TROMBONE
&
BARITONE

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What to practice first...

WINTERFEST SET LIST (Semester 1)

1) The Tempest
2) Chained To The Rhythm
3) Vivir Mi Vida
4) Angels We Have Heard On High
5) Santa Claus Is Comin' To Town
6) High Hopes
7) Careless Whisper (Sponsor Song)

INTERMISSION

8) Canon Remix- (Combined Bands)
9) My Way (Small Ensemble)
10) 12 Bar Blues

ARTS ALIVE SET LIST (Semester 2)

1) Optional Additions
2) Optional Additions
3) Optional Additions
4) Careless Whisper (Sponsor Song)

INTERMISSION (Combined Bands)

5) The Tempest
6) Chained To The Rhythm
7) Crazy Jam VII (C Minor Groove)
8) Vivir Mi Vida
9) Original Student Composition
10) High Hopes
11) 12 Bar Blues

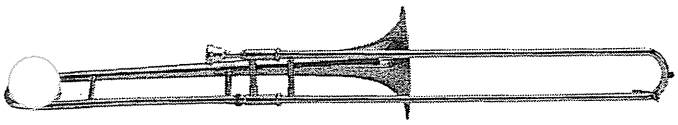
Graduation - **Pomp & Circumstance**

Optional Additions: (a) Original Student Compositions, (b) Amazing Grace, (c) Blues By Five, (d) Cold Duck Time, (e) It Is Well, (f) Over The Rainbow, (g) Symphony, (h) Tenor Madness, (i) You Are Good, (j) Birdland

POSITION CHART

TROMBONE

Numbers below the notes = Slide positions



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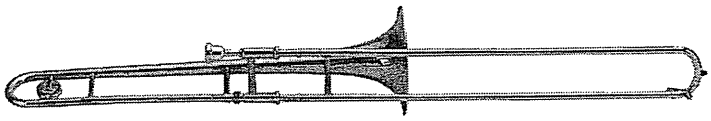

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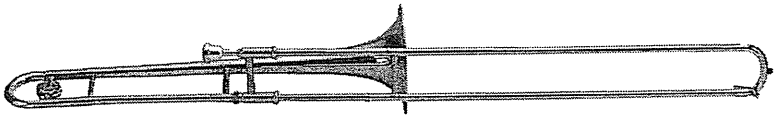

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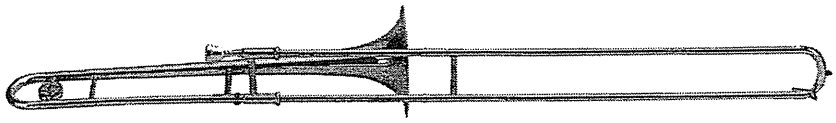

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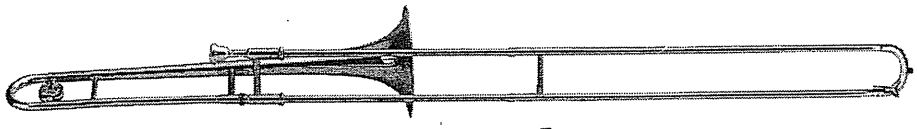

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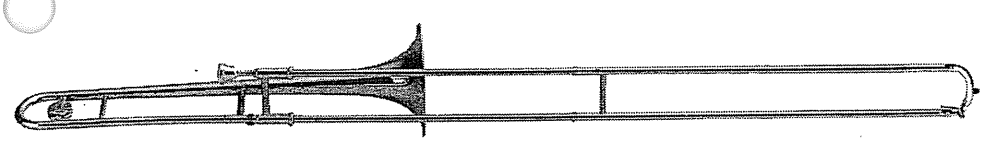

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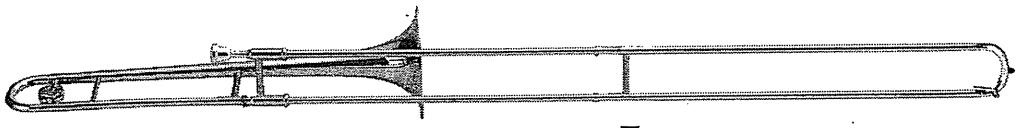

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Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

Instrument Care Reminders

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

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

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

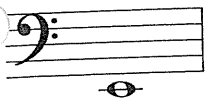
- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.

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

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

POSITION CHART

TROMBONE



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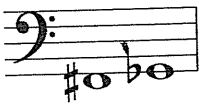

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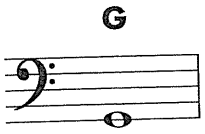

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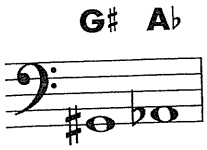

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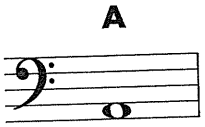

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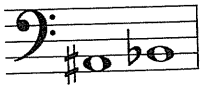

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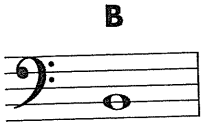

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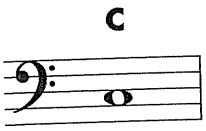

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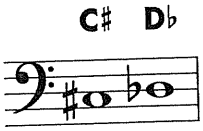

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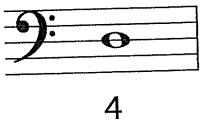

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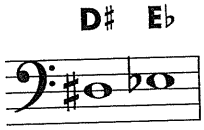

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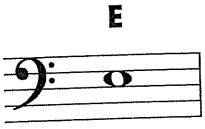

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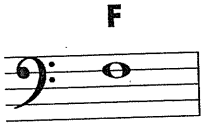

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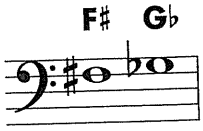

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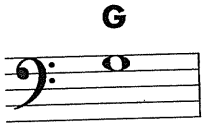

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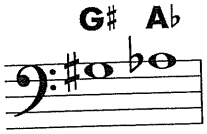

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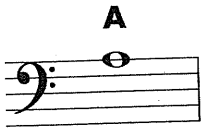

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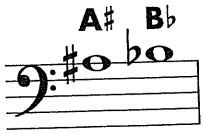

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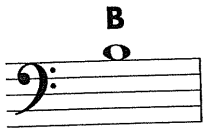

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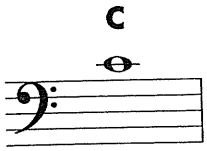

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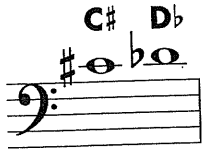

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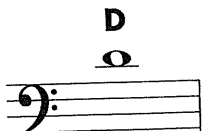

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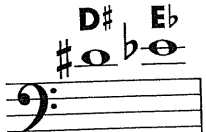

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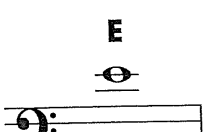

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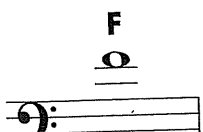

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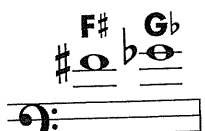

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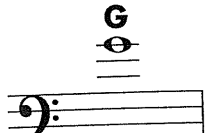


−2

* + = Make the slide a little longer.
** − = Make the slide a little shorter.

FINGERING CHART

BARITONE B.C.

Instrument Care Reminders

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

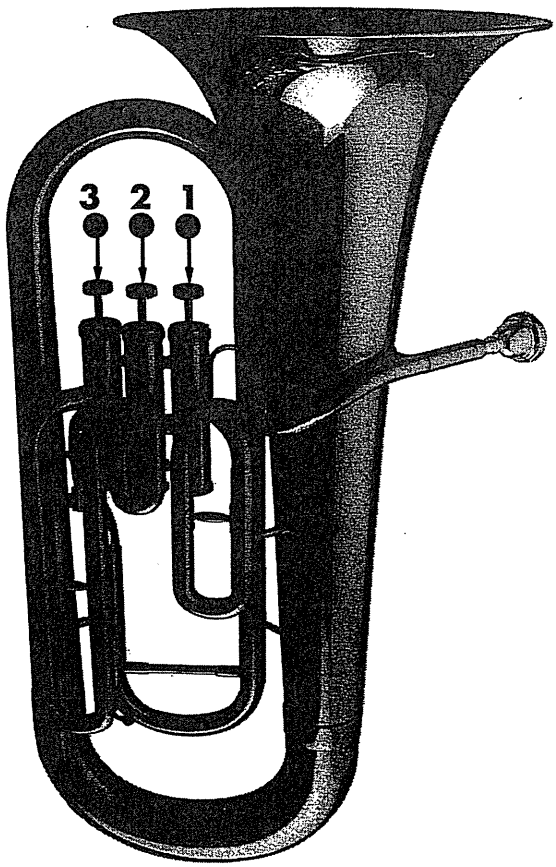
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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.

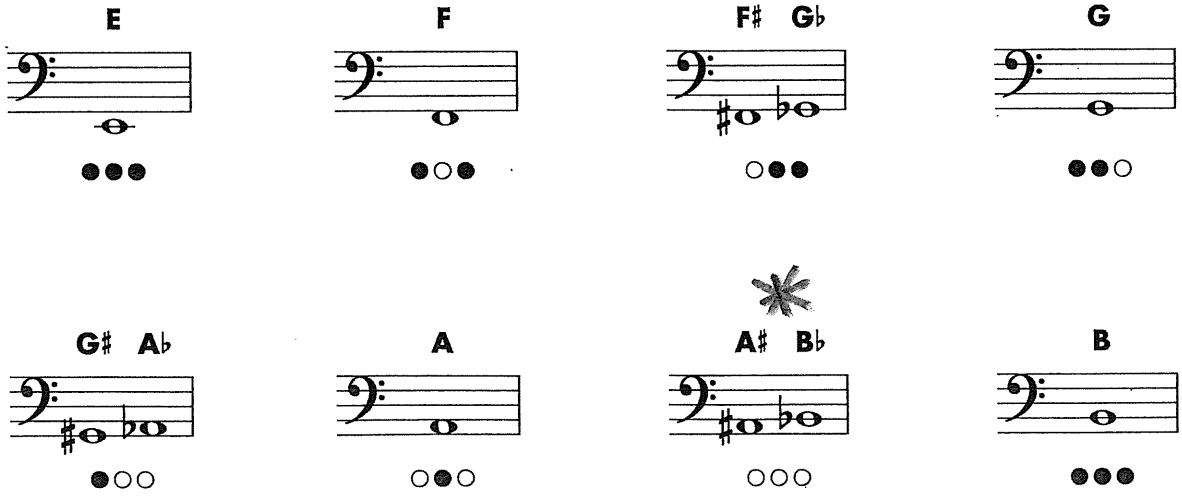
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

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.



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

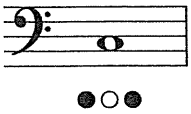
○ = Open
● = Pressed down



FINGERING CHART

BARITONE B.C.

C



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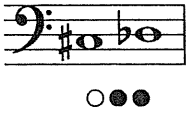
C♯ D♭



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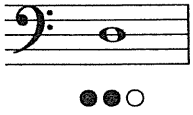

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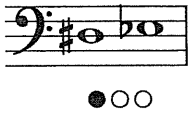
D♯ E♭



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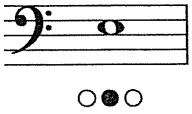

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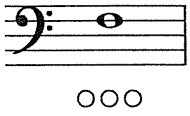

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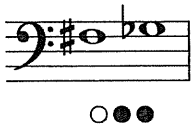
F♯ G♭



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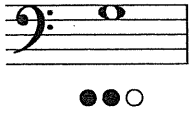

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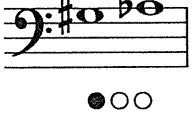
G♯ A♭



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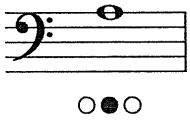
A



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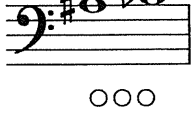
A♯ B♭



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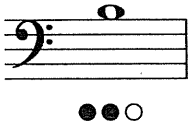
B



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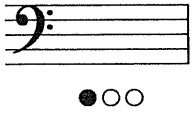
C



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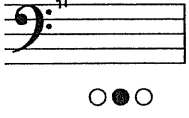
C♯ D♭



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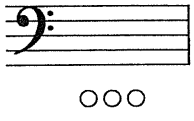
D



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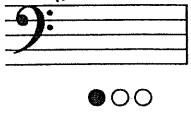
D♯ E♭



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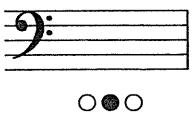
E



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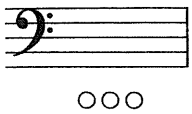
F



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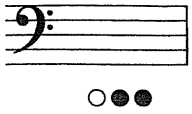
F♯ G♭

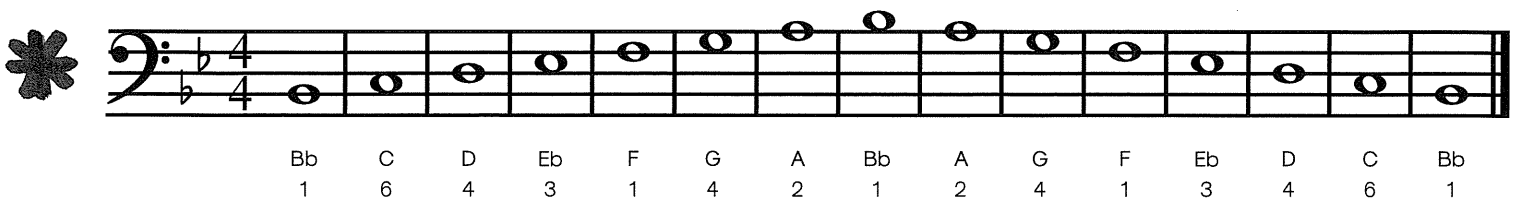


○●●

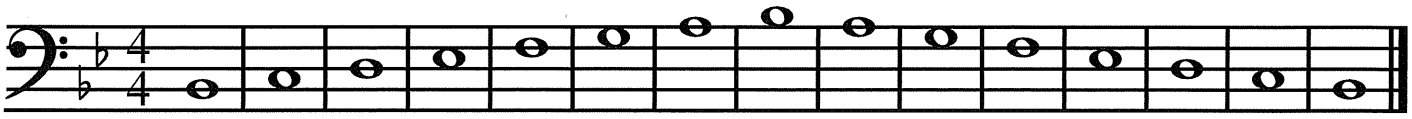
Trombone

Concert Bb Scale

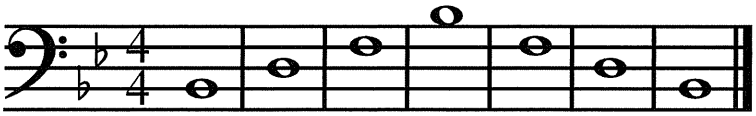
1. Scale with hints



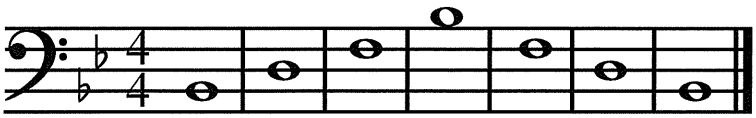
2. Scale



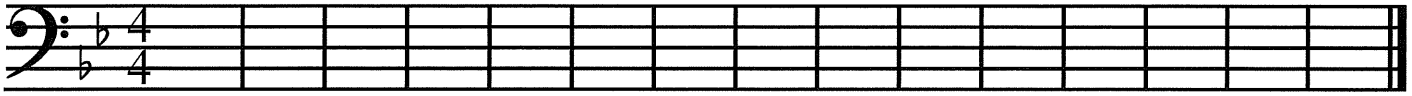
3. Arpeggio with hints



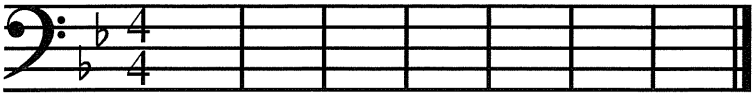
4. Arpeggio



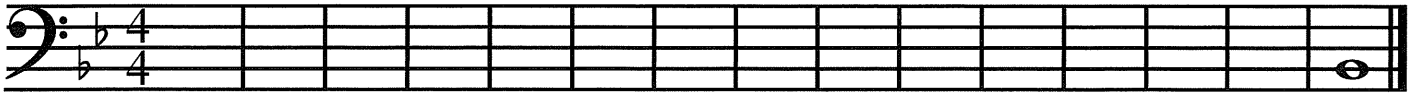
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



7. Fill-in the measures with notes from the scale in any order.



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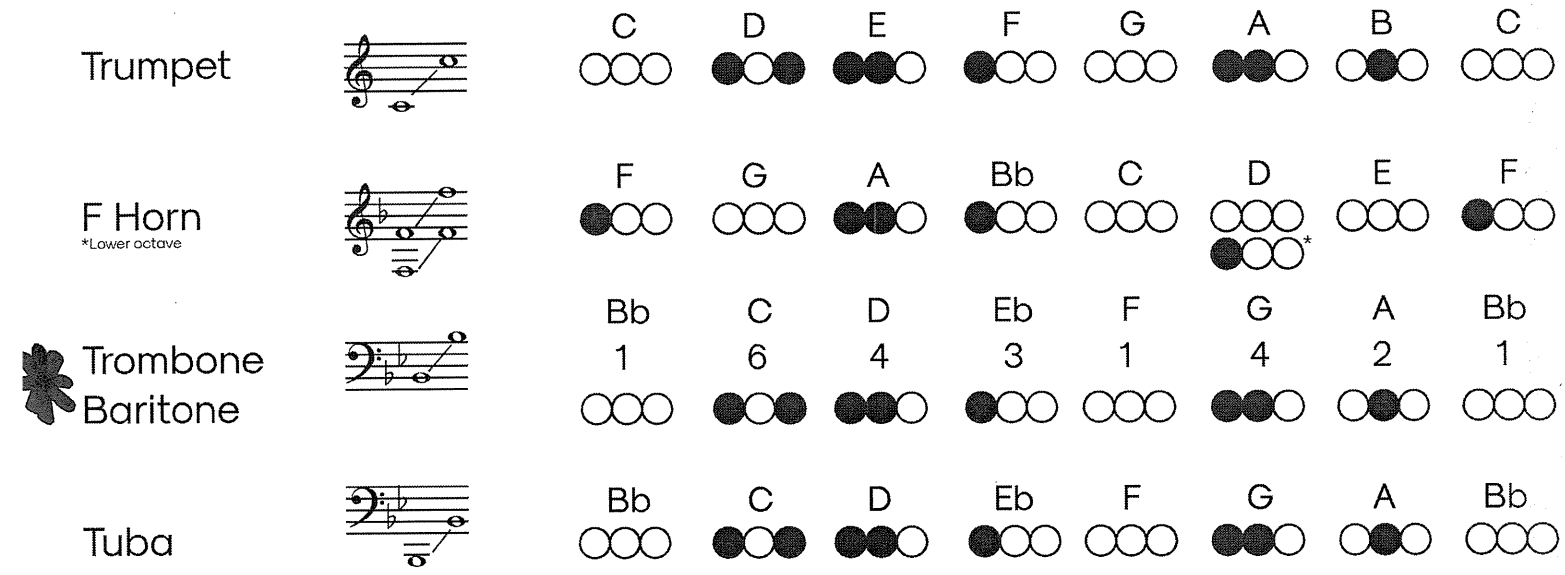
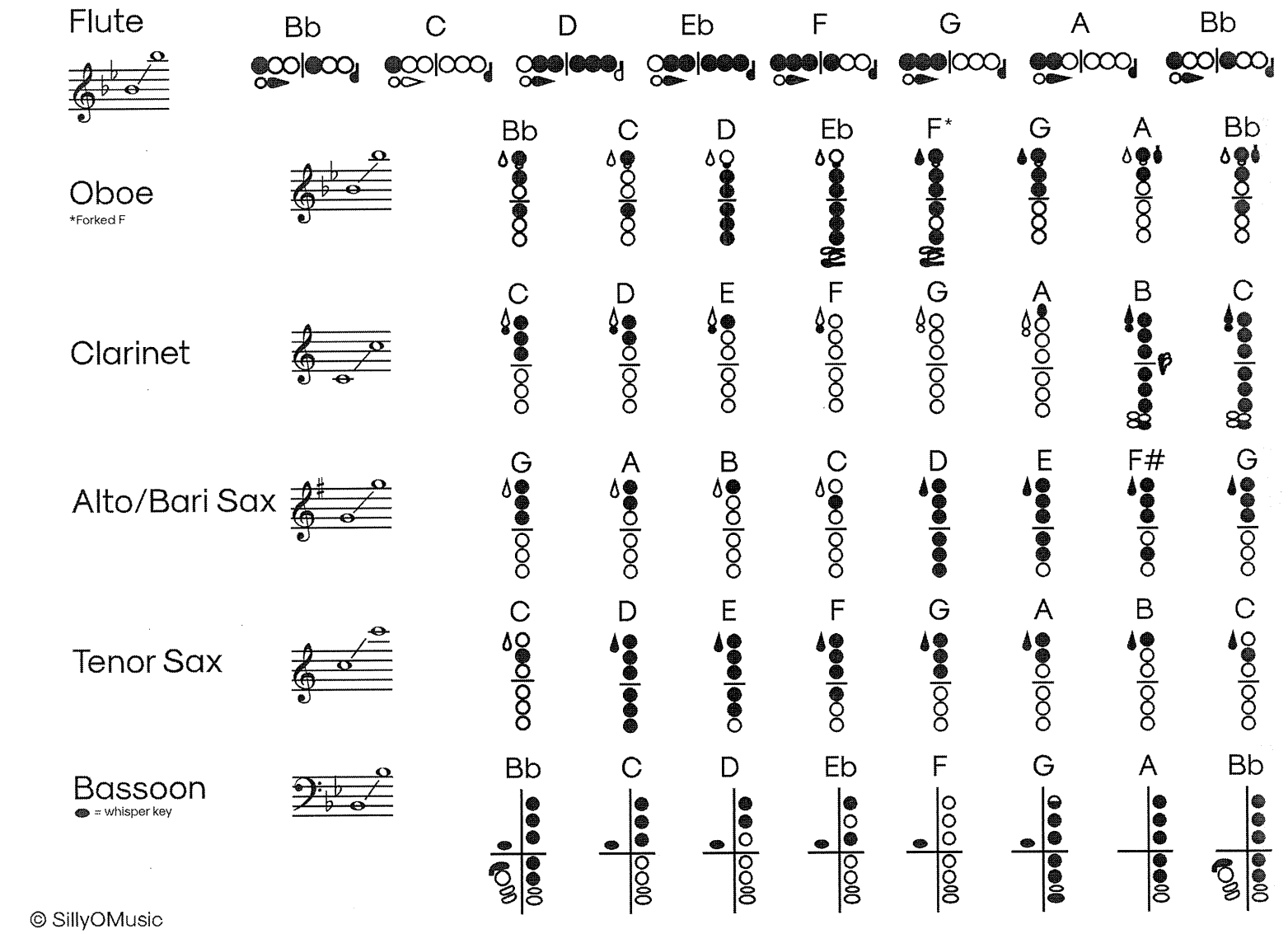
Concert Bb Scale

BRASS



WOODWINDS



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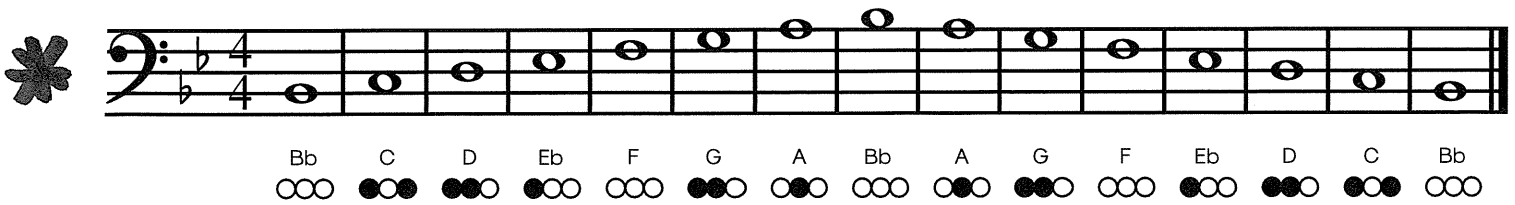
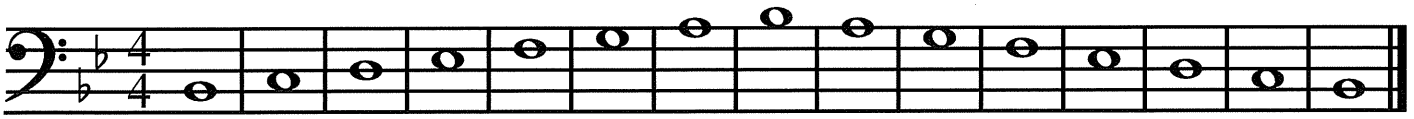
Baritone B.C.

Concert Bb Scale

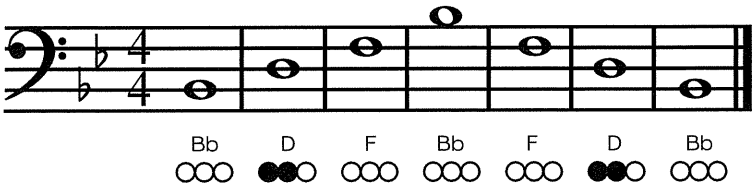
1. Scale with hints



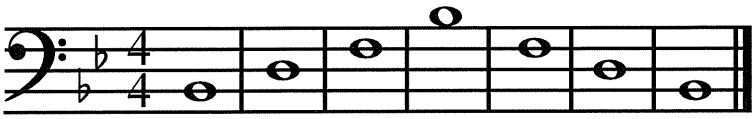
2. Scale



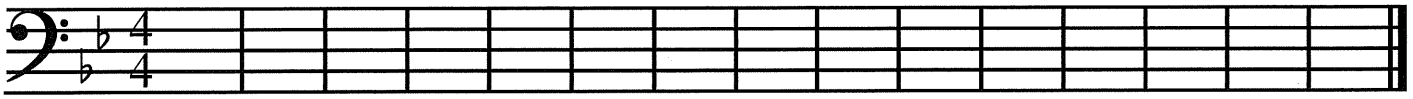
3. Arpeggio with hints



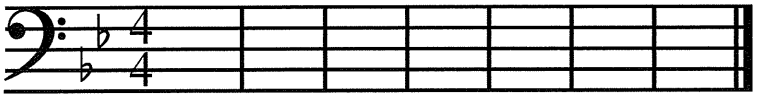
4. Arpeggio



5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



7. Fill-in the measures with notes from the scale in any order.

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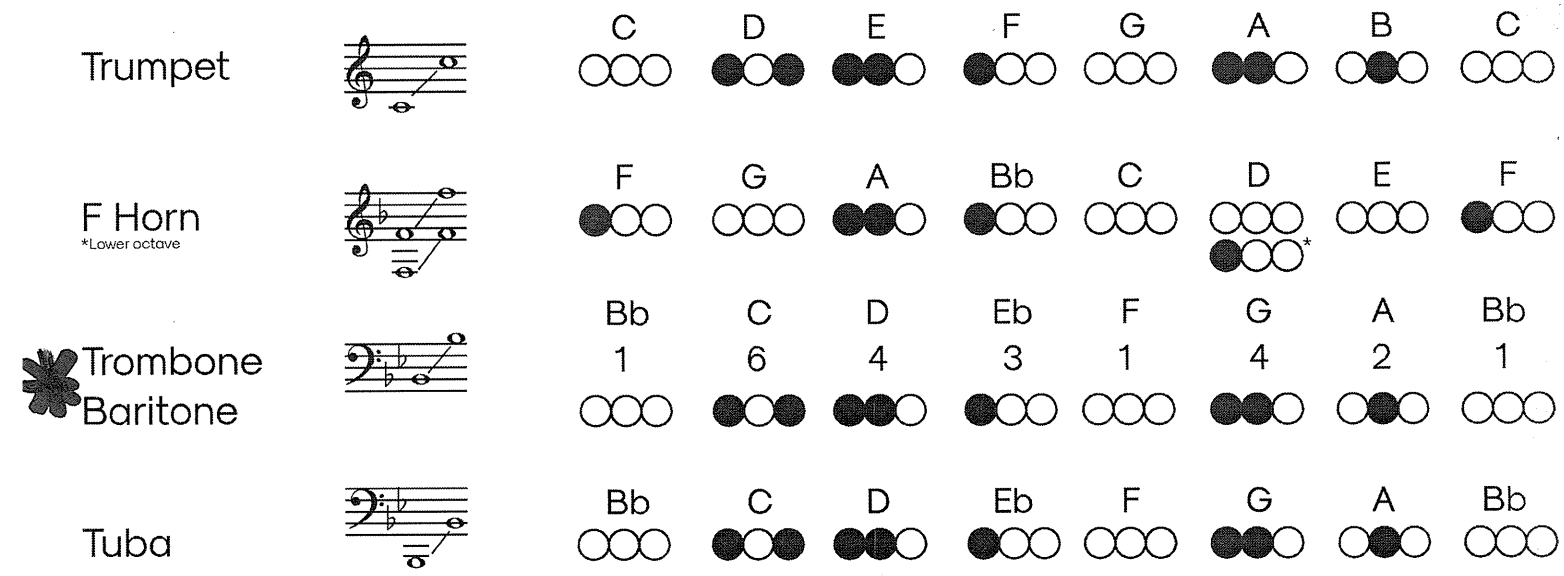
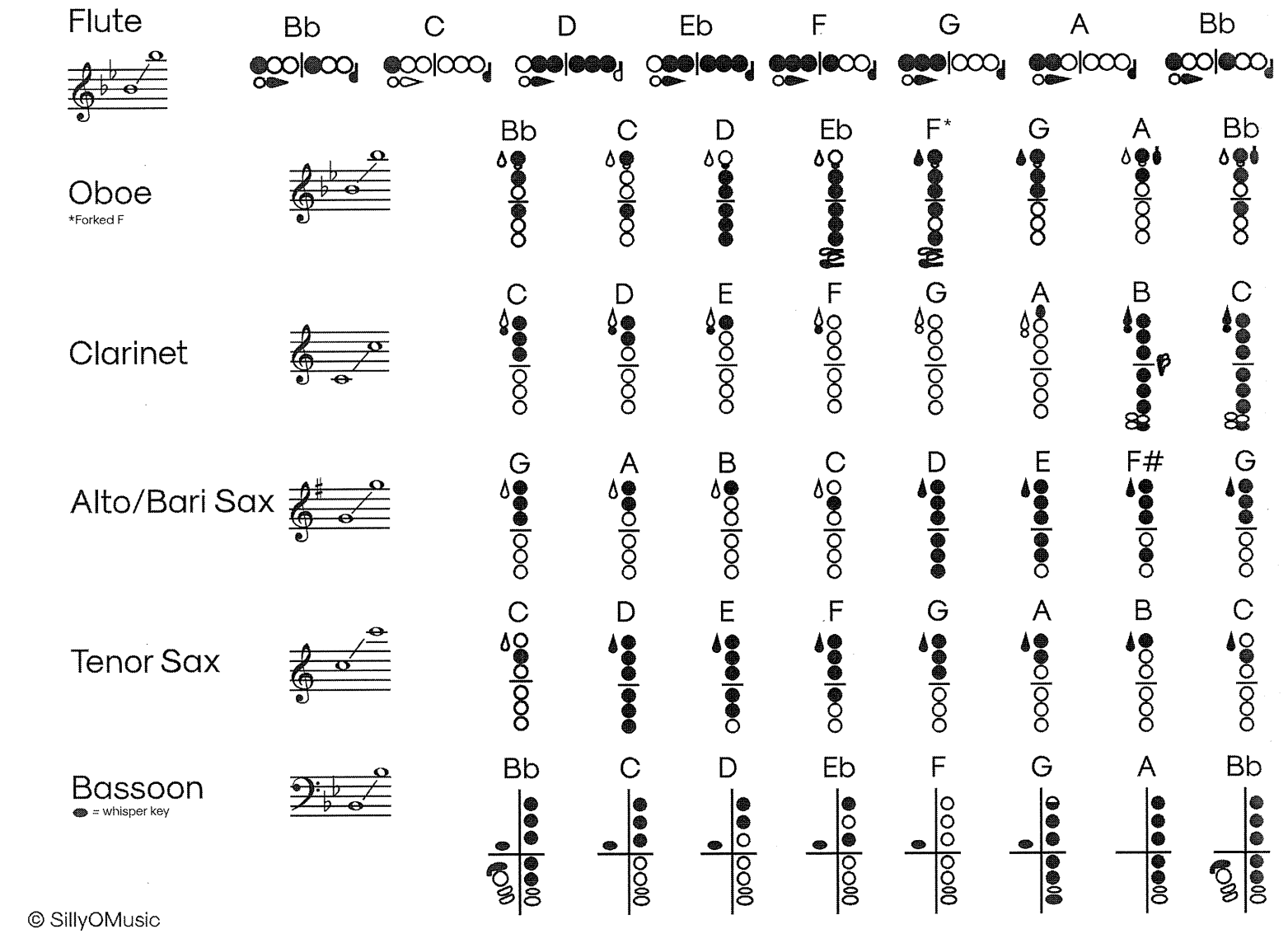
Concert Bb Scale

BRASS



WOODWINDS



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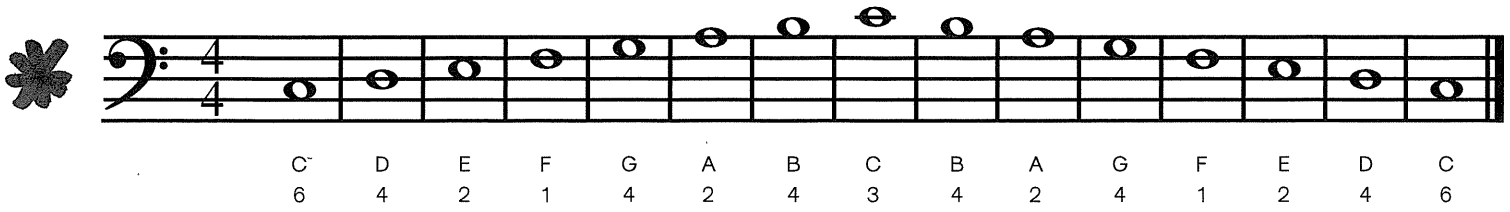
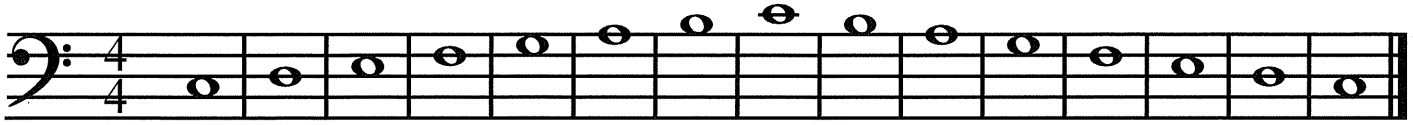
Trombone

Concert C Scale

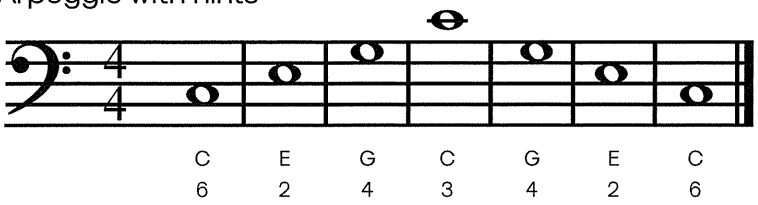
1. Scale with hints



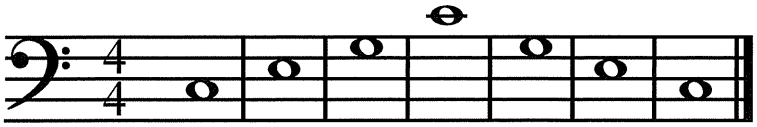
2. Scale



3. Arpeggio with hints

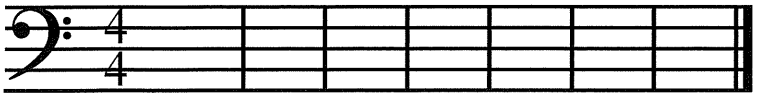


4. Arpeggio

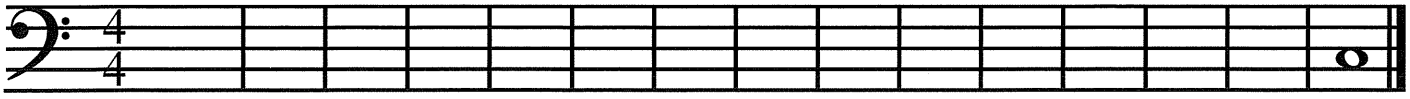


5. Draw the notes of the scale.

6. Draw the notes of the arpeggio.



7. Fill-in the measures with notes from the scale in any order.



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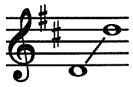
Concert C Scale

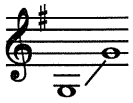
BRASS

Trumpet



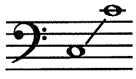
D E F# G A B C# D

F Horn



G A B C D E F# G

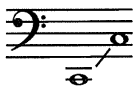
Trombone / Baritone



C D E F G A B C

6 4 2 1 4 2 4 3

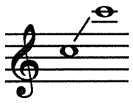
Tuba



C D E F G A B C

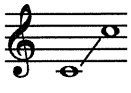
WOODWINDS

Flute



C D E F G A B C

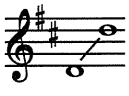
Oboe



C D E F G A B C

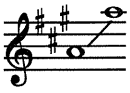
Clarinet

*Alternate fingering



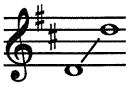
D E F# G A B* C#* D

Alto/Bari Sax



A B C# D E F# G# A

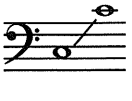
Tenor Sax



D E F# G A B C# D

Bassoon

= whisper key



C D E F G A B C

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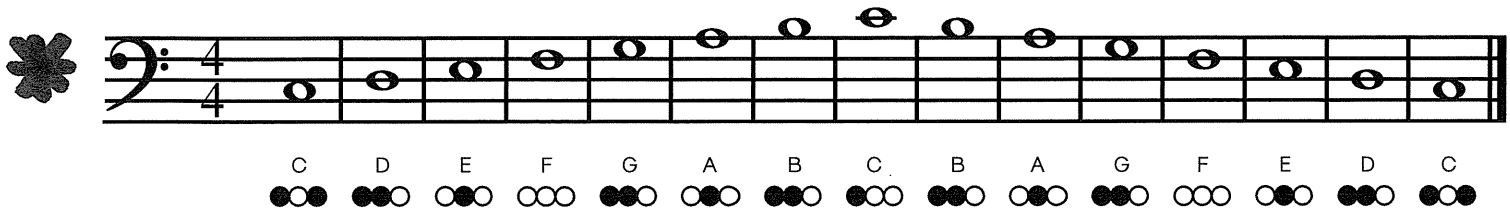
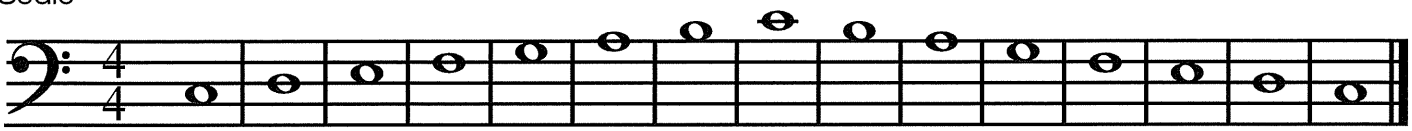
Baritone

Concert C Scale

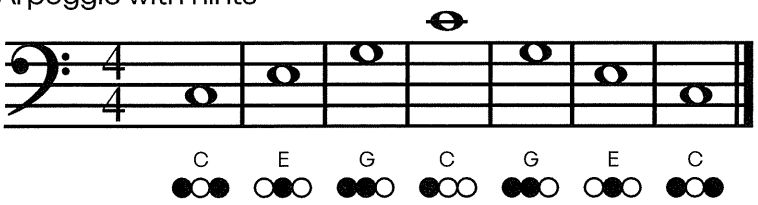
1. Scale with hints



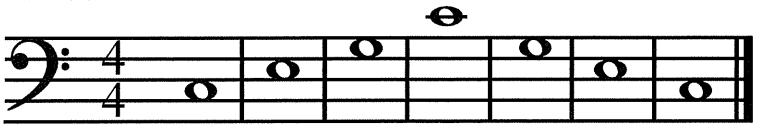
2. Scale



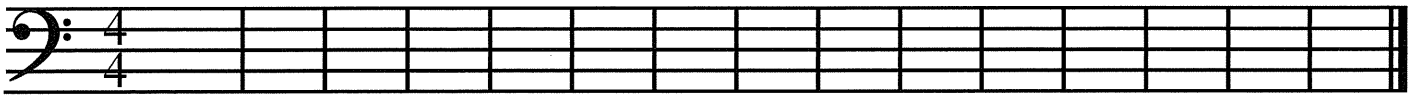
3. Arpeggio with hints



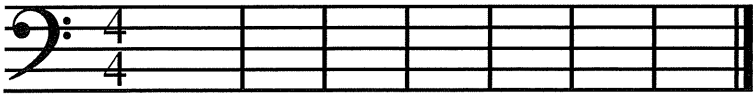
4. Arpeggio



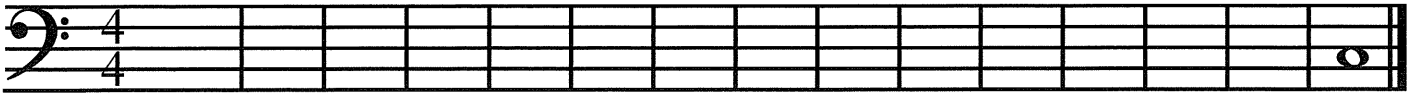
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



7. Fill-in the measures with notes from the scale in any order.



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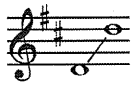
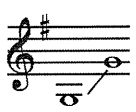
Concert C Scale

BRASS

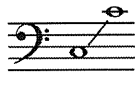
Trumpet



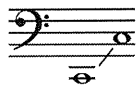
F Horn

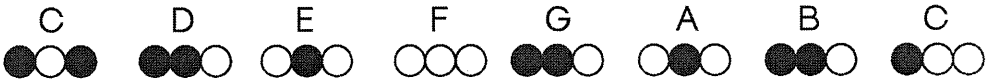


Trombone
Baritone



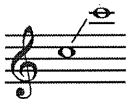
Tuba

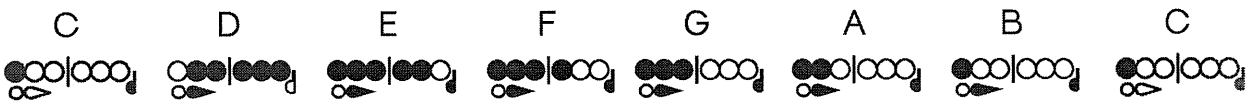




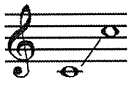
WOODWINDS

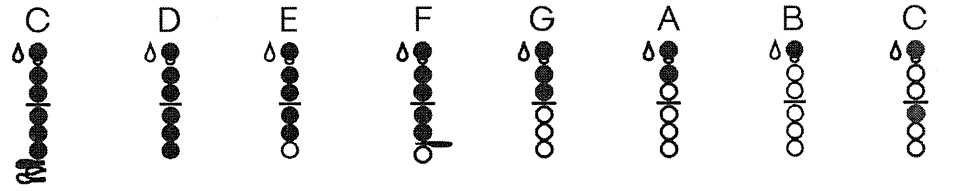
Flute



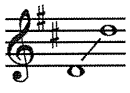


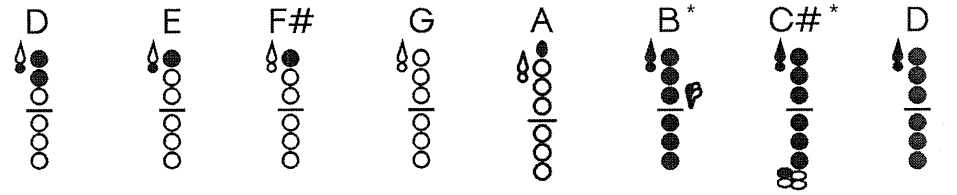
Oboe



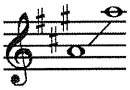


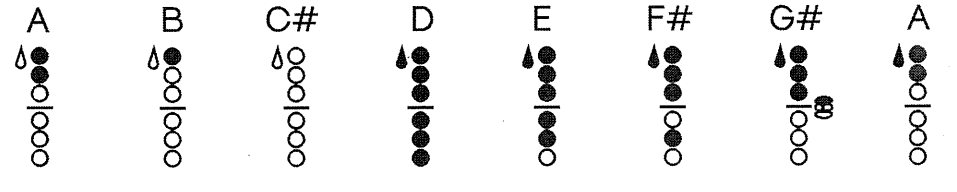
Clarinet
*Alternate fingering



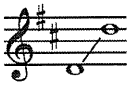


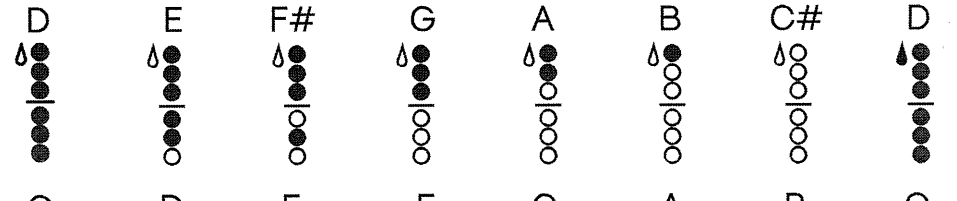
Alto/Bari Sax



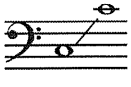


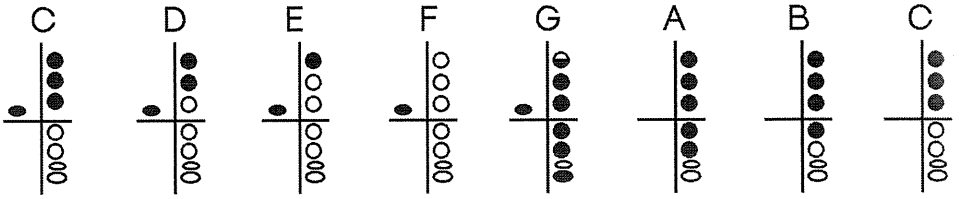
Tenor Sax





Bassoon
= whisper key





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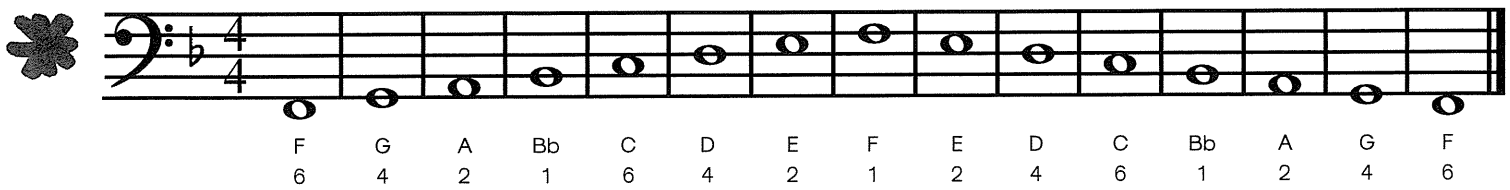
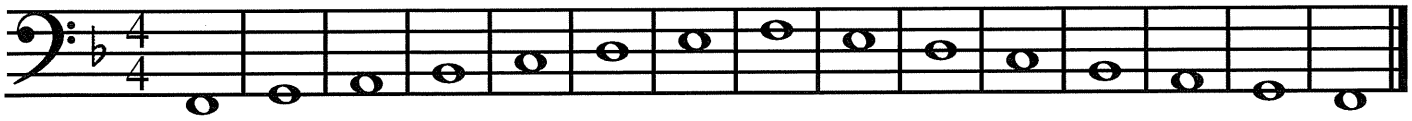
Trombone

Concert F Scale

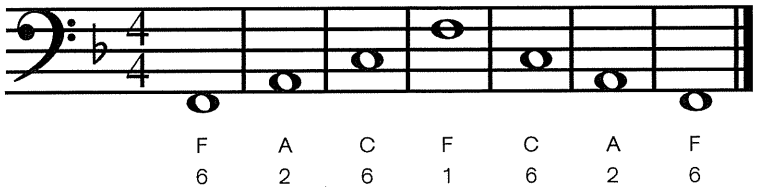
1. Scale with hints



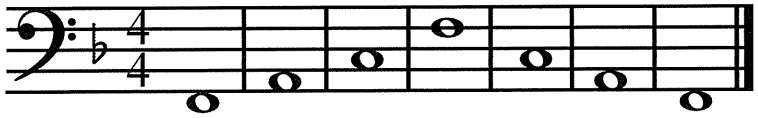
2. Scale



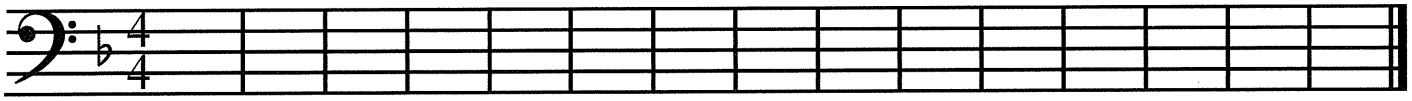
3. Arpeggio with hints



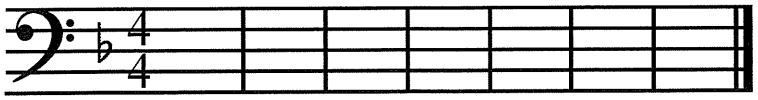
4. Arpeggio



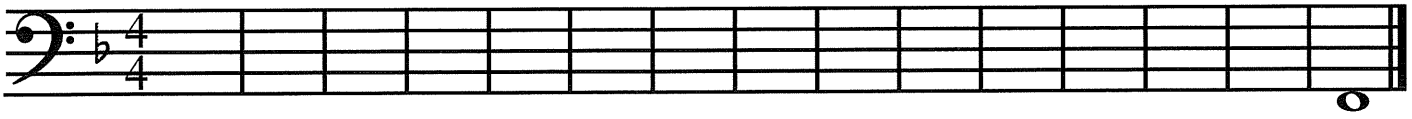
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



7. Fill-in the measures with notes from the scale in any order.



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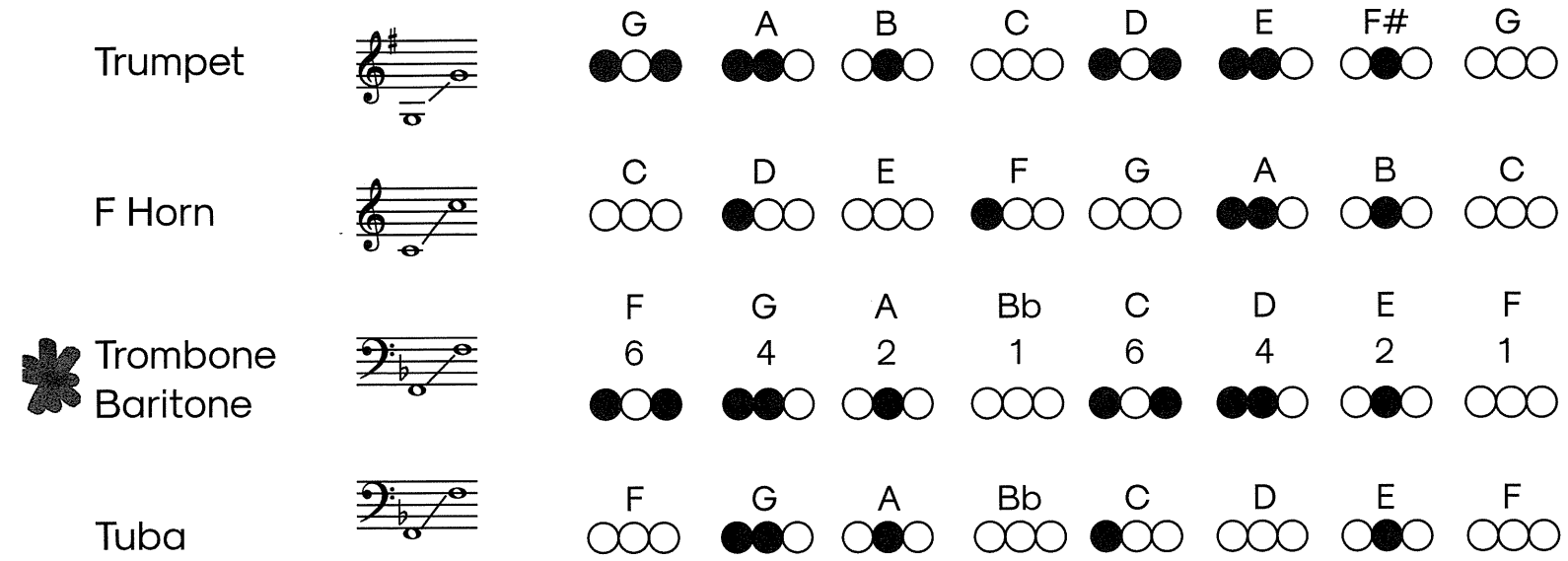
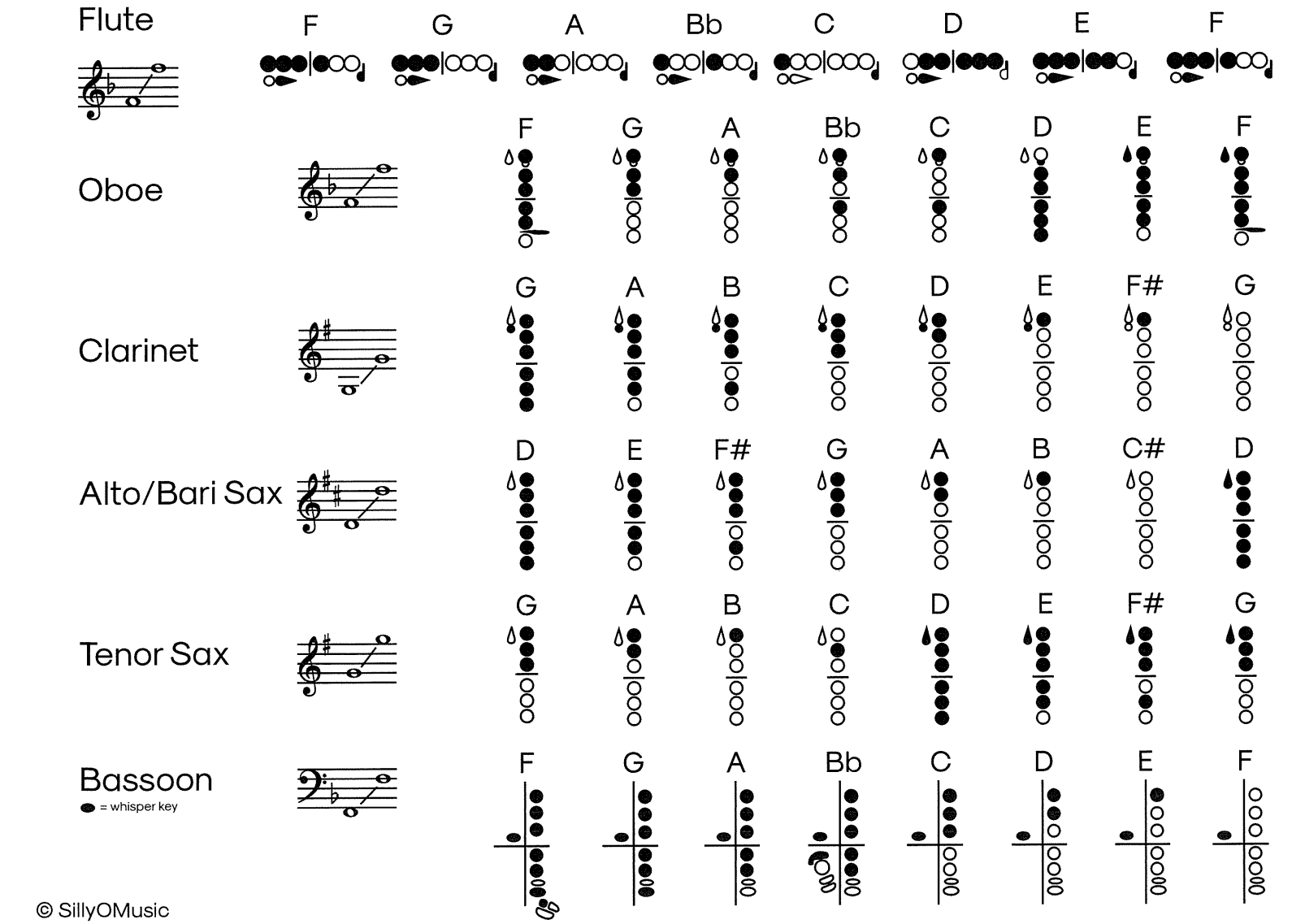
Concert F Scale

BRASS



WOODWINDS



● = whisper key

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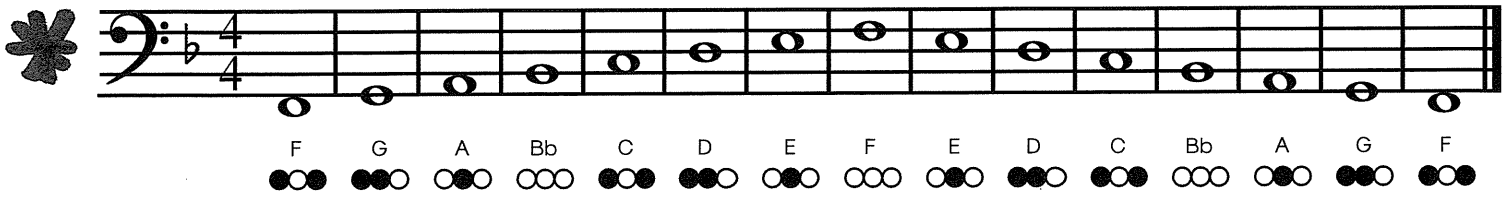
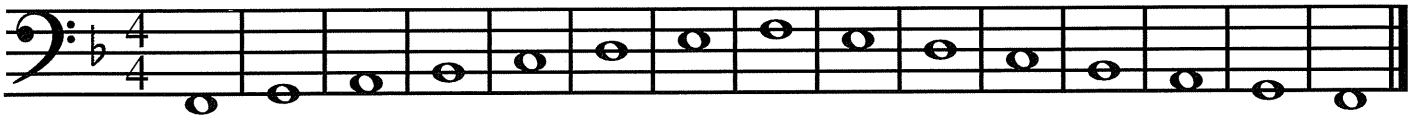
Baritone B.C.

Concert F Scale

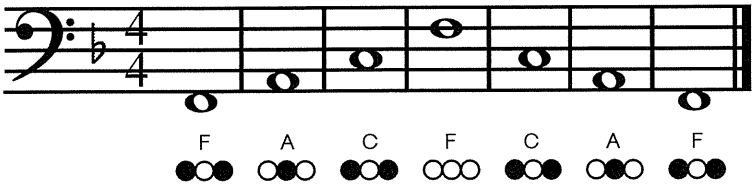
1. Scale with hints



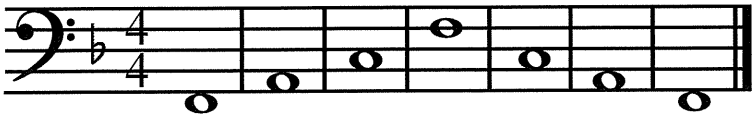
2. Scale



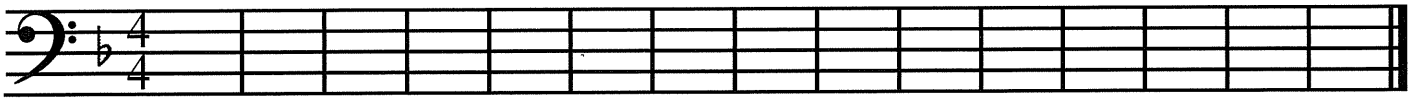
3. Arpeggio with hints



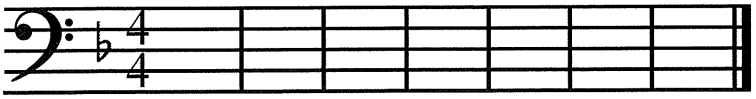
4. Arpeggio



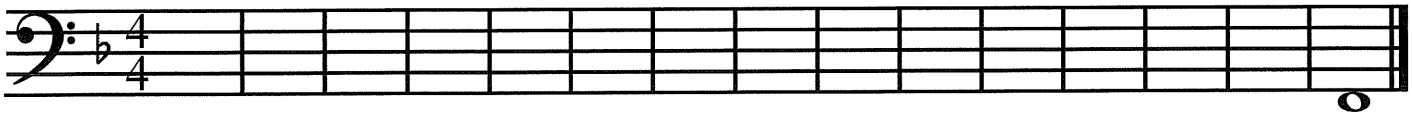
5. Draw the notes of the scale.



6. Draw the notes of the arpeggio.



7. Fill-in the measures with notes from the scale in any order.



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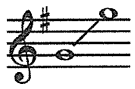
Trumpet, flute, clarinet upper octave

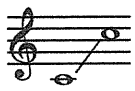
Concert F Scale

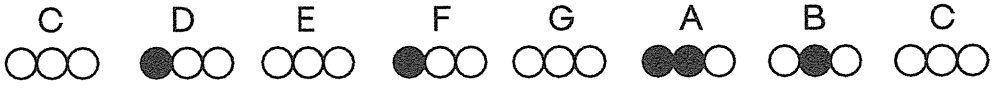
BRASS

Trumpet

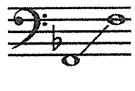


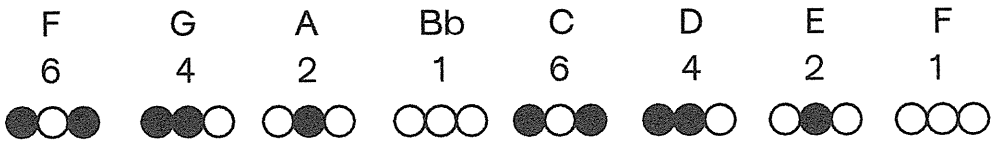
F Horn



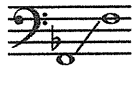


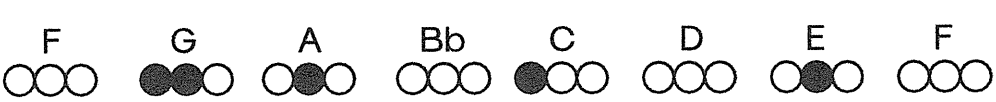
Trombone
Baritone





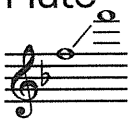
Tuba

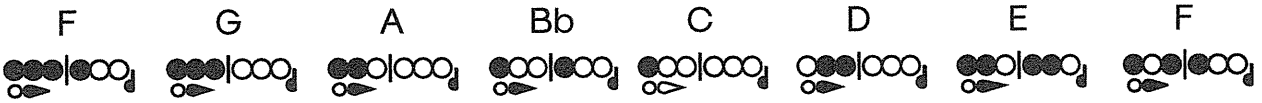




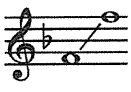
WOODWINDS

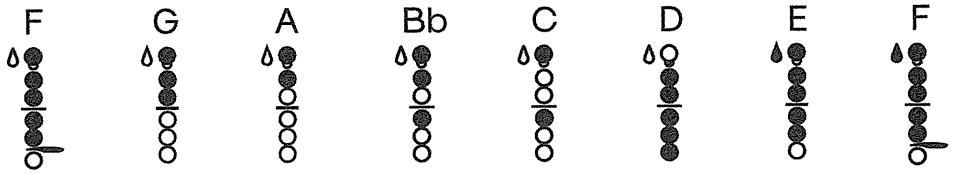
Flute



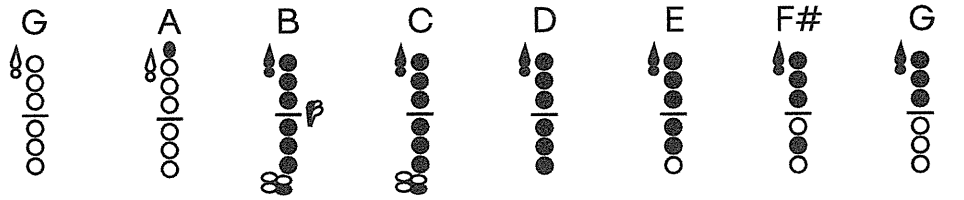


Oboe

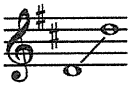


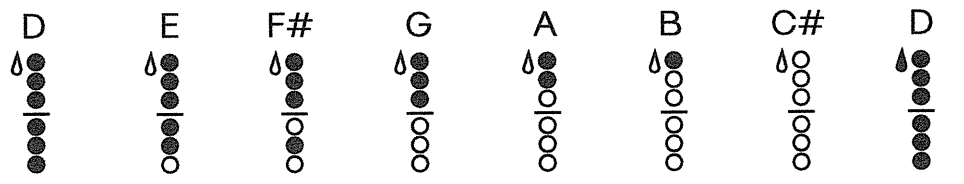


Clarinet

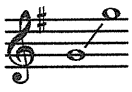


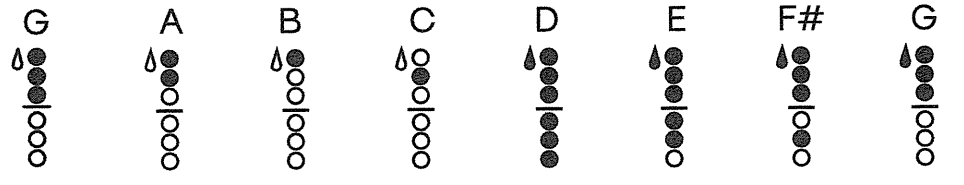
Alto/Bari Sax



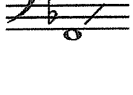


Tenor Sax

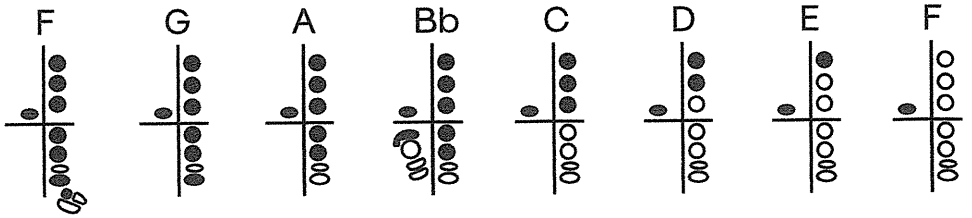




Bassoon



= whisper key



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Concert Bb Blues Scale

Number	1	b3	4	b5	5	b7	8
Solfege	Do	Me	Fa	Se	Sol	Te	Do
C Instruments (Flute, Trombone, Baritone)	Bb	Db	Eb	E	F	Ab	Bb
Bb Instruments (Trumpet, Tenor Sax Clarinet)	C	Eb	F	F#	G	Bb	C
Eb Instruments (Alto Sax)	G	Bb	C	C#	D	F	G

Concert C Minor Scale

Number	1	2	3	4	5	6	7	8
Solfege	Do	Re	Me	Fa	Sol	Le	Te	Do
C Instruments (Flute, Trombone, Baritone)	C	D	Eb	F	G	Ab	Bb	C
Bb Instruments (Trumpet, Tenor Sax Clarinet)	D	E	F	G	A	Bb	C	D
Eb Instruments (Alto Sax)	A	B	C	D	E	F	G	A

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

☐ Do ☐ Re ☐ Mi ☐ Fa ☐ So ☐ *La* ☐ *Ti* ☐ *Do*

MAJOR SCALES

☐ Bb ☐ B ☐ C ☐ C#/Db ☐ D ☐ Eb ☐ E ☐ F ☐ F#/Gb ☐ G ☐ Ab ☐ A

NATURAL MINOR SCALES

☐ Bb ☐ B ☐ C ☐ C#/Db ☐ D ☐ Eb ☐ E ☐ F ☐ F#/Gb ☐ G ☐ Ab ☐ A

HARMONIC MINOR SCALES

☐ Bb ☐ B ☐ C ☐ C#/Db ☐ D ☐ Eb ☐ E ☐ F ☐ F#/Gb ☐ G ☐ Ab ☐ A

BLUES SCALES

☐ Bb ☐ B ☐ C ☐ C#/Db ☐ D ☐ Eb ☐ E ☐ F ☐ F#/Gb ☐ G ☐ Ab ☐ A

CHROMATIC SCALES

☐ 1 Octave Chromatic Scale (Concert Bb) ☐ 2 Octave Chromatic Scale (Concert Bb)

SUETA RHYTHM CHARTS

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐ 16 ☐ 17 ☐ 18
☐ 19 ☐ 20 ☐ 21 ☐ 22 ☐ 23 ☐ 24 ☐ 25 ☐ 26 ☐ 27 ☐ 28 ☐ 29 ☐ 30 ☐ 31 ☐ 32 ☐ 33 ☐ 34
☐ 35 ☐ 36 ☐ 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

RHYHTHM CHARTS (in Band Handbook)

☐ Unit I Rhythm Exercise ☐ Beginning Rhythms ☐ Rhythm Sheet I
☐ Quarters, Eighths, & Rests ☐ Offbeats 1 ☐ Offbeats 2 ☐ Rhythm Grid

FUNDAMENTAL RHYTHMS

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐ 16 ☐ 17 ☐ 18
☐ 19 ☐ 20 ☐ 21 ☐ 22 ☐ 23 ☐ 24 ☐ 25 ☐ 26 ☐ 27 ☐ 28 ☐ 29 ☐ 30 ☐ 31 ☐ 32 ☐ 33 ☐ 34
☐ 35 ☐ 36 ☐ 37 ☐ 38 ☐ 39 ☐ 40 ☐ 41 ☐ 42 ☐ 43 ☐ 44 ☐ 45 ☐ 46 ☐ 47 ☐ 48 ☐ 49 ☐ 50
☐ 51 ☐ 52 ☐ 53 ☐ 54 ☐ 55 ☐ 56 ☐ 57 ☐ 58 ☐ 59 ☐ 60 ☐ 61 ☐ 62 ☐ 63 ☐ 64 ☐ 65 ☐ 66
☐ 67 ☐ 68 ☐ 69 ☐ 70 ☐ 71 ☐ 72 ☐ 73 ☐ 74 ☐ 75 ☐ 76 ☐ 77 ☐ 78 ☐ 79 ☐ 80 ☐ 81 ☐ 82
☐ 83 ☐ 84 ☐ 85 ☐ 86 ☐ 87 ☐ 88 ☐ 89 ☐ 90 ☐ 91 ☐ 92 ☐ 93 ☐ 94 ☐ 95 ☐ 96 ☐ 97 ☐ 98
☐ 99 ☐ 100 ☐ 101 ☐ 102 ☐ 103 ☐ 104 ☐ 105 ☐ 106 ☐ 107 ☐ 108 ☐ 109 ☐ 110 ☐ 111
☐ 112 ☐ 113 ☐ 114 ☐ 115 ☐ 116 ☐ 117 ☐ 118 ☐ 119 ☐ 120 ☐ 121 ☐ 122 ☐ 123 ☐ 124
☐ 125 ☐ 126 ☐ 127 ☐ 128 ☐ 129 ☐ 130 ☐ 131 ☐ 132 ☐ 133 ☐ 134 ☐ 135 ☐ 136 ☐ 137
☐ 138 ☐ 129 ☐ 140 ☐ 141 ☐ 142 ☐ 143 ☐ 144 ☐ 145 ☐ 146 ☐ 147 ☐ 148 ☐ 149 ☐ 150
☐ 151 ☐ 152 ☐ 153 ☐ 154 ☐ 155 ☐ 156 ☐ 157 ☐ 158 ☐ 159 ☐ 160 ☐ 161 ☐ 162 ☐ 163
☐ 164 ☐ 165 ☐ 166 ☐ 167 ☐ 168 ☐ 169 ☐ 170 ☐ 171 ☐ 172 ☐ 173 ☐ 174 ☐ 175 ☐ 176
☐ 177 ☐ 178 ☐ 179 ☐ 180 ☐ 181 ☐ 182 ☐ 183 ☐ 184 ☐ 185 ☐ 186 ☐ 187 ☐ 188 ☐ 189
☐ 190 ☐ 191 ☐ 192 ☐ 193 ☐ 194 ☐ 195

ALFRED'S DRUM METHOD, BOOK 1 (for Percussion)

Lesson: ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐ 16 ☐
17 ☐ 18 ☐ 19 ☐ 20 ☐ 21 ☐ 22 ☐ 23 ☐ 24 ☐ 25 ☐ 26 ☐ 27 ☐ 28 ☐ 29 ☐ 30 ☐ 31 ☐ 32 ☐
33 ☐ 34 ☐ 35 ☐ 36 ☐ 37 ☐ 38 ☐ 39

ALFRED'S DRUM METHOD, BOOK 2 (for Percussion)

Lesson: ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐ 16 ☐
17 ☐ 18 ☐ 19 ☐ 20 ☐ 21 ☐ 22 ☐ 23 ☐ 24 ☐ 25 ☐ 26 ☐ 27 ☐ 28 ☐ 29 ☐ 30 ☐ 31 ☐ 32 ☐
33

A FRESH APPROACH TO THE SNARE DRUM, APPENDIX (for Percussion)

Lesson: ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐ 16 ☐
17 ☐ 18 ☐ 19 ☐ 20

Exercises p. 77: ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐
16 ☐ 17 ☐ 18 ☐ 19 ☐ 20 ☐ 21 ☐ 22 ☐ 23

Essential Rudiments p. 82: ☐ Single Stroke Rudiments ☐ Roll Rudiments
☐ Paradiddle Rudiments ☐ Flam Rudiments ☐ Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐ 16 ☐ 17 ☐ 18
☐ 19 ☐ 20 ☐ 21 ☐ 22 ☐ 23 ☐ 24 ☐ 25 ☐ 26 ☐ 27 ☐ 28 ☐ 29 ☐ 30 ☐ 31 ☐ 32 ☐ 33 ☐ 34
☐ 35 ☐ 36 ☐ 37 ☐ 38 ☐ 39 ☐ 40 ☐ 41 ☐ 42 ☐ 43 ☐ 44 ☐ 45 ☐ 46 ☐ 47 ☐ 48 ☐ 49 ☐ 50
☐ 51 ☐ 52 ☐ 53 ☐ 54 ☐ 55 ☐ 56 ☐ 57 ☐ 58 ☐ 59 ☐ 60 ☐ 61 ☐ 62 ☐ 63 ☐ 64 ☐ 65 ☐ 66
☐ 67 ☐ 68 ☐ 69 ☐ 70 ☐ 71 ☐ 72 ☐ 73 ☐ 74 ☐ 75 ☐ 76 ☐ 77 ☐ 78 ☐ 79 ☐ 80 ☐ 81 ☐ 82
☐ 83 ☐ 84 ☐ 85 ☐ 86 ☐ 87 ☐ 88 ☐ 89 ☐ 90 ☐ 91 ☐ 92 ☐ 93 ☐ 94 ☐ 95 ☐ 96 ☐ 97 ☐ 98
☐ 99 ☐ 100 ☐ 101 ☐ 102 ☐ 103 ☐ 104 ☐ 105 ☐ 106 ☐ 107 ☐ 108 ☐ 109 ☐ 110 ☐ 111
☐ 112 ☐ 113 ☐ 114 ☐ 115 ☐ 116 ☐ 117 ☐ 118 ☐ 119 ☐ 120 ☐ 121 ☐ 122 ☐ 123 ☐ 124
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☐ 138 ☐ 129 ☐ 140 ☐ 141 ☐ 142 ☐ 143 ☐ 144 ☐ 145 ☐ 146 ☐ 147 ☐ 148 ☐ 149 ☐ 150
☐ 151 ☐ 152 ☐ 153 ☐ 154 ☐ 155 ☐ 156 ☐ 157 ☐ 158 ☐ 159 ☐ 160 ☐ 161 ☐ 162 ☐ 163
☐ 164 ☐ 165 ☐ 166 ☐ 167 ☐ 168 ☐ 169 ☐ 170 ☐ 171 ☐ 172 ☐ 173 ☐ 174 ☐ 175 ☐ 176
☐ 177 ☐ 178 ☐ 179 ☐ 180 ☐ 181 ☐ 182 ☐ 183 ☐ 184 ☐ 185 ☐ 186 ☐ 187

Pg. 40 – Key of Concert Bb ☐ #1 ☐ #2 ☐ #3 ☐ #4; Concert Eb ☐ #1 ☐ #2 ☐ #3 ☐ #4
Concert F ☐ #1 ☐ #2 ☐ #3 ☐ #4; Concert Ab ☐ #1 ☐ #2 ☐ #3 ☐ #4
☐ Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐ 16 ☐ 17 ☐ 18
☐ 19 ☐ 20 ☐ 21 ☐ 22 ☐ 23 ☐ 24 ☐ 25 ☐ 26 ☐ 27 ☐ 28 ☐ 29 ☐ 30 ☐ 31 ☐ 32 ☐ 33 ☐ 34
☐ 35 ☐ 36 ☐ 37 ☐ 38 ☐ 39 ☐ 40 ☐ 41 ☐ 42 ☐ 43 ☐ 44 ☐ 45 ☐ 46 ☐ 47 ☐ 48 ☐ 49 ☐ 50
☐ 51 ☐ 52 ☐ 53 ☐ 54 ☐ 55 ☐ 56 ☐ 57 ☐ 58 ☐ 59 ☐ 60 ☐ 61 ☐ 62 ☐ 63 ☐ 64 ☐ 65 ☐ 66
☐ 67 ☐ 68 ☐ 69 ☐ 70 ☐ 71 ☐ 72 ☐ 73 ☐ 74 ☐ 75 ☐ 76 ☐ 77 ☐ 78 ☐ 79 ☐ 80 ☐ 81 ☐ 82
☐ 83 ☐ 84 ☐ 85 ☐ 86 ☐ 87 ☐ 88 ☐ 89 ☐ 90 ☐ 91 ☐ 92 ☐ 93 ☐ 94 ☐ 95 ☐ 96 ☐ 97 ☐ 98
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☐ 112 ☐ 113 ☐ 114 ☐ 115 ☐ 116 ☐ 117 ☐ 118 ☐ 119 ☐ 120 ☐ 121 ☐ 122 ☐ 123 ☐ 124
☐ 125 ☐ 126 ☐ 127 ☐ 128 ☐ 129 ☐ 130 ☐ 131 ☐ 132 ☐ 133 ☐ 134 ☐ 135 ☐ 136 ☐ 137
☐ 138 ☐ 129 ☐ 140 ☐ 141 ☐ 142 ☐ 143 ☐ 144 ☐ 145 ☐ 146 ☐ 147 ☐ 148 ☐ 149 ☐ 150
☐ 151 ☐ 152 ☐ 153 ☐ 154 ☐ 155 ☐ 156 ☐ 157 ☐ 158 ☐ 159 ☐ 160 ☐ 161 ☐ 162 ☐ 163
☐ 164 ☐ 165 ☐ 166 ☐ 167 ☐ 168 ☐ 169 ☐ 170 ☐ 171 ☐ 172 ☐ 173 ☐ 174 ☐ 175 ☐ 176
☐ 177 ☐ 178 ☐ 179 ☐ 180 ☐ 181 ☐ 182 ☐ 183 ☐ 184 ☐ 185 ☐ 186 ☐ 187 ☐ 188 ☐ 189
☐ 190 ☐ 191 ☐ 192 ☐ 193 ☐ 194 ☐ 195 ☐ 196 ☐ 197 ☐ 198 ☐ 199

☐ Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10 ☐ 11 ☐ 12 ☐ 13 ☐ 14 ☐ 15 ☐ 16 ☐ 17 ☐ 18
☐ 19 ☐ 20 ☐ 21 ☐ 22 ☐ 23 ☐ 24 ☐ 25 ☐ 26 ☐ 27 ☐ 28 ☐ 29 ☐ 30 ☐ 31 ☐ 32 ☐ 33 ☐ 34
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☐ 125 ☐ 126 ☐ 127 ☐ 128 ☐ 129 ☐ 130 ☐ 131 ☐ 132 ☐ 133 ☐ 134 ☐ 135 ☐ 136 ☐ 137
☐ 138 ☐ 129 ☐ 140 ☐ 141 ☐ 142 ☐ 143 ☐ 144 ☐ 145 ☐ 146 ☐ 147 ☐ 148 ☐ 149 ☐ 150
☐ 151 ☐ 152 ☐ 153 ☐ 154 ☐ 155 ☐ 156 ☐ 157 ☐ 158 ☐ 159 ☐ 160 ☐ 161 ☐ 162 ☐ 163
☐ 164 ☐ 165 ☐ 166 ☐ 167 ☐ 168 ☐ 169 ☐ 170 ☐ 171 ☐ 172 ☐ 173 ☐ 174 ☐ 175 ☐ 176
☐ 177 ☐ 178 ☐ 179 ☐ 180 ☐ 181 ☐ 182 ☐ 183 ☐ 184 ☐ 185 ☐ 186 ☐ 187 ☐ 188 ☐ 189
☐ 190 ☐ 191 ☐ 192 ☐ 193 ☐ 194 ☐ 195

☐ Pg. 38-39 – Rhythm Studies

OTHER

☐ Band Repertoire ☐ Solo Repertoire ☐ Chamber Ensemble Repertoire ☐ Improvisation

SCALE CHECKLIST

KEY	MAJOR	MINOR	HARMONIC MINOR	BLUES	CHROMATIC (1 Octave)	CHROMATIC (2 Octaves)
Bb						
B						
C						
C#/Db						
D						
D#/Eb						
E						
F						
F#/Gb						
G						
G#/Ab						
A						

Scale Assignments

Concert & Jazz Band

QUARTER 1
Bb Blues
Bb Major
Bb Minor
C Major
C Minor
C Harmonic Minor
Bb Chromatic (1 Octave)

QUARTER 2
Eb Major
D#/Eb Minor
F Major
F Minor
Ab Major
G# Minor
G Major
G Minor

QUARTER 3
D Major
D Minor
C#/Db Major
C# Minor
E Major
E Minor
F Blues

QUARTER 4
F#/Gb Major
F# Minor
A Major
A Minor
B Major
B Minor

Symphonic Band

QUARTER 1
First Note – Concert Bb (Do)
First 5 Notes – Do-Re-Mi-Fa-So
Bb Major – Do-Re-Mi-Fa-So-La-Ti-Do

QUARTER 2
Bb Blues

QUARTER 3
Bb Chromatic (1 Octave)
C Major

QUARTER 4
C Minor

*Scale assignments subject to change

SciTech Band Groove Chart

-Chord Progressions For Improv-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	vi°
Minor	i	ii°	III	iv	v	VI	VII

-Uppercase roman numerals = Major Chords (ex. III)
-Lowercase roman numerals = Minor Chords (ex. iii)

Number	Groove	Example in C Major/C Minor/Bb Blues	Scale	Write In New Key
1	i-III-VII-iv	Cm-Eb-Bb-Fm	Minor	
2	i-iv-ii°-V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V^7	Cm-Fm-Ab-G^7	Minor	
4	i-v-v-i	Cm-Gm-Gm-Cm	Minor	
5	i-V-V-i	Cm-G-G-Cm	Minor	
6	i-v-vii-iv	Cm-Gm-Bbm-Fm	Minor	
7	i-V-vii-iv	Cm-G-Bbm-Fm	Minor	
8	i-VI-III-VII	Cm-Ab-Eb-Bb	Minor	
9	i-VI-iv-V	Cm-Ab-Fm-G	Minor	
10	i-VI-iv-v	Cm-Ab-Fm-Gm	Minor	
11	i-VI-VII-i	Cm-Ab-Bb-Cm	Minor	
12	i-VI-VII-iv	Cm-Ab-Bb-Fm	Minor	
13	i-VI-VII-V	Cm-Ab-Bb-G	Minor	
14	i-VI-VII-v	Cm-Ab-Bb-Gm	Minor	
15	i-VII-v-VI	Cm-Bb-Gm-Ab	Minor	
16	I-ii-IV-V	C-Dm-F-G	Major	
17	I-iii-ii-V	C-Em-Dm-G	Major	
18	I-iii-vi-IV	C-Em-Am-F	Major	
19	I-IV-I-V	C-F-C-G	Major	
20	I-V-vi-IV	C-G-Am-F	Major	
21	I-vi-ii-V	C-Am-Dm-G	Major	
22	I-vi-IV-V	C-Am-F-G	Major	
23	ii-vi-vii°-I	Dm-Am-Bdim-C	Major	
24	ii-V-I-I	Cm-F-Bb-Bb	Blues	
25	ii-v-i-i	Cm-Fm-Bbm-Bbm	Blues	

-Chord progressions can be used in any key

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

Up On The Housetop
The Hanukkah Song
A Holly Jolly Christmas
Frosty The Snow Man
Rockin' Around The Christmas Tree
Jingle Bell Rock
Rudolph The Red-Nosed Reindeer
Let It Snow! Let It Snow! Let It Snow!
The Christmas Song (Chestnuts Roasting)

DUETS

Angels We Have Heard On High
Away In A Manger
Deck The Halls
The First Noel
God Rest Ye Merry Gentlemen
Hark! The Herald Angels Sing
It Came Upon A Midnight Clear
Jolly Old St. Nicholas
Joy To The World
O Holy Night
O Little Town Of Bethlehem
Silent Night
We Wish You A Merry Christmas

SOLOS, DUETS, TRIOS, QUARTETS

Angels We Have Heard On High
Away In A Manger
O Little Town of Bethlehem
God Rest Ye Merry Gentlemen
It Came Upon A Midnight Clear
O Come, All Ye Faithful
O Come, O Come, Emmanuel
Silent Night
We Three Kings of Orient Are
Good king Wenceslas
Hark! The Herald Angels Sing
The First Noel
We Wish You A Merry Christmas

CIRCLE YOUR CHOICE ABOVE

Names:_____

Instruments:_____

12 BAR BLUES

Blues Scale

	1	b3	4	b5	5	b7	8
C Instruments	Bb	Db	Eb	E	F	Ab	Bb
Bb Instruments	C	Eb	F	Gb	G	Bb	C
Eb Instruments	G	Bb	C	Db	D	F	G

12 Bar Blues Progression

Chords:	I	I	IV	I	V	IV	I
Measures:	2	2	2	2	1	1	2

12 Bar Blues Licks

1) 1-1-4-1-5-4-1

2) 4-b3-1

3) 1-b3-4

4) 4-b5-4-b5-4-b3-1

5) Descending Blues Scale 8-b7-5-b5-4-b3-1

6) 1-b3-4-b5-5

Solos

1) 1-1-4-1-5-4-1

2) 4-b3-1

1') 1-1-4-1-5-4-1 (with improv)

Ending) 8-8-8-b7-5-b5-4-b3-1

Walking Bass Line - C Instruments

(I) Bb D F G Ab G F D

(I) Bb D F G Ab G F D

(IV) Eb G Bb C Db C Bb G

(I) Bb D F G Ab G F D

(V) F A C D

(IV') Eb G Bb C

(I) Bb D F G Ab G F D

Walking Bass Line - Bb Instruments

(I) C E G A Bb A G E

(I) C E G A Bb A G E

(IV) F A C D Eb D C A

(I) C E G A Bb A G E

(V) G B D E

(IV') F A C D

(I) C E G A Bb A G E

Walking Bass Line - Eb Instruments

(I) G B D E F E D B

(I) G B D E F E D B

(IV) C E G A Bb A G E

(I) G B D E F E D B

(V) D F# A B

(IV') C E G A

(I) G B D E F E D B

ADVANCED MUSIC

1. Fantasie for Flute and Piano, Gabriel Faure

2. Concerto in G for Flute, Wolfgang Amadeus Mozart

3. Sonate for Clarinet and Piano, Camille Saint-Saens

4. Sonata in G Minor for Alto Saxophone, Henri Eccles

5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy

6. Trumpet Concerto for Bb Trumpet and Piano, Johann Nepomuk Hummel

7. Trumpet Concerto in Eb, Franz Joseph Haydn

8. Concerto for Trombone and Piano, Rimsky-Korsakov

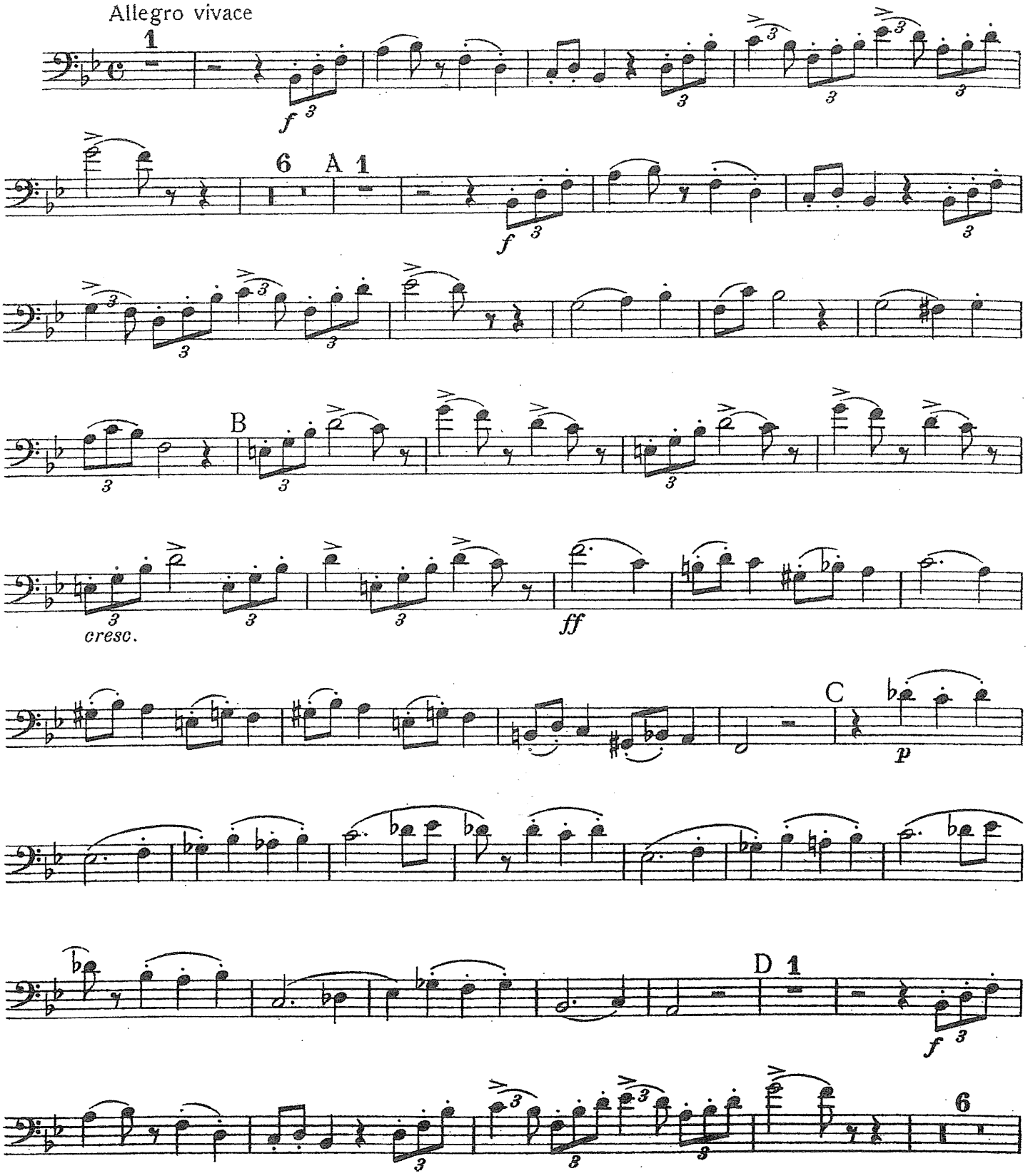
9. Concerto for Bass Tuba, Ralph Vaughan Williams

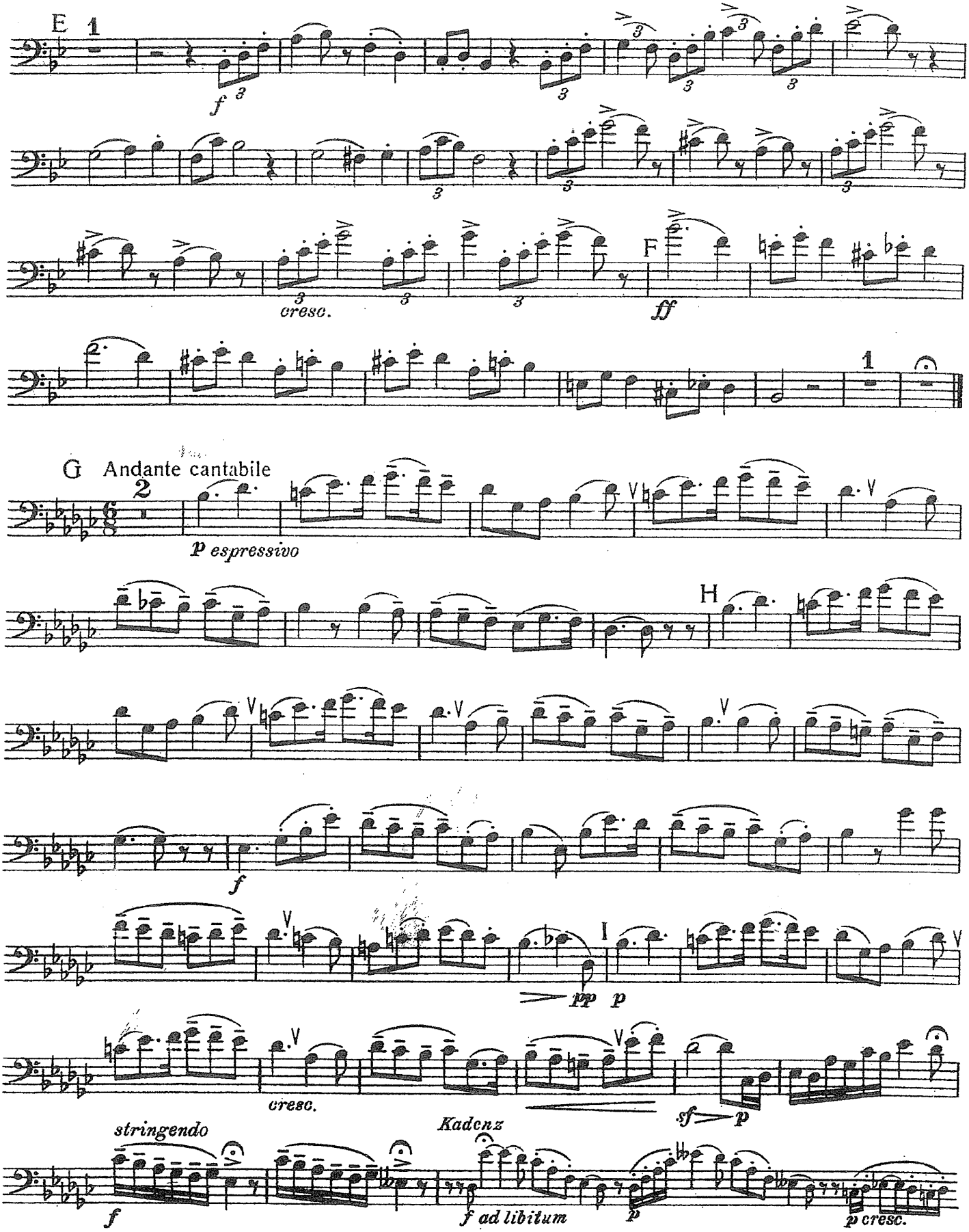
TROMBONE

CONCERTO

FOR TROMBONE AND PIANO

RIMSKY–KORSAKOV (1844-1908)

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1
f
cresc.
F
ff
1
G Andante cantabile
2
p espressivo
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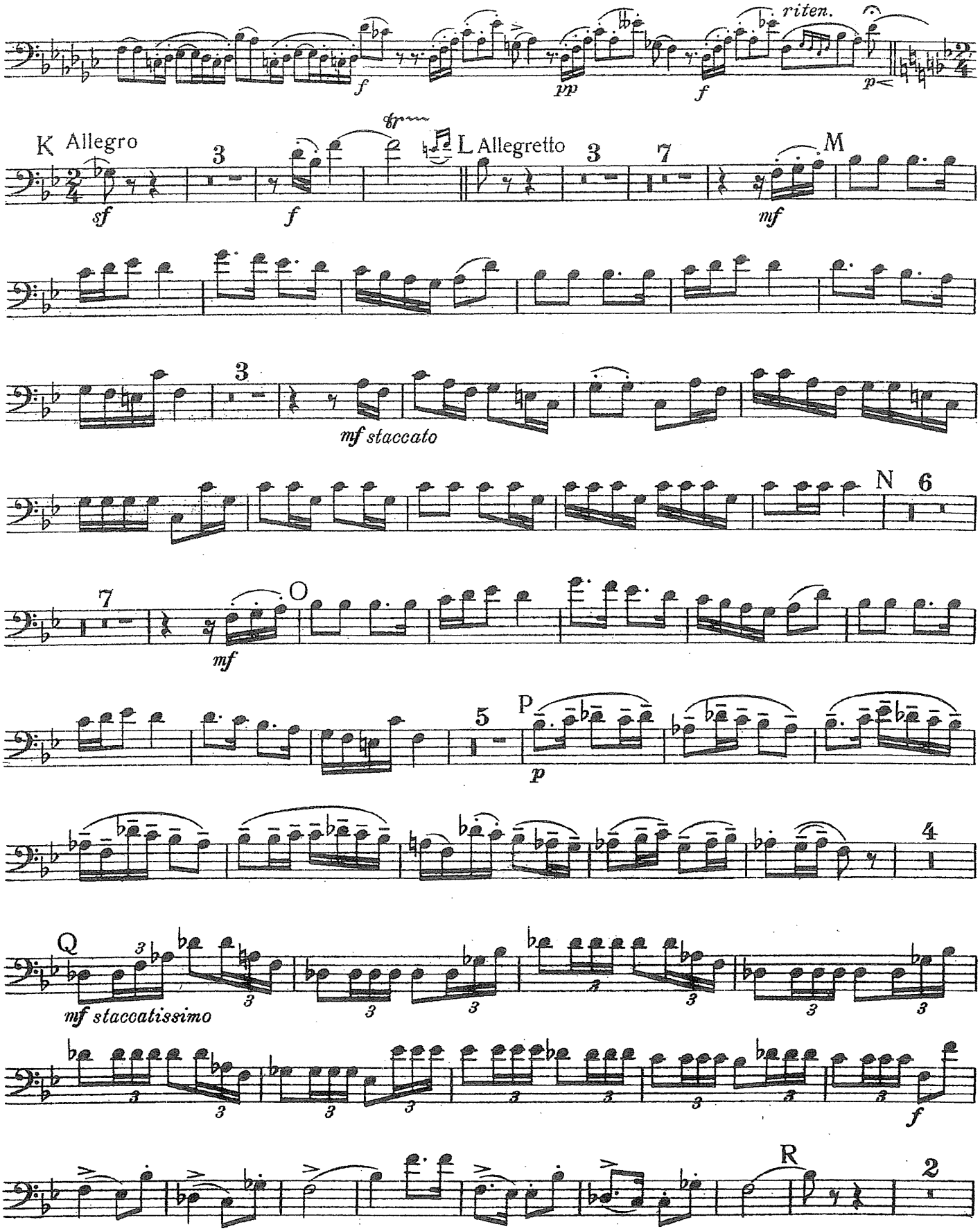
I
pp p
cresc.
sf p
stringendo
Kadenz
f
f ad libitum
p
p cresc.


riten.
K Allegro
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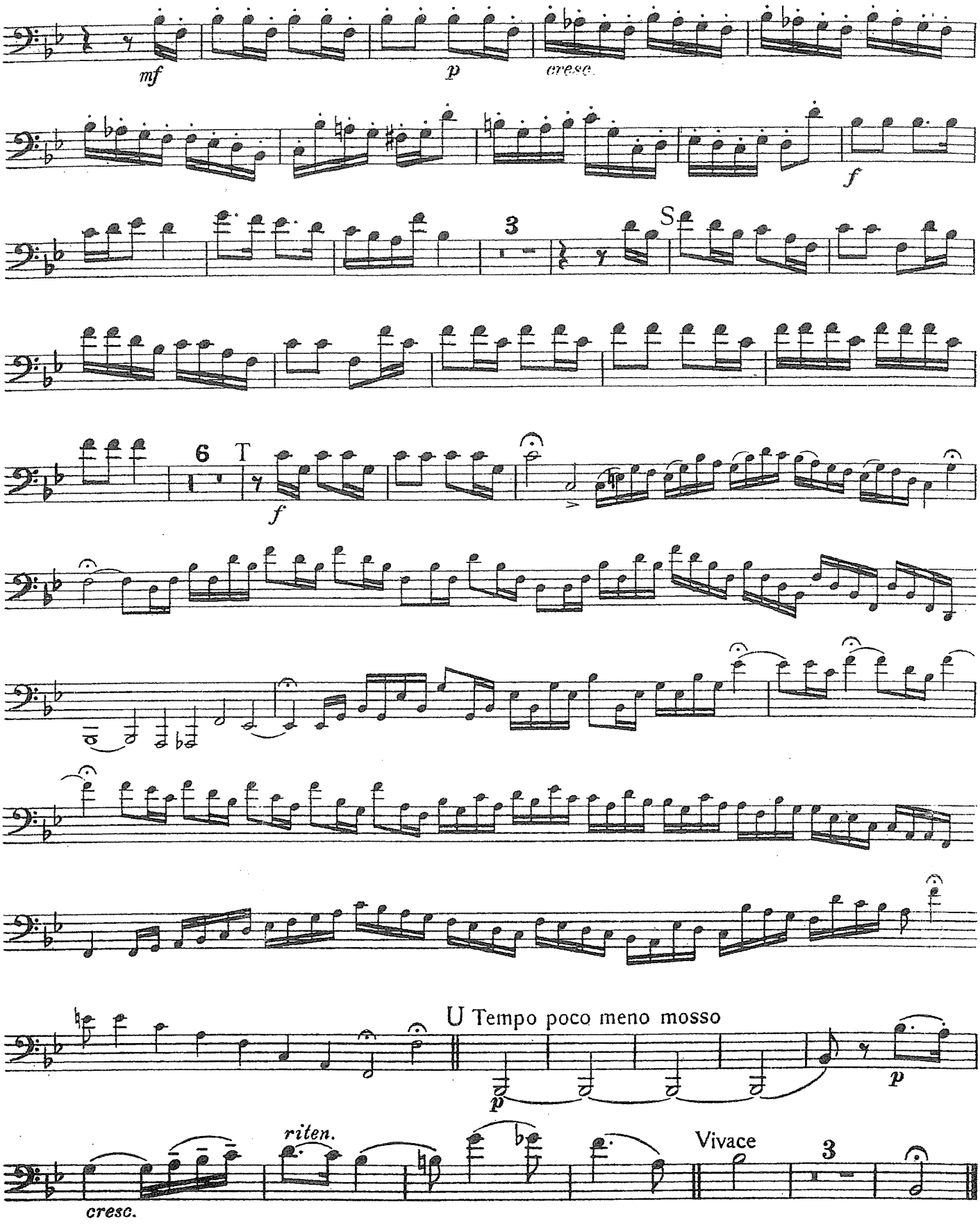
mf staccatissimo

TROMBONE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U Tempo poco meno mosso
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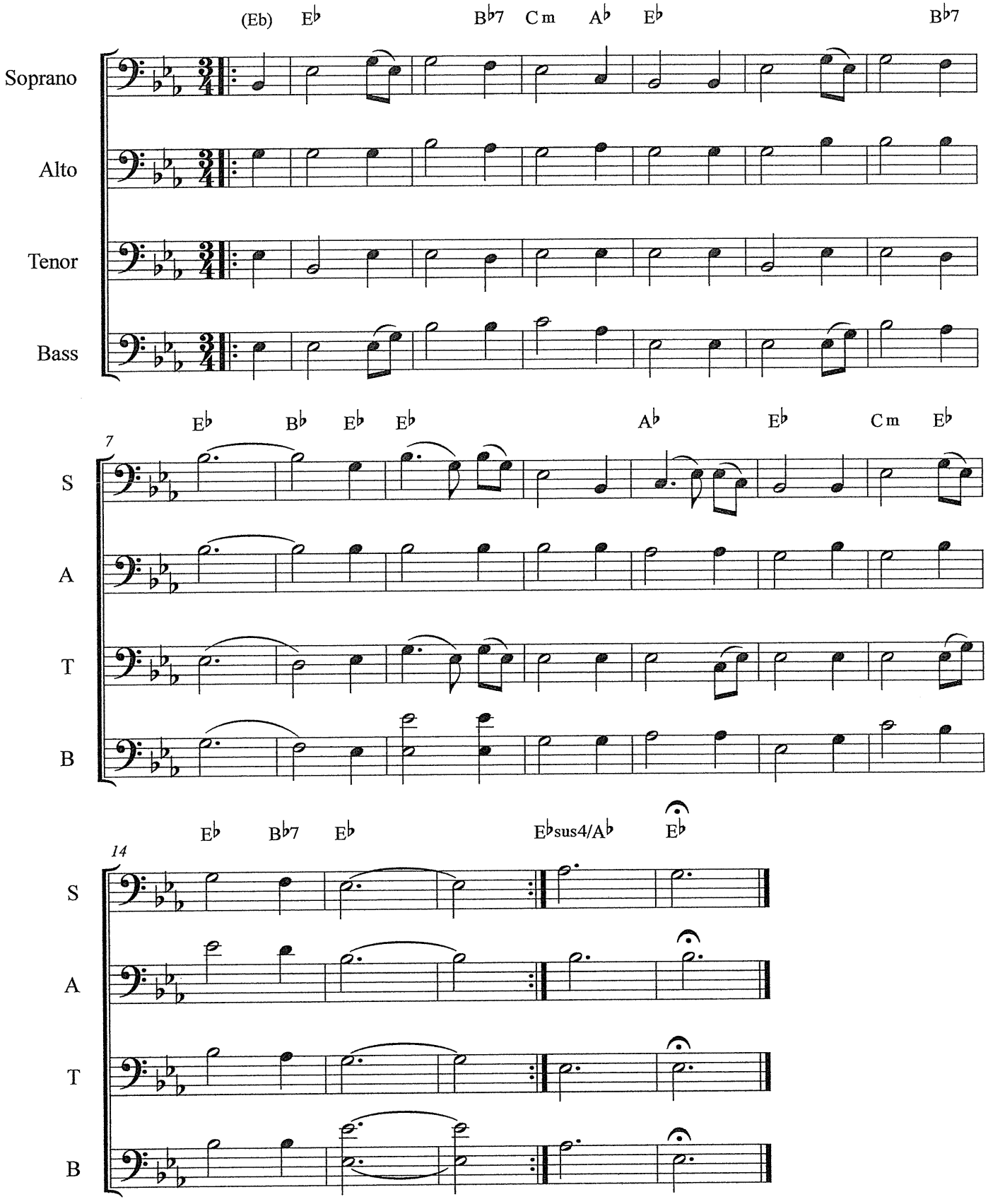
Vivace
3
cresc.

