WARM-UP
FUNDAMENTALS
FOR CONCERT BAND

GREGG GAUSLINE & BRIAN BALMAGES

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Instrumentation

1 - Conductor's Full Score
8 - Flute
2 - Oboe
2 - Bassoon
4 - B♭ Clarinet 1
4 - B♭ Clarinet 2
4 - B♭ Clarinet 3
2 - B♭ Bass Clarinet
2 - E♭ Alto Saxophone 1
2 - E♭ Alto Saxophone 2
2 - B♭ Tenor Saxophone
2 - E♭ Baritone Saxophone
3 - B♭ Trumpet 1
3 - B♭ Trumpet 2
3 - B♭ Trumpet 3
2 - F Horn 1
2 - F Horn 2
2 - Trombone 1
2 - Trombone 2
2 - Trombone 3
2 - Baritone/ Euphonium
2 - Baritone T.C.
4 - Tuba
8 - Mallet Percussion

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

THE F·J·H MUSIC COMPANY INC.
Frank J. Hackinson

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Dr. Gregg Gausline is Associate Director of Bands at The University of Georgia where he is the conductor of the UGA Wind Symphony, teaches courses in advanced conducting, and is chair of the conducting area. Prior positions include Director of Instrumental Studies at Indiana/Purdue University - Fort Wayne and Director of Bands at The University of Tennessee - Martin. He has guest conducted in Canada, Colombia, Costa Rica, Ireland, Singapore, and throughout the eastern United States. Dr. Gausline is published in the journals for the National Band Association and World Association for Symphonic Bands and Ensembles, School Band and Orchestra Magazine, Keynotes Magazine, and several publications offered by GIA publications, Inc. Commissioning projects include works by Michael Torke, Joel Puckett, James Syler, Daniel Bukvich, and Rob Smith. He received his Doctor of Musical Arts in Instrumental Conducting from the University of Miami in Coral Gables and taught in the public schools of Florida.

Brian Balmages is an award-winning composer, conductor, producer, and performer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages' compositions have been performed worldwide at conferences including the College Band Directors National Conference, the Midwest Clinic, American String Teachers Association National Conference, and the international trumpet, horn, trombone and tuba/euphonium conferences. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, Boston Brass, members of the United States Marine Band, and the Dominion Brass Ensemble. His music has been performed by members of leading orchestras throughout the country and he has enjoyed world premieres and performances in prestigious venues such as Carnegie Hall and the Kennedy Center, as well as performances at the Macy's Day Thanksgiving Parade.

As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras along with university and professional groups. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Eastern Regional Conference, and MENC. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall. He has also served as an adjunct professor of instrumental conducting and Acting Symphonic Band Director at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa, and their sons, Jacob and Collin.

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ABOUT WARM-UP FUNDAMENTALS

Warm-up Fundamentals was conceived as a tool for directors to use as part of a daily ensemble routine. It covers important fundamental concepts such as breathing, long tones, interval slurs, articulation, flexibility, chords and chorales. Each section breaks concepts down to their most fundamental elements before integrating them together. This gradual approach to the ensemble warm-up helps extend the practical applications of these exercises well into rehearsals and performances.

The foundation of *Warm-up Fundamentals* is ensemble sound and sonority. Exercises presented will assist student musicians in developing a beautiful ensemble tone, mature phrasing, consistent balance and blend, and a more musical approach to articulation. The sequence of musical concepts serves to warm up both the individual and ensemble. A variety of exercises are included for each concept to create more interest for both the individual musician and director. In addition, each variation has a slightly different practical application, so directors can focus on specific exercises as needed. *Warm-up Fundamentals* should be used in combination with technique method books to continue the development of rhythm, advanced flexibility, scales/arpeggios, rapid articulation, and range. The primary purpose is to teach the daily concepts of ensemble unity, especially in terms of sound and sonority. The easy to use materials create a classroom environment of consistency and efficiency.

Parts are included for mallet percussionists only. Directors should encourage all students to play so they are integrated with the wind players. Percussionists should roll all notes using soft mallets on either marimba or vibraphone if possible.

Below is a detailed exploration of each section, including techniques and suggestions. It is strongly recommended that directors choose at least one exercise from each section as part of a daily warm-up.

BREATHING

Breathing is the most fundamental concept of playing a wind instrument. Breathing exercises need to be performed everyday. Inhalation should feel similar to saying “home” with an immediate exchange of air to exhalation. Discouraging a “capped” breath will assist with relaxation and create a precise initiation of sound. Exercise 1 may be performed with a consistent airstream moving through the aperture similar to water moving through a hose. For variety, a light “s” sound may also be produced for exhalation in order for students to listen to each other on the initiation of sound and the release into silence. The “s” sound should not be created with a tense and closed jaw. Encourage relaxation throughout the entire warm-up. Finally, exercise 1 may be performed with brass students moving air through their instruments while woodwinds use the “s” syllable or move air through the aperture. Encourage percussionists to breathe as well. By doing so, they are more likely to play more accurately with the winds, especially on initial entrances.

LONG TONES

Single-note long tones promote the development of a beautiful tone while maintaining jaw stability. Moving too quickly in the sequence will cause poor habits to develop in which a solid embouchure is not established. Perform each long tone with one breath and encourage a strong sustain throughout. Syllable consistency will also assist with tone, intonation, and blend. Students should think of an “oh” or “ah” syllable.

INTERVAL SLURS

Small interval slurs encourage smooth phrasing and accurate intervallic pitch placement. As intervals become larger the students must work to develop enough control and flexibility for the slur to sound similar to the half step. Exercise 3C also begins moving the ensemble to harmony with the exercise written in perfect fifths.

ARTICULATION

Articulation should be approached with phrasing in mind. Students should always think of creating a musical sentence with flow of air being the motivation. The air is only lightly interrupted with a very clear articulation while the jaw remains still. Students are not to “chew gum” while articulating. They should imagine each articulation cell being a long tone that is broken with consonants, always returning as quickly as possible to vowel sounds. Exercises 4C and 4D will help students make the connection between constant airflow and clear articulation by slurring, then tonguing.

FLEXIBILITY

In addition to the obvious benefits of lip flexibility exercises, these studies expand on the interval studies. Intervals should be approached as before, attempting to make each interval clean. In addition to playing in the center of the tone, all players should focus on good intonation and quality of sound.

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CHORDS

Chord training can be an exciting concept for students and teachers with careful education of harmony and procedure. As unison/octaves move to chords, the students will need to be stronger individually due to the fact that there are fewer musicians on each note of the triad. This must be achieved without an accent when moving to the chord and thought of as an entire musical phrase. The same is true in reverse. Moving from the chord to unison/octaves the students need to be sensitive to the sheer numbers of musicians playing the same pitch. This could cause the unison/octaves to be much louder than the chord. Students will need to be gentle when returning back to unison/octaves from chords. Perfect or Just Intonation principles also need to be addressed in this section. Directors can also choose to perform Exercises 6A and 6C using minor chords instead of major.

Tempering of thirds and fifths is a basic concept that students find interesting and relatively easy to understand. Exercise 6B focuses on this concept by building chords slowly. Exercise 6D includes section droning to create more accountability for the individual musician and also present a pitch center on which students will reference prior to performing the next chord in the sequence. For variety, consider having a soloist from each section perform the drone. This concept is then extended into the larger families of woodwinds and brass. Finally, the breath marks may be altered in terms of the duration of rest. Based on the needs of the ensemble, create whole rests, half rests, quarter rests, or eighth rests where the breath mark is placed. Always encourage a relaxed and full replacement breath.

CHORALES

Chorale performance is an extremely effective tool for developing ensemble sound, sonority, and sensitivity. Chorales composed and arranged for *Warm-up Fundamentals* move from very basic harmony to performance level chord progressions. Singing and brass mouthpiece buzzing are effective teaching techniques to establish solid pitch and tonal center, ensemble balance, and air support. Consider the isolation of certain chords and move pitches by half steps to create minor, diminished, and augmented chords.

Special thanks to the University of Georgia Wind Symphony and Joshua Luke for all their assistance with the development of this project.

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WARM-UP FUNDAMENTALS

GREGG GAUSLINE
BRIAN BALMAGES
(ASCAP)

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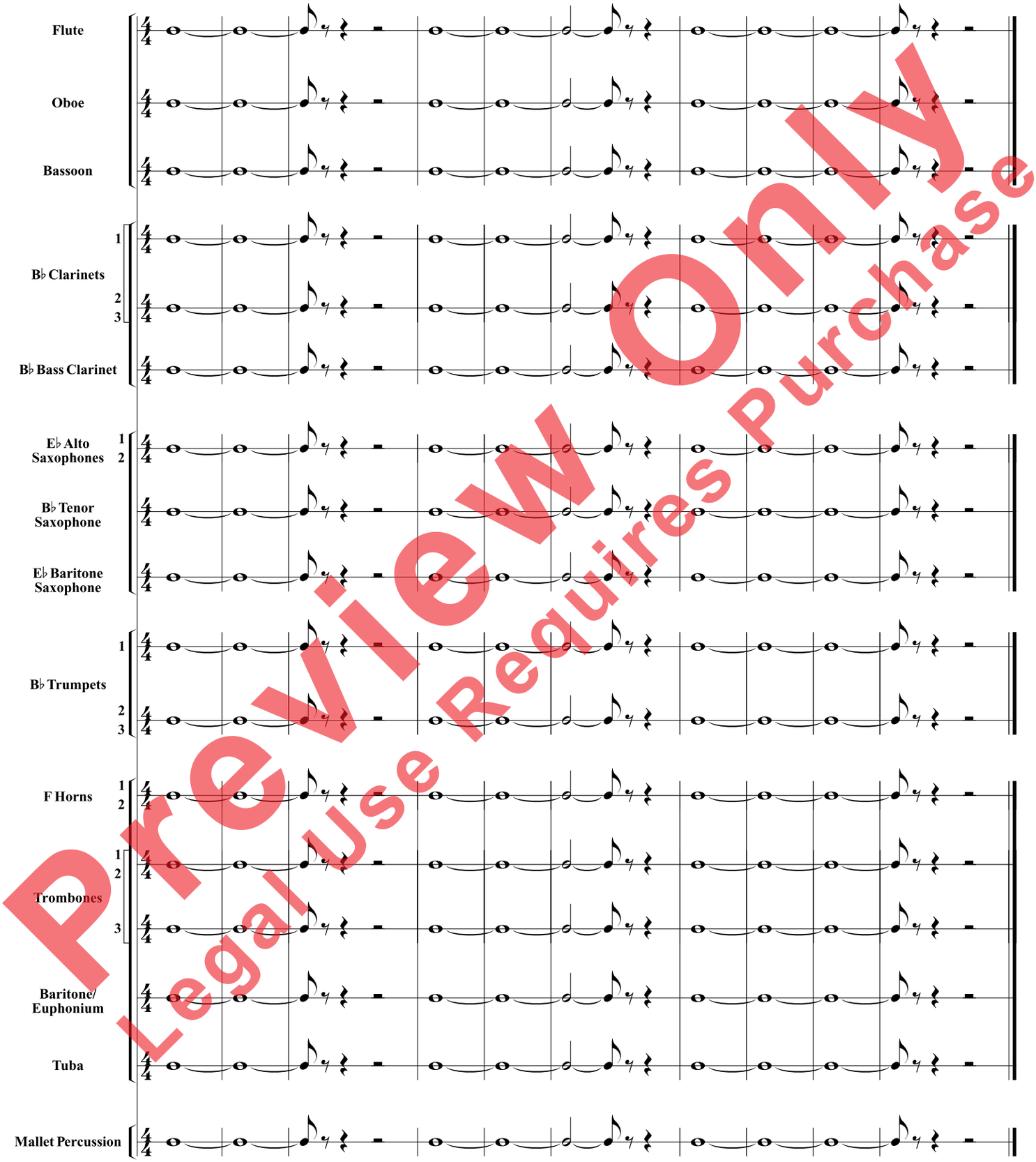

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2: Long Tones

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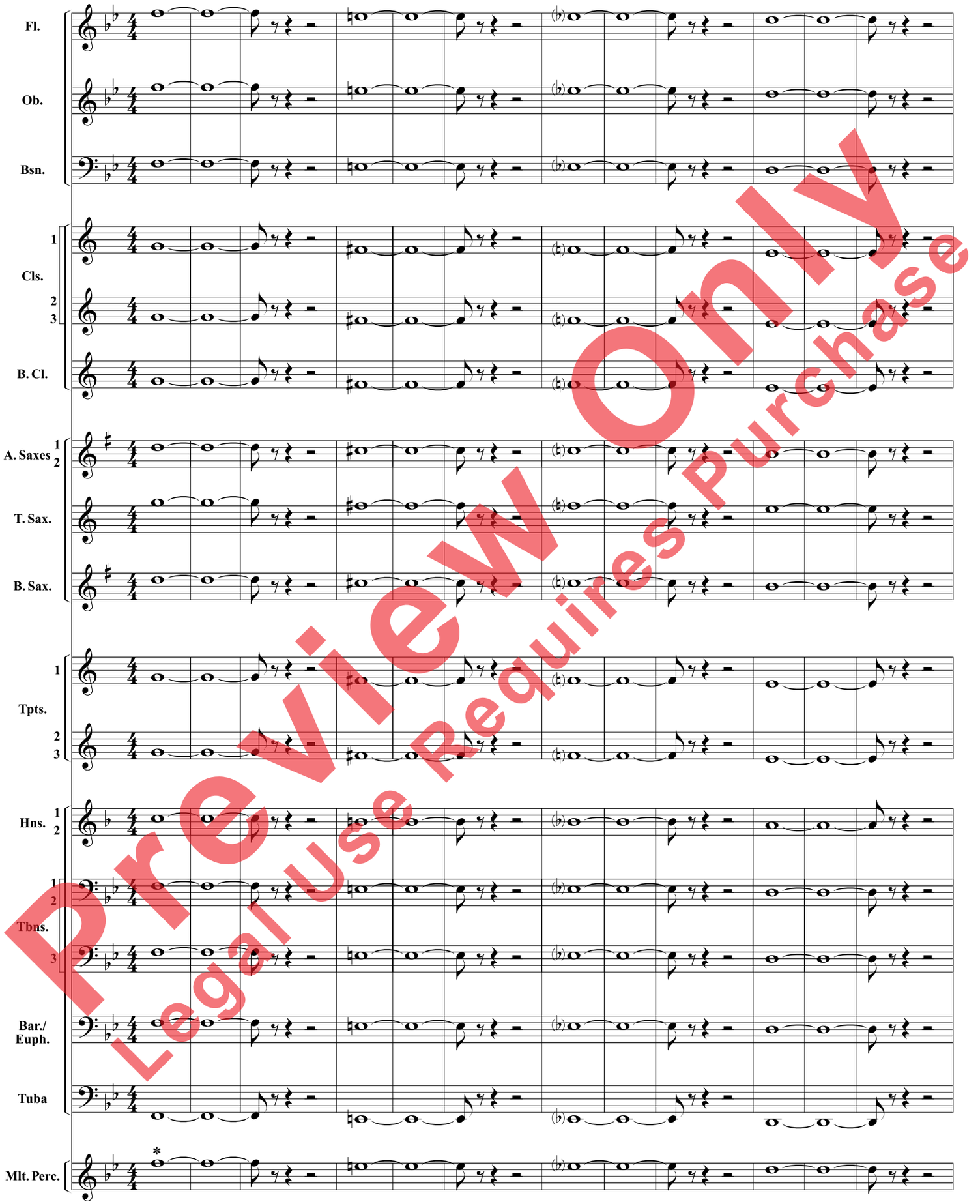

