

LARGO

From NEW WORLD SYMPHONY

B \flat TRUMPET 2

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

mp

f

mp

f

p

p

rit.

mp
a tempo

f

mp

f

rit.

p

Recorded by BON JOVI

LIVIN' ON A PRAYER

Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD
Arranged by PAUL MURTHA

TRUMPET 1

(UNISON PATTERNS)

(A) (ROCK)

(B)

(ROCK)

(9)

(17)

(25)

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TRUMPET 1

33

Musical staff 1: Measures 31-34. Includes a triplet of eighth notes in measure 32 and a dynamic marking of *f* in measure 32.

Musical staff 2: Measures 35-38.

Musical staff 3: Measures 39-42.

43

Musical staff 4: Measures 44-46. Includes a dynamic marking of *mf* in measure 44.

49

Musical staff 5: Measures 47-50. Includes a triplet of eighth notes in measure 48 and a dynamic marking of *f* in measure 48.

Musical staff 6: Measures 51-54.

Musical staff 7: Measures 55-58.

2

Musical staff 8: Measures 59-62. Includes a dynamic marking of *f* in measure 61.

Recorded by BON JOVI

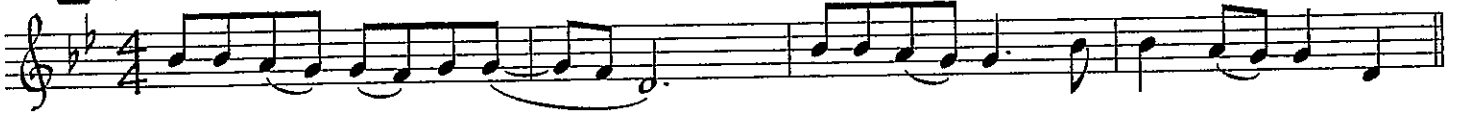
LIVIN' ON A PRAYER

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TRUMPET 2

(UNISON PATTERNS)

(A) (ROCK)



(B)



(ROCK)



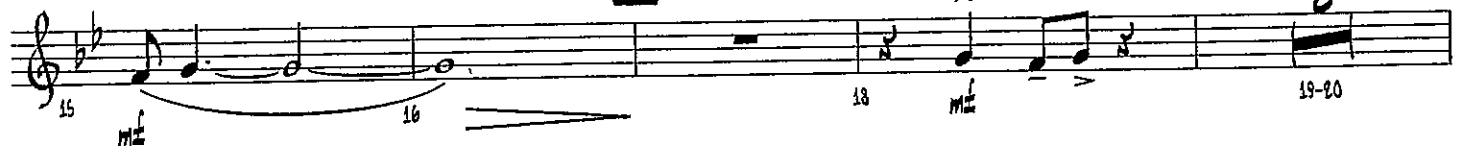
(9)

4



(17)

2



(25)

6



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TRUMPET 2

33

Musical staff 1: Measures 31-34. Treble clef, key signature of two flats. Measure 31 has a whole rest. Measure 32 has a triplet of eighth notes and an accent (^). Measure 34 has a whole note.

Musical staff 2: Measures 35-38. Treble clef, key signature of two flats. Measures 35-38 contain eighth notes with accents (>).

Musical staff 3: Measures 39-42. Treble clef, key signature of two flats. Measures 39-42 contain eighth notes with accents (>).

43

Musical staff 4: Measures 44-46. Treble clef, key signature of two flats. Measure 44 has a whole note with an *mf* dynamic marking. Measure 45 has a triplet of eighth notes. Measure 46 has a whole note.

49

Musical staff 5: Measures 47-50. Treble clef, key signature of two flats. Measures 47-49 have triplets of eighth notes with accents (>). Measure 50 has a whole note with an accent (^).

Musical staff 6: Measures 51-54. Treble clef, key signature of two flats. Measures 51-54 contain eighth notes with accents (>).

Musical staff 7: Measures 55-58. Treble clef, key signature of two flats. Measures 55-58 contain eighth notes with accents (>).

2

Musical staff 8: Measures 59-62. Treble clef, key signature of two flats. Measure 59-60 is a whole rest. Measure 61 has a whole note with an *mf* dynamic marking. Measure 62 has a whole note with an accent (^).

Recorded by BON JOVI

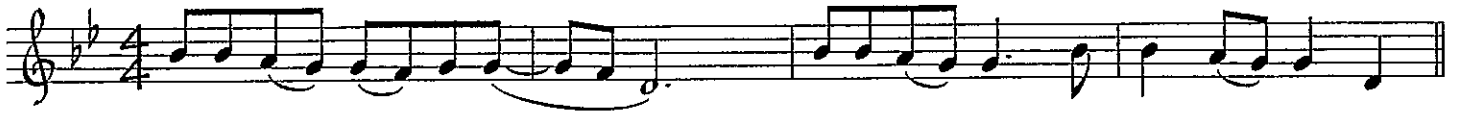
LIVIN' ON A PRAYER

Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD
Arranged by PAUL MURTHA

TRUMPET 3

(UNISON PATTERNS)

A (ROCK)



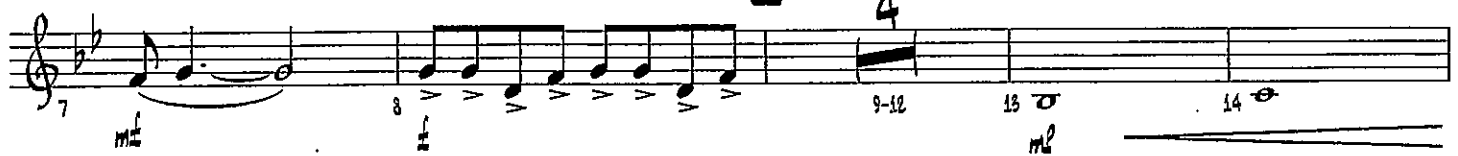
B



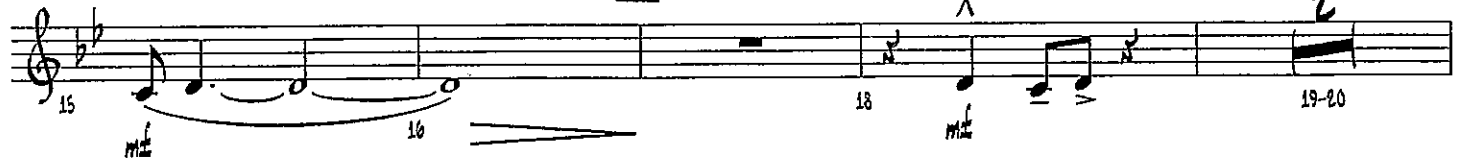
(ROCK)



9



17



25



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TRUMPET 3

33

Musical staff 1: Treble clef, key signature of two flats, measures 31-34. Measure 31 has a fermata. Measure 32 has a forte (f) dynamic and a triplet of eighth notes. Measure 34 has a fermata.

Musical staff 2: Treble clef, key signature of two flats, measures 35-38. Measure 35 has an accent (>) over the first eighth note. Measure 37 has a fermata.

Musical staff 3: Treble clef, key signature of two flats, measures 39-42. Measure 39 has an accent (>) over the first eighth note. Measure 41 has an accent (>) over the first eighth note. Measure 42 has a fermata.

43

Musical staff 4: Treble clef, key signature of two flats, measures 44-46. Measure 44 has a mezzo-forte (mf) dynamic. Measure 46 has a fermata.

49

Musical staff 5: Treble clef, key signature of two flats, measures 47-50. Measure 47 has a triplet of eighth notes. Measure 48 has a forte (f) dynamic and a triplet of eighth notes. Measure 50 has a fermata.

Musical staff 6: Treble clef, key signature of two flats, measures 51-54. Measure 51 has an accent (>) over the first eighth note. Measure 53 has a fermata.

Musical staff 7: Treble clef, key signature of two flats, measures 55-58. Measure 55 has an accent (>) over the first eighth note. Measure 57 has an accent (>) over the first eighth note. Measure 58 has a fermata.

2

Musical staff 8: Treble clef, key signature of two flats, measures 59-62. Measure 59-60 is a double bar line. Measure 61 has a forte (f) dynamic. Measure 62 has an accent (^) over the first eighth note.

Trumpet in B \flat

A Message To You Rudy

A

Musical staff A, starting at measure 4. It features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a whole rest followed by a double bar line, then a sequence of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. This sequence is repeated twice, with a double bar line and repeat dots at the end of the second iteration.

B

Musical staff B, starting at measure 9. It continues the melody from staff A, with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. This sequence is repeated twice, with a double bar line and repeat dots at the end of the second iteration.

Musical staff B, starting at measure 13. It continues the melody from staff A, with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. This sequence is repeated twice, with a double bar line and repeat dots at the end of the second iteration.

Musical staff B, starting at measure 17. It continues the melody from staff A, with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. This sequence is repeated twice, with a double bar line and repeat dots at the end of the second iteration.

C

Musical staff C, starting at measure 21. It is labeled "Tenor & Clarinet Solo". It continues the melody from staff A, with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. This sequence is repeated twice, with a double bar line and repeat dots at the end of the second iteration.

D

Musical staff D, starting at measure 25. It continues the melody from staff A, with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. This sequence is repeated twice, with a double bar line and repeat dots at the end of the second iteration.

Musical staff D, starting at measure 29. It continues the melody from staff A, with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. This sequence is repeated twice, with a double bar line and repeat dots at the end of the second iteration.

E

Musical staff E, starting at measure 33. It continues the melody from staff A, with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. This sequence is repeated twice, with a double bar line and repeat dots at the end of the second iteration.

F

Musical staff F, starting at measure 37. It continues the melody from staff A, with eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. This sequence is repeated twice, with a double bar line and repeat dots at the end of the second iteration. The final measure is marked "molto rit." and features a whole note chord consisting of F#4, C#5, and G4.

Clarinet
ALTERNATE Tumpet

A Message To You Rudy

A

Musical staff A, starting at measure 4. It features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The staff contains a whole rest followed by a repeat sign, then eighth-note patterns in the right hand and dotted quarter notes in the left hand.

B

Musical staff B, starting at measure 9. It continues the eighth-note and dotted quarter patterns from staff A.

Musical staff starting at measure 13, continuing the eighth-note and dotted quarter patterns.

Musical staff starting at measure 17, continuing the eighth-note and dotted quarter patterns.

C

Musical staff C, starting at measure 21. It is marked "Tenor & Clarinet Solo". The notation continues with eighth-note and dotted quarter patterns.

D

Musical staff D, starting at measure 25. It continues the eighth-note and dotted quarter patterns.

Musical staff starting at measure 29, continuing the eighth-note and dotted quarter patterns.

E

Musical staff E, starting at measure 33. It continues the eighth-note and dotted quarter patterns.

F

Musical staff F, starting at measure 37. It continues the eighth-note and dotted quarter patterns and concludes with a double bar line and a fermata. The instruction "molto rit." is written above the staff.

MOVE THE JOY

arr. Bernice

The musical score is divided into two sections, A and B, marked with boxes at the top. Section A spans the first four measures, and Section B spans the remaining measures. The instruments and their parts are as follows:

- Flute:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Clarinet in B \flat :** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Bass Clarinet:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Alto Sax:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Tenor Sax:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Baritone Sax:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Trumpet in B \flat 1:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Trombone:** Plays a rhythmic pattern in Section A, marked "2nd Time Only" and *f*. Rests in Section B.
- Baritone (T.C.):** Plays a rhythmic pattern in Section A, marked "2nd Time Only" and *f*. Rests in Section B.
- Tuba:** Plays a rhythmic pattern in Section A, marked "2nd Time Only" and *f*. Rests in Section B.
- Timpani:** Plays a rhythmic pattern in Section A, marked "2nd Time Only" and *f*. Rests in Section B.
- Mallets 1:** Rests in Section A; plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Snare:** Plays a rhythmic pattern in Section A, marked "2nd Time Only" and *mp*. Rests in Section B.
- Bass Drum 1:** Plays a rhythmic pattern in Section A, marked "2nd Time Only" and *mp*. Rests in Section B.
- Bass Drum 2:** Plays a rhythmic pattern in Section A, marked "2nd Time Only" and *mp*. Rests in Section B.
- Suspended Cymbal:** Plays a rhythmic pattern in Section A, marked "2nd Time Only" and *mf*. Rests in Section B.
- Synthesizer 1:** Plays a rhythmic pattern in Section A, marked "2nd Time Only" and *mf*. Rests in Section B.

