

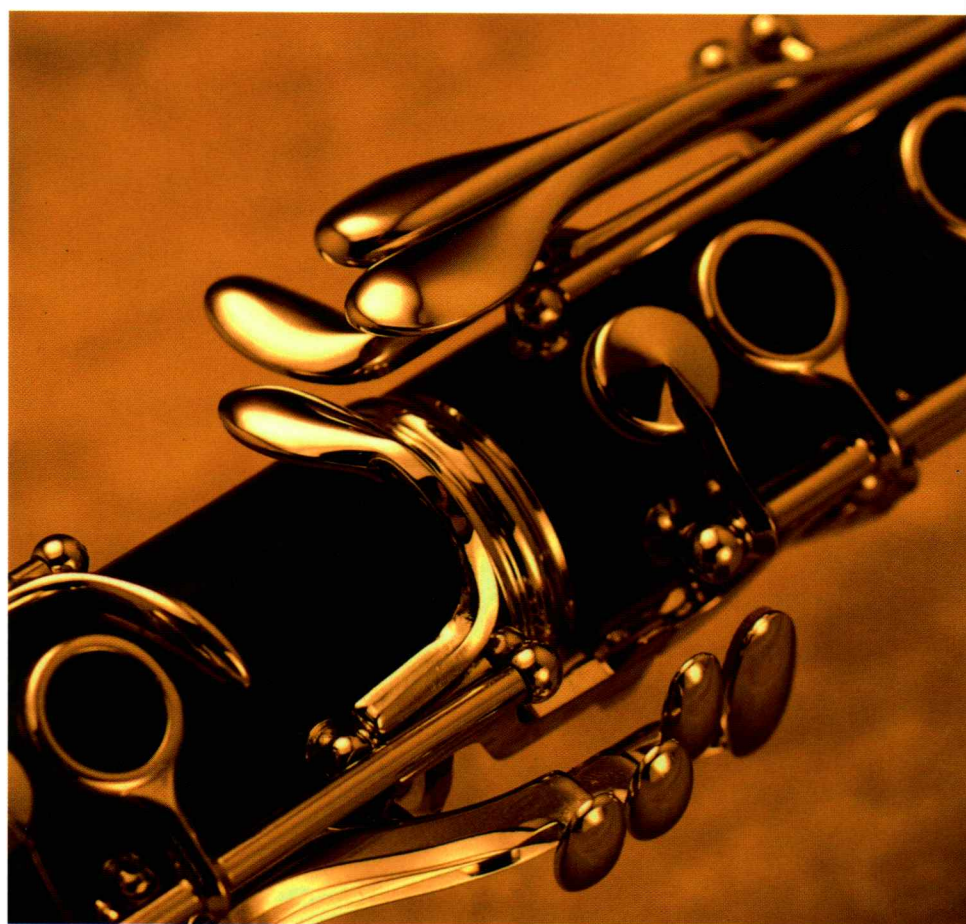


Online Resources Included

B \flat CLARINET BOOK 1

ESSENTIAL ELEMENTS[®]

FOR BAND



COMPREHENSIVE BAND METHOD

**TIM LAUTZENHEISER
JOHN HIGGINS
CHARLES MENGhini
PAUL LAVENDER
TOM C. RHODES
DON BIRSCHENK**

 **HAL•LEONARD[®]**

Fully compatible with
Essential Elements 2000

Your book includes more resources online!



ESSENTIAL ELEMENTS[®]

Interactive

Anywhere. Anytime. Any device.

Create your **FREE** EEi Student Account at:
www.essentialelementsinteractive.com

- Choose the Student Icon
- Select "Create an account"
- Use the code from the title page of this book

Part of a school music program?

Ask your teacher for the EEi School Code to join their EEi class.



Works with these platforms:



Learn • Play • Have Fun!

ESSENTIAL ELEMENTS FOR BAND

COMPREHENSIVE BAND METHOD

TIM LAUTZENHEISER
PAUL LAVENDER

JOHN HIGGINS
TOM C. RHODES

CHARLES MENGHINI
DON BIRSCHENK

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 \flat Clarinet, the A Clarinet (used in some orchestra music), the B \flat Bass Clarinet, the E \flat Soprano and Alto Clarinets, the E \flat Contrabass Clarinet and B \flat 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

To create an account, visit:
www.essentialelementsinteractive.com

Student Activation Code

ISBN 978-0-634-00314-1
Copyright © 2004 by HAL LEONARD CORPORATION
International Copyright Secured All Rights Reserved

 **HAL•LEONARD®**
CORPORATION
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.

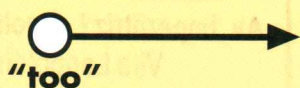
Taking Care Of Your Instrument

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

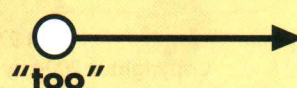
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- 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

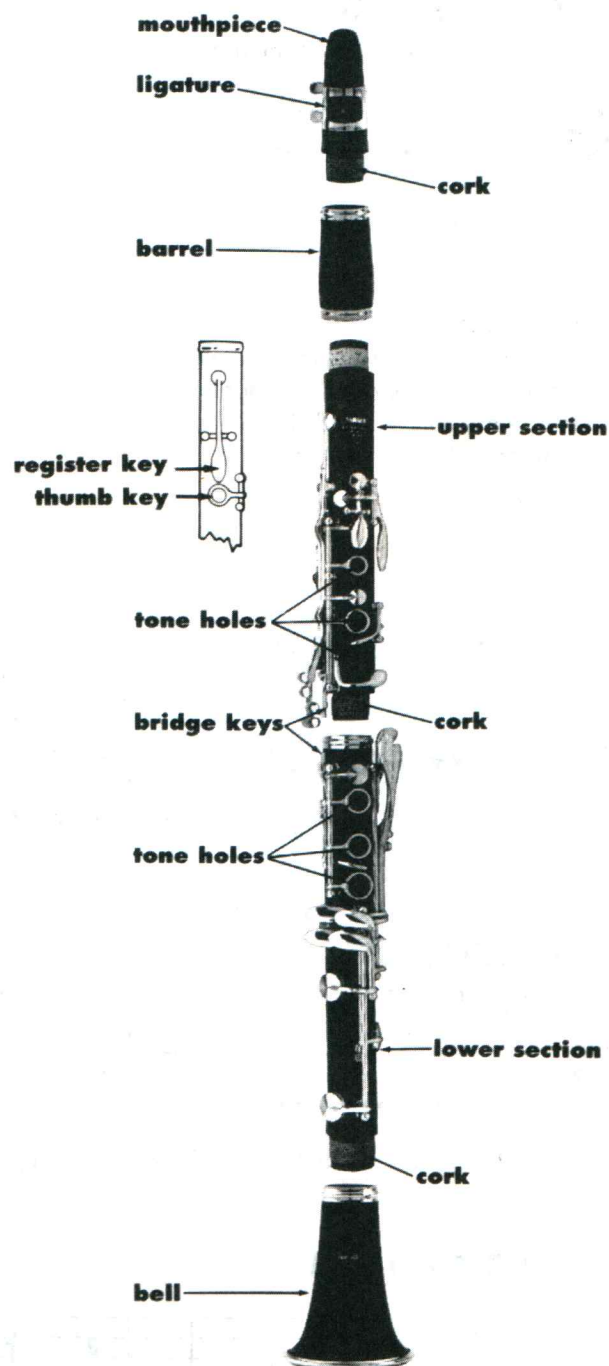
If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

- 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

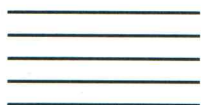
With your right thumb under the thumb rest and left thumb on the thumb key, use the pads of your fingers to cover the tone holes. Your fingers should curve naturally. Bring the clarinet up as shown on the left:



READING MUSIC

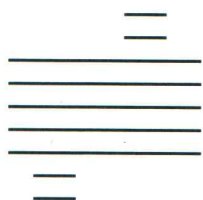
Identify and draw each of these symbols:

Music Staff



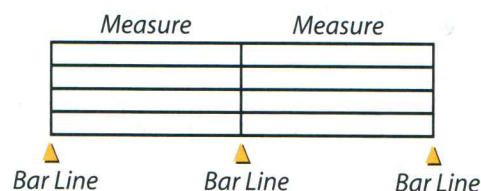
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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**.

Long Tone



To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

1. THE FIRST NOTE

Hold each long tone until your teacher tells you to rest.

G

"G" is played **open**. Keep your fingers relaxed and curved above the tone holes.

The Beat

The **beat** is the pulse of music, and like your heartbeat it should remain very steady. Counting aloud and foot-tapping help us maintain a steady beat. Tap your foot **down** on each number and **up** on each "&."

One beat = 1 &



Notes And Rests

Notes tell us how high or low to play by their placement on a line or space of the music staff, and how long to play by their shape. **Rests** tell us to count silent beats.



Quarter Note = 1 beat



Quarter Rest = 1 silent beat

2. COUNT AND PLAY

3. A NEW NOTE

Look for the fingering diagram with each new note.

F

▲ The black circles tell you which tone holes to cover or keys to press. "F" is played with the **left thumb**.

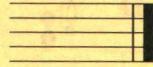
4. TWO'S A TEAM

5. HEADING DOWN

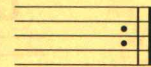
Practice long tones on each new note.

E

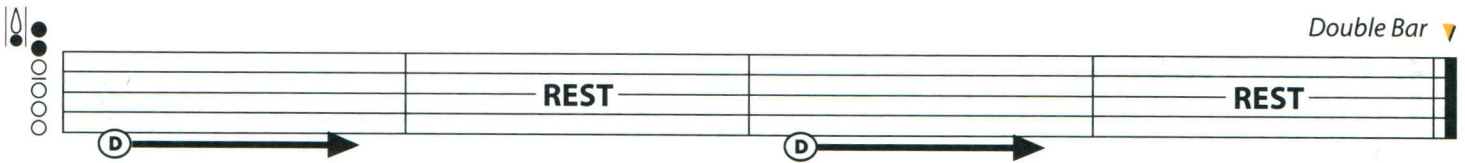
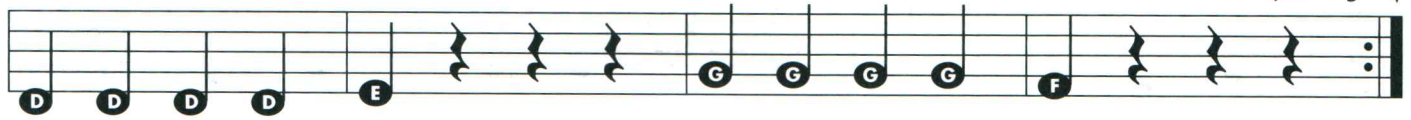
6. MOVING ON UP

Double Bar

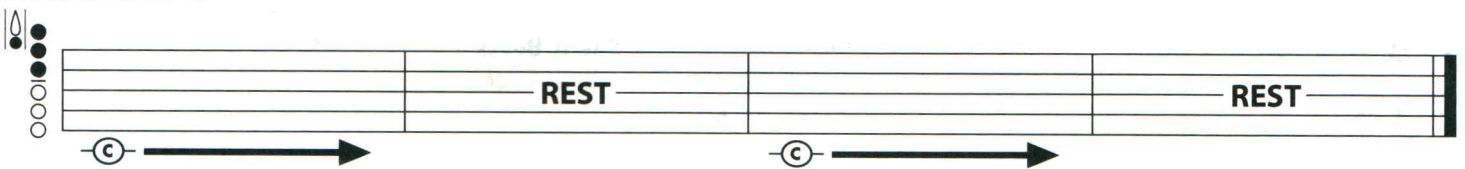
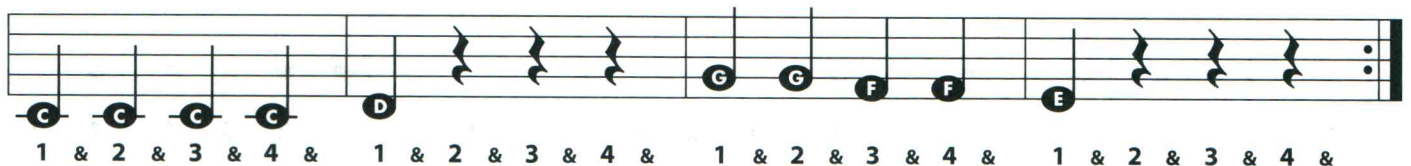
indicates the end
of a piece of music.

