



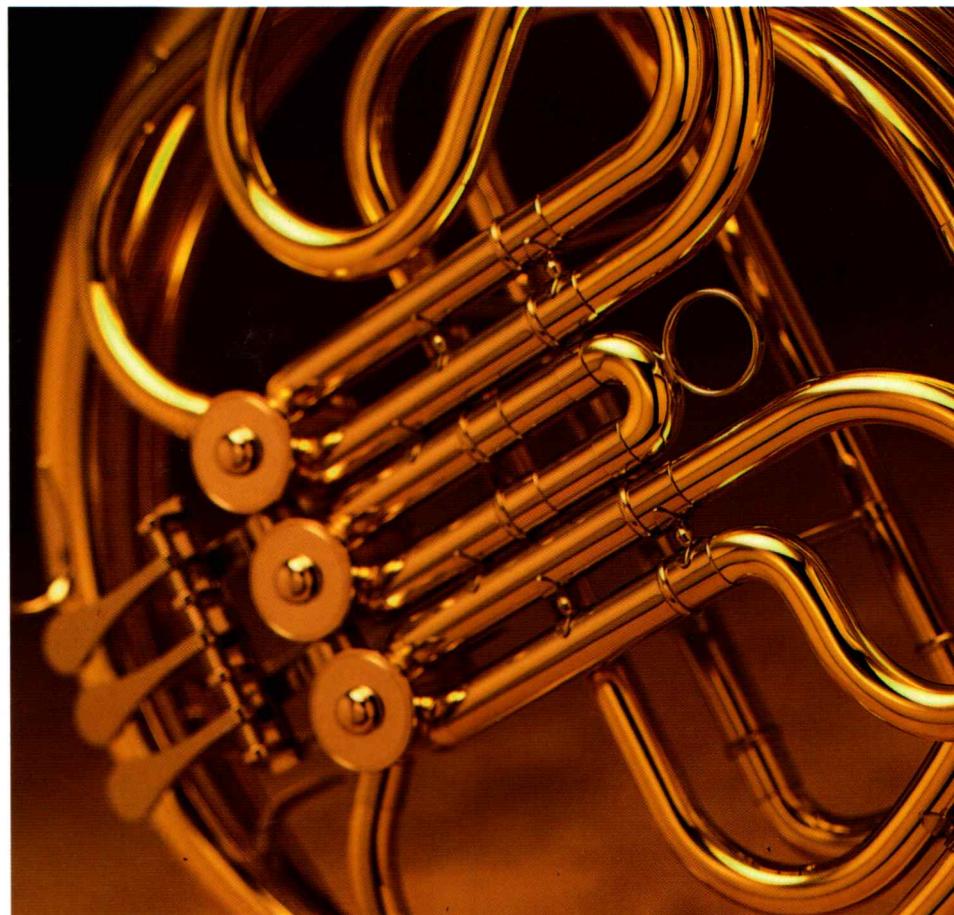
Online Resources Included



F HORN BOOK 1

# ESSENTIAL ELEMENTS<sup>®</sup>

## FOR BAND



**COMPREHENSIVE BAND METHOD**

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

 **HAL•LEONARD<sup>®</sup>**

Fully compatible with  
Essential Elements 2000



# PRACTICE RECORD

# ESSENTIAL ELEMENTS FOR BAND

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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 modern horn evolved from 16th century hunting horns. These instruments did not have valves, and changed notes by using various "crooks" or tuning slides. Most horn players had to perform with several crooks that allowed them to play the correct notes.

In 1660, the *trompe* was introduced in France. This instrument's tubing had 2 1/2 coils, and retained the nickname "French" horn. However, German instrument makers actually perfected today's horn. Stölzel and Bluhmel added valves to the horn in 1818, which eliminated the need for crooks. Rotary valves, introduced in 1853, are commonly found on today's horns. "Single" horns in F have 3 valves, while "double" horns in F/B♭ have 3 valves and a thumb key.

Horns provide an important, full middle voice in the concert band. They blend well with all instruments, and play solos, melodies and harmonies.

Mozart, Beethoven, Mahler, R. Strauss and Wagner are all composers who have featured horns in their writing. Two famous horn performers are Barry Tuckwell and Philip Farkas.

HISTORY OF THE HORN

## 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 air-stream 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. Embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

### BUZZING

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

### MOUTHPIECE PLACEMENT

If you are switching from trumpet to horn, note that the horn mouthpiece placement is nearly the opposite as the trumpet mouthpiece placement.

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

## Taking Care Of Your Instrument

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

- Use the water key to empty water from the instrument. Blow air through it. If your horn does not have a water key, invert the instrument. You may also remove the main tuning slide, invert the instrument and remove excess water.
- Wipe the instrument off with a clean soft cloth. Return the instrument to its case.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

Horn valves and slides occasionally need lubricating. Your director will recommend valve oil and slide grease, and will help you apply them when necessary.

## MOUTHPIECE WORKOUT

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



REST



REST

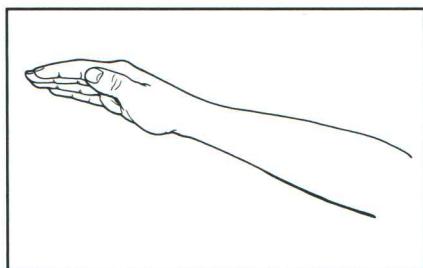
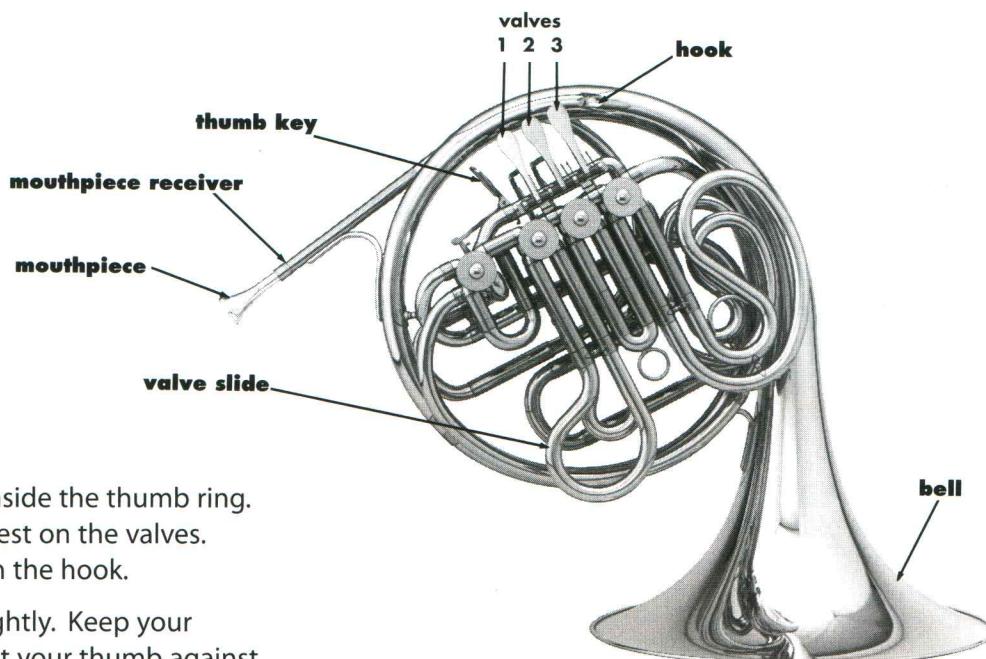
## Getting It Together

**Step 1** Hold the horn in your left hand, and place the bell of the instrument on your right thigh. The bell should point backwards, slightly angled to the right.

