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and

SUGGESTIONS FOR DIRECTOR

WARMING UP EXERCISES

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SECTION 1. Chords	4-7
<p>Emphasize: 1, attack; 2, intonation; 3, balance; 4, dynamics; 5, release. Teach the players to listen by playing these chords as though there were a hold over each tone. Insist on perfecting the intonation of each chord before progressing to the next one.</p>	

TECHNICAL STUDIES

SECTION 2. Major and Minor Scales	8-11
<p>Major and minor scales should, of course, be memorized. The careful musician has his scales always at his command and in different articulations such as, 1, all tongued; 2, all slurred; 3, two slurred and two tongued; 4, three slurred and one tongued; etc. Also use different rhythms besides the one given.</p>	
SECTION 3. Chromatic Scales	12-13
<p>The chromatic scales should also be memorized throughout the entire register of the instrument and use different articulations and different rhythms.</p>	
SECTION 4. Intervals	14-17
<p>Listen very carefully for intonation when playing these intervals.</p>	
SECTION 5. Arpeggios	18-23
<p>Repeat each score several times and use different articulations.</p>	
SECTION 6. Lip Drill for B_b Brasses	24-25
<p>Be sure to take advantage of the different models shown at the bottom of page 24.</p>	
SECTION 7. Exercises on the Slur	26-27
<p>The different models at the top of pages 26 and 27 will furnish plenty of variety if used consistently and the progressive musician will think of others that will be helpful to him. Be sure that clarinet players use both octaves.</p>	
SECTION 8. Scale Exercises and Transposition and Concert Key Chart	28-39
<p>1. Don't overlook the fact that each of these exercises may be played in all keys. The exercises on thirds, fourths, fifths, sixths and octaves pages 29 to 33 are to be played only one score at a time, that is, in playing in B_b concert, for example, the B_b instruments would play line one and repeat, the C instruments would play line seven and repeat, the E_b instruments would play line five and repeat, etc.</p> <p>2. Forms 1 to 24: In playing forms 1-2-3 etc., the players start in different places depending upon the key of their instruments but play through to the end of the form, then D. C. and finish on their starting measures. The entire process is much simpler than the explanation. A very important point, however, is to learn to figure the transposition and starting point mentally. The chart on page 28 should not be used except by beginners who have not yet learned to do this.</p>	

RHYTHM DRILL

SECTION 9. Fundamental Rhythms	40-42
<p>Study the instructions at the top of page 40 carefully. The notes in this section indicate rhythm only—not pitch.</p>	
SECTION 10. Application of Rhythms	43-52
<p>unlike section nine the notes in this section are to be played exactly as written both as to pitch and as to rhythm.</p>	

Important Note: Percussion players see pages 53-54— for specific suggestions. VIOLAS—In order not to make this book too bulky, a supplement has been issued separately for violas.

SECTION 1

Chords

① $e b e b e p \# p \#$ $e b e b e p$ $e b e p p b p p p$

Db Piccolo

1st & 2d Flutes
1st & 2d Violins

1st & 2d Oboes
3d & 4th Violins

Bassoon
Cello

Eb Clarinet

Solo & 1st Bb Clarinet

2d & 3d Bb Clarinet

Bb Bass Clarinet

Eb Alto Sax.
Eb Alto Clarinet

Soprano Sax.
Bb Tenor Sax.

Eb Baritone Sax.

Solo & 1st Cornet

2d & 3d Cornets

1st & 2d Horns
in F

3d & 4th Horns
in F

1st & 2d Eb Horns

3d & 4th Eb Horns

1st & 2d Trombones

3d Trombone

Baritone

Basses

Drums

② $e b e b e p \# p \#$ $e b e b e p$ $e b e p p b p p p$

③ $e b e p p b p p p$