

Great Bridge High School Marching



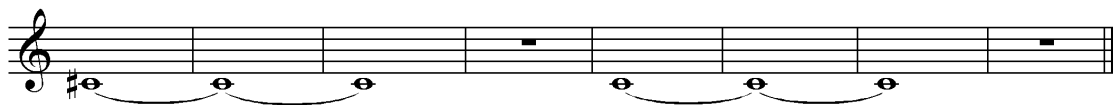
Warm-up Routine

This routine will be the basis of our technique program and is designed both as a daily warm-up and a practice regiment for long-term improvement in tone production, airflow, dexterity, articulation and other fundamental musical skills. It is by no means comprehensive and may be supplemented as the season progresses.

Long Tones (♩ = 100 or slower)

- *Rehearsal Advice* – Practice timing your inhalation and exhalation with your feet by marking time and using a metronome to provide a solid pulse center. The end of each long tone should be open-ended. The air should not be stopped with the tongue. In the exercise below (*12 Count Pitches*), there should be a slight resonance on the 13th beat. Be sure to keep your air column consistent and steady. Give each long tone direction all the way to the release.

1. 12 Count Pitches



2. Three Note Slurs - descending (F Stretch)

Two staves of music in 4/4 time. The first staff contains three measures of descending three-note slurs: G4-A4-B4, F4-G4-A4, and E4-F4-G4. The second staff continues with three more measures: D4-E4-F4, C4-D4-E4, and B3-C4-D4. The notes are marked with slurs and a fermata over the final note of each slur.

3. Three Note Slurs - ascending (F Stretch)

Two staves of music in 4/4 time. The first staff contains three measures of ascending three-note slurs: G3-A3-B3, C4-D4-E4, and F4-G4-A4. The second staff continues with three more measures: B3-C4-D4, E4-F4-G4, and A4-B4-C5. The notes are marked with slurs and a fermata over the final note of each slur.

Lip Slurs and Scale Studies (Fastest comfortable tempo while striving for clarity and evenness.)

- *Rehearsal Advice* – Incorporate the timing of your breathing and the center of pitch from the long tones. Brass – Alternate between buzzing and playing. Be sure to center all pitches. Use a tuner! Woodwinds – Vary octaves.

4. Lip Slurs (WW Chromatic Studies)

#1 and #2

Two staves of music in 4/4 time. The first staff shows a chromatic lip slur starting on G4 and moving up to C5. The second staff shows a chromatic lip slur starting on B3 and moving up to E4. Both slurs are marked with a fermata over the final note and the word "etc." at the end of the second staff.

#3 and #4

Four staves of music in 4/4 time. The first two staves show chromatic lip slurs starting on G4 and moving up to C5. The last two staves show chromatic lip slurs starting on B3 and moving up to E4. All slurs are marked with a fermata over the final note and the word "etc." at the end of the fourth staff.

5. Upper Neighbor Slurs

- *Rehearsal Advice* – Give direction to the air column. Brass – be sure to strike the valves. Vary articulation and tempo.

6. Scale Studies (5 - 5 - 9)

B \flat Concert

Repeat in Keys of F, E \flat and A \flat

Articulation Studies (Fastest comfortable tempo while striving for clarity and evenness.)

- *Rehearsal Advice* – Variations in musical style can be achieved by altering the duration and / or emphasis (stress) of notes. These variations are defined through the use of the syllables listed below:

	normal	legato	staccato	accented	marcato
Articulation					
Syllable	dah	doo	dah	dah	dah
Difference from the normal enunciation	N/A	Smoother beginning and more connected	Same beginning as normal, with half the length	Twice the emphasis on the beginning of the note, tapered to normal	Twice the emphasis with half the length

7. Quarters and Eights

Musical notation for exercise 7, "Quarters and Eights". It consists of four staves of music in 4/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff has a key signature of one flat (Bb). The third staff has a key signature of two flats (Bb, Eb). The fourth staff has a key signature of two sharps (F#, C#). The exercise features quarter notes and eighth notes, with some measures containing rests.

