

Connecting the Dots

Building a bridge between your warmups and your literature

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Think about the challenges you are tackling in the literature today. What kind of issues will you be wrestling with? How can you use the warmup time to prepare your students for those issues?

Consider planning your rehearsal to focus on similar types of challenge across several pieces of literature.

For example, perhaps there are technical challenges in the literature that need to be tackled: key signature problems, rhythmic problems, range issues. In your warmups you could:

- Play scales and technical patterns related to that key signature
- Play rhythm patterns related to the ones they will encounter in the literature
- Play interval studies that will stretch their range
- Sightread an easier piece with similar key, meter, or rhythmic challenge

Perhaps there are musical/expressive challenges: articulations, dynamics, phrasing, breath control, balance, blend, intonation, style

- Use the warmup time to clearly define how a specific articulation should sound, or how loud a specific dynamic should be
- Practice scales with the articulation or slur pattern that will be encountered later
- Use scales or other exercise to practice dynamic changes
- Hold out a note and time the number of seconds. Then play a scale or phrase and use the same length of air to connect it into a full phrase. Then apply that to the music.
- Use a chorale to work on balance, blend, intonation in ways that can transfer to the repertoire
- Sightread an easier piece or method book selection that is in a similar style
- Listen to a recording of a more experienced group and pay attention to how they approach balance, phrasing, etc.
- Listen and copy from you in a call and response, changing articulation, dynamic, etc.

Be sure that you have resources to draw on that cover the following:

- Rhythm/meter
- Technical/key/scales
- Articulation/dynamics/expression
- Tuning unison and harmony
- Chorale/balance/tone

Don't forget to be investing warmup time in long term skill development as well. You will only be able to "connect the dots" when the students already have some experience with what you are asking them to do.

Resources and exercises to help you in planning warmup:

Things you already have in their folder or don't need music for:

- Scales and related studies
- Rhythmic velocity study: start on concert Bb and work chromatically down to a low E and back up. Do this with a metronome in quarter notes, eighth notes, triplets, sixteenth notes. This is good for helping students switch gears in subdividing.
- Alternatively, stay on one note and play a measure of eighth, triplets, sixteenth, etc. Discuss subdivision: 1+, triplet, 1e+a, Phil-a-del-phi-a, Me-so-po-ta-mi-a
- Rhythm and subdivision: Count (and clap?) and leave out successive parts of the subdivision. I use this all the time when we are getting into a 6/8 meter but you can also do it in duple meter. For example: start with saying 123456; then leave out 2 and say 1-3456; then leave out 5 and say 1-34-6, etc. Could also count all subdivision out loud and clap only on certain beats.
- Dynamics: Numbered levels from 0-5 (pp-ff) so that you can use a hand to show how loud or soft to play a note. Play four notes on each step of the scale and crescendo or decrescendo from levels 1-4
- Articulations: Define what each style of note should sound like (by description, visual, or model) and play repeated quarter note and eighth notes of staccato, legato, accents, etc.
- Around the band: Good for working on listening and matching—whether it's tone, tuning, articulation, dynamic, etc. Pick a comfortable note such as concert F. Students can sustain the note or play it repeatedly. The note gets passed around the band—either from one row to the next; one section to the next; or one student to the next, striving to listen and match precisely.
- Call and response: you model on your instrument, starting on a comfortable note, they listen and play back by ear. Put a metronome on and give them a few counts in between you finishing and them beginning so they can process what they heard.
- Try to collect recordings that can serve as models for musical concepts of tone, phrasing, etc.

