

LARGO

From NEW WORLD SYMPHONY

TUBA

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

The musical score for the Tuba part is written in bass clef, 4/4 time, and B-flat major. It consists of nine staves of music. The first staff begins with a *mp* dynamic and a *f* dynamic. The second staff starts with a *p* dynamic. The third staff has a *mp* dynamic. The fourth staff has a *p* dynamic and a *f* dynamic. The fifth staff has a *p* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *rit.* marking, followed by *mp* and *a tempo*. The eighth staff has a *f* dynamic and a *mp* dynamic. The ninth staff has a *f* dynamic and a *rit.* marking, ending with a *p* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Recorded by BON JOVI

LIVIN' ON A PRAYER

TUBA

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

(UNISON PATTERNS)

(A) (Rock)

(B)

(Rock)

(9)

(17)

(25)

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TUBA

33

Musical staff 1: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of eighth and quarter notes. Measure numbers 34, 35, and 36 are indicated below the staff.

Musical staff 2: Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes. Measure numbers 37, 38, 39, and 40 are indicated below the staff.

43

Musical staff 3: Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes. Measure numbers 41, 42, 44, and 45 are indicated below the staff. Dynamic markings *mf* and *f* are present.

49

Musical staff 4: Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes. Measure numbers 46, 47, 48, and 49 are indicated below the staff. A triplet bracket is shown over measures 47 and 48. Dynamic markings *f* and *mf* are present.

Musical staff 5: Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes. Measure numbers 50, 51, 52, and 53 are indicated below the staff.

Musical staff 6: Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes. Measure numbers 54, 55, 56, and 57 are indicated below the staff.

Musical staff 7: Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes. Measure numbers 58, 59, 60, 61, and 62 are indicated below the staff. Dynamic markings *mf* and *f* are present.

Tuba
Doubles Bass

Livin' On A Prayer

Words and Music by Jon Bon Jovi,
Richie Sambora, and Desmond Child

Arranged by Paul Murtha

The musical score is written in bass clef, 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). It consists of ten staves of music. The first staff begins with a *mf* dynamic and a measure number of 9. The second staff starts at measure 5 and includes a *f* dynamic and a measure number of 17. The third staff starts at measure 15 and includes a *mf* dynamic and a measure number of 25. The fourth staff starts at measure 23 and includes a *f* dynamic and a measure number of 33. The fifth staff starts at measure 34 and includes a *fp* dynamic and a measure number of 43. The sixth staff starts at measure 39 and includes a *fp* dynamic and a measure number of 49. The seventh staff starts at measure 44 and includes a *f* dynamic. The eighth staff starts at measure 49 and includes a *mf* dynamic. The score features various musical notations including slurs, accents, and dynamic markings.

54

Musical staff for measures 54-59. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of eighth and quarter notes with various articulations such as accents and slurs.

60

Musical staff for measures 60-64. The staff is in bass clef with a key signature of one flat (B-flat). The music consists of eighth and quarter notes. Dynamic markings *mf* and *f* are present. A horizontal line connects the *mf* and *f* markings. The staff ends with a double bar line.

Tuba

A Message To You Rudy

A

4



Musical notation for section A, starting with a 4-measure rest followed by eighth-note patterns.

B



Musical notation for section B, consisting of two staves of eighth-note patterns.

C

D

Tenor & Clarinet Solo

4



Musical notation for sections C and D, including a 4-measure rest and eighth-note patterns.

E



Musical notation for section E, consisting of two staves of eighth-note patterns.

F

molto rit.



Musical notation for section F, ending with a double bar line and fermatas.

MOVE THE JOY

arr. Bernice

The musical score is divided into two main sections, A and B, indicated by boxed letters at the top. Section A spans the first four measures, and Section B spans the remaining measures. The instruments and their parts are as follows:

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

Tuba

Winter Fest

Traditional / Arr. Bernice

Gloria In Excelsis Deo

$\text{♩} = 82$

Majestically

The musical score is written for a Tuba in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of ten staves of music. The score includes various musical notations such as rests, notes, and dynamics. Boxed measure numbers are placed at the beginning of each staff: 6, 10, 14, 18, 19, 22, 25, 28, 32, 33, 36, 39, 40, 44, 46, 48, 52, 56, and 59. The piece is divided into sections: 'Gloria In Excelsis Deo' (measures 1-27) and 'Ode To Joy' (measures 28-59). Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). Performance markings include *val* (valve) and *4* (fourth valve). The score concludes with a final *val* marking and a double bar line.



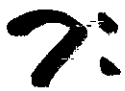
Mr. P.C.

John Coltrane

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

For your use



Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

C_{MI}^7	F_{MI}^7	A^{b7}	G^7	C_{MI}^7	F_{MI}^7	A^{b7}	G^7
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$\flat 3$	$\flat 7$	$\flat 7$	$\flat 7$	9	5	5	5
$\flat 7$	$\flat 3$	3	3	$\flat 7$	$\flat 3$	3	3
1	1	1	1	$\flat 3$	$\flat 7$	$\flat 7$	$\flat 7$

Useful Scales

C Blues Scale

C Dorian

(C_{MI}^7)

F Dorian

(F_{MI}^7)

1 · $\flat 3$ 4 $\flat 5$ 5 $\flat 7$ 1 1 2 $\flat 3$ 4 5 6 $\flat 7$ 1 1 2 $\flat 3$ 4 5 6 $\flat 7$ 1

A^b Mixolydian

(A^{b7})

G Mixolydian

(G^7)

1 2 3 4 5 6 $\flat 7$ 1 1 2 3 4 5 6 $\flat 7$ 1

Sample Bass Line

C_{MI}^7

1 2 $\flat 3$ 4 5 6 $\flat 7$ 7 1 $\flat 7$ 5 $\flat 3$ 1 5 1 $\flat 3$

F_{MI}^7

C_{MI}^7

1 2 $\flat 3$ 2 1 $\flat 7$ 6 $\flat 6$ 1 $\flat 7$ 6 $\flat 7$ 1 $\flat 3$ 5 $\flat 3$

A^{b7}

G^7

C_{MI}^7

1 3 2 1 1 $\flat 7$ $\flat 6$ 5 1 $\flat 3$ 5 $\flat 3$ 1 5 $\flat 3$ 2

My Way

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

My Way

Tuba

Musical score for Tuba part of "My Way". The score is written in bass clef with a key signature of one flat (B-flat major) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a whole rest followed by a half note G2, then a half note F2, and a whole note E2. The second staff starts with a half note D2, then a half note C2, and a whole note B1. The third staff begins with a half note A1, then a half note G1, and a whole note F1. The fourth staff starts with a half note E1, then a half note D1, and a whole note C1. The score includes dynamic markings such as *p*, *fp*, and *f*. There are also circled letters 'A' and 'B' indicating specific sections of the music.

My Way

Tuba

Musical score for Tuba part of "My Way". The score is written in bass clef with a key signature of one flat (B-flat major) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a whole rest followed by a half note G2, then a half note F2, and a whole note E2. The second staff starts with a half note D2, then a half note C2, and a whole note B1. The third staff begins with a half note A1, then a half note G1, and a whole note F1. The fourth staff starts with a half note E1, then a half note D1, and a whole note C1. The score includes dynamic markings such as *p*, *fp*, and *f*. There are also circled letters 'A' and 'B' indicating specific sections of the music.

PEP BAND CHEERS

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

Imperial March Mi Mi Mi Do So Mi Do So Mi

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

Mari Bros Mi Mi Mi Do Mi So So

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

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

Get Ready For This So So So Do Do Re Re

So So So Te Te Do Do

So So So Do Do Re Re

So So So Te Te Do Re

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

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

More...

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

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re.

12 Bar Groove: (Bb Blues)

PIRATES OF THE CARIBBEAN

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

PART 5
Tuba

KLAUS BADELDT
Arranged by MICHAEL SWEENEY

The musical score is written for Tuba and consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is 3/4. The score is divided into three sections: "Fog Bound", "The Medallion Calls", and "The Black Pearl".

