

INTRODUCTION TO  
*ESSENTIAL MUSICIANSHIP FOR  
BAND - ENSEMBLE CONCEPTS*

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TEXAS BANDMASTERS ASSOCIATION  
CONVENTION

Saturday, July 24, 2004

5:30 p.m.

CC Room 214

# 1-1 Block Concert F

Flute  
Oboe

B♭ Clarinet  
B♭ Bass Cl.

E♭ Alto Sax.  
E♭ Bari. Sax.  
E♭ Alto Cl.

B♭ Tenor Sax.  
B♭ Trumpet  
Baritone T.C.

F Horn

Trombone  
Euphonium  
Bassoon  
String Bass  
Tuba

**LEVEL 1**  
Xylophone  
Marimba  
Bells\*  
Vibes\*\*

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 2**  
Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 3**  
Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.



## Director Reminders

- Players should stay totally set during the rests, which are an active part of the phrase.
- Pay attention to the beginnings and ends of each note.
- If the tubas cannot **model** a **resonant** tone quality, another section can begin the exercise, and then return to the indicated order.
- A metronome will establish a steady pulse to help achieve all of the students' goals.



## Student Goals

1. Breathe together.
2. Start together.
3. Follow through with the same air and **vowel sound**.
4. Release together.
5. **Organize** the end of each note as clearly as the beginning.
6. Vibrato-producing instruments can alternately play a straight tone or with vibrato.

**Boldface** words are terms that can be found in the glossary at the back of the book.

# 1-3 Concert F – Touching Notes

Full Band

Flute  
Oboe

B♭ Clarinet  
B♭ Bass Cl.

E♭ Alto Sax.  
E♭ Bari. Sax.  
E♭ Alto Cl.

B♭ Tenor Sax.  
B♭ Trumpet  
Baritone T.C.

F Horn

Trombone  
Euphonium  
Bassoon  
String Bass  
Tuba

Saxophone

Baritone T. C.

Trumpet

Saxophone

Tuba

Euphonium

Trombone

**LEVEL 1**

Xylophone  
Marimba  
Bells\*  
Vibes\*\*

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 2**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

Tap-Shake-Tap

**LEVEL 3**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

Thumb Roll

Repeat until you are satisfied with quality and consistency



## Director Reminders

- Players should stay totally set during the rests, which are an active part of the phrase.
- Pay attention to the beginnings and ends of each note.
- Each section should **match** the previous section's tonal **resonance** to create one continuous sound throughout.



## 2-1 Articulation Drill – Long To Short Note Values

**LEVEL 1**  
 Flute  
 Oboe  
 B♭ Clarinet  
 B♭ Bass Cl.  
 E♭ Alto Sax.  
 E♭ Bari. Sax.  
 E♭ Alto Cl.  
 B♭ Tenor Sax.  
 B♭ Trumpet  
 Baritone T.C.  
 F Horn  
 Trombone  
 Euphonium  
 Bassoon  
 String Bass  
 Tuba  
 Xylophone  
 Marimba  
 Bells\*  
 Vibes\*\*  
 Timpani  
 S.D.  
 B.D.  
 Tri.  
 Tamb.

**LEVEL 2**  
 Xylophone  
 Marimba  
 Bells  
 Vibes  
 Timpani  
 S.D.  
 B.D.  
 Tri.  
 Tamb.

**LEVEL 3**  
 Xylophone  
 Marimba  
 Bells\*  
 Vibes\*\*  
 Timpani  
 S.D.  
 B.D.  
 Tri.  
 Tamb.

†Play all with single beater, for faster tempos use 2 beaters.

††Play all with single hand, for faster tempos use knee technique.



### Director Reminders

- Focus the front of each note for accuracy and consistency.
- **Organize** the notes to have the same tonal **resonance**, regardless of length.
- Be sure to change the metronome subdivision during the appropriate rests. This skill is discussed in the “Pulse and the Metronome” section of the Conductor’s Book.
- Student tasks for practicing articulation can be found in the “Articulation Basics” section of the Conductor’s Book.



### Student Goals

1. Breathe together.
2. Start together.
3. **Match tonal energy**.
4. **Match articulation**.
5. Release together. *cont.*

**Boldface** words are terms that can be found in the glossary at the back of the book.

Flute  
Oboe

B $\flat$  Clarinet  
B $\flat$  Bass Cl.

