

# Wind Band Method

version 2.16.16

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*Make the best sound you have ever made!*

♩=66-72

1

Exercise 1 consists of four measures of music in 4/4 time. The first measure contains a half note G2, a half note G2, and a half note G2. The second measure contains a half note G2, a half note G2, and a half note G2. The third measure contains a half note G2, a half note G2, and a half note G2. The fourth measure contains a half note G2, a half note G2, and a half note G2. The notes are written on a bass clef staff with a key signature of one flat (Bb).

2

♩=66-72

Exercise 2 consists of four measures of music in 4/4 time. The first measure contains a half note G2, a half note G2, and a half note G2. The second measure contains a half note G2, a half note G2, and a half note G2. The third measure contains a half note G2, a half note G2, and a half note G2. The fourth measure contains a half note G2, a half note G2, and a half note G2. The notes are written on a bass clef staff with a key signature of one flat (Bb).

3

♩=66-72

Exercise 3 consists of four measures of music in 4/4 time. The first measure contains a half note G2, a half note G2, and a half note G2. The second measure contains a half note G2, a half note G2, and a half note G2. The third measure contains a half note G2, a half note G2, and a half note G2. The fourth measure contains a half note G2, a half note G2, and a half note G2. The notes are written on a bass clef staff with a key signature of one flat (Bb).

♩=100-110

4

Exercise 4 consists of eight measures of music in 4/4 time. The first measure contains a half note G2, a half note G2, and a half note G2. The second measure contains a half note G2, a half note G2, and a half note G2. The third measure contains a half note G2, a half note G2, and a half note G2. The fourth measure contains a half note G2, a half note G2, and a half note G2. The fifth measure contains a half note G2, a half note G2, and a half note G2. The sixth measure contains a half note G2, a half note G2, and a half note G2. The seventh measure contains a half note G2, a half note G2, and a half note G2. The eighth measure contains a half note G2, a half note G2, and a half note G2. The notes are written on a bass clef staff with a key signature of one flat (Bb).

♩=100-110

5

Exercise 5 consists of seven staves of music in bass clef. Each staff begins with a slur over a series of notes, followed by a final note. The notes are: Staff 1: G2, F2, E2, D2, C2, B1, A1, G1; Staff 2: G2, F2, E2, D2, C2, B1, A1, G1; Staff 3: G2, F2, E2, D2, C2, B1, A1, G1; Staff 4: G2, F2, E2, D2, C2, B1, A1, G1; Staff 5: G2, F2, E2, D2, C2, B1, A1, G1; Staff 6: G2, F2, E2, D2, C2, B1, A1, G1; Staff 7: G2, F2, E2, D2, C2, B1, A1, G1. Accidentals (flats) are present on G2, F2, E2, D2, C2, B1, and A1 in the first, third, fifth, and seventh staves.

♩=100-110

6

Exercise 6 consists of seven staves of music in bass clef. Each staff begins with a slur over a series of notes, followed by a final note. The notes are: Staff 1: G2, F2, E2, D2, C2, B1, A1, G1; Staff 2: G2, F2, E2, D2, C2, B1, A1, G1; Staff 3: G2, F2, E2, D2, C2, B1, A1, G1; Staff 4: G2, F2, E2, D2, C2, B1, A1, G1; Staff 5: G2, F2, E2, D2, C2, B1, A1, G1; Staff 6: G2, F2, E2, D2, C2, B1, A1, G1; Staff 7: G2, F2, E2, D2, C2, B1, A1, G1. Accidentals (flats) are present on G2, F2, E2, D2, C2, B1, and A1 in the first, third, fifth, and seventh staves.

7

Measures 7-12 of the musical score. Each staff contains a single melodic line with a long slur over the entire phrase. The notes are: 7: G2, A2, B2, C3, D3, E3, F3, G3; 8: G3, A3, B3, C4, D4, E4, F4, G4; 9: G4, A4, B4, C5, D5, E5, F5, G5; 10: G5, A5, B5, C6, D6, E6, F6, G6; 11: G6, A6, B6, C7, D7, E7, F7, G7; 12: G7, A7, B7, C8, D8, E8, F8, G8.

