

THE UNITED STATES ARMY OLD GUARD FIFE AND DRUM CORPS



FIFE BOOK 3

www.fifeanddrum.army.mil

WARM-UP EXERCISES

Tone/Intonation:

Tone and Intonation work together.

Begin your daily practice with this exercise adapted from John Benoit's "Core Technique and Exercises"

Always strive to have a clear tone without pulling back the corners of the mouth.

Become aware of the aperture (hole made between the lips) as a tool to adjust the clarity of the sound.

Pay close attention to maintaining the same pitches for each note, even with neighbors in-between.

Hear the notes in your head before you play.

For extra practice, sing through the exercise before you play.

D Major; transpose to all keys

Fife

$\text{♩} = 80$

9

17

25

Intonation:

Practice this exercises adapted from Marcel Moyse's "The Art of Technique"

Strive to maintain a centered tone and consistent pitch through the dynamic changes.

Crescendo and Decrescendo evenly.

Push yourself to extend your dynamic range on both ends. Work for a softer pp and a louder ff.

Hear the third note in your head before you play, to correct a reaching tendency.

Utilize the aperture to achieve dynamic contrast without pitch changes:

Decrease circumference size during decrescendo, increase during crescendo - like a stretching rubber band)

Fife

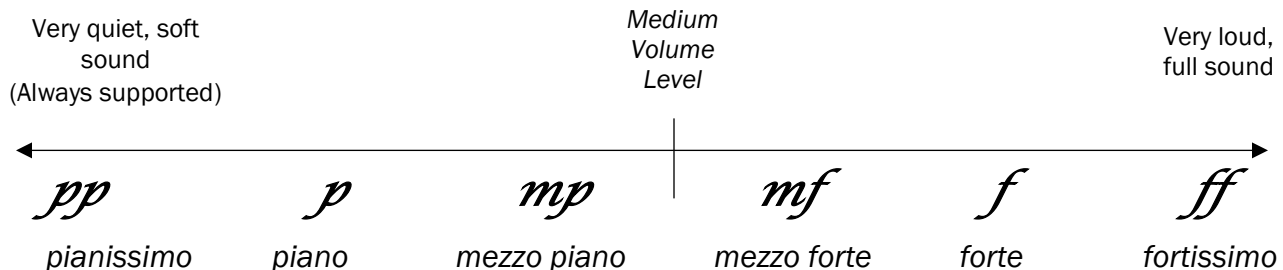
♩ = 60

pp ff pp pp ff pp

9 pp ff pp pp ff pp

17 pp ff pp pp ff pp

Referential Dynamic (Volume) Continuum:



Translations:

- piano: soft
- mezzo: medium
- forte: loud

Note: Volume (dynamic level) and air speed (intensity) are independent of each other.

Practice altering dynamics independently from intensity, and vice versa.

Always keep intonation at the forefront:

Every note you play must have a centered tone and pitch.

Technique:

Practice this exercise adapted from Andre Maquarre's "Daily Exercises for the Flute"

Work to memorize the exercise and sight-transpose to all major and minor keys.

Play with the written articulation and all other options.

♩ = 60-80

D Major

Fife

B Minor

Play with the following articulations/augmentations.

Keep the air directions constantly moving forward between slurring and tonguing so notes are not clipped.

PRACTICE ALL MAJOR AND MINOR SCALES, ASCENDING AND DESCENDING!

- Diatonic (scale)
- 3rds
- 6ths
- Inverted 3rds
- Inverted 6ths

Chromatic Scale:

Practice this exercise adapted from John Benoit's "Core Technique and Exercises"

Work to memorize the exercise and transpose to begin on different notes.

Also practice 8vb (1 octave below written)

*Note: notes are written in enharmonic spellings to practice reading in sharps and flats.

$\text{♩} = 60-80$

Fife

The musical score consists of three staves of music for Fife. The first staff is in 4/4 time and contains a chromatic scale exercise starting on G4, moving up and then down, with enharmonic spellings (e.g., G#4, A4, A#4, B4, B#4, C5, C#5, D5, D#5, E5, E#5, F5, F#5, G5). The second staff is marked with a '3' and contains a triplet chromatic scale exercise. The third staff is marked with a '5' and contains a quintuplet chromatic scale exercise. The tempo is indicated as 60-80 beats per minute.

