SOJ WARMUP PACKET

Last Revised June 2021

The Spirit

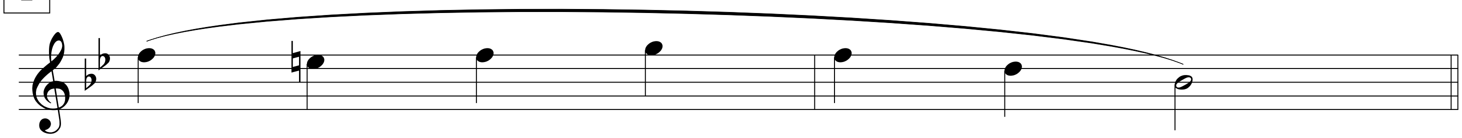
Flute

F Remmington & Arpeggio Study

Bb Remmington & Arpeggio Study

Flow Studies (Vincent Cichowicz)

1



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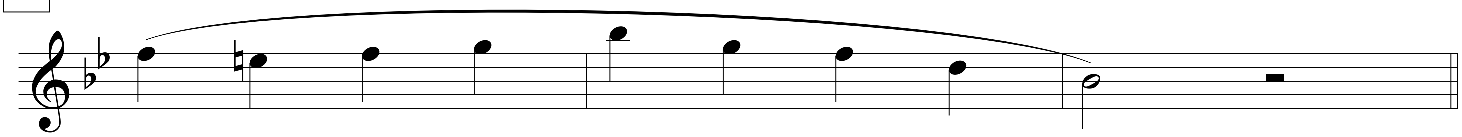

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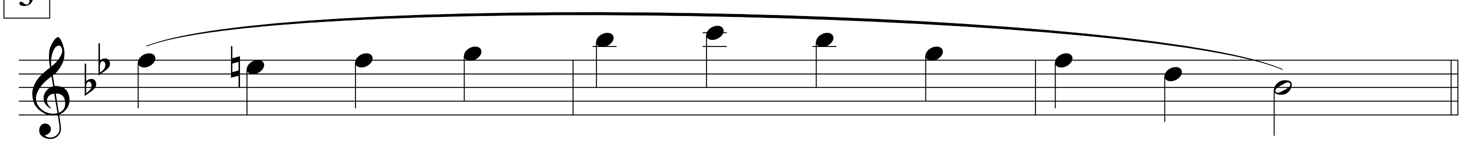

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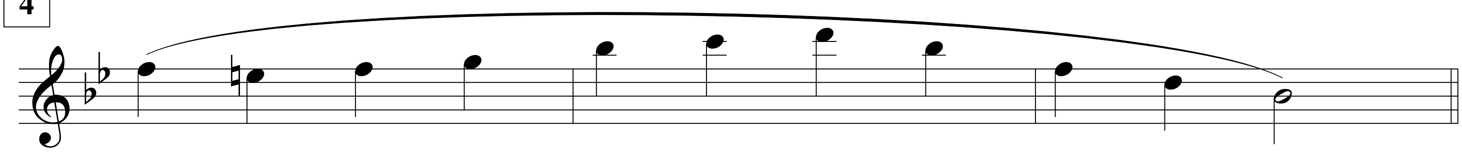

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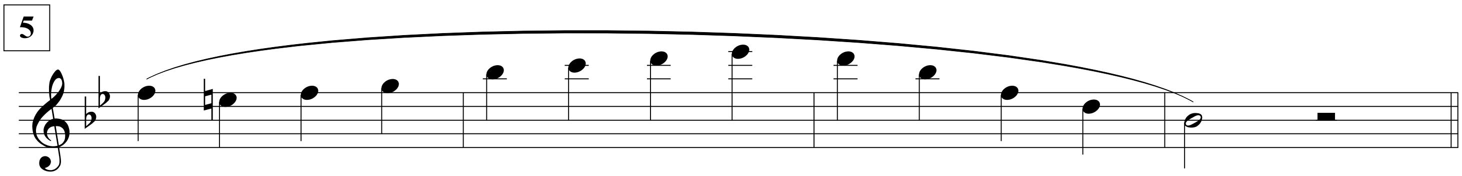

