

Better by Sight

(Four Steps to Mastering Sight Reading)

Tyler Arcari

Contents

	Teacher Book	Student Book
About the Author/About <i>Better by Sight</i>	2	2
How to Use	3	3
Scope & Sequence	4	–
Unit 1.1 - Concert B $\flat$	6	4
Unit 1.2 - Concert E $\flat$	16	5
Unit 1.3 - Mastery Etudes (B $\flat$ & E $\flat$)	26	6
Unit 2.1 - Concert B $\flat$	42	7
Unit 2.2 - Concert E $\flat$	52	8
Unit 2.3 - Mastery Etudes (B $\flat$ & E $\flat$)	62	9
Unit 3.1 - Concert B $\flat$	78	10
Unit 3.2 - Concert E $\flat$	88	11
Unit 3.3 - Concert F	98	12
Unit 3.4 - Mastery Etudes (B $\flat$, E $\flat$ & F)	108	13
Unit 4.1 - Concert B $\flat$	124	14
Unit 4.2 - Concert G Minor	134	15
Unit 4.3 - Concert E $\flat$	144	16
Unit 4.4 - Concert F	154	17
Unit 4.5 - Mastery Etudes (B $\flat$, G Minor, E $\flat$ & F)	164	18
Unit 5.1 - Concert B $\flat$	180	19
Unit 5.2 - Concert G Minor	190	20
Unit 5.3 - Concert E $\flat$	200	21
Unit 5.4 - Concert C Minor	210	22
Unit 5.5 - Concert F	220	23
Unit 5.6 - Mastery Etudes (B $\flat$, G Minor, E $\flat$ & C Minor)	230	24
Unit 6.1 - Concert B $\flat$	246	25
Unit 6.2 - Concert G Minor	256	26
Unit 6.3 - Concert C Minor	266	27
Unit 6.4 - Concert F	276	28
Unit 6.5 - Concert D Minor	286	29
Unit 6.6 - Mastery Etudes (B $\flat$, E $\flat$, F & D Minor)	296	30
Unit 7.1 - Concert G Minor	312	31
Unit 7.2 - Concert E $\flat$	322	32
Unit 7.3 - Concert C Minor	332	33
Unit 7.4 - Concert F	342	34
Unit 7.5 - Concert D Minor	352	35
Unit 7.6 - Mastery Etudes (G Minor, E $\flat$, F & D Minor)	362	36
Unit 8.1 - Mastery Etudes	378	37
Unit 8.2 - Mastery Etudes	394	38
Unit 8.3 - Mastery Etudes	410	39
Mastery Etude - Final	427	40



Music that Inspires™

About the Author



Tyler Arcari (b. 1989) is a composer, arranger, author, and clinician whose music is played around the world. He received his B.A. and M.S. degrees in music education from Troy University where he studied with composer Ralph Ford and Euphonium under Dr. Mark J. Walker. As a teacher, Tyler has taught at both the middle and high school levels. Tyler's primary focus when writing has been for the young musician. He became passionate about and interested in the needs of developing musicians as a classroom teacher and finds writing for musicians at this level to be very rewarding.

Tyler's music can currently be found published through Excelcia Music Publishing, Wingert-Jones Publications, Kendor Music Publishing, and Carl Fischer Music. His original works have been featured across the globe, and appear on numerous state contest lists and events such as the Midwest Clinic International Band and Orchestra Conference. As an arranger and commissioned composer, Tyler has worked with many high school, university, and community groups as well as professionals such as Carl Hilding "Doc" Severinsen and vocalist Holly Shelton. As a Clinician, Tyler regularly appears as composer-in-residence as well as guest clinician for honor bands and festivals.

Currently, Tyler serves as the Director of Music Production and Editing at Excelcia Music Publishing LLC, Wingert-Jones Publications, Kendor Music Publishing, and RBC Publications. In his spare time, Tyler enjoys playing fantasy-world video games and building his own computers. He is an avid animal lover and lives in Lakeland with his wife Heather, their three rabbits named Marshmallow, Maximus, and Oatmeal, their peach cat named Otis, and dog named Hilda.