8 *Woodwinds & basses, play all slurred, legato, staccato or add an articulation scheme.*

$\text{♩} = 100-140+$

Measures 13-22 of the musical score. Each staff contains a rhythmic pattern of eighth notes. The notes are: 13: G2, A2, B2, C3, D3, E3, F3, G3; 14: G3, A3, B3, C4, D4, E4, F4, G4; 15: G4, A4, B4, C5, D5, E5, F5, G5; 16: G5, A5, B5, C6, D6, E6, F6, G6; 17: G6, A6, B6, C7, D7, E7, F7, G7; 18: G7, A7, B7, C8, D8, E8, F8, G8; 19: G8, A8, B8, C9, D9, E9, F9, G9; 20: G9, A9, B9, C10, D10, E10, F10, G10; 21: G10, A10, B10, C11, D11, E11, F11, G11; 22: G11, A11, B11, C12, D12, E12, F12, G12.

Woodwinds & basses, play all slurred, legato, staccato or add an articulation scheme.

9 ♩=100-140+

Exercise 9 consists of six staves of music in bass clef. The first staff begins with a treble clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Accidentals such as sharps, flats, and naturals are used throughout. The piece concludes with a double bar line and a repeat sign.

10 should be played without repeats unless 140+ bpm

Exercise 10 consists of seven staves of music in bass clef. The first staff begins with a treble clef and a key signature of one flat. The music is characterized by long, sweeping slurs that encompass multiple measures. There are several repeat signs (double bar lines with dots) interspersed throughout the piece. The notation includes eighth and sixteenth notes, as well as rests. The piece ends with a double bar line and a repeat sign.

Play all slurred, legato, staccato or add an articulation scheme.

11  $\text{♩} = 84-116$

Exercise 11 consists of seven staves of music in bass clef and 6/8 time. The tempo is marked as quarter note = 84-116. The first staff begins with a key signature of one flat (B-flat). The music features eighth-note patterns with various accidentals (sharps, flats, naturals) and rests. The final measure of the seventh staff is marked with a double bar line and a repeat sign.

12  $\text{♩} = 100-140$

Exercise 12 consists of seven staves of music in bass clef and 4/4 time. The tempo is marked as quarter note = 100-140. The music is characterized by long, sweeping slurs over eighth-note patterns. The key signature changes from one flat to one sharp (F#) in the second staff, and then back to one flat in the third staff. The exercise concludes with a double bar line and a repeat sign at the end of the seventh staff.

13 ♩=100-140

Exercise 13 consists of seven staves of music in bass clef. The first six staves are connected by a long slur, indicating a continuous melodic line. The music features a sequence of eighth and sixteenth notes, with various accidentals (sharps, flats, and naturals) throughout. The tempo is marked as ♩=100-140. The seventh staff concludes the exercise with a final note and a double bar line.

14 ♩=100-140

Exercise 14 consists of seven staves of music in bass clef. The first six staves are connected by a long slur, indicating a continuous melodic line. The music features a sequence of eighth and sixteenth notes, with various accidentals (sharps, flats, and naturals) throughout. The tempo is marked as ♩=100-140. The seventh staff concludes the exercise with a final note and a double bar line.

Play all slurred, legato, staccato or add an articulation scheme.

**15** ♩ = 66-100



Transpose into all keys and various octaves.

**16** Variation 1



Variation 2



Variation 3



Variation 4



Variation 5



Variation 6



**17** ♩=60-as fast as possible

Exercise 17 consists of seven staves of music in bass clef, 5/4 time. The tempo is marked as ♩=60-as fast as possible. The notation is highly rhythmic, featuring eighth and sixteenth notes with various accents and slurs. The first staff begins with a series of eighth notes, followed by sixteenth notes and eighth notes. The subsequent staves continue this complex rhythmic pattern, with some staves featuring slurs and accents. The exercise concludes with a double bar line.

