

# Two Ceremonial Marches

2nd Trombone  
Baritone B.C.  
Bassoon

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

EDWARD ELGAR, Op. 39  
Arranged by James Swearingen

YBS 54

Maestoso

rit.



7

**A** Andante

mf




13

simile

**B**



**C**



27

simile

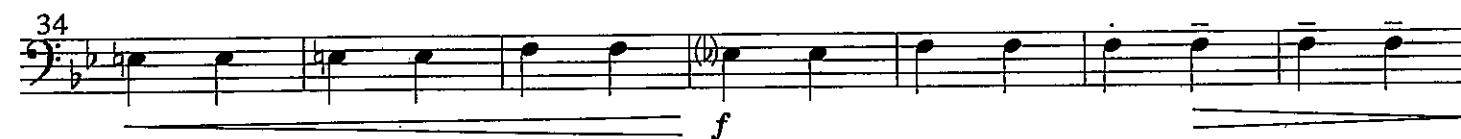
**D**



34

**(b)**

f



41

**E**

1.

mf



48

2. rit.

f



# Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie  
arr. Bernice

Moderate Swing 



mf

6

12

18

24

29

35

A

B

C

To Coda D

D.S. al Coda E

f

# Santa Claus Is Comin' To Town

Bass Line - Bass Clef

Coots & Gillespie  
arr. Bernice

Moderate Swing



B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m B $\flat$  Gm

*mf*

A

Cm7 F7 B $\flat$  B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m B $\flat$  Gm

B

Cm7 F7 B $\flat$  B $\flat$ 7 E $\flat$  B $\flat$ 7 E $\flat$  C7

C

To Coda

D

F7 F $\sharp$ dim Gm C7 F7 F $\sharp$ aug B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7 E $\flat$  E $\flat$ m B $\flat$  Gm

*D.S. al Coda*

E

Cm7 F7 B $\flat$  B $\flat$  Gm Cm7 F7 B $\flat$

*f*

# Sight Reading Exercises

○

1

A single staff of music in bass clef, 4/4 time signature, with a key signature of two flats (B-flat and E-flat). The melody consists of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E4, F4, G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B-flat5, C6, D6, E6, F6, G6, A6, B-flat6, C7, D7, E7, F7, G7, A7, B-flat7, C8.

2

A single staff of music in bass clef, 4/4 time signature, with a key signature of two flats. The melody starts with eighth notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, then quarter notes: A3, B-flat3, C4, D4, E4, F4, G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B-flat5, C6, D6, E6, F6, G6, A6, B-flat6, C7, D7, E7, F7, G7, A7, B-flat7, C8.

3

A single staff of music in bass clef, 4/4 time signature, with a key signature of two flats. The melody consists of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E4, F4, G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B-flat5, C6, D6, E6, F6, G6, A6, B-flat6, C7, D7, E7, F7, G7, A7, B-flat7, C8.

4

A single staff of music in bass clef, 4/4 time signature, with a key signature of two flats. The melody consists of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E4, F4, G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B-flat5, C6, D6, E6, F6, G6, A6, B-flat6, C7, D7, E7, F7, G7, A7, B-flat7, C8.

○

5

A single staff of music in bass clef, 4/4 time signature, with a key signature of two flats. The melody consists of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E4, F4, G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B-flat5, C6, D6, E6, F6, G6, A6, B-flat6, C7, D7, E7, F7, G7, A7, B-flat7, C8.

6

A single staff of music in bass clef, 4/4 time signature, with a key signature of two flats. The melody consists of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E4, F4, G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B-flat5, C6, D6, E6, F6, G6, A6, B-flat6, C7, D7, E7, F7, G7, A7, B-flat7, C8.

7

A single staff of music in bass clef, 4/4 time signature, with a key signature of two flats. The melody consists of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E4, F4, G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B-flat5, C6, D6, E6, F6, G6, A6, B-flat6, C7, D7, E7, F7, G7, A7, B-flat7, C8.

8

A single staff of music in bass clef, 4/4 time signature, with a key signature of two flats. The melody consists of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E4, F4, G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B-flat5, C6, D6, E6, F6, G6, A6, B-flat6, C7, D7, E7, F7, G7, A7, B-flat7, C8.

○

9

A single staff of music in bass clef, 4/4 time signature, with a key signature of two flats. The melody consists of quarter notes: G2, A2, B-flat2, C3, D3, E-flat3, F3, G3, A3, B-flat3, C4, D4, E4, F4, G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B-flat5, C6, D6, E6, F6, G6, A6, B-flat6, C7, D7, E7, F7, G7, A7, B-flat7, C8.

Trombone/Baritone (B.C.)

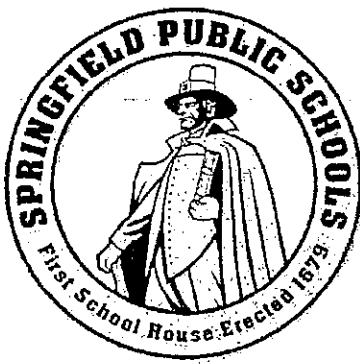
# Simple Gifts

from *Appalachian Spring*

Traditional  
Aaron Copland (1900-1990)

♩ = 72





# SPS District Determined Measure

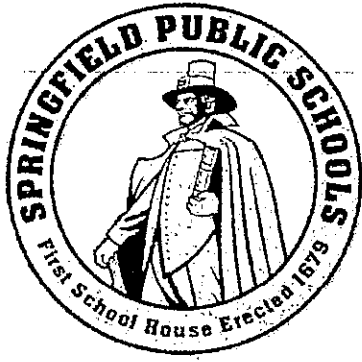
## *Music Performance Rubrics*

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

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

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





# SPS District Determined Measure

## Music Performance Rubric

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Course: \_\_\_\_\_

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



# SHENANDOAH

for Concert Band

TROMBONE 2

FRANK TICHELI

Freely and very expressive

♩ = c. 50

6

7

5

12 ♩ = c. 58

18

3

23 ♩ = c. 63

7

rit.

31 ♩ = c. 50

rit.

*a tempo*

rit.

35 Pulsating ♩ = c. 58

5

rit.

41 Ethereal, floating

♩ = c. 50

6

47 ♩ = c. 58

Tbn. 1 cue:

3

52

56 Exalted

62

rit.

75 *a tempo*

rit.

# SHENANDOAH

for Concert Band

TROMBONE 3

FRANK TICHELI

Freely and very expressive

$\text{♩} = \text{c. } 58$

6

7

5

12  $\text{♩} = \text{c. } 58$

mp

18

mf f p

3

23  $\text{♩} = \text{c. } 63$

7

rit.

31  $\text{♩} = \text{c. } 50$

rit.

*a tempo*

rit.

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

5

rit.

41 Ethereal, floating

$\text{♩} = \text{c. } 50$  6

pp p

47  $\text{♩} = \text{c. } 58$

Bsn. 2 cue:

Play

p mf

52

56 Exalted

mf f

ff

mp f mf

mp f mp p

rit.

75 *a tempo*

rit.

mf p n

# SHENANDOAH

for Concert Band

EUPHONIUM B.C.

FRANK TICHELI

Freely and very expressive ♩ = c. 50

one only *ten.*

*mp*

*mf > mp* *p*

[12] ♩ = c. 58

*mp* *poco f*

*f > p* *n*

*rit.*

[31] ♩ = c. 50

*rit.*

*a tempo*

*rit.*

[35] Pulsating ♩ = c. 58

one only (sneak breaths)

*pp* *p*

*rit.*

[41] Ethereal, floating ♩ = c. 50

*pp* *n*

[47] ♩ = c. 58

Bsn. 1 cue:

Play

[52]

4

[56] Exalted

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

(no breath)

*ff* *mp*

*f* *mf* *mp*

*rit.* [75] *a tempo*

*rit.*

*ten.*

*f > mp* *p* *mf* *p* *n*

# THE STAR SPANGLED BANNER

Trombone

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*p* *f*

**27**

The musical score is written for Trombone in bass clef, 3/4 time, and B-flat major. It consists of seven staves of music. The first staff begins with a 'Majestic' tempo marking and a dynamic of *f*. A circled '3' is placed above the first measure. The second staff continues the melody. The third staff has a circled '11' above the first measure. The fourth staff continues the melody. The fifth staff has a circled '19' above the first measure, which is a four-measure rest, followed by a dynamic of *p* and then a dynamic of *f* for the remainder of the staff. The sixth staff has a circled '27' above the first measure. The seventh staff concludes the piece with a final note and a repeat sign.

# THE STAR SPANGLED BANNER

Baritone B.C.

arr. by Robert W. Smith  
(ASCAP)

024-3860-00

Majestic

**3**

*f*

**11**

**19**

*mp*

**27**

*f*

SOLO  
Melody (B.C.)

# Symphony No. 5

Ludwig van Beethoven  
arr. Bernice

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

**Allegro con brio** ♩ = 103  
**WATCH!**

Musical notation for measures 1-6 in bass clef, 2/4 time, C minor. The first measure has a forte (*f*) dynamic. The notation includes accents (>) and slurs.

A

7

Musical notation for measures 7-12 in bass clef, 2/4 time, C minor. The notation includes slurs and accents.

B

13

Musical notation for measures 13-18 in bass clef, 2/4 time, C minor. The notation includes slurs and accents.

C

22

Musical notation for measures 22-27 in bass clef, 2/4 time, C minor. The notation includes slurs and accents.

D

28

Musical notation for measures 28-32 in bass clef, 2/4 time, C minor. The notation includes slurs and accents. Measure 32 is marked with a box labeled 'E'.

33

Musical notation for measures 33-37 in bass clef, 2/4 time, C minor. The notation includes slurs and accents. Measures 33-37 are marked with boxes labeled #1, #2, #3, #1, #2, #3, #4.

F

G

38

Musical notation for measures 38-43 in bass clef, 2/4 time, C minor. The notation includes slurs and accents. Measures 38 and 39 are marked with *mf* and *mp* dynamics.



46 H

*cresc.*

Detailed description: This staff contains measures 46 through 52. It begins with a bass clef and a key signature of two flats. The melody consists of eighth and sixteenth notes, some beamed together. A bracket under the first four measures is labeled 'cresc.'. A box labeled 'H' is positioned above measure 47. The staff ends with a fermata over the final note.

53 I

*f*

Detailed description: This staff contains measures 53 through 58. It continues the melody with eighth and sixteenth notes. A box labeled 'I' is above measure 54. A bracket under measures 53-58 is labeled 'f'. The staff ends with a fermata over the final note.

59 J #1

Detailed description: This staff contains measures 59 through 63. It features a more rhythmic melody with eighth and sixteenth notes. A box labeled 'J' is above measure 60. A sharp sign '#1' is above measure 63. The staff ends with a fermata over the final note.

K #2 #3 #4 #1 #2 #3 L

64

Detailed description: This staff contains measures 64 through 69. It features a complex, rhythmic melody with many sixteenth notes. A box labeled 'K' is above measure 64. Sharp signs '#2', '#3', '#4', '#1', '#2', and '#3' are placed above measures 65, 66, 67, 68, 69, and 70 respectively. A box labeled 'L' is above measure 70. The staff ends with a fermata over the final note.

70 M

Detailed description: This staff contains measures 70 through 77. It features a complex, rhythmic melody with many sixteenth notes. A box labeled 'M' is above measure 70. The staff is divided into two parts: '1.' and '2.'. The first part (measures 70-71) has a repeat sign. The second part (measures 72-77) has a first ending bracket. The staff ends with a fermata over the final note.

N O

78

Detailed description: This staff contains measures 78 through 82. It features a complex, rhythmic melody with many sixteenth notes. A box labeled 'N' is above measure 78. A box labeled 'O' is above measure 82. The staff ends with a fermata over the final note.

83 *ff*

Detailed description: This staff contains measures 83 through 88. It features a complex, rhythmic melody with many sixteenth notes. A box labeled 'ff' is below measure 88. The staff ends with a fermata over the final note.

VARIATION  
MELODY (B.C.)

# Symphony No. 5

Ludwig van Beethoven  
arr. Bernice

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

Allegro con brio ♩ = 103  
WATCH!

*f*

A

7

B

13

C

22

D

28

E

35

*mf* *mp*

F

G

44

*cresc.*

H

VARIATION MELODY (B.C.), p. 2 Symphony No. 5

52 I

*f*

58 J #1

K L

64 1. 2.

M N

72

80 O

87

*ff*



Bass Line (B.C.)

# Symphony No. 5

Ludwig van Beethoven  
arr. Bernice

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

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

A

Musical staff 1: Bass line starting with a forte (*f*) dynamic and accents. The staff contains the first measure of the piece, marked with a box 'A'.

9

B

Musical staff 2: Bass line starting at measure 9, marked with a box 'B'.

17

C

Musical staff 3: Bass line starting at measure 17, marked with a box 'C'.

24

D

E

Musical staff 4: Bass line starting at measure 24, marked with boxes 'D' and 'E'.

33

F

G

2

Musical staff 5: Bass line starting at measure 33, marked with boxes 'F' and 'G', a fermata, and a mezzo-piano (*mp*) dynamic.

45

H

Musical staff 6: Bass line starting at measure 45, marked with a box 'H'.

*cresc.*

I

J

54

Musical staff 7: Bass line starting at measure 54, marked with boxes 'I' and 'J', and a forte (*f*) dynamic.

K

L

Musical staff 8: Bass line starting at measure 63, marked with boxes 'K' and 'L'.

70

M

N

Musical staff 9: Bass line starting at measure 70, marked with boxes 'M' and 'N', first and second endings, and accents.

O

79

Musical staff 10: Bass line starting at measure 79, marked with a box 'O' and a fortissimo (*ff*) dynamic.

# TAKE THE "A" TRAIN

TROMBONE I

Words and Music by  
**BILLY STRAYHORN**

Arranged by MICHAEL SWEENEY

**(MEDIUM SWING)**  
(Musical notation: quarter note = quarter note with triplet)  
**(CUP MUTE)**  
**(OPEN ON D.S.)**

2 3 *mf* 4 5 6 7

8 9 10 11 12 13

**(15) (OPEN)**  
15 16 17 18 19 20 21

**(23)**  
22 23 *f* 24 *ff* 25 *f* 26 27 *ff*

**TO CODA**  
28 29 30 31 *mp* 32 33 *ff*

**SOLO FOR ANY INSTRUMENT**  
34 35 37 39 41 *mp* 42

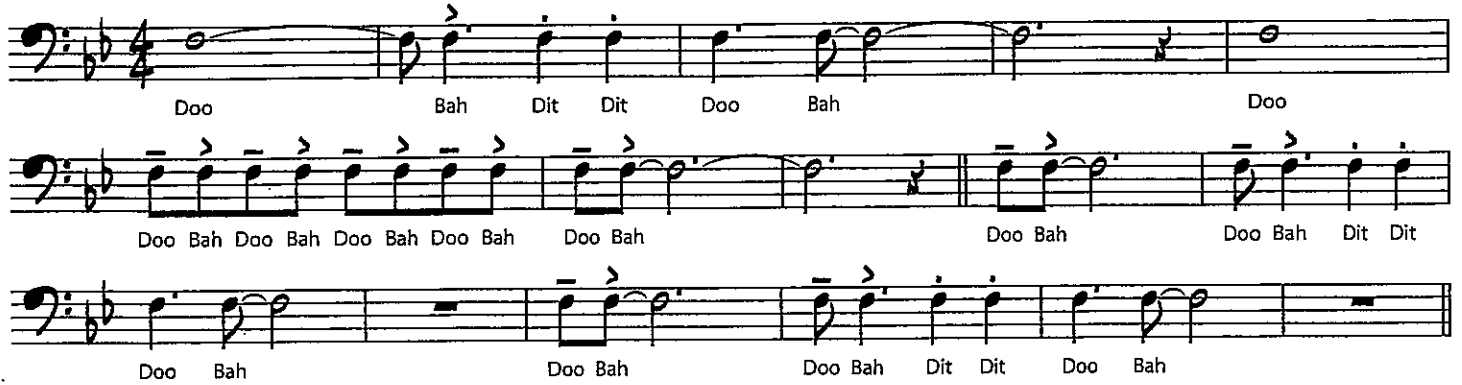
**(49)**  
43 44 45 46 47 *mf* 48 49 *mp*

**D.S. AL CODA (WITH REPEAT)**  
50 51 *ff* 52 53 55 *mf* 56

**CODA**  
57 58 59 60 *ff* 61

# TROMBONE

## Rhythm Workout



Rhythm Workout musical notation in bass clef, 4/4 time. The first staff contains a sequence of notes with lyrics: Doo Bah Dit Dit Doo Bah Doo. The second staff contains a sequence of notes with lyrics: Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit. The third staff contains a sequence of notes with lyrics: Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah.

