



BARITONE B.C. BOOK 1

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

**COMPREHENSIVE BAND METHOD**

*Property of:*



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

# ESSENTIAL ELEMENTS 2000

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Band is... **M**aking music with a family of lifelong friends.

**U**nderstanding how commitment and dedication lead to success.

**S**haring the joy and rewards of working together.

**I**ndividuals who develop self-confidence.

**C**reativity—expressing yourself in a universal language.

Band is... **MUSIC!**

*Strike up the band,*

Tim Lautzenheiser

**O**rigins of the baritone can be traced to ancient Rome, where bronze and brass instruments called "tubas" often played at military and ceremonial functions. The baritone horn, also known as a tenor tuba, first appeared in Germany in the 1830s. It is the final version of Adolphe Sax's "saxhorn baryton."

The euphonium, closely related to the baritone, was also invented in the 1830s. The tubing of the euphonium is wider (more conically shaped) than the cylindrical tubing of the baritone. Both instruments have 3 or 4 valves and play the same pitches.

Baritones and euphoniums can be played using either bass clef (B.C.) or treble clef (T.C.) fingerings. They are important tenor or bass voiced instruments of the concert band. Baritones play solos and harmonies, and they blend well with other instruments.

John Philip Sousa, Percy Grainger and Alfred Reed are important composers who have included baritones in their concert band writing. Some famous baritone performers are Leonard Falcone, Brian Bowman and Rich Matteson.

HISTORY OF THE BARITONE

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# THE BASICS

## Posture

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

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

## Breathing & Airstream

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

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

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

## Producing The Essential Tone

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

### BUZZING

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

### MOUTHPIECE PLACEMENT

- Form your "buzzing" embouchure.
- Place the mouthpiece approximately 2/3 on the upper lip and 1/3 on the lower lip. Your teacher may suggest a slightly different mouthpiece placement.
- Take a full breath through the corners of your mouth.
- Start your buzz with the syllable "tah." Buzz through the center of your lips keeping a steady, even buzz. Your lips provide a cushion for the mouthpiece.

## Taking Care Of Your Instrument

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

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

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

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

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

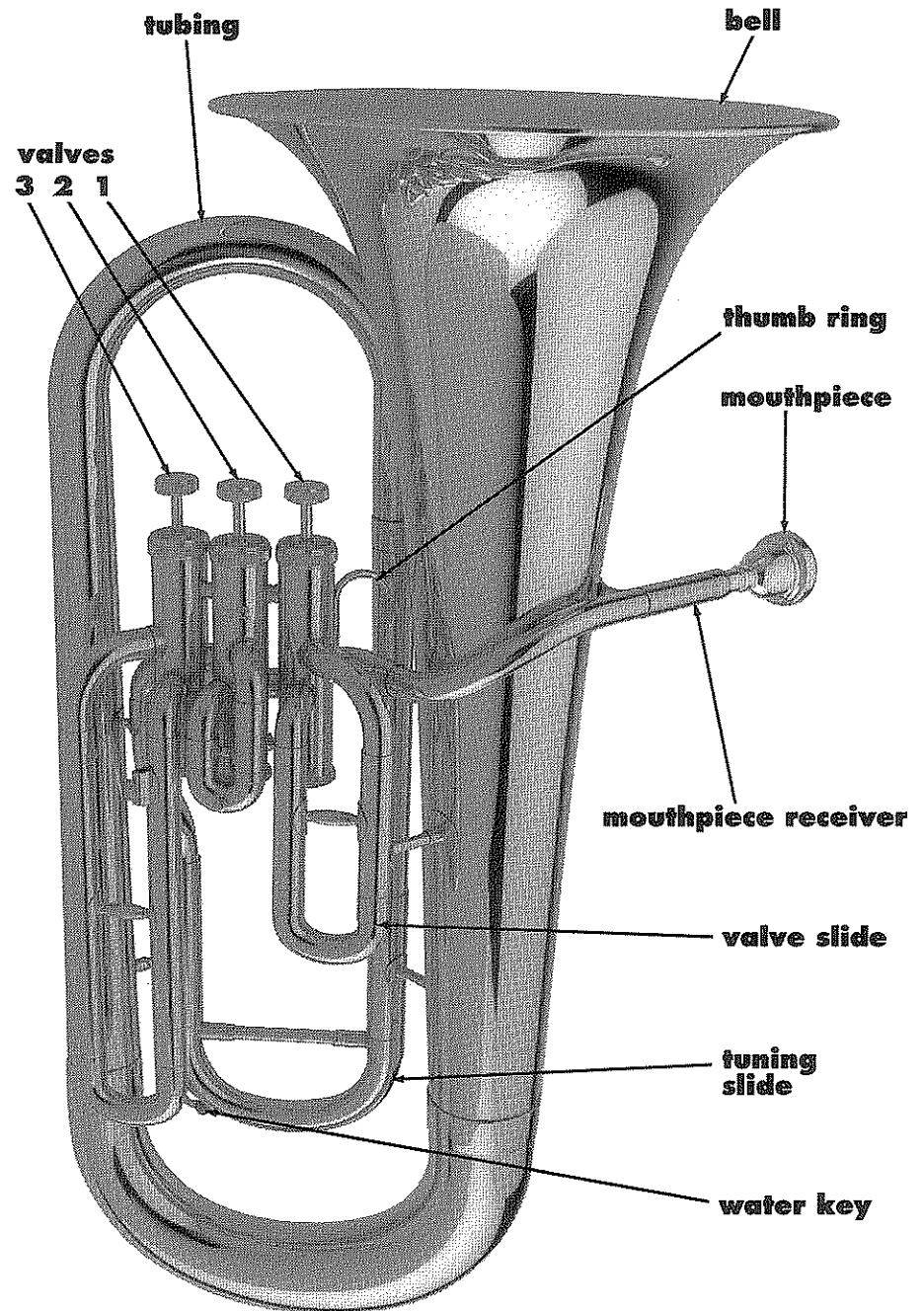
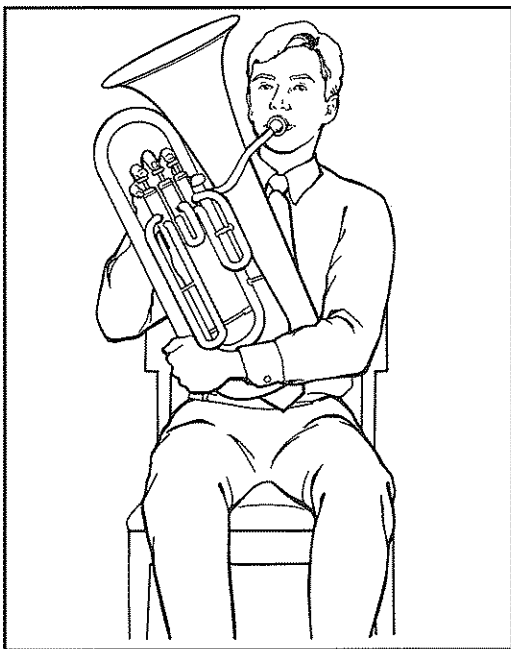
## MOUTHPIECE WORKOUT

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



## Getting It Together

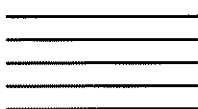
- Step 1** Rest the baritone across your lap so the bell faces upward and the mouthpiece receiver points toward you.
- Step 2** Carefully twist the mouthpiece to the right into the mouthpiece receiver.
- Step 3** Place your right thumb in the thumb ring. Rest your fingertips on top of the valves, keeping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



