

SETTING REHEARSAL PRIORITIES

Getting the Most out of the Warm-Up Routine

Year Two through High School

Richard Williams & Jeff King

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Developing a structured routine

The routine should be 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.

Important Considerations

Many factors should be considered in developing an approach to the daily drill; the band's ability level, instrumentation, time of year, and the amount of rehearsal time will all inform the director's choices.

Once the bands' strengths and weaknesses have been assessed, prioritize musical goals:

1. Choose exercises and musical studies that will let students begin where they are, yet challenge them to reach the next level. This allows every student to work at their highest level at all times.
2. The sequence should be organized in a manner that allows the rehearsal to move quickly and efficiently from one concept/skill area to another without wasting time.
3. A variety of exercises and drills constantly requires students to apply general playing concepts to new settings.

A Typical Rehearsal Setting

From the first note of rehearsal up to working on literature for performance, the exercises and studies included in the daily drill should allow the students to warm-up both physically and mentally. Ideally, these studies should build both playing skills and musical concepts which will transfer to any performance setting.

Long Tones

exercises to focus on embouchure, air, playing positions and SOUND

Warm-Up Sets

exercises to promote flexibility, range, and technique

Technical Exercises

develop technical proficiency in various keys through scale- or chord-related exercises

Articulation Exercise - Concert F Around the Band

listening drill (attack-sustain-release concepts) and style concepts

Chorales and Tuning Exercises

tuning intervals and chords - musical performance of a chorale

Band Literature for Performance

Long Tones

Most wind players would agree that starting with long tones allows the player to concentrate on a properly set, functional embouchure and the efficient use of air. Long tone exercises should focus on improving *embouchure strength*, *focus of sound*, and improved *air flow*.

Remind students to have a clear idea of the "sound" they would like to produce before they release air into their instruments. Ask students to concentrate on the following aspects of their playing technique:

- correct body and hand position
- breathing/air concepts
- crisp fingerings and slide positions
- matching intonation
- parts of the note (attack-sustain-release)
- smooth connections from note to note
- full vibrant tone (not pinched or airy)
- balance from note to note as intervals get larger

For any skill building exercise, concentrate on one or two concepts at a time. Do not overload students with too many ideas at once. Prioritize your musical goals and objectives and build slowly.

Concert F Descending

The Concert F Descending long tone is a listening exercise designed to make the student match tone qualities as the scale descends. Starting in the middle register and descending to the lower register, gives the student the opportunity to focus on their sound, pitch, and parts of the note (attack-sustain-release).

Concepts:

- Listen for unison releases on count 1
- Match tone qualities from note to note
- For a more focused low register, think "up" as the notes descend
- Teach students to *compensate* for the length of their horn as the scale descends
- After students are able to make smooth note connections and maintain a stable tone quality on exercise 2, have them slur

Concert F Descending - Clarinet/Trumpet Example

The image displays two musical examples of a descending scale exercise in treble clef with a common time signature. Example 1 is a 14-measure exercise starting on G4 (finger 1) and descending to C3 (finger 14). Example 2 is a 5-measure exercise starting on G4 (finger 1) and descending to C3 (finger 4). Both examples use quarter notes with stems pointing down.

Remington-Type Long Tone

Air flow and embouchure control are developed in various registers as intervals expand from a set pitch. This Remington-type long tone is divided up into four sections, a-b-c-d which may be played as four separate long tones or one continuous long tone.

Remington-Type Long Tone - Clarinet/Trumpet Example

1a

Musical notation for section 1a, measures 1-14. The notation is in treble clef with a common time signature (C). The melody consists of quarter notes with rests. The notes are: 1 (F4), 2 (F#4), 3 (G4), 4 (A4), 5 (B4), 6 (C5), 7 (D5), 8 (E5), 9 (F5), 10 (G5), 11 (A5), 12 (B5), 13 (C6), 14 (D6).

1b

Musical notation for section 1b, measures 1-14. The notation is in treble clef with a common time signature (C). The melody consists of quarter notes with rests. The notes are: 1 (F4), 2 (G4), 3 (A4), 4 (B4), 5 (C5), 6 (D5), 7 (E5), 8 (F5), 9 (G5), 10 (A5), 11 (B5), 12 (C6), 13 (D6), 14 (E6).

1c

Musical notation for section 1c, measures 1-10. The notation is in treble clef with a common time signature (C). The melody consists of quarter notes with rests. The notes are: 1 (F4), 2 (G4), 3 (A4), 4 (B4), 5 (C5), 6 (D5), 7 (E5), 8 (F5), 9 (G5), 10 (A5).

