



In Memory of My First Composition Teacher,
Dr. Paul Yoder, And His Tireless Crusade for
Music Education Through the Concert Band

Symphonic Band Clinic

A Warm-up and Fundamental Sequence for Symphonic Band

ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1 Conductor
6 C Flute
2 Oboe
3 1st B $\flat$ Clarinet
3 2nd B $\flat$ Clarinet
3 3rd B $\flat$ Clarinet
2 B $\flat$ Bass Clarinet
1 E $\flat$ Contrabass Clarinet
2 Bassoon
3 E $\flat$ Alto Saxophone
1 B $\flat$ Tenor Saxophone
1 E $\flat$ Baritone Saxophone

3 1st B $\flat$ Trumpet
3 2nd B $\flat$ Trumpet
3 3rd B $\flat$ Trumpet
4 Horn in F
2 1st Trombone
2 2nd Trombone
2 3rd Trombone
2 Euphonium
1 Baritone Treble Clef
4 Tuba
4 Mallet Percussion
(Bells, Xylophone, Vibraphone, Marimba)
1 Timpani
4 Percussion I
(Snare Drum, Bass Drum, Bongos, Triangle)
3 Percussion II
(Woodblock, Cowbell, Suspended Cymbal)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

Horn in E $\flat$
1st Trombone in B $\flat$ Bass Clef
2nd Trombone in B $\flat$ Bass Clef
3rd Trombone in B $\flat$ Bass Clef
1st Trombone in B $\flat$ Treble Clef
2nd Trombone in B $\flat$ Treble Clef
3rd Trombone in B $\flat$ Treble Clef
Baritone in B $\flat$ Bass Clef
Tuba in E $\flat$ Bass Clef
Tuba in E $\flat$ Treble Clef
Tuba in B $\flat$ Bass Clef
Tuba in B $\flat$ Treble Clef

GENERAL DESCRIPTION

Symphonic Band Clinic is the fourth in a series of four warm-up and musical development exercise sets designed for use in the context of a regular band rehearsal. Consisting of four main segments including Tone, Technique, Theory/Composition, and a Chorale, each *Band Clinic* was written to introduce and/or reinforce musical concepts and technical skills in a full band setting. Published as a set of single band parts, each *Band Clinic* is designed to be included in student folders facilitating instruction and reinforcement in any concert band warmup situation.

The four sequential sets include:

First Band Clinic
Developing Band Clinic
Concert Band Clinic
Symphonic Band Clinic

I have used these exercises in various forms throughout my teaching career as part of my band rehearsal warm-up procedure. I continue to use variations of these exercises in each honor band setting that I am fortunate enough to participate. It is my hope that you will find each *Band Clinic* to be a valuable supplement to your teaching and a useful tool in your rehearsals. I wish you success in all your teaching endeavors.

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NOTES TO THE CONDUCTOR

I. TONE

A. Descending Chromatic Sustains

This exercise is prescribed for initial use as follows:

Perform the exercise in the following sequence repeating as needed for reinforcement:

1. Full band
2. Brass on mouthpieces/Woodwinds play as notated
3. Sing selected intervals (Full band)
4. Full band
5. Invert the exercise beginning on the same Concert F. Perform "ascending" chromatic sustains using the same sequence

Please note that the mouthpiece work following the initial sustains will greatly enhance the brass section's tone quality and sense of pitch. The singing of the descending intervals allow multiple teaching opportunities as the students develop their sense of relative pitch. As an option, you may wish to begin the process of identifying those intervals once the students have successfully experienced them through their performance.

Finally, in a more traditional ear training sequence, we seem to identify ascending intervals more comfortably than descending. Educators have used the time-honored tradition of identifying songs with those ascending intervals to assist in the identification. I would suggest developing a set of descending interval song correlations that can be used in much the same fashion. As an option, you may wish to assign an "interval of the day" and ask the students to locate a song that begins with that particular intervallic sequence.