## Melody Workout



Melody Workout musical notation in bass clef, 4/4 time. It consists of three staves of music, each with a melodic line and a corresponding bass line. The first staff starts with a whole note G2, followed by a half note G2, a quarter note G2, and a quarter note G2. The second staff continues with a half note G2, a quarter note G2, a quarter note G2, and a quarter note G2. The third staff continues with a half note G2, a quarter note G2, a quarter note G2, and a quarter note G2.

## Chord/Scale Workout



Chord/Scale Workout musical notation in bass clef, 4/4 time. The first staff is labeled "(CONCERT Bb MAJOR SCALE)" and contains a sequence of notes with chords: Cm17, F7, Bb6. The second staff is labeled "(VARIATIONS ON THE MELODY)" and contains a sequence of notes with chords: Ebma7, Cm17, F7, C9.

## Demonstration Solo



Demonstration Solo musical notation in bass clef, 4/4 time. It consists of four staves of music, each with a melodic line and a corresponding bass line. The first staff is labeled "(31)" and contains a sequence of notes with chords: Cm17, F7, Bb6, Cm17, F7. The second staff is labeled "(31) - 2ND TIME" and contains a sequence of notes with chords: Cm17, F7, Bb6, Fm17, Bb7. The third staff is labeled "(41)" and contains a sequence of notes with chords: Ebma7, C9, Cm17. The fourth staff is labeled "(49)" and contains a sequence of notes with chords: (F7), Cm17, F7, Bb6.

# TAKE THE "A" TRAIN

TROMBONE 2

Words and Music by

**BILLY STRAYHORN**

Arranged by MICHAEL SWEENEY

(MEDIUM SWING)

( $\text{♩} = \text{♩}^3$ )

CUP MUTE

5

(OPEN ON D.S.)

1 2 3 4 5 6 7

8 9 10 11 12 13

15 16 17 18 19 20 21

22 23 24 25 26 27

28 29 30 31 32 33

SOLO FOR ANY INSTRUMENT

34 35 37 39 41 42

43 44 45 46 47 48 49

D.S. AL CODA  
(WITH REPEAT)

50 51 52 53 55 56

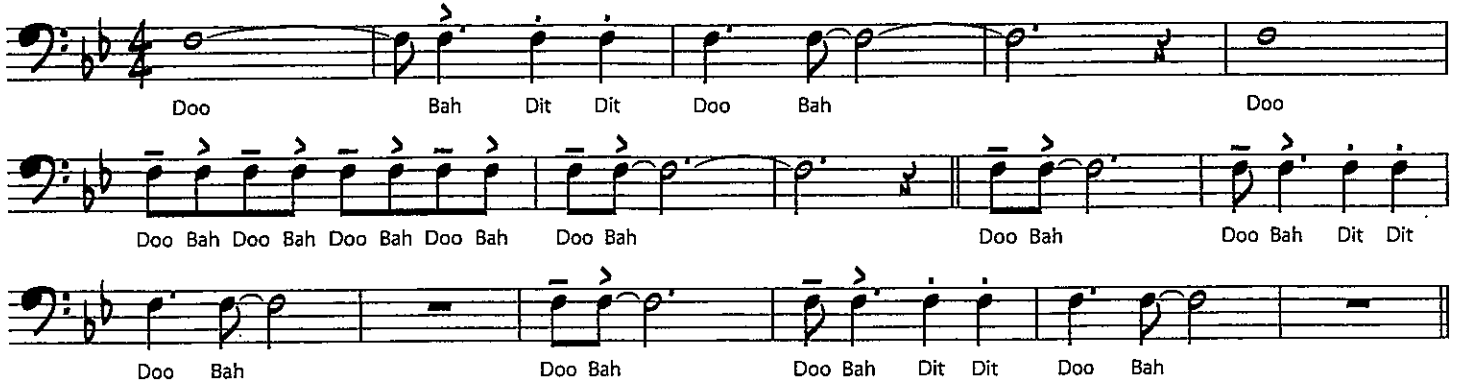
CODA

57 58 59 60 61



# TROMBONE

## Rhythm Workout



Rhythm Workout musical notation in bass clef, 4/4 time, B-flat major. The piece consists of three staves of music with vocal syllables written below the notes.

Doo Bah Dit Dit Doo Bah Doo

Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit

Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah

## Melody Workout



Melody Workout musical notation in bass clef, 4/4 time, B-flat major. The piece consists of three staves of music, focusing on melodic lines.

## Chord/Scale Workout

(CONCERT B<sup>b</sup> MAJOR SCALE)

(VARIATIONS ON THE MELODY)



Chord/Scale Workout musical notation in bass clef, 4/4 time, B-flat major. The piece consists of two staves of music with various chords and scales indicated above the notes.

Cm17 F7 Bb6 EbMA7 C9 Cm17 F7

## Demonstration Solo



Demonstration Solo musical notation in bass clef, 4/4 time, B-flat major. The piece consists of four staves of music with various chords and scales indicated above the notes.

3 Cm17 F7 Bb6 Cm17 F7

4 Cm17 F7 Bb6 Fm17 Bb7

4 EbMA7 C9 Cm17

(F7) 4 Cm17 F7 Bb6

# TAKE THE "A" TRAIN

TROMBONE 3

Words and Music by  
**BILLY STRAYHORN**

Arranged by MICHAEL SWEENEY

**(MEDIUM SWING)** (♩ = ♩<sup>3</sup>)  
**(CUP MUTE)** **(5)** **(OPEN ON D.S.)**

2 3 *mf* 4 5 6 7

8 9 10 11 12 13

**(15)** **(OPEN)** 15 16 17 18 19 20

**(23)** 21 22 23 *f* 24 *ff* 25 *f* 26

**(31)** 27 28 *ff* 29 *f* 30 31 *mp* 32

**TO CODA** **(41)**

**SOLO FOR ANY INSTRUMENT** 33 *ff* 34 35 37 39 *mp* 41 42

**(49)** 43 44 45 46 47 *mf* 48 49 *mp*

**D.S. AL CODA (WITH REPEAT)**

50 51 *ff* 52 53 55 *mf* 56

**CODA** 57 58 59 60 61 *ff*

# TROMBONE

## Rhythm Workout

Three staves of music in 4/4 time, bass clef, B-flat major key signature. The first staff contains vocalizations: Doo, Bah, Dit, Dit, Doo, Bah, Doo. The second staff contains: Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit. The third staff contains: Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah.

## Melody Workout

Three staves of music in 4/4 time, bass clef, B-flat major key signature. The first staff is a simple melody. The second staff features a more complex melody with many slurs and accents. The third staff continues the melody with various rhythmic patterns.

## Chord/Scale Workout

(CONCERT B<sup>b</sup> MAJOR SCALE)

(VARIATIONS ON THE MELODY)

Two staves of music in 4/4 time, bass clef, B-flat major key signature. The first staff includes chords: C<sup>M</sup>17, F7, B<sup>b</sup>6, Eb<sup>M</sup>A7. The second staff includes chords: C<sup>9</sup>, C<sup>M</sup>17, F7.

## Demonstration Solo

Four staves of music in 4/4 time, bass clef, B-flat major key signature. The first staff is marked with a circled 31 and a triplet of eighth notes. The second staff is marked with a circled 31 - 2ND TIME and a triplet of eighth notes. The third staff is marked with a circled 41. The fourth staff is marked with a circled 49. Chords include: C<sup>M</sup>17, F7, B<sup>b</sup>6, Eb<sup>M</sup>A7, C<sup>9</sup>, F<sup>M</sup>17, B<sup>b</sup>7, C<sup>M</sup>17, F7, B<sup>b</sup>6.



# THE TEMPEST

ROBERT W. SMITH

TROMBONE/BARITONE/  
BASSOON

With energy!

Bassoon only

1 *mp* 2 3 4 *f* 5 6 7 *p* 8 *f* 9

10 11 12 13 14 15 16 17 *ff*

18 36 *f* 37 38 39 40 41

42 43 44 *ff* 45 *mp* 46 47 48

49 50 51 52 53 54 55

56 57 58 59 60 61 62 *f* 63

64 65 66 67 68 69 70 71 *mf*

72 73 *f* 74 75 76 77 78 79 *ff*

+Tbn./Bar.

# Uptown Funk!

Funk ♩ = 116

A

B

4

C

10

*f*

*mp*

D

14

*mf*

E

18

⌘

F

22

G

26

optional top notes

29

H

32

I

3

J

38

*f*

To Coda ⊕

K

42

L

46

*mf*

*D.S. al Coda*

49

The image shows a musical score for the bass line of "Uptown Funk!". It is written in 4/4 time with a key signature of one flat (B-flat). The score is divided into measures, with some measures grouped into sections labeled A through L. Section A (measures 7-10) features a four-measure rest. Section B (measures 11-14) is a four-measure rest. Section C (measures 10-14) is marked *f*. Section D (measures 14-18) is marked *mf*. Section E (measures 18-22) is marked with a repeat sign. Section F (measures 22-26) continues the melody. Section G (measures 26-29) includes "optional top notes" marked with accents. Section H (measures 29-32) continues the pattern. Section I (measures 32-35) includes a three-measure rest. Section J (measures 35-38) is marked *f* and includes a "To Coda" symbol. Section K (measures 38-42) continues the melody. Section L (measures 42-46) is marked *mf*. The score ends at measure 49 with a *D.S. al Coda* instruction.

Uptown Funk!

♩ Coda

M

50

Musical staff 50-54. Bass clef, key signature of one flat. Measure 50 starts with a dynamic marking of *f*. Measure 51 has a dynamic marking of *mp*. The staff contains eighth and sixteenth notes with accents and slurs.

N

55

Musical staff 55-59. Bass clef. Measure 55 has a dynamic marking of *f*. Measures 58 and 59 are marked with first and second endings (1. and 2.). The staff contains eighth and sixteenth notes with slurs and accents.

O

60

Musical staff 60-63. Bass clef. Measure 60 has a dynamic marking of *mf*. The staff contains eighth and sixteenth notes with slurs and accents.

P

64

Musical staff 64-67. Bass clef. Measure 64 has a dynamic marking of *f*. The staff contains eighth and sixteenth notes with slurs and accents.

Q

R

68

Musical staff 68-73. Bass clef. Measure 68 has a dynamic marking of *f*. Measure 69 has a triplet marking (3). The staff contains eighth and sixteenth notes with slurs and accents.

S

74

Musical staff 74-78. Bass clef. Measure 74 has a dynamic marking of *ff*. The staff contains eighth and sixteenth notes with slurs and accents.

T

79

Musical staff 79-83. Bass clef. The staff contains eighth and sixteenth notes with slurs and accents.

U

V

84

Musical staff 84-88. Bass clef. The staff contains eighth and sixteenth notes with slurs and accents.

89

Musical staff 89-93. Bass clef. Measure 89 has a dynamic marking of *fff*. The staff contains eighth and sixteenth notes with slurs and accents.

Countermelody (B.C.)

# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Funk ♩ = 116

A

B

C

4 3 f

D

E

F

3 4 mf

mf f

H

I

3 f

To Coda ⊕

3 f

K

L

D.S. al Coda

3 4 f



Uptown Funk!

Countermelody (B.C.), p. 2

$\text{♩}$  Coda

50

M

N

O

P

4

3

1.

2.

4

3

67

Q

*f*

R

72

S

76

T

81

U

*fp*

86

V

91

*fff*

Bass Line (B.C.)

# Uptown Funk!

As Recorded by Bruno Mars  
arr. Bernice

Funk ♩ = 116

A B

*f* *mp*

C 10 D E %

*mf*

19 F G

*p*

28 H I

*mf* *f*

J To Coda K

37 *f* *mp*

L D.S. al Coda

45

Uptown Funk!

Bass Line (B.C.), p. 2

50 *Coda* [M] [N] [1.]

59 [2.] [O] [P]

[Q] [R] [S]

68

[T] [U]

77

[V]

86

# Vivir Mi Vida

arr. Bernice

Melody (B.C.)

As Recorded by Marc Anthony

With Energy (♩ = 124)

The musical score is written in bass clef with a 4/4 time signature. It begins with a *mf* dynamic and includes several triplet markings. The score is divided into sections labeled A through H. Section A starts at measure 6 and ends at measure 10. Section B starts at measure 11 and ends at measure 15. Section C starts at measure 16 and ends at measure 19, marked with a *mf* dynamic and a repeat sign. Section D starts at measure 20 and ends at measure 23, marked with a *cresc.* dynamic. Section E starts at measure 24 and ends at measure 27. Section F starts at measure 28 and ends at measure 31, marked with a *f* dynamic. Section G starts at measure 32 and ends at measure 36, marked with a *f* dynamic. Section H starts at measure 37 and ends at measure 40, marked with a *f* dynamic. The score concludes with the instruction *D.S. al Coda* at measure 37.

A *mf* B

6 11 C *mf* D E

16 20 *cresc.* F

24 28 *f* G *To Coda (On 2nd Time)* H

32 37 *D.S. al Coda*

**I**  $\text{Coda}$

38

Musical staff for measures 38-41. It begins with a double bar line and a repeat sign. The melody starts with a quarter rest followed by eighth notes. A dynamic marking of *f* is placed below the staff. A slur covers the entire phrase, which ends with a triplet of eighth notes. A fermata is placed over the final note.

**J** SOLOS - Repeat Until 4 Whistles

42

Cm A $\flat$  E $\flat$  B $\flat$

**K**

Musical staff for measures 42-47. It begins with a double bar line and a repeat sign. The melody consists of quarter notes. A dynamic marking of *f* is placed below the staff. A slur covers the entire phrase, which ends with a fermata. A '-2' marking is placed above the staff.

play 1st time only

48

Musical staff for measures 48-51. It begins with a double bar line and a repeat sign. The melody consists of eighth notes. A dynamic marking of *f* is placed below the staff. A slur covers the entire phrase, which ends with a fermata. '-2' markings are placed above the staff.

**L**

52

Musical staff for measures 52-55. It begins with a double bar line and a repeat sign. The melody consists of eighth notes. A dynamic marking of *f* is placed below the staff. A slur covers the entire phrase, which ends with a fermata. '-2' markings are placed above the staff. A triplet of eighth notes is marked with a '3' below it.

**M**

Beat 1  
1st time only

56

Musical staff for measures 56-58. It begins with a double bar line and a repeat sign. The melody consists of eighth notes. A dynamic marking of *f* is placed below the staff. A slur covers the entire phrase, which ends with a fermata. '-2' markings are placed above the staff. Two triplets of eighth notes are marked with '3' below them.

optional 8va

59

Musical staff for measures 59-61. It begins with a double bar line and a repeat sign. The melody consists of eighth notes. A dynamic marking of *f* is placed below the staff. A slur covers the entire phrase, which ends with a fermata. '-2' markings are placed above the staff.

**N**

62

Musical staff for measures 62-65. It begins with a double bar line and a repeat sign. The melody starts with a quarter rest followed by eighth notes. A dynamic marking of *mp* is placed below the staff. A slur covers the entire phrase, which ends with a fermata. A triplet of eighth notes is marked with a '3' below it. A dynamic marking of *ff* is placed below the staff.

