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# ESSENTIAL ELEMENTS<sup>®</sup>

## FOR BAND

**COMPREHENSIVE BAND METHOD**

**TIM LAUTZENHEISER  
JOHN HIGGINS  
CHARLES MENGHINI  
PAUL LAVENDER  
TOM C. RHODES  
DON BIERSCHENK**

**HAL•LEONARD<sup>®</sup>**Fully compatible with  
Essential Elements 2000



# PRACTICE RECORD

# ESSENTIAL ELEMENTS

## FOR BAND

### COMPREHENSIVE BAND METHOD

**TIM LAUTZENHEISER  
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Band is... **M**aking music with a family of lifelong friends.

**U**nderstanding how commitment and dedication lead to success.

**S**haring the joy and rewards of working together.

**I**ndividuals who develop self-confidence.

**C**reativity—expressing yourself in a universal language.

Band is...**MUSIC!**

*Strike up the band,*

Tim Lautzenheiser

**O**rigin of the baritone can be traced to ancient Rome, where bronze and brass instruments called "tubas" often played at military and ceremonial functions. The baritone horn, also known as a tenor tuba, first appeared in Germany in the 1830s. It is the final version of Adolphe Sax's "saxhorn baryton."

The euphonium, closely related to the baritone, was also invented in the 1830s. The tubing of the euphonium is wider (more conically shaped) than the cylindrical tubing of the baritone. Both instruments have 3 or 4 valves and play the same pitches.

Baritones and euphoniums can be played using either bass clef (B.C.) or treble clef (T.C.) fingerings. They are important tenor or bass voiced instruments of the concert band. Baritones play solos and harmonies, and they blend well with other instruments.

John Philip Sousa, Percy Grainger and Alfred Reed are important composers who have included baritones in their concert band writing. Some famous baritone performers are Leonard Falcone, Brian Bowman and Rich Matteson.

HISTORY OF THE BARITONE

### Student Activation Code

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7777 W. Bluemound Rd. P.O. Box 13819 Milwaukee, WI 53213

# THE BASICS

## Posture

Sit on the edge of your chair, and always keep your:

- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

## Breathing & Airstream

Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:

- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "tah" as you gradually exhale air into your palm.

The air you feel is the airstream. It produces sound through the instrument. Your tongue is like a faucet or valve that releases the airstream.

## Producing The Essential Tone

"Buzzing" through the mouthpiece produces your tone. The buzz is a fast vibration in the center of your lips. Your embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

### BUZZING

- Moisten your lips.
- Bring your lips together as if saying the letter "m."
- Relax your jaw to separate your upper and lower teeth.
- Form a slightly puckered smile to firm the corners of your mouth.
- Direct a full airstream through the center of your lips, creating a buzz.
- Buzz frequently without your mouthpiece.

### MOUTHPIECE PLACEMENT

- Form your "buzzing" embouchure.
- Place the mouthpiece approximately 2/3 on the upper lip and 1/3 on the lower lip. Your teacher may suggest a slightly different mouthpiece placement.
- Take a full breath through the corners of your mouth.
- Start your buzz with the syllable "tah." Buzz through the center of your lips keeping a steady, even buzz. Your lips provide a cushion for the mouthpiece.

## Taking Care Of Your Instrument

Before putting your instrument back in its case after playing, do the following:

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Baritone valves occasionally need oiling. To oil your baritone valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

## MOUTHPIECE WORKOUT

Using only the mouthpiece, form your embouchure carefully. Take a deep breath without raising your shoulders. Begin buzzing your lips by whispering "tah" and gradually exhale your full airstream. Strive for an even tone.



REST



REST

## Getting It Together

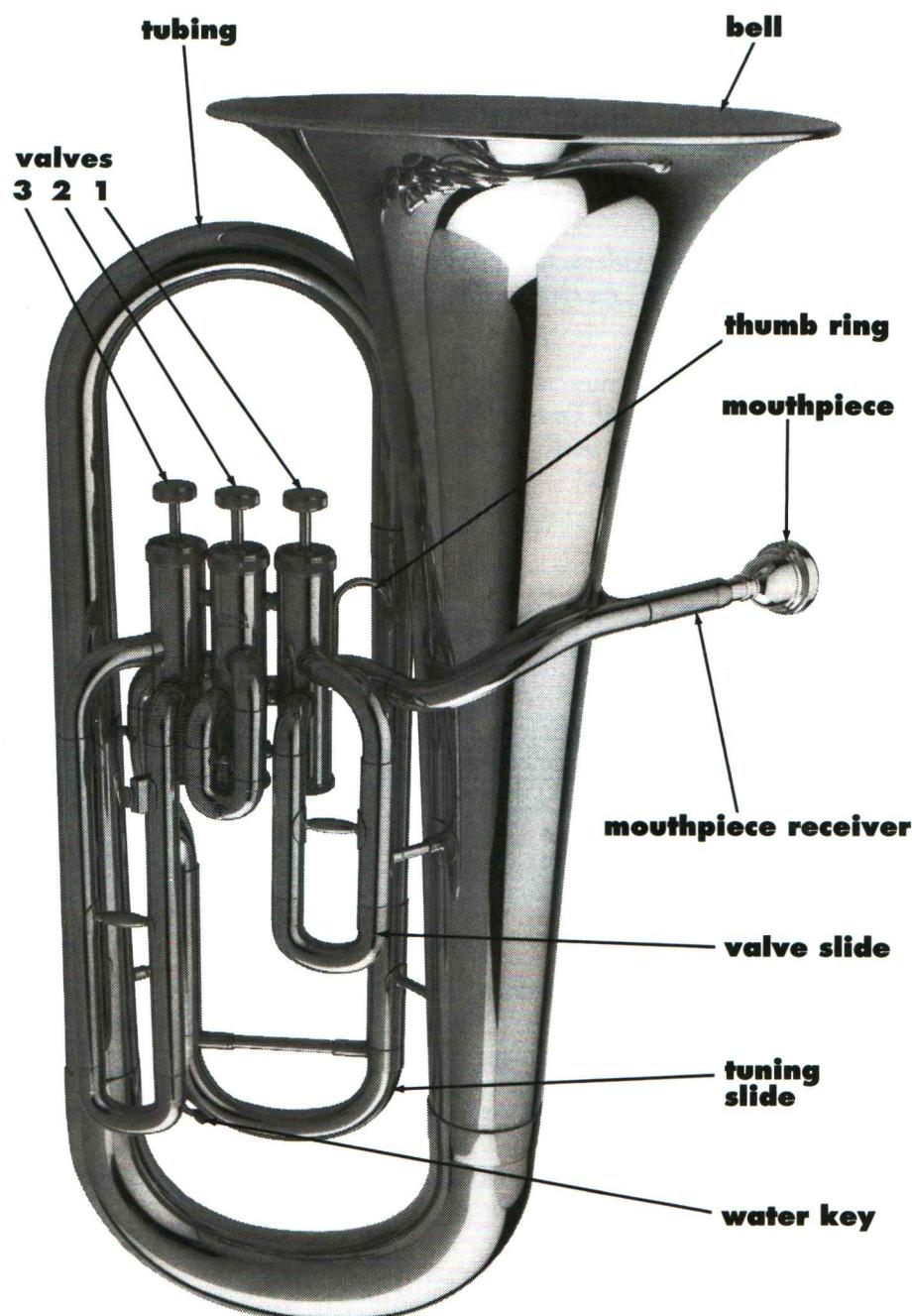
**Step 1** Rest the baritone across your lap so the bell faces upward and the mouthpiece receiver points toward you.