E $\flat$  Alto Sax.  
E $\flat$  Bari. Sax.  
E $\flat$  Alto Cl.

B $\flat$  Tenor Sax.  
B $\flat$  Trumpet  
Baritone T.C.

F Horn

Trombone  
Euphonium  
Bassoon  
String Bass  
Tuba

**LEVEL 1**  
Xylophone  
Marimba  
Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 2**  
Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 3**  
Xylophone  
Marimba  
Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.



**Student Goals**

6. Match pitch level from section to section, whether in unison or octaves.
7. Posture should be natural. The body position should be balanced with the ribcage up and shoulders sloped.
8. When taking a breath, feel cool air move over the tongue. This air should continue to the diaphragm area below the rib cage.
9. The face should feel natural, and the texture of the lips should be soft.
10. Palms and elbows should feel soft and relaxed.
11. The tongue should move up and down naturally, not back and forth (Conductor will explain and give tasks).
12. The same part of the tongue goes to the same spot with the same **strength** every time.

*cont.*

**LEVEL 1**  
 Xylophone  
 Marimba  
 Bells  
 Vibes  
 Timpani  
 S.D.  
 B.D.  
 Tri.  
 Tamb.

**LEVEL 2**  
 Xylophone  
 Marimba  
 Bells  
 Vibes  
 Timpani  
 S.D.  
 B.D.  
 Tri.  
 Tamb.

**LEVEL 3**  
 Xylophone  
 Marimba  
 Bells  
 Vibes  
 Timpani  
 S.D.  
 B.D.  
 Tri.  
 Tamb.



**Student Goals**

- 13. The tongue should return to its natural position during rests (“musical silence”).
- 14. As notes get quicker, more air should be moved down the center of the mouthpiece/instrument.
- 15. Articulation should not weaken as rhythms become more active.
- 16. The embouchure should never move during rests.
- 17. The body should not move during rests.
- 18. As the metronome produces new subdivisions, they should be “internalized”.
- 19. During whole rests, breathe on count 3.

The image displays a musical score for an ensemble piece, organized into three levels of difficulty. The instruments are listed on the left side of the page.

**LEVEL 1**

- Flute
- Oboe
- B♭ Clarinet
- B♭ Bass Cl.
- E♭ Alto Sax.
- E♭ Bari. Sax.
- E♭ Alto Cl.
- B♭ Tenor Sax.
- B♭ Trumpet
- Baritone T.C.
- F Horn
- Trombone
- Euphonium
- Bassoon
- String Bass
- Tuba
- Xylophone
- Marimba
- Bells
- Vibes
- Timpani
- S.D.
- B.D.
- Tri. Tamb.

**LEVEL 2**

- Xylophone
- Marimba
- Bells
- Vibes
- Timpani
- S.D.
- B.D.
- Tri. Tamb.

**LEVEL 3**

- Xylophone
- Marimba
- Bells
- Vibes
- Timpani
- S.D.
- B.D.
- Tri. Tamb.

The score is written in 4/4 time and consists of 16 measures. The woodwind and brass sections play a rhythmic pattern of eighth notes, often in groups of three. The percussion section includes xylophone, marimba, bells, and vibes, which play a similar rhythmic pattern. The timpani, snare drum (S.D.), and bass drum (B.D.) play a more complex rhythmic pattern. The triangle and tambourine (Tri. Tamb.) play a simple rhythmic pattern. The string bass and tuba play a simple rhythmic pattern. The score is divided into three levels of difficulty, with Level 1 being the simplest and Level 3 being the most complex. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.



The score is organized into three distinct sections, each labeled with a level:

- LEVEL 1:** Includes parts for Xylophone, Marimba, Bells, Vibes, Timpani, S.D./B.D., and Tri. Tamb.
- LEVEL 2:** Includes parts for Xylophone, Marimba, Bells, Vibes, Timpani, S.D./B.D., and Tri. Tamb.
- LEVEL 3:** Includes parts for Xylophone, Marimba, Bells, Vibes, Timpani, S.D./B.D., and Tri. Tamb.

