

 HYLTON MUSIC DESIGN



# NEXT LEVEL



PROGRESSIVE MUSICAL TRAINING  
FOR YOUR  
MARCHING ENSEMBLE



2 MALLETS  
ALL

# Table of Contents

- **NEXT LEVEL Mission pg. 1**
- **How to use this Curriculum pg. 2-5**
- **Percussion Section Essentials pg. 6-8**
- **How to Practice pg. 9-12**
- **Exercises:**
  - Breathing pg. 13-15
  - Long Tones pg. 16-26
  - Flow Studies pg. 27-30
  - Flexibility pg. 31-51
  - Dexterity pg. 52-55
  - Articulation pg. 56-71
  - Style Guide/Etudes pg. 72-74
  - Chorales pg. 75-83

Hylton Music Design Sample Score

# NEXT LEVEL Mission

**The goal is to develop the individual's full musicianship, thereby creating confident, fundamentally sound, well-rounded performers and ensembles.**

Each one of us must develop our own strengths before the entire ensemble becomes stronger. Individual practice and effort is crucial!

Develop the whole musical self, not just one aspect of playing - technique, music theory, harmony, ear training - always relate it back to performing on your instrument.

**Focus on creating sound at the highest level by listening to high quality performances and analyzing live music rather than over-analyzing the physical inner workings of playing.**

The only way to truly find out what a great tone is - Listen to it!

Constantly sample the best performers on your instrument and try to replicate that sound in your practice. Don't get caught up so much in what your lips and face do, just hear the sound and flow the air. Put yourself in their shoes, in the concert hall, in the stadium, just focus on the sound and you'll be surprised at the result.

**Through singing and audiation (the process of hearing music in your head) aim to create a higher level of musical nuance than can be properly addressed through speech.**

"Talking about music is like dancing about Architecture" - Martin Mull

Music doesn't happen in a book or on paper - it's in the air, it's in your head, it's all around you, and it exists only in the form of sound. Make it a point to live your life focused on the sounds all around you. Sing and audiate to constantly to absorb the music you hear.

**Practice with Energy, Focus, Positivity, Teamwork, and perform with Power, Sensitivity, Clarity, Nuance, and Emotion.**

# How to use this curriculum

NEXT LEVEL is built so that you can use the materials in full or in part with your entire marching band, winds, indoor percussion, and even in sectional and solo practice over multiple seasons and years so that your students progress evenly through their development. This set of exercises is not meant to be played in its entirety, daily. Choose the exercises that will most help your students at their current ability level and slowly challenge them over the course of weeks/months to LEVEL UP!

We all know that our ensembles are only as good as our best and worst players; therefore, this program focuses on the individual's needs and how all students can progress at their own pace, thereby reducing bad habits and maximizing improvement within the ensemble setting.

## Why Fundamentals?

- It can be difficult to get students to understand the true importance of fundamentals; they just wanna play the cool stuff without investing much time into their technique. Educators have to get students to understand that fundamentals are the very basis of everything they play and getting better on their instrument is directly related to how well they can perform. ***“The better you get, the more fun you’ll have!”***
- Buzz Words:
  - ***“Wanna play cool/difficult music? then you’ve gotta have great fundamentals.”***
  - ***“Great performers can do the easy/boring stuff really really well. That’s what gives them the skill to do the really difficult things”***
- Don't worry about your number of players or fitting the instrumentation of the packet, just choose what part(s) will be the best fit for your individual students.
- Use exercises to diagnose and fix technique issues
  - Finding places in your repertoire that the students' can't handle? - fit an exercise to the repertoire skill: tonguing: articulation, etc., scalar passages: flexibility or dexterity ex., etc.
  - Want to expand your brass players' range? - work on the flexibility exercises.
- Build your daily fundamentals routine
  - choose 1-2 exercises per category (breathing, long tones, flexibility, articulation/style, chorale).
- Use our exercises as jumping off points
  - once an exercise is learned, change it up or add other techniques to further challenge your students. For instance: change the tempo, add dynamics, change the articulation, try it in a different octave, try it in a different scale, key, or mode, etc.
- When learning new exercises
  - go slow! not just the tempo but also the pace of learning... (phrase by phrase).
  - Give students a minute on their own for each exercise (or even each phrase) before diving in.
  - Go phrase by phrase, paying attention to the more difficult key signatures/skills.
  - You might only do 1 phrase of each exercises that day but you can make better progress going slowly, it's about **Quality not Quantity.**
- Adapt the material to be more specific to your goals.
  - Change the dynamics of exercises to match your repertoire goals for the day.
  - A specific rhythm
  - a specific scale/chord.

The **Percussion** packet is designed with multiple uses and possibilities in mind. Each warm up can function<sup>3</sup> as a stand alone “lot tune” or as a combined warm-up exercise for winds and percussion. You can also use battery and front ensemble warm-ups separately. With the wide range of techniques covered in the packet you can find the specific and essential skills that you are looking for to level up your percussion ensemble.

## Battery:

If performing with the winds or front ensemble, exercises with the same number of measures can be mixed and matched based on what your ensemble needs. You can also take short excerpts of each exercise to focus in on specific techniques and isolate rhythms to enhance timing.

Level 1: All sections play snare part in unison for total understanding of exercises.

Level 2: Tenors/Bass Line play arounds and split parts to develop instrument specific skills.

Level 3: Incorporate various dynamics (i.e. soft playing, crescendo and decrescendo)

## Front Ensemble:

The front ensemble portion covers two and four mallet playing, auxiliary timpani, drum set and electronics. There are several options depending on the skill level and size of your group.

### Two Mallets

It is important to note that the the levels are not ranking the instruments in order of difficulty but are based on the difficulty of the notes in the exercise. Vibraphone presents many new challenges to the students with the incorporation of the pedal. The exercises written for vibraphone are designed for enhancement that skill. However as your players are leveling up they can play the marimba exercises on vibraphone for more of a challenge.

Level 1: Glockenspiel (beginner level)

Level 2: Vibraphone (intermediate)

Level 3: Marimba (advanced)

### Four Mallets

The Marimba and Vibraphone parts for the exercises are intended to develop instrument specific skills. Progressing through the packet will cover all of the necessary building blocks for four mallet technique.

### Rack Players

While you can go through the progression of levels with your players, instrument selection should be taken into account for part selections. No need to bring out the entire percussion cabinet just for warm-ups. Feel free to use the instruments you have and play the rhythms written in the exercises.

Level 1 BD/Tamtam (novice)

Level 2 Rack 3 (beginner)

Level 3 Rack 2 (intermediate)

Level 4 Rack 1 (Advanced)

## Drumset

The packet is set up to help establish better timing and coordination for your drum set player. Main focus is keeping a steady beat!

Level 1 (beginner) Keep the groove! Simplify them if needed.

Level 2 (intermediate) As written

Level 3 (Advanced) Embellish grooves and improvise fills.

## Electronics:

The fastest developing section in the modern front ensemble. These exercises are to serve as a way make the electronics an everyday addition to the ensemble.

### Synths

Level 1: Sampler (novice) Intended for players with minimal melodic note reading skills. Develops timing and feel for performing various samples they may encounter during a show. There are three types of samples Short-S Riser-R and Boom-B.

Level 2: Synth 1 (beginner) Focuses on bass clef and parts similar those supporting low end in performance. Can play single notes instead of octaves to start with.

Level 3: Synth 1 w/Samples (intermediate) Introduces multi-tasking, can begin by only playing risers and booms to simulate moments they may perform during the show.

Level 4 Synth 2 RH Only (intermediate/advanced) begins to develop basic piano skills that are similar to what they may perform during the show.

Level 5 Synth 2 Both Hands (advanced)

Level 6 Synth 2 RH Hand Marimba (super advanced) In case you have the synth player who also a skilled pianist that needs a little more challenge.

### Samples

We have included three sets of samples. Each sample set includes (4) Short (4) Risers and (4) Booms Feel free to mix and match the samples from each sound family. Allow the students to select the samples for each exercise. The main goal using samples as part of the warm-up is to make the performers more aware of their responsibilities during the show. It will also give a chance to work the gremlins out of the electronic setup prior to the performance!

### Best Practices:

- Don't just play through things and expect to automatically get better - actually work on a specific skill or detail and make a noticeable improvement each day/session.

- Take time to hear individual sections or sub sections playing. There's a LOT going on in every exercise, hearing everything while everyone plays simultaneously is not easy.
- It's better to do small chunks or phrases than long exercises: **Quality not Quantity**
- Have individuals play for the group! Celebrate your students achievement by having them perform for the class and receive praise for their progress.
  - This is a great way to develop confidence amongst all of your performers, no matter their level. Challenge them to play a short excerpt of something for the class, right there or the spot. "it doesn't have to be challenging - just choose something you can perform at a high level and execute!"
  - for less experienced players it might be a simple breathing exercise or single long tone phrase.
- once an exercise has been learned, create variety by adding dynamics, changing articulation patterns, etc. choose techniques that your students need to develop based on the challenges of your repertoire.
- Put exercises "on the move" with - marching in a block, circle drill, across the floors, easy choreography, etc.

