



# HMD Grade 1-2 Fundamentals for Winds and Percussion

by Ben Hylton and  
Andrew Barlow



Full Score

## Breathing 1

[2times] 100

Inhale Exhale Inhale Exhale

Flute  
Oboe  
Bassoon

Inhale 1 Exhale 2 Inhale 3 Exhale 4

Clarinet in B♭  
Bass Clarinet in B♭

Inhale Exhale Inhale Exhale In Out In Out In Out In

Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone

Inhale Exhale Inhale Exhale In Out In Out In Out In

Trumpet in B♭  
Horn in F

Inhale Exhale Inhale Exhale In Out In Out In Out

Low Brass (BC)  
Low Brass (TC)

Inhale Exhale Inhale Exhale In Out In Out

Tubas

Inhale Exhale Inhale Exhale In Out In Out

Xylo/Clock

Vibraphone ~Med (MW)

Marimba ~RoseW Med

Timpani ~Med

Concert Snare/Bass ~Concert Band Combo

Aux. Perc. Kick Rack Cymb. A Metronome

**Composer Notes**  
Backing Tracks for every exercise. Most will have multiple practice tracks at 3 or more tempi

**Composer Notes**  
Percussion is currently being written  
7/29/2020



HYLTON  
**MUSIC**  
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**Buzzing 1**

Fl. 24 25 26 27 28 29 30

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. Buzz on mouthpiece

F Hrn. Buzz on mouthpiece

LB (BC) Buzz on mouthpiece

LB (TC) Buzz on mouthpiece

Tba. Buzz on mouthpiece

Xylo/Glock

Vibes

Mar.

Timpani

$\text{♩} = 100$

Snare/BD

Aux. Perc.

Met.

**Buzzing 2**

31 32 33

**Composer Notes**  
WW's to be played on your instrument or follow rhythm and play on your head joint/ barrell, crow reed, etc.



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**MUSIC**  
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## Full Score

**Long Tone 1**

Fl. 44 45 46 47

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

F Hrn.

LB (BC)

LB (TC)

Tba.

Xylo/Glock

Vibes

Mar.

Timp.

$\text{♩} = 100$

Snare/BD

Aux. Perc.

Met.

**Composer Notes****Long Tones Best Practices**

- immediate sound from all on the downbeat.
- quick but smooth timing of note changes.
- define releases as quick or tapered based on style.
- clear, open sound on all notes.

**Long Tones Variations**

- Change the overall dynamic
- add Cresc/Dim
- Accented left edge
- tapered right edge
- half of group hold concert F for every phrase to tune interval, then switch

**Composer Notes****Troubleshooting**

- play on a piano
- flow after note change



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## Full Score

**Long Tone 2**

Fl. 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

F Hrn.

LB (BC)

LB (TC)

Tba.

Xylo/Glock

Vibes

Mar.

Timp.

Snare/BD  $\text{♩} = 100$

Aux. Perc.

Met.

Concert Eb Major

**Composer Notes**  
for octave splits  
students can choose  
their preference based  
on their own  
development



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## Full Score

**Long Tone 4**

*J = 100*

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

F Hrn.

LB (BC)

LB (TC)

Tba.

Xylo/Glock

Vibes

Mar.

Timp.

Snare/BD

Aux. Perc.

Met.

Concert F Major



**HYLTON  
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Full Score

**Long Tone 5**

11  
Concert E-flat  
Major

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

F Hrn.

LB (BC)

LB (TC)

Tba.

Xylo/Glock

Vibes

Mar.

Timp.

Snare/BD

Aux. Perc.

Met.



**Composer Notes**  
to mix it up: combine different tone exercises with different players (i.e. WW's right hand play #2 simultaneously while students pick whole notes for as long as the phrasing allows). Length (8 counts).

## Full Score

**Flow Studies**

$\text{♩} = 88-108$

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

F Hrn.

LB (BC)

LB (TC)

Tba.

Xylo/Glock

Vibes

Mar.

Timp.

Snare/BD

Aux. Perc.

Met.  
♩ = 88-108

**Composer Notes****Flow Studies**

improve, tone, flexibility, airflow, and range  
go at a comfortable tempo.  
relaxation and even airflow are Key.

Try to play each phrase on 1 full breath

Volume is not of great importance - it's all about flow of air and quality of sound on every note

Every note should have the same great tone quality.

