

This page appears on the student book inside front cover. Review these concepts frequently with students. Additional percussion-specific text is in italics.

The A-B-C Approach to Accurate & Artistic Sight Reading

Apply the **A-B-C** approach to the exercises in this book and you will gradually learn to process all of the skills simultaneously!

A Perform Line A to the best of your ability.
Look ahead  while reading.

B Get **IN**side the music by following these steps:

1 Map

Look at the big picture: Notice time and key signatures, tempos, repeats, etc.

2 Pitch

Find and finger the accidentals and notes in the key signature, then listen for accuracy, pitch, blend, and balance as you play and hold each note.

*Percussion: **Pitch/Sticking***

Establish sticking and stroke. Find the accidentals and notes in the key signature for mallet instruments.

3 Rhythm

Count the rhythm as you tap your foot, then tap and play. Shadow pulse ties and observe other markings.

Percussion: Shadow tap ties and observe other markings.

4 Pitch & Rhythm

Perform accurate pitch with accurate rhythm.

Percussion: Prepare for flams and rolls.

5 Articulation

Add the articulation layer as you perform correct pitches and rhythms.

Percussion: Continue flam and roll development.

6 Dynamics

Add the dynamics layer—static, fluid, or both.

7 Style/Musicianship

Put the above skills on autopilot as you focus on creating an expressive and artistic performance.

C Perform the Line A music again, synthesizing all skills learned in the layered steps. You are now on your way to becoming a proficient sight reading artist!

THE ART IN SIGHT READING

Welcome to **THE ART IN SIGHT READING!**

Just imagine...you walk into the rehearsal hall prepared to begin a new piece of band music with your ensemble. The music is on the stands, you supply the downbeat, and to your delight, the group skillfully sight reads the music. From day one, you and your students work together on communicating expressive style and musicianship. You pinch yourself, and you are NOT dreaming...If this seemingly impossible scenario piques your interest, we encourage you to read on...

Contests, auditions, concerts, football games—these activities all generate pressures that dissuade us, as music educators, from taking the time to properly teach students not only the basics, but also the all-important finer points of expressive sight reading.

If only we could find a way to accommodate both performance demands and the need to learn how to sight read!

The good news is that the exercises in this book are designed to do just that. Because they are ultra-efficient vehicles for teaching and learning sight reading, they take very little time away from performance preparation while, nonetheless, imbuing students with considerable sight reading skill. All of this is made possible through the utilization of “soundbite pedagogy,” our moniker for a cogently-worded, step-by-step method that incrementally and logically teaches in layers, by “doing.”

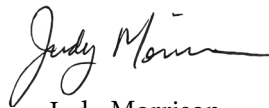
Thanks to soundbite pedagogy, by working with **THE ART IN SIGHT READING** for just a few minutes each day, students’ sight reading skills will excel in all areas—reading key and time signatures, rhythm, articulations, dynamics, style indicators, expressive markings, repeats, etc. Ensemble members will quickly master the skill of “reading around the notes,” thus empowering them to sight read with compelling accuracy and musical expression.

In conclusion, we pose the following: Why will a small amount of time invested in working with this book save a vast quantity of time, effort, and frustration in the long run? Because the students will be able to sight read the music!

Yours in sight reading,



David Morrison



Judy Morrison

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6. Royal Entrance

A. Perform this line. Look ahead  while reading.

Moderato

Fl. *f* *maestoso* *p* *f*

Ob. *f* *maestoso* *p* *f*

B \flat Cl. B \flat B. Cl. *f* *maestoso* *p* *f*

E \flat A. Cl. *f* *maestoso* *p* *f*

E \flat A. Sax. E \flat B. Sax. *f* *maestoso* *p* *f*

B \flat T. Sax. *f* *maestoso* *p* *f*

B \flat Tpt. Bar. TC *f* *maestoso* *p* *f*

F Hn. *f* *maestoso* *p* *f*

Trb. Bar. Bsn. *f* *maestoso* *p* *f*

Tuba *f* *maestoso* *p* *f*

Mits. *f* *maestoso* *p* *f*

S.D. *f* *maestoso* *p* *f*

B. Study line 1, then play lines 2-7. ✓ each completed line.



1 Map

W.W. Brass Mlts. [Observe time and key signatures, tempos, repeats, etc.]

S.D. [Observe time signatures, tempos, repeats, etc.]

Fl. 4 counts per measure 4/4 time, 1 flat (B \flat). Moderato (♩ = 92-104) quarter note = 1 count

Ob. 4 counts per measure 4/4 time, 1 flat (B \flat). Moderato (♩ = 92-104) quarter note = 1 count

B \flat Cl. B \flat B. Cl. 4 counts per measure 4/4 time, 1 sharp (F \sharp). Moderato (♩ = 92-104) quarter note = 1 count

E \flat A. Cl. 4 counts per measure 4/4 time, 2 sharps (F \sharp , C \sharp). Moderato (♩ = 92-104) quarter note = 1 count

E \flat A. Sax. E \flat B. Sax. 4 counts per measure 4/4 time, 2 sharps (F \sharp , C \sharp). Moderato (♩ = 92-104) quarter note = 1 count

B \flat T. Sax. 4 counts per measure 4/4 time, 1 sharp (F \sharp). Moderato (♩ = 92-104) quarter note = 1 count

B \flat Tpt. Bar. TC 4 counts per measure 4/4 time, 1 sharp (F \sharp). Moderato (♩ = 92-104) quarter note = 1 count

F Hn. 4 counts per measure 4/4 time, no sharps or flats. Moderato (♩ = 92-104) quarter note = 1 count

Trb. Bar. Bsn. 4 counts per measure 4/4 time, 1 flat (B \flat). Moderato (♩ = 92-104) quarter note = 1 count

Tuba 4 counts per measure 4/4 time, 1 flat (B \flat). Moderato (♩ = 92-104) quarter note = 1 count

Mlts. 4 counts per measure 4/4 time, 1 flat (B \flat). Moderato (♩ = 92-104) quarter note = 1 count

S.D. 4 counts per measure 4/4 time. Moderato (♩ = 92-104) quarter note = 1 count

2 Pitch/Sticking



W.W. Brass Hold each note while matching pitch, blend, and balance.

Mlts. S.D. Create resonant tone while matching balance and blend. Observe stickings.

Fl. 1 find and finger the B \flat before playing 2 simile 3 4

Ob. find and finger the B \flat before playing simile

B \flat Cl. B \flat B. Cl. find and finger the F \sharp before playing simile

E \flat A. Cl. find and finger the F \sharp and C \sharp before playing simile

E \flat A. Sax. E \flat B. Sax. find and finger the F \sharp and C \sharp before playing simile

B \flat T. Sax. find and finger the F \sharp before playing simile

B \flat Tpt. Bar. TC find and finger the F \sharp before playing simile

F Hn. simile

Trb. Bar. Bsn. find and finger the B \flat before playing simile

Tuba find and finger the B \flat before playing simile

Mlts. R L R L R L R L L simile

S.D. L R L R simile R L R L R

3 Rhythm



W.W. Brass
 Instructions for m. 4 tie:
 1X = tongue both tied notes.
 2X = tongue the first note, pulse the second.
 3X = perform tie & only imagine pulse (shadow pulse).

Mlts. S.D.
 Instructions for m. 4 tie:
 1X = tap both tied notes.
 2X = tap the first note, air tap the second.
 3X = perform tie & only imagine tap (shadow tap).

4 Pitch & Rhythm



W.W. Brass Mts. [Combine lines 2 + 3, pitch and rhythm.]

S.D. flam prep: Play downstroke where indicated to position stick for grace note. Create resonant tone.

Musical score for various instruments including Fl., Ob., Bb Cl., Eb A. Cl., Eb A. Sax., Bb T. Sax., Bb Tpt., F Hn., Trb., Tuba, Mts., and S.D. with rhythmic markings and a large 'SAMPLE' watermark.

downstroke keep stick close to drumhead after striking

5a Articulation



W.W.
Brass

staccato:
Separate staccato notes.

Mlts.

Create uniform sound with both right and left strokes.

S.D.

flam:
Start grace note stick close to drumhead.
Start primary stroke stick higher.

