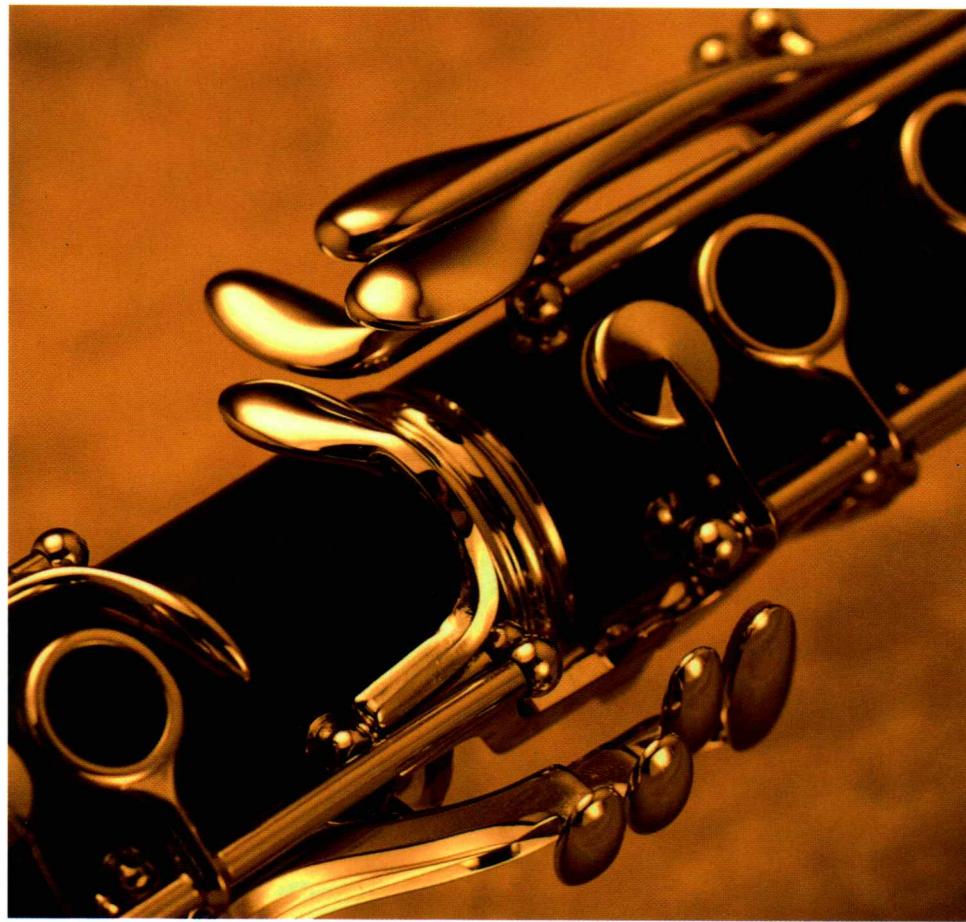




B♭ CLARINET BOOK 1

Online Resources Included

ESSENTIAL ELEMENTS® FOR BAND



COMPREHENSIVE BAND METHOD

**TIM LAUTZENHEISER
JOHN HIGGINS
CHARLES MENGHINI
PAUL LAVENDER
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ESSENTIAL ELEMENTS

FOR BAND

COMPREHENSIVE BAND METHOD

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

Understanding how commitment and dedication lead to success.

Sharing the joy and rewards of working together.

Individuals who develop self-confidence.

Creativity—expressing yourself in a universal language.

Band is...**MUSIC!**

Strike up the band,

Tim Lautzenheiser

In 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.

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 CLARINET

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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 "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 1/2 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.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- 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 Hold the lower section in the palm of your left hand, with the key work facing up. Do not put any pressure on the long rod. Pick up the bell with your right hand and gently twist it onto the cork of the lower section.

Step 3 Hold the upper section in your right hand so you can depress the lower of the two open rings with your second finger. Gently twist the upper section into the lower section. Check that the bridge key on the upper section crosses directly over its connector on the lower section. The tone holes of the two sections should be aligned.

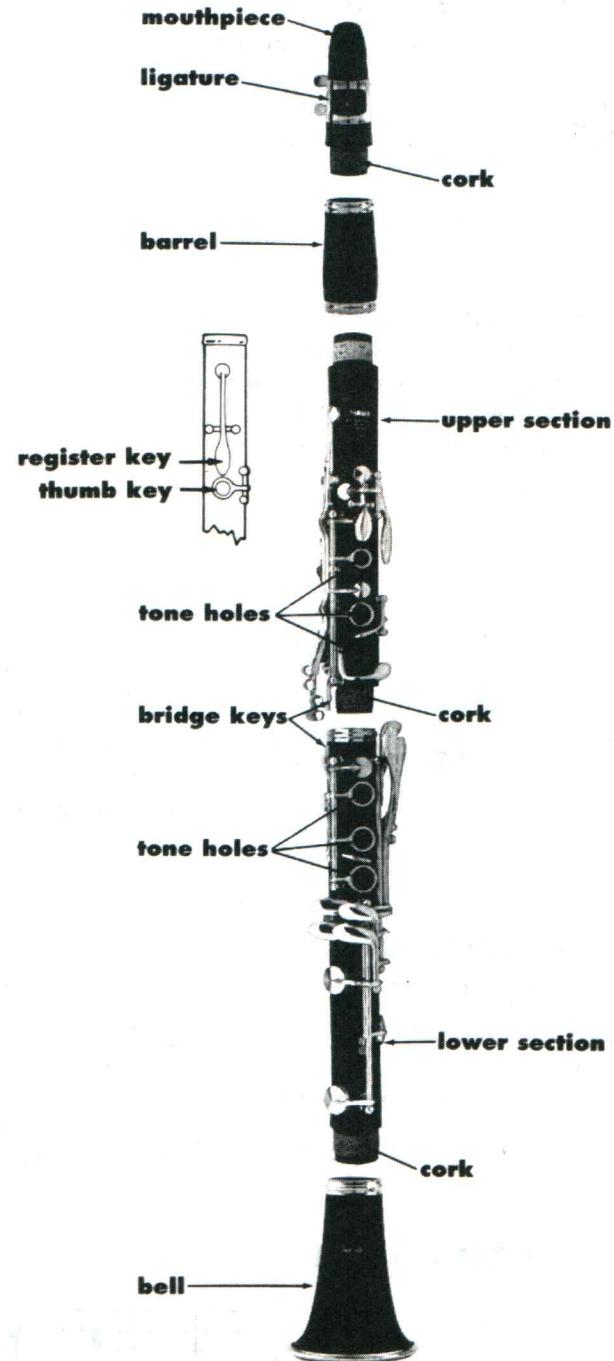
Step 4 Hold your instrument in your left hand, near the top of the upper section. Pick up the barrel in your right hand and gently twist its larger end onto the top of the upper section.

