American Overture - Assignment 1 for Wind Ensemble

Piccolo
From: Bar 2 | Beat 1 >> Thru: Bar 21 | Beat 4 Tempo: 136
Practice the opening sixteenth note run slowly at first, as needed. Pay particular attention to the length of slur note groupings and the start of each new slur. Dotted eighth note/sixteenth note figures should be detached when not slurred, such as in measure 14. Articulate lightly but cleanly. Exaggerate dynamic contrasts.

Flute 1
From: Bar 2 | Beat 1 >> Thru: Bar 21 | Beat 4 Tempo: 136
Practice the opening sixteenth note run slowly at first, as needed. Pay particular attention to the length of slur note groupings and the start of each new slur. Dotted eighth note/sixteenth note figures should be detached when not slurred, such as in measure 14. Articulate lightly but cleanly. Exaggerate dynamic contrasts.

Flute 2
From: Bar 2 | Beat 1 >> Thru: Bar 18 | Beat 1 Tempo: 136
Practice the opening sixteenth note run slowly at first, as needed. Pay particular attention to the length of slur note groupings and the start of each new slur. Dotted eighth note/sixteenth note figures should be detached when not slurred, such as in measure 14. Articulate lightly but cleanly. Exaggerate dynamic contrasts.

Flute 3
From: Bar 2 | Beat 1 >> Thru: Bar 18 | Beat 1 Tempo: 136
Practice the opening sixteenth note run slowly at first, as needed. Pay particular attention to the length of slur note groupings and the start of each new slur. Dotted eighth note/sixteenth note figures should be detached when not slurred, such as in measure 14. Articulate lightly but cleanly. Exaggerate dynamic contrasts.

Oboe 1
From: Bar 2 | Beat 1 >> Thru: Bar 21 | Beat 4 Tempo: 136
Practice the opening sixteenth note run slowly at first, as needed. Pay particular attention to the length of slur note groupings and the start of each new slur. Dotted eighth note/sixteenth note figures should be detached when not slurred, such as in measure 14. Articulate lightly but cleanly. Exaggerate dynamic contrasts.

Oboe 2
From: Bar 2 | Beat 1 >> Thru: Bar 21 | Beat 4 Tempo: 136
Practice the opening sixteenth note run slowly at first, as needed. Pay particular attention to the length of slur note groupings and the start of each new slur. Dotted eighth note/sixteenth note figures should be detached when not slurred, such as in measure 14. Articulate lightly but cleanly. Exaggerate dynamic contrasts.

English Horn
From: Bar 2 | Beat 1 >> Thru: Bar 21 | Beat 4 Tempo: 136
Practice the opening sixteenth note run slowly at first, as needed. Pay particular attention to the length of slur note groupings and the start of each new slur. Articulate lightly but cleanly. Exaggerate dynamic contrasts.

Bassoon 1
From: Bar 60 | Beat 1 >> Thru: Bar 70 | Beat 4 Tempo: 143
Monitor your personal intonation closely in this assignment, particularly through the many sharps in measures 61-63. Articulate lightly but cleanly. Emphasize accented pitches with a faster column of air. Exaggerate dynamic contrasts.

Bassoon 2
From: Bar 60 | Beat 1 >> Thru: Bar 70 | Beat 4 Tempo: 143
Monitor your personal intonation closely in this assignment, particularly through the many sharps in measures 61-63. Articulate lightly but cleanly. Emphasize accented pitches with a faster column of air. Exaggerate dynamic contrasts.

Contrabassoon
From: Bar 2 | Beat 1 >> Thru: Bar 21 | Beat 4 Tempo: 136
Articulate lightly but cleanly. Emphasize accented pitches with a faster column of air. Exaggerate dynamic contrasts.

Eb Clarinet
From: Bar 2 | Beat 1 >> Thru: Bar 21 | Beat 4 Tempo: 136
Practice the opening sixteenth note run slowly at first, as needed. Pay particular attention to the length of slur note groupings and the start of each new slur. Dotted eighth note/sixteenth note figures should be detached when not slurred, such as in measure 14. Articulate lightly but cleanly. Exaggerate dynamic contrasts.

Bb Clarinet 1
From: Bar 2 | Beat 1 >> Thru: Bar 18 | Beat 1 Tempo: 136
Practice the opening sixteenth note run slowly at first, as needed. Pay particular attention to the length of slur note groupings and the start of each new slur. Dotted eighth note/sixteenth note figures should be detached when not slurred, such as in measure 14. Articulate lightly but cleanly. Exaggerate dynamic contrasts.

