

## BHS BAND WARM-UP PACKET – BASS CLARINET

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B<sup>b</sup> Clarinet Fingering Chart

<b>E</b>	<b>F</b>	<b>F<sup>#</sup></b>	<b>G<sup>b</sup></b>	<b>G</b>	<b>G<sup>#</sup></b>	<b>A<sup>b</sup></b>	<b>A</b>	<b>A<sup>#</sup></b>	<b>B<sup>b</sup></b>			
<b>B</b>	<b>C</b>	<b>C<sup>#</sup></b>	<b>D<sup>b</sup></b>	<b>D</b>	<b>D<sup>#</sup></b>	<b>E<sup>b</sup></b>	<b>E</b>	<b>F</b>	<b>F<sup>#</sup></b>	<b>G<sup>b</sup></b>		
<b>G</b>	<b>G<sup>#</sup></b>	<b>A<sup>b</sup></b>	<b>A</b>	<b>A<sup>#</sup></b>	<b>B<sup>b</sup></b>	<b>B</b>	<b>C</b>					
<b>C<sup>#</sup></b>	<b>D<sup>b</sup></b>	<b>D</b>	<b>D<sup>#</sup></b>	<b>E<sup>b</sup></b>	<b>E</b>	<b>F</b>	<b>F<sup>#</sup></b>	<b>G<sup>b</sup></b>	<b>G</b>	<b>G<sup>#</sup></b>	<b>A<sup>b</sup></b>	<b>A</b>
<b>A<sup>#</sup></b>	<b>B<sup>b</sup></b>	<b>B</b>	<b>C</b>	<b>C<sup>#</sup></b>	<b>D<sup>b</sup></b>	<b>D</b>	<b>D<sup>#</sup></b>	<b>E<sup>b</sup></b>	<b>E</b>	<b>F</b>		
<b>F<sup>#</sup></b>	<b>G<sup>b</sup></b>	<b>G</b>	<b>G<sup>#</sup></b>	<b>A<sup>b</sup></b>	<b>A</b>	<b>A<sup>#</sup></b>	<b>B<sup>b</sup></b>	<b>B</b>	<b>C</b>			

# Clarinet Trill Fingering Chart

E ♭ F    E ♭ F $\sharp$     F ♭ G $\flat$     F ♭ G    F $\sharp$  ♭ G    G $\flat$  ♭ A $\flat$     G ♭ A $\flat$

G ♭ A    G $\sharp$  ♭ A    A $\flat$  ♭ B $\flat$     A ♭ B $\flat$     A ♭ B    A $\sharp$  ♭ B    B $\flat$  ♭ C    B ♭ C

B ♭ C $\sharp$     C ♭ D $\flat$     C ♭ D    C $\sharp$  ♭ D    D $\flat$  ♭ E $\flat$     D ♭ E $\flat$     D ♭ E    D $\sharp$  ♭ E

E $\flat$  ♭ F    E ♭ F    E ♭ F $\sharp$     F ♭ G $\flat$     F ♭ G    F $\sharp$  ♭ G    G $\flat$  ♭ A $\flat$     G ♭ A $\flat$

G ♭ A    G $\sharp$  ♭ A    A $\flat$  ♭ B $\flat$     A ♭ B $\flat$     A ♭ B    A $\sharp$  ♭ B    B $\flat$  ♭ C    B ♭ C

13

B = C<sub>1</sub>    C = D<sub>b</sub>    C = D    C<sub>1</sub> = D    D<sub>b</sub> = E<sub>b</sub>    D = E<sub>b</sub>    D = E

D<sub>1</sub> = E    E<sub>b</sub> = F    E = F    E = F<sub>1</sub>    F = G<sub>b</sub>    F = G    F<sub>1</sub> = G    G<sub>b</sub> = A<sub>b</sub>    G = A<sub>b</sub>

G = A    G<sub>1</sub> = A    A<sub>b</sub> = B<sub>b</sub>    A = B<sub>b</sub>    A = B    A<sub>1</sub> = B    A<sub>b</sub> = C    B<sub>b</sub> = C

B = C    B = C<sub>1</sub>    C = D<sub>b</sub>    C = D    C<sub>1</sub> = D    D<sub>b</sub> = E<sub>b</sub>    D = E<sub>b</sub>    D = E

D<sub>1</sub> = E    E<sub>b</sub> = F    E = F    E = F<sub>1</sub>    F = G<sub>b</sub>    F = G    F<sub>1</sub> = G