Step 5 Twist the mouthpiece into the barrel. The flat side of the mouthpiece should form a straight line with the register key and thumb rest. Place the reed on the mouthpiece (see page 2).



Step 6

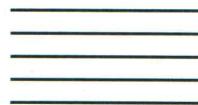
With your right thumb under the thumb rest and left thumb on the thumb key, use the pads of your fingers to cover the tone holes. Your fingers should curve naturally. Bring the clarinet up as shown on the left:



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

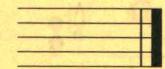


Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

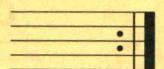
Measures & Bar Lines



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

Double Bar

indicates the end of a piece of music.

Repeat Sign

Without stopping, play once again from the beginning.

7. THE LONG HAUL

D **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

C **Double Bar**

10. THE FAB FIVE

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

Treble Clef

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

Time Signature

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

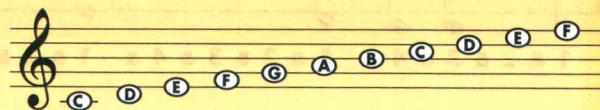


= 4 beats per measure

= 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 Treble 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 (♭) or sharp (#) and remains in effect for the entire measure.

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

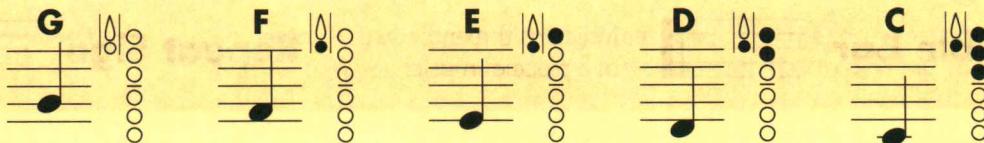
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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

Double Bar

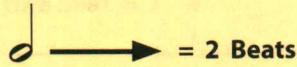
Notes In Review

Memorize the fingerings for the notes you've learned:

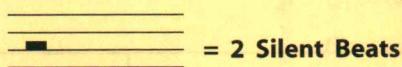
**14. ROLLING ALONG**

Go to the next line. ▶

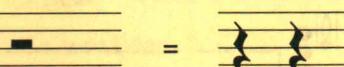
Double Bar ▶

Half Note

1 & 2 &

Half Rest

1 & 2 &

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

Clap

Repeat Sign ▶

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.

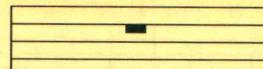


F G F E F E D C D E F E F

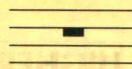
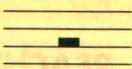


Whole Note
 = 4 Beats

1 & 2 & 3 & 4 &

Whole Rest= A Whole Measure
of Silent Beats

1 & 2 & 3 & 4 &

Whole Resthangs from
a staff line.**Half Rest**sits on a
staff line.**20. 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 &

21. THE WHOLE THING

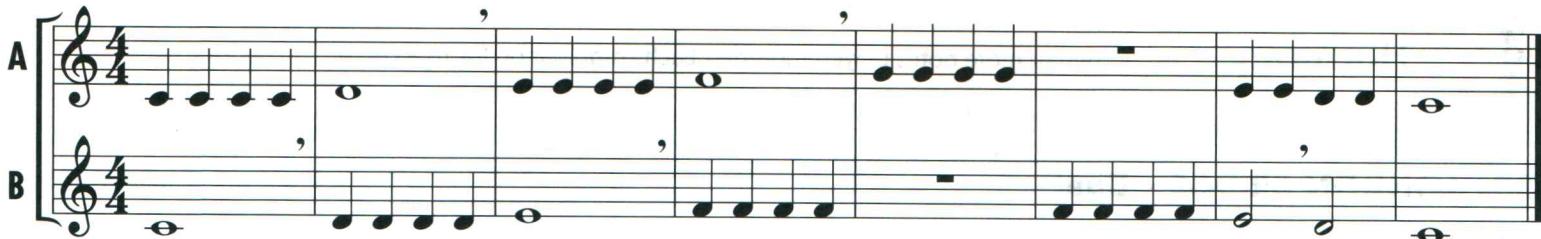

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Duet

A composition with two different parts, played together.

