

RWS SYMPHONY BAND SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-2116-01

# Keys To Success: Sonority and Technique

(Warm-Ups for Symphonic Band)

Robert W. Smith, Brian P. Dell,  
Joseph Canzano, Jeffrey L. Traster

*RWS  
Symphony Band Series*

**RWS** MUSIC  
COMPANY  
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### INSTRUMENTATION

Conductor Score.....	1	B $\flat$ Trumpet 1.....	3
Flute 1.....	5	B $\flat$ Trumpet 2.....	3
Flute 2.....	5	B $\flat$ Trumpet 3.....	3
Oboe 1.....	1	F Horn 1.....	1
Oboe 2.....	1	F Horn 2.....	1
B $\flat$ Clarinet 1.....	4	F Horn 3.....	1
B $\flat$ Clarinet 2.....	4	F Horn 4.....	1
B $\flat$ Clarinet 3.....	4	Trombone 1.....	2
B $\flat$ Bass Clarinet.....	2	Trombone 2.....	2
Bassoon 1.....	1	Trombone 3.....	2
Bassoon 2.....	1	Euphonium.....	2
E $\flat$ Alto Saxophone 1.....	3	Euphonium T.C.....	2
E $\flat$ Alto Saxophone 2.....	3	Tuba.....	4
B $\flat$ Tenor Saxophone.....	2	Mallet Percussion: Marimba	
E $\flat$ Baritone Saxophone.....	1	(Opt. Vibraphone, Xylophone, Bells).....	4

### NOTES TO CONDUCTOR

**Keys To Success** includes tried and true teaching strategies for instrumental ensembles at the middle and high school levels. Developed over 7 years at Plant High School in Tampa, FL, this series of technique exercises and studies focus on the development of individual and ensemble tone quality, unified articulations, balance, blend and phrasing.

The establishment of listening processes and responsibilities for the development of individual and ensemble sound is of primary importance. In this ensemble development sequence, we identify listening responsibilities in three levels as follows:

**Level 1:** Developing individual tone quality. Each musician is listening and evaluating their individual sound to ensure the best tone quality as defined by the conductor.

**Level 2:** Developing side-to-side relationships. Each musician is listening to the players on either side to ensure matched tone quality, balance and pitch.

**Level 3:** Developing ensemble awareness and individual roles/responsibilities in a given musical setting. Each musician is listening across the ensemble with a focus on balance and blend based on their specific role in that musical setting.

#### Exercise 1: 8s & 4s (Concert F)

This exercise is used to establish individual tone quality leading to good ensemble sound/sonority. The exercise also provides an opportunity to focus on enunciation, ensemble releases with relaxed breathing.

We suggest beginning with a “da” syllable. This syllable should be unified across the full band with a focus on a softer initiation of sound. Other options include the use of a “ta” syllable with a more pointed enunciation. Whichever syllabic approach is used, please clarify and unify throughout the ensemble.

Encourage students to approach releases by simply taking a breath. Each release is through the bar line ending on beat 1 of the following measure.

We suggest using a 2-count breath throughout these exercises. Each breath should be relaxed with an open throat. Please note the shoulders and instrument should not rise during the inhale.

The keyboard percussion should use a medium to soft implement with a focus on proper roll technique at the most sonorous location of the tone bar. Exercises begin on concert F due to the comfortable range for all instruments making it easier to establish a good sound quickly. We suggest a tempo of 92-108 beats per minute. Vary the tempo and repeat the exercise as needed.

Listening Level 1

### **Exercise 2: F Descending Chromatic**

This exercise continues to work on good individual sound. In addition, we add the responsibility of listening to, matching and balancing the sounds of the musicians on either side.

*Descending Chromatic* allows us to focus on pitch relationships. It is important to focus on proper interval relationships throughout.

Remind the band to play with a relaxed sound using a relaxed breath.

As the intervals expand, it is important to keep the dynamic presence consistent from note to note. We must insure the top and bottom notes are equal in volume.

