DISCOVERING THE PUZZLE
A GUIDE TO SCORE STUDY FOR ALL LEVELS OF ENSEMBLES

Facilitator

David Betancourt

WHAT WE'LL COVER

- ✓ Why?
- ✓ "Perform"
- ✓ Nuts and Bolts
- ✓ What did I forget?
- ✓ Why?
- ✓ Nugget

Grade 2

Leading to "Command" of the Concert Band!

FULL CONDUCTOR SCORE
Catalog No. 024-3636-01

Above the World

Rob Grice

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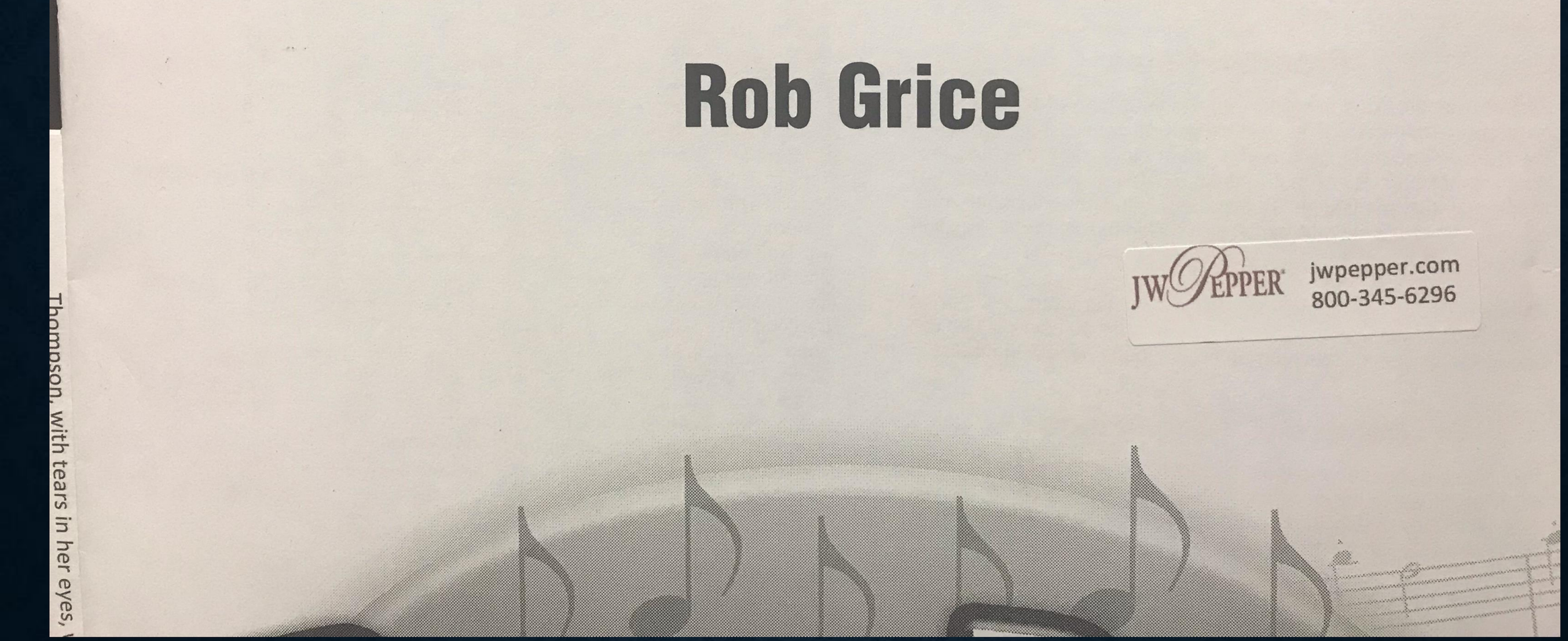

Thompson, with tears in her eyes,

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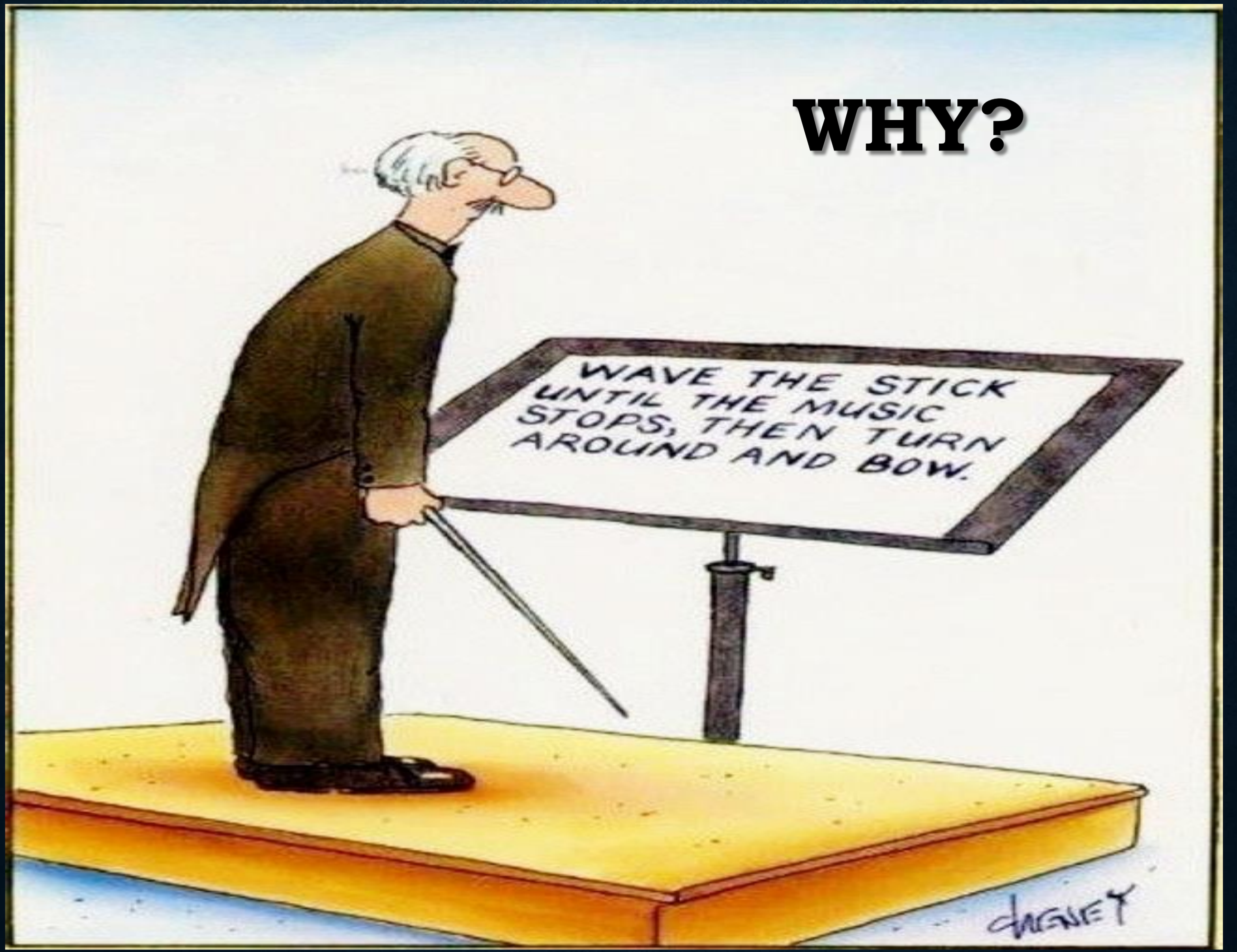
WHY?


WAVE THE STICK UNTIL THE MUSIC STOPS, THEN TURN AROUND AND BOW.

LET'S SING!

WHY THIS PIECE?

Number Measures

Dedicated to Cindy Lansford by James Smith and the North Ridge Middle School Band

ABOVE THE WORLD

Rob Grice (ASCAP)

uctor Score
636-00

Legato (♩ = 85)

B♭ Clarinet

d B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone
E♭ Alto Clarinet

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st/2nd Trombone

Baritone

Tuba

Mallet Percussion:
Bells

Timpani

B♭, E♭, F

Percussion 1:
Snare Drum, Bass Drum

Percussion 2:
Suspended Cymbal,
Cabasa, Wind Chimes,
Triangle

Sus. Cym.

M1

1 2 3 4 5 6

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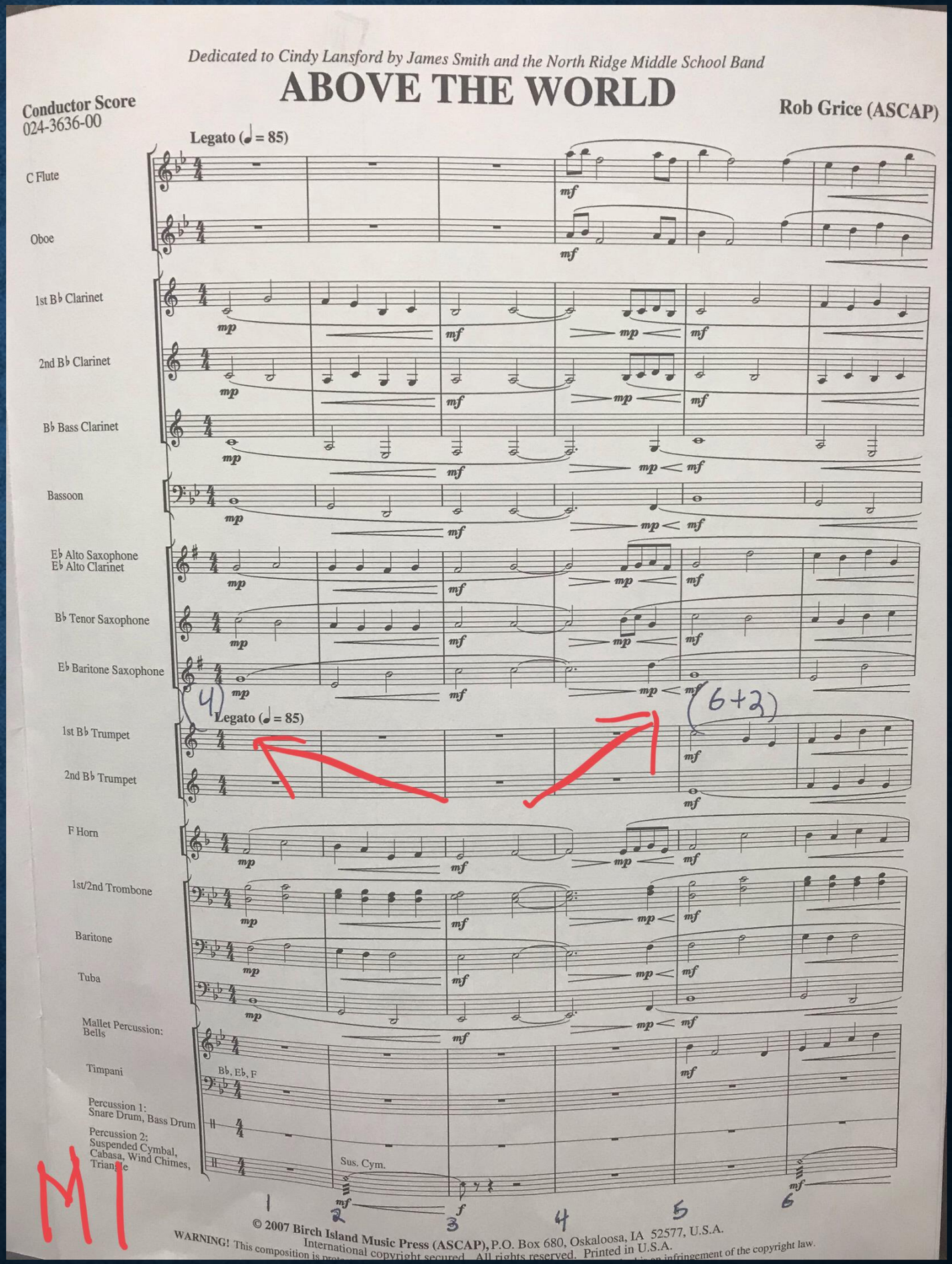
Phrasal Analysis

1 of 3



10 Lively (♩ = 140)

rit.

b.

st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx./A. Cl.