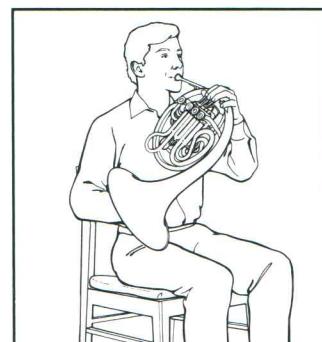
**Step 2** Use your right hand to gently twist the mouthpiece into the mouthpiece receiver.

**Step 3** Place your left thumb inside the thumb ring. Your fingertips should rest on the valves. Place your little finger in the hook.

**Step 4** Cup your right hand slightly. Keep your fingers together and put your thumb against your index finger as shown below. Place your hand inside the bell. The back of your fingers should touch the far side of the bell.



**Step 5** Always sit up straight when playing. Hold the horn as shown:



### Single Horn/Double Horn Fingerings

The fingerings used throughout the exercises in this book are intended for students who are playing a Single F Horn or a Double F/B♭ Horn. **Single F Horn** players should always use the fingerings that are indicated for F Horn.

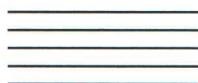
For **Double Horn** players, notes commonly played on the "F side" of the horn are shown only with F Horn fingerings. For notes that are preferably played on the "B♭ side" of the horn, the B♭ Horn fingering is shown in addition to the F Horn fingering. Students with Double Horns should add the thumb key and use the B♭ fingering where indicated.

Students who may be playing a **Single B♭ Horn** will need to refer to the fingering chart in the back of this book for the proper fingerings for Single B♭ Horn.

## READING MUSIC

Identify and draw each of these symbols:

### Music Staff



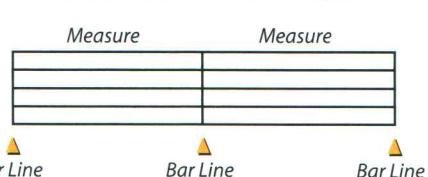
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### 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**

Your teacher will tell you which line to play first, and how long to hold each tone.

**C**

F Horn: ○ ○ ○  
Bb Horn: T ○ ○ ○  
1 2 3

High "C" is played **open**. Just rest your fingers lightly on the valves.  
Double Horn Players: add the thumb key and use the Bb Horn fingering.

**C**

F Horn: ○ ○ ○  
1 2 3

Low "C" is played **open**. Just rest your fingers lightly on the valves.

**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 under each new note.

**Bb**

F Horn: ● ○ ○  
Bb Horn: T ● ○ ○

The black circles tell you which valves to push down. "Bb (B-flat)" is played with **1st valve**.  
Double Horn Players: add the thumb key and use the Bb Horn fingering.

**Bb**

F Horn: ● ○ ○

**4. TWO'S A TEAM**
**5. HEADING DOWN**

Practice long tones on each new note.

**A**

F Horn: ● ● ○  
Bb Horn: T ● ● ○

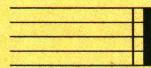
Double Horn Players: add the thumb key and use the Bb Horn fingering.

**A**

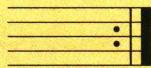
F Horn: ● ● ○

**6. MOVING ON UP**

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

**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*

**D**

F Horn: ● ○ ○

**8. FOUR BY FOUR***Repeat Sign*

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

**9. TOUCHDOWN**

**C**

F Horn: ○ ○ ○

**10. THE FAB FIVE**

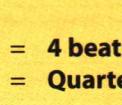
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**THEORY****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.

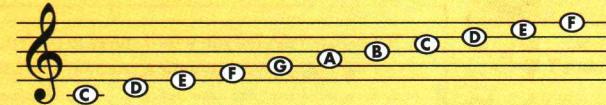


= 4 beats per measure

= Quarter note gets one beat

**Note Names**

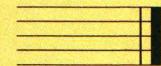
Each note is on a line or space of the staff. These note names are indicated by the Treble Clef.

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

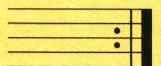
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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

C D E F G A B C D E F

**Double Bar**

indicates the end of a piece of music.

**Repeat Sign**

Without stopping, play once again from the beginning.

**7. THE LONG HAUL**

F Horn: ○ ○ ○



F Horn: ○ ○ ○

REST

Double Bar ▶



REST

REST

REST



REST

**8. FOUR BY FOUR**

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

Repeat Sign ▶

**9. TOUCHDOWN**

F Horn: ● ○ ○



F Horn: ● ○ ○

B♭ Horn: T ○ ○ ○

REST

REST

REST

REST



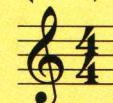
Double Horn Players: add the thumb key and use the B♭ Horn fingering.

**10. THE FAB FIVE**

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

**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.

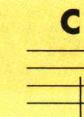
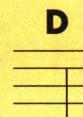
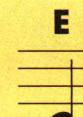
**Natural**

♮ 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.

/ Flat applies to all B's in measure.

**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:

F Horn: ○○○

●○○

○○○

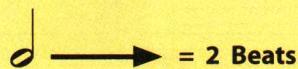
●○○

○○○

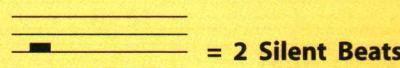
**14. ROLLING ALONG**

Go to the next line. ▶

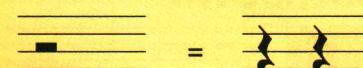
Double Bar ▶

**Half Note**

1 &amp; 2 &amp;

**Half Rest**

1 &amp; 2 &amp;

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

Clap

Repeat Sign ▶

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

**16. THE HALF COUNTS**

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

**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

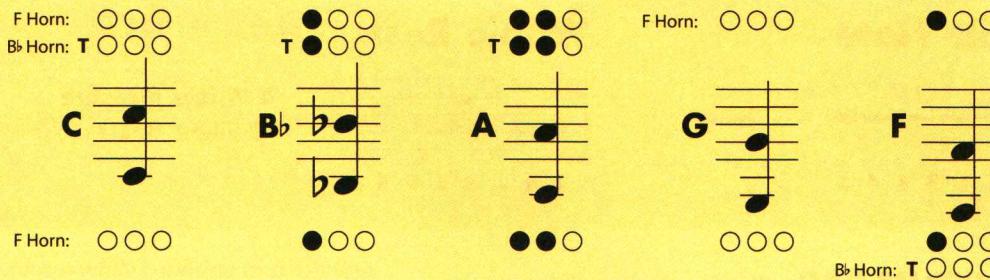
**19. ESSENTIAL ELEMENTS QUIZ** Using the note names and rhythms below, draw your notes on the staff before playing.

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

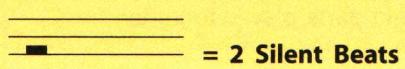
F G F E F E D C D E F E F

**Notes In Review**

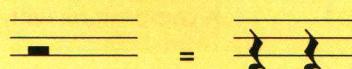
Memorize the fingerings for the notes you've learned: (Double Horn Players should use the B♭ Horn fingerings where indicated.)