22. SPLIT DECISION - Duet

A



B

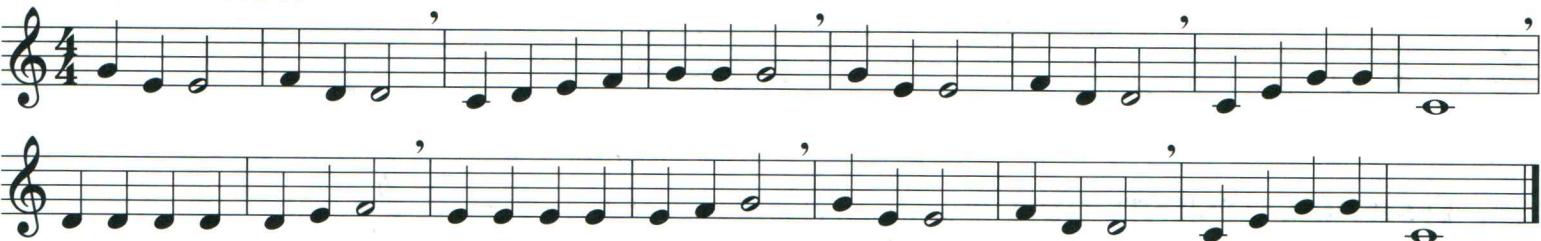
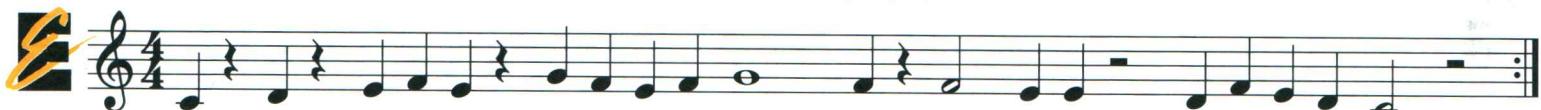

Key SignatureThe **Key Signature** tells us which notes to play with sharps (♯) or flats (♭) throughout the music. Your Key Signature indicates the Key of C (no sharps or flats).

THEORY

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

Percussion Woodwinds Brass Percussion Woodwinds Brass Perc. Ww. Brass All


25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ Draw in the bar lines before you play.


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

Yellow triangle icon: 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 = $\frac{1}{2}$ Beat
2 Eighth Notes = 1 Beat
Play on down and up taps.



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



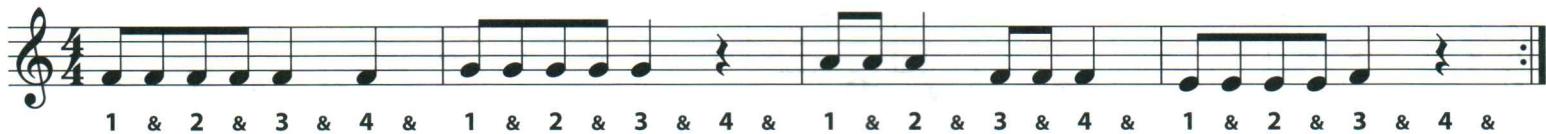
40. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

