



Online Resources Included



B♭ TRUMPET BOOK 1

# ESSENTIAL ELEMENTS® FOR BAND



**COMPREHENSIVE BAND METHOD**

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



**HAL•LEONARD®**

Fully compatible with  
Essential Elements 2000



# PRACTICE RECORD

# ESSENTIAL ELEMENTS FOR BAND

## COMPREHENSIVE BAND METHOD

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

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

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

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

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

Band is... **MUSIC!**

*Strike up the band,*

Tim Lautzenheiser

**T**he origins of the trumpet can be traced to ancient Egypt, Africa and Greece. These "natural" valveless trumpets were made of wood, bronze or silver. In the Middle Ages (500–1430), these instruments played only lower notes. During the Renaissance era (1430–1600), they performed at many ceremonial functions. Gradually, players began to develop their higher range, especially in the Baroque era (1600–1750).

Heinrich Stölzel introduced a valve trumpet in Berlin in 1814. By 1830, the B♭ Cornet was introduced in Europe. Valves made it possible to play all the notes of a chromatic scale on these two closely-related instruments.

Cornets and trumpets are the highest pitched members of the brass family. As one of the primary instruments in the sound of concert bands and jazz ensembles, they play melodies, harmonies and solos. A trumpet is longer than the more conically shaped cornet. In this book, we refer to the B♭ Trumpet, but the instructions apply to both instruments.

Virtually all important composers have written music for the trumpet, including J.S. Bach and W.A. Mozart. Some famous performers are Maurice André, Adolph Herseth, Doc Severinsen and Wynton Marsalis.

HISTORY OF THE TRUMPET

### Student Activation Code

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# THE BASICS

## Posture

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

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

## Breathing & Airstream

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

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

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

## Producing The Essential Tone

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

### BUZZING

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

### MOUTHPIECE PLACEMENT

- Form your "buzzing" embouchure.
- Center the mouthpiece on your lips. Your teacher may suggest a slightly different mouthpiece placement.
- Take a full breath through the corners of your mouth.
- Start your buzz with the syllable "tah." Buzz through the center of your lips keeping a steady, even buzz. Your lips provide a cushion for the mouthpiece.

## Taking Care Of Your Instrument

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

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

Trumpet valves occasionally need oiling. To oil your trumpet valves:

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

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

## MOUTHPIECE WORKOUT

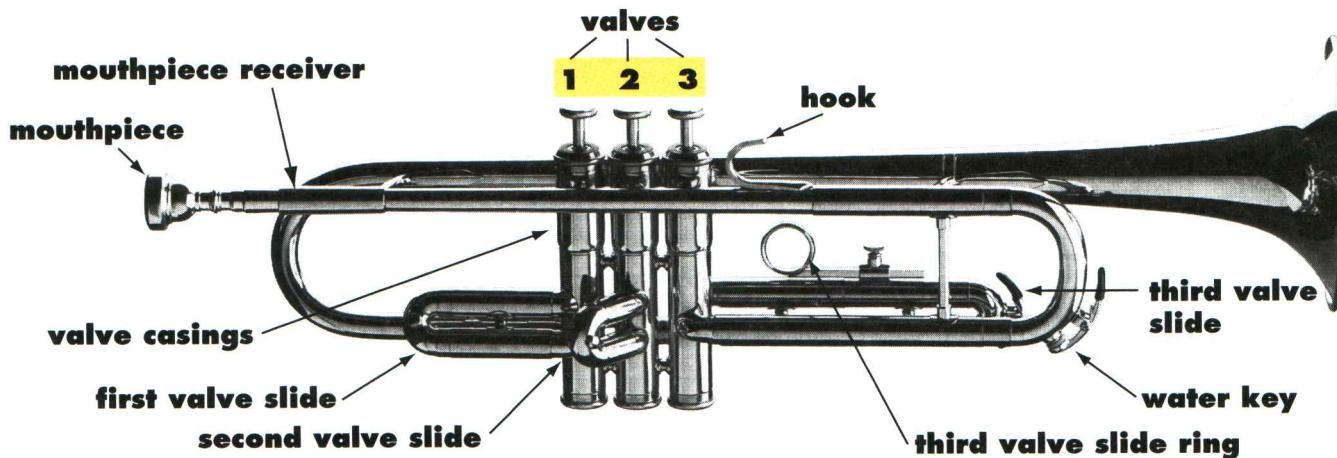
Using only the mouthpiece, form your embouchure carefully. Take a deep breath without raising your shoulders. Begin buzzing your lips by whispering "tah" and gradually exhale your full airstream. Strive for an even tone.



REST



REST



## Getting It Together

Throughout this book, all instructions apply to both cornets and trumpets because they are played exactly the same way.

**Step 1** Put your left thumb and fingers around the valve casings and pick up the trumpet. Your left hand supports the weight of the instrument.

**Step 2** Place your left ring finger inside the ring of the third valve slide.

**Step 3** Hold the mouthpiece at the wide end with your right hand. Gently twist the mouthpiece into the mouthpiece receiver.

**Step 4** Arch your right hand to form a backwards "C." Place your thumb between the first and second valve casings. Place your little finger on top of the hook.

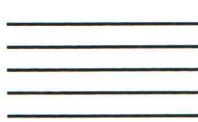
**Step 5** Always sit or stand tall when playing. Hold the trumpet as shown:



## READING MUSIC

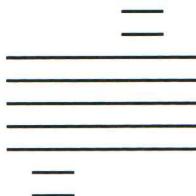
Identify and draw each of these symbols:

### Music Staff



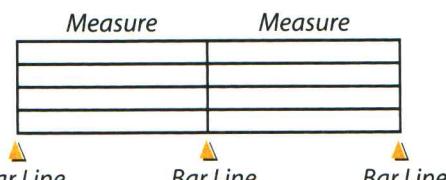
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### Ledger Lines



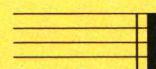
**Ledger lines** extend the music staff. Notes on ledger lines can be above or below the staff.

### Measures & Bar Lines

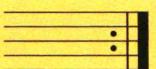


**Bar lines** divide the music staff into **measures**.



**Double Bar**

indicates the end of a piece of music.

