



HMD Grade 1-2 Fundamentals for Winds and Percussion

by Ben Hylton and
Andrew Barlow



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

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
DESIGN**



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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.

Timp.

Snare/BD 2 = 100

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.



HYLTON
**MUSIC
 DESIGN**

Long Tone 1

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**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 2
- flow air
- change



**HYLTON
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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.

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

Concert Eb Major



**HYLTON
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Long Tone 4

Concert F
Major

Full Score for Long Tone 4, Concert F Major, 4/4 time, tempo 100.

Instrument parts shown:

- 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 score consists of 15 measures of music, primarily featuring long tones and sustained chords across the woodwind and brass sections. The percussion section (Snare/BD, Aux. Perc., Met.) is mostly silent, with some activity in measures 10-15.



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Long Tone 5

Full Score

11
Concert E-flat
Major

$\text{♩} = 100$

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.

$\text{♩} = 100$

Snare/BD

Aux. Perc.

Met.

Composer Notes
to mix it up: combine different
tone exercises with different
players (i.e. WW's play #1
play #2 simultaneously)
students pick who plays
long as the phrase is
length (8 counts)



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Flow Studies

♩ = 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.

Fl. 1 2 3 4 5 6
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



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Flexibility 1

Flute Opt. Harmonic

Full Score

Fl. 1 2 3 4 5 6 7 8 9 10 11

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.
Fingering: Open

F Hrn.
Fingering: T/Open

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

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

Tba.
Fingering/Slide: Open/1st

Xylo/Glock.

Vibes.

Mar.

Timp.

Snare/BD
♩ = 100

Aux. Perc.

Met.

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

2/2nd

2/2nd

2/2nd



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Flexibility 3

Full Score

17

Fl. Bb Major (00) 1 2 3 4 5 6 7 A minor Ab Major G minor

Ob. Bb Major A minor Ab Major G minor

Bsn. Bb Major A minor Ab Major G minor

Cl. C Major (Concert Bb) B minor Bb Major (Concert Ab) A minor (Concert Bb)

B. Cl. C Major (Concert Bb) B minor Bb Major (Concert Ab) A minor (Concert Bb)

Alto Sax. G Major (Concert Bb) F# minor (Concert A) F Major (Concert Ab)

Ten. Sax. C Major (Concert Bb) B minor (Concert A) Bb Major (Concert Ab)

Bari. Sax. G Major (Concert Bb) F# minor (Concert A) F Major (Concert Ab)

Tpt. Fingering: Open 2 1

F Hrn. Fingering: T, Open T, 2

LB (BC) Fingering/Slide: Open/1st 2/2nd

LB (TC) Fingering/Slide: Open/1st 2/2nd

Tba. Fingering: Open 2

Xylo/Glock

Vibes

Mar.

Timp.

Snare/BD 2-100

Aux. Perc.

Met.

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

Flexibility 4

Full Score

19

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

Ob. Bb Major A minor

Bsn. Bb Major

Cl. C Major (Concert Bb)

B. Cl. C Major (Concert Bb)

Alto Sax. G Major (Concert Bb) F# minor (Concert A)

Ten. Sax. C Major (Concert Bb) B minor (Concert A)

Bari. Sax. G Major (Concert Bb) 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.

Timp.

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.

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.



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Rhythm Study 3

Full Score for Rhythm Study 3, featuring 17 measures of music across various instruments. The tempo is marked $\text{♩} = 92$.

Instruments listed on the left:

- 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 score is divided into 17 measures, numbered 1 through 17. The tempo is marked $\text{♩} = 92$.



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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.

♩ = 80

Snare/BD

Aux. Perc.

Met.



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Articulation 1

normal/full length Staccato Tenuto Accented

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

Ob. normal/full length Staccato Tenuto Accented

Bsn. normal/full length Staccato Tenuto Accented

Cl. normal/full length Staccato Tenuto Accented

B. Cl. normal/full length Staccato Tenuto Accented

Alto Sax. normal/full length Staccato Tenuto Accented

Ten. Sax. normal/full length Staccato Tenuto Accented

Bari. Sax. normal/full length Staccato Tenuto Accented

Tpt. normal/full length Staccato Tenuto Accented

F Hrn. normal/full length Staccato Tenuto Accented

LB (BC) normal/full length Staccato Tenuto Accented

LB (TC) normal/full length Staccato Tenuto Accented

Tba. normal/full length Staccato Tenuto

Xylo/Glock

Vibes

Mar.

