

SOJ WARMUP PACKET

Last Revised June 2021



Bass Clarinet

SOJ WARMUP PACKET

F Remmington & Arpeggio Study



Musical score for F Remmington & Arpeggio Study, 4/4 time signature. The score consists of four staves of music. The first staff contains measures 1-3, the second staff measures 4-6, the third staff measures 7-9, and the fourth staff measures 10-12. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The key signature is one sharp (F#).

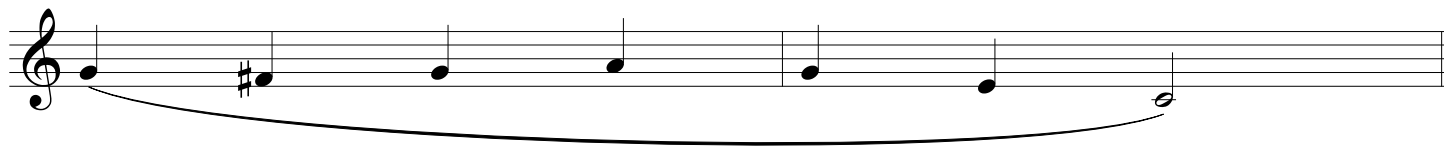
Bb Remmington & Arpeggio Study



Musical score for Bb Remmington & Arpeggio Study, 4/4 time signature. The score consists of four staves of music. The first staff contains measures 1-3, the second staff measures 4-6, the third staff measures 7-9, and the fourth staff measures 10-12. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The key signature is two flats (Bb).

Flow Studies (Vincent Cichowicz)

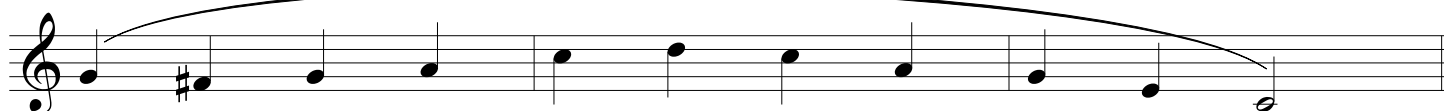
1



2



3



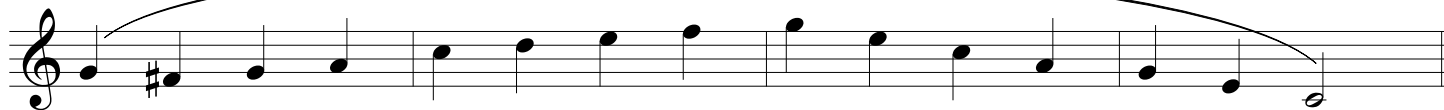
4



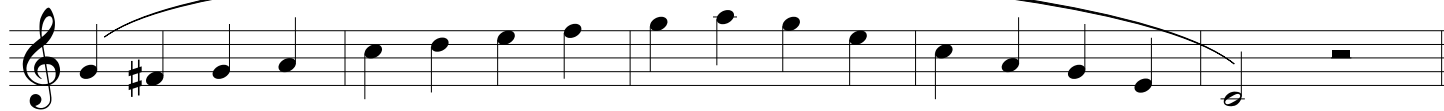
5



6



7



8



Flexibility Studies

SOJ WARMUP PACKET

Two-Note Slur

Two-Note Slur exercise musical notation. The exercise consists of two staves. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then D4, E4, F4, G4, A4, B4, C5. The second staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then D4, E4, F4, G4, A4, B4, C5. Slurs are placed over the first four notes and the last four notes of each staff.

Three-Note Slur

Three-Note Slur exercise musical notation. The exercise consists of two staves. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then D4, E4, F4, G4, A4, B4, C5. The second staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then D4, E4, F4, G4, A4, B4, C5. Slurs are placed over the first three notes and the last three notes of each staff.

