

PERUSAL BOOK 1

ESSENTIAL ELEMENTS[®]

FOR BAND



HAL•LEONARD[®]

PERUSAL BOOK 1

ESSENTIAL ELEMENTS[®] 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 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 INTERACTIVE

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.



EEi works with these platforms:



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 **HAL•LEONARD[®]**

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.

Additional Resources Available...

TEACHER RESOURCE GUIDE

This valuable resource integrates various subject areas of the school curriculum into the band program, including assessment and enrichment materials and a convenient ready-to go set of lesson plans. A CD-ROM (Windows/Mac) is included with editable word processing files.

PIANO ACCOMPANIMENT BOOK

Easy piano accompaniments for all the exercises in Book 1.

CORRELATED MATERIALS

The ESSENTIAL ELEMENTS BAND SERIES includes original and popular music, arranged for beginning band. 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.

EE BAND PERUSAL BOOK 1: CONDUCTOR

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SEQUENCE OF

Director Page Student Page	13-15	16-25	16-25	26-31	32-38	39-42	43-47	48-53	54-61	62-67	68-77	78-83
	1	2	3	4	5	6	7	8	9	10	11	12
Rhythms				Long Tone 					Perc. only: 			
Theory					Note Names Time Signature		Key Signature: Concert B \flat	Harmony				
History	Individual Instrument							Mozart		Rossini		
Terms		Embouchure	Music Staff Ledger Lines Measures Bar Lines	Beat Notes and Rests	Double Bar Repeat Sign Clef Sharp Flat Natural	Breath Mark ,		Fermata Perc.: Rudiments	Pick-Up Notes Dynamics <i>f, mf, p</i>	Repeat Sign	Tempo Allegro Moderato Andante	Round
Special Features		Tone Production Instrument Care Mouthpiece and Reed Workouts	Instrument Assembly and Playing Position				Duet: <i>Split Decision</i>	Duet: <i>London Bridge</i>			Pages 11C and 11D – Additional Special Horn and Oboe pages	Perf. Spotlight Band Arr.: Aura Lee Frère Jacques
Quiz Assessments					Note Names, Repeat Sign	Notate pitches and Rhythms on a staff, Repeat Sign	Time Signature, Key Signature, Counting Mixed Rhythms	Understanding Music Symbols, Note Names		Pick-Up <i>mf, f</i>	Conducting 	
Note Sequence												
Flute												
Oboe												
Alt. Oboe												
B \flat Clarinet B \flat Bass Clar.												
E \flat Alto Clar.												
E \flat Alto Sax. E \flat Bar. Sax.												
B \flat T. Sax.												
B \flat Trumpet Bar. T.C.												
F Horn												
Alt. F Horn												
Trombone Bar. B.C. Bassoon E. Bass												
Tuba												
Kybd. Perc.												
Percussion Techniques		Matched Grip Traditional Grip					Multiple Bounce	Flam	Paradiddles	Multiple Bounce Eighth Notes	Flam Taps	Let Ring
New Perc. Instruments				Snare Drum	Bass Drum			Triangle		Sus. Cym. Wood Block Crash Cym.	Tambourine (Sus. Cym. Roll)	

Correlating
Band Arr.
Levels

Explorer
Level

ESSENTIAL ELEMENTS

Director Page	84-90	91-97	98-102	103-109	110-119	120-127	128-134	135-142	143-150	151-156	157-159	160-167
Student Page	13	14	15	16	17	18	19	20	21	22	23	24
Rhythms					Perc. only:	Perc. only:						
Theory				Accidental Key Signature: Concert E \flat		Theme and Variations		Phrase Key Signature: Concert F				Intervals
History		Foster	Grieg Latin American Music	Japanese Folk Music			African-American Spirituals Ragtime	J. S. Bach	Schubert Blues		Dvorák	
Terms	Measure Number	Tie	Accent 	1st & 2nd Endings 		D.C. al Fine	Natural \sharp Slur Tbn.: Glissando	Multiple Measure Rest 2 			Largo	
Special Features	Perf. Spotlight Band Arr.: <i>When The Saints</i> <i>Old MacDonald</i> <i>Ode To Joy</i> <i>Hard Rock Blues</i>		Conducting Essential Creativity: Composition	Band Arr.: <i>Sakura, Sakura</i>	Duet: <i>Jolly Old St. Nick</i> Essential Creativity: Improvisation	Daily Warm-Ups		Duet: <i>Minuet</i> Essential Creativity: Phrasing	Duet: <i>Bottom Bass</i> <i>Boogie</i>		Perf. Spotlight Solo with Piano Accomp.	Brass: Lip Slurs Clarinets: Upper Register
Quiz Assessments		Pick-Up Tie 			Key Signature Accent Dynamics		Slur D.C. al Fine Counting					Intervals
Note Sequence												
Flute												
Oboe												
B \flat Clarinet B \flat Bass Clar.												
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.												
Percussion Techniques			 Double Paradiddle Flam Accent Rim Shot 							 One Measure Repeat	 Closed Roll	
New Perc. Instruments			Maracas Claves	Snare Drum – Snare off	Sleigh Bells							
























































Correlating
Band Arr.
Levels

▲
Performer
Level

EE BAND PERUSAL BOOK 1: CONDUCTOR

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SEQUENCE OF

Director Page Student Page	168-175 25	176-181 26	182-191 27	192-196 28	197-204 29	205-209 30	210-214 31	215-221 32	222-227 33	228-233 34	234-241 35	242-249 36
Rhythms							♪, 7					
Theory				Scale Chord Arpeggio					Enharmonics Chromatic Notes			Intervals
History				Haydn		"Hatikvah"		Sousa "O Canada"		Saint-Saëns Beethoven	Tchaikovsky	
Terms	Trio	Common Time C Repeat Signs 			Soli			Maestoso	Chromatic Scale			
Special Features	Trio: Kum Bah Yah When The Saints Clarinets: Crossing the Break	Conducting  Essential Creativity: Composition			Perf. Spotlight Band Arr.: School Spirit Carnival of Venice	Daily Warm-Ups				Duet: Theme From Symphony No. 7		Perf. Spotlight Band Arr.: America The Beautiful La Cucaracha
 Quiz Assessments				Note Names Repeats with 1st and 2nd Endings. ♪. ♯. ♭. ♮.			♪, 7, Dynamics	Meter Changes, Conducting, ♪ 7, ♯.			Scale Counting Mixed Rhythms	
Note Sequence												
Flute												
Oboe												
B ^b Clarinet B ^b Bass Clar.												
E ^b Alto Clar.												
E ^b Alto Sax. E ^b Bar. Sax.												
B ^b T. Sax.												
B ^b Trumpet Bar. T.C.												
F Horn												
Trombone Bar. B.C. Baritone E. Bass												
Tuba												
Kybd. Perc.												
Percussion Techniques	 Closed Roll		 Two Measure Repeat	 Extended Roll							 Flamacue	
New Perc. Instruments							Cowbell		Timpani	(Tamb. Shake)		(Timpani Roll)

Correlating
Band Arr.
Levels

▲
Artist
Level

ESSENTIAL ELEMENTS

Director Page Student Page	250-256 37	257-263 38	264-271 39	272-283 40	284-295 41	296 42	297 43	298-302 44	303 45	304-341 46	304-341 47	342-343 48
Rhythms												
Theory								Composition Improvisation				
History		Brahms or Mozart										
Terms												
Special Features	Perf. Spotlight Band Arr.: Theme From 1812 Overture	Perf. Spotlight Indiv. Instr. Solo with Piano Accomp. Perc. Ensemble	Duets: <i>Swing Low</i> , <i>Sweet Chariot</i> , <i>La Bamba</i>	Rubank® Scale And Arpeggio Studies	Rubank® Scale And Arpeggio Studies	Rhythm Studies	Rhythm Studies	Creating Music	Essential Elements Star Achiever chart	Fingering chart Perc.: Rudiment chart	Fingering chart Perc.: Rudiment chart	Reference Index
Note Sequence Kybd. Perc.												
Percussion Techniques												
			Rim Knock									

COMPLETE LISTING OF MATERIALS



STUDENT BOOKS (with My EE Library)

00862566	FLUTE
00862567	OBOE
00862568	BASSOON
00862569	B♭ CLARINET
00862570	E♭ ALTO CLARINET
00862571	B♭ BASS CLARINET
00862572	E♭ ALTO SAXOPHONE
00862573	B♭ TENOR SAXOPHONE
00862574	E♭ BARITONE SAXOPHONE
00862575	B♭ 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

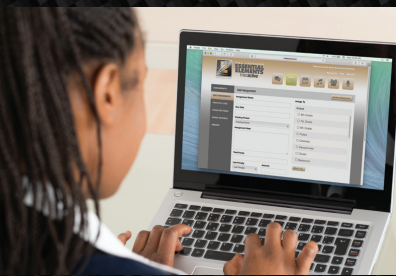
00862565	CONDUCTOR BOOK Includes CD-ROM, full score, all student text, teaching aids, plus much more.
00862586	TEACHER RESOURCE GUIDE Includes Book 1 Lesson Plans, reproducible student activity pages, plus much more, all on CD-ROM.
00862584	PIANO ACCOMPANIMENT



ESSENTIAL ELEMENTS® *Interactive*

Anywhere. Anytime. Any device.

