Fundamentals and Technique for Band

Revised Third Edition

A Comprehensive Method for the Development of Fundamentals and Technique for the Individual and Ensemble

by

Nathan Carter

MLC Music Publications
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NLC Music Publications
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This book actually began on hand-written sheets of manuscript paper in a college practice room. These grew into a notebook (rather messy), and then with the appearance of music notation software they became neat and more organized. When I first started teaching, these sheets were passed out to my students, and after a few years of picking up these sheets off of the band hall floor I decided to put all of the sheets into a book (probably to make picking them up off of the floor more efficient). As my playing and teaching evolved, I began to add exercises, delete others, make changes to existing material, and put more information with the exercises. The first book was rather large (78 pages).

I believe playing any instrument to be both a mental and physical challenge. For these reasons the book focuses on developing concepts (ways of thinking about playing) and then getting students to be aware of the physical part of playing and how these concepts relate to the intensely physical act of tone production. Our body is truly the real instrument, the horns and percussion equipment merely expensive amplifiers and resonators.

Most of the material in this book is not original, and what is original came from endless quests trying to work out deficiencies in my own playing and passages that I was having trouble with (and still do!). The material comes from many sources as well as my take on how to work on fundamentals and difficult passages.

Teachers rarely ever receive the recognition that they deserve, so I would like to rectify this in a small way. Many wonderful teachers, conductors, and authors shaped my thinking, musicianship, and teaching, as well as the concepts that I have addressed in this book. I would like to thank my beginning band director Harvey Price; band directors Paul Hill, Philip Brooks, Milton McCrary, and Ed Marhler; my trumpet teachers the late Bill Shellenbarger, David Gauger, David Ritter, Wiff Rudd, and Ritchie Clendenin; my incredible college professors, Franco Autori, Norman Nelson, Robert Spring, Don Lefevre, and very special thanks to Gary Garner – what you taught me would fill much more than the pages of this book! Thanks to David Monette for your amazing skill at building horns and helping me to figure out the real instrument. I would also like to thank Eddie Green for your encouragement and guidance; Jim Drew for your friendship, wisdom, and insight; and my extremely professional colleagues in Fort Bend.

To my wife, proofreader, and crises manager, Anna, I owe a great deal for your encouragement, support, and true II Corinthians love.

The people whom I owe the most thanks to are the two to whom this book is dedicated, my parents, the late Harold C. Carter and Lucille Carter. They spent money when they couldn’t afford it on horns, band trips, sheet music, lessons, and on and on. More importantly, they had an unshakable faith in me, even when my own faith was shaken. I was in graduate school before I performed a concert that my parents didn’t attend.

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Introduction

The goal of any study of an instrument or piece of music is to achieve the most musical and enjoyable results possible. Our jobs as musicians would be easier if we could produce music by simply picking up our instruments, swaying musically, and thinking beautiful, musical thoughts. The reality is that, much of the time we have to pay attention to the conceptual, physical, and technical limitations that get in the way of our musical performance. Truly, what determines a high level performance is how well the most basic aspects of playing are functioning – the fundamentals.

To eliminate the physical and technical limitations, and achieve a high level of performance, we must understand these fundamental concepts and work on them DAILY, to the point that the concepts and fundamentals become an integral (subconscious) part of our playing. The exercises in this book are designed to work on each of these very important basics.

The Path for Development

Concepts  ↓
Fundamentals  ↓
Technique  ↓
Musical Expression

The Purpose of Working on Concepts:
To develop an understanding of the playing process so that consistent goals can be established.

The Purpose of Working on Fundamentals:
To eliminate the physical limitations (interference) in playing so that the player can develop facility (ease of playing) and technique.