Hylton Music Design Sample Score

# Percussion Section Essentials

## Setup

Even before playing a single note set the foundation with a consistent warm up position. Students should take pride in looking like a pro even before they strike the downbeat. Attention to these details prior to playing will in turn help the students pay more attention to the details of playing.

Typical Battery Setup (left to right) Tenors - Snares - Bass Drums

\*Cymbals can either go next to tenors or behind the snares

Try to avoid having all three sections in one straight line. Tenors and Bass drums should be at an angle similar to a concert arc but with the sections in a straight line. Use similar spacing between each player, this will help replicate the spacing they will use while marching. - *Think stick and a fist between each player.*

It is important to keep the focus toward the center of the warm up set. Imagine either an instructor or a conductor being in middle and eye should be directed towards that position. This will help the battery with watching the drum major on the field or creating a better posture for performance during the show. Reminding them to keep heads up will also raise their awareness level for listening, matching player to player and assisting with visual demands on the field.

## Metronome

It is highly recommended that the battery works on the warm ups with a metronome. Many of the exercises are written to help strengthen rhythmic timing. The student's ability to play rhythms with good timing will improve overall tempo control from the ensemble as well as help clean up any "dirty" moments they may have in the show music. The stronger the entire group is playing in time the more success you will have developing a consistent music ensemble.

For front ensemble I recommend keeping the metronome behind the group so they train their ears to listen back while on the field.

## Using the metronome creatively

Once the battery is solid playing with the regular quarter or big beat metronome play around with the subdivision the met. i.e. instead of quarters set it to half notes (or even whole notes!) to help the students achieve the next level of rhythmic understanding. The alterations will keep the students from being completely reliant on the metronome to keep time for them.

If battery is struggling with certain rhythms in an exercise you can also put more subdivisions through the met (8ths, 16ths, triplets). I would also advise slowing the exercise down so the players can have a better understanding of how individual rhythms line up with the rhythmic subdivisions.

## Marking Time

Battery members should mark time while playing warm ups. This allows for deeper connection between feet and hands as they are working through the basics. Doing so should help with better foot timing while marching as well as better rhythmic timing overall.



## Pre-Downbeat Routine

Be sure to establish this routine and make sure the students are consistent in performing this prior to striking the first note. They should be in a set position before the count-off starts. Doing so will help get mental focus started prior to the exercise. This should apply for both Battery and Front Ensemble.

### Battery

Basic count off would be 8 counts from met or 8 count tap-off from snare.

#### Default Routine

- First four counts performers focus and subdivide
- beat five start marking time
- beat seven sticks out or up
- beat eight prep stroke for down beat

### Front Ensemble

Basic count off would be 8 counts from met or 8 count tap off from single mallet player

#### Default Routine

- First four counts performers focus and subdivide
- beat five and six mallets come up
- beat seven mallets setup over first notes
- beat eight preparation upstroke for downbeat

These can be altered to be more stylish but the main purpose should be to set the students up for solid attack on the exercise.

If playing exercise multiple times without break players can stay in set position after the last note and use eight counts from the met or tap off before restarting exercise. Be sure the players keep the prep stroke on count eight to solidify the attack.

### Timing/Listening

While working through the exercises be sure to establish a listening point for the performers. It normally would be center snare, center marimba or drum set. Given various ensemble setups and levels you can use what will work best for you group just be sure that the timing source is in the middle of the ensemble so everything is coming from a central location.

#### Listening "Games" or Variations

- make metronome only audible to listening point
- having listening point push and pull tempo to force other players to adjust
- have listening point vary dynamics to train awareness beyond tempo

### Further considerations and uses of percussion exercises

#### Battery

The full battery portion should give you a wide variety of exercise to be used over the course of several seasons. Depending on your groups ability you can start simple with a few and then add on as they progress. You can find the technique or skill set that they improvement on and focus on that specific

exercise. The snare drum part throughout the packet could be given to all members of the percussion section to work on improving basic drumming and rhythmic skills which translates to all the various instruments of the section.

**Front Ensemble**

All the exercises can work as stand along ensemble pieces. The individual parts from each can also be used solo etudes or exercises for improvement any instrument throughout the concert percussion family. The auxiliary parts could be used to work on accessories during concert band for solos/duos and trios. The chorales work will for concert percussion playing as well. They help focus on playing musically as a percussion ensemble.

Hylton Music Design Sample Score

# How to Practice

It's not WHAT you do as much as HOW you do it. Don't just choose to practice the most difficult exercises, practice the easy ones and make them amazing. Be mindful about how you sound, take time to stop and think both before and after you play a phrase.

Reinforcing great quality and making solid progress on things is much more important than long hours of unfocused practice. Practicing should not be a grueling thing that you hate doing and it should not be a 'once in a while' occurrence. Find a way to love it and incorporate it into your daily routine. Try not to practice for more than 45mins-1hr at a time so that your mind and chops stay "fresh." You can accomplish something in as little as 5 minutes if you are focused and specific.

**Practice the SKILLS you need!** The exercises are just a means to get there. Don't just practice the exercises because you need to learn them. Focus on the skills they serve, Tone, Flexibility, Style, Range, Articulation, etc. Develop your skills through experimentation.

Have a goal for your practice session. Be focused and specific with what you do and how you do it. For instance:

***"I have 10 mins to practice and i've already warmed up. I'll do a 5 minute rewarm (hit the 5 step warmup process) and then I'll spend about 5 minutes working on the "flex 2" exercise to get the accents to pop out easier."***

Get in a good warmup everyday! 5-30 mins of fundamentals before you practice repertoire - this can even happen at the beginning of class before rehearsal begins. Technique maintenance (exercises) and repertoire (show music) should be covered and improved upon every day, even if it's only 5-10 mins.

## Ways to practice:

- Don't just Play it - Sing it, put it on a pad, rhythm only, pitches only, etc.
- Loop it:
  1. pick a small chunk (as few as 2 notes, as many as 2 measures).
  2. start a met or steady tempo.
  3. play the passage with a few beats of rest in between (i.e play 4 beats, rest 4 beats).
  4. repeat again and again (5 to 50 times) focusing on fine tuning your playing.
- The Practice Cycle
  - identify the problem goal.
    - Example: "I keep missing the Bb on beat 3 in measure 37."
  - Isolate and solve the issue at a manageable tempo.
    - Pick the smallest chunk of material that you need to fix the issue (could be as little as 1 or 2 notes, as much as a few measures).
    - Example: "I'll play just measure 37 at a much slower tempo, making sure I'll do it correctly each time OR go even slower"
    - for more in depth issues you may need to experiment with different techniques.
      - for example, "I can't get to the high note" isolate just that note, work your way up to it, make it feel comfortable, etc.
  - Once the problem is solved, repeat it several times at least 5 or 10 or 1,000,000 times...

- If you do this repetition work without first fixing the issue, you're simply practicing the wrong way and that will start to solidify the problem.<sup>10</sup>
- Put the segment back into context
  - Example: "I'm going to play the whole phrase now and make sure I still get the Bb in measure 37"

### Suggested Practice Materials

- Binder with sheet protectors.
  - NEXT LEVEL sheet music
  - Show Repertoire
  - Mechanical Pencils
- Tonal Energy App for iOS or Android (<http://tonalenergy.com/> \$3.99)
  - Includes metronome.
  - Used for practicing with drones.
  - Used to work on tuning and intonation in the practice room.
  - For examining **just** vs. **equal** temperament.
- Phone/tablet/laptop to record audio/video of yourself

Hylton Music Design Sample Score

# Practice Cycle

1. Find the problem
2. Fix it
3. Rep it
4. put it back into context

- Don't just play the same thing the same way and expect a difference. Make a specific change.
- Don't rep bad playing before you've fixed a problem - you'd just be reinforcing bad habits.
- When you're trying to fix a problem - Experiment with different ways of doing it.
- Don't be afraid to fail - that's how we learn!
- Practice singing, wind patterns (no instrument), air and valve, buzzing/lead pipe, etc. before you play it.
- Record yourself and listen back. You might hate it at first - like hearing your own voice over the phone but get to a level where you enjoy hearing yourself!

## Learning New Music/exercises

You'll be expected to learn new repertoire on you own to have it ready for camps and rehearsals. Learn new music with the best possible quality so that bad habits are minimized.