FOR TEACHERS



Plan



Share



Connect

FOR STUDENTS



Learn



Play • Record



Have Fun

www.essentialelementsinteractive.com

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



HAL•LEONARD®



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.

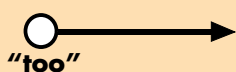
Taking Care Of Your Instrument

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

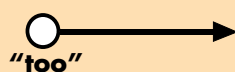
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with 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.



REST



REST

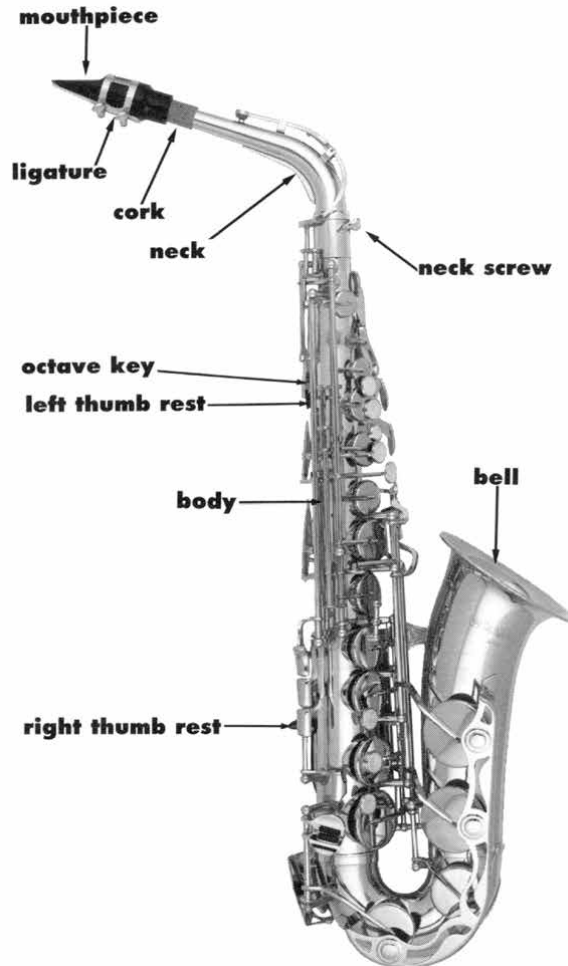
EE BAND PERUSAL BOOK 1: ALTO SAXOPHONE

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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.

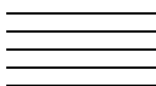


- Step 5** Place your right thumb under the thumb rest. Put your left thumb diagonally across the left thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:

READING MUSIC

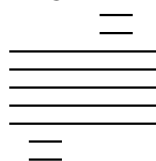
Identify and draw each of these symbols:

Music Staff



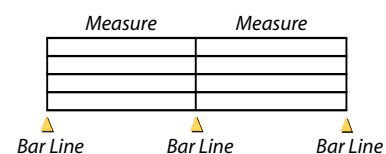
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

EEi Resources

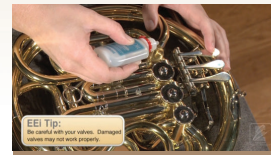


EEi provides a number of resources that will grow on a regular basis, allowing the website to constantly evolve to meet the needs of students and teachers.

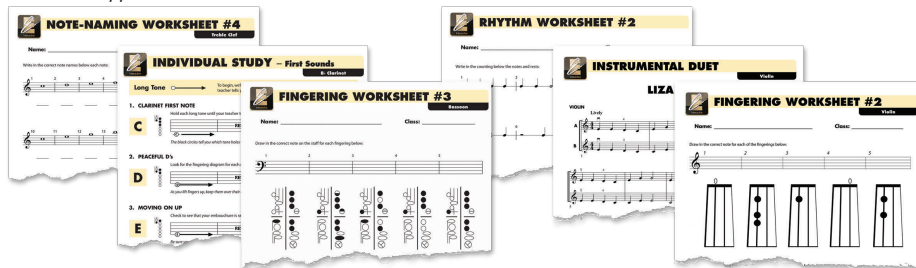
EEi Resources include:

- **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

New EEi Supplemental Videos



New EEi Supplemental Materials



LINKS



PDFs



MP3s



VIDEOS

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

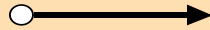
**Tap EEi Icon to learn more
about the Start-up
Resources in EEi**



EE BAND PERUSAL BOOK 1: CLARINET

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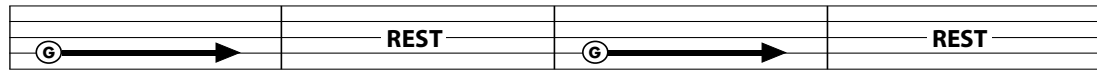
Long Tone



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

1. THE FIRST NOTE

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



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

The Beat

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

One beat = 1 &



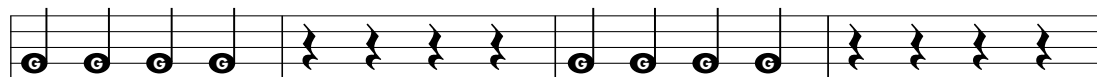
Notes And Rests

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

 **Quarter Note** = 1 beat

Quarter Rest = 1 silent beat

2. COUNT AND PLAY

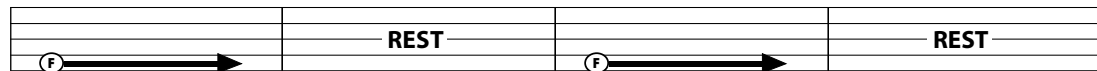


Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓

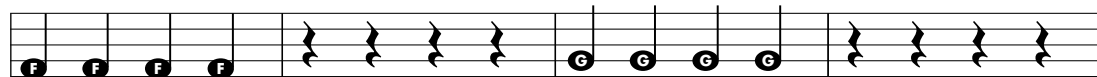
3. A NEW NOTE

Look for the fingering diagram with each new note.



▲ 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



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

5. HEADING DOWN

Practice long tones on each new note.



6. MOVING ON UP

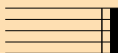


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

EE BAND PERUSAL BOOK 1 : CLARINET

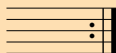
5

Double Bar



indicates the end of a piece of music.

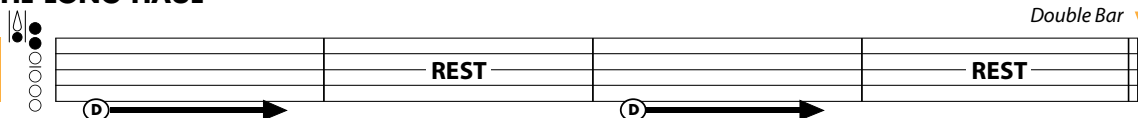
Repeat Sign



Without stopping, play once again from the beginning.

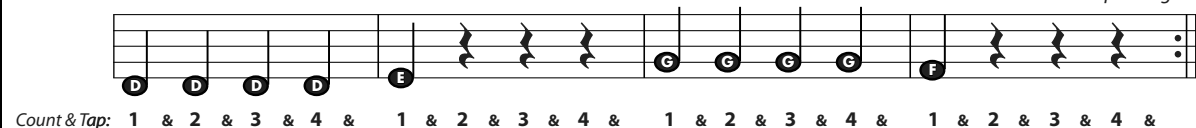
7. THE LONG HAUL

D



Double Bar ▾

8. FOUR BY FOUR

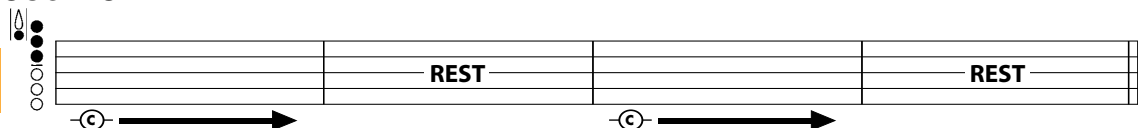


Repeat Sign ▾

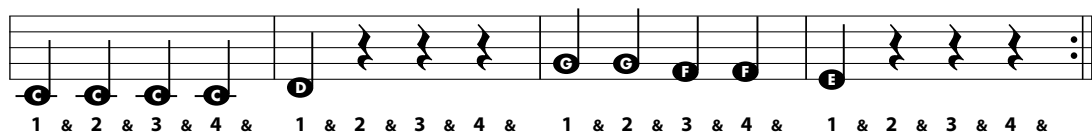
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

C

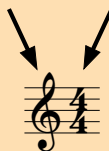


10. THE FAB FIVE



Treble Clef

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



Time Signature

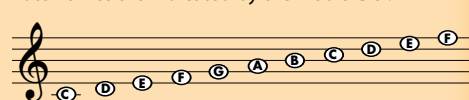
indicates how many beats per measure and what kind of note gets one beat.