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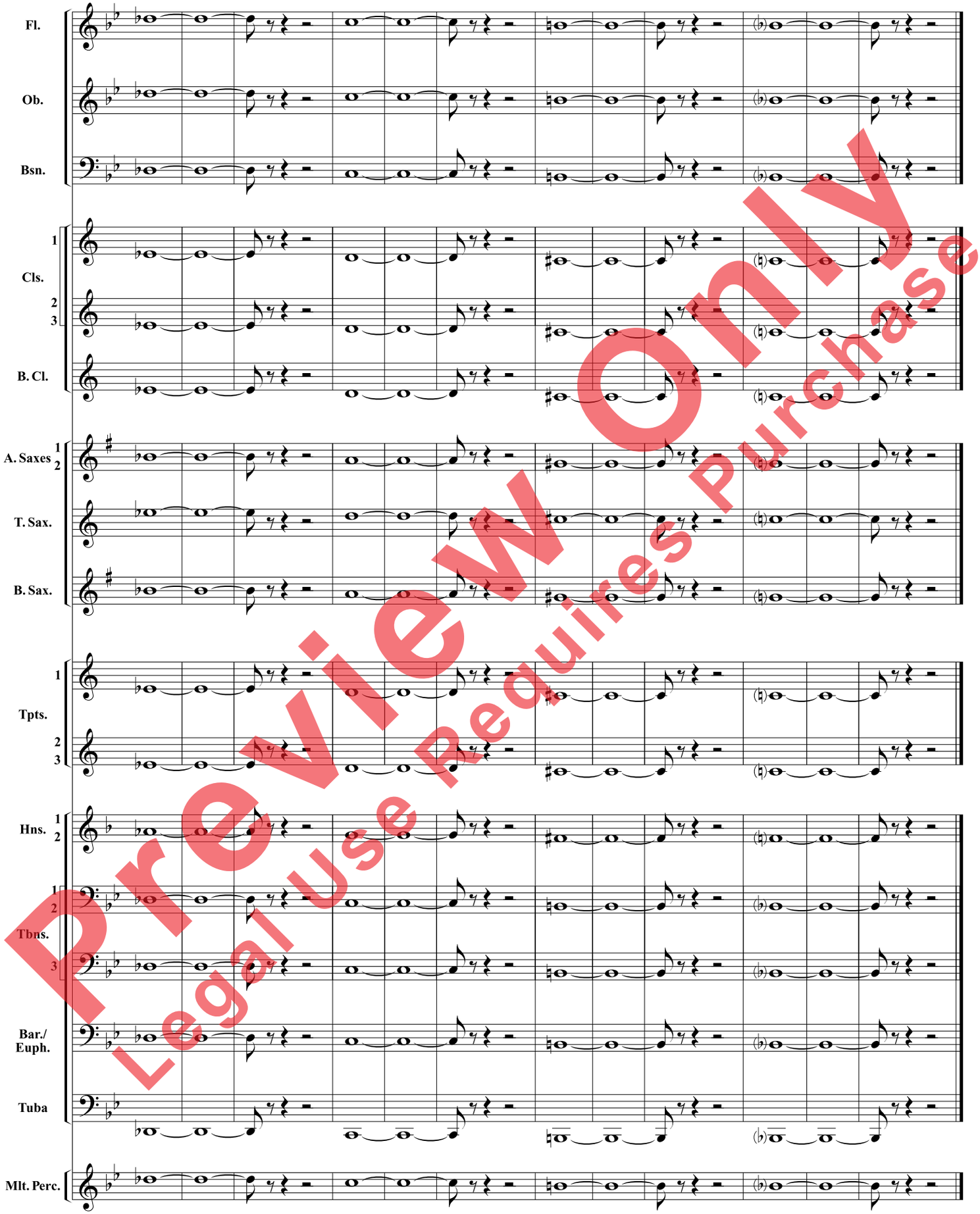

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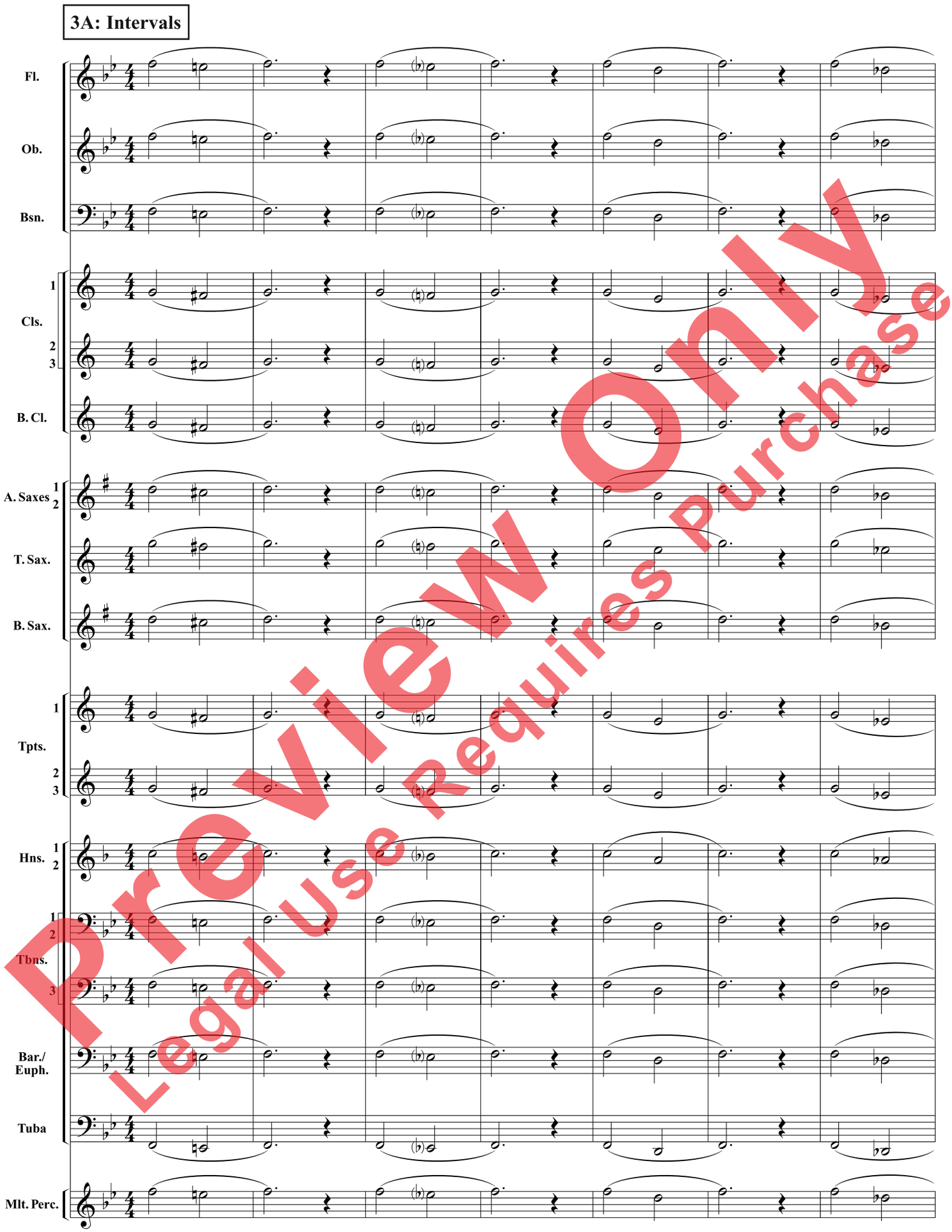

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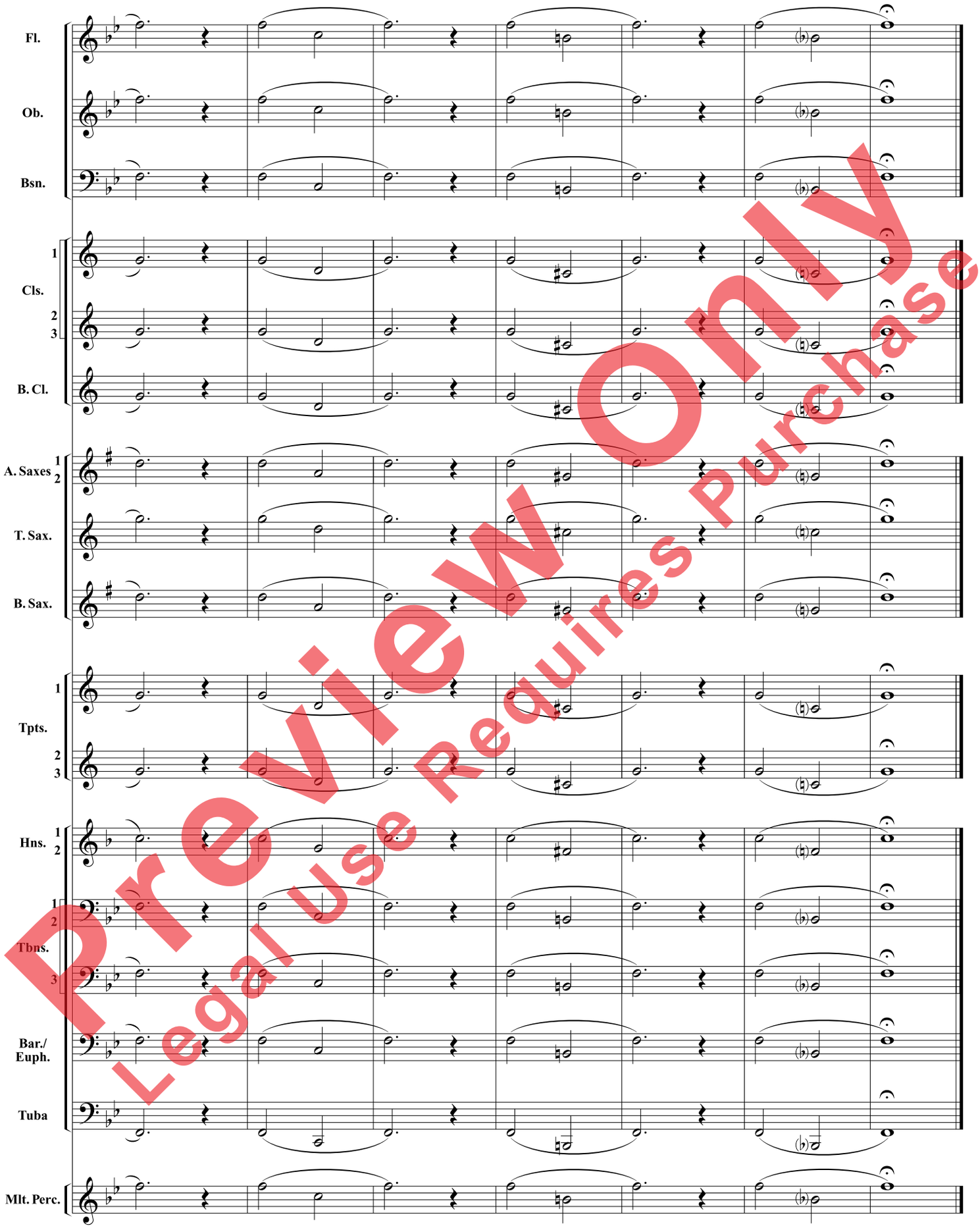

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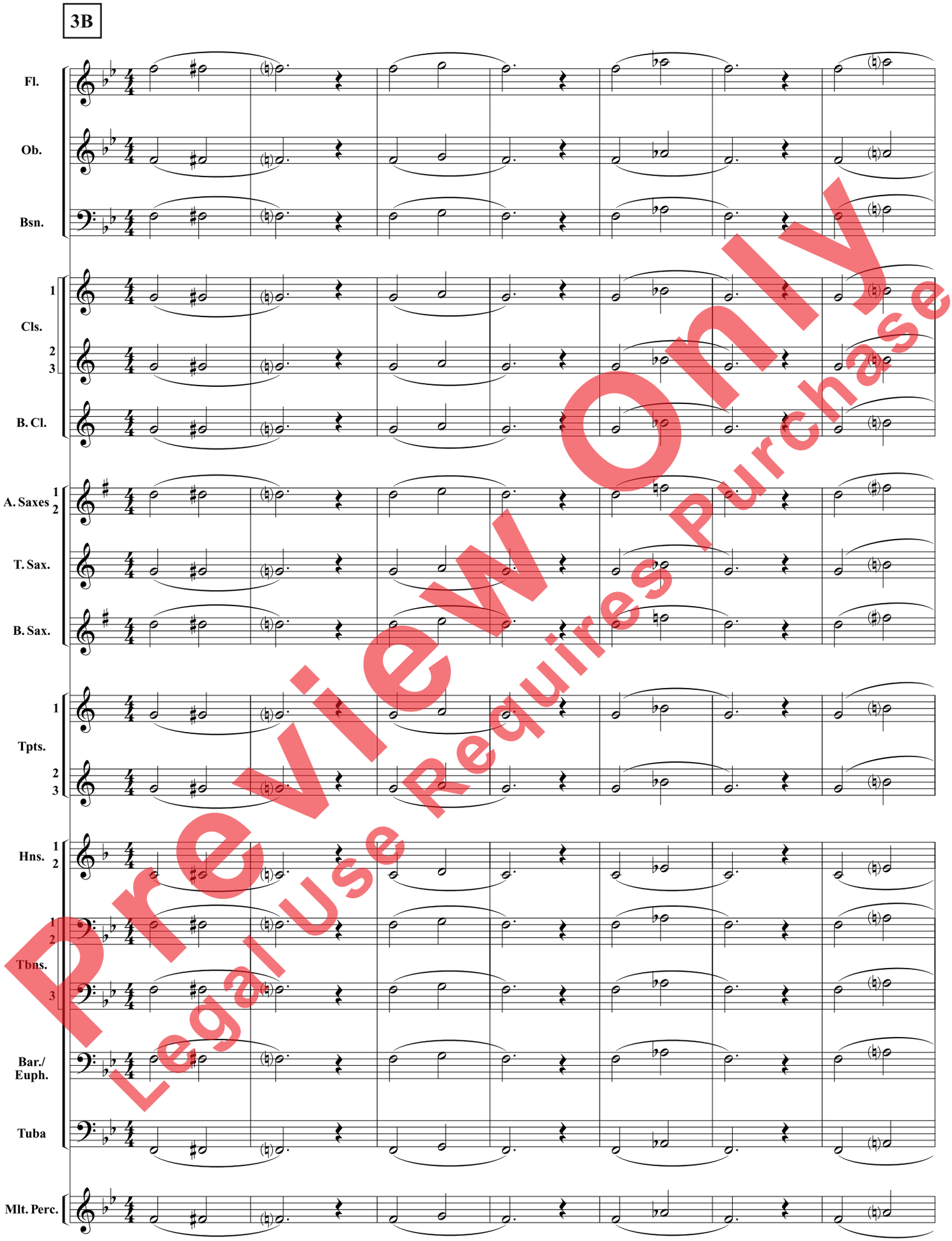