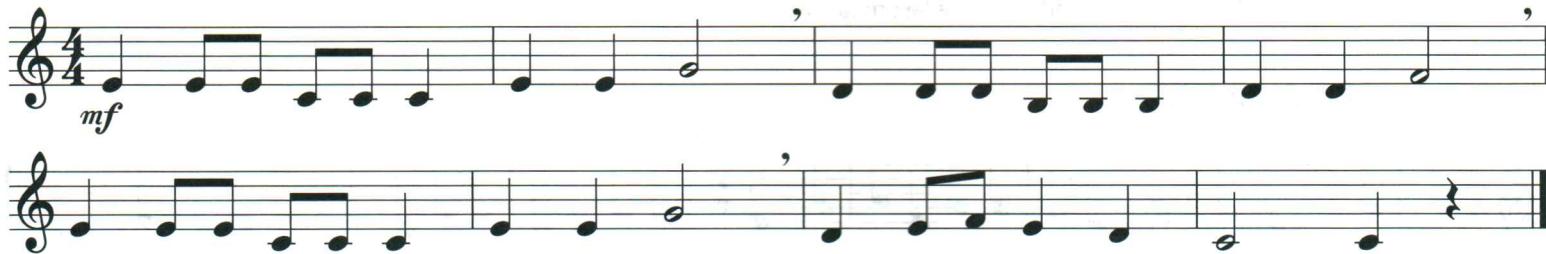


41. EIGHTH NOTE JAM



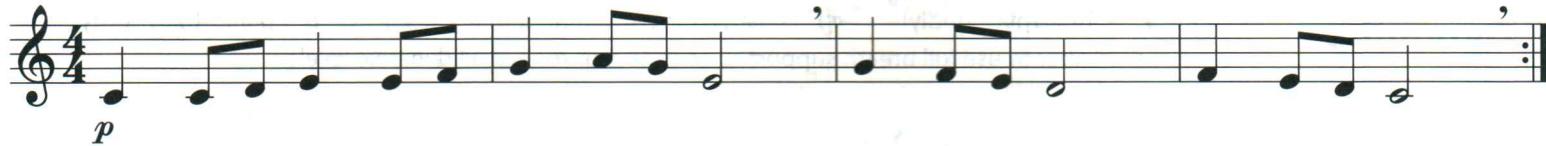
42. SKIP TO MY LOU

American Folk Song



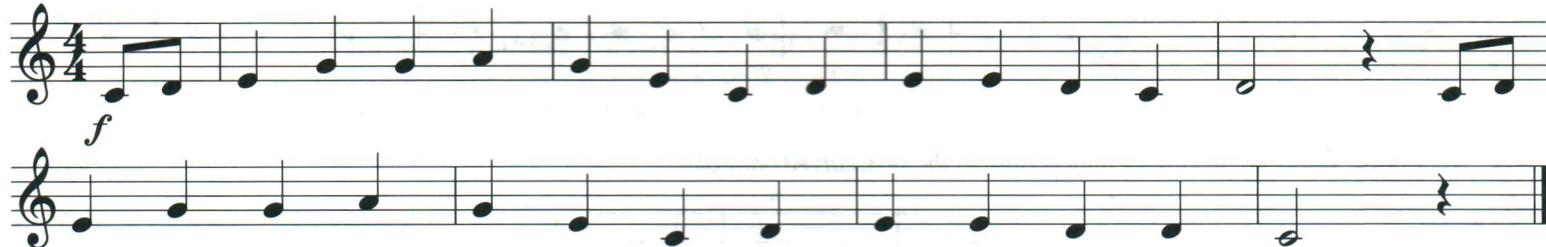
43. LONG, LONG AGO

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



44. OH, SUSANNA

Stephen Collins Foster

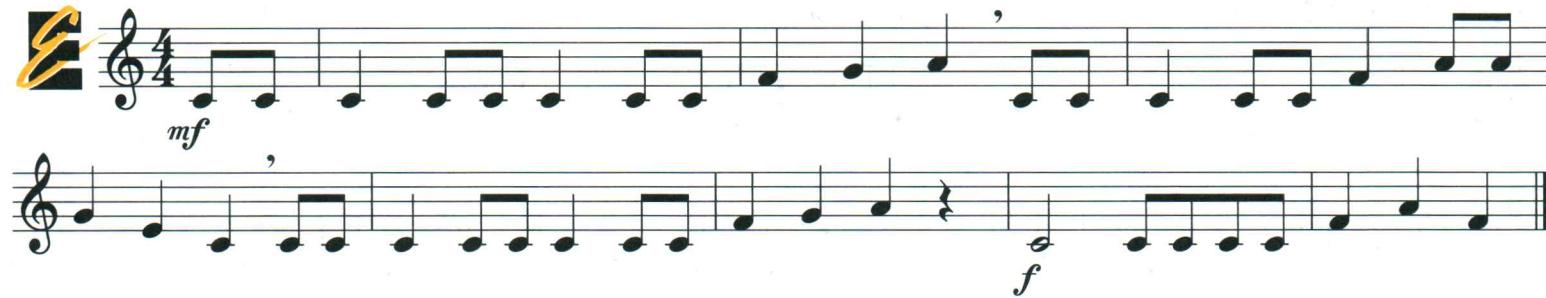


HISTORY

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



PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

Musical staff in G clef and 4/4 time. It consists of a series of eighth and sixteenth note patterns designed to build tone and control.

RHYTHM ETUDE

Musical staff in G clef and 4/4 time. It features a mix of eighth and sixteenth notes, with a prominent eighth-note休止符 (rest) in the middle of the measure.

RHYTHM RAP

Clap

Musical staff in G clef and 4/4 time. It includes a 'Clap' instruction above the staff and a 'Stomp!' instruction below it, with a specific eighth-note休止符 marked with an 'x'.

CHORALE

Andante

Musical staff in G clef and 4/4 time. It is marked 'Andante' and includes dynamics 'p' (piano) and 'mf' (mezzo-forte).

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Andante

Musical staff for Part A in G clef and 4/4 time, marked 'Andante'. It includes dynamics 'mf' and 'p'.

Part B in G clef and 4/4 time, marked 'mf'. It includes dynamics 'p'.

Continuation of Part A in G clef and 4/4 time, marked 'mf'. It includes dynamics 'f', 'mf', 'p', and 'mf'.

54. FRÈRE JACQUES - Round

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

French Folk Song

Moderato

Musical staff in G clef and 2/4 time, marked 'Moderato'. It includes dynamics 'mf' and 'f'.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Allegro

3 Measure number

Arr. by John Higgins

11

19

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

9

2nd time go on to meas. 13

13

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

9

13

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

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

1 & 2 & 3 &



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

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

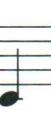
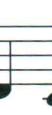
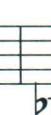
Accidental

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

Flat 

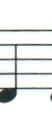
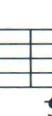
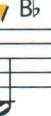
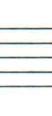
A **flat** sign lowers the pitch of a note by a half-step. The note B-flat sounds a half-step below B, and all B's become B-flats for the rest of the measure where they occur.

73. HOT MUFFINS – New Note

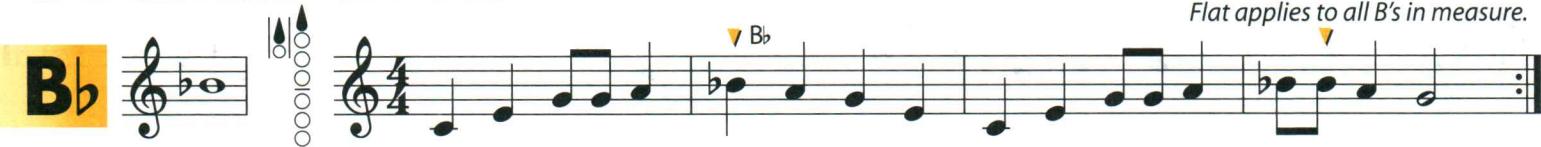

B_b              

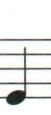
 B_b  Flat applies to all B's in measure.

74. COSSACK DANCE

Allegro               

 B_b  Flat applies to all B's in measure.