The Purpose of Working on Technique:
To gain mastery and control of the instrument (both body and horn) so there are no limitations to musical expression.
**The Performance Cycle**

**Mind:**
- Concepts
- Awareness
- Goals
- Musicality

**Body:**
- Posture
- Breathing
- Ease of playing

**Horn:**
- Condition
- Quality

**Audience:**
- Reality

**Mind:** Clear concepts, goals, awareness, and focused attention.

**Body (the real instrument!):** Relaxed approach, posture, breathing, ease of airflow, ease of tone production, the ability to pay attention to how the body feels while playing. Resonance (an abundance of overtones present) in your sound begins with your body.

**Horn:** Keep horn (really just an amplifier) clean and in top working condition.

**Audience:** Learn to hear what the audience is hearing. Use what is heard from the audience’s perspective to make adjustments to the Mind and Body parts of the Cycle.

**The goal is to develop your concepts, body use, fundamentals, and technique to the level that you can bypass concentrating on the body and the instrument, and concentrate solely on what you want the audience to hear and what they are hearing.**

**Ideal:**

**Mind**
- Awareness
- Musicality

**Audience**
- Hears musicality
**Approach to Fundamentals and Daily Drills**

Fundamental exercises must be simple so that they require little technical effort and can be easily memorized. All of your attention needs to be focused on the concepts that are being established, how your body is producing tone, how your body is responding to tone production, and what you are really hearing.

**Purposes of Daily Drill:**
A. Establish mental focus – Many technical and musical problems can be solved simply by thinking about the problem and knowing how to approach the problem.
B. Develop and reinforce playing concepts.
C. Establish relaxed tone production.
D. Warm-up the embouchure.
E. Provide an opportunity for ear training and intonation improvement.
F. Improve fundamental ensemble skills, including:
   1. Starts and releases
   2. Rhythmic accuracy
   3. Tonal Matching (Blend)
   4. Balance

**Individual Concepts**

A basic and important concept/fundamental is to know the tonal and technical possibilities of your instrument. You should obtain as many recordings as possible of professionals that demonstrate these possibilities. The second concept is to have a correct, relaxed approach to playing. Correct meaning correct posture, hand position, and embouchure formation that is free of all unnecessary tension (almost any degree of tension is unnecessary). Correct and relaxed playing produces a resonate, characteristic sound that is more often in tune, is easier to blend with other section members and instruments, allows for quicker improvement, makes playing difficult passages easier, and very importantly, reduces the likelihood of physical problems. Stated simply: You can play music with less stress and frustration and enjoy playing your instrument more!

**Main Concept: Your body is the real instrument!**

Your body and how you use it to produce sound have far more to do with the quality of your sound than the “amplifier” that most people think of as their instrument. Your body is supplying the support and energy for your amplifier to send your sound and musical ideas to your audience. This is why it is so important to have correct posture and hand position, to breathe correctly, to have correct embouchure formation, and to move air freely into the “amplifier.” You must learn to pay attention to how your body feels. The resonance of your sound depends on the correct use of your body.

**Concept #1: Posture must be balanced whether sitting or standing.**

The idea is to get the spine to be the center of gravity where no muscle groups are needed to support the upper body. When the spine is not the center of gravity, muscles in the neck, back, abdomen, hips, and legs must contract to balance the body. This creates tension and restricts resonance, as well as creating fatigue. Likewise, the head must be balanced on top of the spine so that no muscles in the neck are needed to hold the head in place. The head being out of balance creates tension in the neck and this greatly impedes breathing and airflow.

A. Posture should be comfortable.
   1. Body and face should be natural looking, soft and relaxed.
2. Shoulders should be down. Never raise or create tension in your shoulders while playing.
3. Most hand positions should basically form a “C.” Arms, hands, and fingers should feel as relaxed as possible while playing.
4. Your neck should feel soft and relaxed, and your head should feel like it is floating on top of your spine.

B. The instrument cannot interfere with your posture
   1. Always adjust your instrument to your correct posture.
   2. Do not allow the instrument to move the center of gravity of your body.
   3. Do not allow any part of the body to touch or rest on any other part of the body or instrument when playing except lips, hands, and fingers holding the instrument gently.