- Jumping right into a new exercise or piece of music that is above your level can spur bad habits to creep in (Tension, bad airflow, over articulation, etc.). Simplify your learning process by reducing the difficulty:
  - Listen to it first.
  - Sing it.
  - Air and Valve it.
  - Play it like a Chorale - slowly, lyrically, and connected at a steady tempo.
  - Play it in a comfortable register (lead parts can be learned down an octave).
  - Start with the more lyrical or less demanding sections and work your way into the more technical ones.
- Memorization of exercises will truly help your students progress. Internalizing any type of material, from exercises to repertoire, allows the students to stop looking at the page and concentrate more on the sounds they are hearing and sensations the body is experiencing.
  - many exercises have the same sequence of going down a minor third and back up so once they learn/memorize the 1st half, they already know the 2nd half.

## Common Problems

- We tend to get more tense when we perceive a passage as 'difficult.' Notice yourself get tense and relieve the tension - go back to playing the difficult parts air and valve or slow tempo and keep the tension out, then patiently speed it back up or put it back into context.
  - Tension will manifest in the shoulders, hands, neck, etc. and also in the tongue, keep the tongue light and relaxed at ALL times!

- Don't make the same mistake the same way over and over. Try something different. Don't assume that you aren't good enough to master everything or that it will take months for you to improve. The technique of playing a brass instrument is something anyone in good health can master. Approach it as if you've just gotta figure it out, not do the same thing for months on end... Figure out how to play with an amazing tone, Figure out how to slur easily, It's all just coordination, truly, ANYONE can do it with some experimentation! just **FIGURE IT OUT!**
- When you're having trouble with a technique in music (i.e. "the slur in measure 7 is not coming out clearly). Strip away the other things around it to simplify. Take away the style, play with a comfortable dynamic, go slower, etc. Simplify all else in order to just work on that one technique. Once you master the thing begin to add the other parts of the music back in, one by one.

### Best Practices (for practicing)

- Before and during your practice session, listen to recordings of great players in order to input their sound into your ears and then reproduce it.
- Before you do an exercise, practice the skill that it addresses. For instance, before doing your flexibility, practice your slurs out of time to get great quality, then put it in time on the exercise.
- Choose a good venue where you can properly hear yourself and perform all tasks (including visual) effectively.
- Hit the 5 fundamentals categories in every practice session - it can be done in as little as 5 mins.
- NEVER let your breathing suffer. If you encounter a problem in a phrase the first thing to assess is if your posture and breathing is correct.
- Do wind pattern/air and valve reps often!
  - 1-3 air and valve reps before each time you play a phrase or lick.
- When trying to fix a problem, use experimentation, do it too loud, too soft, too much air, not enough air, lots of tongue arch, not enough arch, etc. This is how we can fine tune our playing and solve technical problems.
  - For instance: *"I'm having trouble slurring from e to g (concert d to f). It just won't come out without tonguing it.* - Well, we know that a higher note needs faster air and that the back of the tongue needs to arch to make the air go faster - so practice wind patterns on e to g arching the tongue too much, then play it... If that doesn't work try a large volume of air... etc. - **Experiment with too much, then not enough then, fine tune it...**
- When "repping" a lick or phrase try it in a "loop."
  - choose a steady tempo and repeat the phrase with 4 or more beats of rest in between.
  - This will help you really focus on fine tuning the phrase.
  - It's only to be done after a phrase has be "fixed." - don't rep bad playing.

## Breathing

If you play a wind instrument... air is your fuel for sound. Tank up fully and often. If you play percussion, calm breathing is very important while playing.

**Prep for exercises** (choose 1-2 from each category):

- Quick Stretch:
  - start with a 2-5 min stretch of the upper body, arms, neck, shoulders, etc.
- Relaxation:
  - "Tension release" - 3...2...1... Squeeze every muscle in your body from your toes to your eyelids while sucking in a tense breath (for approx 10 secs). Then relax every muscle in your body with a calm sigh. Mentally scan your body for any tension and let it go.
  - "big sigh" - just a simple big breath in and calming sigh out, arms up on the inhale, down on the exhale. This is great to check tension at anytime, especially after long exercises or in the middle of rehearsal.
- Expansion (exercises that help expand our usable lung capacity)
  - "Breathe/hold/stretch" - take a full breath in and hold it, keep taking tiny sips as you stretch your upper body for approx. 5-10 seconds. Then big sigh out.
  - "In sip sip, Out push push" - at a slower tempo (72-96bpm) in quarter notes: 1. Full inhale 2. sip 3. sip - 1. full exhale 2. push out 3. push out. Make sure then inhale/exhale is as full as possible then work hard on the sip and push for expansion.
- Flow - these 3 exercises help to visualize the flow of air and can also be used to teach articulation quality.
  - "paper airplane" - take a full breath then flow air slowly and smoothly like gliding a paper airplane. Not hard or the airplane will crash, smooth and steady exhale until you're comfortably empty. Use the arm on the inhale and exhale just like you're throwing the plane.
  - "dart" - take a full breath and flow one quick staccato note exhale. Quick like a dart, stay relaxed, let the abs work to motivate the air. Use the arm on the inhale and exhale just like you're throwing the dart.
  - "bow and arrow" - for big dynamics... take a full breath then release the full amount of air quickly like the arrow. Use the arms on the inhale and exhale just like you're drawing and releasing the bow.
- Other Ideas/Options
  - Show Segments - Choose a short (:10-30 sec) excerpt from your show (probably full ensemble moment) and use it on air/valve or wind pattern on hand.

### Breathing Rules for Always:

- Air is always moving (never hold your breath) - no stagnation.
- Air uses momentum from in to out - there should be a quick turn around from in to out with no hesitation or delay.
- Use a full 1 or 2 count breath at all times - (faster tempi need 2 counts, slower tempi need 1 count). Sometimes this will be altered as needed in show repertoire.
- Even if you only have time for 3 good breaths at the beginning of your warmup/practice, DO IT!

**Focus points:**

- Keep the entire body as relaxed as possible.
- Posture should be tall and open.
- Open oral shape, think AH or OH.
- Very little sound on inhale and exhale, not even a whispered “haaa.” just the sound of the air passing the lips.
- “Breathe to expand, don’t Expand to breathe” - Meaning, don’t move your shoulders or belly on purpose, just focus on the breath and the body will work properly.
- “Quick Turnaround of Air” - don’t slow or stop the air between inhale/exhale.
- “Breathe Low” - like a pitcher filling a glass - from the bottom to the top.

Hylton Music Design Sample Score



### Breathing 1

countoff

2 times Inhale Exhale Inhale Exhale

0 0 1 2 3 4

2 times In Out In Out In Out In Out

5 6 7 8

### Breathing 2

countoff

2 times In Out In Out In Out In Out In

0 0 1 2 3 4

2 times Out In Out In Out In Out In Out

5 6 7 8 9 10 11 12 13

### Breathing 3

countoff

In Out In Out In Out In Out In

0 0 1 2 3 4

Out In Out In Out In Out In

5 6 7 8

Out In Out In Out In Out In Out

9 10 11 12 13



### Long Tones #1

countoff

0 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

Detailed description: This section contains three staves of music for Long Tones #1. The first staff starts with a 'countoff' box and two measures of rests, followed by a melodic line from measure 1 to 5. The second staff continues the melody from measure 6 to 11. The third staff continues from measure 12 to 17, featuring a complex rhythmic pattern with sixteenth notes and a fermata over the final measure.

### Long Tones #2

countoff

0 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

Detailed description: This section contains three staves of music for Long Tones #2. The first staff starts with a 'countoff' box and two measures of rests, followed by a melodic line from measure 1 to 5. The second staff continues the melody from measure 6 to 12. The third staff continues from measure 13 to 17, featuring a complex rhythmic pattern with sixteenth notes and a fermata over the final measure.

**Long Tones #1**

countoff

0 0 1 2 3 4 5

6 7 8 9 10 11

12 13 14 15 16 17

Detailed description: This section contains the first 17 measures of 'Long Tones #1'. It begins with a 4/4 time signature and a 'countoff' box. Measures 0-5 show a sequence of chords: C4-E4, C4-G4, F4-A4, E4-G4, D4-F4, and C4-E4. Measures 6-11 continue with chords: G4-B4, F4-A4, E4-G4, D4-F4, C4-E4, and B3-D4. Measures 12-17 feature a more complex texture with sixteenth-note patterns and chords: G4-B4, F4-A4, E4-G4, D4-F4, C4-E4, and B3-D4, ending with a final chord of C4-E4.

**Long Tones #2**

countoff

0 0 1 2 3 4 5

6 7 8 9 10 11 12

13 14 15 16 17

Detailed description: This section contains the first 17 measures of 'Long Tones #2'. It begins with a 4/4 time signature and a 'countoff' box. Measures 0-5 show a sequence of chords: C4-E4, C4-G4, F4-A4, E4-G4, D4-F4, and C4-E4. Measures 6-12 continue with chords: G4-B4, F4-A4, E4-G4, D4-F4, C4-E4, and B3-D4. Measures 13-17 feature a more complex texture with sixteenth-note patterns and chords: G4-B4, F4-A4, E4-G4, D4-F4, C4-E4, and B3-D4, ending with a final chord of C4-E4.