## READING MUSIC

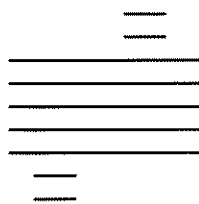
Identify and draw each of these symbols:

### Music Staff



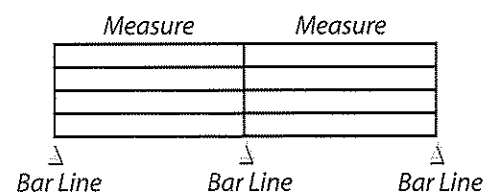
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### Ledger Lines



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

### Measures & Bar Lines



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

# Long Tone



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

## 1. THE FIRST NOTE

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

○○○  
1 2 3

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

## The Beat

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

One beat = 1 &



## Notes And Rests

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

Quarter Note = 1 beat

Quarter Rest = 1 silent beat

## 2. COUNT AND PLAY

## 3. A NEW NOTE

Look for the fingering diagram under each new note.

●○○  
△

The black circles tell you which valves to push down. "Eb (E-flat)" is played with **1st valve**.


## 4. TWO'S A TEAM

## 5. HEADING DOWN

Practice long tones on each new note.


●●○

## 6. MOVING ON UP

**Double Bar**  indicates the end of a piece of music.


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

**7. THE LONG HAUL**

Double Bar 



**8. FOUR BY FOUR**

Repeat Sign 

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

**9. TOUCHDOWN**



**10. THE FAB FIVE**

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

**Bass Clef**

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

**Time Signature**

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

**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.

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






**12. FIRST FLIGHT**

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

Bb C D


### Notes In Review

Memorize the fingerings for the notes you've learned:

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

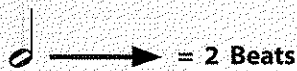
### 14. ROLLING ALONG

*Go to the next line.*



*Double Bar*

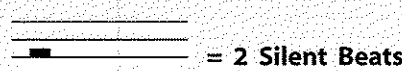
### Half Note



= 2 Beats

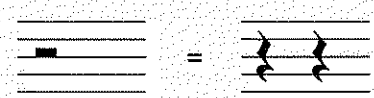
1 & 2 &

### Half Rest



= 2 Silent Beats


1 & 2 &



### 15. RHYTHM RAP

*Clap the rhythm while counting and tapping.*

*Clap*



*Repeat Sign*

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

### 16. THE HALF COUNTS



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

### 17. HOT CROSS BUNS

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



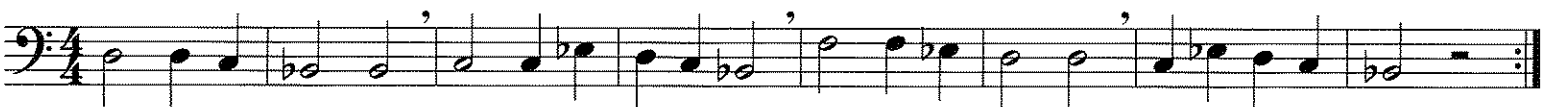
### Breath Mark



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

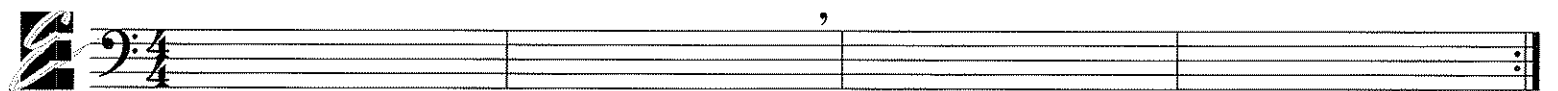
### 18. GO TELL AUNT RHODIE













American Folk Song



### 19. ESSENTIAL ELEMENTS QUIZ

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



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

### Whole Note



1 & 2 & 3 & 4 &

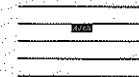
### Whole Rest



= A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

### Whole Rest



hangs from a staff line.

### Half Rest



sits on a staff line.

## 20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

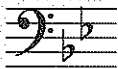
## 21. THE WHOLE THING

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

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

## 22. SPLIT DECISION - Duet

### Key Signature



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

THEORY

## 23. MARCH STEPS

△ Play B $\flat$ 's and E $\flat$ 's

## 24. LISTEN TO OUR SECTIONS

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

## 25. LIGHTLY ROW

## 26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.



**Fermata**



Hold the note (or rest) longer than normal.

**27. REACHING HIGHER - New Note**

*Practice long tones on each new note.*

Fermata /

**G**

**28. AU CLAIRE DE LA LUNE**

French Folk Song

**29. REMIX**

**THEORY**

**Harmony**

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

**30. LONDON BRIDGE - Duet**

English Folk Song

**A**

**B**

**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

**A**

### 34. DOODLE ALL DAY

### 35. JUMP ROPE

### Pick-Up Notes

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

### 36. A-TISKET, A-TASKET

*∇ Pick-up note*

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

### Dynamics

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

### 37. LOUD AND SOFT

*Clap*

*f*    *mf*    *p*    *f*

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

J.S. Pierpont

*mf*    *f*

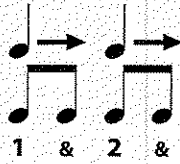
### 39. MY DREYDL *Use full breath support at all dynamic levels.*

Traditional Hanukkah Song

*mf*    *p*    *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.

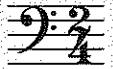
### 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

*mf*

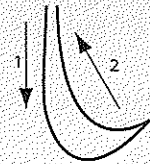
*f*

## 2/4 Time Signature

 = 2 beats per measure  
 = Quarter note gets one beat

## Conducting

Practice conducting this two-beat pattern.



### 46. RHYTHM RAP

Clap

### 47. TWO BY TWO

## Tempo Markings

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

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

### 48. HIGH SCHOOL CADETS – March

Allegro

John Philip Sousa

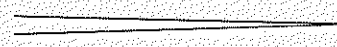
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### 49. HEY, HO! NOBODY'S HOME

Moderato

## Dynamics

 **Crescendo** (gradually louder)

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

### 50. CLAP THE DYNAMICS

Clap

### 51. PLAY THE DYNAMICS

# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

### STONE BUILDER

Musical notation for Stone Builder: Bass clef, 4/4 time signature, key signature of one flat. The melody consists of quarter notes and half notes, with a fermata over the final note.

### RHYTHM ETUDE

Musical notation for Rhythm Etude: Bass clef, 4/4 time signature, key signature of one flat. The melody features eighth-note patterns and quarter notes, ending with a fermata.

### RHYTHM RAP

Musical notation for Rhythm Rap: Bass clef, 4/4 time signature, key signature of one flat. The melody is a rhythmic pattern of eighth notes. Includes a 'Clap' instruction above the first measure and a 'Stomp!' instruction below the eighth measure. The piece ends with a double bar line and repeat dots.

### CHORALE

Musical notation for Chorale: Bass clef, 4/4 time signature, key signature of one flat, tempo marking 'Andante'. The melody is composed of half notes and quarter notes. Dynamics include *p* (piano) and *mf* (mezzo-forte) with hairpins indicating crescendos and decrescendos.