Listening Levels 1 and 2

### **Exercise 3: 8s and 4s (Concert B<sup>b</sup>)**

In this exercise, we continue to reinforce everything we have learned from *Exercise 1 (Concert F)*. However, we begin to add tuning as a focus. After 2 or 3 repetitions of the exercise, students are instructed to start making tuning adjustments to their instruments.

The use of electronic tuners in the band can be approached in multiple ways. If possible, we suggest each student use a personal tuner to allow them to individually make adjustments to their instrument. We also use tuners for students to develop and reinforce good relative pitch. Please note the tuner is not a substitute for ear training. Tuning should not be a visual skill. It is extremely important to tune the ensemble regularly using human ears in response to a reference pitch.

Once the band is comfortable with concert B<sup>b</sup>, you may wish to play the exercise using other pitches gradually moving higher and lower from our original concert F.

Listening Level 1

### **Exercise 4: B<sup>b</sup> Descending Chromatic**

During these first four exercises, we continue to work towards a relaxed sound and breathing techniques. We also begin to focus on the moving pitches together with good finger technique and timing.

Listening Levels 1 and 2

### **Exercise 5: Ascending Chromatic**

This exercise is used to expand range in all instruments. We continue to reinforce the same techniques used in the descending chromatic exercises. As we ascend, remind the band to use a relaxed breath which leads to a relaxed sound. Focus on tuning as we ascend into the upper register.

During the *Exercises 3-5* we recommend a drone be used for pitch reference. A metronome could also be used to establish and reinforce a steady pulse. However, once the steady pulse is achieved, we suggest conducting to solidify the relationship between ensemble musician and conductor.

Listening Levels 1 and 2

### **Exercise 6: Slurs & Scale Patterns**

Patterns 1 and 2 are simple slurs for the brass with an eight-note scale pattern in the woodwinds and mallet percussion.

For the brass sections, the patterns are used to relax the faces and to begin the slur process. When playing the slurs, be sure there are not unwanted pitches between the slurred notes. All slurs should be treated like a musical phrase.

For the woodwind and keyboard percussion sections, the patterns are used to develop and reinforce finger dexterity and mallet technique. In addition, they have the opportunity to work scale patterns in various keys. The woodwinds should be striving for smooth finger motion throughout the pattern with consistent air. The keyboard percussion should use a medium to soft mallet with a focus on the strike technique at the most sonorous location of the tone bar. All patterns should be treated like a musical phrase.

As we move into patterns 3 and 4, the technical demands increase. The woodwinds and keyboard percussion are now playing 16th note figures. We are still working on playing with a great sound, proper finger technique with dexterity and phrasing.

The brass lip flexibilities expand in range. Students should continue to move consistently through each exercise maintaining a relaxed sound and playing with proper balance and blend.

Listening Levels 1, 2 and 3

### **Exercise 7: Goldman Articulation Study Variations**

Articulation can be defined as musical diction. Just like we speak with good diction, students must play with good diction through proper articulation and technique. When articulating musically, we are working on the length and shape of the note as well as the coordination between fingers and tongue. Consistent air flow is crucial while playing these studies and can be played either staccato or legato. Staccato can be defined as short, light and detached. Legato can be defined as long and connected with each note touching the next. Please be sure to clarify the articulation before each performance of a study.

As always, the band should strive to play with the best possible sound and resonance. Remind the winds to keep the air consistent with the throat open and relaxed. They must also focus on the coordination between finger/slide and tongue technique.

Three versions of the study are notated allowing articulation development with ensembles at any level. We encourage younger ensembles to focus on versions 1 and 2 before progressing to version 3.

Listening Levels 1, 2 and 3

### **Exercise 8: B $\flat$ Major Chord Progression**

In this exercise, we continue to work on individual and ensemble tone quality through consistent air, balance and blend. As previously mentioned, musical blend and balance can be defined at three levels. With appropriate individual tone quality, each musician should strive for matched sonorities within their section. The full band, through the direction of the conductor, then blends those matched sections into a larger full ensemble sonority using balance as a primary tool. Like a visual artist, we blend beautiful individual colors into a sonic palette creating a musical soundscape that will affect the listener.