**Repeat Sign**

Without stopping, play once again from the beginning.

**7. THE LONG HAUL**

Double Bar


**8. FOUR BY FOUR**

Repeat Sign

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

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

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

**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.

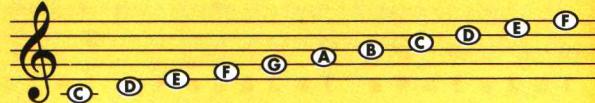


= 4 beats per measure

= 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.

**Notes In Review**

Memorize the fingerings for the notes you've learned:

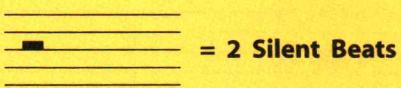
**14. ROLLING ALONG**

Go to the next line. ▶

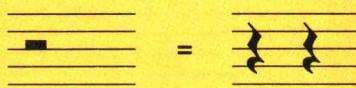
Double Bar ▶

**Half Note**

1 & 2 &

**Half Rest**

1 & 2 &

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

Clap

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

Repeat Sign ▶

**16. THE HALF COUNTS**

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

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

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

**18. GO TELL AUNT RHODIE**

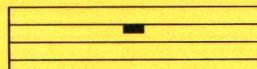
American Folk Song

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

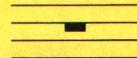
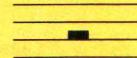
F G F E F E D C D E F E F

**Whole Note** = 4 Beats

1 &amp; 2 &amp; 3 &amp; 4 &amp;

**Whole Rest**= A Whole Measure  
of Silent Beats

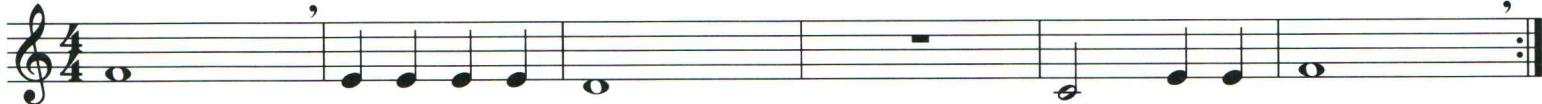
1 &amp; 2 &amp; 3 &amp; 4 &amp;

**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 &

**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

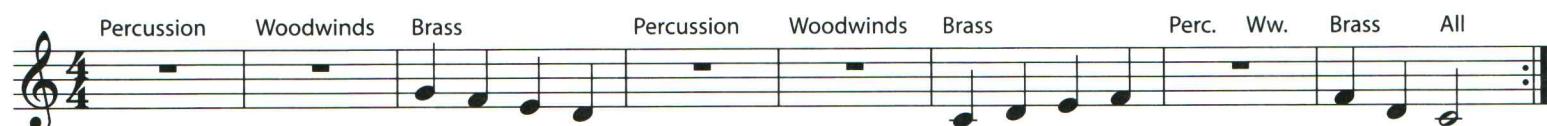

**Key Signature**The **Key Signature** tells us which notes to play with sharps (♯) or flats (♭) throughout the music. Your Key Signature indicates the Key of C (no sharps or flats).

THEORY

**23. MARCH STEPS**

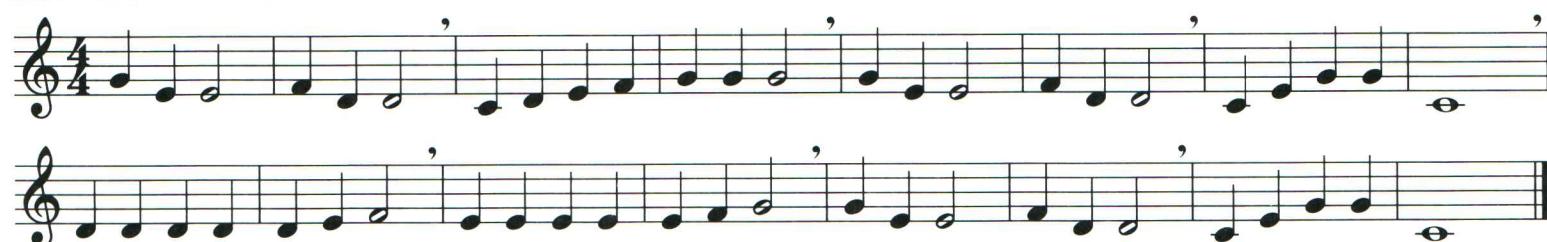
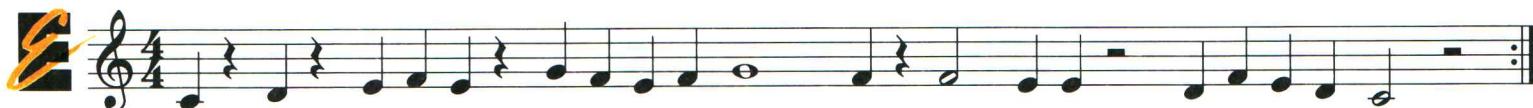
**24. LISTEN TO OUR SECTIONS**

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**

A

Fermata

**28. AU CLAIRE DE LA LUNE**

French Folk Song



A

**29. REMIX**

A

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

English Folk Song



A

**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



A



A

**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**

A musical score for 'The Star-Spangled Banner' in 4/4 time. The key signature changes to F major (one sharp) at the start of measure 11. The melody is composed of eighth and sixteenth notes on the notes G4, A4, B4, and C5 of the treble clef staff. Measures 11 and 12 end with a repeat sign and a double bar line, followed by a colon and a repeat sign.

## 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

A musical staff in 4/4 time. The first measure starts with a dynamic 'f' and a 'Clap' instruction. The second measure starts with 'mf'. The third measure starts with 'p'. The fourth measure starts with 'f'. The staff concludes with a double bar line and a repeat sign.

## 38. JINGLE BELLS

*Also practice new music on your mouthpiece only.*

J. S. Pierpont

A musical score for two staves. The top staff is in 4/4 time and starts with a dynamic of *mf*. It consists of two measures of eighth and sixteenth note patterns. The bottom staff is in common time and starts with a dynamic of *f*. It also consists of two measures of eighth and sixteenth note patterns. Both staves are in treble clef and are on five-line staves.