BASS CLEF INSTRUMENTS

Amazing Grace

John Newton
Traditional
arr. R. Rodriguez & Bernice



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SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

1) Concert B^{b} Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
2) B^{b} Blues Scale (Memorized) – See p. 46 in Band Handbook
3) Concert B^{b} Chromatic Scale (One Octave, Memorized) – See Fingering Chart
4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
   (Solo 11 for Percussionists)
5) Sight-Reading
6) Interview

Additional Instructions

-Symphonic Band play prepared solo for "Symphonic Band"
-Extra points for playing "Concert Band/Jazz Band" solo
-Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

1) One scale selected randomly; district style - See p. 43/44 in Band Handbook (Bb Major, C Major, or C Minor)
2) B^{b} Blues Scale (Memorized) – See p. 46 in Band Handbook
3) Concert B^{b} Chromatic Scale (One Octave, Memorized) – See Fingering Chart
4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
   (Solo 11 and/or Solo 12 for Percussionists)
5) Sight-Reading
6) Interview

Additional Instructions

-Concert Band/Jazz Band play prepared solo for "Concert Band/Jazz Band"
-Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

SciTech Band

THE PRIDE OF SPRINGFIELD

SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key
C Instruments: Flute, Trombone, Baritone, Tuba, Piano, Mallets
Bb Instruments: Clarinet Trumpet, Tenor Sax
Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale
C Instruments: Bb C D Eb F G A Bb
Bb Instruments: C D E F G A B C
Eb Instruments: G A B C D E F# G

Concert Bb Blues Scale
C Instruments: Bb Db Eb E F Ab Bb
Bb Instruments: C Eb F Gb G Bb C
Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale
C Instruments: Bb B C C# D D# E F F# G G# A Bb
Bb Instruments: C C# D D# E F F# G G# A Bb B C
Eb Instruments: G G# A Bb B C C# D D# E F F# G

SciTech Band

THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name:_____

I am auditioning for ☐ Concert Band ☐ Jazz Band
☐ Stomp Percussion Ensemble ☐ Other_____
Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	• Indicates a mastery level, exceeding expectations. • Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work.	• Reaches expected (or proficient) level for this task. • Student produces quality work and occasionally needs assistance with demanding tasks.	• Indicates a developing level for this task. • Student produces required work with teacher direction and support.	• Indicates an emerging level for this task. • Student requires constant teacher direction, support, and assistance.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
TONE QUALITY (4 Points)				
RHYTHMIC ACCURACY (4 Points)				
NOTE ACCURACY (4 Points)				
DYNAMICS (4 Points)				
ARTICULATION (4 Points)				
INTONATION (4 Points)				
EXPRESSION (4 Points)				
SIGHT-READING (4 Points)				
PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points)				
TOTAL POINTS 36 Points Possible	COMMENTS_____			

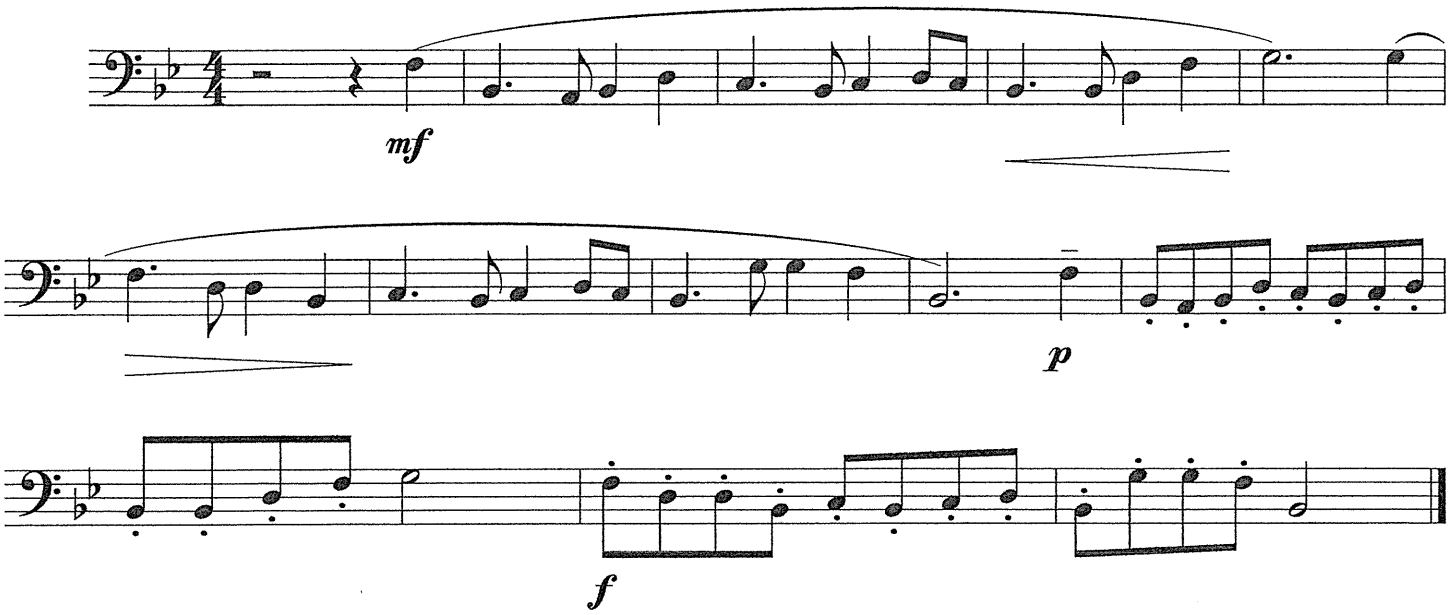
Audition Prepared Solo - Symphonic Band

Trombone & Baritone

Variations on Auld Lang Syne

arr. Bernice

Moderato



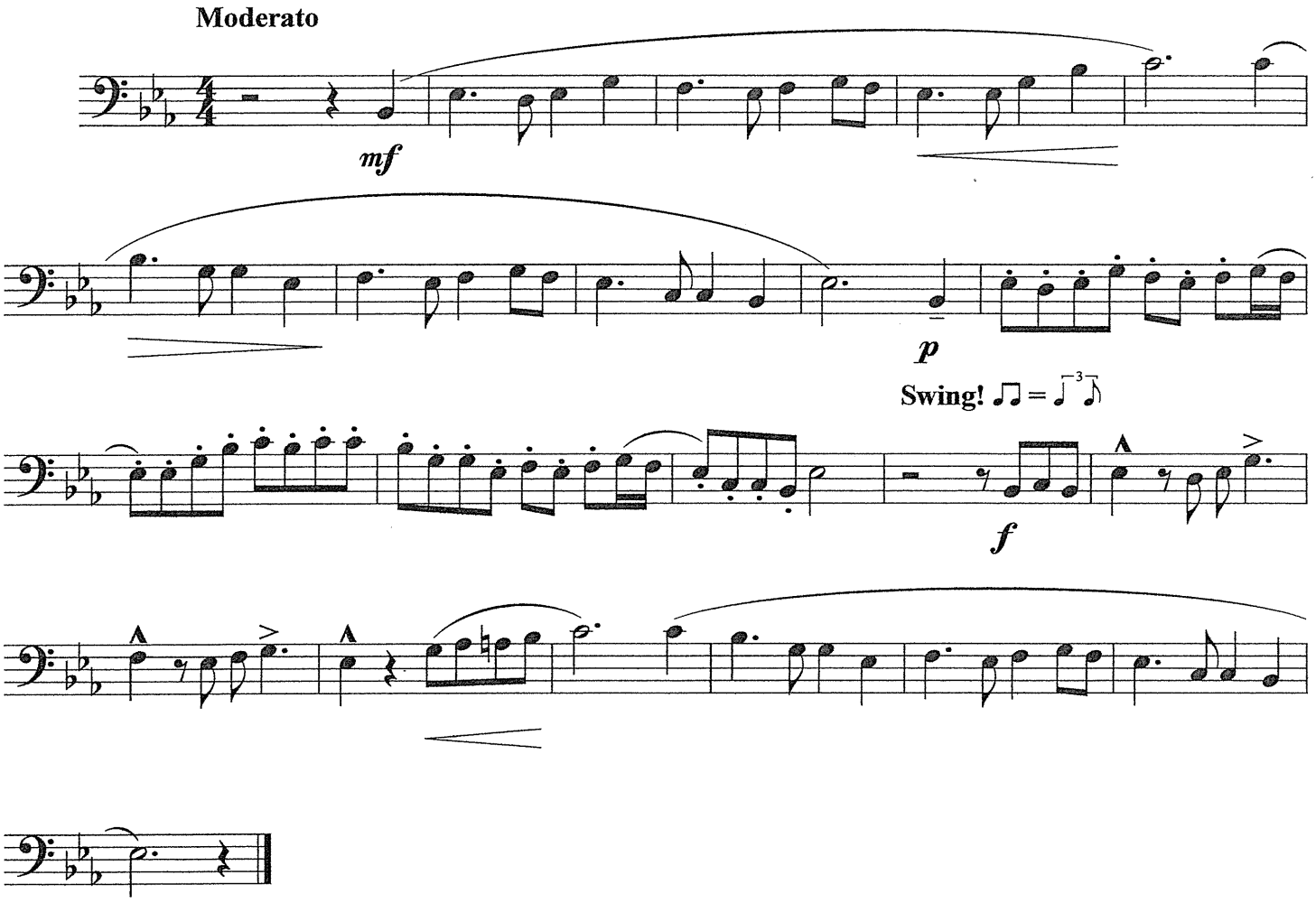
©

Audition Prepared Solo - ADVANCED BAND

Trombone/Baritone

Variations on Auld Lang Syne

arr. Bernice



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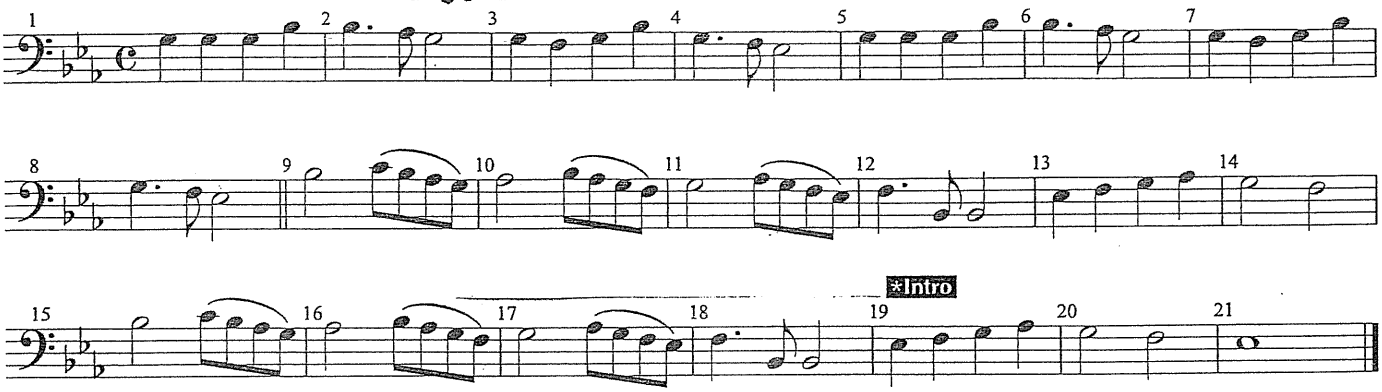
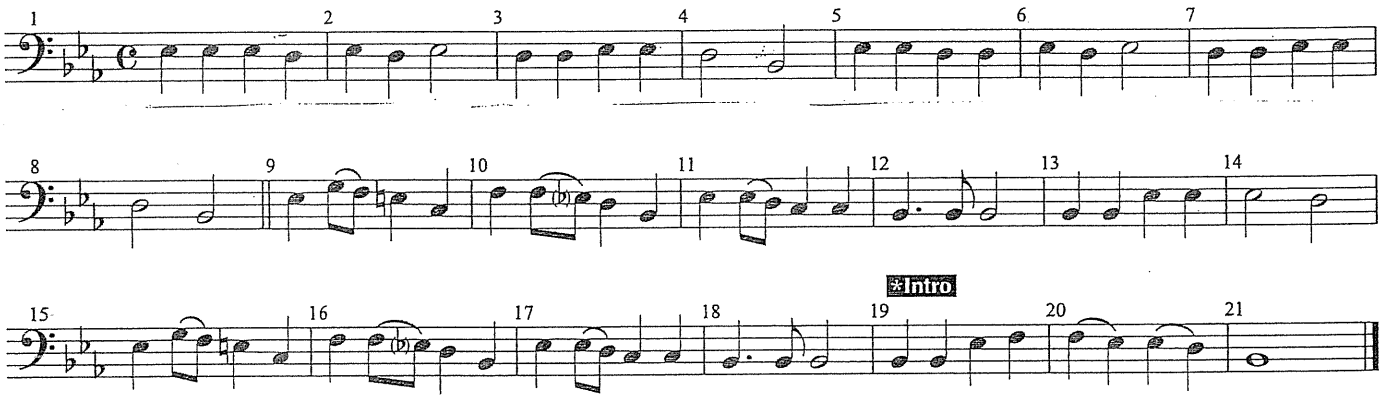
Angels We Have Heard on High

Soprano **Trombone / Baritone**

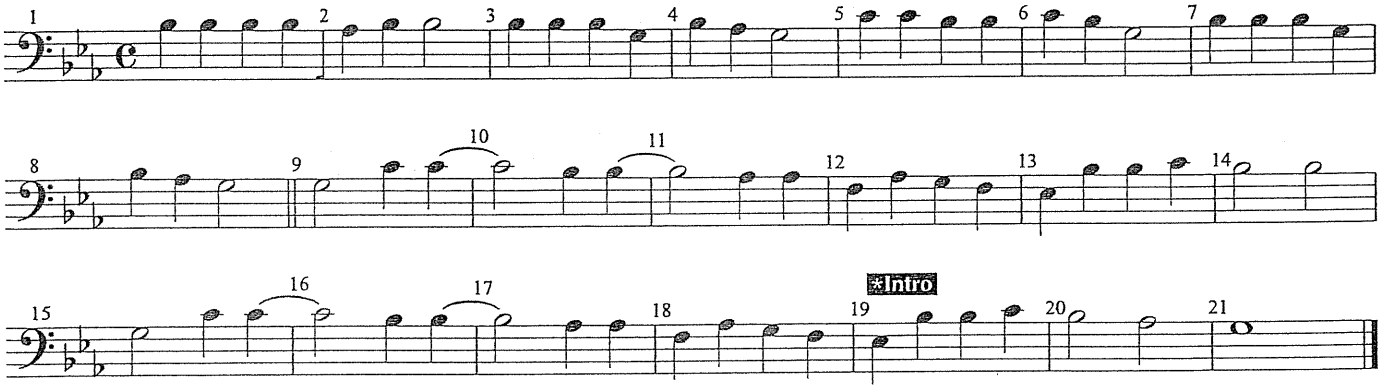
Traditional French Carol



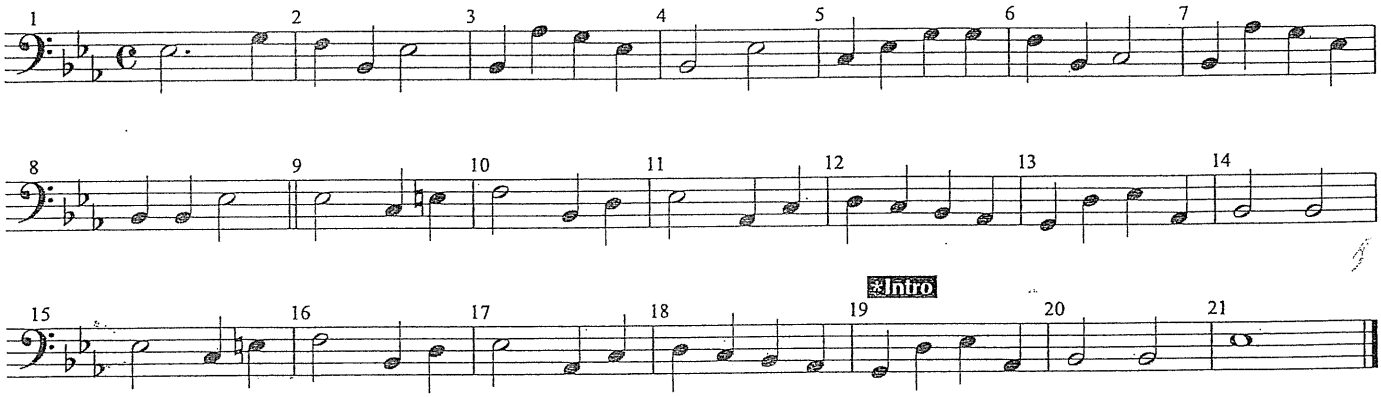
Alto



Tenor



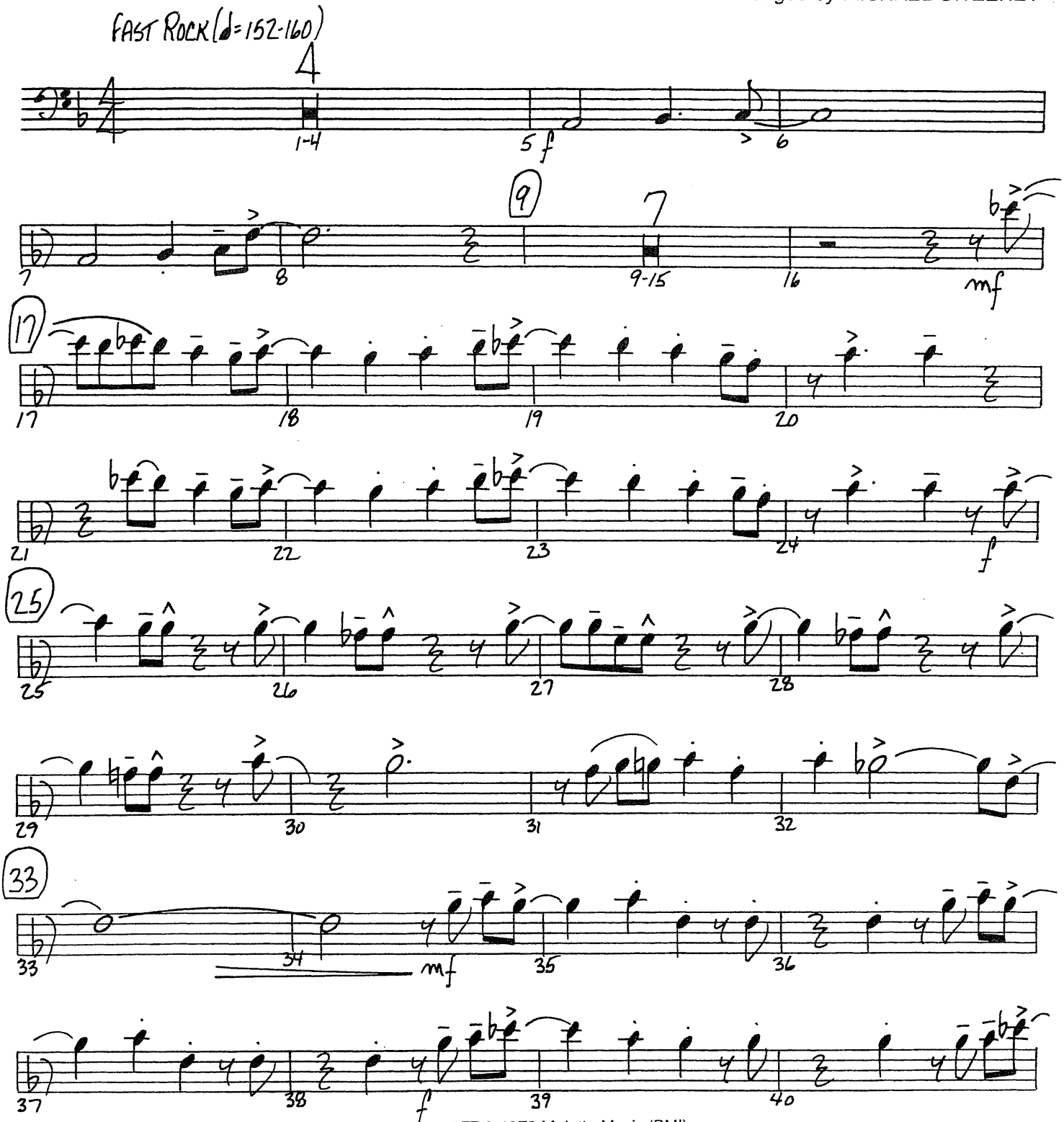
Bass



Birdland

TROMBONE 1

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY



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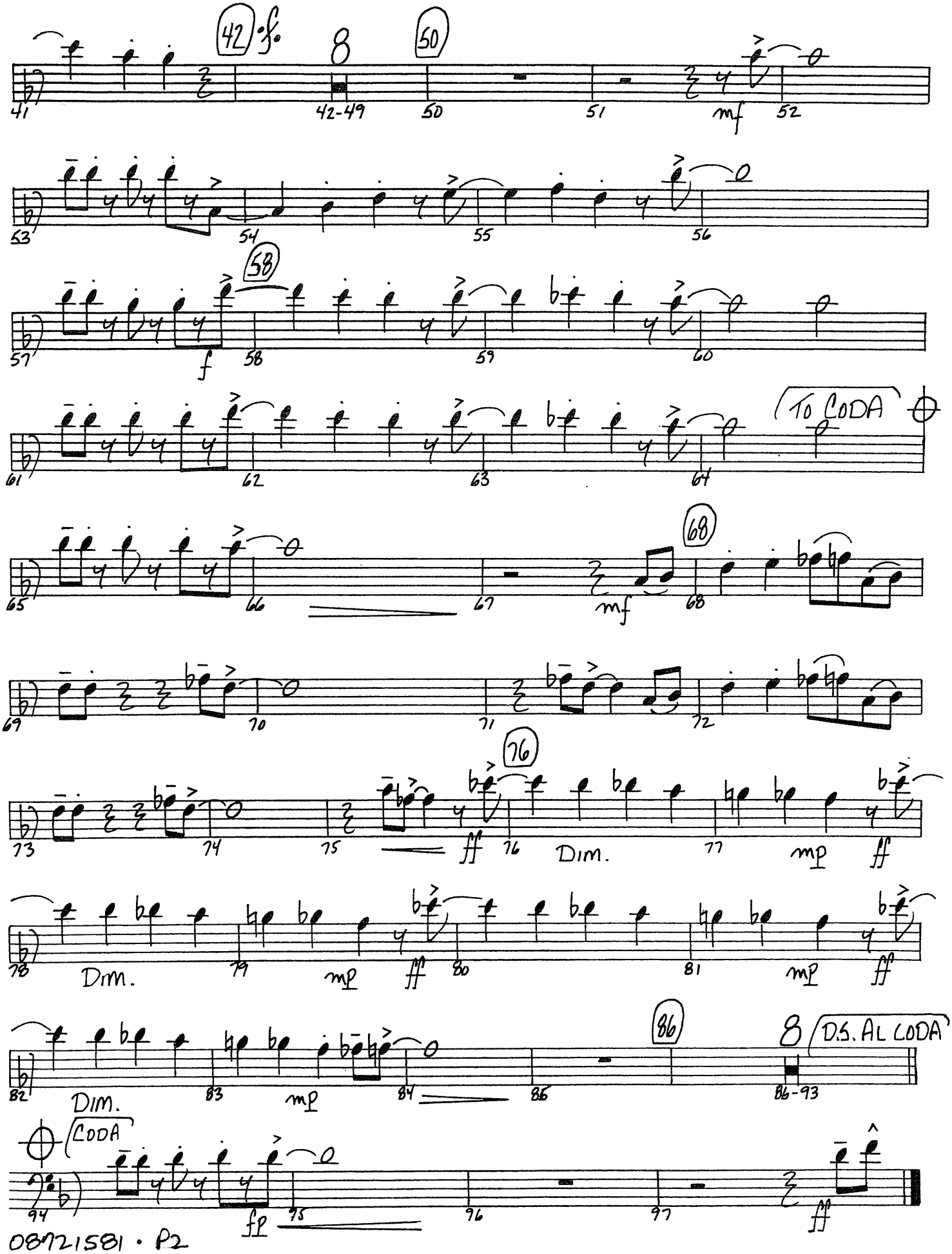
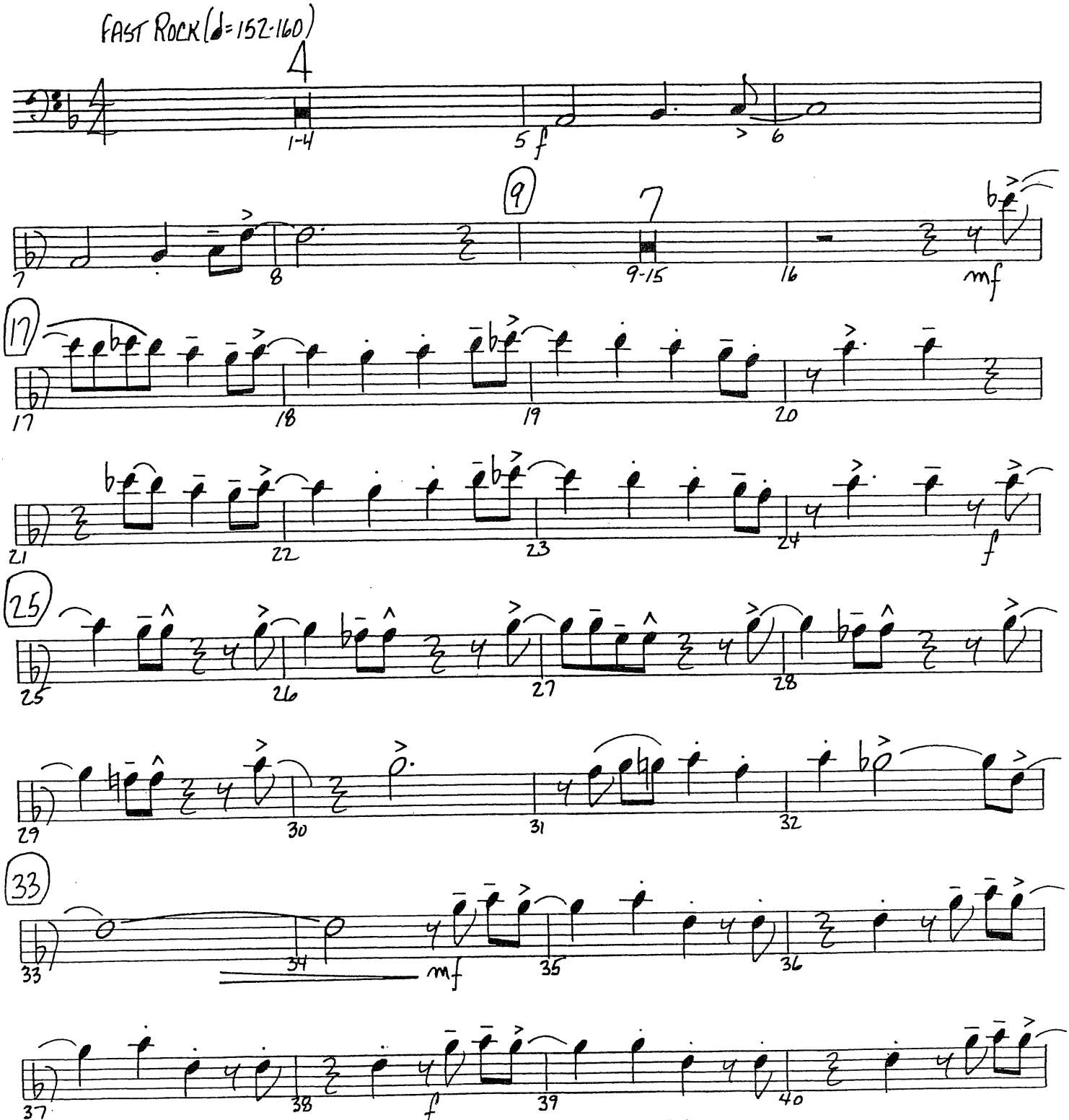

42
f
8
42-49
50
mf
58
f
To CODA
68
mf
76
ff
Dim.
mp
ff
Dim.
mp
ff
Dim.
mp
86
8
D.S. AL CODA
86-93
CODA
fp
ff

Birdland

TROMBONE 2

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY



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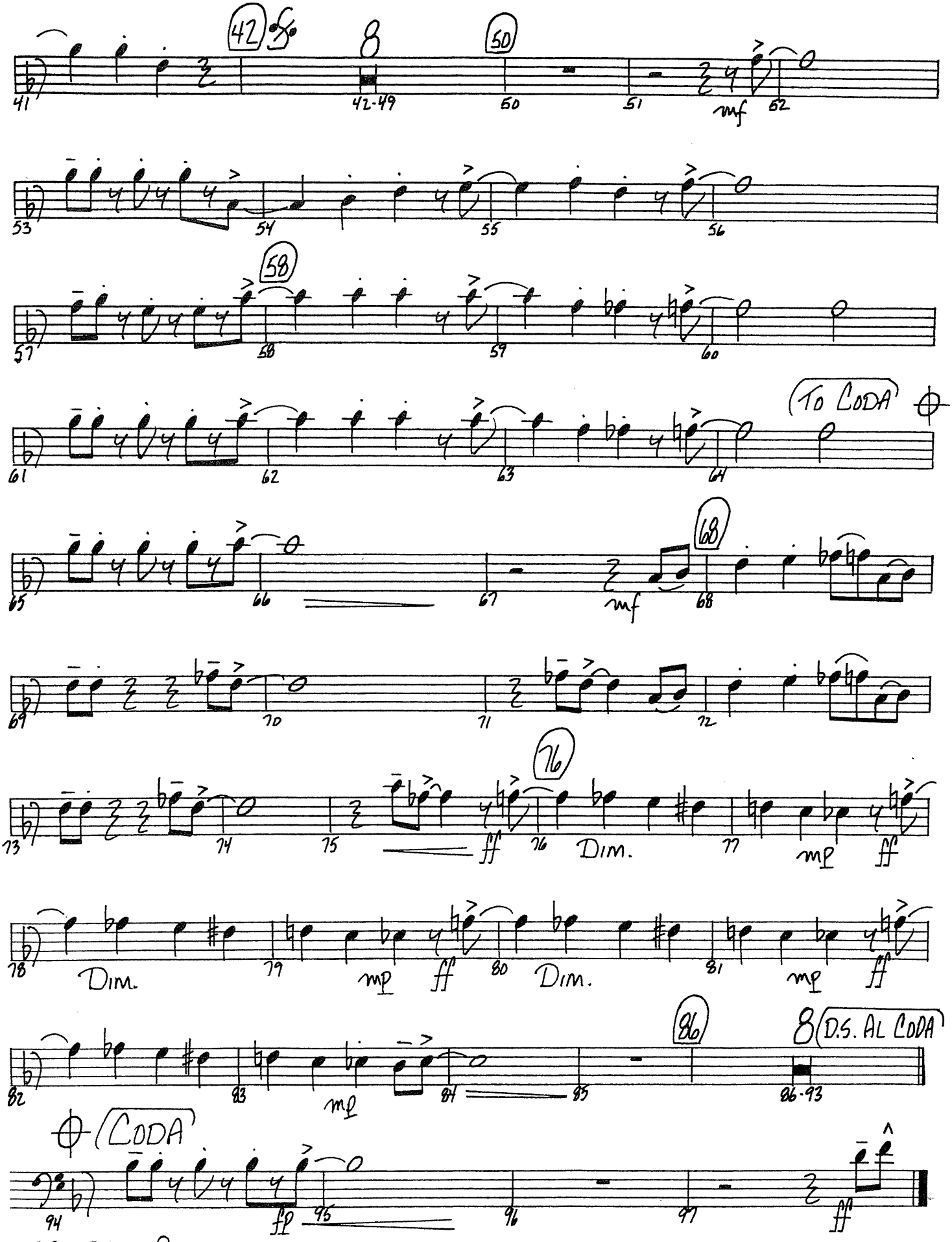
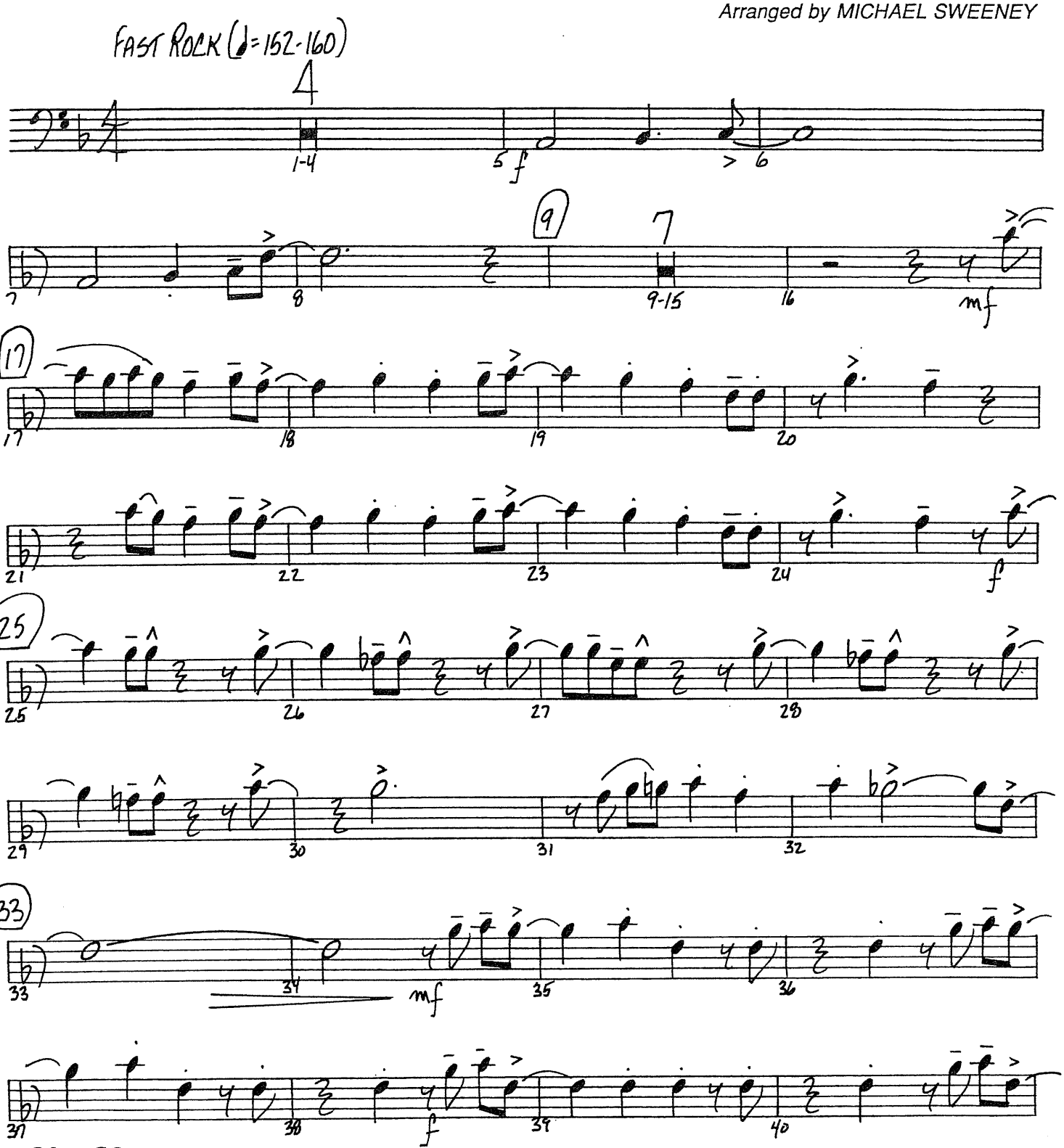
Trombone 2


42
8
50
mf
58
(To CODA)
68
mf
76
ff
Dim.
mp
ff
Dim.
mp
ff
Dim.
mp
ff
86
8 (D.S. AL CODA)
mp
(CODA)
fp
ff

Birdland

TROMBONE 3

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY



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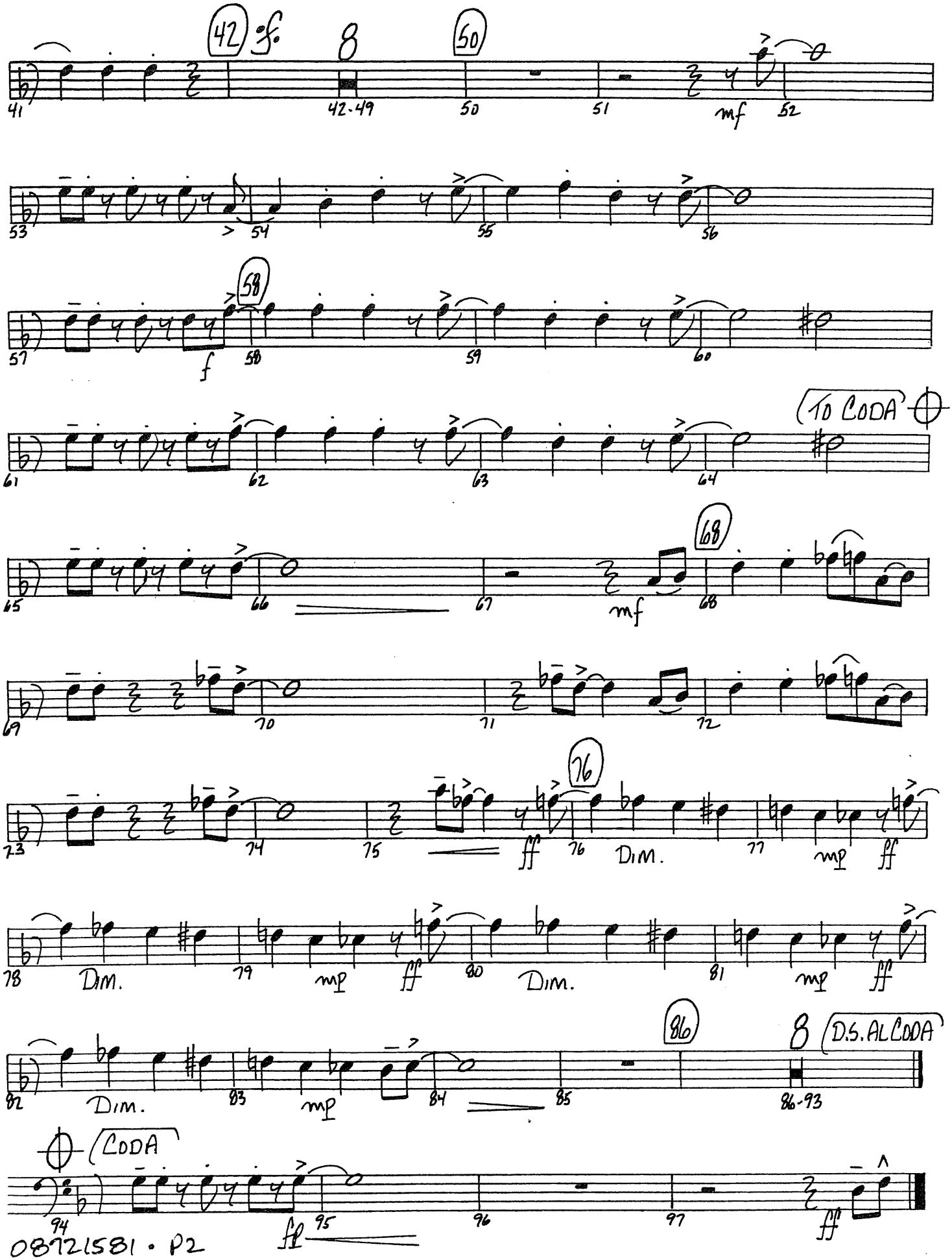
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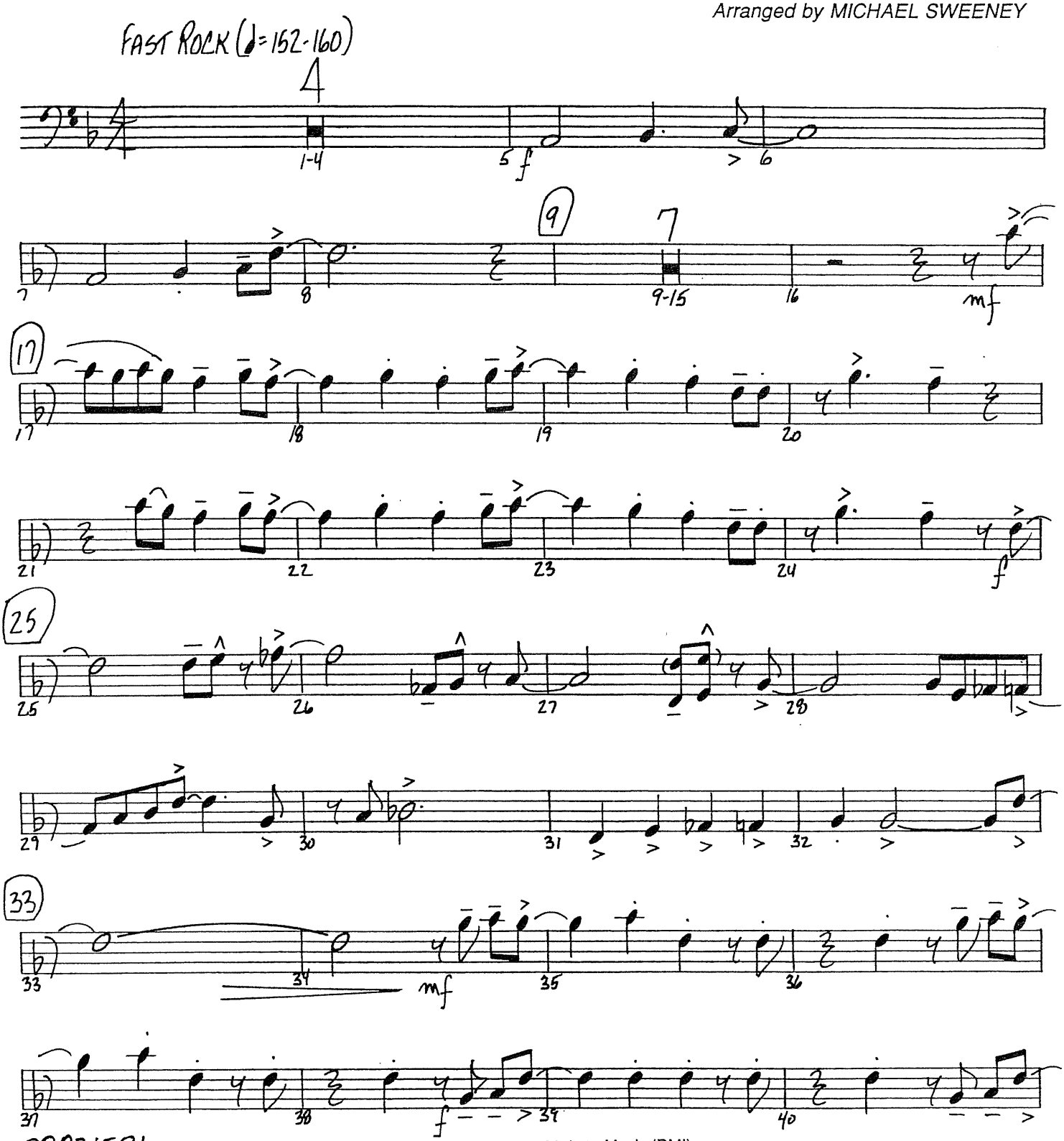
sf
8
50
41
42-49
50
51
mf
52
53
54
55
56
57
58
f
58
59
60
61
62
63
64
TO CODA
65
66
67
68
mf
68
69
70
71
72
73
74
75
76
ff
76
DIM.
77
mp
ff
78
DIM.
79
mp
ff
80
DIM.
81
mp
ff
82
DIM.
83
mp
84
85
86
8
D.S. AL CODA
86-93
CODA
94
95
fp
96
97
ff

Birdland

TROMBONE 4

Music by JOSEF ZAWINUL
Arranged by MICHAEL SWEENEY



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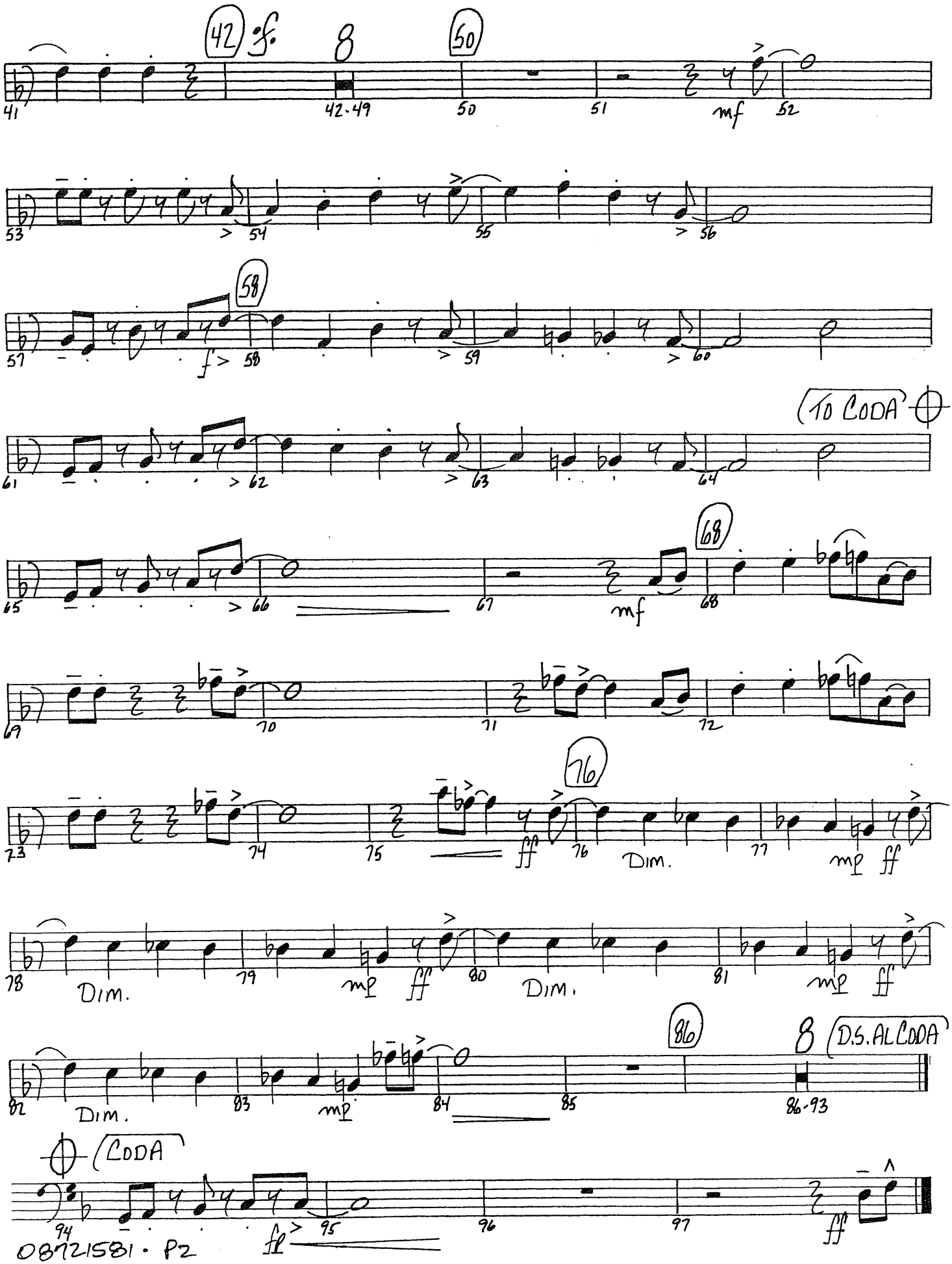
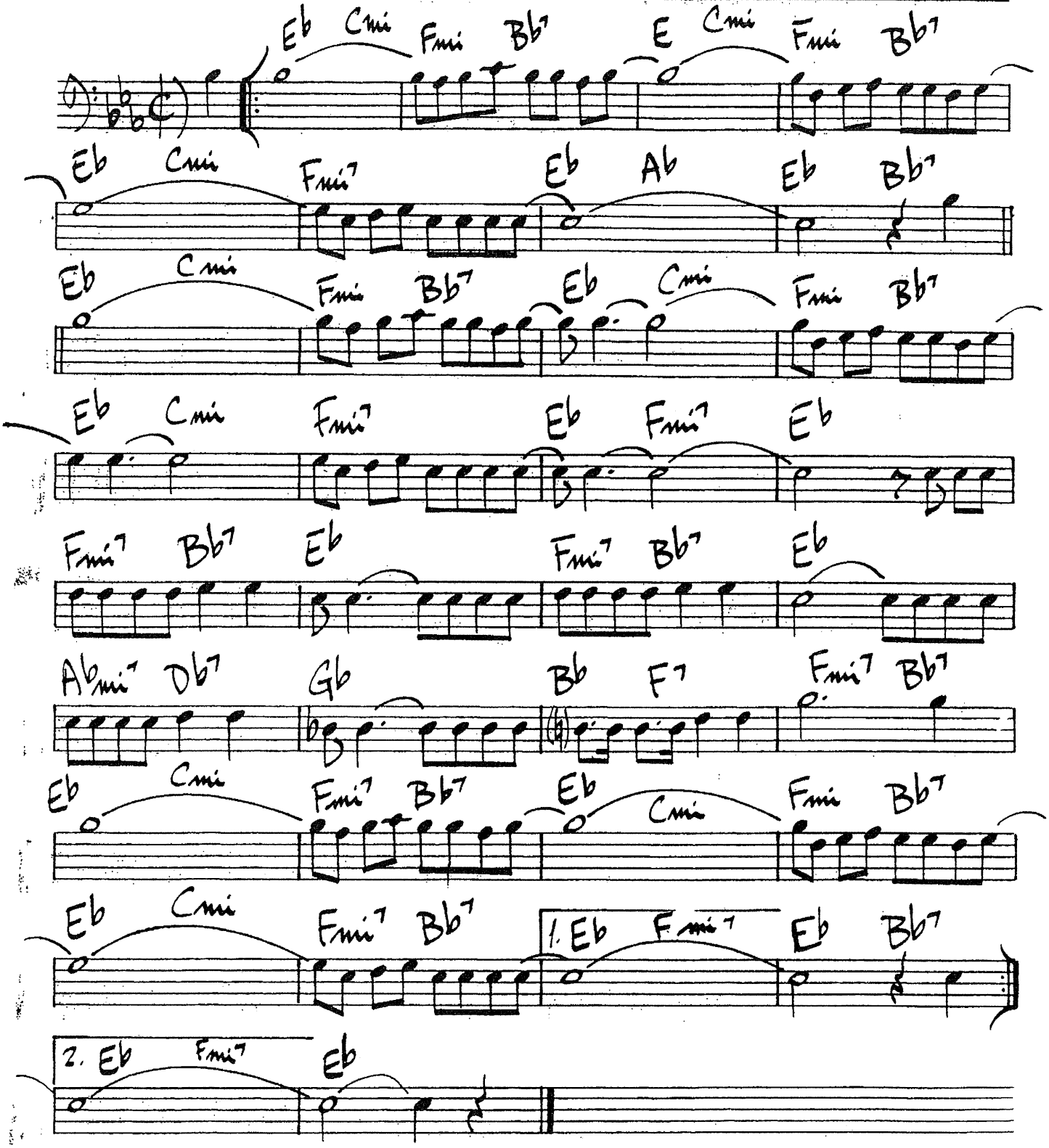

42
sf
8
50
41
42-49
50
51
mf
52
53
54
55
56
57
58
f
58
59
60
61
62
63
64
TO CODA
65
66
67
mf
68
68
69
70
71
72
73
74
75
ff
76
76
Dim.
77
mp
ff
78
Dim.
79
mp
ff
80
Dim.
81
mp
ff
82
Dim.
83
mp
84
85
86
8
D.S. AL CODA
86-93
CODA
94
95
fp
96
97
ff

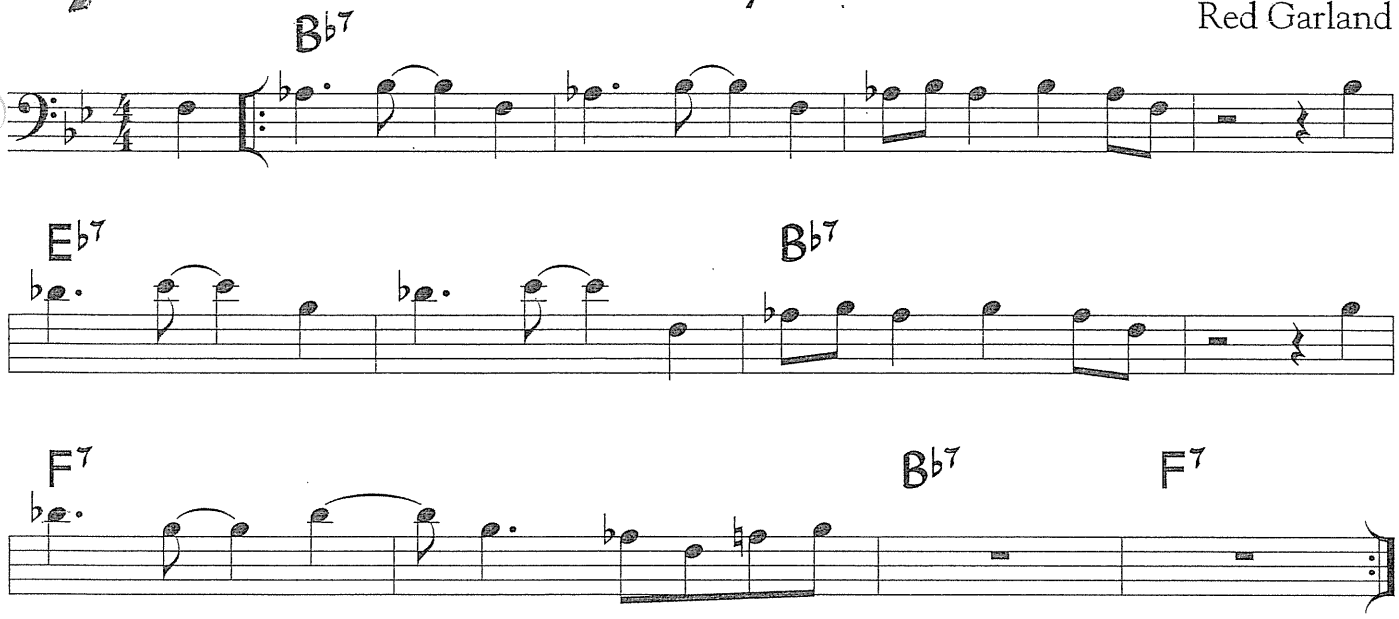
B.C.

BLUE MOON


Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Ab Eb Bb7
Eb Cmi Fmi Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Eb Fmi7 Eb
Fmi7 Bb7 Eb Fmi7 Bb7 Eb
Abmi7 Db7 Gb Bb F7 Fmi7 Bb7
Eb Cmi Fmi7 Bb7 Eb Cmi Fmi Bb7
Eb Cmi Fmi7 Bb7 1. Eb Fmi7 Eb Bb7
2. Eb Fmi7 Eb

7: Blues By Five

Red Garland



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Blues By Five is a 12-bar blues where sections of the motific melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

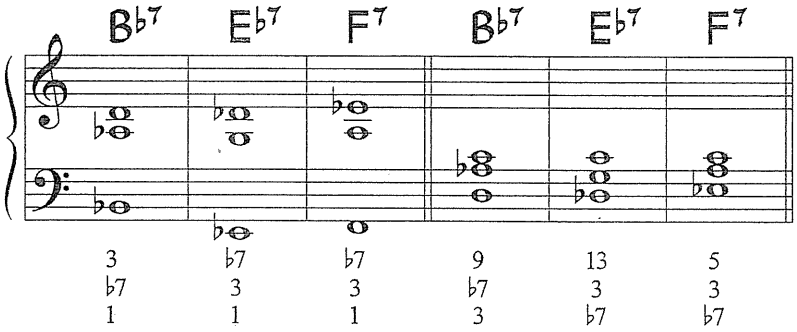
For your use

Supplemental Material - Blues By Five

Sample Piano Voicings

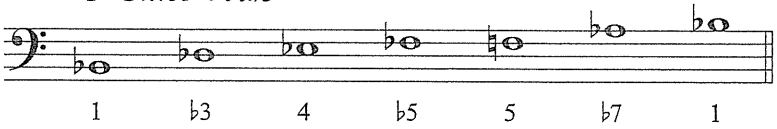
Basic 3-note voicings

Rootless voicings

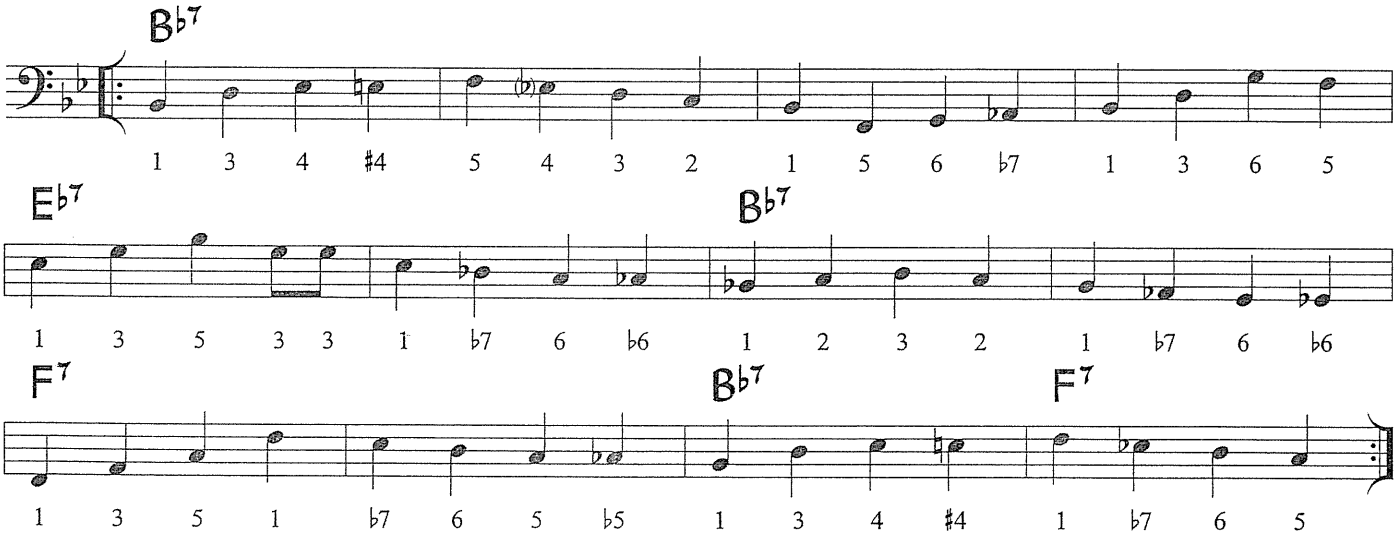


Useful Scales

B♭ Blues Scale



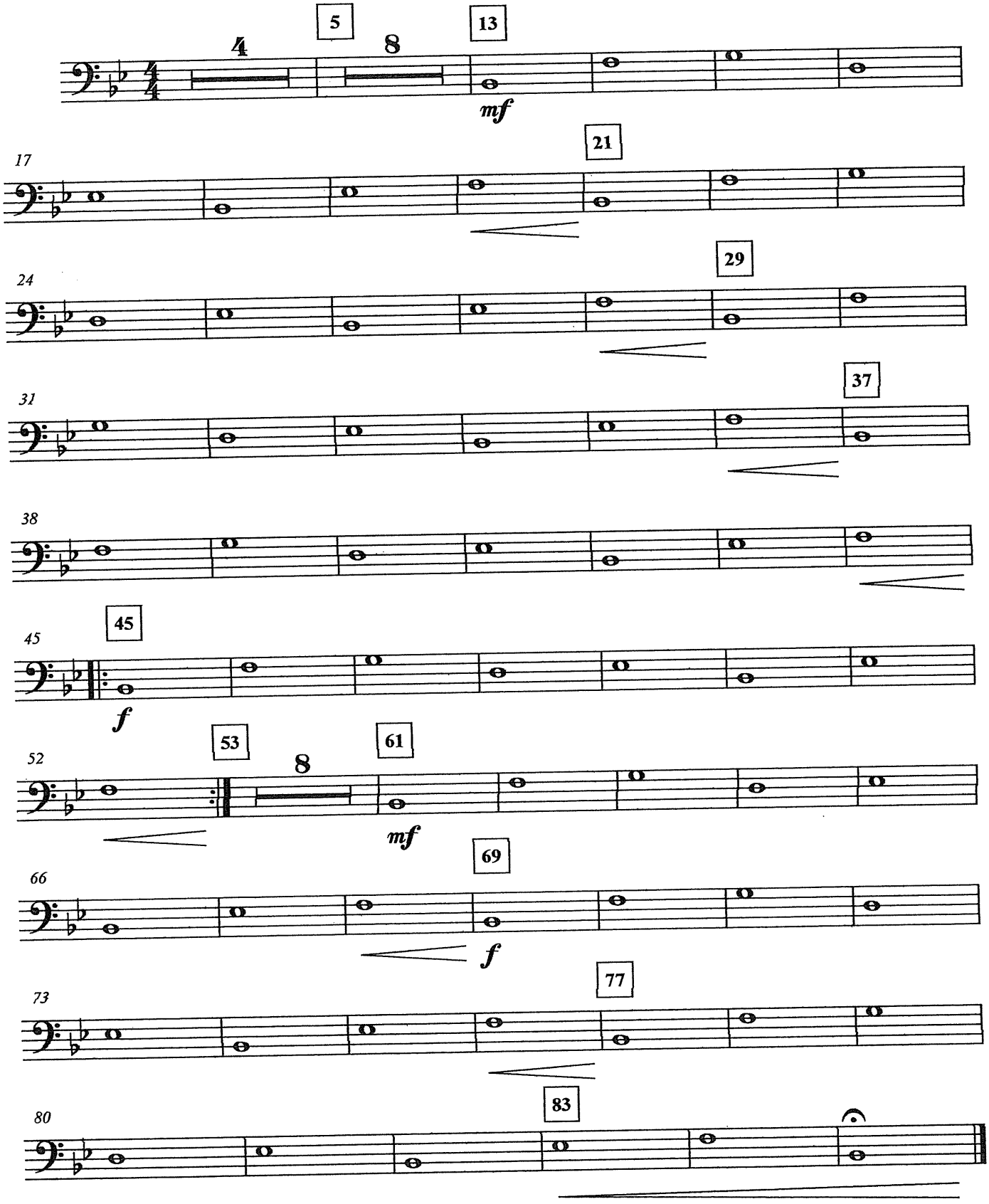
Sample Bass Line



Trombone

Canon Remix

Pachelbel /Arr. Bernice



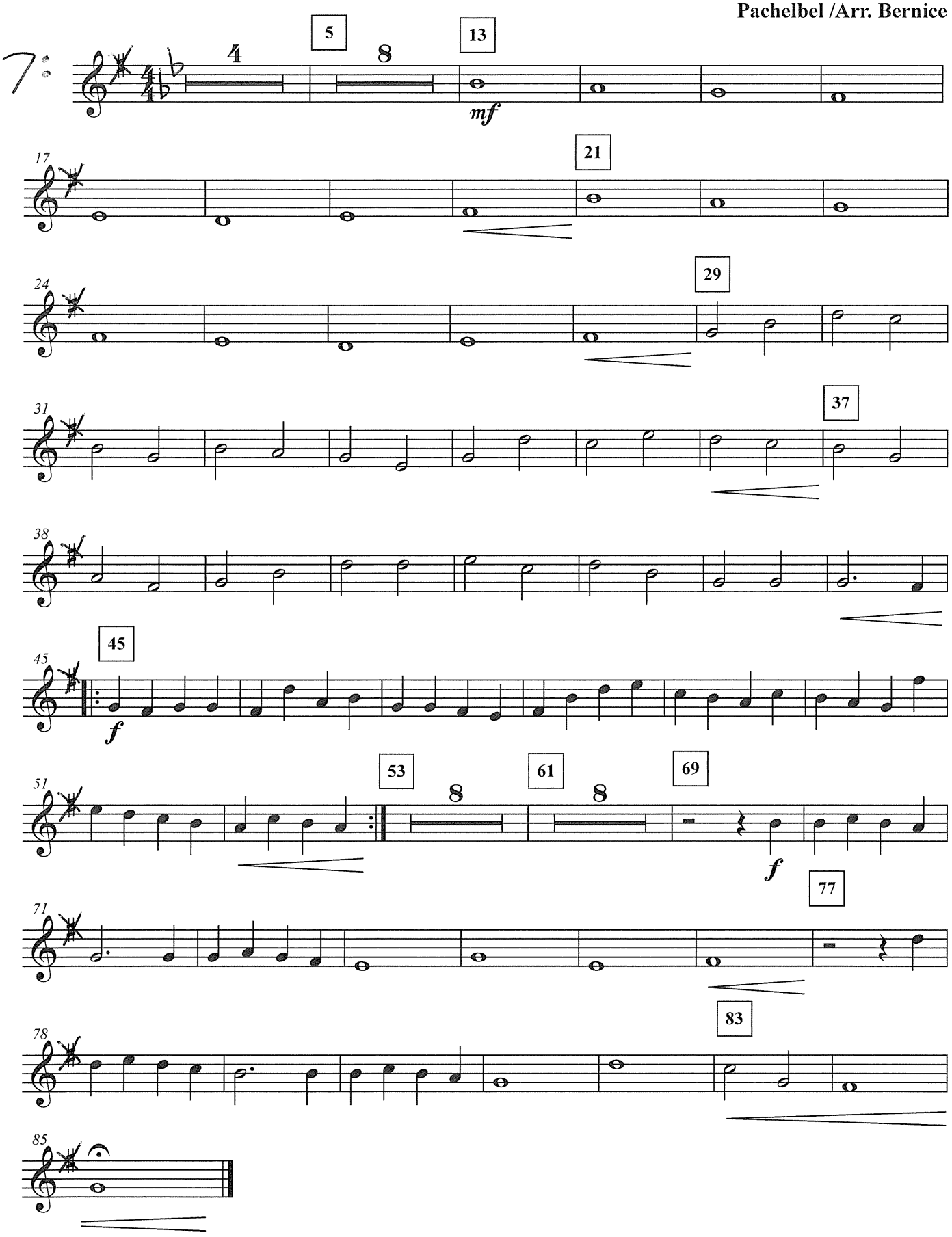
* Read in Bass Clef 7:

MELODY

Alto Sax.

Canon Remix

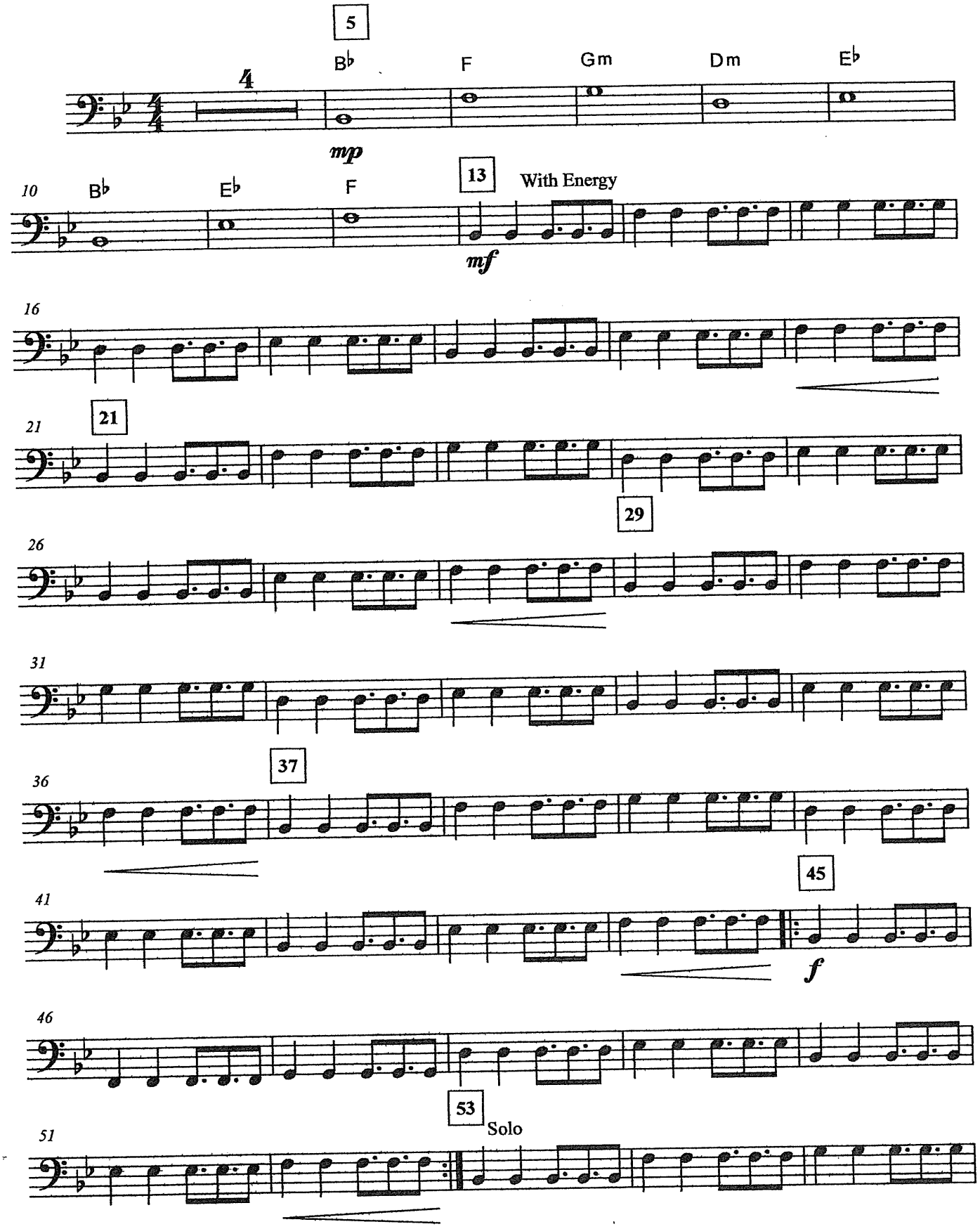
Pachelbel /Arr. Bernice



Bass Guitar

Canon Remix

Pachelbel /Arr. Bernice



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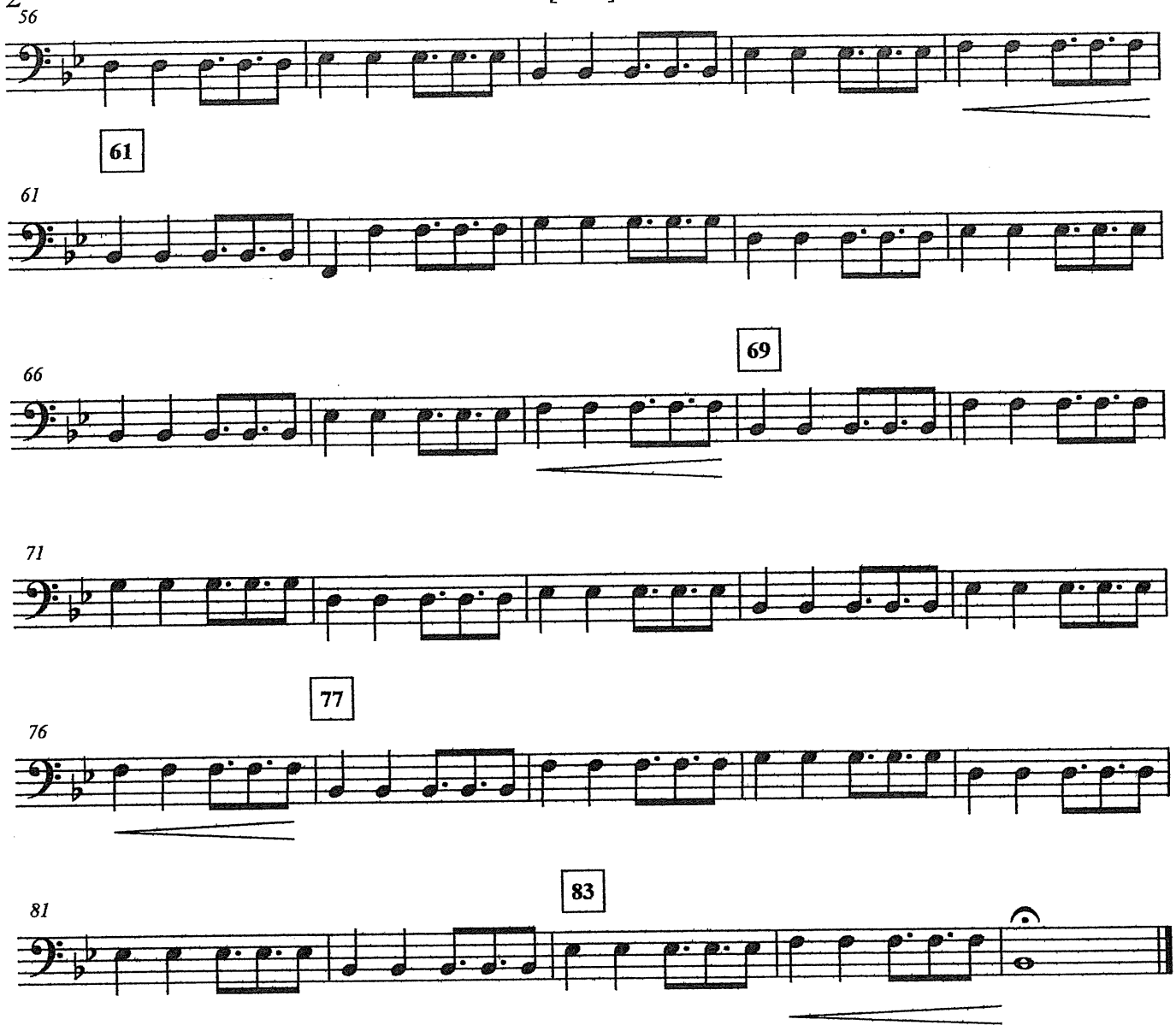
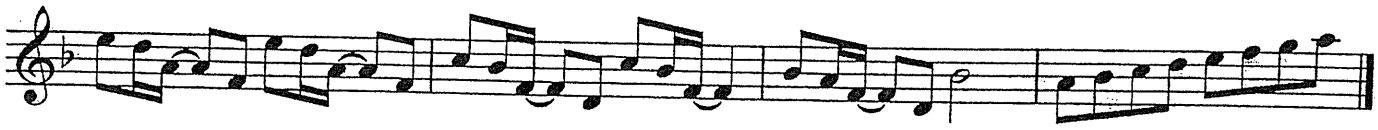
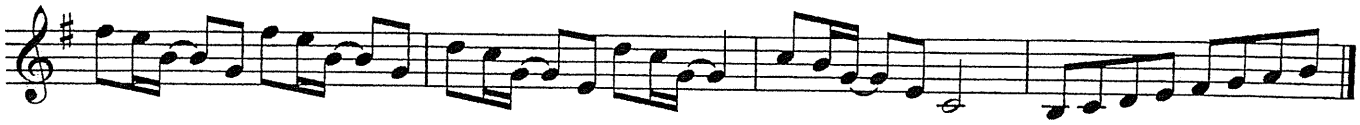


Careless Whisper – Melody

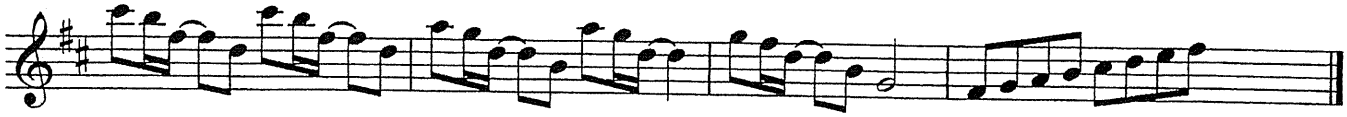
Melody C – Flute



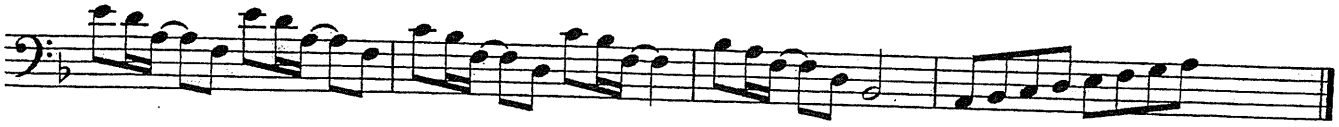
Melody Bb – Trumpet, Clarinet, Tenor Sax



Melody Eb – Alto Sax, Bari Sax



Melody Bass Clef – Trombone, Baritone



Piano – Chords

Dm, Gm, Bb, Am

Lyrics

You really gotta sponsor us,

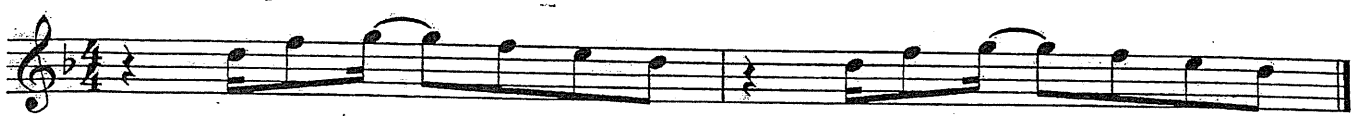
All of the SciTech Band.

We really need your money now,

Just lend us a hand

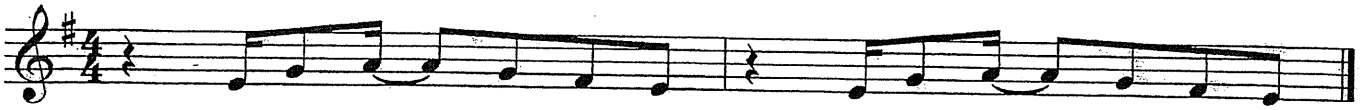
Careless Whisper – Horn Lick

Horn Lick C – Flute



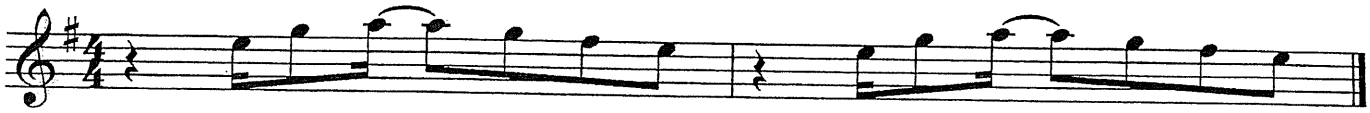
D F G F E D D F G F E D

Horn Lick Bb (Low) – Clarinet, Trumpet, Tenor Sax



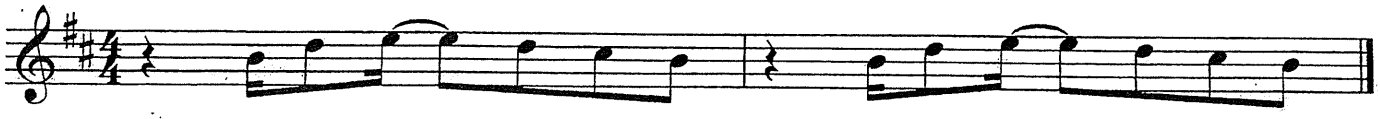
E G A G F# E E G A G F# E

Horn Lick Bb (High) – Clarinet, Trumpet, Tenor Sax



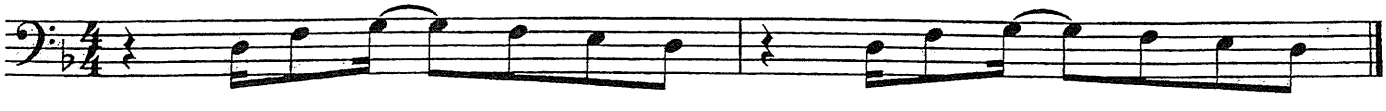
E G A G F# E E G A G F# E

Horn Lick Eb – Alto Sax, Bari Sax



B D E D C# B B D E D C# B

Horn Lick Bass Clef – Trombone, Baritone



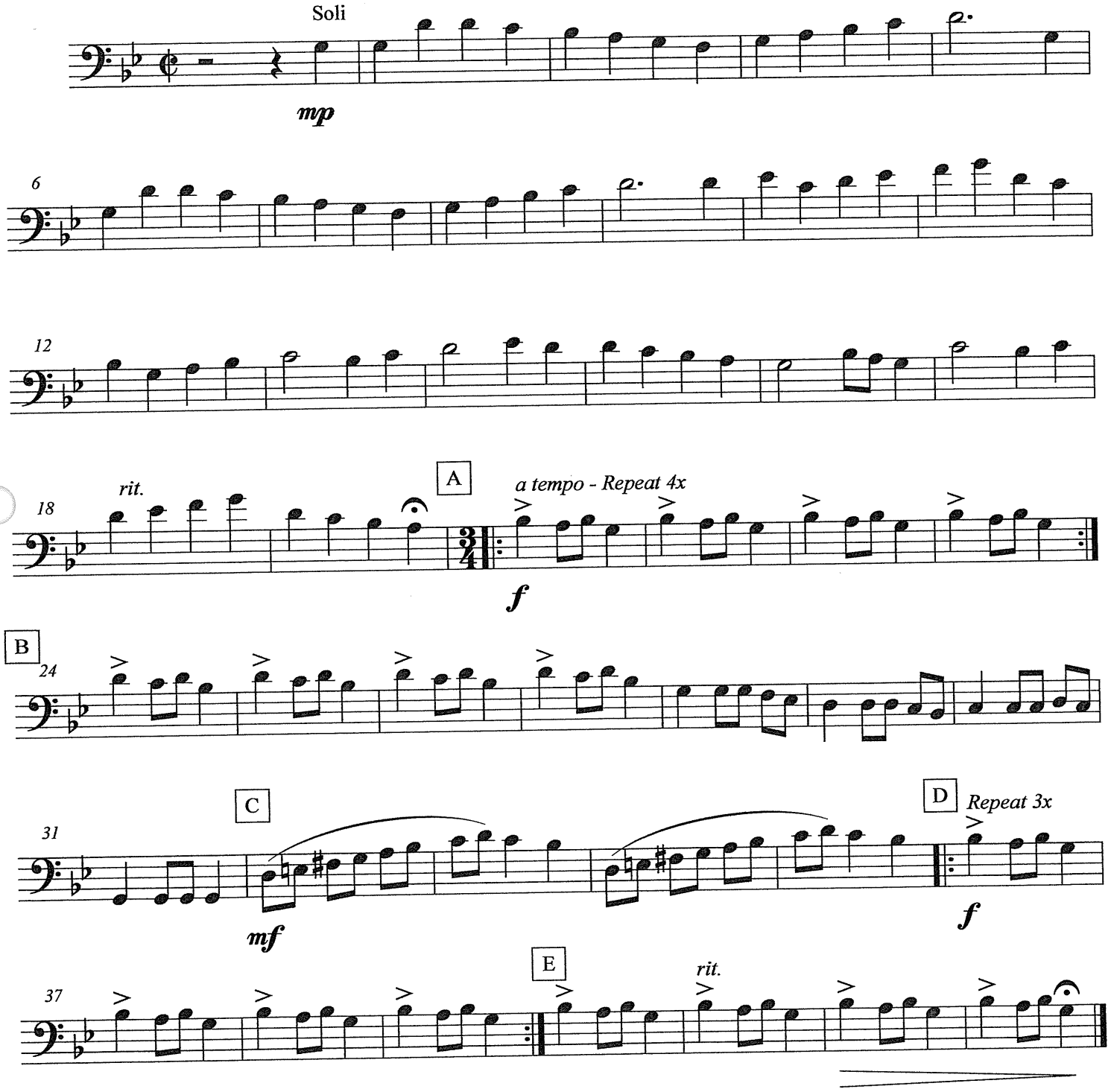
D F G F E D D F G F E D

Carol of The Bells

Melody - Bass Clef
-Trombone / Baritone

Quartet Version

arr. Turgeon & Brernice



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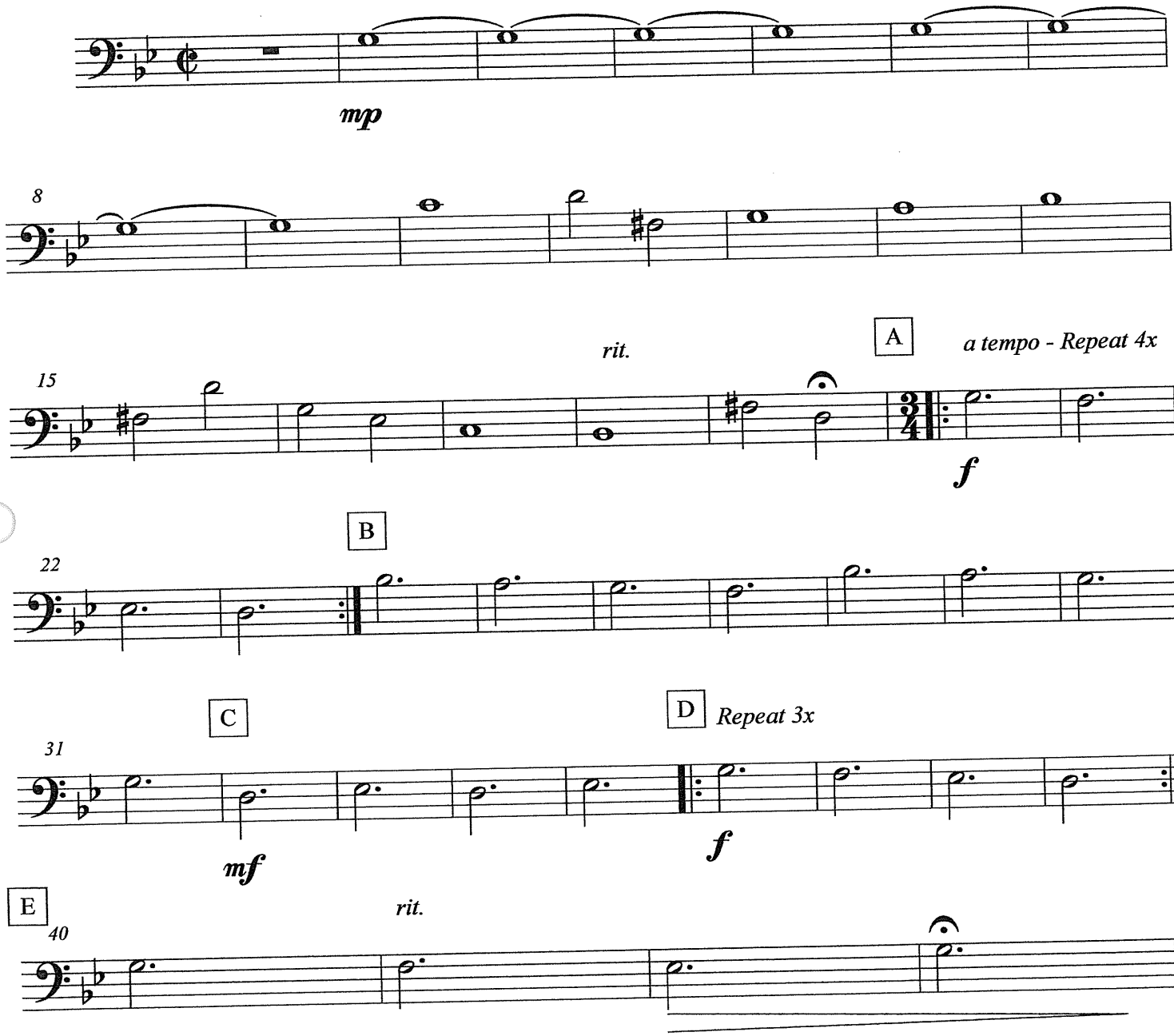
Carol of The Bells

Bass Line - Bass Clef (High)
-Trombone / Baritone

Quartet Version

arr. Turgeon & Bernice



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Chained To The Rhythm

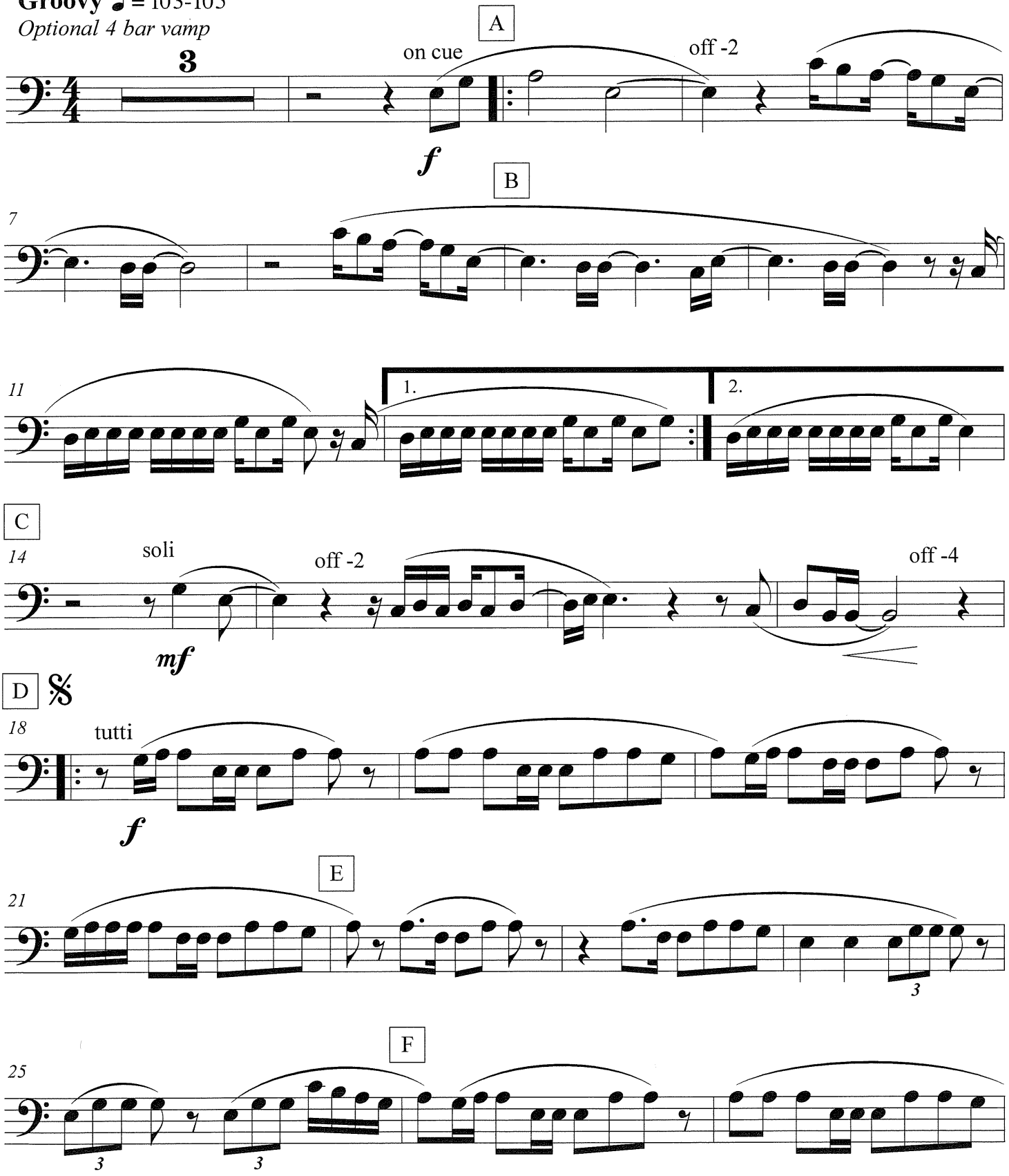
As Recorded by Katy Perry

arr. Bernice

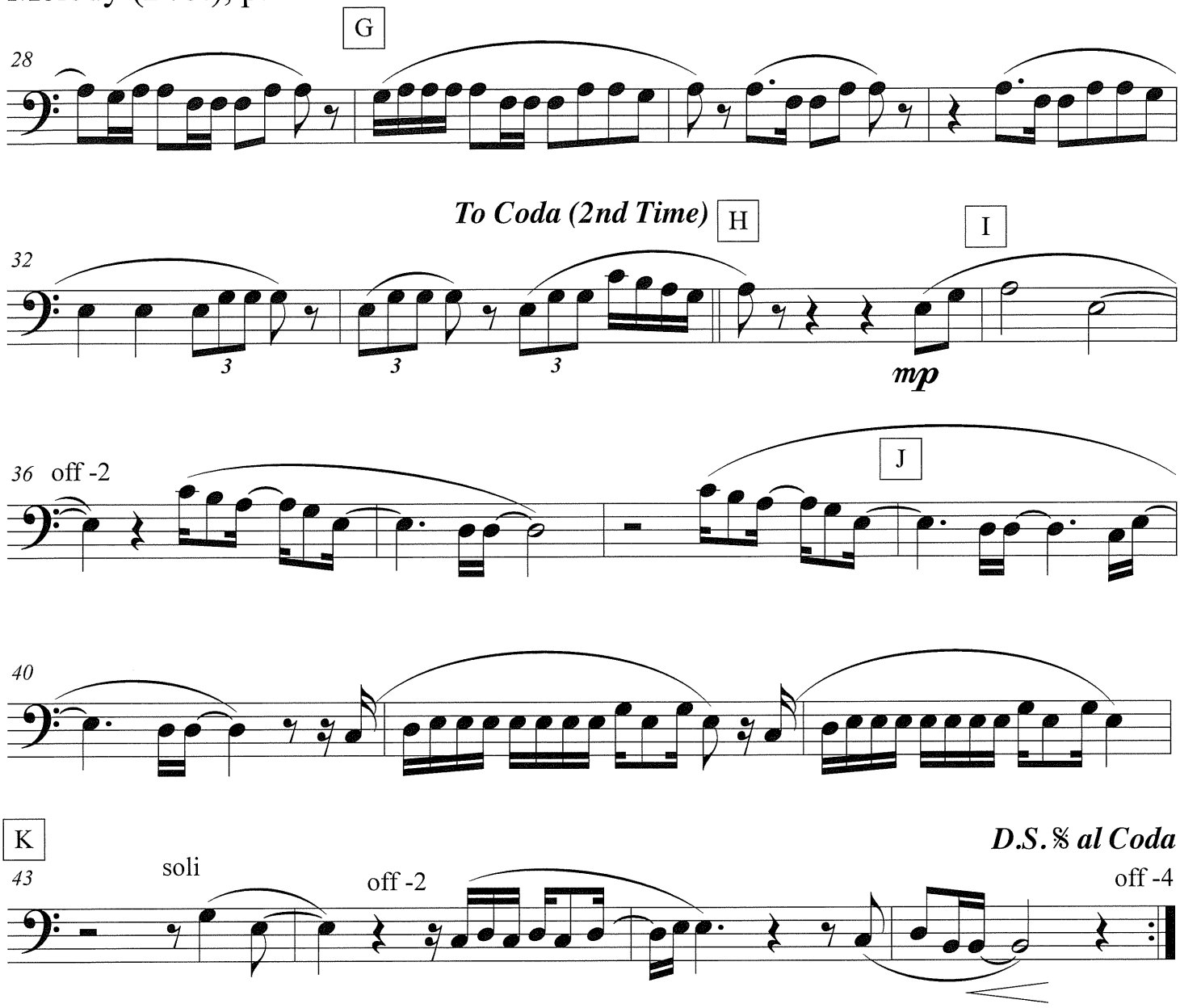
Melody (B.C.)

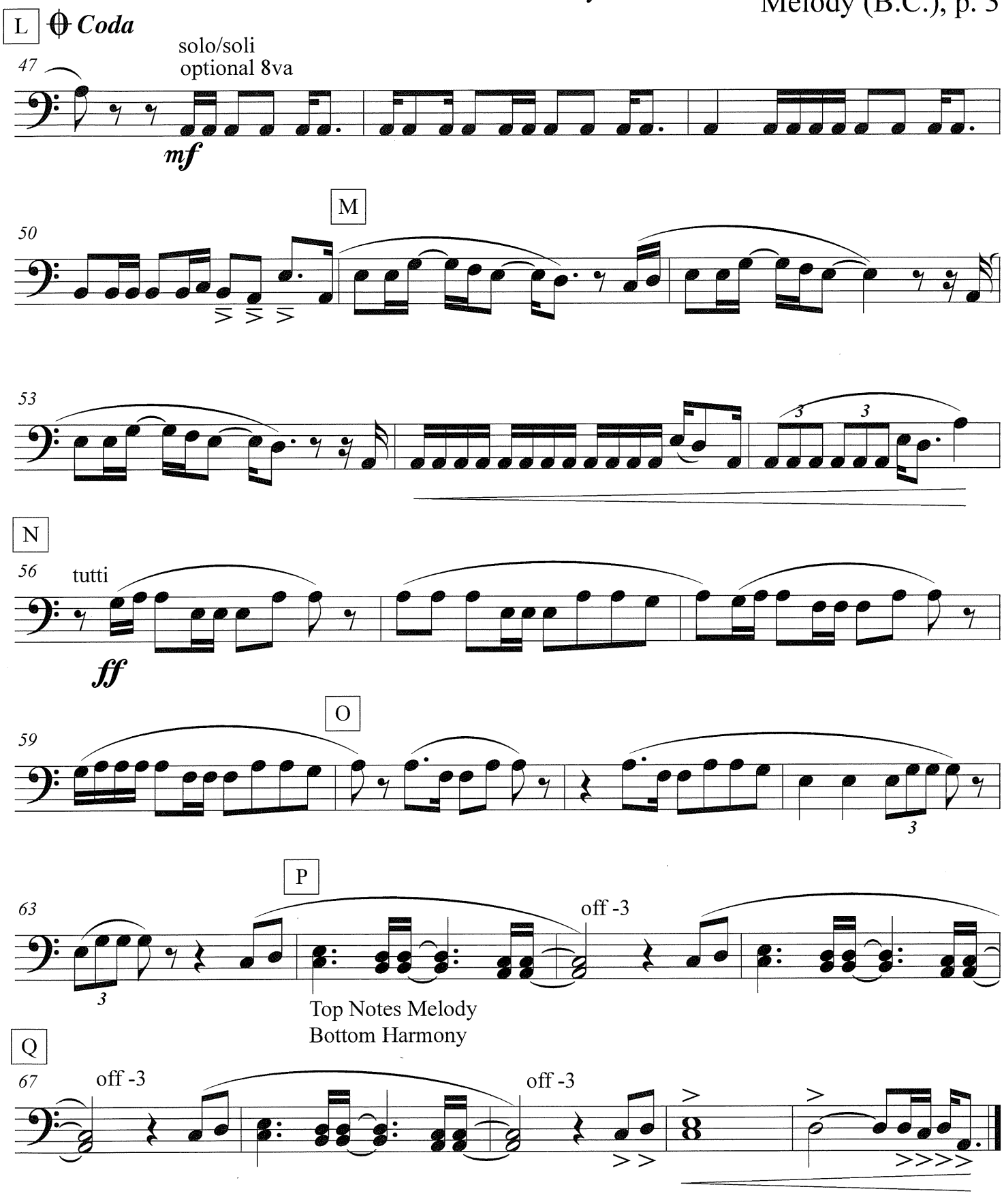
Groovy ♩ = 103-105

Optional 4 bar vamp



Chained To The Rhythm



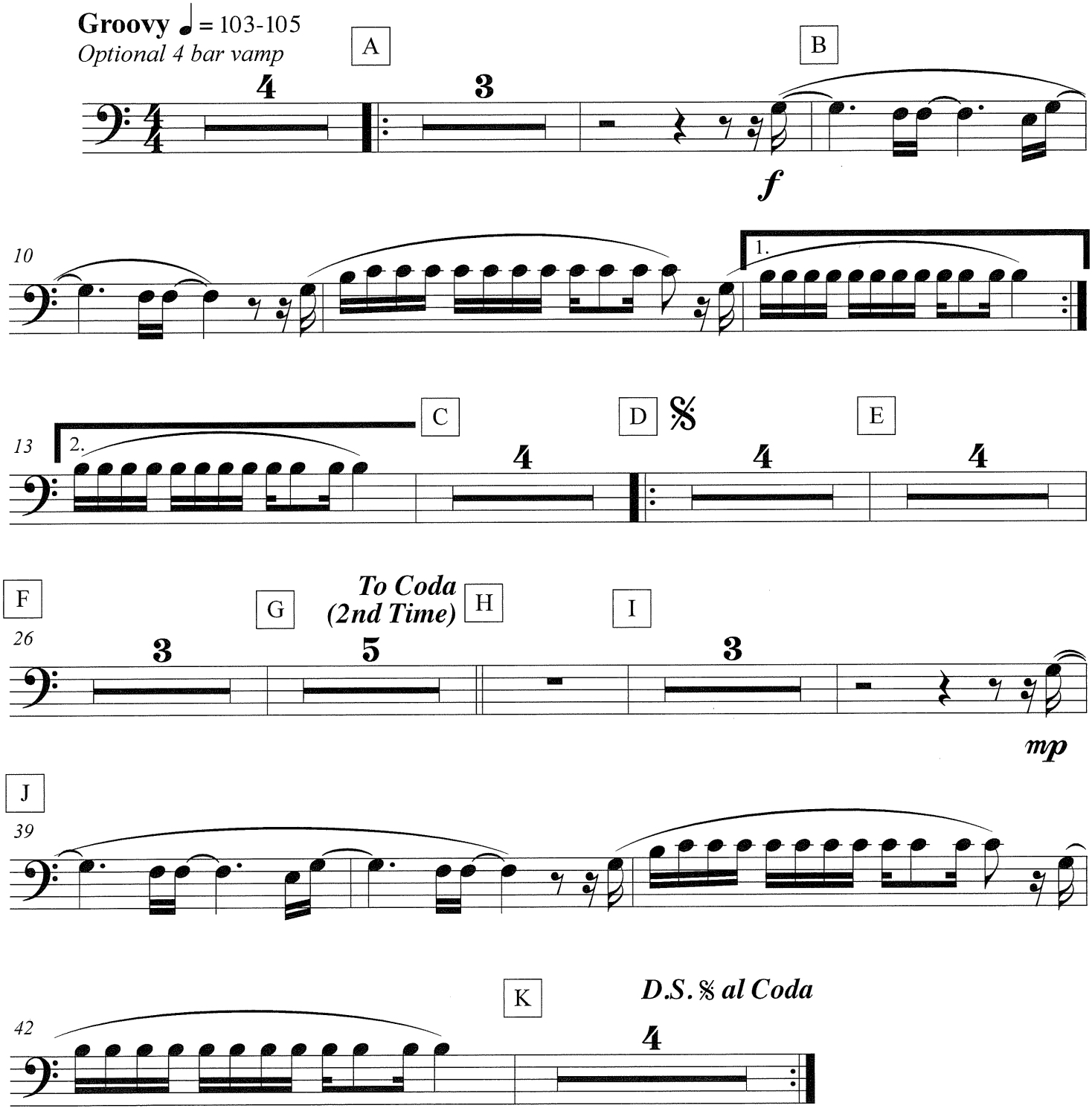

L
Coda
47
solo/soli
optional 8va
mf
M
50
53
3
3
N
56
tutti
ff
O
59
3
P
63
3
off -3
Top Notes Melody
Bottom Harmony
Q
67
off -3
off -3
8

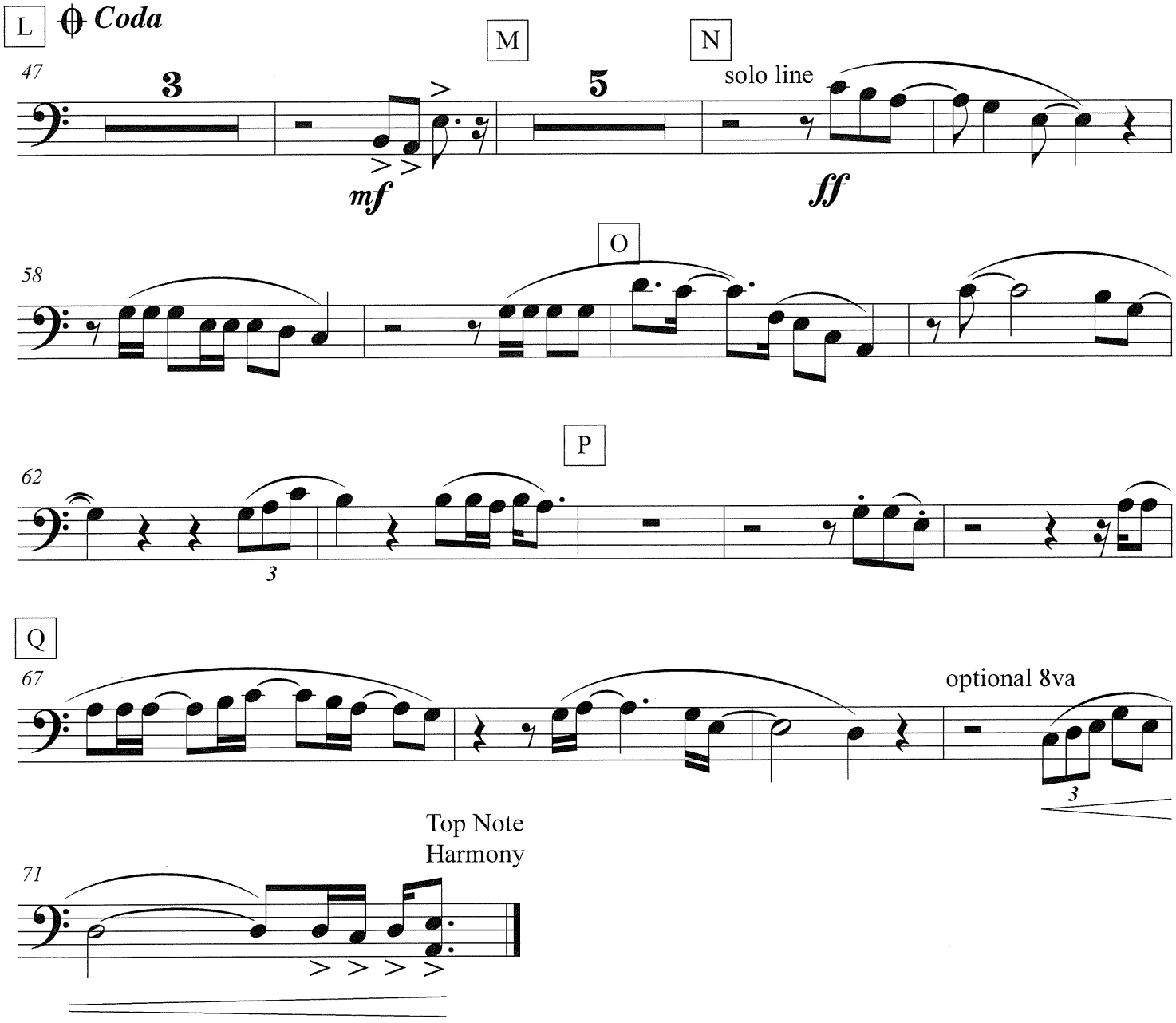
Chained To The Rhythm

As Recorded by Katy Perry

arr. Bernice

Countermelody (B.C.)
Solo Part (B.C.)




L
Coda
M
N
47
3
5
solo line
mf
ff
O
58
P
62
3
Q
67
optional 8va
3
Top Note
Harmony
71

Chained To The Rhythm

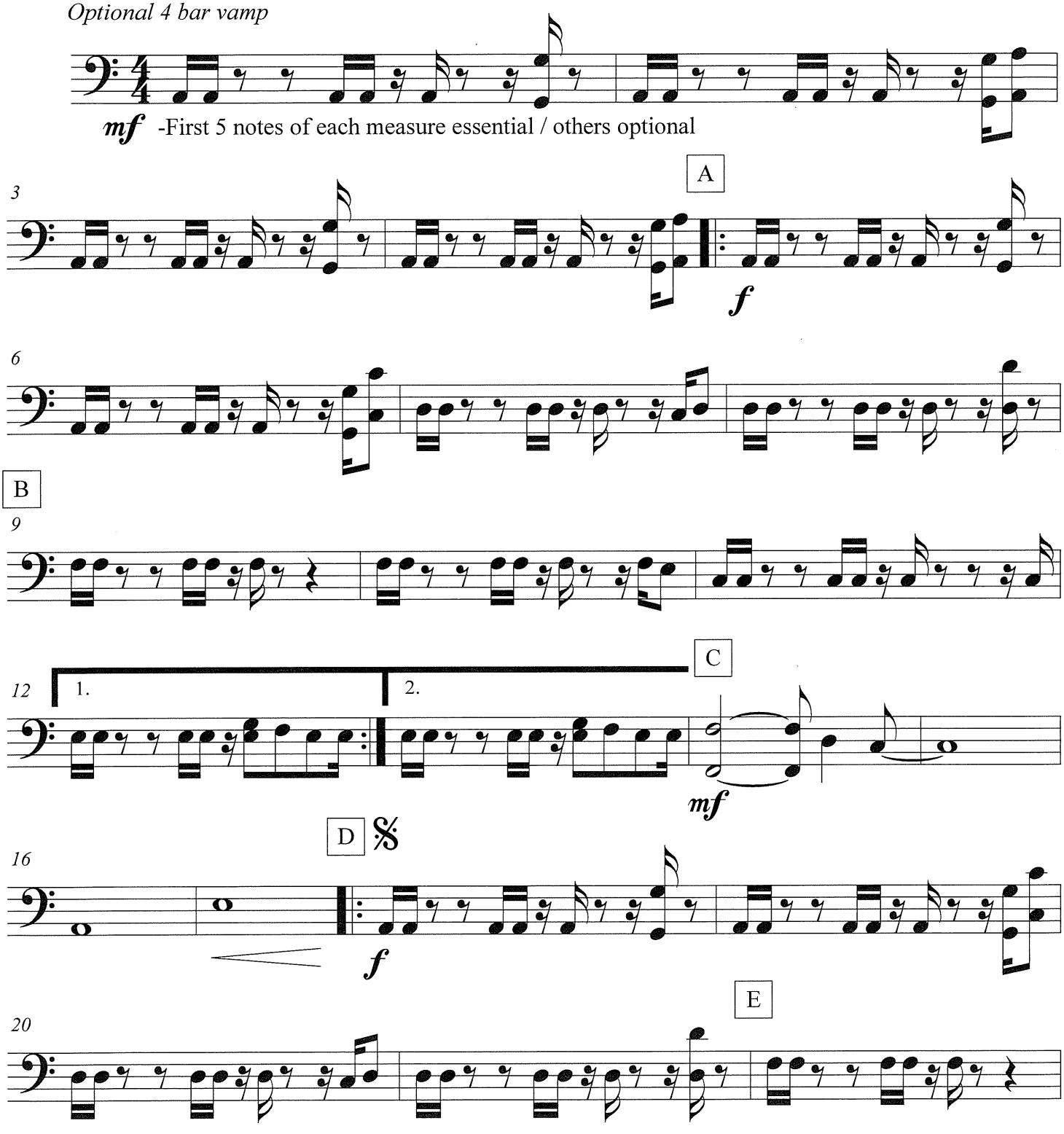
As Recorded by Katy Perry

arr. Bernice

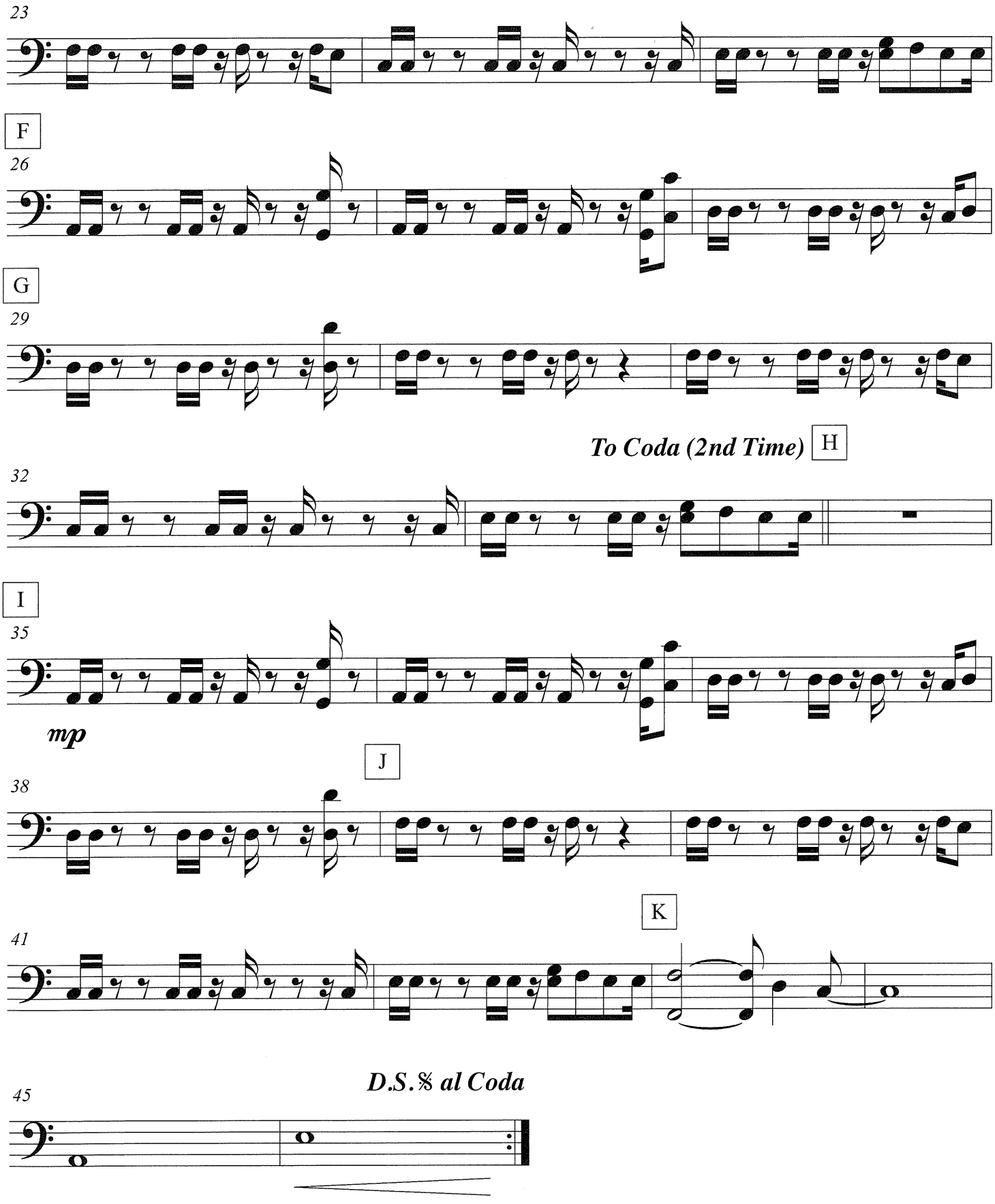
Bass Line (B.C.)

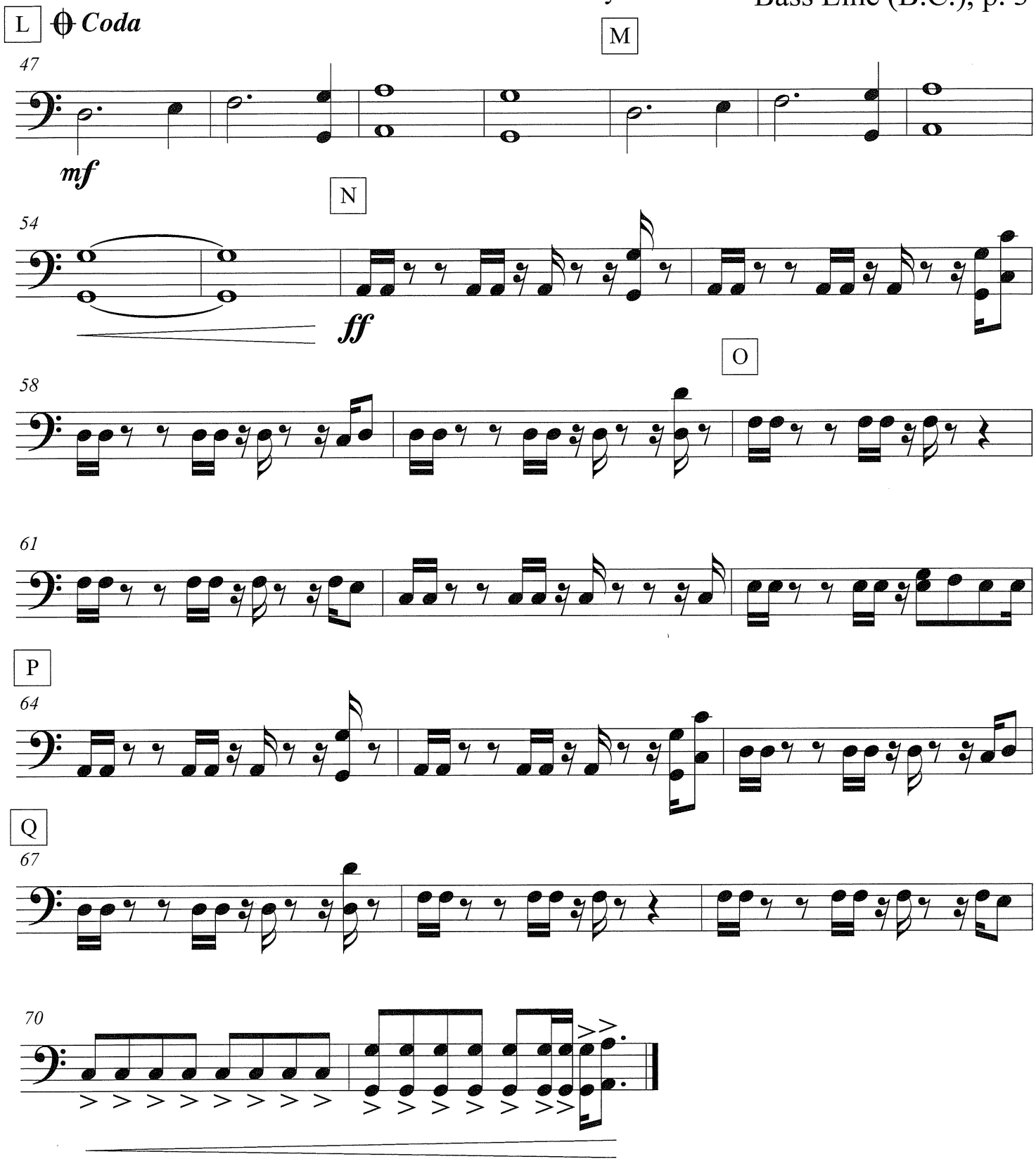
Groovy ♩ = 103-105

Optional 4 bar vamp



Chained To The Rhythm



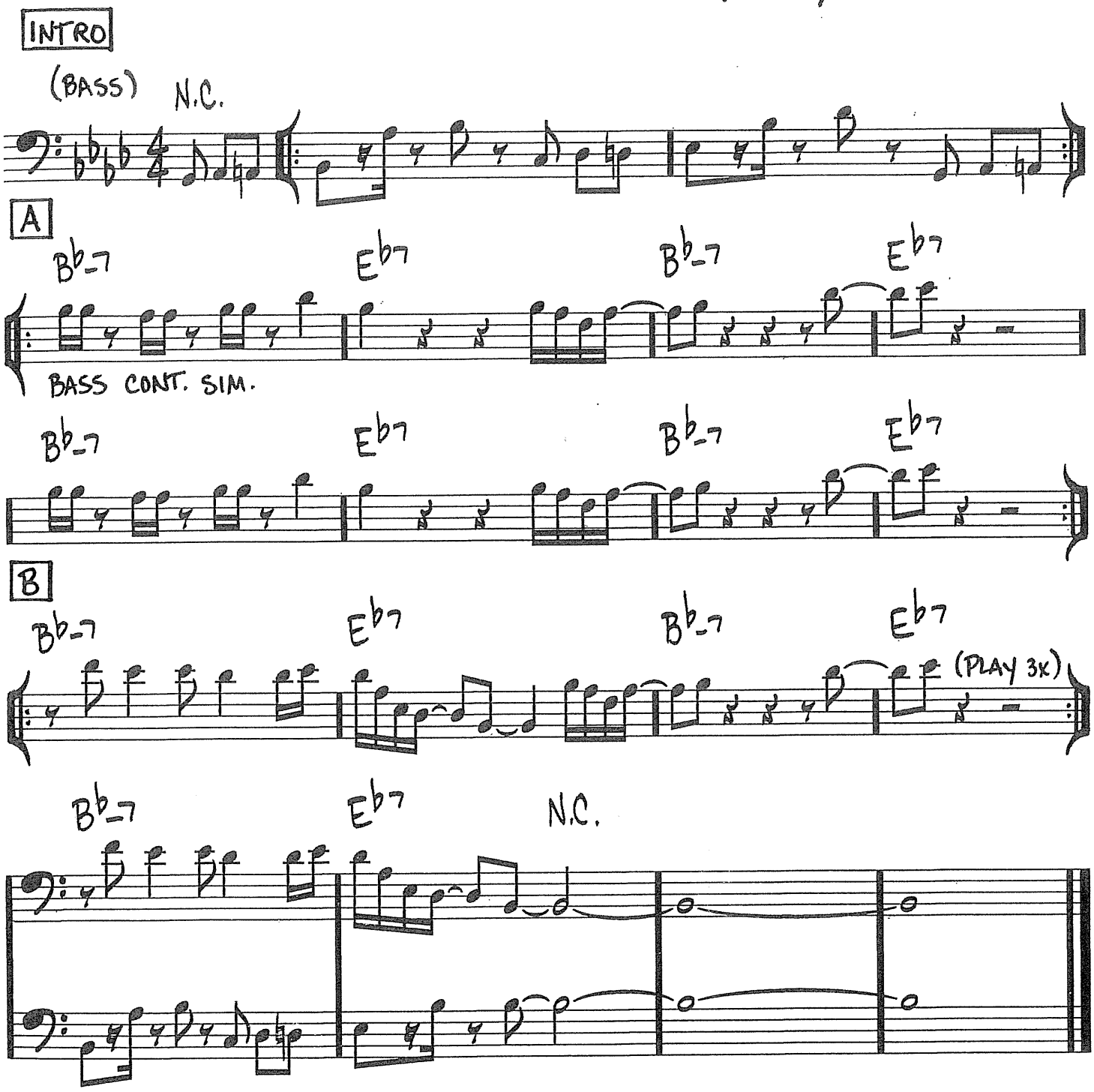

L
Coda
M
47
mf
N
54
ff
O
58
61
P
64
Q
67
70

7: Bass Clef

(MED. FUNK)

CHAMELEON

- HERBIE HANCOCK/ PAUL JACKSON/ HARVEY MASON/ BENNIE MAUPIN



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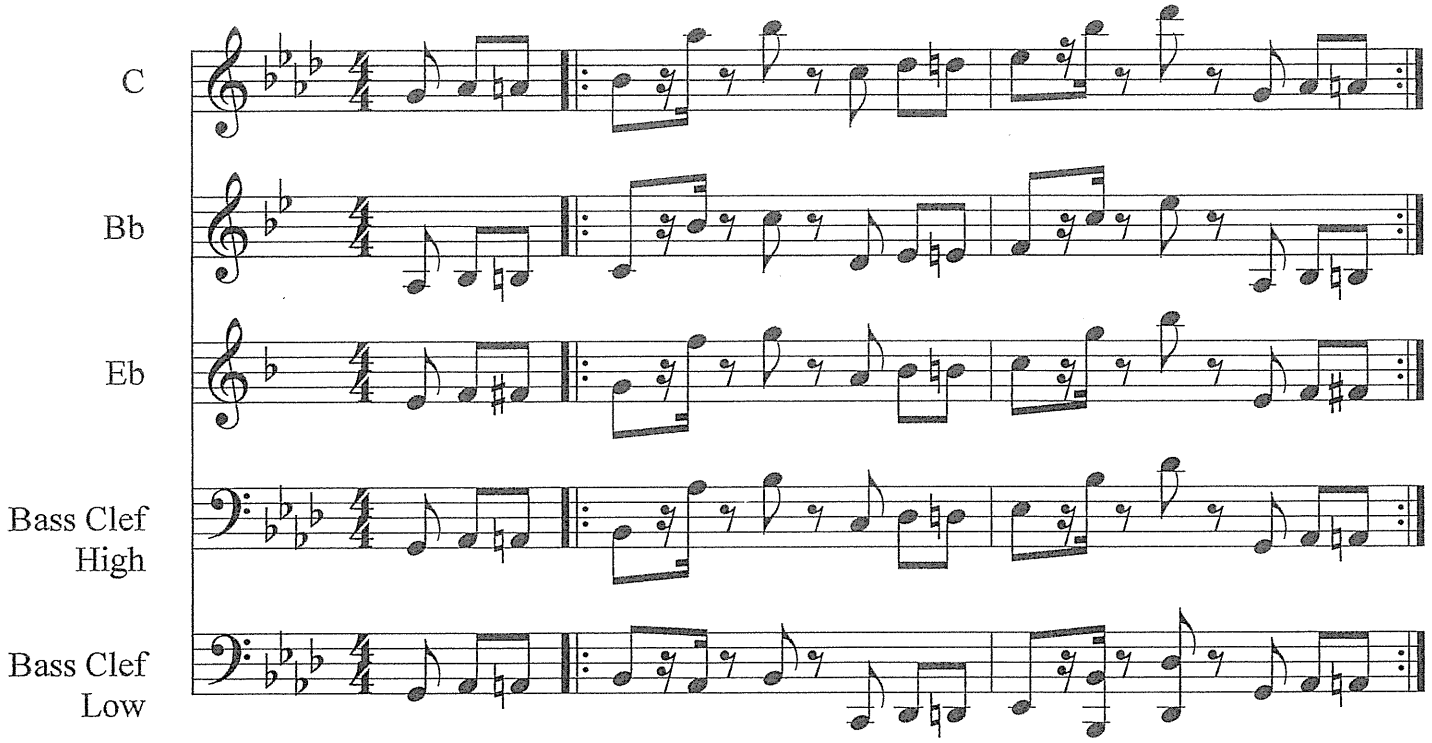
Chameleon Bass Line

Score

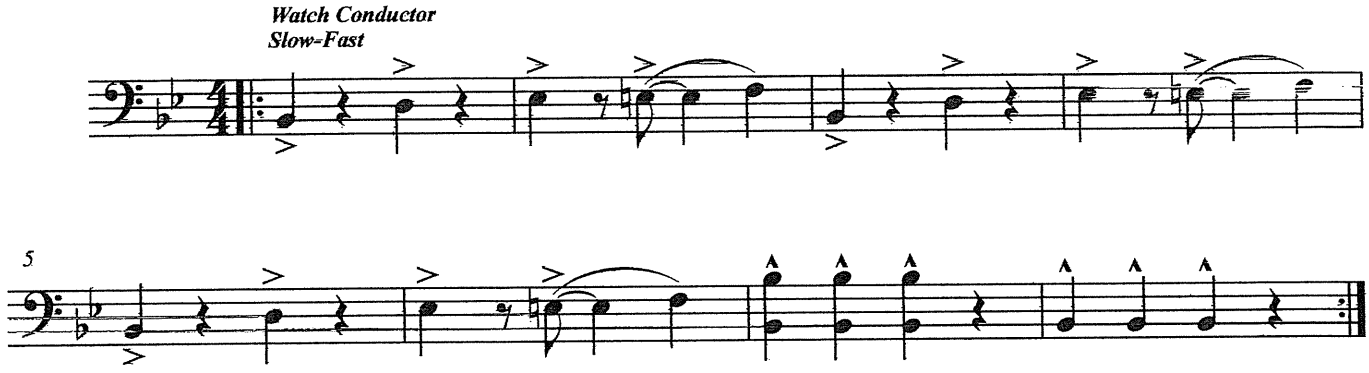


©

Trombone

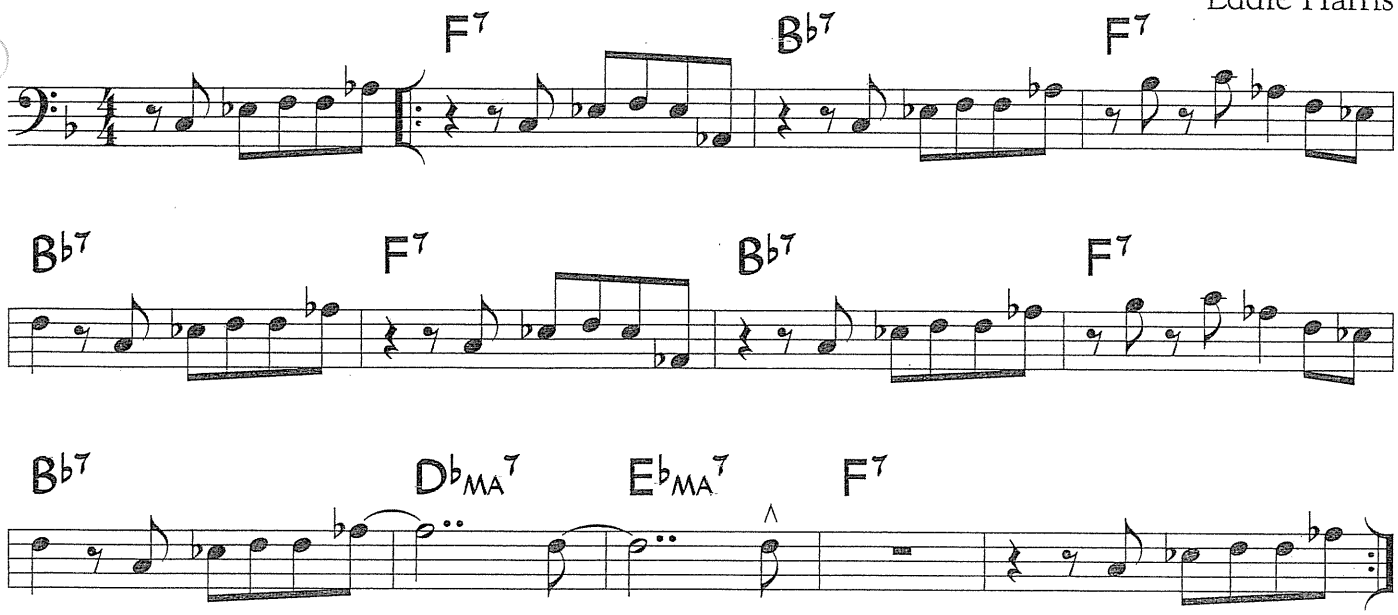
Cheer # 1

arr. Bernice



Cold Duck Time

Eddie Harris



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Cold Duck Time has a 12-bar form, but it does not use the typical 12-bar blues chord progression. It was originally played with a straight-eighth feel.

