

FOUNDATIONS FOR WINDS

Melodic and Rhythmic Exercises for The Elementary to Advanced Student

ALTO CLARINET

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FOUNDATIONS SERIES FOR BAND

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Introduction

There are many fine class methods for the aspiring wind student, but no single method is able to address all areas, especially when working with students of varying instrumentation and levels of advancement. *Foundations for Winds* is not a method per se, but a series of exercises intended to supplement any class method or band literature. It can be integrated with elementary to advanced students in either an individual or class setting of varying instrumentation. The exercises presented are graduated in complexity and are divided into two distinct sections which are intended to be studied simultaneously: Melodic Development and Rhythmic Development.

Section One - Melodic Development

Section One presents a series of scale exercises pertaining to the most common keys an elementary to high school wind student will encounter. They are graduated in complexity with a focus on articulation and breath control; are repeated with the introduction of each new scale; and culminate in a series of two octave chromatic scale exercises.

While practicing these exercises, it is strongly encouraged to use a metronome. Doing such greatly helps students to monitor their growth, but more so, focus the students' attention on their technique, tone, and intonation. This is especially effective when students are performing these exercises slowly. Far too often students focus on playing fast, and in so doing miss out on all of the details needed to develop the skills necessary to perform musically and with sound technique. By diligently practicing scales in the manner presented, students will notice marked improvements in their reading ability, tone, intonation, range, muscle memory, and embouchure.

Though not a necessity, it is strongly recommended that students practice the exercises in Section Two in combination with those in this section. Studying the rhythmic exercises in Section Two will enhance the student's ability to understand and perform the following scale exercises with greater confidence, especially when practicing with a metronome. And for those students who are quite advanced, it is strongly encouraged that they practice all of the Major Scales (which are listed at the end of Section One) with the melodic exercises presented.

