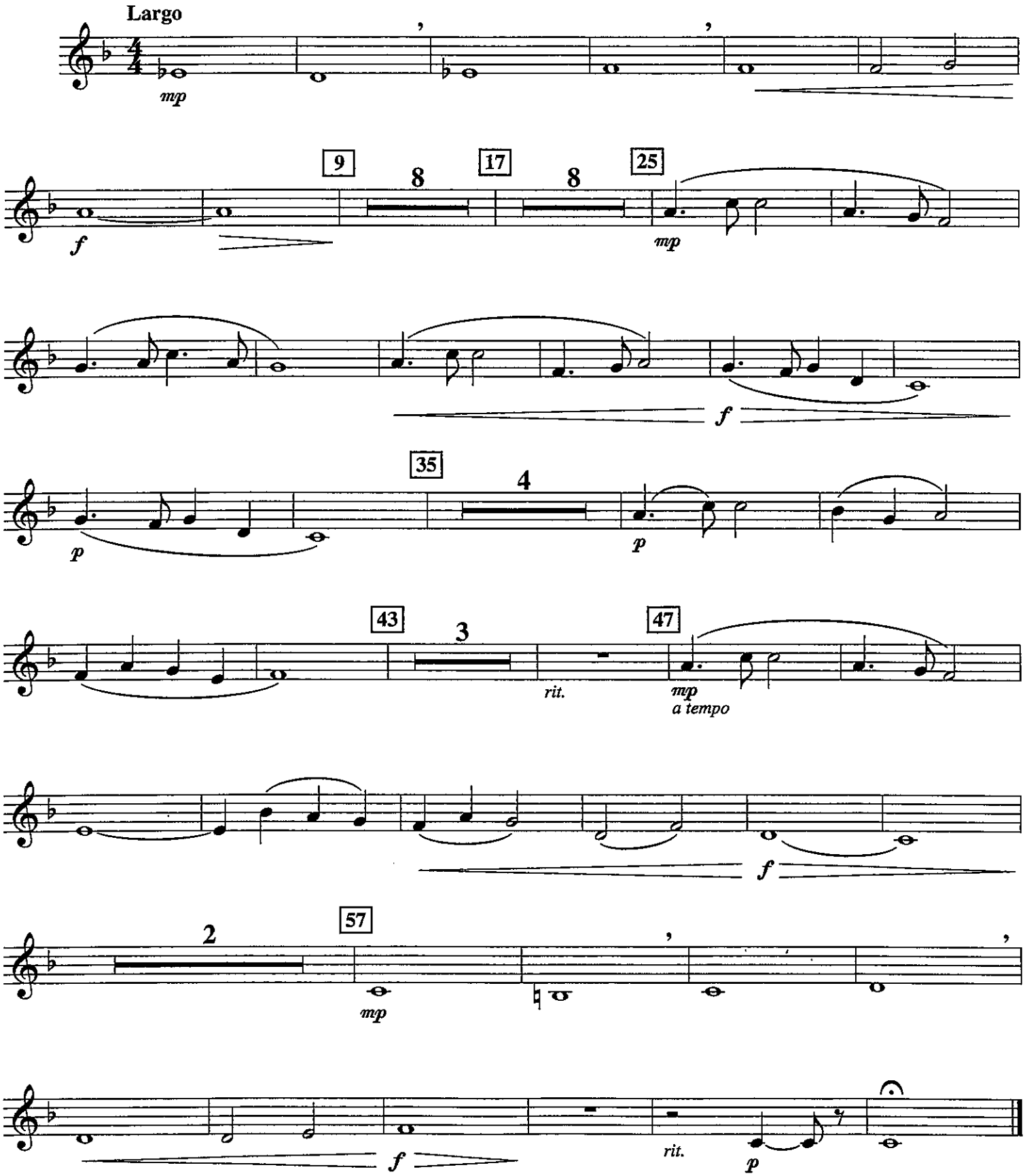
LARGO

From NEW WORLD SYMPHONY

B♭ TRUMPET 2

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON



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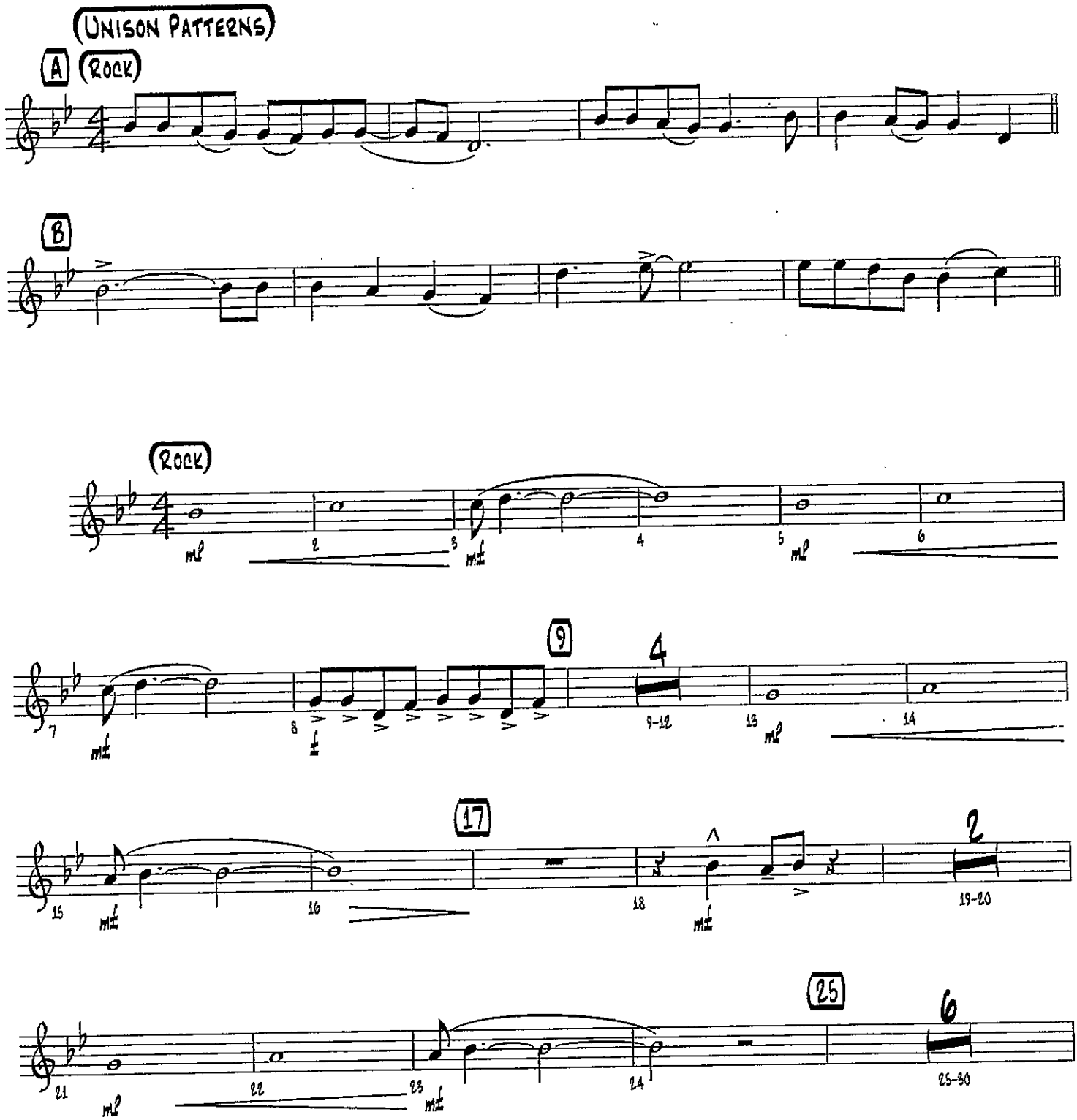
Recorded by BON JOVI

LIVIN' ON A PRAYER

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

TRUMPET 1



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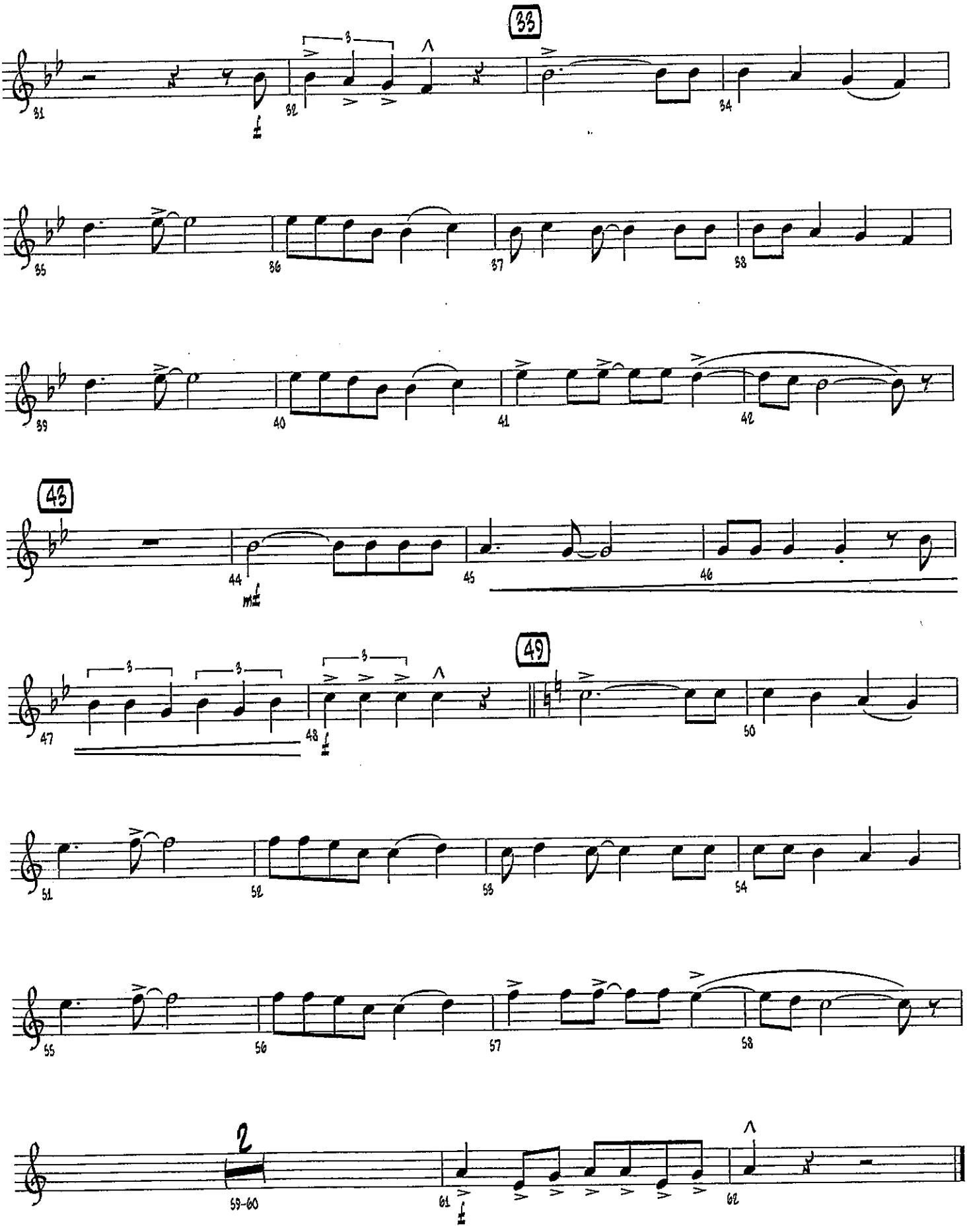
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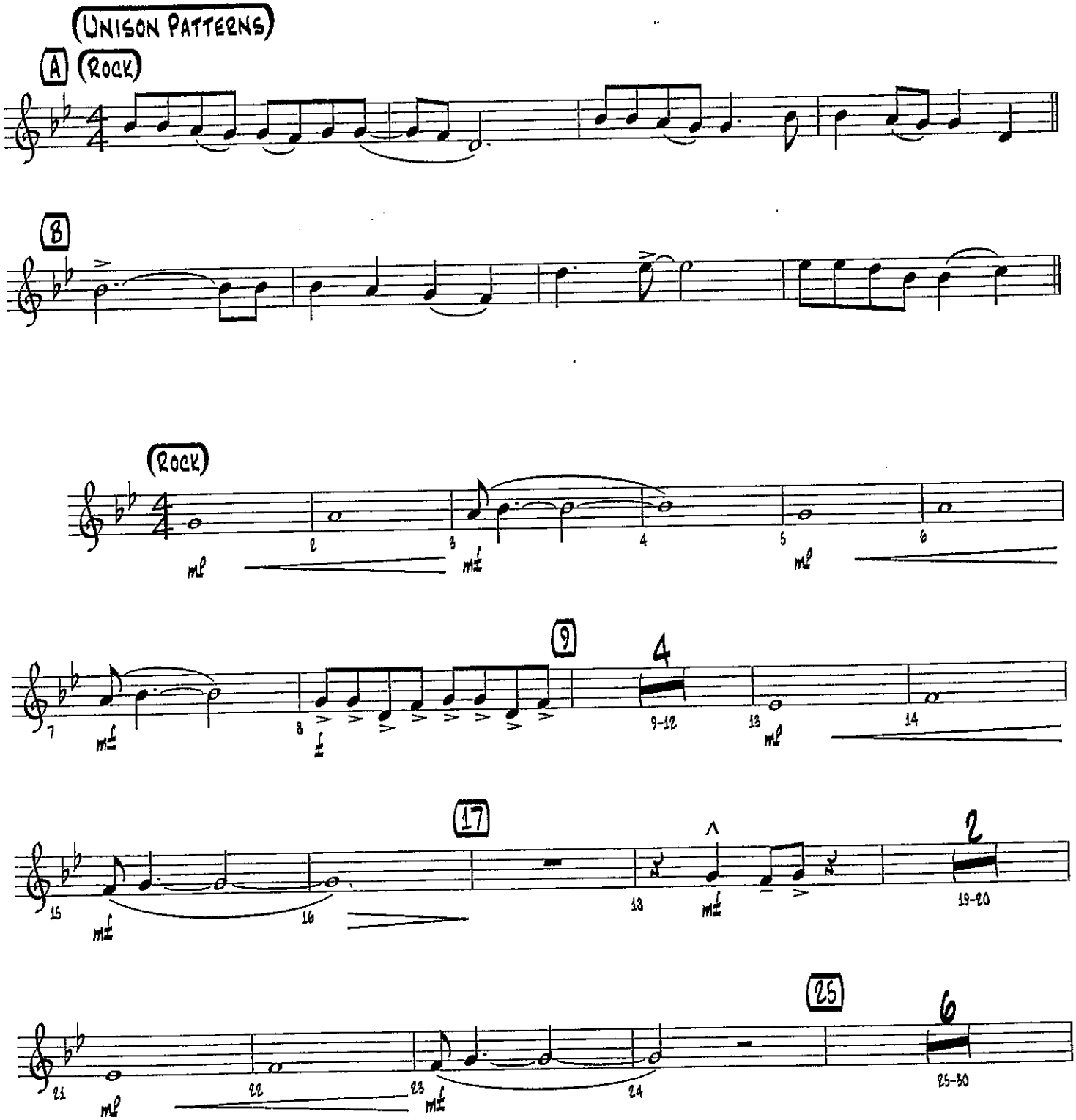
Recorded by BON JOVI

LIVIN' ON A PRAYER

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

TRUMPET 2



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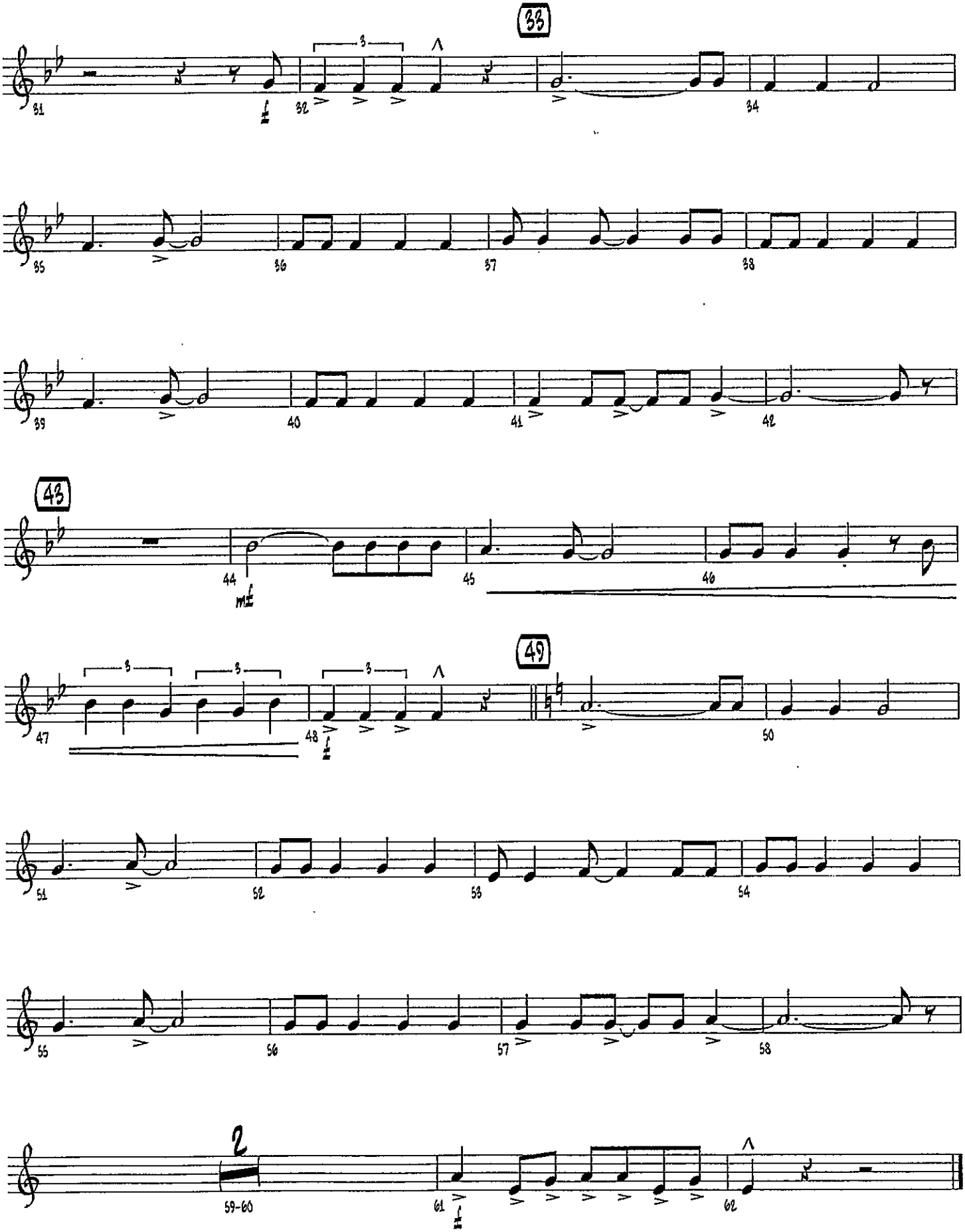
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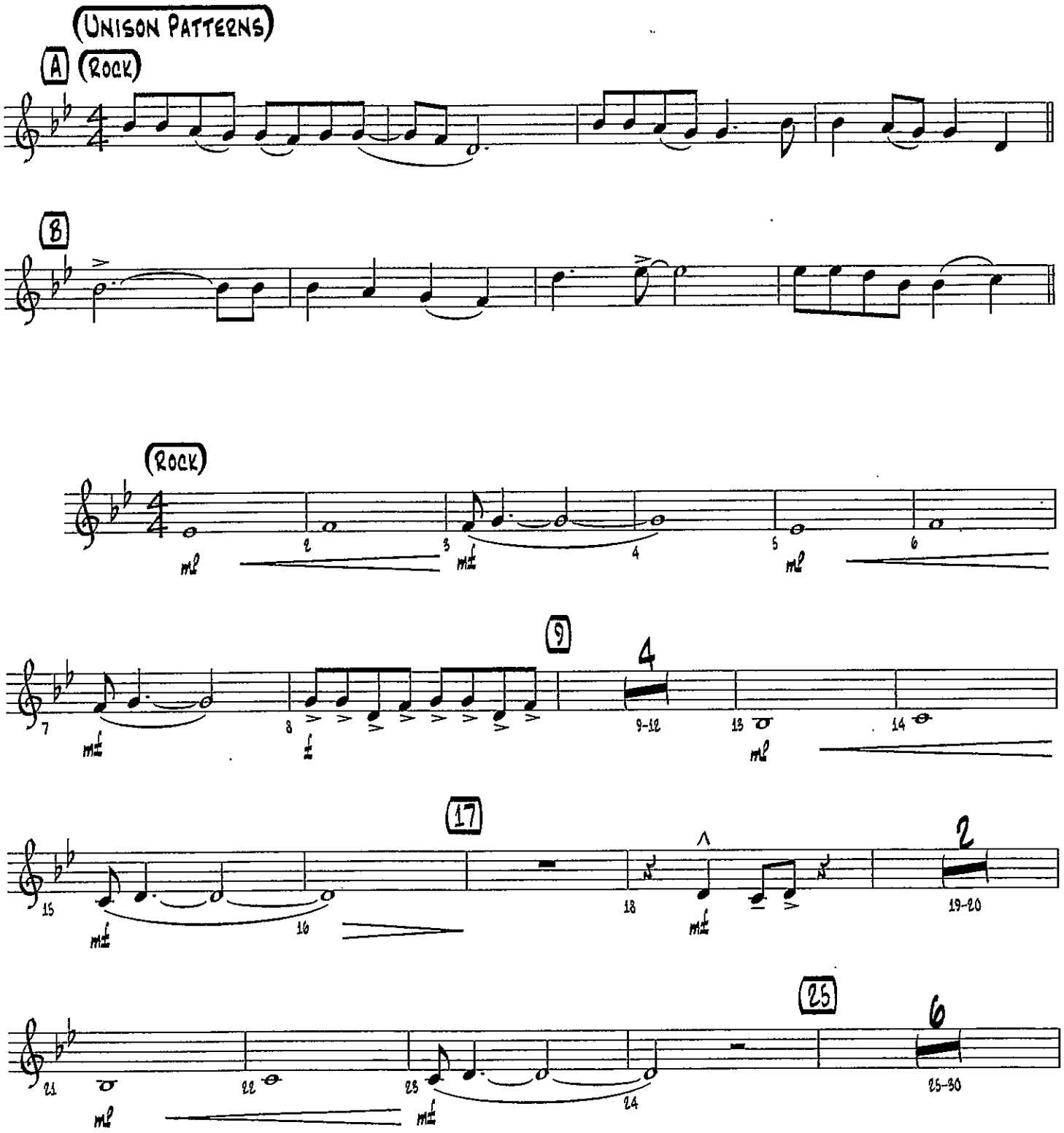
Recorded by BON JOVI

LIVIN' ON A PRAYER

TRUMPET 3

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



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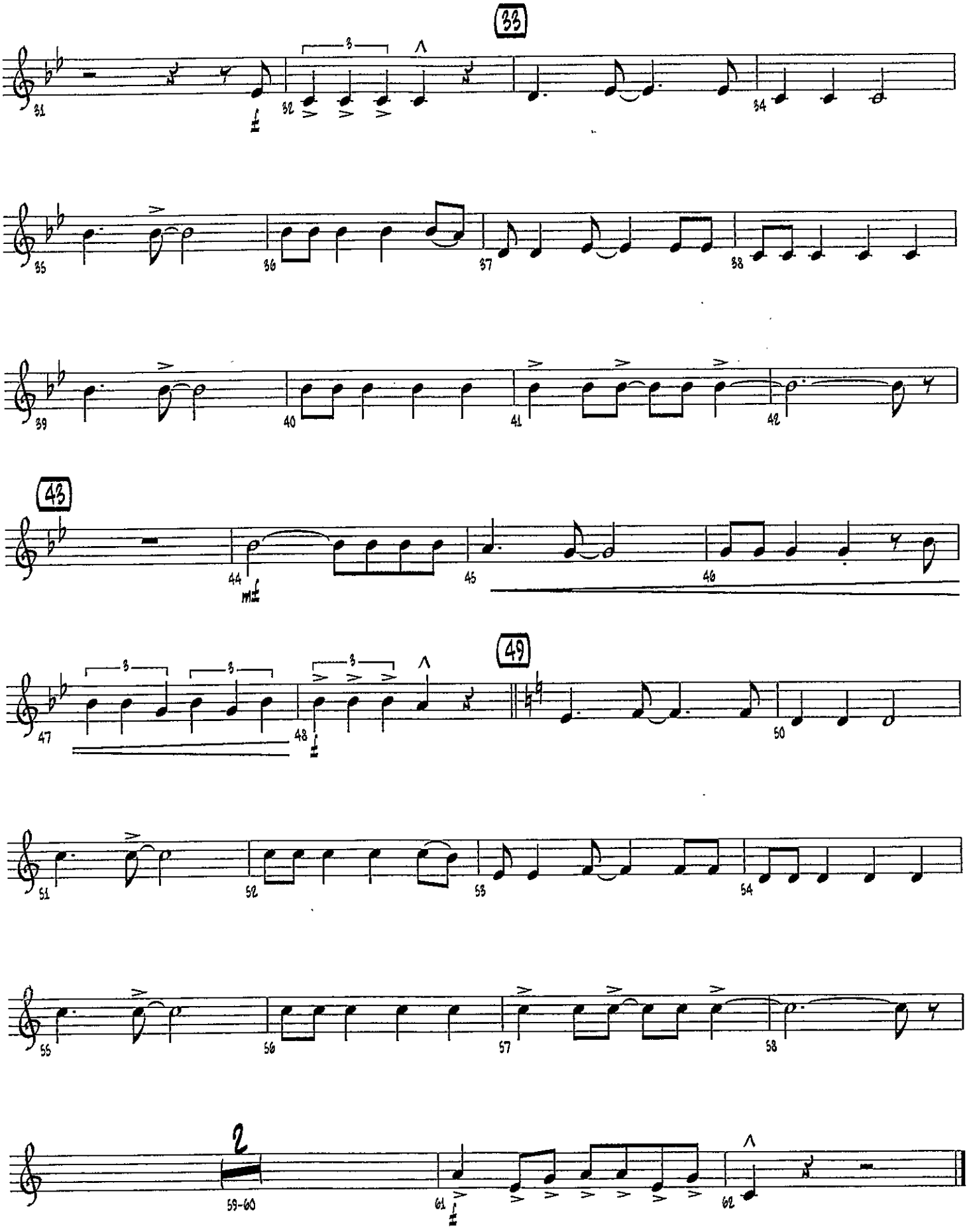
TRUMPET 3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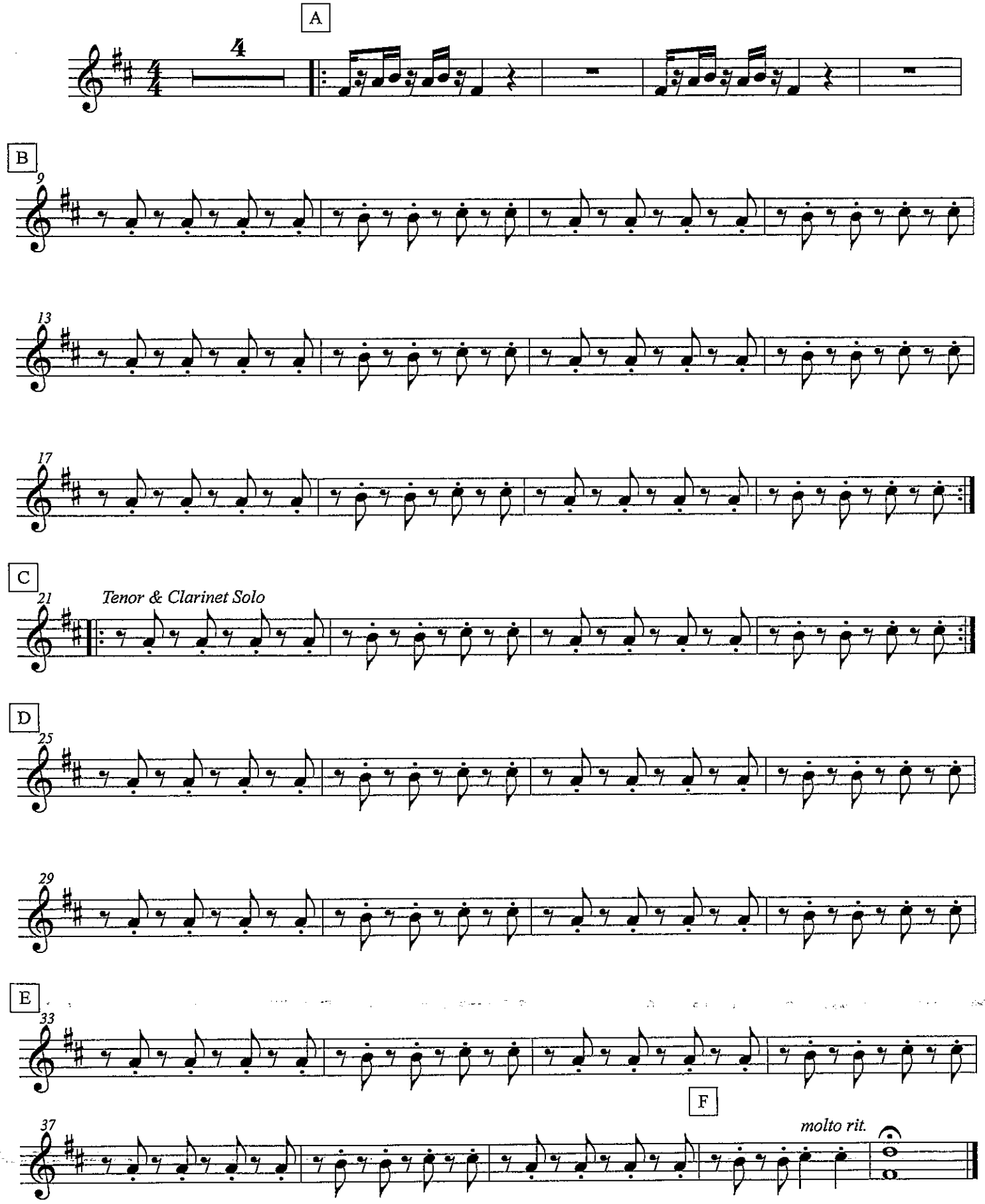
Trumpet in B♭

A Message To You Rudy



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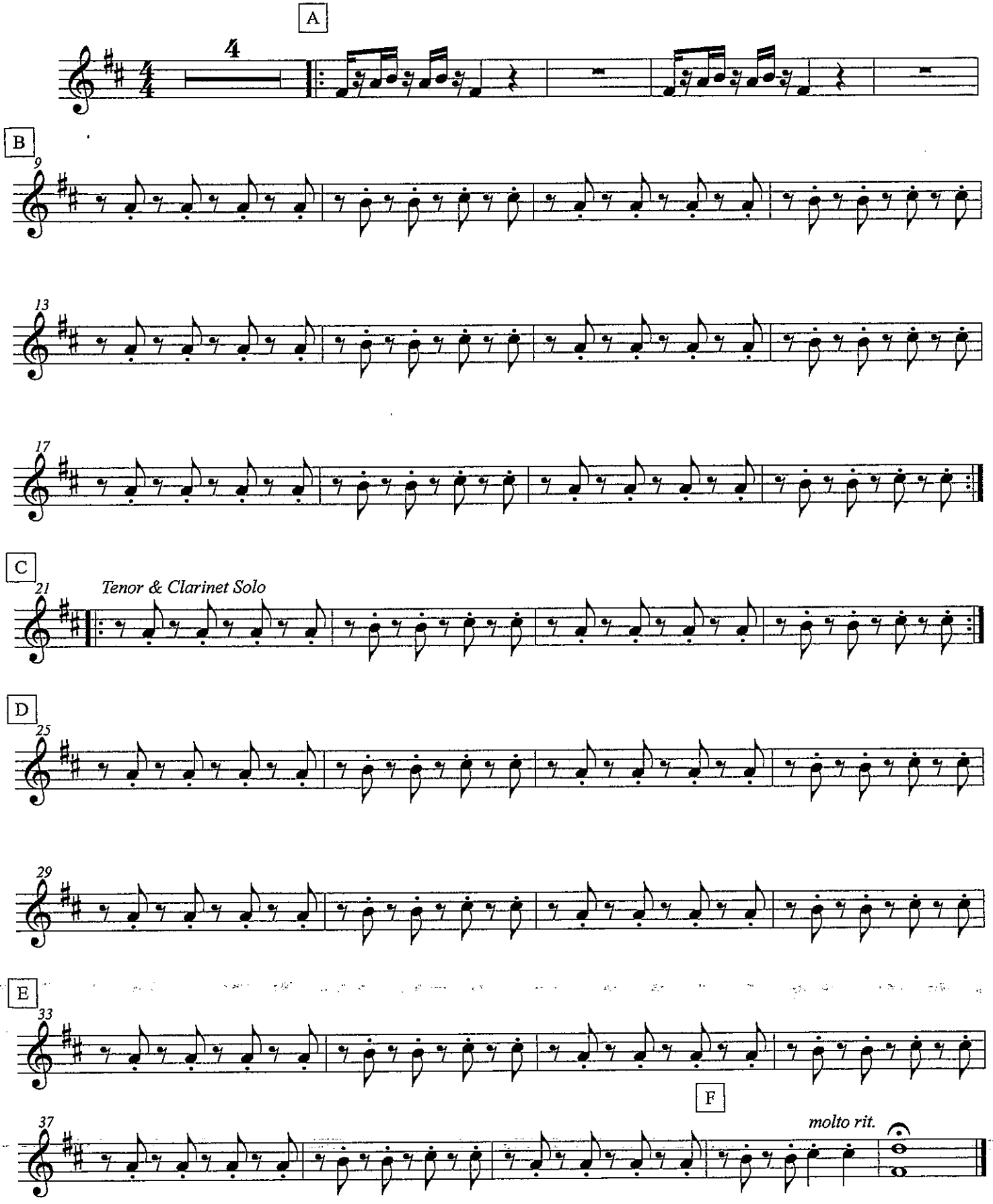
Clarinet
ALTERNATE Tumpet

A Message To You Rudy



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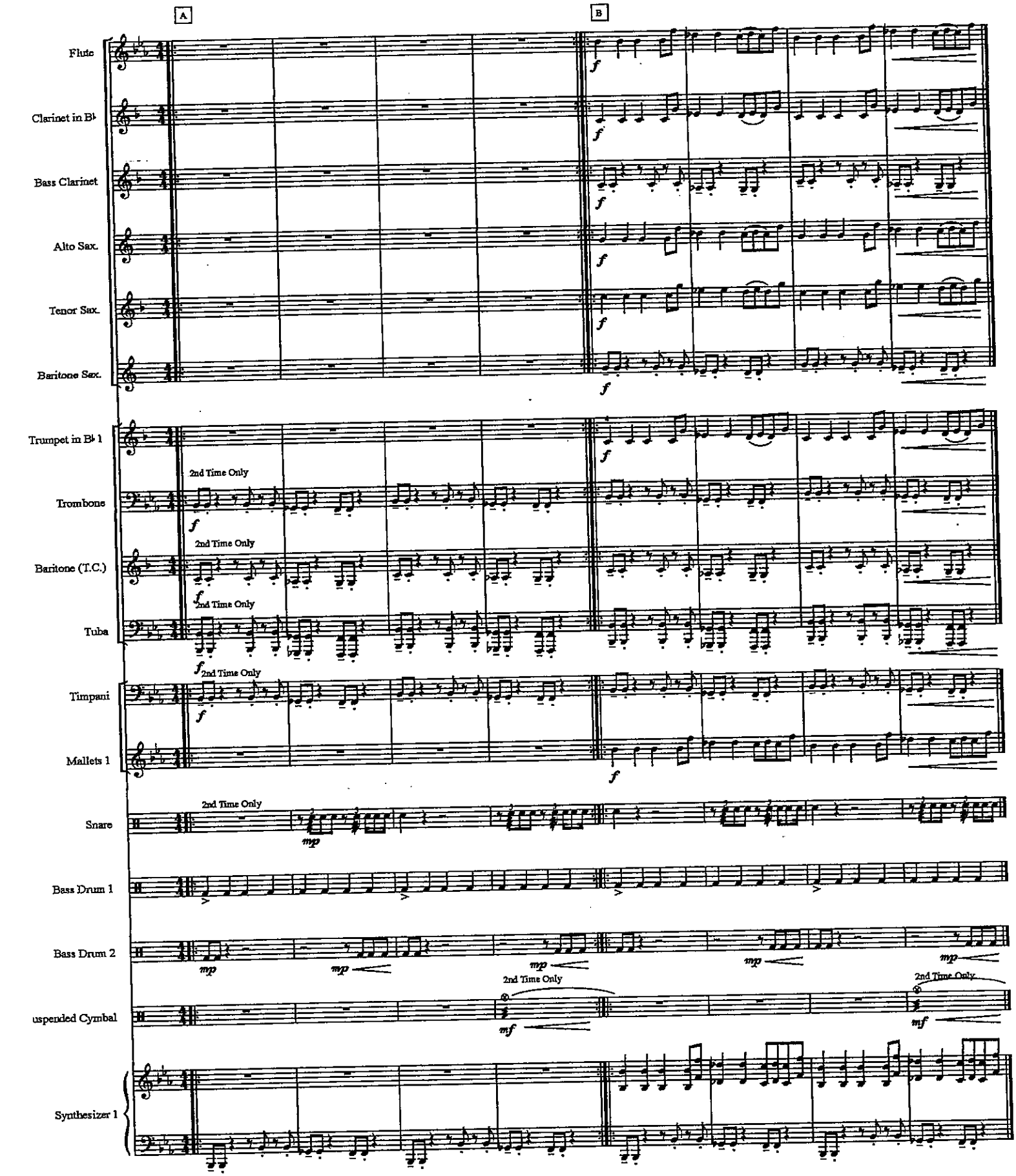
MOVE THE JOY

arr. Bernice



Trumpet in B♭

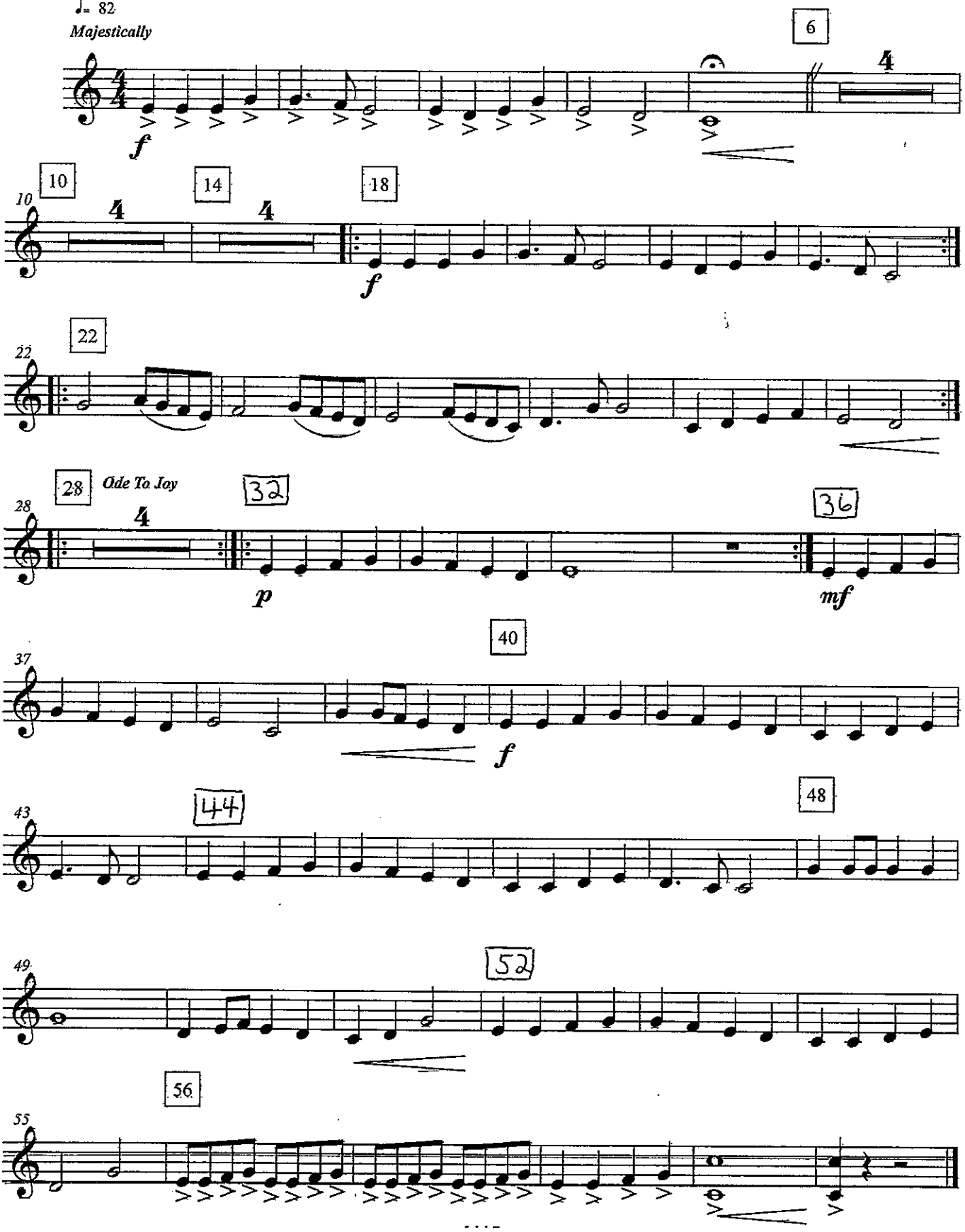
WinterFest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

♩= 82

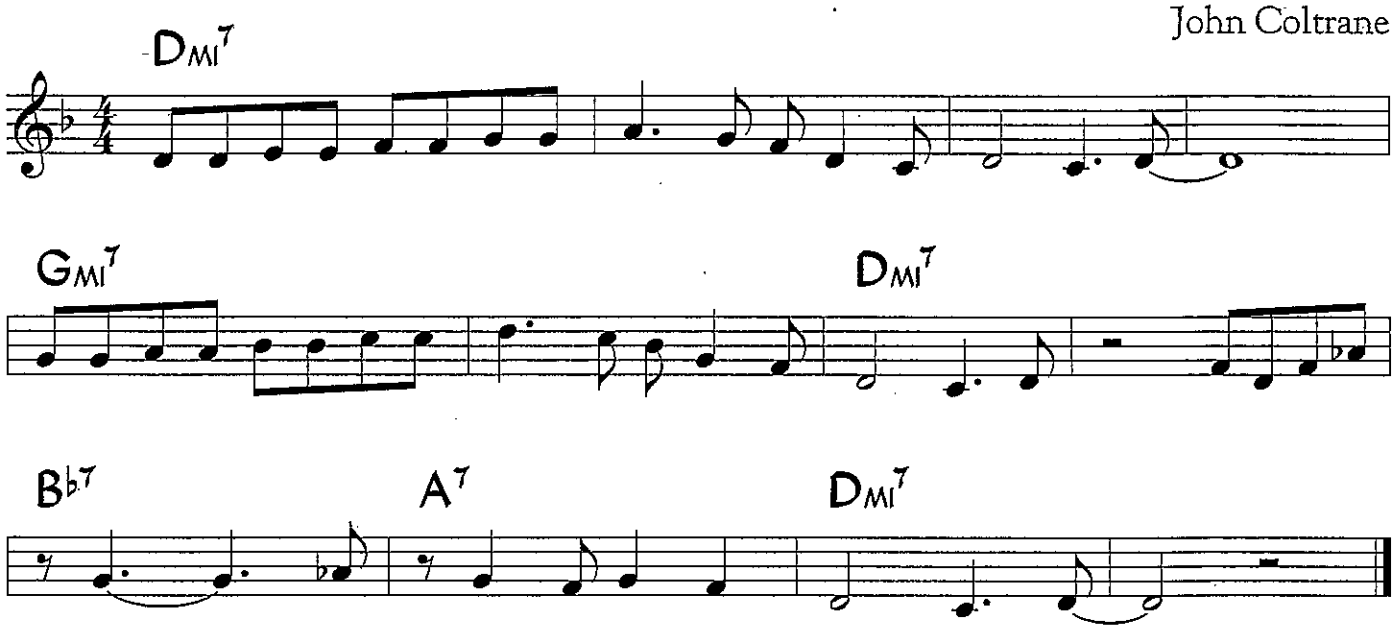
Majestically



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

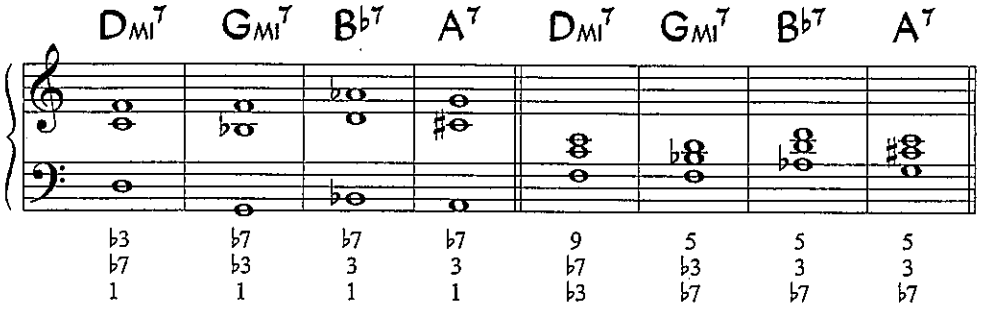
B♭

Supplemental Material - Mr. P.C.

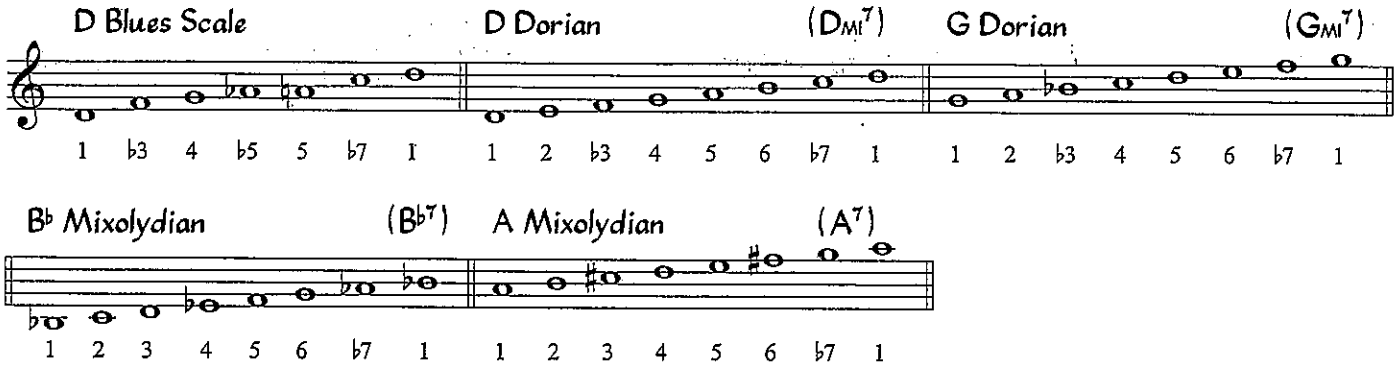
Sample Piano Voicings

Basic 3-note voicings

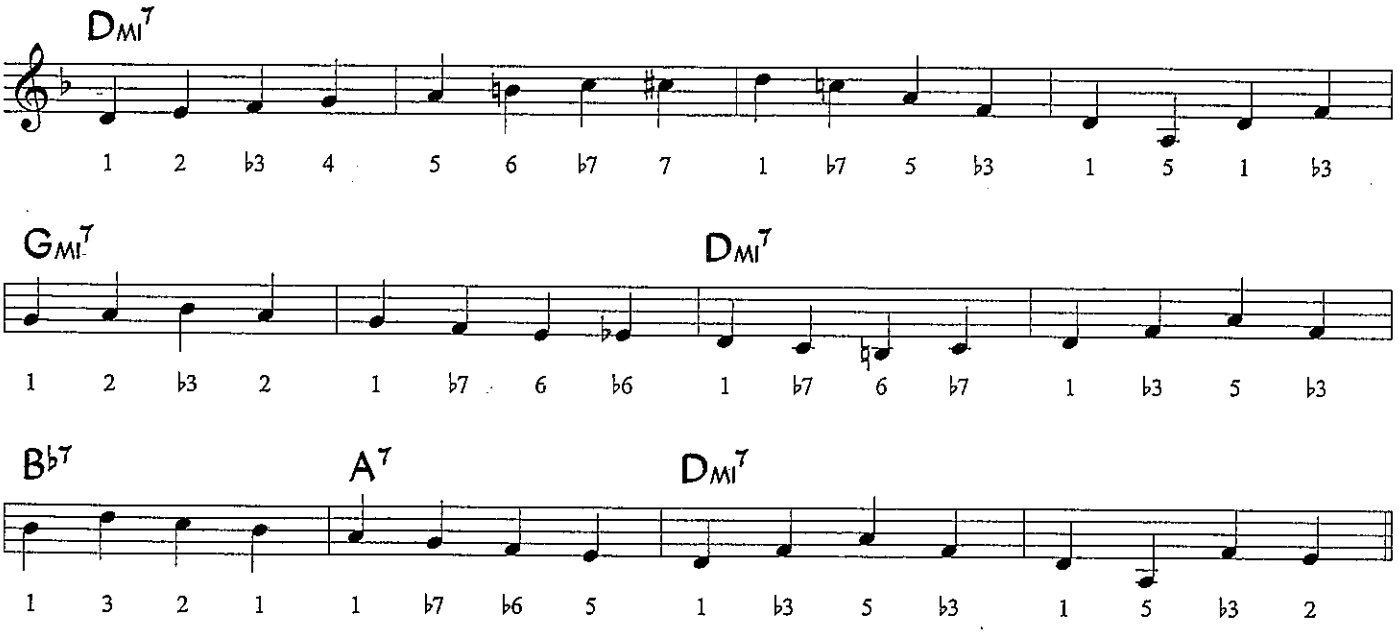
Rootless voicings



Useful Scales



Sample Bass Line



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,

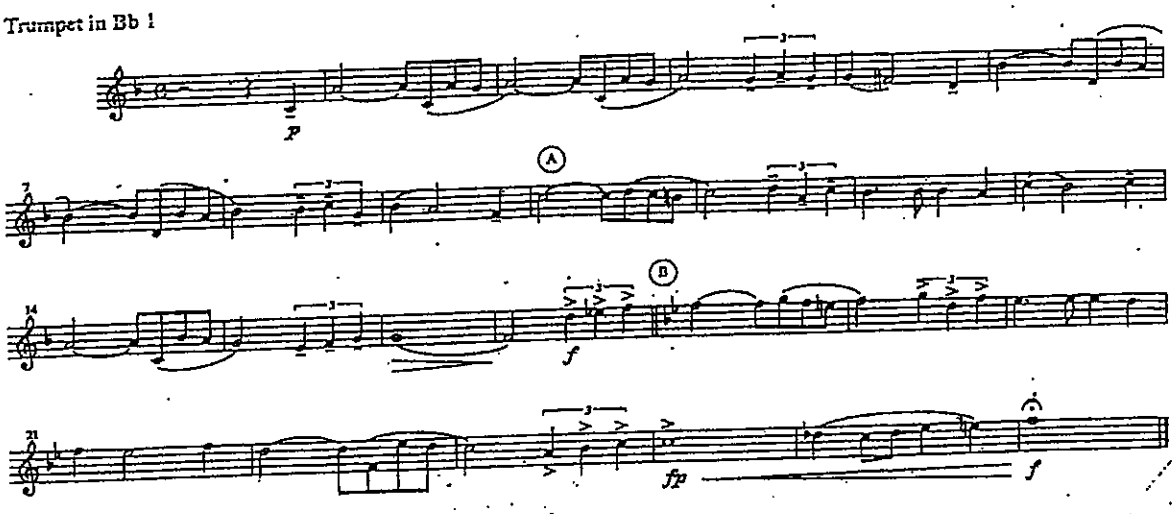
I traveled each and every highway,

And more much more than this,

I did it my way...

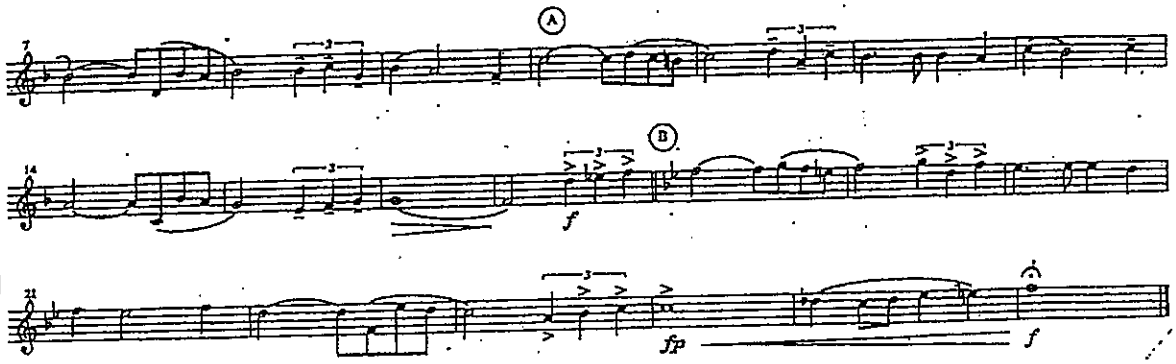
My Way

Trumpet in Bb 1



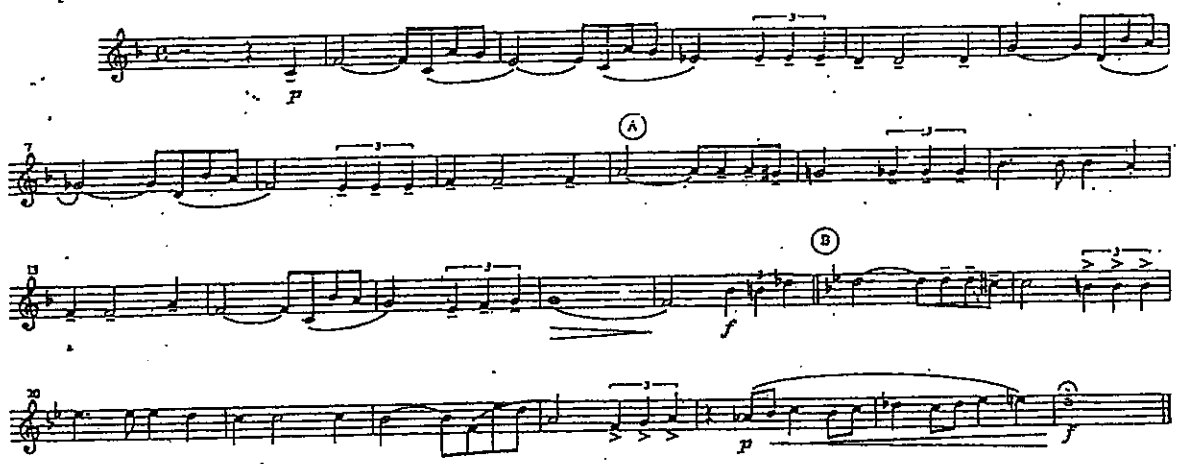
My Way

Trumpet in Bb 1



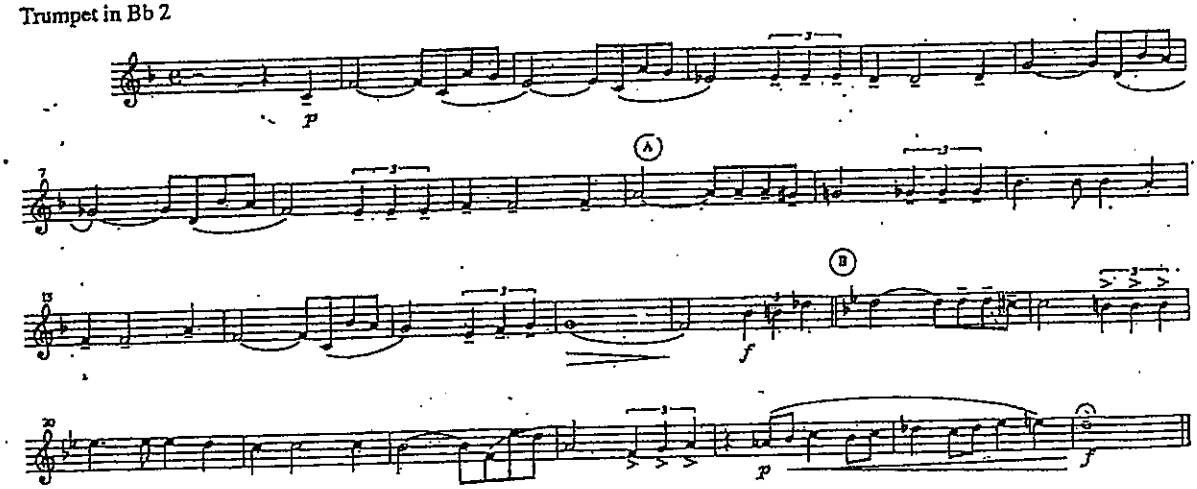
My Way

Trumpet in Bb 2



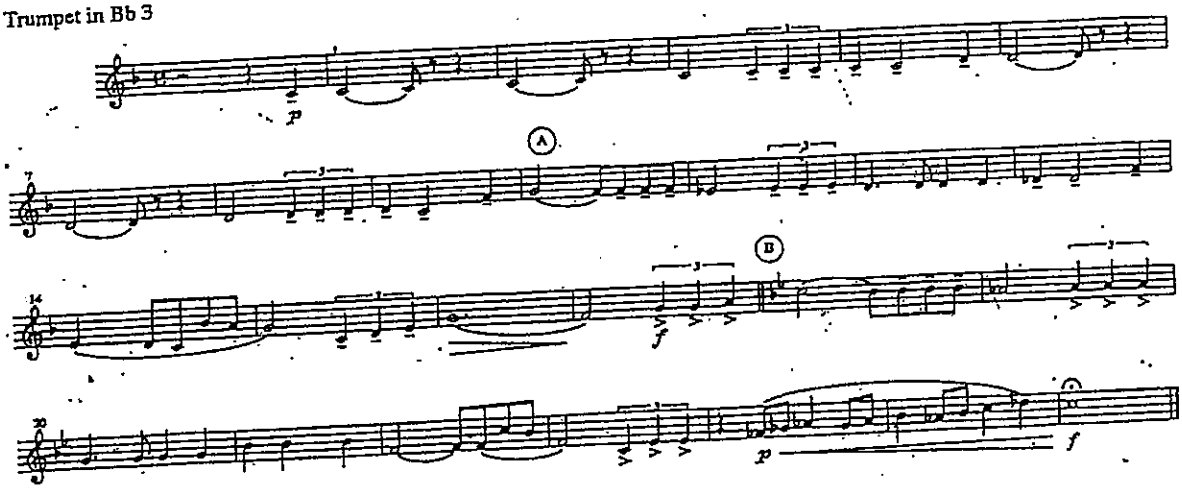
My Way

Trumpet in Bb 2



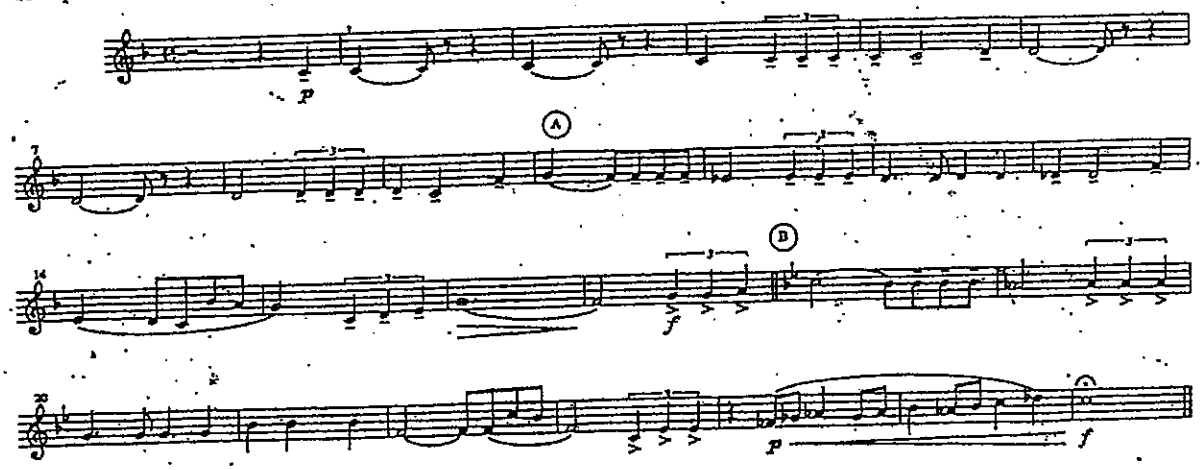
My Way

Trumpet in Bb 3



My Way

Trumpet in Bb 3



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)

From Walt Disney Pictures' PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL

PIRATES OF THE CARIBBEAN

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

PART 1
B♭ Clarinet/B♭ Trumpet

KLAUS BADELT
Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly
3
5
mp
mf
9
17 Slower
f
mf
f
16
Stately
3
mf marcato
24 "The Medallion Calls"
33
32
42
3
mf
41
50 Pt. 2
f
Play
f
52
58
Faster
2
mp
68 "The Black Pearl"
f
76
84
77
mp
ff
86

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From Walt Disney Pictures' PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL

PIRATES OF THE CARIBBEAN

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

PART 2
B♭ Clarinet/B♭ Trumpet

KLAUS BADELT
Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly
4
5
mp
12
mf
17 Slower
f
mf
Stately
19
f
mp
24 "The Medallion Calls"
mf marcato
28
33
36
mp
42
46
mf
f
50
54
58
Faster
2
60
mp
f
68 "The Black Pearl"
70
76
79
84
87
mp
ff

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From Walt Disney Pictures' PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL

PIRATES OF THE CARIBBEAN

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

KLAUS BADELT

Arranged by MICHAEL SWEENEY

PART 3

B♭ Clarinet/B♭ Tenor Saxophone

"Fog Bound"

Lightly

T. Sx.

Cl.

mp

5

11

mf

17 Slower

f

mf *f*

Stately

3

"The Medallion Calls"

24

mf marcato

26

33

34

42

mp

44

mf

50

f

53

58

Faster

2

"The Black Pearl"

60

mp

68

f

69

76

78

84

87

mp

ff

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From Walt Disney Pictures' PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL

PIRATES OF THE CARIBBEAN

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

PART 4

B♭ 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

f

58

Faster

fp *mp*

68 "The Black Pearl"

67

f

76

84

87

mp *ff*

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From Walt Disney Pictures' PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL

PIRATES OF THE CARIBBEAN

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

PART 5
Baritone T.C.