Trumpet in B \flat

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

$\text{♩} = 82$

Majestically

The musical score is written for a single trumpet in B \flat . It begins with the title "Gloria In Excelsis Deo" and a tempo marking of $\text{♩} = 82$. The performance instruction is "Majestically". The score is in 4/4 time and consists of seven staves of music. The first staff starts with a dynamic marking of *f* and includes a rehearsal mark at measure 6. The second staff has rehearsal marks at measures 10, 14, and 18, and a dynamic marking of *f*. The third staff has a rehearsal mark at measure 22. The fourth staff is titled "Ode To Joy" and has rehearsal marks at measures 28, 32, and 36, with dynamic markings of *p* and *mf*. The fifth staff has a rehearsal mark at measure 40 and a dynamic marking of *f*. The sixth staff has rehearsal marks at measures 44 and 48. The seventh staff has rehearsal marks at measures 52 and 56, and ends at measure 55 with a final dynamic marking of *f*. The score includes various musical notations such as slurs, ties, and accents.

Bb

Mr. P.C.

John Coltrane

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Mr. PC is a 12-bar minor blues. Segments of the motific melody are transposed to match the chord changes. It was originally played with a fast swing feel.

For your use

Bb

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

D_{MI}⁷ G_{MI}⁷ B^{b7} A⁷ D_{MI}⁷ G_{MI}⁷ B^{b7} A⁷

The chart shows two systems of piano voicings. The first system, labeled 'Basic 3-note voicings', shows four chords: D_{MI}⁷, G_{MI}⁷, B^{b7}, and A⁷. The second system, labeled 'Rootless voicings', shows the same four chords without the root note. Each chord is represented by a treble and bass clef staff with notes placed on the lines and spaces.

b3	b7	b7	b7	9	5	5	5
b7	b3	3	3	b7	b3	3	3
1	1	1	1	b3	b7	b7	b7

Useful Scales

D Blues Scale

D Dorian

(D_{MI}⁷)

G Dorian

(G_{MI}⁷)

The scales are written on a single treble clef staff. The D Blues Scale is 1 b3 4 b5 5 b7 1. The D Dorian scale is 1 2 b3 4 5 6 b7 1. The (D_{MI}⁷) scale is 1 2 b3 4 5 6 b7 1. The G Dorian scale is 1 2 b3 4 5 6 b7 1. The (G_{MI}⁷) scale is 1 2 b3 4 5 6 b7 1.

1 b3 4 b5 5 b7 1 1 2 b3 4 5 6 b7 1 1 2 b3 4 5 6 b7 1 1 2 b3 4 5 6 b7 1

B^b Mixolydian

(B^{b7})

A Mixolydian

(A⁷)

The scales are written on a single bass clef staff. The B^b Mixolydian scale is 1 2 3 4 5 6 b7 1. The (B^{b7}) scale is 1 2 3 4 5 6 b7 1. The A Mixolydian scale is 1 2 3 4 5 6 b7 1. The (A⁷) scale is 1 2 3 4 5 6 b7 1.

1 2 3 4 5 6 b7 1 1 2 3 4 5 6 b7 1

Sample Bass Line

D_{MI}⁷

The bass line for D_{MI}⁷ is written on a single treble clef staff. The notes are: 1, 2, b3, 4, 5, 6, b7, 7, 1, b7, 5, b3, 1, 5, 1, b3.

1 2 b3 4 5 6 b7 7 1 b7 5 b3 1 5 1 b3

G_{MI}⁷

D_{MI}⁷

The bass line for G_{MI}⁷ and D_{MI}⁷ is written on a single treble clef staff. The notes are: 1, 2, b3, 2, 1, b7, 6, b6, 1, b7, 6, b7, 1, b3, 5, b3.

1 2 b3 2 1 b7 6 b6 1 b7 6 b7 1 b3 5 b3

B^{b7}

A⁷

D_{MI}⁷

The bass line for B^{b7}, A⁷, and D_{MI}⁷ is written on a single treble clef staff. The notes are: 1, 3, 2, 1, 1, b7, b6, 5, 1, b3, 5, b3, 1, 5, b3, 2.

1 3 2 1 1 b7 b6 5 1 b3 5 b3 1 5 b3 2

My Way

And now the end is near,
And so I face the final curtain,
My friends I'll say it clear,
I'll state my case of which I'm certain,
I've lived a life that's full,
I traveled each and every highway,
And more much more than this,
I did it my way...

My Way

Trumpet in Bb 1

The first system of the musical score for Trumpet in Bb 1 consists of four staves. The first staff begins with a dynamic marking of *p*. The second staff contains a circled letter 'A' above the music. The third staff contains a circled letter 'B' above the music and a dynamic marking of *f*. The fourth staff contains dynamic markings of *fp* and *f*. The music is written in a single melodic line on a treble clef staff.

My Way

Trumpet in Bb 1

The second system of the musical score for Trumpet in Bb 1 consists of four staves. The first staff begins with a dynamic marking of *p*. The second staff contains a circled letter 'A' above the music. The third staff contains a circled letter 'B' above the music and a dynamic marking of *f*. The fourth staff contains dynamic markings of *fp* and *f*. The music is written in a single melodic line on a treble clef staff.

My Way

Trumpet in Bb 2

Musical score for Trumpet in Bb 2, first system. The score consists of four staves of music. The first staff begins with a piano (*p*) dynamic marking. The second staff contains a circled letter 'A' above the staff. The third staff contains a circled letter 'B' above the staff. The fourth staff ends with a piano (*p*) dynamic marking. The music is written in a key signature of two flats and a 4/4 time signature.

My Way

Trumpet in Bb 2

Musical score for Trumpet in Bb 2, second system. The score consists of four staves of music. The first staff begins with a piano (*p*) dynamic marking. The second staff contains a circled letter 'A' above the staff. The third staff contains a circled letter 'B' above the staff. The fourth staff ends with a piano (*p*) dynamic marking. The music is written in a key signature of two flats and a 4/4 time signature.

My Way

Trumpet in Bb 3

The first system of music for the Trumpet in Bb 3 part consists of four staves. The first staff begins with a treble clef, a key signature of two flats (Bb), and a common time signature (C). The music starts with a dynamic marking of *p* (piano). The second staff contains a circled letter 'A' above the first measure. The third staff contains a circled letter 'B' above the first measure. The fourth staff ends with a dynamic marking of *f* (forte).

My Way

Trumpet in Bb 3

The second system of music for the Trumpet in Bb 3 part consists of four staves, identical in notation to the first system. It begins with a treble clef, a key signature of two flats (Bb), and a common time signature (C). The music starts with a dynamic marking of *p* (piano). The second staff contains a circled letter 'A' above the first measure. The third staff contains a circled letter 'B' above the first measure. The fourth staff ends with a dynamic marking of *f* (forte).

PEP BAND CHEERS

Superman So So Do So So Do So Do / So So Do So So Mi Re Re

Imperial March Mi Mi Mi Do So Mi Do So Mi

Iron Man Mi So So La La Do Ti Do Ti Do Ti So So La La (Repeat)

Mari Bros Mi Mi Mi Do Mi So So

Malaguena Mi Mi Mi Mi Fa Fa Fa Fa So Fa (Repeat)

Harmony Ti Ti Ti Ti Do Do Do Do Re Do (Repeat)

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

Eye of The Tiger So So Fa So So Fa So So Fa Me (Repeat)

Harmony Te Te La Te Te La Te Te La So (Repeat)

More...

Suavemente: Groove (Cm - G - G - Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 1

B^b Clarinet/B^b Trumpet

KLAUS BADELT

Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly

5

mp mf

9

17 Slower

16

Stately 3

f mf f mf marcato

24 "The Medallion Calls"

33

32

42 3

50 Pt. 2

41

mf f

52

Play

58

68

Faster 2

76

mp

68 "The Black Pearl"

77

84

86

mp ff

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 2

B \flat Clarinet/B \flat Trumpet

KLAUS BADELT

Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly 4 5

12 *mf* 17 Slower *f* *mf*

19 *f* *mp* 24 "The Medallion Calls" *mf marcato* 33

28 42

36 *mp* 50

46 *mf* *f* 58

54 *f* 68 "The Black Pearl" *mp* *f*

60 *mp* 76

70 84

79 *mp* *ff*

87

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 3

B \flat Clarinet/B \flat Tenor Saxophone

KLAUS BADEL

Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly
T. Sx.
Cl.
mp

5

11

17 Slower

Stately 3

24 "The Medallion Calls"

mf

f

mf

f

mf marcato

33

26

34

42 mp

44

50

58

53

60

Faster 2

68 "The Black Pearl"

mp

f

69

76

78

84

87 mp

ff

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 4

B \flat Tenor Saxophone/Baritone T.C.

KLAUS BADELT

Arranged by MICHAEL SWEENEY

“Fog Bound”
Lightly

5

mp

9

mf

17 Slower

Stately 2

16

f > mf < f > mf marcato

24 “The Medallion Calls”

33

32

42

41

mp mf

50

58

Faster

fp mp

68 “The Black Pearl”

67

f

76

84

87

mp ff

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 5
Baritone T.C.

KLAUS BADELT
Arranged by MICHAEL SWEENEY

The musical score is written for Baritone T.C. and consists of nine staves of music. The first staff begins with the tempo marking "Fog Bound" and the instruction "Lightly". It features a 6/8 time signature and includes measures 4, 5, 12, and 17. A dynamic range from *mf* to *f* is indicated. The second staff is marked "Stately" and "The Medallion Calls", with a 3/4 time signature and a *mf marcato* dynamic. It includes measure 24. The third staff includes measure 29 and measure 33. The fourth staff includes measure 37 and measure 42, with a *mp* dynamic. The fifth staff includes measure 44 and measure 50, with a dynamic range from *mf* to *f*. The sixth staff includes measure 52 and measure 58. The seventh staff is marked "Faster" and includes measure 59, with a dynamic range from *fp* to *mp*. The eighth staff is marked "The Black Pearl" and includes measure 68, with a *f* dynamic. The ninth staff includes measure 76 and measure 84, with a dynamic range from *mp* to *ff*. The score concludes with measure 87.

Two Ceremonial Marches

1st Trumpet
(Cornet)

1. Processional *Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

YBS 54 *Maestoso*

7 **A** *Andante* 8 **B** 6 *mf*

25 **C**

31 **D**

37 *div.* *f* **E** *unis.* *mf*

43 1. *div.* *unis.*

49 2. *rit.* *div.* *unis.* *div.* *f* 3

Two Ceremonial Marches

2nd Trumpet
(Cornet)

1. Processional *Pomp and Circumstance March No. 3*

EDWARD ELGAR, Op. 39
Arranged by James Swearingen.

YBS 54

Maestoso *f* rit.

7

A Andante 8 **B** 6 *mf*

25

C

31

D

37

f **E** *mf*

43

1.

49

2. rit. 3 *f*

Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice

Moderate Swing 



mf

A

B

C

To Coda

D.S. al Coda **E**

f

D

E

Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie
arr. Bernice

Moderate Swing



Chord progression for the first system: C F C C7 F Fm C Am

Chord progression for the second system: 7 Dm7 G7 C A C F C C7 F Fm C Am

Chord progression for the third system: 15 Dm7 G7 C B C7 F C7 F D7

Chord progression for the fourth system: 23 G7 G#dim Am D7 G7 Gaug C C F C C7 F Fm C Am To Coda D

Chord progression for the fifth system: 31 Dm7 G7 C E D.S. al Coda C Am Dm7 G7 C

Chord progression for the sixth system: 39

Bb-Low

Sight Reading Exercises



Bb - High

Sight Reading Exercises

The image displays nine staves of musical notation, numbered 1 through 9, arranged vertically. Each staff begins with a treble clef and a 4/4 time signature. The exercises are written in Bb major. Staff 1 consists of a sequence of quarter notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C. Staff 2 features eighth notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C. Staff 3 contains quarter notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C. Staff 4 has quarter notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C. Staff 5 includes quarter notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C. Staff 6 shows quarter notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C. Staff 7 contains quarter notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C. Staff 8 has quarter notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C. Staff 9 features quarter notes: Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb, C.

Trumpet in B \flat

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

$\text{♩} = 72$

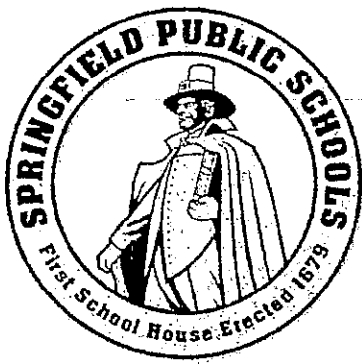


mp

5

f

The image shows the musical notation for the first two staves of the piece. The first staff begins with a tempo marking of a quarter note equal to 72 beats per minute. The music is in 4/4 time and B-flat major. The melody starts on a C4, moving up stepwise to G4, then down to F4, E4, D4, and finally C4. The second staff continues the melody, starting on G4 and moving up to C5. The dynamic marking changes from mezzo-piano (mp) to forte (f). There are slurs over the first two measures of each staff and a fermata over the final measure of the second staff.



