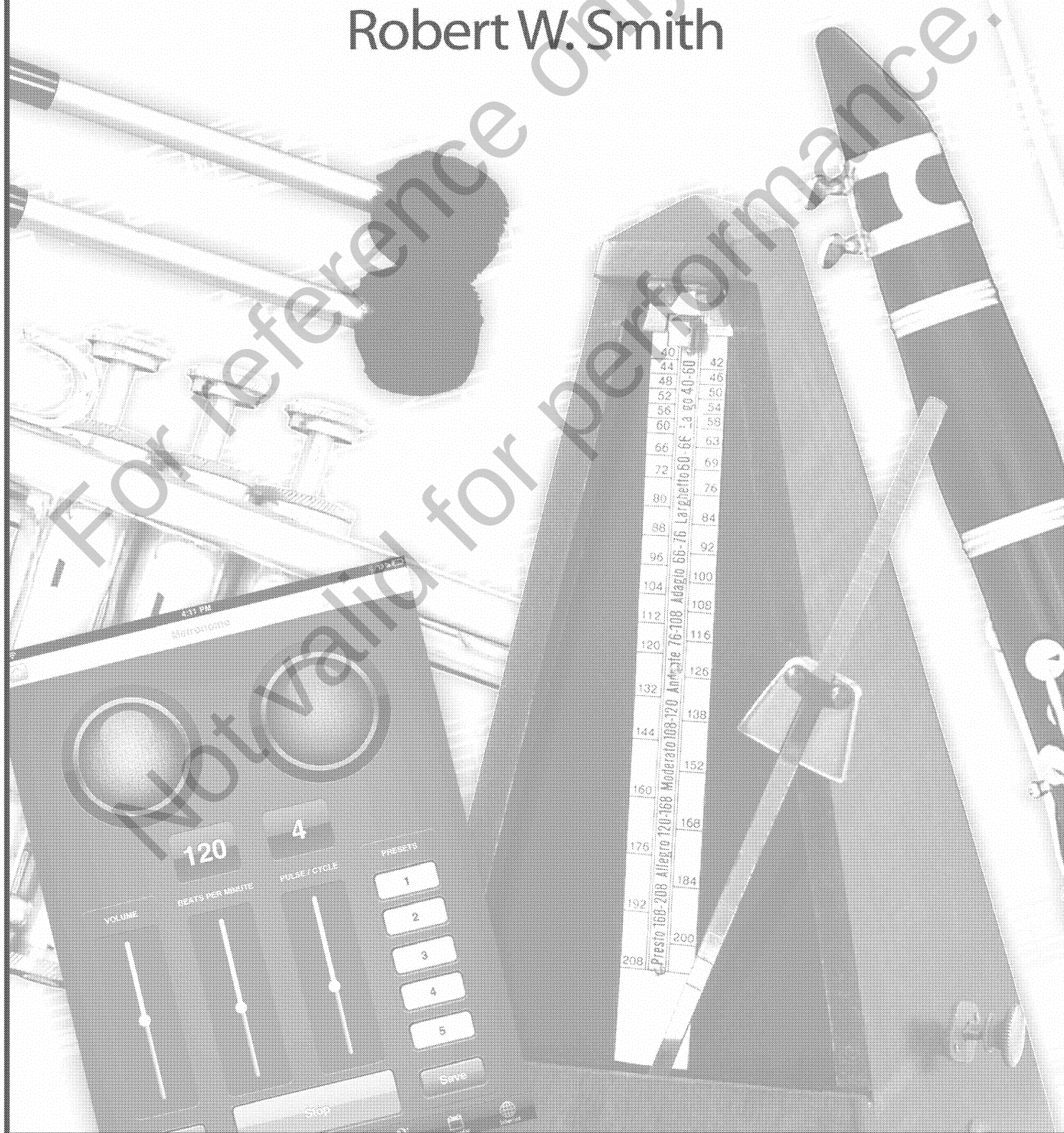


BARNHOUSE CONCERT BAND SERIES

TIME, TONE, TUNE & TECHNIQUE

Robert W. Smith



TIME, TONE, TUNE & TECHNIQUE

NOTES TO THE CONDUCTOR

Time, Tone, Tune & Technique is a collection of band warm-up exercises designed to reinforce and improve critical ensemble skills. Please note the following regarding each section of the warm-up set.