- Staff 1:** "Fog Bound" section, measures 1-16. Tempo markings: "Lightly" (measures 1-4), "5" (measure 5), "12" (measures 12-16), and "Slower" (measures 17-16). Dynamics: *mf* and *f*.
- Staff 2:** "The Medallion Calls" section, measures 17-23. Tempo marking: "Stately" (measures 17-23). Dynamics: *mf* and *mf marcato*.
- Staff 3:** Measures 24-32. Dynamics: *mf*.
- Staff 4:** Measures 33-41. Dynamics: *mp*.
- Staff 5:** Measures 42-49. Dynamics: *mf* and *f*.
- Staff 6:** Measures 50-57. Dynamics: *mf* and *f*.
- Staff 7:** Measures 58-67. Tempo marking: "Faster" (measures 58-67). Dynamics: *fp*, *mp*, and *f*.
- Staff 8:** Measures 68-75. Dynamics: *f*.
- Staff 9:** Measures 76-83. Dynamics: *f*.
- Staff 10:** Measures 84-90. Dynamics: *mp* and *ff*.

PIRATES OF THE CARIBBEAN

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

PART 5
Tuba

KLAUS BADELT
Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly 4 5 12 17 Slower

Stately 2 24 "The Medallion Calls" *mf* C Eb *f* D

20 *mf marcato*
G G G G G G G G G F F F F Bb Bb Bb F F F F 33

28 Bb Bb C C D D D G G G D D D D D D D G G G F F F F Bb C D 42

36 Eb Eb Eb D G A Bb C C C D D D D D D G *mp* G D G A D A Bb A G 50

45 A *mf* C D E b C D D D G *f* G G F G F F F 58

54 G G G F G D D D D D D G G G F F F F Bb Bb Bb 68 "The Black Pearl"

61 F F F F Bb C D D *fp* D *mp* D D D D D D *f* G D D 76

70 G F C C G G F F D G G D G Bb 84

79 F C G D G G G Bb Bb Bb F F

88 *mp* D C Bb A G Bb A G D D D *ff* G G D D F G

Two Ceremonial Marches

Tuba

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39
Arranged by James Swearingen

YBS 54 *Maestoso* *f* *rit.*

7 *mf* **A** *Andante*

13 *simile* **B**

20 **C**

27 *simile* **D**

34 *f*

41 *mf* **E** 1.

48 2. *rit.* *f*

Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice

Moderate Swing 

mf

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



Tuba

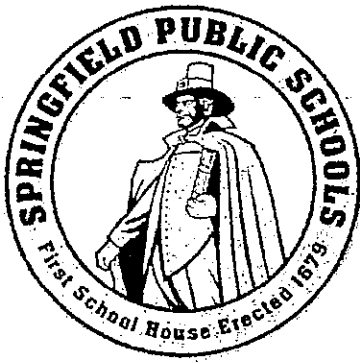
Simple Gifts

from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

The musical score consists of two staves of music in bass clef, 4/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked as quarter note = 72. The first staff begins with a dynamic marking of *mp* (mezzo-piano) and features a long slur over the first 16 measures. The second staff begins with a dynamic marking of *f* (forte) and features a long slur over the first 16 measures. Both staves end with a double bar line.



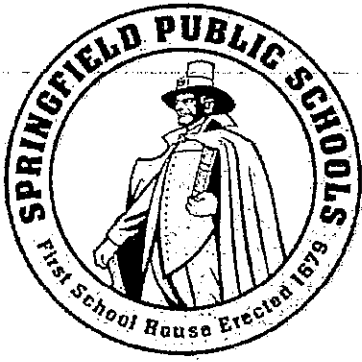
SPS District Determined Measure

Music Performance Rubrics

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

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

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



SPS District Determined Measure

Music Performance Rubric

Name: _____ Date _____

Course: _____

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

SHENANDOAH

for Concert Band

TUBA

FRANK TICHELI

Freely and very expressive

♩ = c. 50

one only

The musical score for the Tuba part of 'Shenandoah' is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The score consists of ten staves of music, each beginning with a measure number in a box. The tempo is marked 'Freely and very expressive' with a quarter note equal to approximately 50 beats per minute. The score includes various dynamics such as *p*, *mf*, *f*, *pp*, and *ff*, as well as articulation marks like accents and slurs. Performance instructions include 'one only' (measures 1-6), 'ten.' (measures 7-11), 'tutti' (measures 12-22), 'rit.' (measures 18-22 and 31-34), 'a tempo' (measures 35-39), 'Pulsating' (measures 40-46), 'Ethereal, floating' (measures 47-51), 'Str. Bs./Obs. Cl. cues: Play' (measures 52-55), 'Exalted' (measures 56-61), and 'rit.' (measures 72-74) and 'a tempo' (measures 75-79). Measure rests are indicated by thick black bars. The score concludes with a final measure containing a fermata.

THE STAR SPANGLED BANNER

Tuba

arr. by Robert W. Smith
(ASCAP)

024-3860-00

Majestic

3

f

11

19

27

f

SOLO
Melody (B.C.)
LOW FOR TUBA

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

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

Allegro con brio ♩ = 103
WATCH!

A

B

C

D

E #1

#2

#3

#1

#2

#3

#1

#2

#3

#4

F

G

SOLO Melody (B.C.), p. 2
LOW FOR TUBA

Symphony No. 5

H

45

cresc. I

52

f J

58

K

62

#1 #2 #3 #4 L

66

#1 #2 #3 1.

71

2. M N

79

O

84

ff

Bass Line (B.C.)
LOW FOR TUBA

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

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

Allegro con brio ♩ = 103
WATCH!

8

15

22

29

39

50

59

66

1. 2.

Bass Line (B.C.) - LOW FOR TUBA, p. 2 Symphony No. 5

73

N

Musical staff for measures 73-81. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G2, followed by a quarter rest. Measures 74-75 contain eighth-note patterns with accents. Measure 76 features a half note G2 with a slur. Measures 77-81 consist of eighth-note patterns with accents.

O

82

Musical staff for measures 82-89. The staff is in bass clef with a key signature of two flats. It begins with a quarter note G2 with an accent. Measures 83-84 contain eighth-note patterns with accents. Measures 85-89 feature a series of eighth notes with accents, followed by a half note G2 with a slur and a dynamic marking of *ff* (fortissimo).

TAKE THE "A" TRAIN

TUBA

Words and Music by
BILLY STRAYHORN
Arranged by MICHAEL SWEENEY

(MEDIUM SWING)

($\text{♩} = \text{♩}^3$)

5

mf

4

9

10

11

12

13

15

16

17

18

19

20

21

22

23

24

25

26

27

28

TO CODA

29

30

31

32

33

34

SOLO FOR ANY INSTRUMENT

35

37

39

41

42

43

44

45

46

47

48

49

50

51

52

53

55

56

D.S. AL CODA
(WITH REPEAT)

57

58

59

60

61

ff

Detailed description: This is a musical score for the tuba part of the song 'Take the A Train'. The score is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. It begins with a tempo marking of 'MEDIUM SWING' and a note value of '♩ = ♩³'. The music is divided into measures, with measure numbers 4, 5, 9, 10, 11, 12, 13, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 37, 39, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 55, 56, 57, 58, 59, 60, and 61. The score includes various dynamics such as mf, f, ff, and mp. There are also performance instructions like 'SOLO FOR ANY INSTRUMENT' and 'D.S. AL CODA (WITH REPEAT)'. The piece concludes with a CODA section. The score is arranged by Michael Sweeney.

TUBA

Rhythm Workout

Three staves of music in 4/4 time, key of Bb major. The notes are:
Staff 1: Doo Bah Dit Dit Doo Bah Doo
Staff 2: Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit
Staff 3: Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah

Melody Workout

Three staves of music in 4/4 time, key of Bb major. The notes are:
Staff 1: Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah
Staff 2: Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah
Staff 3: Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah

Chord/Scale Workout

(CONCERT Bb MAJOR SCALE) (VARIATIONS ON THE MELODY)

Two staves of music in 4/4 time, key of Bb major. The notes are:
Staff 1: Cm17 F7 Bb EbMA7
Staff 2: C9 Cm17 F7

Demonstration Solo

Four staves of music in 4/4 time, key of Bb major. The notes are:
Staff 1: (3) Cm17 F7 Bb Cm17 F7
Staff 2: (3) - 2ND TIME Cm17 F7 Bb Fm17 Bb7
Staff 3: (4) EbMA7 C9 Cm17
Staff 4: (F7) (49) Cm17 F7 Bb

TAKE THE "A" TRAIN

BASS

Words and Music by
BILLY STRAYHORN

Arranged by MICHAEL SWEENEY

(MEDIUM SWING)

(Musical notation: quarter note, quarter note, quarter note)