T. Sx.

B. Sx.

rit.

10 Lively (♩ = 140) (+2)

1st Trp.

2nd Trp.

Hn.

1st/2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Wind Chimes

Cabasa

ADD DOUBLE BARS

M7

7 8 9 10 11 12

13

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx./A. Cl.

T. Sx.

B. Sx.

(8)

1st Trp.

2nd Trp.

Hn.

1st/2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

13 14 15 16 17 18

29

ff

Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
A. Sx./A. Cl.
T. Sx.
B. Sx.

(9) 3+3+3

1st Trp.
2nd Trp.
Hn.
1st/2nd Trb.
Bar.
Tuba
Mallet Perc.
Timp.
Perc. 1
Perc. 2

Sus. Cym.

mf

f

29 30 31 32 33

38

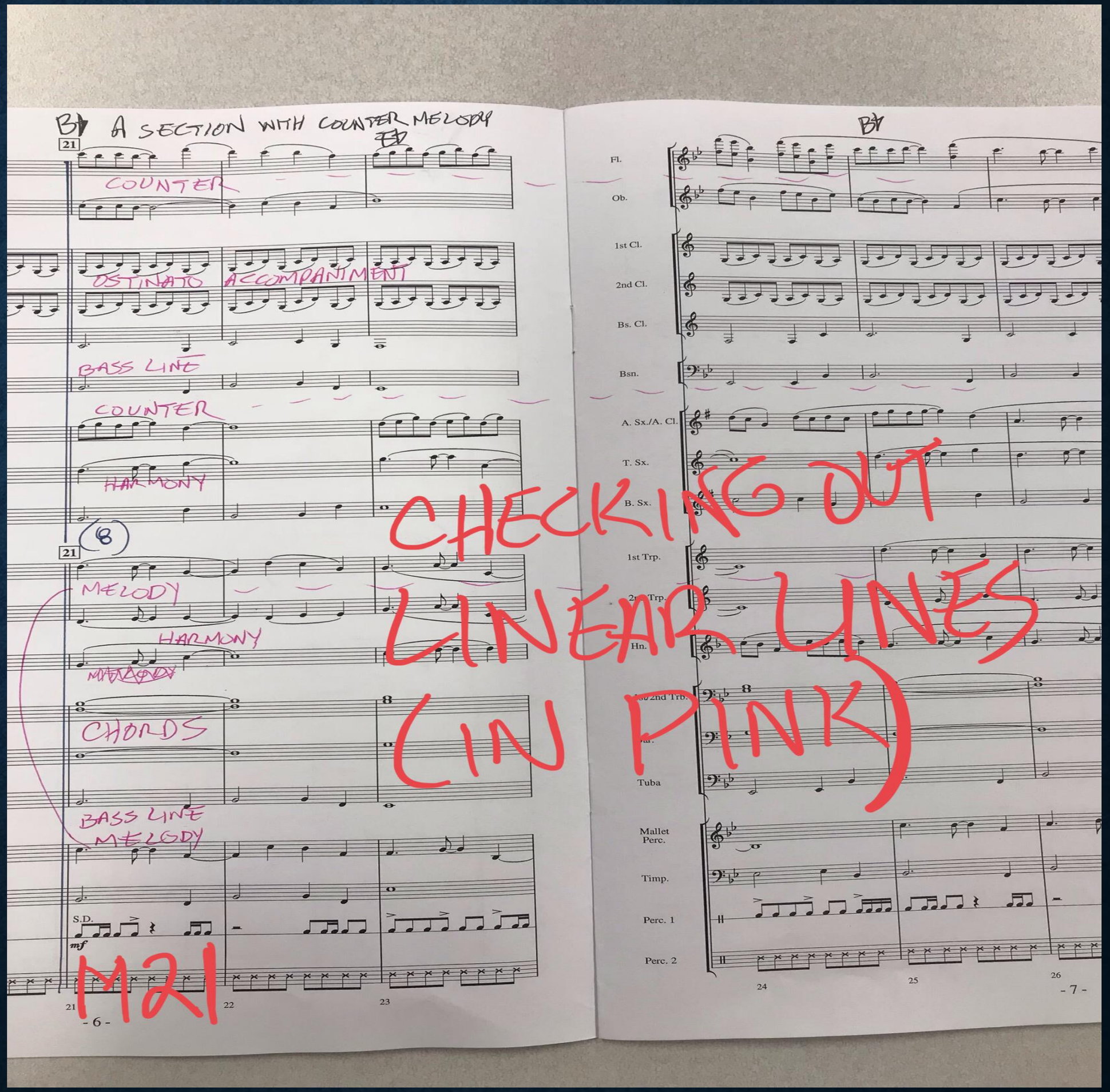
mp

(4)

