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LEVEY, Joseph Abraham, 1925-
SEVEN CONTEMPORARY ETUDES FOR BAND:
AN APPRAISAL OF SOME AVAILABLE
INSTRUMENTAL ETUDES, THE DEVELOPMENT
OF AN INSTRUMENTATION SCHEME, AND
SPECIFIC PROCEDURES USED IN THE ETUDES.
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The University of Oklahoma, D.Mus.Ed., 1969
Music

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THE UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

SEVEN CONTEMPORARY ETUDES FOR BAND: AN APPRAISAL
OF SOME AVAILABLE INSTRUMENTAL ETUDES, THE
DEVELOPMENT OF AN INSTRUMENTATION
SCHEME, AND SPECIFIC PROCEDURES
USED IN THE ETUDES

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
DOCTOR OF MUSIC EDUCATION

BY
JOSEPH A. LEVEY
Norman, Oklahoma

1969

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APPROVED BY

Robert H. Smith
Lawrence H. Hays
Charles C. Suggs
Ernest Trunkle
Margaret S. Wagner

DISSERTATION COMMITTEE

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VOLUME TWO: SEVEN CONTEMPORARY ETUDES FOR BAND

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OF SOME AVAILABLE INSTRUMENTAL ETUDES, THE
DEVELOPMENT OF AN INSTRUMENTATION
SCHEME, AND SPECIFIC PROCEDURES
USED IN THE ETUDES

CHAPTER I

INTRODUCTION

This work grew out of the observation that in the repertory of band literature there is an apparent lack of studies designed specifically to train young musicians in some of the difficult and often unfamiliar techniques involved in the performance of contemporary music.

In the context of music history, the concert band as we know it today is a relatively new performing ensemble, and for this reason a large part of its literature is provided by active, present-day composers writing in modern and innovative styles. In the early days of the band movement in America there was a scarcity of concert music for band, and many conductors and arrangers relied on symphonic literature re-written for band performance. Because the band was new and therefore lacking in the prestige associated with

the symphony orchestra, the more prominent composers were not very interested in writing original music for band. In recent years the situation has become rather the reverse. The symphony orchestra retains its enormous prestige, but today's composers, and especially the younger ones, recognize that most of the orchestras are so closely linked to the music of the past that only a small part of their time can be devoted to the rehearsal and presentation of new compositions. So if a composer is interested in writing for a large ensemble, if he is interested in repeated performances of his work and if he is interested in its possible publication, he will probably write for the band and not for the orchestra.

Lacking the large traditional body of literature which both blesses and encumbers the orchestras, the bands play mostly new or relatively new music, and they approach new music eagerly and wholeheartedly and consume it in great quantities. Certainly not all of this music is of the highest quality, but the standards have risen rapidly, and more of our competent and respected composers are interested in writing for band than ever before.

This development has created problems of performance. Young, inexperienced musicians are now being asked to play complex contemporary music which they are not always technically able to perform. In addition, they lack a sufficient theoretical background and knowledge of twentieth century musical structures. The problem is therefore two-fold:

certain technical deficiencies in performing the music, and a failure to understand what they are playing or why it is written as it is.

There are only a few method books, studies or etudes directed toward the performance of contemporary music. Some of these will be discussed in Chapter II. For many instruments there is nothing available which can offer any assistance in solving these performance problems. For the most part the student instrumentalist has available to him only traditional etudes and studies based on eighteenth and nineteenth century music. There are a few woodwind studies that are based on early twentieth century French impressionism, but these do not provide a substantial background for a student confronted with tone-rows, extreme ranges or rapid changes of meter. A traditional exercise made up of arpeggiated triads in a major key is of little help to a student confronted with a tone-row containing odd patterns and with no key center. An exercise in $\frac{6}{8}$ meter, even though it may be very complex rhythmically, is not the training material needed in order to play music which repeatedly changes meter. Study literature and performance literature need not and indeed should not be dissociated. Yet there is little relationship between a Klose clarinet study and the band music of Vincent Persichetti, or between an Arban-Clarke trumpet study and the band music of William Schuman.

These band etudes are intended to help bridge the gap

between the study material that a student practices and the literature that he is often called upon to perform, a purpose that could be most efficiently accomplished by composing ensemble studies rather than individual instrumental studies. Band rehearsals are ensemble teaching situations; band directors often do not give private lessons, and rehearsals are necessarily learning periods for the instrumentalist. Whatever instruction the student receives in music structure and theory must also be given in this rehearsal period.

The etudes were composed in varied styles utilizing numerous contemporary writing techniques, and a conscious effort has been made to create pieces that are musically interesting as well as instructional.

CHAPTER II

AN APPRAISAL OF SOME AVAILABLE INSTRUMENTAL ETUDES

Because the clarinet and trumpet sections are the core of the band's woodwind and brass families, an investigation of clarinet and trumpet etudes should indicate what kinds of studies are available to all the many and varied instruments of the band and whether or not these include studies helpful to the musician in the performance of contemporary music. The investigation, therefore, centered on these two instruments.

For the clarinet there is one excellent study book, The Twentieth Century Clarinetist by Allen Sigel. (This book and all others subsequently examined in this chapter are listed in the bibliography.) In addition to a set of etudes, the book includes information dealing with specific twentieth century clarinet problems such as auxiliary fingerings, double and triple tonguing, flutter tonguing and glissando. The etudes themselves approach these problems directly and deal with them effectively. There are studies on changing meters, studies involving large, angular melodic leaps and studies involving a combination of these two elements. There

are velocity studies involving some non-traditional meters such as $\frac{15}{8}$ and $\frac{7}{16}$. There is a Webern-like etude, No. 8, which contains great dynamic contrast and expression combined with an angular melody, and there are others which stress trills and difficult fingerings designed to increase the technical skill of the more advanced clarinetist.

Another valuable set of etudes is the Odd Meter Etudes for All Instruments in the Treble Clef by Everett Gates. Although this study book is intended for all treble clef instruments, a personal survey of performing musicians indicates that only clarinetists use it to any great degree, and so it is included in this review of clarinet etudes. The Gates studies are concerned primarily with meter and rhythm problems, and they are quite thorough in this respect. But one of these, No. 17, is also a tone-row study which displays the tone-row at the beginning and discloses that it is used ten times in this etude. The first several etudes in this collection concentrate on one or two of the more common non-symmetrical meters such as $\frac{5}{4}$ and $\frac{7}{8}$. Later there are studies which combine meters or use rapidly changing meters. Another interesting etude, No. 14, gives the performer two different versions of the same study, one directly beneath the other, measure for measure. The first version contains rapidly changing meters, while the re-barréd version directly below it uses only $\frac{4}{4}$ meter. Etude No. 14 concentrates on the device of hemiola and is metered $\frac{3}{4}$ ($\frac{6}{8}$). At

the end of the book the author includes two famous metric rarities, both by G.F. Handel. The first is a fluctuating $\frac{3}{8}$ to $\frac{2}{4}$ to $\frac{3}{8}$ metric scheme from Rinaldo, and the second is a $\frac{5}{8}$ to $\frac{4}{4}$ metric scheme from Orlando. A final example is the famous $\frac{5}{4}$ movement from Tschaikovsky's Symphony No. 6.

The following clarinet etudes were recommended for investigation because, by reputation or title or advertisement, they are known as twentieth century or modern etudes: Sixteen Modern Etudes for Clarinet by Frantisek Zitek, 48 Etudes for Clarinet, Volumes I and II, by Alfred Uhl, 16 Etudes for Clarinet by Rudolph Jettl and Modern Daily Studies for the Clarinet, Volumes I and II, by Kalman Opperman. All of these etudes and studies were found to be difficult and disciplining for the clarinetist, but none were directed specifically toward the particular problems present in contemporary music. These studies were based, to a greater or lesser degree, on the concepts of traditional rhythms and tonal harmonic implications.

In the category of trumpet studies there are several which bear discussion. 11 Studies for Trumpet in B^b, Op. 59 by Oscar Geier is a group of tonal studies, but some are in non-symmetrical meters such as $\frac{5}{4}$ and $\frac{7}{8}$. No. 7 is a changing meter etude, alternating between $\frac{2}{4}$ and $\frac{3}{8}$.

Another collection which concentrates on meters is Trumpet Studies with Modernistic Rhythms by Albert Mancini. It contains studies in $\frac{5}{8}$, $\frac{7}{8}$, $\frac{5}{4}$, $\frac{10}{4}$, $\frac{10}{16}$ and $\frac{7}{4}$. Several studies

utilize changing meters. Although the majority of these are tonal, Nos. 11 and 24 are built on the whole-tone scale.

Eugene Bozza's 16 Etudes for Trumpet should be mentioned, though these are also tonal studies. Their value for contemporary study lies mainly in the rhythmic problems which they pose to the student. Some of the etudes are in $\frac{5}{8}$, some in $\frac{5}{4}$, some in changing meter, and No. 6, "Recitativo," is without bar-lines.

As with the group of clarinet studies previously evaluated in this chapter, there is one set of trumpet studies which is considerably more sophisticated than all the others. This is the Rhythmical Sequences for Cornet or Trumpet by Vladimir Blazevich, originally written for trombone and transcribed. These are all tonal studies, but their rhythmic content is of value. No. 2 uses a combined $\frac{3}{8}$ - $\frac{2}{8}$ meter, and No. 4 uses an alternating $\frac{6}{16}$ to $\frac{2}{8}$ meter. No. 7 uses a variety of triplet figures in a $\frac{2}{2}$ meter, and No. 8 uses a variety of triplet figures in a changing meter complex. No. 10 uses duplet half-notes, quadruplet quarter-notes and quintuplet eighth-notes within an over-all $\frac{3}{4}$ meter. No. 12 uses triplet quarter-notes in a $\frac{5}{4}$ meter. Uncommon meters appear in some of the other studies, such as $\frac{11}{4}$ in No. 20, $\frac{3}{1}$ in No. 21 and $\frac{5}{2}$ in No. 25.

It should be repeated that these trumpet studies are melodically not contemporary and that their value lies purely in their pursuit of rhythmic study. None of them approached

the melodic aspect of contemporary music as well as the previously discussed etudes by Allen Sigel.

A secondary phase of this investigation of instrumental etudes dealt with oboe and trombone studies, thus broadening the survey to include a double reed and a low brass instrument. A most unusual study for oboe is one by Samuel Adler entitled Oboration. It is written for unaccompanied oboe but may be played with English horn if desired. It ranges from low B to E-flat above the staff, contains some changes of meter and is written without a key signature, but these are not its most distinctive features. It is stated in a note to the performer:

This is one of a group of four studies . . . originally written for one performer who plays flute, oboe, clarinet, and bassoon. Each of them may be played simply as written, by one performer, or by one performer with a pre-recorded tape accompaniment of the optional instruments, or by a group of performers, with one or more players for the principal and optional instruments. The second way, especially, is a valuable aid for improving intonation. The studies may be programmed individually or in a combination with any or all of the other studies.

If desired, the oboe may be accompanied by an English horn playing the same part (sounding a 5th lower). Points at which the English horn may play or rest are left to the performer's discretion. The principal and optional parts may be played by more than one performer.¹

Here then is a modern study which gives the performer many options as to performance, thereby making him aware of the possibilities of improvised or aleatoric performance.

Another interesting and instructional oboe piece is

¹Samuel Adler, Oboration: Study for Oboe Solo (with optional English horn), (Bryn Mawr, Pa.: Theodore Presser Company, 1965).

