

Great Bridge High School Marching



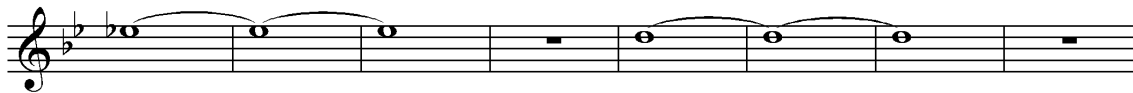
Warm-up Routine

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)

3. Three Note Slurs - ascending (F Stretch)

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

#3 and #4

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 with a key signature of two flats. The first staff contains quarter notes, eighth notes, and quarter rests. The second staff contains eighth notes, quarter notes, and quarter rests. The third staff contains quarter notes, eighth notes, and quarter rests. The fourth staff contains quarter notes, eighth notes, and quarter rests.

8. Articulation Sequence #1

Musical notation for exercise 8, 'Articulation Sequence #1'. It consists of three staves of music in 4/4 time with a key signature of one sharp. The first staff shows quarter notes with accents (>) and a dynamic marking of *fp* with a wedge. The second staff shows quarter notes with accents (>) and a dynamic marking of *fp* with a wedge. The third staff shows quarter notes with accents (>) and a dynamic marking of *fp* with a wedge, followed by the text 'etc.'.

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 with a key signature of one sharp. Each staff shows quarter notes with accents (>) and a dynamic marking of *fp* with a wedge. The fourth staff ends with the text 'etc.'.

Articulation Sequence #2 - Harmonized

The first system of the musical score includes parts for Flute, B♭ Clarinet 1, B♭ Clarinet 2, E♭ Alto Sax, B♭ Trumpet 1, B♭ Trumpet 2, Mellophone, Baritone 1, Baritone 2, and Tuba. All parts are marked with a dynamic of *mf*. The Flute part features a melodic line with accents and slurs. The woodwinds and brass parts provide harmonic support with chords and rhythmic patterns. The Mellophone and Tuba parts play a steady, rhythmic accompaniment.

The second system of the musical score includes parts for Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Alto Sax (A. Sx.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Mellophone (Mello.), Baritone 1 (Bar. 1), Baritone 2 (Bar. 2), and Tuba. The Flute part begins with a *ff* dynamic and includes a *etc.* marking at the end of the system. The other instruments continue with their respective parts, maintaining the *mf* dynamic for most, while the Tuba part also includes a *etc.* marking.

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 (I.C.) 1

Baritone (T.C.) 2

Tuba