Free Resources to explore:

Title and URL	What to look for:	Appropriate for:
One Size Fits All Band Books: www.osfabb.com	This is a great collection of easy band music arranged in 3 part harmony and presented to the students as duets. This can serve as easy sightreading or a way to review cut time, or 6/8 time, etc.	Elementary through middle school
John McAllister's website: www.johnmcallisttermusic.com/	All kinds of resources here: sightreading; rhythm drills; technical patterns, "cinematic scales," Worth exploring!	Middle school or early high school
Justin Dickson's website: justindickson.com/justindickson/band/met hod.htm	All his created resources for teaching middle school, including etudes for style, technique, meter, and more.	Middle School
Summit Intermediate School Rhythm Drills: links.sisbands.org/SISfiles/RhythmBook.pdf	These are the rhythm pages I created to use with my band—you are free to use them as long as they include the original copyright.	Elementary and Middle School

Paid Resources to explore:

Title	Price	Pros	Cons	Appropriate for:
Method books	Varied	Might already have one; variety of material	May not be able to easily find what you need	Elementary through advanced middle school
Classics like <i>Exercises for Ensemble Drill</i> , aka " The Fussell Book " and James Ployhar's book I Recommend	\$9/each for Fussell	Includes warmups, technical studies, rhythms; "Time-tested classics"	"Classic" also means old: Somewhat dated presentation. Scales are stacked octaves; F horn players expected to be able to read off Eb parts	High School and some advanced middle school
Fourteen Weeks to a Better Band	\$8/each	Builds reading skills by connecting rhythm patterns to unison pitched studies	Focuses just on rhythm; wouldn't work as a comprehensive resource	Middle School/High School: option of Book 1 or Book 2
Foundations for Superior Performance	\$7/each	Covers tone, lip slurs, technical studies, chorales, tuning, percussion; great fingering chart and listing of scales	No rhythm component	Advancing middle school through High School
Habits of a Successful Musician; Habits of a Successful Middle School Musician; Habits of a Successful String Musician	\$10/each	Several different volumes for Middle School, High School, and Strings; Includes scales, chorales, rhythms, and sightreading	Band books which I reviewed did not appear to contain anything in minor keys; I didn't like the fingering charts; might not go into as much depth as other books	Middle School through High School; Choose the volume that applies to your level
Schnibbles for Two (complete set) available from Teachers Pay Teachers	\$60 for a pdf of every instrument's book	101 short exercises that are great for sightreading in class. Short and simple.	Stays relatively simple	Elementary through Middle School
Sightreading Factory www.sightreadingfactory.com	\$35/year for one subscription	Great for creating on the fly sightreading or rhythm exercises that you can customize difficulty, key, etc. I love this for drilling rhythms because I can focus on a specific pattern and immediately change it up.	Works best if you are able to project onto a large screen that everyone can see	Elementary through High School
Sound Innovations Ensemble/Sound Development Series	\$9/each	Several options for Intermediate or Advanced level; Band or Orchestra; related book for beginner musicians; Advanced band book has scales and chorales in all 24 major and minor keys; Intermediate band focuses on 14 of the most common major and minor keys. Includes work on rhythm, articulation, tuning, and chorales all within the key area.	Organized by key area, but otherwise is more scattered, so an index or table of contents would be helpful. (Perhaps this is in the directors score?) There is no unified place to see all the scales.	Elementary through High School; Choose the volume that applies to your level
Technique and Musicianship (from Tradition of Excellence series)	\$7/each	Includes all 12 major and minor scales, some rhythm patterns, lip slurs, a great fingering chart, and technical and expressive studies in the 16 most common major and minor keys.	Much of it includes stacked divisi writing, which my students often find confusing. May not have enough depth of material and end up repeating things?	Middle School
Warmups and Beyond for Developing Bands	\$6.50/each	Exercises in the most common major and minor keys, organized by key signature. Includes one octave scales, good fingering chart, and helpful glossary.	Does not have a separate rhythmic component. Might not have enough depth to sustain more than one year.	Middle School

Title and Composer/Arranger:

Score analysis Overview

Before completing this form, read through the score several times. Mark the score to indicate where the melodies are. Make other notations as appropriate (key/time changes, accidentals, road map, conducting cues, etc.) Then proceed with this analysis which aids in creating a lesson plan for the song.