KLAUS BADELT
Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly
4
5
12
17 Slower
mf *f*

Stately
2
24 "The Medallion Calls"
20
mf marcato

33
29

42
37
mp

2
50
44
mf *f*

58
52

Faster
59
fp *mp*

68 "The Black Pearl"
f

76
84
76

mp *ff*
87

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Two Ceremonial Marches

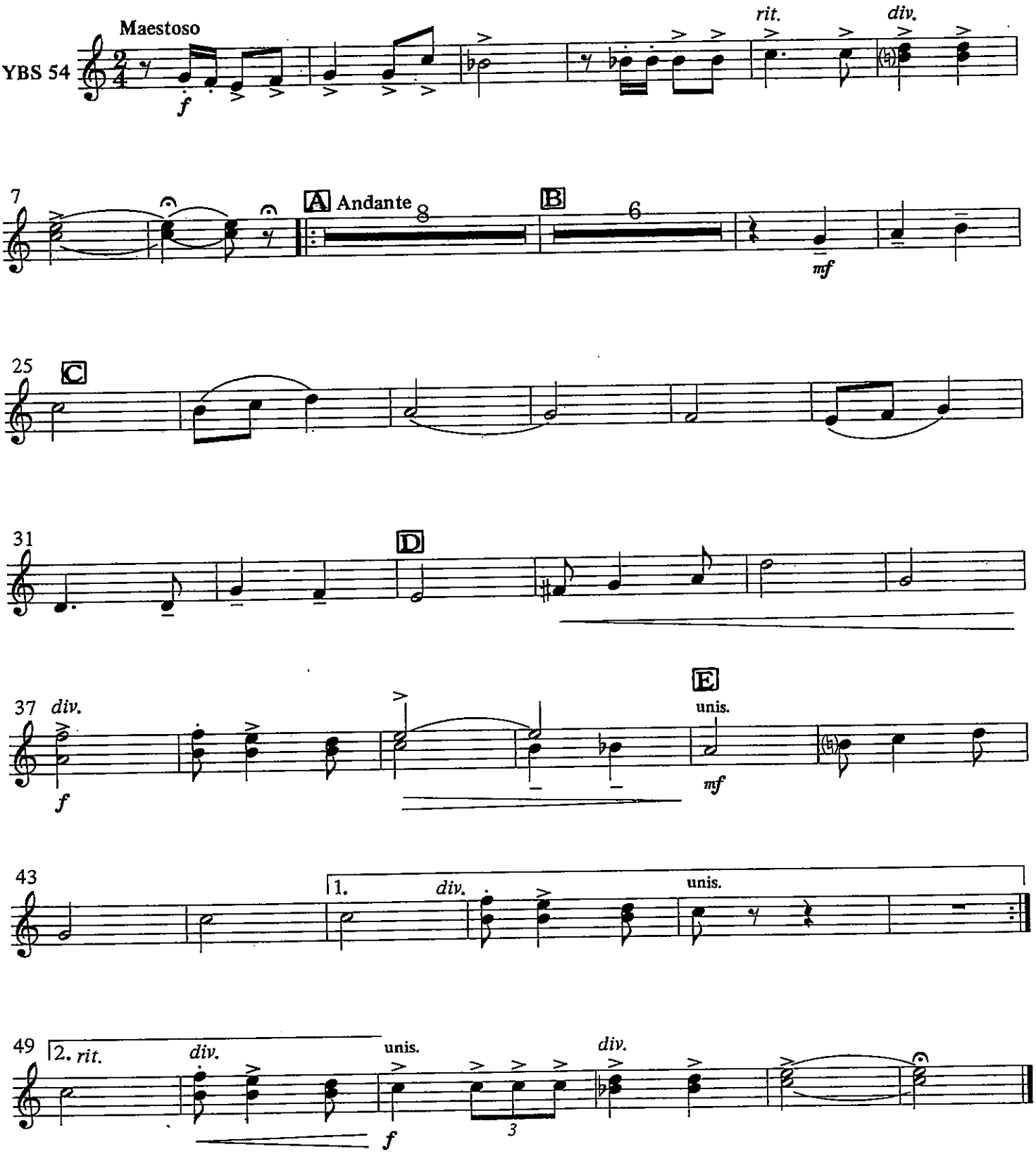
1. Processional

Pomp and Circumstance March No. 3

1st Trumpet (Cornet)

EDWARD ELGAR, Op. 39

Arranged by James Swearingen



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Two Ceremonial Marches

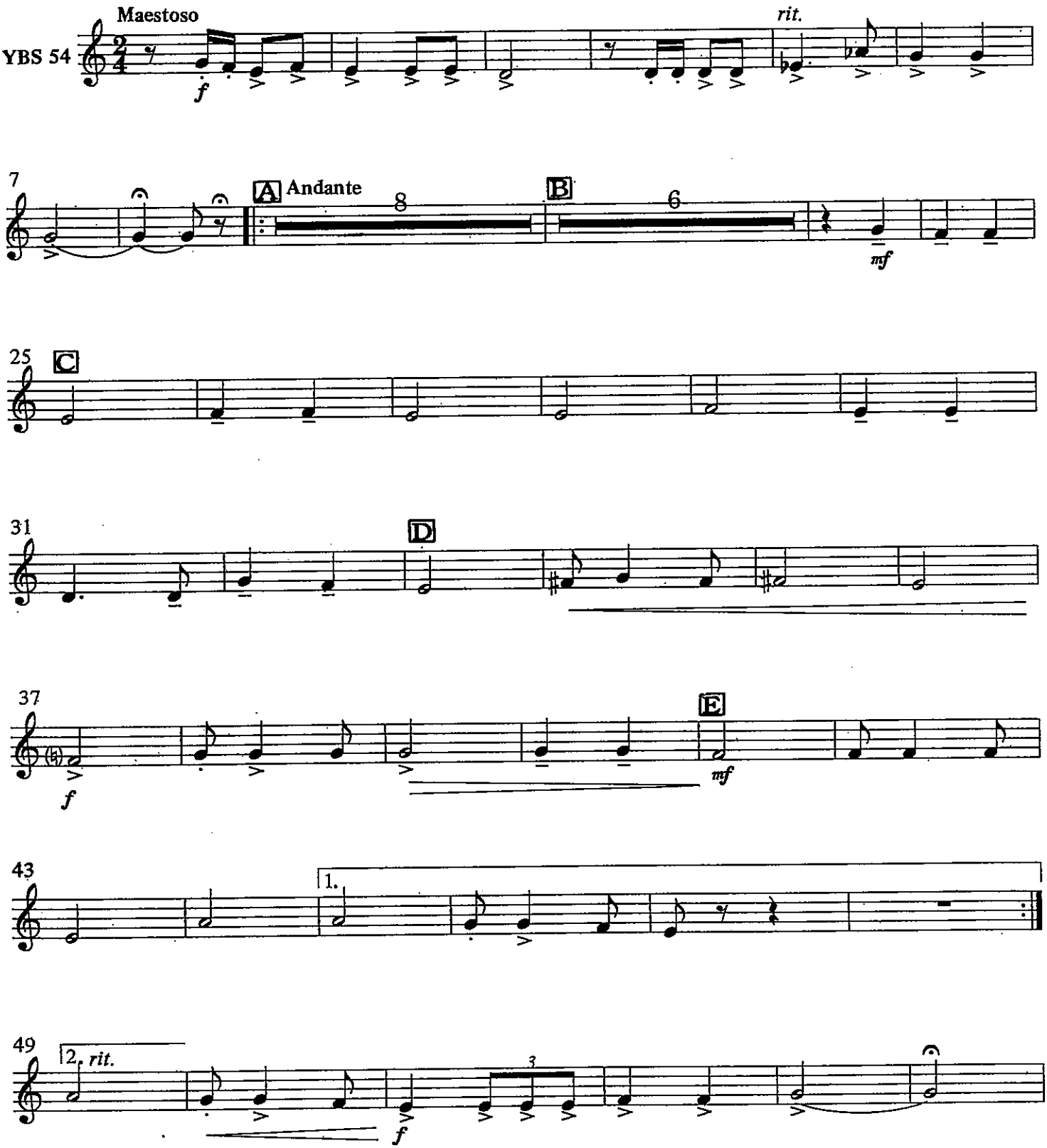
1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

2nd Trumpet (Cornet)



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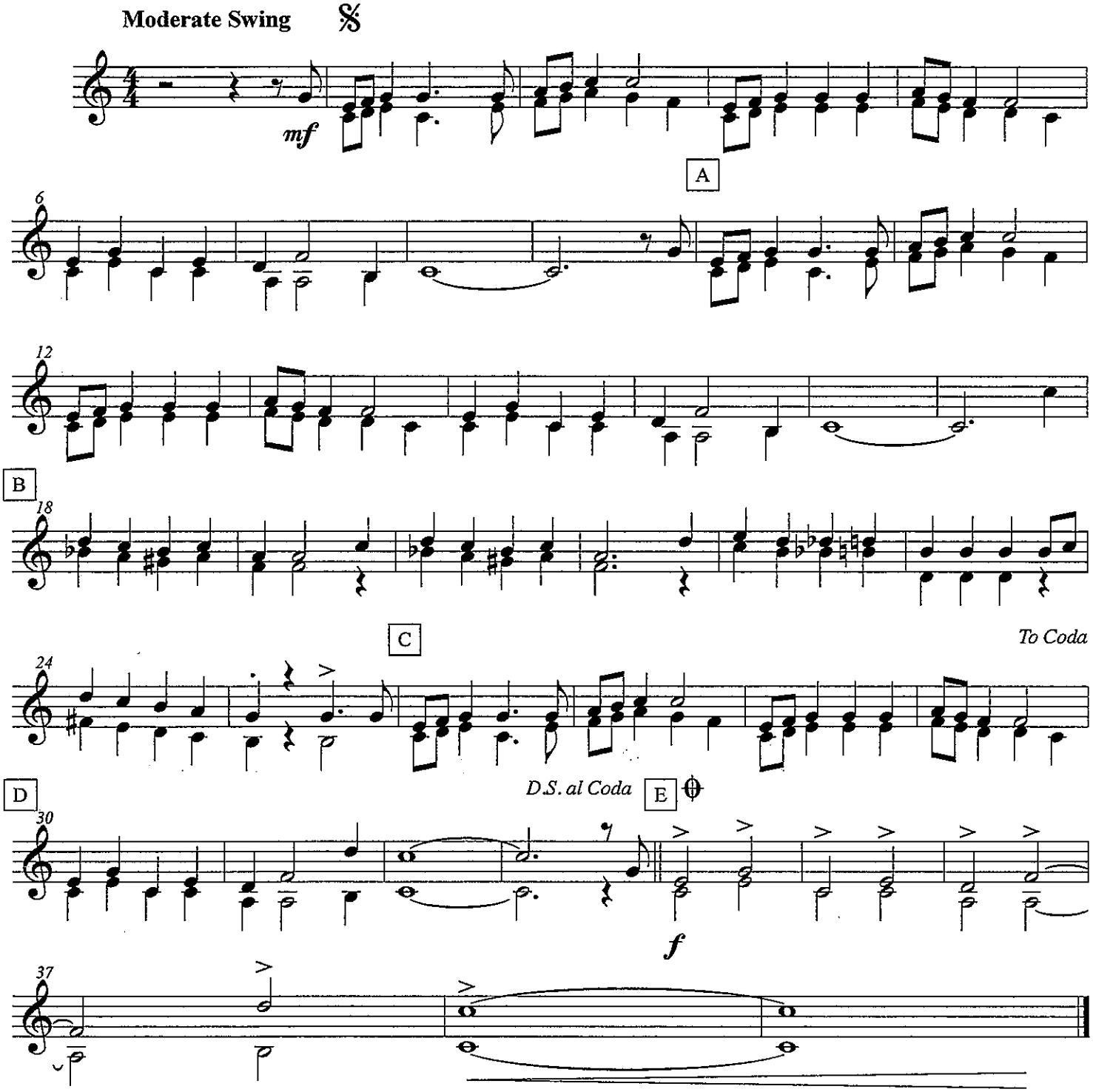
Santa Claus Is Comin' To Town

Melody - Bb

Coots & Gillespie
arr. Bernice



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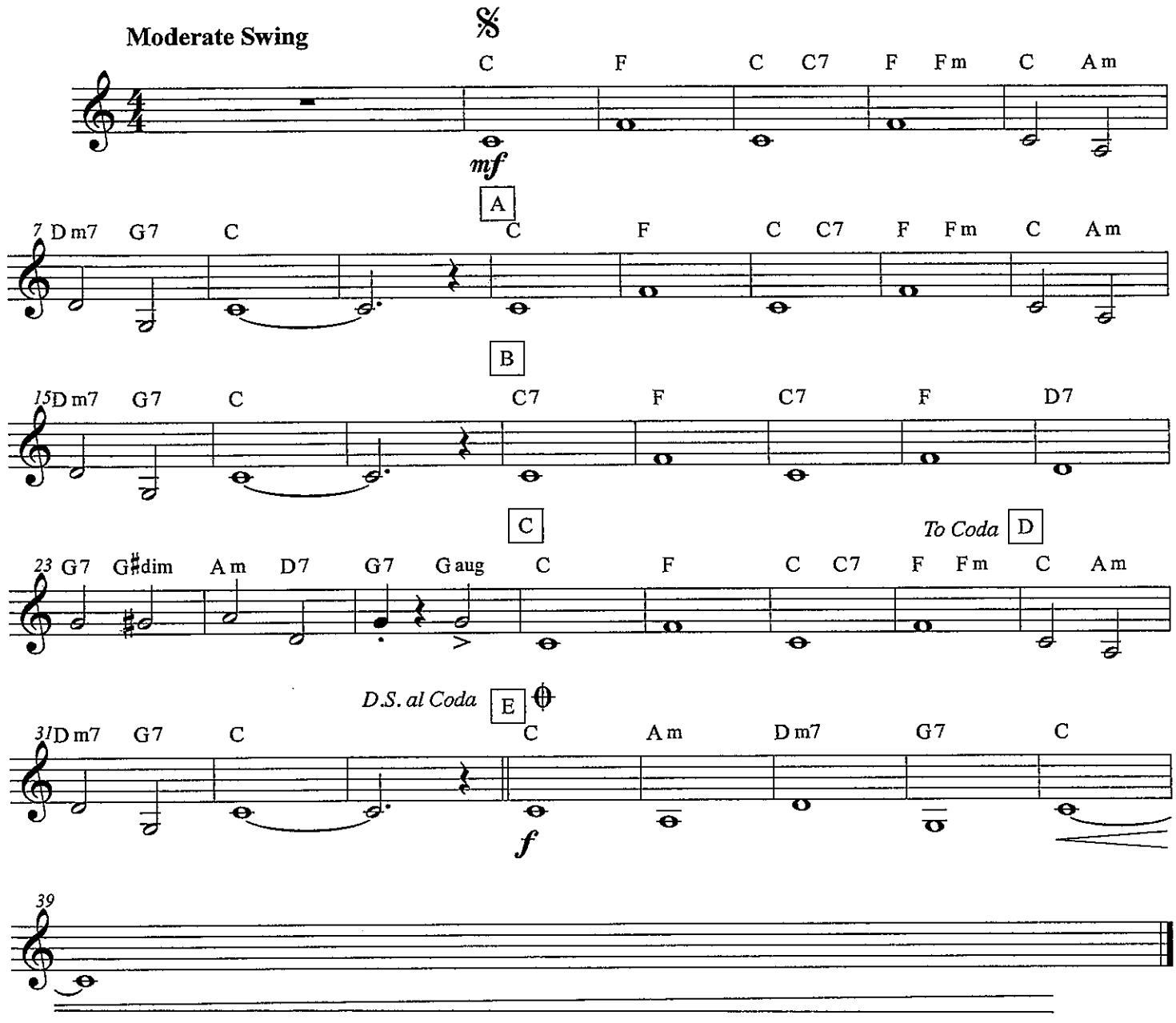
Santa Claus Is Comin' To Town

Bb Bass Line (Low)

Coots & Gillespie
arr. Bernice



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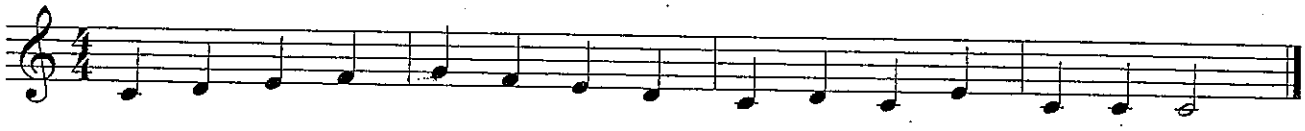
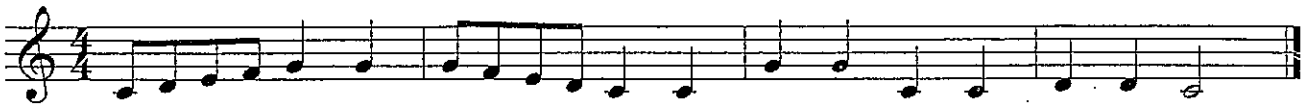
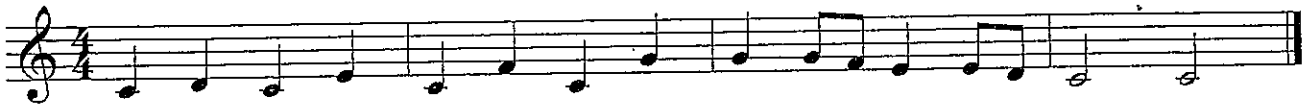
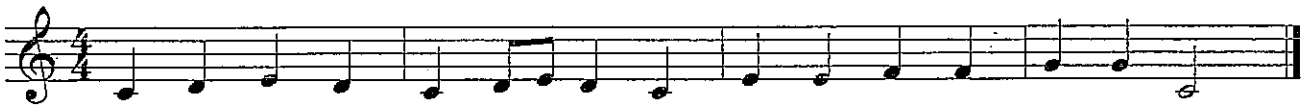
Bb - Low

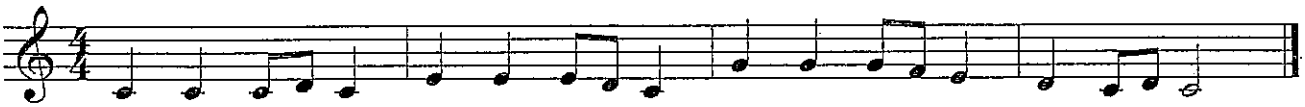
Sight Reading Exercises

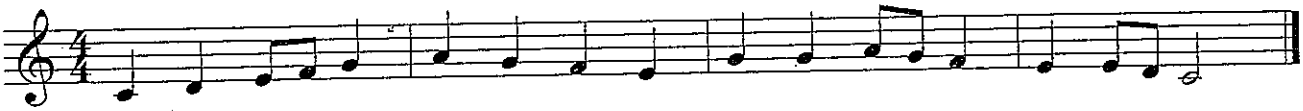
1 

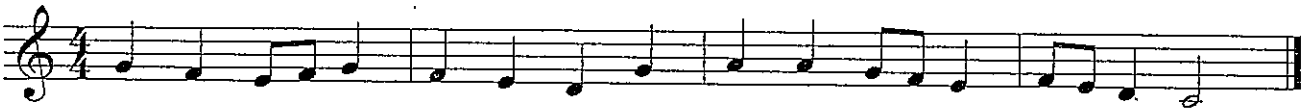
2 

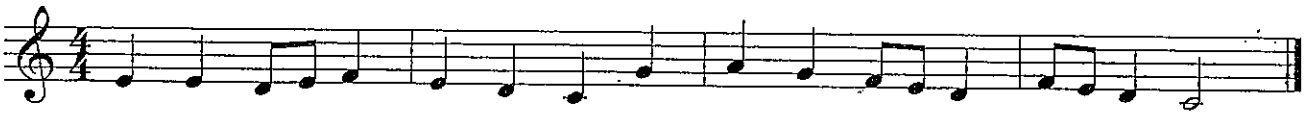
3 

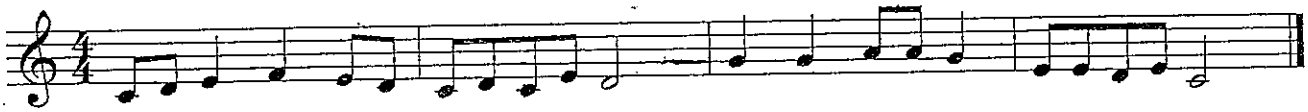
4 

5 

6 

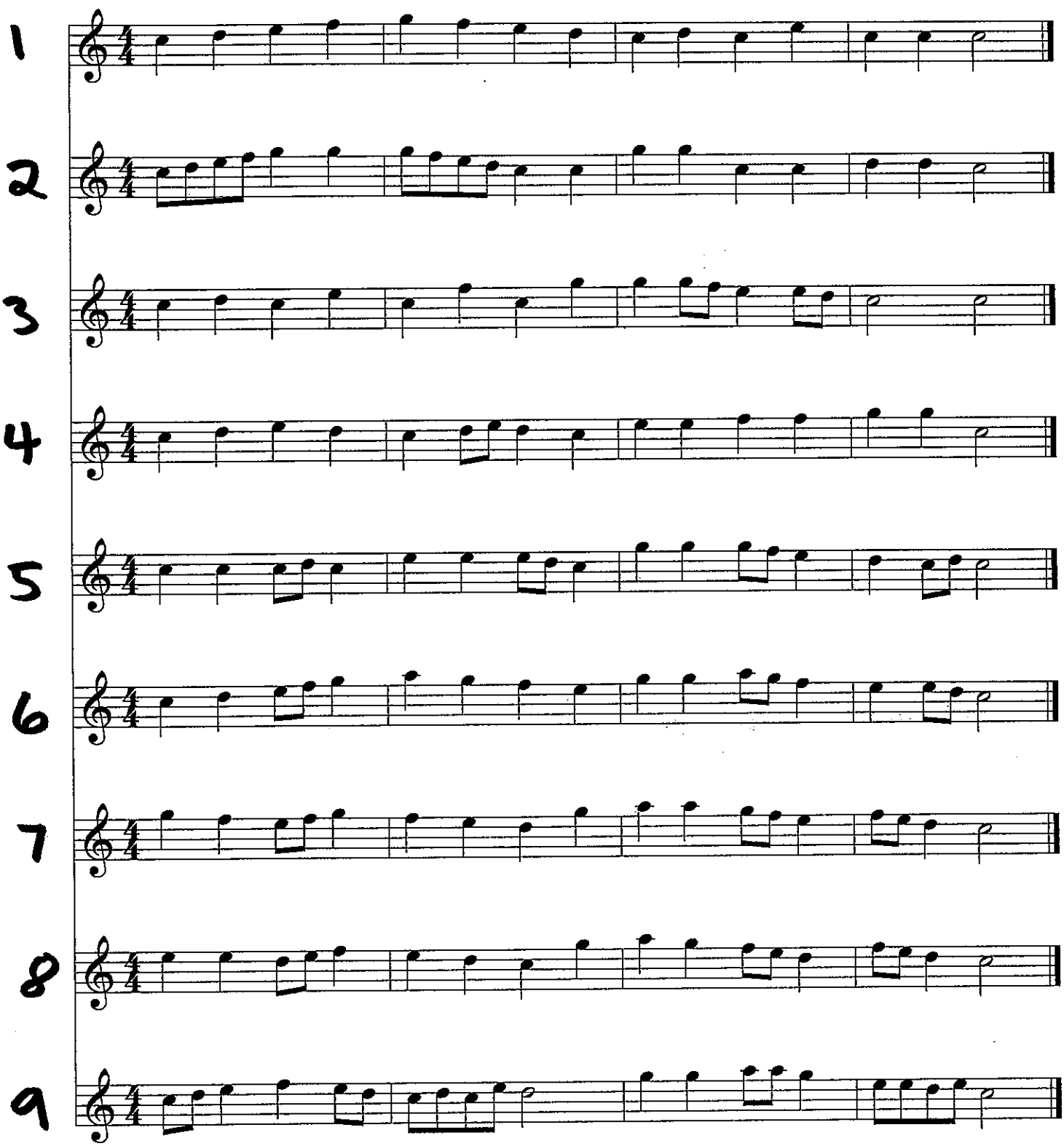
7 

8 

9 

Bb - High

Sight Reading Exercises

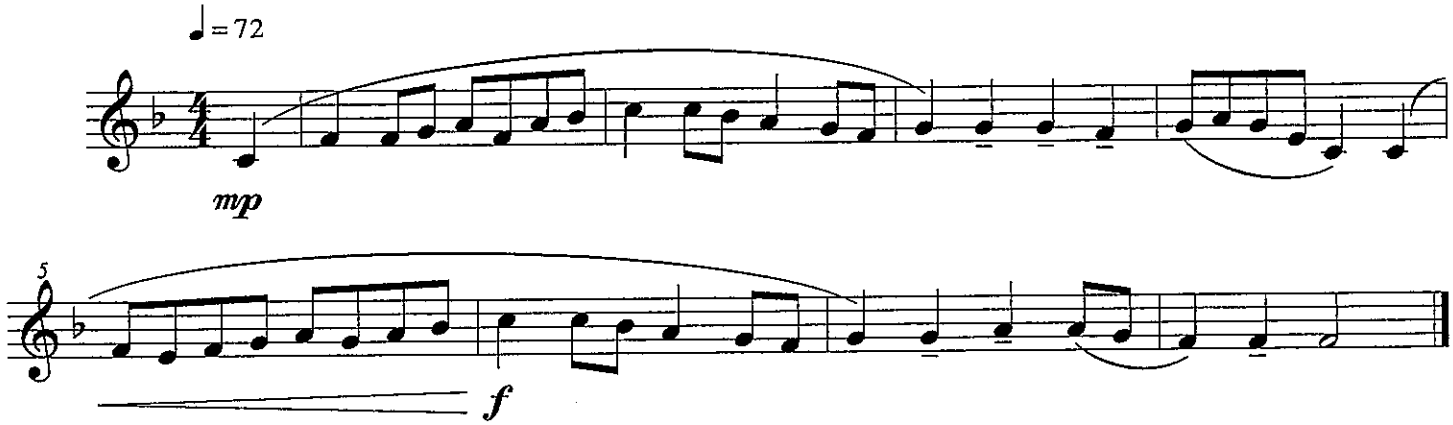


Trumpet in B♭

Simple Gifts

from Appalachian Spring

Traditional
Aaron Copland (1900-1990)



SPS District Determined Measure

Music Performance Rubrics

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient) level for this task. • Student produces quality work and occasionally needs assistance with demanding tasks.	• Indicates a developing level for this task. • Student produces required work with teacher direction and support.	• Indicates an emerging level for this task. • Student requires constant teacher direction, support, and assistance.
TONE QUALITY	• 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.	• 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.	• 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.	• 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	• The beat is always secure (steady). • Rhythms are always accurate. • There are no duration errors that detract from the overall performance.	• 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.	• The beat is somewhat secure (steady). • Rhythms are somewhat accurate. • There are frequent or repeated duration errors that occasionally detract from the overall performance	• 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 performanc

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
NOTE ACCURACY	• 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.	• 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.	• 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.	• 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	• Dynamic levels are always obvious and consistent. • Markings (crescendo, decrescendo/ diminuendo, *pp, p, mp, mf, f, ff, sfz,* fp, etc.) are always executed accurately as directed by the music and/or the conductor.	• Dynamic levels are usually obvious and consistent. • Markings (crescendo, decrescendo/ diminuendo, *pp, p, mp, mf, f, ff, sfz, fp,* etc.) are usually executed accurately as directed by the music and/or the conductor	• Dynamic levels are somewhat obvious and consistent. Levels fluctuate, but can be discerned. • Markings (crescendo, decrescendo/ diminuendo, *pp, p, mp, mf, f, ff, sfz, fp,* etc.) are occasionally executed accurately as directed by the music and/or the conductor	• Dynamic levels are rarely obvious or consistent. • Markings (crescendo, decrescendo/ diminuendo, *pp, p, mp, mf, f, ff, sfz, fp,* etc.) are rarely executed accurately as directed by the music and/or the conductor
ARTICULATION	• Articulations are always secure. • Markings (staccato, legato, slur, accents, etc.) are always executed accurately as directed by the music and/or the conductor.	• 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.	• Articulations are somewhat secure. • Markings (staccato, legato, slur, accents, etc.) are occasionally executed accurately as directed by the music and/or the conductor.	• Articulations are rarely secure. • Markings (staccato, legato, slur, accents, etc.) are rarely executed accurately as directed by the music and/or the conductor.
INTONATION	• 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.	• 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	• 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	• 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	• 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.	• 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.	• 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.	• 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)	• 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.	• 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.	• 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.	• 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	• 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 only enough force to make a pleasing, clear sound; etc.)	• 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 only enough force to make a pleasing, clear sound; etc.)	• 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 only enough force to make a pleasing, clear sound; etc.)	• 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 only 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:_____

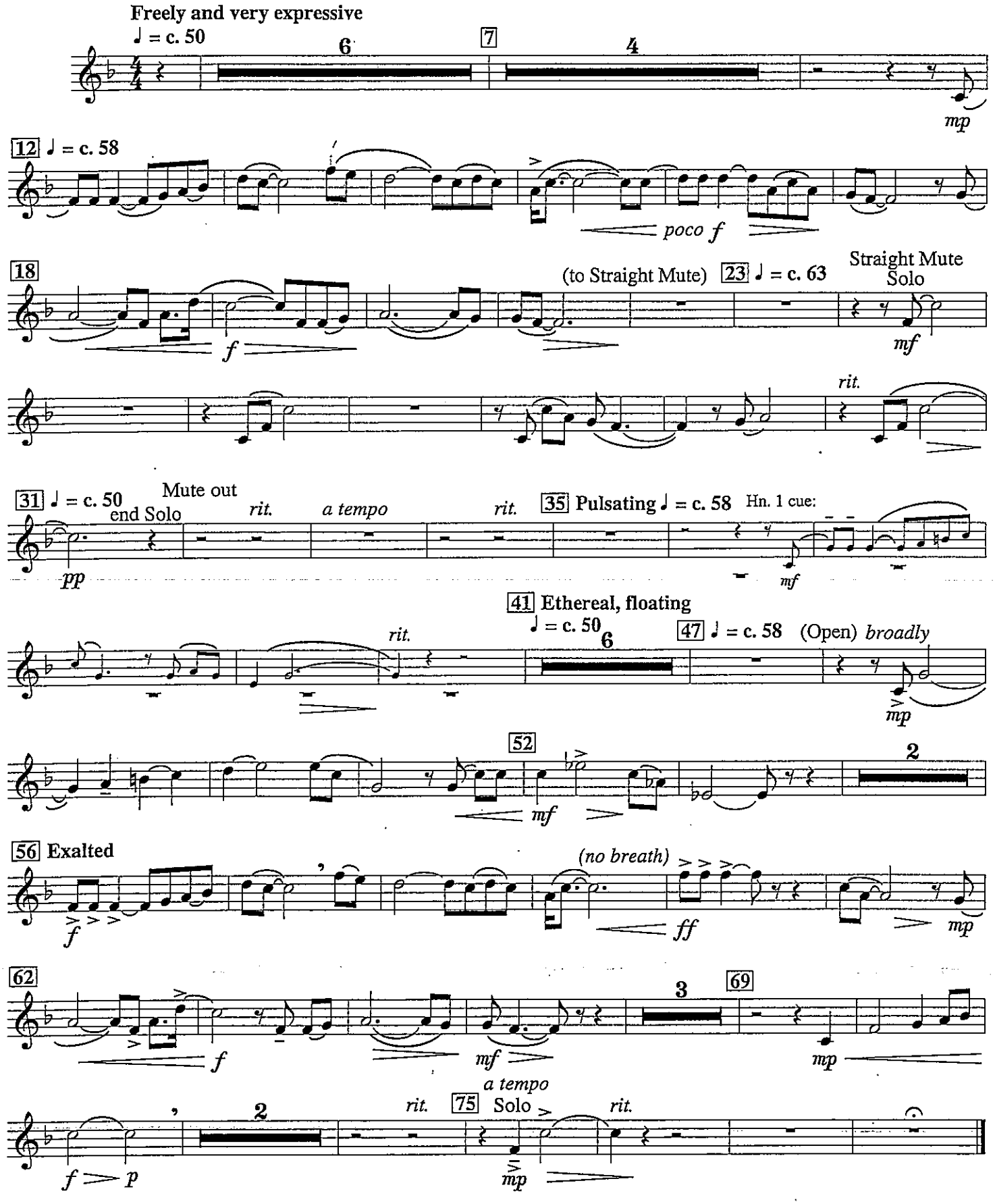
CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1	NOT ATTEMPTED 0
DESCRIPTION OF LEVELS	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient) level for this task. • Student produces quality work and occasionally needs assistance with demanding tasks.	• Indicates a developing level for this task. • Student produces required work with teacher direction and support.	• Indicates an emerging level for this task. • Student requires constant teacher direction, support, and assistance.	• 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



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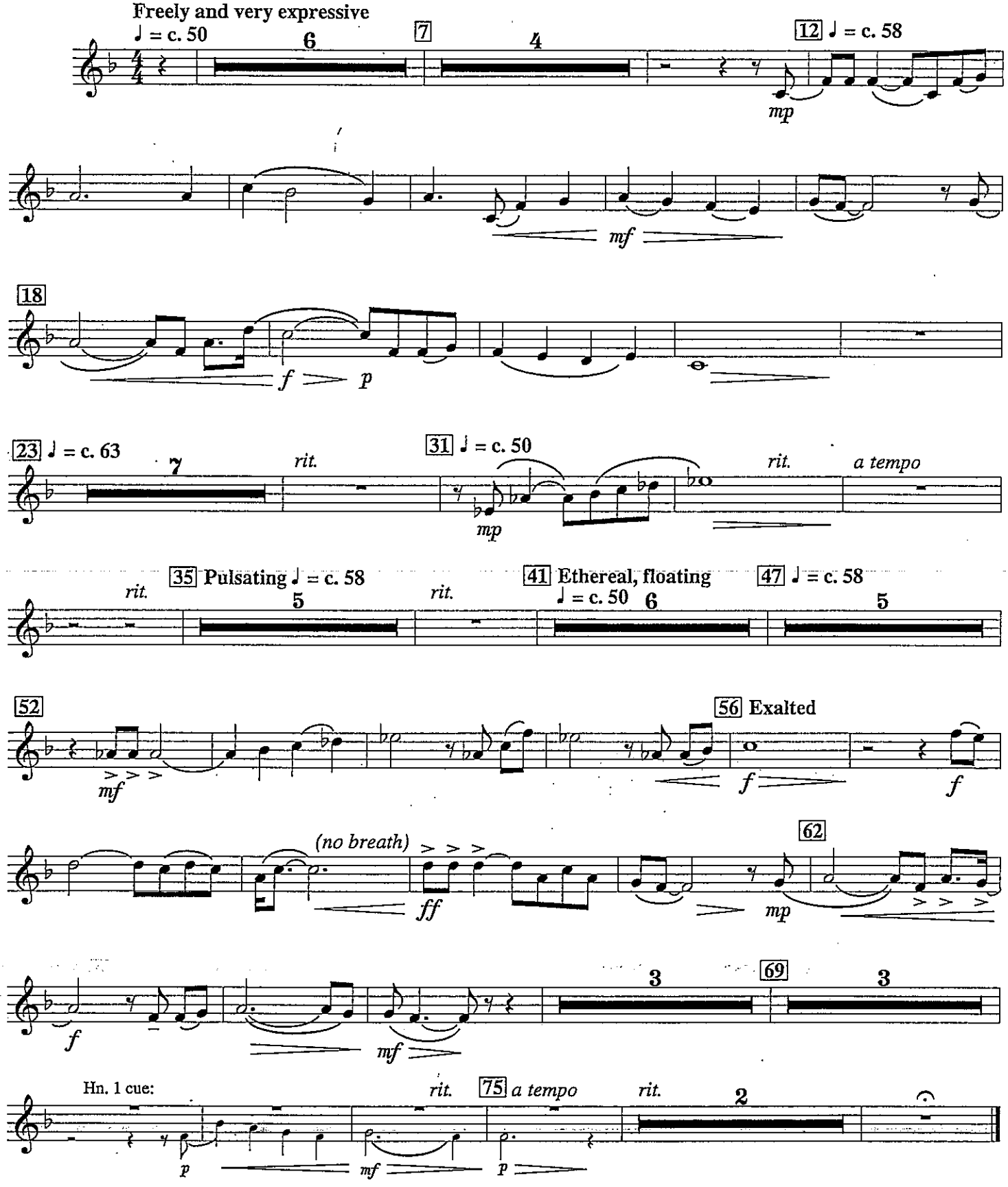
SHENANDOAH

for Concert Band

B♭ TRUMPET 2

FRANK TICHELI



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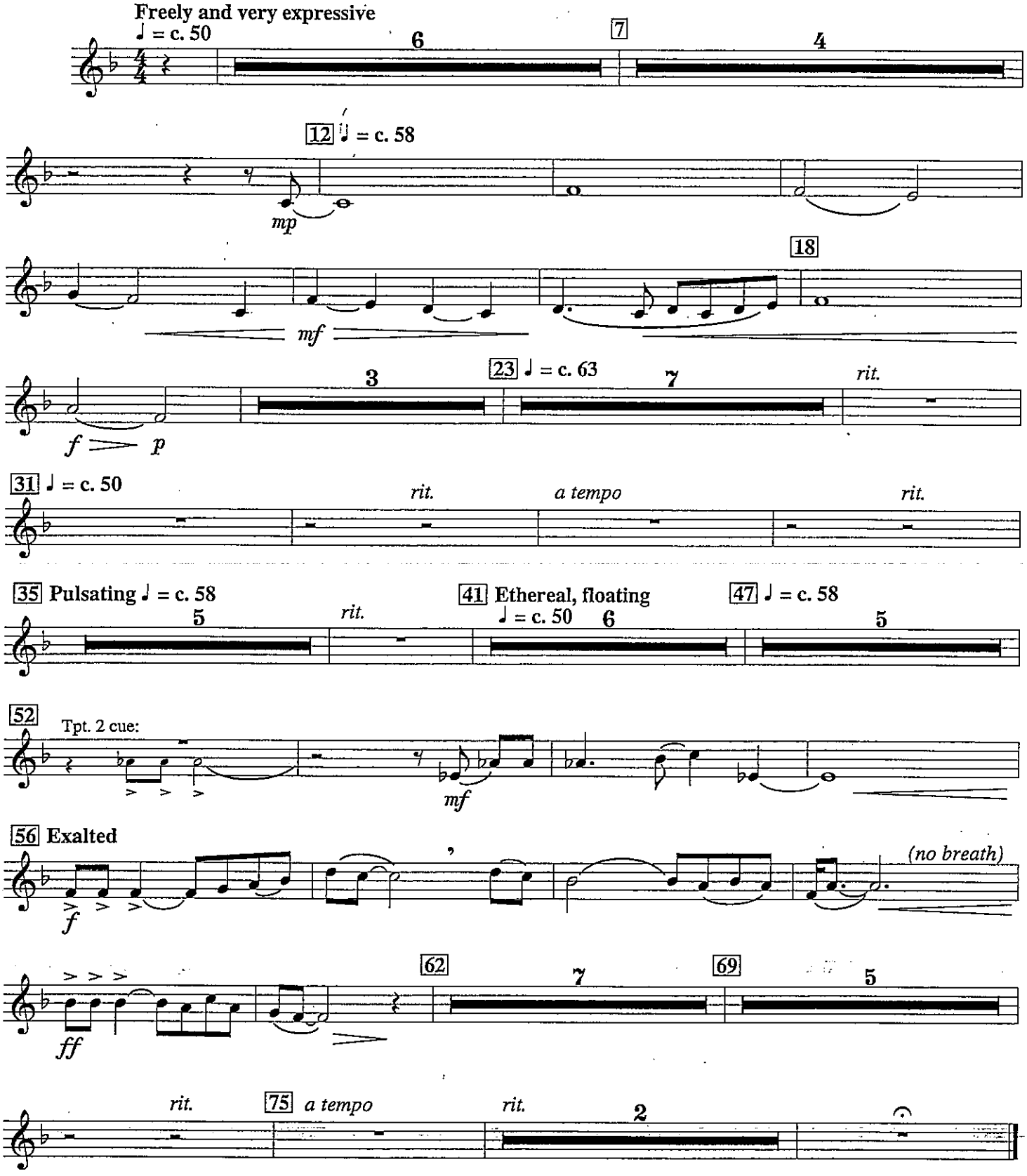
SHENANDOAH

for Concert Band

B♭ TRUMPET 3

FRANK TICHELI



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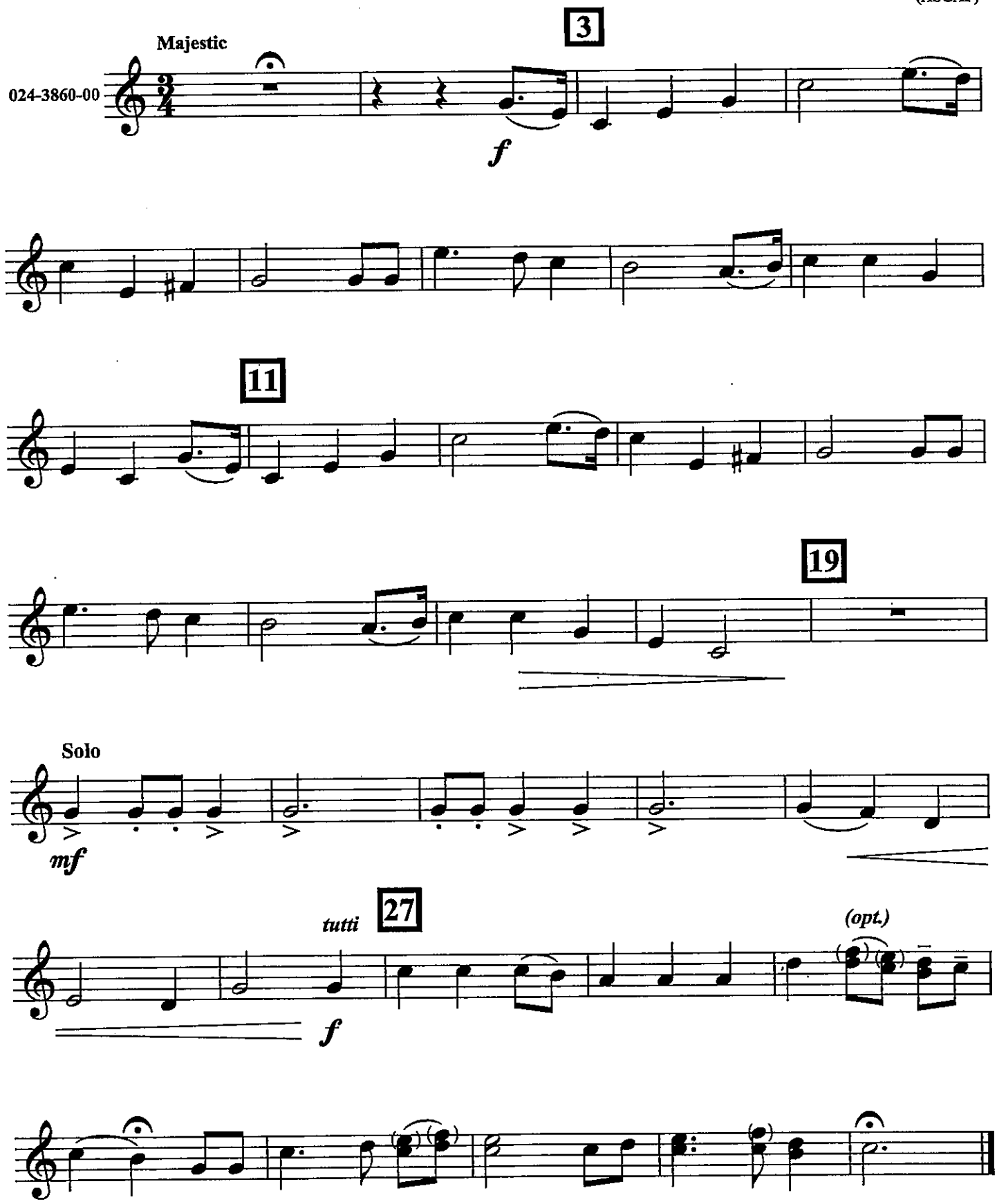
THE STAR SPANGLED BANNER

1st B♭ Trumpet

arr. by Robert W. Smith
(ASCAP)



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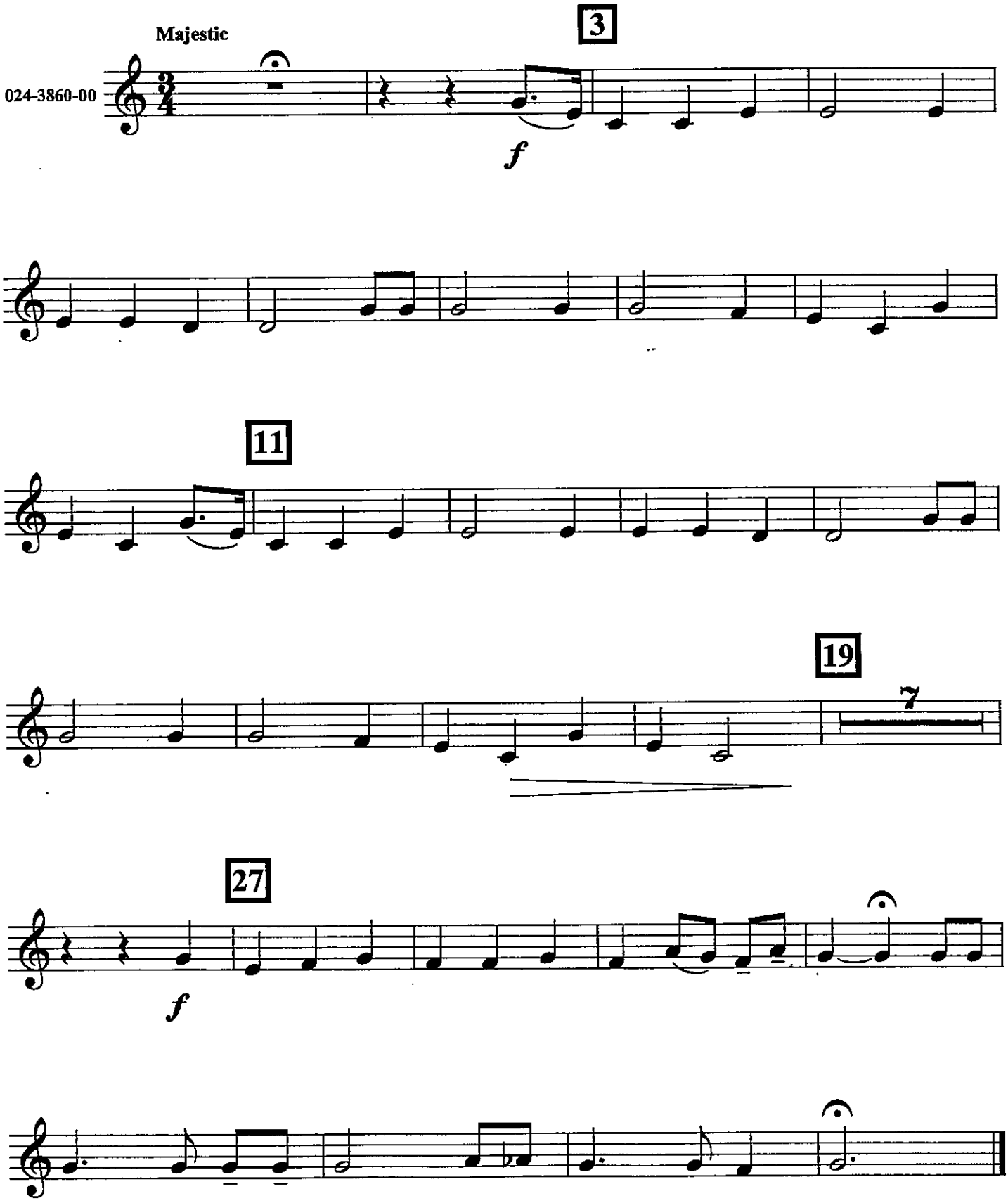
THE STAR SPANGLED BANNER

2nd B♭ Trumpet

arr. by Robert W. Smith
(ASCAP)



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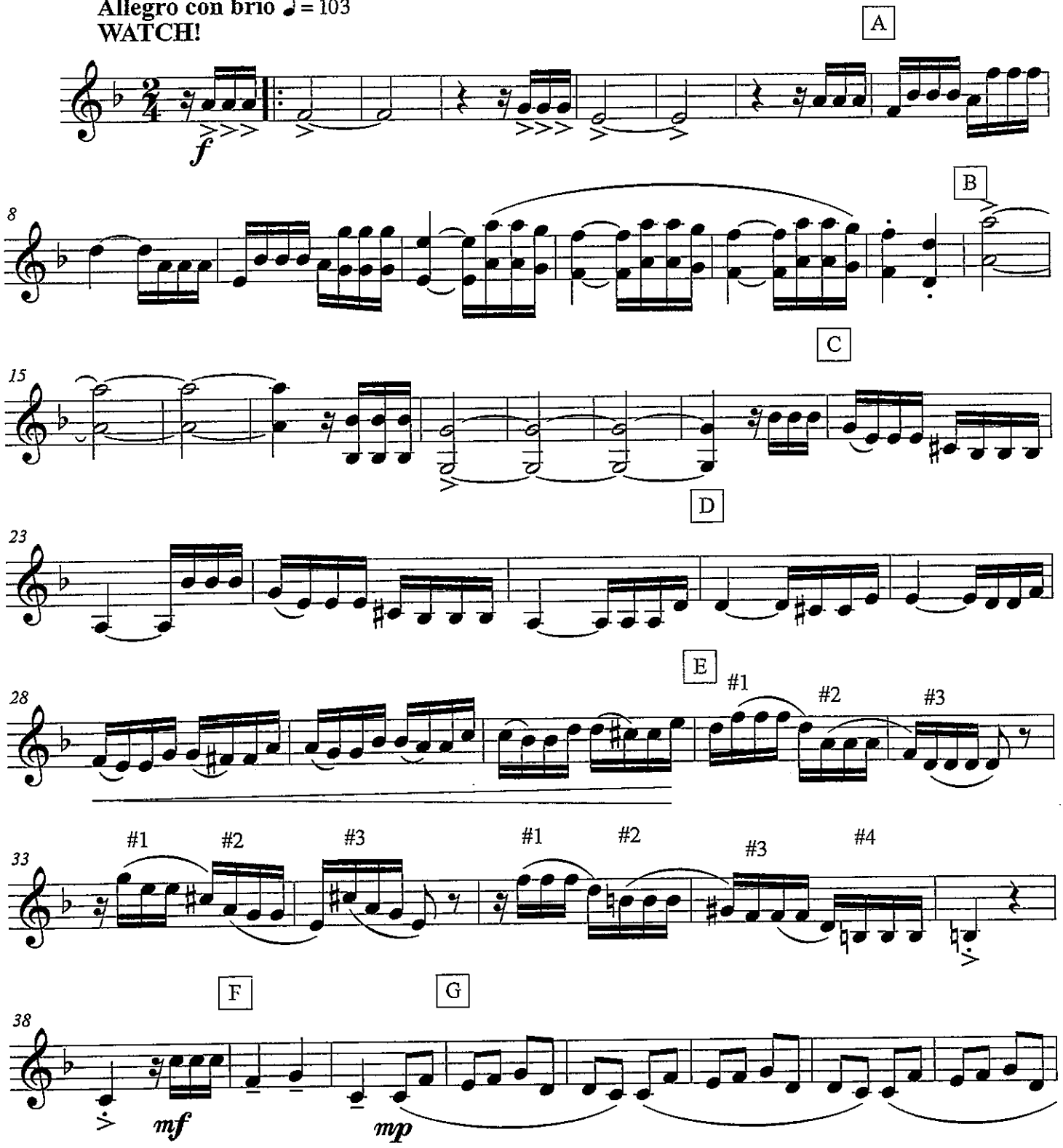
SOLO
Melody Bb
LOW

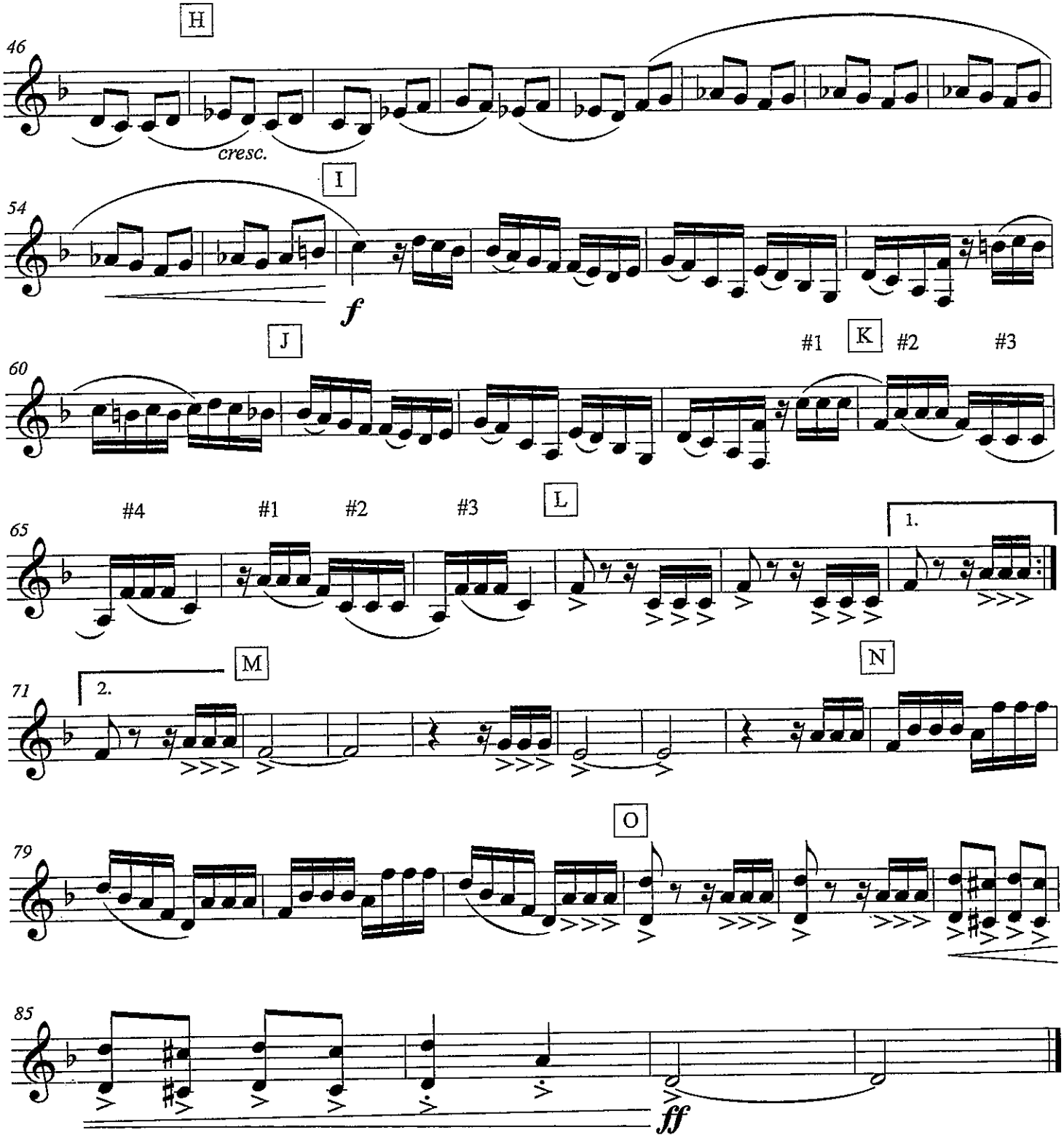
Symphony No. 5

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

Ludwig van Beethoven
arr. Bernice

Allegro con brio ♩ = 103
WATCH!




H
46
cresc.
I
54
f
J
#1
K
#2
#3
60
#4
#1
#2
#3
L
65
1.
2.
M
71
N
O
79
85
ff

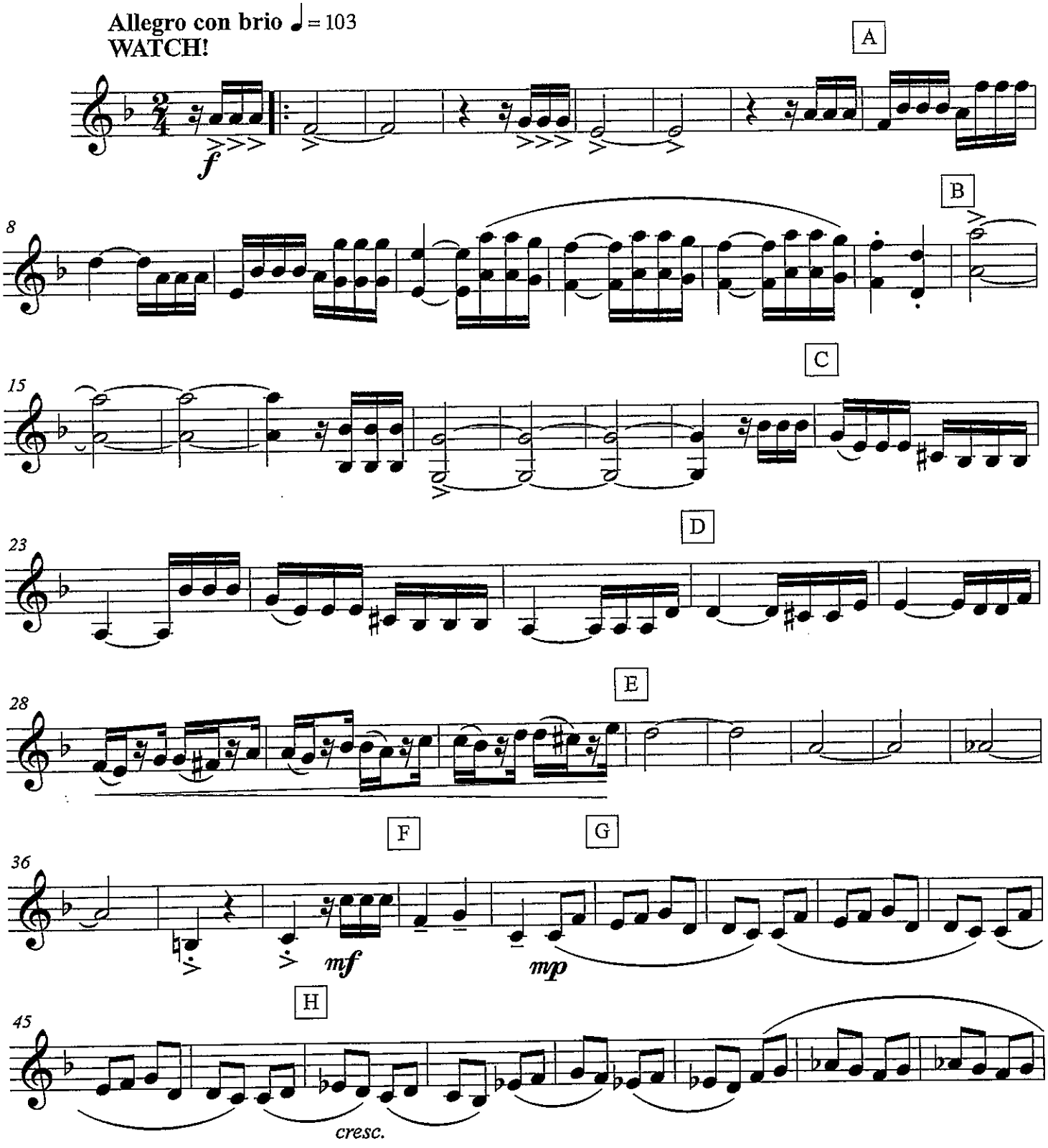
VARIATION
MELODY Bb
LOW

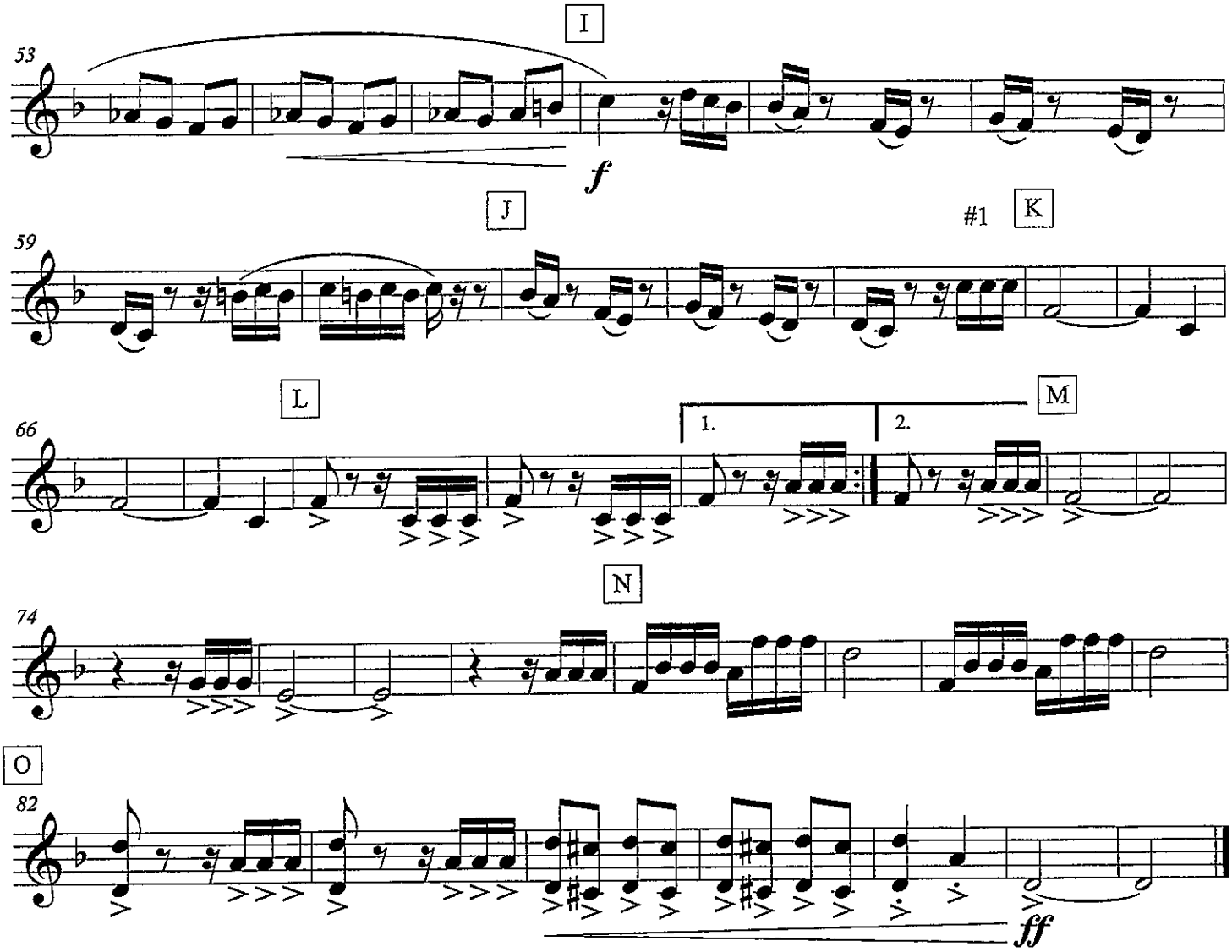
Symphony No. 5

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

Ludwig van Beethoven
arr. Bernice

Allegro con brio ♩ = 103
WATCH!




I
53
f
J
#1
K
59
L
M
66
1.
2.
N
74
O
82
ff

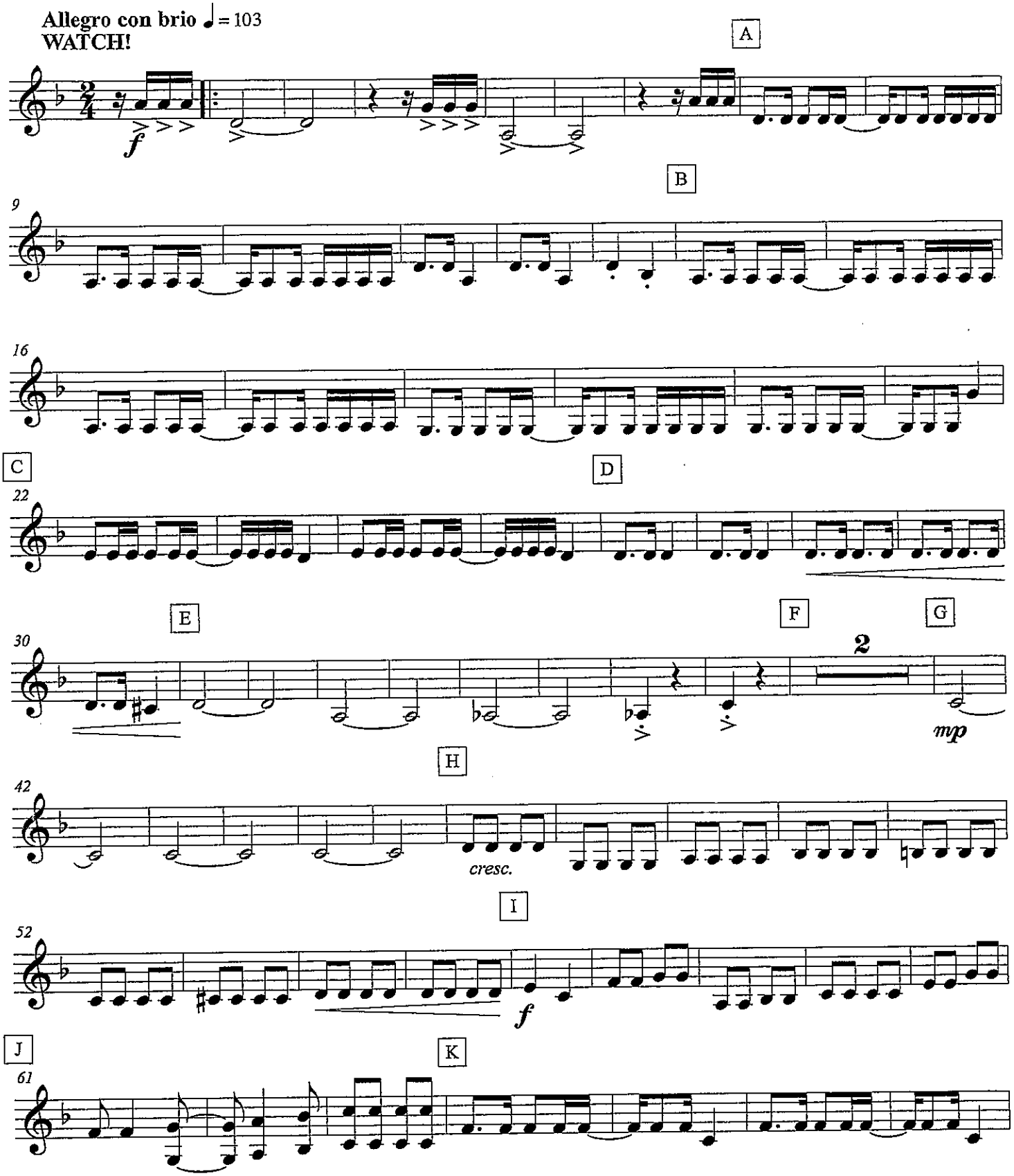
Bass Line Bb
LOW

Symphony No. 5

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

Ludwig van Beethoven
arr. Bernice

Allegro con brio ♩ = 103
WATCH!