Sonatine, Op. 39a for unaccompanied oboe by Hans Erich Apostel. There are three short movements, the forms of which are given at the beginning. The first movement is A-B-A, the second is theme and five variations, and the third is A-B-A-C-A. The composer also displays the twelve-tone row from which the sonatine is made but does not show transpositions or any other manifestations of the row, which makes it somewhat difficult for the student to trace derivation of the piece back to the original row. The movements themselves are liberally sprinkled with many meter changes and a variety of articulations. Great attention has been placed on subtle dynamic changes. In short, this is a very meticulously written piece in an up-to-date idiom.

It might be noted here that the Everett Gates Odd Meter Etudes, previously mentioned in the discussion of clarinet literature, would also be ideally suited for oboe study.

In the field of study literature for trombone, there are at least five collections that have some bearing on contemporary performance problems. The first one to be discussed is Shifting Meter Studies for Bass Trombone or Tuba by Allen Ostrander. It concentrates on the problem of shifting meters in a very thorough manner. In addition, it gives some instruction in how to read the beams in dividing the measure, how to read $\frac{9}{8}$ when it is divided into four unequal beats, and how to read $\frac{8}{8}$ when conducted in three. There is also an

exercise that is barred and metered in two different ways: one in what the author calls Classical notation, which contains many changes of meter, and one in what he calls Dance notation, which is all in alla breve time. In both versions the accents are placed over the same notes. The studies are tonal and use key signatures and diatonic melody.

A set of three studies by Davis Shuman, called Three Gymnastics for Trombone, deserves consideration because the studies are, as the title suggests, quite athletic and require much agility on the part of the performer. They contain some large leaps (one is of two octaves) and rapid changes of melodic direction, and thus would give some training in playing the often angular melodic line of contemporary compositions. They are written with key signature but often contain a series of chromatic alterations.

5 Concert Studies by Fritz Reuter has an interesting feature not found in any of the other trombone studies: the use of broken chords. In No.IV there is a footnote showing that the notation is to be executed in arpeggio style. In No.V the final eight measures contain a dotted rhythm within which the performer is to play broken chords in tempo, on every note of the dotted rhythm. This could be executed only by a very experienced performer, but it is nevertheless a legitimate trombone technique, usually heard only in jazz.

Advanced Method for Trombone by V. Blazevich is undoubtedly a very complete and thorough method for the more

advanced musician. It offers little aid, however, in solving the performance problems of contemporary music except in the area of changing meters. In most other respects the studies are tonal, diatonic, and based on traditional structural concepts. It does include some studies which combine changing meter with changing clef situations.

Advanced Studies for Trombone by Kauko Kahila has some instructional merit in contemporary techniques, concentrating on the tenor and alto clefs. It has several studies which contain rapid changes of meter, non-symmetrical rhythmic patterns and angular melodic lines, all of which would serve as preparatory work for performing today's music.

The 26 Sequences by V. Blazhevich (spelled Blazeovich in other editions) was discussed in the material dealing with trumpet studies. This original version, written for trombone, is exactly like the transcribed version for trumpet. It has much value for the trombonist as training material for contemporary techniques.

The conclusion reached as a result of this investigation of study literature for the above instruments is that with one notable exception there is no group of studies that utilizes recent compositional techniques in a comprehensive way. The set of studies for the clarinet by Allen Sigel is the exception. Other studies concentrate on one or two elements but do not begin to encompass the wide variety of difficulties encountered in today's music. The contemporary

technique most often found in the studies examined was changing meters. Very few of the studies were atonal to any degree. Change of register, dynamic contrast and uncommon articulations were rarely encountered.

CHAPTER III

THE DEVELOPMENT OF AN INSTRUMENTATION SCHEME

One aim in composing "Seven Contemporary Etudes for Band" was to write for a band instrumentation which could be considered as normal as possible, but normality in an instrumentation scheme for band is often a nebulous thing, difficult to confirm precisely because it is as changeable and diverse as band conductors and composers of band music. There are several somewhat standardized kinds of bands: the marching band, the concert band, the symphonic wind ensemble and the European military bands. Within each of these band types there appear many variants.

As a first step toward a standard concert band instrumentation, a group of twenty-one scores by twentieth century American composers was investigated in order to discover how much variance there was in their instrumentation. The list of composers included Frederick Ashe, Robert Russell Bennett, Herbert Bielawa, Charles Carter, Henry Leland Clarke, Henry Cowell, Robert Dillon, Frank Erikson, Vittorio Giannini, Cesar Giovannini, Morton Gould, Ralph Hermann, Joseph W. Jenkins, W. Francis McBeth, Vaclav Nelhybel, Vincent Persichetti,

Walter Piston, H. Owen Reed, Bernard Rogers, William Schuman and Clifton Williams.

Several facts become apparent in studying these instrumentation schemes. None of the composers use a D-flat piccolo only; fifteen use the C piccolo and six have parts for either D-flat or C piccolo. Nineteen of the twenty-one scores use the E-flat clarinet. The choir of two alto saxophones, one tenor saxophone and one baritone saxophone is almost standard for all. In the case of the cornet-trumpet parts, eleven scores use the same part for either cornet or trumpet, and ten scores have separate parts for cornet and trumpet. None of the twenty-one scores are written for E-flat horn only; the more recent scores use the F horn only, and eleven scores are written for both F horn and E-flat horn. Sixteen of the twenty-one scores utilize the string bass; the other five do not.

The Basic School Band Instrumentation as recommended by the American School Band Directors' Association was consulted as a more authoritative source.² This instrumentation standard, with minor changes, was accepted by the Music Publishers' Association in 1963. The Music Publishers' Association has a membership of some fifty of the largest publishers of band music.

²American School Band Directors' Association, Inc., Report of Research Committee on Standardization of Instrumentation of Band Publications (Concert Size), Milton A. Trexel, Chairman (Oklahoma City, Okla.: Twelfth Annual Convention, 1964), pp. 49-51.

The final decision for the instrumentation of the band etudes was based on the findings in the twenty-one scores and on the Basic School Band Instrumentation as recommended by the American School Band Directors' Association and the Music Publishers' Association. The following is the instrumentation ultimately chosen:

C Piccolo
4 Flutes I & II
2 Oboes I & II
2 Bassoons I & II
E-flat Clarinet
4 B-flat Clarinets I
4 B-flat Clarinets II
4 B-flat Clarinets III
2 E-flat Alto Clarinets
2 B-flat Bass Clarinets
E-flat ContraBass Clarinet
2 E-flat Alto Saxophones I & II
B-flat Tenor Saxophone
E-flat Baritone Saxophone
3 B-flat Trumpets I
3 B-flat Trumpets II
3 B-flat Trumpets III
2 F Horns I & II
2 F Horns III & IV
3 Trombones I, II & III
2 Euphonium
6 Tubas
String Bass
Percussion

The above instrumentation does not use any of the instruments labeled: "optional according to the wishes of the composer or arranger" by the American School Band Directors' Association.

CHAPTER IV

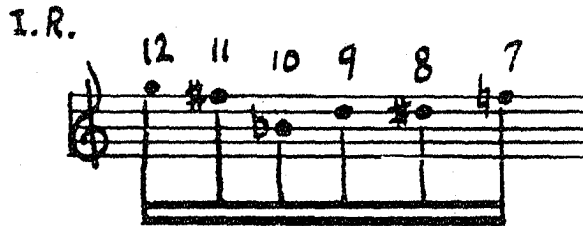
SPECIFIC PROCEDURES USED IN THE ETUDES

Each etude concentrates on a specific problem present in contemporary music. Each contains a particular compositional device or technique which is pointed out to the conductor in the score and which will also be pointed out to the student in his part. It is expected that the student may have questions in regard to these devices, and therefore the conductor should study the score in advance so as to review or increase his knowledge of contemporary techniques. Thus he will be able to define terms, answer questions and help the student locate these devices in the music.

No. 1: Twelve-tone Etude

Located at the beginning of the conductor's score is a page showing the original row, its retrograde, its inversion and the inversion retrograde, as well as one transposition of the original row and its retrograde. The same information will be placed on each individual part. This is the raw material from which the etude is made, and both the performers and the conductor will have it before them. In addition, every note in each part and in the score is identified by

number and by row form as to the source of the material, for example:



This enables the performer and the conductor to analyze any section or part in the piece by tracing its source from the original row material. The "Features"³ of this piece are thin texture and hemiola, and these should be looked for and discussed by the musicians. They will be listed prominently at the top of each part, as they are on the score. This discussion of the "Features" by musicians and conductor is an integral part of the educational design of the etudes.

The compositional style of this twelve-tone etude is somewhat like that of a late Schoenberg piece in that although it is twelve-tone, it has one or two tonal centers or tonal focal points. The original row is first stated melodically, the first four notes by instruments of low sonority, the next four notes by instruments in a high range, and finally the last four notes are stated by instruments in the middle register. The row is next stated in three chords by three different choirs of instruments. This illustrates that the row is usable both horizontally and vertically, that is, both

³The term "Features" as used throughout this chapter refers to the specific listing of compositional techniques or forms which appears on the score under that heading.

melodically and harmonically. These two beginning treatments of the row act as an introduction. The main body of the piece is in a $\frac{6}{8}$ meter and in the style of a romance.

No. 2: Changing Meter Etude

The main purpose of this etude is to provide experience in reading and playing rapidly changing meters. Each succeeding measure, with but three exceptions, is in a new meter. This changing-meter style is similar to that of Stravinsky's Rite of Spring. The etude is marked: "L'istesso Tempo, practice at several different metronome speeds." There is a percussion ground bass through much of the piece, played by alternating cowbell, suspended cymbal and tom-tom. This device should serve as a cohesive element through early readings of the study. The specified "Features" are motivic development and metric modulation. The motivic development is in the style of Bartok, in that the melodic motive ascends, then descends in the undulating manner typical of this composer. This characteristic is illustrated in the following example from the etude:



The melody grows in an organic way out of the original motive, continually modifying itself. There is a short section beginning at the letter F where it is played polyphonically against

itself at a short-delay time interval so that surprising dissonances result. The metric modulations are of a simple type; the first begins two measures after letter F and the second begins one measure after letter I. The first metric modulation, because of the meters and notes-per-beat used, is an accelerating modulation. The modulation at the end is a gradual slowing down. Metric modulation is a frequent practice of some contemporary composers, most notably Elliott Carter.⁴

No. 3: Dynamic Contrast Etude

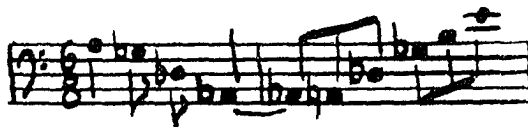
The "Feature" listed for this etude is balance problems. These problems are often presented in the etude by the stating of a polychord at a pianissimo dynamic level immediately after a fortissimo statement by another group of instruments. Another balance problem is posed by trilled chords, and another by chords that swell in a pianissimo to fortissimo crescendo. Still another balancing problem occurs in a section of brass writing beginning at letter G. Here all the brass instruments are playing together at a pianissimo level and, as instruments are gradually taken out of the mixture, the dynamic level crescendos to a fortissimo level with few instruments playing. This process is then reversed, starting with a few instruments playing at a fortissimo level. Instruments are gradually added while the dynamic level de-

⁴See, e.g., Carter's Variations for Orchestra (New York: Associated Music Publishers, 1957).

crescendos to a pianissimo level. The polychords which appear in this etude are of a kind popularized by such well-known American composers as Roy Harris, William Schuman and Vincent Persichetti.

