

KEYS TO **SUPERIOR BANDS IN SIXTEEN WEEKS**

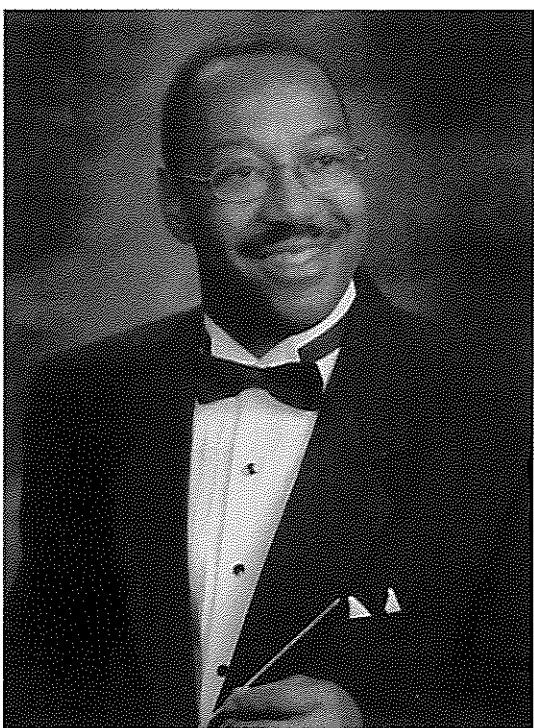
A Systematic Approach to Developing Superior
TONE, INTONATION, BALANCE, & TECHNIQUE

Ideal for Festival Preparation

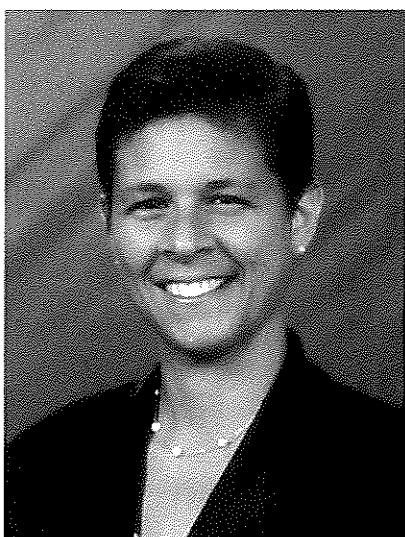
Quincy C. Hilliard
Text written and edited by
Deborah A. Sheldon



THE
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MUSIC
COMPANY
I N C.



Dr. Quincy C. Hilliard's compositions have been performed throughout the world. A recipient of numerous ASCAP awards, Dr. Hilliard is in demand internationally as a conductor, adjudicator, and guest clinician on effective teaching techniques. His frequent commissions include a piece for the 1996 Olympic Games in Atlanta and the score for the documentary film *The Texas Rangers*. His numerous publications on music education have distinguished him as a leader in the field. In addition to his appointment to the Louisiana Arts Council, Dr. Hilliard holds the Heymann Endowed Professorship of Music at the University of Louisiana at Lafayette. He is currently composer-in-residence and professor of music theory and composition.



Deborah A. Sheldon received a B.S. degree in music education from Mansfield University of Pennsylvania, an M.Ed. degree in music from The Pennsylvania State University, and a Ph.D. degree in music education from The Florida State University. She has taught at Illinois State University and the University of Illinois, and is currently associate professor of music education at Temple University Esther Boyer College of Music, where she teaches courses in instrumental conducting, wind band literature, rehearsal techniques and teaching methods, assessment, research, music psychology, and curricular options. Sheldon is widely published, having authored numerous articles in music education, pedagogy, and research. She has taught elementary and secondary instrumental music in Pennsylvania and New York, and has served as guest conductor in several states.

SUPERIOR BANDS IN SIXTEEN WEEKS

How to Use This Book

This book may be used in several settings including large and chamber ensembles, and group and private instruction. Following the sixteen-week calendar in *Superior Bands in Sixteen Weeks* will help you to develop greater skills in tone production, intonation, balance (blend), and technique. Your growth as an individual musician benefits you and your ensemble.

Many of the exercises in this book will cover the expanse of your instrument range. Developing players should note that octave choices are available in these exercises. Use the octave that best suits your needs. Add range as you continue to improve.

Ex. **B** Concert D Harmonic Minor (scale in thirds)



Remember: A good musician always plays with GOOD TONE, GOOD INTONATION, and GOOD TECHNIQUE.

Percussion Rudiments are integrated into the exercises. The director should check to make sure the rudiments are being played correctly. Bells and other treble clef mallet instruments may play the C instrument line.

Good luck!

A handwritten signature in cursive script that reads "Ruz C. Hilliard".



