

An Introduction To

Foundations For Superior Performance

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

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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 \flat , F, E \flat , C, cm, G, gm, and A \flat

Appendix

- Circle of Fifths • One Octave Scales and Arpeggios • Full Range Scales • Chromatic Scales

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, bari sax, bass clarinet
- 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:

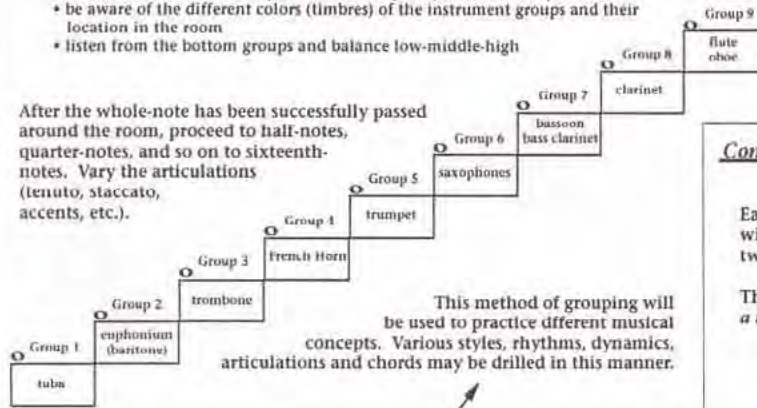
- Group 1 - tuba
- Group 2 - euphonium, trombone, tenor sax
- Group 3 - bari sax, bassoon, bass clarinet
- Group 4 - French Horn, alto sax
- Group 5 - trumpet
- Group 6 - clarinet
- Group 7 - flute, oboe

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 (♩ = ♩) and work for the following concepts:

- hand off each note without creating "holes" between the attacks
- work for a smooth "block" shape to each note (no bumps in the sound)
- 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.

the "Around the Band" technique can be used in different ways

student concepts

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

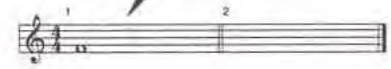
focuses attention on these concepts

students transpose concert for their instrument

Concert F Around The Band French 1

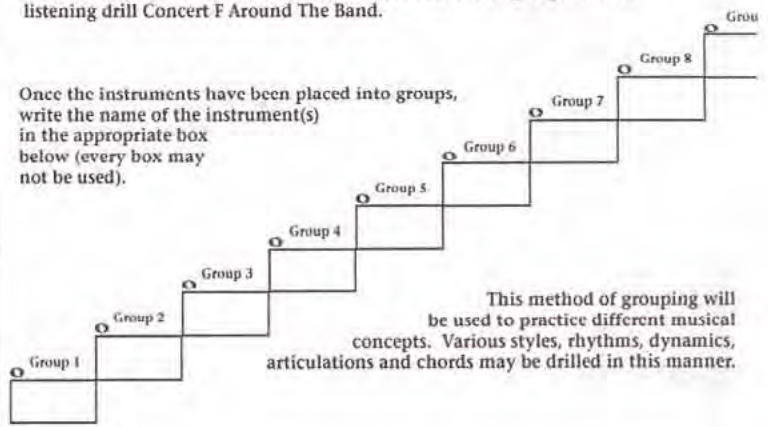
Each instrument will play concert F in their middle register. As a French Horn player, you will need to transpose the concert F in measure one to your instrument's pitch in measure two.

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.

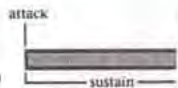
Once the instruments have been placed into groups, write the name of the instrument(s) in the appropriate box below (every box may not be used).



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.

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



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

optional ending points

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.

Concert F Descending 1

(Snare Drum Tacti)

Listening exercise/long tone designed to match tone quality of notes as the scale descends.

Concert F Descending 1, cont.

measure numbers for more effective rehearsals

rests included to listen for releases (count 1)

two & four mallet options

optional octaves for French Horn

Concert F Descending 2

(Snare Drum Tacti)

Long Tone 1A

Remington-type long tones divided into four sections.