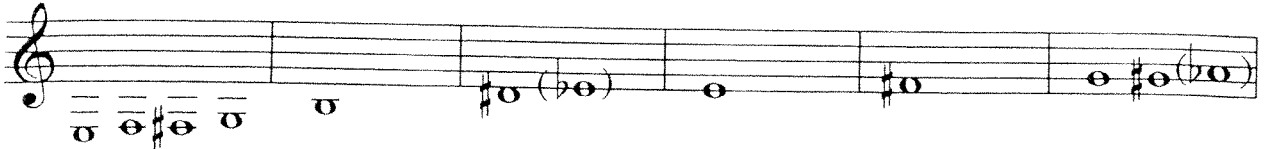


# Pitch Tendencies & Adjustments

## Clarinet

F = Flat  
 S = Sharp  
 V = Very  
 1/2H = Half hole

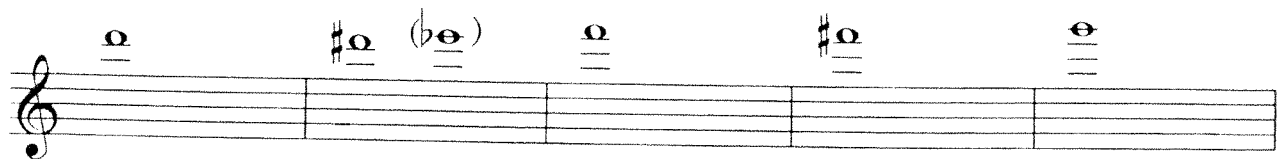
(Notes not addressed are generally acceptable)



Pitch Tendency	F	F	F	F	F	S
Adjustment	No Fingering Adjustment	1, 2, 3, 4 & RT	Use 1 & 4	none	LT1 & S1	Add 4, 5, 6



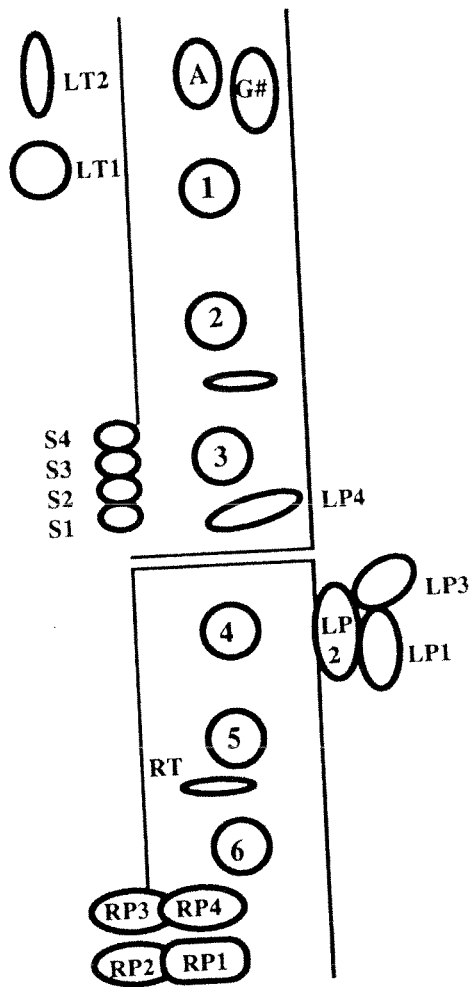
Pitch Tendency	S	VS	S	S	S	S
Adjustment	Use 3, 4, 5, 6 and RP1	Use A & S4 or 3, 4 and RP1	None	Use A & S4 or 1 & 4	None Possible shading of left hand	half hole 1



Pitch Tendency	S	S	VF	VF	F
Adjustment	half hole 1	LT1, 1/2H 1, 2, 3 and RP4	LT1, 1, 2, 3, LP4 4, 5, 6	LT1, 1, 2, 4, 5, 6, RP4	LT1, 2, 4, 5, RP4 or LT1, 1, 4, RP4 or LT1, RP4

4  
3

# Clarinet



## The Tuning Process

### Woodwinds

8  
3

Flutes and Piccolos: Play diatonically from top line F up to Bb three or four times. Tune the Bb 8 cents sharp. (Note: Bb on piccolo is not always the most centered note. If you find this to be true, tune to top line F playing up from 3rd space C three or four times. Again tune approximately 8 cents sharp.) Be aware that many piccolo and flute players tune with more air than needed. This pushes the pitch up considerably. Play with what Emory Remington called "a conversational breath." This will give you a more accurate reading. Be aware of the head joint and its adjustment, as this has a severe influence on the pitch. (Note: Bb above the staff should be well centered. Use frequent checks to see if this note stays constant.)