It is important for each musician to realize the vertical and horizontal listening responsibilities. They should listen vertically from the bottom of the band to the top. Through this linear listening scenario, we balance, blend and tune the ensemble. They must also listen horizontally for timing to ensure each chord change is clear and effective.

Be sure to note the dynamic notation from piano to forte. Please designate the appropriate dynamic marking prior to each performance. We suggest beginning at mezzo forte followed by gradually softer and stronger levels to ensure quality throughout the dynamic range.

In summary, this chord progression allows the musicians to focus on tone quality, balance, blend and tuning without extreme technical demands. The ultimate goal is to achieve a full and rich ensemble sound.

Listening Levels 1, 2 and 3

### **Exercise 9: Shifting Tonality**

This harmonic exercise is a more advanced chord progression written to focus on ensemble tuning through shifting key centers. The process is the same as *Exercise 8: B $\flat$  Major Chord Progression*. Encourage the band to always play with good tone quality, balance and blend. In addition, please encourage the musicians to focus on stagger breathing during the performance. Stagger breathing is a technique used to alleviate breaks in the ensemble sound due to individual breaths in each section. In this progression notated in 4/4 time, we suggest breathing only on beats 2 or 3. Musicians must not breathe at the same time as their stand partner and never breath on beat 1 or 4 to avoid breaks in the sound over the bar line.

Ensemble visual communication and response to the conductor ensures chords change at the same time throughout the ensemble avoiding any break in the harmonic structure.

Listening Levels 1, 2 and 3

### **Exercise 10: Bach Chorale**

We suggest ending each technique rehearsal with a chorale to reinforce the lessons of the day. Key concepts that should be evident during the performance include tone quality, balance, blend, ensemble timing, stagger breathing and phrasing. In addition, the conductor should explore multiple interpretations to reinforce the connection between musician and conductor. The musicians should be encouraged to make eye contact with the conductor facilitating unified musical expression and artistic communication.

Listening Levels 1, 2 and 3

### **Schedule Implementation**

No matter the academic schedule, we suggest dedicating a longer appropriate amount of time per week for technical development of the ensemble. The time dedicated to fundamental musicianship will pay incredible dividends in the short and long term for both the ensemble and individual musician.

In a regular rehearsal setting, we suggest the following approach:

1. Technical development and reinforcement should be a daily part of the ensemble warm up. We suggest always using *Exercises 1-4* as part of the ensemble daily routine.
2. Select one or two of the *Slur & Scale Patterns (Exercise 6)*.
3. Select one of the *Goldman Articulation Study variations (Exercise 7)*.
4. Select one of the chord progressions (*Exercises 8 or 9*).
5. Finish with the *Bach Chorale*.

This 5-step sequence should take approximately 15 minutes. Tuning should be ongoing throughout the exercises. If time allows for an extended tuning session, insert this process after step 3 above (*Goldman Articulation Study*). Confirm the tuning of the ensemble after the chord progression leading to the final chorale performance.

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## Conductor Score

RWS-2116-00

### Exercise 1: 8s & 4s (Concert F)

The score is for a symphonic band and consists of two systems of staves. The first system includes Flutes 1-2, Oboe 1-2, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, B♭ Bass Clarinet, Bassoons 1-2, E♭ Alto Saxophones 1-2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes B♭ Trumpet 1, B♭ Trumpets 2-3, F Horns 1-2, F Horns 3-4, Trombones 1-2, Trombone 3, Euphonium, Tuba, and Mallet Percussion. Each staff contains a melodic line with eighth and quarter notes, often beamed together. The music is in 4/4 time with a key signature of one flat (B♭). Dynamics are marked as *mf* (mezzo-forte). The Mallet Percussion part includes instructions for soft mallets and specific instrument options: Marimba, Opt. Vibraphone, and Xylophone, Bells. The score is numbered 1 through 11 at the bottom.