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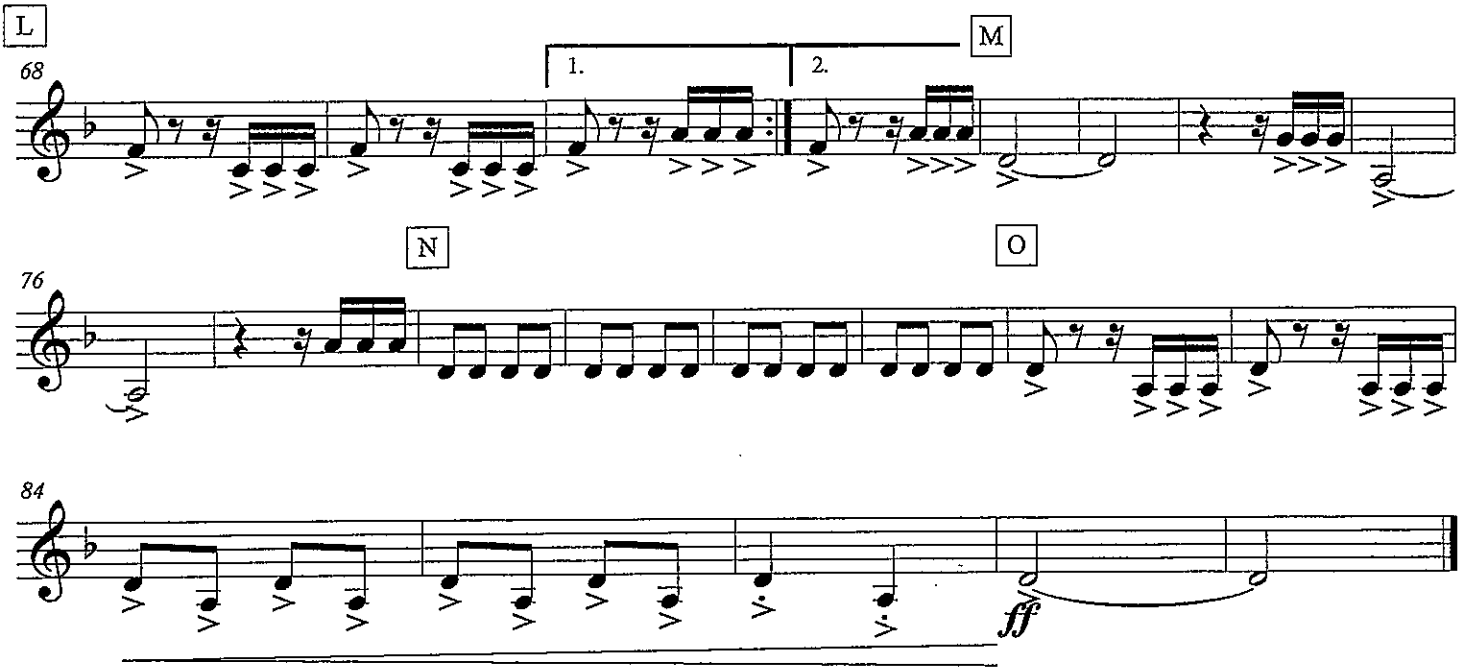
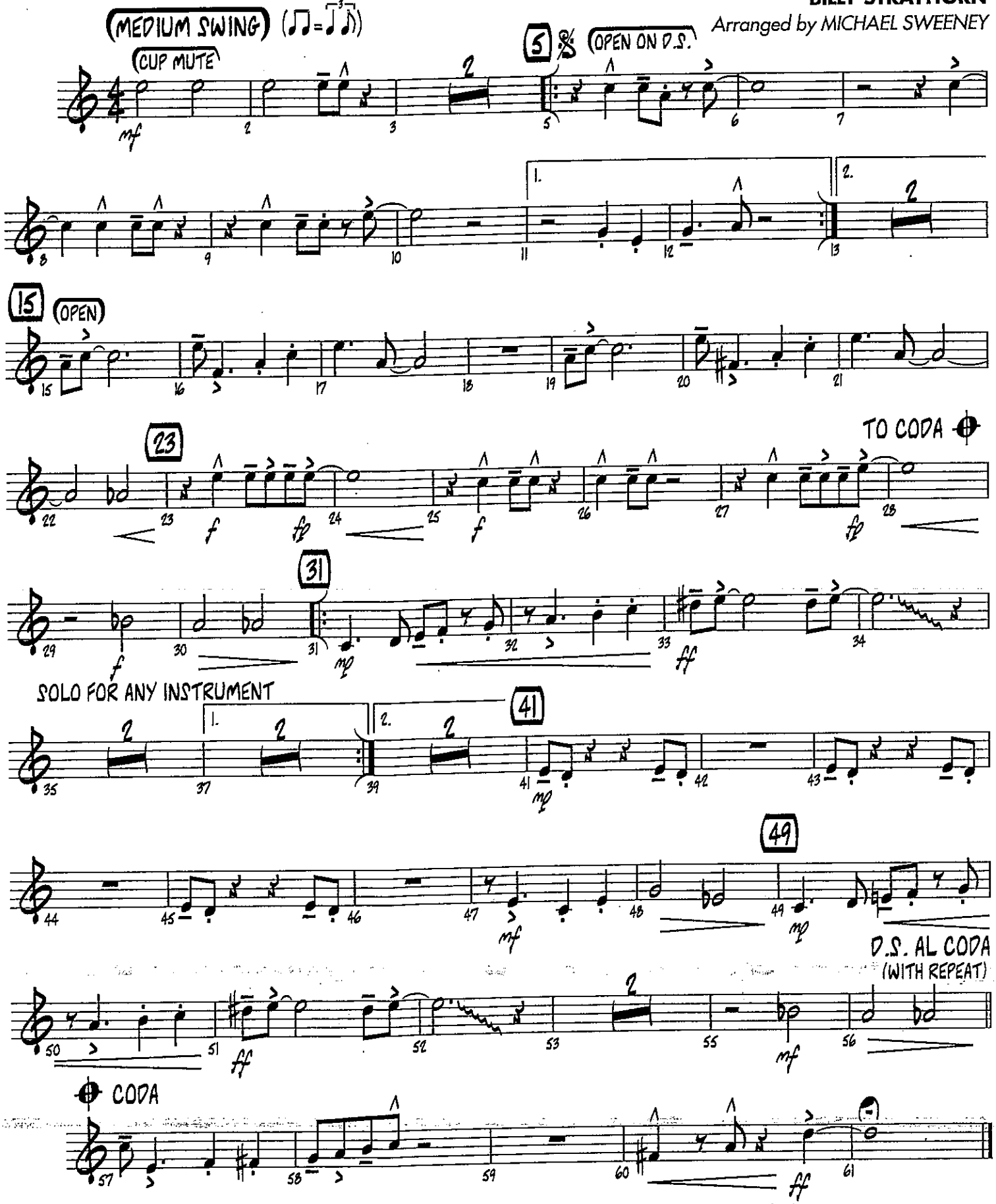


TAKE THE "A" TRAIN

TRUMPET I

Words and Music by
BILLY STRAYHORN
Arranged by MICHAEL SWEENEY



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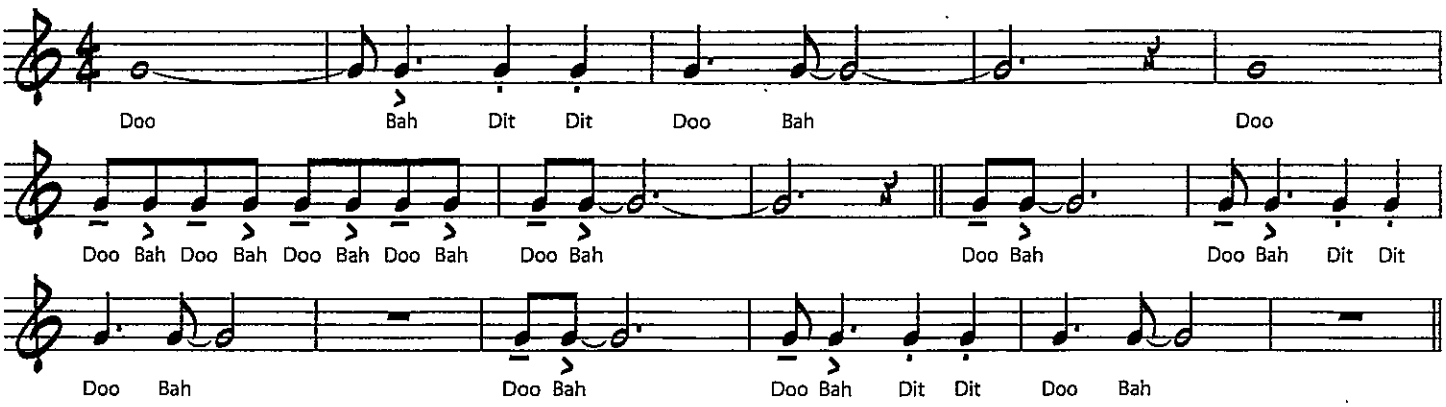
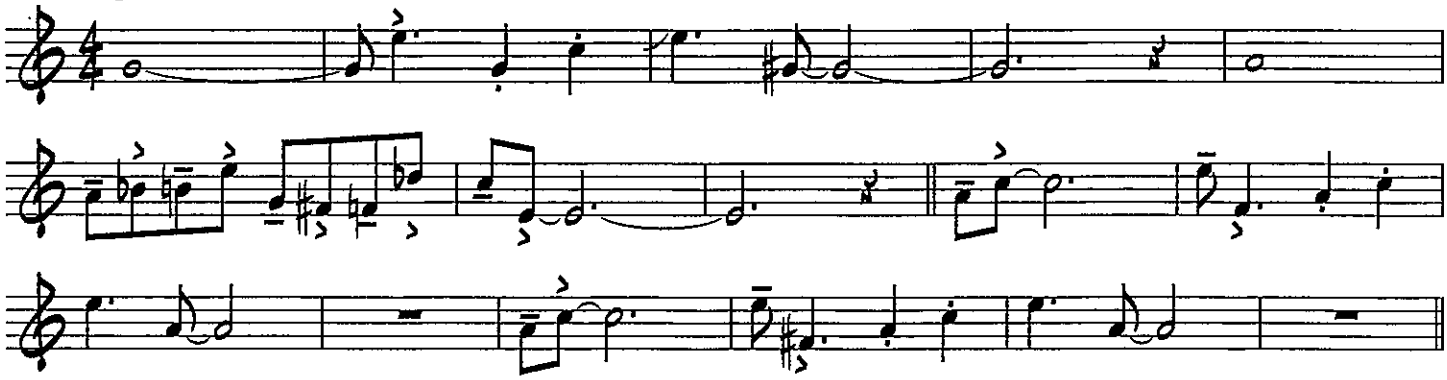
07010925

TRUMPET

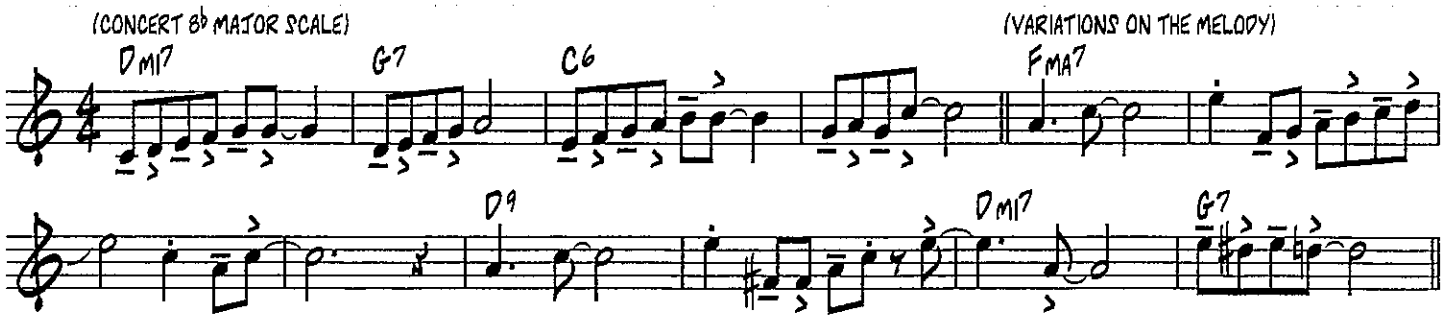
Rhythm Workout



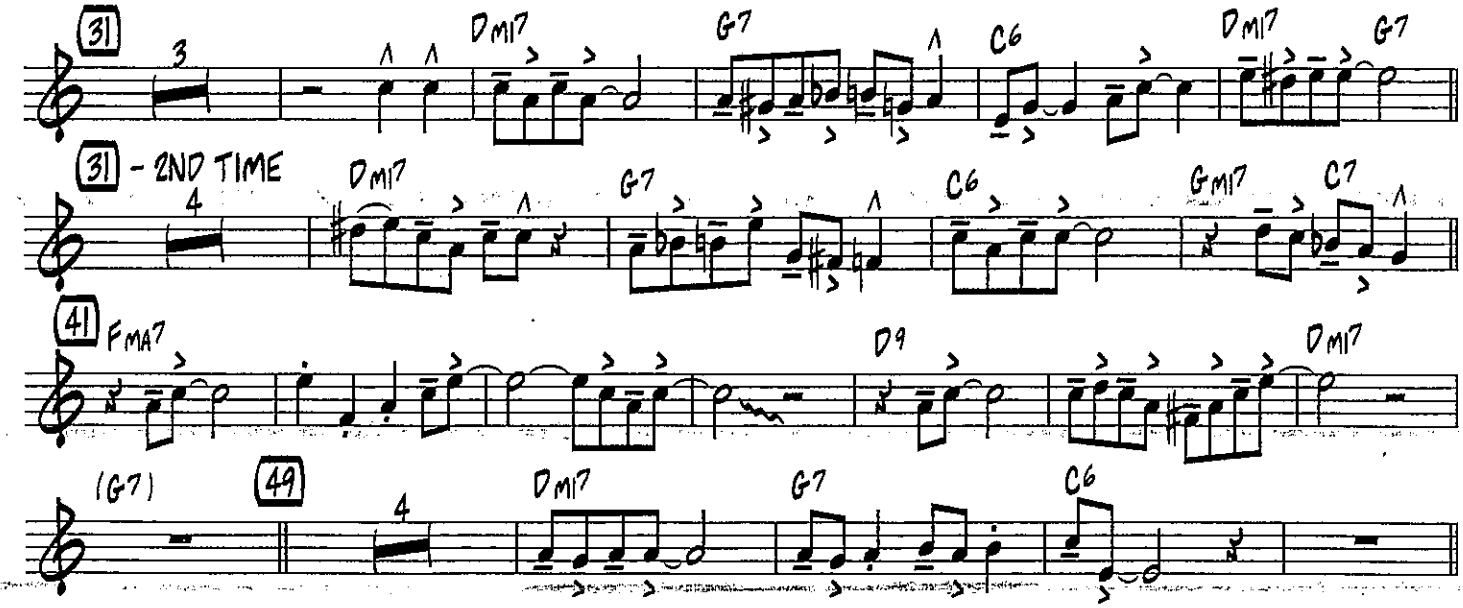
Melody Workout



Chord/Scale Workout



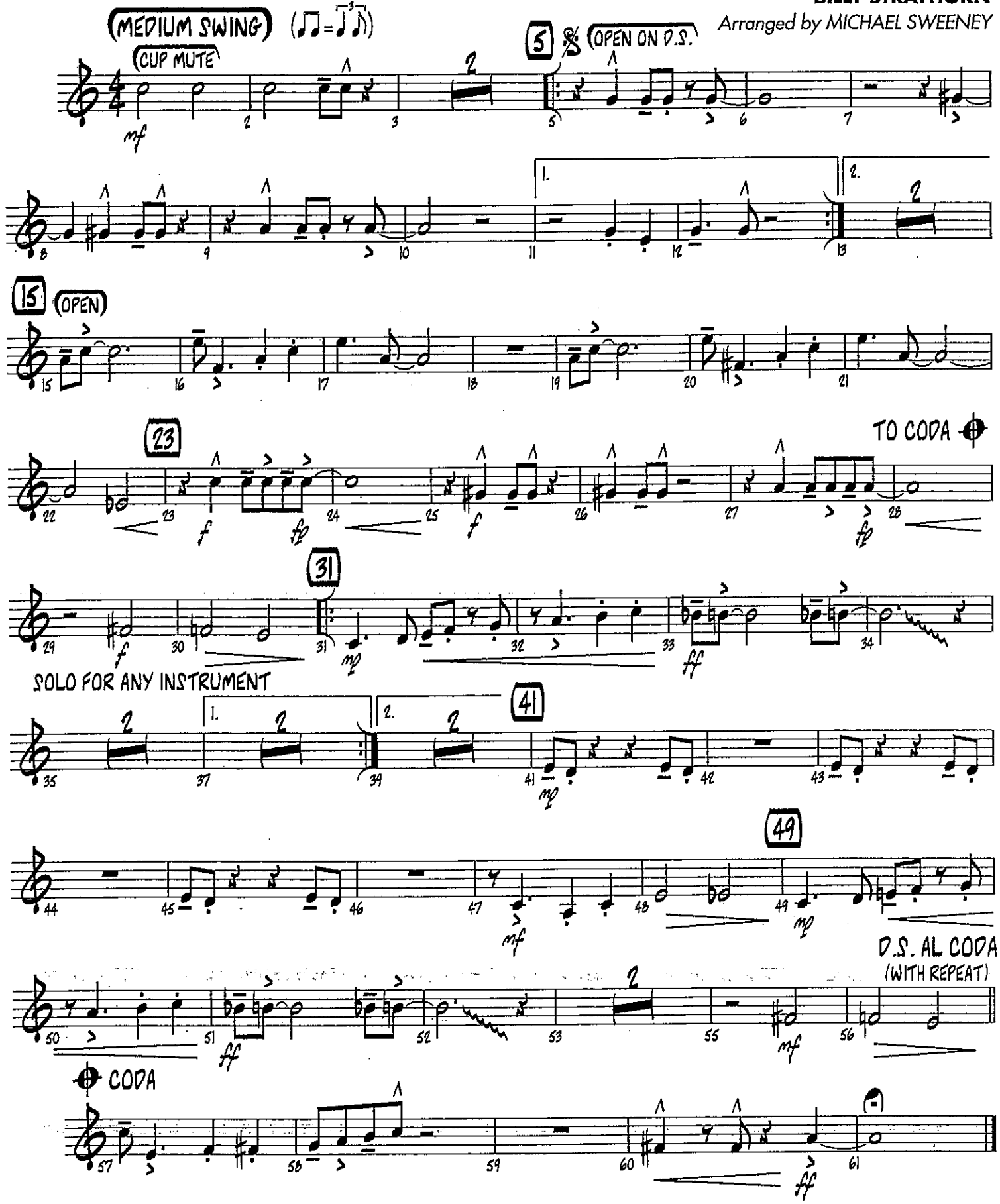
Demonstration Solo



TAKE THE "A" TRAIN

TRUMPET 2

Words and Music by
BILLY STRAYHORN
Arranged by MICHAEL SWEENEY



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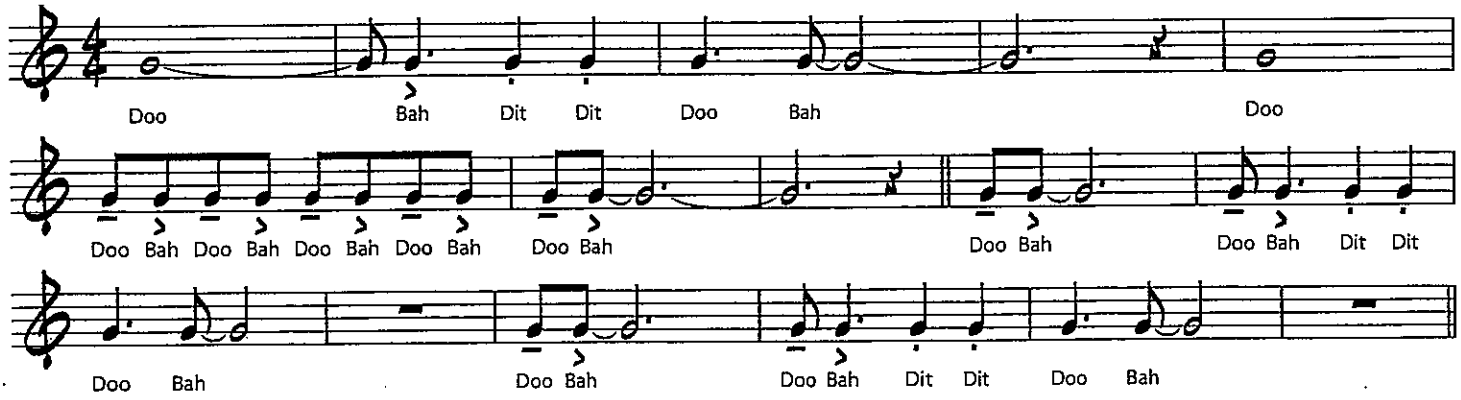
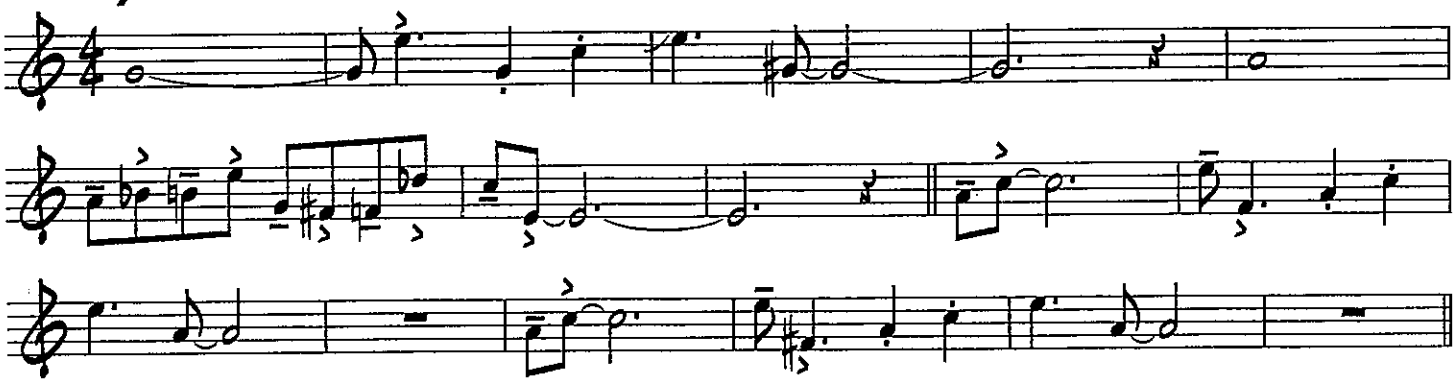
TRUMPET

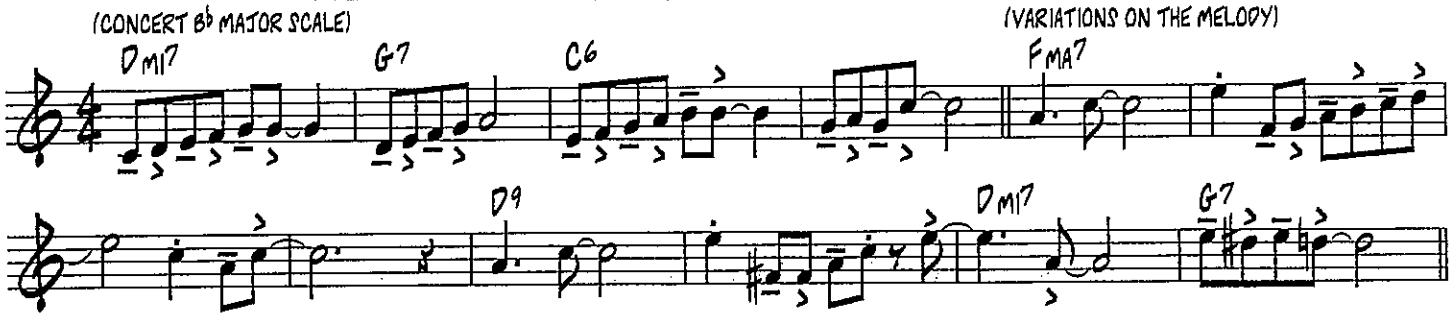
Rhythm Workout



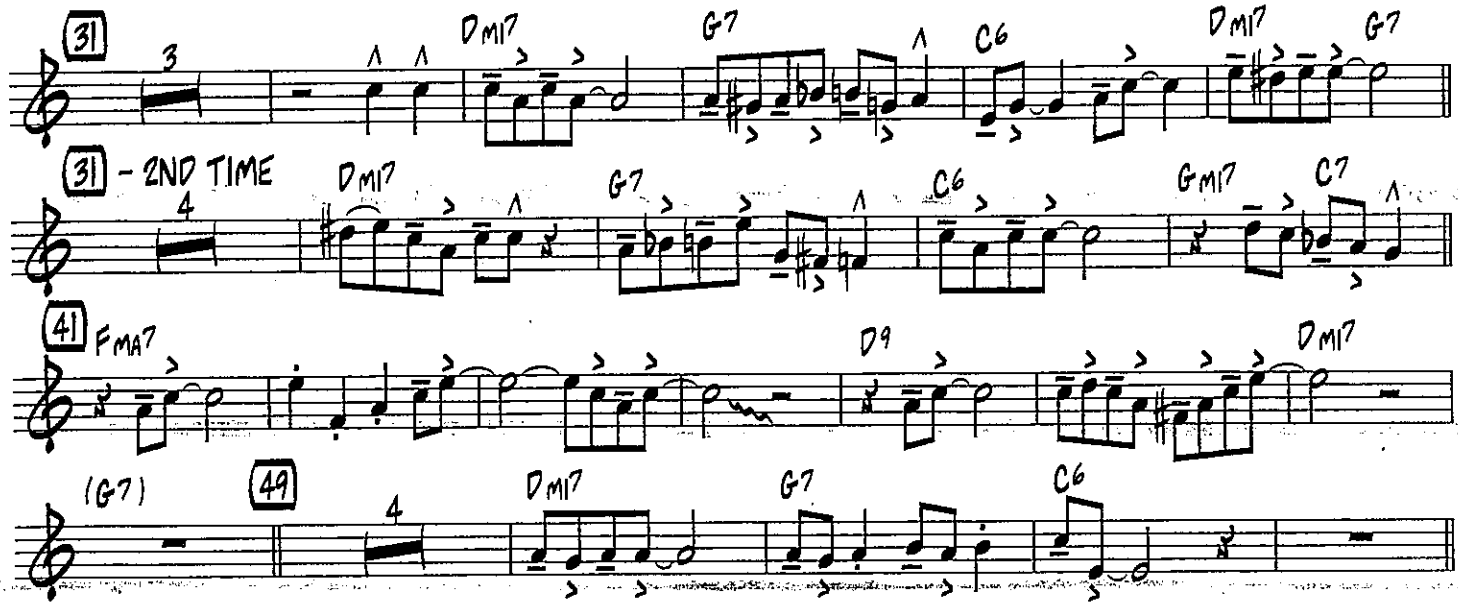
Melody Workout



Chord/Scale Workout



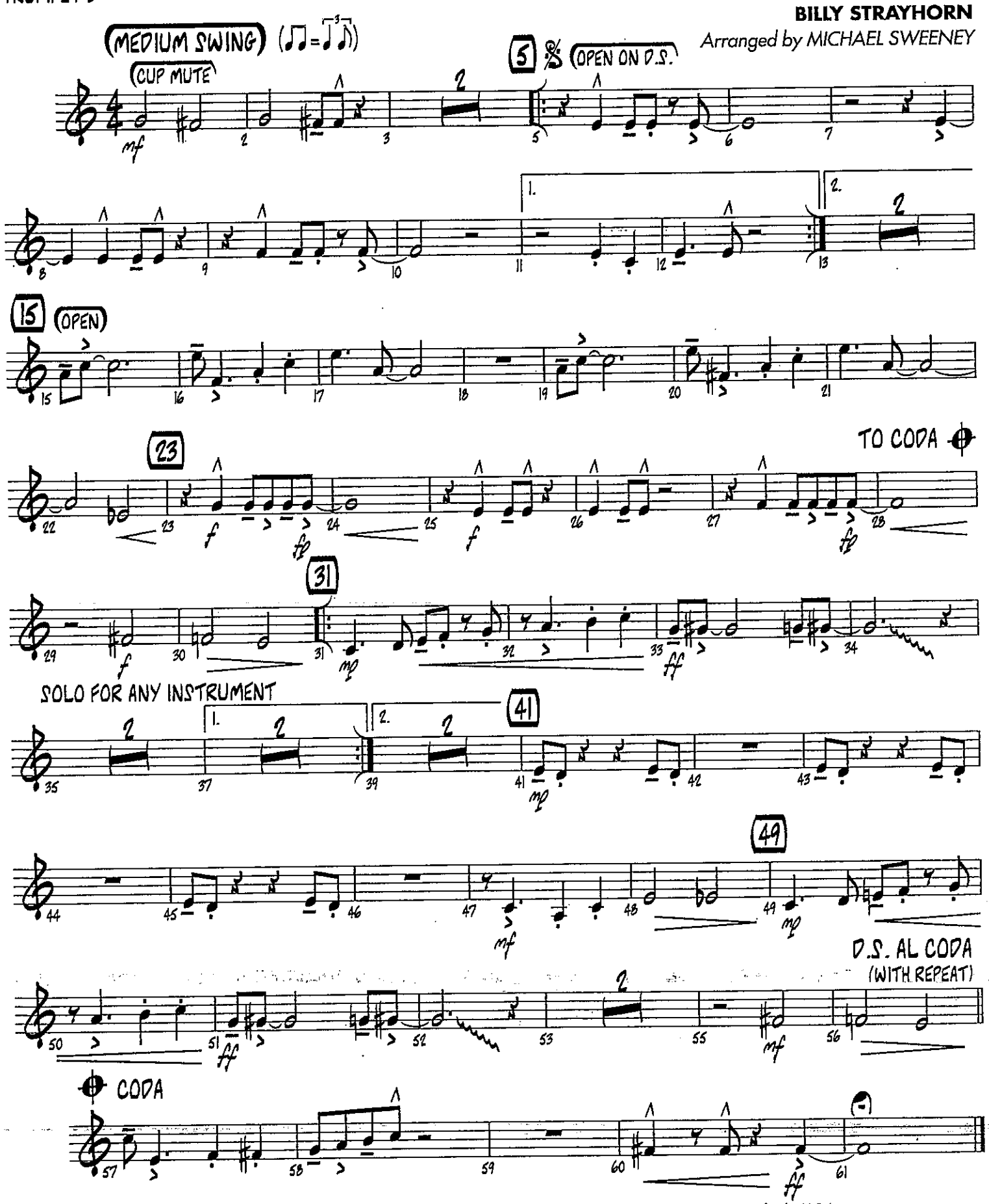
Demonstration Solo



TAKE THE "A" TRAIN

TRUMPET 3

Words and Music by
BILLY STRAYHORN
Arranged by MICHAEL SWEENEY



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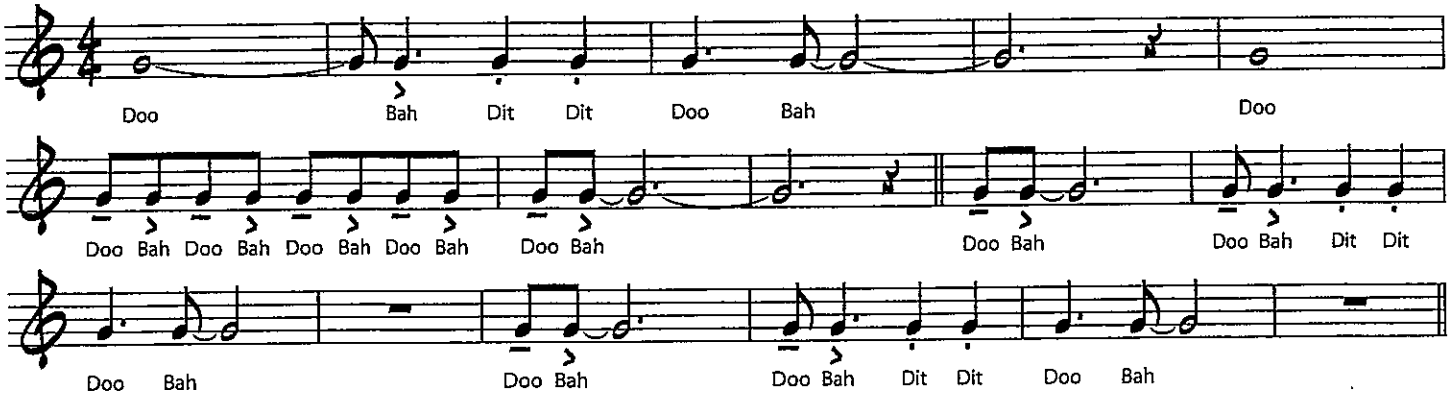
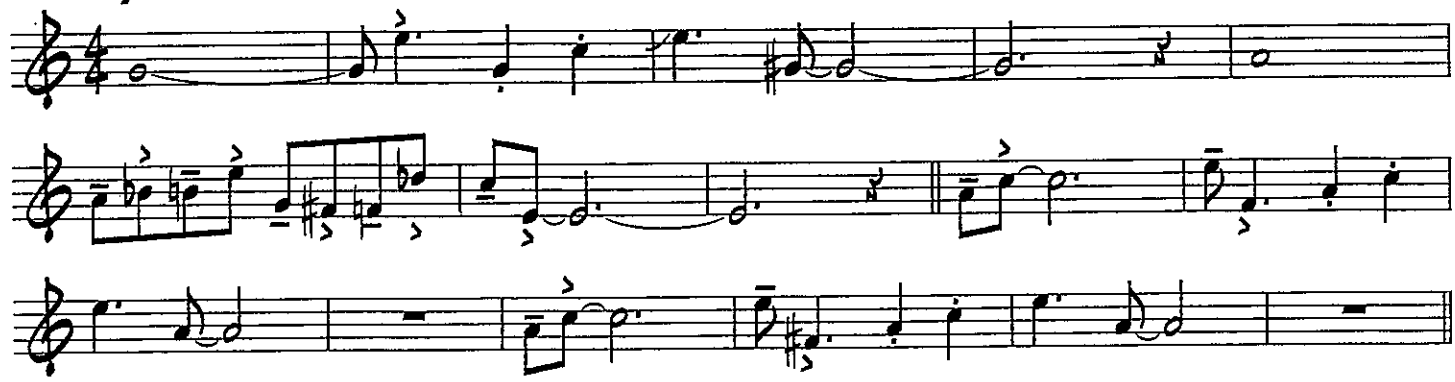
TRUMPET

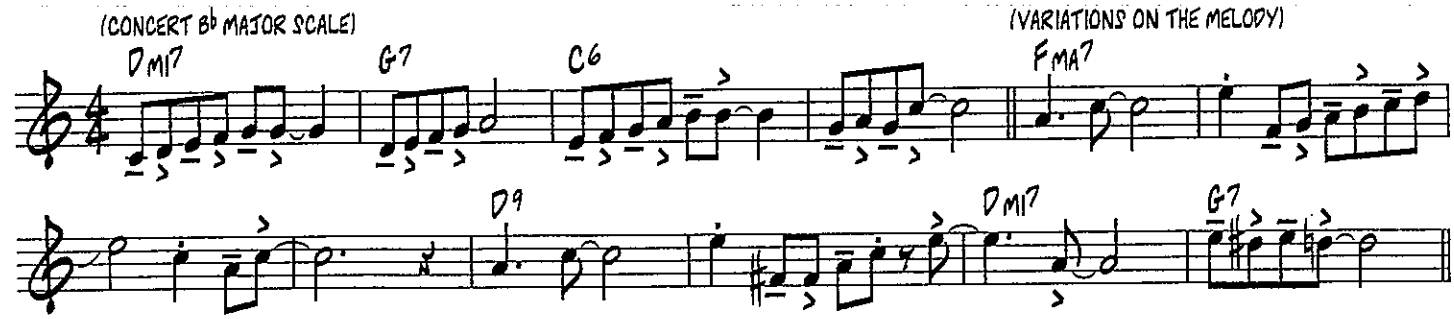
Rhythm Workout



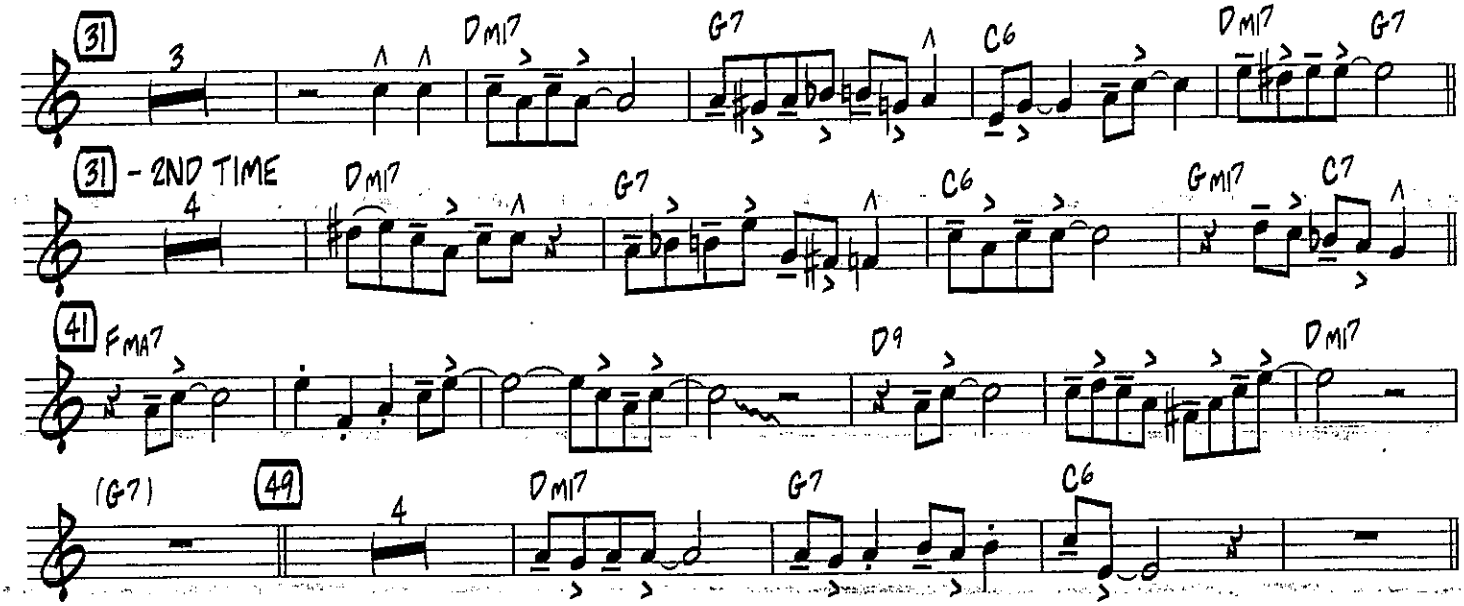
Melody Workout



Chord/Scale Workout



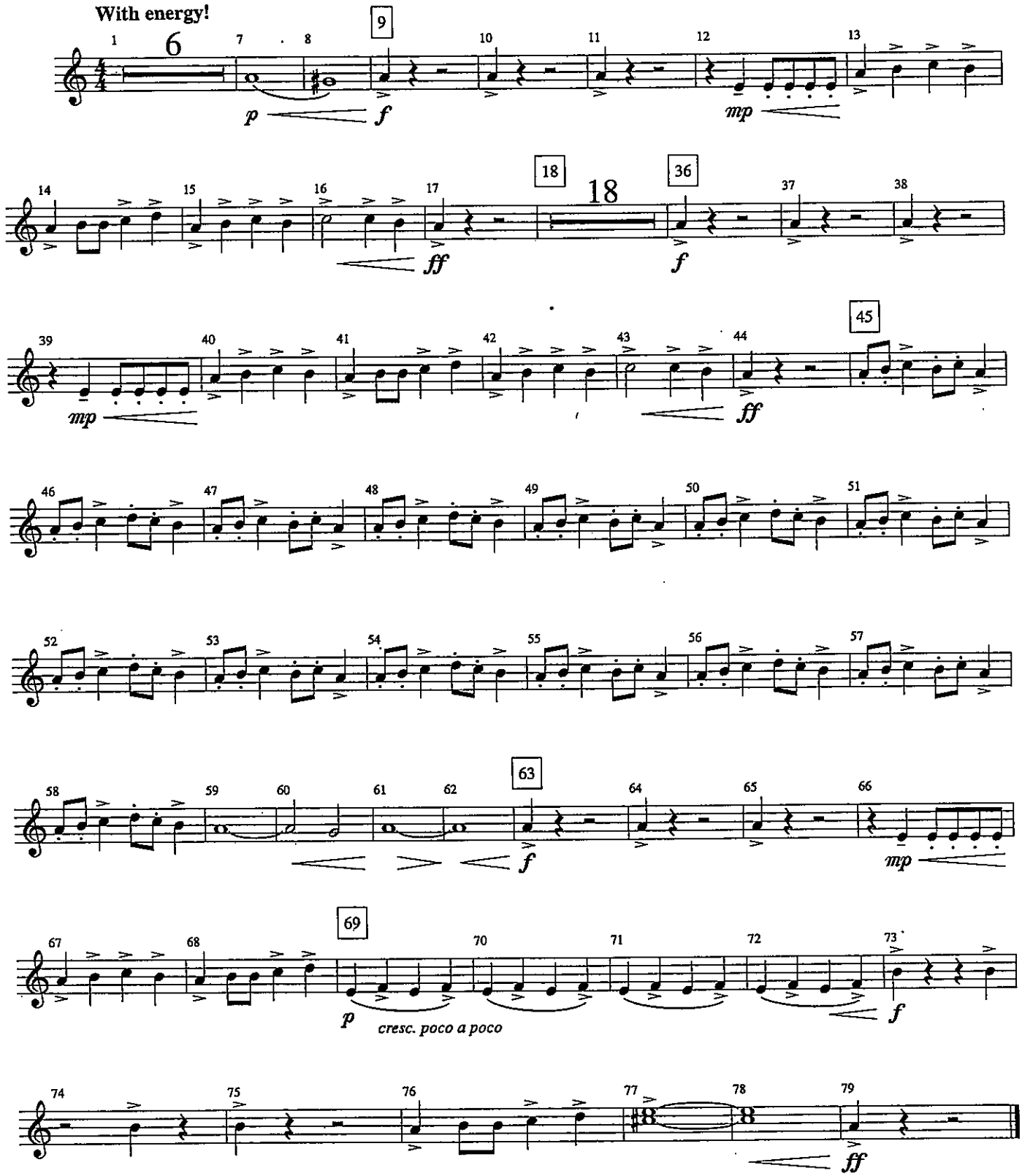
Demonstration Solo



THE TEMPEST

B♭ TRUMPETS

ROBERT W. SMITH



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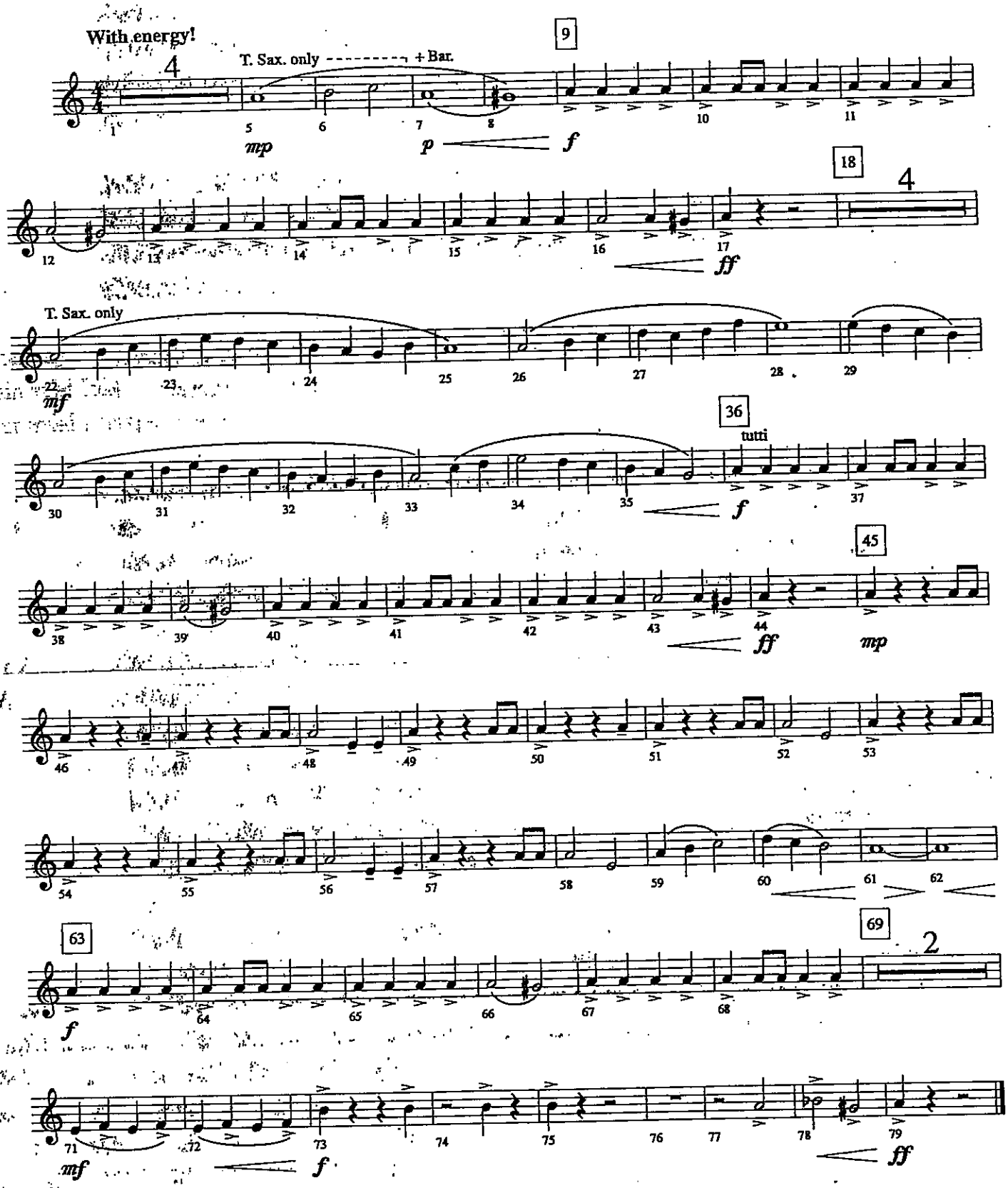
THE TEMPEST

B♭ TENOR SAXOPHONE
(BARITONE T.C.)

ROBERT W. SMITH



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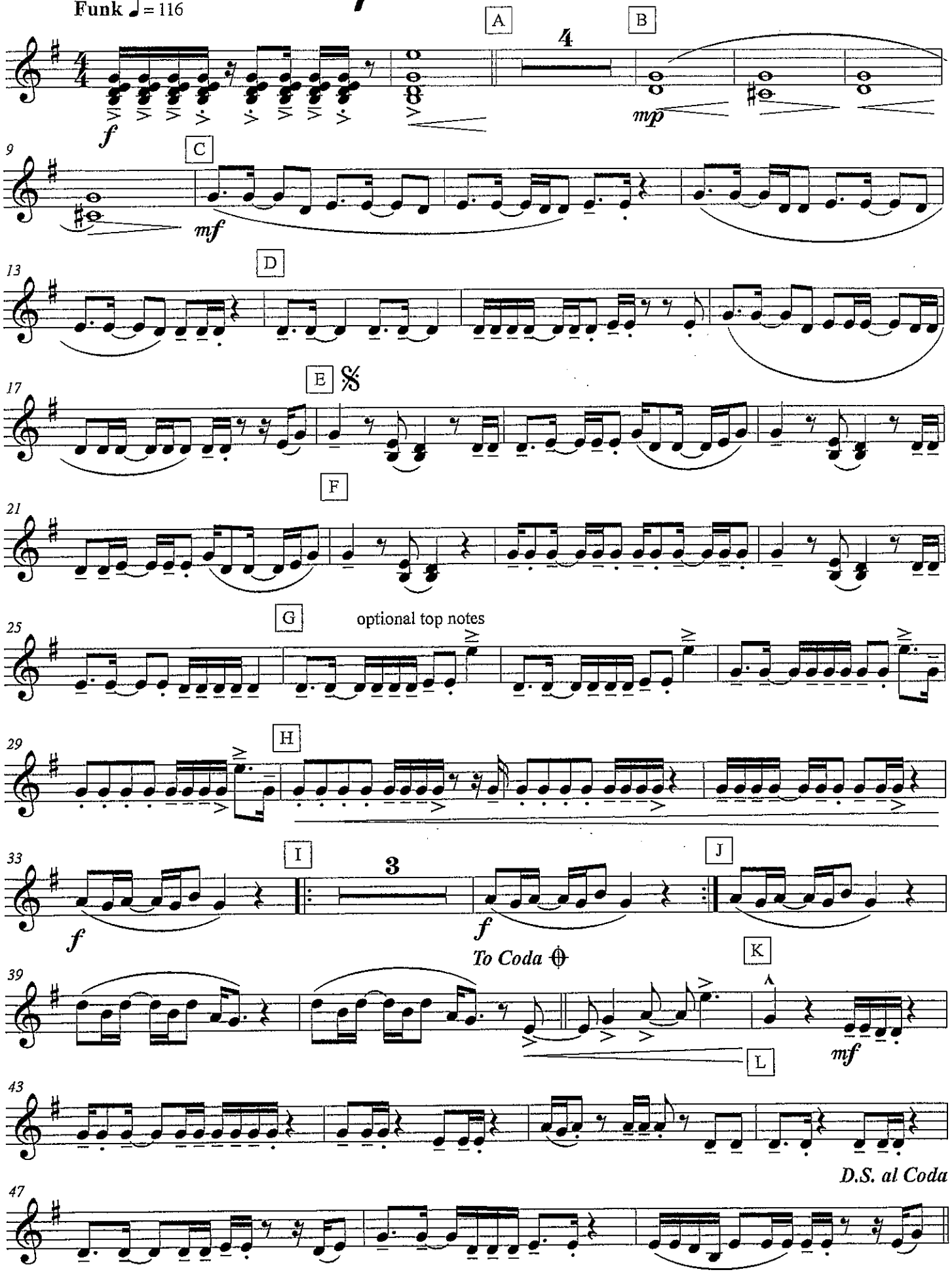
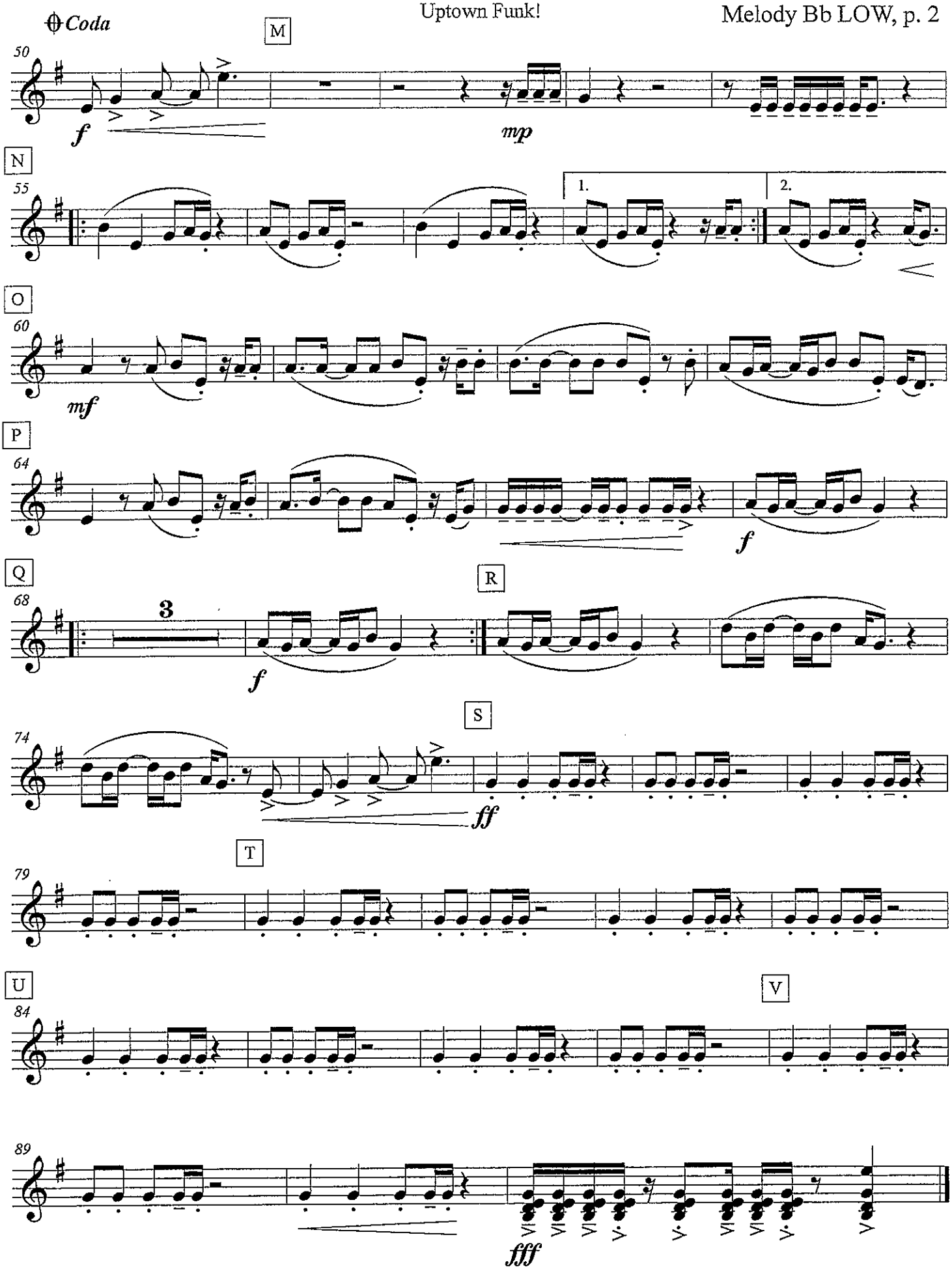
Melody B♭ - LOW

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

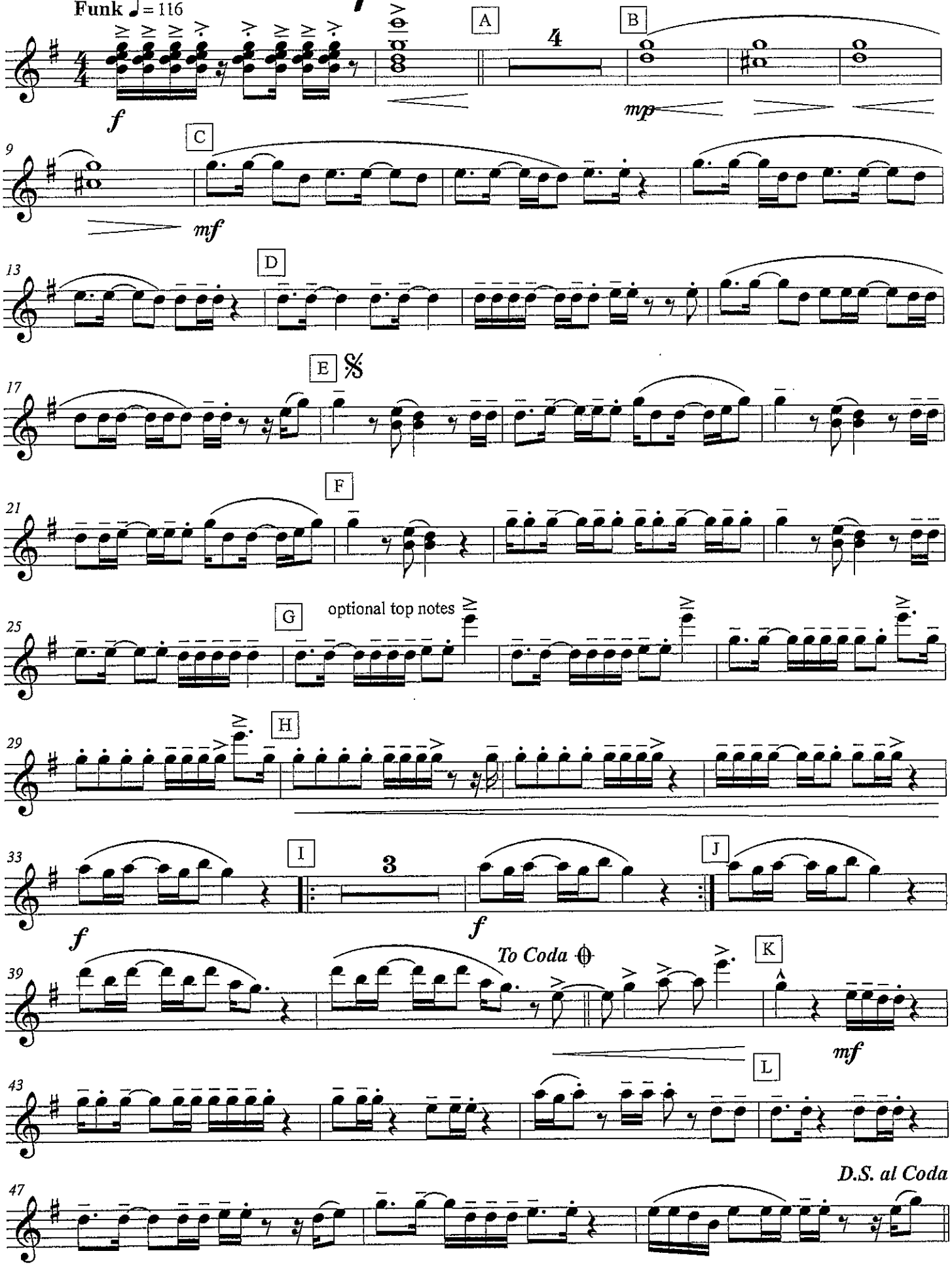


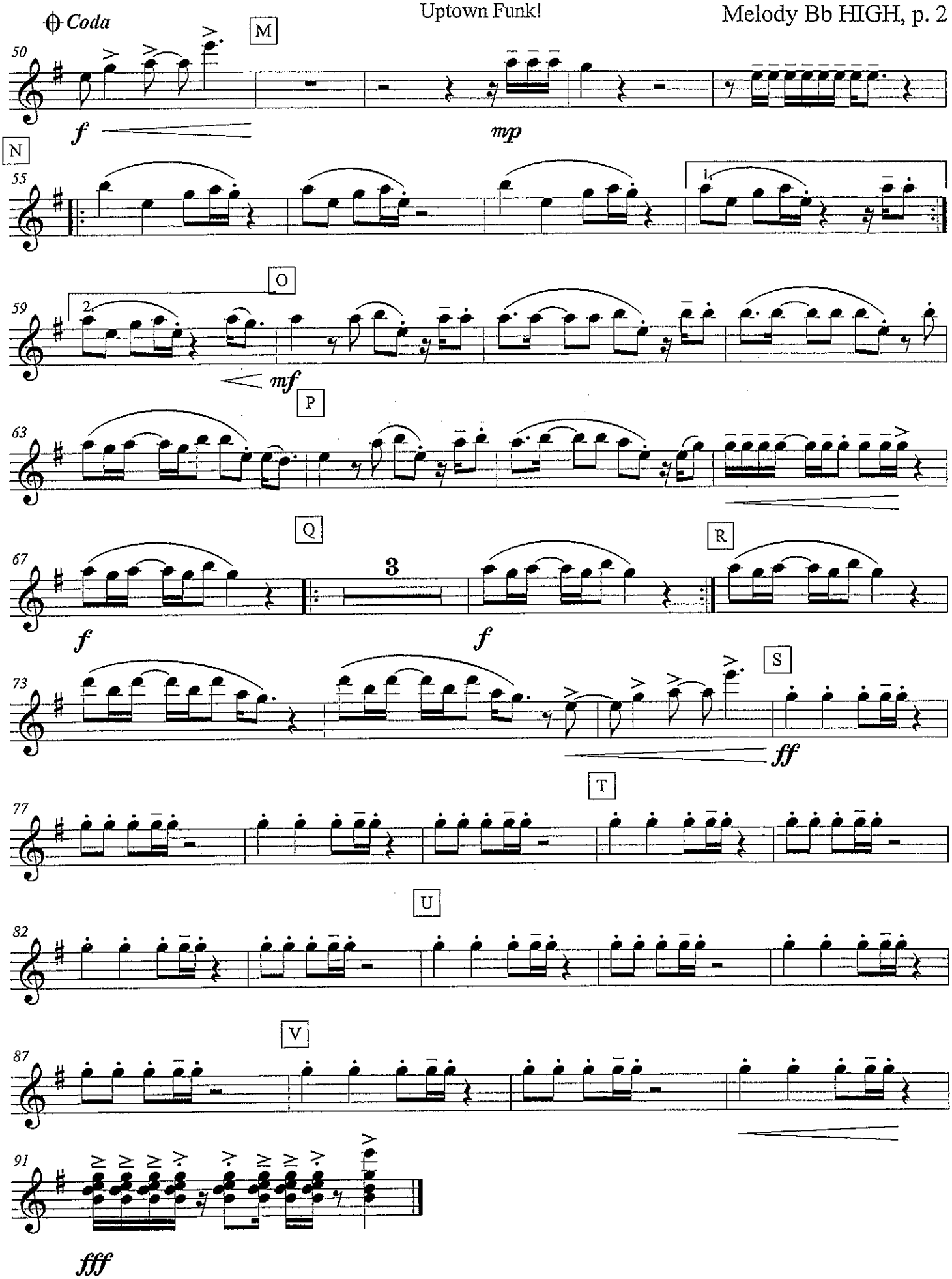

Coda
M
50
f
mp
N
55
1.
2.
O
60
mf
P
64
f
Q
68
3
f
R
S
74
ff
T
79
U
84
V
89
fff

Melody B♭ - HIGH

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

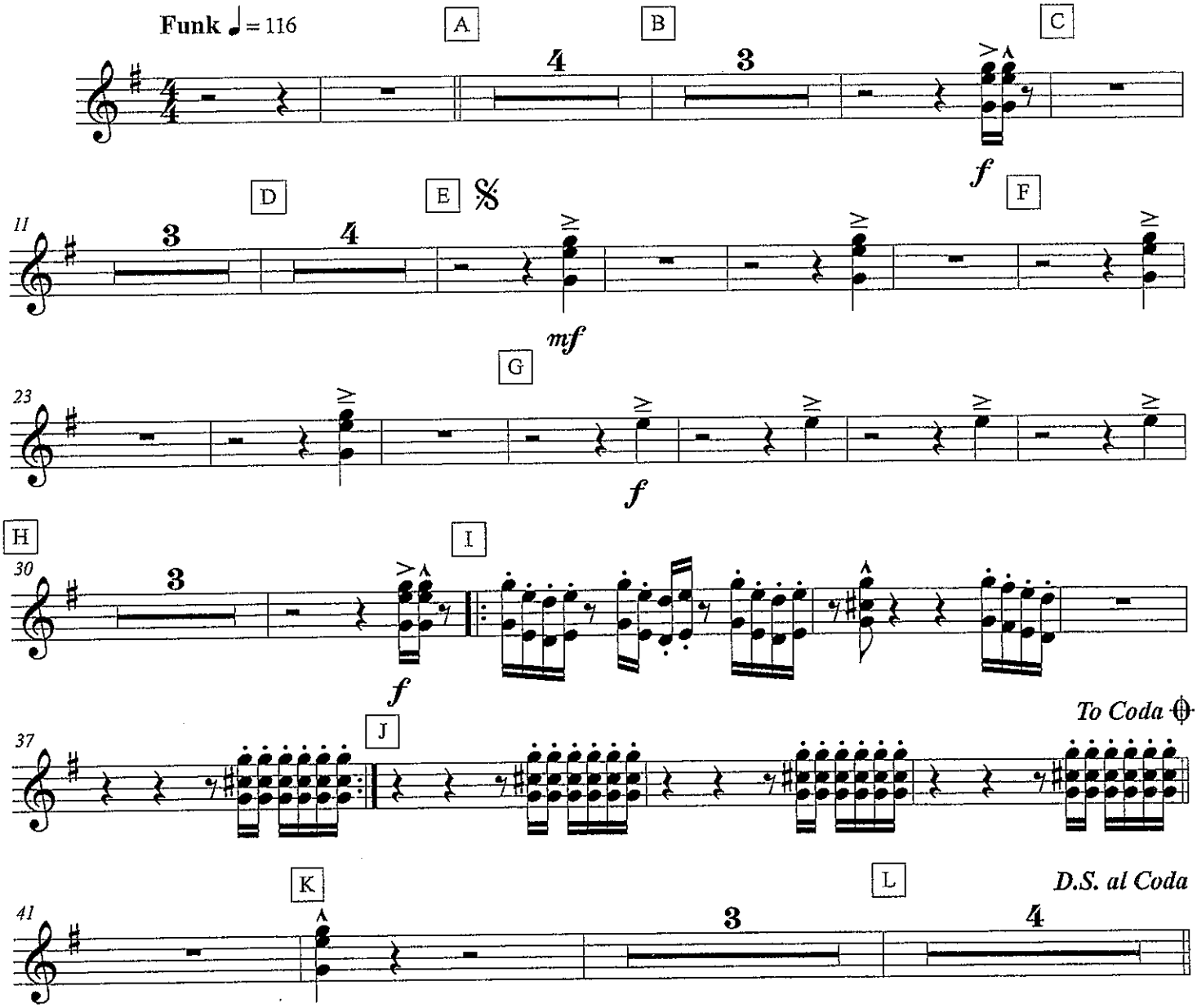



Coda
M
50
f
mp
N
55
1.
O
59
2.
mf
P
63
Q
67
3
f
f
R
S
73
ff
T
77
U
82
V
87
91
fff

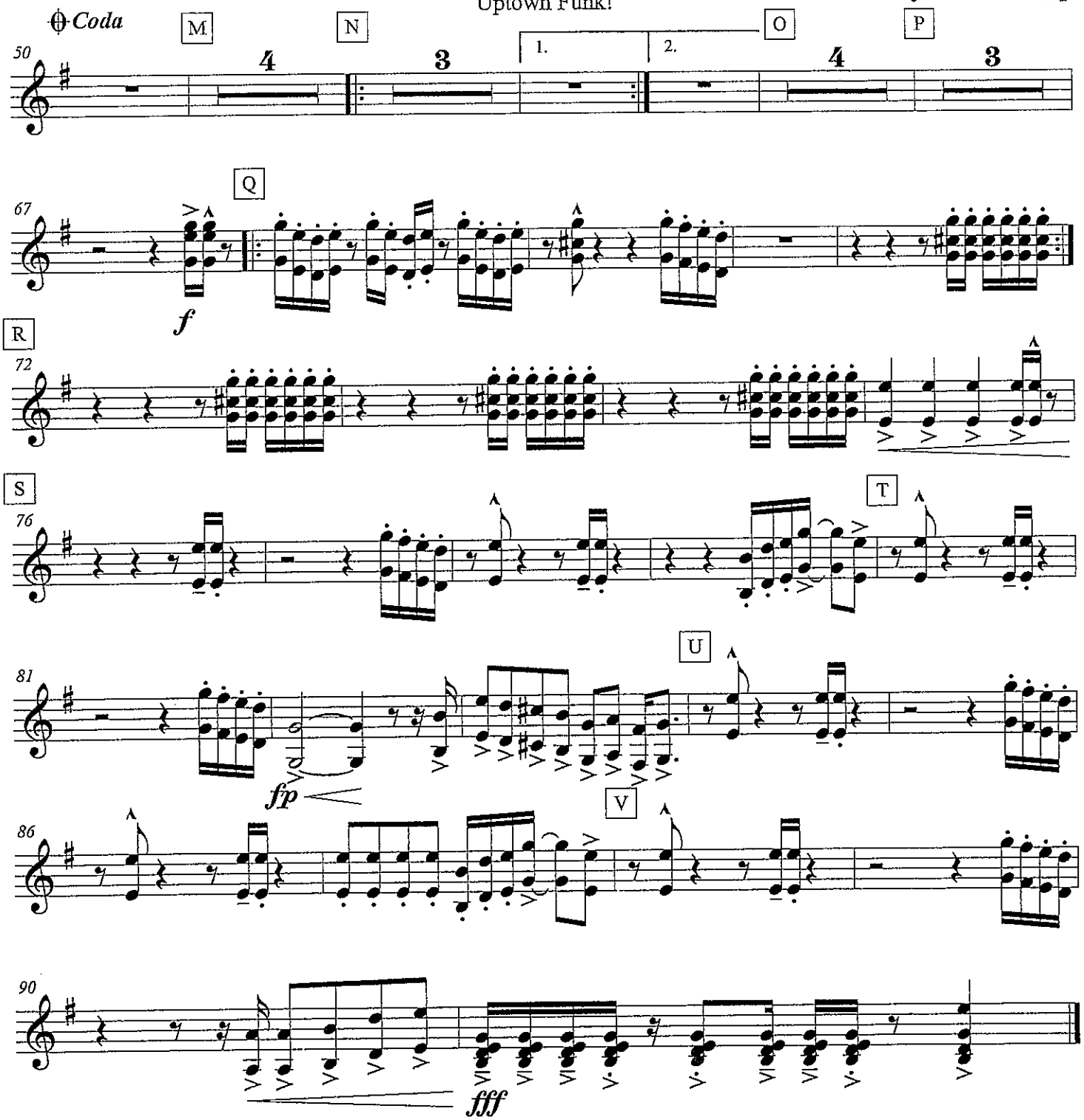
Countermelody Bb
LOW

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice



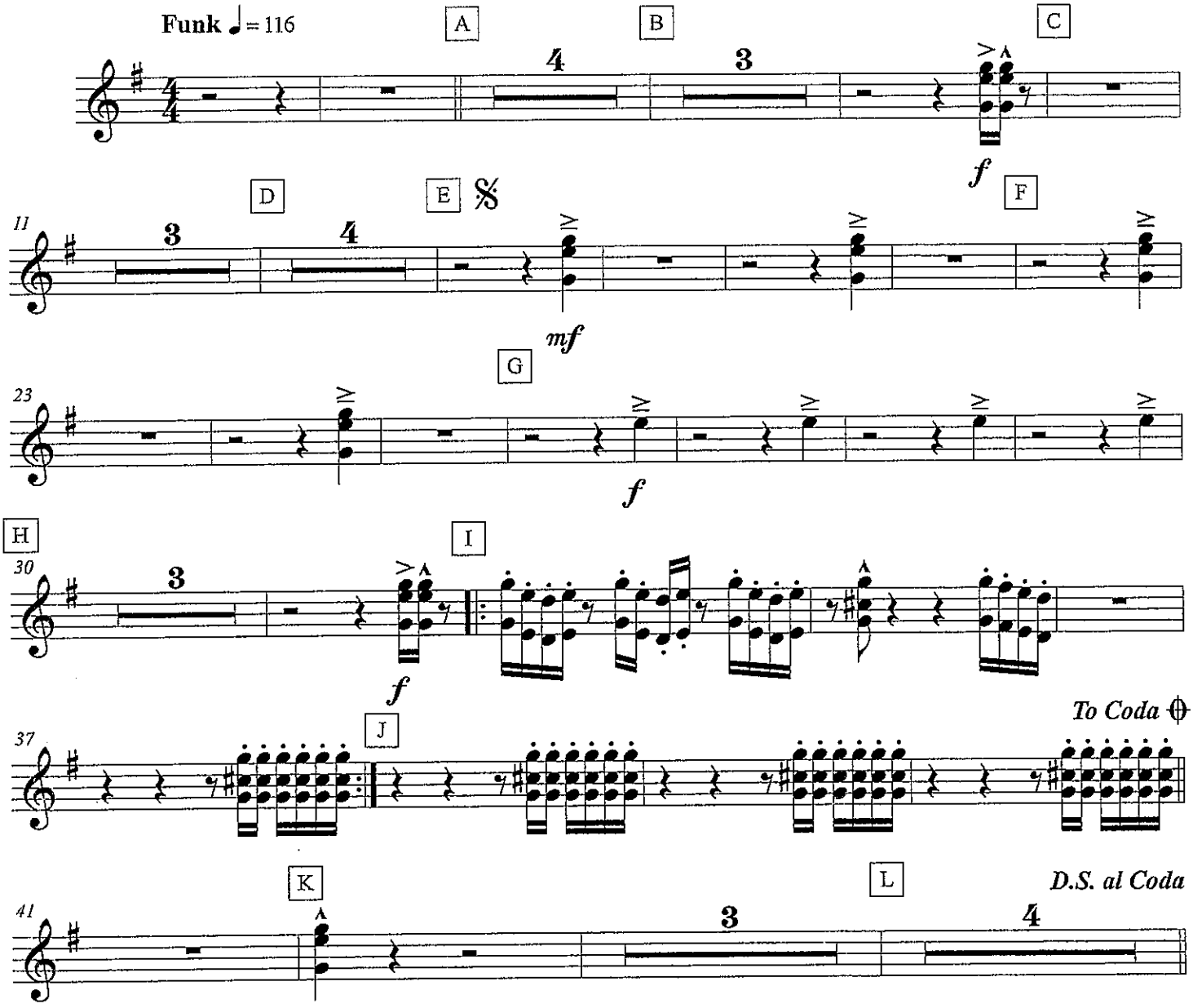
Uptown Funk!