About *Better by Sight*

As an educator, I have always been meticulous about sight reading preparation. Like many states, ours includes a yearly assessment that requires students to read a piece of music with limited preparation time. I often found myself repeating instructions yearly, using a "by rote" method to teach students what to look for and how to mentally prepare for sight reading. We practiced these techniques weekly, but when it came time to perform under pressure, I wasn't always confident in their ability to recall the steps.

I also realized that beyond performance music, there was little in the way of fully-orchestrated sight reading etudes that actually sound like real music.

This realization led me to create a simple, yet systematic approach to sight reading. ***Better by Sight*** focuses on building an internal priority map when reading music so the fundamentals of sight reading become second nature. Reflecting on my own experiences and observing skilled sight readers, I understood the need for a method that builds habits naturally, regardless of the type of music. Compartmentalizing the process into four essential steps allowed me to present any piece in manageable chunks. Once a skill was mastered, it could occur in the background while students focused on the next challenge.

Think of it like a synchronized swimming team. Members must judge their position in the pool, the position of others, coordinate their movements, and execute those movements accurately—all while focusing on more complex tasks. Similarly, ***Better by Sight*** helps musicians develop a routine that makes the basic aspects of sight reading habitual, allowing them to concentrate on the more intricate parts of playing music, such as expressive playing.

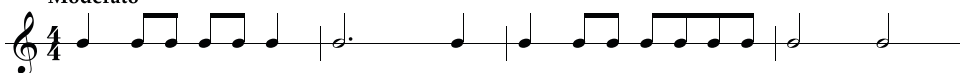
—Tyler Arcari

How to Use

The beauty of *Better by Sight's* system is its simple step-wise structure. Each base unit is set up in a similar format: four steps which progressively add musical concepts until by step four, the entire etude is presented. This creates an internal priority for the musician, who begins to view each etude in this way before and during sight reading. Additionally, a “mastery” step is included at the conclusion of each basic unit for an entirely fresh sight reading experience.

Step 1  **RHYTHM & TIME**

Moderato



Step 1: Rhythm & Time The first concept presented for each exercise is rhythm and time. Focus on counting, clapping, or playing the rhythm on a single pitch.

Step 2  **KEY & PITCH**

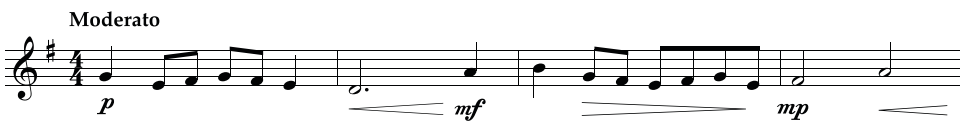
Moderato



Step 2: Key & Pitch adds the exercise's pitch and key to the exercise. Think of this as building on to the foundation that was set for the exercise during the rhythmic step.

Step 3  **DYNAMICS**

Moderato



Step 3: Dynamics begins layering in more expressive concepts on to the foundation set by the first two steps. Focus on the dynamic contrast and variations of dynamic indicators.

Step 4  **STYLE**

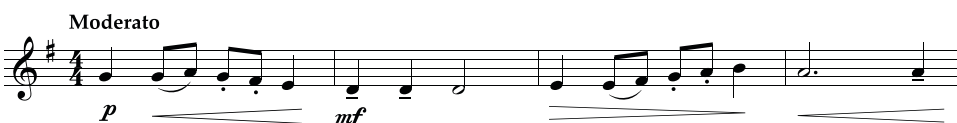
Moderato



Step 4: Style The final step is two-fold. Initially, this is where we add the musical “details” to the exercise, including slurs, tempo alteration, articulations, and other stylistic markings/texts. Beyond that, this reinforces the priority map with the first “complete” presentation of an etude.