### Exercise 2: F Descending Chromatic

Fls. 1-2 *mf* *a2*

Obs. 1-2 *mf* *a2*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Bsns. 1-2 *mf* *a2*

A. Sax. 1-2 *mf* *a2*

T. Sax *mf*

B. Sax *mf*

### Exercise 2: F Descending Chromatic

Trpt. 1 *mf*

Trpts. 2-3 *mf*

F Hns. 1-2 *mf* (select appropriate octave)

F Hns. 3-4 *mf* (select appropriate octave)

Tbns. 1-2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba *mf*

Mlt. *mf*

12 13 14 15 16 17 18 19 20 21 22 23 24 25

Fls. 1-2

Obs. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsns. 1-2

A. Sax. 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

26 27 28 29 30 31 32 33 34 35 36 37 38 39 40

Exercise 3: 8s & 4s (Concert B $\flat$ )

Fls. 1-2  
*mf*  
*a<sup>2</sup>*

Obs. 1-2  
*mf*

Cl. 1  
*mf*

Cl. 2  
*mf*

Cl. 3  
*mf*

B. Cl.  
*mf*

Bsns. 1-2  
*mf*

A. Sax. 1-2  
*mf*  
*a<sup>2</sup>*

T. Sax  
*mf*

B. Sax  
*mf*

Exercise 3: 8s & 4s (Concert B $\flat$ )

Trpt. 1  
*mf*

Trpts. 2-3  
*mf*  
(select appropriate octave)

F Hns. 1-2  
*mf*  
(select appropriate octave)

F Hns. 3-4  
*mf*

Tbns. 1-2  
*mf*

Tbn. 3  
*mf*

Euph.  
*mf*

Tuba  
*mf*

Mlt.  
*mf*

41 42 43 44 45 46 47 48 49 50 51



### Exercise 4: B $\flat$ Descending Chromatic

Fls. 1-2  
*mf*

Obs. 1-2  
*mf*

Cl. 1  
*mf*

Cl. 2  
*mf*

Cl. 3  
*mf*

B. Cl.  
*mf*

Bsns. 1-2  
*mf*

A. Sax. 1-2  
*mf*

T. Sax  
*mf*

B. Sax  
*mf*

### Exercise 4: B $\flat$ Descending Chromatic

Trpt. 1  
*mf*

Trpts. 2-3  
*mf*

F Hns. 1-2  
*mf*  
(select appropriate octave)

F Hns. 3-4  
*mf*  
(select appropriate octave)

Tbns. 1-2  
*mf*

Tbn. 3  
*mf*

Euph.  
*mf*

Tuba  
*mf*

Mlt.  
*mf*

52 53 54 55 56 57 58 59 60 61 62 63 64 65 66

Fls. 1-2  
Obs. 1-2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsns. 1-2  
A. Sax. 1-2  
T. Sax  
B. Sax  
Trpt. 1  
Trpts. 2-3  
F Hns. 1-2  
F Hns. 3-4  
Tbns. 1-2  
Tbn. 3  
Euph.  
Tuba  
Mlt.

67 68 69 70 71 72 73 74 75 76

### Exercise 5: Ascending Chromatic

Fls. 1-2  
*mf*

Obs. 1-2  
*mf*  
a2

Cl. 1  
*mf*

Cl. 2  
*mf*

Cl. 3  
*mf*

B. Cl.  
*mf*

Bsns. 1-2  
*mf*  
a2

A. Sax. 1-2  
*mf*

T. Sax  
*mf*

B. Sax  
*mf*

### Exercise 5: Ascending Chromatic

Trpt. 1  
*mf*

Trpts. 2-3  
*mf*

F Hns. 1-2  
*mf*  
a2

F Hns. 3-4  
*mf*  
a2

Tbns. 1-2  
*mf*  
(select appropriate octave)

Tbn. 3  
*mf*

Euph.  
*mf*

Tuba  
*mf*

Mlt.  
*mf*

77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92

Fls. 1-2  
Obs. 1-2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsns. 1-2  
A. Sax. 1-2  
T. Sax  
B. Sax  
Trpt. 1  
Trpts. 2-3  
F Hns. 1-2  
F Hns. 3-4  
Tbns. 1-2  
Tbn. 3  
Euph.  
Tuba  
Mlt.