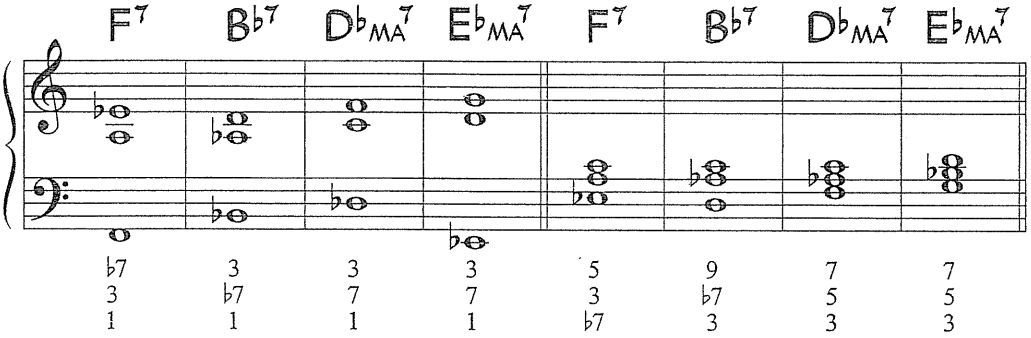
For your use

Supplemental Material - Cold Duck Time

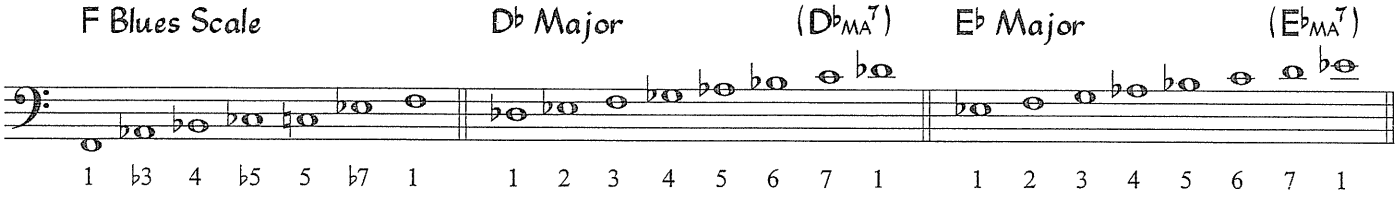
Sample Piano Voicings

Basic 3-note voicings

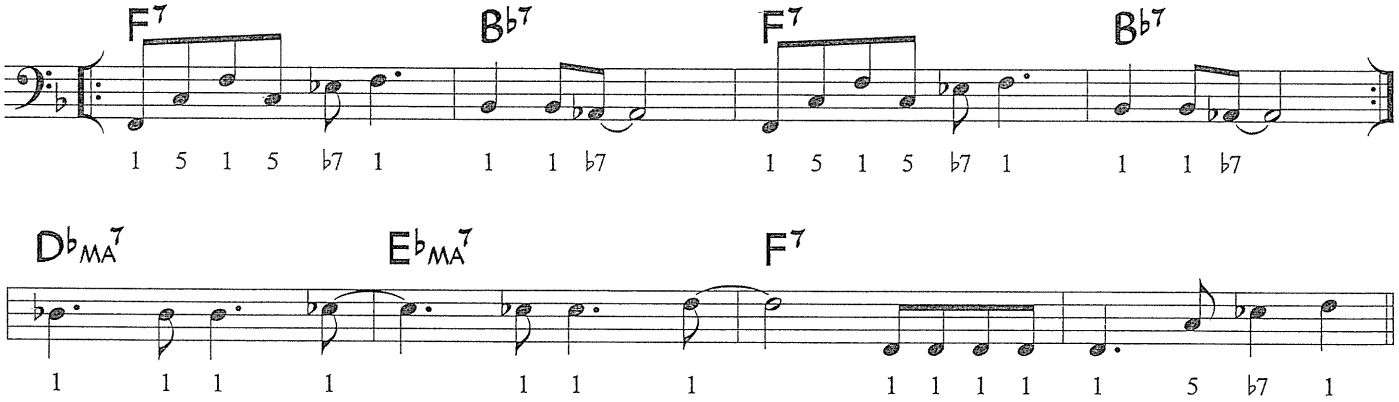
Rootless voicings



Useful Scales



Sample Bass Line

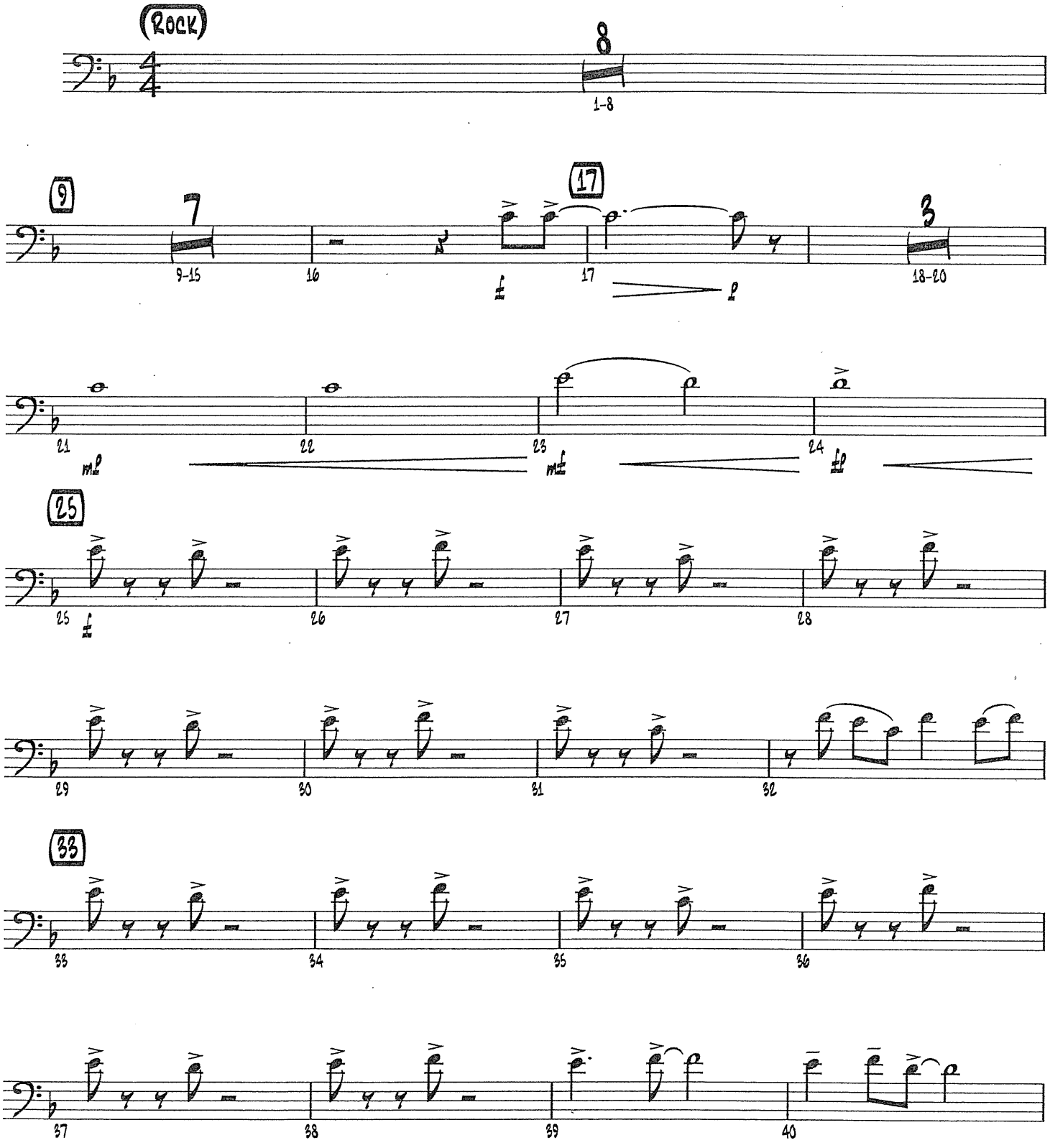


Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TROMBONE 1

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA



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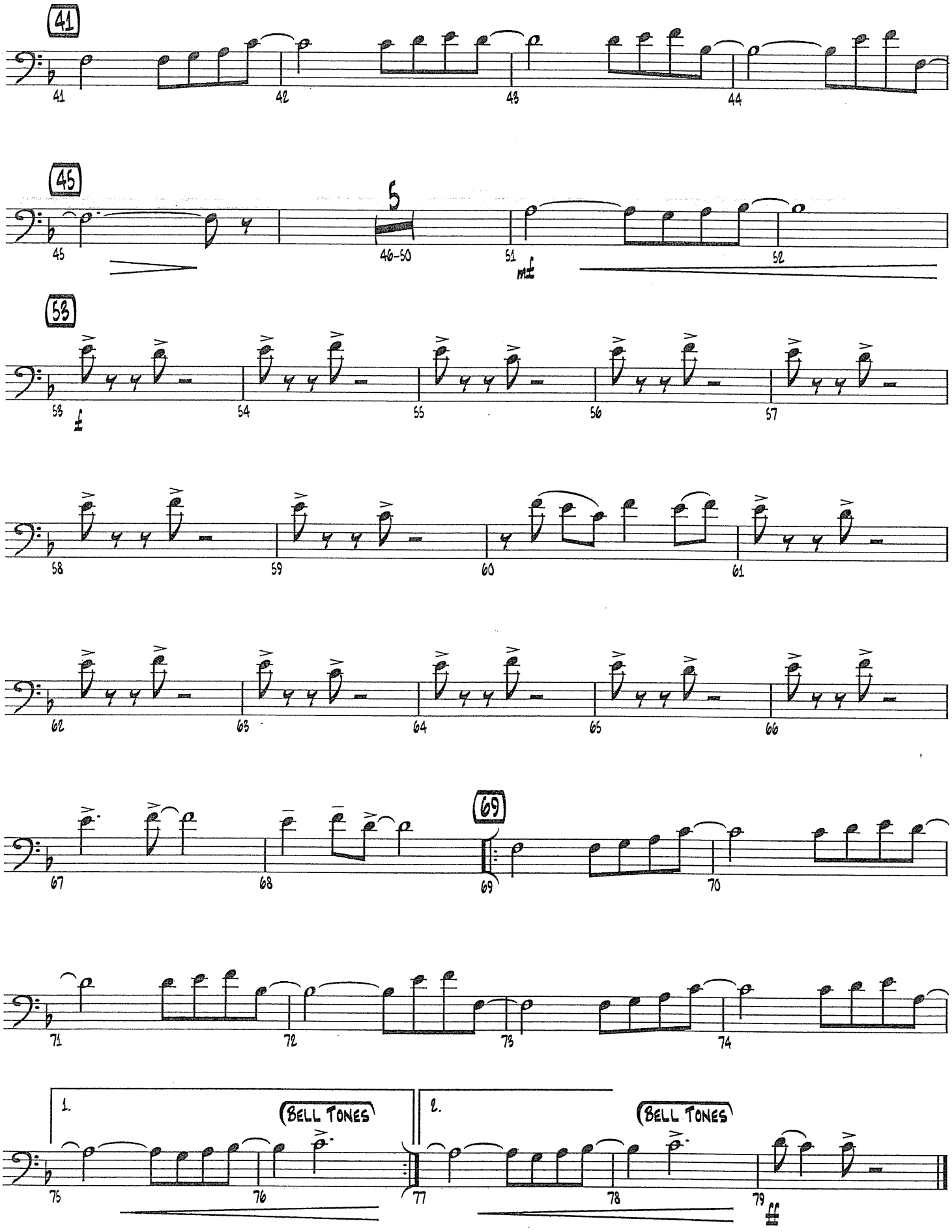
TROMBONE 1


41
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45
5
46-50
51
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53
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55
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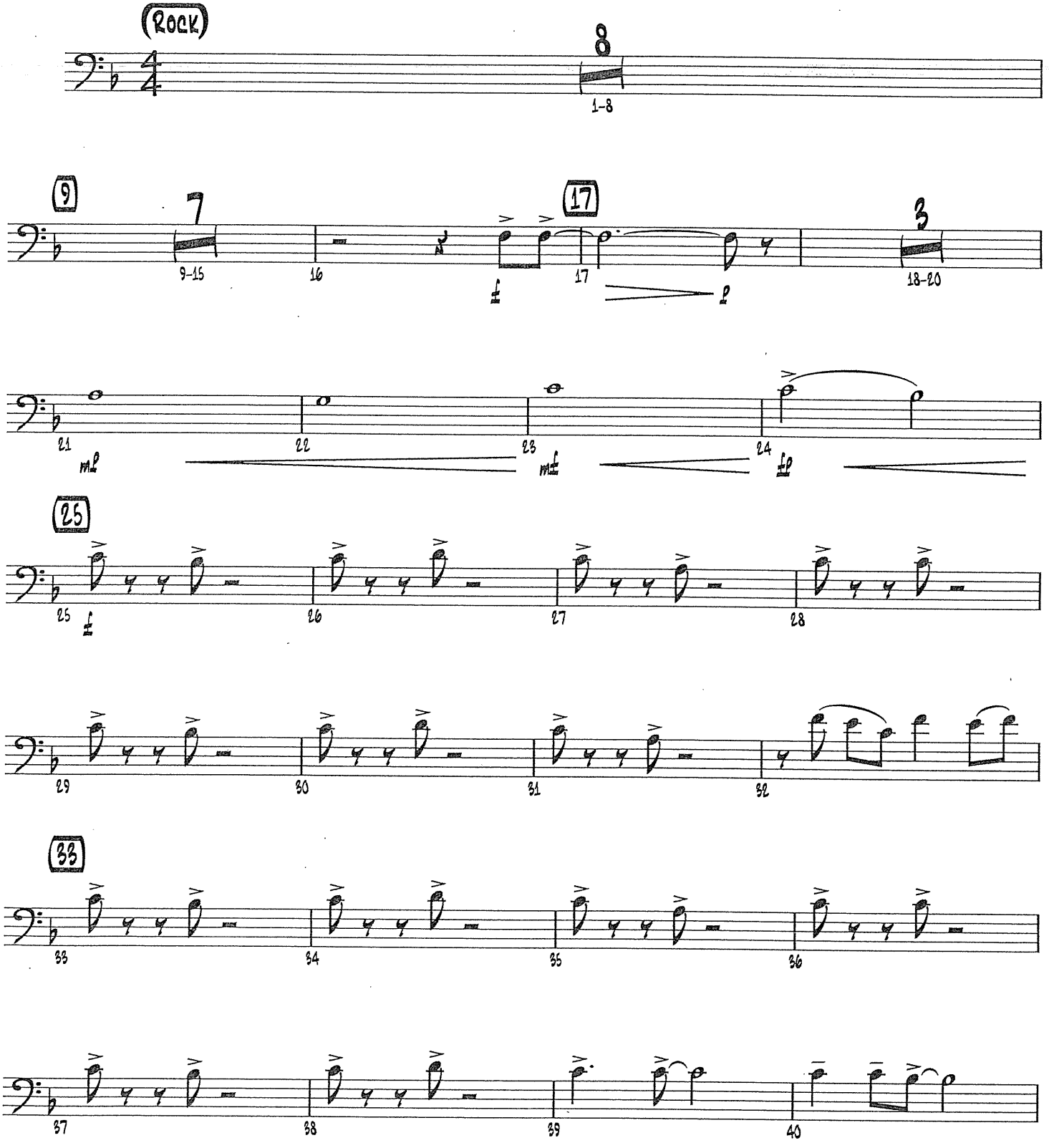
58
58
59
60
61
62
62
63
64
65
66
67
67
68
69
69
70
71
71
72
73
74
1.
BELL TONES
75
76
2.
BELL TONES
77
78
79

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TROMBONE 2

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA



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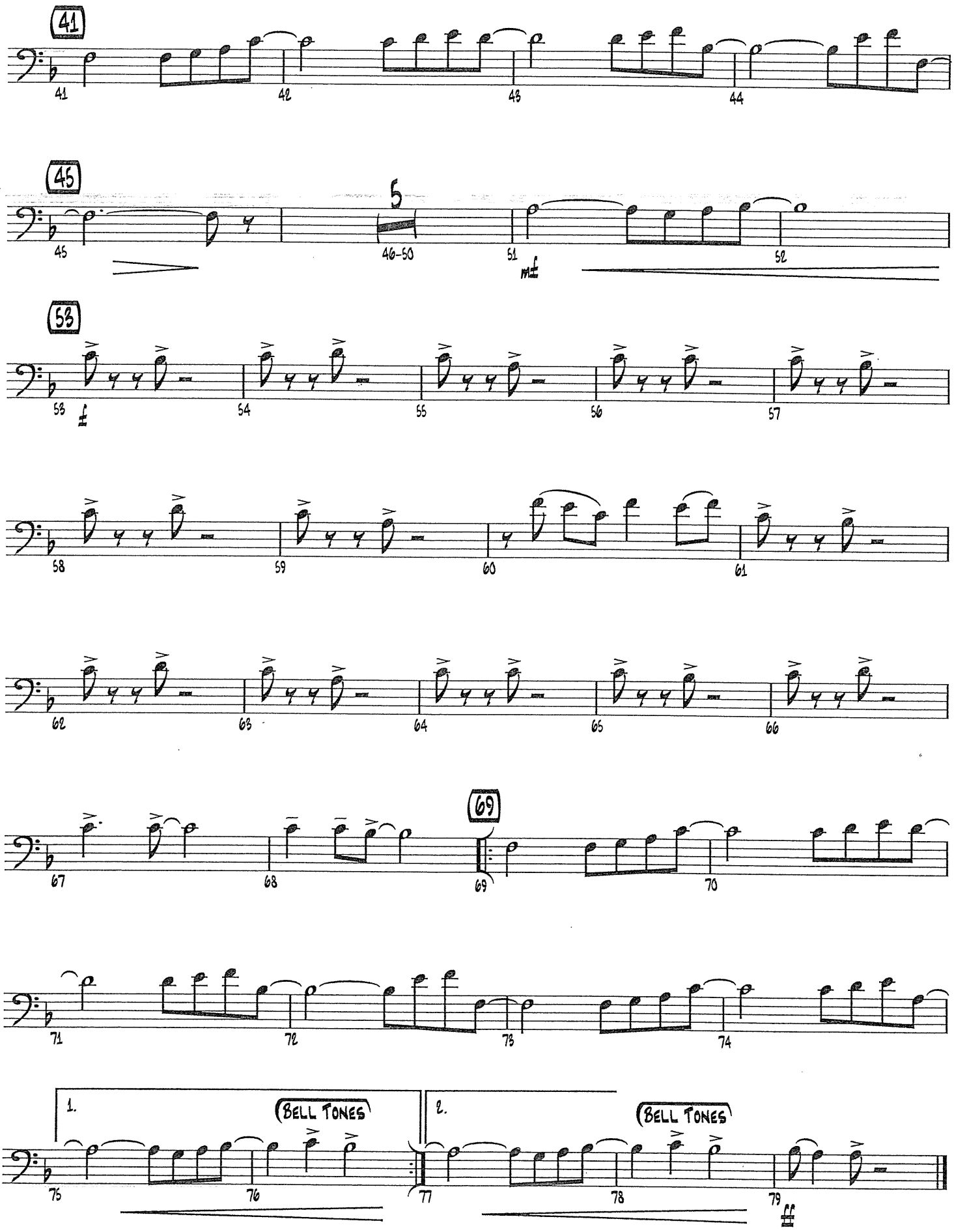
Trombone 2


41
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44
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45
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46-50
51
52
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53
54
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58
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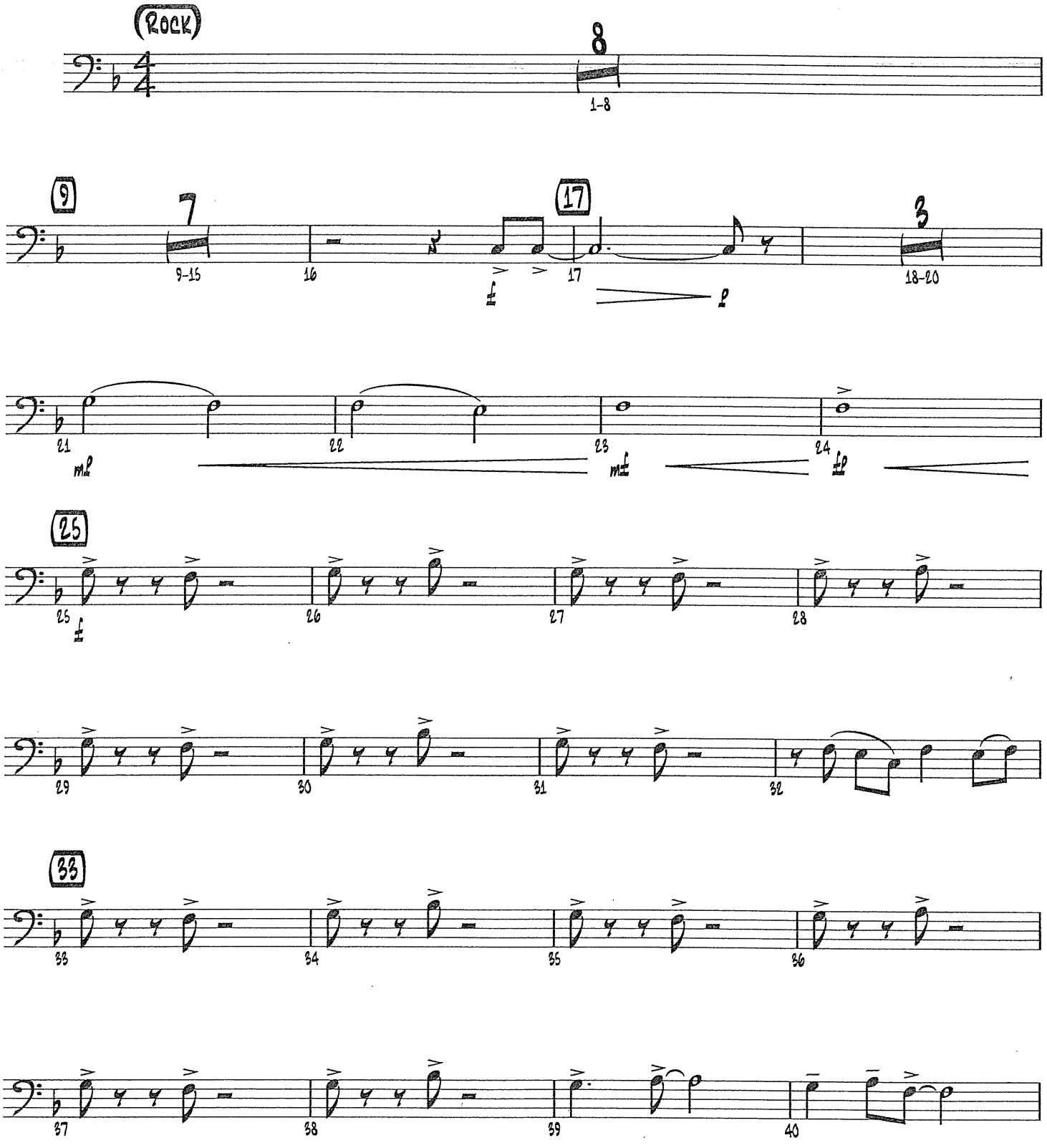
59
60
61
62
62
63
64
65
66
67
67
68
69
69
70
71
71
72
73
74
1.
Bell Tones
75
76
2.
Bell Tones
77
78
79

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TROMBONE 3

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA



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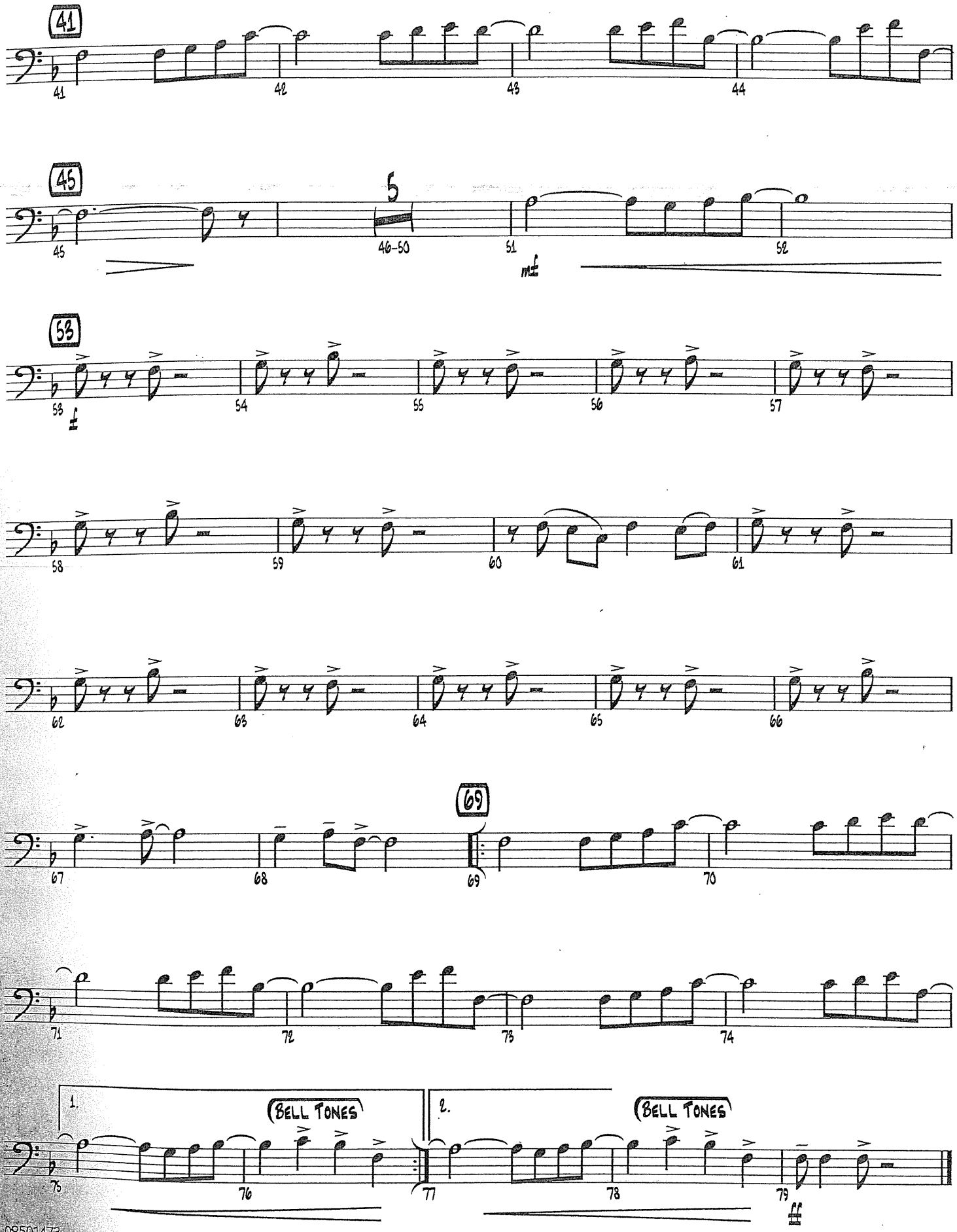
TROMBONE 3

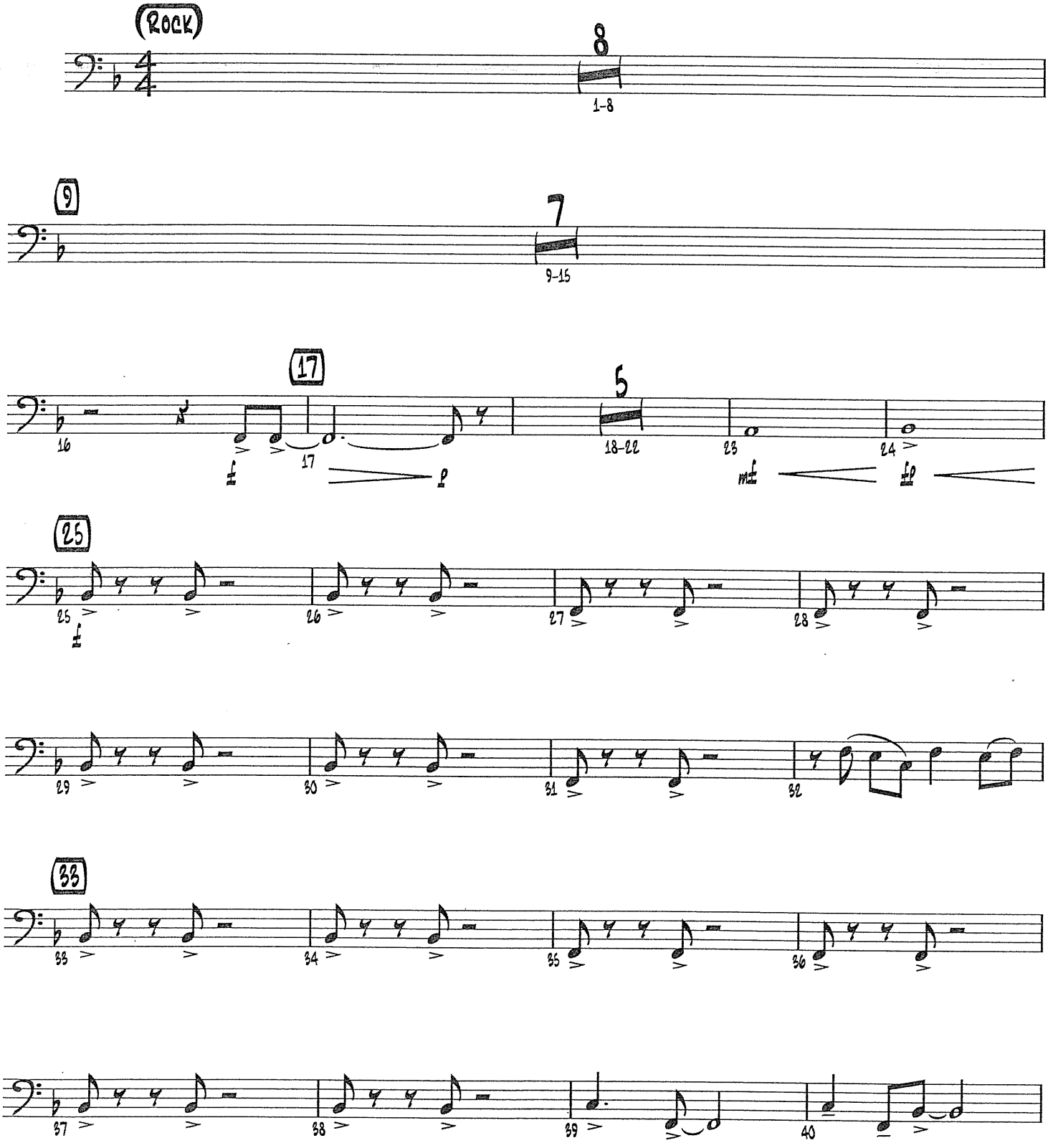

41
41
42
43
44
45
45
5
46-50
51
52
mf
53
53
f
54
55
56
57
58
59
60
61
62
63
64
65
66
69
67
68
69
70
71
72
73
74
1.
BELL TONES
2.
BELL TONES
75
76
77
78
79
ff

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

TROMBONE 4

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA



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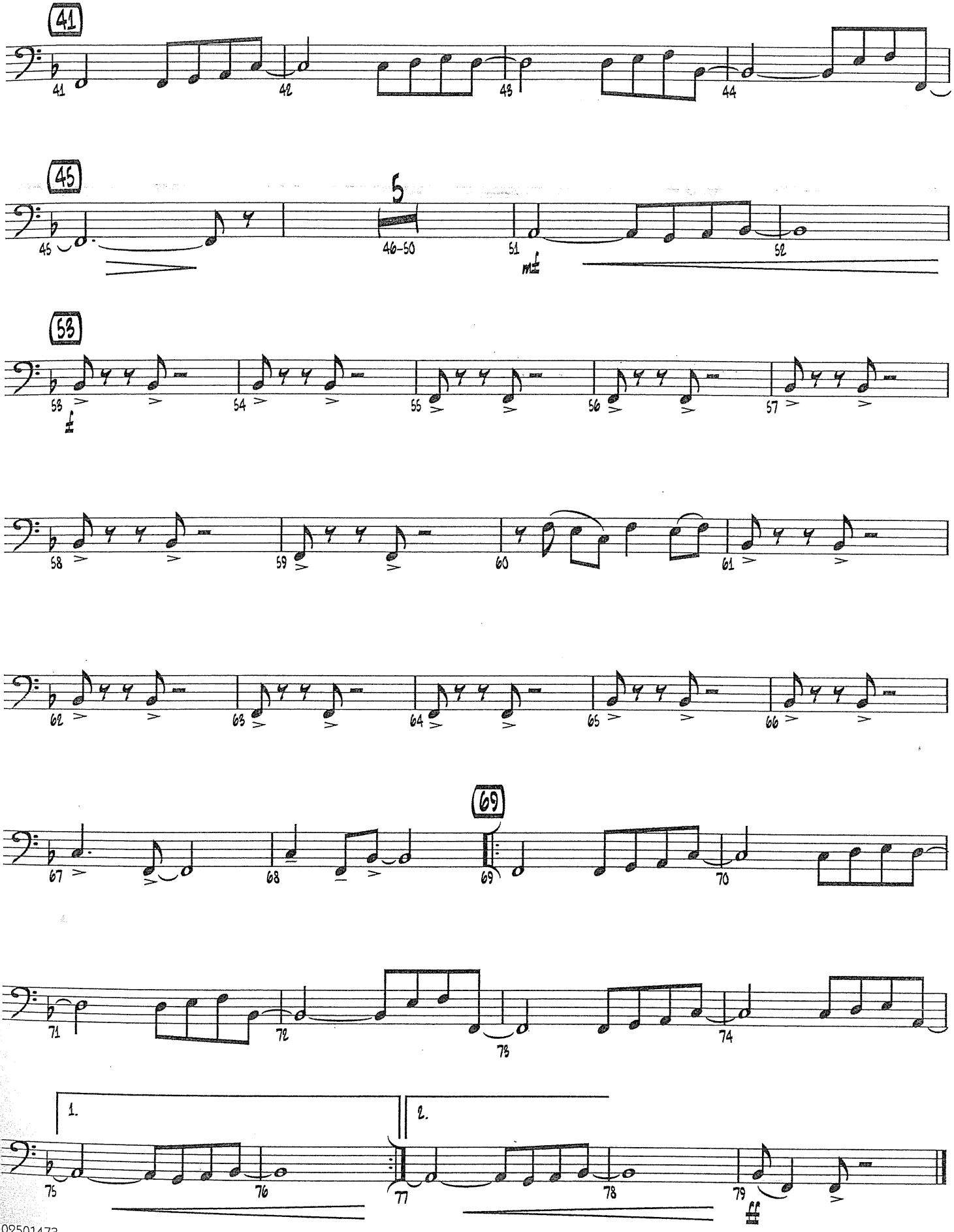
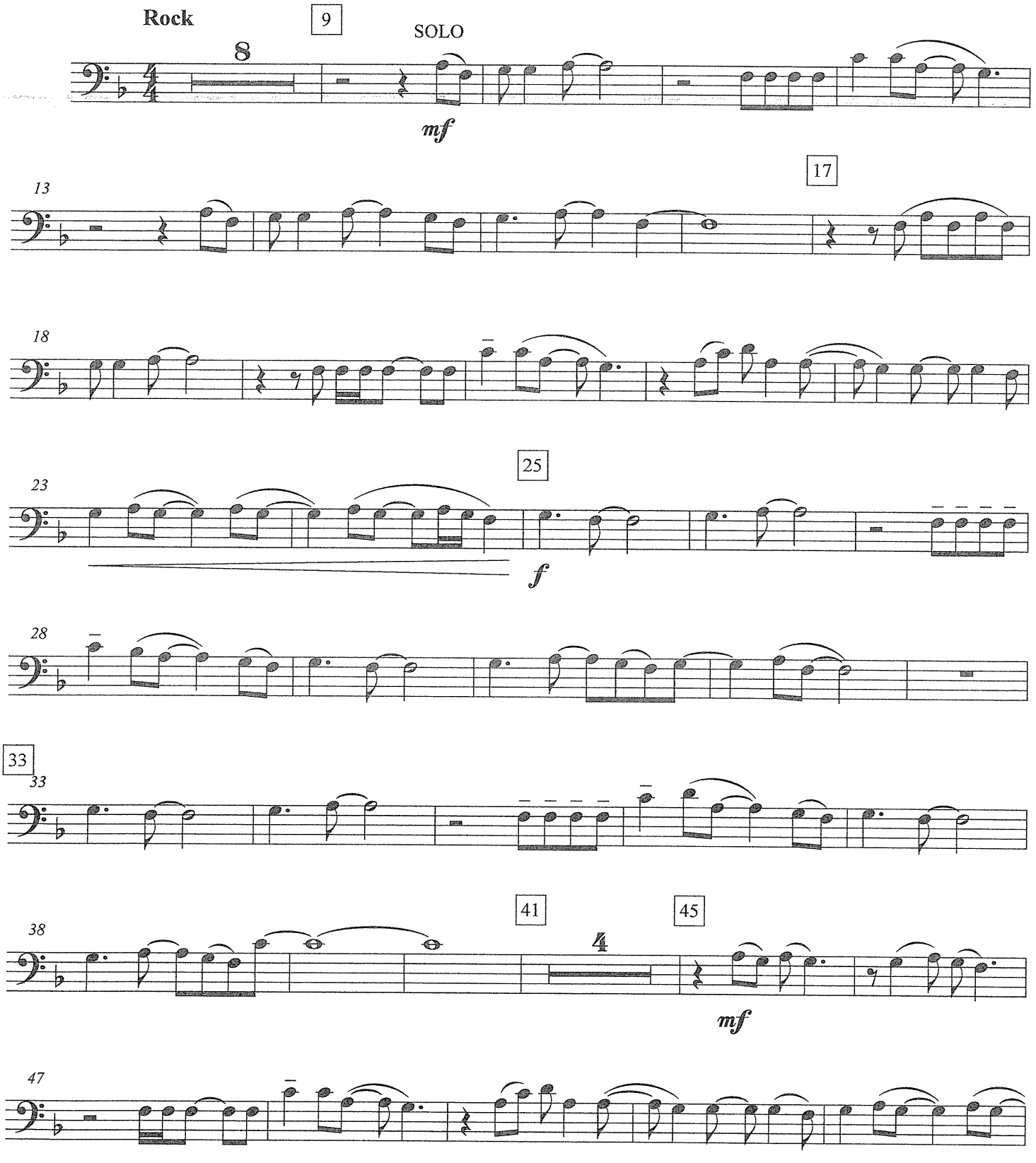
TROMBONE 4



Don't Stop Belevin'

BASS CLEF
(Doubles Alto Sax)

arr. Murtha



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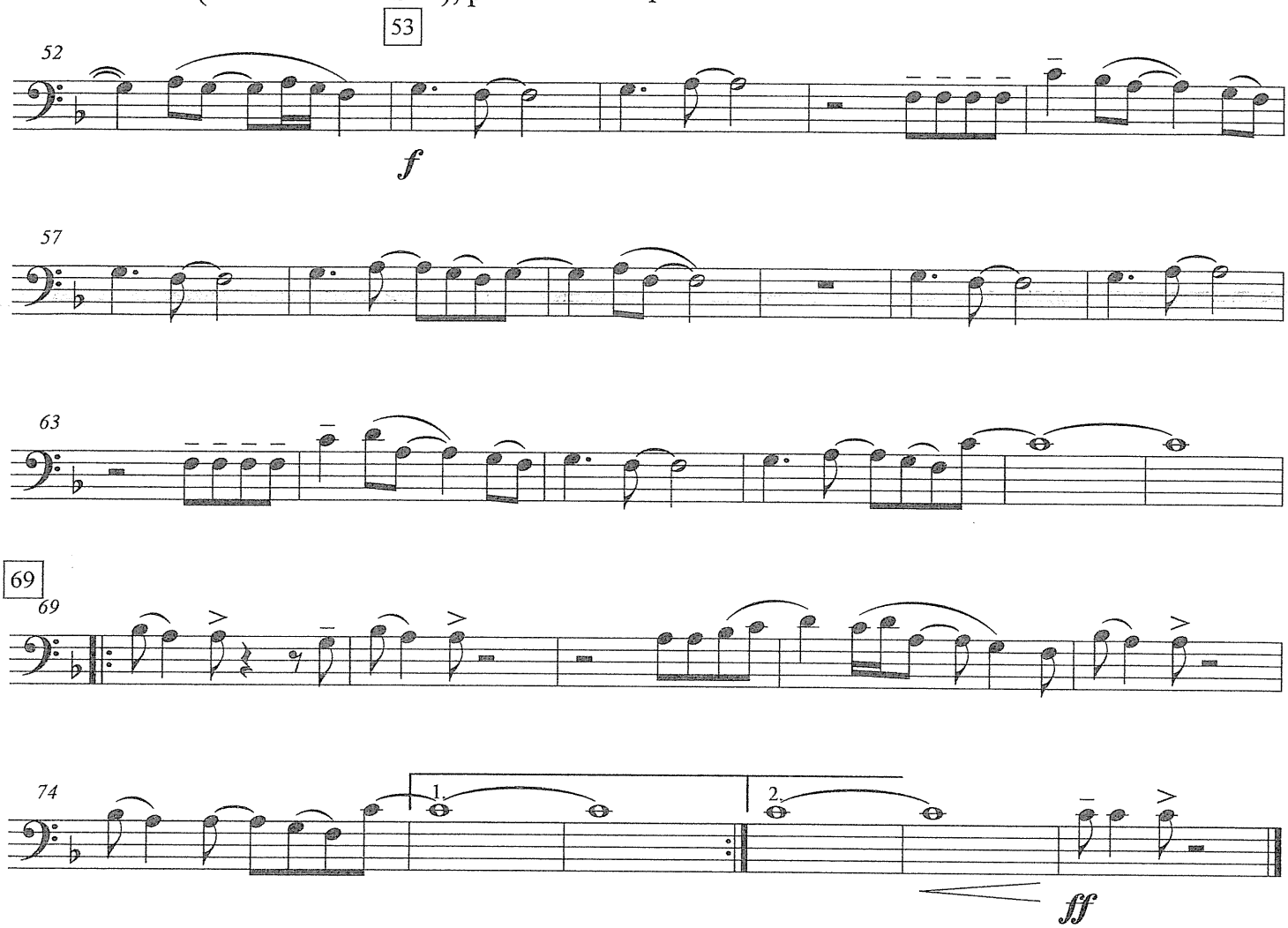
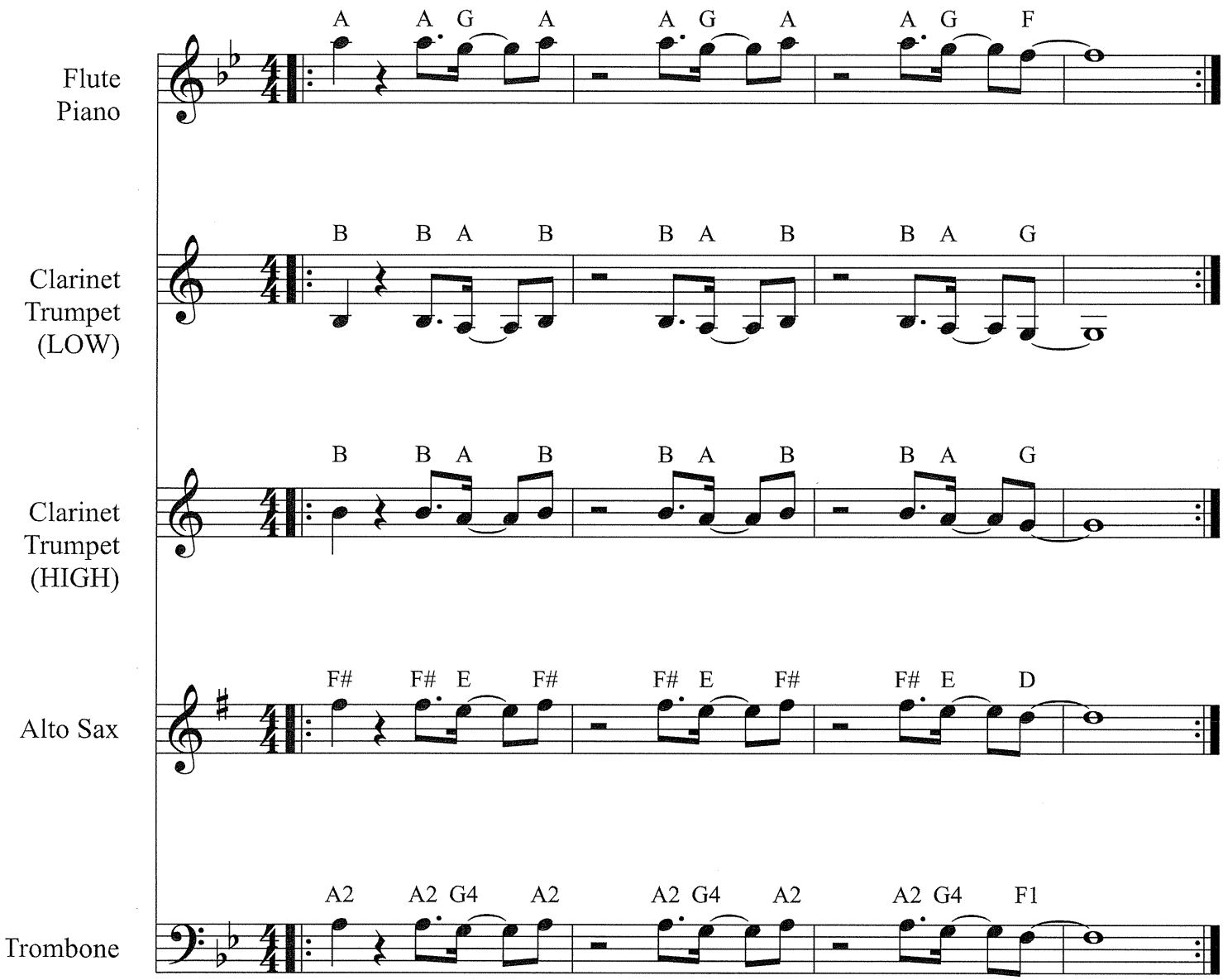

53
52
f
57
63
69
69
74
1.
2.
ff

Eye Of The Tiger

For Zanetti



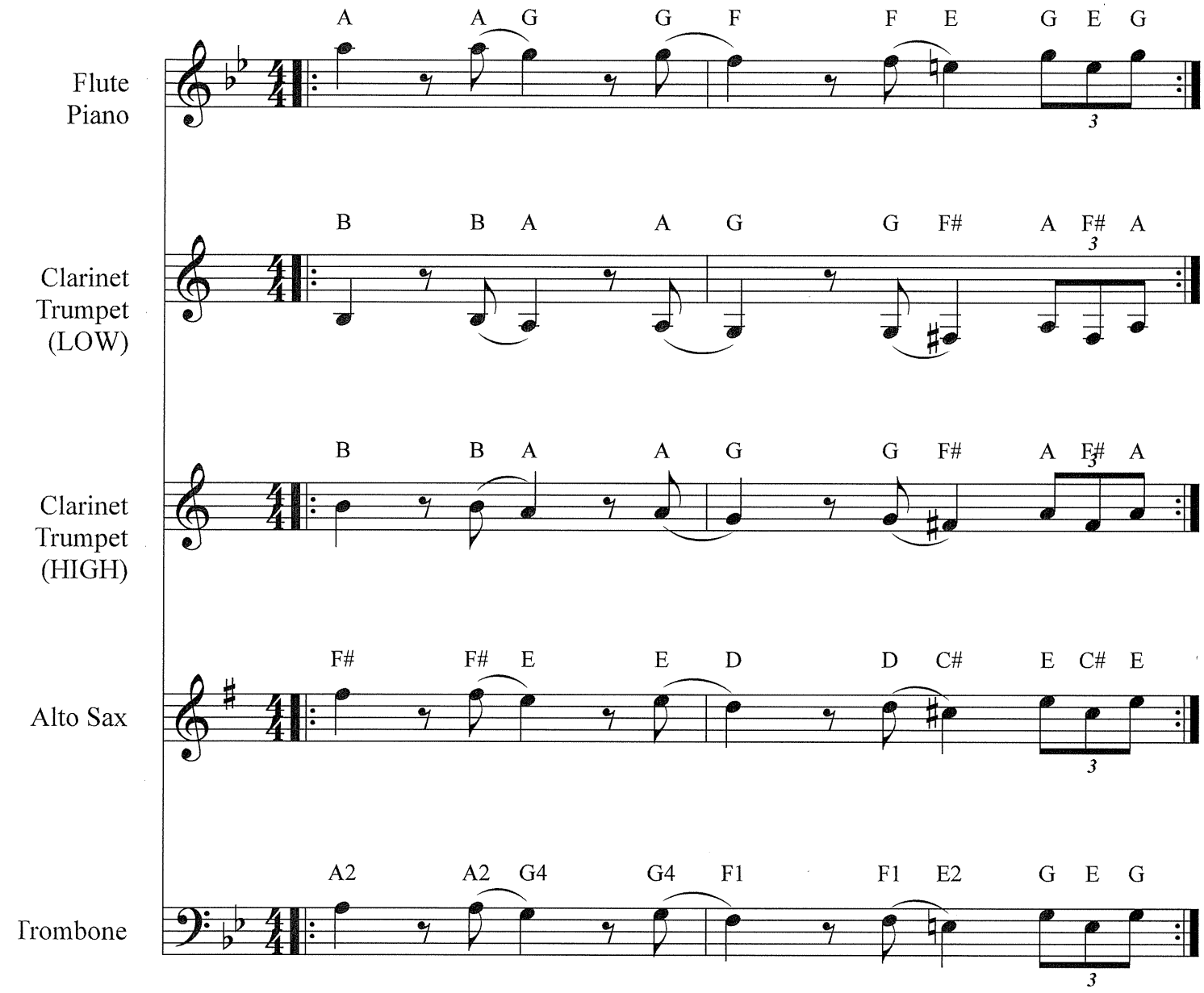
Piano: Am G F

Bass Line: A - - - - - - - - - - - - F- - - G

Feeling Good

Level 2

For Zanetti
Swing Time

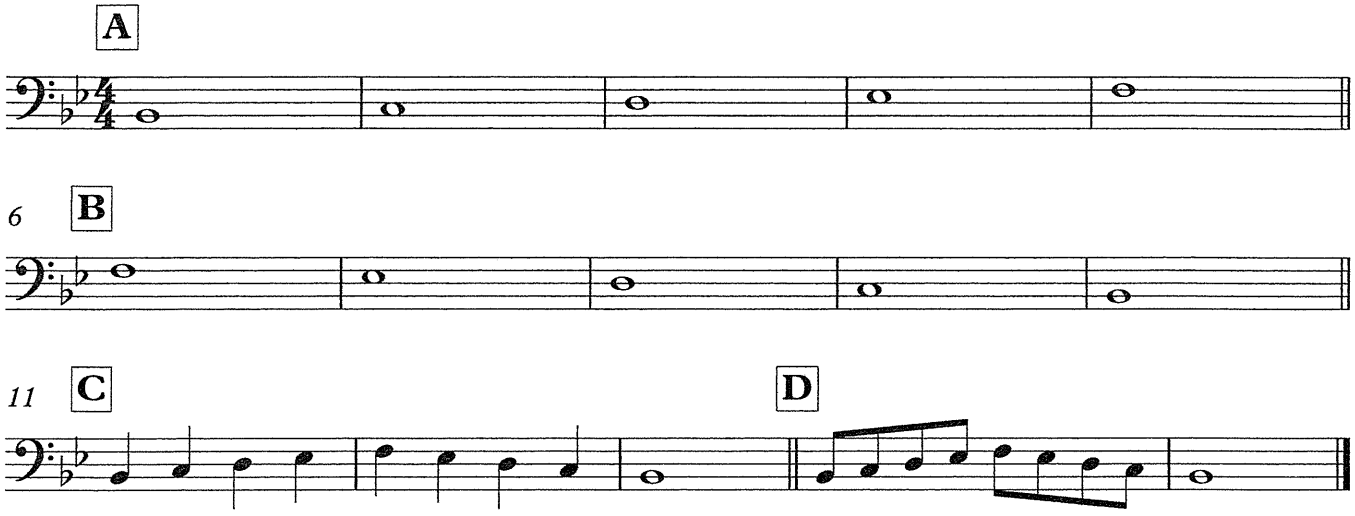


Piano: Am Repeating Am - 8th Notes

Bass Line Lick: E G E G A

C Instruments (Bass)

First Five Note Exercises



GNE SONG (Great New Emergence)

HORN LICK

C: E D C

Bb: F# E D

Eb: C# B A

LAST NOTE

C: A

Bb: B

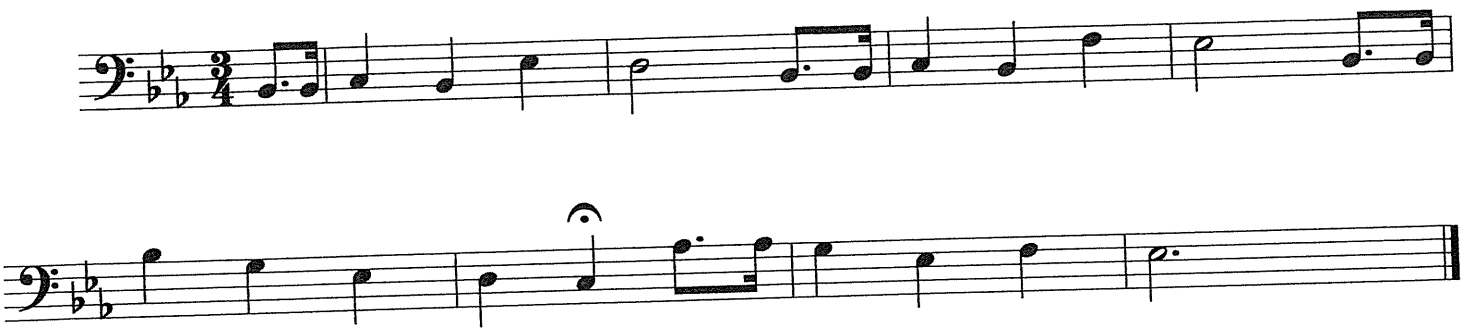
Eb: F

PIANO CHORDS:

Am G Dm F

?

ombone / Baritone



1) Name_____

2) Write in note names...

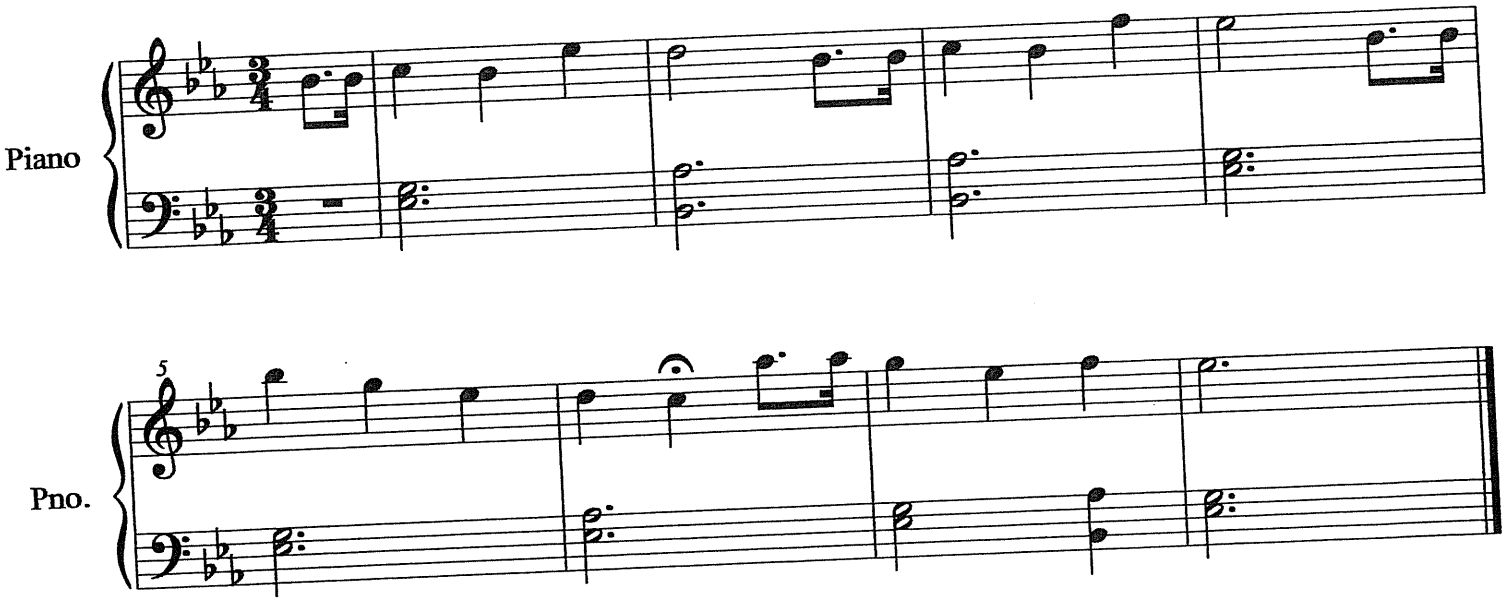
3) What notes (if any) are in your key signature?_____

4) Play the piece...

©2011

?

Piano



1) Name_____

2) Write in note names...

3) What notes (if any) are in your key signature?_____

4) Play the piece...

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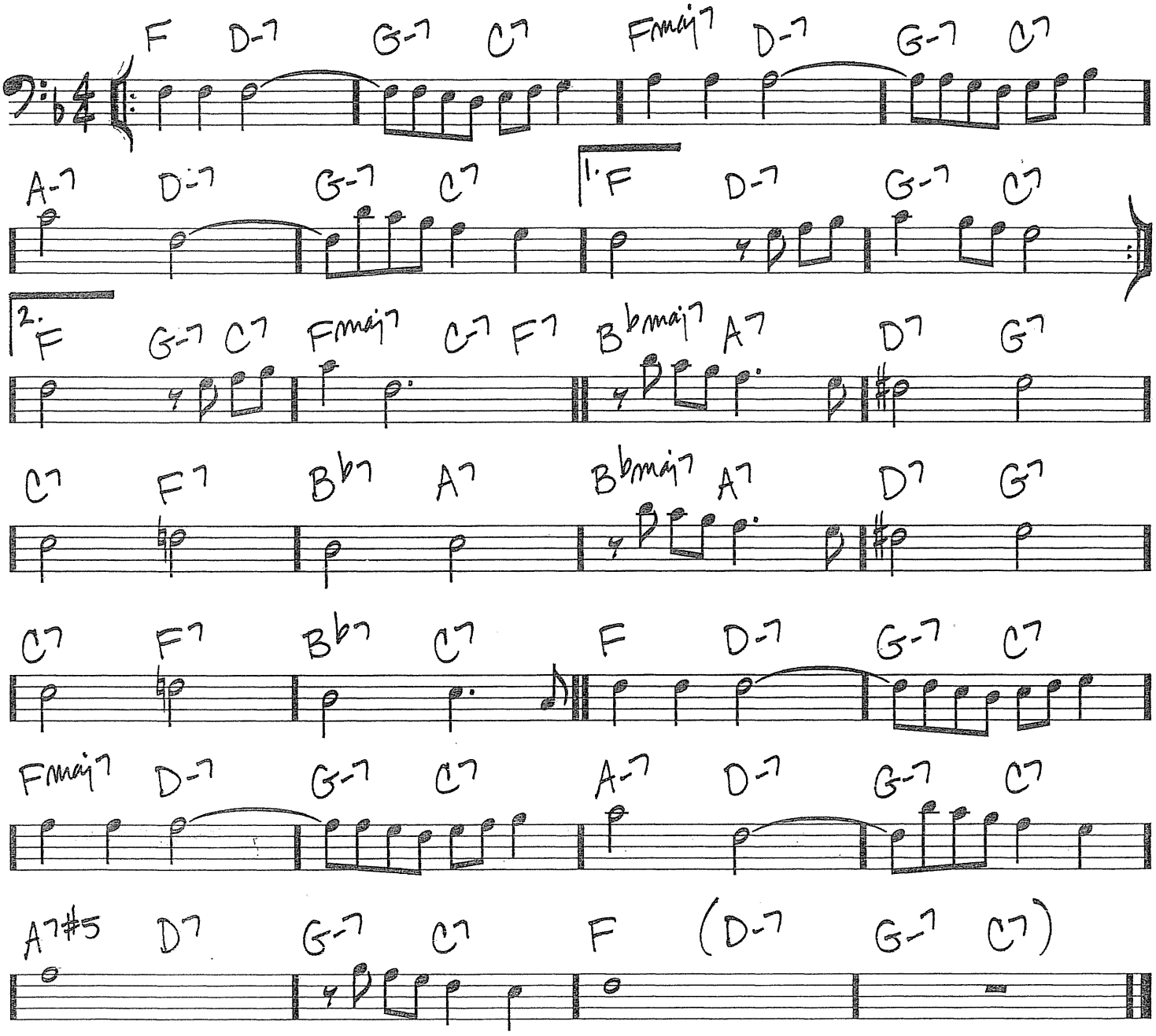
142

(MED.)

HEART AND SOUL

– HOAGY CARMICHAEL / FRANK LOESSER



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Melody (B.C.)

High Hopes

As Recorded by Panic! At The Disco
arr. Bernice

Optional Intro
Slow ♩ = 88

1

3

solo/soli
optional 8va

A

mp

7

1.

2.

B **With Hope** ♩ = 164

f tutti

11

C

15

continue in countermelody...

19

23

1.

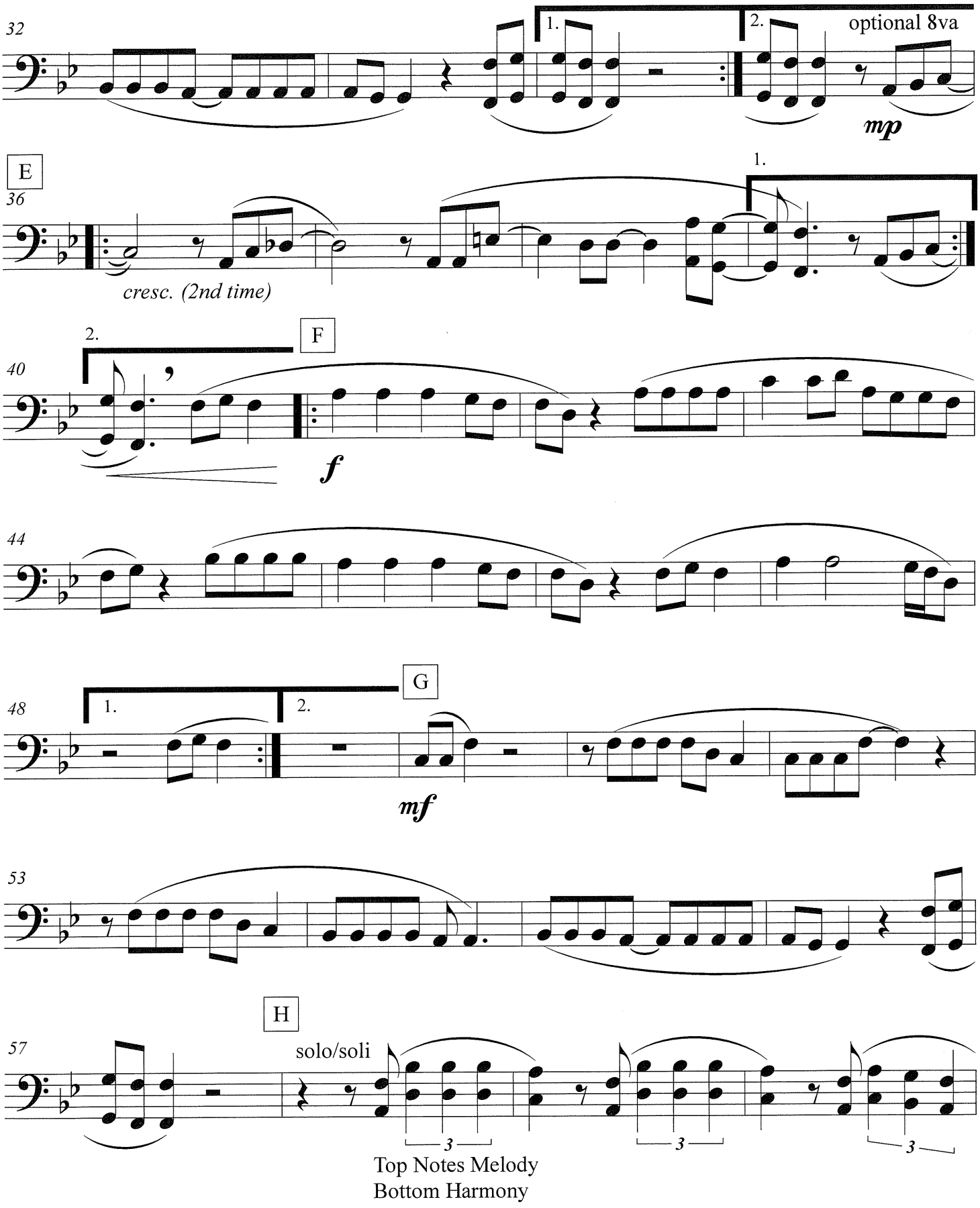
2.

D

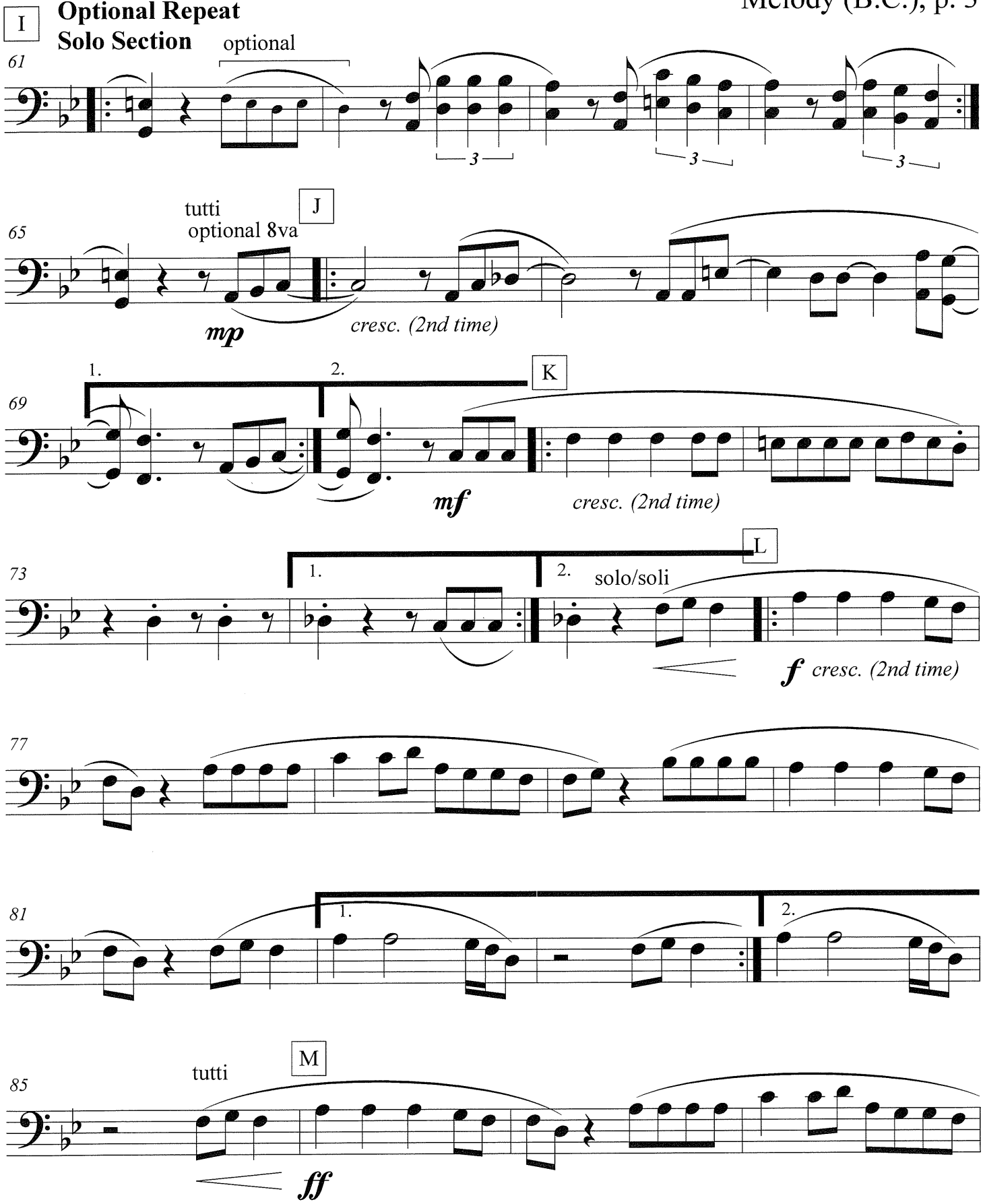
mf

28

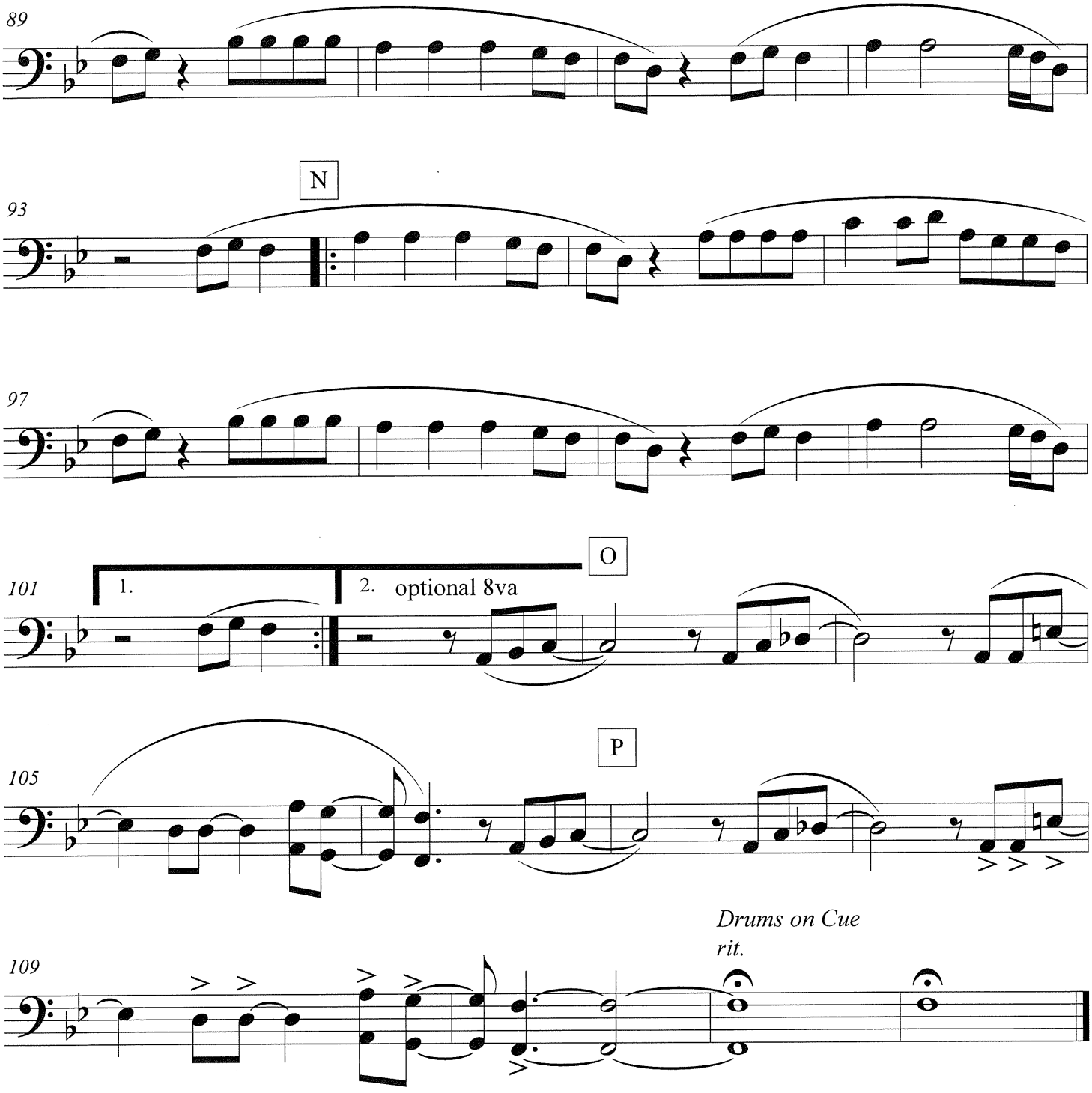
High Hopes



Top Notes Melody
Bottom Harmony


I
Optional Repeat
Solo Section
optional
61
3
3
3
tutti
optional 8va
J
65
mp
cresc. (2nd time)
1.
2.
K
69
mf
cresc. (2nd time)
L
73
1.
2.
solo/soli
f
cresc. (2nd time)
77
81
1.
2.
M
tutti
85
ff

High Hopes



Countermelody
(B.C.)

High Hopes

As Recorded by Panic! At The Disco
arr. Bernice

Optional Intro
Slow ♩ = 88

A

4

3

1. 2.

B

With Hope
♩ = 164

8

C

18

f

1. 2.

22

D

27

play 2nd time only

mf

E

33 play 1st time only

1 2.

mf

3

1. 2.

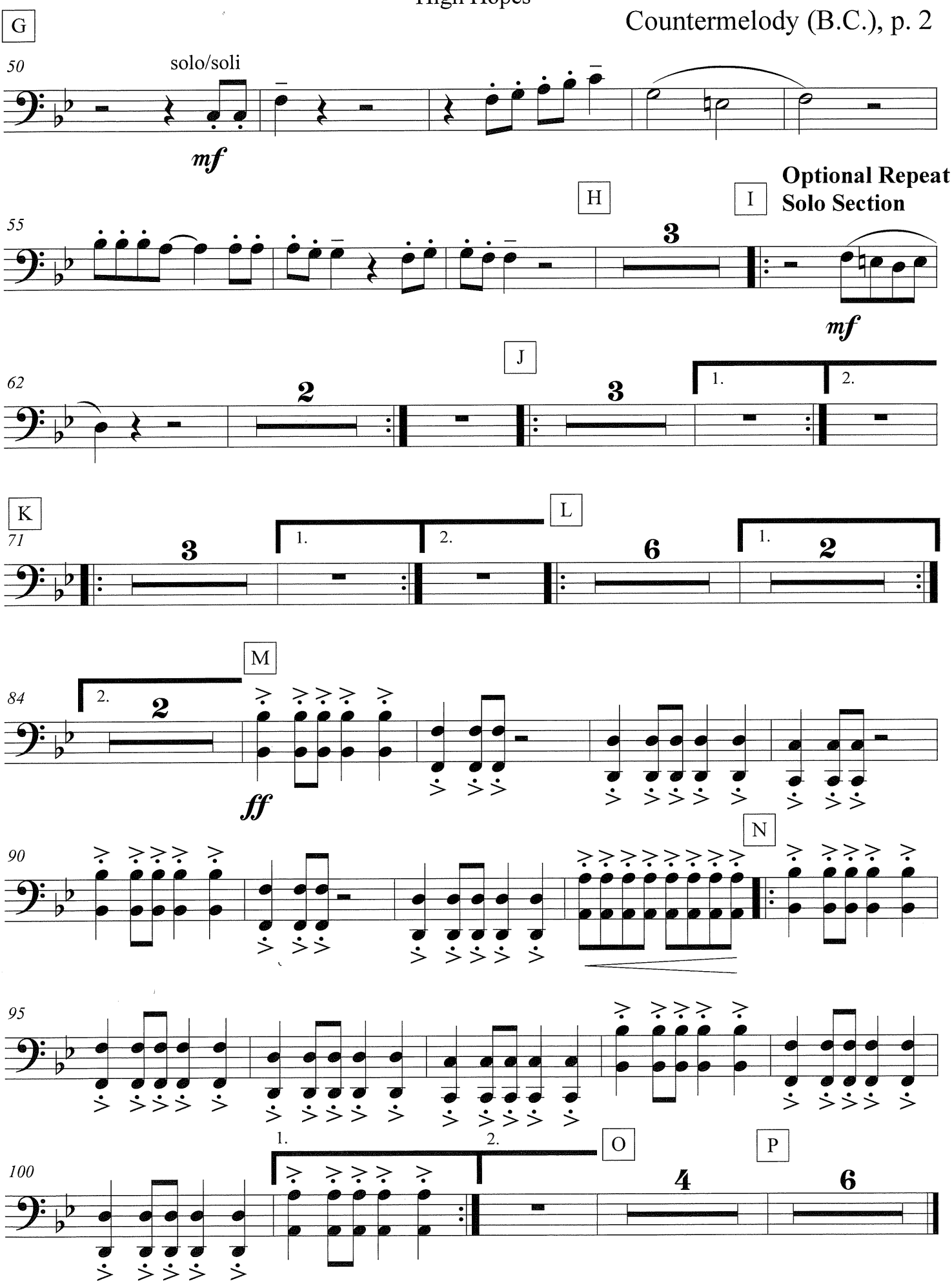
F

41

f

1. 2.

45

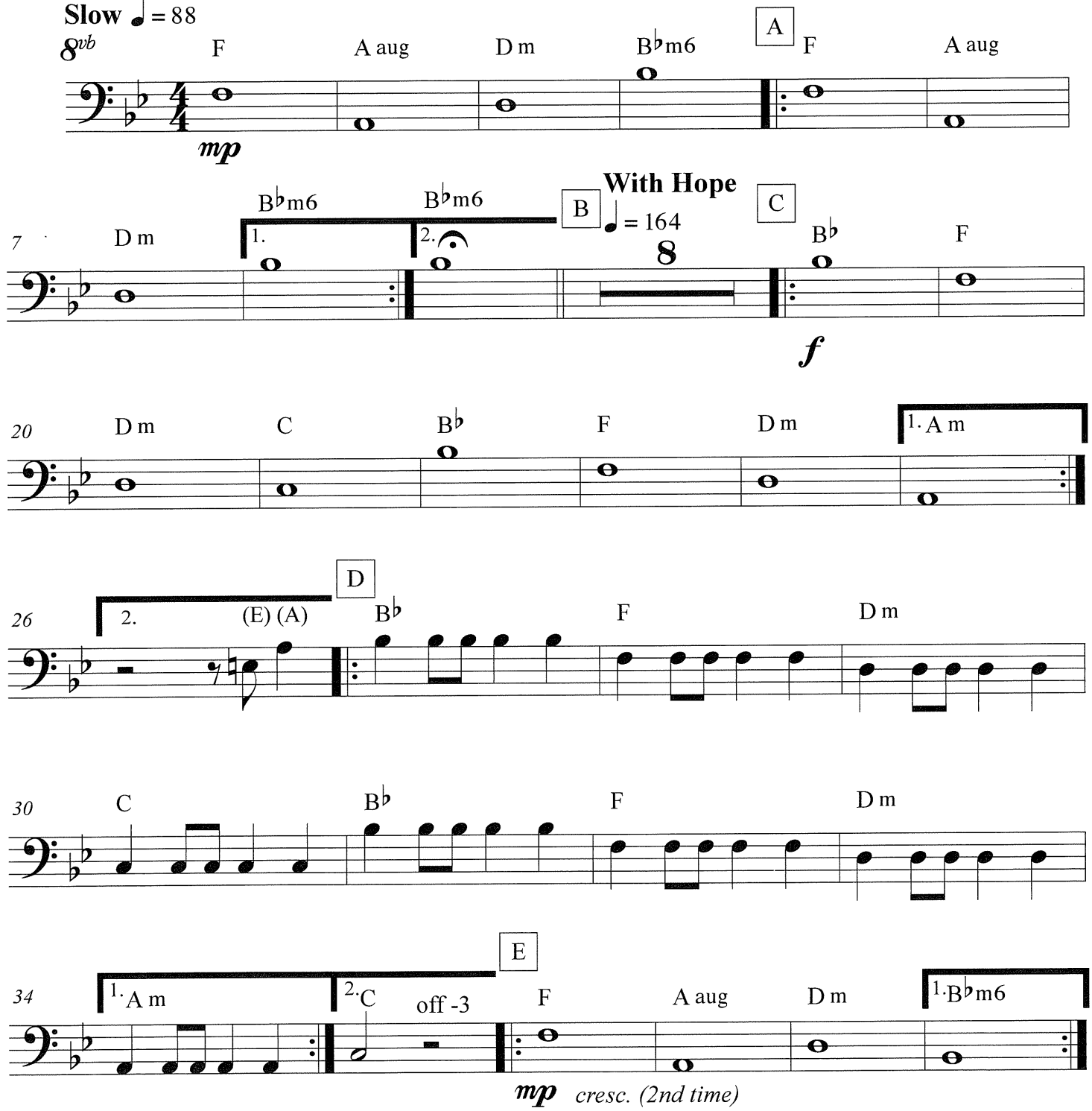

G
50
solo/soli
mf
H
I
Optional Repeat
Solo Section
55
3
mf
J
62
2
3
1.
2.
K
L
71
3
1.
2.
6
1.
2
M
84
2.
2
ff
N
90
95
1.
2.
O
P
100
4
6

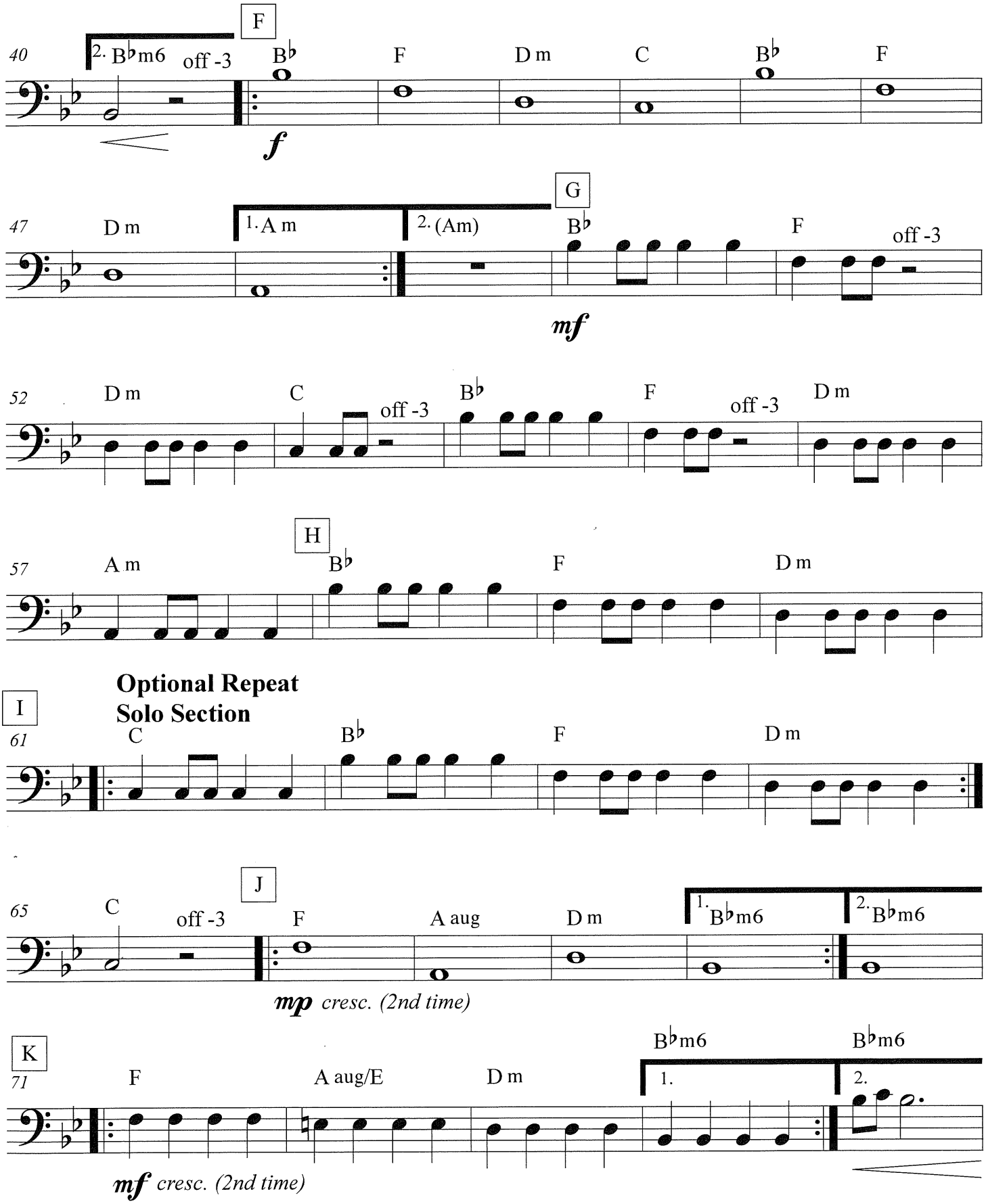
Bass Guitar
BASS CLEF

High Hopes

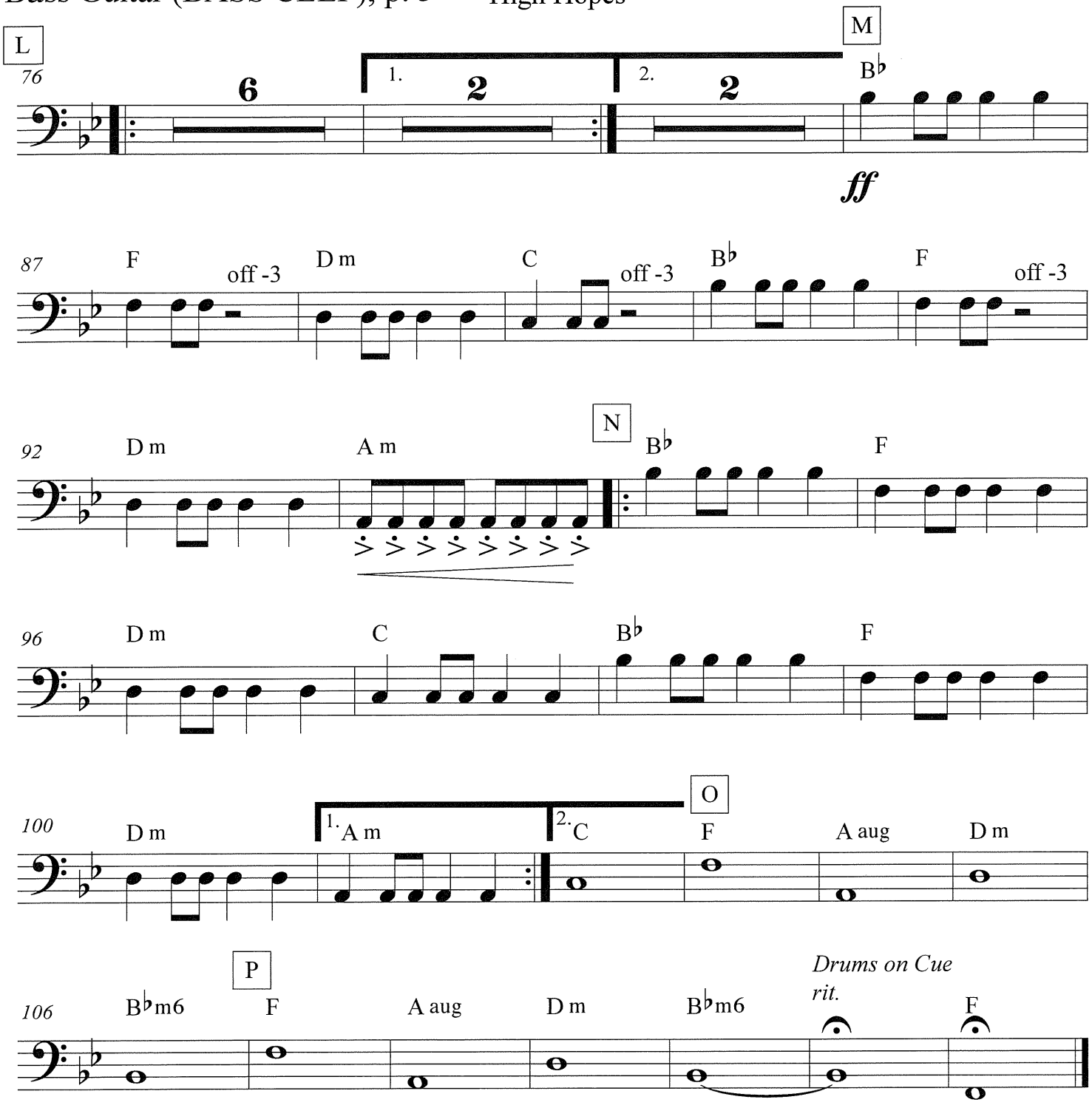
As Recorded by Panic! At The Disco
arr. Bernice

Optional Intro
Slow ♩ = 88




F
40
2. B♭m6
off -3
B♭
F
D m
C
B♭
F
f
G
47
D m
1. A m
2. (Am)
B♭
F
off -3
mf
52
D m
C
off -3
B♭
F
off -3
D m
H
57
A m
B♭
F
D m
I
Optional Repeat
Solo Section
61
C
B♭
F
D m
J
65
C
off -3
F
A aug
D m
1. B♭m6
2. B♭m6
mp cresc. (2nd time)
K
71
F
A aug/E
D m
B♭m6
1.
B♭m6
2.
mf cresc. (2nd time)

High Hopes


L
76
6
1.
2
2.
2
M
B♭
ff
87
F
off -3
D m
C
off -3
B♭
F
off -3
92
D m
A m
N
B♭
F
96
D m
C
B♭
F
100
D m
1. A m
2. C
O
F
A aug
D m
P
106
B♭m6
F
A aug
D m
B♭m6
Drums on Cue
rit.
F

High High Hopes
Echo (B.C.)

High Hopes

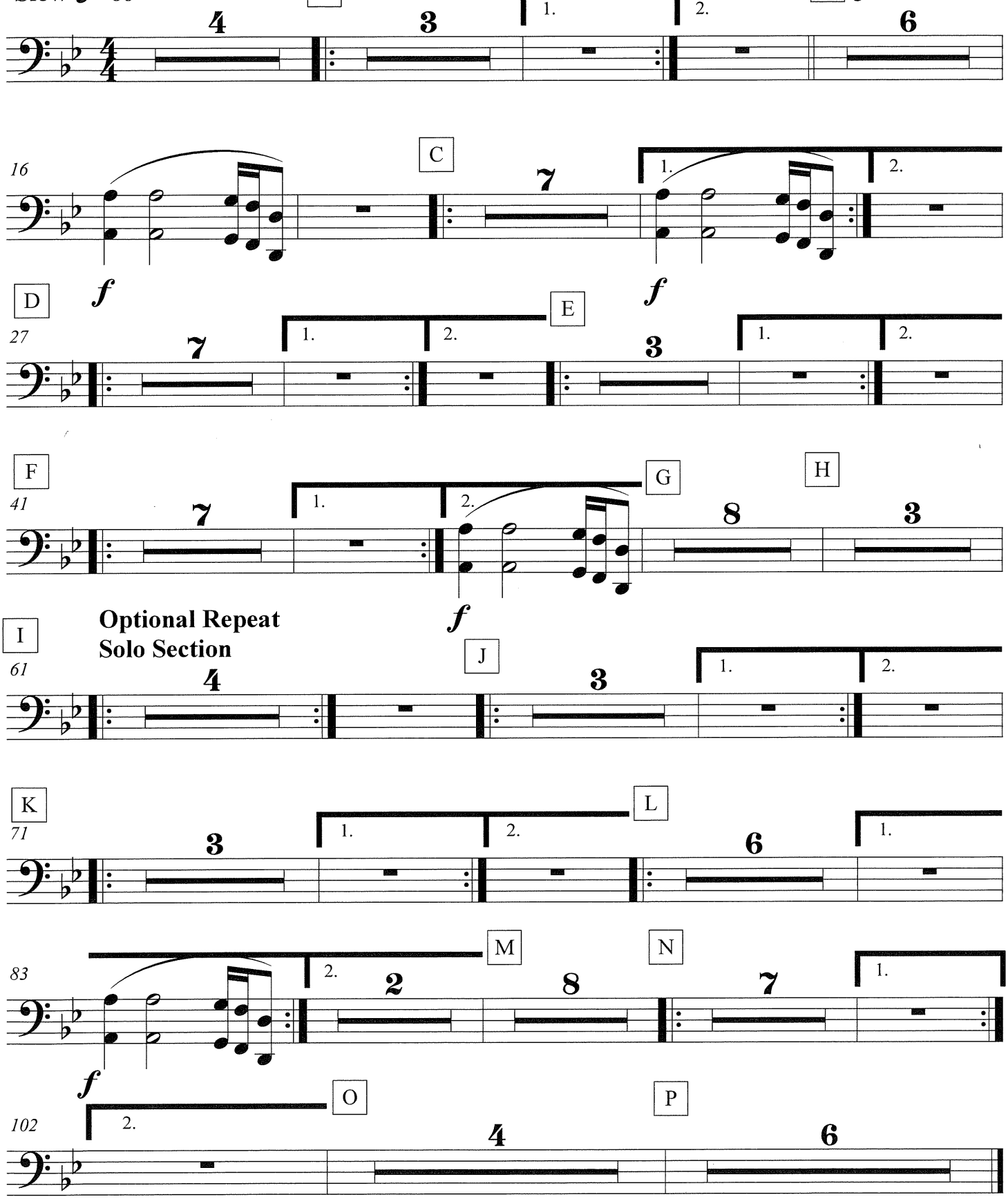
As Recorded by Panic! At The Disco
arr. Bernice

Optional Intro
Slow ♩ = 88

A

B

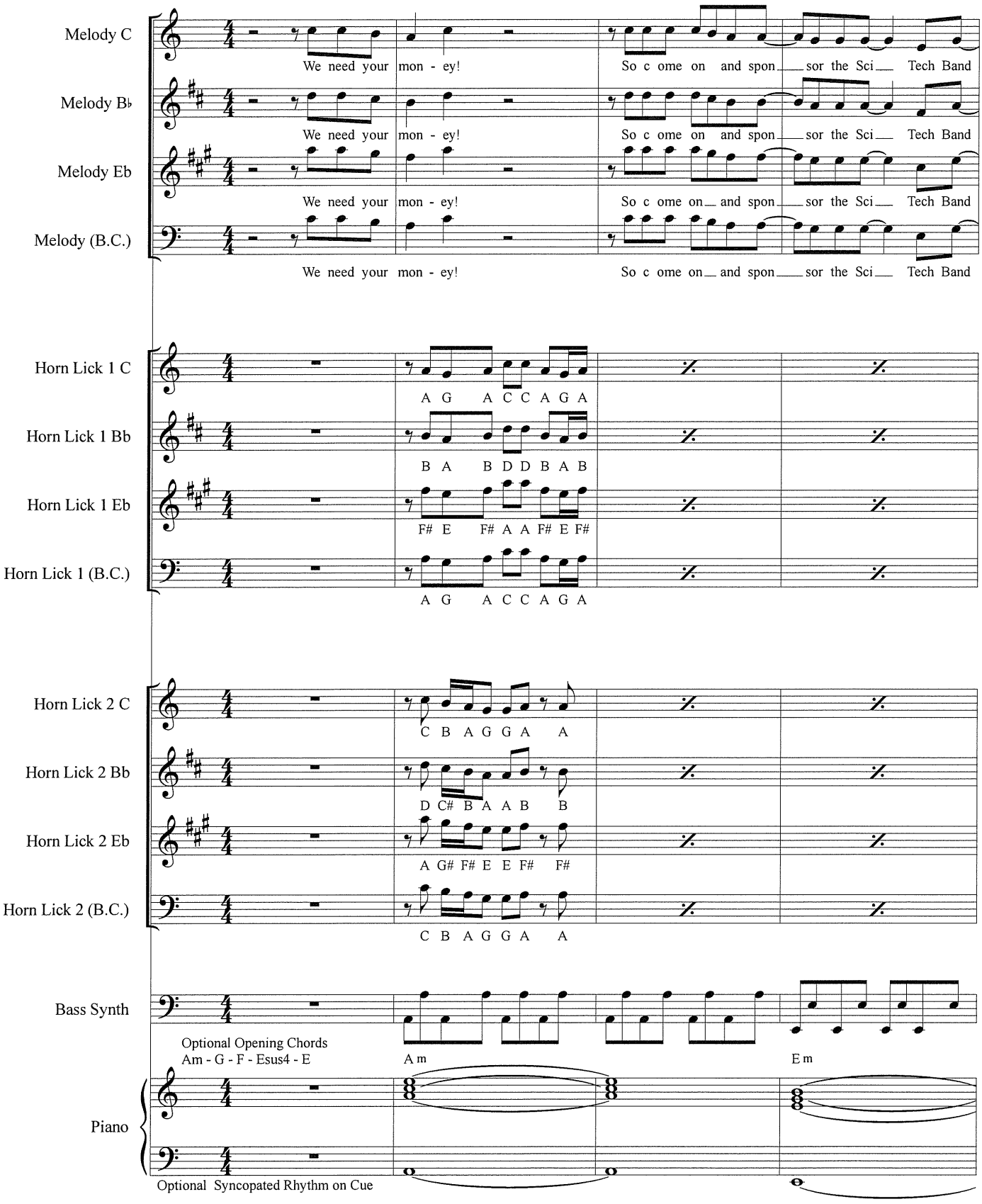
With Hope
♩ = 164



Holding Out For A Hero

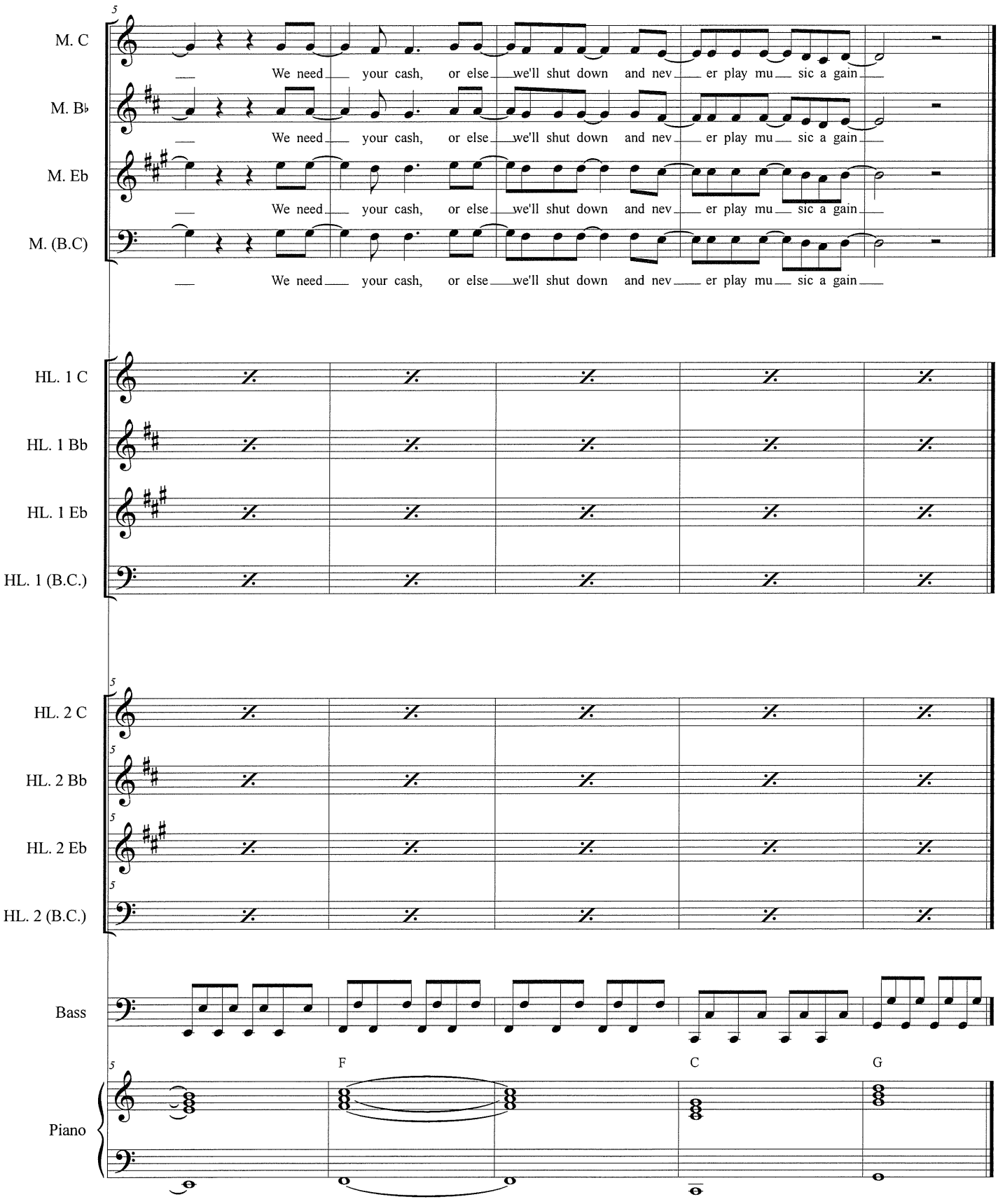
SPONSOR SONG

arr. Bernice



We need your money! So come on and sponsor the SciTech Band!
We need your cash, or else we'll shut down and never play music again...

Holding Out For A Hero (Sponsor Song), p. 2

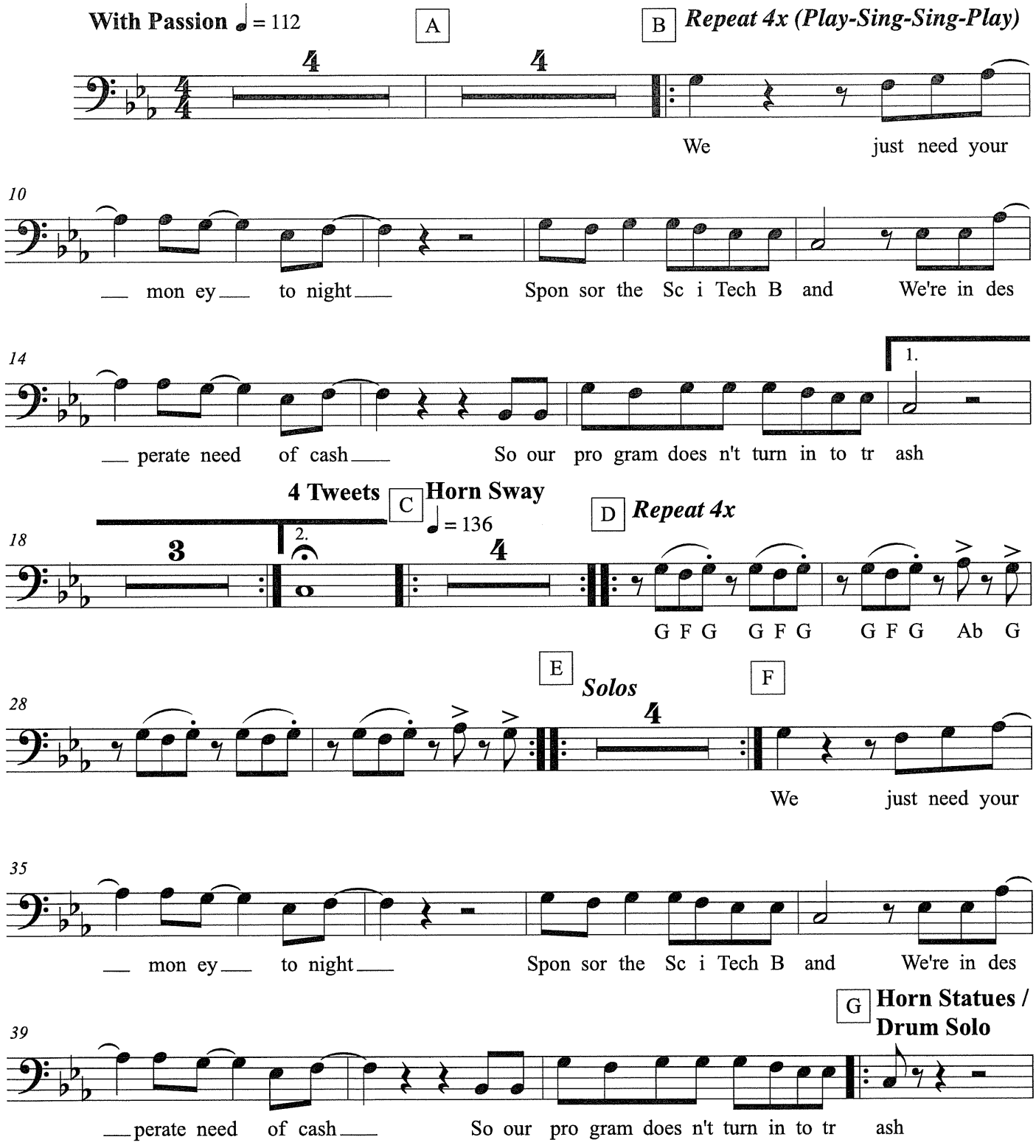


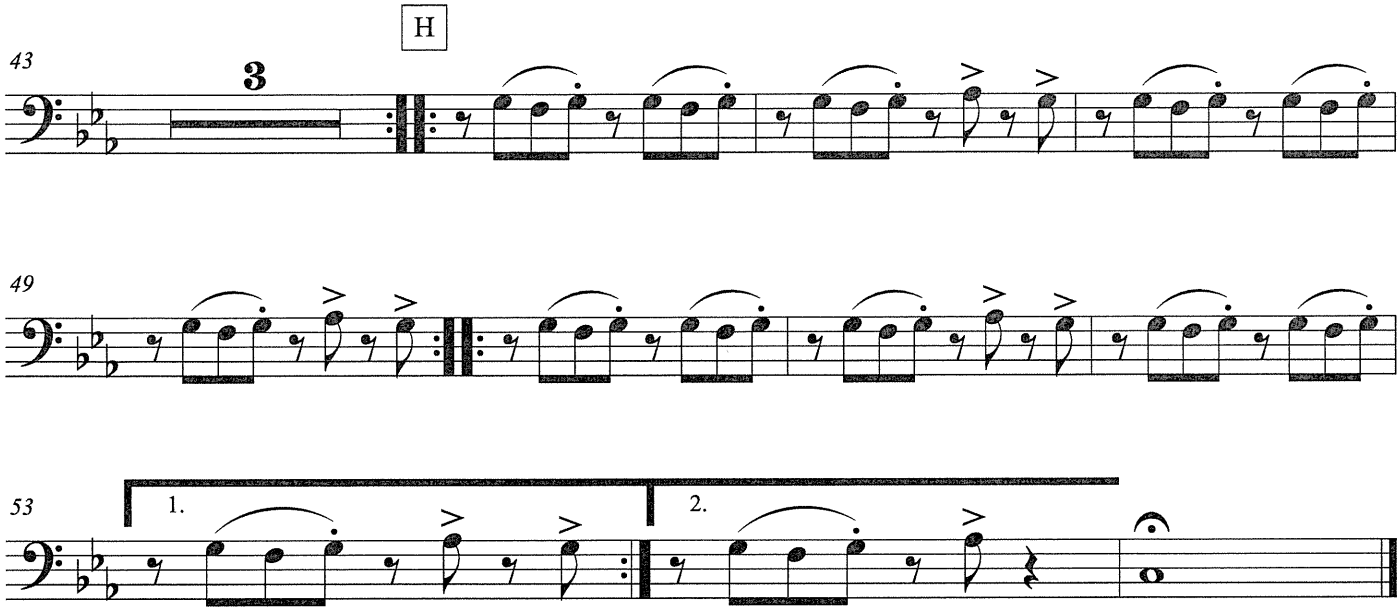
I Just Died In Your Arms Tonight

SPONSOR SONG

arr. Bernice

MELODY (B.C.)





We just need your money tonight! Sponsor the SciTech Band!

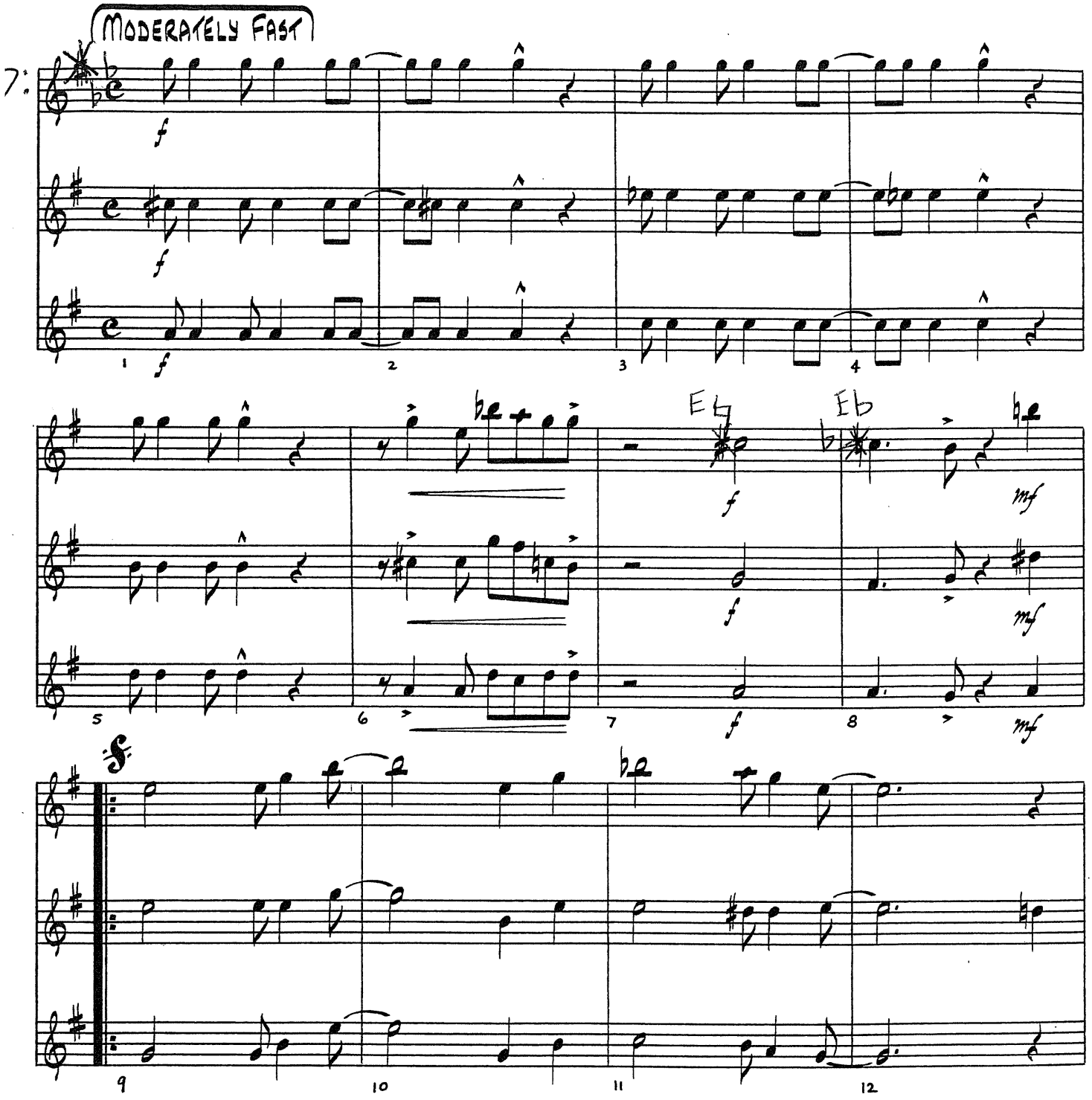
We're in desperate need of cash, so our program doesn't turn into trash...

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Eb * Readin Bass Clef

Words and Music by
IRVING MILLS and
DUKE ELLINGTON
Arranged by JACK BULLOCK



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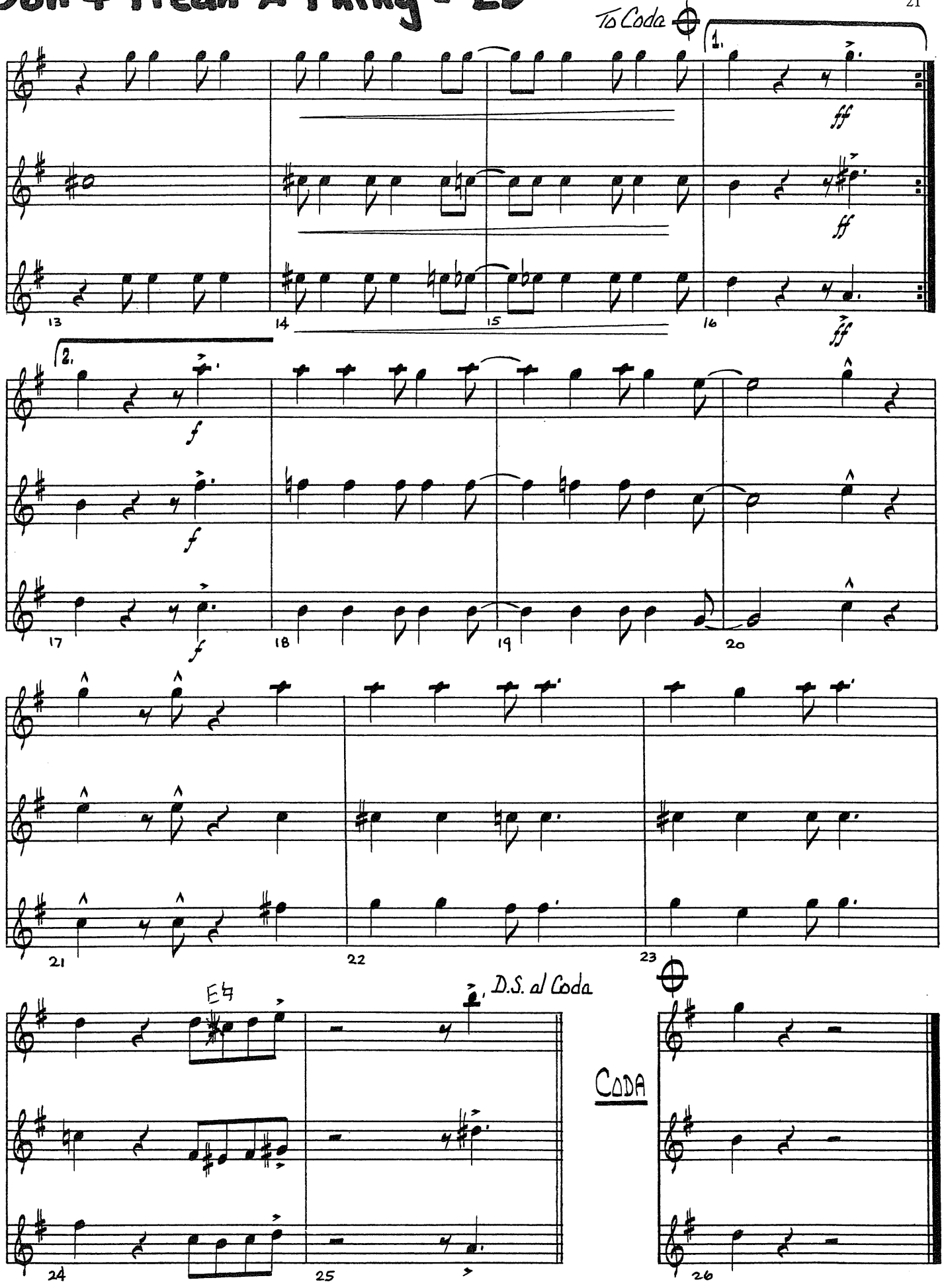
Don't Mean A Thing - ED

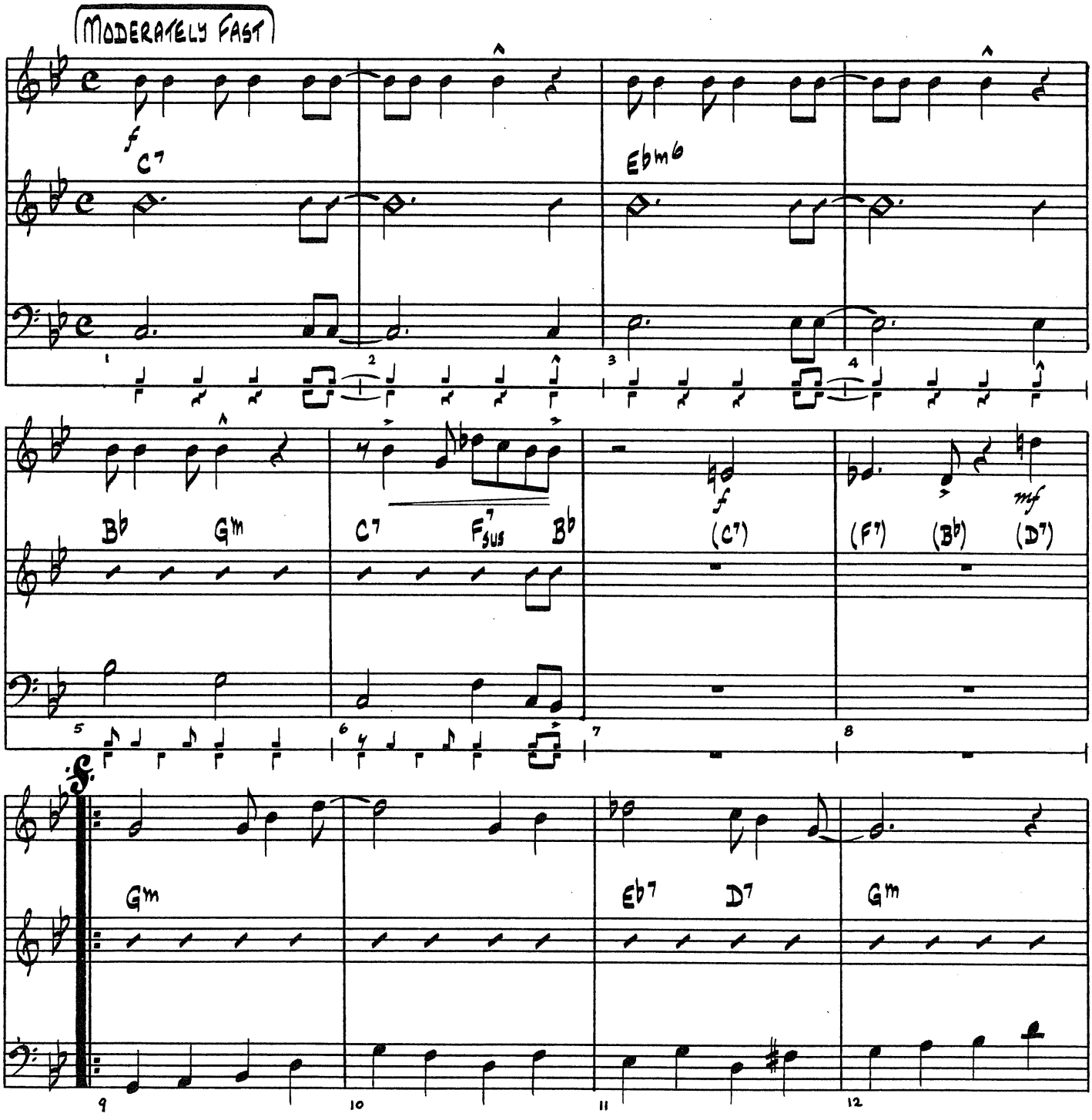


Rhythm

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Words and Music by
IRVING MILLS and
DUKE ELLINGTON
Arranged by JACK BULLOCK



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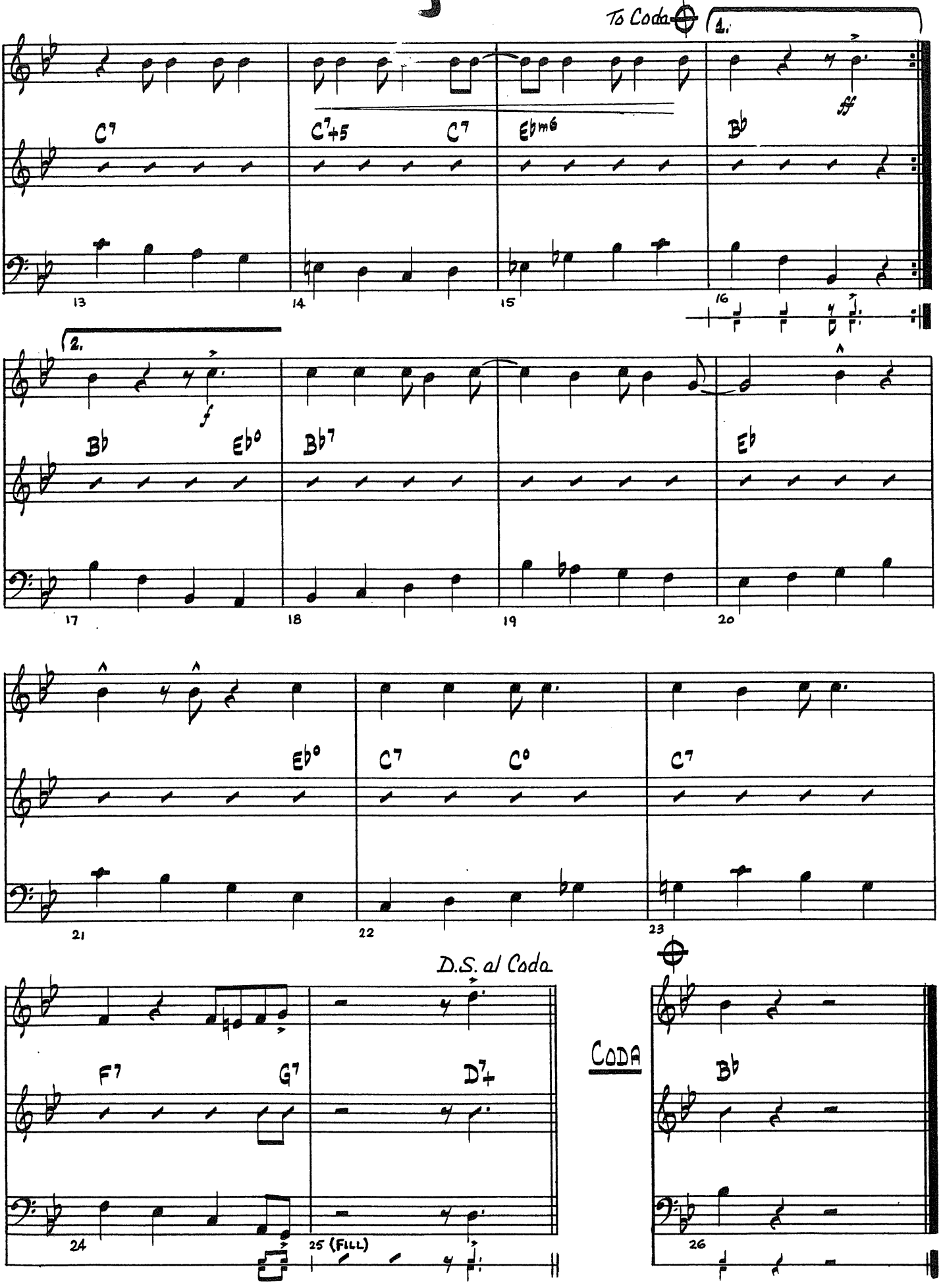
It Don't Mean A Thing - Rhythm



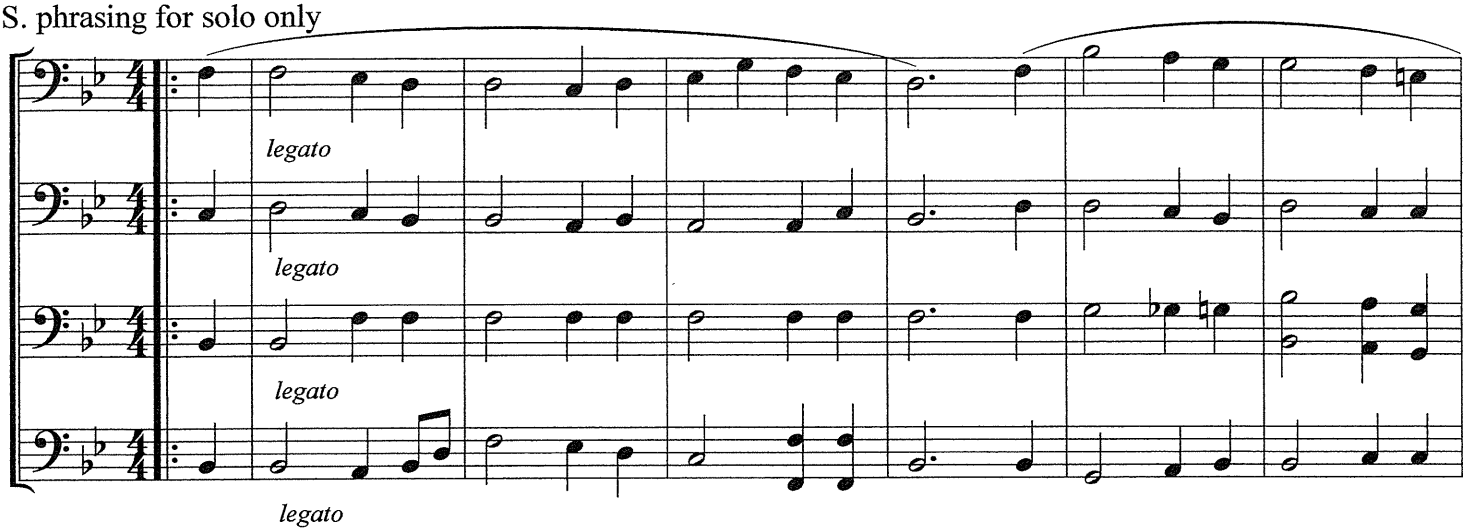
Trombone/Baritone

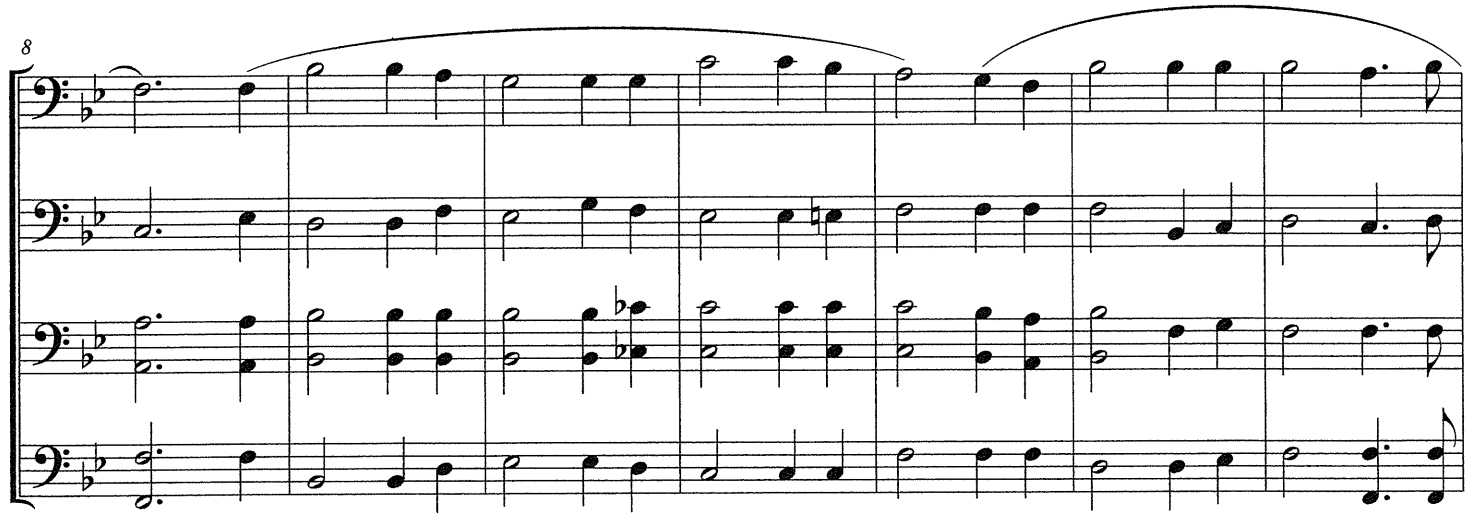
It Is Well

Horatio G. Spafford, 1873
Philip P. Bliss, 1876
arr. Bernice

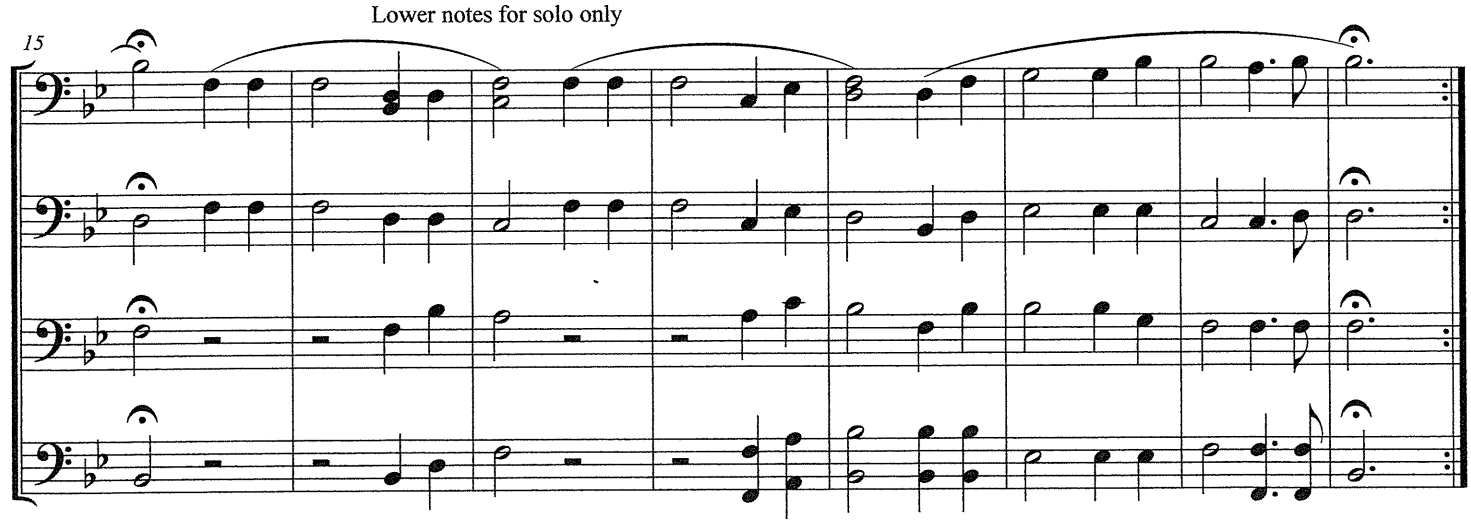
With Expression
Stagger Breathe ***mf mp mf f***

S. phrasing for solo only





Lower notes for solo only



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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,

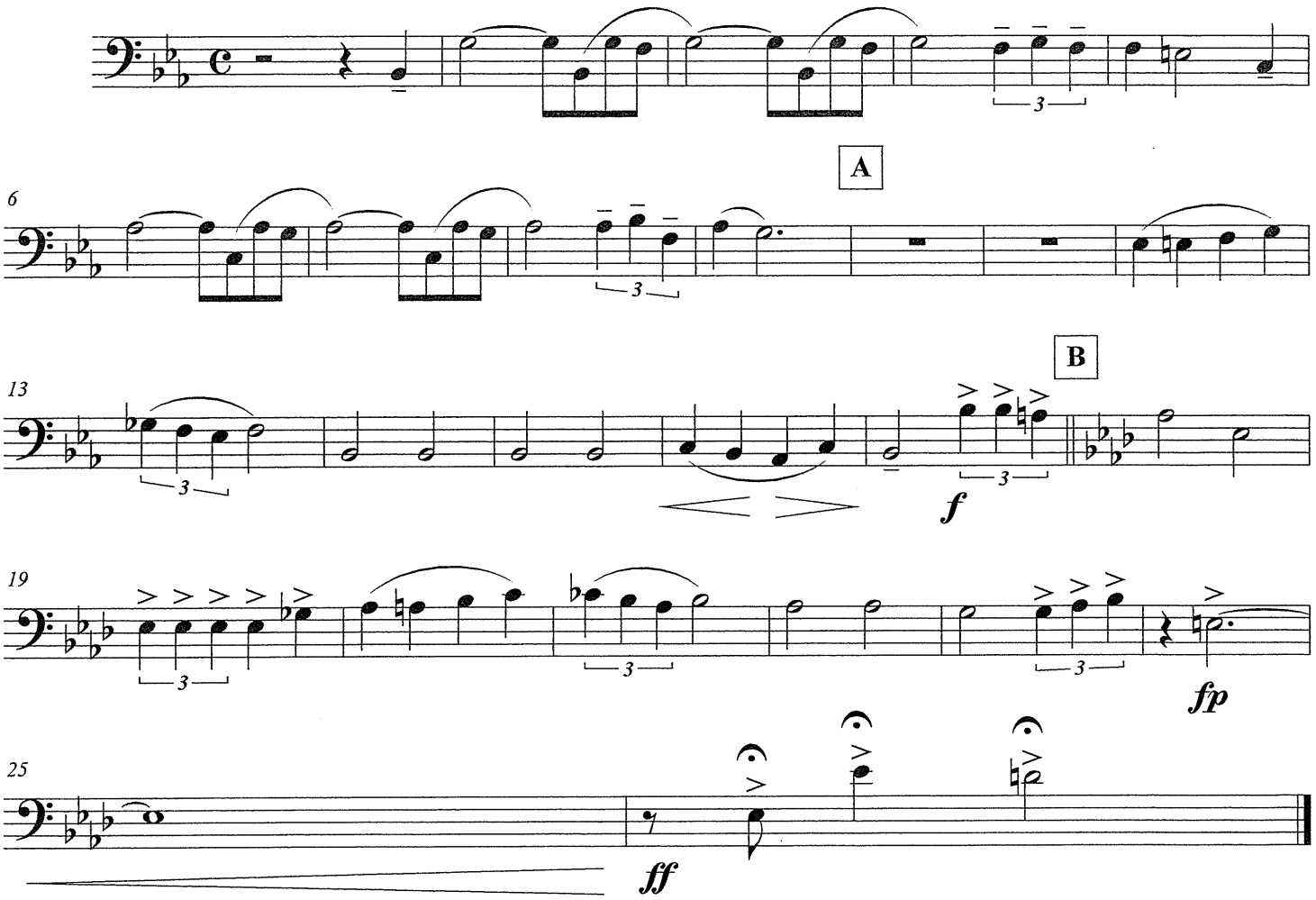
And more much more than this,

I did it my way...