Long Tones #1

countoff

The musical score is written on a single staff in 4/4 time. It begins with a 'countoff' box above the first two measures, which are marked with '0'. The music starts at measure 1, marked with '1'. The piece consists of 17 measures in total, with measure numbers 0 through 17 indicated below the staff. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A large blue watermark 'Hylton Music Design Sample Score' is overlaid diagonally across the page.

### Long Tones #2

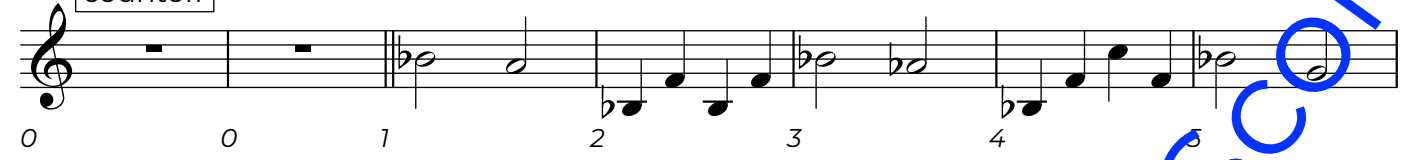
countoff

The musical score consists of five staves of music. The first staff begins with a 'countoff' box above the first two measures, which contain whole rests. The music starts at measure 1 with a series of eighth-note chords. The notes in each chord are: G2, B1, D2, F2 (m. 1); G2, B1, D2, F2 (m. 2); G2, B1, D2, F2 (m. 3); G2, B1, D2, F2 (m. 4); G2, B1, D2, F2 (m. 5); G2, B1, D2, F2 (m. 6); G2, B1, D2, F2 (m. 7); G2, B1, D2, F2 (m. 8); G2, B1, D2, F2 (m. 9); G2, B1, D2, F2 (m. 10); G2, B1, D2, F2 (m. 11); G2, B1, D2, F2 (m. 12); G2, B1, D2, F2 (m. 13); G2, B1, D2, F2 (m. 14); G2, B1, D2, F2 (m. 15); G2, B1, D2, F2 (m. 16); G2, B1, D2, F2 (m. 17). The score ends with a double bar line and a repeat sign.

Hylton Music Design Sample Score

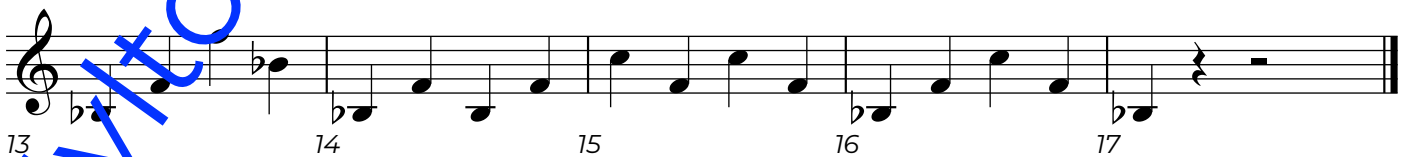
**Long Tones #3**

countoff



**Long Tones #4**

countoff



Long Tones #3

countoff

Musical notation for Long Tones #3, measures 0-17. The piece begins with a countoff of two measures (0-1). The melody consists of a sequence of chords: G2 (measure 1), F#2 (measure 2), E2 (measure 3), D2 (measure 4), C2 (measure 5), B1 (measure 6), A1 (measure 7), G1 (measure 8), F#1 (measure 9), E1 (measure 10), D1 (measure 11), C1 (measure 12), B0 (measure 13), A0 (measure 14), G0 (measure 15), F#0 (measure 16), E0 (measure 17), and D0 (measure 18). The notes are written in a treble clef with a key signature of one flat (B-flat).

Long Tones #4

countoff

Musical notation for Long Tones #4, measures 0-17. The piece begins with a countoff of two measures (0-1). The melody consists of a sequence of chords: G2 (measure 1), F#2 (measure 2), E2 (measure 3), D2 (measure 4), C2 (measure 5), B1 (measure 6), A1 (measure 7), G1 (measure 8), F#1 (measure 9), E1 (measure 10), D1 (measure 11), C1 (measure 12), B0 (measure 13), A0 (measure 14), G0 (measure 15), F#0 (measure 16), E0 (measure 17), and D0 (measure 18). The notes are written in a treble clef with a key signature of one flat (B-flat).

Long Tones #3

countoff

0 0 1 R L 2

3 4

5 6

8 9

10 11

12 13

14 15

16 17



Long Tones #4

countoff

The musical score consists of eight staves of music in a single system. Each staff begins with a measure number: 0, 3, 5, 7, 9, 11, 13, and 15. The music is written in a single melodic line on a treble clef staff with a key signature of one flat (Bb). The piece starts with a 'countoff' box above the first staff. The first staff (measures 0-2) includes a '7 R L' marking below the staff. The music consists of a series of eighth and sixteenth notes, including slurs and ties, leading to a final whole note on each staff. A large blue watermark 'Hylton Music Design Samples Score' is overlaid diagonally across the entire page.

### 7/8 Long Tones

♩ = 120 - 180

The musical score consists of five staves of music in 7/8 time. The first staff begins with two rests (fingerings 0 and 0) followed by a double bar line and a 7/8 time signature. The melody starts on the first line (F4) and proceeds through various intervals: G4 (finger 1), A4 (finger 2), B4 (finger 3), C5 (finger 4), D5 (finger 5), E5 (finger 6), and F5 (finger 7). The second staff continues the sequence with G5 (finger 4), A5 (finger 5), B5 (finger 6), C6 (finger 7), D6 (finger 4), E6 (finger 5), and F6 (finger 6). The third staff continues with G6 (finger 8), A6 (finger 9), B6 (finger 10), C7 (finger 11), D7 (finger 12), E7 (finger 13), and F7 (finger 14). The fourth staff continues with G7 (finger 12), A7 (finger 13), B7 (finger 14), C8 (finger 15), D8 (finger 16), E8 (finger 17), and F8 (finger 18). The fifth staff concludes the piece with G8 (finger 16), A8 (finger 17), and a final rest (finger 17).

Hylton Music Design Sample Score

7/8 Long Tones

♩ = 120 - 180

The musical score consists of five staves of music in 7/8 time. The first staff (measures 0-3) begins with two whole rests, followed by a double bar line and a key signature change to B-flat major. The subsequent staves (measures 4-17) contain a sequence of chords, each held for a full measure. The chords progress through various diatonic and chromatic harmonies, including triads and dyads. The final measure (17) ends with a double bar line.

Hylton Music Design Sample Score

### 7/8 Long Tones

♩ = 120 - 180

The musical score consists of five staves of music in 7/8 time. The first staff starts with two whole rests (measures 0 and 1) followed by a 7/8 time signature. The notes are: G2 (measure 1), A2 (measure 2), B2 (measure 3), C3 (measure 4), D3 (measure 5), E3 (measure 6), F3 (measure 7), G3 (measure 8), A3 (measure 9), B3 (measure 10), C4 (measure 11), D4 (measure 12), E4 (measure 13), F4 (measure 14), G4 (measure 15), A4 (measure 16), B4 (measure 17). The notes are grouped into pairs of eighth notes and single eighth notes. The key signature has one flat (Bb). The piece ends with a double bar line at measure 17.

Hylton Music Design Sample Score

Flow Studies

♩ = 88-108

0 1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24 25 26

27 28 29 30 31 32 33 34 35 36 37 38

39 40 42 43 44 45 46 47 48 49 50

51 52 53 54 55 56 57 58 59 60 61 62 63

Hylton Music Design Sample Score

Flow Studies

♩ = 88-108

3rd's

0 0 1 2 3 4 5 6 7 8

5th's

9 10 11 12 13 14 15 16

3rd's

17 18 19 20 21 22 23 24 25 26

6th's

27 28 29 30 31 32 33 34 35 36 37

3rd's

38 39 40 41 42 43 44 45 46 47 48

5th's

49 50 51 52 53 54 55 56 57

58 59 60 61 62 63

Flow Studies

♩ = 88-108

0 0 1 L R 2 3

4 5 R L 6 7 8

9 R L 10 11 12

13 14 15 16

17 L R 18 19 20 21

22 23 R L 24 25 26

27 R L 28 29 30 31

32 33 34 35 36

37 38 39 L R 40 3 41 3

42 43 3 44 3 45 3

46 3 47 3 48 3 49 3 50

51 R L 52 3 53 3 54 3 55 3 3

56 3 57 3 58 3 59 3

60 3 61 3 62 3 63 3

Hylton Music Design Sample Score



Flexibility 1

The musical score for 'Flexibility 1' is written for a single melodic line on a Glockenspiel. It begins with two whole rests (measures 0 and 1). The key signature has one flat (B-flat), and the time signature is 4/4. The piece consists of 18 measures in total, ending with a double bar line. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. A large blue watermark 'Hylton Music Design Samples Score' is overlaid diagonally across the page.