1d

Musical notation for section 1d, measures 1-12. The notation is in treble clef with a common time signature (C). The melody consists of quarter notes with rests. The notes are: 1 (F4), 2 (G4), 3 (A4), 4 (B4), 5 (C5), 6 (D5), 7 (E5), 8 (F5), 9 (G5), 10 (A5), 11 (B5), 12 (C6).

Concepts:

- Listen for unison releases on count 3
- Balance (sound and volume) as intervals get larger

Rehearsal Suggestions:

- Woodwinds play - brass buzz on mouthpieces (simultaneously or follow the leader every two measures)
- Have trombones use glissando technique for better pitch and use of air

Chromatic-Based Long Tone

This long tone exercise focuses on the interval of a 1/2 step - the melodic pattern descends a 1/2 step every two measures, eventually covering an octave. The length of this long tone allows younger players to build their endurance in a comfortable range.

Chromatic Based Long Tone - Clarinet/Trumpet Example

Concepts/Rehearsal Suggestions:

- Listen for unison releases on count 4
- Stress enharmonic spellings
- Make precise note changes during slurs
- Woodwinds play - brass buzz on mouthpiece
- Make sure woodwinds use standard and appropriate chromatic fingerings
- Vary rhythms on each pitch (subdivide into quarter-note or eighth-notes)

Integrating the Percussion into Long Tones

Depending on the director's preference, the percussion section can accompany the band during long tone drills. Below is an example of how this can be accomplished in the chromatic-based long tone.

- Two or Four Mallet Pattern: Work for evenness on these alternating independent strokes. Relax the wrist and avoid "pounding" the bars.

- Snare patterns 1 and 2: In these eighth and sixteenth note timing patterns, follow the stickings exactly. These exercises help to develop "flow-sticking" patterns.

6 Long Tones cont.

Advanced Long Tone

This advanced long tone exercise expands outward from concert F to eventually cover a perfect 5th above and below concert F. Listen and stress precise interval tuning. The intervals have been labeled for theory use.

Flute Example

Advanced Long Tone

intervals of a minor 2nd

intervals of a major 2nd

intervals of a minor 3rd

intervals of a major 3rd

intervals of a perfect 4th

intervals of an augmented 4th

intervals of a perfect 5th

The exercise consists of four staves of music in treble clef with a common time signature. Each staff contains two measures of music. The first measure of each staff shows a pair of notes with an interval label above them. The second measure shows a whole note on the lower note. The intervals are: minor 2nd (measures 1-2), major 2nd (measures 3-4), minor 3rd (measures 5-6), major 3rd (measures 7-8), minor 3rd (measures 9-10), major 3rd (measures 11-12), perfect 4th (measures 13-14), augmented 4th (measures 15-16), perfect 4th (measures 17-18), augmented 4th (measures 19-20), perfect 4th (measures 21-22), augmented 4th (measures 23-24), perfect 5th (measures 25-26), and perfect 5th (measures 27-28).

Combination Long Tone Exercise

This combination long tone expands intervals outward simultaneously (in contrary motion) with another instrument or section. This exercise concludes with the interval of an augmented 4th which creates concert B's at the octave. Divide the band into sections or within sections for divisi parts. Each combination of instruments creates a different set of tuning and balancing challenges.

Flute Example

Combination Long Tone

intervals of a minor 2nd

intervals of a major 2nd

intervals of a minor 3rd

intervals of a major 3rd

intervals of a perfect 4th

intervals of an augmented 4th

The exercise consists of two staves of music in treble clef with a common time signature. Each staff contains two measures of music. The first measure of each staff shows a pair of notes with an interval label above them. The second measure shows a whole note on the lower note. The intervals are: minor 2nd (measures 1-2), major 2nd (measures 3-4), minor 3rd (measures 5-6), major 3rd (measures 7-8), perfect 4th (measures 9-10), and augmented 4th (measures 11-12).

Concepts:

- Balance and tune intervals
- Be careful to match the unison concert F after the interval
- Release together on count 3

Instrument-Specific Warm-Ups

Flexibility and agility are important concepts on every instrument in the ensemble. The challenge is to develop exercises that achieve different warm-up goals simultaneously - making the most of the rehearsal time. In other words, we want to:

- warm-up each instrument in the best possible manner
- vary the day-to-day warm-up routine
- provide material for all levels of experience
- access and hear all students at the same time

Brass:

Brass range and flexibility is best achieved through the performance of lip slurs. Developing a set of lip slurs that progress in range and flexibility will continually challenge your students.