At the top of the page, there are staves for various woodwind and brass instruments, including Flute/Oboe, B♭ Clarinet/B♭ Bass Cl., E♭ Alto Sax./E♭ Bari. Sax./E♭ Alto Cl., B♭ Tenor Sax./B♭ Trumpet/Baritone T.C., and F Horn. Below these are staves for Trombone, Euphonium, Bassoon, String Bass, and Tuba. The percussion section below consists of three levels of complexity for the instruments listed.

Flute  
Oboe

B $\flat$  Clarinet  
B $\flat$  Bass Cl.

E $\flat$  Alto Sax.  
E $\flat$  Bari. Sax.  
E $\flat$  Alto Cl.

B $\flat$  Tenor Sax.  
B $\flat$  Trumpet  
Baritone T.C.

F Horn

Trombone  
Euphonium  
Bassoon  
String Bass  
Tuba

LEVEL 1

Xylophone  
Marimba  
Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

LEVEL 2

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

LEVEL 3

Xylophone  
Marimba  
Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

2-4 Articulation Control Exercise – Long to Short Note Values

Flute  
Oboe

B $\flat$  Clarinet  
B $\flat$  Bass Cl.

E $\flat$  Alto Sax.  
E $\flat$  Bari. Sax.  
E $\flat$  Alto Cl.

B $\flat$  Tenor Sax.  
B $\flat$  Trumpet  
Baritone T.C.

F Horn

Trombone  
Euphonium  
Bassoon  
String Bass  
Tuba

**LEVEL 1**

Xylophone  
Marimba  
Bells\*  
Vibes\*\*

Timpani

S.D.  
B.D.

**LEVEL 2**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

**LEVEL 3**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.



**Director Reminders:**

- Focus the front of each note for accuracy and consistency.
- **Organize** the notes to have the same tonal **resonance**, regardless of length.
- **IMPORTANT NOTE:** There is only one beat to change the subdivision on the metronome. This skill is discussed in the "Pulse and the Metronome" section of the Conductor's Book



**Student Goals**

1. Breathe together.
2. Start together.
3. **Match tonal energy.**
4. **Match articulation.**
5. Release together.
6. **Match pitch** level from section to section, whether in unison or octaves.  
*cont.*

**LEVEL 1**

Flute  
Oboe

B $\flat$  Clarinet  
B $\flat$  Bass Cl.

E $\flat$  Alto Sax.  
E $\flat$  Bari. Sax.  
E $\flat$  Alto Cl.

B $\flat$  Tenor Sax.  
B $\flat$  Trumpet  
Baritone T.C.

F Horn

Trombone  
Euphonium  
Bassoon  
String Bass  
Tuba

Xylophone  
Marimba  
Bells  
Vibes

Timpani

S.D.  
B.D.

**LEVEL 2**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

**LEVEL 3**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.



**Student Goals**

7. Posture should be natural. The body position should be balanced with the ribcage up and shoulders sloped.
8. When taking a breath, feel cool air move over the tongue. This air should continue to the diaphragm area below the rib cage.
9. The face should feel natural, and the texture of the lips should be soft.
10. Palms and elbows should feel soft and relaxed.
11. The tongue should move up and down naturally, not back and forth (Conductor will explain and give tasks).
12. The same part of the tongue goes to the same spot with the same **strength** every time.
13. The tongue should return to its natural position during rests ("musical silence").
14. As notes get quicker, more air should be moved down the center of the mouthpiece/instrument.
15. Articulation should not weaken as rhythms become more active.
16. The embouchure should never move during rests.
17. The body should not move during rests.
18. Breathe on count 4 quarter rests.

### 3-1 Descending Intervals

Flute  
Oboe

B♭ Clarinet  
B♭ Bass Cl.

E♭ Alto Sax.  
E♭ Bari. Sax.  
E♭ Alto Cl.

B♭ Tenor Sax.  
B♭ Trumpet  
Baritone T.C.

F Horn

Trombone  
Euphonium  
Bassoon  
String Bass  
Tuba

**LEVEL 1**  
Xylophone  
Marimba  
Bells\*  
Vibes\*\*

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 2**  
Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 3**  
Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.



