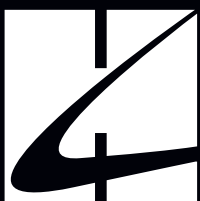


**PERUSAL BOOK 2**

# **ESSENTIAL ELEMENTS<sup>®</sup>**

## **FOR BAND**



**HAL•LEONARD<sup>®</sup>**

# PERUSAL BOOK 2

# ESSENTIAL ELEMENTS<sup>®</sup> FOR BAND

## COMPREHENSIVE BAND METHOD

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## PERUSAL BOOK FORMAT

This book is designed to give you an overview of Essential Elements for Band Book 2. Throughout this book you will find every exercise and page from the book, from the conductor book as well as a mixture of various student books. A variety of instruments were chosen to offer a sampling of how each instrument is approached. Instruments are notated on each page as they change throughout the book.

## ESSENTIAL ELEMENTS INTERACTIVE

Essential Elements Conductor and Student Books come with a wealth of tools and resources online! Be sure to check out [www.essentialelementsinteractive.com](http://www.essentialelementsinteractive.com) for more information.



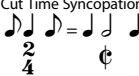
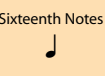

















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 **HAL•LEONARD<sup>®</sup>**

## SEQUENCE OF

Director Page Student Page	1	12-17	18-23	24-30	31-37	38-45	46-50	51-56	57-61	62-68	69-74	75-81
Student Page	1	2	3	4	5	6	7	8	9	10	11	12
<b>Rhythms</b>										 Cut Time Syncopation	 Sixteenth Notes	
<b>Theory</b>							Key Changes	 3/2	 Syncopation	Key Signature: Concert C		
<b>History</b>					Tallis Canon		Loch Lomond		Cohen			
<b>Terms</b>					Staccato  Tenuto  Sightreading S-T-A-R-S	Ritardando, Allegretto	Dynamics: <i>cresc.</i> , <i>decesc.</i>		Dynamics: <i>mp</i>			
<b>Special Features</b>	Play Along CD Disc 1, 2, 3	Book 1 Review	Book 1 Review	Book 1 Review	Round, Sightreading Challenge	Daily Warm-Ups	Sightreading Challenge	Essential Creativity: writing assignment		Sightreading Challenge	Duet	Perf. Spotlight, Band Arr. <i>Chorale, The Thunderer, Hill and Gully Rider, Shenandoah</i>
<b>Quiz Objectives</b>									Pick-ups, Accents, Syncopation, Dynamics, Accidentals,		16ths, Accents, Syncopation, Counting Rests	
<b>Note Sequence</b>												
Flute												
Oboe												
B $\flat$ Clarinet B $\flat$ Bass Clar.					Cl. only							
E $\flat$ Alto Clar.												
E $\flat$ Alto Sax. E $\flat$ Bar. Sax.												
B $\flat$ T. Sax.												
B $\flat$ Trumpet Bar. T.C.												
F Horn												
Trombone Bar. B.C. Bassoon E. Bass												
Tuba												
Kybd. Perc.												
<b>Percussion Techniques</b>						 Flam Paradiddle Bass Drum Roll	 Drag					
<b>New Perc. Instruments</b>					Temple Blocks						Tom-Tom Drum Set	Bongos

## ESSENTIAL ELEMENTS

Director Page Student Page	82-87	88-93	94-98	99-104	105-109	110-115	116-124	125-130	131-135	136-140	141-146	147-152
Rhythms												
Theory		Key Signature: Concert A $\flat$							$\frac{6}{8}$	Enharmonics, Chromatics		Triplets
History						Bizet	Advance Australia Fare	Sousa		Habañera		
Terms	D.S. al Fine	A $\flat$ Concert Scale		Rallentando			Enharmonics, E $\flat$ Concert Scale, A Tempo			Chromatic Scale		
Special Features	Perf. Spotlight Band Arr.: <i>Las Mañanitas,</i> <i>Rondeau,</i> <i>Rock.com</i>			Duet, Sightreading Challenge	Trio	Daily Warm-Ups	Essential Creativity: Arrange America	Sightreading Challenge			Sightreading Challenge	Duet
Quiz Objectives			 D.C. al Fine Dynamics Key, Slurs						$\frac{6}{8}$ Rhythms, Dynamics			 Key, Articulations
Note Sequence							 Enharmonic					
Flute							 Enharmonic					
Oboe							 Enharmonic					
B $\flat$ Clarinet B $\flat$ Bass Clar.		 Cl. only  Left Hand					 Enharmonic	 Right Hand		 Left Hand Chromatic		
E $\flat$ Alto Clar.							 Enharmonic					
E $\flat$ Alto Sax. E $\flat$ Bar. Sax.							 Enharmonic					
B $\flat$ T. Sax.							 Enharmonic			 Alt. fingering		
B $\flat$ Trumpet Bar. T.C.							 Enharmonic					
F Horn							 Enharmonic					
Trombone Bar. B.C. Bassoon E. Bass							 Enharmonic					
Tuba							 Enharmonic					
Kybd. Perc.							 Enharmonic					
Percussion Techniques	 Cross Stick Rim Shot	 Tambourine Knee to Fist Technique Flam Rudiment Review Crash Cymbal Chokes	 Tambourine Sixteenth Note Technique			 R R L L Double Bounce				 Multiple Bounce $\frac{6}{8}$ in $\frac{6}{8}$	 Tambourine Thumb Roll	
New Perc. Instruments	Guiro						Timbales					

Correlating  
Band Arr.  
Levels

▲  
Expert  
Level

## SEQUENCE OF

Director Page Student Page	153–159 25	160–164 26	165–171 27	172–179 28	180–187 29	188–193 30	194–207 31	208–219 32	220–231 33	232–238 34	239–246 35	247–253 36
<b>Rhythms</b>												
<b>Theory</b>						Major and Minor						
<b>History</b>		The Marines Hymn	Waltz									
<b>Terms</b>	F Concert Scale	D.S. al Fine, Accelerando	Andantino, Legato style	Measure Repeat		Natural Minor Scale, Harmonic Minor Scale	D.S. al Coda					
<b>Special Features</b>							Perf. Spotlight Band Arr.: <i>Simple Gifts, Semper Fidelis</i>	Perf. Spotlight Band Arr.: <i>Danny Boy, Take Me Out To the Ballgame</i>	Perf. Spotlight Band Arr.: <i>Serengeti</i>	Rubank® Studies	Rubank® Studies	Rubank® Studies
<b>Quiz Objectives</b>	 Dynamics		Pick-up, Repeats, Dynamics, 16th notes, Slurs									
<b>Note Sequence</b>												
Flute												
Oboe												
B♭ Clarinet B♭ Bass Clar.					Cl. only							
E♭ Alto Clar.												
E♭ Alto Sax. E♭ Bar. Sax.												
B♭ T. Sax.												
B♭ Trumpet Bar. T.C.						Bar.T.C. only						
F Horn												
Trombone Bar. B.C. Bassoon E. Bass						(– E. Bass)						
Tuba												
Kybd. Perc.												
<b>Percussion Techniques</b>			Natural Sticking	 Flam Tap	 Sixteenth Note Triplet							
<b>New Perc. Instruments</b>	Hi-Hat			Congas	Chimes			Open Rolls in $\frac{6}{8}$		Wind Chimes		



# USING ESSENTIAL ELEMENTS

ESSENTIAL ELEMENTS is a comprehensive method for beginning band musicians, and can be used with full band, like-instrument classes or individuals. It is designed with fail-safe options for teachers to customize the learning program to meet their changing needs.

The Conductor book includes all the music and text from the student books, plus time-saving **EE Teaching Tips** throughout the score. As in the student books, the introduction of a new concept is always highlighted by a **color** box.

## PLAY-ALONG TRACKS

Play-along tracks are available for all exercises in the book. Melodies are demonstrated by a small band ensemble for the first 186 exercises. The **Individual Study** exercises and solos are recorded by a professional soloist playing *each specific instrument!*

Each track is played twice – the second time is the accompaniment track alone. There is a count-off before each track.

## PERCUSSION

The 96-page Percussion book takes a **complete percussion** approach. Each regular student page is expanded to a 2-page spread which includes the **optional auxiliary percussion** parts and clear playing instructions for all instruments. The next 48 pages are the complete **Keyboard Percussion** parts. The student books include 2 sets of Play-Along tracks, one features all the percussion including drums, auxiliaries, while the other demonstrates all keyboard parts.

On pages 322–350, look for special **EE Teaching Tips** which relate solely to Percussion.

## INDIVIDUAL STUDY SECTION

There are specially designed individual instrument studies on pages 38–41 of each student book. The solo etudes explore useful techniques that are commonly associated with each instrument such as alternate fingerings, lip slurs, etc.

These etudes are followed by a carefully chosen solo with written piano accompaniment from the long-respected Rubank® library of solos. The etudes and solos also have Play-along tracks for each instrument and feature a professional soloist accompanied by a classical pianist.

## PRE-PLANNED CONCERT

ESSENTIAL ELEMENTS includes a complete pre-planned concert program on student pages 12–13. The material is flexible in design...featuring a warm-up chorale, a march, pieces to feature the woodwind, brass and percussion sections, an encore-style piece, etc.

The concert for parents could also include highlights of the music learned earlier in the year, as well as demonstrations of the instrument families. It can be successfully combined with Book 1's pre-planned concert material, featuring your beginning students as well.

The music on these 2 pages can also be used as a culmination activity to test or review all previously learned skills.

## PERFORMANCE SPOTLIGHTS

In addition to the pre-planned concert, there are 5 more **full band arrangements** on student pages 31–33. Plus, the **duets** and **trio** can be used as ensembles or played by the full band. Performances for relatives, community organizations, or for the school itself are highly encouraged.

Refer to the Individual Study section for a **solo with written piano accompaniment** for each instrument. These solos are specially chosen for individual instruments from the time-tested Rubank® library.

## RHYTHM RAPS

New rhythms are presented as clapping exercises in the innovative **Rhythm Rap** format. After each Rhythm Rap, the identical rhythms are played on simple pitches in the next exercise. Finally, they appear in an appropriate melodic setting in the subsequent (3rd) exercise.

## DAILY WARM-UPS

You can establish good practice habits with this systematic approach for developing tone and technique. Use the Daily Warm-Ups on student page 18, replacing them with the second set of warm-ups when the class reaches page 30. In addition to tone and technique exercises, each includes a Bach chorale with simple harmony.

## RUBANK® STUDIES

Developed from classic Rubank etudes, these supplemental exercises on student pages 34–37 provide many different teaching opportunities. They are excellent for expanding individual technical skills, and may be introduced as extra challenges when appropriate for individual players or sections.

These pages can also be used as full band *warm-ups* and *technique builders*. Included are warm-up chorales, scales and etudes in 5 major keys, scales and etudes in 3 minor keys, and 2 chromatic scales. Additional performance skills can be reinforced by varying the tempo, dynamics, etc.

## EE RHYTHM STUDIES

These supplementary rhythm exercises appear on student pages 42–43. The rhythms advance sequentially, and can be used in any length of measure groupings. Simply choose the beginning and ending measure, plus any repetition desired.

Start by using a single pitch throughout the measure(s) selected. Then change pitch only at the beginning of measures. By specifying different times to change pitch, the rhythms can be very challenging.

## MUSIC THEORY, HISTORY, AND CROSS-CURRICULAR ACTIVITIES

All the necessary materials to relate music to history, world cultures or other subjects are woven into the learning program—right in the student books. These Theory and History features are highlighted by *color* boxes and appear throughout the Book.

As a result, teachers can efficiently meet and exceed the *National Standards for Arts Education*, while still having the time to focus on music performance skills.

## CREATIVITY

Essential Creativity exercises appear in several places (culminating on student page 44). They are designed to stimulate imaginations and to foster a creative attitude toward music. By completing the activities, students are guided through basic concepts about *Composition and Improvisation*.