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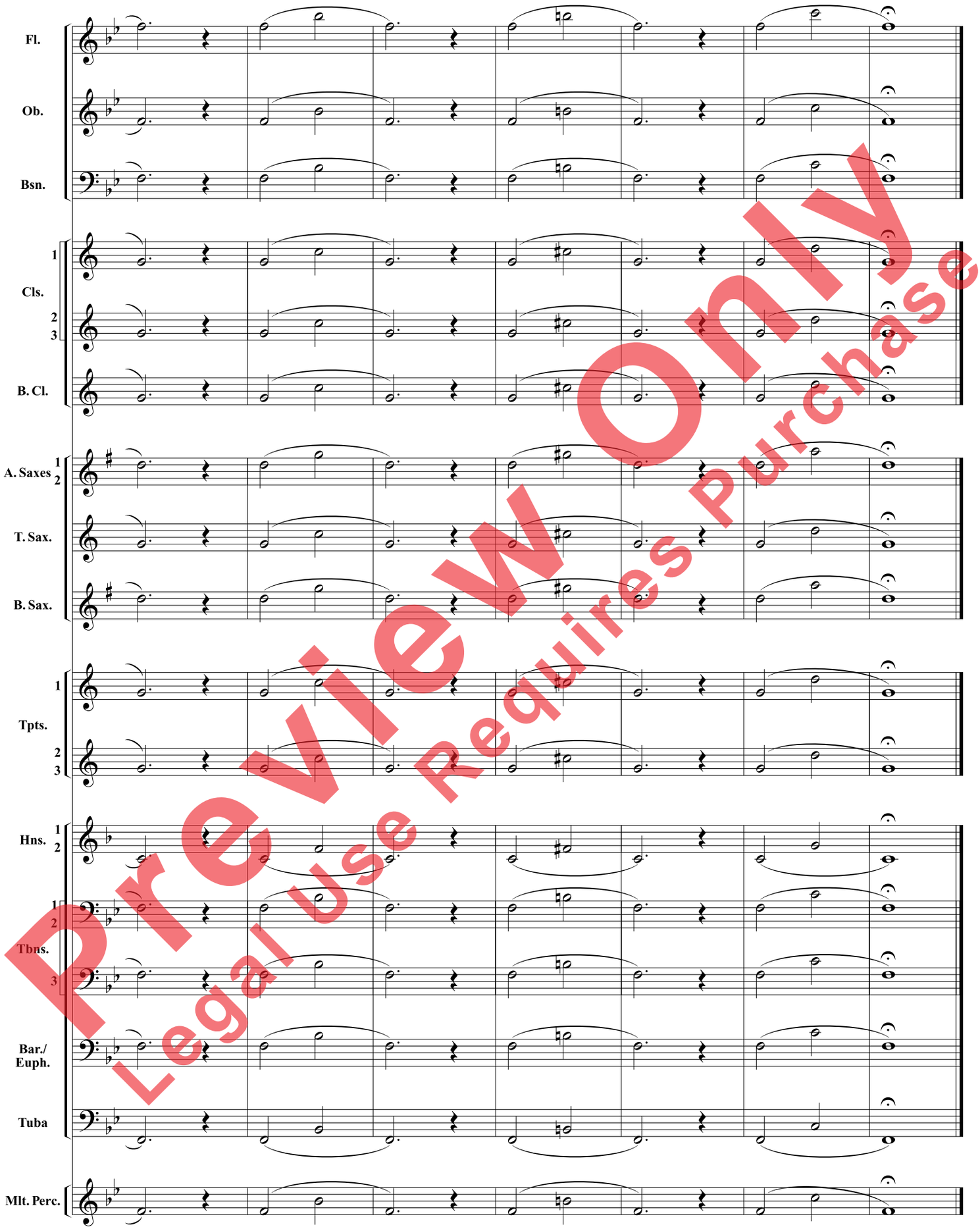

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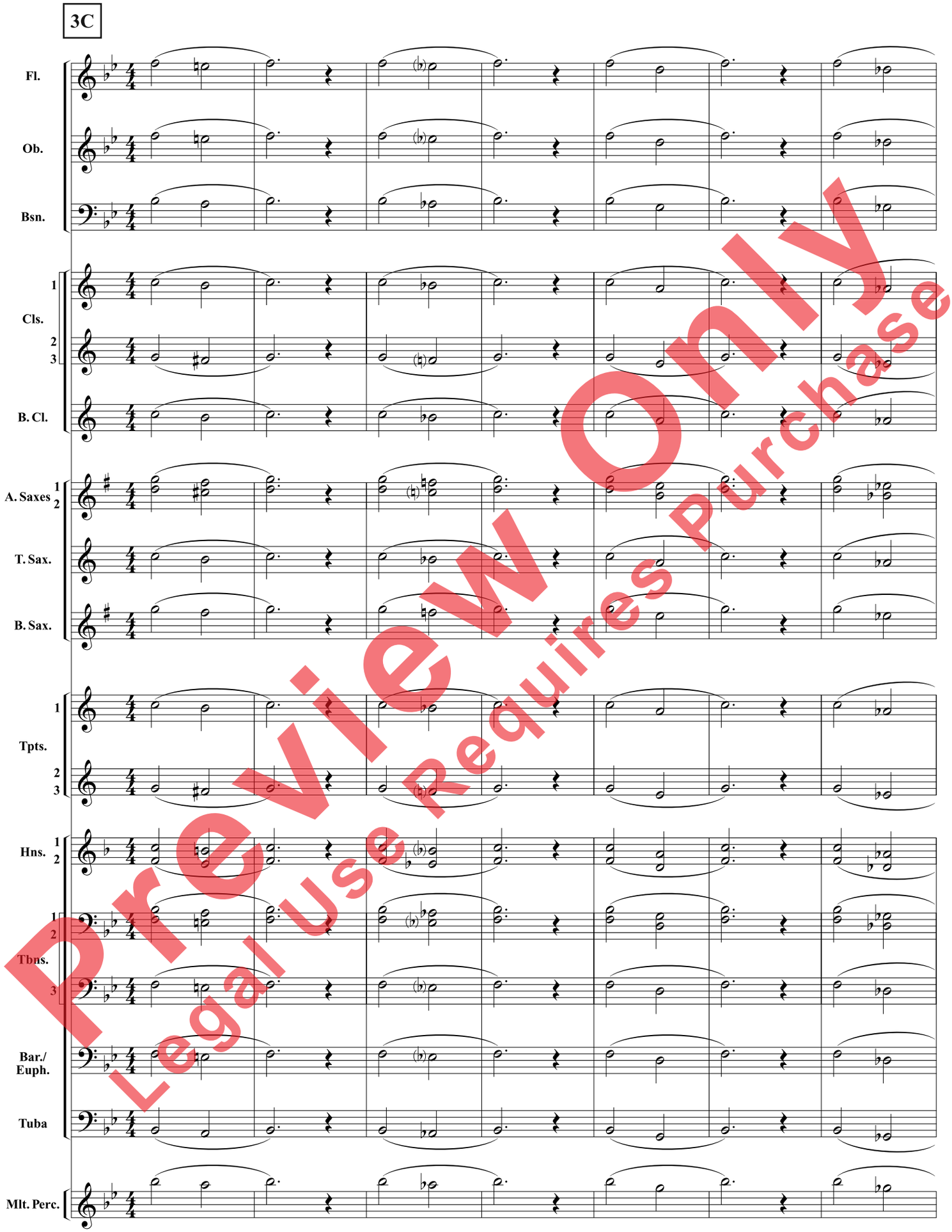

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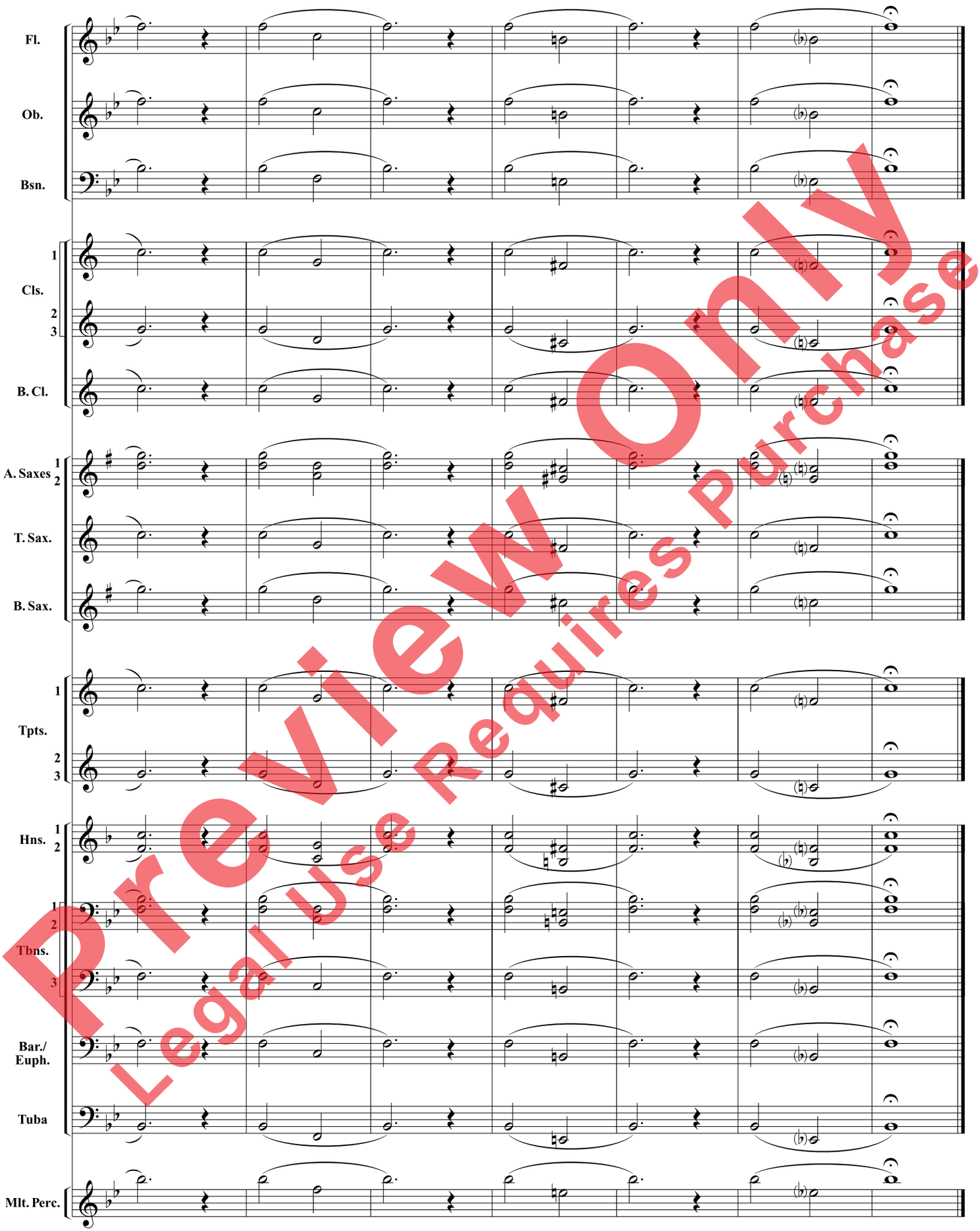

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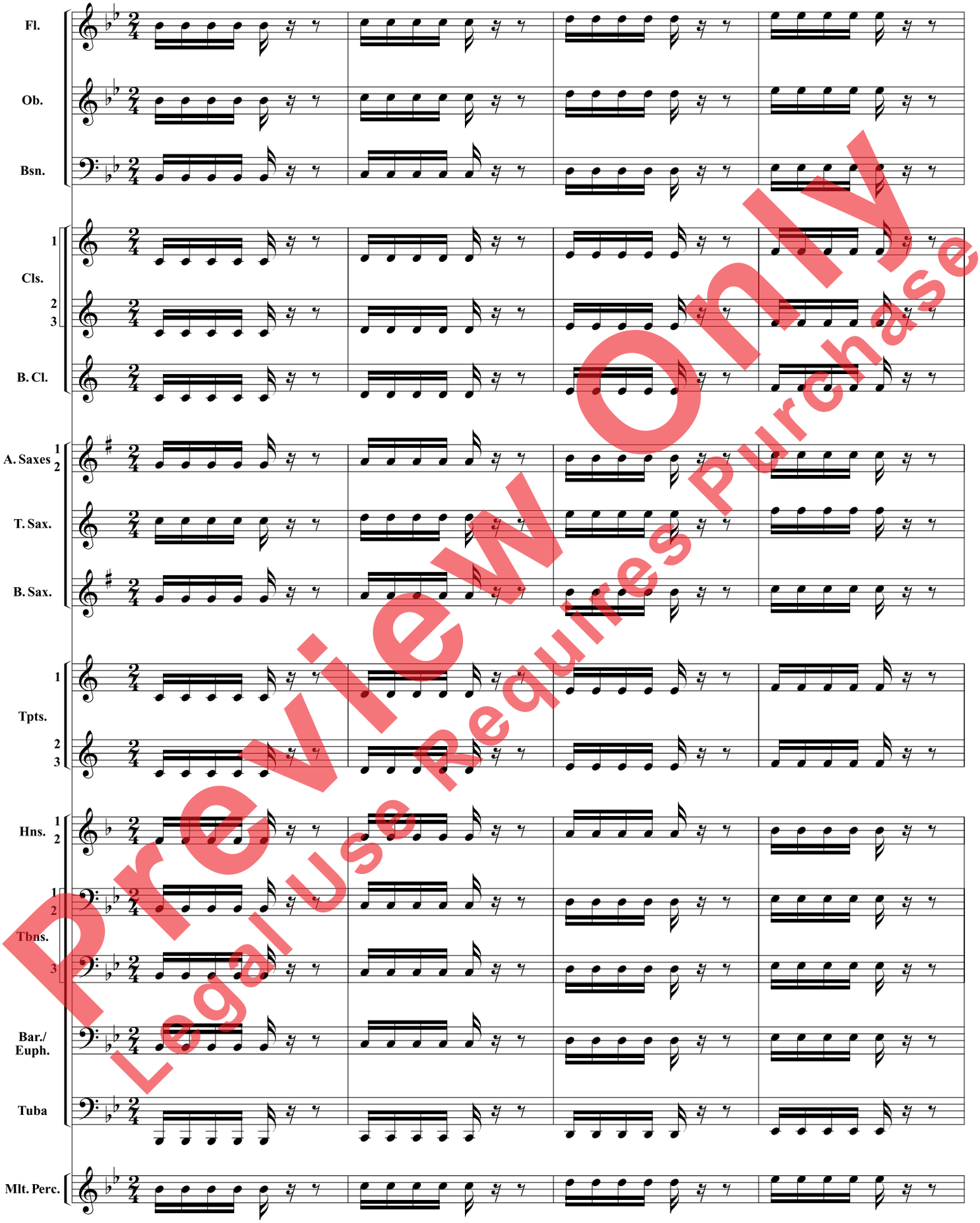
4A: Articulation



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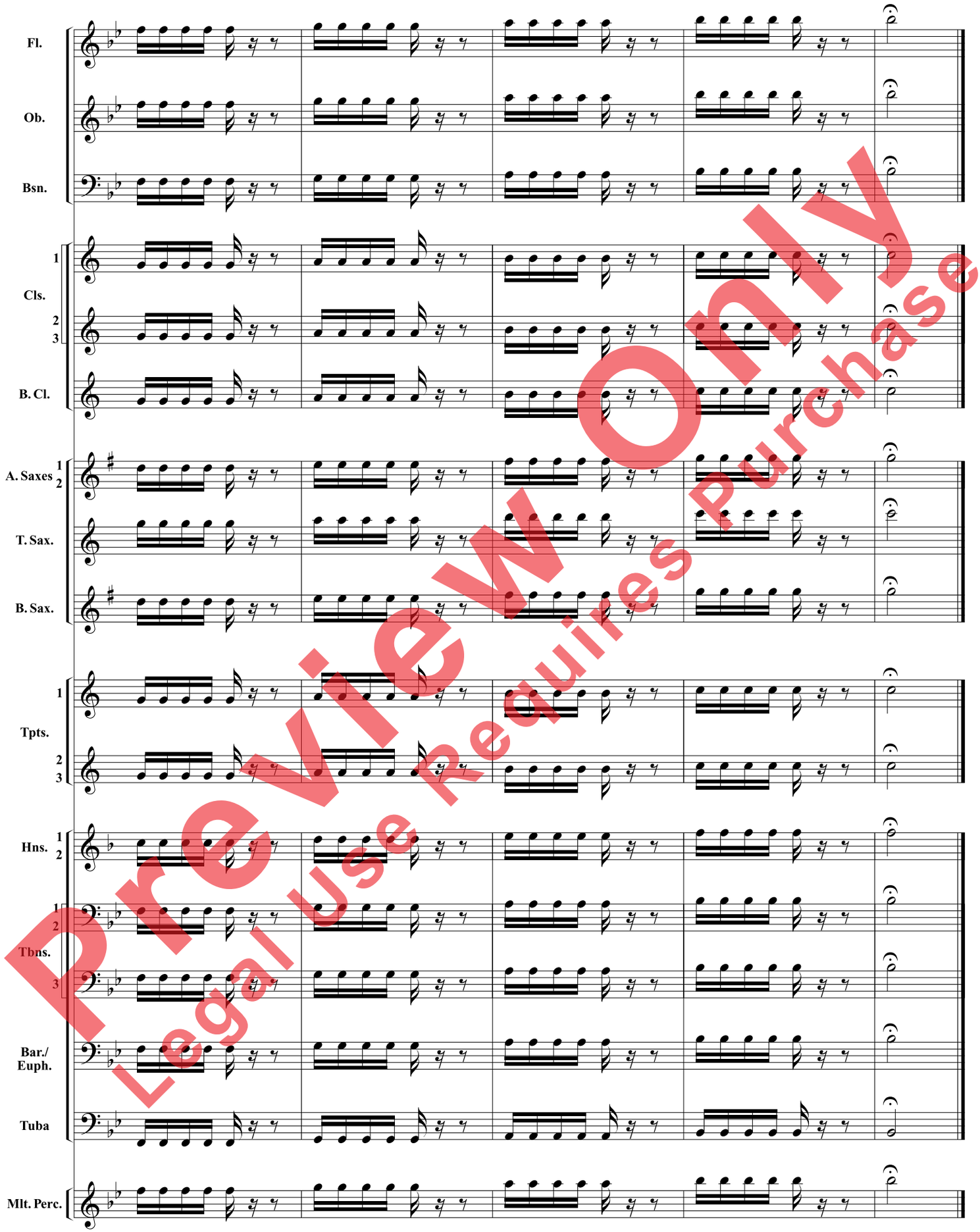