Time: I suggest introducing this exercise with clapping. The lack of sustain while clapping allows all to hear any timing issues very clearly. You may wish to explore the exercise as various tempi. I suggest you use the tempo of any literature you will be rehearsing that particular day as a starting point.

I suggest you use the metronome strategically during this process. Begin with the metronome. However, at the point the band is comfortable with the exercise, I suggest you turn off the metronome and use only conductor's beat pattern as the time source. As an optional extension, conduct tempo changes throughout the exercise. This will reinforce the connection between the band and conductor.

At an appropriate point, I suggest you count off the exercise and let the band then perform with no metronome or conductor. This experience will focus the band on their sense of steady beat. I have included a variety of time signatures. You may wish to focus on one particular section of the exercise as you prepare to read and rehearse a piece in that time signature.

As an advanced exercise, please consider applying the rhythmic patterns to various scales and note sets based on your performance literature. For example, select a major scale and ask the band to play the scale ascending, descending and ascending once again. Apply that note sequence to the rhythmic figures beginning at letter A. By the time they ascend the scale for the second time, they will end at the first note of C. Using A to the downbeat of C on 8-note scales provides an interesting way to focus on scale vocabulary and ensemble timing simultaneously. As you explore various scales and sections of the timing exercise, you will find unique teaching opportunities. Have fun with this!

Tone: Letter H Chorale - This is a simple warm-up chorale designed to provide a consistent setting for the band to hear and adjust tone quality as well as ensemble balance. I have kept the ranges limited and centered allowing the chorale to be used in quick or elongated warm-up situations. I have notated dynamic shaping allowing the band to work on balance while maintain a smooth crescendo or decrescendo. I suggest the band learn to sing the chorale as well. Please ask all to adjust to the appropriate octave for their particular voice.

Letter I Chorale - This chorale was written to focus on vertical listening/tuning and timbre. With the first clarinets providing the initial reference pitch, the band should listen, then play the first phrase leading to the fermata. The Bb Major chord in the fourth bar should be balanced and tuned vertically. I suggest you isolate each voice of the chord, then build from the bottom voice up to the top. This layering technique will reinforce vertical listening skills throughout the ensemble.

Tune: This is a set of tuning chords I have been using for decades in my teaching. The traditional I-IV-V is present providing a sense of familiarity and comfort for the ensemble. However, the last three chords provide a chromatic experience resolving back to the tonic. Isolating these three chords opens up an opportunity to talk about multiple tuning principles including temperament should your particular teaching situation allow. I have included the chord sequence in two keys allowing for a solid exploration of various dynamic levels.

Technique: This simple pattern is designed to reinforce scales and key signatures around the circle of 4ths and circle of 5ths. I suggest you use the key center of the performance literature you will be working on that particular day as a starting point. Please consider beginning in that key, then play through the entire cycle leading back to the key center of the day. You may also wish to perform the scale exercises in reverse order to reinforce the circle of 5ths.

I have notated the concert key at each rehearsal letter. Please feel free to apply various articulations to the scale study extending the learning beyond the written page. In the same fashion, please vary the tempo of the exercises to allow for extended technique development. The oboe and horn have been notated in octaves in certain keys for range demands. Please encourage them to explore both octaves as appropriate for your ensemble situation. Advanced players will want to explore both octaves as they progress.

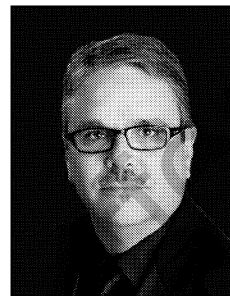
I hope that you and your band find **Time, Tone, Tune & Technique** to be a rewarding and educational experience. Best wishes for your every success!



INSTRUMENTATION

Full Conductor Score	1
Flute	10
Oboe	2
1st Bb Clarinet	6
2nd Bb Clarinet	6
Bb Bass Clarinet	2
Bassoon	2
Eb Alto Saxophone	6
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Trumpet	5
2nd Bb Trumpet	5
F Horn	4
1st Trombone	3
2nd Trombone, Euphonium (Baritone) BC	5
Euphonium (Baritone) TC	2
Tuba	4
Mallet Percussion	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum, Keyboard Percussion	4
Percussion 2: Suspended Cymbal, Keyboard Percussion	2

ABOUT THE COMPOSER



Robert W. Smith (b. 1958) is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South

America and Asia. His **Symphony #1 (The Divine Comedy)**, **Symphony #2 (The Odyssey)** and **Africa: Ceremony, Song and Ritual** have received worldwide critical acclaim. His educational compositions such as **The Tempest**, **Encanto**, and **The Great Locomotive Chase** have become standards for developing bands throughout the world. His numerous works for orchestras of all levels are currently some of the most popular repertoire available today. His music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting.