**14. ROLLING ALONG**
**Half Note**

1 &amp; 2 &amp;

**Half Rest**

1 &amp; 2 &amp;

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

**16. THE HALF COUNTS**
**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**

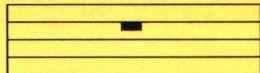
American Folk Song

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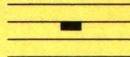


**Whole Note**
 = 4 Beats

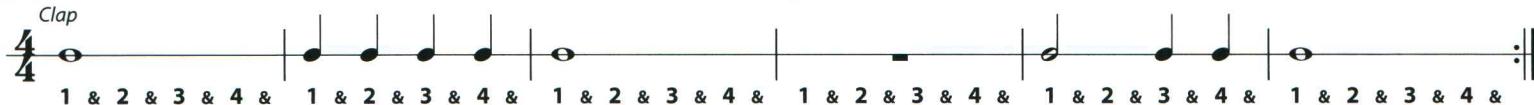
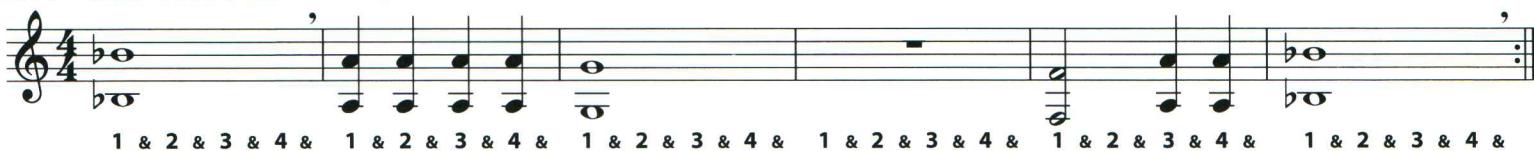
1 &amp; 2 &amp; 3 &amp; 4 &amp;

**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.

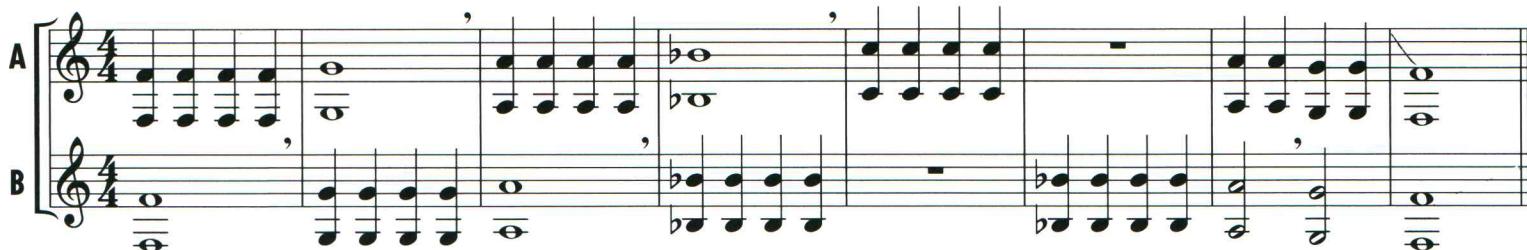
Clap


**21. THE WHOLE THING**

**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 ( $\sharp$ ) or flats ( $\flat$ ) throughout the music. Your Key Signature indicates the Key of F (one flat). When you see this key signature, play all B's as B-flats (B $\flat$ ).

THEORY

**23. MARCH STEPS**

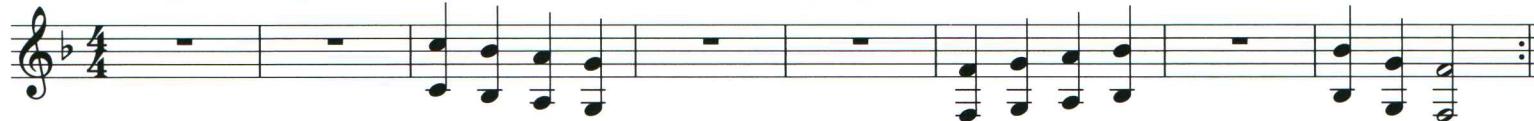
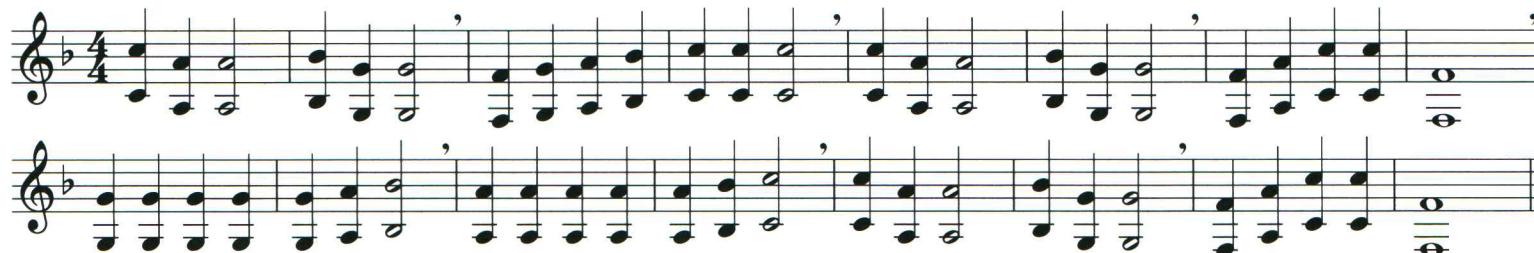
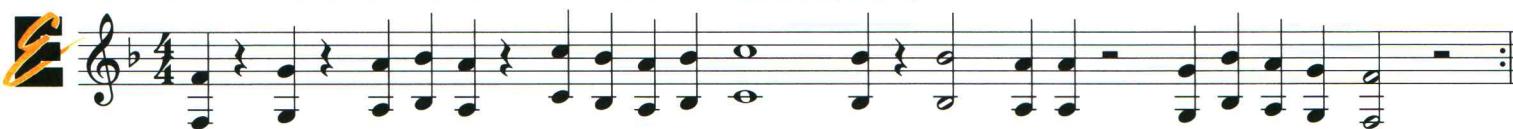

▲ Play B $\flat$ 's

**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**

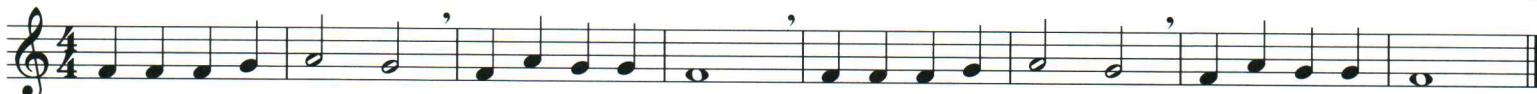
Practice long tones on each new note.



Double Horn Players: add the thumb key and use the Bb Horn fingering.

**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:



**Fermata**

Hold the note (or rest) longer than normal.

**27. REACHING HIGHER – New Note** Practice long tones on each new note.F Horn: ○○○  
Bb Horn: T●●○

Double Horn Players: add the thumb key and use the Bb Horn fingering for the upper D.

