

Running head: Effective Warm-Up Strategies in Middle School Band

Teacher's Perspective of Effective Warm-Up Strategies in Middle School Band

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EFFECTIVE WARM-UP STRATEGIES IN MIDDLE SCHOOL BAND

Abstract

The purpose of this empirical study is to investigate the different aspects of effective warm-ups in the middle school band program. Throughout this study, teachers of middle school band programs will be surveyed to assemble a list of studies or methods that are used as effective warm-ups. Teachers will also be surveyed on the amount of time spent on warm-ups during a middle school band rehearsal. Finally, teachers will be surveyed on which musical elements they focus on throughout their warm-up exercises. The data will be compiled and analyzed to create an extensive list of tools currently in use in the middle school band program, their purposes, and recognized capability.

EFFECTIVE WARM-UP STRATEGIES IN MIDDLE SCHOOL BAND

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Chapter 1: Introduction

Statement of Purpose

The purpose of this empirical study is to investigate the different aspects of effective warm-ups in the middle school band program. Throughout this study, teachers of middle school band programs will be surveyed to assemble a list of studies or methods that are used as effective warm-ups. Teachers will also be surveyed on the amount of time spent on warm-ups during a middle school band rehearsal. Finally, teachers will be surveyed on which musical elements they focus on throughout their warm-up exercises. The data will be compiled and analyzed to create an extensive list of tools currently in use in the middle school band program, their purposes, and recognized capability.

Rationale

Teaching instrumental music at the middle school level is a very important time in the evolution of a student's musical progress on their instrument. The middle school years are essential to implementing strategies, practice routines, and providing opportunities for students to participate in various ensembles and individual lesson groups. Applying effective warm-up strategies will develop performance and musicianship skills in each student and prepare them for a productive rehearsal. These warm-ups may consist of physical or mental techniques that can be useful in an individual lesson or ensemble setting. It is the purpose of this study to determine the most successful warm-up strategies with regards to content, components, and time allocated to the warm-up.

A survey of middle school instrumental music teachers will discover the trend in current warm-up strategies and techniques. The intention of this survey is to explore what materials are necessary for students to perform to the best of their ability throughout their ensemble rehearsal

or individual lesson. This study presents the opportunity to compile and organize a list that benefits music educators and middle school instrumentalists. Creating an inventory will provide teachers with a diverse collection of instructional tools and resources that can focus on individual and group instruction. There are many things to take into consideration when selecting the appropriate warm-up; such as the introduction of musical skills and elements, theory, physical muscle stretches, breathing exercises, basic instrument care and maintenance, etc. This will help determine a compilation of resources for middle school instrumental music teachers to utilize.

Expected Findings

The expectations of this study are as follows (a) to determine the amount of time band directors dedicate to warm-up strategies during their middle school band rehearsals and to (b) compile a comprehensive list of band warm-up strategies and methods that directors find most productive, consistent, and useful in their band rehearsals.

Band directors can use these findings to customize their warm-up strategies, focusing on specific musical elements selected based on the needs of their students' instrumental and ensemble skills.

Chapter 2: Insight and Awareness

As band directors, it is our goal to instruct, guide, and assist our students to become successful independent musicians throughout their education. This process includes focusing on many key components of the musician as individuals and within the ensemble setting. One of these key components is developing a structured warm-up routine that fits the needs and skills of each musician. This thesis will explore how significant and effective this experience is for each band member and ensemble's performance and musicianship skills.

Definition and Importance of Warm-Ups

In his book, *The Creative Director*, Edward Lisk stated that “the traditional term “warm-up,” generally implies only to the physical aspects of effective rehearsal productivity” (Lisk, 1991, p. 2); however, the results could be enhanced if the proper mental preparation of the student is taken into consideration (Lisk, 1991). He acknowledged that we often “spend the least amount of time in seeking creative approaches to “warm-up,” which is the *doorway to success in allowing the students to reach their fullest musical potential*” (Lisk, 1991, p. 2). Lisk referred to a study by P. Russell (1979) of learning behavior and psychology of memory as having direct implication to the warm-up process. Russell mentioned that the “four main areas of highest memory recall include: the *beginning*, the *end*, activities *linked* to the beginning, and things *outstanding*” (Russell, 1979, as cited in Lisk, 1991, p. 2). This research demonstrates the importance of the first ten minutes of every rehearsal, which usually includes the process of warm-up activities. Lisk (1991) also “described that the warm-up is a time to acclimate students to the focused attention required to produce creative and comprehensive musicianship.” He has also created several methods and warm-up resources throughout his career, which include

Alternative Rehearsal Techniques, Intangibles of Music Performance, and the Teaching Music Series.

During the 2007 Midwest Clinic, guest speaker, Richard Crain spoke on ensemble preparation and focused on the warm-up period. He stated that “the most important period of time during the rehearsal is at the beginning of the class when the students are preparing physically, mentally, and musically” (Crain, 2007, p. 3). Crain went on to describe this period as usually neglected or unplanned, having no meaningful, lasting goal or results (Crain, 2007). He recommended that the band directors establish goals and objectives to be used for the warm-up period of the rehearsal that contributes to the conceptual growth of the students (Crain, 2007). Crain later described what directors should focus on during the warm-up process. His recommendations to be included in the ensemble warm-up can be found in Appendix A: Reinforcing Fundamentals (Crain, 2007). After reviewing his exercises, he encouraged the directors to expand on these suggestions by using their imagination to create different variations of the exercises (Crain, 2007). He also stated that “realistically, there may not be enough time to perform all of these fundamentals in a single class period, however, all should be addressed over an extended period of time” (Crain, 2007, p. 5). The overall development of these qualities will only be recognized if the director and students are actively engaged in this process during every rehearsal (Crain, 2007).

Plan and Communicate

It is important as band directors to always look for the thrill in each rehearsal. That experience should be important and special to our students. We want them to be excited and look forward to coming to our rehearsals. It is our job to provide them with an atmosphere that will produce maximum music-making (Whitwell, as cited in Williamson, 2008, p. 79). In addition to

making an exciting learning environment, daily communication between band members and director is also of high importance. “Planning ahead and consistency are key factors in guiding practice habits and improving an ensemble’s performance level” (Maiello, as cited in Stith, 2007, p. 64). A very effective communication tool is explaining or posting the daily objectives and goals of each rehearsal. To make music together there must be a sense of community. “Ensemble performance requires togetherness at the highest professional and personal level” (Maiello, as cited in Stith, 2007, p. 64).

Jerry Junkin, the Artistic Director and Conductor of the Dallas Wind Symphony and Director of Bands at the University of Texas expressed that rehearsing is a very personal thing and “people have various kinds of success that is directly related to their own musicianship and make up” (Junkin, as cited in Williamson, 2008, p. 39). He noted that “it is a big responsibility, and it begins *before* the rehearsal – that’s where the seeds are sown” (Junkin, as cited in Williamson, 2008, p. 39). When planning rehearsals, the director must consider the amount of time scheduled for each rehearsal, the skill level of the students, and the objectives for each rehearsal. In addition, each director must decide how much time within the rehearsal should be dedicated to attendance, warm-ups, repertoire, announcements, instrument prep and tear down, etc. The main issue is determining the appropriate amount of time to dedicate to each of these objectives. James Smith, Professor of Conducting at the University of Wisconsin-Madison, stated that “you need to figure out a schedule that works for you, and for the level of the group you have” (Smith, as cited in Williamson, 2008, p. 76). He said “as you work with your students and gain knowledge of their capabilities you start building up your confidence in them to develop a predictable rhythm” (Smith, as cited in Williamson, 2008, p. 77). After discovering this was an issue within my own program, I began researching and reviewing many resources on

this topic. I gathered opinions from professional conductors and published middle school and high school directors and have assembled a list of their recommendations for the amount of time to be used for the warm-up period:

- First 10 minutes (Lisk, 2001)
- One third of every rehearsal (Green, as cited in Cavitt, 2012)
- 10-15% of the period (Todd IV, 2018); (Jagnow, 2007)
- 20% (Colwell & Hewitt, 2011); (Pearson, 2013)

Once the amount of time is determined, the director can establish the value of the warm-ups for both physical and mental benefits (Jagnow, 2007). Shelley Jagnow (2007) shares the following opinion on mental warm-ups in her method book, *Developing the Complete Band Program*:

A mentally involved warm-up should be constructed so that the players are mentally cognizant of their own sound as well as the sound of their section and of the entire ensemble. On-task behavior also allows for the player to make informed judgements based upon what they are presently hearing and adjust accordingly after processing an intellectual decision. If such mental activity occurs during the warm-up, then players are much more likely to be settled into a psychological mode to collectively pursue a productive rehearsal (p. 76).

“In music, researchers have assessed mental practice primarily as a method of improving sight-reading” (Ward & Hancock, 2014, p. 30). “Research suggests that mental practice amplifies the benefits of physical practice; however, mental practice by itself is not as effective as physical practice” (Coffman, 1990; Ross, 1985). From her method book referenced earlier, Shelley Jagnow (2007) provides this opinion on physical warm-ups:

The physical aspects of the warm-up should physically awaken and prepare the aural sensory muscles to assemble sounds into musical meaning. In addition, all muscles directly related to instrumental kinesthetic function must be stimulated in order to arouse the player's fine motor skills necessary for the remainder of the rehearsal (pg. 76).

As band directors begin to construct lesson plans, they should consider the connection of the warm-up to the music literature. Selecting trouble spots from the repertoire and creating or implementing those exercises into the warm-up will benefit both the student and the music. It is not essential that every aspect of the warm-up routine be related to the rehearsal goals, but it is judicious to organize the warm-up to a minimum of 50% relativity to the rehearsal objectives (Jagnow, 2007).

Key Components of the Warm-Up

Edward Lisk (1991) spoke about the many components of a warm-up routine and stated in his book, *Alternative Rehearsal Techniques*:

The concepts presented are the means in which you establish an effective communication line with your students to the common goal of superior musical performance qualities. The entire process is not one which can be implemented during the first rehearsal, nor is it a series of "page turning exercises" followed throughout the year. The system is endless, depending upon your creativity. The unlimited combinations of exercises and variations often finds students anticipating and looking forward to the next rehearsal (p. 150).

There are so many musical elements that band directors can be focusing on during warm-ups and continuing with them throughout the entire band rehearsal. As Lisk (1991) mentioned,

there are so many different combinations of exercises and variations available that it becomes difficult to decide which one is the most important. When deciding, the band director needs to keep in mind the skill level of the individual musicians as well as the ensemble as a whole. After extensive research, I have compiled a list of key components that band directors should focus on during the warm-up:

- Tone
- Intonation
 - o Listening
 - o Singing
- Technique
- Rhythm
- Articulation
- Interpretation
- Pace
- Balance/Blend
 - o Dynamics
- Breathing/Mind
- Flexibility/Range
- Scales

Eddie Green (Green, as cited in Cavitt, 2012, p. 90) recommends to spend no more than about 10-12 minutes on any one topic. He suggests to “rotate topics so that you cover all of them each week and divide class time between playing position, breathing, music theory, basics of the instrument and hand position” (Green, as cited in Cavitt, 2012, p. 90). Overall, “there are many

method books and supplementary materials that include warm-up exercises to fulfill the above components, and of course the director may compose his/her own to the need of the ensemble”

(Jagnow, 2007, p. 77).