## ASSESSMENT

On student page 45, there is a complete list of 28 *Star Achiever* exercises. These include the Essential Elements Quiz and Creativity exercises, Sightreading Challenges, Performance Spotlights and additional lines which encompass all the notes and skills used in Book 2. On the students' page, they can fill in a star for each item which they pass.

Teachers can use this basic checklist to keep track of student performance assessments. In addition, there is a detailed list of items to evaluate (*EE QUIZ ASSESSMENTS*) above each quiz in the Conductor score. Each of these indicate all the new material and skills taught since the previous quiz.

## Additional Resources Available...

## PIANO ACCOMPANIMENT BOOK

Easy piano accompaniments for all the exercises.

## CORRELATED MATERIALS

The ESSENTIAL ELEMENTS BAND SERIES includes original and popular music, arranged for younger bands. Each publication is correlated to one of five specific "levels" within Books 1 and 2 (see the Sequence Of Essential Elements chart in the Conductor book for details). Contact your music dealer or the publisher for information on the latest releases in this series.

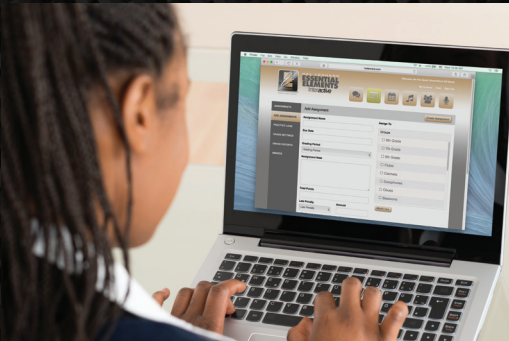




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Connect

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**FREE** for teachers and students  
using Essential Elements  
Band or Strings Books 1, 2, or 3

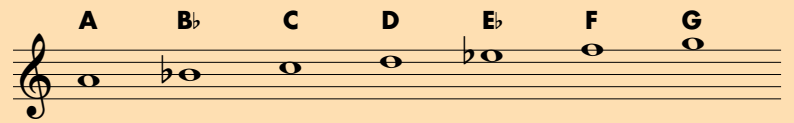


 **HAL • LEONARD<sup>®</sup>**



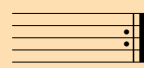
## REVIEW

KEY SIGNATURE    TIME SIGNATURES    BREATH MARK



NOTES	Whole	Half	Quarter	Eighths
RESTS				

REPEAT SIGN



TIE



SLUR



TEMPO MARKINGS

Allegro  
Moderato

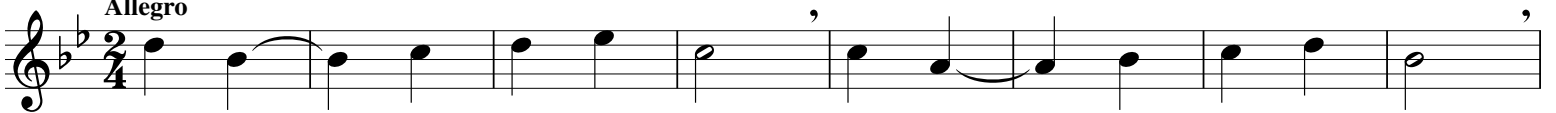
### 1. TECHNIQUE TRAX



### 2. SHOO FLY

Allegro

American Folk Song



### 3. THAILAND LULLABY

Moderato

Thai Folk Song



### 4. SHEPHERD'S HEY

Moderato

English Folk Song



### 5. THE CRAWDAD SONG

Allegro

American Folk Song



## REVIEW

### KEY SIGNATURES

Key of F      Key of G

### TIME SIGNATURES

$\frac{3}{4}$       C

E      F      G      A      B $\flat$       F $\sharp$       B $\flat$

### Dotted Half Note

### Dotted Quarter & Eighth Notes

### 1st & 2nd ENDINGS

### DYNAMICS

*p - mf - f*

### PICK-UP NOTES

### TEMPO MARKINGS

Andante  
Maestoso

## 6. AMERICA/GOD SAVE THE QUEEN

Based on a Traditional Anthem

Andante

## 7. WEARING OF THE GREEN

Irish Folk Song

Moderato

## 8. ROSES FROM THE SOUTH

Johann Strauss, Jr.

Allegro

## 9. CRUISIN' THROUGH THE PARK

Moderato

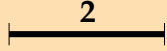
## 10. TRUMPET VOLUNTARY — Duet

Jeremiah Clarke

Maestoso

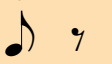
## REVIEW

MULTIPLE MEASURE REST   ACCENT   FERMATA   D.C. al FINE

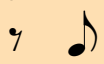


D.C. al FINE

Eighth Note & Eighth Rest



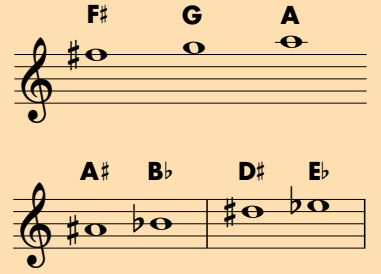
Eighth Rest & Eighth Note



Eighth Note & Dotted Quarter Note



ENHARMONICS



### 11. CHROMA-ZONE

### 12. BILLY BOY

### 13. TECHNIQUE TRAX

### 14. SALSA SIESTA - Duet

**Staccato**



Staccato notes are played lightly and with separation. They are marked with a dot above or below the note.

**15. TREADING LIGHTLY**

Moderato

**Tenuto**



Tenuto notes are played smoothly and connected, holding each note until the next is played. They are marked with a straight line above or below the note.

**16. SMOOTH MOVE**

Moderato

**17. SHIFTING GEARS**

Moderato

English composer **Thomas Tallis** (1508–1585) served as a royal court composer for Kings Henry VIII and Edward VI, and Queens Mary and Elizabeth. During Tallis' lifetime, the artist Michaelangelo painted the Sistine Chapel.

**Canons** (one or more parts imitating the first part) were used in many forms by 16th century composers. A **Round** is a strict (or exact) canon which can be repeated any number of times without stopping. Play *Tallis Canon* as a 4-part round.

**HISTORY**

**18. TALLIS CANON (Round)**

Moderato

**Sightreading**

**Sightreading** means playing a musical piece for the first time. The key to sightreading success is to know what to look for *before* you play. Use the word **S-T-A-R-S** to remind yourself what to look for, and eventually your band will become sightreading STARS!

- S** — **Sharps or flats** in the key signature
- T** — **Time signature** and **tempo markings**
- A** — **Accidentals** not found in the key signature
- R** — **Rhythms**, silently counting the more difficult notes and rests
- S** — **Signs**, including dynamics, articulations, repeats and endings

**19. SIGHTREADING CHALLENGE**

Moderato

# DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

## 20. TONE BUILDER

## 21. FLEXIBILITY STUDY

## 22. TECHNIQUE TRAX

## 23. CHORALE

Andante

Johann Sebastian Bach

## 24. GRANDFATHER'S CLOCK

Allegro

Henry C. Work

### Ritardando

*ritard.* (or) *rit.* – Gradually slower

## 25. GLOW WORM

Paul Lincke

*Allegretto* ◀ Usually a little slower than *Allegro*, and with a lighter style.

*rit.* ◀ Watch your director.

26. ALMA MATER

A.C. Weekes, W.M. Smith, H.S. Thompson

Andante

The Scottish folk song *Loch Lomond* is credited to an anonymous soldier who was imprisoned and awaiting execution. In it he writes of his desire to return home to his family and the breathtaking beauty of Loch (Lake) Lomond, a lake in Scotland. Located in the southern highlands, the lake is almost entirely surrounded by hills. One of these is Ben Lomond, a peak 3,192 feet high.

HISTORY

27. LOCH LOMOND

Scottish Folk Song

Moderato

**Key Changes** If a key signature changes during a piece of music, you will usually see a thin double bar line at the **key change**. You may also see natural signs reminding you to “cancel” previous sharps or flats. Keep playing, using the correct notes indicated in the *new* key signature.

THEORY

28. MOLLY MALONE

Irish Folk Song

Allegro

**Dynamics** *cresc.* = crescendo (or) *delesc.* = decrescendo (or)

29. RISE AND FALL

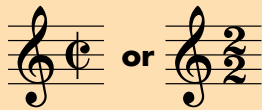
Allegro

30. NO COMPARISON

31. SIGHTREADING CHALLENGE Remember the S-T-A-R-S guidelines.

**THEORY**

**C Time Signature**  
Cut Time (Alla Breve)



= 2 beats per measure  
= Half note gets one beat

o = 2 beats  
♪ = 1 beat  
♪ = 1/2 beat

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

Clap

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

**33. A CUT ABOVE**

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

**34. TWO-FOUR YANKEE DOODLE**

Moderato American Folk Song

*mf*

**35. CUT TIME YANKEE DOODLE**

Moderato American Folk Song

*mf*

**36. MARIANNE**

Moderato Jamaican Folk Song

*p cresc.* *f decresc.* *p*

**37. THE VICTORS**

March Tempo Louis Elbel

*f* Count ▶ 1 & 2 &

**38. ESSENTIAL CREATIVITY** *Write this example in cut time C before playing.*

Allegro

*f*

Allegro



**Dynamics** *mp* — *mezzo piano* (moderately soft) Use full breath support at all dynamic levels.  
*p* — *mp* — *mf* — *f*

### 39. A - ROVING

Moderato

**Syncopation** **Syncopation** occurs when an accent or emphasis is given to a note that is not on a strong beat. This type of "off-beat" feel is common in many popular and classical styles.

THEORY

### 40. RHYTHM RAP

Clap

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

### 41. IN SYNC

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

### 42. LA ROCA

Moderato Puerto Rican Folk Song

American composer **George M. Cohan** (1878–1942) was also a popular author, producer, director and performer. He helped develop a popular form of American musical theater now known as musical comedy. He is also considered to be one of the most famous composers of American patriotic songs, earning the Congressional Medal of Honor in 1917 for his song *Over There*. Many of his songs became morale boosters when the United States entered World War I in that same year.

HISTORY

### 43. ESSENTIAL ELEMENTS QUIZ - YOU'RE A GRAND OLD FLAG

March Style Words and Music by George M. Cohan

**THEORY**

## New Key Signature



This key signature indicates your **Key of C** (no sharps or flats).

### 44. KEY MOMENT - New Note *Practice long tones on all new notes.*

**B** *C Scale* **B** *Arpeggio*

### 45. THE MINSTREL BOY

Irish Folk Song

*Andante*  
*mp*

### 46. CLOSE CALL

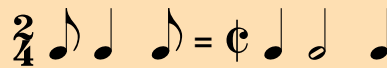
### 47. VICTORY MARCH

M. J. Shea

*March Tempo*  
*f*

**THEORY**

## Cut Time Syncopation



Compare the notation of the melody below with *Victory March* above. Should they sound the same?

### 48. WINNING STREAK

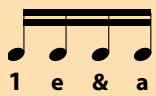
M. J. Shea

*March Tempo*  
*f*

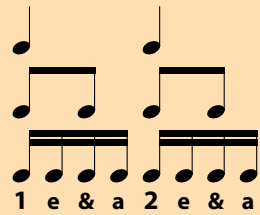
### 49. SIGHTREADING CHALLENGE *Remember the S-T-A-R-S guidelines.*

*Moderato*  
*mp* *mf*  
*mp*

**Sixteenth Notes**



4 sixteenth notes = 1 Beat  
Each sixteenth note = 1/4 Beat




1 e & a 2 e & a

A single sixteenth note has 2 flags on the stem.