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- B \flat Cl. / B \flat B. Cl. (Clarinet/Bass Clarinet)
- E \flat A. Cl. (Alto Clarinet)
- E \flat A. Sax. / E \flat B. Sax. (Saxophone)
- B \flat T. Sax. (Tenor Saxophone)
- B \flat Tpt. / Bar. TC (Trumpet/Baritone/Trombone)
- F Hn. (French Horn)
- Trb. / Bar. / Bsn. (Trombone/Baritone/Bassoon)
- Tuba
- Mlts. (Military Drums)
- S.D. (Snare Drum)

The score consists of four measures. The first measure contains staccato notes for all instruments, with first, second, third, and fourth endings indicated by numbers 1, 2, 3, and 4 above the notes. The second and third measures continue the staccato pattern. The fourth measure features a flam articulation exercise, with a grace note followed by a primary stroke. The Mlts. and S.D. parts include specific stroke directions: 'R' for right and 'L' for left. A large 'SAMPLE' watermark is overlaid diagonally across the score.

5b Articulation



W.W. Brass

accent: Energize air as if blowing out a candle. Avoid heavy tongue.

Mlts. S.D.

accent: Begin stroke higher on accented notes.

"blow out the candle"

The musical score is for the piece "blow out the candle" and is arranged for a large ensemble. It consists of 11 staves, each representing a different instrument or section. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), B♭ Cl. / B♭ B. Cl. (B-flat Clarinet / Bass Clarinet), E♭ A. Cl. (E-flat Alto Clarinet), E♭ A. Sax. / E♭ B. Sax. (E-flat Alto Saxophone / Baritone Saxophone), B♭ T. Sax. (B-flat Tenor Saxophone), B♭ Tpt. / Bar. TC (B-flat Trumpet / Baritone Trombone / Tenor Trombone / Contrabass Trombone), F Hn. (French Horn), Trb. / Bar. / Bsn. (Trombone / Baritone / Bass), Tuba, Mlts. (Mellophone), and S.D. (Soprano Drum). The score is in 4/4 time and features a key signature of one flat (B-flat). The music is divided into four measures. Above the first measure, the title "blow out the candle" is written. Above the second measure, the number "2" is written. Above the third measure, the number "3" is written. Above the fourth measure, the number "4" is written. The score includes various articulation marks such as accents (>) and slurs. A large "SAMPLE" watermark is overlaid diagonally across the center of the page.

6 Dynamics



All static & fluid:
Static = maintain consistent volume until next change.
Fluid = make incremental volume changes over time.

follow superimposed terraced dynamics:
play count 1 mp, count 2 mp+,
count 3 mf, count 4 mf+

Fl. *f* *p* *mp* *mp+* *mf* *mf+* *f*

Ob. *f* *p* *mp* *mp+* *mf* *mf+* *f*

B \flat Cl. B \flat B. Cl. *f* *p* *mp* *mp+* *mf* *mf+* *f*

E \flat A. Cl. *f* *p* *mp* *mp+* *mf* *mf+* *f*

E \flat A. Sax. E \flat B. Sax. *f* *p* *mp* *mp+* *mf* *mf+* *f*

B \flat T. Sax. *f* *p* *mp* *mp+* *mf* *mf+* *f*

B \flat Tpt. Bar. TC *f* *p* *mp* *mp+* *mf* *mf+* *f*

F Hn. *f* *p* *mp* *mp+* *mf* *mf+* *f*

Trb. Bar. Bsn. *f* *p* *mp* *mp+* *mf* *mf+* *f*

Tuba *f* *p* *mp* *mp+* *mf* *mf+* *f*

Mlts. *f* *p* *mp* *mp+* *mf* *f*

S.D. *f* *p* *mp* *mp+* *mf* *f*

follow superimposed terraced dynamics:
play count 1 mp, count 2 mp+,
count 3 mf, count 4 mf+

follow superimposed terraced dynamics:
play count 1 mp, count 2 mp+,
count 3 mf

7 Style/Musicianship



All *maestoso*:
Perform in a majestic manner.
Imagine the queen entering the court.

The musical score is for the piece "6. Royal Entrance" and is written for a full band. It consists of 12 staves, each representing a different instrument or group of instruments. The key signature has one flat (Bb) and the time signature is 4/4. The score is divided into three measures, with dynamics of *f* (forte) and *p* (piano) indicated. Performance instructions include *maestoso* and "with royal pomp".

- Fl.** Flute: *f* *maestoso* with royal pomp. Measure 1: quarter note G4, quarter note A4. Measure 2: quarter rest, quarter note Bb4. Measure 3: quarter note C5, quarter note Bb4.
- Ob.** Oboe: *f* *maestoso* with royal pomp. Measure 1: quarter note G4, quarter note A4. Measure 2: quarter rest, quarter note Bb4. Measure 3: quarter note C5, quarter note Bb4.
- Bb Cl. / Bb B. Cl.** Clarinet in Bb: *f* *maestoso* with royal pomp. Measure 1: quarter note G4, quarter note A4. Measure 2: quarter rest, quarter note Bb4. Measure 3: quarter note C5, quarter note Bb4.
- Eb A. Cl.** Clarinet in Eb: *f* *maestoso* with royal pomp. Measure 1: quarter note G4, quarter note A4. Measure 2: quarter rest, quarter note Bb4. Measure 3: quarter note C5, quarter note Bb4.
- Eb A. Sax. / Eb B. Sax.** Saxophone in Eb: *f* *maestoso* with royal pomp. Measure 1: quarter note G4, quarter note A4. Measure 2: quarter rest, quarter note Bb4. Measure 3: quarter note C5, quarter note Bb4.
- Bb T. Sax.** Saxophone in Bb: *f* *maestoso* with royal pomp. Measure 1: quarter note G4, quarter note A4. Measure 2: quarter rest, quarter note Bb4. Measure 3: quarter note C5, quarter note Bb4.
- Bb Tpt. / Bar. TC** Trumpet in Bb / Baritone: *f* *maestoso* with royal pomp. Measure 1: quarter note G4, quarter note A4. Measure 2: quarter rest, quarter note Bb4. Measure 3: quarter note C5, quarter note Bb4.
- F Hn.** Horn in F: *f* *maestoso* with royal pomp. Measure 1: quarter note G4, quarter note A4. Measure 2: quarter rest, quarter note Bb4. Measure 3: quarter note C5, quarter note Bb4.
- Trb. / Bar. / Bsn.** Trombone: *f* *maestoso* with royal pomp. Measure 1: quarter note G4, quarter note A4. Measure 2: quarter rest, quarter note Bb4. Measure 3: quarter note C5, quarter note Bb4.
- Tuba**: *f* *maestoso* with royal pomp. Measure 1: quarter note G4, quarter note A4. Measure 2: quarter rest, quarter note Bb4. Measure 3: quarter note C5, quarter note Bb4.
- Mlts.** Mallets: *f* *maestoso* with royal pomp. Measure 1: quarter note G4, quarter note A4. Measure 2: quarter rest, quarter note Bb4. Measure 3: quarter note C5, quarter note Bb4.
- S.D.** Snare Drum: *f* *maestoso* with royal pomp. Measure 1: quarter note G4, quarter note A4. Measure 2: quarter rest, quarter note Bb4. Measure 3: quarter note C5, quarter note Bb4.

C. Perform line A again. Demonstrate synthesis of all layered steps.

Students will find line A music at the top of their exercise pages. Directors may reference line A music below.

Moderato

Fl. *f* *maestoso* *p* *f*

Ob. *f* *maestoso* *p* *f*

B \flat Cl. B \flat B. Cl. *f* *maestoso* *p* *f*

E \flat A. Cl. *f* *maestoso* *p* *f*

E \flat A. Sax. E \flat B. Sax. *f* *maestoso* *p* *f*

B \flat T. Sax. *f* *maestoso* *p* *f*

Moderato

B \flat Tpt. Bar. TC *f* *maestoso* *p* *f*

F Hn. *f* *maestoso* *p* *f*

Trb. Bar. Bsn. *f* *maestoso* *p* *f*

Tuba *f* *maestoso* *p* *f*

Moderato

Mlts. *f* *maestoso* *p* *f*

S.D. *f* *maestoso* *p* *f*

✓ after each item performed correctly.

Woodwinds/Brass: Map Pitch Rhythm Articulation Dynamics Style/Musicianship

Percussion: Map Pitch/Sticking Rhythm Articulation Dynamics Style/Musicianship

Duet: Skill Review of Exercises 1–11

If students are working independently, they may wish to record Part A and then play Part B along with the recording.

Andante ♩ = 76

1. 2.