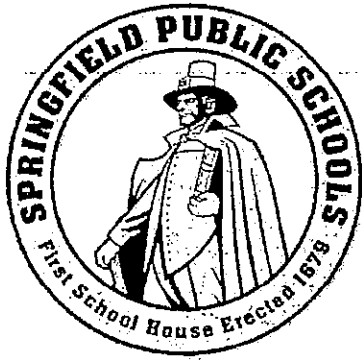
SPS District Determined Measure

Music Performance Rubrics

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance.
TONE QUALITY	<ul style="list-style-type: none"> The tone is always full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. The tone has professional quality. Air is always used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is usually full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. Extremes in range may cause the tone to be less controlled. Air is usually used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is somewhat full, resonant, open, supported, focused, controlled, clear, or centered throughout the range of the instrument. The tone is occasionally uncontrolled and harsh in the normal and extreme playing range. Air is somewhat used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is rarely full, resonant, open, supported, focused, controlled, clear, or centered regardless of the range being played. Tone quality is harsh, distorted, inconsistent, thin or airy. Air is rarely used efficiently to support a quality tone.
RHYTHMIC ACCURACY	<ul style="list-style-type: none"> The beat is always secure (steady). Rhythms are always accurate. There are no duration errors that detract from the overall performance. 	<ul style="list-style-type: none"> The beat is usually secure (steady). Rhythms are usually accurate. There are a few duration errors, but these do not detract from the overall performance. 	<ul style="list-style-type: none"> The beat is somewhat secure (steady). Rhythms are somewhat accurate. There are frequent or repeated duration errors that occasionally detract from the overall performance. 	<ul style="list-style-type: none"> The beat is rarely secure (steady). Lack of internal pulse. Rhythms are rarely accurate. There are constant duration errors that significantly detract from the overall performance.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
NOTE ACCURACY	<ul style="list-style-type: none"> • Notes are always accurate. • Finger/slide/sticking combinations are always smooth and completed without hesitation. • There are no pitch errors that detract from the overall performance. 	<ul style="list-style-type: none"> • Notes are usually accurate, though there might be an isolated error. • Finger/slide/sticking combinations are usually smooth and completed without hesitation. • There are a few pitch errors, but these do not detract from the overall performance. 	<ul style="list-style-type: none"> • Notes are somewhat accurate. • Finger/slide/sticking combinations are occasionally smooth or completed without hesitation. • There are frequent or repeated pitch errors that occasionally detract from the overall performance. 	<ul style="list-style-type: none"> • Notes are rarely accurate. • Finger/slide/sticking combinations are rarely smooth or completed without hesitation. • There are constant pitch errors that significantly detract from the overall performance.
DYNAMICS	<ul style="list-style-type: none"> • Dynamic levels are always obvious and consistent. • Markings (crescendo, decrescendo/diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are always executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Dynamic levels are usually obvious and consistent. • Markings (crescendo, decrescendo/diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are usually executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Dynamic levels are somewhat obvious and consistent. Levels fluctuate, but can be discerned. • Markings (crescendo, decrescendo/diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are occasionally executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Dynamic levels are rarely obvious or consistent. • Markings (crescendo, decrescendo/diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are rarely executed accurately as directed by the music and/or the conductor.
ARTICULATION	<ul style="list-style-type: none"> • Articulations are always secure. • Markings (staccato, legato, slur, accents, etc.) are always executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Articulations are usually secure, though there might be an isolated error. • Markings (staccato, legato, slur, accents, etc.) are usually executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Articulations are somewhat secure. • Markings (staccato, legato, slur, accents, etc.) are occasionally executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Articulations are rarely secure. • Markings (staccato, legato, slur, accents, etc.) are rarely executed accurately as directed by the music and/or the conductor.
INTONATION	<ul style="list-style-type: none"> • The performance is always in tune in all registers and dynamic levels. • Intonation is always consistent. • There are no pitch problems due to range or dynamic extremes. 	<ul style="list-style-type: none"> • The performance is usually in tune in all registers and dynamic levels. • Intonation is usually consistent. • There are occasional pitch problems due to range or dynamic extremes. 	<ul style="list-style-type: none"> • The performance is somewhat in tune in all registers and dynamic levels. • Intonation is somewhat inconsistent. • There are several pitch problems due to range or dynamic extreme. 	<ul style="list-style-type: none"> • The performance is rarely in tune in all registers and dynamic levels. • Intonation rarely consistent. • There are constant pitch problems due to range or dynamic extremes.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
EXPRESSION	<ul style="list-style-type: none"> • The student always performs with a creative nuance and expressive style in response to the music. • Attention is always given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is always performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student usually performs with a creative nuance and expressive style in response to the music. • Attention is usually given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is usually performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student occasionally performs with a creative nuance and expressive style in response to the music. • Attention is occasionally given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is occasionally performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student rarely performs with a creative nuance and expressive style in response to the music • Attention is rarely given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is rarely performed with feeling—artfully, meaningfully, or emotionally.
SIGHT-READING (if applicable)	<ul style="list-style-type: none"> • The student always responds accurately to all musical notation within the sight-reading selection (rhythm, notes, articulation, dynamics, tempo, etc.) • The performance is smooth and completed without hesitation. 	<ul style="list-style-type: none"> • The student usually responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is mostly smooth and completed without much hesitation. 	<ul style="list-style-type: none"> • The student occasionally responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is somewhat smooth and completed with some hesitation. 	<ul style="list-style-type: none"> • The student rarely responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is not smooth and completed with much hesitation.
PERCUSSION TECHNIQUE	<ul style="list-style-type: none"> • Correct technique is always used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is usually used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is somewhat used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is rarely used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.)
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)



SPS District Determined Measure

Music Performance Rubric

Name: _____ Date: _____

Course: _____

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1	NOT ATTEMPTED 0
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance. 	<ul style="list-style-type: none"> Did not complete or attempt.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)	F (59-0)
TONE QUALITY (4 Points)					
RHYTHMIC ACCURACY (4 Points)					
NOTE ACCURACY (4 Points)					
TECHNIQUE -Posture- (4 Points)					
DYNAMICS (4 Points)					
ARTICULATION (4 Points)					
INTONATION (4 Points)					
EXPRESSION (4 Points)					
TOTAL POINTS Beginning - 16 Points Possible (Advanced/Intermediate 32 Points Possible)	COMMENTS _____ _____ _____ _____ _____				

SHENANDOAH

for Concert Band

B♭ TRUMPET 1

FRANK TICHELI

Freely and very expressive

♩ = c. 50

6 7 4

mp

12 ♩ = c. 58

poco f

18

(to Straight Mute) 23 ♩ = c. 63 Straight Mute Solo

f mf

rit.

31 ♩ = c. 50

Mute out end Solo rit. a tempo rit. 35 Pulsating ♩ = c. 58 Hn. 1 cue:

pp mf

41 Ethereal, floating

♩ = c. 50

rit. 47 ♩ = c. 58 (Open) broadly

mp

52

mf 2

mf

56 Exalted

(no breath) f ff mp

f ff mp

62

f mf mp 69

f mf mp

rit. 75 Solo rit. f > p mp

f > p mp

SHENANDOAH

for Concert Band

B♭ TRUMPET 2

FRANK TICHELI

Freely and very expressive

♩ = c. 50

6 7 4 12 ♩ = c. 58

18

23 ♩ = c. 63 31 ♩ = c. 50

35 Pulsating ♩ = c. 58 41 Ethereal, floating ♩ = c. 50 47 ♩ = c. 58

52 56 Exalted

(no breath) 62

69 3 3

Hn. 1 cue: 75 a tempo 2

SHENANDOAH

for Concert Band

B \flat TRUMPET 3

FRANK TICHELI

Freely and very expressive

$\text{♩} = \text{c. } 50$

6 7 4

12 $\text{♩} = \text{c. } 58$

mp

18

mf

3

23 $\text{♩} = \text{c. } 63$

7

rit.

f \rightarrow *p*

31 $\text{♩} = \text{c. } 50$

rit.

a tempo

rit.

35 Pulsating $\text{♩} = \text{c. } 58$

5

rit.

41 Ethereal, floating

$\text{♩} = \text{c. } 50$

6

47 $\text{♩} = \text{c. } 58$

5

52

Tpt. 2 cue:

mf

56 Exalted

f

(no breath)

62

7

69

5

ff

rit.

75 *a tempo*

rit.

2

THE STAR SPANGLED BANNER

1st B♭ Trumpet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

Solo

mf

tutti **27** (opt.)

f

THE STAR SPANGLED BANNER

2nd B \flat Trumpet

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

27

SOLO
Melody Bb
LOW

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Symphony No. 5 in C Minor, Opus 67 (1st Movement)

Allegro con brio ♩ = 103
WATCH!

8

15

23

28

33

38

A

B

C

D

E #1 #2 #3

F #1 #2 #3 #4

G

f

mf

mp

46 H

cresc.

54 I

f

J #1 K #2 #3

60

#4 #1 #2 #3 L 1.

65

M N

71 2.

79 O

85 *ff*

VARIATION
MELODY Bb
LOW

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Symphony No. 5 in C Minor, Opus 67 (1st Movement)

Allegro con brio $\text{♩} = 103$
WATCH!

A



B



C



D



E



F

G



H



53 I

f

Detailed description: This staff contains measures 53 through 58. It begins with a treble clef and a key signature of two flats. A long slur covers the first six measures. A box labeled 'I' is positioned above the staff at measure 56. A dynamic marking of *f* is placed below the staff at measure 57.

59 J #1 K

Detailed description: This staff contains measures 59 through 65. It starts with a treble clef and a key signature of two flats. A slur covers measures 59-62. A box labeled 'J' is above the staff at measure 60. A first ending bracket labeled '#1' and a box labeled 'K' are above the staff at measure 64.

66 L 1. M 2.

Detailed description: This staff contains measures 66 through 73. It begins with a treble clef and a key signature of two flats. A box labeled 'L' is above the staff at measure 66. A first ending bracket labeled '1.' and a box labeled 'M' are above the staff at measure 71. A second ending bracket labeled '2.' is above the staff at measure 72.

74 N

Detailed description: This staff contains measures 74 through 81. It starts with a treble clef and a key signature of two flats. A box labeled 'N' is above the staff at measure 74.

O 82 *ff*

Detailed description: This staff contains measures 82 through 88. It begins with a treble clef and a key signature of two flats. A box labeled 'O' is above the staff at measure 82. A dynamic marking of *ff* is placed below the staff at measure 87.

Bass Line Bb
LOW

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Symphony No. 5 in C Minor, Opus 67 (1st Movement)

Allegro con brio ♩ = 103
WATCH!

A

B

C

D

E

F

G

H

I

J

K

Symphony No. 5

Bass Line Bb LOW, p. 2

68 L M

1. 2.

76 N O

84 *ff*

TAKE THE "A" TRAIN

TRUMPET I

Words and Music by
BILLY STRAYHORN

Arranged by MICHAEL SWEENEY

(MEDIUM SWING) (♩ = ♪)

(CUP MUTE)

5

(OPEN ON D.S.)

Musical notation for measures 1-14. Measure 1 starts with a dynamic marking of *mf*. Measures 1-4 are marked with a cup mute. Measure 5 is marked with a circled '5' and 'OPEN ON D.S.'. Measures 11-13 are marked with a circled '1.' and a first ending bracket. Measure 14 is marked with a circled '2.' and a second ending bracket.

15 (OPEN)

Musical notation for measures 15-22. Measure 15 is marked with a circled '15' and '(OPEN)'. Measure 20 has a dynamic marking of *f*.

23

TO CODA

Musical notation for measures 23-30. Measure 23 is marked with a circled '23'. Dynamic markings include *f*, *ff*, and *f*. Measure 30 has a dynamic marking of *ff*.

31

Musical notation for measures 31-38. Measure 31 is marked with a circled '31'. Dynamic markings include *f*, *mp*, and *ff*. Measure 38 has a dynamic marking of *ff*.

SOLO FOR ANY INSTRUMENT

41

Musical notation for measures 39-48. Measure 39 is marked with a circled '41'. Measure 41 is marked with a circled '41'. Dynamic markings include *mp*. Measure 48 has a dynamic marking of *mp*.

49

Musical notation for measures 49-56. Measure 49 is marked with a circled '49'. Dynamic markings include *mf* and *mp*. Measure 56 has a dynamic marking of *mp*.

D.S. AL CODA
(WITH REPEAT)

Musical notation for measures 57-64. Measure 57 is marked with a circled '50'. Measure 57 is marked with a circled '50'. Dynamic markings include *ff* and *mf*. Measure 64 has a dynamic marking of *mf*.