Fermata

**28. AU CLAIRE DE LA LUNE**

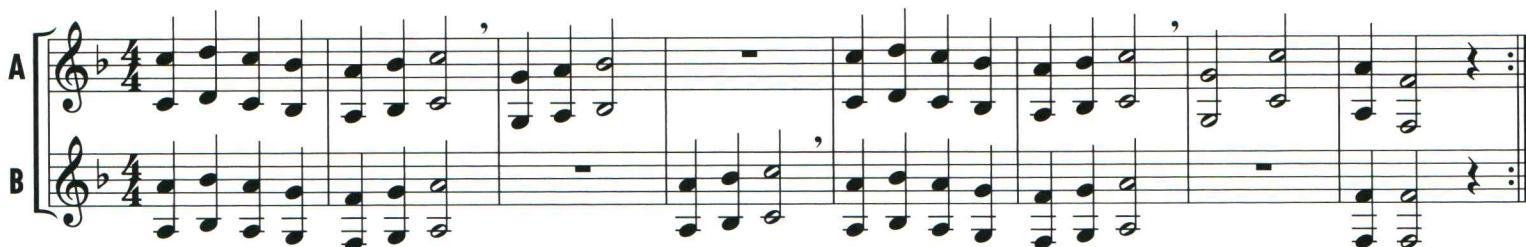
French Folk Song

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THEORY

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English Folk Song

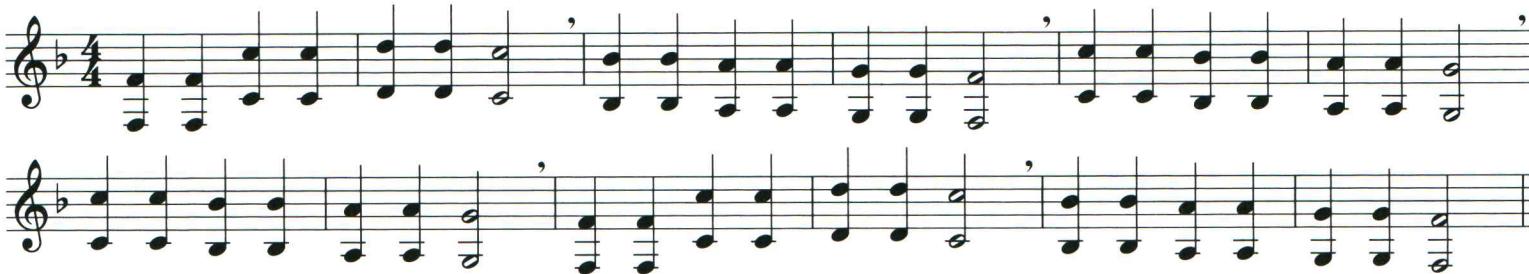


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HISTORY

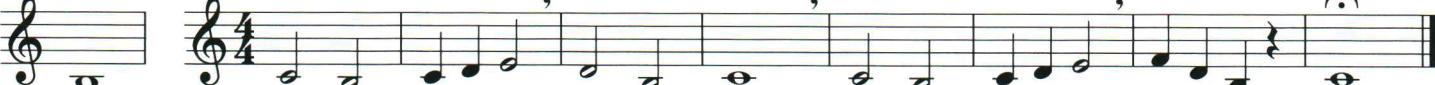
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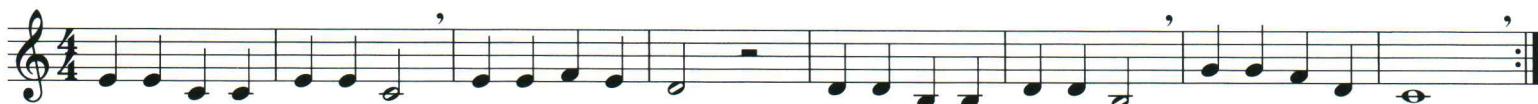
**32. ESSENTIAL ELEMENTS QUIZ** Draw these symbols where they belong and write in the note names before you play:

## 33. DEEP POCKETS – New Note

**B**     



## 34. DOODLE ALL DAY



## 35. JUMP ROPE


**Pick-Up Notes**

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

## 36. A-TISKET, A-TASKET

 *Pick-up note*


**Dynamics**

**f** – forte (play loudly)    **mf** – mezzo forte (play moderately loud)    **p** – piano (play softly)  
Remember to use full breath support to control your tone at all dynamic levels.

## 37. LOUD AND SOFT

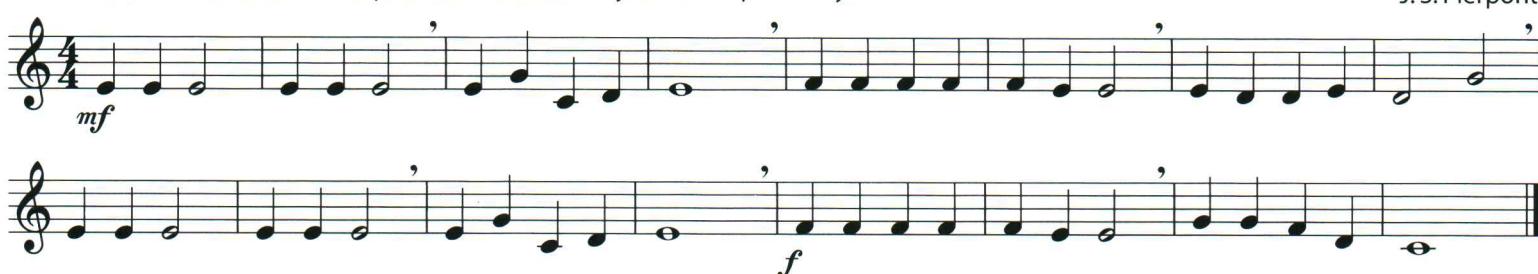
*Clap*



## 38. JINGLE BELLS

Also practice new music on your mouthpiece only.

J. S. Pierpont



## 39. MY DREYDL

Use full breath support at all dynamic levels.

Traditional Hanukkah Song



## 33. DEEP POCKETS – New Note



A musical staff in 4/4 time. The first note is an 'E' on the 4th line. The staff continues with a series of eighth notes and sixteenth notes.

## 34. DOODLE ALL DAY

A musical staff in 4/4 time. It consists of a continuous sequence of eighth and sixteenth notes, starting with an 'E' on the 4th line.

## 35. JUMP ROPE

A musical staff in 4/4 time. It consists of a continuous sequence of eighth and sixteenth notes, starting with an 'E' on the 4th line.

## 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

A musical staff in 4/4 time. It features a 'Pick-up note' at the beginning. The notes are grouped by measure lines, with a '4 & 1 & 2 & 3 & 4 &' label under the first group and a '1 & 2 & 3 &' label under the second group.

## 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. It features dynamics: **f**, **mf**, **p**, and **f**. The staff is divided into measures by vertical bar lines.

## 38. JINGLE BELLS

Also practice new music on your mouthpiece only.

J. S. Pierpont

A musical staff in 4/4 time. It features dynamics: **mf** and **f**. The staff is divided into measures by vertical bar lines.

## 39. MY DREYDL

Use full breath support at all dynamic levels.

Traditional Hanukkah Song

A musical staff in 4/4 time. It features dynamics: **mf**, **p**, and **f**. The staff is divided into measures by vertical bar lines.

**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

4

1 & 2 & 3 & 4 & 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

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

**43. LONG, LONG AGO** Good posture improves your sound. Always sit straight and tall.

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

**44. OH, SUSANNA**

Stephen Collins Foster

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

**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.

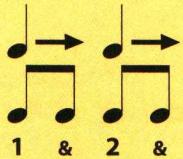
**45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL**

Gioacchino Rossini

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

**Eighth Notes**

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



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

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

Clap

**41. EIGHTH NOTE JAM**
**42. SKIP TO MY LOU**

American Folk Song

**43. LONG, LONG AGO** Good posture improves your sound. Always sit straight and tall.

**44. OH, SUSANNA**

Stephen Collins Foster

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.