**O**

67

Musical staff for measures 67-71. It begins with a double bar line and a repeat sign. The melody consists of eighth notes. A dynamic marking of *f* is placed below the staff. A slur covers the entire phrase, which ends with a fermata. A triplet of eighth notes is marked with a '3' below it.

**P**

72

Musical staff for measures 72-75. It begins with a double bar line and a repeat sign. The melody consists of eighth notes. A dynamic marking of *f* is placed below the staff. A slur covers the entire phrase, which ends with a fermata. A triplet of eighth notes is marked with a '3' below it.

Harmony (B.C.)

# Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

optional 8vb

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

11 **C**  $\%$ , *f*

**D** *mf* same as melody C-G

16 **E**

20 *cresc.* **F**

24

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

**H**

32

*D.S.  $\%$  al Coda*

37

Detailed description: This is a bass clef musical score for the song 'Vivir Mi Vida'. It is in 4/4 time with a tempo of 124 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into measures 6 through 37. It features various dynamics including *mf* (mezzo-forte) and *f* (forte), and includes articulations such as *cresc.* (crescendo), *D.S.  $\%$  al Coda*, and *To Coda (On 2nd Time)*. There are also performance instructions like 'optional 8vb' and 'same as melody C-G'. The score includes several triplet markings and repeat signs.

**I** *Coda*

38 optional 8vb

**J** *f* SOLOS - Repeat Until 4 Whistles

42 Cm Ab Eb Bb **K** -2

play 1st time only

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

52 -2 **M** >

56 optional 8va

59

**N** optional 8vb **O**

62

*mp* **P** *ff*

67

72 >

# Vivir Mi Vida

arr. Bernice

Counter melody (B.C.)

As Recorded by Marc Anthony

With Energy (♩ = 124)

The musical score is written in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It consists of several measures grouped into sections labeled A through H. Section A contains a 5-measure rest followed by a 4-measure rest. Section B is a 4-measure melodic phrase starting with a forte (f) dynamic. Section C begins with a repeat sign and contains a 3-measure rest followed by a 4-measure rest. Section D is a 4-measure melodic phrase starting with a mezzo-forte (mf) dynamic. Section E is a 4-measure melodic phrase starting with a forte (f) dynamic. Section F is a 4-measure melodic phrase starting with a forte (f) dynamic. Section G is labeled 'To Coda (On 2nd Time)' and contains a 3-measure rest followed by a 3-measure melodic phrase starting with a forte (f) dynamic. Section H is labeled 'play 2nd time only Bell Tones' and contains a 4-measure melodic phrase starting with a forte (f) dynamic. The score concludes with the instruction 'D.S. al Coda'.



I  $\Phi$  Coda

J SOLOS - Repeat Until 4 Whistles  
Cm A $\flat$  E $\flat$  B $\flat$

K

4

*f*

L

M play 1st time only

N

O

3 4 4 4

P

*ff*

Bass Line (B.C.)

# Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

*mf*

7

*mf*

B

12

*mf*

C

16

*mf*

D

20

*mf*

E

24

*mf*

F

28

*mf*

To Coda (On 2nd Time) G

G

*mf*

H

34

*mf*

*D.S. al Coda*

**I**  $\text{Coda}$   
38

*f*

**J** SOLOS - Repeat Until 4 Whistles  
42

*Cm* *A $\flat$*  *E $\flat$*  *B $\flat$*  **4**

*mf*

**K**

**L**

51 **M**

*f*

56

**N**

60 *mp*

**O**  
66 *ff*

**P**  
70



7:

# WATERMELON MAN

- HERBIE HANCOCK

(MED. ROCK)

## INTRO F7

## HEAD

RHYTHM CONT. SIM.

## Chords and Complementary Scales

**C Major**

1 2 3 4 5 6 7 1

**C Major**

1 2 3 4 5 6 7 1

**C Major**

1 2 3 4 5 6 7 1

**C Dorian**

1 2 b3 4 5 6 b7 1

**C Dorian**

1 2 b3 4 5 6 b7 1

**C Dorian**

1 2 b3 4 5 6 b7 1

**C Locrian**

1 b2 b3 4 b5 b6 b7 1

**C Mixolydian**

1 2 3 4 5 6 b7 1

**C Half/whole diminished**

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

**C Lydian Dominant**

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

**C Major Pentatonic**

1 2 3 5 6 1

**C Major Pentatonic**

1 2 3 5 6 1

**C Lydian**

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

**C Melodic Minor**

1 2 b3 4 5 6 7 1

**C Melodic Minor**

1 2 b3 4 5 6 7 1

**C Aeolian**

1 2 b3 4 5 b6 b7 1

**C Whole/half diminished**

1 2 b3 4 b5 b6 b7 7 1

**C Mixolydian**

1 2 3 4 5 6 b7 1

**C Half/whole diminished**

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

**C Phrygian**

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

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

Below are two groups of chord spelling:

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

(No Chord)  
NC.

C bass    C    C<sup>6</sup>    C<sup>6</sup>/<sub>9</sub>    C<sup>(add 9)</sup>

C<sup>MA7</sup>    C<sup>MA7(add 13)</sup>    C<sup>MA9</sup>    C<sup>MA13</sup>    C<sup>7</sup>    C<sup>9</sup>    C<sup>13</sup>

C<sup>Mi</sup>    C<sup>Mi6</sup>    C<sup>Mi6</sup>/<sub>9</sub>    C<sup>Mi(add 9)</sup>    C<sup>Mi7</sup>    C<sup>Mi7(add 11)</sup>    C<sup>Mi7(add 13)</sup>

C<sup>Mi9</sup>    C<sup>Mi11</sup>    C<sup>Mi13</sup>    C<sup>Mi(MA7)</sup>    C<sup>Mi9(MA7)</sup>    C<sup>Mi7(b5)</sup>    C<sup>Mi9(b5)</sup>    C<sup>Mi11(b5)</sup>

C<sup>dim.</sup>    C<sup>o7</sup>    C<sup>o7(add MA7)</sup>    C<sup>+</sup>    C<sup>SUS</sup>    C<sup>7</sup><sub>SUS</sub>    C<sup>9</sup><sub>SUS</sub>    C<sup>13</sup><sub>SUS</sub>    C<sup>7</sup><sub>SUS</sub>4-3

C<sup>MA7(b5)</sup>    C<sup>MA7(#5)</sup>    C<sup>MA7(#11)</sup>    C<sup>MA9(#11)</sup>    C<sup>MA13(#11)</sup>    C<sup>7(b5)</sup>    C<sup>9(b5)</sup>

C<sup>7(#5)</sup>    C<sup>9(#5)</sup>    C<sup>7(b9)</sup>    C<sup>7(#9)</sup>    C<sup>7(b9)</sup>/<sub>5</sub>    C<sup>7(#9)</sup>/<sub>5</sub>    C<sup>7(b9)</sup>/<sub>5</sub>

C<sup>7(#11)</sup>    C<sup>9(#11)</sup>    C<sup>7(#11)</sup>/<sub>9</sub>    C<sup>7(#11)</sup>/<sub>9</sub>    C<sup>13(b5)</sup>    C<sup>13(b9)</sup>    C<sup>13(#11)</sup>    C<sup>7</sup><sub>SUS</sub>(b9)    C<sup>13</sup><sub>SUS</sub>(b9)

C<sup>/E</sup>    C<sup>/G</sup>    E<sup>/C</sup>    B<sup>/C</sup>    C<sup>(add 9)</sup>/<sub>E</sub>    C<sup>(add 9)</sup>/<sub>omit 3</sub>    C<sup>7(omit 3)</sup>    C<sup>Mi7(omit 5)</sup>

C<sup>#MA7</sup><sub>SUS</sub>(b5)    F<sup>#7</sup><sub>SUS</sub>(add 3)    B<sup>b</sup>(add b13)  
(add 9)    A<sup>+</sup>(add #9)  
(add b9)    G<sup>#Mi7</sup>(add 11)  
(omit 5)

F<sup>#</sup>/<sub>F#</sub>    E<sup>+</sup>/<sub>G</sub>    G<sup>7</sup><sub>SUS</sub>/<sub>A</sub>    G<sup>MA7</sup>(b5)  
F<sup>#</sup>    E<sup>b</sup>MA<sup>7</sup>(b5)  
F    B<sup>MA7</sup><sub>SUS</sub>/<sub>F#</sub>



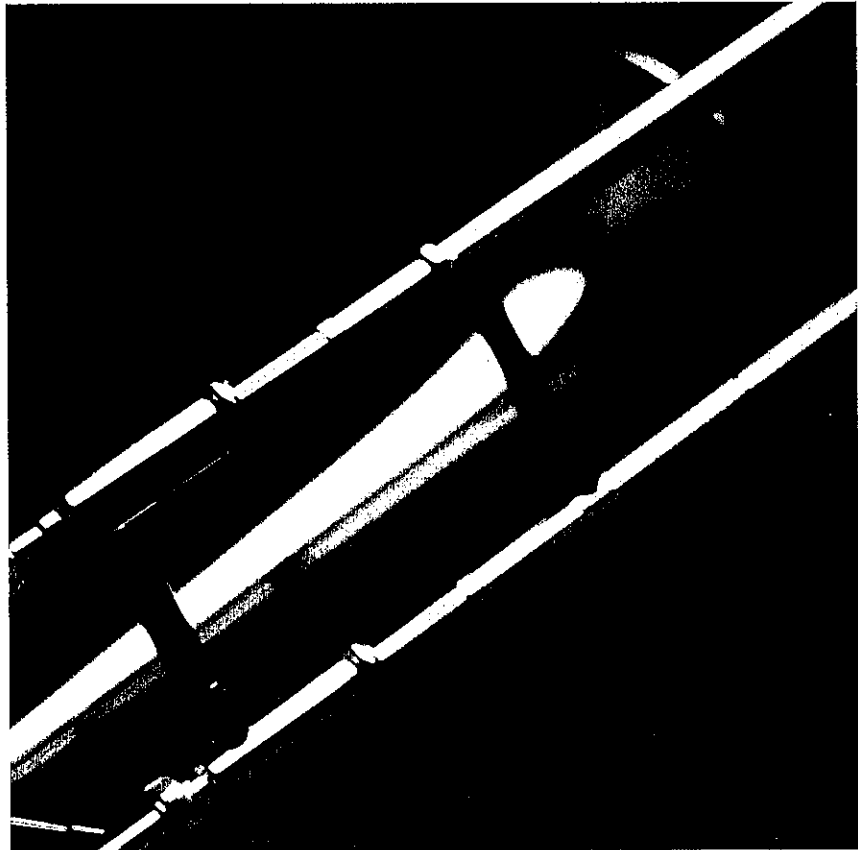


TROMBONE BOOK 1

# ESSENTIAL ELEMENTS

2000 **PLUS  
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**TIM LAUTZENHEISER  
JOHN HIGGINS  
CHARLES MENGHINI  
PAUL LAVENDER  
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# 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.
- Place the mouthpiece approximately 2/3 on the upper lip and 1/3 on the lower lip. 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 and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

Trombone slides occasionally need oiling. To oil your slide, simply:

- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide oil and grease, 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.

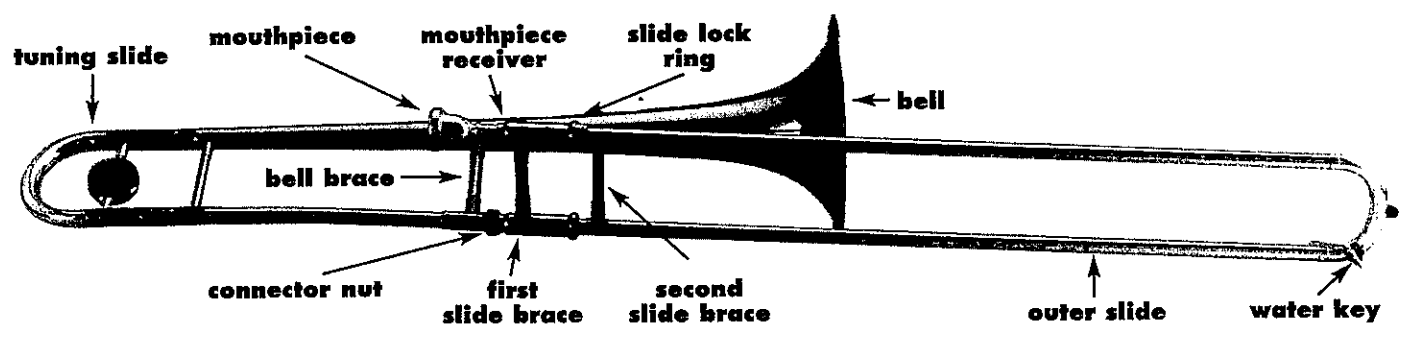
○ →  
"tah"

REST

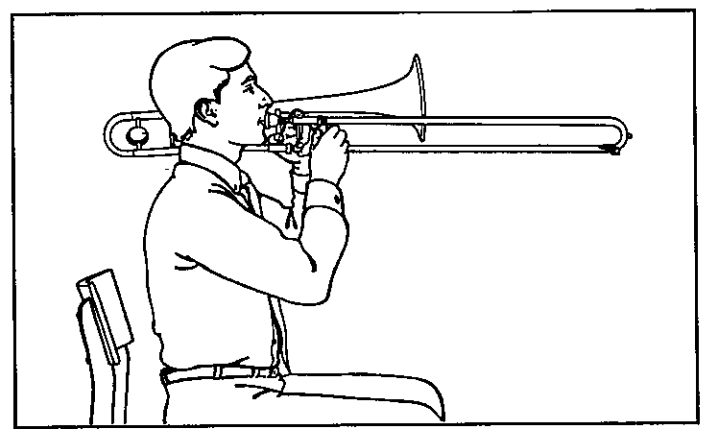
○ →  
"tah"

REST

# Getting It Together



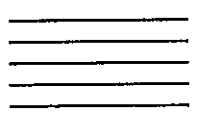
- Step 1** Lock the slide by turning the slide lock ring to the right. Carefully put the slide into the bell section at a 90° angle. Tighten the connector nut to hold the two sections together.
- Step 2** Carefully twist the mouthpiece to the right into the mouthpiece receiver.
- Step 3** Place your left thumb under the bell brace, and your index finger on top of the mouthpiece receiver. Gently wrap your other fingers around the first slide brace.
- Step 4** Place your right thumb and first two fingers on the second slide brace.
- Step 5** Support the trombone with your left hand only. Unlock the slide. Your right hand and wrist should be relaxed to move the slide comfortably. Hold the trombone as shown:



## READING MUSIC

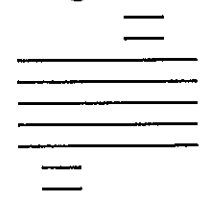
Identify and draw each of these symbols:

### Music Staff



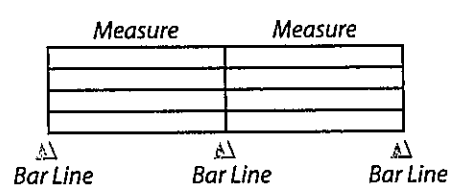
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### Ledger Lines



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

### Measures & Bar Lines



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

# Long Tone



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

## 1. THE FIRST NOTE

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



1  
To play "F," bring the slide up to first position.

## 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: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

## A NEW NOTE

Look for the slide position diagram under each new note.



3  
△ "E<sub>b</sub> (E-flat)" is played in third position.

## 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.



4


## 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 



A musical staff with a C-clef. The first measure contains a whole note C. The second measure contains a whole rest. The third measure contains a whole note C. The fourth measure contains a whole rest. A double bar line is at the end.

6

**8. FOUR BY FOUR**

Repeat Sign 

A musical staff with a C-clef. The first measure has four quarter notes: C, C, C, C. The second measure has a quarter note D followed by three eighth notes. The third measure has four quarter notes: F, F, F, F. The fourth measure has a quarter note E followed by three eighth notes. A repeat sign is at the end.