**Step 2** Carefully twist the mouthpiece to the right into the mouthpiece receiver.

**Step 3** Place your right thumb in the thumb ring. Rest your fingertips on top of the valves, keeping your wrist straight. Your fingers should curve naturally.

**Step 4** Place your left hand on the third valve slide or on the tubing next to this slide. Lift the instrument up toward you.

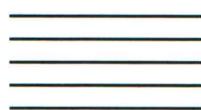
**Step 5** Be sure you can comfortably reach the mouthpiece. Hold the baritone as shown:



## READING MUSIC

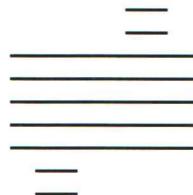
Identify and draw each of these symbols:

### Music Staff



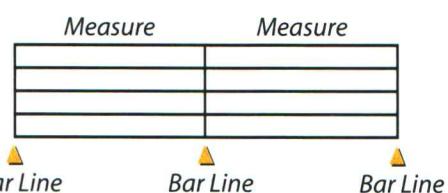
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### Ledger Lines



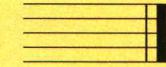
**Ledger lines** extend the music staff. Notes on ledger lines can be above or below the staff.

### Measures & Bar Lines

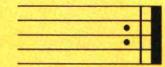


**Bar lines** divide the music staff into **measures**.



**Double Bar**

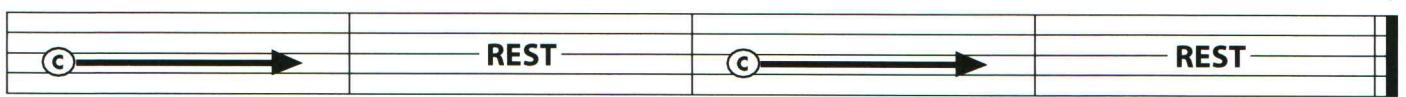
indicates the end of a piece of music.

**Repeat Sign**

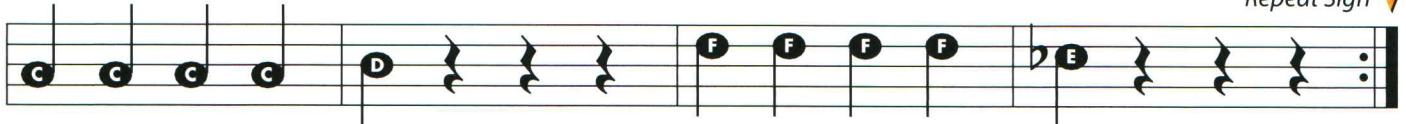
Without stopping, play once again from the beginning.

**7. THE LONG HAUL**

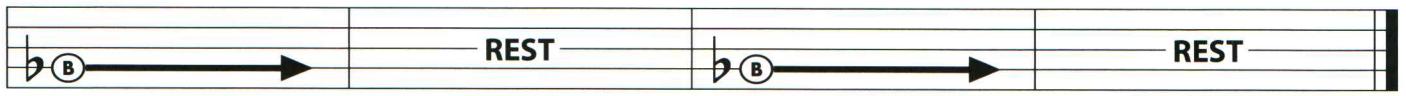
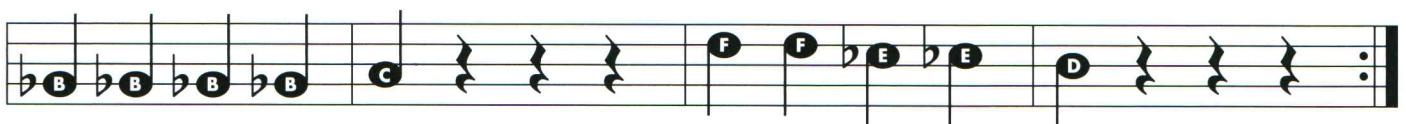
Double Bar

**8. FOUR BY FOUR**

Repeat Sign



Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**9. TOUCHDOWN****10. THE FAB FIVE**

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**Bass Clef**

(F Clef)  
indicates the position of note names on a music staff: Fourth line is F.