#### Director Reminders:

- Players should stay totally set during the rests, which are an active part of the phrase.
- Carefully listen to the concert Fs before and after each quarter rest. They should sound exactly the same.
- This exercise may be played separately or alternately by brass and woodwind sections.
- This exercise can be tongued or slurred.



#### Student Goals

1. Breathe together.
2. Start together.
3. Follow through with the same air and **vowel sound**.
4. Release together.
5. **Organize** the end of each note as clearly as the beginning.
6. Strive for a clear tone quality without extraneous noises.  
*cont.*

**Boldface** words are terms that can be found in the glossary at the back of the book.

Flute  
Oboe

B $\flat$  Clarinet  
B $\flat$  Bass Cl.

E $\flat$  Alto Sax.  
E $\flat$  Bari. Sax.  
E $\flat$  Alto Cl.

B $\flat$  Tenor Sax.  
B $\flat$  Trumpet  
Baritone T.C.

F Horn

Trombone  
Euphonium  
Bassoon  
String Bass  
Tuba

**LEVEL 1**

Xylophone  
Marimba  
Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 2**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 3**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.



**Student Goals**

7. The middle note of each group should **match** the surrounding notes in sound and volume.
8. The third note of each group should **match** the **tonal energy** and **pitch center** as the first note.
9. The wider the interval, the more focused the air stream should be.
10. It is the woodwinds' responsibility to produce accurate intervals to support the brass.
11. As intervals expand, it is important the **tonal resonance** remains consistent from note to note - and instrument to instrument (i.e., the half step and the fifth should **match**).
12. Breathe on count 4 quarter rests.

## 5-2 Descending Combined Drill – Non-Touching Notes

Flute  
Oboe

B♭ Clarinet  
B♭ Bass Cl.

E♭ Alto Sax.  
E♭ Bari. Sax.  
E♭ Alto Cl.

B♭ Tenor Sax.  
B♭ Trumpet  
Baritone T.C.

F Horn

Trombone  
Euphonium  
Bassoon  
String Bass  
Tuba

**LEVEL 1**

Xylophone  
Marimba  
Bells  
Vibes\*\*

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 2**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

*Tap-Shake-Tap*

**LEVEL 3**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

*Thumb Roll*



### Director Reminders:

- Players should stay totally set during the rests, which are an active part of the phrase.
- Throughout each two-measure capsule, the ensemble should match all aspects of the model's performance.



### Student Goals

1. Breathe together.
  2. Match tonal energy.
  3. Match articulation.
  4. Release together.
  5. Match pitch level from section to section, whether in unison or octaves.
  6. Posture should be natural. The body position should be balanced with the ribcage up and shoulders sloped.
- cont.*

Flute  
Oboe

B $\flat$  Clarinet  
B $\flat$  Bass Cl.

E $\flat$  Alto Sax.  
E $\flat$  Bari. Sax.  
E $\flat$  Alto Cl.

B $\flat$  Tenor Sax.  
B $\flat$  Trumpet  
Baritone T.C.

F Horn

Trombone  
Euphonium  
Bassoon  
String Bass  
Tuba

**LEVEL 1**

Xylophone  
Marimba  
Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 2**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 3**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.



### Student Goals

7. When taking a breath, feel cool air move over the tongue. This air should continue to the diaphragm area below the rib cage.
8. The face should be natural, and the texture of the lips should be soft.
9. Palms and elbows should feel soft and relaxed.
10. Because eighth notes have shorter durations, the air should get to the **back of the note** sooner.
11. The ensemble should sound as clear as the **model**.
12. Breathe on count 4 quarter rests.



# 6-2 Descending Intervals With Pedal Tone

The score is divided into three levels:

- LEVEL 1:** Includes Flute/Oboe, Clarinet/Bass Clarinet, Alto Sax/Bari Sax/Alto Clarinet, Tenor Sax/Trumpet/Baritone T.C., F Horn, Trombone/Euphonium/Bassoon/String Bass/Tuba, Xylophone/Marimba, Bells/Vibes, Timpani, S.D./B.D., and Tri. Tamb. It features descending intervals for woodwinds and brass, and specific drum patterns for percussion.
- LEVEL 2:** Includes Bells/Vibes and S.D./B.D. It continues the descending interval exercise with more complex drum patterns.
- LEVEL 3:** Includes Xylophone/Marimba/Vibes and Bells. It features a vibraphone solo and bell accompaniment.