Baritone (B.C.)

My Way

Don Costa
trans. Jerannchris Rivera-Heredia

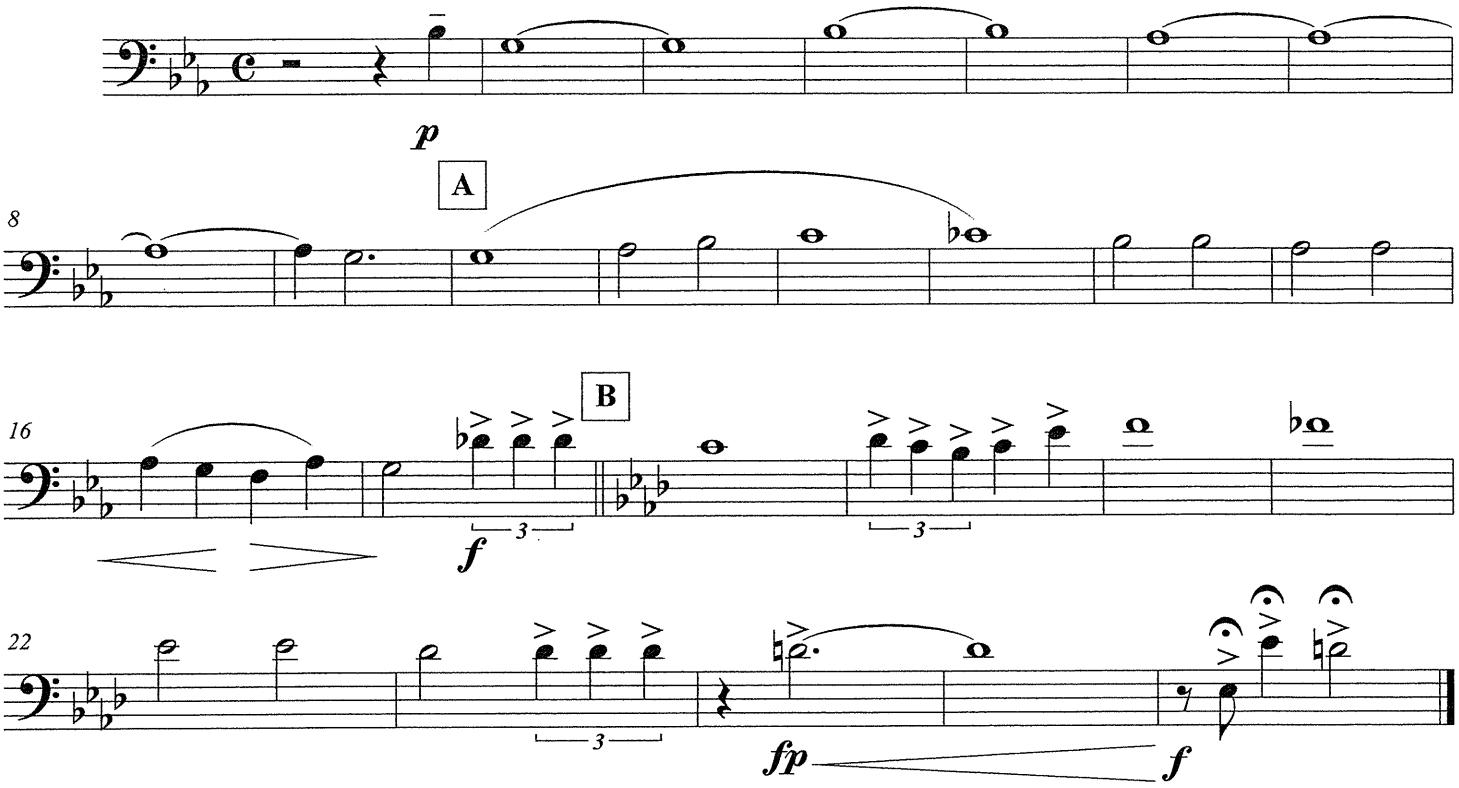


©

Trombone 1

My Way

Don Costa
trans. Jerannchris Rivera-Heredia



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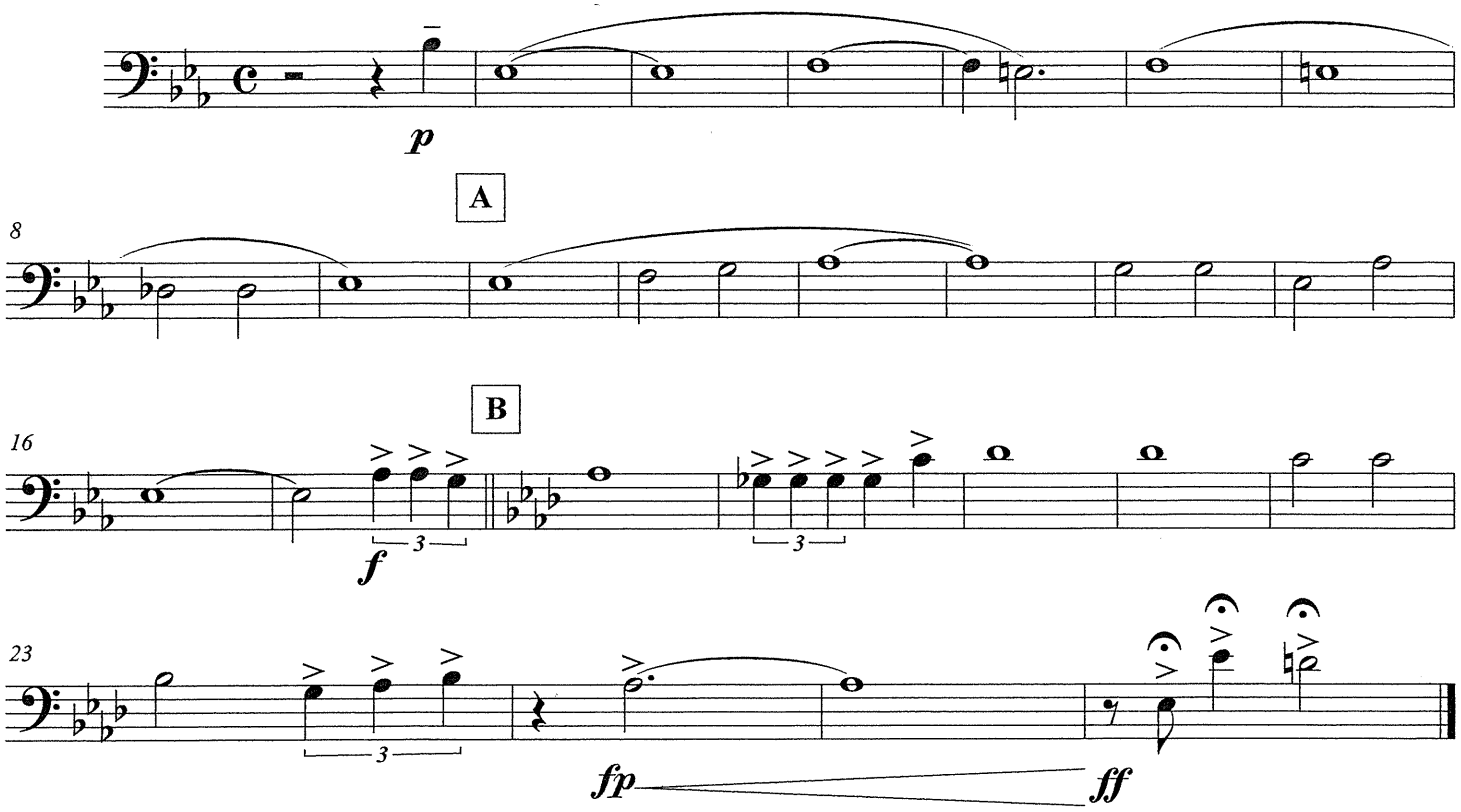
Trombone 2

My Way

Don Costa
trans. Jerannchris Rivera-Heredia



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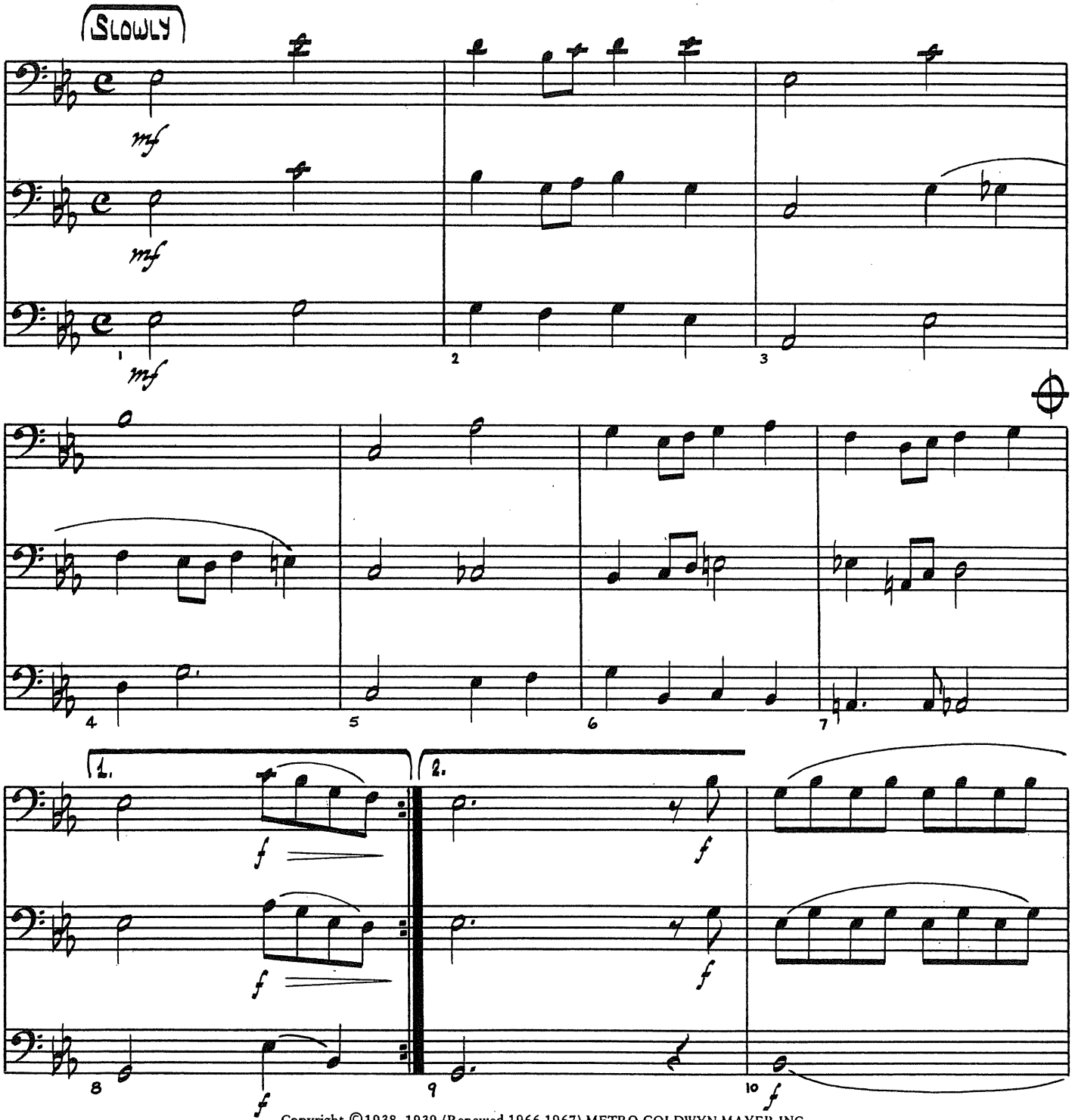
OVER THE RAINBOW

Bass clef

Words and Music by
E.Y. HARBURG and HAROLD ARLEN
Arranged by JACK BULLOCK



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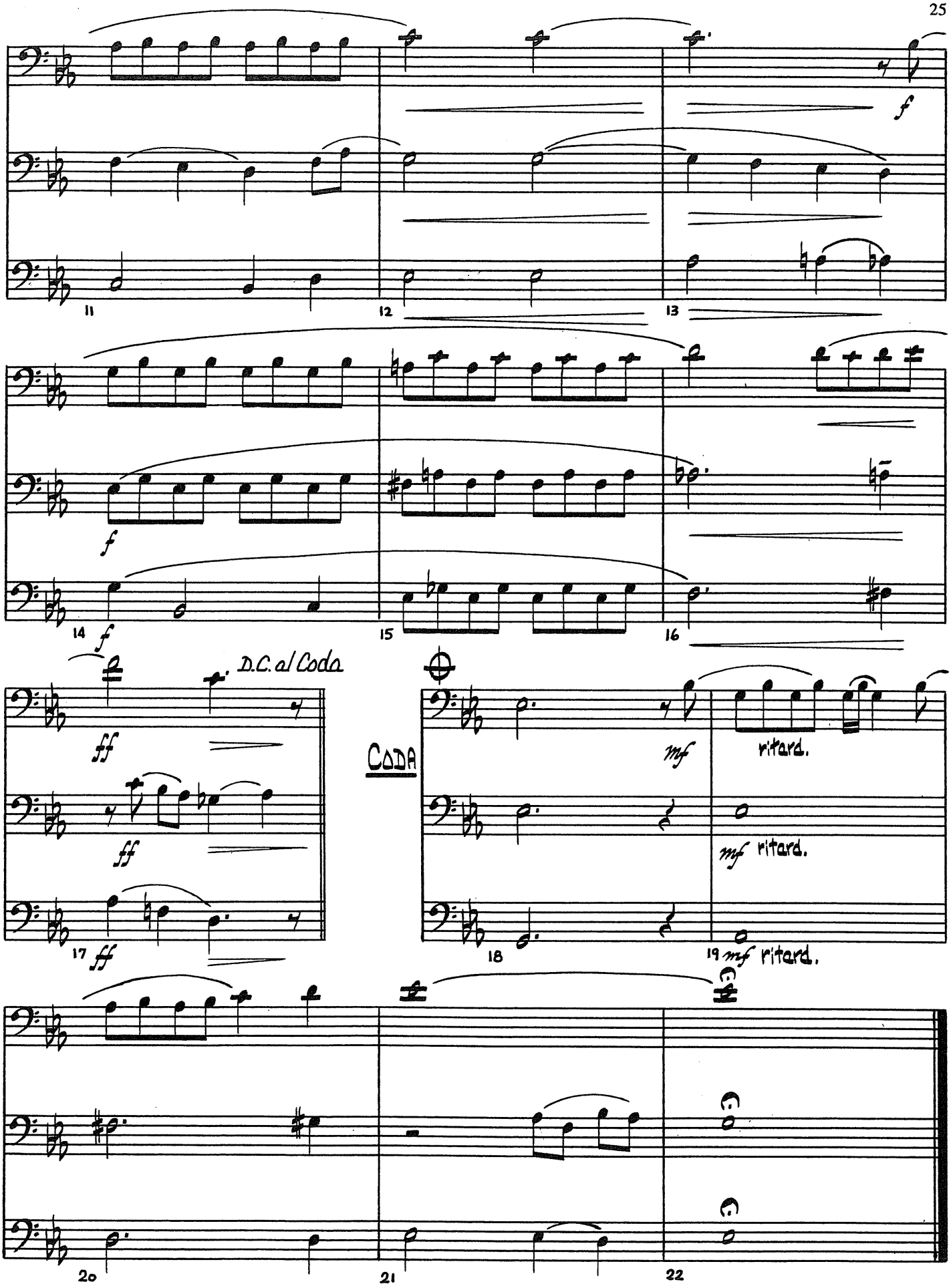
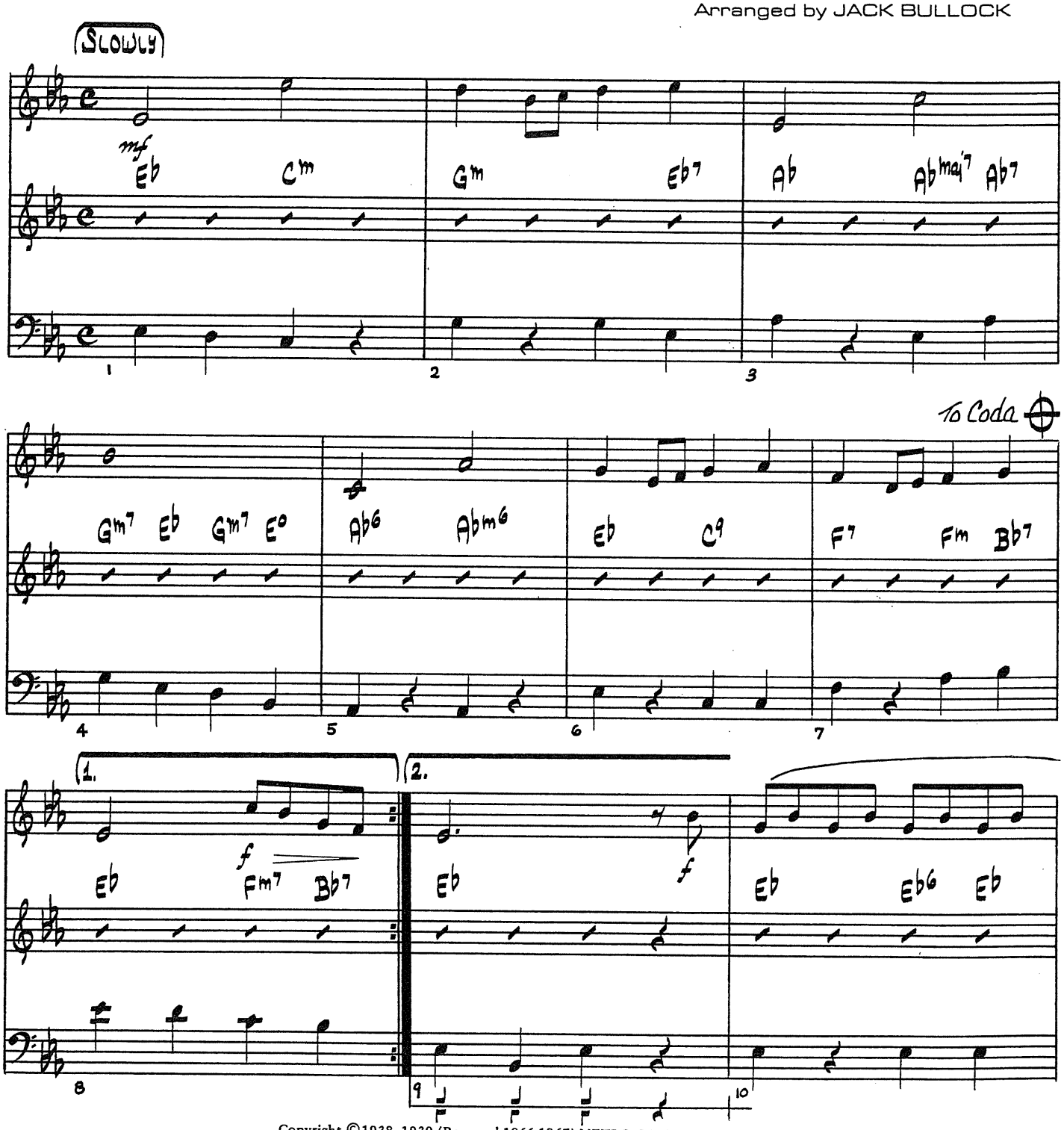
Over The Rainbow - Bass Clef



Rhythm

OVER THE RAINBOW

Words and Music by
E.Y. HARBURG and HAROLD ARLEN
Arranged by JACK BULLOCK



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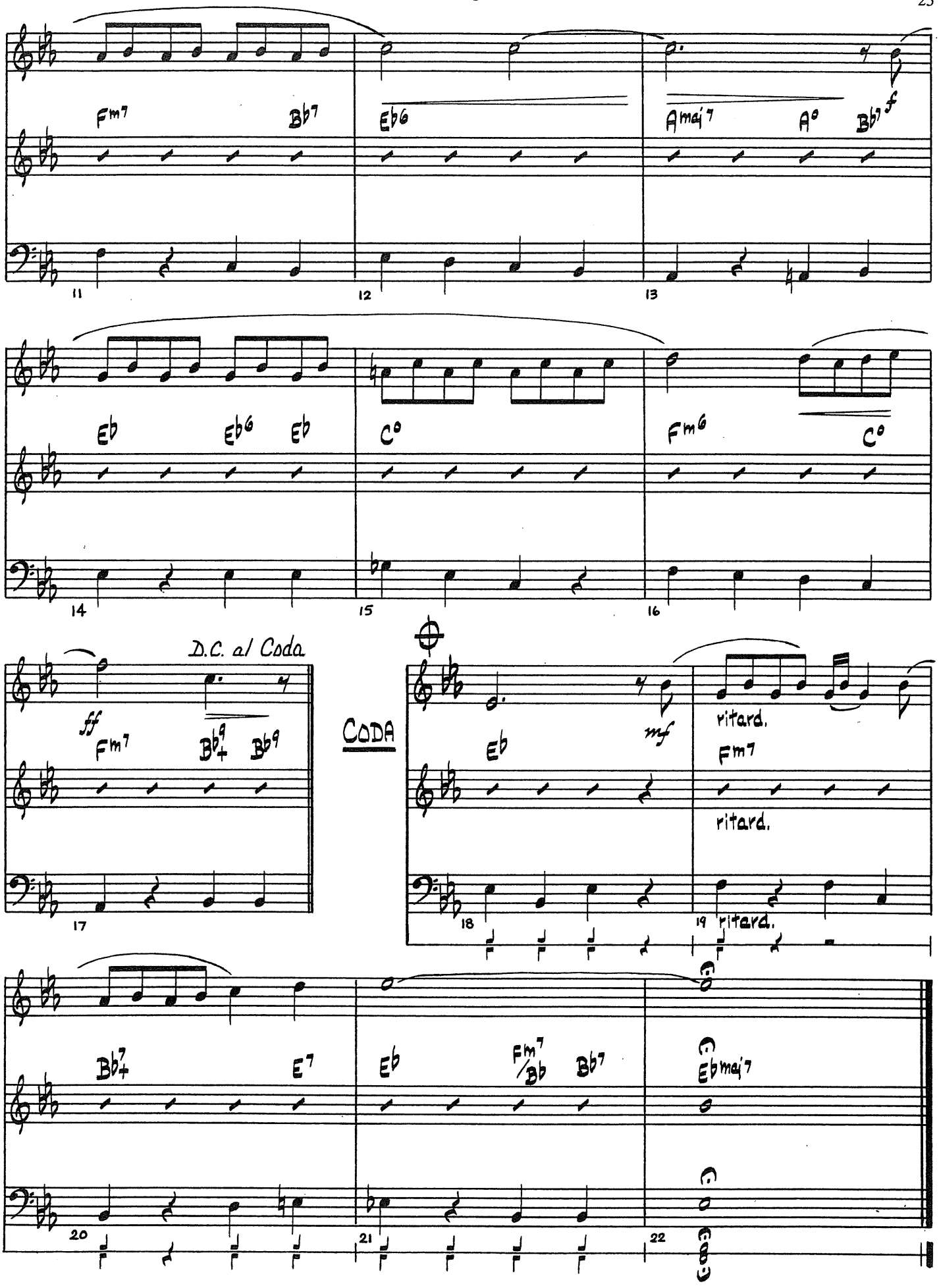

Fm7
Bb7
Eb6
Amaj7
A°
Bb7
f
11
12
13
Eb
Eb6
Eb
C°
Fm6
C°
14
15
16
D.C. al Coda
fff
Fm7
Bb9+
Bb9
17
CODA
Eb
mf
ritard.
Fm7
ritard.
18
19
ritard.
Bb7+
E7
Eb
Fm7/Bb
Bb7
Ebmaj7
20
21
22

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

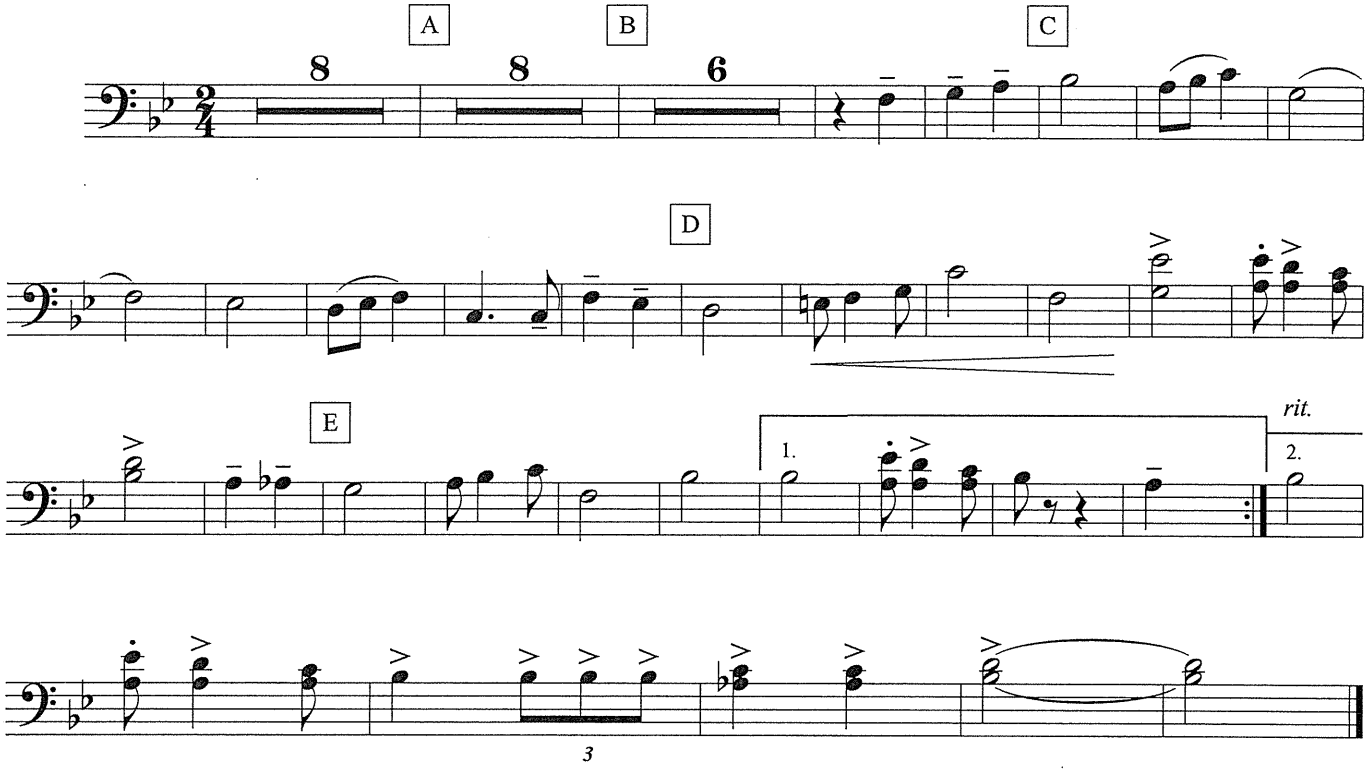
Eye of The Tiger So So Fa So So Fa So So Fa Me (Repeat)
Harmony Te Te La Te Te La Te Te La So (Repeat)

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)

Pomp & Circumstance (MELODY)

Trombone

[Arranger]



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Two Ceremonial Marches

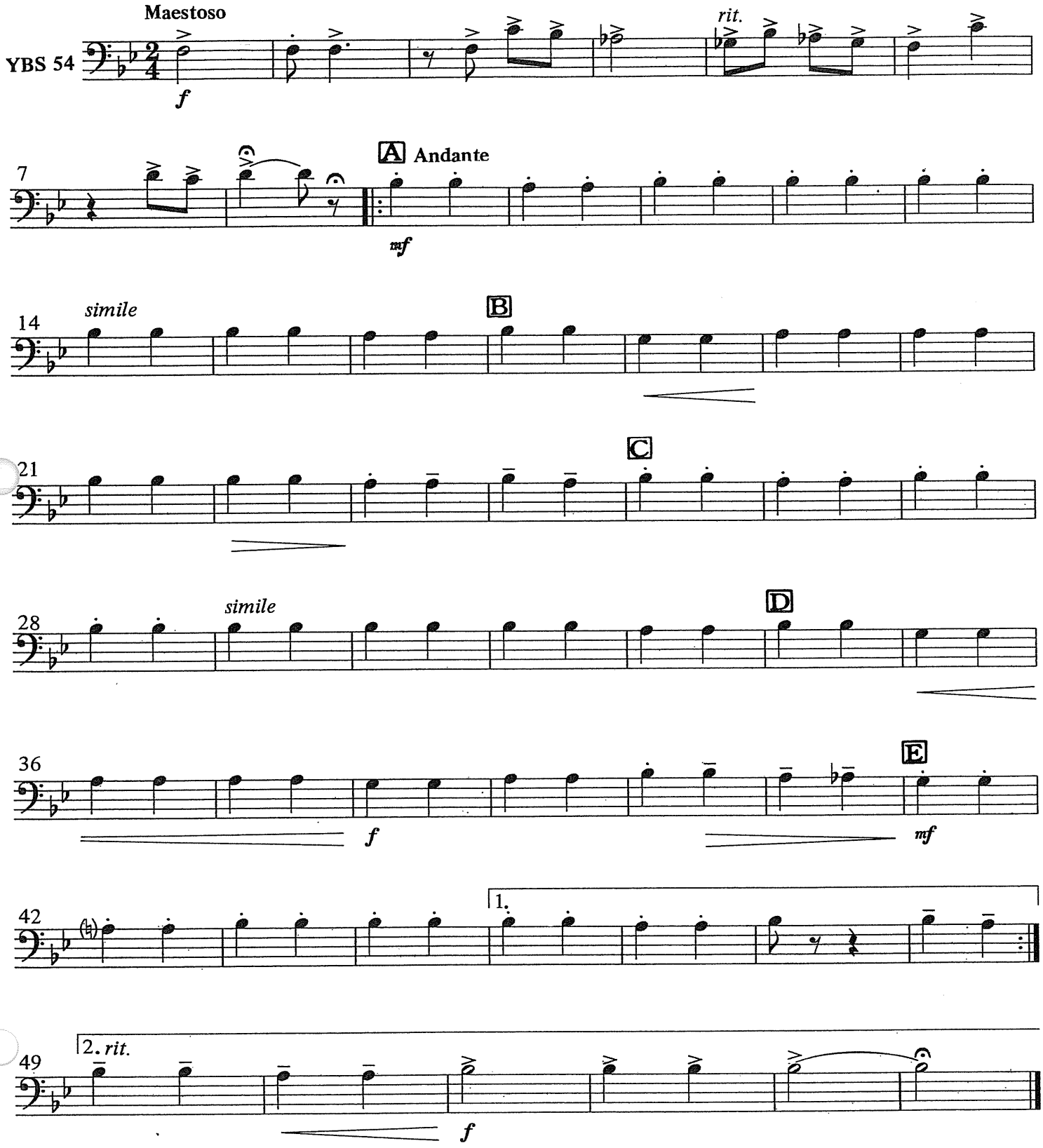
1. Processional

Pomp and Circumstance March No. 3

1st Trombone

EDWARD ELGAR, Op. 39

Arranged by James Swearingen



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Two Ceremonial Marches

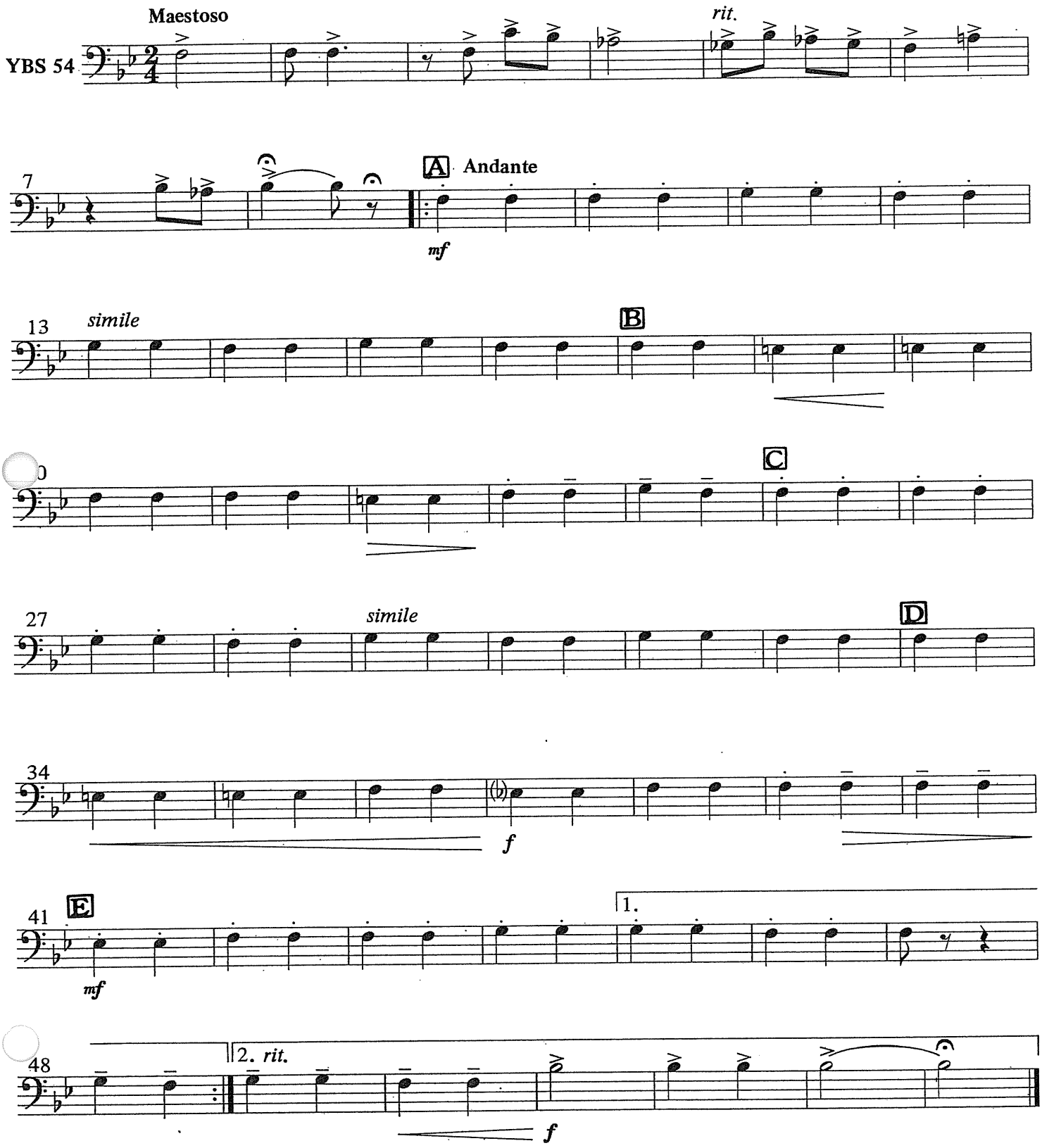
1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

2nd Trombone
Baritone B.C.
Bassoon



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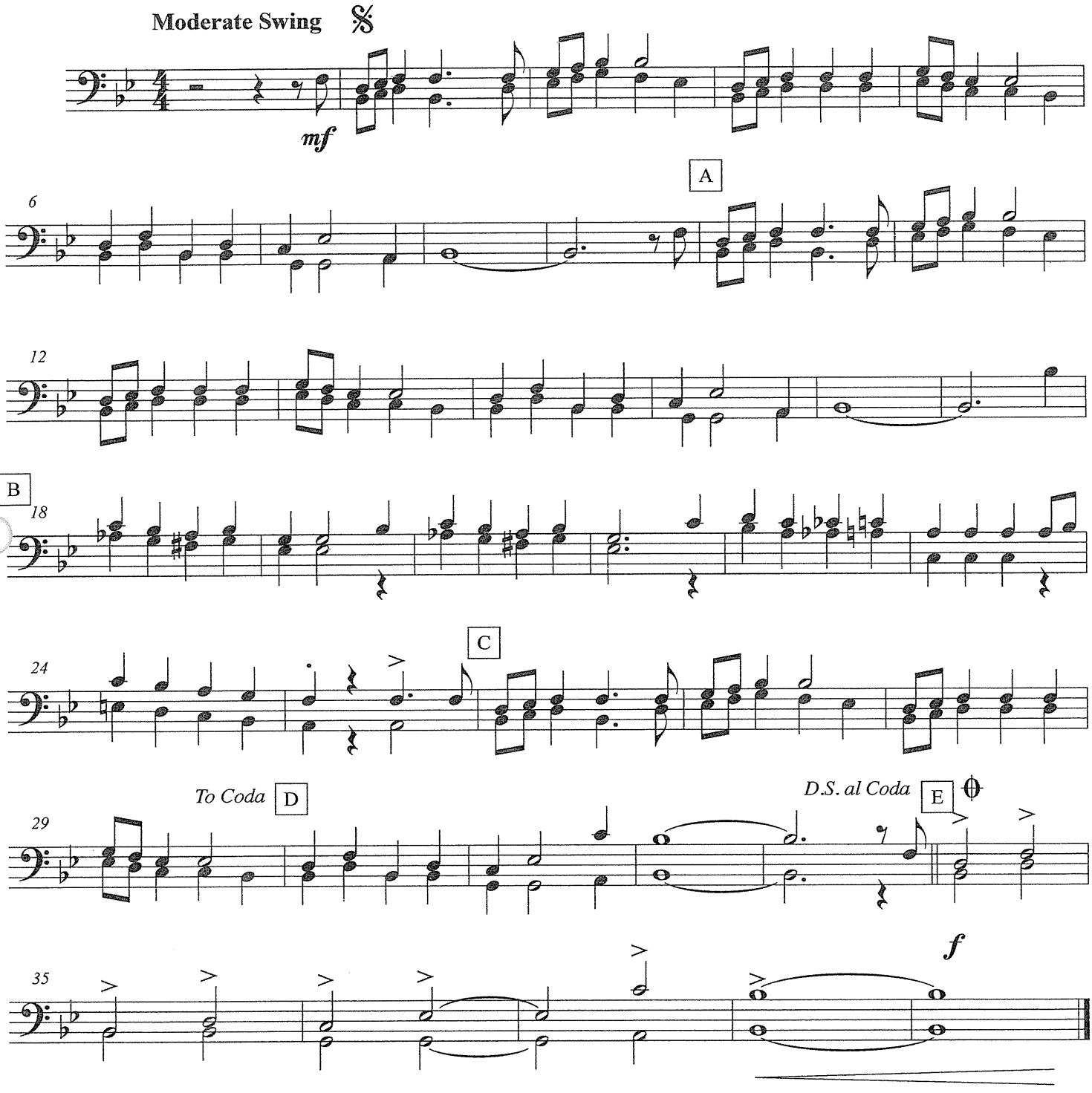
Santa Claus Is Comin' To Town

Melody - Bass Clef

Coots & Gillespie
arr. Bernice



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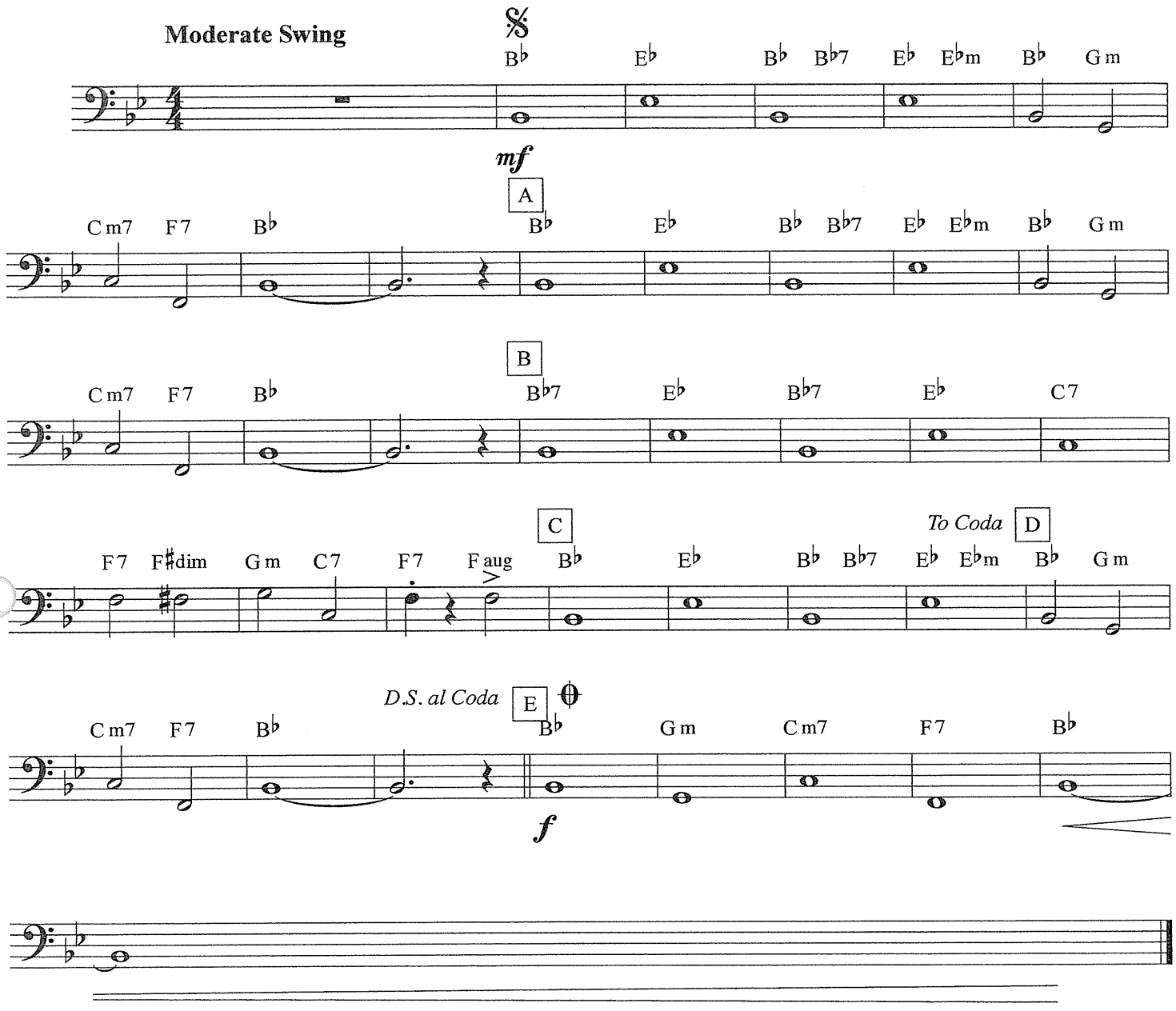
Santa Claus Is Comin' To Town

Bass Line - Bass Clef

Coots & Gillespie
arr. Bernice



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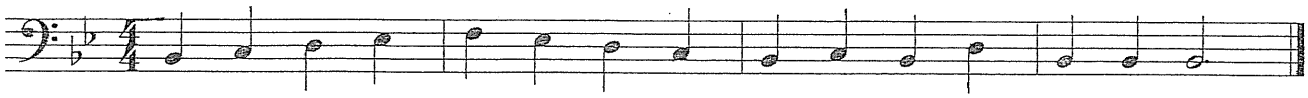
7:

Sight Reading Exercises

1



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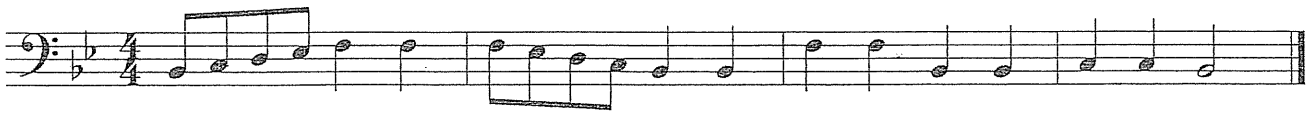

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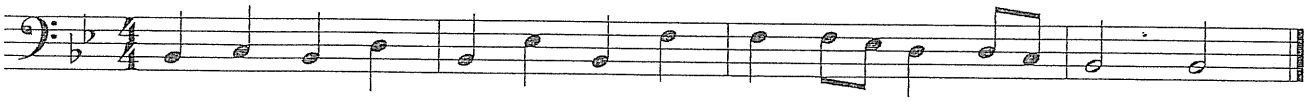

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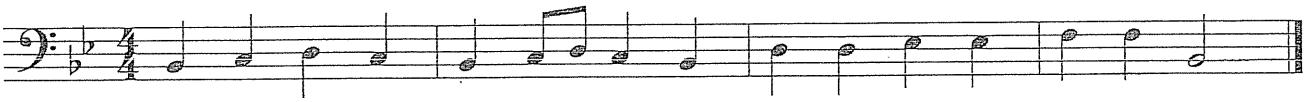

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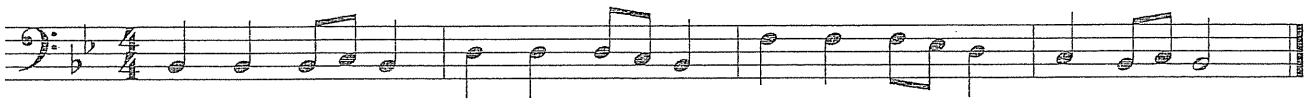

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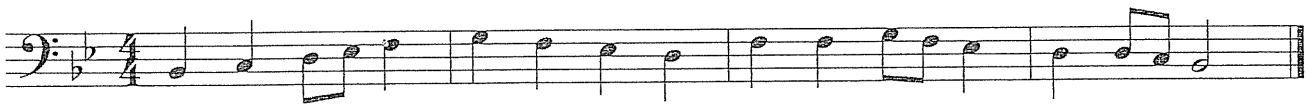

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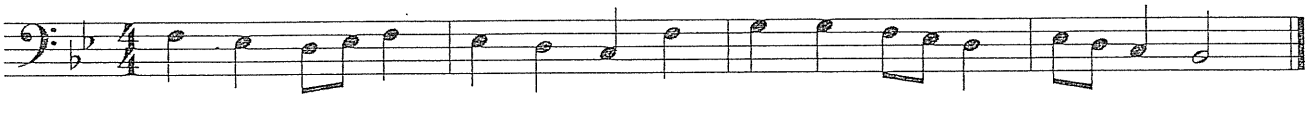

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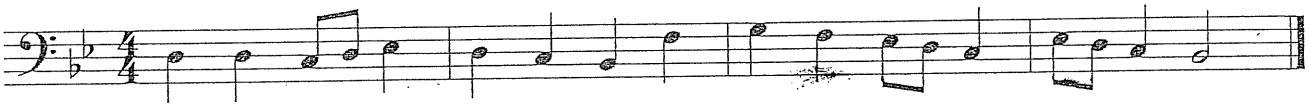

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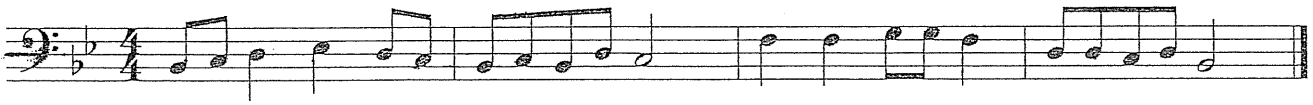
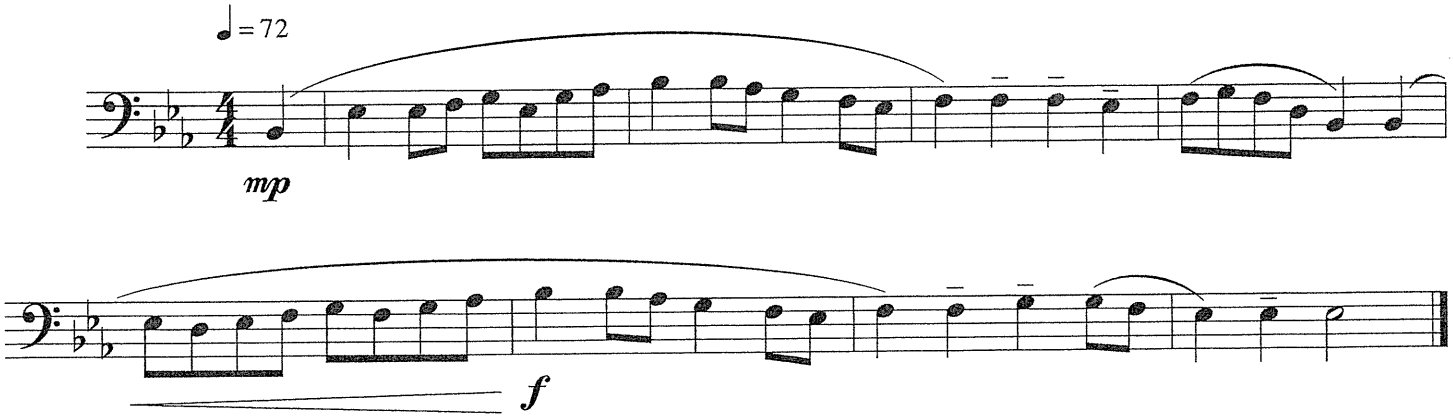


Trombone/Baritone (B.C.)

Simple Gifts

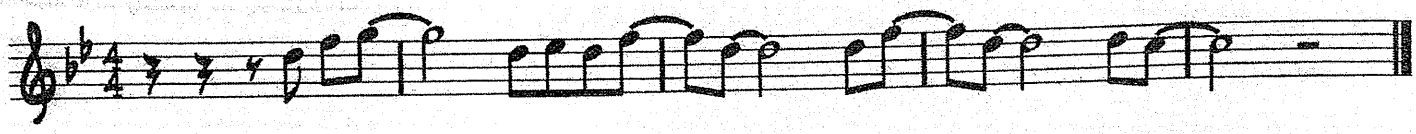
from Appalachian Spring

Traditional
Aaron Copland (1900-1990)

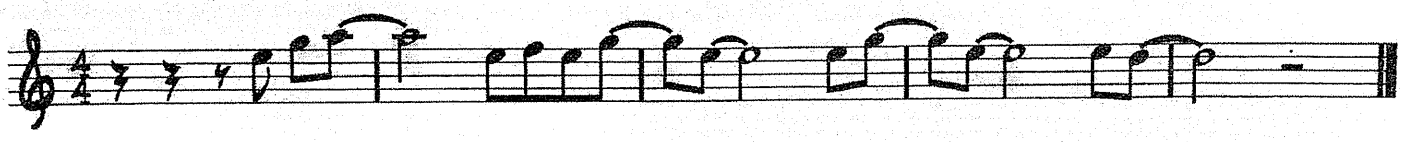


Sponsor Song 2017 - Melody

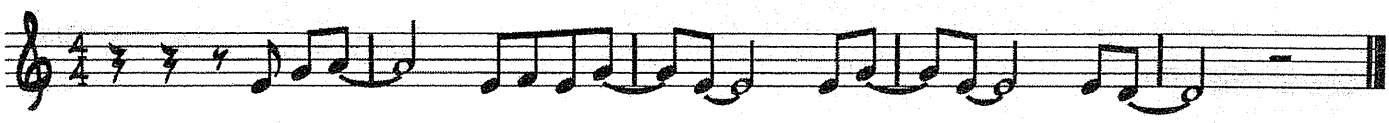
C Instruments (Treble)



B-Flat Instruments (High)



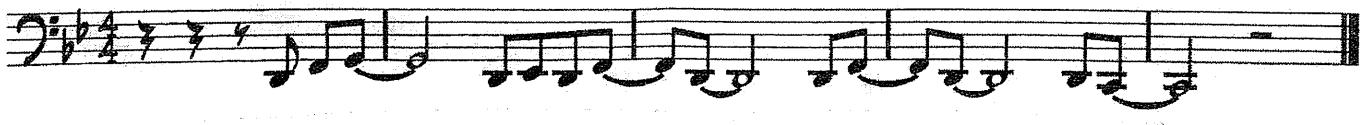
B-Flat Instruments (Low)



E-Flat Instruments

C Instruments (Bass)

Tuba



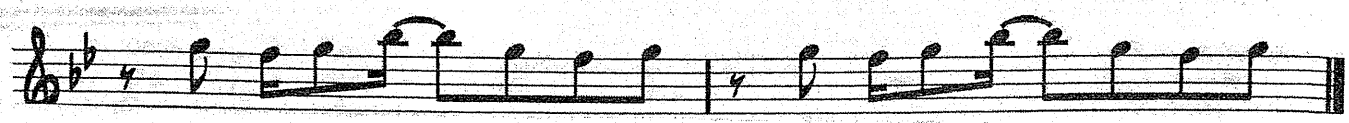
Lyrics

SciTech Band! We need your money, your money right now.

Show us love, come be a sponsor, a sponsor, right now.

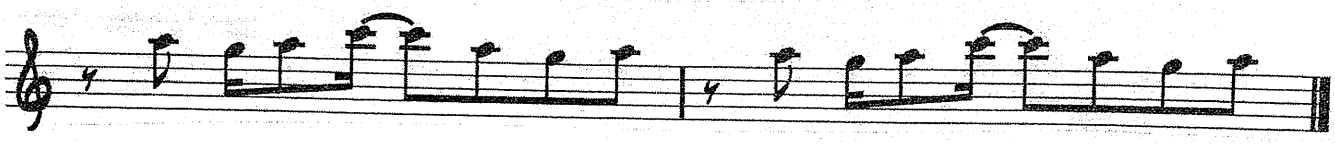
Sponsor Song 2017 - Horn Lick

C Instruments (Treble)



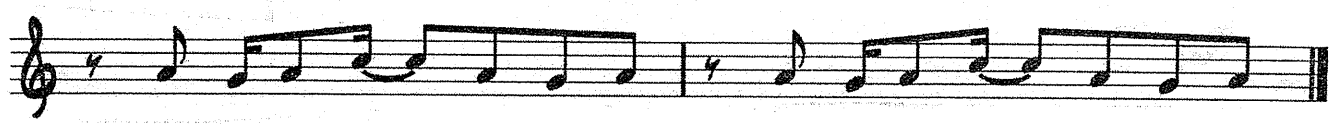
G F G Bb G F G G F G Bb G F G

B-Flat Instruments (High)



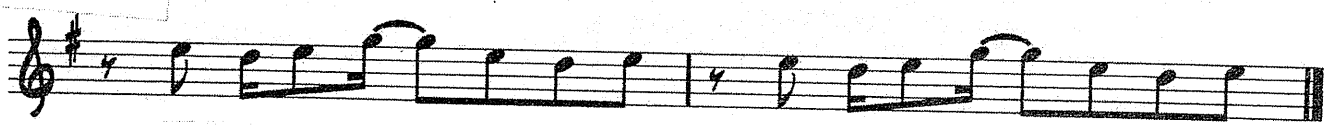
A G A C A G A A G A C A G A

B-Flat Instruments (Low)



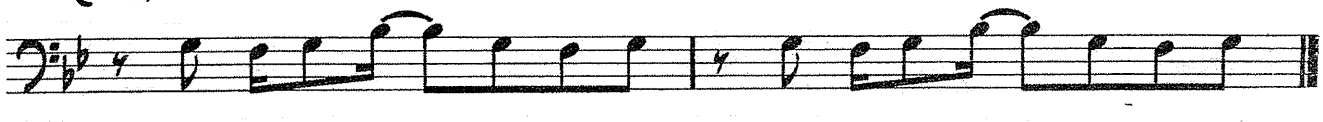
A G A C A G A A G A C A G A

E-Flat Instruments



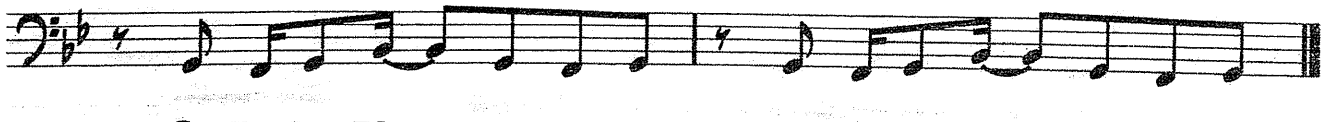
E D E G E D E E D E G E D E

C Instruments (Bass)



G F G Bb G F G G F G Bb G F G

Tuba



G F G Bb G F G G F G Bb G F G

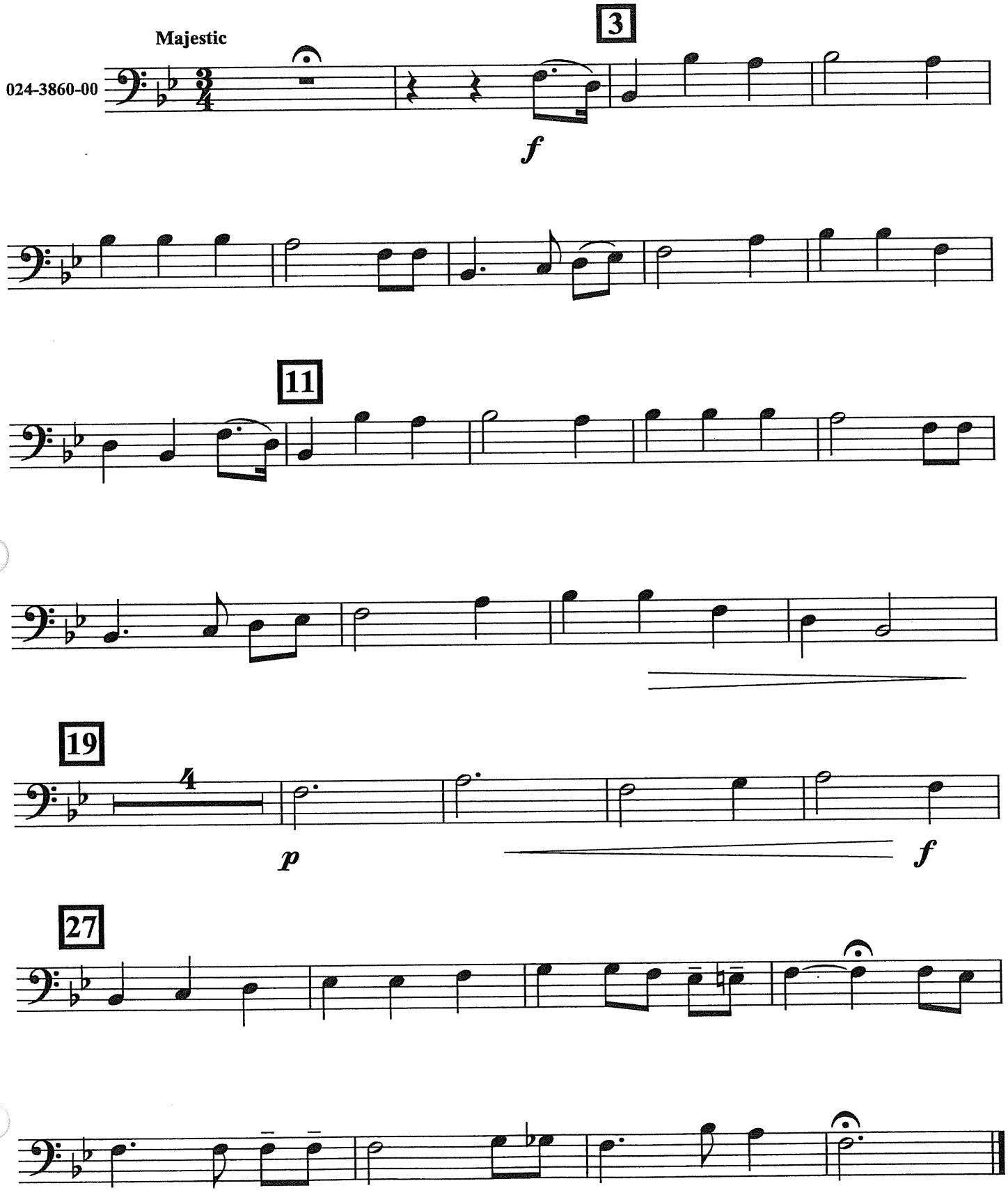
Chords

Gm, Bb, Dm, F

THE STAR SPANGLED BANNER

Trombone

arr. by Robert W. Smith
(ASCAP)



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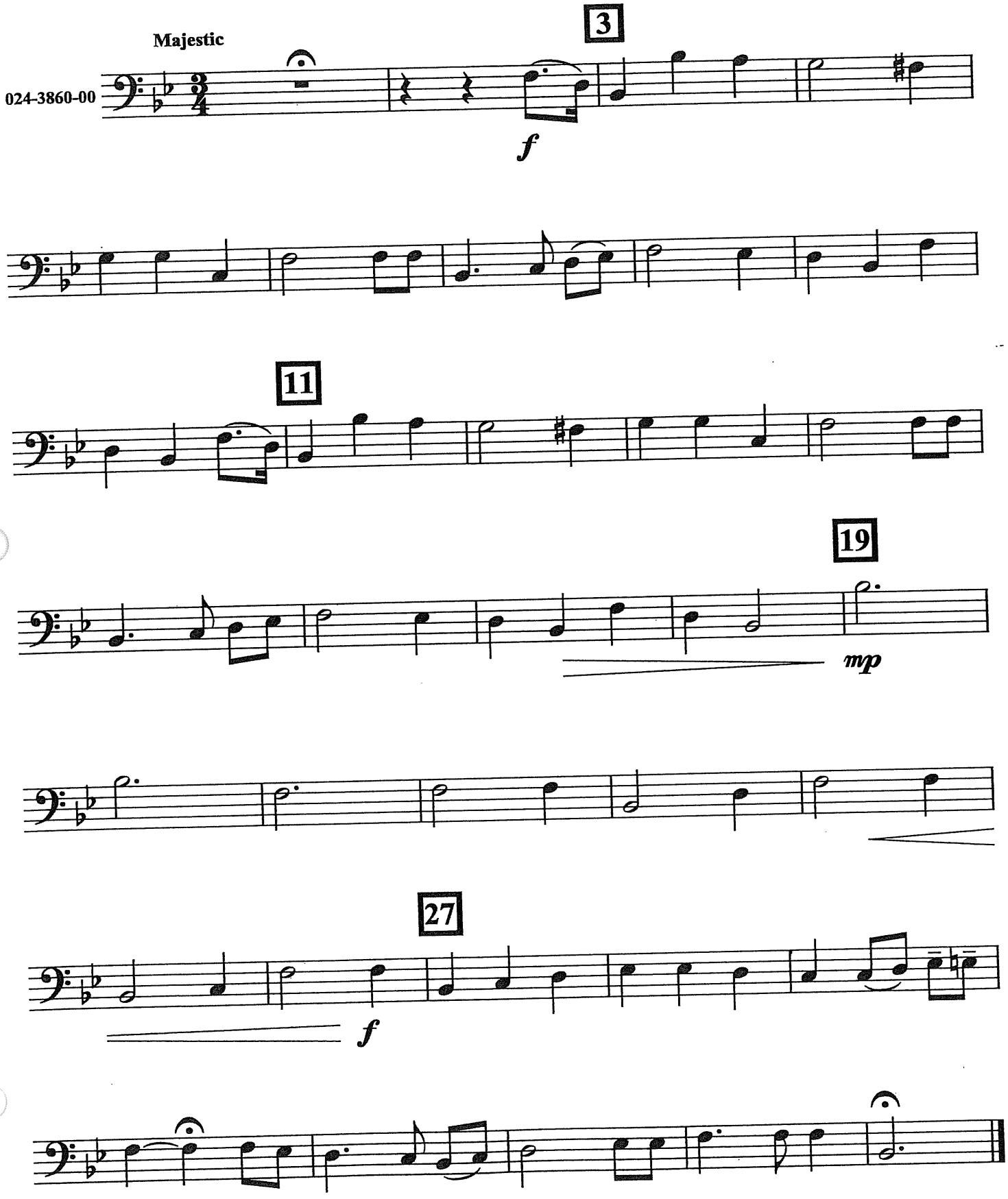
THE STAR SPANGLED BANNER

Baritone B.C.

arr. by Robert W. Smith
(ASCAP)

Majestic

024-3860-00



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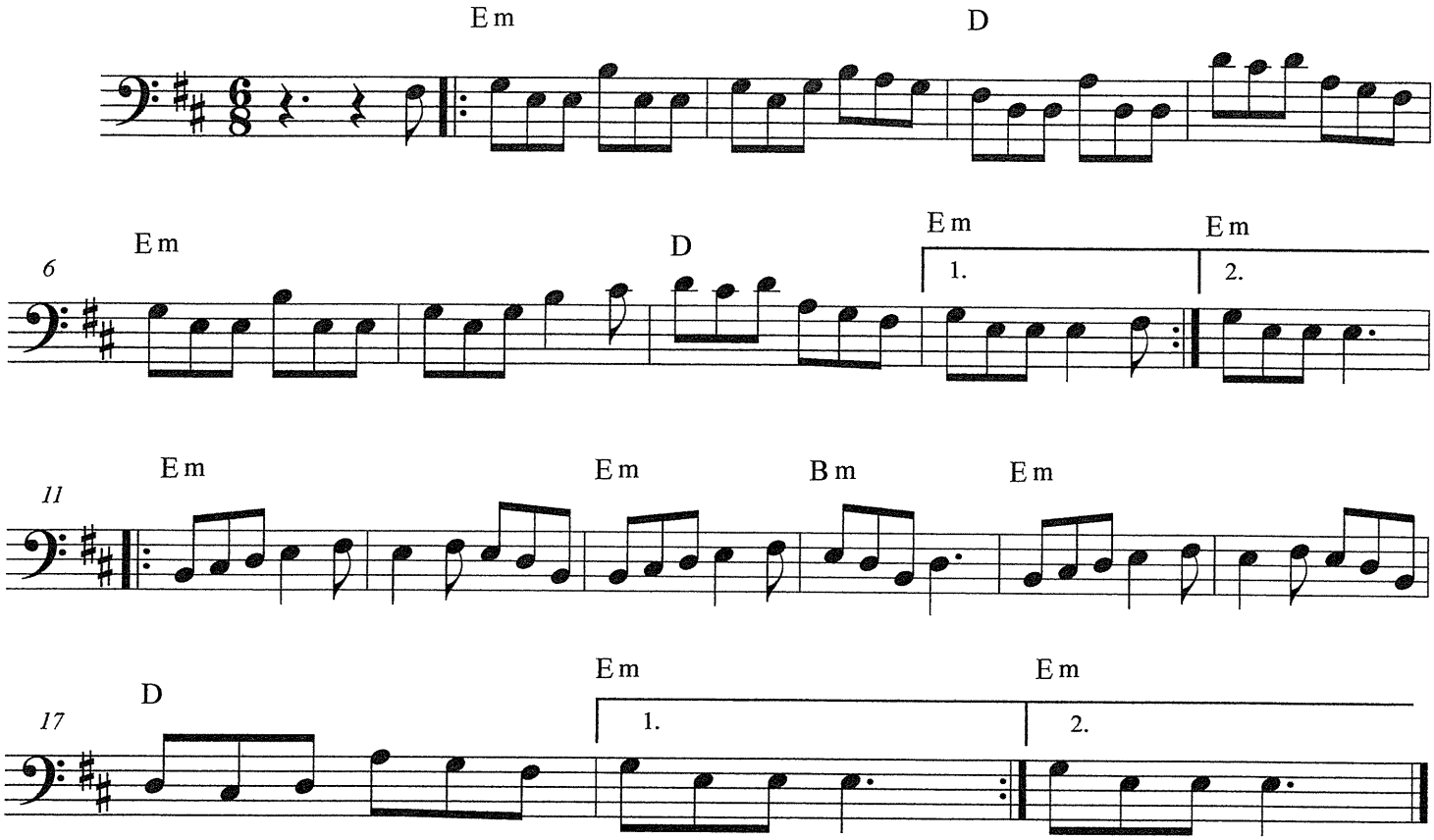
BASS CLEF LOW (D MAJOR)

The Swallowtail Jig

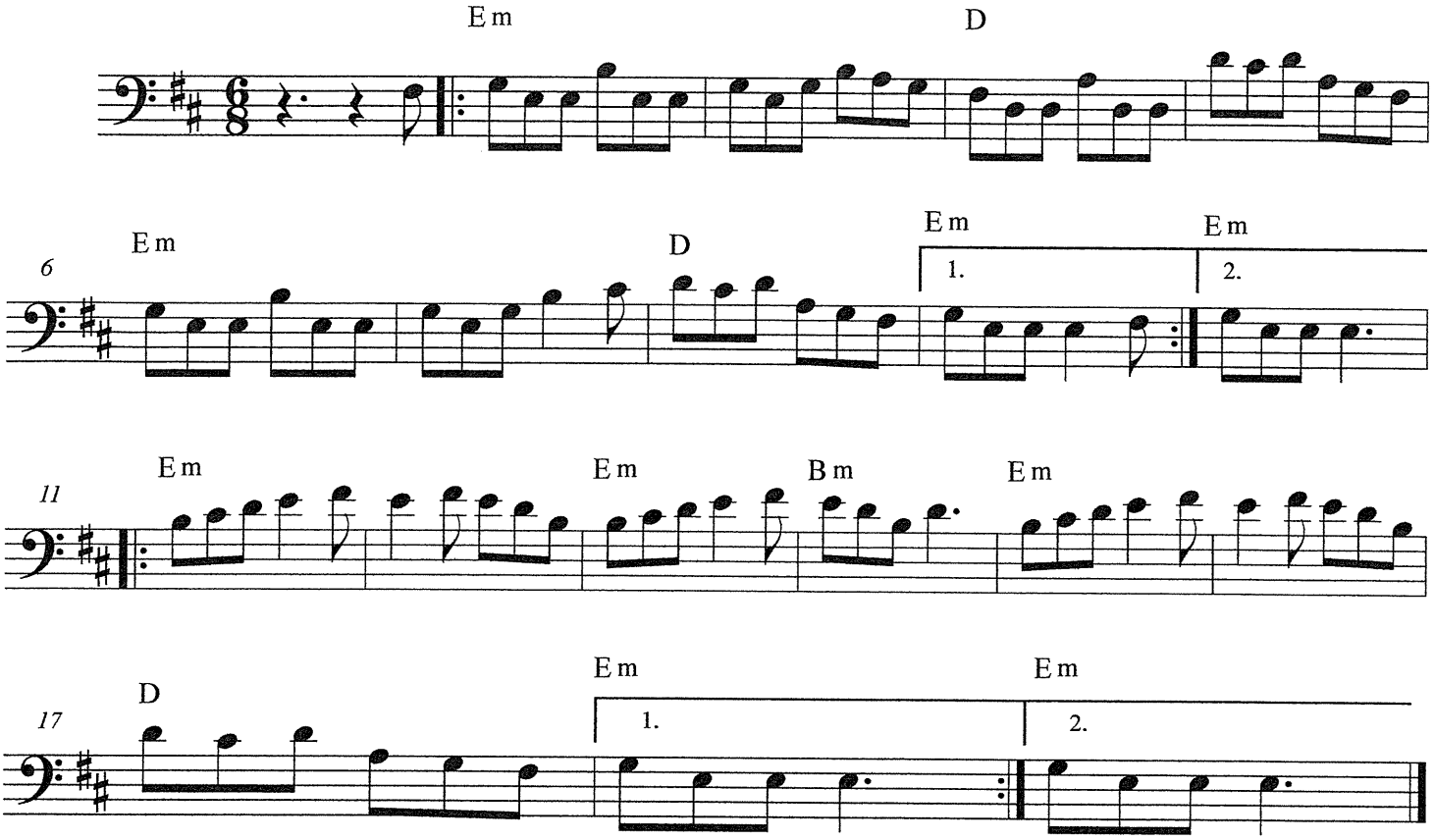
Traditional Irish
arr. Bernice



BASS CLEF HIGH (D MAJOR)

The Swallowtail Jig

Traditional Irish
arr. Bernice



Melody (B.C.)

Symphony

As Recorded by Clean Bandit
arr. Bernice

Expressive ♩ = 124

A

4

off -3

mp

B

8

simile

C

12

D

17

E

21

mf

F

25

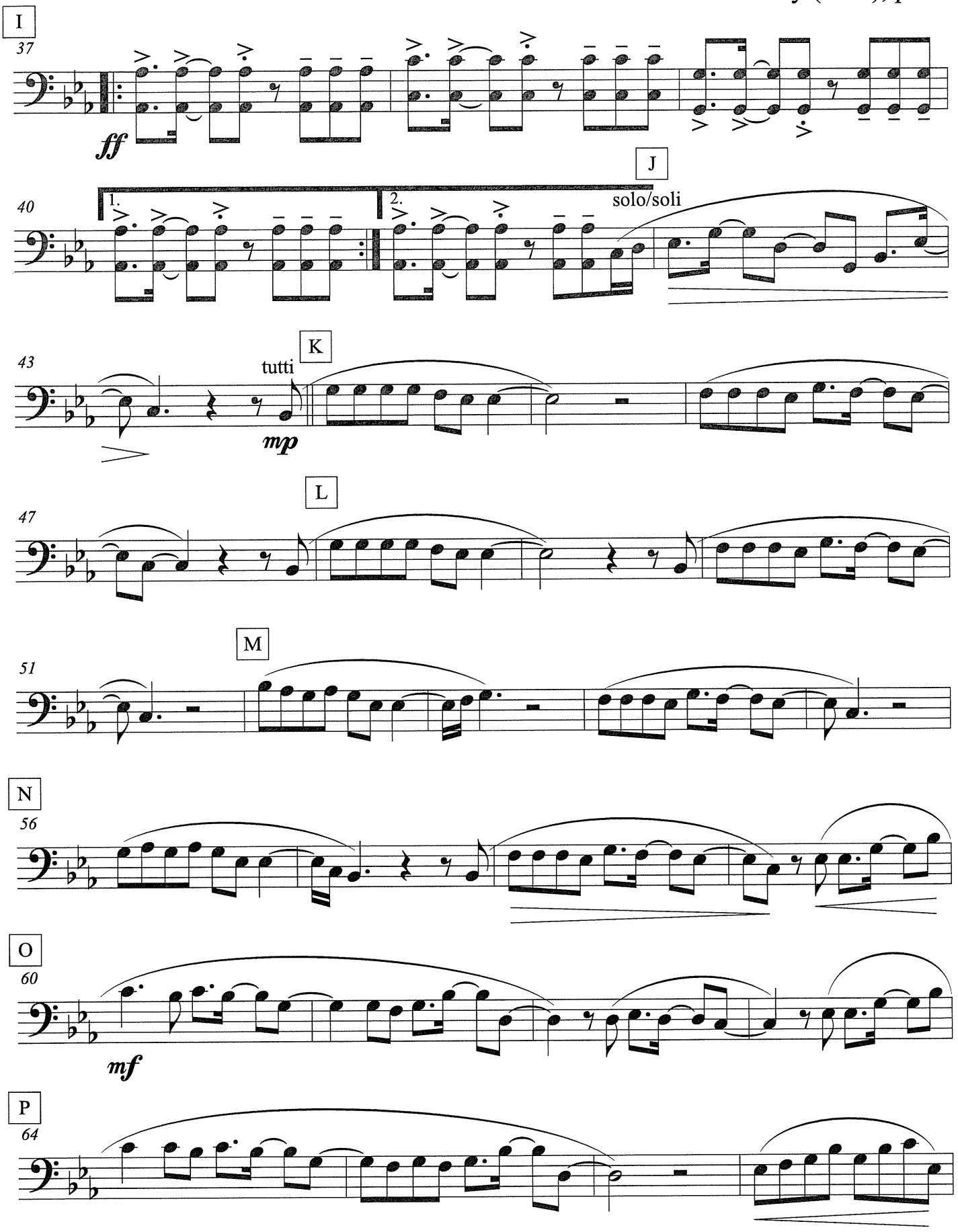
G

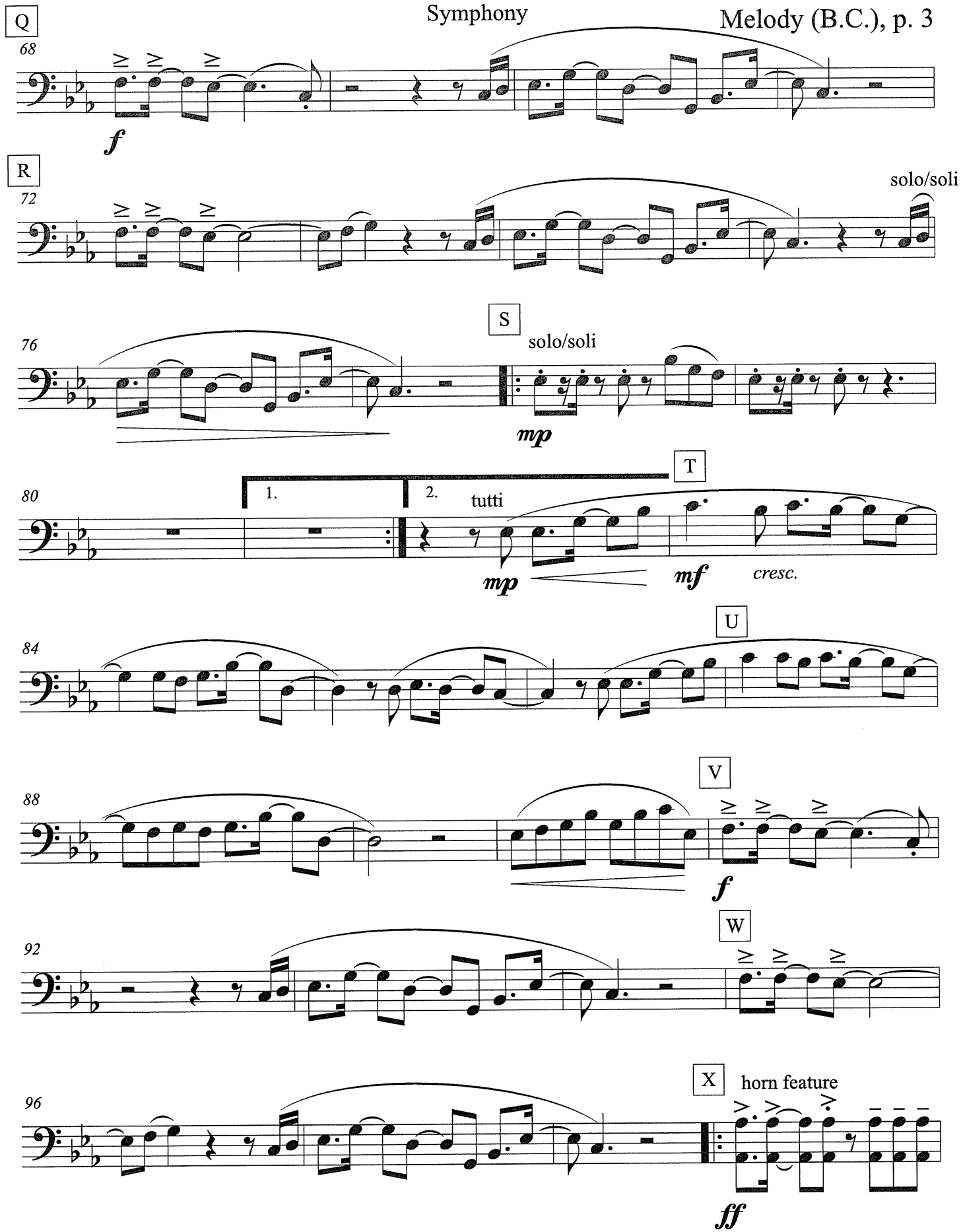
29

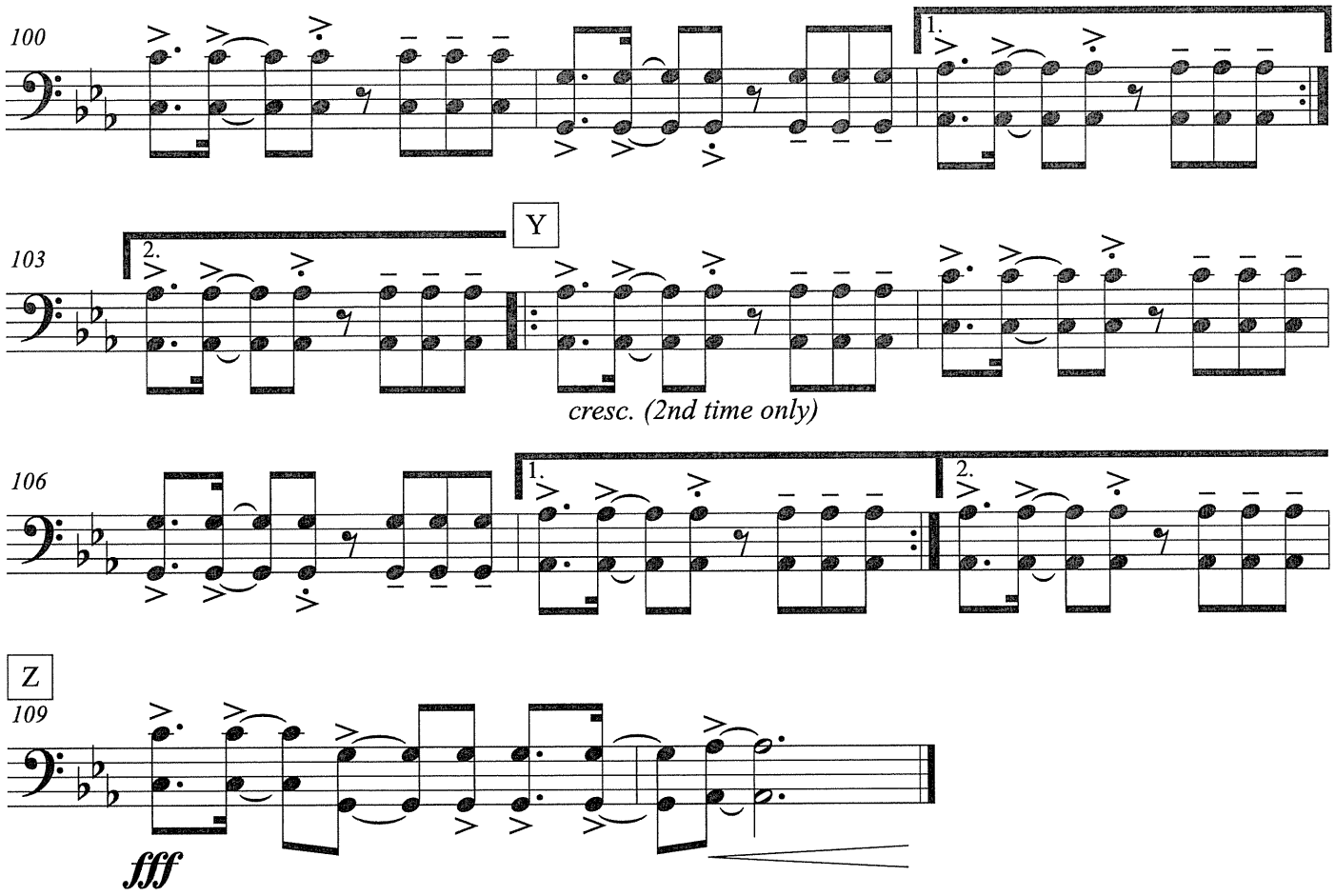
f

H

33


I
37
ff
J
40
1.
2.
solo/soli
43
tutti
K
mp
47
L
51
M
N
56
O
60
mf
P
64

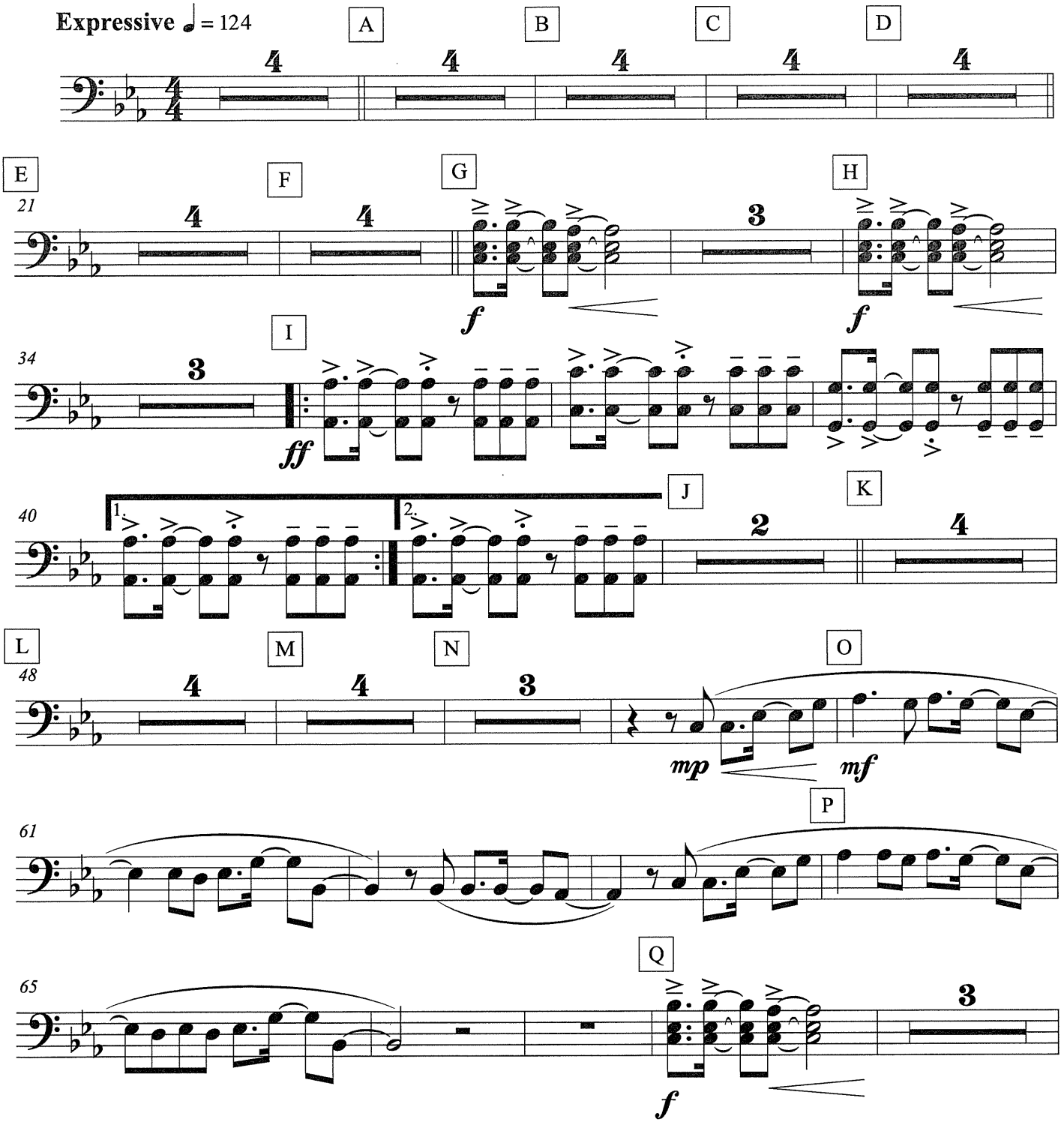

Q
68
f
R
72
solo/soli
S
76
solo/soli
mp
T
80
1.
2.
tutti
mp
mf
cresc.
U
84
V
88
f
W
92
X
96
horn feature
ff

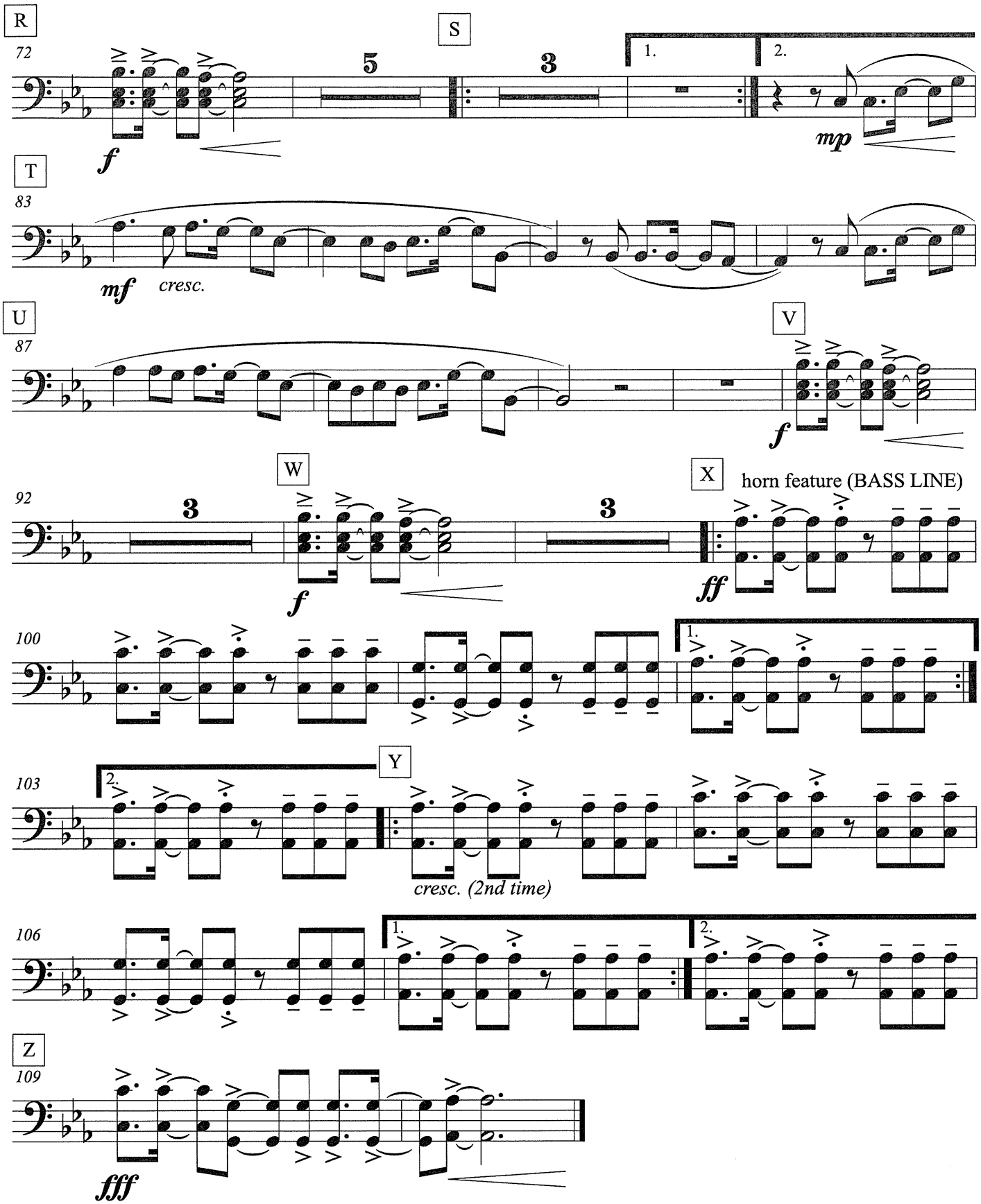

100
1.
103
2.
Y
cresc. (2nd time only)
106
1.
2.
Z
109
fff

Countermelody (B.C.)

Symphony

As Recorded by Clean Bandit
arr. Bernice

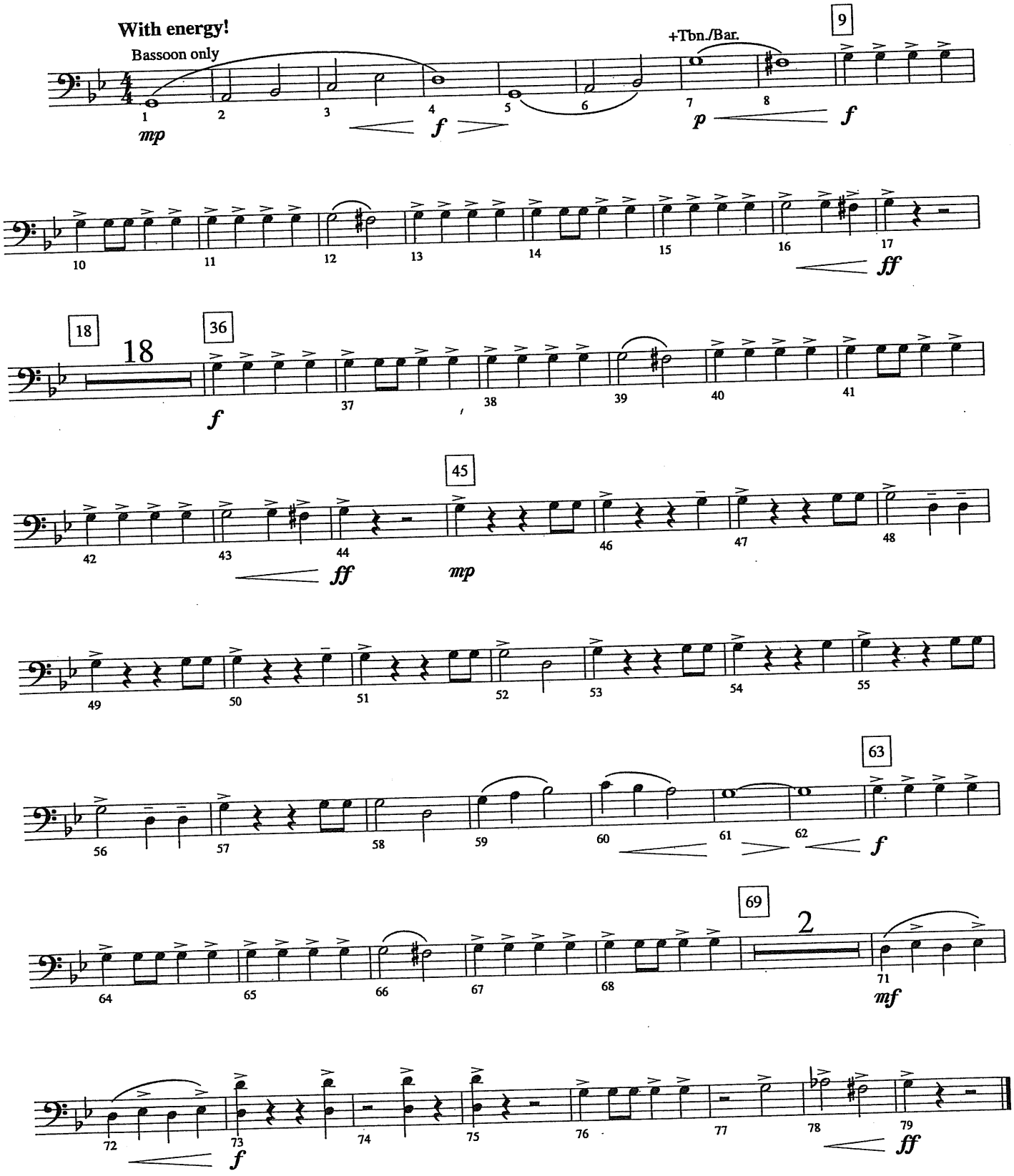



R
72
S
5
3
1.
2.
f
mp
T
83
mf
cresc.
U
87
V
f
W
92
3
3
f
X
horn feature (BASS LINE)
ff
100
1.
Y
103
2.
cresc. (2nd time)
106
1.
2.
Z
109
fff

THE TEMPEST

TROMBONE/BARITONE/
BASSOON

ROBERT W. SMITH



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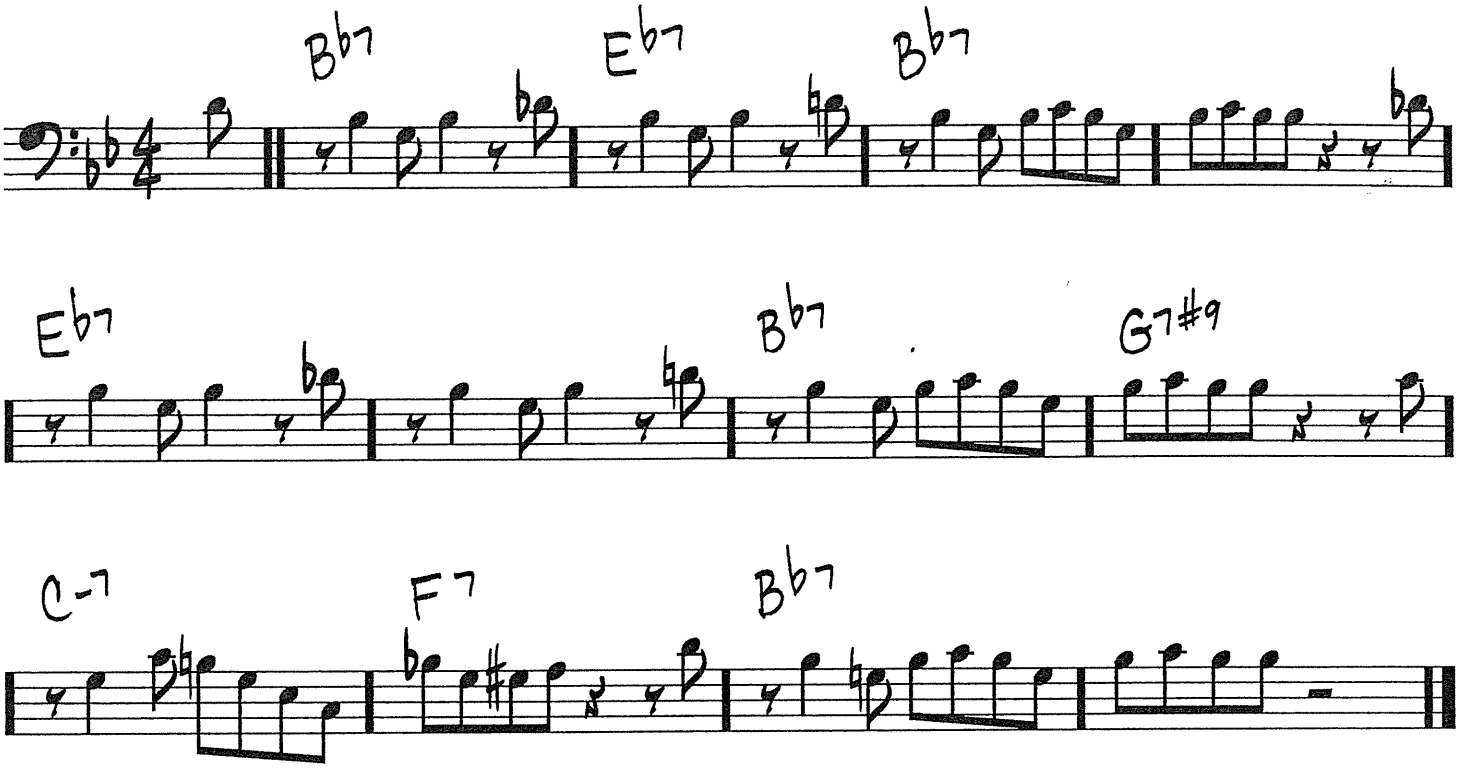
Bass Clef
390

TENOR MADNESS

(MED. UP)

-SONNY ROLLINS



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Copyright Renewed

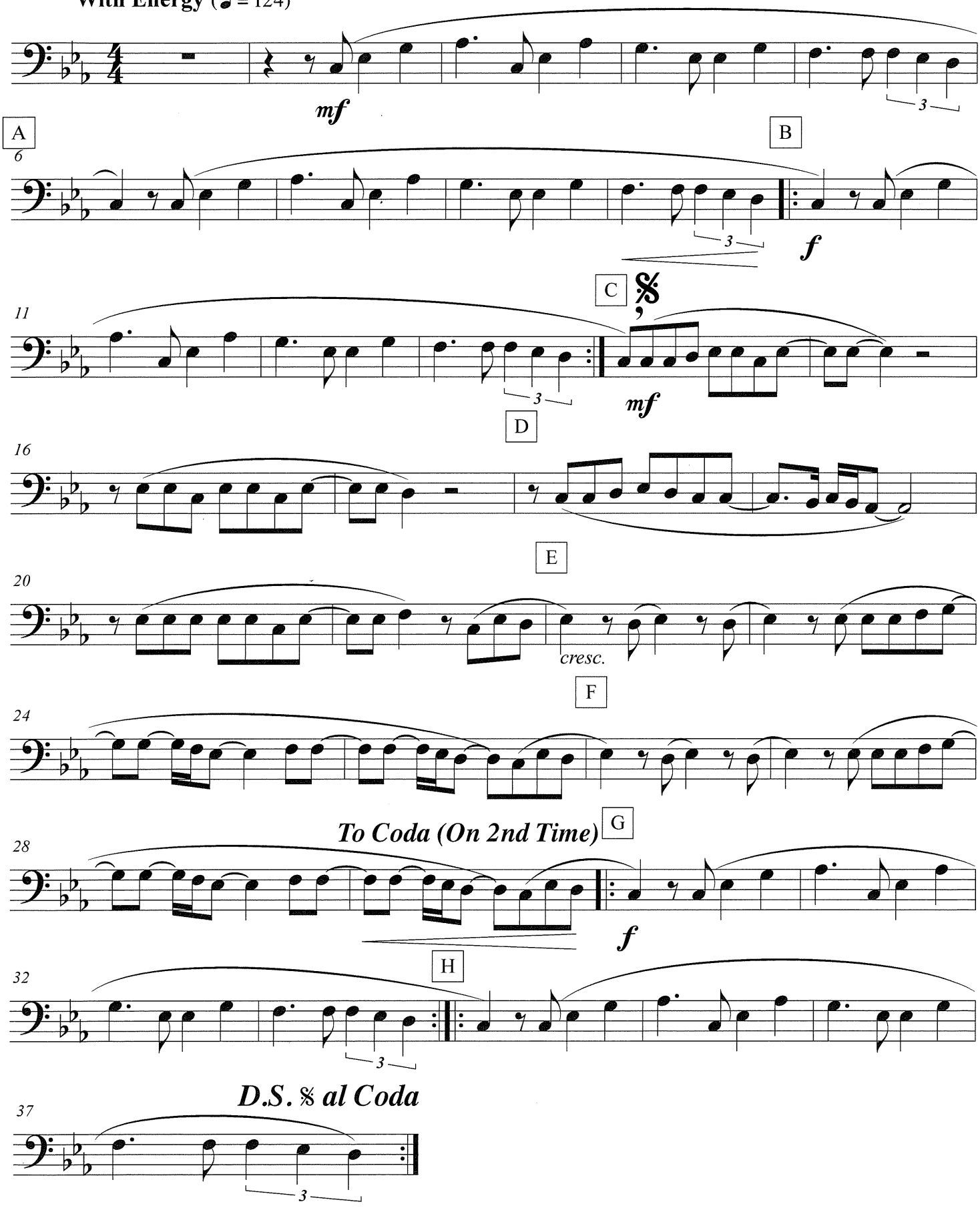
Melody (B.C.)

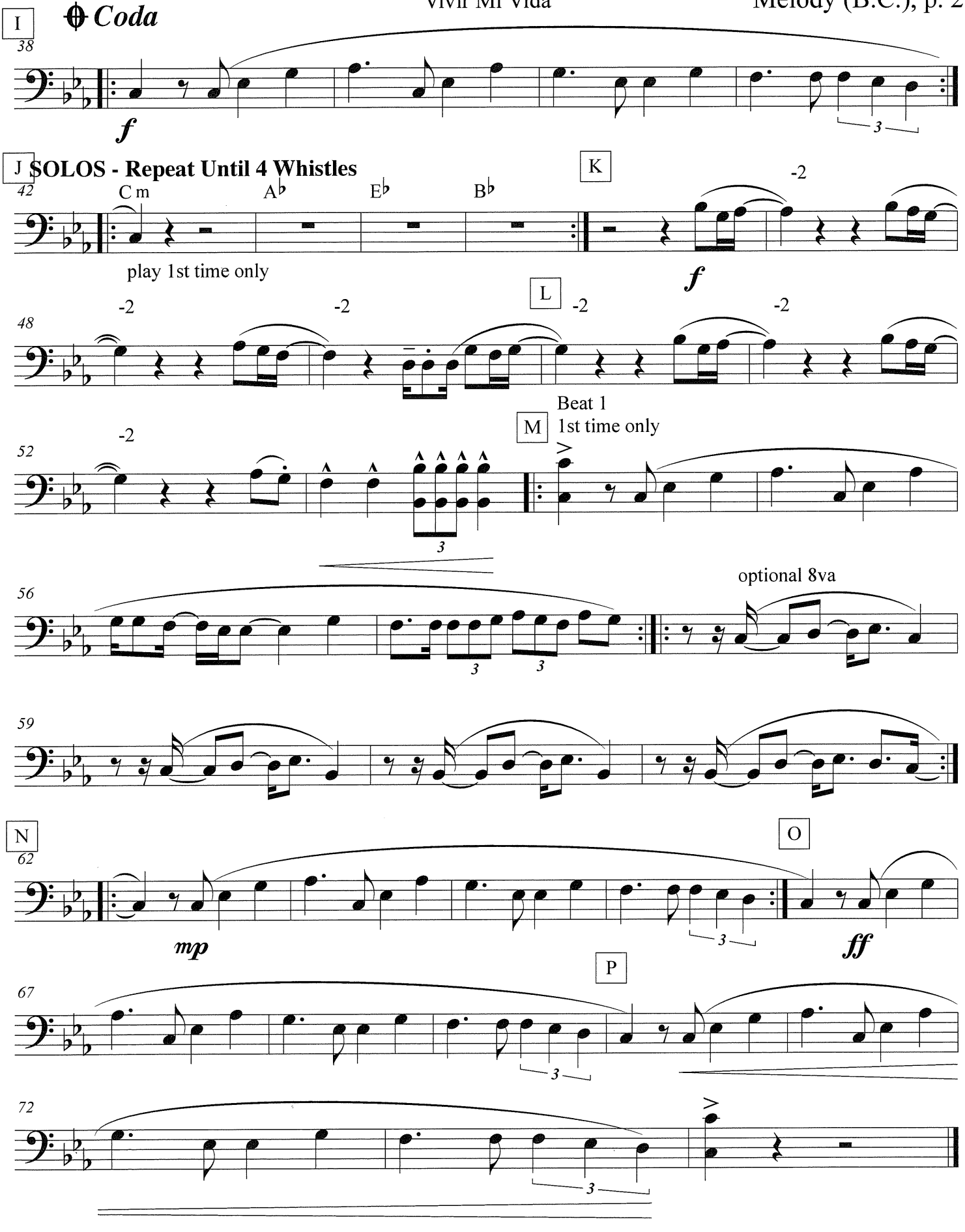
Vivir Mi Vida

As Recorded by Marc Anthony

arr. Bernice

With Energy (♩ = 124)



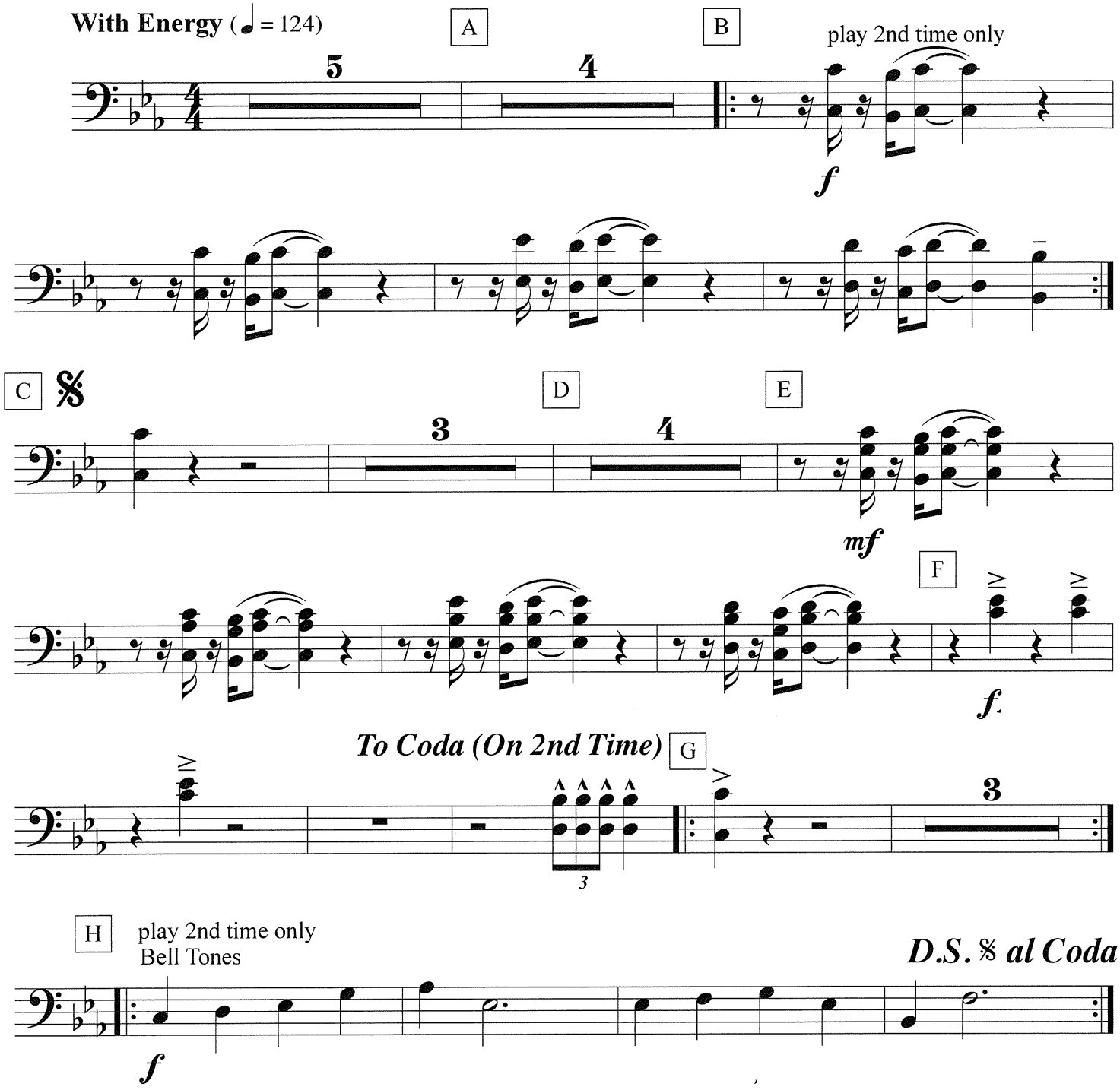

I
Coda
38
f
J
SOLOS - Repeat Until 4 Whistles
42
C m
A♭
E♭
B♭
K
-2
play 1st time only
f
48
-2
-2
L
-2
-2
52
-2
M
Beat 1
1st time only
3
56
optional 8va
3
3
59
N
62
mp
O
3
ff
P
67
3
72
3

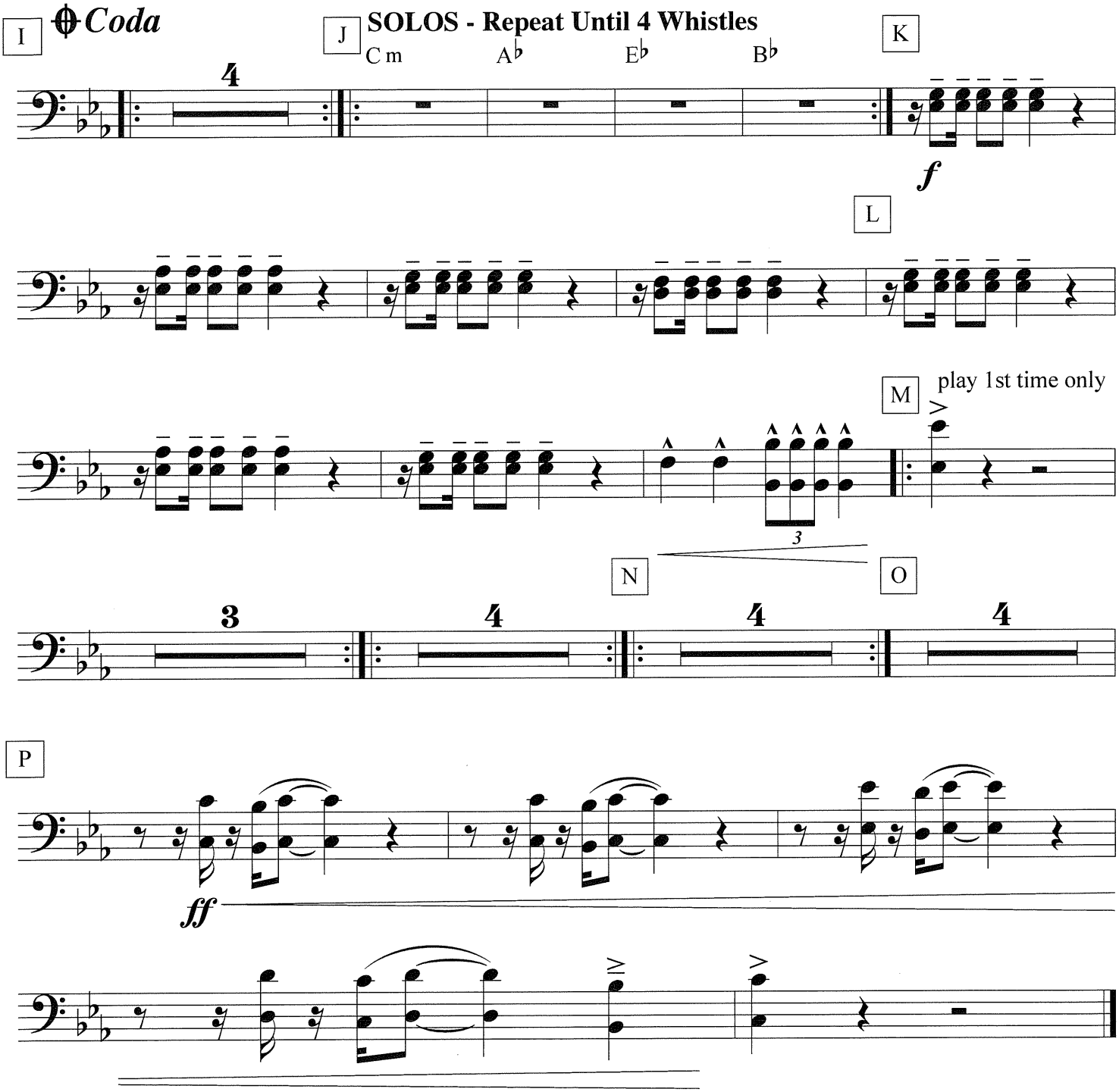
Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

Countermelody (B.C.)