General Concepts:

- Play with a full sound throughout all registers
- Slur as smoothly as possible
- When moving from note to note - keep the embouchure as still as possible
- Strive for a relaxed sound at all times
- If the more advanced slurs are being played without a characteristic sound and/or proper control - the student(s) should stay on the easier lip slurs

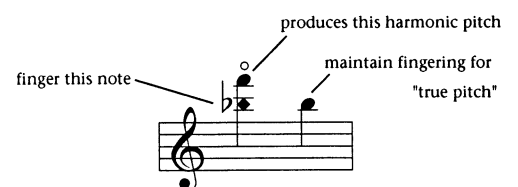
Progressive Trumpet Lip Slurs Example

Woodwinds:

Woodwind flexibility and technique can be developed while the brass are working on lip slurs. **Flute flexibility** is advanced with harmonics: register studies (clarinet) and octave slurs (double reeds and saxophones).

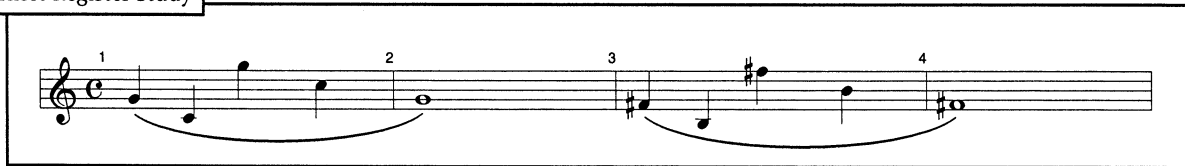
Flute Harmonic Exercise

- Avoid tightening (or stretching) the lips and do not roll in
- As you move from the non-harmonic to the harmonic, move the lips forward, across the blow hole and away from the teeth
- Strive to keep the center of the embouchure soft and keep the teeth apart
- Keep the air flowing and think "ooh" - DO NOT OVERBLOW!



Clarinet (bass clarinet) flexibility is advanced with register studies:

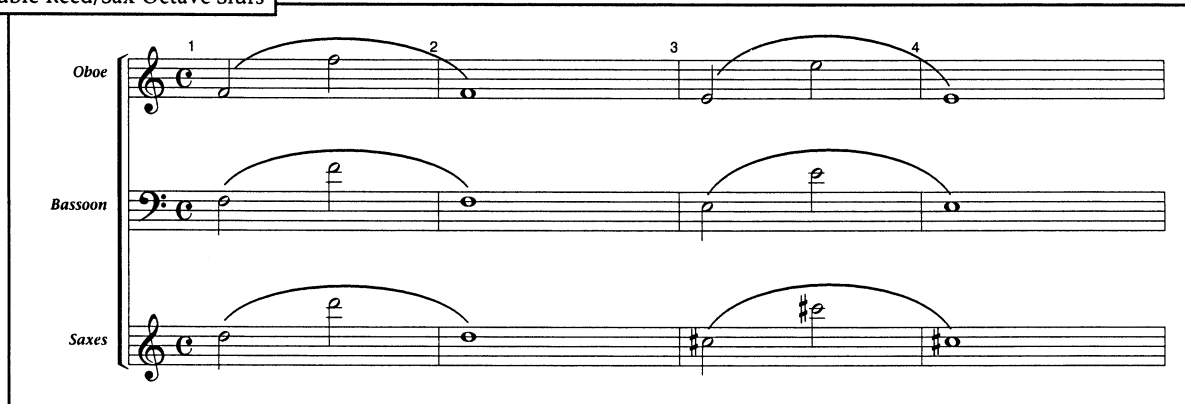
Clarinet Register Study



- When moving from note to note keep the embouchure still
- Keep the mouthpiece set securely against the upper teeth - left hand thumb pushes slightly outward
- Maintain an open and relaxed throat position in each register
- Play with a full and even tone throughout all registers
- Keep the finger and hand motion to a minimum
- Higher notes - think narrower air stream

Double Reed and Saxophone flexibility is advanced with octave slurs:

Double Reed/Sax Octave Slurs



- When moving from note to note - do not move the embouchure
- Maintain an open and relaxed throat position in each octave
- Play with a full and even tone in both octaves
- Do not clamp or pinch the reed - keep the back teeth apart
- Keep the finger and hand motion to a minimum
 - oboe - half-hole technique
 - bassoon - half-hole and flick technique
 - saxes - do not raise thumb to manipulate the octave key

Woodwind technique is practiced with chromatic and diatonic patterns - both types of exercises can be played simultaneously with the brass lip slurs.

Woodwind Technical Patterns

- Work for even and full sound on each note - matching the tone quality of the upbeat note to that of the downbeat note
- Articulate with the same strength for each note
- Balance volume of sound as scale ascends or descends
- Use appropriate chromatic fingerings
- Maintain the proper "shape" of the hands to ensure evenness of technique
- Practice in two or four measure phrases *or* stagger breathing to create one continuous phrase

After these melodic and scale patterns are "under the fingers" you may want to vary the articulations:

Articulation Patterns:

Percussion

It is equally important to warm-up the percussion. Integrating the percussion section into the daily drill not only improves their playing skills, but also requires them to organize and set up their equipment prior to the rehearsal.