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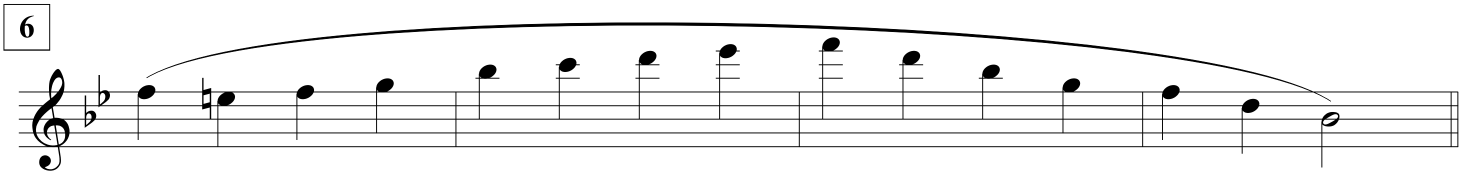

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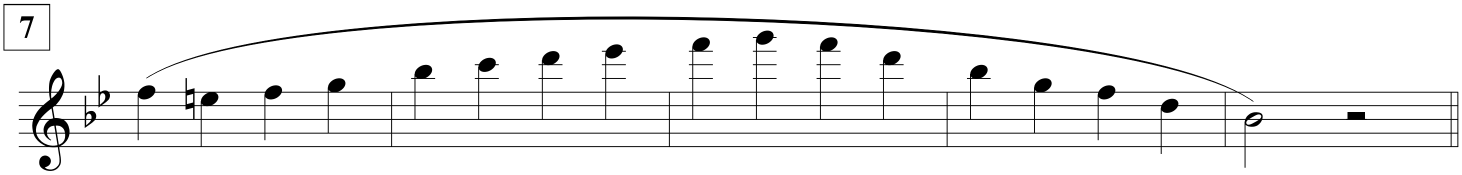

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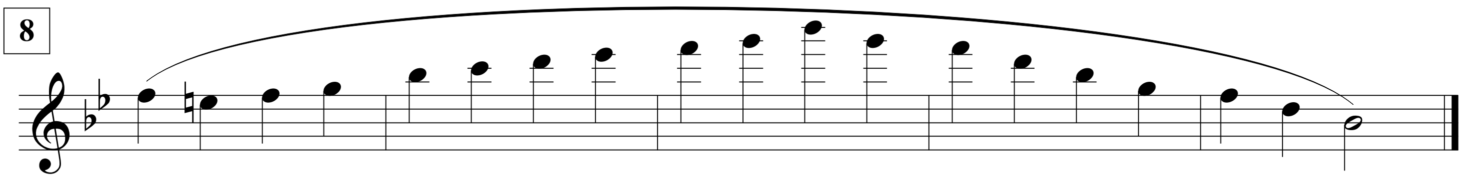
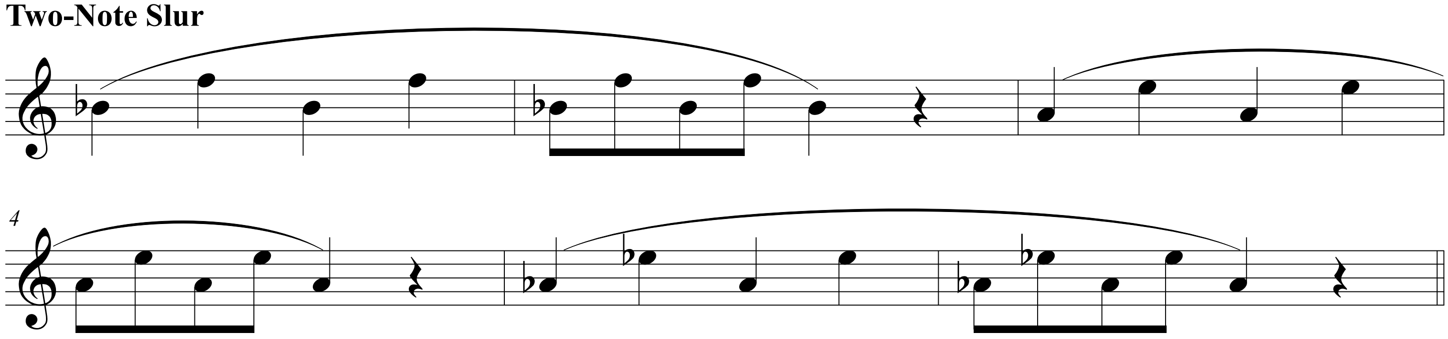
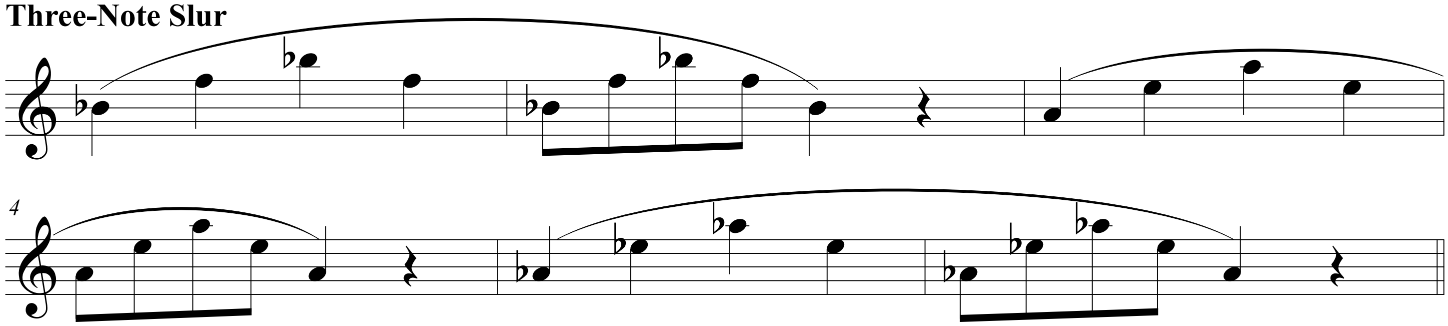