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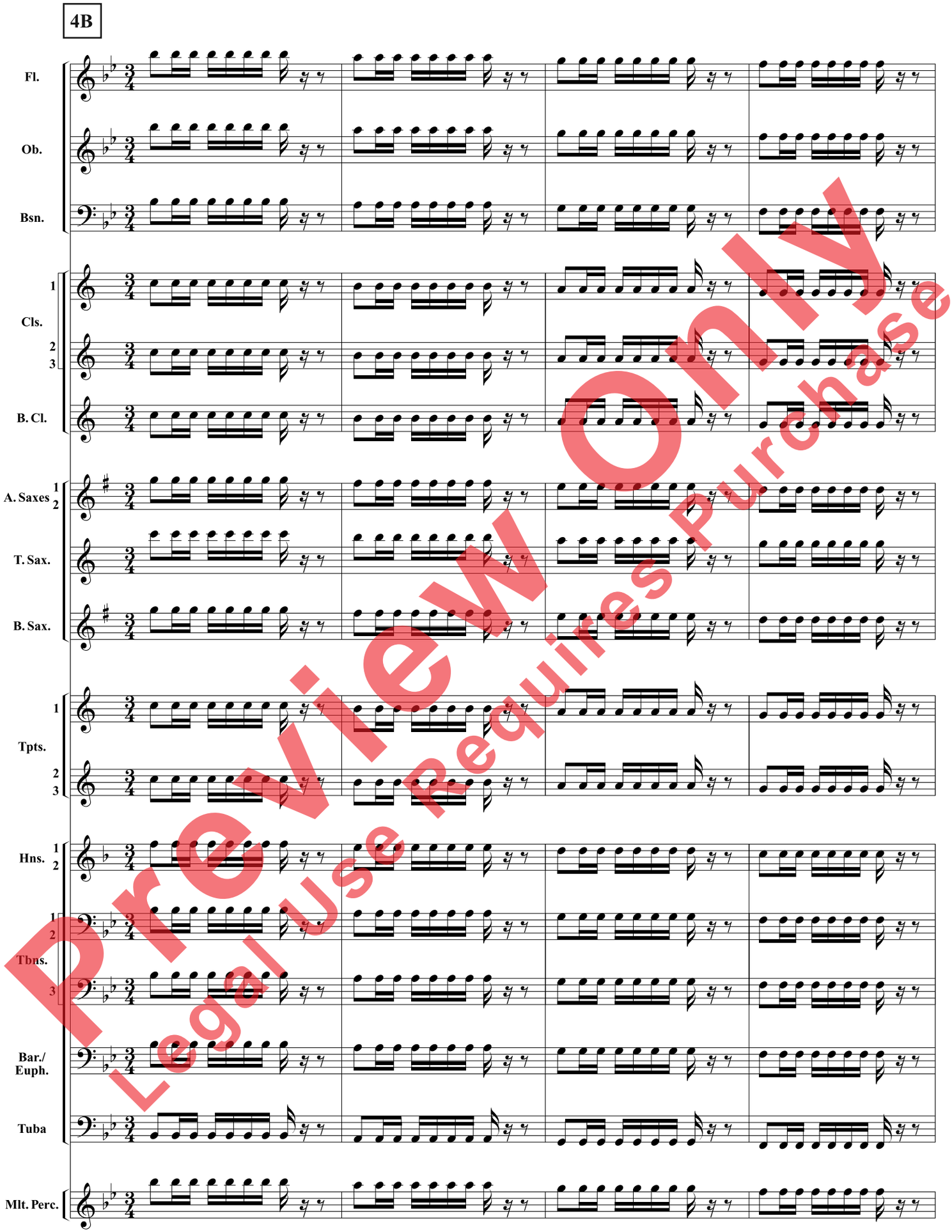

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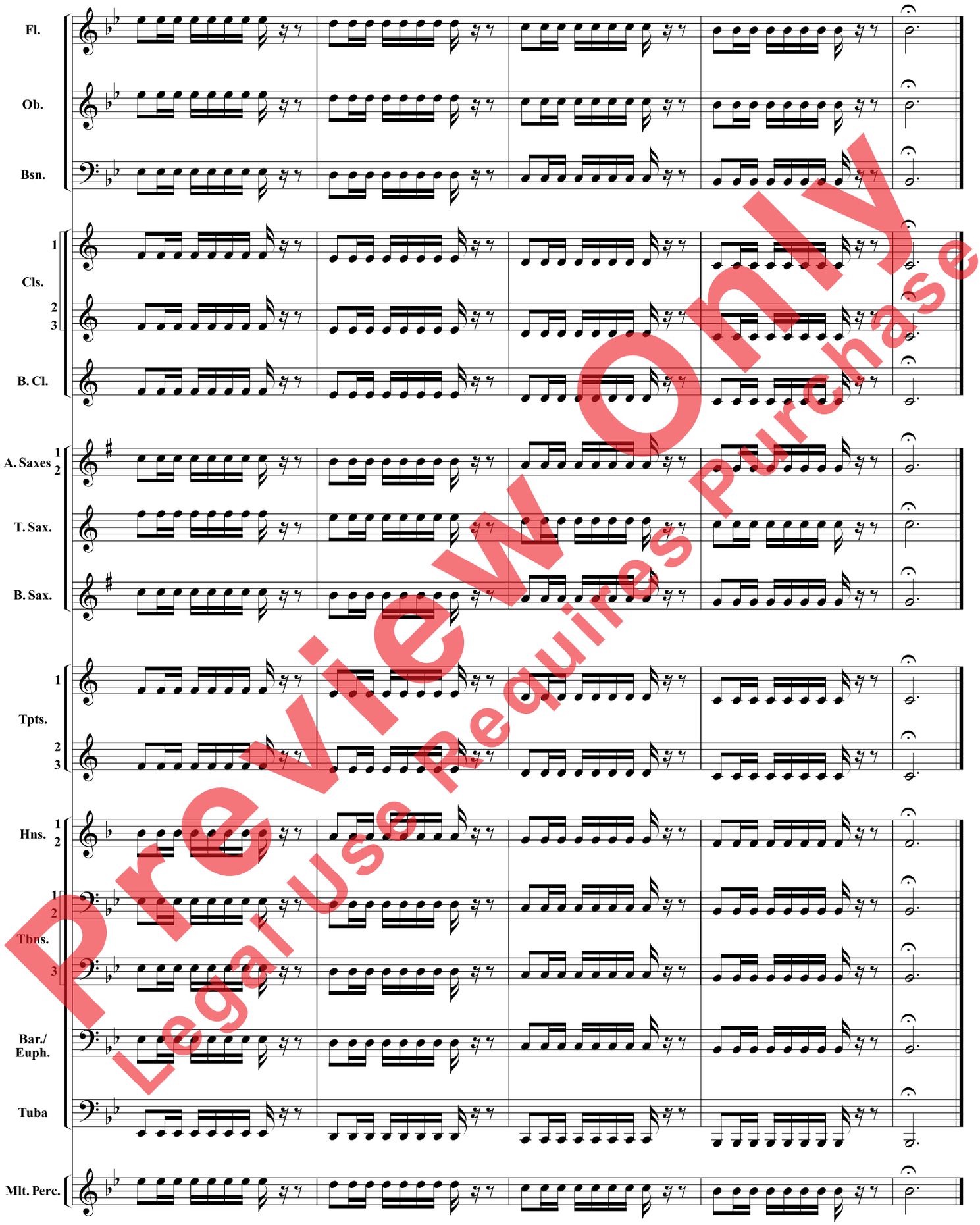

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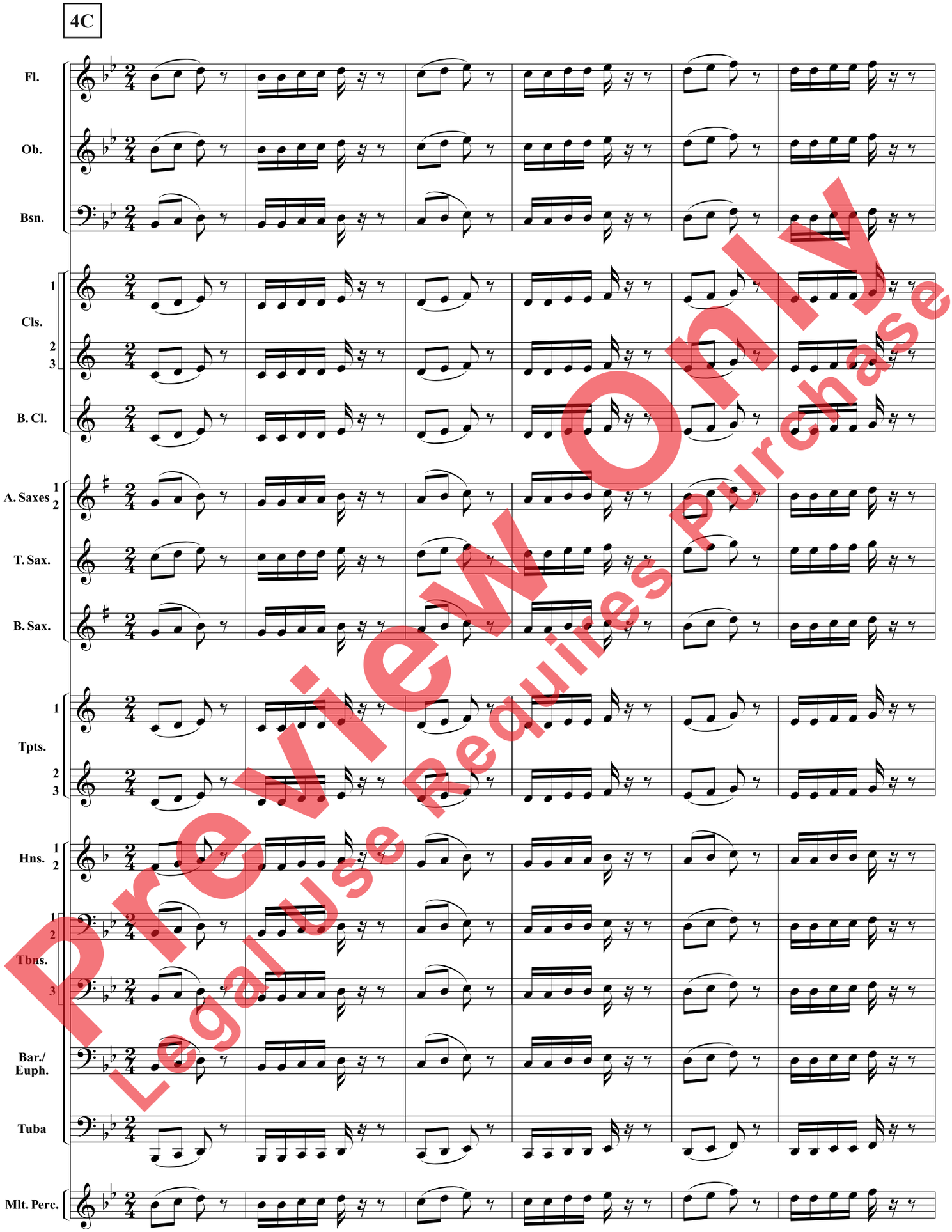

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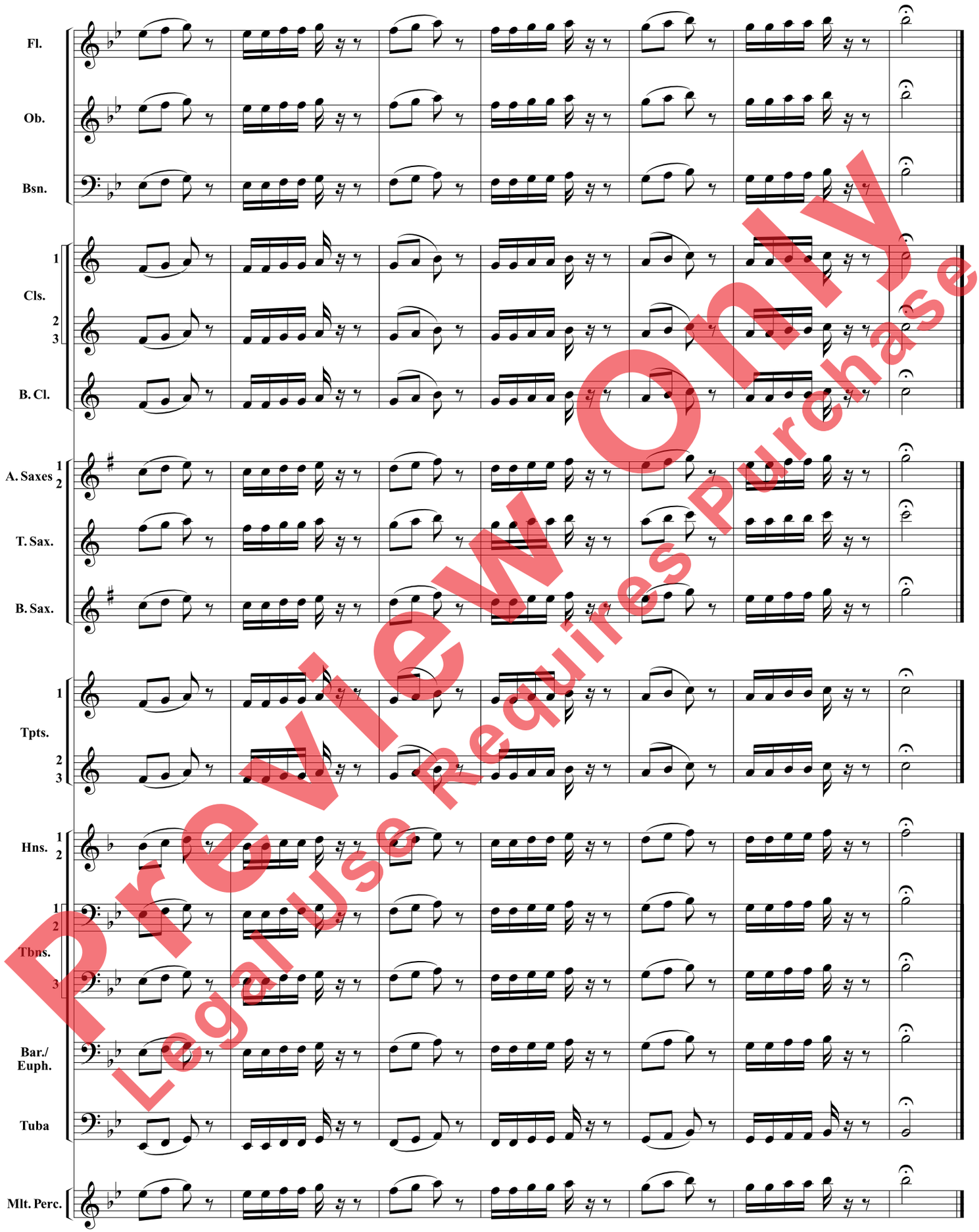