Two and four mallet technique can be advanced through exercises that:

- promote connected rolls
- relaxed wrist strokes
- promote a relaxed side to side motion in large intervals
- keep the hands low to the keyboard and avoid using arm strokes

2 - 4 Mallet Progressive Warm-Up Skills

Option 1 use soft mallet and strive to connect rolls (all notes rolled)

Option 2 try to keep arm motion to a minimum - on large intervals, wrists should stay relaxed and incorporate a side to side motion

Option 3 wrist strokes (unison with woodwinds)

Option 4 chromatic scales in octaves (wrist strokes)

Option 5 keep the hands low to the keyboard and avoid using arm strokes the motion should be made with a relaxed wrist stroke

Snare technique is promoted by developing rudimental-based exercises:

- 1: Accent/Tap heights for rudimental snare drum. Strive to keep the *unaccented* notes as soft as possible. Squeeze the stick slightly on each downstroke, then immediately relax on the "innerbeats".
- 2: Rudimental roll studies. Sticking should be strictly observed - strive to keep bounces relaxed and fluid. Students should alternate between "open" bounces (doubles) and "closed" bounces (buzzes).
- 3: Flam technique. Grace note height should never rise more than an inch above the drum head. Accent heights should be relative to the speed of the exercise.
- 4: Paradiddle rudiments. Innerbeats should be played as soft as possible with a relaxed wrist. As tempo increases, double strokes become double bounces. Accent volume is relative to the speed of the exercise (slower tempos - stronger accents).

Option 1, Unison Lip Slur, four measure excerpt (concert pitch)

Option 1

- Most basic lip slur
- All wind instruments and mallets in unison
- Two measure phrases in woodwind and brass instruments
- Accent/tap height exercise for rudimental snare drum

Option 2, Woodwind-Specific Drill, four measure excerpt (concert pitch)

Option 2

- Provides each instrument with an *instrument specific* warm-up:
 - flutes-harmonics
 - clarinets-register study
 - double reeds/sax-octave slurs
 - brass-lip slur
 - percussion:
 - mallet intervals
 - snare accent/tap pattern progresses
- Woodwind players who are not ready for these exercises may continue to play option 1
- Two measure phrases in woodwind and brass instruments

Option 3, Woodwind Technical Patterns, four measure excerpt (concert pitch)

Option 3

- Woodwinds/mallets work chromatic technique
- Woodwind players who are not ready to attempt these exercises may continue to play option 1 or 2
- Brass continue basic lip slur (two measure phrases)
- Woodwinds may progress to four measure phrases depending on tempo
- Snare accent/tap pattern progresses

Option 4, Next Level Brass Lip Slur, four measure excerpt (concert pitch)

Option 4

- Woodwinds continue to work technique (same phrasing)
- Brass play a more advanced lip slur which requires greater range and/or flexibility (less advanced players remain on earlier option)
- Mallet chromatic scale in octaves, snare accent/tap pattern progresses

Option 5, Highest Level Brass Lip Slur, four measure excerpt (concert pitch)

Option 5

- Woodwinds continue to work technique (same phrasing)
- Most advanced lip slur requires even more range and/or flexibility
- Four mallet chord exercise (relaxed wrist strokes), snare plays most difficult accent/tap pattern

Mini-Scale and Tonic Arpeggio

- Slurred articulation in measure one promotes continuous air-flow which should be carried on throughout the exercise

- Double stroke notation corresponds to slurs in the wind instruments

Octaves promote relaxed wrist strokes

- These exercises work on accent/tap heights - accents are relative to tempo, but innerbeats should be played soft at *any* tempo

Exercise 1

Exercise 2

Scale Patterns 1 and 2

- Combination of adjacent-note technique and the interval of a third

- Two mallet sticking indicated and four mallet chord study

Exercise 1

Exercise 2

- These exercises for scale patterns 1 and 2 work on various roll patterns

- Split octaves for range consideration

- Double stroke sticking (two mallets) is indicated

Alternating sticking (two mallets) is indicated

Triads

- Resource for teaching chord quality and structure of triads within a given key

Allows students to *see* how thirds are "stacked" to form chords

Chord Study 1

- I - IV - V7 - I chord progression

- Alternating sticking (two mallets)
- Four mallet version (stick numbering included)

- These exercises work on ruffs - the "double" ruffs can be played *open* (double bounced) or *closed* (multiple bounced)

Exercise 1

Chord Study 2

- Divide band into sections or within the section
- This exercise makes use of every possible triad (chord quality) within the key

- Two mallet exercise or four mallet chord study

- Combination studies for the concert snare drummer

Exercise 1

Drilling Scales and Arpeggios

There is also benefit in drilling one melodic pattern in a variety of keys. Set up a structure that will allow you to move easily from one key to another without turning pages.