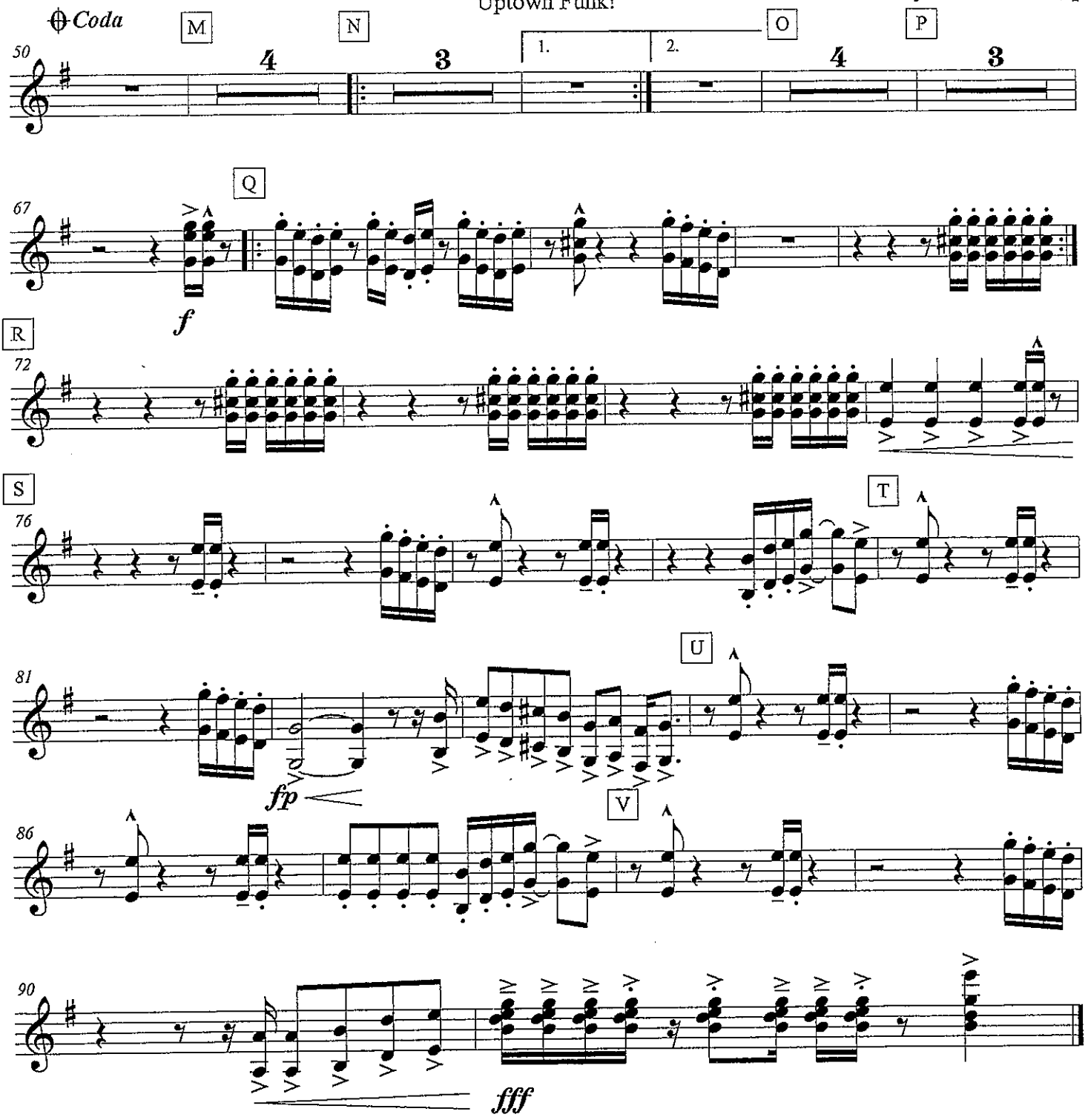
Countermelody Bb
HIGH

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice



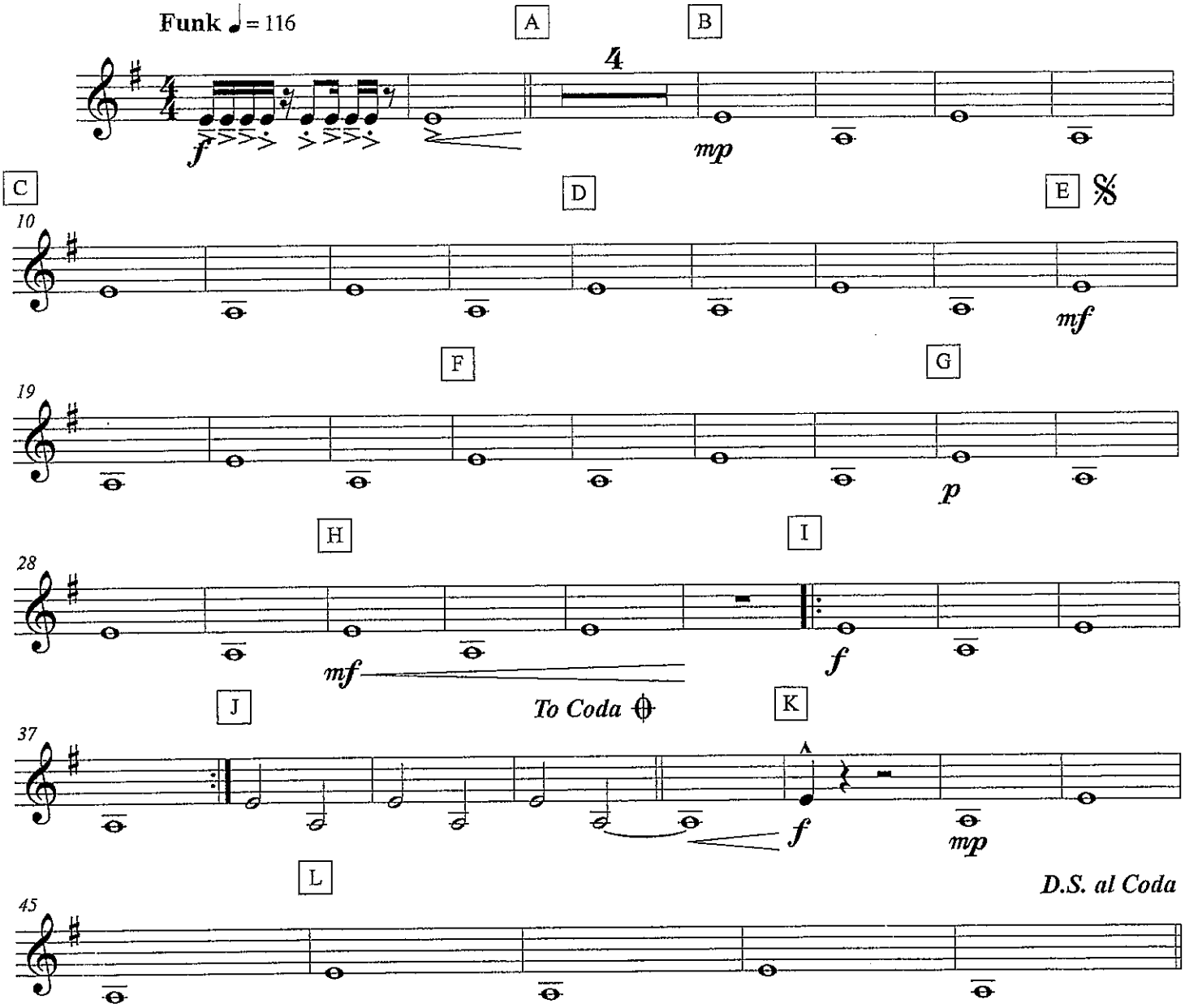
Uptown Funk!

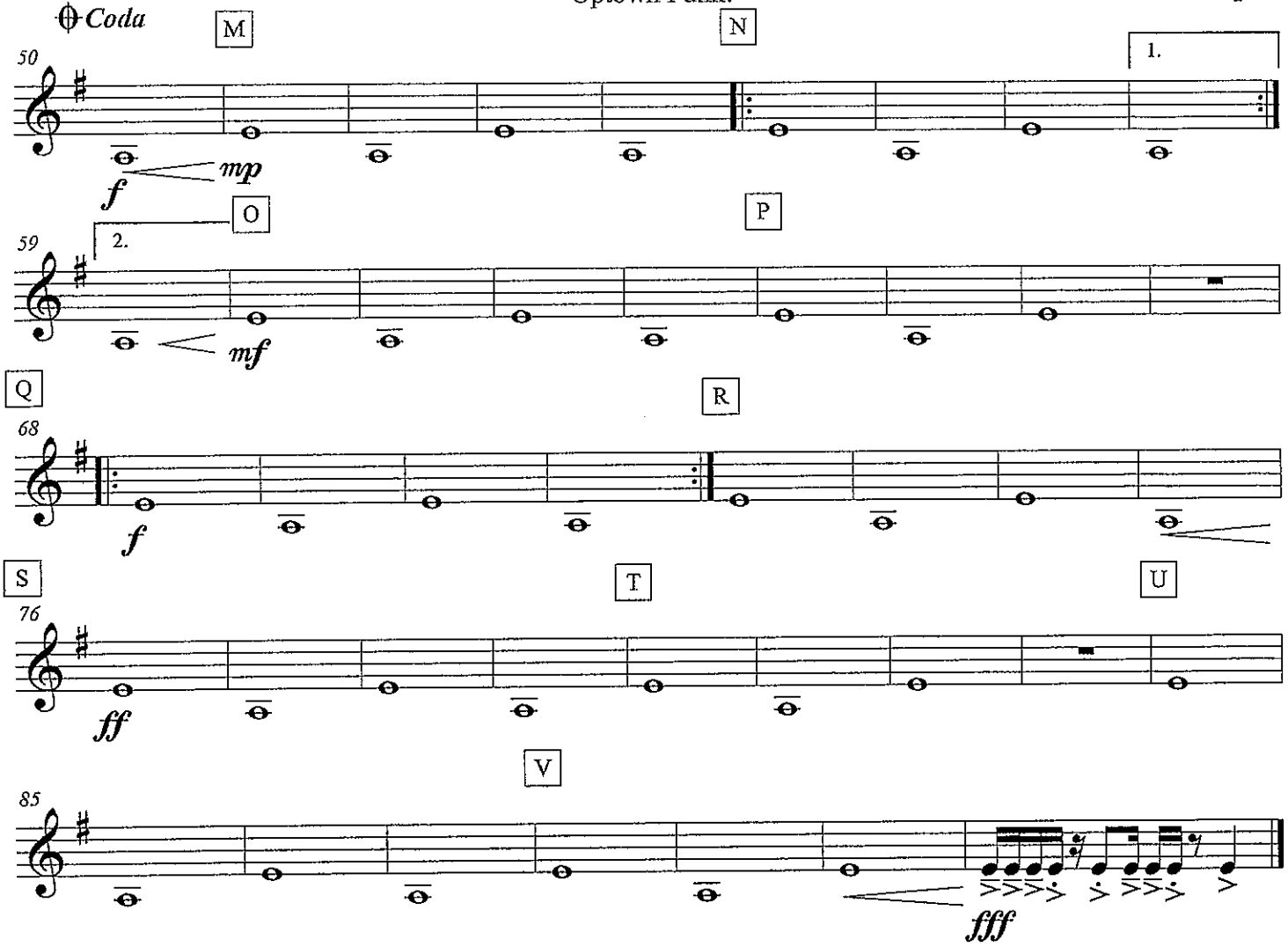


Bass Line Bb
LOW

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice




Coda
M
N
1.
50
f
mp
O
2.
P
59
mf
Q
R
68
f
S
T
U
76
ff
V
85
fff

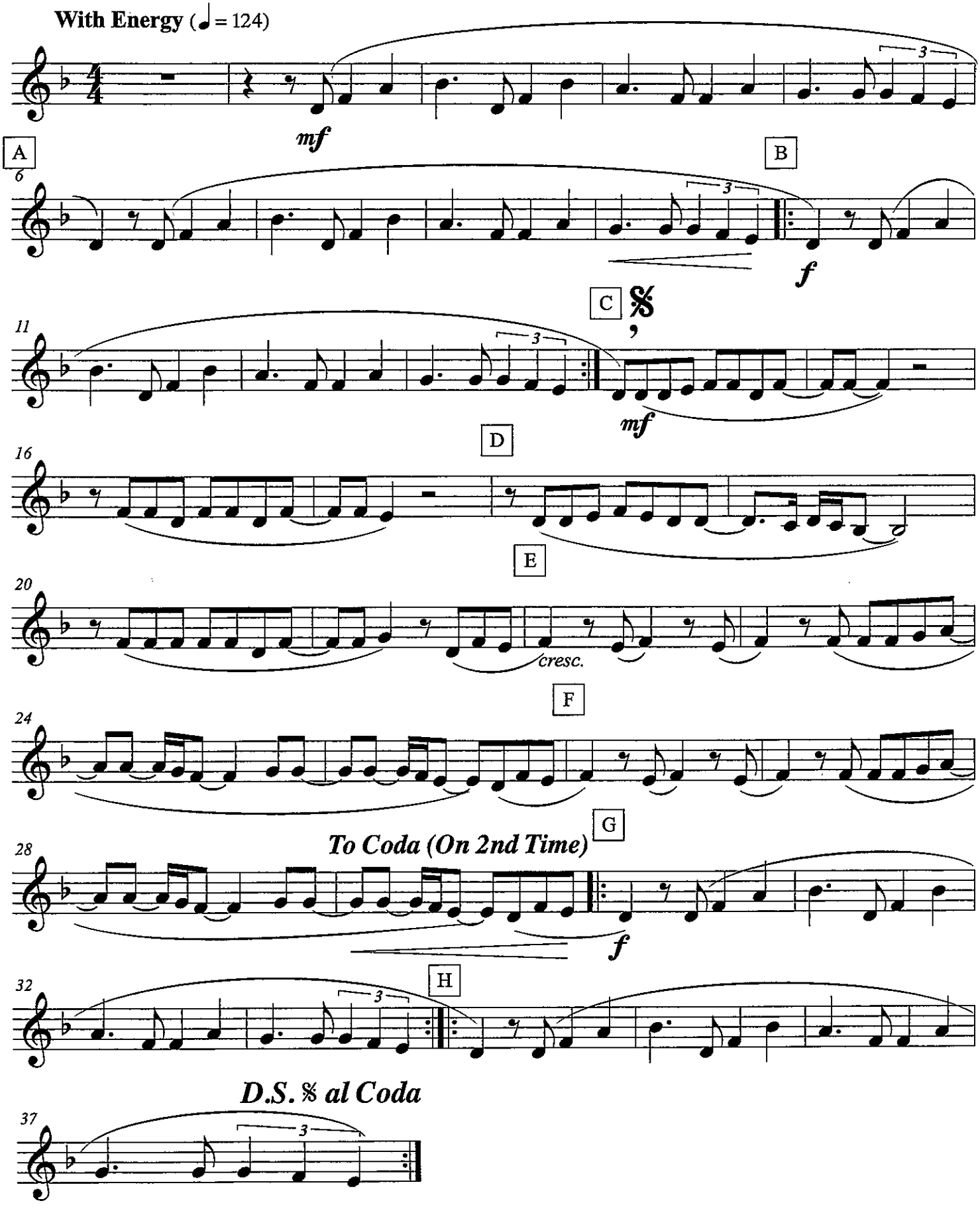
Melody Bb (LOW)

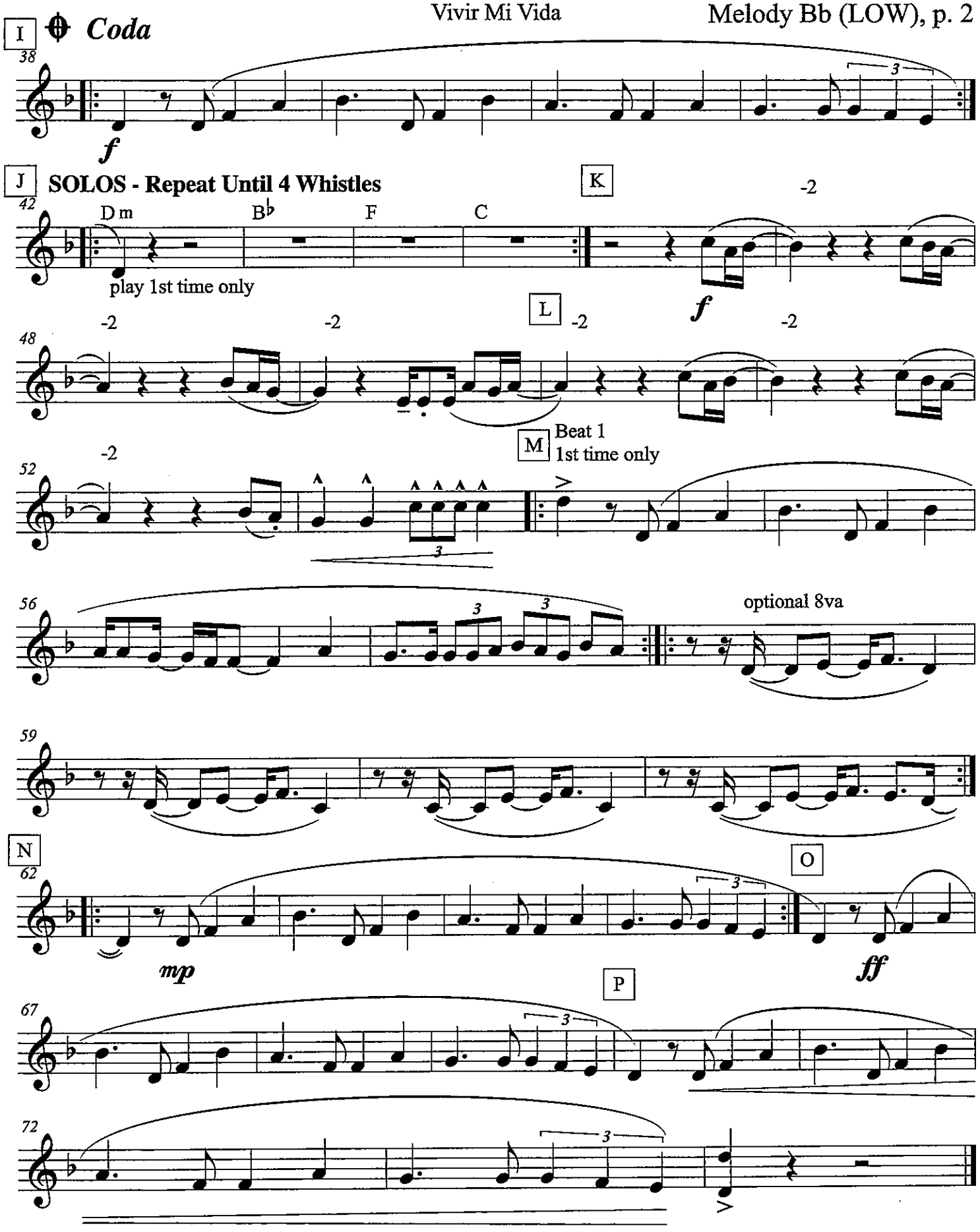
Vivir Mi Vida

As Recorded by Marc Anthony

arr. Bernice

With Energy (♩ = 124)




I
Coda
38
f
J
SOLOS - Repeat Until 4 Whistles
42
D m
B♭
F
C
play 1st time only
K
-2
f
L
48
-2
-2
-2
-2
M
Beat 1
1st time only
52
-2
3
56
3
3
optional 8va
59
N
62
mp
O
3
ff
P
67
3
72
3

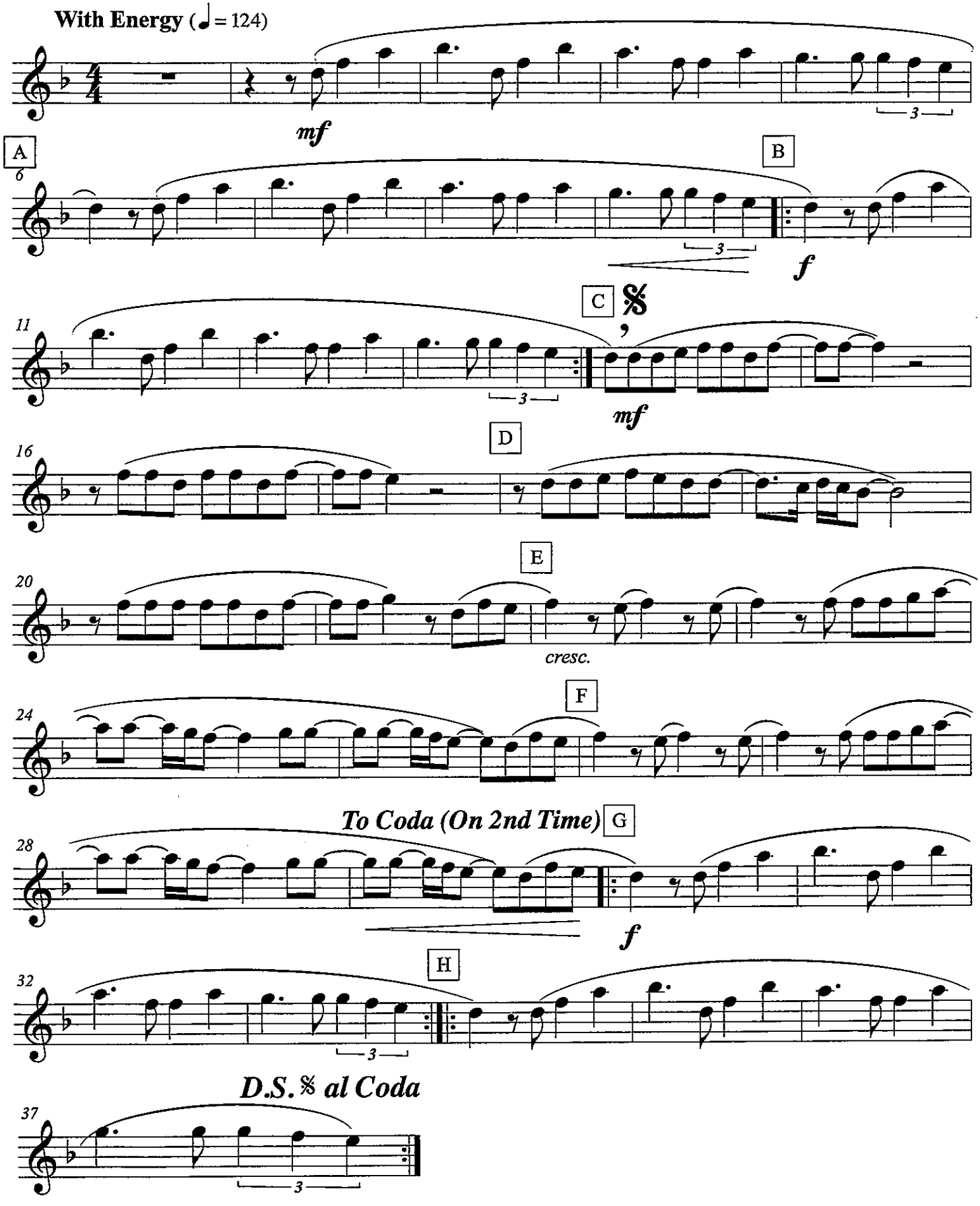
Melody Bb (HIGH)

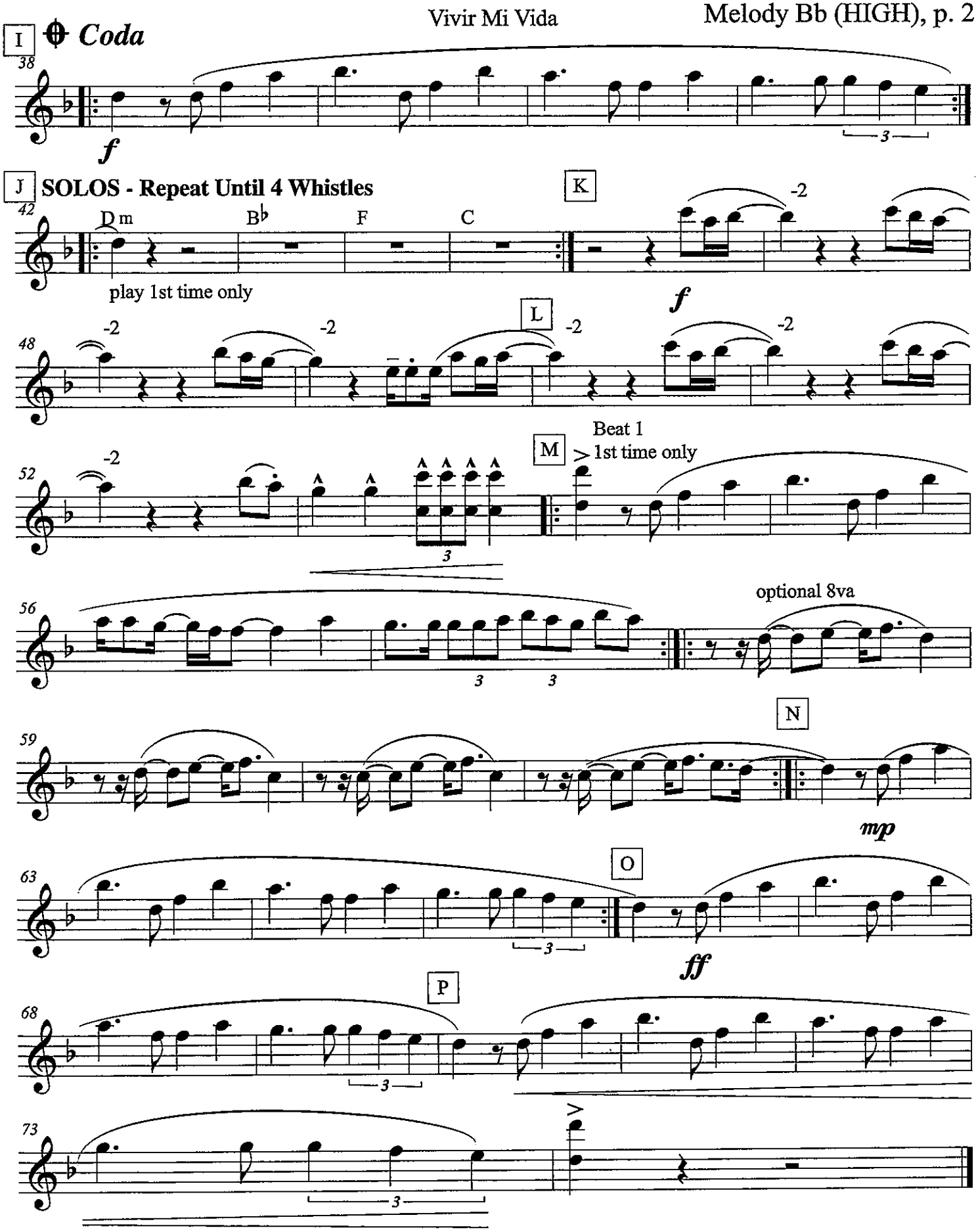
Vivir Mi Vida

As Recorded by Marc Anthony

arr. Bernice

With Energy (♩ = 124)




I
Coda
38
f
J
SOLOS - Repeat Until 4 Whistles
42
Dm
B♭
F
C
play 1st time only
K
-2
f
48
L
M
Beat 1
1st time only
52
56
optional 8va
59
N
mp
63
O
ff
68
P
73

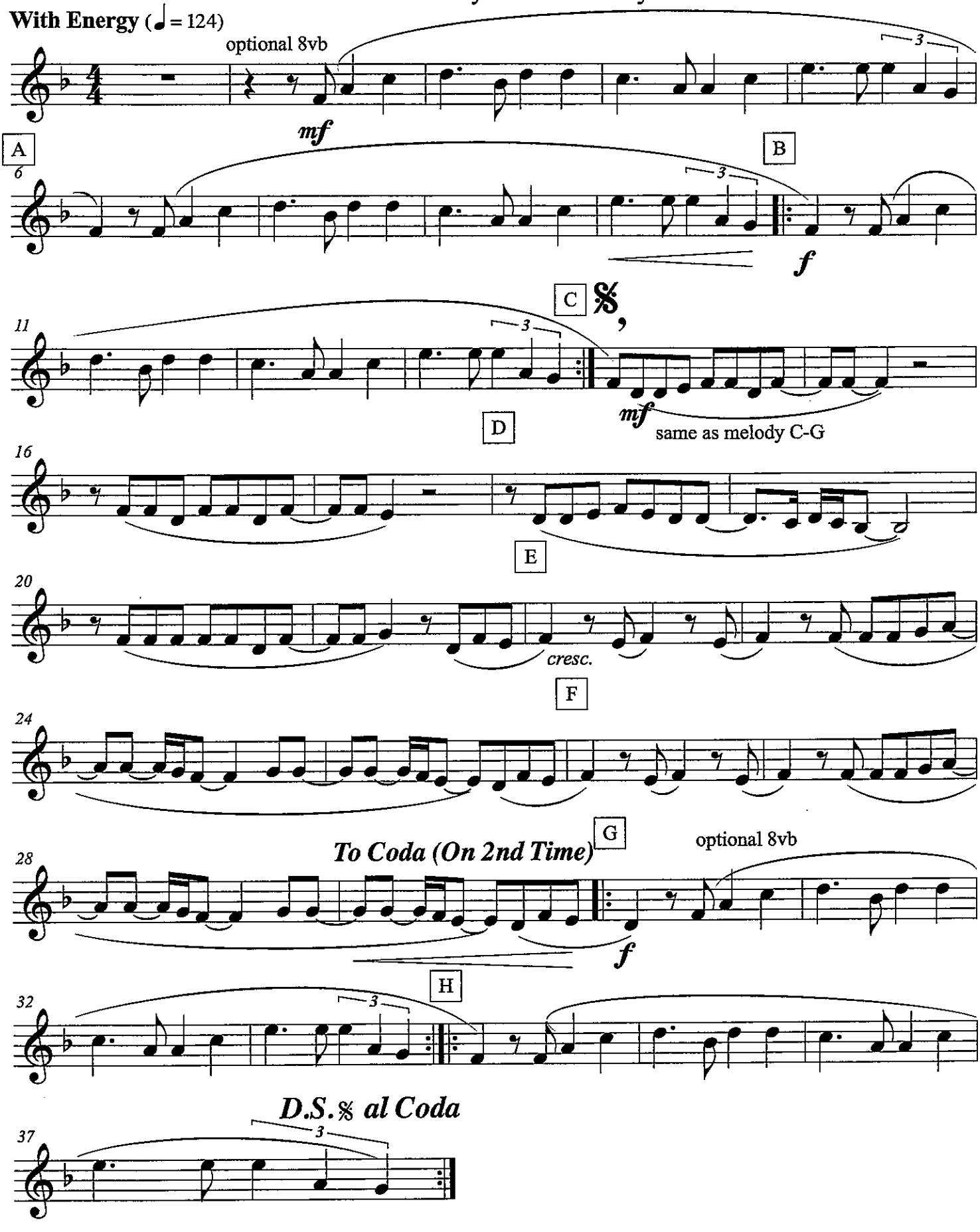
Harmony Bb (LOW)

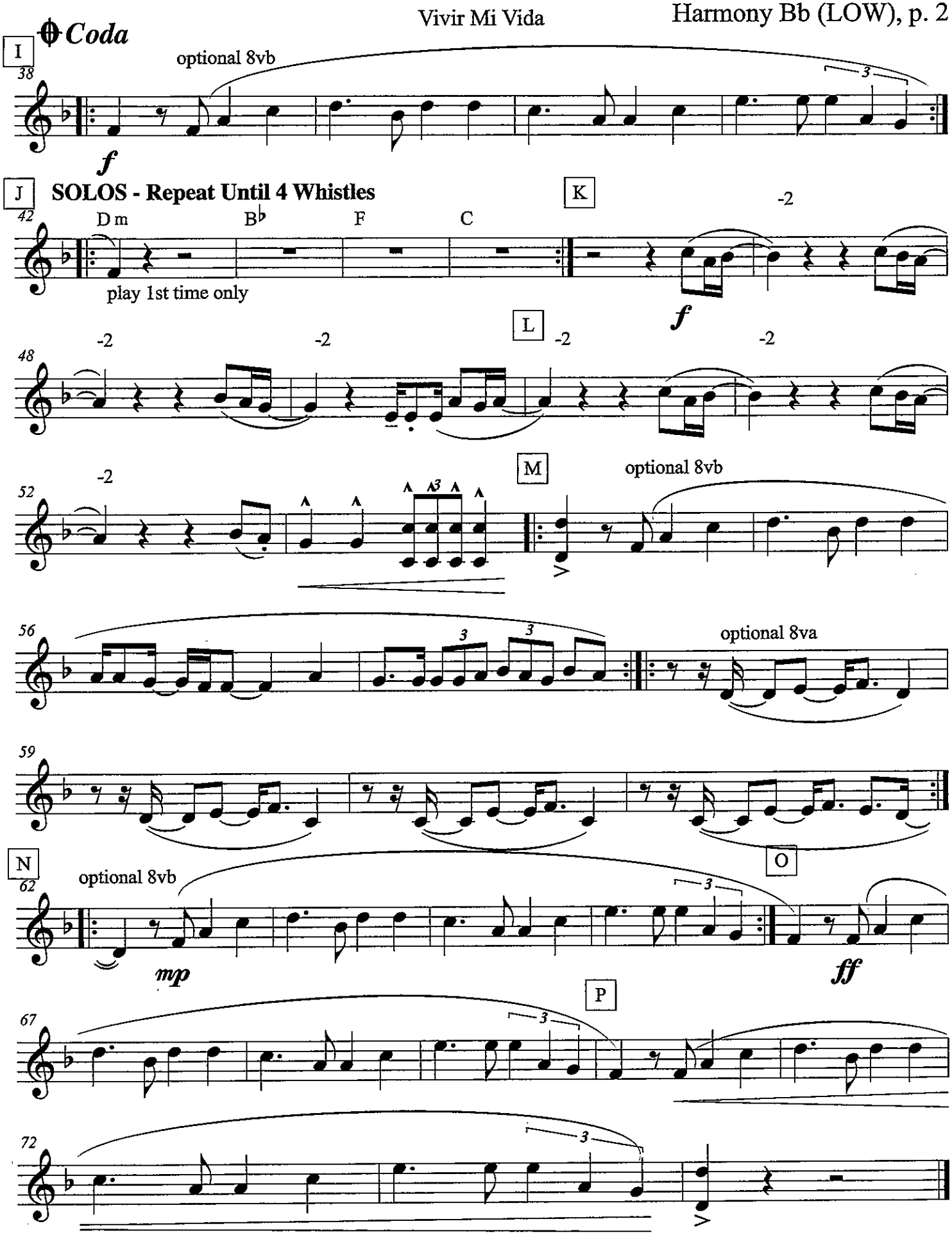
Vivir Mi Vida

As Recorded by Marc Anthony

arr. Bernice

With Energy (♩ = 124)




Coda
I
38
optional 8vb
3
f
J
SOLOS - Repeat Until 4 Whistles
42
D m
B♭
F
C
play 1st time only
K
-2
f
L
48
-2
-2
-2
-2
M
52
-2
optional 8vb
56
3
3
optional 8va
59
N
62
optional 8vb
mp
O
3
ff
P
67
3
72
3

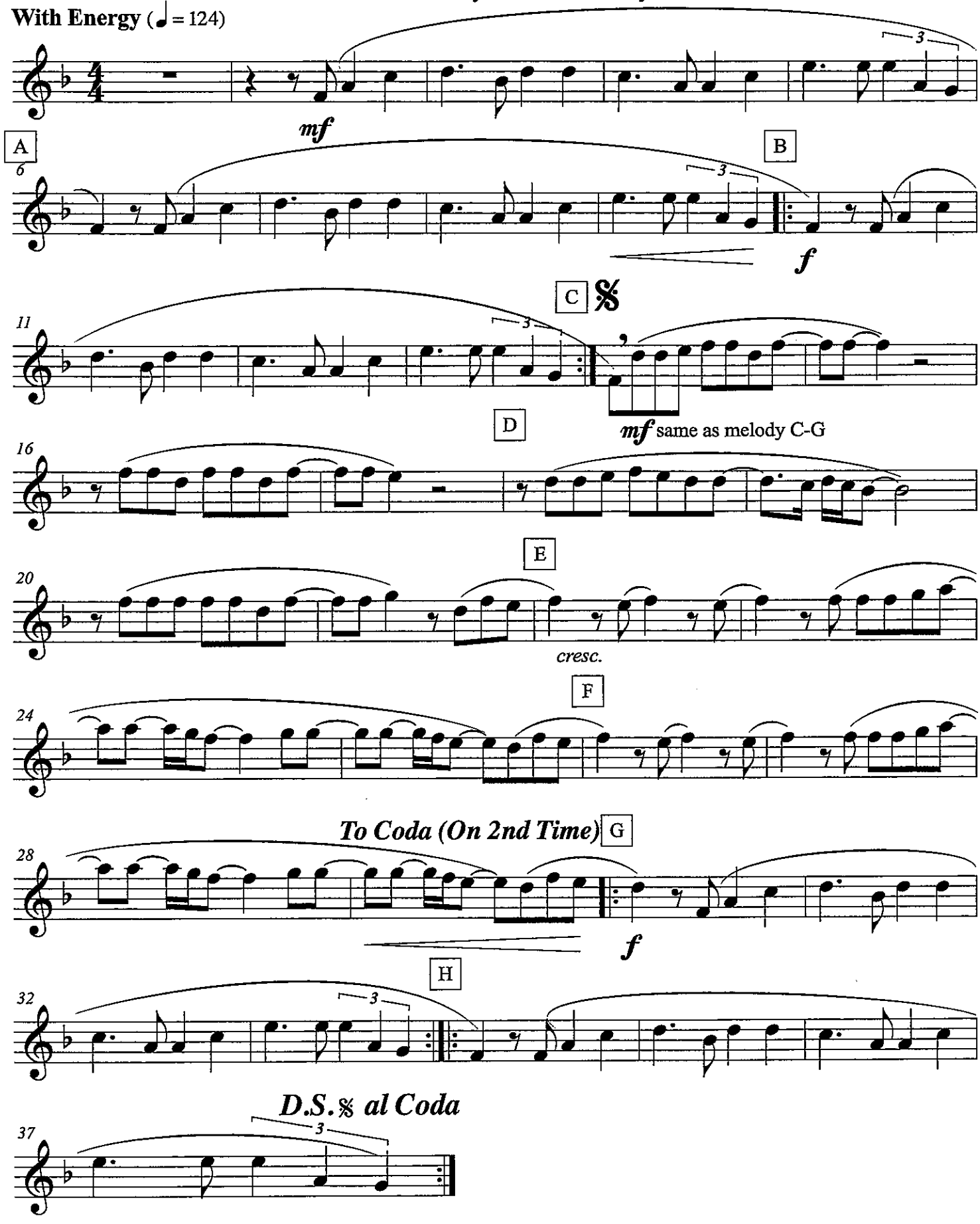
Harmony Bb (HIGH)

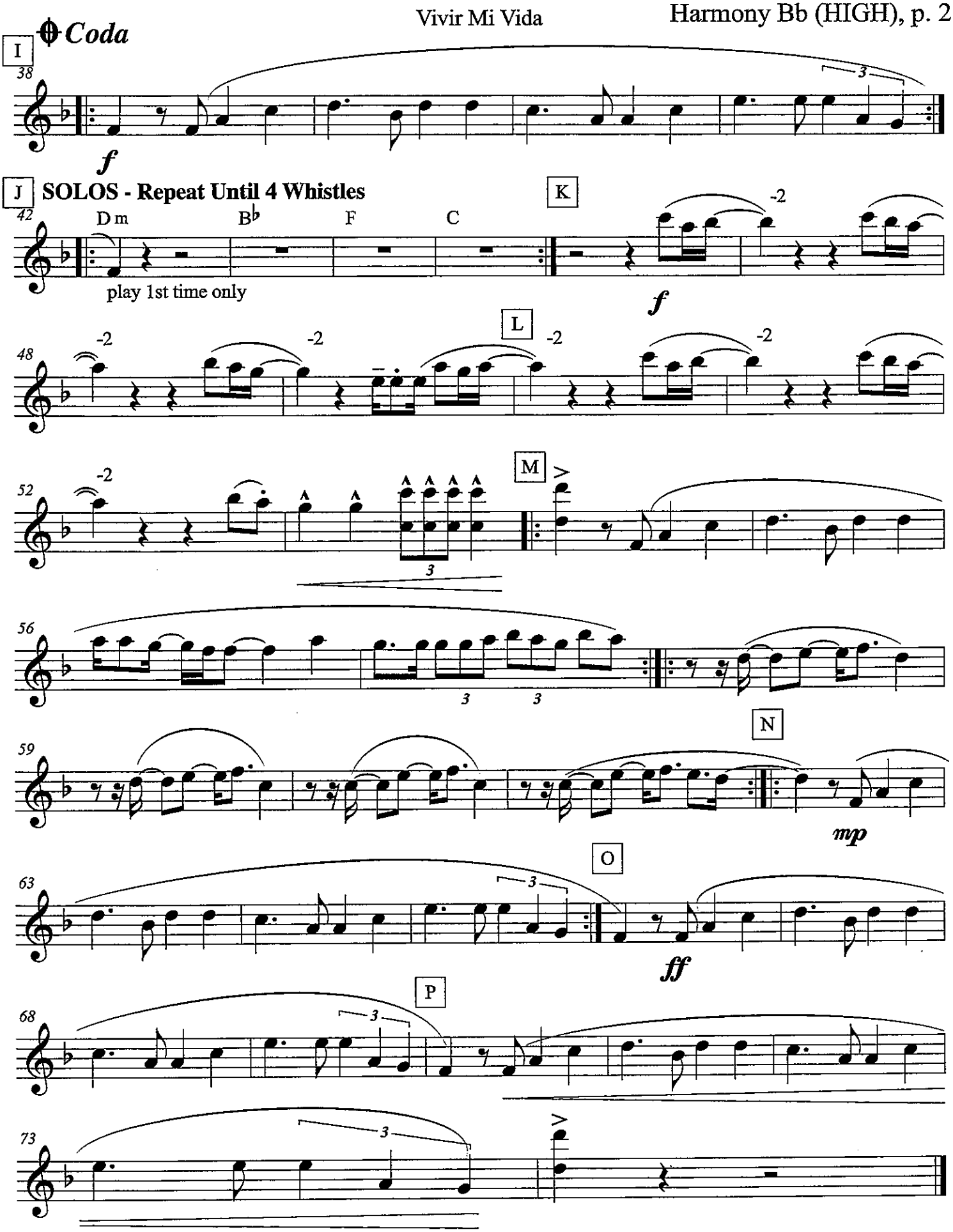
Vivir Mi Vida

As Recorded by Marc Anthony

arr. Bernice

With Energy (♩ = 124)



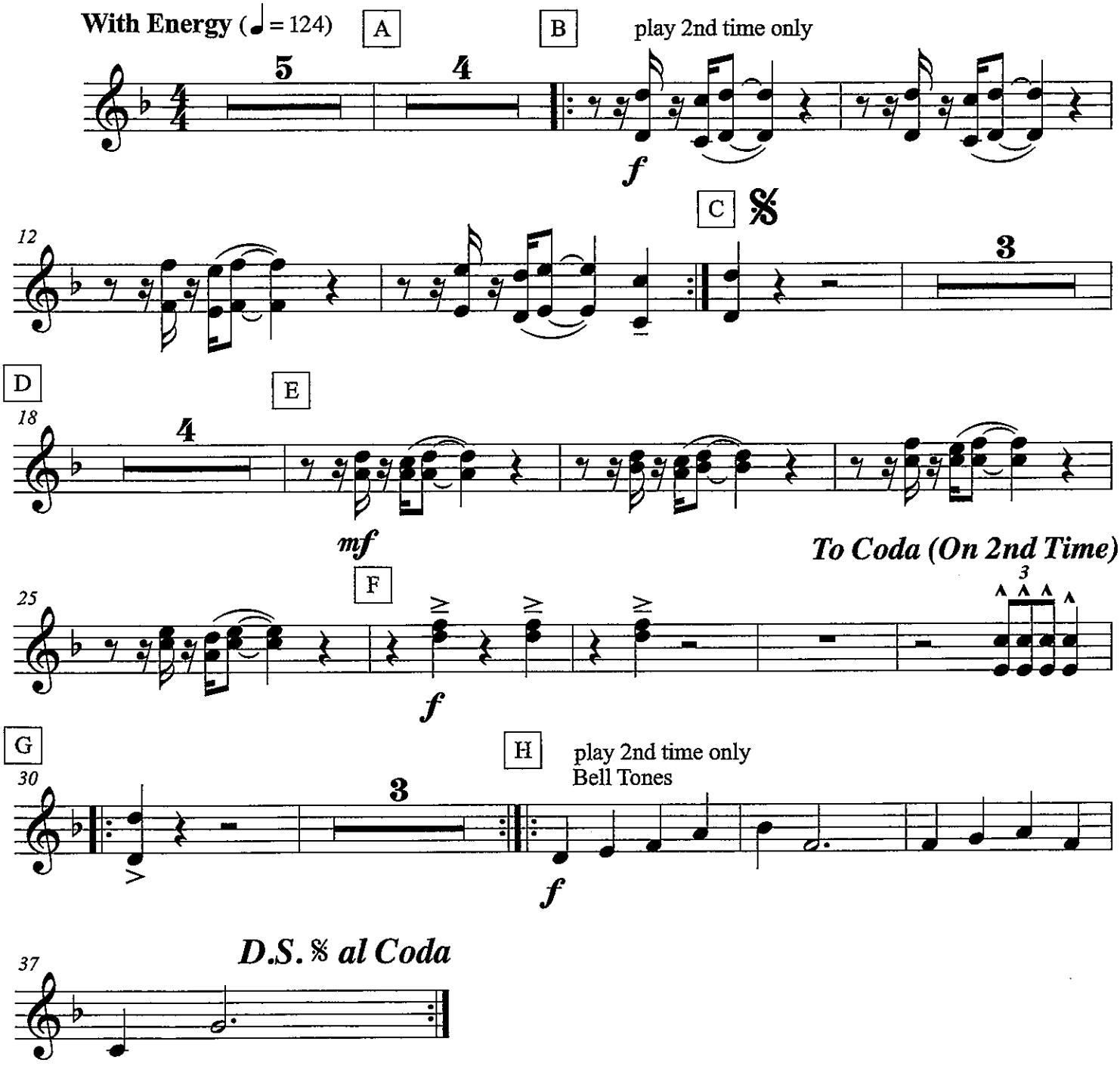

Coda
I
38
f
J
SOLOS - Repeat Until 4 Whistles
42
D m
B♭
F
C
play 1st time only
K
-2
f
L
48
M
52
56
N
59
mp
O
63
ff
P
68
73

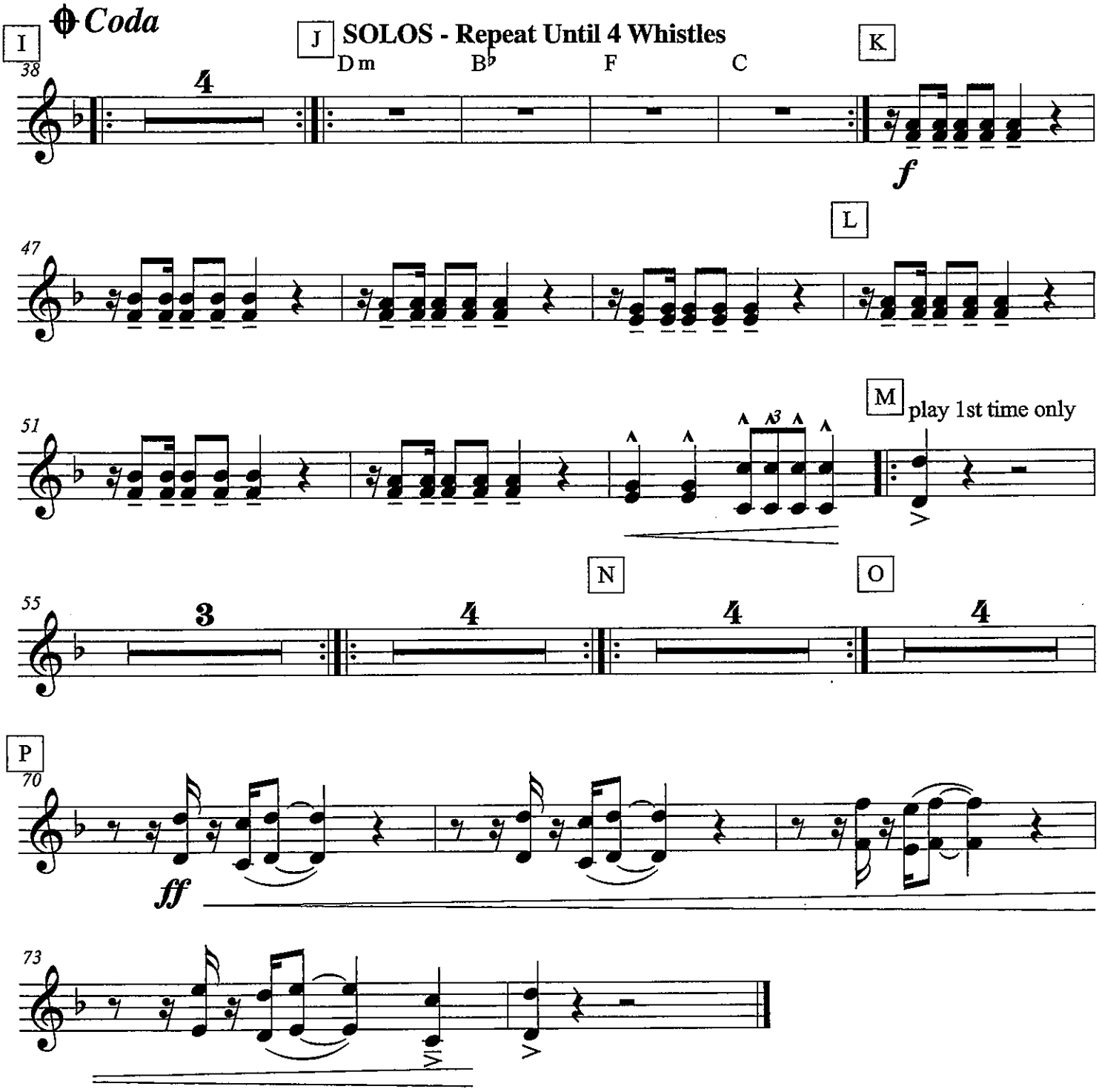
Vivir Mi Vida

arr. Bernice

Countermelody Bb
(LOW)

As Recorded by Marc Anthony



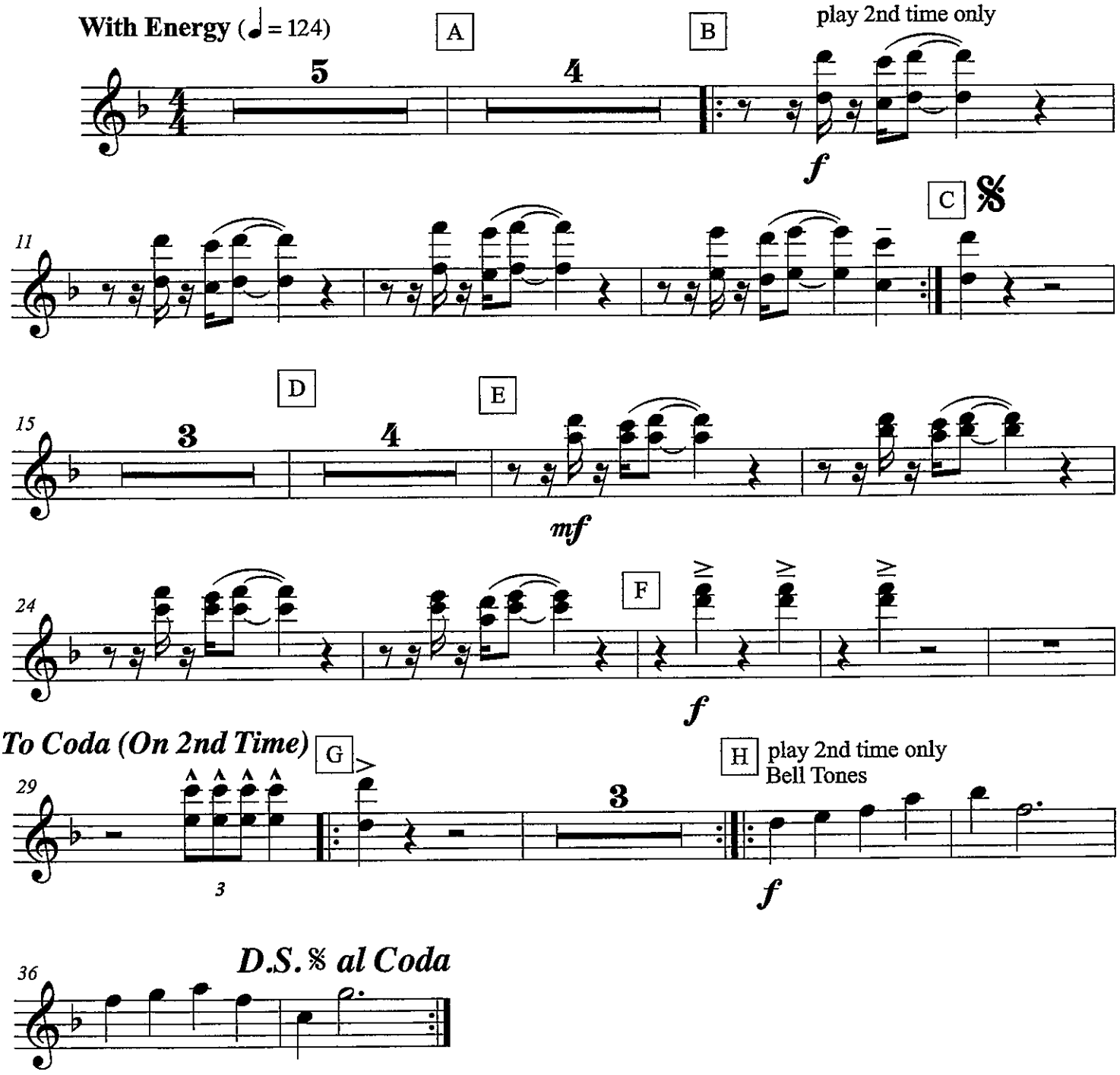

I
Coda
J
SOLOS - Repeat Until 4 Whistles
Dm
B♭
F
C
K
38
4
f
L
47
M
play 1st time only
51
3
N
O
55
4
4
4
P
70
ff
73

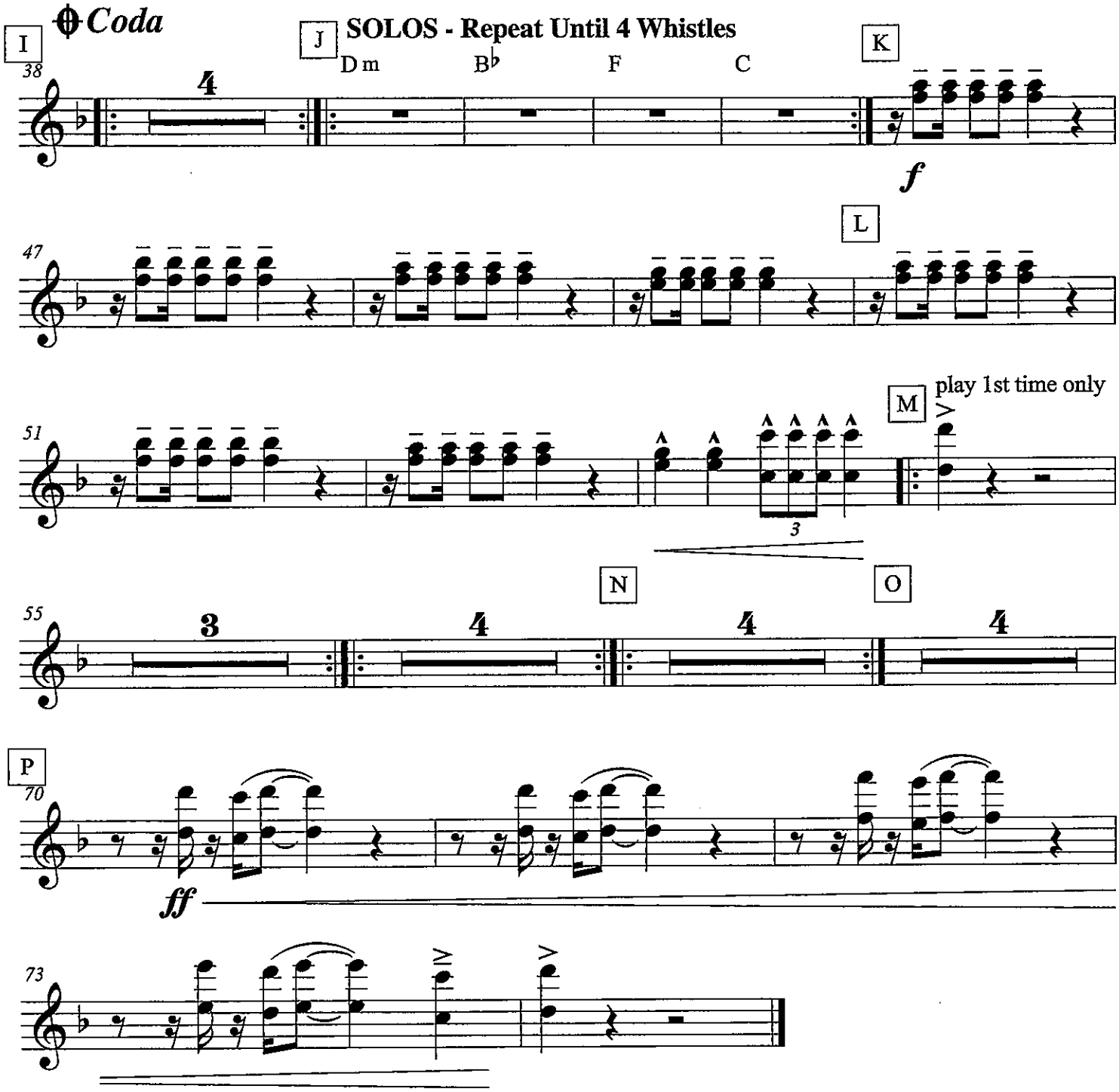
Vivir Mi Vida

arr. Bernice

Countermelody Bb
(HIGH)

As Recorded by Marc Anthony




Coda
I
38
J
SOLOS - Repeat Until 4 Whistles
Dm
B♭
F
C
K
f
47
L
51
M
play 1st time only
3
55
N
O
P
70
ff
73

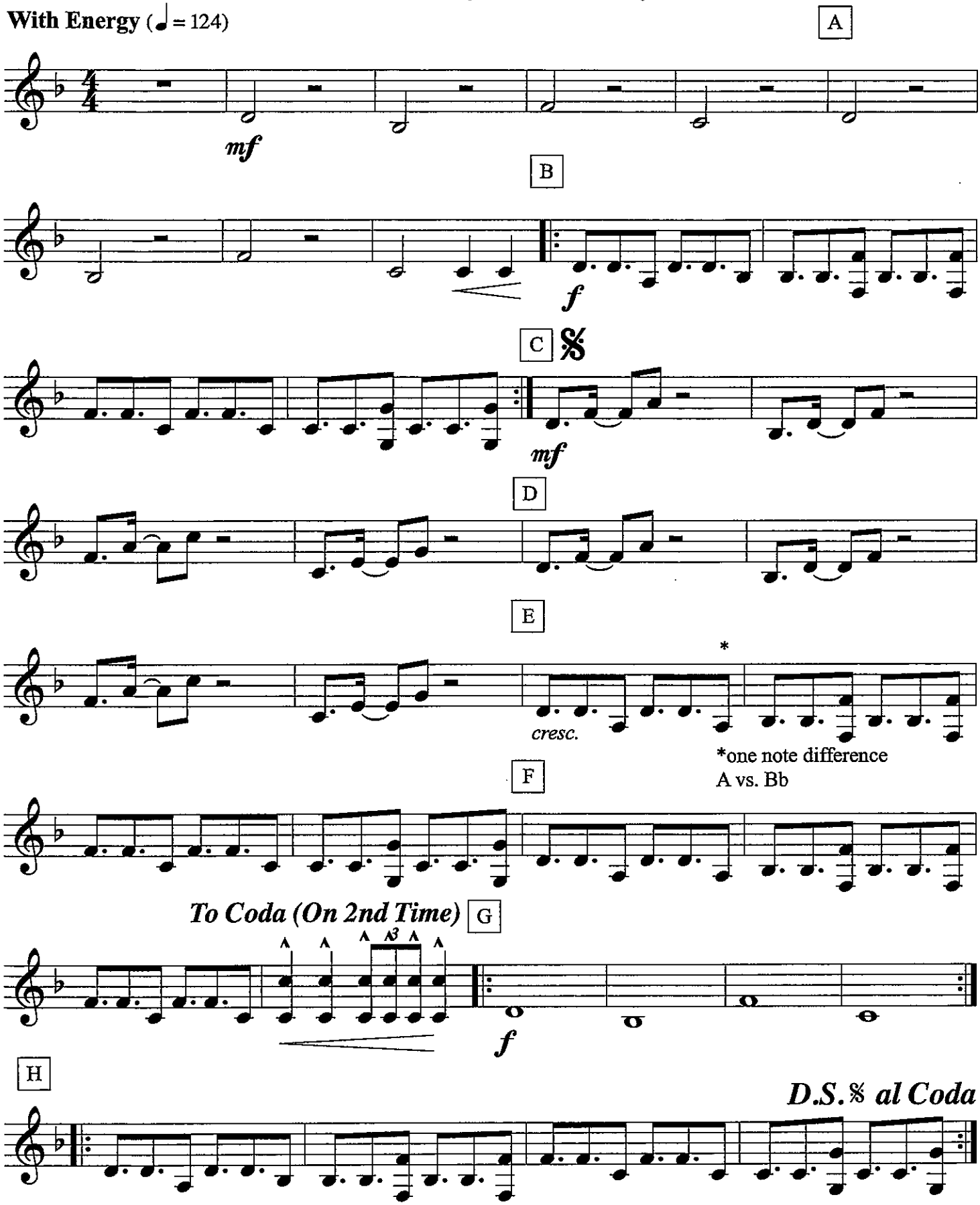
Bass Line Bb (LOW)

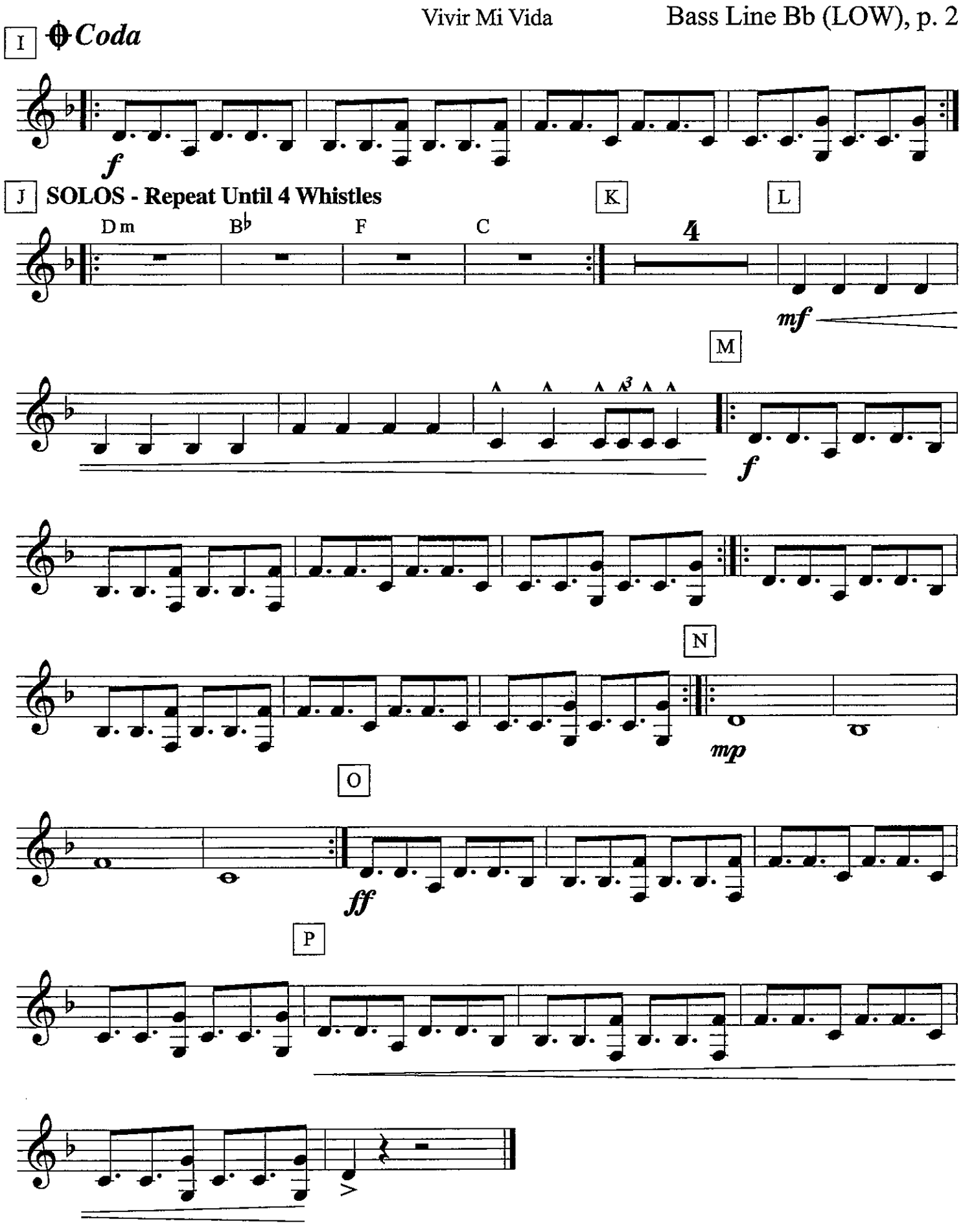
Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)