### **39. MY DREYDL** Use full breath support at all dynamic levels.

### Traditional Hanukkah Songs

A musical score for two staves. The top staff is in 4/4 time with a treble clef, dynamic *mf*, and a melodic line consisting of eighth and sixteenth notes. The bottom staff is also in 4/4 time with a treble clef and a harmonic line consisting of eighth and sixteenth notes. Both staves include dynamic markings *p* and *f*, and measure repeat signs.

## Eighth Notes



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



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



### 40. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

### 41. EIGHTH NOTE JAM

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

### 42. SKIP TO MY LOU

American Folk Song

### 43. LONG, LONG AGO

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

### 44. OH, SUSANNA

Stephen Collins Foster

## HISTORY

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

### 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

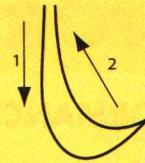
## 2 Time Signature



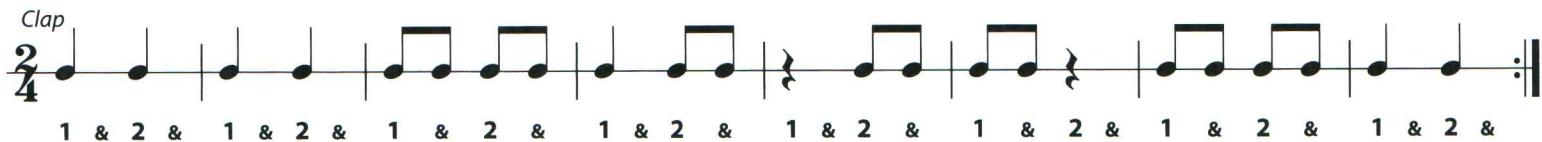
- = **2 beats** per measure
- = **Quarter** note gets one beat

## Conducting

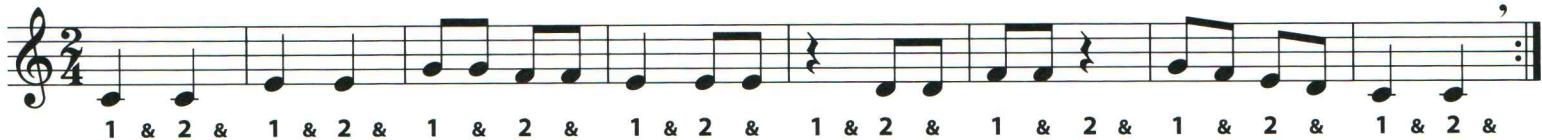
Practice conducting this two-beat pattern.



## 46. RHYTHM RAP



## 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

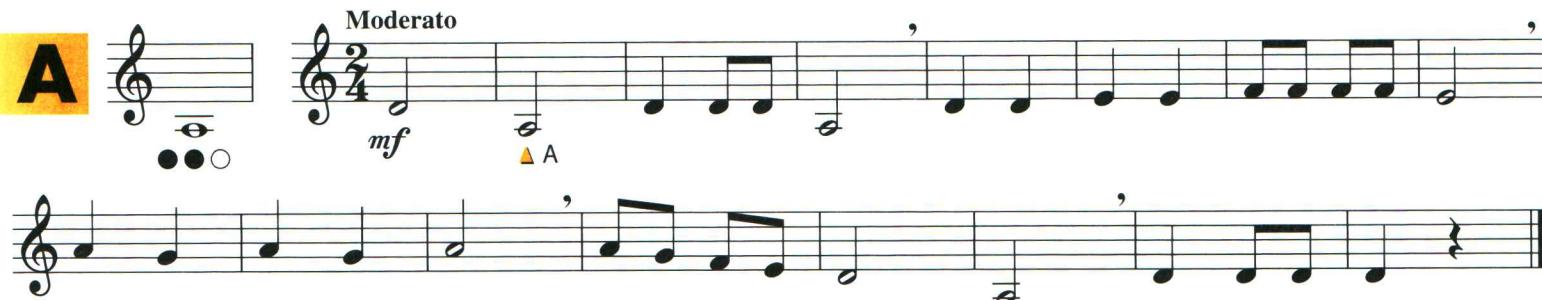
#### **48. HIGH SCHOOL CADETS - March**

## John Philip Sousa



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

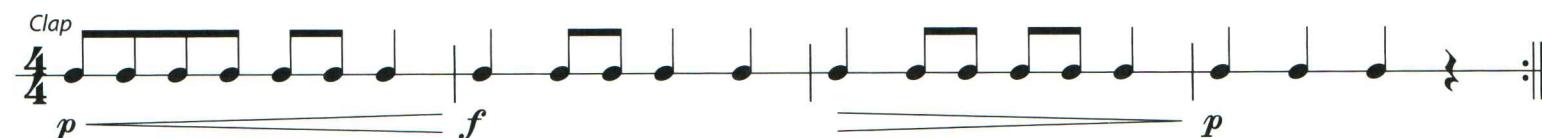


# Dynamics

**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

Clap

### CHORALE

Andante

## 53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Andante

A B

A B

## 54. FRÈRE JACQUES – Round

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

Moderato

French Folk Song

① ②

# PERFORMANCE SPOTLIGHT

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

Arr. by John Higgins

Allegro

3 Measure number

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

Allegro

mf

9

2nd time go on to meas. 13

f p

13

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

p

13

## 58. HARD ROCK BLUES - Encore

John Higgins

Allegro

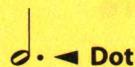
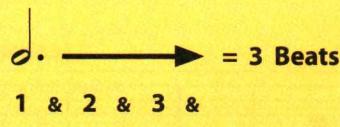
f

**Tie**

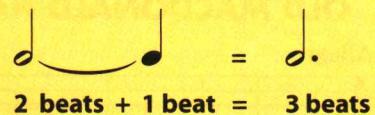
A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.

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

French-Canadian Folk Song

**Dotted Half Note**

A dot adds half the value of the note.