**50. RHYTHM RAP**

*Clap*



1 & 2 & 3 e & a 4 & | 1 & 2 & 3 e & a 4 & | 1 & 2 e & a 3 & 4 & | 1 & 2 e & a 3 & 4 &

**51. SIXTEENTH NOTE FANFARE**



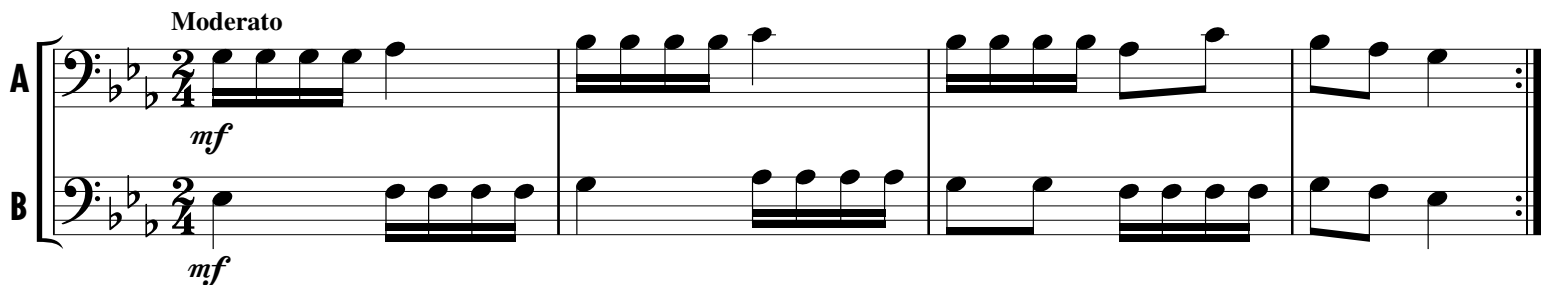
1 & 2 & 3 e & a 4 & | 1 & 2 & 3 e & a 4 & | 1 & 2 e & a 3 & 4 & | 1 & 2 e & a 3 & 4 &

**52. MOVING ALONG**



**53. BACK AND FORTH - Duet**

*Moderato*



*mf*

**54. COMIN' ROUND THE MOUNTAIN VARIATIONS**

*Moderato* American Folk Song



*f*

**55. ESSENTIAL ELEMENTS QUIZ**

*Moderato*



*f*

# PERFORMANCE SPOTLIGHT

## 56. WARM-UP CHORALE

J. S. Bach/Arr. by John Higgins

*Largo*

*p* *mp* *p* *rit.*

## 57. THE THUNDERER - Band Arrangement

John Philip Sousa  
Arr. by John Higgins

*March style*

*mf cresc.* *f* *mf*

Rehearsal marks: 5, 13, D.C. al Fine

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## 58. HILL AND GULLY RIDER - Band Arrangement

Jamaican Folk Song  
Arr. by John Higgins

*Moderato*

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

Rehearsal marks: 3, 7, 11

## 59. SHENANDOAH - Band Arrangement

American Folk Song  
Arr. by John Higgins

*Largo*

*p* *mf*

Rehearsal marks: 5, 11

*p rit.*

# PERFORMANCE SPOTLIGHT

## 60. LAS MAÑANITAS - Band Arrangement

Mexican Folk Song  
Arr. by John Higgins

*Allegro*

*f* *mf* *f* *p* *cresc.*

3 11 19 1. 2.

## 61. RONDEAU - Band Arrangement

Jean-Joseph Mouret  
Arr. by John Higgins

*March Style*  $\%$

*f* *Fine* *D.S. al Fine*

1. 2.

*D.S. al Fine*—Go back to the sign ( $\%$ ) and play until *Fine*. ▼ *D.S. al Fine*

## 62. ROCK.COM - Encore Band Arrangement

John Higgins

*Moderato*

*f* *mp* *f*

9 1. 2.

14-A


## 63. RHYTHM RAP

Clap



1 & 2 & 3 e & a 4 & 1 & 2 & 3 & a 4 & 1 & 2 e & a 3 & a 4 & 1 & a 2 & a 3 & 4 &

## 64. SIXTEENTH VARIATIONS



1 & 2 & 3 e & a 4 & 1 & 2 & 3 & a 4 & 1 & 2 e & a 3 & a 4 & 1 & a 2 & a 3 & 4 &

### Tambourine Knee to Fist Technique

The preferred method for playing rapid passages is the knee to fist technique. Position your foot on a small stool so that the knee is raised. Hold the tambourine above your knee with the head facing down and close your other hand over the open end of the tambourine to form a fist. Move the tambourine to the knee (it should bounce off of the top of the knee), then up to the closed fist, following the K and F markings in the music.

## 65. SEA CHANTEY

Moderato

S.D.

B.D.

*mp* *cresc.*

Tamb. K K F K K F K K F K F K K F K F K K F K F

*mp* *cresc.*

*f*

*f*

Shake



## 66. AMERICAN FANFARE

Maestoso

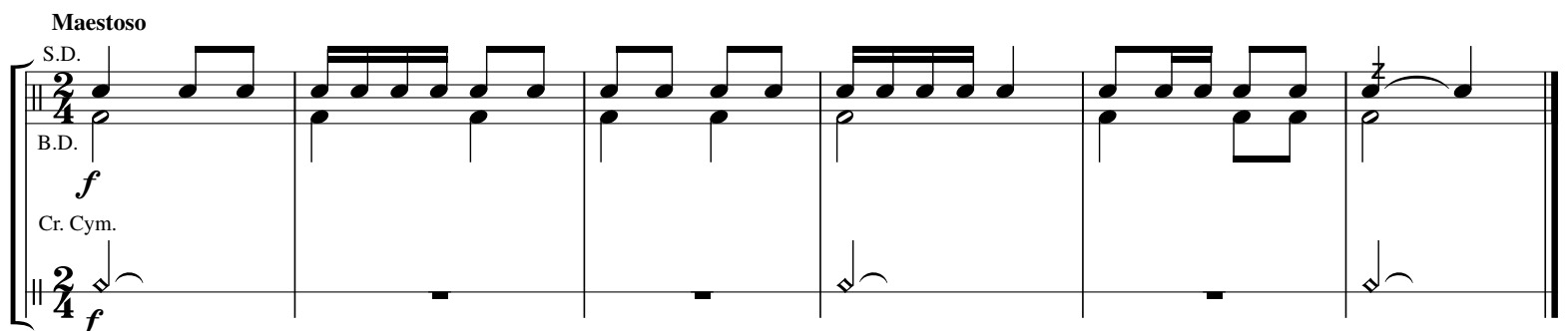
S.D.

B.D.

*f*

Cr. Cym.

*f*



## New Key Signature (Keyboard Percussion)



This key signature indicates the **Key of A $\flat$** . Play all B's as B-flat, all E's as E-flat, all A's as A-flat, and all D's as D-flat.

## Flam Rudiment Review

This exercise includes Flam Taps (measures 1–2), Flam Paradiddles (measures 3–4), and Flams (measures 4 and 7). Observe all stickings carefully.

### 67. SCALE STUDY

## Crash Cymbal Chokes (Hi-Hat Style)

Hold the cymbals in a horizontal position with the edges of the cymbals closed against your stomach and open facing away from you. Using the edges close to your stomach as a hinge, close the cymbals on the beats, and open them on the rests.

### 68. BILL BAILEY

Moderato


Opt. Drum Set

Hughie Cannon

15-A


## 69. RHYTHM RAP

*Clap*



1 & 2 & 3 e & a 4 & | 1 & 2 & 3 e & 4 & | 1 e & a 2 & 3 e & 4 & | 1 e & 2 e & 3 & 4 &

## 70. RHYTHM ETUDE



1 & 2 & 3 e & a 4 & | 1 & 2 & 3 e & 4 & | 1 e & a 2 & 3 e & 4 & | 1 e & 2 e & 3 & 4 &

## 71. BATTLE STATIONS

*Moderato*

S.D.

B.D.

*f*

Tom-Toms with felt mallets (position the higher pitched drum to your right)



*mf*

*f*

## 72. ENGLISH DANCE

*Moderato*

S.D.

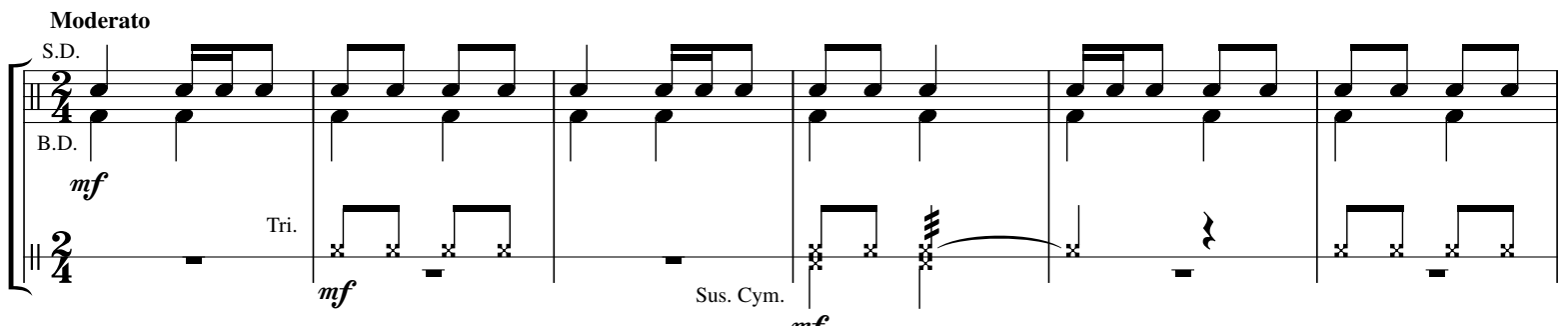
B.D.

*mf*

Tri.

*mf*

Sus. Cym.



*p*

*f*

*f*



**Tambourine Sixteenth Note Technique**

Hold the tambourine in a vertical position. To play four sixteenth notes, move the tambourine toward the opposite hand, then back, then move the tambourine to the heel of the opposite hand (for the accent), then back. Repeat for each group of sixteenth notes.

**73. BIG ROCK CANDY MOUNTAIN**

American Folk Song

*Allegretto*

S.D.  
B.D.

*mp*

1. 2. 7

*mf*


Tamb.

*mf*

**74. ESSENTIAL ELEMENTS QUIZ**

*Moderato*

Fine



S.D.  
B.D.

*f*

Tri.

*f*

To Wd. Blk.

D.C. al Fine

*mp*

Wd. Blk.

*mp*

**Rallentando** *rall.* – Gradually slower (same as ritardando)

**75. SIMPLE SONG – Duet**

Adagio

Watch your director

*p* *mf* *rall.* *mf*

Detailed description: This musical score is for a duet in 4/4 time, marked Adagio. It features two staves, A and B. Both staves begin with a piano (*p*) dynamic. Staff A has a crescendo leading to a mezzo-forte (*mf*) dynamic, followed by a decrescendo to a *rallentando* (*rall.*) section. Staff B follows a similar pattern. The piece concludes with a repeat sign and a mezzo-forte (*mf*) dynamic. An annotation 'Watch your director' with a downward arrow points to a specific note in the final measure of staff A.

**76. LINE DANCE**

Allegretto

*mf*

Detailed description: This musical score is for a line dance in 2/4 time, marked Allegretto. It consists of a single staff with a mezzo-forte (*mf*) dynamic. The piece features a rhythmic pattern of eighth and sixteenth notes, ending with a repeat sign.

**77. TECHNIQUE TRAX**

Moderato

Keep 16ths steady

*f*

Detailed description: This musical score is for a technique exercise in 4/4 time, marked Moderato. It consists of two staves. The first staff begins with a forte (*f*) dynamic and contains a series of sixteenth-note runs. An annotation 'Keep 16ths steady' with a downward arrow points to the first sixteenth-note run. The second staff continues the exercise with a similar rhythmic pattern.