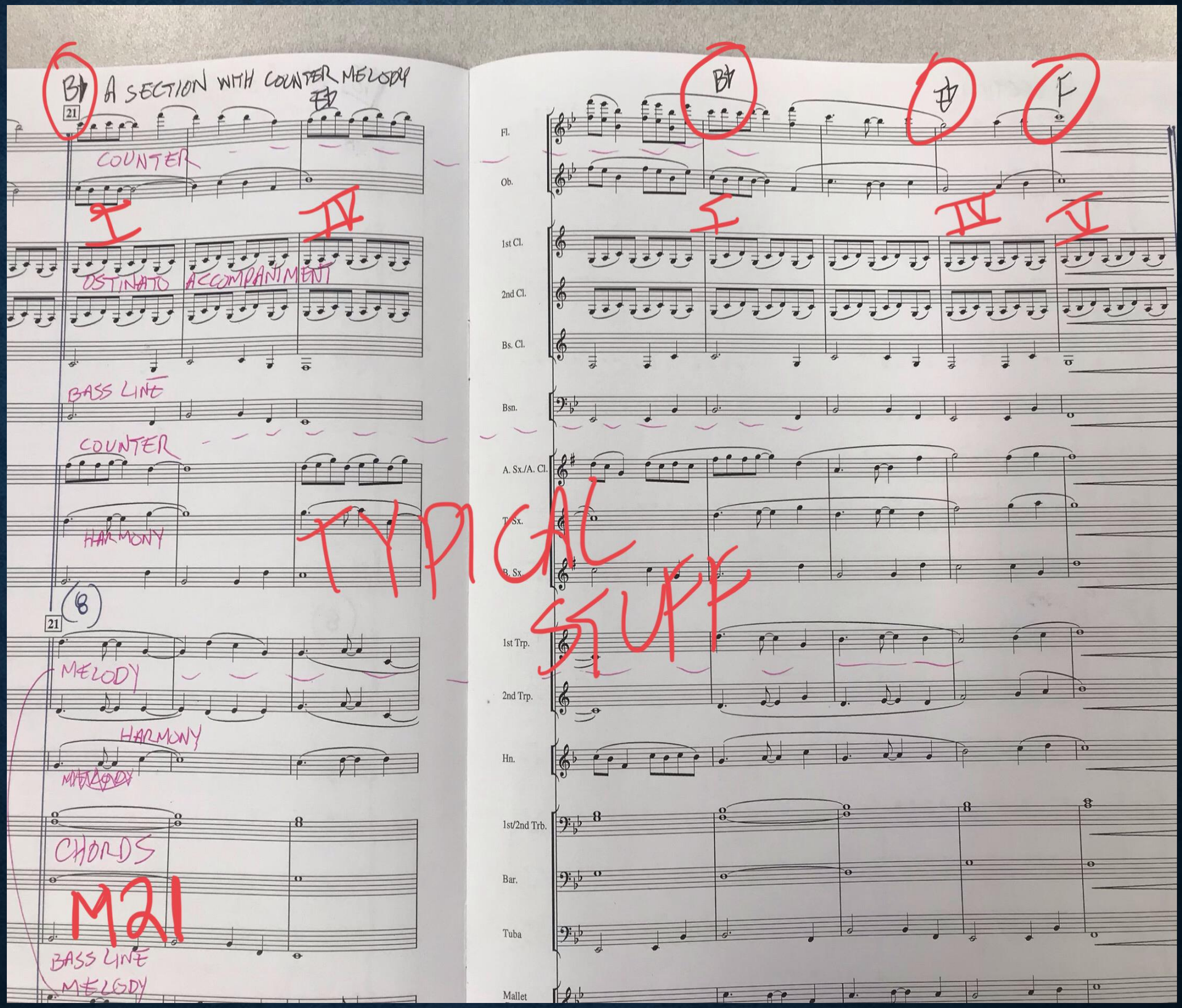
Triangle

34 35 36 37 38

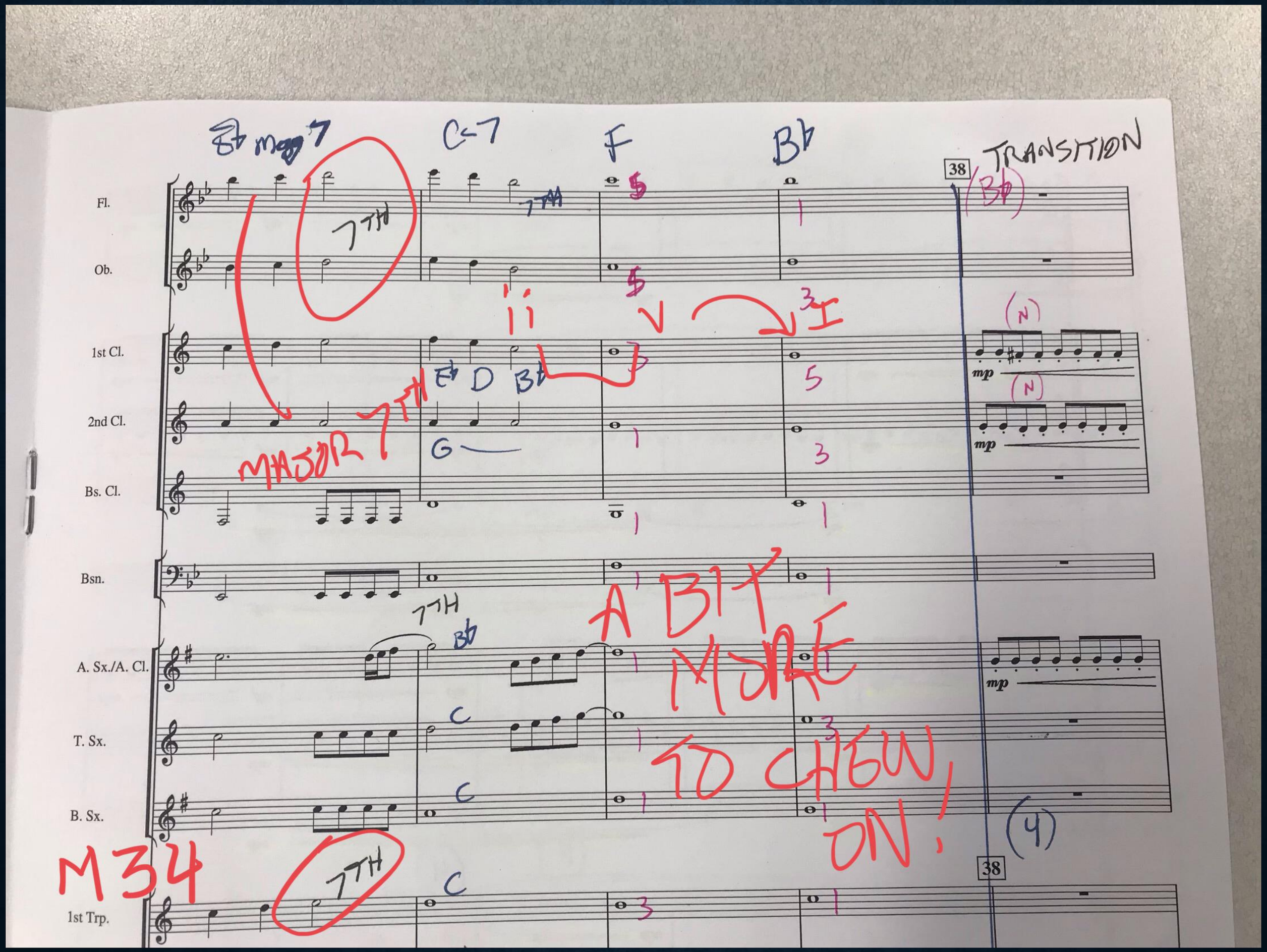
Melody


B♭ A SECTION WITH COUNTER MELODY
21
COUNTER
OSTINATO ACCOMPANIMENT
BASS LINE
COUNTER
HARMONY
(8)
21
MELODY
HARMONY
CHORDS
BASS LINE MELODY
S.D.
mf
M21
21
22
23
- 6 -
B♭
Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
A. Sx./A. Cl.
T. Sx.
B. Sx.
1st Trp.
Hn.
Tuba
Mallet Perc.
Timp.
Perc. 1
Perc. 2
24
25
26
- 7 -
CHECKING OUT LINEAR LINES (IN PINK)

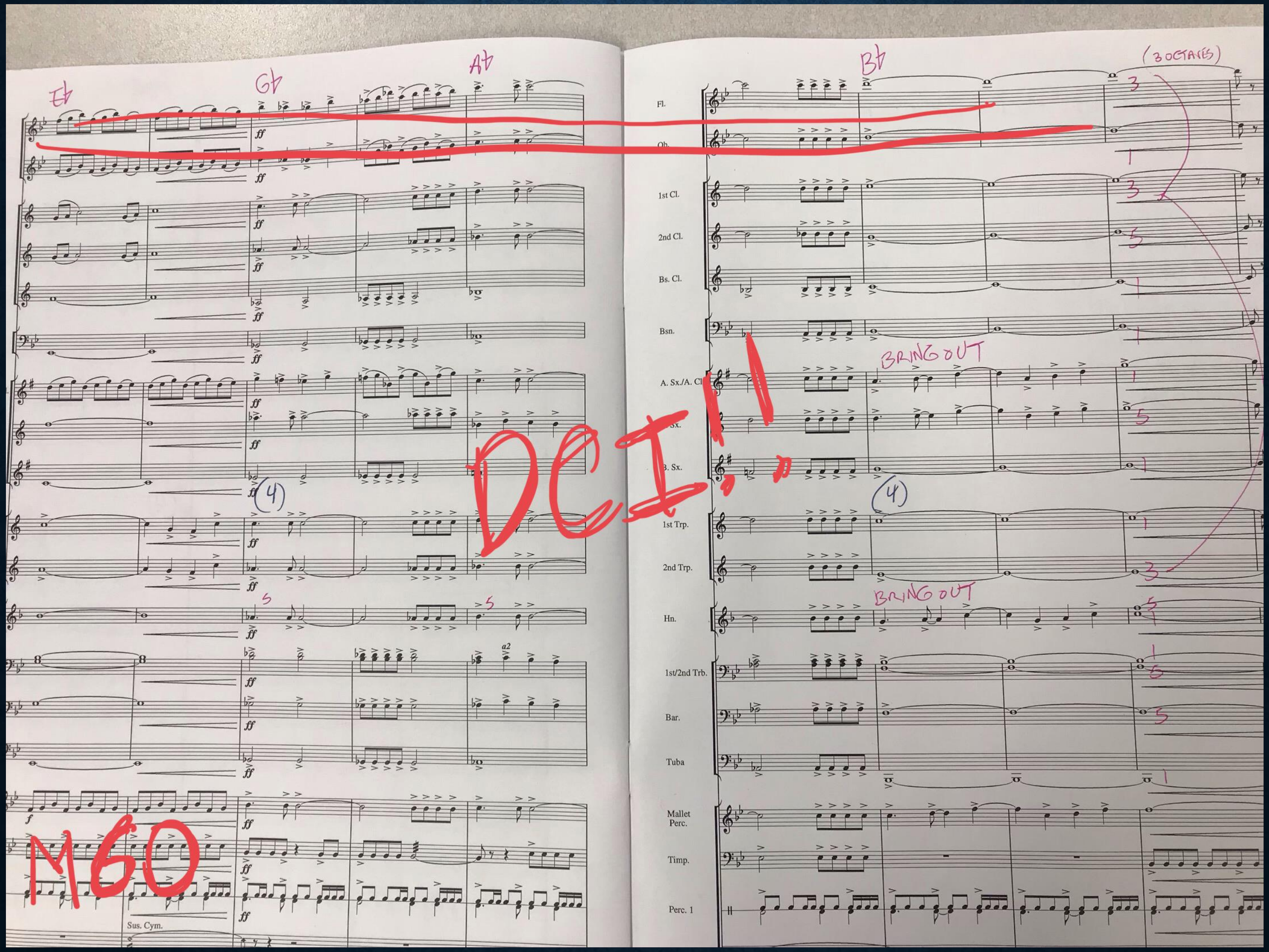
Harmony



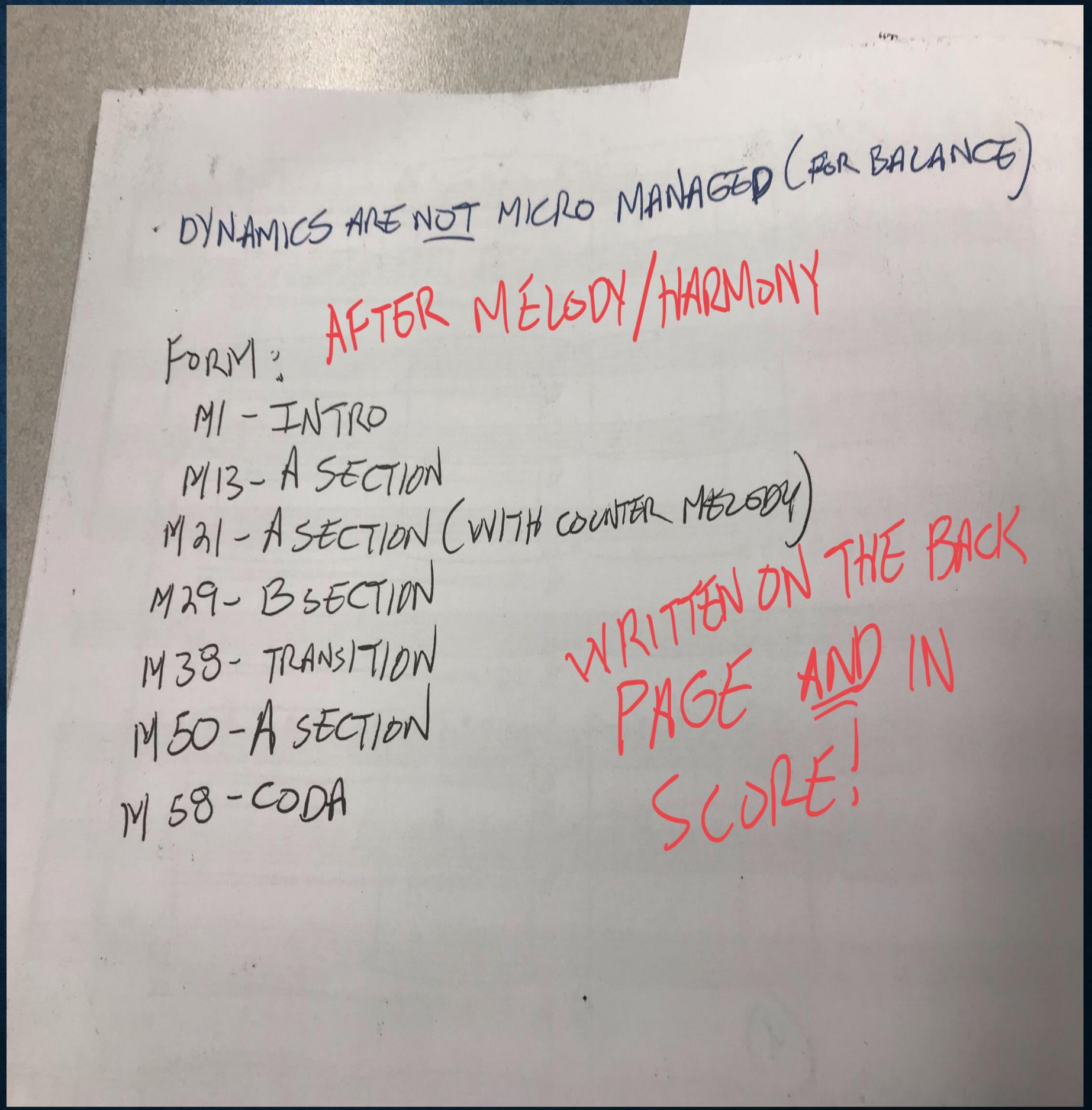
1 Of 3



E♭ Mag 7
C-7
F
B♭
TRANSITION
38
Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
A. Sx./A. Cl.
T. Sx.
B. Sx.
1st Trp.
7TH
MAJOR 7TH
E♭ D B♭
G
ii
V
I
(B♭)
(N)
mp
A BIT MORE TO CHEW ON!
(4)
M34


E♭
G♭
A♭
B♭
(3 OCTAVES)
Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
A. Sx./A. Cl.
B. Sx.
1st Trp.
2nd Trp.
Hn.
1st/2nd Trb.
Bar.
Tuba
Mallet Perc.
Timp.
Perc. 1
Sus. Cym.
BRING OUT
BRING OUT
(4)
(4)
a2
DCI
M60

Form


• DYNAMICS ARE NOT MICRO MANAGED (FOR BALANCE)
AFTER MELODY/HARMONY
FORM:
M1 - INTRO
M13 - A SECTION
M21 - A SECTION (WITH COUNTER MELODY)
M29 - B SECTION
M38 - TRANSITION
M50 - A SECTION
M58 - CODA
WRITTEN ON THE BACK PAGE AND IN SCORE!

Dedicated to Cindy Lansford by James Smith and the North Ridge Middle School Band

ABOVE THE WORLD

Rob Grice (ASCAP)

Conductor Score
024-3636-00

INTRO B♭

♩=85

Legato (♩ = 85)

C Flute

Oboe

st B♭ Clarinet

B♭ Clarinet

s Clarinet

ophone
inet

ophone

ophone

MI

4

(6+2)

13 Bb A SECTION

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

ADDED REHEARSAL #

Bsn.