MASTERY  **MASTERY**

Moderato



Mastery: The **Mastery Etude**, in all its forms should be considered a full and complete sight reading etude. This exercise can be used to apply whatever specific pedagogy you employ prior to sight reading, while also focusing on concepts that were reinforced in the previous unit.

Extended Mastery Etudes: At the conclusion of each unit (Units 1 –7) as well as the final unit of the book (Unit 8.1 – 8.3) - Much larger **Mastery Etudes** are presented for authentic sight reading practice.



Better by Sight Scope & Sequence

Unit 1

Unit 2

Unit 3

Unit 4

Flute

Oboe

B $\flat$ Clarinet 1, 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B $\flat$ Trumpet 1, 2

Horn in F

Low Brass 1 (Bassoon 1)

Low Brass 2 (Bassoon 2)

Tuba

Mallets

Rhythm

TIMES	KEYS
4/4	B $\flat$ E $\flat$
DYNAMICS	
<i>p, f</i>	
STYLE	

DYNAMICS
<i>mf</i> < >
STYLE
REPEATS
: Simple :

KEYS
F Accidentals
DYNAMICS
<i>mp, ff</i> <i>cresc., decresc. & dim.</i>
STYLE
<i>rit. & rall.</i> <i>legato</i>

TIMES	KEYS
3/4 2/4	G Minor
DYNAMICS	STYLE
<i>pp</i>	<i>marcato</i>
REPEATS	
SPECIAL	
Pick-up/anacrusis	

Better by Sight Scope & Sequence

Unit 5

Unit 6

Unit 7

Unit 8

Flute

Oboe

1st Clarinet

B $\flat$ Clarinet 1, 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

1st Trumpet

B $\flat$ Trumpet 1, 2

Horn in F

Low Brass 1 (Bassoon 1)

Low Brass 2 (Bassoon 2)

Tuba

Mallets

Rhythm

All previous

KEYS
C Minor
DYNAMICS
<i>fp</i> >
STYLE
^

+

KEYS
D Minor
STYLE
> caesura

+

ALL PREVIOUS

+

ALL PREVIOUS



RHYTHM & TIME



Moderato

Flute

Oboe

B $\flat$ Clarinet 1

B $\flat$ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Moderato

B $\flat$ Trumpet 1

B $\flat$ Trumpet 2

Horn in F

Low Brass 1 (Bassoon 1)

Low Brass 2 (Bassoon 2)

Tuba

Mallets

Percussion

Snare Drum (opt. Tom)

Bass Drum

1

2

3

4

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hrn.

L.B. 1
Bsn. 1

L.B. 2
Bsn. 2

Tuba

Mal.

Perc.

5 6 7 8



KEY & PITCH

Concert B $\flat$ Major

Moderato

4/4

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Moderato

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

L.B. 1
Bsn. 1

L.B. 2
Bsn. 2

Tuba

Mal.

Perc.

Snare Drum (opt. Tom)

Bass Drum

1 2 3 4



Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

L.B. 1
Bsn. 1

L.B. 2
Bsn. 2

Tuba

Mal.

Perc.

5 6 7 8

$p < f$

DYNAMICS

p

f

Moderato

4/4

Fl. p f

Ob. p f

B $\flat$ Cl. 1 p f

B $\flat$ Cl. 2 p f

B. Cl. p f

A. Sax. p f

T. Sax. p f

B. Sax. p f

Moderato

B $\flat$ Tpt. 1 p f

B $\flat$ Tpt. 2 p f

Hn. p f

L.B. 1 Bsn. 1 p f

L.B. 2 Bsn. 2 p f

Tuba p f

Mal. p f

Perc. p f

Snare Drum (opt. Tom)

Bass Drum

1 2 3 4

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hrn.

L.B. 1
Bsn. 1

L.B. 2
Bsn. 2

Tuba

Mal.

Perc.

5

6

7

8

[illegible]



1

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hrn.