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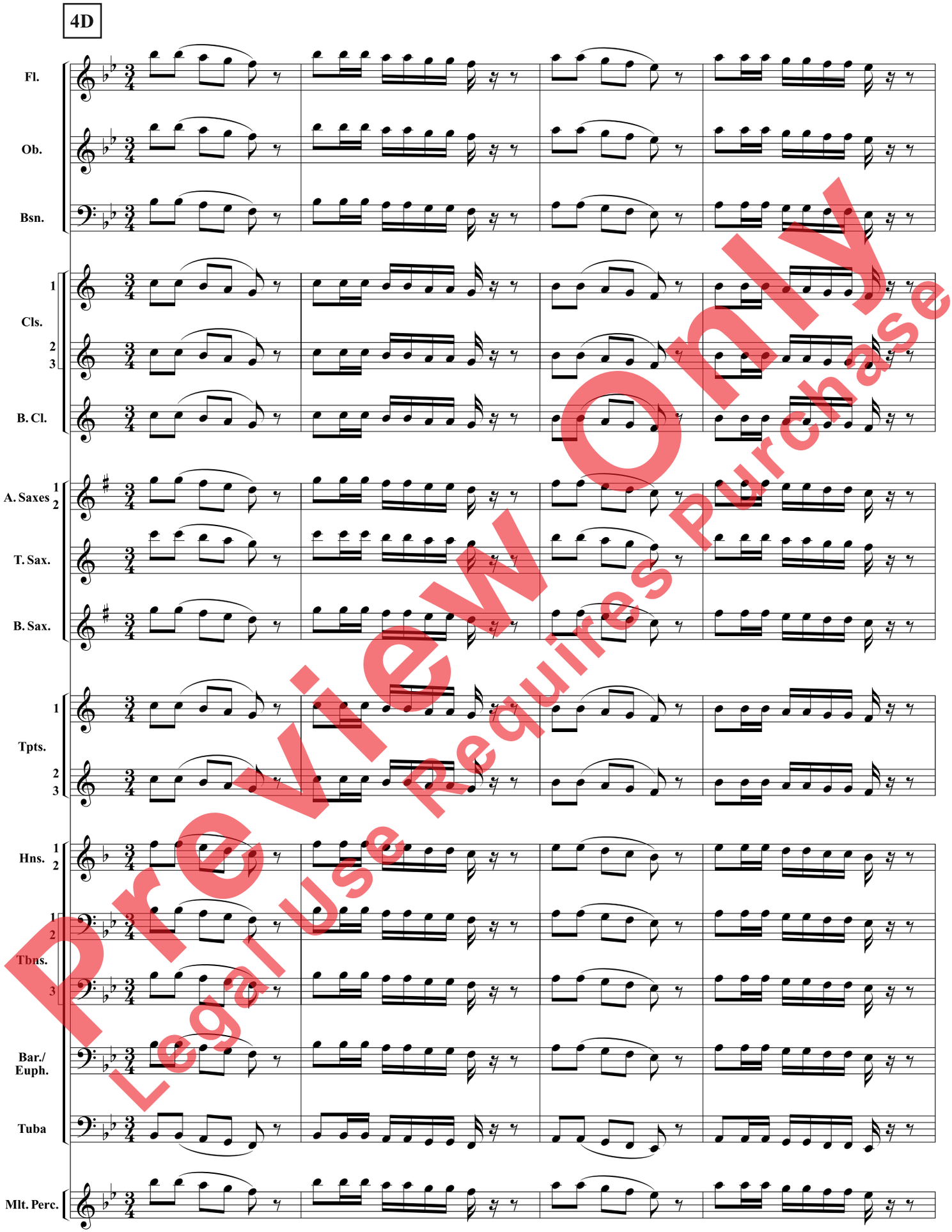

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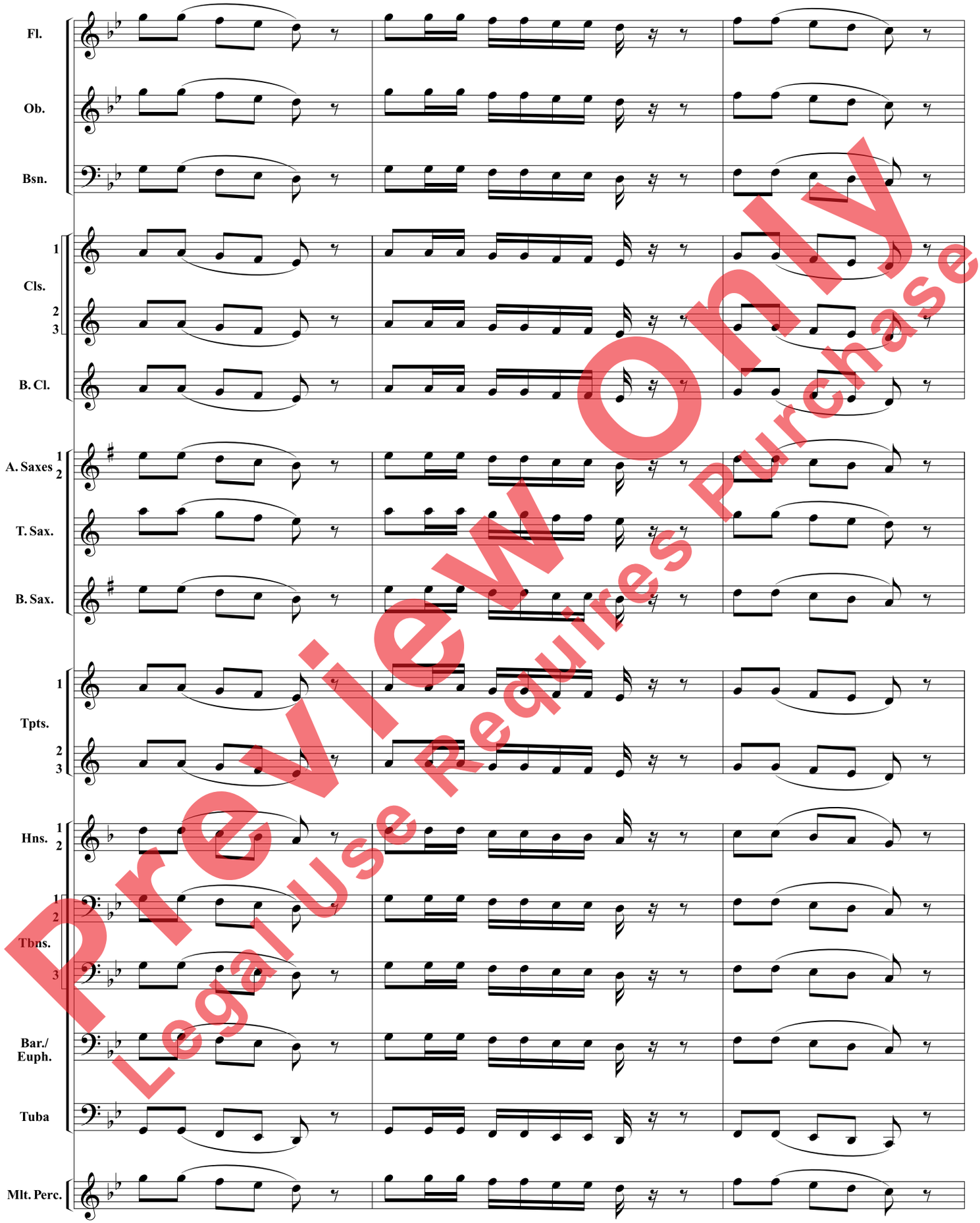

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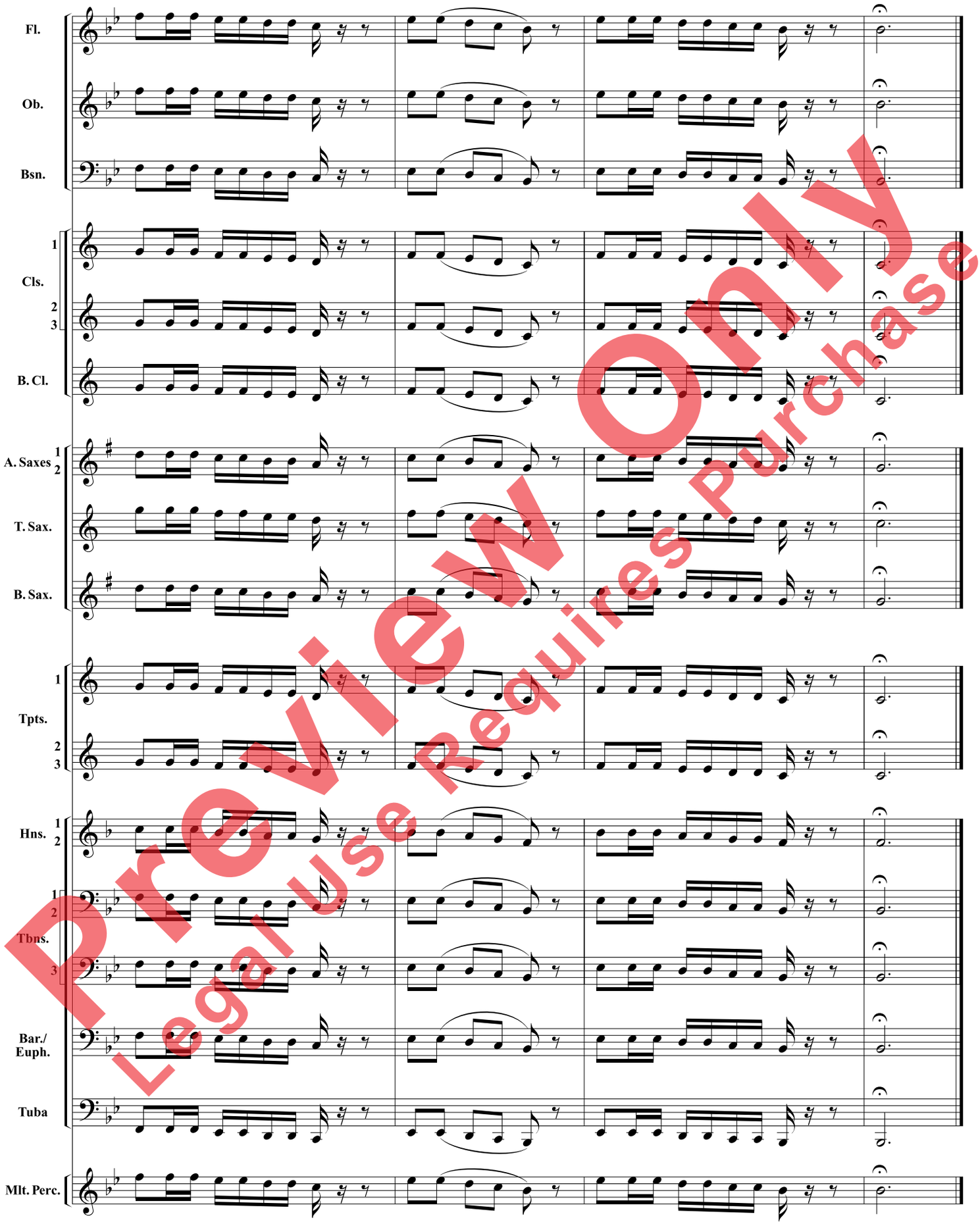

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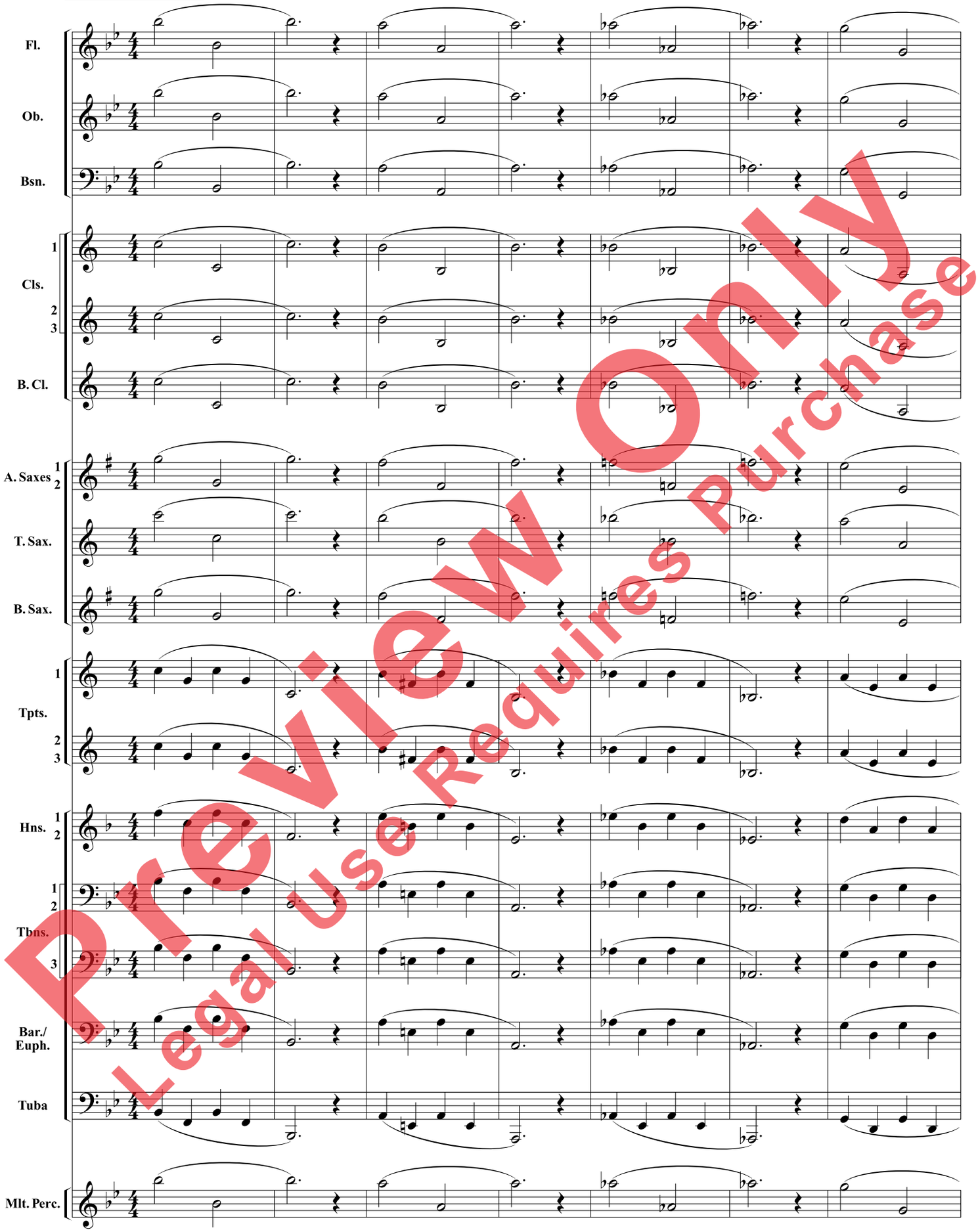
5A: Flexibility