I
Coda
f
J
SOLOS - Repeat Until 4 Whistles
K
L
Dm
B♭
F
C
4
mf
M
f
N
mp
O
ff
P

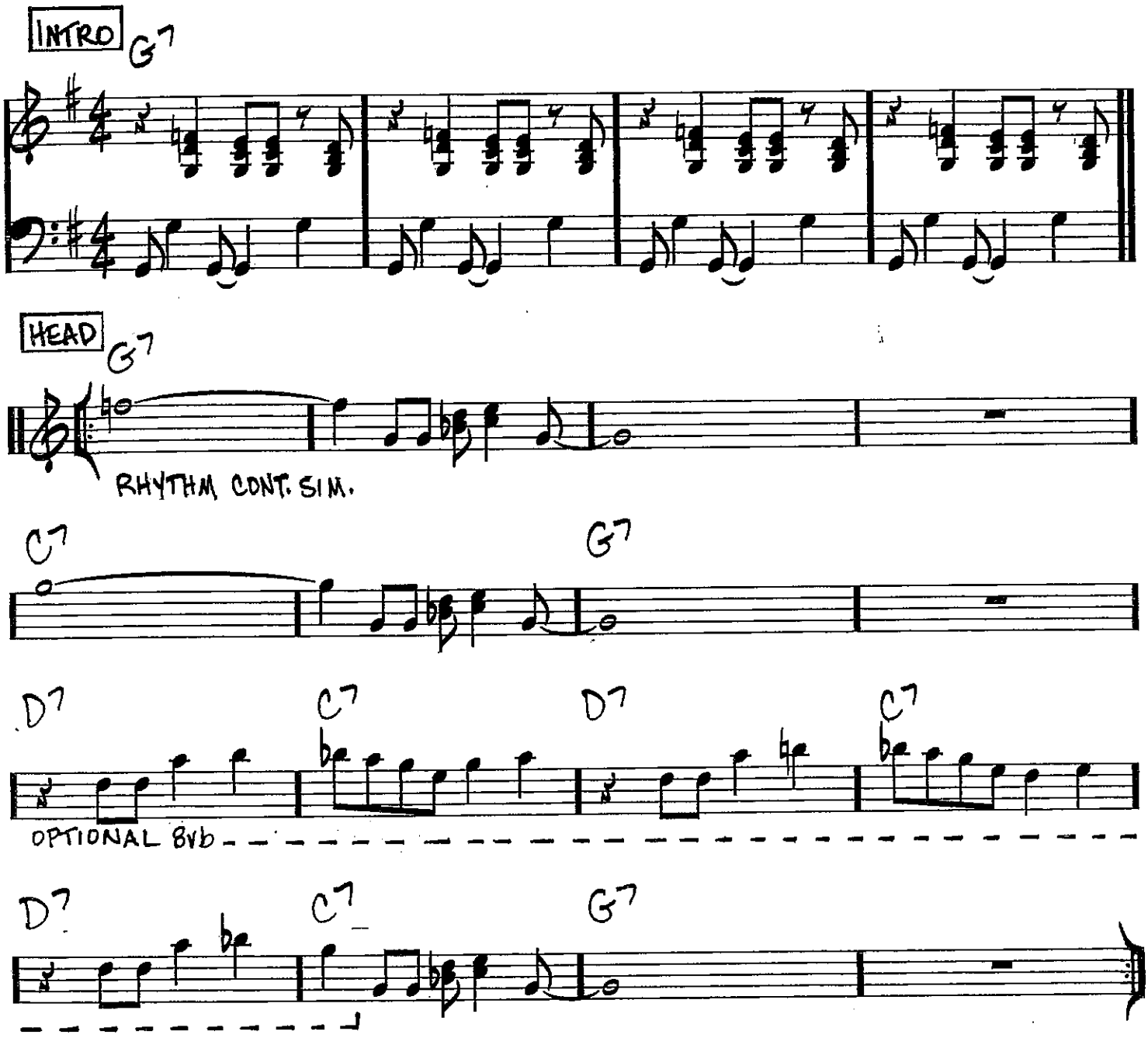
Bb

4/29

WATERMELON MAN

(MED. ROCK)

-HERBIE HANCOCK



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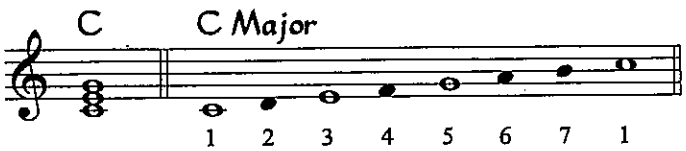
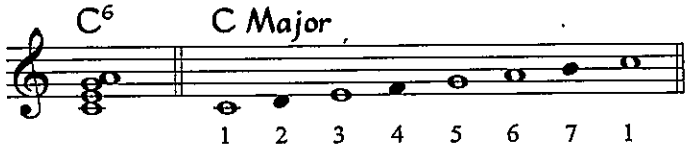
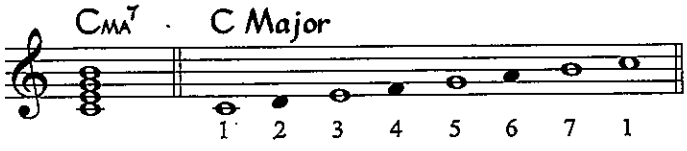
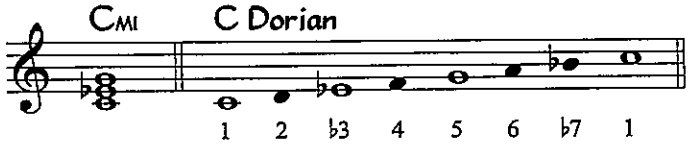
Appendix 1 - Supplemental Educational Material

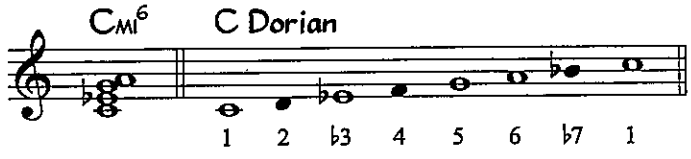
Chords and Complementary Scales

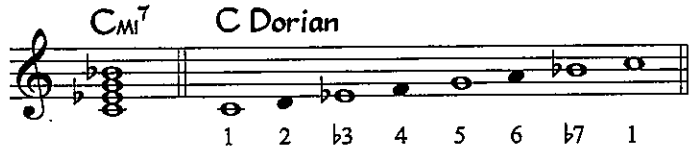


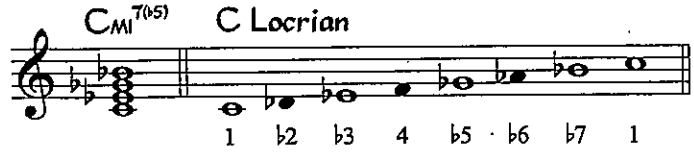


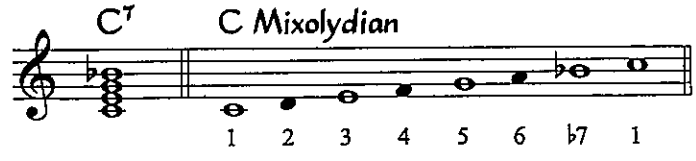


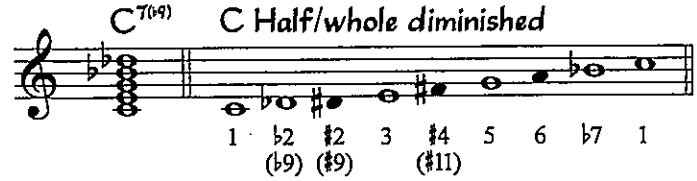


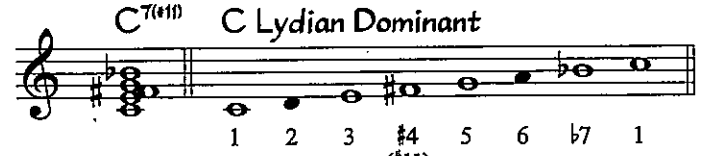


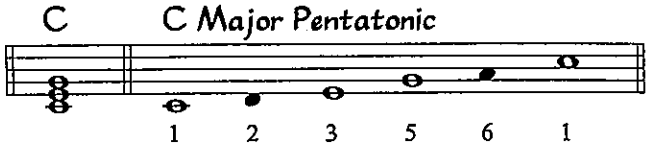


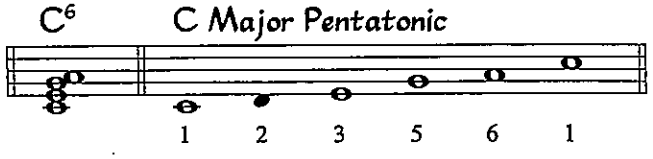


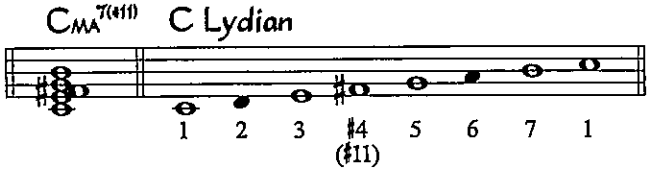


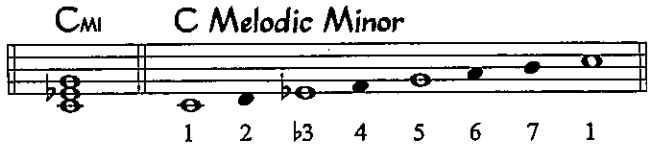


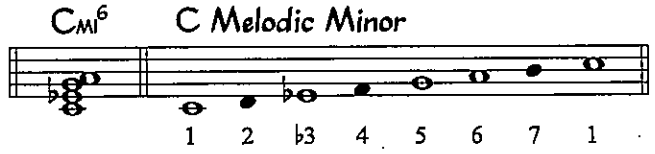


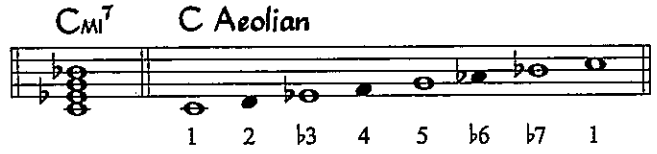


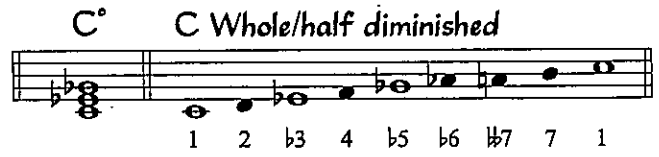


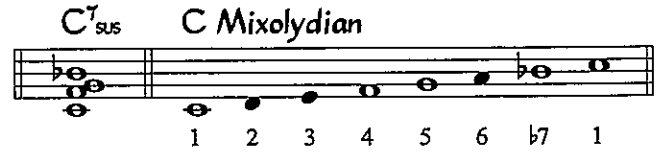


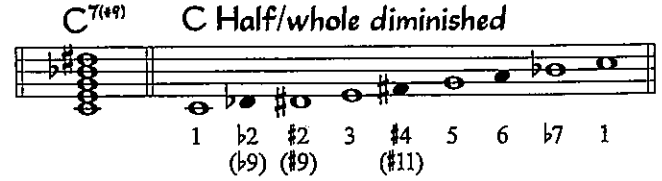


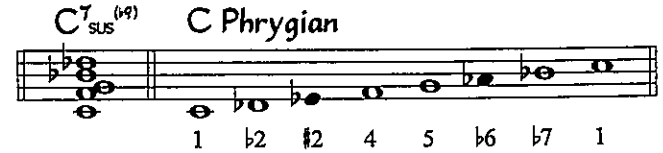












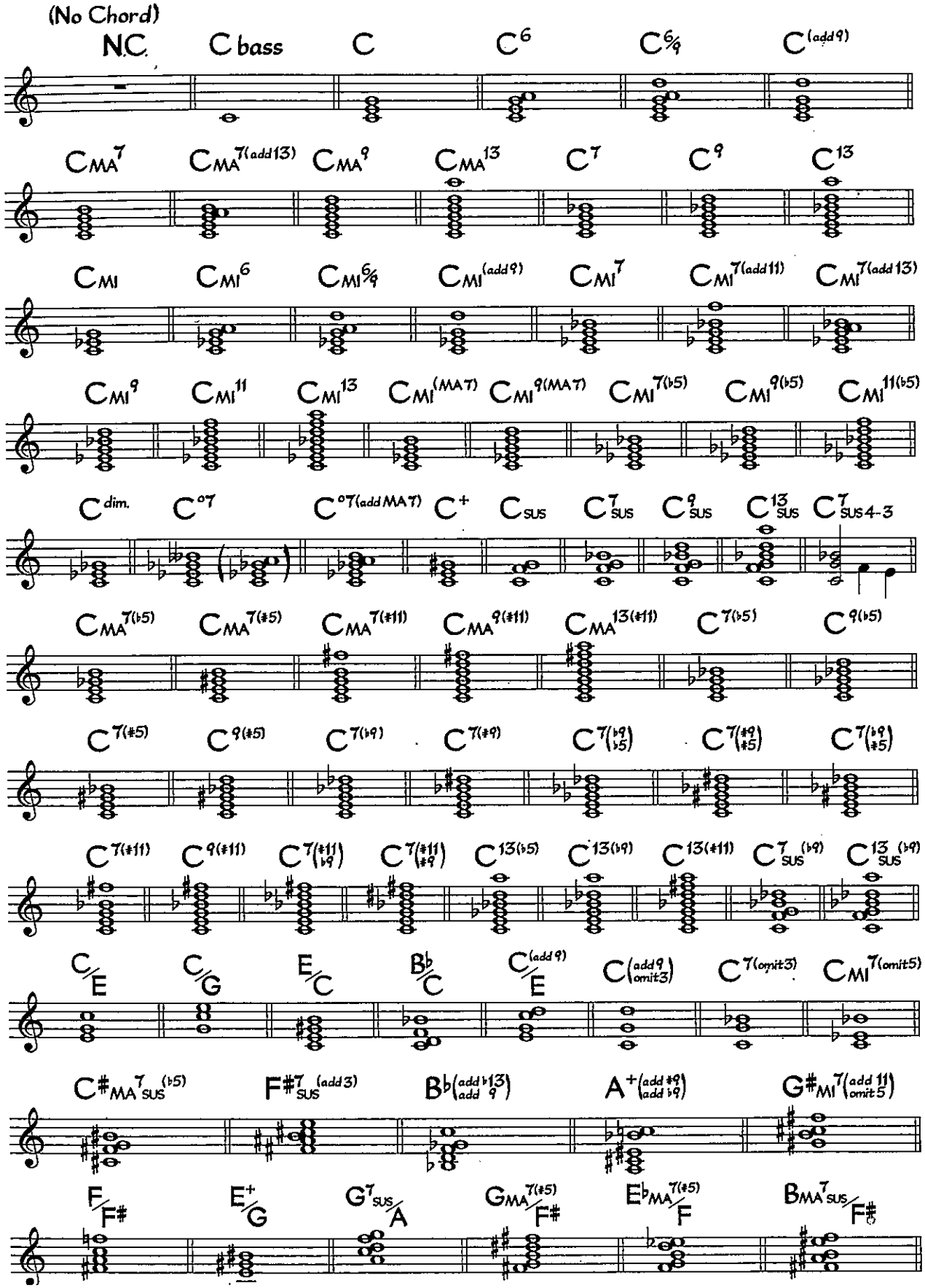
Chord Dictionary

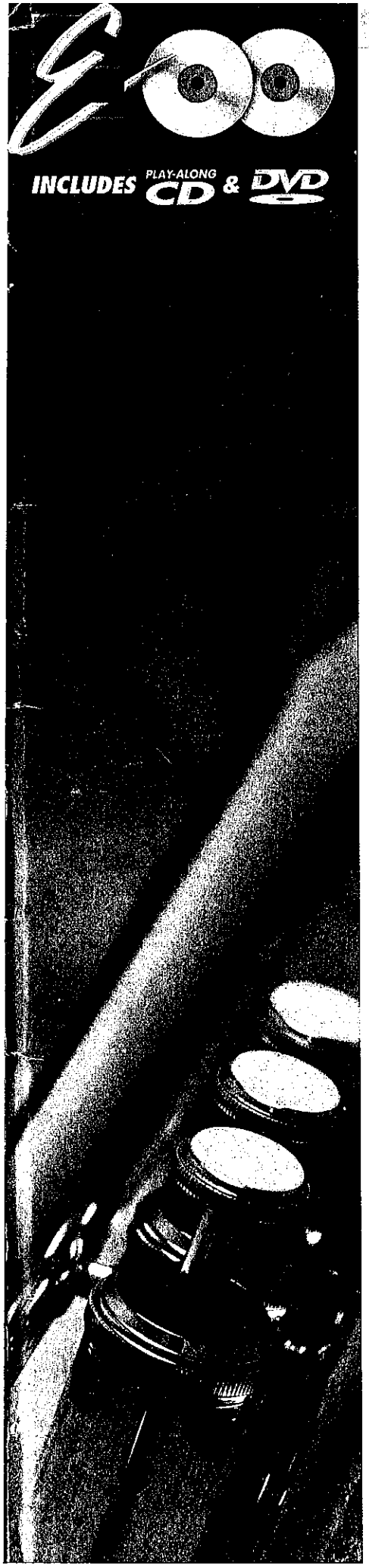
The chord symbols in this book follow (with some exceptions) the system outlined in *Standard Chord Symbol Notation* by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

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.

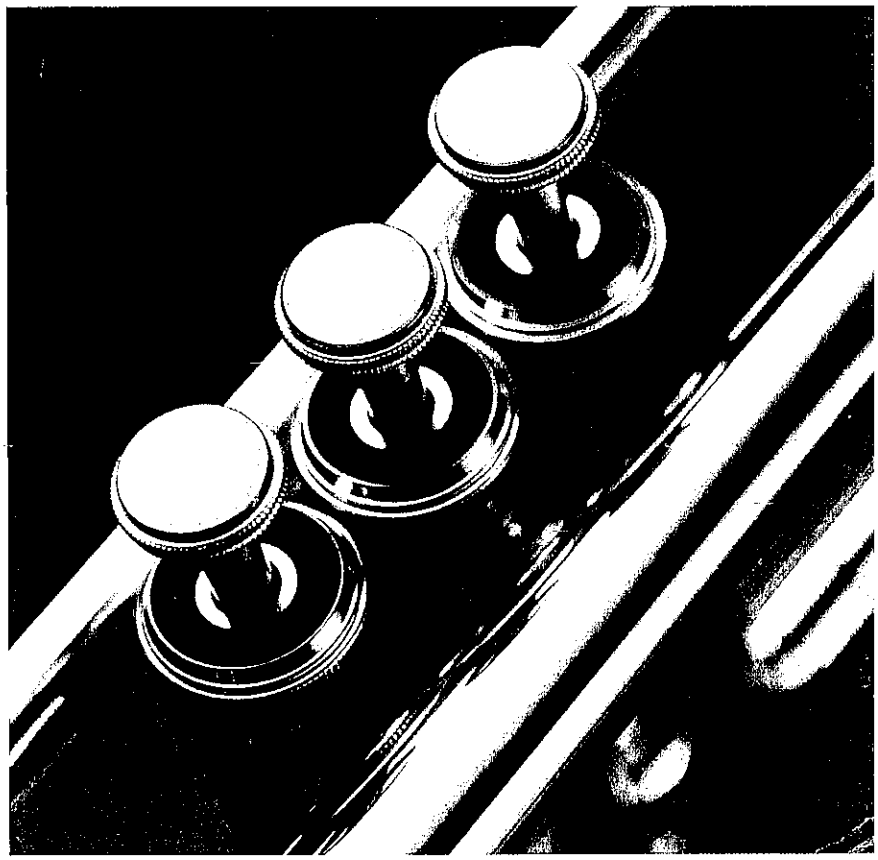




B♭ TRUMPET BOOK 1

ESSENTIAL ELEMENTS® 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

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.

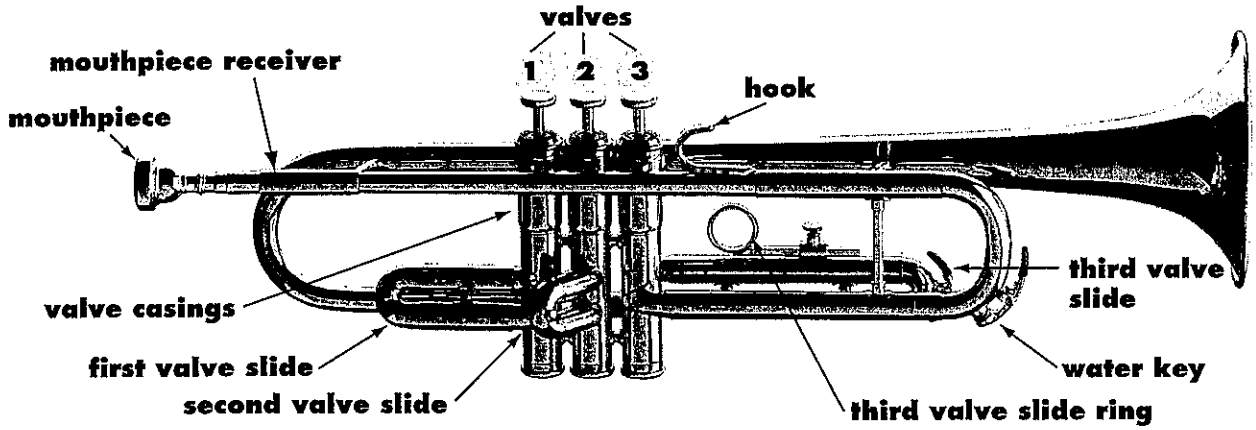
Trumpet valves occasionally need oiling. To oil your trumpet valves:

- 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.



Getting It Together

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

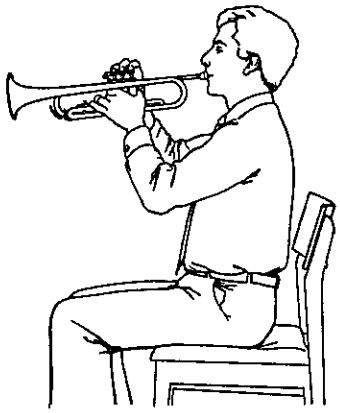
Step 1 Put your left thumb and fingers around the valve casings and pick up the trumpet. Your left hand supports the weight of the instrument.

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:



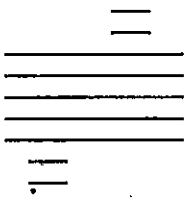
READING MUSIC

Identify and draw each of these symbols:

Music Staff

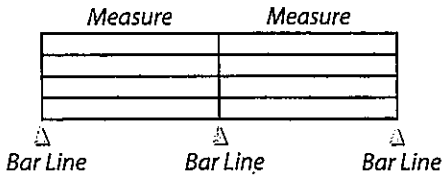
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



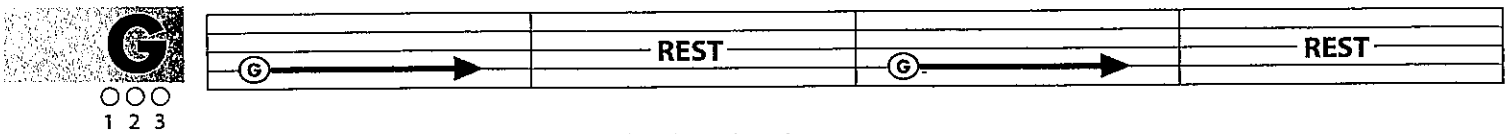
Bar lines divide the music staff into **measures.**

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.



*"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 &
↓ ↑

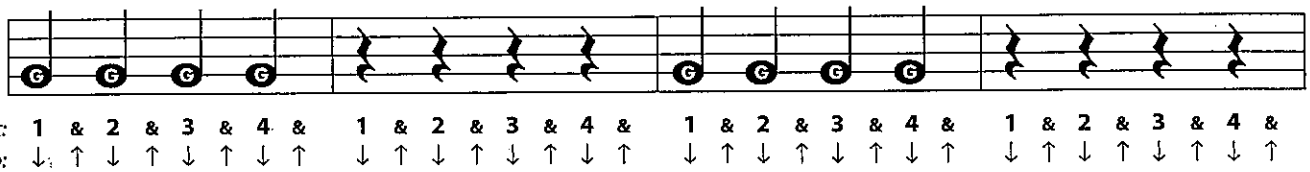
Notes And Rests

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

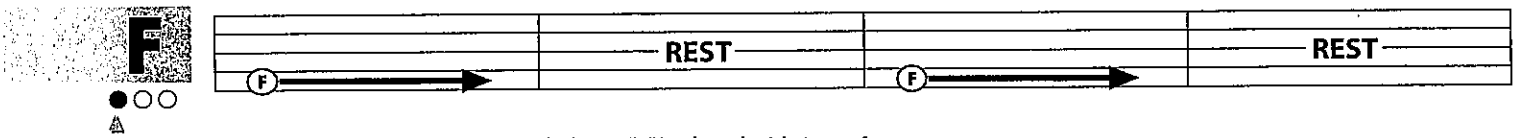


Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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

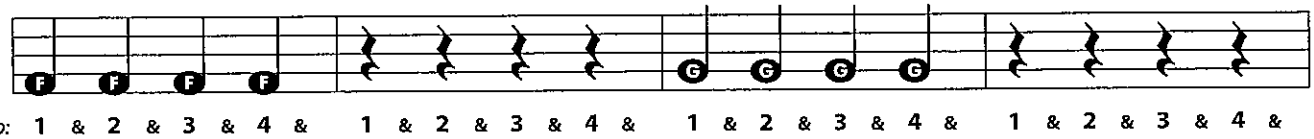
3. A NEW NOTE

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.***

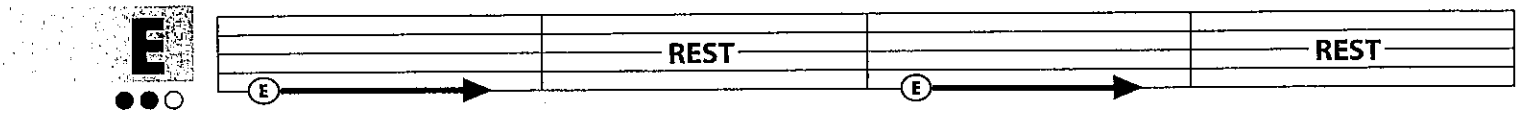
4. TWO'S A TEAM



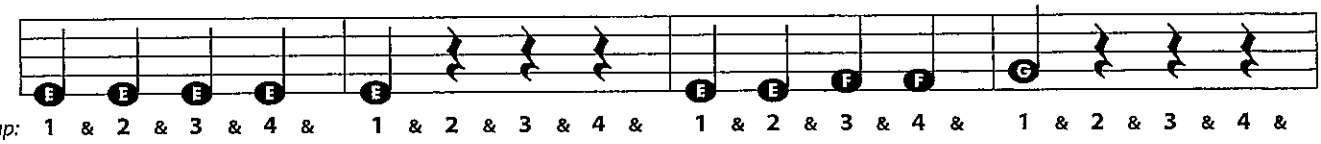
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

5. HEADING DOWN

Practice long tones on each new note.



6. MOVING ON UP



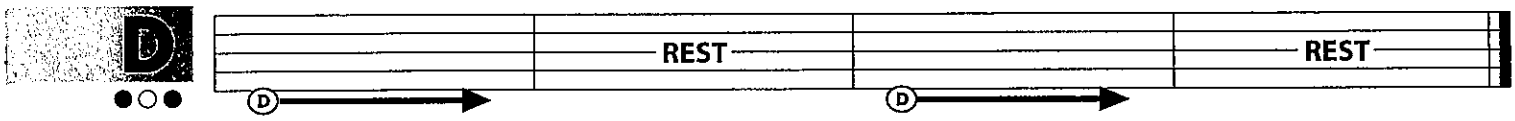
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar indicates the end of a piece of music.

Repeat Sign Without stopping, play once again from the beginning.

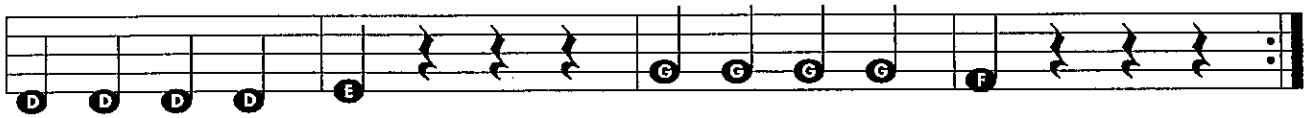
7. THE LONG HAUL

Double Bar



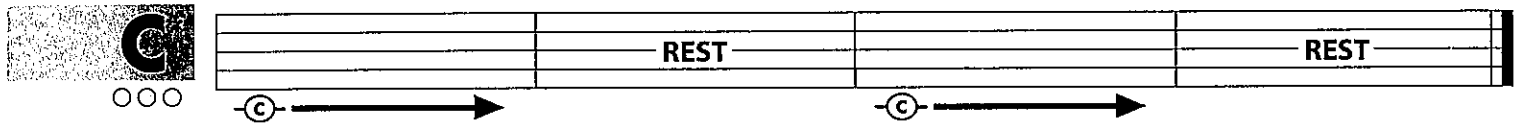
8. FOUR BY FOUR

Repeat Sign

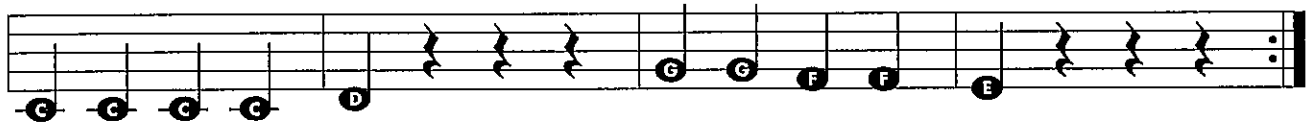


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN



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

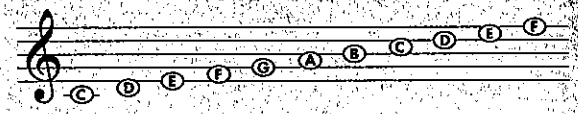
indicates how many beats per measure and what kind of note gets one beat.

= **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.



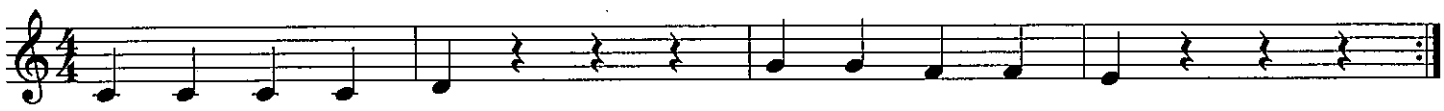
Sharp ♯ raises the note and remains in effect for the entire measure.

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

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

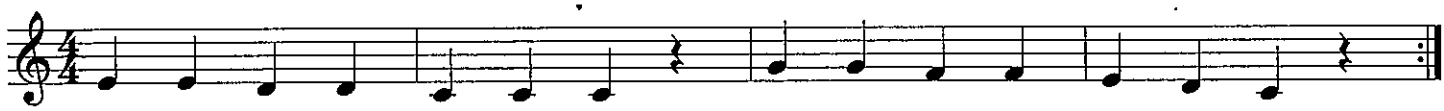
THEORY

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

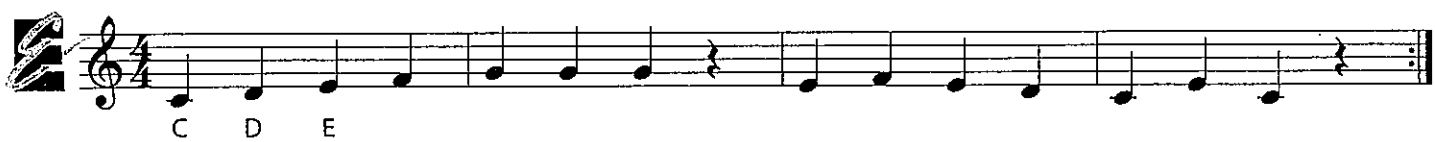


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT



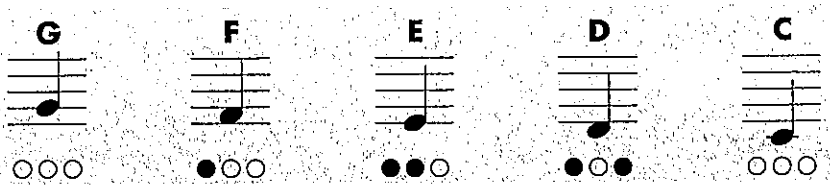
13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*



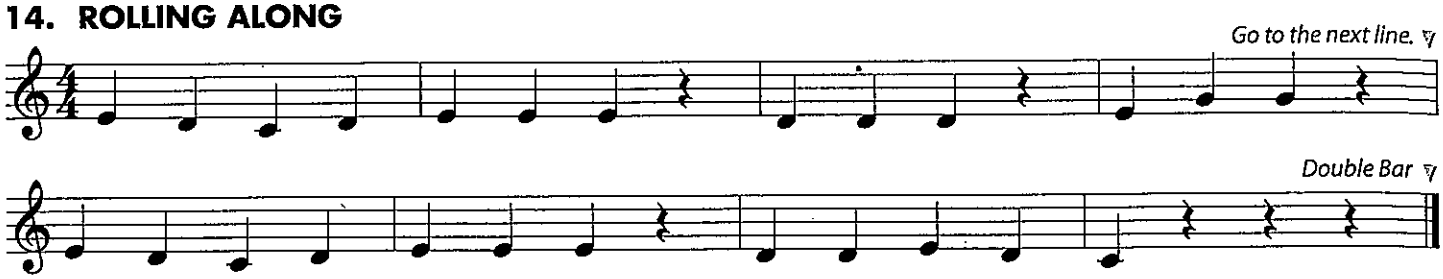
C D E

Notes In Review

Memorize the fingerings for the notes you've learned:



14. ROLLING ALONG



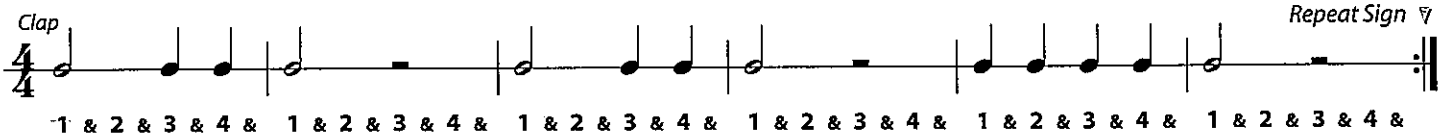
Half Note = 2 Beats

1 & 2 &

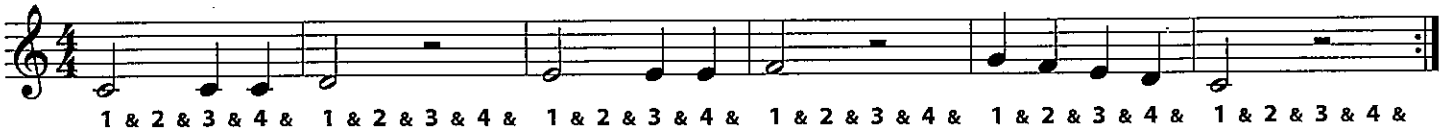
Half Rest = 2 Silent Beats

1 & 2 &

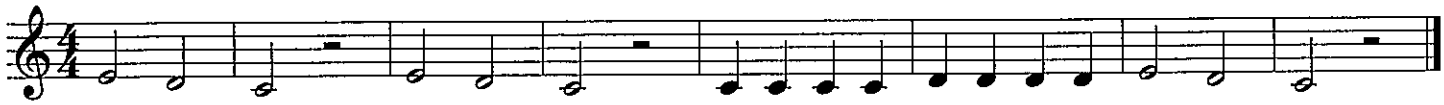
15. RHYTHM RAP *Clap the rhythm while counting and tapping.*



16. THE HALF COUNTS



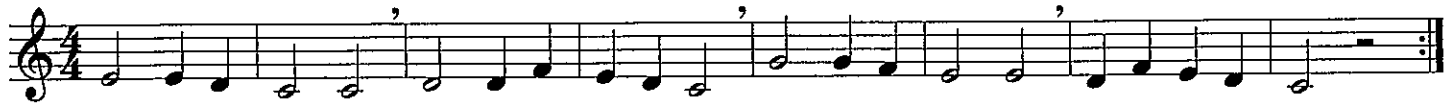
17. HOT CROSS BUNS *Try this song on your mouthpiece only. Then play it on your instrument.*



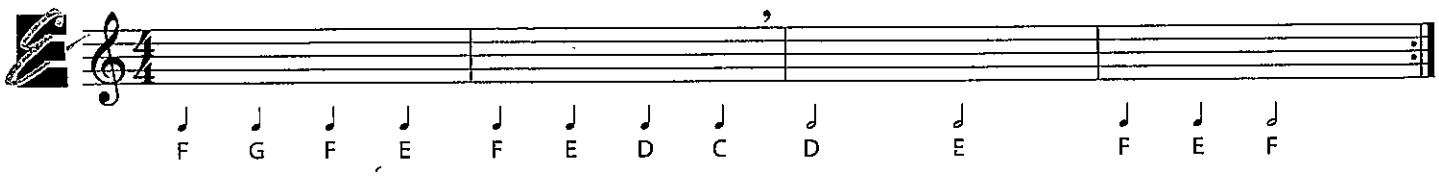
Breath Mark ❟ Take a deep breath through your mouth after you play a full-length note.

18. GO TELL AUNT RHODIE

American Folk Song



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



Whole Note = 4 Beats

1 & 2 & 3 & 4 &

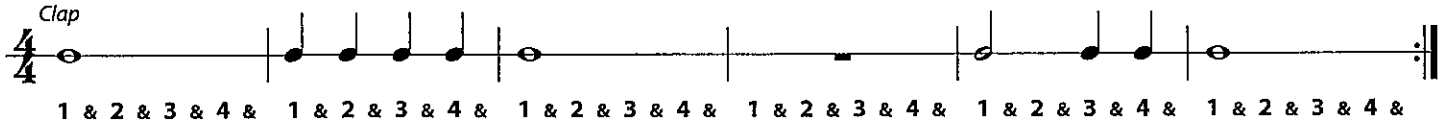
Whole Rest = A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

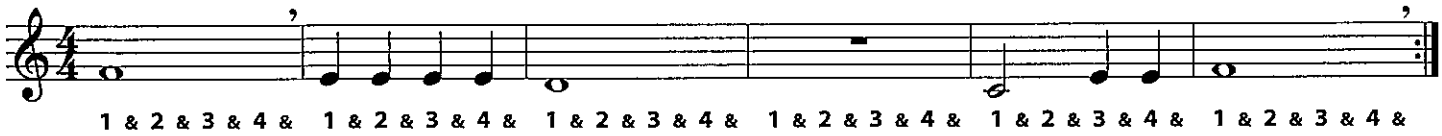
Whole Rest hangs from a staff line.

Half Rest sits on a staff line.

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

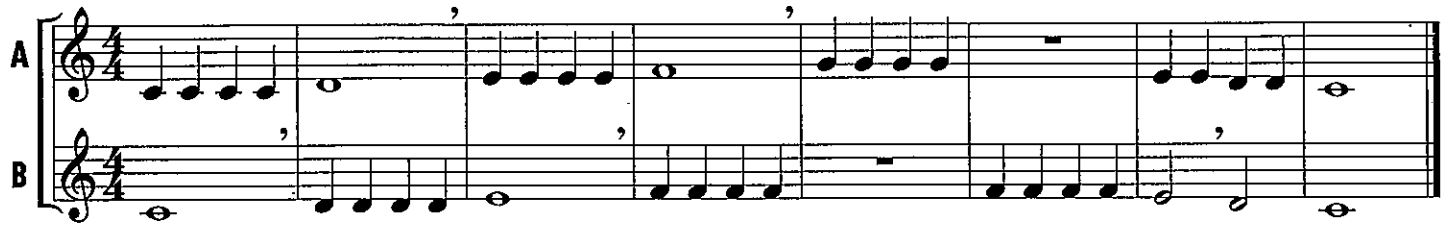


21. THE WHOLE THING

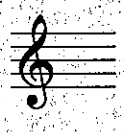


Duet A composition with two different parts, played together.

22. SPLIT DECISION – Duet



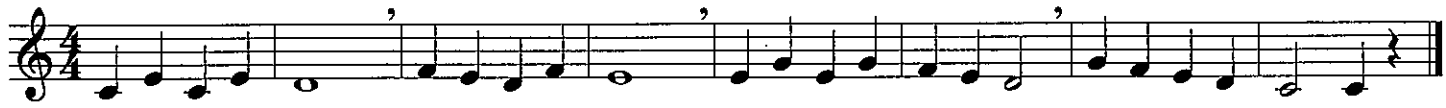
Key Signature



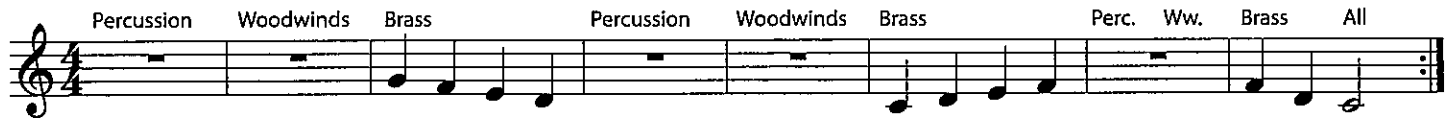
The **Key Signature** tells us which notes to play with sharps (♯) or flats (♭) throughout the music. Your Key Signature indicates the *Key of C* (no sharps or flats).

THEORY

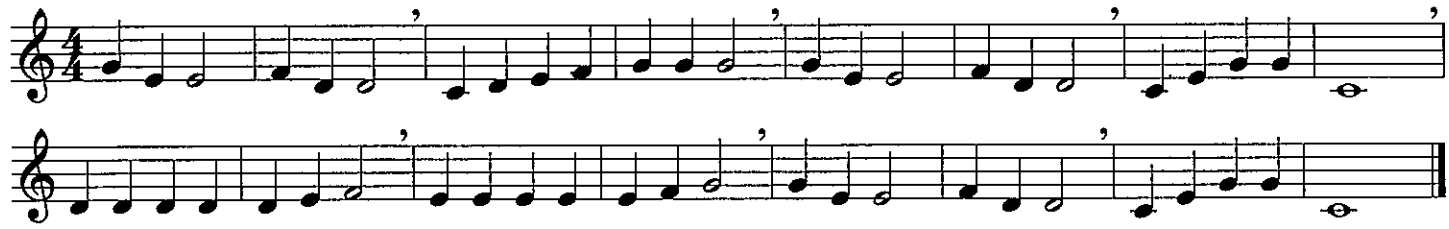
23. MARCH STEPS



24. LISTEN TO OUR SECTIONS



25. LIGHTLY ROW



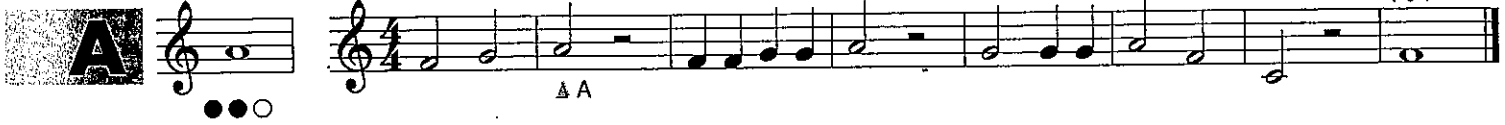
26. ESSENTIAL ELEMENTS QUIZ *Draw in the bar lines before you play.*

Fermata 𝄐 Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

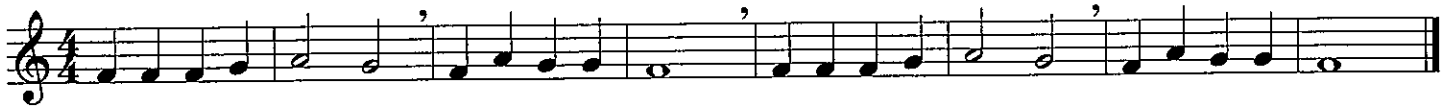
Practice long tones on each new note.

Fermata

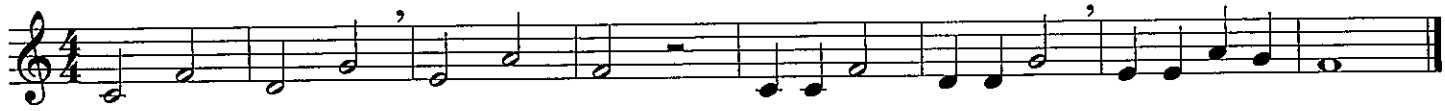


28. AU CLAIRE DE LA LUNE

French Folk Song



29. REMIX

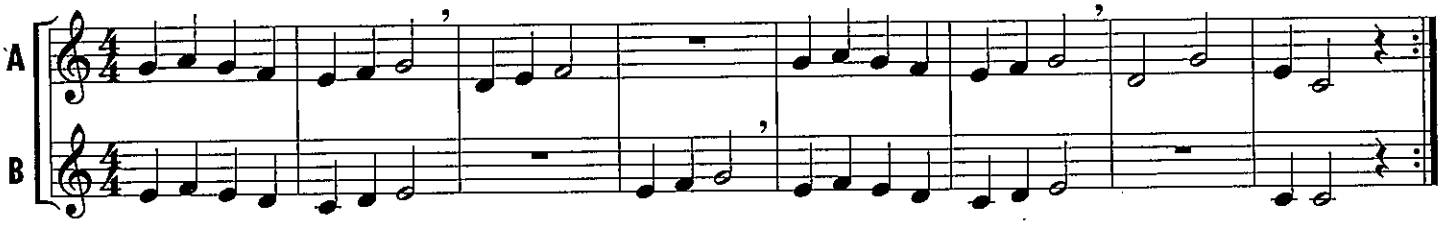


THEORY

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

30. LONDON BRIDGE – Duet

English Folk Song

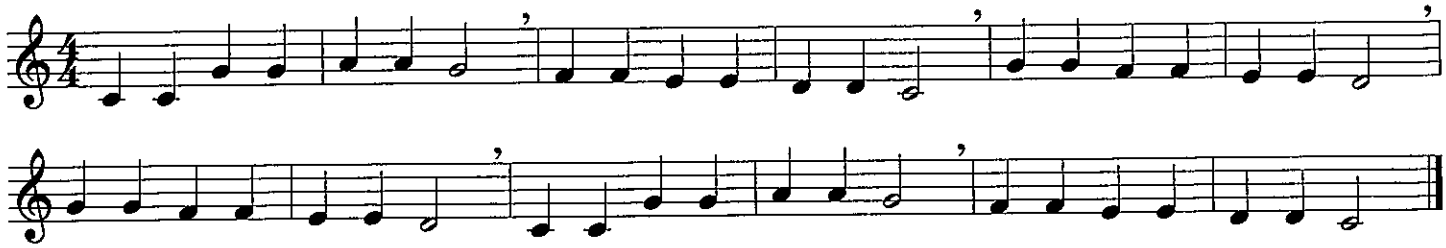


HISTORY

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."

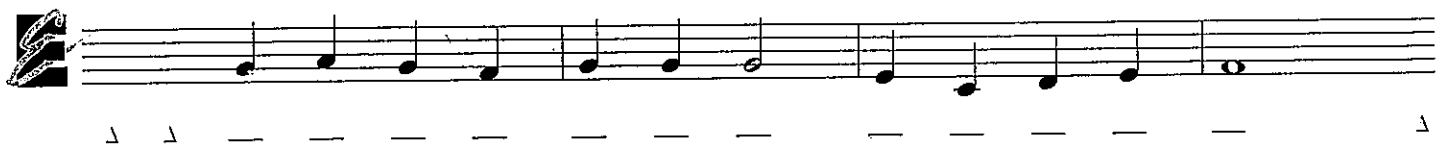
31. A MOZART MELODY

Adaptation

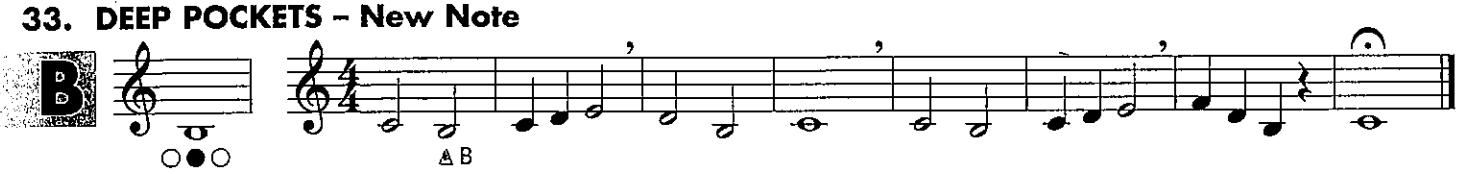


32. ESSENTIAL ELEMENTS QUIZ

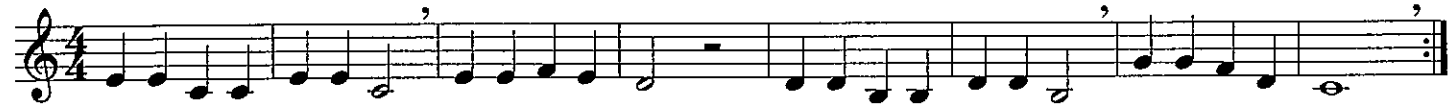
Draw these symbols where they belong and write in the note names before you play:



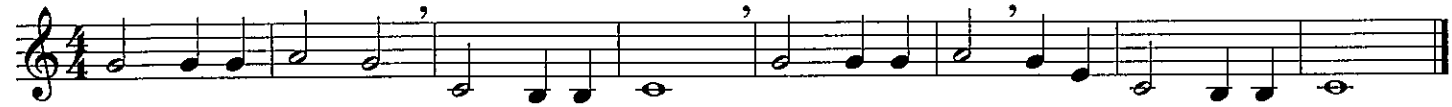
33. DEEP POCKETS – New Note



34. DOODLE ALL DAY

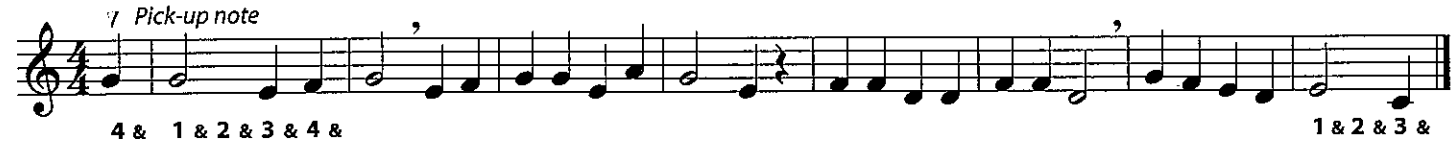


35. JUMP ROPE



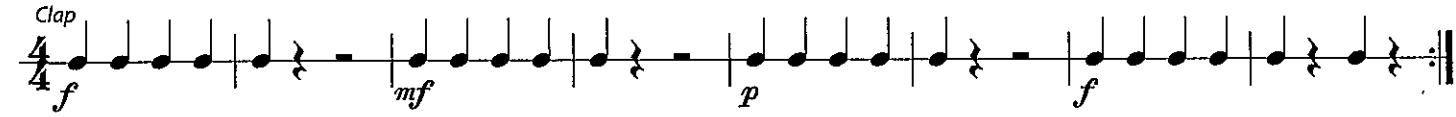
Pick-Up Notes One or more notes that come before the first *full* measure. The beats of Pick-Up Notes are subtracted from the last measure.

36. A-TISKET, A-TASKET



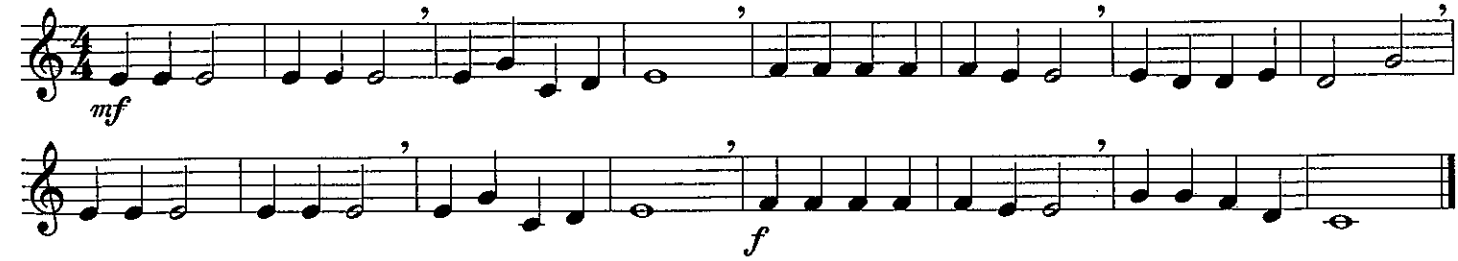
Dynamics *f* – *forte* (play loudly) *mf* – *mezzo forte* (play moderately loud) *p* – *piano* (play softly)
Remember to use full breath support to control your tone at all dynamic levels.

37. LOUD AND SOFT



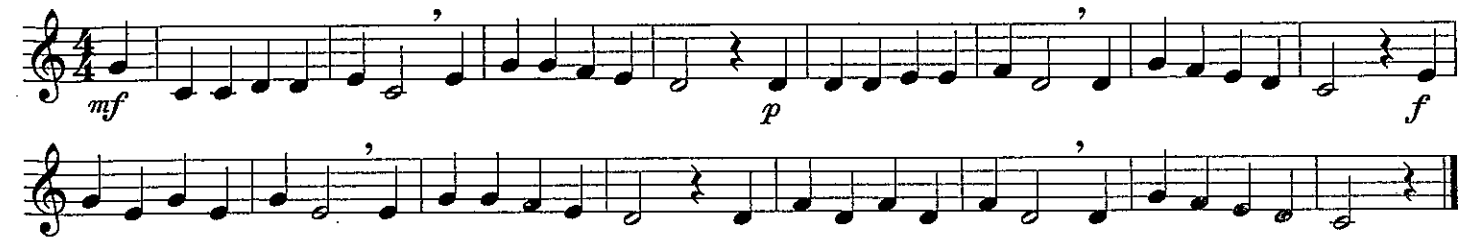
38. JINGLE BELLS *Also practice new music on your mouthpiece only.*

J. S. Pierpont



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

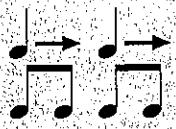
Traditional Hanukkah Song



Eighth Notes

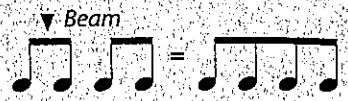
1 &

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



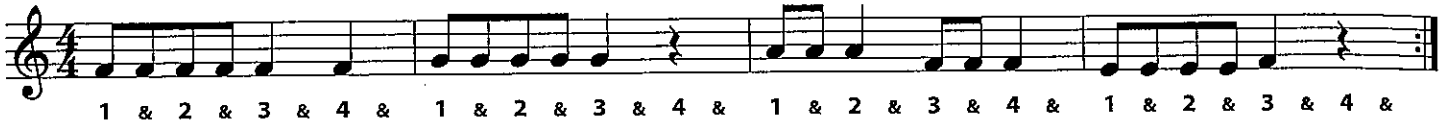
1 & 2 &

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



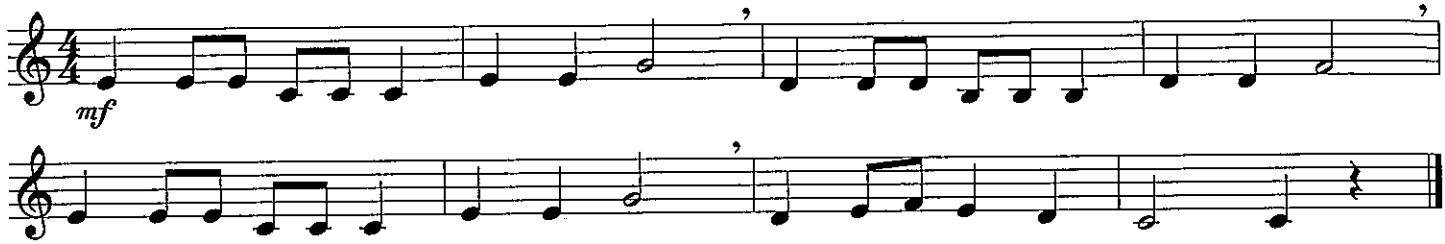
40. RHYTHM RAP *Clap the rhythm while counting and tapping.*

41. EIGHTH NOTE JAM

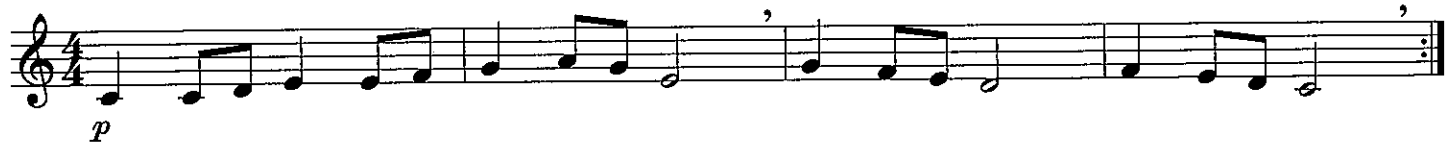


42. SKIP TO MY LOU

American Folk Song

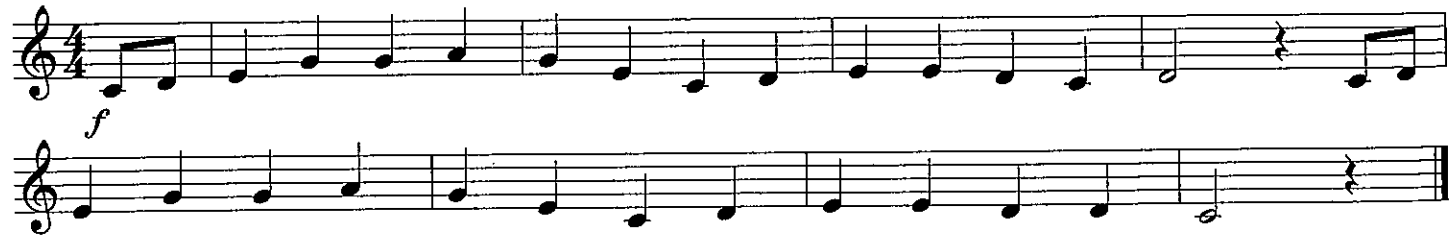


43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*



44. OH, SUSANNA

Stephen Collins Foster

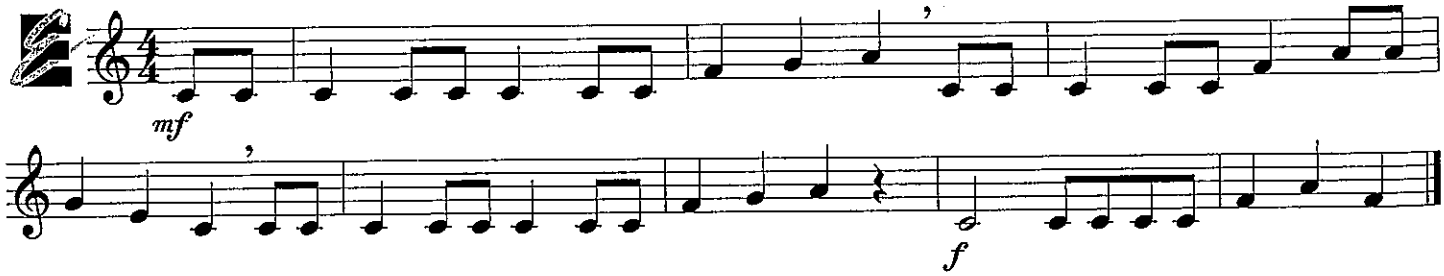


HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

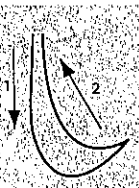


2/4 Time Signature

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

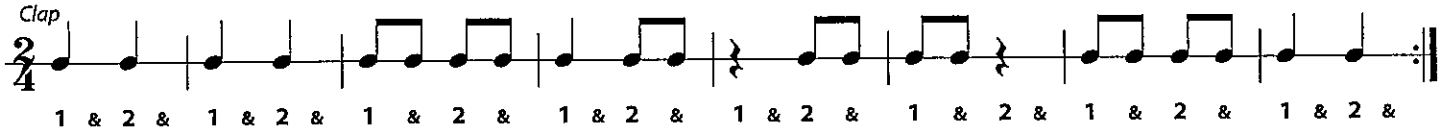
Conducting

Practice conducting this two-beat pattern.