C Major (Concert Eb) Scale Exercises

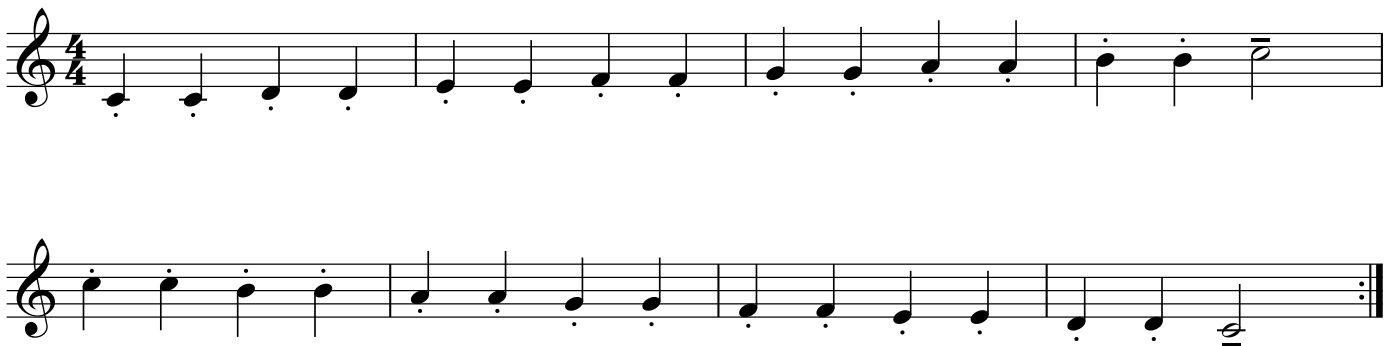
Exercise 1



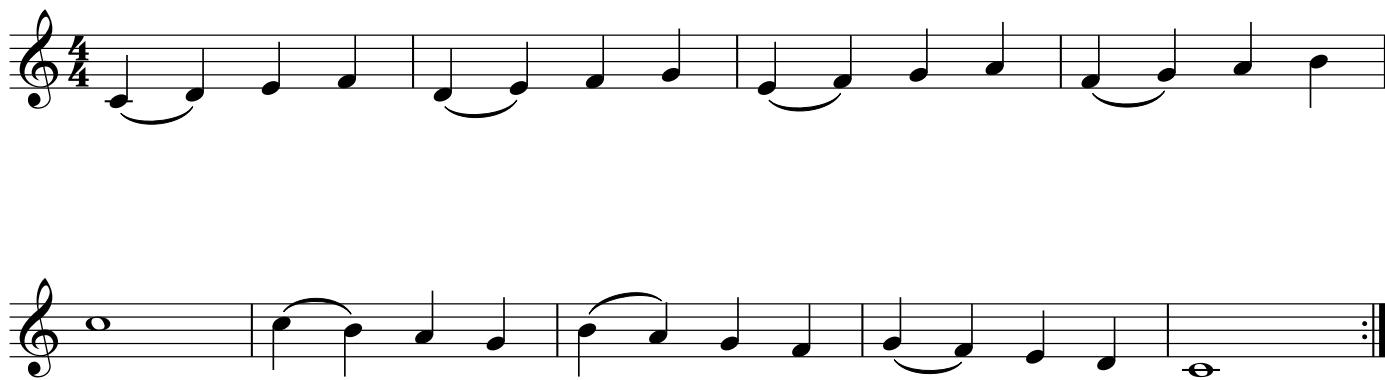
Exercise 2



Exercise 3



Exercise 4



Exercise 5



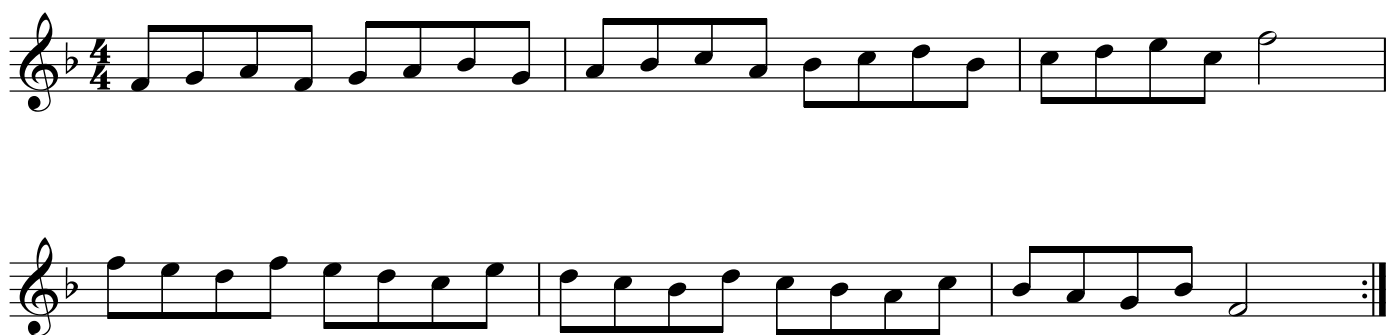
Exercise 6



Exercise 7



Exercise 8



Exercise 9



Exercise 10



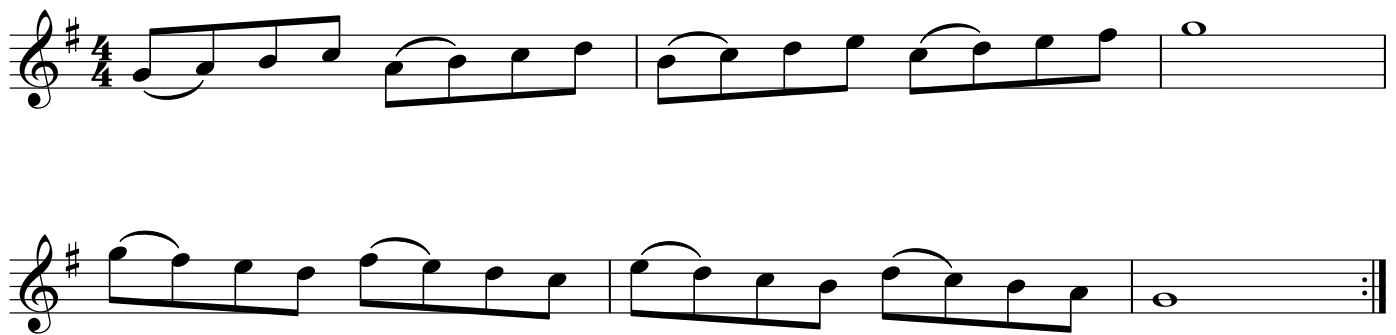
Exercise 11

Exercise 12

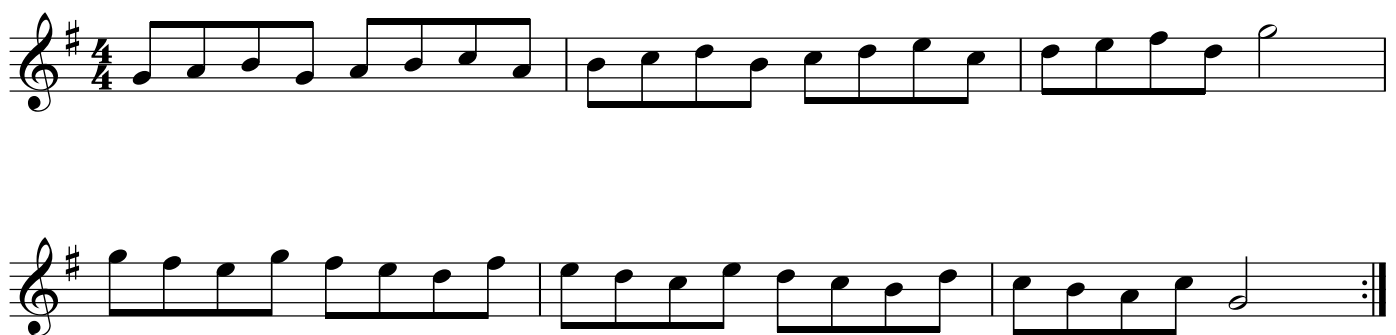
Exercise 13

Exercise 14

Exercise 7



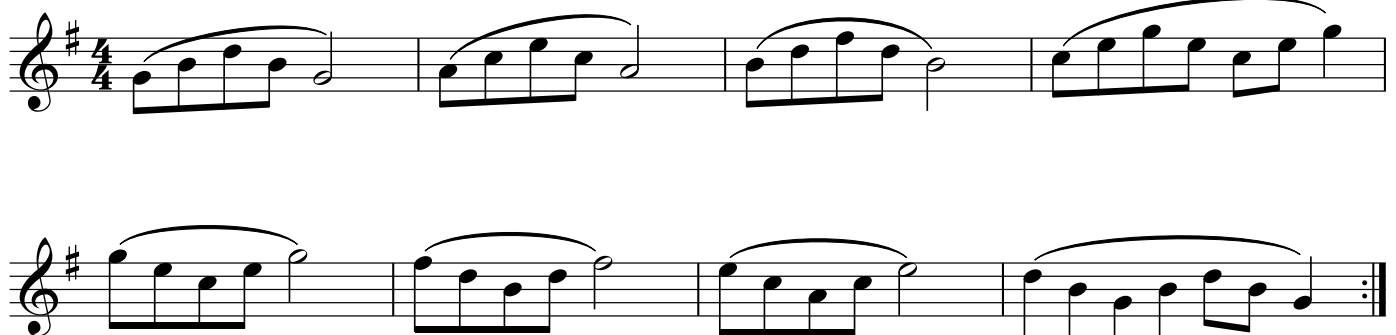
Exercise 8



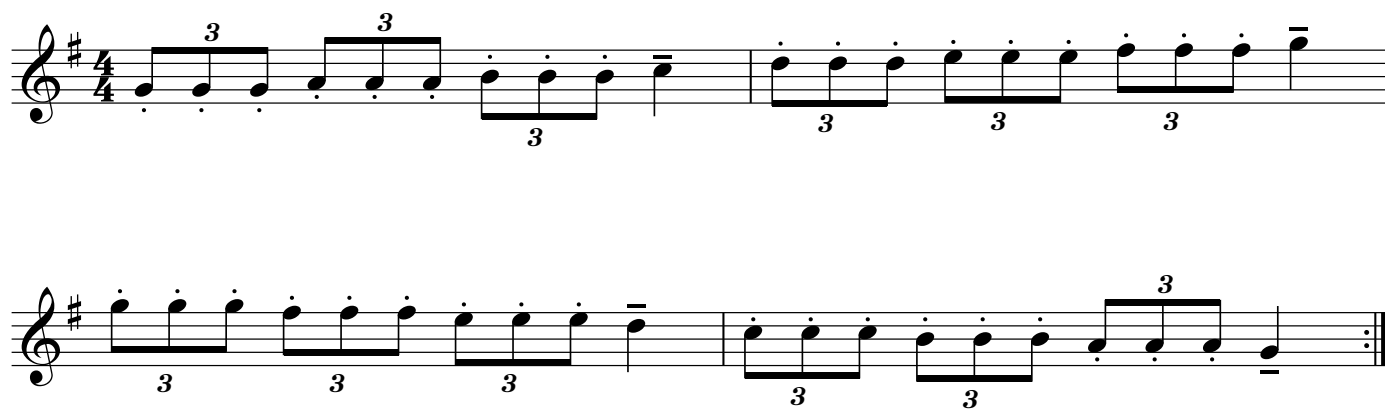
Exercise 9



Exercise 10



Exercise 11



Exercise 12



Exercise 13



Exercise 14



Exercise 1

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the melody, which ends with a quarter rest. The second system contains the next four measures, concluding with a double bar line and repeat dots. The melody is written in a treble clef with a 4/4 time signature. The key signature has one sharp (F#), indicating the key of D major. The melody consists of eighth and quarter notes, with some beamed eighth notes in the first two measures of the second system.