### Director Reminders:

- Line A players should stay totally set during the rests, which are an active part of the phrase.
- Line A players should move smoothly in relation to Line B players.
- Line B players should breathe independently to avoid interfering with the moving notes in Line A. The players should take a new breath before becoming uncomfortable.
- This exercise can be played separately or alternately by brass and woodwind sections.
- A metronome will establish a steady pulse to help achieve all of the student goals.

### Common Student Goals

1. Breathe together.
2. Start together.
3. Follow through with the same air and **vowel sound**.
4. Release together.
5. **Organize** the end of each note as clearly as the beginning.

The musical score is organized into three levels of difficulty:

- LEVEL 1:** Includes Xylophone/Marimba, Bells/Vibes, Timpani, S.D./B.D., and Tri. Tamb.
- LEVEL 2:** Includes Bells/Vibes, S.D./B.D., and Sus. Cym.
- LEVEL 3:** Includes Xylophone/Marimba/Vibes and Bells.

The woodwind and brass sections (Flute/Oboe, Clarinet/Bass Clarinet, Saxophones, Horns, Trombone/Euphonium/Bassoon/String Bass/Tuba) play a series of chords that expand in interval width across the piece. The percussion sections provide rhythmic accompaniment and accents.



**Student Goals for Line A:**

1. Strive for a clear tone quality.
2. The middle note of each group should **match** the surrounding notes in sound and volume.
3. The third note of each group should **match** the **tonal energy** and **pitch center** as the first note.
4. The wider the interval, the more focused the air stream should be.
5. It is the woodwinds' responsibility to produce accurate intervals to support the brass.
6. As intervals expand, it is important the tonal **resonance** remains consistent from note to note - and instrument to instrument (i.e., the half step and the fifth should **match**).
7. As intervals expand, the middle note should not have a "thinner" tone quality.
8. As intervals expand, reach lower in the body for air.
9. As intervals expand, the lips should remain soft and natural - the corners provide **strength** to support air direction for brass players.
10. Breathe on count 4 quarter rests.

**Student Goals for Line B:**

1. Vibrato-producing instruments can alternately play a straight tone or with vibrato.
2. Take a breath before one is needed, then re-enter discreetly with the same volume and tonal **resonance**.

7-2 Descending Concert F Scale – WW Model/Brass Lip Vibrations (Four and Eight-Note Segments)

The score is divided into three levels of difficulty:

- LEVEL 1:** Includes parts for Flute/Oboe, B♭ Clarinet/B♭ Bass Cl., E♭ Alto Sax./E♭ Bari. Sax./E♭ Alto Cl., B♭ Tenor Sax./B♭ Trumpet/Baritone T.C., F Horn, Trombone/Euphonium/Bassoon/String Bass/Tuba, Xylophone/Marimba, Bells/Vibes, S.D./B.D., and Tri. Tamb.
- LEVEL 2:** Includes parts for Xylophone/Marimba, Bells/Vibes, S.D./B.D., and Cr. Cym.
- LEVEL 3:** Includes parts for Xylophone/Marimba, Bells/Vibes, and Timpani.

Performance instructions include:
 

- \* Silently finger/position written notes while remaining in correct playing position.
- WWs (Woodwind) and Brass sections.
- Levels 2, 3 for S.D./B.D. and Cr. Cym.
- Ped. (Pedal) markings for Timpani.
- Chord progressions: G, B, D, F and E to F, C to D.

**Director Reminders:**

- Players should stay totally set during the rests, which are an active part of the phrase.
- Pay attention to the beginnings and ends of each note.
- Listen to the brass players when moving from concert C to B♭. They should transition smoothly into a new **harmonic series** with a change of **vowel sound**.



Flute  
Oboe

B $\flat$  Clarinet  
B $\flat$  Bass Cl.

E $\flat$  Alto Sax.  
E $\flat$  Bari. Sax.  
E $\flat$  Alto Cl.

WWS Brass

B $\flat$  Tenor Sax.  
B $\flat$  Trumpet  
Baritone T.C.