No. 4: Continuation of Line Etude

Sometimes a composer wishes to employ a melodic line of so wide a range that it must be begun by one instrument and completed by another. This creates a problem in the smooth and inconspicuous entrance and exit of instruments to continue the melodic line. Etude No. 4 addresses itself to this particular performance problem. The melodic lines travel through a wide range. Containing many melodic fourths, these lines are somewhat characteristic of the melodic style of Paul Hindemith. The following example from the etude demonstrates this use of melodic fourths:



Instead of a specified "Feature" for this etude, the following question is asked: "How are the two $\frac{6}{8}$ sections related rhythmically? Melodically?" The answer is that rhythmically the melody and accompaniment figures are exactly the same in both of these sections; melodically, the second $\frac{6}{8}$ section uses an inversion of the melody of the first section. Thus, inversion becomes another term to be discussed in a

concrete manner. It may be noted here that the inversion is not exact, but it is close enough to be easily recognizable to the ear. This will necessitate attentive listening by the student, not only to his own part but to the piece as a whole.

No. 5: Extreme Range Etude

The purpose of this etude is to use the instruments' extreme low and high registers, both in melodic and accompanimental capacities. The "Features" mentioned are ritornello, ground bass and chorale. The two ritornellos are easily recognizable although they return with some alteration. The ground basses are of an elementary type; at times they are melodic, at other times harmonic. The chorale at the end of the etude uses the alternating groups of instruments in their high register and is written in a manner suggestive of the chorale style of William Schuman. In this study the problems are those of balance and intonation in extreme registers.

No. 6: Change of Register Etude

Etude No. 6 is in two contrasting sections, one leading directly into the other. The first section is rapid and has an agitated, chattering quality. The mood of the second section, which begins at letter F, is plaintive. It is written in the style of a slow waltz. In the fast first section the melodic material is the wide-interval, angular, skipping type which is associated with much serial music.

The student might here be referred to the instrumental lines found in much of Webern's music. In the slower $\frac{3}{4}$ section that follows, the melody takes on a simpler character. This, together with its angularity and large skips, gives it a quality reminiscent of a slow Aaron Copland melody. The "Feature" of this etude is polychords outlined melodically. In the slow section the accompaniment figure is a wide-skip, ascending design which outlines a polychord in each measure. This is done in a rather subdued piano manner, as in the following example:



No. 7: Articulations and Effects Etude

The chart which precedes this etude in the conductor's score is entitled "Standardized Jazz Articulations Used in Etude No. 7," and it shows the symbol for each articulation and describes how it should sound. To a large extent this chart is derived from a chart compiled by Matt Betton of Manhattan, Kansas.⁵ The brass "du-wah" device is considered by some instrumentalists to be an effect rather than an articulation. The brass pyramid beginning three measures after

⁵Matt Betton, "Standardized Stage Band Articulations," cited by M.E. Hall, Teacher's Guide to the High School Stage Band, (Elkhart, Ind.: H. & A. Selmer, Inc., 1961).

letter P is the other prominent device which falls into the category of effects.

This etude has the form of a theme and variations, the theme being stated immediately after a short four bar introduction. It is an unsophisticated theme of the type popularized today by the samba and bossa nova. Because of its simplicity it lends itself very well to the variation treatment which begins directly after its exposition. There are five variations and a coda. Each variation uses different articulations, effects and textures. The variation is sometimes mainly melodic; at other times it is a harmonic variation. The percussion section maintains a typical samba rhythm throughout the piece, utilizing maracas and cowbell.

CHAPTER V

CONCLUSION

The preceding chapters have necessarily dealt mainly with technical aspects of "Seven Contemporary Etudes for Band." The emphasis has been upon the mechanics, so to speak, involved in the construction of the work and upon the mechanics of its re-creation (reconstruction) by the performing ensemble. It might be well at this point to direct attention to the philosophical basis of the composition. The initial impetus toward the writing of these etudes was more than a mere desire to offer instruction in contemporary techniques, although there is plainly a need for such instruction. The underlying purpose of this project was, quite simply, to excite the young musician's interest and to stir his curiosity about the expansive realm of new concert music.

Probably it is presumptuous for a composer and/or music educator to aim at proselytizing the new generation, steeped as never before in the popular culture of the day. Yet it is an undertaking that the composer-educator is perhaps best qualified to attempt. (Self-interest may well be a motivating factor, but self-interest and evangelical fervor are

sometimes analogous.) As every music educator is well aware, most of today's young people are not sincerely interested in the classical tradition of eighteenth and nineteenth century music. It does not speak to them in the language of their own time. They are often intrigued, however, by some of the contemporary music to which they are exposed. Its idiom, though perhaps unfamiliar to them, is intuitively recognized as being reflective of the present century rather than of the historical past. But because it is far more complex than the popular music they are accustomed to hearing, they cannot grasp it in the same instinctive and immediate fashion; and because their usually limited knowledge of music structure cannot always be applied to it, they cannot "understand" it in the traditional sense. Thus, most contemporary music strikes them as being interesting but inaccessible. Making it accessible, then, should be the means of retaining and enhancing their interest.

In pursuit of this goal, the etudes have been designed to encourage, almost to require, a dialogue between conductor (teacher) and musicians (students). Too often the conductor fails to give a cogent explanation of the important musical elements of a contemporary work, either because he feels that he cannot spare the time or because his own understanding of the music is insufficient. The student may learn to play his part, but he learns little about the structure or content of the music.

The Conductor's Index presented at the beginning of the score is not intended to imply that an etude is written "in the style of" a composer mentioned, but only that a compositional device or form which has been used can be found in the music of the particular composer as a stylistic trait in some of his music.

It is hoped that references to the various composers' styles and compositional devices will spur the curiosity of the student and stimulate him to investigate other twentieth century music. The list of important twentieth century composers appearing in the Index includes Arnold Schoenberg, Bela Bartok, Igor Stravinsky, Paul Hindemith, Elliott Carter, Roy Harris, William Schuman, Vincent Persichetti and Aaron Copland. The devices appearing in the etudes include twelve-tone music, hemiola, motivic development, metric modulation, polychords, melodic inversion, retrograde, retrograde inversion, changing meter, melodic fourths, ground bass, change of register, melodic outlining of polychords, and jazz articulations and effects. The forms appearing in the etudes include chorale, ritornello and theme and variations.

It is further hoped that these etudes for band will contribute to the student's ability to play contemporary music more easily and will therefore widen his musical horizon and whet his appetite for more such music. In just thirty-one years the twentieth century will be history instead of present reality. Unlike the eighteenth or nineteenth century musician

or music patron, the twentieth century musician or patron often prefers to preserve and revere the older music of two hundred years past rather than to accept and encourage the music of his own time. The symphony orchestra and the institution of opera are, with a few notable exceptions, museums for the preservation and display of music of the past. There are philosophical, economic and sociological reasons for this situation, but such reasons are only an explanation; they do not justify the continued existence of the situation.

Today only the concert band relies largely on new and contemporary music, and it is therefore the logical performing ensemble for present-day composers. Accordingly, it seemed appropriate and desirable that these contemporary etudes be written for concert band.

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THE UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

SEVEN CONTEMPORARY ETUDES FOR BAND:

AN APPRAISAL OF SOME AVAILABLE INSTRUMENTAL ETUDES,
THE DEVELOPMENT OF AN INSTRUMENTATION SCHEME,
AND SPECIFIC PROCEDURES USED IN THE ETUDES

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
DEGREE OF
DOCTOR OF MUSIC EDUCATION

VOLUME TWO: THE SEVEN ETUDES FOR BAND

BY
JOSEPH A. LEVEY
NORMAN, OKLAHOMA

1969

CONDUCTOR'S INDEX

MODELS FOR STYLE

COMPOSITIONAL DEVICES,

DERIVATIVES

FORMS

ETUDE N° 1

ARNOLD SCHOENBERG - - - - - 12-TONE ROW

HEMIOLA, RETROGRADE, INVERSION,
INVERSION RETROGRADE

ETUDE N° 2

IGOR STRAVINSKY - - - - - CHANGING METERS

BÉLA BARTOK - - - - - MOTIVIC DEVELOPMENT

ELLIOTT CARTER - - - - - METRIC MODULATION

ETUDE N° 3

ROY HARRIS -

WILLIAM SCHUMAN -

VINCENT PERSICETTI - - - - - POLYCHORDS, POLYHARMONY

ETUDE N° 4

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POLYCHORDS MELODICALLY OUTLINED

POPULAR MUSIC - - - - - THEME AND VARIATIONS

JAZZ ARTICULATIONS AND EFFECTS

ROW FOR STUDY N^o. 1

Musical notation for Row for Study No. 1, showing Original, Retrograde, Inversion, and Inversion Retrograde forms. The notation is on a single staff with a treble clef and a key signature of one sharp (F#).

ORIGINAL: 1 2 3 4 5 6 7 8 9 10 11 12
RETROGRADE: 12 11 10 9 8 7 6 5 4 3 2 1
INVERSION: 1 2 3 4 5 6 7 8 9 10 11 12
INVERSION RETROGRADE: 12 11 10 9 8 7 6 5 4 3 2 1

TRANSPOSITION -

Musical notation for Transposition, showing Original and Retrograde forms. The notation is on a single staff with a treble clef and a key signature of one sharp (F#).

ORIGINAL: 1 2 3 4 5 6 7 8 9 10 11 12
RETROGRADE: 12 11 10 9 8 7 6 5 4 3 2 1

THE ROW ABOVE IS TO BE PLACED AT THE TOP OF EACH PART.

THE ROW WILL AT ALL TIMES BE IDENTIFIED ON EACH PART -

EXAMPLE: I.R. 12 11 10 9 8 7

INSTRUMENTATION AND SCORE ORDER IN ACCORDANCE WITH

AMERICAN SCHOOL BAND DIRECTORS ASSOCIATION AND

MUSIC PUBLISHERS ASSOCIATION

(SCORED AT ACTUAL PITCH)

No. 1 - 12-TONE ETUDE

FEATURES:
THIN TEXTURE,
HEMIOLA

SLOWLY $\text{♩} = 80$

A TEMPO

C PICCOLO

4 FLUTES I II

2 OBOES I II

2 BASSOONS I II

E^b CLARINET

12 B^b CLARINETS I II III

2 E^b ALTO CLARINETS I II

2 B^b BASS CLARINETS I II

E^b CONTRABASS CLARINET

2 E^b ALTO SAXOPHONES I II

B^b TENOR SAXOPHONE

E^b BARITONE SAXOPHONE

9 B^b TRUMPETS I II III

4 F HORNS I II III IV

3 TROMBONES I II III

2 EUPHONIUM I II

6 TUBAS

STRING BASS

PERCUSSION (TUNE TIMP.)

Handwritten musical notation with dynamics (mp, fp), articulation (accents), and performance instructions (divisi, hairpins) across all staves.