There's no need to play the entire exercise every time, work your way up to the more difficult phrases over the course of weeks/months without creating any bad habits of tension.



**HYLTON**  
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**Flexibility 1**

Flute Opt. Harmonic

## Full Score

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

F Hrn.

LB (BC)

LB (TC)

Tba.

Xylo/Glock

Vibes

Mar.

Timp.

Snare/BD

Aux. Perc.

**Composer Notes**  
Flexibility exercises cover lip slurs for brass and for WW's changes between octave key/flute overtone and major/minor scales

Fingering: Open

Fingering: T/Open

T/2

Fingering/Slide: Open/1st

2/2nd

Fingering/Slide: Open/1st

2/2nd

Fingering/Slide: Open/1st

2/2nd

$\text{Met. } \frac{1}{4} = 100$



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**Flexibility 3**

**Full Score**

**Composer Notes**  
Using relative  
minor keys here to  
avoid difficult  
major key centers.  
- A min = C Maj  
- G min = Bb Maj

Bb Major 100

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

F Hrn.

LB (BC)

LB (TC)

Tba.

Xylo/Glock

Vibes

Mar.

Timp.

Snare/BD

Aux. Perc.

Met.



**HYLTON**  
**MUSIC**  
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**Flexibility 4**

## Full Score

Bb Major

Fl. 1 2 3 4 A minor 5 6 7 8

Ob. Bb Major

Bsn. Bb Major

C Major (Concert Bb)

Cl. C Major (Concert Bb)

B. Cl. G Major (Concert Bb)

Alto Sax. C Major (Concert Bb)

Ten. Sax. G Major (Concert Bb)

Bari. Sax. F# minor (Concert A)

F# minor (Concert A)

B minor (Concert A)

F# minor (Concert A)

Tpt. Fingering: Open 2

F Hrn. Fingering: T, Open T, 2

LB (BC) Fingering/Slide: Open/1st pos.

LB (TC) Fingering/Slide: Open/1st pos.

Tba. Fingering: Open

Xylo/Glock

Vibes

Mar.

Timpani

Snare/BD

Aux. Perc.

Met.

**Composer Notes**  
Using relative minor keys here to avoid difficult major key centers.  
- A min = C Maj  
- G min = Bb Maj



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**Rhythm Study 1**

**Composer Notes**  
Rhythm Study 1  
Focuses on Whole, Half, Quarter, and 8th note subdivisions

**Composer Notes**  
Vary Articulation exercises with accent, staccato, legato, marcato, etc.

**Composer Notes**  
Assignment Ideas  

- have students create their own exercise by choosing their favorite measures and playing them in any order...
- have students play this exercise using a scale.. start on the first scale degree at the beginning of each measure (i.e. 1; 1,2; 1, 2, 3; etc. If playing with the backing track stick to F Major.
- create dynamics or have students write in their own choice dynamics for solo

Fl. 1 2 3

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

F Hrn.

LB (BC)

LB (TC)

Tba.

Xylo/Glock

Vibes

Mar.

Timp.

Snare/BD

Aux. Perc.

Mett.




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**Rhythm Study 3**

*f = 92*

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

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

F Hrn.

LB (BC)

LB (TC)

Tba.

Xylo/Glock

Vibes

Mar.

Timp.

Snare/BD

Aux. Perc.

Met.



The score consists of 17 measures of rhythmic patterns for various instruments. The instruments listed are Flute, Oboe, Bassoon, Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet, French Horn, Bass Trombone (BC), Bass Trombone (TC), Double Bass, Xylophone/Glockenspiel, Vibraphone, Marimba, Timpani, Snare Drum/Bass Drum, and Auxiliary Percussion. The tempo is marked as *f = 92*. Measure numbers 1 through 17 are indicated above the first measure of each instrument's part. The bassoon part includes a metronome marking of *f = 92* at the bottom of the page.



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**Rhythm Study 4**

*♩ = 80*

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

F Hrn.

LB (BC)

LB (TC)

Tba.

Xylo/Glock

Vibes

Mar.

Timp.

Snare/BD

Aux. Perc.

Met.