Timp.

Snare/BD $\text{♩} = 100$

Aux. Perc.

Met.



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Articulation 3

Fl. $\text{♩} = 92$

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 $\text{♩} = 92$

Aux. Perc.

Met.



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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.

♩ = 92



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Style Etude (Major)

♩ = 72

Style Etude (minor)

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

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.



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Major Scales, Arpeggios, and Patterns

Concert Bb Major

Flute

1 2 3 4 5 6 7 8

Concert Bb Major

Oboe

Arpeggio

Concert Bb Major

Bassoon

Arpeggio

C Major

Clarinet in Bb

C Major

Bass Clarinet in Bb

Arpeggio

G Major (Concert Bb Major)

Alto Saxophone

C Major (Concert Bb Major)

Tenor Saxophone

G Major (Concert Bb Major)

Baritone Saxophone

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

2 3 4

Trumpet in Bb

F Major (Concert Bb Major)

Horn in F

Concert Bb Major

Low Brass (BC)

C Major (Concert Bb Major)

Low Brass (TC)

Concert Bb Major

Tubas

Concert Bb Major

Xylo/Glock

Concert Bb Major

Marimba

Concert Bb Major

Composer Notes
Backing Tracks for 3 or more tempi



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Scale Pattern 1

Scale Pattern 2

Fl.

Ob.

Bsn.

Cl.

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt.

F Hrn.

LB (BC)

LB (TC)

Tba.

Xylo/Glock

Vibes

Mar.

9 10 11 12 13 14 15 16

9 10 11 12 13

9

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

Fl.

Scale Pattern 1

Scale Pattern 2

Ob.

Scale Pattern 1

Scale Pattern 2

Bsn.

Scale Pattern 1

Scale Pattern 2

Cl.

Scale Pattern 1

Scale Pattern 2

B. Cl.

Scale Pattern 1

Scale Pattern 2

Alto Sax.

Scale Pattern 1

Scale Pattern 2

Ten. Sax.

Scale Pattern 1

Scale Pattern 2

Bari. Sax.

Scale Pattern 1

Scale Pattern 2

Tpt.

Scale Pattern 1

Scale Pattern 2

F Hrn.

Scale Pattern 1

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

9 10 11 12 13 14 15 16



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Chromatic Scale and Patterns

Chromatic Scale

Fl.

Chromatic Scale

Ob.

Chromatic Scale

Bsn.

Chromatic Scale

Cl.

Chromatic Scale

B. Cl.

Chromatic Scale

Alto Sax.

Chromatic Scale

Ten. Sax.

Chromatic Scale

Bari. Sax.

Chromatic Scale

Tpt.

Chromatic Scale

F Hrn.

Chromatic Scale

LB (BC)

Chromatic Scale

LB (TC)

Chromatic Scale

Tba.

Chromatic Scale

Xylo/Glock

Chromatic Scale

Vibes

Chromatic Scale

Mar.

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



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Chromatic Scale Pattern 1

Fl.

1 2 3 4 5 6 7 8

Ob.

Chromatic Scale Pattern 1

Bsn.

Chromatic Scale Pattern 1

Cl.

Chromatic Scale Pattern 1

B. Cl.

Chromatic Scale Pattern 1

Alto Sax.

Chromatic Scale Pattern 1

Ten. Sax.

Chromatic Scale Pattern 1

Bari. Sax.

1 2 3 4

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.

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



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HMD Harmonic Studies and Chorales Grade 1-2

by Ben Hylton



Harmonic Studies



I-IV-V-I in F Major

by Ben Hylton

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 staggered breathing with these exercises

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



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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 IV V

Bsn. I IV V

Cl. I IV V

B. Cl. I IV V

Alto Sax. I IV

Ten. Sax. I IV

Bari. Sax. I IV

Tpts. I IV

F Hns. I IV

LB (BC) I

LB (TC) I

Tba. I

Reduction



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Circle of 4ths - Major Chords