As a conductor and clinician, Mr. Smith has performed throughout the United States, Canada, Japan, Europe and Australia. He is the principal conductor of the American Symphonic Winds and the American Festival Philharmonic Orchestra, professional recording ensembles based in Washington D. C. He has recently completed production of **Symphony No. 3 (Don Quixote)**, the fourth in a series of compact disc recordings of his best-known works for concert band. In addition, he is co-creator of the Expressions Music Curriculum. This comprehensive Pre-K through 12 music program includes **Band Expressions**, an innovative new approach to teaching music through the band.

Mr. Smith is the Vice President of Product Development and is an exclusive composer for the C. L. Barnhouse Company and Walking Frog Records. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

TIME, TONE, TUNE & TECHNIQUE

Conductor Score
012-4322-00

Robert W. Smith (ASCAP)

A TIME - Clap or Play as Directed with/without Metronome **B**

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

A TIME - Clap or Play as Directed with/without Metronome **B**

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st Trombone

Euphonium (Baritone)
opt. 2nd Trombone

Tuba

Mallet Percussion

Timpani

Percussion 1:
Snare Drum, Bass Drum,
Keyboard Percussion

Percussion 2:
Suspended Cymbal,
Keyboard Percussion

1 2 3 4 5 6 7

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C

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

Euph. (Bar.)
opt. 2nd Trb.

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

D

E

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

Euph. (Bar.)
opt. 2nd Trb.

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

17

18

19

20

21

22

23

24

F

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

Euph. (Bar.)
opt. 2nd Trb.

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

25

26

27

28

- 6 -

29

30

31

32

33

G

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

Euph. (Bar.)
opt. 2nd Trb.

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

Euph. (Bar.)
opt. 2nd Trb.

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

H TONE - Warmly (Tempo as Directed)

Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

H TONE - Warmly (Tempo as Directed)

1st Trp. *mp*

2nd Trp. *mp*

Hn. *mp*

1st Trb. *mp*

Euph. (Bar.)
opt. 2nd Trb. *mp*

Tuba *mp*

Mallet Perc. *mp*

Timp. *mp*

Perc. 1

Perc. 2

Sus. Cym.

p *mf* *p*

52 53 54 55 56 57 58 59

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

Euph. (Bar.)
opt. 2nd Trb.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

mf

p

mf

60 61 62 63 64 65 66 67

- 10 -

I TONE - Expressively (Tempo as Directed)

Fl.

Ob.

1st Cl. *stagger breathing*

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

I TONE - Expressively (Tempo as Directed)

1st Trp.

2nd Trp.

Hn.

1st Trb.

Euph. (Bar.)
opt. 2nd Trb.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Sus. Cym.

68 69 70 71 72 73 74

- 11 -

Fl. *mf* *mp* *mp*

Ob. *mf* *mp* *mp*

1st Cl. *mf* *mp*

2nd Cl. *mf* *mp* *mp*

Bs. Cl. *mf* *mp*

Bsn. *mf* *mp*

A. Sx. *mf* *mp* *mp*

T. Sx. *mf* *mp* *mp*

B. Sx. *mf* *mp*

1st Trp. *mf* *mp* *mp*

2nd Trp. *mf* *mp* *mp*

Hn. *mf* *mp* *mp*

1st Trb. *mf* *mp* *mp*

Euph. (Bar.)
opt. 2nd Trb. *mf* *mp* *mp*

Tuba *mf* *mp*

Mallet Perc.
Timp. *mf* *mp*

Perc. 1

Perc. 2 *mf*

75 76 77 78 79 80

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

Euph. (Bar.)
opt. 2nd Trb.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

mp

cresc.

div.

p

mf

81

82

83

84

85

86

J TUNE (Tempo as Directed)