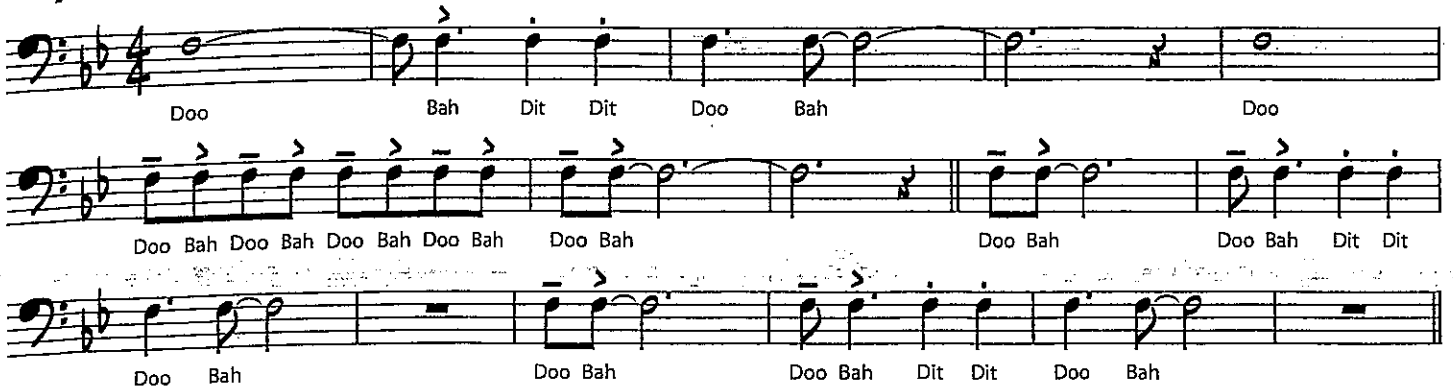
5 Bb6

C9(#11)

The musical score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of ten staves of music. The first staff starts with a circled measure number '5' and a dynamic marking of 'mf'. The second staff has a circled measure number '15'. The third staff has a circled measure number '23' and a dynamic marking of 'f'. The fourth staff has a circled measure number '31' and a dynamic marking of 'mp'. The fifth staff has a circled measure number '33' and a dynamic marking of 'ff'. The sixth staff has a circled measure number '41' and a dynamic marking of 'mf'. The seventh staff has a circled measure number '49' and a dynamic marking of 'mp'. The eighth staff has a circled measure number '51' and a dynamic marking of 'ff'. The ninth staff has a circled measure number '57' and a dynamic marking of 'ff'. The tenth staff has a circled measure number '59' and a dynamic marking of 'ff'. The score includes various chord symbols such as Bb6, C9(#11), Cm17, F7, Ebma7, D9, Db9, C9, F7(b9), G7(b9), C7(#9), F7(b9), Cm17, F7, Bb6, G7(b9), C7(#9), F7(b9), Bb6, C9, Cm17, F7, F7(b9), Bb6, G7(b9), C7(#9), F7(b9), Bb6, and Bb9(#11). There are also performance instructions like 'SOLO FOR ANY INSTRUMENT' and 'D.S. AL CODA (WITH REPEAT)'. The score ends with a circled measure number '61' and a dynamic marking of 'ff'.

BASS

Rhythm Workout



Rhythm Workout musical notation in bass clef, 4/4 time, B-flat major. The piece consists of three staves of music with vocalizations. The first staff has notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4. The second staff has notes: D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. The third staff has notes: D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6.

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. The first staff has notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4. The second staff has notes: D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. The third staff has notes: D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6.

Chord/Scale Workout

(CONCERT B \flat MAJOR SCALE)

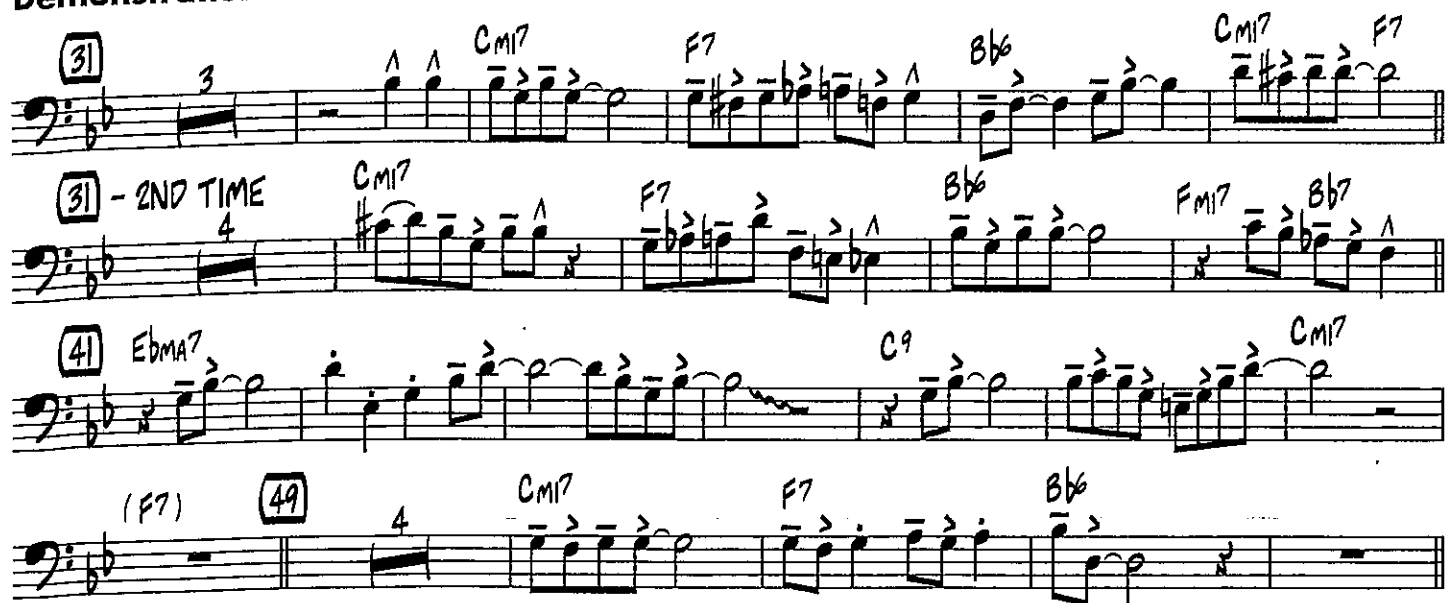
(VARIATIONS ON THE MELODY)



Chord/Scale Workout musical notation in bass clef, 4/4 time, B-flat major. The piece consists of two staves of music. The first staff has notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4. The second staff has notes: D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5.

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. The first staff has notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4. The second staff has notes: D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. The third staff has notes: D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6. The fourth staff has notes: D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7.

(31) 3 Cm17 F7 Bb6 Cm17 F7
(31) - 2ND TIME 4 Cm17 F7 Bb6 Fm17 Bb7
(41) Ebma7 C9 Cm17
(F7) (49) 4 Cm17 F7 Bb6

THE TEMPEST

TUBA

ROBERT W. SMITH

With energy!

1 6 7 8 9 10 11 12 13

14 15 16 17 18 30 31 32 33

34 35 36 37 38 39 40 41 42

43 44 45 46 47 48 49

50 51 52 53 54 55 56

57 58 59 60 61 62 63 64

65 66 67 68 69 3 72

73 74 75 76 77 78 79

p *f* *mp* *ff* *mp* *ff* *mp* *mf* *f* *ff*

Melody (B.C.) - LOW FOR TUBA *Uptown Funk!*

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A

4

B

9 *f*

13 *mf*

16

19

22 *F*

26 *G* optional top notes

30 *H*

34 *I* 3 *J* *f*

40 *K* *To Coda* Φ *mf*

44 *L*

48 *D.S. al Coda*

Uptown Funk! Melody (B.C.) - LOW FOR TUBA, p. 2

♩ 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 *mp* marking. The staff contains eighth and sixteenth notes with various articulations like accents and slurs.

N

55

Musical staff 55-59. Features first and second endings. Measure 55 has a dynamic marking of *f*. The staff contains eighth and sixteenth notes with slurs.

O

60

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

P

64

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

Q

68

R

Musical staff 68-73. Measure 68 has a dynamic marking of *f*. Measure 69 has a '3' above it indicating a triplet. The staff contains eighth and sixteenth notes with slurs.

S

74

S

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

T

79

T

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

U

84

V

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

89

Musical staff 89-92. Measure 91 has a dynamic marking of *fff*. The staff contains eighth and sixteenth notes with slurs and accents.