**Time Signature**

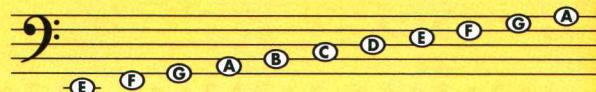
indicates how many beats per measure and what kind of note gets one beat.



= 4 beats per measure  
= Quarter note gets one beat

**Note Names**

Each note is on a line or space of the staff. These note names are indicated by the Bass Clef.



THEORY

**Sharp**

raises the note and remains in effect for the entire measure.

**Flat**

lowers the note and remains in effect for the entire measure.

**Natural**

cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

**11. READING THE NOTES** Compare this to exercise 10, THE FAB FIVE.

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**12. FIRST FLIGHT**
**13. ESSENTIAL ELEMENTS QUIZ** Fill in the remaining note names before playing.

Bb C D

**Notes In Review**

Memorize the fingerings for the notes you've learned:

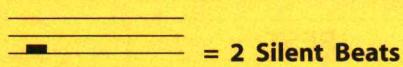
**14. ROLLING ALONG**

Go to the next line. 

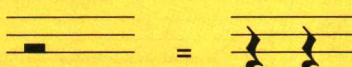
Double Bar 

**Half Note**

1 & 2 &

**Half Rest**

1 & 2 &

**15. RHYTHM RAP** Clap the rhythm while counting and tapping.

Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**16. THE HALF COUNTS**

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**17. HOT CROSS BUNS** Try this song on your mouthpiece only. Then play it on your instrument.

**Breath Mark**

Take a deep breath through your mouth after you play a full-length note.

**18. GO TELL AUNT RHODIE**

American Folk Song

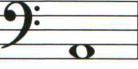
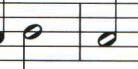
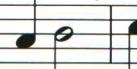
**19. ESSENTIAL ELEMENTS QUIZ** Using the note names and rhythms below, draw your notes on the staff before playing.

E<sub>b</sub> F E<sub>b</sub> D E<sub>b</sub> D C B<sub>b</sub> C D E<sub>b</sub> D E<sub>b</sub>



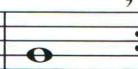


### 33. DEEP POCKETS – New Note

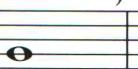
**A**         

○ ● ○  A

### 34. DOODLE ALL DAY

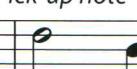
### 35. JUMP ROPE

#### Pick-Up Notes

One or more notes that come before the first *full* measure. The beats of Pick-Up Notes are subtracted from the last measure.

### 36. A-TISKET, A-TASKET

 *Pick-up note*          

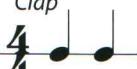
4 & 1 & 2 & 3 & 4 &  1 & 2 & 3 &

#### Dynamics

**f** – forte (play loudly)   **mf** – mezzo forte (play moderately loud)   **p** – piano (play softly)

Remember to use full breath support to control your tone at all dynamic levels.

### 37. LOUD AND SOFT

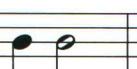
*Clap*          

**f** **mf** **p** **f**

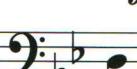
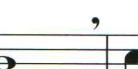
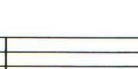
### 38. JINGLE BELLS

Also practice new music on your mouthpiece only.

J. S. Pierpont

**mf**

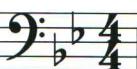
         

**f**

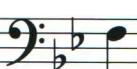
### 39. MY DREYDL

Use full breath support at all dynamic levels.

Traditional Hanukkah Song

**mf** **p** **f**

## Eighth Notes



Each Eighth Note =  $\frac{1}{2}$  Beat  
2 Eighth Notes = 1 Beat  
Play on down and up taps.



Two or more Eighth Notes have a *beam* across the stems.



### 40. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 41. EIGHTH NOTE JAM

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

### 42. SKIP TO MY LOU

American Folk Song

*mf*

### 43. LONG, LONG AGO

Good posture improves your sound. Always sit straight and tall.

*p*

### 44. OH, SUSANNA

Stephen Collins Foster

*f*

## HISTORY

Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

### 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

*mf*

*f*



# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

### TONE BUILDER

### RHYTHM ETUDE

### RHYTHM RAP

Clap

### CHORALE

Andante

## 53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Andante

## 54. FRÈRE JACQUES – Round

(When group A reaches ②, group B begins at ①)

Moderato

French Folk Song

# PERFORMANCE SPOTLIGHT

## 55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Allegro

3 Measure number

mf

11

f

19

Arr. by John Higgins

## 56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

f

## 57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven  
Arr. by John Higgins

Moderato

mf

9

p

13

f

## 58. HARD ROCK BLUES – Encore

Allegro

John Higgins

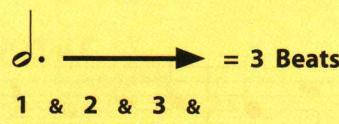
f

**Tie**

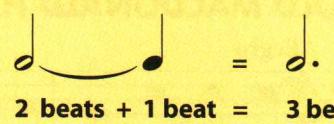
A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.

**59. FIT TO BE TIED**
**60. ALOUETTE**

French-Canadian Folk Song

**Dotted Half Note**

A dot adds half the value of the note.

**61. ALOUETTE – THE SEQUEL**

French-Canadian Folk Song

**HISTORY**

American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and "Camptown Races."

**62. CAMPTOWN RACES**

Allegro

Stephen Collins Foster

**63. NEW DIRECTIONS**
**64. THE NOBLES** *Always use a full airstream. Keep fingers on top of the valves, arched naturally.*
**65. ESSENTIAL ELEMENTS QUIZ**



## THEORY

**Accidental**

Any sharp, flat or natural sign which appears in the music without being in the key signature is called an **accidental**.