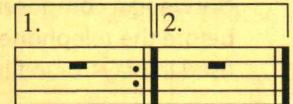
75. BASIC BLUES – New Note


B_b              

 B_b  Flat applies to all B's in measure.

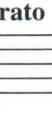
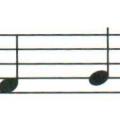
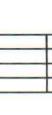
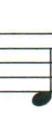
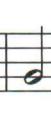
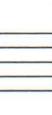
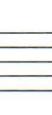
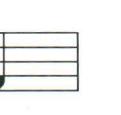
New Key Signature

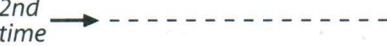
This Key Signature indicates the Key of F – play all B's as B-flats.

**1st & 2nd Endings**

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

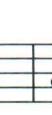
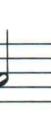
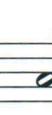
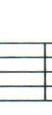
76. HIGH FLYING

Moderato               

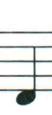
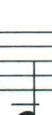
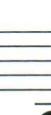
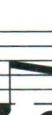
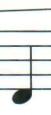
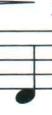
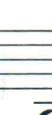
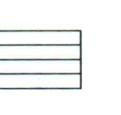
 B_b  1.  ,  2.   2nd time 

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.

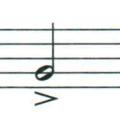
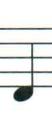
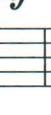
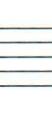
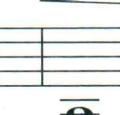
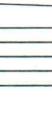
77. SAKURA, SAKURA – Band Arrangement

Andante               

Japanese Folk Song
Arr. by John Higgins

78. UP ON A HOUSETOP

Allegro

 *mf*

Check Key Signature



79. JOLLY OLD ST. NICK - Duet

Moderato

A  *mf*

B  *mf*



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

 *mf*

 *f*

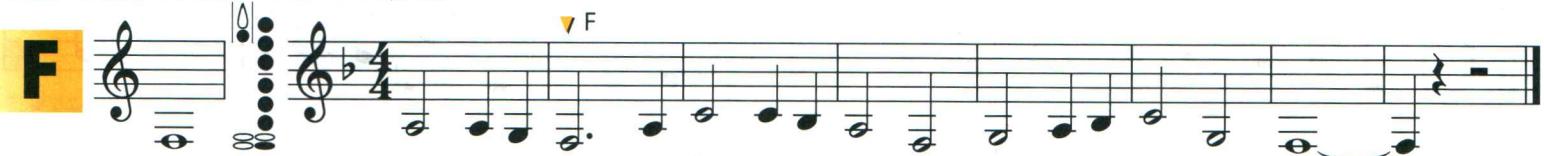
 *f*



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82. AIR TIME - New Note

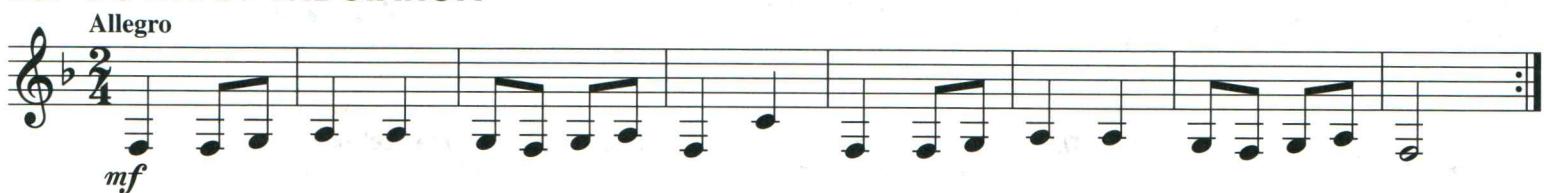
F



83. DOWN BY THE STATION

Allegro

 *mf*



84. ESSENTIAL ELEMENTS QUIZ

Moderato

 *mf*

 *f*

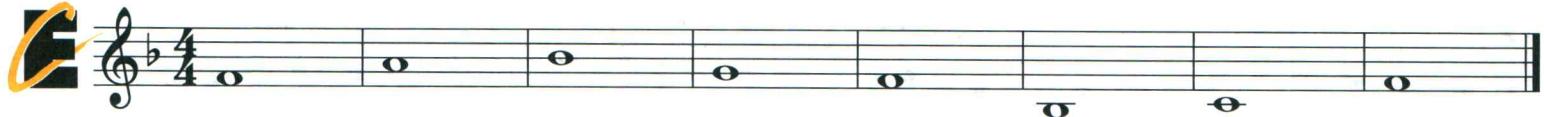
 *p*



85. ESSENTIAL CREATIVITY

Using these notes, improvise your own rhythms:

 *o* *o* *o* *o* *o* *o* *o*





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

Sharp

A **sharp** sign raises the pitch of a note by a half-step. The note F-sharp sounds a half-step above F, and all F's become F-sharps for the rest of the measure where they occur.

92. RAZOR'S EDGE – New Note**93. THE MUSIC BOX**

Moderato



African-American spirituals originated in the 1700's, midway through the period of slavery in the United States.

One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals was published in 1867, four years after The Emancipation Proclamation was signed into law.

94. EZEKIEL SAW THE WHEEL

Allegro

African-American Spiritual

**Slur**

A curved line which connects notes of different pitch. Tongue only the first note in a **slur**.

95. SMOOTH OPERATOR

▲ Slur 2 notes – tongue only the first.