8. Articulation Sequence

Musical notation for exercise 8, "Articulation Sequence". It consists of three staves of music in 4/4 time. The first staff has a key signature of one sharp (F#). The second staff has a key signature of two sharps (F#, C#). The third staff has a key signature of two sharps (F#, C#). The exercise features quarter notes with accents and dynamic markings such as *fp* and *<*. The notation includes slurs and accents over notes.

9. Articulation Sequence #2 - Unison

Musical notation for exercise 9, "Articulation Sequence #2 - Unison". It consists of four staves of music in 4/4 time. The first staff has a key signature of one sharp (F#). The second staff has a key signature of two sharps (F#, C#). The third staff has a key signature of two sharps (F#, C#). The fourth staff has a key signature of two sharps (F#, C#). The exercise features quarter notes with accents and dynamic markings such as *fp* and *<*. The notation includes slurs and accents over notes.

Articulation Sequence #2 - Harmonized

The first system of the musical score includes the following instruments and parts:

- Flute: Treble clef, 4/4 time, *mf*. Melody with accents and slurs.
- B \flat Clarinet 1: Treble clef, 4/4 time, *mf*. Melody with accents and slurs.
- B \flat Clarinet 2: Treble clef, 4/4 time, *mf*. Melody with accents and slurs.
- E \flat Alto Sax: Treble clef, 4/4 time, *mf*. Chordal accompaniment with accents.
- B \flat Trumpet 1: Treble clef, 4/4 time, *mf*. Melody with accents and slurs.
- B \flat Trumpet 2: Treble clef, 4/4 time, *mf*. Melody with accents and slurs.
- Mellophone: Treble clef, 4/4 time, *mf*. Chordal accompaniment with accents.
- Baritone 1: Bass clef, 4/4 time, *mf*. Chordal accompaniment with accents.
- Baritone 2: Bass clef, 4/4 time, *mf*. Melody with accents and slurs.
- Tuba: Bass clef, 4/4 time, *mf*. Melody with accents and slurs.

The second system of the musical score includes the following instruments and parts:

- Fl. (Flute): Treble clef, 4/4 time, *mf*. Melody with accents and slurs, ending with "etc.".
- B \flat Cl. 1 (B \flat Clarinet 1): Treble clef, 4/4 time, *mf*. Melody with accents and slurs, ending with "etc.".
- B \flat Cl. 2 (B \flat Clarinet 2): Treble clef, 4/4 time, *mf*. Melody with accents and slurs, ending with "etc.".
- A. Sx. (E \flat Alto Sax): Treble clef, 4/4 time, *mf*. Chordal accompaniment with accents, ending with "etc.".
- B \flat Tpt. 1 (B \flat Trumpet 1): Treble clef, 4/4 time, *mf*. Melody with accents and slurs, ending with "etc.".
- B \flat Tpt. 2 (B \flat Trumpet 2): Treble clef, 4/4 time, *mf*. Melody with accents and slurs, ending with "etc.".
- Mello. (Mellophone): Treble clef, 4/4 time, *mf*. Chordal accompaniment with accents, ending with "etc.".
- Bar. 1 (Baritone 1): Bass clef, 4/4 time, *mf*. Chordal accompaniment with accents, ending with "etc.".
- Bar. 2 (Baritone 2): Bass clef, 4/4 time, *mf*. Melody with accents and slurs, ending with "etc.".
- Tuba: Bass clef, 4/4 time, *mf*. Melody with accents and slurs, ending with "etc.".

Tuning Sequence 2010

Flute

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Alto Sax

Tenor Sax.

B♭ Trumpet 1

B♭ Trumpet 2

Mellophone

Baritone 1

Baritone 2

Baritone (F.C.) 1

Baritone (F.C.) 2

Tuba