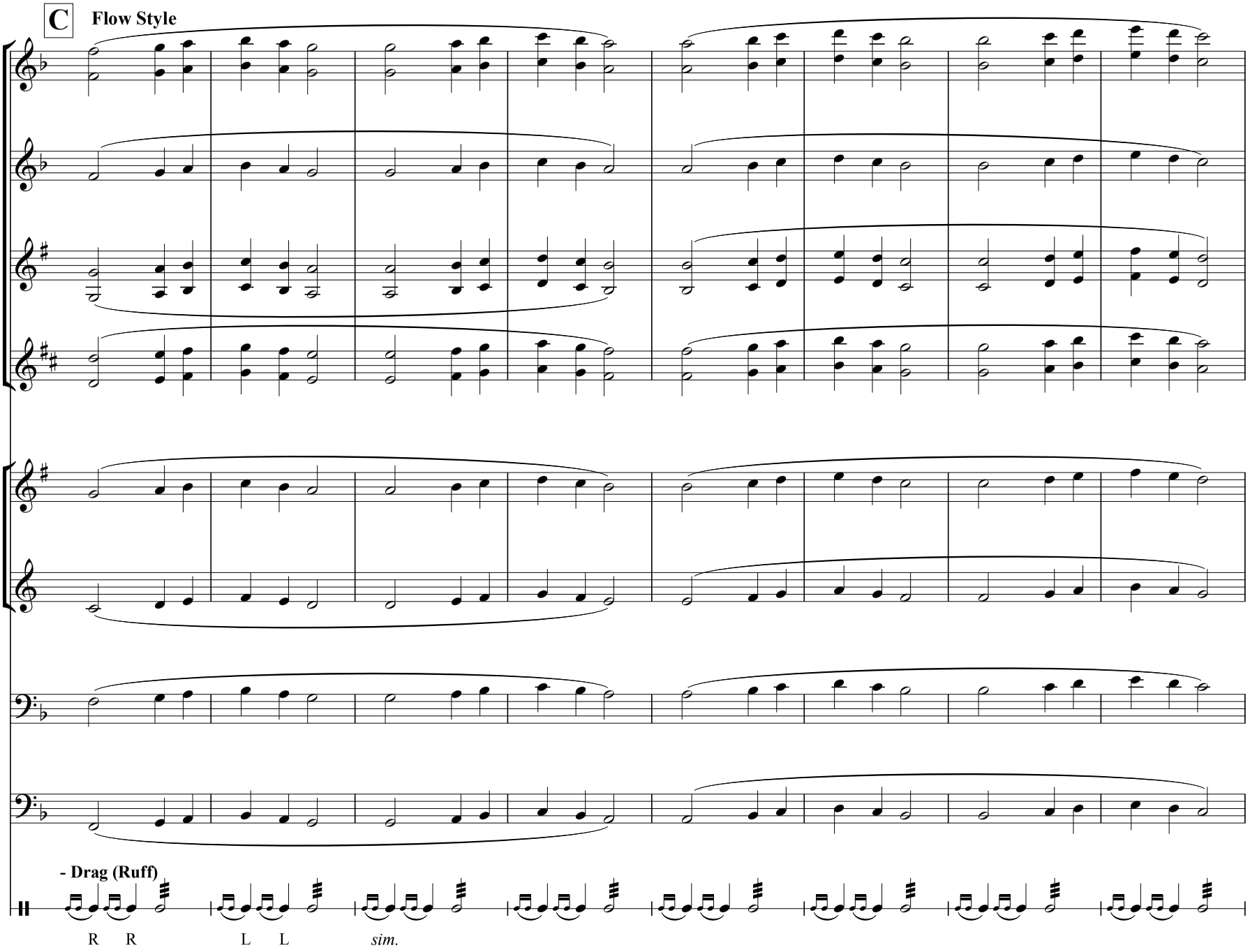


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

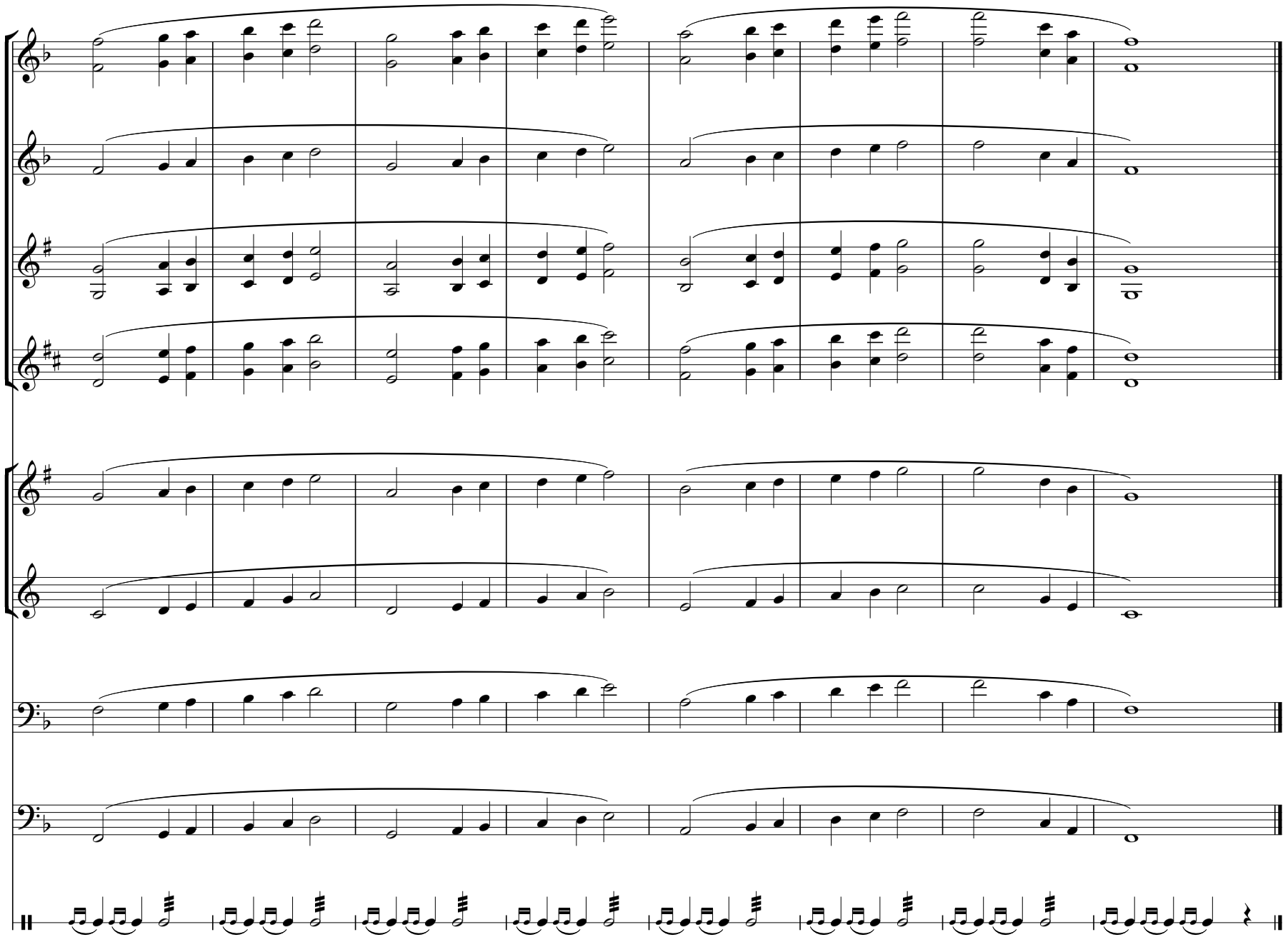
B **Relative Minor Scale**



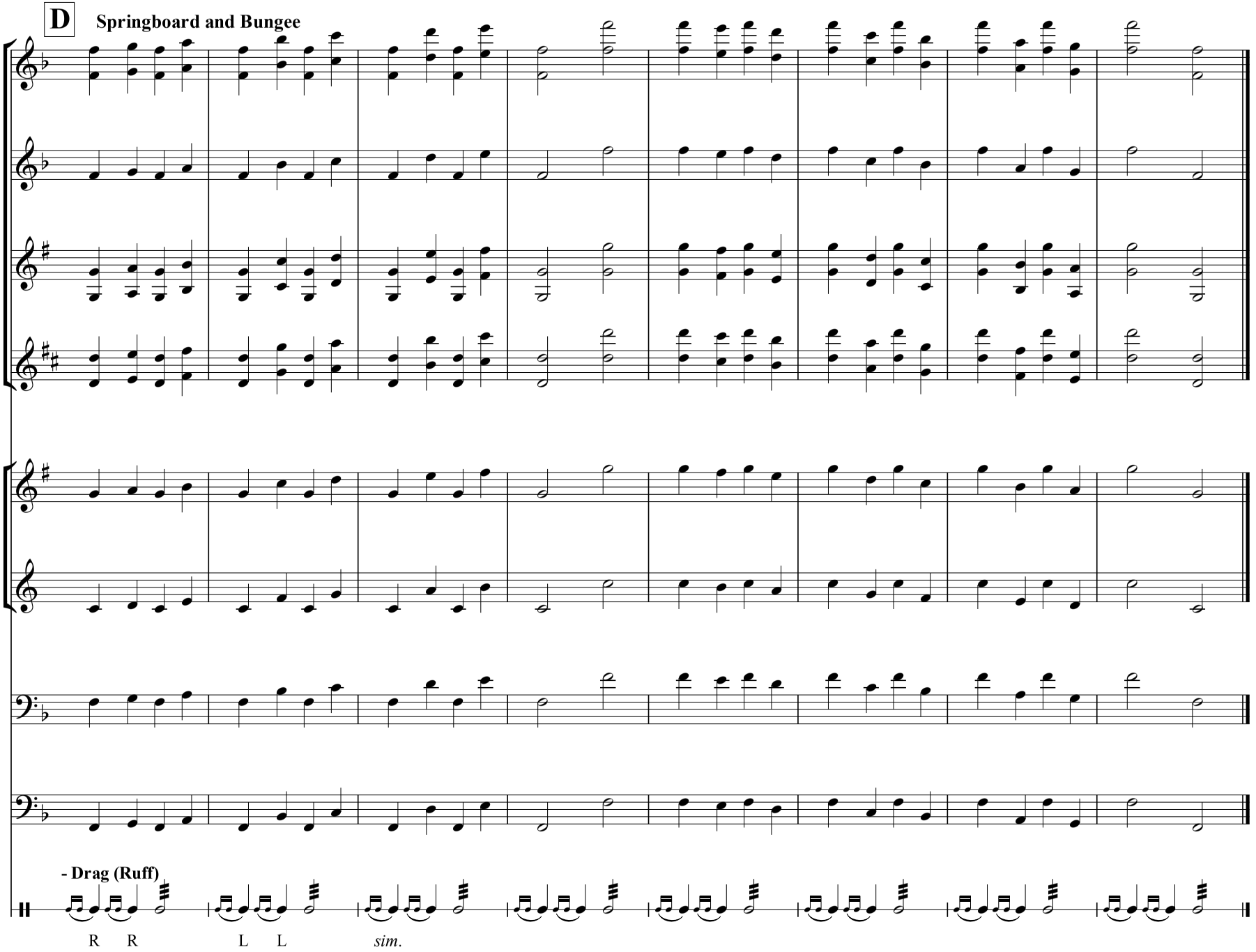
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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