B. Long Tones

Long tones are essential to the development of a quality sound both as individual performers as well as an ensemble. In addition, percussion students need the opportunity for a daily dexterity regime.

I would suggest beginning the rehearsal with a series of breathing exercises with careful attention given to proper breathing technique. As an example, begin with a series of breaths using four counts to inhale and four counts to exhale (4 and 4). Gradually decrease the number of counts of the inhale while extending the number of counts of the exhale. Other options include using a hissing sound during the exhale to provide resistance.

I suggest introducing the notated exercise as part of the daily routine with a variety of dynamic levels and shaping. In the initial rehearsals, repeat the exercise three times with varied dynamic shapes as follows:

1. Sustain each note at a mezzo forte
2. Begin each note at a piano. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from piano to forte

As the band progresses, create a variety of dynamic shapes to sustain interest and provide additional developmental opportunities. In addition, please feel free to adjust the sticking pattern in the percussion section. I would suggest writing a "sticking pattern of the day" on the board for reading and use by the percussion section. Please note that the instrumentation notated is very flexible. Please assign instruments based upon the actual equipment available and the number of performers in the rehearsal. The technique development of striking the instrument is the priority.

As a pre-composition/arranging exercise, you may wish to ask students to create a dynamic shape and/or sticking pattern for the band to perform. Additional options include directing the brass section to play the exercise on the mouthpiece only to increase breath support and focus the pitch.

C. B $\flat$ Major Tuning Chords

The performance of long tone exercises is often an individual-focused experience in an ensemble setting. By implementing a set of chords in this environment, we can focus the musicians attention on ensemble skills including balance as well as a match quality of sound. Direct the band to perform the chord sequence as varying dynamic levels. Note the clarinet/alto saxophone/horn sustain between each chord sequence as a reference pitch.

As the band's comfort level increases, direct the band to analyze the scale tones in their parts and transpose those scale degrees to other key centers. Note that the sixth chord will require some explanation based upon the flatted second as the tonic note. Scale degrees are addressed below in the Theory/Composition exercises.

II. TECHNIQUE

- A. Brass lip flexibilities are essential for brass player development. Finger dexterity for the woodwinds and sticking dexterity in the percussion are equally important. I have written this exercise as an introduction to these crucial techniques as well as a model for teacher and student created exercises. Please note that the horns will be playing a fourth below the rest of the brass section to facilitate the true lip flexibility. You may wish to isolate the brass to ensure note and pitch accuracy. As an option, direct the brass to perform the exercise on mouthpieces only.

Direct the band to perform the exercise at a mezzo forte and a moderate tempo. Careful attention should be given to the woodwind hand position and finger technique. Please remind the brass section as well as the woodwinds that a consistent airstream is the key to their success.

Create a "sticking pattern of the day" for the percussion section. I would suggest writing it on the board for rehearsal efficiency. The eighth notes allow the sticking pattern to be solidified before the application of that pattern with the sixteenth notes. As an option, ask a percussionist to create a sticking pattern for performance by the section.

Repeat the exercise at increasing tempi and varied dynamic levels. In addition, repeat the exercise in descending chromatic keys.

- B. Direct the band to perform the B $\flat$ major scale and articulation exercises repeating as necessary with various tempi. As the band progresses, feel free to alter the articulation as needed to reinforce the performance material that is part of the day's rehearsal. As the band becomes more comfortable, apply these rhythmic and articulation patterns to additional scales as notated. The percussion section should perform the scales on keyboard percussion instruments. As an option, create a sticking pattern for performance on battery percussion while rotating the percussionists through the available keyboard instruments.

As the band becomes more comfortable with the dexterity exercise (#15), apply the exercise to the "scale of the day" on a regular basis.

Finally, the Circle of Fifths Exercise (#16) should be performed using a variety of articulations for maximum benefit.

