An Introduction To

Foundations For Superior Performance

A New Warm-Up and Technique Method For Band
Year Two Through High School

Richard Williams & Jeff King

The purpose of this method book is to provide a comprehensive and sequential collection of warm-ups, scales, technical patterns, chord studies, tuning exercises, and chorales for concert band.

The Foundations book is designed to help structure the daily rehearsal and advance the performance level of the ensemble. The primary goal is to offer a framework of exercises and routine drills that will facilitate the mastery of essential playing fundamentals. Different levels of skill requirements have been integrated into the book to meet the needs of the inexperienced player and at the same time challenge the most advanced high school player.

The musical studies in this book are designed to target the following areas of student performance: Sound (tone production), Articulation (styles and concepts), greater Flexibility, Agility, and Endurance, increased Range, individual and ensemble Listening Skills, Technique in all twelve major and minor keys, and a basic understanding of Music Theory.

Foundations For Superior Performance is organized into three large sections with an appendix:

Section 1: Warm-Ups

- Concert F Around the Band (listening drill and rehearsal technique) • Articulation Exercises
- Long Tones • Warm-Up Sets 1 through 4 (flexibility studies and technical patterns)

Section 2: Technique

- Major and minor scales • Mini-Scale • Scale Patterns • Scale in Thirds
- Interval Study • Triad and Chord Studies

Section 3: Chorales and Tuning Exercises

- Interval Tuning • Chord Tuning • Chorales in the keys of concert B♭, F, E♭, C, cm, G, gm, and A♭

Appendix

- Circle of Fifths • One Octave Scales and Arpeggios • Full Range Scales • Chromatic Scales
- Major, Minor, and Inversions of the Chord Circle and Theory with chord and fingering charts
Conductor's Instructions

Concert F Around The Band

Divide the band into various sections or groups for the listening drill Concert F Around The Band. Each instrument will play concert F in their middle register. Here are some possible groupings (if you want to include the percussion, place mallets in the flute/oboe group):

Example 1:
- Group 1 - tuba
- Group 2 - euphonium
- Group 3 - trombone
- Group 4 - French Horn
- Group 5 - trumpet
- Group 6 - saxophones
- Group 7 - bassoon, bass clarinet
- Group 8 - clarinet
- Group 9 - flute, oboe

Example 2:
- Group 1 - tuba, baritone sax
- Group 2 - euphonium, trombone, tenor sax, bassoon
- Group 3 - French Horn, trumpet
- Group 4 - alto sax
- Group 5 - clarinet
- Group 6 - flute, oboe

Example 3:
- Group 1 - tuba
- Group 2 - euphonium, trombone, tenor sax
- Group 3 - baritone sax, bassoon
- Group 4 - French Horn, alto sax
- Group 5 - trumpet
- Group 6 - clarinet
- Group 7 - flute, oboe

After you have decided which grouping will be used, have the students stand or raise their hands so that they can visually see where the sections are seated in the ensemble.

Start the concert F exercise with a whole-note ($ \frac{4}{4}$) and work for the following concepts:

- Hand off each note without creating "holes" between the attacks
- Match the primary parts of each note (attack-sustain-release)
- Match intonation, intensity, volume, tone quality, and the "body of sound"
- Be aware of the different colors (timbres) of the instrument groups and their location in the room
- Listen from the bottom groups and balance low-middle-high

After the whole-note has been successfully passed around the room, proceed to half-notes, quarter-notes, and so on to sixteenth-notes. Vary the articulations (tenuto, staccato, accents, etc.).

This method of grouping will be used to practice different musical concepts. Various styles, rhythms, dynamics, articulations and chords may be drilled in this manner.

As you play the exercise, keep the following concepts in mind:

- Match the primary parts of each note (attack-sustain-release)
- Work for a smooth "block" shape to each note (no bumps in the sound)
- Hand off each tenuto note (full value) without creating "holes" between the attacks
- Match intonation, intensity, volume, tone quality, and the "body of sound"
- Be aware of the different colors (timbres) of the instrument groups and their location in the room

Example of conductor's instructions and student page (French Horn) for the listening drill "Concert F Around the Band".

