

S[⏻]PERCHARGE YOUR REHEARSALS

**Using Companion Guides To Unlock Your
Ensemble's Maximum Potential**

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**“Music for fun is fine,
but music for growth is essential.”**

- Richard Floyd

A Companion Guide:

A teacher-created resource to support student learning
or “...a method book for a piece of music.”

Score

Arabian Dances

Roland Barrett
guide created by Tiffany Hitz

Concert F Phrygian Scale

Concert Bb Phrygian Scale

Flute

Clarinet in Bb

Alto Sax

Tenor Sax

Trumpet in Bb

Horn in F

Trombone

Tuba

Xylophone



The image shows the first system of a musical score for 'Arabian Dances'. It includes parts for Flute, Clarinet in Bb, Alto Sax, Tenor Sax, Trumpet in Bb, Horn in F, Trombone, Tuba, and Xylophone. The score is divided into two sections: 'Concert F Phrygian Scale' and 'Concert Bb Phrygian Scale'. The instruments are arranged in a standard ensemble format, with woodwinds and strings on the left and brass and percussion on the right. The score is written in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings.

2

B - m. 15-19 - Low WW/Mallets

Arabian Dances

Fl.

Bb Cl.

A. Sax.

T. Sax.

Bb Tpt.

Hn.

Tbn.

Tuba

Xyl.



The image shows the second system of a musical score for 'Arabian Dances'. It includes parts for Flute, Bb Clarinet, Alto Sax, Tenor Sax, Bb Trumpet, Horn, Trombone, Tuba, and Xylophone. The score is written in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The instruments are arranged in a standard ensemble format, with woodwinds and strings on the left and brass and percussion on the right. The score is written in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings.

A Companion Guide:

1. Driven by the repertoire

Does this piece have enough individual needs to benefit from its use?

2. Can also be driven by/tailored to needs of specific students

Will sections/individuals in this group benefit from its use?

3. Companion Guides and National Standards

one of best pathways to implement a curriculum map and ensure progress toward state and national standards

How does it help students?

1. Collaborative Learning

- Students help each other learn difficult passages
- Student Demo & Modeling
- Students learn layers of piece and role of lines within overall structure

2. Differentiation

- Assists students who need extra assistance
- Enrichment for students needing more challenge

3. Student Engagement

- Everyone is playing ALL the time!
- Everyone is engaged in goals for performance
- Maximize Class time / Minimizes “down time”

How does it support ensembles?

1. Precision

- Unison pitches, rhythms, articulations, dynamics, etc.
- Focused on fundamentals while strengthening repertoire
- Concept development over time
- Intonation, Interpretation, etc.

2. Deepens Musical Understanding

- Everyone knows what makes up the piece
- Students become self-aware (melody vs. accompaniment)
- Self awareness impacts dynamics
- See how parts fit together

How does it support ME (the conductor)?



Score Confidence!

Creating a companion guide helps you strengthen your score knowledge!

What to include in a Companion Guide

1. Scales
2. Key changes - back and forth
3. Chorales
4. Rhythms - using a single unison pitch, then adding pitches
5. Technical Passages
6. Tricky fingering or articulation patterns
7. Phrase shape/contour and length (both melodic and harmonic)
8. Interval issues/intonation issues (solfege opportunities)
9. Duets/Trio Passages
10. Accidentals /Other theory-teaching opportunities
11. "You know your kids" spots

CONSIDERATIONS

1. Clarinet

- Consider options for crossing the break
- It doesn't have to sound perfect, so embrace the challenge!

2. Horn

- Consider creating both unison parts and an “altered” part
- Range for all brass may need adjusting.

3. Percussion

- Mallets in High Octave/Low Octave
- Bass Clef

Joy by Frank Ticheli - Companion Guide

Concert Bb Major Scale

Concert Bb Major Arpeggio

Concert Bb Major Scale in Thirds

Flute

Oboe/Mallets

Clarinet /Bass Clar.