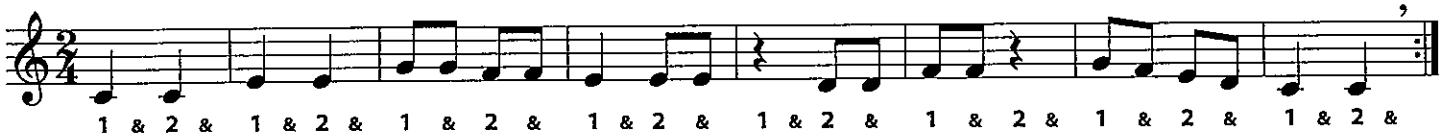


THEORY

46. RHYTHM RAP



47. TWO BY TWO

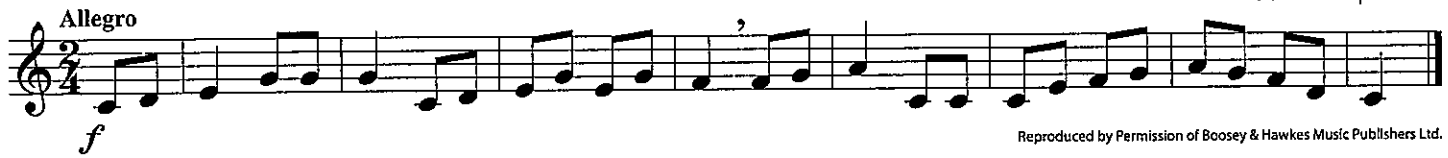


Tempo Markings

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

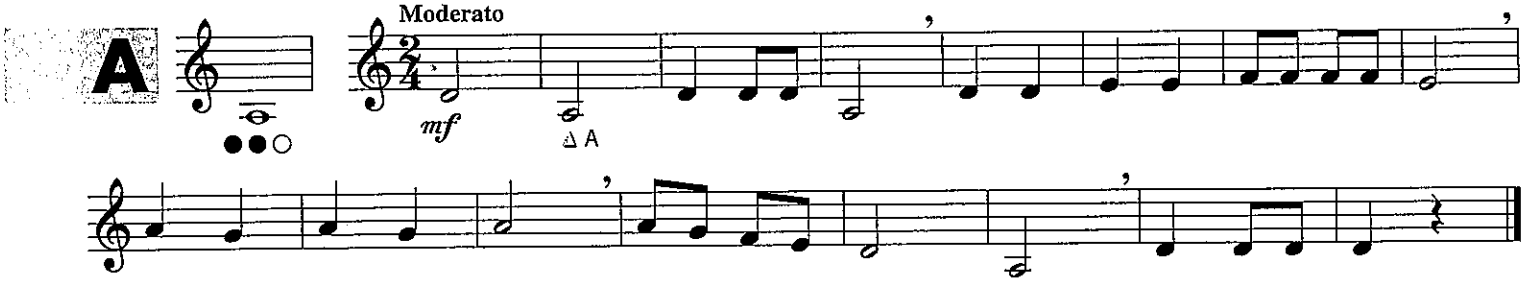
48. HIGH SCHOOL CADETS – March

John Philip Sousa



Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

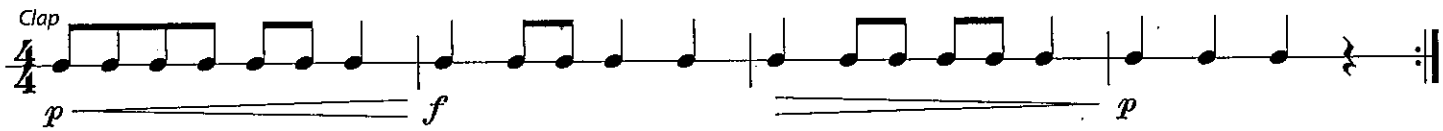
49. HEY, HO! NOBODY'S HOME – New Note



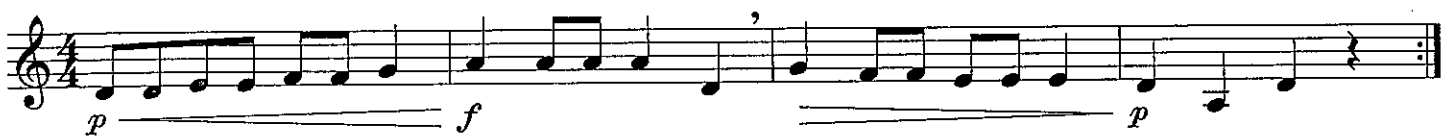
Dynamics

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

50. CLAP THE DYNAMICS



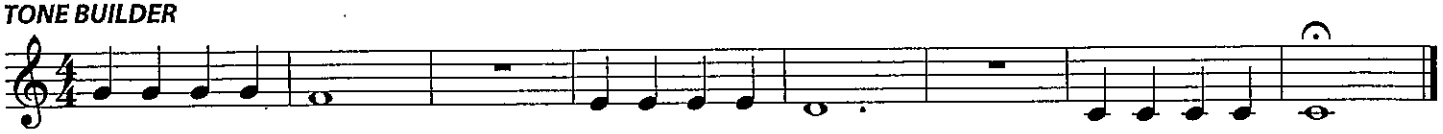
51. PLAY THE DYNAMICS



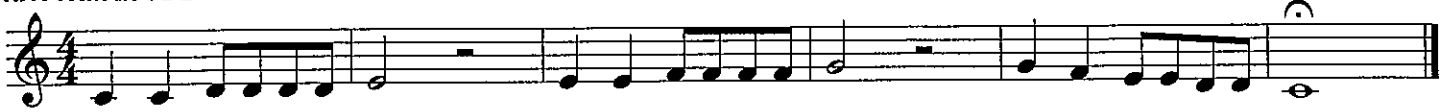
PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

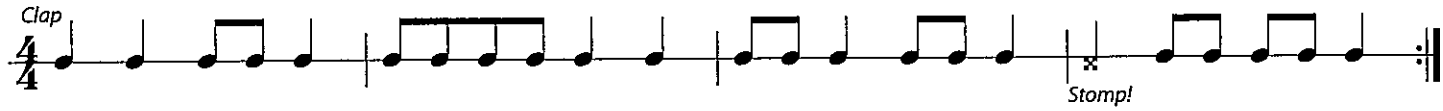
TONE BUILDER



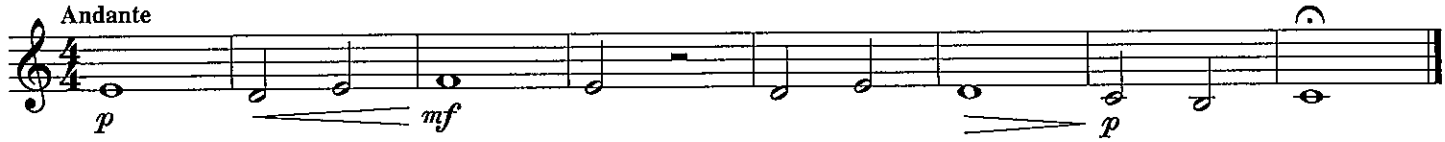
RHYTHM ETUDE



RHYTHM RAP



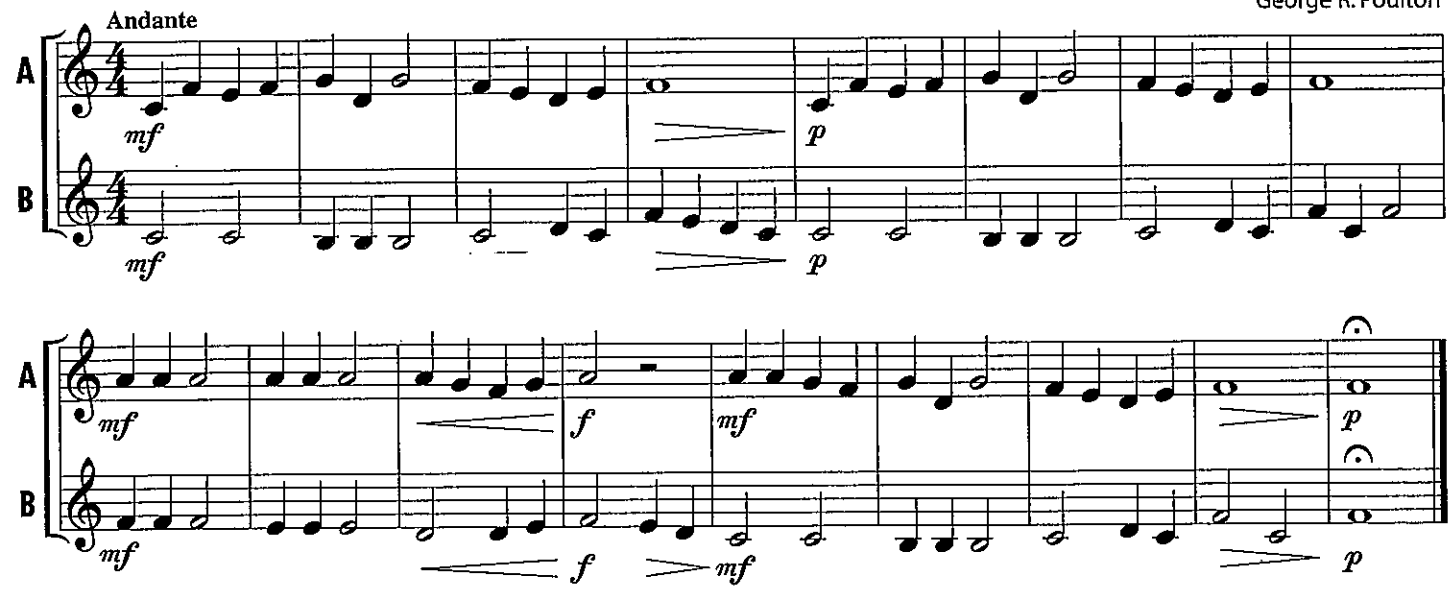
CHORALE



53. AURA LEE – Duet or Band Arrangement

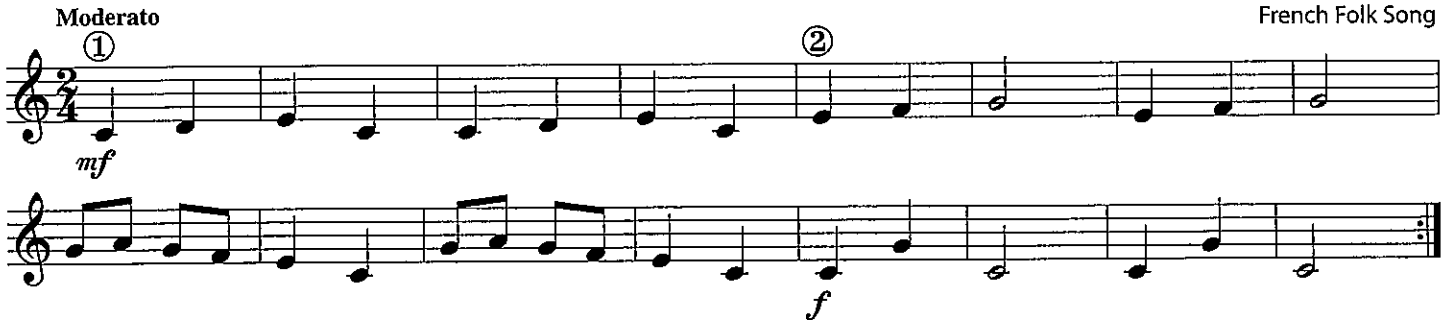
(Part A = Melody, Part B = Harmony)

George R. Poulton



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

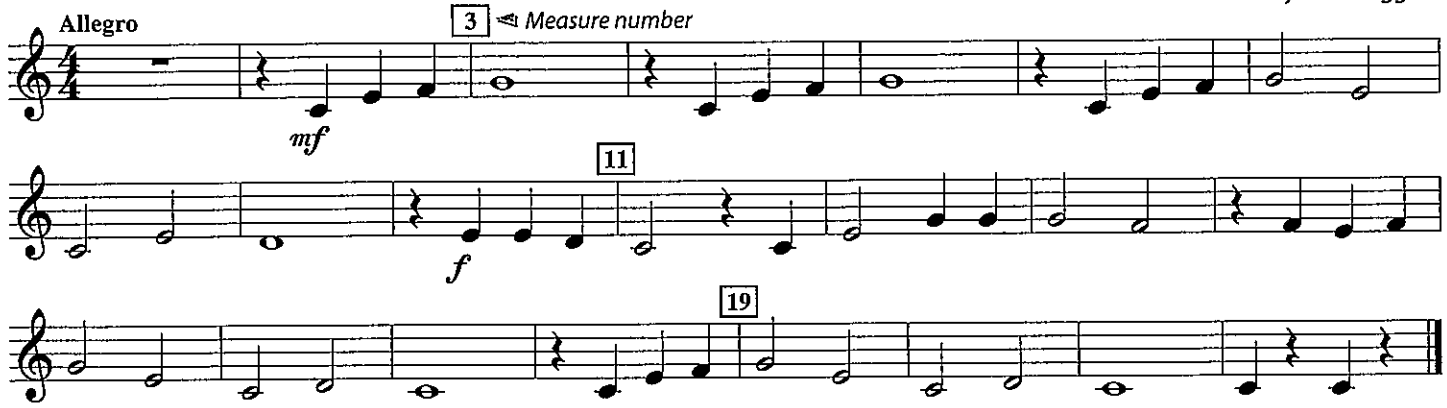
French Folk Song



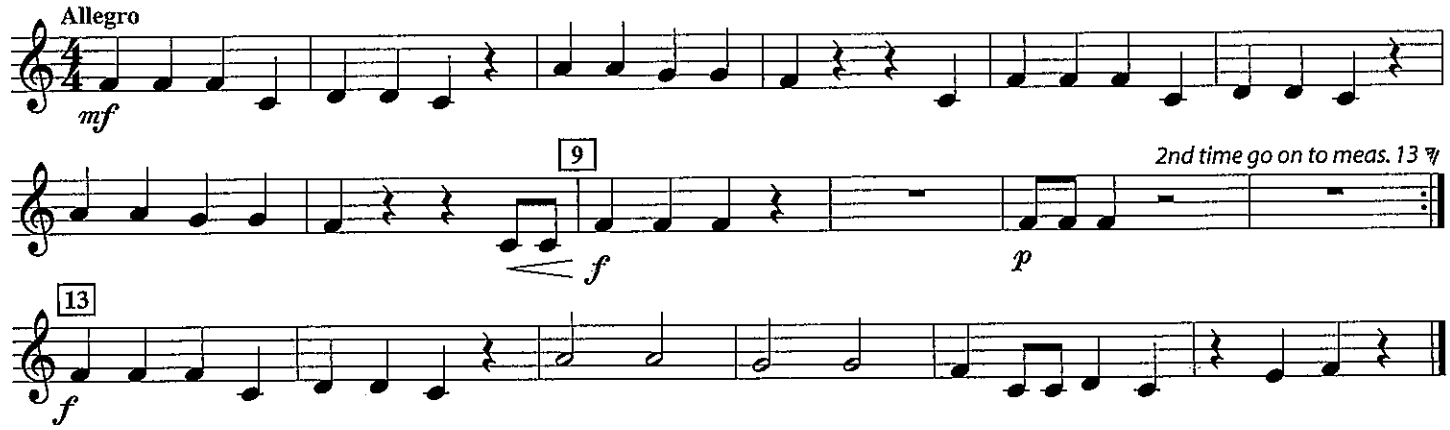
PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

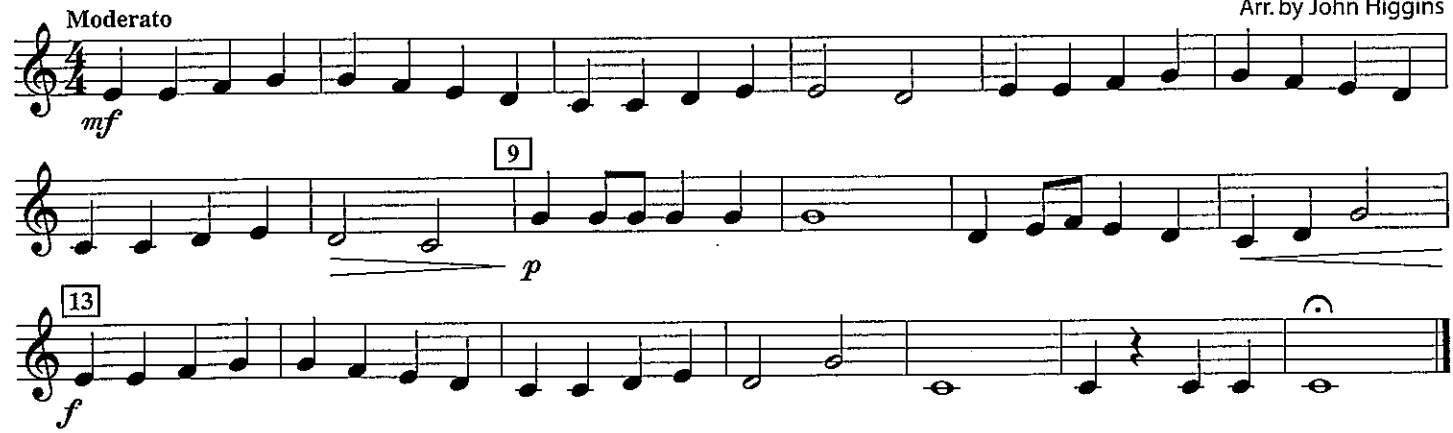


56. OLD MACDONALD HAD A BAND – Section Feature



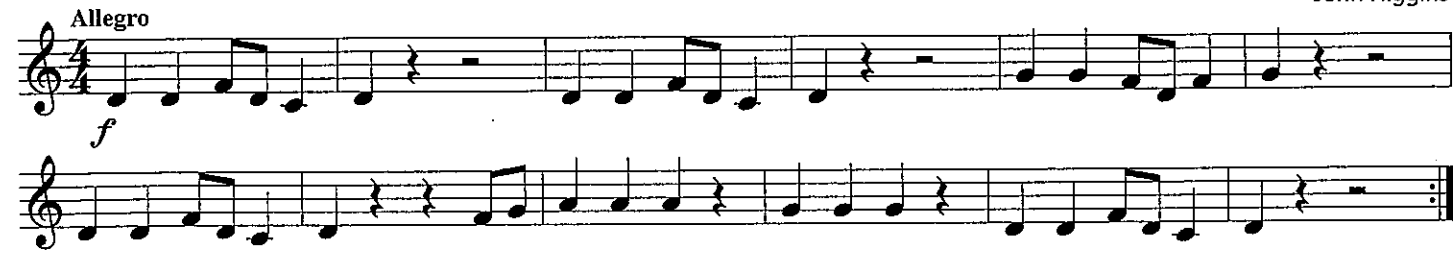
57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins

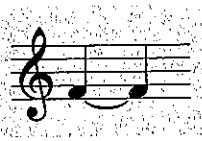


58. HARD ROCK BLUES – Encore

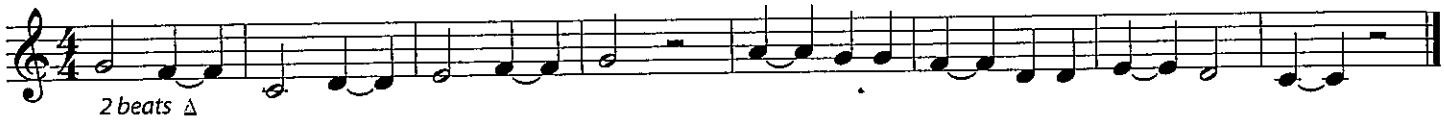
John Higgins



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

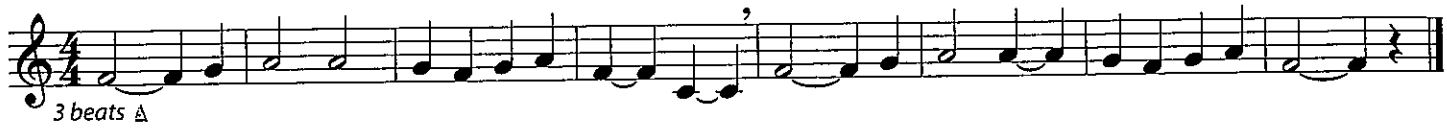


59. FIT TO BE TIED

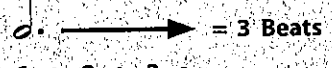


60. ALOUETTE

French-Canadian Folk Song

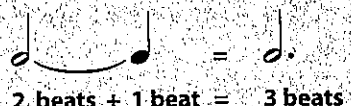


Dotted Half Note



1 & 2 & 3 &

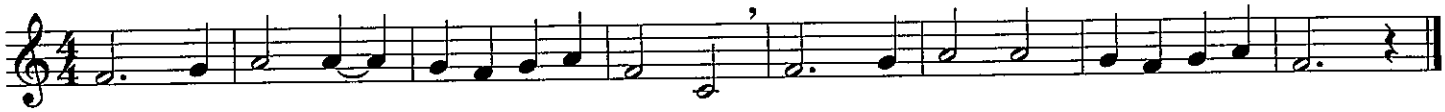
A dot adds half the value of the note.



2 beats + 1 beat = 3 beats

61. ALOUETTE – THE SEQUEL

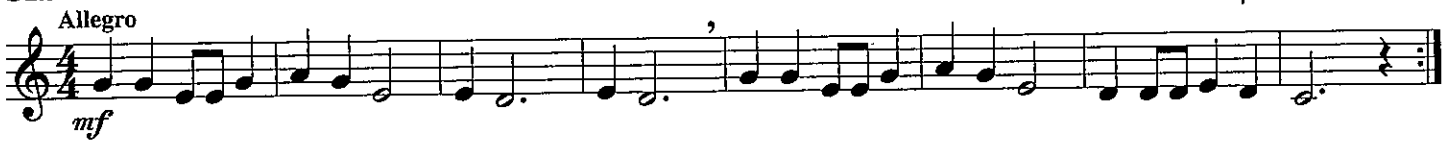
French-Canadian Folk Song



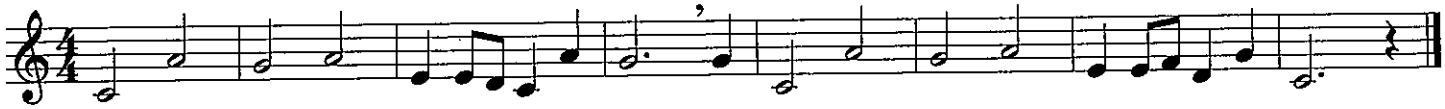
HISTORY American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home"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

62. CAMPTOWN RACES

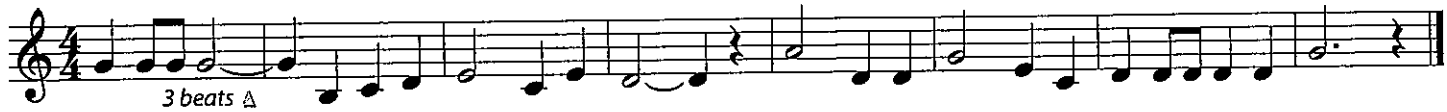
Stephen Collins Foster



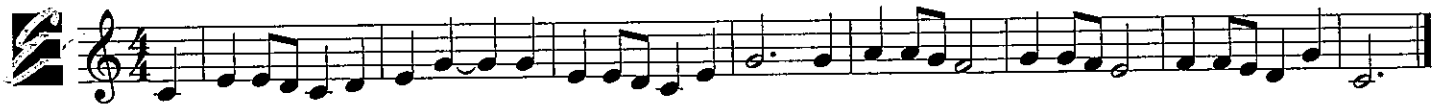
63. NEW DIRECTIONS



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



65. ESSENTIAL ELEMENTS QUIZ



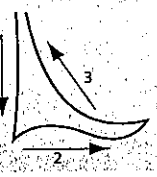
THEORY

3/4 Time Signature

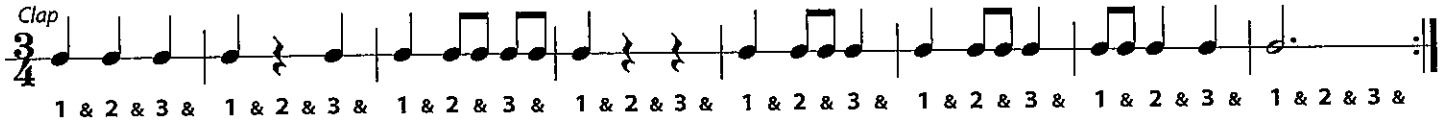
= **3 beats** per measure
= **Quarter** note gets one beat

Conducting

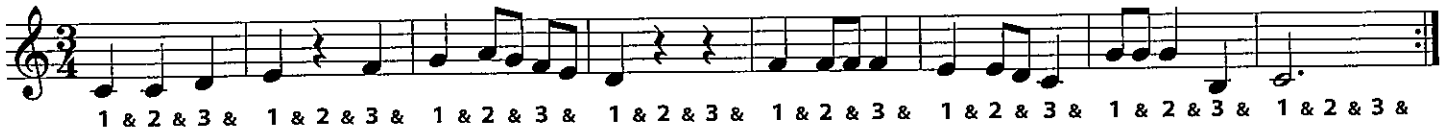
Practice conducting this three-beat pattern.



66. RHYTHM RAP

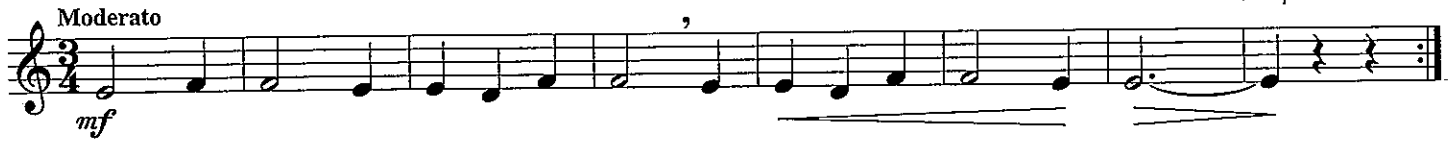


67. THREE BEAT JAM



68. BARCAROLLE

Jacques Offenbach

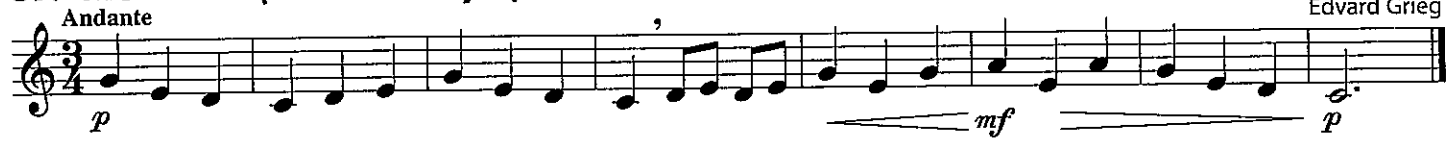


HISTORY

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

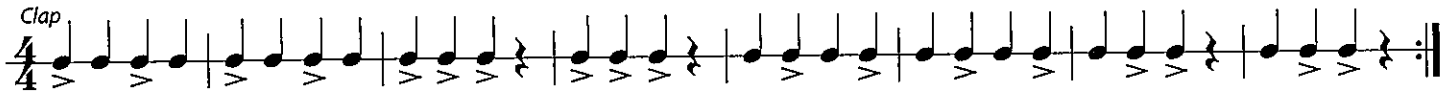
69. MORNING (from Peer Gynt)

Edvard Grieg



Accent Emphasize the note.

70. ACCENT YOUR TALENT

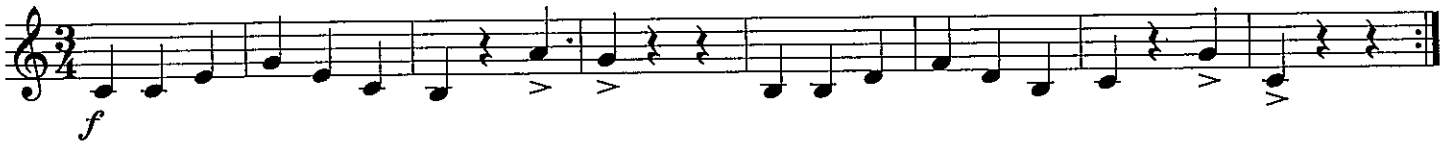


HISTORY

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

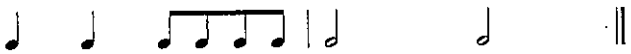
71. MEXICAN CLAPPING SONG ("Chiapanecas")

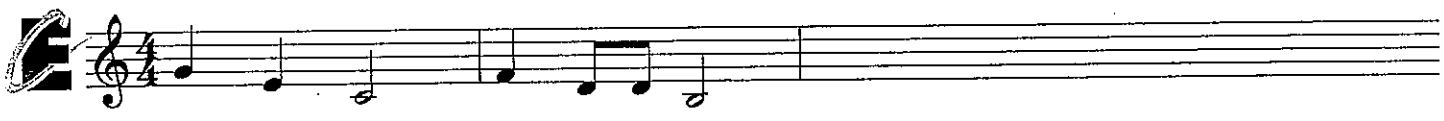
Latin American Folk Song



72. ESSENTIAL CREATIVITY

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



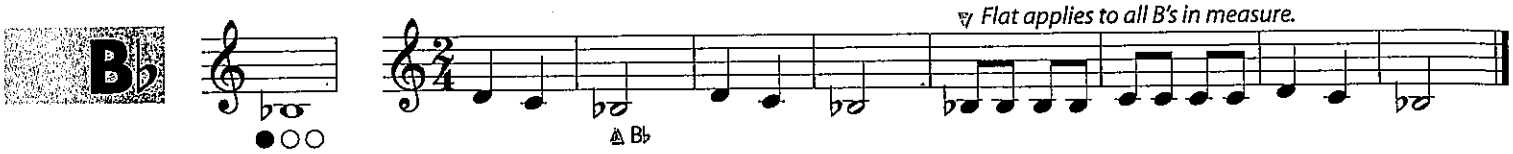


THEORY

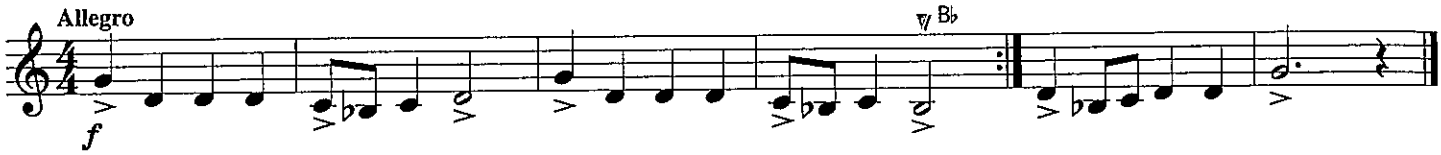
Flat ♭

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.

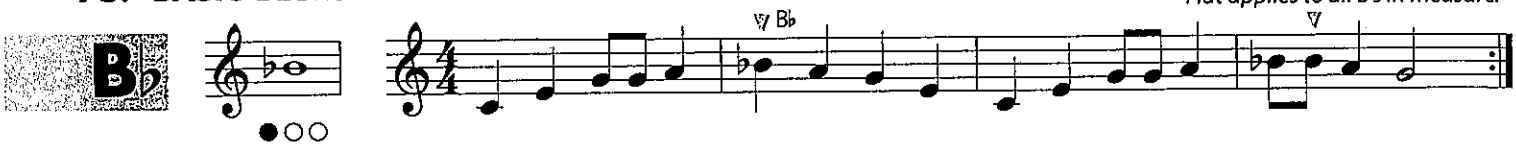
73. HOT MUFFINS – New Note



74. COSSACK DANCE



75. BASIC BLUES – New Note



THEORY

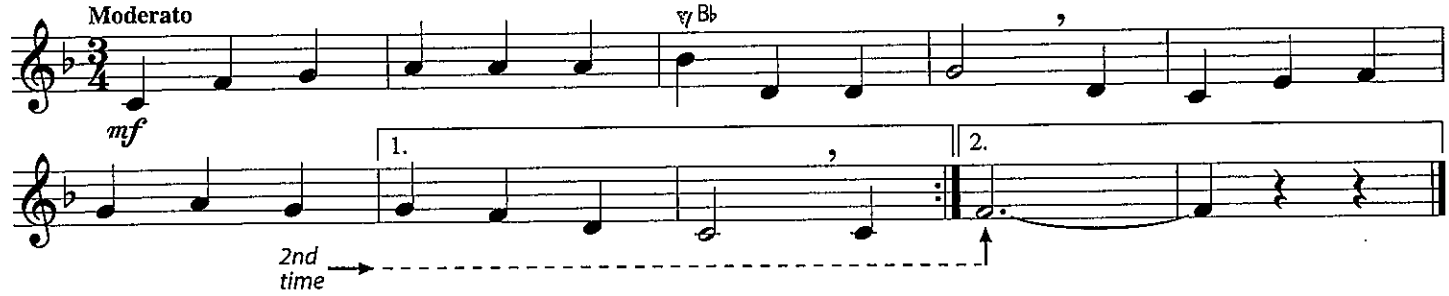
Key Signature

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

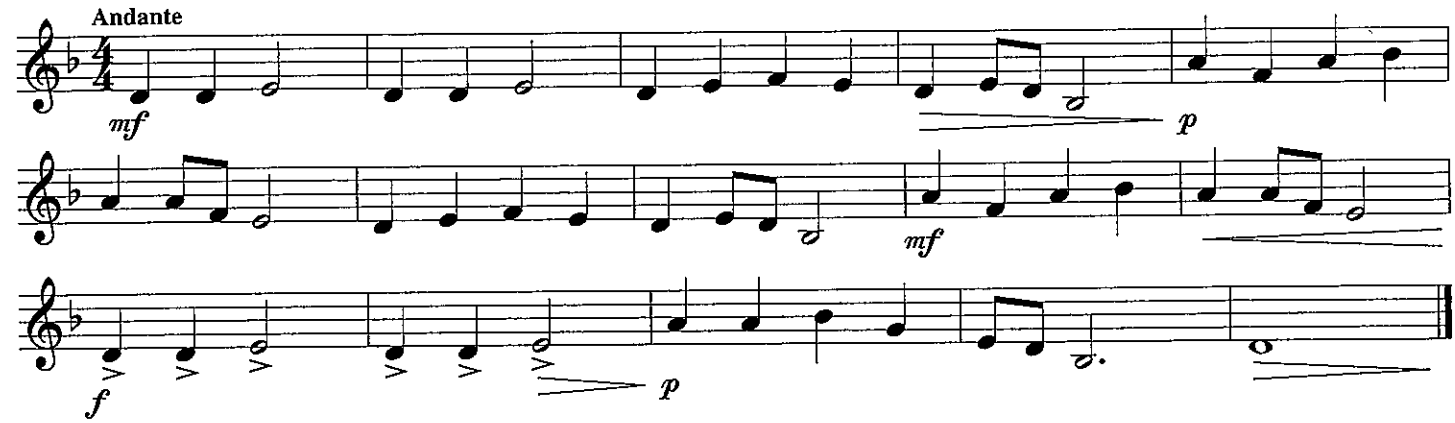


HISTORY

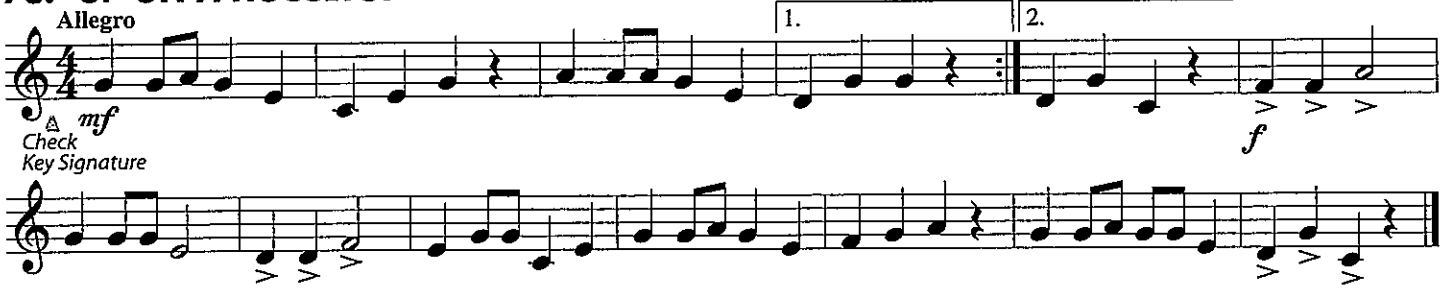
Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic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

77. SAKURA, SAKURA – Band Arrangement

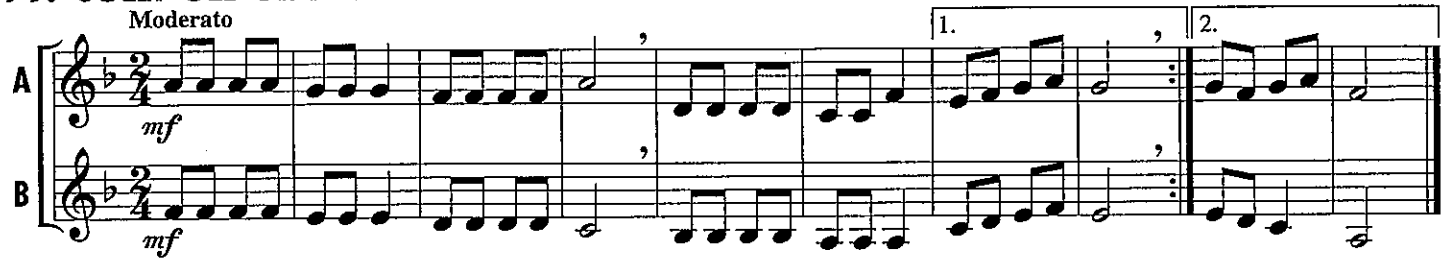
Japanese Folk Song
Arr. by John Higgins



78. UP ON A HOUSETOP

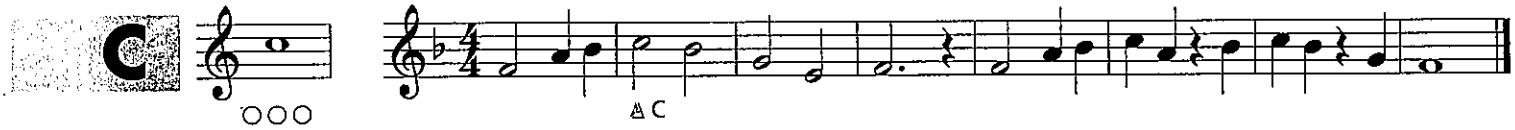


79. JOLLY OLD ST. NICK – Duet



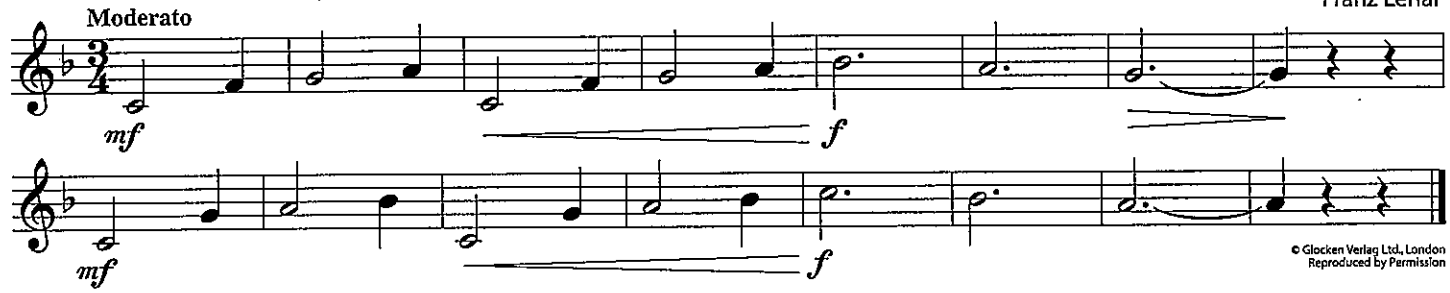
See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

80. THE BIG AIRSTREAM – New Note



81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Franz Lehar



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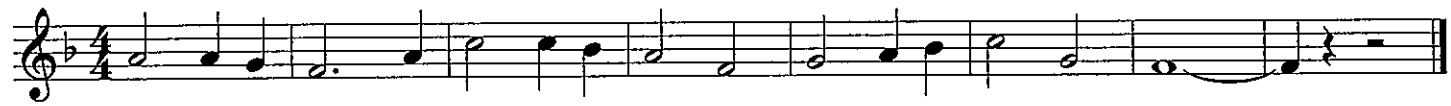
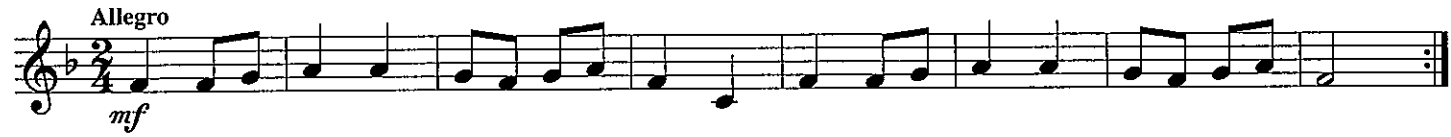
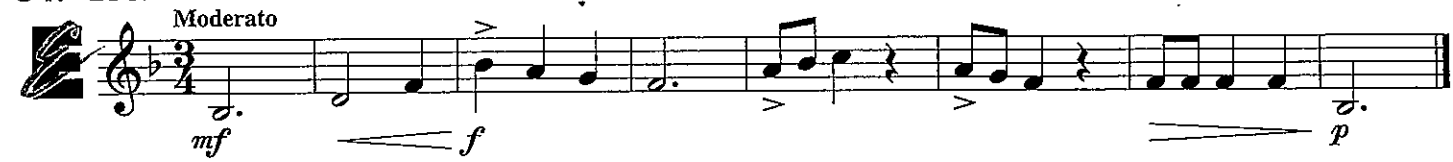
82. AIR TIME



83. DOWN BY THE STATION



84. ESSENTIAL ELEMENTS QUIZ

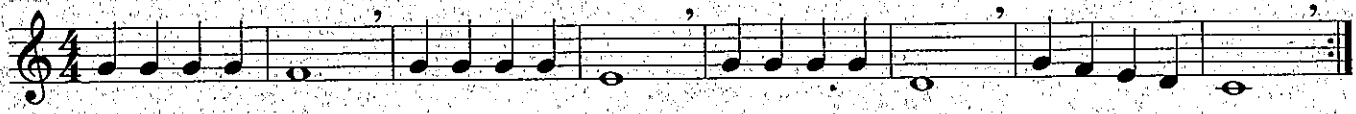


85. ESSENTIAL CREATIVITY *Using these notes, improvise your own rhythms:*

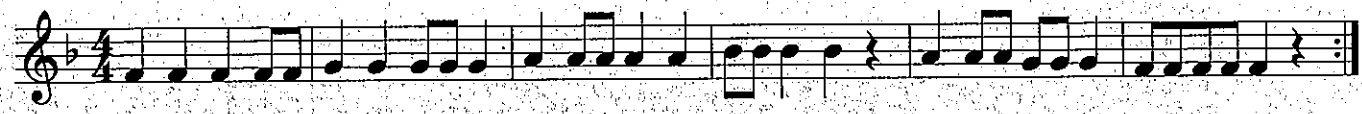
DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

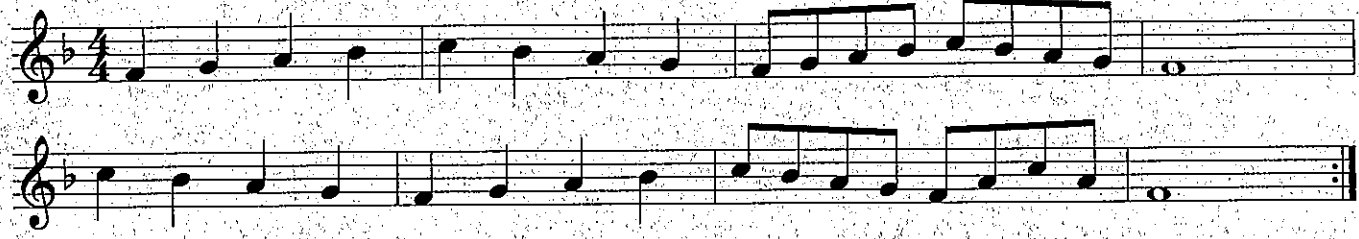
86. TONE BUILDER *Use a steady stream of air.*



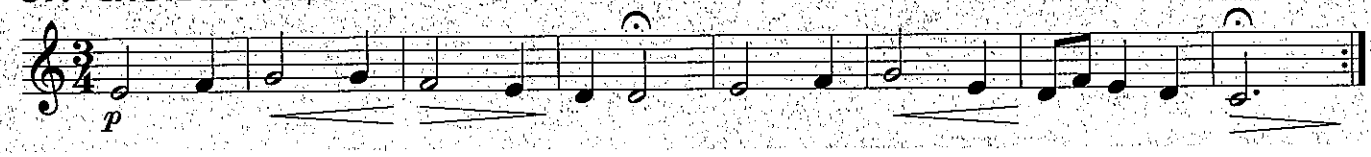
87. RHYTHM BUILDER



88. TECHNIQUE TRAX



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

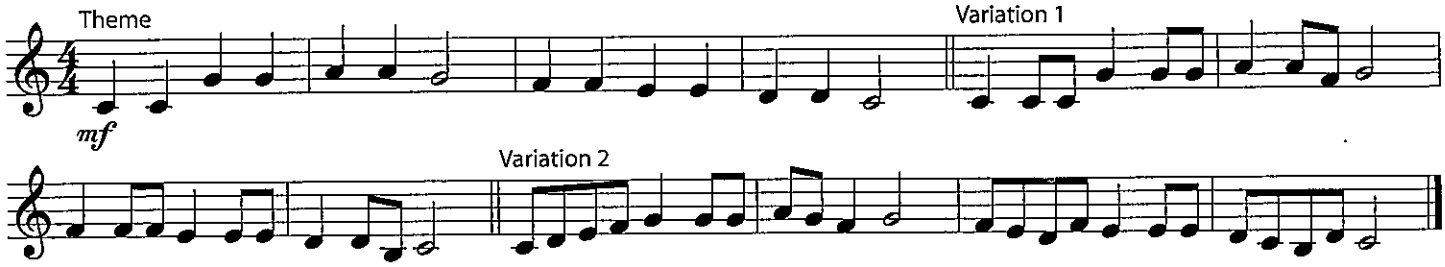


THEORY

Theme and Variations

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

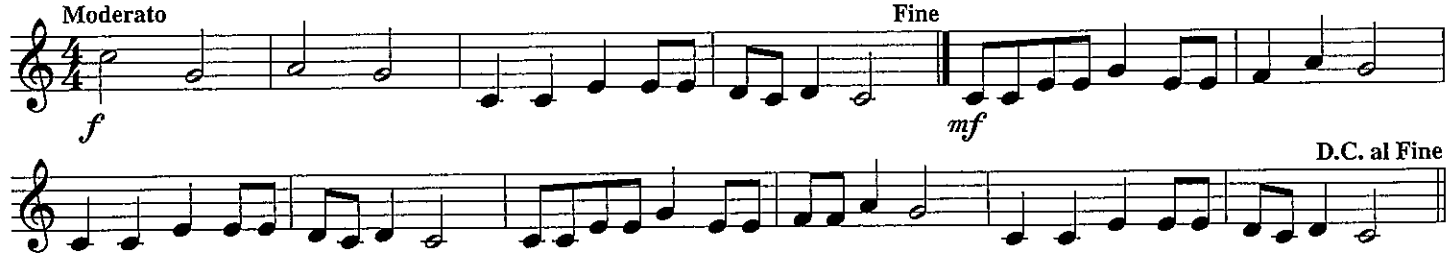
90. VARIATIONS ON A FAMILIAR THEME



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."

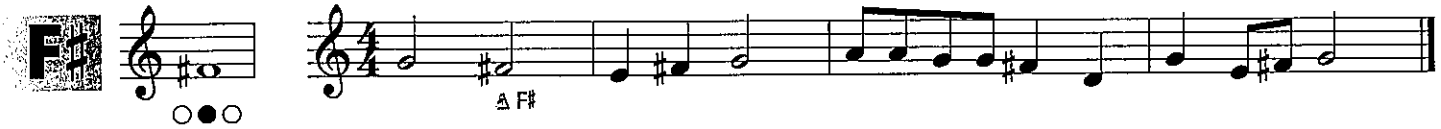
91. BANANA BOAT SONG Caribbean Folk Song



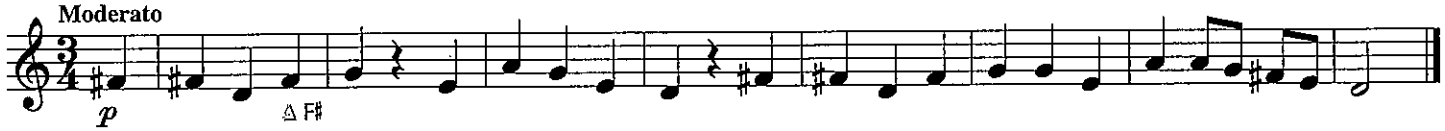
Sharp ♯ A **sharp** sign raises the pitch of a note by a half-step. The note F-sharp sounds a half-step above F, and all F's become F-sharps for the rest of the measure where they occur.

THEORY

92. RAZOR'S EDGE – New Note



93. THE MUSIC BOX

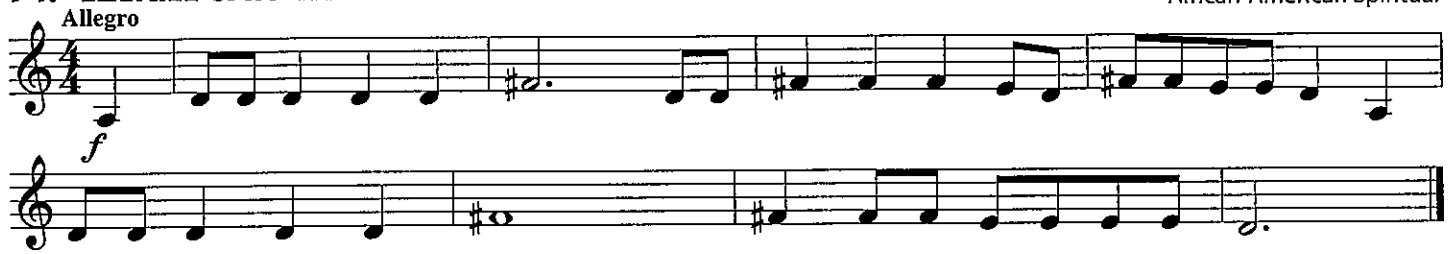


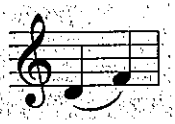
African-American spirituals originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals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

HISTORY

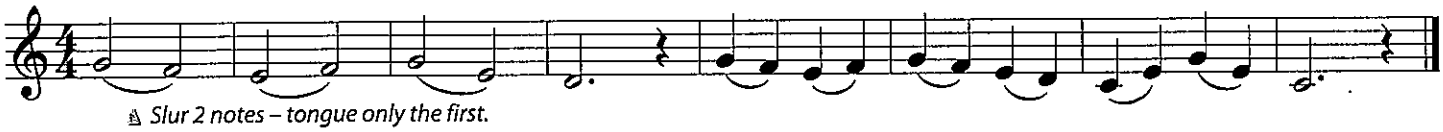
94. EZEKIEL SAW THE WHEEL

African-American Spiritual



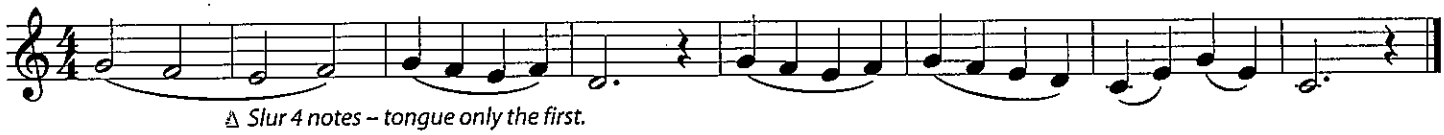
Slur  A curved line which connects notes of different pitch. Tongue only the first note in a **slur**.

95. SMOOTH OPERATOR



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

96. GLIDING ALONG

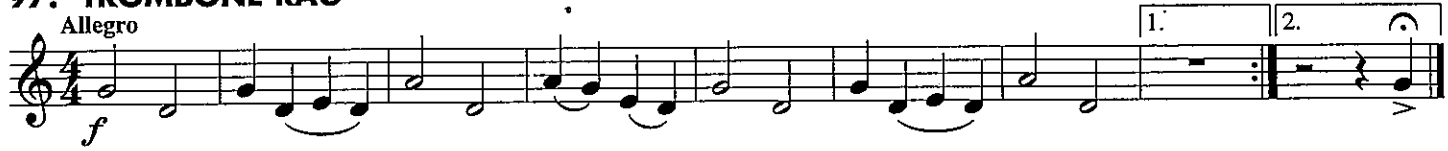


△ *Slur 4 notes – tongue only the first.*

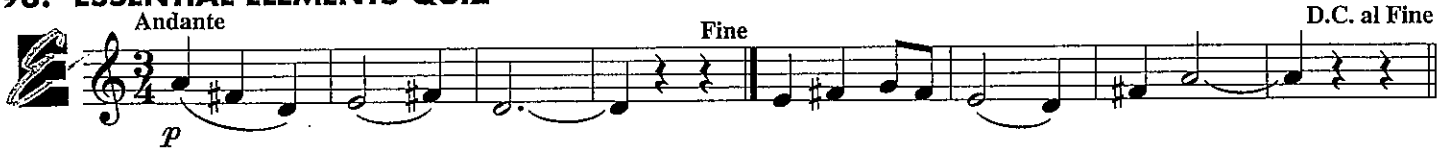
Ragtime is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral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

HISTORY

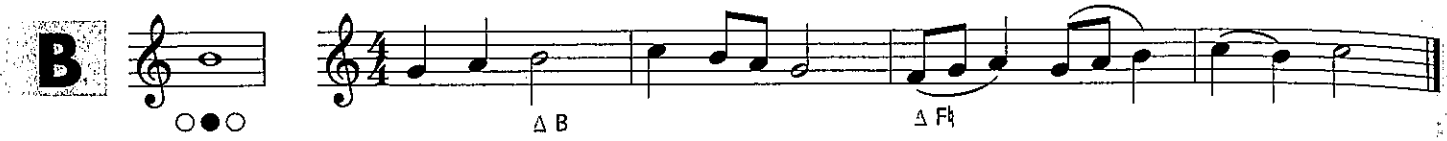
97. TROMBONE RAG



98. ESSENTIAL ELEMENTS QUIZ



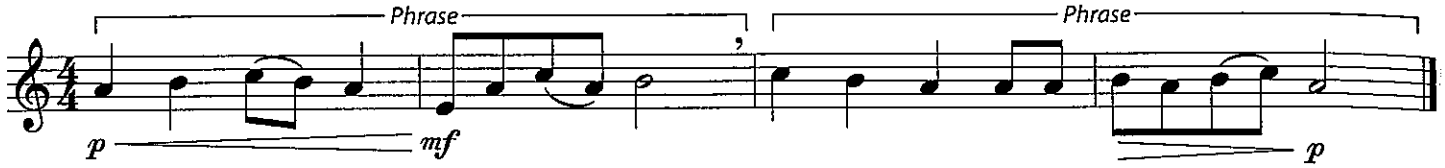
99. TAKE THE LEAD – New Note



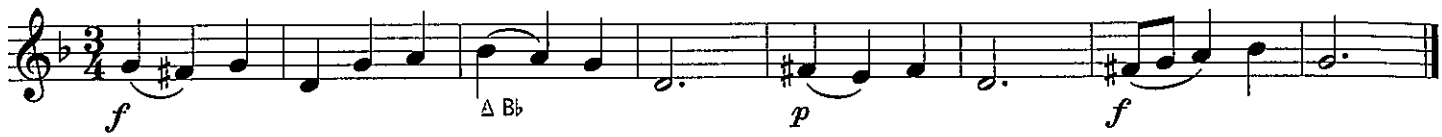
THEORY

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

100. THE COLD WIND



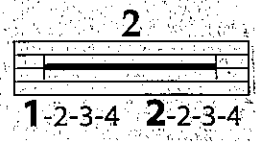
101. PHRASEOLOGY *Write in the breath mark(s) between the phrases.*



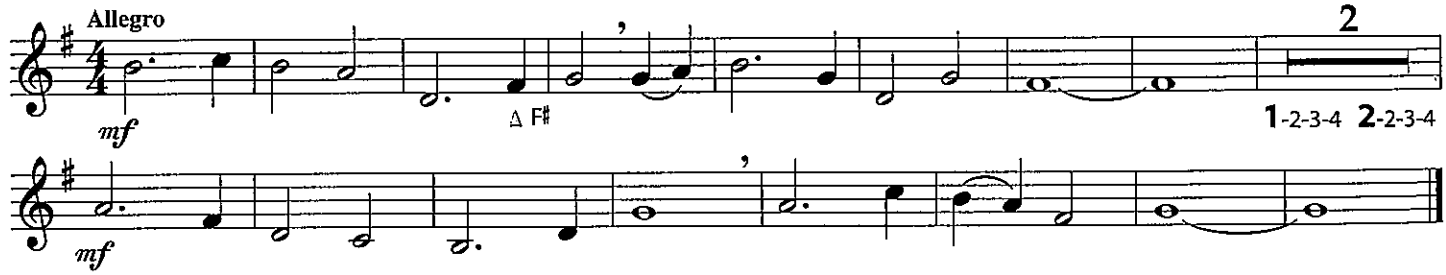
THEORY

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:



102. SATIN LATIN

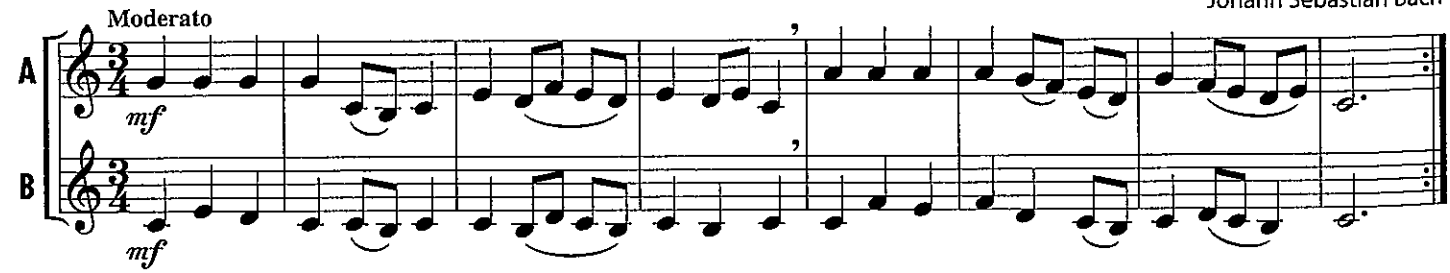


HISTORY

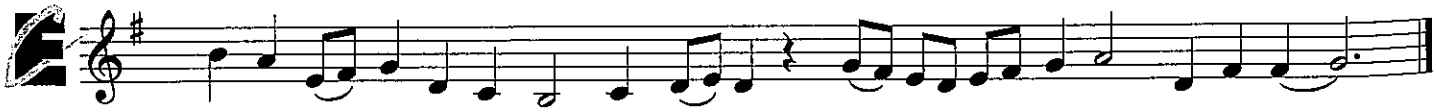
German composer **Johann Sebastian Bach** (1685–1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet*, 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



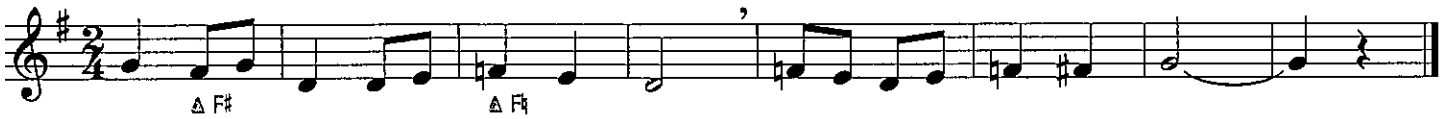
104. ESSENTIAL CREATIVITY *This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?*



THEORY

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

105. NATURALLY

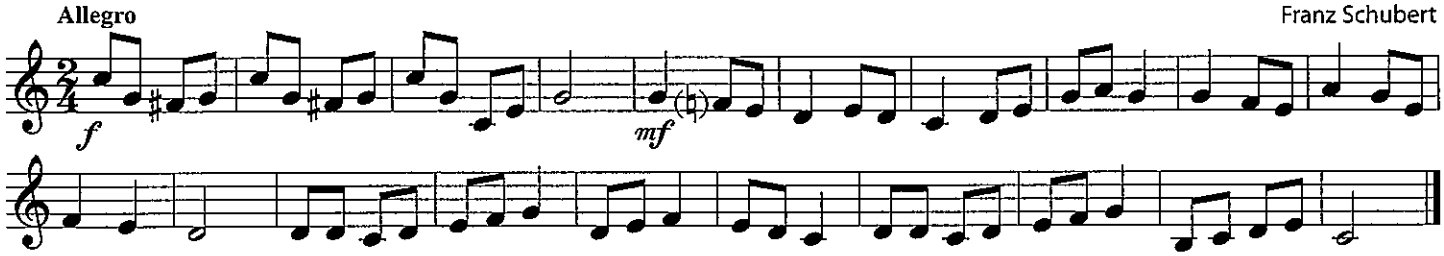


HISTORY

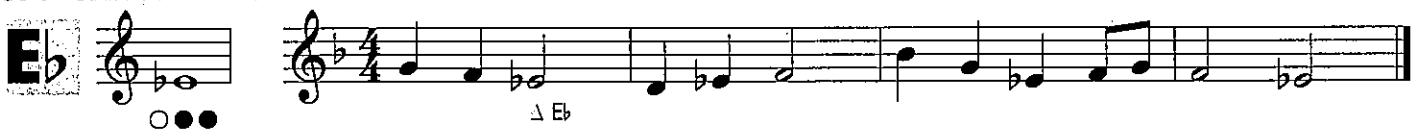
Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His "March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

106. MARCH MILITAIRE

Franz Schubert

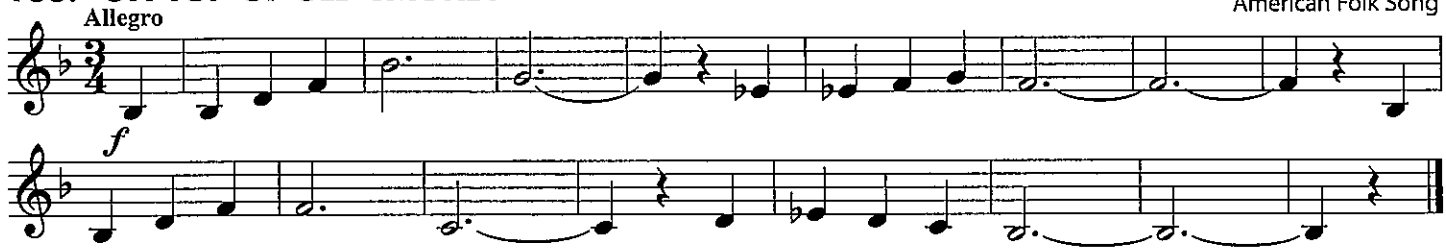


107. THE FLAT ZONE – New Note



108. ON TOP OF OLD SMOKEY

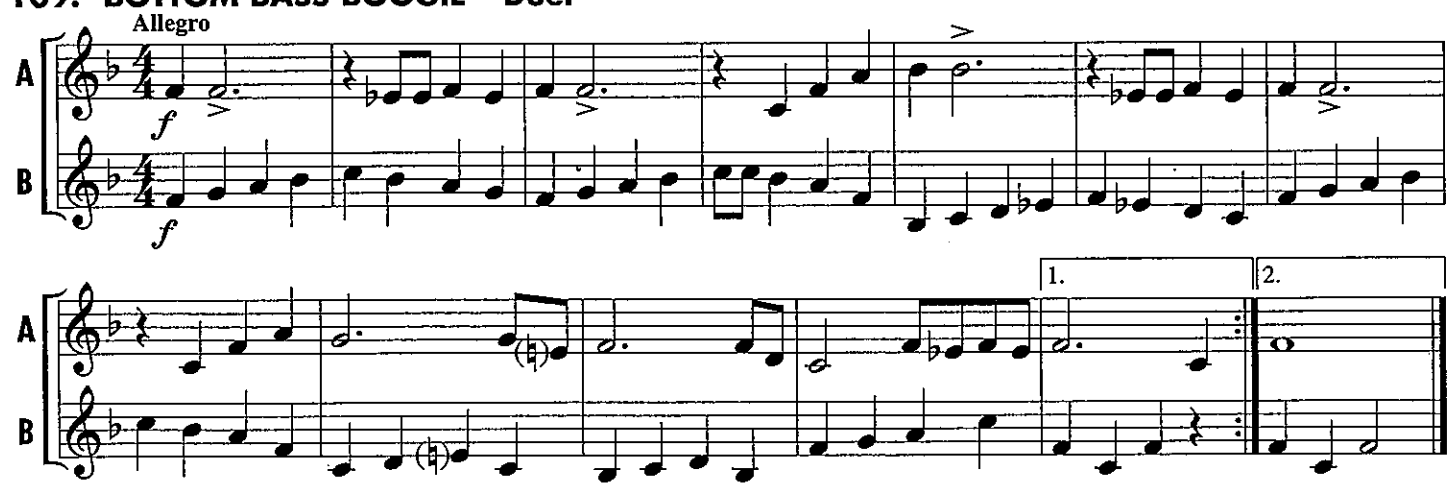
American Folk Song



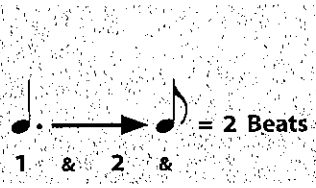
HISTORY

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."

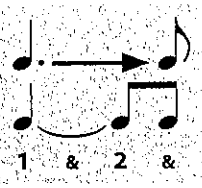
109. BOTTOM BASS BOOGIE – Duet



Dotted Quarter & Eighth Notes



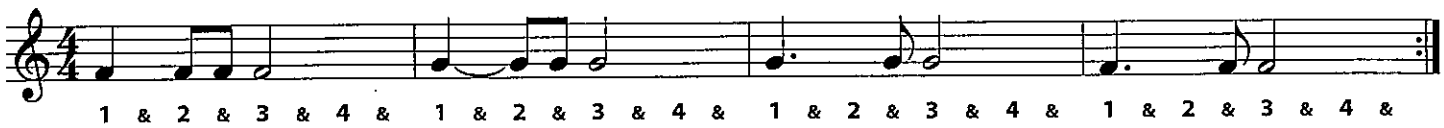
A **dot** adds half the value of the quarter note.



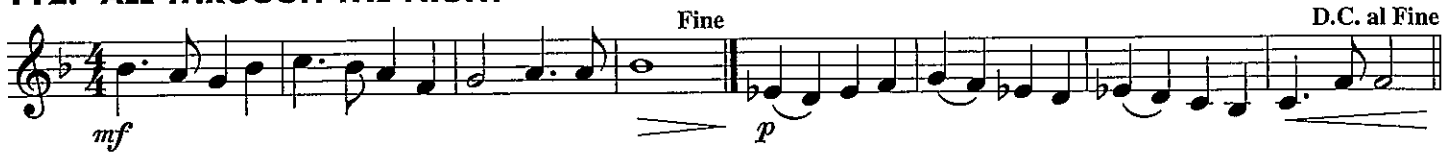
A single **eighth note** has a **flag** on the stem.

110. RHYTHM RAP

111. THE DOT ALWAYS COUNTS

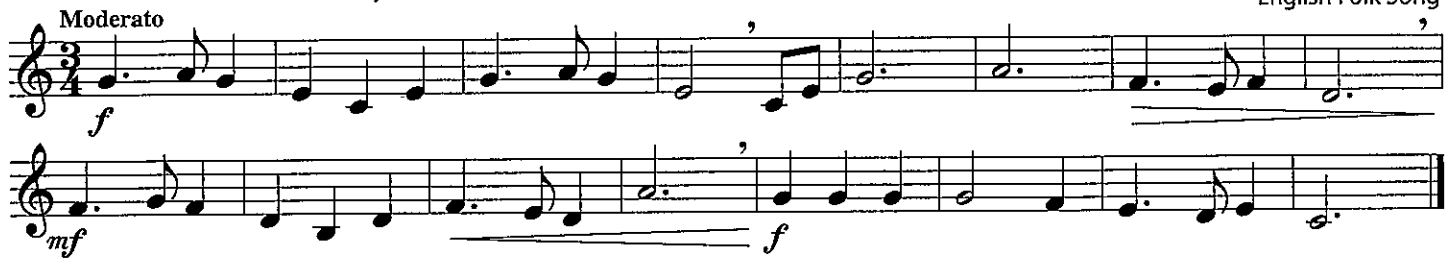


112. ALL THROUGH THE NIGHT



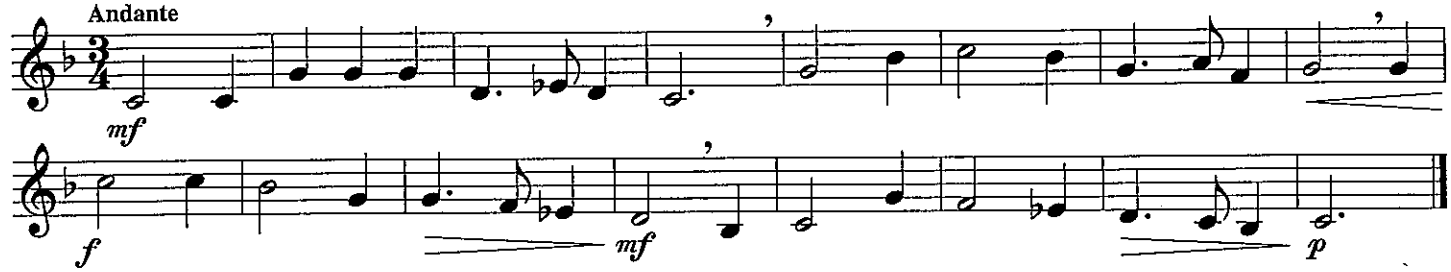
113. SEA CHANTY *Always use a full airstream.*

English Folk Song



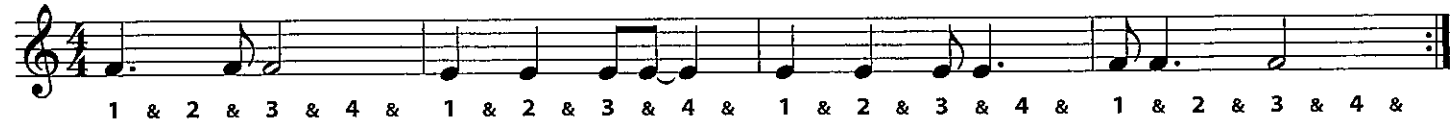
114. SCARBOROUGH FAIR

English Folk Song



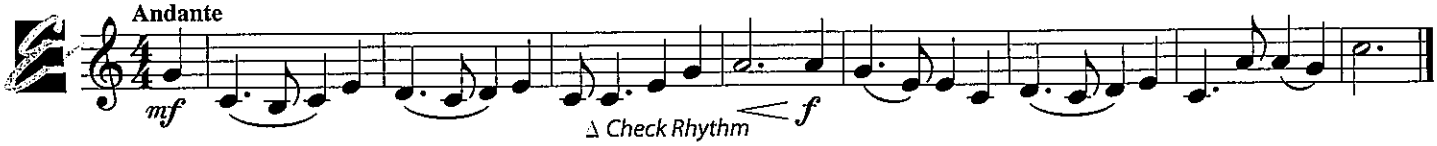
115. RHYTHM RAP

116. THE TURNAROUND



117. ESSENTIAL ELEMENTS QUIZ – AULD LANG SYNE

Scottish Folk Song



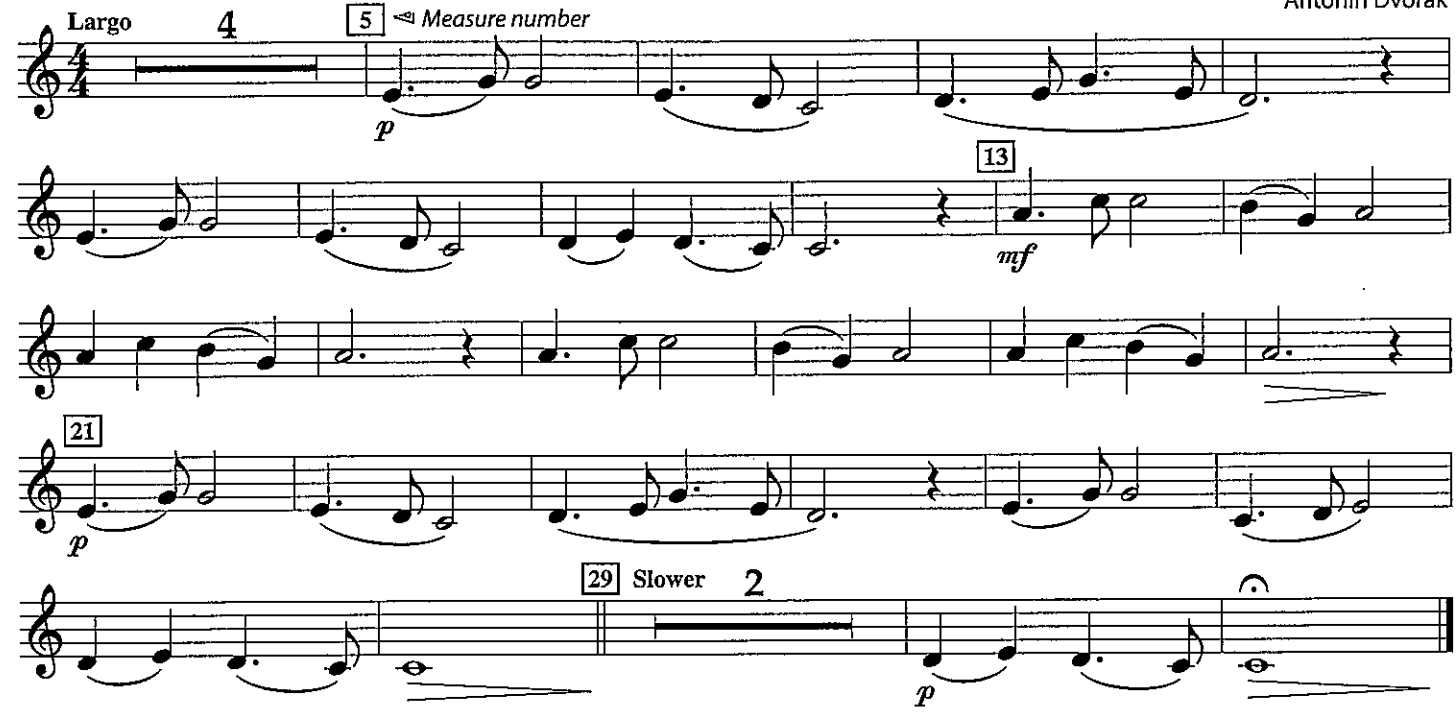
PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

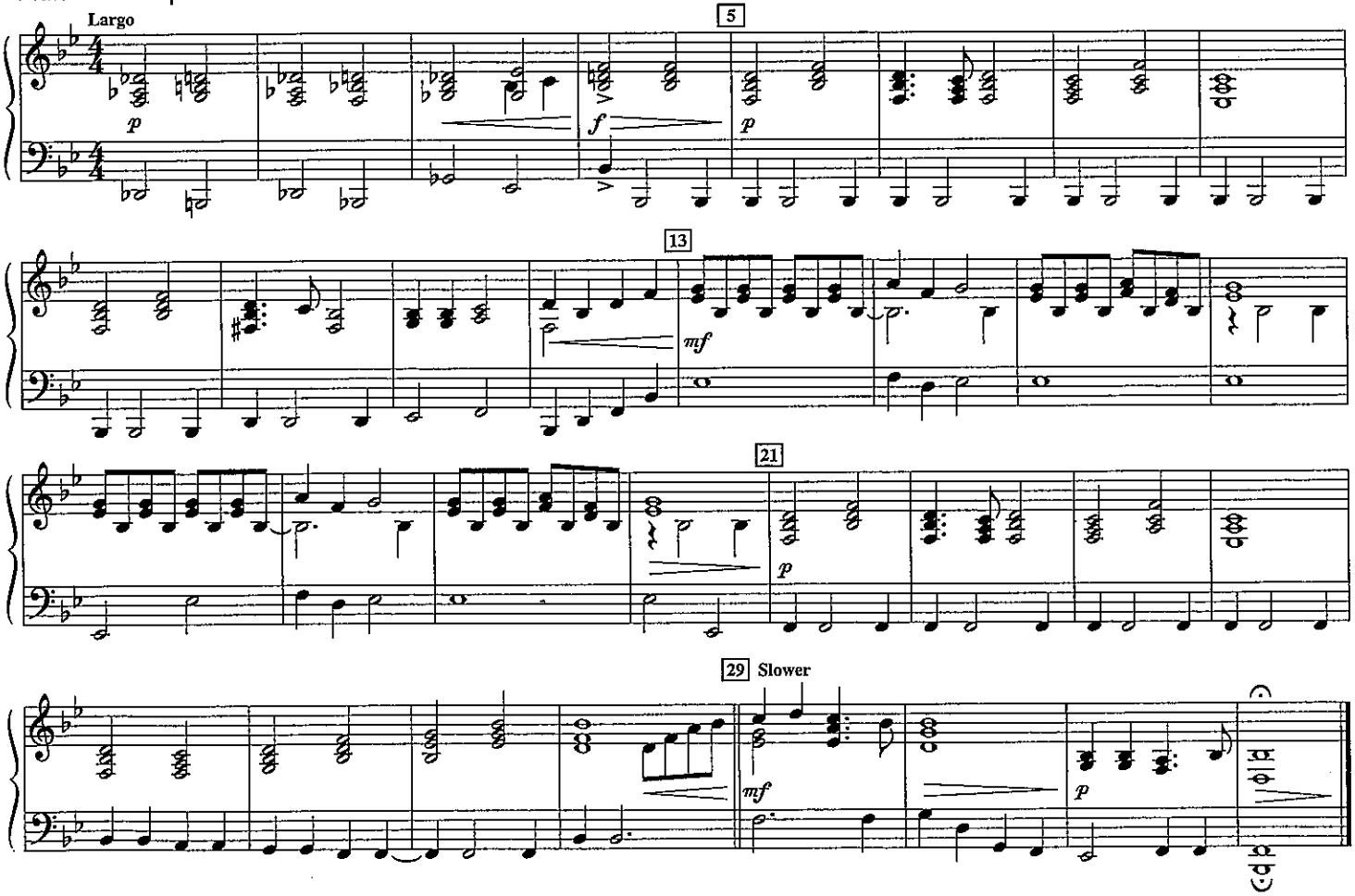
You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1893, and was inspired to include melodies from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

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

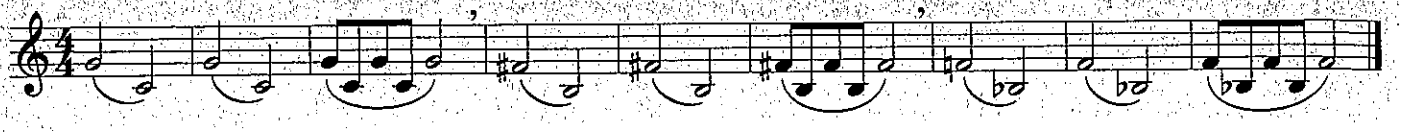


Piano Accompaniment



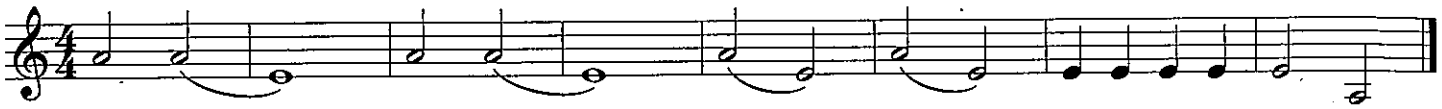
SPECIAL TRUMPET EXERCISE – Lip Slurs

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:

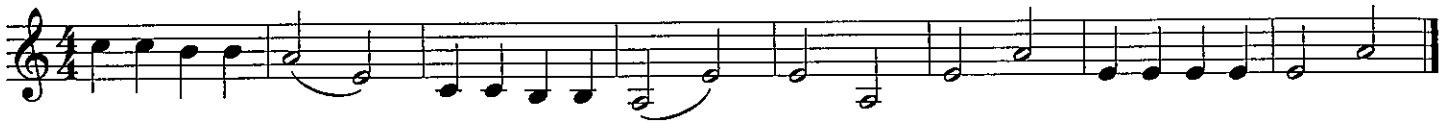


Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends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

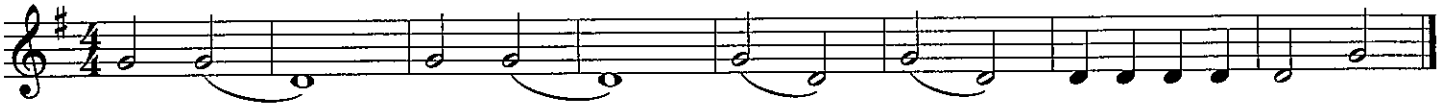
119. GRENADILLA GORILLA JUMP No. 1



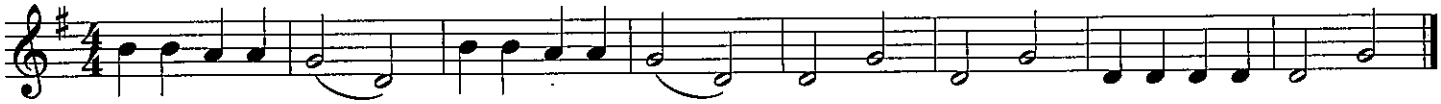
120. JUMPIN' UP AND DOWN



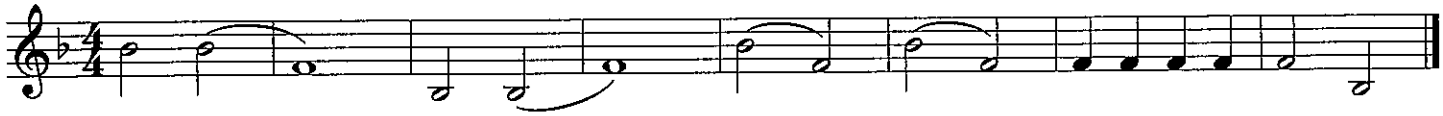
121. GRENADILLA GORILLA JUMP No. 2



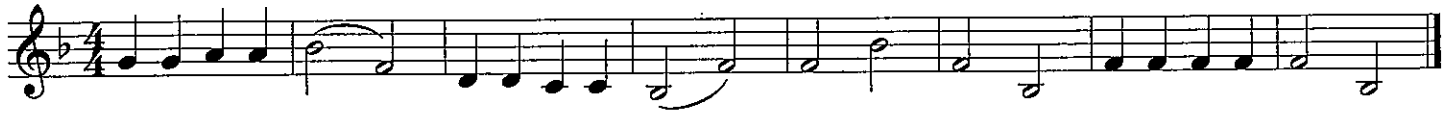
122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



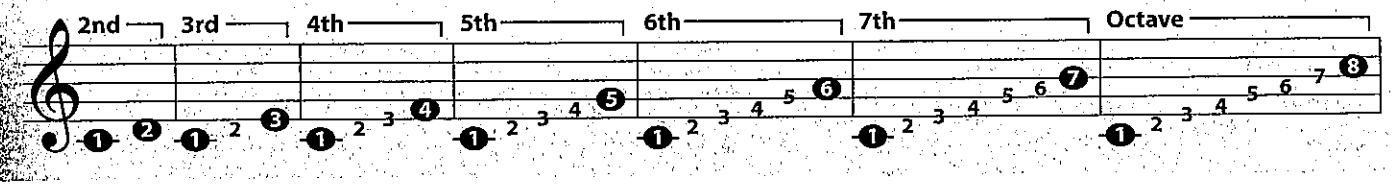
124. JUMPIN' JACKS



THEORY

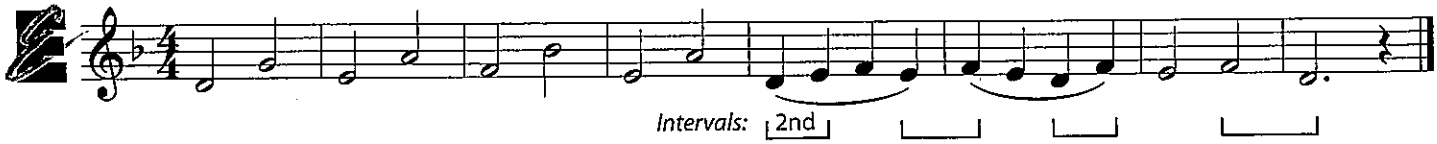
Interval

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.