**18**

Exercise 18 consists of four staves of music in bass clef, 5/4 time. The notation is highly rhythmic, featuring eighth and sixteenth notes with various accents and slurs. The first staff begins with a series of eighth notes, followed by sixteenth notes and eighth notes. The subsequent staves continue this complex rhythmic pattern, with some staves featuring slurs and accents. The exercise concludes with a double bar line.



19 ♩=60-as fast as possible

Exercise 19 consists of seven staves of music in bass clef, 2/4 time. The tempo is marked as ♩=60-as fast as possible. The piece begins with a key signature of one flat (B-flat). The first staff contains a series of eighth-note patterns, including a triplet of eighth notes. The second staff continues with similar eighth-note patterns. The third staff features a more complex rhythmic pattern with sixteenth notes. The fourth staff continues with eighth-note patterns. The fifth staff features a series of eighth-note patterns. The sixth staff continues with eighth-note patterns. The seventh staff concludes the exercise with a final cadence.

20

Exercise 20 consists of four staves of music in bass clef, 2/4 time. The key signature is one flat (B-flat). The first staff begins with a key signature change to two flats (B-flat and E-flat). The piece features a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes. The second staff continues with eighth-note patterns. The third staff features a series of eighth-note patterns. The fourth staff concludes the exercise with a final cadence.

**21** ♩=60-as fast as possible


Exercise 21 consists of seven staves of music in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 60, with the instruction "as fast as possible". The first six staves feature a continuous eighth-note pattern that moves up and down the scale. The seventh staff concludes with a final cadence.