= 4 beats per measure
= Quarter note gets one beat

Note Names

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



THEORY

Sharp



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

Flat



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

Natural



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

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



12. FIRST FLIGHT



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








EE BAND PERUSAL BOOK 1: HORN

Page 6 A – Horns only

Notes In Review

Memorize the fingerings for the notes you've learned:

G	F	E	D	C
				
F Horn: ○ ○ ○	● ○ ○	○ ○ ○	● ○ ○	○ ○ ○

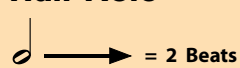
14. ROLLING ALONG

Go to the next line. ▼



Double Bar ▼

Half Note

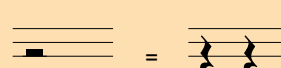


1 & 2 &

Half Rest



1 & 2 &



1 & 2 &

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap



Repeat Sign ▼

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

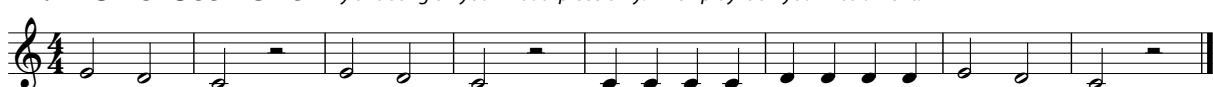
16. THE HALF COUNTS



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

17. HOT CROSS BUNS

Try this song on your mouthpiece only. Then play it on your instrument.



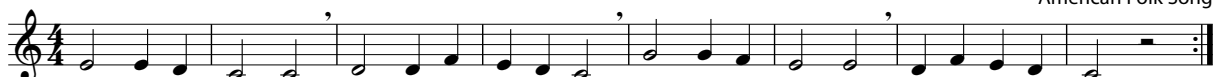
Breath Mark



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

18. GO TELL AUNT RHODIE

American Folk Song



19. ESSENTIAL ELEMENTS QUIZ

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



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

EE BAND PERUSAL BOOK 1: HORN

Page 6 B – Full band

Notes In Review

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


F Horn: ○ ○ ○	● ○ ○	● ● ○	F Horn: ○ ○ ○	● ○ ○
B \flat Horn: T ○ ○	T ● ○ ○	T ● ● ○		
C	B\flat	A	G	F
F Horn: ○ ○ ○	● ○ ○	● ● ○	○ ○ ○	B \flat Horn: T ○ ○ ○

14. ROLLING ALONG

Go to the next line. ▼

Double Bar ▼

Half Note


 = 2 Beats

1 & 2 &

Half Rest

 = 2 Silent Beats

1 & 2 &

 = 

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

Repeat Sign ▼

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

16. THE HALF COUNTS

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

17. HOT CROSS BUNS

Try this song on your mouthpiece only. Then play it on your instrument.

Breath Mark



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

18. GO TELL AUNT RHODIE

American Folk Song

19. ESSENTIAL ELEMENTS QUIZ

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



B \flat C B \flat A B \flat A G F G A B \flat A B \flat

EE BAND PERUSAL BOOK 1: OBOE

Page 7 A – Oboes only

Whole Note

 = 4 Beats

1 & 2 & 3 & 4 &

Whole Rest



= A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

Whole Rest



hangs from a staff line.

Half Rest



sits on a staff line.

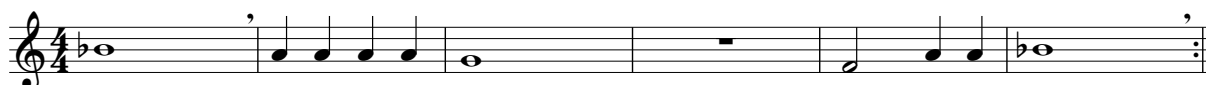
20. RHYTHM RAP *Clap the rhythm while counting and tapping.*

Clap



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

21. THE WHOLE THING



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

Duet

A composition with two different parts, played together.

22. SPLIT DECISION – Duet



THEORY

Key Signature



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

23. MARCH STEPS



▲ Play B's

24. LISTEN TO OUR SECTIONS



25. LIGHTLY ROW



26. ESSENTIAL ELEMENTS QUIZ *Draw in the bar lines before you play.*



EE BAND PERUSAL BOOK 1: OBOE


Page 7 B – Full band

Whole Note

 = 4 Beats


1 & 2 & 3 & 4 &

Whole Rest


 = A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

Whole Rest


hangs from
a staff line.

Half Rest


sits on a
staff line.

20. RHYTHM RAP

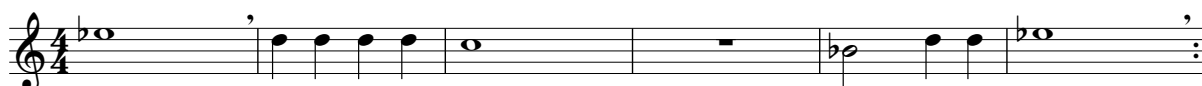
Clap the rhythm while counting and tapping.

Clap



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

21. THE WHOLE THING



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

Duet

A composition with two different parts, played together.

22. SPLIT DECISION – Duet



Key Signature



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

THEORY

23. MARCH STEPS



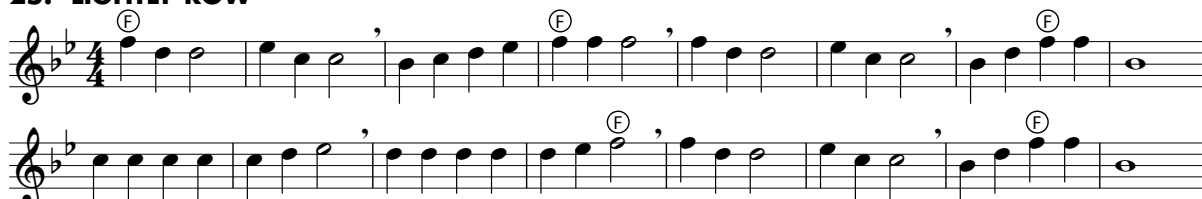
▲ Play B's and E's

24. LISTEN TO OUR SECTIONS

Percussion Woodwinds Brass Percussion Woodwinds Brass Perc. Ww. Brass All

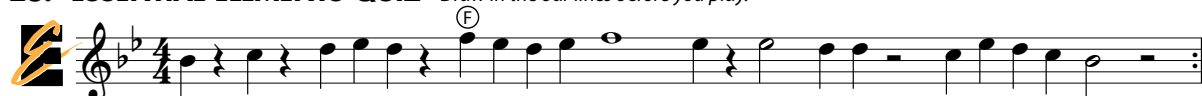


25. LIGHTLY ROW



26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.



EE BAND PERUSAL BOOK 1: TRUMPET

8

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

Practice long tones on each new note.