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

**9. TOUCHDOWN**



A musical staff with a bass clef. The first measure contains a whole note B. The second measure contains a whole rest. The third measure contains a whole note B. The fourth measure contains a whole rest. A double bar line is at the end.

1

**10. THE FAB FIVE**



A musical staff with a bass clef. The first measure has four quarter notes: B, B, B, B. The second measure has a quarter note C followed by three eighth notes. The third measure has a quarter note F followed by three eighth notes. The fourth measure has a quarter note E followed by three eighth notes. The fifth measure has a quarter note D followed by three eighth notes. A repeat sign is at the end.

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

**Bass Clef**

(F-Clef) indicates the position of note names on a music staff. Fourth line is F.

**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 Bass Clef.

A musical staff with a bass clef. The notes are placed on the lines and spaces from bottom to top: E (space), F (line), G (space), A (line), B (space), C (line), D (space), E (line), F (space), G (line), A (space).

THEORY

**Sharp**

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

**Flat**

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

**Natural**

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

**11. READING THE NOTES**

Compare this to exercise 10, THE FAB FIVE.

A musical staff with a bass clef and a 4/4 time signature. The notes are B, C, F, E, D, each followed by three eighth notes. A repeat sign is at the end.

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

**12. FIRST FLIGHT**

A musical staff with a bass clef and a 4/4 time signature. The notes are B, C, F, E, D, each followed by three eighth notes. A repeat sign is at the end.

**13. ESSENTIAL ELEMENTS QUIZ**

Fill in the remaining note names before playing.

A musical staff with a bass clef and a 4/4 time signature. The notes are Bb, C, D, followed by three eighth notes. A repeat sign is at the end.

Bb C D \_\_\_\_\_

### Notes In Review

Memorize the slide positions for the notes you've learned:

### 14. ROLLING ALONG

### Half Note

### Half Rest

### 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

### 9. ESSENTIAL ELEMENTS QUIZ

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

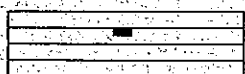
- ♩ Eb
- ♩ F
- ♩ Eb
- ♩ D
- ♩ Eb
- ♩ D
- ♩ C
- ♩ Bb
- ♩ C
- ♩ D
- ♩ Eb
- ♩ D
- ♩ Eb

### Whole Note



1 & 2 & 3 & 4 &

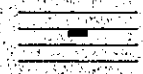
### Whole Rest



= A Whole Measure of Silent Beats

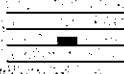
1 & 2 & 3 & 4 &

### Whole Rest



hangs from a staff line.

### Half Rest



sits on a staff line.

## 20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

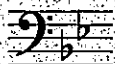
## 21. THE WHOLE THING

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

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

## 22. SPLIT DECISION - Duet

### Key Signature



The **Key Signature** tells us which notes to play with sharps ( $\sharp$ ) or flats ( $\flat$ ) throughout the music. Your Key Signature indicates the Key of B $\flat$ —play all B's and E's as flats.

THEORY

## 23. MARCH STEPS

▲ Play B $\flat$ 's and E $\flat$ 's

## 24. LISTEN TO OUR SECTIONS

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

## 25. LIGHTLY ROW

## 26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.



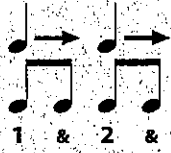




## Eighth Notes



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



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



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

Clap

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

### 41. EIGHTH NOTE JAM

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

### 42. SKIP TO MY LOU

American Folk Song

*mf*

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

*p*

### 44. OH, SUSANNA

Stephen Collins Foster

*f*


**ROSSINI** 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

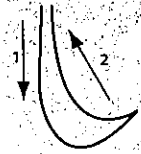
*mf* *f*

### 2/4 Time Signature

 = 2 beats per measure  
= Quarter note gets one beat

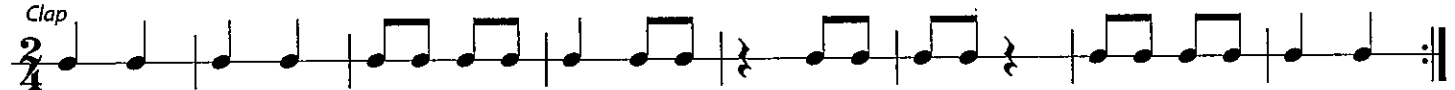
### Conducting

Practice conducting this two-beat pattern.



### 46. RHYTHM RAP

Clap



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

### 47. TWO BY TWO



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

### Tempo Markings

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

### 48. HIGH SCHOOL CADETS – March

Allegro



*f*

John Philip Sousa

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### 49. HEY, HO! NOBODY'S HOME

Moderato



*mf*

### Dynamics

*Crescendo* (gradually louder)

*Decrescendo* or *Diminuendo* (gradually softer)

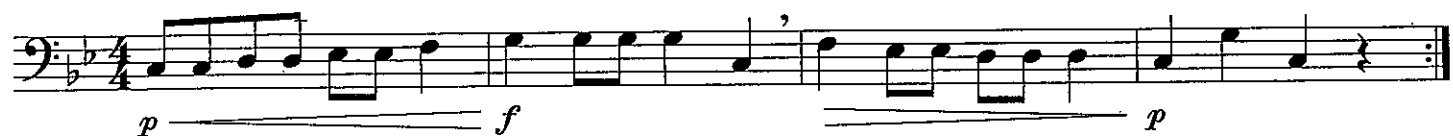
### 50. CLAP THE DYNAMICS

Clap



*p* *f* *p*

### 51. PLAY THE DYNAMICS



*p* *f* *p*



# PERFORMANCE SPOTLIGHT

## 55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

*mf*

11

19

This musical score is for the bass line of 'When the Saints Go Marching In'. It is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins at measure 3, marked with a box and the text '3 Measure number'. The dynamic is *mf*. The second staff starts at measure 11, marked with a box. The dynamic changes to *f*. The third staff starts at measure 19, marked with a box. The piece concludes with a double bar line.

## 56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

*mf*

9

13

2nd time go on to meas. 13

*f*

*p*

*f*

This musical score is for the bass line of 'Old MacDonald Had a Band'. It is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins at measure 9, marked with a box. The dynamic is *mf*. The second staff starts at measure 13, marked with a box. The dynamic changes to *f*. The third staff starts at measure 13, marked with a box. The dynamic changes to *p*. A text instruction '2nd time go on to meas. 13' is written above the staff. The piece concludes with a double bar line.

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

Ludwig van Beethoven  
Arr. by John Higgins

Moderato

*mf*

9

13

*p*

*f*

This musical score is for the bass line of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins at measure 9, marked with a box. The dynamic is *mf*. The second staff starts at measure 13, marked with a box. The dynamic changes to *p*. The third staff starts at measure 13, marked with a box. The dynamic changes to *f*. The piece concludes with a double bar line.

## 58. HARD ROCK BLUES - Encore

John Higgins

Allegro

*f*

This musical score is for the bass line of 'Hard Rock Blues'. It is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins at measure 1, marked with a box. The dynamic is *f*. The second staff continues the piece. The piece concludes with a double bar line.

**Tie**

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



**59. FIT TO BE TIED**

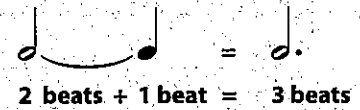
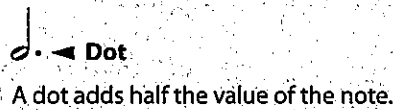
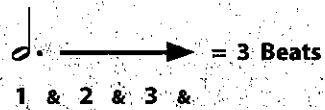


**60. ALOUETTE**

French-Canadian Folk Song



**Dotted Half Note**



**61. ALOUETTE - THE SEQUEL**

French-Canadian Folk Song



**HISTORY**

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

**62. CAMPTOWN RACES**

Stephen Collins Foster

*Allegro*



**63. NEW DIRECTIONS**



**64. THE NOBLES** *Always use a full airstream and maintain good posture.*



**65. ESSENTIAL ELEMENTS QUIZ**





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

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

**73. HOT MUFFINS – New Note**

**74. COSSACK DANCE**

Allegro

**75. BASIC BLUES – New Note**

**New Key Signature**  
This Key Signature indicates the Key of E $\flat$  – play all B's as B-flats, all E's as E-flats, and all A's as A-flats.

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

**76. HIGH FLYING**

Moderato

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

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

Japanese Folk Song  
Arr. by John Higgins

Andante



### 78. UP ON A HOUSETOP

Allegro

Musical notation for 'Up on a Housetop' in bass clef, 4/4 time, key of Bb. It features two staves. The first staff has a first ending and a second ending. Dynamics include *mf* and *f*. There are accents and a 'Check Key Signature' instruction.

### 79. JOLLY OLD ST. NICK - Duet

Moderato

Musical notation for 'Jolly Old St. Nick - Duet' in bass clef, 2/4 time, key of Bb. It is a duet with two staves labeled A and B. Dynamics include *mf*. It features first and second endings.

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

### 80. THE BIG AIRSTREAM - New Note

Musical notation for 'The Big Airstream - New Note' in bass clef, 4/4 time, key of Bb. It includes a large 'Bb' note symbol and a '1' below the first staff. Dynamics include *mf* and *f*.

### 81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

Franz Lehar

Musical notation for 'Waltz Theme (The Merry Widow Waltz)' in bass clef, 3/4 time, key of Bb. It consists of two staves. Dynamics include *mf* and *f*. There are slurs and accents.

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### 82. AIR TIME

Musical notation for 'Air Time' in bass clef, 4/4 time, key of Bb. It consists of one staff with a dynamic of *f*.

### 83. DOWN BY THE STATION

Allegro

Musical notation for 'Down by the Station' in bass clef, 2/4 time, key of Bb. It consists of one staff with a dynamic of *mf*.

### 84. ESSENTIAL ELEMENTS QUIZ

Moderato

Musical notation for 'Essential Elements Quiz' in bass clef, 3/4 time, key of Bb. It consists of one staff with dynamics *mf*, *f*, and *p*.

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

Musical notation for 'Essential Creativity' in bass clef, 4/4 time, key of Bb. It consists of one staff with a dynamic of *f*.



# 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

## 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

# Natural

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

THEORY

## 92. RAZOR'S EDGE - New Note

Musical notation for 'Razor's Edge' in bass clef, 4/4 time, key of B-flat. It features a natural sign over the E4 note in the second measure. A fingering '2' is shown below the first measure.

## 93. THE MUSIC BOX

Musical notation for 'The Music Box' in bass clef, 3/4 time, key of B-flat. It is marked 'Moderato' and 'p'. A natural sign is placed over the E4 note in the second measure.

**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

Musical notation for 'Ezekiel Saw the Wheel' in bass clef, 4/4 time, key of B-flat. It is marked 'Allegro' and 'f'. The title 'African-American Spiritual' is written in the top right corner.

# Slur



A curved line which connects notes of different pitch. Tongue the first note normally. Then, play the slurred note(s) using "dah", a legato tonguing syllable. *Legato* — An Italian word for smooth and connected.

## 95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in bass clef, 4/4 time, key of B-flat. It features a slur connecting two notes in the first measure.

▲ Slur 2 notes. Tongue the first note. Use "dah" on the second note.

## 96. GLIDING ALONG

Musical notation for 'Gliding Along' in bass clef, 4/4 time, key of B-flat. It features a slur connecting four notes in the first measure.

▲ Slur 4 notes. Tongue the first note. Use "dah" on all notes connected by a slur.

**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. A special trombone technique used in ragtime and other styles of music is called a glissando, which looks like this: To play a glissando, move your slide without tonguing and use a full airstream. Remember that glissandos are different from legato tonguing (slurs).

HISTORY

## 97. TROMBONE RAG

Musical notation for 'Trombone Rag' in bass clef, 4/4 time, key of B-flat. It is marked 'Allegro' and 'f'. The notation includes first and second endings with fingerings: 1. 1 6 1 and 2. 1 6 1. A glissando symbol is shown above the second ending.

## 98. ESSENTIAL ELEMENTS QUIZ

Musical notation for 'Essential Elements Quiz' in bass clef, 3/4 time, key of B-flat. It is marked 'Andante' and 'p'. The piece ends with a 'Fine' and 'D.C. al Fine' instruction.

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 F - play all B's as B-flats.

**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?

## 105. NATURALLY



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

HISTORY

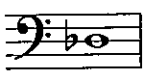
## 106. MARCH MILITAIRE

Allegro

Franz Schubert



## 107. THE FLAT ZONE - New Note



5



Δ Db

## 108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song



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

HISTORY

## 109. BOTTOM BASS BOOGIE - Duet

Allegro



### Dotted Quarter & Eighth Notes

= 2 Beats  
1 & 2 &

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

### 110. RHYTHM RAP

Clap

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

### 111. THE DOT ALWAYS COUNTS

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

### 112. ALL THROUGH THE NIGHT

*mf* Fine *p* D.C. at Fine

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

Moderato English Folk Song

*f* *mf* *f*

### 114. SCARBOROUGH FAIR

Andante English Folk Song

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

### 115. RHYTHM RAP

Clap

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

### 116. THE TURNAROUND

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

### 117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

*mf* *f*  $\triangle$  Check Rhythm

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

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

### 118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

**Largo** **4** 5 *Measure number*

*p* 13 *mf*

21 *p*

29 **Slower** **2** *p*

### Piano Accompaniment

**Largo** 5

*p* *f* *p*

13 *mf*

21 *p*

29 **Slower** *mf* *p*

**SPECIAL TROMBONE EXERCISE – Lip Slurs**

Lip Slurs are notes that are slurred without changing positions. 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**

**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.)

## MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante

*mf*

## 133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato

*f*

## 134. BOTANY BAY

Australian Folk Song

Allegro

*mf*

*f*

*mf*

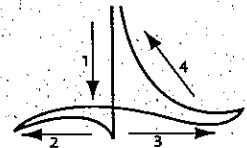


### C Time Signature

= 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

Andante

*p*

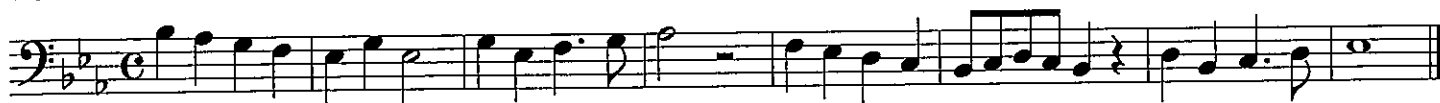
*mf*

*p*

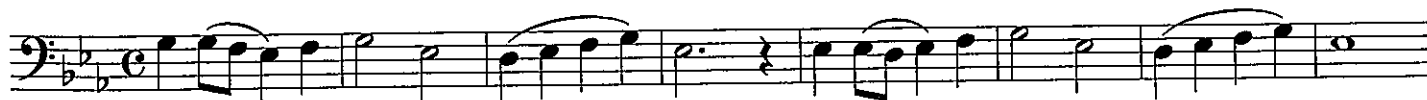
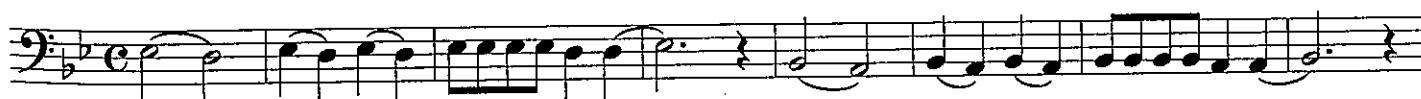
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## 137. ESSENTIAL CREATIVITY

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

**138. EASY GORILLA JUMPS****139. TECHNIQUE TRAX** *Always check the key signature.***140. MORE TECHNIQUE TRAX****141. GERMAN FOLK SONG****142. THE SAINTS GO MARCHIN' AGAIN**

James Black and Katherine Purvis

**143. LOWLAND GORILLA WALK****144. SMOOTH SAILING****145. MORE GORILLA JUMPS****146. FULL COVERAGE**

# Scale

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

## 147. CONCERT B $\flat$ SCALE

# Chord & Arpeggio

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

## 148. IN HARMONY

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

## 149. SCALE AND ARPEGGIO

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

## 150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

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

American Folk Song

Write in the note names before you play.