Chapter 3: Determining A List of Effective Warm-ups

Overview

I created an online survey titled “Survey of a Teachers' Perspective of Effective Warm-Up Strategies for Middle School Band.” The survey was distributed electronically via email and posted on a social media site, Facebook. I shared the survey on several music related sites that specified and/or included middle school band directors. I opened the survey on December 28, 2019 where it was available to the public to respond for two weeks. After collecting 125 responses, I closed the survey on January 10, 2020. I was able to use all 125 responses when collecting data for my project findings. The goal of my survey was to collect at least one hundred respondents and gather their input on the recommended time dedicated to warm-ups and organize a list of resources.

Survey Questions

The survey consisted of 21 questions that were formatted in multiple ways to make it easy for participants to respond. The questions were either formatted as multiple choice or open-ended questions to allow participants to expand on their response.

First, I asked participants, “Have you taught or are currently teaching middle school band?” If answered “yes,” I was able to use their responses in my data collection.

Next, I asked the participants for their years of experience at the middle school level.

- How many of those years have been dedicated to teaching a middle school band?

This question was asked to ensure all participants taught middle school band some time throughout their career.

The next section included questions that revolved around their school demographic:

- What grades make up your middle school band program?
- How many band ensembles exist in your middle school program?
- What is your normal band rehearsal schedule during school hours?
- If your band rehearsal does not occur during school hours, when does it occur?
- How many minutes make up your band rehearsal?

The following section asked more specific questions about their ensemble rehearsals:

- How many minutes are dedicated to actual playing/performing in your band rehearsal?
- During band rehearsal, do you dedicate time to warm-ups/technical exercises?

If they chose “yes, I do incorporate warm-ups into my band rehearsals,” they were then directed to the following questions:

- On average, what percentage of your rehearsal time is dedicated to warm-ups?
 - 0-15%
 - 15-30%
 - 30-45%
 - Does Not Apply
- If you begin with warm-ups, what types of warm-ups are arranged into your routine?
 - Physical (Stretches, Breathing Exercises, etc.)
 - Mental (Focus)
 - Performance-Based
 - Does Not Apply

- What elements do you focus on when selecting warm-ups/technical exercises?

(Select top three.)

- Intonation
 - Balance
 - Blend
 - Scales
 - Technique – finger exercises
 - Breathing
 - Posture
 - Singing
 - Sight Reading
 - Repertoire exercises
 - Rhythmic Patterns
- What kind of methods do you use as a part of your warm-ups/technique exercises?
 - Method Books
 - Print Outs/Hand Outs
 - Imitation/Rote/Modeling
 - Warm-ups you composed

After choosing their most valuable option from the following, the survey then directed the participants to a section which would allow them to elaborate and describe the significance of their choice.

- If the respondent chose Method Book, the questions were as follows:

- Methods Book: What method books are you currently using for warm-ups/technique exercises?
- What qualifying factors supported your decisions when choosing this/these method book(s)?

Once they answered the questions in regards to their first option, the participants had the opportunity to choose additional methods.

- What additional methods do you use as a part of your warm-up/technique exercises?
 - Print Outs/Hand Outs
 - Imitation/Rote/Modeling
 - Warm-ups you composed
 - None – Submit & Exit

If the participants did not use additional methods during their typical warm-up period they could choose the option, None – Submit & Exit, which would then allow the participants to finish and exit the survey.

If, however, the participants wanted to choose to add more resources then the following questions were available:

- If participants selected Print Outs/Hand Outs, the questions were as follows:
 - Print Outs/Hand Outs: What print outs/handouts do you use for warm-ups/technique exercises? List warm-ups, composer/arrangers, or URL.
 - What additional methods do you use as a part of your warm-up/technique exercises? (Please select one.)
 - Method Books

- Imitation/Rote/Modeling
 - Warm-Ups you composed
 - None – Submit & Exit
- If participants selected Modeling/Imitation/Rote, the questions were as follows:
 - Modeling/Imitation/Rote: What exercises do you use for warm-ups/technique exercises?
 - What additional methods do you use as a part of your warm-up/technique exercises?
 - Print Outs/Hand Outs
 - Methods Books
 - Warm-Ups you composed
 - None – Submit & Exit

Going back to the beginning of the survey; the following question was asked:

- During band rehearsal, do you dedicate time to warm-ups/technical exercises?

If the participants answered no to this question, the following questions were asked:

- No – I do not incorporate warm-ups: If you do not incorporate warm-ups/technical exercises in your band rehearsal, what is the reason why?
 - Not enough time to prepare concert repertoire.
 - I do not see my students enough as a group.
 - Students do it on their own before rehearsal begins.
 - Other

- If you would have the time, would you incorporate warm-ups into your rehearsal?
 - o Yes
 - o No

If the participant chose yes, the survey directed them to a different set of questions:

- Yes, if I would have the time, I would incorporate warm-ups into my rehearsal: Why would you incorporate warm-ups into your band rehearsal?

If the participant chose no, the survey redirected them to a different question.

- No, if I would have the time, I would not incorporate warm-ups into my band rehearsal: Why would you not incorporate warm-ups into your band rehearsal?

Before distribution, I completed the survey myself and sent it to several colleagues to check for any issues or errors. In December 2019, I shared the survey electronically via email and on several music related group pages via Facebook that specified and/or included middle school band directors. Once I received 125 responses, I closed the survey and was able to use all 125 responses for my project findings.

Response Analysis

Survey responses were collected by Google forms and compiled into several different formats which was very useful when evaluating and organizing the results. One of the formats arranged the results into specific charts or graphs depending on the type of question and answer options. A second format compiled the data for multiple choice questions into percentage and decimal form. The data that was collected was also compiled into three different categories; such as, individual responses, group responses (participants using the same answer), and the overall

summary; which was displayed by graph or chart. Most of the results were used exactly how Google Forms presented them, but some of the responses needed to be transferred into a spreadsheet for further analysis, so common responses could be recognized. Even though this process was very time consuming, this allowed me to gather accurate results, gain more insight on the topic, and to find some useful quotations.

Survey Responses

Years Taught at Middle School Level

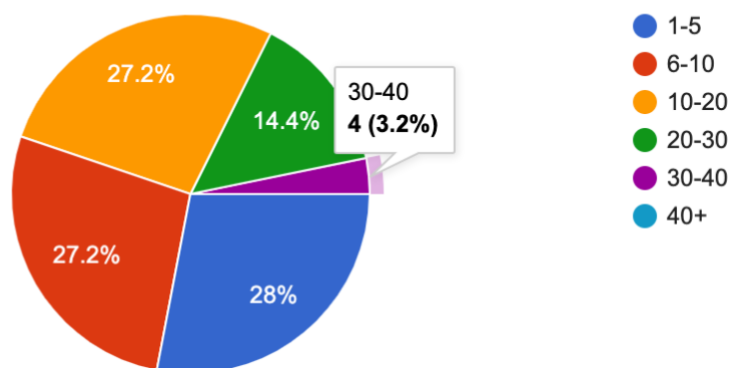
The majority of the teachers who responded to the survey have taught band at the middle school level for one to twenty years. Some were in the early stages of their career, while there were others who had started at the middle school level and later moved on to a different teaching level. Another category revealed that over a quarter of respondents have taught at the middle school level for between 10 to 20 years. Finally, the two smallest categories of respondents have taught band at the middle school level for the majority of their career, twenty to forty years.

Figure 1

Years Dedicated to Teaching a Middle School Band

How many of those years have been dedicated to teaching a middle school band?

125 responses

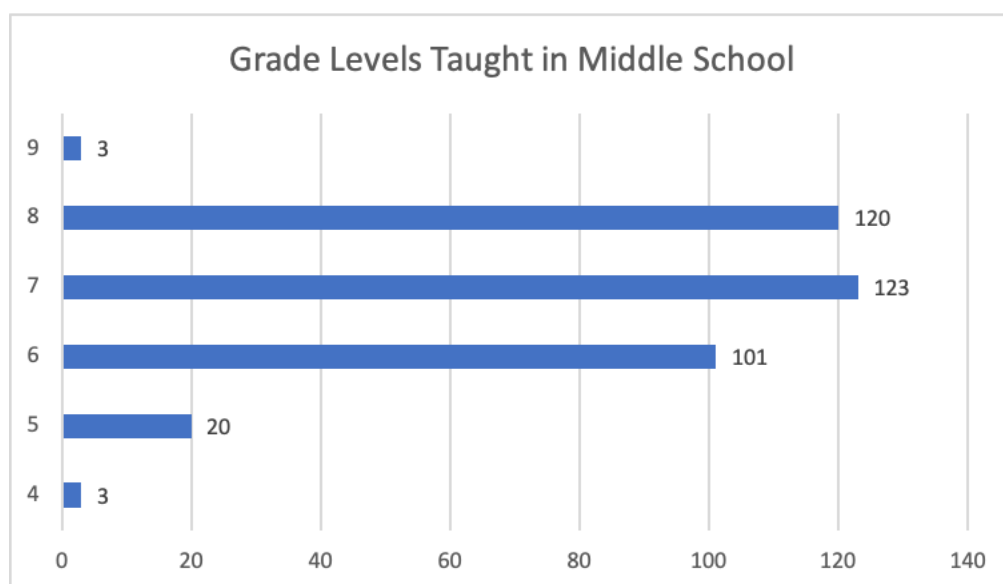


Grade Levels Taught in Middle School

Every school district and building include different grade levels depending on their demographic. I started with the typical middle school grade levels and widened the search to see how other schools operate. This decision was very useful when collecting data. The participants were able to select from the provided responses and/or add their appropriate grade level choices based on their school building and schedule. See graph below.

Figure 2

Grade Levels that Make Up Your Middle School Band Program



In addition to the information provided by Google Forms, I was interested in knowing the most common grade level combinations. I separated each response and collated them into groups (grade levels taught in their building). Those results are listed below:

- Grades 6-8 – 79
- Grades 7-8 – 22
- Grades 5-8 – 16

- Grades 4-8 – 2
- Grades 5-9 – 2
- Grades 4-6 – 1
- Grades 7-9 – 1
- Grades 5-6 – 1
- Grades 6-7 – 1

Number of Middle School Band Ensembles

The question related to the “Number of Middle School Band Ensembles” was meant to determine how many ensembles a middle school band director was responsible for instructing. Some schools had a wide variety of ensemble opportunities for students at the middle school level while others had very few.

- 1 Ensemble – 8
- 2 Ensembles – 31
- 3 Ensembles – 55
- 4 Ensembles – 12
- 5 Ensembles – 11
- 6 Ensembles – 3
- 7 Ensembles – 3
- Other responses included:
 - Beginners meet in the instrument classes and are combined for concert – 1
 - Six pull out sectionals about three times a month – 1
 - Homogeneous classes only, but still have full band performances – 1

Throughout this survey, I have found that many schools run on different schedules. Because of this, the layout of a band director's day is determined by the amount of responsibilities they have in their building. Some directors are able to focus their full attention solely on rehearsing band. Other teachers have different duties such as general music classes, choir, etc. Many schools allow time during the school day for rehearsing ensembles. Others are not able to implement rehearsals into their schedule. Due to the amount of responsibilities and different ensembles offered, directors find they need to schedule rehearsal time outside of school. So, the goal of these next two questions was to find out how much rehearsal time is given during school hours and/or outside of school.

Band Rehearsal - During School Hours

Out of the 125 responses, 110 participants have band rehearsal scheduled during the school day. There are many different responses for this question, so I divided the answers individually into categories to determine the most common rehearsal time.