**61. ALOUETTE – THE SEQUEL**

French-Canadian Folk Song

**HISTORY**

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

**62. CAMPTOWN RACES**

Stephen Collins Foster

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



## THEORY

## 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.

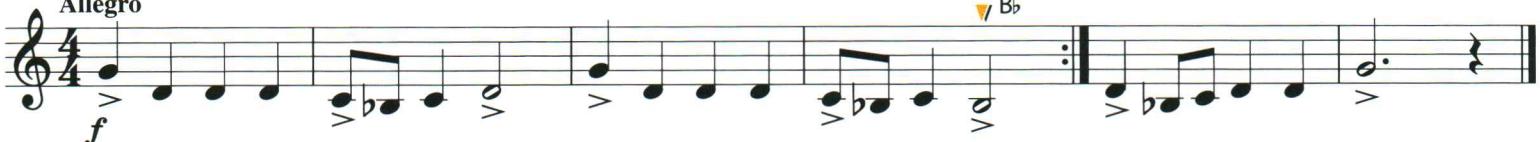
## 73. HOT MUFFINS – New Note



▼ Flat applies to all B's in measure.

## 74. COSSACK DANCE

Allegro



## 75. BASIC BLUES – New Note



Flat applies to all B's in measure.

## THEORY

## Key Signature



The **Key Signature** tells us which notes to play with sharps or flats throughout the music. This Key Signature indicates the **Key of F** – play all B's as B-flats.

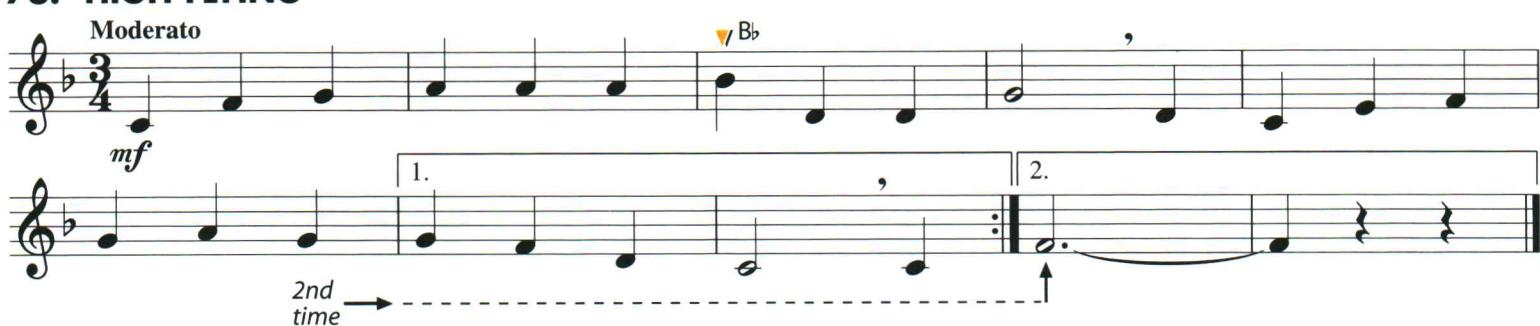
## 1st &amp; 2nd Endings



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

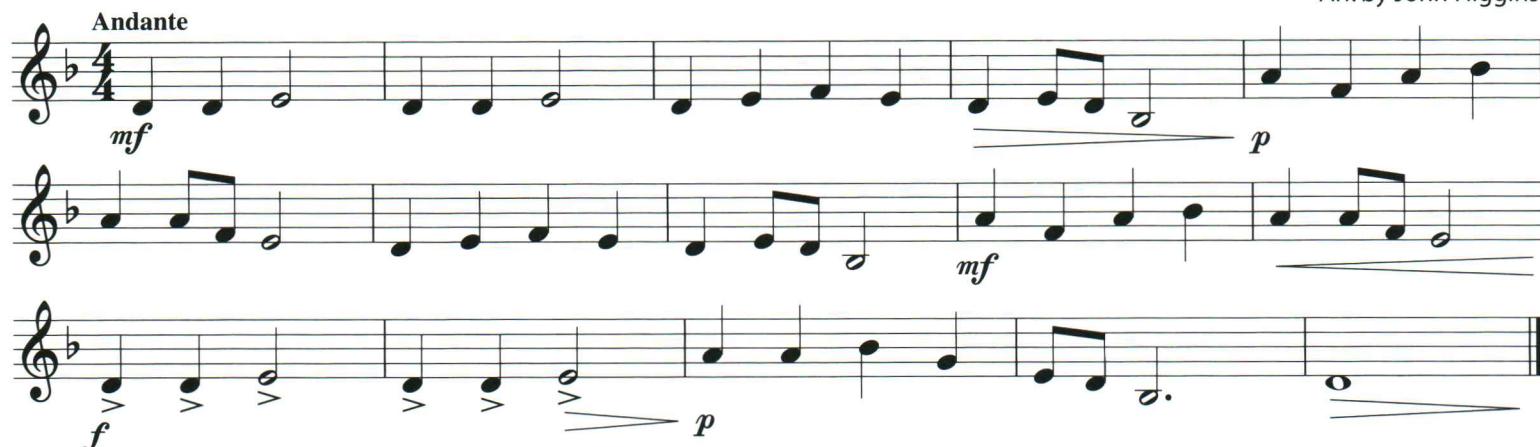


## HISTORY

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



## 78. UP ON A HOUSETOPI

Allegro

Check  
Key Signature

## 79. JOLLY OLD ST. NICK - Duet

Moderato

A

B

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

## 80. THE BIG AIRSTREAM - New Note

**C**

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

Moderato

Franz Lehár

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## 82. AIR TIME

## 83. DOWN BY THE STATION

Allegro

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## 84. ESSENTIAL ELEMENTS QUIZ

Moderato

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## 85. ESSENTIAL CREATIVITY

Using these notes, improvise your own rhythms:

**E**



# 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

Theme

Variation 1

Variation 2

### D.C. al Fine

At the **D.C. al Fine** play again from the beginning, stopping at **Fine** (fee'- nay).