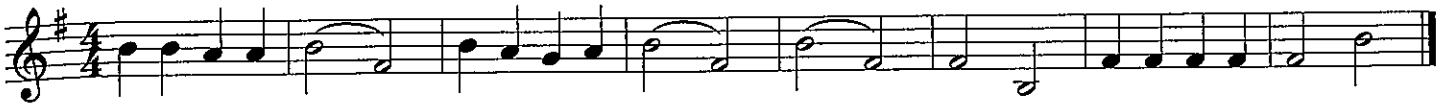


125. ESSENTIAL ELEMENTS QUIZ

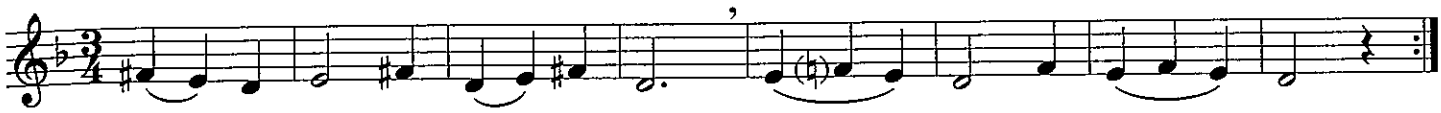
Write in the numbers of the intervals, counting up from the lower notes.



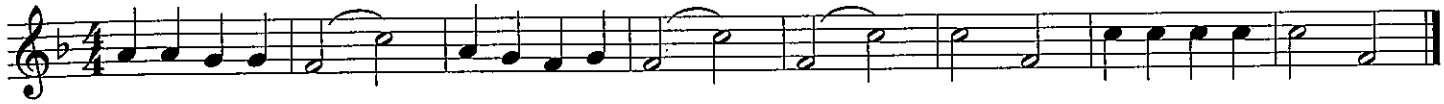
126. GRENADILLA GORILLA JUMP No. 4



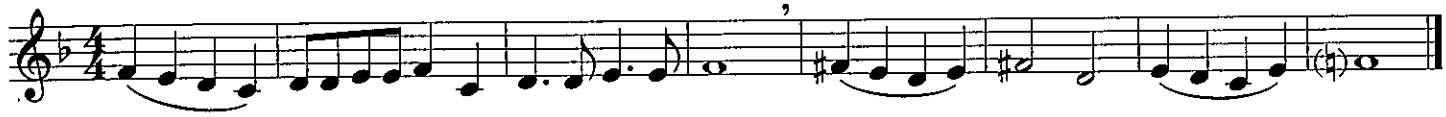
127. THREE IS THE COUNT



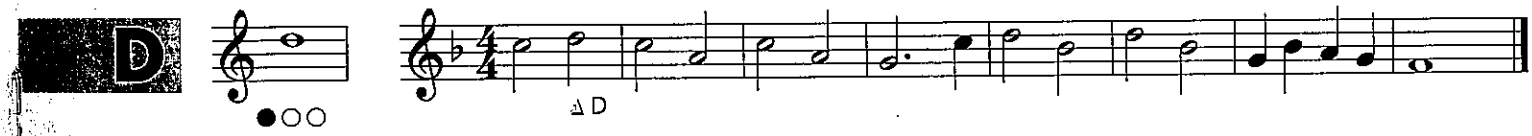
128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER – New Note

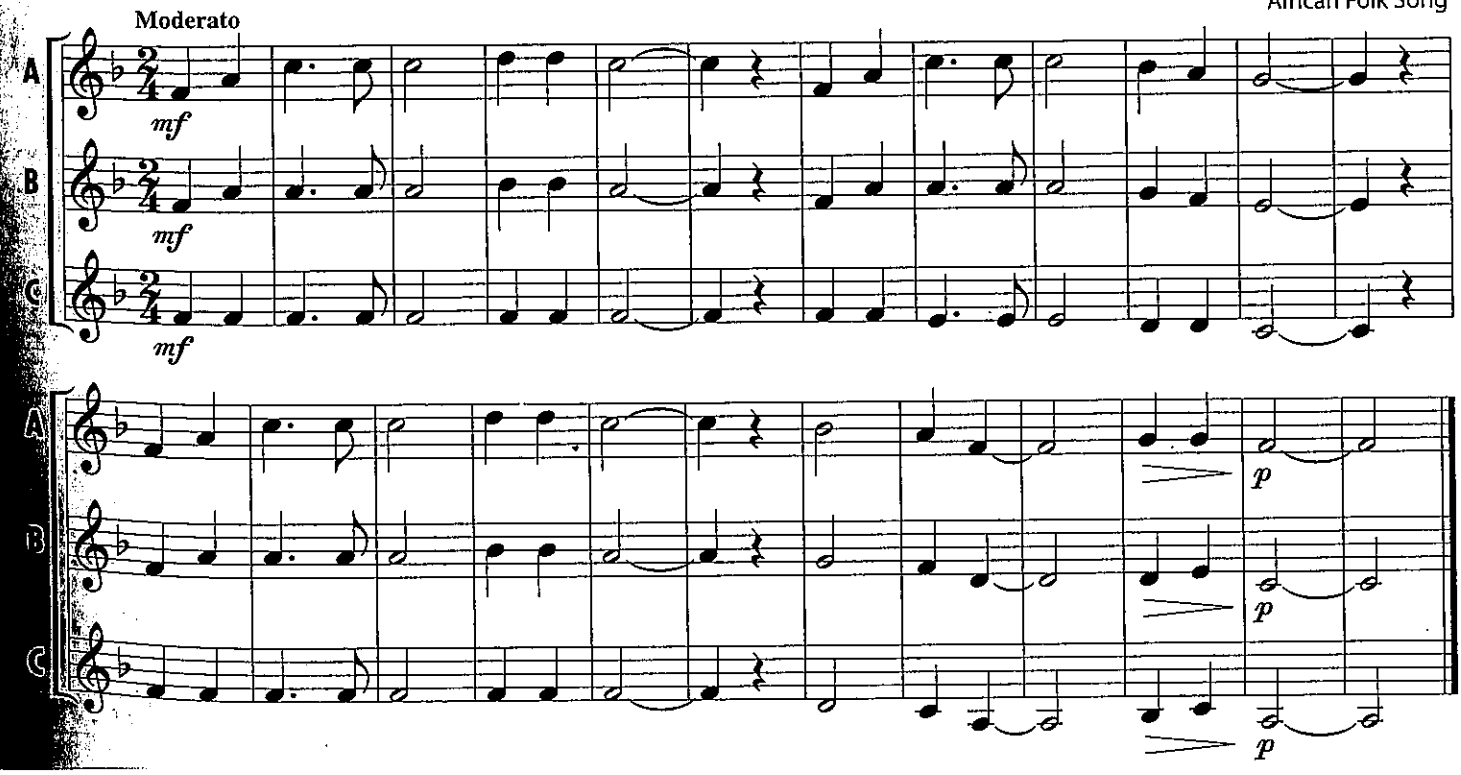


Trio

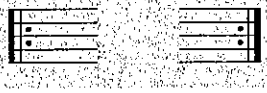
A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

131. KUM BAH YAH – Trio *Always check the key signature.*

African Folk Song



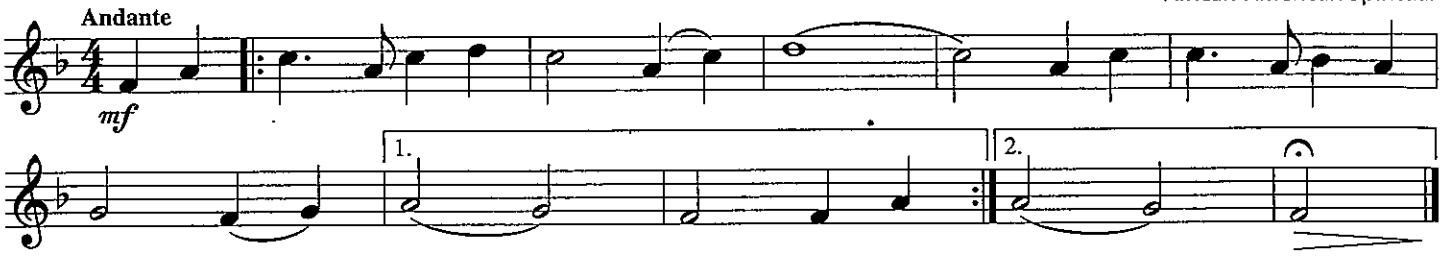
Repeat Signs



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.)

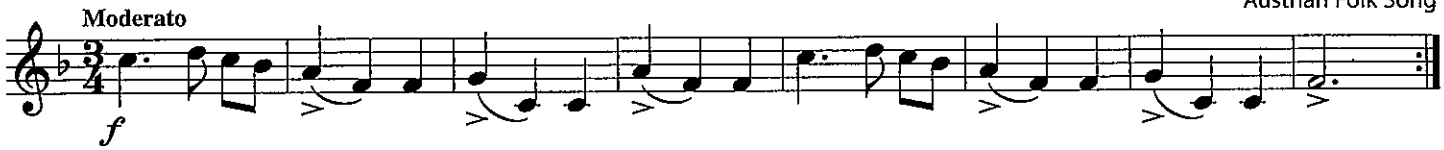
132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual



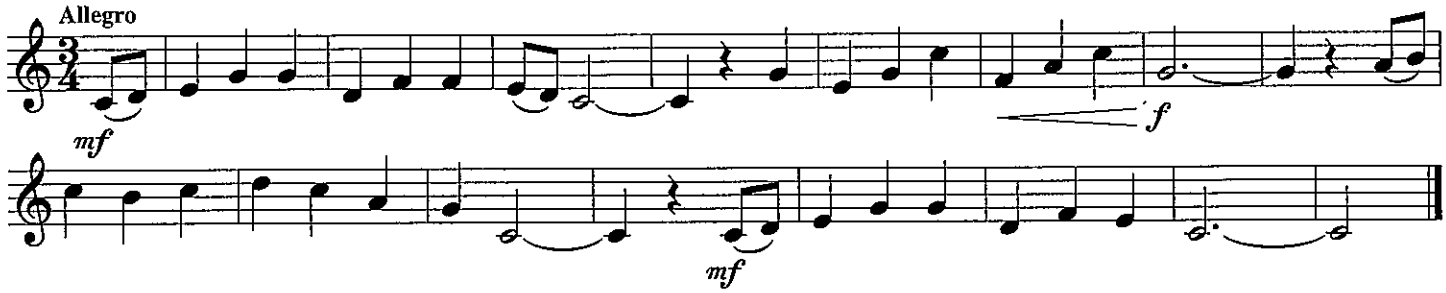
133. AUSTRIAN WALTZ

Austrian Folk Song



134. BOTANY BAY

Australian Folk Song



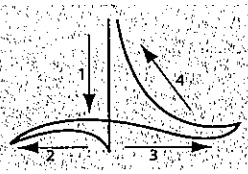
THEORY

C Time Signature

= **Common Time**
(Same as $\frac{4}{4}$)

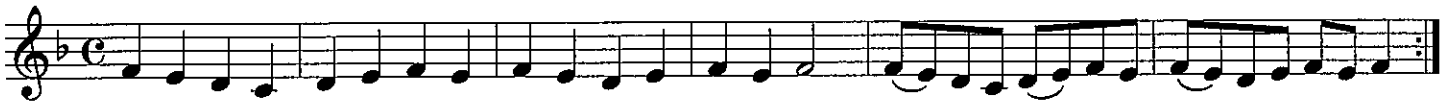
Conducting

Practice conducting this four-beat pattern.



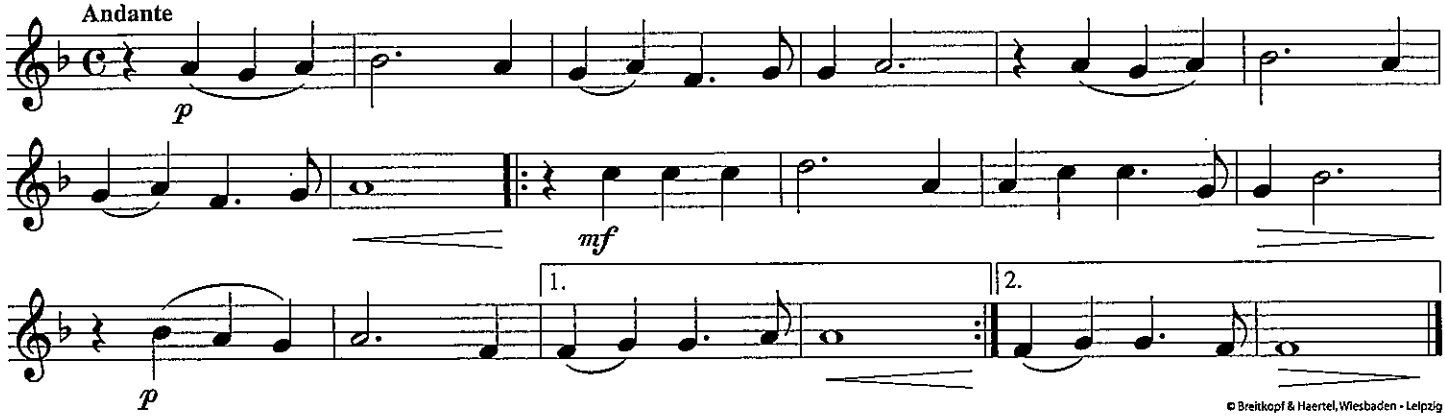
135. TECHNIQUE TRAX

Practice at all dynamic levels.



136. FINLANDIA

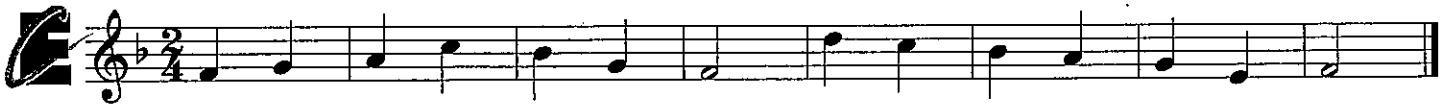
Jean Sibelius



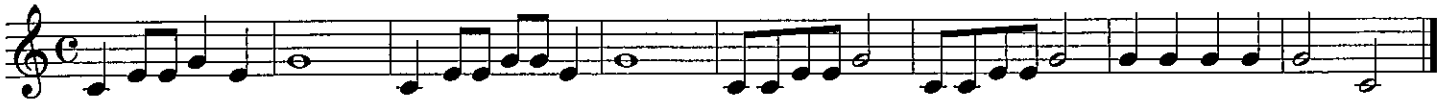
© Breitkopf & Haertel, Wiesbaden - Leipzig

137. ESSENTIAL CREATIVITY

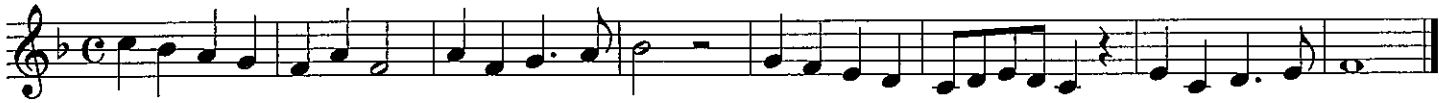
Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from *to*



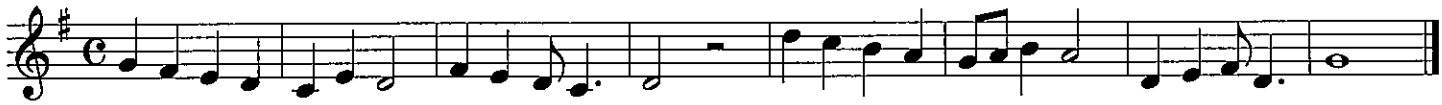
138. EASY GORILLA JUMPS



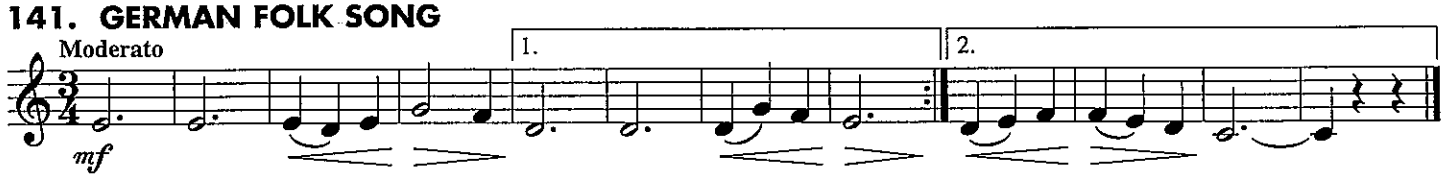
139. TECHNIQUE TRAX *Always check the key signature.*



140. MORE TECHNIQUE TRAX

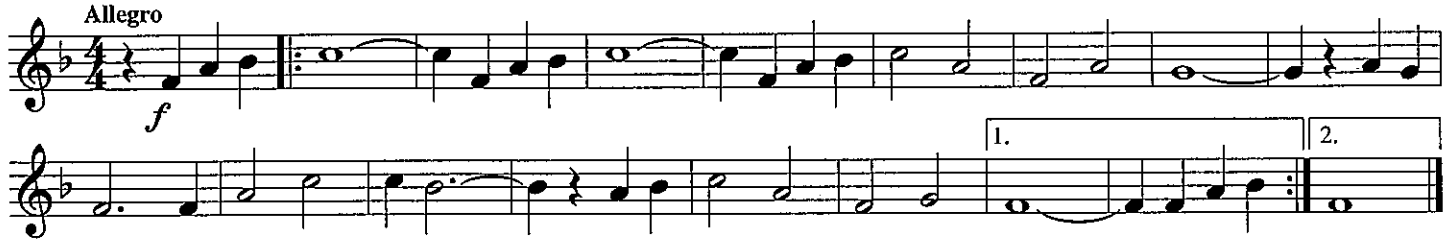


141. GERMAN FOLK SONG

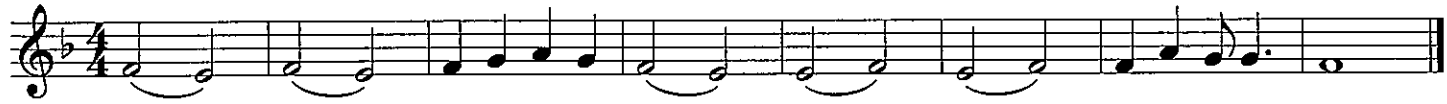


142. THE SAINTS GO MARCHIN' AGAIN

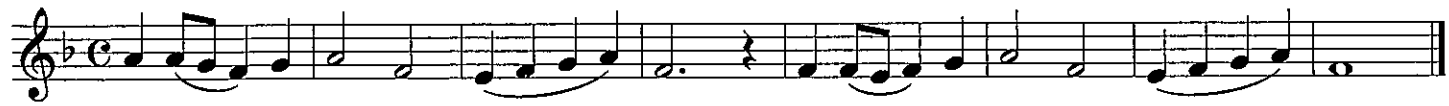
James Black and Katherine Purvis



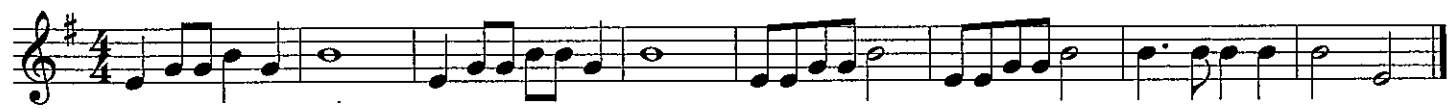
143. LOWLAND GORILLA WALK



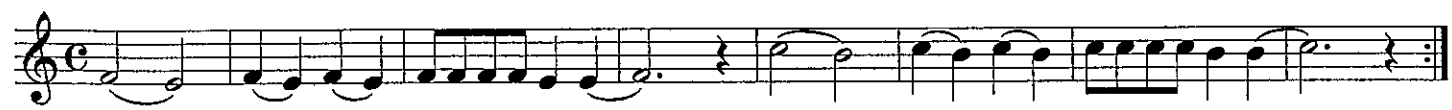
144. SMOOTH SAILING



145. MORE GORILLA JUMPS



146. FULL COVERAGE

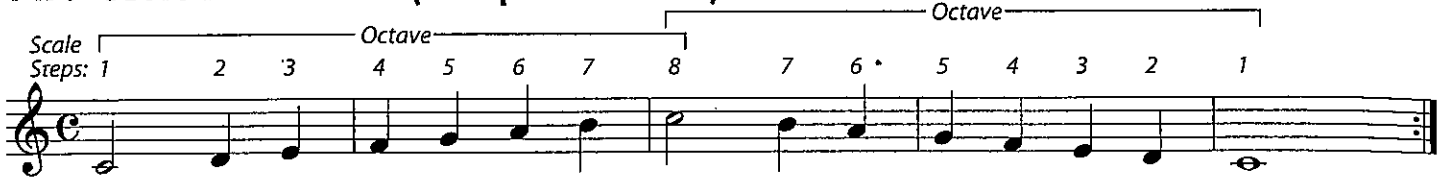


THEORY

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♭ SCALE (Trumpet – C SCALE)



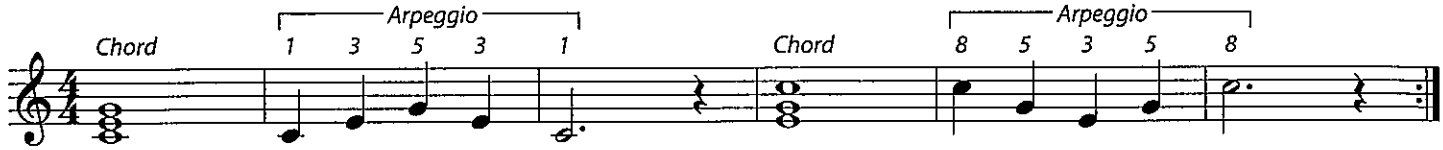
THEORY

Chord & Arpeggio

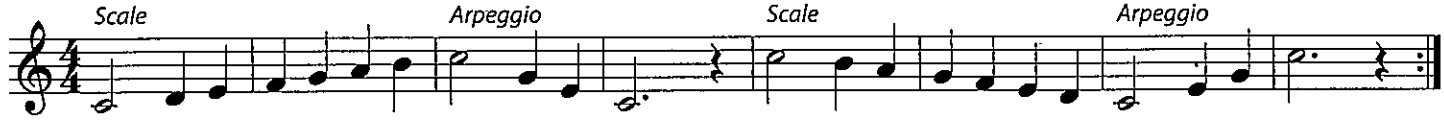
When two or more notes are played together, they form a **chord** or **harmony**. This C chord is built from the 1st, 3rd and 5th steps of the C scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

148. IN HARMONY

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



149. SCALE AND ARPEGGIO

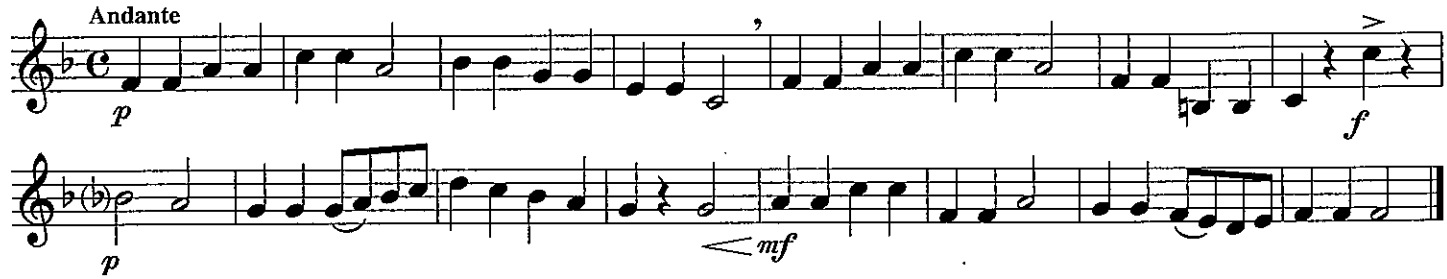


HISTORY

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

150. THEME FROM "SURPRISE SYMPHONY"

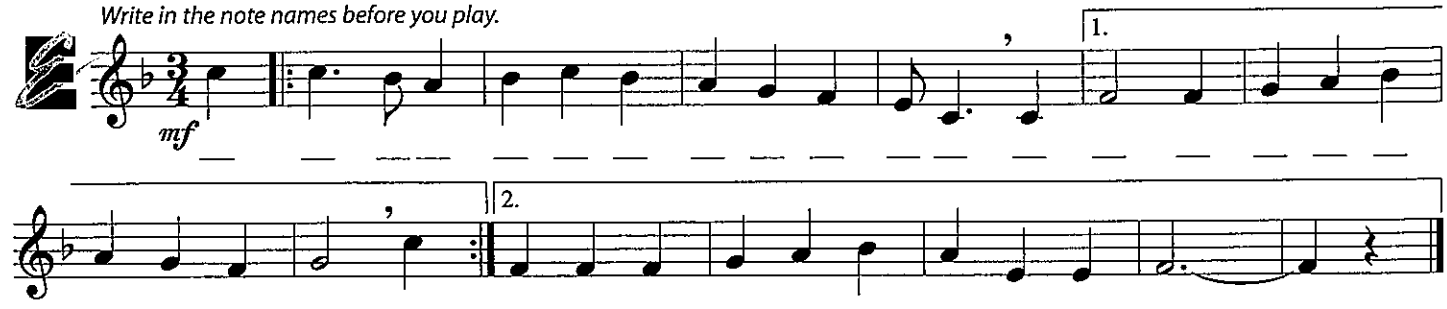
Franz Josef Haydn



151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

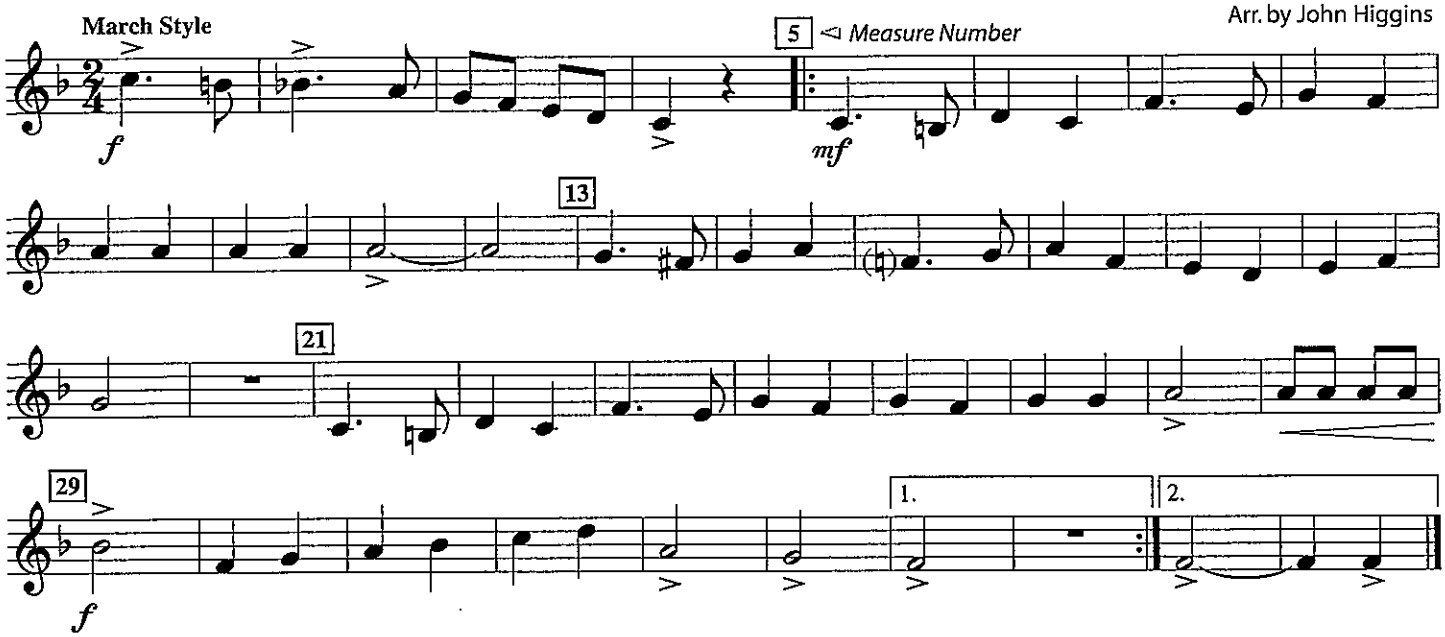
Write in the note names before you play.



PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

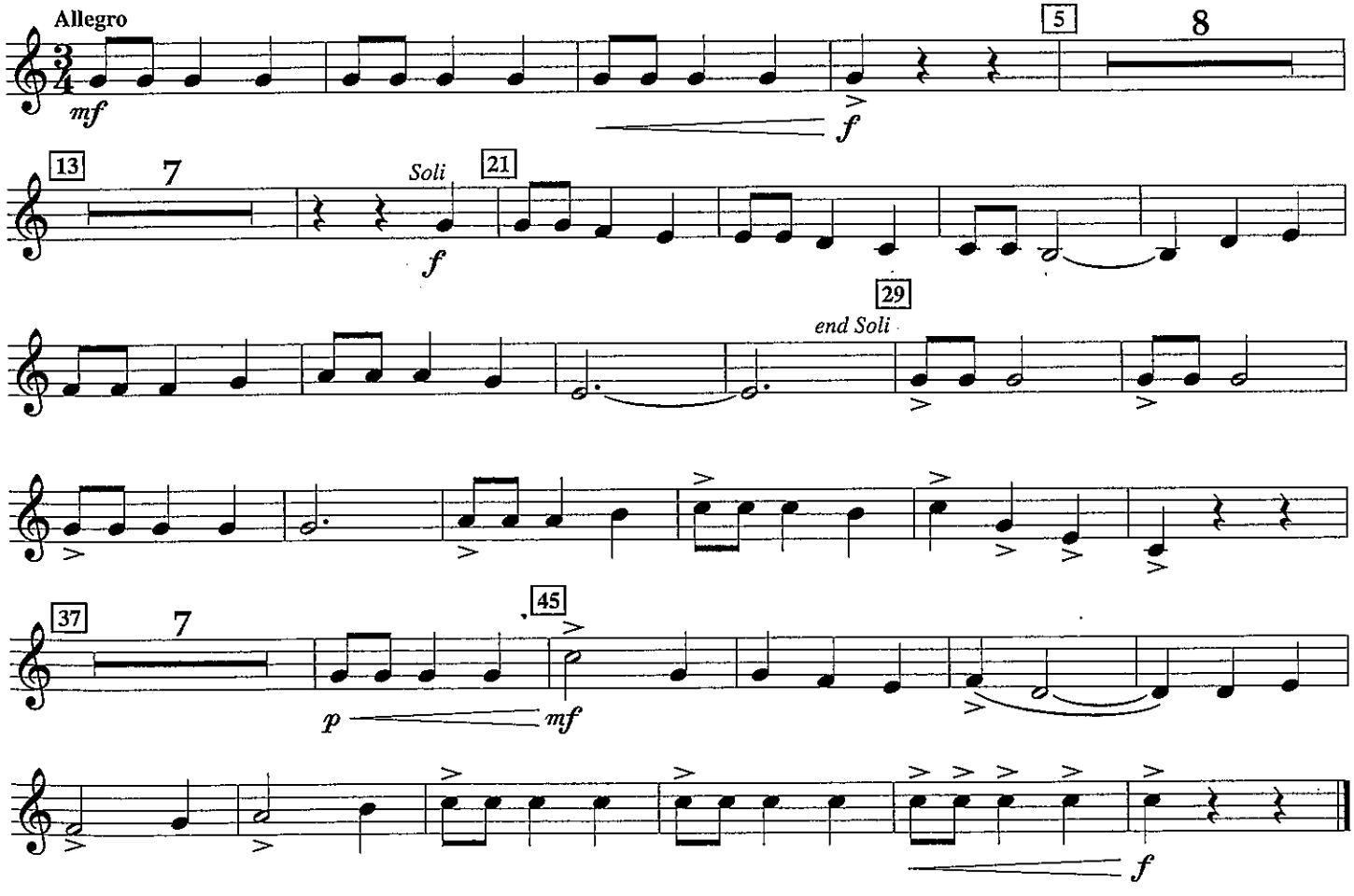


Soli

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

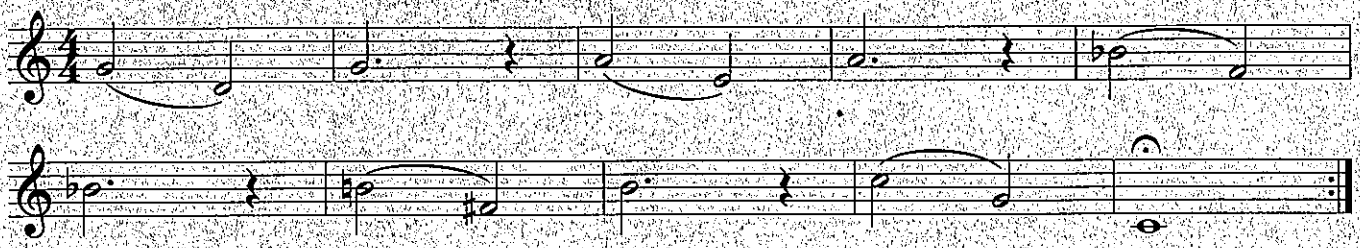
Julius Benedict
Arr. by John Higgins



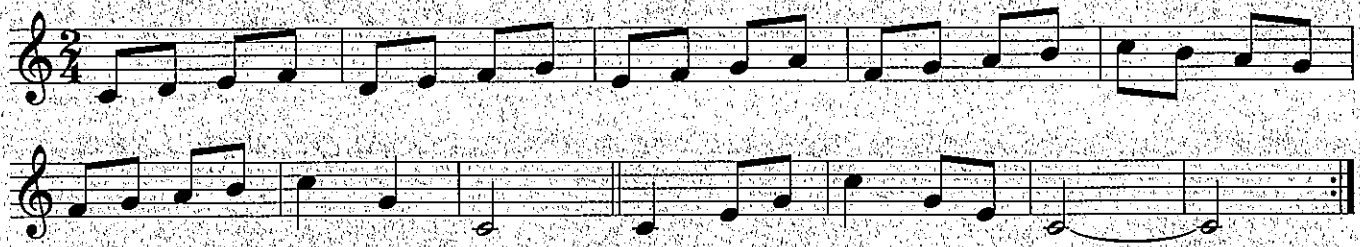
DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

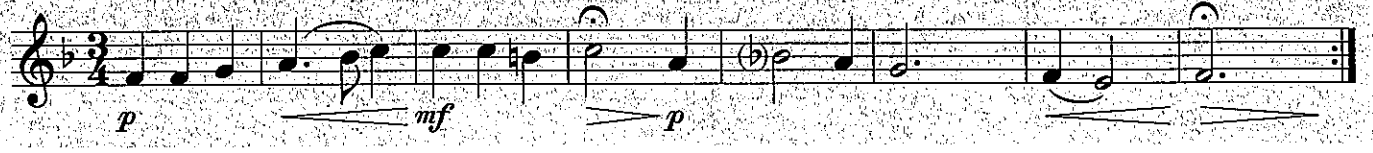


155. TECHNIQUE TRAX



156. CHORALE

Johann Sebastian Bach

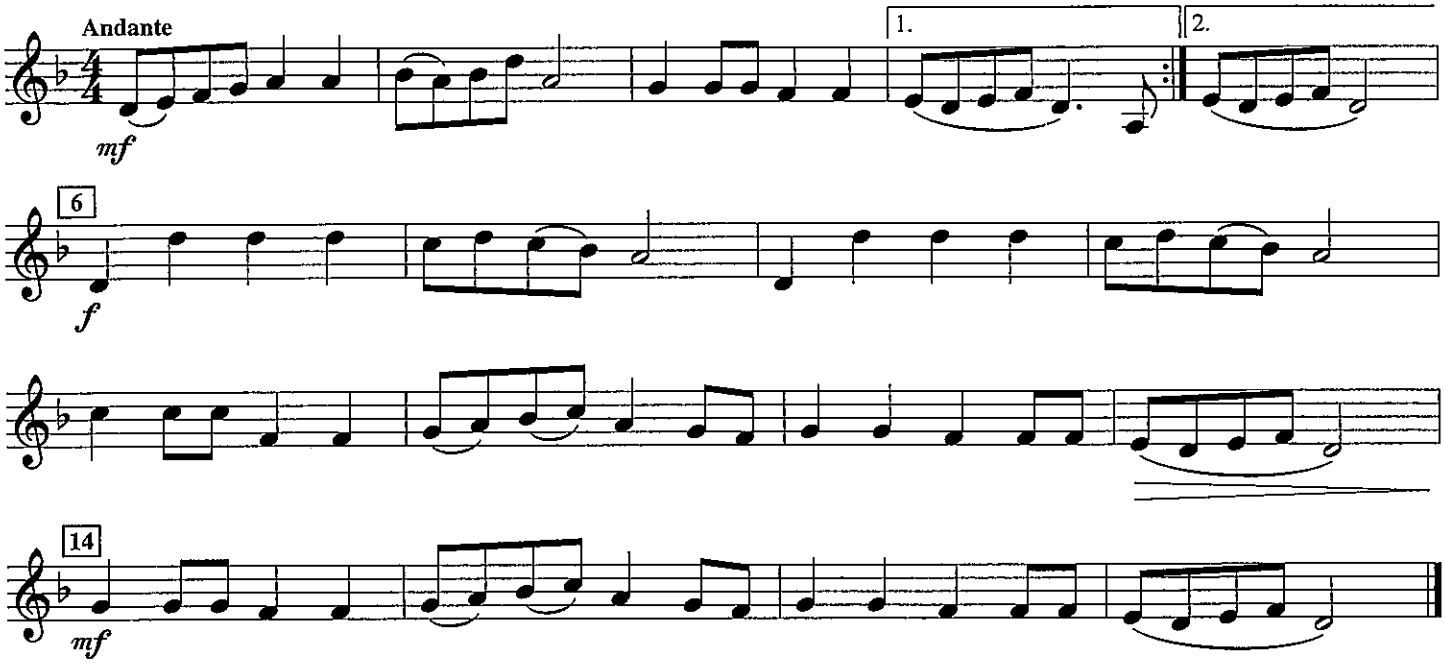


HISTORY

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

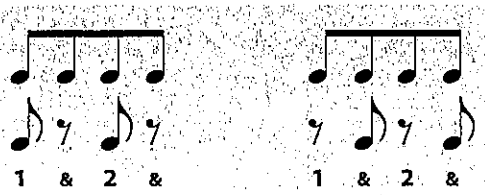
157. HATIKVAH

Israeli National Anthem

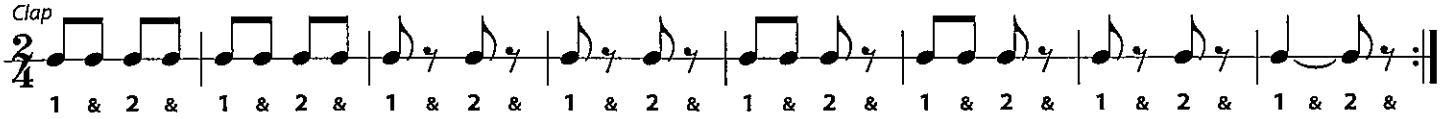


Eighth Note & Eighth Rest

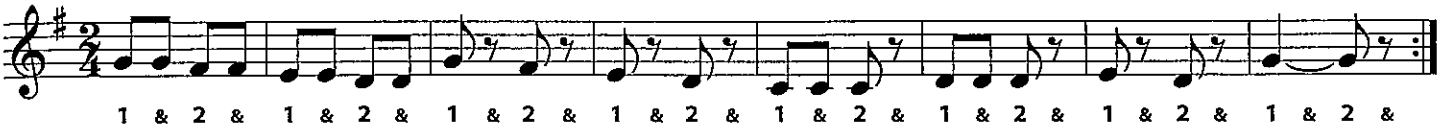
♪ = 1/2 beat of sound
𝄾 = 1/2 beat of silence



158. RHYTHM RAP

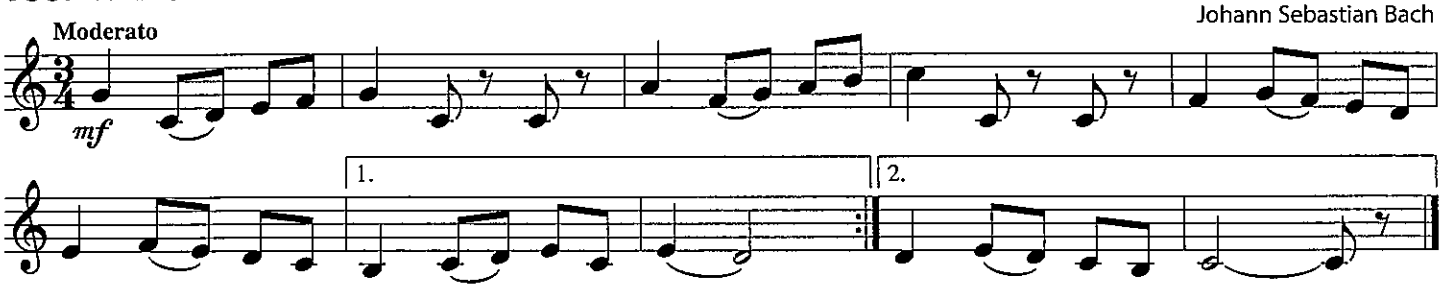


159. EIGHTH NOTE MARCH



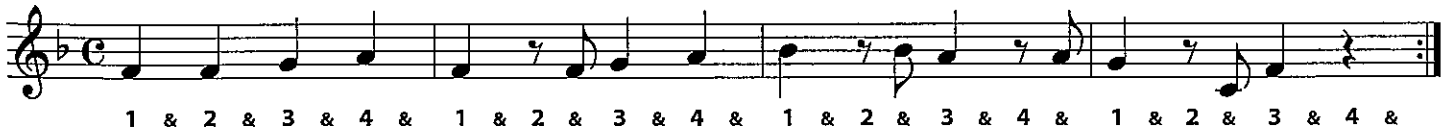
160. MINUET

Johann Sebastian Bach

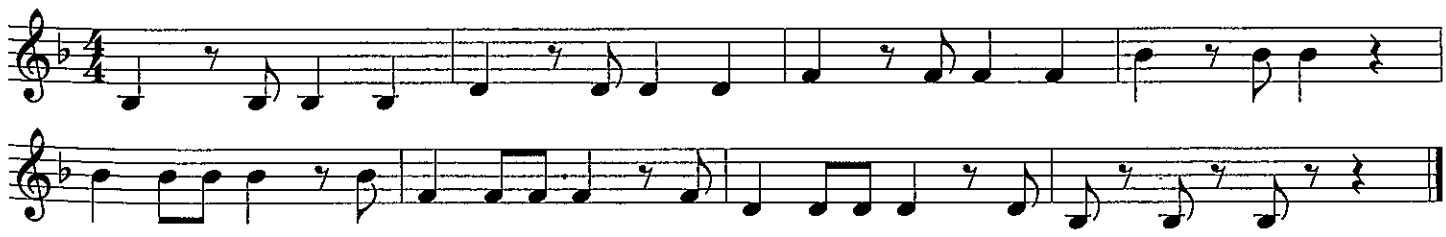


161. RHYTHM RAP

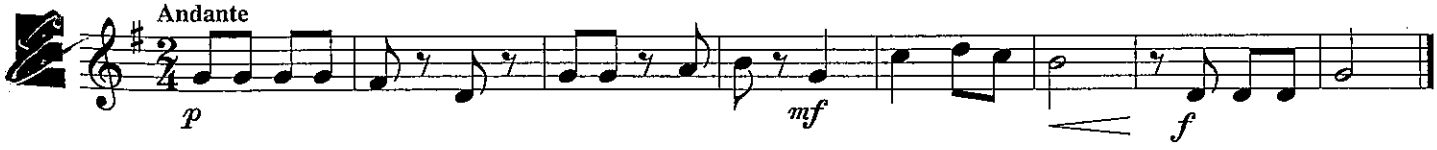
162. EIGHTH NOTES OFF THE BEAT



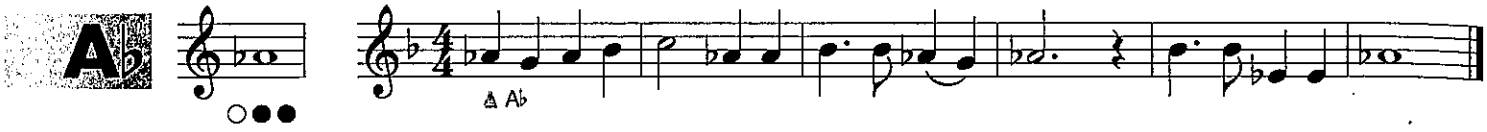
163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ



165. DANCING MELODY – New Note

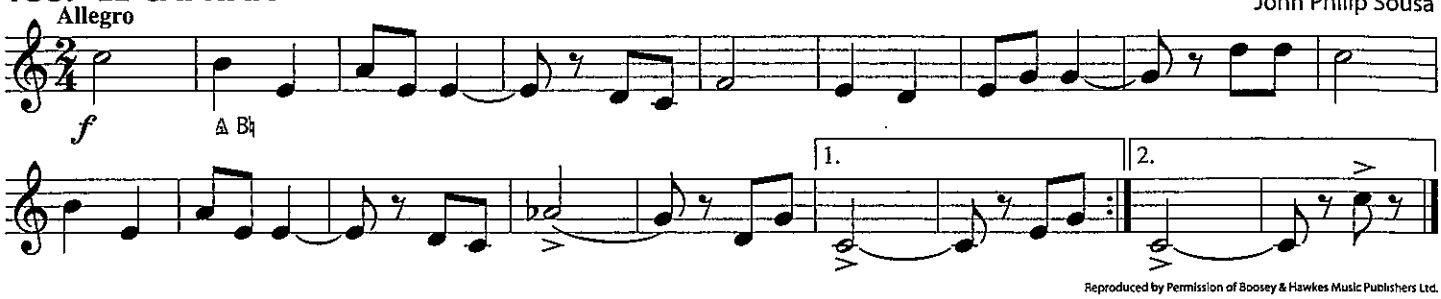


HISTORY

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

John Philip Sousa



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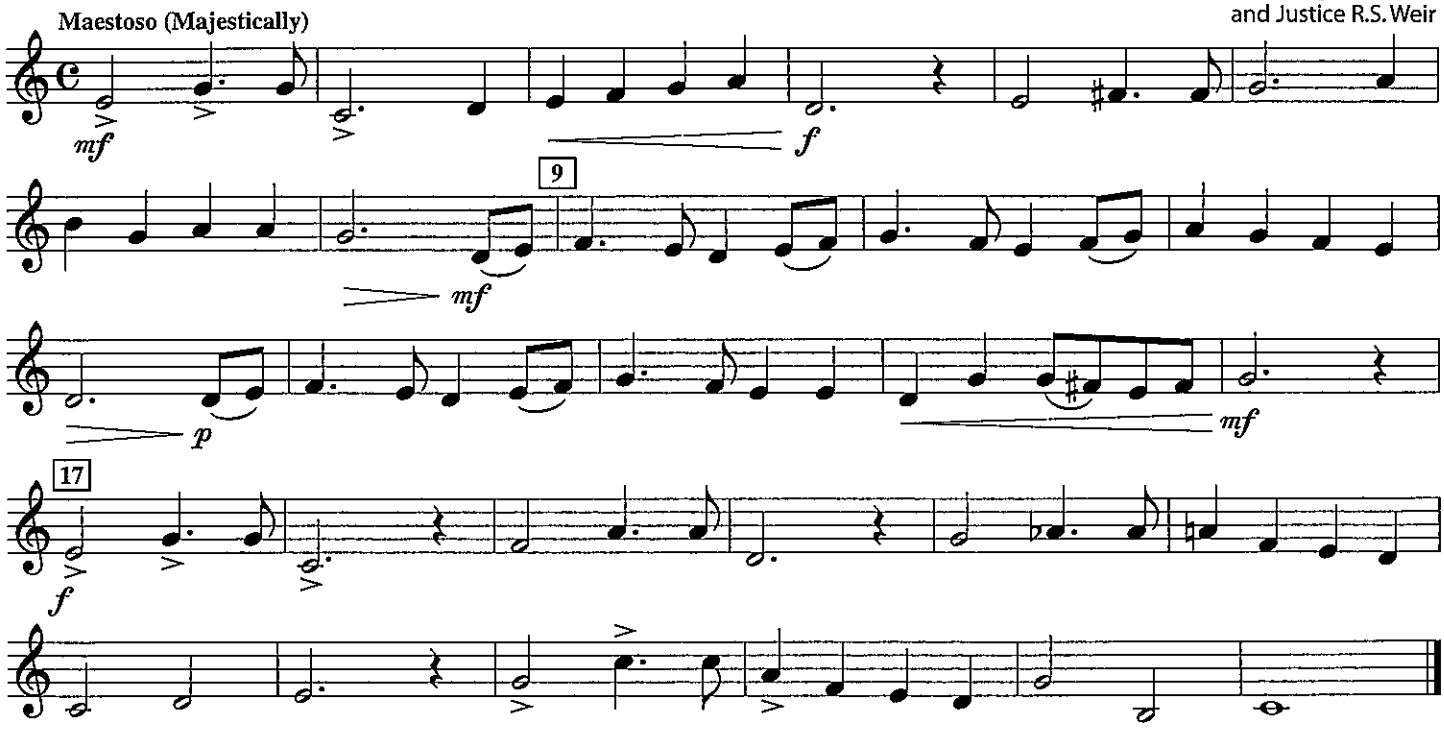
HISTORY

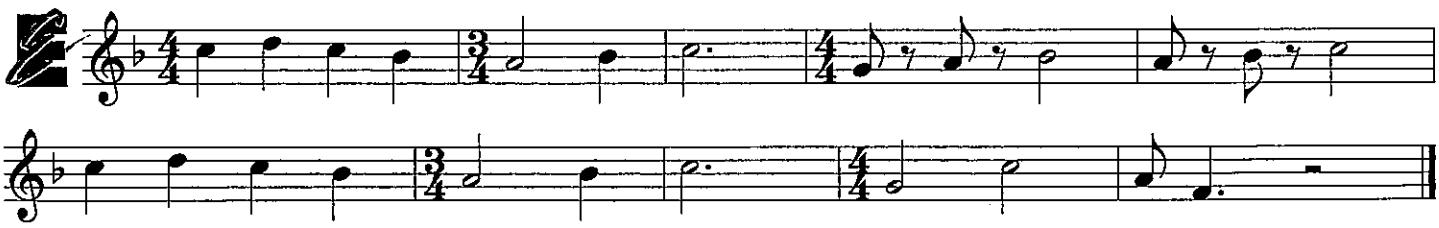
"O Canada," formerly known as the "National Song," was first performed during 1880 in French Canada. Robert Stanley Weir translated the English language version in 1908, but it was not adopted as the national anthem of Canada until 1980, one hundred years after its premiere.

167. O CANADA

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



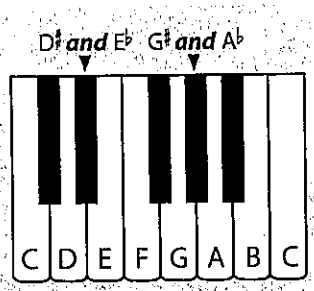
168. ESSENTIAL ELEMENTS QUIZ – METER MANIA *Count and clap before playing. Can you conduct this?*



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:

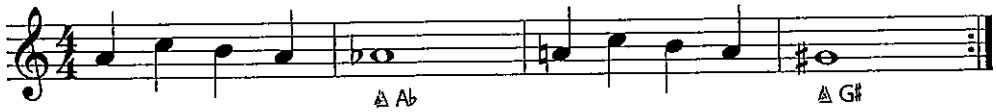


THEORY

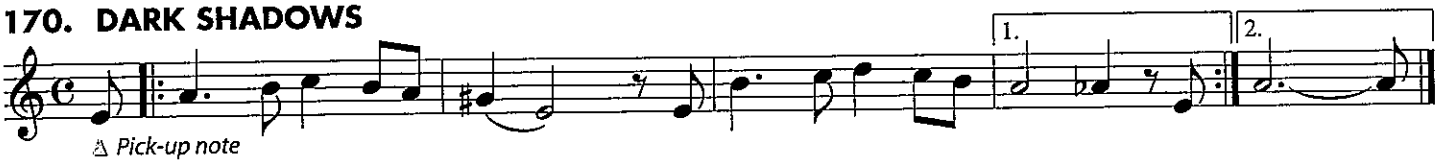
169. SNAKE CHARMER

A♭/G♯

Enharmonic notes use the same fingering.



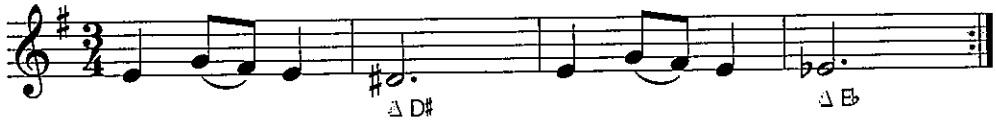
170. DARK SHADOWS



171. CLOSE ENCOUNTERS

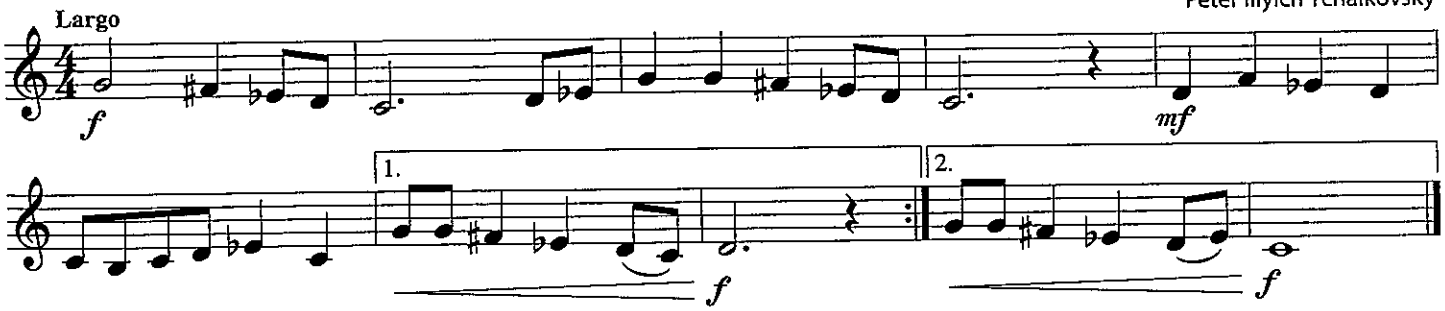
E♭/D♯

Enharmonic notes use the same fingering.