Repeat Sign

Without stopping, play once
again from the beginning.

7. THE LONG HAUL**D****8. FOUR BY FOUR**

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

9. TOUCHDOWN**C****10. THE FAB FIVE****Treble Clef**

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

Time Signature

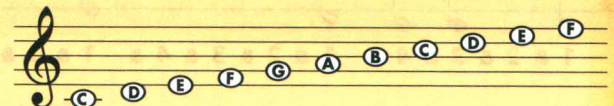
indicates how many beats per measure
and what kind of note gets one beat.



= 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**

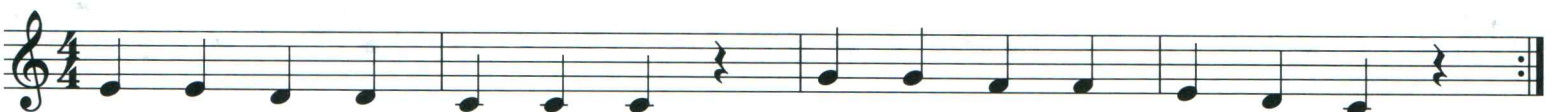
raises the note and remains in effect for the entire measure.

Flat

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

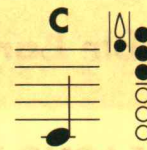
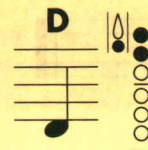
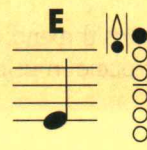
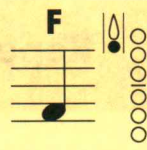
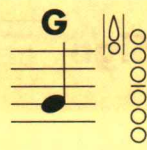
Natural

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

11. READING THE NOTES Compare this to exercise 10, THE FAB FIVE.**12. FIRST FLIGHT****13. ESSENTIAL ELEMENTS QUIZ** Fill in the remaining note names before playing.

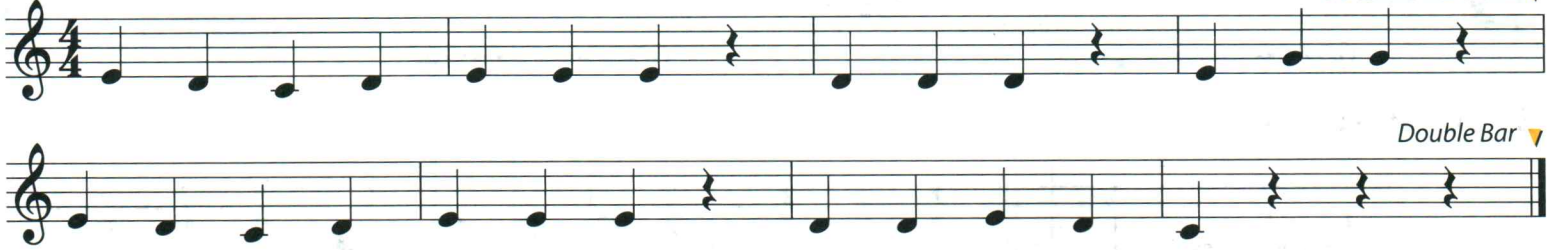
Notes In Review

Memorize the fingerings for the notes you've learned:



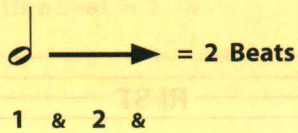
14. ROLLING ALONG

Go to the next line. ▼

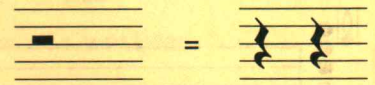
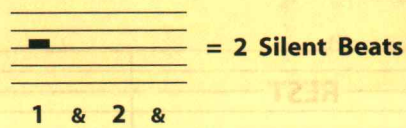


Double Bar ▼

Half Note

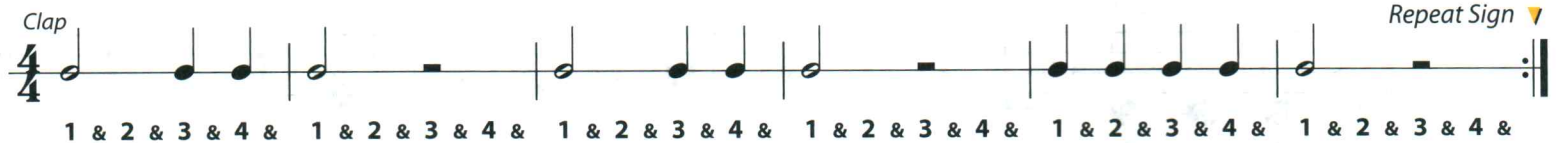


Half Rest



15. RHYTHM RAP

Clap the rhythm while counting and tapping.



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.

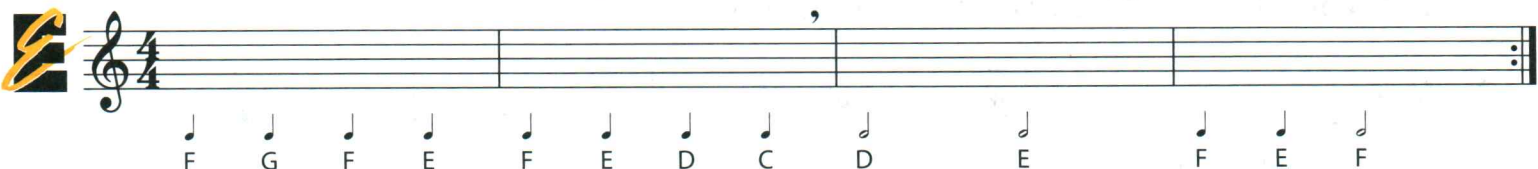
18. GO TELL AUNT RHODIE

American Folk Song



19. ESSENTIAL ELEMENTS QUIZ

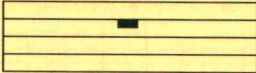
Using the note names and rhythms below, draw your notes on the staff before playing.



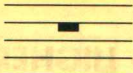
Whole Note

 → = 4 Beats

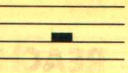
1 & 2 & 3 & 4 &

Whole Rest

 = A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

Whole Rest


hangs from a staff line.

Half Rest


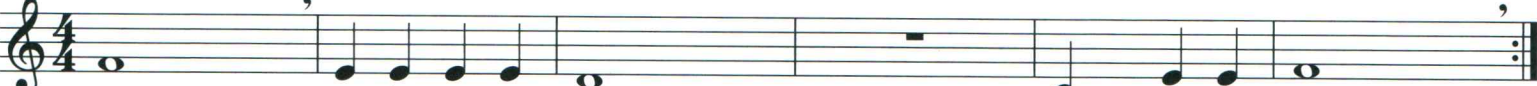
sits on a staff line.

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

Clap



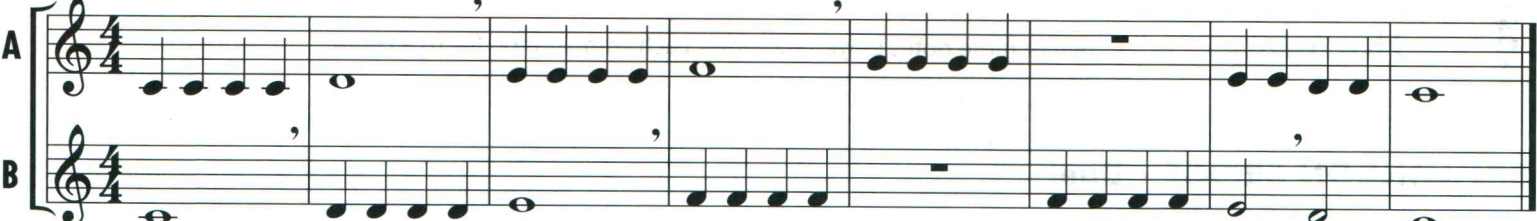
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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 & 1 & 2 & 3 & 4 &


Duet

A composition with two different parts, played together.


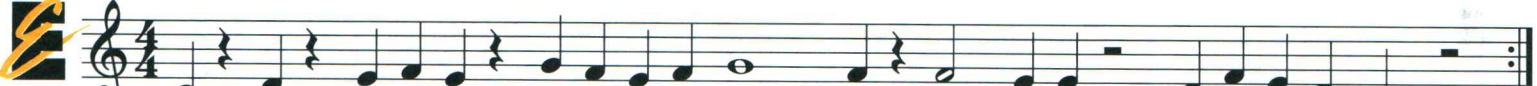
22. SPLIT DECISION – Duet

Key Signature

The **Key Signature** tells us which notes to play with sharps (#) or flats (b) 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.

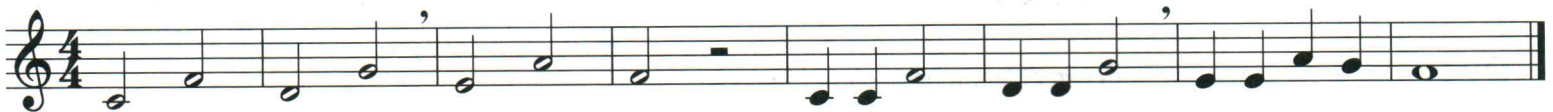
27. REACHING HIGHER – New Note

Practice long tones on each new note.

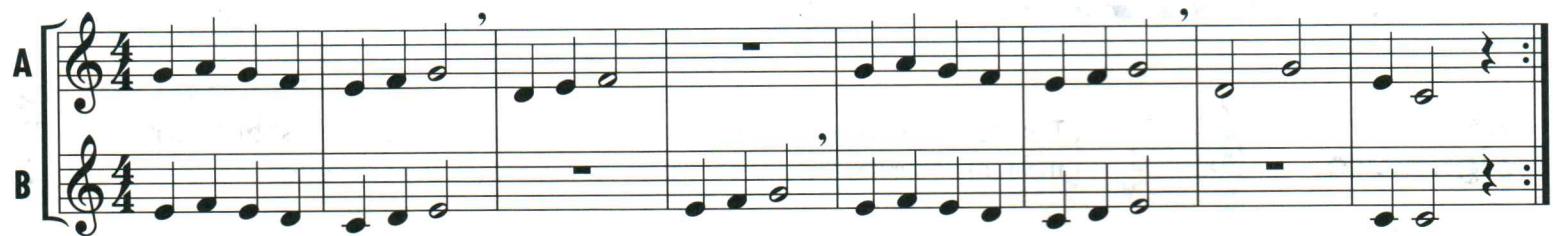
Fermata

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**

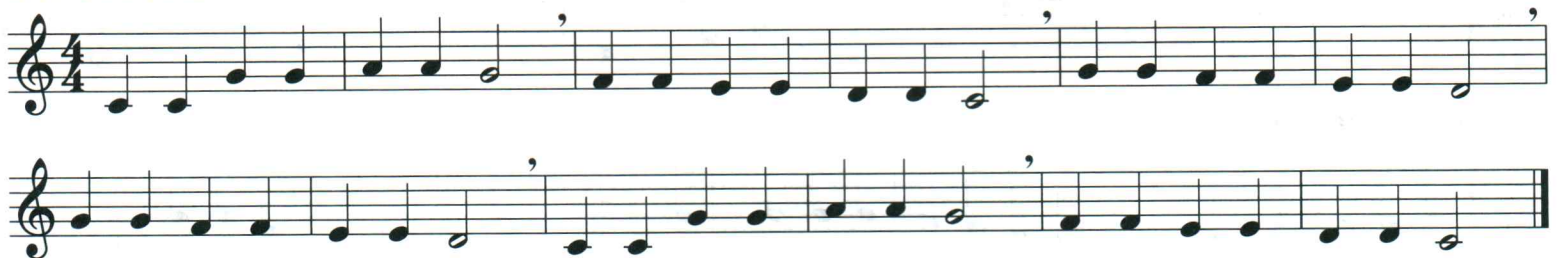
English Folk Song

**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

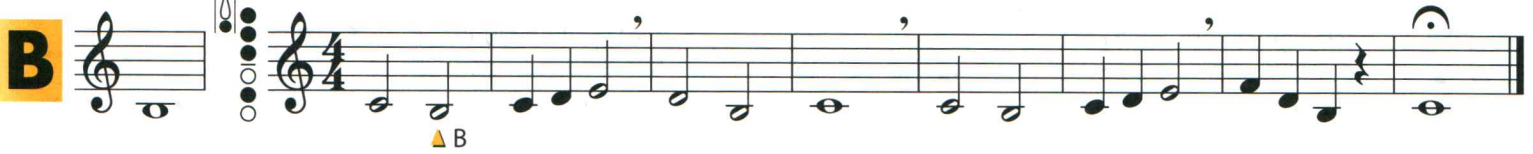
Adaptation

**32. ESSENTIAL ELEMENTS QUIZ**

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



33. DEEP POCKETS – New Note



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.