Four-Note Slur

Four-Note Slur exercise musical notation. The exercise consists of two staves. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then D4, E4, F4, G4, A4, B4, C5. The second staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then D4, E4, F4, G4, A4, B4, C5. Slurs are placed over the first four notes and the last four notes of each staff.

Five-Note Slur

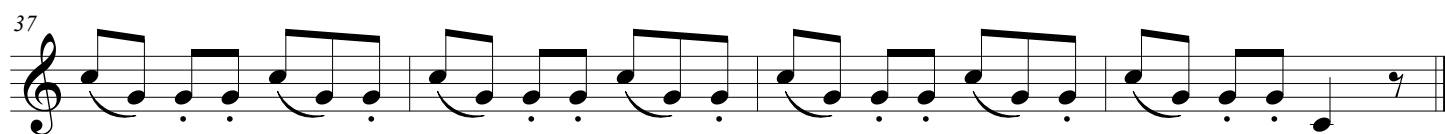
Five-Note Slur exercise musical notation. The exercise consists of two staves. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then D4, E4, F4, G4, A4, B4, C5. The second staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then D4, E4, F4, G4, A4, B4, C5. Slurs are placed over the first five notes and the last five notes of each staff.

Lip Trill Exercise

Lip Trill Exercise musical notation. The exercise consists of two staves. The first staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then D4, E4, F4, G4, A4, B4, C5. The second staff contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a quarter rest, then D4, E4, F4, G4, A4, B4, C5. Slurs are placed over the first four notes and the last four notes of each staff.

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Articulation



Nexus of Bb (Roger Garcia - 2013)

8

12

mp

f

ff

fff

The musical score is written for a single melodic line in treble clef. It begins in 4/4 time with a mezzo-piano (*mp*) dynamic. The first six measures consist of a half-note scale ascending from Bb4 to G5, tied across the measures. The seventh measure is a whole rest, and the eighth measure is a whole note Bb5. The dynamic changes to forte (*f*) at measure 8. The next four measures (9-12) are whole notes: Bb4, Bb4, G4, and F4. The dynamic changes to fortissimo (*ff*) at measure 12. The score continues with measures 13-16. Measure 13 is a whole rest. Measure 14 is a half note G4 with a fermata. Measure 15 is a half note F4 with a fermata. Measure 16 is a whole note Bb4 with a fermata. The dynamic changes to fortississimo (*fff*) at measure 14. The score ends with a double bar line at the end of measure 16.

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.

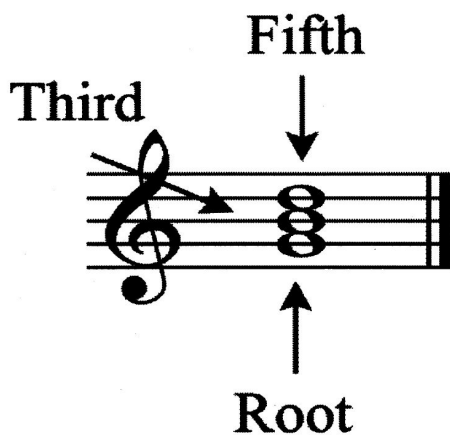
The same goes for playing at softer volumes. The only change should be the amount of air used and a smaller aperture, NOT the speed. If the speed of the air drops, you lose tone quality and intonation.

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 3rd (G to B), and the distance between the middle note and the highest note is a 3rd (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 3rd, because it is the interval of a 3rd above the root. The top note is a 5th because it is a 5th 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 B $\flat$ (Because B is the 3rd). Once we have done that, the triad consists of G, B $\flat$, 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 3rd, 5th, 7th, 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

Maj	min	dim	Aug

Maj w/ add 6	min w/ add 6	dim w/ add b6	dom 7

Maj 7	min min 7	dom 7 #5	dim 7

min 7 b5	dom 7 b5	min Maj7	Maj 7 #5

dim Maj7	dom 7 w/ add 9	dom 7 w/ add b9	Maj 7 w/ add 9

Rewritten by Jeffrey Anderson