I
Coda
J
SOLOS - Repeat Until 4 Whistles
C m
A♭
E♭
B♭
K
f
L
M
play 1st time only
3
N
O
P
ff

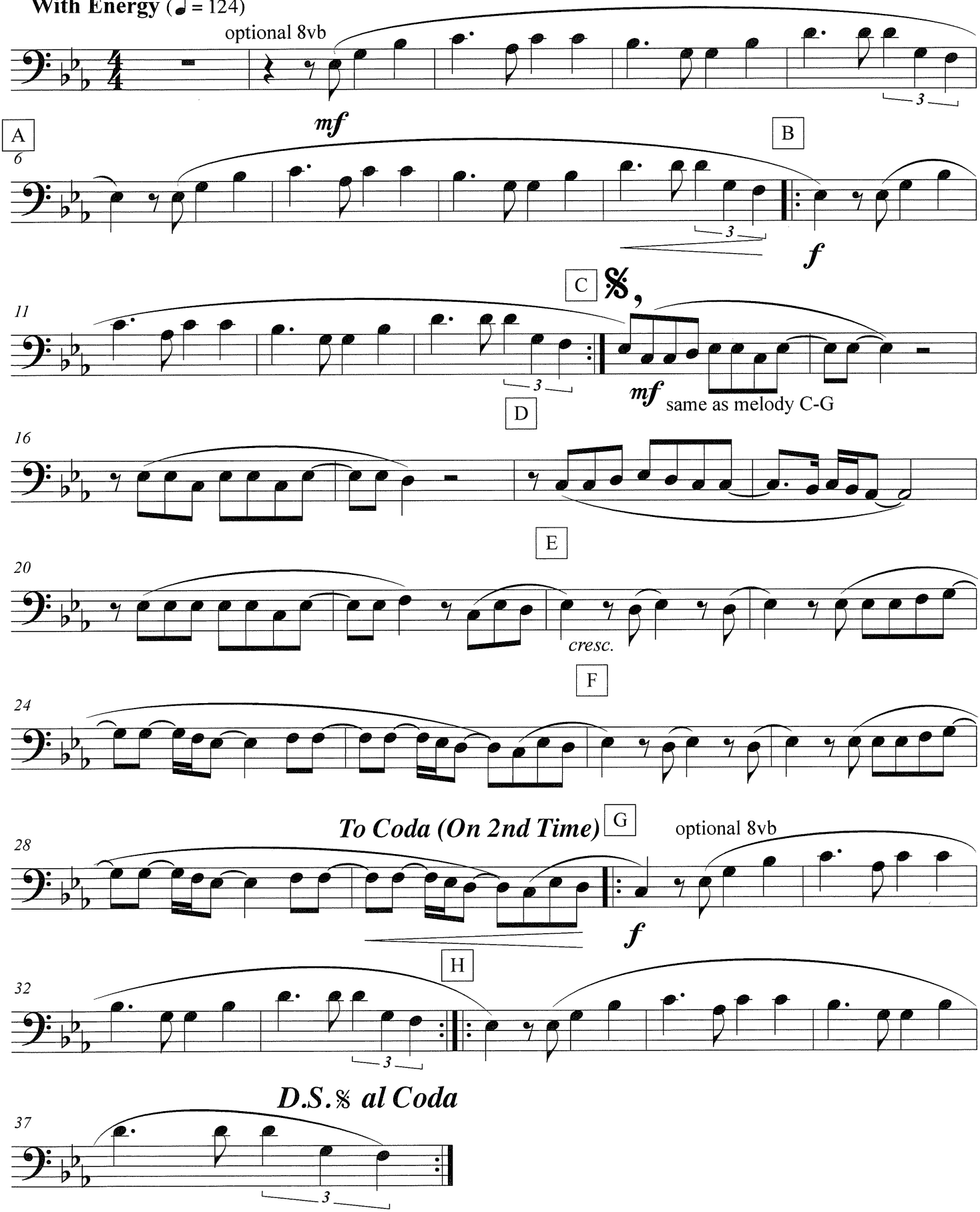
Harmony (B.C.)

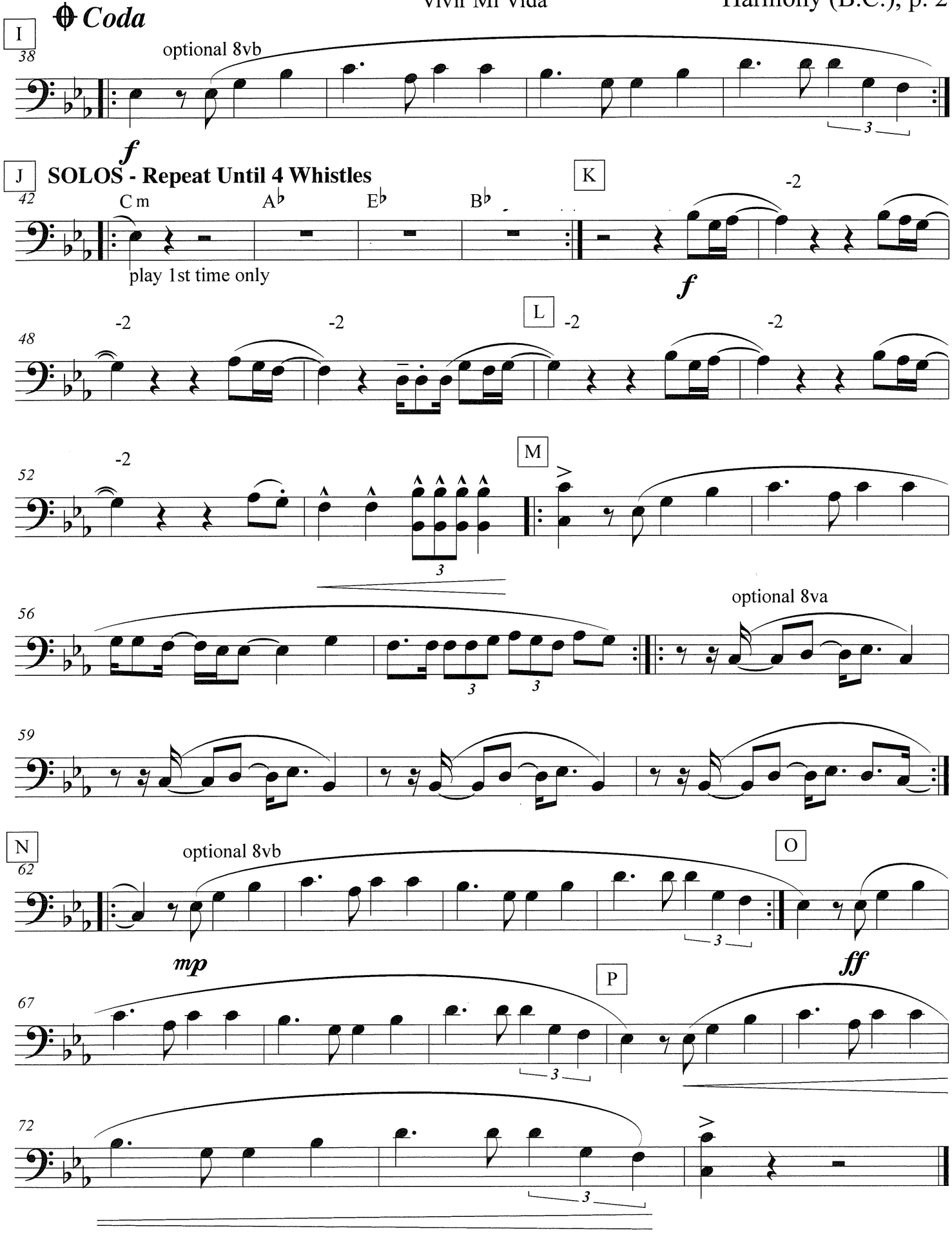
Vivir Mi Vida

As Recorded by Marc Anthony

arr. Bernice

With Energy (♩ = 124)




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

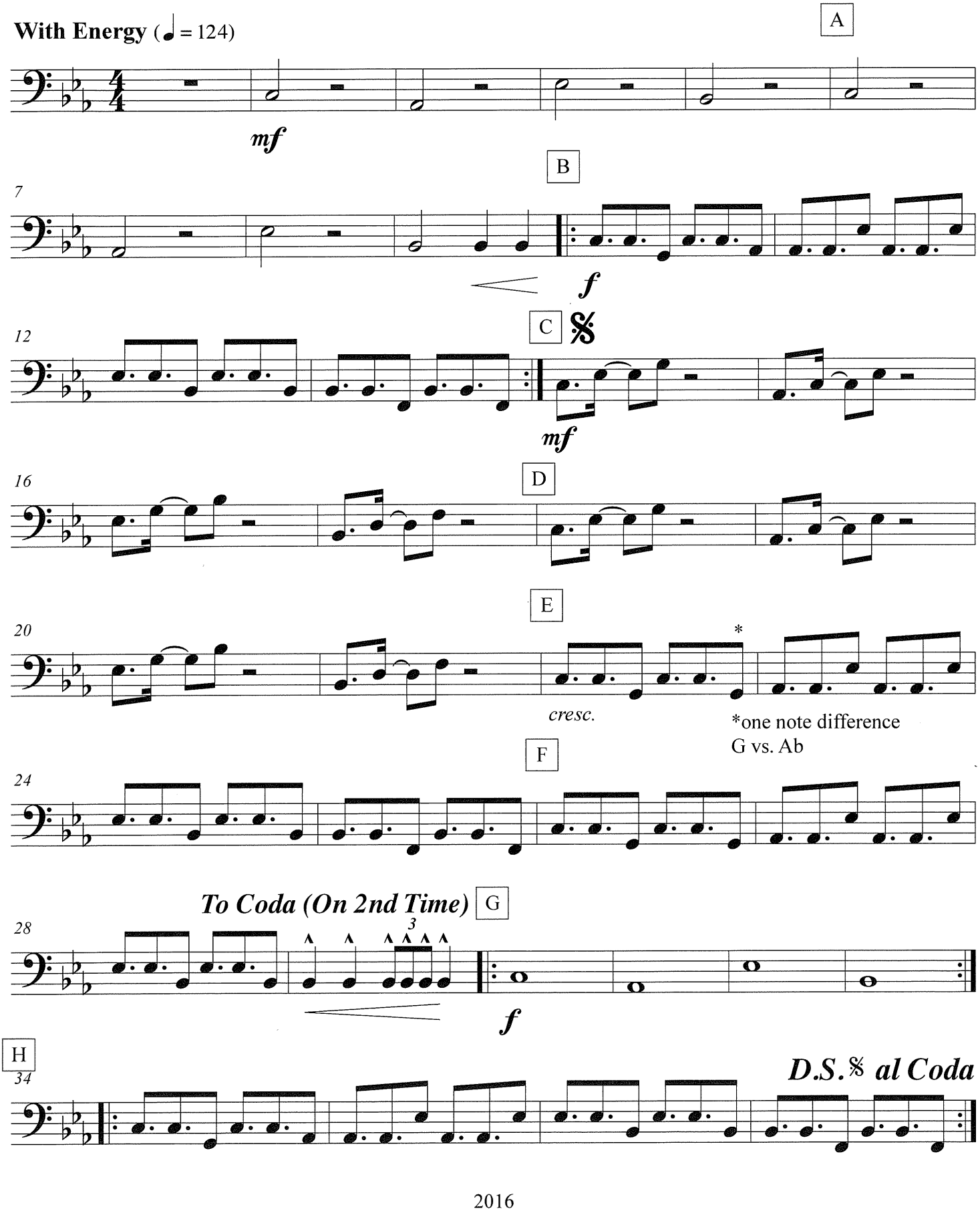
Bass Line (B.C.)

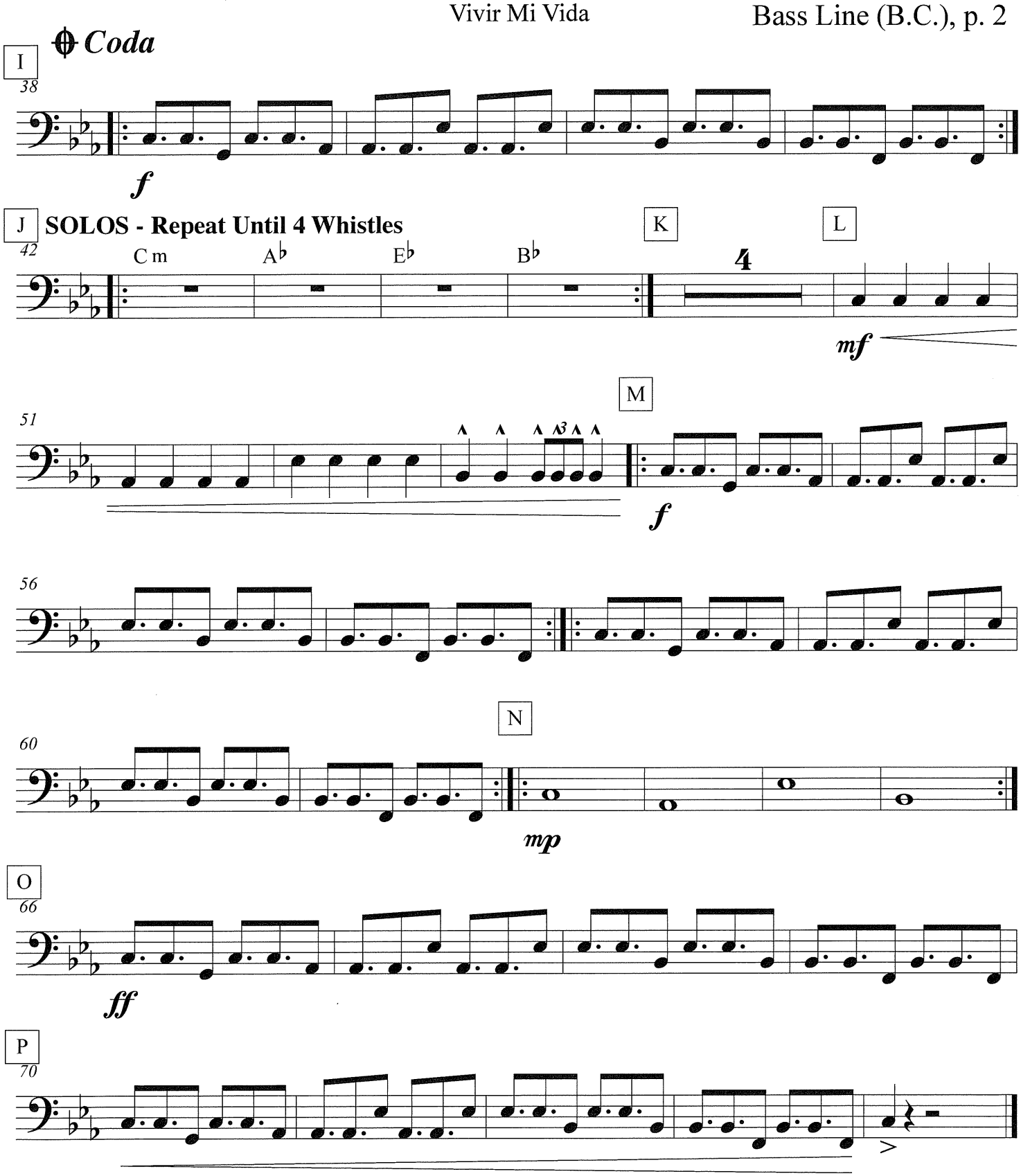
Vivir Mi Vida

As Recorded by Marc Anthony

arr. Bernice

With Energy (♩ = 124)




Coda
I
38
f
J
SOLOS - Repeat Until 4 Whistles
42
C m
A♭
E♭
B♭
K
L
4
mf
M
51
f
56
N
60
mp
O
66
ff
P
70

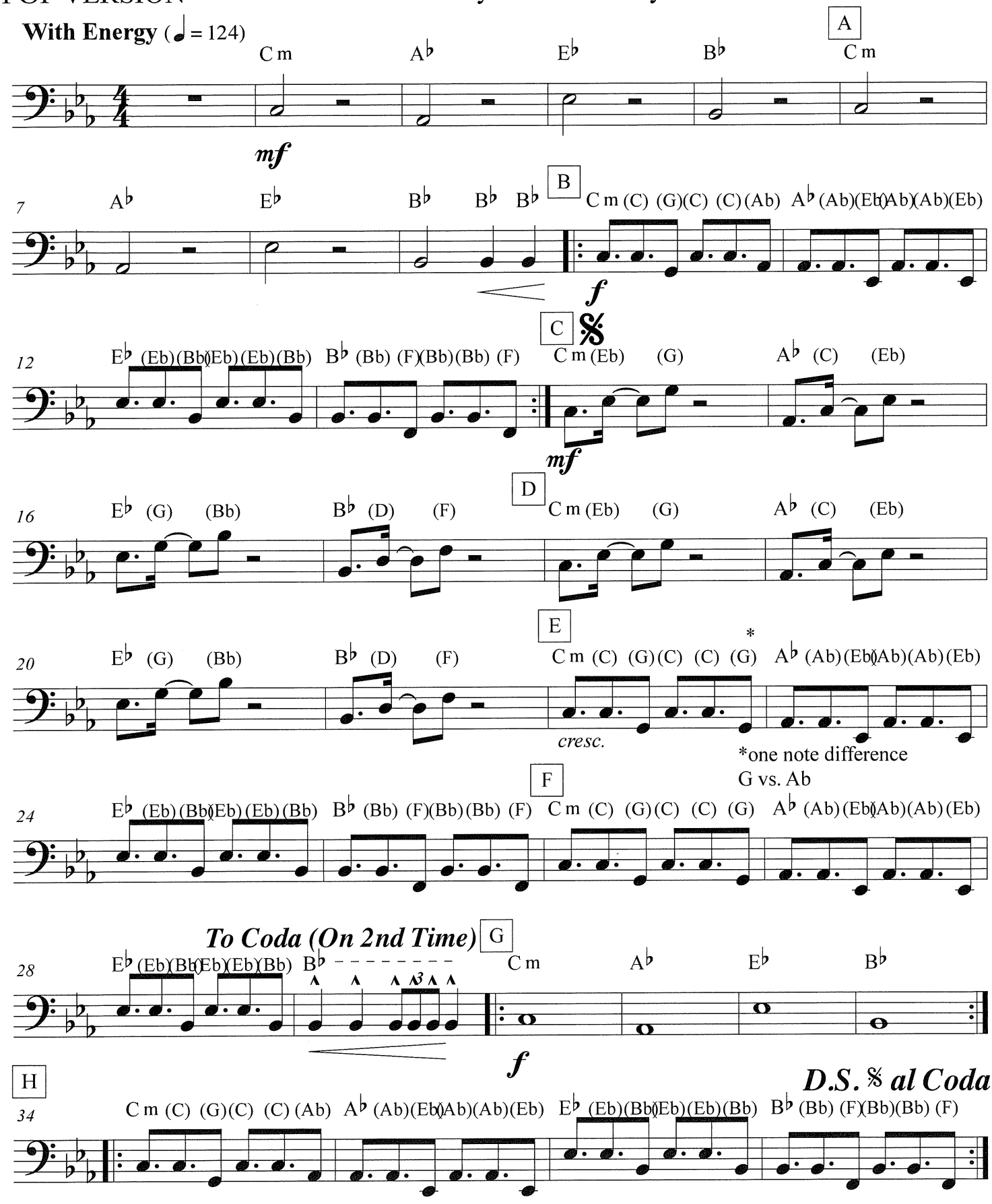
Vivir Mi Vida

arr. Bernice

Bass Guitar
POP VERSION

As Recorded by Marc Anthony

With Energy (♩ = 124)



Coda

I

38

C m (C) (G)(C) (C) (Ab) A♭ (Ab)(Eb)(Ab)(Ab)(Eb) E♭ (Eb)(Bb)(Eb)(Eb)(Bb) B♭ (Bb) (F)(Bb)(Bb) (F)

f

J

SOLOS - Repeat Until 4 Whistles

42

C m (C) (G)(C) (C) (Ab) A♭ (Ab)(Eb)(Ab)(Ab)(Eb) E♭ (Eb)(Bb)(Eb)(Eb)(Bb) B♭ (Bb) (F)(Bb)(Bb) (F)

mf

K

46

C m (Ab) A♭ (Eb) E♭ (Bb) B♭

f

L

C m

mf

M

51

A♭ E♭ B♭

C m (C) (G)(C) (C)(Ab) A♭ (Ab)(Eb)(Ab)(Ab)(Eb)

f

56

E♭ (Eb)(Bb)(Eb)(Eb)(Bb) B♭ (Bb) (F)(Bb)(Bb) (F) C m (C) (G)(C) (C) (Ab) A♭ (Ab)(Eb)(Ab)(Ab)(Eb)

N

60

E♭ (Eb)(Bb)(Eb)(Eb)(Bb) B♭ (Bb)(F)(Bb)(Bb)(F) C m A♭ E♭ B♭

mp

O

66

C m (C) (G)(C) (C) (Ab) A♭ (Ab)(Eb)(Ab)(Ab)(Eb) E♭ (Eb)(Bb)(Eb)(Eb)(Bb) B♭ (Bb) (F)(Bb)(Bb) (F)

ff

P

70

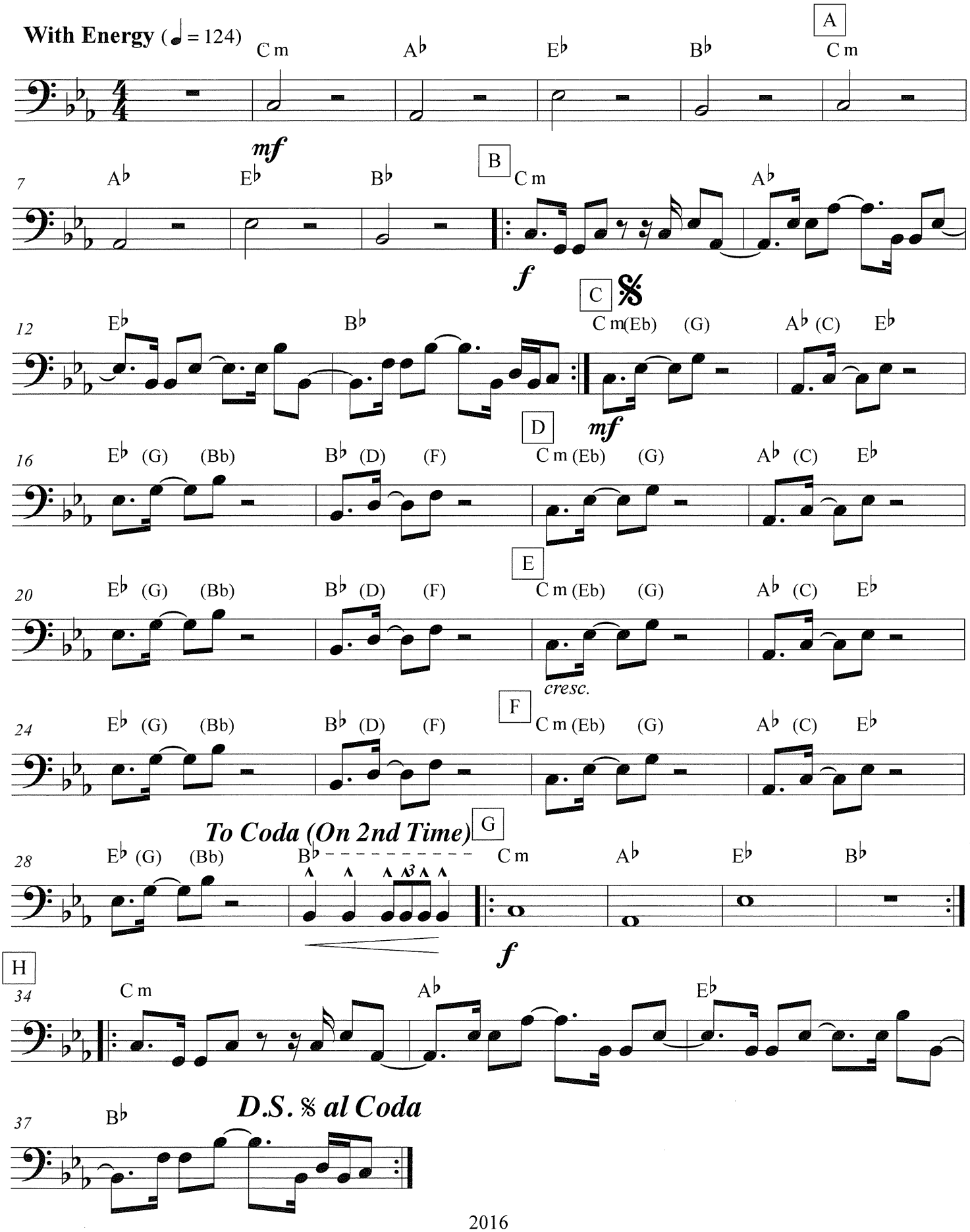
C m (C) (G)(C) (C)(Ab) A♭ (Ab)(Eb)(Ab)(Ab)(Eb) E♭ (Eb)(Bb)(Eb)(Eb)(Bb) B♭ (Bb)(F)(Bb)(Bb)(F) C m

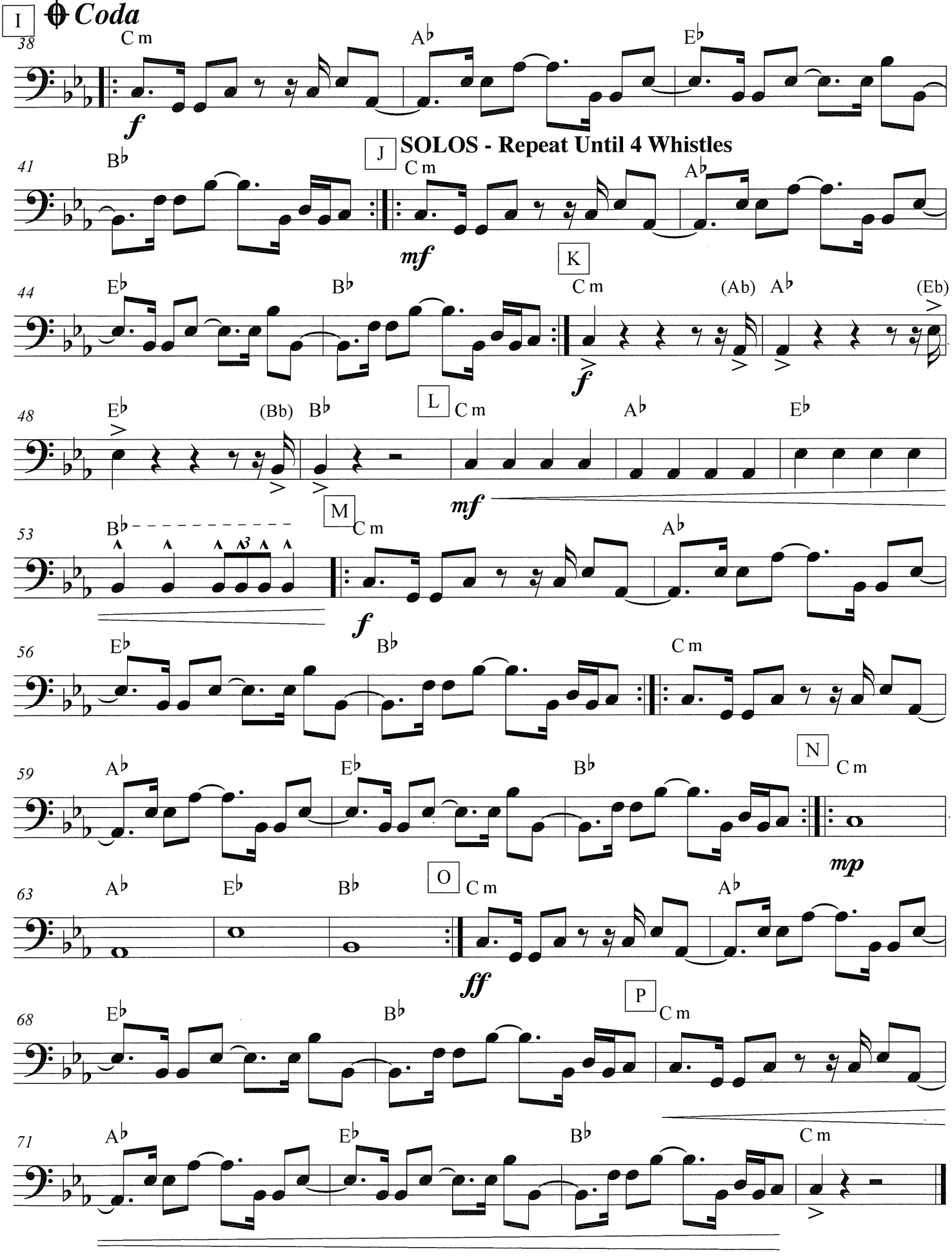
Vivir Mi Vida

arr. Bernice

Bass Guitar
ORIGINAL VERSION

As Recorded by Marc Anthony



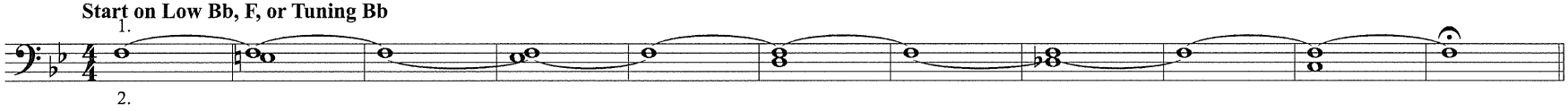

I
Coda
38
C m
A♭
E♭
f
J
SOLOS - Repeat Until 4 Whistles
41
B♭
C m
A♭
mf
K
44
E♭
B♭
C m
(Ab)
A♭
(Eb)
f
L
48
E♭
(Bb)
B♭
C m
A♭
E♭
mf
M
53
B♭
C m
A♭
f
56
E♭
B♭
C m
N
59
A♭
E♭
B♭
C m
mp
O
63
A♭
E♭
B♭
C m
A♭
ff
P
68
E♭
B♭
C m
71
A♭
E♭
B♭
C m

Trombone 1

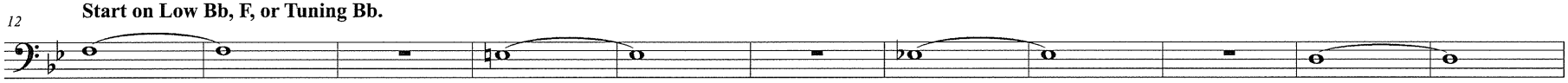
Warm-ups

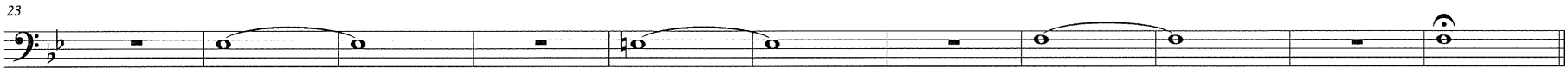
arr. Klesch

Chromatics with relative pitch
Start on Low Bb, F, or Tuning Bb

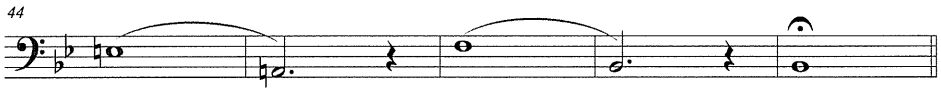


9 Count Tones
Start on Low Bb, F, or Tuning Bb.

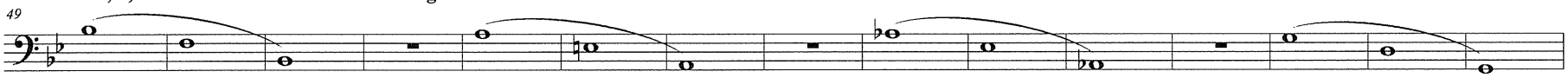


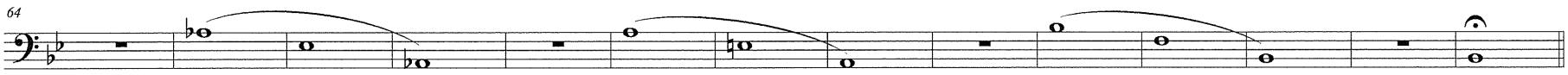


F, Low Bb / Slurred 8th notes to F



Bb, F, Low Bb / One Octave Slur 2 Tongue 2





Trombone 1

2 Note / Slurred 16ths to F

78

85

3 Note / Slurred 3rds

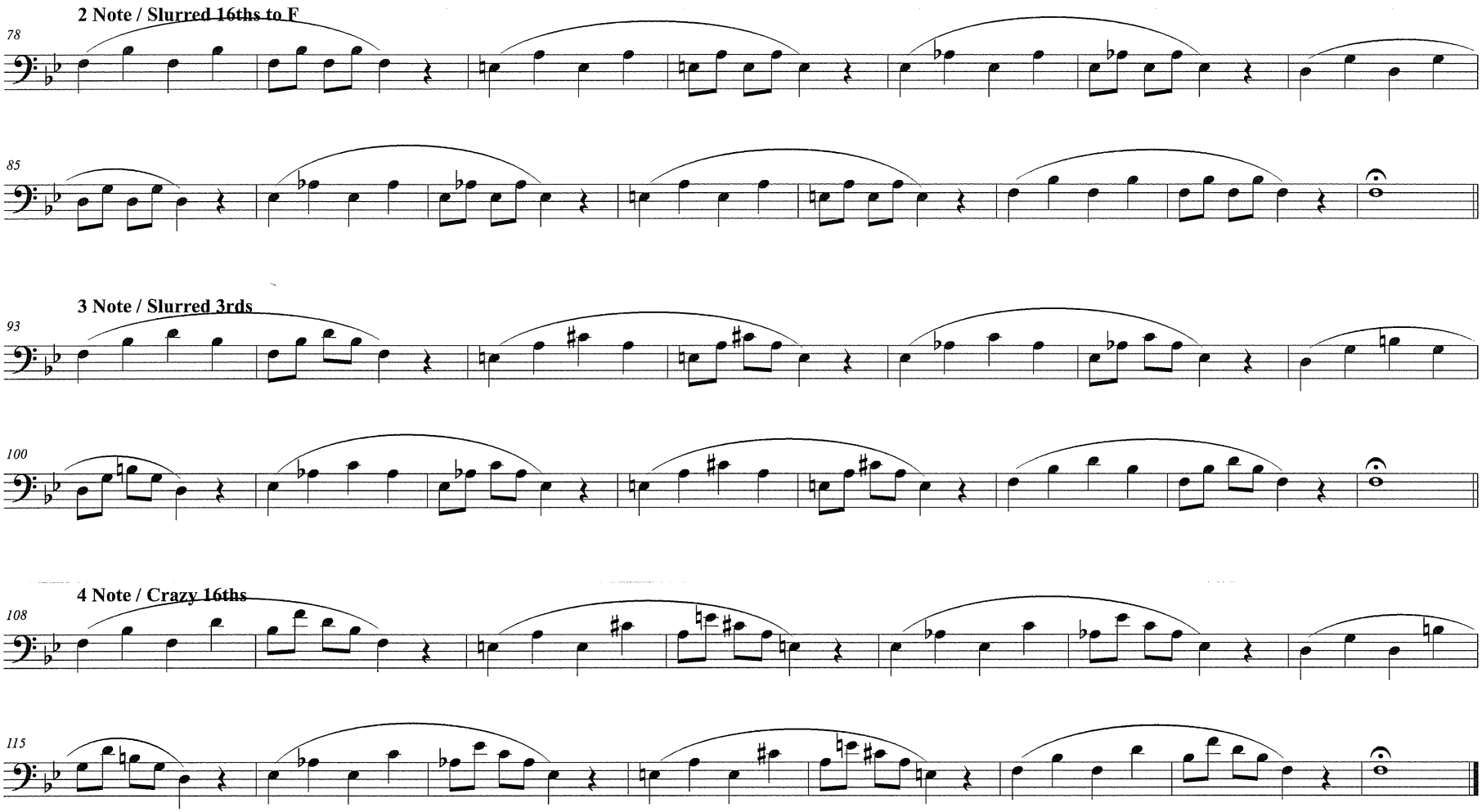
93

100

4 Note / Crazy 16ths

108

115



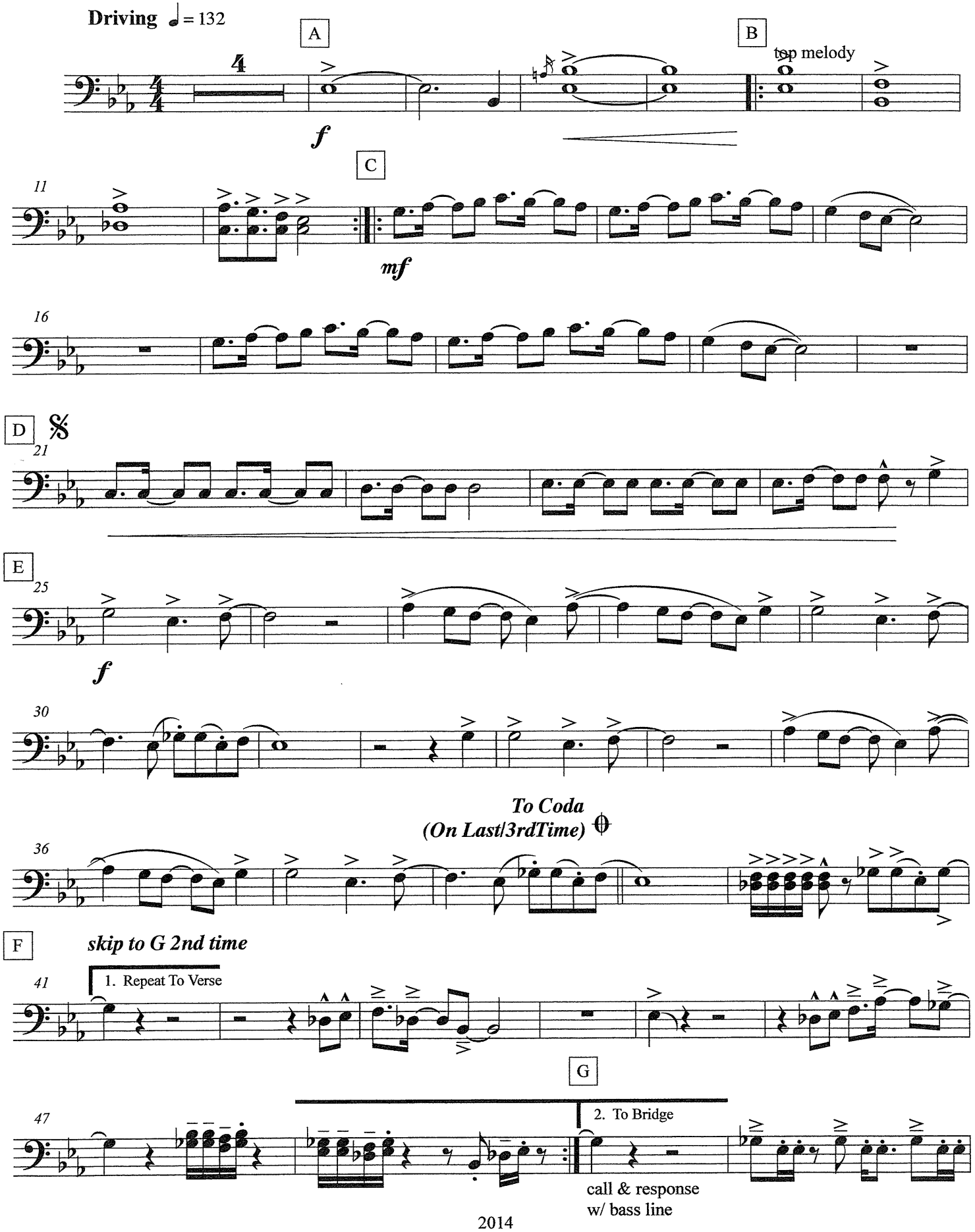
Melody (B.C.)
BASS CLEF

You Are Good

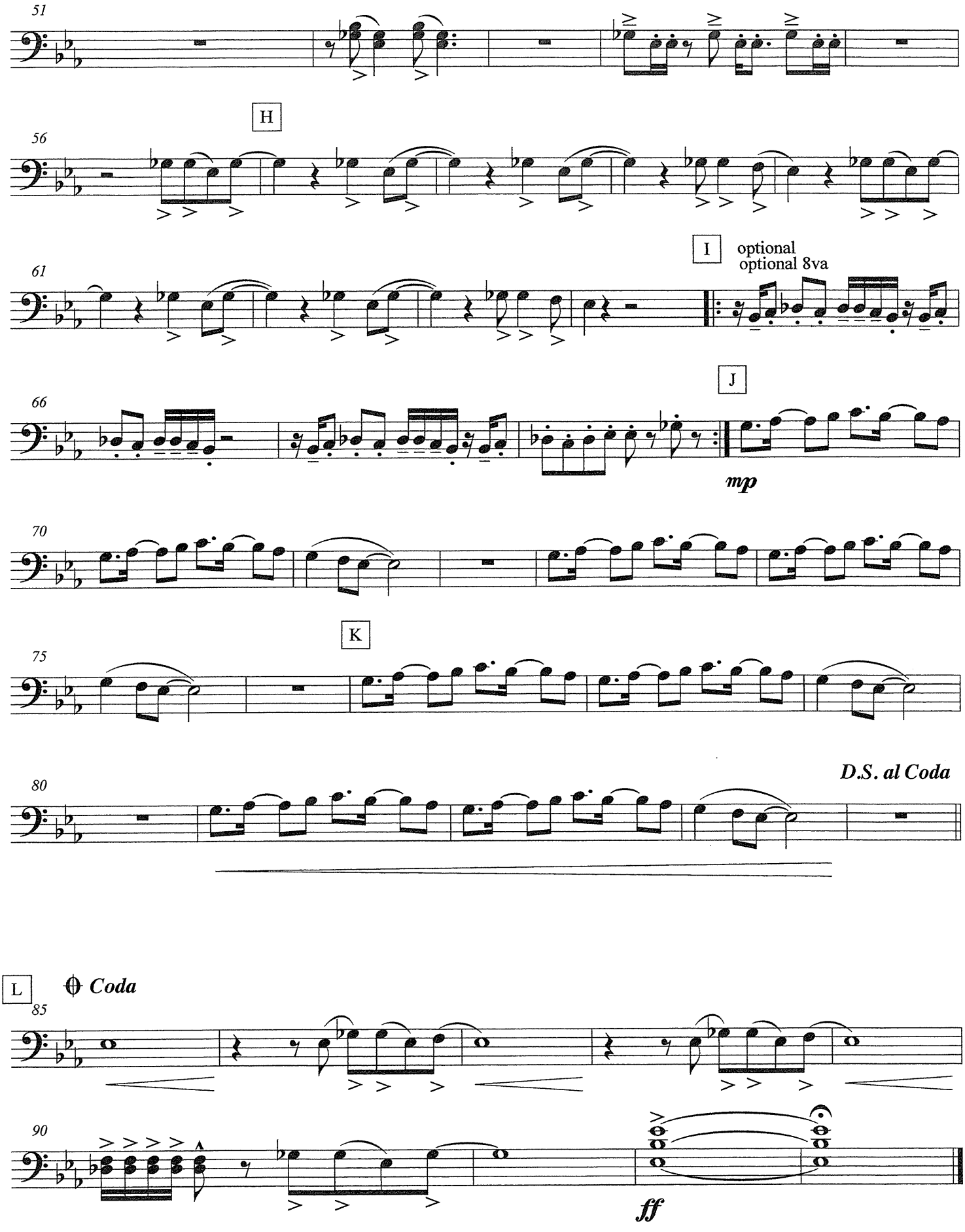
As Recorded by Israel Houghton

arr. Bernice

Driving ♩ = 132



You Are Good

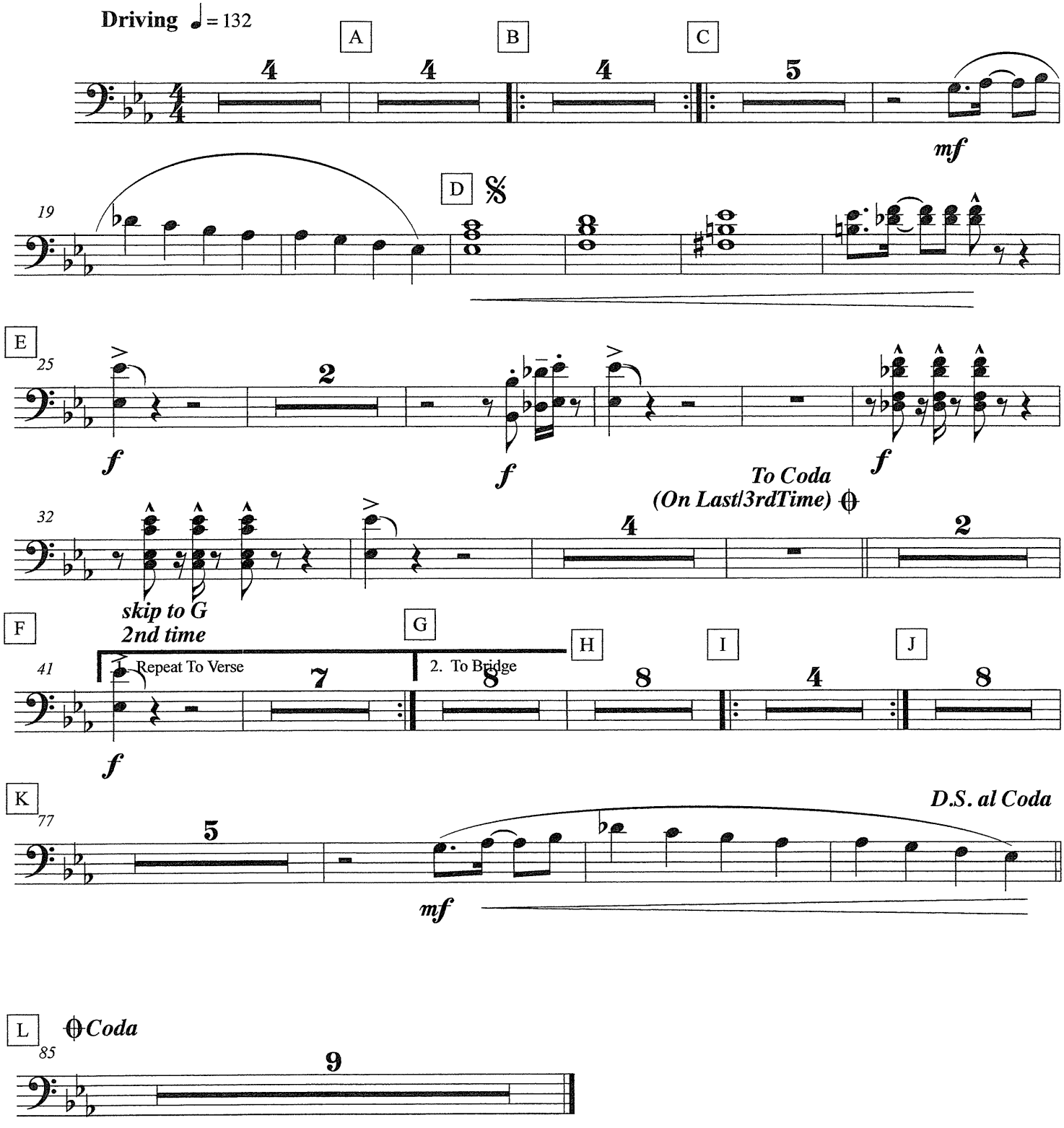

51
H
56
I
optional
optional 8va
61
J
66
mp
70
K
75
D.S. al Coda
80
L
Coda
85
90
ff

Countermelody
BASS CLEF

You Are Good

As Recorded by Israel Houghton

arr. Bernice

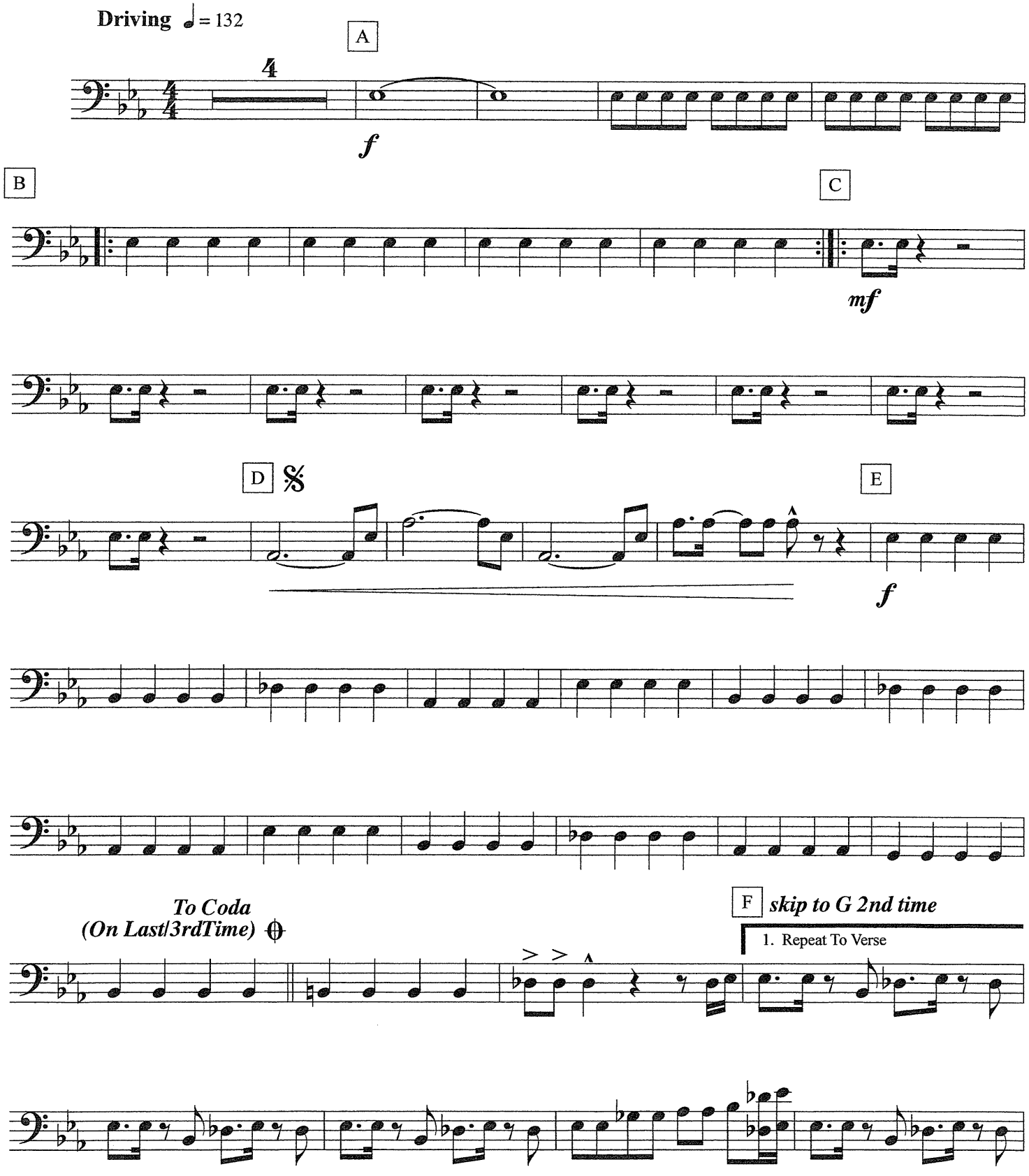


Bass Line (B.C.)
BASS CLEF

You Are Good

As Recorded by Israel Houghton

arr. Bernice



You Are Good

G

2. To Bridge

H

I

J

8

K

D.S. al Coda

mp

cresc.

L

Coda

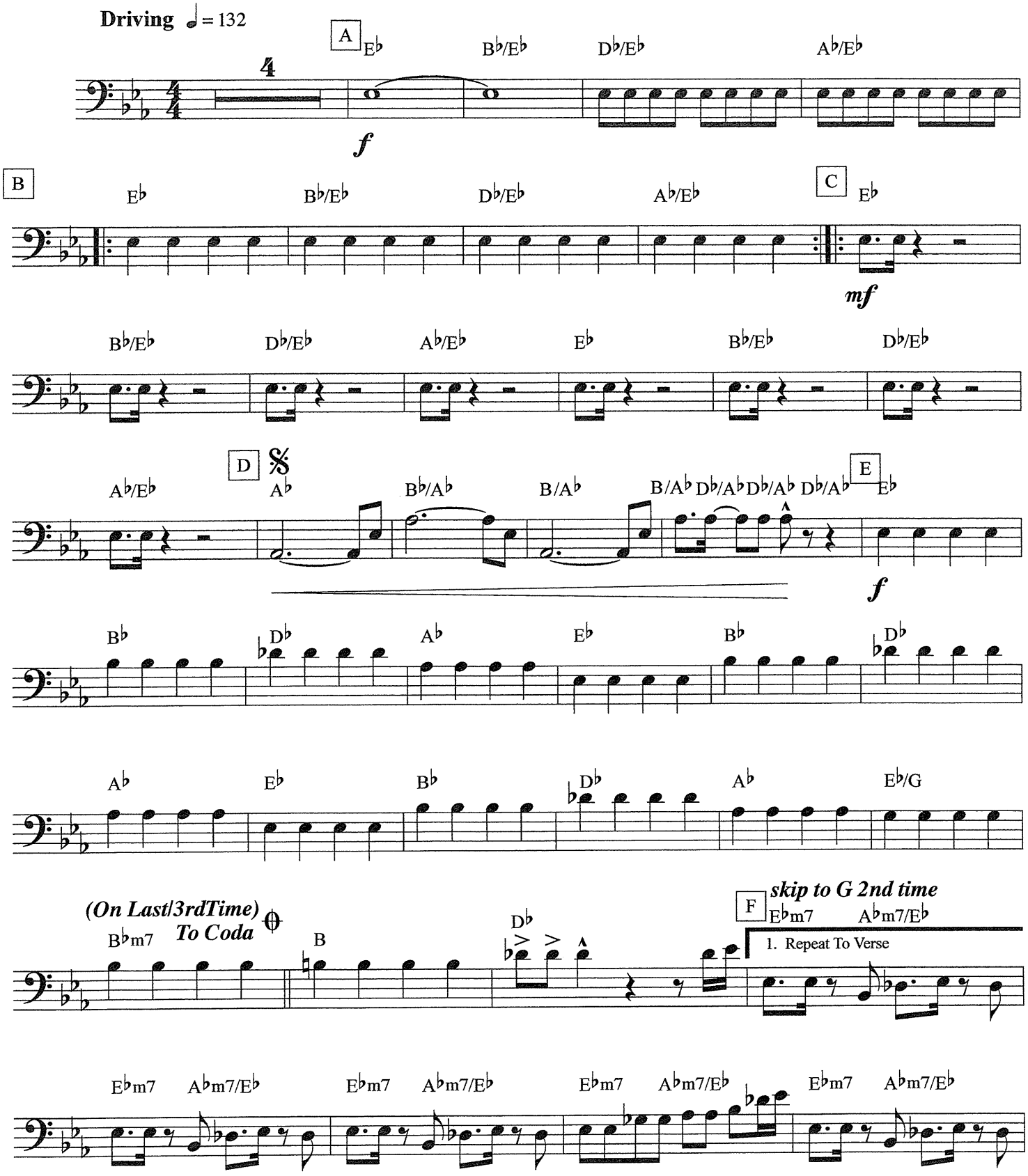
ff

Bass Guitar
BASS CLEF

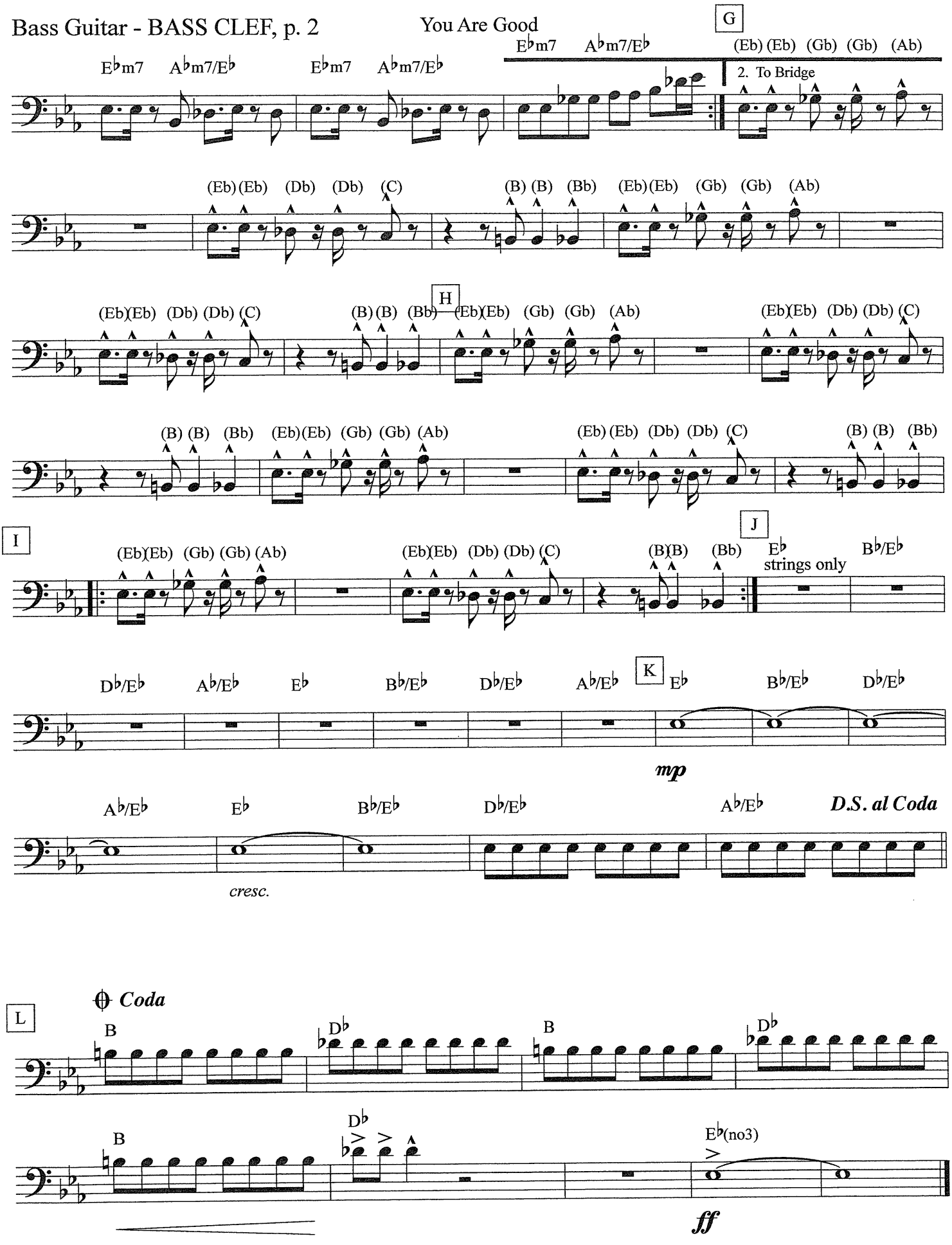
You Are Good

As Recorded by Israel Houghton

arr. Bernice



You Are Good


G
E♭m7 A♭m7/E♭
(Eb) (Eb) (Gb) (Gb) (Ab)
2. To Bridge
(Eb) (Eb) (Db) (Db) (C)
(B) (B) (Bb)
H
I
J
strings only
B♭/E♭
K
mp
D♭/E♭ A♭/E♭ E♭
D.S. al Coda
cresc.
L
Coda
B
D♭
E♭(no3)
ff

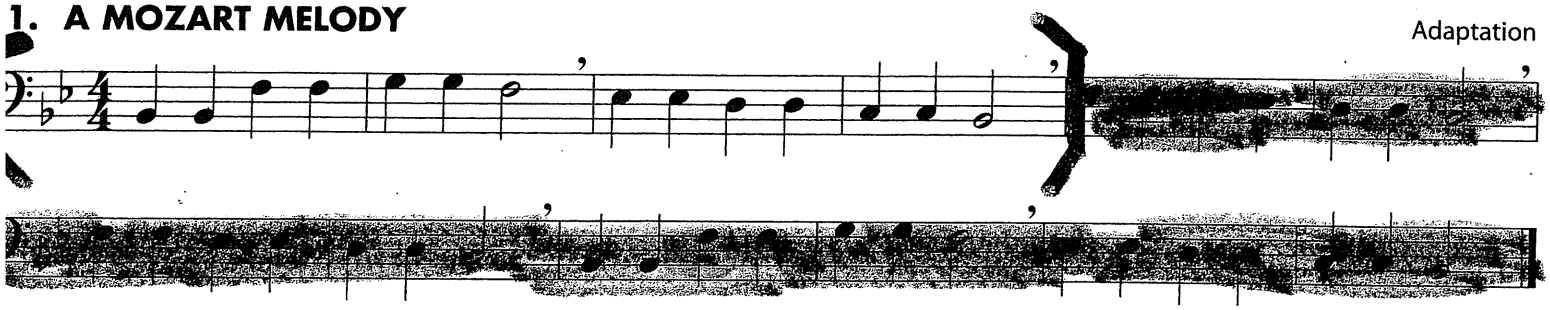
Trombone / Baritone

Name _____

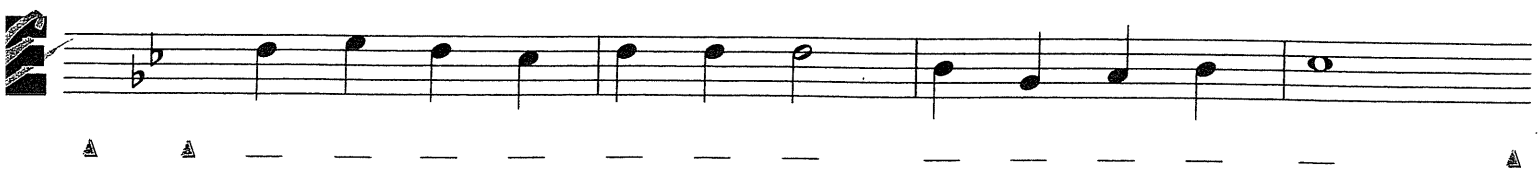
- Please write the note names for #31, measures 1-4

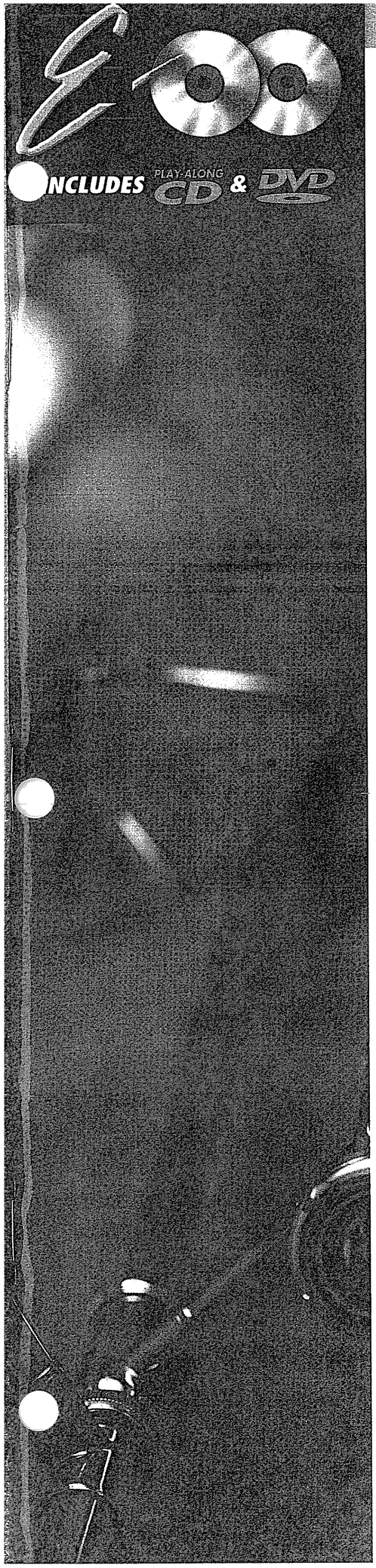
---

1. A MOZART MELODY Adaptation



2. ESSENTIAL ELEMENTS QUIZ *Draw these symbols where they belong and write in the note names before you play:*

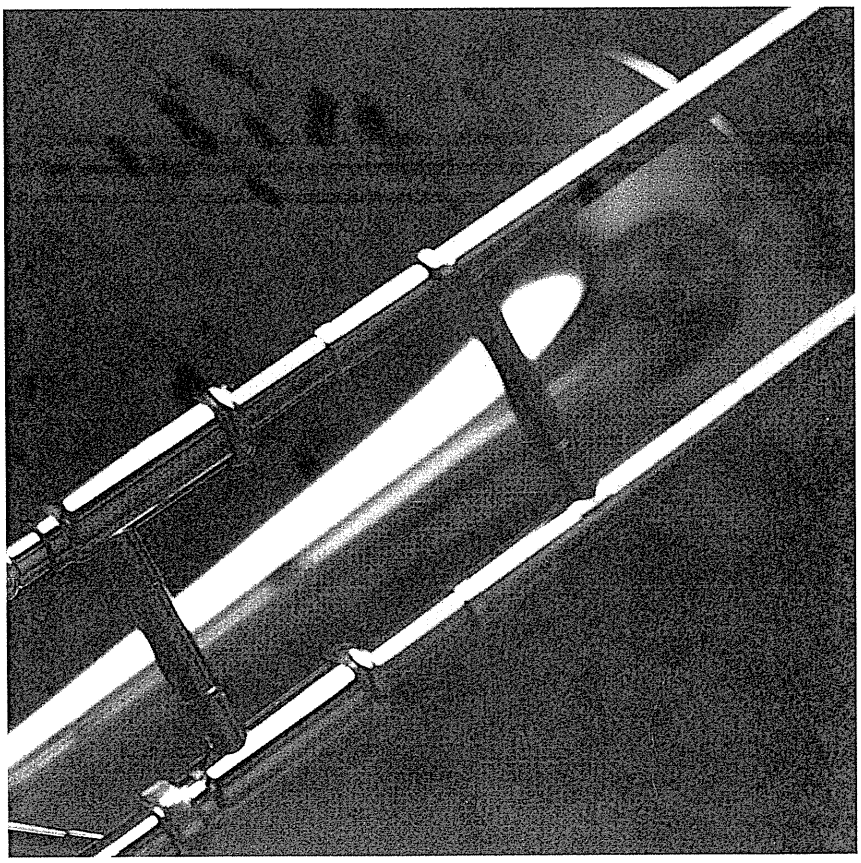




TROMBONE BOOK 1

ESSENTIAL ELEMENTS 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

HAL•LEONARD® CORPORATION

THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

BUZZING

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

MOUTHPIECE PLACEMENT

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

Taking Care Of Your Instrument

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

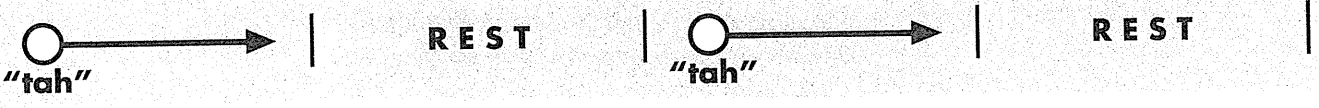
- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

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

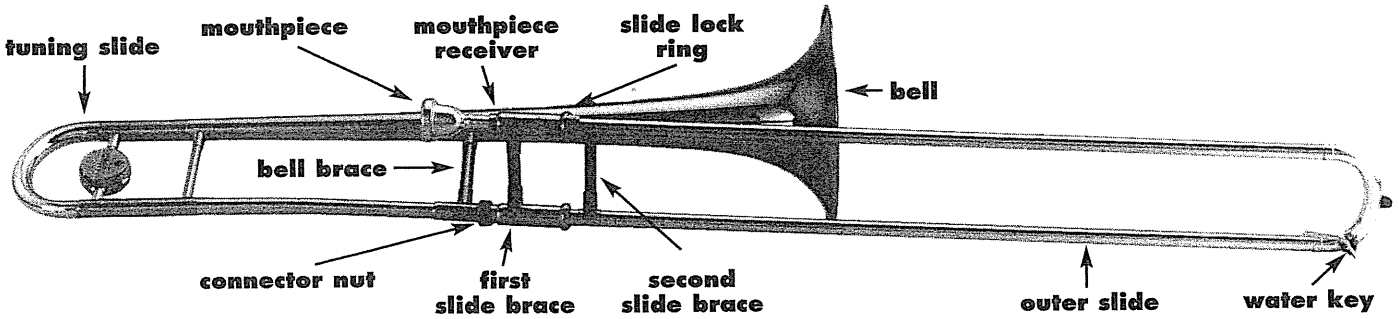
- Rest the tip of the slide on the floor and unlock the slide.
- Exposing the inner slide, put a few drops of oil on the inner slide.
- Rapidly move the slide back and forth. The oil will then lubricate the slide.
- Be sure to grease the tuning slide regularly. Your director will recommend special slide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

MOUTHPIECE WORKOUT

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



Getting It Together



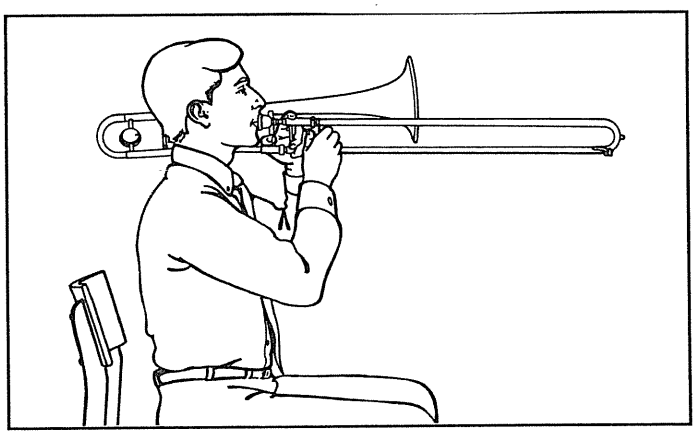
Step 1 Lock the slide by turning the slide lock ring to the right. Carefully put the slide into the bell section at a 90° angle. Tighten the connector nut to hold the two sections together.

Step 2 Carefully twist the mouthpiece to the right into the mouthpiece receiver.

Step 3 Place your left thumb under the bell brace, and your index finger on top of the mouthpiece receiver. Gently wrap your other fingers around the first slide brace.

Step 4 Place your right thumb and first two fingers on the second slide brace.

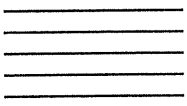
Step 5 Support the trombone with your left hand only. Unlock the slide. Your right hand and wrist should be relaxed to move the slide comfortably. Hold the trombone as shown:



READING MUSIC

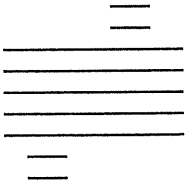
Identify and draw each of these symbols:

Music Staff



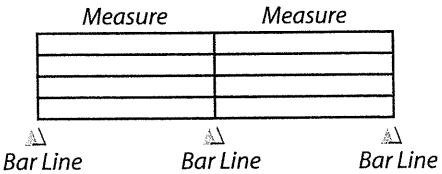
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



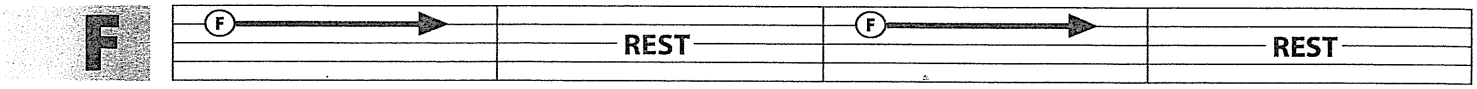
Bar lines divide the music staff into **measures**.

Long Tone

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

1. THE FIRST NOTE

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



1

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

The Beat

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

One beat = 1 &
↓ ↑

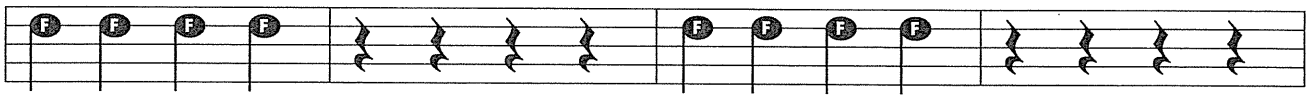
Notes And Rests

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

Quarter Note = 1 beat

Quarter Rest = 1 silent beat

2. COUNT AND PLAY

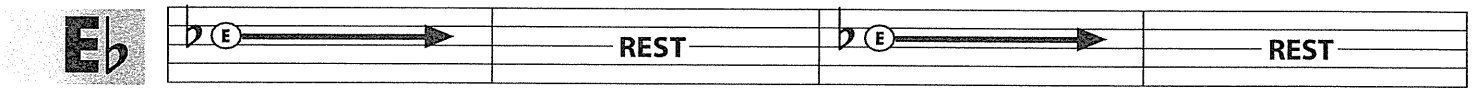


Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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

A NEW NOTE

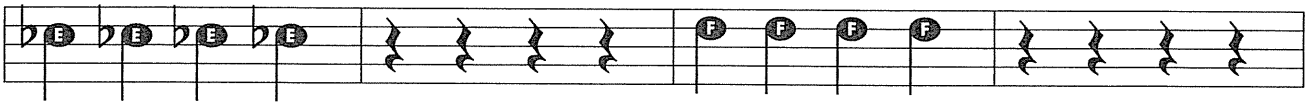
Look for the slide position diagram under each new note.



3

△ *"E♭ (E-flat)" is played in third position.*

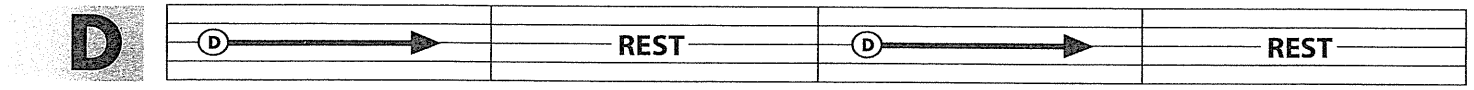
4. TWO'S A TEAM



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

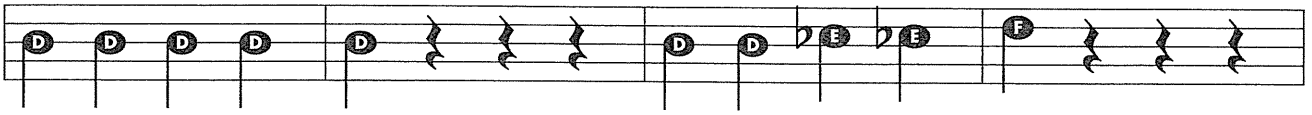
5. HEADING DOWN

Practice long tones on each new note.



4

MOVING ON UP



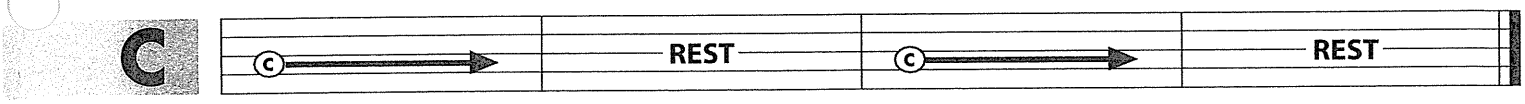
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar indicates the end of a piece of music.

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

7. THE LONG HAUL

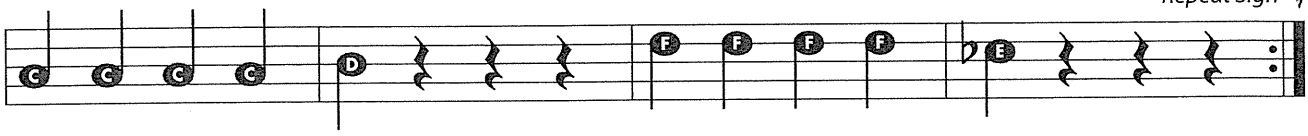
Double Bar



6

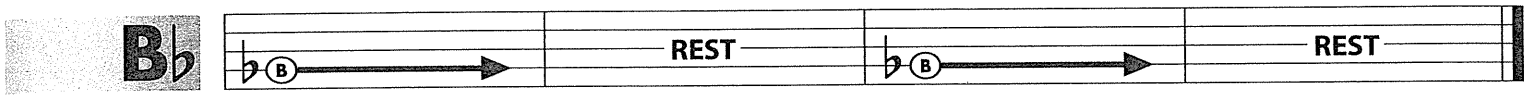
8. FOUR BY FOUR

Repeat Sign



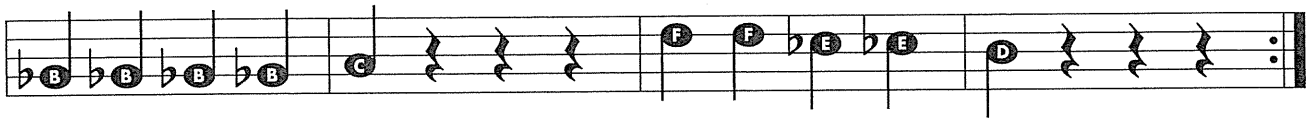
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN



1

10. THE FAB FIVE



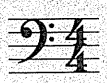
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Bass Clef

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

Time Signature

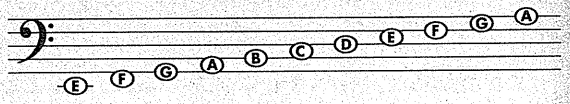
indicates how many beats per measure and what kind of note gets one beat.



= **4 beats** per measure
= **Quarter** note gets one beat

Note Names

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



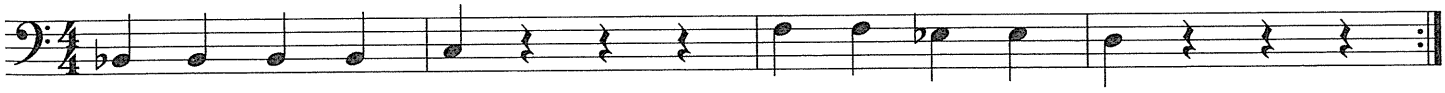
THEORY

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

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

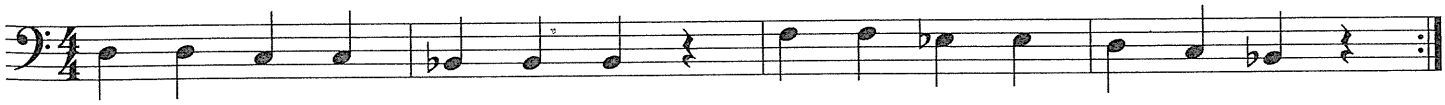
Natural ♮ cancels a flat (♭) or sharp (♯) and remains in effect for the entire measure.

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

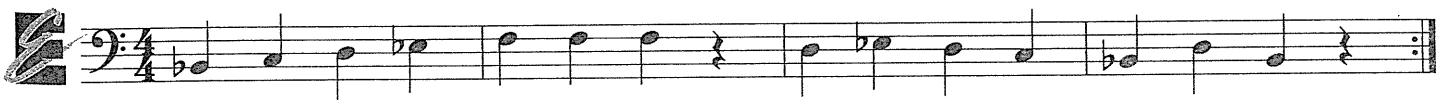


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT



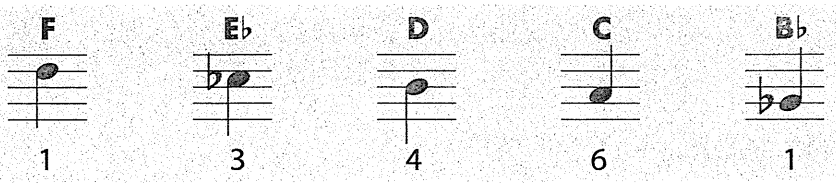
13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*



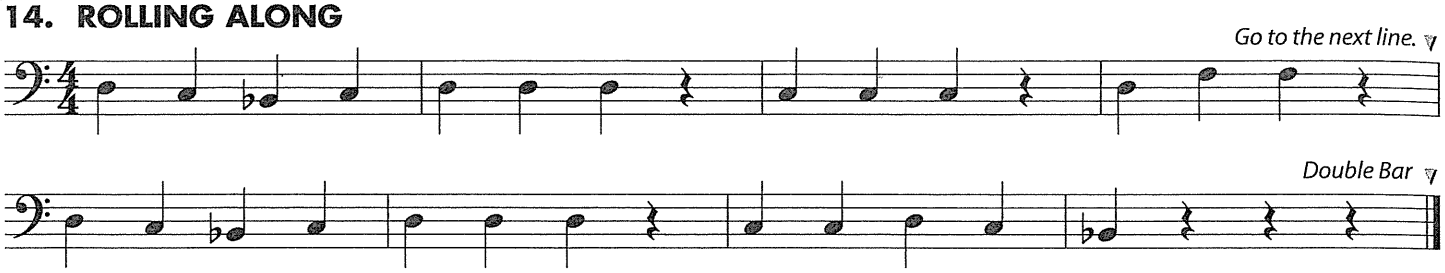
B♭ C D ___ ___ ___ ___ ___ ___ ___ ___ ___ ___ ___

Notes In Review

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



14. ROLLING ALONG



Half Note

= 2 Beats

1 & 2 &

Half Rest

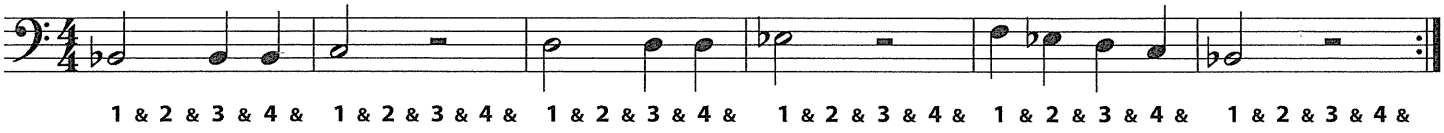
= 2 Silent Beats

1 & 2 &

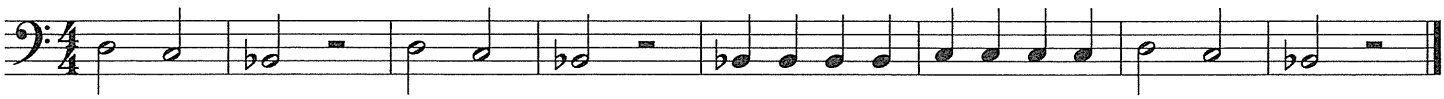
=

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

16. THE HALF COUNTS



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

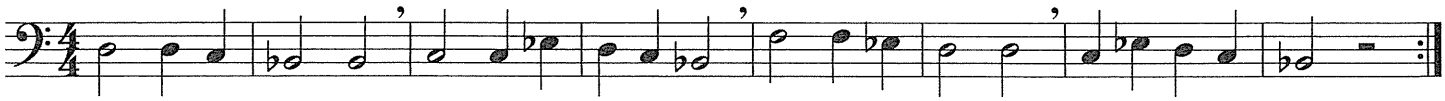


Breath Mark 9

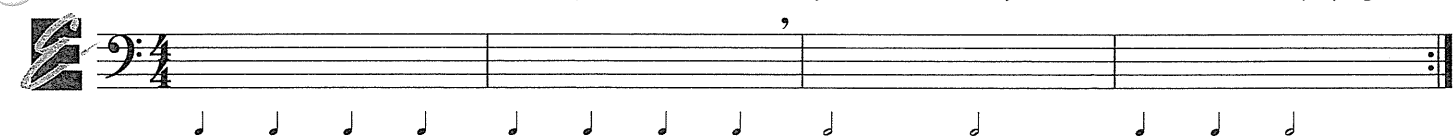
Take a deep breath through your mouth after you play a full-length note.

18. GO TELL AUNT RHODIE

American Folk Song



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



Whole Note = 4 Beats

1 & 2 & 3 & 4 &

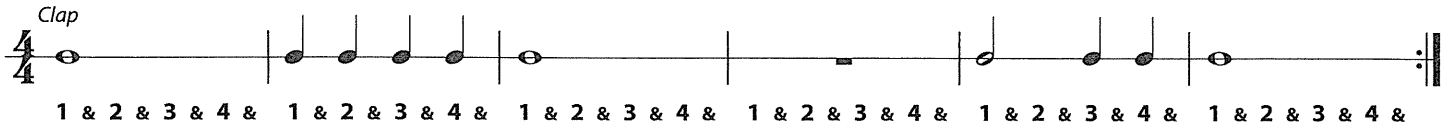
Whole Rest = A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

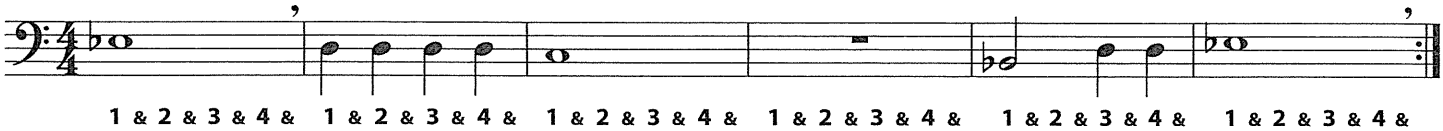
Whole Rest hangs from a staff line.

Half Rest sits on a staff line.

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

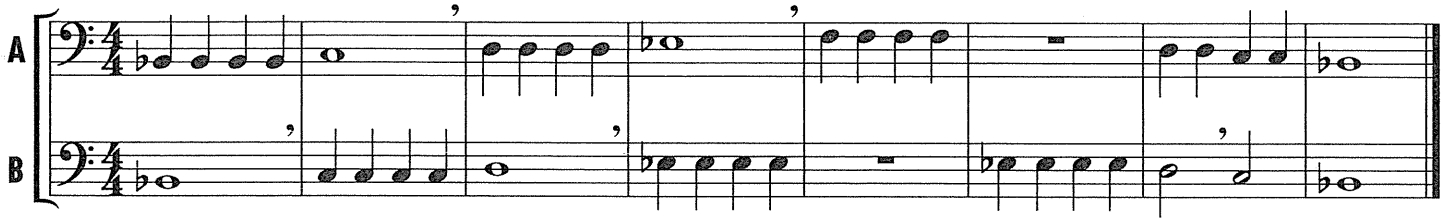


21. THE WHOLE THING

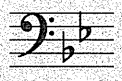


Duet A composition with two different parts, played together.

22. SPLIT DECISION – Duet



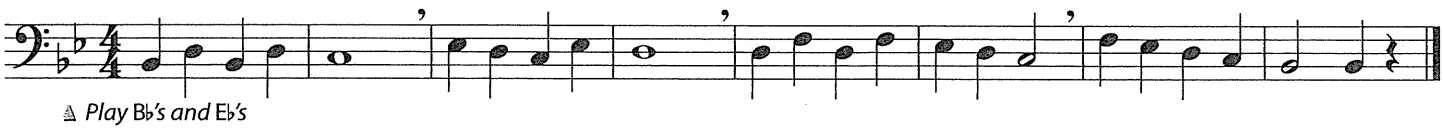
Key Signature



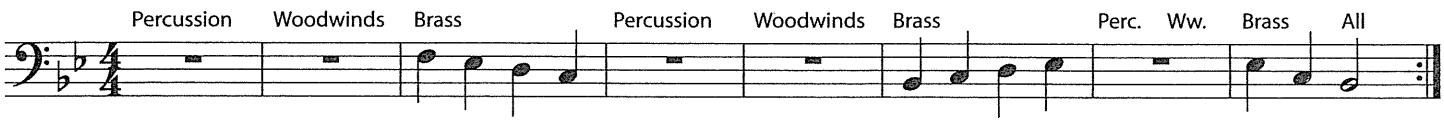
The **Key Signature** tells us which notes to play with sharps (♯) or flats (♭) throughout the music. Your Key Signature indicates the *Key of* B♭ – play all B's and E's as flats.

THEORY

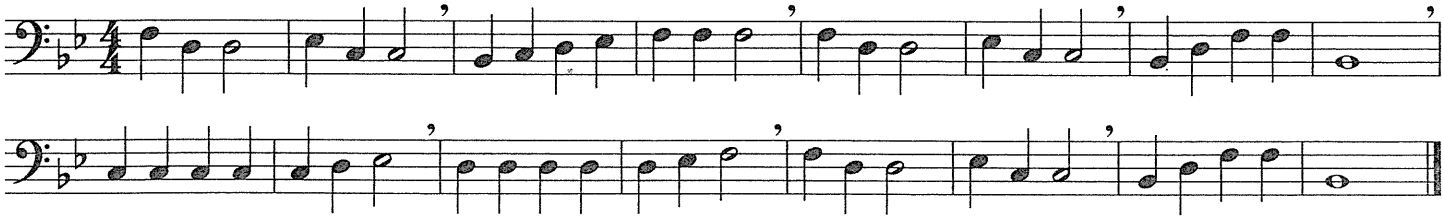
23. MARCH STEPS



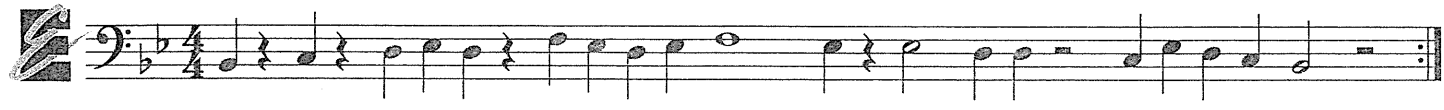
24. LISTEN TO OUR SECTIONS



25. LIGHTLY ROW



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

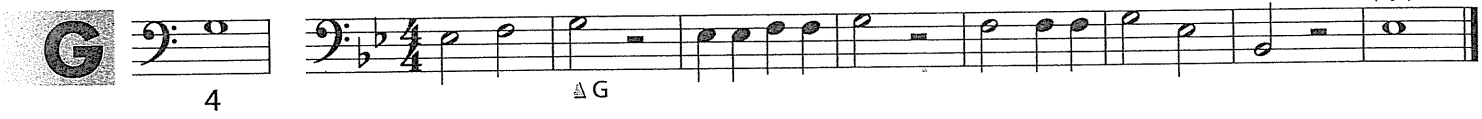


Fermata 𝄐 Hold the note (or rest) longer than normal.

REACHING HIGHER – New Note

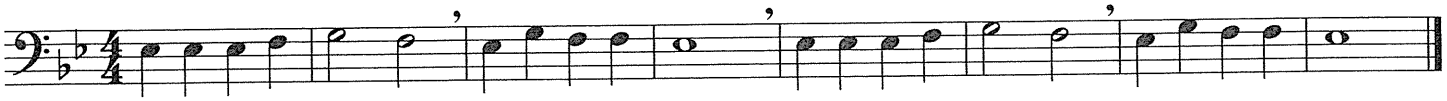
Practice long tones on each new note.

Fermata

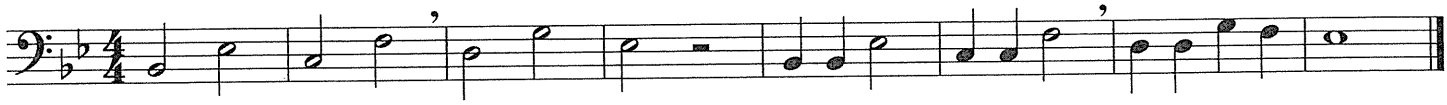


28. AU CLAIRE DE LA LUNE

French Folk Song



29. REMIX

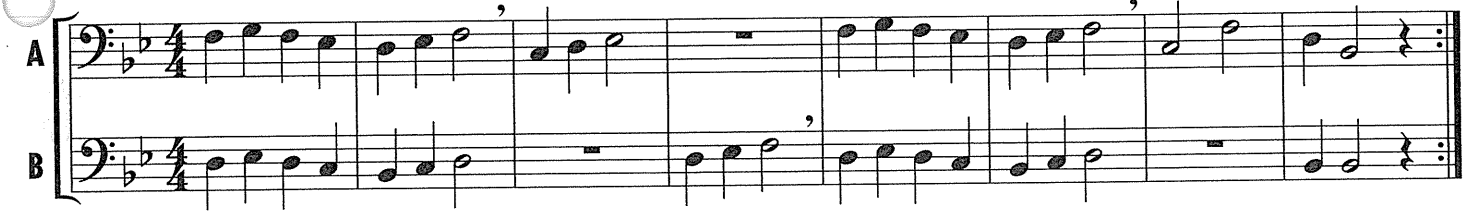


THEORY

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

30. LONDON BRIDGE – Duet

English Folk Song

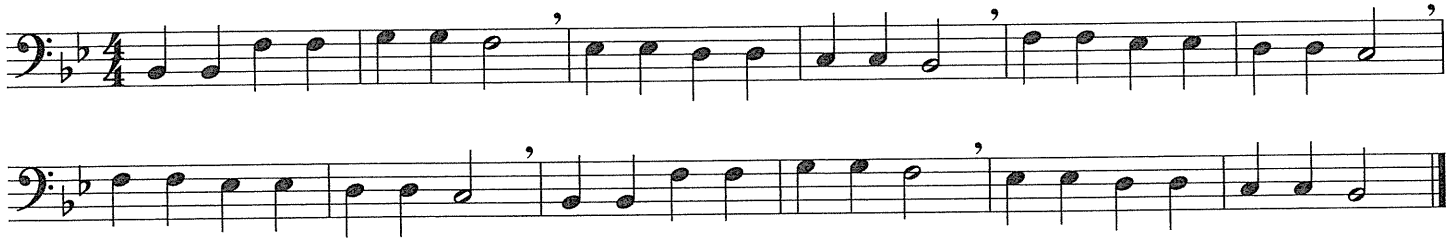


HISTORY

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

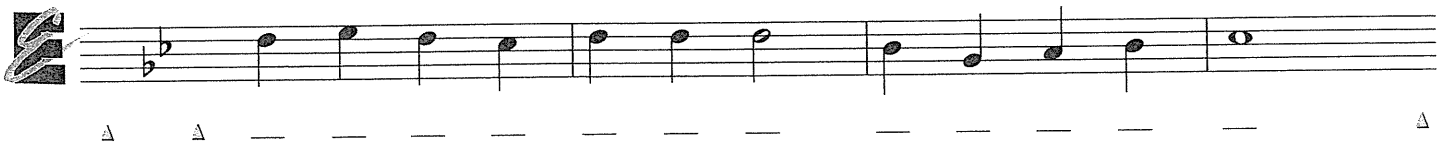
31. A MOZART MELODY

Adaptation

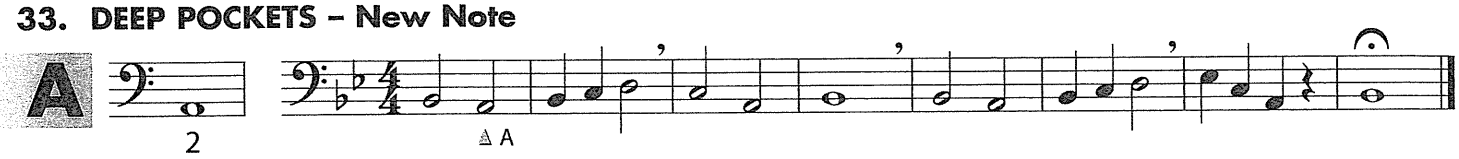


32. ESSENTIAL ELEMENTS QUIZ

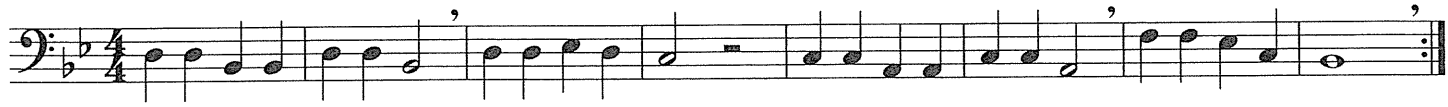
Draw these symbols where they belong and write in the note names before you play:



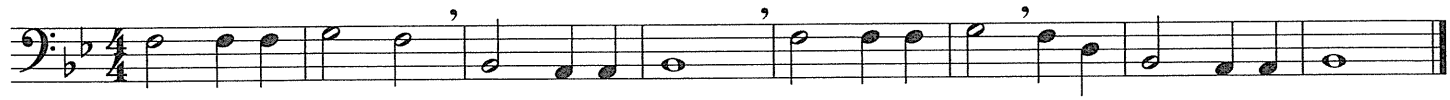
33. DEEP POCKETS – New Note



34. DOODLE ALL DAY

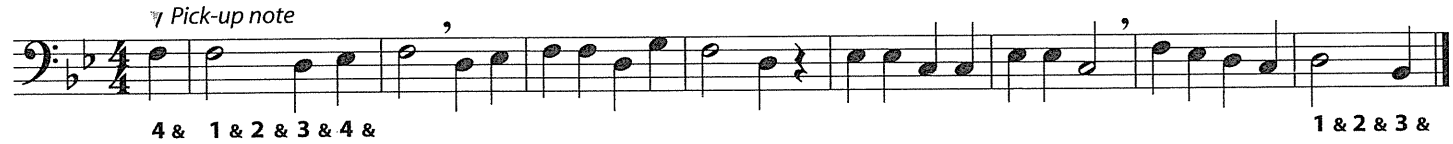


35. JUMP ROPE



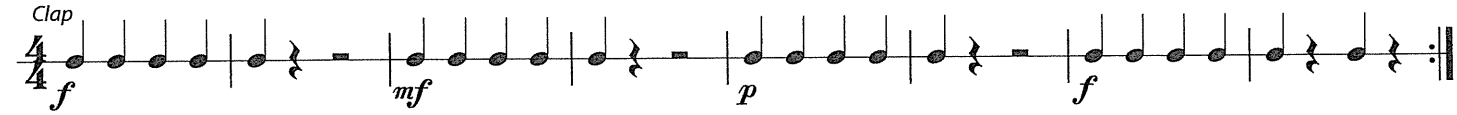
Pick-Up Notes One or more notes that come before the first *full* measure. The beats of Pick-Up Notes are subtracted from the last measure.

36. A-TISKET, A-TASKET



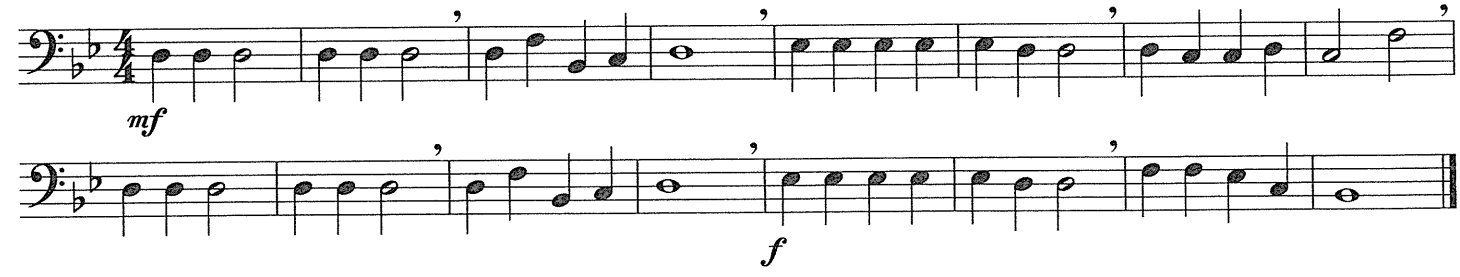
Dynamics *f* – *forte* (play loudly) *mf* – *mezzo forte* (play moderately loud) *p* – *piano* (play softly)
Remember to use full breath support to control your tone at all dynamic levels.

37. LOUD AND SOFT



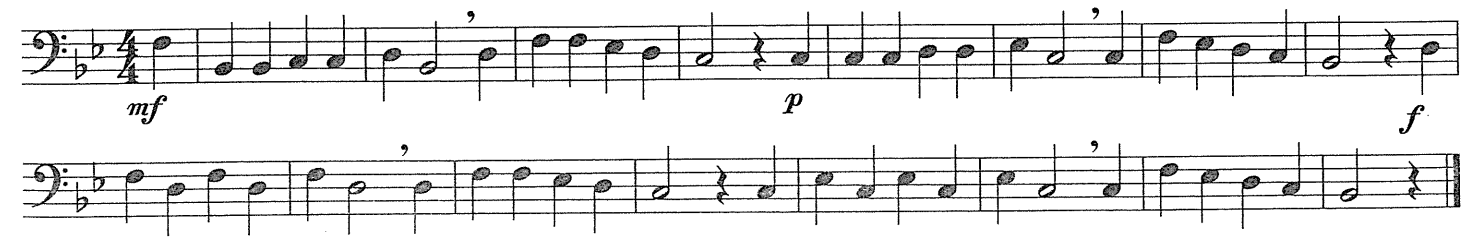
38. JINGLE BELLS *Also practice new music on your mouthpiece only.*

J. S. Pierpont



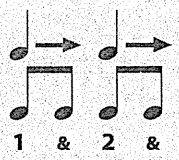
39. MY DREYDL *Use full breath support at all dynamic levels.*

Traditional Hanukkah Song

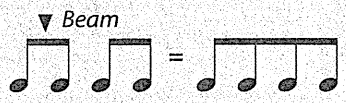


Eighth Notes

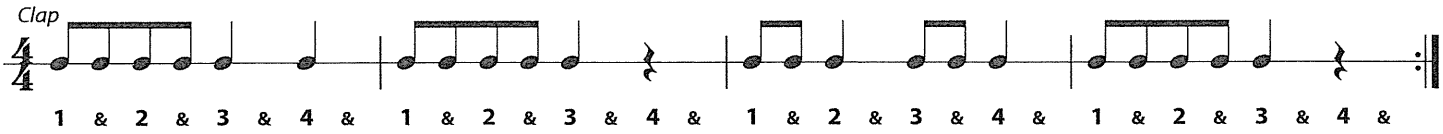
Each Eighth Note = 1/2 Beat
2 Eighth Notes = 1 Beat
Play on down and up taps.



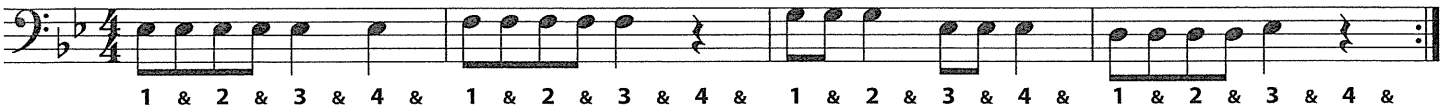
Two or more Eighth Notes have a *beam* across the stems.



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

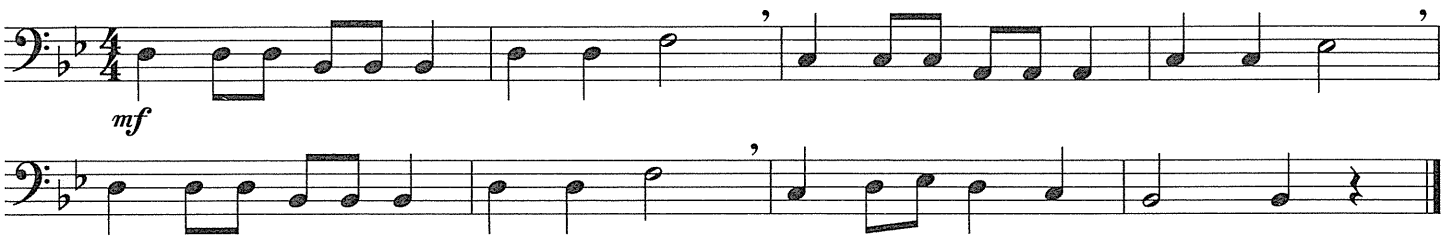


41. EIGHTH NOTE JAM

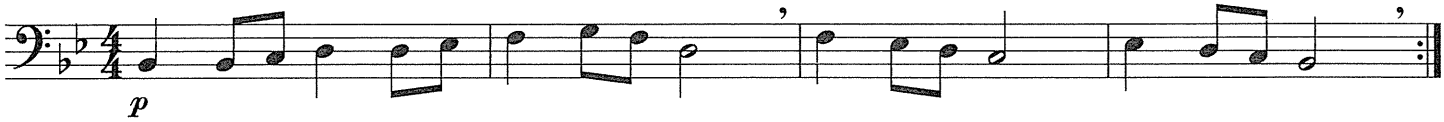


42. SKIP TO MY LOU

American Folk Song

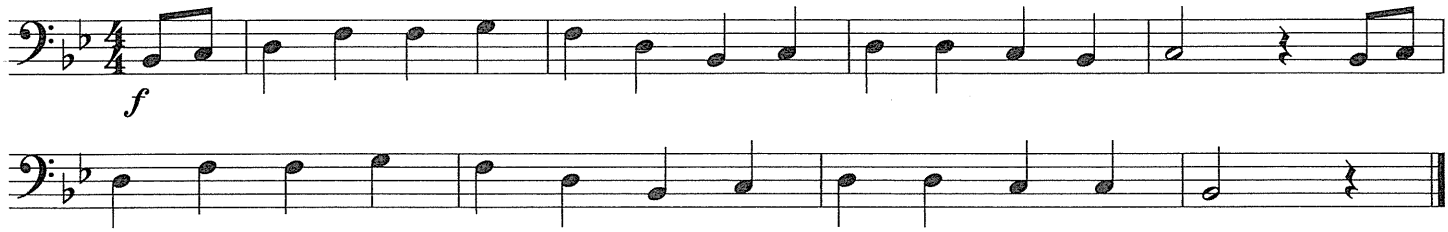


43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*



44. OH, SUSANNA

Stephen Collins Foster

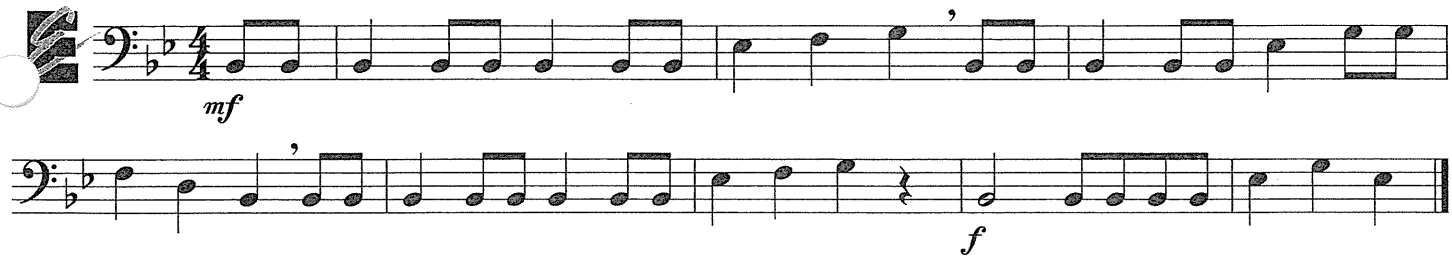


HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

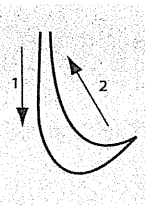


$\frac{2}{4}$ Time Signature

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

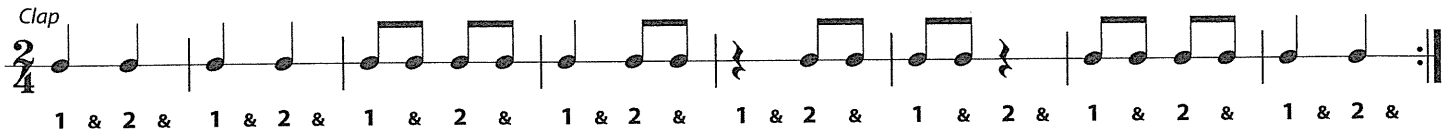
Conducting

Practice conducting this two-beat pattern.

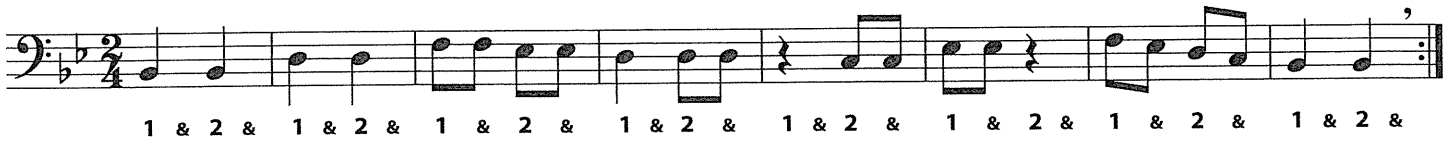


THEORY

46. RHYTHM RAP



47. TWO BY TWO

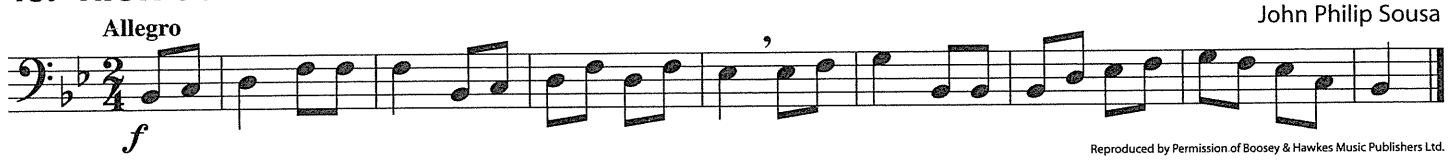


Tempo Markings

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

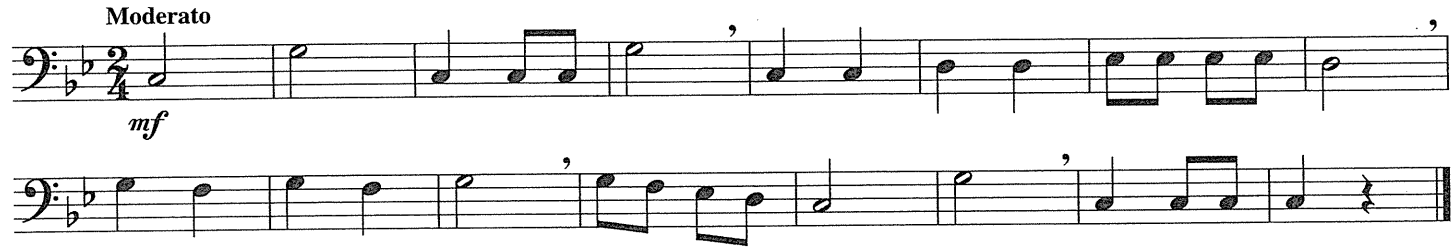
48. HIGH SCHOOL CADETS – March

John Philip Sousa



Reproduced by Permission of Boosey & Hawkes Music Publishers Ltd.