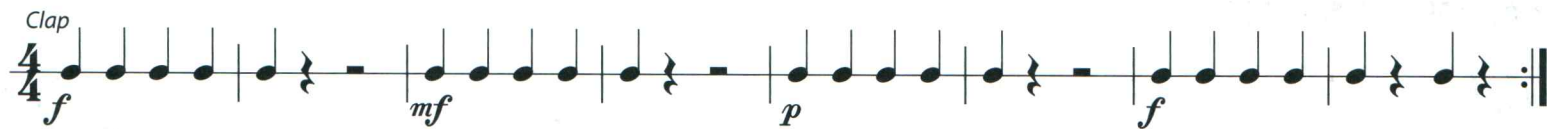
36. A-TISKET, A-TASKET



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.

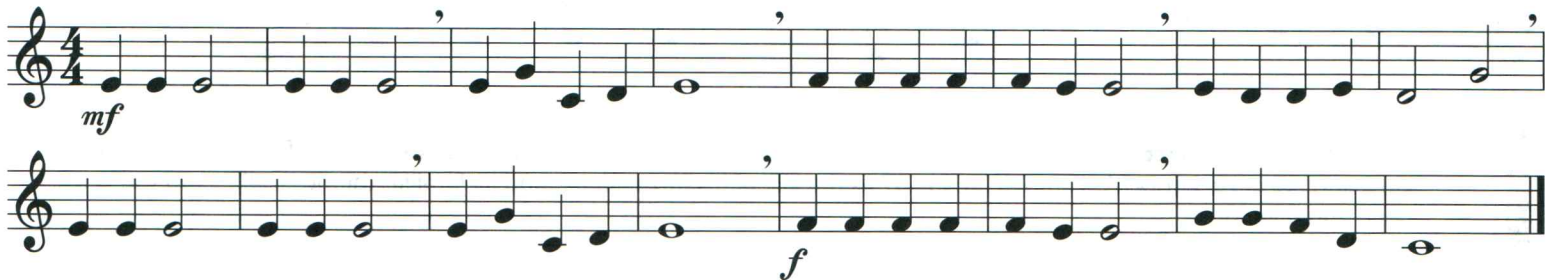
37. LOUD AND SOFT



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.

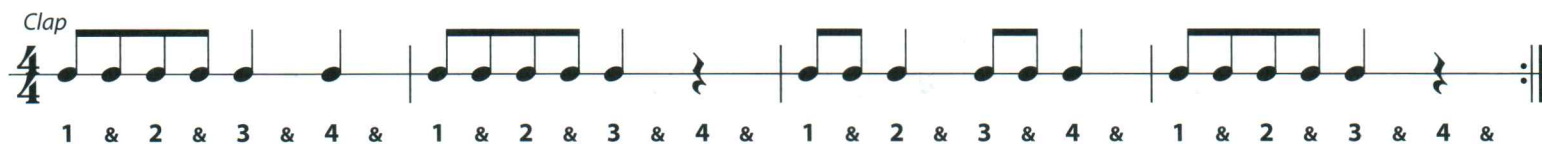


Two or more Eighth Notes have a *beam* across the stems.

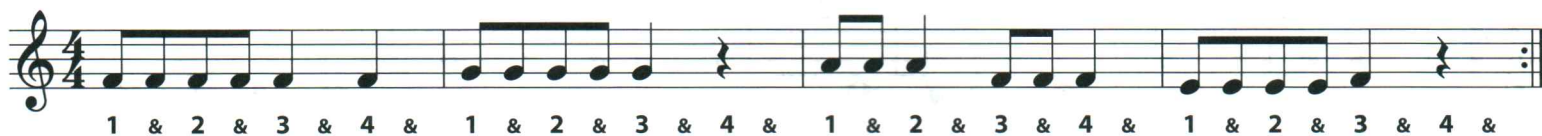


40. RHYTHM RAP

Clap the rhythm while counting and tapping.

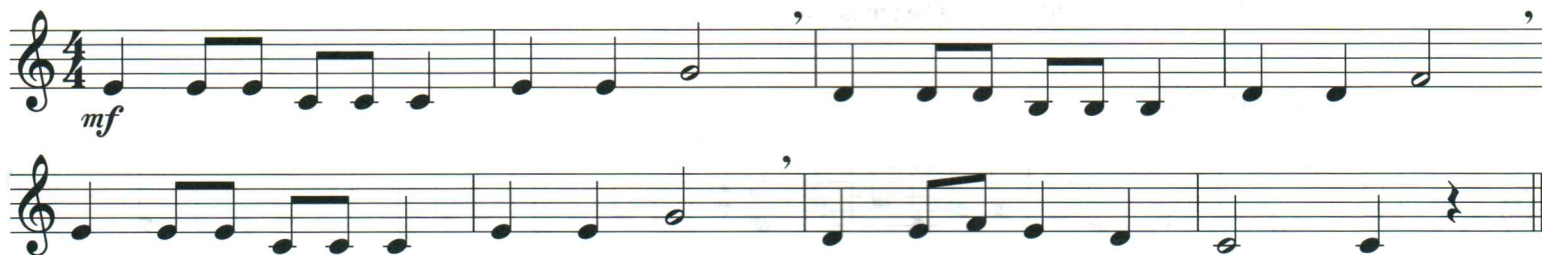


41. EIGHTH NOTE JAM



42. SKIP TO MY LOU

American Folk Song



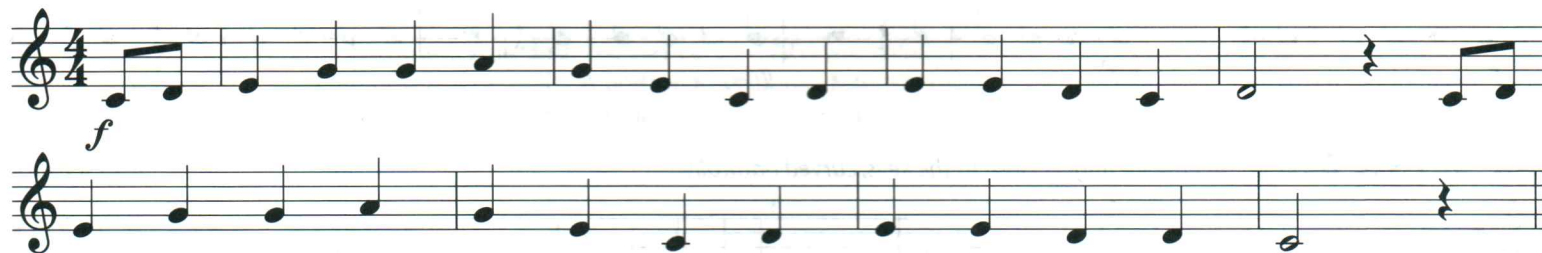
43. LONG, LONG AGO

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



44. OH, SUSANNA

Stephen Collins Foster

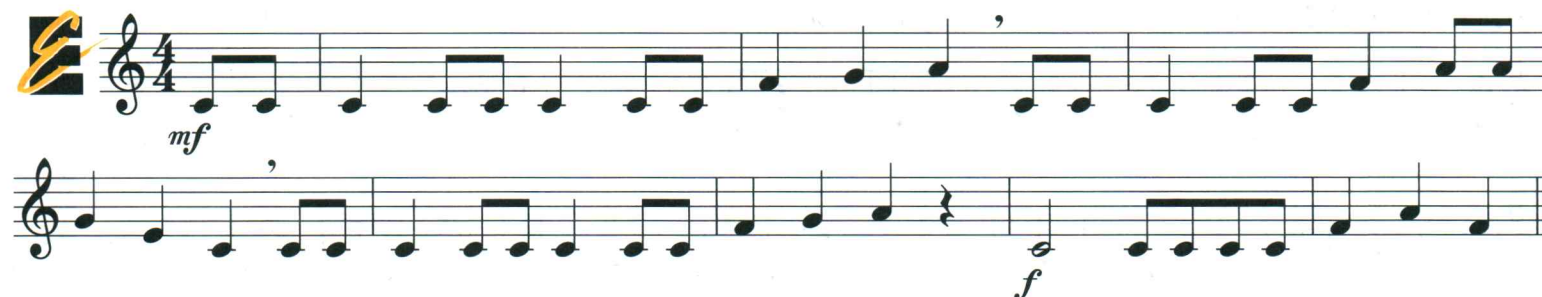


HISTORY

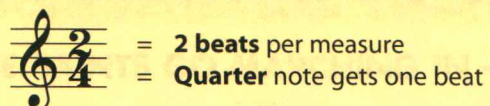
Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

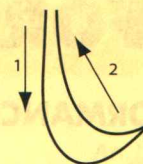


2 Time Signature

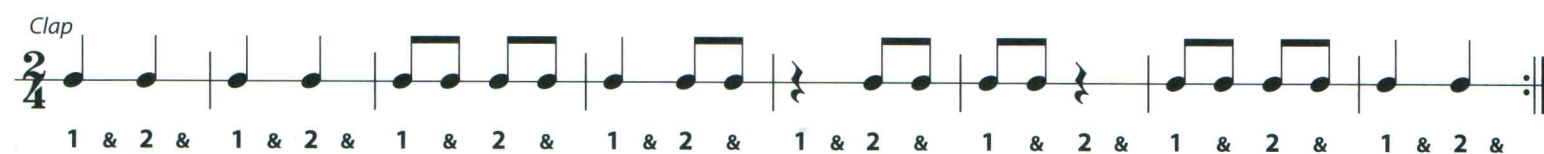


Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP



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



Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME – New Note

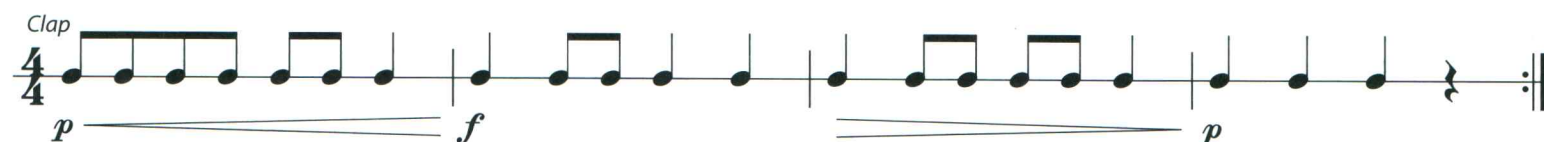


Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS



51. PLAY THE DYNAMICS



PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

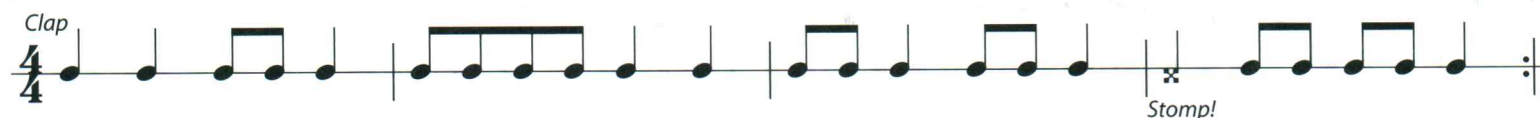
TONE BUILDER



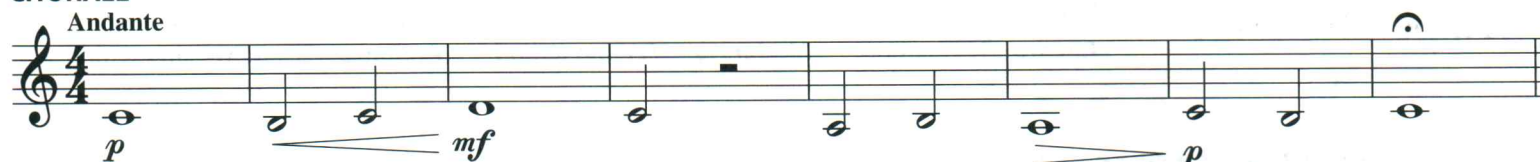
RHYTHM ETUDE



RHYTHM RAP



CHORALE



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)