III. THEORY/COMPOSITION

- A. Direct the band to perform the tones of the major scale as notated. After the band is comfortable, create a new order to the note sequence and direct the band using numeric hand signs. The objective is for each band member to associate a scale tone with a scale degree number. Repeat this process as necessary using different note sequences. I would also suggest directing the band to sing the sequence using scale degree numbers or solfeggio to develop and reinforce their internal sense of pitch.

As a homework assignment, ask students to create their own individual note sequence. At the next rehearsal, select several band members and ask them to write their note sequence on the board. As part of that day's warm-up, direct the band to perform the individual student six-note melodies.

Continue this sequence over time expanding the creative exercise allowing a variety of note lengths. In effect, they will be composing a short melody for the band to perform. For example, using the notated scale, ask the students to create an eight-note melody using any variety of rhythmic value including eighth, quarter, half and whole notes. As an option, ask the individual student to perform their melody for the band. You may also offer the student the opportunity to conduct as the band performs their melody.

Finally, at the appropriate point in the developmental process, ask the students to listen to a melodic sequence and play it back as an ensemble. Other options include individual students performing their note sequence for the band with the band responding with the same note sequence. In addition to the creative exercises, the development of good relative pitch and melodic memory are crucial to the long-term success of each individual musician.

- B. Use the chords as notated to introduce the band to tertian harmony based upon the scale degrees they have been using as creative tools. In the same sequential manner as noted above, create a new chord sequence directing the band using numeric hand signs. Repeat as necessary with various chord sequences reinforcing proper balance and tone quality.

To reinforce the concept of tertian harmony based upon scale degrees, use the Tuning Chords above in various keys asking the band to identify the chord sequence. They will find all but one chord in the given major scale. The sixth chord in the sequence is based on the flatted second scale degree.

- C. As a composition assignment, ask each student to create their own chorale using the notated chords. Ask selected individual students to notate their chorale on the board for use during the band warm-up. As an option, ask the student to conduct their chorale. In the same manner as noted above, this sequence can be developed over the course of the academic year providing a multitude of student compositions and warm-up chorales.

IV. CHORALE

Philosophically, I believe that a consistent warm-up chorale provides an opportunity for ongoing development of pitch, tone quality and ensemble balance. As a result, I have always used a consistent chorale as the final phase of my warm-up process. The chorale provides a vehicle for balancing and tuning the band as the performance environment changes throughout the year.

I would suggest using the *Chorale from Paradiso* as part of the daily warm-up process both as a playing and singing experience. Feel free to adjust the articulation, dynamic shaping and tempi as appropriate to reinforce your daily teaching objectives. You may wish to isolate various choirs for the remainder of the band to listen and evaluate reinforcing the concepts of pitch, balance, blend and tone quality. Other options include using the chorale to reinforce articulation, dynamic levels, etc. As an example, direct the band to perform the entire chorale using a staccato articulation. The staccato will provide an opportunity to address ensemble timing, clearly identifying those who do not follow the conductor or stay at the prescribed tempo.

Finally, I would suggest using choirs to perform the chorale for the remainder of the band as a harmonic listening exercise. Create opportunities for the students to identify certain chords through the raising of hands. For example, ask the students to raise their hands when they hear the "IV" chord.

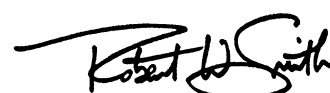
SUMMARY

To summarize the warm-up procedure, I have prepared the following lesson plan for your use, modification and implementation.