**78. THE GALWAY PIPER**

Moderato

Irish Reel

*mf*

Detailed description: This musical score is for 'The Galway Piper', an Irish Reel in 2/4 time, marked Moderato. It consists of a single staff with a mezzo-forte (*mf*) dynamic. The piece features a rhythmic pattern of eighth and sixteenth notes, ending with a repeat sign.

**79. MANHATTAN BEACH MARCH**

March Tempo

John Philip Sousa

*f*

Detailed description: This musical score is for 'Manhattan Beach March' by John Philip Sousa, in 4/4 time, marked March Tempo. It consists of two staves. The first staff begins with a forte (*f*) dynamic and contains a series of eighth-note runs. The second staff continues the exercise with a similar rhythmic pattern.

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**80. SIGHTREADING CHALLENGE** Remember the S-T-A-R-S guidelines.

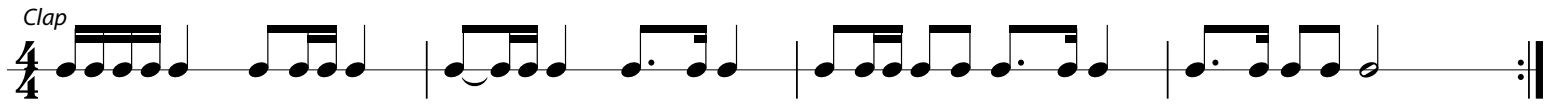
Allegretto

*f* *mp* *f*

Detailed description: This musical score is for a sightreading challenge in 4/4 time, marked Allegretto. It consists of two staves. The first staff begins with a forte (*f*) dynamic and contains a series of sixteenth-note runs. The second staff continues the exercise with a similar rhythmic pattern, ending with a mezzo-forte (*f*) dynamic. A star icon is placed to the left of the first staff.

**81. RHYTHM RAP** [  ]

Clap



1 e & a 2 & 3 & a 4 & 1 & a 2 & 3 & a 4 & 1 & a 2 & 3 & a 4 & 1 & a 2 & 3 & 4 &

**82. MARCHING ALONG**

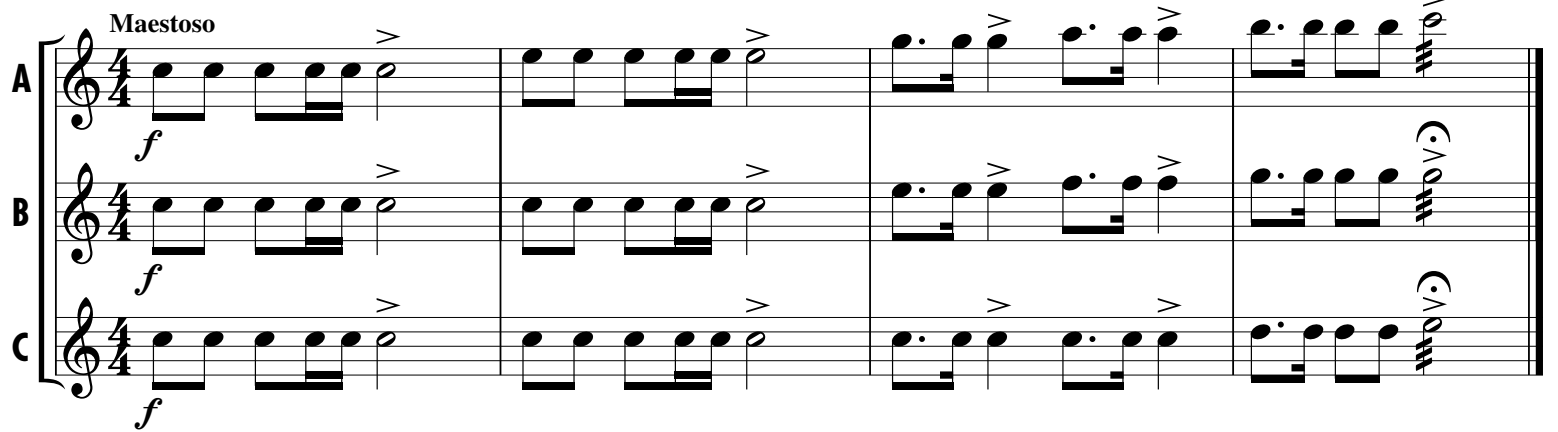


1 e & a 2 & 3 & a 4 & 1 & a 2 & 3 & a 4 & 1 & a 2 & 3 & a 4 & 1 & a 2 & 3 & 4 &

**83. FANFARE FOR BAND - Trio**

Maestoso

Roll Xylo. only



A *f*

B *f*

C *f*

**84. O TANNENBAUM**

Andante

German Carol

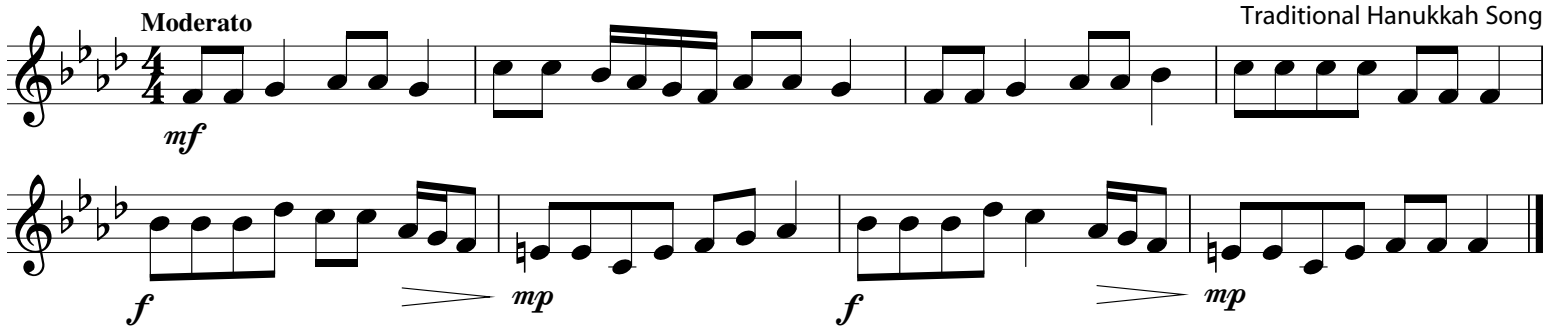


*mp* *mf* *f* *rall.*

**85. S'VIVON**

Moderato

Traditional Hanukkah Song

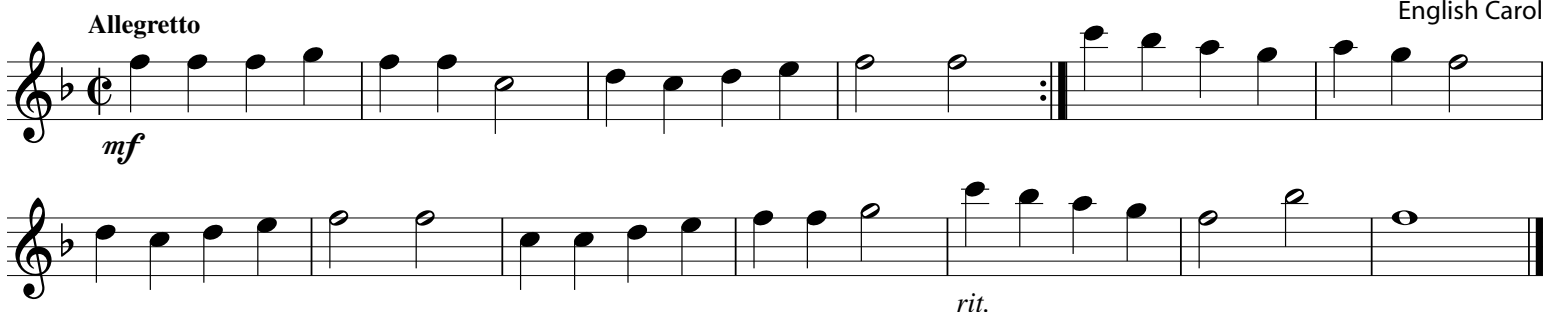


*mf* *f* *mp* *f* *mp*

**86. GOOD KING WENCESLAS**

Allegretto

English Carol



*mf* *rit.*

# DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

## 87. TONE BUILDER *Play at a very slow tempo.*

## 88. FLEXIBILITY STUDY *Try "Right Hand B" for smoother technique.*

## 89. TECHNIQUE TRAX

## 90. CHORALE

Johann Sebastian Bach

**HISTORY**

French composer **Georges Bizet** (1838–1875) entered the Paris Conservatory to study music when he was only ten years old. There he won many awards for voice, piano, organ, and composition. Bizet's best known composition is the opera *Carmen*, which was first performed in 1875. *Carmen* tells the story of a band of Gypsies, soldiers, smugglers, and outlaws. Originally criticized for its realism on stage, it was soon hailed as the most popular French opera ever written.

## 91. TOREADOR SONG (from CARMEN)

Georges Bizet

92. LA CUMPARSITA – New Note (Enharmonic)

G. Rodriguez

**Ab/G#**

Moderato

mf

Enharmonics

93. THE YELLOW ROSE OF TEXAS Check the key signature.

American Folk Song

Moderato

mf

94. SCALE STUDY

F Scale

Check rhythm

Until 1974 Australia's official national anthem was *God Save The Queen*. A competition was held in 1973 to compose a new anthem, but none of the entries met with the judges' approval. Finally the government asked the public to vote, choosing from among Australia's 3 most popular patriotic songs. After easily defeating *Waltzing Matilda* and *God Save The Queen*, *Advance Australia Fair* was officially declared the national anthem of Australia on April 19, 1974.

HISTORY

95. ADVANCE AUSTRALIA FAIR

Peter Dodds McCormick

Maestoso

f

mp cresc.

f

rit.

a tempo

Resume previous tempo

96. ESSENTIAL CREATIVITY

Arrange the melody of "America (My Country 'Tis Of Thee)" for your instrument. Write out the first line (6 measures). Your first note is G. ADD: Key signature—key of G • Time signature—3/4 • Tempo and dynamic markings.

Play the completed line on your instrument to hear your own version.

97. AMERICAN PATROL

F. W. Meacham

Moderato

98. ARIA (from MARRIAGE OF FIGARO)

Wolfgang Amadeus Mozart

Moderato

**HISTORY** American composer **John Philip Sousa** (1854–1932) was best known for his brilliant band marches. Sousa wrote 136 marches, including *The Stars and Stripes Forever*, which was declared the official march of the United States of America in 1987.

99. THE STARS AND STRIPES FOREVER - New Note [♩ = 2/4 ♩♩]

John Philip Sousa

▼ Check rhythm

**F#** Right Hand

March Tempo

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100. SIGHTREADING CHALLENGE Remember the S-T-A-R-S guidelines.

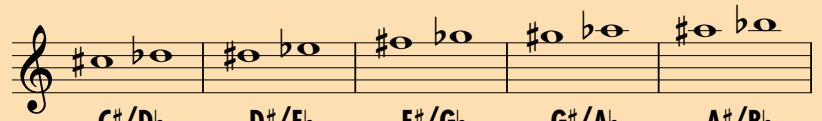
Moderato



**THEORY**

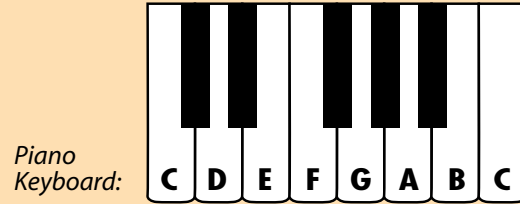
### More Enharmonics

Remember that notes which sound the same but have different letter names are called **enharmonics**. These are some common enharmonics that you'll use in the exercises below.