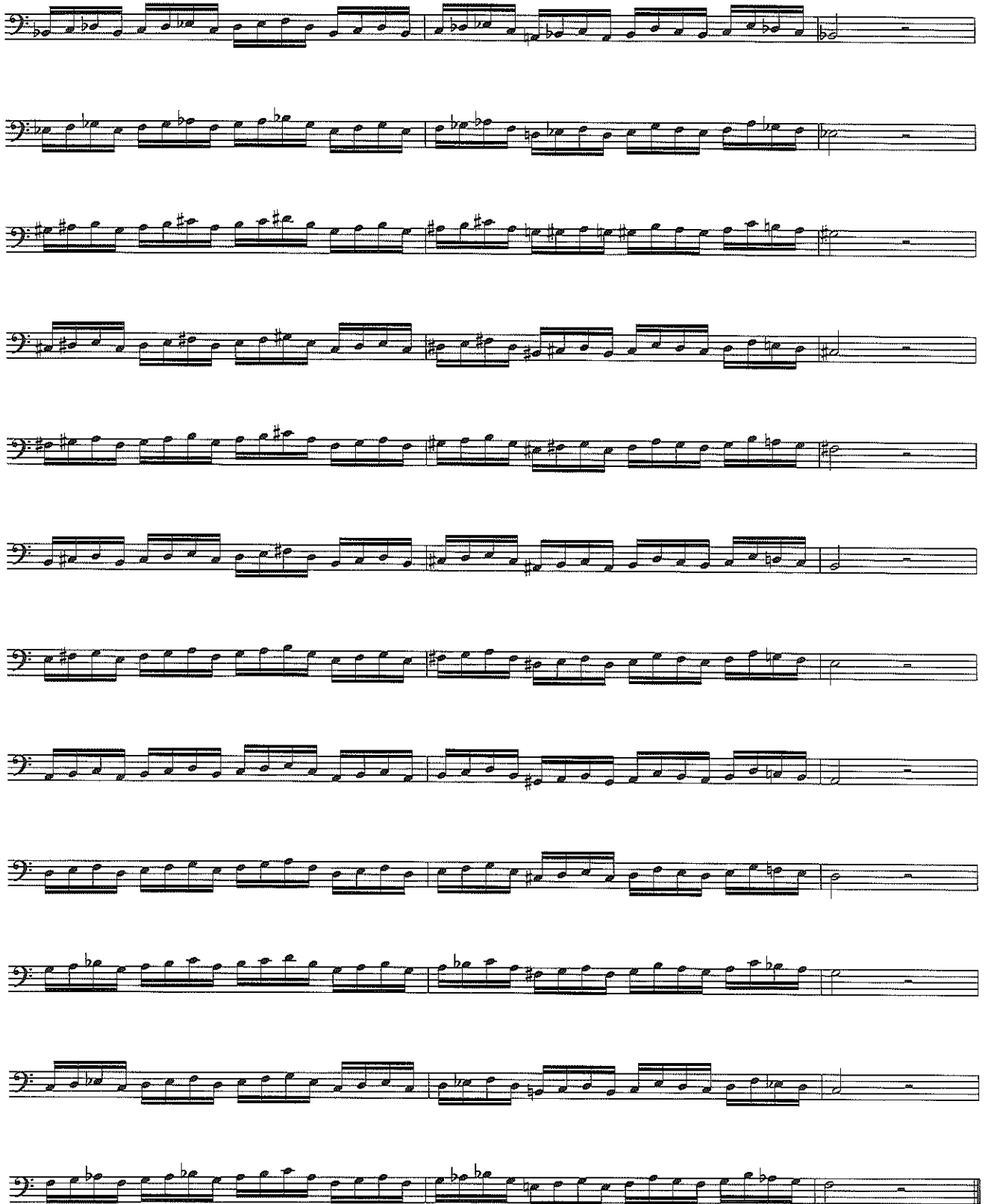
**22**

Exercise 22 consists of four staves of music in bass clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). The first two staves feature a continuous eighth-note pattern that moves up and down the scale. The third and fourth staves feature a continuous quarter-note pattern that moves up and down the scale.

♩=slow to as fast as possible (no mistakes before speeding up)  
**23** Major Scale Pattern

The musical score for exercise 23, titled 'Major Scale Pattern', is written for Double Bass in bass clef and 6/8 time. It consists of 12 staves of music. The first four staves cover the C major scale (C-D-E-F-G-A-B-A-G-F-E-D-C) in both ascending and descending directions. The next four staves cover the F major scale (F-G-A-Bb-C-D-E-D-C-Bb-A-G-F) in both directions. The final four staves cover the Bb major scale (Bb-C-D-E-F-G-A-G-F-E-D-C-Bb) in both directions. The tempo instruction at the top indicates that the quarter note should be played 'slow to as fast as possible (no mistakes before speeding up)'. The piece concludes with a double bar line.

24  =slow to as fast as possible (no mistakes before speeding up)  
Harmonic Minor Scale Pattern



The image displays ten staves of musical notation for the Harmonic Minor Scale Pattern. Each staff represents a different starting position on the double bass. The notation includes various accidentals (sharps, flats, naturals) and slurs to indicate the scale's structure. The patterns are designed to be played from slow to fast.

25

Exercise 25 consists of three staves of music in bass clef. The first staff begins with a key signature of two flats (B-flat and E-flat) and a common time signature. It features a series of eighth notes grouped into pairs, with slurs over each pair. The second and third staves continue this pattern with various chromatic and diatonic intervals, maintaining the eighth-note rhythm and slurred pairs.

26

♩=60-120

Exercise 26 consists of ten staves of music in bass clef. The tempo marking is ♩=60-120. The key signature is two flats (B-flat and E-flat). The exercise is divided into two main sections. The first section, spanning the first five staves, features a steady eighth-note pattern with various chromatic and diatonic intervals. The second section, spanning the remaining five staves, continues the eighth-note pattern but introduces more complex rhythmic and intervallic patterns, including some sixteenth-note runs and chromatic lines. The piece concludes with a double bar line.

♩ = 66-100

27 Major Scales

Bb Major

Musical staff for Bb Major scale in bass clef, showing the ascending and descending scale patterns.

Eb Major

Musical staff for Eb Major scale in bass clef, showing the ascending and descending scale patterns.

Ab Major

Musical staff for Ab Major scale in bass clef, showing the ascending and descending scale patterns.

