

RWS BEGINNING BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-2115-01

**Keys To Success:
Ear Hustles**
(Warm-Ups for Beginning Band)

Brian Bankston

RWS
Beginning Band Series

RWS MUSIC
COMPANY

Keys To Success: Ear Hustles

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INSTRUMENTATION

Conductor Score.....	1	B \flat Trumpet	10
Flute	10	F Horn	4
Oboe	2	Trombone.....	6
B \flat Clarinet	12	Euphonium.....	2
B \flat Bass Clarinet.....	2	Euphonium T.C.....	2
Bassoon	2	Tuba	4
E \flat Alto Saxophone	8	Mallet Percussion: Bells.....	4
B \flat Tenor Saxophone	2	Percussion 1: Snare Drum, Bass Drum.....	3
E \flat Baritone Saxophone	2	Percussion 2: Triangle, Suspended Cymbal	2

NOTES TO CONDUCTOR

Keys To Success includes tried and true teaching strategies for instrumental ensembles at the middle and high school levels. This set of warmups entitled **Ear Hustles** is geared for the beginning or younger ensemble. This series of simple, fundamental ideas will form a solid foundation to enhance individual and ensemble tone quality by focusing on the development of good posture/breathing habits, unified attack/release with clear articulation, range, finger technique/hand position, balance, intonation and phrasing. A separate publication entitled *Keys To Success: Sonority and Technique* is written for more experienced ensembles to reinforce fundamental skills as well as the development of a strong ensemble sonority and playing techniques.

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

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

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

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

Please note the following regarding each of the individual warmup exercises:

#1 Long Tones – Rehearsing these sustained pitches will create a strong embouchure and build endurance. Long tones give your students time to listen to their instrument and adjust their embouchure to achieve better intonation and tone. Make sure your students have good posture, take a proper breath, articulate the front of each note with the tongue, use a consistent airstream and release the tone together.

Listening Level 1

#2 Concert B \flat scale (1st Five Notes) – These notes are the basic building blocks of music. Rehearsing this partial scale will develop basic finger technique and boost confidence. Try completing this with one continuous airstream. Feel free to change the rhythms and/or add dynamics to challenge the students' timing, rhythmic precision, and expression.

Listening Levels 1 and 2

#3 Low Range – Extend your students range in the low register. Be sure to articulate each note clearly. Developing the lower register will help your students gain access to the upper register. It will also teach them to keep the air moving and open up their sound. This exercise also challenges the student's rhythmic precision by utilizing the same pattern with different rhythms. As the fingers start to move faster, encourage your students to keep their finger technique as close as possible to the keys/valves and their hand positions stable.

Listening Levels 1 and 2

#4 High Range – Extend your students range in the high register. Breathe only on the rests. Take full breaths and stay relaxed as the range increases. There are no tricky rhythms here so the focus can remain on good sound production and breath support.

Listening Levels 1 and 2



#5 Scale Pattern 1 – Watch for good finger technique and hand positions. Valve players should work to keep their hand positions in a “C” shape which will force the fingers to go straight up and down, which will lead to better dexterity and not cause valve stems to bend. Horn players and woodwinds should try to keep their fingers as close as possible to the keys at all times, not allowing the fingers to fly away from the keys. Encourage them to use the pads of their fingers and not the tips. Point out the musical pattern to your students and explain how it is derived from the Concert Bb scale. This exercise will help them see the pattern move around on the page and promote good reading skills. Start slow and increase the speed as it becomes more comfortable.

Listening Levels 1 and 2

#6 Scale Pattern 2 - Watch for good finger technique and hand positions. Point out the musical pattern to your students. This will enhance their dexterity and reading skills. Start slow and increase the speed as it becomes more comfortable.

Listening Levels 1 and 2

#7 Listen, Balance and Tune – Encourage your students to blend their sounds together and to balance the entire ensemble to the lowest instruments. This is basically a long tone exercise with harmony added to teach the students how to balance the ensemble sound properly. Be sure to connect one chord to the next with no break in between. Do not breath on the bar lines. This is a great exercise to introduce stagger breathing. After they can play this in tune with a good blend, ignore the fermatas and rehearse it with different rhythms (whole, half, quarter or eighth notes) and dynamics for an extra challenge. My students love to play this one with staccato eighth notes.

Listening Levels 1, 2 and 3

#8 Chorale – Point out the two musical phrases in the chorale. They can be viewed as a question and answer, or two sentences written in the universal language of music. Have your students play this with only one breath at the end of the first phrase. Direct them to use good air support and listen closely to balance the ensemble sound. Experiment with different dynamics for a fun challenge.

Listening Levels 1, 2 and 3

I wish you the very best as you build a solid foundation for your student's musical success!