Flexibility Studies

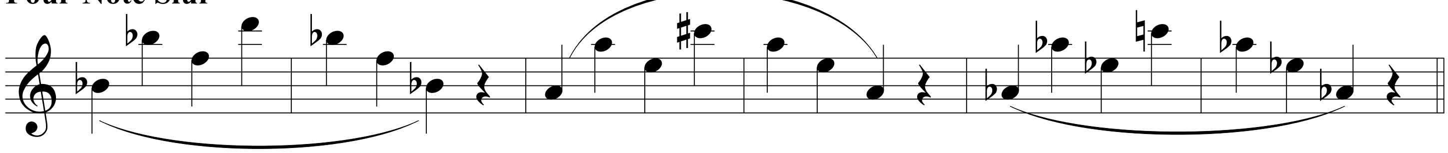
Two-Note Slur



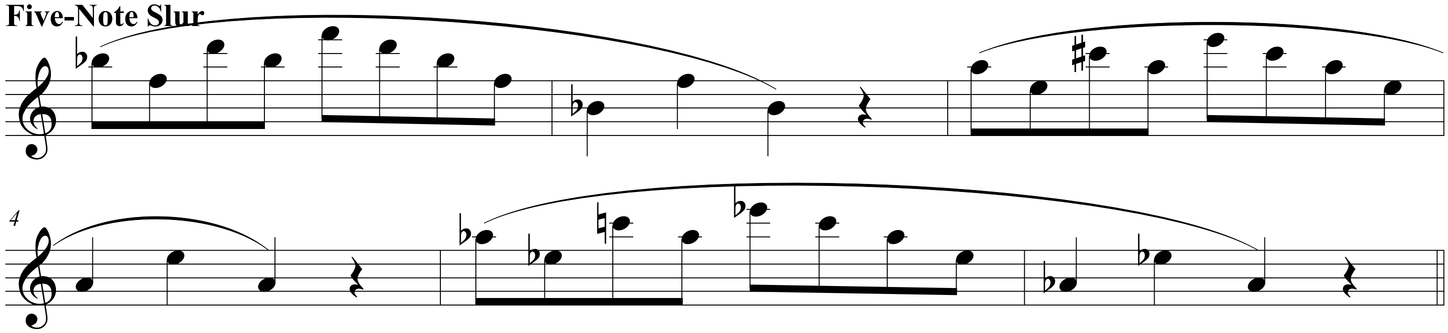
Three-Note Slur



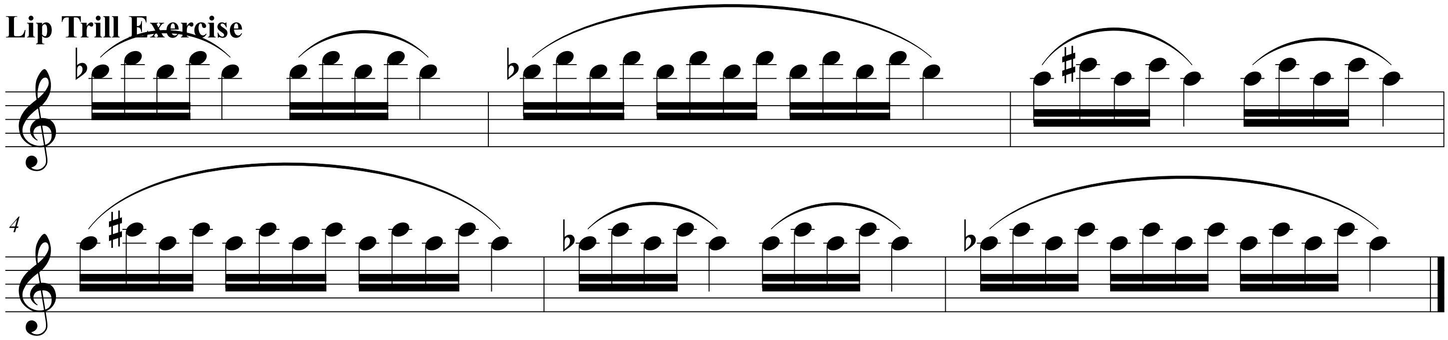
Four-Note Slur



Five-Note Slur

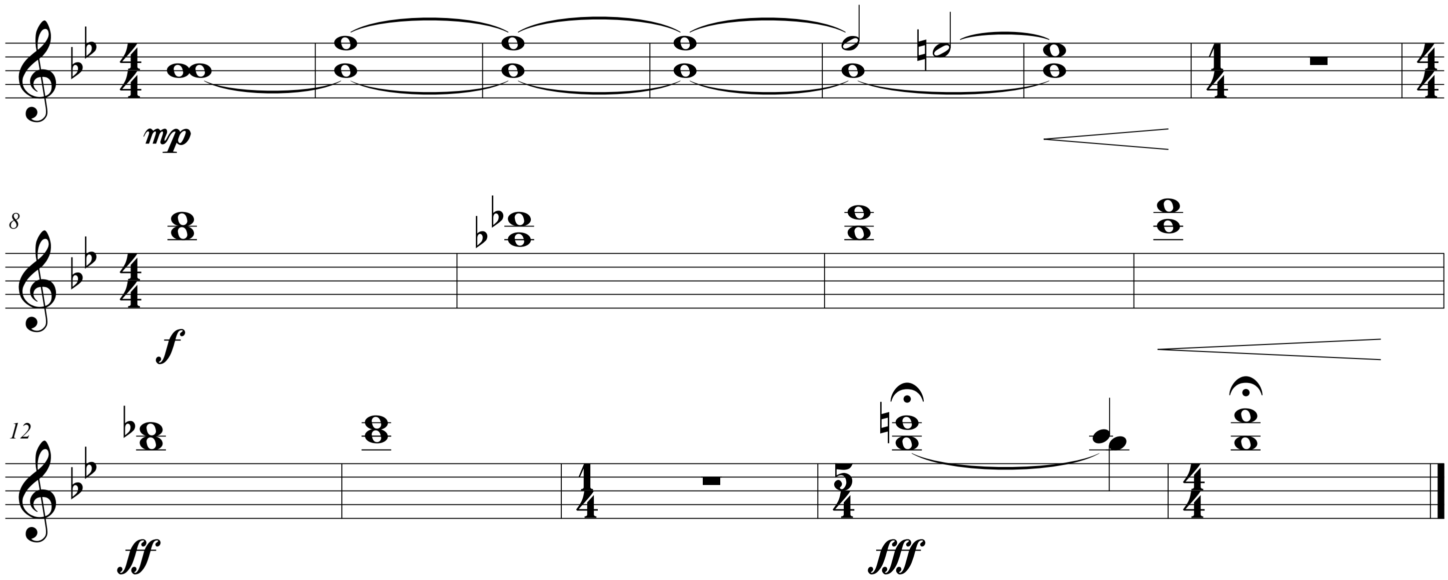


Lip Trill Exercise



Articulation

Nexus of Bb (Roger Garcia - 2013)



VOLUME

Power and quantity of sound are trademarks of great ensembles. This type of playing requires a constant monitoring of the player's tone quality and intonation. The key to playing loud is relaxation of the breath, the body, and the inside of the mouthpiece. An ugly, "spread" tone is often the result of tension and forced breathing.