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Lesson Plan

		1. Tone			2. Technique				3. Balance		4. Intonation		
		Band Balance	Chromatic Warm-up	Lip Flexibility	Scales	Scales in Thirds	Arpeggios	Breath Control Exercises	Chromatic Scales	Rhythmic Reinforcement	Warm-up and Tuning Chorales	Intonation Test	Evaluation
Week 1	Page	6	14	18	24	33	46	55	60	62	65	1	
	Exercise	1	1	1	1	1	1	1	1	1	1		
Week 2	Page	6	14	18	24	33	46	55	60	62	65	1	
	Exercise	2	1	2	2	2	2	1	1	2	1		
Week 3	Page	7	14	18	25	34	47	55	60	62	66	2	
	Exercise	3	2	1	3	3	3	1	1	3	2		
Week 4	Page	7	14	18	25	34	47	55	60	62	66	2	
	Exercise	4	2	2	4	4	4	2	1	4	2		
Week 5	Page	8	15	18	26	35	48	55	60	62	67	2	
	Exercise	5	3	1	5	5	5	2	2	5	3		
Week 6	Page	8	15	18	26	35	48	55	60	63	67	3	
	Exercise	6	3	2	6	6	6	2	2	6	3		
Week 7	Page	9	15	18	27	36	49	56	60	63	68	3	
	Exercise	7	4	1	7	7	7	3	2	7	4		
Week 8	Page	9	15	18	27	36	49	56	60	63	68	3	
	Exercise	8	4	2	8	8	8	3	2	8	4		
Week 9	Page	10	15	19	28	37	50	56	61	63	69	4	
	Exercise	9	5	3	9	9	9	3	3	9	5		
Week 10	Page	10	16	19	28	37	50	56	61	63	69	4	
	Exercise	10	5	3	10	10	10	4	3	10	5		
Week 11	Page	11	16	19	29	38	51	56	61	63	70	4	
	Exercise	11	6	4	11	11	11	4	3	11	6		
Week 12	Page	11	16	19	29	38	51	56	61	64	70	5	
	Exercise	12	6	4	12	12	12	4	3	12	6		
Week 13	Page	12	16	20	30	39	52	57	61	64	71	5	
	Exercise	13	7	5	13	13	13	5	4	13	7		
Week 14	Page	12	17	20	30	39	52	57	61	64	71	5	
	Exercise	14	7	5	14	14	14	5	4	14	7		
Week 15	Page	13	17	22	31	40	53	57	61	64	72	6	
	Exercise	15	8	6	15	15	15	5	4	15	8		
Week 16	Page	13	17	22	31	40	53	58	61	64	72	6	
	Exercise	16	8	6	16	16	16	6	4	16	8		

PRACTICE!

PRACTICE!

PRACTICE!

Two Keys to Becoming a Successful Musician

Proper Playing Position

- Sit on the **edge** of the chair
- Keep feet **flat** on the floor
- **Quietly listen** for instructions

Good Breathing Habits

- **Breathe deeply**
and with the diaphragm
- Release the air **slowly with control**

PRACTICE!

PRACTICE!

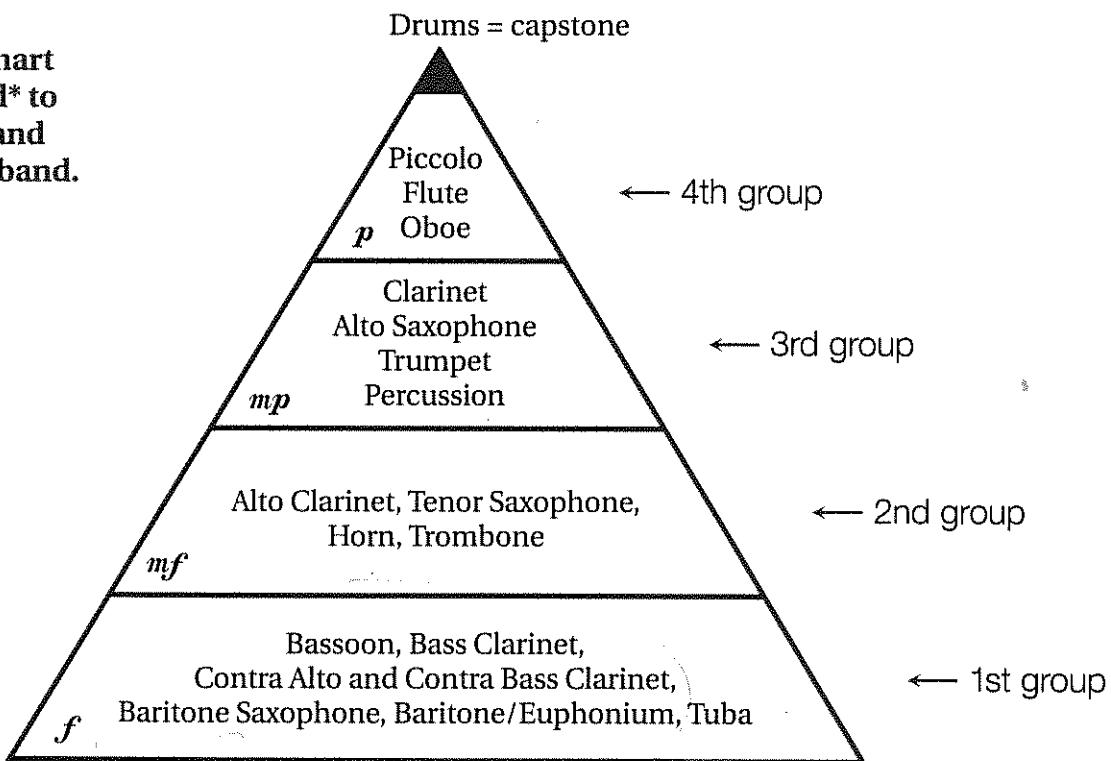
PRACTICE!