French Folk Song

Moderato

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

The musical score for 'When the Saints Go Marching In' is written in 4/4 time. It consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first staff has a measure rest for the first two measures, followed by a series of eighth and quarter notes. The dynamic is marked *mf*. The second staff continues the melody, with a measure rest at measure 11, followed by a series of eighth and quarter notes. The dynamic is marked *f*. The third staff continues the melody, with a measure rest at measure 19, followed by a series of eighth and quarter notes. The dynamic is marked *f*.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

The musical score for 'Old MacDonald Had a Band' is written in 4/4 time. It consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first staff has a measure rest for the first two measures, followed by a series of eighth and quarter notes. The dynamic is marked *mf*. The second staff continues the melody, with a measure rest at measure 9, followed by a series of eighth and quarter notes. The dynamic is marked *f*. The third staff continues the melody, with a measure rest at measure 13, followed by a series of eighth and quarter notes. The dynamic is marked *f*. A repeat sign is at the end of the third staff, with the instruction '2nd time go on to meas. 13' and an arrow pointing to the right.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

The musical score for 'Ode to Joy' is written in 4/4 time. It consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first staff has a measure rest for the first two measures, followed by a series of eighth and quarter notes. The dynamic is marked *mf*. The second staff continues the melody, with a measure rest at measure 9, followed by a series of eighth and quarter notes. The dynamic is marked *p*. The third staff continues the melody, with a measure rest at measure 13, followed by a series of eighth and quarter notes. The dynamic is marked *f*. A repeat sign is at the end of the third staff, with the instruction '2nd time go on to meas. 13' and an arrow pointing to the right.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

The musical score for 'Hard Rock Blues' is written in 4/4 time. It consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The first staff has a measure rest for the first two measures, followed by a series of eighth and quarter notes. The dynamic is marked *f*. The second staff continues the melody, with a measure rest at measure 13, followed by a series of eighth and quarter notes. The dynamic is marked *f*. A repeat sign is at the end of the second staff, with the instruction '2nd time go on to meas. 13' and an arrow pointing to the right.

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**

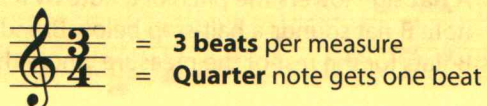
American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and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

62. CAMPTOWN RACES

Stephen Collins Foster

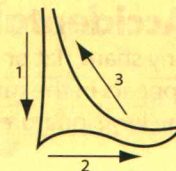
**63. NEW DIRECTIONS - New Note****G****64. THE NOBLES** *Always use a full airstream. Keep fingers above the tone holes, curved naturally.***65. ESSENTIAL ELEMENTS QUIZ**

3 Time Signature



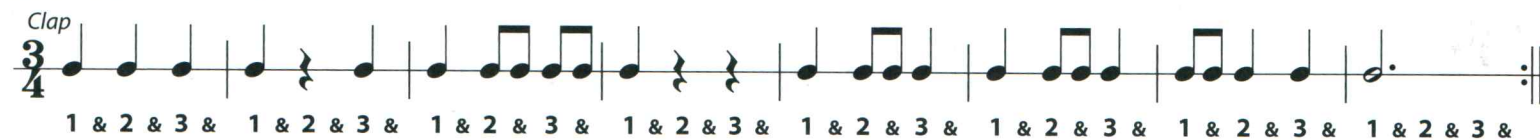
Conducting

Practice conducting this three-beat pattern.



THEORY

66. RHYTHM RAP



67. THREE BEAT JAM



68. BARCAROLLE



Jacques Offenbach

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**.

HISTORY

69. MORNING (from Peer Gynt)



Edvard Grieg

Accent



Emphasize the note.

70. ACCENT YOUR TALENT



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.

HISTORY

71. MEXICAN CLAPPING SONG ("Chiapanecas")



Latin American Folk Song

72. ESSENTIAL CREATIVITY

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



THEORY

Accidental

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

Flat \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 \flat

▲ $B\flat$ ▲ Flat applies to all B's in measure.

74. COSSACK DANCE

Allegro

▲ $B\flat$ ▲ Flat applies to all B's in measure.

75. BASIC BLUES – New Note

B \flat

▲ $B\flat$ ▲ Flat applies to all B's in measure.

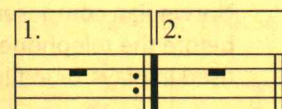
THEORY

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

▲ $B\flat$ ▲ Flat applies to all B's in measure.

1. 2.

2nd time →

HISTORY

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

77. SAKURA, SAKURA – Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante

▲ $B\flat$ ▲ Flat applies to all B's in measure.

mf *p* *mf* *p*

78. UP ON A HOUSETOP

Allegro

mf Check Key Signature

1. 2.

f

The musical score for 'Up on a Housetop' is written in 4/4 time. It begins with a treble clef and a key signature of one flat (Bb). The tempo is marked 'Allegro'. The first staff starts with a mezzo-forte (*mf*) dynamic and includes a note with an upward-pointing triangle and the text 'Check Key Signature'. The melody features eighth and sixteenth notes. After a repeat sign, there are two endings. The first ending leads back to the beginning, and the second ending concludes with a forte (*f*) dynamic and accented notes.

79. JOLLY OLD ST. NICK - Duet

Moderato

A *mf*

B *mf*

1. 2.

The musical score for 'Jolly Old St. Nick' is a duet in 2/4 time. It is marked 'Moderato'. Part A (treble clef) and Part B (bass clef) both start with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and sixteenth notes. There are two endings, with the second ending concluding the piece.

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

80. THE BIG AIRSTREAM

The musical score for 'The Big Airstream' is written in 4/4 time. It features a melody of eighth and sixteenth notes in a single staff.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

mf *f*

© Glocken Verlag Ltd, London
Reproduced by Permission

The musical score for 'Waltz Theme (The Merry Widow Waltz)' is in 3/4 time, marked 'Moderato'. It is attributed to Franz Lehar. The score is in two staves, both starting with a mezzo-forte (*mf*) dynamic and featuring crescendos to a forte (*f*) dynamic.

82. AIR TIME - New Note

F

f

The musical score for 'Air Time - New Note' is in 4/4 time. It begins with a large 'F' in a yellow box. The melody is written in a single staff and includes a note with a downward-pointing triangle and the letter 'F' above it.

83. DOWN BY THE STATION

Allegro

mf

The musical score for 'Down by the Station' is in 2/4 time, marked 'Allegro'. It features a continuous melody of eighth and sixteenth notes in a single staff, starting with a mezzo-forte (*mf*) dynamic.

84. ESSENTIAL ELEMENTS QUIZ

E

Moderato

mf *f* *p*

The musical score for 'Essential Elements Quiz' is in 3/4 time, marked 'Moderato'. It starts with a large 'E' in a yellow box. The melody is in a single staff and includes dynamic markings: mezzo-forte (*mf*), forte (*f*), and piano (*p*).

85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

E

The musical score for 'Essential Creativity' is in 4/4 time. It begins with a large 'E' in a yellow box. The staff contains a series of whole notes for improvisation.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

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



87. RHYTHM BUILDER

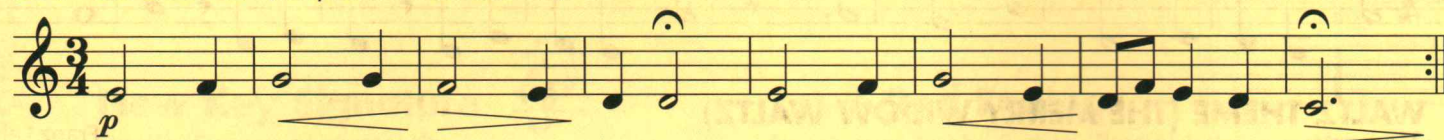


88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME



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.

THEORY

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

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.

HISTORY

94. EZEKIEL SAW THE WHEEL

African-American Spiritual

Slur

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

95. SMOOTH OPERATOR

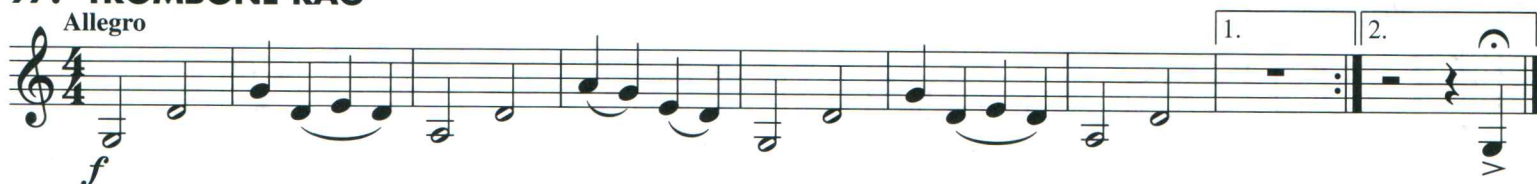
▲ Slur 2 notes – tongue only the first.

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.

