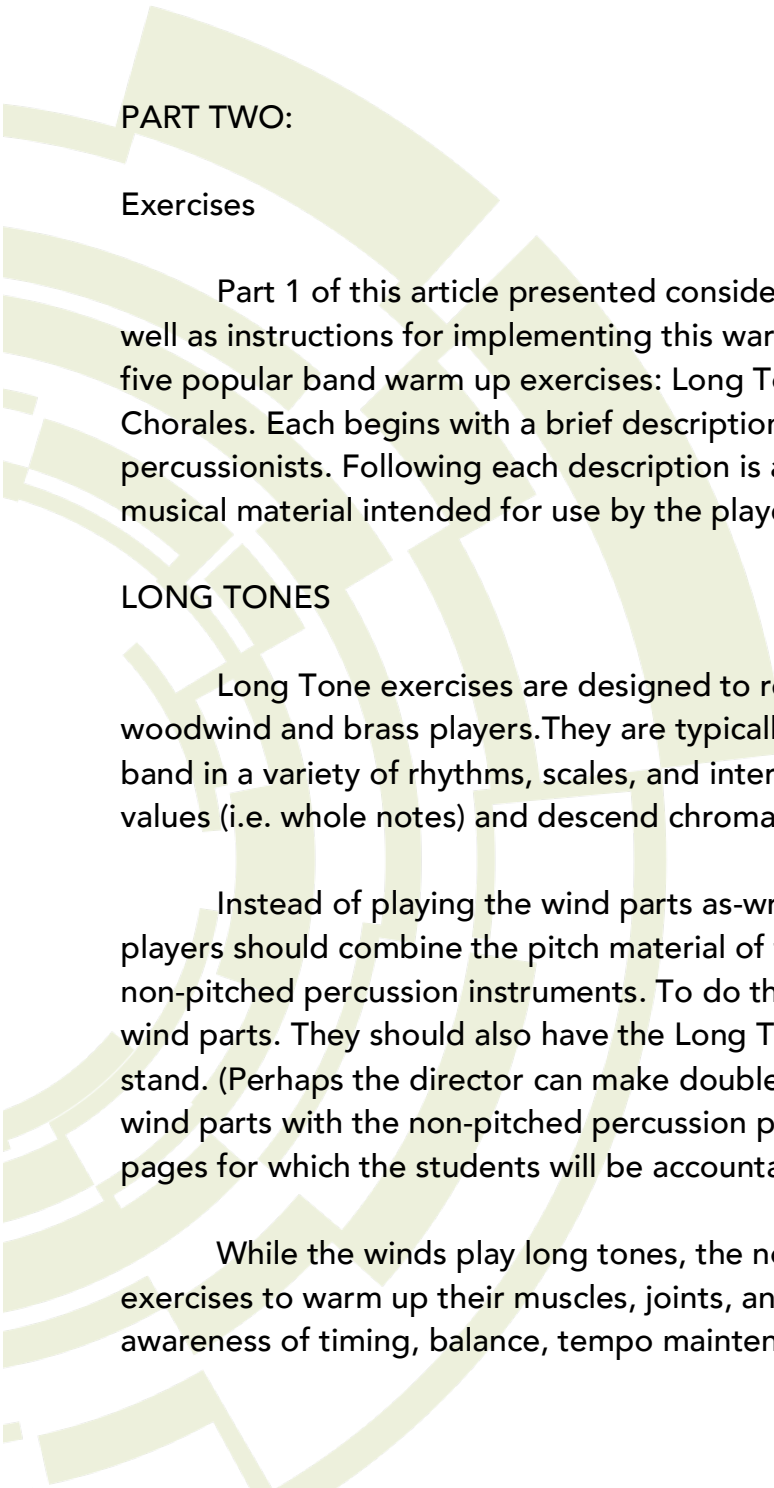




# #MUSICIANSTOO: DEVELOPING THE MUSICAL PERCUSSIONIST THROUGH AN INCLUSIVE BAND WARM-UP ROUTINE

Brandon Arvay



## PART TWO:

### Exercises

Part 1 of this article presented considerations for enhancing student musicianship as well as instructions for implementing this warm up system. Part 2 of this article focuses on five popular band warm up exercises: Long Tones, Lip Slurs, Scales, Articulations, and Bach Chorales. Each begins with a brief description of its musical benefits for wind players and percussionists. Following each description is a sample percussion warm up that contains the musical material intended for use by the players.