The musical score consists of 12 staves of music for various instruments. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet (Tpt.), French Horn (F Hrn.), Bassoon (BC) (LB (BC)), Bassoon (TC) (LB (TC)), Double Bass (Tba.), Xylophone/Glockenspiel (Xylo/Glock), Vibraphone (Vibes), Marimba (Mar.), Timpani (Timp.), Snare Drum/Bass Drum (Snare/BD), and Auxiliary Percussion (Aux. Perc.). The tempo is marked as *♩ = 80*. The score is divided into 12 measures, numbered 1 through 12 above the staff. Measures 1-4 feature eighth-note patterns. Measures 5-8 feature sixteenth-note patterns. Measures 9-12 feature eighth-note patterns again. The bassoon parts (LB (BC) and LB (TC)) play eighth-note patterns in measures 1-4 and sixteenth-note patterns in measures 5-8. The double bass part (Tba.) plays eighth-note patterns in measures 1-4 and sixteenth-note patterns in measures 5-8. The auxiliary percussion part (Aux. Perc.) includes a metronome marking of *♩ = 80*.



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**Articulation 1**

*Met. = 100*

Fl. 1 2 Staccato Tenuto Accented  
normal/full length

Ob. 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

Bsn. 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

Cl. 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

B. Cl. 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

Alto Sax. 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

Ten. Sax. 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

Bari. Sax. 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

Tpt. 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

F Hrn. 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

LB (BC) 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

LB (TC) 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

Tba. 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

Xylo/Glock 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

Vibes 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

Mar. 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

Timp. 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

Snare/BD 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

Aux. Perc. 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented

Met. 1 2 3 4 5 6 7 8 9 10 11 12 13  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented  
normal/full length Staccato Tenuto Accented



HYLTON  
**MUSIC**  
DESIGN

## Full Score

**Articulation 3**

*f = 92*

Fl. 1 2 3 4 5 6 7 8 9

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

F Hrn.

LB (BC)

LB (TC)

Tba.

Xylo/Glock

Vibes

Mar.

Timpani

Snare/BD

Aux. Perc.

Met.



**HYLTON  
MUSIC  
DESIGN**

**Articulation 4**

*♩ = 92*

**Composer Notes**  
Articulation 4  
6/8 feel and subdivisions

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

F Hrn.

LB (BC)

LB (TC)

Tba.

Xylo/Glock

Vibes

Mar.

Timp.

Snare/BD

Aux. Perc.

Met.

The musical score consists of ten staves of music for various instruments. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet (Tpt.), French Horn (F Hrn.), Bassoon (LB (BC)), Bassoon (LB (TC)), Double Bass (Tba.), Xylophone/Glockenspiel (Xylo/Glock), Vibraphone (Vibes), Marimba (Mar.), Timpani (Timp.), Snare Drum/Bass Drum (Snare/BD), and Auxiliary Percussion (Aux. Perc.). The tempo is indicated as  $\text{♩} = 92$ . The score is divided into measures numbered 1 through 12. Measures 1-4 show the woodwind section playing eighth-note patterns. Measures 5-8 show the brass section playing sixteenth-note patterns. Measures 9-12 show the woodwind section continuing their eighth-note patterns. Measure 13 shows the brass section playing eighth-note patterns. Measures 14-16 show the woodwind section playing eighth-note patterns. Measures 17-19 show the brass section playing sixteenth-note patterns. Measures 20-22 show the woodwind section playing eighth-note patterns. Measures 23-25 show the brass section playing eighth-note patterns. Measures 26-28 show the woodwind section playing eighth-note patterns. Measures 29-31 show the brass section playing sixteenth-note patterns. Measures 32-34 show the woodwind section playing eighth-note patterns. Measures 35-37 show the brass section playing eighth-note patterns. Measures 38-40 show the woodwind section playing eighth-note patterns. Measures 41-43 show the brass section playing sixteenth-note patterns. Measures 44-46 show the woodwind section playing eighth-note patterns. Measures 47-49 show the brass section playing eighth-note patterns. Measures 50-52 show the woodwind section playing eighth-note patterns. Measures 53-55 show the brass section playing sixteenth-note patterns. Measures 56-58 show the woodwind section playing eighth-note patterns. Measures 59-61 show the brass section playing eighth-note patterns. Measures 62-64 show the woodwind section playing eighth-note patterns. Measures 65-67 show the brass section playing sixteenth-note patterns. Measures 68-70 show the woodwind section playing eighth-note patterns. Measures 71-73 show the brass section playing eighth-note patterns. Measures 74-76 show the woodwind section playing eighth-note patterns. Measures 77-79 show the brass section playing sixteenth-note patterns. Measures 80-82 show the woodwind section playing eighth-note patterns. Measures 83-85 show the brass section playing eighth-note patterns. Measures 86-88 show the woodwind section playing eighth-note patterns. Measures 89-91 show the brass section playing sixteenth-note patterns. Measures 92-94 show the woodwind section playing eighth-note patterns. Measures 95-97 show the brass section playing eighth-note patterns. Measures 98-100 show the woodwind section playing eighth-note patterns. Measures 101-103 show the brass section playing sixteenth-note patterns. Measures 104-106 show the woodwind section playing eighth-note patterns. Measures 107-109 show the brass section playing eighth-note patterns. Measures 110-112 show the woodwind section playing eighth-note patterns.