CODA

Musical notation for measures 65-72. Measure 65 is marked with a circled '57'. Measure 65 is marked with a circled '57'. Measure 72 has a dynamic marking of *ff*.

TRUMPET

Rhythm Workout

Three staves of music in 4/4 time. The first staff has a melody with lyrics: Doo Bah Dit Dit Doo Bah Doo. The second staff has a more complex rhythmic pattern with lyrics: Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit. The third staff continues the rhythmic pattern with lyrics: Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah.

Melody Workout

Three staves of music in 4/4 time. The first staff shows a simple melody. The second and third staves show more complex melodic lines with various intervals and accidentals.

Chord/Scale Workout

Two staves of music in 4/4 time. The first staff is labeled "(CONCERT B♭ MAJOR SCALE)" and includes chords Dm7, G7, and C6. The second staff is labeled "(VARIATIONS ON THE MELODY)" and includes chords D9, Dm7, and G7.

Demonstration Solo

Four staves of music in 4/4 time. The first staff starts with a circled number 31 and includes chords Dm7, G7, C6, Dm7, and G7. The second staff starts with a circled number 31 and "2ND TIME" and includes chords Dm7, G7, C6, Gm7, and C7. The third staff starts with a circled number 41 and includes chords Fm7, D9, and Dm7. The fourth staff starts with a circled number 49 and includes chords G7, Dm7, G7, and C6.

TAKE THE "A" TRAIN

TRUMPET 2

Words and Music by
BILLY STRAYHORN

Arranged by MICHAEL SWEENEY

(MEDIUM SWING) (♩ = ♪)

(CUP MUTE)

5 (OPEN ON D.S.)

The musical score is written for Trumpet 2 in 4/4 time with a medium swing feel. It begins with a cup mute and a dynamic marking of *mf*. The score is divided into measures 1 through 61. Key performance instructions include: **5 (OPEN ON D.S.)**, **15 (OPEN)**, **23 TO CODA**, **31 SOLO FOR ANY INSTRUMENT**, **41**, **49**, **D.S. AL CODA (WITH REPEAT)**, and **CODA**. The score includes various dynamics such as *mf*, *f*, *ff*, and *mp*, along with articulation marks like accents and slurs. Rehearsal marks 1 and 2 are present at measures 11 and 13 respectively. The piece concludes with a coda at measure 61.

TRUMPET

Rhythm Workout

Rhythm workout for trumpet in 4/4 time. The exercise consists of three staves of music. The first staff has vocalizations: Doo, Bah, Dit, Dit, Doo, Bah, Doo. The second staff has: Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Dit, Dit. The third staff has: Doo, Bah, Doo Bah, Doo Bah, Dit, Dit, Doo, Bah.

Melody Workout

Melody workout for trumpet in 4/4 time. It consists of three staves of music. The first staff starts with a whole rest followed by a melodic line. The second and third staves continue the melodic line with various rhythmic patterns and accidentals.

Chord/Scale Workout

Chord/scale workout for trumpet in 4/4 time. The first staff is labeled "(CONCERT B^b MAJOR SCALE)" and includes chords Dm17, G7, C6, and Fm7. The second staff is labeled "(VARIATIONS ON THE MELODY)" and includes chords D9, Dm17, and G7.

Demonstration Solo

Demonstration solo for trumpet in 4/4 time. It consists of four staves of music. The first staff starts with a circled number 31 and includes chords Dm17, G7, C6, Dm17, and G7. The second staff starts with a circled number 31 and "2ND TIME" and includes chords Dm17, G7, C6, Gm7, and C7. The third staff starts with a circled number 41 and includes chords Fm7, D9, and Dm17. The fourth staff starts with a circled number 49 and includes chords G7, Dm17, G7, and C6.

TAKE THE "A" TRAIN

TRUMPET 3

Words and Music by
BILLY STRAYHORN

Arranged by MICHAEL SWEENEY

(MEDIUM SWING) (♩ = ♩♩)

(CUP MUTE)

5 (OPEN ON D.S.)

Musical notation for measures 5 through 13. Measure 5 is marked with a circled '5' and 'OPEN ON D.S.'. The notation includes dynamics like *mf* and *f*, and articulation marks like accents (^) and slurs. Measure 13 has a first ending bracket and a second ending bracket.

15 (OPEN)

Musical notation for measures 15 through 21. Measure 15 is marked with a circled '15' and '(OPEN)'. Dynamics include *f* and *ff*.

23

TO CODA

Musical notation for measures 23 through 28. Measure 23 is marked with a circled '23'. Dynamics include *f* and *ff*. The piece ends with a Coda symbol.

31

Musical notation for measures 31 through 34. Measure 31 is marked with a circled '31'. Dynamics include *f*, *mp*, and *ff*.

SOLO FOR ANY INSTRUMENT

41

Musical notation for measures 35 through 43. Measure 41 is marked with a circled '41'. Dynamics include *mp*. There are first and second ending brackets.

49

Musical notation for measures 44 through 49. Measure 49 is marked with a circled '49'. Dynamics include *mf* and *mp*.

D.S. AL CODA
(WITH REPEAT)


Musical notation for measures 50 through 56. Measure 50 is marked with a circled '50'. Dynamics include *ff* and *mf*. There is a first ending bracket.

CODA

Musical notation for measures 57 through 61. Measure 57 is marked with a circled '57'. Dynamics include *ff*.

TRUMPET

Rhythm Workout



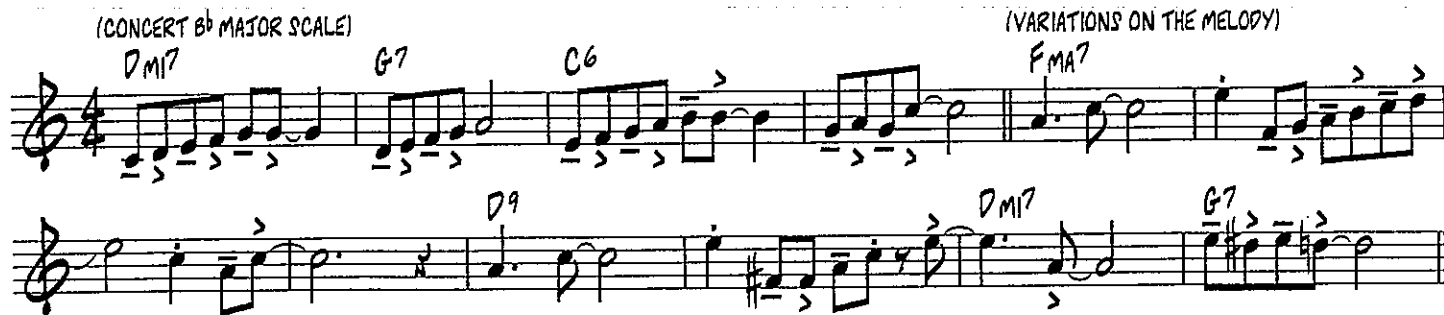
Rhythm Workout musical notation in 4/4 time. It consists of three staves of music with vocalizations. The first staff has notes with lyrics: Doo, Bah, Dit, Dit, Doo, Bah, Doo. The second staff has notes with lyrics: Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Doo Bah, Dit, Dit. The third staff has notes with lyrics: Doo, Bah, Doo, Bah, Doo, Bah, Dit, Dit, Doo, Bah.

Melody Workout




Melody Workout musical notation in 4/4 time. It consists of three staves of music. The first staff shows a simple melodic line. The second and third staves show more complex melodic lines with slurs and accents.

Chord/Scale Workout



Chord/Scale Workout musical notation in 4/4 time. It consists of two staves of music. The first staff is labeled "(CONCERT Bb MAJOR SCALE)" and the second staff is labeled "(VARIATIONS ON THE MELODY)". Chord symbols above the notes include Dm17, G7, C6, Fm7, D9, and Dm17.

Demonstration Solo



Demonstration Solo musical notation in 4/4 time. It consists of four staves of music. The first staff starts with a circled number 31 and a triplet. The second staff starts with a circled number 31 and "2ND TIME" with a 4-measure rest. The third staff starts with a circled number 41. The fourth staff starts with a circled number 49. Chord symbols above the notes include Dm17, G7, C6, Dm17, G7, Dm17, G7, Fm7, C7, D9, Dm17, G7, and C6.

THE TEMPEST

B \flat TRUMPETS

ROBERT W. SMITH

With energy!

1 6 7 8 9 10 11 12 13

14 15 16 17 18 36 37 38

39 40 41 42 43 44 45

46 47 48 49 50 51

52 53 54 55 56 57

58 59 60 61 62 63 64 65 66

67 68 69 70 71 72 73

74 75 76 77 78 79

p *f* *mp* *ff* *f* *mp* *f* *p* *cresc. poco a poco* *ff*

THE TEMPEST

B \flat TENOR SAXOPHONE
(BARITONE T.C.)

ROBERT W. SMITH

With energy!

9

4 T. Sax. only + Bar.

1 5 6 7 8 10 11

mp *p* *f*

18

4

12 13 14 15 16 17

ff

T. Sax. only

22 23 24 25 26 27 28 29

mf

36

tutti

30 31 32 33 34 35 37

f

45

38 39 40 41 42 43 44

ff *mp*

46 48 49 50 51 52 53

54 55 56 57 58 59 60 61 62

63

69

2

64 65 66 67 68

f

71 72 73 74 75 76 77 78 79

mf *f* *ff*

Melody B \flat - LOW

Funk $\text{♩} = 116$

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

A

B

4

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 1-8. Dynamics: *f* (measures 1-6), *mp* (measures 7-8). Articulation: accents (>) on notes in measures 1-6. A fermata is placed over measures 7-8.

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 9-12. Dynamics: *mf*. Articulation: accents (>) on notes in measures 9-12.

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 13-16. Dynamics: *mf*. Articulation: accents (>) on notes in measures 13-16.

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 17-20. Dynamics: *mf*. Articulation: accents (>) on notes in measures 17-20. A repeat sign is present at the end of measure 20.

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 21-24. Dynamics: *mf*. Articulation: accents (>) on notes in measures 21-24.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 25-28. Dynamics: *mf*. Articulation: accents (>) on notes in measures 25-28. The text "optional top notes" is written above the staff.

Musical staff 7: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 29-32. Dynamics: *mf*. Articulation: accents (>) on notes in measures 29-32.

Musical staff 8: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 33-36. Dynamics: *f*. Articulation: accents (>) on notes in measures 33-36. A fermata is placed over measures 35-36. The text "To Coda" with a Coda symbol is written below the staff.

Musical staff 9: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 37-42. Dynamics: *mf*. Articulation: accents (>) on notes in measures 37-42. A fermata is placed over measures 41-42.

Musical staff 10: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 43-46. Dynamics: *mf*. Articulation: accents (>) on notes in measures 43-46.

Musical staff 11: Treble clef, key signature of one sharp (F#), 4/4 time signature. Measure 47-50. Dynamics: *mf*. Articulation: accents (>) on notes in measures 47-50.

D.S. al Coda

Coda

Uptown Funk!

Melody Bb LOW, p. 2

50 M

f *mp*

55 N

1. 2.

60 O

mf

64 P

f

68 Q R

3 *f*

74 S

ff

79 T

84 U V

89 W

fff

Melody B \flat - HIGH

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk $\text{♩} = 116$

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. Starts with a dynamic marking of *f*. Contains a 4-measure rest labeled 'A' and a dynamic marking of *mp*.

Musical staff 2: Treble clef, key signature of one sharp (F#). Starts with a dynamic marking of *mf*. Contains a section labeled 'C'.

Musical staff 3: Treble clef, key signature of one sharp (F#). Contains a section labeled 'D'.

Musical staff 4: Treble clef, key signature of one sharp (F#). Contains a section labeled 'E' with a repeat sign.

Musical staff 5: Treble clef, key signature of one sharp (F#). Contains a section labeled 'F'.

Musical staff 6: Treble clef, key signature of one sharp (F#). Contains a section labeled 'G' with the instruction 'optional top notes' and a dynamic marking of *f*.

Musical staff 7: Treble clef, key signature of one sharp (F#). Contains a section labeled 'H'.

Musical staff 8: Treble clef, key signature of one sharp (F#). Contains a section labeled 'I' with a 3-measure rest, followed by a section labeled 'J' with a dynamic marking of *f*.

Musical staff 9: Treble clef, key signature of one sharp (F#). Contains a section labeled 'K' with the instruction 'To Coda' and a dynamic marking of *mf*.

Musical staff 10: Treble clef, key signature of one sharp (F#). Contains a section labeled 'L'.

Musical staff 11: Treble clef, key signature of one sharp (F#). Ends with the instruction 'D.S. at Coda'.

Coda

Uptown Funk!