# PERFORMANCE SPOTLIGHT

## 152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy  
Arr. by John Higgins

March Style

5  $\triangle$  Measure Number

*f* *mf*

13

21

29

1. 2.

### Soli

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

## 153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict  
Arr. by John Higgins

Allegro

5 8

*mf* *f*

13

21 7 *Soli* 29 *f*

*end Soli*

37 7 45

*p* *mf*

*f*

# DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

### 154. RANGE AND FLEXIBILITY BUILDER

### 155. TECHNIQUE TRAX

### 156. CHORALE



Johann Sebastian Bach

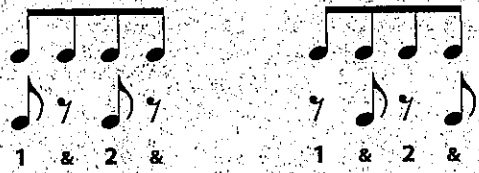
**HISTORY** The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

### 157. HATIKVAH

Israeli National Anthem

### Eighth Note & Eighth Rest

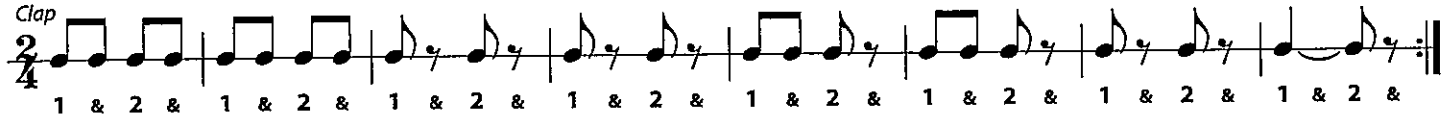
 = 1/2 beat of sound  
 = 1/2 beat of silence



1 & 2 &      1 & 2 &

### 158. RHYTHM RAP

*Clap*



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

### 159. EIGHTH NOTE MARCH



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

### 160. MINUET

Johann Sebastian Bach

*Moderato*



*mf*

1. 2.

### 161. RHYTHM RAP

*Clap*



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

### 162. EIGHTH NOTES OFF THE BEAT



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

### 163. EIGHTH NOTE SCRAMBLE



### 164. ESSENTIAL ELEMENTS QUIZ

*Andante*



*p*      *mf*      *f*

## 165. DANCING MELODY – New Note



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

## 166. EL CAPITAN

John Philip Sousa

*Allegro*



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“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

*Maestoso (Majestically)*

*mf* *f*

9 *mf*

*p* *mf*

17 *f*

## 168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

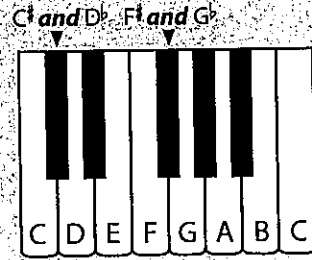
Count and clap before playing. Can you conduct this?



### Enharmonics

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

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



### 169. SNAKE CHARMER

Enharmonic notes use the same position.

**G<sup>b</sup>/F<sup>#</sup>** 5

### 170. DARK SHADOWS

△ Pick-up note

### 171. CLOSE ENCOUNTERS

Enharmonic notes use the same position.

**D<sup>b</sup>/C<sup>#</sup>** 5

### 172. MARCH SLAV

Peter Illyich Tchaikovsky

Largo

### 173. NOTES IN DISGUISE

### Chromatic Notes

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

### 174. HALF-STEPPIN'

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

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

Camille Saint-Saëns

Allegro

**176. SILVER MOON BOAT**

Chinese Folk Song

Largo

Fine

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

**177. THEME FROM SYMPHONY NO. 7 – Duet**

Ludwig van Beethoven

Allegro (moderately fast)

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

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

Peter Illyich Tchaikovsky

Allegro

*f*

1. 2.

**179. AMERICAN PATROL**

F.W. Meacham

Allegro

*mf*

**180. WAYFARING STRANGER**

African-American Spiritual

Andante

*p*

**181. ESSENTIAL ELEMENTS QUIZ - SCALE COUNTING CONQUEST**

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

# PERFORMANCE SPOTLIGHT

## 182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

**Maestoso**

*f*

**7 Andante**

*p*

**15**

*f*

*mf*

*f*

**25 Maestoso**

*f*

Detailed description: This musical score is for the bass line of 'America the Beautiful'. It begins with a **Maestoso** tempo and a dynamic of *f*. The first staff shows a series of eighth notes with accents. At measure 7, the tempo changes to **Andante** and the dynamic to *p*. The second staff features a half-note melody with a slur. At measure 15, the dynamic returns to *f*. The third staff continues with a half-note melody, marked *mf* and ending with a *f* dynamic. At measure 25, the tempo returns to **Maestoso** with a dynamic of *f*. The score concludes with a final note and a fermata.

## 183. LA CUCARACHA - Band Arrangement

Latin American Folk Song  
Arr. by John Higgins

**Latin Rock**

*f*

**5**

*mf*

**13**

*p*

**25**

*f*

**1.**

**2.**

Detailed description: This musical score is for the bass line of 'La Cucaracha'. It starts with a **Latin Rock** tempo and a dynamic of *f*. The first staff contains eighth-note patterns with accents. At measure 5, the dynamic changes to *mf*. The second staff continues with eighth-note patterns. At measure 13, the dynamic changes to *p*. The third staff features a more complex eighth-note pattern. At measure 25, the dynamic returns to *f*. The score ends with a first ending (1.) and a second ending (2.) marked with repeat signs and accents.

# PERFORMANCE SPOTLIGHT

## 184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

Allegro



# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

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

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

Johannes Brahms  
Arr. by John Higgins

**Allegro**

The musical score is arranged for Trombone and Piano. It begins with the tempo marking **Allegro**. The key signature is E-flat major (three flats) and the time signature is 4/4. The score is divided into systems, with measure numbers 3 and 13 indicated in boxes. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The trombone part has a melodic line with some slurs and accents. There are first and second endings for both parts, with the second ending leading to a final cadence. The score concludes with a double bar line.

# DUETS

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

## 186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

*Andante*

*p*

*p*

*Fine*

*mf*

*mf*

*D.C. al Fine*

## 187. LA BAMBA - Duet

Mexican Folk Song

*Allegro*

*f*

*f*

*Fine*

*D.C. al Fine*

*p*

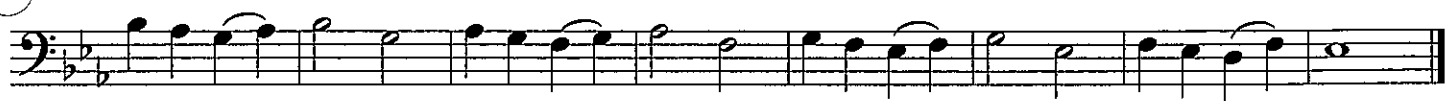
*p*

# RUBANK® SCALE AND ARPEGGIO STUDIES

**KEY OF B $\flat$**  *In this key signature, play all B $\flat$ 's and E $\flat$ 's.*



**KEY OF E $\flat$**  *In this key signature, play all B $\flat$ 's, E $\flat$ 's and A $\flat$ 's.*

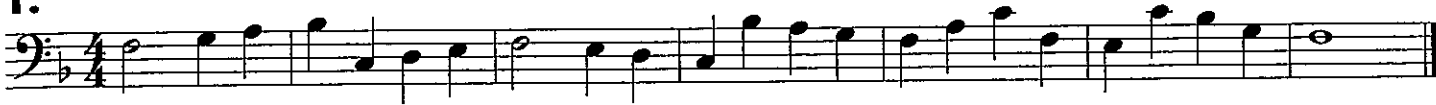




# RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



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

1.



2.

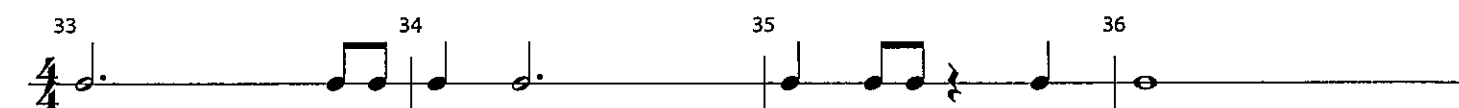
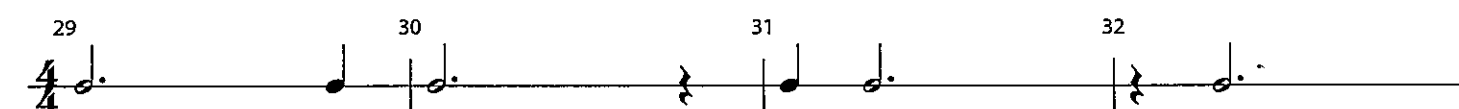
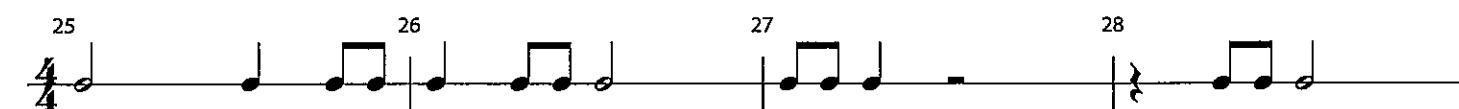
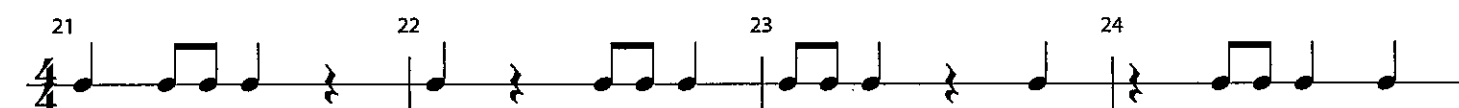
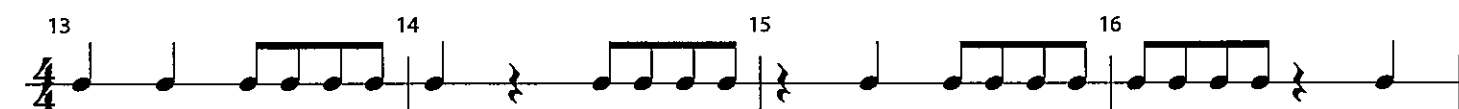
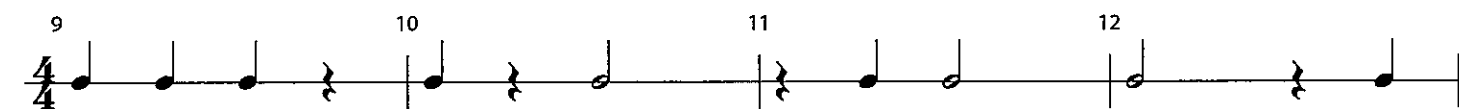
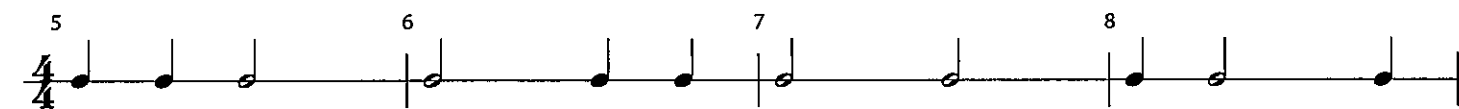


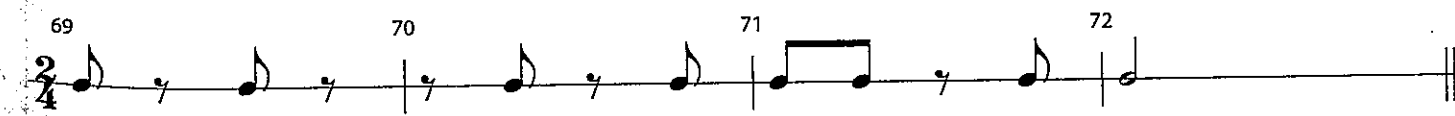
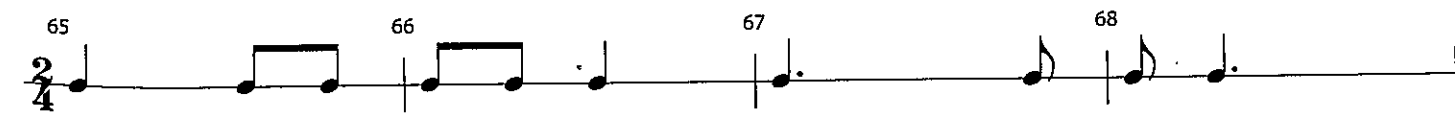
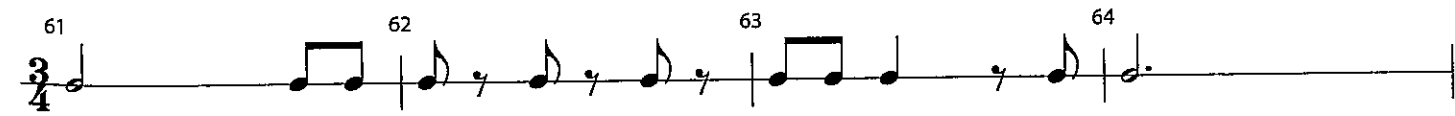
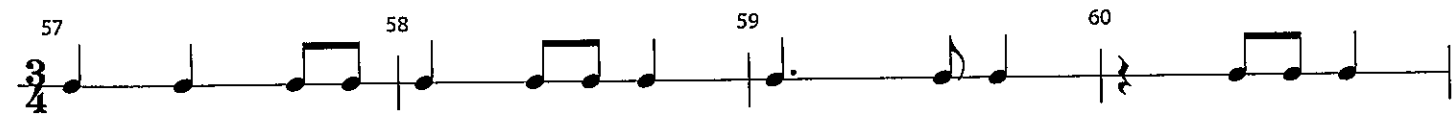
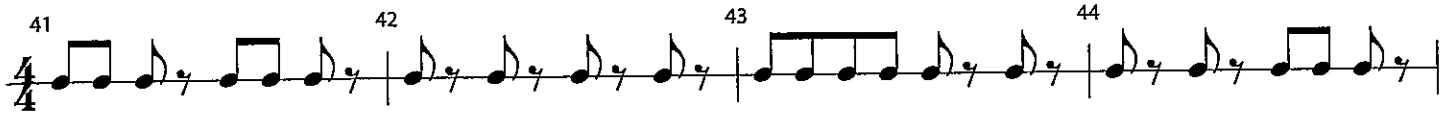
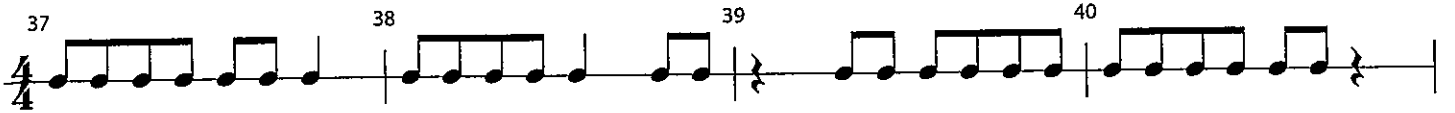
3.



4.