172. MARCH SLAV

Peter Illyich Tchaikovsky



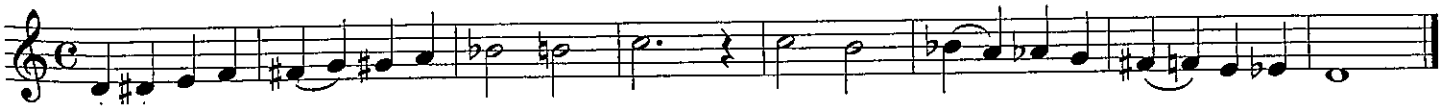
173. NOTES IN DISGUISE

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.**

THEORY

174. HALF-STEPPIN'

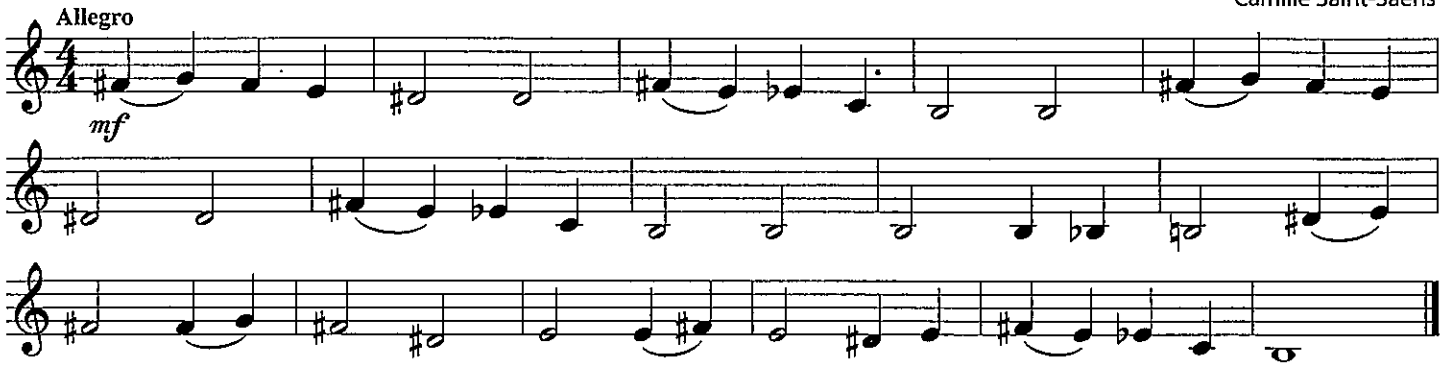


HISTORY

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

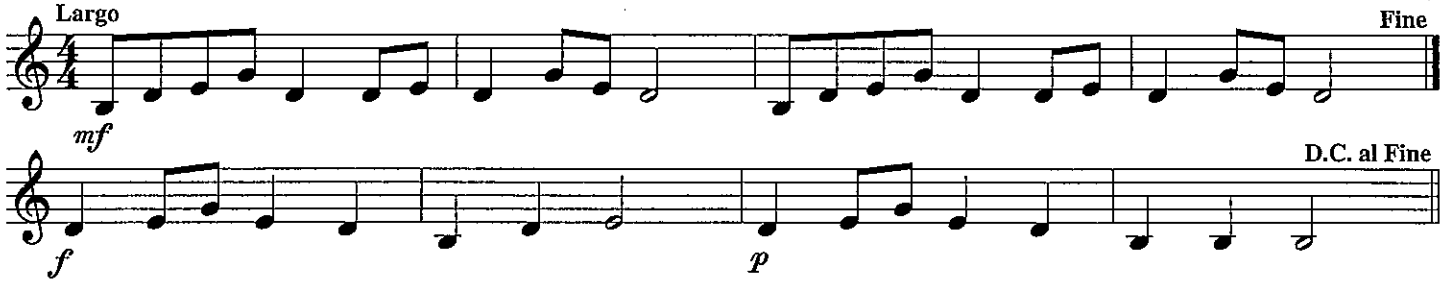
175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns



176. SILVER MOON BOAT

Chinese Folk Song

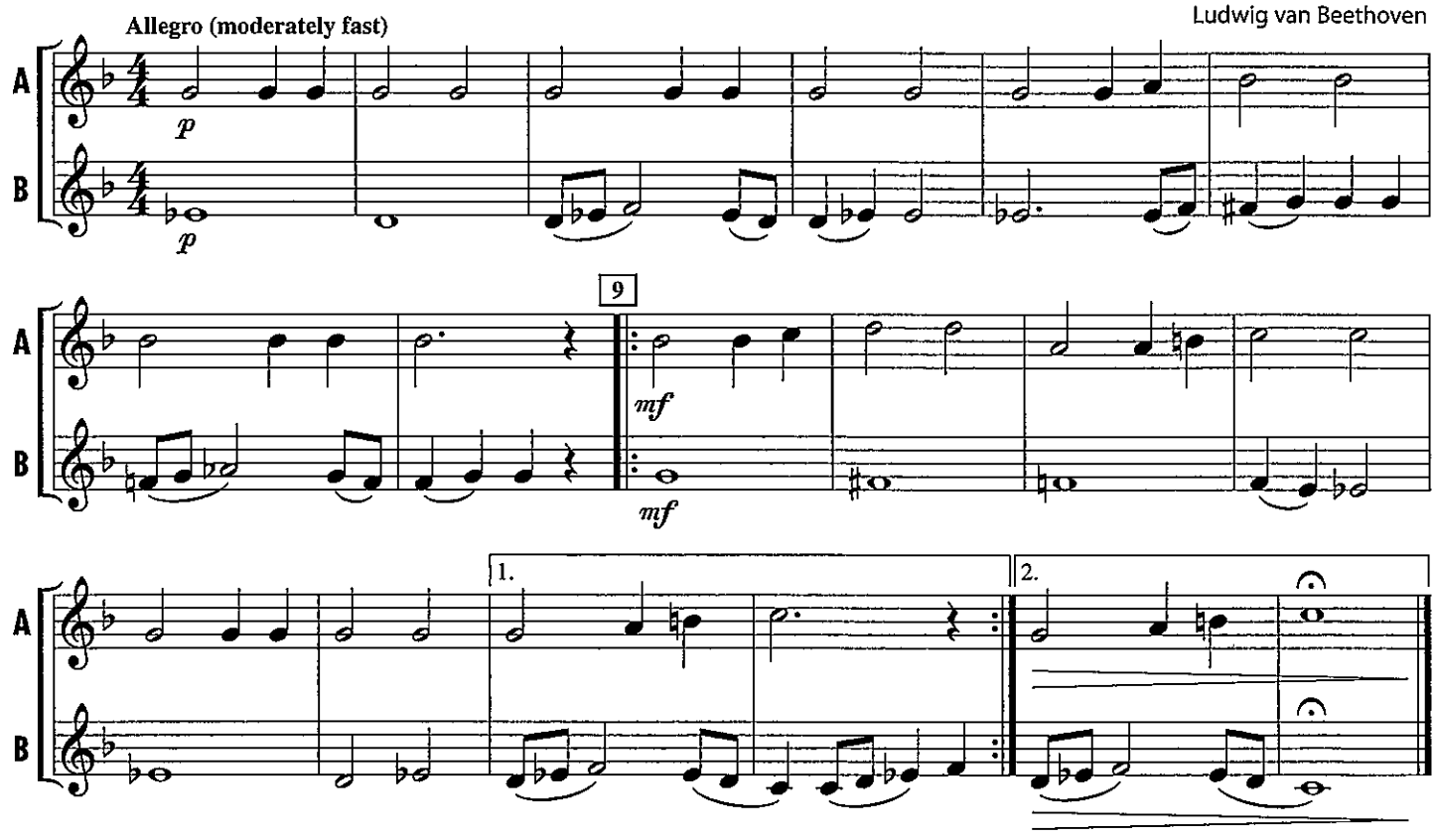


HISTORY

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

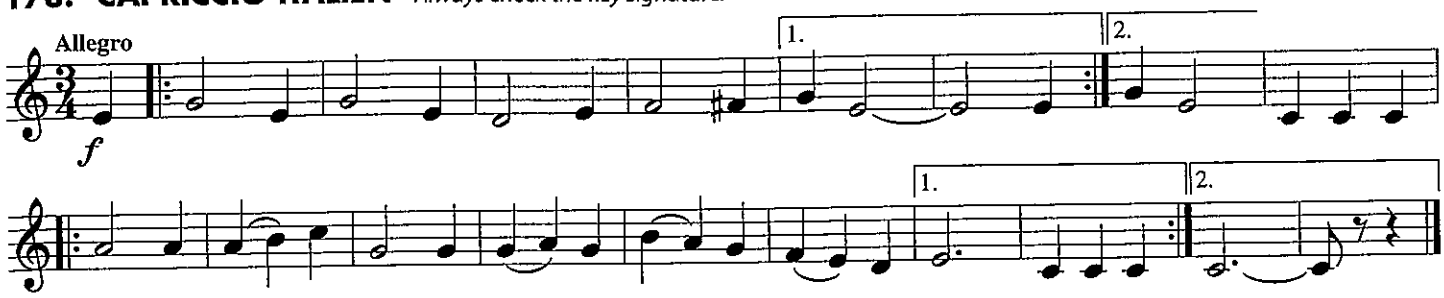


HISTORY

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

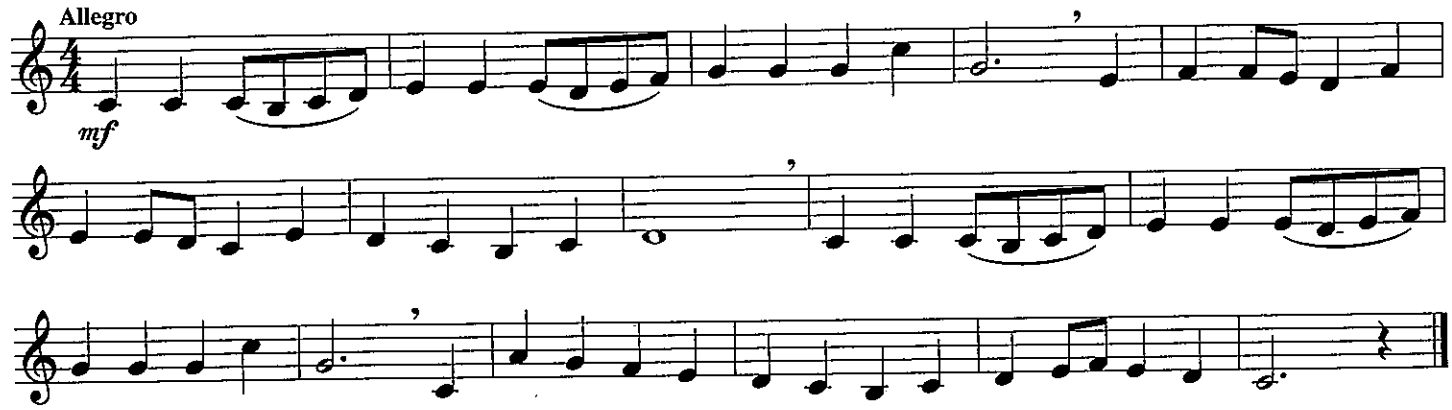
178. CAPRICCIO ITALIEN *Always check the key signature.*

Peter Illyich Tchaikovsky



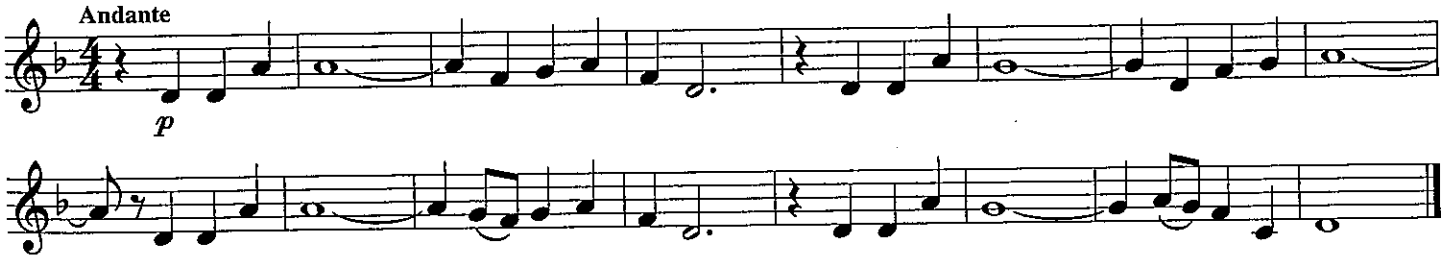
179. AMERICAN PATROL

F.W. Meacham

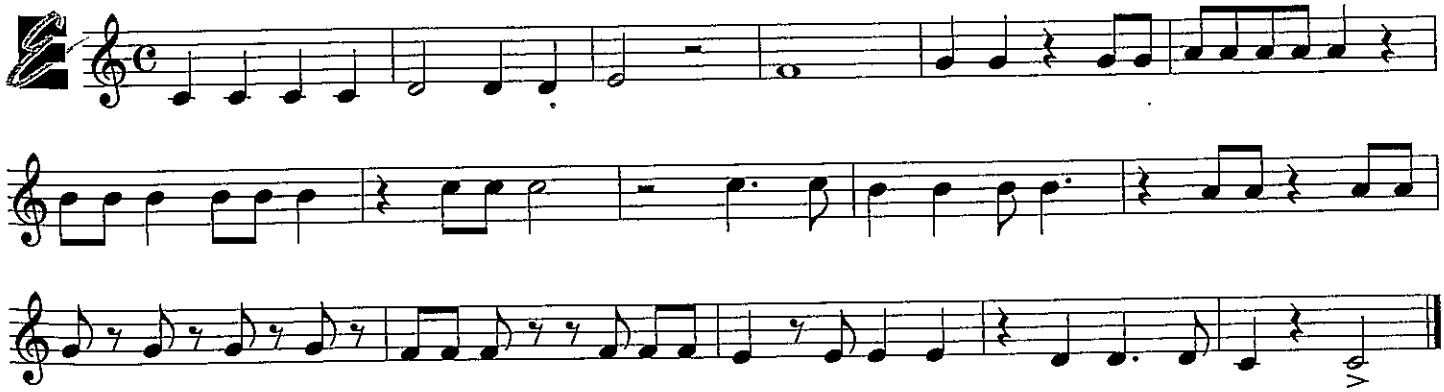


180. WAYFARING STRANGER

African-American Spiritual



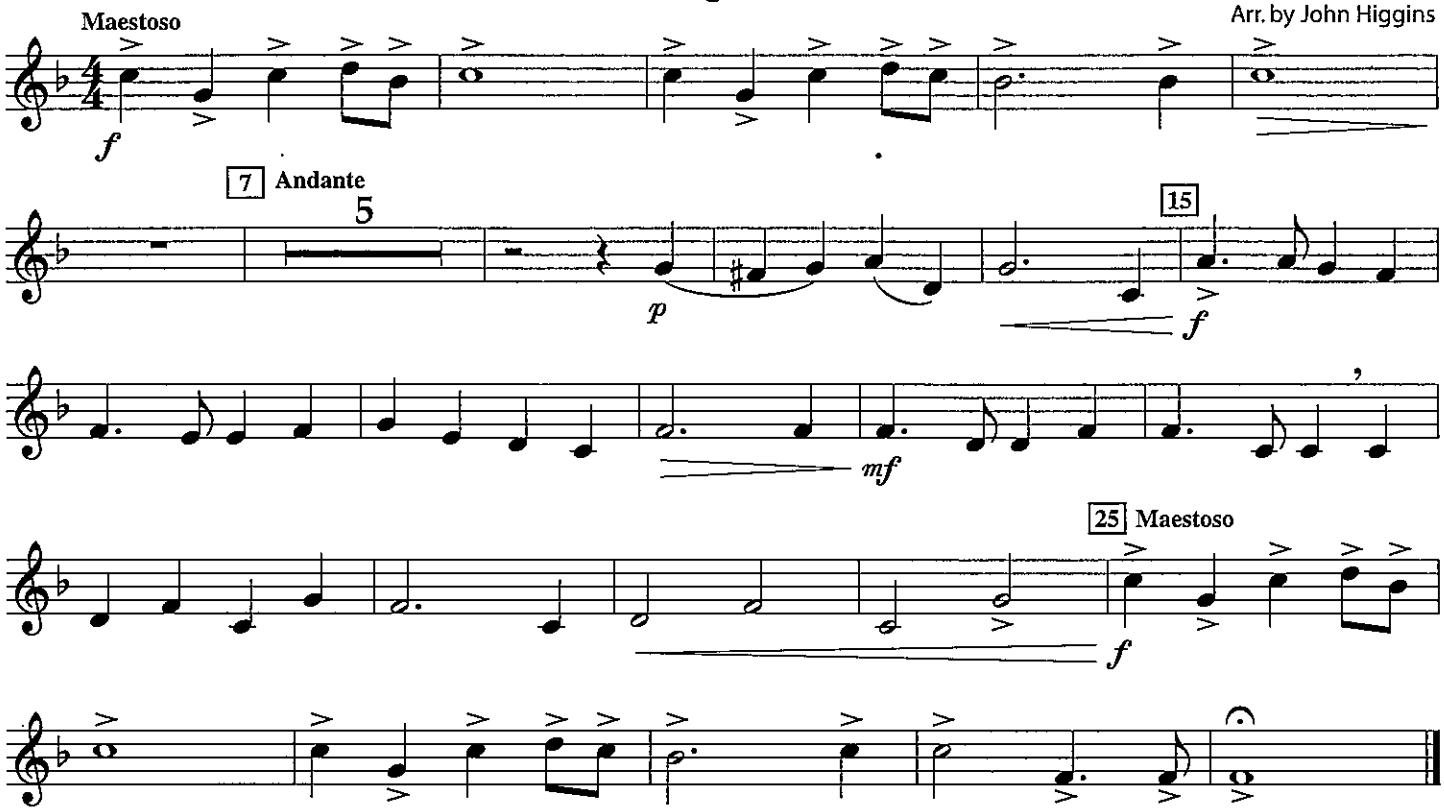
181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST



PERFORMANCE SPOTLIGHT

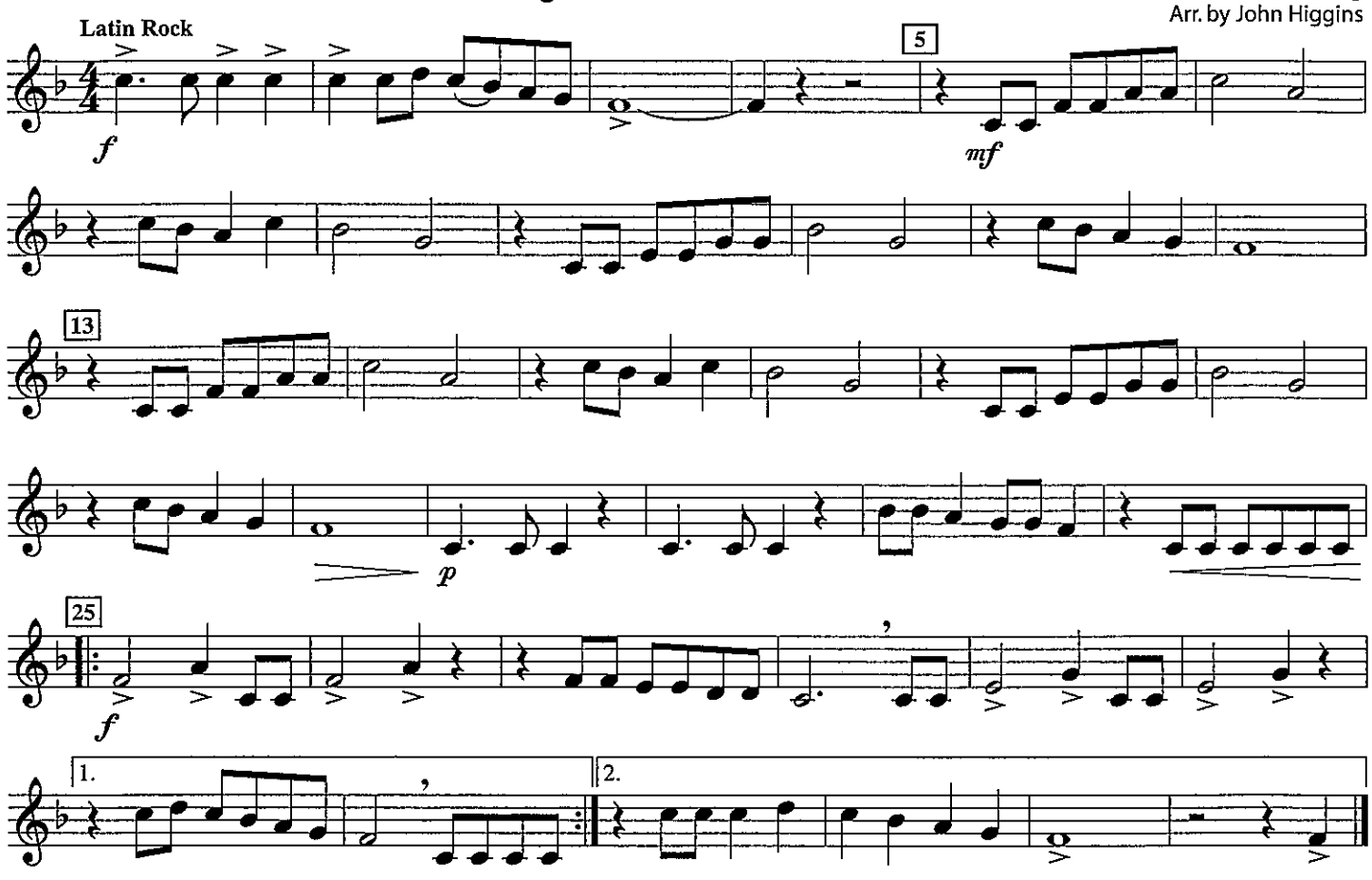
182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins



183. LA CUCARACHA – Band Arrangement

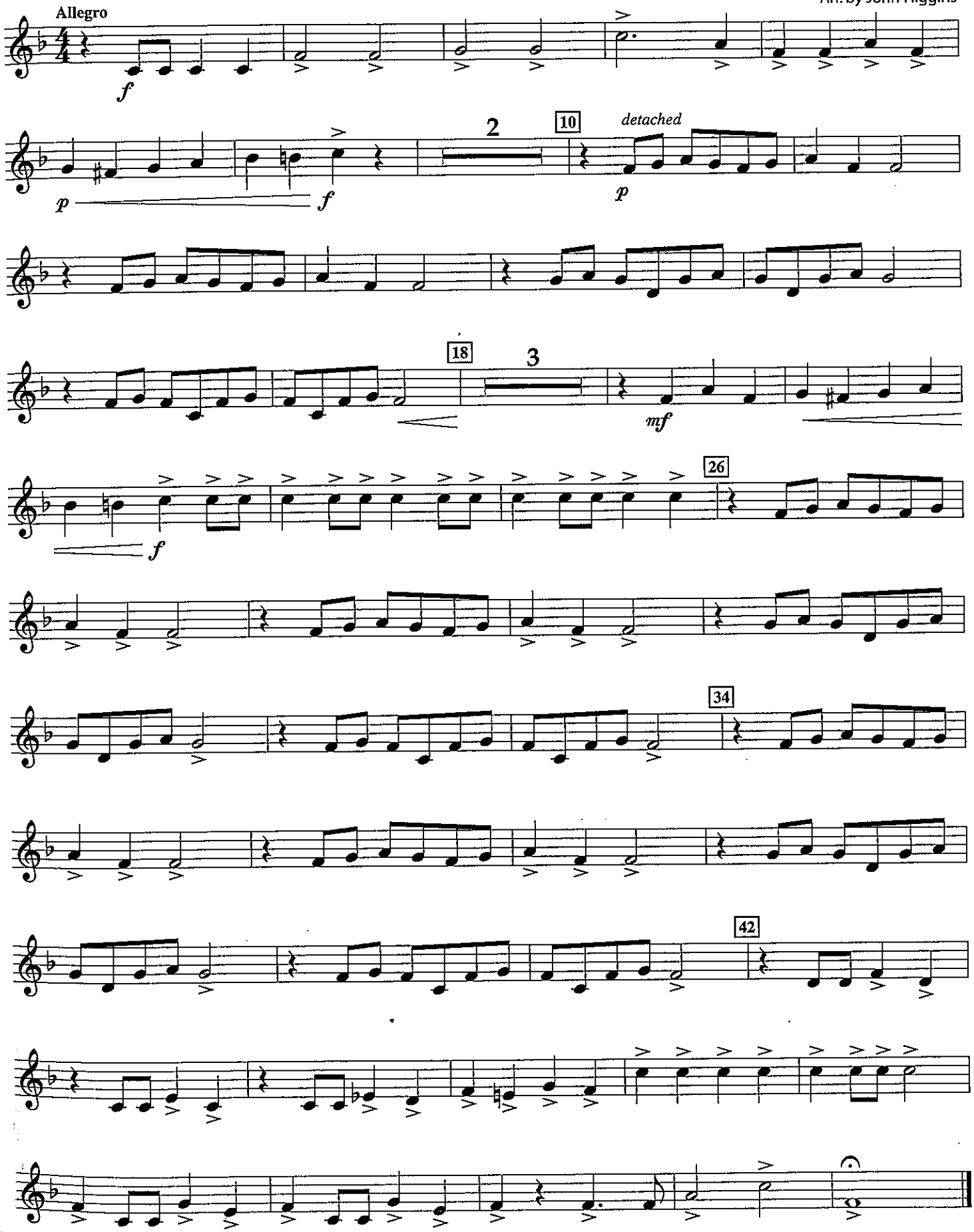
Latin American Folk Song
Arr. by John Higgins



PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins



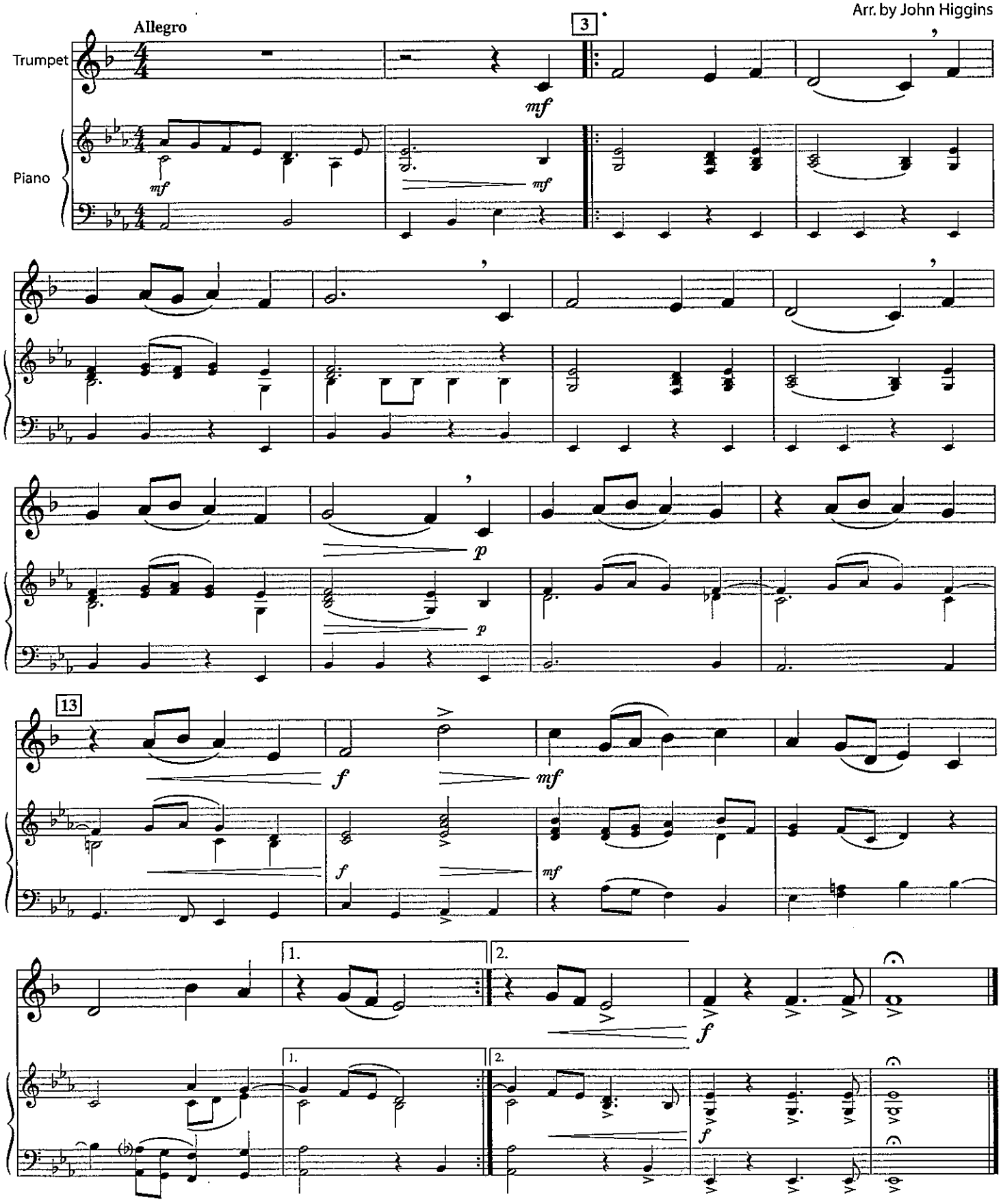
PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *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 E♭ version)*

Johannes Brahms
Arr. by John Higgins

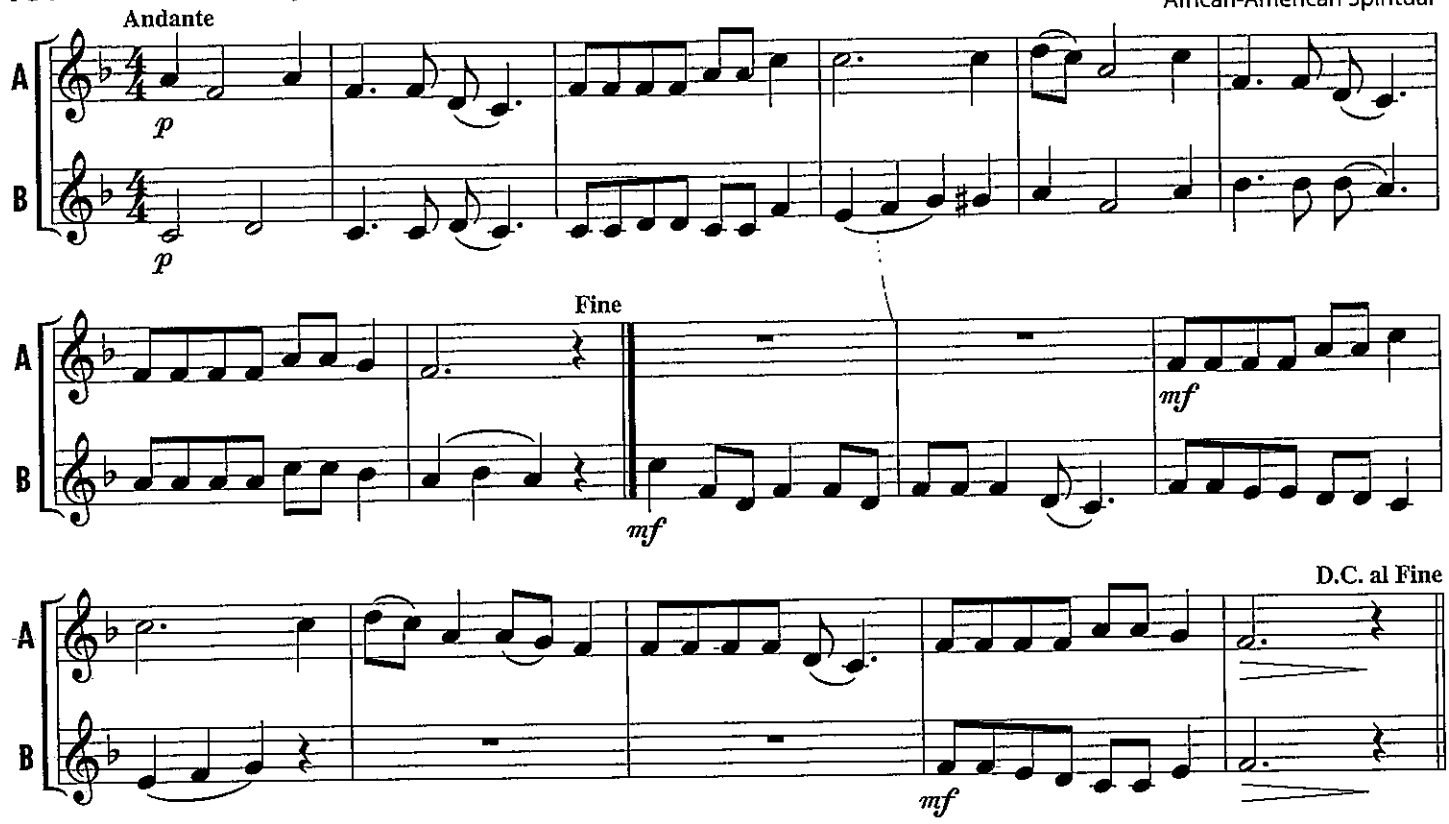


DUETS

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.

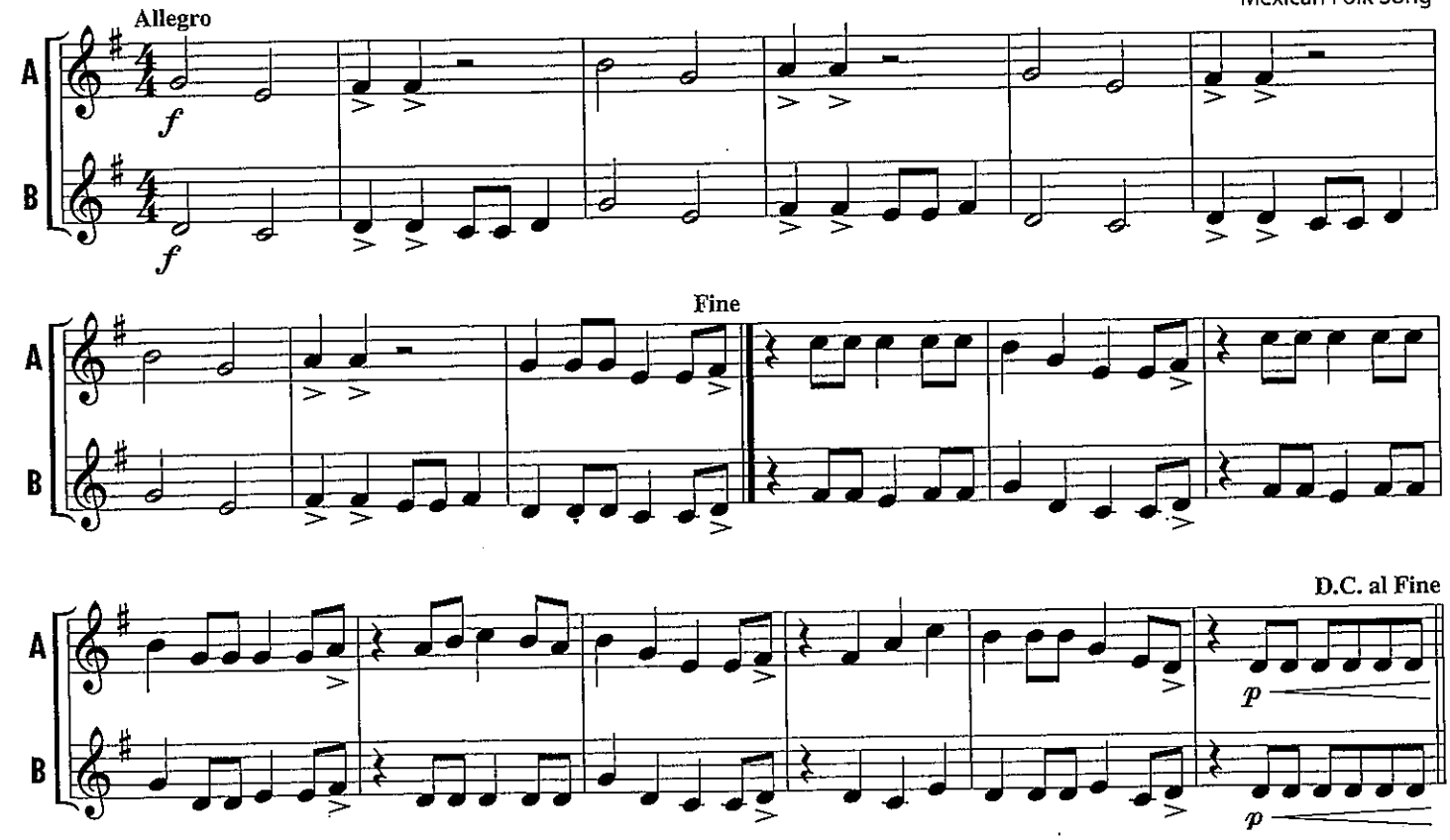
186. SWING LOW, SWEET CHARIOT – Duet

African-American Spiritual



187. LA BAMBA – Duet

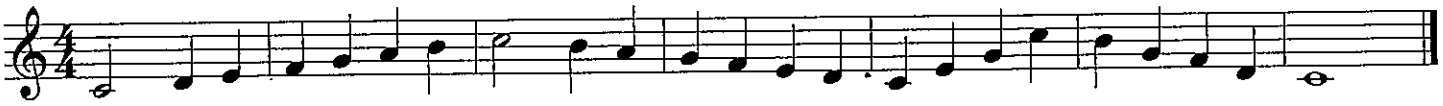
Mexican Folk Song



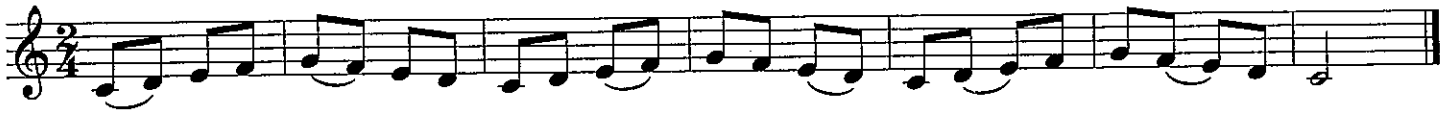
RUBANK® SCALE AND ARPEGGIO STUDIES

TRUMPET KEY OF C (CONCERT B♭)

1.



2.



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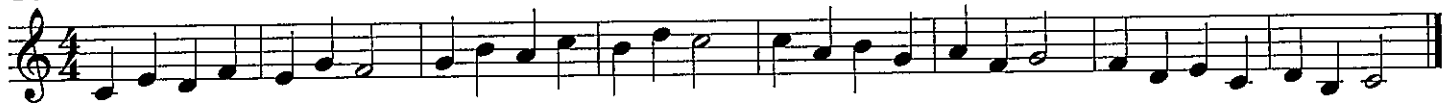
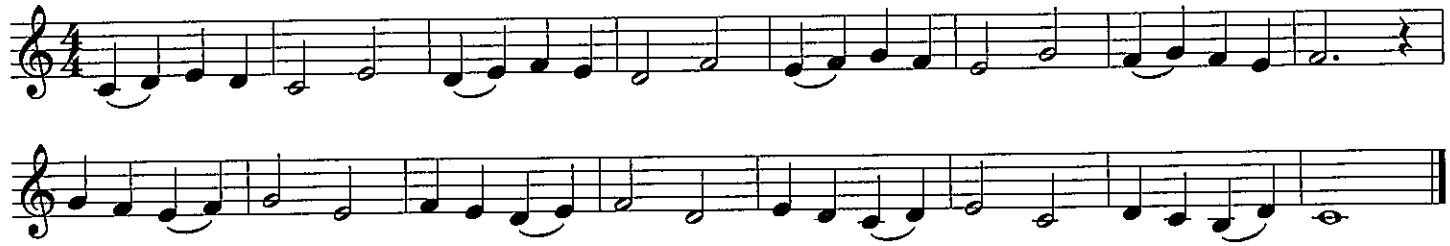
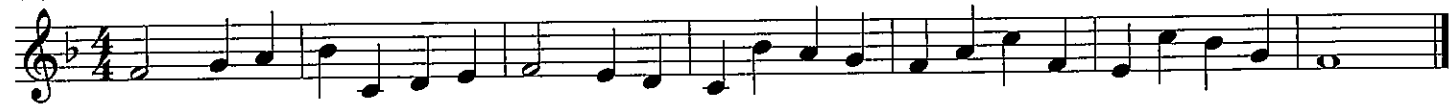


4.



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

1.



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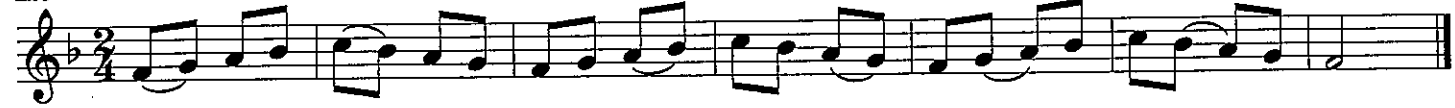

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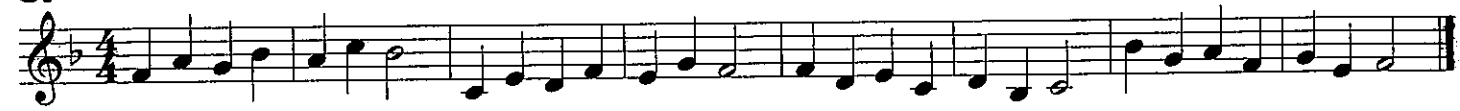

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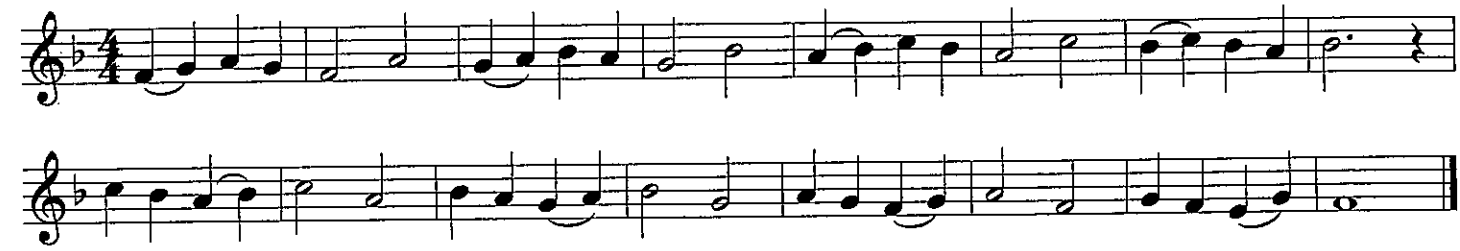
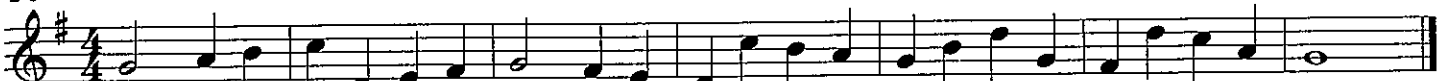


RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



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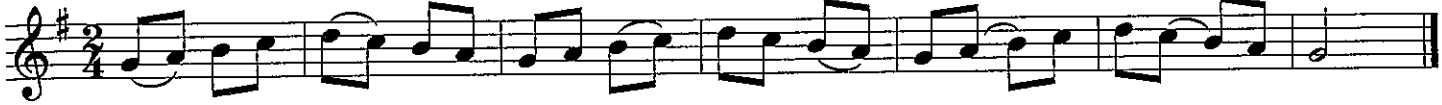

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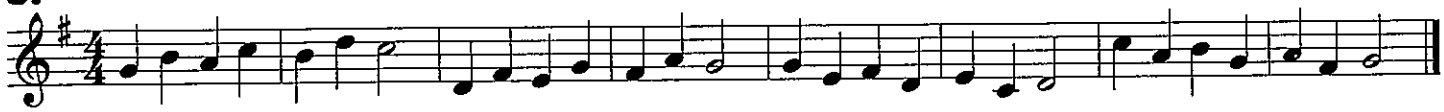

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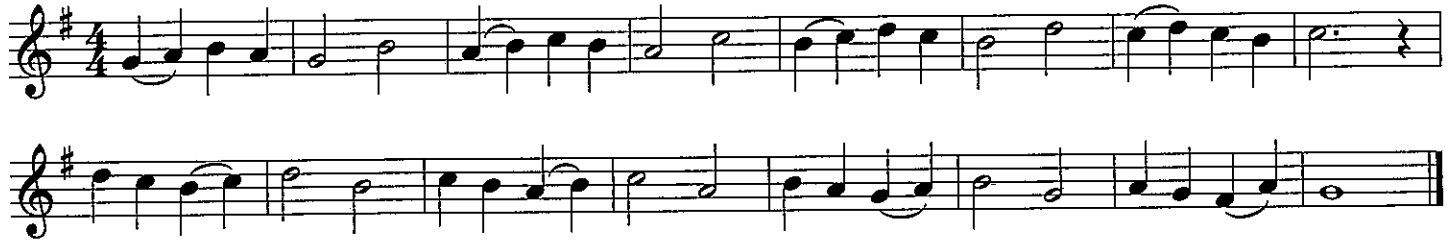
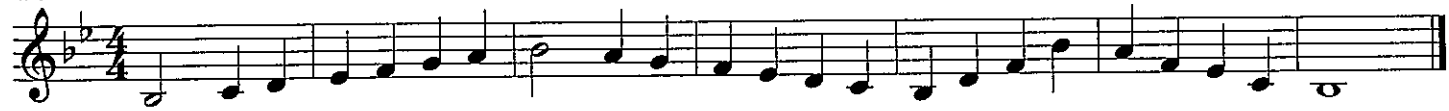


TRUMPET KEY OF B♭ (CONCERT A♭) *In this key signature, play all B♭'s and E♭'s.*

1.



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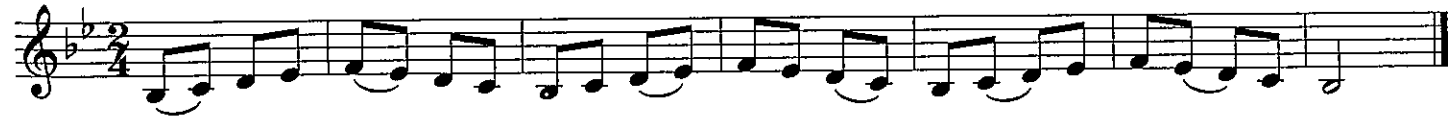

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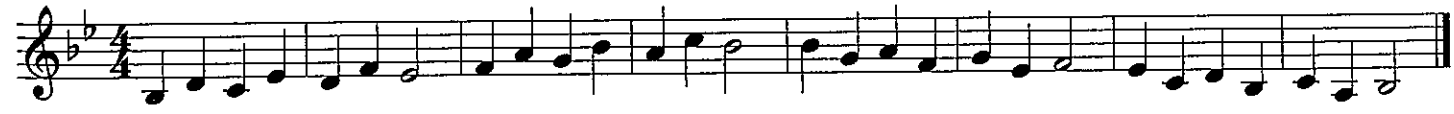

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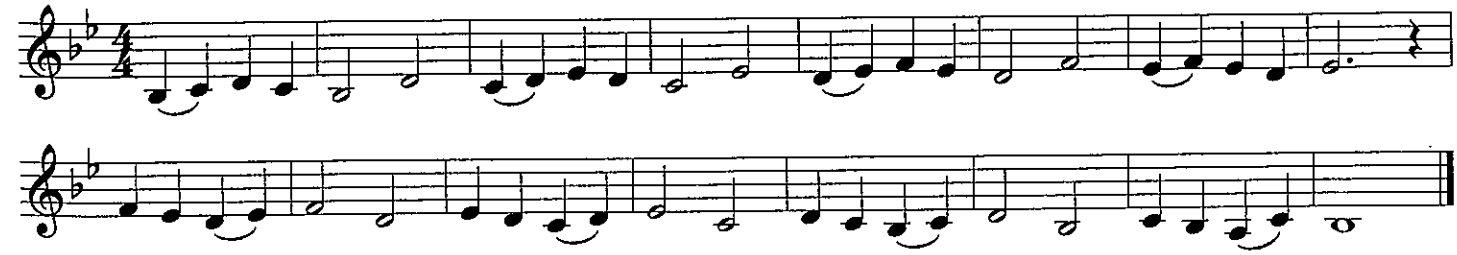
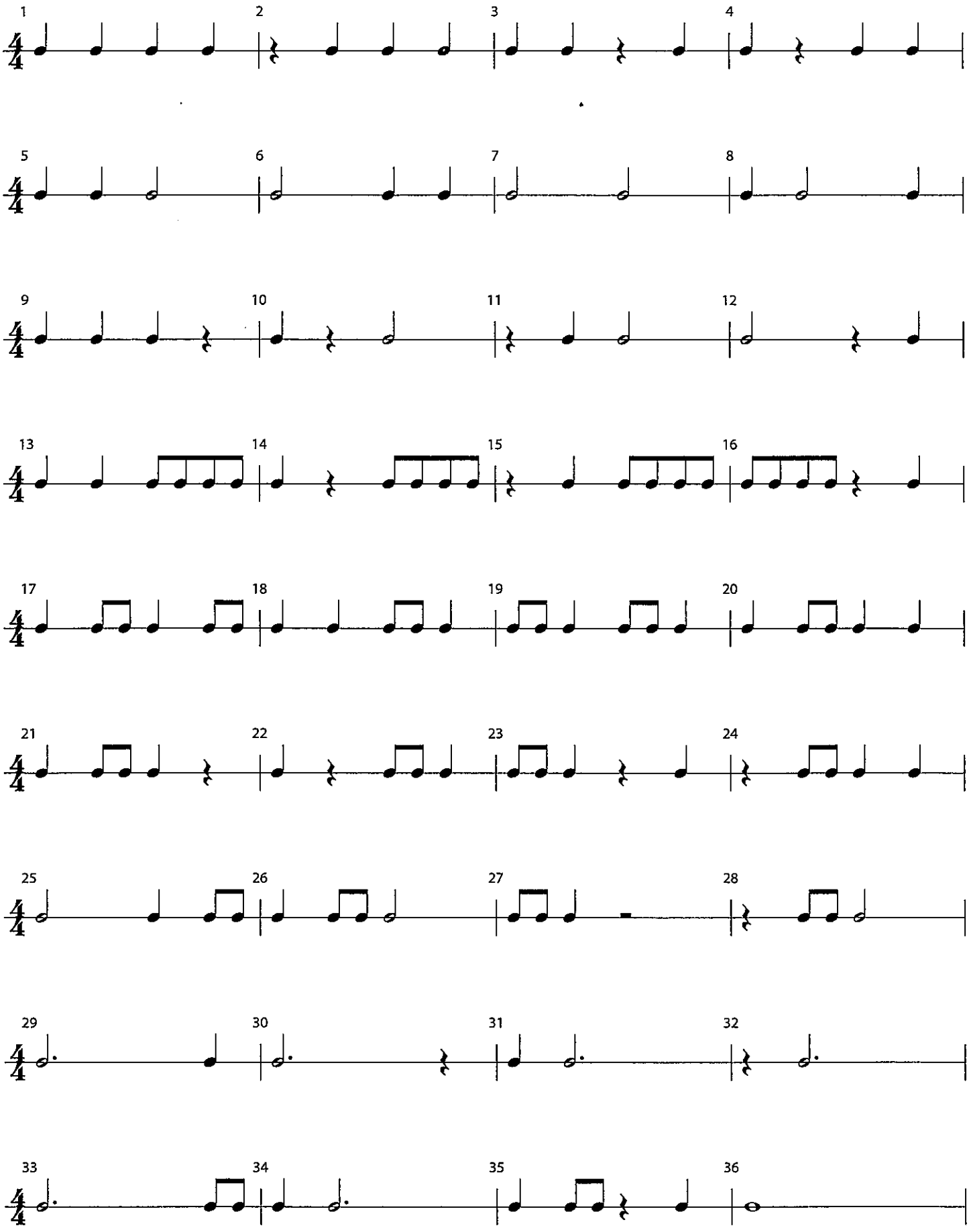
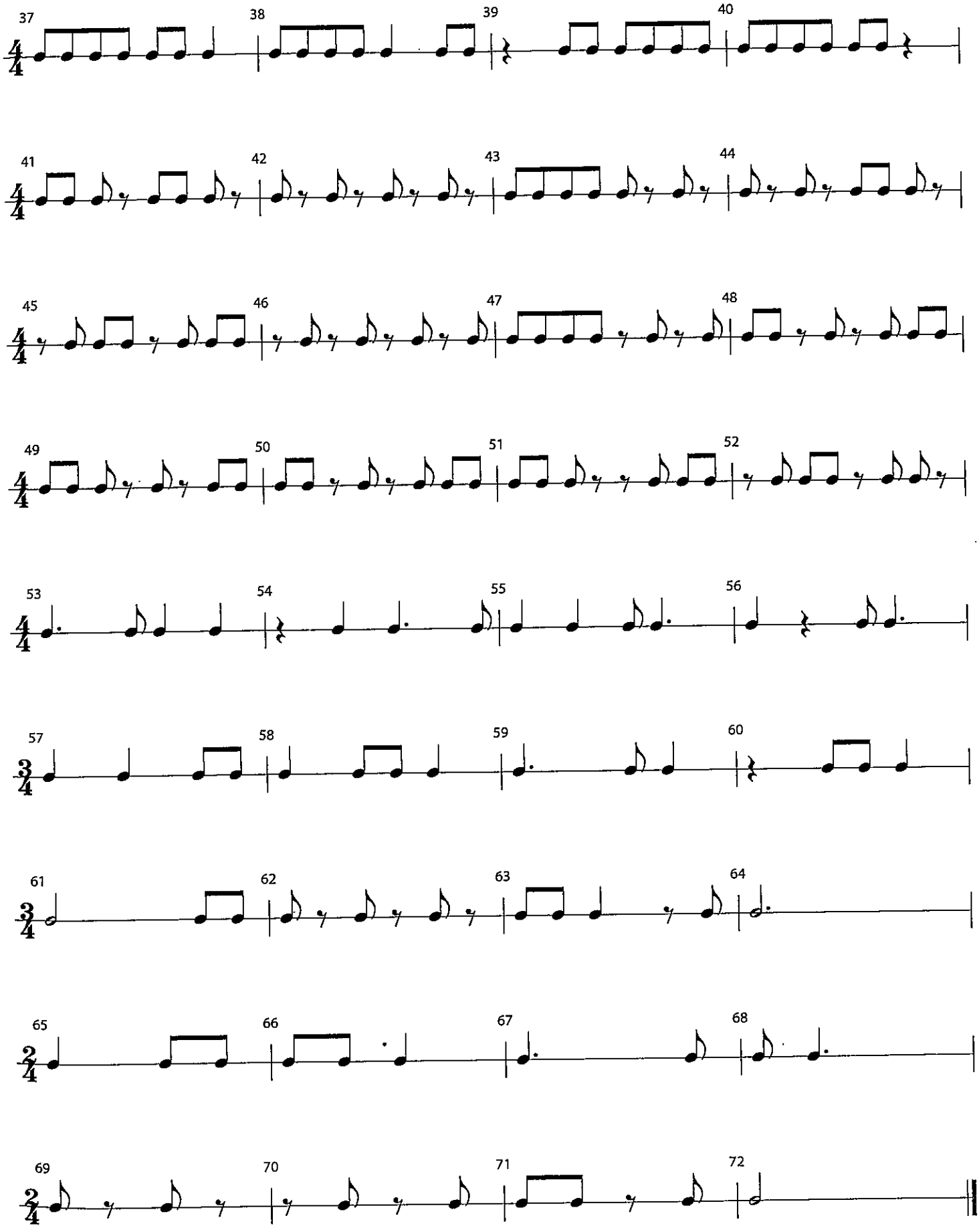


RHYTHM STUDIES



RHYTHM STUDIES



CREATING MUSIC

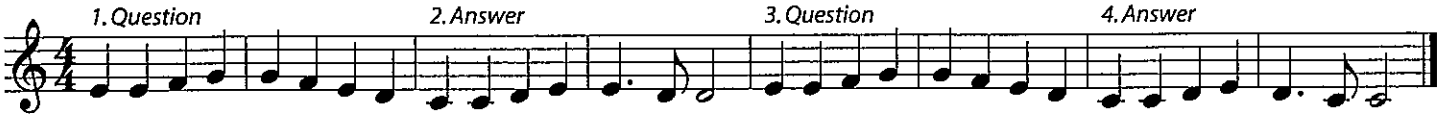
THEORY

Composition

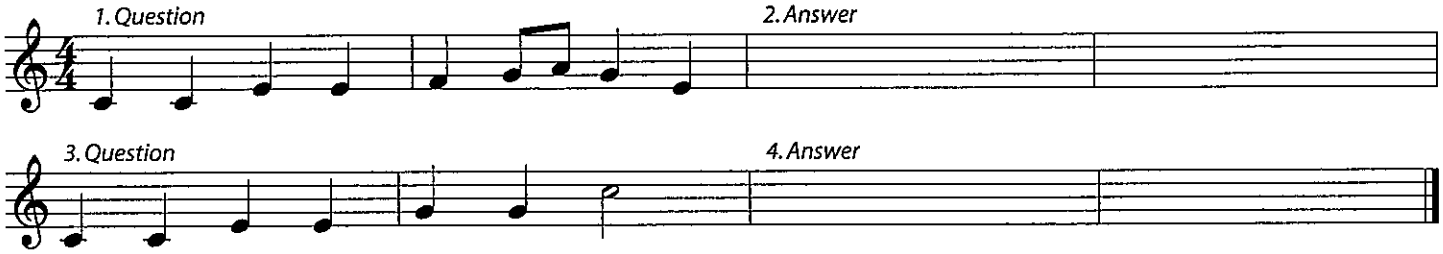
Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen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

1. ODE TO JOY

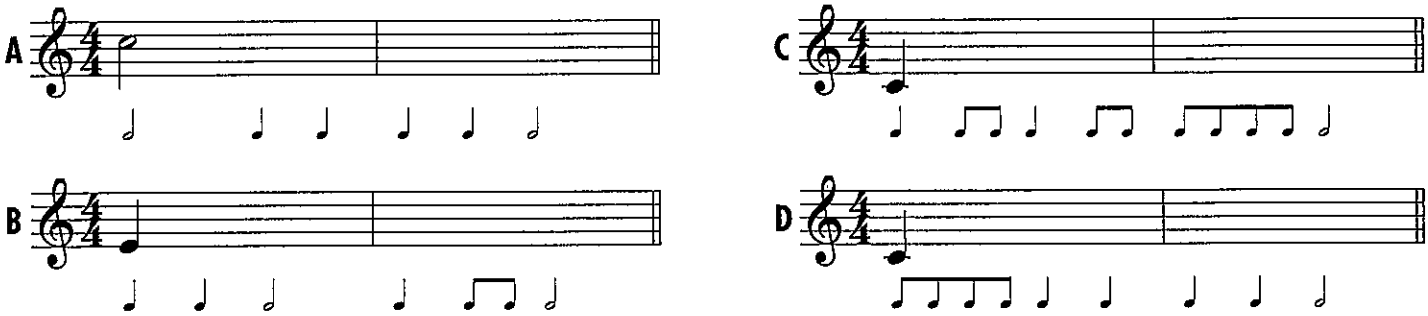
Ludwig van Beethoven



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

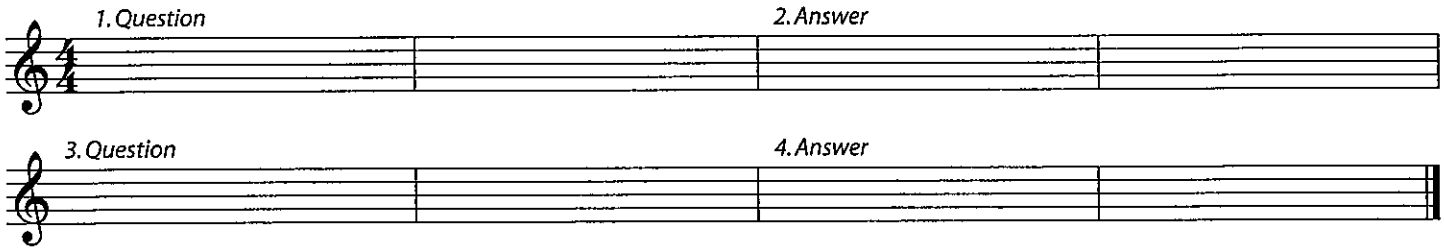


3. PHRASE BUILDERS *Write 4 different phrases using the rhythms below each staff.*



4. YOU NAME IT: _____

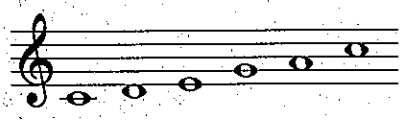
Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.



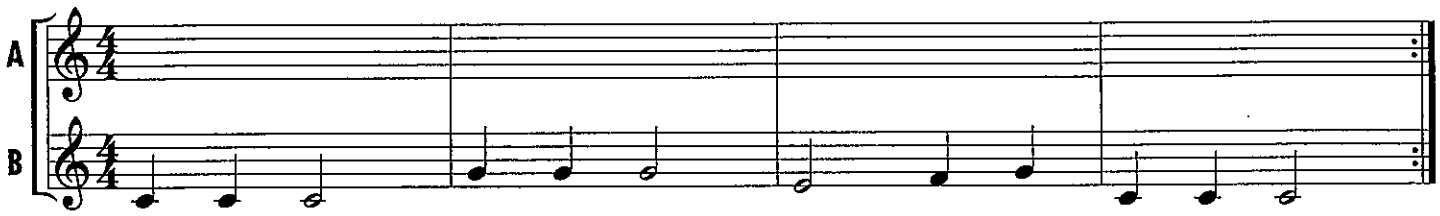
THEORY

Improvisation

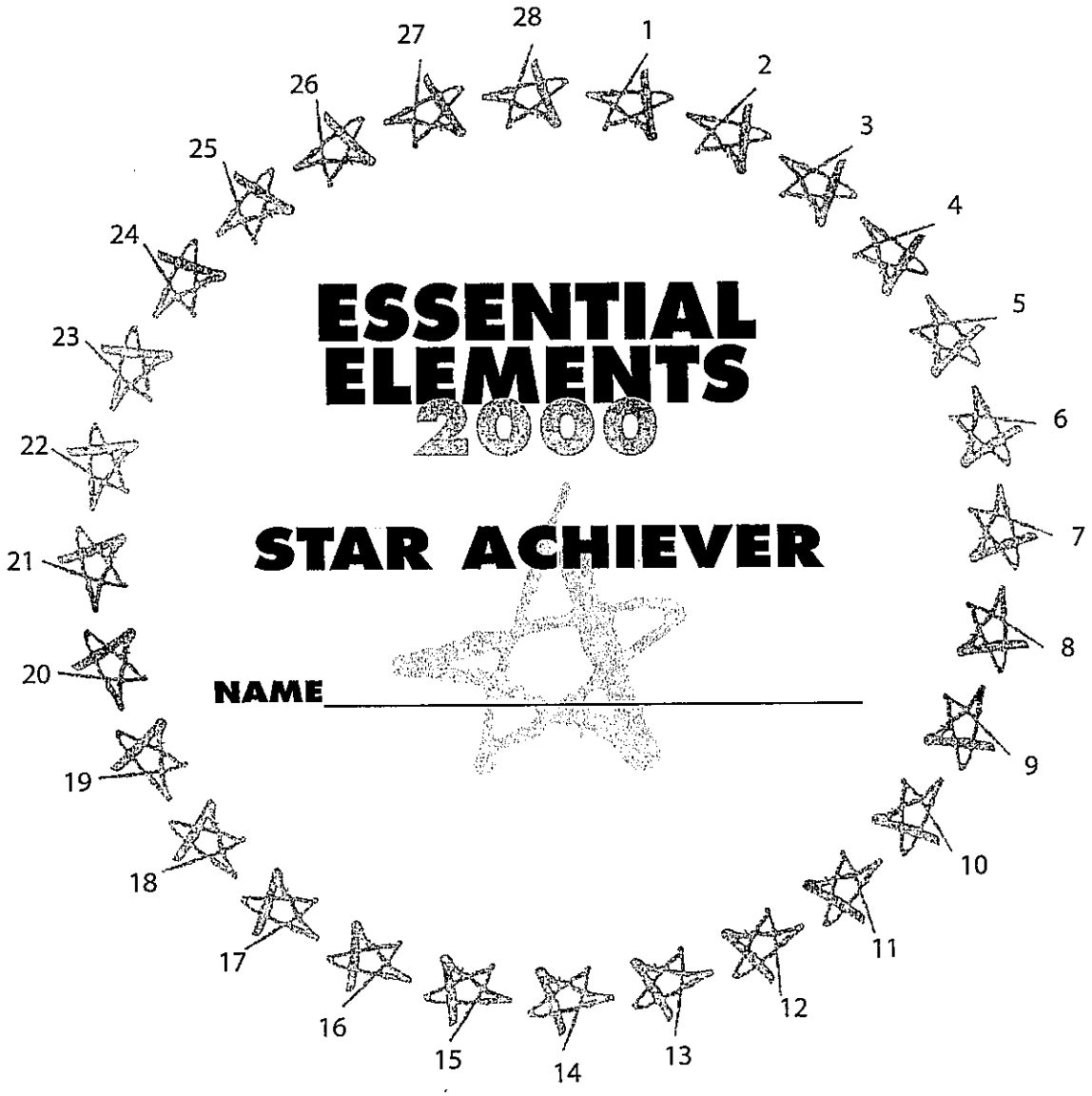
Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).



5. INSTANT MELODY



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



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

FINGERING CHART

B♭ TRUMPET/B♭ CORNET

Instrument Care Reminders

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

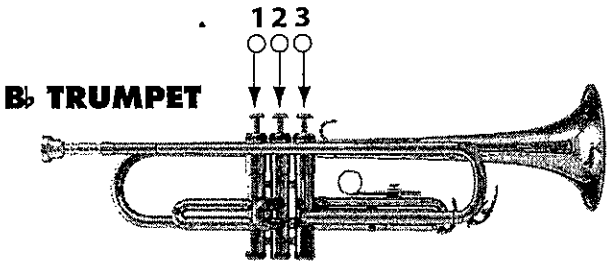
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

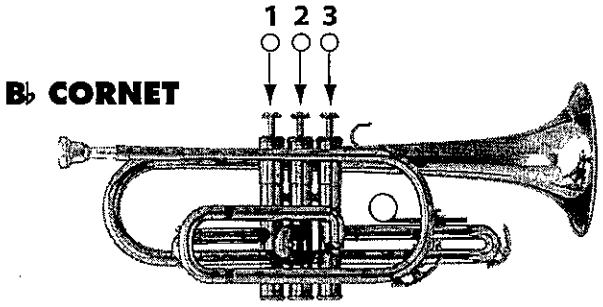
Trumpet valves occasionally need oiling. To oil your trumpet valves:

- 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.

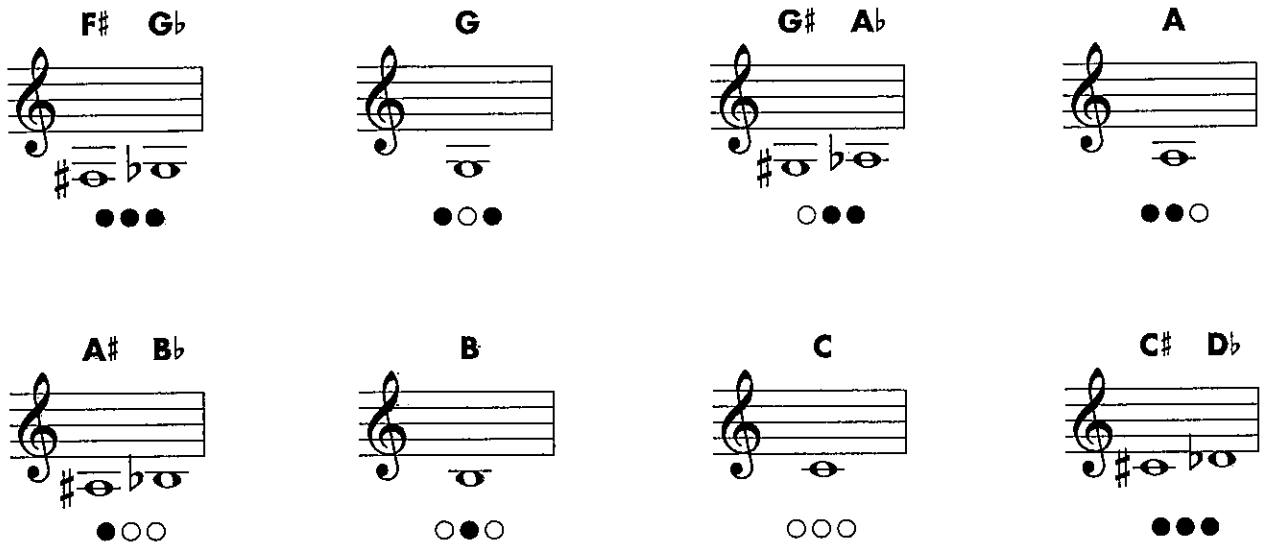
CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.

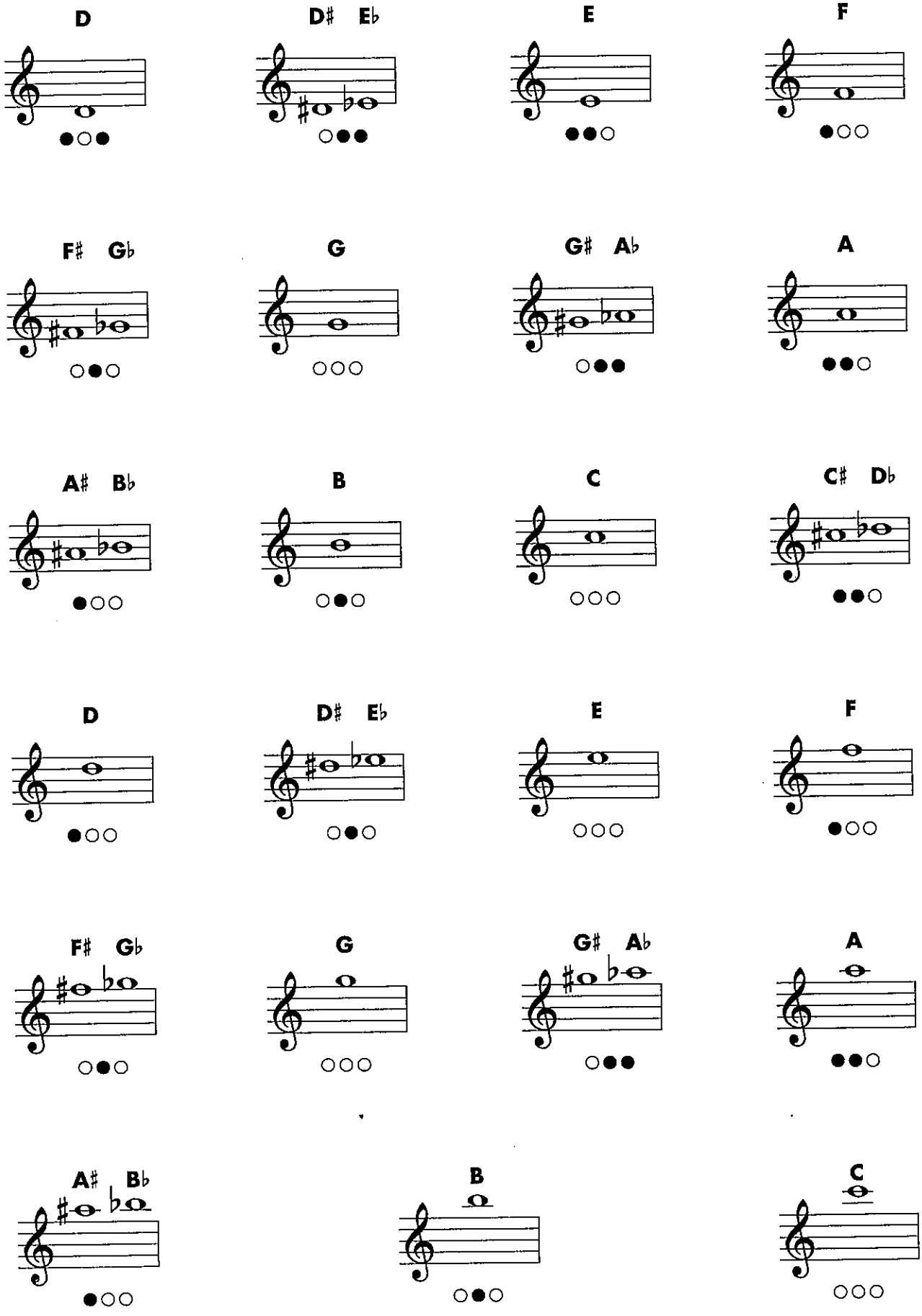




○ = Open
● = Pressed down

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



FINGERING CHART

B♭ TRUMPET/B♭ CORNET