Melody Bb HIGH, p. 2

50 M

f *mp*

55 N

f

59 O

mf

63 P

67 Q R

f *f*

73 S

f *ff*

77 T

82 U

87 V

91 W

fff

Countermelody Bb
LOW

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A 4 B C

4 3

11 D E F

3 4

mf

23 G

f

H 30 I

3

f

37 J

To Coda

K L

41 3 4

D.S. al Coda

Uptown Funk!

Coda

50

M 4 N 3 1. 2. O 4 P 3

67

Q

f

R

72

S

76

T

81

U

fp

86

V

90

fff

Countermelody Bb
HIGH

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked as 'Funk ♩ = 116'. The music is divided into sections labeled A through L. Section A (measures 1-4) features a 4-measure rest followed by a 3-measure rest. Section B (measures 5-8) features a 4-measure rest followed by a 3-measure rest. Section C (measures 9-10) features a triplet of eighth notes with an accent and a dynamic marking of *f*. Section D (measures 11-14) features a triplet of eighth notes, a 4-measure rest, and a dynamic marking of *mf*. Section E (measures 15-16) features a rest with a dynamic marking of *mf*. Section F (measures 17-18) features a triplet of eighth notes with an accent and a dynamic marking of *f*. Section G (measures 19-22) features a triplet of eighth notes with an accent and a dynamic marking of *f*. Section H (measures 23-26) features a triplet of eighth notes with an accent and a dynamic marking of *f*. Section I (measures 27-30) features a triplet of eighth notes with an accent and a dynamic marking of *f*. Section J (measures 31-36) features a triplet of eighth notes with an accent and a dynamic marking of *f*. Section K (measures 37-40) features a triplet of eighth notes with an accent and a dynamic marking of *f*. Section L (measures 41-44) features a triplet of eighth notes with an accent and a dynamic marking of *f*. The score concludes with the instruction 'D.S. al Coda' and a Coda symbol.

A

B

C

11

D

E

F

23

G

30

H

I

37

J

41

K

L

To Coda ⊕

D.S. al Coda

Uptown Funk!

Coda

50 M N O P

67 Q

R 72

S 76 T

81 U

86 V

90 *fff*

Bass Line Bb
LOW

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A

B

4

C

D

E

§

10

F

G

19

H

I

28

J

To Coda ⊕

K

37

L

D.S. al Coda

45

Uptown Funk!

Bass Line Bb LOW, p. 2

Coda M N 1.

50

mp *f*

O P

59

2.

mf

Q R

68

f

S T U

76

ff

V

85

fff

Melody Bb (LOW)

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

A **B**

mf

C **D**

f

mf

E

cresc.

F

G

f

H

D.S. al Coda

6 11 16 20 24 28 32 37

I **Coda**

38 *f*

J **SOLOS - Repeat Until 4 Whistles**

42 *f* **K** -2

Dm Bb F C

play 1st time only

48 *f* **L** -2

52 *f* **M** Beat 1 1st time only

56 *f* **O** optional 8va

59 *f*

62 *mp* **P** *ff*

67 *ff*

72 *ff*

Melody Bb (HIGH)

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

A 6 **B** *mf* *f*

11 **C** *mf*

16 **D**

20 **E** *cresc.*

24 **F**

28 **G** *To Coda (On 2nd Time)* *f*

32 **H**

37 *D.S. al Coda*

I **Coda**

38 *f*

J **SOLOS - Repeat Until 4 Whistles**

42 *f*

Dm B \flat F C

play 1st time only

48

L -2

52

M Beat 1 1st time only

56

optional 8va

59

N

mp

63

O

ff

68

P

73

Harmony Bb (LOW)

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

optional 8vb

mf

A 6

B

f

C §,

D *mf* same as melody C-G

E

F *cresc.*

G *To Coda (On 2nd Time)* optional 8vb

f

H

D.S. § al Coda

37

Coda

I
38 optional 8vb

J **SOLOS - Repeat Until 4 Whistles** **K** -2

42 D m B \flat F C

play 1st time only

48 -2 -2 **L** -2 -2

52 -2 **M** optional 8vb

56 3 3 optional 8va

59

N optional 8vb **O** *mp* *ff*

62

67 **P**

72

Harmony Bb (HIGH)

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

A *mf*

B *f*

C *mf* same as melody C-G

D

E *cresc.*

F

G *To Coda (On 2nd Time)* *f*

H

D.S. al Coda

I Coda

38 *f*

J SOLOS - Repeat Until 4 Whistles

42 Dm Bb F C **K** *f*

48 *f*

52 *f* **L** *f*

56 *f* **M** *f*

59 *mp* **N** *mp*

63 *ff* **O** *ff*

68 *ff* **P** *ff*

73 *ff*

Vivir Mi Vida

arr. Bernice

Counter melody Bb
(LOW)

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

B

play 2nd time only

5 4 f

C

12 3

D

E

18 4 mf

To Coda (On 2nd Time)

25 F f 3

G

H

play 2nd time only
Bell Tones

30 3 f

D.S. al Coda

37

I *Coda*

J SOLOS - Repeat Until 4 Whistles

K

38 **4** *f*

L

47

M play 1st time only

51

N

O

55 **3** **4** **4** **4**

P

70 *ff*

73

Vivir Mi Vida

arr. Bernice

Counter melody Bb
(HIGH)

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

B

play 2nd time only

To Coda (On 2nd Time)

G

H

play 2nd time only
Bell Tones

I **Coda** **J** **SOLOS - Repeat Until 4 Whistles** **K**

38 4 Dm B \flat F C

47 **L** *f*

51 **M** play 1st time only

55 **N** **O**

70 **P** *ff*

73

Bass Line Bb (LOW)

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

mf

B

f

C $\%$

mf

D

E

cresc.

F

*one note difference
A vs. Bb

To Coda (On 2nd Time)

G

f

H

D.S. $\%$ al Coda

I **Coda**

f

J **SOLOS - Repeat Until 4 Whistles**

Dm B^b F C

K L

4

mf

M

f

N

mp

O

ff

P

ff

Bb

429

(MED. ROCK)

WATERMELON MAN

- HERBIE HANCOCK

INTRO G7

HEAD G7

RHYTHM CONT. SIM.

OPTIONAL Bvb

Chords and Complementary Scales

C Major

1 2 3 4 5 6 7 1

C Major

1 2 3 4 5 6 7 1

C Major

1 2 3 4 5 6 7 1

C Dorian

1 2 b3 4 5 6 b7 1

C Dorian

1 2 b3 4 5 6 b7 1

C Dorian

1 2 b3 4 5 6 b7 1

C Locrian

1 b2 b3 4 b5 b6 b7 1

C Mixolydian

1 2 3 4 5 6 b7 1

C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C Lydian Dominant

1 2 3 #4 5 6 b7 1
(#11)

C Major Pentatonic

1 2 3 5 6 1

C Major Pentatonic

1 2 3 5 6 1

C Lydian

1 2 3 #4 5 6 7 1
(#11)

C Melodic Minor

1 2 b3 4 5 6 7 1

C Melodic Minor

1 2 b3 4 5 6 7 1

C Aeolian

1 2 b3 4 5 b6 b7 1

C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

C Mixolydian

1 2 3 4 5 6 b7 1

C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C Phrygian

1 b2 #2 4 5 b6 b7 1
(b9) (#9)

The chord symbols in this book follow (with some exceptions) the system outlined in *Standard Chord Symbol Notation* by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spelling:

- a) The full range of chords normally encountered, given a C root. Transpose them to whatever root you need.
- b) The bottom three lines show some more unusual chords—slash chords, chords with omitted notes, etc.

(No Chord)

NC. C bass C C⁶ C⁶/₉ C^(add 9)

C^{MA7} C^{MA7(add 13)} C^{MA9} C^{MA13} C⁷ C⁹ C¹³

C^{MI} C^{MI6} C^{MI6}/₉ C^{MI(add 9)} C^{MI7} C^{MI7(add 11)} C^{MI7(add 13)}

C^{MI9} C^{MI11} C^{MI13} C^{MI(MA7)} C^{MI9(MA7)} C^{MI7(b5)} C^{MI9(b5)} C^{MI11(b5)}

C^{dim.} C^{o7} C^{o7(add MA7)} C⁺ C^{SUS} C⁷_{SUS} C⁹_{SUS} C¹³_{SUS} C⁷_{SUS4-3}

C^{MA7(b5)} C^{MA7(#5)} C^{MA7(#11)} C^{MA9(#11)} C^{MA13(#11)} C^{7(b5)} C^{9(b5)}

C^{7(#5)} C^{9(#5)} C^{7(b9)} C^{7(#9)} C^{7(b9)}_(b5) C^{7(#9)}_(#5) C^{7(b9)}_(#5)

C^{7(#11)} C^{9(#11)} C^{7(#11)}_(b9) C^{7(#11)}_(#9) C^{13(b5)} C^{13(b9)} C^{13(#11)} C⁷_{SUS}_(b9) C¹³_{SUS}_(b9)

C^{/E} C^{/G} E^{/C} B^b/_C C^(add 9)/_E C^(add 9)_{omit3} C^{7(omit3)} C^{MI7(omit5)}

C^{#MA7}_{SUS}_(b5) F^{#7}_{SUS}_(add 3) B^b_(add 13)_(add 9) A⁺_(add #9)_(add b9) G^{#MI7}_(add 11)_(omit 5)

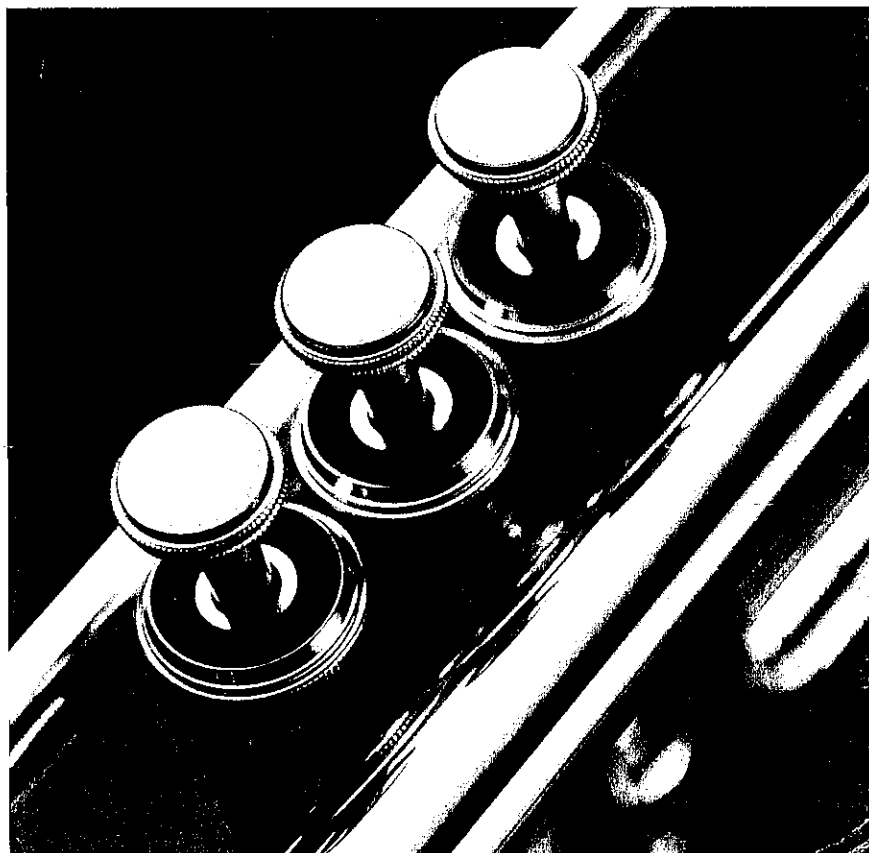
F^{/F#} E⁺/_G G⁷_{SUS}/_A G^{MA7}_(#5)/_{F#} E^b_{MA7}_(#5)/_F B^{MA7}_{SUS}/_{F#}

B \flat TRUMPET BOOK 1

ESSENTIAL ELEMENTS[®]

20000 **PLUS
DVD**

COMPREHENSIVE BAND METHOD



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

 **HAL[®]LEONARD[®]**
CORPORATION

THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

BUZZING

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

MOUTHPIECE PLACEMENT

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

Taking Care Of Your Instrument

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

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

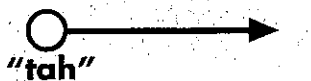
Trumpet valves occasionally need oiling. To oil your trumpet valves:

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

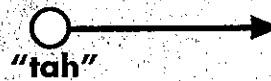
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

MOUTHPIECE WORKOUT

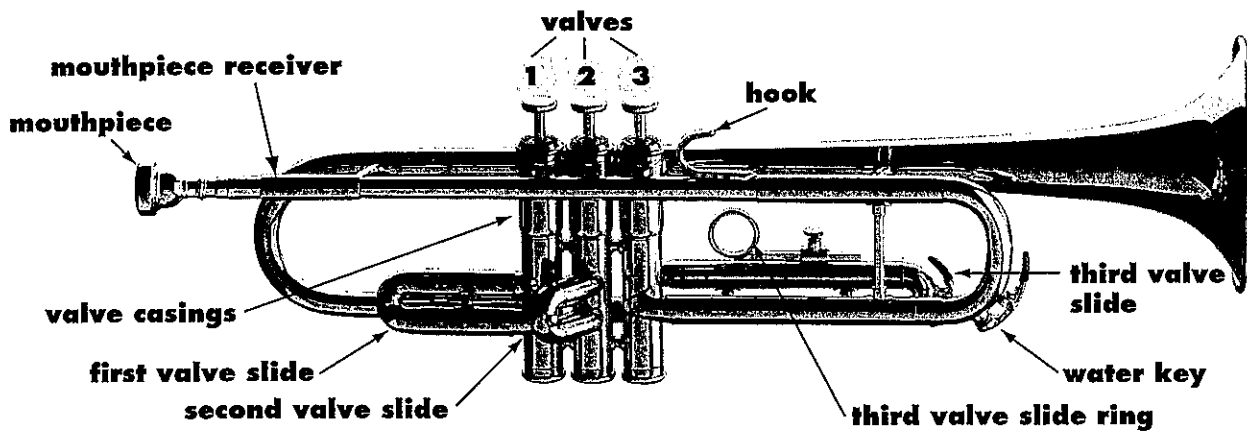
Using only the mouthpiece, form your embouchure carefully. Take a deep breath without raising your shoulders. Begin buzzing your lips by whispering "tah" and gradually exhale your full airstream. Strive for an even tone.