One Octave Scales and Arpeggios

Clarinet/Trumpet Example

Four staves of musical notation showing one octave scales in the keys of B \flat /C, F/G, C/D, and G/A. Each staff begins with its key signature and contains a single melodic line.

- Follows the Circle of Fourths/Fifths
- Transposing instruments have the concert pitch labeled first, then their actual key
- Easiest possible octave for every instrument
- Director may specify articulation
- Snare accompaniment patterns

Snare Drum Accompaniment Patterns

Pattern 1

Snare drum accompaniment pattern 1 in 4/4 time, featuring a sequence of eighth and sixteenth notes with articulation markings (R, L) below the staff.

Pattern 2

Snare drum accompaniment pattern 2 in 4/4 time, featuring a sequence of eighth and sixteenth notes with articulation markings (R, L) below the staff.

The two most common chromatic scales (concert B \flat and F) may be included with the major scales to cover chromatic as well as diatonic technique.

Clarinet/Trumpet/Tenor Sax Examples with Snare Drum Patterns

C Chromatic Scale (Concert B \flat)

Example of the C Chromatic Scale (Concert B \flat) for Clarinet/Trumpet/Tenor Sax. The top staff shows the melodic line with fingerings 1-4. The bottom staff shows the snare drum accompaniment with articulation markings (R, L) below the staff.

G Chromatic Scale (Concert F)

Example of the G Chromatic Scale (Concert F) for Clarinet/Trumpet/Tenor Sax. The top staff shows the melodic line with fingerings 1-7. The bottom staff shows the snare drum accompaniment with articulation markings (R, L) below the staff.

Articulation

A Study in Styles is an explanation and graphic representation of the various note lengths employed in the articulation exercise below. The articulation exercise is designed to give students the opportunity to match attacks, note lengths, and releases in different styles and rhythms. Another goal of this exercise is to establish a concise and consistent working vocabulary between the director and students in regards to style and articulation.

Once these articulation concepts have been established, transfer and relate these techniques to your band literature.

Concepts/Rehearsal Suggestions:

- Start with medium to slow tempos and gradually increase as the students become more proficient
- Optional endings provide the opportunity to master easier material before advancing to the more demanding rhythms and articulations
- Students should tongue each unison concert F in the same place on the reed or mouth
- Maintain a consistent air stream within each style - do not breathe between lifted notes in this exercise
- Make sure the embouchure does not move during articulations
- Strive to maintain a consistent and characteristic tone quality on every note - do not let the varying articulations or rhythms affect your sound

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

The articulation exercise should become a dictated drill after the initial instructional period.

Around The Band Technique

This exercise is designed to promote listening skills by introducing various musical concepts and passing them from one instrument, one section, or one individual to another throughout the entire band. By using this technique, students will learn to listen better within their section and across the band. Ideally, we want to create critical listeners who are able to apply these skills to their band literature.

How to begin:

Depending on the band's *instrumentation, size, and ability*, divide your band into various sections or groups. Groupings may change throughout the year as these factors change.

Begin with tutti and proceed through your groupings. Finish with tutti to reinforce the concepts in a full band setting.

- begin with the lower sounding instruments to higher pitched instruments (tuba to flute) - 'listen down' in order to tune notes, chords and overall balance
- begin with the higher sounding instruments to lower pitched instruments (flute to tuba) - 'listen both ways' to promote attention/concentration
- begin with the most proficient section/player to set the best example

We suggest starting this technique with a concert F whole note. Concert F puts most instruments in their middle register (French Horns optional octave choices - Saxes alt. fingerings for pitch). The percussion could roll on concert F (mallet instruments), or you can have them, as a section, *hum* a concert F.

Evaluation:

1. Did we all play the correct note and did our intonation match?
2. Were all the concert F's played with a characteristic tone quality?
3. Did the students sustain the note for the correct length? Were there spaces or holes between the groups?
4. Did we *attack, sustain*, and *release* the notes the same?
 - a) Did the note respond immediately on the *attack* (instant sound)?
 - b) Was the note *sustained* smoothly with no change in volume and intensity?
 - c) Were the notes *released* together and without any change in the sound?
5. Did we balance within the section (no individual sounds sticking out)?

Example of whole note Around the Band

The musical score illustrates the 'Around the Band' technique for a whole note. It consists of 13 measures. The instruments are listed on the left: Piccolo, Flute, Oboe, Clarinet, Alto Sax, Bass Clarinet, Bassoon, Low Woodwinds (Tenor Sax, Bari Sax), Trumpet, French Horn, Trombone, Euphonium, and Tuba. The score shows a sequence of whole notes where the instrument playing the note changes every measure, starting with the Piccolo in measure 1 and ending with the Tuba in measure 13. Vertical shaded bars highlight the notes in each measure, demonstrating the 'listen down' or 'listen both ways' concept.