Flute

Oboe

Bassoon

Clarinet

Alto Clarinet

Bass Clarinet

Alto Sax

Tenor Sax

Baritone Sax

Trumpet

French Horn

Trombone

Euphonium

Tuba

Mallets

Snare (pattern 1)

Snare (pattern 2)

Long Tone 1B

Flute

Oboe

Bassoon

Clarinet

Alto Clarinet

Bass Clarinet

Alto Sax

Tenor Sax

Baritone Sax

Trumpet

French Horn

Trombone

Euphonium

Tuba

Mallets

Snare (pattern 1)

Snare (pattern 2)

rests included to listen for releases (count 3)

Long Tone 1C

Flute

Oboe

Bassoon

Clarinet

Alto Clarinet

Bass Clarinet

Alto Sax

Tenor Sax

Baritone Sax

Trumpet

French Horn

Trombone

Euphonium

Tuba

Mallets

Snare (pattern 1)

Snare (pattern 2)

octave options for French Horn

Long Tone 1D

Flute

Oboe

Bassoon

Clarinet

Alto Clarinet

Bass Clarinet

Alto Sax

Tenor Sax

Baritone Sax

Trumpet

French Horn

Trombone

Euphonium

Tuba

Mallets

Snare (pattern 1)

Snare (pattern 2)

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)

accidental notes written enharmonically

woodwinds use standard and appropriate chromatic fingerings

optional octaves for French Horn

two or four mallet technique

two snare patterns:
 varied difficulty levels

Long Tone 2

The score is written for a full band and includes the following parts:

- Flute**: Treble clef, 2/4 time. Measures 1-8. Fingerings 1-8 are indicated above the notes.
- Oboe**: Treble clef, 2/4 time. Measures 1-8.
- Bassoon**: Bass clef, 2/4 time. Measures 1-8.
- Clarinet**: Treble clef, 2/4 time. Measures 1-8.
- Alto Clarinet**: Treble clef, 2/4 time. Measures 1-8.
- Bass Clarinet**: Bass clef, 2/4 time. Measures 1-8.
- Alto Sax**: Treble clef, 2/4 time. Measures 1-8.
- Tenor Sax**: Bass clef, 2/4 time. Measures 1-8.
- Bari Sax**: Bass clef, 2/4 time. Measures 1-8.
- Trumpet**: Treble clef, 2/4 time. Measures 1-8.
- French Horn**: Treble clef, 2/4 time. Measures 1-8. Includes an optional octave line.
- Trombone**: Bass clef, 2/4 time. Measures 1-8.
- Euphonium**: Bass clef, 2/4 time. Measures 1-8.
- Tuba**: Bass clef, 2/4 time. Measures 1-8.
- Mallets**: Treble clef, 2/4 time. Measures 1-8. Includes mallet technique indicators (H, B).
- Snare (pattern 1)**: Bass clef, 2/4 time. Measures 1-8. Includes drum notation (R, L).
- Snare (pattern 2)**: Bass clef, 2/4 time. Measures 1-8. Includes drum notation (R, L).

Long Tone 3A

Intervals of a minor 2nd

Intervals of a major 2nd

snare drum exercise check pattern first

two or four mallet technique

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

intervals labeled

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

Long Tone 3B

Intervals of a minor 2nd

Intervals of a major 2nd

Intervals of a minor 3rd

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
Clarinets 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.

Warm-Up Set 1-Option 1

measure numbers for more effective rehearsals

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

basic snare pattern

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Flute, Oboe, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Alto Sax, Tenor Sax, Bari Sax, Trumpet, French Horn, Trombone, Euphonium, Tuba, and Mallets. The score is divided into four measures, numbered 1, 2, 3, and 4 at the top. Each instrument part shows a unison lip slur across the measures. The French Horn part includes specific instructions: '(T Open)' and '(T 2)'. The Mallets part shows a basic snare pattern. The bottom of the page features a series of 'S' and 'R' characters, likely representing a drum set pattern.

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.

Warm-Up Set 1-Option 2

flutes play harmonics

clarinets play register study

saxophones and double reeds play octave slurs

brass continue to play basic lip slur

mallet and snare patterns are more challenging

The musical score is arranged in a standard orchestral layout. The Flute part includes fingering numbers (1, 2, 3, 4) and breath marks. The Clarinet, Alto Clarinet, and Bass Clarinet parts are grouped together. The Saxophone section includes Alto, Tenor, and Bari saxophones. The Brass section includes Trumpet, French Horn (with 'T Open' and 'T 2' markings), Trombone, and Euphonium. The Percussion section includes Tuba and Mallets/Snare, with rhythmic patterns indicated by 'R' and 'L' notes.