Countermelody (B.C.) - LOW
FOR TUBA

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

The score is written for tuba in bass clef, 4/4 time, with a key signature of one flat (Bb). It consists of six staves of music. The first staff starts with a 4-measure rest, followed by a 4-measure phrase (labeled A) and a 3-measure phrase (labeled B). The second staff begins with a double bar line and measure 11, featuring a 3-measure phrase (D) and a 4-measure phrase (E) with a repeat sign. The third staff starts at measure 23 with a series of eighth notes and rests, marked with accents and dynamics like *f* and *mf*. The fourth staff begins at measure 30 with a 3-measure phrase (H) and a complex rhythmic pattern (I) marked with accents and *f*. The fifth staff starts at measure 36 with a complex rhythmic pattern (J). The sixth staff begins at measure 40 with a complex rhythmic pattern (L) and includes the instruction "To Coda" with a circle symbol and "D.S. al Coda" with a double bar line and circle symbol. The score includes various musical notations such as rests, notes, beams, slurs, accents, and dynamic markings.

11

23

30

36

40

A

B

C

D

E

F

G

H

I

J

K

L

To Coda

D.S. al Coda

Uptown Funk!
Countermelody (B.C.) - LOW FOR TUBA, p. 2

Coda

50

M N O P

4 3 1. 2. 4 3

67

Q

f

71

R

74

S

78

T

U

82

V

fp

87

91

fff

Bass Line (B.C.) - LOW
FOR TUBA

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A

B

4

f *mp*

9

C

D

E

8

F

G

mf *p*

27

H

I

36

J

To Coda ⊕

K

f *mp*

44

L

D.S. al Coda

Uptown Funk!
Bass Line (B.C.) - LOW FOR TUBA, p. 2

Coda M N 1.

50

f *mp*

P

59 2. O

mf

Q R

68

f

S T U

76

ff

V

85

fff

Vivir Mi Vida

arr. Bernice

Melody (B.C.)
FOR TUBA

As Recorded by Marc Anthony

With Energy (♩ = 124)

The musical score is written for Tuba in bass clef, 4/4 time, and the key of B-flat major. It consists of ten staves of music. The first staff begins with a *mf* dynamic and a triplet of eighth notes. The second staff contains a first ending marked 'A' and a second ending marked 'B' with a *f* dynamic. The third staff has a first ending marked 'C' and a second ending marked 'D' with a *mf* dynamic. The fourth staff contains a first ending marked 'E' with a *cresc.* dynamic. The fifth staff contains a first ending marked 'F'. The sixth staff contains a first ending marked 'G' with a *f* dynamic. The seventh staff contains a first ending marked 'H' and a *D.S. al Coda* instruction. The score includes various dynamics such as *mf*, *f*, and *cresc.*, as well as articulations like slurs, accents, and triplets. Measure numbers 6, 11, 15, 19, 23, 26, 29, and 33 are indicated at the start of their respective staves.

I Coda
38

Musical staff 38-41. Bass clef, key signature of two flats. Measure 38 starts with a repeat sign. Dynamics include *f* and a triplet of eighth notes in measure 41.

J SOLOS - Repeat Until 4 Whistles
42

Musical staff 42-45. Bass clef, key signature of two flats. Measure 42 has a repeat sign. Chord symbols Cm, A \flat , E \flat , and B \flat are written below the staff. Measure 43 includes the instruction "play 1st time only". Measure 44 has a dynamic of *f*. Measure 45 has a "-2" marking. A box labeled **K** is above measure 44.

Musical staff 46-49. Bass clef, key signature of two flats. Measures 46-49 contain eighth-note patterns with "-2" markings above them. A box labeled **L** is above measure 47.

Musical staff 50-55. Bass clef, key signature of two flats. Measure 50 has a "-2" marking. Measure 51 has a "Beat 1 1st time only" instruction. Measure 52 has a "-2" marking and a triplet of eighth notes. Measure 53 has a triplet of eighth notes with accents (^) above them. Measure 54 has a triplet of eighth notes with accents (^) above them. Measure 55 has a dynamic of *f*. A box labeled **M** is above measure 52.

Musical staff 56-58. Bass clef, key signature of two flats. Measure 56 has a "-2" marking. Measures 57-58 contain eighth-note patterns with "3" markings above them. Measure 58 has a dynamic of *f*. A box labeled **N** is above measure 57. The text "optional 8va" is written above measure 58.

Musical staff 59-61. Bass clef, key signature of two flats. Measures 59-61 contain eighth-note patterns with "7" markings above them.

Musical staff 62-65. Bass clef, key signature of two flats. Measure 62 has a dynamic of *mp*. Measure 63 has a triplet of eighth notes. Measure 64 has a dynamic of *mp*. Measure 65 has a triplet of eighth notes. A box labeled **O** is above measure 62.

Musical staff 66-70. Bass clef, key signature of two flats. Measure 66 has a dynamic of *mp*. Measure 67 has a dynamic of *ff*. Measure 68 has a dynamic of *ff*. Measure 69 has a dynamic of *ff*. Measure 70 has a dynamic of *ff*. A box labeled **P** is above measure 68.

Musical staff 71-73. Bass clef, key signature of two flats. Measure 71 has a dynamic of *ff*. Measure 72 has a dynamic of *ff*. Measure 73 has a dynamic of *ff*. A box labeled **P** is above measure 72.

Harmony (B.C.)
- FOR TUBA

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

The musical score is written for Tuba in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of eight staves of music, each containing a single line of notation. The score is divided into sections labeled A through H. Section A (measures 6-10) begins with a *mf* dynamic. Section B (measures 11-14) features a *f* dynamic. Section C (measures 15-18) includes a repeat sign and a *mf* dynamic. Section D (measures 19-22) continues with a *mf* dynamic. Section E (measures 23-25) includes a *cresc.* marking. Section F (measures 26-28) continues the melodic line. Section G (measures 29-32) is marked *f* and includes the instruction "To Coda (On 2nd Time)". Section H (measures 33-36) concludes with a *f* dynamic and a *D.S. al Coda* instruction. The score includes various musical notations such as slurs, ties, triplets, and dynamic markings.

I Φ *Coda*
38

J *SOLOS - Repeat Until 4 Whistles*
42

f
Cm A \flat E \flat B \flat

K

-2

play 1st time only

f

48

-2

-2

L

-2

-2

52

-2

M

56

3 3

optional 8va

59

N
62

O

mp

P

ff

67

72

Vivir Mi Vida

arr. Bernice

Countermelody (B.C.)

As Recorded by Marc Anthony

-FOR TUBA

With Energy ($\text{♩} = 124$)

A

B

play 2nd time only

Musical staff A and B. Staff A contains a 5-measure rest followed by a 4-measure rest. Staff B contains a 7-measure melodic line starting with a forte (*f*) dynamic, featuring eighth and quarter notes with slurs.

Musical staff C, a 7-measure melodic line continuing from staff B, featuring eighth and quarter notes with slurs.

C

D

E

Musical staff D and E. Staff D contains a 3-measure rest followed by a 4-measure rest. Staff E contains a 7-measure melodic line starting with a mezzo-forte (*mf*) dynamic, featuring eighth and quarter notes with slurs.

Musical staff F, a 7-measure melodic line continuing from staff E, featuring eighth and quarter notes with slurs.

F

To Coda (On 2nd Time) G

Musical staff G. It begins with three accented eighth notes (*f*) followed by a 4-measure rest. The second time through the staff features a triplet of eighth notes with accents.

H play 2nd time only
Bell Tones

D.S. al Coda

Musical staff H. It begins with a 3-measure rest, followed by a 7-measure melodic line starting with a forte (*f*) dynamic, consisting of eighth and quarter notes.

I **Coda**

J **SOLOS - Repeat Until 4 Whistles**
Cm Ab Eb Bb

K

4

L *f*

M play 1st time only

N O

3 4 4 4

P

ff

Vivir Mi Vida

arr. Bernice

Bass Line (B.C.)
-FOR TUBA

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

mf

7

f

12

mf

16

20

cresc.