L.B. 1
Bsn. 1

L.B. 2
Bsn. 2

Tuba

Mal.

Perc.

5

6

7

8



MASTERY

Review concepts from
the last 4 exercises,
then sight read

Moderato

Fl. *f* *p* *f*

Ob. *f* *p* *f*

B $\flat$ Cl. 1 *f* *p* *f*

B $\flat$ Cl. 2 *f* *p* *f*

B. Cl. *f* *p* *f*

A. Sax. *f* *p* *f*

T. Sax. *f* *p* *f*

B. Sax. *f* *p* *f*

Moderato

B $\flat$ Tpt. 1 *f* *p* *f*

B $\flat$ Tpt. 2 *f* *p* *f*

Hn. *f* *p* *f*

L.B. 1 Bsn. 1 *f* *p* *f*

L.B. 2 Bsn. 2 *f* *p* *f*

Tuba *f* *p* *f*

Mal. *f* *p* *f*

Perc. *f* *p* *f*

Snare Drum (opt. Tom)

Bass Drum

1 2 3 4



Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hrn.

L.B. 1
Bsn. 1

L.B. 2
Bsn. 2

Tuba

Mal.

Perc.

5

6

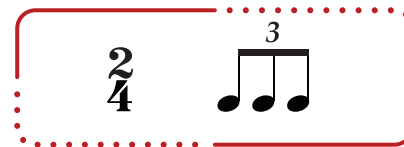
7

8



RHYTHM & TIME

PART 1 PART 2 PART 3 PART 4 PART 5 PERC.



Marcato

2/4

Flute

Oboe

B $\flat$ Clarinet 1

B $\flat$ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Marcato

B $\flat$ Trumpet 1

B $\flat$ Trumpet 2

Horn in F

Low Brass 1 (Bassoon 1)

Low Brass 2 (Bassoon 2)

Tuba

Mallets

Percussion

Snare Drum (opt. Tom)

Bass Drum

1 2 3 4 5



KEY & PITCH

Concert F Major

Marcato

2/4

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Marcato

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

L.B. 1
Bsn. 1

L.B. 2
Bsn. 2

Tuba

Mal.

Perc.

Snare Drum (opt. Tom)

Bass Drum

1 2 3 4 5



Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

L.B. 1
Bsn. 1

L.B. 2
Bsn. 2

Tuba

Mal.

Perc.

6 7 8 9 10

$p < f$

DYNAMICS

cresc. *dim.*

Marcato

2/4

Fl. *mf*

Ob. *mf*

B $\flat$ Cl. 1 *mf*

B $\flat$ Cl. 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Marcato

B $\flat$ Tpt. 1 *mf*

B $\flat$ Tpt. 2 *mf*

Hn. *mf*

L.B. 1 Bsn. 1 *mf*

L.B. 2 Bsn. 2 *mf*

Tuba *mf*

Mal. *mf*

Perc. *mf*

Snare Drum (opt. Tom)

Bass Drum

1 2 3 4 5

1. 2.

