



Online Resources Included



# 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

**I**n 1690, the German instrument maker Johann Denner invented the clarinet by transforming the double reed "chalumeau" (*shall-you-mo*) into a single reed instrument. Since the chalumeau could only play notes in a low range, he added a "register key" to allow his new instrument to play higher notes. The word clarinet comes from the Italian word *clarino*, used for an older type of high-pitched trumpet. Today the low range of the clarinet is still called the "chalumeau register," because of the low notes of the original chalumeau.

By the 1840's, two French instrument makers named Klosé and Buffet had created a clarinet fingering system modeled after the flute key system designed by Boehm. Nearly all clarinets today are made with the Boehm system.

The clarinet family includes the B♭ Clarinet, the A Clarinet (used in some orchestra music), the B♭ Bass Clarinet, the E♭ Soprano and Alto Clarinets, the E♭ Contrabass Clarinet and B♭ Contrabass Clarinet. Fingerings are virtually the same for all clarinets, making it possible for a clarinetist to play any of the instruments. As one of the primary instruments in the sound of a concert band, clarinets play melodies, harmonies and solos. Bass clarinets provide important bass instrument support in the concert band. They also play solos and blend with other band instruments.

Mozart, Brahms, Weber, Bartok and Hindemith are among the important composers who have featured clarinets in their writing. Some famous clarinetists include Richard Stoltzman, Benny Goodman, Eddie Daniels and Stanley Drucker.

HISTORY OF THE BASS CLARINET

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# 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 "too" 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

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:

### REED PLACEMENT

- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position the reed so that only a hairline of the mouthpiece can be seen above the reed.
- Gently tighten the ligature screws.

### EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Firm the corners of your mouth like a slightly puckered smile.
- Stretch your chin downward.
- Place the mouthpiece on your lower lip so that the reed extends about 3/4 inch into your mouth. Place upper teeth on top of the mouthpiece.
- Close your mouth around the mouthpiece. Keep the corners of the mouth firm and the chin pointing downward.

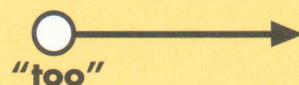
## Taking Care Of Your Instrument

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

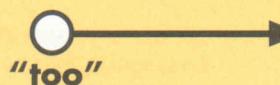
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Hold the upper section with your left hand and the lower section with your right hand. Gently twist the sections apart. Shake out the excess moisture.
- Drop the weighted chamois or cotton swab into each section and pull it out the bottom.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

## MOUTHPIECE WORKOUT

Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.



REST



REST

## Getting It Together

If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

**Step 1** Put the thin end of the reed into your mouth to moisten it thoroughly while assembling your instrument. If needed, rub a small amount of cork grease on all corks. Clean hands.

**Step 2** (If your instrument has one body section, skip to Step 3.) Hold the upper section in your left hand. Press your fingers on the round keys. The bridge keys **must** be raised. Grasp the lower section with your right hand, and press your fingers on the round keys. Gently twist upper and lower sections together. The upper section's bridge key must be directly over the lower section's bridge key. Be careful not to bend any keys or rods.

**Step 3** Press the key on the bell to lift the lever, and twist the bell onto the cork of the lower section. Point the bell forward in line with the round keys.

**Step 4** Insert the end pin on the back of the bell. Tighten the screw and lower the instrument to the ground. If you use a neck strap, put it on.