Alto/Bari Saxophone

Tenor Saxophone

Trumpet in Bb

Horn in F

The image displays a musical score for the piece 'Joy' by Frank Ticheli, specifically a companion guide for woodwind and brass instruments. The score is organized into three main sections: 'Concert Bb Major Scale', 'Concert Bb Major Arpeggio', and 'Concert Bb Major Scale in Thirds'. The instruments listed on the left are Flute, Oboe/Mallets, Clarinet /Bass Clar., Alto/Bari Saxophone, Tenor Saxophone, Trumpet in Bb, and Horn in F. The Flute and Oboe/Mallets parts are in Bb major (two flats) and 4/4 time. The Clarinet /Bass Clar. part is in 4/4 time. The Alto/Bari Saxophone part is in B major (one sharp) and 4/4 time. The Tenor Saxophone part is in 4/4 time. The Trumpet in Bb and Horn in F parts are in 4/4 time. The score is written for a 4/4 time signature. The first section, 'Concert Bb Major Scale', spans measures 1-3. The second section, 'Concert Bb Major Arpeggio', spans measures 4-6. The third section, 'Concert Bb Major Scale in Thirds', spans measures 7-10. The Flute and Oboe/Mallets parts play the Bb major scale in ascending and descending patterns. The Clarinet /Bass Clar. part plays a descending scale. The Alto/Bari Saxophone part plays a descending scale. The Tenor Saxophone part plays a descending scale. The Trumpet in Bb and Horn in F parts play a descending scale.

[illegible]

43 D-3

The musical score consists of six staves, each for a different instrument: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Trombone (Tpt.). The Flute and Oboe staves are in B-flat major (two flats). The Clarinet, Alto Saxophone, Tenor Saxophone, Trombone, and Horn staves are in D major (two sharps). The music is in 4/4 time. Measures 43-48 show a crescendo in the woodwinds and a steady melody in the brass. Dynamics include *f* (forte) and *cresc.* (crescendo). The score is divided into measures by vertical bar lines, with a double bar line at the end of measure 48.

Fl. *f* *cresc.*

Ob. *f* *cresc.*

Cl. *f* *cresc.*

Alto Sax. *f* *cresc.*

Ten. Sax. *f* *cresc.*

Tpt. *f* *cresc.*

Hn. *f* *cresc.*

Arabian Dances

Companion Guide

Roland Barrett
guide created by Tiffany Hitz

Concert F Phrygian Scale

Concert Bb Phrygian Scale

Flute

Clarinet in Bb

Alto Sax

Tenor Sax

Trumpet in Bb

Horn in F

Trombone

Tuba

Xylophone

The musical score is written for nine instruments: Flute, Clarinet in Bb, Alto Sax, Tenor Sax, Trumpet in Bb, Horn in F, Trombone, Tuba, and Xylophone. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into two main sections by a double bar line. The first section is labeled 'Concert F Phrygian Scale' and the second is 'Concert Bb Phrygian Scale'. Each instrument has a staff with notes corresponding to the scale. The Xylophone part includes fingerings 1, 2, 3, and 4 indicated below the notes.

C - m. 20-27 - Clarinets

Fl.

B $\flat$ Cl.

A. Sx.

T. Sx.

B $\flat$ Tpt.

Hn.

Tbn.

Tuba

This musical score is for measures 20 through 27 of a section titled "C - m. 20-27 - Clarinets". It features eight staves, each representing a different instrument: Flute (Fl.), B-flat Clarinet (B $\flat$ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B-flat Trumpet (B $\flat$ Tpt.), Horn (Hn.), Trombone (Tbn.), and Tuba. The first four staves (Fl., B $\flat$ Cl., A. Sx., T. Sx.) are in treble clef, while the last four (B $\flat$ Tpt., Hn., Tbn., Tuba) are in bass clef. The key signature has one flat (B-flat). The music consists of a series of eighth-note runs in measures 20-21, followed by a half-note rest in measure 22, and then a final eighth-note run in measure 23. Measures 24-27 continue with similar patterns, including accents and dynamic markings like *f* and *sf*. The score ends with a double bar line in measure 27.

A NEW LIGHT

Tyler S. Grant
(ASCAP)

Largo ♩ = 70

Flute

Oboe

1 Clarinet in B $\flat$

2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Largo ♩ = 70

1 Trumpet in B $\flat$

2

Horn in F

Trombone/
Euphonium/
Bassoon B.C.