Fl. Cmaj 57 Fmaj 58 Bbmaj 59 Ebmaj 60 Abmaj 61 Dbmaj 62 Cmaj 63

Ob. Cmaj Fmaj Bbmaj Ebmaj Abmaj Dbmaj Cmaj

Bsn. Cmaj Fmaj Bbmaj Ebmaj Abmaj Dbmaj Cmaj

Cl. Dmaj Gmaj Cmaj Fmaj Bbmaj Ebmaj

B. Cl. Dmaj Gmaj Cmaj Fmaj Bbmaj Ebmaj

Alto Sax. Amaj Dmaj Gmaj Cmaj Fmaj Bbmaj

Ten. Sax. Dmaj Gmaj Cmaj Fmaj Bbmaj Cmaj

Bari. Sax. Amaj Dmaj Gmaj Cmaj Fmaj Bbmaj

Tpts. Dmaj Gmaj Cmaj Fmaj Bbmaj Ebmaj

F Hns. Gmaj Cmaj Fmaj Bbmaj Ebmaj

LB (BC) Cmaj Fmaj Bbmaj Ebmaj Abmaj

LB (TC) Dmaj Gmaj Cmaj Fmaj Bbmaj

Tba. Cmaj Fmaj Bbmaj Ebmaj Abmaj

Reduction



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HMD 4-part Chorales Grade 1-2

by Ben Hylton

Chorale 1

Part A

Part B

Part C

Part D

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

1 2 3

Composer Notes
Each instrument part is revoiced to fit better into the proper tessitura

5 6

Chorale 2

Part A

Part B

Part C

Part D

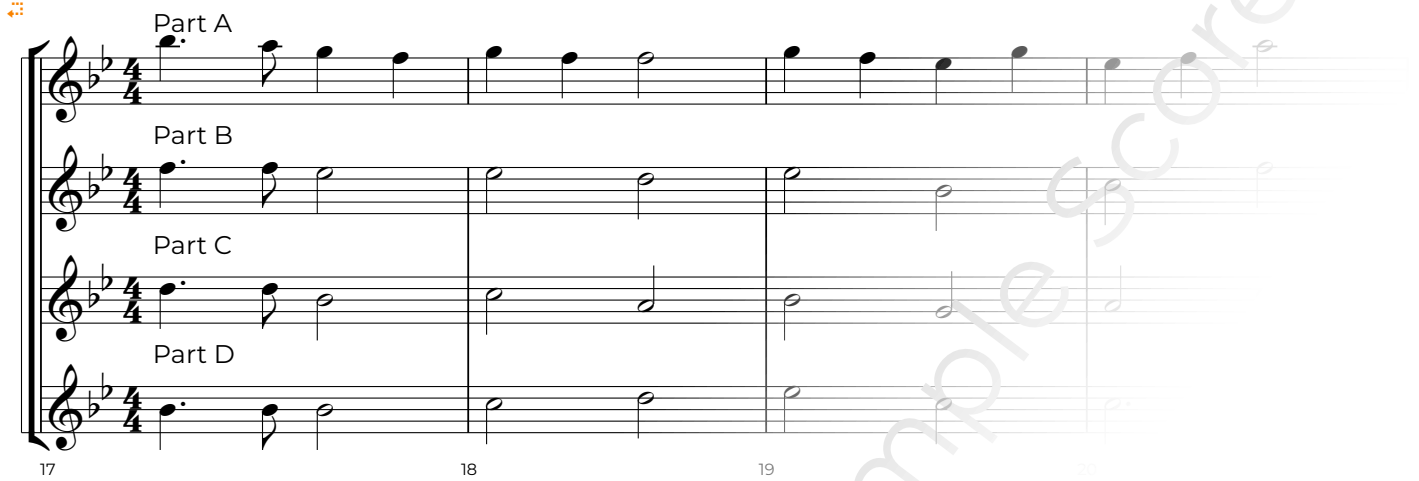
9 10



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Chorale 3

by Ben Hylton



Part A

Part B

Part C

Part D

17 18 19 20

This block contains the first system of the musical score for Chorale 3, measures 17 through 20. It features four staves, each labeled Part A, Part B, Part C, and Part D. The music is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The notation includes quarter notes, eighth notes, and half notes. A large, light gray watermark reading 'Sample Score' is oriented diagonally across the page.



21 22

This block contains the second system of the musical score for Chorale 3, measures 21 through 22. It continues the four-part setting with the same notation and watermark as the first system.



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