Concept #2: Ease of playing.
A. Relaxed approach - playing should feel easy, what you play should sound easy.
B. Face should feel soft and stable.
C. Air should enter the instrument freely (easy in – easy out).
   1. Full, relaxed breath will produce easier airflow.
   2. Flutes and Brass avoid:
      a. lips mashed together
      b. corners pulled (the “smile”)
      c. lips puckered
   3. Reeds avoid:
      a. too much flesh on the reed
      b. old or unbalanced reed
      c. a reed that is too hard for the mouthpiece

Concept #3: Changing notes/Moving around the instrument.
A. Focus on what does NOT change: posture, hand position, embouchure, airflow/speed, tone.
B. Changing notes should feel just like sustaining a long tone.
C. The tone production mechanism does not need to change in order to change pitch.
D. Notes should sound even within a line.
E. Eliminate facial movement and use the same syllable (“ahh” seems to work best–flutes use “eh” as in egg and clarinets use “ee” as in eat) when changing notes.
F. Upper and lower registers should have the same quality of sound and ease of response as the middle register. Note: What you hear happening in your high or low register is probably also happening in your middle register. Use what you hear in the higher and lower registers to help improve your middle register and your ear.
G. If YOU cannot hear EVERY note in a line clearly, neither can your audience.

VERY IMPORTANT: Flexibility is achieved more efficiently when tone production is easy and the focus is on the constants. The best flexibility exercises are long tones and slow, chromatic passages.

Concept #4: Tonguing/Articulation.
A. Tonguing/Articulation never interferes with tone production.
B. Airflow is independent of articulation (the tongue does not interfere with the air).
C. The releasing of the air (moving the tongue) and the start of the tone must happen at the same instant.
D. Tongue in the same place, with the same strength, and use the same syllable (“dah” – flutes “deh”, clarinets “dee” – seems to work the best as the “t” sound is really explosive – the tongue needs to move as little as possible).
E. Notes of differing rhythmic value must have the same starts (it takes as much air to start a 16th note as it does to start a whole note) and quality of sound (short notes must have the same resonance as long notes).
F. Generally, avoid stopping notes with the tongue.

**Concept #5: Responding to visual information.**

A. What are on the page are visual symbols that represent sound. How they look is rarely how they sound or what you really do. For example, the shape of the note heads, space between the notes, where notes are in a measure as opposed to where they belong musically.

B. What is on the page is what you are to hear, not necessarily what you do physically.

C. Short notes/difficult passages require the same relaxed tone production as easy chorales. Don’t allow the visual information to change your easy tone production. **What might appear to be difficult does not require more force or physical effort.**

**Ensemble Concepts**

The most basic and important ensemble concept is that all members of an ensemble have the same work ethic, the same concepts, work on these concepts daily, and do things the same way. For an ensemble to sound truly outstanding, every member must be on the same page conceptually and listening for the same things. There are four basic areas: Tone, Intonation, Articulation, and Rhythm.

**Tonal Concepts**

Each ensemble member must have the same concept of sound and same concept of easy tone production. Also, each member of a section should strive to match not just the pitch of the other section members but the tone quality as well. For example, each member of the trombone section should have the same full, relaxed, focused sound. So much so that any player could play alone and sound just like any other player in the section. Each section then must work constantly to match energy, i.e.: the same volume and intensity of sound.

Then, each section must work to match their composite sound with that of other sections. This is the best way to achieve good balance and blending of sounds. This can only be achieved by the ensemble members having the same concept of sound and working on that sound daily through fundamentals.

**Intonation Concepts**

Intonation is best addressed as a tone production matter (see Tonal Concepts above) rather than where a tuning slide is. Tuning one note does not develop the ensemble’s ability to play everything in tune. When ensemble members are working on relaxed, centered tone production and matching quality of sound, their intonation will improve and as a result, dealing with intonation will become less time consuming. Additionally, to sound truly in tune, sounds must match both quality of sound (tone) and intensity.