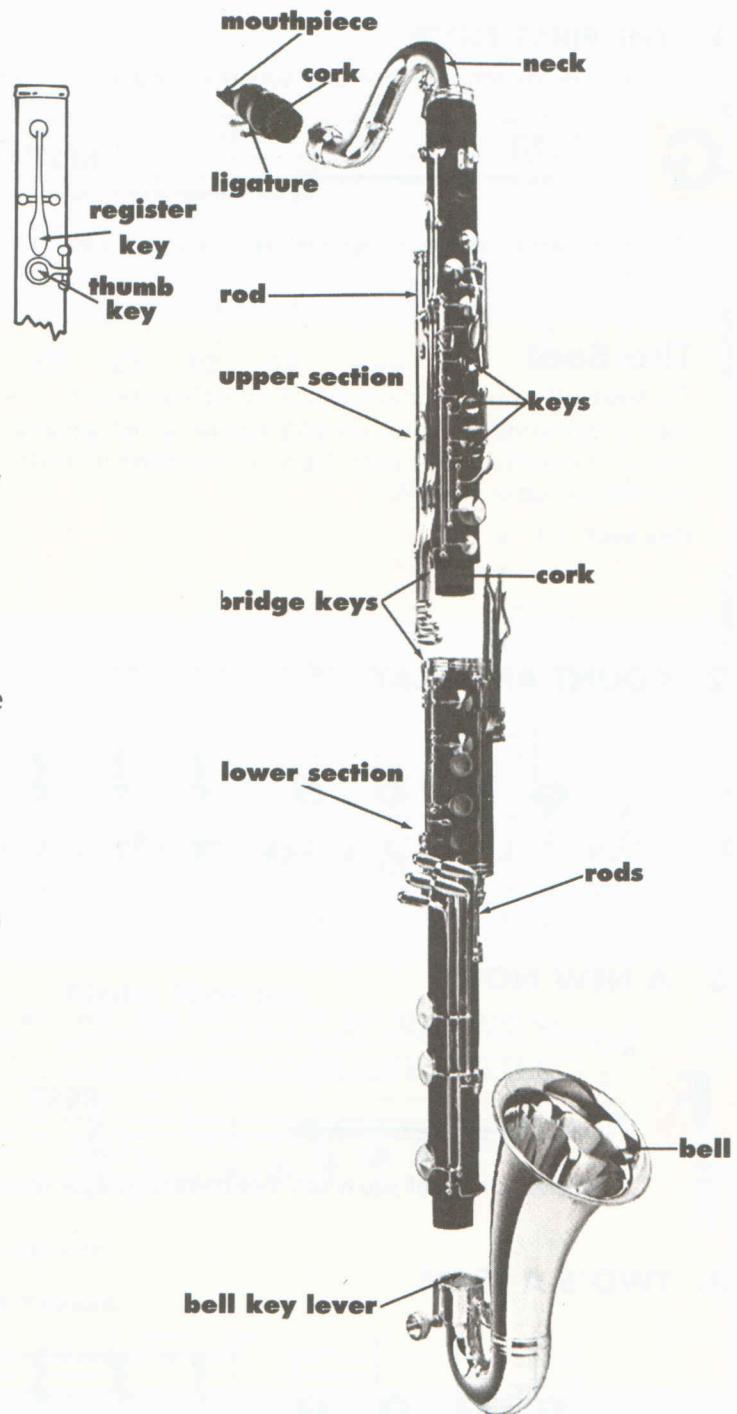
**Step 5** Twist the mouthpiece into the neck. Place the reed on the mouthpiece (see page 2).

**Step 6** Twist the smaller end of the neck into the body section and align with the register key. Tighten the neck screw.



### Step 7

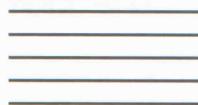
Adjust to a comfortable playing position centered in front of your body. Rest your left thumb across the thumb key. Place your right thumb under the thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:



## READING MUSIC

Identify and draw each of these symbols:

### Music Staff



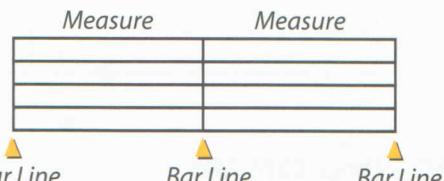
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### Ledger Lines



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

### Measures & Bar Lines



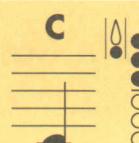
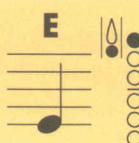
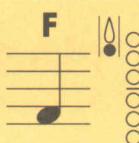
**Bar lines** divide the music staff into **measures**.





**Notes In Review**

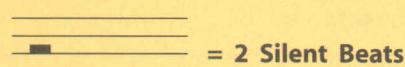
Memorize the fingerings for the notes you've learned:

**14. ROLLING ALONG**

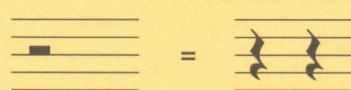
Go to the next line. ▶

**Half Note**

1 & 2 &

**Half Rest**

1 & 2 &

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

Clap

**16. THE HALF COUNTS**
**17. HOT CROSS BUNS** Check your embouchure and hand position.

**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.

F G F E F E D C D E F E F





**Fermata**

Hold the note (or rest) longer than normal.

**27. REACHING HIGHER – New Note**

Practice long tones on each new note.

**A**
**28. AU CLAIRE DE LA LUNE**

French Folk Song

**29. REMIX**
**THEORY****Harmony**Two or more notes played together. Each combination forms a *chord*.**30. LONDON BRIDGE – Duet**

English Folk Song

**HISTORY**

Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart's music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece based on the famous song, "Twinkle, Twinkle, Little Star."

**31. A MOZART MELODY**

Adaptation

**32. ESSENTIAL ELEMENTS QUIZ**

Draw these symbols where they belong and write in the note names before you play:



### 33. DEEP POCKETS – New Note

**B**

### 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

#### 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

### 38. JINGLE BELLS

Keep your fingers close to the keys, curved naturally.

J. S. Pierpont

### 39. MY DREYDL

Use full breath support at all dynamic levels.