Flexibility 1

The musical score for 'Flexibility 1' consists of 18 measures across five staves. The notation is for a vibraphone in 4/4 time. Measures 0 and 1 are whole rests. From measure 2, the music features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The key signature changes from one flat (Bb) to two flats (Bb, Eb) at measure 15. The piece concludes with a final whole rest in measure 17.

Hylton Music Design Sample Score

Flexibility 1

The musical score for 'Flexibility 1' consists of 18 measures across seven staves. The notation is in treble clef with a 4/4 time signature. The key signature has one flat (B-flat). The score begins with two whole rests (measures 0 and 1). From measure 2, it features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. The piece concludes with a final whole rest in measure 17. Measure numbers 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, and 17 are printed below their respective measures.

Flexibility 2A Major

0 0 1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 37

Hylton Music Design Sample Score

Flexibility 2A Major

The musical score is written on a grand staff with two treble clefs. It consists of 31 measures, numbered 0 through 31. The key signature is one flat (B-flat). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Many measures contain beamed eighth notes, often with slurs or ties. Measure 0 has two whole rests. Measures 1-4, 5-8, 9-12, 13-16, 17-20, 21-24, 25-28, and 29-31 show complex rhythmic figures. Measure 29 includes a triplet of eighth notes. The piece concludes with a whole rest in measure 31.

Hylton Music Design Sample Score

Flexibility 2A Major

The musical score consists of 24 measures, organized into eight systems of three measures each. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. Measure numbers 0 through 23 are indicated below the notes. Fingerings are specified with numbers 1-5, and articulations are marked with 'R' (right hand) and 'L' (left hand). Slurs and accents are used to indicate phrasing and emphasis. The piece concludes with a repeat sign and the instruction 'V.S.' (Vivace) at the end of the final system.

NEXT LEVEL - Mar. (2 mall.)

24 25 R L 6 6 26

27 28 29 6 6 6 3

30 6 6 6 31

Hylton Music Design Sample Score

Flexibility 2B Minor

0 0 1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 37



Flexibility 2B Minor

The musical score is written on a grand staff (treble and bass clefs) and consists of 37 measures. It features a complex rhythmic pattern with many beamed eighth notes and sixteenth notes, often grouped in pairs or fours. The key signature has two flats (B-flat and E-flat). The score is divided into several systems, with measure numbers 0 through 37 indicated below the staff. A large blue watermark 'Hylton Music Design Sample Score' is overlaid diagonally across the page.

Flexibility 2B Minor

0 0 1 R L 6 6 2

3 4 5 6 6 8

9 6 6 10 11

12 13 6 6 14

15 16 17 6 6

18 19 20

21 6 6 22 23

V.S.

Hylton Music Design Sample Score

NEXT LEVEL - Mar. (2 mall.)

Musical notation for measures 24-26. Measure 24 is a treble clef staff with a whole note chord. Measure 25 is a bass clef staff with a whole note chord and the instruction 'R L'. Measures 26-27 are treble clef staves with eighth notes and sixteenth notes, featuring sixteenth-note triplets marked with a '6'.

Musical notation for measures 27-29. Measure 27 is a treble clef staff with eighth notes. Measure 28 is a bass clef staff with eighth notes. Measure 29 is a treble clef staff with eighth notes and sixteenth notes, featuring sixteenth-note triplets marked with a '6'.

Musical notation for measures 30-31. Measure 30 is a treble clef staff with eighth notes and sixteenth notes, featuring sixteenth-note triplets marked with a '6'. Measure 31 is a bass clef staff with eighth notes and sixteenth notes, featuring sixteenth-note triplets marked with a '6'.

Hylton Music Design Sample Score

Flexibility 3

The musical score consists of ten staves of music, numbered 0 through 30. The notation is written on a single treble clef staff. The piece begins with a whole rest on measure 0, followed by a double bar line. The melody starts on measure 1 with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 2 contains quarter notes B4, A4, and G4. Measure 3 has quarter notes F4, E4, and D4. Measure 4 features quarter notes C4, B3, and A3. Measure 5 starts with a quarter note G3, followed by quarter notes F3, E3, and D3. Measure 6 contains quarter notes C3, B2, and A2. Measure 7 has quarter notes G2, F2, and E2. Measure 8 features quarter notes D2, C2, and B1. Measure 9 starts with a quarter note A1, followed by quarter notes G1, F1, and E1. Measure 10 contains quarter notes D1, C1, and B0. Measure 11 has quarter notes A0, G0, and F0. Measure 12 features quarter notes E0, D0, and C0. Measure 13 starts with a quarter note B0, followed by quarter notes A0, G0, and F0. Measure 14 contains quarter notes E0, D0, and C0. Measure 15 has quarter notes B0, A0, and G0. Measure 16 features quarter notes F0, E0, and D0. Measure 17 starts with a quarter note C1, followed by quarter notes B0, A0, and G0. Measure 18 contains quarter notes F0, E0, and D0. Measure 19 has quarter notes C1, B0, and A0. Measure 20 features quarter notes G0, F0, and E0. Measure 21 starts with a quarter note D1, followed by quarter notes C1, B0, and A0. Measure 22 contains quarter notes G0, F0, and E0. Measure 23 has quarter notes D1, C1, and B0. Measure 24 features quarter notes A0, G0, and F0. Measure 25 starts with a quarter note E1, followed by quarter notes D1, C1, and B0. Measure 26 contains quarter notes A0, G0, and F0. Measure 27 has quarter notes E1, D1, and C1. Measure 28 features quarter notes B0, A0, and G0. Measure 29 starts with a quarter note F0, followed by a quarter rest. Measure 30 contains a whole rest.

Hylton Music Design Sample Score

Flexibility 3

The musical score consists of ten staves of music, numbered 0 through 30. Each staff contains a sequence of chords and melodic lines, often connected by long horizontal lines indicating sustained notes or phrases. The notation includes various accidentals (sharps, flats, naturals) and stems. The piece concludes with a final staff (30) that is mostly empty, indicating the end of the piece.

Hylton Music Design Sample Score

Flexibility 3

0 0 1 LH ONLY 2 3 R L R L R L R L R L R L R L

4 R L R L R L R 5 LH ONLY 6 7 R L R L R L R L R L R L

8 R L R L R L R 9 LH ONLY 10 11 R L R L R L R L R L R L

12 R L R L R L R 13 LH ONLY 14 LH 15 R L R L R L R L R L R L

16 R L R L R L R 17 LH ONLY 18 19 R L R L R L R L R L R L

20 R L R L R L R 21 LH ONLY 22 23 R L R L R L R L R L R L

24 R L R L R L R 25 LH ONLY 26

27 R L R L R L R L R L R L R L 28 R L R L R L R L

29 30



Flexibility 4

The musical score consists of seven staves of music, each with a treble clef and a common time signature. The notes are as follows:

- Staff 1: Measure 0 (rest), Measure 0 (rest), Measure 1 (F4), Measure 2 (G4), Measure 3 (A4), Measure 3 (B4).
- Staff 2: Measure 5 (C5), Measure 6 (D5), Measure 7 (E5), Measure 7 (F5).
- Staff 3: Measure 9 (G5), Measure 10 (A5), Measure 11 (B5), Measure 12 (C6).
- Staff 4: Measure 13 (D6), Measure 14 (E6), Measure 15 (F6), Measure 16 (G6).
- Staff 5: Measure 17 (A6), Measure 18 (B6), Measure 19 (C7), Measure 20 (D7).
- Staff 6: Measure 21 (E7), Measure 22 (F7), Measure 23 (G7), Measure 24 (A7).
- Staff 7: Measure 25 (B7), Measure 26 (C8), Measure 27 (D8), Measure 28 (E8), Measure 29 (F8), Measure 30 (G8).

Hylton Music Design Sample Score

Flexibility 4

The musical score consists of eight staves of music, numbered 0 through 30. The notation is primarily in treble clef, with a key signature of one flat (B-flat). The piece features a complex rhythmic pattern of eighth notes, often grouped in triplets. Fingerings are indicated by numbers 1-3, and hand alternations are marked with 'L' and 'R'. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a final measure at measure 30.



Flexibility 4

The musical score consists of 16 measures, organized into eight systems of two staves each. The notation includes various triplets and specific fingerings for the left and right hands. Measure numbers 0 through 16 are indicated at the beginning of each system. The key signature changes from natural to one flat (Bb) at measure 2, and back to natural at measure 9. The piece concludes with a final whole note in measure 16.

NEXT LEVEL - Mar. (2 mall.)

Musical staff 1 (measures 17-18): Treble clef, key signature of one sharp (F#). Measure 17 contains a triplet of eighth notes (L R L) and a triplet of eighth notes (R). Measure 18 contains a triplet of eighth notes (R), a triplet of eighth notes (R), a triplet of eighth notes (R), and a triplet of eighth notes (R). A large blue watermark "Hylton Music Design Sample Score" is overlaid diagonally across the page.