Oboe: Being aware of the problems that the reed and instrument present, it is still imperative that we become consistent in our approach to tuning. Play diatonically from 1st space F up to 3rd line Bb three or four times. The Bb should be slightly sharp. Then play diatonically from 3rd line Bb up to F three or four times. The F, especially the fork fingering, will be slightly sharp. If you use the regular fingering for top line F, the pitch will tend to be flat. (Note: A reed of approx. 70mm is recommended to achieve the desired pitch without squeezing.) Constantly check 2nd space A and A above the staff as this is the most centered note on the horn.

Bassoon: The instrument, reed and bocal have a great deal to do with the pitch of this instrument. Check the 2nd line Bb and 4th line F, playing to both of them diatonically from below three or four times. If these notes are not close to the required pitch immediately work with the bocals (size 00 to 4 from small to large or sharp to flat) and the reed lengths. The reed should be 2-1/8" overall and a #2 bocal on a good instrument should work best. Also be aware of the distance the reed fits on to the bocal. Too much or too little will cause the instrument to play far enough out of tune so that accurate tuning will be impossible. **It is important to note that choosing a qualified student, instrument, reed and bocal will tend to make the pitch problems less frustrating for you and your double reed players.**

Clarinet: Check 2nd line G and adjust the barrel (approx. 1/8 inch). Then check low C. If it is sharp, adjust the middle joint. Finally check 3rd space C. If this note is also sharp, adjust the bell. (Note: If this adjustment further flattens low E then disregard.) Once this is completed, play up to each note, diatonically, three or four times to insure consistency. (Note: Most student clarinets are built sharp. This is why it is imperative to secure an accurate reading on 2nd line G first.)

Alto and Bari Sax: First check 2nd line G. It should be very close to the centered pitch. Second check G above the staff. This note should register slightly sharp. Play up to these notes diatonically, from D, three or four times. (Note: Top line F sharp is the best note to check for zero tolerance.)

Tenor Sax: Follow the same procedure as alto sax. Second line G should be almost perfect and G above the staff should be sharp. (Note: 3rd line B is the best note to check for zero tolerance.)

**It is again noted that the quality of the instrument, reed, ligature and mouthpiece play a very important part in the successful development of acceptable intonation.**

# Baldwin Band - Standard warm-ups

4

## Bass Clarinet in B $\flat$ Long Tones

Breathing!      B-flat Separate      B-flat Overlap

Player 1      Player 2      Player 1      Player 2      Player 3

6      F Concert Paynter

13      B-flat Paynter (Descending)

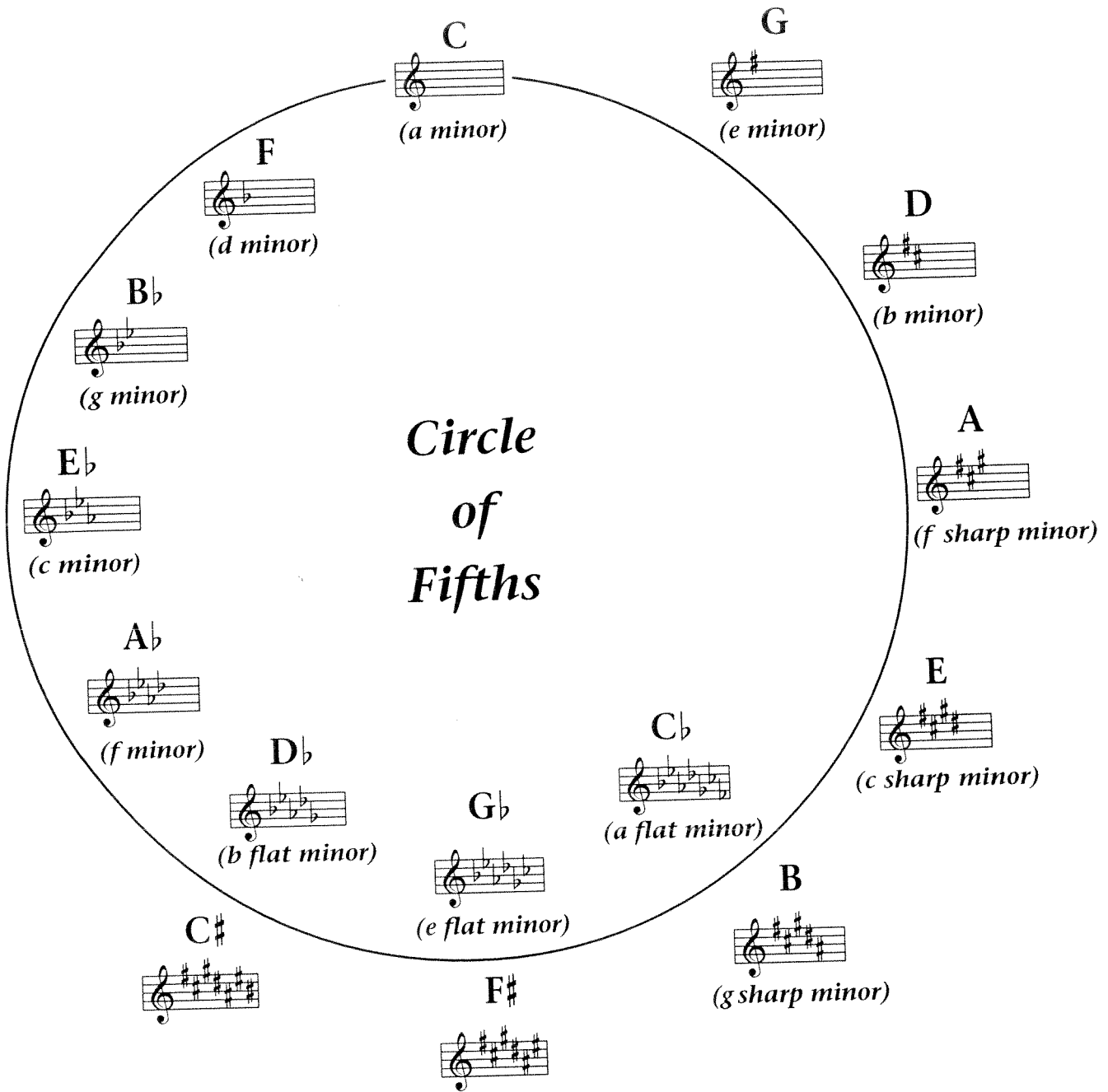
19      D Paynter (Descending)