The change in air required to play softer comes from changing the AMOUNT of air that moves through the instrument. Changing the speed of the air or the tension/relaxation of the body/breath will only change the quality of sound, not the power. However, in order to control the increased air flow at higher volumes, the corners of the mouth must be kept firm to support the large volume of air pouring through the aperture. Visualize the lips wrapping around the air stream when playing at fuller dynamic levels.

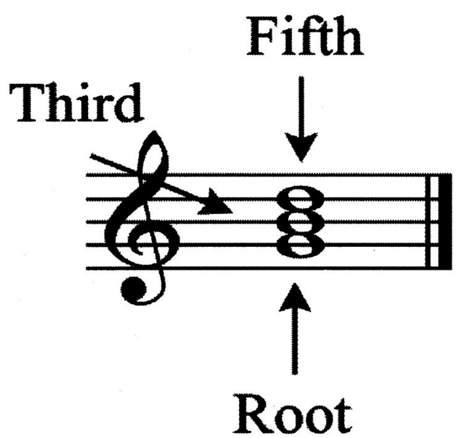
The same goes for playing at softer volumes. The only change should be the amount of air used and a smaller aperture, NOT the speed. If the speed of the air drops, you lose tone quality and intonation.

Great care should be taken through the building and diminishing of volume over a given period of time. Playing both loud and soft with a round, beautiful sound is a goal that will require great concentration over an entire marching season.

Level 1	**pp**	**As soft as you can play with a good sound**
Level 2	**p**	
Level 3	**mp**	**Standard, relaxed, marching band volume**
Level 4	**mf**	
Level 5	**f**	
Level 6	**ff**	**As loud as you can play with a good sound**

CHORD THEORY

The most basic form of chord we work with is called a triad, which is a chord of exactly three notes that we can stack in intervals of 3rds. That means that the distance between the bottom note and the middle note is a 3^{rd} (G to B), and the distance between the middle note and the highest note is a 3^{rd} (B to D). Another (and much easier) way of thinking about it is stacking the notes up like a snowman. If you can't make snowman, it isn't a traditional triad. This is shown in the example below.



Each note in a Triad has a specific name attached to it. The bottom note (when stacked like a snowman) is called the root. This is the pitch the chord is named after. If the root is a G, then the triad is called a G chord. The middle note of the snowman is called the 3^{rd}, because it is the interval of a 3^{rd} above the root. The top note is a 5^{th} because it is a 5^{th} above the root.

Just like intervals, chords can be major or minor. For a major triad, all three notes must be in the Major key of the bottom note. In the example above, we have G, B, and D. The key of G major (we use G because it is the root.) has one sharp (F#) and the rest of the notes are natural. The triad of G, B, and D is a major triad since all three notes fit into the key of G Major.

A minor chord has the third lowered one half-step from what would be a major chord. In the example above, which is a major chord, we would need to lower the B to a Bb (Because B is the 3^{rd}). Once we have done that, the triad consists of G, Bb, and D. It is now a minor chord.

Chords that have more than three notes stacked on top of each other are known as extended chords. The naming convention of these extra notes follow the same rules as notes in a triad. After the root, third, and fifth follow the seventh, ninth, eleventh, etc. These extra notes add new "color" to the chords, changing them in a variety of ways. We classify these chords similarly to the way we classify triads.

Major 7th	The triad is major, and the 7^{th} of the chord is a major 7^{th} above the root.
Minor 7th	The triad is minor, and the 7^{th} of the chord is a minor 7^{th} above the root.
Dominant 7th	The triad is major, and the 7^{th} of the chord is a minor 7^{th} above the root.