Fl.
A *f cantabile*
B *f cantabile*

Ob.
A *f cantabile*
B *f cantabile*

B♭ Cl.
B♭ Cl.
A *f cantabile*
B *f cantabile*

E♭ A. Cl.
A *f cantabile*
B *f cantabile*

E♭ A. Sax.
E♭ B. Sax.
A *f cantabile*
B *f cantabile*

B♭ T. Sax.
A *f cantabile*
B *f cantabile*

B♭ Tpt.
Bar. TC
A *f cantabile*
B *f cantabile*

F Hn.
A *f cantabile*
B *f cantabile*

Trb.
Bar.
Bsn.
A *f cantabile*
B *f cantabile*

Tuba
A *f cantabile*
B *f cantabile*

Mlts.
A *f cantabile*
B *f cantabile*

S.D.
A *f cantabile*
B *f cantabile*

p

Fl. A B

Ob. A B

B♭ Cl. B♭ Cl. A B

A Cl. A B

E♭ Sax. E♭ Sax. A B

T Sax. A B

Trp. Bar. TC A B

F Hn. A B

Trb. Bar. Bsn. A B

Tuba A B

Mlts. A B

S.D. A B

mf f rit. p

✓ after each item performed correctly.

Woodwinds/Brass: Map Pitch Rhythm Articulation Dynamics Style/Musicianship

Percussion: Map Pitch/Sticking Rhythm Articulation Dynamics Style/Musicianship

23. Time Travel

A. Perform this line. Look ahead  while reading.

Andante Moderato

Fl. *f maestoso* *rit.* *subito pp*

Ob. *f maestoso* *subito pp*

B \flat Cl. B \flat B. Cl. *f maestoso* *subito pp*

E \flat A. Cl. *f maestoso* *subito pp*

E \flat A. Sax. E \flat B. Sax. *f maestoso* *rit.* *subito pp*

B \flat T. Sax. *f maestoso* *subito pp*

B \flat Tpt. Bar. TC *f maestoso* *rit.* *subito pp*

F Hn. *f maestoso* *subito pp*

Trb. Bar. Bsn. *f maestoso* *subito pp*

Tuba *f maestoso* *subito pp*

Mits. *f maestoso* *rit.* *subito pp*

S.D. *f maestoso* *subito pp*

B. Study line 1, then play lines 2-7. ✓ each completed line.



1 Map

W.W. Brass [Observe time and key signatures, tempos, repeats, etc. Notice change from 2/4 to 3/4.

Mlts. S.D. [Observe time and key signatures, tempos, repeats, etc. Notice change from 2/4 to 3/4.

Musical score for various instruments including Fl., Ob., Bb Cl., Eb A. Cl., Eb A. Sax., Bb T. Sax., Bb Tpt., F Hn., Trb., Tuba, Mlts., and S.D. Each staff includes time signature changes (2/4 to 3/4), key signatures, and tempo markings (Andante Moderato).

2 Pitch/Sticking



W.W. Brass
Hold each note while matching pitch, blend, and balance. Observe accidentals (notes not in key signature).

Mlts.
Create resonant tone while matching balance and blend. Observe stickings. Observe accidentals (notes not in key signature).

S.D.
Create resonant tone while matching balance and blend. Observe stickings.

The musical score is divided into six systems, each containing multiple staves for different instruments. The systems are:

- System 1:** Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B♭ Bass Clarinet (B♭ B. Cl.), E♭ Alto Clarinet (E♭ A. Cl.), E♭ Alto Saxophone (E♭ A. Sax.), E♭ Bass Saxophone (E♭ B. Sax.), B♭ Tenor Saxophone (B♭ T. Sax.).
- System 2:** B♭ Trumpet (B♭ Tpt.), Baritone Trumpet/Cor Tenor (Bar. TC), French Horn (F Hn.), Trombone (Trb.), Baritone (Bar.), Bass Trombone (Bsn.).
- System 3:** Tuba.
- System 4:** Mlts. (Mellophone).
- System 5:** S.D. (Soprano Drum).

Each staff includes performance instructions such as "find and finger the B♭s and accidentals before playing" or "find the B♭s and accidentals and touch corresponding bars before playing". Fingerings and stickings are indicated above notes. The score is marked with "1" through "6" above the first six measures, and "simile" markings are used throughout. A large "SAMPLE" watermark is overlaid on the score.

buzz with RH

3 Rhythm



W.W. Brass [Observe fermata. Watch conductor for release. Pause and breathe at phrase mark (♩).

Mlts. S.D. [Observe fermata. Watch conductor for release. Pause at phrase mark (♩).

The musical score is arranged in a grand staff format with multiple systems. The instruments included are Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B♭ Bass Clarinet (B♭ B. Cl.), E♭ Alto Clarinet (E♭ A. Cl.), E♭ Alto Saxophone (E♭ A. Sax.), E♭ Bass Saxophone (E♭ B. Sax.), B♭ Tenor Saxophone (B♭ T. Sax.), B♭ Trumpet (B♭ Tpt.), Baritone (Bar.), Trombone (Tbn.), Bassoon (Bsn.), Tuba, Mlts. (Mellophone), and S.D. (Snare Drum). The score is divided into six measures, each with a different time signature: 2/4, 3/4, 2/4, 3/4, 2/4, and 3/4. Rhythmic markings include downbeats (↓), upbeats (↑), and accents (&). A 'phrase mark' (♩) is indicated above the fifth measure in several parts. A 'shadow pulse' is indicated by a dashed line above the sixth measure in several parts. The Mlts. and S.D. parts include specific drumming patterns labeled 'R' and 'L'. A 'shadow tap (R)' is indicated above the sixth measure for the Mlts. part.

4 Pitch & Rhythm



W.W. Brass

Combine lines 2 + 3, pitch and rhythm.

Mlts.

roll prep 1:
Combine lines 2 + 3, pitch and rhythm. Subdivide half note in m. 5 into eighth note primary strokes and tap/air-stick as shown.

S.D.

roll prep 1:
Subdivide half note in m. 5 into eighth note primary strokes and tap/air-stick as shown. Create resonant tone.

The musical score consists of the following parts and instructions:

- W.W. Brass:** Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B♭ Bass Clarinet (B♭ B. Cl.), E♭ Alto Clarinet (E♭ A. Cl.), E♭ Alto Saxophone (E♭ A. Sax.), E♭ Bass Saxophone (E♭ B. Sax.), B♭ Tenor Saxophone (B♭ T. Sax.), B♭ Trumpet (B♭ Tpt.), Baritone (Bar.), Trombone (Tbn.), Bass Trombone (Bsn.), and Tuba.
- Mlts. (Mallets):** Part 1: R L R, R L R, R L R, L R L, Tap Air Air Air R. Part 2: R L R, L R L, R L R, L R L, Tap Air Air Air R.
- S.D. (Snare Drum):** Part 1: R L R, L R L, R L R, L R L, Tap Air Air Air R. Part 2: R L R, L R L, R L R, L R L, Tap Air Air Air R.

The score is written in 2/4 time with a key signature of one flat (B♭). It spans six measures, with measure numbers 1 through 6 indicated above the staff. A large 'SAMPLE' watermark is overlaid diagonally across the score.

5a Articulation



W.W. Brass *slur:*
Connect slurred notes.

Mlts. *roll prep 2:*
Play primary (roll) strokes in m. 5.

S.D. *flam prep, roll prep 2:*
Play primary (roll) strokes in m. 5.
Observe downstrokes.

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- B \flat Cl. / B \flat B. Cl. (Clarinet/Bass Clarinet)
- E \flat A. Cl. (Clarinet)
- E \flat A. Sax. / E \flat B. Sax. (Saxophone)
- B \flat T. Sax. (Saxophone)
- B \flat Tpt. / Bar. TC (Trumpet/Baritone)
- F Hn. (Horn)
- Trb. / Bar. / Bsn. (Trombone/Baritone/Soprano)
- Tuba
- Mlts. (Mallets)
- S.D. (Snare Drum)

The score consists of six measures. The time signature changes from 2/4 to 3/4 in measure 2, back to 2/4 in measure 3, to 3/4 in measure 4, and finally to 2/4 in measure 5. Measure 5 contains specific articulation instructions for Mlts. and S.D. parts, including 'roll prep 2' and 'flam prep, roll prep 2'. The S.D. part includes downstroke markings and rhythmic patterns like '1 & 2 &' and 'R L R L R'. A large 'SAMPLE' watermark is overlaid diagonally across the score.

5b Articulation



W.W. Brass

legato:
Make each legato note touch following note.

Mits.

roll prep 2:
Play primary (roll) strokes in m. 5.

