This book is designed to give you an overview of Essential Elements for Band Book 1. 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 Conductor and Student Books come with a wealth of tools and resources online! Be sure to check out www.essentialelementsinteractive.com for more information.
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.

STARTING SYSTEM

Use the unmeasured Long Tones to establish good tone production from the very beginning, and use the Quarter Note exercises to teach pulse and rhythm. These two different types of exercises are alternated during the introduction of the first five notes. In this way, students can concentrate fully on tone production with each new note, and still make rapid progress toward performing their first real melody.

Beginning with exercise 27, each new note is introduced with a long tone at the left margin of the student page. Emphasizing long tone practice will help develop solid tone production.

RHYTHM RAPS

After establishing the quarter note pulse, all 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.

PLAY-ALONG TRACKS

Play-along tracks are available for all exercises in the book. The first 58 exercises have the melody for each instrument. From the very beginning, students can model tone production and technique by listening to a professional soloist playing their specific instrument!

For classroom use, the Conductor book includes a play-along CD-ROM featuring the same exercises, with a small band ensemble demonstrating the melody part.

Each track is played twice—the second time is the accompaniment-only. There is a one measure count-off before each track, with metronome clicks that are subdivided by soft cymbal notes. These tracks are performed on real instruments...not synthesized by a computer. Real instruments support the phrasing and dynamics, teaching musicality from the start. And they explore a rich variety of musical styles and cultures, with classical, rock, jazz, country and world music.

F HORN AND OBOE

The unique considerations for Horns and Oboes are addressed with the optional starting system on pages 4A through 11A in their books. These Left-side pages (Horns only/Oboes only) are written down a perfect 4th from the unison band, placing them on ideal starting notes for these instruments. The facing Right-side pages, 4B through 11B, are in unison with the full band and offer octave options for the Horns where appropriate.

For students using the Left-side (Horns only/Oboes only) starting system, there are 2 additional pages: 11C and 11D. These unique “Range Builder” pages introduce the 4 new notes needed to combine these students with the full band (for page 12 to the end).

With each Horn and Oboe book, students receive two play-along options, featuring a professional soloist and accompaniments for either starting system. If you chose the Left-side (Horns only/Oboes only) pages, simply have the students practice with the appropriate tracks. Play-along tracks for pages 11C and 11D are also available.
PERCUSSION

The 128-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 last 48 pages are the complete Keyboard Percussion parts. The included Play-along tracks feature all the percussion...including drums, auxiliaries and keyboards.

On pages 344–359 of the Conductor book, look for the special EE Percussion Tips which relate solely to Percussion.

PRE-PLANNED FIRST CONCERT

Because research shows that students are more likely to succeed if they perform a concert for their parents during the first 8 weeks, ESSENTIAL ELEMENTS includes a complete pre-planned concert program on student pages 12–13. At this point, students have learned just 7 notes. The material is flexible in design...featuring a warm-up, a duet (or 2-part band arrangement), a round, a piece 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.

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 first concert, there are 6 more full band arrangements throughout the book. 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.

There are 2 solos with written piano accompaniments for each instrument. The first solo experience is Dvorak’s Theme From “New World Symphony” on student page 23. On student page 38, upper woodwinds perform Mozart’s Eine Kleine Nachtmusik, while brass and lower woodwinds play Brahms’ Theme From Symphony No. 1.

A special solo for snare drum, Hungarian Dance No. 5, is found on student page 23. Offenbach’s Can Can, arranged for percussion ensemble (4–6 players) is found on page 38 of the Percussion (and Keyboard Percussion) books.

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® SCALE & ARPEGGIO STUDIES

Developed from classic Rubank etudes, these supplemental exercises on student pages 40–41 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.

If the entire band has reached these pages sequentially, they can also be used as full band warm-ups and technique builders. 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. Notated on a single-line staff with 4 measures per line, they are very easy for students to read. 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 how often to change pitch, the rhythms can become very challenging.