Supplement these warm-up exercises as needed, dependent on personal goals and/or demands of repertoire.

A MAJOR

A Major has three sharps: F#, C#, and G#. Its relative minor is F# minor, beginning on the 6th scale degree of A Major.

Refer to your fife maker's fingering chart for G# fingerings.

EXERCISES

Practice the following exercises with various articulation patterns.

Keep the air direction moving forward. Minimize finger movements to maximize efficiency.

Increase speed by one metronome click only when exercises can be played five times with no mistakes.

A Major: Two octaves

♩ = 80-160

Fife

A Major: Range of the Instrument

5

A Major Arpeggio

9

From John Benoit's "Core Technique and Exercises"

♩ = 60-100

13

15

17

19

PRACTICE TUNES

Dream Quickstep

W. M. Larrabe: 1905
Ed. by SSG Barone

$\text{♩} = 96$

Fife

f

3

3

5

1

2

3

10

3

14

1

2

*Note: 64th notes are a further division of 16th notes.
Four 64th notes = Two 32nd notes = One 16th note

Sandy McGregor's Quickstep

G.B. Bruce, D.B. Emmett: 1865
Ed. by SSG Barone

$\text{♩} = 96$

Fife *f*

5

3

1 2

10

14

3

1 2

Cincinnati Quickstep

G.B. Bruce, D.B. Emmett: 1865
Ed. by SSG Barone

$\text{♩} = 96$

Fife *f*

5

10

14

1 2

1 2

The following tune is in F# minor. It has the same key signature as A Major, but its tonality centers around F#.

Albany Beef Quickstep

G.B. Bruce, D.B. Emmett: 1865
Adapted by SSG Barone

$\text{♩} = 96$

Fife

f

The musical score is written for a fife in F# minor, 2/4 time, with a tempo of 96 beats per minute. It consists of four staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The music starts with a forte (*f*) dynamic. The second staff contains measures 5 through 9, with first and second endings marked above the staff. The third staff contains measures 10 through 13. The fourth staff contains measures 14 through 17, also with first and second endings marked above the staff. The piece concludes with a final double bar line.

Money Musk

from 2008 Twilight Tattoo Feature

Arr. by SSG Safarian
Ed. by MSG Moser, SSG Barone

♩ = 96-104

Fife 1

ff

Fife 2

ff

7

14

20

Supplement these practice tunes with other tunes in A Major/F# minor.
Practice sight-transposing tunes into A Major/F# minor for in-depth practice of the scales.

LIP FLEXIBILITY

Keeping the tone and pitch centered over large intervals requires lip flexibility. Always angle the air stream into the embouchure hole, but the degree of the angle will change over the range of the fife.

“Target practice”: Practice with targets on a wall. For lower notes, the angle of the air stream is going to be lower. For higher notes, the angle of the air stream will be higher. Successfully playing intervals with various articulation patterns involves practicing these angles, seamlessly flowing between them, and ultimately committing them to muscle memory.

EXERCISE

Practice this exercise slurred as well as tongued.

Keep the air direction moving forward throughout.

Work to have a continuous sound in-between notes, without breaks.

Aim the air stream appropriately for each note and work to make lip transitions smooth.

Also practice 8vb.

Adapted from Marcel Moyse's "The Art of Technique"

The image shows two staves of musical notation for a fife exercise. The first staff is labeled "Fife" and has a tempo marking of "♩ = 40-72". It is in 4/4 time and contains a sequence of notes slurred together. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). There are triplets (marked with a '3') under the first four notes of each of the first two measures. The second staff continues the exercise with notes: D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). There are triplets (marked with a '3') under the first four notes of each of the first two measures. The exercise concludes with a final whole note G3.

PRACTICE TUNES

Pay close attention to air direction angles in the following lip flexibility practice tunes.