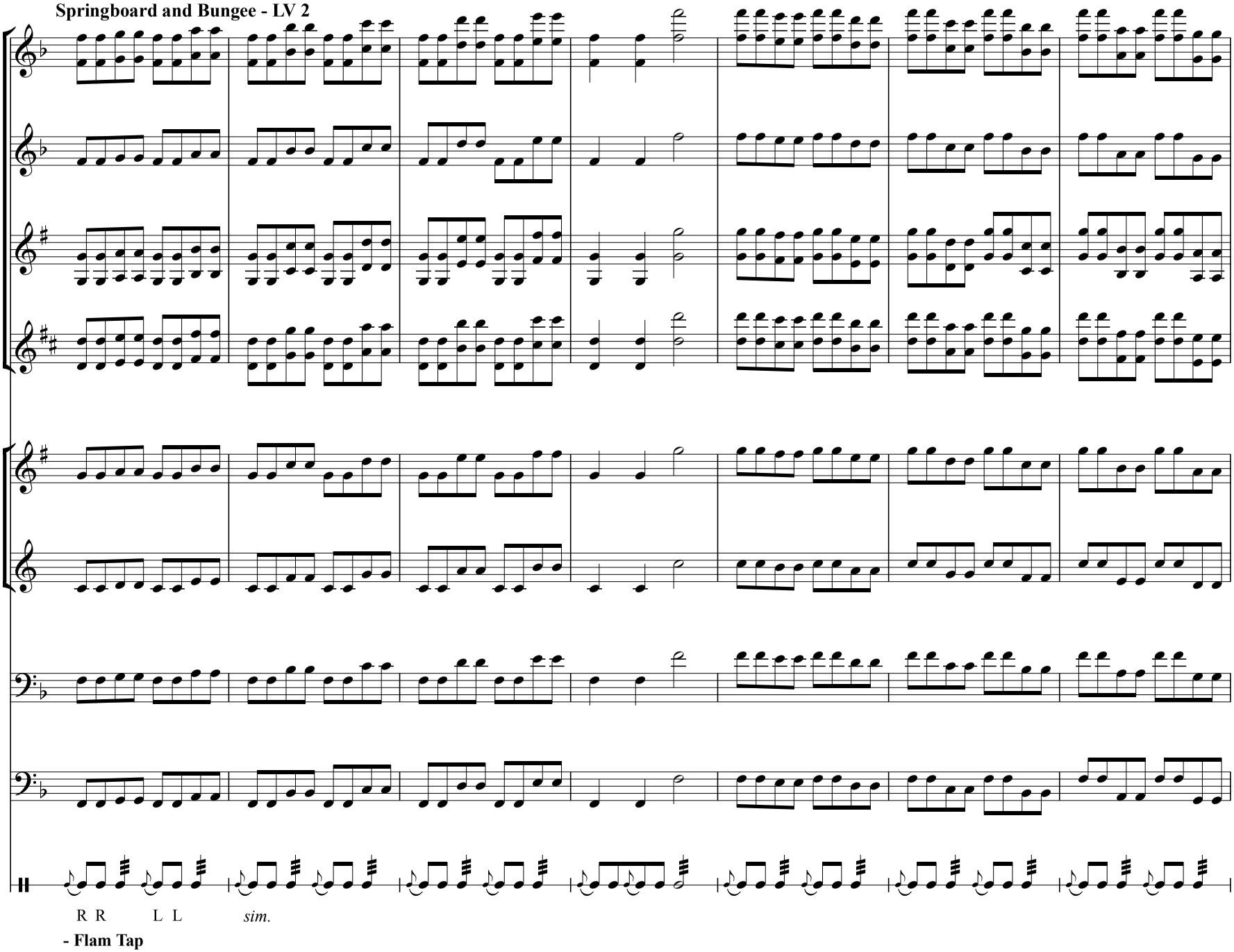


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

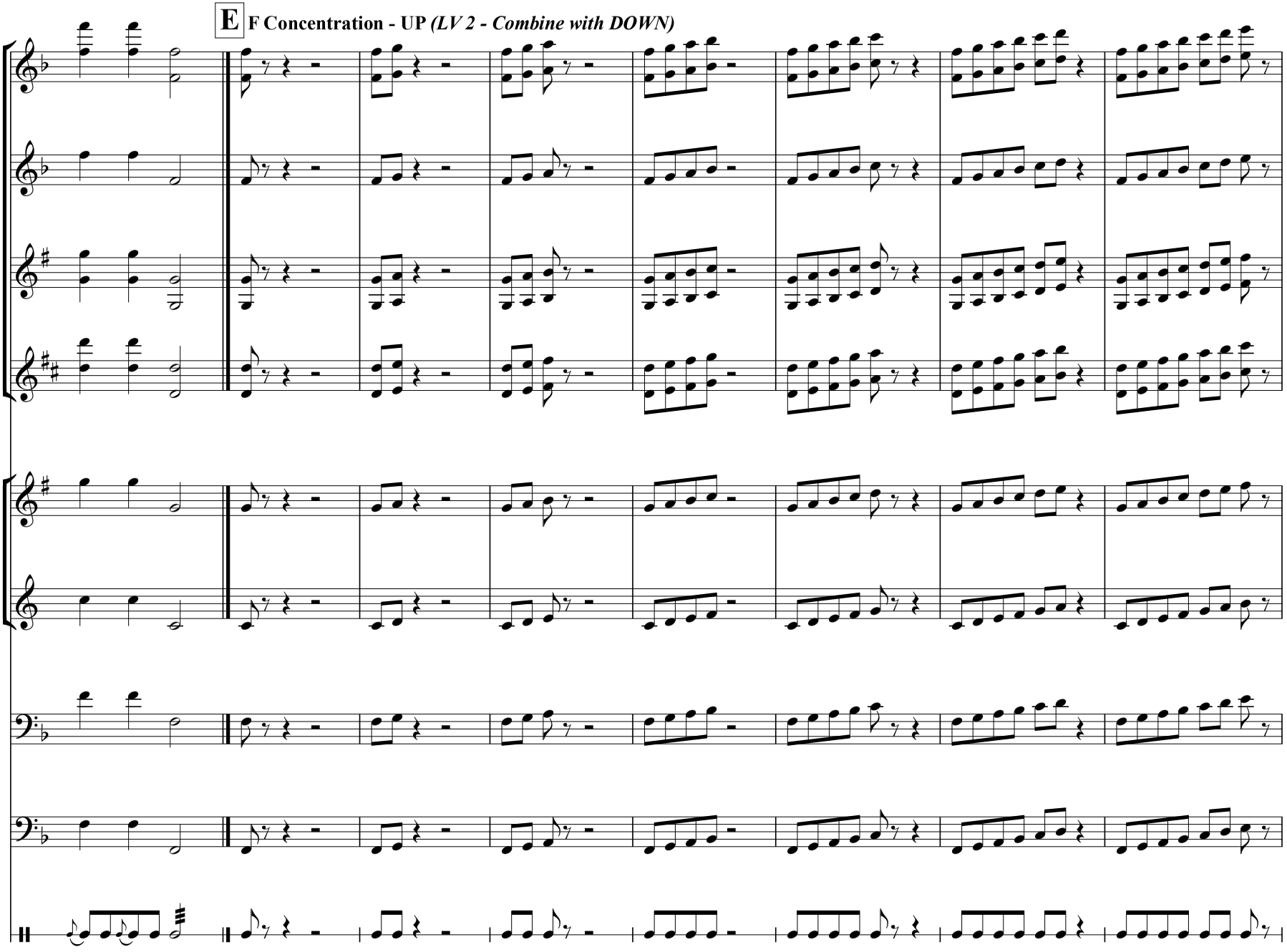


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

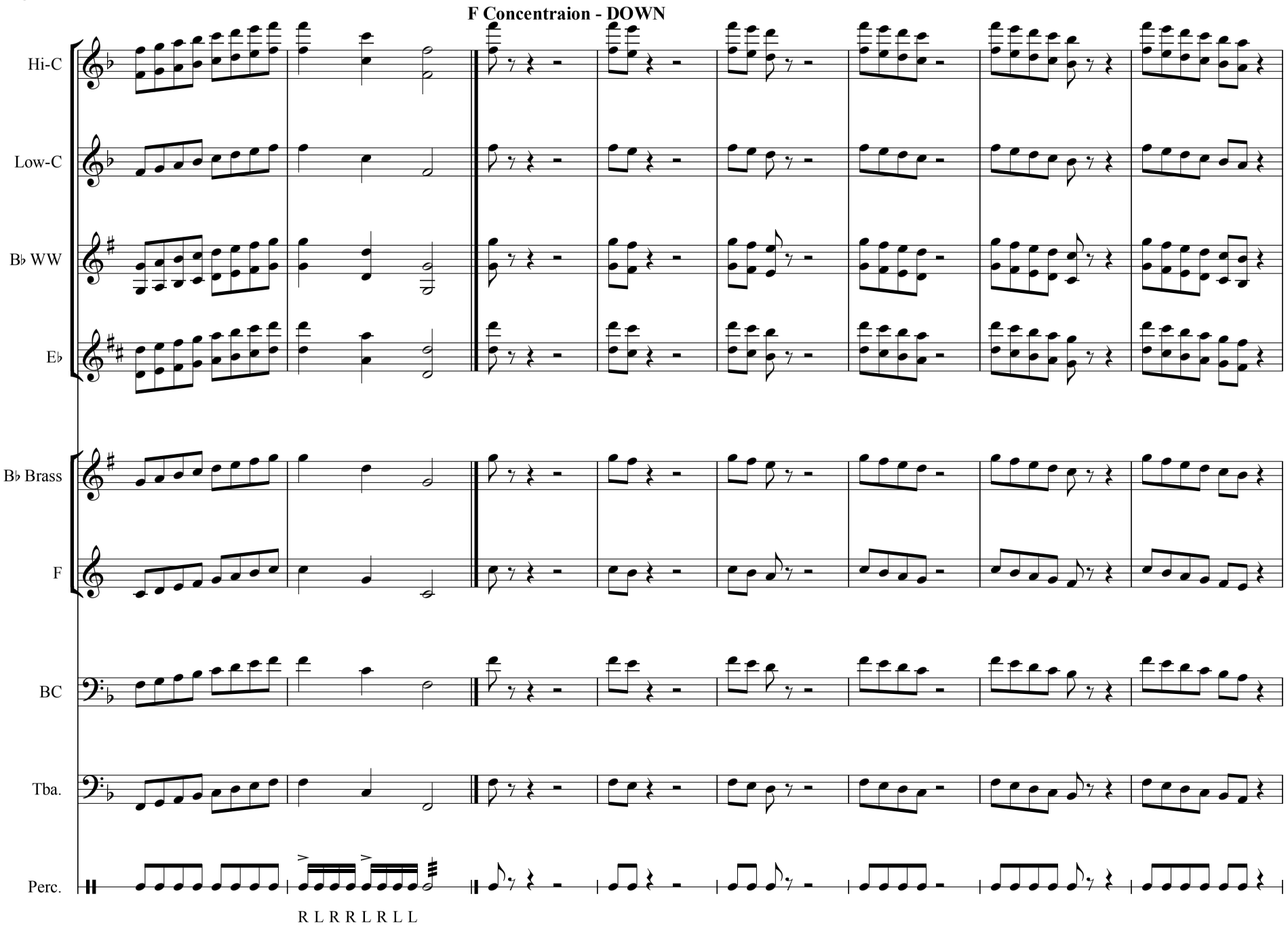
Springboard and Bungee - LV 2



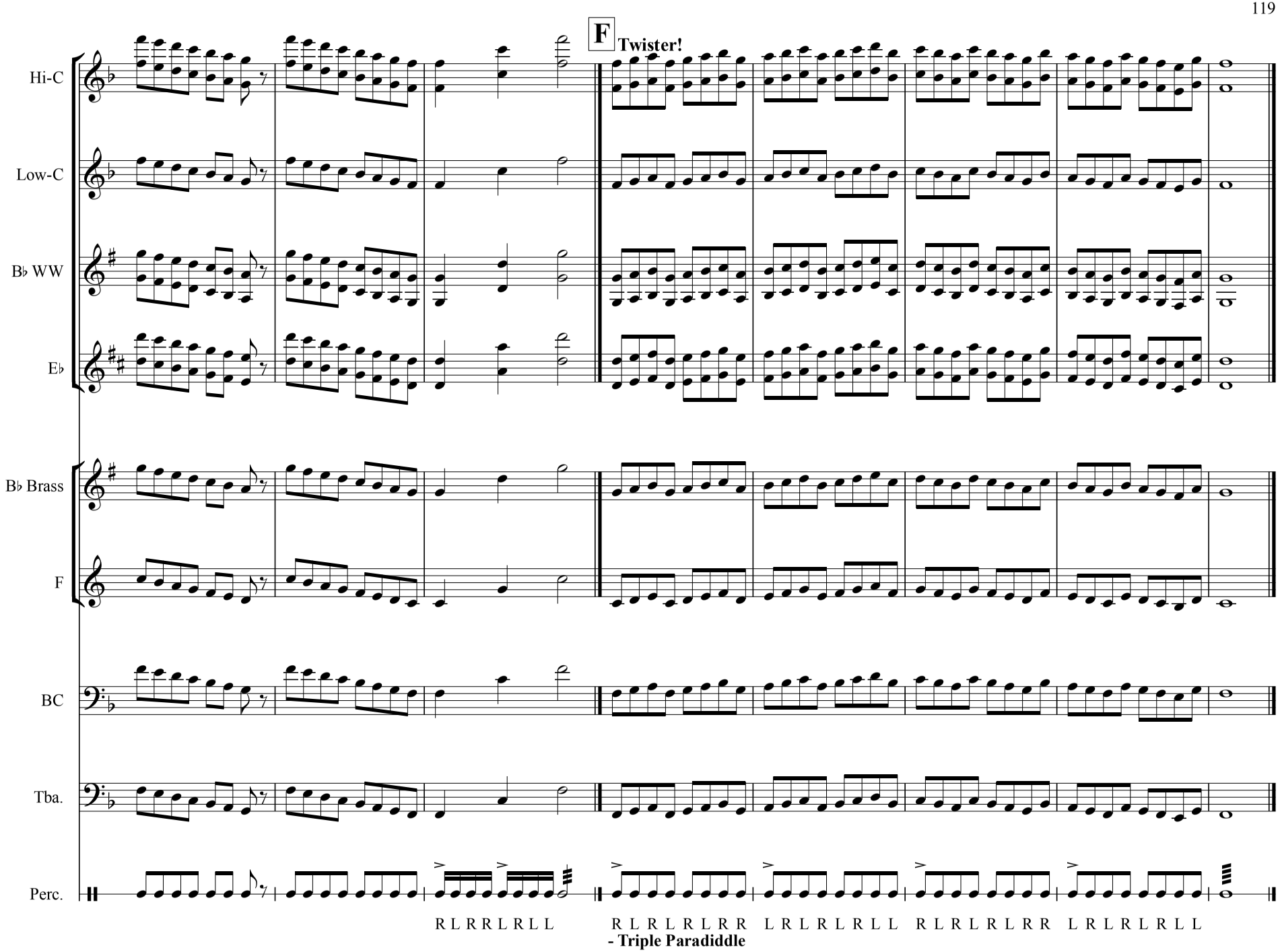
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



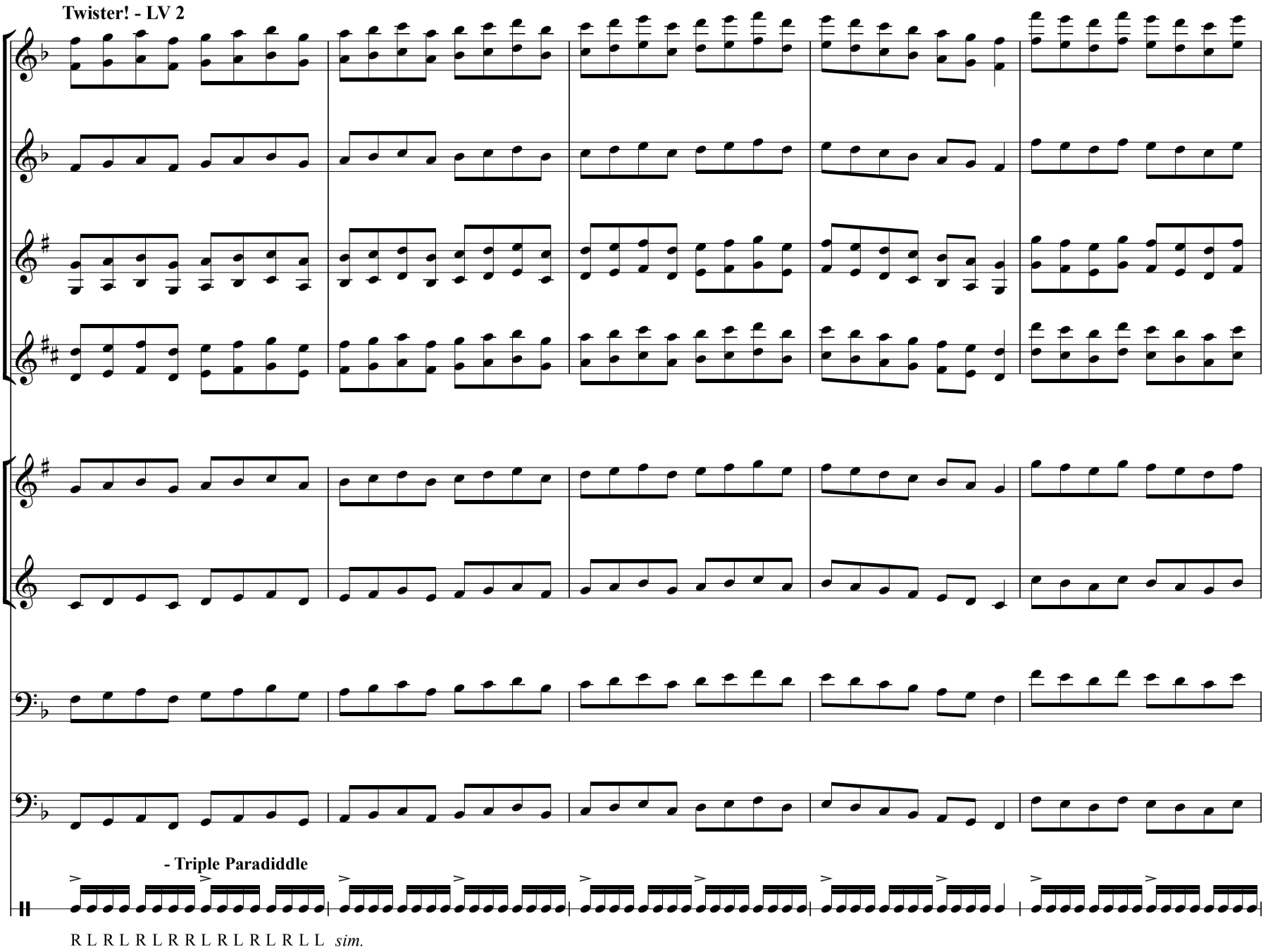
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



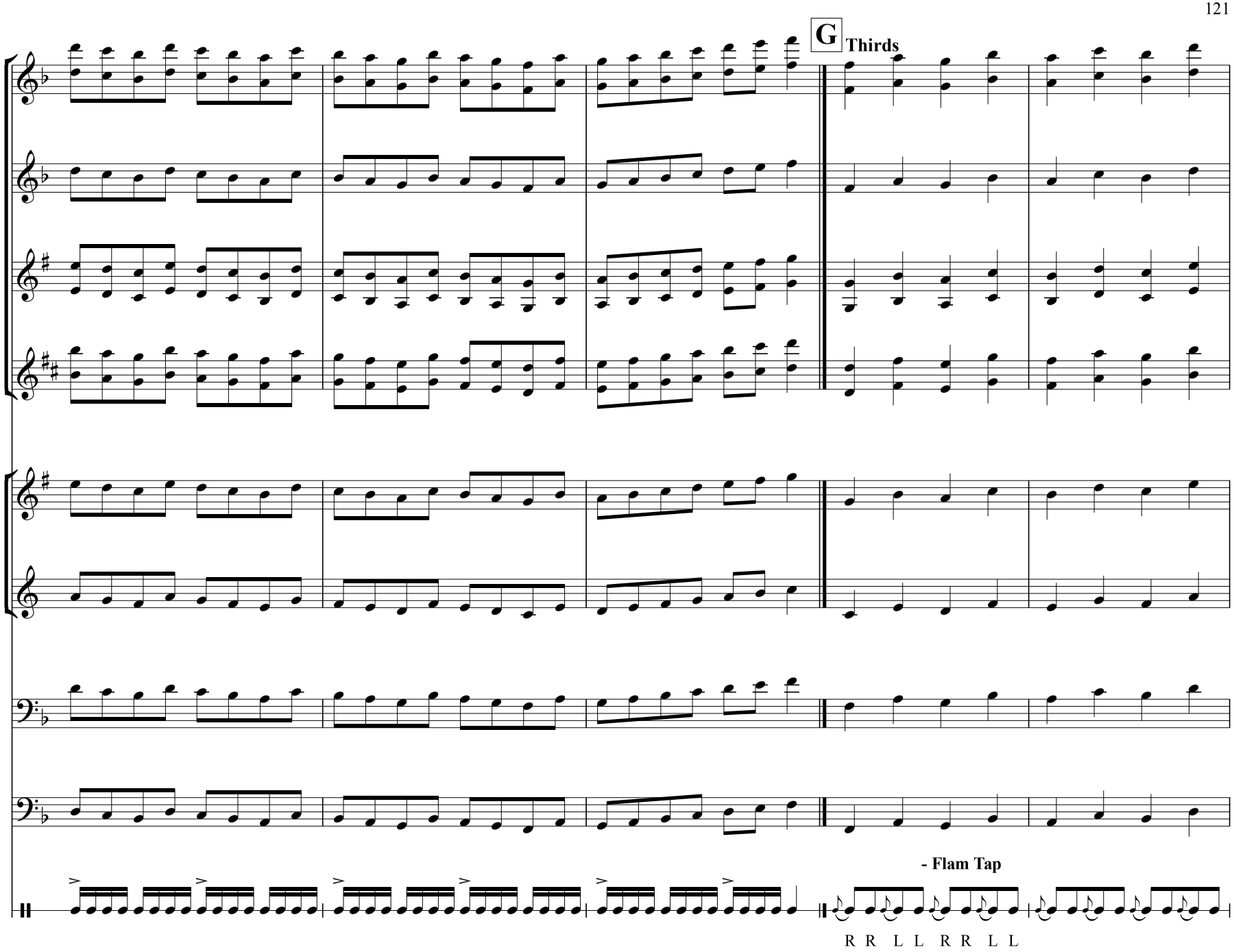
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