### More Chromatics

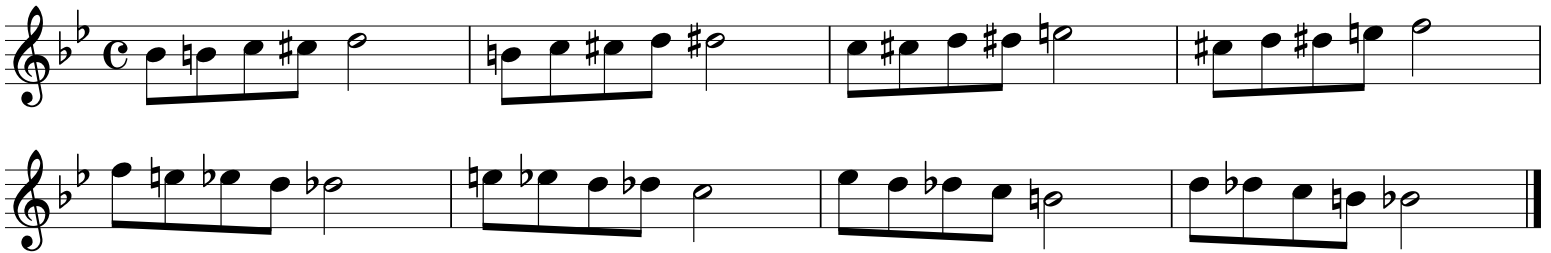
The smallest distance between two notes is a half-step, and a scale made up of consecutive half-steps is a **chromatic scale**. These are usually written with **enharmonic** notes—sharps when going up and flats when going down.



### 107. CHROMATIC SCALE *Practice slowly until you are sure of all the fingerings.*



### 108. TECHNIQUE TRAX



**HISTORY**

A **Habañera** is a Cuban dance and song form in slow 2/4 meter. It is named after the city of Havana, the capital of Cuba. Made popular in the New World in the early 19th Century, it was later carried over to Spain. There the rhythms of the Habañera were incorporated into many styles of Latin music. One of the most famous Habañeras is heard in Bizet's *Carmen*, written in 1875.

### 109. HABAÑERA (from CARMEN)

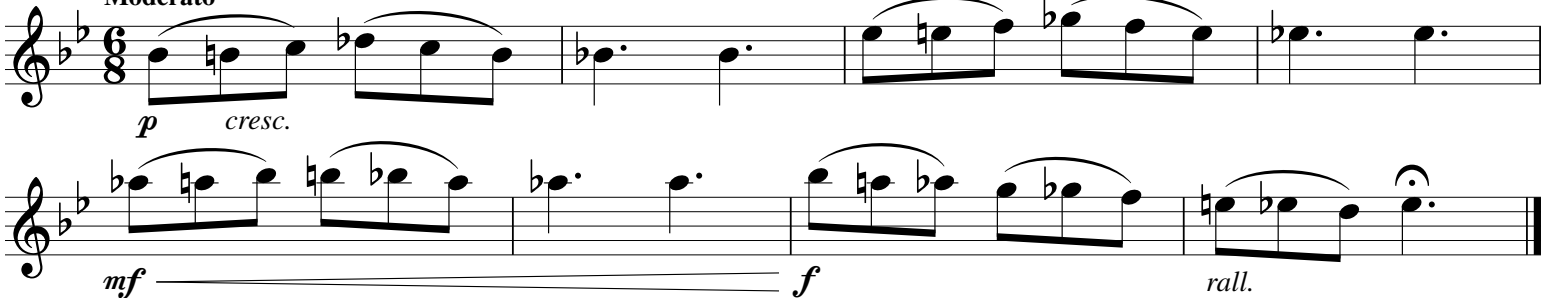
Andante

Georges Bizet



### 110. CHROMATIC CRESCENDO

Moderato





**111. TURKISH MARCH (from THE RUINS OF ATHENS)**

Ludwig van Beethoven

Allegretto  
*mf*

**112. THE OVERLANDER**

Australian Folk Song

Allegro  
*mp*

**113. STACCATO STUDY**

▼ D $\flat$  Enharmonic

Moderato  
*p* *cresc.*  
*f* *decresc.* *p*

**114. YANKEE DOODLE DANDY**

Words and Music by George M. Cohan

Allegro  
*mf* *mp*  
*f*  
 17 *mf*  
*mp* *f*

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**115. SIGHTREADING CHALLENGE**

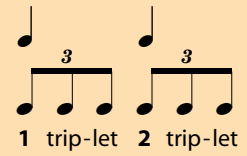
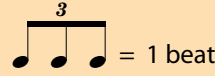
Remember the S-T-A-R-S guidelines:

S – Sharps or flats in the key signature, T – Time signature and tempos, A – Accidentals, R – Rhythm, S – Signs

Moderato  
*mf* *f*

## Triplets

A **triplet** is a group of 3 notes played in the space of 2. In  $\frac{2}{4}$ ,  $\frac{3}{4}$ , or  $\frac{4}{4}$  time, an eighth note triplet is spread evenly across one beat.



THEORY

### TEACHING TIP

Explain the triplets. Then, clap and count each measure separately before trying the entire exercise.

## 116. RHYTHM RAP

Clap

1 2 3 triplet 4 | 1 2 triplet 3 4 | 1 triplet 2 3 triplet 4 | 1 triplet 2 triplet 3 4

### TEACHING TIP

The rhythm from exercise 116 appears here as well.

## 117. THREE TO GET READY



### TEACHING TIP

Have half the students play while the others count and finger this exercise. Then, switch before having everyone play together.

## 118. TRIPLET STUDY

Concert D $\flat$  Enharmonic

Flute  
Oboe

B $\flat$  Clarinet  
B $\flat$  Bass Cl.

E $\flat$  Alto Sax.  
E $\flat$  Bari. Sax.  
E $\flat$  Alto Cl.

B $\flat$  Tenor Sax.

B $\flat$  Trumpet  
Baritone B.C.

F Horn

Trombone  
Baritone B.C.  
Bassoon  
Electric Bass

Tuba

Percussion  
S.D.  
B.D.

Keyboard  
Percussion

▼ Check Rhythm

Flute  
Oboe

B $\flat$  Clarinet  
B $\flat$  Bass Cl.

E $\flat$  Alto Sax.  
E $\flat$  Bari. Sax.  
E $\flat$  Alto Cl.

B $\flat$  Tenor Sax.

B $\flat$  Trumpet  
Baritone T.C.

F Horn

Trombone  
Baritone B.C.  
Bassoon  
Electric Bass

Tuba

Percussion

Keyboard  
Percussion



**TEACHING TIP**

Have the low brass and woodwinds play line B.

## 119. MARCH (from THE NUTCRACKER) – Duet

Peter I. Tchaikovsky

*Allegretto*

**Flute**  
**Oboe**

**B♭ Clarinet**  
**B♭ Bass Cl.**

**E♭ Alto Sax.**  
**E♭ Bari. Sax.**  
**E♭ Alto Cl.**

**B♭ Tenor Sax.**

**B♭ Trumpet**  
**Baritone T.C.**

**F Horn**

**Trombone**  
**Baritone B.C.**  
**Bassoon**  
**Electric Bass**

**Tuba**

**Percussion**  
S.D.  
B.D.

**Keyboard Percussion**  
A  
B  
Cr. Cym.  
Rolls Xylo. only





### TEACHING TIP

Quiz assessment – Key, accents, staccato, and triplets.



## 120. ESSENTIAL ELEMENTS QUIZ – THEME FROM FAUST

Charles Gounod

**Maestoso**

Flute Oboe *mf*

B $\flat$  Clarinet B $\flat$  Bass Cl. *mf*

E $\flat$  Alto Sax. E $\flat$  Bari. Sax. E $\flat$  Alto Cl. *mf*

B $\flat$  Tenor Sax. *mf*

B $\flat$  Trumpet Baritone T.C. *mf*

F Horn *mf*

Trombone Baritone B.C. Bassoon Electric Bass Tuba *mf*

Percussion *mf*  
S.D. B.D. Cr. Cym.

Keyboard Percussion *Rolls Xylo. only*

Flute Oboe *Fl. a2.*

B $\flat$  Clarinet B $\flat$  Bass Cl. *Ob.*

E $\flat$  Alto Sax. E $\flat$  Bari. Sax. E $\flat$  Alto Cl.

B $\flat$  Tenor Sax.

B $\flat$  Trumpet Baritone T.C.

F Horn

Trombone Baritone B.C. Bassoon Electric Bass Tuba

Percussion

Keyboard Percussion

121. SCALE STUDY

C Scale

122. OVER THE RIVER AND THROUGH THE WOODS

American Folk Song

Allegretto

123. RHYTHM RAP [ ♩ = ♩ ]

Clap

124. ON THE MOVE

125. HIGHER GROUND

Moderato

126. ESSENTIAL ELEMENTS QUIZ

Allegretto



**HISTORY**

The first known printing of the lyrics and music to **The Marines' Hymn** dates from August 1, 1918. An unknown author is believed to have taken the opening words of the song from the words on the Marine Corps flag, "From the halls of Montezuma to the shores of Tripoli." The music was taken from "Genevieve de Brabant," by the operetta composer Jacques Offenbach.

## 127. THE MARINES' HYMN

March Tempo

Musical score for 'The Marines' Hymn' in 2/4 time, key of B-flat major. The score consists of three staves. The first staff begins with a dynamic marking of *f* and includes a first ending bracket labeled '1.' The second staff includes a dynamic marking of *mf* and a second ending bracket labeled '2.'. The third staff begins with a dynamic marking of *f*. Measure numbers 11 and 19 are indicated in boxes above the notes.

### D.S. al Fine

Play until you see the **D.S. al Fine**. Then go back to the sign (%) and play until the word **Fine**. **D.S.** is the abbreviation for **Dal Segno**, or "from the sign," and **Fine** means "the end."

## 128. D.S. MARCH

March Tempo

Musical score for 'D.S. March' in 2/4 time, key of B-flat major. The score consists of four staves. The first staff begins with a dynamic marking of *f* and includes a *mf* marking later. The second staff includes a sign (%) indicating the start of the D.S. section. The third staff includes a dynamic marking of *f* and the word 'Fine' above the staff. The fourth staff includes a dynamic marking of *mf* and the instruction 'D.S. al Fine' above the staff.

### Accelerando

*accel.* – Gradually faster.

## 129. CAN-CAN

Allegretto

Jacques Offenbach

Musical score for 'Can-Can' in 2/4 time, key of B-flat major. The score consists of two staves. The first staff begins with a dynamic marking of *f*. The second staff includes an *accel.* marking and a triangle symbol (▲) above the staff.

*accel.*  
▲ Watch your director.

**130. TARANTELLA**

Allegro

Italian Folk Song

Musical notation for Tarantella in 6/8 time, starting with a dynamic of *f* and a 'Pick-up' instruction. The piece concludes with a dynamic of *mf*.

**131. EMPEROR WALTZ**

Andantino ◀ Tempo between Andante and Moderato.

Johann Strauss, Jr.

Musical notation for Emperor Waltz in 3/4 time. It begins with a dynamic of *mp* and includes a first ending (1.) and a second ending (2.) marked with *rit.* and a fermata.

HISTORY

The **waltz** is a dance in moderate 3/4 time which developed around 1800 from the Ländler, an Austrian peasant dance. Austrian composer **Johann Strauss, Jr.** (1825–1899) composed over 400 waltzes. These include such famous pieces as *The Blue Danube*, *Tales From the Vienna Woods* and *Emperor Waltz*.

**Legato Style**

*legato* – Played in a smooth, connected style.

**132. ENGLISH DANCE – Duet**

Andante

Johann Christian Bach

Musical notation for English Dance in 6/8 time, presented as a duet for parts A and B. It starts with a dynamic of *mp legato* and includes performance instructions such as *mf rall.* and *p*.