IN THE STYLE OF
A "ROMANCE"

♩. = 58

BASSOONS

B♭ BASS CLARINETS

E♭ CONTRA B. CLARINET

E♭ ALTO SAXOPHONES I & II

B♭ TENOR SAXOPHONE

B♭ TRUMPETS I, II, III

F HORNS

TROMBONES

EUPHONIUMS

TUBAS

STRING BASS

PERCUSSION

The musical score is written on 15 staves. The top section includes woodwinds and saxophones, followed by brass instruments, and then the string bass and percussion. The notation includes notes, rests, and articulation marks. Fingerings are indicated by numbers 1-5 above notes. Dynamic markings such as *p*, *mp*, *mf*, *fp*, and *mf* are used throughout. The score is divided into measures, with some measures containing multiple notes and rests. The overall style is indicated as being 'in the style of a romance'.

(A)

(B)

BASSOONS I II

Bb CLARINETS I II III

Eb ALTO CLARINETS

Bb BASS CLARINETS

Eb CONTRA B. CLARINET

(B)

Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

Bb TRUMPETS I II III

F HORNS

EUPHONIUM

(A)

(B)

STRING BASS

PERCUSSION

SNARE DRUM

SUSP. CYMBAL W/STICK

©

I.R. 12 11 10 9 8 7 4

PICCOLO

FLUTES

OBOES

BASSOONS

E♭ CLARINET

I

B♭ CLARINETS II

III

E♭ ALTO CLARINETS

B♭ BASS CLARINETS

8 7 6 5 4 3 2

0. 1 2 3 4 5 6 7 8 9 10 11 12

mf

I.R. 12 11 10 9 8 7

I.R. 4

I.R. 6

I.R. 5

E♭ ALTO SAXOPHONES

B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

8 7 6 5 4 3 2

0. 1 2 3 4 5 6 7 8 9 10 11 12

mf

I

B♭ TRUMPETS II

I

1 2 3 5 7 9 11

mf

©

F HORNS

R. 2 1 2 6 10 12

f

R. 2 1 3 6 10 12

f

TRUMPETS

EUPHONIUM

8 7 6 5 4 3 2

I. 12 2 3 4 5 6 7 8 9 10 11 12 1 2 3

mf

f

PERCUSSION

TIMP.

TRIANGLE

SUSP. CYMB. w/STICK

f

mf

f

©

(D)

FLUTES
 OBOES
 BASSOONS
 Eb CLARINET
 Bb CLARINETS I
 Eb ALTO CLARINETS
 Bb BASS CLARINETS

(D)

(D)

F HORNS
 TUBAS

(D)

PERCUSSION
 SNARE DRUM

(E)

Musical score for various instruments including Flutes, Bassoons, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tubas, String Bass, and Percussion.

FLUTES: 3 2 1

BASSOONS: I. 1 2 3 4 5

E^b CLARINET: 3 2 1

B^b CLARINETS I, II, III: (TRANS.) 0 5 6 7 8 9 10 11 12 I.R. 6 4

E^b CONTRA BASS CLARINET: I. 1 2 3 4 5

E^b ALTO SAXOPHONES I, II: (TRANS.) 0 5 10 12 2 I.R. 12 11

B^b TENOR SAXOPHONE: I. 11 10 9 8 7 6

E^b BARITONE SAXOPHONE: I. 1 2 3 4 5

B^b TRUMPETS I, II, III: (TRANS.) 0 5 10 12 2

F HORNS I, II, III: (TRANS.) 0 5 10 12 2

TROMBONES I, II, III: (TRANS.) 0 3 4 5 6 (NO ST) 0 7 9 10 11 12 1 2 3 4 5 6

EUPHONIUM: (TRANS.) 0 3 4 5 6 0 7 9 10 11 12 1 2 3 4 5 6

TUBAS: 12 11 10 9

STRING BASS: Pizz. I. 1 2 3 4 5

PERCUSSION: w/STICK TRIANGLE ms

(F) RIT. --- (G) (F) RIT. --- (G)

PICCOLO I.R. 10 9 8 7 6 5 4 3 2 1 R. 12 11 10 9 8 7 6

FLUTES I.R. 10 9 8 7 6 5 4 3 2 1 R. 12 11 10 9 8 7 6

OBOES I.R. 10 9 8 7 6 5 4 3 2 1 R. 12 11 10 9 8 7 6

BASSOONS I.R. 10 9 8 7 6 5 4 3 2 1 R. 12 11 10 9 8 7 6

EB CLARINET I.R. 10 9 8 7 6 5 4 3 2 1 R. 12 11 10 9 8 7 6

CLARINETS I R. 5 4 3 2 1 12 11 10 9

CLARINETS II R. 5 4 3 2 1 12 11 10 9

CLARINETS III R. 5 4 3 2 1 12 11 10 9

EB CONTRABASS CLARINET R. 12 11

(F) RIT. --- (G)

(F) RIT. --- (G)

EB BARITONE SAXOPHONE R. 12 11

(F) RIT. --- (G)

F HORNS R. 10 9 8 7 6 5 4 3 2 1

EUPHONIUM I R. 10 9 8 7 6 5 4 3 2 1

EUPHONIUM II R. 10 9 8 7 6 5 4 3 2 1

TUBAS I. 12 R. 12

STRING BASS 6 7 8 9 10 R. 12

PERCUSSION RIT. --- (G)

SNARE DRUM f P

Nº2-CHANGING METER ETUDE

FEATURES:
MOTIVIC DEVELOPMENT,
METRIC MODULATION

L'ISTESSO TEMPO

(PRACTICE AT DIFFERENT METRONOME SPEEDS)

(A)

The score is written for a full orchestra and includes the following parts:

- BASSOONS I & II:** Part 1 (mf) in 2/4, 3/4, 2/4, 3/4, 3/8, and 6/8.
- CLARINETS I, II, & III:** Part 1 (mf) in 2/4, 3/4, 2/4, 3/4, 3/8, and 6/8.
- CLARINETS Eb ALTO I & II:** Part 1 (mf) in 2/4, 3/4, 2/4, 3/4, 3/8, and 6/8.
- CLARINETS Bb BASS I & II:** Part 1 (mf) in 2/4, 3/4, 2/4, 3/4, 3/8, and 6/8.
- SAXOPHONES Eb ALTO I & II:** Part 1 (mf) in 2/4, 3/4, 2/4, 3/4, 3/8, and 6/8.
- SAXOPHONE Bb TENOR:** Part 1 (mf) in 2/4, 3/4, 2/4, 3/4, 3/8, and 6/8.
- TRUMPETS I, II, & III:** Part 1 (mf) in 2/4, 3/4, 2/4, 3/4, 3/8, and 6/8.
- HORNS F:** Part 1 (mf) in 2/4, 3/4, 2/4, 3/4, 3/8, and 6/8.
- EUPHONIUM:** Part 1 (mf) in 2/4, 3/4, 2/4, 3/4, 3/8, and 6/8.
- PERCUSSION:** Part 1 (mf) in 2/4, 3/4, 2/4, 3/4, 3/8, and 6/8. Includes Cymbal w/ Metalstick, Susp. Cymb. w/ Stick, and Tom-Tom w/ Stick.

(B)

FLUTES

OBOES

E♭ CLARINET

CLARINETS I
II
III

E♭ ALTO SAXOPHONES I
II

B♭ TENOR SAXOPHONE

TRUMPETS I
II
III

F HORNS

TROMBONES

COWBELL
SUSP. CYMB.
TOM TOM

©

BASSOONS

E♭ ALTO CLARINETS

B♭ BASS CLARINETS

E♭ ALTO SAXOPHONES

B♭ TENOR SAXOPHONE

E♭ BARIOTONE SAXOPHONE

EUPHONIUMS

TUBAS

STRING BASS

**COW BELL
SUSP. CYMB.
TOM TOM**

(D)

(E)

PICCOLO

FLUTES

BASSOONS I
II

Bb BASS
CLARINETS I
II

Eb CONTRABASS
CLARINET

Eb BARITONE
SAXOPHONE

F HORNS

TROMBONES

EUPHONIUMS

TUBAS

STRING BASS

COW BELL
SUSP. CYMB.
TOM TOM

The musical score is arranged in a standard orchestral format with staves for each instrument. The instruments listed on the left are: Piccolo, Flutes, Bassoons I and II, Bb Bass Clarinets I and II, Eb Contrabass Clarinet, Eb Baritone Saxophone, F Horns, Trombones, Euphoniums, Tubas, String Bass, Cow Bell, Susp. Cymb., and Tom Tom. The score is divided into measures, with some measures containing circled letters (D) or (E). Dynamic markings such as *mf* and *p* are present throughout the score. The notation includes various note values, rests, and articulation marks.

(F)

PICCOLO

FLUTES I
II

OBOES I
II

BASSOONS

E^b ALTO
CLARINETS

B^b BASS
CLARINETS

E^b CONTRABASS
CLARINET

B^b TENOR
SAXOPHONE

E^b BARITONE
SAXOPHONE

F HORNS

TROMBONES

EUPHONIUMS

TUBAS

COW BELL
SUSP. CYMB.
TOM TOM

The musical score is arranged in a standard orchestral layout. The top staves are for the woodwinds: Piccolo, Flutes I & II, Oboes I & II, and Bassoons. Below these are the saxophone section: E^b Alto Clarinets, B^b Bass Clarinets, E^b Contrabass Clarinet, B^b Tenor Saxophone, and E^b Baritone Saxophone. The brass section follows: F Horns, Trombones, Euphoniums, and Tubas. At the bottom is the percussion section, including Cow Bell, Suspended Cymbal, and Tom Tom. The score is divided into measures by vertical bar lines. Handwritten numbers (3, 4, 5, 6, 8, 10) are written above the staves, likely indicating fingerings or breath marks. Dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte) are present. A circled 'F' appears in the middle of the saxophone section. The percussion part at the bottom uses a rhythmic notation with '+' signs for accents.

Musical score for a full orchestra. The score is divided into four systems, each containing multiple staves for different instruments. The instruments listed on the left are: PICCOLO, FLUTES, OBOES, BASSOONS, Eb CLARINET, Bb CLARINETS I, II, III, Eb ALTO CLARINETS, Bb BASS CLARINETS, Eb CONTRABASS CLARINET, Bb TENOR SAXOPHONE, Eb BARITONE SAXOPHONE, Bb TRUMPETS I, II, III, F HORNS, TROMBONES, EUPHONIUMS, TUBAS, and COW BELL, SUSP. CYMB., TOM TOM.

The score includes various musical notations such as notes, rests, dynamics (mf, f, sf), articulation (accents, slurs), and performance instructions like '8VA.' and '5'. The bottom of the score features a percussion line with rhythmic patterns for Cow Bell, Suspended Cymbal, and Tom Tom.

Ⓞ

FLUTES

OBOES

E♭ CLARINET

CLARINETS I

CLARINETS II

CLARINETS III

E♭ ALTO CLARINETS

B♭ BASS CLARINETS

E♭ ALTO SAXOPHONES

F HORNS

EUPHONIUMS I

EUPHONIUMS II

COWBELL

SUSP. CYMB.