Example 1:

Group 1 - tuba
Group 2 - euphonium
Group 3 - trombone
Group 4 - French Horn
Group 5 - trumpet
Group 6 - saxophones
Group 7 - bassoon, bass clarinet
Group 8 - clarinet
Group 9 - flute, oboe

Example 2:

French Horn

Example 3:

Group 1 - tuba
Group 2 - euphonium, trombone, tenor sax
Group 3 - baritone sax, bassoon
Group 4 - French Horn, alto sax
Group 5 - trumpet
Group 6 - clarinet
Group 7 - flute, oboe

Focuses attention on these concepts

Students transpose concert for their instrument

Concert F Around The Band

Each instrument will play concert F in their middle register. As a French Horn player, you will need to transpose the concert F in measure one to your instrument's pitch in measure two.

The transposition for French Horn is up a perfect fifth. The lower octave may be used for a more comfortable playing range (down a perfect fourth).

Your director will divide the band into various sections or groups for the listening drill Concert F Around The Band.

Once the instruments have been placed into groups, write the name of the instrument(s) in the appropriate box below (every box may not be used).

This method of grouping will be used to practice different musical concepts. Various styles, rhythms, dynamics, articulations and chords may be drilled in this manner.
A Study in Styles is an explanation and graphic representation of the various note lengths employed in the articulation exercise at the bottom of the page.

### Articulation Exercises

**French Horn**

#### Articulations: A Study in Styles

- **Four connected quarter-notes (tenuto).** The sound of one note "-touches" the next note.
- **Four quarter-notes in "lifted" style.** The attack is the same as tenuto, but the end of the note is tapered.
- **Four quarter-notes "lifted and short" (staccato).** Separated and detached (half full value).
- **Eighth-notes in connected style.**
- **Eighth-notes in lifted and short style.**
- **Eighth-note triplets in connected style.**
- **Eighth-note triplets in a detached style (bounced).**
- **Sixteenth-notes in a connected style.**

#### Articulation Exercise on Concert F

_**Use lower octave for a more comfortable playing range.**_

*Opt. ending on whole note*

Articulation exercise designed to give students the opportunity to match attacks & releases in different styles and rhythms. This exercise can be practiced with the "Around the Band" technique.
Listening exercise/long tone designed to match tone quality of notes as the scale descends.

Measure numbers for more effective rehearsals.

Rests included to listen for releases (count 1)

Two & four mallet options

Optional octaves for French Horn
Remington-type long tones divided into four sections.

rests included to listen for releases (count 3)

octave options for French Horn

two snare patterns: varied difficulty levels
Long tone exercise focusing on the interval of a 1/2 step. The melodic pattern descends a 1/2 step every two measures, eventually covering an octave.

Rests included to listen for releases (count 4)

Woodwinds use standard and appropriate chromatic fingerings

Optional octaves for French Horn

Two or four mallet technique

Two snare patterns: varied difficulty levels

Accidental notes written enharmonically
Advanced long tone exercise. Intervals expand outward from concert F to eventually cover a perfect 5th.

Advanced long tone exercise. Intervals expand outward simultaneously with another instrument or part.

Snare drum exercise; check pattern first.

Two or four mallet technique.
The Warm-Up Sets

There are four warm-up sets with five options for each set. The options get progressively more difficult, however, students of lesser experience can play the easier options while the more experienced players can move to the more difficult options. Mallet and snare warm-ups have been integrated into each option.

The warm-up sets will allow the director to achieve the following:

• Warm-up each instrument in the best possible manner
• Vary the day-to-day warm-up routine (20 different options)
• Assess and hear all students at the same time
• Provide material for all levels of experience
• Different warm-up goals may be achieved simultaneously - making the most of the rehearsal time

The following outline shows the content (structure) of each warm-up set:

**Option 1**
Unison lip slur for woodwinds, brass, and mallets
Snare drum plays the easiest pattern

**Option 2**
Flutes play "lip slur" on harmonics
Clarinet play "lip slur" as a register study
Saxophones and Double Reeds play octave slurs
Brass continue the same lip slur
Snare and Mallets play a more advanced pattern

**Option 3**
Woodwinds and Mallets play technical pattern
Brass continue the same lip slur
Snare drum moves to a more advanced pattern

**Option 4**
Woodwinds continue same technical pattern
Brass play a more advanced lip slur
Snare and Mallets progress to an even more advanced pattern

**Option 5**
Woodwinds continue same technical pattern
Brass play a more advanced lip slur
Snare and Mallets progress to the most advanced pattern
Option 1 is the most basic unison lip slur for all wind instruments and mallets.