A. Sx./A. Cl.

T. Sx.

M. 13

Sx.

B SECTION

29

Fl.

Ob.

1st Cl.

2nd Cl.

s. Cl.

A. Cl.

ff

(9) 3+3+3

29

M29

A SECTION

50

(8)

M50

CODA

58

(4)

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx./A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st/2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

B SECTION

29

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx./A. Cl.

T. Sx.

B. Sx.

29 (9) 3+3+3

1st Trp.

2nd Trp.

Hn.

1st/2nd Trb.

Bar.

Tuba

Mallet Perc.

M29

RHYTHMS FOR THE ENTIRE PIECE ARE HERE (RELATIONS TECH)

Bb maj7 C-7

7TH

Eb D Bb

G

7TH Bb

C

C

7TH C

Eb

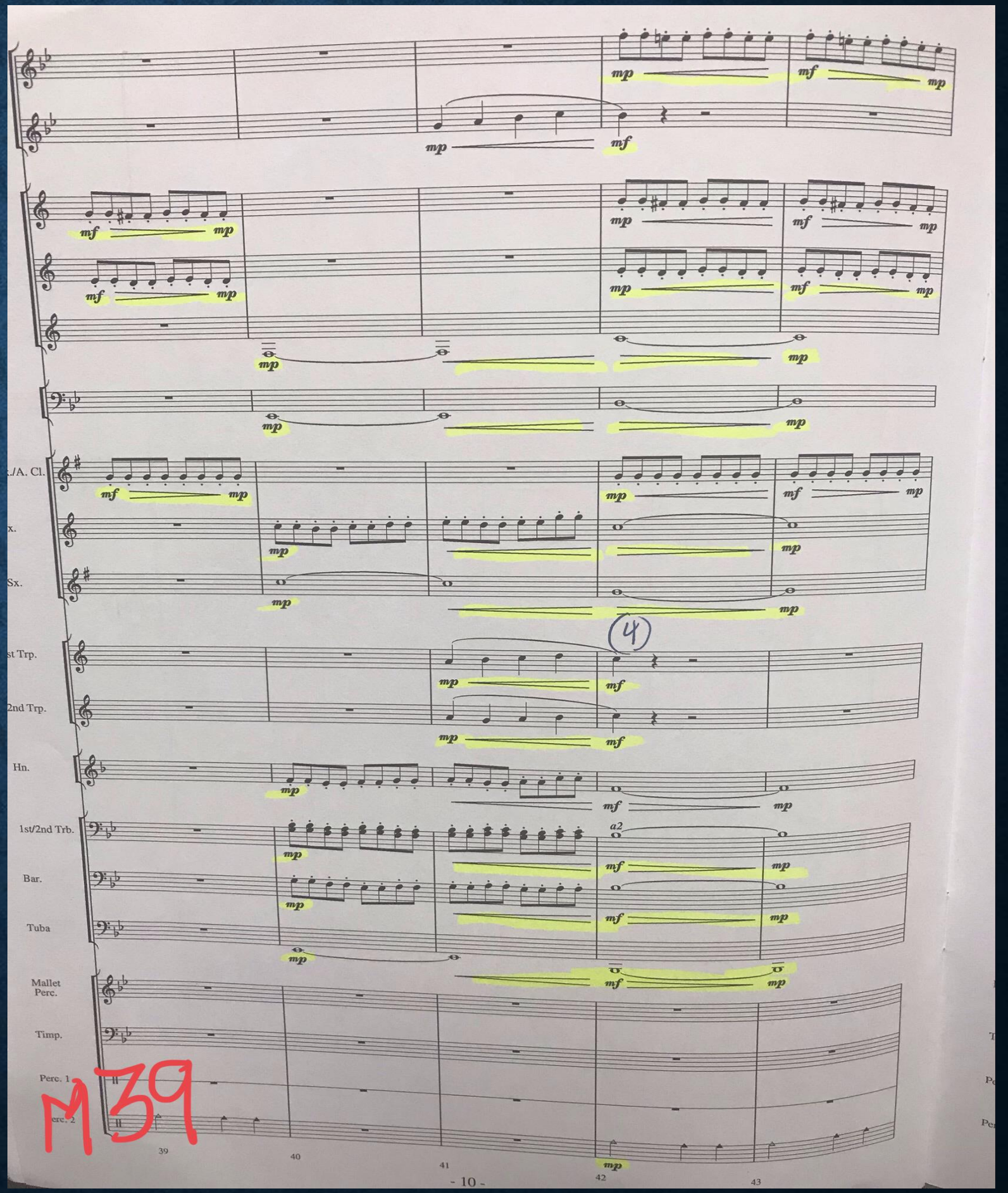
D! Eb

Eb Δ

7TH

Dynamics

1 of 5



DYNAMICS ARE NOT MICRO MANAGED (FOR BALANCE)

WRITTEN WHERE THERE IS SPACE ON THE SCORE (BACK PAGE)

taught me th

10 Lively (♩ = 140)

rit.

Wind Chimes

Cabasa

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx./A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st/2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

29

Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
A. Sx./A. C
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
Hn.
1st/2nd rb.
Bar.
Tuba
Mallet Perc.
Timp.
Perc. 1
Per 2

ff

(9) 3+3+3

Sus. Cym.

mf f

29 30 31 32 33

38

Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
A. Sx./A. Cl.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
Hn.
1st/2nd Trb.
Bar.
Tuba
Mallet Perc.
Timp.
Perc. 1
Perc. 2

mp

Triangle

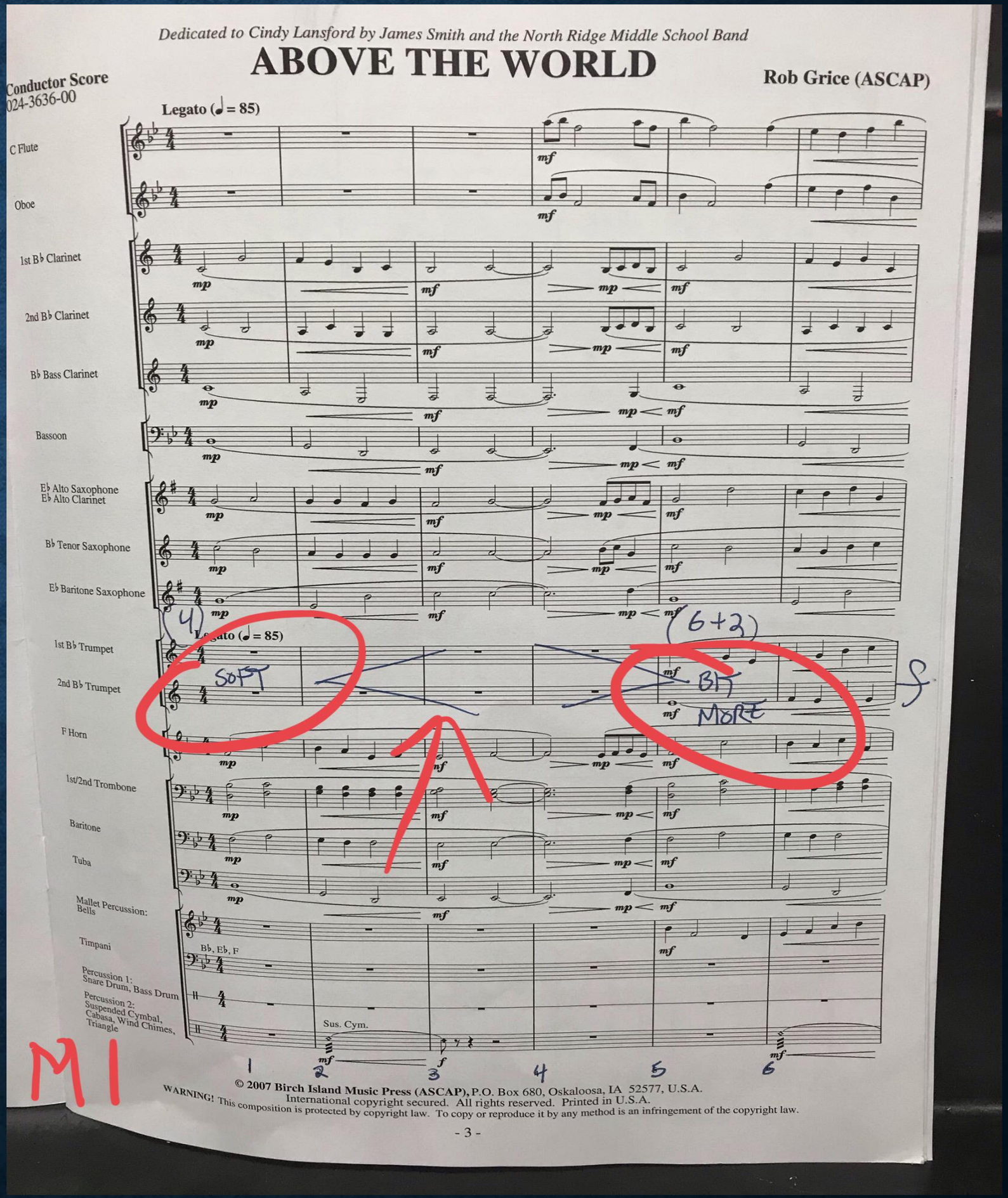
34 35 36 37 38

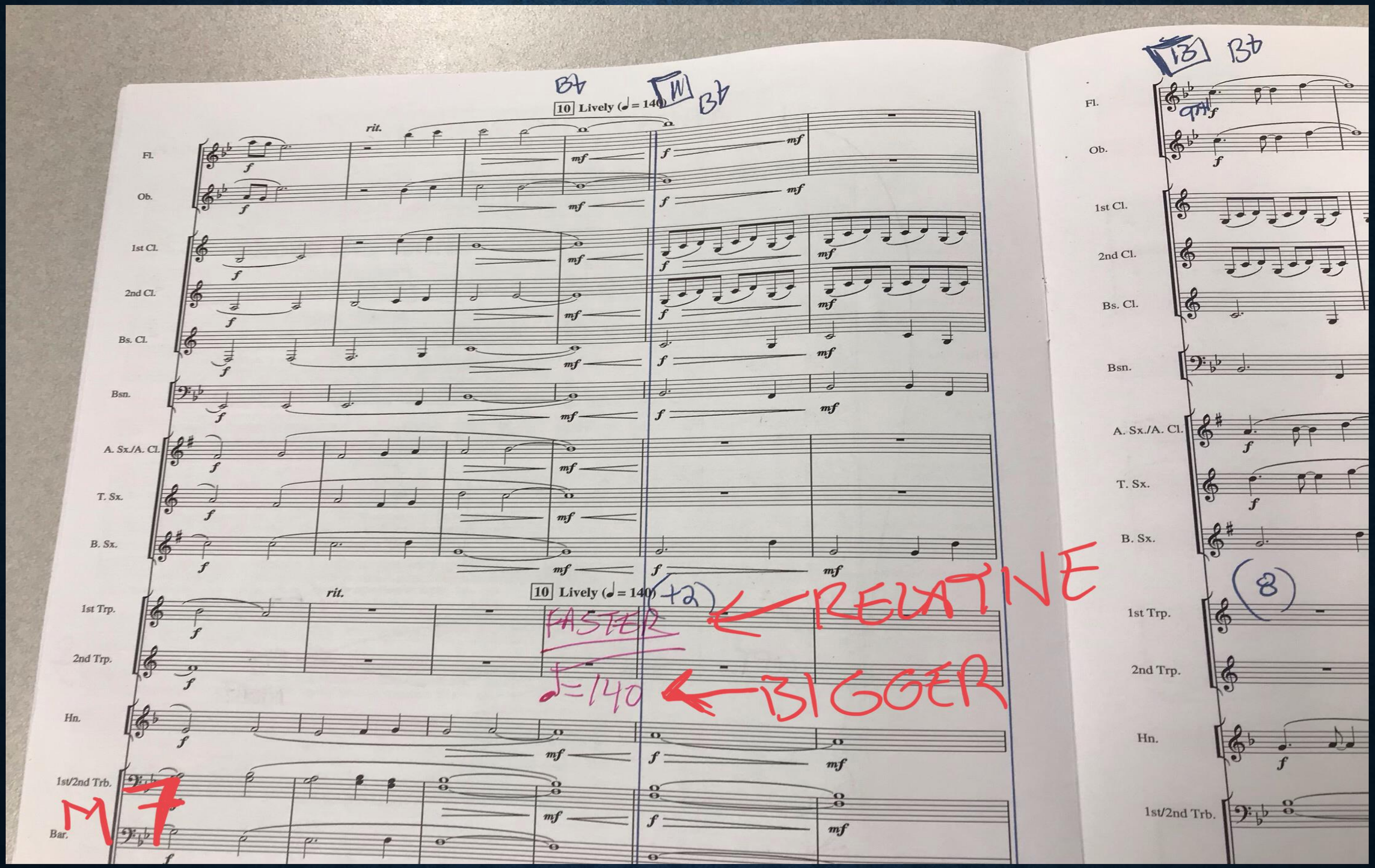
5 DIFFERENT THINGS GOING ON!