## 53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for Aura Lee (Part 1): Bass clef, 4/4 time signature, key signature of one flat, tempo marking 'Andante'. Part A (Melody) and Part B (Harmony) are shown. Dynamics include *mf* and *p* with hairpins.

Musical notation for Aura Lee (Part 2): Bass clef, 4/4 time signature, key signature of one flat. Part A (Melody) and Part B (Harmony) are shown. Dynamics include *mf*, *f* (forte), and *p* with hairpins.

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

Moderato

French Folk Song

Musical notation for Frère Jacques (Group A): Bass clef, 2/4 time signature, key signature of one flat. The melody starts at measure ① and ends at measure ②. Dynamics include *mf*.

Musical notation for Frère Jacques (Group B): Bass clef, 2/4 time signature, key signature of one flat. The melody starts at measure ①. Dynamics include *f* (forte).

# PERFORMANCE SPOTLIGHT

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

Arr. by John Higgins

Allegro

3 Measure number

Three staves of musical notation in bass clef, 4/4 time signature, B-flat major. The first staff starts with a *mf* dynamic. A box containing the number '3' is placed above the first measure, with an arrow pointing to the text 'Measure number'. The second staff begins with a *f* dynamic and a crescendo hairpin. A box containing the number '11' is placed above the first measure of the second staff. The third staff begins with a box containing the number '19' above the first measure.

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

Allegro

Three staves of musical notation in bass clef, 4/4 time signature, B-flat major. The first staff starts with a *mf* dynamic. The second staff begins with a *f* dynamic and a crescendo hairpin. A box containing the number '9' is placed above the first measure of the second staff. The second staff ends with a repeat sign and the instruction '2nd time go on to meas. 13'. The third staff begins with a *f* dynamic and a box containing the number '13' above the first measure. The second staff ends with a *p* dynamic and a decrescendo hairpin.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

Three staves of musical notation in bass clef, 4/4 time signature, B-flat major. The first staff starts with a *mf* dynamic. The second staff begins with a *p* dynamic and a decrescendo hairpin. A box containing the number '9' is placed above the first measure of the second staff. The second staff ends with a *f* dynamic and a crescendo hairpin. A box containing the number '13' is placed above the first measure of the third staff.

## 58. HARD ROCK BLUES - Encore

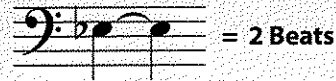
John Higgins

Allegro

Two staves of musical notation in bass clef, 4/4 time signature, B-flat major. The first staff starts with a *f* dynamic. The second staff ends with a repeat sign.

**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**

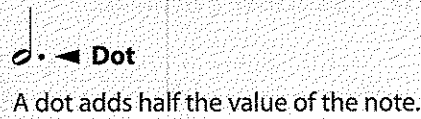
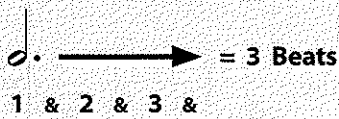


**60. ALOUETTE**

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**

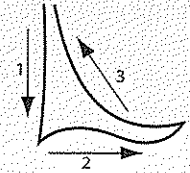


### 3/4 Time Signature

 = 3 beats per measure  
 = Quarter note gets one beat

### Conducting

Practice conducting this three-beat pattern.



THEORY

#### 66. RHYTHM RAP

Clap

#### 67. THREE BEAT JAM

#### 68. BARCAROLLE

Moderato

Jacques Offenbach

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


HISTORY

#### 69. MORNING (from Peer Gynt)

Andante

Edvard Grieg

### Accent

 Emphasize the note.

#### 70. ACCENT YOUR TALENT

Clap

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

HISTORY

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

Latin American Folk Song

#### 72. ESSENTIAL CREATIVITY

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



**THEORY**

**Accidental**

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

**Flat**  $\flat$

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

**73. HOT MUFFINS – New Note**

Musical notation for 'HOT MUFFINS' in bass clef, 2/4 time, key of B-flat. It features a large 'A-flat' symbol with a dot and two circles below it. The first staff shows a single note with a flat. The second staff shows a sequence of notes with a flat sign above the first note. A triangle symbol points to the flat sign with the text 'Flat applies to all A's in measure.'

**74. COSSACK DANCE**

Musical notation for 'COSSACK DANCE' in bass clef, 4/4 time, key of B-flat. It is marked 'Allegro' and 'f'. The notation includes various note values and rests, with a flat sign above a note in the second measure.

**75. BASIC BLUES – New Note**

Musical notation for 'BASIC BLUES' in bass clef, 4/4 time, key of B-flat. It features a large 'A-flat' symbol with a dot and two circles below it. The notation includes a sequence of notes with a flat sign above a note. A triangle symbol points to the flat sign with the text 'Flat applies to all A's in measure.'

**THEORY**

**New Key Signature**

This Key Signature indicates the *Key of E<sub>b</sub>* – play all B's as B-flats, all E's as E-flats, and all A's as A-flats.

Musical notation showing a bass clef with a key signature of two flats (B-flat and E-flat).

**1st & 2nd Endings**

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

Diagram showing two musical staves. The first staff is labeled '1.' and the second '2.'. A double bar line with repeat dots is at the end of the first staff. An arrow points from the end of the first staff to the beginning of the second staff, indicating a skip.

**76. HIGH FLYING**

Musical notation for 'HIGH FLYING' in bass clef, 3/4 time, key of B-flat. It is marked 'Moderato' and 'mf'. The notation includes a sequence of notes with a flat sign above a note. It features first and second endings with a '2nd time' arrow pointing to the start of the second ending.

**HISTORY**

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

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

Japanese Folk Song  
Arr. by John Higgins

Musical notation for 'SAKURA, SAKURA' in bass clef, 4/4 time, key of B-flat. It is marked 'Andante' and 'mf'. The notation includes a sequence of notes with various dynamics like 'p' and 'mf'.

### 78. UP ON A HOUSETOP

**Allegro**

Check Key Signature

*mf*

1. 2.

*f*

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

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

**Moderato**

A

B

*mf*

1. 2.

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

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

### 80. THE BIG AIRSTREAM - New Note

**Bb**

○○○

*f*

$\Delta$  Bb

Musical notation for 'The Big Airstream' in bass clef, 4/4 time, key of Bb. It includes a key signature change to Bb and a dynamic of *f*.

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

**Moderato**

*mf*

*f*

Franz Lehar

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Musical notation for 'Waltz Theme' in bass clef, 3/4 time, key of Bb. It features dynamics of *mf* and *f*. The composer is Franz Lehar.

### 82. AIR TIME

Musical notation for 'Air Time' in bass clef, 4/4 time, key of Bb. It consists of a single staff with a melodic line.