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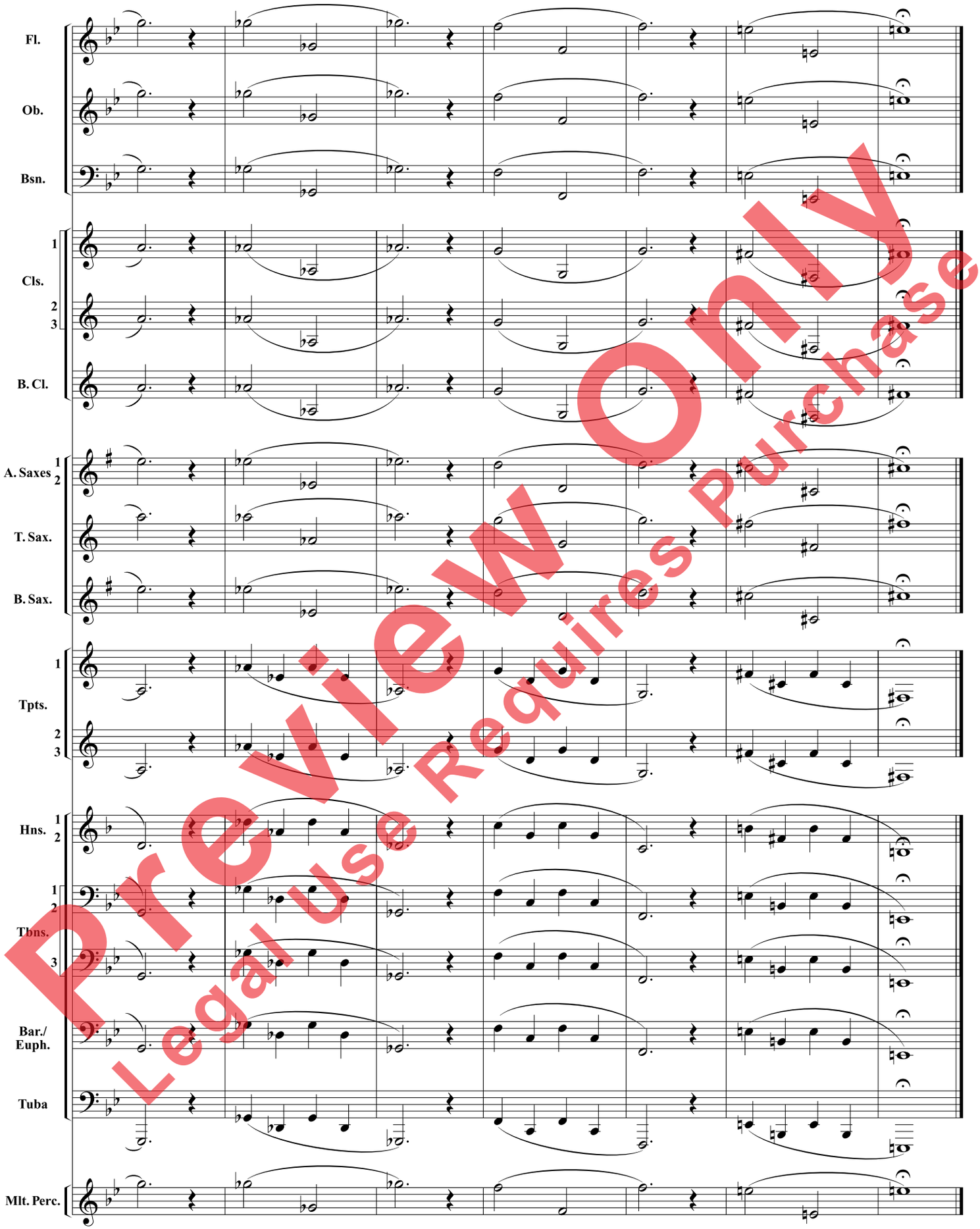

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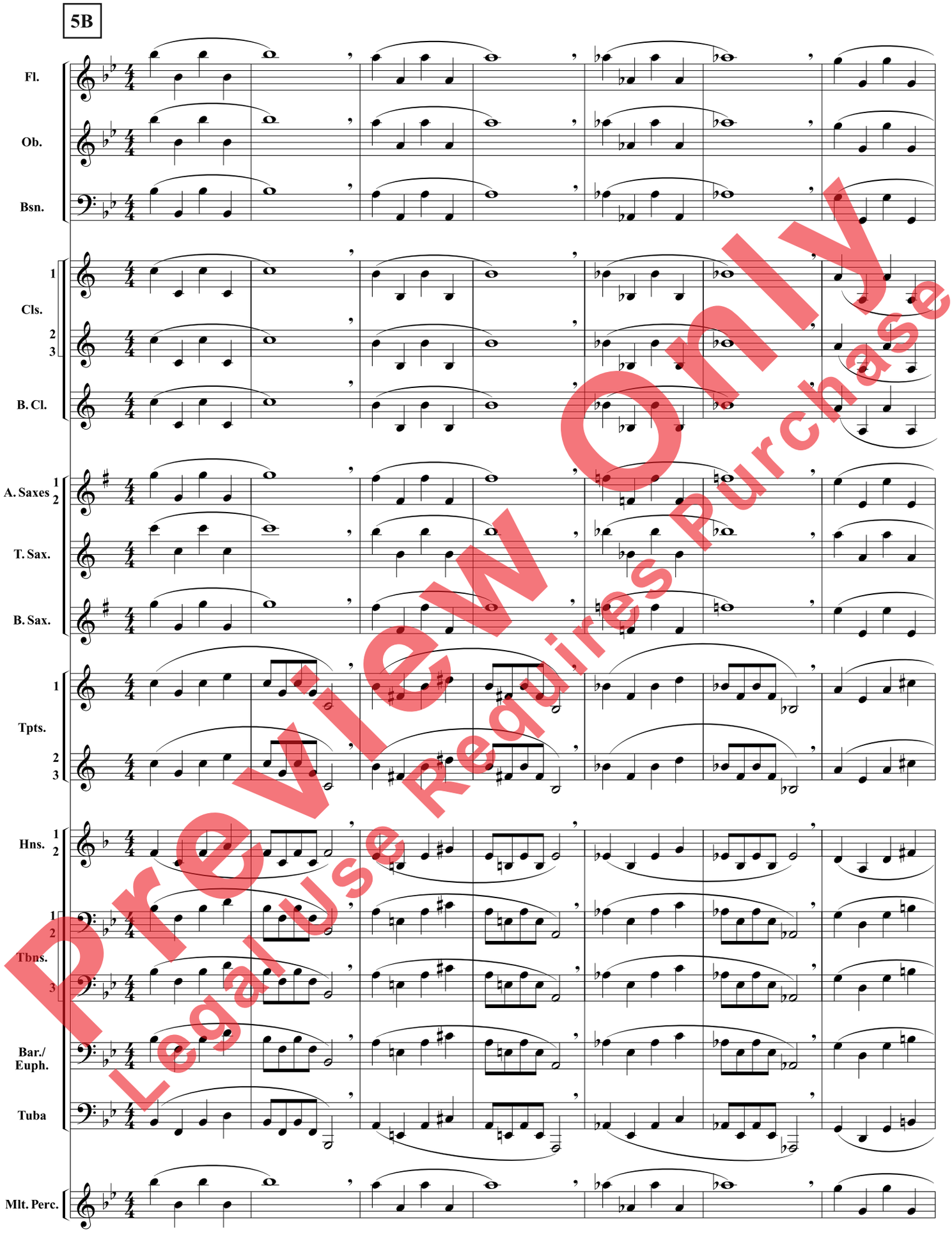

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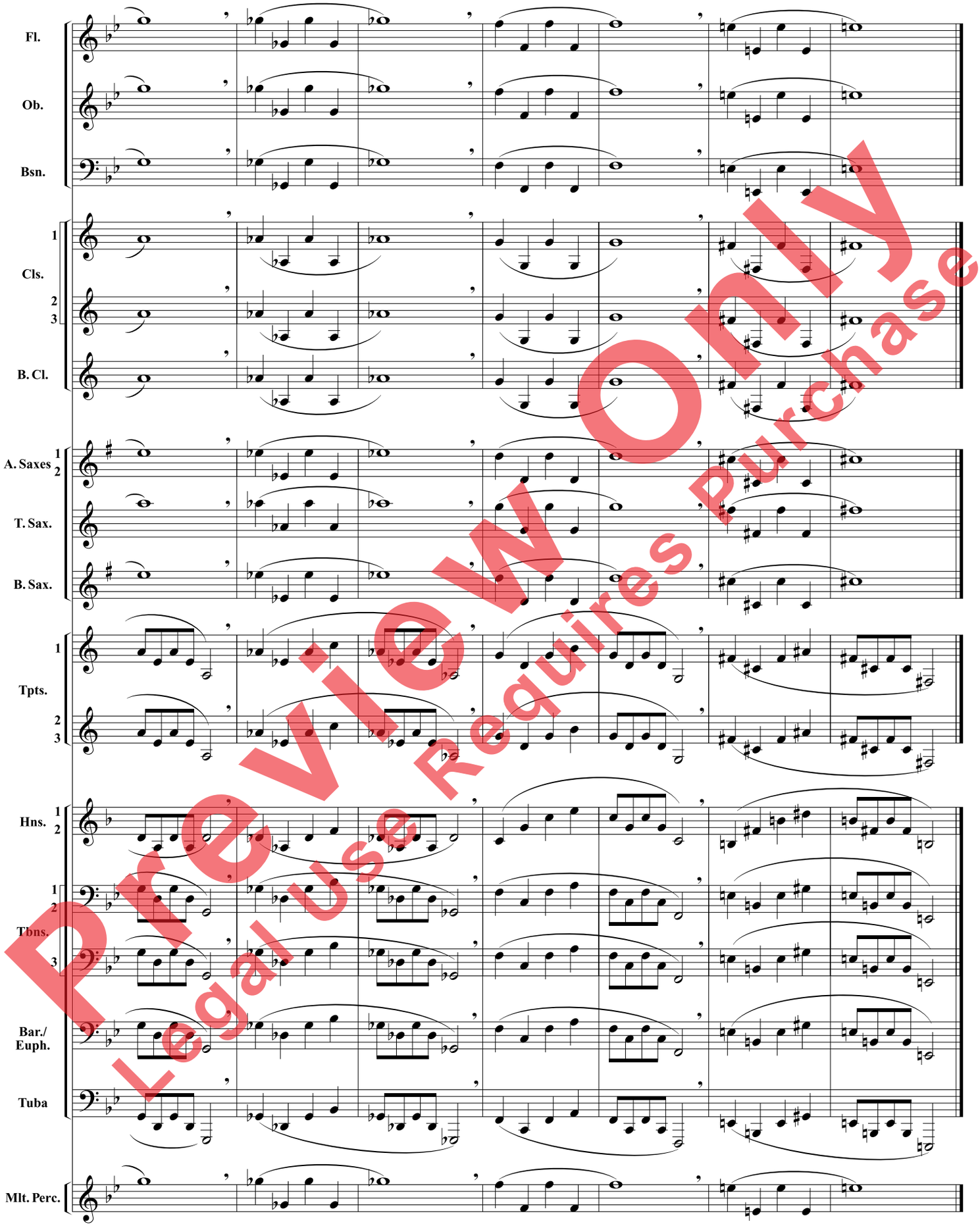

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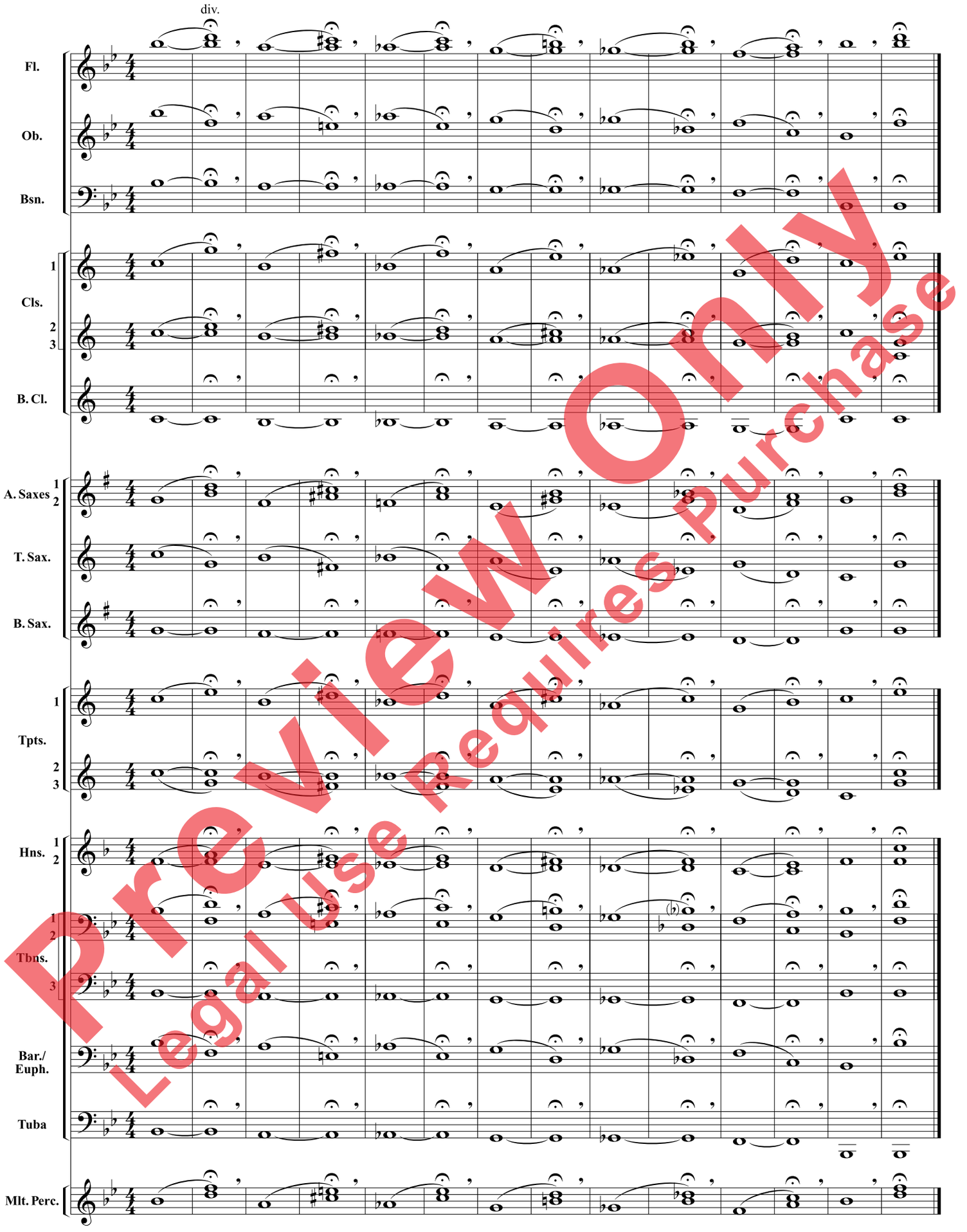
6A: Chords and Balance



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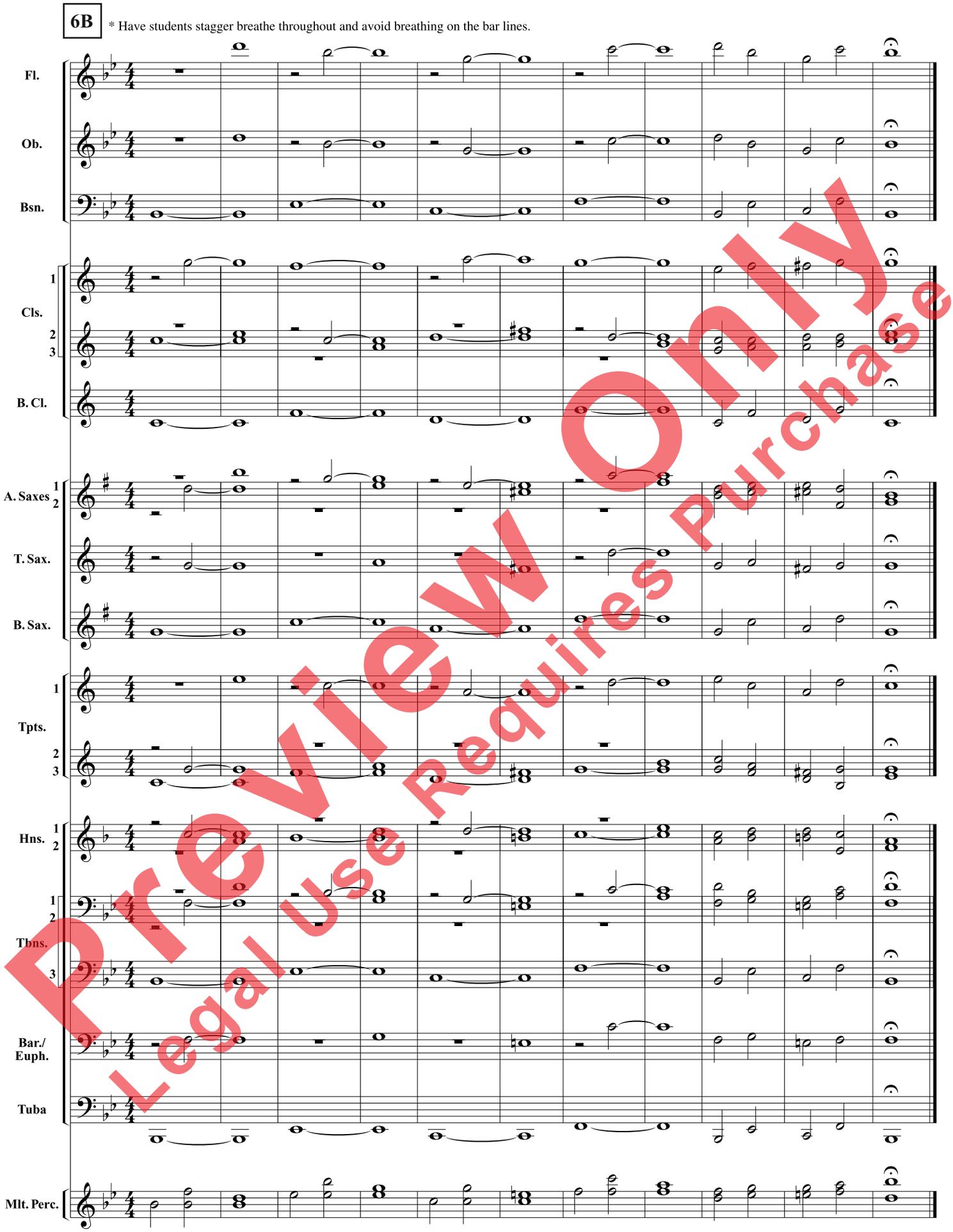