HYLTON  
**MUSIC**  
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## Full Score

**Style Etude (Major)**

*J = 72*

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

F Hrn.

LB (BC)

LB (TC)

Tba.

Xylo/Glock

Vibes

Mar.

Timp.

Snare/BD

Aux. Perc.

Mett.



**Composer Notes**

Style Etudes are to be played: slurred, bopped, long accent, detatched accent, and every other way possible... to work on any particular style that exists in your repertoire

**Style Etude (minor)**


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## Full Score

**Major Scales, Arpeggios, and Patterns**

Concert Bb Major

Flute

Oboe

Bassoon

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in B $\flat$

Horn in F

Low Brass (BC)

Low Brass (TC)

Tubas

Xylo/Glock

Vibraphone

Marimba  
~RoseW.M.

**Composer Notes**  
Students can  
Choose to play 2  
octaves or  
simply repeat a  
single octave  
twice.

G Major (Concert Bb Major)

C Major (Concert Bb Major)

G Major (Concert Bb Major)

**Composer Notes**  
Backing Tracks  
for 3 or more  
tempi

F Major (Concert Bb Major)

Concert Bb Major

C Major (Concert Bb Major)

Concert Bb Major

Concert Bb Major

Concert Bb Major

Concert Bb Major

Arpeggio

Arpeggio

Arpeggio

Arpeggio



**HYLTON**  
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## Full Score

Scale Pattern 1

Fl.

9 10 11 12

Scale Pattern 1

Ob.

Scale Pattern 1

Bsn.

Scale Pattern 1

Cl.

Scale Patt

B. Cl.

Scale Patt

Alto Sax.

Scale Patt

Ten. Sax.

Scale Pattern 1

Bari. Sax.

9 10 11 12 13

Scale Pattern 1

Tpt.

Scale Pattern 1

F Hrn.

Scale Pattern 1

LB (BC)

Scale Pattern 1

LB (TC)

Scale Pattern 1

Tba.

Scale Pattern 1

Xylo/Glock

Scale Pattern 1

Vibes

Scale Pattern 1

Mar.

**Composer Notes**

Change up articulation to make things interesting... slur all, slur 8ths, staccato 8ths, Have your students create their own version of articulation...



HYLTON  
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Full Score

3

Concert Eb Major

Fl.

Ob.

Bsn.

Arpeggio

Arpeggio

Arpeggio

F Major (Concert Eb Major)

Cl.

F Major (Concert Eb Major)

B. Cl.

Alto Sax.

C Major (Concert Eb Major)

Ten. Sax.

F Major (Concert Eb Major)

Bari. Sax.

1 2 3 4

Arpeggio

Arpeggio

Arpeggio

F Major (Concert Eb Major)

Tpt.

Bb Major (Concert Eb Major)

F Hrn.

Concert Eb Major

LB (BC)

F Major (Concert Eb Major)

LB (TC)

Concert Eb Major

Tba.

Xylo/Glock

Concert Eb Major

Vibes

Concert Eb Major

Mar.