Band Balance

Balance in the ensemble can be attributed to listening, good tone production, accurate intonation, and blend. The Balance Pyramid will help you understand the role of your instrument in the ensemble sound. Study the chart and these suggestions.

- Listen to yourself. Your sound should blend with the full ensemble. If it does not, make adjustments to blend.
- Listen to your section. The section sound should blend with the full ensemble. If it does not, make adjustments to blend.
- After making necessary adjustments, listen again. If you still don't hear a good blend, tone quality may be a concern. Make necessary adjustments (air stream and breath support, posture, embouchure, reed, tuning slide, mouthpiece, barrel).
- After making those adjustments, listen again. If you still don't hear a good blend, intonation may be a concern. Make necessary adjustments (air stream and breath support, posture, embouchure, reed, tuning slide, mouthpiece, barrel).

Use the following chart or Balance Pyramid* to adjust your sound and balance within the band.



Notes to the Director

1. Start by using a tuning note (concert B♭, concert F).
2. Select other notes to train students through the range of the instrument.
3. Always start by using the first group (refer to pyramid), followed by the second, then the third, and finally the fourth. Conduct so that subsequent groups know to listen and play to blend rather than play louder than the previous group.
4. Use compare and contrast techniques to reinforce the sound of good balance. Allow the group to perform with incorrect balance and instruct them to listen. Discuss the qualities of that sound and follow up with a performance using appropriate blend.

*Taken from "Effective Performance of Band Music" by W. Francis McBeth, published by Southern Music.

SECTION 1: Tone Band Balance

1 Lento (Concert B♭ Major)

2 Adagio (Concert B♭ Major)

Flute

Oboe Mallets

B♭ Clarinets

B♭ Bass Clarinet
B♭ C.B. Clarinet

E♭ Alto Saxes

B♭ Tenor Sax
Baritone T.C.

E♭ Baritone Sax
E♭ Alto Clarinet
E♭ C.A. Clarinet

B♭ Trumpets

F Horn

Trombone 1

Trombone 2
Baritone B.C.
Bassoon

Tuba

Timpani

Snare Drum
Bass Drum

3 Andante (Concert G minor)

Flute Oboe Mallets B♭ Clarinets B♭ Bass Clarinet B♭ C.B.Clarinet E♭ Alto Saxes B♭ Tenor Sax Baritone T.C. E♭ Baritone Sax E♭ Alto Clarinet E♭ C.A. Clarinet

4 Largo (Concert G minor)

div.

B♭ Trumpets F Horn Trombone 1 Trombone 2 Baritone B.C. Bassoon Tuba Timpani (D, G) Snare Drum Bass Drum

Measure 3: Dynamics: Flute (p), Oboe Mallets (p), B♭ Clarinets (p), B♭ Bass Clarinet (p), B♭ C.B.Clarinet (p), E♭ Alto Saxes (p), B♭ Tenor Sax Baritone T.C. (p), E♭ Baritone Sax (p), E♭ Alto Clarinet (p), E♭ C.A. Clarinet (p).

Measure 4: Dynamics: Flute (mp), Oboe Mallets (mp), B♭ Clarinets (mp), B♭ Bass Clarinet (mp), B♭ C.B.Clarinet (mp), E♭ Alto Saxes (mp), B♭ Tenor Sax Baritone T.C. (mp), E♭ Baritone Sax (mp), E♭ Alto Clarinet (mp), E♭ C.A. Clarinet (mp).

Measure 4 (cont'd): Dynamics: B♭ Trumpets (mp), F Horn (mp), Trombone 1 (mp), Trombone 2 Baritone B.C. Bassoon (mp), Tuba (mp), Timpani (D, G) (mp), Snare Drum Bass Drum (p).

