

CHOP BUILDERS

1

Andante

A. *mf*

B. *mf*

2

Andante

A. *mf*

B. *mf*

3

Andante

A. *mf*

B. *mf*

4

Andante

*mf*

# Concert B $\flat$ Major

## 1. Major Fives – Quarter Notes

## 2. Major Fives – Eighth Notes

## 3. Thirds

## 4. Expanding Intervals

## 5. Percussion Feature Traveling at Warp Speed

Listen and watch carefully as the percussion section plays.

## 6. Follow the Leader

# Concert B $\flat$ Major

## 1. Major Scale and Arpeggio – Quarter Notes

scale, arpeggio

*mf*


## 2. Major Scale and Arpeggio – Eighth Notes

scale, arpeggio

*mp*

## 3. Major Chords

Listen to the direction of the moving bass part.



*f* I IV V I I V V I

## 4. Thirds

*p*

## 5. Percussion Feature Dodging the Meteors

Listen and watch carefully as the percussion section plays.

*f* *p* *f* *p* *f*

## 6. Chromatic Pivot Scale

*p* *f* *p*

## 7. Chromatic Scale

No key signature!

*mf*

## 8. Chorale

Moderato

Voller Wunder  
Johann G. Eberling, 1666



*mf* *mp* *mf* *mp* *mf* *f*

*rit.*

# Concert E $\flat$ Major

## 1. Major Fives – Quarter Notes

scale arpeggio

*mf*

## 2. Major Fives – Eighth Notes

scale arpeggio

*mp*

## 3. Thirds

*f*

## 4. Expanding Intervals

*p* *p*

*f*

## 5. Percussion Feature

Listen and watch carefully as the percussion section plays.

Turbulence

*f* *p*

## 6. Follow the Leader

solo/soli band solo/soli band

*mf* *mp*

solo/soli band all

*p* *f*

# Concert E $\flat$ Major

## 1. Major Scale and Arpeggio – Quarter Notes

scale arpeggio

*mf*

## 2. Major Scale and Arpeggio – Eighth Notes

scale arpeggio

*mp*

## 3. Major Chords

Listen to the direction of the moving bass part.

*f* I IV V I I V V I

## 4. Thirds

*p*

## 5. Percussion Feature There and Back

Listen and watch carefully as the percussion section plays.

*p* *f* *p*

## 6. Chromatic Pivot Scale

*p* *f* *p*

## 7. Chromatic Scale

No key signature!

*mf*

## 8. Chorale

Cantabile ( $\text{♩} = 116$ )

St. Crispin  
George J. Elvey, 1862

*mp* *mf*

*p* *f* *p*

## Articulation Studies

### 1. Are You Slurring?

Two staves of music in 4/4 time, key of D major. The first staff begins with a dynamic marking of *mf*. The melody consists of eighth notes with slurs over groups of four notes, alternating between ascending and descending patterns.

### 2. Déjà vu

Two staves of music in 3/4 time, key of D major. The first staff is divided into sections for woodwinds, brass, and percussion. The woodwinds play a melody starting with a dynamic of *f*, while the brass and percussion play rests. The second staff continues the woodwind melody with dynamics of *mf*, *mp*, and *p*, ending with a measure of silence.

### 3. Are You Tonguing?

Two staves of music in 4/4 time, key of D major. The first staff starts with a dynamic of *mp* and features slurs over groups of notes. The second staff features accents (^) and slurs (>) over individual notes, alternating between ascending and descending patterns.

### 4. Said with an Accent

One staff of music in 4/4 time, key of D major. The melody consists of eighth notes with accents (>) under every note. The dynamic marking is *mf*.

### 5. Dots and Dashes

Two staves of music in 2/4 time, key of D major. The first staff features dotted rhythms (quarter note followed by an eighth rest) and eighth notes, with dynamics of *p* and *f*. The second staff features sixteenth-note patterns and eighth notes, also with dynamics of *p* and *f*.

# Articulation Studies

## 6. Déjà vu Again

woodwinds      brass      percussion

*mp*      *mf*

silence

*f*      *p*

Detailed description: This exercise is written for woodwinds, brass, and percussion in 3/4 time. It consists of two staves. The first staff begins with a *mp* dynamic and features a melodic line for woodwinds and rests for brass and percussion. The second staff starts with a *f* dynamic, showing woodwinds and percussion playing together, followed by a section of silence and a final *p* dynamic note.

## 7. Articulation Agitation

*mf*

1. 2.

Detailed description: This exercise is in 2/4 time and spans two staves. The first staff begins with a *mf* dynamic and contains a continuous eighth-note melodic line. The second staff continues this line, ending with a first and second ending bracket.

## Slithering Slurs

*mp*

Detailed description: This exercise is in 4/4 time and consists of two staves. Both staves feature a continuous eighth-note melodic line, with the first staff starting at a *mp* dynamic. Large slurs are drawn under the notes to indicate a 'slithering' effect.

## Twisted Tonguing

*mf*

Detailed description: This exercise is in 4/4 time and consists of one staff. It begins with a *mf* dynamic and features a series of slurred eighth-note pairs, with accents (>) placed over the notes to indicate 'twisted tonguing'.

## Dotsa Dotsa

*p*      *f*

*p*      *f*

Detailed description: This exercise is in 2/4 time and consists of two staves. The first staff starts with a *p* dynamic and features a series of eighth-note pairs with accents (>). The second staff continues with a *f* dynamic and similar eighth-note pairs.

## Part 4 – Articulation Studies

Articulations indicate how notes are to be tongued and released. Each piece has a different articulation challenge. Some will focus on one main articulation and others will ask you to perform different articulations in the same piece. Your director will show differences in articulation through different conducting gestures.

**Plain Note** – The plain note receives full value. Tongue the plain note with precision and end it with an open release.



**Tenuto Note** – The tenuto note receives full value. Tongue the tenuto note gently and play tenuto phrases with a continuous stream of air. Repeated tenuto notes express a smooth (*legato*), horizontal style.



**Staccato Note** – The staccato note is shortened in value. Tongue the staccato note with precision and end it with an open release. Repeated staccato notes sound detached.



**Accented Note** – The accented note has weight. Tongue the accented note with confidence, using air to create emphasis. End the accented note with an open release. Repeated accented notes are separated with space.



**Marcato Note** – The marcato note is forceful yet shortened in value. Tongue the marcato note with confidence and end it with an open release. Marcato notes are shorter than accented notes.



**Slurred Notes** – Slurred notes are smooth and connected. Tongue only the first note in each group of slurred notes.