*one note difference
G vs. Ab

24

To Coda (On 2nd Time) G

28

f

H
34

D.S. al Coda

I Φ *Coda*
38

f

J SOLOS - Repeat Until 4 Whistles
42

mf

51

f

55

59

mp

64

ff

69

73

2:

429

(MED. ROCK)

WATERMELON MAN

- HERBIE HANCOCK

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 C⁶ C^{6/9} C^(add9)

C_{MA}⁷ C_{MA}^{7(add13)} C_{MA}⁹ C_{MA}¹³ C⁷ C⁹ C¹³

C_{MI} C_{MI}⁶ C_{MI}^{6/9} C_{MI}^(add9) C_{MI}⁷ C_{MI}^{7(add11)} C_{MI}^{7(add13)}

C_{MI}⁹ C_{MI}¹¹ C_{MI}¹³ C_{MI}^(MA7) C_{MI}^{9(MA7)} C_{MI}^{7(b5)} C_{MI}^{9(b5)} C_{MI}^{11(b5)}

C^{dim.} C^{o7} C^{o7(addMA7)} C⁺ C_{SUS} C⁷_{SUS} C⁹_{SUS} C¹³_{SUS} C⁷_{SUS4-3}

C_{MA}^{7(b5)} C_{MA}^{7(#5)} C_{MA}^{7(#11)} C_{MA}^{9(#11)} C_{MA}^{13(#11)} C^{7(b5)} C^{9(b5)}

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

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

C_{/E} C_{/G} E_{/C} B_{/C} C_{/E}^(add9) C_{/E}^(add9)_{omit3} C⁷_{omit3} C_{MI}⁷_{omit5}

C_{#MA}⁷_{SUS}^(b5) F_#⁷_{SUS}^(add3) B_b^(addb13)_{add9} A⁺^(add#9)_{add9} G_{#MI}⁷_{omit5}^(add11)

F_{/F#} E_{/G} G⁷_{SUS}_A G_{MA}⁷_{F#}^(#5) E_{bMA}⁷_F^(#5) B_{MA}⁷_{SUS}_{F#}

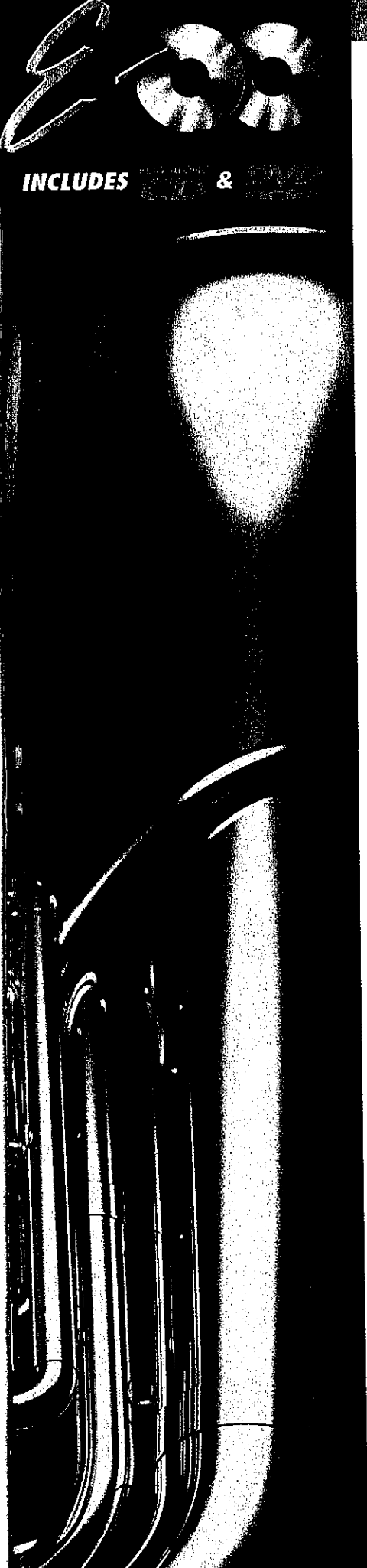
ESSENTIAL ELEMENTS[®] 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

INCLUDES &



THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

BUZZING

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

MOUTHPIECE PLACEMENT

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

Taking Care Of Your Instrument

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

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

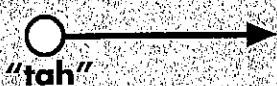
Tuba valves occasionally need oiling. To oil your tuba valves:

- 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

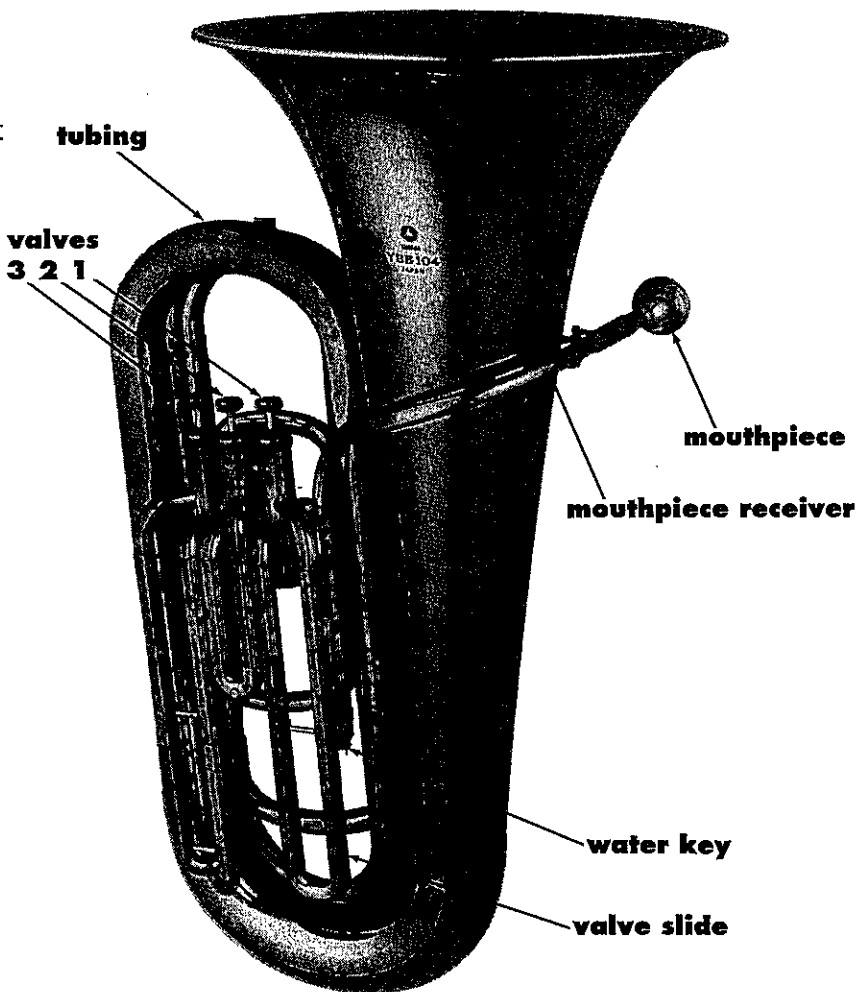
Step 1 If you are playing a TUBA, rest it across your lap with the mouthpiece receiver toward you. If you are playing a SOUSAPHONE, place the open circular section over your left shoulder. Rest your right arm comfortably on the tubing.

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 For TUBAS, place your left hand on the first valve slide or on the tubing next to this slide. Lift the instrument up toward you and rest it in your lap.

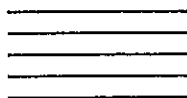
Step 5 Be sure you can comfortably reach the mouthpiece. Hold the tuba as shown:



READING MUSIC

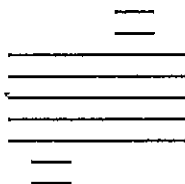
Identify and draw each of these symbols:

Music Staff



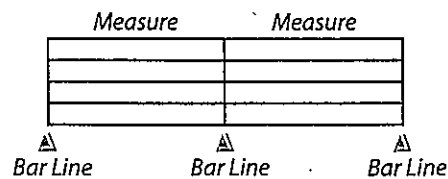
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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.

F
○○○
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.

E_b
●○○
△
The black circles tell you which valves to push down. "Eb (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

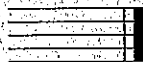
Practice long tones on each new note.

D
●●○

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 7



8. FOUR BY FOUR

Repeat Sign 7

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

9. TOUCHDOWN



10. THE FAB FIVE

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.

Note Names

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

THEORY

Sharp

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

Flat

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

Natural

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

11. READING THE NOTES

Compare this to exercise 10, THE FAB FIVE.

12. FIRST FLIGHT

13. ESSENTIAL ELEMENTS QUIZ

Fill in the remaining note names before playing.

Notes In Review

Memorize the fingerings for the notes you've learned.