**D.C.** is the abbreviation for **Da Capo**, or "to the beginning," and **Fine** means "the end."

## 91. BANANA BOAT SONG

Moderato

Fine

Caribbean Folk Song

D.C. al Fine

**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**

Moderato

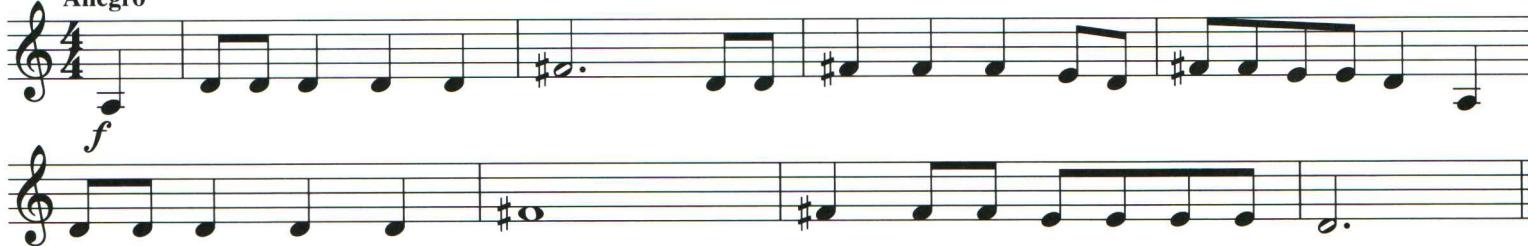


**African-American spirituals** originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals was published in 1867, four years after The Emancipation Proclamation was signed into law.

**HISTORY****94. EZEKIEL SAW THE WHEEL**

African-American Spiritual

Allegro

**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**

Allegro



1. 2.

**98. ESSENTIAL ELEMENTS QUIZ**

Andante



Fine

D.C. al Fine

## 99. TAKE THE LEAD – New Note



## 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

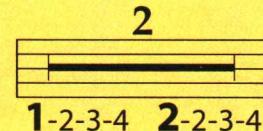
## New Key Signature

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

## 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**

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

**HISTORY****106. MARCH MILITAIRE**

Allegro

Franz Schubert

**107. THE FLAT ZONE – New Note****E<sub>b</sub>**
**108. ON TOP OF OLD SMOKEY**

Allegro

American Folk Song

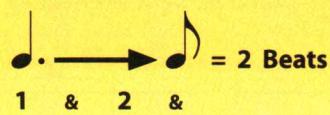
**HISTORY**

**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

Scottish Folk Song

Andante

# 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"

Antonín Dvořák

Largo 4 5 Measure number

13

21

29 Slower 2

#### Piano Accompaniment

Largo

5

13

21

29 Slower

## SPECIAL TRUMPET EXERCISE – Lip Slurs

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



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

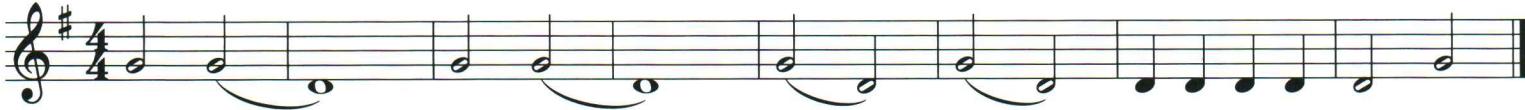
### 119. GRENADILLA GORILLA JUMP No. 1



### 120. JUMPIN' UP AND DOWN



### 121. GRENADILLA GORILLA JUMP No. 2



### 122. JUMPIN' FOR JOY



### 123. GRENADILLA GORILLA JUMP No. 3



### 124. JUMPIN' JACKS



#### Interval

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

#### THEORY



### 125. ESSENTIAL ELEMENTS QUIZ

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



Intervals: 2nd

## 126. GRENADE GORILLA JUMP No. 4

## 127. THREE IS THE COUNT

## 128. GRENADE GORILLA JUMP No. 5

## 129. TECHNIQUE TRAX

## 130. CROSSING OVER – New Note

**D**

### Trio

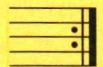
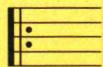
A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

## 131. KUM BAH YAH – Trio

*Always check the key signature.*

African Folk Song

Moderato

**Repeat Signs**

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

**132. MICHAEL ROW THE BOAT ASHORE**

Andante

African-American Spiritual

**133. AUSTRIAN WALTZ**

Moderato

Austrian Folk Song

**134. BOTANY BAY**

Allegro

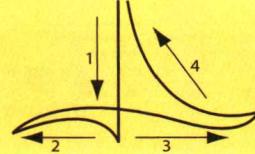
Australian Folk Song

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

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

**Conducting**

Practice conducting  
this four-beat pattern.

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

**136. FINLANDIA**

Andante

Jean Sibelius

© Breitkopf &amp; 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  $\text{J} \text{ J}$  to  $\text{J.} \text{ J}$



$\text{J} \text{ J}$  to  $\text{J.} \text{ J}$

**138. EASY GORILLA JUMPS**
**139. TECHNIQUE TRAX** *Always check the key signature.*
**140. MORE TECHNIQUE TRAX**
**141. GERMAN FOLK SONG**

Moderato

**142. THE SAINTS GO MARCHIN' AGAIN**

James Black and Katherine Purvis

Allegro

**143. LOWLAND GORILLA WALK**
**144. SMOOTH SAILING**
**145. MORE GORILLA JUMPS**
**146. FULL COVERAGE**

## THEORY

## Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of C (no sharps or flats), so the top and bottom notes are both C's. The interval between the C's is an octave.

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

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

## THEORY

## Chord &amp; Arpeggio

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

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

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

Arpeggio

## 149. SCALE AND ARPEGGIO

Scale Arpeggio Scale Arpeggio

## HISTORY

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

## 150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

Andante

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

American Folk Song

Write in the note names before you play.