REST



REST



Getting It Together

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

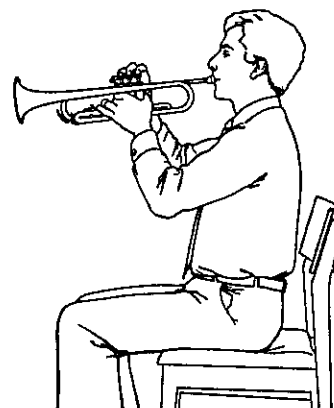
Step 1 Put your left thumb and fingers around the valve casings and pick up the trumpet. Your left hand supports the weight of the instrument.

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

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

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

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



READING MUSIC

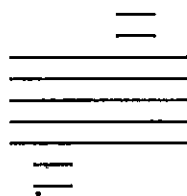
Identify and draw each of these symbols:

Music Staff



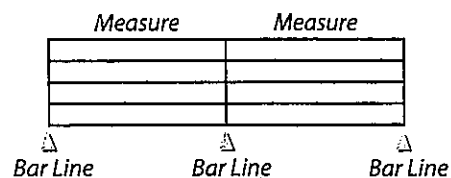
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

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.



1 2 3

"G" is played with open valves. Just rest your fingers lightly on the valves.

The Beat

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

One beat = 1 &
↓ ↑

Notes And Rests

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

- Quarter Note = 1 beat
- Quarter Rest = 1 silent beat

2. COUNT AND PLAY

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 under each new note.



● ○ ○

The black circles tell you which valves to push down. "F" is played with 1st valve.

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 &

Double Bar



indicates the end of a piece of music

Repeat Sign



Without stopping, play once again from the beginning.

7. THE LONG HAUL

Double Bar ▾

Diagram showing a sequence of notes and rests on a staff. It starts with a double bar line, followed by a note 'D', a rest, another note 'D', and a final rest. Arrows point to the notes 'D'.

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

Diagram showing a sequence of notes and rests on a staff. It starts with a double bar line, followed by a note 'C', a rest, another note 'C', and a final rest. Arrows point to the notes 'C'.

10. THE FAB FIVE

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

Treble Clef

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

Time Signature

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

= 4 beats per measure
 = Quarter note gets one beat

Note Names

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

THEORY

Sharp

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

Flat

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.

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

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






12. FIRST FLIGHT

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

C D E

Notes In Review

Memorize the fingerings for the notes you've learned:

G	F	E	D	C
				
○ ○ ○	● ○ ○	● ● ○	● ○ ●	○ ○ ○

14. ROLLING ALONG


Go to the next line. ▽



Double Bar ▽



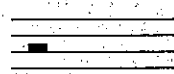
Half Note



= 2 Beats

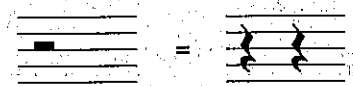
1 & 2 &

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 & 1 & 2 & 3 & 4 &

17. HOT CROSS BUNS

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



Breath Mark



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

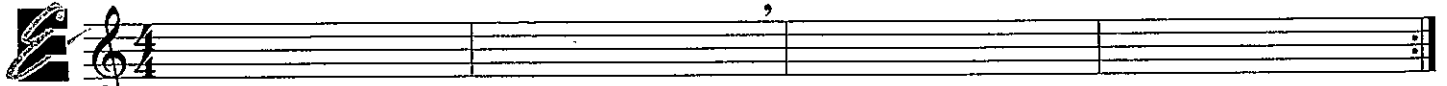
18. GO TELL AUNT RHODIE

American Folk Song



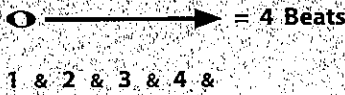
19. ESSENTIAL ELEMENTS QUIZ

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

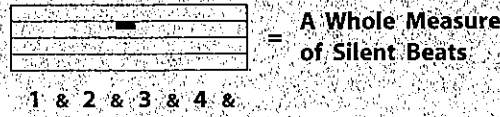


F G F E F E D C D E F E F

Whole Note



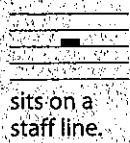
Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

21. THE WHOLE THING

Duet

A composition with two different parts, played together.

22. SPLIT DECISION - Duet

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 C* (no sharps or flats).

THEORY

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

Fermata

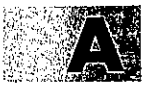


Hold the note (or rest) longer than normal.

27. REACHING HIGHER - New Note

Practice long tones on each new note.

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:



33. DEEP POCKETS - New Note

B Musical notation for 'DEEP POCKETS' in 4/4 time. It starts with a bass clef and a 'B' in a box. Below the first two notes are three circles. The melody consists of eighth and quarter notes. A 'Δ B' symbol is placed below the first measure.

34. DOODLE ALL DAY

Musical notation for 'DOODLE ALL DAY' in 4/4 time, featuring a continuous eighth-note melody.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time, featuring a continuous eighth-note melody.

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

7 Pick-up note

 Musical notation for 'A-TISKET, A-TASKET' in 4/4 time. It features a pick-up note followed by a melody. The rhythm is indicated as '4 & 1 & 2 & 3 & 4 &' and '1 & 2 & 3 &'.

Dynamics

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

37. LOUD AND SOFT

Clap

 Musical notation for 'LOUD AND SOFT' in 4/4 time. It features a melody with dynamic markings *f*, *mf*, *p*, and *f*. There are rests in the second and fourth measures.

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

J. S. Pierpont

 Musical notation for 'JINGLE BELLS' in 4/4 time, featuring a melody with dynamic markings *mf* and *f*.

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

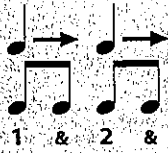
Traditional Hanukkah Song

 Musical notation for 'MY DREYDL' in 4/4 time, featuring a melody with dynamic markings *mf*, *p*, and *f*.

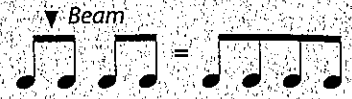
Eighth Notes



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.*

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

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

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

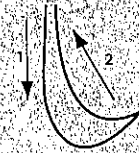
2 Time Signature

4

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

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

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

A

Moderato

mf Δ A

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

Musical notation for Tone Builder exercise in 4/4 time, featuring a sequence of eighth and quarter notes.

RHYTHM ETUDE

Musical notation for Rhythm Etude exercise in 4/4 time, featuring eighth and quarter notes.

RHYTHM RAP

Musical notation for Rhythm Rap exercise in 4/4 time, featuring eighth notes and a "Stomp!" instruction.

CHORALE

Musical notation for Choral exercise in 4/4 time, marked *Andante*, with dynamics *p* and *mf*.

53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for the first system of *Aura Lee*, marked *Andante*, with dynamics *mf* and *p*.

Musical notation for the second system of *Aura Lee*, with dynamics *mf*, *f*, and *p*.

54. FRÈRE JACQUES – Round (When group A reaches ②, group B begins at ①)

Moderato

French Folk Song

Musical notation for the first system of *Frère Jacques*, marked *Moderato*, with dynamics *mf* and *f*.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

This musical score is for a band arrangement of 'When the Saints Go Marching In'. It consists of three staves of music in 4/4 time, marked 'Allegro'. The first staff begins with a dynamic marking of *mf* and includes a boxed measure number '3' with an arrow pointing to the start of the first measure. The second staff includes a boxed measure number '11' and a dynamic marking of *f*. The third staff includes a boxed measure number '19'. The piece concludes with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13 ♪

f

p

13

f

This musical score is for a section feature of 'Old MacDonald Had a Band'. It consists of three staves of music in 4/4 time, marked 'Allegro'. The first staff begins with a dynamic marking of *mf*. The second staff includes a boxed measure number '9' and a dynamic marking of *f*. A first ending bracket spans from measure 9 to the end of the staff, with a '2nd time go on to meas. 13 ♪' instruction. A dynamic marking of *p* is placed below the first ending. The third staff begins with a boxed measure number '13' and a dynamic marking of *f*. The piece concludes with a double bar line.

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 a section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It consists of three staves of music in 4/4 time, marked 'Moderato'. The first staff begins with a dynamic marking of *mf*. The second staff includes a boxed measure number '9' and a dynamic marking of *p*. The third staff begins with a boxed measure number '13' and a dynamic marking of *f*. The piece concludes with a double bar line.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

This musical score is for an encore piece titled 'Hard Rock Blues'. It consists of two staves of music in 4/4 time, marked 'Allegro'. The first staff begins with a dynamic marking of *f*. The piece concludes with a double bar line.

Tie

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



59. FIT TO BE TIED

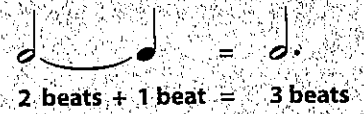
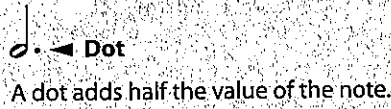
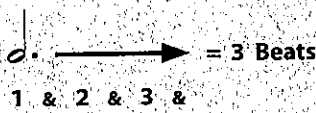


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

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

62. CAMPTOWN RACES

Stephen Collins Foster



63. NEW DIRECTIONS



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



65. ESSENTIAL ELEMENTS QUIZ



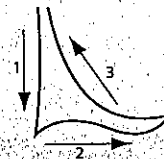
3 Time Signature

4

= 3 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



THEORY

66. RHYTHM RAP

Clap

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Jacques Offenbach

Moderato

mf

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)

Edvard Grieg

Andante

p *mf* *p*

Accent



Emphasize the note.

70. ACCENT YOUR TALENT

Clap

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")

Latin American Folk Song

f

72. ESSENTIAL CREATIVITY

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

THEORY

Flat



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

73. HOT MUFFINS - New Note



74. COSSACK DANCE



75. BASIC BLUES - New Note



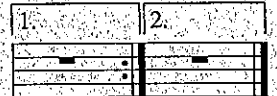
THEORY

Key Signature



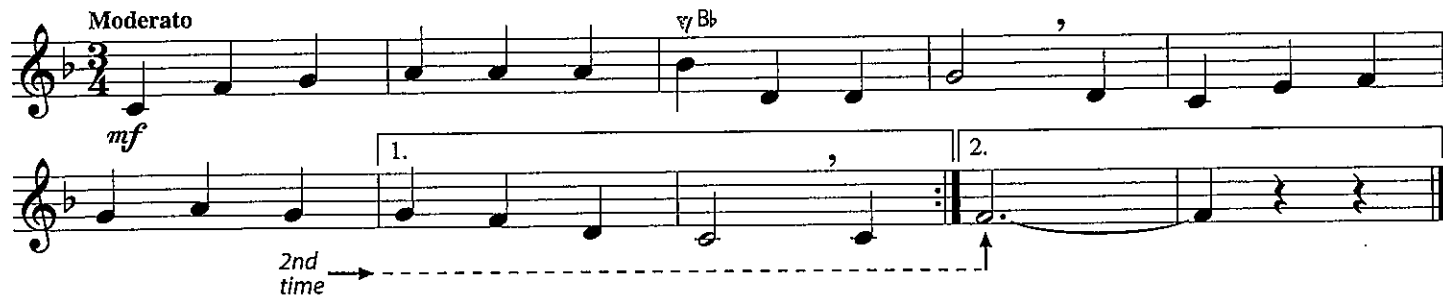
The **Key Signature** tells us which notes to play with sharps or flats throughout the music. This Key Signature indicates the **Key of F** - play all B's as B-flats.