Astley's Flag from 2002 Parade Sequence

Arr. by The United States Army
Old Guard Fife and Drum Corps
Ed. by SSG Emily Barone

$\text{♩} = 100$

Fife 1

f

Fife 2

f

5

9

13

Iron Bridge Quickstep

G.B. Bruce, D.B. Emmett: 1865
Ed. by SSG Barone

$\text{♩} = 96$

Fife

f

3

1 2

10

3 3 3

14

1 2

19

3

23

3

Ned Kendall's Quickstep

E. Kendall: 1865
Ed. by SSG Barone

♩ = 96

Fife

f

3

1 3 2

5

10

14

18

22

26

30

The musical score is written for a fife in F major (three sharps) and 2/4 time. It begins with a tempo marking of quarter note = 96 and a dynamic of *f* (forte). The melody starts with a triplet of eighth notes. The score is divided into measures, with measure numbers 5, 10, 14, 18, 22, 26, and 30 indicated at the start of their respective lines. The piece features several ornaments, including grace notes and mordents, and includes first and second endings. The final measure of the piece is marked with a fermata and a 7-measure rest.

Lydecker's Quickstep

G.B. Bruce, D.B. Emmett: 1865
Ed. by SSG Barone

$\text{♩} = 96$

Fife

f ³

5

1 2

3

10

14

1 2

Supplement these practice tunes with other tunes featuring interval leaps.

DOUBLE/TRIPLE TONGUING

Double and triple tonguing are tools to utilize during fast passages in which single tonguing becomes labored or impractical. Fife repertoire often utilizes these tools as ornamental flourishes. It is important to practice them thoroughly so that they can be used to the player's advantage in any situation, as well as what is dictated by repertoire.

DOUBLE TONGUING

Double tonguing involves using the syllables t and k, as opposed to single tonguing utilizing the syllable t. Other syllables may be used, such as d and g, which provides a softer option. However, the most common utilization of double tonguing for fife music utilizes t and k due to the strength of air pressure often needed to play notes in the top octave of the fife.

Begin practicing by saying the following: "Too too too too, too koo too koo"

The syllables for double tonguing can be practiced while doing daily tasks or walking down the street.

It is imperative to practice smoothing out the t and k as much as possible. No discernable difference between the t and k articulations should be audible to the listener. The t sound is often stronger, resulting in an uneven sound. The k articulation should have just as much air pressure behind the tongue, even if it originates from farther back in the mouth. Great care should be taken to strengthen the k articulation to create a seamless line.

A fifer's single tonguing and double tonguing ranges on a metronome should overlap, to allow for more options at all times. For example, if a fifer can single tongue sixteenth notes up to 92 bpm per quarter note, he/she should be able to seamlessly double tongue below that speed ranging to well above it.

EXERCISES

In order to practice seamless transitions between t and k, practice reversing the starting syllable as written below. However, when practicing repertoire for a performance, figure out which syllable is more efficient to begin with and practice the passage consistently with the same syllable grouping.

$\text{♩} = 80-160+$

Fife

T T T T K K K K T K T K T K T K T K

⁵

T K T K T K T K K T K T K T K T K

Paddy on the Handcar

For added practice, reverse all syllables

$\text{♩} = 82$

Fife

T_ T K T T K T K T K T_ T K T T_ T K T

Implement double tonguing into common tunes to become more comfortable with the syllables.

See John Benoit's "Core Technique and Exercises" for more double tonguing exercises.

TRIPLE TONGUING

Triple tonguing should be utilized in fast triplet tongued passages as an asset to making the passage more efficient. Fife repertoire often includes triplet tongued passages as ornamental additions.

Triple tonguing involves the same syllables as double tonguing. Most commonly, they are grouped the following ways:

- **TKT TKT (“Triple tonguing”)**: Useful for accenting the first triplet (beat accents)
- **TKT KTK (“Double tonguing”)**: Very efficient for extended triplet passages, helps to keep the last of three notes from crushing (avoids two Ts in a row)
Better for seamless transitions between double and triple tonguing because it is double tonguing utilized in groups of three

With practice, both are very effective in varying situations.