F 	E_b 	D 	C 	B_b
--------------	--------------------------	--------------	--------------	--------------------------

14. ROLLING ALONG

Go to the next line. ▾

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

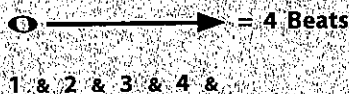
American Folk Song

19. ESSENTIAL ELEMENTS QUIZ

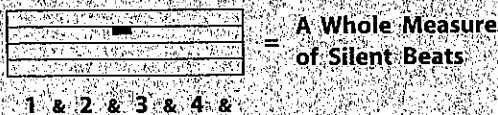
Using the note names and rhythms below, draw your notes on the staff before playing.

- | | | | | | | | | | | | | | | | |
|----------------|---|----------------|---|----------------|---|---|----------------|---|---|----------------|---|----------------|--|--|--|
| | | | | | | | | | | | | | | | |
| F _l | F | F _b | D | F _b | D | C | B _b | C | D | E _b | D | E _b | | | |

Whole Note



Whole Rest



Whole Rest



Half Rest



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

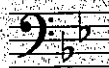
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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

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

Harmony

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

30. LONDON BRIDGE – Duet

English Folk Song

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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

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



33. DEEP POCKETS - New Note

Musical notation for 'DEEP POCKETS - New Note' in bass clef, 4/4 time. It features a series of eighth notes with accents, starting with a pick-up note. A diagram shows a mouthpiece with two circular reeds and a small triangle labeled 'A'.

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. Rhythmic cues '4 & 1 & 2 & 3 & 4 &' and '1 & 2 & 3 &' are provided below the staff.

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 features a sequence of eighth notes with dynamic markings *f*, *mf*, *p*, and *f*. A 'Clap' instruction is at the beginning.

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 consists of two staves of eighth-note music with dynamic markings *mf* and *f*.

39. MY DREYDL

Use full breath support at all dynamic levels.

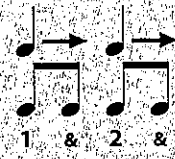
Traditional Hanukkah Song

Musical notation for 'MY DREYDL' in bass clef, 4/4 time. It consists of two staves of eighth-note music 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

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

p

44. OH, SUSANNA

Stephen Collins Foster

f

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*

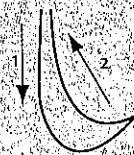
2 Time Signature

4

 = 2 beats per measure
 = Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



THEORY

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

John Philip Sousa

Allegro

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

TONE BUILDER

RHYTHM ETUDE

RHYTHM RAP

CHORALE

Andante

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Andante

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

Moderato

French Folk Song

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 ◀ Measure number

mf

11

19

Detailed description: This musical score is for the piece 'When the Saints Go Marching In'. It is written in bass clef with a 4/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest for three measures, indicated by a box containing the number '3' and an arrow pointing left with the text 'Measure number'. The music starts with a mezzo-forte (*mf*) dynamic. The second staff features a fortissimo (*f*) dynamic. The third staff continues the piece with a mezzo-forte (*mf*) dynamic. Measure numbers 11 and 19 are marked in boxes above the staves.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

2nd time go on to meas. 13 ▼

f

p

13

Detailed description: This musical score is for the piece 'Old MacDonald Had a Band'. It is written in bass clef with a 4/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff features a fortissimo (*f*) dynamic, followed by a piano (*p*) dynamic. A box containing the number '9' is placed above the staff. A downward-pointing arrow with the text '2nd time go on to meas. 13' is located at the end of the second staff. The third staff continues with a fortissimo (*f*) dynamic. A box containing the number '13' is placed above the staff.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

13

p

f

Detailed description: This musical score is for the piece 'Ode to Joy' from Beethoven's Symphony No. 9. It is written in bass clef with a 4/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff features a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic. Boxes containing the numbers '9' and '13' are placed above the staff. The third staff continues with a fortissimo (*f*) dynamic.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

Detailed description: This musical score is for the piece 'Hard Rock Blues'. It is written in bass clef with a 4/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a fortissimo (*f*) dynamic. The second staff continues the piece with a fortissimo (*f*) dynamic.

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

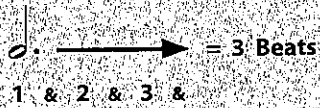


60. ALOUETTE

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. Keep fingers on top of the valves, arched naturally.



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

▼ Flat applies to all A's in measure.

Key signature: B-flat major (two flats). Time signature: 2/4. The piece features a bass line with eighth notes. A flat sign is placed above the first A note in the second measure, with a downward arrow pointing to it. A triangle below the staff indicates the new note A-flat.

74. COSSACK DANCE

Allegro

▼ A♭

Key signature: B-flat major (two flats). Time signature: 4/4. The piece features a bass line with eighth notes. A flat sign is placed above the first A note in the second measure, with a downward arrow pointing to it. A triangle below the staff indicates the new note A-flat.

75. BASIC BLUES - New Note

Flat applies to all A's in measure.

Key signature: B-flat major (two flats). Time signature: 4/4. The piece features a bass line with eighth notes. A flat sign is placed above the first A note in the second measure, with a downward arrow pointing to it. A triangle below the staff indicates the new note A-flat.

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

▼ A♭

1. 2.

2nd time →

Key signature: B-flat major (two flats). Time signature: 3/4. The piece features a bass line with eighth notes. A flat sign is placed above the first A note in the second measure, with a downward arrow pointing to it. A triangle below the staff indicates the new note A-flat. The piece includes first and second endings. A dashed arrow labeled '2nd time' points 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

Andante

mf p

Key signature: B-flat major (two flats). Time signature: 4/4. The piece features a bass line with eighth notes. Dynamics include *mf* and *p*.

78. UP ON A HOUSETOP

Allegro

1. 2.

Check *mf*
Key Signature

f

Musical notation for 'Up on a Housetop' in bass clef, 4/4 time, key of Bb. It features a first ending and a second ending. Dynamics include *mf* and *f*. There are also 'Check Key Signature' and 'A' markings.

79. JOLLY OLD ST. NICK - Duet

Moderato

1. 2.

A *mf*

B *mf*

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

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

80. THE BIG AIRSTREAM - New Note



○○○

mf

f

△ Bb

Musical notation for 'The Big Airstream' in bass clef, 4/4 time, key of Bb. Dynamics include *mf* and *f*. There is a '△ Bb' marking.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

Franz Lehar

mf

f

mf

f

Musical notation for 'Waltz Theme' in bass clef, 3/4 time, key of Bb. Dynamics include *mf* and *f*.

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82. AIR TIME

Musical notation for 'Air Time' in bass clef, 4/4 time, key of Bb.

83. DOWN BY THE STATION

Allegro

mf

Musical notation for 'Down by the Station' in bass clef, 2/4 time, key of Bb. Dynamics include *mf*.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf

f

p

Musical notation for 'Essential Elements Quiz' in bass clef, 3/4 time, key of Bb. Dynamics include *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 shows a sequence of notes for improvisation.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

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

87. RHYTHM BUILDER

88. TECHNIQUE TRAX

89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach

THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME

D.C. al Fine

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

91. BANANA BOAT SONG

Moderato

Fine

Caribbean Folk 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



93. THE MUSIC BOX

Moderato



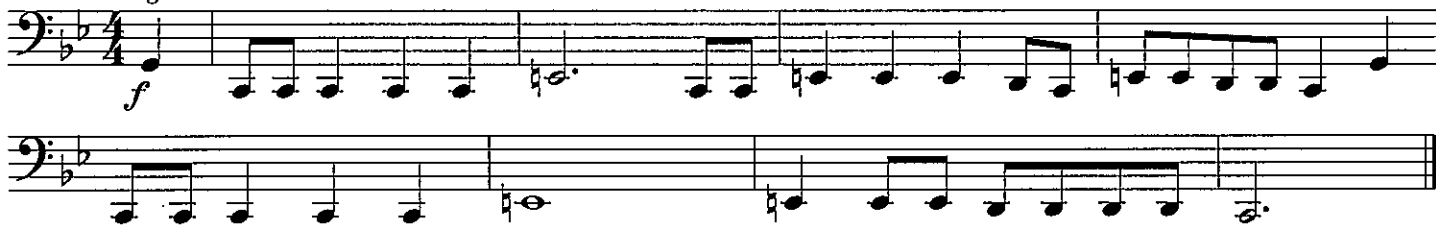
African-American spirituals originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals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

HISTORY

94. EZEKIEL SAW THE WHEEL

Allegro

African-American Spiritual



Slur



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

95. SMOOTH OPERATOR



Δ Slur 2 notes - tongue only the first.