Traditional Hanukkah Song

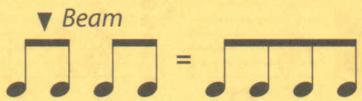
## Eighth Notes



Each Eighth Note = 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

### 41. EIGHTH NOTE JAM

### 42. SKIP TO MY LOU

American Folk Song

### 43. LONG, LONG AGO

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

### 44. OH, SUSANNA

Stephen Collins Foster

## 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

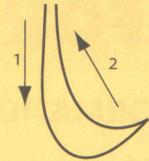
## 2 Time Signature



= 2 beats per measure  
= Quarter note gets one beat

## Conducting

Practice conducting this two-beat pattern.



### 46. RHYTHM RAP

Clap

### 47. TWO BY TWO

## Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

**Allegro** – Fast tempo    **Moderato** – Medium tempo    **Andante** – Slower walking tempo

### 48. HIGH SCHOOL CADETS – March

Allegro

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### 49. HEY, HO! NOBODY'S HOME – New Note

**A**

## Dynamics

**Crescendo** (gradually louder)

**Decrescendo or Diminuendo** (gradually softer)

### 50. CLAP THE DYNAMICS

Clap

### 51. PLAY THE DYNAMICS

# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

### TONE BUILDER

### RHYTHM ETUDE

### RHYTHM RAP

Clap

Stomp!

### 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

①

②

# 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

Arr. by John Higgins

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

p

13

f

Arr. by John Higgins

## 58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

Arr. by John Higgins

**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

= 3 Beats  
1 & 2 & 3 &

Dot  
A dot adds half the value of the note.

=   
2 beats + 1 beat = 3 beats

## 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

Stephen Collins Foster

Allegro  
*mf*

## 63. NEW DIRECTIONS - New Note

**G**

## 64. THE NOBLES

Always use a full airstream. Keep fingers above the tone holes, curved naturally.

## 65. ESSENTIAL ELEMENTS QUIZ

**E**

## 3 Time Signature

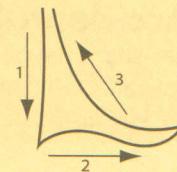
4



= 3 beats per measure  
= Quarter note gets one beat

## Conducting

Practice conducting this three-beat pattern.



THEORY

### 66. RHYTHM RAP

Clap

**3**  
**4**

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

### 67. THREE BEAT JAM

**3**  
**4**

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

### 68. BARCAROLLE

Moderato

**3**  
**4**

*mf*

Jacques Offenbach

HISTORY

Norwegian composer **Edvard Grieg** (1843–1907) wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite*. Music used in plays, or in films and television, is called **incidental music**.

### 69. MORNING (from Peer Gynt)

Andante

**3**  
**4**

*p*

*mf* *p*

Edvard Grieg

#### Accent



Emphasize the note.

### 70. ACCENT YOUR TALENT

Clap

**4**

HISTORY

**Latin American music** has its roots in the African, Native American, Spanish and Portuguese cultures. This diverse music features lively accompaniments by drums and other percussion instruments such as maracas and claves. Music from Latin America continues to influence jazz, classical and popular styles of music. "Chiapanecas" is a popular children's dance and game song.

### 71. MEXICAN CLAPPING SONG ("Chiapanecas")

*f*

Latin American Folk Song

### 72. ESSENTIAL CREATIVITY

Compose your own music for measures 3 and 4 using this rhythm:

**E**

**4**



**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 B-flat sounds a half-step below B, and all B's become B-flats for the rest of the measure where they occur.

**73. HOT MUFFINS – New Note**

**B<sub>b</sub>**



▲ B<sub>b</sub>

▲ Flat applies to all B's in measure.

**74. COSSACK DANCE**

Allegro

**B<sub>b</sub>**



▲ B<sub>b</sub>

**75. BASIC BLUES – New Note**

**B<sub>b</sub>**



Flat applies to all B's in measure.