The use of these supplementary exercises should be started in the early stages of a student’s development.
MUSIC THEORY, HISTORY, AND CROSS-CURRICULAR ACTIVITIES

All the necessary materials are woven into the learning program—right in the student books. With teaching time in such short supply, it would normally be impractical to take class time to relate music to history, world cultures or to other subjects in the curriculum. But ESSENTIAL ELEMENTS correlates these activities to the concepts and music throughout the program. These Theory and History features are highlighted by color boxes and appear at 36 locations in Book 1.

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 throughout Book 1. These are preliminary activities designed to stimulate imaginations, and to foster a creative attitude toward music. At any time after students complete exercise 137, you can direct them to the Creating Music activities on their page 44. This page can be used as a complete lesson on Composition and Improvisation. By completing the activities, students are guided through basic concepts about how melodies are created.

ASSESSMENT

On student page 45, there is a complete list of 28 Star Achiever exercises. These include the Essential Elements Quiz and Creativity exercises, the Performance Spotlights and additional lines which encompass all the notes and skills used in Book 1. 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.
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**Explorer Level**
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**Note Sequence**

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**Artist Level**
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**Rhythms**

**Theory**

**History**

- Brahms or Mozart

**Terms**

**Special Features**

- Perf. Spotlight Index: Inst.
- Solo with Piano Accompaniment
- Ensemble
- Duets: Swing Low, Sweet Chariot
- Rubank Scale and Arpeggio Studies
- Rubank Scale and Arpeggio Studies
- Rhythm Studies
- Rhythm Studies
- Creating Music
- Essential Elements: Star Achiever chart
- Finger exercises: Perc.: Rudiment chart
- Finger exercises: Perc.: Rudiment chart
- Reference Index

**Note Sequence**

**Kybd. Perc.**

- Rim Knock

**Percussion Techniques**

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# COMPLETE LISTING OF MATERIALS

## BOOK 1

### STUDENT BOOKS (with My EE Library)

- 00862566 FLUTE
- 00862567 OBOE
- 00862568 BASSOON
- 00862569 Bb CLARINET
- 00862570 Eb ALTO CLARINET
- 00862571 Eb BASS CLARINET
- 00862572 Eb ALTO SAXOPHONE
- 00862573 Eb TENOR SAXOPHONE
- 00862574 Eb BARITONE SAXOPHONE
- 00862575 Eb TRUMPET
- 00862576 F HORN
- 00862577 TROMBONE
- 00862578 BARITONE (B.C.)
- 00862579 BARITONE (T.C.)
- 00862580 Tuba
- 00862581 ELECTRIC BASS
- 00862582 PERCUSSION (incl. Keyboard)

**ADDITIONAL STUDENT RESOURCES**

- www.myeeLibrary.com

### TEACHER MATERIALS

- 00862565 CONDUCTOR BOOK
  - Includes CD-ROM, full score, all student text, teaching aids, plus much more.
- 00862586 TEACHER RESOURCE GUIDE
  - Includes Book 1 Lesson Plans, reproducible student activity pages, plus much more, all on CD-ROM.
- 00862584 PIANO ACCOMPANIMENT
THE BASICS

Posture
Sit on the edge of your chair, and always keep your:
● Spine straight and tall
● Shoulders back and relaxed
● Feet flat on the floor

Breathing & Airstream
Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:
● Place the palm of your hand near your mouth.
● Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
● Slowly whisper “too” as you gradually exhale air into your palm.

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

Producing The Essential Tone
Your embouchure (ahm´-bah-shure) is your mouth’s position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

REED PLACEMENT
● Put the thin end of the reed in your mouth to moisten it thoroughly.
● Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
● Place the flat side of the reed against the mouthpiece under the ligature.
● Lower the ligature and position the reed so that only a hairline of the mouthpiece can be seen above the reed.
● Gently tighten the ligature screws.