### LONG TONES

Long Tone exercises are designed to refine characteristic tone and breath support of woodwind and brass players. They are typically played in unison by all the players in the band in a variety of rhythms, scales, and intervals. Long Tones usually begin with long note values (i.e. whole notes) and descend chromatically.

Instead of playing the wind parts as-written and rolling the entire exercise, mallet players should combine the pitch material of the winds with the rhythms and stickings of the non-pitched percussion instruments. To do this, mallet players should simply read from the wind parts. They should also have the Long Tones chart for non-pitched percussion on their stand. (Perhaps the director can make double-sided copies of each exercise, pairing the wind parts with the non-pitched percussion parts. This will greatly reduce the number of pages for which the students will be accountable).

While the winds play long tones, the non-pitched percussionists play “Stick Control” exercises to warm up their muscles, joints, and mind while warming up their ensemble awareness of timing, balance, tempo maintenance, touch, and tone. These exercises will

have to be created by the band director. To do this, simply use the sample exercises included in this article as a template and insert any rhythm and sticking from the following resources: *George Lawrence Stone's Stick Control*, *Mitchell Peters' Developing Dexterity*, and the *Diddle Rudiments* section of the 40 PAS Rudiments Chart.

To begin, the percussionists should play *forte* with smooth legato strokes. Try these additional variations that can be applied to any of the following five exercises:

- One dynamic throughout (any dynamic)
- Crescendo/decrescendo (Examples: one bar to cresc.; four bars to cresc.)
- Change dynamics at the beginning of each measure
- CREATE YOUR OWN!

## LIP SLURS

Lip slurs on brass instruments involve playing two different pitches with the same value combination or slide position. This is done by affecting the player's embouchure, air speed, and tongue position to play on different parts of the harmonic series. Woodwind players do not play different parts of the harmonic series, but will simply play slurs and use a variety of fingerings to change notes. Because of this, woodwind players will often double the brass parts for the exercise or play related scales during the brass lip slurs.

Pitched percussion instruments have many options for accompanying the wind players. Mallet instruments can roll the long tones to build strong hand-to-hand control and balance. They can also double the woodwinds playing scales using the appropriate woodwind part. Playing scales will develop the mallet percussionists' ability to navigate large instruments with multiple "targets", while working to develop tone, touch, rhythm control, and dynamic consistency. Timpanists can be challenged to perform quick tuning changes along with the brass parts. They can try changing both pitches quickly or changing only the tonic pitches.

Non-pitched percussionists should use this time to enhance their two-height control through a series of "Two-Height Exercise" patterns. Often referred to as "accents and taps" in marching percussion, percussionists must have the ability to control the stick as it moves between loud and soft notes in quick succession, as musical style on non-pitched and pitched percussion is often defined by these changes. Non-pitched percussionists should pair rhythms and stickings from a sheet similar to the attached "Two-Height Exercise" chart to the wind players' Lip Slurs exercise.

## SCALES

Scales may not be the most interesting exercises to play, but they are integral components of instrumental performance. They provide the perfect setting for students to learn the basics of harmony and transposition. And due to the different layouts of the instruments, each mode and tonal center uniquely challenges the performer to develop greater dexterity and mobility. Wind players must learn to coordinate changes in the embouchure, air, tongue positions, and fingerings/slide positions.

Percussionists must be able to navigate over-sized instruments such as a xylophone and marimba with large, carefully-synchronized gestures and footwork, while maintaining their musical awareness as they play. Percussionists also need to control tiny motions while moving around a small glockenspiel and perform with great accuracy. The percussionists must use scales as a map to discover various tonal and non-tonal paths across the mallet instruments.