22      F Paynter (Ascending)

25      Paynter (Skips)



# Appendix





29 **Articulation**  
 Legato ("doo")      Staccato ("dit")      Accents ("dah")      Marcato ("daht")

33 Legato/Staccato      etc.      Eight and 2 Sixteenths

36 2 Sixteenths and an eighth

37 Sixteenth Eighth Sixteenth      Triplets

39 Triplets 1 & 3      Dotted Eighth Sixteenth

41 Double Tonguing ("ta-ka" or "da-ga")

43

45 Triple Tonguing ("ta-ka-ta" or "da-ga-da" OR "ta-ta-ka" or "da-da-ga")

47

48 Add a note (etc. up & down scale)

Application Exercises (from HOULIK & LAUVER (2007), *The Complete Saxophonist*. Glenmoore, PA: Northeastern Music Publishers)  
Spoken Exercises



1 to to lu lu | 2 to lu to lu | 3 lu to lu to | 4 to to to lu lu lu | 5 to lu to

6 lu to lu | 7 let - ter let - ter | 8 tat - tle tat - tle | 9 tit - ter tat - ter | 10 low toe low toe

11 toe low toe | 12 toe toe low | 13 to - tal to - tal | 14 ti - tle ti - tle | 15 ti - tle to - tal

16 lot - ta lot - ta | 17 lid - dle lid - dle | 18 dig - gle dig - gle | 19 tic - kle tic - kle | 20 tar - ry tar - ry | 21 rat - tle rat - tle

# Flexibility

52 Lip Slur #1



56



60 Lip Slurs #2 (#4 in cut)



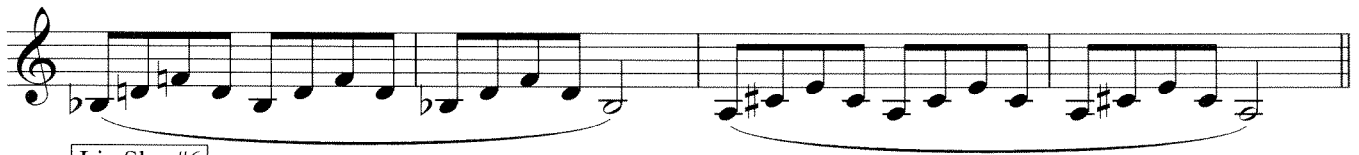
64



68 Lip Slur #3 (#5 in cut)



72

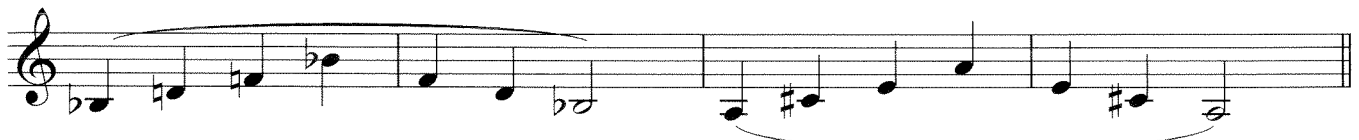


Lip Slur #6

76



80



Warm-Up Set 1



Option 1 (unison "lip slur" with brass)

Musical notation for Option 1, consisting of three staves of music. The first staff contains measures 1-5, the second staff contains measures 6-10, and the third staff contains measures 11-14. The music features slurs and fingerings (1-5) for a unison "lip slur" exercise.