TOM TOM

Ⓞ

Ⓞ

FLUTES

OBOES

BASSOONS II

E^b CLARINET

E^b ALTO CLARINETS

B^b BASS CLARINETS

E^b CONTRA BASS CLARINET

E^b ALTO SAXOPHONES I II

B^b TENOR SAXOPHONE

E^b BARITONE SAXOPHONE

I II III B^b TRUMPETS

F HORNS

I II III TROMBONES

EUPHONIUMS I II

TUBAS

COW BELL
SUSP. CYMB.
TOM TOM

(H) (I)

mf f p

8VA. *p*

PICCOLO

BASSOONS I II

E♭ ALTO CLARINETS

B♭ BASS CLARINETS

E♭ CONTRABASS CLARINET

E♭ BARITONE SAXOPHONE

B♭ TRUMPETS I II III

COW BELL
SUSP. CYMB.
TOM TOM

This musical score page contains the following parts and their corresponding staves:

- Piccolo:** Staff 1, featuring a melodic line with a dynamic marking of *p* and a *8VA.* instruction.
- Bassoons I & II:** Staff 2, playing a rhythmic pattern of eighth notes.
- E♭ Alto Clarinets:** Staff 3, playing a rhythmic pattern of eighth notes.
- B♭ Bass Clarinets:** Staff 4, playing a rhythmic pattern of eighth notes.
- E♭ Contrabass Clarinet:** Staff 5, playing a rhythmic pattern of eighth notes.
- E♭ Baritone Saxophone:** Staff 6, playing a rhythmic pattern of eighth notes.
- B♭ Trumpets I, II, & III:** Staves 7, 8, and 9, playing a rhythmic pattern of eighth notes.
- Percussion:** Staff 10, including Cow Bell, Suspended Cymbal, and Tom Tom, with rhythmic notation.

The score is written in 4/4 time and spans five measures. The key signature has one sharp (F#). The Piccolo part is marked *p* and *8VA.* The woodwind and brass parts feature eighth-note patterns, often with triplets. The percussion part includes various rhythmic figures.

Nº 3 - DYNAMIC CONTRAST ETUDE

BRISKLY ♩ = 132

FEATURE:
BALANCE PROBLEMS

Musical score for woodwinds. The score is divided into two systems. The first system includes Flutes, Oboes, Bassoons II, Eb Clarinet, Clarinets I, II, and III, Eb Alto Clarinets, and Bass Clarinets. The second system includes Bb Tenor Saxophone, Eb Baritone Saxophone, and Tubas. Dynamics range from *pp* to *sf*. A section marked (A) is indicated by a circled 'A' above the staff.

Musical score for saxophones. The score is divided into two systems. The first system includes Bb Tenor Saxophone and Eb Baritone Saxophone. Dynamics range from *pp* to *sf*. A section marked (A) is indicated by a circled 'A' above the staff.

Musical score for tubas and timpani. The score is divided into two systems. The first system includes Tubas and Timpani (TUNE). Dynamics range from *pp* to *sf*. A section marked (A) is indicated by a circled 'A' above the staff.

(C)

(D)

OBOES I II

BASSOONS

B♭ CLARINETS I II III

E♭ ALTO CLARINETS

B♭ BASS CLARINETS

E♭ CONTRABASS CLARINET

E♭ ALTO SAXOPHONES

STRING BASS

CLAVES

Musical score for measures 1-4. The woodwind section includes Oboes I & II, Bassoons, B♭ Clarinets I, II, and III, E♭ Alto Clarinets, B♭ Bass Clarinets, E♭ Contrabass Clarinet, and E♭ Alto Saxophones. The string section includes String Bass and Claves. Dynamic markings include *ff*, *pp*, and *TR*. The score is marked with circled letters (C) and (D) at the beginning and end of the section.

(C)

(D)

Empty musical staves for measures 5-8, corresponding to the woodwind and string parts listed on the left.

(C)

(D)

Musical score for measures 5-8 for the String Bass and Claves. The String Bass part has dynamic markings of *pp* and *mp*. The Claves part has dynamic markings of *mp*. The score is marked with circled letters (C) and (D) at the beginning and end of the section.

ⓔ

FLUTES

BASSOONS

EB CLARINET

I

Bb CLARINETS II

III

EB ALTO CLARINETS

Bb BASS CLARINETS

EB CONTRABASS CLARINET

EB ALTO SAXOPHONES

Bb TENOR SAXOPHONE

EB BARITONE SAXOPHONE

I

Bb TRUMPETS II

III

F HORNS I

II

III

TROMBONES I

II

III

EUPHONIUMS

CLAVES

TIMP.

mf

CLAVES f

(F)

BASSOONS

PP CRES. P mp

Bb CLARINETS

III

Eb ALTO CLARINETS

mp CRES. mp

Eb CONTRABASS CLARINET

PP CRES. P mp

Eb ALTO SAXOPHONES

mp CRES. mp

(F)

Eb BARITONE SAXOPHONE

PP CRES. P mp

Bb TRUMPETS

I

II

III

(F)

F HORNS

f p

EUPHONIUMS

(F)

CLAVES

TIMP. PP CRES. P mp

Ⓞ

WOODWINDS

- OBOES
- BASSOONS
- EB CLARINET
- CLARINETS
 - I
 - II
 - III
- EB ALTO CLARINETS
- Bb BASS CLARINETS
- EB CONTRABASS CLARINET
- EB ALTO SAXOPHONES
- Bb TENOR SAXOPHONE
- EB BARITONE SAXOPHONE

BRASS

- I
- II
- III
- F HORNS
- TROMBONES
- EUPHONIUMS
- TUBAS

PERCUSSION

- TIMPANI
- SNARE DRUM

DYNAMICS AND MARKINGS:

- mf, f, ff, ppp, pppp
- CRES.
- (3 only)
- Ⓞ

(H)

Empty musical staves for the upper section of the score, including parts for Trumpets I, II, and III, and Horns I, II, and III.

(H)

Empty musical staves for the middle section of the score, including parts for Trombones I, II, and III.

(H)

Musical score for the lower section, including parts for Bb Trumpets I, II, III, F Horns, Trombones, and Snare Drum. The score shows dynamics such as *p*, *mp*, *mf*, *f*, *ff*, and *fff*, along with performance instructions like *DECRESC.* and *f*. The Snare Drum part features a rhythmic pattern of eighth notes with dynamic markings *p*, *mp*, *mf*, *f*, *ff*, *fff*, *DECRESC.*, *ff*, and *f*.

(H)

FLUTES

OBOES

E♭ CLARINET

CLARINETS I

CLARINETS II

CLARINETS III

Empty musical staves for woodwinds.

B♭ TRUMPETS I

B♭ TRUMPETS II

B♭ TRUMPETS III

F HORNS

TROMBONES

EUPHONIUMS

TUBAS

SNARE DRUM

TIMPANI

Handwritten musical score for a symphony orchestra, page 25. The score is divided into two systems, each marked with a circled 'K' and a circled 'L' at the beginning of the system.

System 1 (K):

- FLUTES I & II:** Resting.
- OBOES I & II:** Resting.
- BASSOONS:** Resting.
- B♭ CLARINETS I, II, & III:** Resting.
- E♭ ALTO SAXOPHONES:** Resting.
- B♭ TENOR SAXOPHONE:** Resting.
- B♭ TRUMPETS I, II, & III:** Resting.
- F HORNS:** Resting.
- TROMBONES:** Resting.
- EUPHONIUMS I & II:** Resting.
- TUBAS:** Resting.
- TIMPANI:** Playing a rhythmic pattern with dynamics *pp*, *sf*, *ppp*, *sf*, *ppp*, *sf*.

System 2 (L):

- FLUTES I & II:** Playing a melodic line with dynamics *pp* and *ppp*.
- OBOES I & II:** Playing a melodic line with dynamics *pp* and *ppp*.
- BASSOONS:** Playing a melodic line with dynamics *ppp* and *sf*.
- B♭ CLARINETS I, II, & III:** Playing a melodic line with dynamics *ppp* and *sf*.
- E♭ ALTO SAXOPHONES:** Playing a melodic line with dynamics *ppp* and *sf*.
- B♭ TENOR SAXOPHONE:** Playing a melodic line with dynamics *ppp* and *sf*.
- B♭ TRUMPETS I, II, & III:** Playing a melodic line with dynamics *ppp* and *sf*.
- F HORNS:** Playing a melodic line with dynamics *ppp* and *sf*.
- TROMBONES:** Playing a melodic line with dynamics *ppp* and *sf*.
- EUPHONIUMS I & II:** Playing a melodic line with dynamics *ppp* and *sf*.
- TUBAS:** Playing a melodic line with dynamics *ppp* and *sf*.
- TIMPANI:** Playing a rhythmic pattern with dynamics *ppp*, *sf*, *ppp*, *sf*, *ppp*, *sf*.

RIT. -----

(M)

Musical score for various instruments including Piccolo, Flutes, Oboes, Bassoons, Eb Clarinet, Bb Clarinets (I, II, III), Eb Alto Clarinets (I, II), Bb Bass Clarinets, Eb Contrabass Clarinet, Eb Alto Saxophones (I, II), Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpets (I, II), F Horns, Trombones, Euphoniums, Tubas, String Bass, and Timpani. The score includes dynamic markings such as *pp*, *ff*, and *fff*, and performance instructions like *TR.* (trills) and *PIZZ.* (pizzicato). A *RIT.* (ritardando) marking is present at the end of the score.

Nº 4-CONTINUATION OF LINE ETUDE

FEATURES:
HOW ARE THE TWO SECTIONS RELATED RHYTHMICALLY? MELODICALLY?

SLOWLY
♩ = 66

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- PICCOLO:** Solo, *mf*. Features a melodic line starting with a trill and a triplet.
- FLUTES:** *mf*. Features a melodic line with a triplet.
- BASSOONS:** *mf*. Features a melodic line with a circled 'A' marking.
- B♭ CLARINETS (I):** *mf*. Features a melodic line with a circled 'A' marking.
- E♭ ALTO CLARINETS:** *mf*. Features a melodic line with a circled 'A' marking.
- B♭ BASS CLARINET:** *mf*. Features a melodic line with a circled 'A' marking.
- E♭ CONTRABASS CLARINET:** *mf*. Features a melodic line with a circled 'A' marking.
- E♭ ALTO SAXOPHONES (I):** *mf*. Features a melodic line with a circled 'A' marking.
- B♭ TENOR SAXOPHONE:** *mf*. Features a melodic line with a circled 'A' marking.
- F HORNS:** *mf*. Features a melodic line with a circled 'A' marking.
- TUBAS:** *mf*. Features a melodic line with a circled 'A' marking.
- STRING BASS:** *mf*, *pizz.*. Features a melodic line with a circled 'A' marking.
- TIMPANI:** *p*. Features a rhythmic accompaniment.

Key markings include circled 'A's in the woodwind and horn parts, and dynamic markings such as *mf* and *p*. The score includes various musical notations like triplets, slurs, and accents.

PIU MOSSO ♩ = 76

8VA. SOLO *mf*

PICCOLO SOLO *mf*

FLUTES II *mf*

OBOES II *mp*

BASSOONS *mp*

CLARINETS I II III *mf*

E♭ ALTO CLARINETS *mp*

B♭ BASS CLARINET

E♭ CONTRABASS CLARINET

E♭ ALTO SAXOPHONES I II *mp*

B♭ TENOR SAXOPHONE *mp*

E♭ BARITONE SAXOPHONE *mp*

TRUMPETS I II III *mf*

F HORNS I II III IV *mp*

TROMBONES *mf*

EUPHONIUMS *mf*

TUBAS *mp*

STRING BASS *mp* ARCO

SUSP. CYMB. W/SOFT MALLETS

W/METAL STICK

PIU MOSSO ♩ = 76

(C)

FLUTES I II

OBOES I II

BASSOONS

B \flat CLARINETS I II III

E \flat ALTO CLARINETS

B \flat BASS CLARINETS

E \flat ALTO SAXOPHONE

B \flat TENOR SAXOPHONE

E \flat BARITONE SAXOPHONE

B \flat TRUMPETS I II III

F HORNS

TROMBONES

EUPHONIUMS

SUSP. CYMB.

mp *mf* *f*

(D)

(E)

FLUTES II

OBOES II

BASSOONS

Bb CLARINETS I

Bb CLARINETS II

Bb CLARINETS III

Eb ALTO CLARINETS

Bb BASS CLARINETS

Eb CONTRABASS CLARINET

Eb ALTO SAXOPHONES I

Eb ALTO SAXOPHONES II

Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

Bb TRUMPETS I

Bb TRUMPETS II

F HORNS

EUPHONIUMS

TUBAS

SUSP. CYMB.

mp

(D)

(E)

(F)

8VA. SOLO

Musical score for various instruments including Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Trumpets, Horns, Trombones, Tubas, and Suspended Cymbal.