Mallet players should read from both treble clef and bass clef scale sheets to expand their range of reading skills. Aside from the typical considerations for tone, touch, and rhythmic and pitch accuracy, mallet percussionists must continually enhance their ability to play double stops in different intervals. Timpanists continue developing the pitch sensitivity of the ear by playing various tonic-dominant exercises. Playing a variety of scales will challenge the timpanist to use a variety of drum combinations. This is also the perfect setting for the timpanists to check intonation with the surrounding ensemble during rapid pitch changes.

During the scale portion of the warm up, non-pitched percussion players will play rudimentary patterns that focus on embellishments, including flams, three-stroke ruffs, and four-stroke ruffs. The interpretation (open versus closed) of the embellishments should be a focal point while performing these exercises. Additionally, a variety of stickings may be used to expand the palette of options for the students.

## ARTICULATIONS

Articulation exercises are designed to develop coordination of the wind players' use of air, tongue, fingerings, and to expand their musical phrasing and style understanding. These exercises include tenuto, staccato, legato, accent, and marcato markings in many different combinations. These exercises typically include simple rhythms in short scalar patterns so the emphasis remains on the articulations.

Mallet parts perform melodic and harmonic phrasing with winds instruments all the time. To play with the appropriate musical style, the mallet players must listen to the wind players and match their style ideas. The players must have a strong command of these articulations, a command formed largely during the full band warm up. The mallet and wind players must play the same parts so all the students develop strong ensemble listening skills and to understand exactly how each style exercise should sound. The timpanist can tune one drum to the tonic pitch and a second drum to the dominant pitch of each exercise. The timpanist can play the rhythms and articulations of the tuba parts on the appropriate drum.

Non-pitched percussion players use this time to develop rolls and articulations together. Articulations can even be applied to earlier sections if the director chooses to include them. For articulation performance instructions, please refer to the Articulations considerations discussed previously in this document. Articulations are used to create style within a piece. Some composers leave out style markings for the percussionists for various reasons. Some composers may simply assume the percussionists will play with the appropriate style while others may not think of a thunderous bass drum or splashy hand cymbals as musical instruments, but as mere effects. Percussionists must perform matching articulation exercises with the winds to truly understand how their parts fit together.

## BACH CHORALES

Bach chorales are an opportunity for musicians to put all the musical and technical skills of the exercises into a familiar, flexible, and challenging piece of music. Chorales challenge the wind players' endurance, phrasing, intonation, and tone control. It is important for the director to select a chorale to use on a daily basis as a musical laboratory in which experiments of phrasing, breathing, dynamics, and many other musical elements can be explored. They are also enjoyable pieces to play, which engages the performers in a positive way.

Mallet players combine the skills learned in the previous exercises to create an artistic approach to the music. This combination of skills will allow the players to skillfully move around the instruments with ease, perform with the appropriate touch and tone, and achieve mature musical style. Timpanist parts may come with the band arrangement of the chorales. If so, have the timpanists use these. Experienced timpanists that require advanced challenges may try reading the tuba parts. To start, have them play only cadential points. If possible, add in more pitches for them to play.

Non-pitched percussionists are typically left out of the full band warm up because their sounds "get in the way" of the wind players working on tone, balance, and blend. However, instead of leaving them out of the chorale portion of the warm up, they can use this opportunity to develop their skills counting and playing coloristic ensemble roles.

Coloristic percussion parts add life and energy to the surrounding melodic and harmonic parts. These moments can include isolated notes on triangle, hand cymbals, tam tam, booming bass drums, or subtle crescendos on suspended cymbals and snare drums. Some band arrangements come with the types of percussion parts. Because many do not include any percussion parts, the director must craft these parts. •

#### PITCHED PERCUSSION INSTRUMENTS

Glockenspiel  
Vibraphone  
Xylophone  
Marimba  
Chimes  
Crotales  
Steel Pan  
Timpani  
Almglocken

#### NON-PITCHED PERCUSSION INSTRUMENTS

##### STRIKE

Snare Drum  
Bass Drum  
Concert Toms  
Djembe  
Cajón  
Congas  
Bongos  
Tambourine  
Triangle