5 Adagietto (Concert E♭ Major)

Flute
Oboe Mallets
B♭ Clarinets
B♭ Bass Clarinet
B♭ C.B. Clarinet
E♭ Alto Saxes
B♭ Tenor Sax Baritone T.C.
E♭ Baritone Sax
E♭ Alto Clarinet
E♭ C.A. Clarinet

6 Andantino (Concert E♭ Major)

B♭ Trumpets
F Horn
Trombone 1
Trombone 2
Baritone B.C.
Bassoon
Tuba
Timpani
Snare Drum
Bass Drum

1 2 3 4 5 6

7 Larghetto (Concert C minor)

Flute Oboe Mallets B♭ Clarinets B♭ Bass Clarinet / B♭ C.B. Clarinet E♭ Alto Saxes B♭ Tenor Sax / Baritone T.C. E♭ Baritone Sax / E♭ Alto Clarinet / E♭ C.A. Clarinet

8 Sostenuto (Concert C minor)

B♭ Trumpets F Horn Trombone 1 Trombone 2 / Baritone B.C. / Bassoon Tuba Timpani Snare Drum / Bass Drum

Measure 7: Flute (p), Oboe Mallets (p), B♭ Clarinets (p), B♭ Bass Clarinet (p), E♭ Alto Saxes (p), B♭ Tenor Sax (p), E♭ Baritone Sax (p).

Measure 8: B♭ Trumpets (p), F Horn (p), Trombone 1 (p), Trombone 2 (p), Tuba (p), Timpani (C, G) (p).

Measure 7: Dynamics: Flute (p), Oboe Mallets (mf), B♭ Clarinets (mf), B♭ Bass Clarinet (mf), E♭ Alto Saxes (mf), B♭ Tenor Sax (mf), E♭ Baritone Sax (mf).

Measure 8: Dynamics: B♭ Trumpets (mf), F Horn (mf), Trombone 1 (mf), Trombone 2 (mf), Tuba (mf), Timpani (mf).

9 Lento (Concert F Major)

10 Adagio (Concert D minor)

Flute

Oboe Mallets

B♭ Clarinets

B♭ Bass Clarinet B♭ C.B. Clarinet

E♭ Alto Saxes

B♭ Tenor Sax Baritone T.C.

E♭ Baritone Sax E♭ Alto Clarinet E♭ C.A. Clarinet

B♭ Trumpets

F Horn

Trombone 1

Trombone 2 Baritone B.C.

Bassoon

Tuba

Timpani

Snare Drum Bass Drum

The musical score consists of two systems of music, one for measures 9 and one for measures 10. The instrumentation includes Flute, Oboe Mallets, Bb Clarinets, Bb Bass Clarinet, Eb Alto Sax, Bb Tenor Sax, Eb Baritone Sax, Bb Trumpets, F Horn, Trombone 1, Trombone 2, Bassoon, Tuba, Timpani, and Snare Drum/Bass Drum. Measure 9 starts with a forte dynamic (f) for Flute and Oboe Mallets, followed by a piano dynamic (mp) for Bb Clarinets and Bb Bass Clarinet. Measure 10 starts with a piano dynamic (mp) for Flute and Oboe Mallets, followed by a forte dynamic (f) for Bb Clarinets and Bb Bass Clarinet. The score continues with various dynamics and instrument entries throughout the measures.

11

Largo (Concert A♭ Major)

12

Andante (Concert F minor)

Flute 

B♭ Bass Clarinet
B♭ C.B. Clarinet

E♭ Alto Saxes

B♭ Tenor Sax
Baritone T.C.

E♭ Baritone Sax
E♭ Alto Clarinet
E♭ C.A. Clarinet

11 Largo (Concert A♭ Major)

12 Andante (Concert F minor)

B♭ Trumpets

F Horn

Trombone 1

Trombone 2
Baritone B.C.
Bassoon

Tuba

Timpani

Snare Drum
Bass Drum



(A♭, E♭) *mf*

(C, F) *mp*

13 Andantino (Concert D \flat Major)

Flute
Oboe Mallets
B \flat Clarinets 1, 2, 3
B \flat Bass Clarinet
B \flat C.B. Clarinet
E \flat Alto Saxes
B \flat Tenor Sax
Baritone T.C.
E \flat Baritone Sax
E \flat Alto Clarinet
E \flat C.A. Clarinet

14 Adagietto (Concert B \flat minor)

B \flat Trumpets 1, 2
F Horn 1, 2
Trombone 1
Trombone 2
Baritone B.C.
Bassoon
Tuba
Timpani
(D \flat , A \flat)
Snare Drum
Bass Drum

Measure 13 (Andantino, Concert D \flat Major):