**Bb Clarinet 2**
From: Bar 2 | Beat 1 >> Thru: Bar 18 | Beat 1 Tempo: 136
Practice the opening sixteenth note run slowly at first, as needed. Pay particular attention to the length of slur note groupings and the start of each new slur. Dotted eighth note/sixteenth note figures should be detached when not slurred, such as in measure 14. Articulate lightly but cleanly. Exaggerate dynamic contrasts.

**Bb Clarinet 3**
From: Bar 2 | Beat 1 >> Thru: Bar 18 | Beat 1 Tempo: 136
Practice the opening sixteenth note run slowly at first, as needed. Pay particular attention to the length of slur note groupings and the start of each new slur. Dotted eighth note/sixteenth note figures should be detached when not slurred, such as in measure 14. Articulate lightly but cleanly. Exaggerate dynamic contrasts.

**Bb Clarinet 4**
From: Bar 2 | Beat 1 >> Thru: Bar 18 | Beat 1 Tempo: 136
Practice the opening sixteenth note run slowly at first, as needed. Pay particular attention to the length of slur note groupings and the start of each new slur. Dotted eighth note/sixteenth note figures should be detached when not slurred, such as in measure 14. Articulate lightly but cleanly. Exaggerate dynamic contrasts.

**Eb Alto Clarinet**
From: Bar 100 | Beat 1 >> Thru: Bar 118 | Beat 1 Tempo: 136
There are some portions of this assignment that have you playing in your upper register. Use a fast air stream to facilitate that register. Practice slowly at first, as needed. Articulate lightly but cleanly. Emphasize accented pitches with a faster column of air. Exaggerate dynamic contrasts.

**Bb Bass Clarinet**
From: Bar 100 | Beat 1 >> Thru: Bar 118 | Beat 1 Tempo: 136
There are some portions of this assignment that have you playing in your upper register. Use a fast air stream to facilitate that register. Practice slowly at first, as needed. Articulate lightly but cleanly. Emphasize accented pitches with a faster column of air. Exaggerate dynamic contrasts.

**Bb Contrabass Clarinet**
From: Bar 100 | Beat 1 >> Thru: Bar 118 | Beat 1 Tempo: 136
There are some portions of this assignment that have you playing in your upper register. Use a fast air stream to facilitate that register. Practice slowly at first, as needed. Articulate lightly but cleanly. Emphasize accented pitches with a faster column of air. Exaggerate dynamic contrasts.

**Eb Alto Saxophone 1**
From: Bar 2 | Beat 1 >> Thru: Bar 18 | Beat 1 Tempo: 136
Practice the opening sixteenth note run slowly at first, as needed. Pay particular attention to the length of slur note groupings and the start of each new slur. Articulate lightly but cleanly. Exaggerate dynamic contrasts.

**Eb Alto Saxophone 2**
From: Bar 2 | Beat 1 >> Thru: Bar 18 | Beat 1 Tempo: 136
Practice the opening sixteenth note run slowly at first, as needed. Pay particular attention to the length of slur note groupings and the start of each new slur. Articulate lightly but cleanly. Exaggerate dynamic contrasts.

**Bb Tenor Saxophone 1**
From: Bar 2 | Beat 1 >> Thru: Bar 18 | Beat 1 Tempo: 136
Practice the opening sixteenth note run slowly at first, as needed. Pay particular attention to the length of slur note groupings and the start of each new slur. Articulate lightly but cleanly. Exaggerate dynamic contrasts.

**Bb Tenor Saxophone 2**
From: Bar 2 | Beat 1 >> Thru: Bar 18 | Beat 1 Tempo: 136
Practice the opening sixteenth note run slowly at first, as needed. Pay particular attention to the length of slur note groupings and the start of each new slur. Articulate lightly but cleanly. Exaggerate dynamic contrasts.

**Bb Bass Saxophone**
From: Bar 2 | Beat 1 >> Thru: Bar 18 | Beat 1 Tempo: 136
Articulate lightly but cleanly. Emphasize accented pitches with a faster column of air. Exaggerate dynamic contrasts.
**Eb Baritone Saxophone**
From: Bar 2 | Beat 1 >> Thru: Bar 18 | Beat 1
Tempo: 136
Articulate lightly but cleanly. Emphasize accented pitches with a faster column of air. Exaggerate dynamic contrasts.