Instrument list on the left:

- PICCOLO
- FLUTES
- OBOES
- BASSOONS I II
- E♭ CLARINET
- I II III B♭ CLARINETS
- E♭ ALTO CLARINET
- B♭ BASS CLARINET
- E♭ CONTRABASS CLARINET
- I II E♭ ALTO SAXOPHONES
- B♭ TENOR SAXOPHONE
- E♭ BARITONE SAXOPHONE
- I II III B♭ TRUMPETS
- I II III E♭ HORNS
- TROMBONES
- TUBAS
- SUSP. CYMB. W/SOFT MALLETS

Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano).

Rehearsal marks (F) are present above the Saxophones, Trumpets, and Tubas staves.

Performance instruction: w/METAL STICK

MENO MOSSO ♩ = 66

⑥

OBOES
E♭ CLARINET
I
B♭ CLARINETS II
III
E♭ ALTO CLARINETS
B♭ BASS CLARINETS

Musical score for woodwinds. The Oboes and Eb Clarinet parts play a melodic line with eighth notes. The Bb Clarinets I, II, and III parts play a rhythmic accompaniment of eighth notes. The Eb Alto Clarinets and Bb Bass Clarinets play a similar rhythmic accompaniment. Dynamics include *mf* and *f*. A vertical bar line is present at the end of the section.

E♭ ALTO SAXOPHONES

⑥

MENO MOSSO ♩ = 66

Musical score for Eb Alto Saxophones. The part plays a melodic line with eighth notes. Dynamics include *mf*. A vertical bar line is present at the end of the section.

I
B♭ TRUMPETS II
III

Musical score for Bb Trumpets I, II, and III. The parts play a melodic line with eighth notes. Dynamics include *mf*. A vertical bar line is present at the end of the section.

F HORNS

Musical score for F Horns. The part plays a melodic line with eighth notes. Dynamics include *mf*. A vertical bar line is present at the end of the section.

TROMBONES

Musical score for Trombones. The part plays a melodic line with eighth notes. Dynamics include *mf*. A vertical bar line is present at the end of the section.

EUPHONIUMS

Musical score for Euphoniums. The part plays a melodic line with eighth notes. Dynamics include *mf*. A vertical bar line is present at the end of the section.

TUBAS

Musical score for Tubas. The part plays a melodic line with eighth notes. Dynamics include *mf*. A vertical bar line is present at the end of the section.

STRING BASS

Musical score for String Bass. The part is marked *ARCO* and plays a melodic line with eighth notes. Dynamics include *mf*. A vertical bar line is present at the end of the section.

SUSP. CYMB.

Musical score for Suspended Cymbal. The part plays a rhythmic pattern. Dynamics include *mp*. A vertical bar line is present at the end of the section.

TIMP.
mp
MENO MOSSO ♩ = 66

(H)

OBOES

BASSOONS

E♭ CLARINET

I

II

III

B♭ CLARINETS

E♭ ALTO CLARINETS

B♭ BASS CLARINETS

E♭ CONTRABASS CLARINET

(H)

E♭ ALTO SAXOPHONES

E♭ BARITONE SAXOPHONE

(H)

I

II

III

B♭ TRUMPETS

F HORNS

(H)

TUBAS

TIMPANI

Poco Accel. ----- LIKE 1ST. $\frac{6}{8}$ TEMPO-
♩. = 76

PICCOLO

FLUTES

OBOES

E♭ CLARINET

B♭ CLARINETS I, II, III

E♭ ALTO CLARINETS

B♭ BASS CLARINETS

E♭ ALTO SAXOPHONES

B♭ TENOR SAXOPHONE

B♭ TRUMPETS I, II, III

F HORNS

EUPHONIUMS

TUBAS

TIMPANI

Poco Accel. ----- LIKE 1ST. $\frac{6}{8}$ TEMPO-
♩. = 76

(J)

(K)

BASSOONS I II

B♭ CLARINETS I II III

E♭ ALTO CLARINETS I II

B♭ BASS CLARINETS

E♭ CONTRA BASS CLARINET

E♭ ALTO SAXOPHONES I II

B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

B♭ TRUMPETS I II

F HORNS

EUPHONIUMS

TUBAS

STRING BASS

SUSP. CYMB.

(L)

PICCOLO

FLUTES

BASSOONS

E^b CLARINET

I
B^b CLARINETS II
III

E^b ALTO CLARINETS

B^b BASS CLARINETS

E^b CONTRABASS CLARINET

E^b ALTO SAXOPHONES

B^b TENOR SAXOPHONE

E^b BARITONE SAXOPHONE

I
B^b TRUMPETS II
III

F HORNS

TRUMPETS I

EUPHONIUMS

TUBAS

SUSP. CYMB.

w/soft mallets

BASS DRUM-MUFFLED

mp

f

ff

(L)

(No III)

Nº5-EXTREME RANGE ETUDE

FEATURES:
GROUND BASS
RITORNELLO
CHORALE

MODERATO $\text{♩} = 108$

(A)

The musical score consists of five staves. The top three staves are for Eb Contrabass Clarinet, Eb Baritone Saxophone, and Bb Trumpets (I, II, III). The bottom two staves are for Tubas and Timpani. The Eb Contrabass Clarinet and Eb Baritone Saxophone parts feature a circled 'A' in the middle of the page. The Tubas part includes a section marked 'SVA.' with a dashed line below it. The Timpani part is marked 'TUNE' and 'P'.

E♭ CONTRABASS CLARINET

E♭ BARITONE SAXOPHONE

I
II
III
B♭ TRUMPETS

TUBAS

TIMPANI
TUNE:
P

(B) (C)

BASSOONS

Bb CLARINETS I, II, III

Bb BASS CLARINET

(B) (C)

Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

Bb TRUMPETS I, II, III

TUBAS

(B) (C)

TIMPANI

D

E

BASSOONS

Musical staff for Bassoons. The staff contains a melodic line with eighth and sixteenth notes. Dynamic markings include *mf* and *f*. There are also some markings like *mf* *b8.* and *f8.* at the end of the staff.

I
Bb CLARINETS II
III

Three musical staves for Bb Clarinets I, II, and III. Each staff contains a rhythmic pattern of eighth notes.

Eb ALTO CLARINETS

Musical staff for Eb Alto Clarinets. The staff contains a melodic line with eighth notes and some slurs. Dynamic marking *mf* is present.

Bb BASS CLARINET

Musical staff for Bb Bass Clarinet. The staff contains a melodic line with eighth notes. Dynamic marking *mf* is present.

Eb CONTRABASS CLARINET

Musical staff for Eb Contrabass Clarinet. The staff contains a melodic line with eighth notes. Dynamic marking *mf* is present.

Eb ALTO SAXOPHONES

Musical staff for Eb Alto Saxophones. The staff contains a melodic line with eighth notes. Dynamic marking *mf* is present. A circled 'E' with '18VA' is written above the staff.

Bb TENOR SAXOPHONE

Musical staff for Bb Tenor Saxophone. The staff contains a melodic line with eighth notes. Dynamic marking *mf* is present.

Eb BARITONE SAXOPHONE

Musical staff for Eb Baritone Saxophone. The staff contains a melodic line with eighth notes. Dynamic marking *mf* is present.

D

E

D

E

D

E

TIMPANI

Musical staff for Timpani. The staff contains a rhythmic pattern of eighth notes.

(F)

(G)

BASSOONS

I
Bb CLARINETS II
III

Eb ALTO CLARINETS

Bb BASS CLARINETS

Eb CONTRA BASS CLARINET

Eb BARITONE SAXOPHONE

I
Bb TRUMPETS II
III

F HORNS

TUBAS

TIMPANI

The musical score is written for a woodwind and brass ensemble. The first system includes Bassoons, Bb Clarinets I-III, Eb Alto Clarinet, Bb Bass Clarinets, Eb Contra Bass Clarinet, Eb Baritone Saxophone, Bb Trumpets I-III, F Horns, Tubas, and Timpani. The second system includes Eb Baritone Saxophone, Bb Trumpets I-III, F Horns, Tubas, and Timpani. The score features various musical notations including notes, rests, dynamics (mf, f), and articulation marks. Rehearsal marks (F) and (G) are present throughout the score.

(H)

BASSOONS

Musical staff for Bassoons, featuring a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

I
Bb CLARINETS II
III

Three musical staves for Bb Clarinets I, II, and III, each containing a single note with a dynamic marking.

Eb CONTRABASS CLARINET

Musical staff for Eb Contrabass Clarinet, featuring a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

Eb BARITONE SAXOPHONE

Musical staff for Eb Baritone Saxophone, featuring a complex rhythmic pattern of eighth and sixteenth notes with various accidentals.

I
Bb TRUMPETS II
III

Three musical staves for Bb Trumpets I, II, and III, each containing a single note with a dynamic marking.

TROMBONES

Musical staff for Trombones, featuring a melodic line with a dynamic marking of *mf*.

EUPHONIUMS

Musical staff for Euphoniums, featuring a melodic line with a dynamic marking of *mf*.

(H)

TIMPANI
SNARE DRUM

Musical staff for Timpani and Snare Drum, featuring a rhythmic pattern with dynamic markings of *p* and *mf*.

I

J

FLUTES

OBOES

BASSOONS

I
Bb CLARINETS II
III

Eb CONTRABASS CLARINET

Eb BARITONE SAXOPHONE

I
Bb TRUMPETS II
III

F HORNS

TROMBONES

EUPHONIUMS

TIMPANI
SNARE DRUM

The musical score is divided into two systems. The first system includes parts for Flutes, Oboes, Bassoons, three Bb Clarinets, Eb Contrabass Clarinet, Eb Baritone Saxophone, three Bb Trumpets, F Horns, Trombones, and Euphoniums. The second system includes parts for Timpani and Snare Drum. The score features various musical notations such as notes, rests, and dynamic markings like 'mf'. The first system is marked with circled 'I' and 'J' at the top, and the second system is also marked with circled 'I' and 'J' at the top.

(K)

FLUTES

OBOES

BASSOONS

Musical notation for Flutes, Oboes, and Bassoons. The Flutes and Oboes parts are in treble clef, and the Bassoons part is in bass clef. The notation includes quarter notes and rests, with some accidentals (flats) and dynamic markings.

Bb CLARINETS I, II, III

Musical notation for three Bb Clarinets. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. It includes various accidentals and dynamic markings.

Eb CONTRABASS CLARINET

Musical notation for the Eb Contrabass Clarinet in bass clef. The notation consists of quarter notes and rests, with a circled 'K' marking in the fifth measure.