**Flat** 

A **flat** sign lowers the pitch of a note by a half-step. The note A-flat sounds a half-step below A, and all A's become A-flats for the rest of the measure where they occur.

**73. HOT MUFFINS – New Note****A<sub>b</sub>**

▲ A<sub>b</sub>

▲ Flat applies to all A's in measure.

**74. COSSACK DANCE****Allegro**
**75. BASIC BLUES – New Note****A<sub>b</sub>**

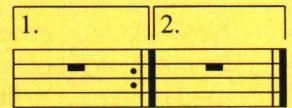
▲ A<sub>b</sub>

Flat applies to all A's in measure.

## THEORY

**New Key Signature**

This Key Signature indicates the *Key of E<sub>b</sub>* – play all B's as B-flats, all E's as E-flats, and all A's as A-flats.

**1st & 2nd Endings**

Play through the 1st Ending. Then play the repeated section of music, **skipping** the 1st Ending and playing the 2nd Ending.

**76. HIGH FLYING****Moderato**

1.

2.

2nd time → - - -

## HISTORY

**Japanese folk music** actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic (or five-note) sequence used in this tonal system.

**77. SAKURA, SAKURA – Band Arrangement****Andante**

Japanese Folk Song  
Arr. by John Higgins

mf

p

mf

f

=> p

## 78. UP ON A HOUSETOPI

Allegro

## 79. JOLLY OLD ST. NICK - Duet

Moderato

See page 9 for additional holiday music, *MY DREYDL* and *JINGLE BELLS*.

## 80. THE BIG AIRSTREAM - New Note



## 81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

Franz Lehár

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## 82. AIR TIME

## 83. DOWN BY THE STATION

Allegro

## 84. ESSENTIAL ELEMENTS QUIZ

Moderato

## 85. ESSENTIAL CREATIVITY

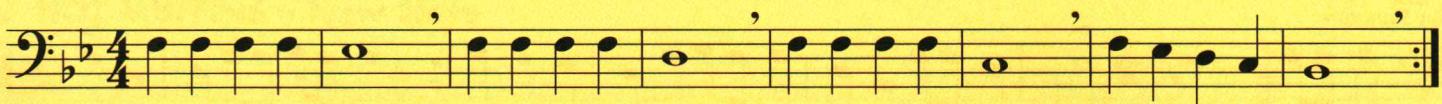
Using these notes, improvise your own rhythms:




**DAILY WARM-UPS**

WORK-OUTS FOR TONE &amp; TECHNIQUE

**86. TONE BUILDER** Use a steady stream of air.


**87. RHYTHM BUILDER**

**88. TECHNIQUE TRAX**

**89. CHORALE** (Adapted from *Cantata 147*)

Johann Sebastian Bach


**THEORY**
**Theme and Variations**

A musical form featuring a **theme**, or primary melody, followed by **variations**, or altered versions of the theme.

**90. VARIATIONS ON A FAMILIAR THEME**

Theme



*mf*

Variation 1



Variation 2


**D.C. al Fine**

At the **D.C. al Fine** play again from the beginning, stopping at **Fine** (fee'- nay).  
**D.C.** is the abbreviation for **Da Capo**, or "to the beginning," and **Fine** means "the end."

**91. BANANA BOAT SONG**

Moderato



**Caribbean Folk Song**

**Fine**

**mf**

**D.C. al Fine**



## 99. TAKE THE LEAD - New Note

**A**
**THEORY****Phrase**

A musical "sentence" which is often 2 or 4 measures long. Try to play a **phrase** in one breath.

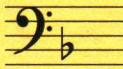
## 100. THE COLD WIND

## 101. PHRASEOLOGY

Write in the breath mark(s) between the phrases.

**THEORY****New Key Signature**

This **Key Signature** indicates the Key of F – play all B's as B-flats.

**Multiple Measure Rest**

The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:

2

## 102. SATIN LATIN

Allegro

**HISTORY**

German composer **Johann Sebastian Bach** (1685–1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet*, or dance in 3/4 time, was written as a teaching piece for use with an early form of the piano.

## 103. MINUET - Duet

Moderato

Johann Sebastian Bach

## 104. ESSENTIAL CREATIVITY

This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?

**C**

## 105. NATURALLY

Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His "March Militaire" was originally a piano duet.

HISTORY

## 106. MARCH MILITAIRE

Allegro

Franz Schubert

## 107. THE FLAT ZONE - New Note

D<sub>b</sub>

## 108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

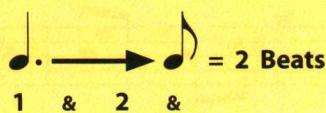
**Boogie-woogie** is a style of the **blues**, and it was first recorded by pianist Clarence "Pine Top" Smith in 1928, one year after Charles Lindbergh's solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like "Bottom Bass Boogie."

HISTORY

## 109. BOTTOM BASS BOOGIE – Duet

Allegro

## Dotted Quarter & Eighth Notes



A dot adds half the value of the quarter note.



### 110. RHYTHM RAP

Clap

### 111. THE DOT ALWAYS COUNTS

### 112. ALL THROUGH THE NIGHT

### 113. SEA CHANTY

Always use a full airstream.

Moderato

English Folk Song

### 114. SCARBOROUGH FAIR

Andante

English Folk Song

### 115. RHYTHM RAP

Clap

### 116. THE TURNAROUND

### 117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante

Scottish Folk Song

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonín Dvořák** (1841–1904). He wrote it while visiting America in 1893, and was inspired to include melodies from American folksongs and spirituals. This is the **Largo** (or "very slow tempo") theme.