49. HEY, HO! NOBODY'S HOME

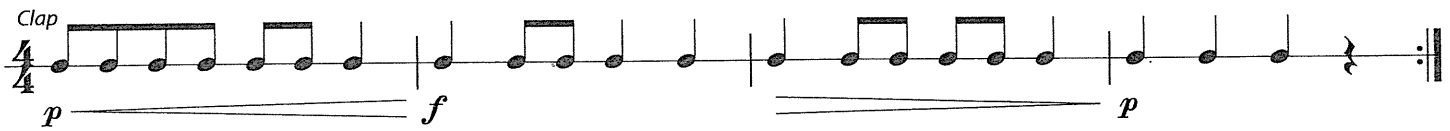


Dynamics

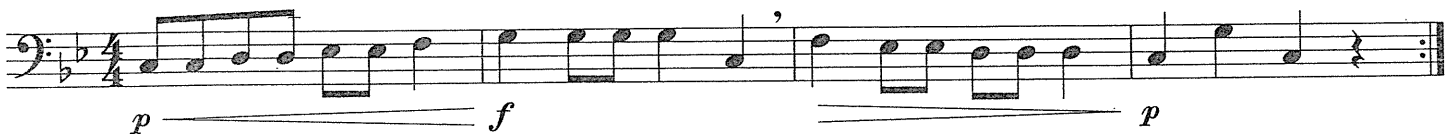
Crescendo (gradually louder)

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

50. CLAP THE DYNAMICS



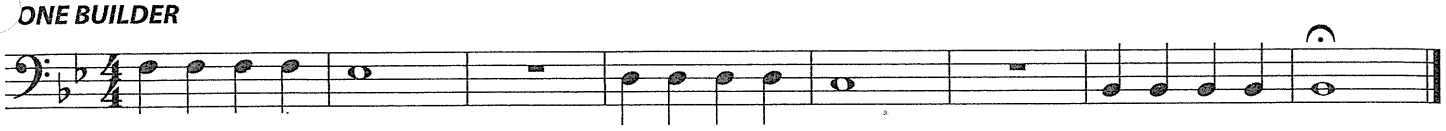
51. PLAY THE DYNAMICS



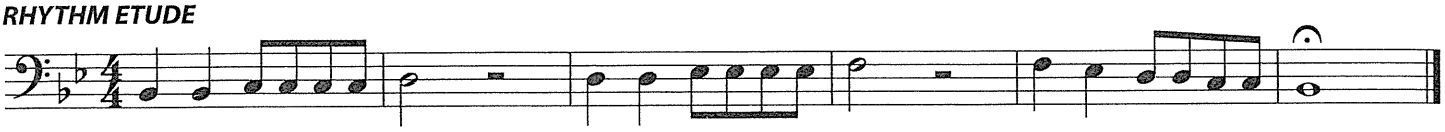
PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

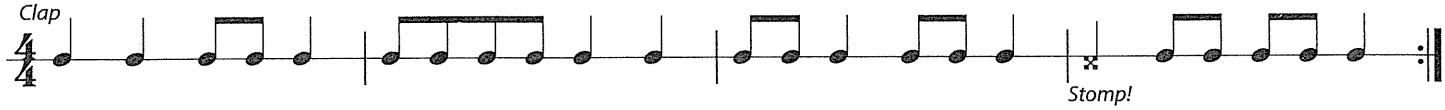
ONE BUILDER



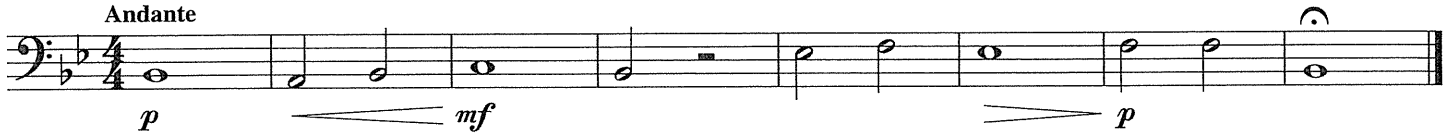
RHYTHM ETUDE



RHYTHM RAP



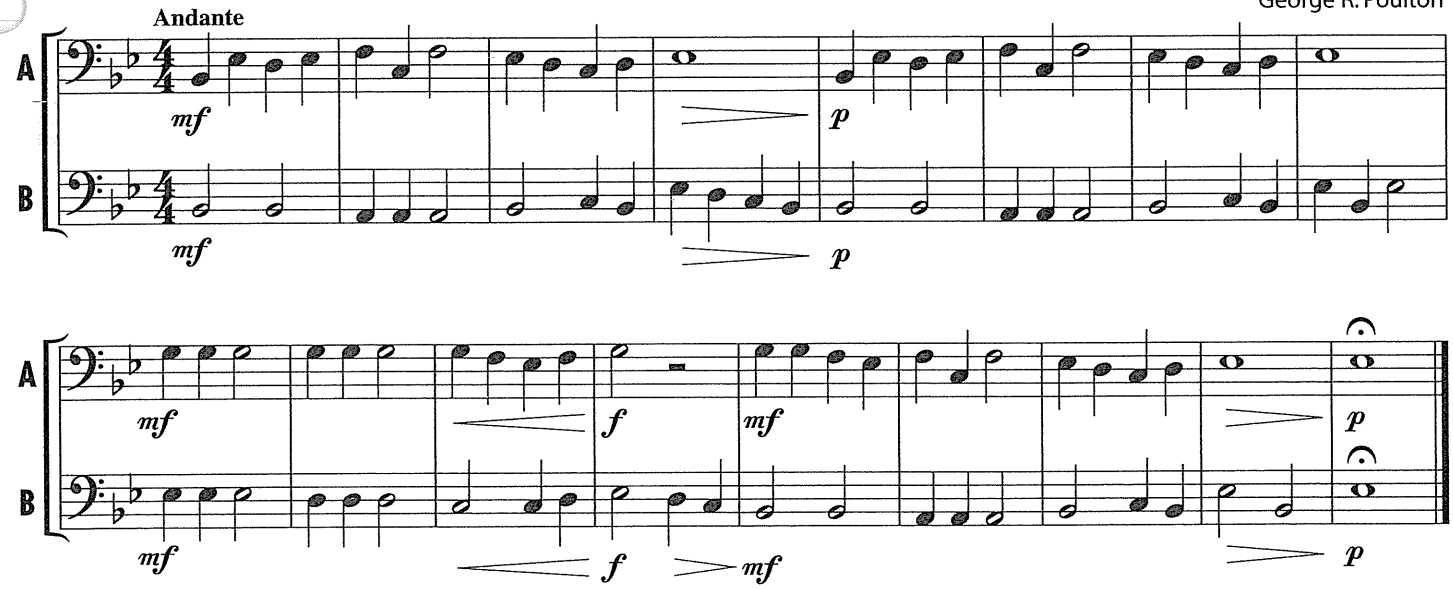
CHORALE



53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

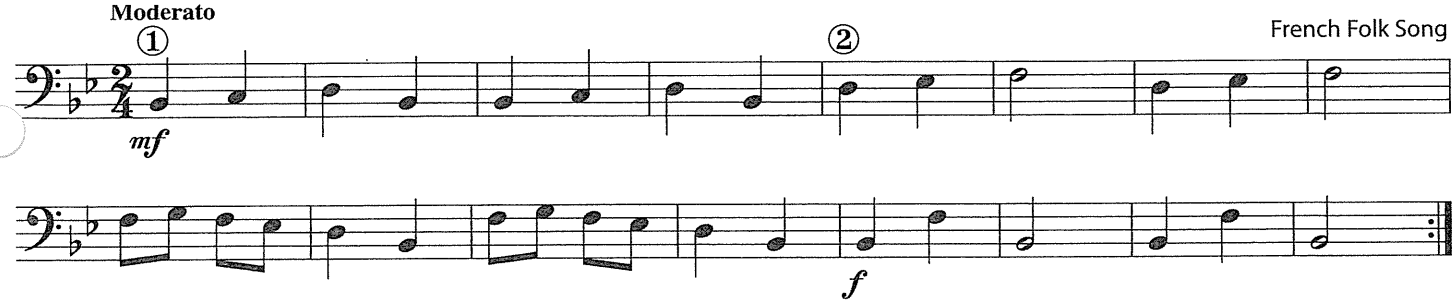
George R. Poulton



54. FRÈRE JACQUES – Round

(When group A reaches ②, group B begins at ①)

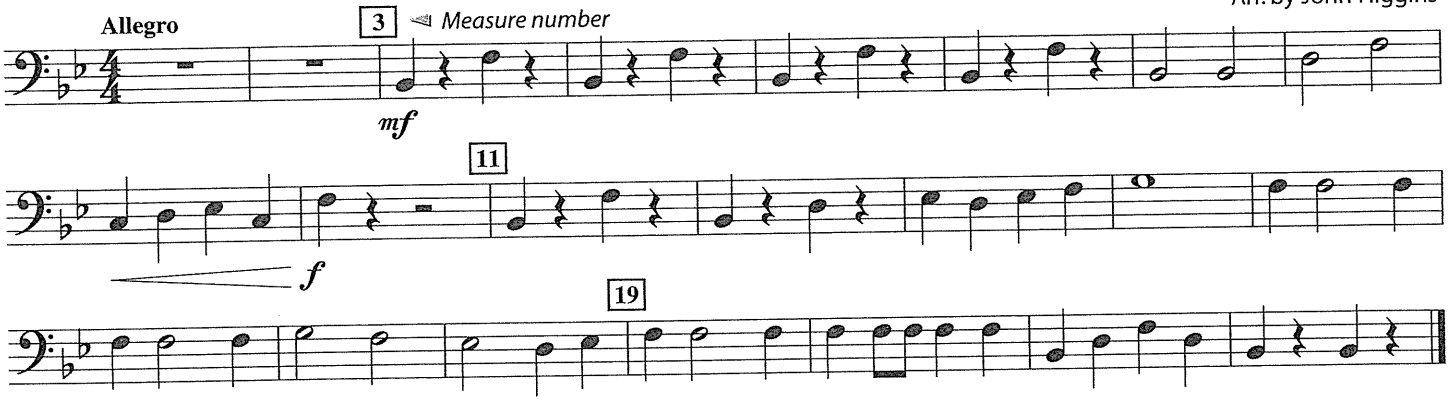
French Folk Song



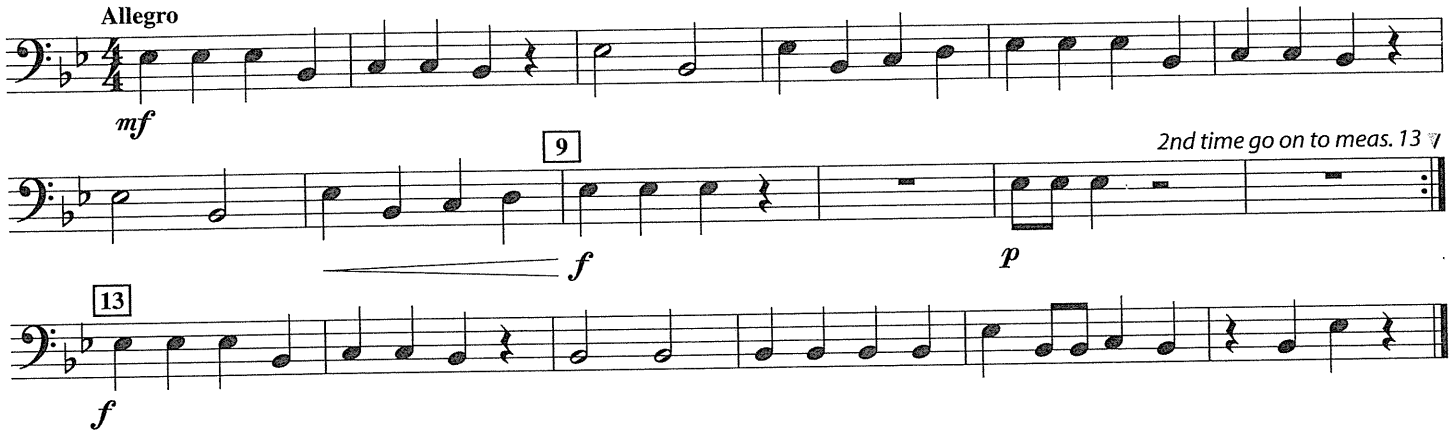
PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

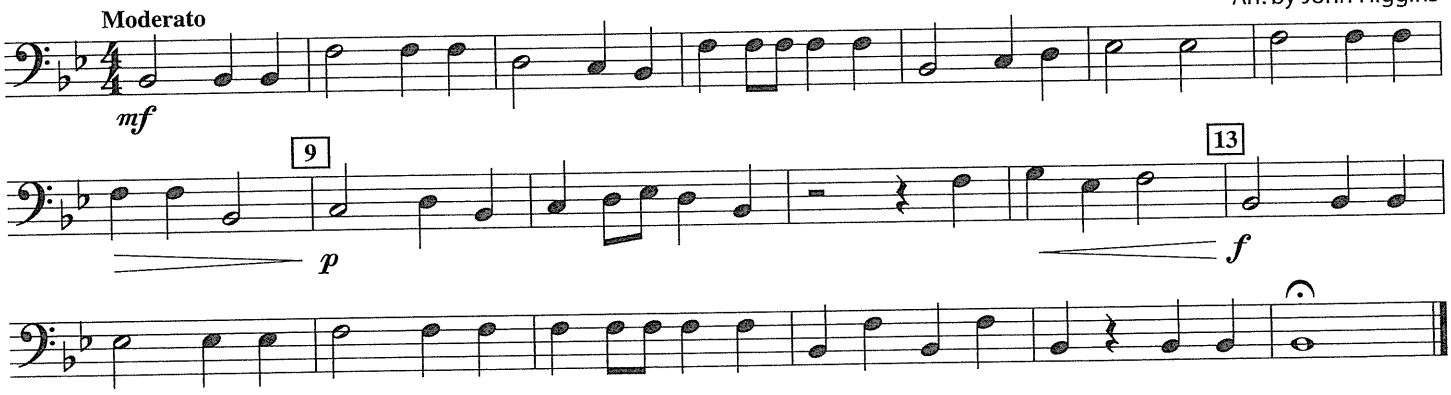


56. OLD MACDONALD HAD A BAND – Section Feature



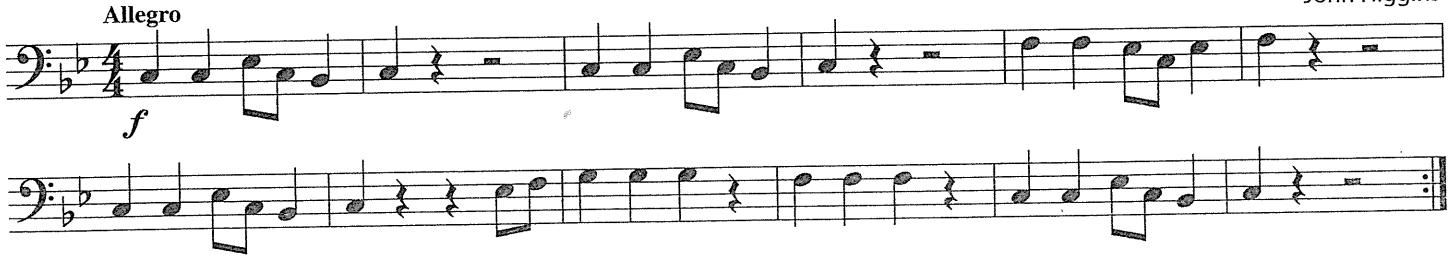
57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins

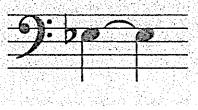


58. HARD ROCK BLUES – Encore

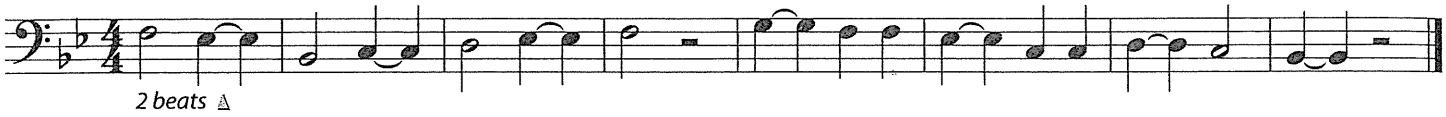
John Higgins



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

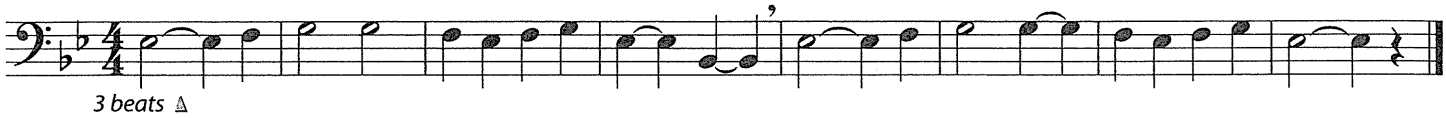
 = 2 Beats

59. FIT TO BE TIED



60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note

= 3 Beats

1 & 2 & 3 &

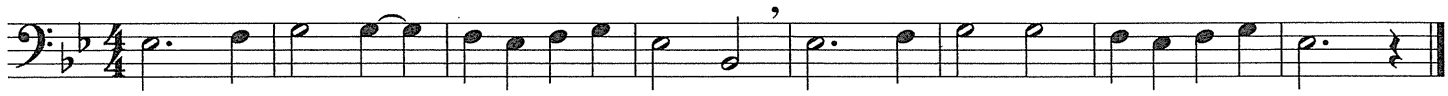
Dot

A dot adds half the value of the note.

2 beats + 1 beat = 3 beats

61. ALOUETTE – THE SEQUEL

French-Canadian Folk Song

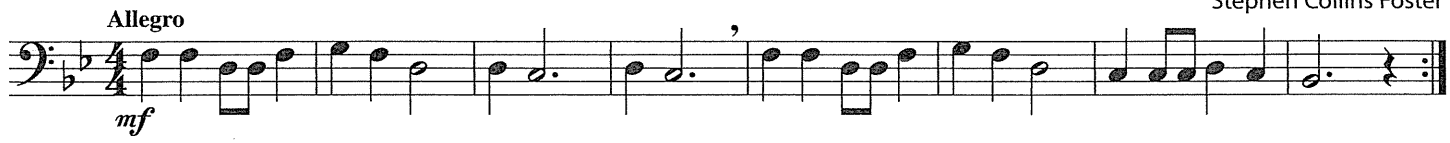


HISTORY

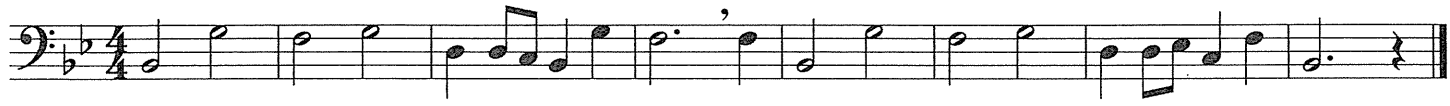
American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and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

62. CAMPTOWN RACES

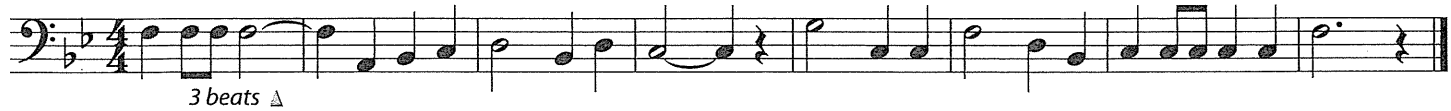
Stephen Collins Foster



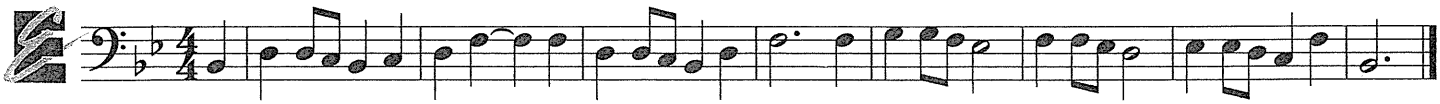
63. NEW DIRECTIONS



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



65. ESSENTIAL ELEMENTS QUIZ

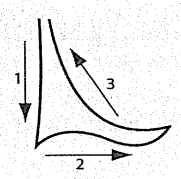


3/4 Time Signature

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

Conducting

Practice conducting this three-beat pattern.



THEORY

66. RHYTHM RAP

Clap

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Jacques Offenbach

Moderato

mf

HISTORY

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

69. MORNING (from Peer Gynt)

Edvard Grieg

Andante

p *mf* *p*

Accent

Emphasize the note.

70. ACCENT YOUR TALENT

Clap

HISTORY

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

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song

f

72. ESSENTIAL CREATIVITY

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

THEORY

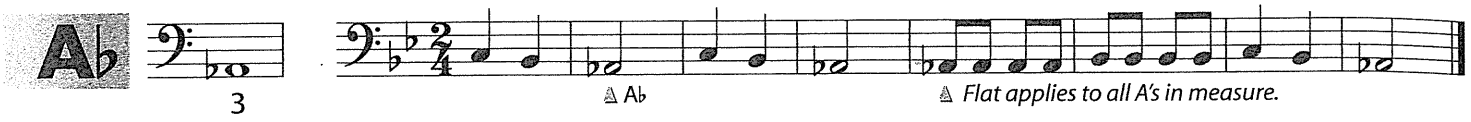
Accidental

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

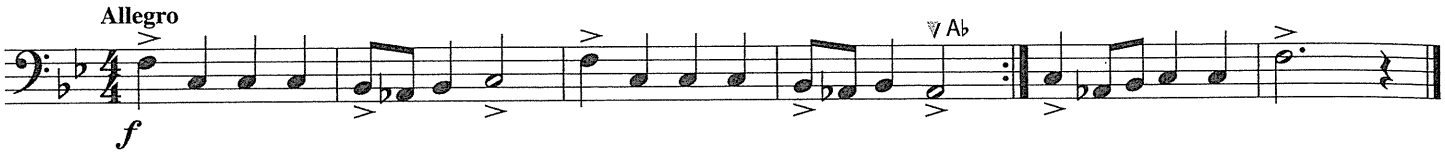
Flat ♭

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

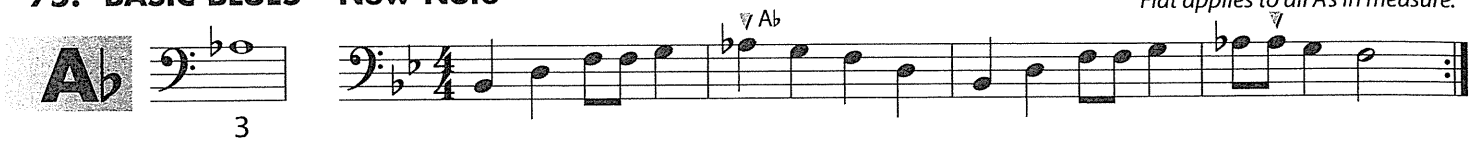
73. HOT MUFFINS – New Note



74. COSSACK DANCE

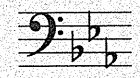


75. BASIC BLUES – New Note



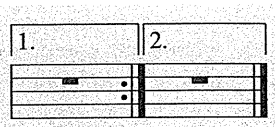
THEORY

New Key Signature



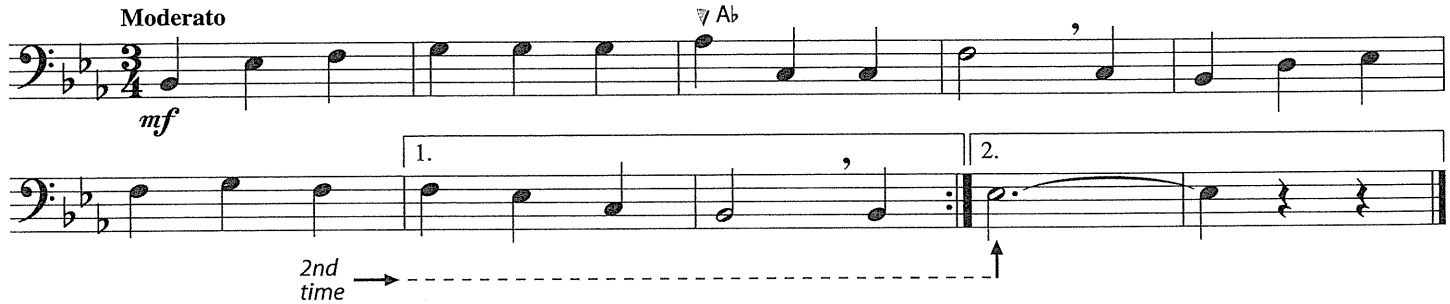
This Key Signature indicates the *Key of* E♭ – play all B's as B-flats, all E's as E-flats, and all A's as A-flats.

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

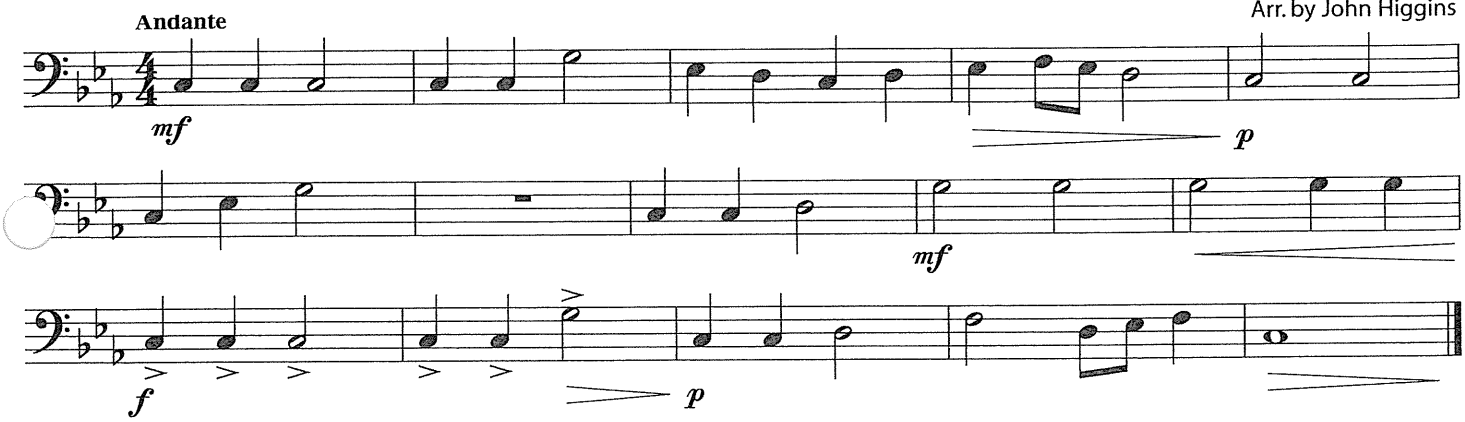


HISTORY

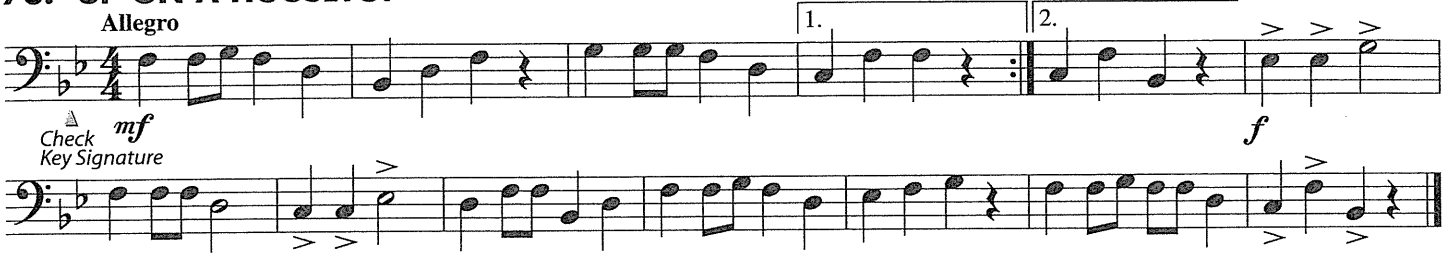
Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic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

77. SAKURA, SAKURA – Band Arrangement

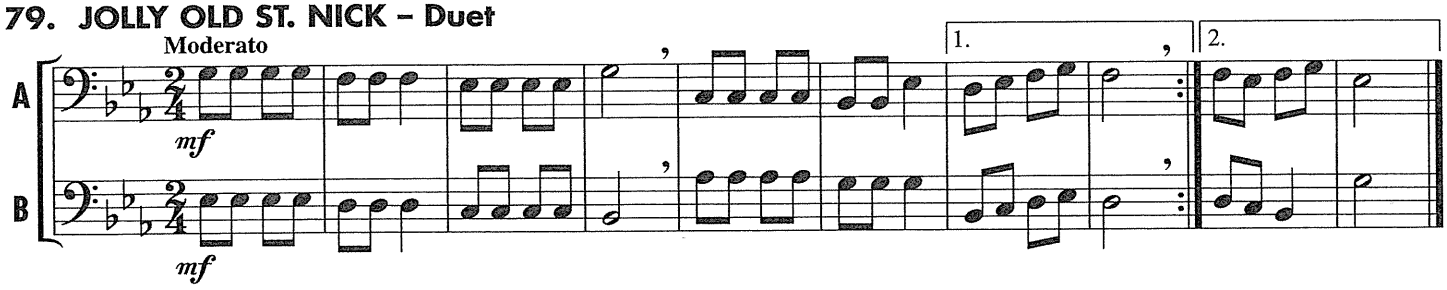
Japanese Folk Song
Arr. by John Higgins



78. UP ON A HOUSETOP

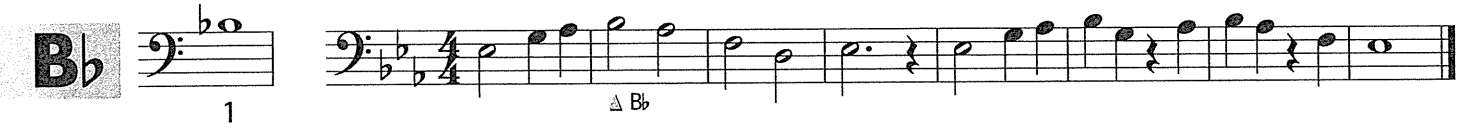


79. JOLLY OLD ST. NICK – Duet



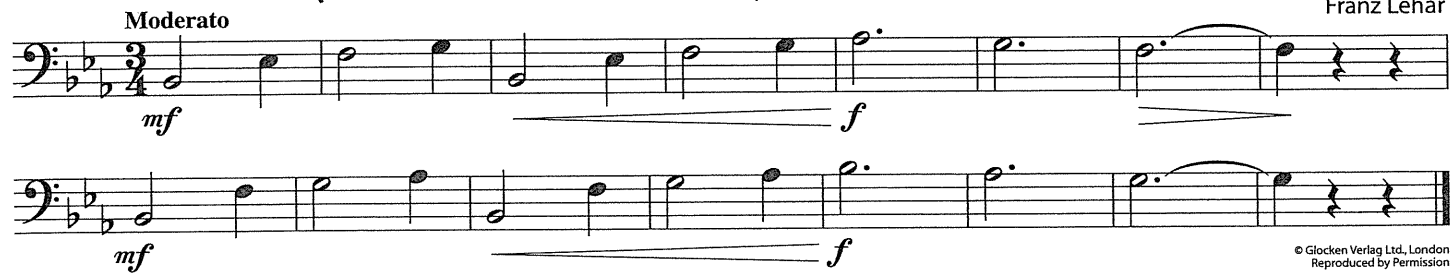
See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

80. THE BIG AIRSTREAM – New Note



81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Franz Lehar



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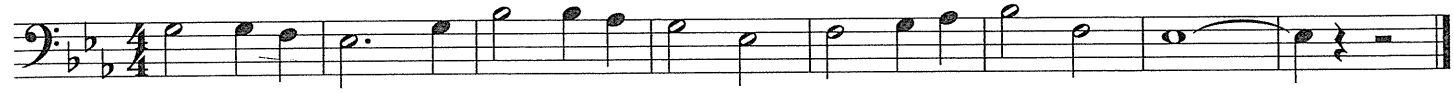
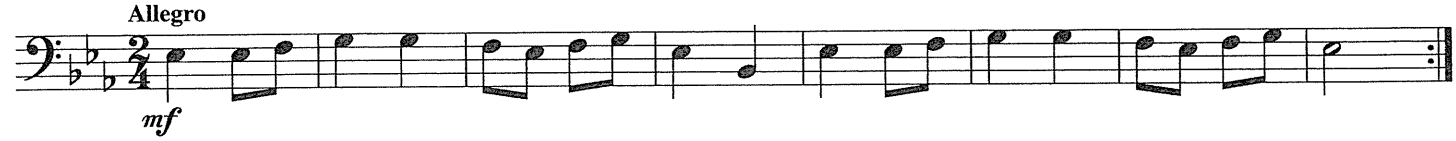
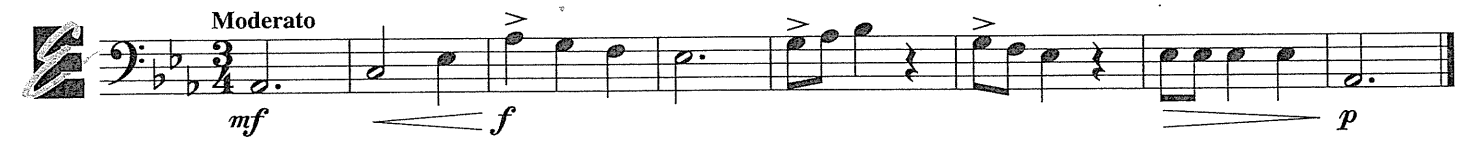
82. AIR TIME



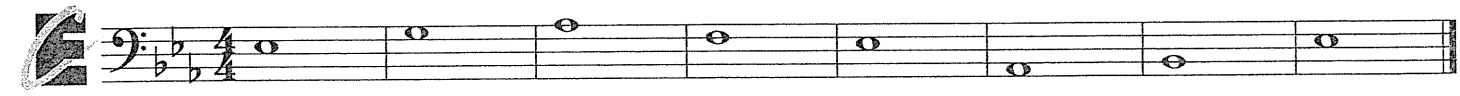
83. DOWN BY THE STATION



84. ESSENTIAL ELEMENTS QUIZ



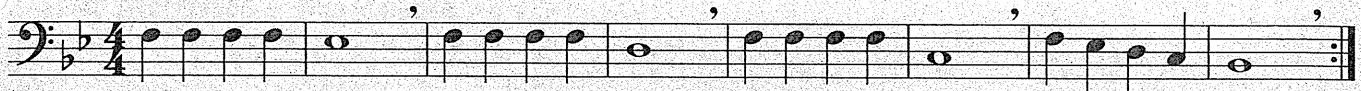
85. ESSENTIAL CREATIVITY *Using these notes, improvise your own rhythms:*



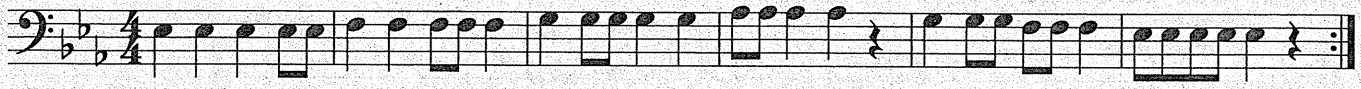
DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

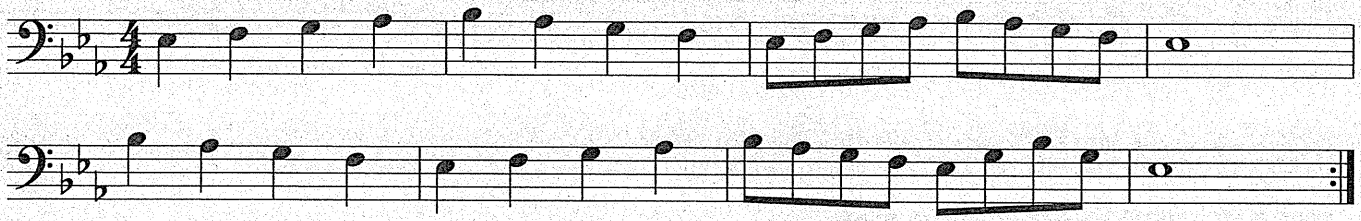
86. TONE BUILDER *Use a steady stream of air.*



87. RHYTHM BUILDER

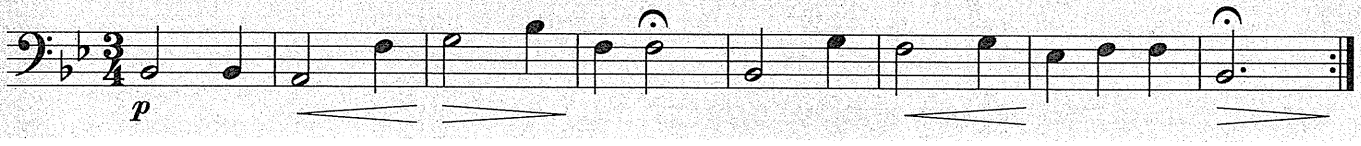


88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach

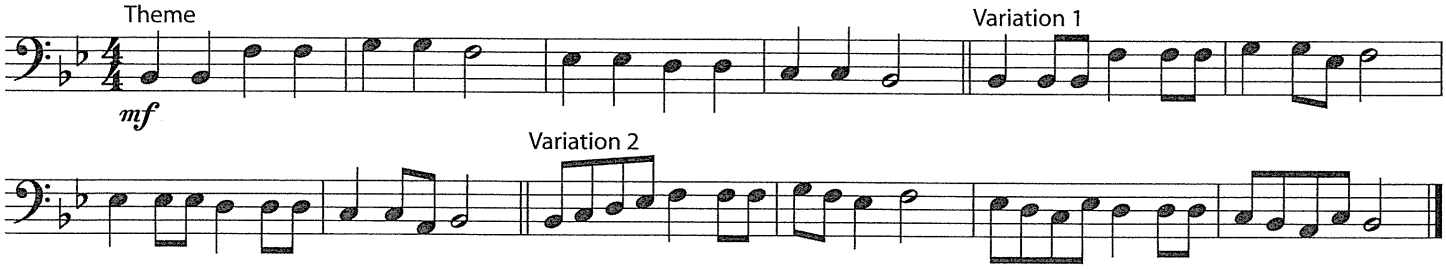


THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME

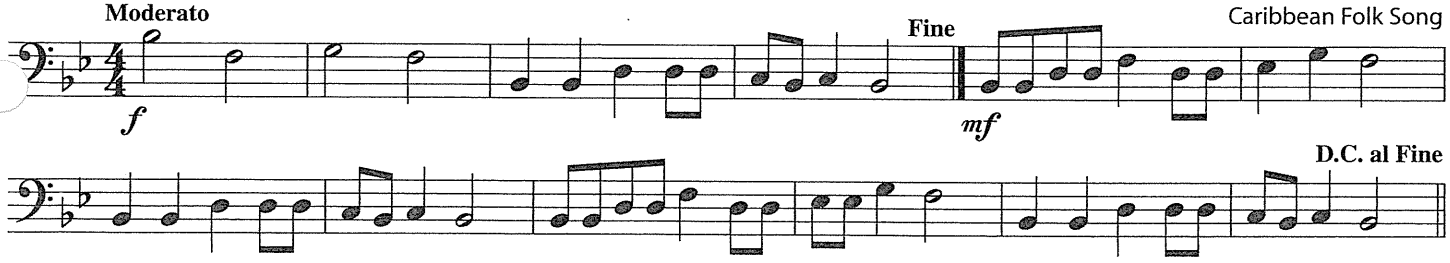


D.C. al Fine

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

91. BANANA BOAT SONG

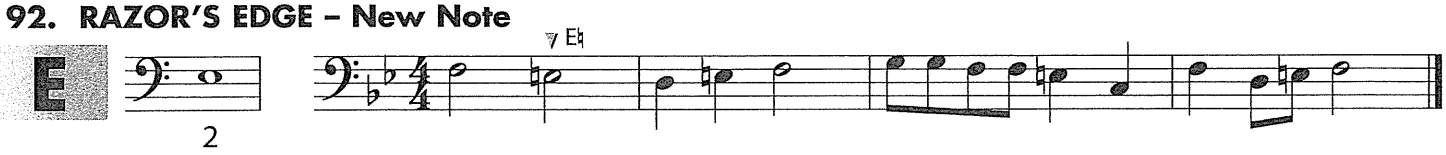
Caribbean Folk Song



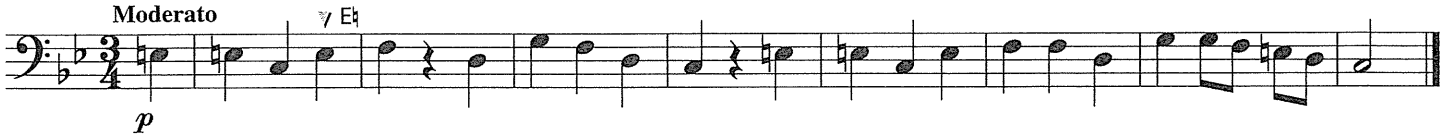
THEORY

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

92. RAZOR'S EDGE – New Note



93. THE MUSIC BOX

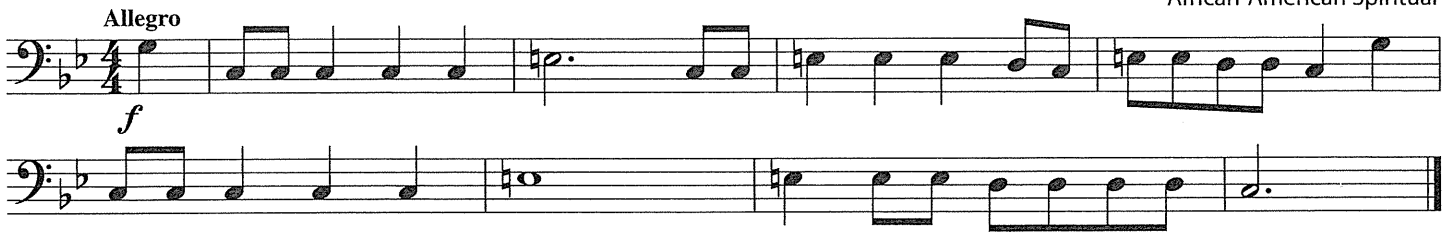


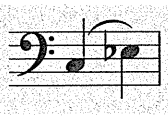
HISTORY

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

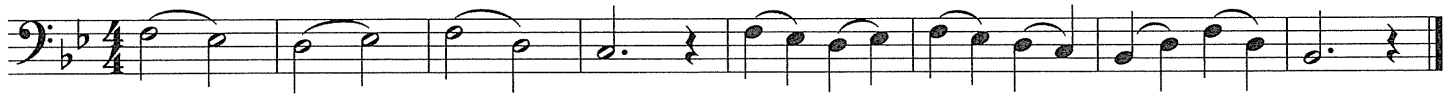
African-American Spiritual



Slur 

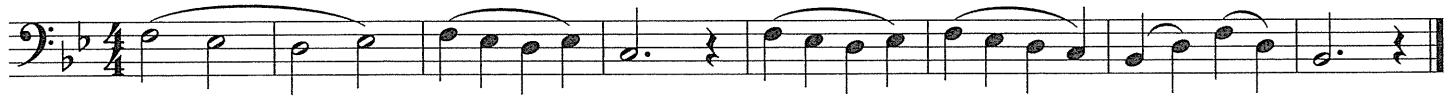
A curved line which connects notes of different pitch. Tongue the first note normally. Then, play the slurred note(s) using "dah", a legato tonguing syllable.
Legato — An Italian word for smooth and connected.

95. SMOOTH OPERATOR



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

96. GLIDING ALONG



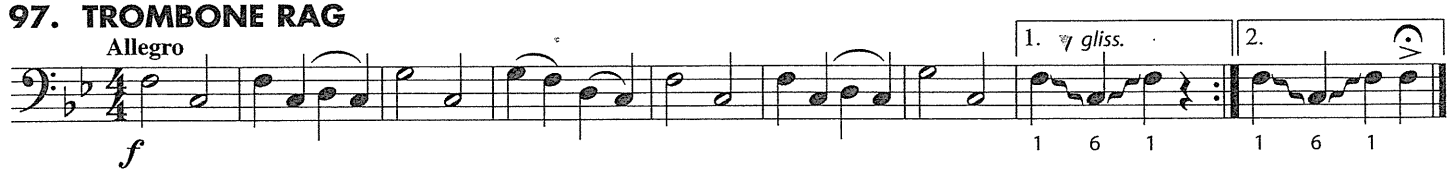
Slur 4 notes. Tongue the first note. Use "dah" on all notes connected by a slur.

HISTORY

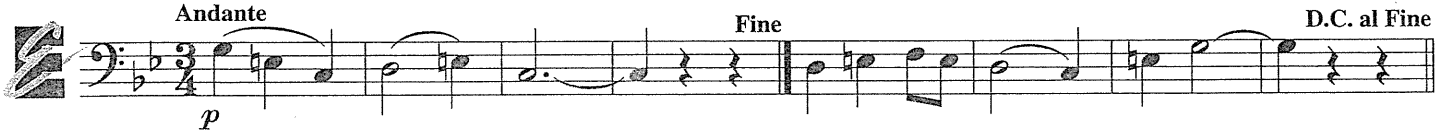
Ragtime is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral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

To play a glissando, move your slide without tonguing and use a full airstream. Remember that glissandos are different from legato tonguing (slurs).

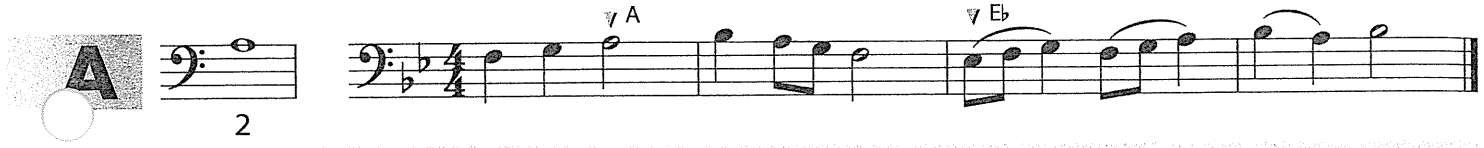
97. TROMBONE RAG



98. ESSENTIAL ELEMENTS QUIZ



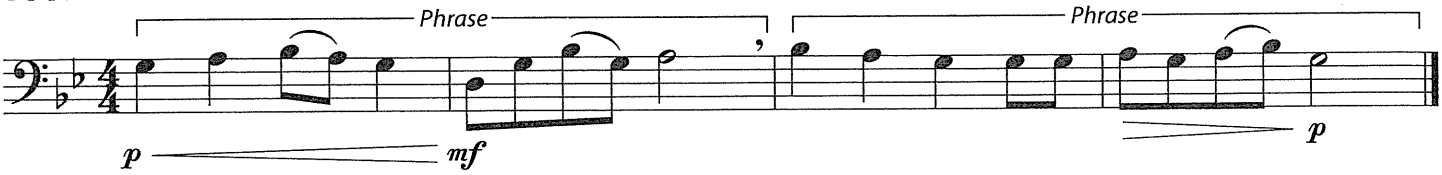
99. TAKE THE LEAD – New Note



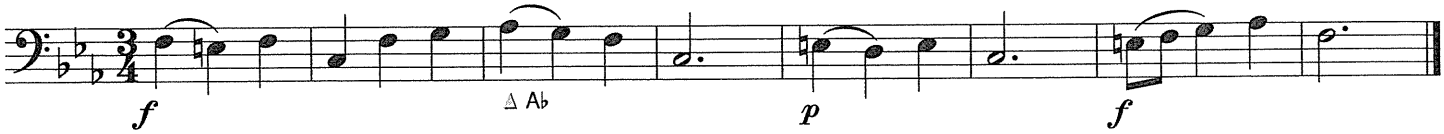
THEORY

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

100. THE COLD WIND



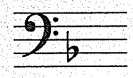
101. PHRASEOLOGY *Write in the breath mark(s) between the phrases.*



THEORY

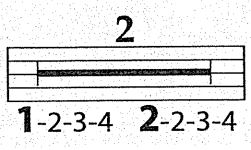
New Key Signature

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

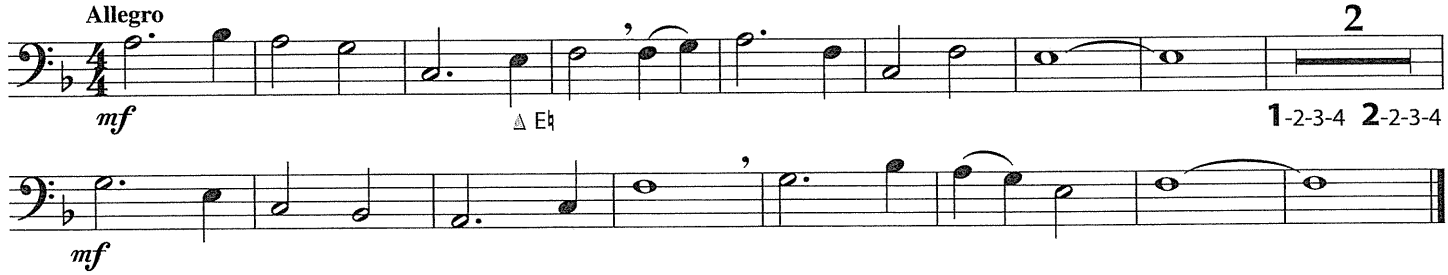


Multiple Measure Rest

The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:



102. SATIN LATIN

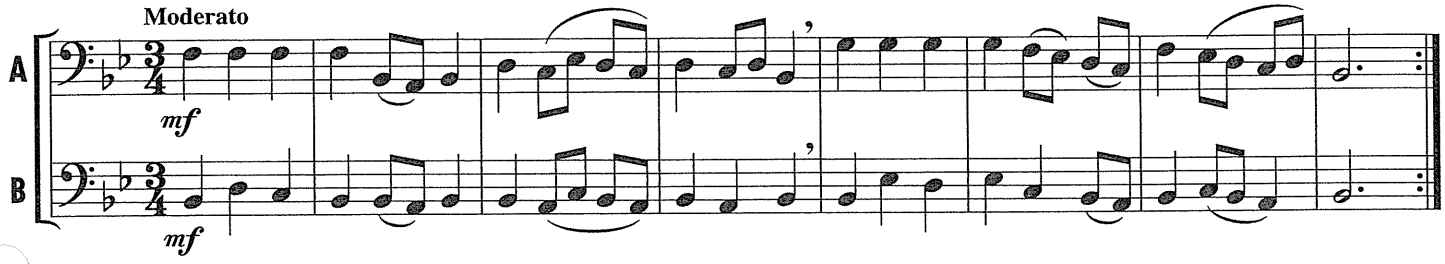


HISTORY

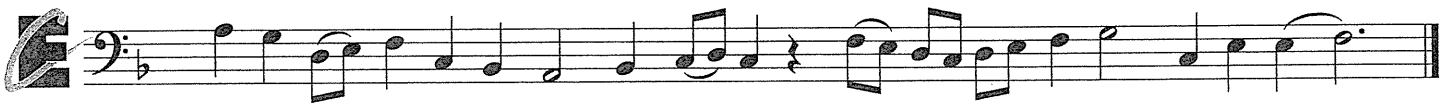
German composer **Johann Sebastian Bach** (1685–1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet,*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

103. MINUET – Duet

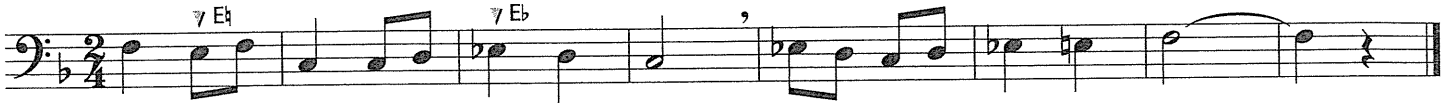
Johann Sebastian Bach



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



105. NATURALLY

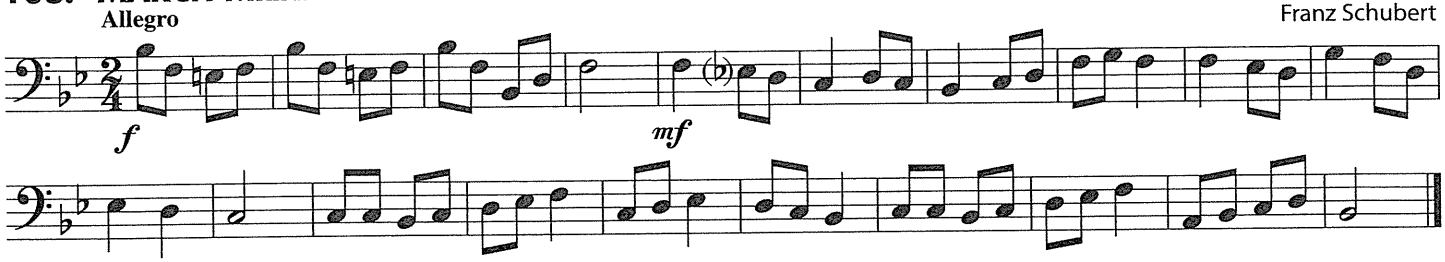


HISTORY

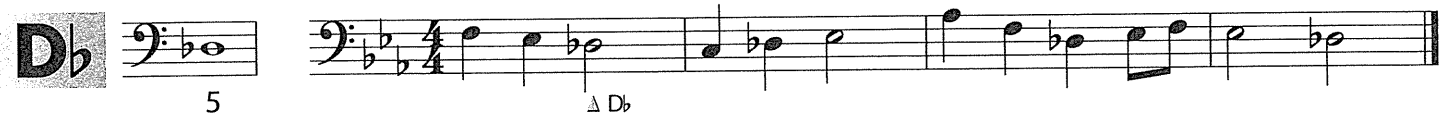
Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His "March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

106. MARCH MILITAIRE

Franz Schubert

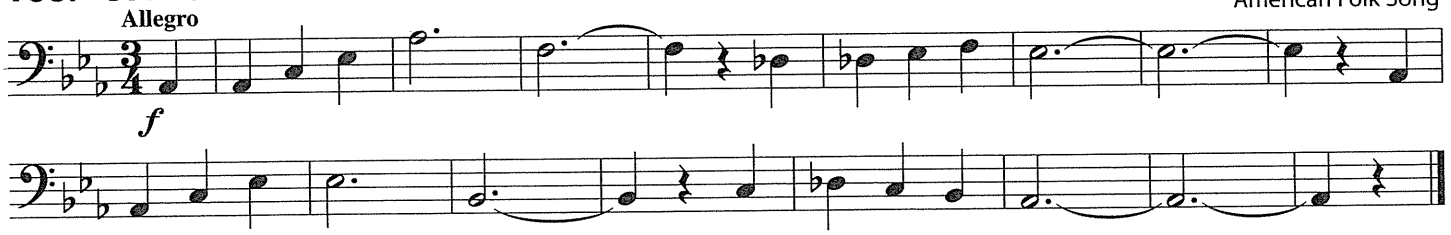


107. THE FLAT ZONE – New Note



108. ON TOP OF OLD SMOKEY

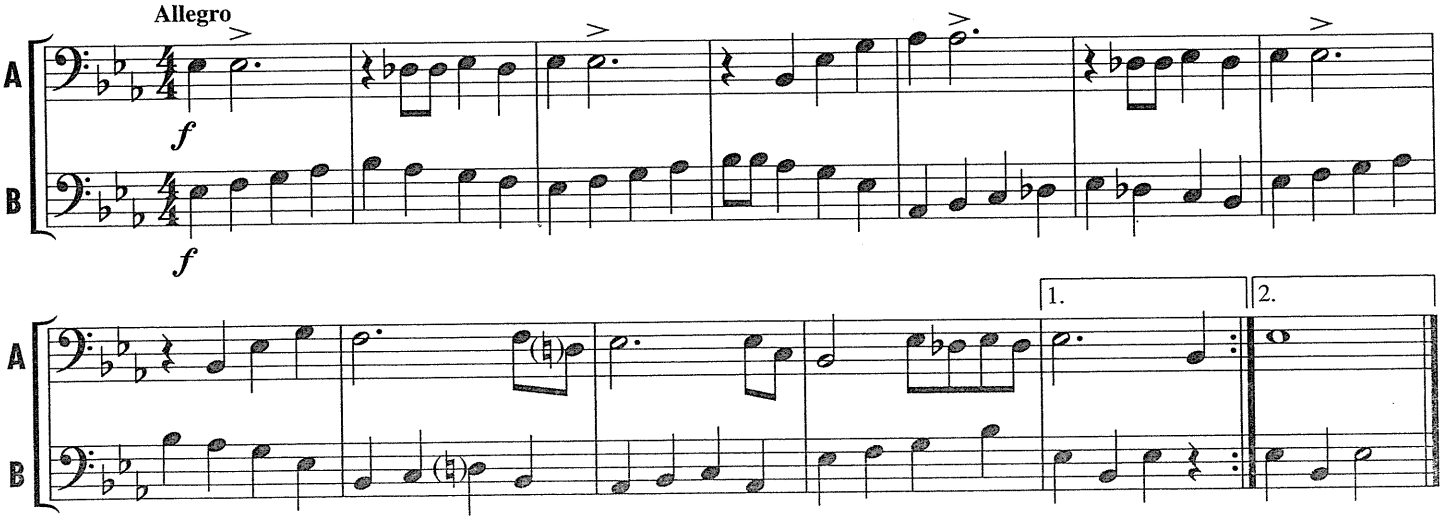
American Folk Song



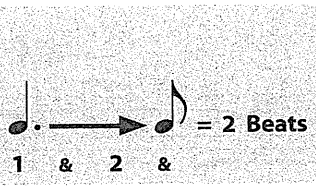
HISTORY

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

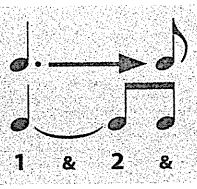
109. BOTTOM BASS BOOGIE – Duet



Dotted Quarter & Eighth Notes

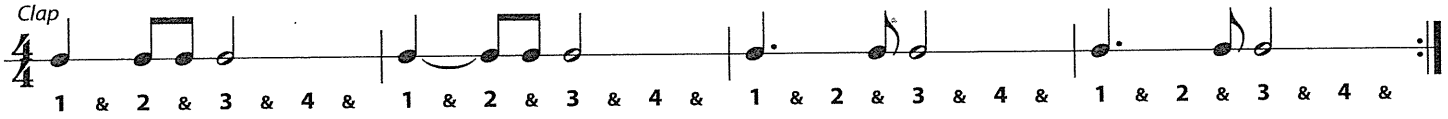


A **dot** adds half the value of the quarter note.

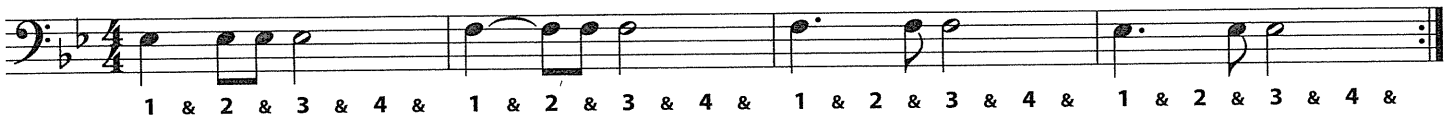


A single **eighth note** has a **flag** on the stem.

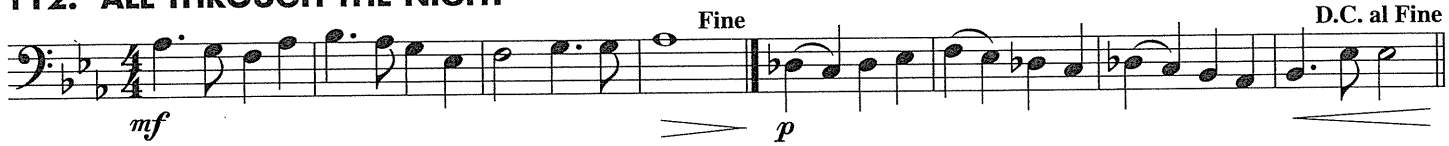
110. RHYTHM RAP



111. THE DOT ALWAYS COUNTS

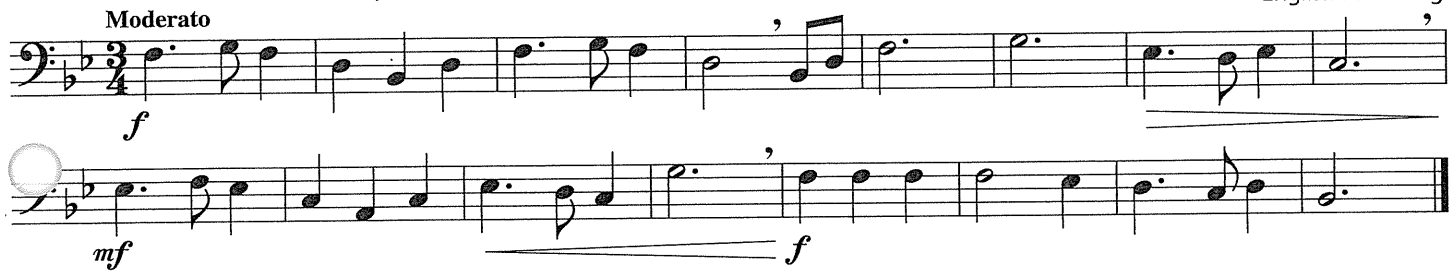


112. ALL THROUGH THE NIGHT



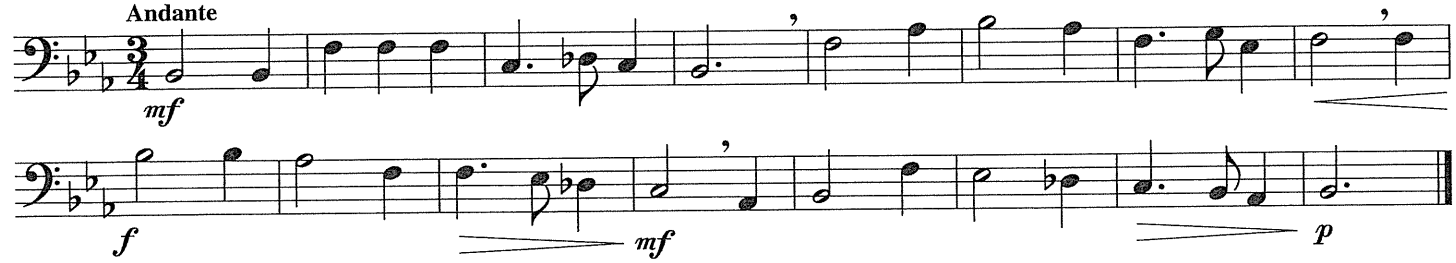
113. SEA CHANTY *Always use a full airstream.*

English Folk Song

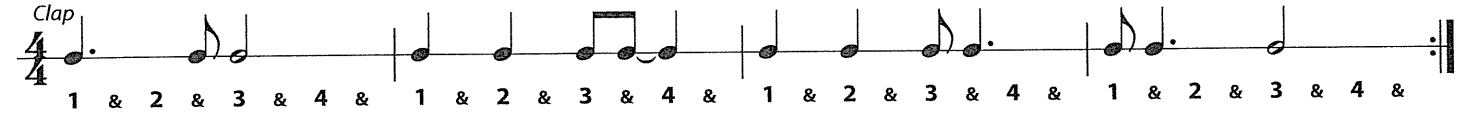


114. SCARBOROUGH FAIR

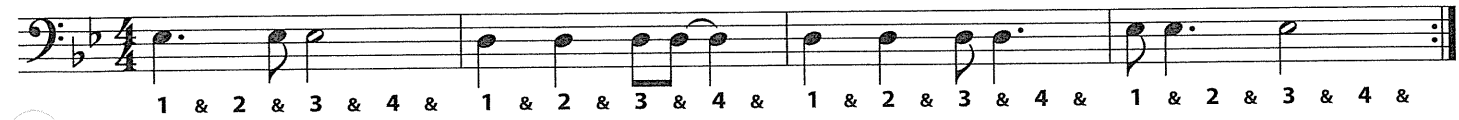
English Folk Song



115. RHYTHM RAP

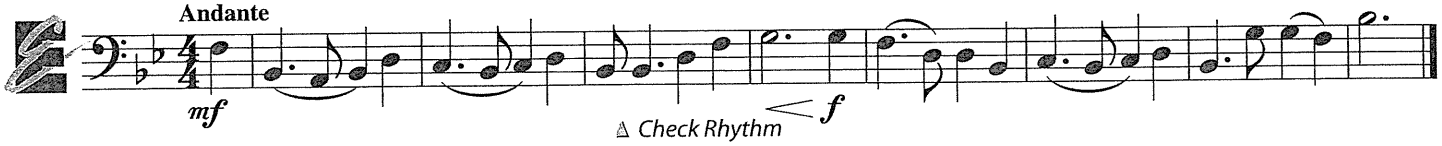


116. THE TURNAROUND



117. ESSENTIAL ELEMENTS QUIZ – AULD LANG SYNE

Scottish Folk Song



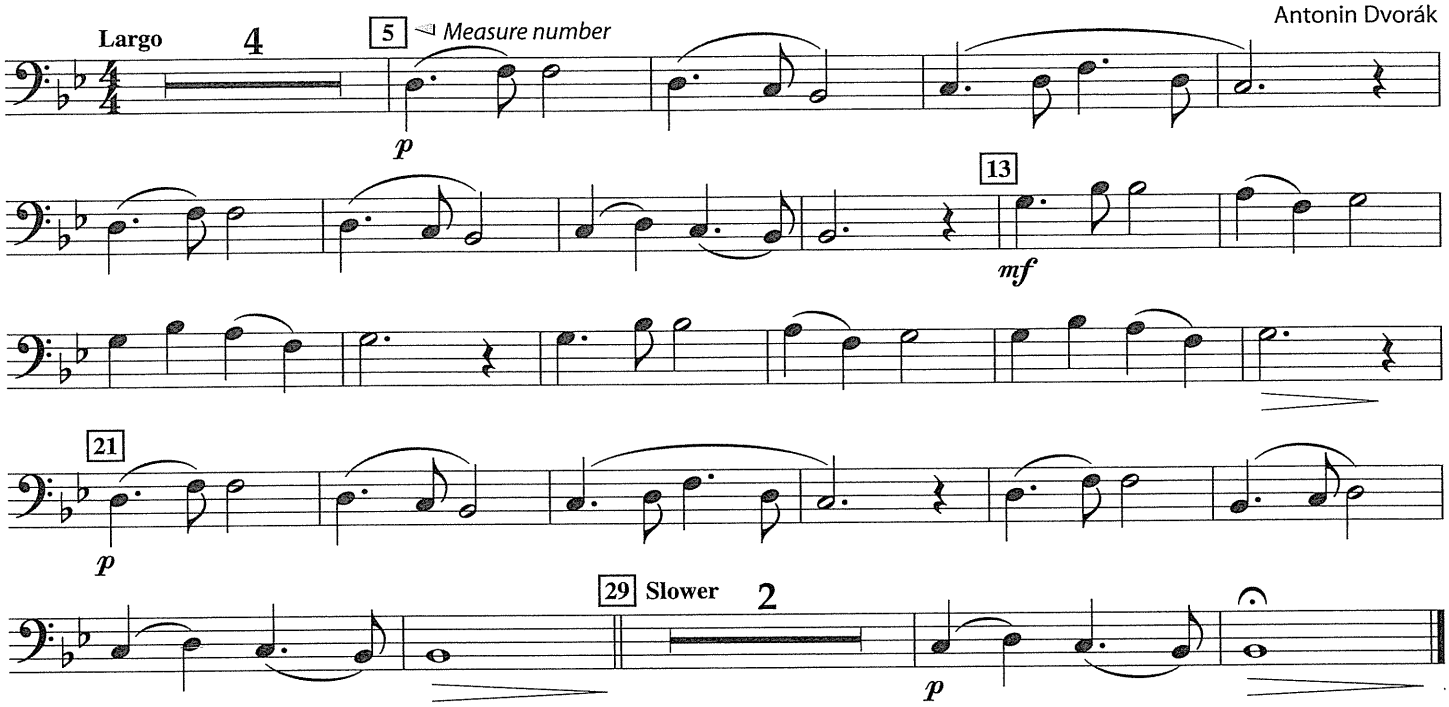
PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

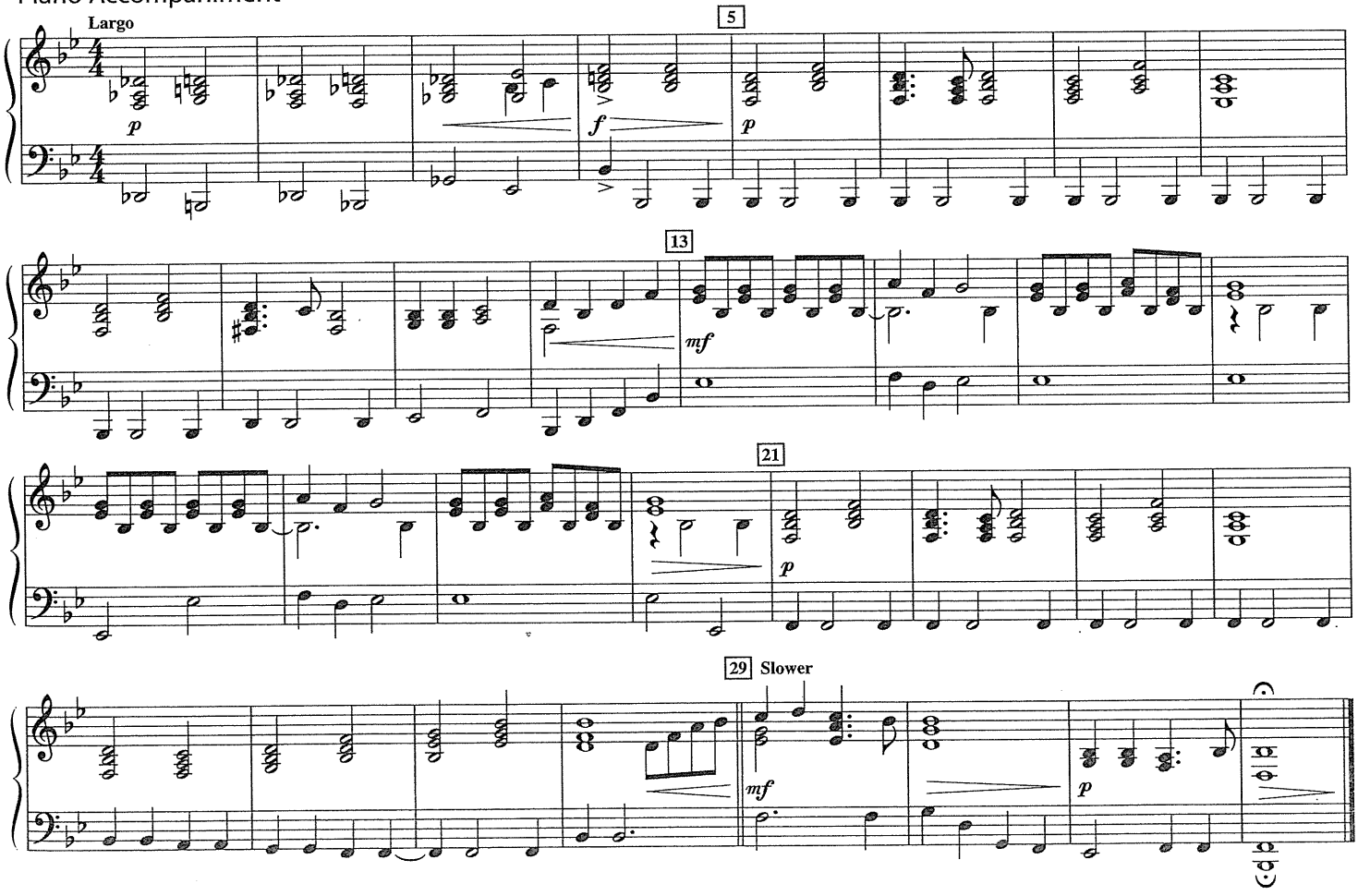
You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1893, and was inspired to include melodies from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

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák



Piano Accompaniment

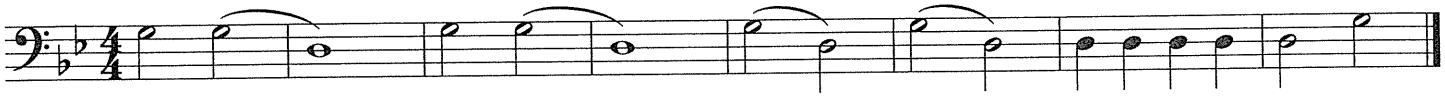


SPECIAL TROMBONE EXERCISE – Lip Slurs

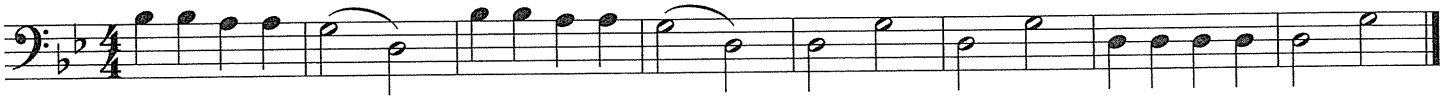
Lip Slurs are notes that are slurred without changing positions. Brass players practice these to develop a stronger airstream and embouchure, and to increase range. Add this pattern to your daily Warm-Ups:

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

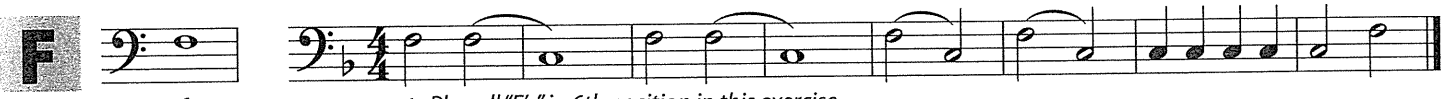
119. GRENADILLA GORILLA JUMP No. 1



120. JUMPIN' UP AND DOWN

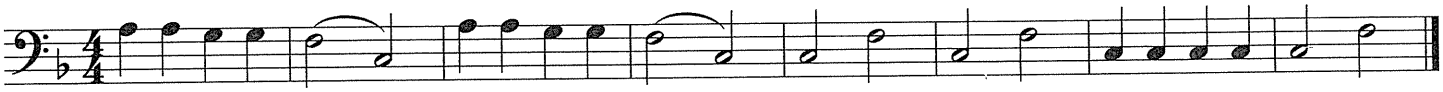


121. GRENADILLA GORILLA JUMP No. 2

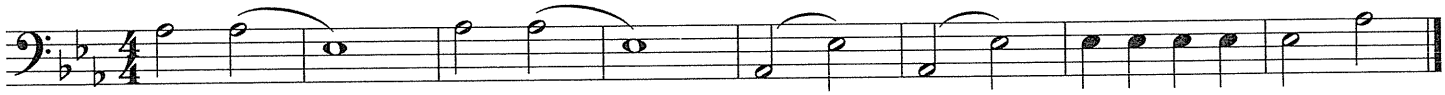


△ *Play all "F's" in 6th position in this exercise.*

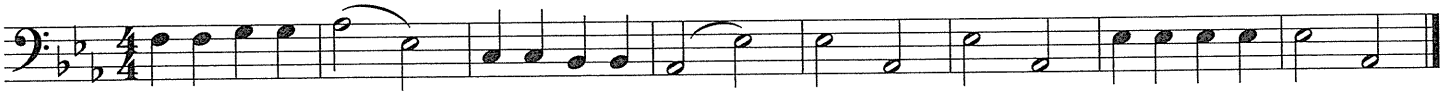
122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



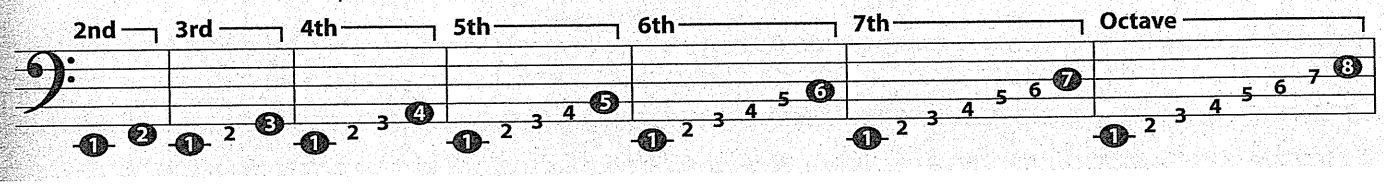
124. JUMPIN' JACKS



THEORY

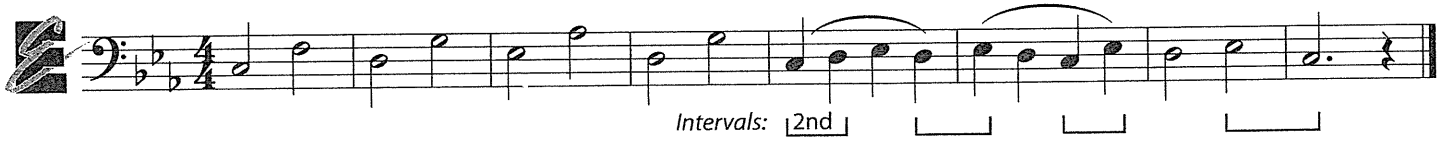
Interval

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



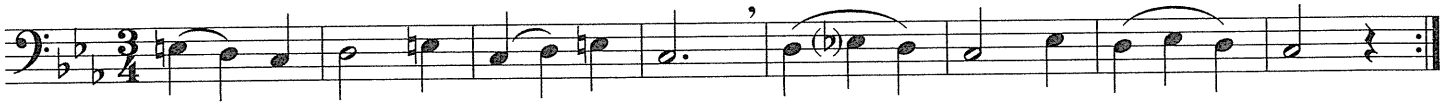
125. ESSENTIAL ELEMENTS QUIZ

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



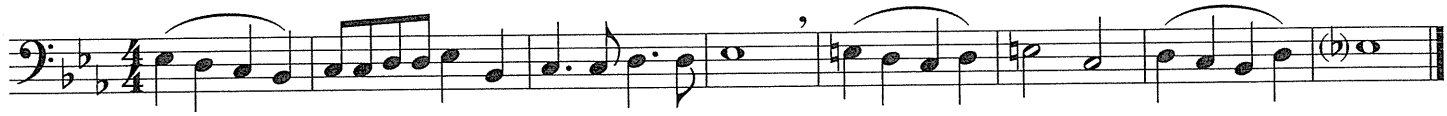
126. GRENADILLA GORILLA JUMP No. 4

127. THREE IS THE COUNT

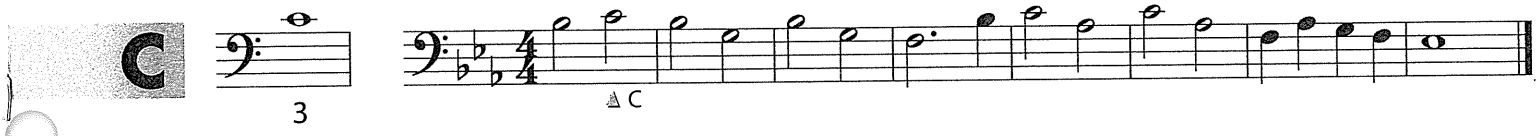


128. GRENADILLA GORILLA JUMP No. 5

129. TECHNIQUE TRAX



130. CROSSING OVER – New Note

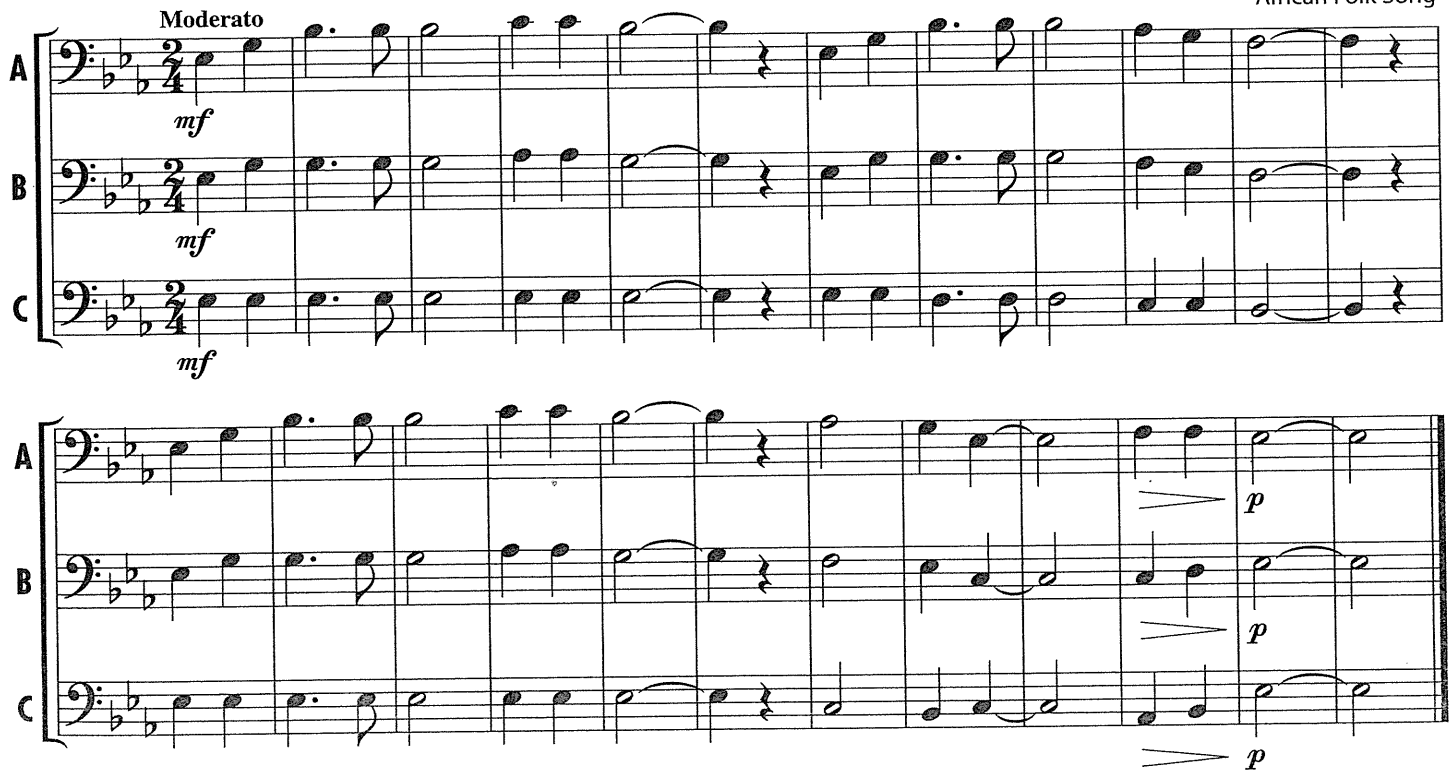


Trio

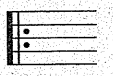
A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

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

African Folk Song



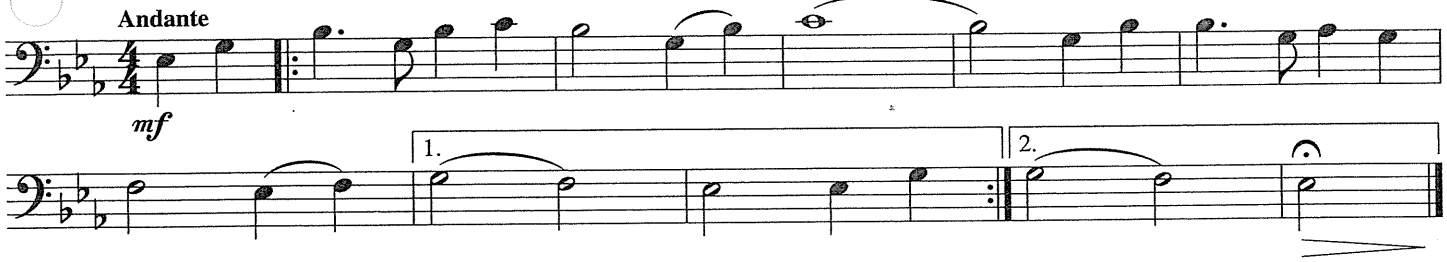
Repeat Signs



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

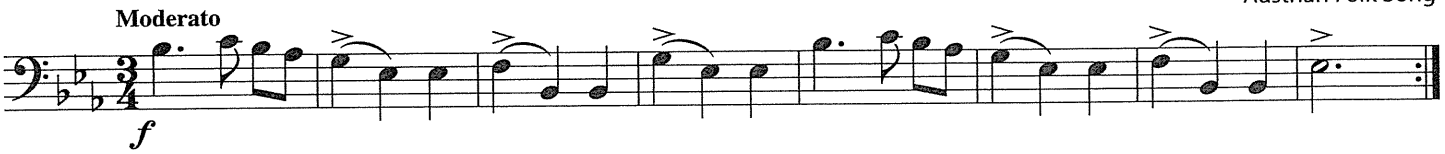
[illegible]. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual



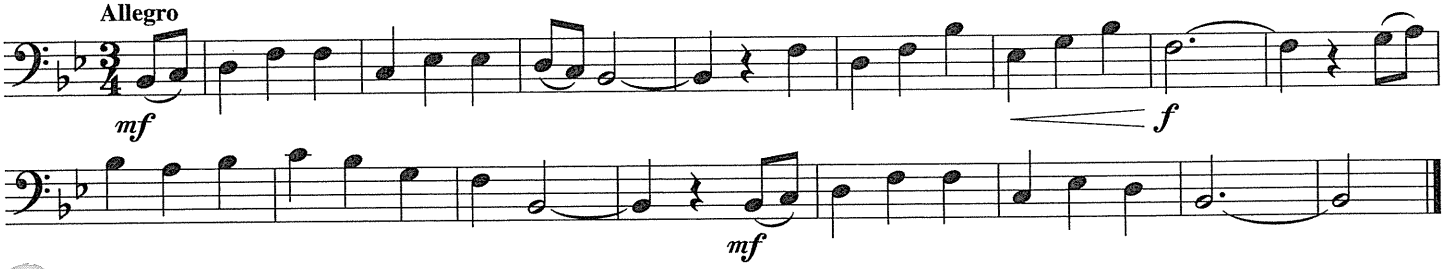
133. AUSTRIAN WALTZ

Austrian Folk Song



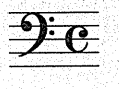
134. BOTANY BAY

Australian Folk Song



THEORY

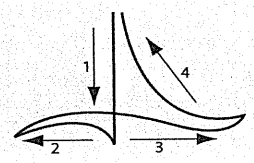
C Time Signature



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

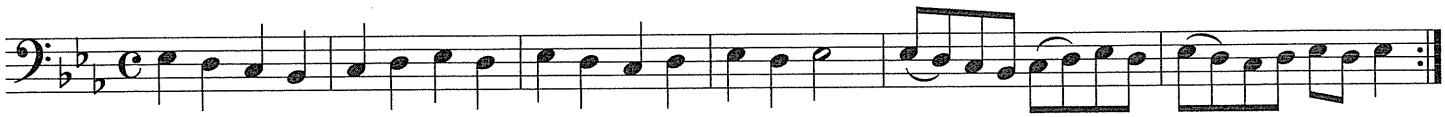
Conducting

Practice conducting this four-beat pattern.



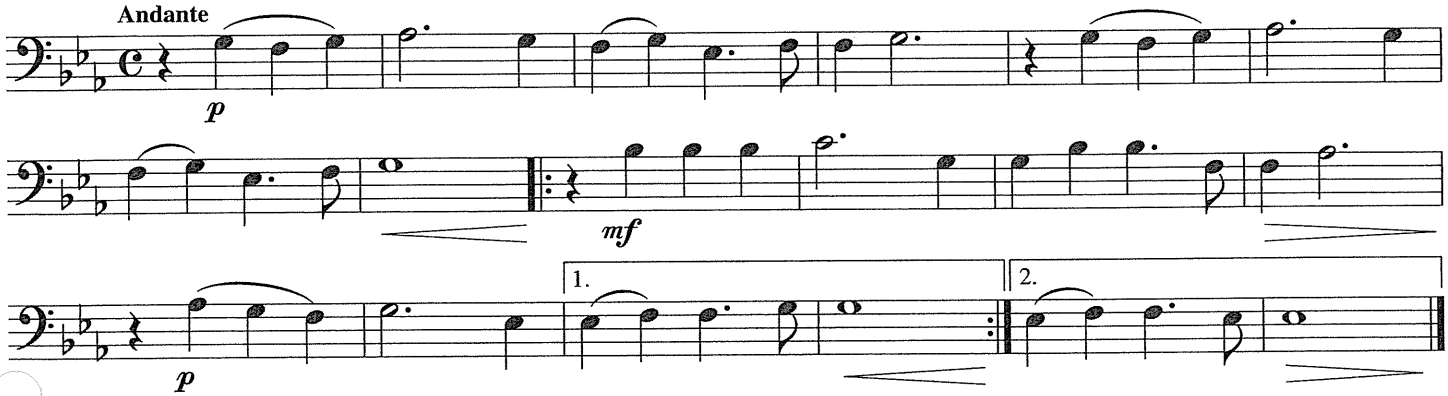
135. TECHNIQUE TRAX

Practice at all dynamic levels.



136. FINLANDIA

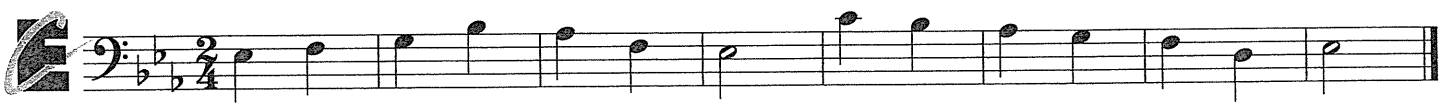
Jean Sibelius



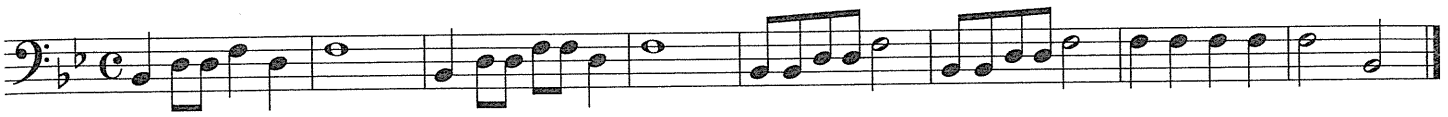
© Breitkopf & Haertel, Wiesbaden - Leipzig

137. ESSENTIAL CREATIVITY

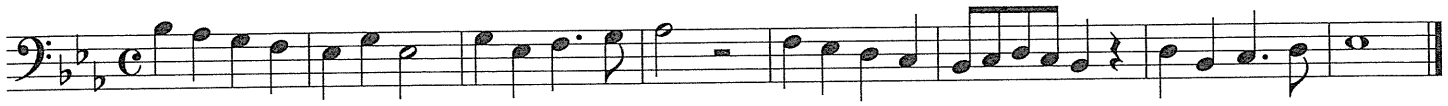
Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from *to*



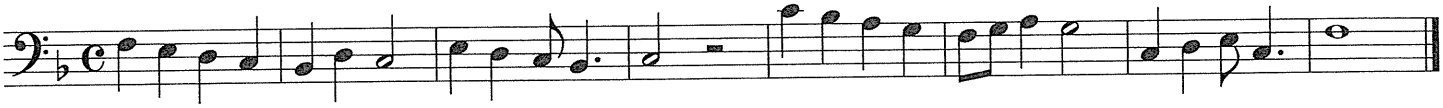
138. EASY GORILLA JUMPS



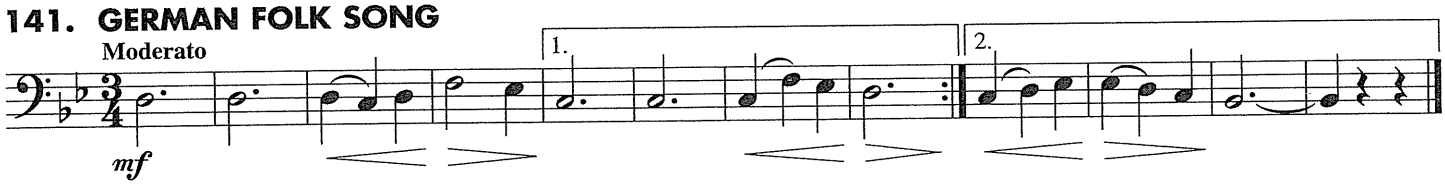
139. TECHNIQUE TRAX *Always check the key signature.*



140. MORE TECHNIQUE TRAX

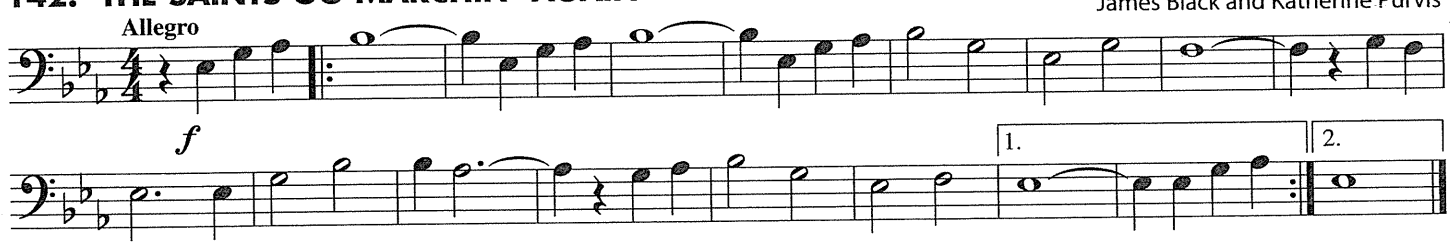


141. GERMAN FOLK SONG

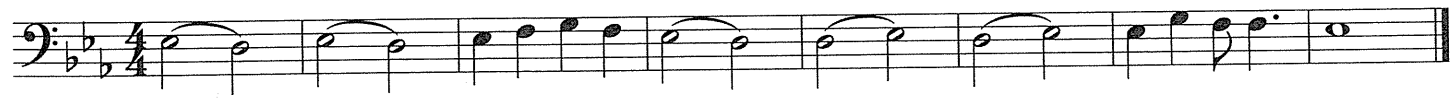


142. THE SAINTS GO MARCHIN' AGAIN

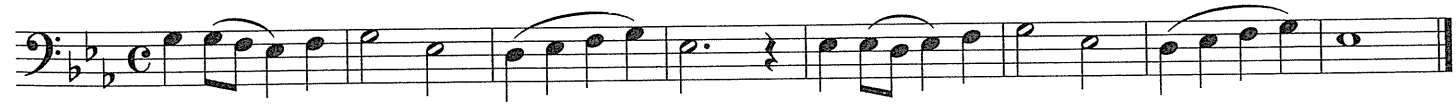
James Black and Katherine Purvis



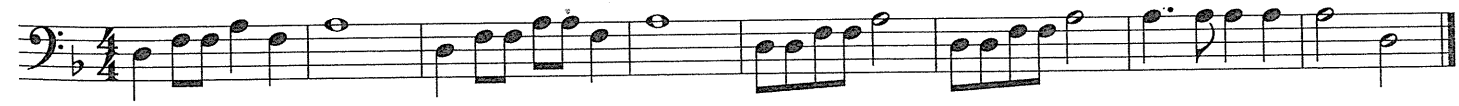
143. LOWLAND GORILLA WALK



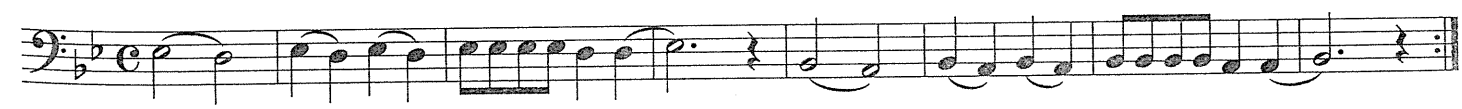
144. SMOOTH SAILING



145. MORE GORILLA JUMPS



146. FULL COVERAGE

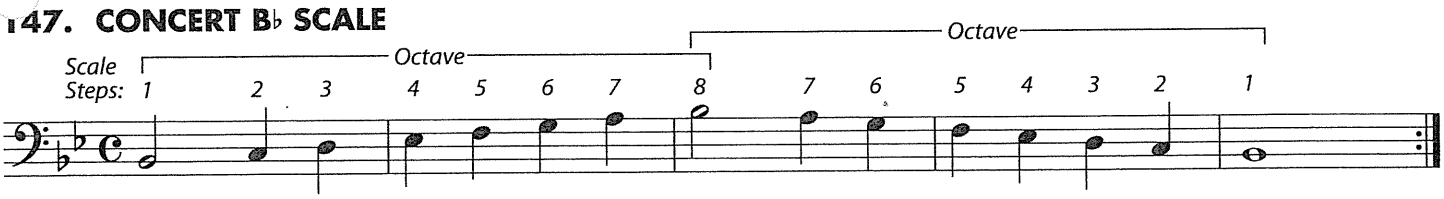


THEORY

Scale

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

147. CONCERT B♭ SCALE



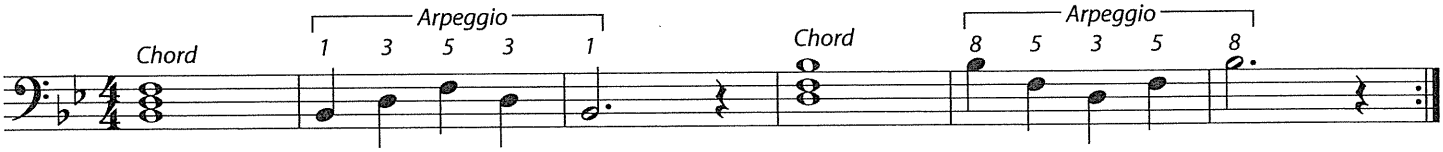
THEORY

Chord & Arpeggio

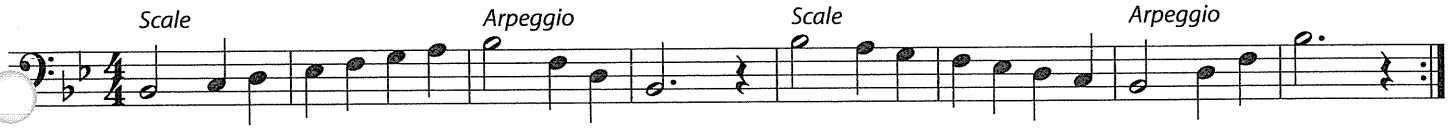
When two or more notes are played together, they form a **chord** or **harmony**. This B♭ chord is built from the 1st, 3rd and 5th steps of the B♭ scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

148. IN HARMONY

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



149. SCALE AND ARPEGGIO

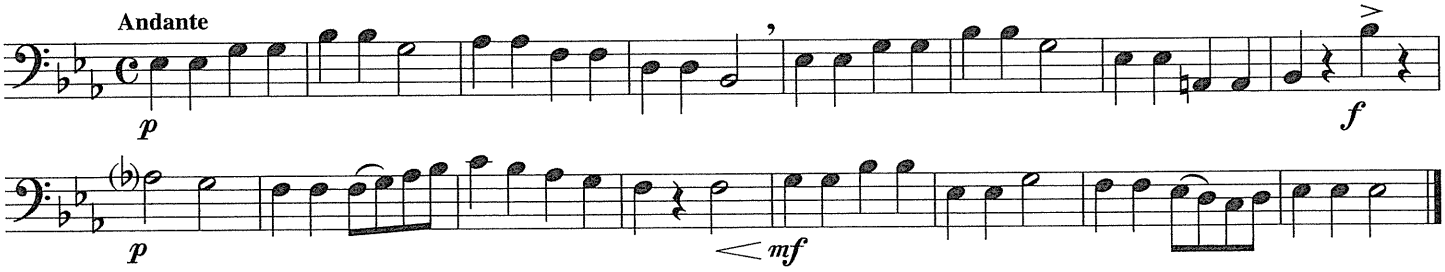


HISTORY

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

150. THEME FROM "SURPRISE SYMPHONY"

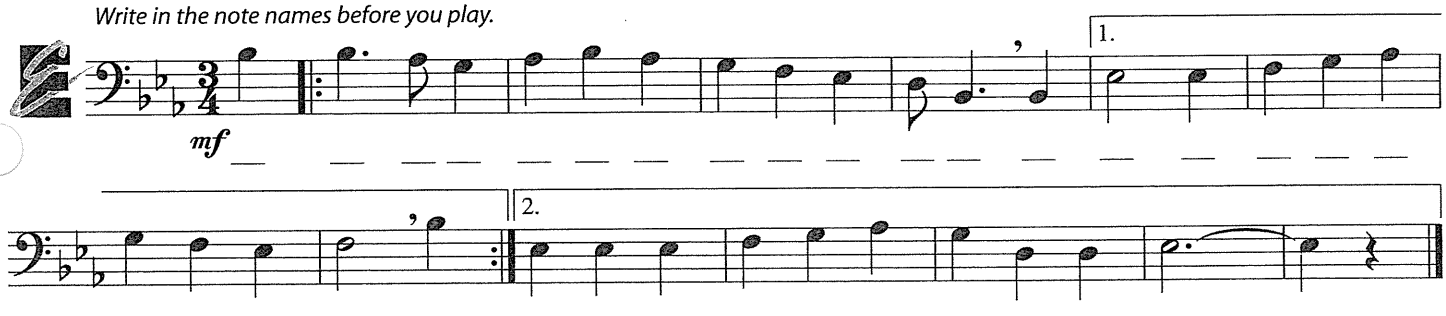
Franz Josef Haydn



151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

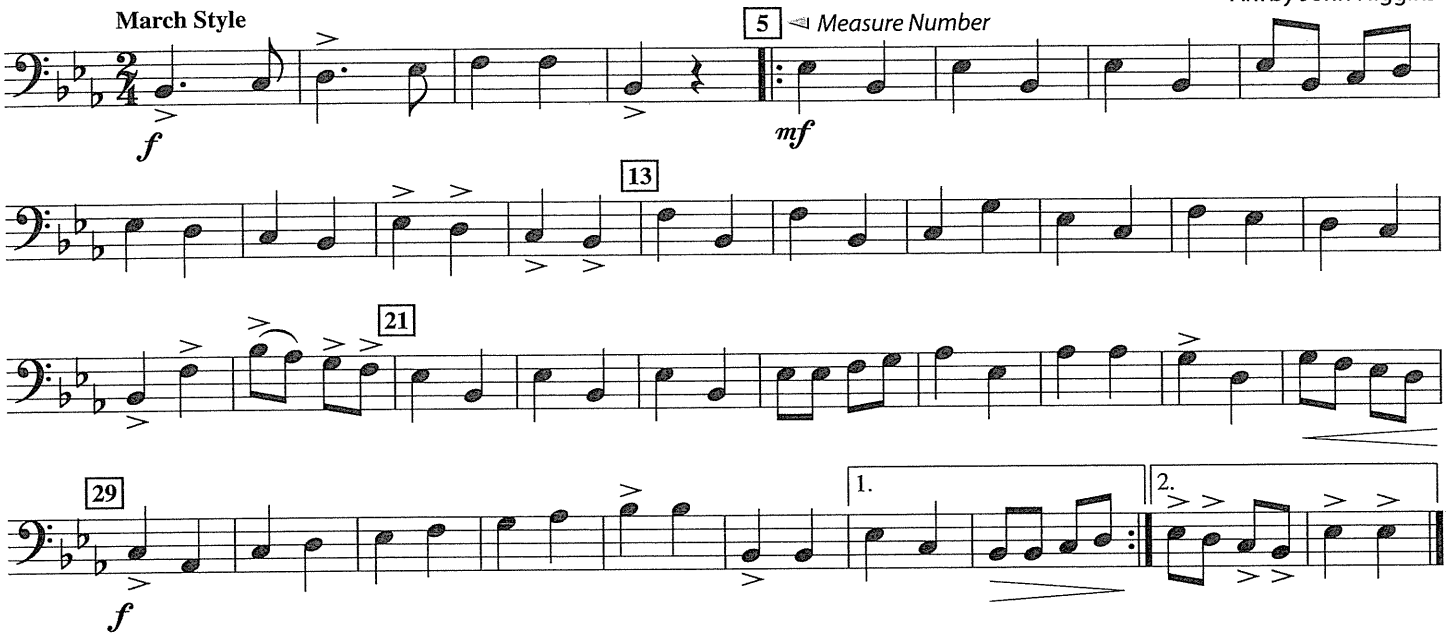
Write in the note names before you play.



PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

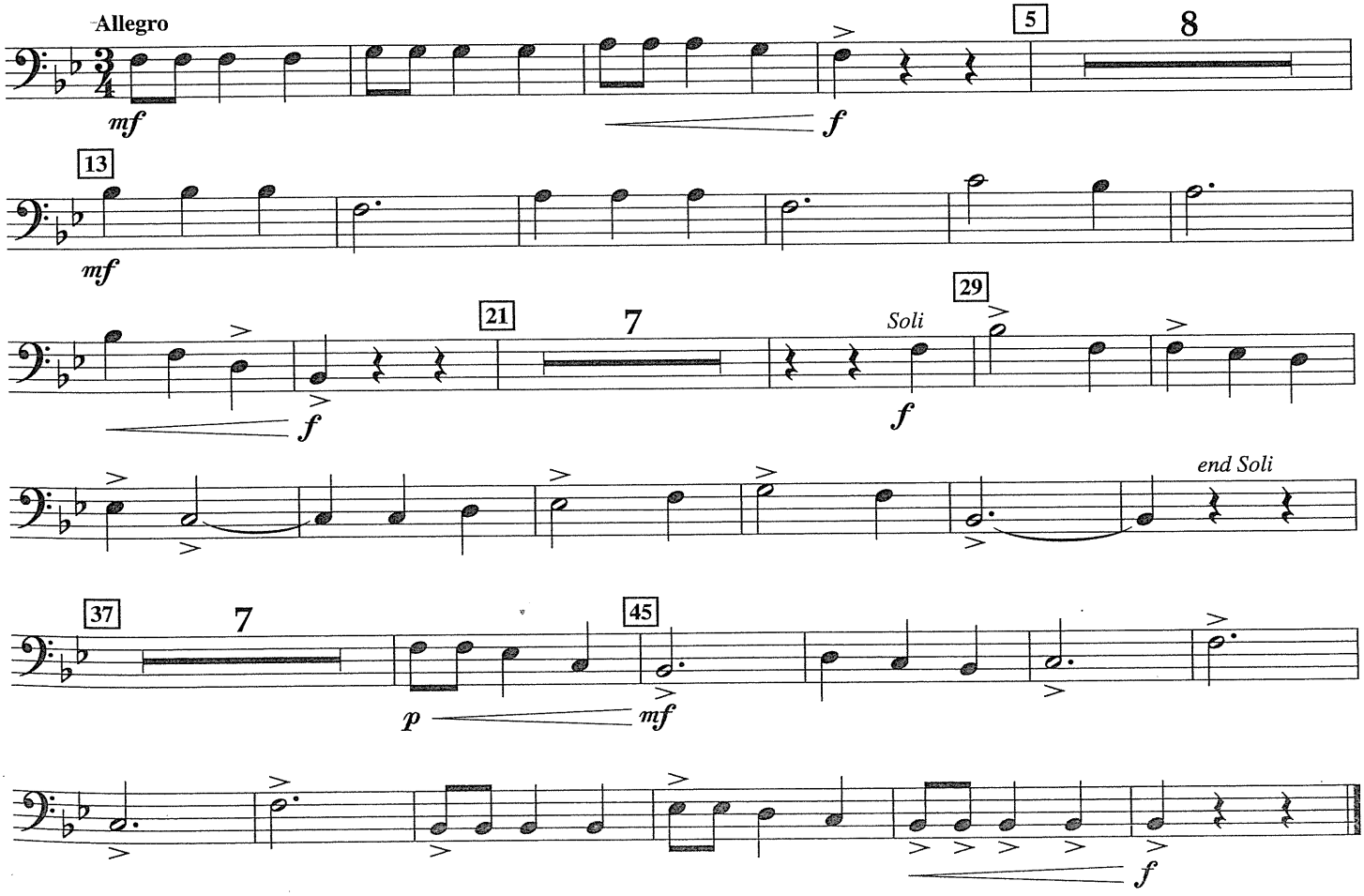


Soli

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

153. CARNIVAL OF VENICE – Band Arrangement

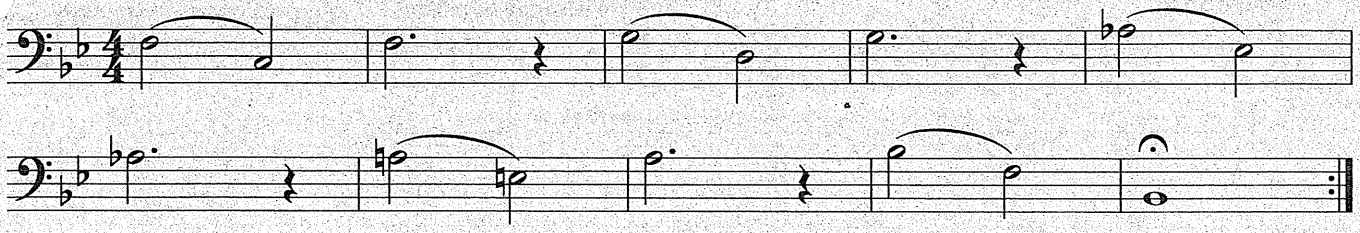
Julius Benedict
Arr. by John Higgins



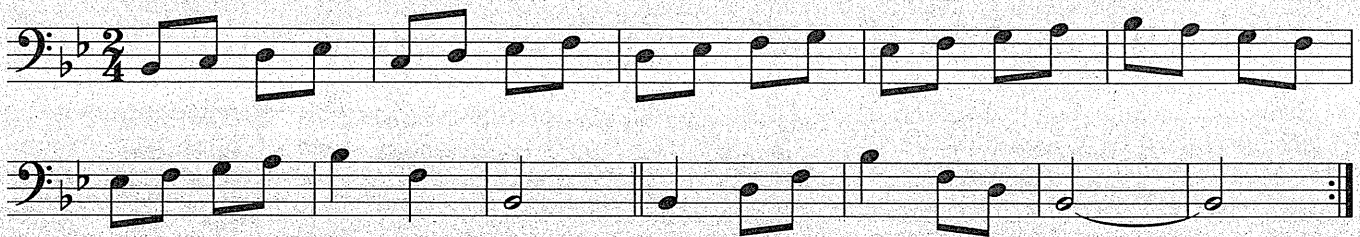
DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

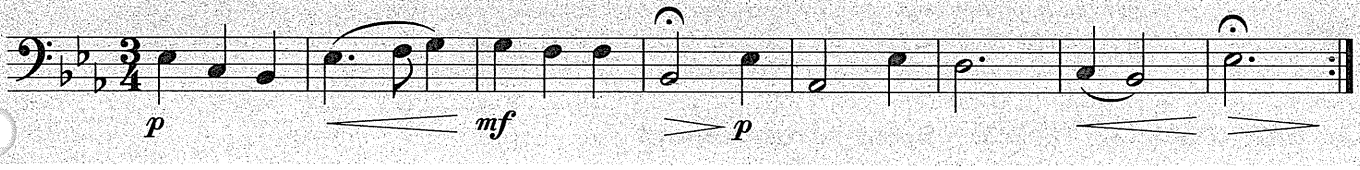


155. TECHNIQUE TRAX



156. CHORALE

Johann Sebastian Bach

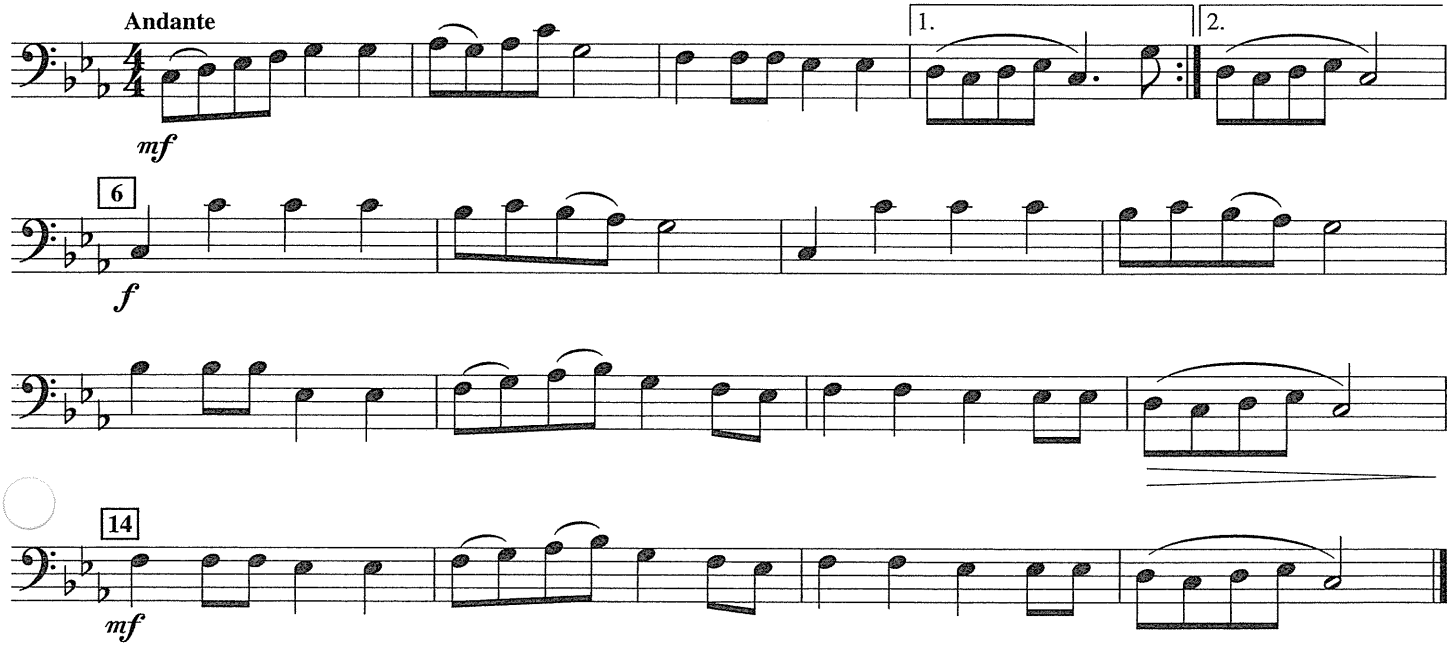


HISTORY

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

157. HATIKVAH

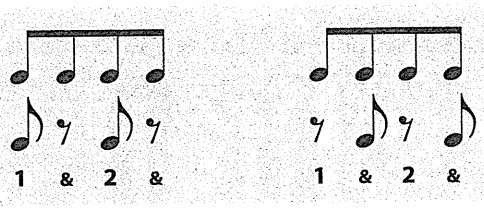
Israeli National Anthem



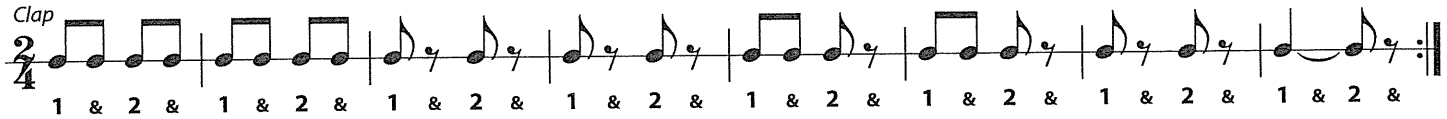
Eighth Note & Eighth Rest

♪ = 1/2 beat of sound

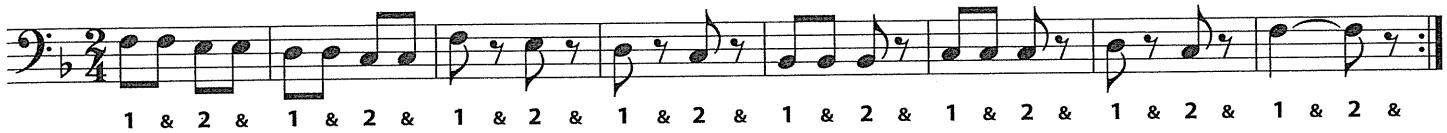
𝄾 = 1/2 beat of silence



158. RHYTHM RAP

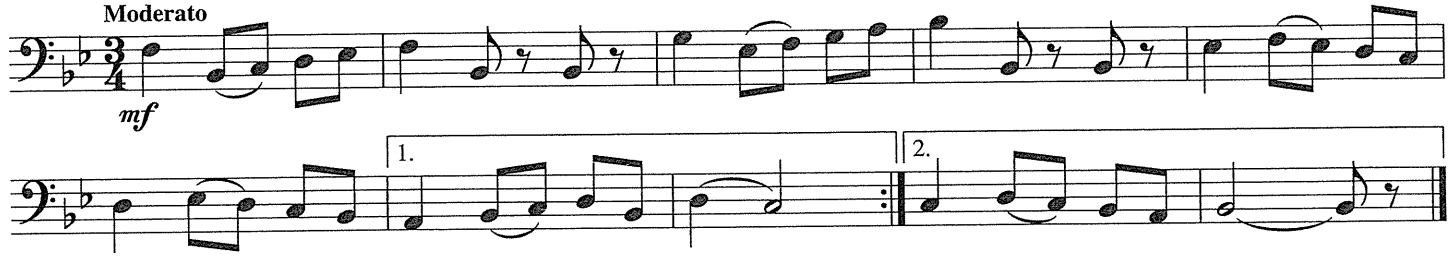


159. EIGHTH NOTE MARCH



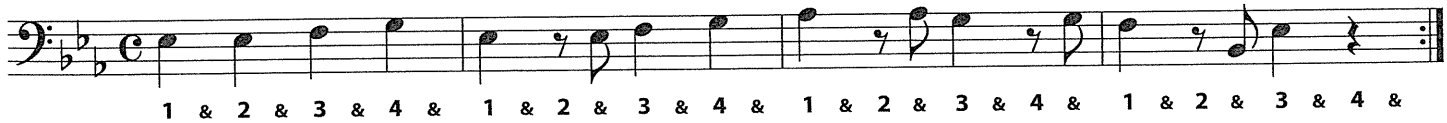
160. MINUET

Johann Sebastian Bach

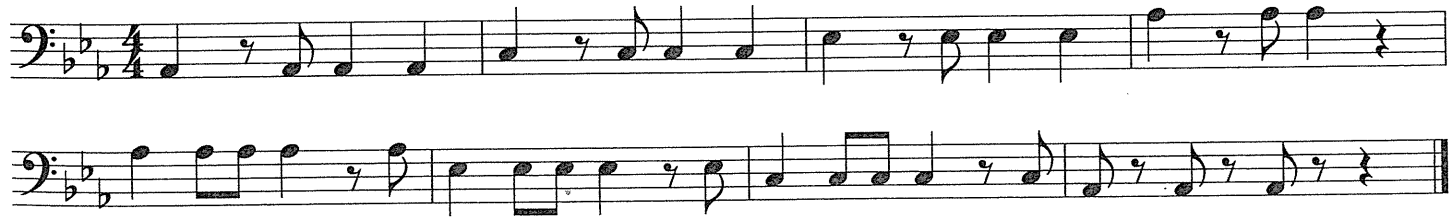


161. RHYTHM RAP

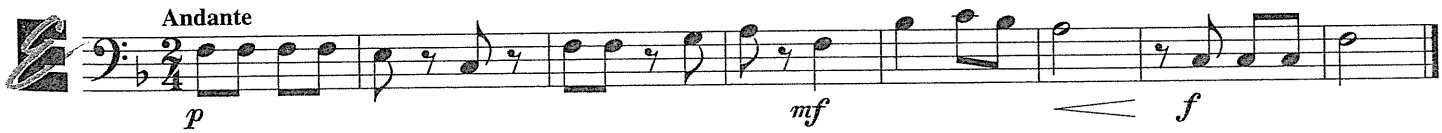
162. EIGHTH NOTES OFF THE BEAT



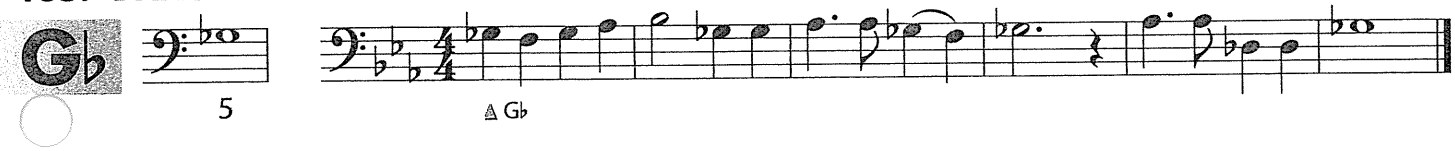
163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ



165. DANCING MELODY – New Note



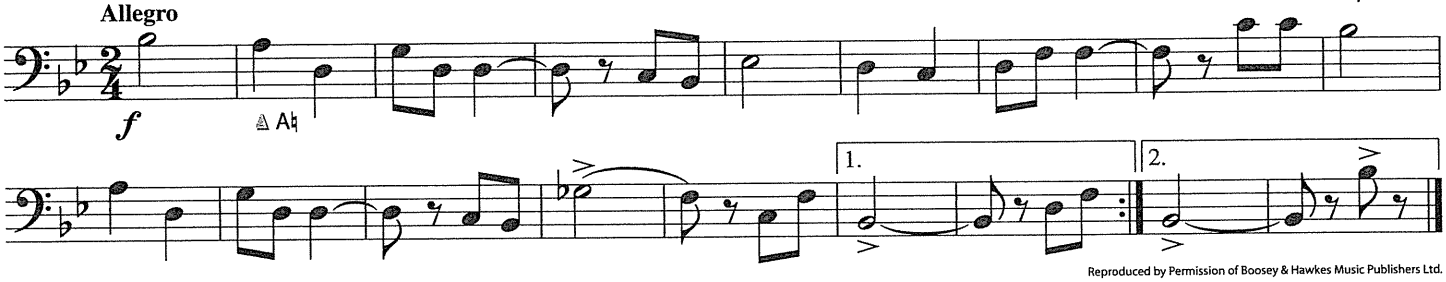
HISTORY

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

166. EL CAPITAN

John Philip Sousa

Allegro



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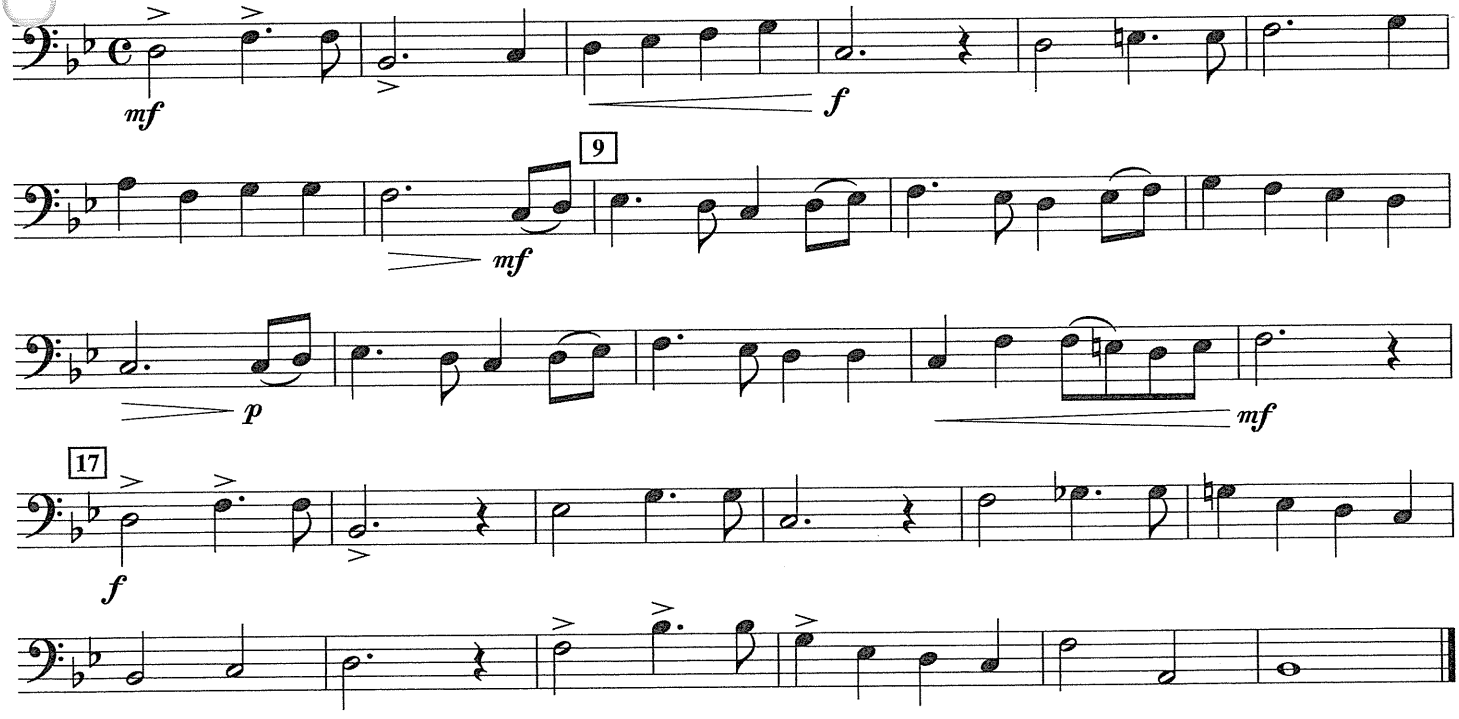
HISTORY

"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

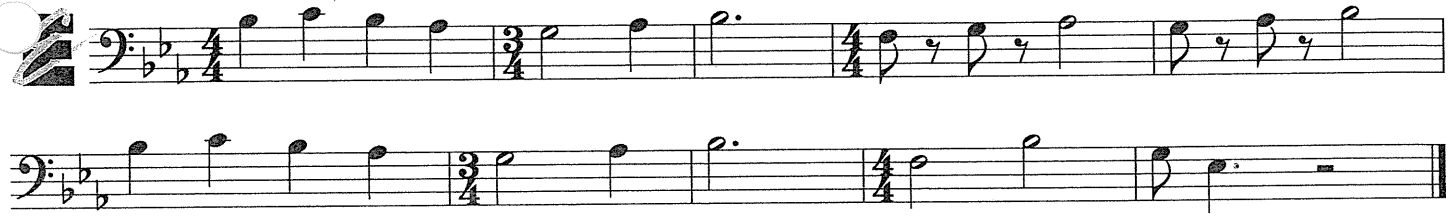
Calixa Lavallee,
l'Hon. Judge Routhier
and Justice R.S. Weir

Maestoso (Majestically)



168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

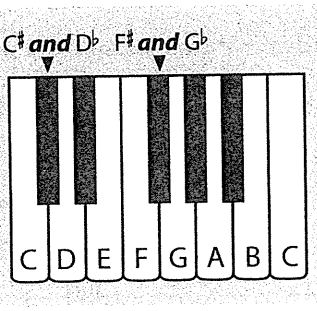
Count and clap before playing. Can you conduct this?



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:

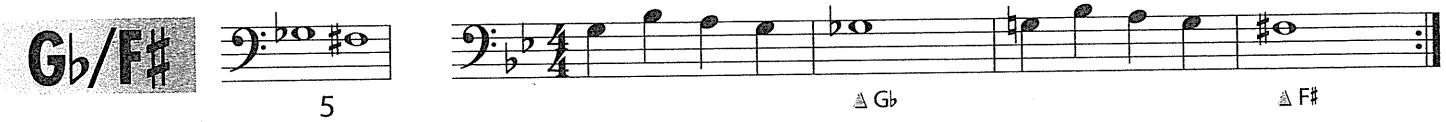


THEORY

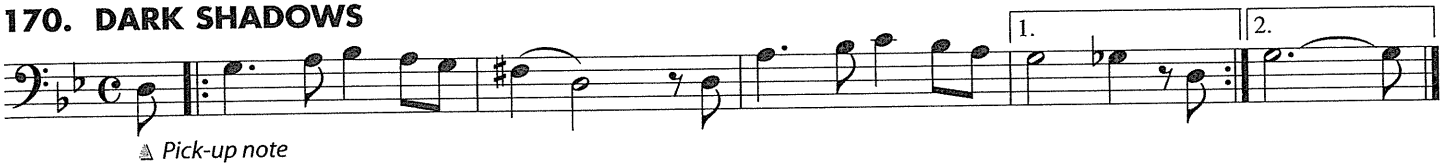
169. SNAKE CHARMER

G♭/F♯

Enharmonic notes use the same position.