Ensembles then must work daily to learn what perfectly in-tune intervals sound like. The director using his or her instrument, MIDI instruments, and various computer programs that are available can demonstrate this. There are drills at the back of this book that the ensemble can use to practice both tonal matching and interval intonation.

**Articulation Concepts**

Articulation cannot change tone production. Both students and director must be diligent in paying attention to this concept. Many times, passages that sound cluttered do so because articulation or note changes are interfering with tone production.

Good ensemble requires that what is on the page is clearly heard. Remember, if you cannot clearly hear something that you are playing, neither can your audience. For this clarity to happen, all ensemble
members must use consistent articulation, i.e.: the same syllable and the same style (however, this can be a tone production problem as well). As with intonation, it only takes one player doing something different to cause a problem.

**Rhythm Concepts**

Just like intonation, rhythm is either exactly right, or it is wrong. Obviously, wrong rhythms cause major ensemble problems. Ensembles must work for rhythmic perfection in order to gain even a minimum of ensemble clarity. Ensembles must have a counting system and use it daily on challenging rhythmic material and on the music under preparation.

**Long Tones**

Long tones may not be the most exciting exercises to practice, but they are the MOST IMPORTANT AND MENTALLY CHALLENGING EXERCISES. Everything that you do depends on how well you can start and sustain a sound. Additionally, the quality of your sound is the most important aspect of your playing. Your tone is what people will remember most about your playing.

**Purposes of these exercises:**

A. IMPROVES RESONANCE AND VITALITY OF SOUND. Remember, most intonation, response, and flexibility problems are due to poor tone production.
B. Improves pitch stability during long notes.
C. Teaches the ability to follow through with phrases and extend them.
D. Improves tone quality in extreme dynamic ranges (soft and loud).
E. Improves endurance through the development of efficient, healthy playing.

**Points to remember:**

A. Sit correctly so that posture does not interfere with good tone production.
B. Think of your sound as being square in shape:
   1. solid beginning
   2. even middle
   3. solid, clean ending that is not accented
C. Keep the same “ahh” syllable (flutes “deh”, clarinets “dee”) and air speed to keep the pitch level steady.
D. Keep the tongue relaxed.
E. Do not use vibrato.
F. Get rid of pinched lips, hard face, clenched jaws, and neck tension. All of these restrict the air.
G. Focus the air to the center of the mouthpiece or reed.
H. Be aware of what your body is doing.

**Starting notes:**

A. Breathe in a consistent place in the measure before you play (in tempo!).
B. Have the tongue set before the downbeat.
C. Make the speed of the air at the end of the breath the same speed of the air that you need at the start of the note.
D. Make the exchange (air stops going in and starts going out) instant – don’t hold your breath!
E. Release the air with the tongue on the downbeat.
F. The tongue releasing the air and the start of the sound must happen at the same instant.

**Breathing/Air Flow Points to remember:**

A. Good, full, relaxed breath equals good, full, relaxed sound (easy in – easy out!).
B. Think of an open, round oral cavity to get a full, open breath.
C. Aim for the air to go to the seat of your chair, not just into your chest.
D. The shoulders have no part in the breathing process.
E. Breath pressure controls tone; the embouchure merely supports it.
F. Always allow air to move freely into the instrument.
G. Think of the air stream in terms of being large, constant, smooth, and steady.
H. Try to visualize both the air and the sound that it produces as a solid object.

**Releasing notes:**

This is a major problem even with the best players. The ending of a note is just as important as the beginning, and attention must be paid to endings to make them clean. Frequently, on the endings of notes, the note spreads, the pitch sags or the endings are bumped (accented). Think of releases as being the same as the start of a note.