Great care should be taken to spreading out triplets so that they are not crushed into sixteenth notes or other variants of duple subdivision. However, triplets should not be stretched to the point of rhythmic distortion or uneven playing.

Triplets should be played as an even subdivision of a beat into three parts.

EXERCISES

Practice the following excerpts featuring triple tonguing.
Use the written articulations and try other combinations.

Downshire: Adapted from the Company of Fifers and Drummers

Fife $\text{♩} = 96$

T K T T K T T T K T T K T K T K

T T K T T T K T T K T K T K T K T

Fairfield Muster: Adapted from John McDonagh

T T T K T T T K T K T T K T K T K T K T

Clem Medley: Adapted from John McDonagh

T T T T T T T T K T K T K T K T K T K

T K T K T K T K T K T K T K T K T K T

Practice before and after double and triple tongued passages to integrate them into the segment.

See John Benoit's "Core Technique and Exercises" for more triple tonguing exercises.

RHYTHM “TONUNDRUM” 😊

Tongued triplets utilizing the TKT TKT pattern can often result in a rhythmic distortion. The last T of the triplet is often crushed to be able to reset the tongue to articulate T again. It is imperative that a player takes great care to make sure rhythms on the page are played accurately, regardless of the articulation pattern utilized.

EXERCISES

Practice with various articulations: Single, double, and triple tonguing patterns
Play these rhythms with a melody
Practice across the range of the instrument
Create new patterns by shifting around rhythmic groupings


1 Fife $\text{♩} = 80$




5 Avoid crushing or clipping notes




9 Measures 9 and 10 sound the same, although written in different time signatures $\text{♩} = 80-100$



11 Pay close attention to playing the differences in these rhythms accurately. $\text{♩} = 80-100$



13 Subdivide carefully $\text{♩} = 80$



PRACTICE TUNES

Utilize the rhythmic exercises in the following applications. Focus on accuracy of subdivisions regardless of articulation patterns. Always be mindful of air direction over different octaves.

Felton's Hilandladdy Variations

from 2004 Small Team Show Feature

Arr. SFC Moser
Ed. by SSG Barone

$\text{♩} = 96$

Fife 1
f

Fife 2
f

7

14 *Var I*

21

Var II

Var III

The opening rhythm of “Jenny Sutton” is more compressed than a sixteenth note triplet. This pattern also has a stronger T at the beginning due to the accent. Know the difference between the two rhythms, and play accordingly.

Apply lip flexibility skills in the B strain to successfully navigate the large intervals.

Jenny Sutton

from 1992 Small Team Show Feature

Arr. by Andrews, Brockman, Granato,
Medlar, Snyder, Wilke
Ed. by Barone

$\text{♩} = 88-108$
Fife 1 alone Add Fife 2 Add Fife 3

Fife

ff

5

9

13

V

Practice "Jenny Sutton" in A Major to work on large intervals in A Major.

Jenny Sutton

Adapted from 1992 Small Team Show Feature

Arr. by Andrews, Brockman, Granato,
Medlar, Snyder, Wilke
Adapted by Barone

$\text{♩} = 88-108$
Fife 1 alone Add Fife 2 Add Fife 3

Fife

ff

5

9

13

Discern the differences between triplet and sixteenth note rhythms.

A Trip to Waterford

from 2004 Standard Show Feature

Arr. by SFC Brockman, MSG White
Ed. by SSG Barone

Fife 1

Fife 2

$\text{♩} = 84$

f

f

f

f

f

22

Musical notation for measures 22-26. The system consists of two staves in G major. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 25. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

27

Musical notation for measures 27-31. The system consists of two staves in G major. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff continues the accompaniment with eighth and sixteenth notes.

32

Musical notation for measures 32-36. The system consists of two staves in G major. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 33. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

37

Musical notation for measures 37-41. The system consists of two staves in G major. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 38. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Locate many of the rhythmic patterns we have recently worked on. As always, subdivide consistently so that different rhythms are discernable.