Key centers:

Tempos/Meters:

Form/Summary/Climax(es)

Important Vocabulary (include definitions if unusual)

Rhythmic concerns (including measures with “key rhythms”):

Anticipated trouble spots (including range and fingerings)

Slur patterns:

Interpretive concerns:

Percussion concerns (including number of players needed _____)

A selection of the songs included in the OSFABB system:

These are almost all in Bb or Eb

Abide with Me	lyrical playing, could work as a warmup duet
Amazing Grace	Melodic variations
America the Beautiful	lyrical playing
Anchors Aweigh	Cut time (mostly easy)
Aura Lee	simple syncopation, accidentals
Symphony 1 (Brahms)	
Bridal Chorus	Dotted eighth sixteenth pattern
Caissons Go Rolling	Cut time with dotted quarter
Colonel Bogey March	Cut time
Dance of the Sugar Plum	accidentals
Down by the Bay	Cut time, endings, syncopation
Symphony 9 (Dvorak)	dynamic swells, lyrical playing
Funeral March of the Marionette	6/8 grace notes
Give my regards	Syncopation
God save the Queen	could work as a warmup duet
Greensleeves	6/8 with dotted eighth
Habanera from Carmen	Accidentals, ESS rhythm, DS al Coda
Hall of the Mountain King	accidentals
Infernal Galop/Can Can	endings, repeats, slurs,
Irish Washerwoman	6/8 time, lots of 8ths in a row
Joshua Fought the Battle	Swing feel
Londonderry Aire	cut time
March Militaire	ESS, accidentals, endings
Nobody Knows the Trouble I've seen	Syncopation
Ode to Joy	Fermata, key change
Oh How I hate to get up	6/8 (but check lyrics)
Oh Susanna	cut time, endings, DS al fine
On Wisconsin	Accidentals
Simple Gifts	tie in to quotations in literature
The Water is Wide	
Trepak	Cut time
Waltz from Sleeping Beauty	accidentals,
Wedding March	triplets
When the Saints	Cut time, caesura, fermata
William Tell	Cut time with eighth notes

SUMMIT INTERMEDIATE SCHOOL BANDS

Rhythm Drills



By Jonathan M. Peske

How to practice these drills:

- Practice each measure individually first.
 - Then work on the entire line.
 - Then try to do more than one line.
 - How far can you play without making a mistake?
- **Use a metronome!** Each drill has a metronome marking. If that feels too fast, you can always go slower. Use the online metronome, or one of your own.
- Your goal is to be extremely precise. Don't just get it "close," get it perfectly right. Try for 3 times in a row perfectly correct. Perfect practice makes perfect.
- Write in counting for the rhythms—where are counts 1, 2, 3, 4?
- Practice counting and clapping the rhythms.
- Listen to the exercises performed by the computer online at www.sisbands.org/Rhythm.htm
- Be sure to hold notes for full value and count carefully through rests.
- Once you feel you really know it, move the metronome to a faster tempo—can you still play it perfectly?
- Try playing the rhythm on the page, but with changing notes. This is a way to improvise. Can you pick notes so that the line of rhythm sounds like a logical melody?
- With a friend: Each person picks a different line and you both play your lines at the same time. Can you play yours right when you hear other rhythms?
- Spend a few minutes every day working on rhythm—it will make you a better player!

1

Rhythm Drills Quarter Notes and Quarter Rests

$\text{♩} = 100$

A Set a metronome so that you play with a steady beat.

Staff A: 4/4 time signature. Measures 1-4: quarter notes (1, 2, 3, 4). Measures 5-8: quarter rests (1, 2, 3, 4).

B

Staff B: 4/4 time signature. Measures 1-4: quarter rests (5, 6, 7, 8). Measures 5-8: quarter notes (1, 2, 3, 4).

C

Staff C: 4/4 time signature. Measures 1-4: quarter notes (9, 10, 11, 12). Measures 5-8: quarter rests (1, 2, 3, 4).

D

Staff D: 4/4 time signature. Measures 1-4: quarter rests (13, 14, 15, 16). Measures 5-8: quarter notes (1, 2, 3, 4).

E

Staff E: 4/4 time signature. Measures 1-4: quarter notes (17, 18, 19, 20). Measures 5-8: quarter rests (1, 2, 3, 4).

F

Staff F: 4/4 time signature. Measures 1-4: quarter rests (21, 22, 23, 24). Measures 5-8: quarter notes (1, 2, 3, 4).