- Daily - 89
- Every Other Day – 13
- Weekly/Rotating Schedules:
 - o One day a week – 1
 - o Two days a week – 2
 - o Three/Four days a week – 1
 - o Every eight days (three groups) – 1
 - o Three times per six-day cycle – 1
 - o Once/Twice per six-day cycle – 2

Band Rehearsal – Not During School Hours

Out of 125 participants, only 13 respondents rehearse their ensembles outside of school.

Results listed below:

- After School – 5
- Before School – 6
- Before and After School – 1
- Remediation – 1

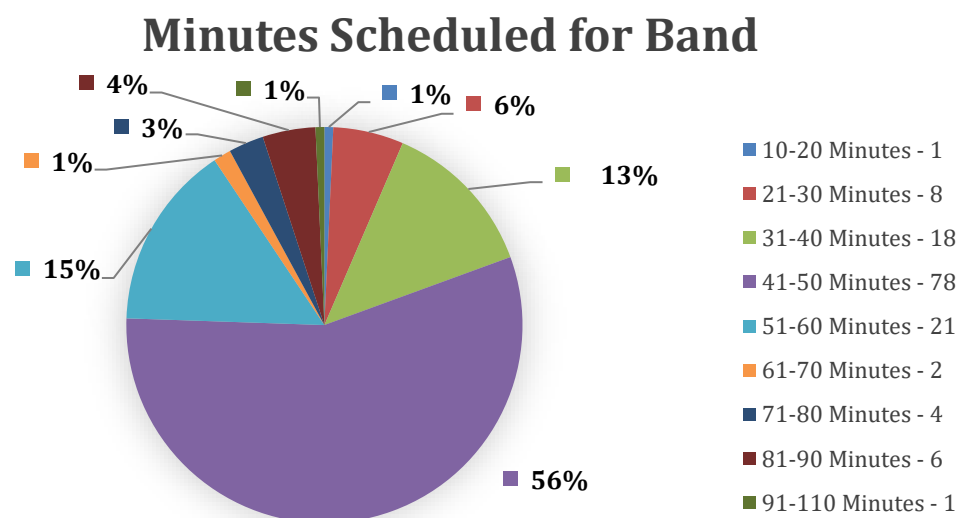
These next few questions were used to determine how much time a director was able to focus on warm-ups within their rehearsal.

Minutes Scheduled for Band

This question was used to find out how much time is scheduled for band rehearsal whether it was during the school day or outside of school. The responses I received were divided into categories and listed below.

Figure 3

Minutes Scheduled for Band

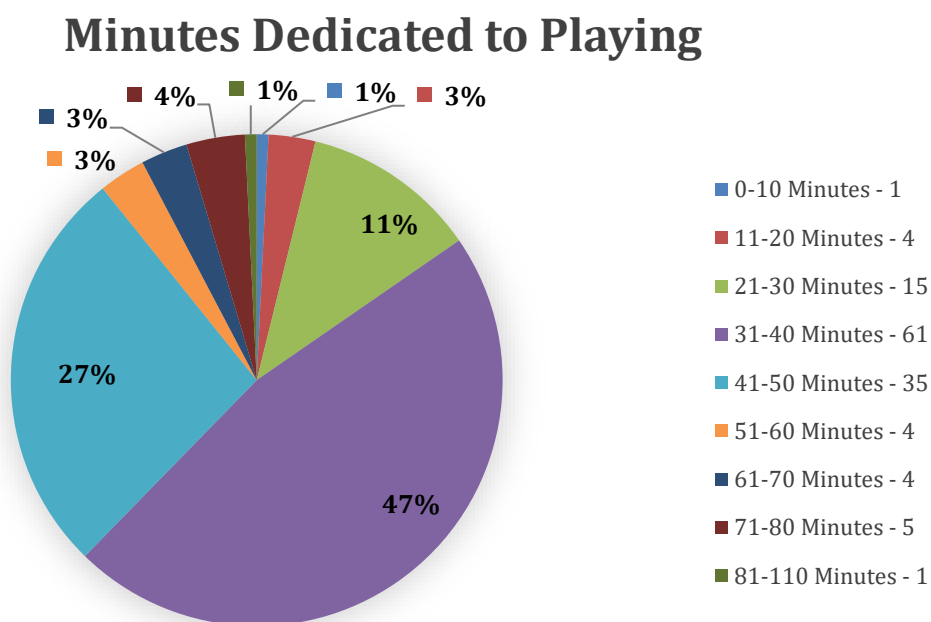


Minutes Dedicated to Playing during Band Rehearsal

There are many things that occur before a band actually begins their rehearsal: Students come into the band room at different times due to the location of their last class, putting their instrument together, finding their seat, arranging their music, etc. This question was to find out how much of the scheduled time is actually dedicated to playing. I divided each of the responses into categories to determine the most common amount of rehearsal time. The responses I received were divided into categories and listed below.

Figure 4

Minutes Dedicated to Playing during Band Rehearsal



Dedicated Time to Warm-Ups/Technical Exercises

Out of 125 participants, 98.4% dedicate a portion of their band rehearsal time to warm-ups and technical exercises. The remaining 1.6% of participants who do not incorporate warm-ups/technical exercises in their band rehearsals either do not have enough time to prepare their

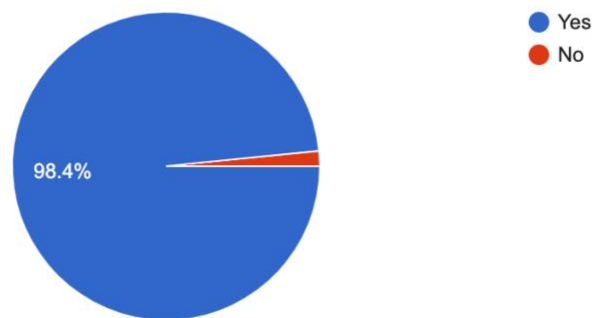
concert repertoire, they do not see their students enough as a whole group, or have stated that the students are to complete warm-ups on their own time. All of the respondents mentioned they would incorporate warm-ups if time permitted.

Figure 5

Dedicated Time to Warm-Ups/Technical Exercises

During band rehearsal, do you dedicate time to warm-ups/technical exercises?

125 responses



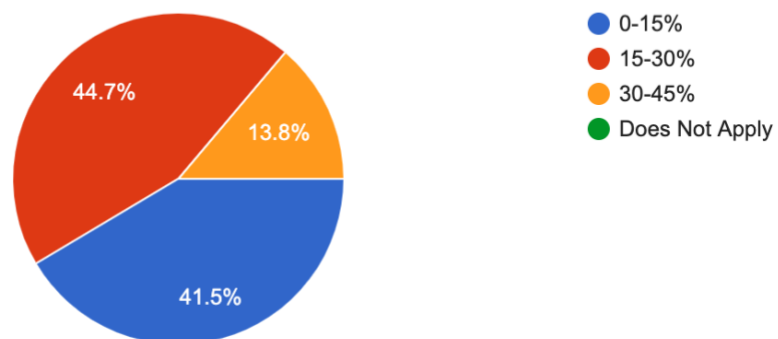
The graph below explains what percentage of rehearsal time is dedicated to warm-ups during the scheduled rehearsal.

Figure 6

Percentage of Rehearsal Time Dedicated to Warm-Ups

On average, what percentage of your rehearsal time is dedicated to warm-ups?

123 responses

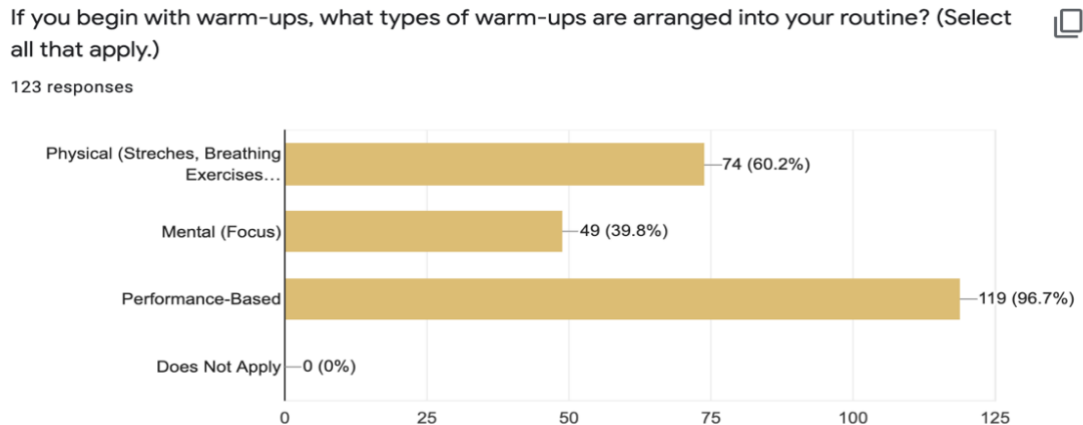


Types of Warm-Ups Arranged into the Warm-Up Routine

Participants were given warm-up options to select from that are used during their typical routine. Out of the 125 participants, 123 use specific warm-ups. Data is as follows:

Figure 7

Types of Warm-Ups Arranged into the Warm-Up Routine

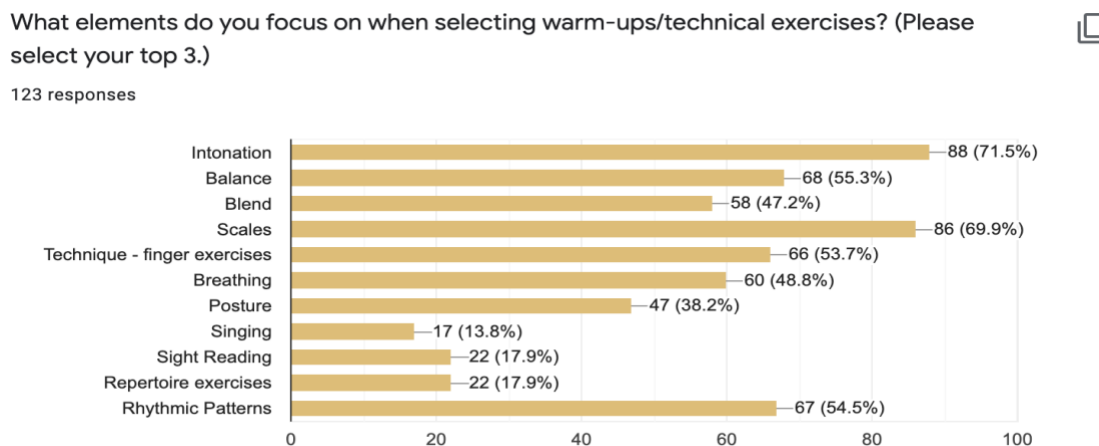


Top 3 Elements Focused on during Warm-Ups/Technical Exercises

Participants selected the top three musical elements they felt were most important to review during daily warm-up/technical exercises. They selected from the following:

Figure 8

Top 3 Elements Focused on during Warm-Ups/Technique Exercises



Based on the responses from the survey, the top three elements are:

1. Intonation
2. Scales
3. Balance, Rhythmic Patterns, or Technique – finger exercises

Main Resource Used for Warm-Ups

- Method Books – 37.4%
- Print Outs/Hand Outs – 26.8%
- Warm-Ups you composed – 25.2%
- Imitation/Rote/Modeling – 10.6%

Method Books Used for Warm-Ups

The participants listed which method books they used during their rehearsals. The method books listed by the participants have been chosen based on these qualifying factors: basic music fundamentals, availability, beneficial ensemble skills, pacing, design and appearance, director familiarity, teacher recommendations throughout the district or county, appropriate for age level, cross curricular, and ease of use. Method books are listed based on popularity.