Musical staff 2 (measures 19-20): Treble clef, key signature of one sharp (F#). Measure 19 contains a triplet of eighth notes (R), a triplet of eighth notes (R), and a triplet of eighth notes (R). Measure 20 contains a triplet of eighth notes (R), a triplet of eighth notes (R), and a triplet of eighth notes (R). A large blue watermark "Hylton Music Design Sample Score" is overlaid diagonally across the page.

Musical staff 3 (measures 21-22): Treble clef, key signature of one sharp (F#). Measure 21 contains a triplet of eighth notes (L R L), a triplet of eighth notes (R), a triplet of eighth notes (R), and a triplet of eighth notes (R). Measure 22 contains a triplet of eighth notes (R), a triplet of eighth notes (R), a triplet of eighth notes (R), and a triplet of eighth notes (R). A large blue watermark "Hylton Music Design Sample Score" is overlaid diagonally across the page.

Musical staff 4 (measures 23-24): Treble clef, key signature of one sharp (F#). Measure 23 contains a triplet of eighth notes (R), a triplet of eighth notes (R), and a triplet of eighth notes (R). Measure 24 contains a triplet of eighth notes (R), a triplet of eighth notes (R), and a triplet of eighth notes (R). A large blue watermark "Hylton Music Design Sample Score" is overlaid diagonally across the page.

Musical staff 5 (measures 25-26): Treble clef, key signature of one sharp (F#). Measure 25 contains a triplet of eighth notes (L R L), a triplet of eighth notes (R), a triplet of eighth notes (R), and a triplet of eighth notes (R). Measure 26 contains a triplet of eighth notes (R), a triplet of eighth notes (R), a triplet of eighth notes (R), and a triplet of eighth notes (R). A large blue watermark "Hylton Music Design Sample Score" is overlaid diagonally across the page.

Musical staff 6 (measures 27-30): Treble clef, key signature of one sharp (F#). Measure 27 contains a triplet of eighth notes (R), a triplet of eighth notes (R), and a triplet of eighth notes (R). Measure 28 contains a triplet of eighth notes (R), a triplet of eighth notes (R), and a triplet of eighth notes (R). Measure 29 contains a triplet of eighth notes (R), a triplet of eighth notes (R), and a triplet of eighth notes (R). Measure 30 contains a triplet of eighth notes (R), a triplet of eighth notes (R), and a triplet of eighth notes (R). A large blue watermark "Hylton Music Design Sample Score" is overlaid diagonally across the page.

Flexibility 5

The musical score consists of seven staves of music, each with a treble clef and a key signature of one flat (B-flat). The notes are as follows:

- Staff 1 (Measures 0-4): Measure 0: whole rest; Measure 1: B-flat, A-flat, G-flat; Measure 2: B-flat, A-flat, G-flat; Measure 3: B-flat, A-flat, G-flat, F-flat; Measure 4: B-flat, A-flat, G-flat, F-flat.
- Staff 2 (Measures 5-8): Measure 5: A-flat, G-flat, F-flat, E-flat; Measure 6: A-flat, G-flat, F-flat, E-flat; Measure 7: A-flat, G-flat, F-flat, E-flat; Measure 8: A-flat, G-flat, F-flat, E-flat.
- Staff 3 (Measures 9-12): Measure 9: A-flat, G-flat, F-flat, E-flat; Measure 10: A-flat, G-flat, F-flat, E-flat; Measure 11: A-flat, G-flat, F-flat, E-flat, D-flat; Measure 12: A-flat, G-flat, F-flat, E-flat, D-flat.
- Staff 4 (Measures 13-16): Measure 13: A-flat, G-flat, F-flat, E-flat; Measure 14: A-flat, G-flat, F-flat, E-flat; Measure 15: A-flat, G-flat, F-flat, E-flat, D-flat; Measure 16: A-flat, G-flat, F-flat, E-flat, D-flat.
- Staff 5 (Measures 17-20): Measure 17: A-flat, G-flat, F-flat, E-flat; Measure 18: A-flat, G-flat, F-flat, E-flat; Measure 19: A-flat, G-flat, F-flat, E-flat, D-flat; Measure 20: A-flat, G-flat, F-flat, E-flat, D-flat.
- Staff 6 (Measures 21-24): Measure 21: A-flat, G-flat, F-flat, E-flat; Measure 22: A-flat, G-flat, F-flat, E-flat; Measure 23: A-flat, G-flat, F-flat, E-flat; Measure 24: A-flat, G-flat, F-flat, E-flat.
- Staff 7 (Measures 25-30): Measure 25: A-flat, G-flat, F-flat, E-flat; Measure 26: A-flat, G-flat, F-flat, E-flat; Measure 27: A-flat, G-flat, F-flat, E-flat, D-flat; Measure 28: A-flat, G-flat, F-flat, E-flat, D-flat; Measure 29: A-flat, G-flat, F-flat, E-flat, D-flat; Measure 30: whole rest.

Flexibility 5

The musical score consists of seven staves of music, each with a treble clef and a key signature of one flat (B-flat). The score is divided into measures, with measure numbers 0 through 30 indicated below the notes. The music features a mix of chords and single notes, often grouped with slurs. Rhythmic patterns are indicated by 'R' and 'L' below the notes, representing right and left hand movements. The score ends with a double bar line at measure 30.

Flexibility 5

The musical score for 'Flexibility 5' is presented across eight staves. It begins with a treble clef and a key signature of one flat (B-flat). The piece starts with two whole rests (measures 0 and 1), followed by a series of eighth-note patterns. The notation includes various rhythmic values such as eighth notes, sixteenth notes, and dotted rhythms. The score is divided into measures numbered from 0 to 30. A large, diagonal watermark reading 'Hylton Music Design Sample Score' is overlaid on the page.

**Dexterity: F Major**

Musical notation for F Major exercise. The staff shows a sequence of notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4. Fingering numbers 0, 1, 2, 3, 4, 5 are indicated below the notes.

**Dexterity: Bb Major**

Musical notation for Bb Major exercise. The staff shows a sequence of notes: Bb3, C4, D4, Eb4, F4, Eb4, D4, C4, Bb3. Fingering numbers 0, 1, 2, 3, 4, 5 are indicated below the notes.

**Dexterity: Eb Major**

Musical notation for Eb Major exercise. The staff shows a sequence of notes: Eb3, F3, G3, Ab3, Bb3, Ab3, G3, F3, Eb3. Fingering numbers 6, 7, 8, 9, 10, 11, 12 are indicated below the notes.

**Dexterity: F Chromatic**

Musical notation for F Chromatic exercise (first line). The staff shows a sequence of notes: F4, F#4, Gb4, G4, Ab4, A4, Bb4, B4. Fingering numbers 0, 1, 2, 3, 4, 5 are indicated below the notes.

Musical notation for F Chromatic exercise (second line). The staff shows a sequence of notes: Bb4, B4, A4, G4, F4, Eb4, E4, D4, C4. Fingering numbers 6, 7, 8, 9, 10, 11, 12 are indicated below the notes.

**Dexterity: Bb Chromatic**

Musical notation for Bb Chromatic exercise (first line). The staff shows a sequence of notes: Bb3, B3, Ab3, A3, Bb3, Bb3, Ab3, Ab3, Gb3, G3, F3, Eb3, E3, D3, C3. Fingering numbers 0, 1, 2, 3, 4, 5 are indicated below the notes.

Musical notation for Bb Chromatic exercise (second line). The staff shows a sequence of notes: Bb3, B3, Ab3, A3, Bb3, Bb3, Ab3, Ab3, Gb3, G3, F3, Eb3, E3, D3, C3. Fingering numbers 6, 7, 8, 9, 10, 11, 12 are indicated below the notes.



Dexterity: F Major

Musical notation for the F Major exercise. It consists of two staves. The first staff shows a whole rest at measure 0, followed by a whole rest at measure 1, and then a sequence of chords from measure 2 to 5. The second staff continues the sequence from measure 6 to 12. Fingerings are indicated by numbers 0-5 below the notes.

Dexterity: Bb Major

Musical notation for the Bb Major exercise. It consists of two staves. The first staff shows a whole rest at measure 0, followed by a whole rest at measure 1, and then a sequence of chords from measure 2 to 5. The second staff continues the sequence from measure 6 to 12. Fingerings are indicated by numbers 0-5 below the notes.

Dexterity: Eb Major

Musical notation for the Eb Major exercise. It consists of two staves. The first staff shows a whole rest at measure 6, followed by a whole rest at measure 7, and then a sequence of chords from measure 8 to 12. Fingerings are indicated by numbers 8-12 below the notes.

Dexterity: F Chromatic

Musical notation for the F Chromatic exercise. It consists of two staves. The first staff shows a whole rest at measure 0, followed by a whole rest at measure 1, and then a sequence of chords from measure 2 to 5. The second staff continues the sequence from measure 6 to 12. Fingerings are indicated by numbers 0-5 below the notes.

