

**Grade  
1½**

Expanding ranges and rhythms for the Rising Band!

**FULL CONDUCTOR SCORE**  
Catalog No: 024-4708-01

# Greater Steps To Success

**Kim Benson and James Swearingen**

## **Rising Band Series**

**FOR DEVELOPING BANDS!**

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COMPANY

## Rising Band Series (Grade levels 1½ - 2)

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

## GREATER STEPS TO SUCCESS

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### Instrumentation

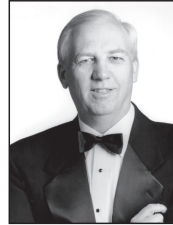
Full Conductor Score .....	1
Flute .....	10
Oboe .....	2
1st B $\flat$ Clarinet .....	6
2nd B $\flat$ Clarinet .....	6
B $\flat$ Bass Clarinet .....	2
Bassoon .....	2
E $\flat$ Alto Saxophone .....	8
B $\flat$ Tenor Saxophone .....	2
E $\flat$ Baritone Saxophone .....	2
1st B $\flat$ Trumpet .....	5
2nd B $\flat$ Trumpet .....	5
F Horn .....	4
Trombone .....	6
Baritone B.C. ....	2
Baritone T.C. ....	2
Tuba .....	4
Mallet Percussion: Bells, Xylophone, Marimba .....	5
Snare Drum, Bass Drum .....	5

### About the Composer



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

### About the Composer



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

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

School directors, student performers and audiences worldwide have enthusiastically received Mr. Swearingen's numerous contributions for band. With over 650 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 120 commissioned works, have been chosen for contest and festival lists. He is a recipient of several ASCAP awards for published compositions and in 1992 was selected as an Accomplished Graduate of the Fine and Performing Arts from Bowling Green State University. In March of 2000, he was invited to join The American Bandmasters Association, considered to be the most prestigious bandmaster organization in the world. Mr. Swearingen received the 2002 Community Music Educator Award given annually by the Columbus Symphony Orchestra. In that same year, he became conductor of the Grove City Community Winds. This highly talented ensemble consists of many fine musicians from the central Ohio area. On June 20, 2009, The American School Band Directors Association, Inc., presented Mr. Swearingen with the A. Austin Harding Award. This prestigious award is presented annually by the organization and is reflective of valuable and dedicated service to the school bands of America. In 2011, he received the Hall of Fame Award presented by the Ohio Chapter (Mu) of Phi Beta Mu. The OMEA Distinguished Service Award was presented to him at the 2014 OMEA Professional Development Conference. Later that year, he was presented the Signature Sinfonian Award by Phi Mu Alpha Sinfonia. On April 21, 2015, The Ohio State School of Music honored Mr. Swearingen with their Distinguished Alumnus Award. It should be noted that he is also a member of numerous professional and honorary organizations including NafME, ASBDA, Phi Beta Mu and Pi Kappa Lambda.

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



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## For The Conductor

These exercises are specifically designed for young band students, and correspond directly with the notes, rhythms and ranges within the **Rising Band Series**.

The “warm up” is an important component for achieving musical success. Establishing the proper mindset of warming up at the start of each class or practice session will pay huge musical dividends for the future.

*“Develop a quality sound in your head and refer to it each and every time you step on the podium.”*

**Donald Hunsberger**

*“Good individual tone production is the true secret to developing a first-rate concert band. The better each of your student's individual tones are, the better your band will sound. Good tone also cures a multitude of pitch problems in a band, because, artistically speaking, it is impossible to play out of tune and still have a good tone. Good intonation is an integral part of what defines good tone.”*

**James Barnes**

## Rehearsal Suggestions

### Step 1- Long Tones, Slurs, Lip Slurs

- Dynamics should be performed at a moderate level so as not to strain the embouchure early in the ensemble.

### Step 2 – Scale Builder

- Maintain a steady pulse by playing the musical silence as well as the musical notes. This should satisfy the need of being “in time” during the rests as well as “on time” when the music re-enters.

### Step 3 – Interval Study

- This is an exercise that allows you to play and discuss the following intervals: Major 2nd, Major 3rd, Perfect 4th, and Perfect 5th.
- Challenge your students to play this exercise in one breath.
- Play combinations of slurring and tonguing. For example, start with slur two - tongue two. How many more approaches can the students suggest?