Excerpt from "Old Grey Cat With Hell on Its Tail"

2006 Fife Solo

Arr. by SSG Safarian
Ed. by SSG Barone

f = 100

F1

F2

7

mp

f

14

f

mp

f

21

f

28

mp

f

mp

f

p

Musical score for F1, F2, and F3 staves, measures 35-40. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with triplets and sixteenth notes. Measure 35 starts with a treble clef and a key signature of three sharps. The first staff (F1) has a treble clef and a key signature of three sharps. The second staff (F2) has a treble clef and a key signature of three sharps. The third staff (F3) has a treble clef and a key signature of three sharps. The music is marked with a forte *f* dynamic. Measure numbers 35, 36, 37, 38, 39, and 40 are indicated.

Musical score for F1, F2, and F3 staves, measures 41-45. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with triplets and sixteenth notes. Measure 41 starts with a treble clef and a key signature of three sharps. The first staff (F1) has a treble clef and a key signature of three sharps. The second staff (F2) has a treble clef and a key signature of three sharps. The third staff (F3) has a treble clef and a key signature of three sharps. The music is marked with a forte *f* dynamic. Measure 41 is marked with a *divisi 3 + 6 + 3* instruction. Measure numbers 41, 42, 43, 44, and 45 are indicated.

Musical score for F1, F2, and F3 staves, measures 46-50. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with triplets and sixteenth notes. Measure 46 starts with a treble clef and a key signature of three sharps. The first staff (F1) has a treble clef and a key signature of three sharps. The second staff (F2) has a treble clef and a key signature of three sharps. The third staff (F3) has a treble clef and a key signature of three sharps. The music is marked with a forte *f* dynamic. Measure numbers 46, 47, 48, 49, and 50 are indicated.

Musical score for F1, F2, and F3 staves, measures 51-55. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with triplets and sixteenth notes. Measure 51 starts with a treble clef and a key signature of three sharps. The first staff (F1) has a treble clef and a key signature of three sharps. The second staff (F2) has a treble clef and a key signature of three sharps. The third staff (F3) has a treble clef and a key signature of three sharps. The music is marked with a forte *f* dynamic. Measure numbers 51, 52, 53, 54, and 55 are indicated.

Supplement these practice tunes with other tunes featuring differing rhythmic groupings.

ENSEMBLE INTONATION: INTERVAL TUNING

Individual intonation is imperative to daily practice, and the foundation of any ensemble's intonation success. Examples of individual intonation exercises were discussed in the warm-up section of this book. Our attention will now shift to the secondary element of an ensemble's intonation: interval tuning. This is the tuning of intervals between players, such as occurring in intervals between a melody and harmony part(s).

DRONE SCALES: EXERCISE

Fife 1: Pay close attention to tuning each interval with relation to the drone.

Hear notes before you play in order to minimize pitch tendencies (rising pitch on the ascending scale, falling pitch on the descending scale)

Listen closely to the difference tones (third tone produced) and adjust them to better tune the intervals.

Fife 2: Keep the pitch as consistent as possible with a clear tone. (No vibrato)

Minimize pitch variances before and after the breath mark.

Switch players on the repeat

$\text{♩} = 100$

The musical score consists of two staves. The top staff, labeled 'Fife 1', is in 4/4 time and contains an ascending scale from G4 to G5, followed by a descending scale from G5 to G4. The bottom staff, labeled 'Fife 2', is in 4/4 time and contains a single G4 note with a fermata, serving as a drone. The tempo is marked as quarter note = 100. Both staves have repeat signs at the beginning and end of the exercise.

PRACTICE TUNE

Pay close attention to tuning each interval between the players.

Fife 2 should “track”: listen to the melody (Fife 1) and hear where each note will be placed before it is played to anticipate pitch changes.

Soldier Won't You Marry Me?

from 2001 Twilight Tattoo Feature

Arr. SSG Ball, SSG Magee, SFC McAllister,
SSG Moser, SSG Simpson, SFC White
Ed. by SSG Barone

Musical score for Fife 1 and Fife 2, measures 1-8. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is marked with a forte (*f*) dynamic. Fife 1 plays a melody starting on G4, while Fife 2 plays a supporting bass line starting on E3. The melody for Fife 1 consists of eighth and quarter notes, with some notes beamed together. Fife 2 plays a steady eighth-note accompaniment.