The Next Level

Combining Articulation and Around the Band Technique

The *Around the Band* technique not only provides you with the opportunity to hear and evaluate all students, but reinforces the importance of each student or section in the band performing at their best. There are endless possibilities in creating exercises/drills to reinforce the technique of matching tone quality, intonation, and style.

Matching musical concepts on concert F whole notes and tenuto eighth-notes (clarinet/trumpet section)

Application to Band Literature

By simplifying a musical passage to a single pitch, the student and director are better able to focus on matching various musical components such as; rhythm, articulation, style, and tone quality across a section or the entire ensemble.

Summary

Around the Band technique, provides a method of drilling any musical concept or phrase between individuals or sections. The most important aspect in this process is to promote critical listening skills. This technique is not limited to concert F and is applicable to a wide variety of concepts:

- articulations
- rhythms
- style (*legato*, *tenuto*, lifted style, *staccato*)
- dynamics - intensity
- pitch - intonation
- tone quality
- intervals
- balance

Tuning

At this point in the rehearsal, the players and instruments should be thoroughly warmed-up. Before working on any interval/chord tuning exercises or chorales, the director may want to go through their tuning procedure.

It is important for each student to know the most appropriate tuning note(s) for their instrument.

Higher level tuning may be done by students matching one another or by matching an electronically produced pitch.

Throughout the tuning process, students should be:

- listening to their tone quality
- evaluating their intonation in relationship to another student or tone
- using their listening skills to evaluate other students in the band (tone quality, pitch, evenness of sound)

Interval Tuning

The ability to hear, play, tune, and balance intervals of a 3rd, 4th, 5th, and octave will provide the necessary skills to tune most conventional harmonies and greatly enhance the performance of band literature. These interval tuning exercises will require students to play split (divisi) parts. These exercises will also allow the director to teach theory-related concepts concerning intervals and root (chord) progressions.

Flute Example

Interval Tuning

1 Intervals from tonic (major 3rd, perfect 4th, perfect 5th)



2 Intervals of a major 3rd on the I-IV-V-I chord progression



3 Intervals of a perfect 5th on the I-IV-V-I chord progression



Exercise 1 - tune intervals of a 3rd, 4th, and 5th from tonic

Exercise 2 - tune intervals of a major 3rd above a moving root progression (I-IV-V-I, ends with a perfect octave)

Exercise 3 - tune intervals of a perfect 5th above a moving root progression (I-IV-V-I, ends with a perfect octave)

- **Concepts to work:** match pitch during unisons and strive for clear and resonant sounding intervals - listen for proper balance between the sustained note and the interval

Timpani Example

Interval Tuning

1 Intervals from tonic - major 3rd, perfect 4th, perfect 5th (tune F, Bb, D, & Eb)



2 & 3 Intervals over the I-IV-V-I chord progression (tune Eb, F, & Bb)



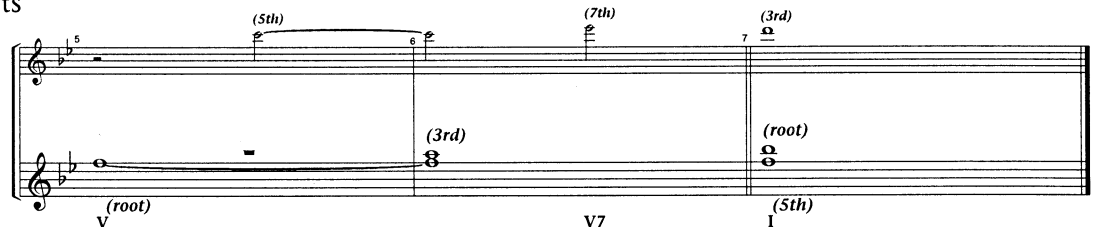
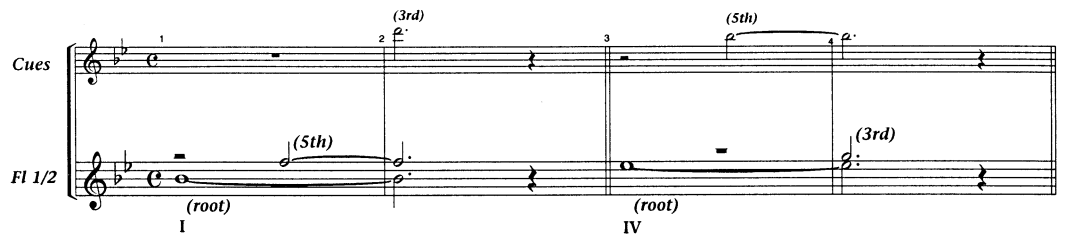
Chord Tuning

Each chord in this exercise is played starting from **tonic**, then adding the **fifth**, and finally the **third**. By tuning chords in this way, students learn the importance of establishing tonic, tuning and balancing the fifth (either above or below tonic), and finally adding the third (they should be able to hear/hum the 3rd before they play it). All of these chord tuning exercises are based on the I-IV-V7-I chord progression.