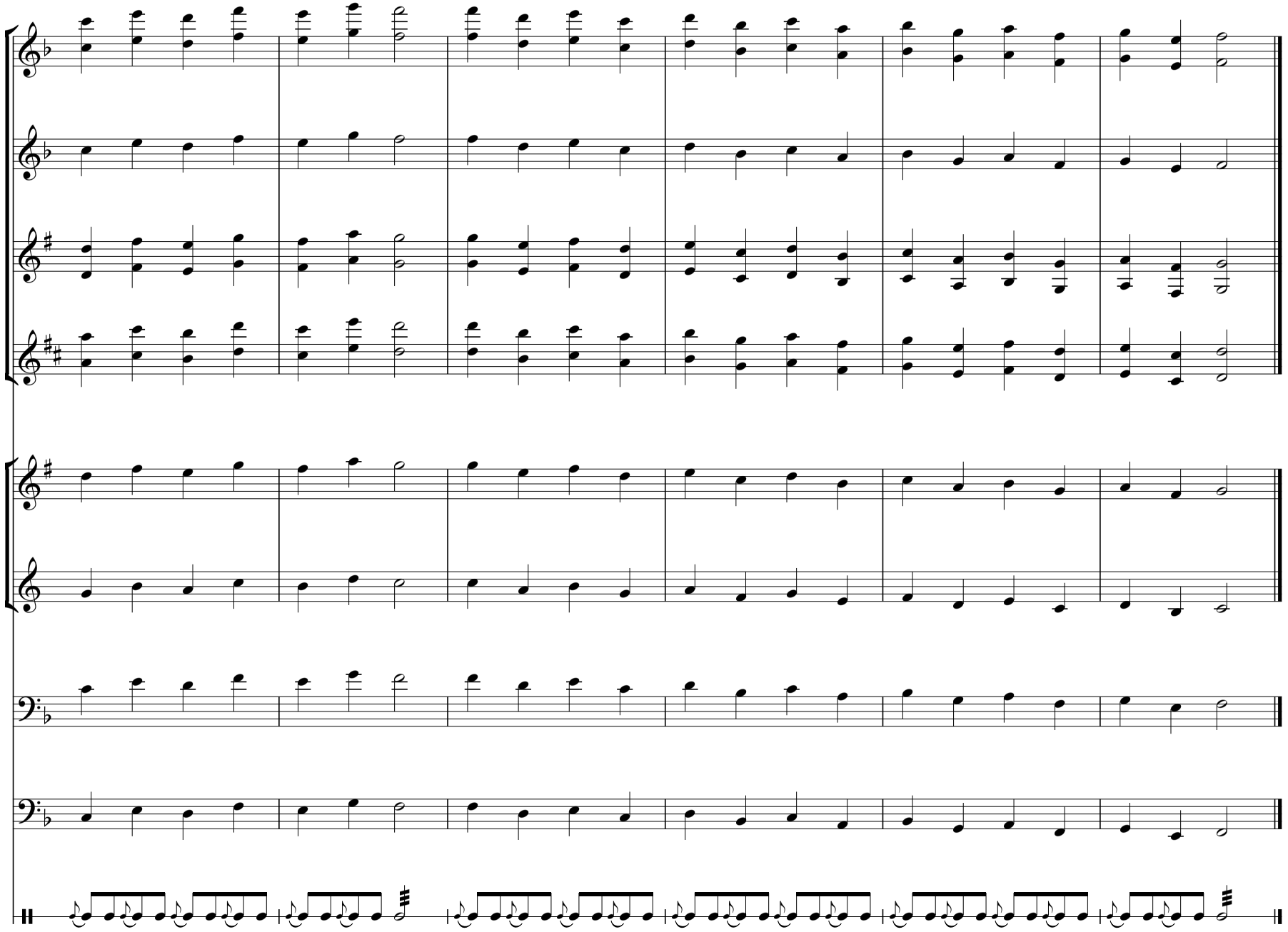
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



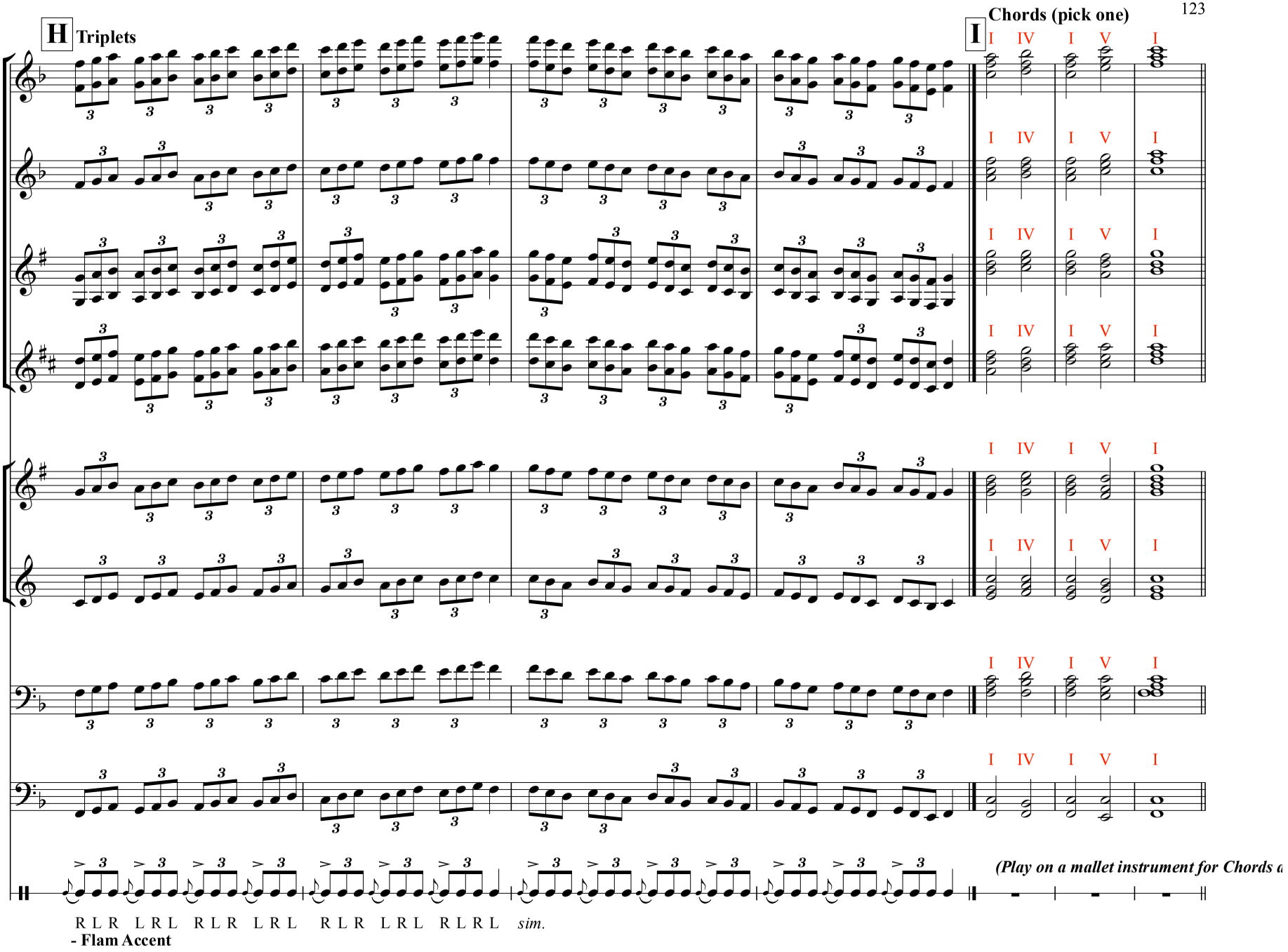
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



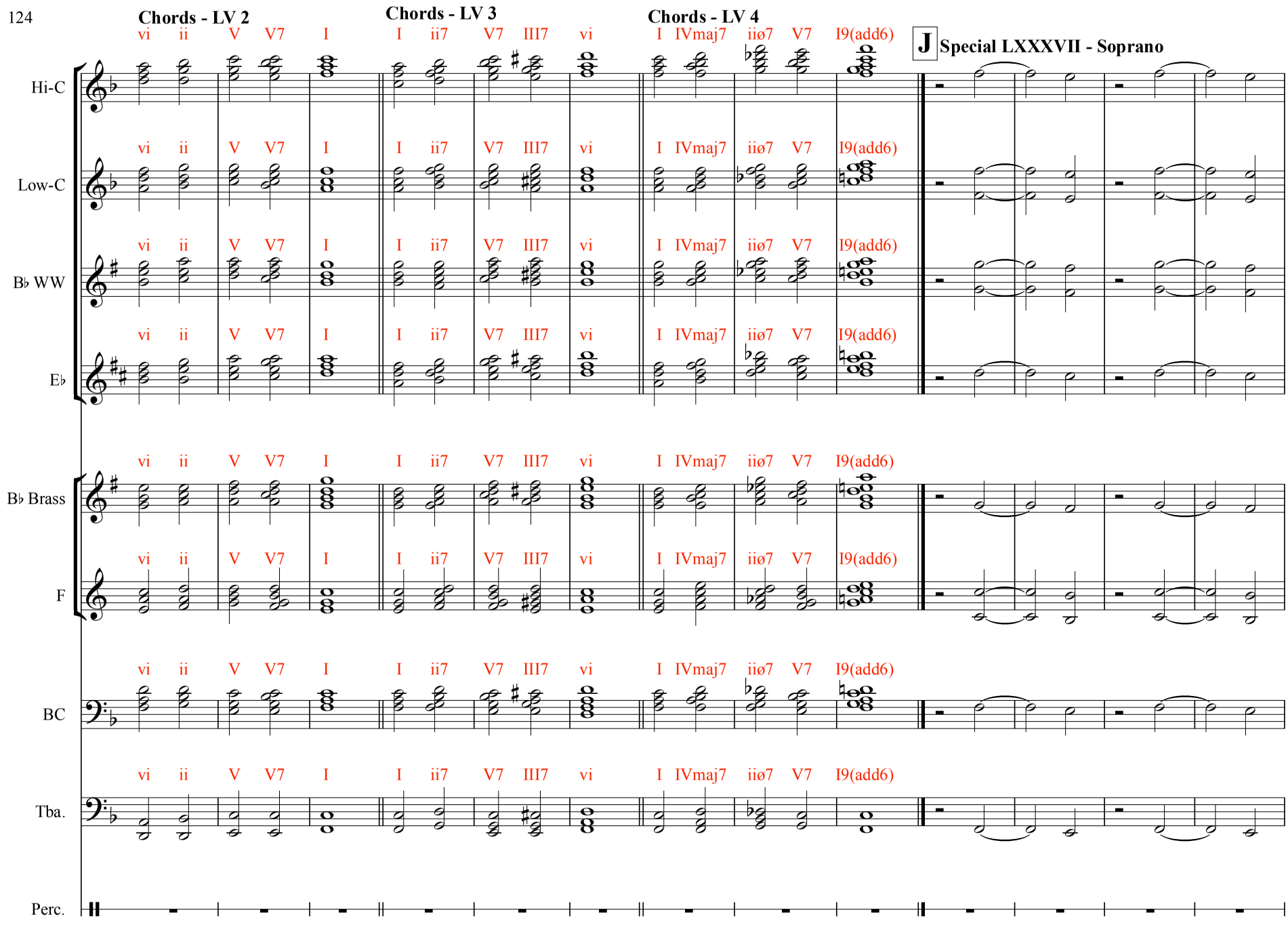
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



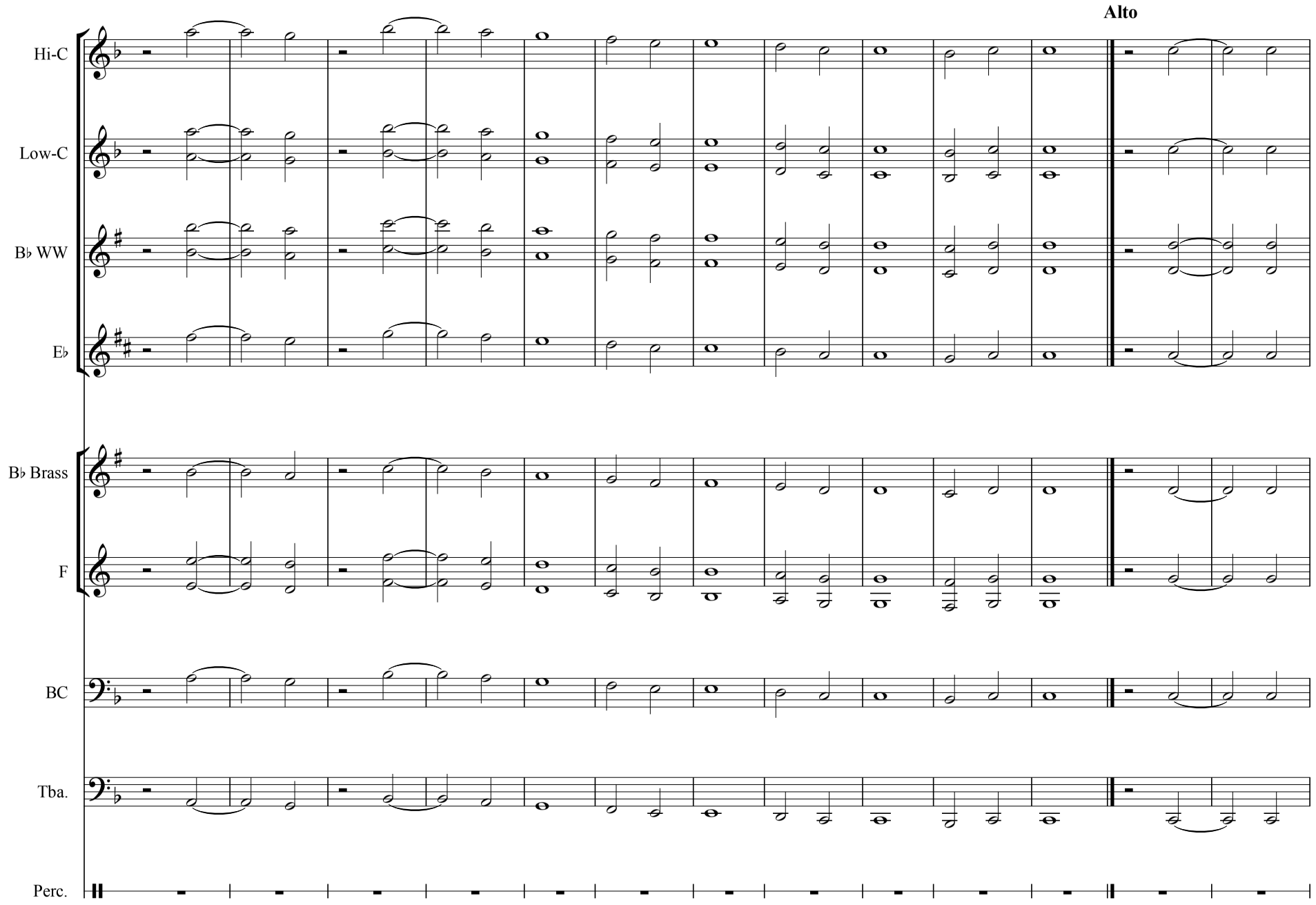
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