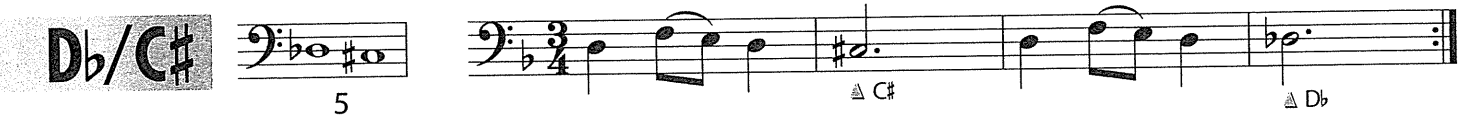
170. DARK SHADOWS



171. CLOSE ENCOUNTERS

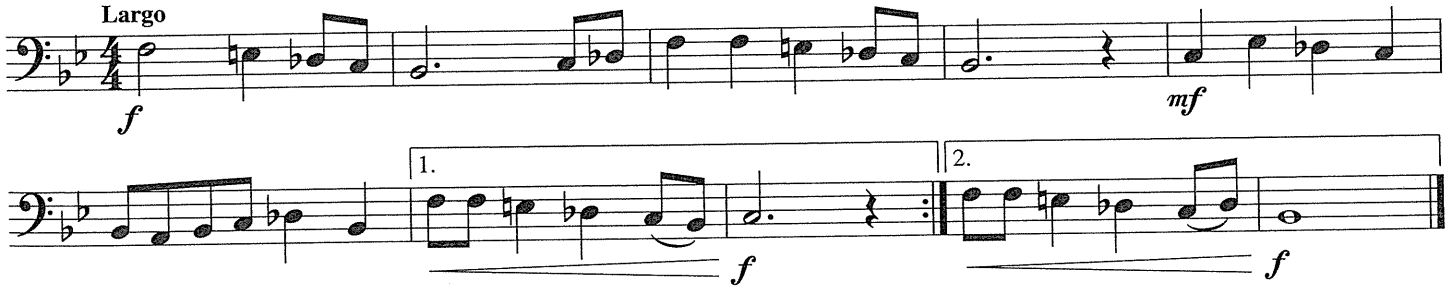
D♭/C♯

Enharmonic notes use the same position.

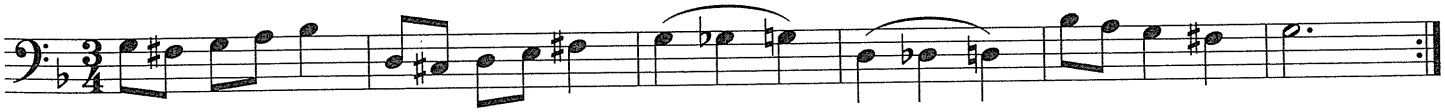


172. MARCH SLAV

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE

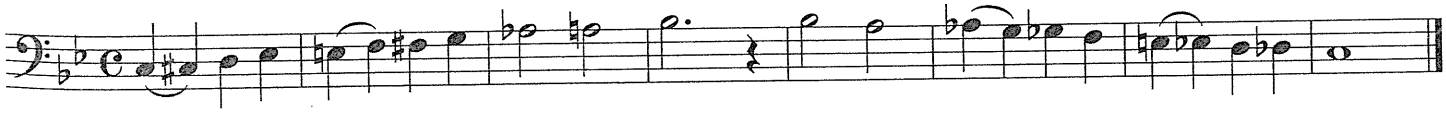


Chromatic Notes

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

THEORY

174. HALF-STEPPIN'

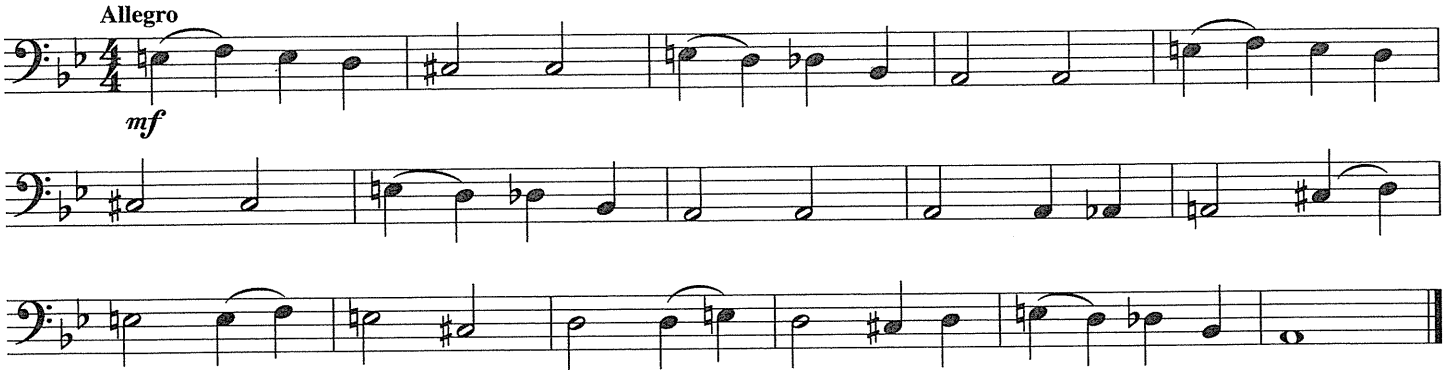


HISTORY

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

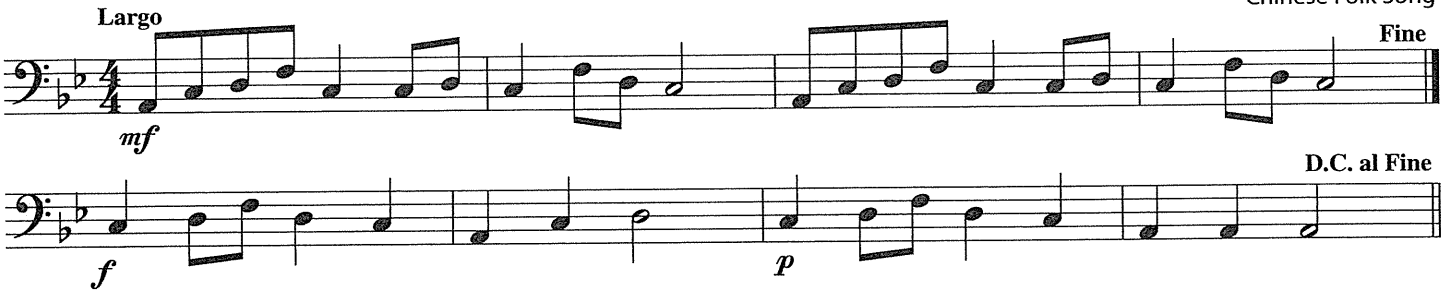
175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns



176. SILVER MOON BOAT

Chinese Folk Song

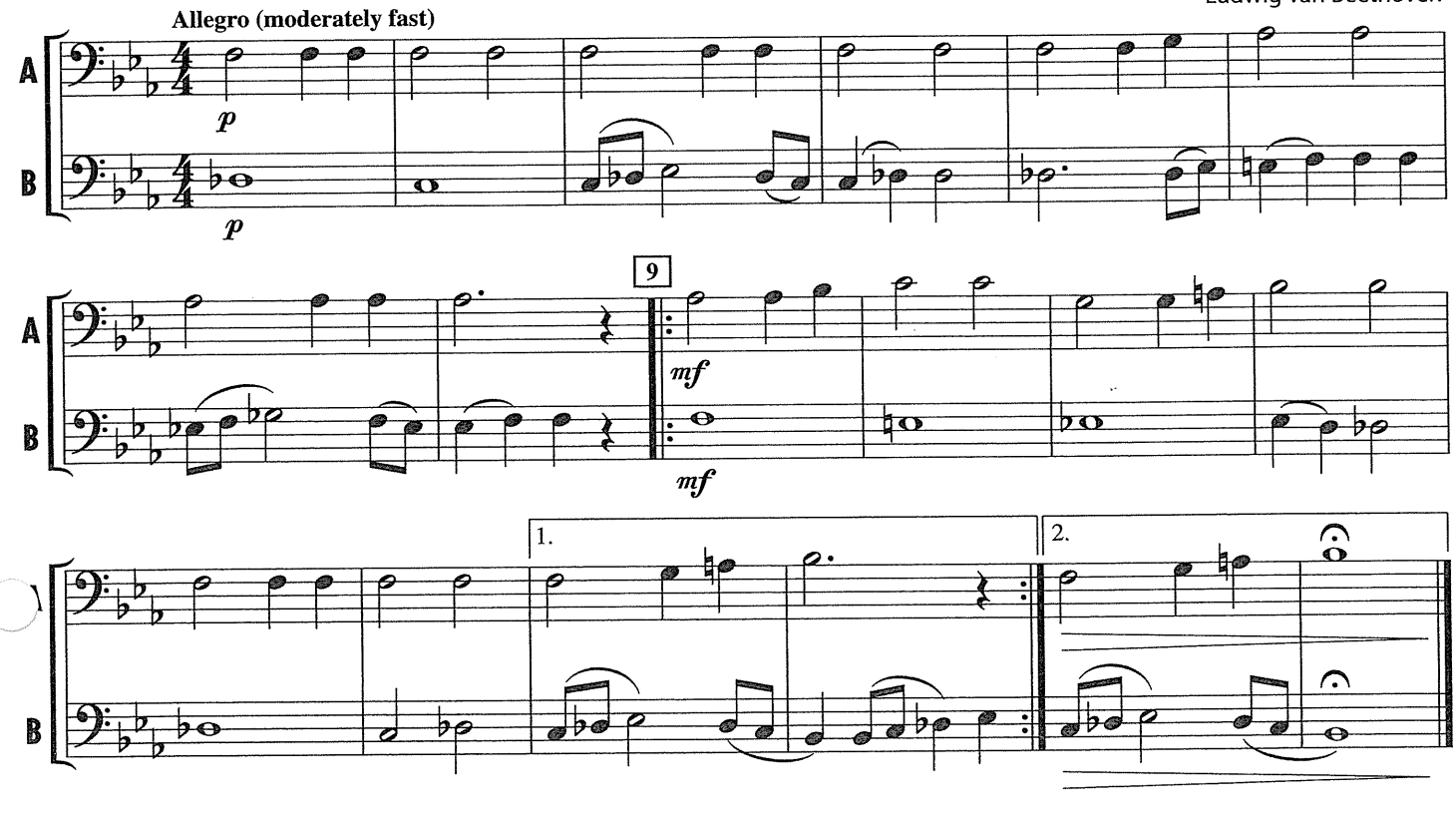


HISTORY

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

177. THEME FROM SYMPHONY NO. 7 – Duet

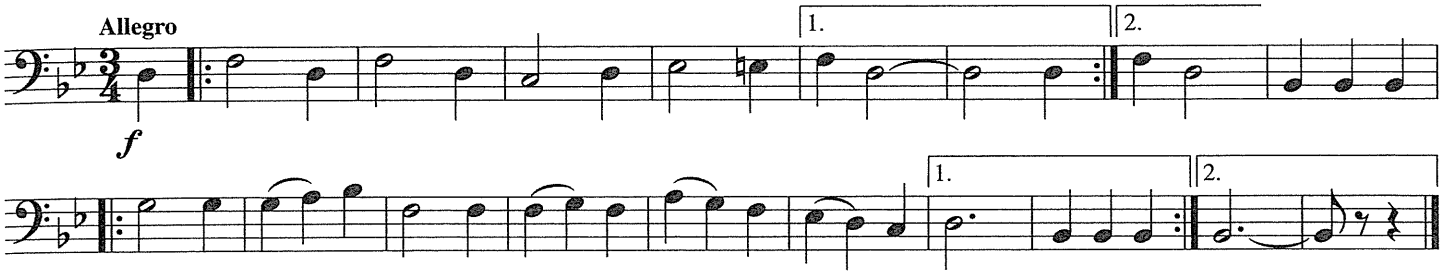
Ludwig van Beethoven



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

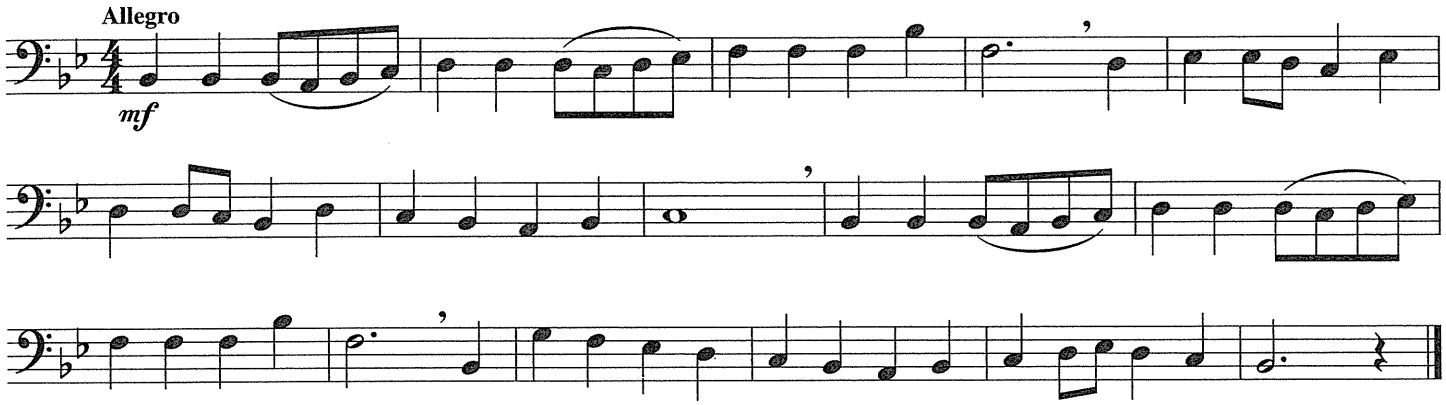
178. CAPRICCIO ITALIEN *Always check the key signature.*

Peter Illyich Tchaikovsky



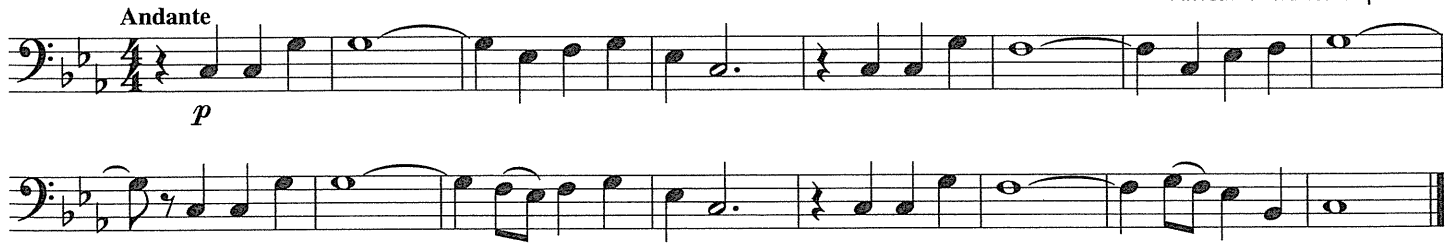
179. AMERICAN PATROL

F.W. Meacham

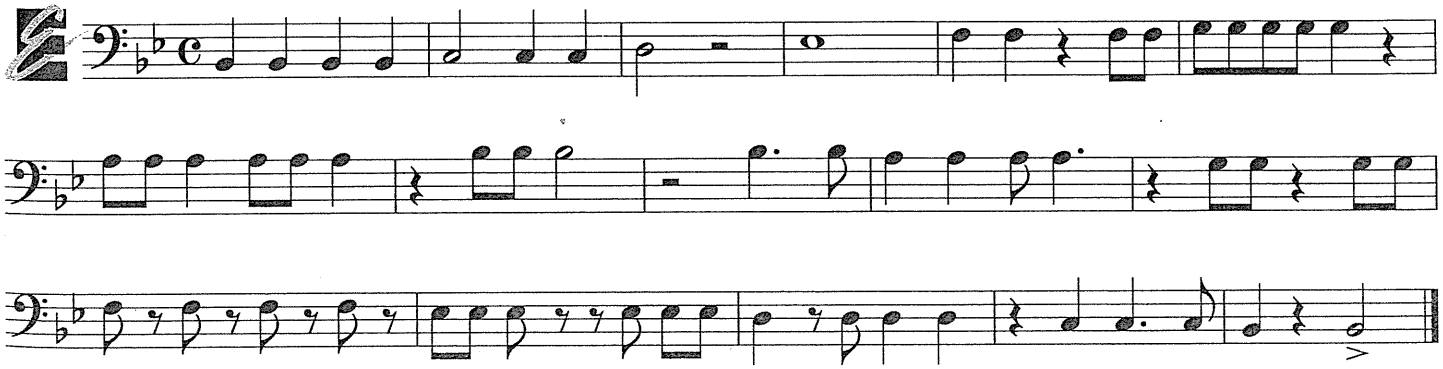


180. WAYFARING STRANGER

African-American Spiritual



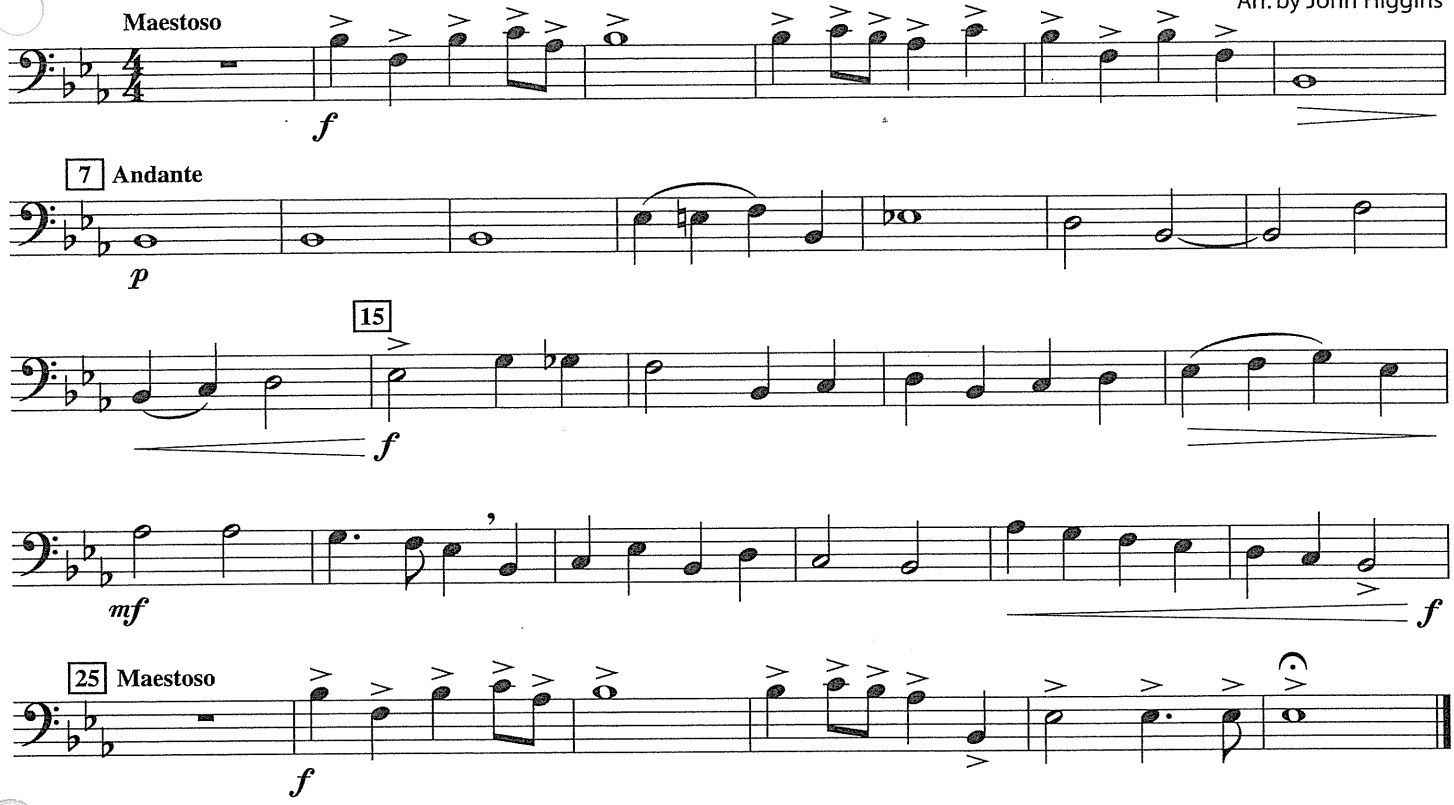
181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST



PERFORMANCE SPOTLIGHT

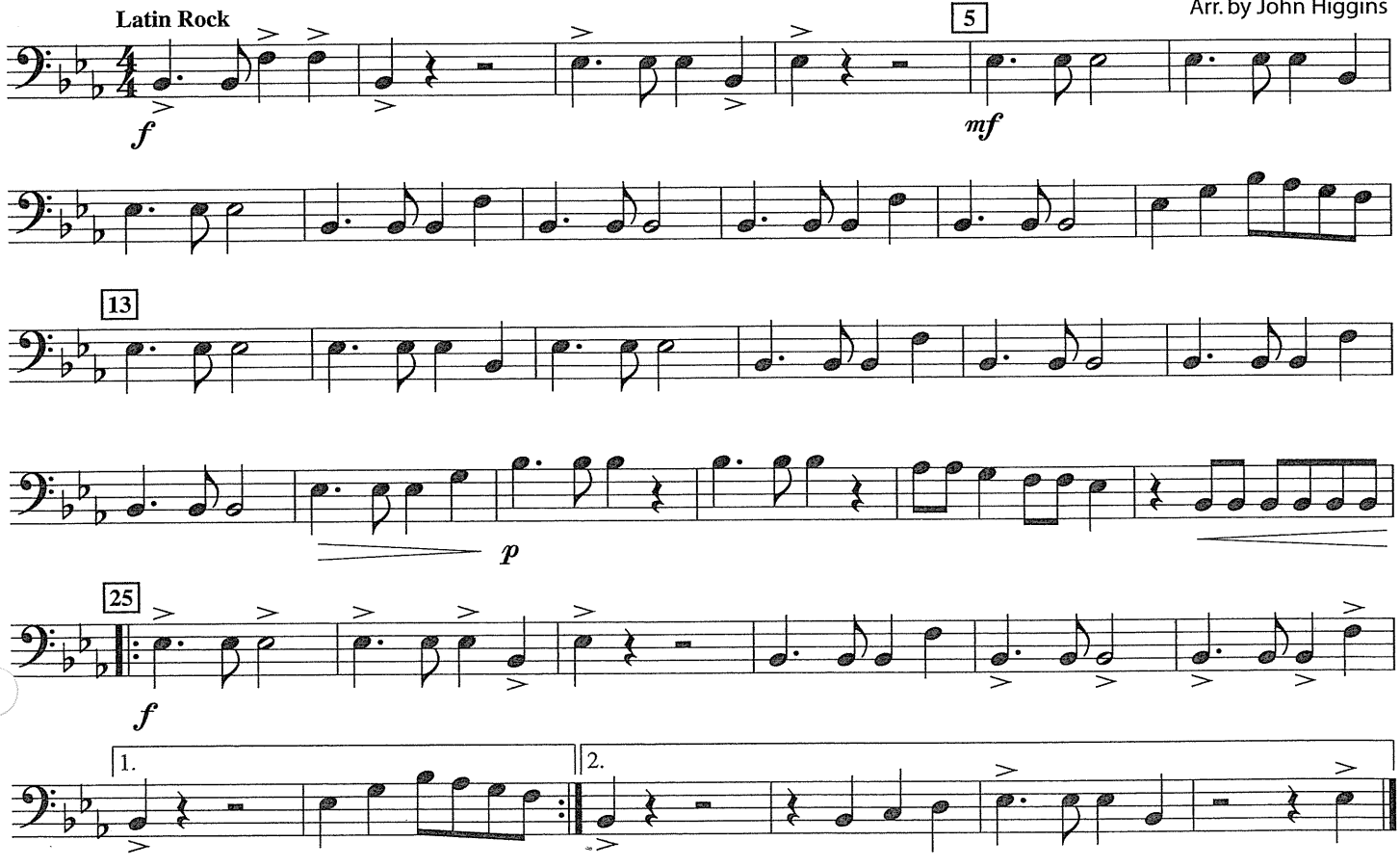
182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins



183. LA CUCARACHA – Band Arrangement

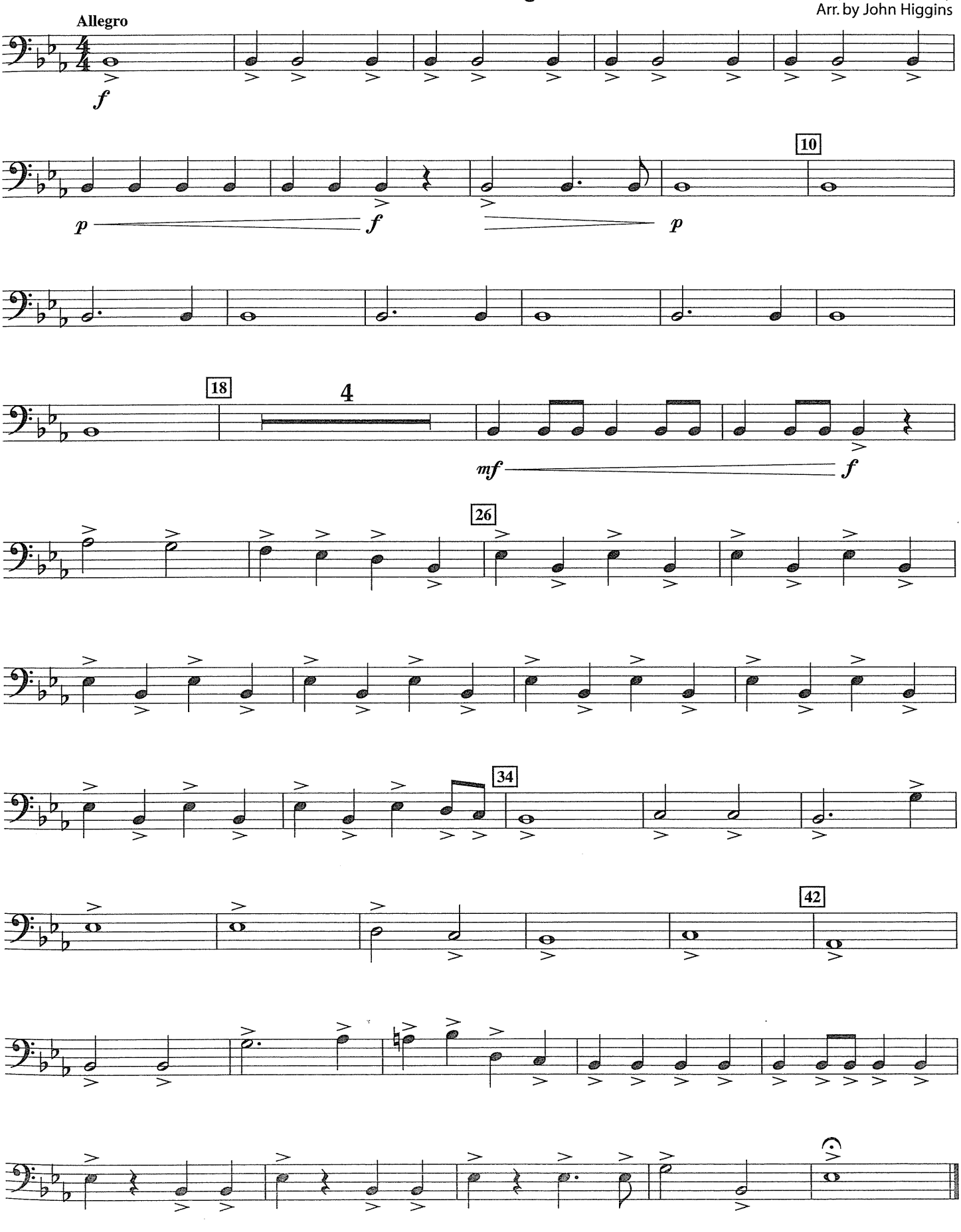
Latin American Folk Song
Arr. by John Higgins



PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins



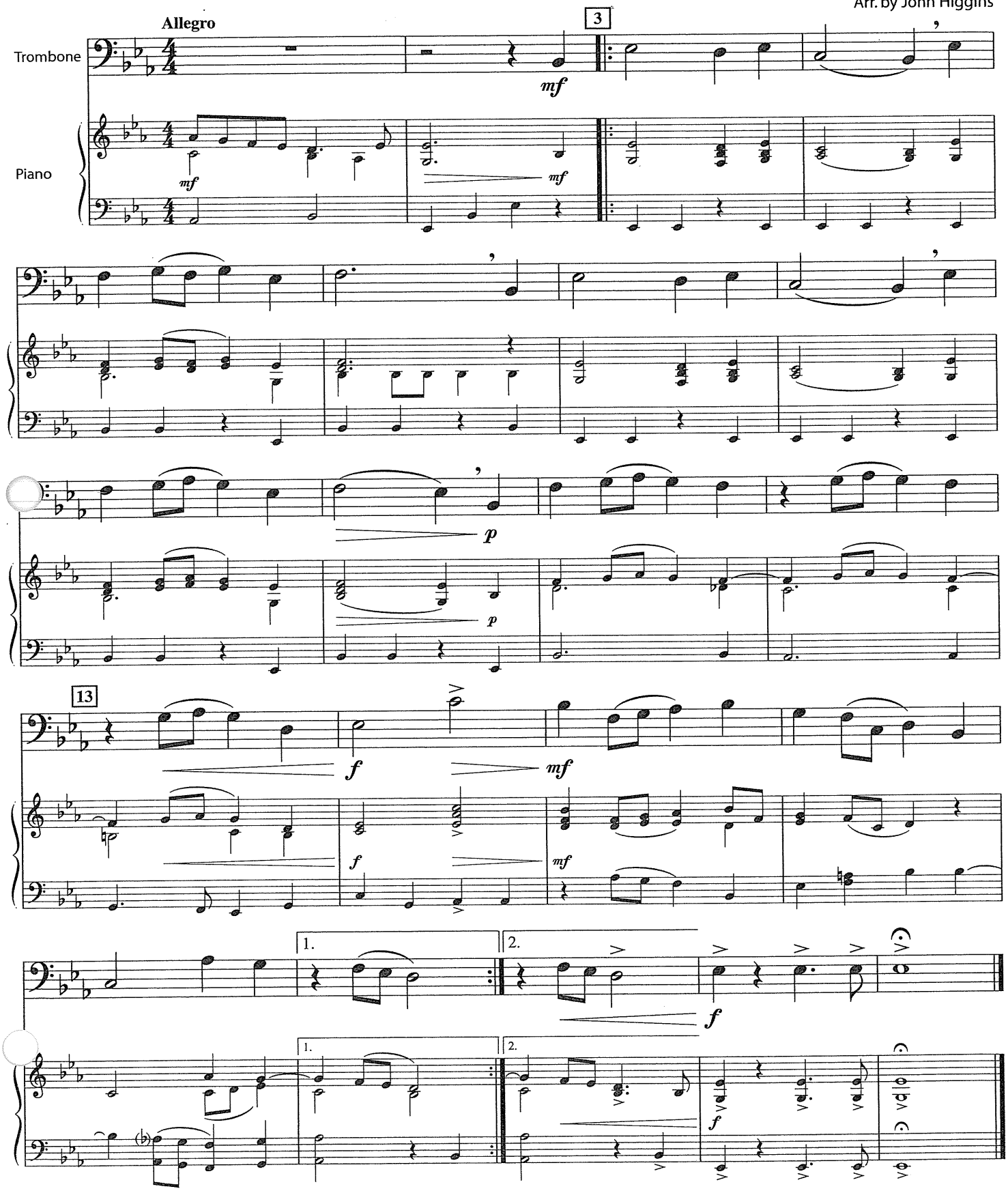
PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

185. THEME FROM SYMPHONY NO. 1 – Solo *(Concert E♭ version)*

Johannes Brahms
Arr. by John Higgins

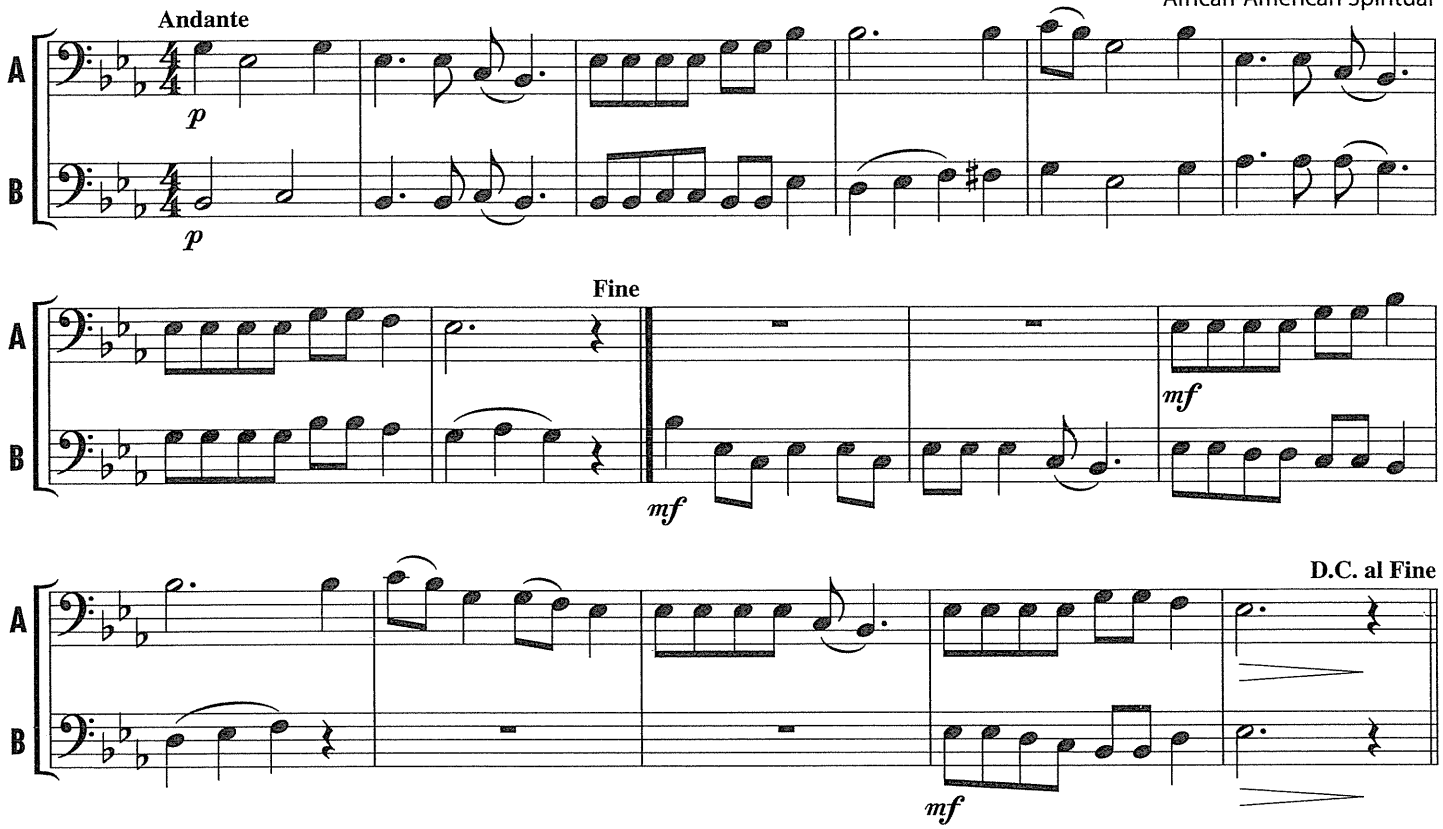


DUETS

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

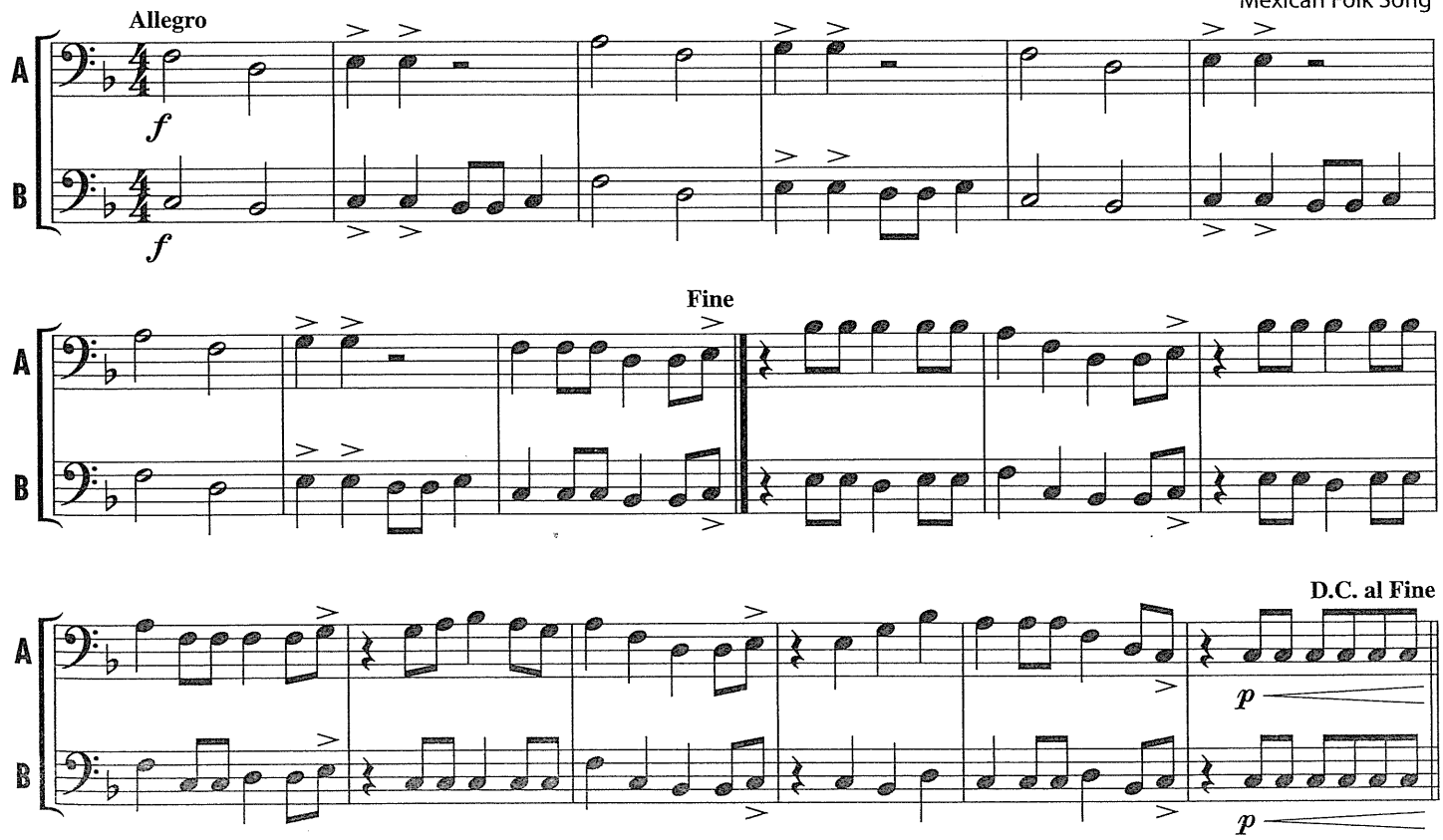
186. SWING LOW, SWEET CHARIOT – Duet

African-American Spiritual



187. LA BAMBA – Duet

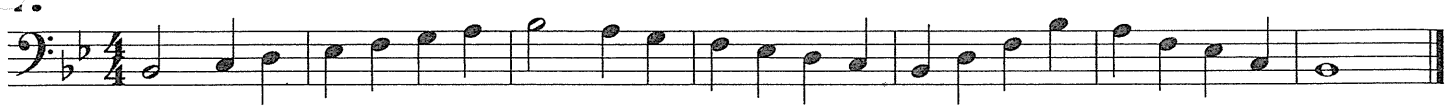
Mexican Folk Song



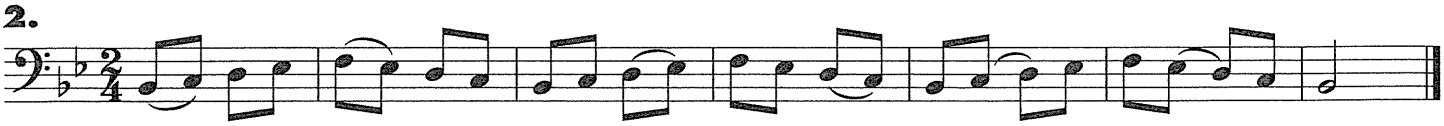
RUBANK® SCALE AND ARPEGGIO STUDIES

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

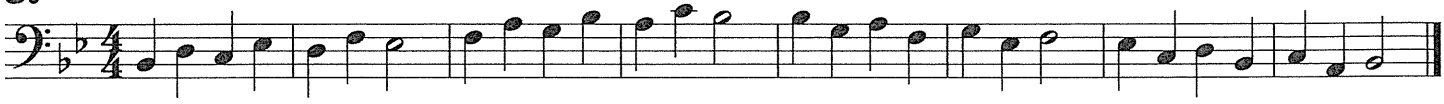
1.



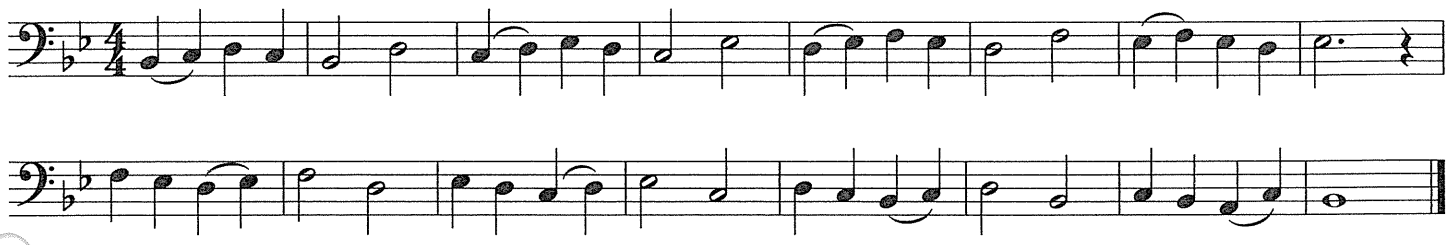
2.



3.

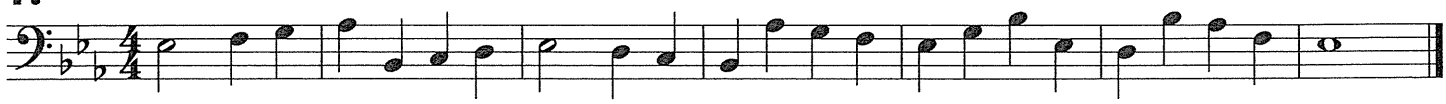


4.

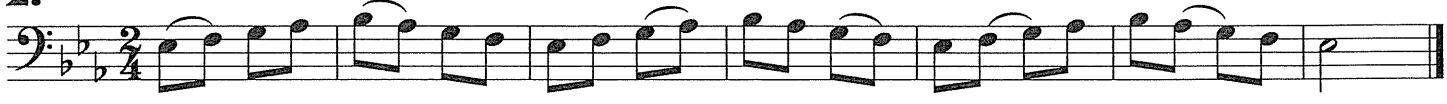


KEY OF E♭ *In this key signature, play all* B♭*'s,* E♭*'s and* A♭*'s.*

1.



2.



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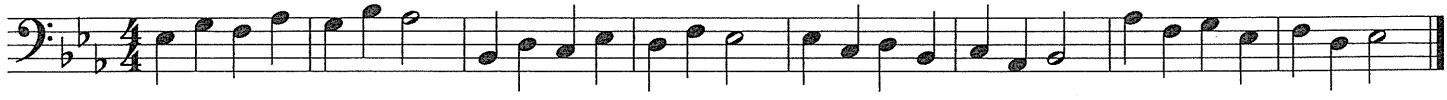

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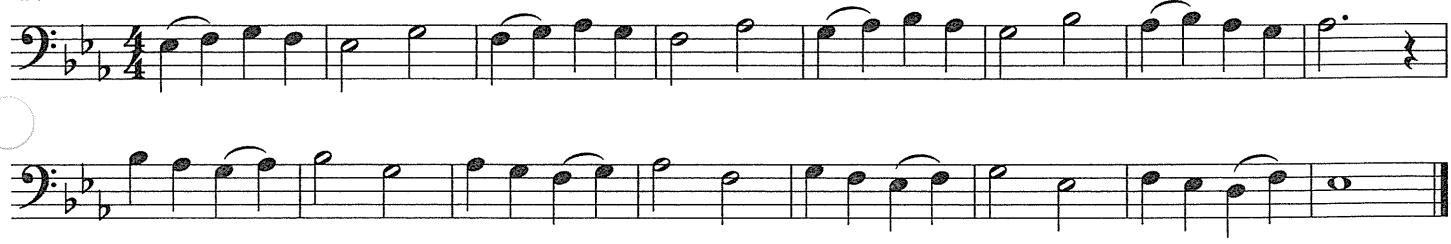
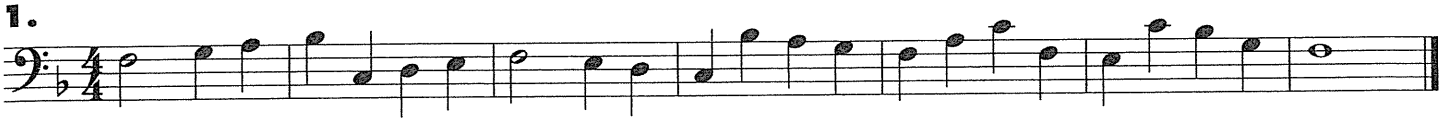


RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



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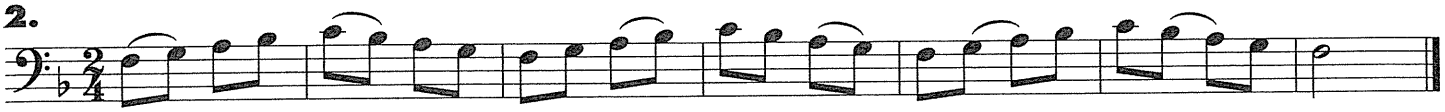

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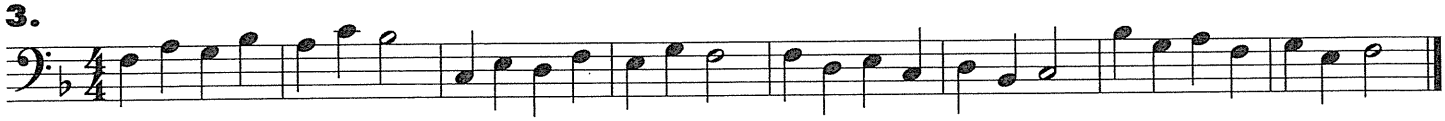

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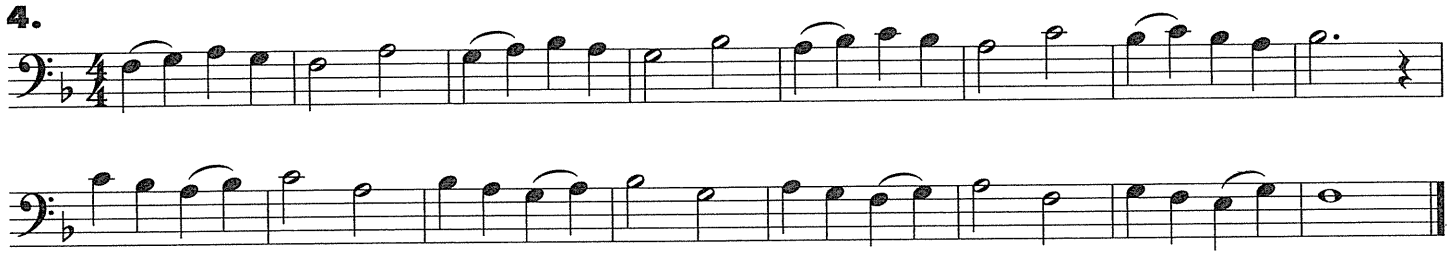

KEY OF A♭ *In this key signature, play all* B♭*'s,* E♭*'s,* A♭*'s and* D♭*'s.*

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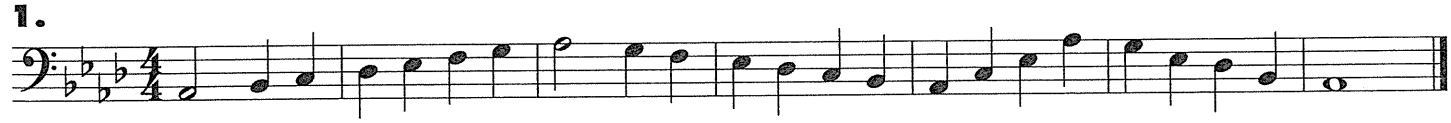

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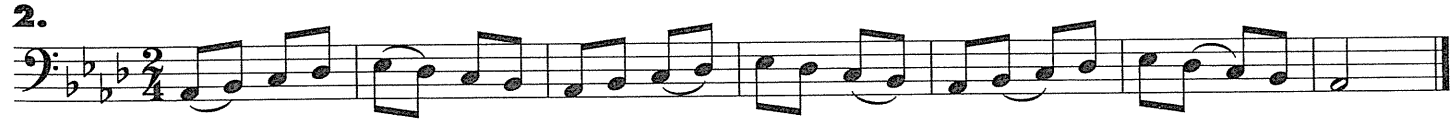

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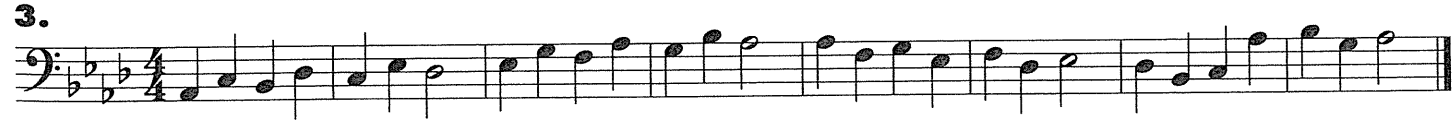

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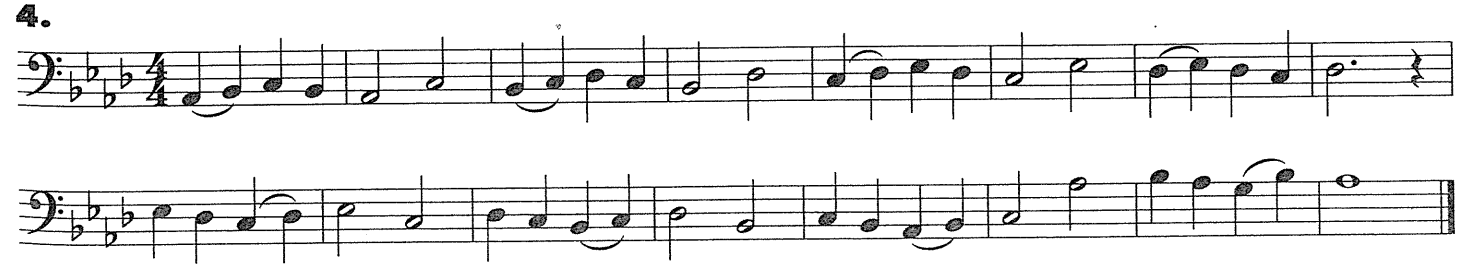
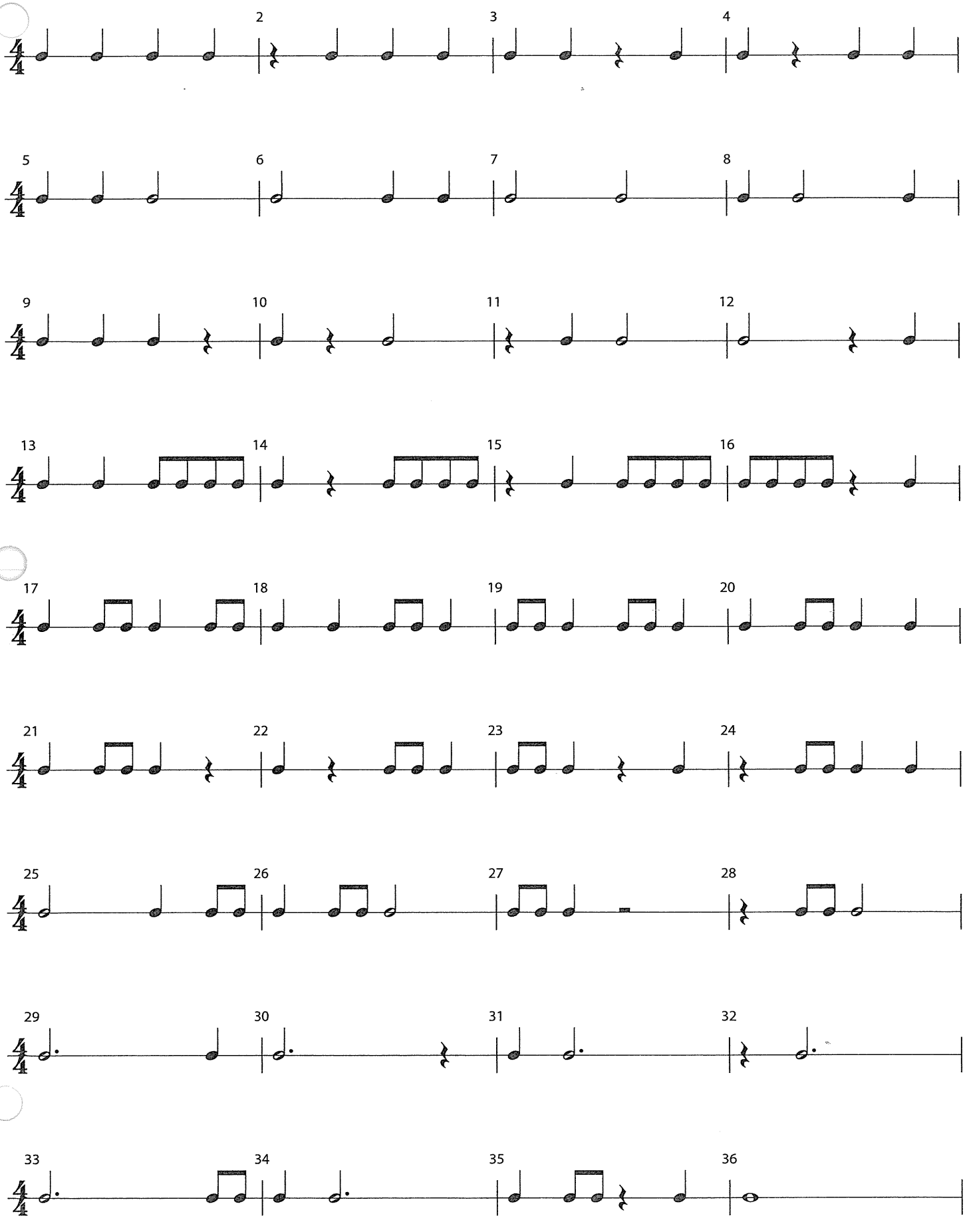
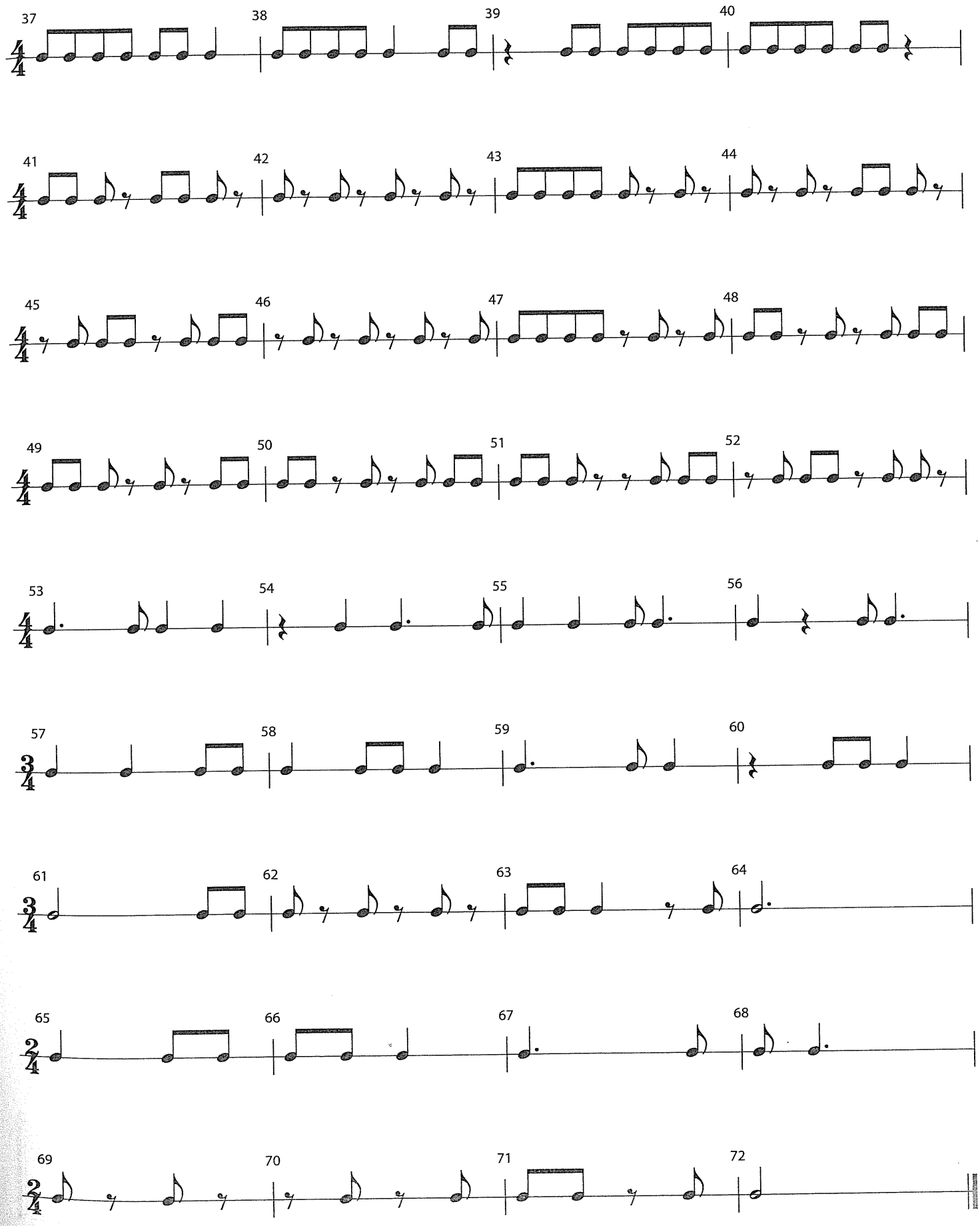


RHYTHM STUDIES



RHYTHM STUDIES



CREATING MUSIC

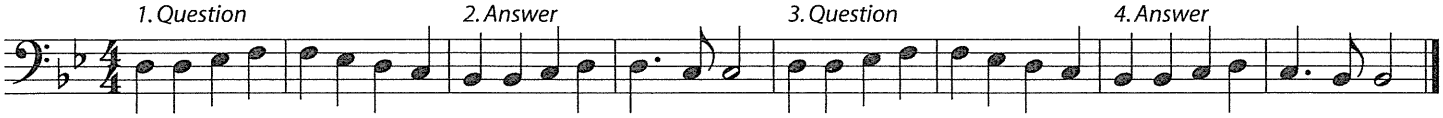
THEORY

Composition

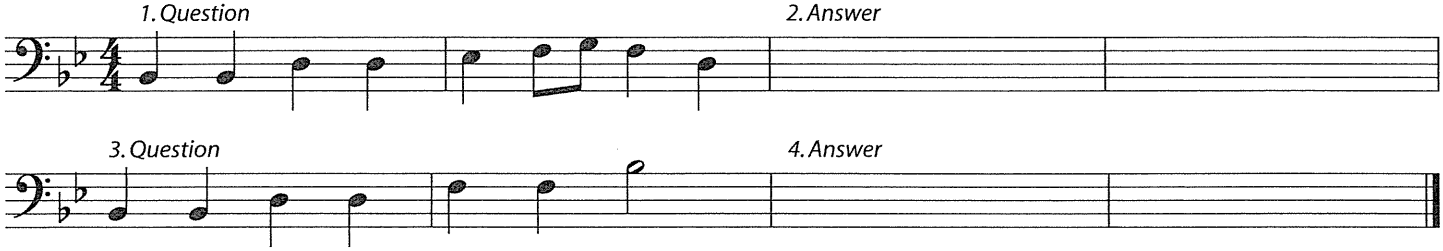
Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy.* Play this melody and listen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

1. ODE TO JOY

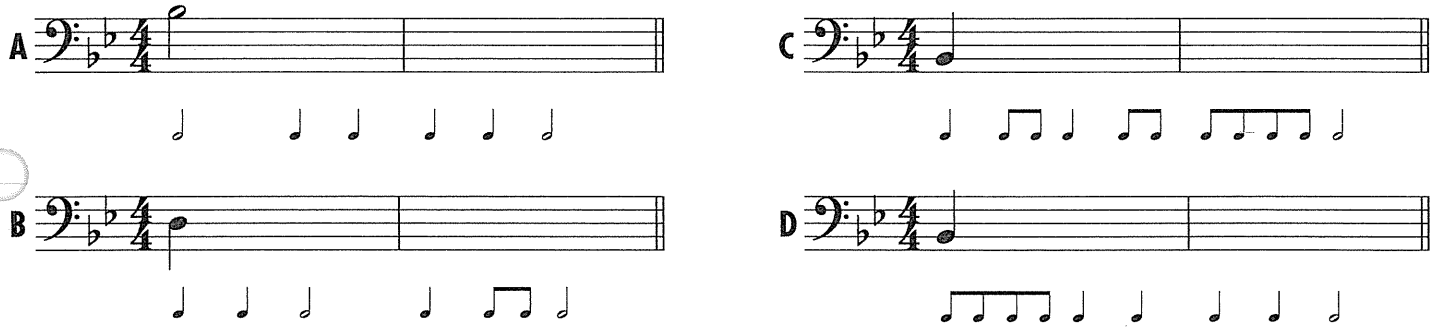
Ludwig van Beethoven



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

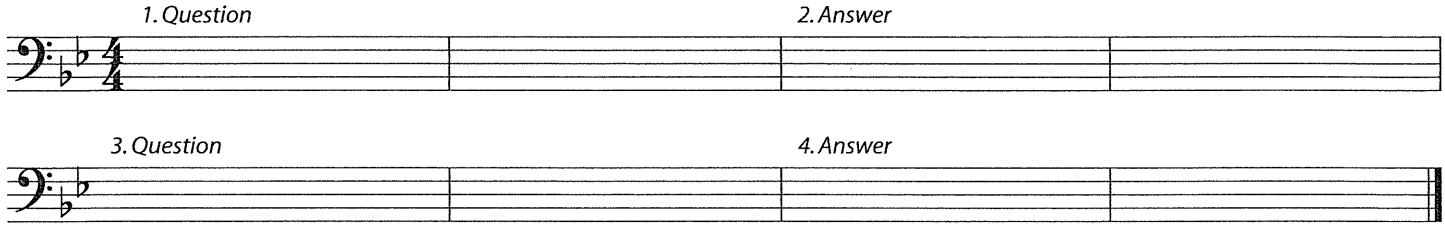


3. PHRASE BUILDERS *Write 4 different phrases using the rhythms below each staff.*



4. YOU NAME IT: _____

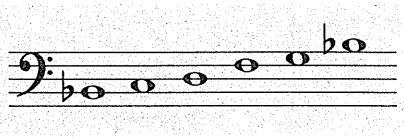
Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.



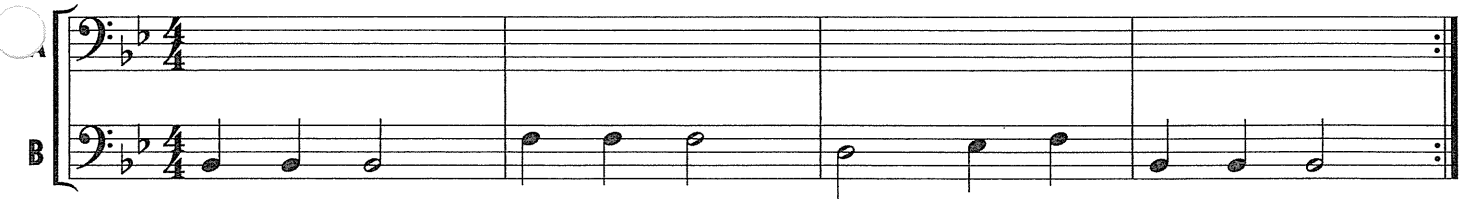
THEORY

Improvisation

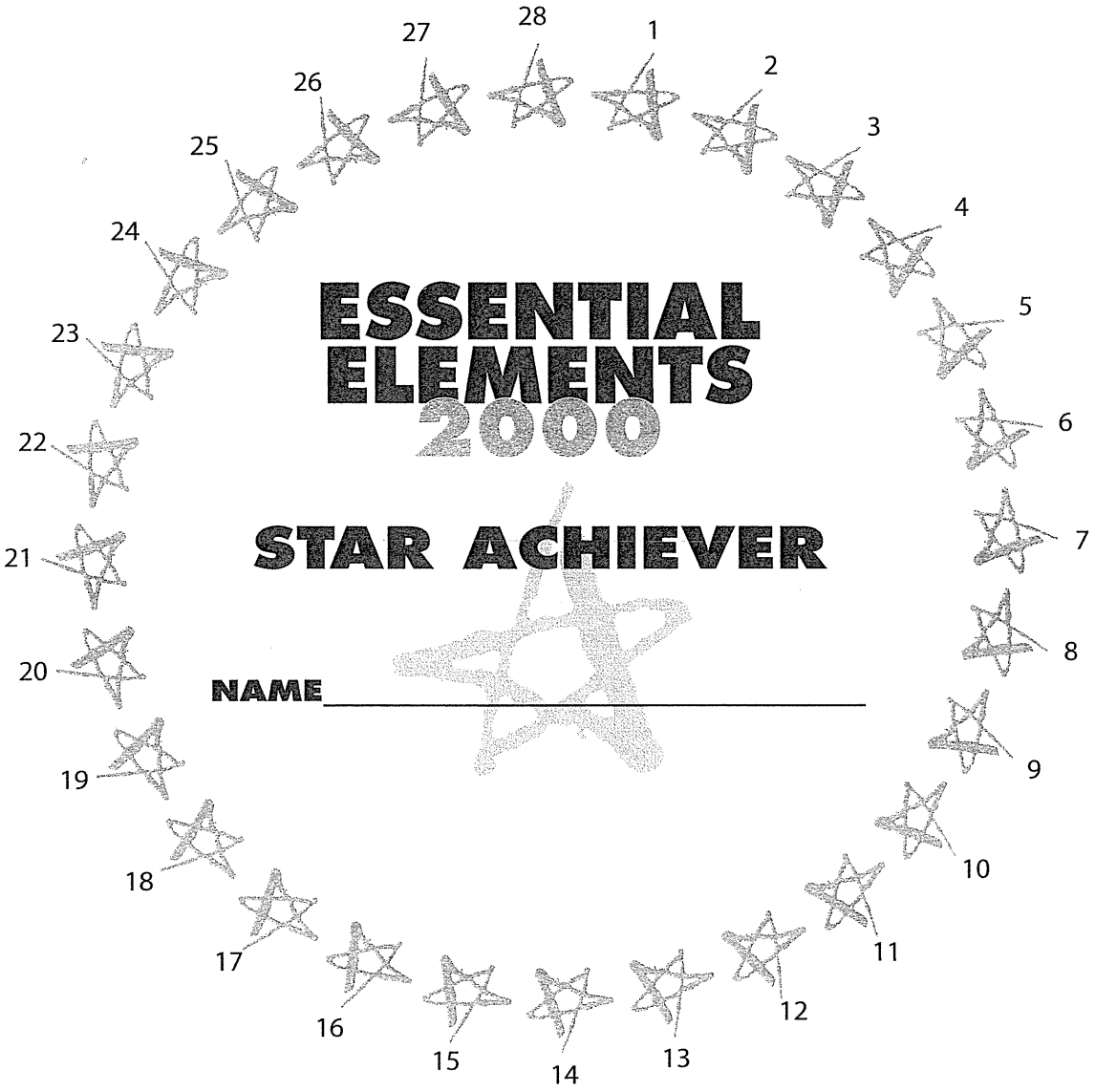
Improvisation is the art of freely creating your own melody *as you play.* Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).



5. INSTANT MELODY



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

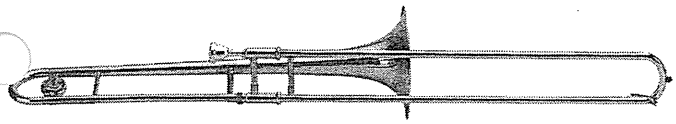


1. Page 2–3, The Basics
2. Page 5, EE Quiz, No. 13
3. Page 6, EE Quiz, No. 19
4. Page 7, EE Quiz, No. 26
5. Page 8, EE Quiz, No. 32
6. Page 10, EE Quiz, No. 45
7. Page 12–13, Performance Spotlight
8. Page 14, EE Quiz, No. 65
9. Page 15, Essential Creativity, No. 72
10. Page 17, EE Quiz, No. 84
11. Page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

POSITION CHART

TROMBONE

Numbers below the notes = Slide positions



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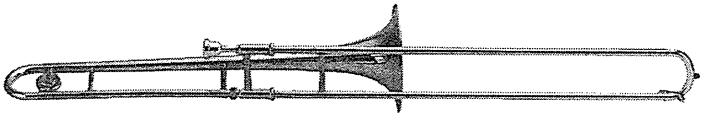

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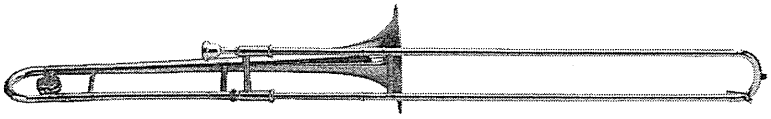

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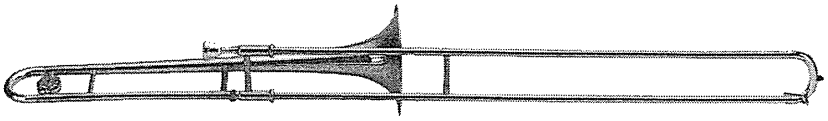

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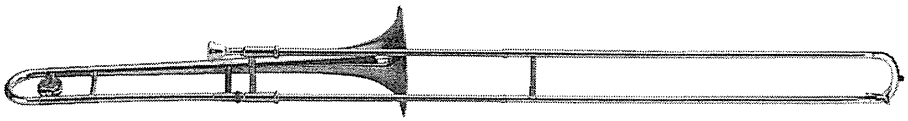

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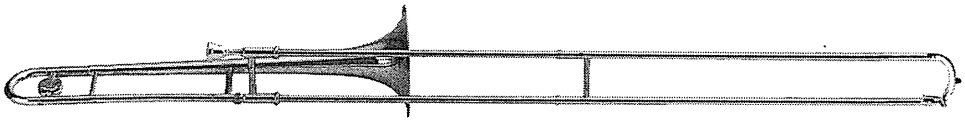

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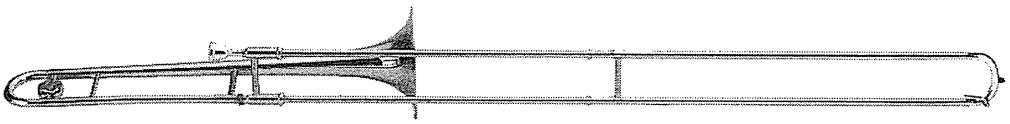


7

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

Instrument Care Reminders

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

- Use the water key to empty water from the instrument. Blow air through it.
- Remove the mouthpiece and slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.
- Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

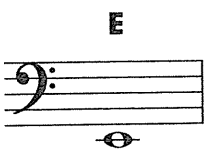
Trombone slides occasionally need oiling. To oil your slide, simply:

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

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

POSITION CHART

TROMBONE



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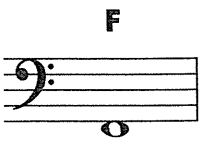

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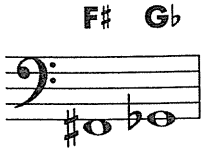

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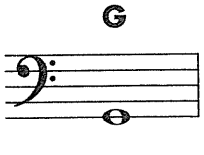

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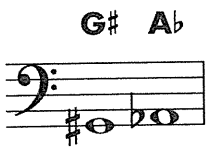

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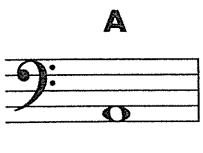

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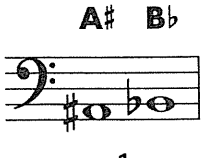

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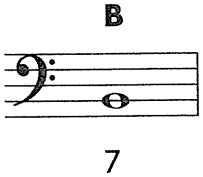

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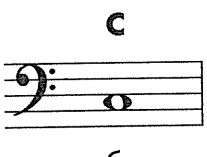

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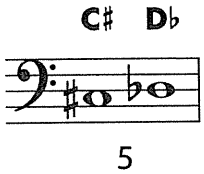

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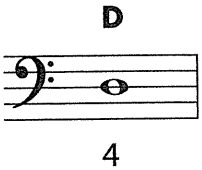

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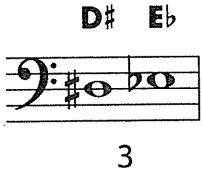

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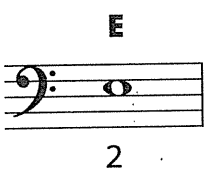

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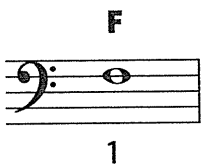

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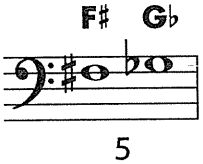

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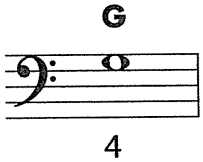

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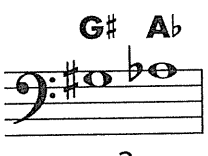

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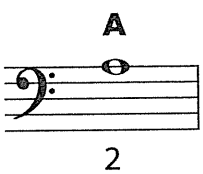

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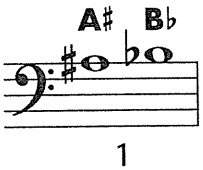

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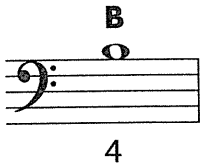

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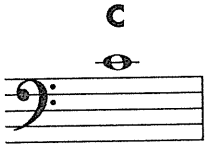

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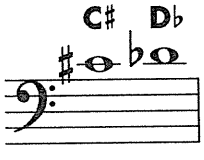

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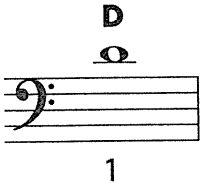
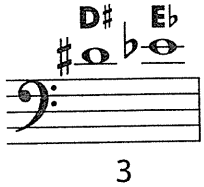


1
or
+4*



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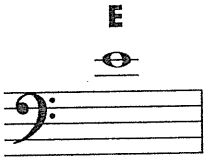

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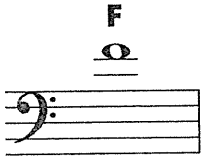
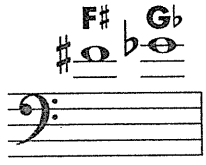
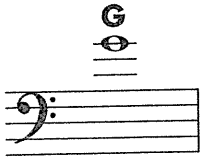


1

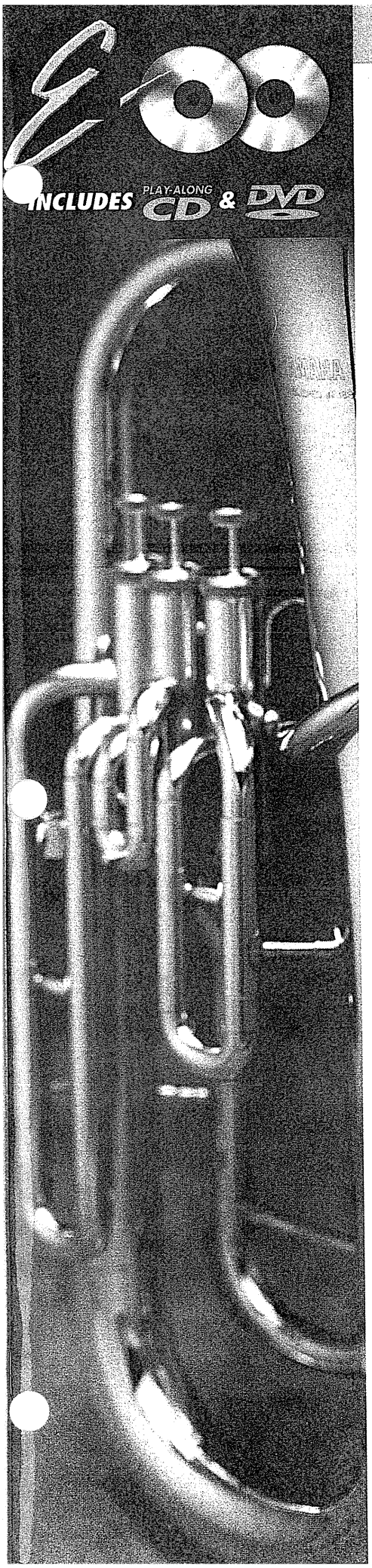


−3**



−2

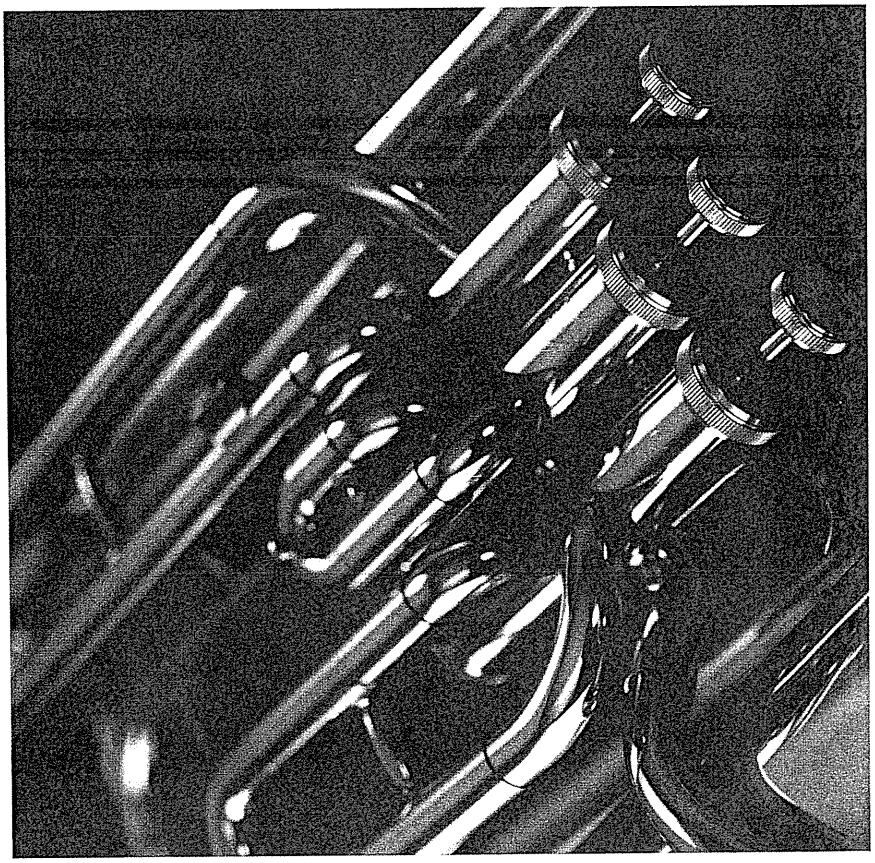
* + = Make the slide a little longer.
** − = Make the slide a little shorter.



BARITONE B.C. BOOK 1

ESSENTIAL ELEMENTS® 2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

HAL•LEONARD®

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.

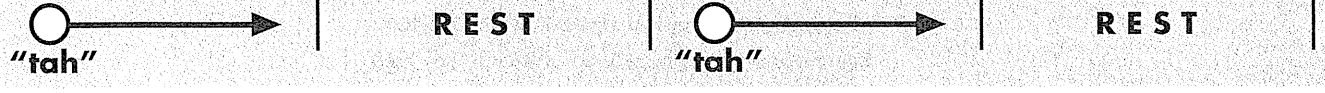
Baritone valves occasionally need oiling. To oil your baritone valves:

- 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

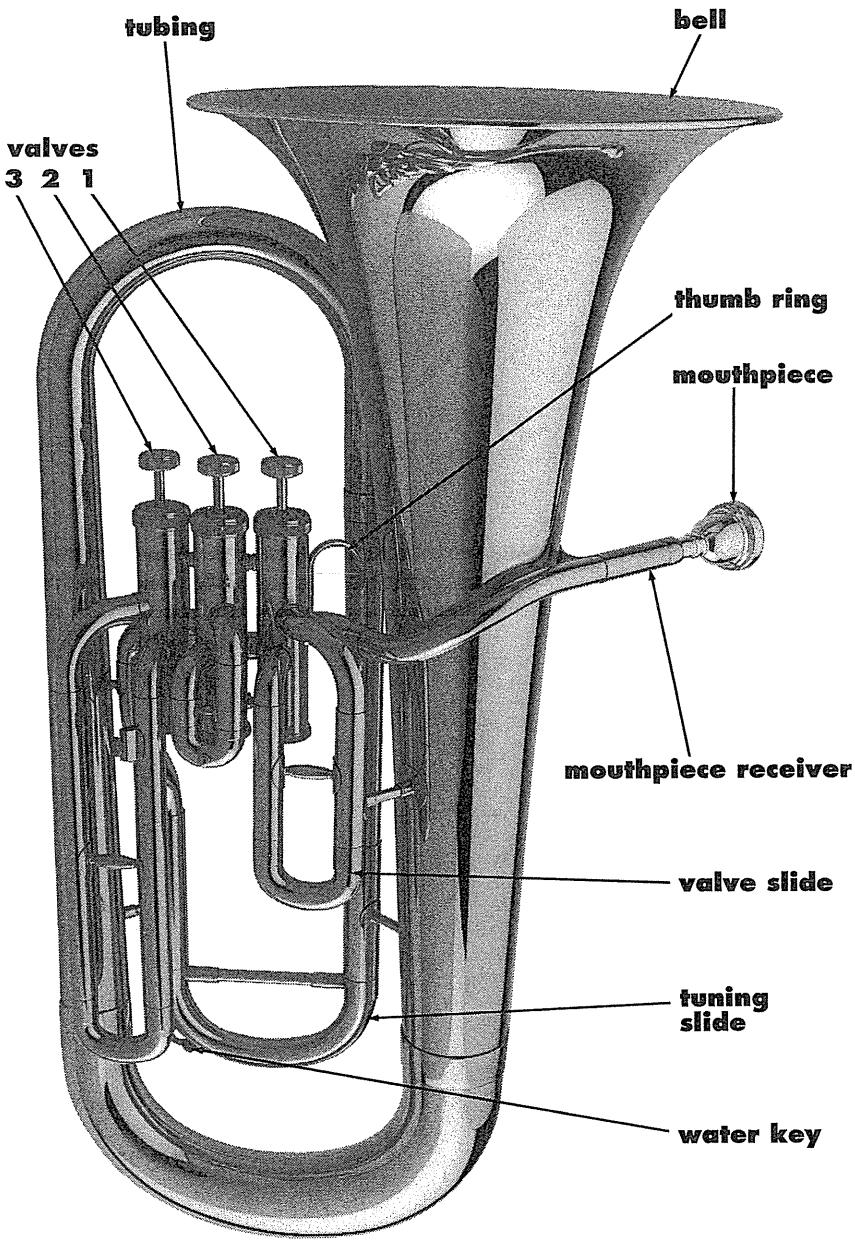
Step 1 Rest the baritone across your lap so the bell faces upward and the mouthpiece receiver points toward you.

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.

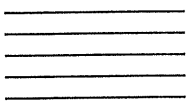
Step 5 Be sure you can comfortably reach the mouthpiece. Hold the baritone as shown:



READING MUSIC

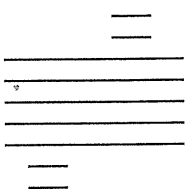
Identify and draw each of these symbols:

Music Staff



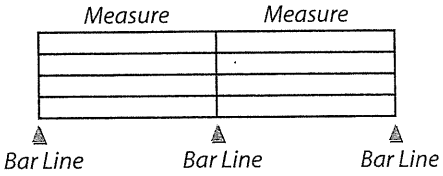
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



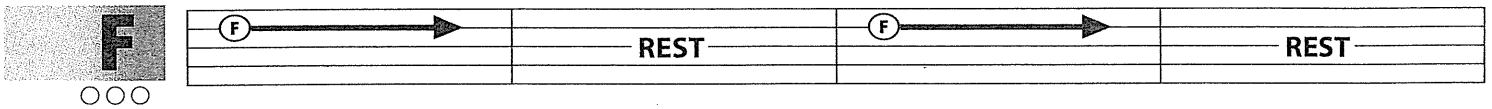
Bar lines divide the music staff into **measures**.

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 &
↓ ↑

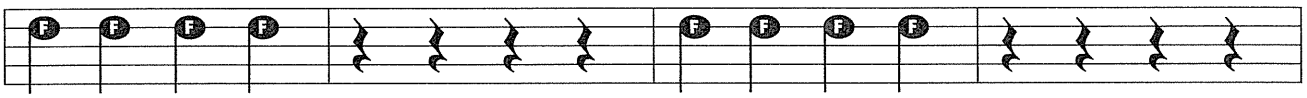
Notes And Rests

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

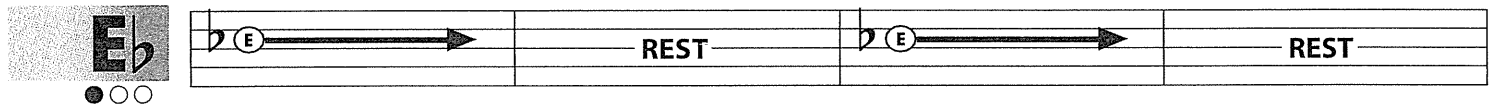
2. COUNT AND PLAY



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

3. A NEW NOTE

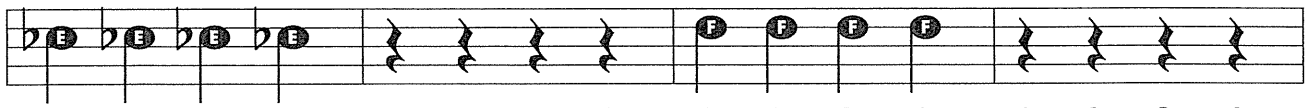
Look for the fingering diagram under each new note.



●○○
△

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

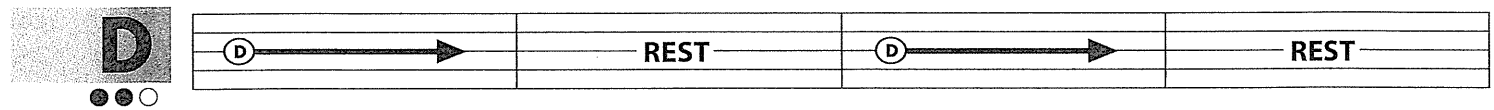
4. TWO'S A TEAM



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

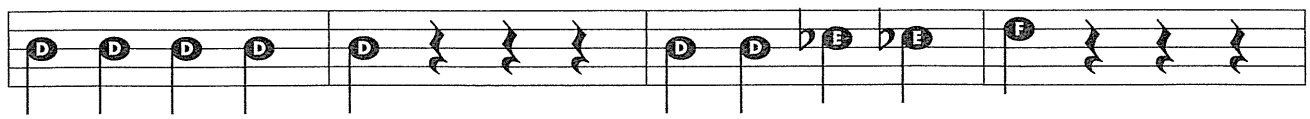
5. HEADING DOWN

Practice long tones on each new note.



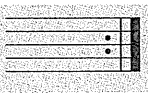
●●○

6. MOVING ON UP



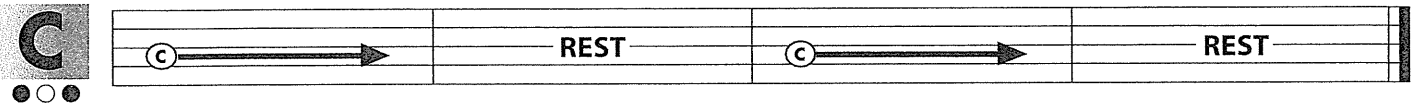
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar indicates the end of a piece of music.

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

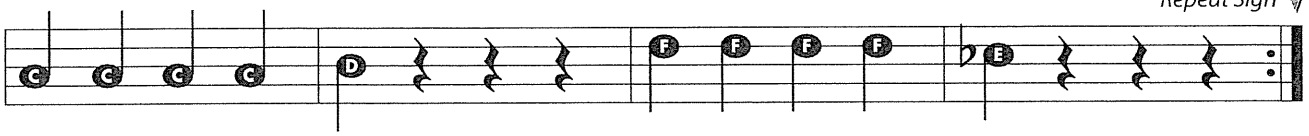
7. THE LONG HAUL

Double Bar



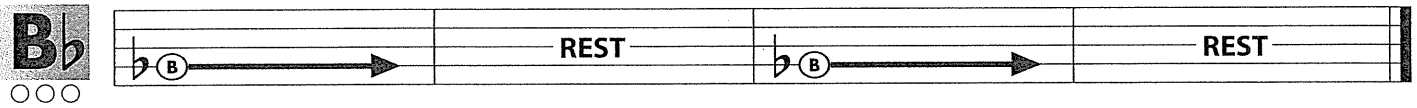
8. FOUR BY FOUR

Repeat Sign

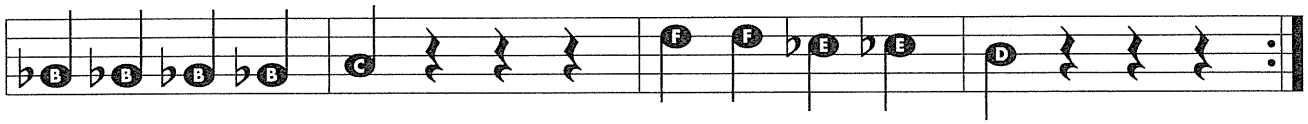


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN



10. THE FAB FIVE



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

Bass Clef

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

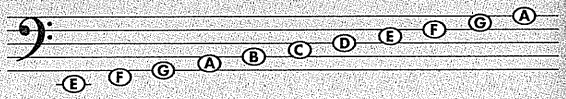
Time Signature

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

= **4 beats** per measure
= **Quarter** note gets one beat

Note Names

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



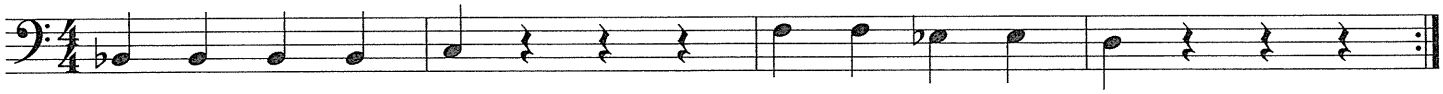
THEORY

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

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

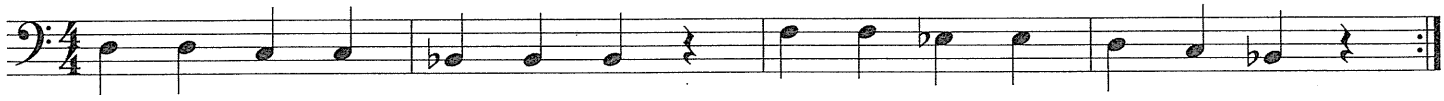
Natural ♮ cancels a flat (♭) or sharp (♯) and remains in effect for the entire measure.

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



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

12. FIRST FLIGHT

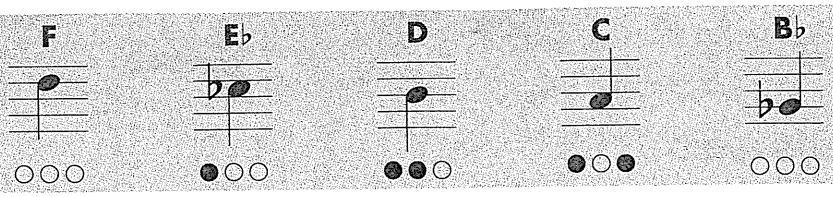


13. ESSENTIAL ELEMENTS QUIZ *Fill in the remaining note names before playing.*

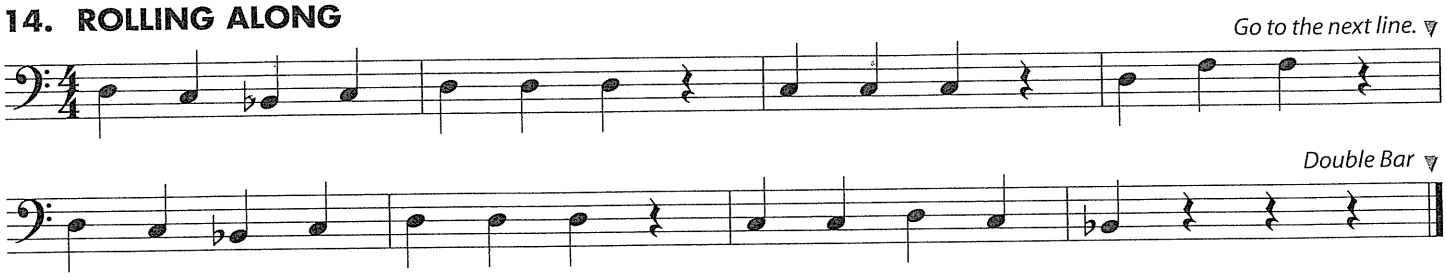
B♭ C D

Notes In Review

Memorize the fingerings for the notes you've learned:



14. ROLLING ALONG



Half Note

= 2 Beats

1 & 2 &

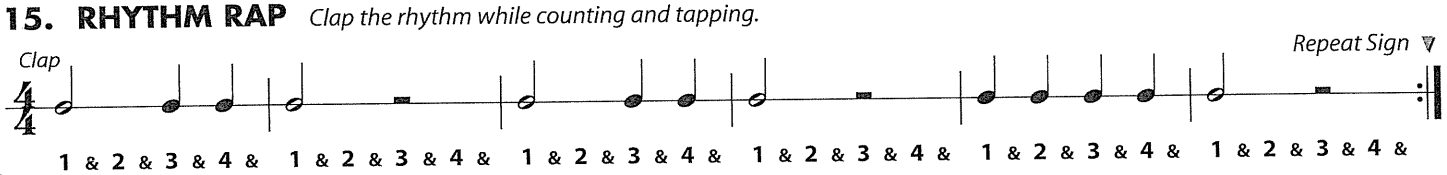
Half Rest

= 2 Silent Beats

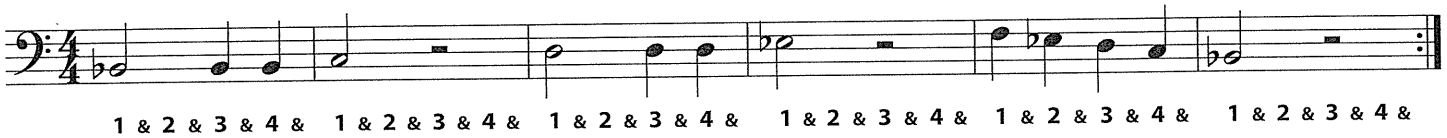
1 & 2 &

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

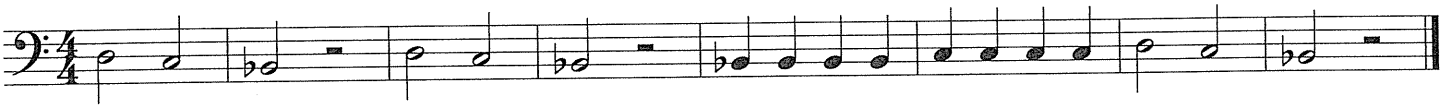


16. THE HALF COUNTS



17. HOT CROSS BUNS

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

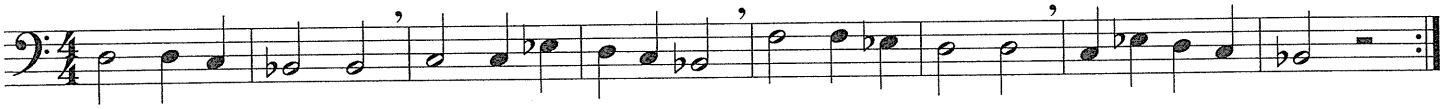


Breath Mark

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

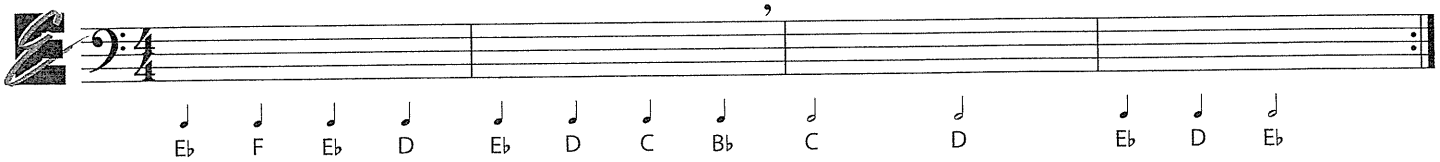
18. GO TELL AUNT RHODIE

American Folk Song



19. ESSENTIAL ELEMENTS QUIZ

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



Whole Note = 4 Beats

1 & 2 & 3 & 4 &

Whole Rest = **A Whole Measure of Silent Beats**

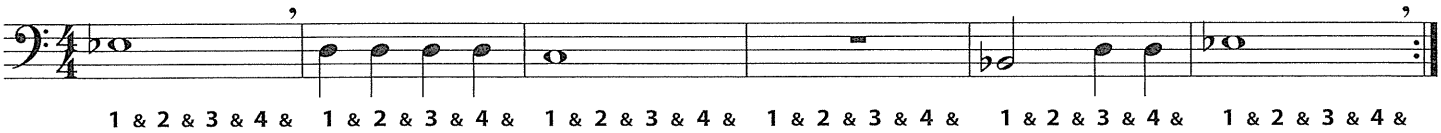
1 & 2 & 3 & 4 &

Whole Rest hangs from a staff line.

Half Rest sits on a staff line.

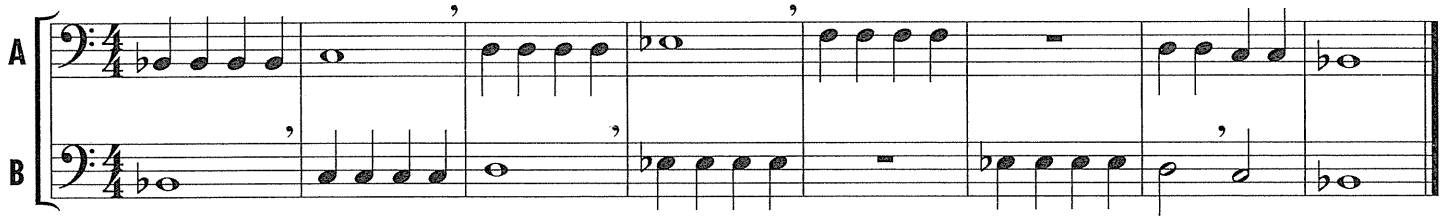
20. RHYTHM RAP *Clap the rhythm while counting and tapping.*

21. THE WHOLE THING



Duet A composition with two different parts, played together.

22. SPLIT DECISION – Duet

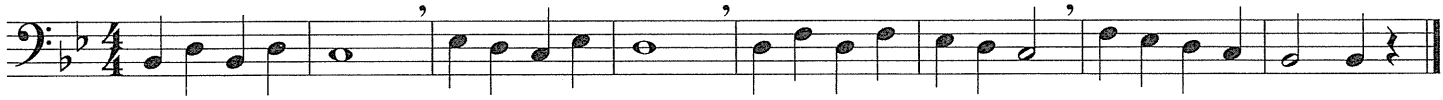


Key Signature

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

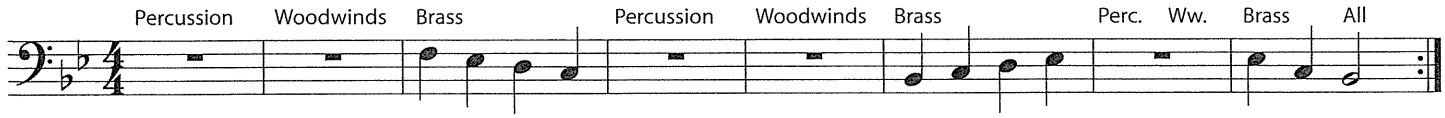
THEORY

23. MARCH STEPS

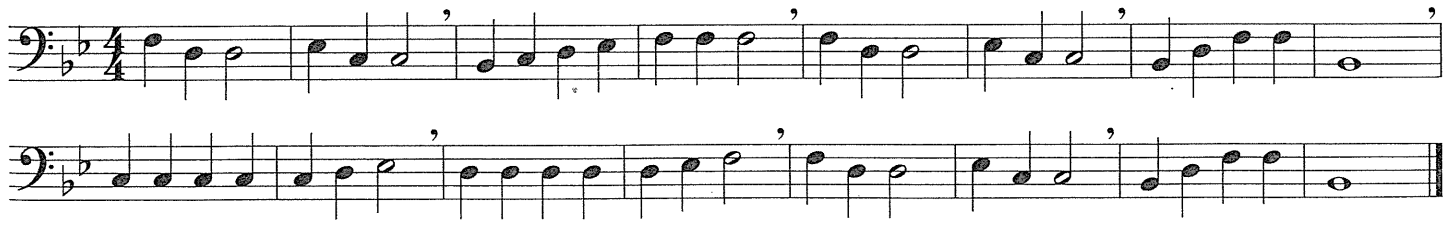


△ *Play* B♭*'s and* E♭*'s*

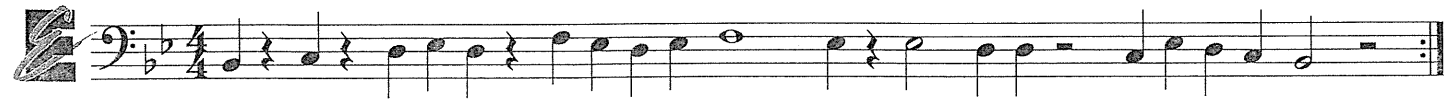
24. LISTEN TO OUR SECTIONS



25. LIGHTLY ROW



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

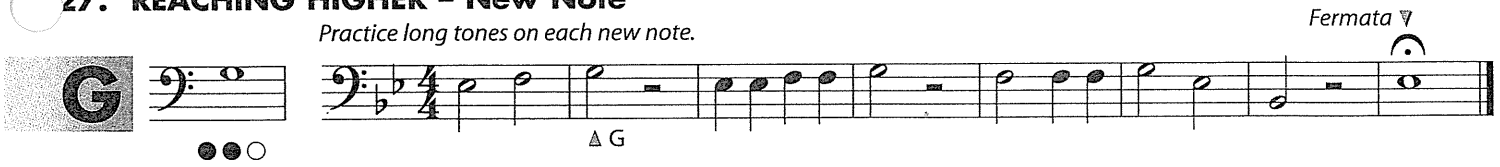


Fermata 𝄐 Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

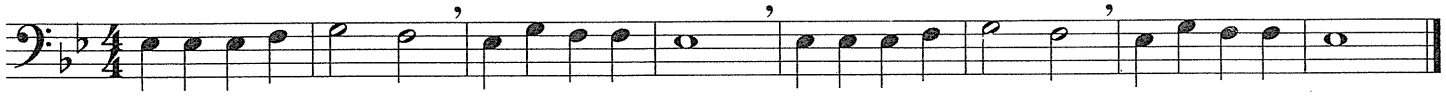
Practice long tones on each new note.

Fermata

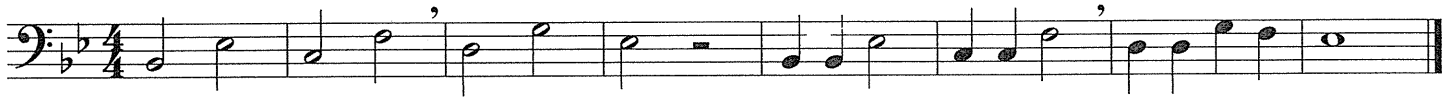


28. AU CLAIRE DE LA LUNE

French Folk Song



29. REMIX

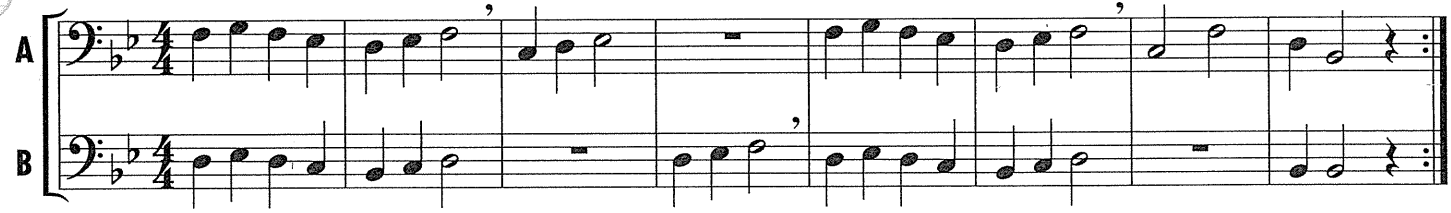


THEORY

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

30. LONDON BRIDGE – Duet

English Folk Song

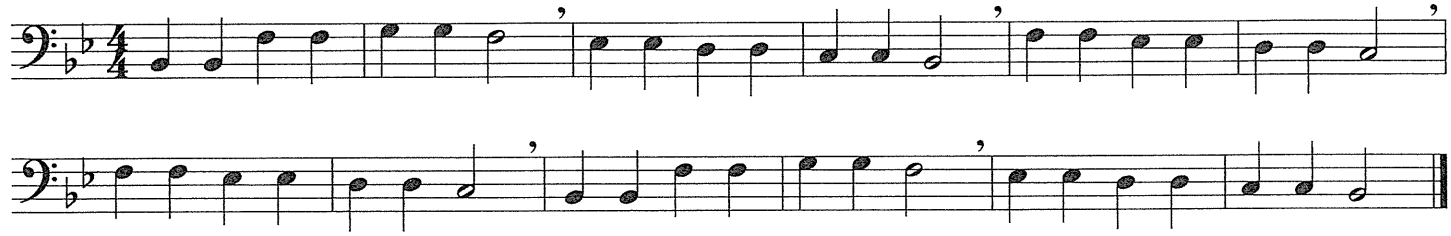


HISTORY

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

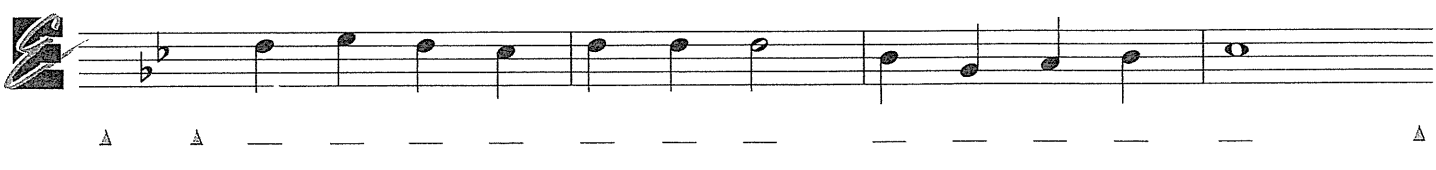
31. A MOZART MELODY

Adaptation

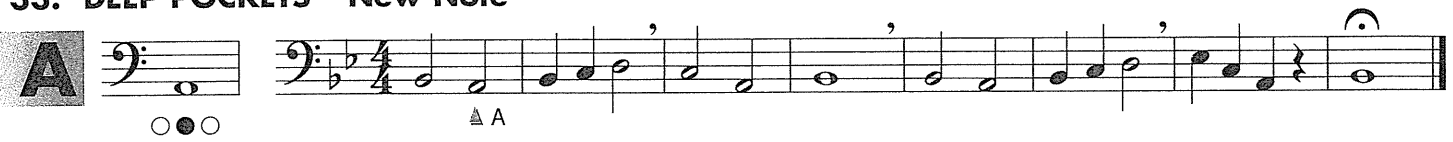


32. ESSENTIAL ELEMENTS QUIZ

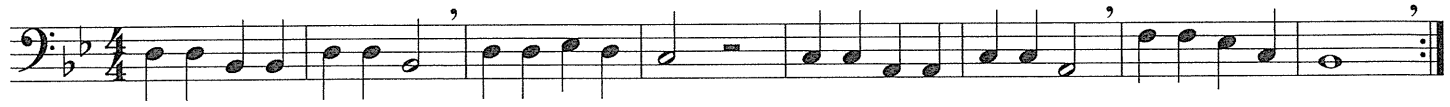
Draw these symbols where they belong and write in the note names before you play:



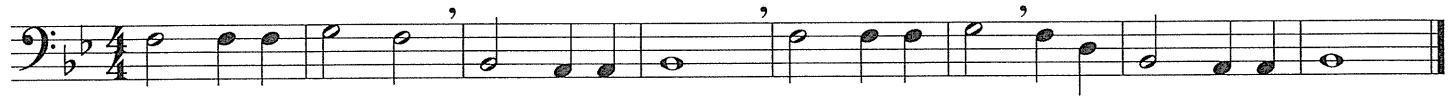
33. DEEP POCKETS – New Note



34. DOODLE ALL DAY

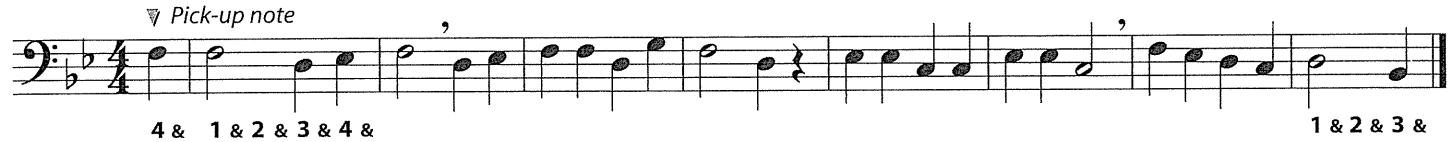


35. JUMP ROPE



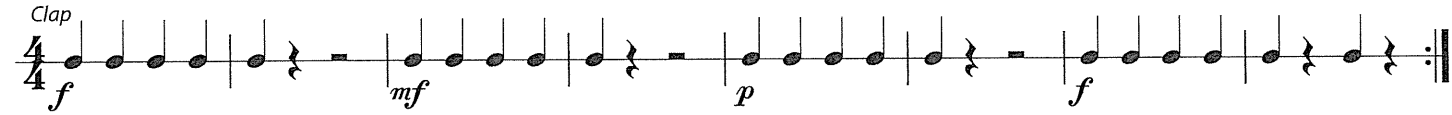
Pick-Up Notes One or more notes that come before the first *full* measure. The beats of Pick-Up Notes are subtracted from the last measure.

36. A-TISKET, A-TASKET



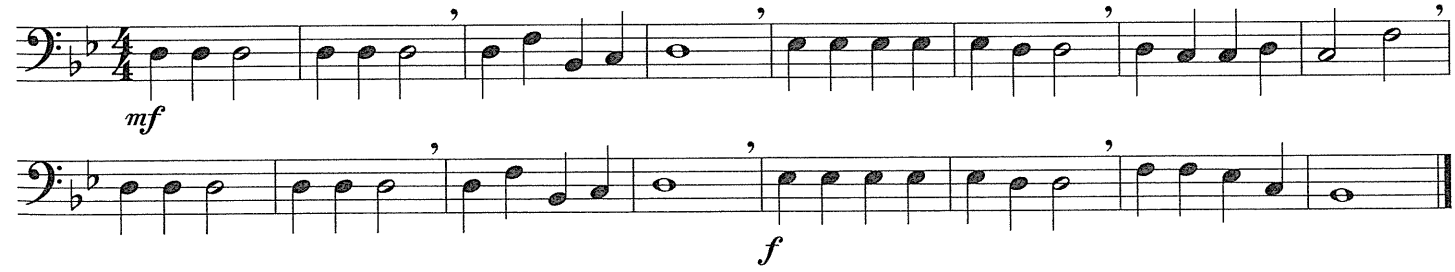
Dynamics *f* – *forte* (play loudly) *mf* – *mezzo forte* (play moderately loud) *p* – *piano* (play softly)
Remember to use full breath support to control your tone at all dynamic levels.

37. LOUD AND SOFT



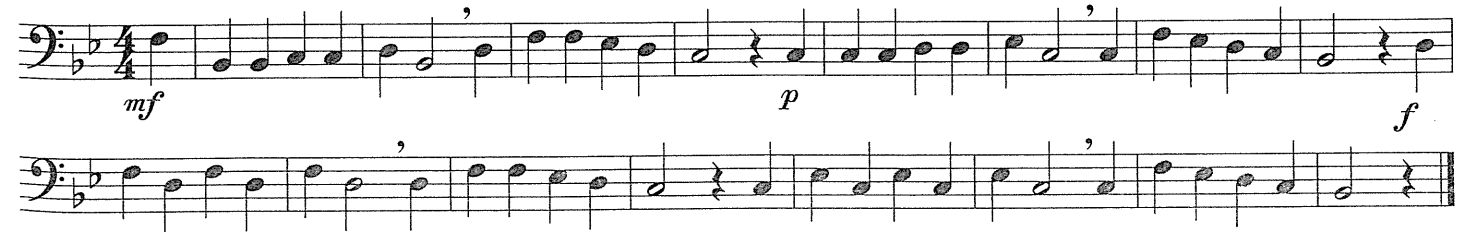
38. JINGLE BELLS *Also practice new music on your mouthpiece only.*

J. S. Pierpont



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

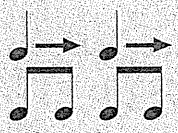
Traditional Hanukkah Song



Eighth Notes

1 &

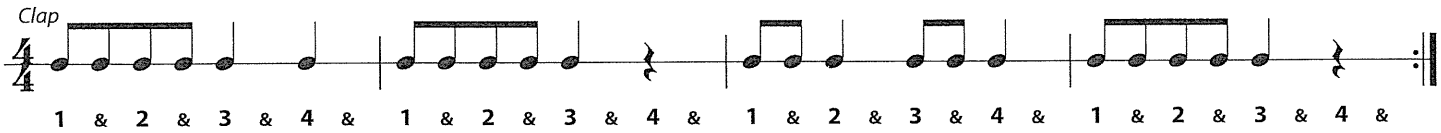
Each Eighth Note = 1/2 Beat
2 Eighth Notes = 1 Beat
Play on down and up taps.



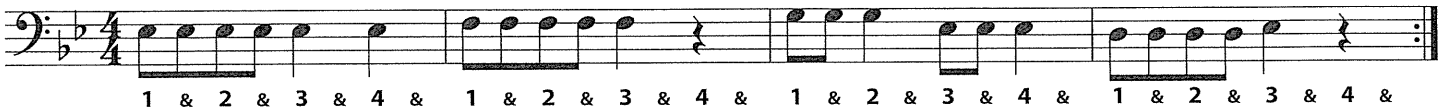
1 & 2 &

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

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

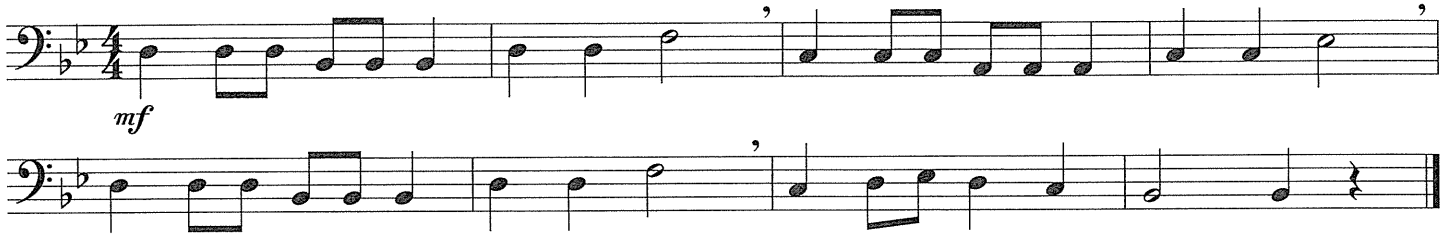


41. EIGHTH NOTE JAM

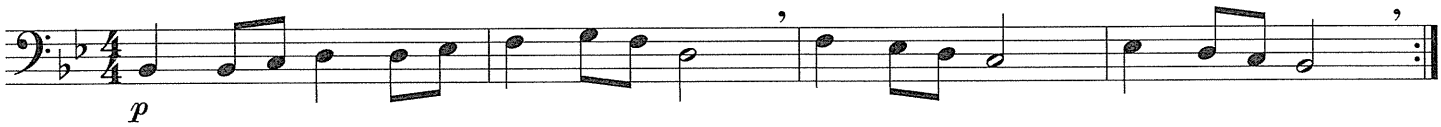


42. SKIP TO MY LOU

American Folk Song

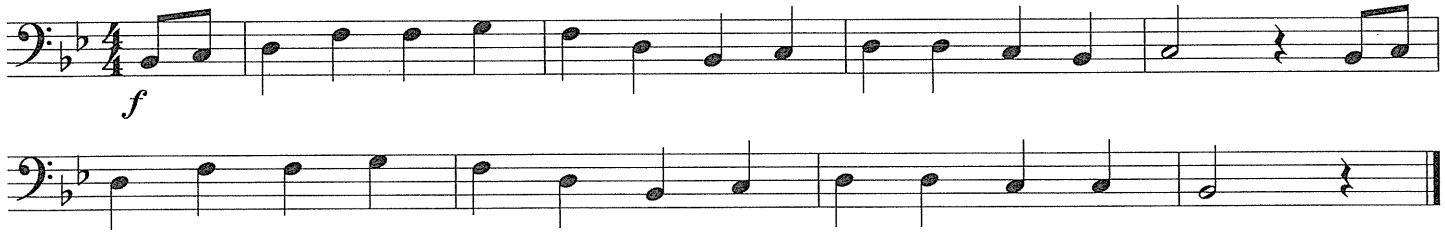


43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*



44. OH, SUSANNA

Stephen Collins Foster

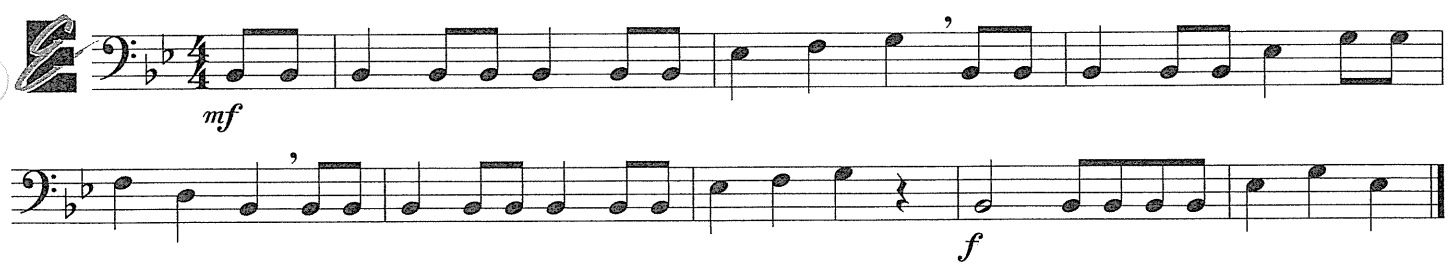


HISTORY

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

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

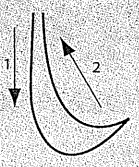


2/4 Time Signature

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

Conducting

Practice conducting this two-beat pattern.