F Horn

WWS Brass

Trombone  
Euphonium  
Bassoon  
String Bass  
Tuba

**LEVEL 1**

Xylophone  
Marimba

Bells  
Vibes

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 2**

Xylophone  
Marimba

Bells  
Vibes

S.D.  
B.D.

Cr. Cym.

**LEVEL 3**

Xylophone  
Marimba

Bells  
Vibes

Timpani

Low F to G, A to B $\flat$

Ped. Ped. Ped. Ped.



### Student Goals

1. Breathe together.
2. Start together.
3. Follow through with the same air and **vowel sound**.
4. Release together.
5. Pay particular attention to the air at the end of each note to connect it smoothly with those that follow.
6. The fingers and tongue should move together.
7. **Match tonal energy** as the pitches descend.
8. **Organize** the ends of the notes before “**silent fingerings**” as clearly as the beginning of the next note you actually play.
9. Listen to make sure the **balance** of the ensemble remains constant throughout the exercise.
10. Tone quality should not change character from note to note.
11. All woodwind releases should touch the brass entrances, and vice versa.
12. Breathe on count 3 before entrances.

# 9-1 Ascending/Descending Parallel Intervals

**LEVEL 1**

Flute  
Oboe

B $\flat$  Clarinet  
B $\flat$  Bass Cl.

E $\flat$  Alto Sax.  
E $\flat$  Bari. Sax.  
E $\flat$  Alto Cl.

B $\flat$  Tenor Sax.  
B $\flat$  Trumpet  
Baritone T.C.

F Horn

Trombone  
Euphonium  
Bassoon  
String Bass  
Tuba

Xylophone  
Marimba  
Bells\*  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 2**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 3**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.



### Director Reminders:

- Players should stay totally set during the rests, which are an active part of the phrase.
- Pay attention to the beginnings and ends of each note.
- All intervals should have the same **resonance** as concert F.
- Carefully listen to the concert Fs before and after each quarter rest. They should sound exactly the same.

**Boldface** words are terms that can be found in the glossary at the back of the book.

Flute  
Oboe

B $\flat$  Clarinet  
B $\flat$  Bass Cl.

E $\flat$  Alto Sax.  
E $\flat$  Bari. Sax.  
E $\flat$  Alto Cl.

B $\flat$  Tenor Sax.  
B $\flat$  Trumpet  
Baritone T.C.

F Horn

Trombone  
Euphonium  
Bassoon  
String Bass  
Tuba

**LEVEL 1**  
Xylophone  
Marimba  
Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 2**  
Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 3**  
Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.



### Student Goals

1. Breathe together.
2. Start together.
3. Follow through with the same air and **vowel sound**.
4. Release together.
5. **Organize** the end of each note as clearly as the beginning.
6. **Match tonal energy and resonance** from note to note.
7. Avoid "bumps" moving from note to note by keeping the air constant between notes.
8. Be sure the fingers and tongue move exactly together.
9. **Energize** the air from note to note, especially larger intervals, however, do not let the air speed slow down as the intervals decrease.
10. Do not change the air speed between intervals (the **vowel sound** may change in the brass).
11. Play through the note between the concert Fs.
12. Breathe on count 4 quarter rests.

Flute  
Oboe

B $\flat$  Clarinet  
B $\flat$  Bass Cl.

E $\flat$  Alto Sax.  
E $\flat$  Bari. Sax.  
E $\flat$  Alto Cl.

B $\flat$  Tenor Sax.  
B $\flat$  Trumpet  
Baritone T.C.

F Horn

Trombone  
Euphonium  
Bassoon  
String Bass  
Tuba

**LEVEL 1**

Xylophone  
Marimba  
Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 2**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 3**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

Flute  
Oboe

B $\flat$  Clarinet  
B $\flat$  Bass Cl.

E $\flat$  Alto Sax.  
E $\flat$  Bari. Sax.  
E $\flat$  Alto Cl.

B $\flat$  Tenor Sax.  
B $\flat$  Trumpet  
Baritone T.C.