### 83. DOWN BY THE STATION

**Allegro**

*mf*

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

### 84. ESSENTIAL ELEMENTS QUIZ

**Moderato**

*mf*

*f*

*p*

Musical notation for 'Essential Elements Quiz' in bass clef, 3/4 time, key of Bb. It features dynamics of *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 on a staff 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

Caribbean Folk Song

**Natural**



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

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

**E**   
 ○ ● ○

**93. THE MUSIC BOX**

Moderato   
 p

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

**94. EZEKIEL SAW THE WHEEL**

African-American Spiritual

Allegro   
 f

**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.

**97. TROMBONE RAG**

Allegro   
 f

**98. ESSENTIAL ELEMENTS QUIZ**

Andante   
 p Fine D.C. al Fine

**99. TAKE THE LEAD – New Note**

**A**   
 ○ ● ○   
 Δ A Δ Eb

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

**100. THE COLD WIND**

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

**THEORY** **New Key Signature** This **Key Signature** indicates the **Key of F** – play all B's as B-flats.   
 **Multiple Measure Rest** The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:   
 1-2-3-4 2-2-3-4

**102. SATIN LATIN**

**Allegro**

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

**103. MINUET – Duet**

Johann Sebastian Bach

**Moderato**

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

105. NATURALLY

Musical notation for 'Naturally' in bass clef, 2/4 time, key of Bb. The piece features a melodic line with slurs and accents, and dynamic markings of *f* and *mf*. Chord symbols  $\nabla E^b$  and  $\nabla E^b$  are indicated above the staff.

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 Bb. The piece is marked *f* and *mf*. It features a rhythmic melody with slurs and accents.

107. THE FLAT ZONE - New Note

Musical notation for 'The Flat Zone - New Note' in bass clef, 4/4 time, key of Bb. It includes a large **D<sub>b</sub>** chord symbol and a triangle symbol with  $\Delta D^b$  below it. There are also three dots below the staff.

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 Bb. The piece is marked *f* and features a simple, rhythmic melody with slurs.

**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 - Duet' in bass clef, 4/4 time, key of Bb. It is a duet for two parts, A and B, both marked *f*. The notation includes slurs, accents, and first/second endings.

### Dotted Quarter & Eighth Notes

$\text{Dotted Quarter} + \text{Eighth Note} = 2 \text{ Beats}$   
1 & 2 &

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

### 110. RHYTHM RAP

Clap

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

### 111. THE DOT ALWAYS COUNTS

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

### 112. ALL THROUGH THE NIGHT

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

### 113. SEA CHANTY

Moderato Always use a full airstream. English Folk Song

*f* *mf* *f*

### 114. SCARBOROUGH FAIR

Andante English Folk Song

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

### 115. RHYTHM RAP

Clap

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

### 116. THE TURNAROUND

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

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

Andante Scottish Folk Song

*mf* *f* 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"

**Largo** **4** 5 *Measure number* Antonin Dvorák

*p* 13 *mf*

21 *p*

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

### Piano Accompaniment

**Largo** 5

*p* *f* *p*

13 *mf*

21 *p*

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



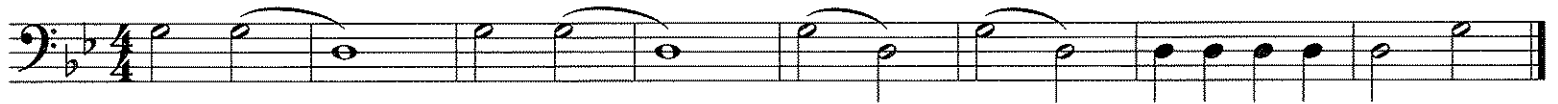
**SPECIAL BARITONE EXERCISE – Lip Slurs**

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

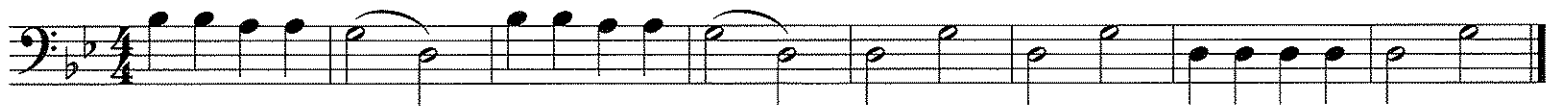


Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends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

**119. GRENADILLA GORILLA JUMP No. 1**



**120. JUMPIN' UP AND DOWN**



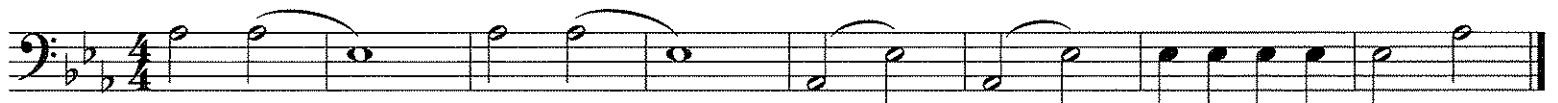
**121. GRENADILLA GORILLA JUMP No. 2**



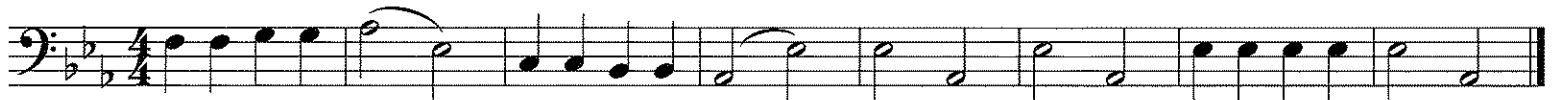
**122. JUMPIN' FOR JOY**



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



**124. JUMPIN' JACKS**



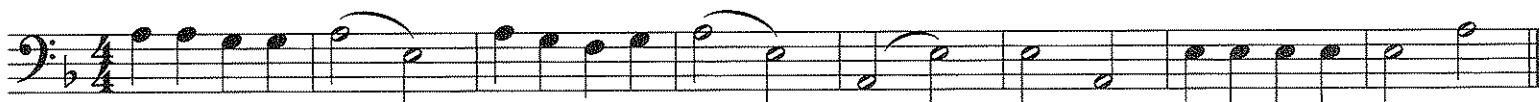
**THEORY**

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

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

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

## 126. GRENADILLA GORILLA JUMP No. 4



## 127. THREE IS THE COUNT



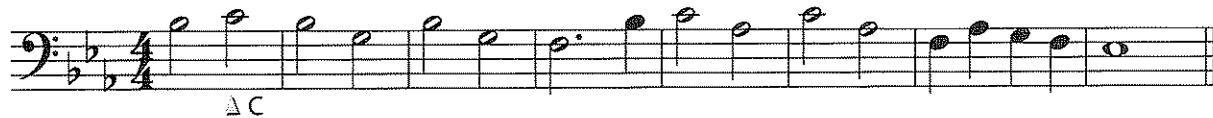
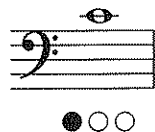
## 128. GRENADILLA GORILLA JUMP No. 5



## 129. TECHNIQUE TRAX



## 130. CROSSING OVER - New Note

**C****Trio**

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

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

African Folk Song

Moderato

A *mf*

B *mf*

C *mf*

A *p*

B *p*

C *p*

### 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*

*f*

**THEORY**

### C Time Signature

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

### Conducting

Practice conducting this four-beat pattern.