HISTORY

**45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL**

Gioacchino Rossini

## THEORY

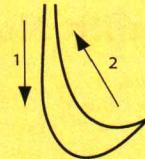
## 2 Time Signature



= 2 beats per measure  
= Quarter note gets one beat

## Conducting

Practice conducting this two-beat pattern.



## 46. RHYTHM RAP

Clap

## 47. TWO BY TWO

## Tempo Markings

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

**Allegro** – Fast tempo

**Moderato** – Medium tempo

**Andante** – Slower walking tempo

## 48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

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

**A**

Moderato

## Dynamics

**Crescendo** (gradually louder)

**Decrescendo** or **Diminuendo** (gradually softer)

## 50. CLAP THE DYNAMICS

Clap

## 51. PLAY THE DYNAMICS

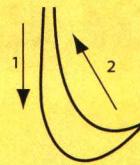
## 2 Time Signature



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

## Conducting

Practice conducting this two-beat pattern.



THEORY

### 46. RHYTHM RAP

Clap

### 47. TWO BY TWO

## Tempo Markings

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

**Allegro** – Fast tempo

**Moderato** – Medium tempo

**Andante** – Slower walking tempo

### 48. HIGH SCHOOL CADETS – March

Allegro

John Philip Sousa

Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

### 49. HEY, HO! NOBODY'S HOME

Moderato

## Dynamics

**Crescendo** (gradually louder)

**Decrescendo** or **Diminuendo** (gradually softer)

### 50. CLAP THE DYNAMICS

Clap

### 51. PLAY THE DYNAMICS

# HORN RANGE BUILDERS

## 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.

## 52C. SWEET AND LOW – New Note

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

F Horn: ● ○ ○

Yellow triangle pointing to the B-flat note with the label 'Bb'.

## 53C. MAJESTIC MARCH

Andante

**2**

**f**

## 54C. HIGH FLYER – New Note

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

F Horn: ● ○ ○

B<sub>b</sub> Horn: T ● ○ ○

Double Horn Players: add the thumb key and use the B<sub>b</sub> Horn fingering.

Yellow triangle pointing to the B-flat note with the label 'Bb'.

Yellow triangle pointing to the next B-flat note with the label 'Bb'.

## THEORY

### New Key Signature



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

## 55C. ALOHA OE

Moderato

**4**

**mf**

**f**

Queen Liliuokalani, Hawaii

## 56C. AMERICAN FOLK SONG

Andante

**4**

**mf**

**f**

William Billings

# HORN RANGE BUILDERS

## 57D. HIGH SEAS – New Note



Double Horn Players: add the thumb key and use the B♭ Horn fingering.

## 58D. MARIANNE

Allegro

Jamaican Folk Song

*f*

## 59D. BILL GROGAN'S GOAT

Moderato

American Folk Song

## 60D. HI-DEE-HO – New Note



Double Horn Players: add the thumb key and use the B♭ Horn fingering.

## 61D. THE GREAT GATE OF KIEV – Duet

Modeste Moussorgsky

Allegro

# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

### TONE BUILDER

### RHYTHM ETUDE

### RHYTHM RAP

Clap

Stomp!

### CHORALE

Andante

## 53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Andante

A

B

A

B

## 54. FRÈRE JACQUES – Round

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

Moderato

①

②

French Folk Song

# 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

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

Ludwig van Beethoven  
Arr. by John Higgins

Moderato

## 58. HARD ROCK BLUES – Encore

John Higgins

Allegro

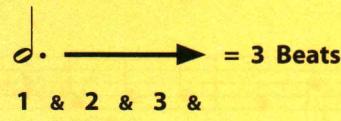
f

**Tie**

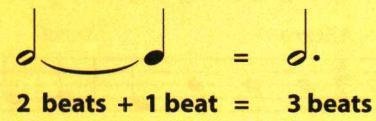
A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.

**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**

Allegro

Stephen Collins Foster

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

**65. ESSENTIAL ELEMENTS QUIZ**

## 3 Time Signature

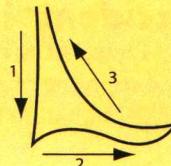
4



= **3 beats** per measure  
= **Quarter** note gets one beat

## Conducting

Practice conducting this three-beat pattern.



THEORY

## 66. RHYTHM RAP

Clap

## 67. THREE BEAT JAM

## 68. BARCAROLLE

Moderato

Jacques Offenbach

HISTORY

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

## 69. MORNING (from Peer Gynt)

Andante

Edvard Grieg

**Accent**

Emphasize the note.

## 70. ACCENT YOUR TALENT

Clap

4

HISTORY

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

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

Latin American Folk Song

## 72. ESSENTIAL CREATIVITY

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






## 78. UP ON A HOUSETOPI

Allegro

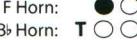
## 79. JOLLY OLD ST. NICK - Duet

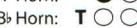
Moderato

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

## 80. THE BIG AIRSTREAM - New Note (Optional)



F Horn: 

Bb Horn: 

Double Horn Players: add the thumb key and use the Bb Horn fingering.

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

Moderato

Franz Lehár

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## 82. AIR TIME

## 83. DOWN BY THE STATION

Allegro

## 84. ESSENTIAL ELEMENTS QUIZ

Moderato

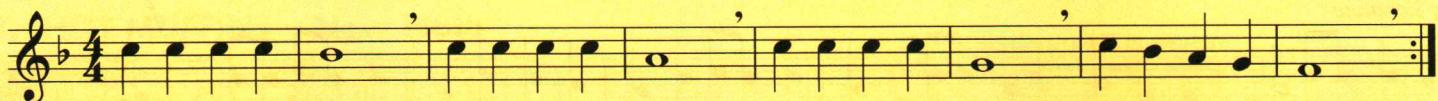
## 85. ESSENTIAL CREATIVITY

Using these notes, improvise your own rhythms:


**DAILY WARM-UPS**

WORK-OUTS FOR TONE &amp; TECHNIQUE

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



Music notation for Exercise 86, TONE BUILDER. It consists of a single melodic line in 4/4 time, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are primarily eighth notes with occasional sixteenth notes and quarter notes.

**87. RHYTHM BUILDER**


Music notation for Exercise 87, RHYTHM BUILDER. It consists of a single melodic line in 4/4 time, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are primarily eighth notes with some sixteenth notes and quarter notes.

**88. TECHNIQUE TRAX**


Music notation for Exercise 88, TECHNIQUE TRAX. It consists of two melodic lines in 4/4 time, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The top line features eighth-note chords, and the bottom line features eighth-note chords with a bass line.

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

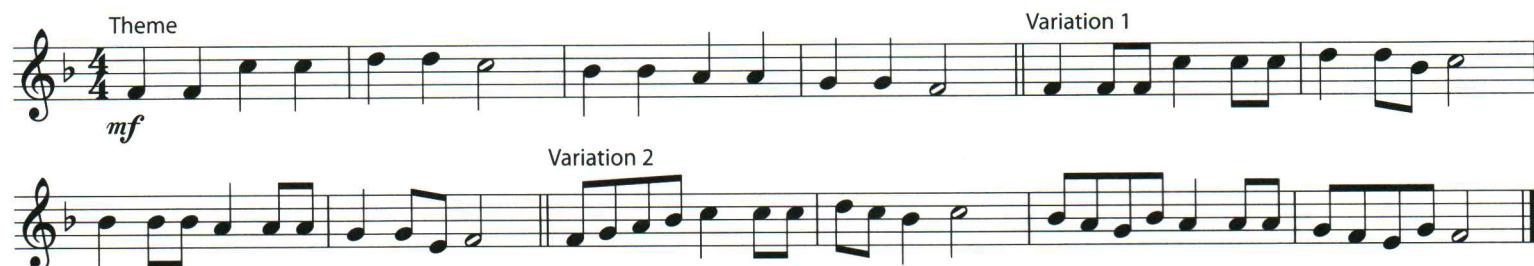
Johann Sebastian Bach



Music notation for Exercise 89, CHORALE. It consists of a single melodic line in 3/4 time, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are primarily eighth notes with some sixteenth notes and quarter notes. The dynamic is marked with a 'p' (pianissimo).