93 94 95 96 97 98 99 100 101 102 103 104 105

Exercise 6: Scales And Slurs  
Pattern 1

Fls. 1-2  
Obs. 1-2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsns. 1-2  
A. Sax. 1-2  
T. Sax  
B. Sax

Exercise 6: Scales And Slurs  
Pattern 1

Trpt. 1  
Trpts. 2-3  
F Hns. 1-2  
F Hns. 3-4  
Tbns. 1-2  
Tbn. 3  
Euph.  
Tuba  
Mlt.

Fls. 1-2

Obs. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsns. 1-2

A. Sax. 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

115 116 117 118 119 120

Fls. 1-2

Obs. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsns. 1-2

A. Sax. 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

127 122 123 124 125 126 127

Pattern 2

Fls. 1-2  
*mf*

Obs. 1-2  
*mf*

Cl. 1  
*mf*

Cl. 2  
*mf*

Cl. 3  
*mf*

B. Cl.  
*mf*

Bsns. 1-2  
*mf*

A. Sax. 1-2  
*mf*

T. Sax  
*mf*

B. Sax  
*mf*

Pattern 2

Trpt. 1  
*mf*

Trpts. 2-3  
*mf*

F Hns. 1-2  
*mf*

F Hns. 3-4  
*mf*

Tbns. 1-2  
*mf*

Tbn. 3  
*mf*

Euph.  
*mf*

Tuba  
*mf*

Mlt.  
*mf*

128 130 131 132 133 134



Fls. 1-2

Obs. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsns. 1-2

A. Sax. 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

135 136 137 138 139 140 141

Fls. 1-2

Obs. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsns. 1-2

A. Sax. 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

142 143 144 145 146 148 149

Pattern 3

Fls. 1-2  
*mf*  
*a2*

Obs. 1-2  
*mf*  
*a2*

Cl. 1  
*mf*

Cl. 2  
*mf*

Cl. 3  
*mf*

B. Cl.  
*mf*

Bsns. 1-2  
*mf*  
*a2*

A. Sax. 1-2  
*mf*  
*a2*

T. Sax  
*mf*

B. Sax  
*mf*

Pattern 3

Trpt. 1  
*mf*

Trpts. 2-3  
*mf*

F Hns. 1-2  
*mf*

F Hns. 3-4  
*mf*

Tbns. 1-2  
*mf*

Tbn. 3  
*mf*

Euph.  
*mf*

Tuba  
*mf*

Mlt.  
*mf*

150 151 152 153 154 155

Fls. 1-2

Obs. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsns. 1-2

A. Sax. 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

156 157 158 159 160 161 162

Fls. 1-2

Obs. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsns. 1-2

A. Sax. 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

163 164 165 166 167 168 169 170 171

Pattern 4

Fls. 1-2  
*mf*  
*a2*

Obs. 1-2  
*mf*  
*a2*

Cl. 1  
*mf*

Cl. 2  
*mf*

Cl. 3  
*mf*

B. Cl.  
*mf*

Bsns. 1-2  
*mf*  
*a2*

A. Sax. 1-2  
*mf*  
*a2*

T. Sax  
*mf*

B. Sax  
*mf*

Pattern 4

Trpt. 1  
*mf*

Trpts. 2-3  
*mf*

F Hns. 1-2  
*mf*

F Hns. 3-4  
*mf*

Tbns. 1-2  
*mf*

Tbn. 3  
*mf*

Euph.  
*mf*

Tuba  
*mf*

Mlt.  
*mf*

172 173 174 175 176

Fls. 1-2

Obs. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsns. 1-2

A. Sax. 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

177 178 179 180 181

Fls. 1-2

Obs. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsns. 1-2