(K)

F HORNS

TROMBONES

EUPHONIUMS

Musical notation for F Horns, Trombones, and Euphoniums. The F Horns and Trombones parts are in treble clef, and the Euphoniums part is in bass clef. The notation includes quarter notes and rests, with dynamic markings like 'mf' and 'f'.

(K)

TIMPANI

SNARE DRUM

Musical notation for Timpani and Snare Drum. The Timpani part is in bass clef with a single line, and the Snare Drum part is in bass clef with a single line. The notation includes rhythmic patterns and dynamic markings like 'mf'.

(L)

(M)

A series of ten empty musical staves, likely for woodwinds or strings, arranged in two groups of five. The staves are blank, indicating that the music for these parts is on a separate page or has been omitted.

(L)

(M)

A series of five empty musical staves, likely for woodwinds or strings, arranged in a single group. The staves are blank, indicating that the music for these parts is on a separate page or has been omitted.

B♭ TRUMPETS

I *mf*

II *mf*

III *mf*

F HORNS

TROMBONES

EUPHONIUMS

Musical notation for the B♭ Trumpets, F Horns, Trombones, and Euphoniums. The trumpets have three parts (I, II, III) with dynamics marked *mf*. The horns and trombones/euphoniums are grouped together and play a similar rhythmic pattern of eighth notes.

(L)

(M)

TIMPANI

SNARE DRUM

mp

Musical notation for the Timpani and Snare Drum. The timpani part consists of a series of eighth notes, and the snare drum part consists of a series of eighth notes with a dynamic marking of *mp*.

(N)

FLUTES

OBOES

8va.

8va.

(N)

(N)

Bb TRUMPETS

I

II

III

F HORNS

TROMBONES

I
II
III

EUPHONIUMS

(N)

TIMPANI

SNARE DRUM



8VA.

PICCOLO

FLUTES

OBOES

BASSOONS

E♭ CLARINET

8VA.

E♭ ALTO CLARINETS

B♭ BASS CLARINETS

E♭ ALTO SAXOPHONES

B♭ TENOR SAXOPHONE

F HORNS

TROMBONES I & II

EUPHONIUMS

TUBAS

TIMPANI

SNARE DRUM

MAJESTICALLY

♩ = 76

PICCOLO

BASSOONS

E♭ CLARINET

E♭ ALTO CLARINETS

B♭ BASS CLARINETS

E♭ ALTO SAXOPHONES

B♭ TENOR SAXOPHONE

I
B♭ TRUMPETS II
III

F HORNS

TROMBONES

EUPHONIUMS

TUBAS

TIMPANI

SNARE DRUM

(P)

(P)

(P)

(P)

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

MAJESTICALLY
♩ = 76

9

9

BASSOONS

Musical staff for Bassoons with notes and dynamics.

Bb CLARINETS I, II, III

Musical staves for Bb Clarinets I, II, and III with notes and dynamics.

Eb ALTO CLARINETS

Musical staff for Eb Alto Clarinets with notes and dynamics.

Bb BASS CLARINETS

Musical staff for Bb Bass Clarinets with notes and dynamics.

Eb ALTO SAXOPHONE

Musical staff for Eb Alto Saxophone with notes and dynamics.

Bb TENOR SAXOPHONE

Musical staff for Bb Tenor Saxophone with notes and dynamics.

Eb BARITONE SAXOPHONE

Musical staff for Eb Baritone Saxophone with notes and dynamics.

Bb TRUMPETS I, II, III

Musical staves for Bb Trumpets I, II, and III with notes and dynamics.

F HORNS

Musical staff for F Horns with notes and dynamics.

TROMBONES

Musical staff for Trombones with notes and dynamics.

EUPHONIUMS

Musical staff for Euphoniums with notes and dynamics.

TUBAS

Musical staff for Tubas with notes and dynamics.

TIMPANI

Musical staff for Timpani with notes and dynamics.

FEATURES:
LARGE-INTERVAL MELODY,
POLYCHORDS MELODICALLY
OUTLINED IN SLOW SECTION.

FAST $\text{♩} = 120$

Nº 6-CHANGE OF REGISTER ETUDE

B♭ CLARINETS

I
II
III

B♭ TRUMPETS

I
II
III

BONGOS
COWBELL
W/ STICK

(B)

BASSOONS

Musical staff for Bassoons. The staff contains a single line of music starting in the final measure of the system. The notes are G4, A4, B4, and C5, with a dynamic marking of *mf* and a fermata over the final note.

B^b CLARINETS I, II, III

Three musical staves for B^b Clarinets I, II, and III. Each staff contains a line of music starting in the first measure of the system. The music is a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *f* and *mf*.

E^b ALTO SAXOPHONES

Musical staff for E^b Alto Saxophones. The staff contains a single line of music starting in the final measure of the system. The notes are G4, A4, B4, and C5, with a dynamic marking of *mf* and a fermata over the final note.

B^b TENOR SAXOPHONE

Musical staff for B^b Tenor Saxophone. The staff contains a single line of music starting in the final measure of the system. The notes are G4, A4, B4, and C5, with a dynamic marking of *mf* and a fermata over the final note.

F HORNS

Two musical staves for F Horns. Each staff contains a line of music starting in the final measure of the system. The notes are G4, A4, B4, and C5, with a dynamic marking of *mf* and a fermata over the final note.

TROMBONES I, II, III

Three musical staves for Trombones I, II, and III. Each staff contains a line of music starting in the first measure of the system. The music is a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *mf* and *f*.

EUPHONIUMS

Musical staff for Euphoniums. The staff contains a line of music starting in the first measure of the system. The music is a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *mf* and *f*.

BONGOS
COWBELL

Musical staff for Bongos and Cowbell. The staff contains a line of music starting in the first measure of the system. The music is a rhythmic pattern of eighth and sixteenth notes.

(B)

©

BASSOONS

Musical staff for Bassoons. The staff contains a melodic line with eighth and sixteenth notes. There are two boxed-in sections labeled "SVA." with a dashed line underneath. The notes are mostly in the lower register of the instrument.

E♭ CONTRABASS CLARINET

Musical staff for E♭ Contrabass Clarinet. The staff contains a melodic line with eighth and sixteenth notes, similar to the Bassoons. It starts with a circled "C" and ends with a dynamic marking of "f".

E♭ ALTO SAXOPHONES

Musical staff for E♭ Alto Saxophones. The staff contains a melodic line with eighth and sixteenth notes. It starts with a circled "C" and ends with a dynamic marking of "f".

B♭ TENOR SAXOPHONE

Musical staff for B♭ Tenor Saxophone. The staff contains a melodic line with eighth and sixteenth notes. There are two boxed-in sections labeled "SVA." with a dashed line underneath. It starts with a circled "C" and ends with a dynamic marking of "f".

I
B♭ TRUMPETS II
III

Musical staff for B♭ Trumpets, divided into three parts (I, II, III). The staff contains a melodic line with eighth and sixteenth notes. It starts with a circled "C" and ends with a dynamic marking of "mf".

F HORNS

Musical staff for F Horns. The staff contains a melodic line with eighth and sixteenth notes. There are two boxed-in sections labeled "SVA." with a dashed line underneath. It starts with a circled "C" and ends with a dynamic marking of "mf".

TROMBONES

Musical staff for Trombones. The staff contains a melodic line with eighth and sixteenth notes. There are two boxed-in sections labeled "SVA." with a dashed line underneath. It starts with a circled "C" and ends with a dynamic marking of "mf".

TUBAS

Musical staff for Tubas. The staff contains a melodic line with eighth and sixteenth notes. It starts with a circled "C" and ends with a dynamic marking of "mf".

BONGOS
COWBELL

Musical staff for Bongos and Cowbell. The staff contains a rhythmic line with various symbols and notes. It starts with a circled "C" and ends with a dynamic marking of "mf".

(D)

BASSOONS

Musical notation for Bassoons, featuring a melodic line with eighth and quarter notes.

E♭ CONTRABASS CLARINET

Musical notation for E♭ Contrabass Clarinet, featuring a melodic line with eighth and quarter notes.

(D)

B♭ TENOR SAXOPHONE

Musical notation for B♭ Tenor Saxophone, featuring a melodic line with eighth and quarter notes.

E♭ BARIitone SAXOPHONE

Musical notation for E♭ Baritone Saxophone, featuring a melodic line with eighth and quarter notes.

B♭ TRUMPETS I, II, III

Musical notation for B♭ Trumpets I, II, and III, featuring a complex melodic line with triplets and slurs.

F HORNS

Musical notation for F Horns, featuring a melodic line with eighth and quarter notes.

TUBAS

Musical notation for Tubas, featuring a melodic line with eighth and quarter notes.

(D)

BONGOS COWBELL

Musical notation for Bongos and Cowbell, featuring a rhythmic pattern with vertical stems.

(E) **(F)** SLOW $\text{♩} = 72$

PICCOLO

FLUTES

OBOES

E^b CLARINET

I
B \flat CLARINETS II
III

B \flat TENOR SAXOPHONE

I
B \flat TRUMPET II
III

F HORNS

TUBAS

BONGOS
COWBELL

TRIANGLI CLAVES MUFFLED BASS DRUM

SLOW $\text{♩} = 72$

5

B^b CLARINETS

I
II
III

B^b BASS CLARINETS

5

5

F HORNS

5

TRIANGLE
CLAVES
BASS DRUM
(MUFFLED)

(H)

(I)

Bb CLARINETS

I
II
III

Musical score for Bb Clarinets (I, II, III) and Bb Bass Clarinets. The Bb Clarinets part includes a rhythmic eighth-note pattern in the first system and a melodic line in the second system. The Bb Bass Clarinet part includes a single note in the first system.

(H)

(I)

Bb TRUMPETS

I
II
III

Musical score for Bb Trumpets (I, II, III) and F Horns. The Bb Trumpets part includes a melodic line with 'STRAIGHT MUTE' markings. The F Horns part includes a single note.

(H)

(I)

TRIANGLE
CLAVES
BASS DRUM

Musical score for Triangle, Claves, and Bass Drum. The Triangle part includes a rhythmic pattern. The Claves part includes a rhythmic pattern. The Bass Drum part includes a rhythmic pattern.