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

### 136. FINLANDIA

Jean Sibelius

*Andante*

*p*

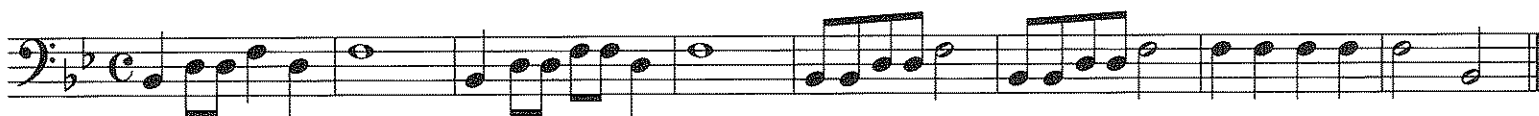
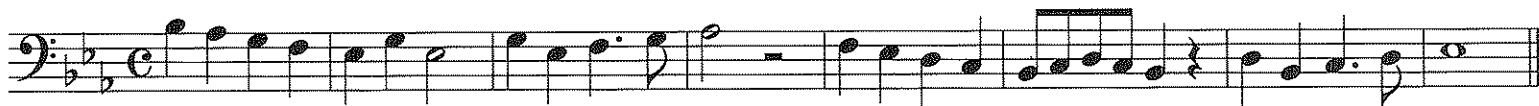
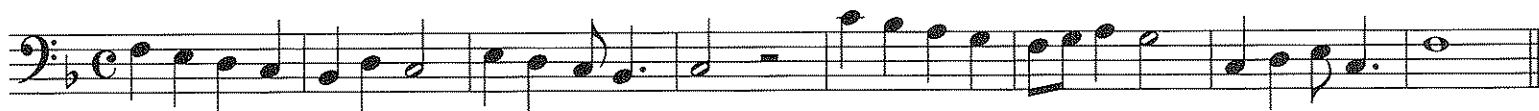
*mf*

*p*

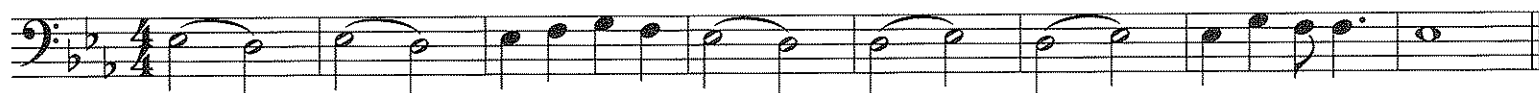
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### 137. ESSENTIAL CREATIVITY

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

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

James Black and Katherine Purvis

*Allegro***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"**

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

13

21

29

1.

2.

### Soli

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

## 153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict  
Arr. by John Higgins

Allegro

5

8

13

21

7

Soli

29

f

end Soli

37

7

45

p

mf

# DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

## 154. RANGE AND FLEXIBILITY BUILDER

## 155. TECHNIQUE TRAX

## 156. CHORALE

Johann Sebastian Bach



### HISTORY

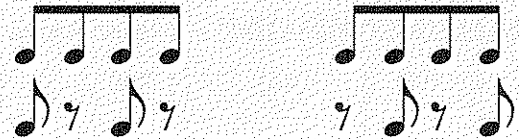
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

## 157. HATIKVAH

Israeli National Anthem

**Eighth Note  
& Eighth Rest**

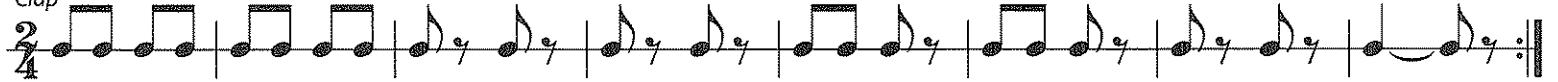
 = 1/2 beat of sound  
 = 1/2 beat of silence



1 & 2 &      1 & 2 &

**158. RHYTHM RAP**

*Clap*



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

**159. EIGHTH NOTE MARCH**




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

**160. MINUET**

Johann Sebastian Bach

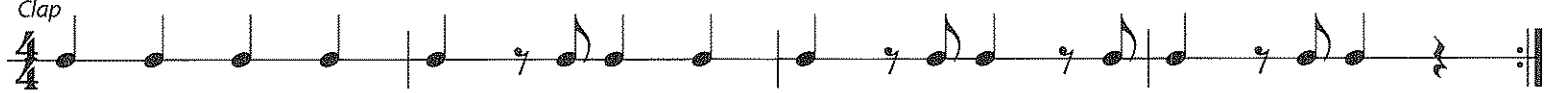
*Moderato*

*mf*




**161. RHYTHM RAP**

*Clap*



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

**163. EIGHTH NOTE SCRAMBLE**



**164. ESSENTIAL ELEMENTS QUIZ**

*Andante*

*p*      *mf*      *f*





**165. DANCING MELODY – New Note**

**G<sub>b</sub>**  

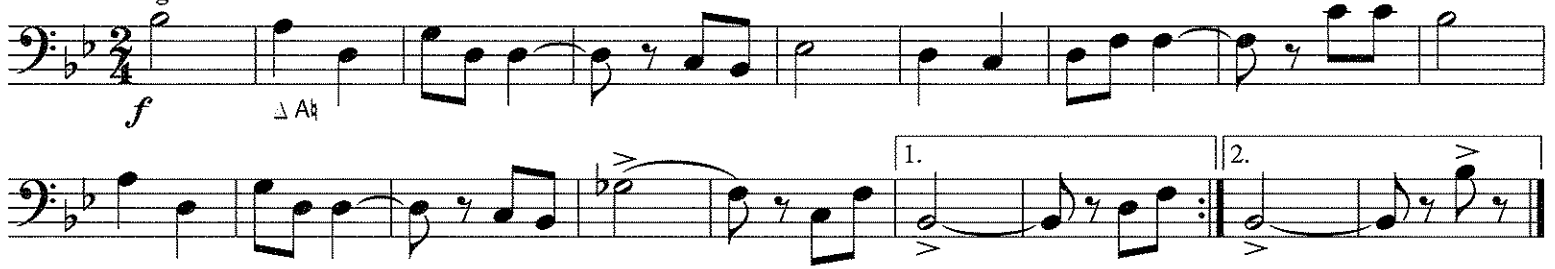
○ ● ●      Δ G<sub>b</sub>

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

**166. EL CAPITAN**

John Philip Sousa

Allegro



*f*      Δ A<sub>4</sub>

1.      2.

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

**167. O CANADA**

Calixa Lavallee,

l’Hon. Judge Routhier  
and Justice R.S. Weir

Maestoso (Majestically)



*mf*      *f*

9

*mf*

*p*      *mf*

17

*f*

**168. ESSENTIAL ELEMENTS QUIZ – METER MANIA**

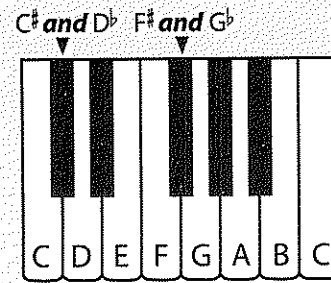
Count and clap before playing. Can you conduct this?



## Enharmonics

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

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

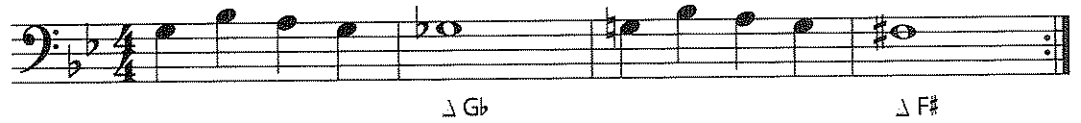
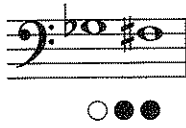


THEORY

### 169. SNAKE CHARMER

Enharmonic notes use the same fingering.