Musical score for Fife 1 and Fife 2, measures 9-16. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music continues from the previous system. Fife 1's melody features a mix of eighth and quarter notes, including a half note. Fife 2's accompaniment remains consistent with the previous system, providing a rhythmic foundation for the melody.

Supplement these practice tunes with other tunes featuring interval tuning.

MUSICALITY

Playing the notes on a page is not enough to communicate music effectively. Musical expression is very difficult to convey, but one must utilize techniques to communicate, as a listener is not involved in the performer's thoughts. There following are a few ways to help communicate your personal musical ideas through your playing:

DYNAMICS

(From Warm-up Exercises)

Practice this exercises adapted from Marcel Moyse's "The Art of Technique"

Strive to maintain a centered tone and consistent pitch through the dynamic changes.

Hear the third note in your head before you play, to correct a reaching tendency.

Crescendo and Decrescendo evenly.

Push yourself to extend your dynamic range on both ends. Work for a softer *pp* and a louder *ff*.

$\text{♩} = 60$

Fife

The musical score consists of three staves of music in G major (one sharp) and 4/4 time. The tempo is marked as quarter note = 60. Each staff contains two measures of music, each with a repeat sign. The notes are: Staff 1: G4, A4, B4, G4; Staff 2: G4, A4, B4, G4; Staff 3: G4, A4, B4, G4. Dynamic markings are *pp* at the start and *ff* at the end of each phrase, with a crescendo and decrescendo slur connecting them.

PHRASING

Musical phrasing creates a musical line out of a collection of notes. Air speed and musical direction can help achieve phrasing, as well as dynamics. Showing phrasing with our playing helps to communicate a piece of music to an audience.

Most fife music has four or eight-bar phrases or musical ideas, often correlating with "strains". To communicate your own personal idea of phrasing, allow the music to become active, then allow it to become calm, etc. Pay careful attention to not rely on rubato (slowing down) as a crutch. Musical lines must always have a purpose and direction.

PRACTICE TUNE

Experiment with musical phrasing on the following tune.

As the Sun Was Setting

from 1992 Small Team Show Feature

Arr. by The United States Army
Old Guard Fife and Drum Corps
Ed. by SSG Emily Barone

Tranquil ♩ = 116

Fife 1

Fife 2

Fife 3

1 2

10

18

pp *mf* *pp* *mf*

legato

f *pp*

mf *mf*

mf *mp* *pp* *pp* *pp*

rit. *dim. al niente* *rit.* *pp* *dim. al niente* *rit.* *pp* *dim. al niente*

Supplement this exercise in phrasing with other tunes of varying styles.

CULMINATION PIECE

Annotate the score to help implement the skills we have worked on.
Play with confidence!

Fife Feature from 2003 Spirit of America Show

Arr. SFC Ball, SSG Kuldell, SSG Lauf,
MSG McAllister, SFC Moser, SSG Simpson
Ed. by SSG Barone

$\text{♩} = 86$
Old Joe Clark

Fife 1

Fife 2

f

f

9

$\text{♩} = 108$
Old Joe's Variation

17

f

f

23

29

mf

34

accel. *f*

39 *Miller's Reel* ♩ = 120

Miller's Reel ♩ = 120

43

f

47

3

This system contains measures 47 through 50. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The right hand features a melodic line with eighth-note patterns and a triplet of eighth notes in the final measure. The left hand provides a harmonic accompaniment with chords and moving lines.

51

3

This system contains measures 51 through 54. It continues the melodic and harmonic themes from the previous system, ending with a triplet of eighth notes in the right hand.

55

This system contains measures 55 through 58. The right hand has a more active melodic line with sixteenth-note runs, while the left hand continues with a steady accompaniment.

59

This system contains measures 59 through 62, which concludes the piece. The right hand features a melodic line with a final cadence, and the left hand provides a rhythmic accompaniment.