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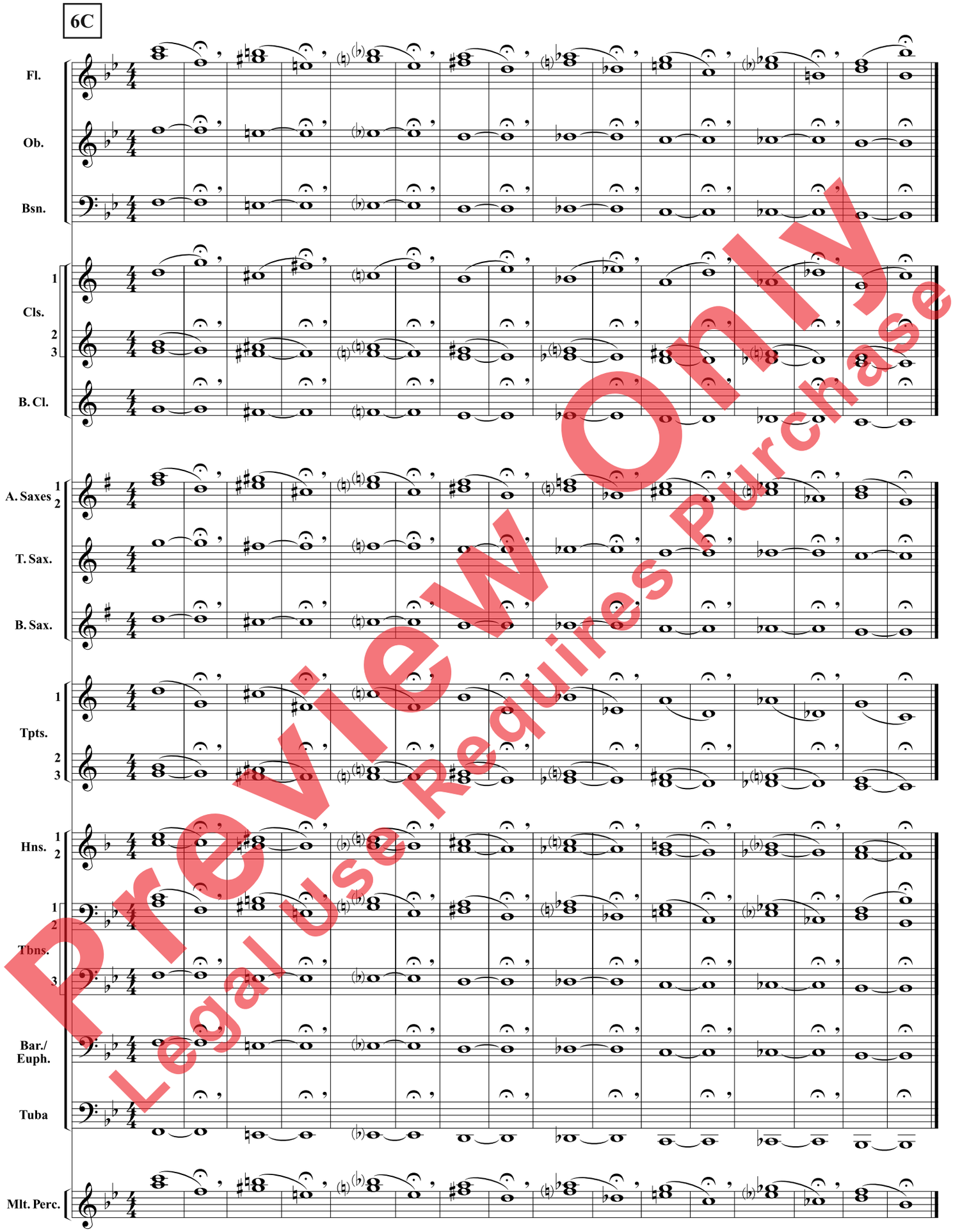

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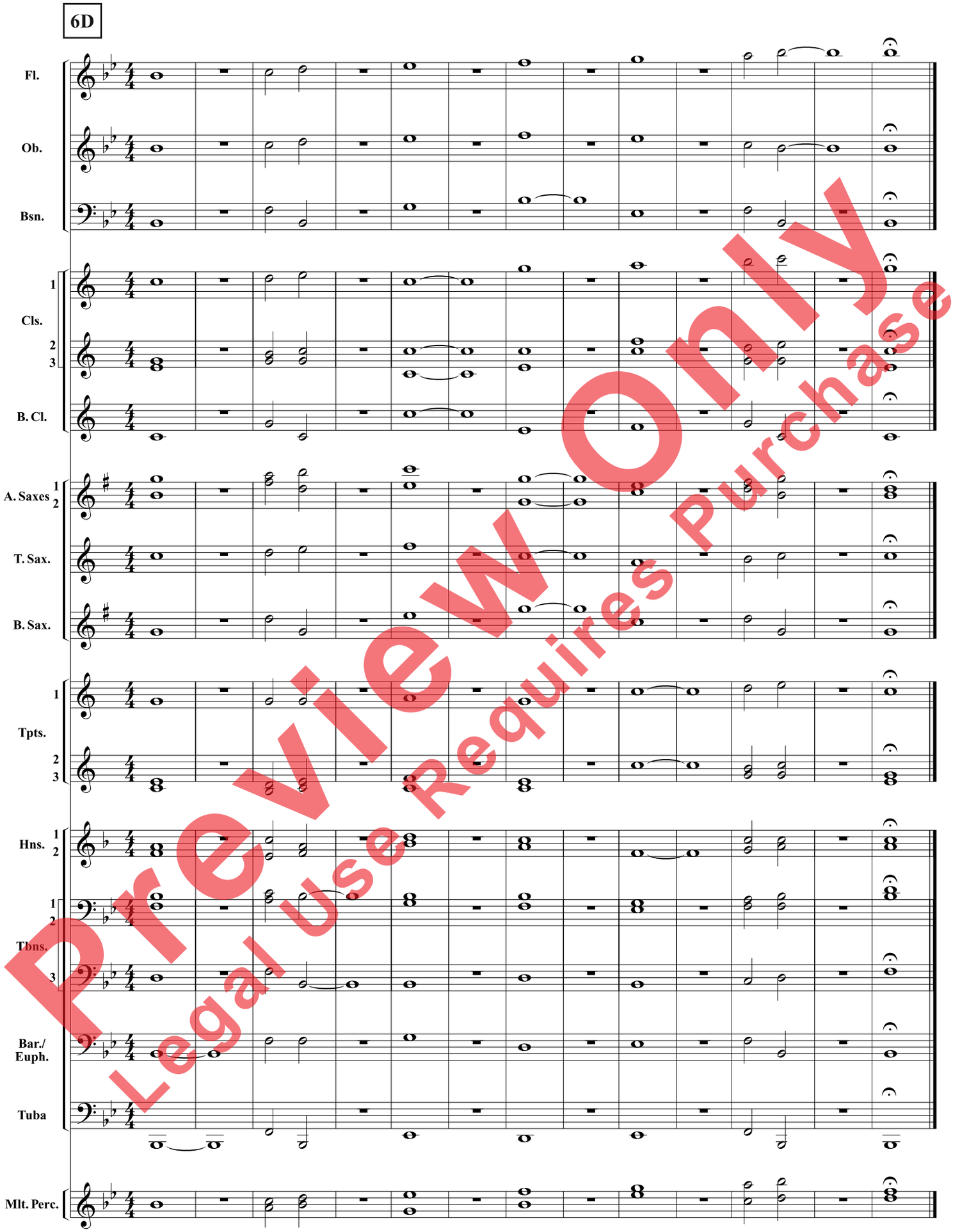

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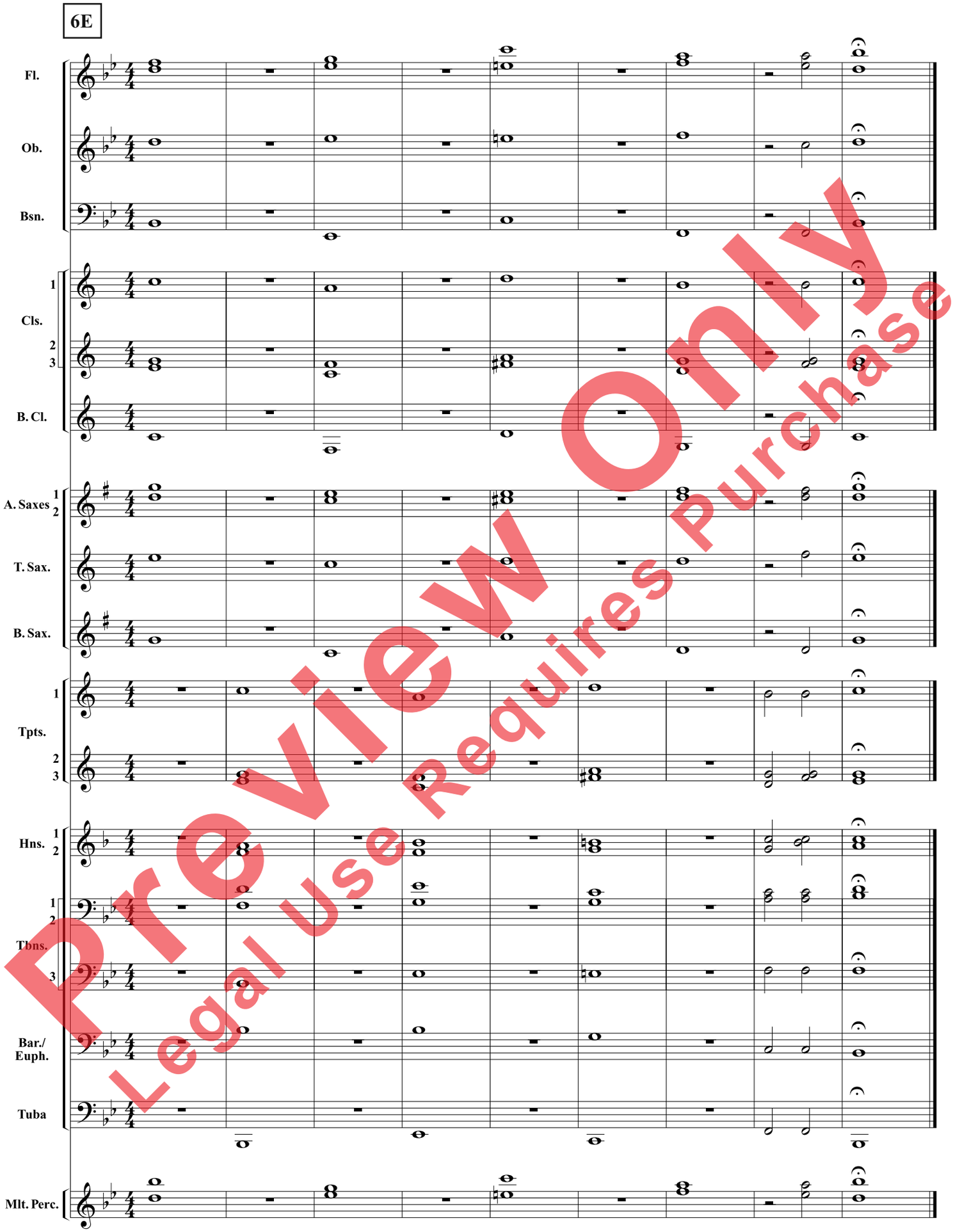

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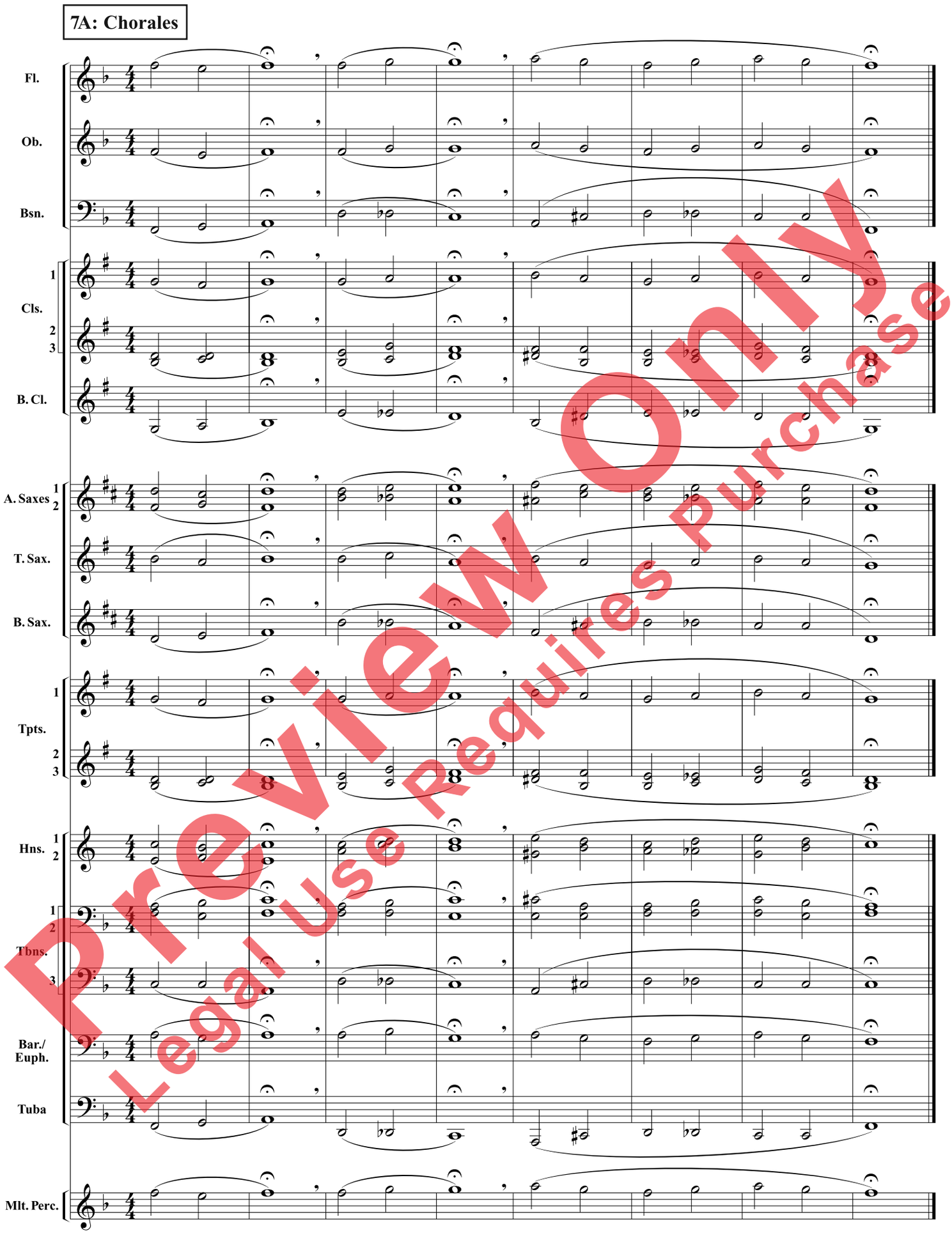