 **RHYTHM STUDIES**

 **RHYTHM STUDIES**

# CREATING MUSIC

## 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.

## 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

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

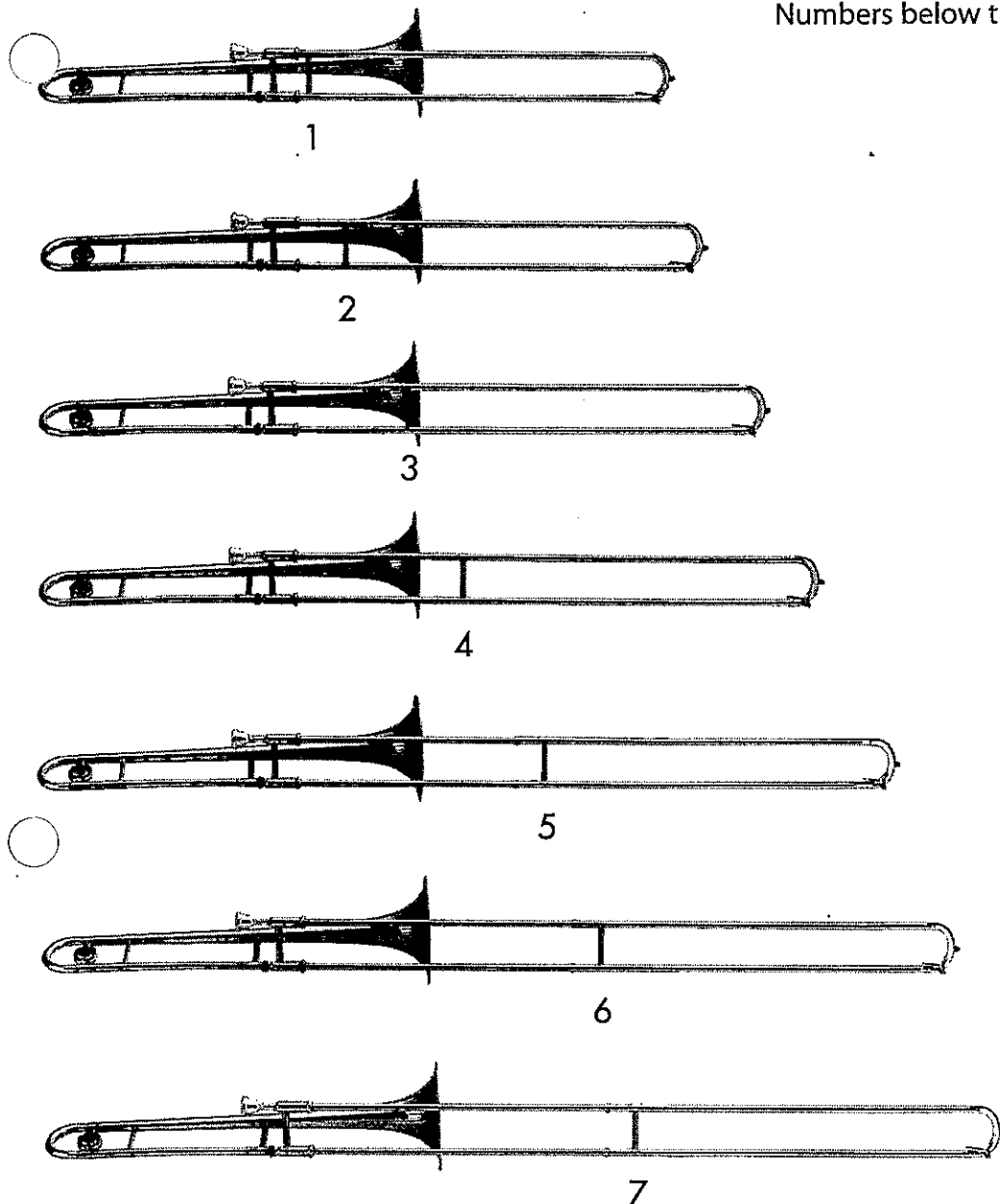


- |  |  |
|--|--|
| 1. Page 2–3, The Basics                    | 15. Page 22, EE Quiz, No. 117              |
| 2. Page 5, EE Quiz, No. 13                 | 16. Page 23, Performance Spotlight         |
| 3. Page 6, EE Quiz, No. 19                 | 17. Page 24, EE Quiz, No. 125              |
| 4. Page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

# POSITION CHART

## TROMBONE

Numbers below the notes = Slide positions



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

### 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 and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

Trombone slides occasionally need oiling. To oil your slide, simply:

- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide oil and grease, and will help you apply them when necessary.

**CAUTION:** If a slide 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.

# POSITION CHART

## TROMBONE

**E**

7

**F**

6

**F# Gb**

5

**G**

4

**G# Ab**

3

**A**

2

**A# Bb**

1

**B**

7

**C**

6

**C# Db**

5

**D**

4

**D# Eb**

3

**E**

2

**F**

1  
or  
6

**F# Gb**

5

**G**

4

**G# Ab**

3

**A**

2  
or  
6

**A# Bb**

1  
or  
5

**B**

4

**C**

3

**C# Db**

2

**D**

1  
or  
+4\*

**D# Eb**

3

**E**

2

**F**

1

**F# Gb**

-3\*\*

**G**

-2

\* + = Make the slide a little longer.  
 \*\* - = Make the slide a little shorter.





BARITONE B.C. BOOK 1

# ESSENTIAL ELEMENTS<sup>®</sup> 2000 PLUS DVD

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

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# 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.
- Place the mouthpiece approximately 2/3 on the upper lip and 1/3 on the lower lip. 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.

Baritone valves occasionally need oiling. To oil your baritone valves:

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

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

## MOUTHPIECE WORKOUT

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



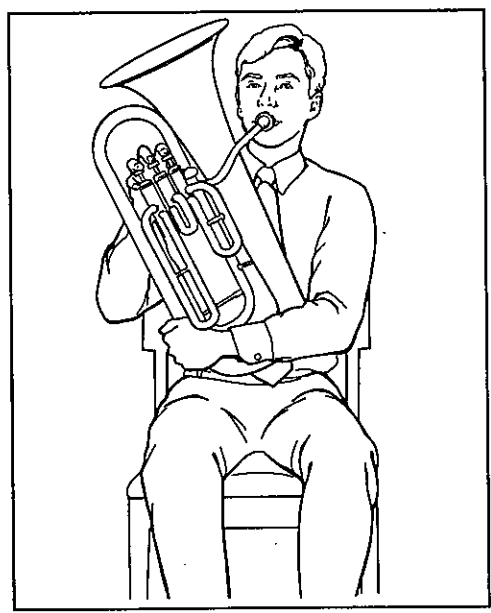
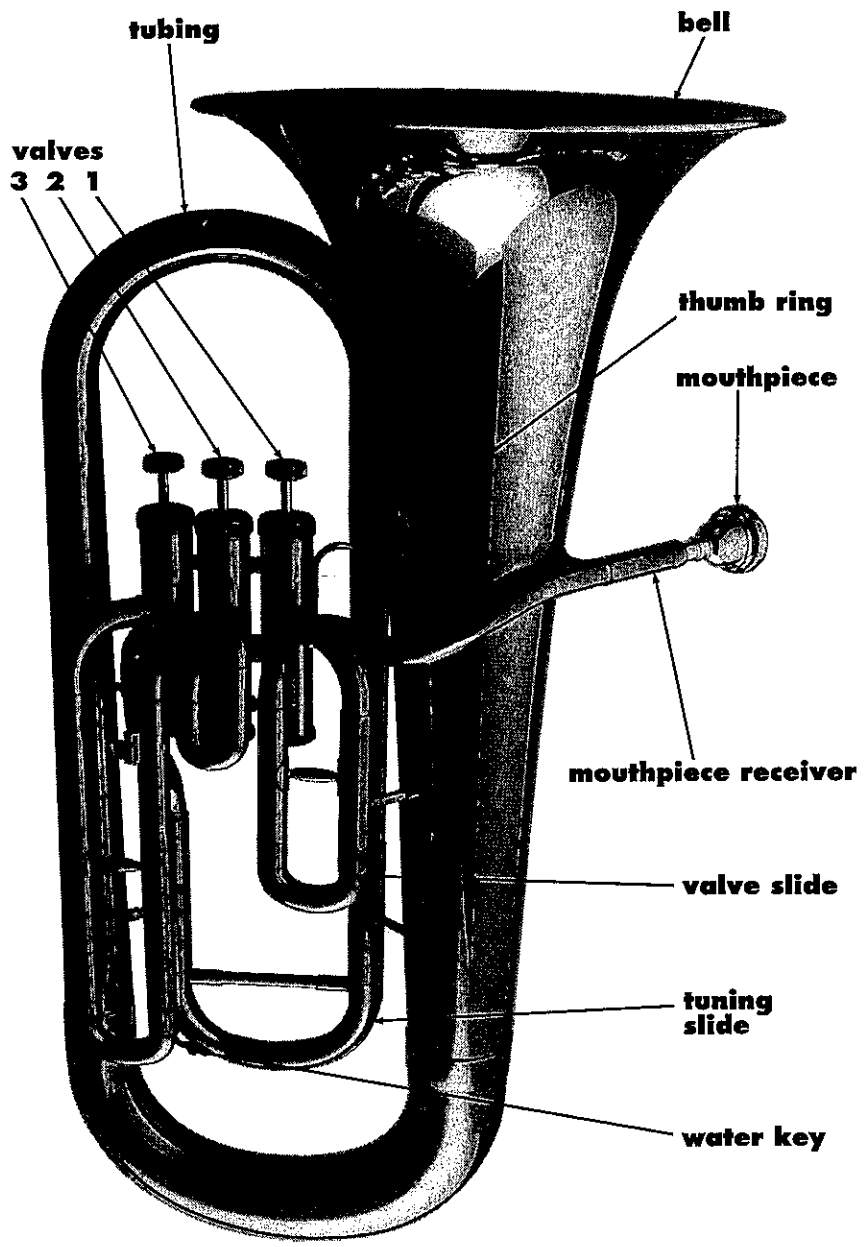
REST



REST

# Getting It Together

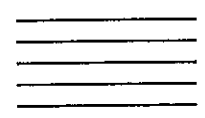
- Step 1** Rest the baritone across your lap so the bell faces upward and the mouthpiece receiver points toward you.
- Step 2** Carefully twist the mouthpiece to the right into the mouthpiece receiver.
- Step 3** Place your right thumb in the thumb ring. Rest your fingertips on top of the valves, keeping your wrist straight. Your fingers should curve naturally.
- Step 4** Place your left hand on the third valve slide or on the tubing next to this slide. Lift the instrument up toward you.
- Step 5** Be sure you can comfortably reach the mouthpiece. Hold the baritone as shown:



# READING MUSIC

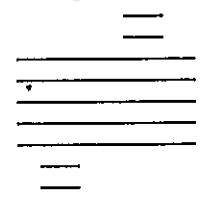
Identify and draw each of these symbols:

## Music Staff



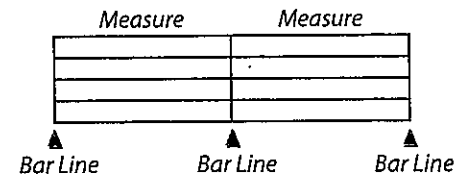
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

## Ledger Lines



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

## Measures & Bar Lines



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

# Long Tone



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

## 1. THE FIRST NOTE

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



○○○  
1 2 3

"F" 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. "E" (E-flat) 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.

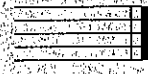


● ● ● ○

## 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 &

**Bass Clef**

(F-Clef) indicates the position of note names on a music staff. Fourth line is F.

**Time Signature**

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

$\frac{4}{4}$  = 4 beats per measure.  
 $\frac{4}{4}$  = 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 Bass 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.

**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.

Bb C D

### Notes In Review

Memorize the fingerings for the notes you've learned:

|          |                      |          |          |                      |
|----------|----------------------|----------|----------|----------------------|
| <b>F</b> | <b>E<sub>b</sub></b> | <b>D</b> | <b>C</b> | <b>B<sub>b</sub></b> |
|          |                      |          |          |                      |
| ○ ○ ○    | ● ○ ○                | ● ● ○    | ● ○ ●    | ○ ○ ○                |

### 14. ROLLING ALONG

Go to the next line. ▼

Double Bar ▼

### Half Note

= 2 Beats

1 & 2 &

### Half Rest

= 2 Silent Beats

1 & 2 &

### 15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Repeat Sign ▼

### 16. THE HALF COUNTS

### 17. HOT CROSS BUNS

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

### Breath Mark

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

### 18. GO TELL AUNT RHODIE

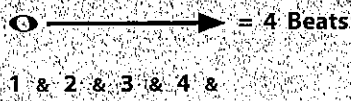
American Folk Song

### 19. ESSENTIAL ELEMENTS QUIZ

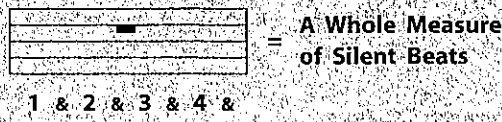
Using the note names and rhythms below, draw your notes on the staff before playing.

- |                |   |                |   |                |   |   |                |   |   |                |   |                |  |
|----------------|---|----------------|---|----------------|---|---|----------------|---|---|----------------|---|----------------|--|
|                |   |                |   |                |   |   |                |   |   |                |   |                |  |
| E <sub>b</sub> | F | E <sub>b</sub> | D | E <sub>b</sub> | D | C | B <sub>b</sub> | C | D | E <sub>b</sub> | D | E <sub>b</sub> |  |

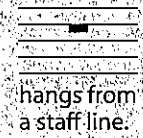
**Whole Note**



**Whole Rest**

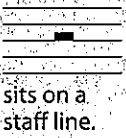


**Whole Rest**



hangs from a staff line.

**Half Rest**



sits on a staff line.

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

Clap

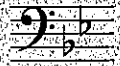
**21. THE WHOLE THING**

**Duet**

A composition with two different parts, played together.

**22. SPLIT DECISION - Duet**

**Key Signature**



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

**THEORY**

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

Musical notation for 'DEEP POCKETS' in bass clef, 4/4 time. It features a sequence of eighth notes with accents, starting with a pick-up note. A large letter 'A' is placed above the first measure. Below the staff, there are three circles and the letter 'A' with a triangle pointing to it.

### 34. DOODLE ALL DAY

Musical notation for 'DOODLE ALL DAY' in bass clef, 4/4 time. It consists of a continuous eighth-note melody with accents.

### 35. JUMP ROPE

Musical notation for 'JUMP ROPE' in bass clef, 4/4 time. It features a rhythmic eighth-note pattern with accents.

### 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

Musical notation for 'A-TISKET, A-TASKET' in bass clef, 4/4 time. It includes a pick-up note marked with a downward arrow and the text 'Pick-up note'. The rhythm is indicated by the numbers '4 & 1 & 2 & 3 & 4 &' below the staff. A repeat sign is at the end.

### 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

Musical notation for 'LOUD AND SOFT' in bass clef, 4/4 time. It shows a sequence of four measures with dynamic markings *f*, *mf*, *p*, and *f*. A 'Clap' instruction is above the first measure. The piece ends with a repeat sign.

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

J.S. Pierpont

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

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

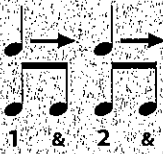
Traditional Hanukkah Song

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

### Eighth Notes



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



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



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

Clap

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

#### 41. EIGHTH NOTE JAM

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

#### 42. SKIP TO MY LOU

American Folk Song

*mf*

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

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

*p*

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

#### 44. OH, SUSANNA

Stephen Collins Foster

*f*

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

**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

*mf*

*f*

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

### 2 Time Signature

4

 = 2 beats per measure  
 = Quarter note gets one beat

### Conducting

Practice conducting this two-beat pattern.