Fl. *mp - mf*

Ob. *mp - mf*

1st Cl. *mp - mf*

2nd Cl. *mp - mf*

Bs. Cl. *mp - mf*

Bsn. *mp - mf*

A. Sx. *mp* *mp - mf* *Play 1x only*

T. Sx. *mp - mf*

B. Sx. *mp - mf*

J TUNE (Tempo as Directed)

1st Trp. *mp - mf*

2nd Trp. *mp - mf*

Hn. *mp* *mp - mf* *Play 1x only*

1st Trb. *mp - mf*

Euph. (Bar.)
opt. 2nd Trb. *mp - mf*

Tuba *mp - mf*

Mallet Perc. *mp - mf*

Timp. *mp - mf* *Play and pedal as equipment allows*

Perc. 1

Perc. 2

[K] *Div.*

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bs. Cl. *f*

Bsn. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

[K]

1st Trp. *f*

2nd Trp. *f*

Hn. *f*

1st Trb. *f*

Euph. (Bar.)
opt. 2nd Trb. *f*

Tuba *f*

Mallet Perc. *f*

Timp. *f*

Perc. 1

Perc. 2

To Keyboard Percussion

To Keyboard Percussion

To Keyboard Percussion

L TECHNIQUE (Tempo as Directed)

Bb Major

M

Eb Major

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

Euph. (Bar.)
opt. 2nd Trb.

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

This musical score page contains measures 103 through 108. It features staves for various instruments: Flute, Oboe, Clarinets (1st, 2nd, Bass), Bassoon, Saxophones (Alto, Tenor, Baritone), Trumpets (1st, 2nd), Horn, Trombones (1st, Euphonium/Baritone optional, Tuba), Mallet Percussion, Timpani, and two other Percussion parts. The score is divided into two systems. The first system, marked 'L' and 'TECHNIQUE (Tempo as Directed)', covers measures 103-106 and is in Bb Major. The second system, marked 'M', covers measures 107-108 and is in Eb Major. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together, and rests. A large, diagonal watermark reading 'Copyrighted Material' is visible across the center of the page.

103

104

105

106

107

108

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

Euph. (Bar.)
opt. 2nd Trb.

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

N

Ab Major

OD $\flat$ Major**P**G $\flat$ Major

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

O
1st Trp.

2nd Trp.

Hn.

1st Trb.

Euph. (Bar.)
opt. 2nd Trb.

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

115

116

117

118

119

120

Q

Cb Major

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Q

1st Trp.

2nd Trp.

Hn.

1st Trb.

Euph. (Bar.)
opt. 2nd Trb.

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

121

122

123

- 19 -

124

125

126

Score for a large ensemble, featuring woodwinds, brass, and percussion. The score is divided into two systems, each with a key signature change indicated by a box labeled 'R' (Rehearsal Mark) and 'S' (Section).

System 1 (Measures 127-130): Key signature: E Major. Instruments include Fl., Ob., 1st Cl., 2nd Cl., Bs. Cl., Bsn., A. Sx., T. Sx., B. Sx., 1st Trp., 2nd Trp., Hn., 1st Trb., Euph. (Bar.) opt. 2nd Trb., Tuba, Mallet Perc., Timp., Perc. 1, and Perc. 2.

System 2 (Measures 131-132): Key signature: A Major. Instruments include Fl., Ob., 1st Cl., 2nd Cl., Bs. Cl., Bsn., A. Sx., T. Sx., B. Sx., 1st Trp., 2nd Trp., Hn., 1st Trb., Euph. (Bar.) opt. 2nd Trb., Tuba, Mallet Perc., Timp., Perc. 1, and Perc. 2.

The score is marked with a large, diagonal watermark reading "MusicalScore.com".

127

128

129

130

131

132

T

D Major

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

Euph. (Bar.)
opt. 2nd Trb.

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

133

134

135

- 21 -

136

137

138

U G Major

V C Major

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

U

1st Trp.

2nd Trp.

Hn.

1st Trb.

Euph. (Bar.)
opt. 2nd Trb.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

139

140

141

142

143

144

W

F Major

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

Euph. (Bar.)
opt. 2nd Trb.

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

145

146

147

- 23 -

148

149

150

X

Bb Major

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

X

1st Trp.

2nd Trp.

Hn.

1st Trb.

Euph. (Bar.)
opt. 2nd Trb.

Tuba

Mallet
Perc.

Timp.

Perc. 1

Perc. 2

151

152

153

154