**Bb Cornet 1**
From: Bar 100 | Beat 1 >> Thru: Bar 118 | Beat 1
Tempo: 136
This assignment includes a phrase that is repeated in multiple keys, each modified with an abundance of accidentals. Practice slowly at first as needed. Articulate lightly but cleanly. Emphasize accented pitches with a faster column of air. Exaggerate dynamic contrasts.

**Bb Cornet 2**
From: Bar 100 | Beat 1 >> Thru: Bar 118 | Beat 1
Tempo: 136
This assignment includes a phrase that is repeated in multiple keys, each modified with an abundance of accidentals. Practice slowly at first as needed. Articulate lightly but cleanly. Emphasize accented pitches with a faster column of air. Exaggerate dynamic contrasts.

**Bb Cornet 3**
From: Bar 139 | Beat 1 >> Thru: Bar 154 | Beat 4
Tempo: 143
Measure 141-142 is a tricky pattern that requires your attention. Practice this lick slowly at first, and gradually increase the tempo. Begin each new triplet with a tongue. The rest of the assignment contains many unisons at a fff dynamic level. Monitor your intonation closely, taking care not to play louder than you can produce a quality, in-tune tone. Articulate lightly but cleanly. Emphasize accented pitches with a faster column of air. Exaggerate dynamic contrasts.

**Bb Cornet 4**
From: Bar 139 | Beat 1 >> Thru: Bar 154 | Beat 4
Tempo: 143
Measure 141-142 is a tricky pattern that requires your attention. Practice this lick slowly at first, and gradually increase the tempo. Begin each new triplet with a tongue. The rest of the assignment contains many unisons at a fff dynamic level. Monitor your intonation closely, taking care not to play louder than you can produce a quality, in-tune tone. Articulate lightly but cleanly. Emphasize accented pitches with a faster column of air. Exaggerate dynamic contrasts.

**Bb Trumpet 1**
From: Bar 100 | Beat 1 >> Thru: Bar 118 | Beat 1
Tempo: 136
This assignment includes a phrase that is repeated in multiple keys, each modified with an abundance of accidentals. Practice slowly at first as needed. Articulate lightly but cleanly. Emphasize accented pitches with a faster column of air. Exaggerate dynamic contrasts.

**Bb Trumpet 2**
From: Bar 100 | Beat 1 >> Thru: Bar 118 | Beat 4
Tempo: 136
This assignment includes a phrase that is repeated in multiple keys, each modified with an abundance of accidentals. Practice slowly at first as needed. Articulate lightly but cleanly. Emphasize accented pitches with a faster column of air. Exaggerate dynamic contrasts.

**F Horn 1**
From: Bar 84 | Beat 1 >> Thru: Bar 99 | Beat 4
Tempo: 136
This entire assignment is in unison for the F. horn section. It is filled with challenges of hitting the correct harmonic shelf, accidentals, slurs and articulations, and playing in tune. Practice slowly at first, as needed. Monitor your intonation with the SmartMusic tuner.

**F Horn 2**
From: Bar 84 | Beat 1 >> Thru: Bar 99 | Beat 4
Tempo: 136
This entire assignment is in unison for the F. horn section. It is filled with challenges of hitting the correct harmonic shelf, accidentals, slurs and articulations, and playing in tune. Practice slowly at first, as needed. Monitor your intonation with the SmartMusic tuner.

**F Horn 3**
From: Bar 84 | Beat 1 >> Thru: Bar 99 | Beat 4
Tempo: 136
This entire assignment is in unison for the F. horn section. It is filled with challenges of hitting the correct harmonic shelf, accidentals, slurs and articulations, and playing in tune. Practice slowly at first, as needed. Monitor your intonation with the SmartMusic tuner.

**F Horn 4**
From: Bar 84 | Beat 1 >> Thru: Bar 99 | Beat 4
Tempo: 136
This entire assignment is in unison for the F. horn section. It is filled with challenges of hitting the correct harmonic
shelf, accidentals, slurs and articulations, and playing in tune. Practice slowly at first, as needed. Monitor your intonation with the SmartMusic tuner.

**Trombone 1**
From: Bar 95 | Beat 1 >> Thru: Bar 107 | Beat 4Tempo: 136
Most of this assignment is in unison for Trombone 1 and 2. It is filled with challenges of hitting the correct harmonic shelf, accidentals, slurs and articulations, and playing in tune. Practice slowly at first, as needed. Monitor your intonation with the SmartMusic tuner.