Fermata ▼



28. AU CLAIRE DE LA LUNE

French Folk Song



29. REMIX



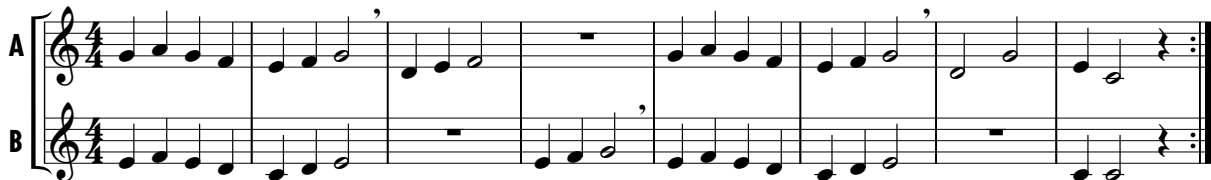
THEORY

Harmony

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

30. LONDON BRIDGE – Duet

English Folk Song

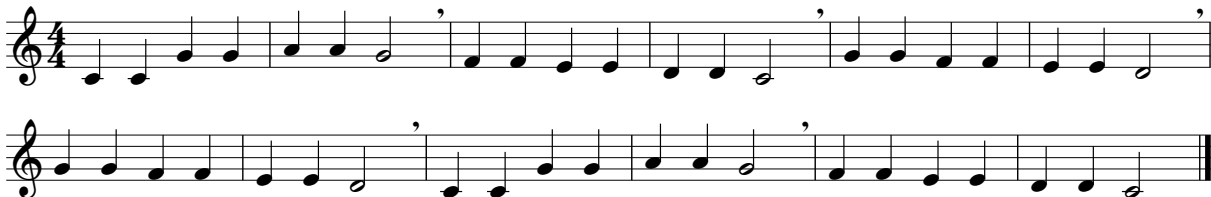


HISTORY

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

31. A MOZART MELODY

Adaptation



32. ESSENTIAL ELEMENTS QUIZ

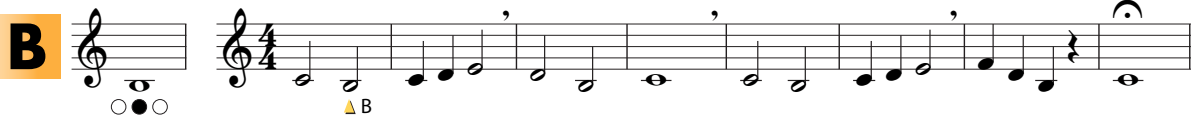
Draw these symbols where they belong and write in the note names before you play:



EE BAND PERUSAL BOOK 1: TRUMPET

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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

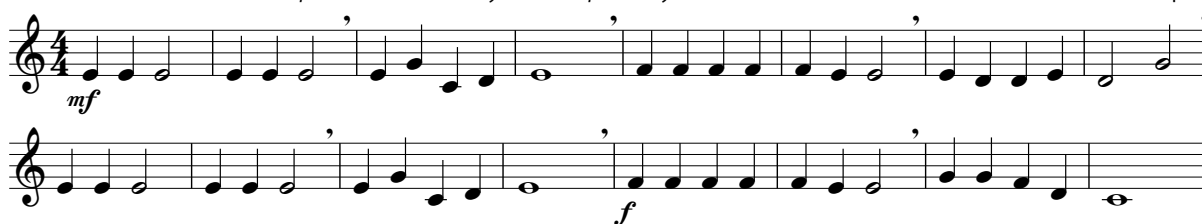
f – forte (play loudly) *mf* – mezzo forte (play moderately loud) *p* – piano (play softly)
Remember to use full breath support to control your tone at all dynamic levels.

37. LOUD AND SOFT



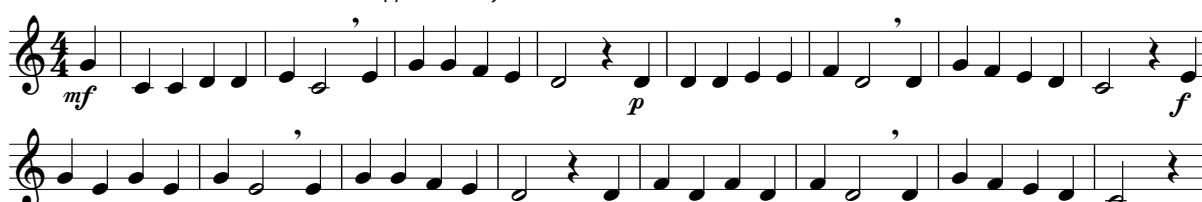
38. JINGLE BELLS *Also practice new music on your mouthpiece only.*

J. S. Pierpont



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

Traditional Hanukkah Song



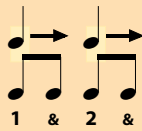
EE BAND PERUSAL BOOK 1: TROMBONE

10

Eighth Notes



Each Eighth Note = 1/2 Beat
2 Eighth Notes = 1 Beat
Play on down and up taps.



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



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



41. EIGHTH NOTE JAM



42. SKIP TO MY LOU

American Folk Song

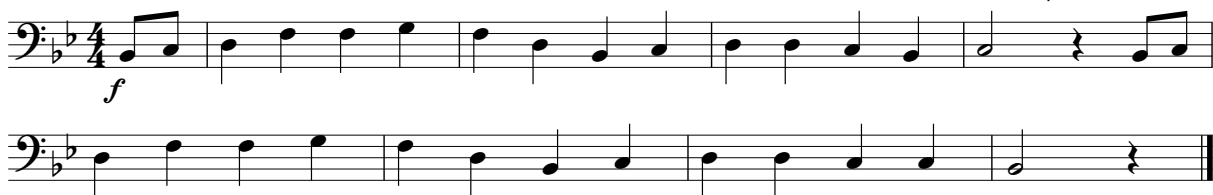


43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*



44. OH, SUSANNA

Stephen Collins Foster

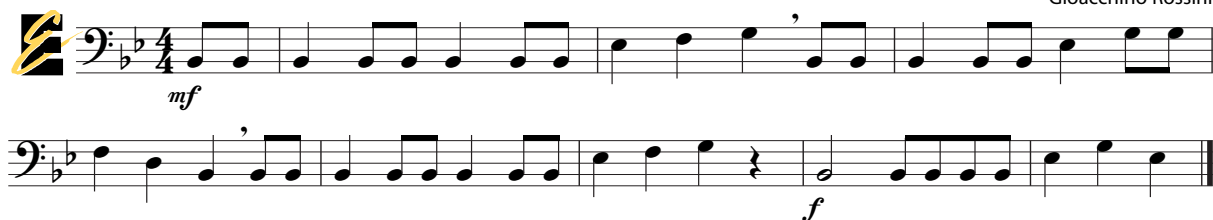


HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL


Gioacchino Rossini



EE BAND PERUSAL BOOK 1: TROMBONE

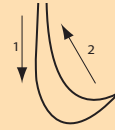
11

2/4 Time Signature

 = 2 beats per measure
= Quarter note gets one beat

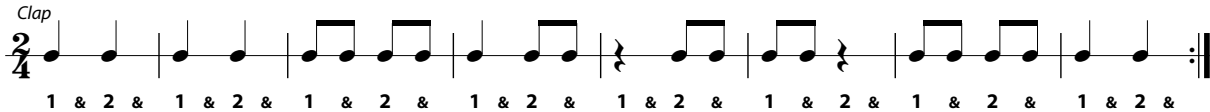
Conducting

Practice conducting this two-beat pattern.

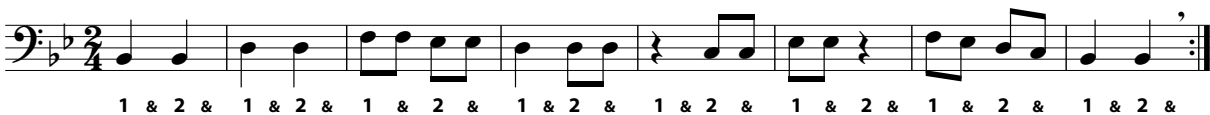


THEORY

46. RHYTHM RAP



47. TWO BY TWO



Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.
Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