M.29

M29

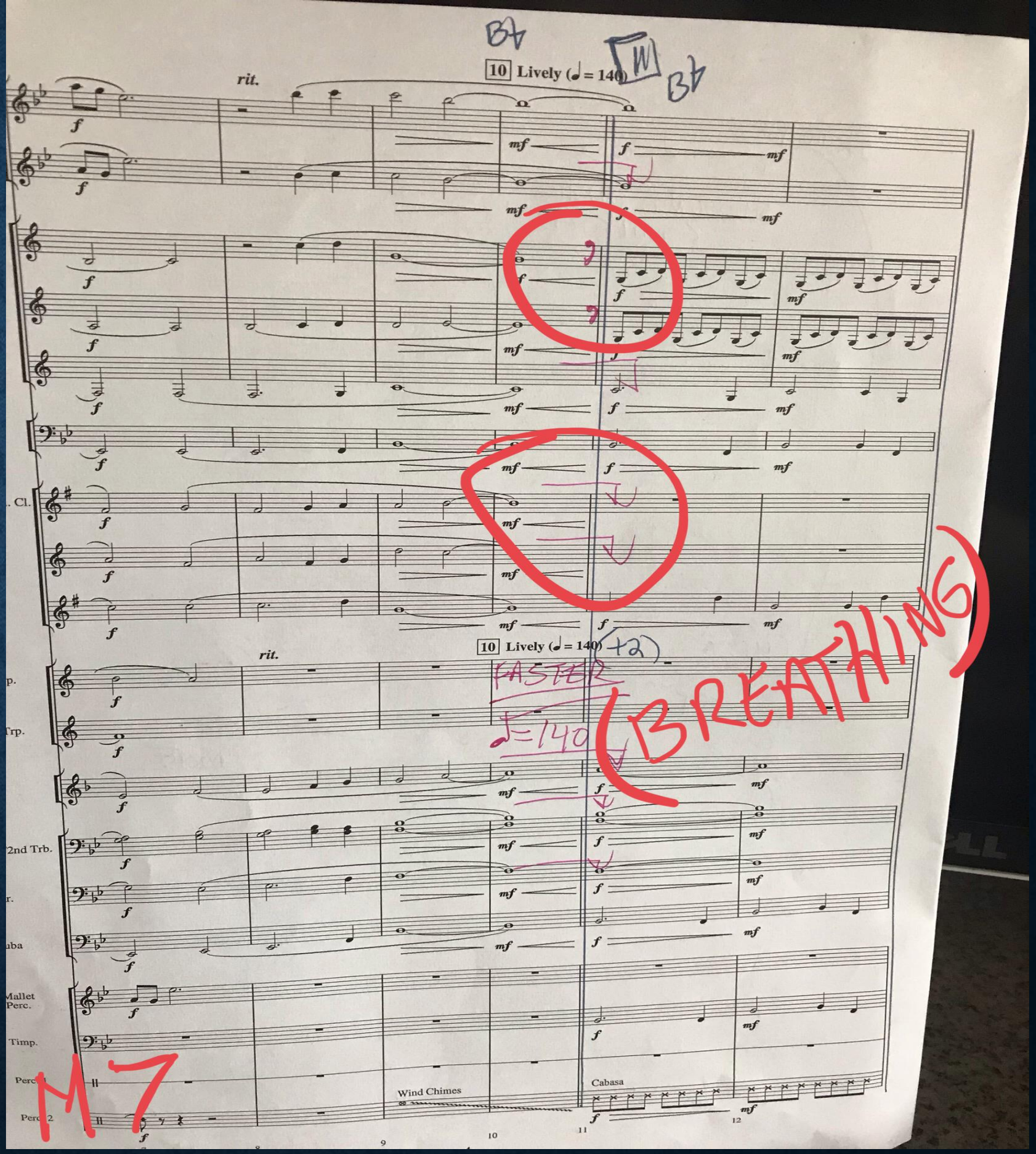
Relative Dynamics




10 Lively (♩ = 140)
rit.
Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
A. Sx./A. Cl.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
Hn.
1st/2nd Trb.
Bar.
FASTER
RELATIVE
BIGGER
M7
(8)

Tempo

Phrasing


rit.
10 Lively (♩ = 140)
Wind Chimes
Cabasa
FASTER
♩=140
(BREATHING)
M7

Articulation

B SECTION

29

Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
A. Sx./A. Cl.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
Hn.
1st/2nd Trb.
Bar.
Tuba
Mallet Perc.
Timp.
Perc. 1
Perc. 2

ff (9) 3+3+3

Sus. Cym.

mf f

29 30 31 32 33

ACCENTS & NOT;

M29

- 8 -

B♭ maj7 C-7 F B♭

38 TRANSITION

(B♭)

mp (N)

STACCATO

(4)

38

7TH

TYPICAL VOICINGS?

Triangle

mp

34 35 36 37 38

- 9 -

Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
A. Sx./A. Cl.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
Hn.
1st/2nd Trb.
Bar.
Tuba
Mallet Perc.
Timp.
Perc. 1
Perc. 2

STACCATO

M39

39 40 41 42 43

- 10 -

Gb Ab

SLURS

NO SLURS?!

44 45 46 47 48 49

- 11 -

1st Trp.

2nd Trp.

Hn.

1st/2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

WHAT IS THIS?!!

39 40 41 42 43

M39

Hn.

1st/2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

mp mf a2

TRIANGLE

MARKED!

39 40 41 42

M39

Bsn.

A. Sx./A. Cl.

T. Sx.

B. Sx.

50

(8)

1st Trp.

2nd Trp.

Hn.

1st/2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

WHAT ABOUT THESE?!

M50

50 51 52 53 54

A. Sx./A. Cl.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st/2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

55 56

Hn.

1st/2nd Trb.

Bar.

Tuba

Mallet Perc.

BELLS

MARKED! :)

Timp.

Perc. 1

SNARE

B.D.

Perc. 2

CABASA

50 51 52 53 54

M50

B♭ A SECTION WITH COUNTER MELODY

21

COUNTER

OSTINATO ACCOMPANIMENT

BASS LINE

COUNTER

HARMONY

21 (8)

MELODY

HARMONY

MELODY

CHORDS

BASS LINE MELODY

BASS LINE

S.D. RHYTHMIC DRONE

mf

PULSE

B♭ D F

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx./A. Cl.

T. Sx.

B. Sx.

1st Trp

2nd Trp

Hn.

1st/2nd Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

PERCUSSION ROLLS (NOT ROLLS)

25 26 27 28

A SECTION

50

Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
A. Sx./A. Cl.
T. Sx.
B. Sx.

50 (8)

1st Trp.
2nd Trp.
Hn.
1st/2nd Trb.
Bar.
Tuba
Mallet Perc.
Timp.
Perc. 1
Perc. 2

PERCUSSION

PURE MID OR BACK

M50

50 51 52 53 54

D♭ CODA

58

Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
A. Sx./A. Cl.
T. Sx.
B. Sx.

58 (4)

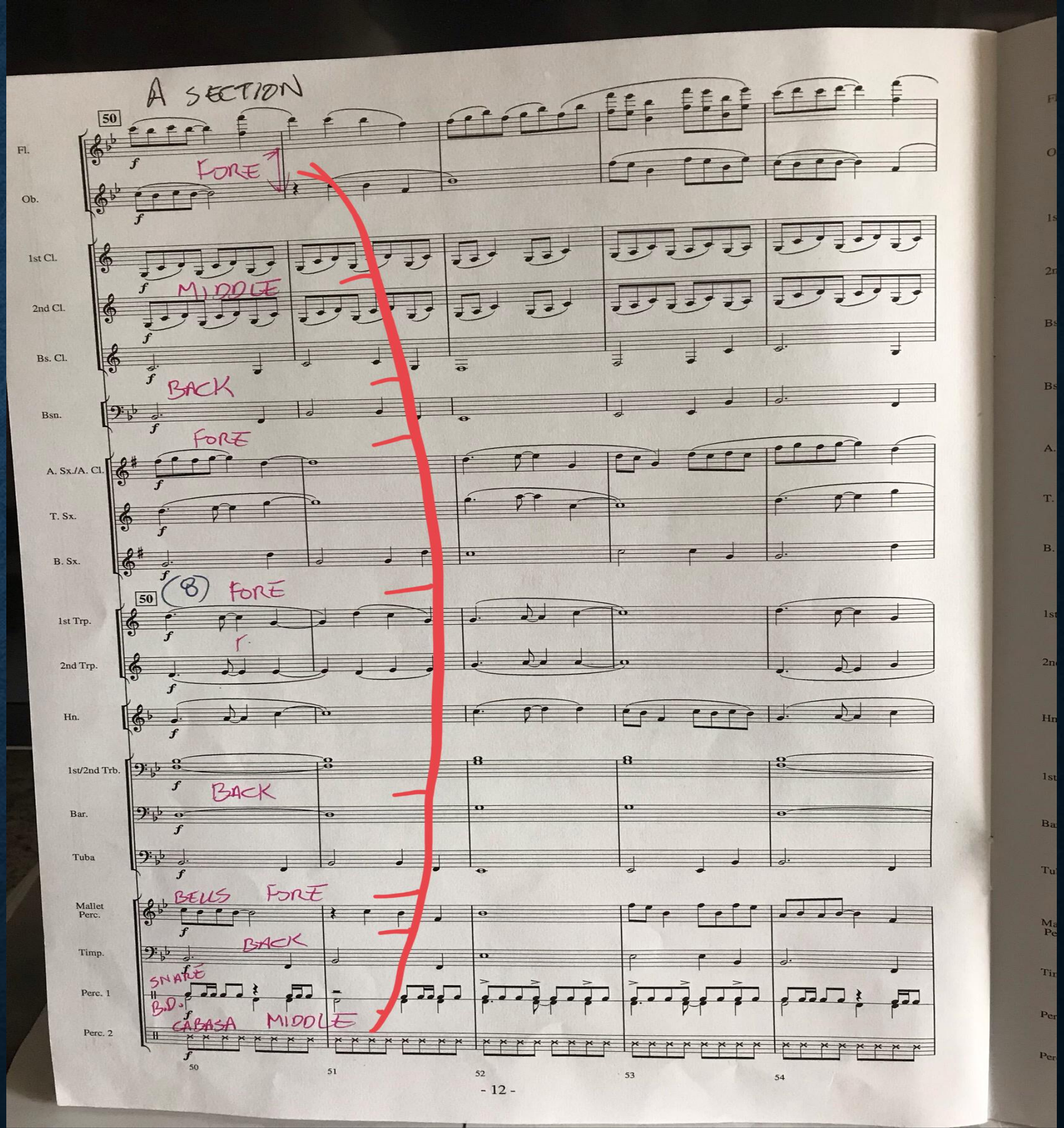
1st Trp.
2nd Trp.
Hn.
1st/2nd Trb.
Bar.
Tuba
Mallet Perc.
Timp.
Perc. 1
Perc. 2