### 118. THEME FROM "NEW WORLD SYMPHONY"

Largo 4

5 Measure number

*p*

13 *mf*

21 *p*

29 Slower 2 *p*

Antonin Dvorák

#### Piano Accompaniment

Largo

5

*p* *f* *p*

13 *mf*

21 *p*

29 Slower

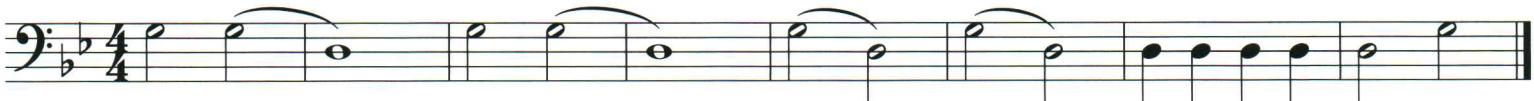
## SPECIAL BARITONE EXERCISE – Lip Slurs

**Lip Slurs** are notes that are slurred without changing valves. Brass players practice these to develop a stronger airstream and embouchure, and to increase range. Add this pattern to your daily Warm-Ups:



Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends on everyone's effort and encouragement.

### 119. GRENADILLA GORILLA JUMP No. 1



### 120. JUMPIN' UP AND DOWN



### 121. GRENADILLA GORILLA JUMP No. 2



### 122. JUMPIN' FOR JOY



### 123. GRENADILLA GORILLA JUMP No. 3



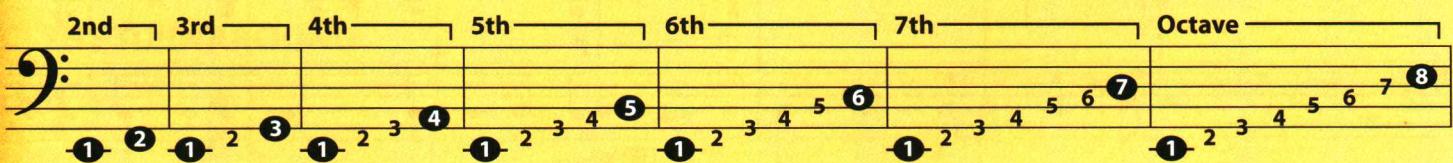
### 124. JUMPIN' JACKS



#### Interval

The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.

#### THEORY



### 125. ESSENTIAL ELEMENTS QUIZ

Write in the numbers of the intervals, counting up from the lower notes.



**Intervals:** 2nd    [ ]    [ ]    [ ]

**Intervals:** 3rd    [ ]    [ ]    [ ]

**Intervals:** 4th    [ ]    [ ]    [ ]

**Intervals:** 5th    [ ]    [ ]    [ ]

**Intervals:** 6th    [ ]    [ ]    [ ]

**Intervals:** 7th    [ ]    [ ]    [ ]

**Intervals:** Octave    [ ]    [ ]    [ ]

### 126. GRENADILLA GORILLA JUMP No. 4

### 127. THREE IS THE COUNT

### 128. GRENADILLA GORILLA JUMP No. 5

### 129. TECHNIQUE TRAX

### 130. CROSSING OVER – New Note

**C**

**Trio**

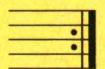
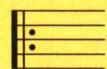
A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

### 131. KUM BAH YAH – Trio

*Always check the key signature.*

African Folk Song

Moderato

**Repeat Signs**

Repeat the section of music enclosed by the **repeat signs**.  
(If 1st and 2nd endings are used, they are played as usual — but go back only to the first repeat sign, not to the beginning.)

**132. MICHAEL ROW THE BOAT ASHORE**

African-American Spiritual

Andante

*mf*

**133. AUSTRIAN WALTZ**

Austrian Folk Song

Moderato

**134. BOTANY BAY**

Australian Folk Song

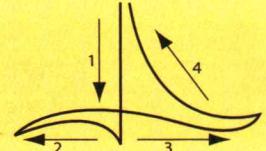
Allegro

**THEORY****C Time Signature**

= Common Time  
(Same as  $\frac{4}{4}$ )

**Conducting**

Practice conducting this four-beat pattern.

**135. TECHNIQUE TRAX** Practice at all dynamic levels.

**136. FINLANDIA**

Jean Sibelius

Andante

**137. ESSENTIAL CREATIVITY**

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from to

**C**

### 138. EASY GORILLA JUMPS

Musical notation for 'Easy Gorilla Jumps' in 2/4 time, common key. The notation consists of two measures of eighth-note patterns.

### 139. TECHNIQUE TRAX *Always check the key signature.*

Musical notation for 'Technique Trax' in 2/4 time, common key. The notation consists of two measures of eighth-note patterns.

### 140. MORE TECHNIQUE TRAX

Musical notation for 'More Technique Trax' in 2/4 time, common key. The notation consists of two measures of eighth-note patterns.

### 141. GERMAN FOLK SONG

Moderato

Musical notation for 'German Folk Song' in 3/4 time, common key. The notation consists of two measures of eighth-note patterns. It includes dynamic markings (mf) and performance instructions (1. and 2. with arrows).

### 142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

Allegro

Musical notation for 'The Saints Go Marchin' Again' in 4/4 time, common key. The notation consists of two measures of eighth-note patterns. It includes dynamic markings (f) and performance instructions (1. and 2. with arrows).

### 143. LOWLAND GORILLA WALK

Musical notation for 'Lowland Gorilla Walk' in 4/4 time, common key. The notation consists of two measures of eighth-note patterns.

### 144. SMOOTH SAILING

Musical notation for 'Smooth Sailing' in 2/4 time, common key. The notation consists of two measures of eighth-note patterns.

### 145. MORE GORILLA JUMPS

Musical notation for 'More Gorilla Jumps' in 4/4 time, common key. The notation consists of two measures of eighth-note patterns.