48. HIGH SCHOOL CADETS – March




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49. HEY, HO! NOBODY'S HOME

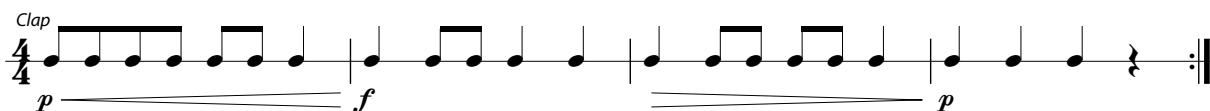


Dynamics

 **Crescendo** (gradually louder)

 **Decrescendo or Diminuendo** (gradually softer)

50. CLAP THE DYNAMICS



51. PLAY THE DYNAMICS



PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER



RHYTHM ETUDE



RHYTHM RAP



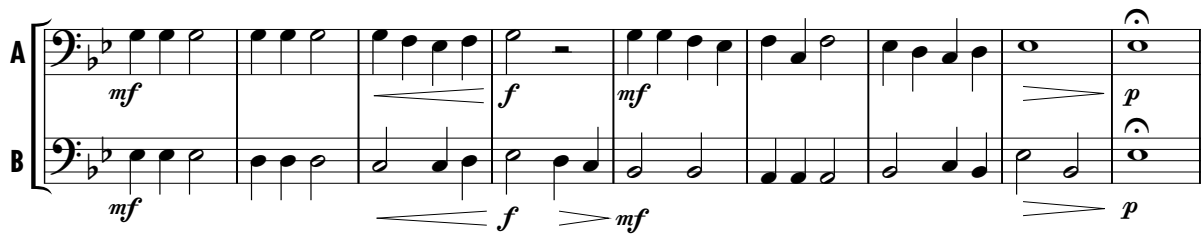
CHORALE



53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

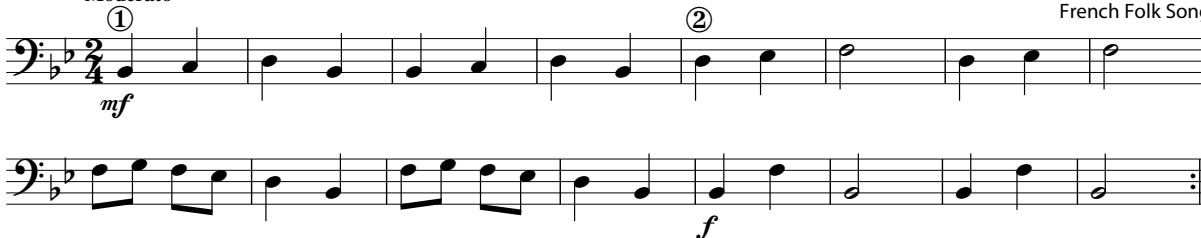
George R. Poulton



54. FRÈRE JACQUES – Round

Moderato

French Folk Song



PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro 3 ▶ Measure number

mf

11

f

19

This musical score is for the Baritone B.C. part of 'When the Saints Go Marching In'. It is in 4/4 time and B-flat major. The tempo is Allegro. The score consists of three staves. The first staff begins with a whole rest for two measures, then starts with a half note G2, followed by quarter notes A2, Bb2, and C3. The second staff continues with quarter notes D3, E3, F3, and G3, then a half note A3, followed by quarter notes Bb3 and C4. The third staff continues with quarter notes D4, E4, F4, and G4, then a half note A4, followed by quarter notes Bb4 and C5. Dynamics include mezzo-forte (mf) and forte (f). Measure numbers 3, 11, and 19 are indicated in boxes.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

f

p

13

f

2nd time go on to meas. 13 ▼

This musical score is for the Baritone B.C. part of 'Old MacDonald Had a Band'. It is in 4/4 time and B-flat major. The tempo is Allegro. The score consists of three staves. The first staff begins with a half note G2, followed by quarter notes A2, Bb2, and C3. The second staff continues with quarter notes D3, E3, F3, and G3, then a half note A3, followed by quarter notes Bb3 and C4. The third staff continues with quarter notes D4, E4, F4, and G4, then a half note A4, followed by quarter notes Bb4 and C5. Dynamics include mezzo-forte (mf), forte (f), and piano (p). Measure numbers 9 and 13 are indicated in boxes. A repeat sign is present at the end of the second staff, with a note to go to measure 13 on the second time through.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

p

13

f

This musical score is for the Baritone B.C. part of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and B-flat major. The tempo is Moderato. The score consists of three staves. The first staff begins with a half note G2, followed by quarter notes A2, Bb2, and C3. The second staff continues with quarter notes D3, E3, F3, and G3, then a half note A3, followed by quarter notes Bb3 and C4. The third staff continues with quarter notes D4, E4, F4, and G4, then a half note A4, followed by quarter notes Bb4 and C5. Dynamics include mezzo-forte (mf), piano (p), and forte (f). Measure numbers 9 and 13 are indicated in boxes.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

This musical score is for the Baritone B.C. part of 'Hard Rock Blues'. It is in 4/4 time and B-flat major. The tempo is Allegro. The score consists of two staves. The first staff begins with a half note G2, followed by quarter notes A2, Bb2, and C3. The second staff continues with quarter notes D3, E3, F3, and G3, then a half note A3, followed by quarter notes Bb3 and C4. The third staff continues with quarter notes D4, E4, F4, and G4, then a half note A4, followed by quarter notes Bb4 and C5. The dynamic is forte (f).

EE BAND PERUSAL BOOK 1: PERCUSSION

14-A

Tie

Pitched Percussion
(Keyboards and Timpani)



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.)



A curved line connecting two notes on the same staff line or space. Play one note for the combined counts of the tied notes.

59. FIT TO BE TIED





60. ALOUETTE



French-Canadian Folk Song



Dotted Half Note

 = 3 Beats
1 & 2 & 3 &

 ◀ Dot
A dot adds half the value of the note.

 = 
2 beats + 1 beat = 3 beats

61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

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

EE BAND PERUSAL BOOK 1: PERCUSSION

14-B

62. CAMPTOWN RACES *Practice Flam Taps in this exercise.*

Stephen Collins Foster

Score for Percussion (S.D., B.D., Tri., Wd. Blk.) in 4/4 time. The exercise includes Flam Taps (L R R) and is marked *mf*.

63. NEW DIRECTIONS

Score for Percussion in 4/4 time. The exercise includes Flam Taps (R L L) and is marked *mf*.

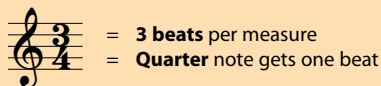
64. THE NOBLES

Score for Percussion in 4/4 time. The exercise includes Flam Taps (R L L) and is marked *mf*. A 3-beat rest is indicated.

65. ESSENTIAL ELEMENTS QUIZ

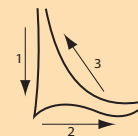
Score for Percussion in 4/4 time. The exercise includes Flam Taps (R L L) and is marked *mf*.

3/4 Time Signature



Conducting

Practice conducting this three-beat pattern.



THEORY

66. RHYTHM RAP



67. THREE BEAT JAM



68. BARCAROLLE



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

HISTORY

69. MORNING (from Peer Gynt)



Accent



Emphasize the note.

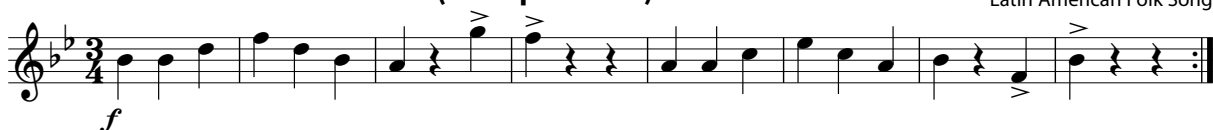
70. ACCENT YOUR TALENT



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

HISTORY

71. MEXICAN CLAPPING SONG (“Chiapanecas”)



72. ESSENTIAL CREATIVITY

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



EE BAND PERUSAL BOOK 1: CONDUCTOR

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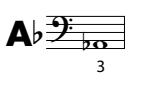
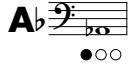



Accidental

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.

THEORY

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 their new note before playing this exercise.

73. HOT MUFFINS - New Note

▼ Flat applies to all A's in measure.

▼ Natural applies to all F's in measure.



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
Keyboard
Percussion

EE BAND PERUSAL BOOK 1: CONDUCTOR

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TEACHING TIP Review the repeat sign.

74. COSSACK DANCE

Allegro

The musical score for 'Cossack Dance' is written for a large ensemble. It begins with a 4/4 time signature and a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score is divided into two systems. The first system includes staves for Flute/Oboe, Bb Clarinet/Bb Bass Cl., Eb Alto Sax./Eb Bari. Sax./Eb Alto Cl., Bb Tenor Sax., Bb Trumpet/Baritone T.C., F Horn, Trombone/Baritone B.C./Bassoon/Electric Bass, Tuba, and Keyboard Percussion. The second system includes staves for Percussion (S.D., B.D., Tamb.) and Keyboard Percussion. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) are indicated. The score concludes with a repeat sign and a final measure.

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

S.D.
B.D.

Tamb.

Keyboard
Percussion

EE BAND PERUSAL BOOK 1: CONDUCTOR

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105

Flute/Kybd. Perc. **A \flat** Oboe **A \flat** Bassoon **A \flat** Clarinet **B \flat** Alto Clarinet **F** Bass Clarinet **B \flat**

Alto Saxophone **F** Tenor Saxophone **B \flat** Baritone Saxophone **F** Trumpet **B \flat** F Horn **E \flat** Trombone **A \flat**

Baritone B.C. **A \flat** Baritone T.C. **B \flat** Tuba **A \flat** Electric Bass **A \flat**

F Horn: \bullet \bullet \bullet \bullet
B \flat Horn: \bullet \bullet \bullet \bullet

3



TEACHING TIP

Play the new note before playing this exercise.

F Horn Double Horn Players: add the thumb key and use the B \flat Horn fingering to play "E \flat ."

75. BASIC BLUES – New Note

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

S.D.
B.D.

Sus. Cym.

Keyboard
Percussion

Flat applies to all A's in measure.

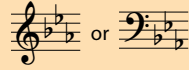
Natural applies to all F's in measure.