S.D.

flam, roll:
Buzz primary (roll) strokes in m. 5. Observe flams.

Fl.

Ob.

B \flat Cl.
B \flat B. Cl.

E \flat A. Cl.

E \flat A. Sax.
E \flat B. Sax.

B \flat T. Sax.

B \flat Tpt.
Bar. TC

F Hn.

Trb.
Bar.
Bsn.

Tuba

Mits.

S.D.

R L R R L R R L R L R L, R L R L R

1 & 2 &

R L R R L L R R L R L R R L L R R L R L R L R

6 Dynamics



W.W.
Brass

static:
Maintain steady volume until next change.
subito *pp* = suddenly *pp*.

Mlts.
S.D.

static:
Maintain steady volume until next change.
subito *pp* = suddenly *pp*.
Observe roll notation.

The musical score is arranged in a grand staff format with the following parts and dynamics:

- Fl.**: *f* (measures 1-4), *subito pp* (measure 5)
- Ob.**: *f* (measures 1-4), *subito pp* (measure 5)
- B \flat Cl. / B \flat B. Cl.**: *f* (measures 1-4), *subito pp* (measure 5)
- E \flat A. Cl.**: *f* (measures 1-4), *subito pp* (measure 5)
- E \flat A. Sax. / E \flat B. Sax.**: *f* (measures 1-4), *subito pp* (measure 5)
- B \flat T. Sax.**: *f* (measures 1-4), *subito pp* (measure 5)
- B \flat Tpt. / Bar. TC**: *f* (measures 1-4), *subito pp* (measure 5)
- F Hn.**: *f* (measures 1-4), *subito pp* (measure 5)
- Trb. / Bar. / Bsn.**: *f* (measures 1-4), *subito pp* (measure 5)
- Tuba**: *f* (measures 1-4), *subito pp* (measure 5)
- Mlts.**: *f* (measures 1-4), *subito pp* (measure 5). Includes roll notation: R L R, R L R, R L R, L R, L, R L R L R.
- S.D.**: *f* (measures 1-4), *subito pp* (measure 5). Includes roll notation: R L R, R L L R R L, R L R, R L L R R L.

7 Style/Musicianship



W.W. Brass
maestoso:
Perform in a majestic manner. rit. (ritardando) = gradually slower.

Mlts.
maestoso:
Perform in a majestic manner. rit. (ritardando) = gradually slower. Use rapid single strokes to musically smooth out roll in m. 5.

S.D.
maestoso:
Perform in a majestic manner. rit. (ritardando) = gradually slower. Use rapid sticking to musically smooth out roll in m. 5.

Fl. *f maestoso stately* *rit.* *subito pp* stay slow

Ob. *f maestoso stately* *rit.* *subito pp* stay slow

B \flat Cl. B \flat B. Cl. *f maestoso stately* *rit.* *subito pp* stay slow

E \flat A. Cl. *f maestoso stately* *rit.* *subito pp* stay slow

E \flat A. Sax. E \flat B. Sax. *f maestoso stately* *rit.* *subito pp* stay slow

B \flat T. Sax. *f maestoso stately* *rit.* *subito pp* stay slow

B \flat Tpt. Bar. TC *f maestoso stately* *rit.* *subito pp* stay slow

F Hn. *f maestoso stately* *rit.* *subito pp* stay slow

Trb. Bar. Bsn. *f maestoso stately* *rit.* *subito pp* stay slow

Tuba *f maestoso stately* *rit.* *subito pp* stay slow

Mlts. *f maestoso stately* *rit.* *subito pp* feel timing of eighth note subdivisions while sticking rapidly even though tempo stays slow

S.D. *f maestoso stately* *rit.* *subito pp* feel timing of eighth note subdivisions while sticking rapidly even though tempo stays slow

C. Perform line A again. Demonstrate synthesis of all layered steps.

Students will find line A music at the top of their exercise pages. Directors may reference line A music below.

Andante Moderato **rit.**

1 2 3 4 5 6

Fl. *f* *maestoso* *subito pp*

Ob. *f* *maestoso* *subito pp*

B \flat Cl. *f* *maestoso* *subito pp*

B \flat B. Cl. *f* *maestoso* *subito pp*

E \flat A. Cl. *f* *maestoso* *subito pp*

E \flat A. Sax. *f* *maestoso* *subito pp*

E \flat B. Sax. *f* *maestoso* *subito pp*

B \flat T. Sax. *f* *maestoso* *subito pp*

B \flat Tpt. *f* *maestoso* *subito pp*

Bar. TC *f* *maestoso* *subito pp*

F Hn. *f* *maestoso* *subito pp*

Trb. *f* *maestoso* *subito pp*

Bar. Bsn. *f* *maestoso* *subito pp*

Tuba *f* *maestoso* *subito pp*

Mlts. *f* *maestoso* *subito pp*


S.D. *f* *maestoso* *subito pp*

✓ after each item performed correctly.

Woodwinds/Brass: Map Pitch Rhythm Articulation Dynamics Style/Musicianship

Percussion: Map Pitch/Sticking Rhythm Articulation Dynamics Style/Musicianship

29. Tied Up

A. Perform this line. Look ahead  while reading.

Adagietto *mp cantabile* *f* *subito p* **rit. 2x only**

Fl.

Ob.

B \flat Cl.
B \flat B. Cl.

E \flat A. Cl.

E \flat A. Sax.
E \flat B. Sax.

B \flat T. Sax.

B \flat Tpt.
Bar. TC

F Hn.

Trb.
Bar.
Bsn.

Tuba

Mlts.

S.D.

mp cantabile *f* *subito p*

B. Study line 1, then play lines 2-7. ✓ each completed line.



1 Map

W.W. Brass Mlts. [Observe time and key signatures, tempos, repeats, etc.

S.D. [Observe time signatures, tempos, repeats, etc.

Fl. *2 counts per measure*
2/2 time, 1 flat (B \flat), simple repeat. Adagietto ($\text{♩} = 72-76$)
half note = 1 count

Ob. *2 counts per measure*
2/2 time, 1 flat (B \flat), simple repeat. Adagietto ($\text{♩} = 72-76$)
half note = 1 count

B \flat Cl. B \flat B. Cl. *2 counts per measure*
2/2 time, 1 sharp (F \sharp), simple repeat. Adagietto ($\text{♩} = 72-76$)
half note = 1 count

E \flat A. Cl. *2 counts per measure*
2/2 time, 2 sharps (F \sharp , C \sharp), simple repeat. Adagietto ($\text{♩} = 72-76$)
half note = 1 count

E \flat A. Sax. E \flat B. Sax. *2 counts per measure*
2/2 time, 2 sharps (F \sharp , C \sharp), simple repeat. Adagietto ($\text{♩} = 72-76$)
half note = 1 count

B \flat T. Sax. *2 counts per measure*
2/2 time, 1 sharp (F \sharp), simple repeat. Adagietto ($\text{♩} = 72-76$)
half note = 1 count

B \flat Tpt. Bar. TC *2 counts per measure*
2/2 time, 1 sharp (F \sharp), simple repeat. Adagietto ($\text{♩} = 72-76$)
half note = 1 count

F Hn. *2 counts per measure*
2/2 time, no sharps or flats, simple repeat. Adagietto ($\text{♩} = 72-76$)
half note = 1 count

Trb. Bar. Bsn. *2 counts per measure*
2/2 time, 1 flat (B \flat), simple repeat. Adagietto ($\text{♩} = 72-76$)
half note = 1 count

Tuba *2 counts per measure*
2/2 time, 1 flat (B \flat), simple repeat. Adagietto ($\text{♩} = 72-76$)
half note = 1 count

Mlts. *2 counts per measure*
2/2 time, 1 flat (B \flat), simple repeat. Adagietto ($\text{♩} = 72-76$)
half note = 1 count

S.D. *2 counts per measure*
2/2 time, simple repeat. Adagietto ($\text{♩} = 72-76$)
half note = 1 count

2 Pitch/Sticking



W.W. Brass [Hold each note while matching pitch, blend, and balance.

Mlts. S.D. [Create resonant tone while matching balance and blend. Observe stickings.

Fl. 1 2 simile 3 4 5 6 7 8

Ob. simile

B \flat Cl. B \flat B. Cl. simile
find and finger the F \sharp before playing

E \flat A. Cl. simile
find and finger the F \sharp and C \sharp before playing

E \flat A. Sax. E \flat B. Sax. simile
find and finger the F \sharp and C \sharp before playing

B \flat T. Sax. simile
find and finger the F \sharp before playing

B \flat Tpt. Bar. TC simile
find and finger the F \sharp before playing

F Hn. simile

Trb. Bar. Bsn. simile

Tuba simile

Mlts. R L simile R R L R R L R

S.D. R L simile R Z R L R Z R L R Z
buzz with RH

3 Rhythm

W.W. Brass Tap foot and count. Then tap foot and play. Shadow pulse all ties.