**133. ESSENTIAL ELEMENTS QUIZ – BRITISH GRENADIERS**

Allegretto

Traditional

Musical notation for British Grenadiers in 2/4 time, featuring a first ending (1.) and a second ending (2.) with a dynamic of *mp*. The piece concludes with a *cresc.* and a dynamic of *f*.

## 134. NASSAU BOUND

Bahamian Folk Song

Moderato

*mf*

1 & 2 & 3 & 4 &

▲ Count

Musical score for 'Nassau Bound' in C major, 2/4 time. It consists of three staves. The first staff starts with a treble clef, a common time signature, and a 'Moderato' tempo marking. The music begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a quarter rest. The second staff continues with quarter notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The third staff continues with quarter notes G4, A4, B4, C5, B4, A4, G4, and a quarter rest. The piece ends with a double bar line and repeat dots.

## 135. UNFINISHED SYMPHONY THEME

Franz Schubert


Andante

*mp legato*

Musical score for 'Unfinished Symphony Theme' in B-flat major, 3/4 time. It consists of two staves. The first staff starts with a treble clef, a B-flat key signature, and a 3/4 time signature. The music begins with a half note B-flat4, followed by quarter notes C5, D5, E5, and a quarter rest. The second staff continues with quarter notes B-flat4, C5, D5, E5, and a quarter rest. The piece ends with a double bar line and repeat dots.

## 136. RHYTHM STUDY

Musical score for 'Rhythm Study' in B-flat major, 4/4 time. It consists of two staves. The first staff starts with a treble clef, a B-flat key signature, and a 4/4 time signature. The music begins with a half note B-flat4, followed by quarter notes C5, D5, E5, and a quarter rest. The second staff continues with quarter notes B-flat4, C5, D5, E5, and a quarter rest. The piece ends with a double bar line and repeat dots.

**Measure Repeat**  Repeat the previous measure once for each **Measure Repeat** sign.

## 137. COUNTRY GARDENS

English Folk Song

Allegretto

*mf* *f*

*mf* *rall.*

▲ Measure Repeat

Musical score for 'Country Gardens' in B-flat major, 4/4 time. It consists of two staves. The first staff starts with a treble clef, a B-flat key signature, and a 4/4 time signature. The music begins with a half note B-flat4, followed by quarter notes C5, D5, E5, and a quarter rest. The second staff continues with quarter notes B-flat4, C5, D5, E5, and a quarter rest. The piece ends with a double bar line and repeat dots.

## 138. JOSHUA

African-American Spiritual

Allegro

*mf* *f*

*mf* *f*

Musical score for 'Joshua' in B-flat major, 4/4 time. It consists of two staves. The first staff starts with a treble clef, a B-flat key signature, and a 4/4 time signature. The music begins with a half note B-flat4, followed by quarter notes C5, D5, E5, and a quarter rest. The second staff continues with quarter notes B-flat4, C5, D5, E5, and a quarter rest. The piece ends with a double bar line and repeat dots.

**139. LISTEN TO THE MOCKINGBIRD**

Alice Hawthorne

Moderato

*mf* Pick-up

This musical score is for the piece 'Listen to the Mockingbird' by Alice Hawthorne. It is written for oboe in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked 'Moderato'. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf* and a 'Pick-up' instruction. The melody features a mix of eighth and quarter notes, with some rests. The second and third staves continue the melody, including a triplet of eighth notes in the second staff and a final cadence in the third staff.

**140. ANCHORS AWEIGH**

Capt. A.H. Miles and C.A. Zimmerman

March Tempo

*f* *mf* *cresc.*

This musical score is for the piece 'Anchors Aweigh' by Capt. A.H. Miles and C.A. Zimmerman. It is written for oboe in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked 'March Tempo'. The score consists of two staves. The first staff starts with a dynamic marking of *f* and includes a *cresc.* (crescendo) marking. The second staff features a first ending (1.) and a second ending (2.), both marked with *f*. The piece concludes with a final cadence.

**141. GREENSLEEVES**

English Folk Song

Andante

*p* *mf* *rit.*

This musical score is for the piece 'Greensleeves', an English folk song. It is written for oboe in a key signature of three flats (B-flat, E-flat, and A-flat) and a 6/8 time signature. The tempo is marked 'Andante'. The score consists of three staves. The first staff begins with a dynamic marking of *p*. The second staff has a dynamic marking of *mf*. The third staff ends with a *rit.* (ritardando) marking and a fermata over the final note.

**142. THE LONG CLIMB**

▲ Measure Repeat

This musical score is for the piece 'The Long Climb'. It is written for oboe in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score consists of a single staff. It begins with a quarter note followed by a half note, then a measure with a repeat sign (two slashes with a vertical line). This is followed by another measure with a repeat sign, and finally a half note. A triangle symbol points to the first measure with the instruction '▲ Measure Repeat'.

**143. THE BLUE BELLS OF SCOTLAND**

Scottish Folk Song

Moderato

*f* *mf* *f*

This musical score is for the piece 'The Blue Bells of Scotland', a Scottish folk song. It is written for oboe in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'Moderato'. The score consists of two staves. The first staff begins with a dynamic marking of *f* and includes first and second endings. The second staff continues the melody and ends with a dynamic marking of *f*. A triangle symbol points to the first ending with a dynamic marking of *mf*.

**THEORY**

## Major and Minor

The scales you've already learned are called **Major** scales. They all follow the same pattern, with **half-steps** between notes 3–4 and between notes 7–8.

**Natural Minor** scales follow a different pattern, with **half-steps** between notes 2–3 and 5–6. The **G Minor** scale uses the same key signature as **B♭ Major**.

Another type of minor scale is called **Harmonic Minor**, which adds an accidental to raise the **7th** note by a half-step. Compare the scales on the right.

See page 37 for additional minor scales.

^ = Half-Step

**B♭ MAJOR**

1 2 3 4 5 6 7 8

**G NATURAL MINOR**

1 2 3 4 5 6 7 8

**G HARMONIC MINOR**

1 2 3 4 5 6 7 8

### 144. NATURAL MINOR SCALE

### 145. FINALE FROM "NEW WORLD SYMPHONY"

*Allegro* Antonin Dvorák

### 146. HARMONIC MINOR SCALE

### 147. HUNGARIAN DANCE NO. 5

*Allegro* Johannes Brahms

### 148. POMP AND CIRCUMSTANCE (LAND OF HOPE AND GLORY)

*Maestoso* Edward Elgar

# PERFORMANCE SPOTLIGHT

**D.S. al Coda** Play until you see the **D.S. al Coda**. Then go back to the sign (⌘) and play until the **Coda Sign** ("To Coda" ⊕). Skip directly to the **Coda** and play until the end.

## 149. SIMPLE GIFTS – Band Arrangement

Shaker Folk Song  
Arr. by John Higgins

Moderato

*f* *mf* *mp*

To Coda ⊕ [11]

D.S. al Coda

⊕ Coda [20] *rall.* *ff* *Maestoso*

▲ Left hand E<sub>b</sub>

▲ Left *rall.*

Detailed description: This musical score is for the oboe part of 'Simple Gifts'. It begins in 4/4 time with a moderate tempo. The first staff starts with a forte (f) dynamic and features a triplet of eighth notes. A 'To Coda' sign is placed above the staff at measure 11. The second staff continues the melody with a mezzo-forte (mf) dynamic, followed by a mezzo-piano (mp) section. A 'D.S. al Coda' instruction is placed above the staff. The third staff begins the Coda section at measure 20, marked 'Maestoso' and 'rallentando' (rall.). The dynamics range from forte (f) to fortissimo (ff). The key signature changes to three flats (B-flat major/D-flat minor). The score includes performance markings such as accents and slurs. A note in the left hand is marked with a triangle and 'E<sub>b</sub>'. The piece concludes with a final 'rallentando' (rall.) marking.

## 150. SEMPER FIDELIS – Band Arrangement

John Philip Sousa  
Arr. by John Higgins

March Tempo

*f* *mf* *ff* *sim.*

4 [13] Play 2nd time only

[21]

1. 2. [30] *ff* [38]

Detailed description: This musical score is for the oboe part of 'Semper Fidelis', a march in 6/8 time. It starts with a forte (f) dynamic. The first staff includes a first ending bracket and a second ending marked 'Play 2nd time only' at measure 13. The second staff continues the melody with a mezzo-forte (mf) dynamic. The third staff features a first ending and a second ending marked 'sim.' (sforzando) at measure 21. The fourth staff begins with a first ending and a second ending marked 'ff' (fortissimo) at measure 30. The fifth staff continues the piece with a fortissimo (ff) dynamic, ending at measure 38. The score includes various performance markings such as accents, slurs, and dynamic changes.

# PERFORMANCE SPOTLIGHT

## 151. DANNY BOY – Band Arrangement

Irish Folk Song  
Arr. by John Higgins

Musical score for 'Danny Boy' in 4/4 time. The score consists of four staves of music. The first staff begins with a 9-measure rest, followed by a 10-measure rest, and then a triplet of eighth notes. The second staff starts with a 2-measure rest, followed by a triplet of eighth notes, and then a series of eighth notes. The third staff continues the eighth-note pattern. The fourth staff begins with a 26-measure rest, followed by a series of eighth notes, and then a 30-measure rest. The tempo changes to Adagio at measure 30. The score includes various dynamics such as *mp*, *mf*, *ff*, and *p*, as well as performance markings like *rit.*, *a tempo*, and *rall.*.

## 152. TAKE ME OUT TO THE BALL GAME – Band Arrangement

By Jack Norworth and Harry von Tilzer  
Arr. by John Higgins

Musical score for 'Take Me Out to the Ball Game' in 3/4 time. The score consists of five staves of music. The first staff begins with a 5-measure rest, followed by a series of eighth notes. The second staff continues the eighth-note pattern. The third staff starts with a 21-measure rest, followed by a series of eighth notes. The fourth staff continues the eighth-note pattern. The fifth staff begins with a 29-measure rest, followed by a series of eighth notes. The score includes various dynamics such as *f*, *mf*, and *ff*, as well as performance markings like *rit.* and *rall.*.

# PERFORMANCE SPOTLIGHT

## 153. SERENGETI (AFRICAN RHAPSODY) – Band Arrangement

John Higgins

**Maestoso "Daybreak"**

**5 Forceful**

*f* *mp* *rit.* *f*

**3** **9 "Safari"** *mf*

**19**

**27** **10**

**37** *f* *rit.* **3**

**45 Moderately Fast** **4** **49 "Celebration" Play 3 times** *mf-f-ff*

**57** **4** *mp* *rit.*

**65 "Sunset" Slowly** **3** *p*



# RUBANK® STUDIES

## 154. CHORALE

Musical notation for exercise 154, Chorale. The piece is in the bass clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The melody consists of quarter and eighth notes. Dynamics include *p cresc.*, *mf decresc.*, and *p*.

## 155. CHORALE

Musical notation for exercise 155, Chorale. The piece is in the bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody features eighth-note patterns. Dynamics include *mp*, *mf*, and *mp*.

## 156. CHORALE

Musical notation for exercise 156, Chorale. The piece is in the bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody consists of quarter and eighth notes. Dynamics include *p*, *mp*, and *p*.

## 157. CHORALE

Musical notation for exercise 157, Chorale. The piece is in the bass clef with a key signature of three flats (Bb, Eb, and Ab) and a 3/4 time signature. The melody consists of quarter and eighth notes. Dynamics include *mp*, *mf*, and *mp*.

## 158. CHORALE

Musical notation for exercise 158, Chorale. The piece is in the bass clef with a key signature of one flat (Bb) and a common time signature (C). The melody consists of quarter and eighth notes. Dynamics include *p*, *mp*, and *p*.

## KEY OF Bb

### 159.

Musical notation for exercise 159. The piece is in the bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody consists of eighth-note patterns.

