

SOJ WARMUP PACKET

Last Revised June 2021



Score

SOJ WARMUP PACKET

F Remmington & Arpeggio Study

Flute

Oboe

Bassoon

Clarinet in B $\flat$

Bass Clarinet

Alto Sax

Tenor Sax

Baritone Sax

F Remmington & Arpeggio Study

Trumpet in B $\flat$

Horn in F

Trombone

Baritone (B.C.)

Baritone (T.C.)

Tuba

Mallets

Snareline

Tenorline

Bass Drums

SOJ WARMUP PACKET

This musical score is for a warmup packet, featuring a variety of instruments. The score is divided into three systems, each containing five measures. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (Bass Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The second system includes Baritone Trombone (B♭ Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Baritone (Bar.), and Tuba. The third system includes Mallets (Mal.), Snare Drum (S.Dr.), Tom Drum (T. Dr.), and Bass Drum (B. Dr.). The percussion parts are marked with 'L...' for left and 'R...' for right.

System 1:

- Fl.: Melodic line with eighth and sixteenth notes, including a trill in measure 2.
- Ob.: Rapid sixteenth-note passages.
- Bsn.: Rapid sixteenth-note passages.
- B♭ Cl.: Rapid sixteenth-note passages.
- Bass Cl.: Rapid sixteenth-note passages.
- A. Sx.: Melodic line with eighth and sixteenth notes.
- T. Sx.: Melodic line with eighth and sixteenth notes.
- B. Sx.: Melodic line with eighth and sixteenth notes.

System 2:

- B♭ Tpt.: Sustained notes with a melodic contour.
- Hn.: Sustained notes with a melodic contour.
- Tbn.: Sustained notes with a melodic contour.
- Bar. (1): Sustained notes with a melodic contour.
- Bar. (2): Sustained notes with a melodic contour.
- Tuba: Sustained notes with a melodic contour.

System 3:

- Mal.: Rapid sixteenth-note passages.
- S.Dr.: Continuous eighth-note pattern.
- T. Dr.: Continuous eighth-note pattern.
- B. Dr.: Continuous eighth-note pattern.

SOJ WARMUP PACKET

Fl.

Ob.

Bsn.

B♭ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

S.Dr.

T. Dr.

B. Dr.

R... L... R... L... B B B

R... L... R... L... B B B

R... L... R... L... R L R

SOJ WARMUP PACKET

Bb Remington & Arpeggio Study

Fl.

Ob.

Bsn.

B♭ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

Bb Remington & Arpeggio Study

B♭ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

S. Dr.

T. Dr.

B. Dr.

one's

two's

three's

SOJ WARMUP PACKET

6

Fl.

Ob.

Bsn.

B♭ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

6

S.Dr.

L... R... L... R... R L R L... L R L

T. Dr.

L... R... L... R... R L R L... L R L

B. Dr.

four's

one's

two's

6

SOJ WARMUP PACKET

The musical score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (Bass Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The second system includes Baritone Trumpet (B♭ Tpt.), Horn (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallets (Mal.), Snare Drum (S. Dr.), Tenor Drum (T. Dr.), and Bass Drum (B. Dr.). The score features various musical notations including treble and bass clefs, key signatures, and dynamic markings like 'three's' and 'four's'.

VOLUME

Power and quantity of sound are trademarks of playing. Playing requires a constant monitoring of the player's intonation. The key to playing loud is relaxation of the inside of the mouthpiece. An ugly, "spread" sound is the result of tension and forced breathing.

The change in air required to play softer comes from the amount of air that moves through the instrument. Changing the tension/relaxation of the body/breath will only change the sound, not the power. However, in order to control higher volumes, the corners of the mouth must be firm. A large volume of air pouring through the aperture creates a sound around the air stream when playing at fuller dynamics.

The same goes for playing at softer volumes. The player must use the same amount of air used and a smaller aperture, NOT less air. If the air drops, you lose tone quality and intonation.

Great care should be taken through the building of sound over a given period of time. Playing both loud and soft sound is a goal that will require great concentration and practice.

Level 1	pp	As soft as you can play
Level 2	p	
Level 3	mp	Standard relaxed

SOJ WARMUP PACKET

Flow Studies (Vincent Cichowicz)

1 2

Fl.

Ob.

Bsn.

B♭ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

Flow Studies (Vincent Cichowicz)

1

B♭ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

S.Dr.