Table 1

Method Books

Method Books	#
Essential Elements Series – Tim Lautzenheiser, John Higgins, Charles Menghini, Paul Lavender, Tom Rhoades & Don Bierschenk	31
Foundations for Superior Performances – Pichard Williams and Jeff King	22
Tradition of Excellence: Technique and Musicianship – Bruce Pearson and Ryan Nowlin	15
Sound of Innovations: Ensemble Development Series – Peter Boonshaft and Chris Bernotas	15

Habits of a Successful Middle School Musician – Scott Rush, Jeff Scott, Emily Wilkinson, Rich Moon, and Kevin Boyle	12
Standard of Excellence – Bruce Pearson	8
The Breathing Gym (Exercises to Improve Breath Control and Air Flow) – Sam Pilafian and Patrick Sheridan	5
Accent of Achievement – John O'Reilly and Mark Williams	4
Measures of Success – Deborah Sheldon, Brian Balmages, Timothy Loest, Robert Sheldon, and David Collier	4
Flow Studies – Cichowicz	4
Warmups and Beyond – Timothy Loest and Kevin Lepper	3
Superior Band in 16 Weeks – Quincy Hilliard	3
Making Music Matter – Frank Ticheli and Gregory B. Rudgers	2
101 Rhythmic Rest Patterns – Grover C. Yaus	2
Exercises for Ensemble Drill – Raymond Fussell	2
Great Beginnings – Warm Ups for Second-Year Bands – Steve Graves	2
Notes, Drills, and Tunes – Steve Graves	2
Winning Rhythm – Ayola	1
Bach and Before for Band – David Newell	1
14 Weeks to a Better Band, Junior High – Roger Maxwell	1
Scale and Rhythm Chunks – Richard Canter	1
Symphonic Warm-ups for Band (A Contemporary Approach to the Development of Tone, Technique, and Style) – Claude T. Smith	1
Matthew Provino Method Books – Matthew Provino	1
Count Me In – Billy Byers	1
Tuned In – Brian Balmages and Robert Herrings	1
Treasury of Scales – Leonard B. Smith	1

Print Outs and Hand Outs Used for Warm-Ups

The participants listed which print outs and handouts they use as warm-ups. The majority of these resources were miscellaneous; gathered from various locations or created by the teacher. The additional resources are listed below.

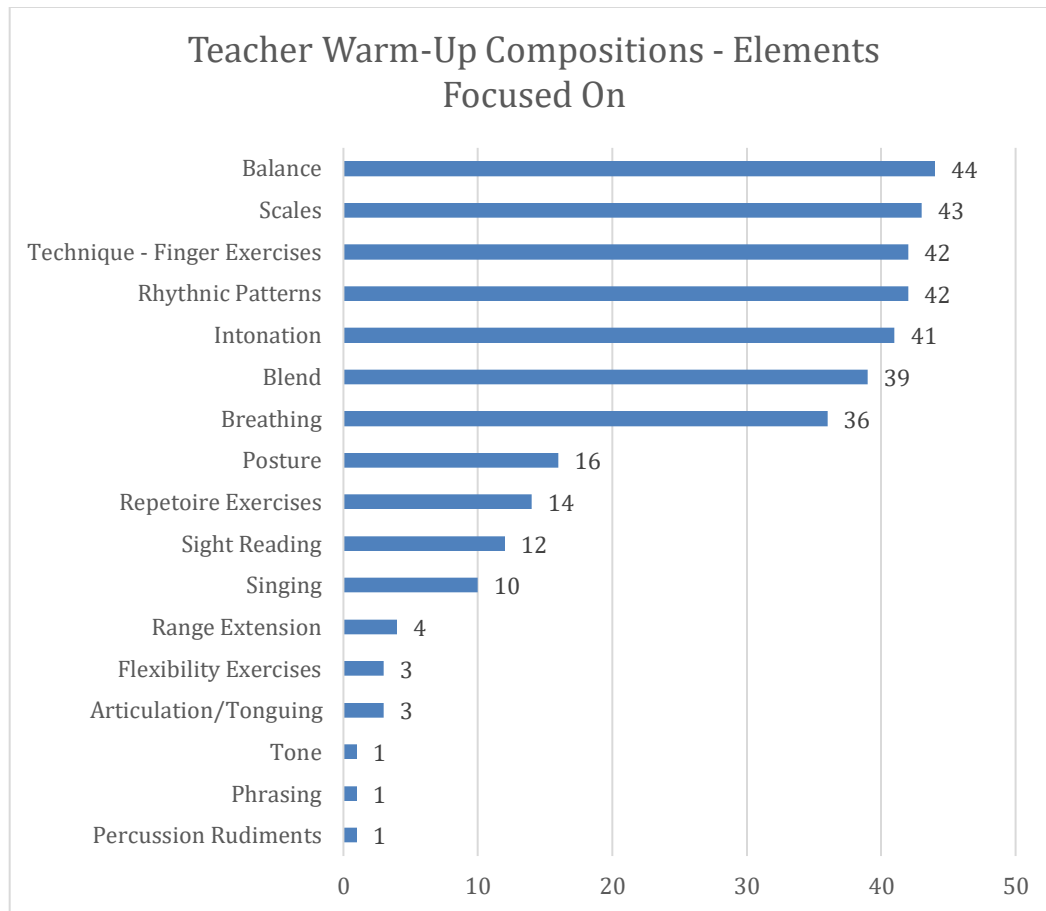
Table 2

Print Outs and Hand Outs

Print Outs & Hand Outs	#
Miscellaneous	54
Remington Warm-Up Series	13
John McAllister Music – https://www.johnmcallisttermusic.com/	11
Justin Dickson Warm-Ups – https://www.justindickson.com/	3
Basic Band Warm-Ups, Feldstein and O'Reilly	2
Five Minutes A Day – Andy Clark	2
Lip Benders Series – Ray Cramer	2
Major Tetrachords for Band – Christopher Burnett	2
Teaching Rhythms Logically – Darcy Vogt Williams – https://teachingrhythmlogically.com/	2
State Scale Sheets	2
36 Chorales for Band – Aaron Cole	2
Big Rapids Middle School Bands Circle of Fourths – Allman Avon Todd IV – ABC – bandworld.org	2
Interactive Sight Reading – Sightreadingfactory.com	2
Young Performance Warm-Ups for Band – Andrew Balent	1
Ed Kiefer Full Band Fundamentals	1
An American Band College Project – Warm-Up Sets	1
Concert Warm-Ups and Chorales, John Edmondson	1
Tunes With A Twist – Band Directors Talk Shop	1
Warm-Up Fundamentals for Concert Band, Gausline and Balmages	1
Teoria Tutorials – Ear Training Exercises – https://www.teoria.com/en/tutorials/	1
Thomas Singletary Warm-Ups	1
Wind Technique Books – Todd Zimbleman	1
Developing Band Warm-Ups – Robert W. Smith	1
Beginning Band Warm-Ups – Robert W. Smith	1
Time, Tone, Tune, Technique – Robert W. Smith	1
The Creative Director Series – Edward Lisk	1
Function Chorales – Stephen Melillo	1
Chorale Warm-Ups for Young Bands – Feldstein and O'Reilly	1
Tuned In (A Comprehensive Approach to Band Intonation) – Balmages and Herrings	1
Great Warm-Ups for Young Bands – Bruce Pearson	1
Twelve Chorales for the Developing Band – Quincy Hilliard	1

Warm-Up Teacher's Composed

From the group of respondents, 66 composed their own warm-ups, which focus on the following musical elements.

Figure 9***Teacher Warm-Up Compositions – Elements Focused On******Modeling/Imitation/Rote Exercises Used for Warm-Ups***

The participants listed which method of modeling, imitation, or rote exercises they created and used as warm-ups in their ensemble. These methods are listed based on popularity.

Table 3***Modeling/Imitation/Rote Warm-Ups***

Modeling/Imitation/Rote Warm-Ups	#
Call & Response Exercises	27
Full Scale Exercises	27
Rhythm Exercises	20
Long Tone Exercises	15
Articulation Exercises	12
Intonation/Tone/Tuning Exercises	10
Aural Skills/Listening Exercises	9
Lip Slur Exercises	7
Chorale Exercises	7
Interval/Arpeggio Exercises	4
Mouthpiece Exercises	4
Melodic Phrase Exercises	3
5 Note Scale Exercises	3
Breathing Exercises	3
Singing Exercises	3
Dynamic Exercises	2
Sight Reading Exercises	2
Improvisation Exercises	2
Solfege Exercises	2
Chord Exercises	2
Circle of 4ths Exercises	1
Blend/Balance Exercises	1
Stretching Exercises	1
Cadences Exercises	1
Excerpts from Famous Works	1
Circle of 5th Exercises	1
Flexibility/Range Exercises	1
Tempo Exercises	1

Chapter 4: Conclusions and Reflections

Conclusions

The goal of this project was (a) determine the amount of time band directors dedicate to warm-up strategies during their middle school band rehearsals and (b) compile a comprehensive list of band warm-up strategies and methods that directors find most productive, consistent, and useful in their band rehearsals. The goal was accomplished through a survey of middle school band directors. The results of this thesis have great recommendations for the future of my band program and planning out each rehearsal thoroughly for the entire school year.

The process of completing this project provided several conclusions. Each of these conclusions are listed below and later explained in detail.

1. Of the teachers surveyed, the majority of them incorporate a certain portion of their rehearsals to warm-ups.
2. Of the participants that incorporate physical, mental, and emotional warm-ups into their rehearsals, they all agreed it was important to focus on specific musical skills and elements.
3. Middle school band directors like to use different types of resources when selecting their warm-ups for their students and ensembles.

Conclusion 1

When I chose this topic, I was interested to find out how much time was dedicated to warm-ups during a typical band rehearsal. Many directors deal with difficult schedules that conflict with rehearsals. Now and then, rehearsals are cancelled due to other activities or situations that arise throughout the school day. Some directors do not see their students in a large group setting until right before the concert. I was surprised to discover that out of 125 participants, 123 dedicate a

certain amount of time to warm-ups. This also has been a very encouraging reason to continue doing the research. Many directors reached out in regards to this topic and were interested in viewing the results once everything was gathered. Of the scheduled rehearsal time, the following percentages are dedicated to warm-ups:

- 55 participants use 15-30%
- 51 participants use 1-15%
- 17 participants use 30-45%.

Throughout my research, I gathered opinions from professional conductors and published middle school and high school directors and have assembled a list of their recommendations for the amount of time to be used for the warm-up period during each rehearsal: 10-15%, 20%, or one third. In conclusion, I recommend that middle school band directors should spend about 15-30% of their scheduled rehearsal time to focusing on warm-ups.

Conclusion 2

During the warm-up process, band directors focus on physical, mental, and performance-based warm-ups. According to the survey, the majority of these directors implement all three methods into their warm-ups. The most popular was the use of performance-based exercises which was chosen by 96.7% of the participants. For physical warm-up exercises, which focus on stretching, breathing, and posture, 60.2% of participants include these exercises. Finally, 39.8% of participants include mental exercises. A question I would like to further research would be how much time they spend on each method during their warm-up routine.