Dexterity: Bb Chromatic

Musical notation for the Bb Chromatic exercise. It consists of two staves. The first staff shows a whole rest at measure 0, followed by a whole rest at measure 1, and then a sequence of chords from measure 2 to 5. The second staff continues the sequence from measure 6 to 12. Fingerings are indicated by numbers 0-5 below the notes.

Dexterity: F Major

Musical notation for F Major dexterity exercise. The first staff shows measures 0-2 with fingerings 0, 0, 1, 2, 3 and a 'R L' label. The second staff shows measures 3-4 with fingerings 3, 3, 4, 3.

Dexterity: Bb Major

Musical notation for Bb Major dexterity exercise. The first staff shows measures 0-2 with fingerings 0, 0, 1, 2 and a 'R L' label. The second staff shows measures 3-5 with fingerings 3, 3, 4, 3, 5.

Dexterity: Eb Major

Musical notation for Eb Major dexterity exercise. The first staff shows measures 6-9 with fingerings 6, 7, 8, 9 and a 'R L' label. The second staff shows measures 10-12 with fingerings 10, 11, 12.



**Dexterity: F Chromatic**

Musical notation for the F Chromatic exercise. It consists of four staves of music. The first staff starts with a whole rest on the first measure, followed by a chromatic scale from F2 to F5. The second staff continues the chromatic scale from F5 down to F2. The third and fourth staves repeat the chromatic scale in both directions. Fingerings are indicated by numbers 1-3. The exercise ends at measure 12.

**Dexterity: Bb Chromatic**

Musical notation for the Bb Chromatic exercise. It consists of four staves of music. The first staff starts with a whole rest on the first measure, followed by a chromatic scale from Bb2 to Bb5. The second staff continues the chromatic scale from Bb5 down to Bb2. The third and fourth staves repeat the chromatic scale in both directions. Fingerings are indicated by numbers 1-3. The exercise ends at measure 12.

**Articulation 1**

Articulation 1 musical notation. The first staff shows measures 0 to 4, and the second staff shows measures 5 to 10. The music is written in treble clef with a key signature of one flat (Bb). The melody consists of quarter and eighth notes, with some rests. Measure numbers 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10 are indicated below the staves.

**Articulation 2**

Articulation 2 musical notation. The first staff shows measures 0 to 5, and the second staff shows measures 6 to 12. The music is written in treble clef with a key signature of one flat (Bb). The melody consists of quarter and eighth notes, with some rests. Measure numbers 0, 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, and 12 are indicated below the staves.

Hylton Music Design Sample Score

Articulation 1

Musical score for Articulation 1, measures 0-10. The score is written on a single treble clef staff. Measures 0 and 1 contain whole rests. Measure 2 begins with a double bar line and a key signature change to one flat (Bb). The melody consists of eighth and quarter notes with various articulations, including slurs and accents. Measure 10 ends with a double bar line.

Articulation 2

Musical score for Articulation 2, measures 0-12. The score is written on a single treble clef staff. Measures 0 and 1 contain whole rests. Measure 2 begins with a double bar line and a key signature change to one flat (Bb). The melody consists of eighth and quarter notes with various articulations, including slurs and accents. Measure 12 ends with a double bar line.

Articulation 1

The musical score consists of five staves of music. The first staff starts at measure 0 and ends at measure 2. The second staff starts at measure 3 and ends at measure 4. The third staff starts at measure 5 and ends at measure 6. The fourth staff starts at measure 7 and ends at measure 8. The fifth staff starts at measure 9 and ends at measure 10. The music is written in a single treble clef with a key signature of one flat (Bb). The notation includes various rhythmic values and articulation marks. A large, diagonal blue watermark reading 'Hylton Music Design Sample Score' is overlaid across the entire page.

Articulation 2

0 0 1 R L 2

Musical staff 1: Treble clef, two measures of whole rests (0), followed by eighth notes (1 R L), and eighth notes (2).

3 4 5

Musical staff 2: Eighth notes (3), eighth notes (4), eighth notes (5).

6 7 8

Musical staff 3: Eighth notes (6), eighth notes (7), eighth notes (8).

9 R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

10

Musical staff 4: Eighth notes (9), eighth notes (10), eighth notes (11), eighth notes (12).

11 L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

12

Musical staff 5: Eighth notes (11), eighth notes (12), eighth notes (13), eighth notes (14).



Articulation 3

The musical score consists of eight staves of music, numbered 0 through 30. The notation is for a Glockenspiel, using a treble clef and a key signature of one flat (B-flat). The music is written in a 2/4 time signature. The first staff (measures 0-4) begins with a whole rest, followed by eighth-note patterns. The second staff (measures 5-8) continues with eighth-note patterns, including some with accidentals. The third staff (measures 9-12) features eighth-note patterns with flats. The fourth staff (measures 13-16) continues with eighth-note patterns, including some with sharps. The fifth staff (measures 17-20) features eighth-note patterns with flats. The sixth staff (measures 21-24) continues with eighth-note patterns, including some with sharps. The seventh staff (measures 25-28) features eighth-note patterns with flats. The eighth staff (measures 29-30) concludes with a whole rest.

Articulation 3

0 0 1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30

Articulation 3

The musical score consists of eight staves of music, each containing measures 1 through 20. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a series of eighth-note patterns with various articulations. Measure 7 includes the instruction 'R L' below the staff. Measure 19 ends with the instruction 'V.S.'.



21 22 23

24 25 26

27 28

29 30

Hylton Music Design Sample Score

**Articulation 4** (fast/double tonguing)

Musical score for Articulation 4 (fast/double tonguing) in 4/4 time. The score consists of five staves. The first staff shows measures 0-4, the second staff shows measures 5-8, and the third staff shows measures 9-12. A box at measure 9 contains the text: "Cont. up the Concert Eb Maj Scale as needed. Perc can repeat". The fourth staff shows measures 13-14. The fifth staff is empty.

**7/8 Articulation 1**

Musical score for 7/8 Articulation 1 in 7/8 time. The score consists of five staves. The first staff shows measures 0-3, the second staff shows measures 4-7, the third staff shows measures 8-11, the fourth staff shows measures 12-14, and the fifth staff shows measures 15-17.



**Articulation 4** (fast/double tonguing)

0 0 1 2 3 4

5 6 7 8

9 11 12

<sup>9</sup> Cont. up the Concert Eb Maj Scale as needed.  
Perc can repeat

13 14

Hylton Music Design Sample Score

7/8 Articulation 1

0 0 1

2 3

4 5

6 7 8

9 10

11 12

13 14

15 16 17

**Articulation 4** (fast/double tonguing)

0 0 1 2

3 4

5 6 7 8

9 10 11 12

Cont. up the Concert Eb  
Maj Scale as needed.  
Perc can repeat

13 14

Hylton Music Design Sample Score

7/8 Articulation 1

0 0 1

2 L R 3

4 5

6 7 8

9 10 11

12 13 14

15 16 17



**7/8 Articulation 2**

Repeat as needed

0 0 1 2 3 4

5 6 7 8

9 10 11 12

Hylton Music Design Sample Score

**7/8 Articulation 2**

Repeat as needed

The musical score is written for Vibes (2 mall.) in 7/8 time. It consists of three staves of music. The first staff starts at measure 0 with a whole rest, followed by another whole rest at measure 1. At measure 2, the music begins with a 7/8 time signature and a repeat sign. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. This pattern repeats with a fermata over the last two notes. The second staff starts at measure 5 with a whole rest, followed by a whole rest at measure 6. At measure 7, the music begins with a 7/8 time signature and a repeat sign. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. This pattern repeats with a fermata over the last two notes. The third staff starts at measure 9 with a whole rest, followed by a whole rest at measure 10. At measure 11, the music begins with a 4/4 time signature and a repeat sign. The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. This pattern repeats with a fermata over the last two notes. The score ends at measure 12 with a double bar line.

Hylton Music Design Sample Score



**7/8 Articulation 2**

Repeat as needed

The musical score consists of three staves of music. The first staff starts at measure 0 with a whole rest, followed by a double bar line and a repeat sign. From measure 1 to 4, it features a 7/8 time signature and a sequence of eighth-note chords. The second staff begins at measure 5 with a 4/4 time signature and a whole rest, then changes to 7/8 at measure 6. It continues with eighth-note chords through measure 8. The third staff starts at measure 9 with a 4/4 time signature and eighth-note chords, then changes to 7/8 at measure 10. It concludes at measure 11 with a double bar line and repeat sign, followed by a whole rest in measure 12.

Hylton Music Design Sample Score

**Style Guide (Winds only)**

Two staves of musical notation in 4/4 time. The first staff contains measures 0 through 6, and the second staff contains measures 7 through 14. Each measure contains a whole rest, indicating a silent passage for the winds.