Flute Example

- **Concepts to work:** tuning across the band, *balance* between chord tones, and *theory* (chord construction)

- **Rehearsal suggestions:** students can switch top and bottom parts to create different rehearsal challenges



Chorale Melody Exercise

Playing the melody (middle staff) teaches students to always be aware of the melodic line when playing a chorale or any other type of music.

The melody is also written in a *subdivided* manner (top staff). This variation not only teaches students to feel the subdivision (inner pulse) but also encourages them to create a sense of forward motion when playing a melodic line. Subdividing the melody will also require them to direct their air "over the barline". Always be sure to practice this subdivided exercise in a smooth, connected, eighth-note style - NO HOLES BETWEEN THE NOTES!

The melody is also written in short note values or *bopped* style (bottom staff). This technique will focus the student's awareness on attacks, rhythmic precision, and fullness of sound on shorter note values. Knowing that students will want to rush this exercise, remind them that rests as well as notes need to be played full value.

Flute Example

The musical score for the Flute Example consists of three staves: Subdivision, Chorale Melody, and Bopped. The score is in 4/4 time with a key signature of one flat. The Subdivision staff shows the melody with eighth-note subdivisions. The Chorale Melody staff shows the melody with a mezzo-forte (mf) dynamic. The Bopped staff shows the melody with short note values. The score is divided into two systems, each ending with a cadence.

Rehearsal Suggestions for Playing the Chorales

Working the practice routines outlined above will greatly improve the performance level of the band as they play a chorale. Chorale playing should be the point at which all the previous skills come together. Whether you choose to vary the chorales you play over the course of the year, or just pick one to perform, the chorale should always be a musical exercise which promotes the nonverbal communication between the conductor and his or her players.

Here are some strategies to employ in your chorale practice:

- Before playing a chorale, analyze the first chord and tune the root-5th-3rd
- Have some sections or parts play sustained (as written), while others play *subdivided*, or *bopped* style
- Isolate and tune chords throughout the chorale by identifying the root-5th-3rd (especially at cadence points)
- After playing the chorale for a period of time, have the students identify who has the melodic line - then see if everyone in the band can figure out the melody on their instrument (you may have to break it down into phrases)
- Sing the chorale

Bach 95 (four measure excerpt)

The image displays a musical score for a four-measure excerpt of Bach 95. The score is arranged in a grand staff format with 15 individual staves, each representing a different instrument. The instruments listed on the left are: Flute 1/2, Oboe, Bassoon, Clarinet 1/2, Alto Clarinet, Bass Clarinet, Alto Sax 1/2, Tenor Sax, Bari Sax, Trumpet 1/2, French Horn, Trombone, Euphonium, Tuba, Mallets, and Timpani. Each staff begins with a dynamic marking of *mf* (mezzo-forte). The music is written in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The Flute 1/2 part includes fingerings (1, 2, 3, 4) and accents. The Mallets part consists of chords and single notes. The Timpani part features a simple rhythmic pattern.

Rehearsal Planning and Strategies

Given your musical goals and objectives, it will be necessary to develop an overall plan or structure that progresses from the student's current ability level to a skill level that you deem appropriate. A weekly planner (or any form you develop on your own) can provide a framework for organizing and cataloging the daily steps you take towards your ultimate performance goals. Whether you plan daily, weekly, or by grading period, is a matter of personal preference. Above all, it is most important to be flexible and to adjust your activities to meet the varied ability levels of you students.

Great care is needed in establishing musical fundamentals. You may find it necessary to constantly refocus the student's attention/concentration of the concepts behind each drill or exercise. In daily drill situations, be sure to keep the students engaged; they should not be playing on "auto-pilot." Develop exercises that have progressive levels of difficulty, which will help keep all students involved regardless of their ability levels.

As you fill out this planner (or one of your own), include as much information as possible so that your rehearsal will be carefully planned and sequentially organized. Always strive to use activities in your warm-up/drill routine that will transfer to the literature you will be rehearsing that day. In addition to assigning a basic exercise, other choices will need to be made before and during the rehearsal regarding:

- tempo
- octave choices
- articulation patterns
- pairings/grouping of instruments (divided parts etc.)
- percussion assignments
- how much of a particular study/exercise to be played for that day's rehearsal

Keeping track of the above issues will allow you to remain in touch with the group's progress, and, at the same time, provide variety in the daily rehearsal. If an exercise or a certain musical concept is weak and needs improvement, reassign that exercise, and write it in the planner on the day you plan to rehearse it again. This makes everyone accountable for the material in your daily drill, as well as serving as written documentation of the concepts/skills covered during a grading period or semester.