EMBOUCHURE
● Moisten your lips and roll the lower lip over your bottom teeth.
● Center the mouthpiece on your lips and place it in your mouth about 1/2 inch.
● Place your upper teeth directly on the mouthpiece. The reed rests on the lower lip over the teeth.
● Close your mouth around the mouthpiece, like a rubber band. Your facial muscles all support and cushion your lips on the mouthpiece.
● Keep your chin down and slightly relaxed.

Taking Care Of Your Instrument
Before putting your instrument back in its case after playing, do the following:
● Remove the reed, wipe off excess moisture and return it to the reed case.
● Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
● Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
● Drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
● Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

MOUTHPIECE WORKOUT
Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper “too” and gradually exhale your full airstream. Strive for an even tone.
Getting It Together

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

**Step 1**  Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.

**Step 2**  Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into the body. Be careful not to bend any keys. Tighten the neck screw.

**Step 3**  Carefully twist the mouthpiece on the neck so that approximately 1/2 of the cork remains uncovered. Place the reed on the mouthpiece (see page 2).

**Step 4**  Place the neck strap around your neck and attach the hook to the ring on the back of the saxophone. Adjust the length of the strap so you can comfortably put the mouthpiece in your mouth.

**Step 5**  Place your right thumb under the thumb rest. Put your left thumb diagonally across the left thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:

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### READING MUSIC

**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**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bar Line</td>
<td>Bar Line</td>
</tr>
</tbody>
</table>

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

EEi provides a number of resources that will grow on a regular basis, allowing the website to constantly evolve to meet the needs of students and teachers.

EEi Resources include:

- New HD Videos with extensive pedagogical lessons
- Individual Studies for all instruments
- Music Theory lessons and worksheets
- Instrument Training Worksheets
- Additional Music including songs, duets, and trios

Teachers can also upload, share, and archive their own materials to further customize and organize their online classroom.

Tap EEi Icon to learn more about the Start-up Resources in EEi
To begin, we’ll use a special “Long Tone” note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

1. THE FIRST NOTE
Hold each long tone until your teacher tells you to rest.

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.

<table>
<thead>
<tr>
<th>Note</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quarter Note</td>
<td>1 beat</td>
</tr>
<tr>
<td>Quarter Rest</td>
<td>1 silent beat</td>
</tr>
</tbody>
</table>

2. COUNT AND PLAY

3. A NEW NOTE
Look for the fingering diagram with each new note.

<table>
<thead>
<tr>
<th>Note</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td></td>
</tr>
</tbody>
</table>

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

4. TWO’S A TEAM

5. HEADING DOWN
Practise long tones on each new note.

6. MOVING ON UP
7. THE LONG HAUL

Double Bar indicates the end of a piece of music. Repeat Sign Without stopping, play once again from the beginning.

8. FOUR BY FOUR

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.

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

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

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

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

9. TOUCHDOWN

10. THE FAB FIVE

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

12. FIRST FLIGHT

13. ESSENTIAL ELEMENTS QUIZ Fill in the remaining note names before playing.
Notes In Review
Memorize the fingerings for the notes you’ve learned:
F Horn: 0 0 0 0 0 0

14. ROLLING ALONG

Half Note: \( \frac{1}{4} \) = 2 Beats

Half Rest: \( \frac{1}{2} \) = 2 Silent Beats

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

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

16. THE HALF COUNTS

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

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.
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
Go to the next line.

Half Note
\( \frac{1}{2} \) = 2 Beats
1 & 2 &

Half Rest
\( \frac{3}{2} \) = 2 Silent Beats
1 & 2 &

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

Repeat Sign

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

19. ESSENTIAL ELEMENTS QUIZ
Using the note names and rhythms below, draw your notes on the staff before playing.
20. RHYTHM RAP  Clap the rhythm while counting and tapping.

21. THE WHOLE THING

Duet  A composition with two different parts, played together.

22. SPLIT DECISION – Duet

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ  Draw in the bar lines before you play.
20.  **RHYTHM RAP**  
Clap the rhythm while counting and tapping.