Three kinds of releases (musical):
A. Square - the air simply stops moving immediately (no embouchure change!).
B. Tapered - the volume of air gradually decreases so that the note disappears (controlling pitch is a major problem here).
C. Tongue - the note is stopped by use of the tongue. This is not to be used very often, only when the ending of the note needs, for musical reasons, to be accented.

**Some Thoughts on Practicing**

To do anything well requires time and dedication. To play an instrument well requires a love of the instrument, the ability to observe and analyze, a desire to improve, a tolerance for frustration, and the discipline to work toward improvement daily—**music is not the domain of instant gratification**. The problem is: How and what to practice? There are as many ways as there are people, but generally speaking, people who practice effectively tend to do similar things. **Keep this in mind:** When you practice you are building skills and solving problems, or you are reinforcing bad habits and practicing mistakes. To be productive, you must learn to understand the difference.

**Practice suggestions:**
A. DAILY practice at the same times of day
B. Several practice sessions rather than one long session
C. Have a plan/goal for practicing and for each practice session
D. Keep a practice journal to stay organized and focused on your goals
E. A consistent routine:
   1. Warm-up/Fundamentals
   2. All Major and Minor scales (it doesn’t take that long)
   3. Technical exercises
   4. Music (solos, ensemble music, etudes)
   5. Reward yourself by playing something that you play very well

**Some important practice aids are:**
A. A quiet room
B. A comfortable chair that allows good posture
C. A music stand
D. A metronome (absolutely indispensable)
E. A pencil and notebook to keep notes and track progress
F. A tuner
G. A recording device

Another important aspect to practicing is your state of mind and mental attitude. It is difficult to accomplish very much when you are tired or not healthy. It is very important to your musical progress
to stay rested and healthy. It is also essential that you maintain a positive attitude toward your practice. You have to enjoy playing and practicing to make significant progress. This can be difficult to do, especially when you reach those plateaus that every musician experiences. The best advice for this situation is to relax, keep practicing, and find ways to vary your routine. You will eventually get past the plateau.

It is also very easy to get in a rut and get bored. Think about it: You have to practice every day. You have to work on the same things every day. You need to have a consistent routine that you do every day. This can become tiresome and affect your progress. So find ways to vary what is in your routine. The necessary fundamentals and technique can be practiced with a wide variety of exercises, and there are countless ways to vary each exercise. This will help keep your mind fresh and your attitude more positive.

One more thing to think about...Every day that you practice you are trying to get better. Every day you want to feel like you are a better player. It is very easy to begin to feel like the only reason that you are practicing is because you are not good enough. When, if ever, will your playing arrive? It can be difficult to strike a balance between expecting a lot from yourself and not beating yourself up during each practice session. Set ambitious long-term goals but make your short-term goals realistic (your journal will help). By doing this you will be able to notice your progress more easily, and will be able to enjoy the challenge that your instrument and music present. Like they say, success is not a destination as much as it is a journey – make your journey an efficient one.

**Some Thoughts on Rehearsals**

Rehearsals are different from individual practice because they require the cooperation of many individuals. Rehearsals are like individual practice in that they require a plan, thoughtful analysis, and the desire to improve.

**Some suggestions for individuals to make rehearsals more effective are:**

A. Rehearsal is where you learn everyone else’s part - come to rehearsal with your part learned.
B. What you do in a rehearsal either adds to or takes away from the rehearsal - **ALWAYS** add to the rehearsal.
C. The director is concentrating very hard during rehearsal. Help his or her concentration (and the ensemble’s progress) by remaining silent and attentive throughout the rehearsal.
D. Always pay attention to everything that is said in rehearsal. What is being said to others applies to you as well.
E. You can learn a great deal about musicality, problem solving, and greatly improve your ear by watching and listening carefully to your director during all rehearsals.
F. Be more committed to ensemble improvement than your director is!
G. Set a goal to learn to solve any problem before your director even hears it!