All of the exercises and blanks on the rehearsal planner may not be needed. The length of your rehearsal, the need to sightread material, and preparations for upcoming performances will affect the content and length of your daily drill.

In addition to your own rehearsal plan, you may want to outline the basic rehearsal schedule, including page numbers, on the board. This allows the students to move from exercise to exercise in a timely manner, and will encourage percussionists to plan their movement from instrument to instrument. You may want to preassign the percussionists to the various instruments needed (mallets, snare, auxiliary, or timpani) to save rehearsal time and to make sure that all of the students are participating. Alternatively, set up a percussion rotation so that everyone practices a different instrument on a given day.

Remember: This planner is *only* a guide and should be used as such. Modify this planner (or any planner) to fit your daily rehearsal needs.

Weekly Rehearsal Planner

Band: _____

Monday: ___ / ___		
Announcements:	Warm-Ups & Fundamentals:	Rhythm/SR/Music:
_____ _____ _____ _____ _____	Long Tones: _____ Warm-Up Set(s): _____ Technique: _____ Scales/Arpeg: _____ Artic/Con F: _____ Tuning/Chorales: _____	_____ _____ _____ _____ _____

Tuesday: ___ / ___		
Announcements:	Warm-Ups & Fundamentals:	Rhythm/SR/Music:
_____ _____ _____ _____ _____	Long Tones: _____ Warm-Up Set(s): _____ Technique: _____ Scales/Arpeg: _____ Artic/Con F: _____ Tuning/Chorales: _____	_____ _____ _____ _____ _____

Wednesday: ___ / ___		
Announcements:	Warm-Ups & Fundamentals:	Rhythm/SR/Music:
_____ _____ _____ _____ _____	Long Tones: _____ Warm-Up Set(s): _____ Technique: _____ Scales/Arpeg: _____ Artic/Con F: _____ Tuning/Chorales: _____	_____ _____ _____ _____ _____

Thursday: ___ / ___		
Announcements:	Warm-Ups & Fundamentals:	Rhythm/SR/Music:
_____ _____ _____ _____ _____	Long Tones: _____ Warm-Up Set(s): _____ Technique: _____ Scales/Arpeg: _____ Artic/Con F: _____ Tuning/Chorales: _____	_____ _____ _____ _____ _____

Friday: ___ / ___		
Announcements:	Warm-Ups & Fundamentals:	Rhythm/SR/Music:
_____ _____ _____ _____ _____	Long Tones: _____ Warm-Up Set(s): _____ Technique: _____ Scales/Arpeg: _____ Artic/Con F: _____ Tuning/Chorales: _____	_____ _____ _____ _____ _____

RICHARD WILLIAMS and **JEFF KING** worked together as band directors in the Duncanville Independent School District, one of the premier band programs in Texas. The Duncanville school system has been honored by the John Philip Sousa Foundation with the coveted Sudler Flag of Honor. Mr. Williams and Mr. King co-authored **Foundations For Superior Performance**, warm-up and technique method books for band.

Mr. Williams served as director of the DISD jazz program and taught concert band and woodwind classes at the middle school and beginning levels. During



Richard Williams

his tenure as associate band director at Duncanville's Byrd Middle School, his band received consistent superior ratings, numerous festival awards, and advanced to the Texas Honor Band finals three times. A graduate of Cincinnati College-Conservatory of Music and the University of North Texas, Mr. Williams performed as a saxophonist with the Dallas Wind Symphony, the Dallas Jazz Orchestra, the Dallas Saxophone Quartet, the Texas Wind Symphony, and the New Philharmonic Orchestra of Irving, Texas. Richard Williams passed away on August 22, 2001.

Jeff King

Mr. King is currently the director of bands at the Duncanville Ninth Grade School and an assistant band director at Duncanville High School. Prior to this, he was head band director at Byrd Middle School. His bands at Byrd earned numerous awards including two time Best In Class at the Meyerson Symphony Center, University Interscholastic League Sweepstakes every year, and advanced to the Texas Honor Band finals four times. Most recently, his ninth grade band was awarded Best In Class at the Spring 1997 Meyerson Festival. Mr. King attended Baldwin-Wallace College and Southern Methodist University where he earned a Master of Trumpet Performance degree. Mr. King is a member of the Classical Brass Quintet and the New Philharmonic Orchestra of Irving, Texas.