**New Key Signature**

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

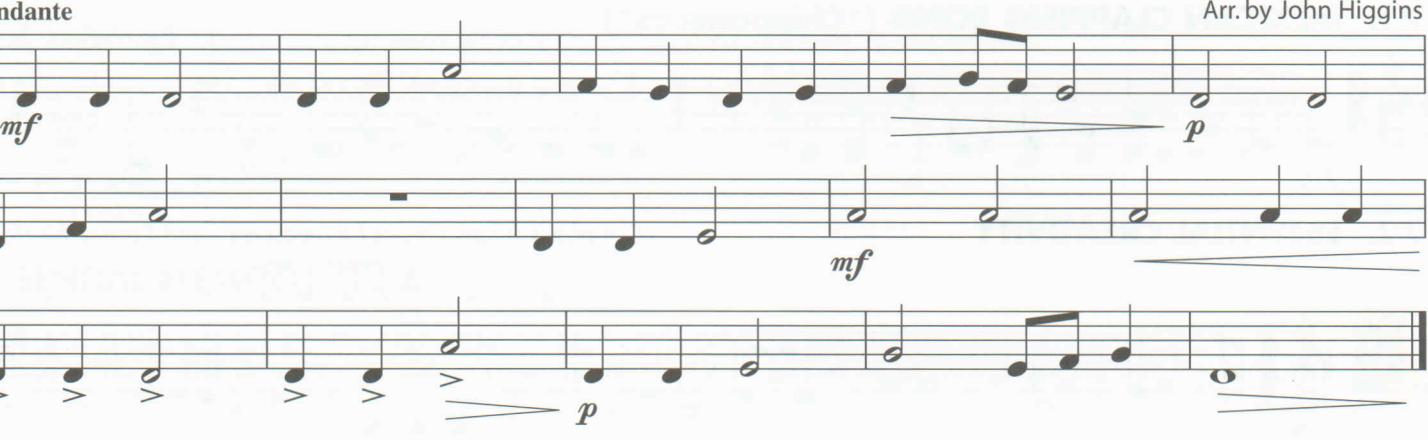
2nd time →

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**

Japanese Folk Song  
Arr. by John Higgins

Andante



## 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

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

Moderato

Franz Lehar

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## 82. AIR TIME - New Note

F

## 83. DOWN BY THE STATION

Allegro

## 84. ESSENTIAL ELEMENTS QUIZ

Moderato

## 85. ESSENTIAL CREATIVITY

Using these notes, improvise your own rhythms:

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

## 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

Caribbean Folk Song



## 99. TAKE THE LEAD

Always cover the tone holes completely.



### 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

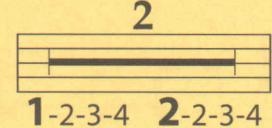
#### New Key Signature

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



#### Multiple Measure Rest

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



## 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?



## Natural

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

## 105. NATURALLY

## HISTORY

## 196. MARCH MILITAIRE

## Franz Schubert

The image shows the first page of a musical score for 'Die Forelle' by Franz Schubert. The title 'Die Forelle' is at the top center, with 'Franz Schubert' to its right. The first section is labeled 'Allegro' with a dynamic 'f'. The music is in 2/4 time, with a key signature of one sharp. The melody is in the soprano voice, and the bassoon provides harmonic support. The score includes two systems of music, with the bassoon part continuing on the second system.

## 107. THE FLAT ZONE – New Note

A musical score for E-flat major (two flats) and 4/4 time. The first staff begins with a treble clef, an E-flat key signature (two flats), and a tempo of 100 BPM. The second staff begins with a bass clef, a C major key signature (no sharps or flats), and a tempo of 100 BPM. Both staves feature a variety of note values including eighth and sixteenth notes, along with rests.

## 108. ON TOP OF OLD SMOKEY

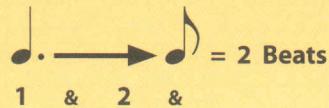
## American Folk Song

HISTORY

## 109. BOTTOM BASS BOOGIE – Duet

Allegro

## Dotted Quarter & Eighth Notes



A dot adds half the value of the quarter note.



A single eighth note has a flag on the stem.

### 110. RHYTHM RAP

Clap

### 111. THE DOT ALWAYS COUNTS

### 112. ALL THROUGH THE NIGHT

Fine

D.C. al Fine

### 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

Check Rhythm

# 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 1894, 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"

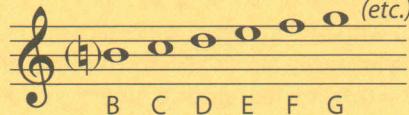
Largo 4 5 Measure number Antonín Dvořák

#### Piano Accompaniment

Largo 5 13 21 29 Slower

## **SPECIAL CLARINET TECHNIQUE – Register Key**

Notes above B<sub>b</sub> require the **Register Key** and are called "upper register" notes.



Remember the following:

1. Maintain a steady, fast stream of air.
2. Keep your embouchure firm and your chin flat.
3. Roll your thumb up slightly to open the register key.

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

Register key ➤



## 120. JUMPIN' UP AND DOWN



## 121. GRENADILLA GORILLA JUMP No. 2

### ▼ Add register key



## 122. JUMPIN' FOR JOY



## 123. GRENADILLA GORILLA JUMP No. 3

### ▼ Add register key



## 124. JUMPIN' JACKS



## Interval

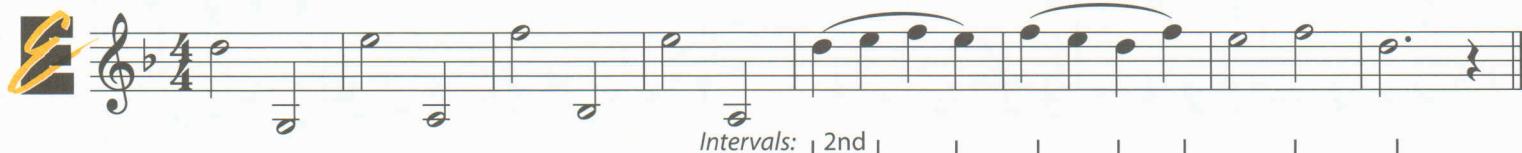
The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.