Db Major

Musical staff for Db Major scale in bass clef, showing the ascending and descending scale patterns.

Gb Major

Musical staff for Gb Major scale in bass clef, showing the ascending and descending scale patterns.

B Major

Musical staff for B Major scale in bass clef, showing the ascending and descending scale patterns.

E Major

Musical staff for E Major scale in bass clef, showing the ascending and descending scale patterns.

A Major

Musical staff for A Major scale in bass clef, showing the ascending and descending scale patterns.

D Major

Musical staff for D Major scale in bass clef, showing the ascending and descending scale patterns.

G Major

Musical staff for G Major scale in bass clef, showing the ascending and descending scale patterns.

C Major

Musical staff for C Major scale in bass clef, showing the ascending and descending scale patterns.

F Major

Musical staff for F Major scale in bass clef, showing the ascending and descending scale patterns.

♩=66-100  
**28** Natural Minor Scales (b3, b6, b7)

The image displays a musical score for Double Bass, consisting of 12 staves of music. Each staff begins with a bass clef and a key signature of one flat (B-flat). The tempo is marked as ♩=66-100. The score is divided into two groups of six staves each. The first group (staves 1-6) contains six ascending and six descending lines of a natural minor scale, with accidentals (flats) explicitly written for the 3rd, 6th, and 7th degrees. The second group (staves 7-12) contains six ascending and six descending lines of a natural minor scale, with accidentals (sharps) explicitly written for the 3rd, 6th, and 7th degrees. The final staff ends with a double bar line.

Double Bass

♩=66-100  
**29** Harmonic Minor Scales (b3, b6)

The image displays 12 musical staves, each representing a different harmonic minor scale. The scales are written in bass clef with a key signature of one flat. The scales are: 1. A harmonic minor (A-B-C-D-E-F-G-A), 2. B harmonic minor (B-C-D-E-F-G-A-B), 3. C harmonic minor (C-D-E-F-G-A-B-C), 4. D harmonic minor (D-E-F-G-A-B-C-D), 5. E harmonic minor (E-F-G-A-B-C-D-E), 6. F harmonic minor (F-G-A-B-C-D-E-F), 7. G harmonic minor (G-A-B-C-D-E-F-G), 8. A harmonic minor (A-B-C-D-E-F-G-A), 9. B harmonic minor (B-C-D-E-F-G-A-B), 10. C harmonic minor (C-D-E-F-G-A-B-C), 11. D harmonic minor (D-E-F-G-A-B-C-D), 12. E harmonic minor (E-F-G-A-B-C-D-E). Each staff contains a single line of music with notes, stems, and accidentals.



### Chromatic Scales

30



31



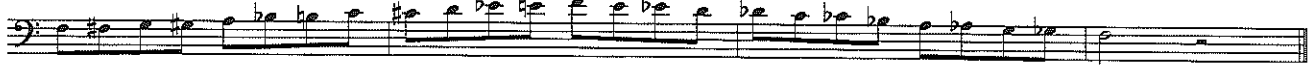
32



33



34



35



36



37



38

♩=66-100

Exercise 38 consists of six staves of music in bass clef. The first staff begins with a key signature of two flats (B-flat and E-flat) and a time signature of 8/8. The music is a continuous eighth-note line with various accidentals (flats and naturals) and rests. The subsequent staves continue this pattern with different rhythmic groupings and accidentals, ending with a final whole note chord.

39

Exercise 39 consists of six staves of music in bass clef. The first staff begins with a key signature of one sharp (F#) and a time signature of 8/8. The music is a continuous eighth-note line with various accidentals (sharps, naturals, and flats) and rests. The subsequent staves continue this pattern with different rhythmic groupings and accidentals, ending with a final whole note chord.

40

The image shows two staves of musical notation for a Double Bass. The top staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The music consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes. The bottom staff begins with a bass clef and the same key signature. It features a similar rhythmic pattern, often playing in octaves with the top staff. The notation includes various note values, rests, and dynamic markings.