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

EE BAND PERUSAL BOOK 1: CONDUCTOR

New Key Signature

C Instruments



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



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

E♭ Instruments



This Key Signature indicates the *Key of C* (no sharps or flats).

F Horn



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

Moderato

[illegible]

EE BAND PERUSAL BOOK 1: CONDUCTOR

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2nd time →

The musical score is for a 2nd time repeat. It includes staves for Flute/Oboe, Bb Clarinet/Bb Bass Cl., Eb Alto Sax./Eb Bari. Sax./Eb Alto Cl., Bb Tenor Sax., Bb Trumpet/Baritone T.C., F Horn, Trombone/Baritone B.C./Bassoon/Electric Bass, Tuba, Percussion, and Keyboard/Percussion. The score is in 2/4 time and features a key signature of one flat (Bb). The first ending (1.) is marked with a double bar line and a repeat sign. The second ending (2.) is marked with a double bar line and a repeat sign. The Percussion part includes a snare drum pattern in the first ending and a cymbal pattern in the second ending. The Keyboard/Percussion part includes a piano accompaniment in the first ending and a cymbal pattern in the second ending.

EE BAND PERUSAL BOOK 1: CONDUCTOR

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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.



TEACHING TIP

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

77. SAKURA, SAKURA – Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante

The musical score is for the band arrangement of "Sakura, Sakura". It is in 4/4 time and features a pentatonic melody. The score includes staves for the following instruments:

- Flute/Oboe: *mf* (first three notes), *p* (last three notes)
- Bb Clarinet: *mf* (first three notes), *p* (last three notes)
- Eb Alto Sax: *mf* (first three notes), *p* (last three notes)
- Bb Trumpet: *mf* (first three notes), *p* (last three notes)
- F Horn: *mf* (first three notes), *p* (last three notes)
- Low Brass & Woodwinds: *mf* (first three notes), *p* (last three notes)
- Percussion:
 - Snares off
 - S.D. (Snare Drum): *mf* (first three notes), *p* (last three notes)
 - B.D. (Bass Drum): *mf* (first three notes), *p* (last three notes)
 - Sus. Cym. (Suspended Cymbal): *mf* (first three notes), *p* (last three notes)
 - Triangle: *mf* (first three notes), *p* (last three notes)
 - Wood Block: *mf* (first three notes), *p* (last three notes)
- Keyboard Percussion: *mf* (first three notes), *p* (last three notes)

A note indicates that S.D. and B.D. can share the same rest.

EE BAND PERUSAL BOOK 1: CONDUCTOR

Flute Oboe

B \flat Clarinet

E \flat Alto Sax.

B \flat Trumpet

F Horn

Low Brass & Woodwinds

Percussion

Keyboard Percussion

mf

mf

mf

mf

mf

p

mf

mf

p

mf

[illegible]

EE BAND PERUSAL BOOK 1: CLARINET

16

THEORY

Accidental

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

Flat \flat

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

73. HOT MUFFINS – New Note

B \flat

74. COSSACK DANCE

Allegro

75. BASIC BLUES – New Note

B \flat

THEORY

New Key Signature

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



1st & 2nd Endings

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



76. HIGH FLYING

Moderato

HISTORY

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

77. SAKURA, SAKURA – Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante

78. UP ON A HOUSETOP

Allegro

mf Check Key Signature

f

1. 2.

79. JOLLY OLD ST. NICK - Duet

Moderato

mf

mf

1. 2.

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

80. THE BIG AIRSTREAM

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

mf *f*

Franz Lehar

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82. AIR TIME - New Note

F

f

83. DOWN BY THE STATION

Allegro

mf

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

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

EE BAND PERUSAL BOOK 1: TRUMPET

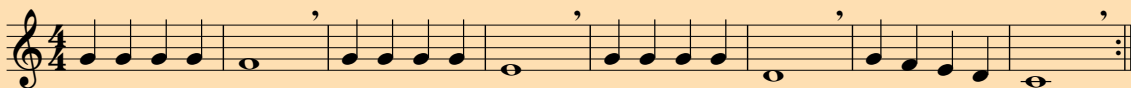
18



DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

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



87. RHYTHM BUILDER



88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME



D.C. al Fine

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

91. BANANA BOAT SONG

Caribbean Folk Song



EE BAND PERUSAL BOOK 1: TRUMPET

19

Sharp

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

THEORY

92. RAZOR'S EDGE – New Note



93. THE MUSIC BOX



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

HISTORY

94. EZEKIEL SAW THE WHEEL



Slur



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

95. SMOOTH OPERATOR



96. GLIDING ALONG



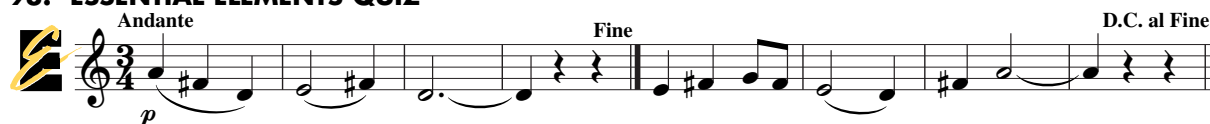
Ragtime is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral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

HISTORY

97. TROMBONE RAG



98. ESSENTIAL ELEMENTS QUIZ



EE BAND PERUSAL BOOK 1: ALTO SAXOPHONE

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99. TAKE THE LEAD – New Note

F#

THEORY

Phrase

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

100. THE COLD WIND

101. PHRASEOLOGY Write in the breath mark(s) between the phrases.

THEORY

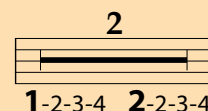
New Key Signature

This **Key Signature** indicates the *Key of 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:



102. SATIN LATIN

Allegro

HISTORY

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

103. MINUET – Duet

Johann Sebastian Bach

Moderato

104. ESSENTIAL CREATIVITY This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?

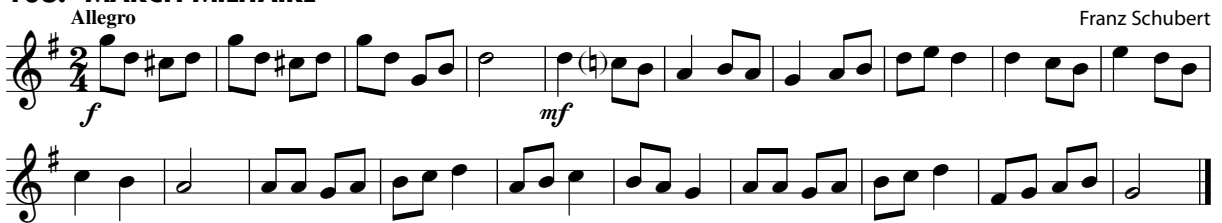
105. NATURALLY



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

HISTORY

106. MARCH MILITAIRE



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.

THEORY

107. THE FLAT ZONE – New Note



108. ON TOP OF OLD SMOKEY



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

HISTORY

109. BOTTOM BASS BOOGIE – Duet



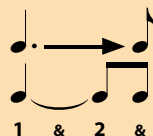
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22

Dotted Quarter & Eighth Notes

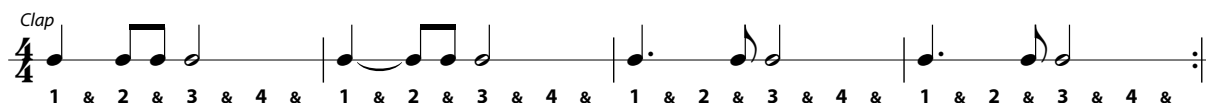
 = 2 Beats
1 & 2 &

A dot adds half the value of the quarter note.

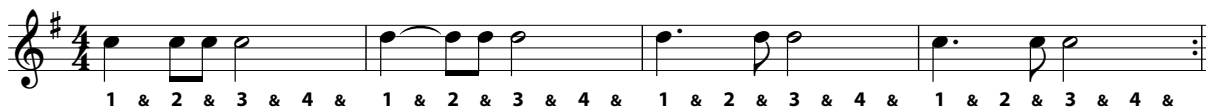
 1 & 2 &

A single eighth note has a flag on the stem.