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, starting with a treble clef and a 4/4 time signature. It features a series of eighth notes, many of which are beamed in groups of three (trios) and marked with a '3' above them. The second system contains the second line of the melody, continuing the sequence of beamed eighth notes and trios. The piece concludes with a double bar line and repeat dots. The key signature has one sharp (F#), and the time signature is 4/4.

The second system of the musical score for 'The Rose Tree' is shown. It consists of two staves. The top staff continues the melody from the first system, starting with a quarter note G4 and ending with a quarter note D5. The bottom staff continues the accompaniment, starting with a quarter note G3 and ending with a quarter note D4. The key signature remains one flat (Bb), and the time signature is 4/4. The system concludes with a double bar line and repeat dots.

Section Two - Rhythmic Development

Many students who find it difficult to learn new works are commonly deficient in their understanding of how to count and perform rhythms. This deficiency not only impacts the speed at which they progress in their studies, but also their ability to perform with an ensemble. Moreover, performing rhythms is a task that is not something that can easily be taught, and is only attained through repetition because it is intuitively felt.

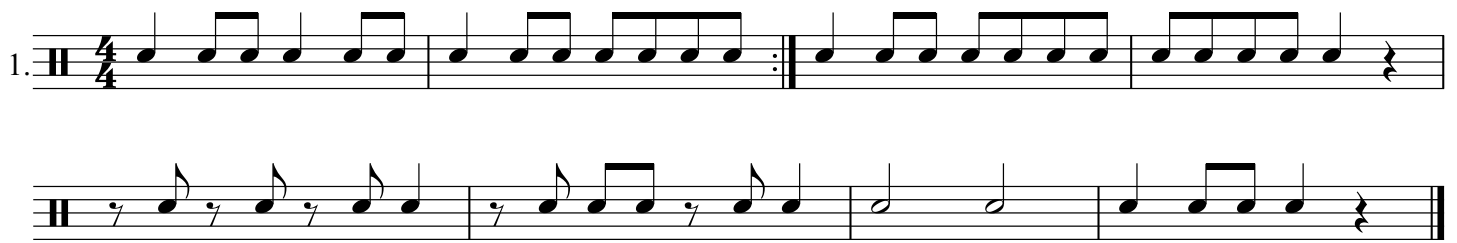
The rhythmic exercises presented in this section are graduated in complexity with the intent of instilling in the student a true understanding of how to internalize the metric pulse, and apply it to a variety of rhythmic patterns. While practicing these exercises, it is recommended that a tiered approach be followed. First, have the student count aloud while subdividing and clapping the exercise (the use of a metronome here is invaluable). Next, have the student clap on every down beat, even if it is a rest, while simultaneously singing each note of the exercise.* Singing the exercise compels students to count in their heads, while correlating the correct sustain of each note in the exercise. Furthermore, by having students sing on the syllables: *Taah* or *Tooo*, will help them associate how tonguing is performed on their chosen instrument.