2

Rhythm Drills Quarter Notes, Two Eighths, Quarter Rests

♩=100

A Set a metronome so that you play with a steady beat.

1 2 3 4

B

5 6 7 8

C

9 10 11 12

D

13 14 15 16

E

17 18 19 20

F

21 22 23 24

3

Rhythm Drills

Mixed Quarter, Half, Whole notes, Ties, Rests

♩=100

A Count carefully! Be sure to hold notes full value.

Musical staff A: 4/4 time signature. Notes: 1 (quarter), 2 (quarter), 3 (quarter), 4 (quarter), 5 (quarter), 6 (quarter), 7 (quarter), 8 (quarter), 9 (quarter), 10 (quarter), 11 (quarter), 12 (quarter), 13 (quarter), 14 (quarter), 15 (quarter), 16 (quarter), 17 (quarter), 18 (quarter), 19 (quarter), 20 (quarter), 21 (quarter), 22 (quarter), 23 (quarter), 24 (quarter).

B

Musical staff B: 4/4 time signature. Notes: 5 (quarter), 6 (quarter), 7 (quarter), 8 (quarter), 9 (quarter), 10 (quarter), 11 (quarter), 12 (quarter), 13 (quarter), 14 (quarter), 15 (quarter), 16 (quarter), 17 (quarter), 18 (quarter), 19 (quarter), 20 (quarter), 21 (quarter), 22 (quarter), 23 (quarter), 24 (quarter).

C

Musical staff C: 4/4 time signature. Notes: 9 (quarter), 10 (quarter), 11 (quarter), 12 (quarter), 13 (quarter), 14 (quarter), 15 (quarter), 16 (quarter), 17 (quarter), 18 (quarter), 19 (quarter), 20 (quarter), 21 (quarter), 22 (quarter), 23 (quarter), 24 (quarter).

D

Musical staff D: 4/4 time signature. Notes: 13 (quarter), 14 (quarter), 15 (quarter), 16 (quarter), 17 (quarter), 18 (quarter), 19 (quarter), 20 (quarter), 21 (quarter), 22 (quarter), 23 (quarter), 24 (quarter).

E

Musical staff E: 4/4 time signature. Notes: 17 (quarter), 18 (quarter), 19 (quarter), 20 (quarter), 21 (quarter), 22 (quarter), 23 (quarter), 24 (quarter).

F

Musical staff F: 4/4 time signature. Notes: 21 (quarter), 22 (quarter), 23 (quarter), 24 (quarter).

4

Rhythm Drills

2/4, 3/4, 5/4 time signatures

A ♩=100
 Watch out for time signature changes!

5

Rhythm Drills

Dotted Quarter Notes

A ♩=100
Set a metronome so that you play with a steady beat.

1 2 + 3 4 | 1 2 + 3 4 | 1 2 + 3 4 | 1 2 + 3 4 | 1 2 + 3 4 | 1 2 + 3 4 | 1 2 + 3 4 | 1 2 + 3 4 | 1 2 + 3 4 | 1 2 + 3 4 | 1 2 + 3 4 | 1 2 + 3 4

B

5 6 7 8 | 5 6 7 8 | 5 6 7 8 | 5 6 7 8 | 5 6 7 8 | 5 6 7 8 | 5 6 7 8 | 5 6 7 8

C

9 10 11 12 | 9 10 11 12 | 9 10 11 12 | 9 10 11 12 | 9 10 11 12 | 9 10 11 12 | 9 10 11 12 | 9 10 11 12 | 9 10 11 12 | 9 10 11 12 | 9 10 11 12 | 9 10 11 12

D

13 14 15 16 | 13 14 15 16 | 13 14 15 16 | 13 14 15 16 | 13 14 15 16 | 13 14 15 16 | 13 14 15 16 | 13 14 15 16 | 13 14 15 16 | 13 14 15 16 | 13 14 15 16 | 13 14 15 16

E

Count the ties carefully.