## THEORY



## 125. ESSENTIAL ELEMENTS QUIZ

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



## 126. GRENADE GORILLA JUMP No. 4

**F#**

## 127. THREE IS THE COUNT

## 128. GRENADE GORILLA JUMP No. 5

**C**

## 129. TECHNIQUE TRAX

## Crossing the Break

When alternating between high and low registers, you can keep your **right hand fingers down** on G, A and B<sub>b</sub>:

## 130. CROSSING OVER

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

## 131. KUM BAH YAH – Trio Always check the key signature.

African Folk Song

Moderato

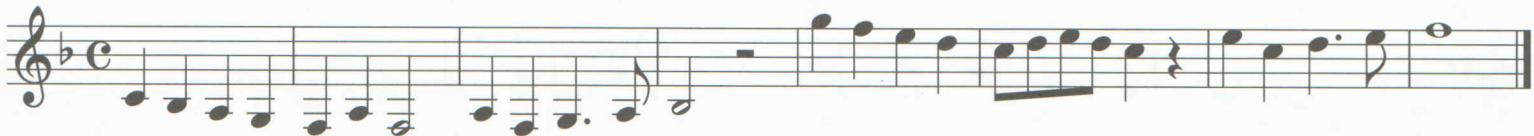


### **138. EASY GORILLA JUMPS** *On this exercise, clarinets play a special part.*

### ▼ Add register key



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



## 140. MORE TECHNIQUE TRAX



## 141. GERMAN FOLK SONG

### Moderato



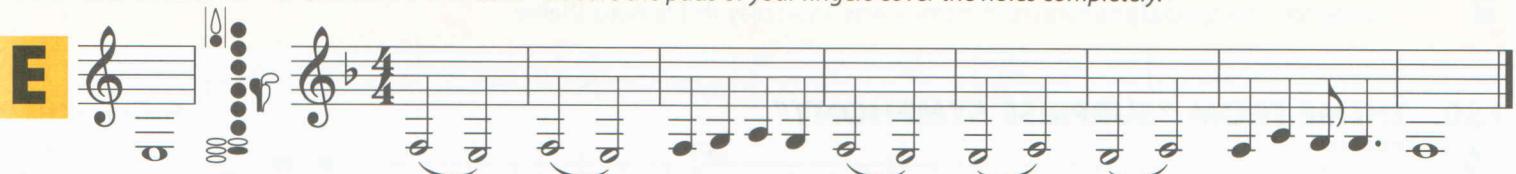
## 142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

## Allegro



**143. LOWLAND GORILLA WALK** Be sure the pads of your fingers cover the holes completely.



## 144. SMOOTH SAILING



#### **145. MORE GORILLA JUMPS** *On this exercise, clarinets play a special part.*

*On this exercise, clarinets play a special part*



## 146. FULL COVERAGE *Be sure to cover the holes completely.*



## 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 C (no sharps or flats), so the top and bottom notes are both C's. The interval between the C's is an octave.

147. CONCERT B<sub>b</sub> SCALE (Bass Clarinet – C SCALE)

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

Octave

## THEORY

## Chord &amp; Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This C chord is built from the 1st, 3rd and 5th steps of the C 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

## 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

March Style

5 Measure Number

W.T. Purdy  
Arr. by John Higgins

### 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

Allegro

Julius Benedict  
Arr. by John Higgins

# 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

2/4

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

### 159. EIGHTH NOTE MARCH

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

### 160. MINUET

Moderato

Johann Sebastian Bach

3/4

mf

1. 2.

### 161. RHYTHM RAP

Clap

4/4

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

### 162. EIGHTH NOTES OFF THE BEAT

C

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

### 163. EIGHTH NOTE SCRAMBLE

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 &

### 164. ESSENTIAL ELEMENTS QUIZ

Andante

 *p*

*mf*

*f*

## 165. DANCING MELODY – New Note

**A<sub>b</sub>**
**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

Reproduced by Permission of Boosey &amp; Hawkes Music Publishers Ltd.

**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,  
l'Hon. Judge Routhier  
and Justice R.S. Weir

## 168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

Count and clap before playing. Can you conduct this?