Within the physical, mental, and performance-based methods, directors and students focus on specific musical elements. Survey participants were asked to choose three musical

elements from a list that they felt were most important to review during daily warm-up/technical exercises. The top three elements include:

1. Intonation – 71.5%
2. Scales – 69.9%
3. Balance, Rhythmic Patterns, or Technique – finger exercises – Average of 54%

All musical elements are equally important, but because there are so many elements, it is recommended that the director incorporate only a few into each rehearsal.

Conclusion 3

Throughout this section of the survey, band directors provided specific information for which methods work well within their program and which elements they find most important to review. Because of this, I wanted to generate a list of resources to serve as a starting point of recommended warm-up methods that have worked within middle school band programs. Directors will then be able to use these findings to customize their warm-up strategies, focusing on specific musical elements selected based on the needs of their students' instrumental and ensemble skills. I plan to use these findings as a way to prepare my students physically, mentally, and emotionally for each rehearsal.

Participants of the survey could select from the following resources: method books – 37.4%, print outs/handouts – 26.8%, warm-ups composed by the director – 25.2%, and imitation/rote/modeling exercises – 10.6%.

The participants listed which method books they prefer to use during the warm-up portion of their rehearsals. The method books listed by the participants have been chosen based on these qualifying factors: basic music fundamentals, availability, beneficial ensemble skills, pacing, design and appearance, director familiarity, teacher recommendations throughout the

district or county, appropriate for age level, cross curricular, and ease of use. Method books are listed based on popularity. The top five methods books are *Essential Elements Series*, *Foundations of Superior Performances*, *Tradition of Excellence: Technique and Musicianship*, *Sounds of Innovations: Ensemble Development Series*, and *Habits of a Successful Middle School Musician*.

The participants listed which print out and handouts they prefer to use during the warm-up portion of their rehearsals. The majority of these resources were miscellaneous; gathered from various locations or created by the teacher. In addition to the miscellaneous resources, the top five print out and handouts are *Remington Warm-Up Series*, *John McAllister Warm-Ups*, *Justin Dickson Warm-Ups*, *Basic Band Warm-Ups*, and *Five Minutes A Day*.

From the group of respondents, 66 compose their own warm-ups focusing on specific musical elements. The top five elements are balance, scales, technique – finger exercises, rhythmic patterns, and intonation.

The participants listed which exercises they created for modeling, imitation, or rote to be used as warm-ups in their ensemble. The top five exercises are call and response, full scale, rhythm, long tone, and articulation.

In conclusion, each of the methods are important to include in your everyday warm-up routine. With the available information provided within this thesis, directors can now select and locate the resources they want to use for their program. Again, it comes back to planning ahead and setting goals for what you want to accomplish during each band rehearsal. Each routine should correlate with the skills of the students and ensembles, and with the literature that is being rehearsed during each rehearsal.

Reflections

When choosing a topic for my thesis, I knew I wanted to pick something that would benefit my instrumental program. I also knew others would be interested in learning more on this topic. As I mentioned before, directors were personally reaching out after responding to the survey because they were interested in finding out the results. I am excited to share these findings with my fellow colleagues as well as integrate them into my own instrumental program.

The results of this survey prove useful in assisting or planning out band rehearsals throughout the school year. There are so many resources that are available for middle school band directors. The problem is finding what works for your students and ensembles. After collecting data and opinions from other middle school band directors, I am confident that I have built a strong starter list for directors to implement. As an instrumental teacher who has experience teaching at all levels in the public school, I truly believe this information can be used effectively in everyone's program; elementary through high school, collegiate, and professional levels. Each of these recommended methods exercise multiple characteristics of the musician, no matter how much experience they have. Following a routine only makes a musician stronger and more comfortable with themselves, their instrument, and their ensemble performance.

If I were to conduct this survey again or continue to further my research, there would be a few topics I would like to pursue. One topic I would like to further investigate is to find a recommended structure or layout to plan each rehearsal, beginning to end, for the entire school year. The research I have gathered for my thesis recommends planning out your rehearsals long term with an end goal in mind. This allows you to include repetitious exercises in your warm-ups while slowly implementing new concepts throughout the school year. This process would take a

lot of preparation beforehand, but would allow more structured and effective rehearsals throughout the school year.

I would also like to explore methods used by other directors of different levels such as (elementary, high school, collegiate, professional) to see how they compare with the data that was discovered during this research process. I think many of these findings would remain similar, but I also feel that other methods would be more enhanced as the students grow and become more established as musicians.

Finally, I also would like to attend more conferences or clinics such as the PMEA Festival or the Midwest Clinic in Illinois. I found that many of my resources came from clinicians who attended these conferences to share their findings with other directors. Attending these conferences would allow more opportunities for me as a band director to explore and test new methods in my program.

The majority of band directors tend to collaborate with their colleagues for input regarding warm-up rehearsal ideas. It is my hope that the information, resources and opinions provided throughout this project would assist musicians and educators in planning and organizing quality warm-up routines for themselves, their students and ensembles. The process of finding new resources is both exciting and endless and provides an infinite amount of exploration for the future.

Appendices

Appendix A: Survey and Results

A.1 – Survey

Section 1 of 11

Survey of a Teachers' Perspective of Effective Warm-Up Strategies for Middle School Band

Hello, my name is Katelyn Reichard and thank you for taking time out of your day to complete this survey. I am currently working on my Masters Thesis and have created a survey to collect data on effective warm-up strategies you may or may not use in your middle school band rehearsals. Please complete the following survey at your own pace. Again, thank you for your time.

Email address *

Valid email address

This form is collecting email addresses. [Change settings](#)

After section 1 Go to section 2 (Yes, I have taught...ddle school band.)

Section 2 of 11

Yes, I have taught/currently teaching middle school band.

Please complete the following questions. If the questions do not apply to your program, simply respond with N/A or choose the option: Does Not Apply. Thank you.

How many of those years have been dedicated to teaching a middle *

☐ 1-5

☐ 6-10

☐ 10-20

☐ 20-30

☐ 30-40

☐ 40+

What grades make up your middle school band *

- ☐ 4
- ☐ 5
- ☐ 6
- ☐ 7
- ☐ 8
- ☐ 9
- ☐ Other...

How many band ensembles exist in your middle school *

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ Other...

What is your normal band rehearsal schedule during school *

- ☐ Daily
- ☐ Weekly
- ☐ Monthly
- ☐ Does Not Apply
- ☐ Other...

If your band rehearsal does not occur during school hours, when does it occur? (Choose all that apply) *

- ☐ Before School
- ☐ After School
- ☐ In the evening (as an extra-curricular)
- ☐ Does Not Apply
- ☐ Other...

How many minutes makes up your band rehearsal. (Schedule for 8:10-8:45) *

Short answer text

How many minutes are dedicated to actual playing/performing in your band rehearsal? (Please include your warm-up time) *

Short answer text

During band rehearsal, do you dedicate time to warm-ups/technical *

☐ Yes

☐ No

After section 2 Continue to next section

Section 3 of 11

No - I do not incorporate warm-ups!

Please complete the following questions. If the questions do not apply to your program, simply respond with N/A or choose the option: Does Not Apply. Thank you.

If you do not incorporate warm-ups/technical exercises in your band rehearsal, what is the reason why? *

☐ Not enough time to prepare concert repertoire.

☐ I do not see my students enough as a group.

☐ Students do it on their own before rehearsal begins.

☐ Other...

If you would have the time, would you incorporate warm-ups into your *

☐ Yes

☐ No

After section 3 Continue to next section

Section 4 of 11

Yes, I do incorporate warm-ups into my band rehearsals.



Please complete the following questions. If the questions do not apply to your program, simply respond with N/A or choose the option: Does Not Apply. Thank you.

On average, what percentage of your rehearsal time is dedicated to warm-ups? *

- ☐ 0-15%
- ☐ 15-30%
- ☐ 30-45%
- ☐ Does Not Apply

If you begin with warm-ups, what types of warm-ups are arranged into your routine? *
(Select all that apply.)

- ☐ Physical (Stretches, Breathing Exercises, etc.)
- ☐ Mental (Focus)
- ☐ Performance-Based
- ☐ Does Not Apply

What elements do you focus on when selecting warm-ups/technical exercises? *
(Please select your top 3.)

- ☐ Intonation
- ☐ Balance
- ☐ Blend
- ☐ Scales
- ☐ Technique - finger exercises
- ☐ Breathing
- ☐ Posture
- ☐ Singing
- ☐ Sight Reading
- ☐ Repertoire exercises
- ☐ Rhythmic Patterns

What kind of methods do you use as a part of your warm-up/technique exercises? *
(Please select your main resource.)

- ☐ Method Books
- ☐ Print Outs/Hand Outs
- ☐ Imitation/Rote/Modeling
- ☐ Warm-Ups you composed

After section 4 Continue to next section

Section 5 of 11

Method Books

Please complete the following questions. If the questions do not apply to your program, simply respond with N/A or choose the option: Does Not Apply. Once you are entirely finished with the survey, see the last question and click on None - Submit and Exit. Thank you.

What method books are you currently using for warm-ups/technique exercises. *
(Select all that apply)

- ☐ Sound of Innovations: Ensemble Development Series, Peter Boonshaft & Chris Ber...
- ☐ Foundations for Superior Performance, Richard Williams & Jeff King
- ☐ Essential Elements Series, Tim Lautzenheiser, John Higgins, Charles Menghini, Pau...
- ☐ Superior Band in 16 Weeks, Quincy Hilliard
- ☐ Habits of a Successful Middle School Musician, Rich Moon & Scott Rush
- ☐ Tradition of Excellence Technique and Musicianship, Bruce Pearson & Ryan Nowlin
- ☐ Symphonic Warm-Ups for Band (A Contemporary Approach To The Development O...
- ☐ Essential Musicianship for Band (Ensemble Concepts), Eddie Green, John Benzer &...
- ☐ The Artistry of Fundamentals for Band, Frank Erickson
- ☐ Other...

What qualifying factors supported your decision when choosing this/these method book(s)? *

Long answer text

What additional methods do you use as a part of your warm-up/technique exercises? *
(Please select one.)

- ☐ Print Outs/Hand Outs
- ☐ Imitation/Rote/Modeling
- ☐ Warm-Ups you composed
- ☐ None - Submit & Exit

After section 5 Go to section 8 (Thank You!)

Section 6 of 11

Print Outs/Hand Outs



Please complete the following questions. If the questions do not apply to your program, simply respond with N/A or choose the option: Does Not Apply. Once you are entirely finished with the survey, see the last question and click on None - Submit and Exit. Thank you.

What print outs/hand outs do you use for warm-ups/technique exercises. List Warm-ups, Composer/Arranger, or URL. (Ex. John McAllister Music) *

Long answer text

What additional methods do you use as a part of your warm-up/technique exercises? *
(Please select one.)

- ☐ Method Books
- ☐ Imitation/Rote/Modeling
- ☐ Warm-Ups you composed
- ☐ None - Submit & Exit

After section 6 Go to section 8 (Thank You!)

Section 7 of 11

Modeling/Imitation/Rote



Please complete the following questions. If the questions do not apply to your program, simply respond with N/A or choose the option: Does Not Apply. Once you are entirely finished with the survey, see the last question and click on None - Submit and Exit. Thank you.