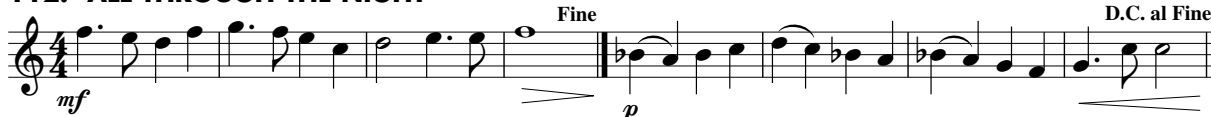
110. RHYTHM RAP



111. THE DOT ALWAYS COUNTS



112. ALL THROUGH THE NIGHT



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



114. SCARBOROUGH FAIR



115. RHYTHM RAP



116. THE TURNAROUND



117. ESSENTIAL ELEMENTS QUIZ – AULD LANG SYNE



PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Largo 4 5 ▶ Measure number Antonin Dvorák

p *mf* *p*

29 Slower 2

Piano Accompaniment

Largo 5

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

29 Slower

EE BAND PERUSAL BOOK 1: TENOR SAXOPHONE

24

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

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122. JUMPIN' FOR JOY

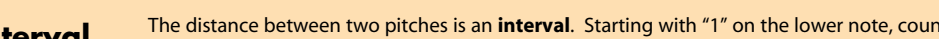
123. GRENADILLA GORILLA JUMP No. 3

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 *Always check the key signature.*

African Folk Song

Moderato

A *mf*

B *mf*

C *mf*

A *p*

B *p*

C *p*

EE BAND PERUSAL BOOK 1: TENOR SAXOPHONE

26

Repeat Signs



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

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual



133. AUSTRIAN WALTZ

Austrian Folk Song



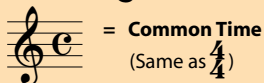
134. BOTANY BAY

Australian Folk Song



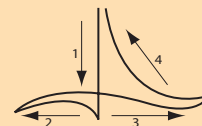
THEORY

C Time Signature



Conducting

Practice conducting this four-beat pattern.



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



136. FINLANDIA

Jean Sibelius



© Breitkopf & Haertel, Wiesbaden - Leipzig

137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from to or .



138. EASY GORILLA JUMPS



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



140. MORE TECHNIQUE TRAX



141. GERMAN FOLK SONG



142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis



143. LOWLAND GORILLA WALK



144. SMOOTH SAILING



145. MORE GORILLA JUMPS



146. FULL COVERAGE



Alternate fingering

Use alternate C fingering.

EE BAND PERUSAL BOOK 1: BASSOON

28

THEORY

Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical “ladder,” each step is the next consecutive note in the key. This scale is in your Key of B \flat (two flats), so the top and bottom notes are both B \flat 's. The interval between the B \flat 's is an octave.

147. CONCERT B \flat SCALE

THEORY

Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This B \flat chord is built from the 1st, 3rd and 5th steps of the B \flat 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

HISTORY

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

150. THEME FROM “SURPRISE SYMPHONY”

Franz Josef Haydn

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

f *mf*

5 Measure Number

13

21

29

1. 2.

Soli

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

153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

mf *f* *mf*

5

13 8

21 7

Soli *f*

29

end Soli 37 7

45 *p* *mf*

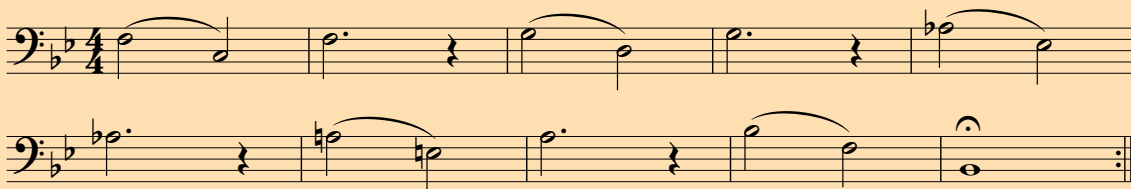
f



DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER



155. TECHNIQUE TRAX



156. CHORALE

Johann Sebastian Bach



HISTORY



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

157. HATIKVAH

Israeli National Anthem



Eighth Note & Eighth Rest

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



158. RHYTHM RAP



159. EIGHTH NOTE MARCH



160. MINUET

Moderato

Johann Sebastian Bach



161. RHYTHM RAP



162. EIGHTH NOTES OFF THE BEAT



163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ



EE BAND PERUSAL BOOK 1: HORN

32

165. DANCING MELODY – New Note

D_b

F Horn: ○ ○ ○ ● ● ○
B_b Horn: T ○ ● ●

▲ D_b

Double Horn Players: add the thumb key and use the B_b Horn fingering for the upper D_b.

HISTORY

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

166. EL CAPITAN

Allegro John Philip Sousa

f

1. 2.

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HISTORY

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

167. O CANADA

Maestoso (Majestically) Calixa Lavallee,
l’Hon. Judge Routhier
and Justice R.S. Weir

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

9 17

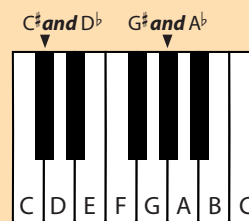
168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

Count and clap before playing. Can you conduct this?

Enharmonics

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

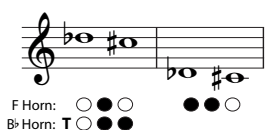
On a piano keyboard, each black key is both a flat and a sharp:



THEORY

169. SNAKE CHARMER

D^b/C[#]



F Horn: ○ ○ ○ ○
B^b Horn: T ○ ○ ○ ○

Enharmonic notes use the same fingering.



Double Horn Players: add the thumb key and use the B^b Horn fingering for the upper D^b/C[#].

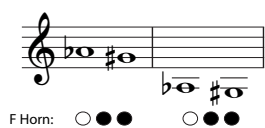
170. DARK SHADOWS



▲ Pick-up note

171. CLOSE ENCOUNTERS

A^b/G[#]



F Horn: ○ ○ ○ ○
B^b Horn: T ○ ○ ○ ○

Enharmonic notes use the same fingering.



Double Horn Players: add the thumb key and use the B^b Horn fingering for the upper A^b/G[#].

172. MARCH SLAV



Peter Illyich Tchaikovsky

173. NOTES IN DISGUISE



Chromatic Notes

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

THEORY

174. HALF-STEPPIN'



EE BAND PERUSAL BOOK 1: HORN

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HISTORY

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

175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

Allegro

mf

176. SILVER MOON BOAT

Chinese Folk Song

Largo

mf

f *p* **D.C. al Fine** **Fine**

HISTORY

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

p *p* *mf* *mf*

1. 2.

EE BAND PERUSAL BOOK 1: HORN

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HISTORY

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

178. CAPRICCIO ITALIEN *Always check the key signature.*

Peter Illyich Tchaikovsky

Allegro
f

179. AMERICAN PATROL

F.W. Meacham

Allegro
mf

180. WAYFARING STRANGER

African-American Spiritual

Andante
p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso 2 *f* *p* *mf* *f*

7 Andante 3

15

25 Maestoso 2 *f*

183. LA CUCARACHA – Band Arrangement

Latin Rock

Latin American Folk Song
Arr. by John Higgins

f *mf*

5

13

p

25 *f*

1. 2.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score is written for a single flute in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and a trill on the first measure. The second staff features a dynamic shift from piano (*p*) to forte (*f*) and includes a measure rest followed by a trill. The third staff continues the melodic line. The fourth staff starts at measure 18 with a mezzo-forte (*mf*) dynamic and includes a trill. The fifth staff begins at measure 26 with a trill. The sixth staff continues the melodic line. The seventh staff starts at measure 34. The eighth staff continues the melodic line. The ninth staff begins at measure 42 with a trill. The tenth staff concludes the piece with a final trill and a double bar line.

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 E♭ version)

Wolfgang Amadeus Mozart
Arr. by John Higgins

Allegro

The musical score is written for Flute and Piano. The key signature is E-flat major (three flats). The time signature is 4/4. The tempo is marked 'Allegro'. The score begins with a piano introduction in the left hand, marked *mf*. The flute enters with a melody marked *f*. The score includes a repeat sign with a first ending (marked 3) and a second ending (marked 13). The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The score concludes with a first ending marked *mf* and a second ending marked *f*.

DUETS

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

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

ALTO SAXOPHONE KEY OF G (CONCERT B \flat) *In this key signature, play all F \sharp 's.*

1.



2.



3.



4.



ALTO SAXOPHONE KEY OF C (CONCERT E \flat)

1.