## 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:*



THEORY

### 169. SNAKE CHARMER

**A♭/G♯**



*Enharmonic notes use the same fingering.*

### 170. DARK SHADOWS



*▲ Pick-up note*

### 171. CLOSE ENCOUNTERS

**E♭/D♯**



*Enharmonic notes use the same fingering.*

### 172. MARCH SLAV

*Largo*

Peter Illyich Tchaikovsky

### 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**.

THEORY

### 174. HALF-STEPPIN'

**F♯**



Alternate fingering



▲ F♯ Alternate fingering

▲ F♯ Alternate fingering

▲

## 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.*

Camille Saint-Saëns

## 176. SILVER MOON BOAT

Chinese Folk Song

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

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

## 184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

Allegro

4

*f*

10

*p* — *f* — *p*

18 4

*mf* — *f*

26

34

42

# 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 B♭ version)

Johannes Brahms  
Arr. by John Higgins

**Bass Clarinet**      **Piano**

**Allegro**

3

13

1. 2. 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

Andante

African-American Spiritual

186. SWING LOW, SWEET CHARIOT – Duet

Andante

African-American Spiritual

Fine

D.C. al Fine

## 187. LA BAMBA – Duet

Allegro

Mexican Folk Song

187. LA BAMBA – Duet

Allegro

Mexican Folk Song

Fine

D.C. al Fine

# RUBANK® SCALE AND ARPEGGIO STUDIES

## BASS CLARINET KEY OF C (CONCERT B $\flat$ )

1.

2.

3.

4.

## BASS CLARINET KEY OF F (CONCERT E $\flat$ ) *In this key signature, play all B $\flat$ 's.*

1.

2.

3.

4.

# RUBANK® SCALE AND ARPEGGIO STUDIES

## **BASS CLARINET KEY OF G (CONCERT F)** *In this key signature, play all F#’s.*

*In this key signature, play all F#'s.*

1.

Musical score for two voices, A and B, in 4/4 time and G major. The score consists of two staves. Voice A (top staff) starts with a dotted half note followed by an eighth note, then a series of eighth notes. Voice B (bottom staff) starts with a dotted half note followed by a series of eighth notes.

2.

3.

A musical score in 4/4 time with a key signature of one sharp. The melody begins with a dotted half note, followed by a series of eighth and sixteenth notes. The notes are primarily black, with a few white notes appearing as rests or specific pitch markers.

4.

A musical staff in G major (one sharp) and 2/4 time. The notes are primarily quarter notes, eighth notes, and sixteenth notes, mostly on the A and C strings. The melody consists of eighth and sixteenth note patterns, with some quarter notes and a single eighth note on the A string.

## **BASS CLARINET KEY OF B<sub>b</sub> (CONCERT A<sub>b</sub>)** *In this key signature, play all B<sub>b</sub>'s and E<sub>b</sub>'s.*

*In this key signature, play all Bb's and Eb's.*

1.

A musical score for 'The Star-Spangled Banner' in 4/4 time. The key signature is B-flat major (two flats). The music is written in two staves. The first staff begins with a half note, followed by a series of eighth notes. The second staff begins with a quarter note, followed by a series of eighth notes. The music continues with a mix of quarter and eighth notes, maintaining the 4/4 time signature throughout.

2.

3.

A musical score for 'The Star-Spangled Banner' in G clef, 4/4 time, and B-flat major. The score consists of two staves of music with various notes and rests.

4

4. The score consists of four measures of music for a single instrument. The key signature is one flat (B-flat), and the time signature is common time (4/4). The melody is primarily composed of eighth notes and sixteenth notes, with some quarter notes and a half note. The notes are distributed across the four measures, with a slight increase in note density in the latter half of the section.


**RHYTHM STUDIES**

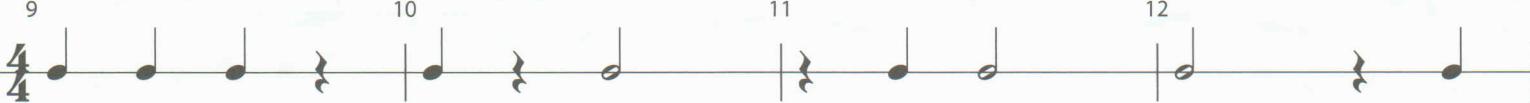
1                    2                    3                    4



5                    6                    7                    8



9                    10                    11                    12



13                    14                    15                    16



17                    18                    19                    20



21                    22                    23                    24



25                    26                    27                    28



29                    30                    31                    32



33                    34                    35                    36




**RHYTHM STUDIES**

37



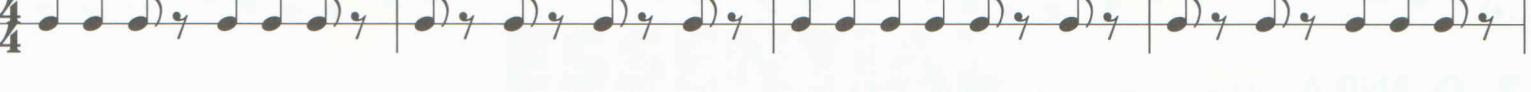
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39