# PERFORMANCE SPOTLIGHT

## 152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy

Arr. by John Higgins

March Style

### Soli

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

## 153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict  
Arr. by John Higgins

Allegro


**DAILY WARM-UPS**

WORK-OUTS FOR TONE &amp; TECHNIQUE

**154. RANGE AND FLEXIBILITY BUILDER**

**155. TECHNIQUE TRAX**

**156. CHORALE**

Johann Sebastian Bach


**HISTORY**

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

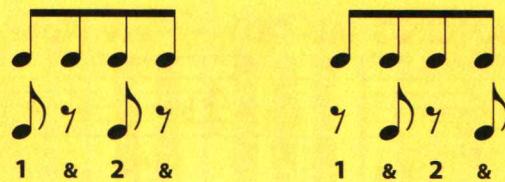
**157. HATIKVAH**

Israeli National Anthem



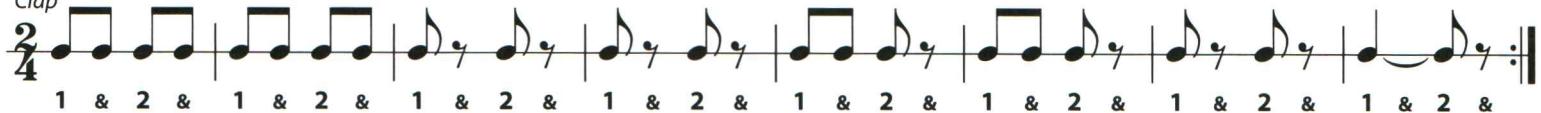
## **Eighth Note & Eighth Rest**

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



## 158. RHYTHM RAP

*Clap*



## **159. EIGHTH NOTE MARCH**



## 160. MINUET

### **Moderato**

## Johann Sebastian Bach

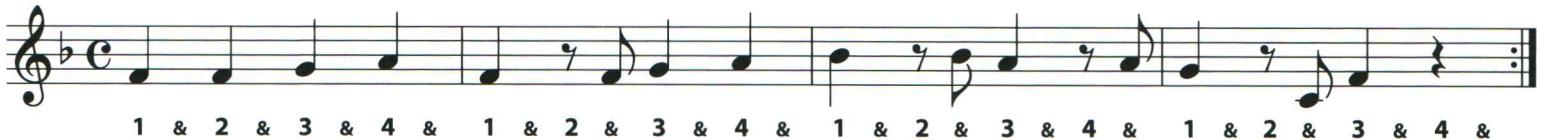


## 161. RHYTHM RAP

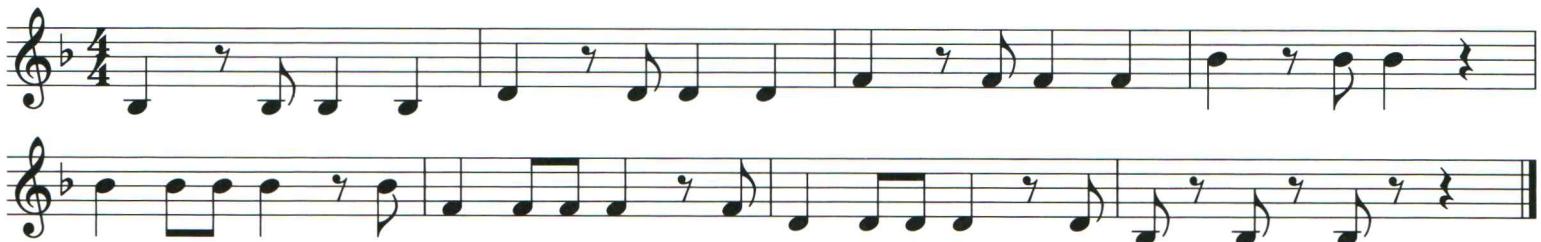
Clap



## 162. EIGHTH NOTES OFF THE BEAT



## 163. EIGHTH NOTE SCRAMBLE



## 164. ESSENTIAL ELEMENTS QUIZ



## 165. DANCING MELODY – New Note


**HISTORY**

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

## 166. EL CAPITAN

Allegro

John Philip Sousa

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

**HISTORY**

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

## 167. O CANADA

Maestoso (Majestically)

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

## 168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

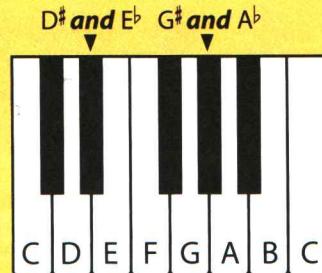
Count and clap before playing. Can you conduct this?



## Enharmonics

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

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



## 169. SNAKE CHARMER

**A♭/G♯**

*Enharmonic notes use the same fingering.*

A musical staff in 4/4 time with a treble clef. It contains seven notes: a quarter note, a eighth note, a quarter note, a half note (with a flat symbol), a quarter note, a eighth note, a quarter note, and a half note (with a sharp symbol). Below the staff, two yellow triangles point to the half notes: one to the first one labeled 'Ab' and one to the last one labeled 'G#'. The staff ends with a double bar line and repeat dots.

## 170. DARK SHADOWS

## 171. CLOSE ENCOUNTERS

**E♭/D♯**

*Enharmonic notes use the same fingering.*

## 172. MARCH SLAV

## • Largo

## Peter Illyich Tchaikovsky

## 173. NOTES IN DISGUISE

## Chromatic Notes

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

## 174. HALF-STEPPIN'

A musical score for the first movement of Beethoven's Violin Concerto in D major. The score is in common time (indicated by 'C') and uses a treble clef. The key signature is one sharp (D major). The music consists of two measures. The first measure starts with a half note (D) followed by a eighth note (C#), a quarter note (D), a eighth note (C#), a eighth note (D), a eighth note (C#), a eighth note (D), and a eighth note (C#). The second measure starts with a eighth note (D), followed by a eighth note (C#), a eighth note (D), a eighth note (C#), a eighth note (D), a eighth note (C#), a eighth note (D), and a eighth note (C#). The notes are connected by vertical stems and horizontal beams.

## HISTORY

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

175. EGYPTIAN DANCE *Watch for enharmonics.*

Allegro

Camille Saint-Saëns

## 176. SILVER MOON BOAT

Largo

Chinese Folk Song

Fine

D.C. al Fine

## HISTORY

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

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

Allegro (moderately fast)

Ludwig van Beethoven

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

### 178. CAPRICCIO ITALIEN

*Always check the key signature.*

Peter Illyich Tchaikovsky

Allegro

1. 2.

1. 2.

### 179. AMERICAN PATROL

F.W. Meacham

Allegro

### 180. WAYFARING STRANGER

African-American Spiritual

Andante

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

# PERFORMANCE SPOTLIGHT

## 182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

Maestoso

7 Andante 5

15

mf

25 Maestoso

## 183. LA CUCARACHA - Band Arrangement

Latin American Folk Song  
Arr. by John Higgins

Latin Rock

5

mf

13

p

25

1. 2.