HISTORY

97. TROMBONE RAG**98. ESSENTIAL ELEMENTS QUIZ**

Fine

D.C. al Fine

99. TAKE THE LEAD *Always cover the tone holes completely.*



THEORY

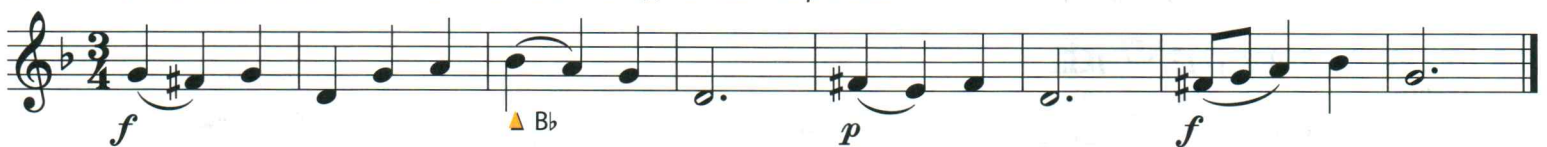
Phrase

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

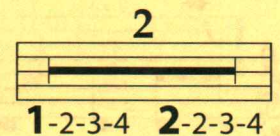
New Key Signature

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

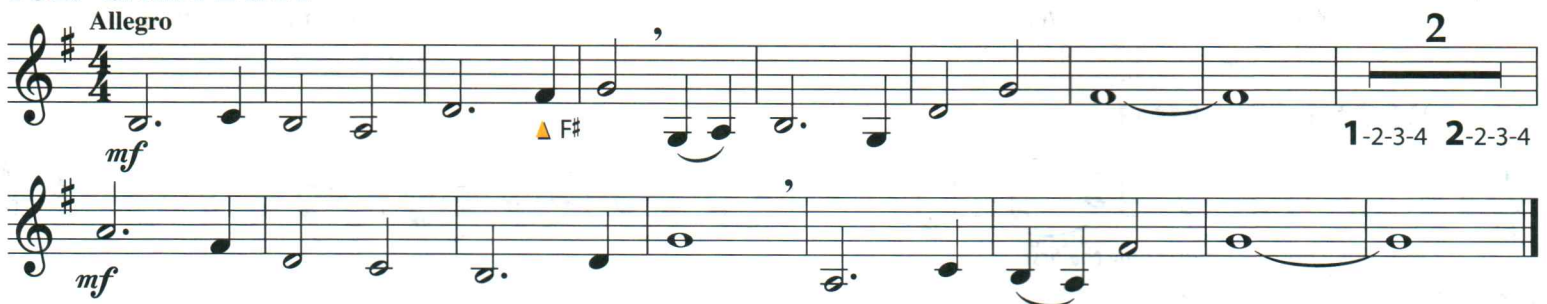


Multiple Measure Rest

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



102. SATIN LATIN



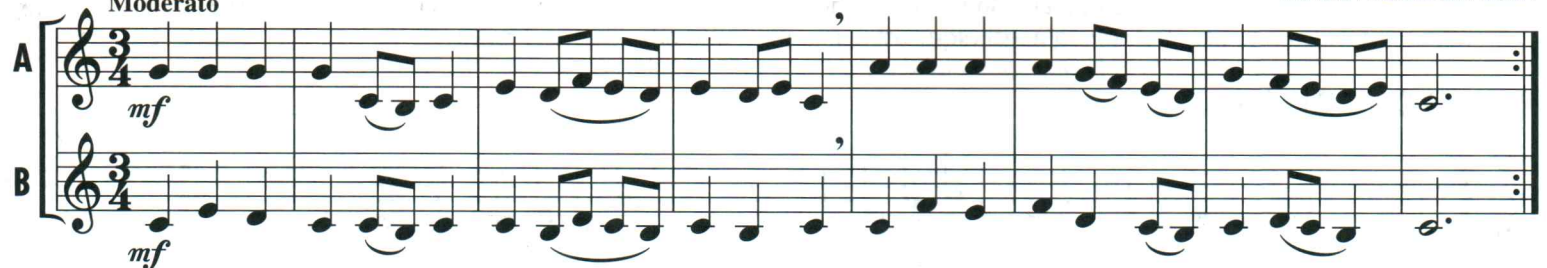
HISTORY

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.

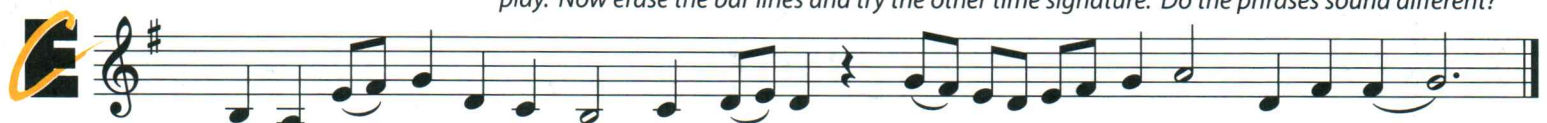
103. MINUET – Duet

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?*



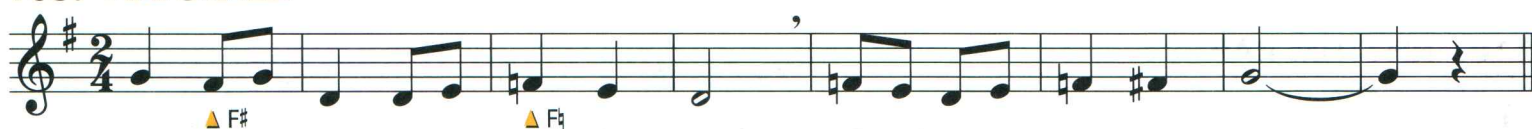
Natural



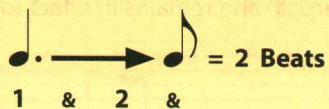
A **natural** sign cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

THEORY

105. NATURALLY



Dotted Quarter & Eighth Notes



A dot adds half the value of the quarter note.



A single eighth note has a flag on the stem.

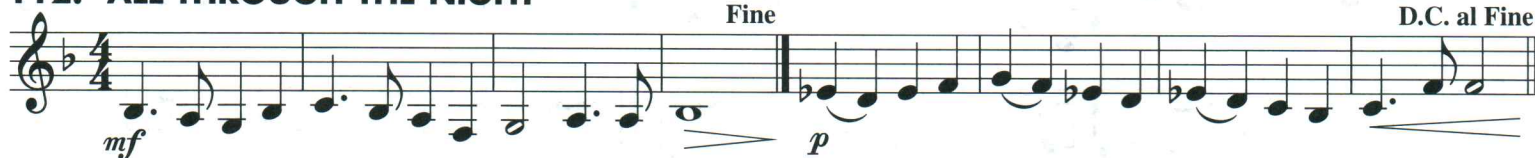
110. RHYTHM RAP



111. THE DOT ALWAYS COUNTS



112. ALL THROUGH THE NIGHT



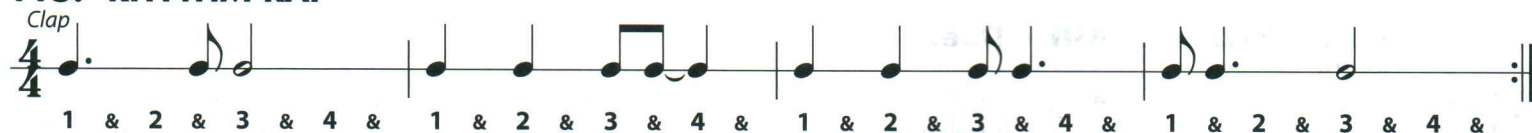
113. SEA CHANTY *Always use a full airstream.*



114. SCARBOROUGH FAIR



115. RHYTHM RAP



116. THE TURNAROUND



117. ESSENTIAL ELEMENTS QUIZ – AULD LANG SYNE




PERFORMANCE SPOTLIGHT

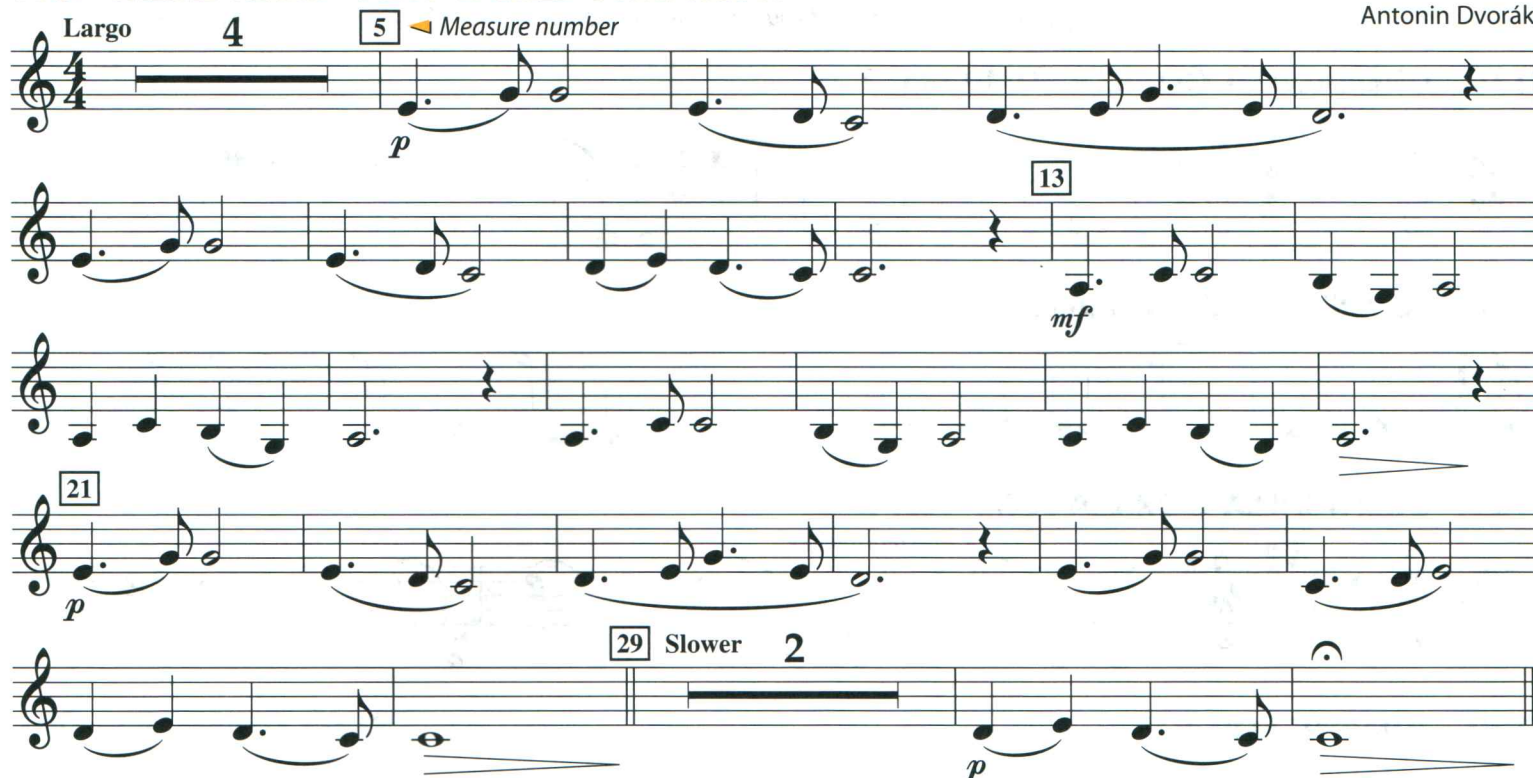
Solo with Piano Accompaniment

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 **Antonin Dvorák** (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"

Antonin Dvorák

Largo 4 5  Measure number



p *mf* *p* **Slower** 2

Piano Accompaniment

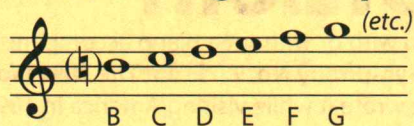
Largo 5



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

SPECIAL CLARINET TECHNIQUE – Register Key

Notes above B \flat 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



122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3

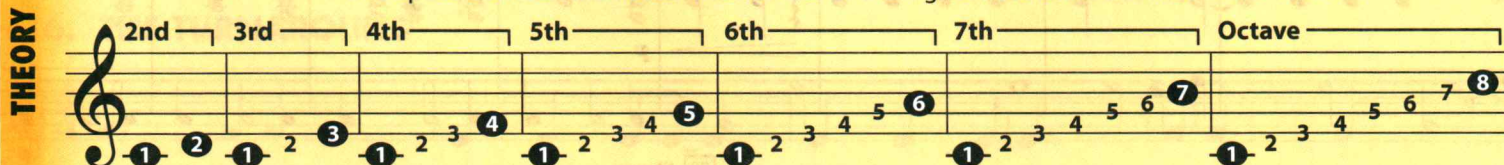


124. JUMPIN' JACKS



Interval

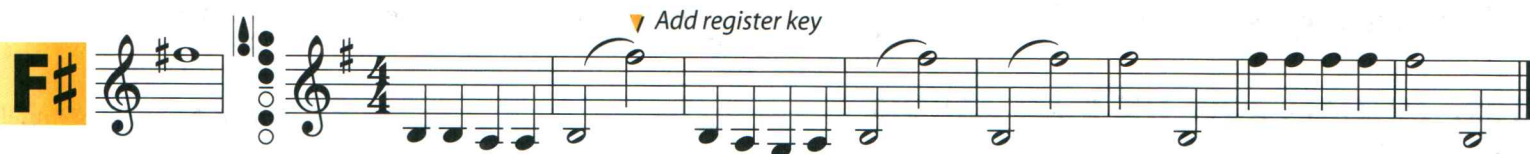
The distance between two pitches is an **interval**. Starting with “1” on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.