##### CRASH

Hand Cymbals  
Claves

##### SCRAPE

Guiro  
Brushes on Snare Drum

##### SHAKE

Tambourine  
Shakers

Dr. Brandon Arvay currently lives in Lexington, KY where he regularly performs with the Lexington Philharmonic Orchestra, serves as the percussion instructor for the Central Kentucky Youth Orchestras, and presents workshops and recitals throughout the Southeast. He holds degrees from the University of South Carolina (B.M.E.), Colorado State University (M.M.), and the University of Kentucky (D.M.A.). He has conducted and coached a variety of ensembles, including the award-winning University of Kentucky Percussion Ensemble at the 2014 Percussive Arts Society International Convention. In his travels, he has performed throughout China and was featured on China Central Television.

For more information on Brandon's activities, please visit [www.brandonarvay.com](http://www.brandonarvay.com).

# Stick Control Warm Ups (SAMPLE)

Middle School

Arvay

1

Strike Scrape

Crash Shake

2

3

4

5

Stick Control Warm Ups (SAMPLE)

6

Stick Control Warm Up 6: Four measures of drum notation. Measure 1: Snare on 1, Bass on 2. Measure 2: Snare on 1, Bass on 2, Snare on 3. Measure 3: Snare on 1, Bass on 2, Snare on 3. Measure 4: Snare on 1, Bass on 2, Snare on 3. Stick control patterns: R L, L R L R, R L, L R L R.

7

Stick Control Warm Up 7: Four measures of drum notation. Measure 1: Snare on 1, Bass on 2. Measure 2: Snare on 1, Bass on 2, Snare on 3. Measure 3: Snare on 1, Bass on 2, Snare on 3. Measure 4: Snare on 1, Bass on 2, Snare on 3. Stick control patterns: R L, L R L R, R L L R, R L L R.

8

Stick Control Warm Up 8: Four measures of drum notation. Measure 1: Snare on 1, Bass on 2. Measure 2: Snare on 1, Bass on 2, Snare on 3. Measure 3: Snare on 1, Bass on 2, Snare on 3. Measure 4: Snare on 1, Bass on 2, Snare on 3. Stick control patterns: R L, L R L R, L R L R, L R.

9

Stick Control Warm Up 9: Four measures of drum notation. Measure 1: Snare on 1, Bass on 2. Measure 2: Snare on 1, Bass on 2, Snare on 3. Measure 3: Snare on 1, Bass on 2, Snare on 3. Measure 4: Snare on 1, Bass on 2, Snare on 3. Stick control patterns: R L, R L L R L R, R L L R L R, R L.

# Stick Control Warm Ups (SAMPLE)

High School

Arvey

1

Strike Scrape

Crash Shake

2

3

4

5



6

Exercise 6 consists of two staves. The top staff is a drum set with a snare drum, and the bottom staff is a snare drum. The drum set part has a rhythmic pattern of eighth notes with the following stick control sequence: L, L, R, R, L, L, R, R, L, L, R, R. The snare drum part has a simple rhythmic pattern of eighth notes.

7

Exercise 7 consists of two staves. The top staff is a drum set with a snare drum, and the bottom staff is a snare drum. The drum set part has a rhythmic pattern of eighth notes with the following stick control sequence: R L, L R, R L, R L, L R, R L, L R, R L. The snare drum part has a simple rhythmic pattern of eighth notes with triplets indicated by a '3' and a bracket.

8

Exercise 8 consists of two staves. The top staff is a drum set with a snare drum, and the bottom staff is a snare drum. The drum set part has a rhythmic pattern of eighth notes with the following stick control sequence: R L, L R, R L, L R, R L, L R, R L, L R. The snare drum part has a simple rhythmic pattern of eighth notes with triplets indicated by a '3' and a bracket.

9

Exercise 9 consists of two staves. The top staff is a drum set with a snare drum, and the bottom staff is a snare drum. The drum set part has a rhythmic pattern of eighth notes with the following stick control sequence: R L, L R, R L, L R, L R, R L, R L, L R, L R, R L. The snare drum part has a simple rhythmic pattern of eighth notes with triplets indicated by a '3' and a bracket.