# PERFORMANCE SPOTLIGHT

## 184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

Allegro

2      10      detached

18      3

26

34

42

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

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

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

Johannes Brahms  
Arr. by John Higgins

**Allegro**

Trumpet

Piano

3

mf

p

13

f

mf

1. 2.

f

1. 2.

f

# DUETS

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

## 186. SWING LOW, SWEET CHARIOT – Duet

Andante

African-American Spiritual

186. SWING LOW, SWEET CHARIOT – Duet

Andante

African-American Spiritual

Fine

D.C. al Fine

## 187. LA BAMBA – Duet

Allegro

Mexican Folk Song

187. LA BAMBA – Duet

Allegro

Mexican Folk Song

Fine

D.C. al Fine

# RUBANK® SCALE AND ARPEGGIO STUDIES

## TRUMPET KEY OF C (CONCERT B $\flat$ )

1.

2.

3.

4.

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

1.

2.

3.

4.

# RUBANK® SCALE AND ARPEGGIO STUDIES

## TRUMPET KEY OF G (CONCERT F)

1.

2.

3.

4.

## TRUMPET KEY OF B♭ (CONCERT A♭)

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

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

# CREATING MUSIC

## THEORY

### Composition

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

#### 1. ODE TO JOY

Ludwig van Beethoven

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

#### 2. Q. AND A.

Write your own “answer” phrases in this melody.

1. Question      2. Answer

3. Question      4. Answer

#### 3. PHRASE BUILDERS

Write 4 different phrases using the rhythms below each staff.