17 18 19 20 | 17 18 19 20 | 17 18 19 20 | 17 18 19 20 | 17 18 19 20 | 17 18 19 20 | 17 18 19 20 | 17 18 19 20 | 17 18 19 20 | 17 18 19 20 | 17 18 19 20 | 17 18 19 20

F

Notice the meter change.

21 22 23 24 | 21 22 23 24 | 21 22 23 24 | 21 22 23 24 | 21 22 23 24 | 21 22 23 24 | 21 22 23 24 | 21 22 23 24 | 21 22 23 24 | 21 22 23 24 | 21 22 23 24 | 21 22 23 24

6

Rhythm Drills

Eighth notes on and off the beat

A You need to look very carefully at where each beat is. Does the note fall ON the beat, or OFF the beat? ♩=80

1 + 2 + 3 + 4 + 1 2 3 4 1 2 3 4 1 2 3 4

B

+ + + + 1 2 3 4

C

Careful!

9 10 11 12

D

13 14 15 16

E

17 18 19 20

F

21 22 23 24

7

Rhythm Drills

Basic Syncopation

A ♩=90

Set a metronome so that you play with a steady beat.

1 2 3 4

B

5 6 7 8

C

9 10 11 12

D

13 14 15 16

E

17 18 19 20

F

Careful!

21 22 23 24

G

25 26 27 28

8

Rhythm Drills

Review

A $\text{♩} = 100$
Set a metronome so that you play with a steady beat.

1 2 3 4

B

5 6 7 8

C

9 10 11 12

D Notice the time signature change. Watch out for another one....

13 14 15 16

E

17 18 19 20

F

21 22 23 24

9

Rhythm Drills

Triplets

♩=75

A Set a metronome so that you play with a steady beat.

1 tri po let 3 4

B

C

D

Notice the ties.

E

Remember that 2 eighth notes equal one quarter note.

F

10

Rhythm Drills

Cut Time

A $\text{♩} = 80$
In cut time, the half note gets the beat and there are two beats in the measure.

1 2 1 + 2

B

5 6 7 8

C

9 10 11 12

D

13 14 15 16

E

17 18 19 20

F

21 22 23 24

11

Rhythm Drills

6/8 time

$\text{♩} = 65$

A In 6/8, the eighth note gets the number, but the beats are subdivided in groups of three, so it feels like triplets.

B

C

D

E

F Careful!

G

12

Rhythm Drills Basic Sixteenth Note patterns

♩=70

A Set a metronome so that you play with a steady beat.

1 2 e + a 3

B

1 + a 2 3 + a 4

C

1 e + 2 3 e + 4

D

Careful!

E

F

13

Rhythm Drills The Dotted Eighth-Sixteenth Note Pattern

Give the dotted rhythm energy by putting a small space before the sixteenth.
Make sure there is a difference between the dotted eighth notes and the straight eighth notes.

A ♩=80

Musical notation for drill A, measures 1-4. The key signature is one flat (B-flat) and the time signature is 4/4. The tempo is marked as ♩=80. The notation shows a sequence of eighth and dotted eighth notes. Measure 1 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 2 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 3 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 4 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Fingerings are indicated below the notes: 1, 2, a, 3.

B

Musical notation for drill B, measures 5-8. The key signature is one flat (B-flat) and the time signature is 4/4. The notation shows a sequence of eighth and dotted eighth notes. Measure 5 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 6 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 7 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 8 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note.

C

Musical notation for drill C, measures 9-12. The key signature is one flat (B-flat) and the time signature is 4/4. The notation shows a sequence of eighth and dotted eighth notes. Measure 9 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 10 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 11 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 12 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note.

D

Musical notation for drill D, measures 13-16. The key signature is one flat (B-flat) and the time signature is 4/4. The notation shows a sequence of eighth and dotted eighth notes. Measure 13 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 14 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 15 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 16 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note.

E Here is the pattern reversed:

Musical notation for drill E, measures 17-20. The key signature is one flat (B-flat) and the time signature is 4/4. The notation shows a sequence of eighth and dotted eighth notes. Measure 17 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 18 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 19 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 20 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Fingerings are indicated below the notes: 1, 2, e, 3, 4, e.

F Be very careful!