125. ESSENTIAL ELEMENTS QUIZ Write in the numbers of the intervals, counting up from the lower notes.



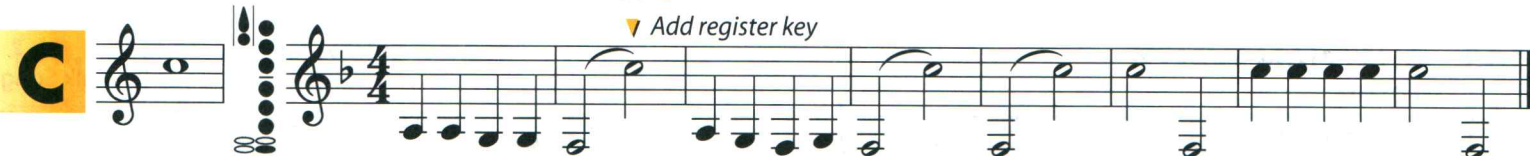
126. GRENADILLA GORILLA JUMP No. 4



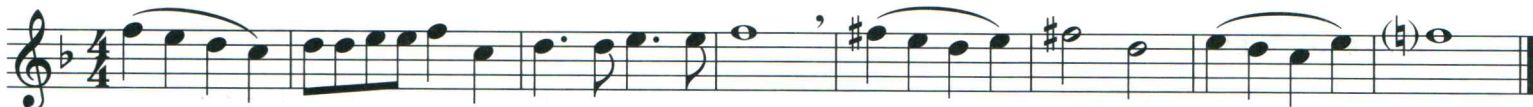
127. THREE IS THE COUNT



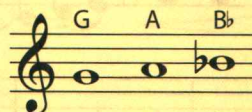
128. GRENADILLA GORILLA JUMP No. 5



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 \flat :



4 fingers down: 3 fingers down:



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.

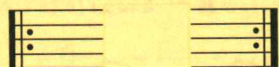
131. KUM BAH YAH - Trio *Always check the key signature.*

Moderato

African Folk Song



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

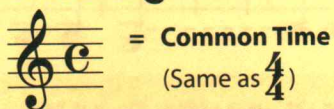
134. BOTANY BAY

Australian Folk Song

Allegro
mf *f* *mf*

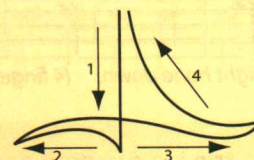
THEORY

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 & Haertel, 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

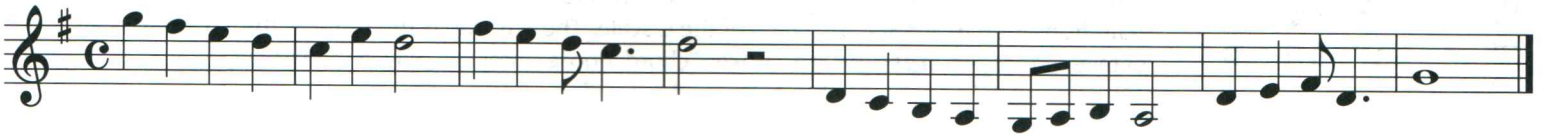
On this exercise, clarinets play a special part.



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



140. MORE TECHNIQUE TRAX



141. GERMAN FOLK SONG

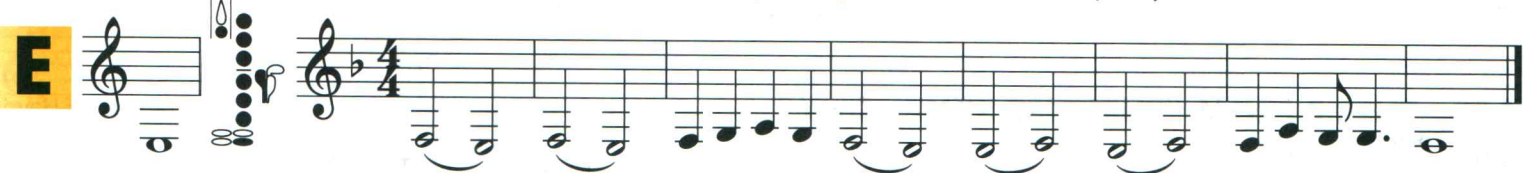


142. THE SAINTS GO MARCHIN' AGAIN

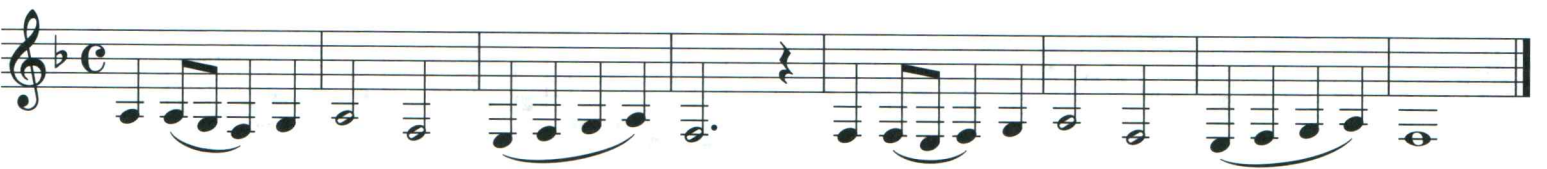
James Black and Katherine Purvis



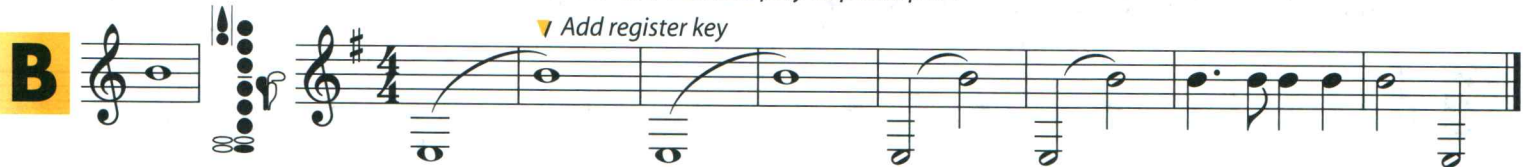
143. LOWLAND GORILLA WALK *Be sure the pads of your fingers cover the holes completely.*



144. SMOOTH SAILING



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



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



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 \flat SCALE (Clarinet – C SCALE)

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

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?*

Chord

Arpeggio

1 3 5 3 1

Chord

Arpeggio

8 5 3 5 8

149. SCALE AND ARPEGGIO

Scale

Arpeggio

Scale

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

p

f

p

mf

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

mf

1.

2.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

f *mf*

13

21

29

1. 2.

Soli

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

153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

mf *f* *mf*

5

13 7

Soli 21

f

end Soli 29 8 37 7

45

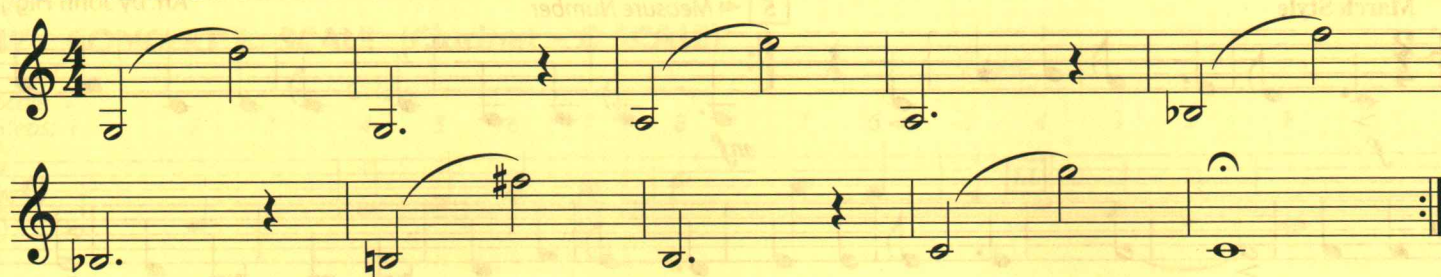
p *mf*

f

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

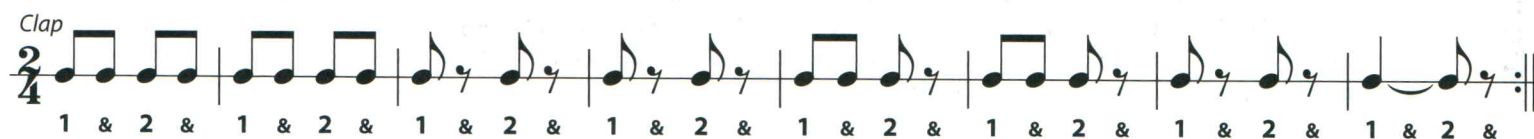


Eighth Note & Eighth Rest

$\text{♪} = 1/2 \text{ beat of sound}$
 $\text{♩} = 1/2 \text{ beat of silence}$



158. RHYTHM RAP



159. EIGHTH NOTE MARCH

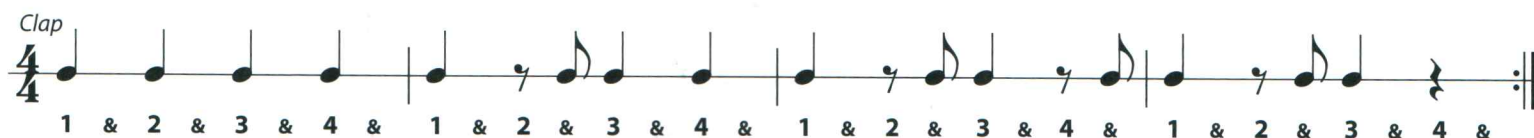


160. MINUET

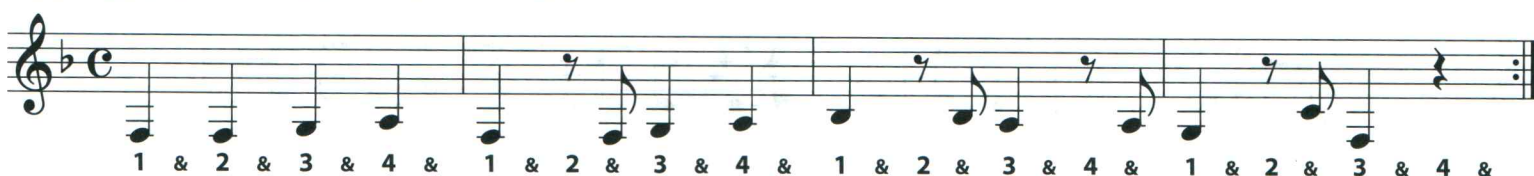
Johann Sebastian Bach



161. RHYTHM RAP



162. EIGHTH NOTES OFF THE BEAT



163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ



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



Reproduced by Permission of Boosey & 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

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



168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

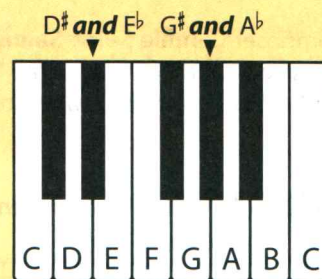
Count and clap before playing. Can you conduct this?



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:

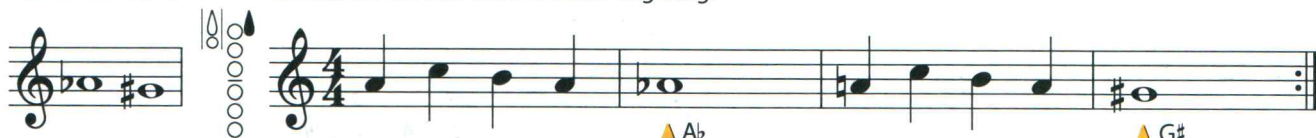


THEORY

169. SNAKE CHARMER

Enharmonic notes use the same fingering.