- Flute: Dynamics f, p
- Oboe Mallets: Dynamics f, p
- B \flat Clarinets 1, 2, 3: Dynamics f, p
- B \flat Bass Clarinet: Dynamics f, p
- B \flat C.B. Clarinet: Dynamics f, p
- E \flat Alto Saxes: Dynamics f, p
- B \flat Tenor Sax: Dynamics f, p
- Baritone T.C.: Dynamics f, p
- E \flat Baritone Sax: Dynamics f, p
- E \flat Alto Clarinet: Dynamics f, p
- E \flat C.A. Clarinet: Dynamics f, p
- B \flat Trumpets: Dynamics f, p
- F Horn: Dynamics f, p
- Trombone 1: Dynamics f, p
- Trombone 2: Dynamics f, p
- Baritone B.C.: Dynamics f, p
- Bassoon: Dynamics f, p
- Tuba: Dynamics f, p
- Timpani: Dynamics f, p
- Snare Drum: Dynamics f, p
- Bass Drum: Dynamics f, p

Measure 14 (Adagietto, Concert B \flat minor):

- Flute: Dynamics f, p
- Oboe Mallets: Dynamics f, p
- B \flat Clarinets 1, 2, 3: Dynamics f, p
- B \flat Bass Clarinet: Dynamics f, p
- B \flat C.B. Clarinet: Dynamics f, p
- E \flat Alto Saxes: Dynamics f, p
- B \flat Tenor Sax: Dynamics f, p
- Baritone T.C.: Dynamics f, p
- E \flat Baritone Sax: Dynamics f, p
- E \flat Alto Clarinet: Dynamics f, p
- E \flat C.A. Clarinet: Dynamics f, p
- B \flat Trumpets: Dynamics f, p
- F Horn: Dynamics f, p
- Trombone 1: Dynamics f, p
- Trombone 2: Dynamics f, p
- Baritone B.C.: Dynamics f, p
- Bassoon: Dynamics f, p
- Tuba: Dynamics f, p
- Timpani: Dynamics f, p
- Snare Drum: Dynamics f, p
- Bass Drum: Dynamics f, p

15 Sostenuto (Concert C Major)

16 Larghetto (Concert A minor)

Flute Oboe Mallets B♭ Clarinets B♭ Bass Clarinet B♭ C.B. Clarinet E♭ Alto Saxes B♭ Tenor Sax Baritone T.C. E♭ Baritone Sax E♭ Alto Clarinet E♭ C.A. Clarinet

B♭ Trumpets F Horn Trombone 1 Trombone 2 Baritone B.C. Bassoon Tuba Timpani (C, G) Snare Drum Bass Drum

Chromatic Warm-ups

1 Concert B_b

Use other rhythms: \circ , \downarrow , \square

B.D. tacet

2 Concert E_b

Use other rhythms: \circ , \downarrow , \square

B.D. tacet

Listen and Tune

3**Concert F****Listen and Tune**Use other rhythms: \textcircled{o} , \textcircled{J} , \textcircled{JJ}

C

B \flat

F

E \flat

B.C.

S.D.
B.D.

B.D. tacet

2 3 4 5 6 7 8

4**Concert A \flat** **Listen and Tune**Use other rhythms: \textcircled{o} , \textcircled{J} , \textcircled{JJ}

C

B \flat

F

E \flat

B.C.

S.D.
B.D.

B.D. tacet

2 3 4 5 6 7 8

5**Concert D \flat** **Listen and Tune**Use other rhythms: \circ , \downarrow , $\overline{\text{J}}$

B.D. tacet

6**Concert C****Listen and Tune**Use other rhythms: \circ , \downarrow , $\overline{\text{J}}$

B.D. tacet

7**Concert G****Listen and Tune**Use other rhythms: \circ , J , JJ

Sheet music for Concert G, measures 2-8. The score includes parts for C, B \flat , F, E \sharp , B.C., S.D., and B.D. The time signature is 4/4 throughout. The key signature changes from no sharps or flats in measure 2 to one sharp in measures 3-8. The bassoon part (B.D.) has a continuous eighth-note pattern labeled "B.D. tacet". Measure numbers 2 through 8 are indicated below the staff.

8**Concert D****Listen and Tune**Use other rhythms: \circ , J , JJ

Sheet music for Concert D, measures 2-8. The score includes parts for C, B \flat , F, E \sharp , B.C., S.D., and B.D. The time signature is 4/4 throughout. The key signature changes from one sharp in measure 2 to two sharps in measures 3-8. The bassoon part (B.D.) has a continuous eighth-note pattern labeled "B.D. tacet". Measure numbers 2 through 8 are indicated below the staff.

Lip Flexibility*

VARY TEMPO

Brass Players Must Do Every Day**1**

C Wws.

B_b Wws.

E_b Wws.

B_b Brass

F Brass

B.C.

S.D.
B.D.

2

2

C Wws.

B_b Wws.

E_b Wws.

B_b Brass

F Brass

B.C.

S.D.
B.D.

3

C Wws.

B_b Wws.

E_b Wws.

B_b Brass

F Brass

B.C.

S.D.
B.D.

*single paradiddle

R L R R L R L L R L R R L R L L R L R R L R L L R L R R

4

C Wws.

B_b Wws.

E_b Wws.