55 56 57 58 59

Fore

Mid

Back



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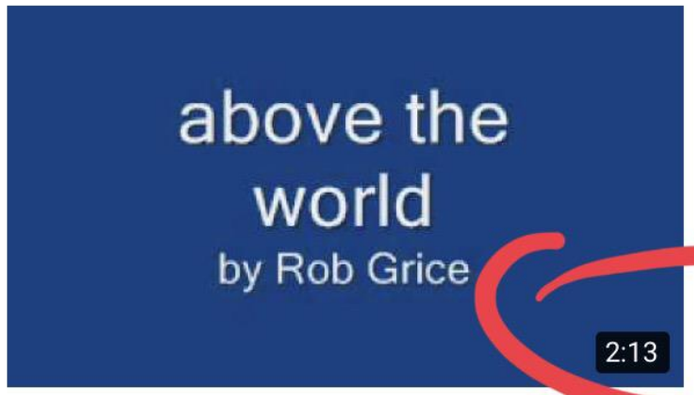
48%
above the world rob grice



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Above the World by Rob Grice
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LIVE?

LIVE

Length by Measure and Time

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Instrumentation

Rising Band Series
(Grade levels 1 1/2 - 2)

The Rising Band Series is carefully designed and written to [illegible] the performance needs of the developing band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first two years of instruction. Written at two grade levels (1 1/2 and 2), the Rising Band Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Rising Band Series is a sound fundamental approach leading to a command of the concert band.

Above the World

Rob Grice

Program Notes

Above the World was written as a celebration of those special moments experienced by musicians and music teachers when the performance of music brings them closer together and creates memories that will last a lifetime. After a great musical performance, the realization that students and their teacher have soared above the world together is evidenced by the expression on the students' faces.

Above the World is dedicated to Cindy Lansford, director of North Ridge Middle School Band in Texas, for 30 years of dedication to teaching and touching so many young lives with music!

Rehearsal Suggestions

The opening measures should be played as a chorale, with much attention given to the shaping of the crescendos and decrescendos. Maintain a balanced ensemble sound while being sensitive to the expressive nature of this phrase.

In measure 10 the conductor is to establish the new tempo as the band crescendos into measure 11. At measure 11, the clarinets establish an ostinato pattern creating an effect of flight. The low voices should decrescendo to make sure the new flowing clarinet line is clearly heard. Throughout this section the melody and countermelody should be treated as one idea interacting together with no abrupt changes.

Measure 29 should be played more forcefully than the prior section giving much attention to the dynamics and the articulations. The alto saxophone line should be clearly heard in measure 30 and 34.

Measure 38 should be played with staccato articulation, giving much attention to the shaping of the phrases. The lyrical line in the trumpets in measure 41 should be very flowing and expressive. These two contrasting ideas being played together should be maintained through measure 49.

From measure 58 to the end, the piece should build in intensity to the final statement. In measure 66 the horn/alto saxophone line should be presented as the last powerful statement of the piece.

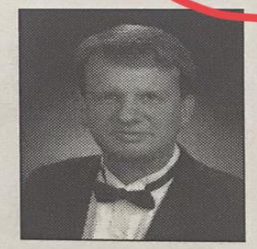
I sincerely hope that you and your band have a very musically rewarding experience in the preparation and performance of **Above The World!**

Rob Grice

Instrumentation

Full Conductor Score	1
C Flute	10
Oboe	2
1st Bb Clarinet	6
2nd Bb Clarinet	6
Bb Bass Clarinet	2
Bassoon	2
Eb Alto Saxophone/Alto Clarinet	8
Bb Tenor Saxophone	2
Eb Baritone Saxophone	2
1st Bb Trumpet	5
2nd Bb Trumpet	5
F Horn	4
1st Trombone	3
2nd Trombone	3
Baritone BC	2
Baritone TC	2
Tuba	4
Mallet Percussion: Bells	2
Timpani	1
Percussion 1: Snare Drum, Bass Drum	4
Percussion 2: Suspended Cymbal, Wind Chimes, Cabasa, Triangle	4

About the Composer



Rob Grice's compositions have been widely performed both nationally and internationally, including Australia, Canada, Europe and Japan. His original works and arrangements have been heard at the Midwest Clinic, Society of Wind Instruments (Germany), Texas Music Educators Conference, Carnegie Hall, as well as other state and regional clinics/conventions.

Mr. Grice's works have appeared on numerous state, national, and international contest music lists. A very talented writer and musician, his young band compositions have gained much popularity among music educators and students alike. His ability to write pedagogically effective music for concert bands can be attributed to his experience as an educator at a variety of musical levels including elementary and secondary schools as well as community college.

An outstanding educator, he was selected as the Secondary Teacher of the Year for the Enterprise City School System in Enterprise, Alabama and was the recipient of WDHN-TV18's Golden Apple Award for his achievements in the field of education. Mr. Grice is active as a guest conductor, clinician and adjudicator with concert bands and indoor percussion. In 2005 he was part of a clinic presented at the Midwest Band Clinic.

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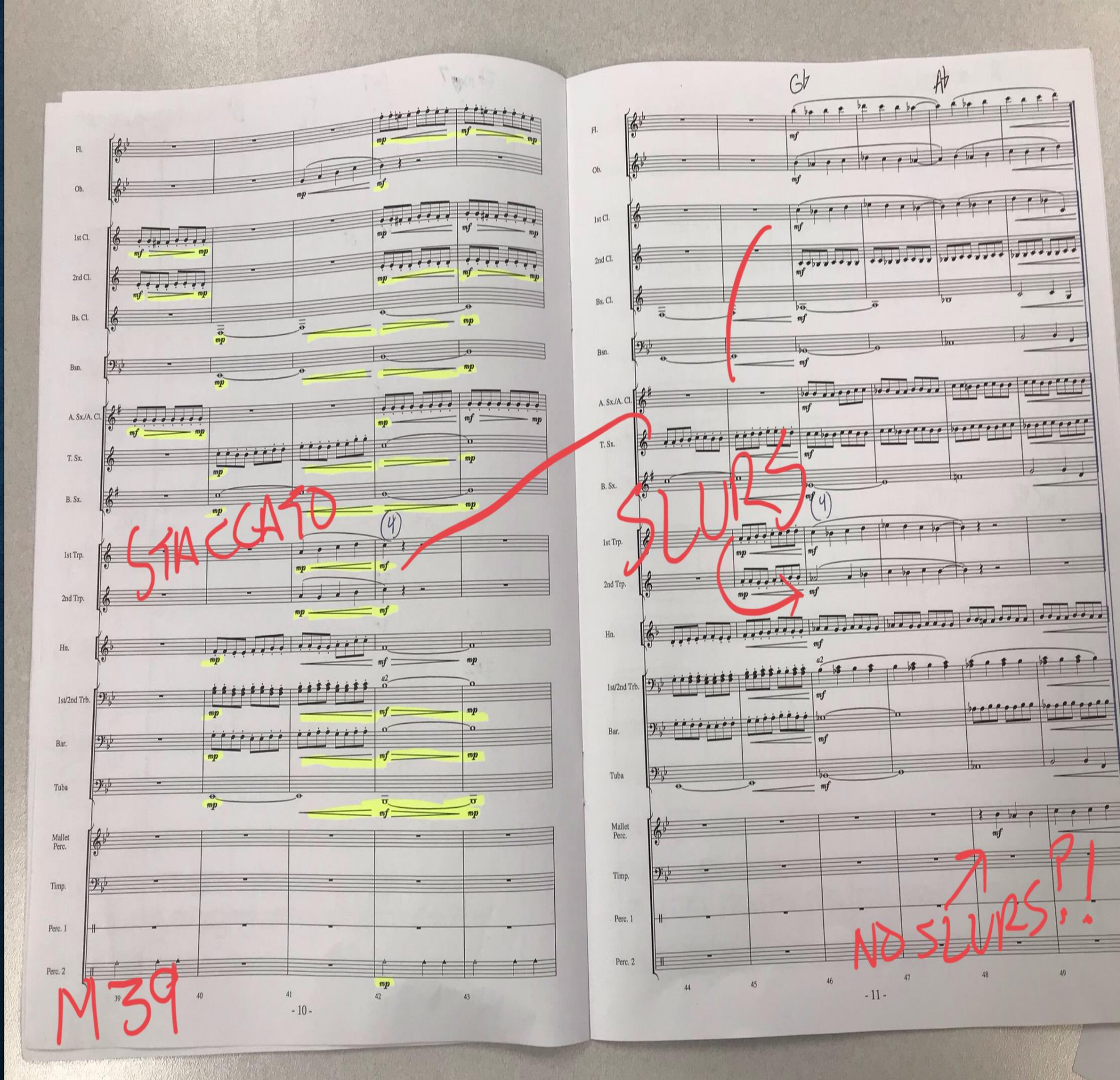
EXTREME! - Album for the Young
The Washington Winds • Edward Petersen - Conductor
Contents: *EXTREME! (Grice), Appalachian Hoedown (Watson), Barnyard Blues (A. Clark), Clark County Celebration (Swearingen), Drums of Darkness (Neeck), Erika's Dream (Huckeby), Love and Peace: A Father's Wish (Powell), The Nuts and Crackers Sweet (Shaffer), Repercussions (Smith), Santa Rocks The House! (P. Clark), Starwatcher (Huckeby), Winterwinds (Neeck), Blues Is My Favorite Color (P. Clark), Lightly Latin (Rowe), Mucho Gusto (Neeck), Ain't No Stoppin' Us! (Smith), March Grandioso (arr. Smith), Rhythm X (Shaffer), This Old Dude (Neeck), Uncle Buck's Truck (Huckeby), A World Holiday Celebration (Smith), Above the World (Grice), Animoso (Huckeby), Danza Espanol (Huckeby), The Runaway Sleigh (Smith), Thunderhead (Shaffer)*

HOW

1 of 2


Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
A. Sx./A. Cl.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
Hn.
1st/2nd Trb.
Bar.
Tuba
Mallet Perc.
Timp.
Perc. 1
Perc. 2
39
40
41
42
43
- 10 -
Gb
Ab
44
45
46
47
48
49
- 11 -
STACCATO
(4)
SLURS
M39
NO SLURS?!