**Below is an example of the aforementioned technique singing on “Taah”.*

1 2 3 4 1 2 3 + 4 + 1 2 3 4
 Clap Clap Clap Clap Clap Clap Clap Clap Clap Clap Clap Clap Clap Clap
 Taah Taah Taah Taah Taah Taah Taah Taah Taah Taah Taah Taah Taah Taah

For advanced students, have them perform the exercises in the same manner, but instead of clapping on the downbeats, they are to conduct to the corresponding time signature (all conducting patterns that pertain to the time signatures presented, are at the end of this section). Hence, students will now connect how the pattern, and the ictus of said pattern, define where the down beats lie; aiding the student's understanding of how to follow a conductor.

Eighth Note Exercises

1. 

2. 

3. 

4. 

5. 

6. 

Sixteenth Note Variations

Variation 1

Variation 2

1 e + 2 e + 3 e + 4 e + 1 + ta 2 + ta 3 + ta 4 + ta

Two Sixteenth Notes are Half of a Beat

1. 1 e + 2 3 4 1 2 e + 3 4 1 2 3 e + 4 1 2 3 4 e +

2.

3.

4.

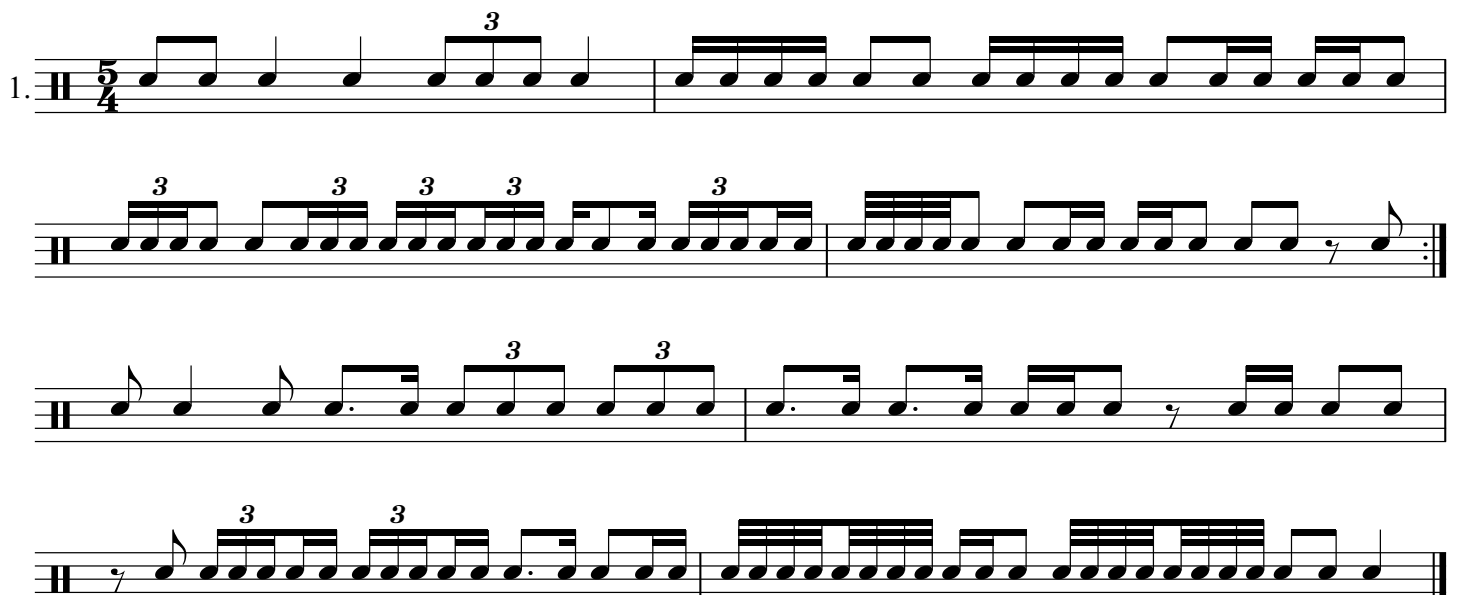
5. 1 + ta 2 3 4 1 2 + ta 3 4 1 2 3 + ta 4 1 2 3 4 + ta