**G<sub>b</sub>/F<sub>#</sub>**



### 170. DARK SHADOWS

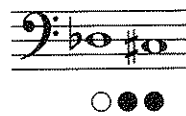


△ Pick-up note

### 171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

**D<sub>b</sub>/C<sub>#</sub>**



### 172. MARCH SLAV

Peter Illyich Tchaikovsky



### 173. NOTES IN DISGUISE



## Chromatic Notes

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

THEORY

### 174. HALF-STEPPIN'



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

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

Camille Saint-Saëns

*Allegro*

*mf*

### 176. SILVER MOON BOAT

Chinese Folk Song

*Largo*

*mf*

*f* *p*

*Fine*

*D.C. al Fine*

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

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

Ludwig van Beethoven

*Allegro (moderately fast)*

*p*

*p*

*mf*

*mf*

1. 2.

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

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

Peter Illyich Tchaikovsky

**Allegro**

*f*

### 179. AMERICAN PATROL

F.W. Meacham

**Allegro**

*mf*

### 180. WAYFARING STRANGER

African-American Spiritual

**Andante**

*p*

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

# PERFORMANCE SPOTLIGHT

## 182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

**Maestoso**

*f*

**7 Andante**

*p*

**15**

*f*

*mf*

**25 Maestoso**

*f*

## 183. LA CUCARACHA - Band Arrangement

Latin American Folk Song  
Arr. by John Higgins

**Latin Rock**

*f*

**5**

*mf*

**13**

*p*

**25**

*f*

1. 2.

# PERFORMANCE SPOTLIGHT

## 184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

Allegro

*f*

*p* ————— *f* ————— *p*

**10**

**18** 4 ————— *mf* ————— *f*

**26**

**34**

**42**

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

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

### 185. THEME FROM SYMPHONY NO. 1 – Solo (Concert E $\flat$ version)

Johannes Brahms  
Arr. by John Higgins

**Allegro**

Baritone B.C.

Piano

3

*mf*

*mf*

*p*

*p*

13

*f*

*mf*

*f*

*mf*

1. 2.

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.*

1.



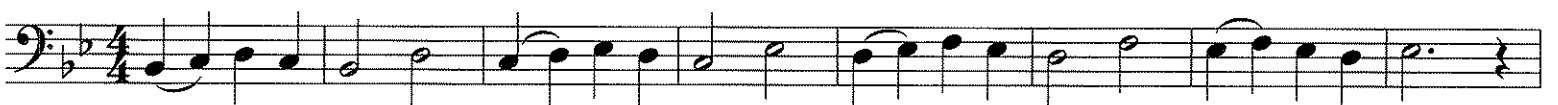
2.



3.



4.

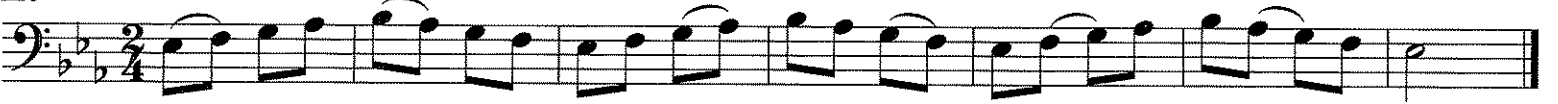


**KEY OF E $\flat$**  *In this key signature, play all B $\flat$ 's, E $\flat$ 's and A $\flat$ 's.*

1.



2.



3.



4.



# RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



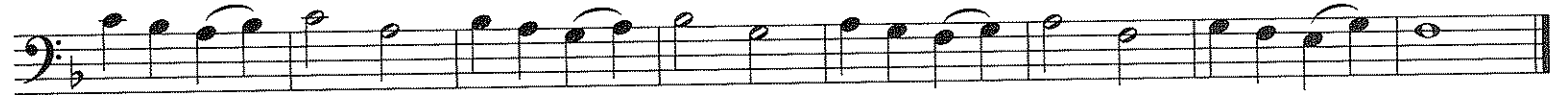
2.



3.



4.



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

1.



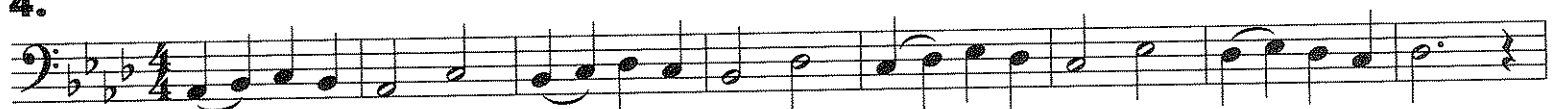
2.



3.



4.



 **RHYTHM STUDIES**

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

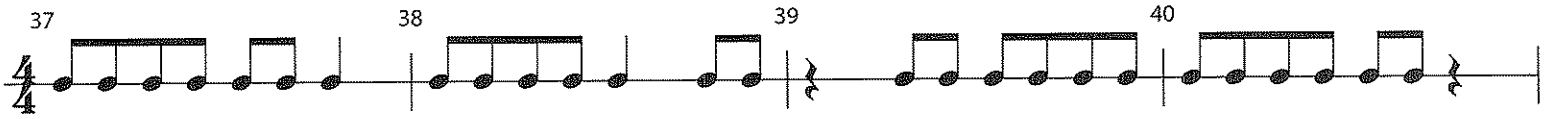
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33 34 35 36