FLUTES

OBOES

E♭ CLARINET

B♭ CLARINETS I

II

①

B♭ TRUMPETS I

II

①

①

TRIANGLE
CLAVES
BASS DRUM

(K)

RIT. -----

☺

FLUTES

OBOES

E♭ CLARINET

(K)

RIT. -----

☺

B♭ TRUMPETS

I

II

III

(K)

EUPHONIUMS

(K)

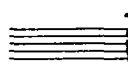
TRIANGLE
CLAVES

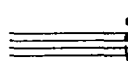
☘☘☘☘
BASS DRUM

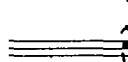
RIT. -----


☺


STANDARDIZED JAZZ ARTICULATIONS USED IN ETUDE N°7


 DU - FALSE OR MUFFLED TONE


 WAH - FULL TONE - OPEN, NOT MUFFLED

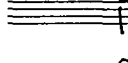
 HEAVY ACCENT - HOLD LESS THAN FULL VALUE

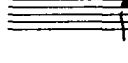
 HEAVY ACCENT - HOLD FULL VALUE

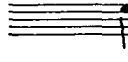
 HEAVY ACCENT - SHORT AS POSSIBLE

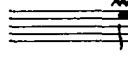
 STACCATO - NOT HEAVY - DETACHED, SHORT

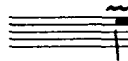
 DOIT - SOUND NOTE, THEN GLISS UPWARDS FROM ONE TO FIVE STEPS

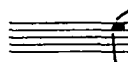
 FLIP - SOUND NOTE, THEN RAISE PITCH AND DROP INTO FOLLOWING NOTE
(DONE WITH LIP ON BRASS)

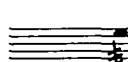
 SHORT SPILL - RAPID DIATONIC OR CHROMATIC DROP

 SHAKE - A VARIATION OF THE TONE UPWARDS - MUCH LIKE A TRILL

 LIP TRILL - SIMILAR TO SHAKE BUT SLOWER AND WITH MORE LIP CONTROL

 SMEAR - SLIDE INTO NOTE FROM BELOW AND REACH CORRECT PITCH JUST BEFORE NEXT NOTE
(DO NOT ROB PRECEDING NOTE)

 FLUTTER TONGUE - IMITATION OF THE STRING TREMOLO - A REITERATION OF THE PITCH
AS RAPIDLY AS POSSIBLE

 LEGATO TONGUE - HOLD FULL VALUE

THIS CHART IS BASED ON "STANDARDIZED STAGE
 BAND ARTICULATIONS" FROM TEACHER'S GUIDE TO THE
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SAMBA J=138

Nº7- ARTICULATIONS AND EFFECTS ETUDE

FEATURES:
THEME AND
VARIATIONS

PICCOLO

3VA.

mf

(A)

OBOES

mf

(A)

(A)

F HORNS

mf

mp

EUPHONIUMS

mf

mp

mf

(A)

MARACAS
COWBELL
W/METAL STICK

Handwritten musical notation for maracas and cowbell. It features a series of rhythmic patterns with accents (^) and a dynamic marking of *mp*. The notation includes vertical stems and horizontal lines representing the rhythmic structure.

(B)

(C)

PICCOLO

OBOES

(B)

(C)

(B)

(C)

F HORNS

(B)

(C)

MARACAS
COWBELL

(D)

PICCOLO

OBOES

E♭ CLARINET

I

B♭ CLARINETS

II

III

E♭ ALTO CLARINETS

B♭ BASS CLARINETS

E♭ ALTO SAXOPHONES

B♭ TRUMPETS

I

II

III

F HORNS

MARACAS
COW BELL

The musical score is arranged in a standard orchestral layout. The top section includes Piccolo, Oboes, and three parts of E♭ Clarinet. Below these are three parts of B♭ Clarinet, three parts of E♭ Alto Clarinet, and three parts of B♭ Bass Clarinet. The next section consists of three parts of E♭ Alto Saxophone. This is followed by three parts of B♭ Trumpet and three parts of F Horn. At the bottom is the Percussion section, which includes Maracas and Cow Bell. The score features various musical notations such as notes, rests, and dynamic markings like *mf*. There are three circled 'D' markings in the score, one in the Clarinet section, one in the Saxophone section, and one in the Percussion section.

(E)

(F)

E^b CLARINET

B^b CLARINETS I, II, III

E^b ALTO CLARINETS

B^b BASS CLARINETS

This section contains five staves of music. The top staff is for the E^b Clarinet, and the next three are for B^b Clarinets (I, II, III). The bottom staff is for E^b Alto Clarinets and B^b Bass Clarinets. The music features a melodic line with many accents and slurs, starting with a *mf* dynamic. The key signature has one flat, and the time signature is 3/4. There are circled 'E' and 'F' markings above the staves.

E^b ALTO SAXOPHONES

This section contains one staff of music for E^b Alto Saxophones. The music consists of a rhythmic pattern of eighth notes with accents, starting with a *mf* dynamic. There are circled 'E' and 'F' markings above the staff.

B^b TRUMPETS I, II, III

This section contains three staves of music for B^b Trumpets (I, II, III). The music features a melodic line with many accents and slurs, starting with a *mf* dynamic. There are circled 'E' and 'F' markings above the staves.

EUPHONIUMS

This section contains one staff of music for Euphoniums. The music features a rhythmic pattern of eighth notes with accents, starting with a *mf* dynamic. There are circled 'E' and 'F' markings above the staff.

MARACAS

COWBELL

This section contains one staff of music for Maracas and Cowbell. The music consists of a rhythmic pattern of eighth notes with accents, starting with a *mf* dynamic. There are circled 'E' and 'F' markings above the staff.

5

FLUTES

OBOES

Bb CLARINETS

I

6

7

Bb TRUMPETS

I

II

III

mp

mp

mp

TROMBONES

II

III

EUPHONIUMS

8

MARACAS
COWBELL

(H)

(I)

Bb CLARINETS I II

(H)

(I)

Bb TRUMPETS I II III

F HORNS

TROMBONES

EUPHONIUMS

(H)

(I)

MARACAS COWBELL

(J)

BASSOONS

Musical staff for Bassoons. The notation begins with a dynamic marking of *pp* (pianissimo). The staff contains a melodic line with various note values and rests.

B^b CLARINETS I, II, III

Three musical staves for B^b Clarinets, labeled I, II, and III. Each staff begins with a dynamic marking of *pp*. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes.

B^b TENOR SAXOPHONE

Musical staff for B^b Tenor Saxophone. The notation begins with a dynamic marking of *pp*. The staff contains a melodic line with various note values and rests.

B^b TRUMPETS I, II, III

Three musical staves for B^b Trumpets, labeled I, II, and III. Each staff begins with the instruction "STRAIGHT MUTE" and a dynamic marking of *pp*. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes.

TROMBONES

Musical staff for Trombones. The notation shows a few notes at the beginning of the staff, followed by rests.

EUPHONIUMS

Musical staff for Euphoniums. The notation shows a few notes at the beginning of the staff, followed by rests.

MARACAS COWBELL

Musical staff for Maracas and Cowbell. The notation consists of rhythmic slashes and rests, starting with a dynamic marking of *pp*.

(J)

(J)

(J)

(K)

BASSOONS

(K)

Bb TENOR SAXOPHONE

(K)

Bb TRUMPETS

(K)

MARACAS
COWBELL

(L)

8VA.
FLUTTER TONGUE

PICCOLO

FLUTES

BASSOONS

I

Bb CLARINETS II

III

Eb ALTO CLARINETS

Bb BASS CLARINETS

(L)

Bb TENOR SAXOPHONE

(L)

I

Bb TRUMPETS II

III

F HORNS I

II

III

MARACAS
COWBELL

mf

(M)

(N)

PICCOLO

FLUTES

Musical notation for Piccolo and Flutes. The Piccolo part is on a single staff with a treble clef and a sharp key signature. The Flutes part is on a single staff with a treble clef and a sharp key signature. Both parts play a rhythmic pattern of eighth notes, starting with a *mf* dynamic marking.

E♭ ALTO CLARINETS

B♭ BASS CLARINETS

Musical notation for E♭ Alto Clarinets and B♭ Bass Clarinets. Both parts play a rhythmic pattern of eighth notes, starting with a *mf* dynamic marking.

(M)

(N)

B♭ TRUMPETS I, II, III

F HORNS I, II, III, IV

TROMBONES

EUPHONIUMS

Musical notation for Brass Instruments. The B♭ Trumpets (I, II, III) and F Horns (I, II, III, IV) parts play a complex rhythmic pattern of eighth notes, starting with a *f* dynamic marking. The Trombones and Euphoniums parts play a similar rhythmic pattern, also starting with a *f* dynamic marking.

(M)

(N)

MARACAS
COWBELL

Musical notation for Maracas and Cowbell. The part consists of a single staff with a treble clef and a sharp key signature, playing a rhythmic pattern of eighth notes, starting with a *f* dynamic marking.



BASSOONS

Handwritten musical notation for Bassoons, starting with a circled 'P' dynamic marking.

Bb BASS CLARINETS

Handwritten musical notation for Bb Bass Clarinets, starting with a circled 'P' dynamic marking.

Eb CONTRABASS CLARINET

Handwritten musical notation for Eb Contrabass Clarinet, starting with a circled 'P' dynamic marking.

Eb ALTO SAXOPHONES

Handwritten musical notation for Eb Alto Saxophones, starting with a circled 'P' dynamic marking.

Eb BARITONE SAXOPHONE

Handwritten musical notation for Eb Baritone Saxophone, starting with a circled 'P' dynamic marking.

I
Bb TRUMPETS II III

Handwritten musical notation for Bb Trumpets I, II, and III, starting with a circled 'P' dynamic marking.

TROMBONES

Handwritten musical notation for Trombones, starting with a circled 'P' dynamic marking.

MARACAS
COWBELL

Handwritten musical notation for Maracas and Cowbell, starting with a circled 'P' dynamic marking.

(P)

8va. (P)

PICCOLO

FLUTES

BASSOONS

E^b CLARINET

I
B^b CLARINETS II
III

B^b BASS CLARINETS

E^b CONTRABASS CLARINET

E^b ALTO SAXOPHONES

E^b BARITONE SAXOPHONE

I
B^b TRUMPETS II
III

TROMBONES

TUBAS

STRING BASS

MARACAS
COWBELL

The musical score is written on multiple staves. The woodwind section includes Piccolo, Flutes, Bassoons, Eb Clarinet, Bb Clarinets (I, II, III), Bb Bass Clarinets, Eb Contrabass Clarinet, and Eb Alto Saxophones. The brass section includes Eb Baritone Saxophone, Bb Trumpets (I, II, III), Trombones, and Tubas. The string section includes String Bass. The percussion section includes Maracas and Cowbell. The score is marked with dynamics such as *p* (piano) and *f* (forte), and includes performance instructions like "8va." and circled "P" marks. The notation includes various note values, rests, and articulation marks.

(R)

The musical score is organized into two systems separated by a vertical bar line. The top system consists of 12 empty staves. The bottom system contains the following parts:

- Bb TRUMPETS:** Three staves labeled I, II, and III. Staff I has a *SOLO* marking and a *mp* dynamic. Staff II has a *mp* dynamic.
- HORNS:** Three staves labeled I, II, and III. Staff I has a *mf* dynamic. Staff II has a *pp* dynamic. Staff III has a *mp* dynamic.
- MARACAS COWBELL:** A single staff at the bottom with a *pp* dynamic.

There are three circled 'R' marks in the empty staves above the bottom system, located at approximately the 4th, 6th, and 8th staff positions.

(S)

SOLO

PICCOLO

E♭ CLARINET

B♭ CLARINETS I II III

B♭ BASS CLARINETS

E♭ CONTRABASS CLARINET

E♭ ALTO SAXOPHONE (ONE ONLY)

B♭ TENOR SAXOPHONE

B♭ TRUMPETS I II III

TUBAS

STRING BASS

MARACAS COWBELL

The musical score is written for a variety of instruments. At the top, a 'SOLO' section is indicated with a circled 'S' above it. The Piccolo part starts with a 'p' dynamic. The saxophone parts (Alto and Tenor) have 'pp' dynamics and include triplet markings. The string bass part has a circled 'S' and 'SEMPRE PP' marking. The maracas and cowbell parts are marked 'SEMPRE PP'. The tuba part has a circled 'S' and 'BASS DRUM-MUFFLED' marking. The brass parts (Trumpets and Tubas) have 'f' dynamics. The woodwind parts (Clarinets) have 'f' dynamics. The score is divided into measures by vertical bar lines, with a double bar line at the end of the piece.

(MARACAS) ONLY
SEMPRE PP

[8VA...]
[8VA...]
BASS DRUM-MUFFLED

January
1969