Option 2 (unison register study with brass)

Musical notation for Option 2, consisting of three staves of music. The first staff contains measures 1-5, the second staff contains measures 6-10, and the third staff contains measures 11-14. The music features slurs and fingerings (1-5) for a unison register study exercise.

Options 3, 4, & 5 (technical patterns with brass lip slurs)

Articulation Patterns:

Musical notation for Options 3, 4, & 5, consisting of four staves of technical patterns. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-14. The music features slurs and fingerings (1-5) for technical patterns with brass lip slurs.

13  
10

## Warm-Up Set 2

### Option 1 (unison "lip slur" with brass)

Musical notation for Option 1, consisting of three staves of music. The first staff contains measures 1-5, the second staff contains measures 6-10, and the third staff contains measures 11-14. The music features a unison line with slurs and accents, typical of a lip slur exercise.

### Option 2 (unison register study with brass)

Musical notation for Option 2, consisting of three staves of music. The first staff contains measures 1-5, the second staff contains measures 6-10, and the third staff contains measures 11-14. The music features a unison line with slurs and accents, typical of a register study exercise.

### Options 3, 4, & 5 (technical patterns with brass lip slurs)

Articulation Patterns: 1 2 3 4 5 6 7 8

Musical notation for Options 3, 4, & 5, consisting of four staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-14. The music features technical patterns with slurs and accents, typical of lip slur exercises.

Warm-Up Set 3

14  
11

Option 1 (unison "lip slur" with brass)

Option 2 (unison register study with brass)

Options 3, 4, & 5 (technical patterns with brass lip slurs)

Articulation Patterns:

15  
12

Warm-Up Set 4

Option 1 (unison "lip slur" with brass)

Musical notation for Option 1, consisting of three staves of music. The first staff contains measures 1 through 5, the second staff contains measures 6 through 10, and the third staff contains measures 11 through 14. The music features a series of slurs and fingerings (1-5) across the notes.

Option 2 (unison register study with brass)

Musical notation for Option 2, consisting of three staves of music. The first staff contains measures 1 through 5, the second staff contains measures 6 through 10, and the third staff contains measures 11 through 14. The music features a series of slurs and fingerings (1-5) across the notes.

Options 3, 4, & 5 (technical patterns with brass lip slurs)

Articulation Patterns: 1 2 3 4 5 6 7 8

Musical notation for Options 3, 4, & 5, consisting of four staves of technical patterns. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, the third staff contains measures 9 through 12, and the fourth staff contains measures 13 through 14. The music features a series of slurs and fingerings (1-5) across the notes.



# Scale Options

13

5 Notes - All Tongued

5 Notes - All Slurred

9 5 Notes - Slur 2, Tongue 2

13 5 Notes - ~~Slur 2~~, Tongue 2 *Slur 2*

17 5 Notes - Slur 3, Tongue 1

21 6/8 Exercise 1 sim. descending

25 6/8 Exercise 2 similar asc. & desc.

29 Scale Slurs

33 Scale Repeats

35

# One Octave Scales & Arpeggios

## In All Twelve Major Key Signatures

B $\flat$ /C 

F/G 

C/D 

G/A 

D/E 

A/B 

E/E $\sharp$  

E/G $\flat$  

B/D $\flat$  

18  
15

*G $\flat$ /A $\flat$*

Musical notation for the G $\flat$ /A $\flat$  exercise, featuring a treble clef, a key signature of two flats, and a common time signature. The melody consists of quarter notes and eighth notes, with a final whole note chord.

*D $\flat$ /E $\flat$*

Musical notation for the D $\flat$ /E $\flat$  exercise, featuring a treble clef, a key signature of two flats, and a common time signature. The melody consists of quarter notes and eighth notes, with a final whole note chord.

*A $\flat$ /B $\flat$*

Musical notation for the A $\flat$ /B $\flat$  exercise, featuring a treble clef, a key signature of two flats, and a common time signature. The melody consists of quarter notes and eighth notes, with a final whole note chord.

*E $\flat$ /F*

Musical notation for the E $\flat$ /F exercise, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of quarter notes and eighth notes, with a final whole note chord.