A. Sax. 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

182 183 184 185 186 187



Fls. 1-2

Obs. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsns. 1-2

A. Sax. 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

188 189 190 191 192 193

Exercise 7: Goldman Articulation Study Variations  
Variation 1

Fls. 1-2 *mf* *a2*

Obs. 1-2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

Bsns. 1-2 *mf* *a2*

A. Sax. 1-2 *mf* *a2*

T. Sax *mf*

B. Sax *mf*

Exercise 7: Goldman Articulation Study Variations  
Variation 1

Trpt. 1 *mf*

Trpts. 2-3 *mf*

F Hns. 1-2 *mf* *a2*

F Hns. 3-4 *mf* *a2*

Tbns. 1-2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba *mf*

Mlt. *mf*

193 195 196 197 198 199 200 201 202

Fls. 1-2  
Obs. 1-2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsns. 1-2  
A. Sax. 1-2  
T. Sax  
B. Sax  
Trpt. 1  
Trpts. 2-3  
F Hns. 1-2  
F Hns. 3-4  
Tbns. 1-2  
Tbn. 3  
Euph.  
Tuba  
Mlt.

203 204 205 206 207 208 209 210 211

Fls. 1-2

Obs. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsns. 1-2

A. Sax. 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

213 214 215 216 217 218 219 220

Variation 2

Fls. 1-2  
Obs. 1-2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsns. 1-2  
A. Sax. 1-2  
T. Sax  
B. Sax

Variation 2

Trpt. 1  
Trpts. 2-3  
F Hns. 1-2  
F Hns. 3-4  
Tbns. 1-2  
Tbn. 3  
Euph.  
Tuba  
Mlt.

221 222 223 224 225 226 227 228 229

Fls. 1-2  
Obs. 1-2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsns. 1-2  
A. Sax. 1-2  
T. Sax  
B. Sax  
Trpt. 1  
Trpts. 2-3  
F Hns. 1-2  
F Hns. 3-4  
Tbns. 1-2  
Tbn. 3  
Euph.  
Tuba  
Mlt.

230 231 232 233 234 235 236 237 238

Fls. 1-2  
Obs. 1-2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsns. 1-2  
A. Sax. 1-2  
T. Sax  
B. Sax  
Trpt. 1  
Trpts. 2-3  
F Hns. 1-2  
F Hns. 3-4  
Tbns. 1-2  
Tbn. 3  
Euph.  
Tuba  
Mlt.

239 240 241 242 243 244 245 246 247

Variation 3

Fls. 1-2  
Obs. 1-2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsns. 1-2  
A. Sax. 1-2  
T. Sax  
B. Sax

Variation 3

Trpt. 1  
Trpts. 2-3  
F Hns. 1-2  
F Hns. 3-4  
Tbns. 1-2  
Tbn. 3  
Euph.  
Tuba  
Mlt.

248 249 250 251 252



Fls. 1-2  
Obs. 1-2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsns. 1-2  
A. Sax. 1-2  
T. Sax  
B. Sax  
Trpt. 1  
Trpts. 2-3  
F Hns. 1-2  
F Hns. 3-4  
Tbns. 1-2  
Tbn. 3  
Euph.  
Tuba  
Mlt.

253 254 255 256 257

Fls. 1-2

Obs. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsns. 1-2

A. Sax. 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

258 259 260 261 262

Fls. 1-2  
Obs. 1-2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsns. 1-2  
A. Sax. 1-2  
T. Sax  
B. Sax  
Trpt. 1  
Trpts. 2-3  
F Hns. 1-2  
F Hns. 3-4  
Tbns. 1-2  
Tbn. 3  
Euph.  
Tuba  
Mlt.