B_b Brass

F Brass

B.C.

S.D.
B.D.

*flam LR RL LR RL LR L RL RL RLR LR RL LR RL LR L RL

5

5

C Wws.

B♭ Wws.

E♭ Wws.

B♭ Brass

F Brass

B.C.

S.D.
B.D.

*flam tap L R R RL L L R R RL L L R R RL L L R R RL L

2 3

Measure 5

C Wws.

B_b Wws.

(σ)

E_b Wws.

\sharp

B_b Brass

F Brass

(σ)

B.C.

S.D.
B.D.

RL L LR R RL L LR R

Musical score for measures 7 through 10, showing parts for C Wws., B_b Wws., E_b Wws., B_b Brass, F Brass, B.C., S.D., and B.D.

Measure 7:

- C Wws.: Open circle
- B_b Wws.: Open circle
- E_b Wws.: Open circle
- B_b Brass: Sixteenth-note pattern
- F Brass: Sixteenth-note pattern
- B.C.: Sixteenth-note pattern
- S.D. B.D.: RL RRL L LR R

Measure 8:

- C Wws.: Open circle
- B_b Wws.: (Open circle)
- E_b Wws.: Open circle
- B_b Brass: Sixteenth-note pattern
- F Brass: Sixteenth-note pattern
- B.C.: Sixteenth-note pattern
- S.D. B.D.: (RL RRL L LR R RL L)

Measure 9:

- C Wws.: Open circle
- B_b Wws.: (Open circle)
- E_b Wws.: Open circle
- B_b Brass: Sixteenth-note pattern
- F Brass: Sixteenth-note pattern
- B.C.: Sixteenth-note pattern
- S.D. B.D.: LR RRL L LR R RL L

Measure 10:

- C Wws.: Open circle
- B_b Wws.: (Open circle)
- E_b Wws.: Open circle
- B_b Brass: Sixteenth-note pattern
- F Brass: Sixteenth-note pattern
- B.C.: Sixteenth-note pattern
- S.D. B.D.: (RL RRL L LR R RL L)

Musical score for measures 11 through 14, showing parts for C Wws., B_b Wws., E_b Wws., B_b Brass, F Brass, B.C., S.D., and B.D.

Measure 11:

- C Wws.: Open circle
- B_b Wws.: (Open circle)
- E_b Wws.: Open circle
- B_b Brass: Sixteenth-note pattern
- F Brass: Sixteenth-note pattern
- B.C.: Sixteenth-note pattern
- S.D. B.D.: RL L LR R RL L LR R

Measure 12:

- C Wws.: Open circle
- B_b Wws.: (Open circle)
- E_b Wws.: Open circle
- B_b Brass: Sixteenth-note pattern
- F Brass: Sixteenth-note pattern
- B.C.: Sixteenth-note pattern
- S.D. B.D.: (RL RRL L LR R RL L)

Measure 13:

- C Wws.: Open circle
- B_b Wws.: (#Open circle)
- E_b Wws.: Open circle
- B_b Brass: Sixteenth-note pattern
- F Brass: Sixteenth-note pattern
- B.C.: Sixteenth-note pattern
- S.D. B.D.: LR RRL L LR R RL L

Measure 14:

- C Wws.: Open circle
- B_b Wws.: (#Open circle)
- E_b Wws.: Open circle
- B_b Brass: Sixteenth-note pattern
- F Brass: Sixteenth-note pattern
- B.C.: Sixteenth-note pattern
- S.D. B.D.: (LR RRL L LR R RL L)

6

C Wws.

B_b Wws.

E_b Wws.

B_b Brass

F Brass

B.C.

S.D.
B.D.

*double paradiddle

R L R L R R L R L R L L R L R L R R L R L R L L

2 3 4

C Wws.

B_b Wws.

E_b Wws.

B_b Brass

F Brass

B.C.

S.D.
B.D.

R L R L R R L R L R L L R L R L R R L R L R L L

5 6 7 8 9

*See rudiments on pages 82-83.

SECTION 2: Technique

Scales

The following patterns may be used for an entire drill or one pattern may be used in the ascending and another in the descending part of the scale. Rehearse these patterns using various tempi. Work to perform *all scale exercises in one breath* and use different dynamic levels.



1 Concert B \flat Major

Work to perform in one breath. Use different dynamic levels and articulations.

2 Concert G Harmonic minor

3 Concert E♭ Major

C

B♭

F

E♭

B.C.

*paradiddle R L R R L R L L R L R R L R L L

S.D.
B.D.

4 Concert C Harmonic minor

C

B♭

F

E♭

B.C.

*flam tap L R R R L L R R R L L R L L L R R R L L L R R

S.D.
B.D.

*See rudiments on pages 82–83.

5 | Concert F Major

C B_b F E_b B.C. S.D. B.D.

6 Concert D Harmonic minor

C

Bb

F

Eb

B.C.