*Chromatic Exercises*

First line of chromatic exercise notation, showing measures 1 through 8. The notes are: 1. C, 2. C $\sharp$ , 3. D, 4. D $\sharp$ , 5. E, 6. E $\flat$ , 7. F, 8. F $\flat$ .

Second line of chromatic exercise notation, showing measures 9 through 17. The notes are: 9. G, 10. G $\sharp$ , 11. A, 12. A $\sharp$ , 13. B, 14. B $\sharp$ , 15. C, 16. C $\sharp$ , 17. D.

*C Chromatic Scale (Concert B $\flat$ )*

Notation for the C Chromatic Scale (Concert B $\flat$ ), showing measures 1 through 4. The notes are: 1. C, 2. C $\sharp$ , 3. D, 4. D $\flat$ .

*G Chromatic Scale (Concert F)*

Notation for the G Chromatic Scale (Concert F), showing measures 1 through 4. The notes are: 1. G, 2. G $\sharp$ , 3. A, 4. A $\flat$ .

Continuation of the G Chromatic Scale notation, showing measures 5 through 7. The notes are: 5. B, 6. B $\sharp$ , 7. C.

19  
16

# Minor Scales (Melodic, Natural, Harmonic)

Bass Clarinet

Concert Keys: c, g, d, a, e

M. Max McKee

#1

Melodic Minor

Natural Minor

Harmonic Minor

#2

Melodic Minor

Natural Minor

Harmonic Minor

#3

Melodic Minor

Natural Minor

Harmonic Minor

#4

Melodic Minor

Natural Minor

Harmonic Minor

#5

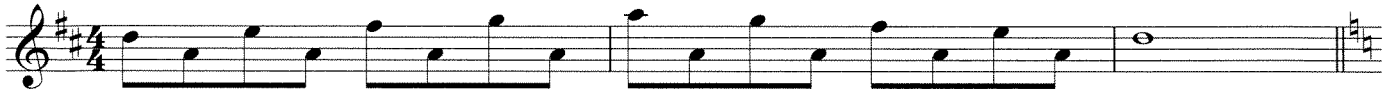
Melodic Minor

Natural Minor

Harmonic Minor

# Intervals

C Concert Ascending



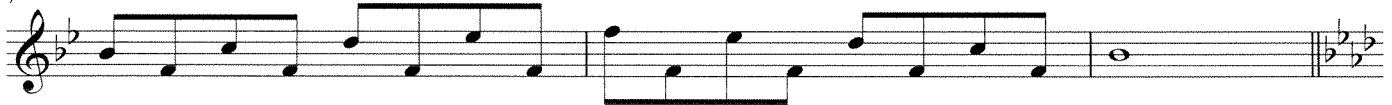
Musical staff showing the ascending interval exercise for C Concert in 4/4 time. The key signature has two sharps (F# and C#). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, followed by a whole note C5.

4 B-flat Concert Ascending



Musical staff showing the ascending interval exercise for B-flat Concert in 4/4 time. The key signature has two flats (B $\flat$  and E $\flat$ ). The melody consists of quarter notes: B $\flat$ 3, C4, D4, E4, F4, G4, A4, B $\flat$ 4, followed by a whole note B $\flat$ 4.

7 A-flat Concert Ascending



Musical staff showing the ascending interval exercise for A-flat Concert in 4/4 time. The key signature has three flats (B $\flat$ , E $\flat$ , and A $\flat$ ). The melody consists of quarter notes: A $\flat$ 3, B $\flat$ 3, C4, D4, E4, F4, G4, A $\flat$ 4, followed by a whole note A $\flat$ 4.

10 G-flat Concert Ascending



Musical staff showing the ascending interval exercise for G-flat Concert in 4/4 time. The key signature has four flats (B $\flat$ , E $\flat$ , A $\flat$ , and D $\flat$ ). The melody consists of quarter notes: G $\flat$ 3, A $\flat$ 3, B $\flat$ 3, C4, D4, E4, F4, G $\flat$ 4, followed by a whole note G $\flat$ 4.

13 F Concert Ascending



Musical staff showing the ascending interval exercise for F Concert in 4/4 time. The key signature has one flat (B $\flat$ ). The melody consists of quarter notes: F3, G3, A3, B $\flat$ 3, C4, D4, E4, F4, followed by a whole note F4.

E-flat Concert Ascending



Musical staff showing the ascending interval exercise for E-flat Concert in 4/4 time. The key signature has two flats (B $\flat$  and E $\flat$ ). The melody consists of quarter notes: E $\flat$ 3, F3, G3, A3, B $\flat$ 3, C4, D4, E $\flat$ 4, followed by a whole note E $\flat$ 4.