What exercises do you use for warm-ups/technique exercises. *

Long answer text

What additional methods do you use as a part of your warm-up/technique exercises? *
(Please select one.)

- ☐ Print Outs/Hand Outs
- ☐ Method Books
- ☐ Warm-Ups you composed
- ☐ None - Submit & Exit

After section 7 Go to section 8 (Thank You!) ▼

Section 8 of 11

Thank You!



Thank you for taking my survey to collect data on effective warm-up strategies for a middle school band. I am looking forward to the results. - Katelyn Reichard

After section 8 Submit form ▼

Section 9 of 11

Yes, if I would have the time, I would incorporate warm-ups into your rehearsal?



Please complete the following questions. If the questions do not apply to your program, simply respond with N/A or choose the option: Does Not Apply. Thank you.

Why would you incorporate warm-ups into your band rehearsal?

Long answer text

Section 10 of 11

No, if I would have the time, I would not incorporate warm-ups into your band rehearsal?

Please complete the following questions. If the questions do not apply to your program, simply respond with N/A or choose the option: Does Not Apply. Thank you.

Why would you not incorporate warm-ups into your band rehearsal?

Long answer text

After section 10 Go to section 8 (Thank You!)

Section 11 of 11

Warm-Ups you composed for your band rehearsals.

Please complete the following questions. If the questions do not apply to your program, simply respond with N/A or choose the option: Does Not Apply. Once you are entirely finished with the survey, see the last question and click on None - Submit and Exit. Thank you.

Of the warm-ups you composed, what elements do you focus on? (Click All That Apply) *

- ☐ Intonation
- ☐ Balance
- ☐ Blend
- ☐ Scales
- ☐ Technique - finger exercises
- ☐ Breathing
- ☐ Posture
- ☐ Singing
- ☐ Sight Reading
- ☐ Repertoire exercises
- ☐ Rhythmic Patterns
- ☐ Other...

What additional methods do you use as a part of your warm-up/technique exercises? *

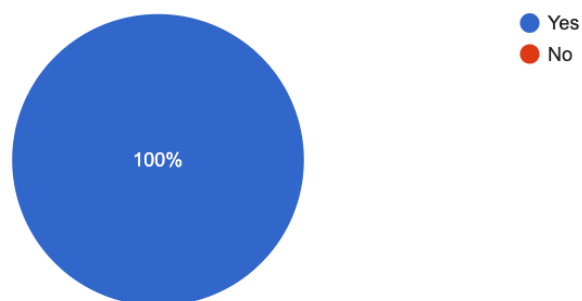
(Please select one.)

- ☐ Print Outs/Hand Outs
- ☐ Method Books
- ☐ Imitation/Rote/Modeling
- ☐ None - Submit & Exit

A.2 – Results

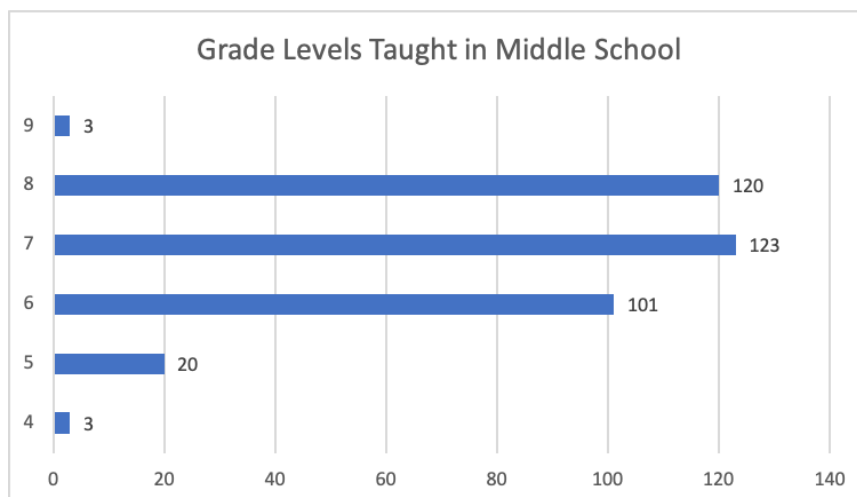
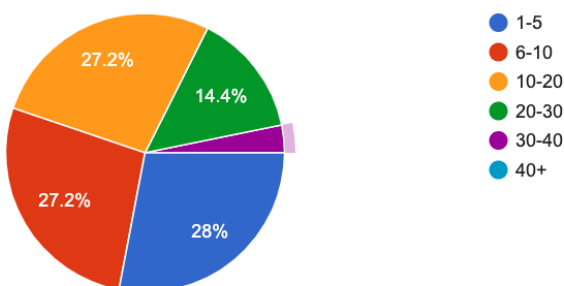
Have you taught or are currently teaching middle school band?

125 responses



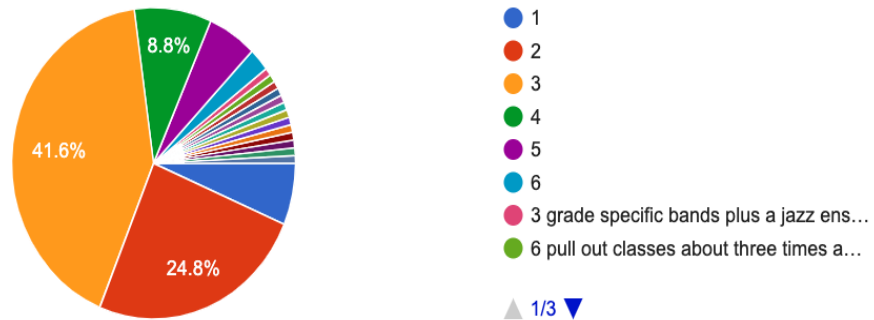
How many of those years have been dedicated to teaching a middle school band?

125 responses



How many band ensembles exist in your middle school program?

125 responses



- 1 Ensemble – 8
- 2 Ensembles – 31
- 3 Ensembles – 55
- 4 Ensembles – 12
- 5 Ensembles – 11
- 6 Ensembles – 3
- 7 Ensembles – 3
- Other responses included:
 - Beginners meet in the instrument classes and are combined for concert – 1
 - Six pull out sectionals about three times a month – 1
 - Homogeneous classes only, but still have full band performances – 1

What is your normal band rehearsal schedule during school hours?

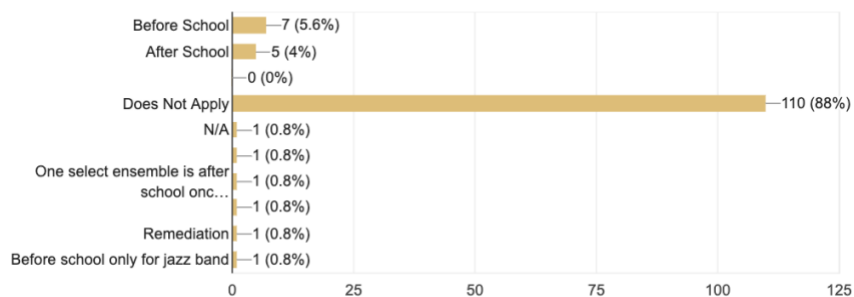
125 responses



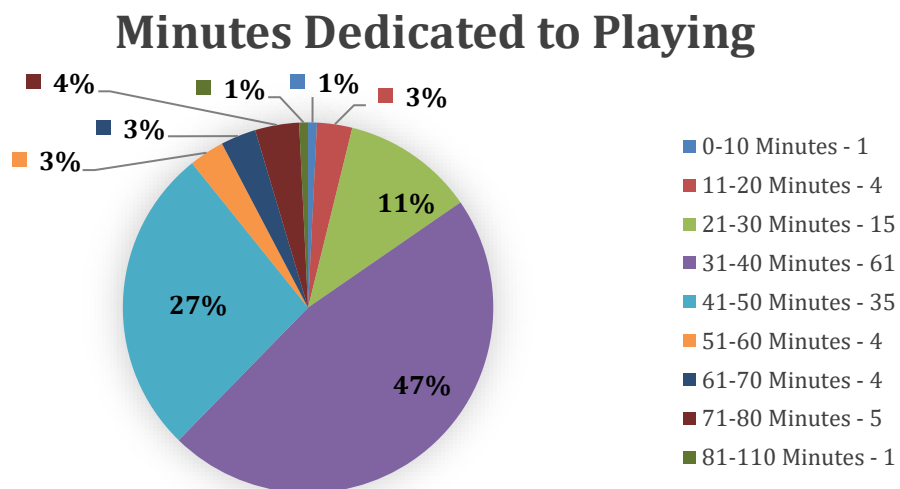
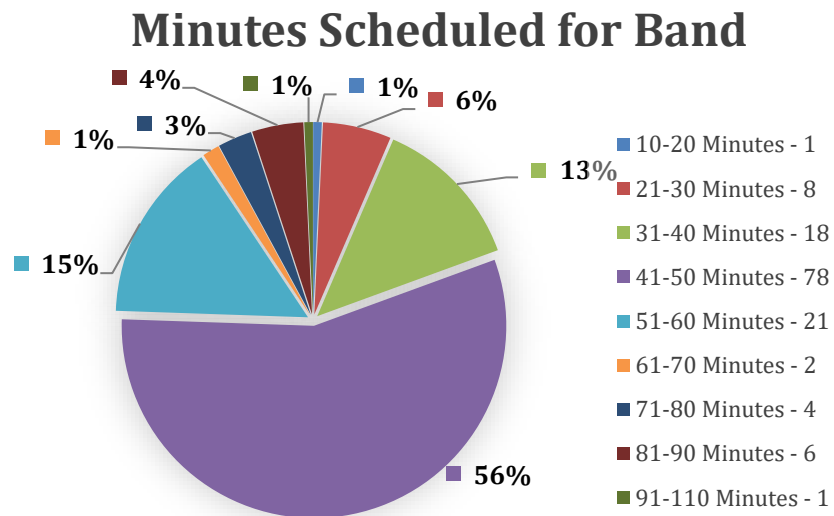
- Daily - 89
- Every Other Day – 13
- Weekly/Rotating Schedules:
 - o One day a week – 1
 - o Two days a week – 2
 - o Three/Four days a week – 1
 - o Every eight days (three groups) – 1
 - o Three times per six-day cycle – 1
 - o Once/Twice per six-day cycle – 2

If your band rehearsal does not occur during school hours, when does it occur? (Choose all that apply)

125 responses

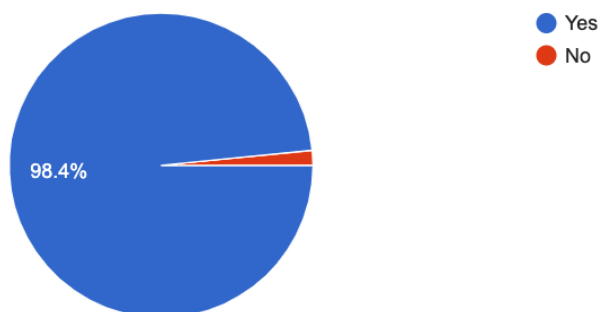


- After School – 5
- Before School – 6
- Before and After School – 1
- Remediation – 1



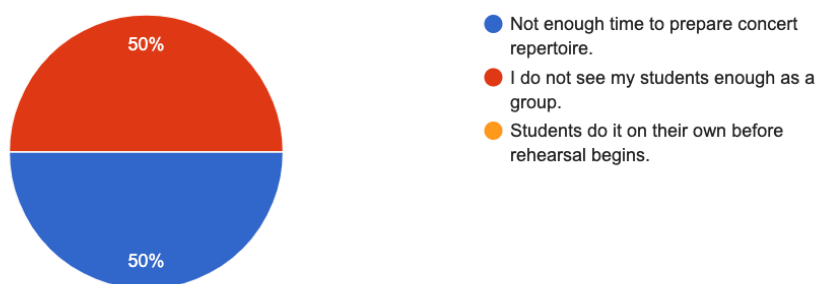
During band rehearsal, do you dedicate time to warm-ups/technical exercises?