### Step 4 – Mini Chorales

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

- Play each chorale in a highly expressive manner. We suggest using a “du” tongue when playing quarter notes. Some teachers like to use “doh” with their low brasses for a more open sound. Feel free to adapt as necessary.
- Encourage your students to sing their part on a unison syllable. Singing is a great way to promote ear training.

#### For Percussion:

Double up on mallet instruments.

Soft mallets would be appropriate on the chorales.

## Step 5 – Rhythm Counts

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

## Bonus Exercise

Utilizing whole notes at a slow tempo, have your students play the first five notes of a concert Bb major scale. Once they reach the fifth scale degree, descend back down to the tonic pitch. Here are two performance rules that may be applied to this exercise. Remember, developing improved **breath support** leads to an opportunity for better **tone** and better **intonation**.

- **Rule #1** - Have the students play as many notes as they can, with as nice as sound as they can, before they take a breath.
- **Rule #2** – Instruct the musicians to avoid taking a breath at the bar line. When a breath is needed, take it between beats 1 & 2, 2 & 3, or 3 & 4. Now would be a good time to introduce the concept of staggered breathing.

### Other advantages to this exercise:

You can change the five-note pattern in order to cover a variety of key signatures, both Major and Minor. In addition, you can discuss a variety of pitch tendencies.

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



# GREATER STEPS TO SUCCESS

## Step 1

### Long Tones, Slurs, Lip Slurs

Conductor Score  
024-4708-00

Kim Benson and  
James Swearingen

Tempo ♩ = 72

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Tempo ♩ = 72

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Mallet Percussion:  
Bells, Xylophone  
(light plastic mallets)  
Marimba  
(soft yarn mallets)

Snare Drum  
Bass Drum

1 2 3 4

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

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Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Tpt.

2nd Tpt.

Hn.

Trb.

Bar.

Tuba

Mlt.

S.D.  
B.D.

5 6 7 8

5

## Step 2 Scale Builder

**Tempo** ♩ = 96

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tempo ♩ = 96

1st Tpt.

2nd Tpt.

Hn.

Trb.

Bar.

Tuba

Mlt.

R

S.D.

B.D.

SD use alternate sticking unless noted

2

1

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Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

1st Tpt.

2nd Tpt.

Hn.

Trb.

Bar.

Tuba

Mlt.

S.D.  
B.D.

R

### Step 3 Interval Study

**Tempo** ♩ = 96

Flute

Oboe

1st B $\flat$  Clarinet

2nd B $\flat$  Clarinet

B $\flat$  Bass Clarinet

Bassoon

E $\flat$  Alto Saxophone

B $\flat$  Tenor Saxophone

E $\flat$  Baritone Saxophone

Tempo  $\text{♩} = 96$

1st B $\flat$  Trumpet

2nd B $\flat$  Trumpet

F Horn

Trombone

Baritone

Tuba

Mallet Percussion:  
Bells, Xylophone  
(light plastic mallets)  
Marimba  
(soft yarn mallets)

Snare Drum  
Bass Drum

1 2 3 4

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# Step 4

## Mini Chorale (Major)

Gently ♩ = 72

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Gently ♩ = 72

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Mallet Percussion:  
Bells, Xylophone  
(light plastic mallets)  
Marimba  
(soft yarn mallets)

Snare Drum  
Bass Drum  
(on mallet instruments)

1

2

3

4

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# Mini Chorale (Minor)

Very expressive ♩ = 68

rit.

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Mallet Percussion:  
Bells (no rolls)  
Xylophone, Marimba

Snare Drum  
Bass Drum  
(on mallet instruments)

mp

mf

mp

p

1

2

3

4

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# Step 5 Rhythm Counts!

Tempo ♩ = 72

All Instruments **A** 

Instr. 

Instr. **B** (♩ = ♪)  **C**

## Suggestions for using Rhythm Counts:

Clap and count the rhythms out loud. Use an "open-hands" pulse for the rests to reinforce "playing the musical silence!"

Clap or play one of the rhythm patterns for your students and ask them to identify the correct measure.

Pick a note from the scale builder exercise and repeat one of the above measures for each note of the scale.

Encourage your students to identify rhythm patterns that are the same as those in the literature you are working on.

Variations: Read each line in its entirety or zero in on one specific measure.

1x through - count out loud.

2x through - clap and count out loud.

3x through - play on instrument.

Reinforce coming in "on time" and "in time."

Perform the whole exercise straight through keeping eighth note steady when going into 6/8 section.

After this has been mastered, challenge your students by changing to (♩ = ♪) at rehearsal letter **B**.