19 C Concert Descending



Musical staff showing the descending interval exercise for C Concert in 4/4 time. The key signature has two sharps (F# and C#). The melody consists of quarter notes: C5, B4, A4, G4, F#4, E4, D4, C4, followed by a whole note C4.

B-flat Concert Descending



Musical staff showing the descending interval exercise for B-flat Concert in 4/4 time. The key signature has two flats (B $\flat$  and E $\flat$ ). The melody consists of quarter notes: B $\flat$ 4, A4, G4, F4, E4, D4, C4, B $\flat$ 3, followed by a whole note B $\flat$ 3.

23 A-flat Concert Descending



Musical staff showing the descending interval exercise for A-flat Concert in 4/4 time. The key signature has three flats (B $\flat$ , E $\flat$ , and A $\flat$ ). The melody consists of quarter notes: A $\flat$ 4, G4, F4, E4, D4, C4, B $\flat$ 3, A $\flat$ 3, followed by a whole note A $\flat$ 3.

G-flat Concert Descending



Musical staff showing the descending interval exercise for G-flat Concert in 4/4 time. The key signature has four flats (B $\flat$ , E $\flat$ , A $\flat$ , and D $\flat$ ). The melody consists of quarter notes: G $\flat$ 4, F4, E4, D4, C4, B $\flat$ 3, A $\flat$ 3, G $\flat$ 3, followed by a whole note G $\flat$ 3.

27 F Concert Descending



Musical staff showing the descending interval exercise for F Concert in 4/4 time. The key signature has one flat (B $\flat$ ). The melody consists of quarter notes: F4, E4, D4, C4, B $\flat$ 3, A3, G3, F3, followed by a whole note F3.

Chorales



84 Tuning Chorale #1

18

93

101

108

Treasury of Scales #19

116

125

15

15

# CHORALE NO. 1

Johann Crüger (1598-1663)

21  
19

## Soprano

1 2 3 4  
5 6 7 8  
9 10 11 12 13

## Alto

1 2 3 4  
5 6 7 8  
9 10 11 12 13

## Tenor

1 2 3 4  
5 6 7 8  
9 10 11 12 13

## Bass

1 2 3 4  
5 6 7 8  
9 10 11 12 13

# CHORALE NO. 5



Johann Sebastian Bach (1685-1750)

20

## Soprano

## Alto

## Tenor

## Bass



# CHORALE NO. 10

Melchior Teschner (1584-1635)



## Soprano

Musical notation for the Soprano part, consisting of three staves with measures 1-12. The melody starts on a middle C and moves stepwise up to G4, then descends back to C4.

## Alto

Musical notation for the Alto part, consisting of three staves with measures 1-12. The melody starts on a middle C and moves stepwise up to G4, then descends back to C4, with some chromaticism in measures 6-8.

## Tenor

Musical notation for the Tenor part, consisting of three staves with measures 1-12. The melody starts on a middle C and moves stepwise up to G4, then descends back to C4.

## Bass

Musical notation for the Bass part, consisting of three staves with measures 1-12. The melody starts on a middle C and moves stepwise up to G4, then descends back to C4, with some chromaticism in measures 6-8.

# CHORALE NO. 13

Von Nicolaus Decius (1485-1546)

25  
22

## Soprano

Three staves of music for the Soprano part. The first staff contains measures 1-3, the second staff contains measures 4-6, and the third staff contains measures 7-10. The key signature is one sharp (F#) and the time signature is common time (C). The melody consists of quarter notes and half notes, with a repeat sign between measures 4 and 5.

## Alto

Three staves of music for the Alto part. The first staff contains measures 1-3, the second staff contains measures 4-6, and the third staff contains measures 7-10. The key signature is one sharp (F#) and the time signature is common time (C). The melody consists of quarter notes and half notes, with a repeat sign between measures 4 and 5.

## Tenor

Three staves of music for the Tenor part. The first staff contains measures 1-3, the second staff contains measures 4-6, and the third staff contains measures 7-10. The key signature is one sharp (F#) and the time signature is common time (C). The melody consists of quarter notes and half notes, with a repeat sign between measures 4 and 5.

## Bass

Three staves of music for the Bass part. The first staff contains measures 1-3, the second staff contains measures 4-6, and the third staff contains measures 7-10. The key signature is one sharp (F#) and the time signature is common time (C). The melody consists of quarter notes and half notes, with a repeat sign between measures 4 and 5.

# CHORALE NO. 16

Johann Sebastian Bach (1685-1750)

26  
23

## Soprano

Three staves of music for the Soprano part. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music is in C major and 4/4 time. Measure numbers 1 through 12 are indicated above the notes.