21.  **THE WHOLE THING**

**Duet**  
A composition with two different parts, played together.

**Key Signature**  
The Key Signature tells us which notes to play with sharps (♯) or flats (♭) throughout the music. Your Key Signature indicates the Key of B – play all B’s as B-flats, and all E’s as E-flats.

23.  **MARCH STEPS**

24.  **LISTEN TO OUR SECTIONS**

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.

28. AU CLAIRE DE LA LUNE
French Folk Song

29. REMIX

Harmony  
Two or more notes played together. Each combination forms a chord.

30. LONDON BRIDGE – Duet
English Folk Song

Austrian composer Wolfgang Amadeus Mozart (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart’s music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece based on the famous song, “Twinkle, Twinkle, Little Star.”

31. A MOZART MELODY
Adaptation

32. ESSENTIAL ELEMENTS QUIZ
Draw these symbols where they belong and write in the note names before you play.
33. DEEP POCKETS – New Note

34. DOODLE ALL DAY

35. JUMP ROPE

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

36. A-TISKET, A-TASKET

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

37. LOUD AND SOFT

38. JINGLE BELLS Also practice new music on your mouthpiece only.

39. MY DREYDL Use full breath support at all dynamic levels.
40. RHYTHM RAP  Clap the rhythm while counting and tapping.

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

41. EIGHTH NOTE JAM

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.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL  Gioacchino Rossini
**THEORY**

### 2 \( \frac{3}{4} \) Time Signature

- \( \frac{3}{4} \) = 2 beats per measure
- \( \frac{3}{4} \) = Quarter note gets one beat

**Conducting**

Practice conducting this two-beat pattern.

### 46. RHYTHM RAP

Clap

\( \frac{2}{4} \)

\[
\begin{array}{cccccccccccc}
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 \\
\end{array}
\]

### 47. TWO BY TWO

\( \frac{2}{4} \)

\[
\begin{array}{cccccccccccc}
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 \\
\end{array}
\]

**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

### 49. HEY, HO! NOBODY’S HOME

Moderato

### Dynamics

- Crescendo (gradually louder)
- Decrescendo or Diminuendo (gradually softer)

### 50. CLAP THE DYNAMICS

Clap

\( \frac{2}{4} \)

\[
\begin{array}{cccccccccccc}
p & f & p & f & p & f & p & f & p & f & p & f \\
\end{array}
\]

### 51. PLAY THE DYNAMICS

\( \frac{2}{4} \)

\[
\begin{array}{cccccccccccc}
p & f & p & f & p & f & p & f & p & f & p & f \\
\end{array}
\]
PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE

RHYTHM RAP

Clap

CHORALE

Andante

53. AURA LEE – Duet or Band Arrangement

(Par A = Melody, Par B = Harmony)

George R. Poulton

54. FRÈRE JACQUES – Round

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

French Folk Song
PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement
   Arr. by John Higgins
   Allegro
   Measure number

56. OLD MACDONALD HAD A BAND – Section Feature
   Allegro
   2nd time go on to meas. 13

57. ODE TO JOY (from Symphony No. 9)
   Ludwig van Beethoven
   Arr. by John Higgins
   Moderato

58. HARD ROCK BLUES – Encore
   John Higgins
14-A

**Tie**

**Pitched Percussion**
(Keyboards and Timpani)

\[
\text{A curved line connecting notes of the same pitch.}
\]

Play one note for the combined counts of the tied notes.

**Other Percussion**
(S.D., B.D., Tamb., Cym., etc.)

\[
\text{A curved line connecting two notes on the same staff line or space. Play one note for the combined counts of the tied notes.}
\]

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59. **FIT TO BE TIED**

60. **ALOUETTE**

French-Canadian Folk Song

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**Dotted Half Note**

\[
\text{A dot adds half the value of the note.}
\]

\[
\text{1 \& 2 \& 3 \& = 3 beats}
\]

\[
\text{2 beats + 1 beat = 3 beats}
\]

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61. **ALOUETTE – THE SEQUEL**

French-Canadian Folk Song

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**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  Practice Flam Taps in this exercise.