2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



EE BAND PERUSAL BOOK 1: TROMBONE

42



RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

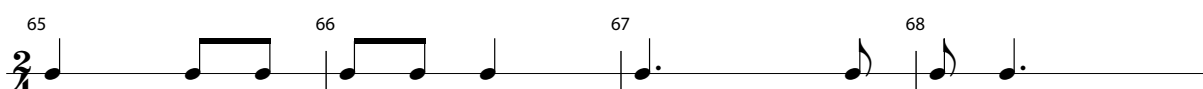
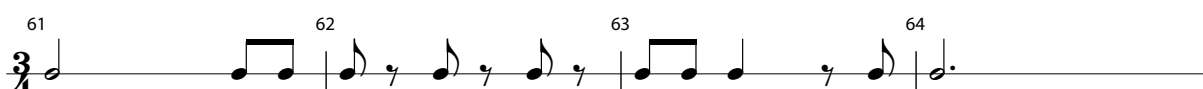
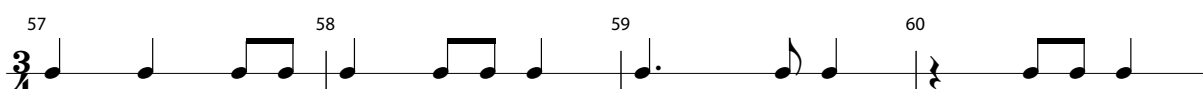
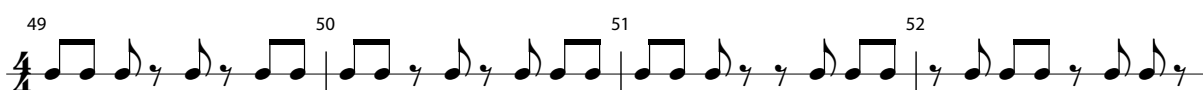
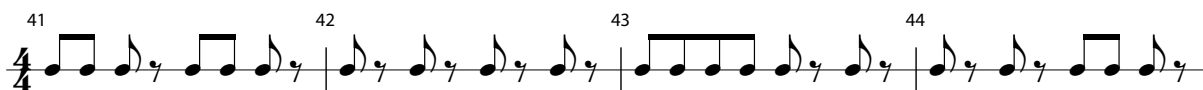
25 26 27 28

29 30 31 32

33 34 35 36



RHYTHM STUDIES



CREATING MUSIC

THEORY

Composition


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

1. ODE TO JOY


Ludwig van Beethoven

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

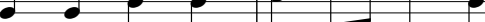
1. Question



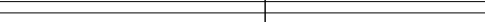
2. Answer



3. Question

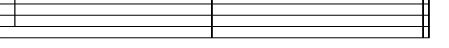


4. Answer

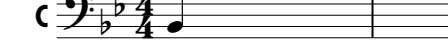


3. PHRASE BUILDERS

A







C



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
	
	


THEORY


Improvisation

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

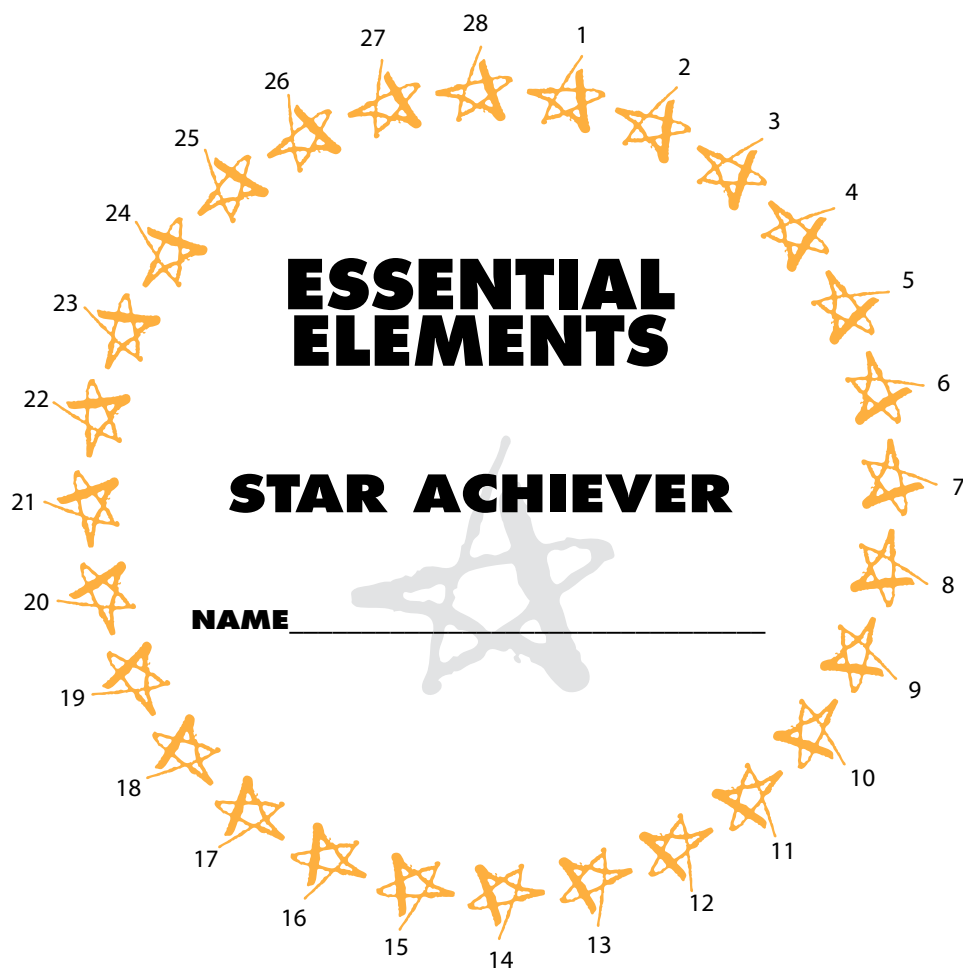
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5. INSTANT MELODY

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

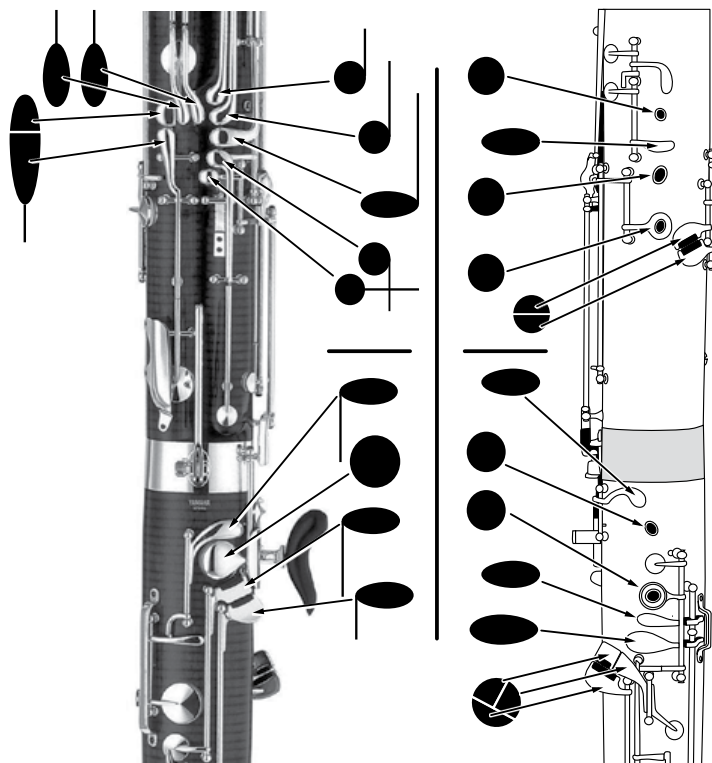
FINGERING CHART

BASSOON

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.



- = Open
- = Pressed down
- ◐ = Half-hole covered
- ◑ = Quarter-hole open
- ◒ = Optional

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

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

<p>A# Bb</p>	<p>B</p>	<p>C</p>	<p>C# Db</p>	<p>D</p>
<p>D# Eb</p>	<p>E</p>	<p>F</p>	<p>F# Gb</p>	<p>Alt.</p>

FINGERING CHART

BASSOON

The chart displays fingering options for various notes on the bassoon. Each entry includes a musical staff with the note, a key signature, and a diagram of the instrument's keys with dots indicating finger placement. Some entries are marked 'Alt.' for alternative fingerings.

- G**: Standard fingering.
- G# A♭**: Standard fingering.
- A**: Standard fingering.
- A# B♭**: Standard fingering.
- B**: Standard fingering.
- C**: Standard fingering.
- C# D♭**: Standard fingering.
- D**: Standard fingering.
- D# E♭**: Standard fingering.
- E**: Standard fingering.
- F**: Standard fingering.
- F# G♭**: Standard fingering.
- G**: Standard fingering.
- G# A♭**: Standard fingering.
- A***: Standard fingering.
- A# B♭**: Standard fingering.
- B**: Standard fingering.
- C**: Standard fingering.
- C# D♭**: Standard fingering.
- D**: Standard fingering.
- D# E♭**: Standard fingering.
- E**: Standard fingering.
- F**: Standard fingering.
- F# G♭**: Standard fingering.
- G**: Standard fingering.
- G# A♭**: Standard fingering.
- A**: Standard fingering.
- A# B♭**: Standard fingering.

*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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