Mlts. S.D. Tap foot and count. Then tap foot and play. Shadow tap all ties.



The musical score is organized into several systems, each representing a different instrument or group of instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), B \flat Cl. / B \flat B. Cl. (B-flat Clarinet / Bass Clarinet), E \flat A. Cl. (E-flat Alto Clarinet), E \flat A. Sax. / E \flat B. Sax. (E-flat Alto Saxophone / Baritone Saxophone), B \flat T. Sax. (B-flat Tenor Saxophone), B \flat Tpt. / Bar. TC (B-flat Trumpet / Baritone Trombone), F Hn. (French Horn), Trb. / Bar. Bsn. (Trombone / Bass Trombone), Tuba, Mlts. (Mlts.), and S.D. (S.D.).

The score is divided into four measures, each with a "shadow pulse" or "shadow tap" instruction above it. The first three measures are marked with "shadow pulse" and the fourth with "shadow tap".

Below the musical notation, there are rhythmic counts and diagrams. The counts are: "1 & 2 &" for the first three measures and "1 & 2 & 1 & 2 &" for the fourth measure. The diagrams show arrows indicating the direction of the pulse or tap, with "R" for right and "L" for left. For example, in the first measure, the count is "1 & 2 &" and the diagram shows a downward arrow on "1" and an upward arrow on "2".

4 Pitch & Rhythm



W.W. Brass

Combine lines 2 + 3, pitch and rhythm.

Mlts.

roll prep: Combine lines 2 + 3, pitch and rhythm. Play primary (roll) strokes in m. 1, 3, 5, 7 (subdividing whole note into quarter notes).

S.D.

roll prep: Play primary (roll) strokes in m. 1, 3, 5, 7 (subdividing whole note into quarter notes). Create resonant tone.

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- B \flat Cl. / B \flat B. Cl. (B-flat Clarinet / Bass Clarinet)
- E \flat A. Cl. (E-flat Alto Clarinet)
- E \flat A. Sax. / E \flat B. Sax. (E-flat Alto Saxophone / Baritone Saxophone)
- B \flat T. Sax. (B-flat Tenor Saxophone)
- B \flat Tpt. / Bar. TC (B-flat Trumpet / Baritone Trombone)
- F Hn. (French Horn)
- Trb. / Bar. / Bsn. (Trumpet / Baritone / Bass Trombone)
- Tuba
- Mlts. (Mellophone)
- S.D. (Snare Drum)

The score consists of 8 measures. The key signature has one sharp (F#) and the time signature is 2/2. The Mlts. and S.D. parts include rhythmic notation with 'roll prep' strokes and counts: '1 & 2 &'.

5 Articulation



W.W. Brass **slur:**
Connect slurred notes.

Mlts. **Play with relaxed arms,**
wrists, and hands.

S.D. **roll:**
Buzz primary (roll) strokes in m. 1, 3, 5, 7.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. / B♭ B. Cl. (B-flat Clarinet / Bass Clarinet)
- E♭ A. Cl. (E-flat Alto Clarinet)
- E♭ A. Sax. / E♭ B. Sax. (E-flat Alto Saxophone / Bass Saxophone)
- B♭ T. Sax. (B-flat Tenor Saxophone)
- B♭ Tpt. / Bar. TC (B-flat Trumpet / Baritone / Trombone)
- F Hn. (French Horn)
- Trb. / Bar. / Bsn. (Trombone / Baritone / Bassoon)
- Tuba
- Mlts. (Military Drums)
- S.D. (Snare Drum)

The score consists of 8 measures. The key signature has one sharp (F#) and the time signature is 2/2. The music features a mix of slurred and articulated notes. A large 'SAMPLE' watermark is overlaid diagonally across the score.

6 Dynamics



W.W.
Brass

static & fluid:
Observe both static and fluid dynamics.
subito *p* = suddenly *p*.

Mlts.
S.D.

static & fluid:
Observe both static and fluid dynamics.
subito *p* = suddenly *p*.
Observe roll notation.

Fl. *mp* *mp+mf* *f* *subito p*

Ob. *mp* *mp+mf* *f* *subito p*

Bb Cl. *mp* *mp+mf* *f* *subito p*

Eb A. Cl. *mp* *mp+mf* *f* *subito p*

Eb A. Sax. *mp* *mp+mf* *f* *subito p*

Eb B. Sax. *mp* *mp+mf* *f* *subito p*

Bb T. Sax. *mp* *mp+mf* *f* *subito p*

Bb Tpt. *mp* *mp+mf* *f* *subito p*

Bar. *mp* *mp+mf* *f* *subito p*

Trb. *mp* *mp+mf* *f* *subito p*

Bsn. *mp* *mp+mf* *f* *subito p*

Tuba *mp* *mp+mf* *f* *subito p*

Mlts. *mp* *mp+mf* *f* *subito p*

S.D. *mp* *mp+mf* *f* *subito p*

7 Style/Musicianship



W.W. Brass

cantabile:

Perform in a singing style.
Rit. (ritardando) 2x only = gradually slower second time only.

Mlts.

cantabile:

Perform in a singing style.
Rit. (ritardando) 2x only = gradually slower second time only. Use rapid single strokes to musically smooth out rolls.

S.D.

cantabile:

Perform in a singing style.
rit. (ritardando) 2x only = gradually slower second time only. Use rapid sticking to musically smooth out rolls.

rit. 2x only

1 2 3 4 5 6 7 8

Fl. *mp cantabile* imagine singing opera *f* *subito p*

Ob. *mp cantabile* imagine singing opera *f* *subito p*

B \flat Cl. B \flat B. Cl. *mp cantabile* imagine singing opera *f* *subito p*

E \flat A. Cl. *mp cantabile* imagine singing opera *f* *subito p*

E \flat A. Sax. E \flat B. Sax. *mp cantabile* imagine singing opera *f* *subito p*

B \flat T. Sax. *mp cantabile* imagine singing opera *f* *subito p*

B \flat Tpt. Bar. TC *mp cantabile* imagine singing opera *f* *subito p*

F Hn. *mp cantabile* imagine singing opera *f* *subito p*

Trb. Bar. Bsn. *mp cantabile* imagine singing opera *f* *subito p*

Tuba *mp cantabile* imagine singing opera *f* *subito p*

Mlts. *mp cantabile* imagine singing opera *f* *subito p*
feel timing of quarter note subdivisions while sticking rapidly
R R L R R L R R R L R R

S.D. *mp cantabile* imagine singing opera *f* *subito p*

rit. 2x only

rit. 2x only

rit. 2x only

rit. 2x only

C. Perform line A again. Demonstrate synthesis of all layered steps.

Students will find line A music at the top of their exercise pages. Directors may reference line A music below.

Adagietto **rit. 2x only**

1 2 3 4 5 6 7 8

Fl. *mp cantabile* *f* *subito p*

Ob. *mp cantabile* *f* *subito p*

B \flat Cl. B \flat B. Cl. *mp cantabile* *f* *subito p*

E \flat A. Cl. *mp cantabile* *f* *subito p*

E \flat A. Sax. E \flat B. Sax. *mp cantabile* *f* *subito p*

B \flat T. Sax. *mp cantabile* *f* *subito p*

B \flat Tpt. Bar. TC *mp cantabile* *f* *subito p*

F Hn. *mp cantabile* *f* *subito p*

Trb. Bar. Bsn. *mp cantabile* *f* *subito p*

Tuba *mp cantabile* *f* *subito p*

Mlts. *mp cantabile* *f* *subito p*

S.D. *mp cantabile* *f* *subito p*

✓ after each item performed correctly.