125 responses



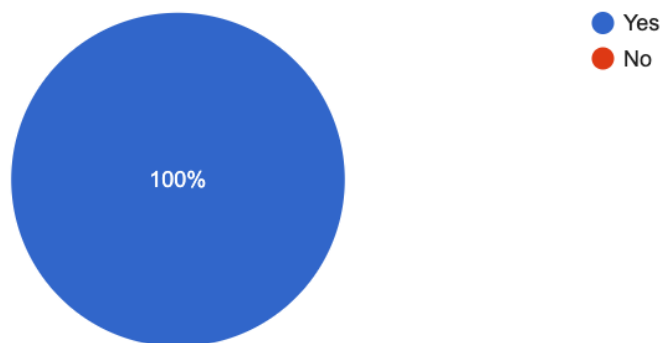
If you do not incorporate warm-ups/technical exercises in your band rehearsal, what is the reason why?

2 responses



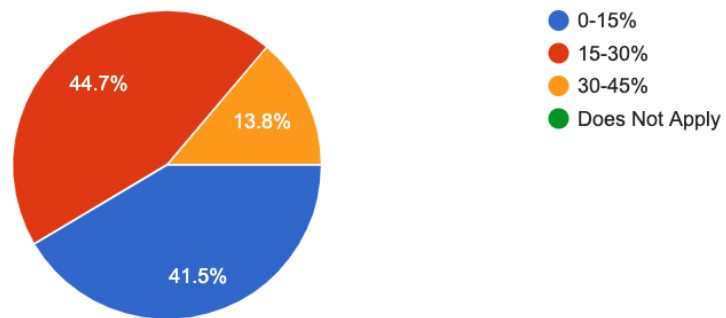
If you would have the time, would you incorporate warm-ups into your rehearsal?

2 responses



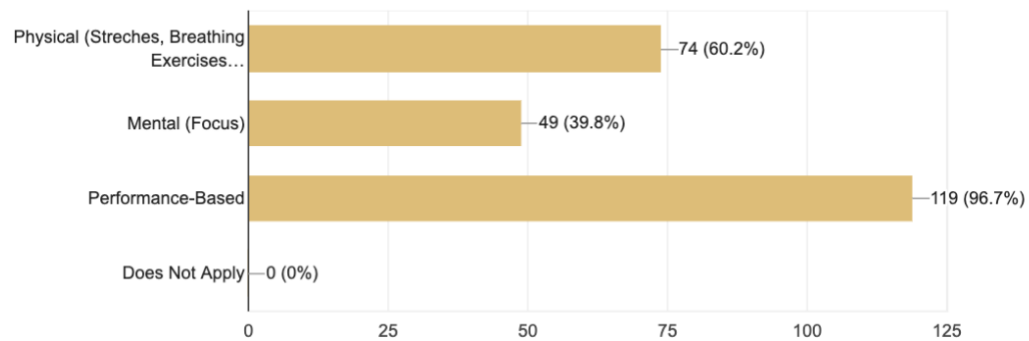
On average, what percentage of your rehearsal time is dedicated to warm-ups?

123 responses



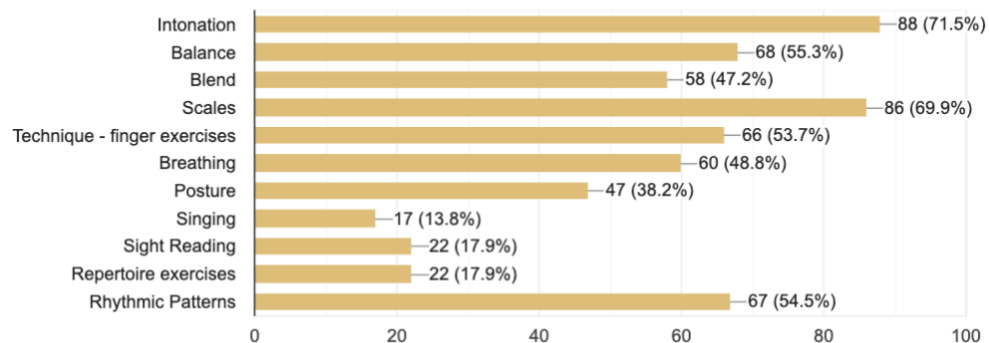
If you begin with warm-ups, what types of warm-ups are arranged into your routine? (Select all that apply.)

123 responses



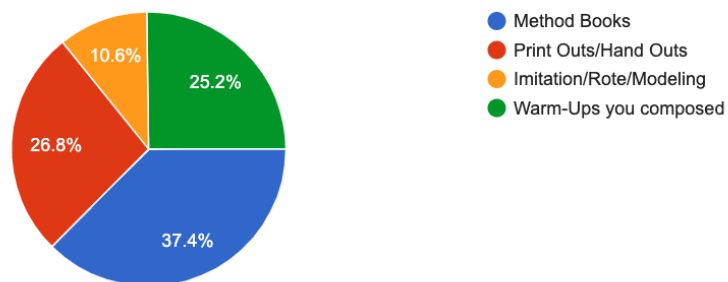
What elements do you focus on when selecting warm-ups/technical exercises? (Please select your top 3.)

123 responses



What kind of methods do you use as a part of your warm-up/technique exercises? (Please select your main resource.)

123 responses

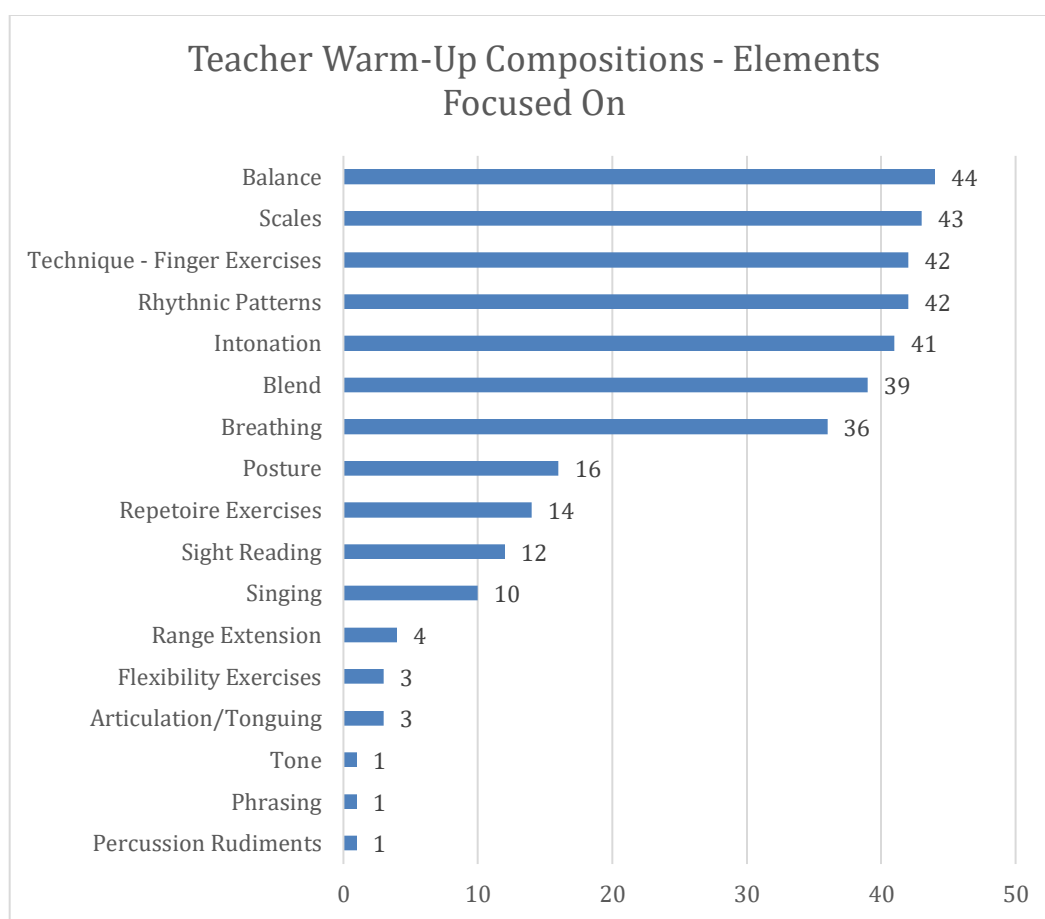


Method Books	#
Essential Elements Series – Tim Lautzenheiser, John Higgins, Charles Menghini, Paul Lavender, Tom Rhoades & Don Bierschenk	31
Foundations for Superior Performances – Pichard Williams and Jeff King	22
Tradition of Excellence: Technique and Musicianship – Bruce Pearson and Ryan Nowlin	15
Sound of Innovations: Ensemble Development Series – Peter Boonshaft and Chris Bernotas	15
Habits of a Successful Middle School Musician – Scott Rush, Jeff Scott, Emily Wilkinson, Rich Moon, and Kevin Boyle	12
Standard of Excellence – Bruce Pearson	8
The Breathing Gym (Exercises to Improve Breath Control and Air Flow) – Sam Pilafian and Patrick Sheridan	5
Accent of Achievement – John O'Reilly and Mark Williams	4
Measures of Success – Deborah Sheldon, Brian Balmages, Timothy Loest, Robert Sheldon, and David Collier	4
Flow Studies – Cichowicz	4
Warmups and Beyond – Timothy Loest and Kevin Lepper	3
Superior Band in 16 Weeks – Quincy Hilliard	3
Making Music Matter – Frank Ticheli and Gregory B. Rudgers	2
101 Rhythmic Rest Patterns – Grover C. Yaus	2
Exercises for Ensemble Drill – Raymond Fussell	2
Great Beginnings – Warm Ups for Second-Year Bands – Steve Graves	2
Notes, Drills, and Tunes – Steve Graves	2
Winning Rhythm – Ayola	1

Bach and Before for Band – David Newell	1
14 Weeks to a Better Band, Junior High – Roger Maxwell	1
Scale and Rhythm Chunks – Richard Canter	1
Symphonic Warm-ups for Band (A Contemporary Approach to the Development of Tone, Technique, and Style) – Claude T. Smith	1
Matthew Provino Method Books – Matthew Provino	1
Count Me In – Billy Byers	1
Tuned In – Brian Balmages and Robert Herrings	1
Treasury of Scales – Leonard B. Smith	1