S.D.
B.D.

*flam paradiddle RL R L R R RL R L R R RL R L L

7

Concert A♭ Major

c B♭ F E♭ B.C. S.D.


8

Concert F Harmonic minor

c B♭ F E♭ B.C. S.D.


9 Concert D \flat Major

C

B \flat

F

E \flat

B.C.

*flam
paradiddle-diddle LR L R R L L RL R L L R R LR L R R L L RL R L L R R

S.D.
B.D.

2 3 4 5

10 Concert B \flat Harmonic minor

C

B \flat

F

E \flat

B.C.

*flam LR RL LR RL LR RL LR RL

S.D.
B.D.

2 3 4 5

*See rudiments on pages 82–83.

11 | Concert C Major

C

B♭

F

E♭

B.C.

S.D.
B.D.

*double paradiddle R L R L R R

L R L R L L

2 3 4 5

12 Concert A Harmonic minor

C

B♭

F

E♭

B.C.

S.D.
B.D.

*paradiddle R L R R L R L L

13 Concert G Major

c B_b F E_b B.C. S.D.
*flam tap LR RRL L RL RLL L

2 3 4 5

14 Concert E Harmonic minor

c B_b F E_b B.C. S.D.
*flam paradiddle LR L R R RL R L L

2 3 4 5

*See rudiments on pages 82–83.

15 | Concert D Major

16 | Concert B Harmonic minor

C

B_b

F

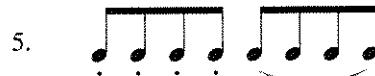
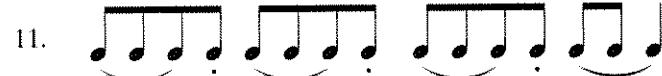
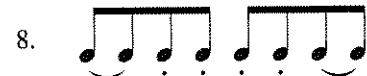
E_b

B.C.

S.D.
B.D.

Scales in Thirds

The following patterns may be used for an entire drill or one pattern may be used in the ascending and another in the descending part of the scale. Rehearse these patterns using various tempi. Work to perform *all scale exercises in one breath* and use different dynamic levels.



1 | Concert B♭ Major Scale

Work to perform in one breath. Use different dynamic levels and articulations.

C

B_b

F

E_b

B.C.

S.D.
B.D.

*paradiddle RLRRRLLLRLRRLRLL RLRRRLLLRLRRLRLL RLRRRLLLRLRRLRLL RLRRRLLLRLRRLRLL (C)

2 Concert G Harmonic minor Scale

C

B_b

F

E_b

B.C.

S.D.
B.D.

*flam

2 3 4

*See rudiments on pages 82-83

3 Concert E♭ Major Scale

Sheet music for Concert E♭ Major Scale across six staves (C, B♭, F, E♭, B.C., S.D./B.D.). The music is in 4/4 time and consists of four measures. Measure 1 starts with eighth-note pairs. Measures 2 and 3 show eighth-note patterns with sixteenth-note fills. Measure 4 concludes with a sixteenth-note roll. The bass drum part at the bottom features a continuous *5 stroke roll pattern.

4 Concert C Harmonic minor Scale

Sheet music for Concert C Harmonic minor Scale across six staves (C, B♭, F, E♭, B.C., S.D./B.D.). The music is in 4/4 time and consists of four measures. Measures 1 and 3 feature eighth-note pairs. Measures 2 and 4 show eighth-note patterns with sixteenth-note fills. The bass drum part at the bottom includes a *flam tap pattern followed by RR LL pairs.

*See rudiments on pages 82–83.

5 Concert F Major Scale

C

B_b

F

E_b

B.C.

S.D.
B.D.

2 3 4

6 Concert D Harmonic minor Scale

C

B_b

F

E_b

B.C.

S.D.
B.D.

*flam paradiddle
LRLRRRrLRLL LRLRRRrLRLL LRLRRRrLRLL LRLRRRrLRLL

2 3 4

*See rudiments on pages 82–83.

7

Concert A \flat Major Scale

C

B \flat

F

E \flat

B.C.

S.D.
B.D.

(C)

(C)

(C)

(C)

(C)

(C)

2

3

4

(C)

8

Concert F Harmonic minor Scale

*See rudiments on pages 82-83.

9 | Concert D♭ Major Scale

C

Bb

F

Eb

B.C.

S.D.
B.D.

*flamacue LRLRLR RLRLRRL LRLRLLR LRLRLRRL LRLRL LR

2 3 4

10 Concert B \flat Harmonic minor Scale

C

B_b

F

E_b

B.C.

S.D.
B.D.

11 Concert C Major Scale

Sheet music for Concert C Major Scale, 4 staves: C, B_b, F, Eb. The music consists of four measures of eighth-note patterns. Measure 1 starts on C. Measure 2 starts on B_b. Measure 3 starts on F. Measure 4 starts on Eb. Measures 2, 3, and 4 have measure numbers 2, 3, and 4 below them. Measure 4 ends with a repeat sign and a 2/4 time signature.