40



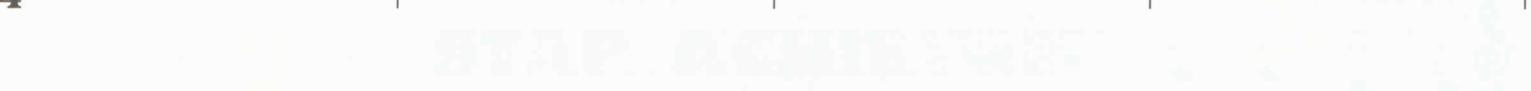
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42



43



44



45



46



47



48



49



50



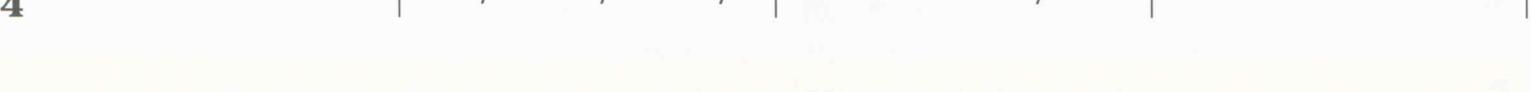
51



52



53



54



55



56



57



58



59



60



61



62



63



64



65



66



67



68



69



70



71



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

Ludwig van Beethoven

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

#### 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

B

C

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

B♭ BASS CLARINET

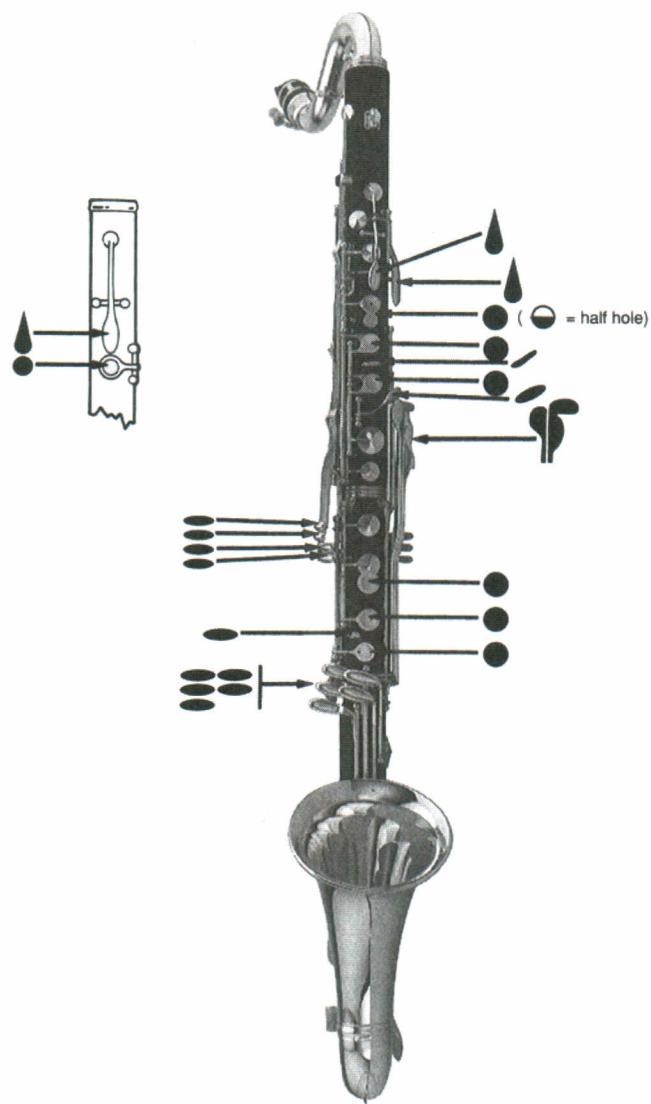
## Instrument Care Reminders

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Remove the neck and bell, and shake out excess moisture. Hold the upper section with your left hand and the lower section with your right hand. Gently twist the sections apart. Shake out the excess moisture.
- Drop the weighted chamois or cotton swab into each section and pull it out the bottom.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