Concept & Skill	Content	Objective	Activity
Tone	Descending Chromatic Sustains	Develop tone quality. Experience and label melodic intervals.	Play, Listen
	Long Tone/Stroke Dexterity Exercise	Develop tone quality and stamina	Play
	B $\flat$ Major Tuning Chords	Develop tone quality and stamina. Reinforce ensemble balance and tone quality	Play, Listen
Technique	Lip Slurs/Scale exercise	Develop brass flexibility. Develop woodwind/percussion dexterity	Play
	Scale & Articulation	Experience and label major scale and arpeggios, and circle of fifths. Develop articulation skills and percussion dexterity	Play
Theory/Composition	Scale degree exercise	Experience and label major scale degrees. Create a melody using defined note set and rhythmic values	Play, Sing, Listen, Create
	Major scale chord sequence	Experience and label chords based upon the major scale degrees	Play, Listen Sing
	Compose the Chorale	Create a chorale using defined note/chord set	Create, play, Evaluate
Chorale	Chorale from <i>Paradiso</i>	Develop and reinforce ensemble skills	Play, listen, Evaluate, Sing

FINAL THOUGHTS

Our teaching success is only limited by our imagination. As our band rooms change each year with students of different learning styles, it is crucial to be as creative, yet consistent as possible in our approach. The exercises and teaching strategies outlined in *Symphonic Band Clinic* are a crucial step in providing our students with the tools necessary for a lifetime of music. A solid fundamental base for our band students is essential to their individual and collective success through the band. In the words of noted composer and educator Carl Orff, "The sound is the thing right from the start!" Please use *Symphonic Band Clinic* as a starting point and catalyst for your own individual teaching creativity. Best wishes!



CONDUCTOR

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SYMPHONIC BAND CLINIC

A Warm-up and Fundamental Sequence for Symphonic Band

by ROBERT W. SMITH (ASCAP)

I. Tone

A. Descending Chromatic Sustains

Perform the exercise in the following sequence repeating as needed for reinforcement:

1. Full Band
2. Brass on mouthpieces/Woodwinds play as notated
3. Sing selected intervals (Full Band)
4. Full Band
5. Invert the exercise beginning on the same Concert F. Perform –ascending” chromatic sustains using the same sequence

Score for Symphonic Band Clinic, I. Tone, A. Descending Chromatic Sustains. The score is written for 12 staves, each representing a different instrument or section. The instruments are: C Flute, Oboe, Bb Clarinets (1, 2, 3), Bb Bass Clarinet, Eb Contrabass Clarinet, Bassoon, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpets (1, 2, 3), Horn in F, Trombones (1, 2, 3), Euphonium, Tuba, Mallet Percussion (Bells, Xylophone, Vibraphone, Marimba), Timpani, Percussion I (Snare Drum, Bass Drum, Bongos, Triangle), and Percussion II (Wood Block, Cowbell, Suspended Cymbal). The score is in 4/4 time and features a descending chromatic sustain exercise. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the score.

1 2 3 4 5 6

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Fl.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hn.

1

Tbns. 2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

7 8 9 10 11 12 13

B. Long Tone Exercise

Repeat three times with varied dynamic shaping as follows:

1. Sustain each note at a *mf*
2. Begin each note at *p*. Shape each sustain with a crescendo in four beats, decrescendo in four beats
3. Crescendo each sustain for eight beats from *p* to *f*
4. As breath support develops, perform the same sequence using higher and lower pitch sets (ex. Bb, Ab, G)

Fl.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hn. div.

1

Tbns. 2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

use sticking pattern as directed by the conductor

use sticking pattern as directed by the conductor

use sticking pattern as directed by the conductor

use sticking pattern as directed by the conductor

14 15 16 17 18 19 20

Fl.

Ob.

1

2

3

Cl. 2

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

Hn.

1

2

3

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

21

22

23

24

25

26

27

Fl.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hn.

1

Tbns. 2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

28

29

30

31

32

33

C. B $\flat$ Major Tuning Chords

Opt. Fine (on last repetition)

Opt. Continue
to Eb Tuning Chords

34

D. Eb Major Tuning Chords
repeat 4 times

Opt. Fine (on last repetition)

Fl. *p - mp - mf - f* div.