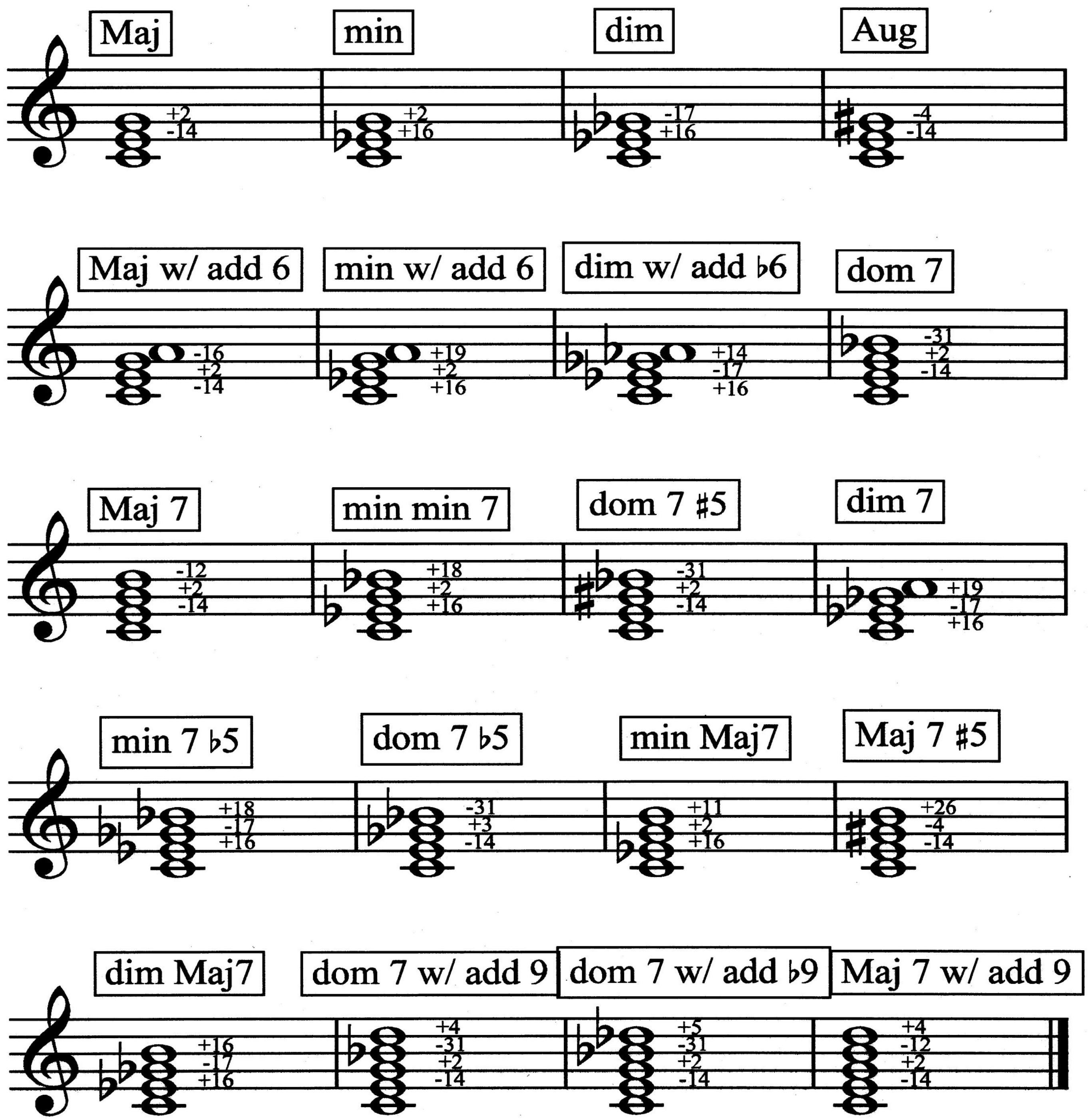
Chord Tuning (Just Intonation)

If we play all the notes in the chord in equal temperament (the note being perfectly in tune with the tuner), the chord will sound out of tune. This is why when we play chords we must play them with "Just Intonation." This is where we play the root of the chord perfectly in tune, but the 3^{rd}, 5^{th}, 7^{th}, etc. are played purposefully "out of tune" so that the chord sounds resonant and in tune with itself. It is a strange concept at first, but over time with a conscious effort to tune chords correctly, we will automatically start to adjust your pitch every time we play a chord. On the next page you will find a chart we will use to tune the chords we play throughout the year.

Chords of Just Intonation

All chords are based on root "C" which is "0" pitch.

+ or - is cents rounded to nearest whole number



Rewritten by Jeffrey Anderson