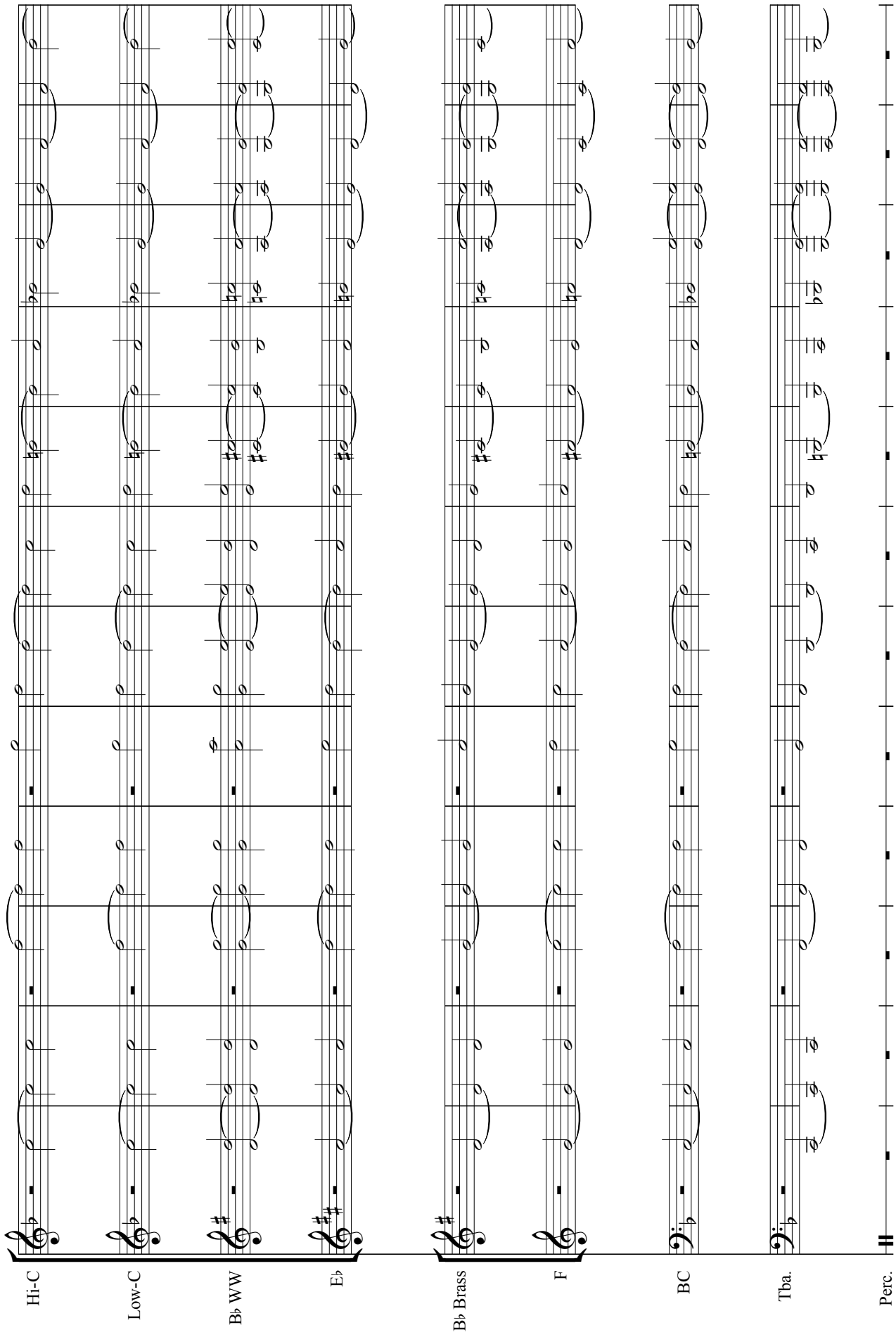
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



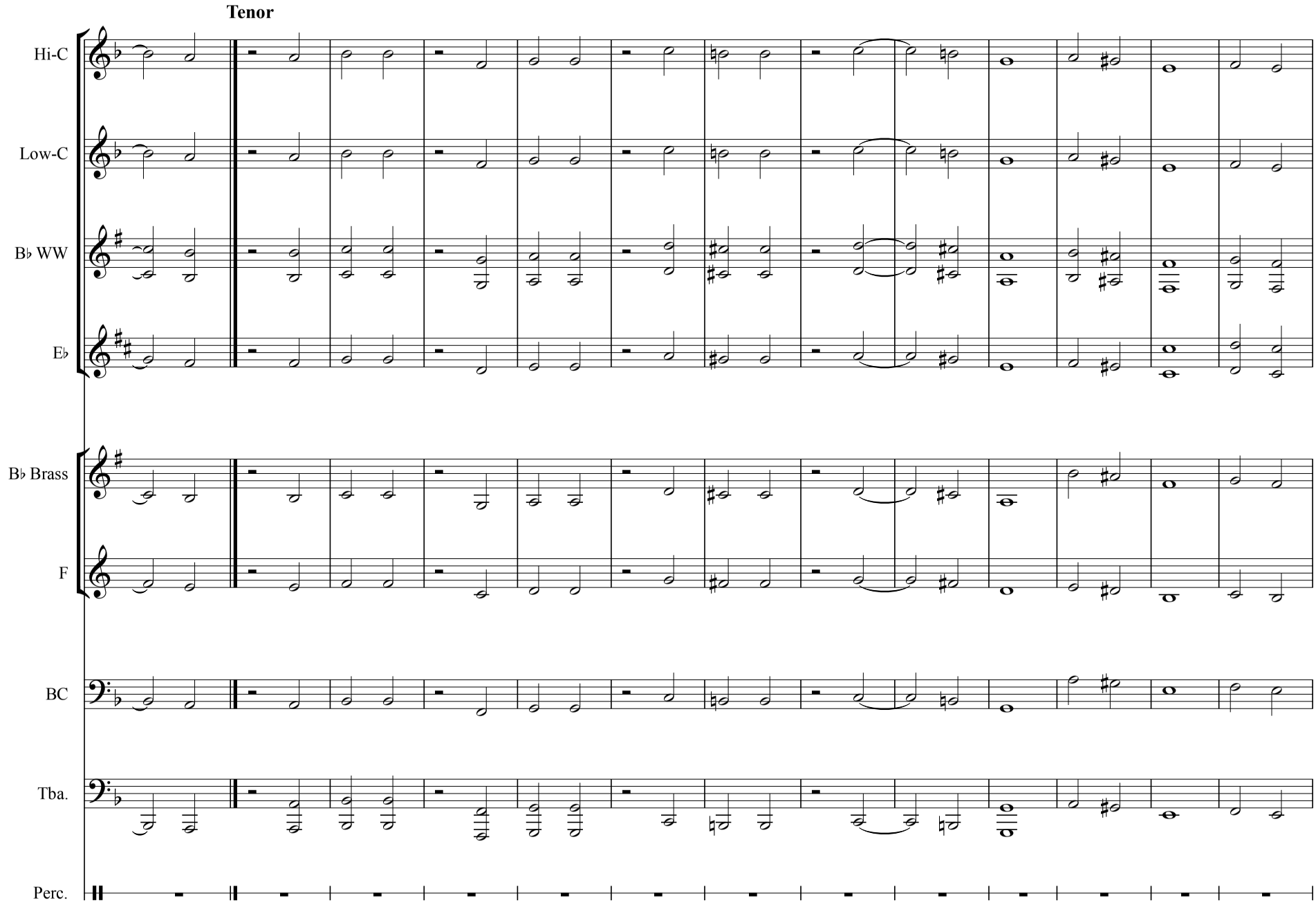
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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