F Horn

Trombone  
Euphonium  
Bassoon  
String Bass  
Tuba

Detailed description: This section of the score covers measures 1 through 8 for woodwind and brass instruments. The woodwinds (Flute/Oboe, Clarinet/Bass Clarinet, Alto Saxophone/Bari. Saxophone/Alto Clarinet, Tenor Saxophone/Trumpet/Baritone T.C.) and brass (F Horn, Trombone/Euphonium/Bassoon/String Bass/Tuba) parts feature a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature has one flat, and the time signature is 4/4.

**LEVEL 1**

Xylophone  
Marimba  
Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

Detailed description: This section shows the Level 1 percussion parts for measures 1-8. The xylophone and marimba play a rhythmic pattern of eighth notes. The bells and vibes play a melodic line. The timpani part includes dynamic markings (mf) and a '2' indicating a second drum. The snare drum (S.D.) and bass drum (B.D.) parts show specific drumming techniques with 'R' and 'L' markings.

**LEVEL 2**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

Detailed description: This section shows the Level 2 percussion parts for measures 1-8. The xylophone and marimba parts are more complex than Level 1, featuring sixteenth-note patterns. The bells and vibes continue with their melodic line. The timpani part includes dynamic markings (mf) and a '2' indicating a second drum. The snare drum (S.D.) and bass drum (B.D.) parts show more intricate drumming techniques with 'L', 'R', and 'LLR' markings.

**LEVEL 3**

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

Detailed description: This section shows the Level 3 percussion parts for measures 1-8. The xylophone and marimba parts are the most complex, featuring sixteenth-note patterns and triplets. The bells and vibes continue with their melodic line. The timpani part includes dynamic markings (mf) and a '2' indicating a second drum. The snare drum (S.D.) and bass drum (B.D.) parts show the most intricate drumming techniques with 'L', 'R', 'LLR', and 'RRR' markings.



# 9-3 Descending Parallel Fifths

The score is for a 4/4 piece in G major. It features descending parallel fifths for the woodwind and brass sections. The percussion parts include a complex rhythmic pattern for the S.D./B.D. (Snare Drum/Bass Drum) and Tri. Tamb. (Triangle/Tam-tam).

**LEVEL 1**

- Xylophone
- Marimba
- Bells
- Vibes
- Timpani
- S.D. B.D.
- Tri. Tamb.

**LEVEL 2**

- Xylophone
- Marimba
- Bells\*
- Vibes
- Timpani
- S.D. B.D.

**LEVEL 3**

- S.D. B.D.

**Director Reminders:**

- Players should stay totally set during the rests, which are an active part of the phrase.
- Pay attention to the beginnings and ends of each note.
- The fifths on either side of the quarter rest should sound the same.
- This exercise can be played separately or alternately by brass and woodwind sections.
- Use the A/B format.
- This exercise can be tongued or slurred.

**LEVEL 1**

Flute  
Oboe

B<sup>b</sup> Clarinet  
B<sup>b</sup> Bass Cl.

E<sup>b</sup> Alto Sax.  
E<sup>b</sup> Bari. Sax.  
E<sup>b</sup> Alto Cl.

B<sup>b</sup> Tenor Sax.  
B<sup>b</sup> Trumpet  
Baritone T.C.

F Horn

Trombone  
Euphonium  
Bassoon  
String Bass  
Tuba

Xylophone  
Marimba

Bells  
Vibes

Timpani

S.D.  
B.D.

Tri.  
Tamb.

**LEVEL 2**

Xylophone  
Marimba  
Bells  
Vibes

Timpani

S.D.  
B.D.

**LEVEL 3**

S.D.  
B.D.



### Student Goals

1. Breathe together.
2. Start together.
3. Follow through with the same air and **vowel sound**.
4. Release together.
5. **Organize** the end of each note as clearly as the beginning.
6. Strive for a clear tone quality without extraneous noises.
7. The middle note of each group should **match** the surrounding notes in sound and volume.
8. The third note of each group should **match the tonal energy and pitch center** as the first note.
9. The wider the interval, the more focused the air stream should be.
10. It is the woodwinds' responsibility to produce accurate intervals to support the brass.
11. As intervals expand, it is important the tonal **resonance** remains consistent from note to note - and instrument to instrument (i.e., the half step and the fifth should **match**).
12. To achieve proper **balance**, do not let Line A dominate.
13. Breathe on count 4 quarter rests.