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Introduction

The techniques presented in this book should prepare the student for playing advanced grade III and most grade IV band literature. The etudes, and other studies, are based on material found in actual band literature, and are not just “theoretical exercises.”

The Artistry of Fundamentals for Band is divided into 8 units, with each unit focusing on a major key and its relative minor key. In general, the rhythms and keys increase in difficulty throughout the book. To meet the problem of presenting difficult rhythms in difficult keys, easier keys are used in the rhythm exercises in units 5–8. However, the chorales, scale studies, arpeggios, intervals and speed drills are in the designated key of each unit.

Three different forms of the minor scales are presented: harmonic, melodic and natural.

Concert key names are used throughout the student books. The following table may be of help in explaining this to the students who play transposing instruments. A table of intervals will be found in the appendix.

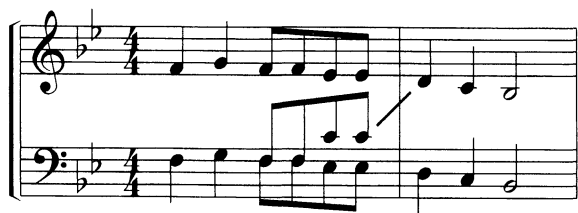
	Transposing from instrumental key <i>to concert key.</i>	Transposing from concert key <i>to</i> <i>instrumental key.</i>
B \flat Clarinet B \flat Trumpet	Add two flats (or subtract two sharps). Major second lower.	Add two sharps (or subtract two flats). Major second higher.
B \flat Bass Clarinet B \flat Tenor Saxophone Baritone T.C.	Add two flats. One octave and a major second lower.	Add two sharps. One octave and a major second higher.
E \flat Alto Saxophone	Add three flats. Major sixth lower.	Add three sharps. Major sixth higher.
E \flat Alto Clarinet E \flat Baritone Saxophone	Add three flats. One octave and a major sixth lower.	Add three sharps. One octave and a major sixth higher.
F Horn	Add one flat. Perfect fifth lower.	Add one sharp. Perfect fifth higher.

A rule that might be helpful is this: When you play concert C, the key name of your instrument is sounded.

E \flat Instruments	Play C - E \flat is sounded.
B \flat Instruments	Play C - B \flat is sounded.
F Horn	Play C - F is sounded.

Except for the chorales and scale harmony exercises, unison is the general approach. However, many of the etude-style exercises have sections in two parts. When divided in this way, the usual technique is for the higher pitched instruments to play the upper part, and the lower pitched instruments to play the lower part. The horn and tenor saxophone usually play the lower part.

Because of range, instruments will often shift from one octave to another. A middle part will occasionally be added to make this shift in octaves more playable. This is illustrated in the following example from the Rhythm Round in UNIT 1: The horn and tenor saxophone move from the lower to the upper octave to avoid the low notes in the second measure.



Octaves are used in many of the parts. The clarinet and flute should play both octaves, but they are optional for other instruments.

Chord symbols are included in the arpeggio exercises (in the written key) in each book. A table of chords used throughout this book can be found in the appendix.

Other items found in the appendix are the twelve major scales and lip slurs for the brass (with woodwind accompaniments).

Although rhythms and articulations are used in a variety of ways throughout this book, exercises that emphasize special rhythms and articulations can be isolated as follows:

Focus of Exercise	Unit	Title of Exercise	Page #
Articulation	1	Articulations	18
	5	Articulations No. 1	79
	5	Articulations No. 2	80
	6	Staccato-Rest Etude	94
	7	Forte-Piano	111
Syncopation	2	Syncopation Etude	34
	4	Syncopation Etude	64
	5	Articulations No. 1	79
	8	Scale Study	114
Syncopation with Ties	2	Pickups and Ties	30
	2	Syncopation Etude	34
	3	Scale Study	39
	4	6/8 Time	60
	7	Syncopation Etude	106
6/8 Time	4	Triple Meters	59
	4	6/8 Time	60
	5	Scale Study	67
Sixteenths	3	Sixteenths	43
	3	Rhythm Round	45
	5	Sixteenths in 3/4	78
	6	Scale Study	83
	6	Mixed Rhythms	92
	7	More Sixteenths	108
Sixteenths in 6/8	8	6/8 Challenge	121
Dotted Eighths and Sixteenths	3	Dotted Eighths and Sixteenths	44
	7	Syncopation Etude	106
	8	Dotted Eighth and Sixteenth Pickups	123
Alla Breve	4	Alla Breve	62
	4	Alla Breve Variations (with eighth notes)	63
	5	Rhythm Round	72
Afterbeats	2	After-Beat Etude	31
	6	Staccato-Rest Etude	94
	8	Variations	119
Changing Meters	3	Changing Meters No. 1	48
	3	Changing Meters No. 2	49
	4	Scale Study	52
	7	Syncopation Etude	106
	7	Forte-Piano	111
	8	Scale Study	114
	8	Variations	119
Changing Pulse	5	5/8 Time	75
	5	2/4 - 5/8	77
	6	7/8 Time	91
	7	Scale Study	99
	7	8/8 Time	110
	8	Changing Meters	124

The following table lists types of snare drum rudiments, the exercises in which they are first introduced (notated by an *) and other exercises in which they are featured.