ABOUT THE COMPOSER



Brian Bankston – composer, arranger, educator, saxophonist and guitarist – resides in Gadsden, Alabama. The music of Brian Bankston draws from a large bag of rhythm, bass, harmony and melody that offers a variety of style and mood giving his compositions a unique signature. His compositions are designed to focus on the needs of young Concert Bands and Jazz Ensembles but acceptable for any level. He creates beautiful and exciting music within the grasp of any eager Beginning Band as well as music that will challenge a mature ensemble. His experience teaching music at all levels has given him the insight to invent fun, creative and playable works that present the fundamentals of music to students of all ages. Mr. Bankston received a Master of Music in saxophone performance with a concentration in composition and jazz studies from Eastern Illinois University and a Bachelor of Music Education from Jacksonville State University.

KEYS TO SUCCESS: EAR HUSTLES

Conductor Score
RWS-2115-00

(Warm-Ups for Beginning Band)

Brian Bankston (ASCAP)

#1 Long Tones

The score is for a 4/4 piece titled "#1 Long Tones". It features the following instruments and parts:

- Flute:** Treble clef, one whole note per measure, *mf*.
- Oboe:** Treble clef, one whole note per measure, *mf*.
- B♭ Clarinet:** Treble clef, one whole note per measure, *mf*.
- B♭ Bass Clarinet:** Treble clef, one whole note per measure, *mf*.
- Bassoon:** Bass clef, one whole note per measure, *mf*.
- E♭ Alto Saxophone:** Treble clef, one whole note per measure, *mf*.
- B♭ Tenor Saxophone:** Treble clef, one whole note per measure, *mf*.
- E♭ Baritone Saxophone:** Treble clef, one whole note per measure, *mf*.
- B♭ Trumpet:** Treble clef, one whole note per measure, *mf*.
- F Horn:** Treble clef, one whole note per measure, *mf*.
- Trombone:** Bass clef, one whole note per measure, *mf*.
- Euphonium:** Bass clef, one whole note per measure, *mf*.
- Tuba:** Bass clef, one whole note per measure, *mf*.
- Mallet Percussion Bells:** Treble clef, one whole note per measure, *mf*.
- Percussion 1:** Snare Drum (S.D.) and Bass Drum (B.D.) in 4/4. Snare drum has a rhythmic pattern of quarter notes on beats 1, 2, 4, and 5. Bass drum has a rhythmic pattern of quarter notes on beats 1, 2, 4, and 5. *mf*.
- Percussion 2:** Triangle (Tri.) and Suspended Cymbal (Sus. Cym.) in 4/4. Triangle has a rhythmic pattern of quarter notes on beats 1, 2, 4, and 5. Suspended cymbal has a rhythmic pattern of quarter notes on beats 1, 2, 4, and 5. *mf*.

The score consists of 8 measures. A large red watermark "Preview Only" is overlaid diagonally across the page.

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Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Tpt.

F Hn.

Tbn.

Euph.

Tuba

Mlt.

Perc. 1

Perc. 2

9 10 11 12 13 14 15 16 17

#2 Concert Bb Scale (1st Five Notes)

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

#2 Concert Bb Scale (1st Five Notes)

Tpt. *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt. *mf*

Perc. 1
S.D. >
B.D. *mf*

Perc. 2
Tri. *mf*

18 Sus. Cym. (with stick) *mf* 19 20 21 22

#3 Low Range

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

#3 Low Range

Tpt. *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt. *mf*

Perc. 1 *mf*
S.D. >
B.D. >

Perc. 2 *mf*
Tri.

23 Sus. Cym. *mf* (with stick) 24 25 26 27 28 29 30 31

#4 High Range

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

#4 High Range

Tpt. *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt. *mf*

Perc. 1
S.D. >
B.D. *mf*

Perc. 2
Tri. *mf*
Sus. Cym. (with stick) *mf*

32 33 34 35 36 37 38

#5 Scale Pattern 1

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

#5 Scale Pattern 1

Tpt. *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt. *mf*

Perc. 1 *mf* S.D. > B.D.

Perc. 2 *mf* Tri.

39 Sus. Cym. (with stick) *mf* 40 41 42 43 44 45 46

#6 Scale Pattern 2

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

#6 Scale Pattern 2

Tpt. *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt. *mf*

Perc. 1
S.D. *mf*
B.D. *mf*

Perc. 2
Tri. *mf*
Sus. Cym. *mf* (with stick)

#7 Listen, Balance and Tune

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

#7 Listen, Balance and Tune

Trpt. *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt. *mf*

Perc. 1
S.D. *mf*
B.D. *mf*

Perc. 2
Tri. *mf*
Sus. Cym. (with stick) *mf*

54 55 56 57 58 59

#8 Chorale

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

#8 Chorale

Trpt. *mf*

F Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlt. *mf*

Perc. 1
S.D. *mf*
B.D. *mf*

Perc. 2
Tri. *mf*
Choke

60 Sus. Cym. *mf* (with stick) 61 62 63 64 65 66 67