**HYLTON**  
**MUSIC**  
**DESIGN**

## Full Score

Fl. Scale Pattern 1  
9 Scale Pattern 1 10 11 12 Scale Pattern 2  
Scale Pattern 2 13 14 15 16

Ob. Scale Pattern 1  
Bsn. Scale Pattern 1 Scale Pattern 2

Cl. Scale Pattern 1  
B. Cl. Scale Pattern 1 Scale Pattern 2  
Scale Pattern 2

Alto Sax. Scale Pattern 1  
Ten. Sax. Scale Pattern 1 Scale Pattern 2  
Scale Pattern 2

Bari. Sax. Scale Pattern 1  
9 10 11 12 13

Tpt. Scale Pattern 1  
F Hrn. Scale Pattern 1 Scale Pattern 2  
Scale Pattern 2

LB (BC) Scale Pattern 1  
LB (TC) Scale Pattern 1  
Tba. Scale Pattern 1

Xylo/Glock Scale Pattern 1  
Vibes Scale Pattern 1  
Mar. Scale Pattern 1



**HYLTON**  
**MUSIC**  
**DESIGN**

**Chromatic Scale and Patterns**

**Chromatic Scale**

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

F Hrn.

LB (BC)

LB (TC)

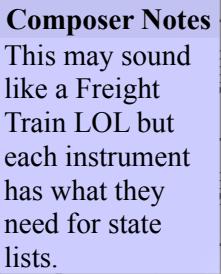
Tba.

Xylo/Glock

Vibes

Mar.

**Composer Notes**  
This may sound like a Freight Train LOL but each instrument has what they need for state lists.




**HYLTON  
MUSIC  
DESIGN**

# Full Score

17

**Fl.** Chromatic Scale Pattern 1

**Ob.** Chromatic Scale Pattern 1

**Bsn.** Chromatic Scale Pattern 1

**Cl.** Chromatic Scale Pattern 1

**B. Cl.**

**Alto Sax.** Chromatic Scale Pattern 1

**Ten. Sax.** Chromatic Scale Pattern 1

**Bari. Sax.** Chromatic Scale Pattern 1

**Tpt.** Chromatic Scale Pattern 1

**F Hrn.** Chromatic Scale Pattern 1

**LB (BC)** Chromatic Scale Pattern 1

**LB (TC)** Chromatic Scale Pattern 1

**Tba.** Chromatic Scale Pattern 1

**Xylo/Glock** Chromatic Scale Pattern 1

**Vibes** Chromatic Scale Pattern 1

**Mar.** Chromatic Scale Pattern 1

**Composer Notes**

Chromatic patterns here help build students muscle memory into consecutive notes. You might introduce these patterns before learning the full chromatic scale.



**HYLTON**  
**MUSIC**  
**DESIGN**



# HMD Harmonic Studies and Chorales Grade 1-2

by Ben Hylton



Full Score

# Harmonic Studies

by Ben Hylton



## I-IV-V-I in F Major

Flute

Oboe

Bassoon

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpets in B $\flat$

Horns in F

Low Brass (BC)

Low Brass (TC)

Tuba

Reduction

**Composer Notes**  
no breath marks indicated so you can begin to develop staggared breathing with these exercises

**Composer Notes**  
Each instrument has all chord tones. chords are inverted based on best reange for each instrument.

The musical score consists of ten staves, each representing a different instrument or a reduction. The instruments are: Flute, Oboe, Bassoon, Clarinet in B $\flat$ , Bass Clarinet in B $\flat$ , Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets in B $\flat$ , Horns in F, Low Brass (BC), Low Brass (TC), and Tuba. The score is in F major and uses a common time signature. The harmonic progression is I-IV-V-I. The score includes two boxes of "Composer Notes": one for the first five instruments (Flute, Oboe, Bassoon, Clarinet in B $\flat$ , Bass Clarinet in B $\flat$ ) stating "no breath marks indicated so you can begin to develop staggared breathing with these exercises"; and another for the last seven instruments (Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets in B $\flat$ , Horns in F, Low Brass (BC), Low Brass (TC)) stating "Each instrument has all chord tones. chords are inverted based on best reange for each instrument." A large blue circle containing a white stylized letter 'H' is located in the bottom right corner, along with the text "HYLTON MUSIC DESIGN".

**I-IV-V-I in Bb Major**

Fl. 9 I 10 11 IV 12 13 V 14 15 I 16

Ob. I IV V I

Bsn. I IV V

Cl.

B. Cl. IV V

Alto Sax. I IV V

Ten. Sax. I IV

Bari. Sax. IV

Tpts.