Tuba

Timpani

Bells

Vibraphone

Percussion 1 (2 players):
Wind Chimes, Crash Cymbals,
Bass Drum

Percussion 2 (2 players):
Suspended Cymbal, Triangle

[illegible]

1. Phrasing & Shaping Exercise A

Flute

Oboe

B $\flat$ Clarinet/
B $\flat$ Bass Clarinet

Alto Saxophone/
Baritone Saxophone

Tenor Saxophone

Trumpet in B $\flat$ /
Euphonium T.C.

Horn in F

Trombone/
Euphonium/
Bassoon B.C.

Tuba

The musical score is written for a full band. It consists of nine staves, each representing a different instrument. The key signature is one flat (B-flat), and the time signature is 4/4. The music is a single melodic line that is played by all instruments. The line starts on a half note G4, followed by a quarter note A4, then a quarter note B4, and then a quarter note C5. This sequence is repeated for the first four measures. In the fifth measure, there is a half note D5. In the sixth measure, there is a half note E5. In the seventh measure, there is a half note F5. In the eighth measure, there is a half note G5. The piece ends with a repeat sign. The instruments are: Flute, Oboe, B-flat Clarinet/B-flat Bass Clarinet, Alto Saxophone/Baritone Saxophone, Tenor Saxophone, Trumpet in B-flat/Euphonium T.C., Horn in F, Trombone/Euphonium/Bassoon B.C., and Tuba.

2. Phrasing & Shaping Exercise B

Flute

Oboe

B $\flat$ Clarinet/
B $\flat$ Bass Clarinet

Alto Saxophone/
Baritone Saxophone

Tenor Saxophone

Trumpet in B $\flat$ /
Euphonium T.C.

Horn in F

Trombone/
Euphonium/
Bassoon B.C.

Tuba

The musical score is for Exercise B, featuring woodwinds, brass, and lower strings in 4/4 time. The key signature has two flats (B $\flat$ and E $\flat$). The score is divided into two systems of staves. The first system includes Flute, Oboe, B $\flat$ Clarinet/B $\flat$ Bass Clarinet, Alto Saxophone/Baritone Saxophone, and Tenor Saxophone. The second system includes Trumpet in B $\flat$ /Euphonium T.C., Horn in F, Trombone/Euphonium/Bassoon B.C., and Tuba. The notation shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests, designed for phrasing and shaping exercises.

FORMAT

- 1.Minimize instrumentation where possible
- 2.Ideally, use side-by-side on music stand next to source composition
(one page if possible)
- 3.Label the guide as clearly as possible
- 4.Include ALL measure numbers
- 5.Label each section with a letter and descriptor (Who's part are you playing?)
- 6.No page turns mid-exercise