### 160.

Musical notation for exercise 160. The piece is in the bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody consists of eighth-note patterns.

### 161.

Musical notation for exercise 161. The piece is in the bass clef with a key signature of two flats (Bb and Eb) and a 2/4 time signature. The melody consists of eighth-note patterns.

### 162.

Musical notation for exercise 162. The piece is in the bass clef with a key signature of two flats (Bb and Eb) and a 2/4 time signature. The melody consists of eighth-note patterns.

**RUBANK® STUDIES**

**KEY OF E $\flat$**

163.

164.

165.

166.

**KEY OF F**

167.

168.

169.

170.

# RUBANK® STUDIES

## TENOR SAXOPHONE KEY OF B $\flat$ (CONCERT A $\flat$ )

171.

172.

173.

174.

## TENOR SAXOPHONE KEY OF D (CONCERT C)

175.

176.

177.

178.

# RUBANK® STUDIES

## TENOR SAXOPHONE KEY OF A MINOR (CONCERT G MINOR)

179. *Natural* *Harmonic*

180.

## TENOR SAXOPHONE KEY OF D MINOR (CONCERT C MINOR)

181. *Natural* *Harmonic*

182.

## TENOR SAXOPHONE KEY OF E MINOR (CONCERT D MINOR)

183. *Natural* *Harmonic*

184.

## CHROMATIC SCALES

185.

186.

# INDIVIDUAL STUDY - Clarinet

## Alternate Fingerings Reference Chart

The following **chromatic** and **left hand fingerings** are needed frequently in band music. For smoother technique, learn to use them whenever you see the note combinations below.

**F#** Left Hand use with:

**B** Chromatic use with:

**F#** Chromatic use with:

**C** Left Hand use with:

**C#** Left Hand use with:

(For RH fingering see p. 10)

**F#** Chromatic use with:

Remember that all fingerings apply also to **enharmonics**:  
 C# = D $\flat$  • D# = E $\flat$  • F# = G $\flat$  • G# = A $\flat$  • A# = B $\flat$

### 187. LEFT HAND C STUDY

### 188. LEFT HAND C#/D $\flat$ STUDY

### 189. CHROMATIC B STUDY

### 190. CHROMATIC F# STUDY

### 191. CHROMATIC HIGH F# STUDY

### 192. LEFT HAND LOW F# STUDY

### 193. CHROMATIC CHALLENGE

# INDIVIDUAL STUDY - Trumpet

**193. MARCH STUDY**

CD Track 62

Musical score for 193. MARCH STUDY in G major, 6/8 time. The score consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff features dynamic markings of *f* and *p*. The third staff features dynamic markings of *mf* and *f*. The piece concludes with a double bar line.

**194. SKILL BUILDER #1**

CD Track 63

Musical score for 194. SKILL BUILDER #1 in B-flat major, 4/4 time. The score consists of two staves. The first staff contains a series of eighth-note patterns. The second staff continues with more complex eighth-note patterns, including some beamed sixteenth notes. The piece concludes with a double bar line.

**195. SKILL BUILDER #2**

CD Track 64

Musical score for 195. SKILL BUILDER #2 in B-flat major, 2/4 time. The score consists of three staves. The first staff features eighth-note patterns. The second staff includes a measure with a fermata. The third staff continues with eighth-note patterns. The piece concludes with a double bar line.

**196. SKILL BUILDER #3**

CD Track 65

Musical score for 196. SKILL BUILDER #3 in B-flat major, 4/4 time. The score consists of two staves. The first staff features eighth-note patterns. The second staff continues with eighth-note patterns, including some beamed sixteenth notes. The piece concludes with a double bar line.

# INDIVIDUAL STUDY - Trombone

## Solo with Piano Accompaniment

You can perform this solo with the piano accompaniment on the following page.

### 201. TURQUOISE - Trombone Solo CD Track 70

Vander Cook

Andante (♩ = 88)

Piano *f*

Moderato (♩ = 96)

To Coda ⊕

33 Andante (♩ = 88)

D.S. al Coda

⊕ Coda

# INDIVIDUAL STUDY - Flute

**198. RONDO - Finale - Piano Accompaniment** CD Track 68

Haydn - Popp  
 Edited by H. Voxman

Allegro (♩ = 96)

Musical score for measures 1-5. Measure 5 is a first ending marked with a box containing the number 5 and a repeat sign. Dynamics include forte (f) and piano (p).

Musical score for measures 6-12. Dynamics include forte (f).

Musical score for measures 13-19. Measure 13 is a second ending marked with a box containing the number 13. Dynamics include piano (p) and mezzo-forte (mf).

Musical score for measures 20-26. Measure 26 is marked "Fine". Dynamics include forte (f).

Musical score for measures 27-33. Measure 27 is marked with a box containing the number 27. Dynamics include sforzando (sfz).

Musical score for measures 34-40. Measure 40 is marked "D.S. al Fine (no repeat)". Dynamics include forte (f).



# RHYTHM STUDIES

This page contains 40 measures of music for flute in 4/4 time, organized into 10 rows of four measures each. The notation includes various rhythmic patterns such as eighth notes, quarter notes, dotted notes, and triplets. Measure numbers 1 through 40 are printed above the corresponding notes. The first four measures (1-4) feature eighth-note patterns with rests. Measures 5-8 introduce dotted rhythms and quarter notes. Measures 9-12 continue with eighth-note and quarter-note patterns. Measures 13-16 focus on eighth-note runs. Measures 17-20 show more complex eighth-note patterns. Measures 21-24 include eighth-note runs with rests. Measures 25-28 feature eighth-note patterns with rests. Measures 29-32 continue with eighth-note patterns. Measures 33-36 introduce triplet eighth notes. Measures 37-40 conclude with eighth-note patterns and rests.

# RHYTHM STUDIES

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

73 74 75 76

77 78 79 80

# CREATING MUSIC

**THEORY**

## Theme and Variation

**Theme and Variation** is a technique used by composers and arrangers to create interesting musical ideas that are “varied” from an established melody, or “theme.” Play the following theme and two variations to hear how the arranger has created new phrases based on the original melody.

### 1. THEME

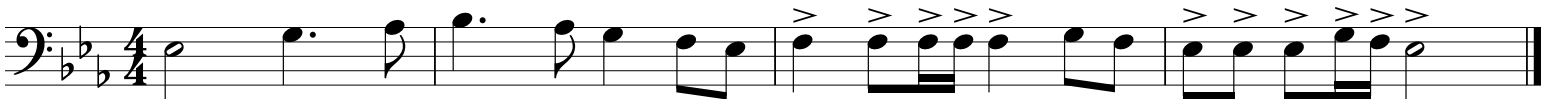
“Simple Gifts”



### VARIATION 1 *Adding some notes • Changing some rhythms*



### VARIATION 2 *Removing notes • Changing rhythms • Adding accents • Adding notes*

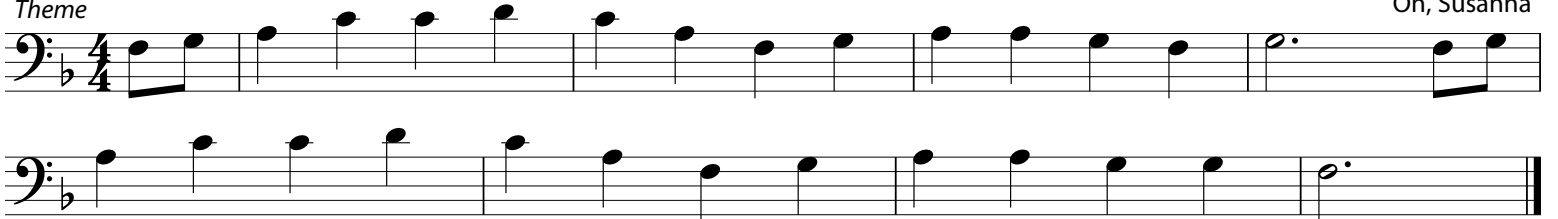


### 2. THEME AND YOUR VARIATION

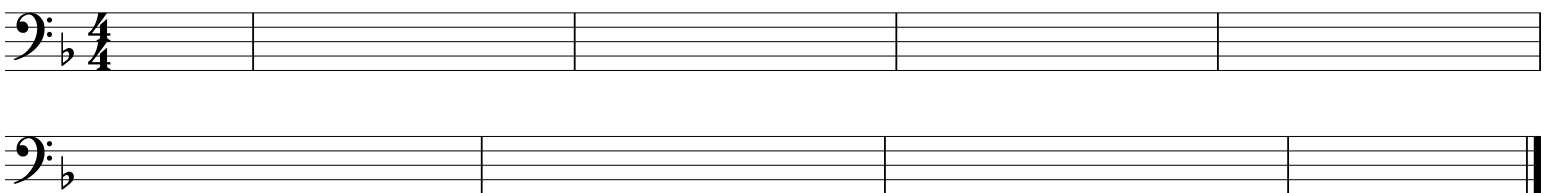
Write your own variation of this theme. Use your instrument to hear and try different ideas.

Theme

“Oh, Susanna”



Your Variation

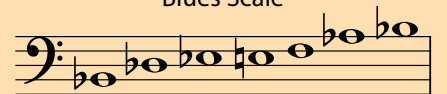


**THEORY**

## Blues Improvisation

**Improvisation** using a **Blues Scale** is an important part of jazz and popular music. Musicians use combinations of these notes and various rhythms to create their own spontaneous solos over a 12 measure progression of chords.

Blues Scale



### 3. LET'S JAM

Use the indicated notes from the Blues Scale to create your own solo to play with the accompaniment (Line B).



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

**ESSENTIAL  
ELEMENTS**

**STAR ACHIEVER**

**NAME** \_\_\_\_\_

- |  |  |
|--|--|
| 1. Page 2–4, Review                          | 15. Page 21, EE Quiz, No. 106                |
| 2. Page 5, Sightreading Challenge, No. 19    | 16. Page 22, Chromatic Scale, No. 107        |
| 3. Page 6, Daily Warm-Ups                    | 17. Page 23, Sightreading Challenge, No. 115 |
| 4. Page 7, Sightreading Challenge, No. 31    | 18. Page 24, EE Quiz, No. 120                |
| 5. Page 8, Essential Creativity, No. 38      | 19. Page 25, EE Quiz, No. 126                |
| 6. Page 9, EE Quiz, No. 43                   | 20. Page 27, EE Quiz, No. 133                |
| 7. Page 10, Sightreading Challenge, No. 49   | 21. Page 30, Natural Minor Scale, No. 144    |
| 8. Page 11, EE Quiz, No. 55                  | 22. Page 30, Harmonic Minor Scale, No. 146   |
| 9. Page 12–13, Performance Spotlight         | 23. Page 30, Pomp and Circumstance, No. 148  |
| 10. Page 15, EE Quiz, No. 74                 | 24. Page 31, Performance Spotlight           |
| 11. Page 16, Sightreading Challenge, No. 80  | 25. Page 32, Performance Spotlight           |
| 12. Page 18, Daily Warm-Ups                  | 26. Page 33, Performance Spotlight           |
| 13. Page 19, Essential Creativity, No. 96    | 27. Page 38–39, Individual Study             |
| 14. Page 20, Sightreading Challenge, No. 100 | 28. Page 40, Performance Spotlight           |

# FINGERING CHART

## F HORN

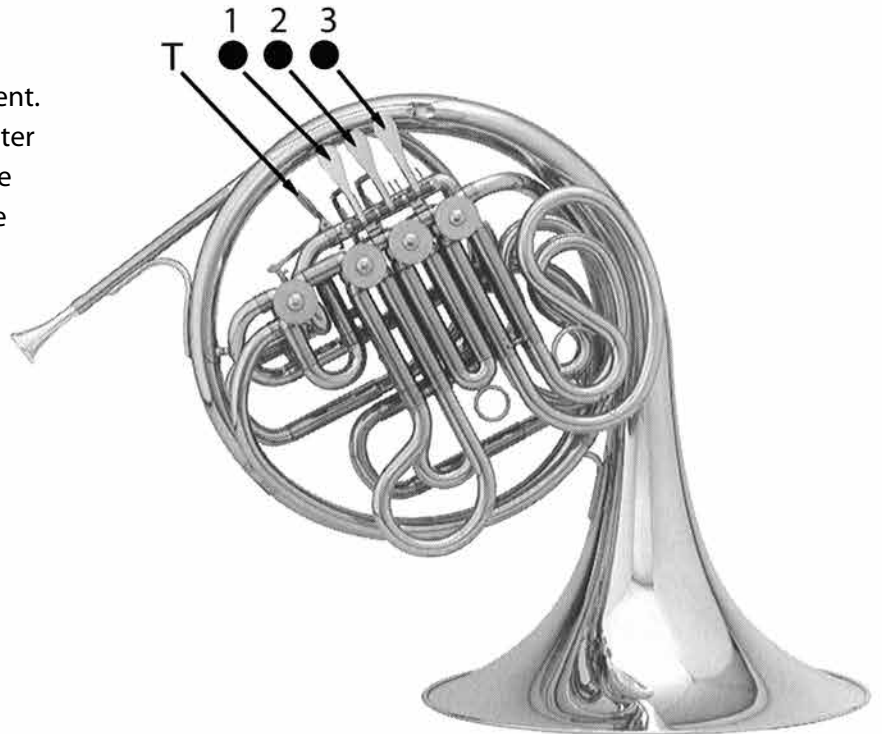
### Instrument Care Reminders

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.