1st & 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

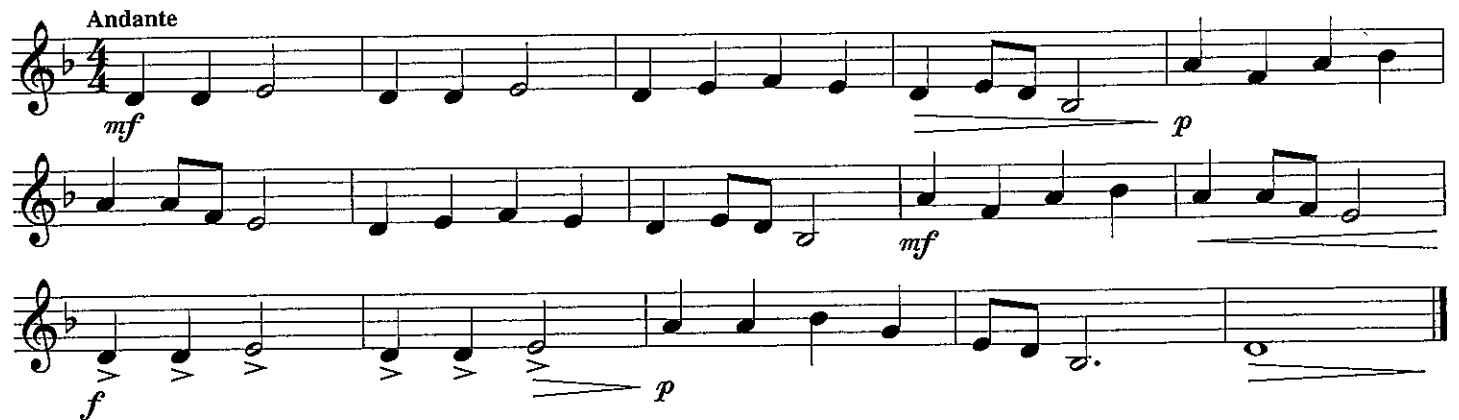


HISTORY

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins



78. UP ON A HOUSETOP

Allegro
 Δ *mf*
 Check
 Key Signature

1. 2.

f

Detailed description: This block contains the musical notation for 'Up on a Housetop'. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The first staff starts with a dynamic of *mf* and includes instructions to 'Check Key Signature'. The piece features two first endings, with the second ending leading to a final *f* dynamic. The second staff continues the melody with various accents and dynamics.

79. JOLLY OLD ST. NICK - Duet

Moderato

A *mf*

B *mf*

1. 2.

Detailed description: This block contains the musical notation for 'Jolly Old St. Nick' as a duet. It is written in 2/4 time with a key signature of two flats (Bb, Eb). The tempo is marked 'Moderato'. There are two parts, A and B, both starting with a dynamic of *mf*. The piece includes two first endings, with the second ending leading to a final measure.

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

80. THE BIG AIRSTREAM - New Note

○○○ Δ C

Detailed description: This block contains the musical notation for 'The Big Airstream'. It is written in 4/4 time with a key signature of one flat (Bb). The notation includes a 'New Note' icon (a large 'C' in a circle) and three empty circles below it. The melody starts with a dynamic of *mf* and includes a section marked with a triangle and the letter 'C', followed by a dynamic of *f*.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato Franz Lehar

mf *f*

mf *f*

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Detailed description: This block contains the musical notation for the 'Waltz Theme (The Merry Widow Waltz)'. It is written in 3/4 time with a key signature of two flats (Bb, Eb). The tempo is marked 'Moderato'. The piece is attributed to Franz Lehar. The notation includes dynamics of *mf* and *f*. The bottom right corner contains the copyright notice: '© Glocken Verlag Ltd, London Reproduced by Permission'.

82. AIR TIME

Detailed description: This block contains the musical notation for 'Air Time'. It is written in 4/4 time with a key signature of one flat (Bb). The melody consists of eighth and quarter notes.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical notation for 'Down by the Station'. It is written in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The melody starts with a dynamic of *mf*.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Detailed description: This block contains the musical notation for the 'Essential Elements Quiz'. It is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The notation includes dynamics of *mf*, *f*, and *p*, along with accents and slurs.

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

Detailed description: This block contains the musical notation for 'Essential Creativity'. It is written in 4/4 time with a key signature of one flat (Bb). The notation shows a sequence of notes on a staff, intended for improvisation.

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



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

Musical notation for 'Razor's Edge' in 4/4 time. It features a sharp sign (#) and a new note (F#) on a treble clef staff. A triangle symbol points to the F# note with the label 'Δ F#'. Below the staff are three circles (○○○).

93. THE MUSIC BOX

Moderato

Musical notation for 'The Music Box' in 3/4 time. It starts with a piano dynamic marking (*p*) and a triangle symbol pointing to an F# note with the label 'Δ F#'. The tempo is marked 'Moderato'.

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

94. EZEKIEL SAW THE WHEEL

African-American Spiritual

Allegro

Musical notation for 'Ezekiel Saw the Wheel' in 4/4 time. It starts with a forte dynamic marking (*f*) and a tempo marking 'Allegro'. The piece consists of two staves of music.

Slur



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

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in 4/4 time. It features a slur over two notes. A triangle symbol points to the first note with the label 'Δ Slur 2 notes - tongue only the first.'

96. GLIDING ALONG

Musical notation for 'Gliding Along' in 4/4 time. It features a slur over four notes. A triangle symbol points to the first note with the label 'Δ 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

Musical notation for 'Trombone Rag' in 4/4 time. It starts with a forte dynamic marking (*f*) and a tempo marking 'Allegro'. The piece includes first and second endings, indicated by '1.' and '2.' above the staff.

98. ESSENTIAL ELEMENTS QUIZ

Andante

Musical notation for 'Essential Elements Quiz' in 3/4 time. It starts with a piano dynamic marking (*p*) and a tempo marking 'Andante'. The piece ends with a 'Fine' marking and a 'D.C. al Fine' instruction.

99. TAKE THE LEAD - New Note

B 


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

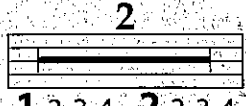
100. THE COLD WIND



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



THEORY **New Key Signature** This **Key Signature** indicates the *Key of G* - play all F's as F-sharps. 

Multiple Measure Rest The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:  1-2-3-4 2-2-3-4

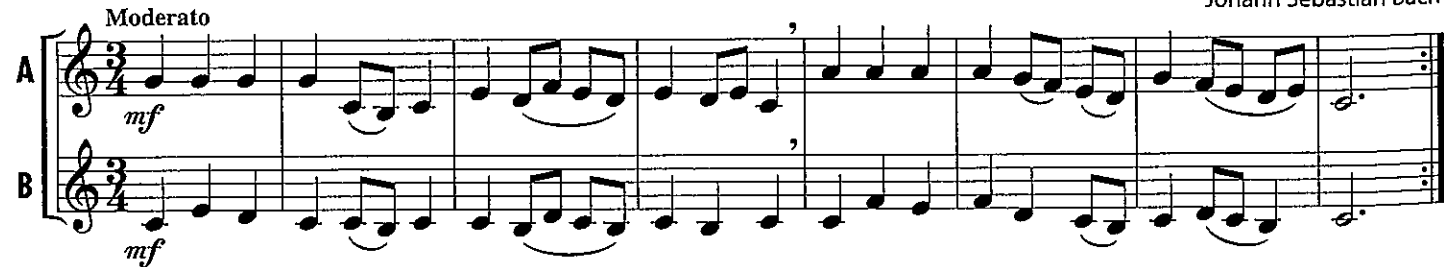
102. SATIN LATIN

Allegro 

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

103. MINUET - Duet

Johann Sebastian Bach

Moderato 

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

E 

Natural

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

105. NATURALLY

Musical notation for 'Naturally' in 2/4 time, key of D major. The melody starts with a quarter note D4, followed by quarter notes E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. There are two trill ornaments (marked with a triangle and a sharp sign) over the F4 notes in the first and fourth measures.

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.

106. MARCH MILITAIRE

Allegro

Franz Schubert

Musical notation for 'March Militaire' in 2/4 time, key of D major. The melody starts with a quarter note D4, followed by quarter notes E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The first measure is marked *f* and the second measure is marked *mf*. There is a flat sign over the F4 note in the second measure.

107. THE FLAT ZONE - New Note

Musical notation for 'The Flat Zone' in 4/4 time, key of E-flat major. The melody starts with a quarter note E4, followed by quarter notes F4, G4, A4, B4, C5, B4, A4, G4, F4, E4. There are three dots below the first measure and a flat sign over the E4 note in the fourth measure.

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Musical notation for 'On Top of Old Smokey' in 3/4 time, key of B-flat major. The melody starts with a quarter note B3, followed by quarter notes C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4, C4. The first measure is marked *f*.

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

109. BOTTOM BASS BOOGIE - Duet

Allegro

Musical notation for 'Bottom Bass Boogie' in 4/4 time, key of B-flat major. The piece is a duet for two parts, A and B. Part A starts with a quarter note B3, followed by quarter notes C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4. Part B starts with a quarter note B3, followed by quarter notes C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4. The first measure is marked *f*. There are first and second endings at the end of the piece.

Dotted Quarter & Eighth Notes

$\text{Dotted Quarter} + \text{Eighth Note} = 2 \text{ Beats}$
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

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf Fine *p* D.C. al Fine

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

Moderato English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf *f* \triangle Check Rhythm

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"

Antonin Dvorák

Largo 4 5 Measure number

p 13 *mf* 21 29 Slower 2 *p*

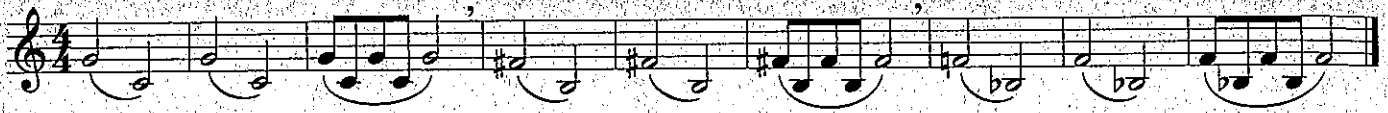
Piano Accompaniment

Largo 5

p 13 *mf* 21 29 Slower *mf* *p*

SPECIAL TRUMPET EXERCISE – Lip Slurs

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



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

119. GRENADILLA GORILLA JUMP No. 1



120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2



122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



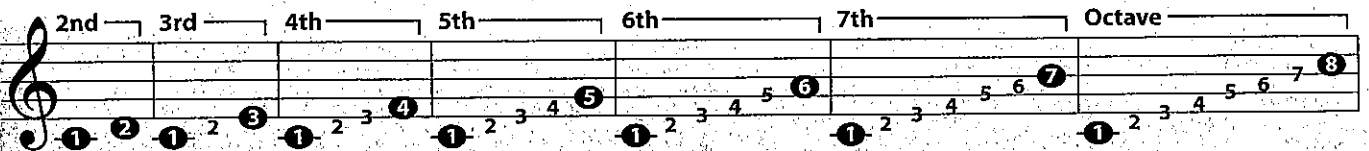
124. JUMPIN' JACKS



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.



Intervals: [2nd] [] [] [] []

126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX

130. CROSSING OVER - New Note

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

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

Andante
mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato
f

134. BOTANY BAY

Australian Folk Song

Allegro
mf

C Time Signature

Conducting

Practice conducting this four-beat pattern.

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

136. FINLANDIA

Jean Sibelius

Andante
p

© 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

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**

THEORY

Scale

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

147. CONCERT B \flat SCALE (Trumpet - C SCALE)

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

Octave Octave

THEORY

Chord & Arpeggio

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

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

Chord Arpeggio Chord Arpeggio

1 3 5 3 1 8 5 3 5 8

149. SCALE AND ARPEGGIO

Scale Arpeggio Scale Arpeggio

HISTORY

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

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

Andante

p *f*

p *mf*

151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

mf

1.