Stephen Collins Foster

63. NEW DIRECTIONS

64. THE NOBLES

65. ESSENTIAL ELEMENTS QUIZ
66. RHYTHM RAP

Conducting

Time Signature

Conducting

Practice conducting this three-beat pattern.

67. THREE BEAT JAM

68. BARCAROLLE

Jacques Offenbach

69. MORNING (from Peer Gynt)

Edvard Grieg

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.

70. ACCENT YOUR TALENT

Accent

Emphasize the note.

71. MEXICAN CLAPPING SONG (“Chiapanecas”)

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.

72. ESSENTIAL CREATIVITY

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

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

- **Flat** (♭) A flat sign lowers the pitch of a note by a half-step. The note A-flat (C inst.) sounds a half-step below A, and all A’s become A-flats for the rest of the measure where they occur.

- **Natural** (♮) A natural sign cancels a flat (♭) or sharp (♯) and remains in effect for the entire measure.

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**TEACHING TIP**

Play their new note before playing this exercise.

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**73. HOT MUFFINS – New Note**

- **Flat**  
  - Flute
  - Oboe
  - B♭ Clarinet
  - B♭ Bassoon
  - E♭ Alto Sax.
  - E♭ Baritone Sax.
  - E♭ Alto B.C.
  - B♭ Tenor Sax.
  - B♭ Trumpet
  - B♭ Baritone T.C.
  - F Horn
  - Trombone
  - Baritone B.C.
  - Bassoon
  - Electric Bass
  - Tuba
  - Percussion
  - Keyboard Percussion

- **Natural**
  - Flute
  - Oboe
  - B♭ Clarinet
  - B♭ Bassoon
  - E♭ Alto Sax.
  - E♭ Baritone Sax.
  - E♭ Alto B.C.
  - B♭ Tenor Sax.
  - B♭ Trumpet
  - B♭ Baritone T.C.
  - F Horn
  - Trombone
  - Baritone B.C.
  - Bassoon
  - Electric Bass
  - Tuba
  - Percussion
  - Keyboard Percussion
TEACHING TIP  Review the repeat sign.

74. COSSACK DANCE

Allegro

Flute
Oboe

B♭ Clarinet
B♭ Bassoon

F Horn

Alto Cl.
Bari. Sax.
Alto Sax.

Trumpet
Tenor Sax.

Bass Cl.
Clarinet

B♭ Tenor Sax.
B♭ Trumpet
Baritone T.C.

Tuba

S.D.

Percussion

Keyboard

Percussion
Flute/Kybd.Perc.  Oboe  Bassoon  Clarinet  Alto Clarinet  Bass Clarinet

Alto Saxophone  Tenor Saxophone  Baritone Saxophone  Trumpet  F Horn  Trombone

Baritone B.C.  Baritone T.C.  Tuba  Electric Bass

TEACHING TIP  Play the new note before playing this exercise.

**F Horn**  Double Horn Players: add the thumb key and use the Bi Horn fingering to play “Eb.”

### 75. **BASIC BLUES – New Note**

- **Flute/Ob**: 
  - B♭ Clarinet
  - B♭ Bassoon

- **B♭ Alto Sax.**: 
  - B♭ Alto Clarinet

- **B♭ Tenor Sax.**: 
  - B♭ Trumpet

- **Trombone**: 
  - Baritone B.C.
  - Baritone T.C.
  - Bassoon
  - Electric Bass

- **Tuba**: 
  - S.D.

- **Percussion**: 
  - Snare Drum
  - Cymbal

- **Keyboard Percussion**: 

*For more information about this fingering, see the clarinet fingering chart.*
New Key Signature

C Instruments \( \frac{4}{4} \) or \( \frac{2}{2} \). This Key Signature indicates the Key of E\(_\flat\) – play all B’s as B-flats, all E’s as E-flats, and all A’s as A-flats.

B\(_\flat\) Instruments \( \frac{4}{4} \). This Key Signature indicates the Key of F – play all B’s as B-flats.