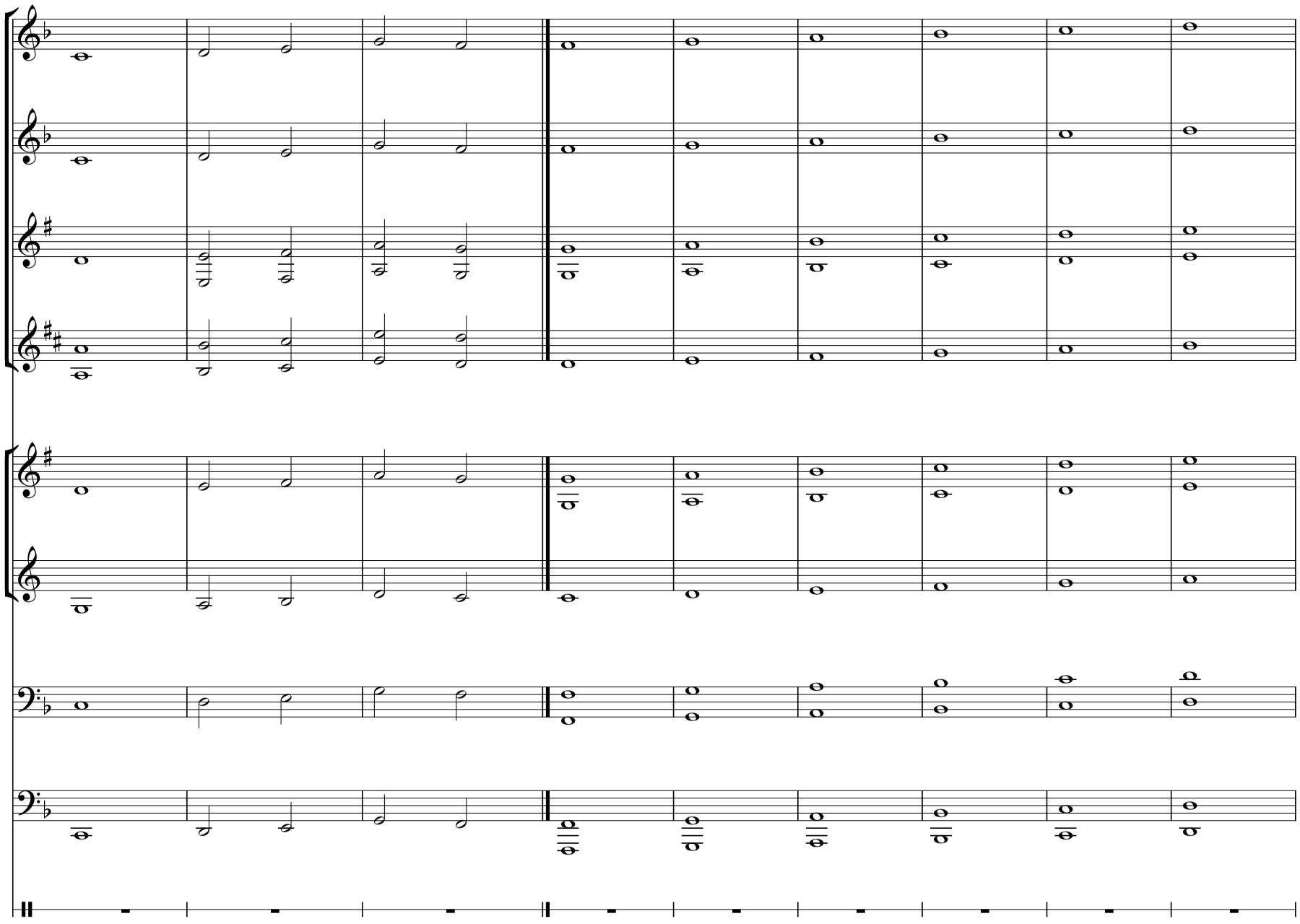


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

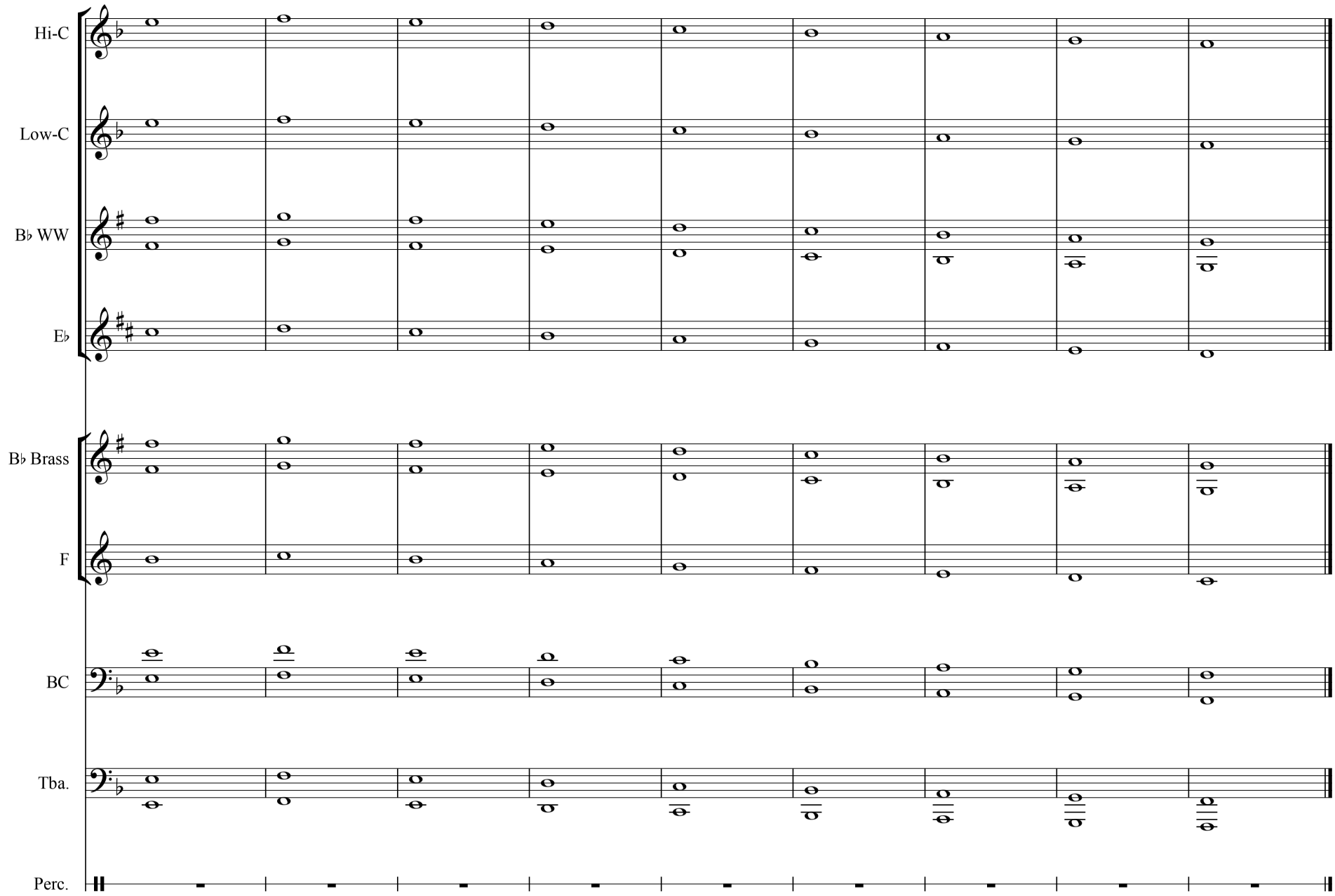


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

Bass

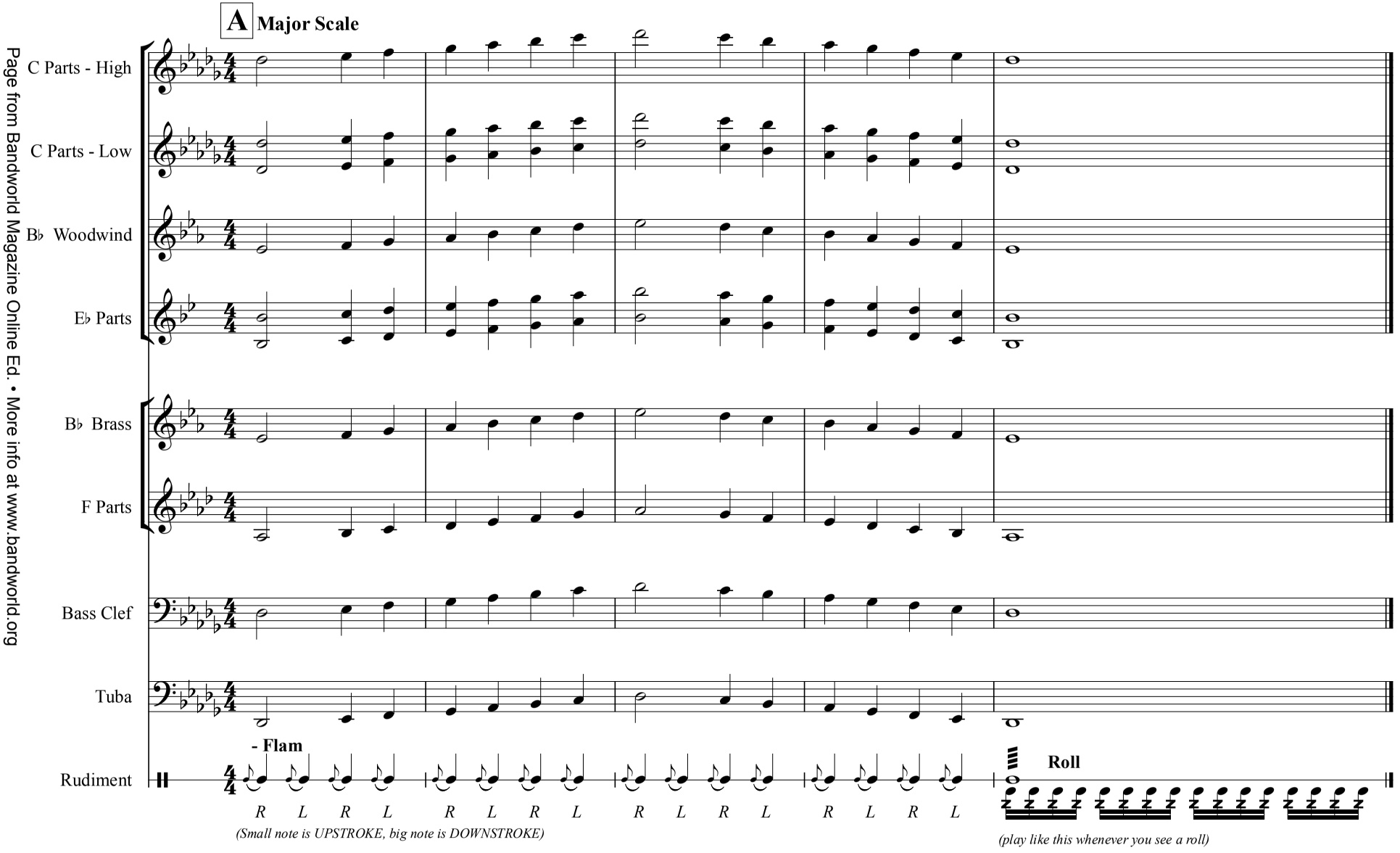


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

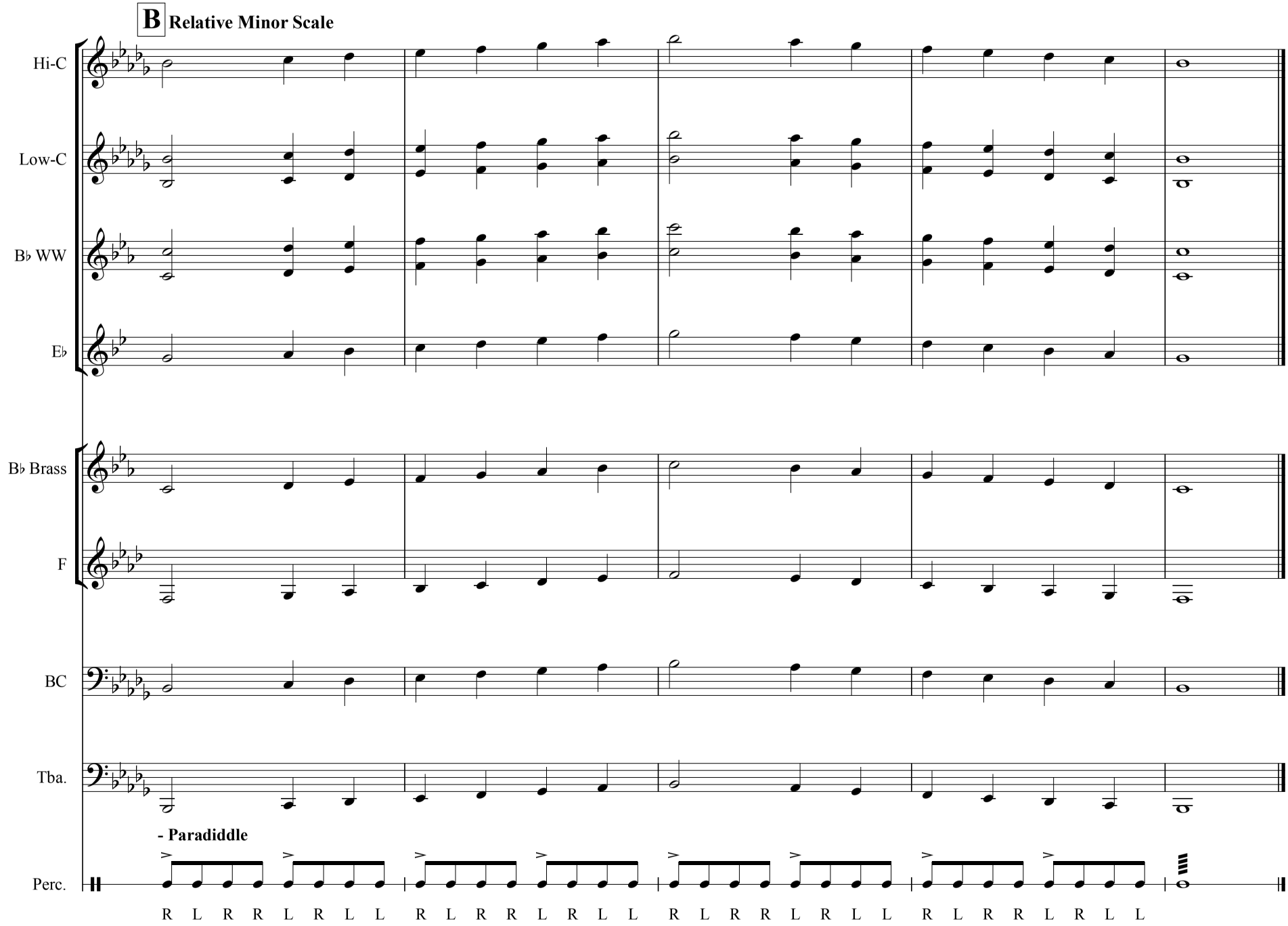


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

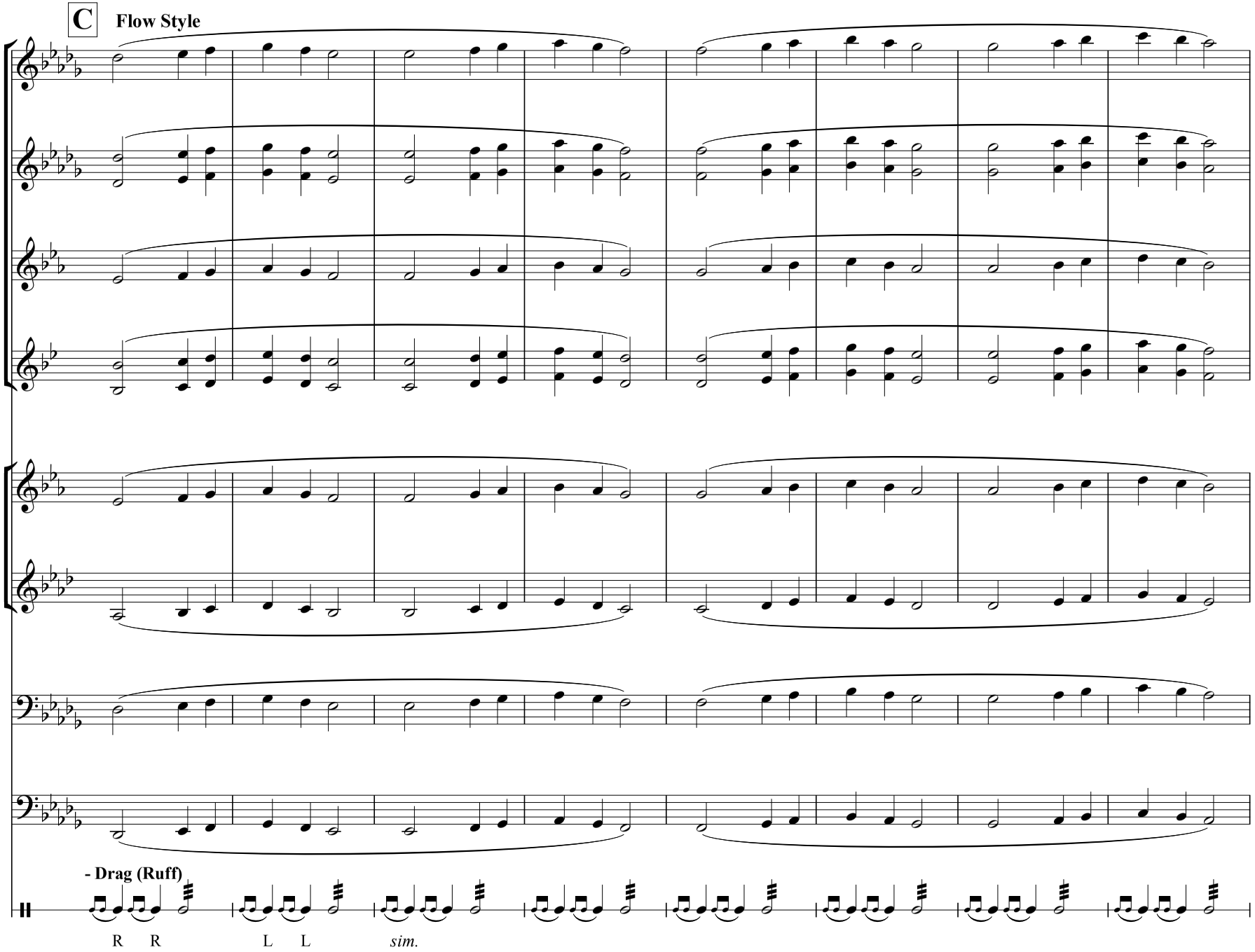
D-flat Concert



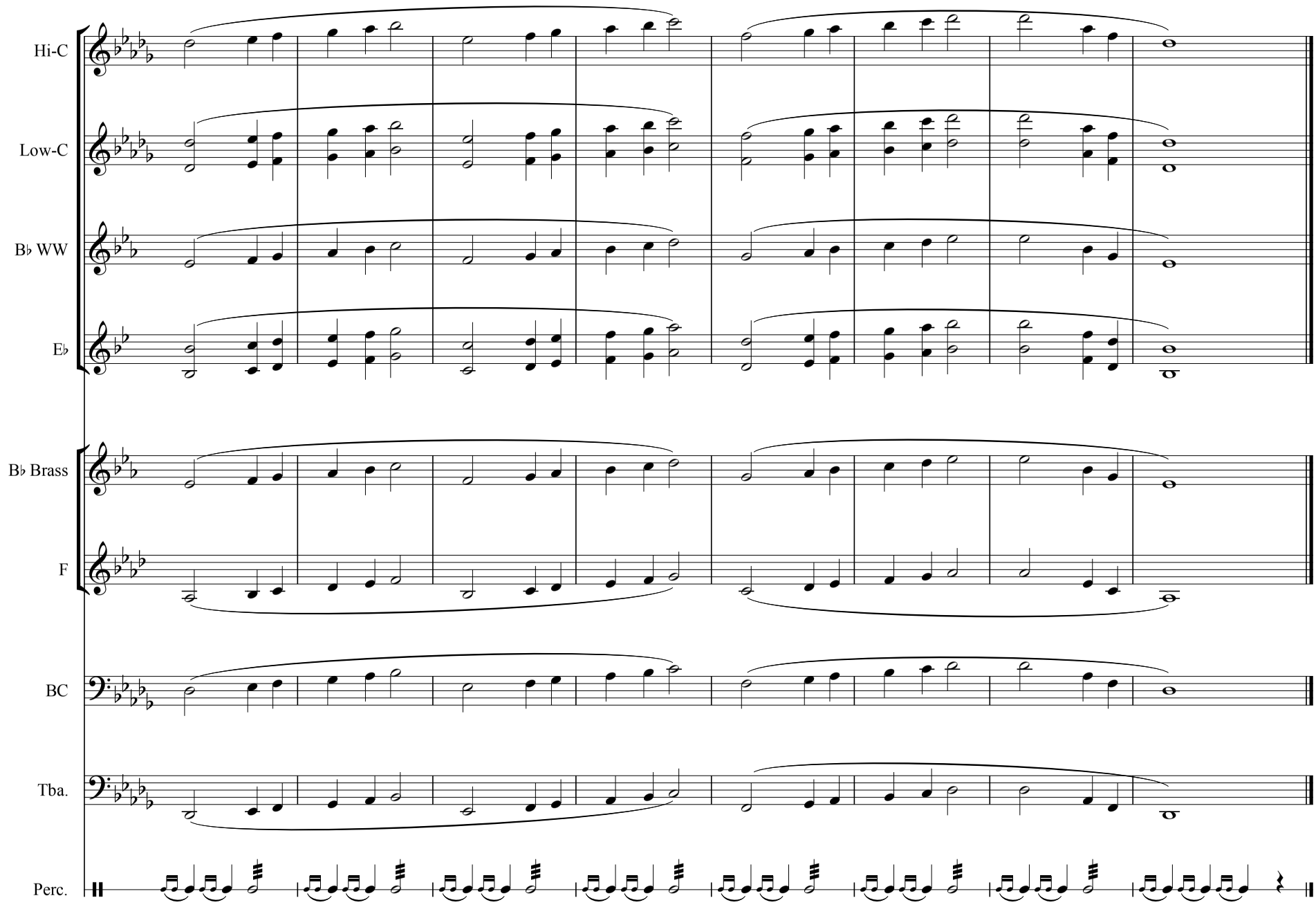
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