Ob. *p - mp - mf - f*

1 *p - mp - mf - f*

Cls. 2 *p - mp - mf - f*

3 *p - mp - mf - f*

B. Cl. *p - mp - mf - f*

Cb. Cl. *p - mp - mf - f*

Bsn. *p - mp - mf - f*

A. Sax. *p - mp - mf - f* div.

T. Sax. *p - mp - mf - f*

Bar. Sax. *p - mp - mf - f*

1 *p - mp - mf - f*

Tpts. 2 *p - mp - mf - f*

3 *p - mp - mf - f*

Hn. *p - mp - mf - f* div.

1 *p - mp - mf - f*

Tbns. 2 *p - mp - mf - f*

3 *p - mp - mf - f*

Euph. *p - mp - mf - f*

Tuba *p - mp - mf - f*

Mlt. Perc. *p - mp - mf - f*

Timp.

Perc. I

Perc. II

II. Technique**A. Brass Lip Flexibilities and Woodwind Scales**
(repeat as directed in descending chromatic keys)

Fl.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Note: Horns play different pitches than the rest of the brass section for slur development

Hn.

1

Tbns. 2

3

Euph.

Tuba

Mlt. Perc.

use sticking pattern as directed by the conductor

Timp.

use sticking pattern as directed by the conductor

Perc. I

use sticking pattern as directed by the conductor

Perc. II

1 2 3 4 5

Fl.

Ob.

1

Cl. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hn.

1

Tbns. 2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

6 7 8 9 10

Fl.

Ob.

1

2

3

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

Hn.

1

2

3

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

11

12

13

14

15

Fl.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hn.

1

Tbns. 2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

16 17 18 19 20

Fl.

Ob.

1

2

3

Cl. 2

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

Hn.

1

2

3

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

21

22

23

24

25

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Fl.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hn.

1

Tbns. 2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

26 27 28 29 30

Fl.

Ob.

1

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

3

Hn.

1

2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

31

32

33

34

B. Scales and Articulation

1. Concert B $\flat$ Major Scale (Tenuto and Staccato)

Fl.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hn. div.

1

Tbns. 2

3

Euph.

Tuba

Mlt. Perc.

Timp. *Play on Keyboard Percussion*

Perc. I *Percussion Tacet: Play notated Keyboard Percussion*

Perc. II *Percussion Tacet: Play notated Keyboard Percussion*

2. Two Per Pitch (Tenuto and Staccato)

This musical score is for a conductor, featuring a variety of instruments. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinets (Cls. 1, 2, 3), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpts. 1, 2, 3), Horns (Hn. div.), Trombones (Tbns. 1, 2, 3), Euphonium (Euph.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The second system includes the same instruments. The score is written in 4/4 time and features a melody that is repeated in a tenuto and staccato pattern. A large red watermark 'Preview Only Requires Purchase' is overlaid on the score.

Fl.

Ob.

1

2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

3

Hn. div.

1

2

3

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

3. Three per pitch (Tenuto and Staccato)

This musical score is for a conductor, featuring a variety of instruments. The score is divided into four systems, each containing multiple staves. The instruments are listed on the left side of each staff. The music is written in 4/4 time and features a repeating rhythmic pattern of eighth notes. The key signature is one flat (B-flat). The score includes a large red watermark that reads 'Preview Only' diagonally across the page.

Fl.
Ob.
1
Cls. 2
3
B. Cl.
Cb. Cl.
Bsn.
A. Sax.
T. Sax.
Bar. Sax.
1
Tpts. 2
3
Hn. div.
1
Tbns. 2
3
Euph.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II

4. Major Scale and Arpeggio

Fl.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hn. div.

1

Tbns. 2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

5. Concert F Major Scale (repeat sequence in No. 1 - 4)

6. Concert E $\flat$ Major Scale (repeat sequence in No. 1 - 4)

Fl. div.

Ob.

1 div.

2 div.

3 div.

B. Cl. div.

Cb. Cl. div.

Bsn. div.

A. Sax. div.

T. Sax.

Bar. Sax. div.

1 div.

2 div.

3 div.

Hn.

1 div.

2 div.