E\(_\flat\) Instruments \( \frac{4}{4} \). This Key Signature indicates the Key of C (no sharps or flats).

F Horn \( \frac{4}{4} \). This Key Signature indicates the Key of B\(_\flat\) – play all B’s as B-flats and all E’s as E-flats.

1st & 2nd Endings

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

TEACHING TIP

Give students a visual example to make sure they understand 1st and 2nd endings.

76. HIGH FLYING

Flute

Moderato

Oboe

F Horn

Trumpet

Baritone T.C.

Tuba

Percussion

Flute

Oboe

B\(_\flat\) Clarinet

B\(_\flat\) Bass Cl.

E\(_\flat\) Alto Sax.

E\(_\flat\) Bass Sax.

E\(_\flat\) Alto Cl.

B\(_\flat\) Tenor Sax.

B\(_\flat\) Trumpet

Baritone T.C.

Tuba

Percussion

Triangle

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

**TEACHING TIP** Before playing the entire arrangement, play the first three notes slowly, listening for balance.

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77. SAKURA, SAKURA – Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Flute
Oboe
B♭ Clarinet
E♭ Alto Sax.
B♭ Trumpet
F Horn
Low Brass & Woodwinds

Percussion

Keyboard

S.D.
B.D.

S.D. and B.D. can share the same rest.
### THEORY

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

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

---

**73. HOT MUFFINS – New Note**

- **Musical Note**: B-flat
- **Description**: Flat applied to all B's in measure.

---

**74. COSSACK DANCE**

- **Tempo**: Allegro
- **Note**: B-flat
- **Description**: Flat applied to all B's in measure.

---

**75. BASIC BLUES – New Note**

- **Musical Note**: B-flat
- **Description**: Flat applied to all B's in measure.

---

**76. HIGH FLYING**

- **Tempo**: Moderato
- **Note**: B-flat
- **Description**: 2nd time through.

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**HISTORY**

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

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**77. SAKURA, SAKURA – Band Arrangement**

- **Tempo**: Andante
- **Note**: B-flat
- **Description**: Japanese Folk Song Arr. by John Higgins
78. UP ON A HOUSETOP

Allegro

Moderato

80. THE BIG AIRSTREAM

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Franz Lehar

82. AIR TIME – New Note

83. DOWN BY THE STATION

Allegro

84. ESSENTIAL ELEMENTS QUIZ

Moderato

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

See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.
86. TONE BUILDER  Use a steady stream of air.

87. RHYTHM BUILDER

88. TECHNIQUE TRAX

89. CHORALE  (Adapted from Cantata 147)  Johann Sebastian Bach

THEORY

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

90. VARIATIONS ON A FAMILIAR THEME

D.C. al Fine  At the D.C. al Fine play again from the beginning, stopping at Fine (fee'-nay).  D.C. is the abbreviation for Da Capo, or "to the beginning," and Fine means "the end."

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

**92. RAZOR’S EDGE – New Note**

- **F#**

**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*

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

**95. SMOOTH OPERATOR**

- **Slur 2 notes – tongue only the first.**

**96. GLIDING ALONG**

- **Slur 4 notes – tongue only the first.**

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

**97. TROMBONE RAG**

- *Allegro*

**98. ESSENTIAL ELEMENTS QUIZ**

- *Andante*  
  D.C. al Fine
99. TAKE THE LEAD – New Note

Phrase  A musical “sentence” which is often 2 or 4 measures long. Try to play a phrase in one breath.

100. THE COLD WIND

Phaseology  Write in the breath mark(s) between the phrases.

New Key Signature  This Key Signature indicates the Key of D – play all F’s and C’s as sharps.

Multiple Measure Rest  The number above the staff tells you how many full measures to rest.

Count each measure of rest in sequence:

1-2-3-4

102. SATIN LATIN

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

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?
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.

Flats

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.

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.”
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

[A musical notation is shown with rhythm values and clapping instructions.]