96. GLIDING ALONG



Δ Slur 4 notes - tongue only the first.

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

HISTORY

97. TROMBONE RAG

Allegro

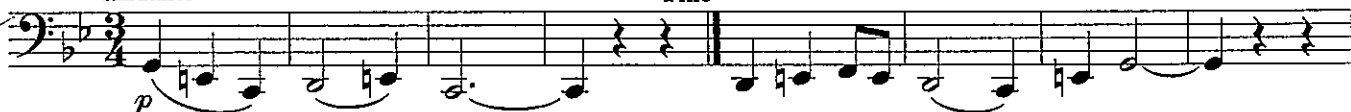


98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine



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:

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

Moderato

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

Musical notation for 'Naturally' in bass clef, 2/4 time, key of B-flat major. The melody starts on a whole note G2, followed by quarter notes A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5. Chords are indicated as Δ E4 and Δ Eb.

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 melody starts with a forte (f) dynamic, followed by a mezzo-forte (mf) dynamic with a flat (b) marking. The piece consists of two staves of music.

107. THE FLAT ZONE - New Note

D_b

Musical notation for 'The Flat Zone' in bass clef, 4/4 time, key of B-flat major. It includes a chord diagram for B-flat major (two open circles on strings 2 and 4, three solid circles on strings 3, 5, and 6) and a chord symbol Δ Db.

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 melody starts with a forte (f) dynamic. It consists of two staves of music.

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. It is a duet piece with two parts, A and B. Part A starts with a forte (f) dynamic. The piece includes first and second endings.

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. al Fine

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

English Folk Song

Moderato

f *mf*

114. SCARBOROUGH FAIR

English Folk Song

Andante

mf *f*

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

Scottish Folk Song

Andante

mf *f* 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

Piano Accompaniment

Largo 5

SPECIAL TUBA 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.

2nd 3rd 4th 5th 6th 7th Octave

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



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

126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX

130. CROSSING OVER - New Note

Trio

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

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

African Folk Song

Repeat Signs



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

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante

mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato

f

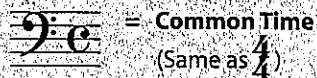
134. BOTANY BAY

Australian Folk Song

Allegro

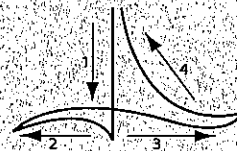
mf

C Time Signature



Conducting

Practice conducting this four-beat pattern.



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

136. FINLANDIA

Jean Sibelius

Andante

p

mf

137. ESSENTIAL CREATIVITY

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

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138. EASY GORILLA JUMPS



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



140. MORE TECHNIQUE TRAX



141. GERMAN FOLK SONG



142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis



143. LOWLAND GORILLA WALK



144. SMOOTH SAILING



145. MORE GORILLA JUMPS



146. FULL COVERAGE



THEORY

Scale

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

147. CONCERT B \flat SCALE

THEORY

Chord & Arpeggio

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

148. IN HARMONY

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

149. SCALE AND ARPEGGIO

HISTORY

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

150. THEME FROM "SURPRISE SYMPHONY"

Andante

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 Measure Number

Musical score for School Spirit, measures 1-30. The score is in bass clef, 2/4 time, and B-flat major. It features dynamic markings of *f* and *mf*, and includes first and second endings at the end of the piece.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

Musical score for Carnival of Venice, measures 1-45. The score is in bass clef, 3/4 time, and B-flat major. It includes dynamic markings of *mf*, *f*, and *p*, and a section marked **Soli** starting at measure 29. Measure numbers 5, 8, 13, 8, 21, 7, 29, 37, 7, 45 are indicated below the staves.

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 &

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

HISTORY

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

166. EL CAPITAN

Allegro

John Philip Sousa

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HISTORY

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

167. O CANADA

Maestoso (Majestically)

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

168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

Count and clap before playing. Can you conduct this?

Enharmonics

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

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



169. SNAKE CHARMER

Enharmonic notes use the same fingering.

G_b/F[#]

170. DARK SHADOWS

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

D_b/C[#]

172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky

173. NOTES IN DISGUISE

Chromatic Notes

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

174. HALF-STEPPIN'

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.

Allegro

Camille Saint-Saëns

176. SILVER MOON BOAT

Largo

Chinese Folk Song

Fine

HISTORY

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Allegro (moderately fast)

Ludwig van Beethoven

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

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

7 Andante

15

mf

25 Maestoso

f

Detailed description: This musical score is for the bass line of 'America the Beautiful'. It is in 4/4 time and B-flat major. The piece starts with a 'Maestoso' tempo. The first staff begins with a rest, followed by a series of eighth notes. A dynamic marking of *f* is present. The second staff starts at measure 7 with the tempo change to 'Andante' and a dynamic marking of *p*. The third staff begins at measure 15 with a dynamic marking of *f*. The fourth staff starts at measure 25 with the tempo change back to 'Maestoso' and a dynamic marking of *mf*. The piece concludes with a final dynamic marking of *f*.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

5

f

mf

13

p

25

1.

2.

Detailed description: This musical score is for the bass line of 'La Cucaracha'. It is in 4/4 time and B-flat major. The piece starts with a 'Latin Rock' tempo. The first staff begins with a rest, followed by eighth notes. A dynamic marking of *f* is present. The second staff starts at measure 5 with a dynamic marking of *mf*. The third staff begins at measure 13 with a dynamic marking of *p*. The fourth staff starts at measure 25 with a dynamic marking of *f*. The piece concludes with a first ending (1.) and a second ending (2.).

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score is written for a bassoon in the bass clef with a 4/4 time signature and a key signature of two flats (B-flat and E-flat). The piece is marked 'Allegro'. The score consists of ten staves of music. The first staff begins with a dynamic marking of *f* and a *vc* (vibrato) instruction. The second staff includes dynamic markings of *p* and *f*, and a measure number of 10. The third staff has a measure number of 18. The fourth staff features a 4-measure rest, a dynamic marking of *mf*, and a measure number of 26. The fifth staff has a measure number of 34. The sixth staff has a measure number of 42. The score concludes with a final measure marked with a fermata.

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

Tuba

Piano

13

1. 2.

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 Bb's.*

1.



2.



3.



4.



KEY OF Ab *In this key signature, play all Bb's, Eb's, Ab's and Db's.*

1.



2.



3.



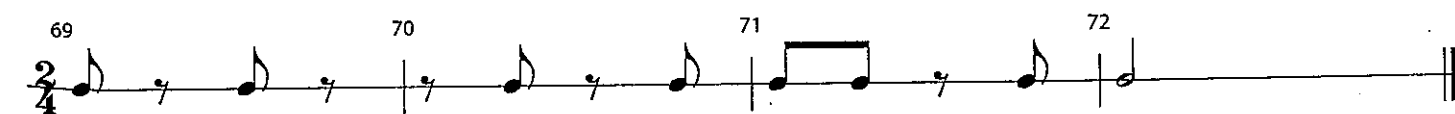
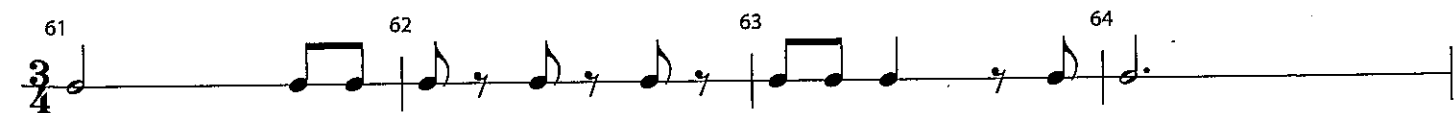
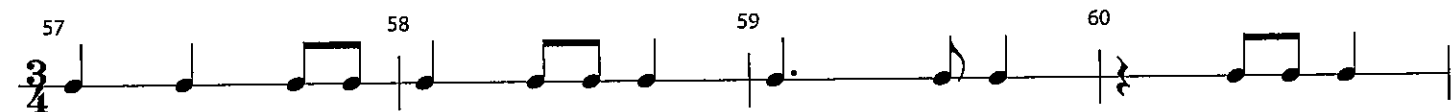
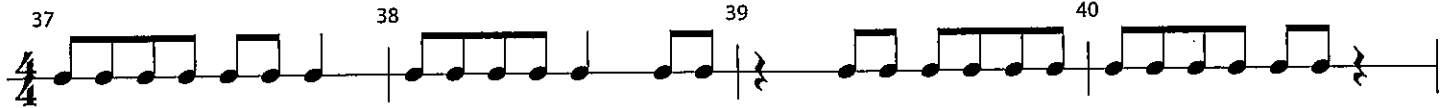
4.