6.

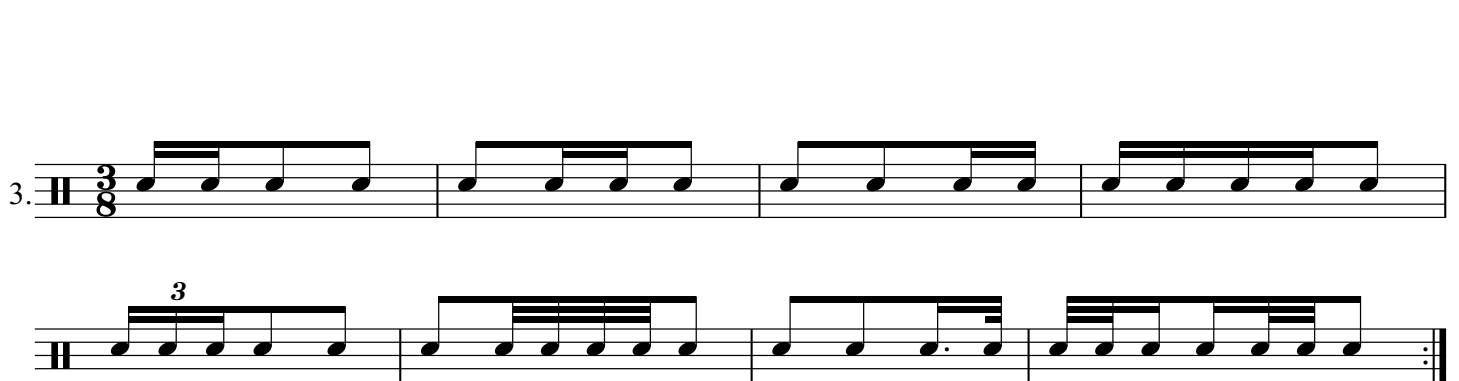
7.

8.

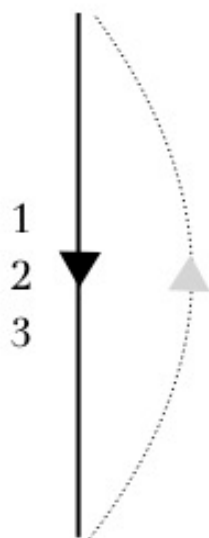
Odd Time Signature Exercises

1. 

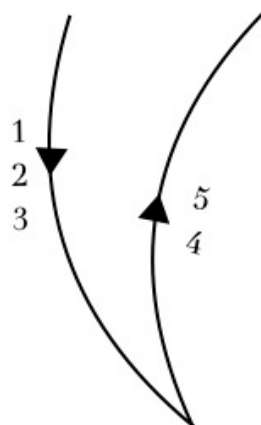
2. 

3. 

Conducting in 3/8 or 3/16



Conducting in 5/8



Conducting in 7/8