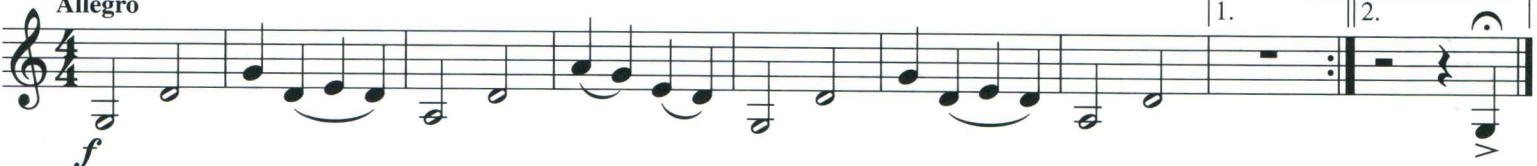
96. GLIDING ALONG

▲ Slur 4 notes – tongue only the first.

Ragtime is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral music by Igor Stravinsky and Claude Debussy. The trombones now learn to play a *glissando*, a technique used in ragtime and other styles of music.

97. TROMBONE RAG

Allegro

**98. ESSENTIAL ELEMENTS QUIZ**

Andante

Fine

D.C. al Fine

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

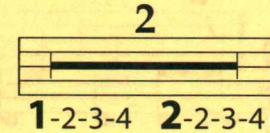
New Key Signature

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

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.

106. MARCH MILITAIRE

Franz Schubert

Allegro

107. THE FLAT ZONE – New Note
108. ON TOP OF OLD SMOKEY

American Folk Song

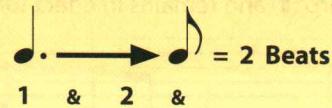
Allegro

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."

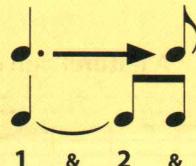
109. BOTTOM BASS BOOGIE – Duet

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

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"

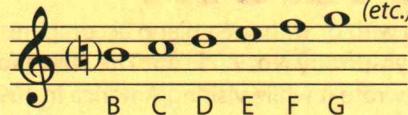
Largo 4 5 Measure number Antonin Dvorák

Piano Accompaniment

Largo 5 13 21 29 Slower

SPECIAL CLARINET TECHNIQUE – Register Key

Notes above B♭ 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.

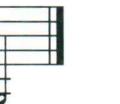
119. GRENADILLA GORILLA JUMP No. 1

Register key ▶

E    Add register key        

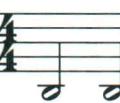
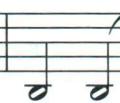
120. JUMPIN' UP AND DOWN

121. GRENADILLA GORILLA JUMP No. 2

D    Add register key        

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

F    Add register key        

124. JUMPIN' JACKS

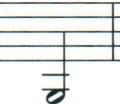
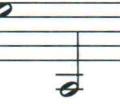
Interval

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.

E           

Intervals: 2nd

126. GRENADELLA GORILLA JUMP No. 4

F#

▼ Add register key

127. THREE IS THE COUNT

128. GRENADELLA GORILLA JUMP No. 5

C

▼ Add register key

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♭:

130. CROSSING OVER

Right hand down: (4 fingers down) - - - - | (3 fingers down) - - - - |

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.

Moderato

African Folk Song

A

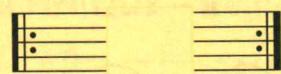
B

C

A

B

C

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 Right Hand Down

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato

f

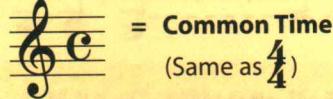
134. BOTANY BAY

Australian Folk Song

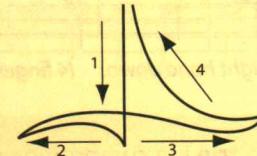
Allegro

mf

f

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

Practice conducting this four-beat pattern.

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

136. FINLANDIA

Jean Sibelius

Andante

p

mf

p

© Breitkopf & Härtel, Wiesbaden - Leipzig

137. ESSENTIAL CREATIVITY

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



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

▼ Add register key



♪ Add register key

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

Always check the key signature.

A musical score for 'The Star-Spangled Banner' in G clef, common time, and key of C. The melody begins with a series of eighth and sixteenth notes, followed by a short rest and a melodic line consisting of eighth and sixteenth notes.

140. MORE TECHNIQUE TRAX

141. GERMAN FOLK SONG

Moderato

142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

Allegro

Allegro

f

1. 2.

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.



♪ Add register key

146. FULL COVERAGE

Be sure to cover the holes completely.

A musical score for a single melodic line. The key signature is common C (no sharps or flats). The time signature is common time (indicated by 'c'). The score consists of two staves. The first staff begins with a treble clef, a common C key signature, and a common time signature. The second staff begins with a bass clef, a common C key signature, and a common time signature. The music consists of a series of eighth and sixteenth note patterns. The first staff features a sixteenth-note pattern followed by a eighth-note pattern. The second staff features a eighth-note pattern followed by a sixteenth-note pattern. The music concludes with a fermata over the final note of the second staff.

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_b SCALE (Clarinet – C SCALE)

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

Chord & 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?

149. SCALE AND ARPEGGIO

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

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

E

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

5

Julius Benedict
Arr. by John Higgins

DAILY WARM-UPS

WORK-OUTS FOR TONE & 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

Eighth Note & Eighth Rest

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



158. RHYTHM RAP

Clap

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

161. RHYTHM RAP

Clap

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

162. EIGHTH NOTES OFF THE BEAT

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

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

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

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



168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

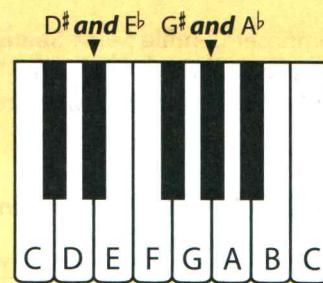
Count and clap before playing. Can you conduct this?