Woodwinds/Brass: Map Pitch Rhythm Articulation Dynamics Style/Musicianship

Percussion: Map Pitch/Sticking Rhythm Articulation Dynamics Style/Musicianship

34. I'm "In Two" This Exercise!

A. Perform this line. Look ahead  while reading.

♩ = 64-76 (in two)

Fl. *mf scherzando* *mp* *f*

Ob. *mf scherzando* *mp* *f*

B♭ Cl. B♭ B. Cl. *mf scherzando* *mp* *f*

E♭ A. Cl. *mf scherzando* *mp* *f*

E♭ A. Sax. E♭ B. Sax. *mf scherzando* *mp* *f*

B♭ T. Sax. *mf scherzando* *mp* *f*

B♭ Tpt. Bar. TC *mf scherzando* *mp* *f*

F Hn. *mf scherzando* *mp* *f*

Trb. Bar. Bsn. *mf scherzando* *mp* *f*

Tuba *mf scherzando* *mp* *f*

Mlts. *mf scherzando* *mp* *f*

S.D. *mf scherzando* *mp* *f*



B. Study line 1, then play lines 2-7. ✓ each completed line.



1 Map

W.W. Brass Mlts. [Observe time and key signatures, tempos, repeats, etc.]

S.D. [Observe time signatures, tempos, repeats, etc.]

Fl. 6 counts per measure 6/8 time, 4 flats (B \flat , E \flat , A \flat , D \flat). (♩ = 64-76) eighth note = 1 count

Ob. 6 counts per measure 6/8 time, 4 flats (B \flat , E \flat , A \flat , D \flat). (♩ = 64-76) eighth note = 1 count

B \flat Cl. B \flat B. Cl. 6 counts per measure 6/8 time, 2 flats (B \flat , E \flat). (♩ = 64-76) eighth note = 1 count

E \flat A. Cl. 6 counts per measure 6/8 time, 1 flat (B \flat). (♩ = 64-76) eighth note = 1 count

E \flat A. Sax. E \flat B. Sax. 6 counts per measure 6/8 time, 1 flat (B \flat). (♩ = 64-76) eighth note = 1 count

B \flat T. Sax. 6 counts per measure 6/8 time, 2 flats (B \flat , E \flat). (♩ = 64-76) eighth note = 1 count

B \flat Tpt. Bar. TC 6 counts per measure 6/8 time, 2 flats (B \flat , E \flat). (♩ = 64-76) eighth note = 1 count

F Hn. 6 counts per measure 6/8 time, 3 flats (B \flat , E \flat , A \flat). (♩ = 64-76) eighth note = 1 count

Trb. Bar. Bsn. 6 counts per measure 6/8 time, 4 flats (B \flat , E \flat , A \flat , D \flat). (♩ = 64-76) eighth note = 1 count

Tuba 6 counts per measure 6/8 time, 4 flats (B \flat , E \flat , A \flat , D \flat). (♩ = 64-76) eighth note = 1 count

Mlts. 6 counts per measure 6/8 time, 4 flats (B \flat , E \flat , A \flat , D \flat). (♩ = 64-76) eighth note = 1 count

S.D. 6 counts per measure 6/8 time. (♩ = 64-76) eighth note = 1 count

2 Pitch/Sticking



W.W. Brass Hold each note while matching pitch, blend, and balance.

Mlts. S.D. Create resonant tone while matching balance and blend. Observe stickings.

Fl. find and finger the B \flat s, E \flat s, A \flat s, and D \flat s before playing

Ob. find and finger the B \flat s, E \flat s, A \flat s, and D \flat s before playing

B \flat Cl. B \flat B. Cl. find and finger the B \flat s and E \flat s before playing

E \flat A. Cl. find and finger the B \flat s before playing

E \flat A. Sax. E \flat B. Sax. find and finger the B \flat s before playing

B \flat T. Sax. find and finger the B \flat s and E \flat s before playing

B \flat Tpt. Bar. TC find and finger the B \flat s and E \flat s before playing

F Hn. find and finger the B \flat s, E \flat s, and A \flat s before playing

Trb. Bar. Bsn. find and finger the B \flat s, E \flat s, A \flat s, and D \flat s before playing

Tuba find and finger the B \flat s, E \flat s, A \flat s, and D \flat s before playing

Mlts. find the B \flat s, E \flat s, A \flat s, and D \flat s and touch corresponding bars before playing

S.D. buzz with RH

3 Rhythm



W.W. Brass
Perform IN TWO. Count 6, but tap only twice per measure on counts 1 and 4 (one tap for each group of 3 counts). Much easier at faster tempos!

Mlts. S.D.
Perform IN TWO. Count 6, but tap foot only twice per measure on counts 1 and 4 (one foot tap for each group of 3 counts). Much easier at faster tempos!

FL.

Ob.

B♭ Cl.
B♭ B. Cl.

E♭ A. Cl.

E♭ A. Sax.
E♭ B. Sax.

B♭ T. Sax.

B♭ Tpt.
Bar. TC

F Hn.

Trb.
Bar.
Bsn.

Tuba

Mlts.

S.D.

The musical score is for a 6/8 time signature exercise. It consists of 12 staves. The top six staves are for woodwinds: Flute (FL), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B♭ Bass Clarinet (B♭ B. Cl.), E♭ Alto Clarinet (E♭ A. Cl.), and E♭ Alto Saxophone / E♭ Bass Saxophone (E♭ A. Sax. / E♭ B. Sax.). The next four staves are for brass: B♭ Trumpet / Baritone / Trombone (B♭ Tpt. / Bar. / TC), French Horn (F Hn.), Trumpet / Baritone / Basson (Trb. / Bar. / Bsn.), and Tuba. The bottom two staves are for percussion: Mlts. (Mildred) and S.D. (Snare Drum). The score is divided into six measures, numbered 1 through 6. Each measure contains a rhythmic pattern of eighth notes. Above the woodwind and saxophone staves, there are tap directions: down arrows for counts 1 and 4, and up arrows for counts 2, 3, 5, and 6. Above the Mlts. and S.D. staves, there are tap directions: 'R' for counts 1 and 4, and 'L' for counts 2, 3, 5, and 6. A large 'SAMPLE' watermark is overlaid diagonally across the center of the page.

4 Pitch & Rhythm



W.W. Brass

Combine lines 2 + 3, pitch and rhythm. Remember to tap on counts 1 and 4.

Mlts.

roll prep: Combine lines 2 + 3, pitch and rhythm. Play primary (roll) strokes in m. 2 and 4 (subdividing dotted half note into eighth notes). Remember to tap foot on counts 1 and 4.

S.D.

roll prep: Play primary (roll) strokes in m. 2 and 4 (subdividing dotted half note into eighth notes). Remember to tap foot on counts 1 and 4. Create resonant tone.

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- B^b Cl. / B. Cl. (Clarinet)
- E^b A. Cl. (Clarinet)
- E^b A. Sax. / E^b B. Sax. (Saxophone)
- B^b T. Sax. (Saxophone)
- B^b Tpt. / Bar. / TC (Trumpet)
- F Hn. (Horn)
- Trb. / Bar. / Bsn. (Trombone)
- Tuba
- Mlts. (Mallets)
- S.D. (Snare Drum)

The score consists of six measures. The Mlts. and S.D. parts include rhythmic notation with 'R' for right and 'L' for left strokes. The S.D. part includes tap instructions: '1 2 3 4 5 6' and '1 2 3 4 5 6' under the first and fourth measures respectively.

5 Articulation



W.W.
Brass

slur:
Connect slurred notes.

Mlts.

To minimize excess hand motion,
strike upper manual bars between
the node (where bar is supported)
and the edge nearest you.

S.D.

roll:
Buzz primary (roll) strokes
in m. 2 and 4.

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Fl.
- Ob.
- B \flat Cl. / B. Cl.
- E \flat A. Cl.
- E \flat A. Sax. / E \flat B. Sax.
- B \flat T. Sax.
- B \flat Tpt. / Bar. TC
- F Hn.
- Trb. / Bar. / Bsn.
- Tuba
- Mlts. (with articulation markings: R L R L, R L R L R L, R L R L, R L R L R L, R L R L R L, R R L)
- S.D. (with articulation markings: R L R L, R L R L R L, R L R L, R L R L R L, R L R L R L, R L R)

The score consists of six measures. The first measure is marked with a '1' above the Flute staff. The second and fourth measures are marked with a '2' above the Flute staff, indicating where to apply the 'roll' instruction. The music is in 6/8 time and features a variety of rhythmic patterns and articulation techniques across the different instruments.

6 Dynamics



W.W. Brass

static & fluid:

Static = maintain consistent volume until next change.
Fluid = make incremental volume changes over time.

Mlts. S.D.

static & fluid:

Static = maintain consistent volume until next change.
Fluid = make incremental volume changes over time.
Observe roll notation.

