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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.

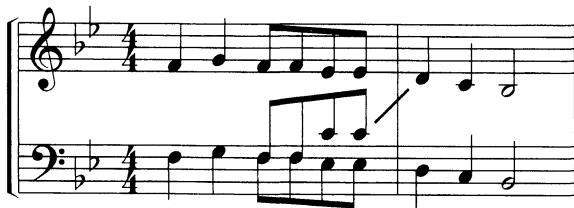
	Transposing from instrumental key to concert key.	Transposing from concert key to instrumental key.
B♭ Clarinet	Add two flats (or subtract two sharps). Major second lower.	Add two sharps (or subtract two flats). Major second higher.
B♭ Trumpet		
B♭ Bass Clarinet	Add two flats. One octave and a major second lower.	Add two sharps. One octave and a major second higher.
B♭ Tenor Saxophone		
Baritone T.C.		
E♭ Alto Saxophone	Add three flats. Major sixth lower.	Add three sharps. Major sixth higher.
E♭ Alto Clarinet		
E♭ 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.

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 Eighths 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♭ Minor	100

Type of Rudiment	Unit	Title of Exercise	Page #
Lesson 25	*4 7	Speed Drill Intervals	65 101
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♭ Major/ G Minor (Concert)

Student Books p. 2

Doxology and Variation

Arr. F. Erickson

Musical score for the first section of 'Doxology and Variation'. The score consists of two staves: Treble (top) and Bass (bottom). Both staves are in B♭ Major (indicated by a B♭ symbol and a '4' in the key signature). The music is in 4/4 time. The notes are primarily quarter notes and eighth notes. The score is divided into three measures by vertical bar lines. The first measure starts with a quarter note on the Treble staff, followed by an eighth note, a quarter note, and another eighth note. The second measure starts with a quarter note on the Bass staff, followed by an eighth note, a quarter note, and another eighth note. The third measure starts with a quarter note on the Treble staff, followed by an eighth note, a quarter note, and another eighth note. The notes are grouped into pairs by curved brackets above the staves.

Percussion tacet

Musical score for the second section of 'Doxology and Variation'. The score consists of two staves: Treble (top) and Bass (bottom). Both staves are in B♭ Major (indicated by a B♭ symbol and a '4' in the key signature). The music is in 4/4 time. The notes are primarily quarter notes and eighth notes. The score is divided into three measures by vertical bar lines. The first measure starts with a quarter note on the Treble staff, followed by an eighth note, a quarter note, and another eighth note. The second measure starts with a quarter note on the Bass staff, followed by an eighth note, a quarter note, and another eighth note. The third measure starts with a quarter note on the Treble staff, followed by an eighth note, a quarter note, and another eighth note. The notes are grouped into pairs by curved brackets above the staves. A circled 'A' is placed above the first measure of the Treble staff.

Musical score for the third section of 'Doxology and Variation'. The score consists of two staves: Treble (top) and Bass (bottom). Both staves are in B♭ Major (indicated by a B♭ symbol and a '4' in the key signature). The music is in 4/4 time. The notes are primarily quarter notes and eighth notes. The score is divided into three measures by vertical bar lines. The first measure starts with a quarter note on the Treble staff, followed by an eighth note, a quarter note, and another eighth note. The second measure starts with a quarter note on the Bass staff, followed by an eighth note, a quarter note, and another eighth note. The third measure starts with a quarter note on the Treble staff, followed by an eighth note, a quarter note, and another eighth note. The notes are grouped into pairs by curved brackets above the staves.

UNIT 3

C Major/ A Minor (Concert)

Student Books p. 10

Eternal Father, Strong to Save

John B. Dykes

A musical score for Percussion Tacet. The score consists of two staves. The top staff is in treble clef and 4/4 time, with a key signature of one sharp. It features a continuous eighth-note pattern. The bottom staff is in bass clef and 4/4 time, with a key signature of one sharp. It features a continuous eighth-note pattern. The score is divided into measures by vertical bar lines. The notes are connected by horizontal lines, and the entire score is enclosed in a rectangular frame.

Percussion Tacet

A