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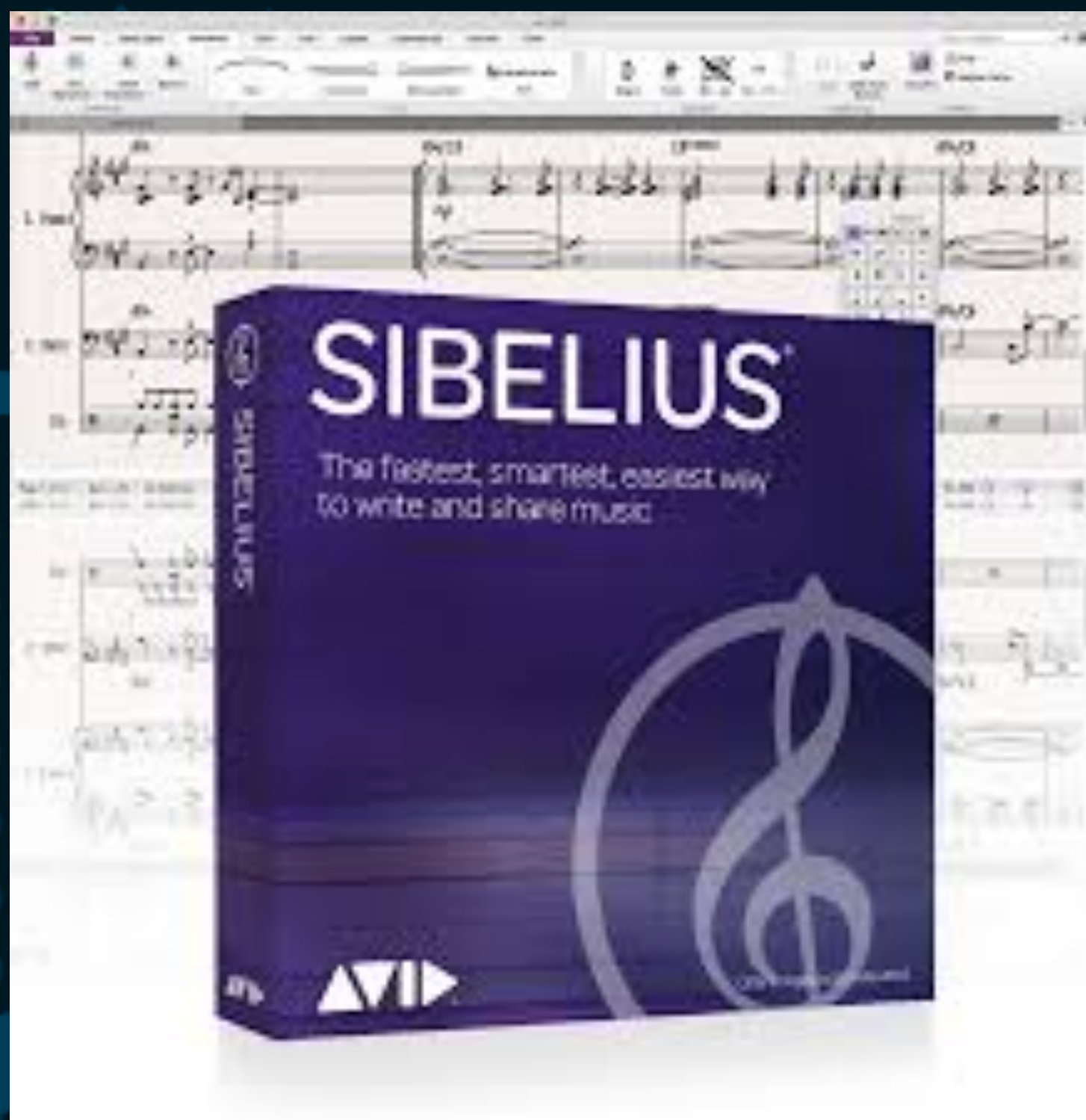
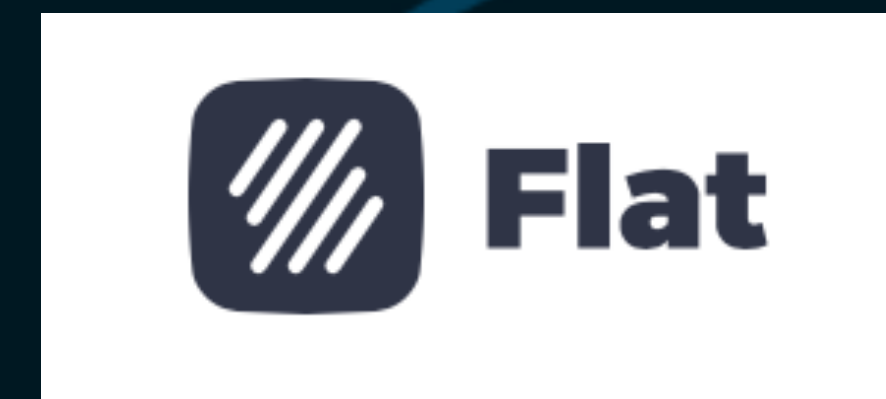
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- Purpose of the Use
- Nature of the Copyrighted Work
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- Effect on the Market

3. **“Dos and Don’ts”**

- Overall, yes you can create companion guides! Tailor them to your students, as we have discussed.
- Not for performance use (Ex. Using a Companion Guide to **arrange** a work for trio/quartet for public performance is not allowed.
- Not for commercial use (Ex. You cannot **sell** your Companion Guides to other teachers.)

Resources for Creating Companion Guides



S[⏻]UPERCHARGE YOUR REHEARSALS

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