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.

Warm-Up Set 1-Option 3

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).

Warm-Up Set 1-Option 4

The musical score is arranged in a standard orchestral layout with 15 staves. It includes parts for woodwinds (Flute, Oboe, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet), saxophones (Alto, Tenor, Bari), brass (Trumpet, French Horn, Trombone, Euphonium, Tuba), and percussion (Mallets, Snare). The score is divided into four measures, numbered 1 through 4 at the top. The woodwind and saxophone parts feature ascending and descending chromatic scales. The brass parts feature lip slurs, with French Horn parts labeled '(T Open)' and '(T 2)'. The percussion parts feature mallet and snare patterns.

woodwinds continue ascending and descending chromatic scales

brass lip slur allows for more flexibility and range

mallet and snare patterns are more challenging

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).

Warm-Up Set 1-Option 5

The musical score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Alto Sax, Tenor Sax, Bari Sax) plays ascending and descending chromatic scales. The brass section (Trumpet, French Horn, Trombone, Euphonium, Tuba) plays a lip slur exercise. The mallets play a complex rhythmic pattern. The score is divided into four measures, with various musical notations including slurs, accents, and dynamic markings.

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

Flute

Oboe

Bassoon

Clarinet

Alto Clarinet

Bass Clarinet

Alto Sax

Tenor Sax

Bari Sax

Trumpet

French Horn
(T Open)

Trombone

Euphonium

Tuba

Mallets

Snare
R L R L R L R L R R L L

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.

flutes play harmonics

clarinets play register study

double reeds and saxophones play octave slurs

snare patterns focus on rolls

Warm-Up Set 2-Option 2

Flute

Clarinet

Alto Clarinet

Bass Clarinet

Oboe

Bassoon

Alto Sax

Tenor Sax

Bari Sax

Trumpet

French Horn
(T Open)

Trombone

Euphonium

Tuba

Mallets

Snare
R R L L R R L L R R L R R L L

Warm-Up Set 2-Option 3

Musical score for Warm-Up Set 2-Option 3. The score includes parts for Flute, Oboe, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Alto Sax, Tenor Sax, Bari Sax, Trumpet, French Horn, Trombone, Euphonium, Tuba, Mallets, and Snare. The woodwinds and saxophones play a descending and ascending chromatic pattern. The brass instruments play a simple harmonic accompaniment. The snare and mallet parts feature rhythmic patterns that increase in difficulty.

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

Warm-Up Set 2-Option 4

Musical score for Warm-Up Set 2-Option 4. The score includes parts for Flute, Oboe, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Alto Sax, Tenor Sax, Bari Sax, Trumpet, French Horn, Trombone, Euphonium, Tuba, Mallets, and Snare. The woodwinds and saxophones play a descending and ascending chromatic pattern. The brass instruments play a simple harmonic accompaniment. The snare and mallet parts feature rhythmic patterns that increase in difficulty.

Warm-Up Set 2-Option 5

Musical score for Warm-Up Set 2-Option 5. The score includes parts for Flute, Oboe, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Alto Sax, Tenor Sax, Bari Sax, Trumpet, French Horn, Trombone, Euphonium, Tuba, Mallets, and Snare. The woodwinds and saxophones play a descending and ascending chromatic pattern. The brass instruments play a simple harmonic accompaniment. The snare and mallet parts feature rhythmic patterns that increase in difficulty.

snare and mallet patterns increase in difficulty

Warm-Up Set 3-Option 1

Musical score for Warm-Up Set 3-Option 1. The score is arranged in 13 staves, one for each instrument. The instruments are: Flute, Oboe, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Alto Sax, Tenor Sax, Bari Sax, Trumpet, French Horn, Trombone, Euphonium, Tuba, Mallets, and Snare. The flute part includes fingerings '1' and '2' and a breath mark 'b'. The French Horn and Tuba parts include the instruction '(T Open)'. The snare part includes rhythmic markings 'L R L R L R L R L R L R L R'.