# Two-Height Warm Ups (SAMPLE)

Middle School

Arvay

Strike Scrape

Crash Shake

2

3

4

5



# Two-Height Warm Ups (SAMPLE)

High School

Arvay

1

Strike Scrape

Crash Shake

2

3

4

5

Two-Height Warm Ups (SAMPLE)

2  
6

Musical notation for exercise 6, measures 1-3. The top staff shows a sequence of notes with fingerings L, L, R, R, L, L, R, R, L, L, R, R. The bottom staff shows a rhythmic accompaniment with eighth notes and rests.

7

Musical notation for exercise 7, measures 1-3. The top staff shows a sequence of notes with fingerings R, L, L, R, R, L, L, R, L, L, R, L. The bottom staff shows a rhythmic accompaniment with eighth notes and rests.

8

Musical notation for exercise 8, measures 1-4. The top staff shows a sequence of notes with fingerings R, L, R, L, R, L, R, L, R, L, R, L. The bottom staff shows a rhythmic accompaniment with eighth notes and rests.

9

Musical notation for exercise 9, measures 1-4. The top staff shows a sequence of notes with fingerings R, L, R, L, R, L, R, L, R, L, R, L. The bottom staff shows a rhythmic accompaniment with eighth notes and rests.

Try changing the written flams to:  
- 3-Stroke Ruff  
- 4-Stroke Ruff

# Embellishment Warm Ups (SAMPLE)

Middle School

Arvey

1

Strike Scrape

Crash Shake

2

3

4

5

Embellishment Warm Ups (SAMPLE)

2

6

R L L R R L L R

7

R L L R L R R L

8

R L L R L R L R

9

R L L R L R L R

# Embellishment Warm Ups (SAMPLE)

High School

Arvay

Strike Scrape

Crash Shake

R R R R L L L L

2

R R L L R R L L

3

R L R R L R R L

4

L R R L L R R L L

5

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





# Articulation Warm Ups (SAMPLE)

Middle School

Arvey

1

Strike Scrape

Crash Shake

2

2

3

3

4

4

5

5

Articulation Warm Ups (SAMPLE)

2  
6

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

7

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

8

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

9

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

# Articulation Warm Ups (SAMPLE)

High School

Arvey

1

Strike Scrape

Crash Shake

2

3

4

5

Articulation Warm Ups (SAMPLE)

2

6

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

7

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

8

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

9

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

# Bach Chorale Ideas (SAMPLE)

Middle/High School

End of Phrases/Use any combination of these/Create new rhythms...

Arvey

Hand Cymbals

Tam tam

Snare Drum

Bass Drum

This section contains four musical staves. The top staff is for Hand Cymbals, the second for Tam tam, the third for Snare Drum, and the bottom for Bass Drum. Each staff begins with a double bar line and a key signature of one sharp (F#). The staves are otherwise empty, providing space for rhythmic notation.

Soft Passages/Use any combination of these/Create new rhythms...

Triangle/Tambourine

*p*

Bass Drum

*p*

This section contains two musical staves. The top staff is for Triangle/Tambourine and the bottom for Bass Drum. Both staves begin with a double bar line and a key signature of one sharp (F#). The top staff has a dynamic marking of *p* and a horizontal line with four vertical tick marks indicating rhythmic points. The bottom staff has a dynamic marking of *p* and a single note on the first line.

Loud Passages/Use any combination of these/Create new rhythms...

Hand Cymbals

*f*

l.v.  
Tam tam

Snare Drum

*f*  
Bass Drum

This section contains four musical staves. The top staff is for Hand Cymbals, the second for l.v. Tam tam, the third for Snare Drum, and the bottom for Bass Drum. Each staff begins with a double bar line and a key signature of one sharp (F#). The top staff has a dynamic marking of *f* and two notes. The second staff has a dynamic marking of *f* and a note. The third staff has a dynamic marking of *f* and a note. The bottom staff has a dynamic marking of *f* and a note.