S.D. B.D.

*drag LLR RRL LLR LRL LLR RRL LLR RRL

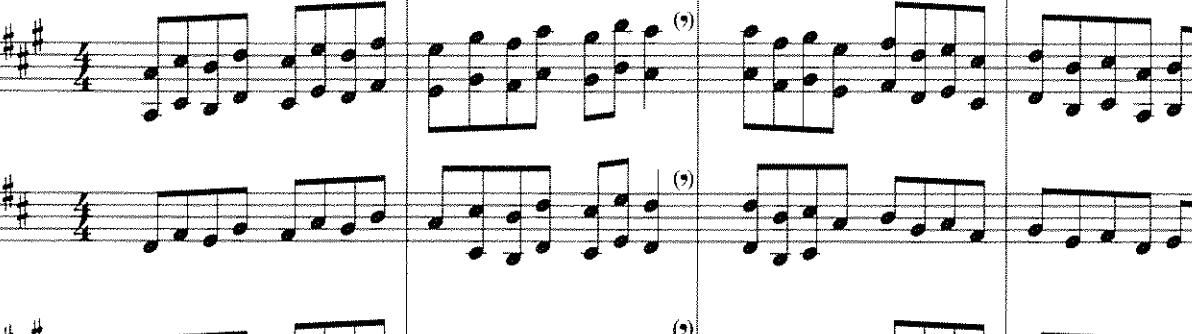
12 Concert A Harmonic minor Scale

Sheet music for Concert A Harmonic minor Scale, 4 staves: C, B_b, F, Eb. The music consists of four measures of eighth-note patterns. Measure 1 starts on C. Measure 2 starts on B_b. Measure 3 starts on F. Measure 4 starts on Eb. Measures 2, 3, and 4 have measure numbers 2, 3, and 4 below them. Measure 4 ends with a repeat sign and a 2/4 time signature.

S.D. B.D.

*See rudiments on pages 82–83.

13 Concert G Major Scale

C B_b F E_b B.C. S.D.


14 | Concert E Harmonic minor Scale

15 | Concert D Major Scale

C

B♭

F

E♭

B.C.

S.D.
B.D.

16 | Concert B Harmonic minor Scale

C

B_b

F

E_b

B.C.

S.D.
B.D.

Additional Major Scales

17 Concert A Major Scale

Work to perform in one breath. Use different dynamic levels and articulations.

C B♭ F E♭ B.C. S.D. B.D.

5 stroke roll R R L L R R L L
5 > 5 > 5 > 5 >

18 | Concert E Major Scale

C

B♭

F

E♭ *
*(or D♭ Major)

B.C.

S.D.
B.D.

9 stroke roll 9 9

*The director may explain the enharmonic spelling of this key.

19 Concert B Major Scale

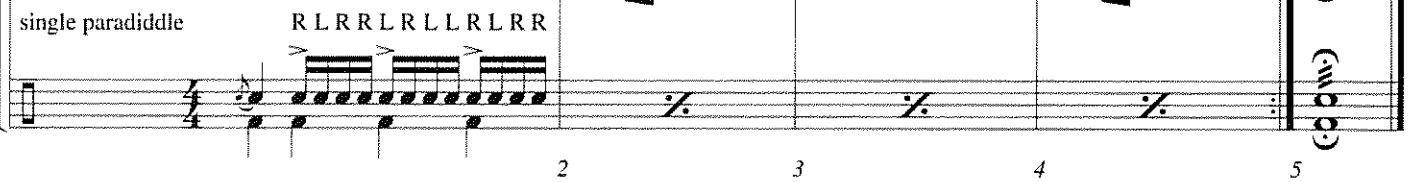
C 

B_b *(or D_b Major) 

F 

E_b *(or A_b Major) 

B.C. 

S.D.
B.D. single paradiddle R L R R L L L R L R R 

2 3 4 5

20 Concert G_b Major Scale

C 

B_b 

F 

E_b 

B.C. 

S.D.
B.D. flam L R R L L R R L 

3 4 5

*The director may explain the enharmonic spelling of this key.

21 Concert F[#] Major Scale

C *
 B_b *(or A_b Major)
 F *(or D_b Major)
 E_b *(or E_b Major)
 B.C.
 S.D.
 B.D. flam tap R R L L R R L L

2 3 4 5

22 Concert C_b Major Scale

C *(or B Major)
 B_b
 F
 E_b
 B.C. *
 S.D.
 B.D. drag
 tap LLR L RRL R LLLR L RRL R

3 4 5

*The director may explain the enharmonic spelling of this key.

23 Concert C[#] Major Scale

*The director may explain the enharmonic spelling of this key.

pRACTICE!

pRACTICE!

pRACTICE!