T. Dr.

B. Dr.

(TACET and split for remainder)

(TACET and split for remainder)

(TACET and split for remainder)

CHORD THEORY

The most basic form of chord we work with is called a triad. It consists of exactly three notes that we can stack in intervals. The distance between the bottom note and the middle note is called the third, and the distance between the middle note and the top note is called the fifth. (D). Another (and much easier) way of thinking about chords is to think of them up like a snowman. If you can't make snowman, it's not a triad. This is shown in the example below.

Third

Fifth

Each note in a triad has a name attached to it. The bottom note is called the root (when stacked in a triad). This is the note named after. If the top note is named after the root, the triad is called a major triad. The middle note of the snowman is called the third because it is the third note of the snowman.

SOJ WARMUP PACKET

3

Fl.

Ob.

Bsn.

B♭ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

3

B♭ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

S. Dr.

T. Dr.

B. Dr.

A minor chord has the third of the major chord. In the example, the B is lowered to a Bb (B-flat). The triad consists of G, Bb, and D.

Chords that have more than three notes are known as extended chords. They follow the same rules as triads, but they include the seventh, ninth, eleventh, and thirteenth notes, changing them in a way that is consistent to the way we classify triads.

Major 7th	The triad plus the major 7th note above the third.
Minor 7th	The triad plus the minor 7th note above the third.
Dominant 7th	The triad plus the minor 7th note above the third.

SOJ WARMUP PACKET

4

Fl.

Ob.

Bsn.

B♯ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

4

B♯ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

S. Dr.

T. Dr.

B. Dr.

Chords of Just In

All chords are based on root "C"

+ or - is cents rounded to nearest

Maj	min	dim

Maj w/ add 6	min w/ add 6	dim w/ add 6

Maj 7	min min 7	dom 7

min 7 ♭5	dom 7 ♭5	mi

SOJ WARMUP PACKET

5

Fl.

Ob.

Bsn.

B $\flat$ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

5

B $\flat$ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

S.Dr.

T. Dr.

B. Dr.

SOJ WARMUP PACKET

6

Fl.

Ob.

Bsn.

B $\flat$ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

6

B $\flat$ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

S.Dr.

T. Dr.

B. Dr.

SOJ WARMUP PACKET

7

Fl.

Ob.

Bsn.

B $\flat$ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

7

B $\flat$ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

S. Dr.

T. Dr.

B. Dr.

13

SOJ WARMUP PACKET

8

Fl.

Ob.

Bsn.

B♭ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

8

B♭ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

S.Dr.

T. Dr.

B. Dr.

14

SOJ WARMUP PACKET

Flexibility Studies

Two-Note Slur

Fl.

Ob.

Bsn.

B♭ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

Flexibility Studies

Two-Note Slur

B♭ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

S.Dr.

T. Dr.

B. Dr.

SOJ WARMUP PACKET

Three-Note Slur

Fl.

Ob.

Bsn.

B♭ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

Three-Note Slur

B♭ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

S. Dr.

T. Dr.

B. Dr.

SOJ WARMUP PACKET

Four-Note Slur

Fl.

Ob.

Bsn.

B♭ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

S.Dr.

T. Dr.

B. Dr.

SOJ WARMUP PACKET

Five-Note Slur

Fl.

Ob.

Bsn.

B $\flat$ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

B $\flat$ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

S.Dr.

T. Dr.

B. Dr.

SOJ WARMUP PACKET

Lip Trill Exercise

The musical score is organized into two systems of staves. The first system contains 13 staves, and the second system contains 6 staves. The exercise is divided into four measures. The first two measures are in B-flat major, and the last two are in B major. The woodwinds and strings play a trill pattern, while the percussion plays a steady rhythm.

Staff 1: Fl.

Staff 2: Ob.

Staff 3: Bsn.

Staff 4: B $\flat$ Cl.

Staff 5: Bass Cl.

Staff 6: A. Sx.

Staff 7: T. Sx.

Staff 8: B. Sx.

Staff 9: B $\flat$ Tpt.

Staff 10: Hn.

Staff 11: Tbn.

Staff 12: Bar.

Staff 13: Bar.

Staff 14: Tuba.

Staff 15: Mal.

Staff 16: S.Dr.

Staff 17: T. Dr.

Staff 18: B. Dr.

SOJ WARMUP PACKET

Fl.

Ob.

Bsn.

B♭ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

S.Dr.

T. Dr.

B. Dr.

SOJ WARMUP PACKET

Articulation

Fl.