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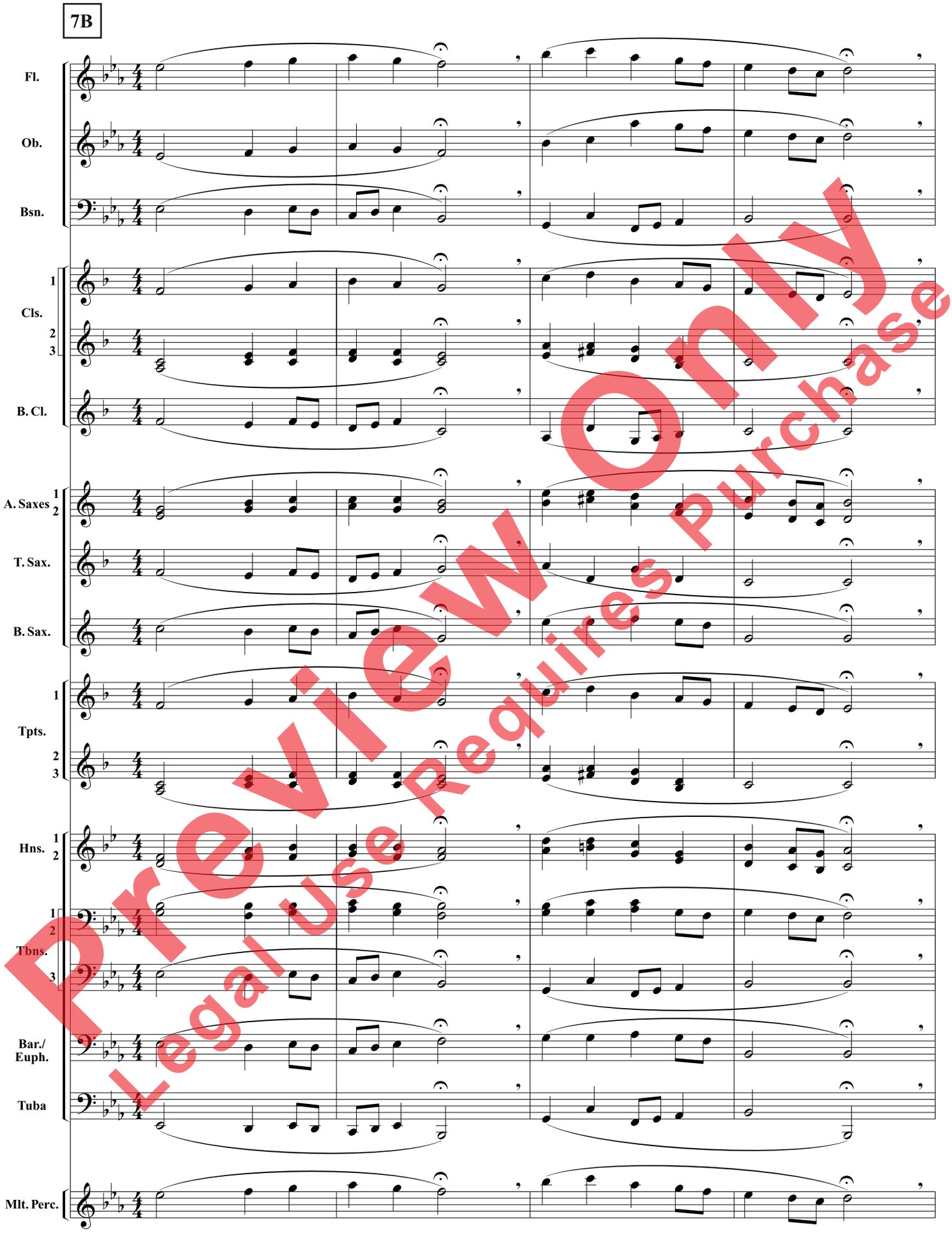

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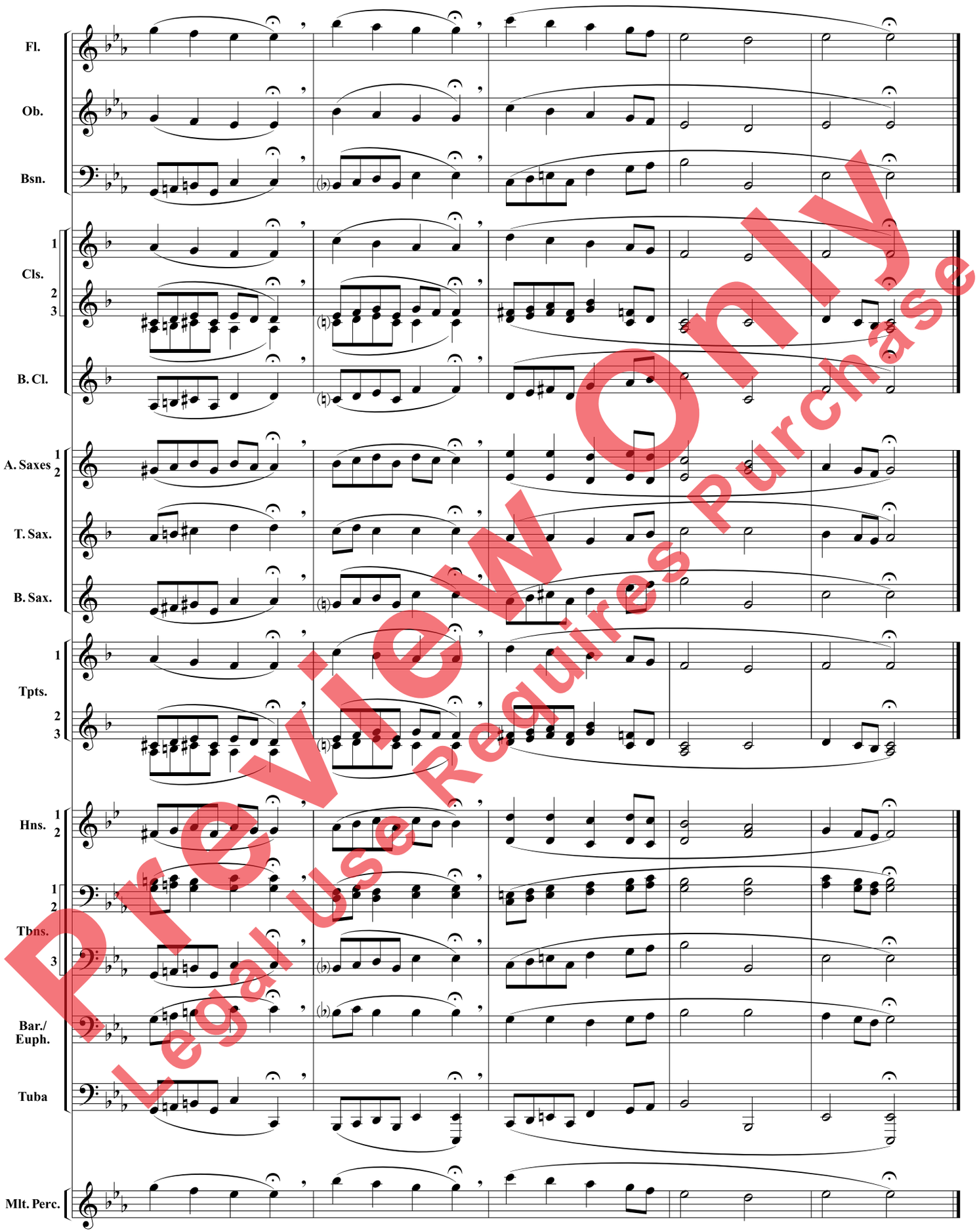

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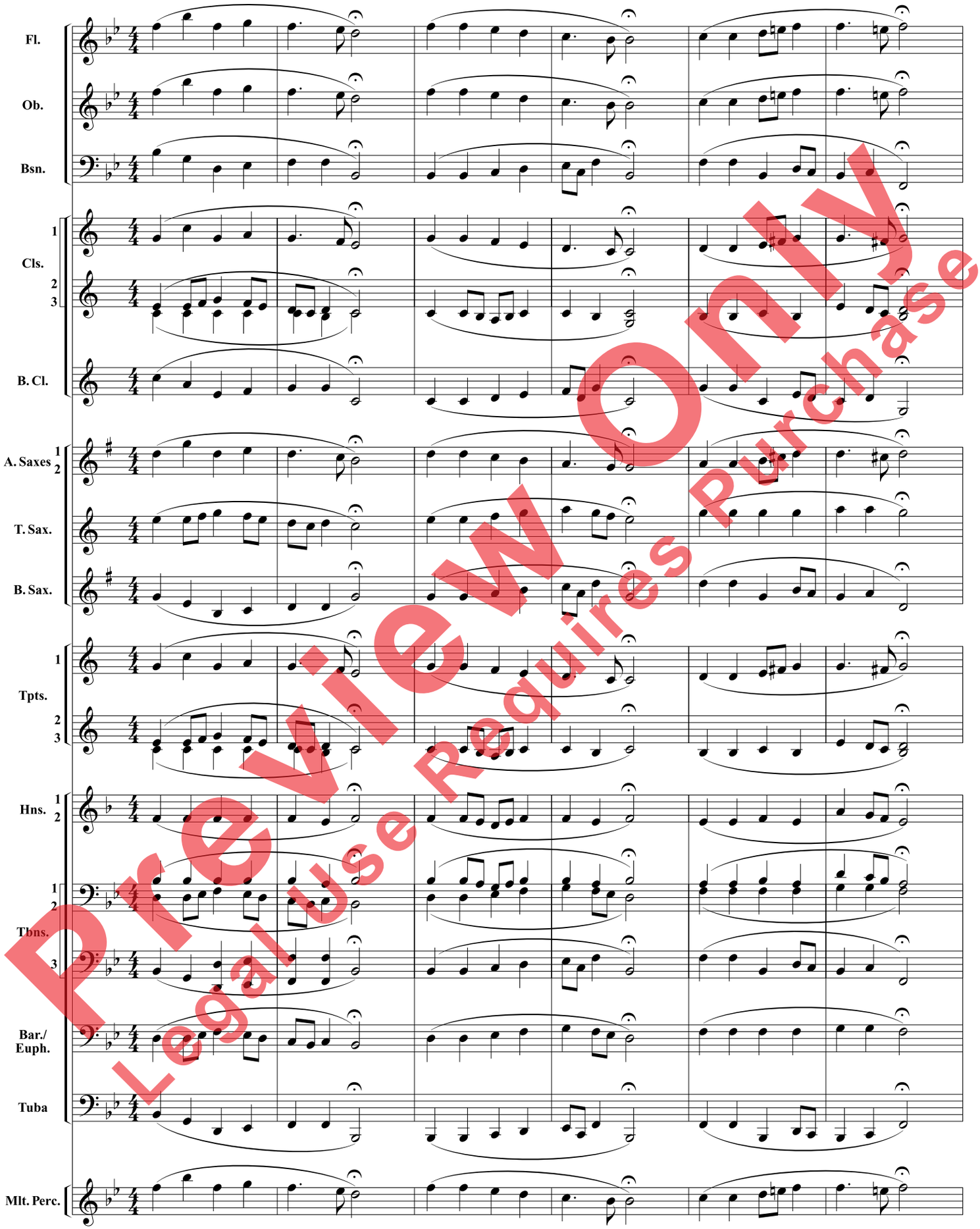
7C: *Alle menschen müssen sterben*

J.S. Bach



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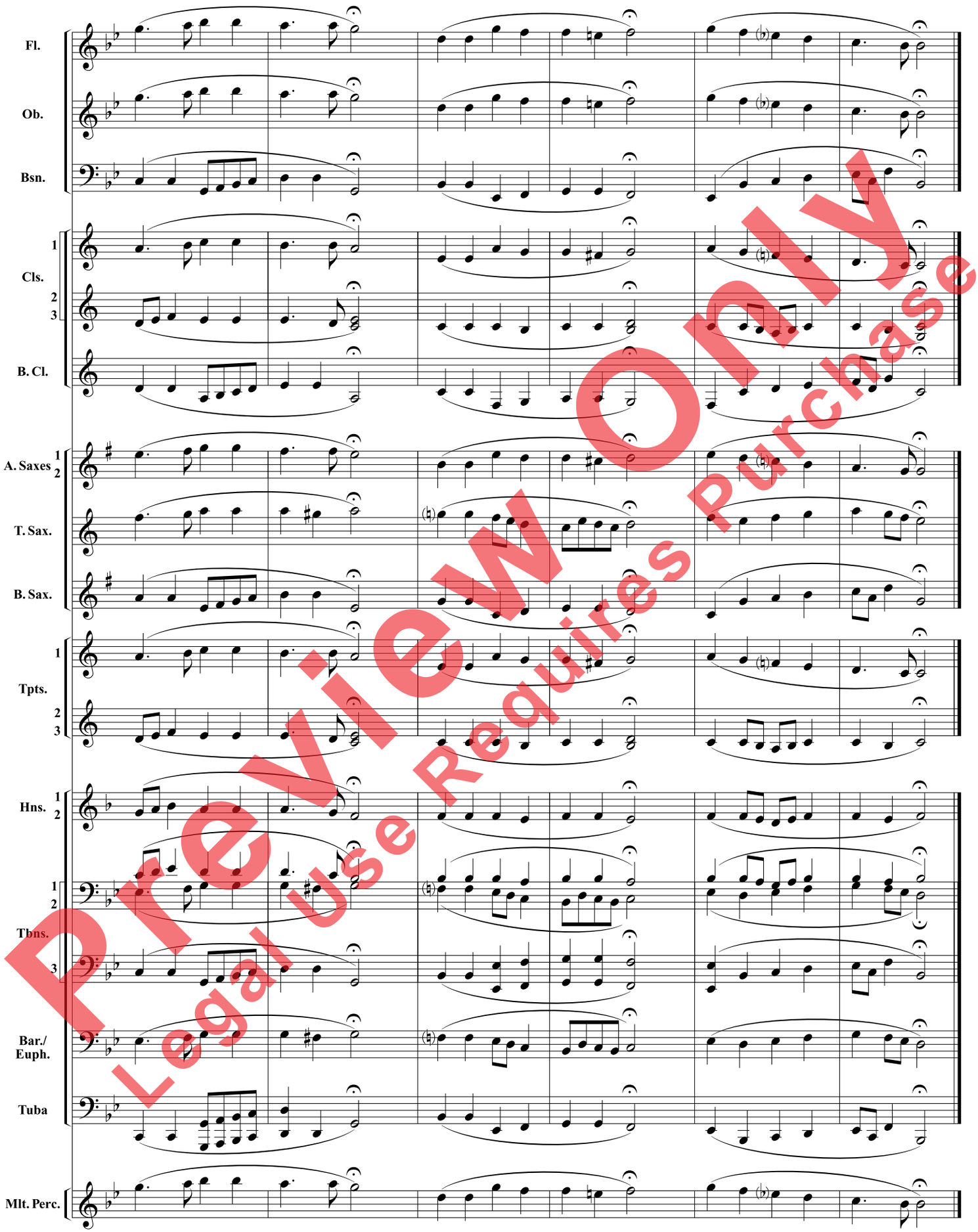

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