○ = Open  
● = Pressed down

*Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.*

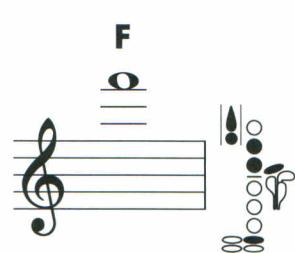
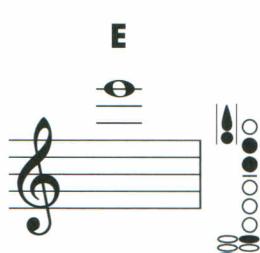
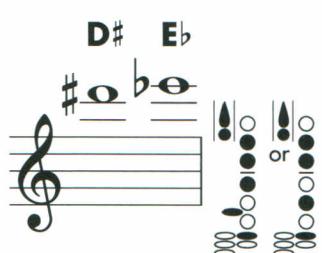
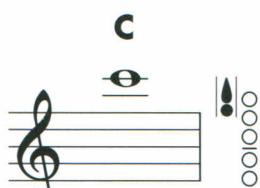
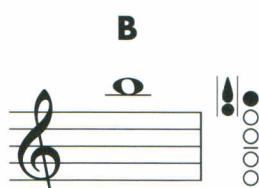
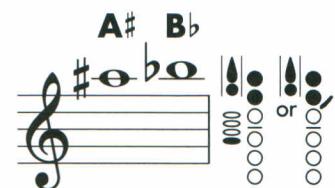
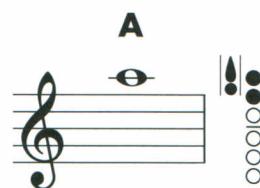
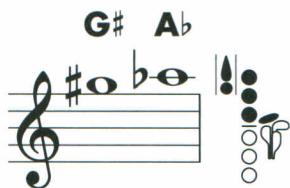
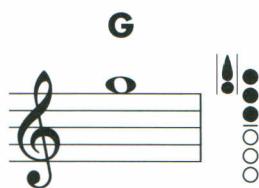
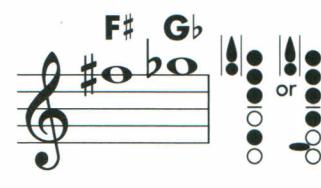
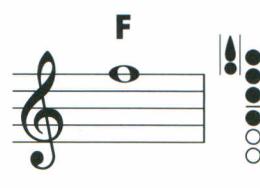
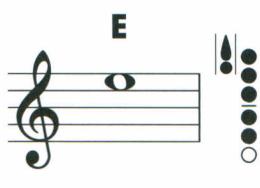
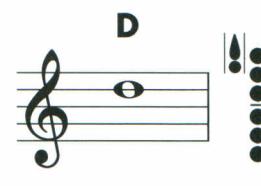
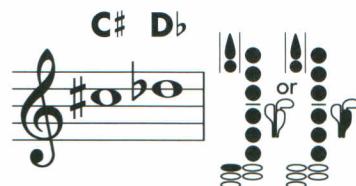
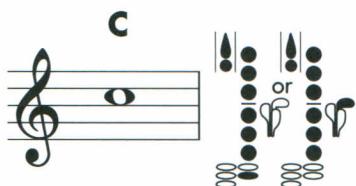
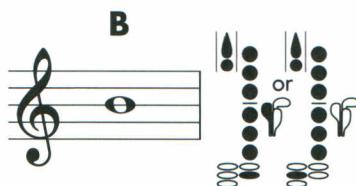
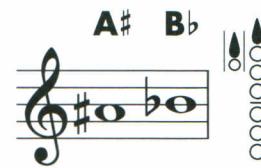
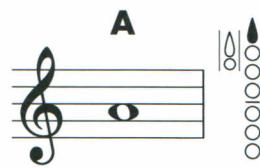
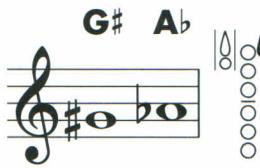
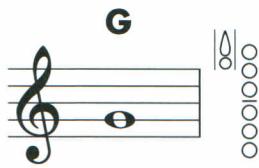
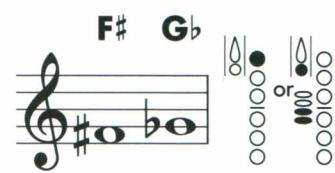
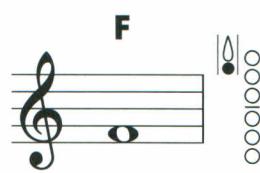
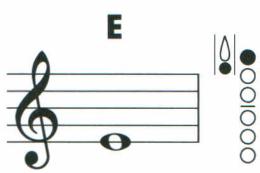
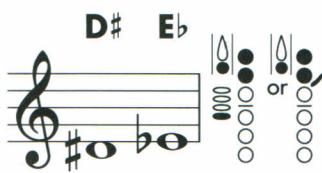


Instrument courtesy of  
Yamaha Corporation of America,  
Band and Orchestral Division

D♯	E♭	E	F	F♯	G♭
G	G♯ A♭	A	A♯ B♭		
B	C	C♯ D♭	D		

# FINGERING CHART

## B♭ BASS CLARINET




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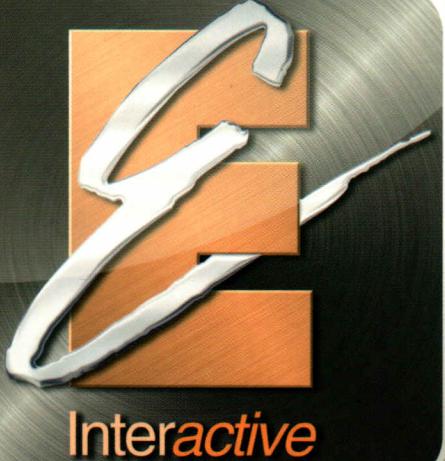
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