



Introduction to *Charm* Warm-Ups

The *Charm* Warm-ups are divided into two parts: Rhythms & Accents and Main Themes. The Warm-Ups are provided as PDFs.

MELODIC WARM-UP

The *Charm* Melodic Warm-Up enables the performers on all instruments in the band to become familiar with the main melodic material in the piece. Octave displacements are included in some parts to keep the range reasonable for that instrument. The warm-up allows the entire band to rehearse the main melodies to lend support and reinforcement to the performers whose parts actually include those themes.

Optional percussion parts are included and may be used to maintain the 2+2+3 subdivided pulse for the wind players. Percussion I part may be performed on snare drum, tom-toms, and triangle. Percussion II parts may be performed on bass drum, claves, woodblock, and tambourine.

The trumpet part is doubled in octaves at letter A in the warm-up. All trumpets may practice the lower octave until the melody can be performed with confidence and accuracy. Then the first trumpets may add the upper octave which they are required to play in the piece. The same strategy may be used for the clarinet part at letter E in the warm-up.

For each section of the warm-up, especially letter E, the speed may need to be reduced until the performers achieve technical mastery, and then the tempo gradually may be increased.

RHYTHM WARM-UP

This warm-up highlights rhythms from *Charm*. Students may clap the rhythms, perform them on a concert pitch, or do both. Each measure should be repeated as many times as needed for students to become comfortable, confident, and accurate performing the rhythm. When performing on a concert pitch, care must be taken to accurately perform the articulation markings.

The first measure (A) highlights the subdivision of each measure into 2+2+3. It may be helpful to have that rhythm continue to be performed by a percussion instrument to maintain that feel while the rest of the band rehearses the other rhythmic patterns.

Measures I and J highlight the clapping rhythms that begin in measure 71 in *Charm*. Once each rhythm is mastered, divide the band in half and assign each group to clap one of the two rhythms. Both groups should perform their assigned rhythms simultaneously. Then have each group switch rhythms.