RHYTHM STUDIES

This page contains 36 numbered rhythm exercises, each on a single staff in 4/4 time. The exercises are as follows:

- Exercise 1:** Quarter notes on a four-beat staff.
- Exercise 2:** Quarter notes with a quarter rest on the second beat.
- Exercise 3:** Quarter notes with quarter rests on the second and fourth beats.
- Exercise 4:** Quarter notes with quarter rests on the second and fourth beats.
- Exercise 5:** Quarter notes on a four-beat staff.
- Exercise 6:** Quarter notes on a four-beat staff.
- Exercise 7:** Quarter notes on a four-beat staff.
- Exercise 8:** Quarter notes on a four-beat staff.
- Exercise 9:** Quarter notes with quarter rests on the second and fourth beats.
- Exercise 10:** Quarter notes with quarter rests on the second and fourth beats.
- Exercise 11:** Quarter notes with quarter rests on the second and fourth beats.
- Exercise 12:** Quarter notes with quarter rests on the second and fourth beats.
- Exercise 13:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 14:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 15:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 16:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 17:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 18:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 19:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 20:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 21:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 22:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 23:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 24:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 25:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 26:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 27:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 28:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 29:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 30:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 31:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 32:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 33:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 34:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 35:** Quarter notes with eighth-note beamed pairs on the second and third beats.
- Exercise 36:** Quarter notes with eighth-note beamed pairs on the second and third beats.

 **RHYTHM STUDIES**

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

1. Question 2. Answer

3. Question 4. Answer

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

A C

B D

4. YOU NAME IT:

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

1. Question 2. Answer

3. Question 4. Answer

THEORY

Improvisation

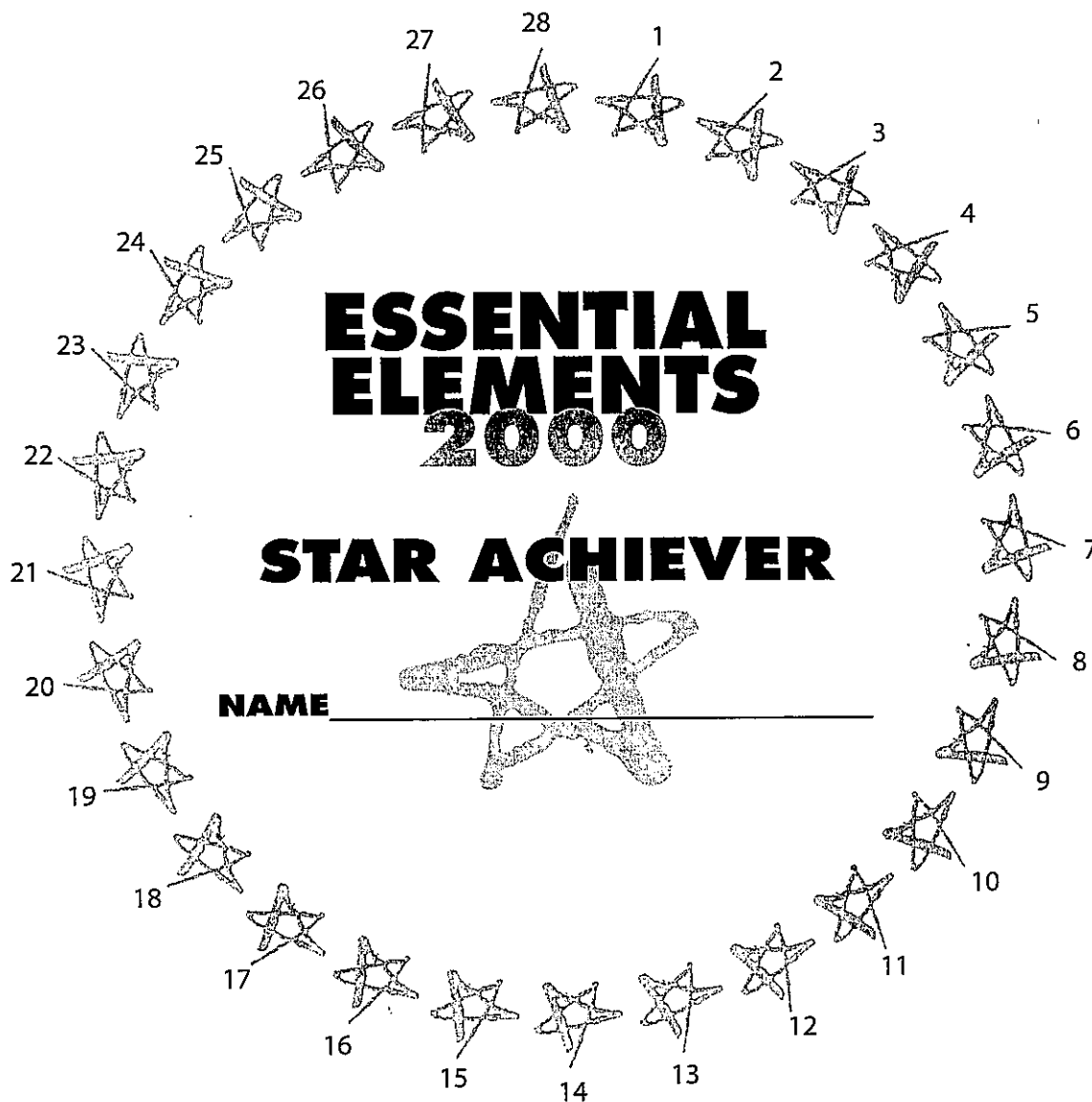
Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY

A

B

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



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

TUBA

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.

Tuba valves occasionally need oiling. To oil your valves, simply:

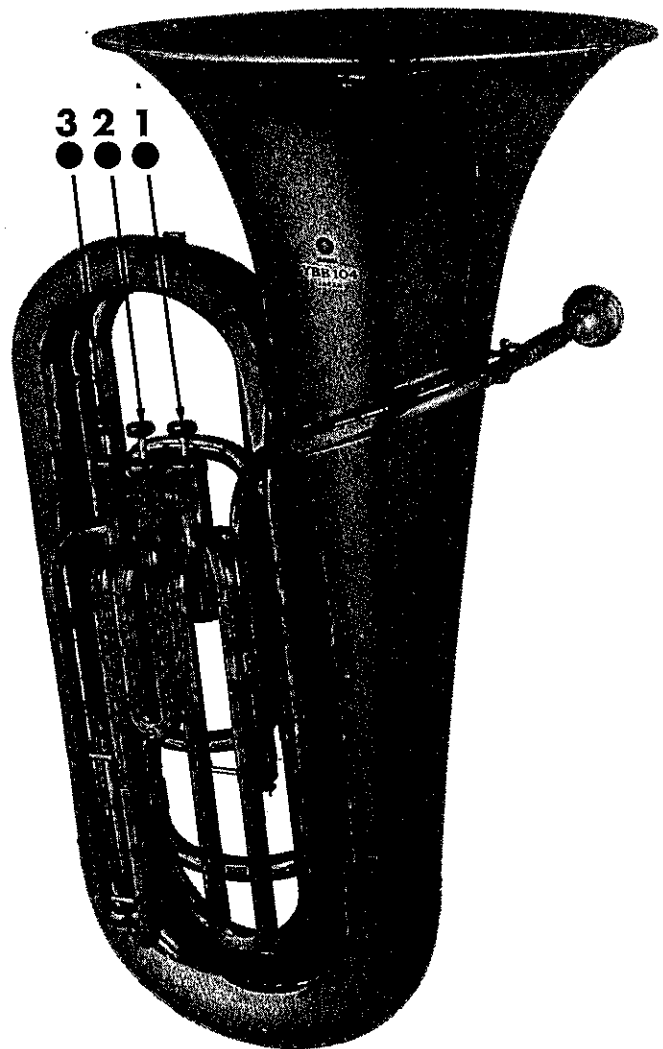
- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of oil to the exposed metal valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

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

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

- = Open
● = Pressed down

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



E

F

F# Gb

G

G# Ab

A

A# Bb

B

FINGERING CHART

TUBA

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat