

FULL CONDUCTOR SCORE  
Catalog No: 023-4647-01

Grade  
1/2

Real music using only the first 6 notes!

# Steps To Success

Kim Benson and James Swearingen

## Sound Foundations Series

**FOR BEGINNING BANDS!**



**C.L. BARNHOUSE COMPANY®**  
Music Publishers • Oskaloosa, IA, 52577  
[www.barnhouse.com](http://www.barnhouse.com)

## Sound Foundations Series (Grade levels ½ - 1)

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

### STEPS TO SUCCESS Kim Benson and James Swearingen

#### Instrumentation

Full Conductor Score .....	1
Flute .....	10
Oboe .....	2
B♭ Clarinet .....	12
B♭ Bass Clarinet .....	2
Bassoon .....	2
E♭ Alto Saxophone .....	8
B♭ Tenor Saxophone .....	2
E♭ Baritone Saxophone .....	2
B♭ Trumpet .....	10
F Horn .....	4
Trombone, Baritone BC .....	8
Baritone TC .....	2
Tuba .....	4
Mallet Percussion: Bells, Xylophone .....	4
Marimba .....	2
Percussion .....	6

#### About the Composer



**Kim Benson** has been an Iowa Bandmaster since 1988, and has taught in school districts both large and small, encouraging students from beginning band to college level to strive for excellence in all they do. Throughout her career Kim has worked with respected programs in the areas of concert, jazz and marching band. She has had a positive impact on many students and colleagues as guest conductor, clinician, adjudicator, consultant and mentor. Kim holds a Bachelor of Music Education Degree from Northern State College in Aberdeen, SD. Her professional affiliations include: Iowa Bandmasters Association, National Association for Music Education, National Band Association, Jazz Educators of Iowa and Percussive Arts Society. She maintains her personal musicianship by performing with a variety of community groups. Today, Kim Benson puts her expertise gained in public education to work for the C.L. Barnhouse Company as Vice President, Editorial and Production with emphasis on young band, jazz and percussion. Mrs. Benson continues to be an active guest conductor, clinician, consultant and mentor.

#### About the Composer



**James Swearingen's** talents as a performer, composer/arranger and educator include a background of extensive training and experience. He has earned degrees from Bowling Green State University and The Ohio State University. In recognition of distinguished contributions, Mr. Swearingen was recently accorded the title of Professor Emeritus from Capital University located in Columbus, Ohio. Prior to his appointment at Capital in 1987, he spent eighteen years teaching instrumental music in the public schools of central Ohio. His first teaching assignment took him to the community of Sunbury, Ohio. He then spent fourteen years as Director of Instrumental Music at Grove City High School, where his marching, concert, and jazz bands all received acclaim for their high standards of performing excellence.

Mr. Swearingen currently serves as a staff arranger for the famed Ohio State University Marching Band. In addition to his arranging responsibilities, Mr. Swearingen manages to be very active as a guest conductor, adjudicator and educational clinician. Appearances have included trips throughout the United States, as well as Australia, Canada, Europe, Japan, Norway, the Republic of China and Singapore.

School directors, student performers and audiences worldwide have enthusiastically received Mr. Swearingen's numerous contributions for band. With over 600 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 118 commissioned works, have been chosen for contest and festival lists. He is a recipient of several ASCAP awards for published compositions and in 1992 was selected as an Accomplished Graduate of the Fine and Performing Arts from Bowling Green State University. In March of 2000, he was invited to join The American Bandmasters Association, considered to be the most prestigious bandmaster organization in the world. Mr. Swearingen received the 2002 Community Music Educator Award given annually by the Columbus Symphony Orchestra. In that same year, he became conductor of the Grove City Community Winds. This highly talented ensemble consists of many fine musicians from the central Ohio area. On June 20, 2009, The American School Band Directors Association, Inc., presented Mr. Swearingen with the A. Austin Harding Award. This prestigious award is presented annually by the organization and is reflective of valuable and dedicated service to the school bands of America. In 2011, he received the Hall of Fame Award presented by the Ohio Chapter (Mu) of Phi Beta Mu. The OMEA Distinguished Service Award was presented to him at the 2014 OMEA Professional Development Conference. Later that year, he was presented the Signature Sinfonian Award by Phi Mu Alpha Sinfonia. On April 21, 2015, The Ohio State School of Music honored Mr. Swearingen with their Distinguished Alumnus Award. It should be noted that he is also a member of numerous professional and honorary organizations including NAFME, ASBDA, Phi Beta Mu and Pi Kappa Lambda.

Many of Mr. Swearingen's most popular band compositions have been recorded by the prestigious Washington Winds and are available on Walking Frog Records compact discs: His recordings include In All Its Glory, Exaltation, Celebration For Winds And Percussion, The Light Of Dawn, and the newest release, Flight of Valor.

## Conductor Notes

These exercises are specifically designed for beginning bands and correspond directly with the notes, rhythms and ranges in the **Sound Foundation Series**.

With regards to learning, it has been well documented that one of the highest areas of recall often occurs at the beginning of a class. As a result, incorporating an organized warm-up at the start of each class or rehearsal could result in tremendous dividends for the overall success of the group. Often times, this brief period of musical preparation, based on well-established fundamentals, is the most significant factor when it comes to mastering long-term performance goals.

For certain exercises, such as Steps 1 and 4, playing at a slower tempo is the best way to promote the development of adequate breath support along with the goal of wanting to play with a well-rounded tone.

Percussion is marked as snare drum and bass drum; however, any battery instrument or practice pad will work.

### Step 1- Long Tones and Lip Slurs

- Remind all players that the sound of a whole note should fill the entire measure. A whole note followed by a rest (or the end of the exercise) is released on the downbeat of the next measure.
- Be sure to maintain an awareness of pulse during the measure of rest. (1 – 2 – 3 – preparation of breath) In this example, the preparation of breath should be *“in time”* starting on beat 4 so that the next measure of music (beat 1) starts *“on time”* together.
- The group should set a goal of being able to play the first three measures in one breath. In addition, remind them to play with the nicest sound possible.

### Step 2 – Scale Builders

The ability to perform scales will be a big part of your student's musical development. In this exercise you will be introducing a partial scale based on concert B<sup>b</sup> Major.

- Play this exercise at a moderate tempo while using the syllable *“tah.”*
- Prior to playing the exercise, try the following activity with your students:
  - Have the students clap the pulse/tempo in a very steady fashion.
  - When a note appears, say the syllable *“tah”* followed by the remaining counts in the measure.  
(For example; *“tah”* – 2 – 3 – 4, *“tah”* – *“tah”* – 3 – 4, etc.)
- Encourage your students to have fun while learning to build scales.

### Step 3 – Interval Studies

- This is a straightforward exercise that allows you to talk about intervals or *“skips”* of a third.

## Step 4 – Mini Chorales

Along with traditional practices of voice leading, these chorales are designed to familiarize young performers with the sounds of Major and minor chord progressions.

- Before starting, try a fun activity that requires the entire group to hold a unison tone while timing them to see which individual can hold the note the longest.
- Encourage your ensemble to establish a musical goal of being able to play the entire chorale in one breath.
- Remember, the long-term outcome should be the development of a beautiful sounding tone. It should also be noted that it is virtually impossible to tune a bad tone. Therefore, addressing breath support and tone on a continual basis will help to insure the possibility of great sounding performances as your students progressively develop their playing skills.
- We suggest using a *“du”* tongue when performing the chorales. Some teachers like to use *“doh”* with their low brasses for a more open sound. Feel free to adapt as necessary.
- Encourage your students to sing the chorales on a unison syllable. Singing is a great way to promote ear training.
- Percussion should play keyboard instruments for this step. Double up on instruments if necessary.

### Step 5 – Rhythm Counts!

- Tips and suggestions are in the conductor score under the rhythm counts exercises.

The following tip may be used on any exercise to assist your students with internalizing pulse. Once again, this will reinforce starting phrases that follow silence to be played both *“in time”* and *“on time.”*

- Specify a number of beats. For example, say: *“8 off the metronome.”*
- Once the metronome is activated, the students should internalize the first 8 clicks and then start playing.
- Varying the number of beats, along with the tempo, will greatly help to build awareness of pulse, independent counting skills, and focus.

We hope you find **Steps To Success** to be an invaluable resource for learning, and a great way to prepare your students for achieving successful rehearsals, interesting lessons, and musical performances.



# Step 1

## Long Tones/Lip Slurs

Conductor Score

023-4647-00

Kim Benson and  
James Swearingen

Tempo ♩ = 80

*Fill the whole measure with beautiful tone*

*Silence starts on beat 1*

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone

Tuba

Mallet Percussion:  
Bells, Xylophone,  
Marimba

Snare Drum  
Bass Drum

Tempo ♩ = 80

*Brass buzz on mouthpiece*

1 2 3 4

© 2018 Birch Island Music Press (ASCAP), P.O. Box 680, Oskaloosa, IA 52577, U.S.A.  
International copyright secured. All rights reserved. Printed In U.S.A.

**WARNING!** This composition is protected by copyright law. To copy or reproduce it by any method is an infringement of the copyright law.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Trp. *Play on instrument*

Hn.

Trb.  
Bar.

Tuba

Mlt.

S.D.  
B.D.

5

6

7

8

# Step 2 Scale Builder

*Start each note with "tah."*

Flute

Oboe

B $\flat$  Clarinet

B $\flat$  Bass Clarinet

Bassoon

E $\flat$  Alto Saxophone

B $\flat$  Tenor Saxophone

E $\flat$  Baritone Saxophone

B $\flat$  Trumpet

F Horn

Trombone/Baritone

Tuba

Mallet Percussion:  
Bells, Xylophone,  
Marimba

*Always use good upstrokes*

*Use the same stick height for all strokes*

R R R R L L L L R R R R L L L L

Snare Drum  
Bass Drum

1

2

3

4

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Trp.

Hn.

Trb. Bar.

Tuba

Mlt.

Perc.

R L R L R L R L R L R L R L R L R R L L R L

# Step 3 Interval Study

**Thirds**

Flute

Oboe

B $\flat$  Clarinet

B $\flat$  Bass Clarinet

Bassoon

E $\flat$  Alto Saxophone

B $\flat$  Tenor Saxophone

E $\flat$  Baritone Saxophone

**Thirds**

B $\flat$  Trumpet

F Horn

Trombone/Baritone

Tuba

Mallet Percussion:  
Bells, Xylophone,  
Marimba

Snare Drum  
Bass Drum

R R R R L L L L    R R R R L L L L    R R L L R R L L    R L R L R L R

1                                  2                                  3                                  4



# Step 4 Mini Chorales

	<b>Major</b> Legato <i>Start each note with "du."</i>	<b>minor</b> Legato
Flute		
Oboe		
B♭ Clarinet		
B♭ Bass Clarinet		
Bassoon		
E♭ Alto Saxophone		
B♭ Tenor Saxophone		
E♭ Baritone Saxophone		
B♭ Trumpet		
F Horn		
Trombone/Baritone		
Tuba		
Mallet Percussion: Bells, Xylophone		
Marimba		
	1                      2	1                      2

# Step 5

## Rhythm Counts!

**Tempo** ♩ = 80  
*Always count*

**A**  
All Instruments

1 2 3 4 5 6

**B**  
All Inst.

7 8 9 10 11 12

### Suggestions for using Rhythm Counts:

- Clap and count the rhythms out loud. Use an "open-hands" pulse for the rests to reinforce "playing the musical silence!"
- Clap or play one of the rhythm patterns for your students and ask them to identify the correct measure.
- Pick a note from the scale builder exercise and perform one of the above measures.
- Encourage your students to identify rhythm patterns that are the same as those in the literature you are working on.
- Variations: Read each line in its entirety or zero in on one specific measure.
  - 1x through - count out loud.
  - 2x through - clap and count out loud.
  - 3x through - play on instrument.
- Reinforce coming in "on time" and "in time."

For reference only.  
Not valid for performance.

## New Young Band CD



WFR396

### CHASING THE FUTURE

**The Washington Winds,  
Edward S. Petersen – Conductor**

**CONTENTS:** *Bullet Train (Webb), Super Sticky (Neeck), Country Renaissance Dances (Susato/arr.*

*Fenske), Lavender's Blue (arr. Romeyn), Our American Heroes (Swearingen), Dance Of The Dawn (Conaway), Divergence (R.W. Smith), March Of The Pandas (P. Clark), Castlebrooke Overture (C.T. Smith), Coronation Fanfare (R. W. Smith), Angels Amongst Us (Swearingen), Thunder And Fury (Shaffer), Winner Takes All (Romeyn), Not Tu-bad! (Webb), Pictures At An Exhibition (Mussorgsky/arr. Sebesky), Celtic Air (Neeck), March For Freedom (Swearingen), Huracán (López), Chasing The Future (J. McBride), Rock That! (R.W. Smith), Battle Of The Androids (Romeyn), Impulse Power (Wada), Japanese Morning Song (Sila), Atlas Rising (J. McBride), Soft Kitty (Newlin/arr. A. Clark), Mighty Empire (R.W. Smith)*

#### LICENSING THIS WORK

Visit [barnhouse.com](http://barnhouse.com) to obtain information on mechanical (recording) or derivative (arranging) licenses.

For reference only.  
Not valid for performance.