3 div.

Euph. div.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

The musical score is written for a concert band. It consists of two main sections: 5. Concert F Major Scale and 6. Concert E $\flat$ Major Scale. Each section is divided into four measures, with a repeat sign at the beginning of each section. The score is written for a full band, including woodwinds, brass, and percussion. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B. Cl.), Clarinet in C (Cb. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpets (Tpts.), Horns (Hn.), Trombones (Tbns.), Euphonium (Euph.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Timp.), and two sets of Percussion (Perc. I and Perc. II). The score is written in a standard musical notation with a key signature of one sharp (F major) for the first section and one flat (E $\flat$ major) for the second section. The tempo is marked 'div.' (divisi) for the woodwinds and brass, indicating that the parts are to be played in a divided manner. The percussion parts are written in a simplified manner, using a single line for each instrument. A large red watermark 'Preview Requires Purchase' is overlaid on the score.

7. Concert A $\flat$ Major Scale (repeat sequence in No. 1 - 4)8. Concert D $\flat$ Major Scale (repeat sequence in No. 1 - 4)

Fl.

Ob.

1 div.

2 div.

3 div.

Cls.

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

Hn.

1 div.

2

3

Tbns.

Euph. div.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

9. Concert C Major Scale (repeat sequence in No. 1 - 4)

10. Concert G Major Scale (repeat sequence in No. 1 - 4)

Fl.

Ob.

1 div.

Cls. 2 div.

3 div.

B. Cl. div.

Cb. Cl. div.

Bsn. div.

A. Sax. div.

T. Sax. div.

Bar. Sax. div.

1 div.

Tpts. 2 div.

3 div.

Hn. div.

1 div.

Tbns. 2 div.

3 div.

Euph. div.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

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11. Concert D Major Scale (repeat sequence in No. 1 - 4)

12. Concert A Major Scale (repeat sequence in No. 1 - 4)

Fl. div.

Ob. div.

1. div.

2. div.

3. div.

B. Cl. div.

Cb. Cl. div.

Bsn. div.

A. Sax.

T. Sax.

Bar. Sax.

1.

2.

3.

Hn.

1.

2.

3.

Euph.