“Practice doesn’t make perfect. Perfect practice doesn’t even make perfect. All practicing makes **PERMANENT!”**
Goals: Effortless tone production, Consistency, Even rolls that sound the same
1. breathe on count 4 each time (this will help with timing, relaxation, and learning to phrase with the winds)
2. keep your shoulders, arms, and wrists relaxed
3. roll in the same spot on the key for consistent tone
4. make your rolls so even that it sounds like you are sustaining the note

1. breathe on count 4 each time (this will help with timing, relaxation, and learning to phrase with the winds)
2. keep your shoulders, arms, and wrists relaxed
3. roll in the same spot on the key for consistent tone
4. make your rolls so even that it sounds like you are sustaining the note

Hint: Practice singing these exercises while you are playing them to develop your ear for tuning the timpani.

Chromatic Resonance Exercise
Goals: Effortless tone Production, Smooth, easy note changes, All notes sound alike
1. don't look at the keyboard - work on your peripheral vision
2. play in the same spot for consistent sound
3. roll only half notes and longer

NLC003-03-MAL
Goals: Long notes that are even, Crescendos that are controlled
1. breathe with the winds
2. play in the same spot for consistent tone
3. make rolls sound like a sustained note
4. keep the tone color the same throughout the crescendo

For more development: Use this exercise to work on using two mallets per hand. Alternate each two measure pattern on the right and left.

Goals: Effortless tone production, Even, easy note changes
1. don't look at the keyboard - work on your peripheral vision
2. play in the same spot for consistent tone
3. second note sounds the same as the concert F
   upper note is not louder - lower note is not weaker
Articulation Resonance Exercise

Goals: All note values are started the same, All note values have the same quality of sound

1. use alternating sticking and make each hand sound the same
2. hit in the same spot on the key

Note: Not much can be done to control length on most keyboard instruments, but you must try to make your articulation fit with the winds

Articulation Interpretation

Articulation markings generally fall into three categories:

1. marks that affect only the beginning of the note - stress accent
2. marks that affect only the ending of the note - tenuto, staccato
3. marks that affect both the beginning and ending of the note - housetop, combined marks
Air Flow and Articulation Studies
Concert E♭

Goals: Effortless, resonate sound on every note, Smooth note changes
1. breathe with the winds
2. don't look at the keyboard
3. make your articulation fit with the winds

Goals: Consistent articulation, Consistent tone (resonance)
1. breathe with the winds
2. hit in the same place on each key
3. make each each note sound the same

Hint: The faster that you have to go, the more relaxed you must be.

Make sure that YOU hear every note.

NLC003-03-MAL
Same concepts - just a different key

Make sure that YOU hear every note.

NLC003-03-MAL
Air Flow and Articulation

Concert C

1. 

2. 

3. 

4. 

5. 

6.
Air Flow and Articulation

Concert G

1.

2.

3.

4.

5.

6.
Flexibility

Goals: Effortless note changes, Consistent tone in every register
Concepts are the same as all of the previous exercises
These exercises are really for the winds, but you can use them
to work on your peripheral vision and 4 mallet skills.

Play exercises 1-4 first with notes in parenthesis, then when note changes
are effortless play without the notes in parenthesis.

Make this exercise sound and feel as easy as #2 on page 10.
Make this exercise sound and feel as easy as #2 on page 10.

Reminder: The goal is **Effortless Note Changes** (ease and accuracy), not velocity.
Reminder: Only play this at a tempo that you can use good hand position and be accurate.
Key Studies
Concert B♭ Major / G Minor

Goals: Learn all major and minor keys,
Transfer fundamental concepts into all keys
1. practice slowly at first
2. accuracy is a must
3. review the previous fundamentals
4. use peripheral vision

Use different articulation patterns. See index.