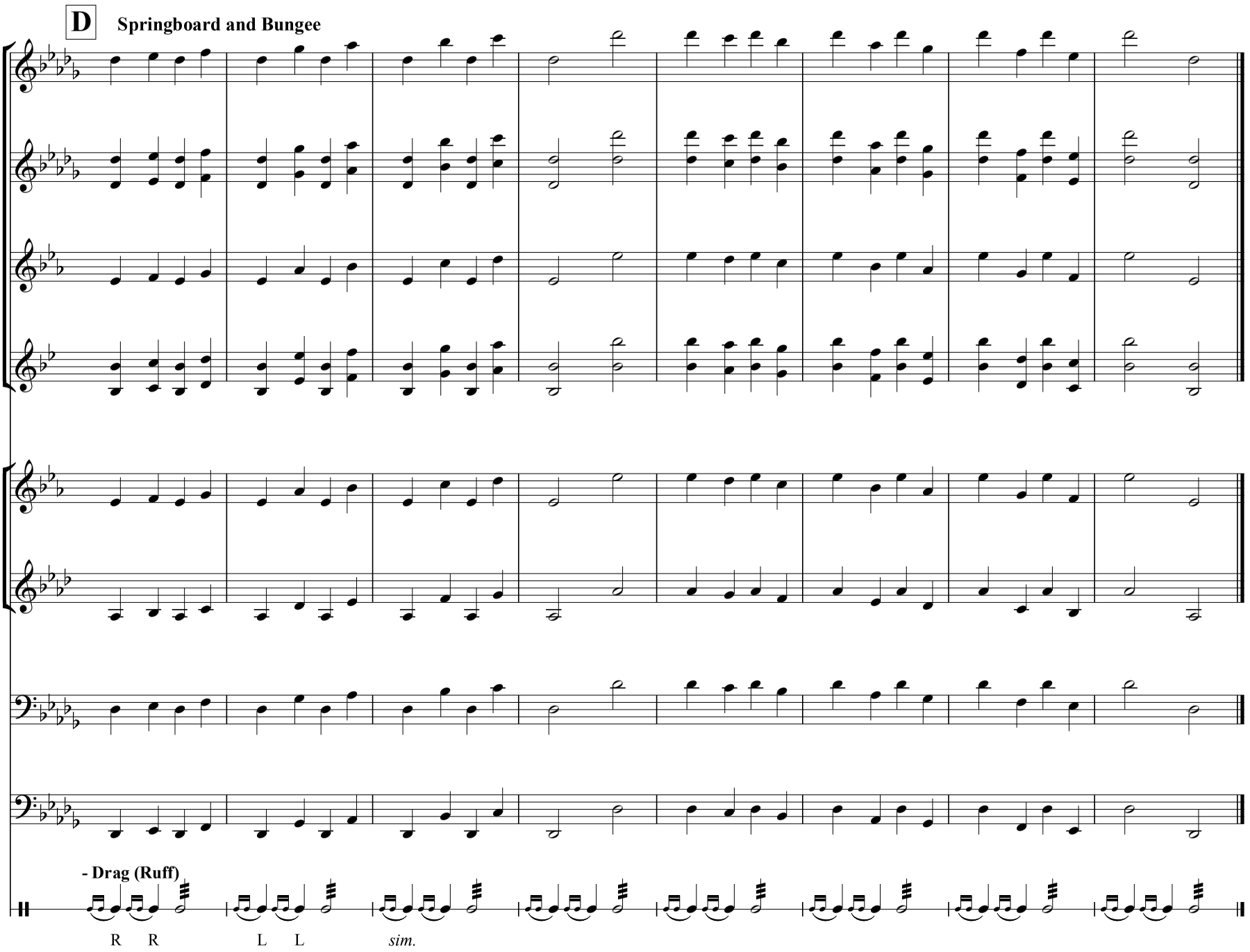
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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

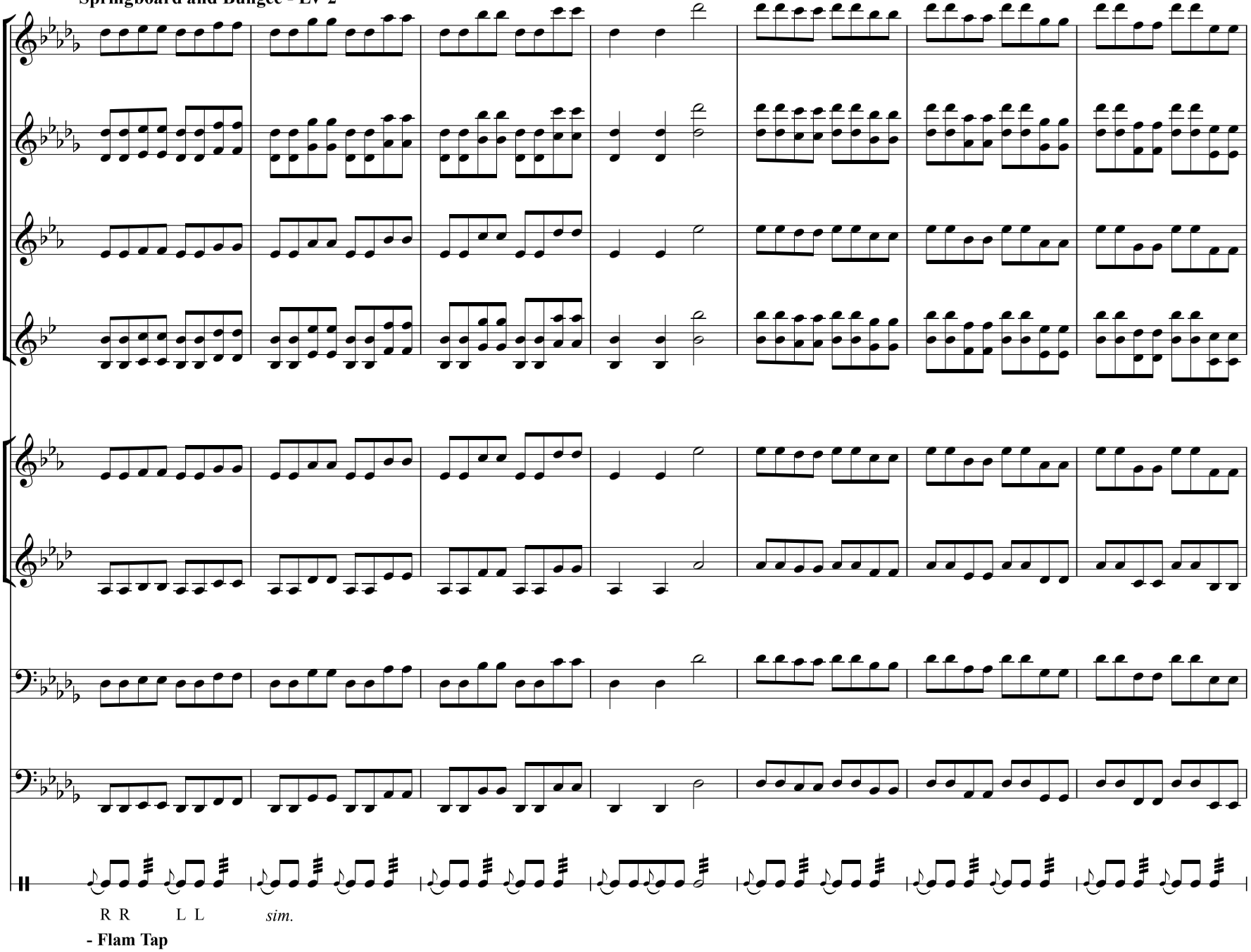


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



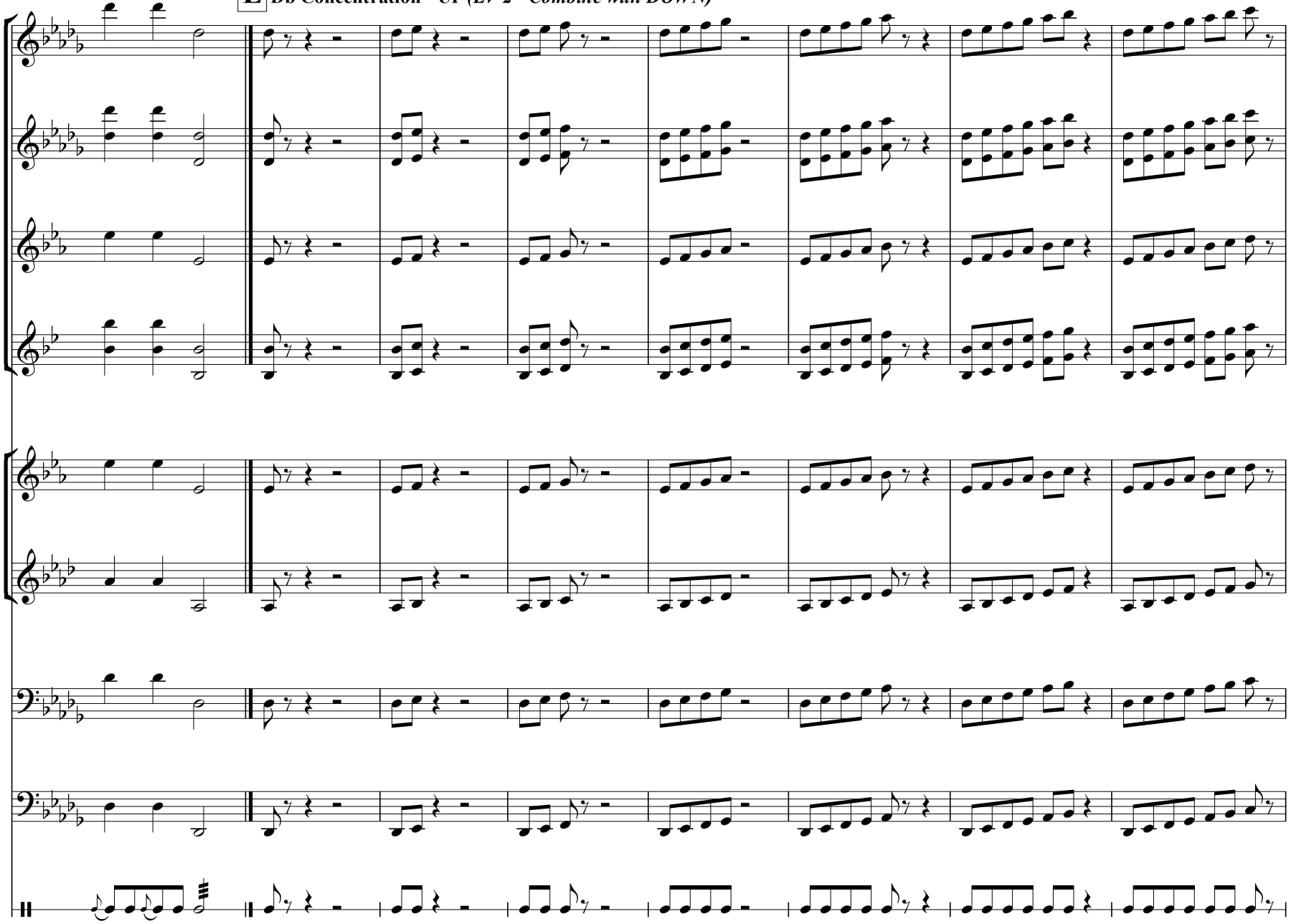
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

Springboard and Bungee - LV 2

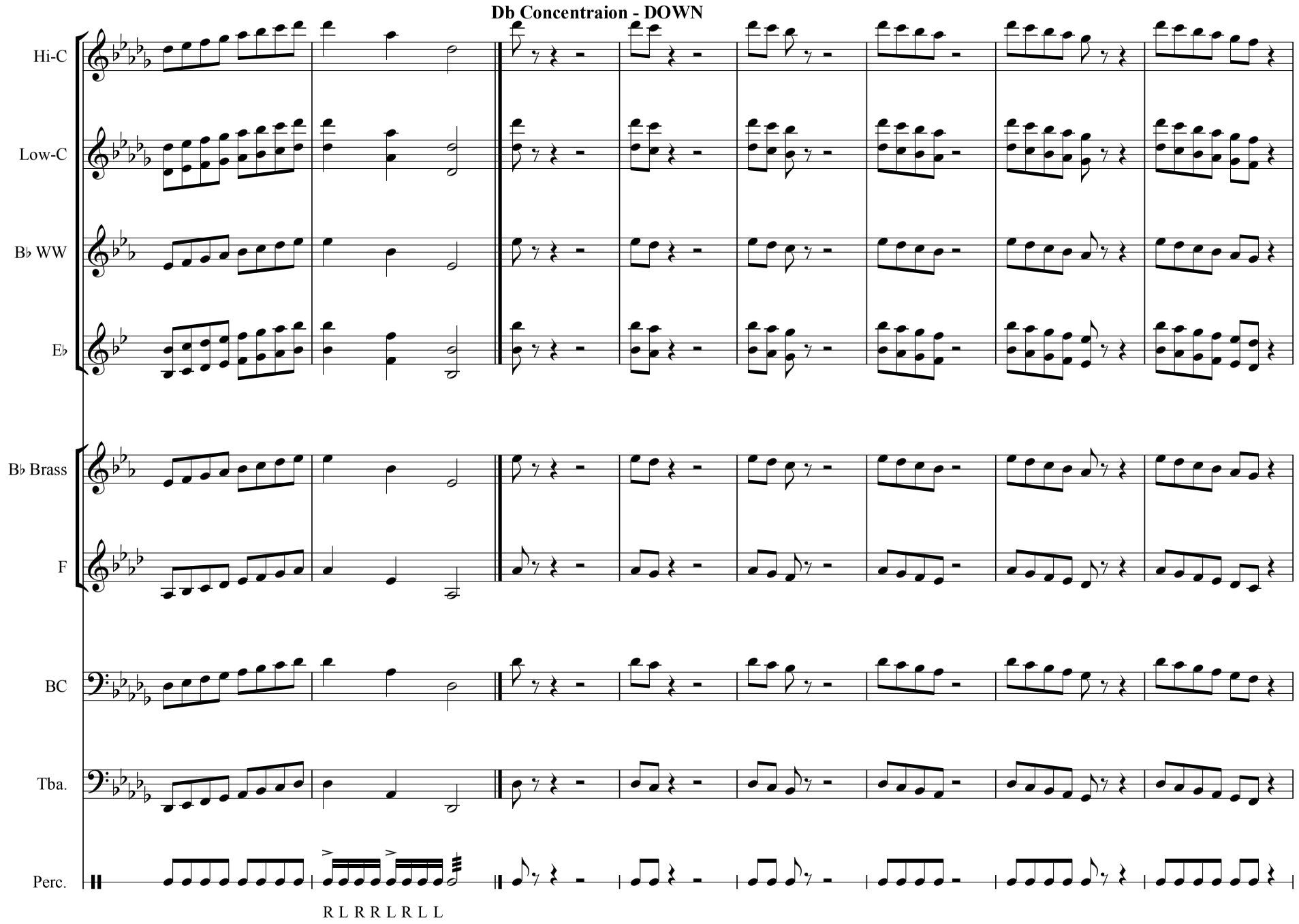


Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org

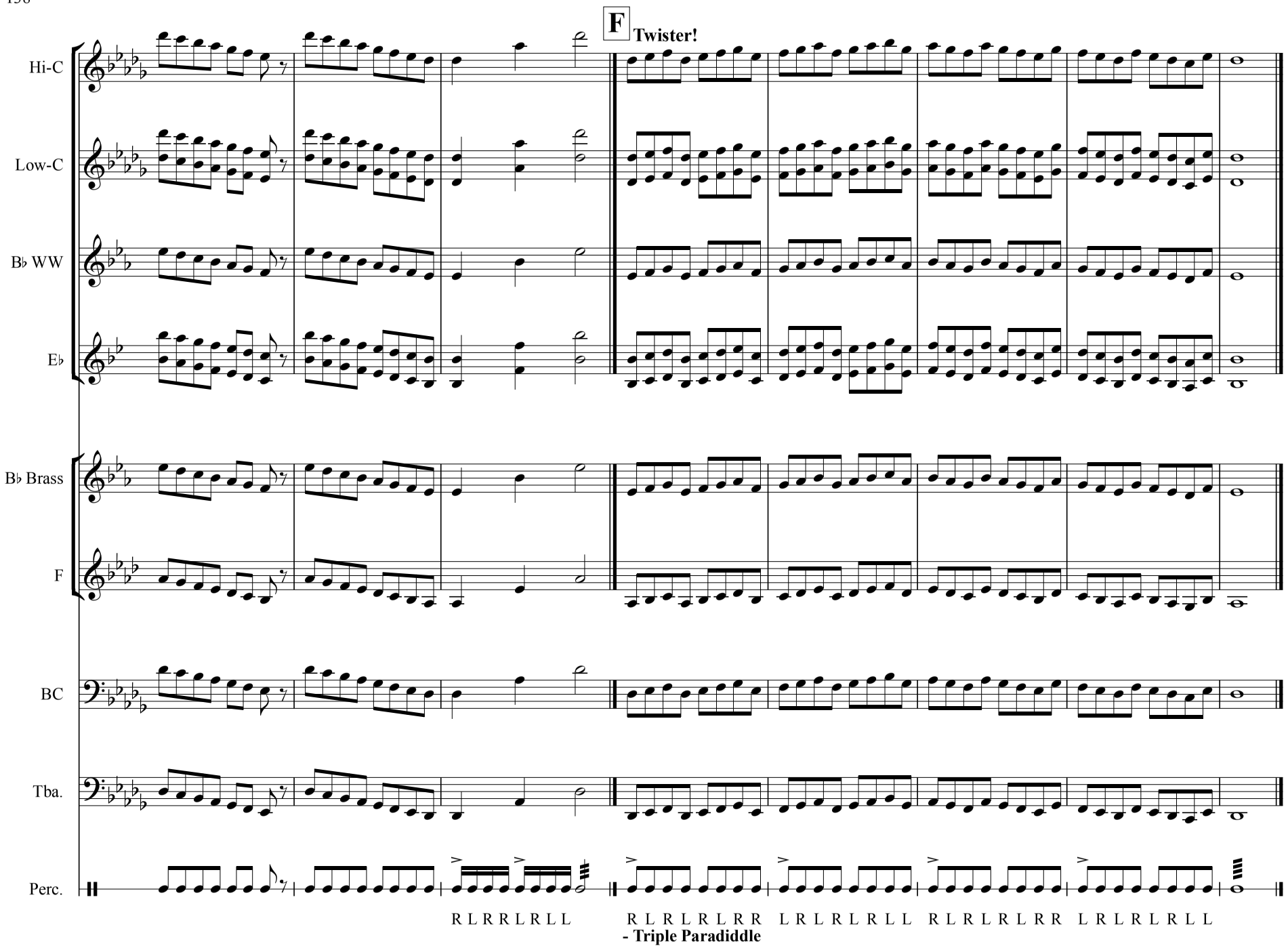
E **Db Concentration - UP** ***(LV 2 - Combine with DOWN)***