#### 46. RHYTHM RAP

Clap

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

#### 47. TWO BY TWO

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

### Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

**Allegro** – Fast tempo      **Moderato** – Medium tempo      **Andante** – Slower walking tempo

#### 48. HIGH SCHOOL CADETS – March

Allegro

John Philip Sousa

  
*f*

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#### 49. HEY, HO! NOBODY'S HOME

Moderato

  
*mf*

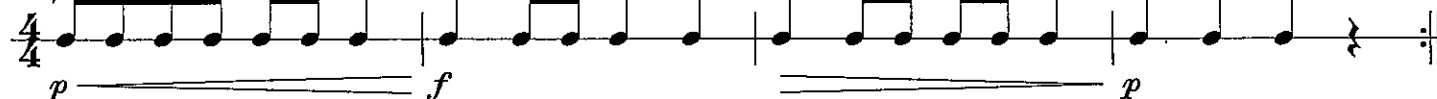
### Dynamics

**Crescendo** (gradually louder)

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

#### 50. CLAP THE DYNAMICS

Clap

  
*p* *f* *p*

#### 51. PLAY THE DYNAMICS

  
*p* *f* *p*

# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

### ONE BUILDER

Musical notation for 'ONE BUILDER' in bass clef, 4/4 time, key of B-flat. The melody consists of quarter notes: B-flat, C, D, E, F, G, A, B-flat, followed by a whole note B-flat. The piece ends with a fermata over the final note.

### RHYTHM ETUDE

Musical notation for 'RHYTHM ETUDE' in bass clef, 4/4 time, key of B-flat. The melody features eighth-note patterns: B-flat, C, D, E, F, G, A, B-flat, followed by a whole note B-flat. The piece ends with a fermata over the final note.

### RHYTHM RAP

Musical notation for 'RHYTHM RAP' in bass clef, 4/4 time, key of B-flat. The melody consists of eighth-note patterns: B-flat, C, D, E, F, G, A, B-flat, followed by a whole note B-flat. A 'Clap' is indicated above the first measure, and a 'Stomp!' is indicated above the final measure. The piece ends with a double bar line and repeat dots.

### CHORALE

Andante

Musical notation for 'CHORALE' in bass clef, 4/4 time, key of B-flat. The melody consists of half notes: B-flat, C, D, E, F, G, A, B-flat, followed by a whole note B-flat. Dynamics are marked as *p*, *mf*, and *p* with hairpins. The piece ends with a fermata over the final note.

## 53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Andante

Musical notation for 'AURA LEE' (Part 1) in bass clef, 4/4 time, key of B-flat. Part A (Melody) and Part B (Harmony) are shown. Dynamics include *mf* and *p* with hairpins. The piece ends with a fermata over the final note.

Musical notation for 'AURA LEE' (Part 2) in bass clef, 4/4 time, key of B-flat. Part A (Melody) and Part B (Harmony) are shown. Dynamics include *mf*, *f*, and *p* with hairpins. The piece ends with a fermata over the final note.

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

Moderato

French Folk Song

Musical notation for 'FRÈRE JACQUES' in bass clef, 2/4 time, key of B-flat. The melody starts with a circled 1 (①) and includes a circled 2 (②). Dynamics include *mf* and *f*. The piece ends with a double bar line and repeat dots.

# PERFORMANCE SPOTLIGHT

## 55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 ← Measure number

*mf*

11

19

This musical score is for the bass line of 'When the Saints Go Marching In'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff starts at measure 3, marked with a box and an arrow pointing left, and includes the dynamic marking *mf*. The second staff starts at measure 11, also marked with a box, and includes the dynamic marking *f*. The third staff starts at measure 19, marked with a box, and ends with a double bar line.

## 56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

*mf*

9

2nd time go on to meas. 13 ▾

*f*

*p*

13

*f*

This musical score is for the bass line of 'Old MacDonald Had a Band'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of three staves. The first staff starts at measure 9, marked with a box, and includes the dynamic marking *mf*. The second staff starts at measure 13, marked with a box, and includes the dynamic marking *f*. A double bar line with a repeat sign follows, with the instruction '2nd time go on to meas. 13' and a downward arrow. The third staff starts at measure 13, marked with a box, and includes the dynamic marking *f*. The piece ends with a double bar line.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

*mf*

9

13

*p*

*f*

This musical score is for the bass line of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and B-flat major. The tempo is marked 'Moderato'. The score consists of three staves. The first staff starts at measure 9, marked with a box, and includes the dynamic marking *mf*. The second staff starts at measure 13, marked with a box, and includes the dynamic marking *p*. The third staff starts at measure 13, marked with a box, and includes the dynamic marking *f*. The piece ends with a double bar line.

## 58. HARD ROCK BLUES - Encore

John Higgins

Allegro

*f*

This musical score is for the bass line of 'Hard Rock Blues'. It is in 4/4 time and B-flat major. The tempo is marked 'Allegro'. The score consists of two staves. The first staff starts at measure 1, marked with a box, and includes the dynamic marking *f*. The second staff starts at measure 1, marked with a box, and ends with a double bar line.

**Tie**

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



**59. FIT TO BE TIED**

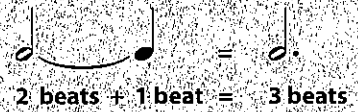
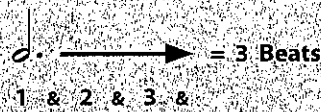


**60. ALOUETTE**

French-Canadian Folk Song



**Dotted Half Note**



**61. ALOUETTE - THE SEQUEL**

French-Canadian Folk Song



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**

Allegro

Stephen Collins Foster



**63. NEW DIRECTIONS**



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



**65. ESSENTIAL ELEMENTS QUIZ**

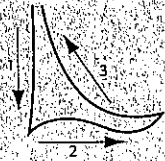


### 3/4 Time Signature

 = 3 beats per measure  
= Quarter note gets one beat

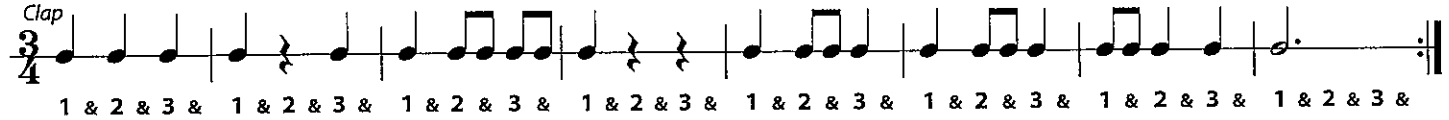
### Conducting

Practice conducting this three-beat pattern.

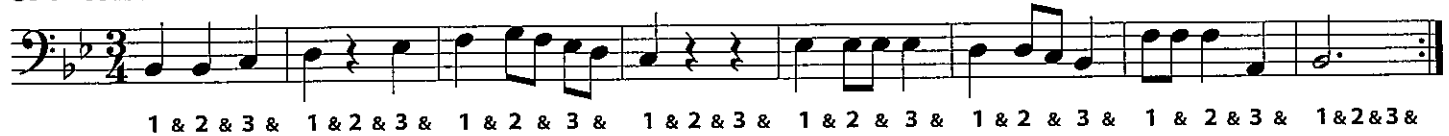


### 66. RHYTHM RAP

Clap



### 67. THREE BEAT JAM



### 68. BARCAROLLE

Jacques Offenbach

Moderato



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

Andante

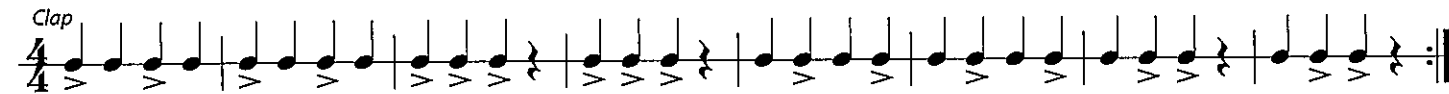


### Accent

 Emphasize the note.

### 70. ACCENT YOUR TALENT

Clap



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

### 71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song



### 72. ESSENTIAL CREATIVITY

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



### Accidental

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

### Flat

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

## 73. HOT MUFFINS - New Note

Musical notation for 'HOT MUFFINS - New Note' in bass clef, 2/4 time. It features a key signature of one flat (B-flat). The notation includes a large 'A' with a downward arrow indicating a new note. A flat sign is placed over the second 'A' in the second measure, with a triangle pointing to it and the text 'Flat applies to all A's in measure.' Below the staff are three circles, with the first filled and the next two empty.

## 74. COSSACK DANCE

Musical notation for 'COSSACK DANCE' in bass clef, 4/4 time. It features a key signature of one flat (B-flat) and a tempo marking of 'Allegro'. The notation includes a dynamic marking of 'f' and a flat sign over an 'A' in the second measure with a triangle pointing to it and the text 'Flat applies to all A's in measure.'

## 75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note' in bass clef, 4/4 time. It features a key signature of one flat (B-flat). The notation includes a large 'A' with a downward arrow indicating a new note. A flat sign is placed over the second 'A' in the second measure, with a triangle pointing to it and the text 'Flat applies to all A's in measure.' Below the staff are three circles, with the first filled and the next two empty.

### New Key Signature

This Key Signature indicates the Key of E-flat - play all B's as B-flats, all E's as E-flats, and all A's as A-flats.

### 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

Musical notation for 'HIGH FLYING' in bass clef, 3/4 time. It features a key signature of one flat (B-flat) and a tempo marking of 'Moderato'. The notation includes a dynamic marking of 'mf' and a flat sign over an 'A' in the second measure with a triangle pointing to it and the text 'Flat applies to all A's in measure.' The piece concludes with two endings: '1.' and '2.'. A dashed arrow labeled '2nd time' points from the end of the first ending to the start of the second ending.

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

Musical notation for 'SAKURA, SAKURA - Band Arrangement' in bass clef, 4/4 time. It features a key signature of one flat (B-flat) and a tempo marking of 'Andante'. The notation includes dynamic markings of 'mf' and 'p'.



**78. UP ON A HOUSETOP**

Allegro

Check Key Signature

*mf* *f*

1. 2.

Detailed description: This block contains the musical score for 'Up on a Housetop'. It is written in bass clef, 4/4 time, and B-flat major. The tempo is 'Allegro'. The score consists of two staves. The first staff has a first ending (1.) and a second ending (2.). The second staff continues the melody. Dynamics include *mf* and *f*. There are also accents and slurs.

**79. JOLLY OLD ST. NICK - Duet**

Moderato

A *mf*

B *mf*

1. 2.

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is written in bass clef, 2/4 time, and B-flat major. The tempo is 'Moderato'. The score is for two parts, A and B. Both parts start with a *mf* dynamic. The first ending (1.) and second ending (2.) are indicated. There are slurs and accents throughout the piece.

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

**80. THE BIG AIRSTREAM - New Note**

○○○

▲ B<sub>b</sub>

Detailed description: This block contains the musical score for 'The Big Airstream'. It is written in bass clef, 4/4 time, and B-flat major. The score consists of two staves. The first staff has a key signature change symbol (B-flat) and three empty circles (○○○). The second staff continues the melody. There is a dynamic marking of *f* and an accent.

**81. WALTZ THEME (THE MERRY WIDOW WALTZ)**

Moderato.

*mf* *f*

Franz Lehar

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Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is written in bass clef, 3/4 time, and B-flat major. The tempo is 'Moderato.'. The score consists of two staves. The first staff has a dynamic marking of *mf* and the second staff has a dynamic marking of *f*. The piece is attributed to Franz Lehar. There is a copyright notice for Glocken Verlag Ltd., London.

**82. AIR TIME**

Detailed description: This block contains the musical score for 'Air Time'. It is written in bass clef, 4/4 time, and B-flat major. The score consists of one staff. The piece is a simple melody with a dynamic marking of *f* and an accent.

**83. DOWN BY THE STATION**

Allegro

*mf*

Detailed description: This block contains the musical score for 'Down by the Station'. It is written in bass clef, 2/4 time, and B-flat major. The tempo is 'Allegro'. The score consists of one staff. The piece starts with a dynamic marking of *mf*.

**84. ESSENTIAL ELEMENTS QUIZ**

Moderato

*mf* *f* *p*

Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is written in bass clef, 3/4 time, and B-flat major. The tempo is 'Moderato'. The score consists of one staff. The piece starts with a dynamic marking of *mf*, has a section with a dynamic marking of *f*, and ends with a dynamic marking of *p*. There are slurs and accents.

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

Detailed description: This block contains the musical score for 'Essential Creativity'. It is written in bass clef, 4/4 time, and B-flat major. The score consists of one staff. The piece is a simple melody with a dynamic marking of *f* and an accent.

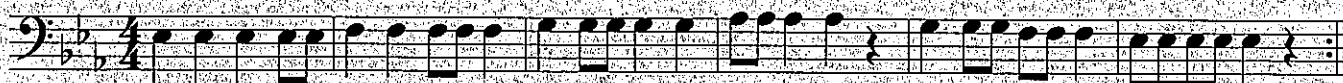
# DAILY WARM-UPS

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

Moderato

Caribbean Folk Song



## Natural

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

### 92. RAZOR'S EDGE - New Note

Musical notation for 'Razor's Edge' in bass clef, 4/4 time, key of B-flat major. It features a new note, E-flat, indicated by a natural sign over a flat. The piece starts with a piano (p) dynamic and includes a 'New Note' icon.

### 93. THE MUSIC BOX

Musical notation for 'The Music Box' in bass clef, 3/4 time, key of B-flat major. It is marked 'Moderato' and 'p' (piano). It features a new note, E-flat, indicated by a natural sign over a flat.

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

### 94. EZEKIEL SAW THE WHEEL

Musical notation for 'Ezekiel Saw the Wheel' in bass clef, 4/4 time, key of B-flat major. It is marked 'Allegro' and 'f' (forte). It is identified as an 'African-American Spiritual'.

## Slur



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

### 95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in bass clef, 4/4 time, key of B-flat major. It features slurs over pairs of notes. A note indicates: '▲ Slur 2 notes - tongue only the first.'

### 96. GLIDING ALONG

Musical notation for 'Gliding Along' in bass clef, 4/4 time, key of B-flat major. It features a slur over four notes. A note indicates: '▲ Slur 4 notes - tongue only the first.'

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

### 97. TROMBONE RAG

Musical notation for 'Trombone Rag' in bass clef, 4/4 time, key of B-flat major. It is marked 'Allegro' and 'f' (forte). It includes first and second endings.

### 98. ESSENTIAL ELEMENTS QUIZ

Musical notation for 'Essential Elements Quiz' in bass clef, 3/4 time, key of B-flat major. It is marked 'Andante' and 'p' (piano). It includes a 'Fine' marking and a 'D.C. al Fine' instruction.

### 99. TAKE THE LEAD - New Note

**A** 

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

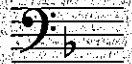
### 100. THE COLD WIND

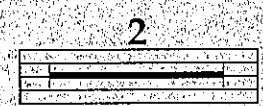


### 101. PHRASEOLOGY

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



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

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

### 102. SATIN LATIN

*Allegro*  


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

### 103. MINUET - Duet

Johann Sebastian Bach

*Moderato*  


### 104. ESSENTIAL CREATIVITY

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



**105. NATURALLY**

Musical notation for 'Naturally' in bass clef, 2/4 time, key of B-flat major. The piece features a melodic line with a trill on the first measure and a trill on the fifth measure. The key signature has two flats (B-flat and E-flat).

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

HISTORY

**106. MARCH MILITAIRE**

Allegro

Franz Schubert

Musical notation for 'March Militaire' in bass clef, 2/4 time, key of B-flat major. The piece is marked 'Allegro' and 'f' (forte). It features a rhythmic melody with a trill on the fifth measure. The key signature has two flats (B-flat and E-flat).

**107. THE FLAT ZONE – New Note**

Musical notation for 'The Flat Zone' in bass clef, 4/4 time, key of B-flat major. It features a melodic line with a trill on the fifth measure. The key signature has two flats (B-flat and E-flat). A 'D' logo is present on the left, and a 'Db' note is marked on the fifth measure.

**108. ON TOP OF OLD SMOKEY**

Allegro

American Folk Song

Musical notation for 'On Top of Old Smokey' in bass clef, 3/4 time, key of B-flat major. The piece is marked 'Allegro' and 'f' (forte). It features a melodic line with a trill on the fifth measure. The key signature has two flats (B-flat and E-flat).