Tuba

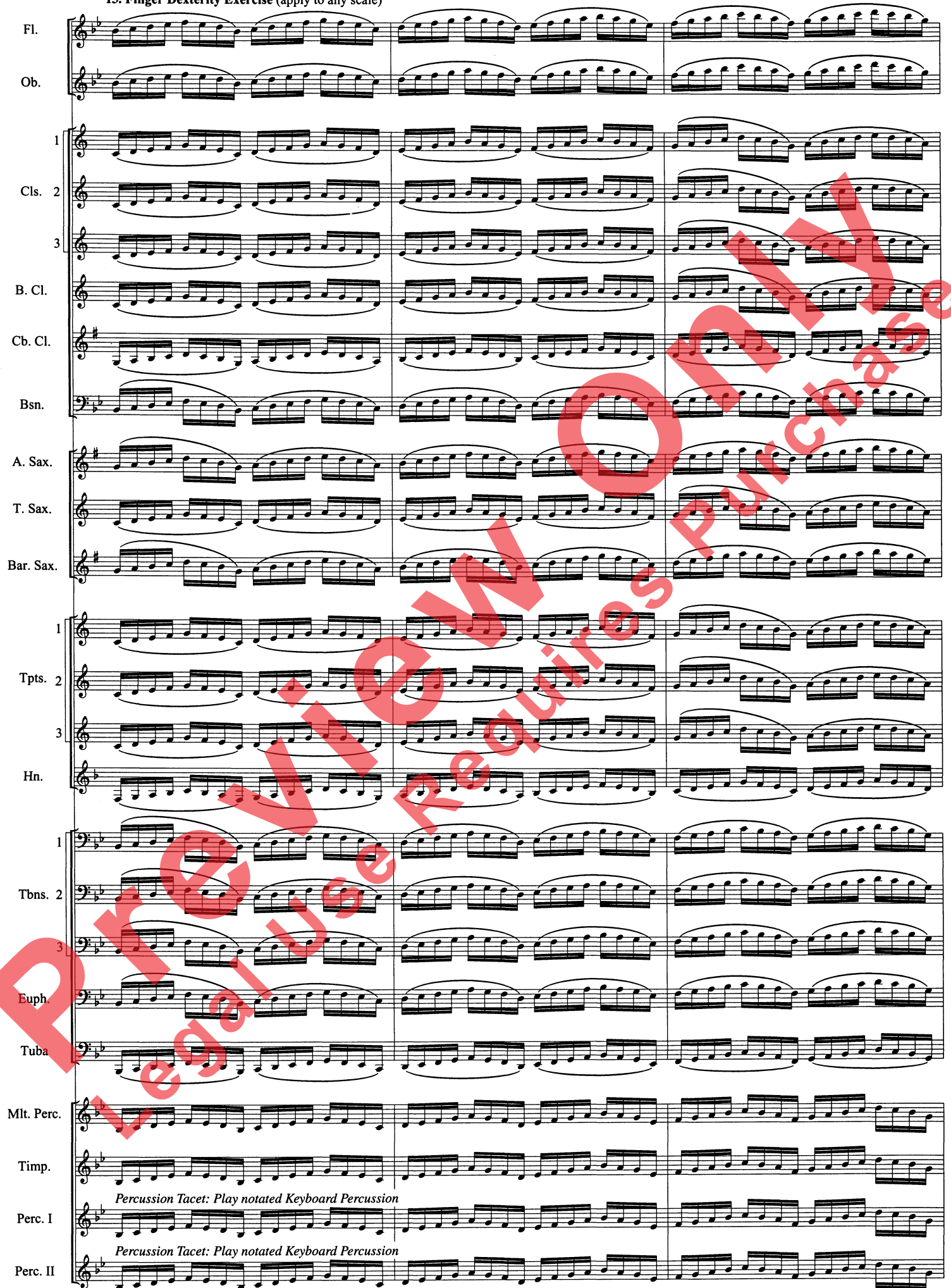
Mlt. Perc.

Timp.

Perc. I

Perc. II

15. Finger Dexterity Exercise (apply to any scale)



This musical score is for a Finger Dexterity Exercise, applicable to any scale. It is a full orchestral score with parts for the following instruments:

- Fl.
- Ob.
- 1. Cls.
- 2. Cls.
- 3. Cls.
- B. Cl.
- Cb. Cl.
- Bsn.
- A. Sax.
- T. Sax.
- Bar. Sax.
- 1. Tpts.
- 2. Tpts.
- 3. Tpts.
- Hn.
- 1. Tbns.
- 2. Tbns.
- 3. Tbns.
- Euph.
- Tuba
- Mlt. Perc.
- Timp.
- Perc. I
- Perc. II

The score is written in 4/4 time and features a continuous eighth-note pattern across all parts. A large red watermark reading "PUBLISHED BY" is diagonally across the page. Below the Timp. part, there are two lines of text: "Percussion Tacet: Play notated Keyboard Percussion".

Fl.

Ob.

1

2

3

Cl. 2

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

Hn.

1

2

3

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

The image displays a page of a musical score for a conductor, labeled 'Conductor - 25'. The score is written for a large ensemble of instruments. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), three Clarinets (Cl. 1, 2, 3), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), three Trumpets (Tpts. 1, 2, 3), Horns (Hn.), three Trombones (Tbns. 1, 2, 3), Euphonium (Euph.), Tuba, Mallet Percussion (Mlt. Perc.), Timpani (Timp.), Percussion I (Perc. I), and Percussion II (Perc. II). The score is written in a single system with multiple staves. A large, diagonal red watermark with the word 'Preview' is overlaid across the center of the page. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