French Horn play a "true" lip slur by using the B♭ horn (trigger)

basic snare pattern

measure numbers for more effective rehearsals
Option 2 provides each student with an instrument-specific warm-up.

Woodwind players who are not ready to attempt these exercises may continue to play option 1.

- Flutes play harmonics
- Clarinets play register study
- Saxophones and double reeds play octave slurs
- Brass continue to play basic lip slur
- Mallets and snare patterns are more challenging
Option 3 allows the woodwinds to work their technique.

Woodwind players who are not ready to attempt these exercises may continue to play option 1.

- woodwinds play ascending and descending chromatic scales
- brass continue to play basic lip slur
- mallets unison with woodwinds
- snare pattern is more challenging
Option 4 continues to work woodwind technique (less advanced WW players may remain on option 1).

Brass now advance to a more difficult lip slur (less advanced brass players may remain on option 1-3).
Option 5 continues to work woodwind technique (less advanced ww players may remain on an earlier option).

Brass advance to the most difficult lip slur in this set (less advanced brass players may remain on an earlier option).

- Woodwinds continue ascending and descending chromatic scales
- Brass lip slur allows for more flexibility and range
- Four mallet technique (less advanced players use earlier options)
- Snare pattern is more challenging (less advanced players use earlier options)
Warm-Up Set 2-Option 1

Set 2 is based on an ascending lip slur with a slightly wider range.
Option 1 is the basic slur in all wind instruments.
Option 2 is instrument-specific.

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Warm-Up Set 2-Option 2

- Flutes play harmonics
- Clarinets play register study
- Double reeds and saxophones play octave slurs
- Snare patterns focus on rolls
Warm-Up Set 2-Option 3

Option 3, 4, and 5 - woodwinds play a descending and ascending chromatic pattern. Brass lip slur expands range.

Warm-Up Set 2-Option 4

Warm-Up Set 2-Option 5

snare and mallet patterns increase in difficulty
Warm-Up Set 3-Option 1

Set 3 is based on a descending lip slur with greater flexibility.

Option 1 is the basic slur in all wind instruments.
Option 2 is instrument-specific.

Warm-Up Set 3-Option 2

Flutes play harmonics.
Clarinets play register study.
Double reeds and saxophones play octave slurs.
Snare patterns focus on flams.

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Option 3, 4, and 5 - woodwinds play a mini-scale pattern. Brass lip slur requires greater flexibility and range.

- Snare and mallet patterns increase in difficulty
- Brass lip slur skips a harmonic (very challenging)
Set 4 starts with the 7th valve combination/position to facilitate brass range building.

Option 1 is the basic slur in all wind instruments.

Option 2 is instrument-specific.

- Flutes play harmonics
- Clarinets play register study
- Double reeds and saxophones play octave slurs

**Warm-Up Set 4-Option 1**

**Warm-Up Set 4-Option 2**
Option 3, 4, and 5 - woodwinds play a mini-scale pattern an octave higher than in Set 3. Brass lip slur expands range and flexibility.
Sample pages of French Horn technique in concert F.
All twelve major and minor keys are covered in the Foundations series.

Technical Exercises in the Key of C (Concert F)

- Major Scale
- Natural Minor
- Harmonic Minor
- Melodic Minor
- Mini-Scale & Tonic Arpeggio
- Scale Pattern 1

Articulation patterns provided to vary practice routine.

Optional practice suggestions.
all technique exercises
fully scored

practical alternate melodies
in upper range

French Horn

Scale Pattern 2*

Scale in Thirds*

Interval Study

Triads of the C Scale

Chord Study 1*

Chord Study 2 - articulations

cue notes provided to
make exercises more range
accessible

divide the ensemble into
parts or sections

resource for teaching chord
quality and structure
Sample pages of mallet technique in concert F from the percussion book.