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:

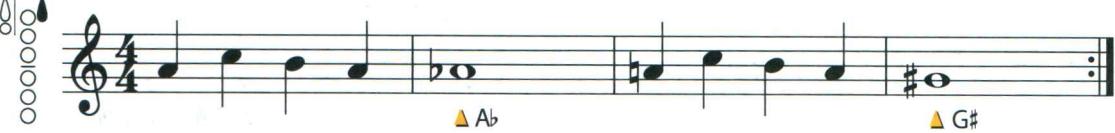


THEORY

169. SNAKE CHARMER

A♭/G♯

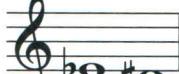

Enharmonic notes use the same fingering.


A♭
G♯

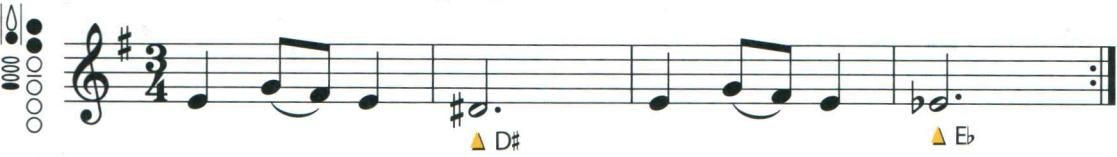
170. DARK SHADOWS


Pick-up note

171. CLOSE ENCOUNTERS

E♭/D♯


Enharmonic notes use the same fingering.


D♯
E♭

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

Allegro (moderately fast)

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

f

1. 2.

Alt. fingering

1. 2.

179. AMERICAN PATROL

F.W. Meacham

Allegro

mf

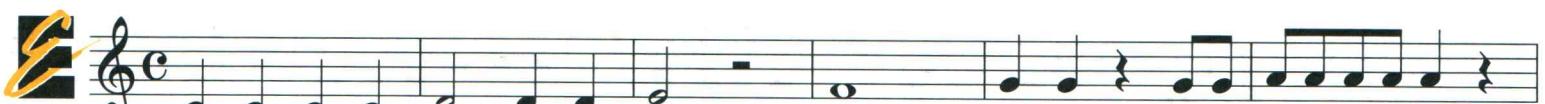
180. WAYFARING STRANGER

African-American Spiritual

Andante

p

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

10

18

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 *Serenade in G Major, K. 525*, also known as "Eine Kleine Nachtmusik" ("A Little Night Music"). Wolfgang Amadeus Mozart wrote this piece in 1787, the same year the American Constitution was signed into law. You and a piano accompanist can perform this for the band or at other school and community events.

185. EINE KLEINE NACHTMUSIK – Solo (Concert B♭ version)

Wolfgang Amadeus Mozart
Arr. by John Higgins

Allegro

Clarinet

Piano

3

f

13

p

1. 2.

mf f

mf 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

187. LA BAMBA - Duet

Allegro

Mexican Folk Song

RUBANK® SCALE AND ARPEGGIO STUDIES

CLARINET KEY OF C (CONCERT B_b)

1.

2.

3.

4.

CLARINET KEY OF F (CONCERT E_b) *In this key signature, play all B_b's.*

1.

A
B

3.

4.

RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.

2.

3.

4.

CLARINET KEY OF B♭ (CONCERT A♭) *In this key signature, play all B♭’s and E♭’s.*

1.

2.

3.

4.



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

STUDY 1: QUADRUPLE TIME

37

$\frac{4}{4}$

41

$\frac{4}{4}$

45

$\frac{4}{4}$

49

$\frac{4}{4}$

53

$\frac{4}{4}$

57

$\frac{3}{4}$

61

$\frac{3}{4}$

65

$\frac{2}{4}$

69

$\frac{2}{4}$

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

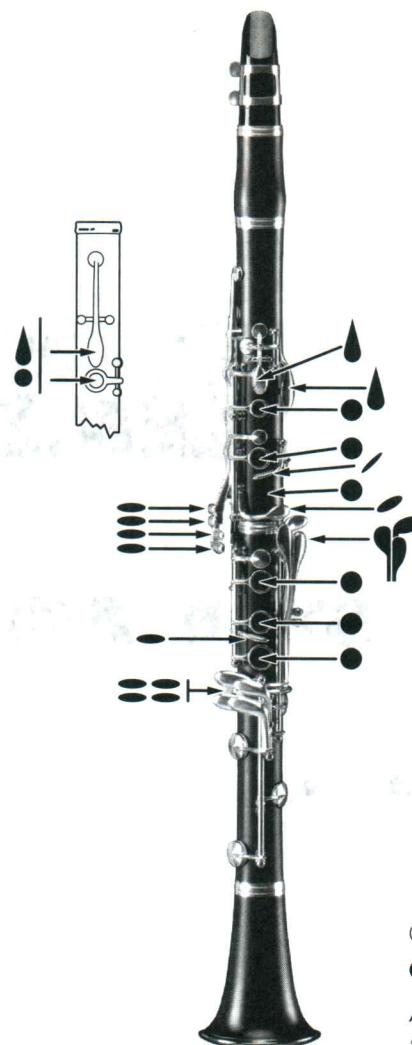
B♭ CLARINET

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.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- 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.