Print Outs & Hand Outs	#
Miscellaneous	54
Remington Warm-Up Series	13
John McAllister Music – https://www.johnmcallisttermusic.com/	11
Justin Dickson Warm-Ups – https://www.justindickson.com/	3
Basic Band Warm-Ups, Feldstein and O'Reilly	2
Five Minutes A Day – Andy Clark	2
Lip Benders Series – Ray Cramer	2
Major Tetrachords for Band – Christopher Burnett	2
Teaching Rhythms Logically – Darcy Vogt Williams – https://teachingrhythmlogically.com/	2
State Scale Sheets	2
36 Chorales for Band – Aaron Cole	2
Big Rapids Middle School Bands Circle of Fourths – Allman Avon Todd IV – ABC – bandworld.org	2
Interactive Sight Reading – Sightreadingfactory.com	2
Young Performance Warm-Ups for Band – Andrew Balent	1
Ed Kiefer Full Band Fundamentals	1
An American Band College Project – Warm-Up Sets	1
Concert Warm-Ups and Chorales, John Edmondson	1
Tunes With A Twist – Band Directors Talk Shop	1
Warm-Up Fundamentals for Concert Band, Gausline and Balmages	1
Teoria Tutorials – Ear Training Exercises – https://www.teoria.com/en/tutorials/	1
Thomas Singletary Warm-Ups	1
Wind Technique Books – Todd Zimbleman	1
Developing Band Warm-Ups – Robert W. Smith	1

Beginning Band Warm-Ups – Robert W. Smith	1
Time, Tone, Tune, Technique – Robert W. Smith	1
The Creative Director Series – Edward Lisk	1
Function Chorales – Stephen Melillo	1
Chorale Warm-Ups for Young Bands – Feldstein and O'Reilly	1
Tuned In (A Comprehensive Approach to Band Intonation) – Balmages and Herrings	1
Great Warm-Ups for Young Bands – Bruce Pearson	1
Twelve Chorales for the Developing Band – Quincy Hilliard	1



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Breathing Exercises	3
Singing Exercises	3
Dynamic Exercises	2
Sight Reading Exercises	2
Improvisation Exercises	2
Solfege Exercises	2
Chord Exercises	2
Circle of 4ths Exercises	1
Blend/Balance Exercises	1
Stretching Exercises	1
Cadences Exercises	1
Excerpts from Famous Works	1
Circle of 5th Exercises	1
Flexibility/Range Exercises	1
Tempo Exercises	1

Appendix B: Warm-Up Strategies

B.1 - Richard C. Crain: Reinforcing Fundamentals

EMPHASIZING CORRECT POSTURE

Correct posture should result in the body being in the position that can allow for air to most easily be brought in (inhale) and air sent out (exhale).

1. Sit in a position with the feet generally aligned with the shoulders in order that standing can be achieved with no extra motion or effort.
2. The body should be soft. Arms are free – elbows should not touch the body.
3. Push the backbone against the navel. No restrictions.
4. Place the head in its natural position so that the ceiling and the floor can be seen without having to move the head. Only the eyes move.
5. The eyes should be kept on the “target.”
6. Make sure the music stand is at the proper height to promote good posture and an optimum line of sight to the conductor.

BREATHING

1. Breathe through the mouth only.
2. Keep the body “soft” with good posture so that the body is balanced as if walking. The rib cage is lifted.
3. The students should think of “breathing in all the way down to their toes” or “to the bottom of the chair.”
4. There should be no shoulder movement. Shoulder movement indicates that students are not breathing down to the diaphragm.
5. At first, students should breathe in (inhale) for two counts.
6. Breathe silently. If there is audible noise during this exercise there could be an obstruction. If present during breathing it could also be present during the playing of the instrument.
7. Do not hold air in! Air comes in and goes out smoothly. The students should think “cold air in” and “warm air out.”
8. Aim the air at a chosen target. Using the hand to visually follow the air in and provide a target for the air being exhaled is a useful practice. This exercise can also be practiced with the students directing the airstreams toward the palm of their hand so they can feel exactly when to start and stop the air.
9. For another exercise, ask the students to place the mouthpiece in such a manner that air can be blown through the instrument with no tone being played. The intensity of the airstreams can be thus be heard and measured.

“STRAIGHT-LINE SOUND”

Unless students can produce a sound that holds still and steady, it will be impossible to tune, work on characteristic ensemble sonority, or shape phrases.

1. The student should understand that he/she makes the sound, not the instrument. The instrument is an amplifier.
2. The student should keep the air stream steady, smooth and constant.

3. The students can imagine that the sound is actually coming out of their eyes while focused on a designated target. The sound is traveling to the designated target as if it were a laser beam.
4. Often the designated target can be the director. This practice can improve the focus of the band not only tonally, but mentally as well.
5. Encourage the students to “hold you up” with their sound.
6. The goal is to make every note sound like concert

CONCERT F RELAY (F AROUND THE ROOM)

This drill is a matching exercise that can be rehearsed section by section, or individually, in order to teach the students how to enter and exit different textures and styles within the musical selection.

1. This drill can be started in one of three ways:
 - a. At the bottom of the harmonic series (tuba to flute followed by a percussion roll or scale).
 - b. With a section that demonstrates the style best and then goes back to the bottom of the harmonic series.
 - c. The top of the harmonic series down to the lowest.
 - d. With sections or with individuals.
2. The drill should always end with the full ensemble playing a concert F.
3. Every student should understand that when they enter this exercise they should try to “fit in” to the sound that is already being performed, either by section or individually, and not interrupt the sound, texture or style.
4. Every section or individual needs to feel that the air at the end of their note fuels the start of the next note. This exercise can also be performed by building the unison note section by section and/or individual by individual from tuba through the flute, and can be performed in reverse order.

ARTICULATION STUDIES

Four fundamental styles of articulation are:

1. Legato – notes touch with a soft start, the air never stops.
2. Tenuto- notes touch with a definite start, the air never stops.
3. Lifted – notes have a definite start, the air and energy should be short and compact to allow for greater space between the notes.
4. Staccato - Notes have a definite start, the air and energy should be short and compact to allow for greater space between the notes. Notes should be thought of as being light, not heavy and ponderous.

Air:

1. Air and energy must remain constant, steady and smooth.
2. The air is interrupted by the tongue but not stopped by the tongue.
3. The shorter the note length, the quicker/sooner the air must get to the end or back of the note.
4. Students should practice blowing air against the palm of the hand for different note lengths and styles. The students should feel a difference in the duration of the air as it hits their hand and for each articulation style.

5. Brass players must always think about getting their air past the mouthpieces.
6. Vibration of the embouchure or reeds should never be stopped, only interrupted.

Embouchures:

1. The face, jaw, throat and other features must remain still when articulating.
2. The corners of the mouth should not move as the tongue is moving.
3. A good habit to observe is for the students to keep their embouchure set one beat after a release.

Articulation:

1. A “dah” or “doo” syllable is preferable.
2. The tongue moves in an up-and-down motion to and from the teeth or reed, never back and forth.
3. The young players must avoid the tendency to move their tongue back and forth as they inhale and exhale.
4. The tongue must move to the exact same place on the teeth or reed with the exact same energy, speed, and strength throughout a given style.
5. The longer the note length, the quicker the tongue must move up and down.
6. When playing from one style to another, it is very important that the first note in a new style be correct and exact. Too often young players will not change styles on the first note of a new articulation.

Releases:

1. All notes end with an open-throat release.
2. Simply stop blowing the air to stop the note. Keep embouchure set.
3. Always exhale on a release. Never inhale on a release.
4. Air should never be stopped by “choking” off the air with the throat.
5. The air should never be stopped with the tongue. No articulated release.
6. The body should always remain soft and in its natural state.

TECHNIQUE BUILDING

All music is scalar or intervallic and styles represented in a musical selection can be reinforced through the following exercises.

Scales:

1. Utilizing scales in the daily drill builds coordination and rhythm technique between the fingers and the tongue.
2. The students should keep their fingers close to the keys at all times. This is especially necessary in order to build speed in their technique.

Arpeggios and Clark-Style Studies:

These exercises can be introduced to the students by explaining that music can be more interesting if some of the notes are left out of the scale.

1. Reinforce the emphasis of the weak notes and make sure that all notes are tonally balanced.

2. Rhythm must be created with the fingers and the tongue or just the fingers if played slurred. (If students are having difficulty in playing slurred passages at a brisk tempo, ask them to go back and articulate these slurred figures until the rhythms “line up.”)
3. The knowledge learned in these exercises can be transferred to the musical selection by teaching the students to understand how to find the stress points in a phrase, the phrase direction and how to balance note to note.

All technique-building exercises can be played against a tonic pedal to help balance weak notes. All exercises can be performed with different rhythms, articulations, and style in order to help reinforce what is present in the musical selection.

B.2 - Bruce Pearson: Crafting a Purposeful Warm-Up

- I. Objective -
- II. Identifying the Purpose
 - A. Developing Individual Skill
 - B. Developing Ensemble Cohesion
 - 1. Balance
 - 2. Blend
 - 3. Rhythmic
 - 4. Dynamic
 - C. Developing Musicianship
 - D. Focusing the ensemble's attention on the rehearsal's objectives.
 - 1. Allow the rehearsal music to be the filter that crafts the warm-up's strategies.
 - 2. Key organization - use those keys for technical focus.
 - 3. Isolate rhythms.
 - 4. Assessment - include elements that are the focus of assessments, which sets priorities for the next rehearsal/warm-up.
- III. Warm-Up
 - A. Embouchure and Stick Control
 - B. Technique (Scales, Thirds, Arpeggios, Rudiments, etc.)
 - C. Mind
 - D. Listening
 - E. Tuning
 - F. Chorale
 - G. Concept and Activity
- IV. Crafting the Strategies
 - A. Developing the Individual Skill
 - 1. Developing Consistent Tonal Energy - Breathing Exercises
 - a) Through the nose to relax the body.
 - b) Through the mouth to play.
 - 2. Creating the Balance and Blend
 - a) Layers - Triangle of Sound
 - b) Dynamics - maintaining the ensemble's tone
 - 3. Embouchure and Stick Control
 - 4. Technique - Maintaining the Sound
 - a) Ex. Slurs and lip slurs, chromatic scales, rudiment patterns.
 - b) Scale studies
 - 5. Warming-Up the Mind - Developing Mental Focus
 - a) "By the Numbers"
 - b) Echo drills (intervals and rhythms)
 - c) Dictation drills
 - B. Developing Ensemble Cohesion
 - 1. "All Together Now"
 - 2. "Follow the Stick" - Developing Eye Contact
 - 3. Developing Listening Skills - Consistency of Tonal Energy

- a) Match and Pass That Note
 - (1) Note lengths and style: staccato, tenuto, marcato
 - (2) Dynamic range: piano, mezzo piano, mezzo forte, forte
 - b) Play a chorale without direction
- 4. Tuning
 - a) Vertical
 - b) Horizontal
 - c) Pitch tendencies - (what notes tend to be sharp or flat or specific instruments.)
 - (1) Using an electronic tuner, check each note on your instrument and mark the pitch tendency of each note on the fingering chart on the inside back cover using a + for sharp and a - for flat.
- C. Developing Musicianship
 - 1. Musical Concepts
 - Other concepts to consider for your warm-up
 - 2. Theory
 - a) Intervals
 - b) Chords
 - 3. History
 - a) Timelines
 - b) Short historical comments
 - c) Composer spotlights
 - d) Written assessments
- D. Focusing the Ensemble's Attention on the Rehearsal's Objective
 - 1. Allow the rehearsal music to be the filter that crafts the warm-up's strategies.
 - 2. Key organization - use those keys for technical focus.
 - 3. Isolate rhythms.
 - 4. Assessment - include elements that are the focus of assessments, which sets priorities for the next rehearsal/warm-up.

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