**Style Etude (Major)**

A single staff of musical notation in 4/4 time, measures 0 through 5. Measures 0 and 1 contain whole rests. From measure 2, a melodic line begins with quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Measure 3 includes a flat (Bb) and a sharp (C#). Measure 4 includes a flat (Bb) and a sharp (C#). Measure 5 contains a whole rest.

**Style Etude (minor)**

A single staff of musical notation in 4/4 time, measures 0 through 5. Measures 0 and 1 contain whole rests. From measure 2, a melodic line begins with quarter notes: G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, E4, D4, C4. Measure 3 includes a flat (Bb) and a sharp (C#). Measure 4 includes a flat (Bb) and a sharp (C#). Measure 5 contains a whole rest.

Hylton Music Design Sample Score

**Style Guide (Winds only)**

Two staves of musical notation in 4/4 time. The first staff shows measures 0 through 6, and the second staff shows measures 7 through 14. The notation consists of whole rests on a treble clef staff, with repeat signs and first/second endings indicated by double bar lines and dots.

**Style Etude (Major)**

Staff of musical notation in 4/4 time, major key. It starts with two measures of whole rests (0-1). From measure 2, it features eighth-note runs with slurs and accents, including a flat (b) in the second measure. The piece concludes with a whole rest in measure 5.

**Style Etude (minor)**

Staff of musical notation in 4/4 time, minor key. It starts with two measures of whole rests (0-1). From measure 2, it features eighth-note runs with slurs and accents, including a flat (b) in the second measure. The piece concludes with a whole rest in measure 5.

Hylton Music Design Sample Score

Style Guide (Winds only)

Musical notation for the Style Guide (Winds only) section, consisting of two staves of music in 4/4 time. The first staff contains measures 0 through 6, and the second staff contains measures 7 through 14. The notation includes rests and repeat signs.

Style Etude (Major)

Musical notation for the Style Etude (Major) section, consisting of two staves of music in 4/4 time. The first staff contains measures 0 through 2, and the second staff contains measures 3 through 5. The notation includes eighth-note patterns and a key signature change to one flat.

Style Etude (minor)

Musical notation for the Style Etude (minor) section, consisting of two staves of music in 4/4 time. The first staff contains measures 0 through 2, and the second staff contains measures 3 through 5. The notation includes eighth-note patterns and a key signature change to two flats.

**Chorale 1: Schwing' dich auf zu deinem Gott by J.S. Bach**

1 *mf* 2 3 4 5

6 7 8 *rall.* 9 10 *ff*

**Chorale 2: Horkstow Grange by Grainger**

1 2 3 4 5 6

7 8 9 10 11 12

**Chorale 3: Adagietto from Mahler's 5th Symphony**

1 2 3 4 5 6 7

8 9 10 11 12

13 14 15 16 17 18

**Chorale 1: Schwing' dich auf zu deinem Gott by J.S. Bach**

1 *mf* 2 3 *rall.* 4 5

6 7 8 9 10 *ff*

**Chorale 2: Horkstow Grange by Grainger**

1 2 3 4 5 6

7 8 9 10 11 12

**Chorale 3: Adagietto from Mahler's 5th Symphony**

1 2 3 4 5 6 7

8 9 10 11 12

13 14 15 16 17 18

### Chorale 1: Schwing' dich auf zu deinem Gott by J.S. Bach

1 *mf* 2 3 4 5

6 7 8 9 *ffp* 10 *ff*

### Chorale 2: Horkstow Grange by Grainger

1 2 3 4 5 6

7 8 9 10 11 12

### Chorale 3: Adagietto from Mahler's 5th Symphony

1 2 3 4 5 6 7

8 9 10 11 12

13 14 15 16 17 18

**Chorale 4: Canon by Pachelbel**

Musical notation for Chorale 4: Canon by Pachelbel. The score consists of two staves of music in treble clef. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 9. The melody is a simple, rhythmic canon.

**Chorale 5: Chaconne from 1st Suite by Holst**

Musical notation for Chorale 5: Chaconne from 1st Suite by Holst. The score consists of two staves of music in treble clef, 3/4 time. The first staff contains measures 1 through 9, and the second staff contains measures 10 through 18. The melody is a complex, rhythmic canon.

**Chorale 6: Nimrod from Enigma Variations by Elgar**

Musical notation for Chorale 6: Nimrod from Enigma Variations by Elgar. The score consists of two staves of music in treble clef, 3/4 time. The first staff contains measures 1 through 5, and the second staff contains measures 6 through 9. The melody is a simple, rhythmic canon.



### Chorale 4: Canon by Pachelbel

Musical notation for Chorale 4: Canon by Pachelbel. The score is written on a single treble clef staff in 3/4 time. It consists of two lines of music. The first line contains measures 1 through 4, and the second line contains measures 5 through 9. The music features a series of chords with moving bass lines, characteristic of the Canon for D. A large blue watermark 'Hylton Music Design Sample Score' is overlaid diagonally across the page.

### Chorale 5: Chaconne from 1st Suite by Holst

Musical notation for Chorale 5: Chaconne from 1st Suite by Holst. The score is written on a single treble clef staff in 3/4 time. It consists of two lines of music. The first line contains measures 1 through 9, and the second line contains measures 10 through 18. The music features a series of chords with moving bass lines, characteristic of the Chaconne from the First Suite for Viola. A large blue watermark 'Hylton Music Design Sample Score' is overlaid diagonally across the page.

### Chorale 6: Nimrod from Enigma Variations by Elgar

Musical notation for Chorale 6: Nimrod from Enigma Variations by Elgar. The score is written on a single treble clef staff in 3/4 time. It consists of two lines of music. The first line contains measures 1 through 5, and the second line contains measures 6 through 9. The music features a series of chords with moving bass lines, characteristic of the Nimrod from the Enigma Variations. A large blue watermark 'Hylton Music Design Sample Score' is overlaid diagonally across the page.

### Chorale 4: Canon by Pachelbel

Musical score for Chorale 4: Canon by Pachelbel. The score is written on a single treble clef staff in 3/4 time. It consists of two lines of music. The first line contains measures 1 through 4, and the second line contains measures 5 through 9. The music features a series of chords and melodic lines, with some measures containing multiple notes. A large blue watermark 'Hylton Music Design Sample Score' is overlaid diagonally across the page.

### Chorale 5: Chaconne from 1st Suite by Holst

Musical score for Chorale 5: Chaconne from 1st Suite by Holst. The score is written on a single treble clef staff in 3/4 time. It consists of three lines of music. The first line contains measures 1 through 8, the second line contains measures 9 through 13, and the third line contains measures 14 through 18. The music features a series of chords and melodic lines, with some measures containing multiple notes. A large blue watermark 'Hylton Music Design Sample Score' is overlaid diagonally across the page.

### Chorale 6: Nimrod from Enigma Variations by Elgar

Musical score for Chorale 6: Nimrod from Enigma Variations by Elgar. The score is written on a single treble clef staff in 3/4 time. It consists of two lines of music. The first line contains measures 1 through 4, and the second line contains measures 5 through 9. The music features a series of chords and melodic lines, with some measures containing multiple notes. A large blue watermark 'Hylton Music Design Sample Score' is overlaid diagonally across the page.

Chorale 7: from Mahler's 2nd Symphony

Musical score for Chorale 7 from Mahler's 2nd Symphony, measures 1-28. The score is written in 4/4 time and consists of five staves. The first staff contains measures 1-7, the second staff contains measures 8-14, the third staff contains measures 15-20, the fourth staff contains measures 21-24, and the fifth staff contains measures 25-28. The score includes various musical notations such as notes, rests, and dynamic markings. Dynamic markings include *mp* (mezzo-piano) at measure 20, *f* (forte) at measure 22, *ff* (fortissimo) at measure 23, *f* (forte) at measure 24, *mf* (mezzo-forte) at measure 25, *ff* (fortissimo) at measure 26, *mp* (mezzo-piano) at measure 27, and *ff* (fortissimo) at measure 28. The score also features a large blue watermark reading 'Hylton Music Design Sample Score' diagonally across the page.

Chorale 7: from Mahler's 2nd Symphony

1 2 3 4 5 6 7

8 9 10 11 12 13 14

15 16 17 18 19 20 *mp*

21 22 23 24

*f* *ff* *f*

25 26 27 28

*mf* *f* *mp* *fff*

### Chorale 7: from Mahler's 2nd Symphony

The image displays a musical score for Chorale 7 from Mahler's 2nd Symphony, spanning measures 1 to 28. The score is written in 4/4 time and features a variety of musical notations including chords, melodic lines, and dynamic markings. The key signature is B-flat major. The score is divided into five systems, with measures 1-7, 8-14, 15-20, 21-23, and 24-28. Dynamic markings include *mp*, *f*, *ff*, *f*, *mf*, and *fff*. A large blue watermark reading 'Hylton Music Design Sample Score' is overlaid diagonally across the page.