The musical score is arranged in a system with 13 staves. The instruments and their dynamics are as follows:

- Fl.:** *mf* (measures 1-2), *mp* (measures 3-4), *mp* to *f* (measures 5-6)
- Ob.:** *mf* (measures 1-2), *mp* (measures 3-4), *mp* to *f* (measures 5-6)
- B \flat Cl. / B \flat B. Cl.:** *mf* (measures 1-2), *mp* (measures 3-4), *mp* to *f* (measures 5-6)
- E \flat A. Cl.:** *mf* (measures 1-2), *mp* (measures 3-4), *mp* to *f* (measures 5-6)
- E \flat A. Sax. / E \flat B. Sax.:** *mf* (measures 1-2), *mp* (measures 3-4), *mp* to *f* (measures 5-6)
- B \flat T. Sax.:** *mf* (measures 1-2), *mp* (measures 3-4), *mp* to *f* (measures 5-6)
- B \flat Tpt. / Bar. TC:** *mf* (measures 1-2), *mp* (measures 3-4), *mp* to *f* (measures 5-6)
- F Hn.:** *mf* (measures 1-2), *mp* (measures 3-4), *mp* to *f* (measures 5-6)
- Trb. / Bar. / Bsn.:** *mf* (measures 1-2), *mp* (measures 3-4), *mp* to *f* (measures 5-6)
- Tuba:** *mf* (measures 1-2), *mp* (measures 3-4), *mp* to *f* (measures 5-6)
- Mlts.:** *mf* (measures 1-2), *mp* (measures 3-4), *mp* to *f* (measures 5-6). Includes roll notation: R L R L, R L R L R L, R L R L R L, R L R L R L R R L.
- S.D.:** *mf* (measures 1-2), *mp* (measures 3-4), *mp* to *f* (measures 5-6). Includes roll notation: R L R L, R L R L R L, R L R L R L, R L R L R L R L R.

7 Style/Musicianship



All **scherzando:**
Perform in a playful manner.

Mlts.

scherzando:
Perform in a playful manner. Use rapid single strokes to musically smooth out roll in m. 2 and 4.

S.D.

scherzando:
Perform in a playful manner. Use rapid sticking to musically smooth out roll in m. 2 and 4.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. / B♭ B. Cl. (Clarinet/Bass Clarinet)
- E♭ A. Cl. (Alto Clarinet)
- E♭ A. Sax. / E♭ B. Sax. (Saxophone)
- B♭ T. Sax. (Tenor Saxophone)
- B♭ Tpt. / Bar. TC (Trumpet/Baritone Trombone)
- F Hn. (French Horn)
- Trb. / Bar. / Bsn. (Trombone/Bass Trombone)
- Tuba
- Mlts. (Miltars)
- S.D. (Snare Drum)

Each part includes a staff with musical notation in 6/8 time, marked *mf* **scherzando** happily. The score is divided into six measures, with dynamics changing from *mf* to *mp* in measure 3 and to *f* in measure 5. The Mlts. and S.D. parts include specific rhythmic patterns: **R L R L** and **R** for the first two measures, and **R L R L** and **R** for the last two measures. Performance notes for Mlts. and S.D. instruct to "feel timing of eighth note subdivisions while sticking rapidly".

C. Perform line A again. Demonstrate synthesis of all layered steps.

Students will find line A music at the top of their exercise pages. Directors may reference line A music below.

♩. = 64-76 (in two)

Fl. *mf scherzando* *mp* *f*

Ob. *mf scherzando* *mp* *f*

B \flat Cl. B \flat B. Cl. *mf scherzando* *mp* *f*

E \flat A. Cl. *mf scherzando* *mp* *f*

E \flat A. Sax. E \flat B. Sax. *mf scherzando* *mp* *f*

B \flat T. Sax. *mf scherzando* *mp* *f*

B \flat Tpt. Bar. TC *mf scherzando* *mp* *f*

F Hn. *mf scherzando* *mp* *f*

Trb. Bar. Bsn. *mf scherzando* *mp* *f*

Tuba *mf scherzando* *mp* *f*

Mlts. *mf scherzando* *mp* *f*

S.D. *mf scherzando* *mp* *f*

✓ after each item performed correctly.

Woodwinds/Brass: Map Pitch Rhythm Articulation Dynamics Style/Musicianship

Percussion: Map Pitch/Sticking Rhythm Articulation Dynamics Style/Musicianship

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SAMPLE

Duet: Skill Review of Exercises 30–34

If students are working independently, they may wish to record Part A and then play Part B along with the recording.

The musical score is for a duet in 6/8 time, with a tempo of quarter note = 80. It is divided into three systems, each with a first ending (1.) and a second ending (2.).

- System 1:** Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Bb Cl.), Clarinet in Bb (Bb Cl.), Clarinet in Eb (Eb Cl.), Clarinet in Eb (Eb Cl.), Saxophone in Eb (Eb Sax.), Saxophone in Bb (Bb Sax.), Tenor Saxophone (T. Sax.), Trumpet (B. Tpt.), Trombone (Bar. TC), Horns (F Hn.), Trumpet (Trb.), Baritone (Bar.), Bassoon (Bsn.), Tuba, Mellophone (Mlts.), and Snare Drum (S.D.).
- System 2:** Same instruments as System 1.
- System 3:** Same instruments as System 1.

Each instrument part is marked with *mf giocoso* for the first ending and *f* for the second ending. The score includes dynamic markings, articulation marks, and first/second ending brackets.

8 9 10 11 12 13 14

rit. *a tempo*

Fl.
A *mp* *f*
B *mp* *f*

Ob.
A *mp* *f*
B *mp* *f*

**B. Cl.
B. B. Cl.**
A *mp* *f*
B *mp* *f*

E♭ A. Cl.
A *mp* *f*
B *mp* *f*

**E♭ A. Sax.
E♭ B. Sax.**
A *mp* *f*
B *mp* *f*

B. T. Sax.
A *mp* *f*
B *mp* *f*

**B. Tpt.
Bar. TC**
A *mp* *f*
B *mp* *f*

F Hn.
A *mp* *f*
B *mp* *f*

**Trb.
Bar.
Bsn.**
A *mp* *f*
B *mp* *f*

Tuba
A *mp* *f*
B *mp* *f*

Mlts.
A *mp* *f*
B *mp* *f*

S.D.
A *mp* *f*
B *mp* *f*

✓ after each item performed correctly.

Woodwinds/Brass: Map Pitch Rhythm Articulation Dynamics Style/Musicianship

Percussion: Map Pitch/Sticking Rhythm Articulation Dynamics Style/Musicianship

42. Nice and Easy

A. Perform this line. Look ahead  while reading.

Adagietto

Fl. *mf* *facilmente* *mp* *f*

Ob. *mf* *facilmente* *mp* *f*

B \flat Cl. B \flat B. Cl. *mf* *facilmente* *mp* *f*

E \flat A. Cl. *mf* *facilmente* *mp* *f*

Adagietto

E \flat A. Sax. E \flat B. Sax. *mf* *facilmente* *mp* *f*

B \flat T. Sax. *mf* *facilmente* *mp* *f*

Adagietto

B \flat Tpt. Bar. TC *mf* *facilmente* *mp* *f*

F Hn. *mf* *facilmente* *mp* *f*

Trb. Bar. Bsn. *mf* *facilmente* *mp* *f*

Tuba *mf* *facilmente* *mp* *f*

Adagietto

Mlts. *mf* *facilmente* *mp* *f*

S.D. *mf* *facilmente* *mp* *f*



B. Study line 1, then play lines 2-7. ✓ each completed line.



1 Map

W.W. Brass Mlts. [Observe time and key signatures, tempos, repeats, etc.]

S.D. [Observe time signatures, tempos, repeats, etc.]

Fl. 4/4 time, 2 flats (B \flat , E \flat). Adagietto (♩ = 72-76)

Ob. 4/4 time, 2 flats (B \flat , E \flat). Adagietto (♩ = 72-76)

B \flat Cl. / B. Cl. 4/4 time, no sharps or flats. Adagietto (♩ = 72-76)

E \flat A. Cl. 4/4 time, 1 sharp (F \sharp). Adagietto (♩ = 72-76)

E \flat A. Sax. / E \flat B. Sax. 4/4 time, 1 sharp (F \sharp). Adagietto (♩ = 72-76)

B \flat T. Sax. 4/4 time, no sharps or flats. Adagietto (♩ = 72-76)

B \flat Tpt. / Bar. TC 4/4 time, no sharps or flats. Adagietto (♩ = 72-76)

F Hn. 4/4 time, 1 flat (B \flat). Adagietto (♩ = 72-76)

Trb. / Bar. / Bsn. 4/4 time, 2 flats (B \flat , E \flat). Adagietto (♩ = 72-76)

Tuba 4/4 time, 2 flats (B \flat , E \flat). Adagietto (♩ = 72-76)

Mlts. 4/4 time, 2 flats (B \flat , E \flat). Adagietto (♩ = 72-76)

S.D. 4/4 time. Adagietto (♩ = 72-76)

4 counts per measure
quarter note = 1 count

2 Pitch/Sticking



W.W. Brass [Hold each note while matching pitch, blend, and balance.