### 146. FULL COVERAGE

Musical notation for 'Full Coverage' in 2/4 time, common key. The notation consists of two measures of eighth-note patterns.

## THEORY

## Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of B♭ (two flats), so the top and bottom notes are both B♭'s. The interval between the B♭'s is an octave.

## 147. CONCERT B♭ SCALE

Scale Steps: 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

Octave Octave

## THEORY

## Chord &amp; Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This B♭ chord is built from the 1st, 3rd and 5th steps of the B♭ scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

148. IN HARMONY *Divide the notes of the chords between band members and play together. Does the arpeggio sound like a chord?*

Chord 1 3 5 3 1 Chord 8 5 3 5 8

Arpeggio Arpeggio

## 149. SCALE AND ARPEGGIO

Scale Arpeggio Scale Arpeggio

## HISTORY

Austrian composer **Franz Josef Haydn** (1732–1809) wrote 104 symphonies. Many of these works had nicknames and included brilliant, unique effects for their time. His Symphony No. 94 was named "The Surprise Symphony" because the soft second movement included a sudden loud dynamic, intended to wake up an often sleepy audience. Pay special attention to dynamics when you play this famous theme.

## 150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

Andante

*p* *f*

*p* <*mf*

## 151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

*mf*

1.

2.

# PERFORMANCE SPOTLIGHT

## 152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy

Arr. by John Higgins

**March Style**

### Soli

When playing music marked **Soli**, you are part of a group "solo" or group feature. Listen carefully in "Carnival of Venice," and name the instruments that play the Soli part at each indicated measure number.

## 153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict  
Arr. by John Higgins

**Allegro**

# DAILY WARM-UPS

WORK-OUTS FOR TONE &amp; TECHNIQUE

## 154. RANGE AND FLEXIBILITY BUILDER

## 155. TECHNIQUE TRAX

## 156. CHORALE

Johann Sebastian Bach

### HISTORY

The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

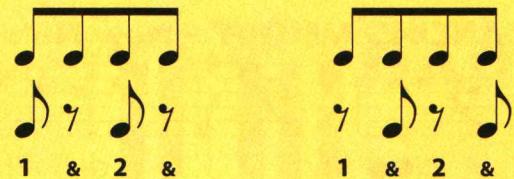
## 157. HATIKVAH

Israeli National Anthem

Andante

## Eighth Note & Eighth Rest

 = 1/2 beat of sound  
 = 1/2 beat of silence



### 158. RHYTHM RAP

Clap

### 159. EIGHTH NOTE MARCH

### 160. MINUET

Moderato

Johann Sebastian Bach

### 161. RHYTHM RAP

Clap

### 162. EIGHTH NOTES OFF THE BEAT

### 163. EIGHTH NOTE SCRAMBLE

### 164. ESSENTIAL ELEMENTS QUIZ

Andante

 *p*

*mf*

*f*

## 165. DANCING MELODY – New Note

## HISTORY

American composer and conductor **John Philip Sousa** (1854–1932) wrote 136 marches. Known as "The March King," Sousa wrote *The Stars And Stripes Forever*, *Semper Fidelis*, *The Washington Post* and many other patriotic works. Sousa's band performed all over the country, and his fame helped boost the popularity of bands in America. Here is a melody from his famous *El Capitan* operetta and march.

## 166. EL CAPITAN

## Allegro

## John Philip Sousa

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HISTORY

"O Canada," formerly known as the "National Song," was first performed during 1880 in French Canada. Robert Stanley Weir translated the English language version in 1908, but it was not adopted as the national anthem of Canada until 1980, one hundred years after its premiere.

## 167. O CANADA

### **Maestoso (Majestically)**

Calixa Lavallee,  
I'Hon. Judge Routhier  
and Justice R.S. Weir

Majestoso (Majestically)

and Justice R.S. Weir

1

2

3

4

5

17

**168. ESSENTIAL ELEMENTS QUIZ – METER MANIA** Count and clap before playing. Can you conduct this?



A musical score for bassoon, page 2, featuring two staves of music. The top staff begins with a bass clef, a key signature of B-flat major (two flats), and a 4/4 time signature. The first measure contains six eighth notes. The second measure begins with a 3/4 time signature and contains three eighth notes. The third measure begins with a 4/4 time signature and contains three eighth notes. The bottom staff continues the bass line, starting with a 4/4 time signature and a bass clef, followed by a 3/4 time signature and a bass clef, and then a 4/4 time signature and a bass clef. The bassoon part consists of eighth and sixteenth note patterns.

## Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your fingering chart on pages 46–47 shows the fingerings for the enharmonic notes on your instrument.

*On a piano keyboard, each black key is both a flat and a sharp:*



## 169. SNAKE CHARMER

**G<sub>b</sub>/F<sub>#</sub>**

*Enharmonic notes use the same fingering.*

## 170. DARK SHADOWS

## 171. CLOSE ENCOUNTERS

*Enharmonic notes use the same fingering.*

## 172. MARCH SLAV

**Largo**

Peter Illyich Tchaikovsky

1. 2. *f* *f*

## 173. NOTES IN DISGUISE

## Chromatic Notes

**Chromatic notes** are altered with sharps, flats and natural signs which are not in the key signature. The smallest distance between two notes is a half-step, and a scale made up of consecutive half-steps is called a **chromatic scale**.

## 174. HALF-STEPPIN'

A musical score for bassoon, page 1, measures 1-10. The score is in bass clef, 2/4 time, and B-flat major. The key signature changes to A major (no sharps or flats) starting in measure 5. The bassoon part consists of ten measures of music, with a repeat sign and endings. The music includes various note heads, stems, and rests, with some notes connected by beams. The score is on a five-line staff.