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

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 3-Option 2

Musical score for Warm-Up Set 3-Option 2. The score is arranged in 13 staves, one for each instrument. The instruments are: Flute, Clarinet, Alto Clarinet, Bass Clarinet, Oboe, Bassoon, Alto Sax, Tenor Sax, Bari Sax, Trumpet, French Horn, Trombone, Euphonium, Tuba, Mallets, and Snare. The flute part includes fingerings '1', '2', and '(2)'. The French Horn and Tuba parts include the instruction '(T Open)'. The snare part includes rhythmic markings 'R L R L R L R L R L R L R L R'.

snare patterns focus on flams

Warm-Up Set 3-Option 3

Musical score for Warm-Up Set 3-Option 3. The score includes parts for Flute, Oboe, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Alto Sax, Tenor Sax, Bari Sax, Trumpet, French Horn (with 'f Open' marking), Trombone, Euphonium, Tuba, Mallets (with 'R L R L' pattern), and Snare (with 'R L R L' pattern). The piece features a mini-scale pattern with two endings, marked with '1' and '2'.

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

Warm-Up Set 3-Option 4

Musical score for Warm-Up Set 3-Option 4. The score includes parts for Flute, Oboe, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Alto Sax, Tenor Sax, Bari Sax, Trumpet, French Horn (with 'f Open' marking), Trombone, Euphonium, Tuba, Mallets (with 'R' pattern), and Snare (with 'R R R R' pattern). The piece features a mini-scale pattern with two endings, marked with '1' and '2'.

Warm-Up Set 3-Option 5

Musical score for Warm-Up Set 3-Option 5. The score includes parts for Flute, Oboe, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Alto Sax, Tenor Sax, Bari Sax, Trumpet, French Horn (with 'f Open' marking), Trombone, Euphonium, Tuba, Mallets (with 'R' pattern), and Snare (with 'R R R R' pattern). The piece features a mini-scale pattern with two endings, marked with '1' and '2'.

snare and mallet patterns increase in difficulty

brass lip slur skips a harmonic (very challenging)

Warm-Up Set 4-Option 1

Musical score for Warm-Up Set 4-Option 1. The score includes staves for Flute, Oboe, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Alto Sax, Tenor Sax, Bari Sax, Trumpet, French Horn, Trombone, Euphonium, Tuba, Mallets, and Snare. The flute part has two slurs labeled '1' and '2'. The snare part includes a rhythmic pattern: R R R L L L L R R R L L L L.

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 2

Musical score for Warm-Up Set 4-Option 2. The score includes staves for Flute, Clarinet, Alto Clarinet, Bass Clarinet, Oboe, Bassoon, Alto Sax, Tenor Sax, Bari Sax, Trumpet, French Horn, Trombone, Euphonium, Tuba, Mallets, and Snare. The flute part has two slurs labeled '1' and '2'. The snare part includes a rhythmic pattern: (1, 2, 3, 4).

snare technique on paradiddles

Warm-Up Set 4-Option 3

Musical score for Warm-Up Set 4-Option 3, featuring parts for Flute, Oboe, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Alto Sax, Tenor Sax, Bari Sax, Trumpet, French Horn, Trombone, Euphonium, Tuba, Mallets, and Snare. The score includes various musical notations such as notes, rests, and articulation marks.

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.

Warm-Up Set 4-Option 4

Musical score for Warm-Up Set 4-Option 4, featuring parts for Flute, Oboe, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Alto Sax, Tenor Sax, Bari Sax, Trumpet, French Horn, Trombone, Euphonium, Tuba, Mallets, and Snare. The score includes various musical notations such as notes, rests, and articulation marks.

Warm-Up Set 4-Option 5

Musical score for Warm-Up Set 4-Option 5, featuring parts for Flute, Oboe, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Alto Sax, Tenor Sax, Bari Sax, Trumpet, French Horn, Trombone, Euphonium, Tuba, Mallets, and Snare. The score includes various musical notations such as notes, rests, and articulation marks.

snare and mallet patterns increase in difficulty

Sample pages of French Horn technique in concert F.
All twelve major and minor keys are covered in the **Foundations** series.

actual key and concert key listed in all student books

Technical Exercises in the Key of C (Concert F)

major scale and all 3 forms of the parallel minor scales

treble and bass clefs

rests included for students playing one octave

optional practice suggestions

articulation patterns provided to vary practice routine

Major Scale

Natural Minor

Harmonic Minor

Melodic Minor

Mini-Scale & Tonic Arpeggio

*Scale Pattern 1 *articulations:*

all technique exercises fully scored

practical alternate melodies in upper range

Scale in Thirds in Concert F
(Scale in Thirds in Concert F)