111. THE DOT ALWAYS COUNTS

[A musical notation is shown with rhythm values and the dot's significance.]

112. ALL THROUGH THE NIGHT

[The notation includes a D.C. al Fine section and a Fine mark.]

113. SEA CHANTY

[Notation with an English Folk Song label and instruction to use a full airstream.]

114. SCARBOROUGH FAIR

[Notation with an English Folk Song label and an Andante tempo.]

115. RHYTHM RAP

[A musical notation with a clapping instruction.]

116. THE TURNAROUND

[A notation with rhythm values and a checkmark for rhythm.]

117. ESSENTIAL ELEMENTS QUIZ – AULD LANG SYNE

[Notation with an Andante tempo and a Scottish Folk Song label.]
PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of Symphony No. 9 (“From The New World”) by Czech composer Antonin 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”

Piano Accompaniment
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 – New Note

120. JUMPIN' UP AND DOWN

121. GRENADILLA GORILLA JUMP No. 2 – New Note

122. JUMPIN' FOR JOY

123. GRENADILLA GORILLA JUMP No. 3

124. JUMPIN' JACKS

THEORY

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

125. ESSENTIAL ELEMENTS QUIZ Write in the numbers of the intervals, counting up from the lower notes.
126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5 – New Note

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  

_African Folk Song_
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

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

Theory

Conducting
Practice conducting this four-beat pattern.

135. TECHNIQUE TRAX
Practice at all dynamic levels.

136. FINLANDIA
Andante
Jean Sibelius

137. ESSENTIAL CREATIVITY
Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from |d d| to |d d|.
138. EASY GORILLA JUMPS

```
\[ \text{Music notation} \]
```

139. TECHNIQUE TRAX  
Always check the key signature.

```
\[ \text{Music notation} \]
```

140. MORE TECHNIQUE TRAX

```
\[ \text{Music notation} \]
```

141. GERMAN FOLK SONG  
Moderato

```
\[ \text{Music notation} \]
```

142. THE SAINTS GO MARCHIN' AGAIN  
Allegro

```
\[ \text{Music notation} \]
```

143. LOWLAND GORILLA WALK

```
\[ \text{Music notation} \]
```

144. SMOOTH SAILING

```
\[ \text{Music notation} \]
```

145. MORE GORILLA JUMPS

```
\[ \text{Music notation} \]
```

146. FULL COVERAGE

```
\[ \text{Music notation} \]
```

Alternate fingering

\[ \text{Music notation} \]

Δ Use alternate C fingering.
**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 B♭ (two flats), so the top and bottom notes are both B♭’s. The interval between the B♭’s is an octave.

**147. CONCERT B♭ SCALE**

<table>
<thead>
<tr>
<th>Scale Steps: 1 2 3 4 5 6 7 8</th>
<th>Octave 7 6 5 4 3 2 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>B♭</td>
<td>B♭</td>
</tr>
<tr>
<td>B♭</td>
<td></td>
</tr>
</tbody>
</table>

**Chord & Arpeggio**

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

**148. IN HARMONY**

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

**149. SCALE AND ARPEGGIO**

**150. THEME FROM “SURPRISE SYMPHONY”**

Austrian composer **Franz Joseph 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.

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

Write in the note names before you play.
PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement
March Style

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

153. CARNIVAL OF VENICE – Band Arrangement
Allegro

Julius Benedict
Arr. by John Higgins
**DAILY WARM-UPS**

**154. RANGE AND FLEXIBILITY BUILDER**

**155. TECHNIQUE TRAX**

**156. CHORALE**

Johann Sebastian Bach

**157. HATIKVAH**

*Israeli National Anthem*

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.
165. DANCING MELODY - New Note

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

"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

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.

**169. SNAKE CHARMER**

Enharmonic notes use the same fingering.

**170. DARK SHADOWS**

Enharmonic notes use the same fingering.

**171. CLOSE ENCOUNTERS**

Enharmonic notes use the same fingering.