F Hns.

LB (BC)

LB (TC)

Tba.

**Composer Notes**  
create "theory playing" lessons... have students perform only the roots, then fifths, etc.

Reduction



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**I-IV-V-I in Eb Major**

Fl.      17      I      18      19      IV      20      21      V      22      23      I      24

Ob.      I      1      IV      V      I

Bsn.      I      1      IV      V      I

Cl.      I      IV      V

B. Cl.      I      IV      V

Alto Sax.      I      IV      V

Ten. Sax.      I      IV

Bari. Sax.      I      IV

Tpts.      I      IV

F Hns.      I

LB (BC)      I

LB (TC)      I

Tba.      I

Reduction



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## Circle of 4ths - Major Chords

Fl. Cmaj 57 Fmaj 58 B<sup>b</sup>maj 59 E<sup>b</sup>maj 60 A<sup>b</sup>maj 61 D<sup>b</sup>maj 62 Cmaj 63

Ob. Cmaj Fmaj B<sup>b</sup>maj E<sup>b</sup>maj A<sup>b</sup>maj D<sup>b</sup>maj Cmaj

Bsn. Cmaj Fmaj B<sup>b</sup>maj E<sup>b</sup>maj A<sup>b</sup>maj D<sup>b</sup>maj Cmaj

Dmaj Gmaj Cmaj Fmaj B<sup>b</sup>maj E<sup>b</sup>maj

Cl. Dmaj Gmaj Cmaj Fmaj B<sup>b</sup>maj E<sup>b</sup>maj

B. Cl. Dmaj Gmaj Cmaj Fmaj B<sup>b</sup>maj E<sup>b</sup>maj

Alto Sax. Amaj Dmaj Gmaj Cmaj Fmaj

Ten. Sax. Dmaj Gmaj Cmaj Fmaj B<sup>b</sup>maj

Bari. Sax. Amaj Dmaj Gmaj Cmaj

Tpts. Dmaj Gmaj Cmaj Fmaj

F Hns. Gmaj Cmaj Fmaj

LB (BC) Cmaj Fmaj

LB (TC) Dmaj Gmaj

Tba. Cmaj

Reduction



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**Canon by Pachelbel**

Bassline:

Fl. 64 65 66 67 Bassline: Fmaj Cmaj Dmin Amin Bbmaj Fmaj Bbmaj Cmaj Fmaj

Ob. Bassline: I 68 V vi 69 iii IV 70 I IV 71 V 72 Fmaj

Bsn. Bassline: Fmaj Cmaj Dmin Amin Bbmaj Fmaj Bbmaj Cmaj Gmaj

Cl. Bassline: I V vi iii IV

B. Cl. Bassline: Gmaj Dmaj Emin Bmin Cmaj

I V vi iii IV

Alto Sax. Bassline: Dmaj Amaj Bmin Fmaj

I V vi III IV

Ten. Sax. Bassline: Gmaj Dmaj Bmin Fmaj

I V VI

Bari. Sax. Bassline: Dmaj

Tpts. Bassline: I V VI

F Hns. Bassline: I V VI

LB (BC) Bassline: I V VI

LB (TC) Bassline: I V VI

Tba. Bassline: I V VI

Bassline: Reduction

Chords: I 68 V vi 69 iii IV 70 I IV 71 V 72 Fmaj



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# HMD 4-part Chorales Grade 1-2

by Ben Hylton

## Chorale 1

Part A

1                    2                    3

Part B

Part C

Part D

### Composer Notes

Chorales in 4 parts for every instrument so they can be played by any combination.

## Chorale 2

Part A

Part B

Part C

Part D

9



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**Chorale 3**

by Ben Hylton

Part A

Part B

Part C

Part D

This musical score consists of four staves, each representing a different part (A, B, C, D) of a chorale. The music is in common time with a key signature of one flat. Measure 17 starts with a forte dynamic. Measures 18 through 20 show a repeating pattern of eighth and sixteenth note figures. Measure 20 ends with a half note followed by a fermata.

17      18      19      20

This section shows the continuation of the musical score for Chorale 3. It consists of four staves (Parts A, B, C, D) over two measures. Measure 21 begins with a forte dynamic. Measure 22 concludes with a half note followed by a fermata.

21      22



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