Technical Exercises in the Key of F

Major Scale

Natural Minor

Harmonic Minor

Melodic Minor

Mini-Scale & Tonic Arpeggio

Scale Pattern 1

Scale Pattern 2

Mallets

Scale in Thirds

Interval Study

Triads of the F Scale

Chord Study 1

Chord Study 2

two and four mallet options

sticking included
Sample pages of snare drum technique from the percussion book.

The snare exercises progress from easy to more advanced.

Each technical exercise in the wind books correspond to a full page of exercises for snare drum.
Sample scores of interval tuning in concert F.
Divisi parts may be assigned between sections or within sections.
These exercises may be practiced with the "Around the Band" technique.

Interval Tuning 1- major thirds, perfect fourths and fifths from tonic

Interval Tuning 2- major thirds above a moving root progression (I-IV-V-I) ends with a perfect octave

Interval Tuning 3- perfect fifths above a moving root progression (I-IV-V-I) ends with a perfect octave
Chord tuning based on the I-IV-V7-I chord progression.
Tuning from tonic, then adding the fifth and finally the third.
Cued notes included in student books to complete the harmony (cues can be used for reference or performance).

Chord Tuning in Concert F

French horn example shows:
- divided parts
- all chord members labeled (root-third-fifth)
- cue notes in shaded area

mallets and timpani integrated into exercises
Sample of fully scored chorales in concert F ranging from easy to more difficult.

short eight measure chorales very assessible range and voice leading

all parts and scores include measure numbers for more effective rehearsals

mallets and timpani integrated into all chorales
Sample of chorale melody on Bach 95.
All instruments have one statement of the melody.
The melody can then be practiced in a subdivided manner and also in short note lengths (bopped).

Chorale Melody on Bach 95

all students have an opportunity to play, hear, or even sing the melody before playing the entire chorale with full band.

Teaches students to subdivide melody.

"bopped" style focuses student awareness on attacks, rhythmic precision, and fullness of sound on short note values.
French Horn

One Octave Scales & Arpeggios
In All Twelve Major Key Signatures

Full Range Scales
In All Twelve Major Key Signatures

Chromatic Exercises

F Chromatic Scale (Concert Bb)

C Chromatic Scale (Concert F)

Full Range Chromatic

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Appendix Pages for French Horn

Every instrument in the Foundations series has a complete appendix section corresponding to this example.

Circle of Fifths

Major Arpeggios & Inversions

C Chromatic Scales

Chromatic Scales, pg 2
Many players prefer to use the B♭ horn (trigger) when they reach second line G' and continue to use it throughout the upper register.

The inside front cover of all the wind books includes an advanced level fingering chart.

The percussion book has pictures and explanations of grips for snare, mallet, and timpani.
Dear Colleagues,

As band directors in the Duncanville Independent School District (SW of Dallas, TX) we were continually looking for materials that would help us achieve the musical goals we set for our band students. Like many of you, we found ourselves writing numerous hand-outs covering basic warm-ups, scales, and technical exercises. Over the years we have refined, edited, and organized our classroom materials into *Foundations for Superior Performance*.

This method book is designed to help organize the daily rehearsal and to improve the overall performance level of the ensemble. From as little as five minutes a day, to forty-five minutes a day, this book offers the flexibility and options to fit any particular band situation. It also provides the director with the resources to meet each student on his or her own level while challenging them to reach the next level.

By using *Foundations for Superior Performance* in our district, we have found improvement in the following areas of student performance: **Sound** (tone production); **Articulation** (styles and concepts); greater **Flexibility, Agility, and Endurance**; increased **Range**; individual and ensemble **Listening Skills**; **Technique** in all twelve major and minor keys; a basic understanding of **Music Theory**.

We sincerely hope that *Foundations for Superior Performance* will help you achieve the goals you have set for your own band program.

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**Kjos** Neil A. Kjos Music Company • Publisher
4380 Jutland Drive, San Diego, CA 92117-3698