Type of Rudiment	Unit	Title of Exercise	Page #
5-Stroke Roll	*1	G Minor (Concert)	10
	4	Arpeggios	54
	7	Scale Study	99
	8	Speed Drill	126
7-Stroke Roll	*3	Dotted Eighth and Sixteenths	44
9-Stroke Roll	*1	Scale Study	9
	4	C Minor	54
	5	Speed Drill	81
	7	Speed Drill	112
13-Stroke Roll	*1	First Etude	14
	5	Scale Study	67
	7	More Sixteenths	108
17-Stroke Roll	*1	Scale Study	9
	3	Changing Meters No. 1	48
	5	Speed Drill	81
	8	Rhythm Round	118
Long Roll	*2	Scale Study	24
	7	Rhythm Round	103
Paradiddle	*2	D Minor (Concert)	26
	3	Speed Drill	50
	5	E Minor	68
Double Paradiddle	*2	D Minor (Concert)	26
	8	6/8 Challenge	121
Triple Paradiddle	*3	A Minor (Concert)	40
	5	Arpeggios	69
Flam	*1	Intervals	12
	3	Sixteenths	43
	5	Articulations No. 1	79
	7	Forte-Piano	111
Flam Tap	*1	Speed Drill	22
	4	Intervals	55
	6	Speed Drill	96
	8	Variations	119
Flamacue	*3	Arpeggios	41
	6	Speed Drill	96
Flam Paradiddle	*2	Arpeggios	26
	5	Sixteenths in 3/4	78
Swiss Army Triplet	*6	Chromatic Round	87
Ruff	*2	Syncopation Etude	34
	7	Forte-Piano	111
Drag Tap	*3	Rhythm Variations	46
	7	B \flat Minor	100

Type of Rudiment	Unit	Title of Exercise	Page #
Lesson 25	*4	Speed Drill	65
	7	Intervals	101
Ratamacue	*4	6/8 Time	60

Percussion parts are not included in the chorale and scale harmony exercises.

Although most of the percussion parts for the exercises in this book are written for snare drum and bass drum alone, many of these parts can be doubled by auxiliary percussion instruments.

UNIT 1

B \flat Major/ G Minor (Concert)

Student Books p. 2

Doxology and Variation

Arr. F. Erickson

The first system of music consists of two staves, treble and bass clef, in 4/4 time with a key signature of one flat. The melody in the treble clef features a series of eighth-note chords, with some notes marked with a fermata. The bass clef provides a steady accompaniment of eighth-note chords. Large oval brackets group the notes in both staves across the measures.

Percussion tacet

The second system continues the musical piece. It features a variation in the treble clef melody, indicated by a circled 'A' above the first measure. The accompaniment in the bass clef remains consistent with the first system. Large oval brackets continue to group the notes across the staves.

The third system concludes the piece. The treble clef melody shows further variation with some chromatic movement. The bass clef accompaniment continues with eighth-note chords. Large oval brackets group the notes across the staves.

UNIT 3

C Major/ A Minor (Concert)

Student Books p. 10

Eternal Father, Strong to Save

John B. Dykes

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom, both in 4/4 time. The music is written in C major. The treble staff begins with a quarter note G4, followed by a dotted quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4. The bass staff begins with a quarter note G2, followed by a dotted quarter note G2, and then a series of eighth notes: A2, B2, C3, B2, A2, G2. The piece is marked 'Percussion Tacet'.

Percussion Tacet

The second system of musical notation continues the piece. The treble staff has a quarter note G4, a dotted quarter note G4, and eighth notes A4, B4, C5, B4, A4, G4. The bass staff has a quarter note G2, a dotted quarter note G2, and eighth notes A2, B2, C3, B2, A2, G2.

The third system of musical notation continues the piece. The treble staff has a quarter note G4, a dotted quarter note G4, and eighth notes A4, B4, C5, B4, A4, G4. The bass staff has a quarter note G2, a dotted quarter note G2, and eighth notes A2, B2, C3, B2, A2, G2. A circled letter 'A' is placed above the treble staff in the second measure of this system.

The fourth system of musical notation concludes the piece. The treble staff has a quarter note G4, a dotted quarter note G4, and eighth notes A4, B4, C5, B4, A4, G4. The bass staff has a quarter note G2, a dotted quarter note G2, and eighth notes A2, B2, C3, B2, A2, G2.