Fl. *cresc.* 3 *dim.*

Ob. *cresc.* 3 *dim.*

B $\flat$ Cl. 1 *cresc.* 3 *dim.*

B $\flat$ Cl. 2 *cresc.* 3 *dim.*

B. Cl. *cresc.* 3 *dim.*

A. Sax. *cresc.* 3 *dim.*

T. Sax. *cresc.* 3 *dim.*

B. Sax. *cresc.* 3 *dim.*

B $\flat$ Tpt. 1 *cresc.* 3 *dim.*

B $\flat$ Tpt. 2 *cresc.* 3 *dim.*

Hrn. *cresc.* 3 *dim.*

L.B. 1 Bsn. 1 *cresc.* 3 *dim.*

L.B. 2 Bsn. 2 *cresc.* 3 *dim.*

Tuba *cresc.* 3 *dim.*

Mal. *cresc.* 3 *dim.*

Perc. *cresc.* 3 *dim.*

6 7 8 9 10



STYLE

Staccato
 Accent
 Fermata
 Legato
 Marcato

Marcato

2/4

Fl. *mf marcato*

Ob. *mf marcato*

B $\flat$ Cl. 1 *mf marcato*

B $\flat$ Cl. 2 *mf marcato*

B. Cl. *mf marcato*

A. Sax. *mf marcato*

T. Sax. *mf marcato*

B. Sax. *mf marcato*

Marcato

B $\flat$ Tpt. 1 *mf marcato*

B $\flat$ Tpt. 2 *mf marcato*

Hn. *mf marcato*

L.B. 1 Bsn. 1 *mf marcato*

L.B. 2 Bsn. 2 *mf marcato*

Tuba *mf marcato*

Mal. *mf marcato*

Perc. *mf marcato*
Snare Drum (opt. Tom)
Bass Drum

1 2 3 4 5





MASTERY

FOCUS

**Review concepts from
the last 4 exercises,
then sight read**

2
4

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

L.B. 1
Bsn. 1

L.B. 2
Bsn. 2

Tuba

Mal.

Perc.

Musical score for Percussion and Woodwinds, measures 1-5. The score includes parts for Flute (Fl.), Oboe (Ob.), B $\flat$ Clarinet 1 (B $\flat$ Cl. 1), B $\flat$ Clarinet 2 (B $\flat$ Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), B $\flat$ Trumpet 1 (B $\flat$ Tpt. 1), B $\flat$ Trumpet 2 (B $\flat$ Tpt. 2), Horn (Hn.), Low Bassoon 1 (L.B. 1 Bsn. 1), Low Bassoon 2 (L.B. 2 Bsn. 2), Tuba, Mallets (Mal.), and Percussion (Perc.). The percussion part includes Snare Drum (opt. Tom) and Bass Drum. The woodwind parts feature triplets and dynamic markings (mf, mp). The percussion part includes a 2/4 time signature and a 'Marcato' marking.



Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

L.B. 1
Bsn. 1

L.B. 2
Bsn. 2

Tuba

Mal.

Perc.

6

7

8

9

10

Better by Sight Unit 7.5 – Concert D Minor

STUDENT PAGE 35

FOCUS



RHYTHM & TIME

PART 1

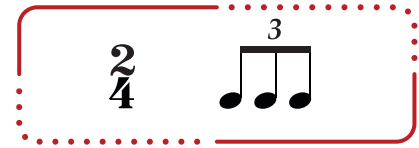
PART 2

PART 3

PART 4

PART 5

PERC.



Marcato

2/4

Flute

Oboe

B $\flat$ Clarinet 1

B $\flat$ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Marcato

B $\flat$ Trumpet 1

B $\flat$ Trumpet 2

Horn in F

Low Brass 1 (Bassoon 1)

Low Brass 2 (Bassoon 2)

Tuba

Mallets

Percussion

Snare Drum (opt. Tom)

Bass Drum

1 2 3 4 5

Better by Sight Unit 7.5 – Concert D Minor

STUDENT PAGE 35

FOCUS



KEY & PITCH

Concert D Minor
Accidentals

Musical score for Concert D Minor, featuring a 2/4 time signature and a Marcato tempo marking. The score includes staves for Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Low Bassoon 1 (L.B. 1 Bsn. 1), Low Bassoon 2 (L.B. 2 Bsn. 2), Tuba, Mallets (Mal.), and Percussion (Perc.). The percussion part includes Snare Drum (opt. Tom) and Bass Drum. The score is marked with a large '2/4' time signature and a 'Marcato' tempo marking. A large diagonal watermark reads 'Excelcia Music Publishing Sample Units Preview Only'. The score is divided into five measures, numbered 1 through 5 at the bottom.



1. 2.

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

L.B. 1
Bsn. 1

L.B. 2
Bsn. 2

Tuba

Mal.

Perc.

6 7 8 9 10

$p < f$

DYNAMICS

cresc. dim.