French Horn

Scale Pattern 2*

Scale in Thirds*

Interval Study

Triads of the C Scale

Chord Study 1*

Chord Study 2 - articulations:

resource for teaching chord quality and structure

cue notes provided to make exercises more range accessible

divide the ensemble into parts or sections

Technical Exercises in the Key of F

Major Scale

Natural Minor

Harmonic Minor

Melodic Minor

Mini-Scale & Tonic Arpeggio

Scale Pattern 1

Sample pages of mallet technique in concert F from the percussion book.

sticking included

two and four mallet options

Mallets

Scale Pattern 2

Scale in Thirds

Interval Study

Triads of the F Scale

Chord Study 1

Chord Study 2

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.

auxiliary exercise included on each technique page

Snare & Auxiliary Technique - Exercises for Mini-Scales

Exercise 1

Exercise 2

Exercise 3

Exercise 4

Exercise 5

Exercise 6

Auxiliary Exercise (crash cymbal & bass drum)

Snare & Auxiliary Technique - Exercises for Scale Patterns 1 & 2

Exercise 1

Exercise 2

Exercise 3

Exercise 4

Auxiliary Exercise (suspended cymbal & bass drum)

short ensembles can accompany technical exercises in wind books

Percussion Ensemble for chord study 1

Interval Tuning in Concert F - 1

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

Interval Tuning in Concert F - 2

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

mallets and timpani integrated into exercises

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.

root progression indicated

Interval Tuning in Concert F - 3

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

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

Chord Tuning Cues in Concert F

French horn example shows:

- divided parts
- all chord members labeled (root-third-fifth)
- cue notes in shaded area

French Horn

mallets and timpani integrated into exercises

Chorale 3 in Concert F

Flute
Oboe
Bassoon
Clarinet
Alto Clarinet
Bass Clarinet

Sample of fully scored chorales in concert F ranging from easy to more difficult.

short eight measure chorales
very accessible range
and voice leading

Chorale 4 in Concert F

Flute 1/2
Oboe
Bassoon
Clarinet 1/2
Alto Clarinet
Bass Clarinet
Alto Sax 1/2
Tenor Sax
Baritone Sax

all parts and scores include
measure numbers for more
effective rehearsals

mallets and timpani
integrated into all chorales

Bach Chorale 95

Flute 1/2
Oboe
Bassoon
Clarinet 1/2
Alto Clarinet
Bass Clarinet
Alto Sax 1/2
Tenor Sax
Baritone Sax
Trumpet 1/2
French Horn
Trombone
Euphonium
Tuba
Mallets
Timpani

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

Chorale Melody on Bach 95

(Impassato)

A full orchestral score for the piece 'Chorale Melody on Bach 95' in 3/4 time. The score includes parts for Subdivision, Bopped, Flute, Oboe, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Alto Sax, Tenor Sax, Baritone Sax, Trumpet, French Horn, and Trombone. The melody is marked *mf* and includes cadence markings at the end of the piece.

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

French Horn

A French Horn score showing three different ways to practice the melody: 'Subdivision' (measures 1-4), 'Chorale Melody' (measures 1-4, marked *mf*), and 'Bopped' (measures 1-4). The 'Subdivision' and 'Bopped' sections are marked with '(cadence)' at the end.

A French Horn score showing a subdivided melody section (measures 5-8) marked with '(cadence)' at the end.

"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

Musical notation for One Octave Scales & Arpeggios in French Horn, showing scales for Bb/F, F/C, G/G, G/D, D/A, A/E, E/B, B/F#, and Bb/Gb.

French Horn

One Octave Scales & Arpeggios, pg. 2

Musical notation for One Octave Scales & Arpeggios in French Horn, showing scales for Gb/Db, Db/Ab, Ab/Eb, and Eb/Bb.

Chromatic Exercises

Musical notation for Chromatic Exercises in French Horn.

F Chromatic Scale (Concert Bb)

Musical notation for F Chromatic Scale (Concert Bb) in French Horn.

C Chromatic Scale (Concert F)

Musical notation for C Chromatic Scale (Concert F) in French Horn.