**Trombone 2**
From: Bar 95 | Beat 1 >> Thru: Bar 107 | Beat 4Tempo: 136
Most of this assignment is in unison for Trombone 1 and 2. It is filled with challenges of hitting the correct harmonic shelf, accidentals, slurs and articulations, and playing in tune. Practice slowly at first, as needed. Monitor your intonation with the SmartMusic tuner.

**Trombone 3**
From: Bar 139 | Beat 1 >> Thru: Bar 154 | Beat 4Tempo: 143
This assignment is perhaps more challenging than it appears on the page. Practice the brisk figures, particularly the upbeats, with the SmartMusic metronome. Articulate lightly but cleanly. Emphasize accented pitches with a faster column of air. Exaggerate dynamic contrasts.

**Trombone 4**
From: Bar 139 | Beat 1 >> Thru: Bar 154 | Beat 4Tempo: 143
This assignment is perhaps more challenging than it appears on the page. Practice the brisk figures, particularly the upbeats, with the SmartMusic metronome. Articulate lightly but cleanly. Emphasize accented pitches with a faster column of air. Exaggerate dynamic contrasts.

**Baritone 1 (Bass)**
From: Bar 91 | Beat 1 >> Thru: Bar 107 | Beat 4Tempo: 136
The most challenging part of this assignment, measures 95-99, is in unison for Baritones. It is filled with challenges of hitting the correct harmonic shelf, accidentals, slurs and articulations, and playing in tune. Practice slowly at first, as needed. Monitor your intonation with the SmartMusic tuner.

**Baritone 2 (Bass)**
From: Bar 91 | Beat 1 >> Thru: Bar 107 | Beat 4Tempo: 136
The most challenging part of this assignment, measures 95-99, is in unison for Baritones. It is filled with challenges of hitting the correct harmonic shelf, accidentals, slurs and articulations, and playing in tune. Practice slowly at first, as needed. Monitor your intonation with the SmartMusic tuner.

**Baritone 3 (Bass)**
From: Bar 91 | Beat 1 >> Thru: Bar 107 | Beat 4Tempo: 136
The most challenging part of this assignment, measures 95-99, is in unison for Baritones. It is filled with challenges of hitting the correct harmonic shelf, accidentals, slurs and articulations, and playing in tune. Practice slowly at first, as needed. Monitor your intonation with the SmartMusic tuner.

**Baritone 1 (Treble)**
From: Bar 91 | Beat 1 >> Thru: Bar 107 | Beat 4Tempo: 136
The most challenging part of this assignment, measures 95-99, is in unison for Baritones. It is filled with challenges of hitting the correct harmonic shelf, accidentals, slurs and articulations, and playing in tune. Practice slowly at first, as needed. Monitor your intonation with the SmartMusic tuner.

**Baritone 2 (Treble)**
From: Bar 91 | Beat 1 >> Thru: Bar 107 | Beat 4Tempo: 136
The most challenging part of this assignment, measures 95-99, is in unison for Baritones. It is filled with challenges of hitting the correct harmonic shelf, accidentals, slurs and articulations, and playing in tune. Practice slowly at first, as needed.Monitor your intonation with the SmartMusic tuner.

**Baritone 3 (Treble)**
From: Bar 91 | Beat 1 >> Thru: Bar 107 | Beat 4Tempo: 136
The most challenging part of this assignment, measures 95-99, is in unison for Baritones. It is filled with challenges of hitting the correct harmonic shelf, accidentals, slurs and articulations, and playing in tune. Practice slowly at first, as needed. Monitor your intonation with the SmartMusic tuner.
**Tuba**  
From: Bar 100 | Beat 1 >> Thru: Bar 118 | Beat 1  
Tempo: 136  
Proceed cautiously through the many accidentals in this assignment. Articulate lightly but cleanly. Emphasize accented pitches with a faster column of air. Exaggerate dynamic contrasts.

**Timpani**  
From: Bar 29 | Beat 1 >> Thru: Bar 42 | Beat 4  
Tempo: 137  
There are enough quick drum changes here to challenge your technique a little. See if you can master the quick pedal pitch change in measure 35. Use your aural skills to choose appropriate dynamic levels.

**Percussion**  
From: Bar 139 | Beat 1 >> Thru: Bar 154 | Beat 4  
Tempo: 143  
Don't let the tempo and dynamic intensity of the closing tempt you to over play dynamically. Exaggerate dynamic contrasts, but use your aural skills to choose appropriate dynamic levels. Practice with the SmartMusic metronome.