Marcato

2/4

Fl. *mf*

Ob. *mf*

B $\flat$ Cl. 1 *mf*

B $\flat$ Cl. 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Marcato

B $\flat$ Tpt. 1 *mf*

B $\flat$ Tpt. 2 *mf*

Hn. *mf*

L.B. 1 Bsn. 1 *mf*

L.B. 2 Bsn. 2 *mf*

Tuba *mf*

Mal. *mf*

Perc. *mf*

Snare Drum (opt. Tom)

Bass Drum

1 2 3 4 5

1. 2.

Fl. *cresc.* 3 *dim.*

Ob. *cresc.* 3 *dim.*

B $\flat$ Cl. 1 *cresc.* 3 *dim.*

B $\flat$ Cl. 2 *cresc.* 3 *dim.*

B. Cl. *cresc.* 3 *dim.*

A. Sax. *cresc.* 3 *dim.*

T. Sax. *cresc.* 3 *dim.*

B. Sax. *cresc.* 3 *dim.*

B $\flat$ Tpt. 1 *cresc.* 3 *dim.*

B $\flat$ Tpt. 2 *cresc.* 3 *dim.*

Hrn. *cresc.* 3 *dim.*

L.B. 1 Bsn. 1 *cresc.* 3 *dim.*

L.B. 2 Bsn. 2 *cresc.* 3 *dim.*

Tuba *cresc.* 3 *dim.*

Mal. *cresc.* 3 *dim.*

Perc. *cresc.* 3 *dim.*

6 7 8 9 10

Better by Sight Unit 7.5 – Concert D Minor

STUDENT PAGE 35

FOCUS



STYLE

Staccato Marcato Fermata rit.

Marcato

2/4

Fl. *mf marcato*

Ob. *mf marcato*

B $\flat$ Cl. 1 *mf marcato*

B $\flat$ Cl. 2 *mf marcato*

B. Cl. *mf marcato*

A. Sax. *mf marcato*

T. Sax. *mf marcato*

B. Sax. *mf marcato*

Marcato

B $\flat$ Tpt. 1 *mf marcato*

B $\flat$ Tpt. 2 *mf marcato*

Hn. *mf marcato*

L.B. 1 Bsn. 1 *mf marcato*

L.B. 2 Bsn. 2 *mf marcato*

Tuba *mf marcato*

Mal. *mf marcato*

Perc. *mf marcato*
Snare Drum (opt. Tom)
Bass Drum

1 2 3 4 5



Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hrn.

L.B. 1
Bsn. 1

L.B. 2
Bsn. 2

Tuba

Mal.

Perc.

1. *cresc.* 3 *dim.* 2. *rit.*

6 7 8 9 10



MASTERY

Review concepts from the last 4 exercises, then sight read

Marcato

2/4

Excelsia Music Publishing Sample Units Preview Only

Fl. *mf*

Ob. *mf*

B $\flat$ Cl. 1 *mf*

B $\flat$ Cl. 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Marcato

B $\flat$ Tpt. 1 *mf*

B $\flat$ Tpt. 2 *mf*

Hn. *mf*

L.B. 1 Bsn. 1 *mf*

L.B. 2 Bsn. 2 *mf*

Tuba *mf*

Mal. *mf*

Perc. *mf* Snare Drum (opt. Tom) Bass Drum

1 2 3 4 5



Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

L.B. 1
Bsn. 1

L.B. 2
Bsn. 2

Tuba

Mal.

Perc.

6

7

8

9

10

1

MASTERY ETUDE

FOCUS

Review concepts
from the last unit,
then sight read.

Moderato

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F

Low Brass 1 (Bassoon 1)

Low Brass 2 (Bassoon 2)

Tuba

Mallets

Percussion

Shaker

Clave

1 2 3 4

FL.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

L.B. 1
Bsn. 1

L.B. 2
Bsn. 2

Tuba

Mal.

Perc.

13

14

15

16