### Using the Correct Fingering

Single Horn Players:

- F Horn players use the upper fingerings - marked "F Horn".
  - B $\flat$  Horn players use the lower fingerings - marked "B $\flat$  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 $\flat$  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 $\flat$  Horn" fingering when the trigger key is pressed.
- \*For notes with a "T" fingering, the B $\flat$  Horn fingering is the recommended double horn fingering for that note.

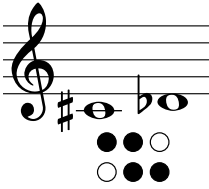
- = Open
- = Pressed down
- ◐ = Half hole covered

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

	<b>F</b>	<b>F# G<math>\flat</math></b>	<b>G</b>	<b>G# A<math>\flat</math></b>
F Horn	● ○ ○	○ ● ○	○ ○ ○	○ ● ●
B $\flat$ Horn	T ○ ○ ○	● ● ●	● ○ ●	○ ● ●
	<b>A</b>	<b>A# B<math>\flat</math></b>	<b>B</b>	<b>C</b>
F Horn	● ● ○	● ○ ○	○ ● ○	○ ○ ○
B $\flat$ Horn	● ● ○	● ○ ○	○ ● ○	○ ○ ○

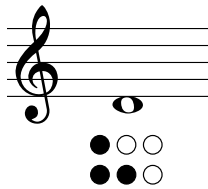
**FINGERING CHART** **F HORN**

**C# D $\flat$**

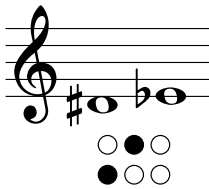


F Horn  
B $\flat$  Horn

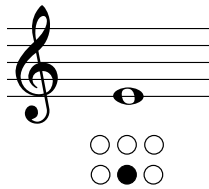
**D**



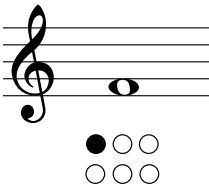
**D# E $\flat$**



**E**

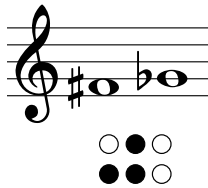


**F**

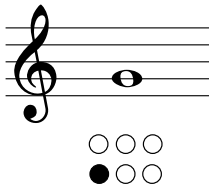


F Horn  
B $\flat$  Horn

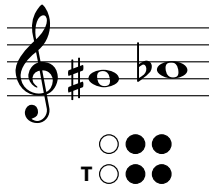
**F# G $\flat$**



**G**

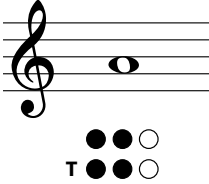


**G# A $\flat$**



T

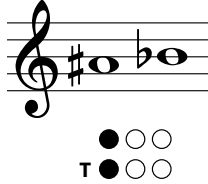
**A**



F Horn  
B $\flat$  Horn

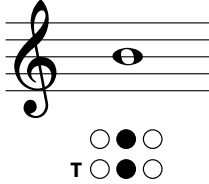
T

**A# B $\flat$**



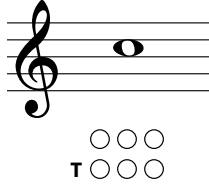
T

**B**



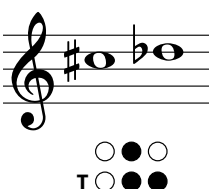
T

**C**



T

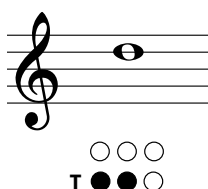
**C# D $\flat$**



F Horn  
B $\flat$  Horn

T

**D**



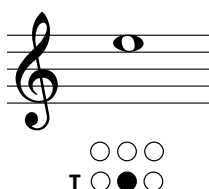
T

**D# E $\flat$**



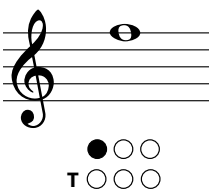
T

**E**



T

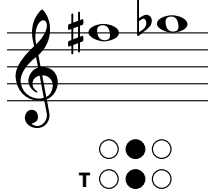
**F**



F Horn  
B $\flat$  Horn

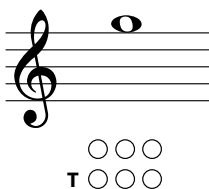
T

**F# G $\flat$**



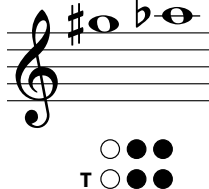
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**G**



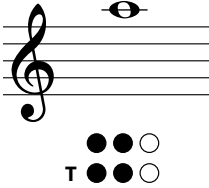
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**G# A $\flat$**



T

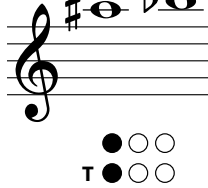
**A**



F Horn  
B $\flat$  Horn

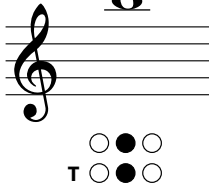
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**A# B $\flat$**



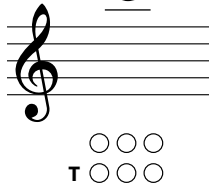
T

**B**



T

**C**



T

## REFERENCE INDEX

### Definitions (pg.)

- A Tempo 19
- Accelerando (*accel.*) 26
- Alla Breve 8
- Allegretto 6
- Andantino 27
- Canon 5
- Chromatic Scale 22
- Chromatics 22
- Crescendo (*cresc.*) 7
- Cut Time 8
- Cut Time Syncopation 10
- D. S. al Coda 31
- D. S. al Fine 26
- Decrescendo (*decresc.*) 7
- Enharmonics 22
- Harmonic Minor Scale 30
- Key Change 7
- Legato Style 27
- Major Scale 30
- Marines' Hymn 26
- Measure Repeat 28
- Mezzo Piano (*mp*) 9
- Natural Minor Scale 30
- Rallentando (*rall.*) 16
- Ritardando (*rit.*) 6
- Round 5
- Sightreading STARS 5
- 6/8 21
- Sixteenth Notes 11
- Solo 40
- Staccato 5
- Syncopation 9
- Tenuto 5
- Triplet 24
- Waltz 27

### Book 1 Review

- Accent 4
- Allegro 2
- Andante 3
- Breath Mark 2
- D.C. al Fine 4
- Dotted Half Note 3
- Dotted Quarter Note 3
- Dynamics 3
- Eighth Note/Rest 2
- Enharmonics 4
- Fermata 4
- 1st & 2nd Endings 3
- Forte (*f*) 3
- Half Note/Rest 2
- Maestoso 3
- Mezzo Forte (*mf*) 3
- Moderato 2
- Multiple Measure Rest 4
- Piano (*p*) 3
- Pick-up Notes 3

- Quarter Note/Rest 2
- Repeat Sign 2
- Slur 2
- Tie 2
- Time Signature 2, 3
- Whole Note/Rest 2

### Composers

- JOHANN CHRISTIAN BACH
  - English Dance 27
- JOHANN SEBASTIAN BACH
  - Chorale 6
  - Chorale 18
- LUDWIG VAN BEETHOVEN
  - Turkish March (from The Ruins of Athens) 23
- GEORGES BIZET
  - Toreador Song (from Carmen) 18
  - Habanera 22
- JOHANNES BRAHMS
  - Hungarian Dance No. 5 30
- JEREMIAH CLARKE
  - Trumpet Voluntary 3
- GEORGE M. COHAN
  - You're A Grand Old Flag 9
  - Yankee Doodle Dandy 23
- ANTONIN DVORÁK
  - Finale from "New World Symphony" 30
- EDWARD ELGAR
  - Pomp and Circumstance 30
- CHARLES GOUNOD
  - Theme from Faust 24
- F.W. MEACHAM
  - American Patrol 20
- JEAN-JOSEPH MOURET
  - Rondeau 13
- WOLFGANG AMADEUS MOZART
  - Aria (from Marriage of Figaro) 20
- JACQUES OFFENBACH
  - Can-Can 26
- G. RODRIGUEZ
  - La Cumparsita 19
- FRANZ SCHUBERT
  - Unfinished Symphony Theme 28
- JOHN PHILIP SOUSA
  - Manhattan Beach March 16
  - Semper Fidelis 31
  - The Stars and Stripes Forever 20
  - The Thunderer 12
- JOHANN STRAUSS, JR.
  - Emperor Waltz 27
  - Roses From the South 3
- THOMAS TALLIS
  - Tallis Canon 5
- PETER I. TCHAIKOVSKY
  - March (from The Nutcracker) 24

### World Music

- AMERICAN
  - Big Rock Candy Mountain 15
  - Billy Boy 4
  - Comin' Round The Mountain 11
  - The Crawdad Song 2
  - Joshua 28
  - Oh, Susanna 44
  - Over the River and Through the Woods 25
  - Shenandoah 12
  - Shoo Fly 2
  - Simple Gifts 31, 44
  - When Johnny Comes Marching Home 21
  - Yankee Doodle 8
  - The Yellow Rose of Texas 19
- AUSTRALIAN
  - Advance Australia Fair 19
  - The Overlander 23
- BAHAMIAN
  - Nassau Bound 28
- ENGLISH
  - Country Gardens 28
  - Good King Wenceslas 17
  - Greensleeves 29
  - Shepherd's Hey 2
- FRENCH
  - Chanson 21
- GERMAN
  - O Tannenbaum 17
- IRISH
  - Danny Boy 32
  - The Galway Piper 16
  - Molly Malone 7
  - The Minstrel Boy 10
  - Wearing of the Green 3
- ITALIAN
  - Tarantella 27
- JAMAICAN
  - Hill and Gully Rider 12
  - Marianne 8
- MEXICAN
  - Las Mañanitas 13
- PUERTO RICAN
  - La Roca 9
- SCOTTISH
  - The Blue Bells of Scotland 29
  - Loch Lomond 7
- THAI
  - Thailand Lullaby 2
- TRADITIONAL HOLIDAY MUSIC
  - Good King Wenceslas 17
  - O Tannenbaum 17
  - S'Vivon 17