Ab/G#



170. DARK SHADOWS



171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

Eb/D#



172. MARCH SLAV

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

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

B Alternate fingering

Allegro

mf

▲ B Alternate fingering

▲ Alt. fingering

176. SILVER MOON BOAT

Chinese Folk Song

Largo

mf

f

p

Fine

D.C. al Fine

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)

p

p

▲ F# Alt.

9

mf

mf

▲ F# Alt.

1.

2.

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

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

f

7 **Andante**

15 *f*

mf

25 **Maestoso**

f

183. LA CUCARACHA – Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5 *mf*

13

p

25 *f*

1. 2.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f

p *f* *p*

10

18

mf

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 \flat version)

Wolfgang Amadeus Mozart
Arr. by John Higgins

Allegro

Clarinet

Piano

mf *f*

3

13

p

1. 2.

mf *f*

1. 2.

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

African-American Spiritual

Andante

A *p*

B *p*

Fine

mf

D.C. al Fine

mf

187. LA BAMBA – Duet

Mexican Folk Song

Allegro

A *f*

B *f*

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

CLARINET KEY OF C (CONCERT B \flat)

1.



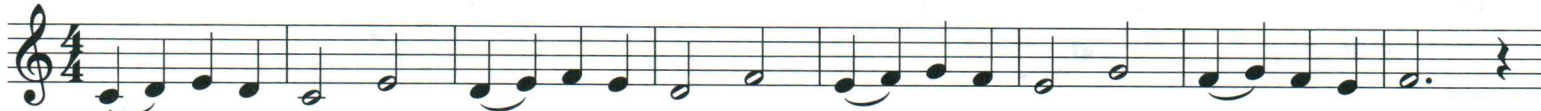
2.



3.

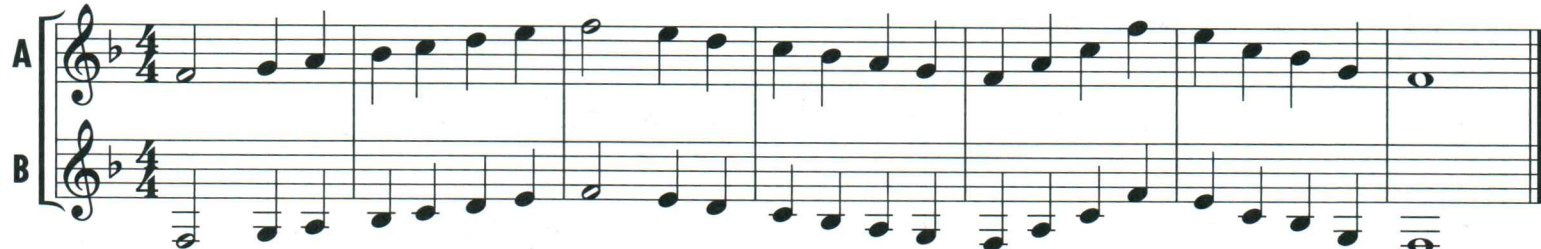


4.



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

1.



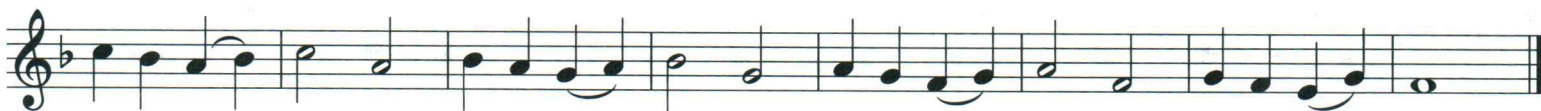
2.



3.



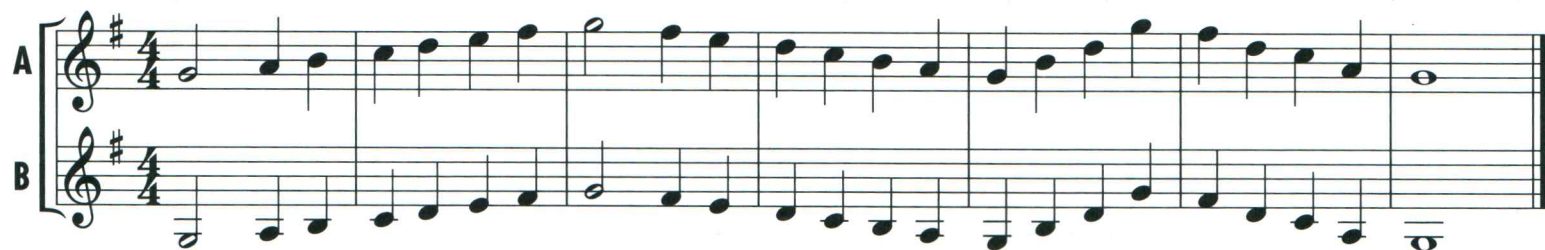
4.



RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



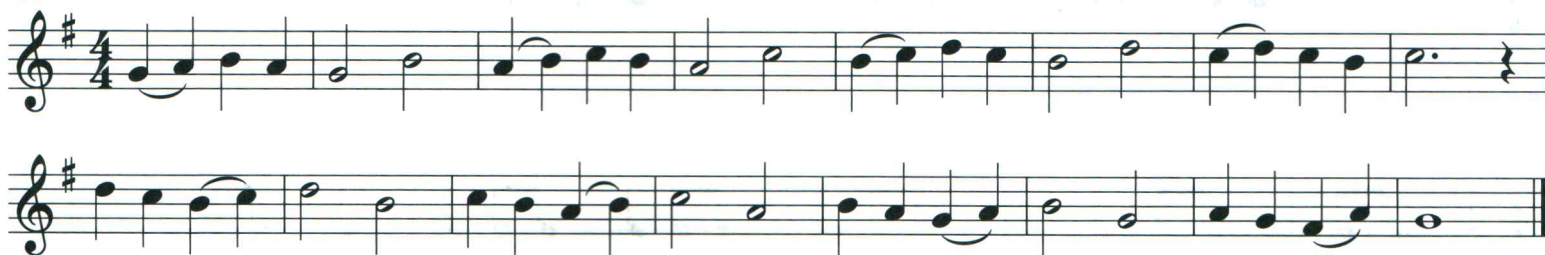
2.



3.



4.



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

1.



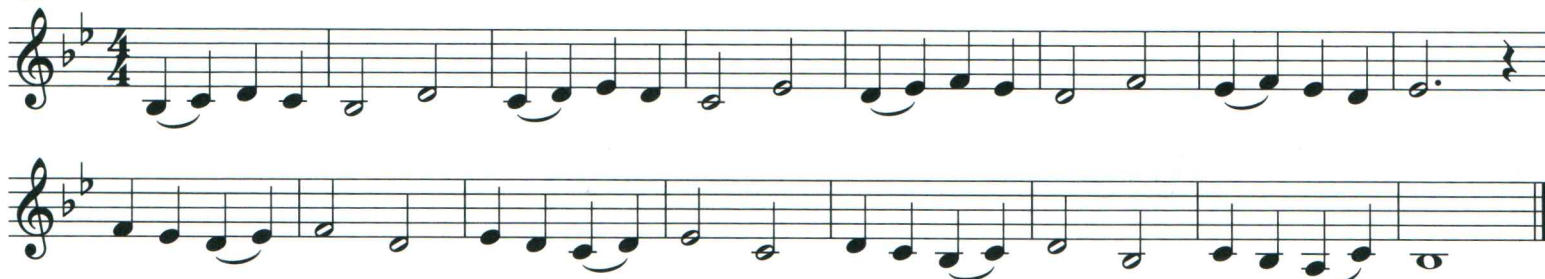
2.



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

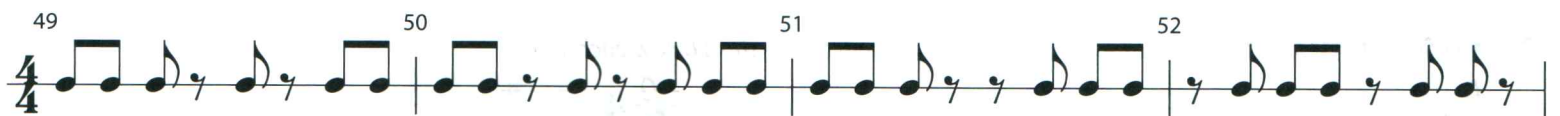
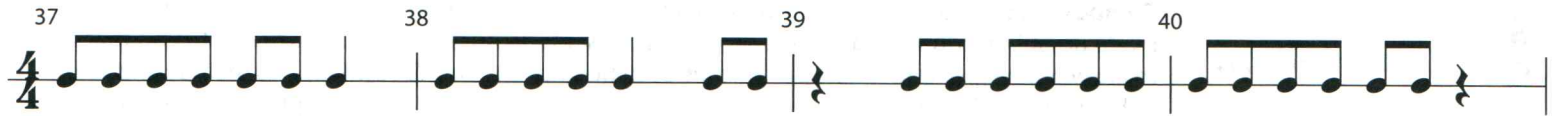
29 30 31 32

33 34 35 36



RHYTHM STUDIES

CREATING MUSIC



CREATING MUSIC

THEORY

Composition

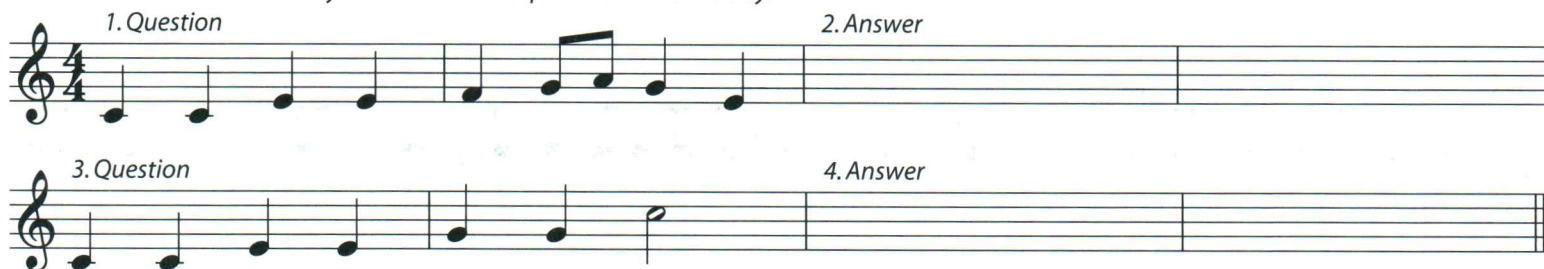
Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen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



2. Q. AND A. Write your own "answer" phrases in this melody.

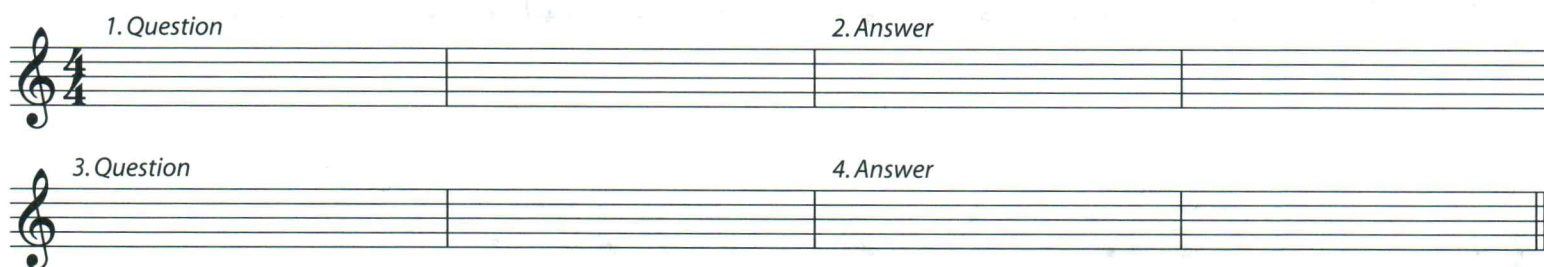


3. PHRASE BUILDERS Write 4 different phrases using the rhythms below each staff.



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.