2.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

13

21

29

1. 2.

f *mf*

Detailed description: This is a musical score for a band arrangement of 'School Spirit'. It is written in 2/4 time with a key signature of one flat (B-flat). The score consists of four staves of music. The first staff begins with a dynamic marking of *f* and includes a 'March Style' instruction. A box containing the number '5' is placed above the staff with an arrow pointing to the first measure. The second staff has a box with '13' above it. The third staff has a box with '21' above it. The fourth staff has a box with '29' above it and includes first and second endings. Dynamic markings include *f* and *mf*. There are also accents and slurs throughout the piece.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

5 8

13 7

mf *f*

Soli

21

29

end Soli

37 7

45

p *mf* *f*

Detailed description: This is a musical score for a band arrangement of 'Carnival of Venice'. It is written in 3/4 time with a key signature of one flat (B-flat). The score consists of six staves of music. The first staff begins with a dynamic marking of *mf* and an 'Allegro' tempo instruction. A box containing the number '5' is placed above the staff. The second staff has a box with '13' above it and includes a *Soli* instruction. A box with '21' is also present. The third staff has a box with '29' above it and includes an 'end Soli' instruction. The fourth staff has a box with '37' above it. The fifth staff has a box with '45' above it. Dynamic markings include *f*, *p*, and *mf*. There are also accents, slurs, and a fermata in the first staff.



DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

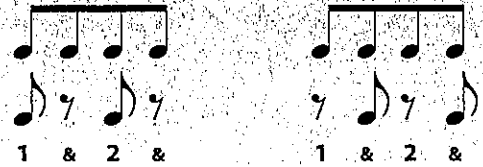
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

Israeli National Anthem

**Eighth Note
& Eighth Rest**

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



158. RHYTHM RAP

Clap




159. EIGHTH NOTE MARCH



160. MINUET

Johann Sebastian Bach

Moderato



161. RHYTHM RAP

Clap



162. EIGHTH NOTES OFF THE BEAT



163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante



165. DANCING MELODY – New Note



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

166. EL CAPITAN

Allegro

John Philip Sousa



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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



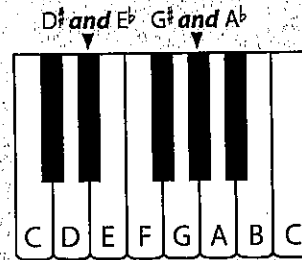
168. ESSENTIAL ELEMENTS QUIZ – METER MANIA *Count and clap before playing. Can you conduct this?*



Enharmonics

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

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



169. SNAKE CHARMER

Enharmonic notes use the same fingering.



170. DARK SHADOWS



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

Allegro

176. SILVER MOON BOAT

Chinese Folk Song

Largo *Fine*

D.C. al Fine

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)

9

mf

mf

1. 2.

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

f

7 Andante

5

15

p

f

mf

25 Maestoso

f

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5

mf

13

p

25

f

1. 2.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f

p *f* *p* *detached*

2 10

18 3 *mf*

26

34

42

Detailed description: This page contains the first 42 measures of a band arrangement for the 'Theme from 1812 Overture'. The music is written in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of ten staves of music. Measure numbers 2, 10, 18, 26, 34, and 42 are boxed. Dynamic markings include *f* (forte), *p* (piano), and *mf* (mezzo-forte). Performance instructions include 'detached' and accents (>). There are also slurs and hairpins throughout the piece.

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

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

Johannes Brahms
Arr. by John Higgins

Allegro

The musical score is arranged for Trumpet and Piano. It begins with the tempo marking **Allegro**. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score is divided into systems, with measure numbers 3 and 13 indicated. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The score includes first and second endings for the final section.

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

A

B

p

p

Fine

mf

mf

D.C. al Fine

mf

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

A

B

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

TRUMPET KEY OF C (CONCERT B \flat)

1.



2.



3.



4.



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

1.



2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

TRUMPET KEY OF G (CONCERT F) *In this key signature, play all F's.*

1.



2.



3.



4.



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

1.



2.



3.



4.



RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

1. Question 2. Answer

3. Question 4. Answer

3. PHRASE BUILDERS Write 4 different phrases using the rhythms below each staff.

A

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

THEORY

Improvisation

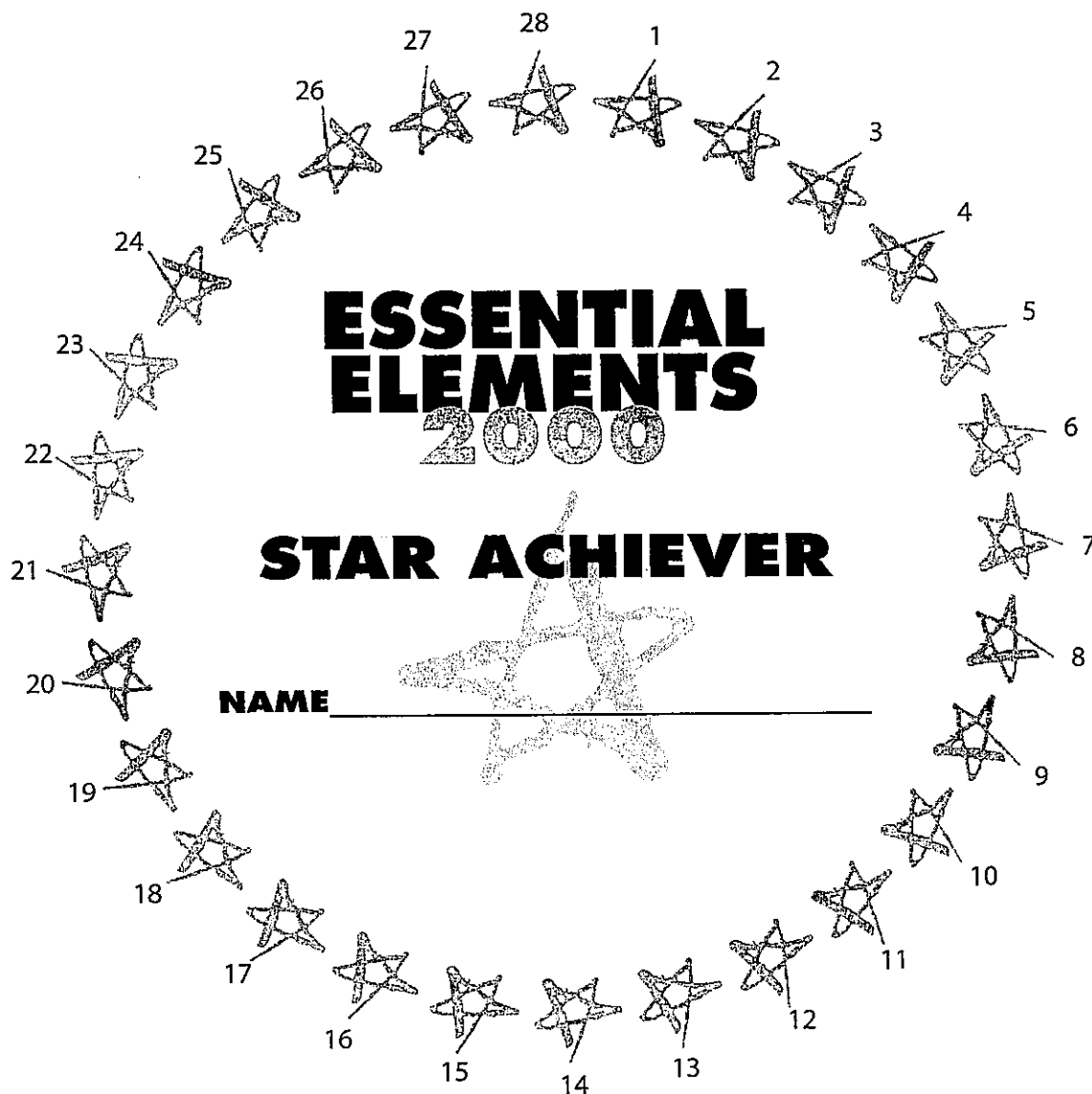
Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY

A

B

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

B \flat TRUMPET/B \flat CORNET

Instrument Care Reminders

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

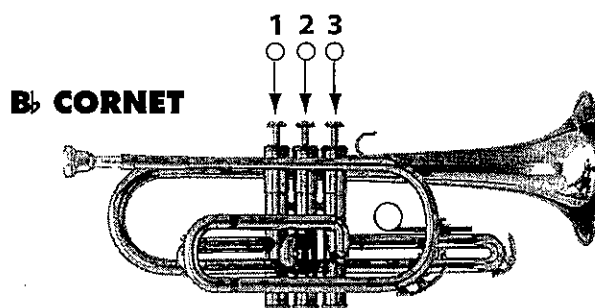
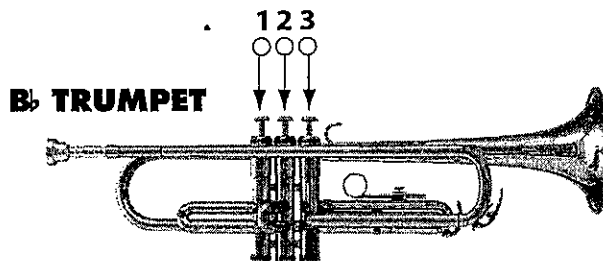
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

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

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

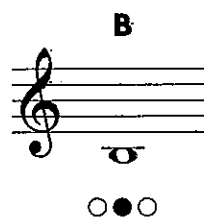
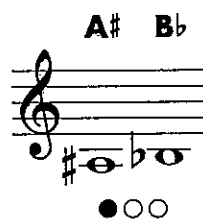
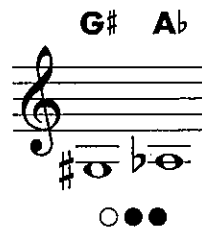
CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



○ = Open

● = Pressed down

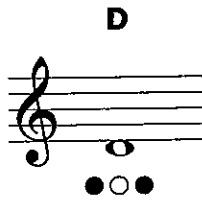
*Instruments courtesy of Yamaha Corporation of America,
Band and Orchestral Division*



FINGERING CHART

B \flat TRUMPET / B \flat CORNET

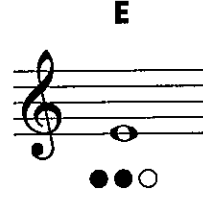
D



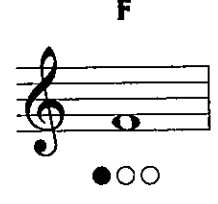
D \sharp E \flat



E



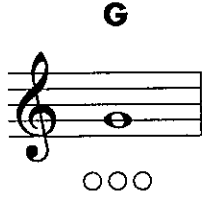
F



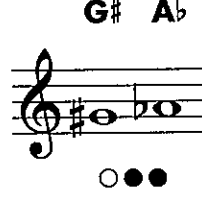
F \sharp G \flat



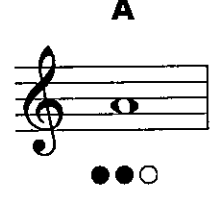
G



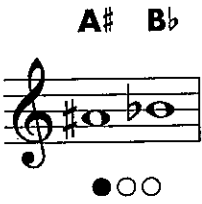
G \sharp A \flat



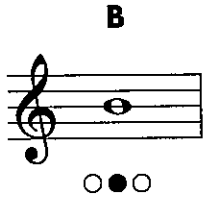
A



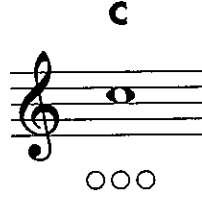
A \sharp B \flat



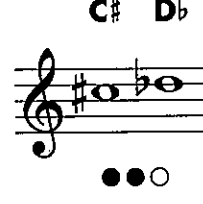
B



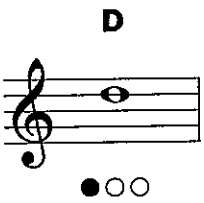
C



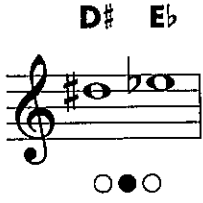
C \sharp D \flat



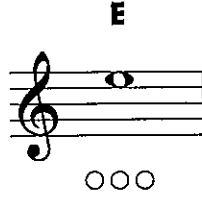
D



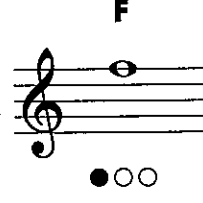
D \sharp E \flat



E



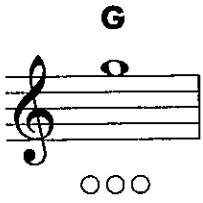
F



F \sharp G \flat



G



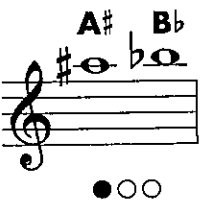
G \sharp A \flat



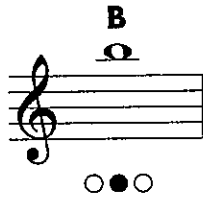
A



A \sharp B \flat



B



C