Ob.

Bsn.

B $\flat$ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

Articulation

B $\flat$ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

S. Dr.

T. Dr.

B. Dr.

SOJ WARMUP PACKET

13

Fl.

Ob.

Bsn.

B $\flat$ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

B $\flat$ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

13

S.Dr.

T. Dr.

B. Dr.

SOJ WARMUP PACKET

21

Fl.

Ob.

Bsn.

B♭ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

21

B♭ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

21

Mal.

21

S. Dr.

T. Dr.

B. Dr.

SOJ WARMUP PACKET

30

Fl.

Ob.

Bsn.

B♭ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

30

S.Dr.

T. Dr.

B. Dr.

SOJ WARMUP PACKET

38

Fl.

Ob.

Bsn.

B♭ Cl.

Bass Cl.

A. Sx.

T. Sx.

B. Sx.

B♭ Tpt.

Hn.

Tbn.

Bar.

Bar.

Tuba

Mal.

38

S.Dr.

T. Dr.

B. Dr.

SOJ WARMUP PACKET

Nexus of Bb (Roger Garcia - 2013)

Fl. *mp* *f*

Ob. *mp* *f*

Bsn. *mp* *f*

B♭ Cl. *mp* *f*

Bass Cl. *mp* *f*

A. Sx. *mp* *f*

T. Sx. *mp* *f*

B. Sx. *mp* *f*

Detailed description: This block contains the first system of the musical score for 'Nexus of Bb'. It includes staves for Flute, Oboe, Bassoon, B♭ Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The music is in 4/4 time and Bb major. The first five measures are marked *mp* (mezzo-piano) and feature sustained chords and melodic lines. The last two measures are marked *f* (forte) and feature a change in dynamics and instrumentation, with a '8' indicating a change in the woodwind parts. The B♭ Clarinet part includes articulation marks 'a3', '1,2', and '3'.

Nexus of Bb (Roger Garcia - 2013)

B♭ Tpt. *mp* *f*

Hn. *mp* *f*

Tbn. *mp* *f*

Bar. *mp* *f*

Bar. *mp* *f*

Tuba *mp* *f*

Mal. *mp* *f*

S.Dr. *f*

T. Dr. *f*

B. Dr. *f*

Detailed description: This block contains the second system of the musical score for 'Nexus of Bb'. It includes staves for B♭ Trumpet, Horn, Trombone, Baritone, Baritone, Tuba, Mallets, Snare Drum, Tom Drum, and Bass Drum. The music continues from the first system. The B♭ Trumpet, Horn, Trombone, Baritone, Baritone, and Tuba parts are marked *mp* and *f*. The Mallets part is marked *mp* and *f*. The Snare Drum, Tom Drum, and Bass Drum parts are marked *f*. The B♭ Trumpet part includes articulation marks 'a3', '1,2', and '3'. The Mallets part includes a 'div.' (divisi) marking. The Snare Drum, Tom Drum, and Bass Drum parts are marked *f*.

SOJ WARMUP PACKET

This page of a musical score is for a large orchestra, featuring staves for the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat (B♭ Cl.), Bass Clarinet (Bass Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet in B-flat (B♭ Tpt.), Horn in B-flat (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Mallets (Mal.), Snare Drum (S. Dr.), Tenor Drum (T. Dr.), and Bass Drum (B. Dr.).

The score is written in 4/4 time and includes dynamic markings such as *ff* (fortissimo) and *fff* (fortississimo). It also features articulation markings like "1,2,3,3" above certain notes. The notation includes various musical symbols such as clefs, key signatures, and note values.

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.

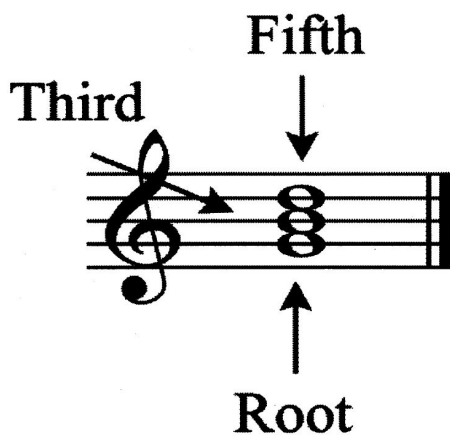
The same goes for playing at softer volumes. The only change should be the amount of air used and a smaller aperture, NOT the speed. If the speed of the air drops, you lose tone quality and intonation.

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