

RWS BEGINNING BAND SERIES

FULL CONDUCTOR SCORE

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Skill Stretchers For Band

Level 1: Moving Beyond the First Five Notes

Heather Hoefle

RWS
Beginning Band Series

RWS MUSIC
COMPANY
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INSTRUMENTATION

Conductor Score.....	1	B \flat Trumpet	10
Flute	10	F Horn	4
Oboe	2	Trombone.....	6
B \flat Clarinet	12	Euphonium.....	2
B \flat Bass Clarinet.....	2	Euphonium T.C.....	2
Bassoon	2	Tuba	4
E \flat Alto Saxophone.....	8	Mallet Percussion: Bells	5
B \flat Tenor Saxophone.....	2	Percussion: Snare Drum	5
E \flat Baritone Saxophone.....	2		

NOTES TO THE TEACHER/CONDUCTOR

Skill Stretchers For Band is a supplement to any method book. Skill Stretchers are not warmups or chorales. They are a means for group practice of key musical and instrumental knowledge and skills. Global concepts such as accidentals and the self-discovery of key signatures are addressed along with skills that are unique to each instrument. Percussion rudiments, brass lip slurs, clarinets going over the break, mallet octaves and arpeggios, and woodwind octave jumps are all skills that need to be practiced every day. *Skill Stretchers* provide a way to practice all of these skills daily while preserving precious rehearsal time.

As a beginning band director, I have struggled for years to get my brass players to play enough lip slurs. I struggle to get my clarinets over the break, my drummers to practice and remember their rudiments, and teach key signatures in a way that students retain. I have also struggled to permanently add notes beyond the first five to the students' vocabulary. With mixed instruments in the classroom and limited rehearsal time, it is difficult to provide enough repetition to teach effectively.

Please note the following:

- *Skill Stretchers* provide a means of group practice that help solidify key concepts and skills through repetition.
- *Skill Stretchers* are meant to be taught one at a time and repeated daily until mastery.
- *Skill Stretchers* are not warm-ups.
- *Skill Stretchers* are not a means to teach balance and blend.
- *Skill Stretchers* are a way for each instrumentalist to get what they need without requiring other students to wait and without draining precious class time.
- When the band begins to sound good on a *Skill Stretcher* exercise, it is time to move on to the next one.



ABOUT THE COMPOSER



Heather Archer Hoefle (is a native of Indianapolis, Indiana. She is a graduate of Indiana University in Bloomington, Indiana with degrees in Flute Performance and Audio Technology. She earned her educational certification from DePaul University in Chicago, Illinois and earned a Master of Music from VanderCook College of Music in Chicago, Illinois. Growing up in Indianapolis, she studied flute with Philip Sample and Rebecca Price of the Indianapolis Symphony. At Indiana University in Bloomington, she was a student of renowned flute soloist Carol Wincenc. In addition to the orchestras at IU, she also performed with the Indianapolis Symphony. In 2000 she founded and became principal flutist in the Tudor Winds Wind Quintet, which performs professionally in the Chicago area.

As a public school teacher, Mrs. Hoefle has successfully taught band at grades 5-12. Finding her love of teaching beginners, she started composing and arranging for her bands. As a current teacher, active clinician, and commissioned composer, Ms. Hoefle has a firm grasp of the development of the beginning band student, and her compositions reflect the needs and wants of these students. She currently teaches beginning and middle school band in HSD153 in Homewood, Illinois.

SKILL STRETCHERS FOR BAND

Level 1: Moving Beyond the First Five Notes

1. Moving Up

Flute

Oboe

B \flat Clarinet

B \flat Bass Clarinet

Bassoon

E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

1. Moving Up

B \flat Trumpet

F Horn

Trombone

Euphonium

Tuba

Mallet Percussion
Bells

Percussion
Snare Drum

Accents

2. Reaching Out

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

2. Reaching Out

Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Perc.

Flams

3. Acing the Accidentals

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

3. Acing the Accidentals

Trpt.

F Hn.

Tbn.

Euph.

Tuba

Nine Stroke Rolls

Perc.

4. Can you see the difference between lines a, b and c? (Recommend percussionists play mallets when introducing key signatures.)

Fl.
Ob.
Cl.
B. Cl.
Bsn.
A. Sax
T. Sax
B. Sax

4. Can you see the difference between lines a, b and c?

Trpt.
F Hn.
Tbn.
Euph.
Tuba

4. Can you see the difference between lines a, b and c on the mallet part?

Mlt.
Perc.

Paradiddles

25 R L R R 26 L R L L 27 R 28 R L R L 29 R L R R L L L R 30 R 31 R L R R L L L R L R R L L L R 32 R L R R L L L R L R R L L L R 33 R

5. Flexibility Challenge

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

5. Flexibility Challenge

Trpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Perc.

34

35 R L

36 R L

37 R L R R L R L L

38

39 L R L L R L R R

40

41

6. Skipping Around

This musical score is for the piece "6. Skipping Around" and is arranged for a full orchestra. The score is divided into two systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax), and Baritone Saxophone (B. Sax). The second system includes parts for Trumpet (Trpt.), French Horn (F. Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Mellophone (Mlt.), and Percussion (Perc.). The music is written in 4/4 time with a key signature of one flat (B-flat major or D minor). The percussion part includes a rhythmic pattern of eighth notes with accents, starting at measure 42 and continuing through measure 49. The woodwind and brass parts feature melodic lines with various note values and rests.

6. Skipping Around

R L R R L R L L