Bb

(3 OCTAVES)

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

BRING OUT

A. Sx./A. Cl.

T. Sx.

B. Sx.

(4)

TYPICAL DISPERSEMENT

1st Trp.

2nd Trp.

BRING OUT

OF VOICES

Hn.

1st/2nd Trb.

Bar.

Tuba

Mallet Perc.

mp.

. 1

2

mf

ff

M65

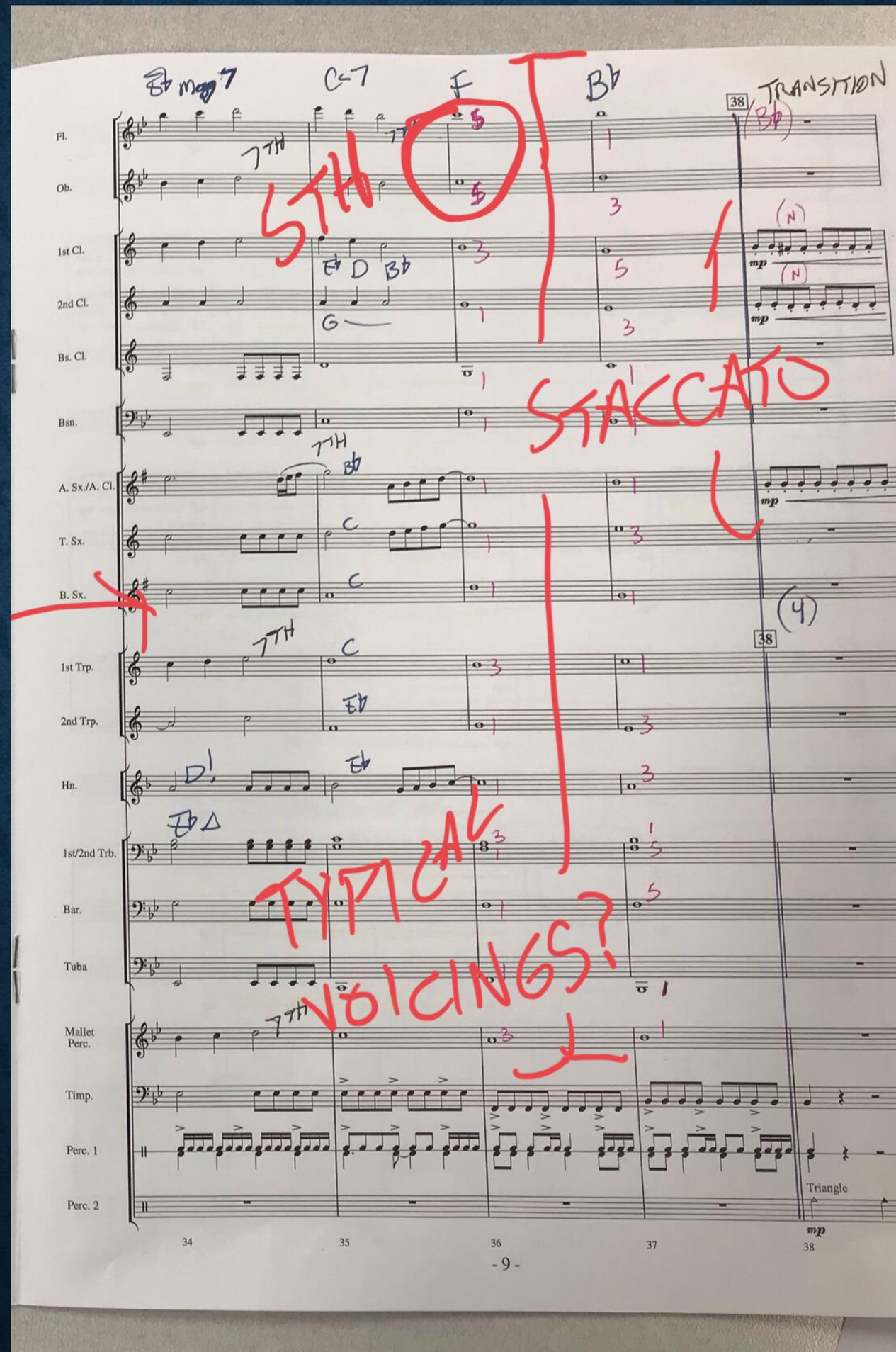
65

66

67

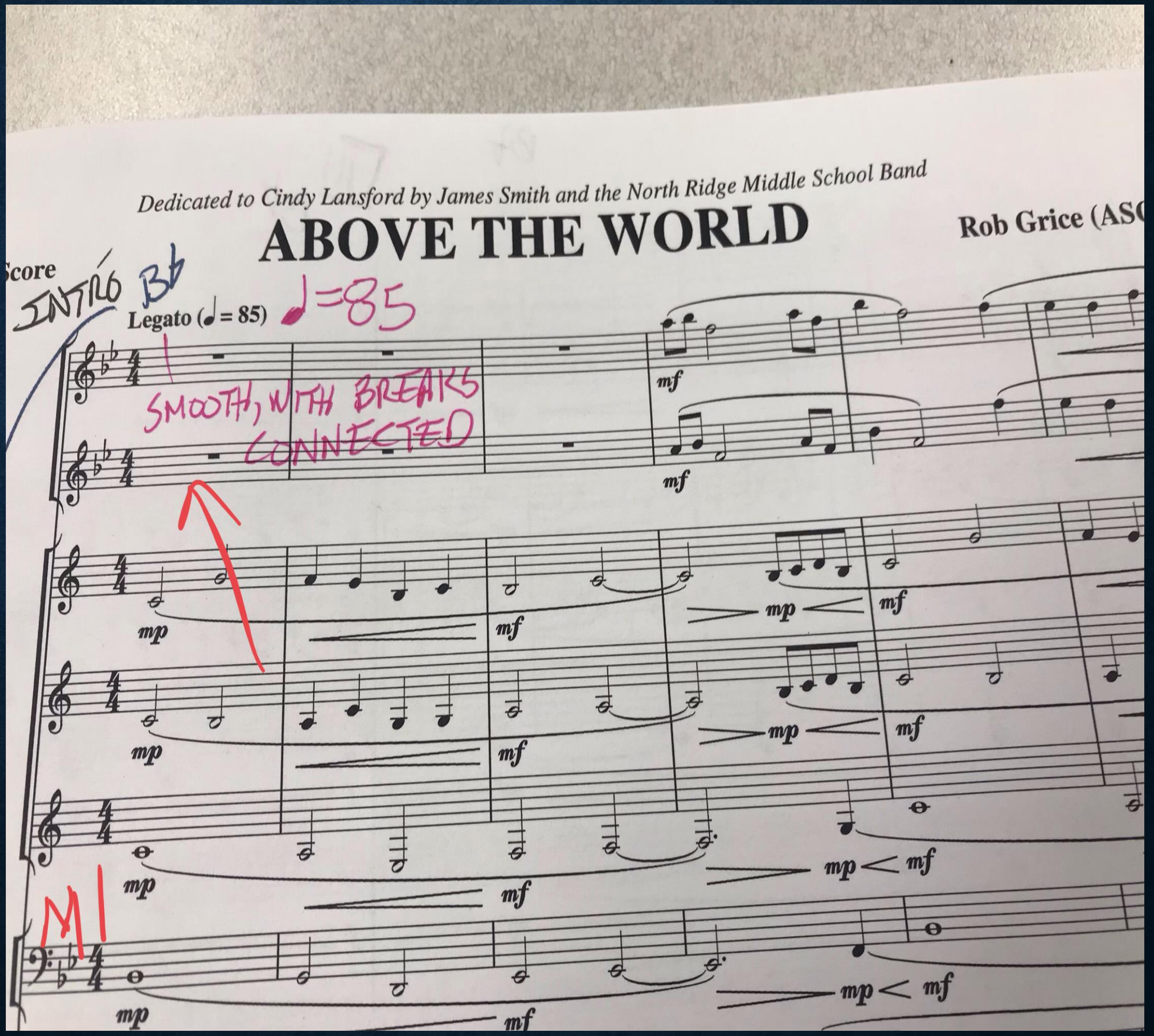
68

69



TRANSITION
Fl.
Ob.
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
A. Sx./A. Cl.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
Hn.
1st/2nd Trb.
Bar.
Tuba
Mallet Perc.
Timp.
Perc. 1
Perc. 2
Triangle
38
34
35
36
37
38
STACCATO
TYPICAL VOICINGS?

W
or
d
s


Dedicated to Cindy Lansford by James Smith and the North Ridge Middle School Band
ABOVE THE WORLD
Rob Grice (ASC
Score
INTRO Bb
Legato (♩= 85)
♩=85
SMOOTH, WITH BREAKS
CONNECTED
MI

Notes

Rising Band Series
(Grade levels 1 1/2 - 2)

The Rising Band Series is carefully designed and written to [illegible] the performance needs of the developing band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first two years of instruction. Written at two grade levels (1 1/2 and 2), the Rising Band Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Rising Band Series is a sound fundamental approach leading to a command of the concert band.

Above the World

Rob Grice

Program Notes

Above the World was written as a celebration of those special moments experienced by musicians and music teachers when the performance of music brings them closer together and creates memories that will last a lifetime. After a great musical performance, the realization that students and their teacher have soared above the world together is evidenced by the expression on the students' faces.

Above the World is dedicated to Cindy Lansford, director of North Ridge Middle School Band in Texas, for 30 years of dedication to teaching and touching so many young lives with music!

Rehearsal Suggestions

The opening measures should be played as a chorale, with much attention given to the shaping of the crescendos and decrescendos. Maintain a balanced ensemble sound while being sensitive to the expressive nature of this phrase.

In measure 10 the conductor is to establish the new tempo as the band crescendos into measure 11. At measure 11, the clarinets establish an ostinato pattern creating an effect of flight. The low voices should decrescendo to make sure the new flowing clarinet line is clearly heard. Throughout this section the melody and countermelody should be treated as one idea interacting together with no abrupt changes.

Measure 29 should be played more forcefully than the prior section giving much attention to the dynamics and the articulations. The alto saxophone line should be clearly heard in measure 30 and 34.

Measure 38 should be played with staccato articulation, giving much attention to the shaping of the phrases. The lyrical line in the trumpets in measure 41 should be very flowing and expressive. These two contrasting ideas being played together should be maintained through measure 49.

From measure 58 to the end, the piece should build in intensity to the final statement. In measure 66 the horn/alto saxophone line should be presented as the last powerful statement of the piece.

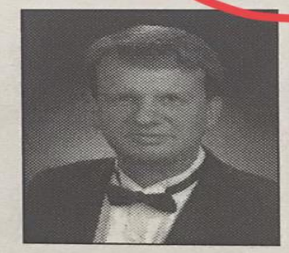
I sincerely hope that you and your band have a very musically rewarding experience in the preparation and performance of **Above The World!**

Rob Grice

Instrumentation

Full Conductor Score	1
C Flute	10
Oboe	2
1st Bb Clarinet	6
2nd Bb Clarinet	6
Bb Bass Clarinet	2
Bassoon	2
Eb Alto Saxophone/Alto Clarinet	8
Bb Tenor Saxophone	2
Eb Baritone Saxophone	2
1st Bb Trumpet	5
2nd Bb Trumpet	5
F Horn	4
1st Trombone	3
2nd Trombone	3
Baritone BC	2
Baritone TC	2
Tuba	4
Mallet Percussion: Bells	2
Timpani	1
Percussion 1: Snare Drum, Bass Drum	4
Percussion 2: Suspended Cymbal, Wind Chimes, Cabasa, Triangle	4

About the Composer



Rob Grice's compositions have been widely performed both nationally and internationally, including Australia, Canada, Europe and Japan. His original works and arrangements have been heard at the Midwest Clinic, Society of Wind Instruments (Germany), Texas Music Educators Conference, Carnegie Hall, as well as other state and regional clinics/conventions.