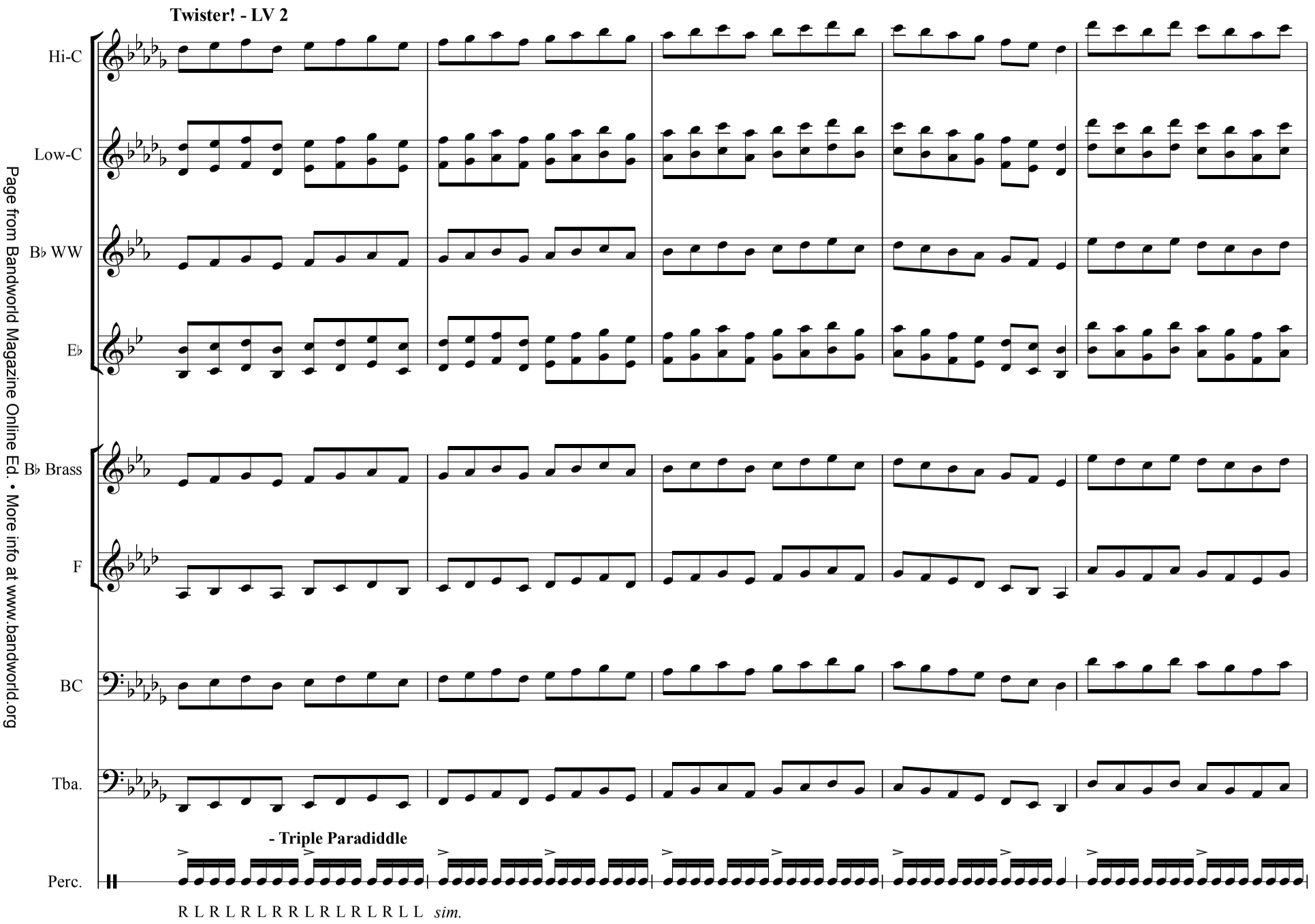
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



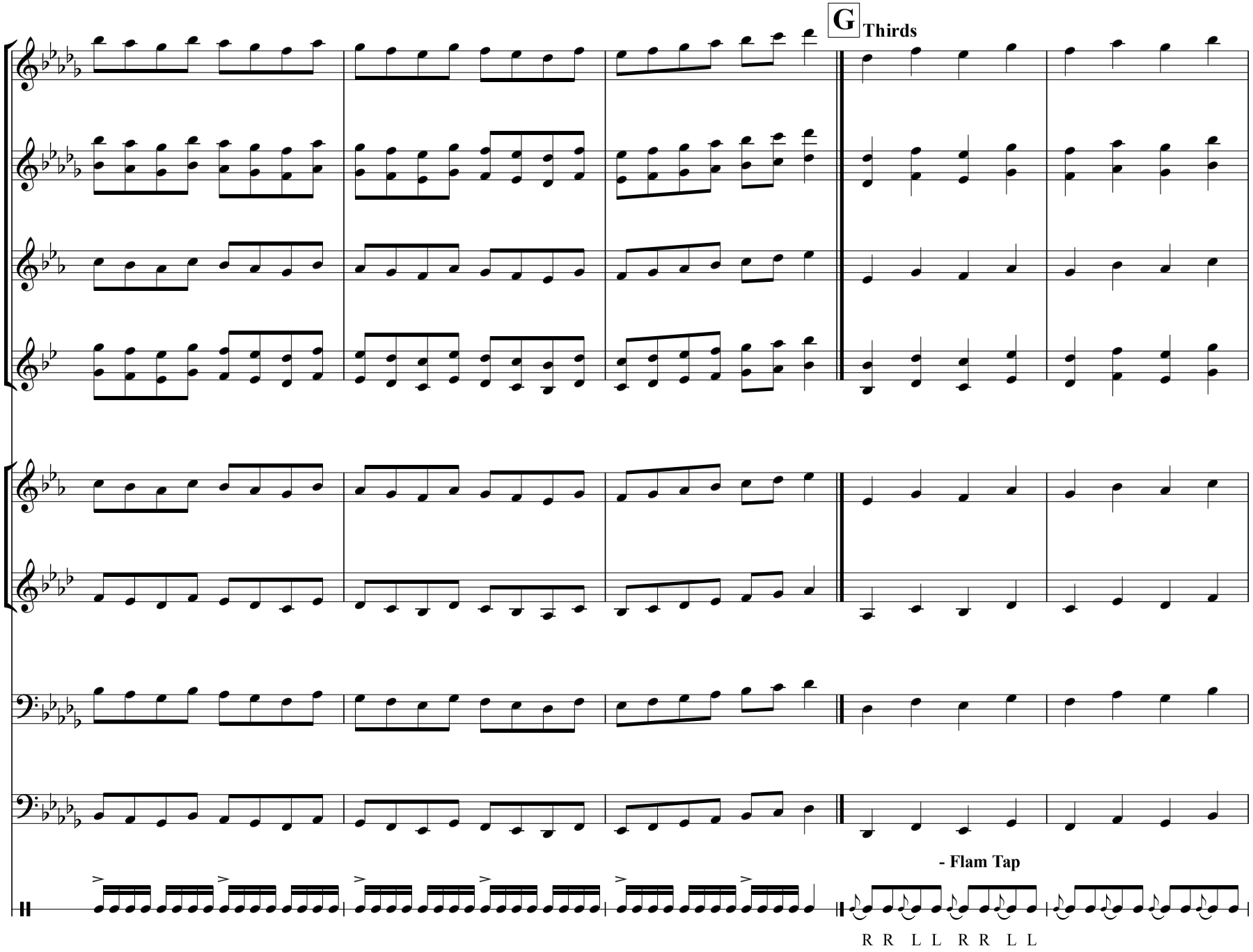
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



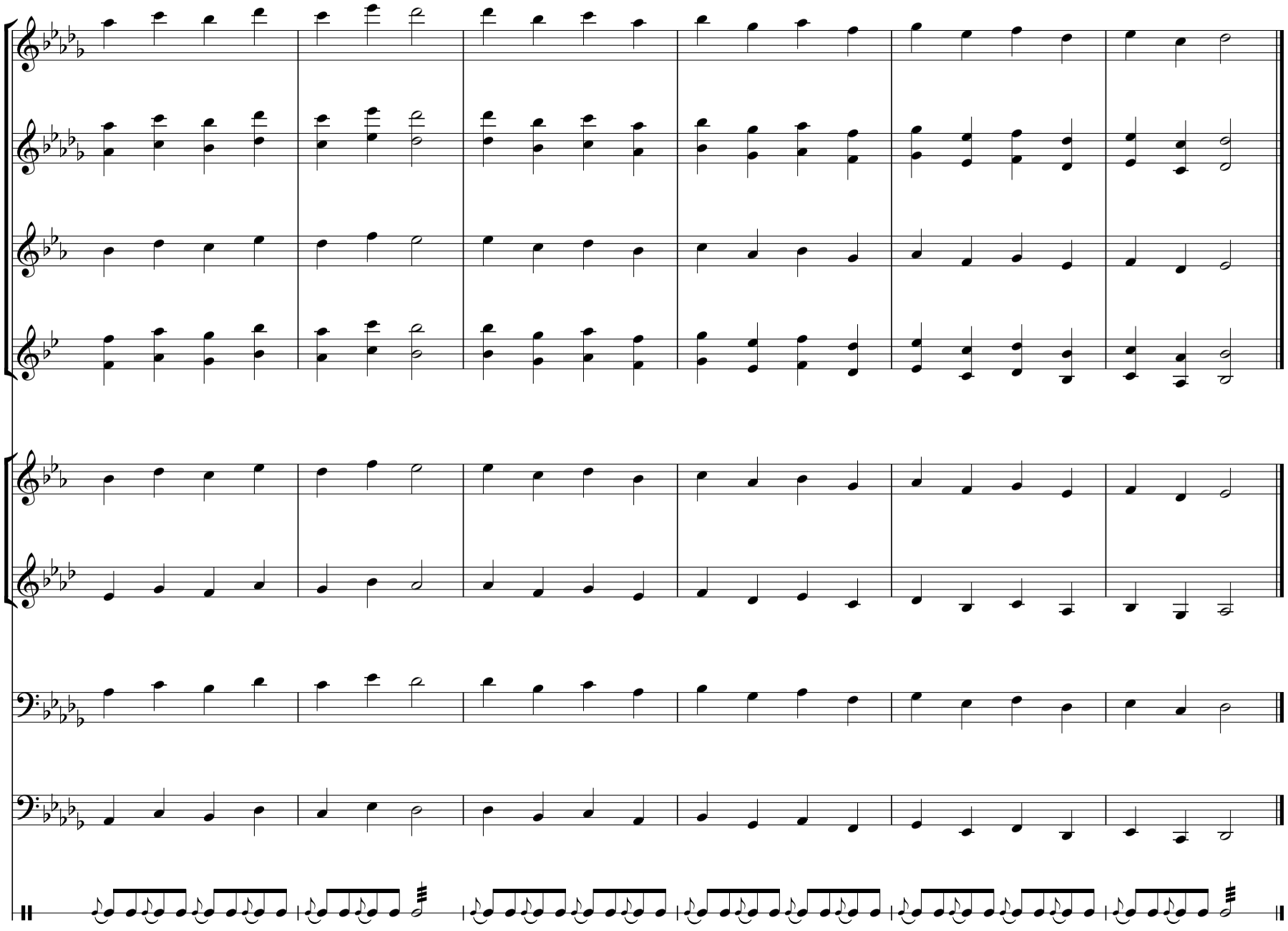
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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



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



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

H **Triplets**

I **Chords (pick one)**

Hi-C

Low-C

B♭ WW

E♭

B♭ Brass

F

BC

Tba.

Perc.