**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**


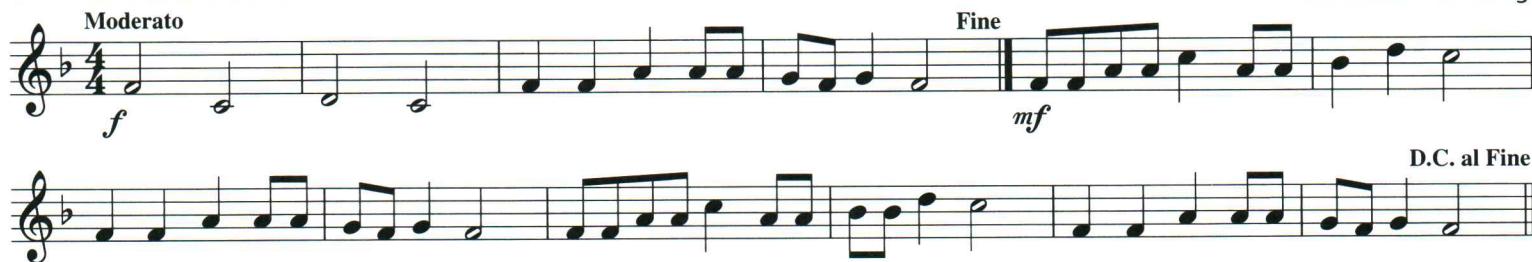
Music notation for Exercise 90, VARIATIONS ON A FAMILIAR THEME. It shows three variations of a single melodic line in 4/4 time, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The first variation is labeled 'Theme' and 'mf'. The second variation is labeled 'Variation 1' and 'mf'. The third variation is labeled 'Variation 2' and 'mf'.

**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



Music notation for Exercise 91, BANANA BOAT SONG. It consists of two melodic lines in 4/4 time, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The first line is marked 'Moderato' and 'f'. The second line is marked 'Fine' and 'mf'. The third line is marked 'D.C. al Fine'.

**Natural**

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

**92. RAZOR'S EDGE - New Note**

**B**  

F Horn: ○●○○ ○●○○  
Bb Horn: T○●○



Double Horn Players: add the thumb key and use the Bb Horn fingering for the upper B-natural.

**93. THE MUSIC BOX**

Moderato



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

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

**94. EZEKIEL SAW THE WHEEL**

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.

**97. TROMBONE RAG**

Allegro



1.

2.

C.

**98. ESSENTIAL ELEMENTS QUIZ**

Andante



Fine

D.C. al Fine



## 99. TAKE THE LEAD – New Note (Optional)

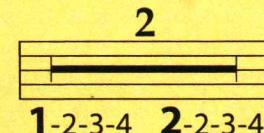
**E**

F Horn: ○ ○ ○  
B♭ Horn: T ○ ● ○Double Horn Players: add the thumb key and use the B♭ Horn fingering.  
See page 9B if you wish to review the fingering for low E-natural.**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 C –  
(no sharps or flats).**Multiple Measure Rest**The number above the staff tells you  
how many full measures to rest.  
Count each measure of rest in sequence:

## 102. SATIN LATIN

Allegro

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

## 103. MINUET – Duet

Johann Sebastian Bach

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?

**E**

## 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

Franz Schubert

Allegro

## 107. THE FLAT ZONE – New Note

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

F Horn:   
 B<sub>b</sub> Horn: 

Double Horn Players: add the thumb key and use the B<sub>b</sub> Horn fingering.

## 108. ON TOP OF OLD SMOKEY

American Folk Song

Allegro

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

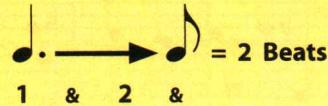
HISTORY

## 109. BOTTOM BASS BOOGIE – Duet

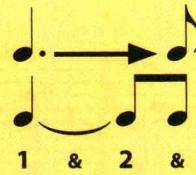
Allegro

1. 2.

## 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

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

### 111. THE DOT ALWAYS COUNTS

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

### 112. ALL THROUGH THE NIGHT

Fine

D.C. al Fine

mf > p

### 113. SEA CHANTY

Always use a full airstream.

English Folk Song

Moderato

f

mf

### 114. SCARBOROUGH FAIR

English Folk Song

Andante

mf

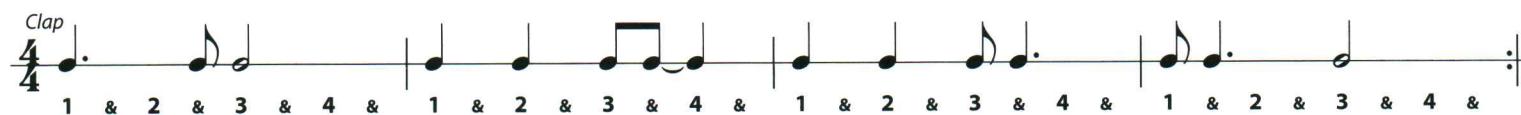
f

mf

p

### 115. RHYTHM RAP

Clap



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

### 116. THE TURNAROUND

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

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

Scottish Folk Song



Andante

mf

Check Rhythm < f

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

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

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

Largo 4 5 Measure number Antonin Dvorák

13

mf

21

29 Slower 2

p

### Piano Accompaniment

Largo 5

13

mf

21

29 Slower

p

## SPECIAL HORN 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.



## 126. GRENADILLA GORILLA JUMP No. 4

A musical score for 'The Star-Spangled Banner' in 4/4 time. The key signature is one sharp (F#). The melody consists of 16 measures, starting with a half note, followed by a series of eighth and sixteenth note patterns. Measures 1-4: half note, eighth note. Measures 5-8: eighth note, eighth note. Measures 9-12: eighth note, eighth note. Measures 13-16: eighth note, eighth note.

## 127. THREE IS THE COUNT

A musical score for piano, page 10, measures 11-12. The score is in 3/4 time, key of B-flat major. The melody is in the right hand, and the bass line is in the left hand. Measure 11 ends with a repeat sign and a double bar line. Measure 12 begins with a bass note, followed by a melody of eighth and sixteenth notes.

## 128. GRENADILLA GORILLA JUMP No. 5

## 129. TECHNIQUE TRAX

## 130. CROSSING OVER

## 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

**African Folk Song**

**Moderato**

**A**

**B**

**C**

**Repeat Signs**

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

**132. MICHAEL ROW THE BOAT ASHORE**

Andante

African-American Spiritual

**133. AUSTRIAN WALTZ**

Moderato

Austrian Folk Song

**134. BOTANY BAY**

Allegro

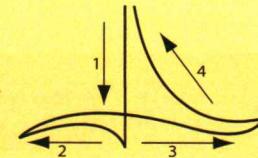
Australian Folk Song

**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**

Jean Sibelius

Andante

© 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 to .