Mr. Grice's works have appeared on numerous state, national, and international contest music lists. A very talented writer and musician, his young band compositions have gained much popularity among music educators and students alike. His ability to write pedagogically effective music for concert bands can be attributed to his experience as an educator at a variety of musical levels including elementary and secondary schools as well as community college.

An outstanding educator, he was selected as the Secondary Teacher of the Year for the Enterprise City School System in Enterprise, Alabama and was the recipient of WDHN-TV18's Golden Apple Award for his achievements in the field of education. Mr. Grice is active as a guest conductor, clinician and adjudicator with concert bands and indoor percussion. In 2005 he was part of a clinic presented at the Midwest Band Clinic.

Recording Available

WFR355

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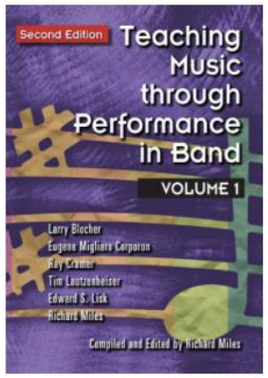
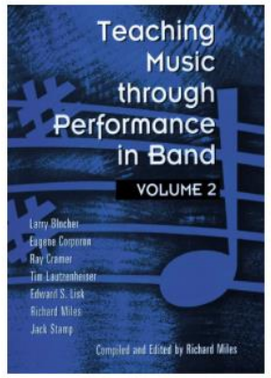
2:16 PM Fri Jan 18
48%
giamusic.com

Teaching Music through Performance in Band

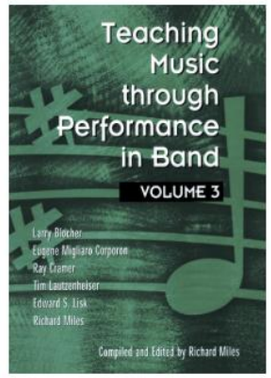
Series authors: Larry Blocher, Eugene M. Corporon, Ray Cramer, Tim Lautzenheiser, Edward S. Lisk, and Richard Miles



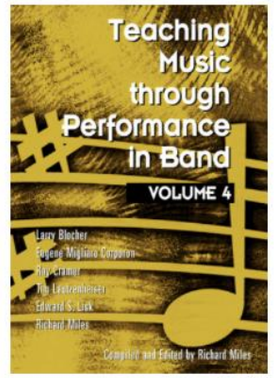
Volume 1 Book | CD Recordings: Grade 2-3, 4, 5, 6



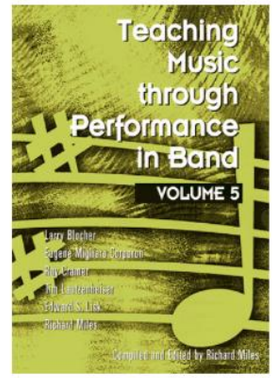
Volume 2 Book | CD Recordings: Grade 2-3, 4



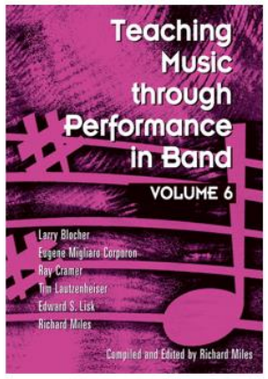
Volume 3 Book | CD Recordings: Grade 2-3, 4



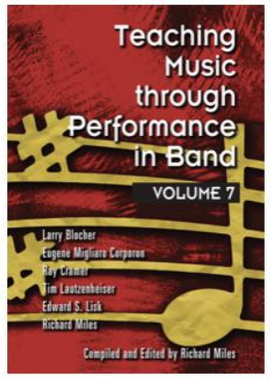
Volume 4 Book | CD Recordings: Grade 2-3, 4



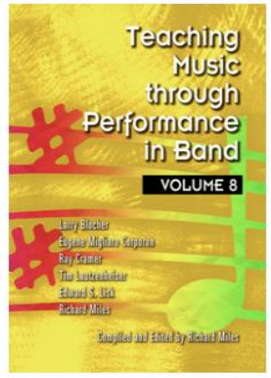
Volume 5 Book | CD Recordings: Grade 2-3, 4-5



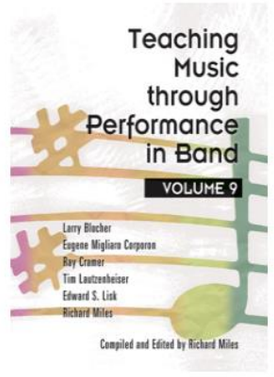
Volume 6 Book | CD Recordings: Grade 2-3, 4-5



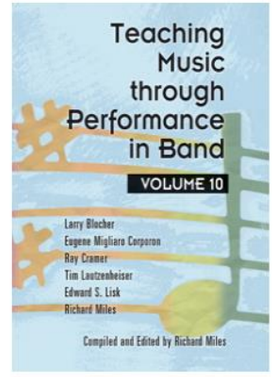
Volume 7 Book | CD Recordings: Grade 2-3, 4



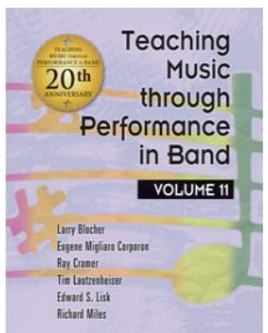
Volume 8 Book | CD Recordings: Grade 2-3, 4

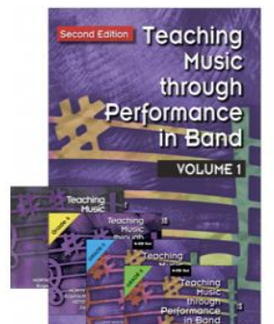


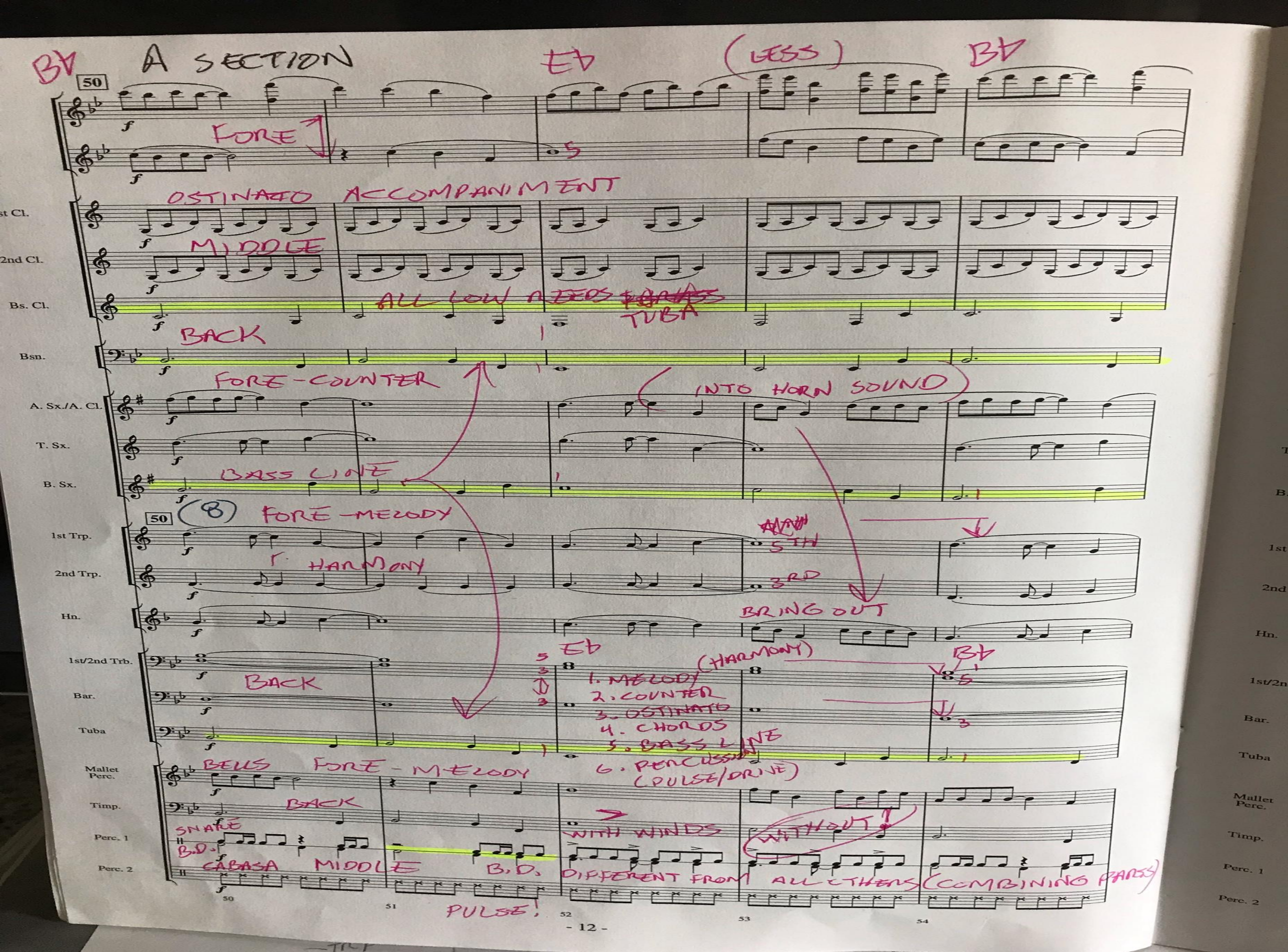
Volume 9 Book | CD Recordings: Grade 2-3, 4-5



Volume 10 Book | CD Recordings: Grade 2-3, 4-5






A SECTION
B♭
E♭
(LESS)
B♭
50
FORE
OSTINATO ACCOMPANIMENT
MIDDLE
ALL LOW REEDS
TUBA
BACK
FORE-COUNTER
(INTO HORN SOUND)
BASS LINE
(8) FORE-MELODY
HARMONY
5TH
3RD
BRING OUT
E♭
(HARMONY)
B♭
1. MELODY
2. COUNTER
3. OSTINATO
4. CHORDS
5. BASS LINE
6. PERCUSSION (PULSE/DRIVE)
BACK
BELLS
FORE-MELODY
BACK
SNARE
B.D.
CABASA
MIDDLE
WITH WINDS
WITHOUT!
B.D. DIFFERENT FROM ALL OTHERS (COMBINING PARTS)
PULSE!
1st Cl.
2nd Cl.
Bs. Cl.
Bsn.
A. Sx./A. Cl.
T. Sx.
B. Sx.
1st Trp.
2nd Trp.
Hn.
1st/2nd Trb.
Bar.
Tuba
Mallet Perc.
Timp.
Perc. 1
Perc. 2
50
51
52
53
54

Gestures

LET'S SING!

WHAT DID I FORGET?

QUESTIONS

THANK YOU J.W. PEPPER!

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