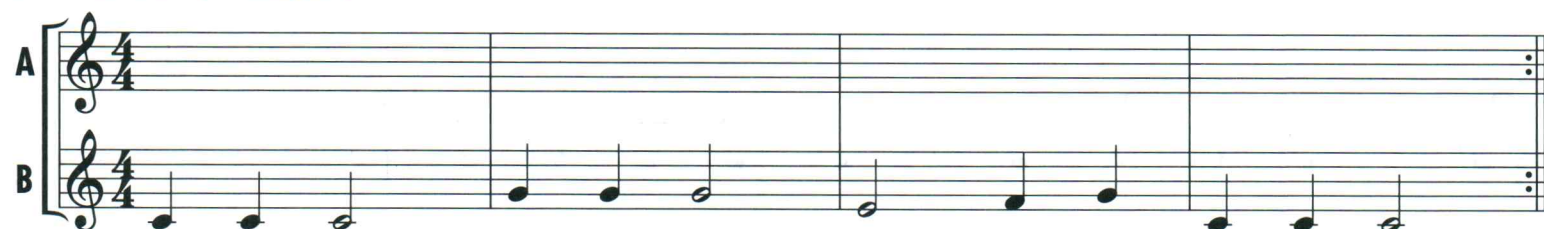
THEORY

Improvisation

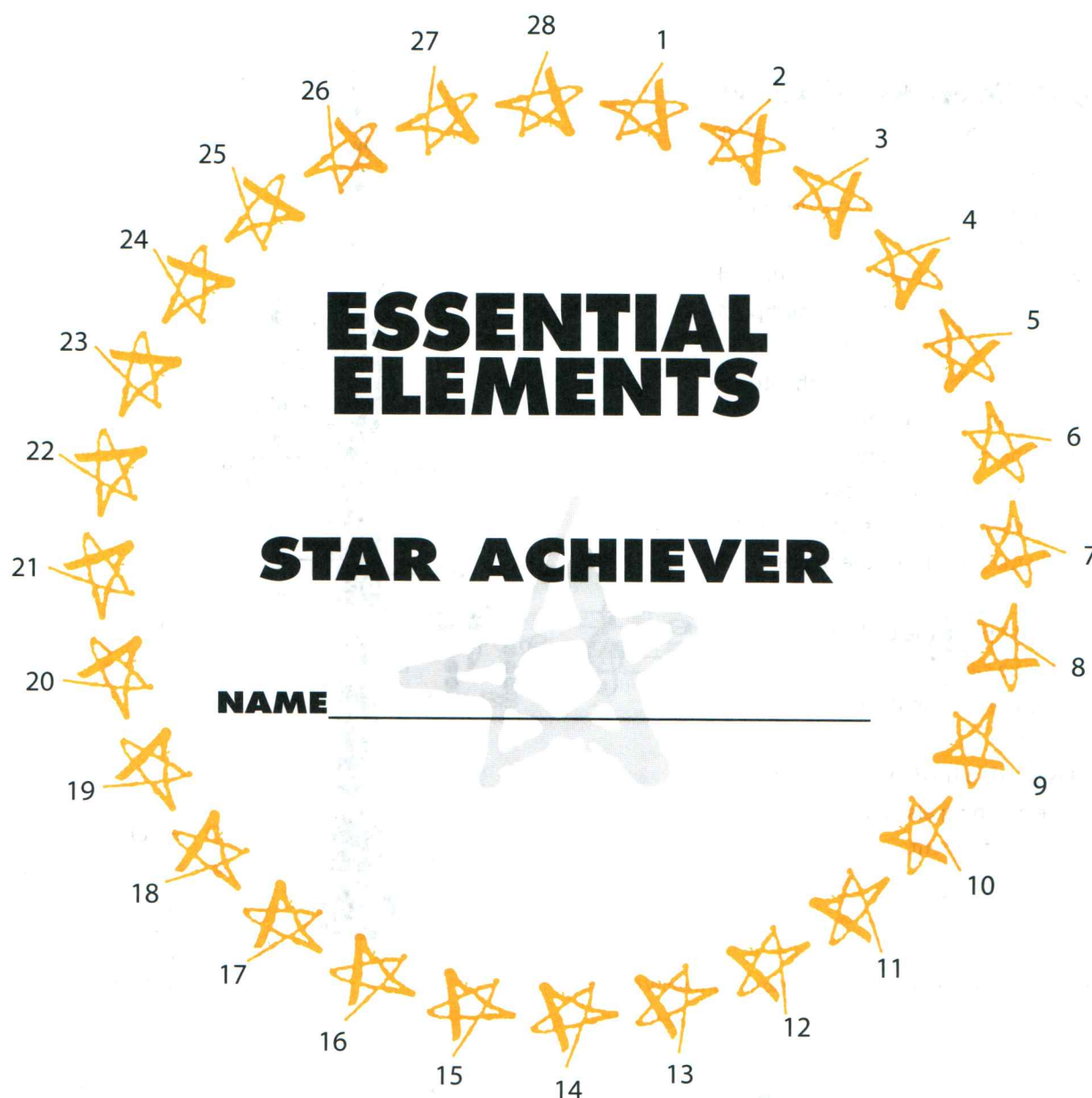
Improvisation is the art of freely creating your own melody as you play. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).



5. INSTANT MELODY



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

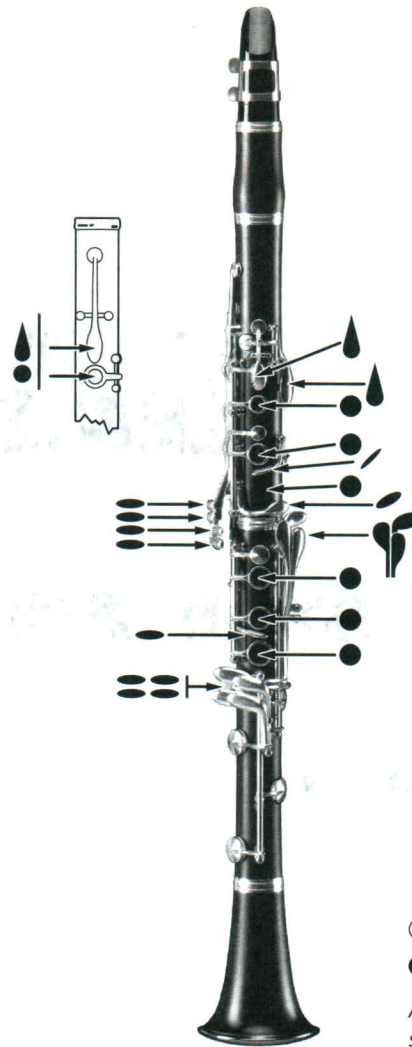
FINGERING CHART

B \flat 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.



○ = Open
● = Pressed down

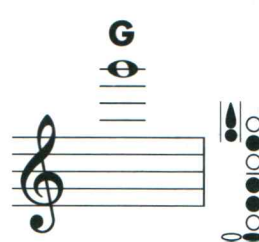
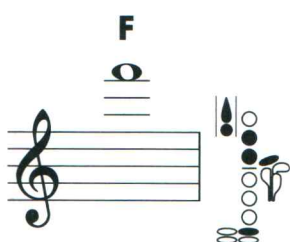
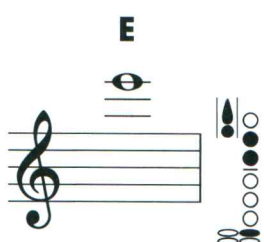
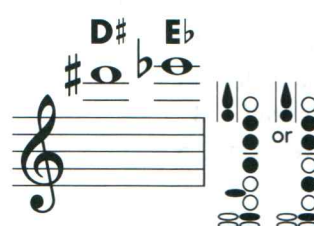
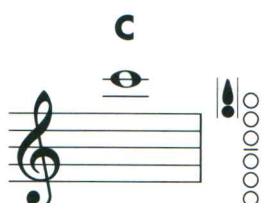
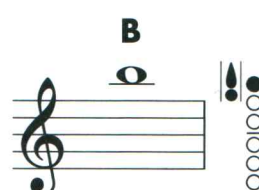
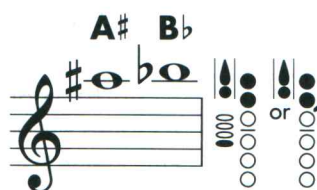
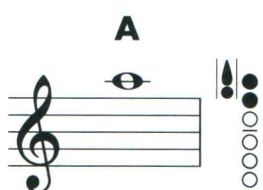
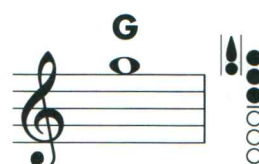
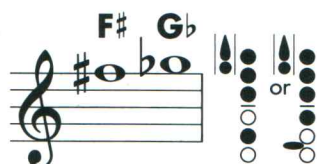
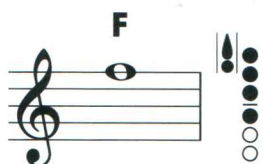
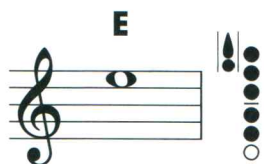
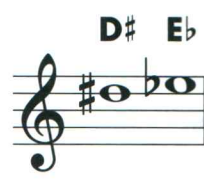
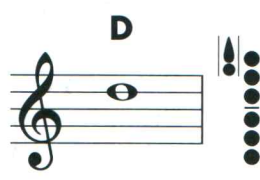
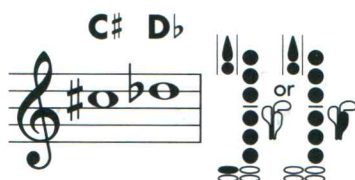
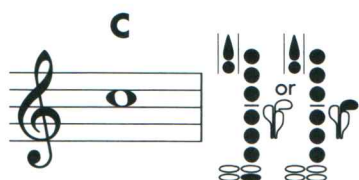
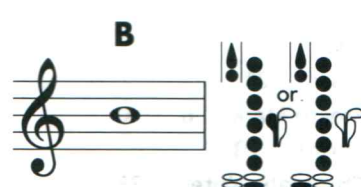
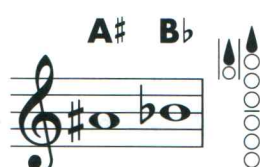
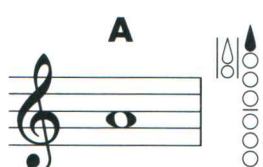
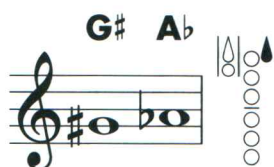
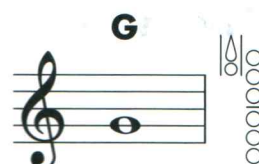
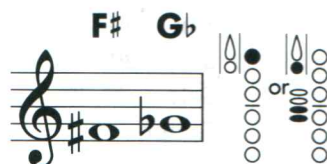
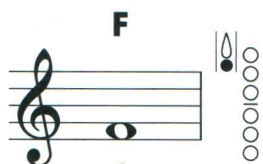
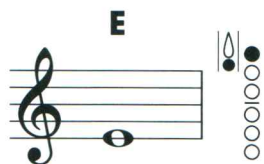
Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.

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

E 	F 	F# G\flat 	G
G# A\flat 	A 	A# B\flat 	B
C 	C# D\flat 	D 	D# E\flat

FINGERING CHART

B \flat CLARINET



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



PRACTICE RECORD



HAL LEONARD ESSENTIAL ELEMENTS[®] *Interactive*

Learn • Play • Have Fun!

Anywhere. Anytime. Any device.

www.essentialelementsinteractive.com



Play, Record, & Share Online

...and it's FREE with this book!

U.S. \$12.99



HL00862569

 HAL • LEONARD[®]



smartmusic.

ISBN 978-0-634-00314-1



9 780634 003141

51299