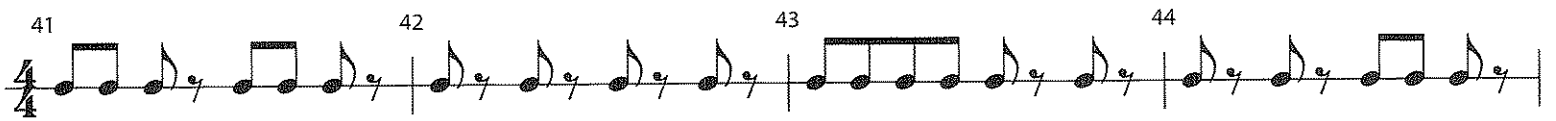


 **RHYTHM STUDIES**

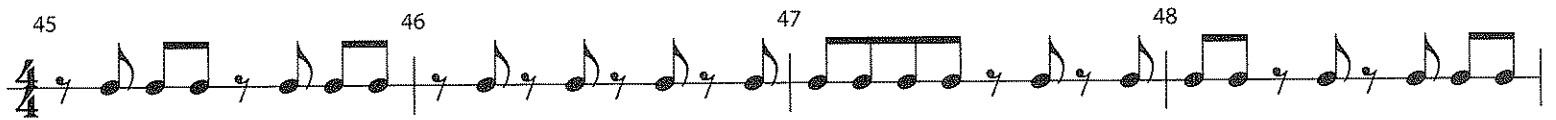
37 38 39 40



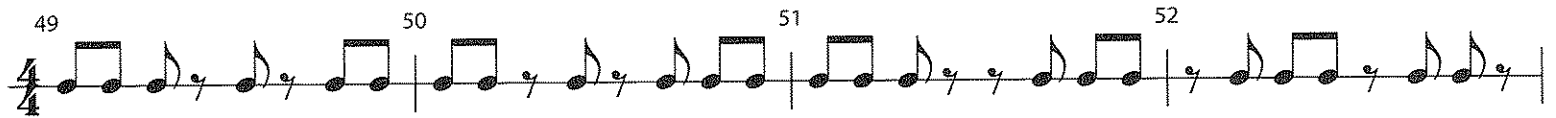
41 42 43 44



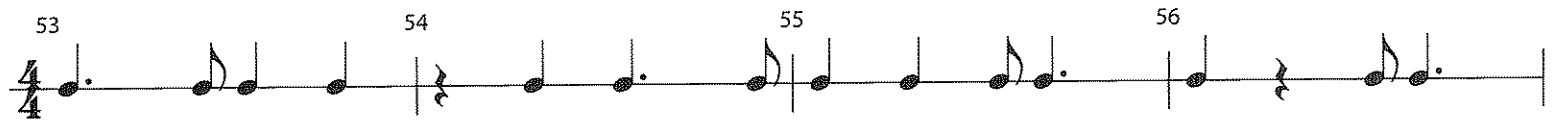
45 46 47 48



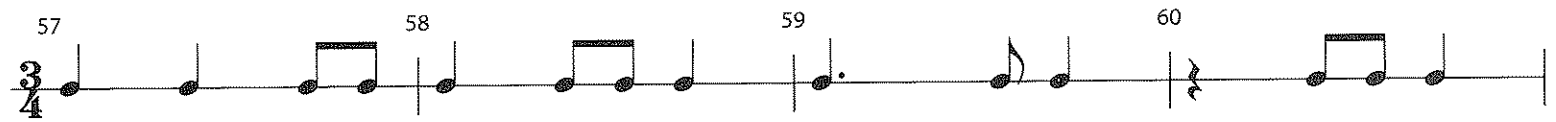
49 50 51 52



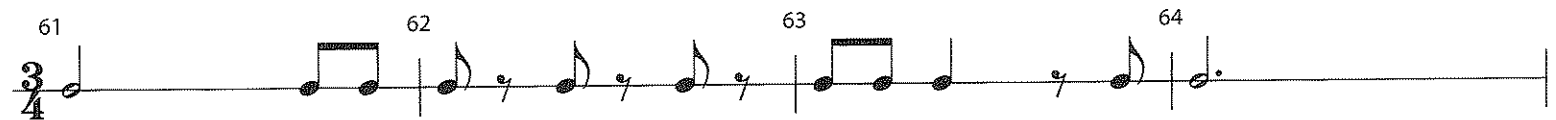
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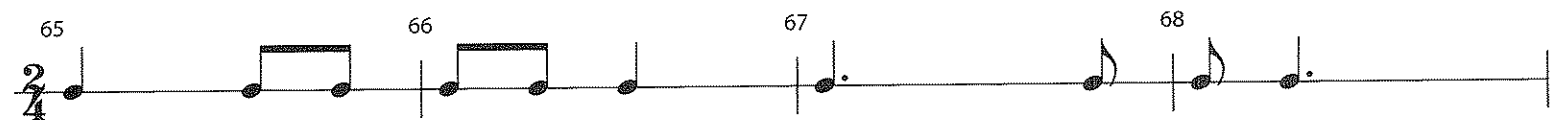
57 58 59 60