French Horn

Full Range Scales
In All Twelve Major Key Signatures

Musical notation for Full Range Scales in French Horn, showing scales for Bb/F, F/C, G/G, G/D, D/A, A/E, E/B, and Bb/Gb.

French Horn

Full Range Scales, pg. 2

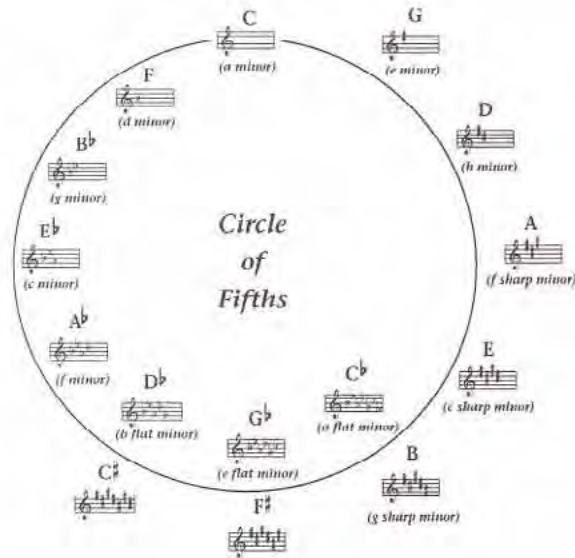
Musical notation for Full Range Scales in French Horn, showing scales for B/F#, Bb/Gb, Gb/Db, Db/Ab, Ab/Eb, and Eb/Bb.

Full Range Chromatic

Musical notation for Full Range Chromatic in French Horn.

Appendix Pages for French Horn

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



French Horn

Major Arpeggios & Inversions

French Horn

Chromatic Scales

French Horn

Chromatic Scales, pg 2

French Horn Fingering Chart

Many players prefer to use the B^b Horn (trigger) when they reach second line G¹ and continue to use it throughout the upper register.

C	C ¹ D ^b	D	D ¹ E ^b	E	F	
Open	T 2 3	T 1 2	T 1	T 2	T open	
F ¹ G ^b	G	G ¹ A ^b	A	A ¹ B ^b	B	
1 2 3	1 3	2 3	1 2	1	2	
C	C ¹ D ^b	D	D ¹ E ^b	E	F	
Open	T 2 3 or 1 2 3	T 1 2 or 1 3	T 1 or 2 3	T 2 or 1 2	T open or 1	
F ¹ G ^b	G	G ¹ A ^b	A	A ¹ B ^b	B	
2	Open	2 3	1 2	1	2	
C	C ¹ D ^b	D	D ¹ E ^b	E	F	F ¹ G ^b
Open	1 2	1	2	Open	1	2
G	G ¹ A ^b	A	A ¹ B ^b	B	C	
Open	T 2 3 or 2 3	T 1 2 or 1 2	T 1 or 1	T 2 or 2		
C ¹ D ^b	D	D ¹ E ^b	E	F		
T 2 3 or 1 2 or 2	T 1 2 or 1 or Open	T 1 or 2	T 2 or Open	T open or 1		
G	G ¹ A ^b	A	A ¹ B ^b	B		
T open or 1 1 or Open	1 2 3 or 1 2 or 2 3	1 1 2 or 1 Open or 1 2	T 1 or 1	T 2 or 2		

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

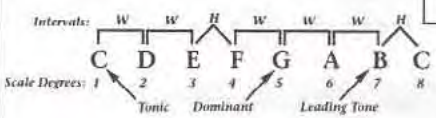
The percussion book has pictures and explanations of grips for snare, mallet, and timpani.

bass and treble clef

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).



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

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

C melodic minor scale (ascending lower the 3rd and descending lower the 7th, 6th, and 5th scale degrees a half step).

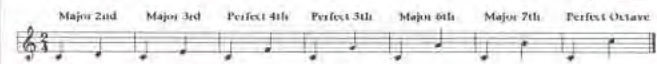
Augmented & Diminished Intervals from C.

Augmented 4th (tritone)

Diminished 5th (tritone)

Augmented 5th

Intervals of the C major scale:



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 & 5th)

Augmented (raise 5th) 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, which usually resolves 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

The inside back cover includes a brief outline of scale and chord related theory.

FOUNDATIONS FOR SUPERIOR PERFORMANCE



Richard Williams

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.



Jeff King

Richard Williams

Jeff King

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