1. Scale in Thirds - try this exercise with two mallets per hand!

2. Tonic/Dominant 7th Arpeggio

3. Try this exercise with two mallets per hand!

4. Natural Minor - play the notes in the key signature

5. Harmonic Minor - raise 7th scale degree going up and down

6. Melodic Minor - raise 6th and 7th going up, revert to key signature going down

7. Melodic Minor Scale in Thirds

8. Fully Diminished 7th Arpeggio

NLC003-03-MAL
Key Studies
Concert E♭ Major / C Minor

Remember:
Transfer all of the fundamental concepts into every key.
Every exercise should feel and sound easy.

1. Scale in Thirds

2. Tonic/Dominant 7th Arpeggio

3. 

4. 

5. 

6. Natural Minor - play the notes in the key signature
Harmonic Minor - raise 7th scale degree going up and down
Melodic Minor - raise 6th and 7th going up, revert to key signature going down

7. Melodic Minor Scale in Thirds

8. Fully Diminished 7th Arpeggio

9. 

10. 

NLC003-03-MAL
Concert F Major / D Minor

1. \[\text{Music notation}\]

2. \[\text{Music notation}\]

3. \[\text{Music notation}\]

4. \[\text{Music notation}\]

5. \[\text{Music notation}\]

6. \[\text{Music notation}\]

Minor Key

7. \[\text{Music notation}\]

8. \[\text{Music notation}\]

9. \[\text{Music notation}\]

10. \[\text{Music notation}\]

NLC003-03-MAL
Concert C Major/A Minor

Minor Key

NLC003-03-MAL
Concert G Major / E Minor

Minor Key

NLC003-03-MAL
Key Studies

Concert D Major/B Minor

1. [Music notation]

2. [Music notation]

3. [Music notation]

4. [Music notation]

5. [Music notation]

6. [Music notation]

Minor Key

7. [Music notation]

8. [Music notation]

9. [Music notation]

10. [Music notation]
Key Studies
Concert B Major/G# Minor

Minor Key

NLC003-03-MAL
Goals: Mastery of all keys, Effortless note changes

1. transfer all of the fundamental concepts into every key
2. every exercise should feel and sound easy
3. use peripheral vision
4. make each note sound the same

Major Arpeggios
Major Arpeggios

7. \( \text{\#\#\#} \text{G}\text{G}\text{G} \) \( \text{\#\#\#} \text{G}\text{G}\text{G} \) \( \text{\#\#\#} \text{G}\text{G}\text{G} \)

8. \( \text{\#\#\#} \text{B}\text{B}\text{B} \) \( \text{\#\#\#} \text{B}\text{B}\text{B} \) \( \text{\#\#\#} \text{B}\text{B}\text{B} \)

9. \( \text{\#\#\#} \text{D}\text{D}\text{D} \) \( \text{\#\#\#} \text{D}\text{D}\text{D} \) \( \text{\#\#\#} \text{D}\text{D}\text{D} \)

10. \( \text{\#\#\#} \text{F}\text{F}\text{F} \) \( \text{\#\#\#} \text{F}\text{F}\text{F} \) \( \text{\#\#\#} \text{F}\text{F}\text{F} \)

11. \( \text{\#\#\#} \text{A}\text{A}\text{A} \) \( \text{\#\#\#} \text{A}\text{A}\text{A} \) \( \text{\#\#\#} \text{A}\text{A}\text{A} \)

12. \( \text{\#\#\#} \text{C}\text{C}\text{C} \) \( \text{\#\#\#} \text{C}\text{C}\text{C} \) \( \text{\#\#\#} \text{C}\text{C}\text{C} \)

NLC003-03-MAL
Remember:
1. transfer all of the fundamental concepts into every key
2. every exercise should feel and sound easy
3. use peripheral vision
4. make each note sound the same

Minor Arpeggios
Fully Diminished 7th Study
From #9 in Key Studies

Goal: Mastery of fully diminished 7th arpeggios!
1. review #9 in Key Studies
2. practice VERY slowly at first
3. insist on right notes, don't practice mistakes
4. remember your fundamentals
5. make this difficult exercise feel and sound EASY!