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

HISTORY

**109. BOTTOM BASS BOOGIE – Duet**

Allegro

Musical notation for 'Bottom Bass Boogie' in bass clef, 4/4 time, key of B-flat major. The piece is marked 'Allegro' and 'f' (forte). It features a duet with two parts, A and B, with trills on the fifth measure. The key signature has two flats (B-flat and E-flat).

Musical notation for 'Bottom Bass Boogie' in bass clef, 4/4 time, key of B-flat major. The piece is marked 'Allegro' and 'f' (forte). It features a duet with two parts, A and B, with trills on the fifth measure. The key signature has two flats (B-flat and E-flat). The notation includes first and second endings.

### Dotted Quarter & Eighth Notes

1 & 2 & = 2 Beats

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem

### 110. RHYTHM RAP

Clap

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

### 111. THE DOT ALWAYS COUNTS

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

### 112. ALL THROUGH THE NIGHT

*mf* Fine *p* D.C. al Fine

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

Moderato English Folk Song

*f* *mf* *f*

### 114. SCARBOROUGH FAIR

Andante English Folk Song

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

### 115. RHYTHM RAP

Clap

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

### 116. THE TURNAROUND

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

### 117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

*mf* *f*  $\triangle$  Check Rhythm

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

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

### 118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

Largo 4 5 ← Measure number

*p* 13 *mf*

21 *p* 29 Slower 2 *p*

### Piano Accompaniment

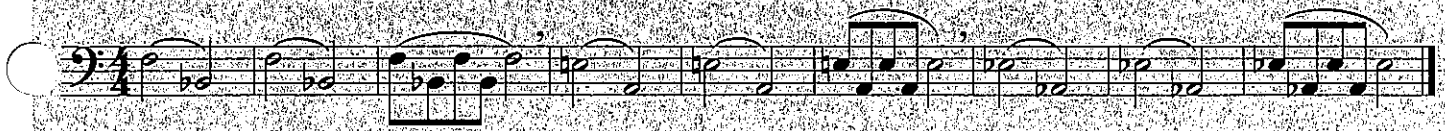
Largo 5

*p* 13 *mf*

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

**SPECIAL BARITONE 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**



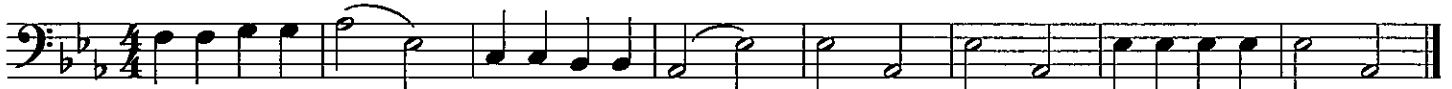
**122. JUMPIN' FOR JOY**



**123. GRENADILLA GORILLA JUMP No. 3**

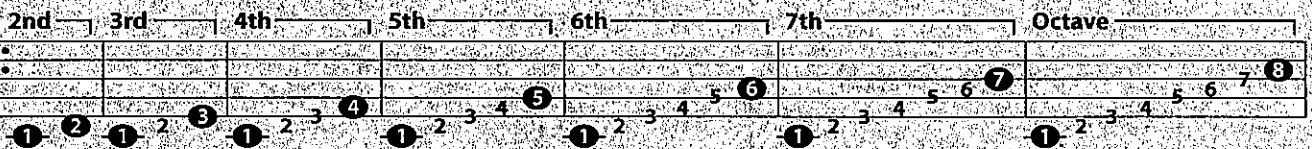


**124. JUMPIN' JACKS**



**Interval**

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



**125. ESSENTIAL ELEMENTS QUIZ** Write in the numbers of the intervals, counting up from the lower notes.



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



126. GRENADILLA GORILLA JUMP No. 4



127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER - New Note



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

131. KUM BAH YAH - Trio Always check the key signature.

African Folk Song

Moderato

*mf*

*mf*

*mf*

*p*

*p*

*p*

### 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

Andante

African-American Spiritual

### 133. AUSTRIAN WALTZ

Moderato

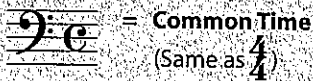
Austrian Folk Song

### 134. BOTANY BAY

Allegro

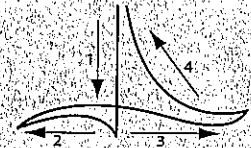
Australian Folk Song

### C Time Signature



### Conducting

Practice conducting this four-beat pattern.



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

### 136. FINLANDIA

Andante

Jean Sibelius

### 137. ESSENTIAL CREATIVITY

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

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138. EASY GORILLA JUMPS

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

140. MORE TECHNIQUE TRAX

141. GERMAN FOLK SONG

Moderato

*mf*

142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

Allegro

*f*

143. LOWLAND GORILLA WALK

144. SMOOTH SAILING

145. MORE GORILLA JUMPS

146. FULL COVERAGE

### Scale

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

### 147. CONCERT B $\flat$ SCALE

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

Octave Octave

### Chord & Arpeggio

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

### 148. IN HARMONY

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

Chord Arpeggio Chord Arpeggio

1 3 5 3 1 8 5 3 5 8

### 149. SCALE AND ARPEGGIO

Scale Arpeggio Scale Arpeggio

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

### 150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

Andante

*p* *f*

*p* *< mf*

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

American Folk Song

Write in the note names before you play.

*mf*

1.

2.

# PERFORMANCE SPOTLIGHT

## 152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy  
Arr. by John Higgins

March Style

5 ← Measure Number

*f* *mf*

13

21

29

1. 2.

### Soli

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

## 153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict  
Arr. by John Higgins

Allegro

5 8

*mf* *f*

13

*mf*

21 7 *Soli* 29

*f* *f* *end Soli*

37 7 45

*p* *mf*

*f*

# DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

## 154. RANGE AND FLEXIBILITY BUILDER

## 155. TECHNIQUE TRAX

## 156. CHORALE

Johann Sebastian Bach

HISTORY

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

## 157. HATIKVAH

Israeli National Anthem



### 165. DANCING MELODY – New Note

Musical notation for 'Dancing Melody' in bass clef, 4/4 time, key of B-flat major. It features a large 'G' logo with a bass clef and a key signature symbol. The notation includes a treble clef staff with a whole note G2 and a bass clef staff with a melodic line. A key signature change to B-flat major is indicated by a triangle and 'Ab'.

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

### 166. EL CAPITAN

Allegro

John Philip Sousa

Musical notation for 'El Capitan' in bass clef, 2/4 time, key of B-flat major. It starts with a forte (*f*) dynamic and a key signature change to A-flat major indicated by a triangle and 'Ab'. The piece includes first and second endings.

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

### 167. O CANADA

Maestoso (Majestically)

Calixa Lavallee,  
l’Hon. Judge Rouhier  
and Justice R.S. Weir

Musical notation for 'O Canada' in bass clef, 3/4 time, key of B-flat major. It features a mezzo-forte (*mf*) dynamic and includes a section starting at measure 17.

### 168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

Count and clap before playing. Can you conduct this?

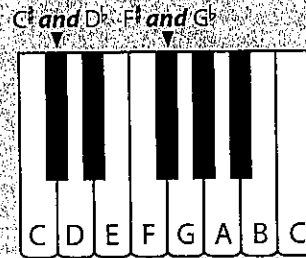
Musical notation for 'Meter Mania' in bass clef, featuring a sequence of different time signatures: 4/4, 3/4, 4/4, 3/4, 4/4.



### Enharmonics

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

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



### 169. SNAKE CHARMER

Enharmonic notes use the same fingering.

**G<sub>b</sub>/F<sub>♯</sub>**

Musical notation showing a bass clef, a key signature of one sharp (F#), and a common time signature.



Musical notation for Snake Charmer in bass clef, 4/4 time. The melody starts with a whole note Gb, followed by quarter notes G, A, B, C, D, E, F, G, A, B, C. There are two trill ornaments: one on Gb and one on F#.

### 170. DARK SHADOWS

Musical notation for Dark Shadows in bass clef, 4/4 time. The melody starts with a quarter note Gb, followed by quarter notes G, A, B, C, D, E, F, G, A, B, C. There are two trill ornaments: one on Gb and one on F#.

▲ Pick-up note

### 171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

**D<sub>b</sub>/C<sub>♯</sub>**

Musical notation showing a bass clef, a key signature of one sharp (C#), and a common time signature.



Musical notation for Close Encounters in bass clef, 3/4 time. The melody starts with a quarter note Db, followed by quarter notes D, E, F, G, A, B, C, D, E, F, G, A, B, C. There are two trill ornaments: one on C# and one on Db.

### 172. MARCH SLAV

Peter Illyich Tchaikovsky

Largo

Musical notation for March Slav in bass clef, 4/4 time. The melody starts with a quarter note Gb, followed by quarter notes G, A, B, C, D, E, F, G, A, B, C. There are two trill ornaments: one on Gb and one on F#.

### 173. NOTES IN DISGUISE

Musical notation for Notes in Disguise in bass clef, 3/4 time. The melody starts with a quarter note Gb, followed by quarter notes G, A, B, C, D, E, F, G, A, B, C.

### 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'

Musical notation for Half-Steppin' in bass clef, 4/4 time. The melody starts with a quarter note Gb, followed by quarter notes G, A, B, C, D, E, F, G, A, B, C.

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

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

Camille Saint-Saëns

**Allegro**

**176. SILVER MOON BOAT**

Chinese Folk Song

**Largo**

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

**177. THEME FROM SYMPHONY NO. 7 – Duet**

Ludwig van Beethoven

**Allegro (moderately fast)**

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

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

Peter Illyich Tchaikovsky

*Allegro*  
*f*

1. 2.

**179. AMERICAN PATROL**

F.W. Meacham

*Allegro*  
*mf*

**180. WAYFARING STRANGER**

African-American Spiritual

*Andante*  
*p*

**181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST**

1. 2.

# PERFORMANCE SPOTLIGHT

## 182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

**Maestoso**

*f*

**7 Andante**

*p*

**15**

*f*

*mf*

*f*

**25 Maestoso**

*f*

Detailed description: This block contains the musical score for 'America the Beautiful'. It consists of five staves of music in bass clef with a key signature of two flats and a 4/4 time signature. The first staff is marked 'Maestoso' and 'f'. The second staff is marked '7 Andante' and 'p'. The third staff is marked '15' and 'f'. The fourth staff is marked 'mf' and 'f'. The fifth staff is marked '25 Maestoso' and 'f'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

## 183. LA CUCARACHA - Band Arrangement

Latin American Folk Song  
Arr. by John Higgins

**Latin Rock**

*f*

**5**

*mf*

*p*

**13**

*f*

**25**

*f*

**1.**

**2.**

Detailed description: This block contains the musical score for 'La Cucaracha'. It consists of six staves of music in bass clef with a key signature of two flats and a 4/4 time signature. The first staff is marked 'Latin Rock' and 'f'. The second staff is marked '5' and 'mf'. The third staff is marked 'p'. The fourth staff is marked '13'. The fifth staff is marked '25' and 'f'. The sixth staff shows two first endings, labeled '1.' and '2.'. The music features a mix of eighth and sixteenth notes, often with accents, and includes some rests.

# PERFORMANCE SPOTLIGHT

## 184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

Allegro

The musical score is written for a bassoon in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piece is marked 'Allegro'. The score consists of ten staves of music. The first staff begins with a dynamic marking of *f* (forte). The second staff includes dynamic markings of *p* (piano) and *f*, with a measure number of 10. The third staff continues the melody. The fourth staff features a measure number of 18, a four-measure rest, and dynamic markings of *mf* (mezzo-forte) and *f*. The fifth staff starts at measure 26. The sixth staff starts at measure 34. The seventh staff starts at measure 42. The eighth staff continues the melodic line. The ninth staff continues with dynamic markings of *f*. The tenth staff concludes the piece with a final dynamic marking of *f*.

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

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

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

Johannes Brahms  
Arr. by John Higgins

**Allegro** 3

Baritone B.C. *mf*

Piano *mf*

13

1. 2.

*f* *mf*

*f* *mf*

1. 2.

*f*

# DUETS

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

## 186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

*Andante*

*p*

*p*

*Fine*

*mf*

*mf*

*D.C. al Fine*

## 187. LA BAMBA - Duet

Mexican Folk Song

*Allegro*

*f*

*f*

*Fine*

*D.C. al Fine*

*p*

*p*

# RUBANK® SCALE AND ARPEGGIO STUDIES

**KEY OF B $\flat$**  *In this key signature, play all B $\flat$ 's and E $\flat$ 's.*



**KEY OF E $\flat$**  *In this key signature, play all B $\flat$ 's, E $\flat$ 's and A $\flat$ 's.*





# RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



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

1.



2.



3.



4.





# RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

# RHYTHM STUDIES

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

# CREATING MUSIC

THEORY

## Composition

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

### 1. ODE TO JOY

Ludwig van Beethoven

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

### 2. Q. AND A.

Write your own "answer" phrases in this melody.

1. Question                      2. Answer

3. Question                      4. Answer

### 3. PHRASE BUILDERS

Write 4 different phrases using the rhythms below each staff.

A                      C

B                      D

### 4. YOU NAME IT:

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

1. Question                      2. Answer

3. Question                      4. Answer

THEORY

## Improvisation

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

### 5. INSTANT MELODY

A

B

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



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

**MUSIC — AN ESSENTIAL ELEMENT OF LIFE**

# FINGERING CHART

## BARITONE B.C.

### Instrument Care Reminders

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

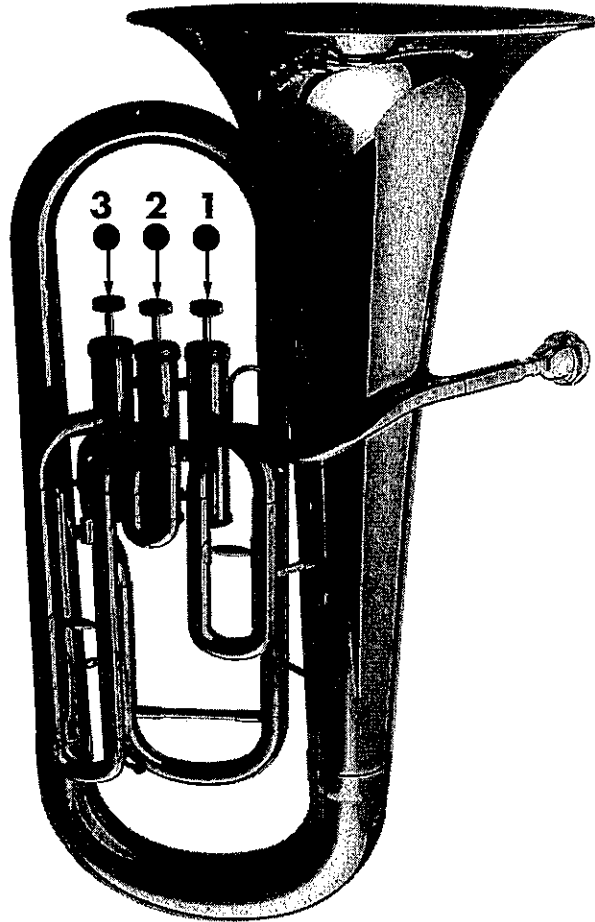
- Remove the mouthpiece and wipe it clean. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Use the water key to empty water from the instrument. Blow air through it.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Baritone valves occasionally need oiling. To oil your baritone 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.



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

- = Open
- = Pressed down

**E**

● ● ●  
1 2 3

**F**

● ●

**F# Gb**

○ ○ ○

**G**

● ● ○

**G# Ab**

● ○ ○

**A**

○ ○ ○

**A# Bb**

○ ○ ○

**B**

● ● ●

# FINGERING CHART

## BARITONE B.C.

**C**

**C# Db**

**D**

**D# Eb**

**E**

**F**

**F# Gb**

**G**

**G# Ab**

**A**

**A# Bb**

**B**

**C**

**C# Db**

**D**

**D# Eb**

**E**

**F**

**F# Gb**