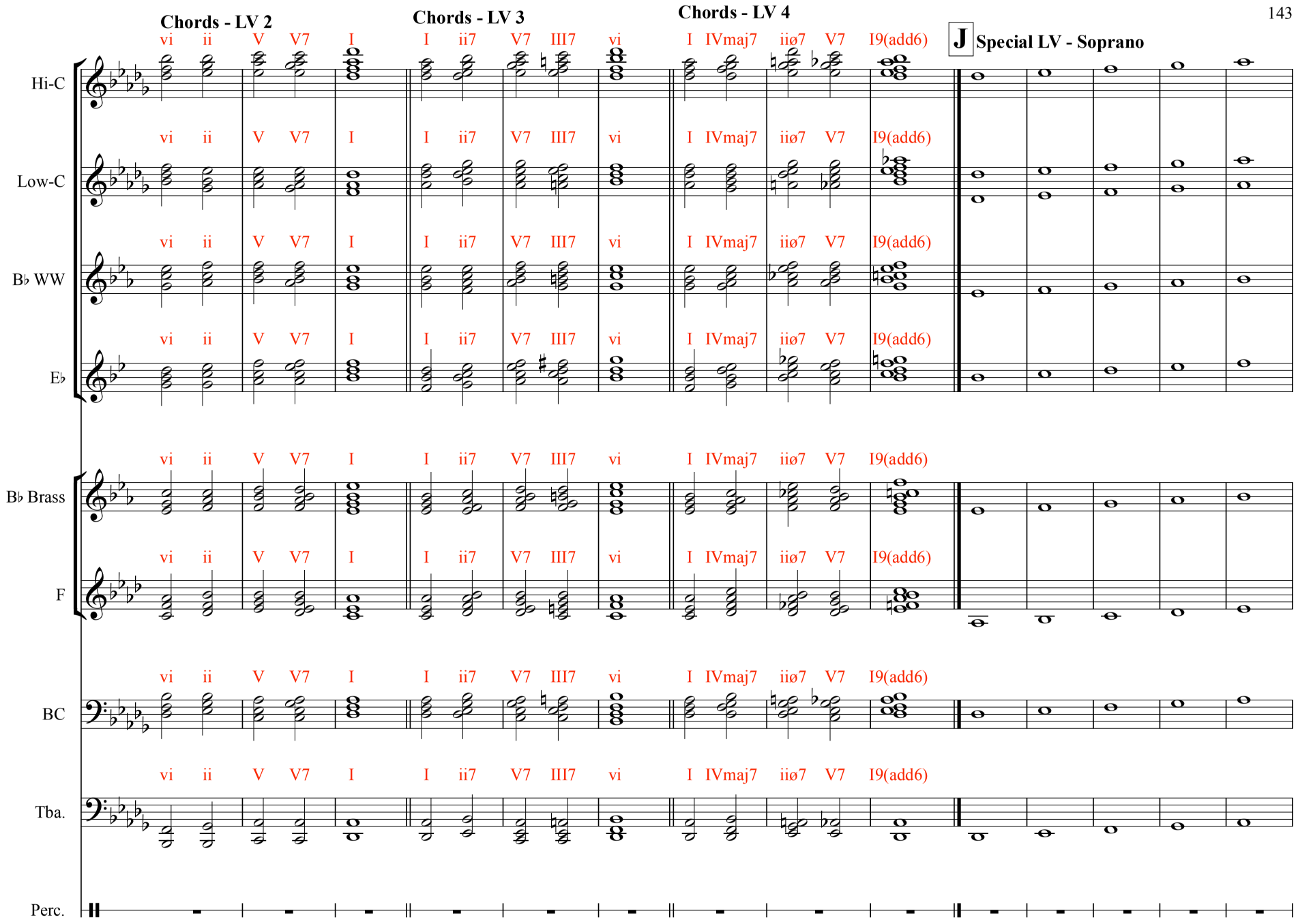
I IV I V I

(Play on a mallet instrument for Chords

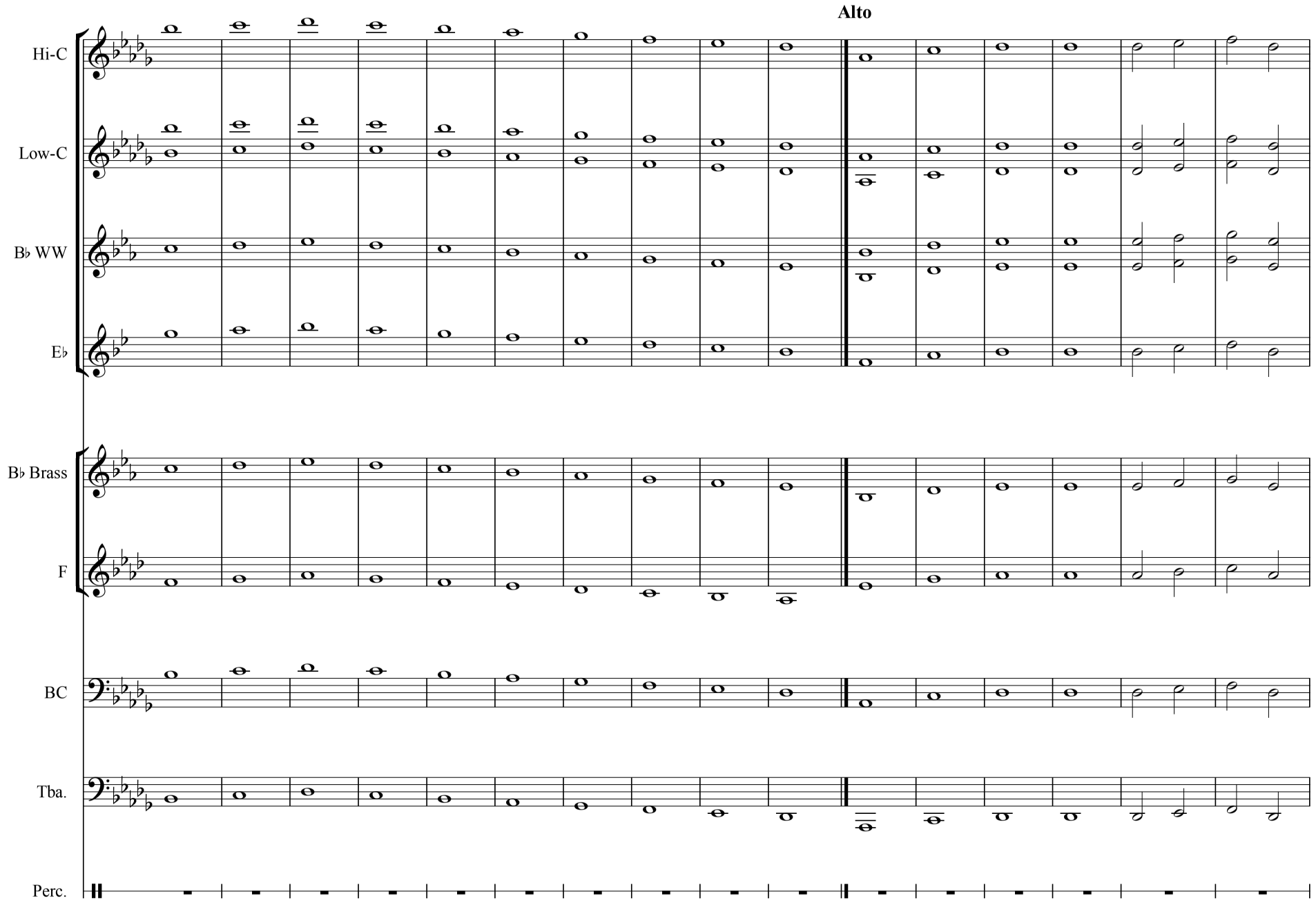
R L R L R L R L R L R L R L R L *sim.*

- Flam Accent

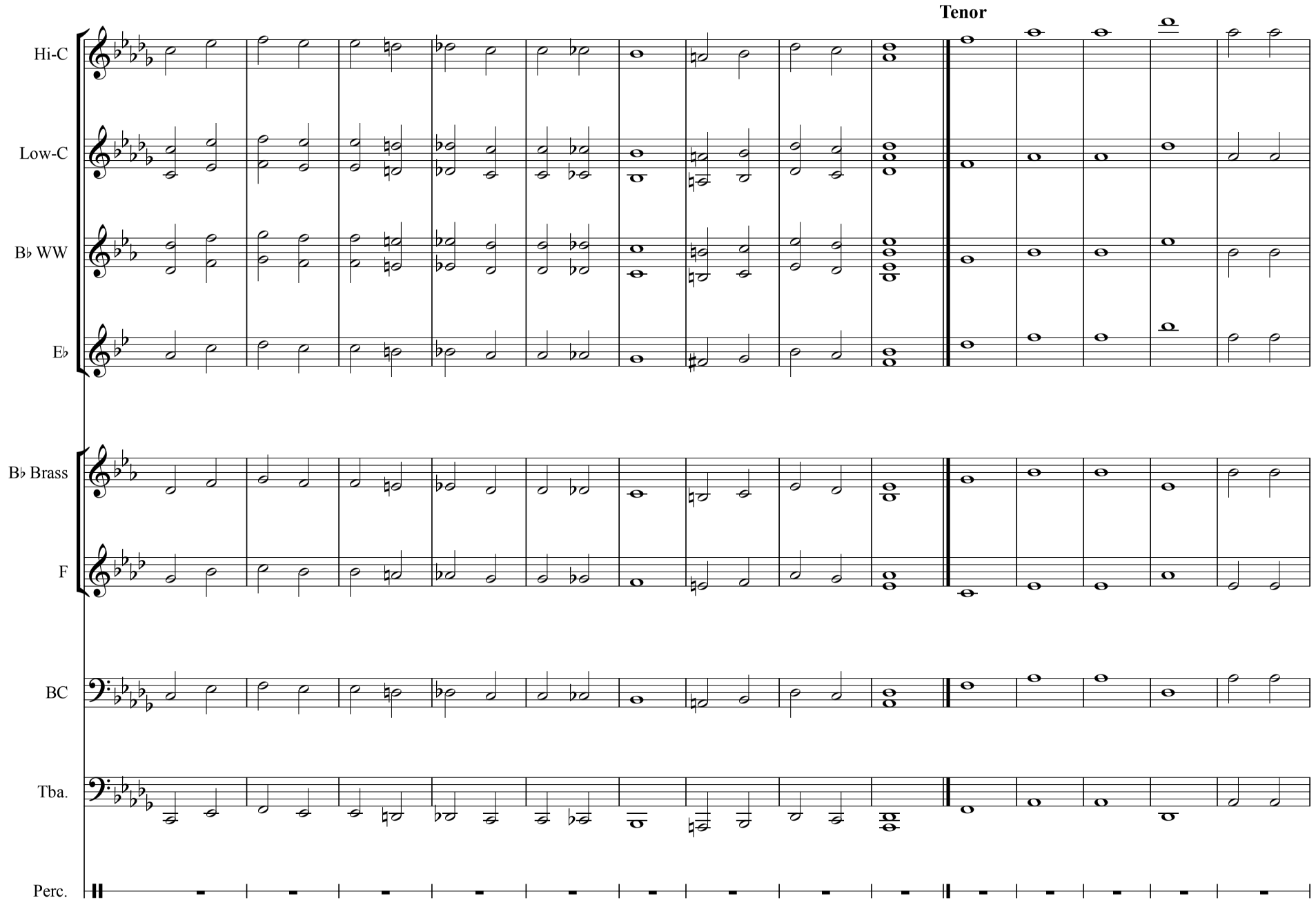
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



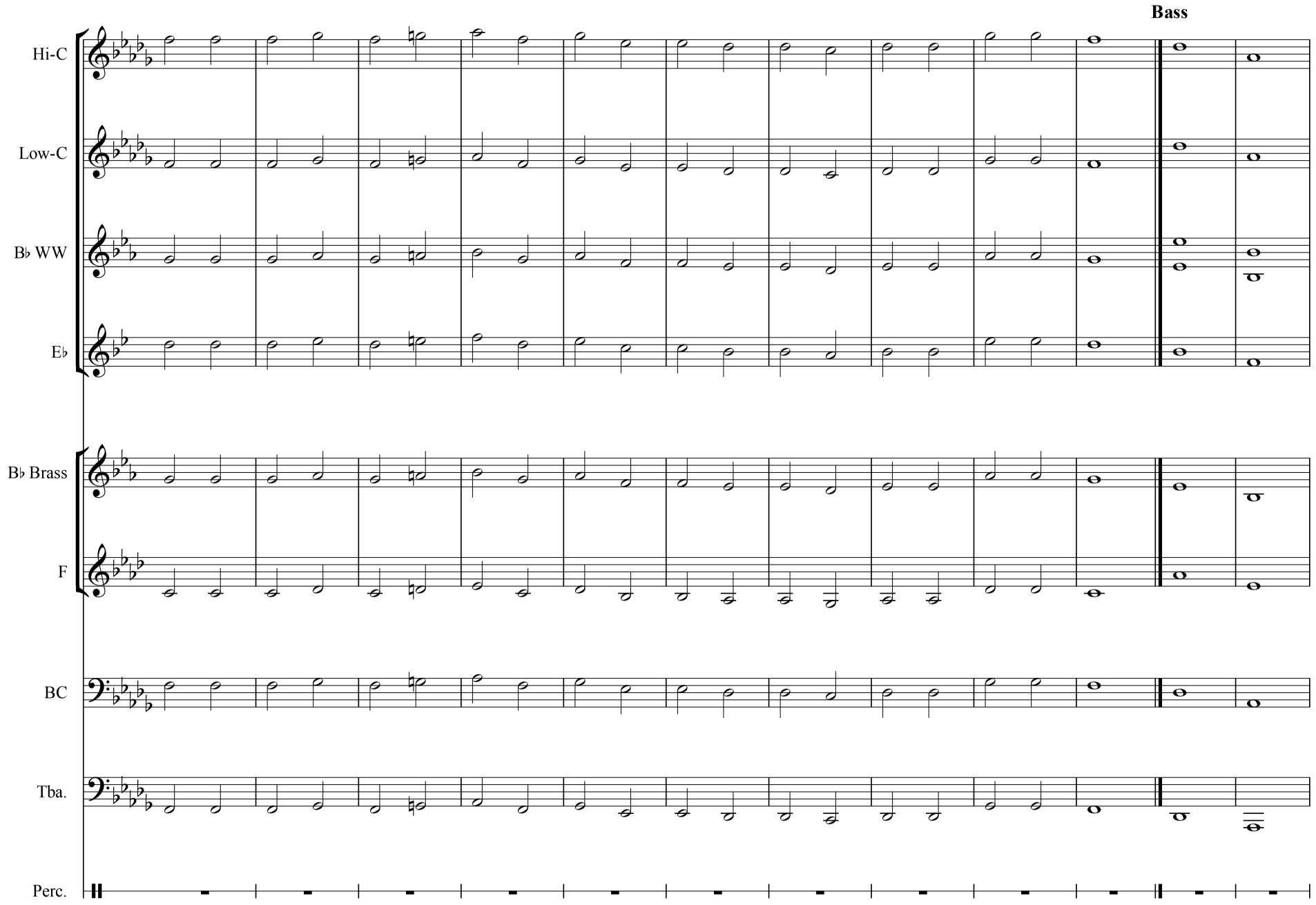
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



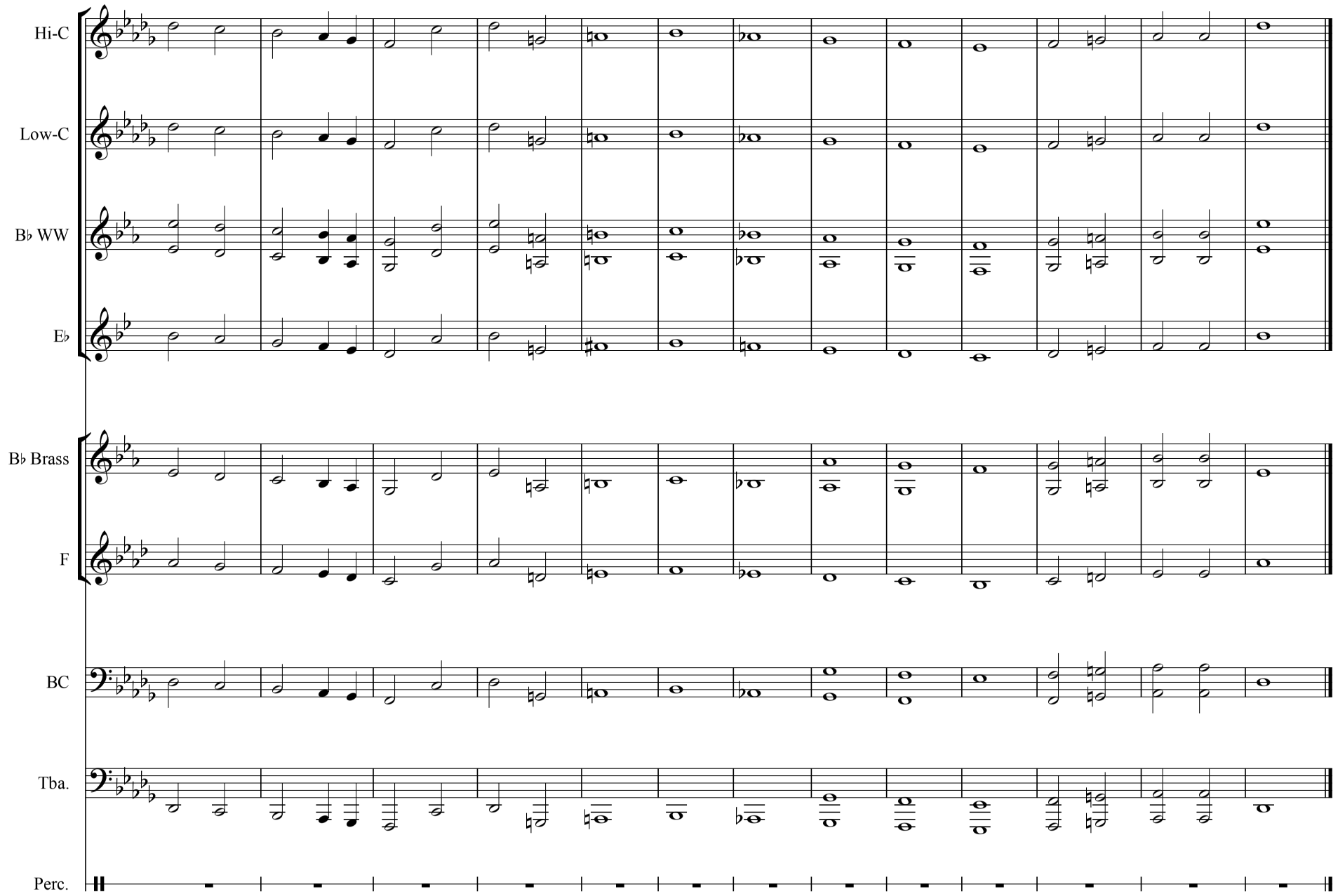
Page from Bandworld Magazine Online Ed. • More info at www.bandworld.org



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



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



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