## Alto

Three staves of music for the Alto part. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music is in C major and 4/4 time. Measure numbers 1 through 12 are indicated above the notes.

## Tenor

Three staves of music for the Tenor part. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music is in C major and 4/4 time. Measure numbers 1 through 12 are indicated above the notes.

## Bass

Three staves of music for the Bass part. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. The music is in C major and 4/4 time. Measure numbers 1 through 12 are indicated above the notes.

## BAND INFO – “NEED TO KNOW”

### Strategies for SMART practice:

1. Play rhythms on one pitch first if difficult
2. Look for patterns
3. Play in a comfortable range first (down an octave?)
4. Isolate one challenge at a time
5. Work slow to fast (use a metronome)
6. Build from the middle

### Logical Steps to Effective Intonation

1. Listen for “beats”
2. Make an adjustment; if beats get faster, try the opposite until the beats slow and eventually disappear.
3. If you have to pinch to make the beats stop, make your instrument shorter
4. If you have to relax to make the beats stop, make your instrument longer
5. When you hear no beats while playing with your normal embouchure you are in tune!

### Ways and Steps to Listening

1. If you hear yourself sticking out of the band’s sound you may be playing too loud. This is BALANCE. See below for info on the Pyramid of Sound.
2. If you adjust your volume and still stick out of the band’s sound, adjust your posture, embouchure, and breath support to make your tone mesh better. This is BLEND. Think of putting your sound “inside” other voices...e.g. Alto’s try to fit “inside” the horn sound; Trumpets try to fit “inside” the tuba sound.
3. If you adjust your volume and tone and still stick out of the band’s sound, you may be out of tune. This is INTONATION (see above).
4. Always listen down to the lowest instrument, to the people on either side of you, and to yourself.

### The Pyramid of Sound (BALANCE)

1. Higher voices are more easily heard than low voices; therefore to create a more balanced sound, adjust all dynamics levels as follows.
2. Low voices (tuba, low brass, tenor sax) should be strongest...play at or above the written dynamic level
3. Middle voices (alto, horn) are the next highest priority...play at or slightly below the written dynamic level
4. High voices (trumpets, flute, clarinet) should be least prominent...play one level below the written dynamic level

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# Scale and Chord Related Theory

A scale is a series of single notes which ascend or descend in a stepwise manner within the range of an octave.

because scales are arranged in a stepwise manner, the note names will always be in alphabetical order.

The notes within scales have a specific whole step/half step intervallic relationship with each other.

**C major scale** (half steps are between scale degrees 3 - 4 and 7 - 8).

Intervals: W W H W W W H

Scale Degrees: 1 2 3 4 5 6 7 8

Tonic Dominant Leading Tone

**C natural minor scale** (lower the 3rd, 6th, and 7th scale degrees a half step).

Intervals: W H W W H W W

Scale Degrees: 1 2 3 4 5 6 7 8

**C harmonic minor scale** (lower the 3rd and 6th scale degrees a half step).

Intervals: W H W W H W+H H

Scale Degrees: 1 2 3 4 5 6 7 8

**C melodic minor scale** (ascending lower the 3rd and descending lower the 7th, 6th, and 3rd scale degrees a half step).

Intervals: W H W W W W H W W H W W H W

Scale Degrees: 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

**Augmented & Diminished Intervals from C**

Augmented 4th (tritone)

Diminished 5th (tritone)

Augmented 5th

**Intervals of the C major scale:**

Major 2nd Major 3rd Perfect 4th Perfect 5th Major 6th Major 7th Perfect Octave

**Minor Intervals from C**

minor 2nd  
minor 3rd  
minor 6th  
minor 7th

**C major triad (three note chord) in root position and inversions.**

Root Position First Inversion Second Inversion

From Bottom: root-third-fifth From Bottom: third-fifth-root From Bottom: fifth-root-third

**Basic chord types constructed from C:**

Major Minor (lower third) Diminished (lower third & fifth)

Augmented (raise fifth) Sus 4 (fourth replaces third)

**Essential Vocabulary:**

Interval - the distance between two notes

Half Step - the closest interval between two notes

Whole Step - an interval of two half steps

Third - the distance of two adjacent lines or two adjacent spaces

Scale Degree - a note's classification according to its position in the scale

Tonic - the first note of a scale, the "key-note" from which the scale takes its name

Dominant - the fifth scale degree, chords built on this note are "dominant" and normally resolve to the tonic

Leading Tone - the seventh scale degree, it is one half step below tonic and its tendency is to "lead" or rise to the tonic