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



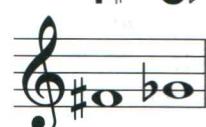
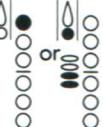
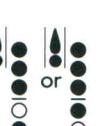
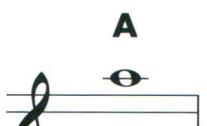
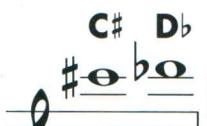
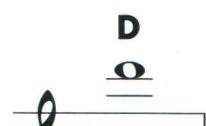
○ = Open
● = Pressed down

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

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

FINGERING CHART

B_b CLARINET

E	F	F# Gb	G
			
			
G# A _b	A	A# B _b	B
			
			
C	C# D _b	D	D# E _b
			
			
E	F	F# Gb	G
			
			
G# A _b	A	A# B _b	B
			
			
C	C# D _b	D	D# E _b
			
			
E	F	F# Gb	G
			
			



REFERENCE INDEX

Definitions (pg.)

- Accent 15
- Accidental 16
- Allegro 11
- Andante 11
- Arpeggio 28
- Bass Clef 5 (*Bass clef inst.*)
- Bar Lines 3
- Beat 4
- Blues 21
- Breath Mark 6
- Chord 28
- Chromatic Notes 33
- Chromatic Scale 33
- Common Time 26
- Crescendo 11
- D.C. al Fine 18
- Decrescendo 11
- Diminuendo 11
- Dotted Half Note 14
- Dotted Quarter Note 22
- Double Bar 5
- Duet 7
- Dynamics 9
- Eighth Note 10
- Eighth Rest 31
- Embouchure 2 (*Brass & WW's*)
- Enharmonics 33
- Fermata 8
- 1st & 2nd Endings 16
- Flat 5
- Forte (*f*) 9
- Glissando 19 (*Trombone*)
- Half Note 6
- Half-step 33
- Harmony 8
- Interval 24
- Key Signature 7
- Largo 23
- Ledger Lines 3
- Measure 3
- Mezzo Forte (*mf*) 9
- Moderato 11
- Multiple Measure Rest 20
- Music Staff 3
- Natural Sign 5
- Notes 4
- Phrase 20
- Piano (*p*) 9
- Pick-Up Notes 9
- Quarter Note 4
- Ragtime 19
- Repeat Sign 5, 26
- Rests 4, 6, 7, 31
- Round (Canon) 12
- Scale 28
- Sharp 5

- Slur 19
- Soli 29
- Solo 23, 38
- Tempo 11
- Theme And Variations 18
- Tie 14
- Time Signature 5
- Treble Clef 5 (*Treble clef inst.*)
- Trio 25
- Whole Note 7

Composers

- JOHANN SEBASTIAN BACH
 - Chorale (from Cantata 147) 18
 - Chorale 30
 - Minuet 20
 - Minuet 31
- LUDWIG VAN BEETHOVEN
 - Ode To Joy (from Sym. No. 9) 13
 - Theme From Symphony No. 7 34
- JOHANNES BRAHMS
 - Theme From Sym. No. 1 38
 - (*Brass & Low WW's*)
- ANTONIN DVORÁK
 - Theme From "New World Sym." 23
- STEPHEN COLLINS FOSTER
 - Camptown Races 14
 - Oh, Susanna 10
- EDVARD GRIEG
 - Morning (from Peer Gynt) 15
- FRANZ JOSEF HAYDN
 - Theme From "Surprise Symphony" 28
- FRANZ LEHAR
 - Waltz Theme 17
- WOLFGANG AMADEUS MOZART
 - A Mozart Melody 8
 - Eine Kleine Nachtmusik 38
 - (*High WW's*)
- JACQUES OFFENBACH
 - Barcarolle 15
- GIOACCHINO ROSSINI
 - William Tell 10
- CAMILLE SAINT-SAËNS
 - Egyptian Dance 34
- FRANZ SCHUBERT
 - March Militaire 21
- JEAN SIBELIUS
 - Finlandia 26
- JOHN PHILIP SOUSA
 - El Capitan 32
 - High School Cadets 11
- PETER ILLYICH TCHAIKOVSKY
 - Capriccio Italien 35
 - March Slav 33
 - 1812 Overture 37

World Music

- AFRICAN
 - Kum Bah Yah 25
- AMERICAN
 - American Patrol 35
 - America The Beautiful 36
 - Aura Lee 12
 - Ezekiel Saw The Wheel 19
 - Go Tell Aunt Rhodie 6
 - Michael Row The Boat Ashore 26
 - On Top Of Old Smokey 21
 - Skip To My Lou 10
 - Swing Low, Sweet Chariot 39
 - The Streets Of Laredo 28
 - Wayfaring Stranger 35
 - When The Saints Go Marching In 13, 27
- AUSTRALIAN
 - Botany Bay 26
- AUSTRIAN
 - Austrian Waltz 26
- CANADIAN
 - Alouette 14
 - O Canada 32
- CARIBBEAN
 - Banana Boat Song 18
- CHINESE
 - Silver Moon Boat 34
- ENGLISH
 - London Bridge 8
 - Scarborough Fair 22
 - Sea Chanty 22
- FRENCH
 - Au Claire De La Lune 8
 - Frère Jacques 12
- GERMAN
 - German Folk Song 27
- ISRAELI
 - Hatikva 30
- ITALIAN
 - Carnival Of Venice 29
- JAPANESE
 - Sakura, Sakura 16
- MEXICAN
 - Chiapanecas 15
 - La Bamba 39
 - La Cucaracha 36
- SCOTTISH
 - Auld Lang Syne 22
- TRADITIONAL HOLIDAY MUSIC
 - Jingle Bells 9
 - Jolly Old St. Nick 17
 - My Dreydl 9
 - Up On A Housetop 17



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