Musical notation for drill F, measures 21-24. The key signature is one flat (B-flat) and the time signature is 4/4. The notation shows a sequence of eighth and dotted eighth notes. Measure 21 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 22 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 23 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note. Measure 24 starts with a quarter rest, followed by a dotted eighth note and a sixteenth note.

14

Rhythm Drills

Mixed Review

A ♩=85
Count carefully! Set a metronome so that you play with a steady beat.

1 2 3 4

B

5 6 7 8

C

9 10 11 12

D Watch out for time changes.

13 14 15 16

E Keep the tempo the same through the meter changes.

17 18 19 20

F

21 22 23 24

15

Rhythm Drills

Cut Time

$\text{♩} = 85$

A Remember that the half note gets the beat.

Musical staff A, measures 1-4. Measure 1: quarter, eighth, eighth, quarter, quarter. Measure 2: quarter, eighth, eighth, quarter, quarter. Measure 3: quarter, eighth, eighth, quarter, quarter. Measure 4: half, half.

B

Musical staff B, measures 5-8. Measure 5: quarter, eighth, eighth, quarter, quarter. Measure 6: quarter, eighth, eighth, quarter, quarter. Measure 7: quarter, quarter, quarter, quarter. Measure 8: quarter, quarter, quarter, quarter.

C

Musical staff C, measures 9-12. Measure 9: quarter, quarter, quarter, quarter. Measure 10: quarter, quarter, quarter, quarter. Measure 11: quarter, quarter, quarter, quarter. Measure 12: quarter, quarter, quarter, quarter.

D

Musical staff D, measures 13-16. Measure 13: quarter, quarter, quarter, quarter. Measure 14: quarter, quarter, quarter, quarter. Measure 15: quarter, quarter, quarter, quarter. Measure 16: quarter, quarter, quarter, quarter.

E

Musical staff E, measures 17-20. Measure 17: quarter, quarter, quarter, quarter. Measure 18: quarter, quarter, quarter, quarter. Measure 19: quarter, quarter, quarter, quarter. Measure 20: quarter, quarter, quarter, quarter.

F

Musical staff F, measures 21-24. Measure 21: quarter, quarter, quarter, quarter. Measure 22: quarter, quarter, quarter, quarter. Measure 23: quarter, quarter, quarter, quarter. Measure 24: quarter, quarter, quarter, quarter.

16

Rhythm Drills

6/8 time; 3/8 time

Sometimes, you actually do count in 6. Try these exercises counting in slow 6.

A ♩=120

B

C

An eighth note can still be split into two sixteenth notes. Try these in slow 6, then fast 6.

D

E

3/8 time just has less beats per measure.

F

17

Rhythm Drills

Sixteenth note patterns

$\text{♩} = 70$

A Set a metronome so that you play with a steady beat.

B

C

D

E

F

Rhythm Drills

Compound Meter

In compound meter, the eighth notes get grouped in groups of 2s and 3s.

A ♩=180 Here is 3+2+2:



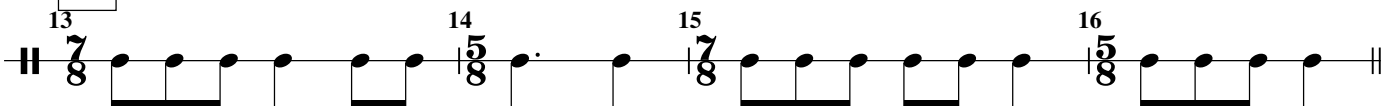
B Here is 2+2+3:



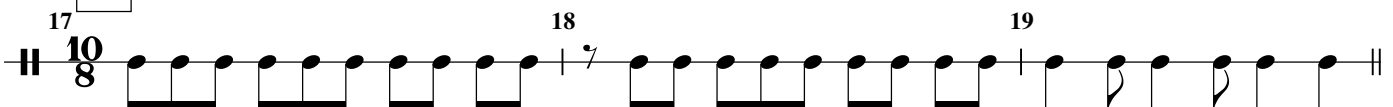
C Sometimes, the pattern will change back and forth:



D Sometimes, the time signature will change too:



E



F