**172. MARCH SLAV**

Peter Illyich Tchaikovsky

**173. NOTES IN DISGUISE**

**Chromatic Notes**

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

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

175. **EGYPTIAN DANCE** *Watch for enharmonics.*

Camille Saint-Saëns

176. **SILVER MOON BOAT**

Chinese Folk Song

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.
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.
PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL – Band Arrangement

Maestoso

183. LA CUCARACHA – Band Arrangement

Latin Rock
PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

Arr. by John Higgins
PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on Serenade in G Major, K. 525, also known as "Eine Kleine Nachtmusik" ("A Little Night Music"). Wolfgang Amadeus Mozart wrote this piece in 1787, the same year the American Constitution was signed into law. You and a piano accompanist can perform this for the band or at other school and community events.

185. EINE KLEINE NACHTMUSIK – Solo (Concert Ex version)  
Wolfgang Amadeus Mozart
Arr. by John Higgins

Flute

Allegro

Piano

Accompaniment

Solo with Piano
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

A: Andante

B: Andante

187. LA BAMBA – Duet

A: Allegro

B: Allegro

African-American Spiritual

Mexican Folk Song
ALTO SAXOPHONE KEY OF G (CONCERT B♭)  In this key signature, play all F#'s.

1.  

2.  

3.  

4.  

ALTO SAXOPHONE KEY OF C (CONCERT E♭)  

1.  

2.  

3.  

4.  
KEY OF F  In this key signature, play all B♭'s.

1.

2.

3.

4.

KEY OF A♭  In this key signature, play all B♭'s, E♭'s, A♭'s and D♭'s.

1.

2.

3.

4.
RHYTHM STUDIES

\[
\begin{array}{cccc}
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\frac{4}{4} & \frac{4}{4} & \frac{4}{4} & \frac{4}{4} \\
\end{array}
\]
CREATING MUSIC

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

1. ODE TO JOY

1. Question

2. Answer

3. Question

4. Answer

Ludwig van Beethoven

2. Q. AND A.

Write your own "answer" phrases in this melody.

1. Question

2. Answer

3. Question

4. Answer

3. PHRASE BUILDERS

Write 4 different phrases using the rhythms below each staff.

A

C

B

D

4. YOU NAME IT:

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

1. Question

2. Answer

3. Question

4. Answer

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

5. INSTANT MELODY

A

B
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
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8. Page 14, EE Quiz, No. 65
9. Page 15, Essential Creativity, No. 72
10. Page 17, EE Quiz, No. 84
11. Page 17, Essential Creativity, No. 85
12. Page 19, EE Quiz, No. 98
13. Page 20, Essential Creativity, No. 104
14. Page 21, No. 109
15. Page 22, EE Quiz, No. 117
16. Page 23, Performance Spotlight
17. Page 24, EE Quiz, No. 125
18. Page 26, Essential Creativity, No. 137
19. Page 28, No. 149
20. Page 28, EE Quiz, No. 151
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22. Page 31, EE Quiz, No. 164
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25. Page 35, EE Quiz, No. 181
26. Page 36, Performance Spotlight
27. Page 37, Performance Spotlight
28. Page 38, Performance Spotlight

Music — An Essential Element of Life
**Instrument Care Reminders**

Before putting your instrument back in its case after playing, do the following:
- Carefully remove the reed and blow air through it. Return to reed case.
- Remove the bocal and blow air through the larger end to remove excess moisture.
- Take the instrument apart in the reverse order of assembly. Swab out each section with a cloth swab or cleaning rod. Drop the weight of the swab through each section and pull it through. Return each section to the correct spot in the case.

- $\circ$ = Open
- $\bullet$ = Pressed down
- $\cdot$ = Half-hole covered
- $\circlearrowright$ = Quarter-hole open
- $\bigcirc$ = Optional

The most common fingering appears first when two fingerings are shown.

Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division.
*The stability of this note can be improved by: 1) Venting the LH index finger (“quarter hole”) or 2) Touching or “flicking” the high A key (shaded) at the beginning of the note.
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