A

B

C

D

#### 4. YOU NAME IT:

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

1. Question      2. Answer

3. Question      4. Answer

## THEORY

### Improvisation

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

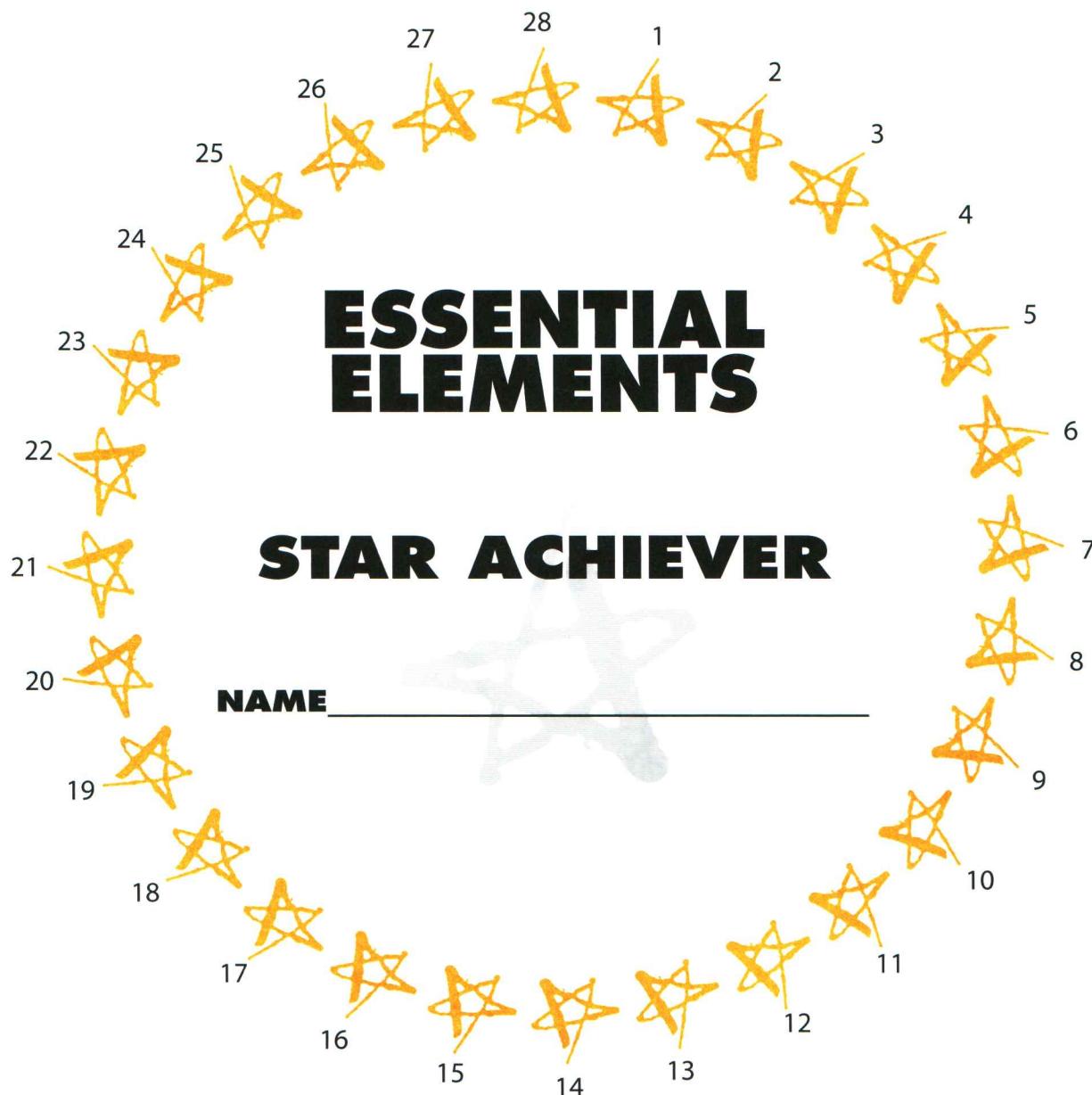
#### 5. INSTANT MELODY

A

B

**Y**

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



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

# FINGERING CHART

## B♭ TRUMPET/B♭ CORNET

### Instrument Care Reminders

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

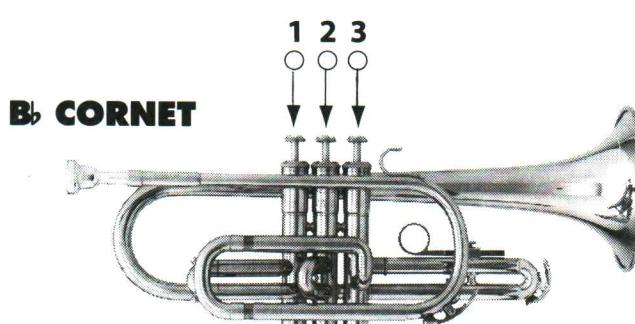
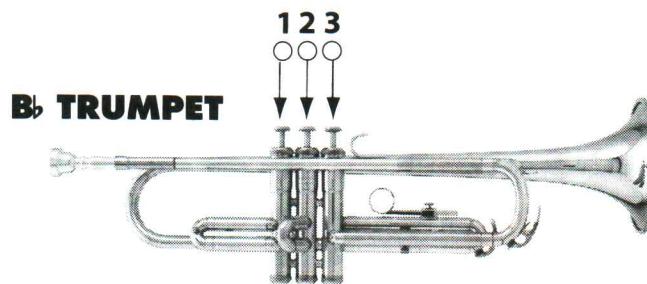
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Trumpet valves occasionally need oiling. To oil your trumpet valves:

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

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

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



○ = Open  
● = Pressed down

*Instruments courtesy of Yamaha Corporation of America,  
Band and Orchestral Division*

**F♯ G♭**

**G**

**G♯ A♭**

**A**

**A♯ B♭**

**B**

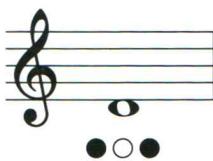
**C**

**C♯ D♭**

# FINGERING CHART

B♭ TRUMPET/B♭ CORNET

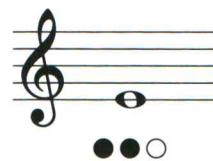
D



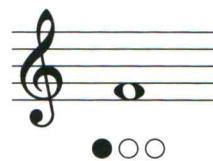
D♯ E♭



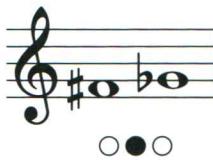
E



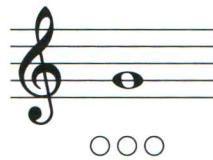
F



F♯ G♭



G



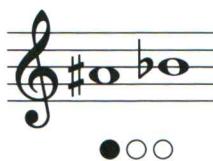
G♯ A♭



A



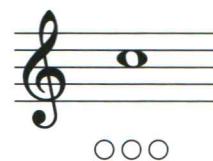
A♯ B♭



B



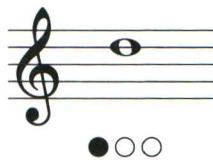
C



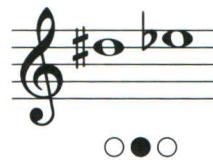
C♯ D♭



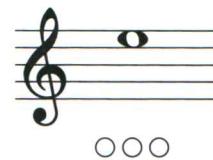
D



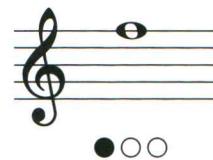
D♯ E♭



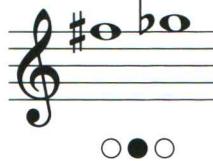
E



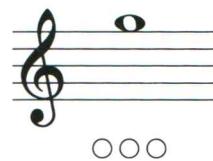
F



F♯ G♭



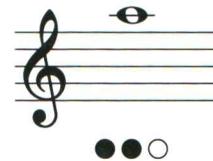
G



G♯ A♭



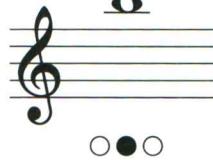
A



A♯ B♭



B



C




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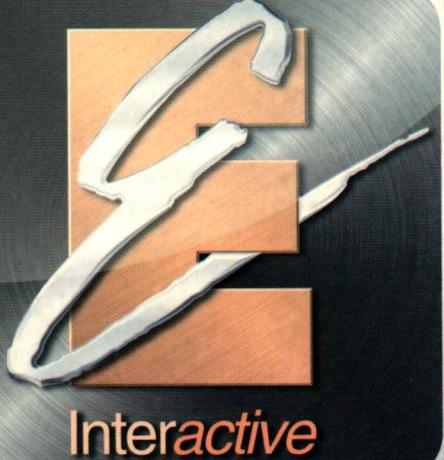
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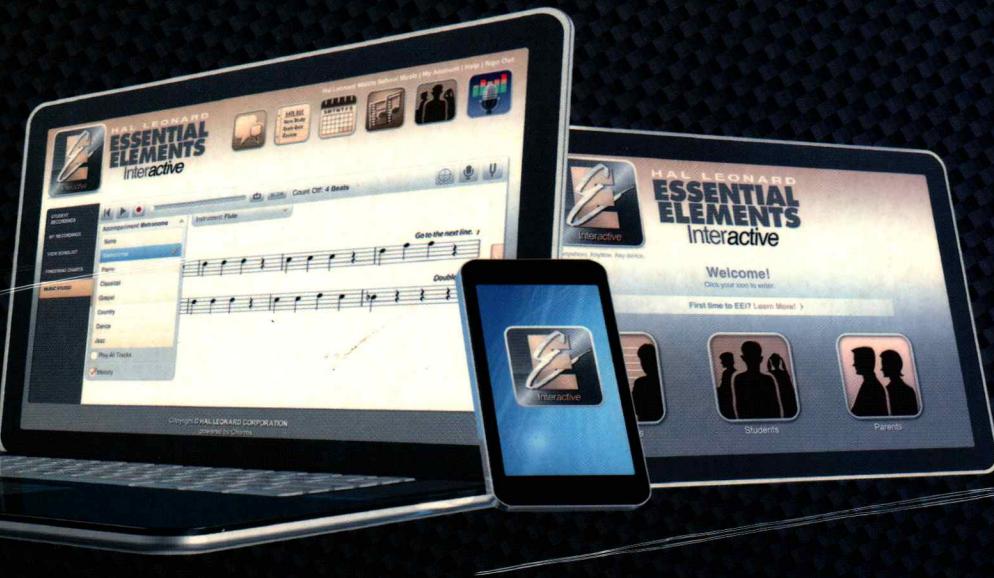
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