263 264 265 266 267

Fls. 1-2  
Obs. 1-2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsns. 1-2  
A. Sax. 1-2  
T. Sax  
B. Sax  
Trpt. 1  
Trpts. 2-3  
F Hns. 1-2  
F Hns. 3-4  
Tbns. 1-2  
Tbn. 3  
Euph.  
Tuba  
Mlt.

268 269 270 271 272

Fls. 1-2

Obs. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsns. 1-2

A. Sax. 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

273 274 275 276

Fls. 1-2

Obs. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsns. 1-2

A. Sax. 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hns. 1-2

F Hns. 3-4

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

278 279 280 281

### Exercise 8: B $\flat$ Major Chord Progression

Fls. 1-2  
*p-f*

Obs. 1-2  
*p-f*

Cl. 1  
*p-f*

Cl. 2  
*p-f*

Cl. 3  
*p-f*

B. Cl.  
*p-f*

Bsns. 1-2  
*p-f*

A. Sax. 1-2  
*p-f*

T. Sax  
*p-f*

B. Sax  
*p-f*

### Exercise 8: B $\flat$ Major Chord Progression

Trpt. 1  
*p-f*

Trpts. 2-3  
*p-f*

F Hns. 1-2  
*p-f*

F Hns. 3-4  
*p-f*

Tbns. 1-2  
*p-f*

Tbn. 3  
*p-f*

Euph.  
*p-f*

Tuba  
*p-f*

Mlt.  
*p-f*

(4-mallet technique)

282 283 284 285 286 287 288 289

### Exercise 9: B $\flat$ Major Chorale

Fls. 1-2  
*mf* *legato*

Obs. 1-2  
*mf* *legato*

Cl. 1  
*mf* *legato*

Cl. 2  
*mf* *legato*

Cl. 3  
*mf* *legato*

B. Cl.  
*mf* *legato*

Bsns. 1-2  
*mf* *legato*

A. Sax. 1-2  
*mf* *legato*

T. Sax  
*mf* *legato*

B. Sax  
*mf* *legato*

### Exercise 9: B $\flat$ Major Chorale

Trpt. 1  
*mf* *legato*

Trpts. 2-3  
*mf* *legato*

F Hns. 1-2  
*mf* *legato*

F Hns. 3-4  
*mf* *legato*

Tbns. 1-2  
*mf* *legato*

Tbn. 3  
*mf* *legato*

Euph.  
*mf* *legato*

Tuba  
*mf* *legato*

Mlt.  
*mf* *legato*

290 291 292 293 294 295 296 297



Exercise 10: Shifting Tonality

Fls. 1-2  
*mf*

Obs. 1-2  
*mf*

Cl. 1  
*mf*

Cl. 2  
*mf*

Cl. 3  
*mf*

B. Cl.  
*mf*

Bsns. 1-2  
*mf*

A. Sax. 1-2  
*mf*

T. Sax  
*mf*

B. Sax  
*mf*

Exercise 10: Shifting Tonality

Trpt. 1  
*mf*

Trpts. 2-3  
*mf*

F Hns. 1-2  
*mf*

F Hns. 3-4  
*mf*

Tbns. 1-2  
*mf*

Tbn. 3  
*mf*

Euph.  
*mf*

Tuba  
*mf*

Mlt.  
*mf*

(4-mallet technique)

298 299 300 301 302 303 304 305 306 307 308 309 310 311 312

Exercise 11: Shifting Winds Chorale

Flowing ♩ = 88

9

Fls. 1-2  
Obs. 1-2  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
Bsns. 1-2  
A. Sax. 1-2  
T. Sax  
B. Sax

Exercise 11: Shifting Winds Chorale

Flowing ♩ = 88

9

Trpt. 1  
Trpts. 2-3  
F Hns. 1-2  
F Hns. 3-4  
Tbns. 1-2  
Tbn. 3  
Euph.  
Tuba  
Mlt.

(4-mallet technique)