## HISTORY

French composer **Camille Saint-Saëns** (1835–1921) wrote music for virtually every medium: operas, suites, symphonies and chamber works. The “Egyptian Dance” is one of the main themes from his famous opera *Samson et Delilah*. The opera was written in the same year that Thomas Edison invented the phonograph—1877.

175. EGYPTIAN DANCE *Watch for enharmonics.*

Allegro

Camille Saint-Saëns

## 176. SILVER MOON BOAT

Largo

Chinese Folk Song

Fine

D.C. al Fine

## HISTORY

German composer **Ludwig van Beethoven** (1770–1827) is considered to be one of the world's greatest composers, despite becoming completely deaf in 1802. Although he could not hear his music the way we can, he could “hear” it in his mind. As a testament to his greatness, his Symphony No. 9 (p. 13) was performed as the finale to the ceremony celebrating the reunification of Germany in 1990. This is the theme from his Symphony No. 7, second movement.

## 177. THEME FROM SYMPHONY NO. 7 – Duet

Allegro (moderately fast)

Ludwig van Beethoven

Russian composer **Peter Illyich Tchaikovsky** (1840–1893) wrote six symphonies and hundreds of other works including *The Nutcracker* ballet. He was a master at writing brilliant settings of folk music, and his original melodies are among the most popular of all time. His 1812 Overture and *Capriccio Italien* were both written in 1880, the year after Thomas Edison developed the practical electric light bulb.

### 178. CAPRICCIO ITALIEN

Always check the key signature.

Peter Illyich Tchaikovsky

Allegro

### 179. AMERICAN PATROL

F.W. Meacham

Allegro

### 180. WAYFARING STRANGER

African-American Spiritual

Andante

### 181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

# PERFORMANCE SPOTLIGHT

## 182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

Maestoso

7 Andante

15

25 Maestoso

## 183. LA CUCARACHA – Band Arrangement

Latin American Folk Song  
Arr. by John Higgins

Latin Rock

5

13

25

1. 2.



# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Symphony No. 1* by German composer **Johannes Brahms** (1833–1897). He completed his first symphony in 1876, the same year that the telephone was invented by Alexander Graham Bell. You and a piano accompanist can perform this for the band or at other school and community events.

### 185. THEME FROM SYMPHONY NO. 1 – Solo (Concert Eb version)

Johannes Brahms  
Arr. by John Higgins

Allegro

Baritone B.C.

Piano

3

mf

13

f

mf

1.

2.

f

# DUETS

Here is an opportunity to get together with a friend and enjoy playing music. The other player does not have to play the same instrument as you. Try to exactly match each other's rhythm, pitch and tone quality. Eventually, it may begin to sound like the two parts are being played by one person! Later, try switching parts.

## 186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

Fine

D.C. al Fine

## 187. LA BAMBA - Duet

Mexican Folk Song

Allegro

Fine

D.C. al Fine

# RUBANK® SCALE AND ARPEGGIO STUDIES

**KEY OF B♭** *In this key signature, play all B♭'s and E♭'s.*

1.

2.

3.

4.

**KEY OF E♭** *In this key signature, play all B♭'s, E♭'s and A♭'s.*

1.

2.

3.

4.

# RUBANK® SCALE AND ARPEGGIO STUDIES

**KEY OF F** *In this key signature, play all B♭'s.*

**1.**

**2.**

**3.**

**4.**

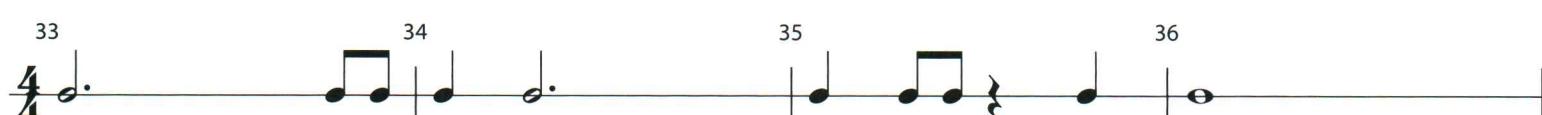
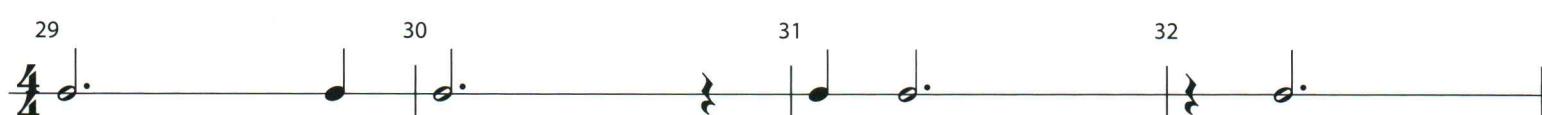
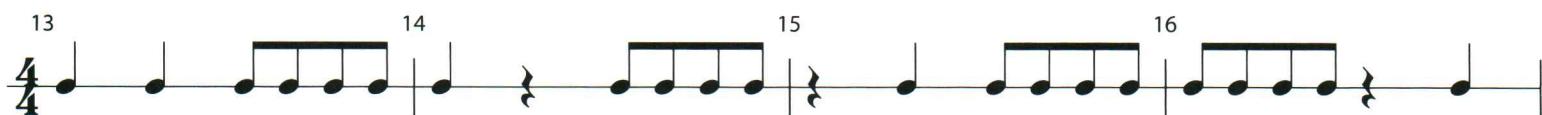
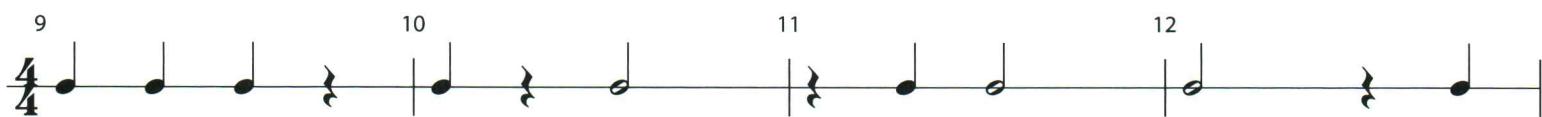
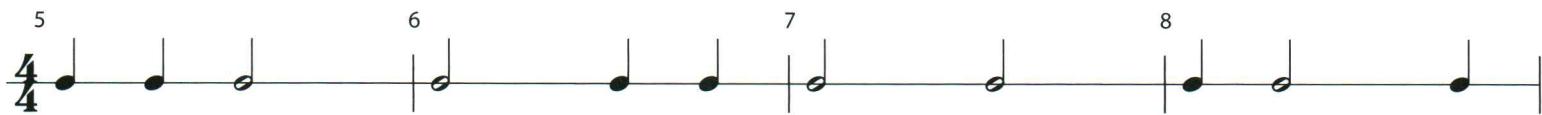
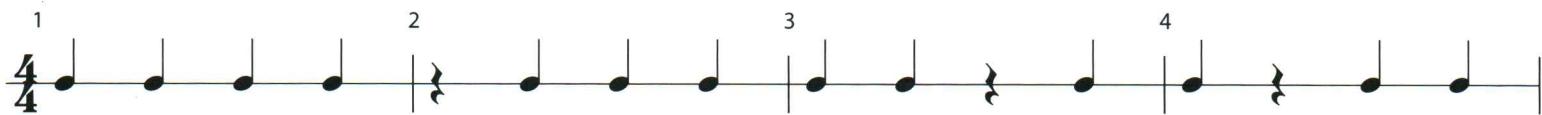
**KEY OF A♭** *In this key signature, play all B♭'s, E♭'s, A♭'s and D♭'s.*