Mts. S.D. [Create resonant tone while matching balance and blend. Observe stickings.

Fl. *simile*
find and finger the B \flat s and E \flat s before playing

Ob. *simile*
find and finger the B \flat s and E \flat s before playing

B \flat Cl. B \flat B. Cl. *simile*

E \flat A. Cl. *simile*
find and finger the F \sharp s before playing

E \flat A. Sax. E \flat B. Sax. *simile*
find and finger the F \sharp s before playing

B \flat T. Sax. *simile*

B \flat Tpt. Bar. TC *simile*

F Hn. *simile*
find and finger the B \flat s before playing

Trb. Bar. Bsn. *simile*
find and finger the B \flat s and E \flat s before playing

Tuba *simile*
find and finger the B \flat s and E \flat s before playing

Mts. *simile*
find the B \flat s and E \flat s and touch corresponding bars before playing

S.D. *simile*

buzz with RH

3 Rhythm



W.W. Brass Tap foot and count. Then tap foot and play. Observe breath mark (♫).

Mlts. S.D. Tap foot and count. Then tap foot and play.

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Fl.**: Flute part with rhythmic markings and counts: 1 & a 2 & 3 e & 4 &, 1 e & a 2 & 3 & 4 &, 1 & a 2 & 3 e & 4 &, 1 e & a 2 & 3 & 4 &
- Ob.**: Oboe part
- B♭ Cl. / B♭ B. Cl.**: Clarinet parts
- E♭ A. Cl.**: Alto Clarinet part
- E♭ A. Sax. / E♭ B. Sax.**: Saxophone parts with rhythmic markings and counts: 1 & a 2 & 3 e & 4 &, 1 e & a 2 & 3 & 4 &, 1 & a 2 & 3 e & 4 &, 1 e & a 2 & 3 & 4 &
- B♭ T. Sax.**: Tenor Saxophone part
- B♭ Tpt. / Bar. TC**: Trumpet and Trombone parts with rhythmic markings and counts: 1 & a 2 & 3 e & 4 &, 1 e & a 2 & 3 & 4 &, 1 & a 2 & 3 e & 4 &, 1 e & a 2 & 3 & 4 &
- F Hn.**: French Horn part
- Trb. / Bar. / Bsn.**: Trombone, Baritone, and Bassoon parts
- Tuba**: Tuba part
- Mlts.**: Mellophone part with rhythmic markings and counts: 1 & a 2 & 3 e & 4 &, 1 e & a 2 & 3 & 4 &, 1 & a 2 & 3 e & 4 &, 1 e & a 2 & 3 & 4 &
- S.D.**: Snare Drum part with rhythmic markings: R L R L R R L R, R L R L R L R, R L R L R R L R, R L R L R L R

A large 'SAMPLE' watermark is overlaid diagonally across the center of the page.

4 Pitch & Rhythm



W.W. Brass

Combine lines 2 + 3, pitch and rhythm.

Mlts.

roll prep:
Combine lines 2 + 3, pitch and rhythm. Play primary (roll) strokes in m. 2 (subdividing half note into sixteenth notes).

S.D.

flam prep, roll prep:
Play primary (roll) strokes in m. 2 (subdividing half note into sixteenth notes). Observe downstroke. Create resonant tone.

The musical score consists of the following parts and staves:

- Fl.** (Flute)
- Ob.** (Oboe)
- B^b Cl. / B^b B. Cl.** (B-flat Clarinet / Bass Clarinet)
- E^b A. Cl.** (E-flat Alto Clarinet)
- E^b A. Sax. / E^b B. Sax.** (E-flat Alto Saxophone / Bass Saxophone)
- B^b T. Sax.** (B-flat Tenor Saxophone)
- B^b Tpt. / Bar. TC** (B-flat Trumpet / Baritone / Trombone)
- F Hn.** (French Horn)
- Trb. / Bar. / Bsn.** (Trombone / Baritone / Bassoon)
- Tuba**
- Mlts.** (Mellophone)
- S.D.** (Snare Drum)

The score is in 4/4 time and features a large 'SAMPLE' watermark across the center. The Mlts. and S.D. parts include rhythmic patterns and articulation instructions such as 'roll prep', 'flam prep, roll prep', and 'downstroke'.

5 Articulation



W.W. Brass *slur:*
Connect slurred notes.

Mlts. Play with relaxed arms,
wrists, and hands.

S.D. *flam, roll:*
Buzz primary (roll) strokes
in m. 2. Observe flams.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute)
- Ob. (Oboe)
- B \flat Cl. / B \flat B. Cl. (B-flat Clarinet / Bass Clarinet)
- E \flat A. Cl. (E-flat Alto Clarinet)
- E \flat A. Sax. / E \flat B. Sax. (E-flat Alto Saxophone / Baritone Saxophone)
- B \flat T. Sax. (B-flat Tenor Saxophone)
- B \flat Tpt. / Bar. TC (B-flat Trumpet / Baritone Trombone)
- F Hn. (French Horn)
- Trb. / Bar. / Bsn. (Trombone / Baritone / Bass Trombone)
- Tuba
- Mlts. (Mellophone)
- S.D. (Snare Drum)

The score is in 4/4 time and features articulation instructions for slurs, mellophone technique, and flams/rolls. A large 'SAMPLE' watermark is overlaid on the score.

6 Dynamics



W.W. Brass

static & fluid:

Static = maintain consistent volume until next change.
Fluid = make incremental volume changes over time.

Mits. S.D.

static & fluid:

Static = maintain consistent volume until next change.
Fluid = make incremental volume changes over time.
Observe roll notation.

The musical score is for a W.W. Brass section in 4/4 time. It consists of 12 staves: Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B♭ Bass Clarinet (B♭ B. Cl.), E♭ Alto Clarinet (E♭ A. Cl.), E♭ Alto Saxophone (E♭ A. Sax.), E♭ Bass Saxophone (E♭ B. Sax.), B♭ Tenor Saxophone (B♭ T. Sax.), B♭ Trumpet (B♭ Tpt.), Baritone (Bar.), Trombone (Tbn.), and Tuba. The score is divided into four measures, numbered 1, 2, 3, and 4. Dynamics markings are as follows: Measure 1: *mf* for all instruments. Measure 2: *mf* for Fl., Ob., B♭ Cl., B♭ B. Cl., E♭ A. Cl., E♭ A. Sax., E♭ B. Sax., B♭ T. Sax., B♭ Tpt., Bar. TC, F Hn., Trb., Bar., Bsn., and Tuba; *mp* for Mits. and S.D. Measure 3: *mp* for all instruments. Measure 4: *mp* for all instruments, with a crescendo leading to *mf* and then *f*. Performance instructions include 'static & fluid' and 'Observe roll notation'. Roll notation is provided for Mits. and S.D. in measures 2 and 3.

C. Perform line A again. Demonstrate synthesis of all layered steps.

Students will find line A music at the top of their exercise pages. Directors may reference line A music below.

Adagietto

Fl. *mf facilmente* *mp* *f*

Ob. *mf facilmente* *mp* *f*

B \flat Cl. B \flat B. Cl. *mf facilmente* *mp* *f*

E \flat A. Cl. *mf facilmente* *mp* *f*

E \flat A. Sax. E \flat B. Sax. *mf facilmente* *mp* *f*

B \flat T. Sax. *mf facilmente* *mp* *f*

B \flat Tpt. Bar. TC *mf facilmente* *mp* *f*

F Hn. *mf facilmente* *mp* *f*

Trb. Bar. Bsn. *mf facilmente* *mp* *f*

Tuba *mf facilmente* *mp* *f*

Mlts. *mf facilmente* *mp* *f*

S.D. *mf facilmente* *mp* *f*

✓ after each item performed correctly.

Woodwinds/Brass: Map Pitch Rhythm Articulation Dynamics Style/Musicianship

Percussion: Map Pitch/Sticking Rhythm Articulation Dynamics Style/Musicianship