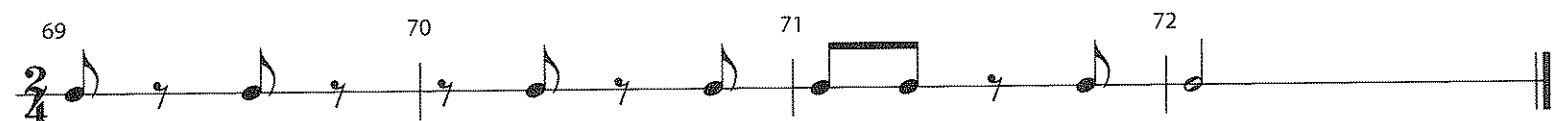
61 62 63 64



65 66 67 68



69 70 71 72



# CREATING MUSIC

THEORY

## Composition

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

### 1. ODE TO JOY

Ludwig van Beethoven

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

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

### 4. YOU NAME IT:

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

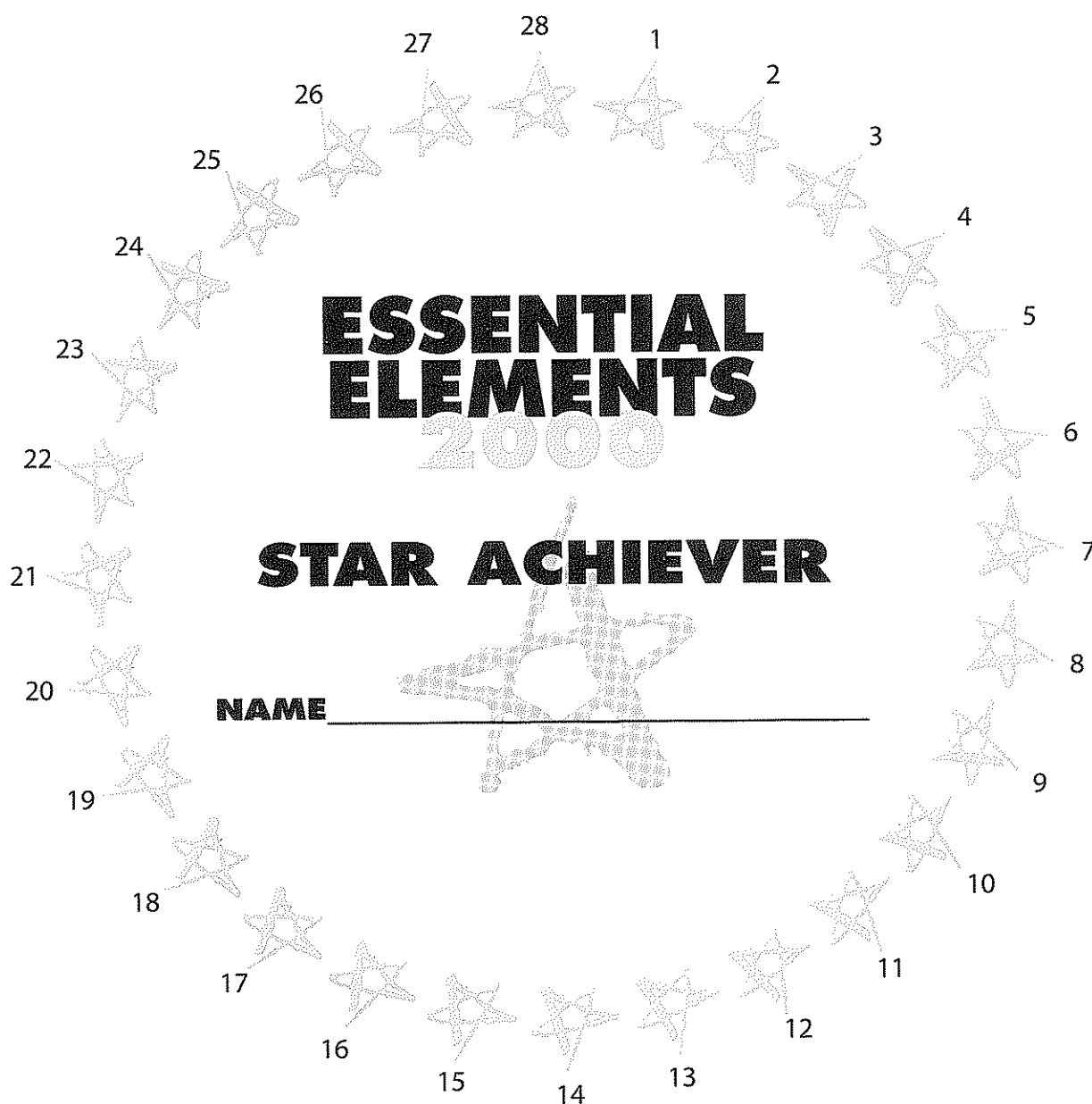
THEORY

## Improvisation

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

### 5. INSTANT MELODY

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



- |  |  |
|--|--|
| 1. Page 2–3, The Basics                    | 15. Page 22, EE Quiz, No. 117              |
| 2. Page 5, EE Quiz, No. 13                 | 16. Page 23, Performance Spotlight         |
| 3. Page 6, EE Quiz, No. 19                 | 17. Page 24, EE Quiz, No. 125              |
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| 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              |
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| 11. Page 17, Essential Creativity, No. 85  | 25. Page 35, EE Quiz, No. 181              |
| 12. Page 19, EE Quiz, No. 98               | 26. Page 36, Performance Spotlight         |
| 13. Page 20, Essential Creativity, No. 104 | 27. Page 37, Performance Spotlight         |
| 14. Page 21, No. 109                       | 28. Page 38, Performance Spotlight         |

# FINGERING CHART

## BARITONE B.C.

### Instrument Care Reminders

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

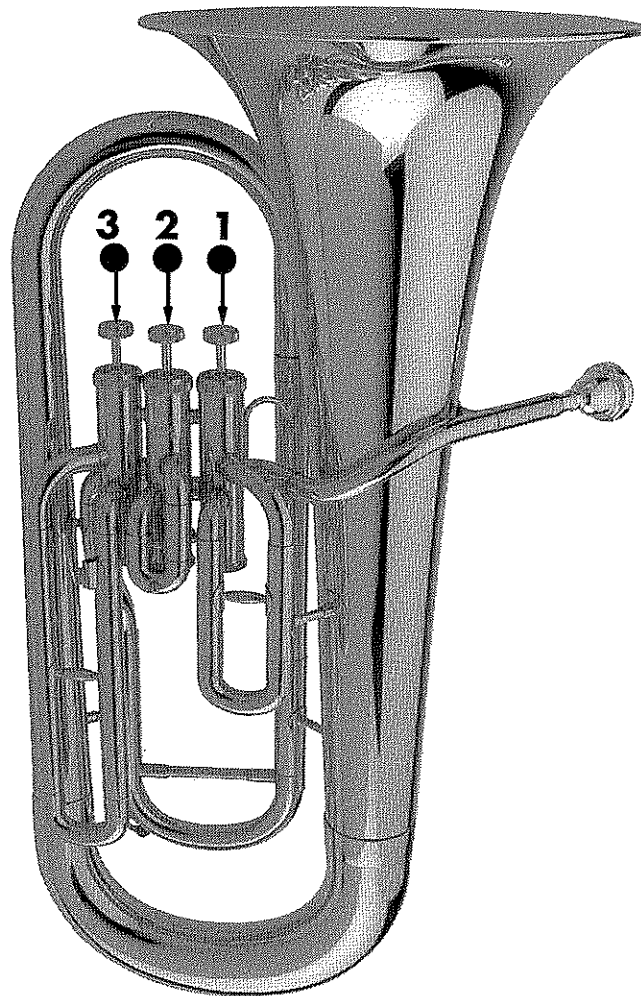
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

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

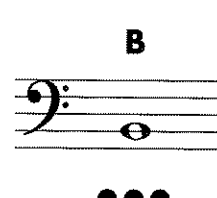
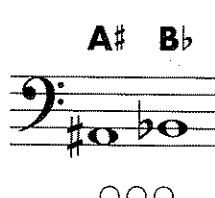
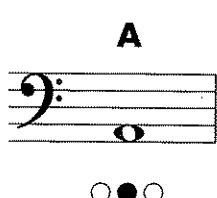
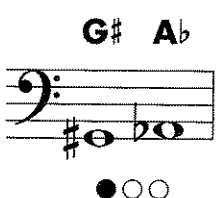
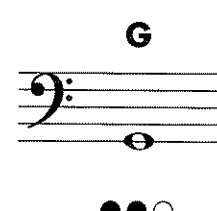
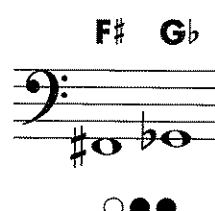
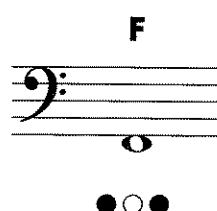
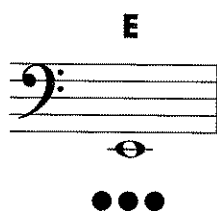
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

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



- = Open  
● = Pressed down

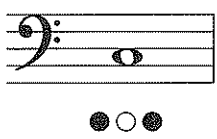
*Instrument courtesy of  
Yamaha Corporation of America,  
Band and Orchestral Division*



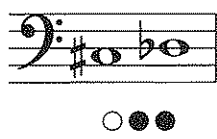
# FINGERING CHART

## BARITONE B.C.

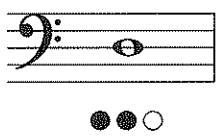
**C**



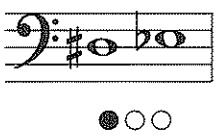
**C# Db**



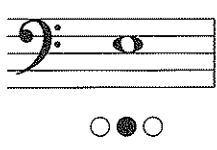
**D**



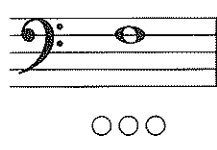
**D# Eb**



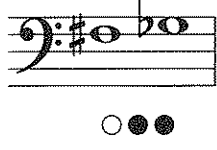
**E**



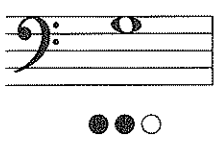
**F**



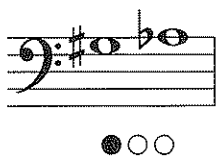
**F# Gb**



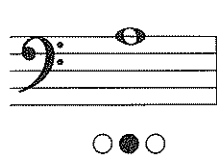
**G**




**G# Ab**



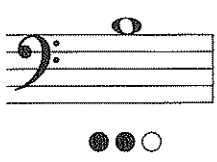
**A**



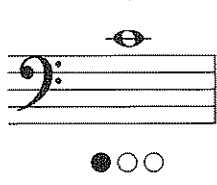
**A# Bb**




**B**



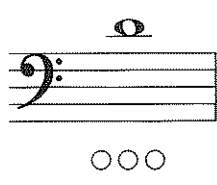
**C**



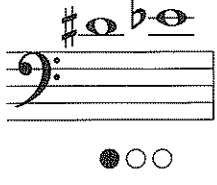
**C# Db**



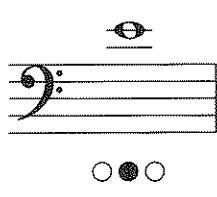
**D**



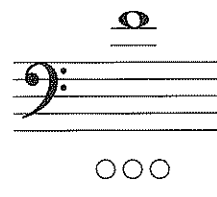
**D# Eb**




**E**



**F**



**F# Gb**





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