16. Circle of Fifths (repeat with varying articulations)

This musical score is for a piece titled "16. Circle of Fifths (repeat with varying articulations)". It is a full orchestral score with parts for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- 1. Cls. (Clarinet 1)
- 2. Cls. (Clarinet 2)
- 3. Cls. (Clarinet 3)
- B. Cl. (Bass Clarinet)
- Cb. Cl. (Contrabass Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- 1. Tpts. (Trumpet 1)
- 2. Tpts. (Trumpet 2)
- 3. Tpts. (Trumpet 3)
- Hn. (Horn)
- 1. Tbn. (Trombone 1)
- 2. Tbn. (Trombone 2)
- 3. Tbn. (Trombone 3)
- Euph. (Euphonium)
- Tuba
- Mlt. Perc. (Multiple Percussion)
- Timp. (Timpani)
- Perc. I (Percussion I)
- Perc. II (Percussion II)

The score is written in 4/4 time and features a key signature of one flat (B-flat). The music is characterized by a steady, rhythmic pattern of eighth and sixteenth notes, with various articulations indicated by slurs and accents. A large red watermark "Red Bull Music" is visible across the center of the page.

Fl.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hn.

1

Tbns. 2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Redal's Requisites

Fl.

Ob.

1

2

3

Cl. 2

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

2

3

Tpts.

Hn.

1

2

3

Tbns.

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

B. Chords based upon Scale Degrees

BDM05053C

C. Compose The Chorale

1. Compose a chord sequence using the Roman numerals for the band to perform in a chorale style.
2. Revise (edit) your chord sequence after you hear your chorale.

div.

Fl. I ii iii IV V vi vii VIII

Ob. I ii iii IV V vi vii VIII

1 I ii iii IV V vi vii VIII

2 I ii iii IV V vi vii VIII

3 I ii iii IV V vi vii VIII

B. Cl. I ii iii IV V vi vii VIII

Cb. Cl. I ii iii IV V vi vii VIII

Bsn. I ii iii IV V vi vii VIII

A. Sax. div. I ii iii IV V vi vii VIII

T. Sax. I ii iii IV V vi vii VIII

Bar. Sax. I ii iii IV V vi vii VIII

1 I ii iii IV V vi vii VIII

2 I ii iii IV V vi vii VIII

3 I ii iii IV V vi vii VIII

Hn. I ii iii IV V vi vii VIII

1 I ii iii IV V vi vii VIII

2 I ii iii IV V vi vii VIII

3 I ii iii IV V vi vii VIII

Euph. I ii iii IV V vi vii VIII

Tuba I ii iii IV V vi vii VIII

Mlt. Perc. I ii iii IV V vi vii VIII

Timp. I ii iii IV V vi vii VIII

Perc. I I ii iii IV V vi vii VIII

Perc. II I ii iii IV V vi vii VIII

IV. Chorale from "Paradiso"

Play and sing as directed

(repeat as necessary singing and performing in instrumental choirs)

Freely and expressively (as conducted)

Fl. *div.*
mp

Ob. *div.*
mp

1 *mp*

Cls. 2 *mp*

3 *mp*

B. Cl. *mp*

Cb. Cl. *mp*

Bsn. *mp*

A. Sax. *div.*
mp

T. Sax. *mp*

Bar. Sax. *mp*

1 *mp*

Tpts. 2 *mp*

3 *mp*

Hn. *div.*
mp

1 *mp*

Tbns. 2 *mp*

3 *mp*

Euph. *mp*

Tuba *mp*

Vibes/Bells

Mlt. Perc. *mp*

Timp. *mp*

Perc. I *mp*

Perc. II *mp*

pp 1 *mp* 2 3 *p* 4 *mf* 5 6 7

Fl.

Ob.

1

Cls. 2

3

B. Cl.

Cb. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts. 2

3

Hn.

1

Tbns. 2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

8

p 9

mf 10

11

p 12

mf 13

14

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