Did you notice that there are only three different fully diminished 7th arpeggios?

Now try different articulations!
Goals: Clear, even articulation, Consistent tone,
Velocity
1. keep relaxed
2. make each hand sound the same
3. hit each key in the same spot for consistent tone
4. make all notes have the same energy and quality of sound (resonance)
5. hear every note
Goals: Clear, even articulation, Consistent tone, Velocity
1. keep relaxed
2. make each hand sound the same
3. hit each key in the same spot for consistent tone
4. make all notes have the same energy and quality of sound (resonance)
5. hear every note
Extended Articulation

Pattern 3

Remember:
1. keep relaxed
2. make each hand sound the same
3. hit each key in the same spot for consistent tone
4. make all notes have the same energy and quality of sound (resonance)
5. hear every note

NLC003-03-MAL
Note to percussionists: Due to the differences in tuning between winds (Just Intonation) and keyboard instruments (Equal Temperament), it is recommended that you use Tuning DrillChorale time to set up your instruments for rehearsal rather than play with the winds. If you are already set up, you can use these exercises to practice singing to improve your ear and ability to tune the timpani.

1. Choose a note and pass it around the ensemble, with each player holding the note for 4 counts, trying to match volume, intensity, resonance, and tone color. The concept is to make it sound like the same player is just sustaining the note.

2. Choose a note and pass it around the ensemble, this time with each section holding the note for 4 counts, trying to get each section to match volume, intensity, and resonance.

Variation on 1 & 2: Hold the note 8 counts with each player/section entering every 4 counts. There will be 4 counts overlapping with each player/section, and a brief moment where three players/sections will be sounding the note. Work for no change in the volume, intensity, resonance, or tone color.

3. Directions:
   1. divide your section into two equal groups
   2. one group plays the tied note while the other group changes notes
   3. switch parts
   4. players playing the sustained note must not let the pitch change - square note!

   Suggestions: Have your director demonstrate how each interval sounds when it is slightly out of tune and then when it is perfectly in tune. It is very important to know what an in-tune interval sounds like. Practice singing these drills to learn how they should sound, then produce the correct pitch on your instrument. Also, you can practice this exercise with a friend outside of rehearsal to help refine your ear.

   Perfect 4th

   Perfect 5th

   Major 3rd

   Minor 3rd

   Minor 7th

   Major 2nd

   Make sure that there is no disturbance in the ensemble's sound when you change notes!

Try these drills in other keys!
Same directions as #3.

Make each note in the scale passage match both the tone and pitch of the sustained note. Play both slurred and tongued.

Make sure that there is no disturbance in the ensemble's sound when you change notes!

Important Concept: Try to make the scale passages feel like a sustained note. Imagine that you are only sustaining when you are playing the scale passages.

For even more improvement, practice singing 4 and 5 with your section, using as many different keys as possible.
Goals: Resonate, rich full ensemble sound, Flawless intonation

1. play only upper voice (highest notes) first
2. play upper voice in octaves with both hands
3. play stems up notes in right hand
4. play stems down notes in left hand
5. play all

Tuning Chorales

A. 

B. 

C. 

D. 

E. 

F. 

Tuning Chords

1. 

2. 

3. 

4. 

5. 

6. 

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Articulation Pattern Index

Use these patterns with the exercises in this book to gain even more facility.

Goal: Ability to use any articulation with clarity and facility
1. practice each pattern SLOWLY on a scale that you have memorized
2. keep note lengths the same
3. all notes must have the same tone quality
4. make these articulations fit with the winds

Remember: You cannot really perform a slur on a keyboard, but you do have to make your articulation fit with instruments which can slur.

Note: The following markings only affect the END of each note. The note beginnings MUST all be the same.

2 Tenuto, 2 Lifted

1 Lifted, 2 Tenuto, 1 Lifted

1 Tenuto, 2 Lifted, 1 Tenuto