**1.**

**2.**

**3.**

**4.**

 **RHYTHM STUDIES**



# RHYTHM STUDIES

37

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72

# CREATING MUSIC

## THEORY

### Composition

**Composition** is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen to how phrases 2 and 4 give slightly different answers to the same question (phrases 1 and 3).

#### 1. ODE TO JOY

1. Question      2. Answer      3. Question      4. Answer      Ludwig van Beethoven

#### 2. Q. AND A.

Write your own "answer" phrases in this melody.

1. Question      2. Answer      3. Question      4. Answer

#### 3. PHRASE BUILDERS

Write 4 different phrases using the rhythms below each staff.

A

C

B

D

#### 4. YOU NAME IT:

Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.

1. Question      2. Answer      3. Question      4. Answer

## THEORY

### Improvisation

**Improvisation** is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

#### 5. INSTANT MELODY

A

B

**Y**

You can mark your progress through the book on this page. Fill in the stars as instructed by your band director.



- 1. Page 2–3, The Basics
- 2. Page 5, EE Quiz, No. 13
- 3. Page 6, EE Quiz, No. 19
- 4. Page 7, EE Quiz, No. 26
- 5. Page 8, EE Quiz, No. 32
- 6. Page 10, EE Quiz, No. 45
- 7. Page 12–13, Performance Spotlight
- 8. Page 14, EE Quiz, No. 65
- 9. Page 15, Essential Creativity, No. 72
- 10. Page 17, EE Quiz, No. 84
- 11. Page 17, Essential Creativity, No. 85
- 12. Page 19, EE Quiz, No. 98
- 13. Page 20, Essential Creativity, No. 104
- 14. Page 21, No. 109
- 15. Page 22, EE Quiz, No. 117
- 16. Page 23, Performance Spotlight
- 17. Page 24, EE Quiz, No. 125
- 18. Page 26, Essential Creativity, No. 137
- 19. Page 28, No. 149
- 20. Page 28, EE Quiz, No. 151
- 21. Page 29, Performance Spotlight
- 22. Page 31, EE Quiz, No. 164
- 23. Page 32, EE Quiz, No. 168
- 24. Page 33, No. 174
- 25. Page 35, EE Quiz, No. 181
- 26. Page 36, Performance Spotlight
- 27. Page 37, Performance Spotlight
- 28. Page 38, Performance Spotlight

# FINGERING CHART

BARITONE B.C.

## Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Baritone valves occasionally need oiling. To oil your baritone valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

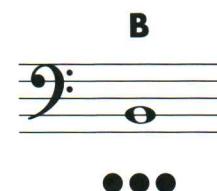
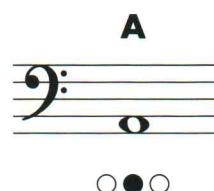
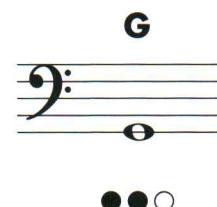
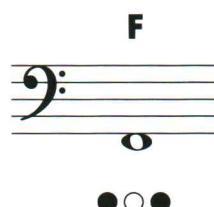
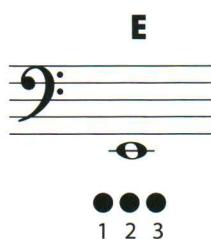
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

**CAUTION:** If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.

○ = Open  
● = Pressed down



Instrument courtesy of  
Yamaha Corporation of America,  
Band and Orchestral Division



# FINGERING CHART

## BARITONE B.C.

**C**

**C♯ D♭**

**D**

**D♯ E♭**

**E**

**F**

**F♯ G♭**

**G**

**G♯ A♭**

**A**

**A♯ B♭**

**B**

**C**

**C♯ D♭**

**D**

**D♯ E♭**

**E**

**F**

**F♯ G♭**


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