**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**

Allegro

James Black and Katherine Purvis

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

**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 F (one flat), so the top and bottom notes are both F's. The interval between the F's is an octave.

**147. CONCERT B<sub>b</sub> SCALE (Horn – F SCALE)**

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

Octave Octave

**Chord & Arpeggio**

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

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

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

Arpeggio Arpeggio

**149. SCALE AND ARPEGGIO**

Scale Arpeggio Scale Arpeggio

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"**

Andante

Franz Josef Haydn

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

Write in the note names before you play.

American Folk Song

 **mf**

1.

2.

# PERFORMANCE SPOTLIGHT

## 152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy  
Arr. by John Higgins

March Style

5 Measure Number

### 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

5 8

13

21 7 Soli 29 >

> > > > end Soli

37 7 45 p mf

> > > > f


**DAILY WARM-UPS**

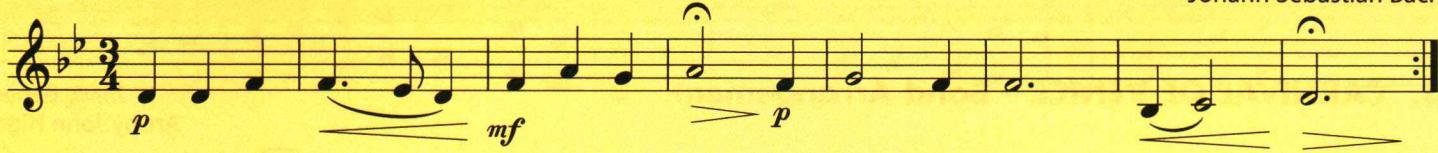
WORK-OUTS FOR TONE &amp; TECHNIQUE

**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

Andante

## 165. DANCING MELODY – New Note



F Horn: ○ ● ○  
Bb Horn: T ○ ● ○

D<sub>b</sub>Double Horn Players: add the thumb key and use the B<sub>b</sub> Horn fingering for the upper D<sub>b</sub>.**HISTORY**

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

## 166. EL CAPITAN



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

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

Maestoso (Majestically)

## 168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

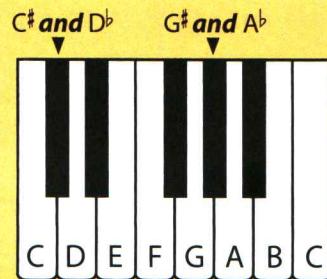
Count and clap before playing. Can you conduct this?



## 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

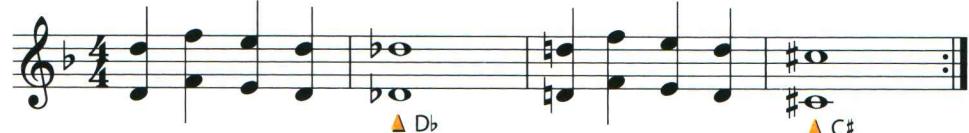
### 169. SNAKE CHARMER

**D<sub>b</sub>/C<sup>#</sup>**



F Horn: ○ ● ○  
B Horn: T ○ ● ●

Enharmonic notes use the same fingering.



Double Horn Players: add the thumb key and use the B<sub>b</sub> Horn fingering for the upper D<sub>b</sub>/C<sup>#</sup>.

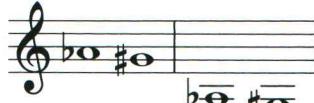
### 170. DARK SHADOWS

▲ Pick-up note

1. 2.

### 171. CLOSE ENCOUNTERS

**A<sub>b</sub>/G<sup>#</sup>**



F Horn: ○ ● ○  
B Horn: T ○ ● ●

Enharmonic notes use the same fingering.



Double Horn Players: add the thumb key and use the B<sub>b</sub> Horn fingering for the upper A<sub>b</sub>/G<sup>#</sup>.

### 172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky

1. 2.

f mf f f

### 173. NOTES IN DISGUISE

## Chromatic Notes

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

THEORY

### 174. HALF-STEPPIN'

## HISTORY

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

175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

Allegro

## 176. SILVER MOON BOAT

Chinese Folk Song

Largo

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

Ludwig van Beethoven

Allegro (moderately fast)

A

B

9

mf

mf

1.

2.

A

B

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

### 178. CAPRICCIO ITALIEN

Always check the key signature.

Peter Illyich Tchaikovsky

Allegro

### 179. AMERICAN PATROL

F.W. Meacham

Allegro

### 180. WAYFARING STRANGER

African-American Spiritual

Andante

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

 E

# PERFORMANCE SPOTLIGHT

## 182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

Maestoso

7 Andante

15

25 Maestoso

## 183. LA CUCARACHA – Band Arrangement

Latin American Folk Song  
Arr. by John Higgins

Latin Rock

5

13

25

1. 2.

# PERFORMANCE SPOTLIGHT

## 184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

Allegro

10

18

26

34

42

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

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

### 185. THEME FROM SYMPHONY NO. 1 – Solo (Concert B $\flat$ version)

Johannes Brahms  
Arr. by John Higgins

Allegro

F Horn

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

African-American Spiritual

Andante

Fine

D.C. al Fine

## 187. LA BAMBA – Duet

Mexican Folk Song

Allegro

Fine

D.C. al Fine

# RUBANK® SCALE AND ARPEGGIO STUDIES

## HORN KEY OF F (CONCERT B♭)

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

1.

2.

3.

4.

## HORN KEY OF B♭ (CONCERT E♭)

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

1.

2.

3.

4.

# RUBANK® SCALE AND ARPEGGIO STUDIES

## HORN KEY OF C (CONCERT F)

*In this key signature, play all notes natural.*

1.

Musical staff 1 for Horn Key of C (Concert F). The staff is in 4/4 time with a treble clef. It consists of 16 quarter notes, starting on A4 and ending on G4.

2.

Musical staff 2 for Horn Key of C (Concert F). The staff is in 2/4 time with a treble clef. It consists of 16 eighth notes, starting on A4 and ending on G4.

3.

Musical staff 3 for Horn Key of C (Concert F). The staff is in 4/4 time with a treble clef. It consists of 16 eighth notes, starting on A4 and ending on G4.

4.

Musical staff 4 for Horn Key of C (Concert F). The staff is in 4/4 time with a treble clef. It consists of 16 eighth notes, starting on A4 and ending on G4.

## HORN KEY OF E♭ (CONCERT A♭)

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

1.

Musical staff 1 for Horn Key of E♭ (Concert A♭). The staff is in 4/4 time with a treble clef. It consists of 16 eighth notes, starting on A4 and ending on G4.

2.

Musical staff 2 for Horn Key of E♭ (Concert A♭). The staff is in 2/4 time with a treble clef. It consists of 16 eighth notes, starting on A4 and ending on G4.

3.

Musical staff 3 for Horn Key of E♭ (Concert A♭). The staff is in 4/4 time with a treble clef. It consists of 16 eighth notes, starting on A4 and ending on G4.

4.

Musical staff 4 for Horn Key of E♭ (Concert A♭). The staff is in 4/4 time with a treble clef. It consists of 16 eighth notes, starting on A4 and ending on G4.

# 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

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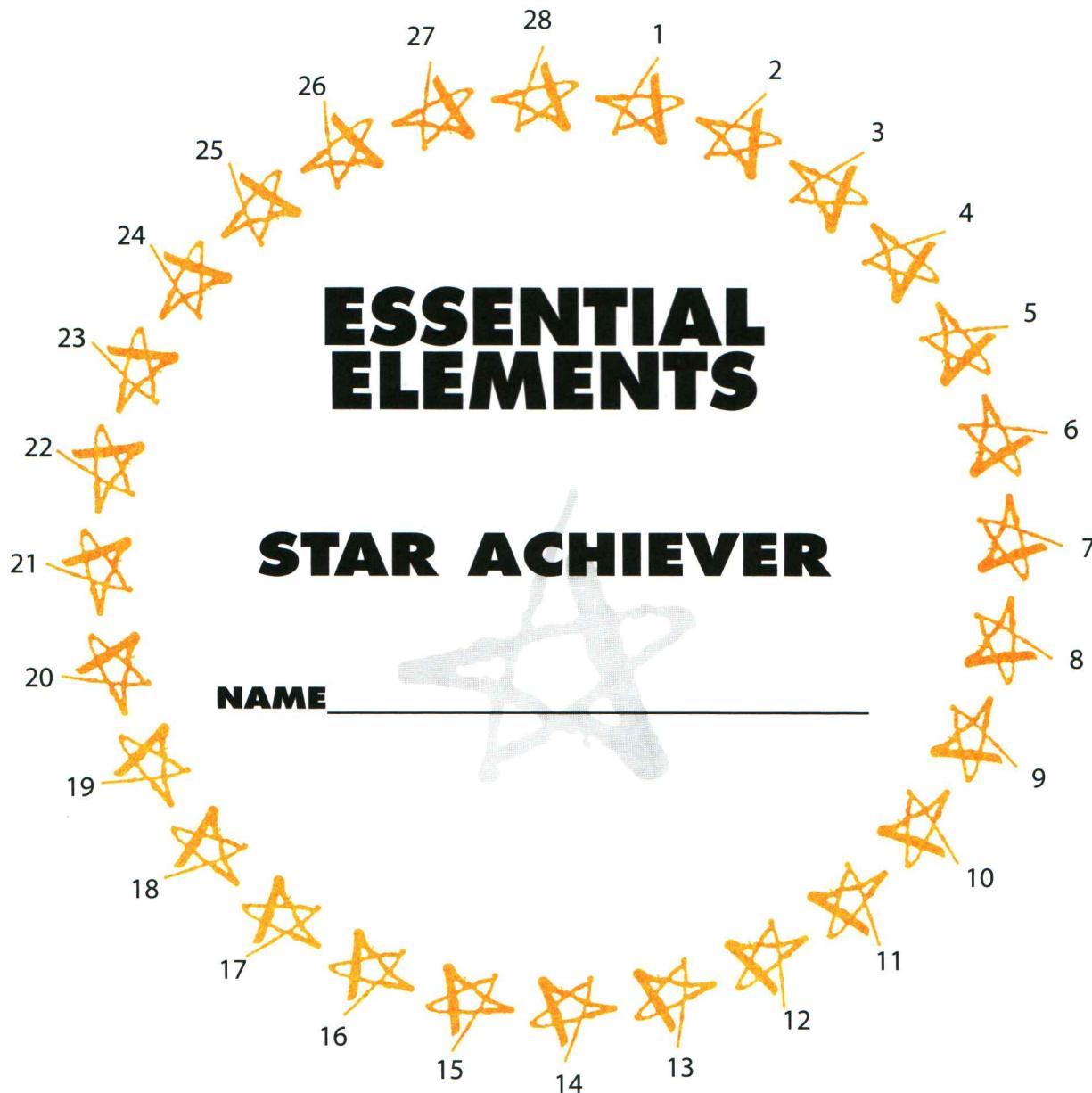
71

72



**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
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- 12. Page 19, EE Quiz, No. 98
- 13. Page 20, Essential Creativity, No. 104
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- 15. Page 22, EE Quiz, No. 117
- 16. Page 23, Performance Spotlight
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- 20. Page 28, EE Quiz, No. 151
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- 22. Page 31, EE Quiz, No. 164
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- 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

F HORN

## 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. If your horn does not have a water key, invert the instrument. You may also remove the main tuning slide, invert the instrument and remove excess water.
- Wipe the instrument off with a clean soft cloth. Return the instrument to its case.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

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  
 T = Trigger (Double Horn Only)

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

## Using the Correct Fingering

Single Horn Players:

- F Horn players use the upper fingerings - marked "F Horn".
- B♭ Horn players use the lower fingerings - marked "B♭ Horn"

\*The trigger key (T) is only used on double horns.

Double Horn players:

- The trigger key (T) allows double horn players to switch between F and B♭ Horn.
- Use the "F Horn" fingering when the trigger key is not pressed.  
\*For notes without a "T" fingering, the F Horn fingering is the recommended double horn fingering for that note.
- Use the "B♭ Horn" fingering when the trigger key is pressed.  
\*For notes with a "T" fingering, the B♭ Horn fingering is the recommended double horn fingering for that note.

<b>F</b>  F Horn      ●○○ B♭ Horn    T○○○	<b>F♯ G♭</b>  F Horn      ○●○ B♭ Horn    ●●●	<b>G</b>  F Horn      ○○○ B♭ Horn    ●○●	<b>G♯ A♭</b>  F Horn      ○●● B♭ Horn    ○●●
<b>A</b>  F Horn      ●●○ B♭ Horn    ●●○	<b>A♯ B♭</b>  F Horn      ●○○ B♭ Horn    ●○○	<b>B</b>  F Horn      ○●○ B♭ Horn    ○●○	<b>C</b>  F Horn      ○○○ B♭ Horn    ○○○

# FINGERING CHART

## F HORN

**C♯ D♭**

F Horn  
Bb Horn

Fingerings: (C, C, O) (O, C, C)

**D**

Fingerings: (C, C, C) (O, O, O)

**D♯ E♭**

Fingerings: (C, O, C) (O, C, C)

**E**

Fingerings: (O, O, O) (O, C, C)

**F**

F Horn  
Bb Horn

Fingerings: (O, O, O) (O, O, O)

**F♯ G♭**

Fingerings: (O, C, C) (C, C, C)

**G**

Fingerings: (O, O, O) (C, C, C)

**G♯ A♭**

Fingerings: (O, C, C) (T, C, C, C)

**A**

F Horn  
Bb Horn

Fingerings: (C, C, C) (T, C, C, C)

**A♯ B♭**

Fingerings: (T, C, C, C) (C, C, C)

**B**

Fingerings: (T, C, C, C) (O, C, C)

**C**

Fingerings: (O, O, O) (T, O, O, O)

**C♯ D♭**

F Horn  
Bb Horn

Fingerings: (O, C, C) (T, O, C, C)

**D**

Fingerings: (O, O, O) (T, C, C, C)

**D♯ E♭**

Fingerings: (O, C, C) (T, C, C, C)

**E**

Fingerings: (O, O, O) (T, O, C, C)

**F**

F Horn  
Bb Horn

Fingerings: (T, O, O, O) (O, O, O)

**F♯ G♭**

Fingerings: (O, C, C) (T, O, C, C)

**G**

Fingerings: (O, O, O) (T, O, O, O)

**G♯ A♭**

Fingerings: (O, C, C) (T, O, C, C)

**A**

F Horn  
Bb Horn

Fingerings: (T, C, C, C) (O, O, O)

**A♯ B♭**

Fingerings: (T, C, C, C) (O, O, O)

**B**

Fingerings: (T, C, C, C) (O, O, O)

**C**

Fingerings: (O, O, O) (T, O, O, O)


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