THEORY

46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

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

48. HIGH SCHOOL CADETS – March

Allegro

John Philip Sousa

f

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49. HEY, HO! NOBODY'S HOME

Moderato

mf

Dynamics

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

50. CLAP THE DYNAMICS

Clap

p *f* *p*

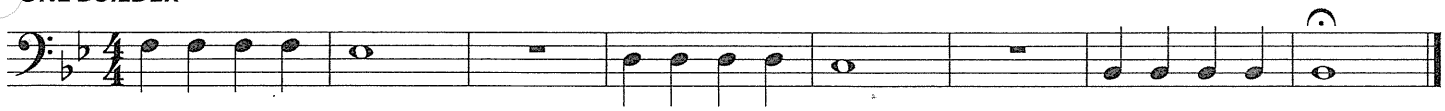
51. PLAY THE DYNAMICS

p *f* *p*

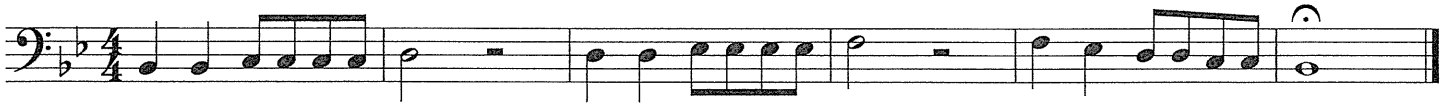
PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

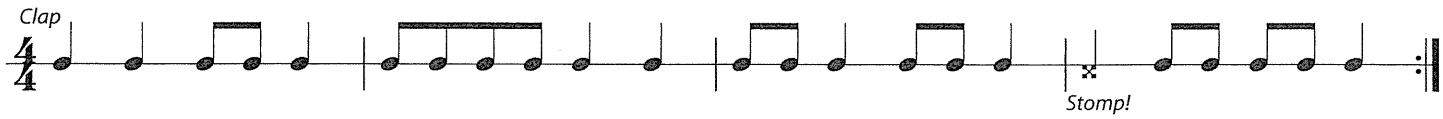
ONE BUILDER



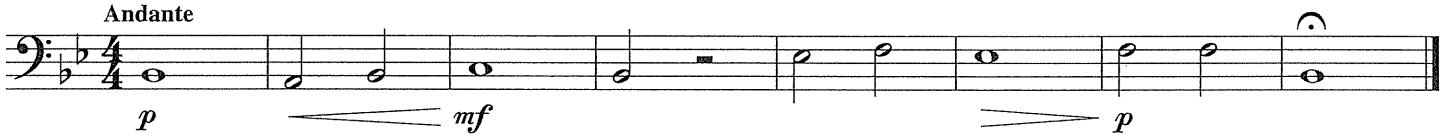
RHYTHM ETUDE



RHYTHM RAP



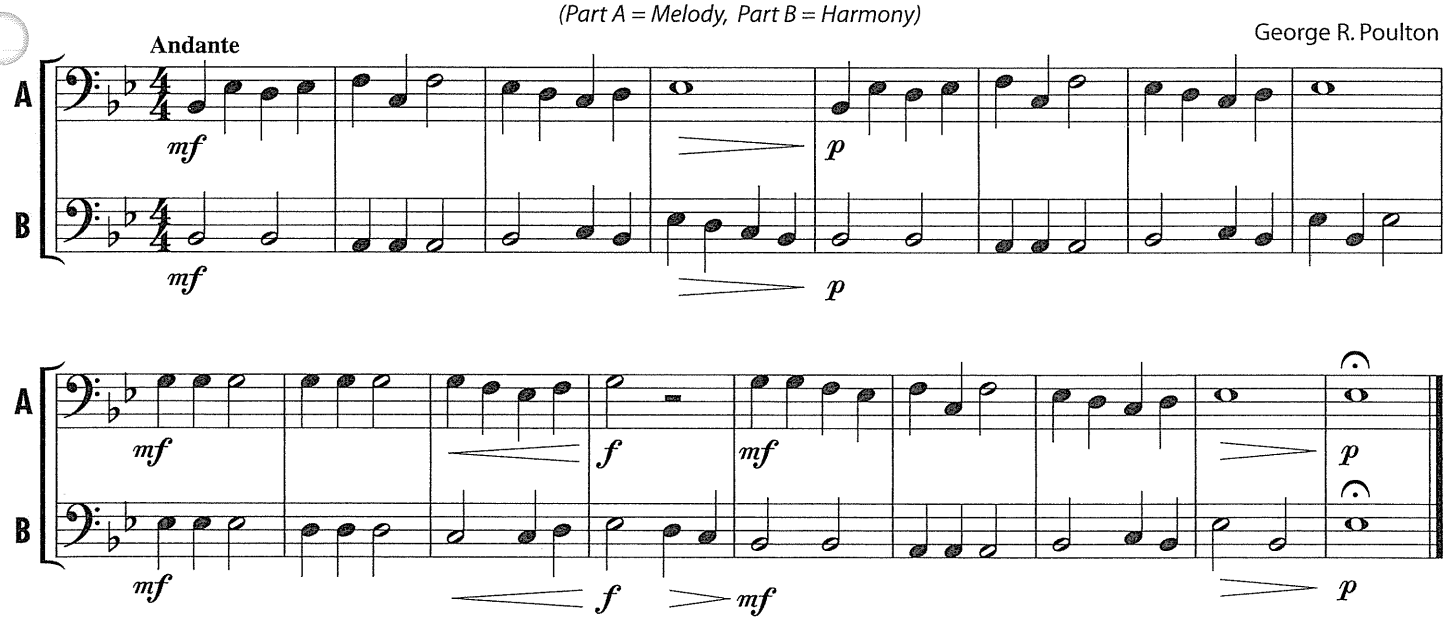
CHORALE



53. AURA LEE – Duet or Band Arrangement

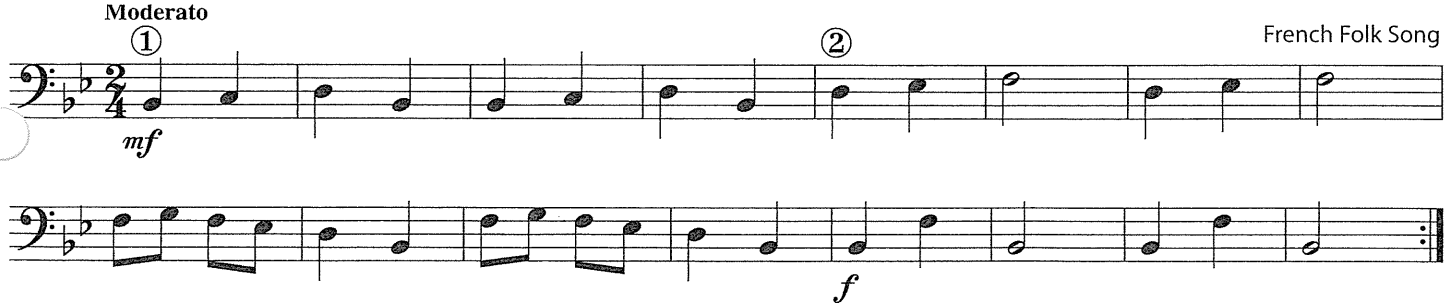
(Part A = Melody, Part B = Harmony)

George R. Poulton



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

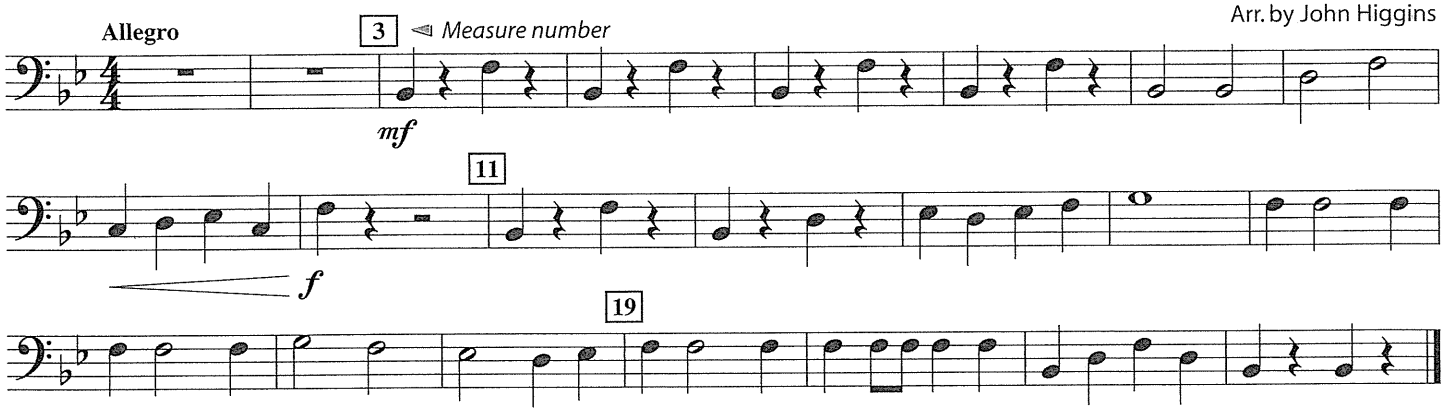
French Folk Song



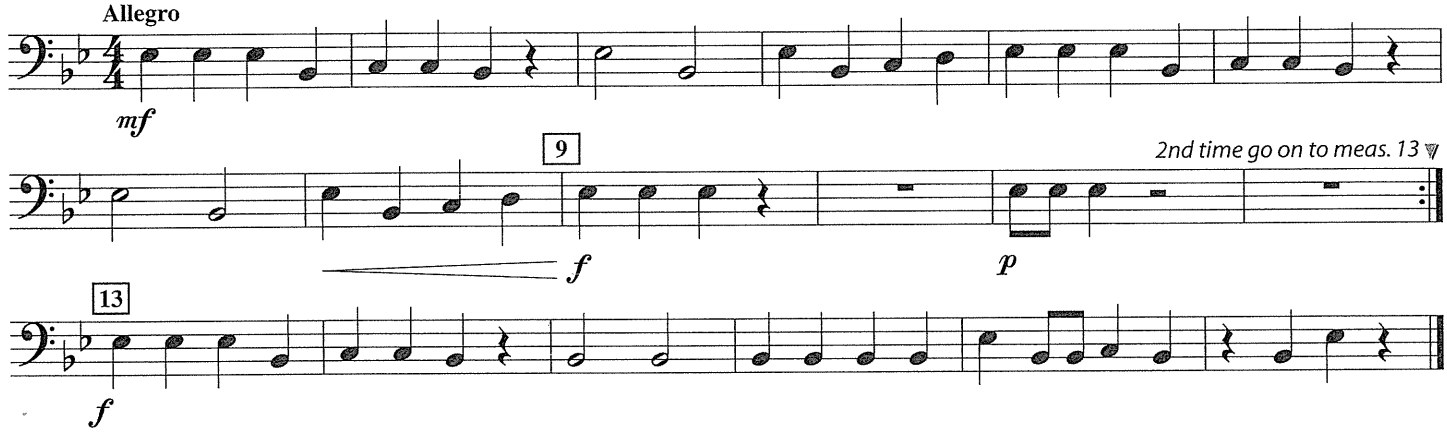
PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

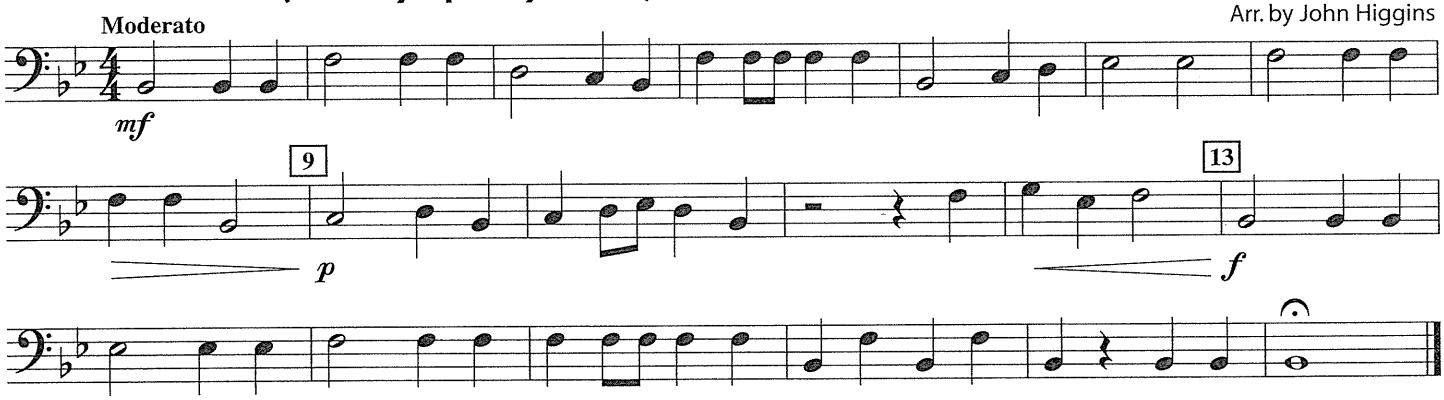


56. OLD MACDONALD HAD A BAND – Section Feature



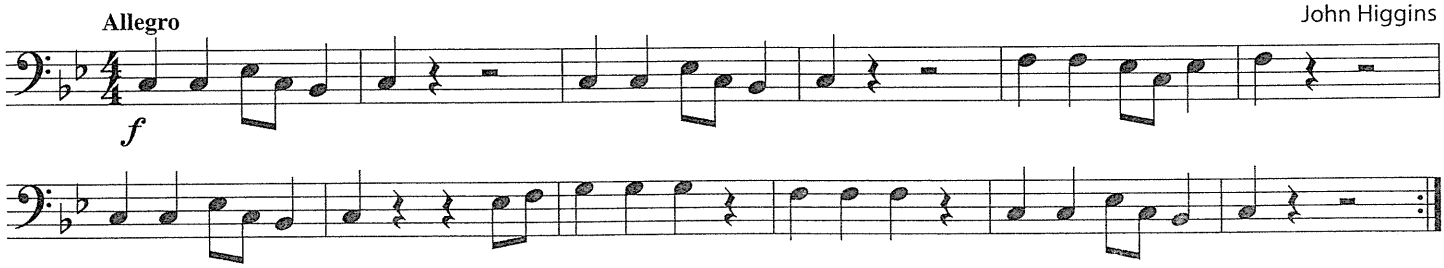
57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins



58. HARD ROCK BLUES – Encore

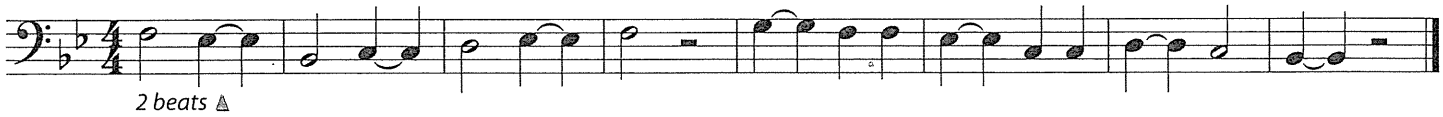
John Higgins



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

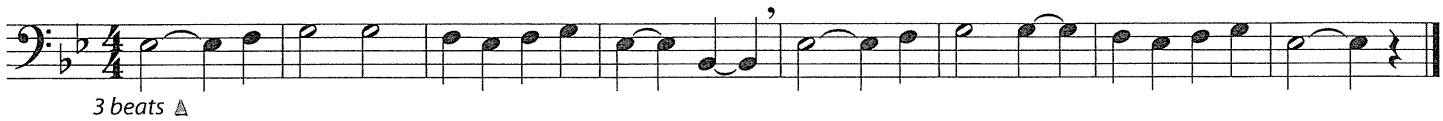
= 2 Beats

59. FIT TO BE TIED



60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note

= 3 Beats

1 & 2 & 3 &

Dot

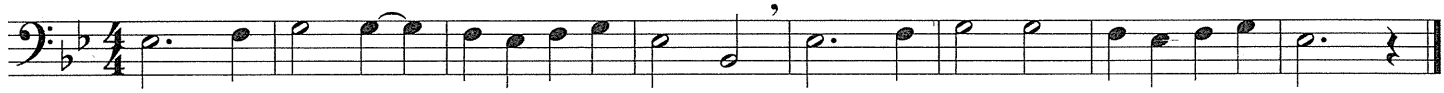
A dot adds half the value of the note.

=

2 beats + 1 beat = 3 beats

61. ALOUETTE – THE SEQUEL

French-Canadian Folk Song

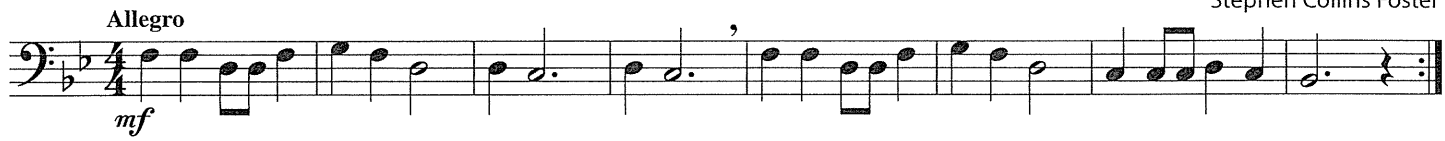


HISTORY

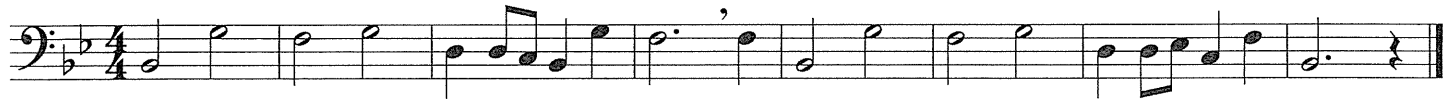
American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as "Oh Susanna," which became popular during the California Gold Rush of 1849. Among his most well-known songs are "My Old Kentucky Home" and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

62. CAMPTOWN RACES

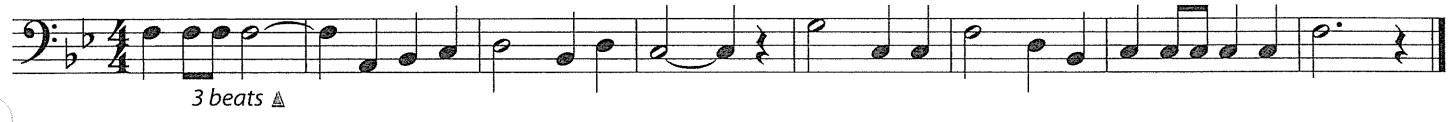
Stephen Collins Foster



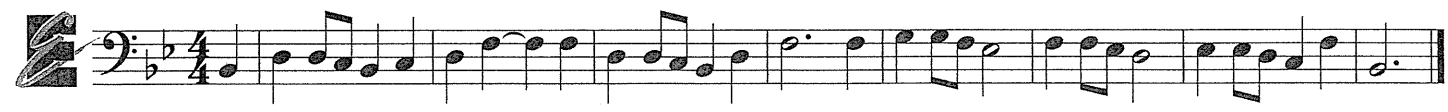
63. NEW DIRECTIONS



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



65. ESSENTIAL ELEMENTS QUIZ



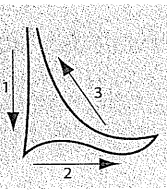
THEORY

$\frac{3}{4}$ Time Signature

$\frac{3}{4}$ = **3 beats** per measure
= **Quarter** note gets one beat

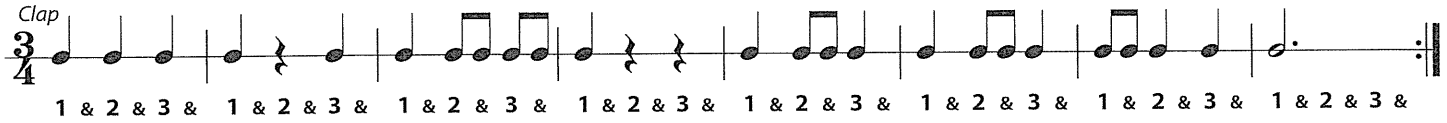
Conducting

Practice conducting this three-beat pattern.

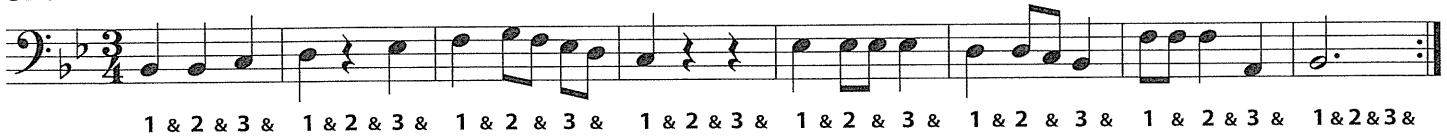


66. RHYTHM RAP

Clap

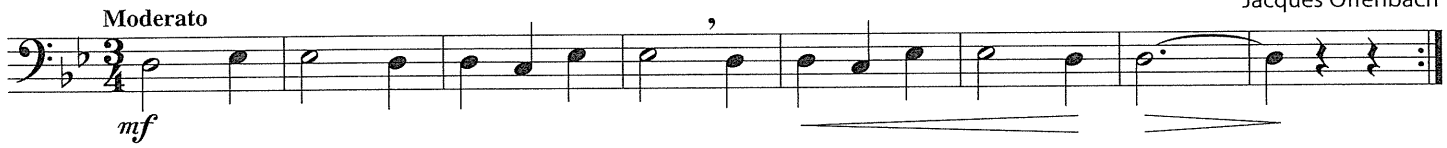


67. THREE BEAT JAM



68. BARCAROLLE

Jacques Offenbach

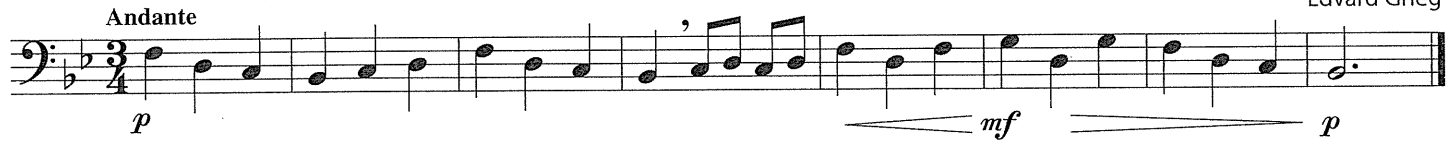


HISTORY

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

69. MORNING (from Peer Gynt)

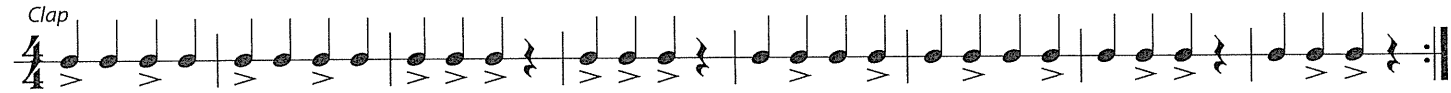
Edvard Grieg



Accent Emphasize the note.

70. ACCENT YOUR TALENT

Clap

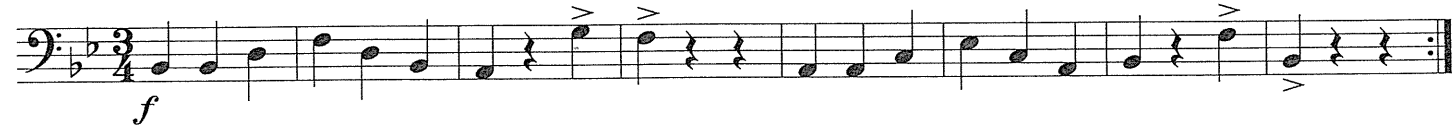


HISTORY

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

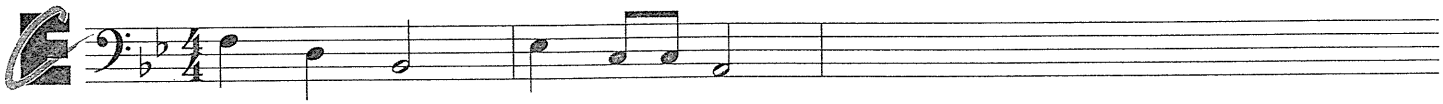
71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song



72. ESSENTIAL CREATIVITY

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



THEORY

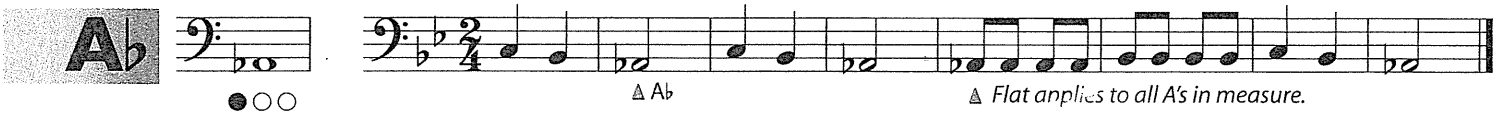
Accidental

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

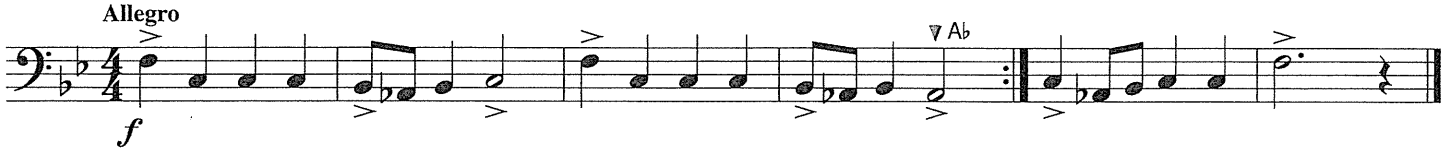
Flat ♭

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

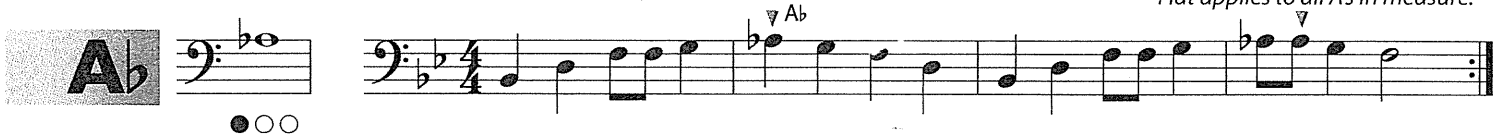
73. HOT MUFFINS – New Note



74. COSSACK DANCE

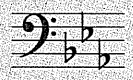


75. BASIC BLUES – New Note



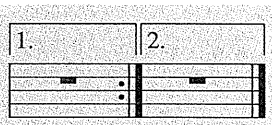
THEORY

New Key Signature



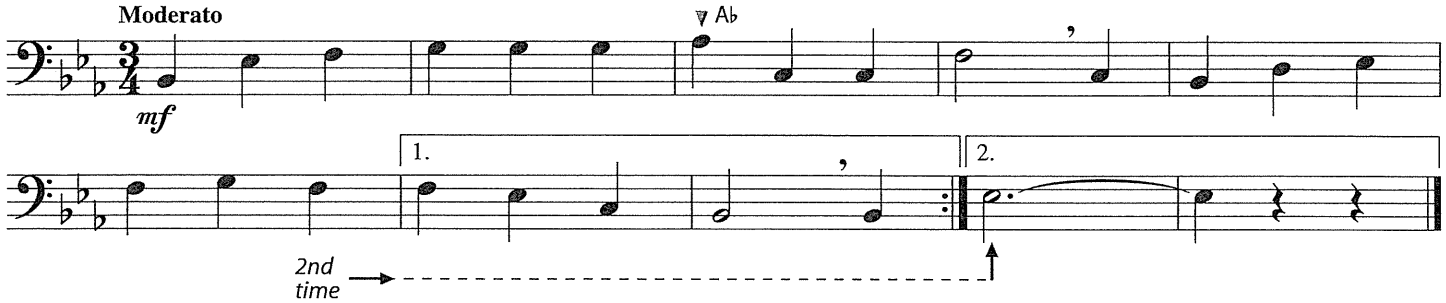
This Key Signature indicates the *Key of E♭* – play all B's as B-flats, all E's as E-flats, and all A's as A-flats.

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

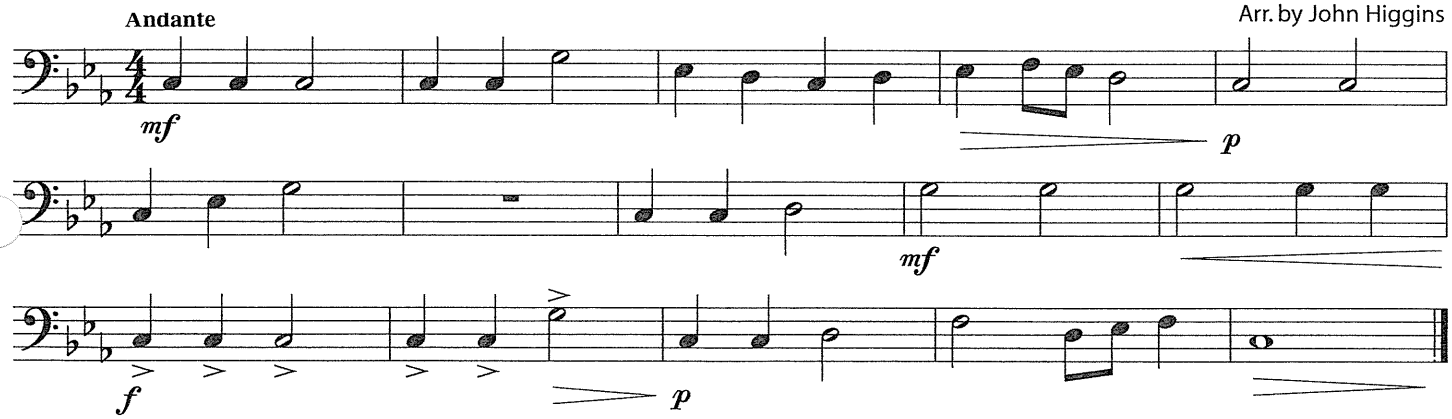


HISTORY

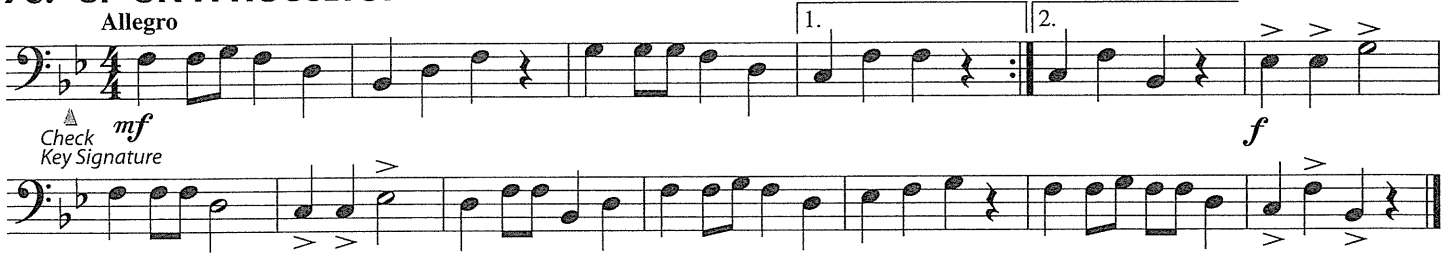
Japanese folk music actually has its origins in ancient China. "Sakura, Sakura" was performed on instruments such as the **koto**, a 13-string instrument that is more than 4000 years old, and the **shakuhachi** or bamboo flute. The unique sound of this ancient Japanese melody results from the pentatonic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

77. SAKURA, SAKURA – Band Arrangement

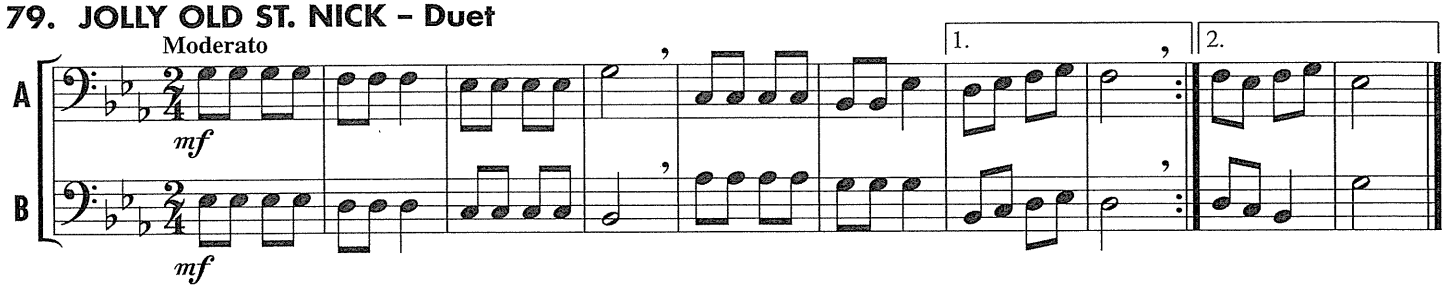
Japanese Folk Song
Arr. by John Higgins



78. UP ON A HOUSETOP

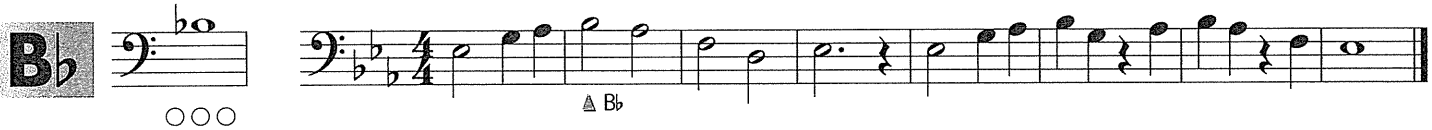


79. JOLLY OLD ST. NICK – Duet



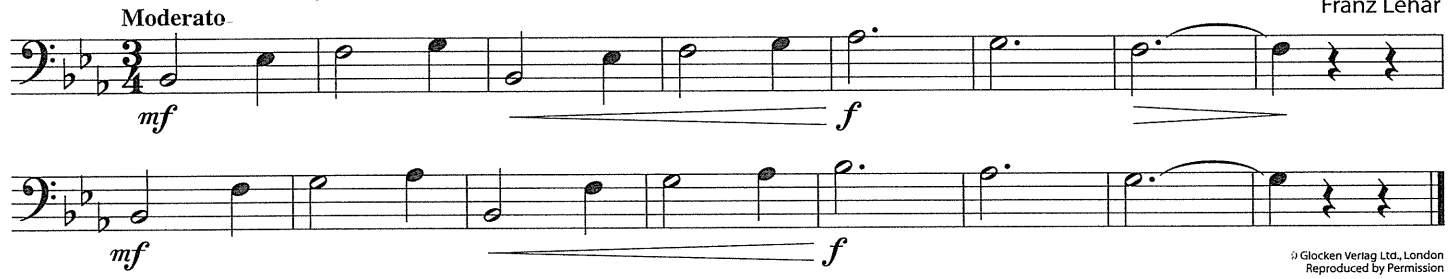
See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

80. THE BIG AIRSTREAM – New Note



81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Franz Lehar



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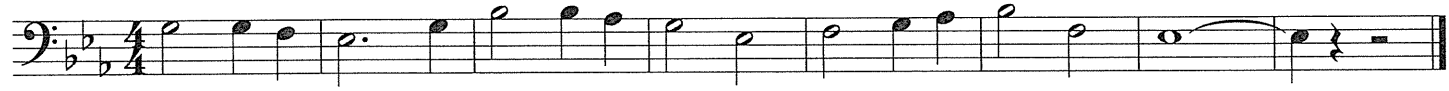
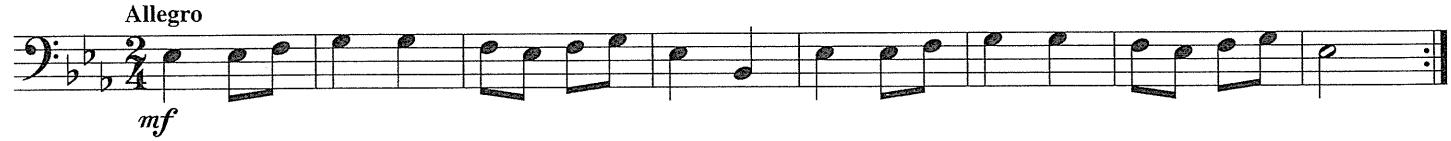
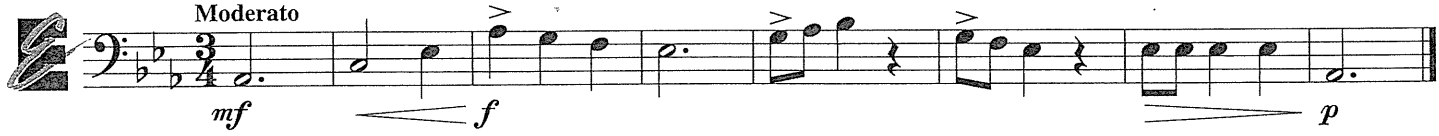
82. AIR TIME



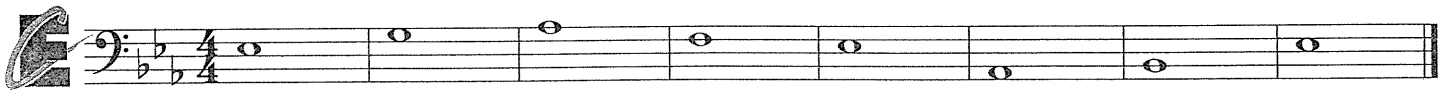
83. DOWN BY THE STATION



84. ESSENTIAL ELEMENTS QUIZ



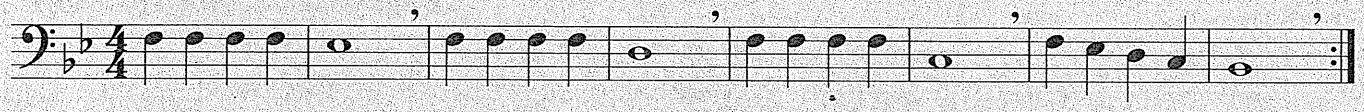
85. ESSENTIAL CREATIVITY *Using these notes, improvise your own rhythms:*



DAILY WARM-UPS

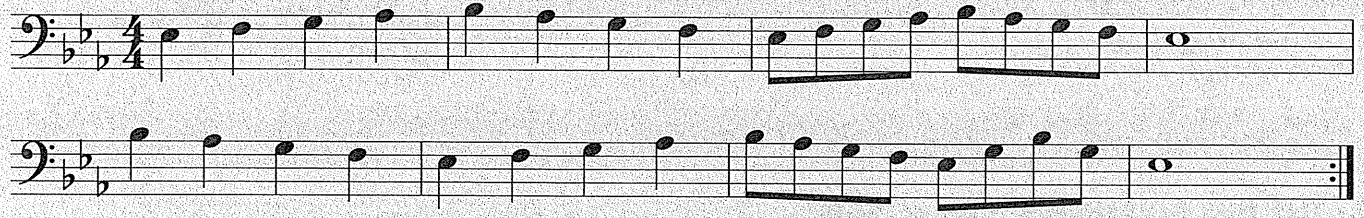
WORK-OUTS FOR TONE & TECHNIQUE

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



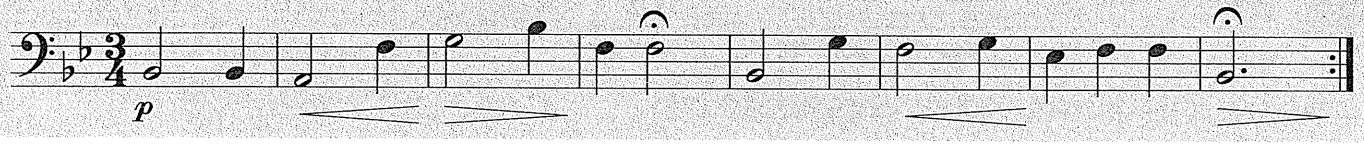
87. RHYTHM BUILDER

88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach

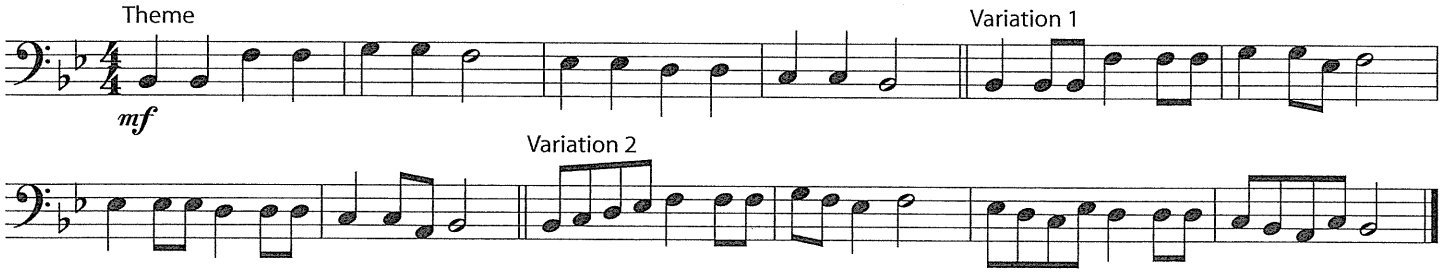


THEORY

Theme and Variations

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

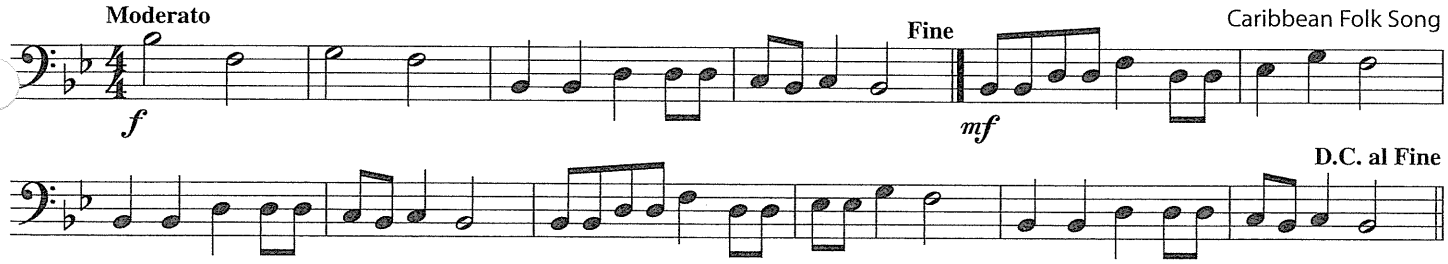
90. VARIATIONS ON A FAMILIAR THEME



D.C. al Fine

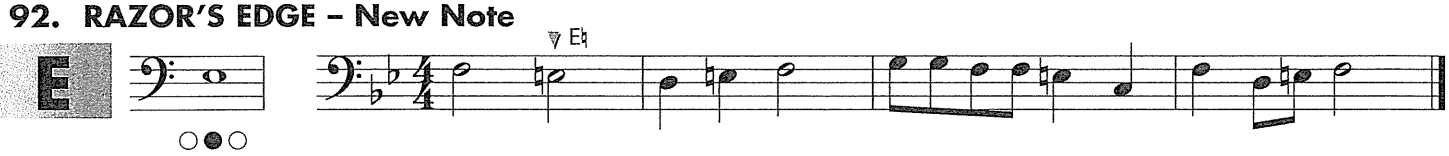
At the **D.C. al Fine** play again from the beginning, stopping at **Fine** *(fee'- nay)*.
D.C. is the abbreviation for **Da Capo**, or "to the beginning," and **Fine** means "the end."

91. BANANA BOAT SONG

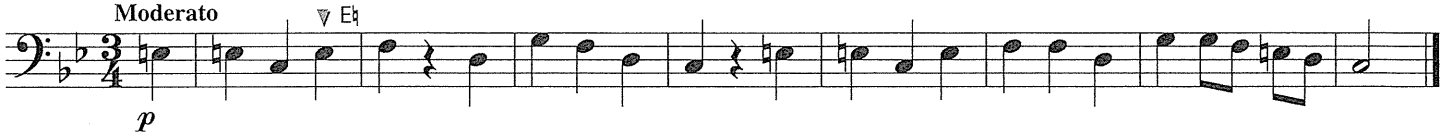


Natural ♮ A **natural** sign cancels a flat (♭) or sharp (♯) and remains in effect for the entire measure. THEORY

92. RAZOR'S EDGE – New Note



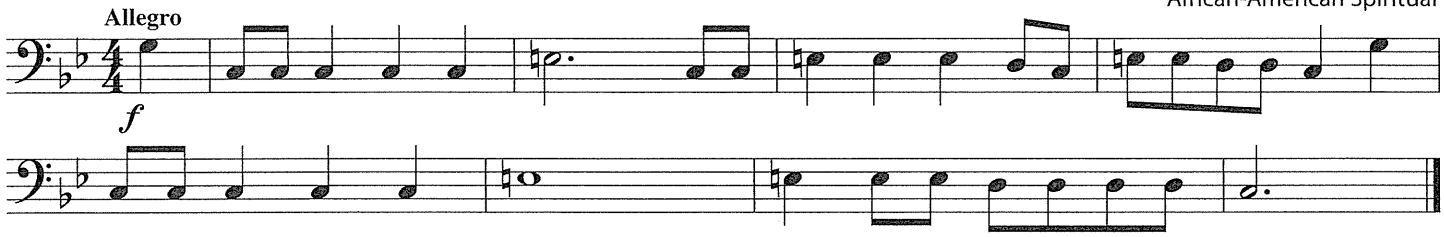
93. THE MUSIC BOX



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

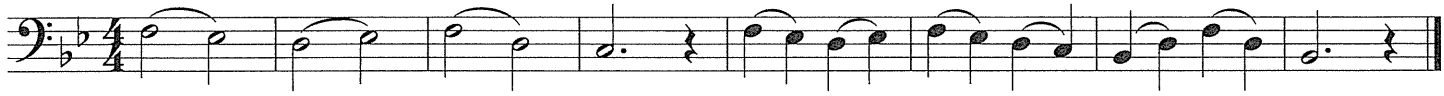
94. EZEKIEL SAW THE WHEEL

African-American Spiritual



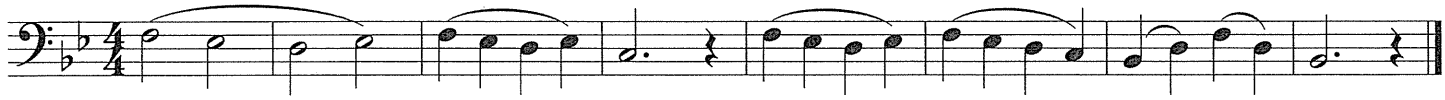
Slur A curved line which connects notes of different pitch. Tongue only the first note in a **slur**.

95. SMOOTH OPERATOR



Slur 2 notes – tongue only the first.

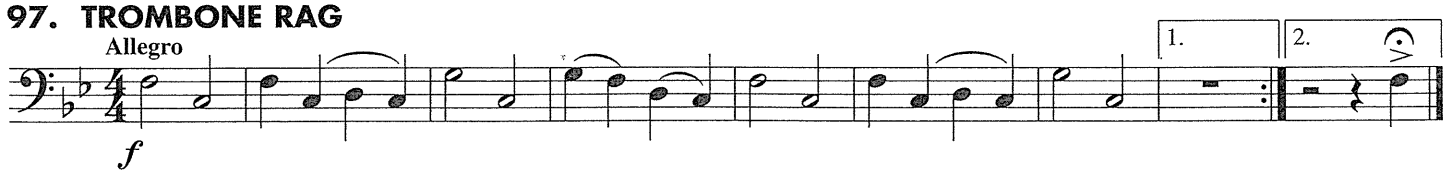
96. GLIDING ALONG



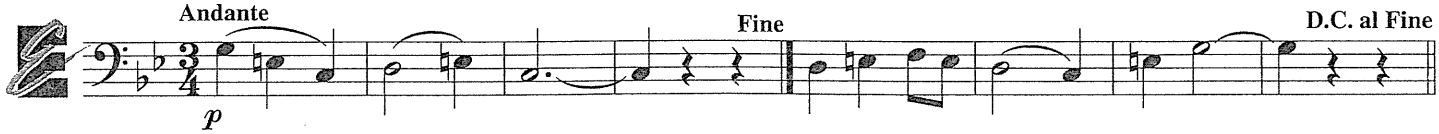
Slur 4 notes – tongue only the first.

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

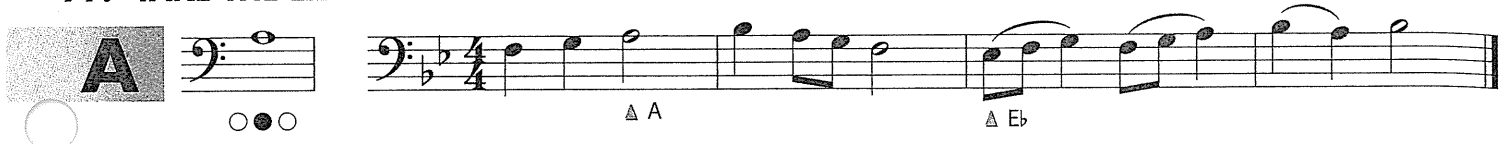
97. TROMBONE RAG



98. ESSENTIAL ELEMENTS QUIZ



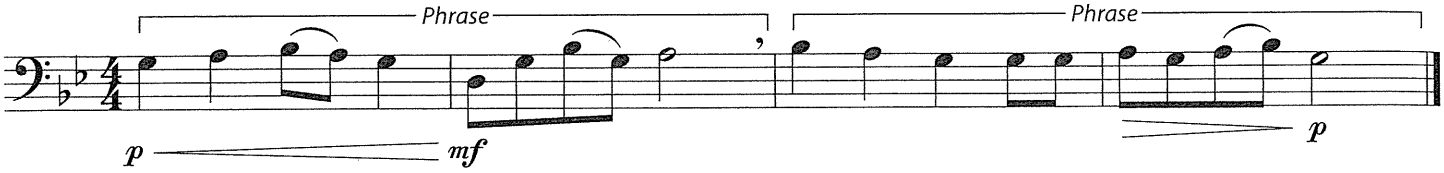
99. TAKE THE LEAD – New Note



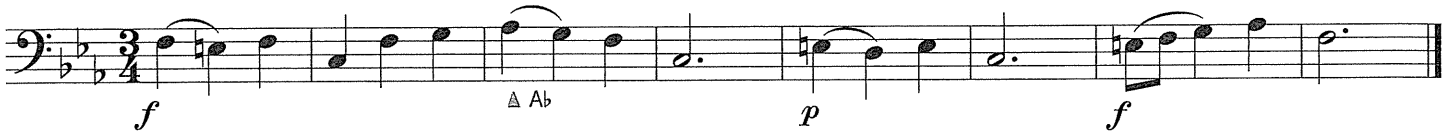
THEORY

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

100. THE COLD WIND

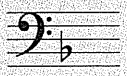


101. PHRASEOLOGY *Write in the breath mark(s) between the phrases.*

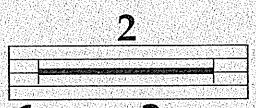


THEORY

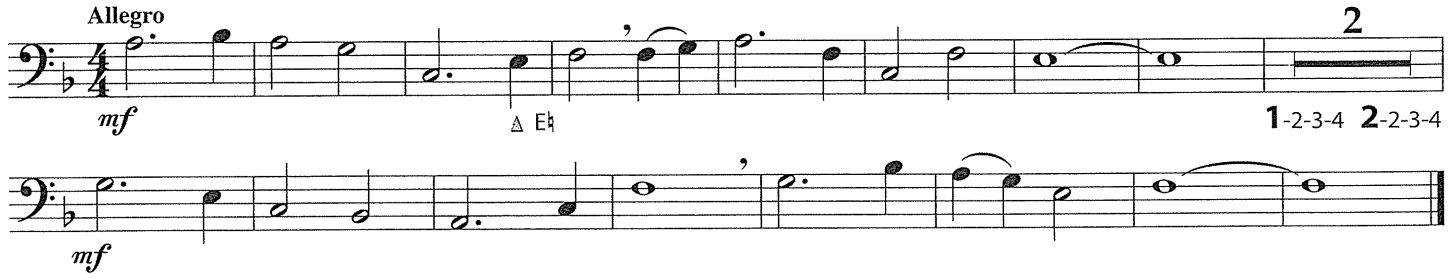
New Key Signature
This **Key Signature** indicates the *Key of F* – play all B's as B-flats.



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



102. SATIN LATIN

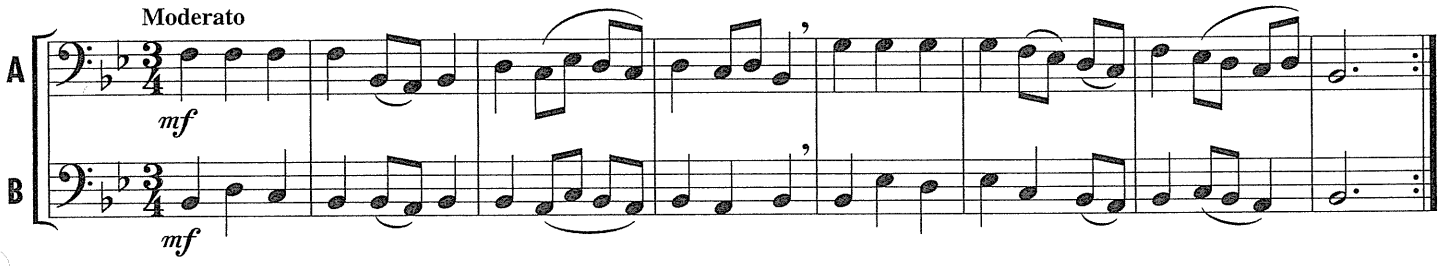


HISTORY

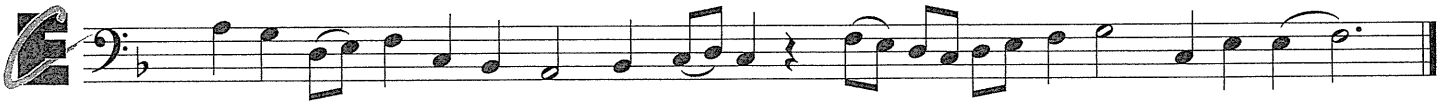
German composer **Johann Sebastian Bach** (1685–1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet,*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

103. MINUET – Duet

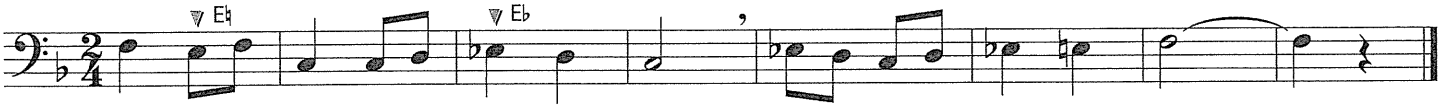
Johann Sebastian Bach



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



105. NATURALLY



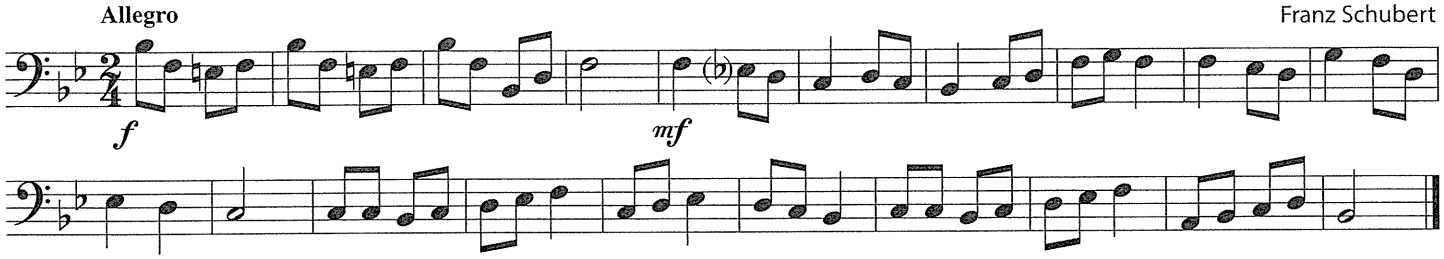
HISTORY

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

106. MARCH MILITAIRE

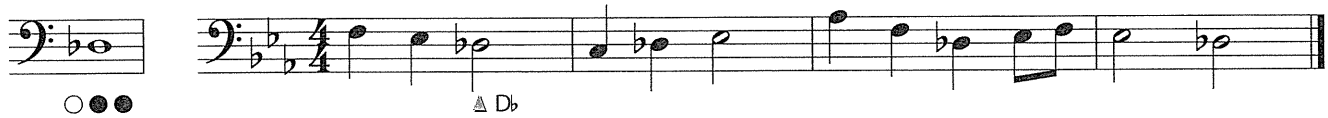
Allegro

Franz Schubert



107. THE FLAT ZONE – New Note

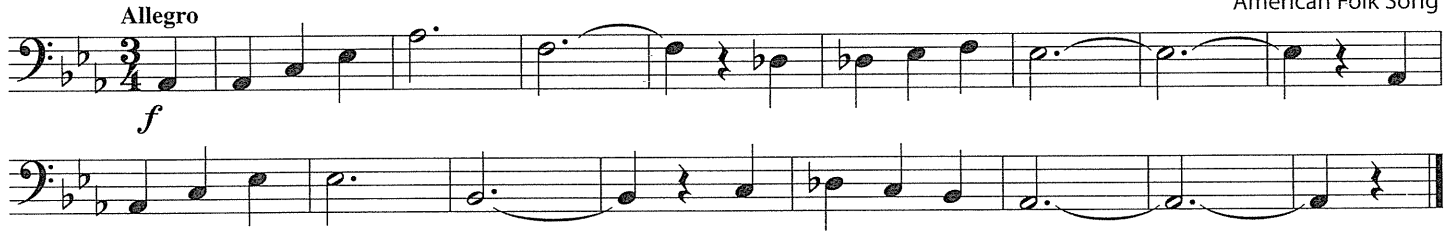
Db



108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

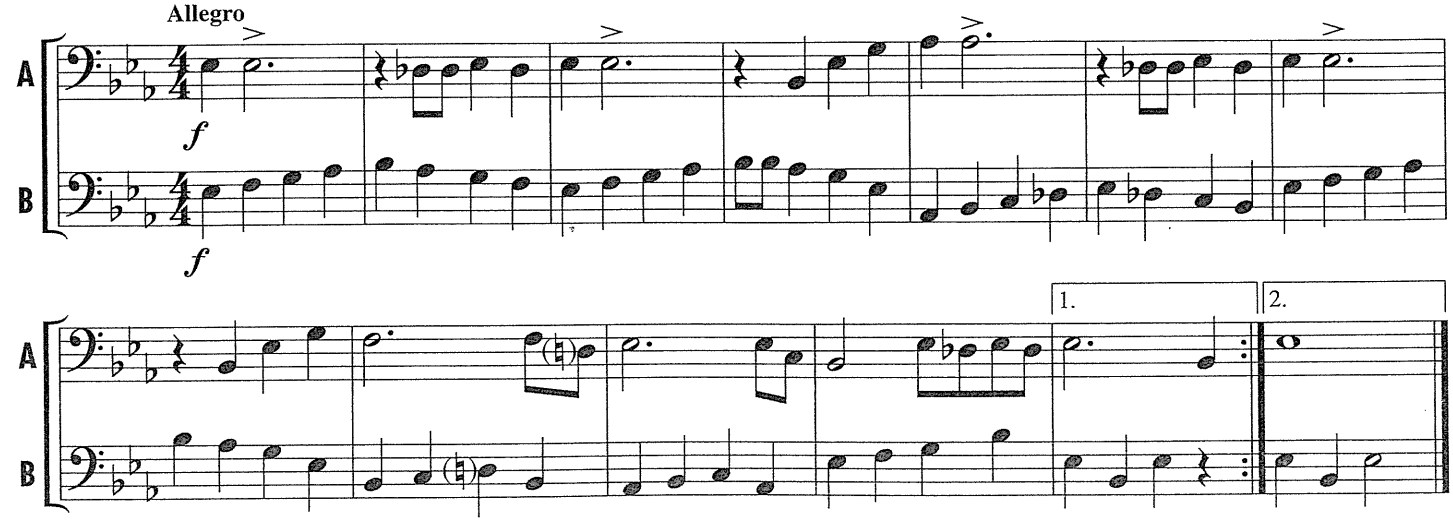


HISTORY

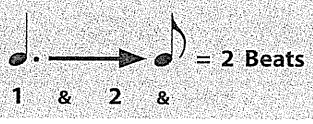
Boogie-woogie is a style of the **blues**, and it was first recorded by pianist Clarence "Pine Top" Smith in 1928, one year after Charles Lindbergh's solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like "Bottom Bass Boogie."

109. BOTTOM BASS BOOGIE – Duet

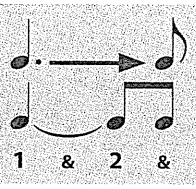
Allegro



Dotted Quarter & Eighth Notes

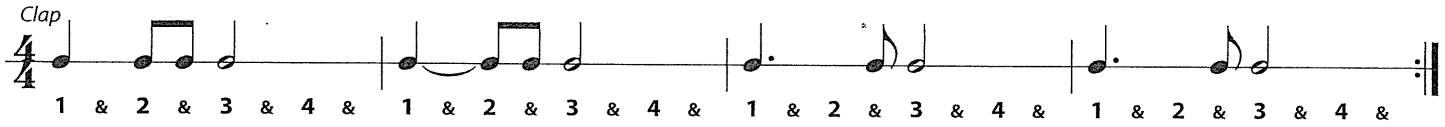


A **dot** adds half the value of the quarter note.

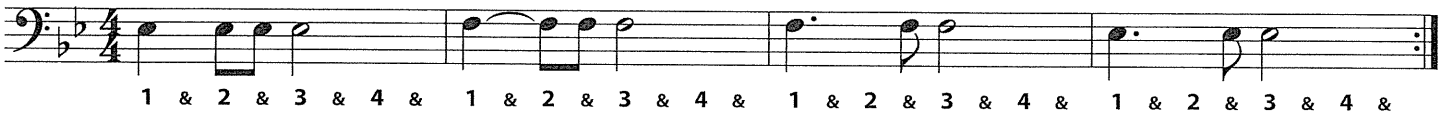


A single **eighth note** has a **flag** on the stem.

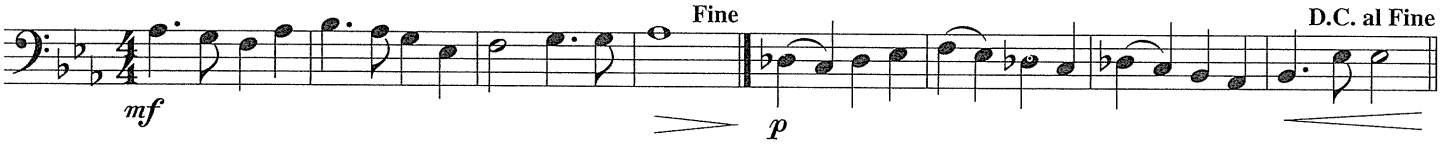
110. RHYTHM RAP



111. THE DOT ALWAYS COUNTS

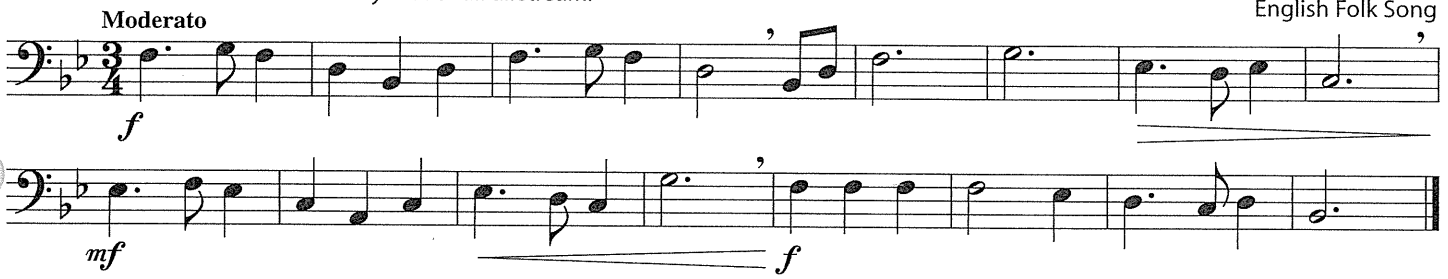


112. ALL THROUGH THE NIGHT



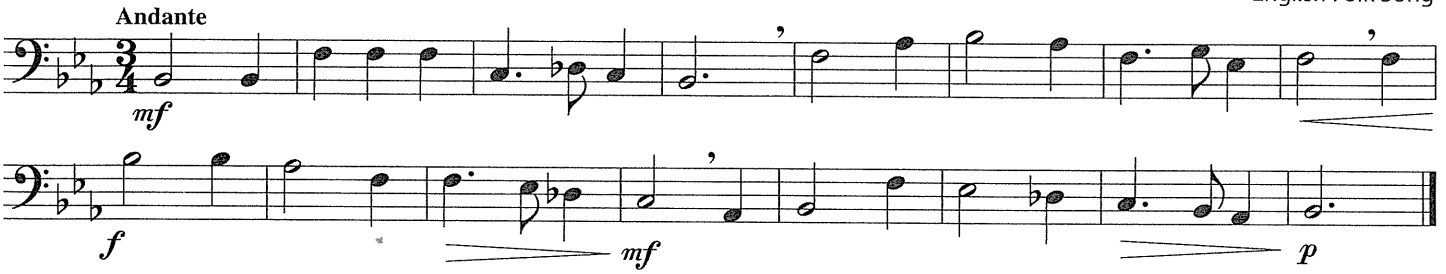
113. SEA CHANTY *Always use a full airstream.*

English Folk Song



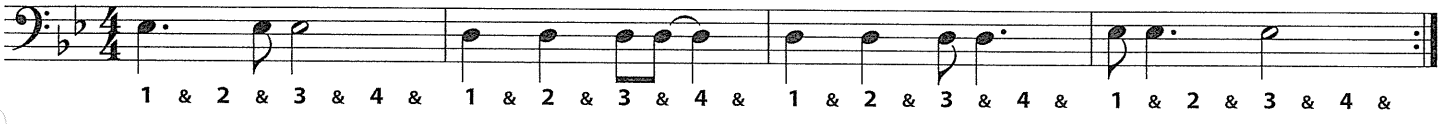
114. SCARBOROUGH FAIR

English Folk Song



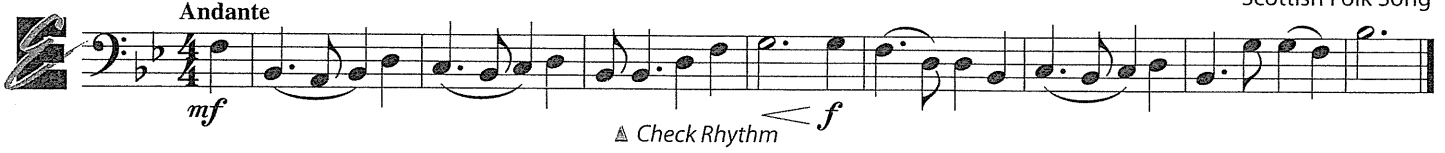
115. RHYTHM RAP

116. THE TURNAROUND



117. ESSENTIAL ELEMENTS QUIZ – AULD LANG SYNE

Scottish Folk Song



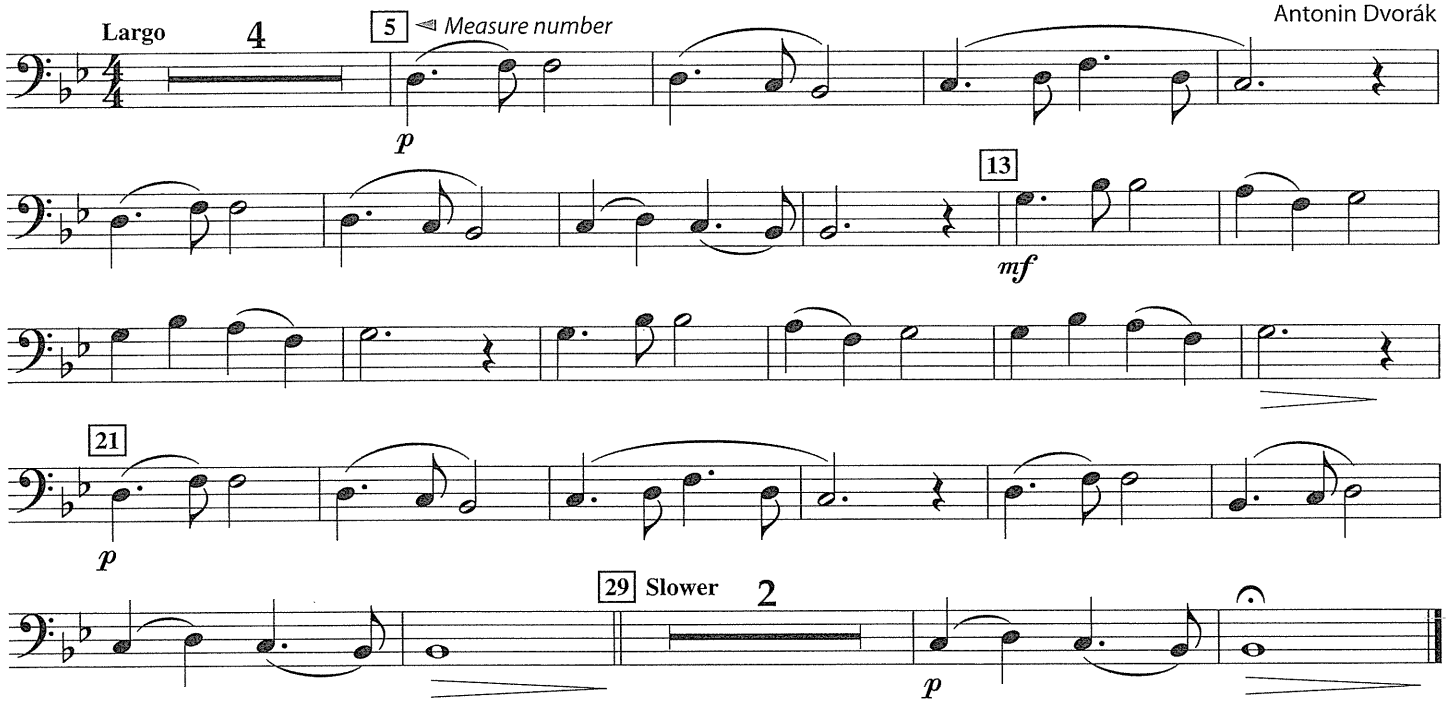
PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

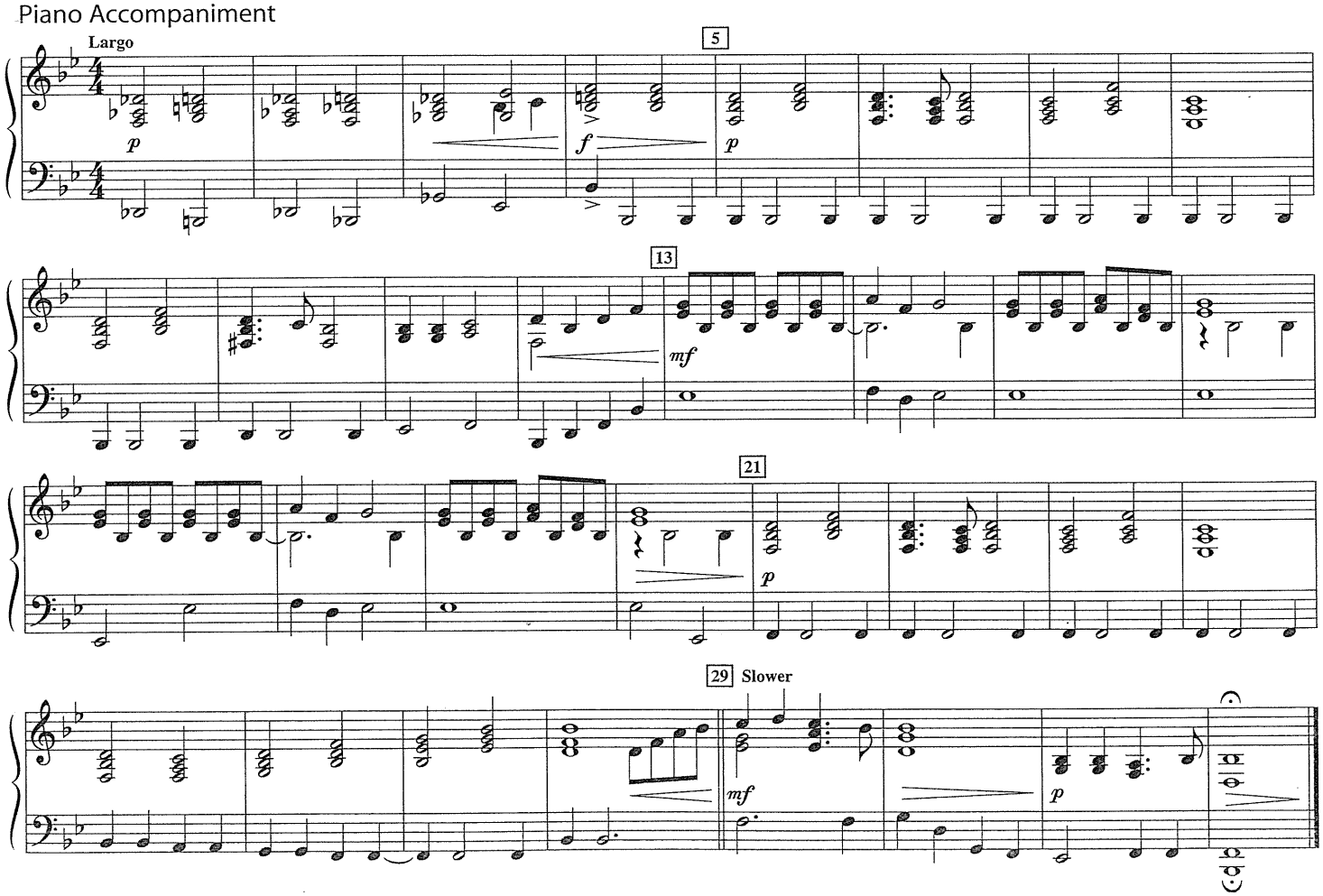
You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1893, and was inspired to include melodies from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

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák



Piano Accompaniment

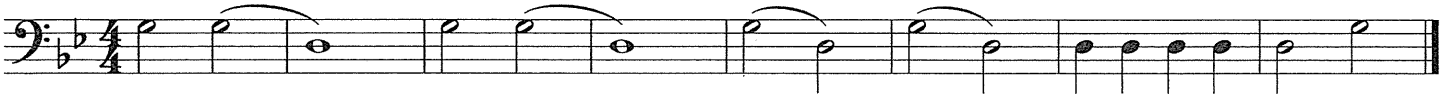


SPECIAL BARITONE EXERCISE – Lip Slurs

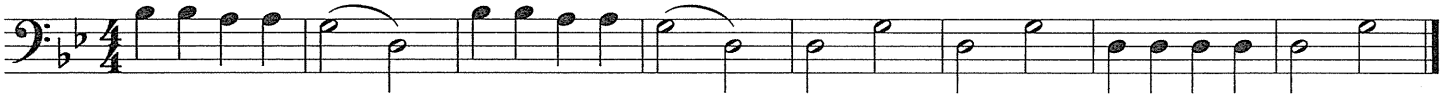
Lip Slurs are notes that are slurred without changing valves. Brass players practice these to develop a stronger airstream and embouchure, and to increase range. Add this pattern to your daily Warm-Ups:

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.

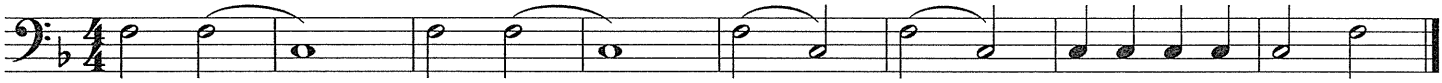
119. GRENADILLA GORILLA JUMP No. 1



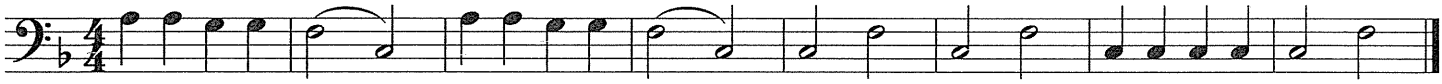
120. JUMPIN' UP AND DOWN



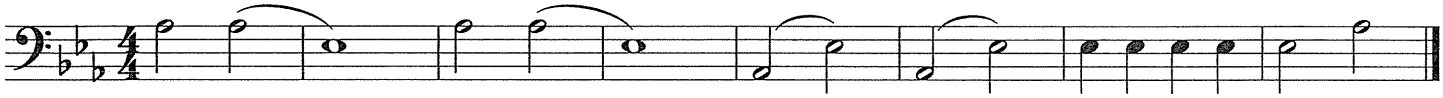
121. GRENADILLA GORILLA JUMP No. 2



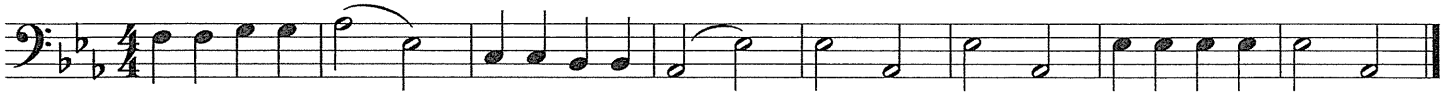
122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



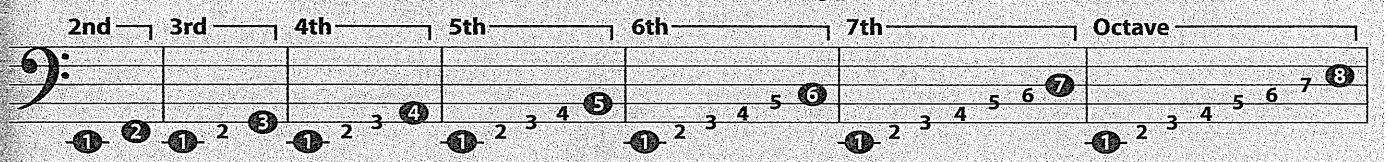
124. JUMPIN' JACKS



THEORY

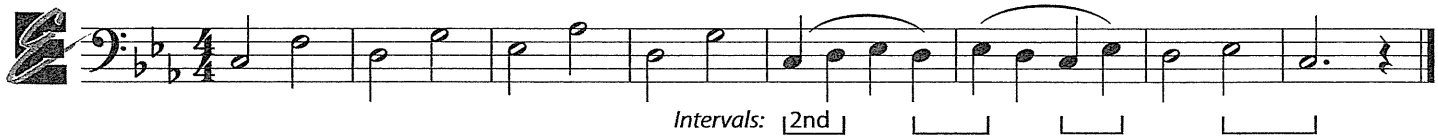
Interval

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.

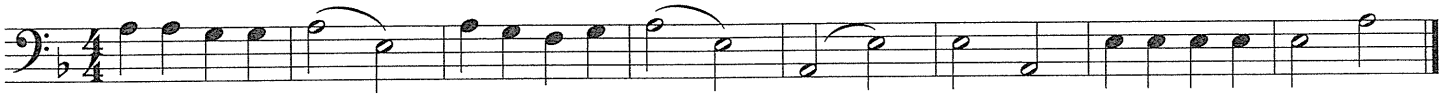


125. ESSENTIAL ELEMENTS QUIZ

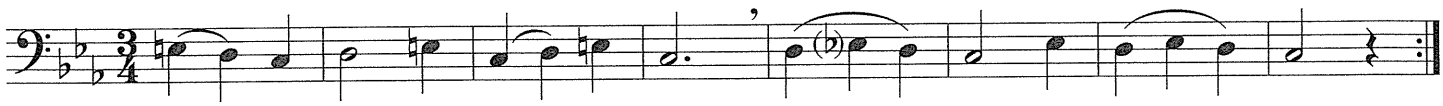
Write in the numbers of the intervals, counting up from the lower notes.



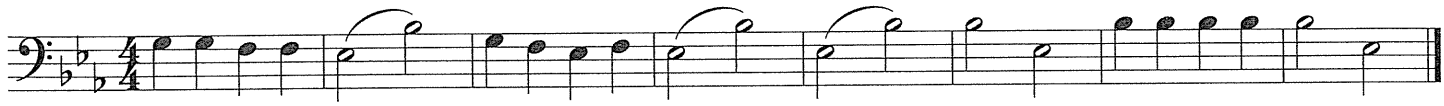
126. GRENADILLA GORILLA JUMP No. 4



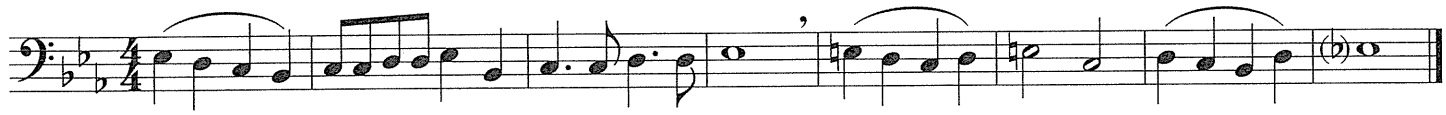
127. THREE IS THE COUNT



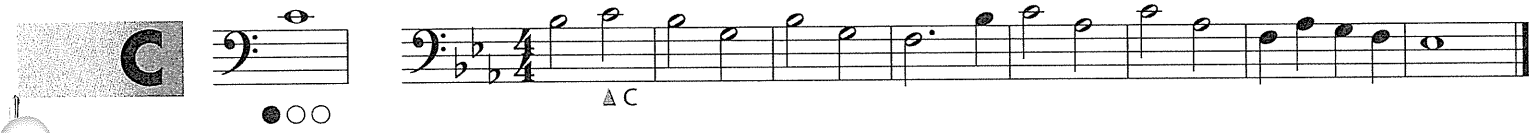
128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER – New Note

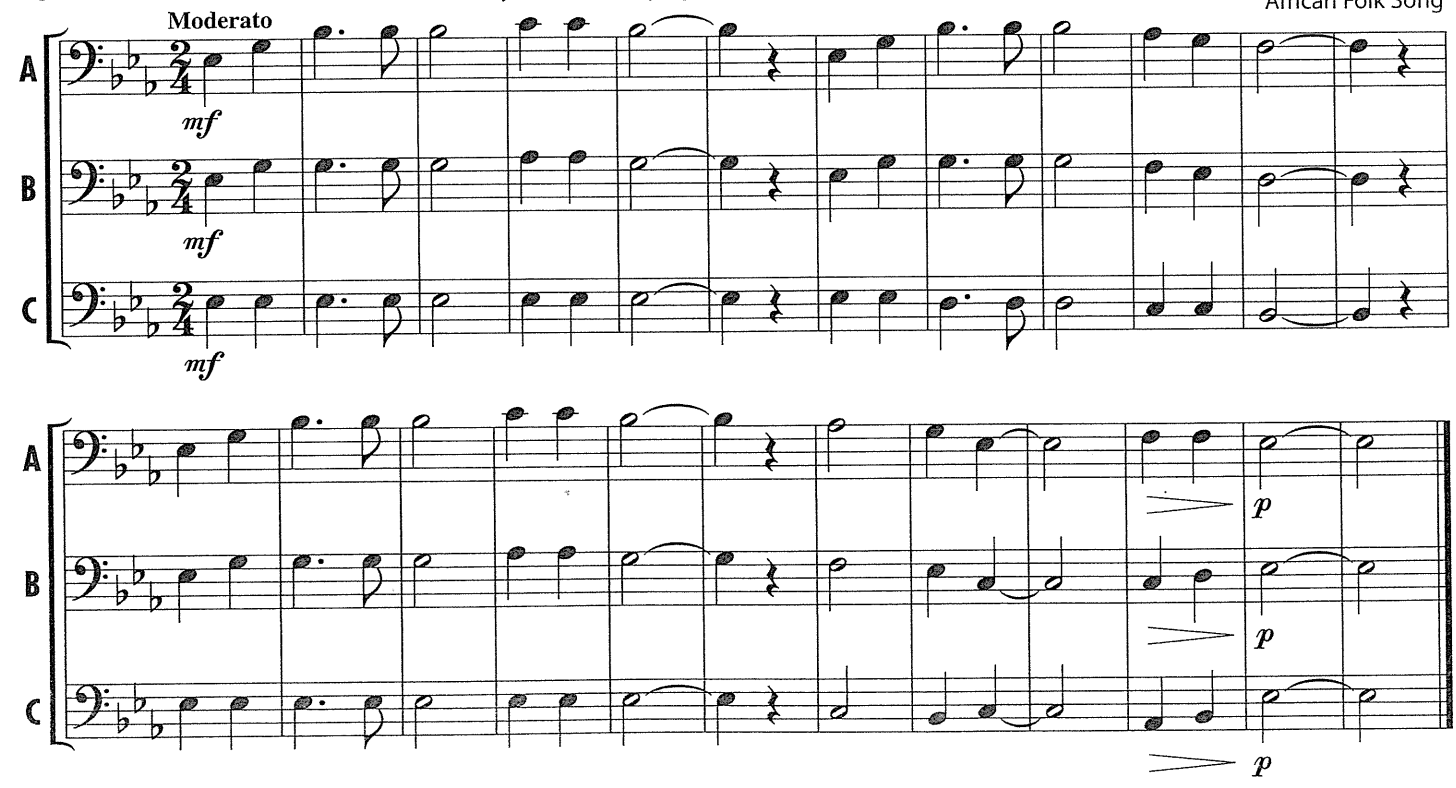


Trio

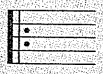
A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

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

African Folk Song



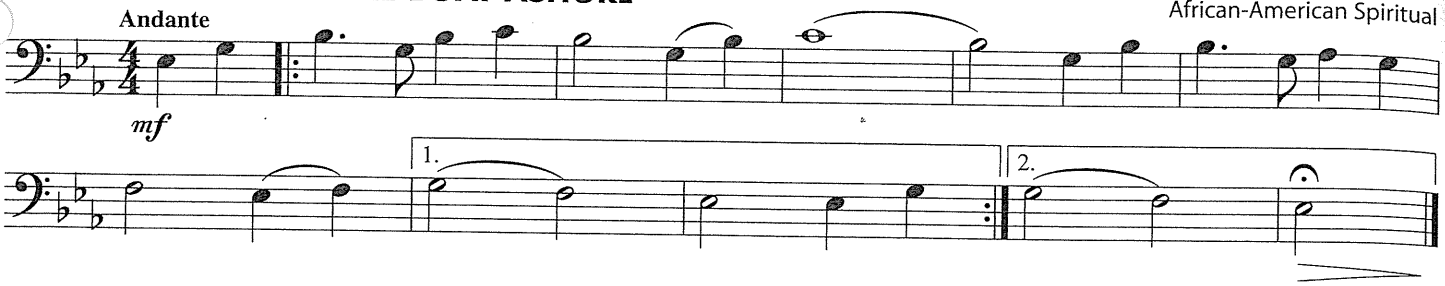
Repeat Signs



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.)

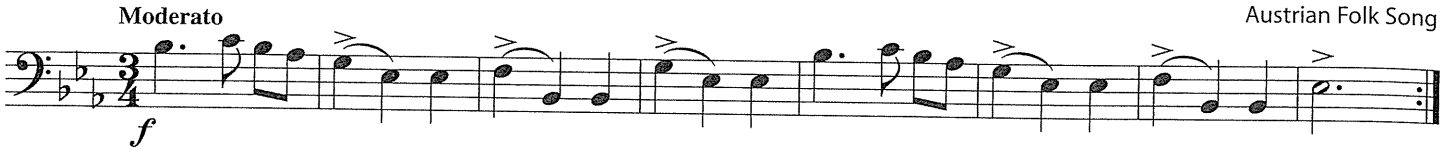
132. MICHAEL ROW THE BOAT ASHORE

Andante — African-American Spiritual



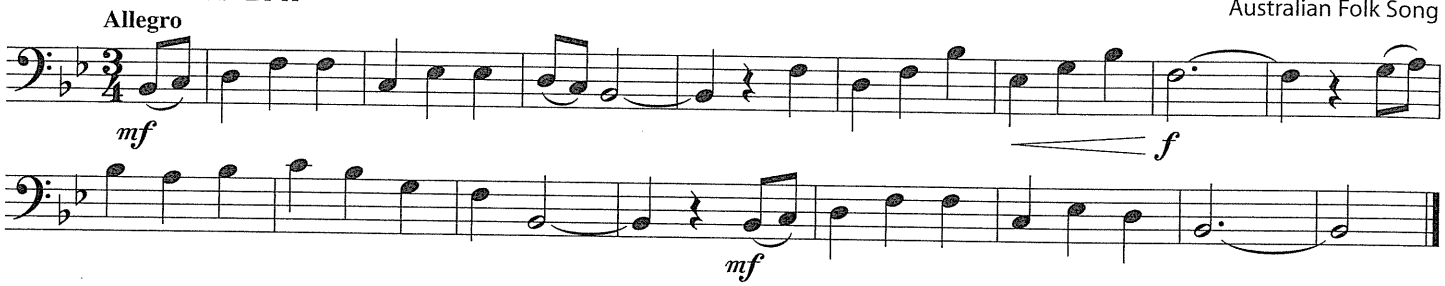
133. AUSTRIAN WALTZ

Moderato — Austrian Folk Song



134. BOTANY BAY

Allegro — Australian Folk Song



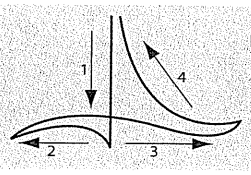
THEORY

𝄵 Time Signature

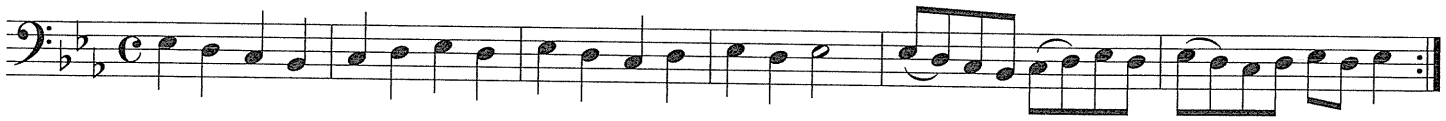
= **Common Time**
(Same as $\frac{4}{4}$)

Conducting

Practice conducting this four-beat pattern.

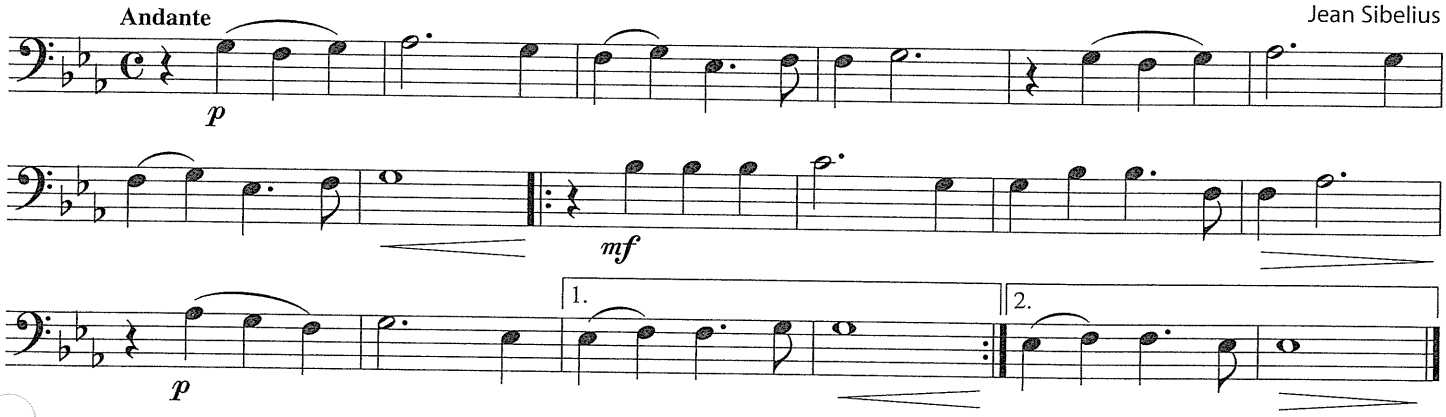


135. TECHNIQUE TRAX *Practice at all dynamic levels.*



136. FINLANDIA

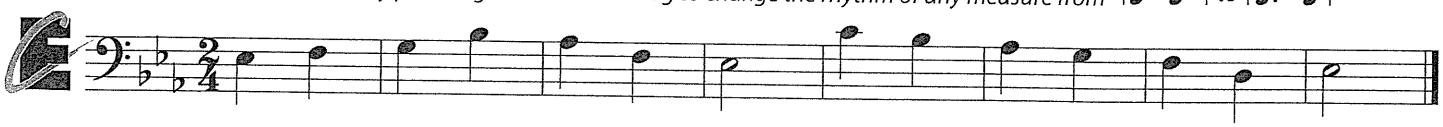
Andante — Jean Sibelius



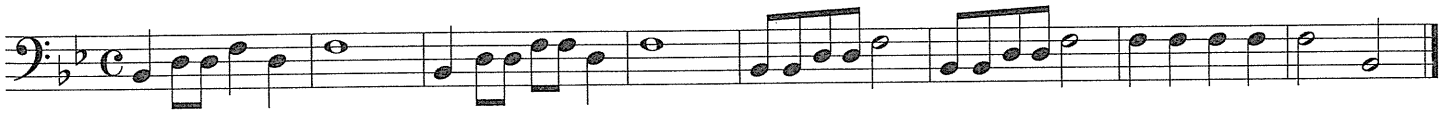
© Breitkopf & Haertel, Wiesbaden - Leipzig

137. ESSENTIAL CREATIVITY

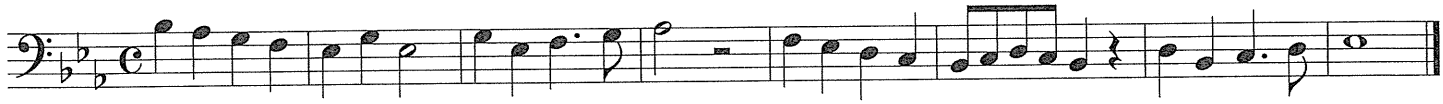
Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from *to*



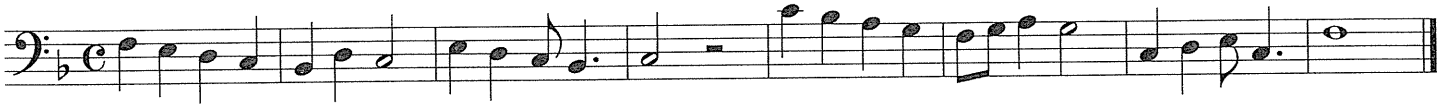
138. EASY GORILLA JUMPS



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

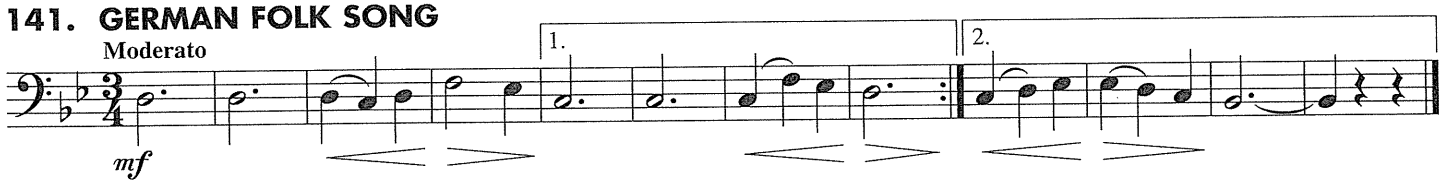


140. MORE TECHNIQUE TRAX



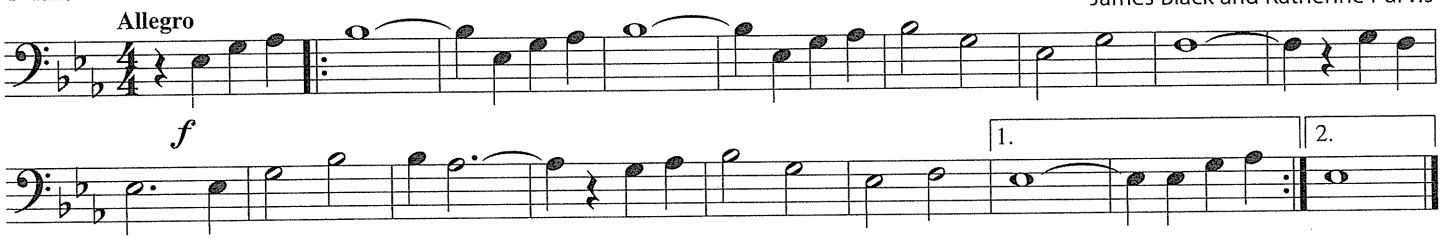
141. GERMAN FOLK SONG

Moderato



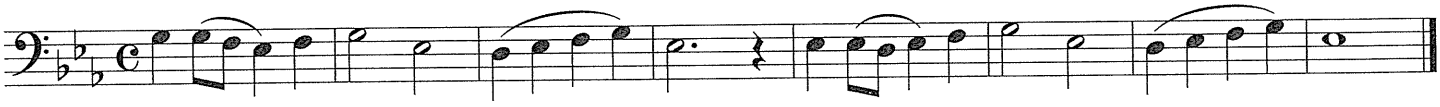
142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

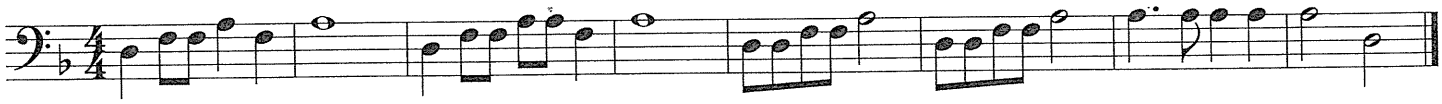


143. LOWLAND GORILLA WALK

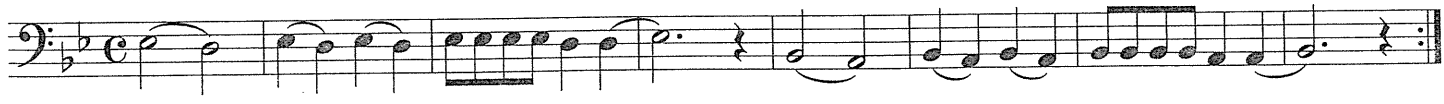
144. SMOOTH SAILING



145. MORE GORILLA JUMPS



146. FULL COVERAGE

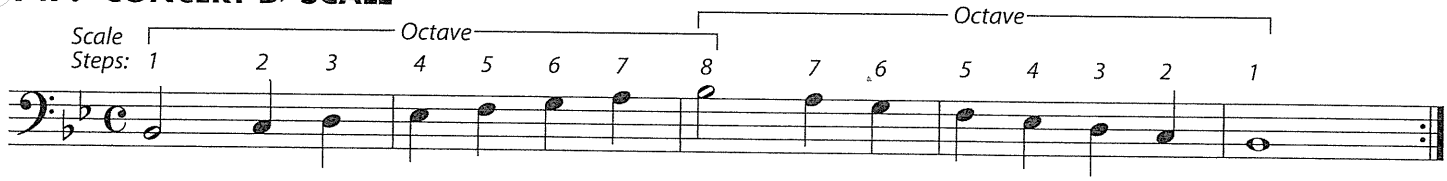


THEORY

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♭ (two flats), so the top and bottom notes are both B♭'s. The interval between the B♭'s is an octave.

147. CONCERT B♭ SCALE



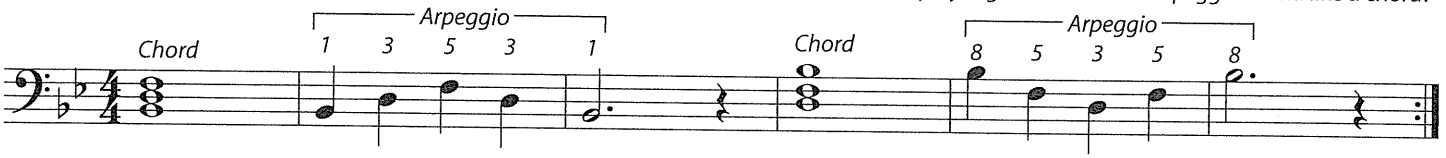
THEORY

Chord & Arpeggio

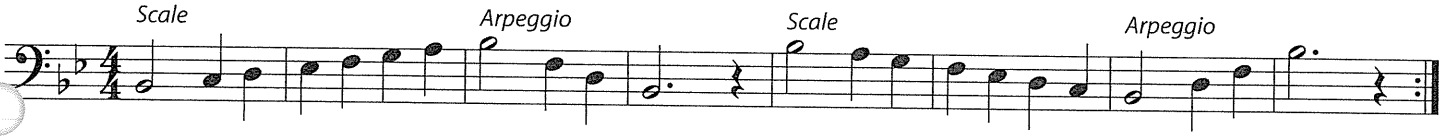
When two or more notes are played together, they form a **chord** or **harmony**. This B♭ chord is built from the 1st, 3rd and 5th steps of the B♭ scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

148. IN HARMONY

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



149. SCALE AND ARPEGGIO

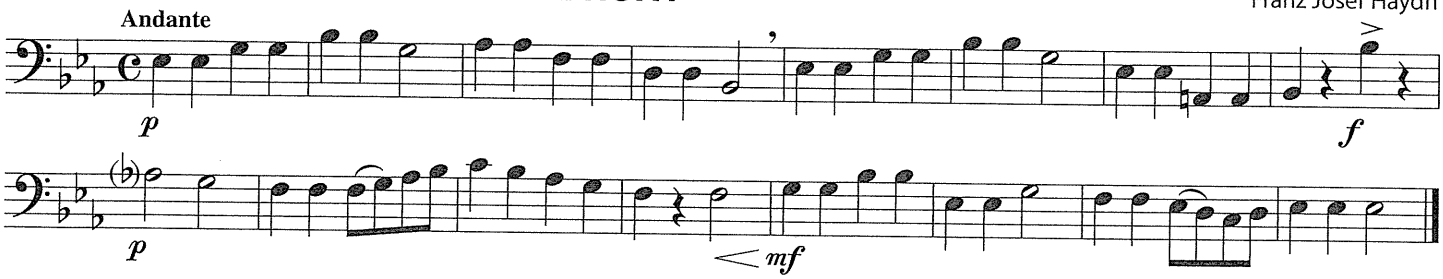


HISTORY

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

150. THEME FROM "SURPRISE SYMPHONY"

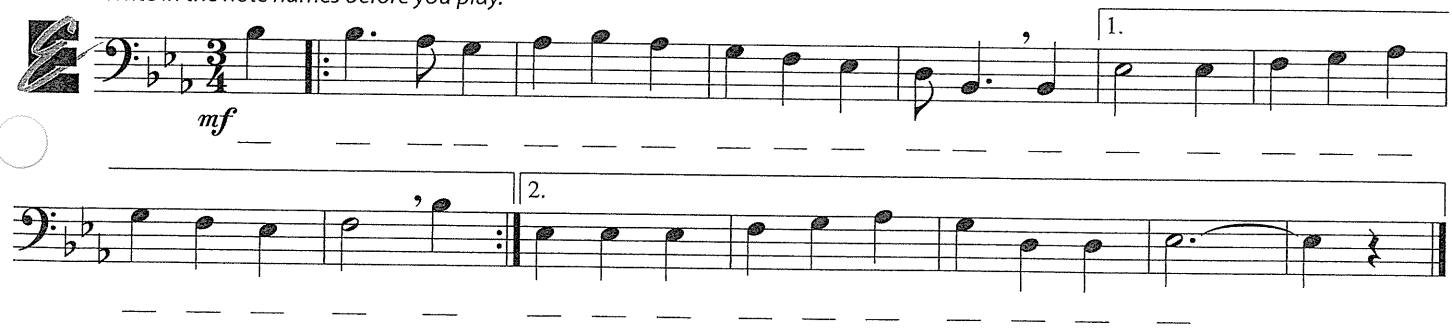
Franz Josef Haydn



151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

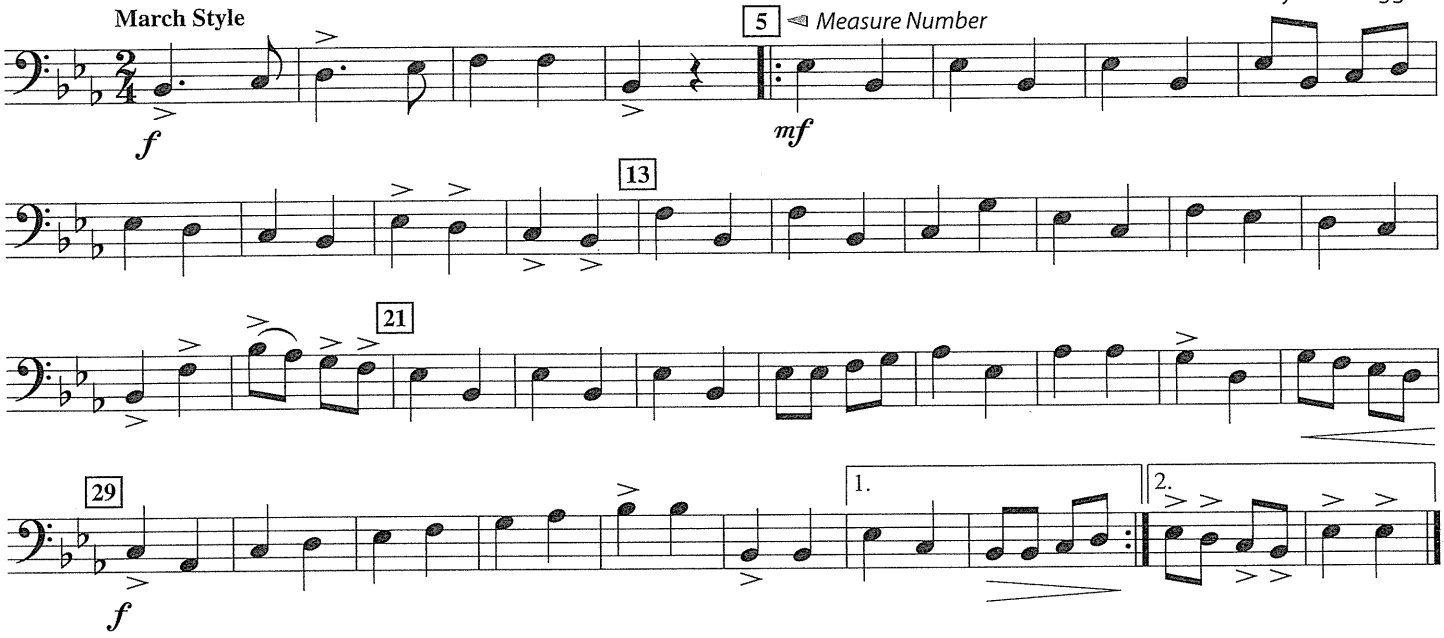
Write in the note names before you play.



PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

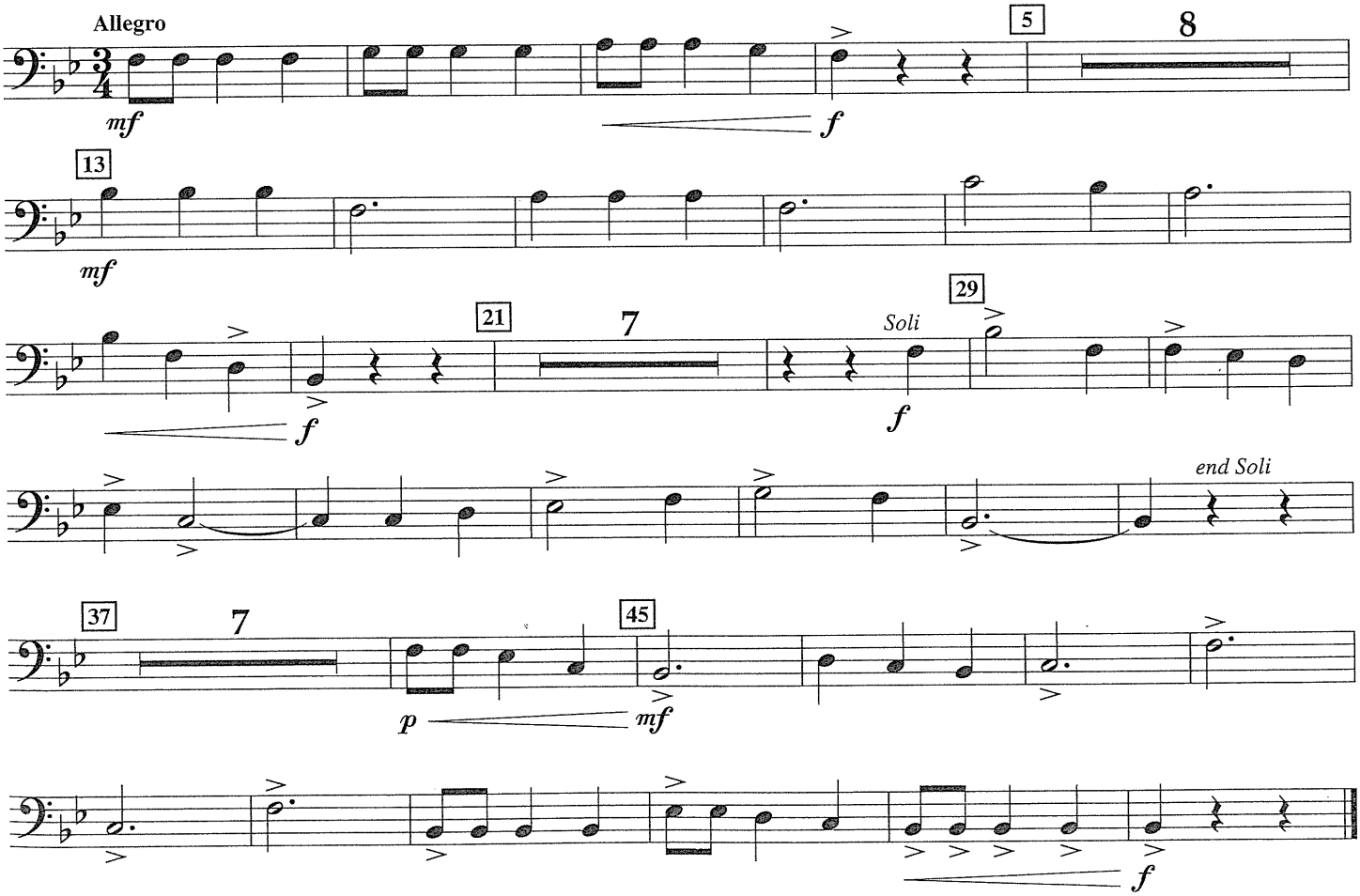


Soli

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

153. CARNIVAL OF VENICE – Band Arrangement

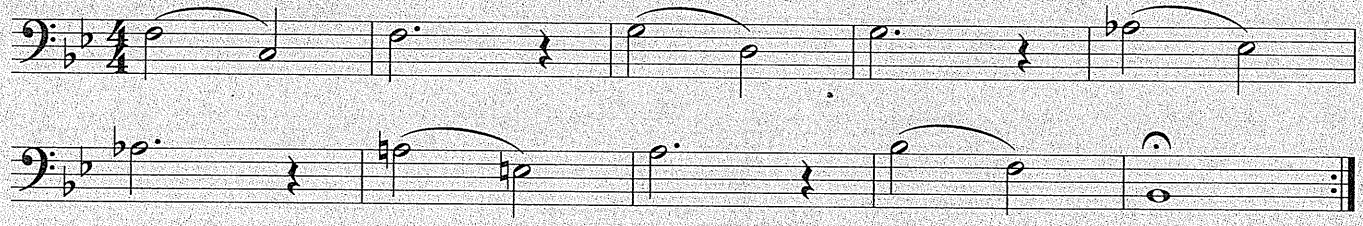
Julius Benedict
Arr. by John Higgins



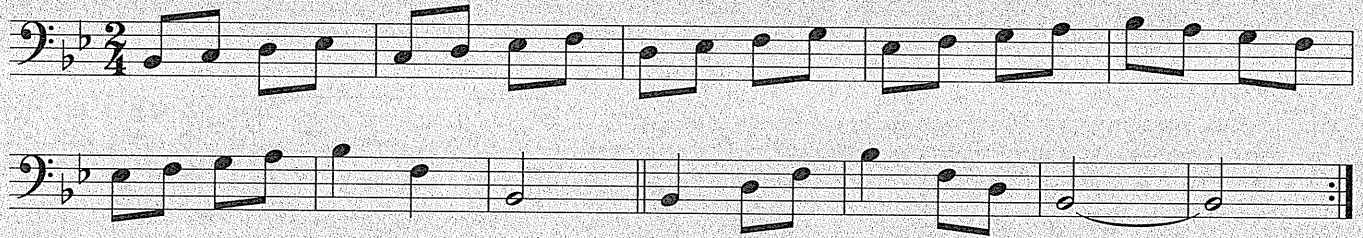
DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER



155. TECHNIQUE TRAX



156. CHORALE

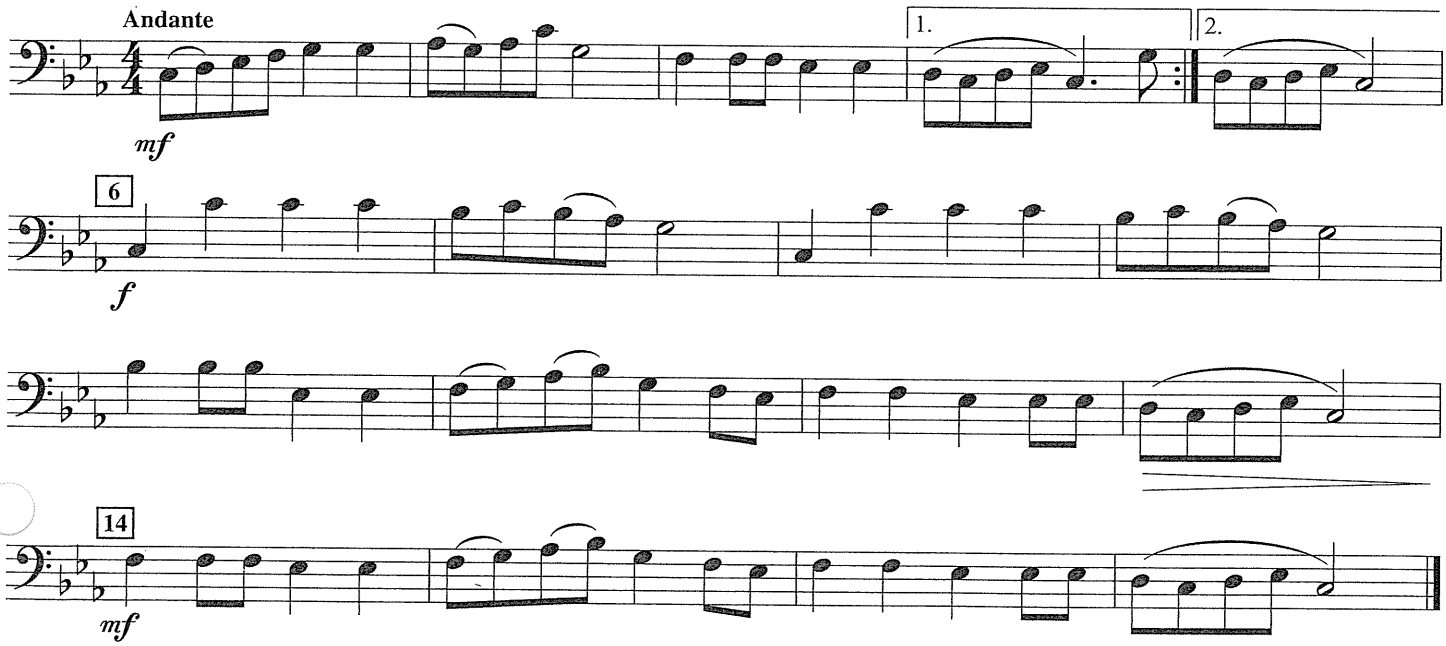
Johann Sebastian Bach

HISTORY

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

157. HATIKVAH

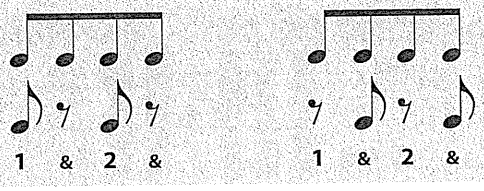
Israeli National Anthem



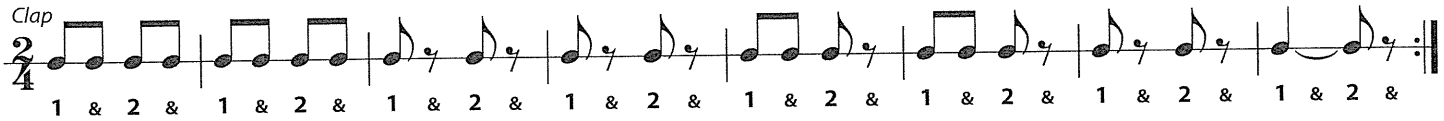
Eighth Note & Eighth Rest

♪ = 1/2 beat of sound

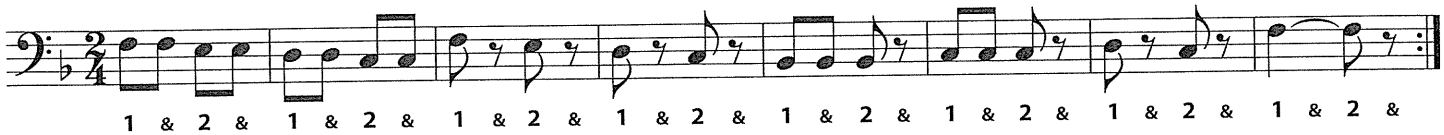
𝄾 = 1/2 beat of silence



158. RHYTHM RAP

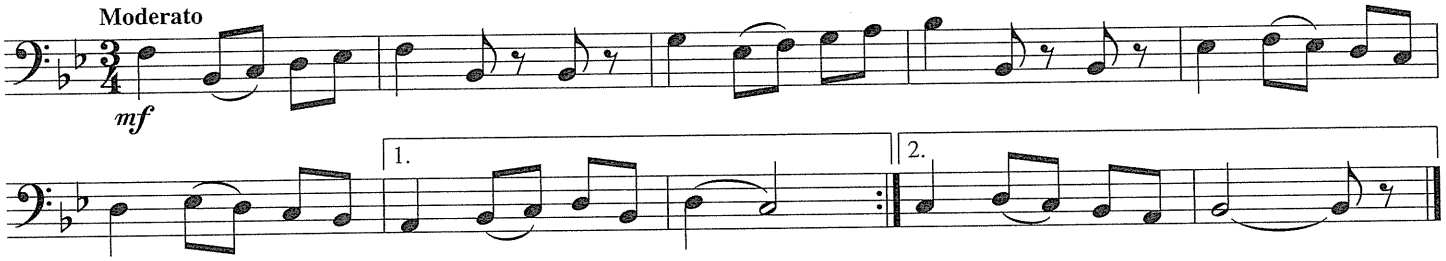


159. EIGHTH NOTE MARCH

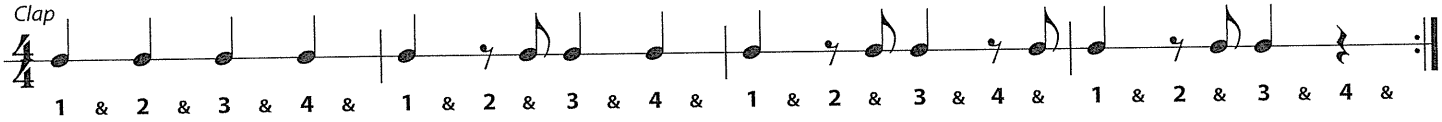


160. MINUET

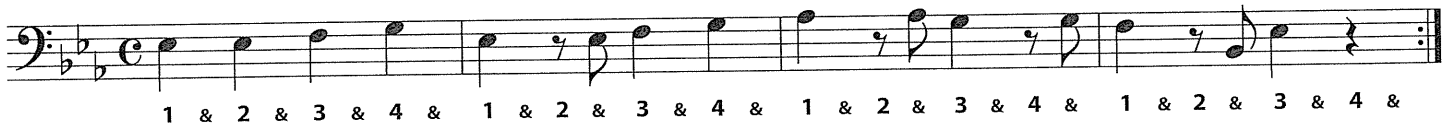
Johann Sebastian Bach



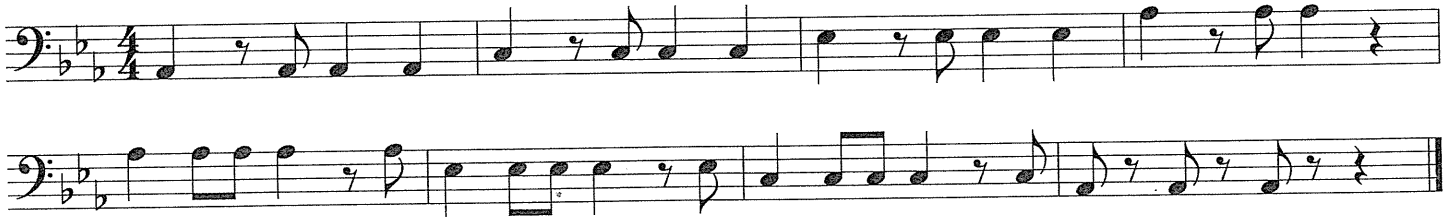
161. RHYTHM RAP



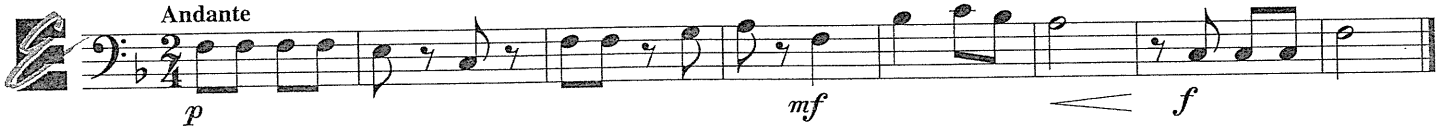
162. EIGHTH NOTES OFF THE BEAT



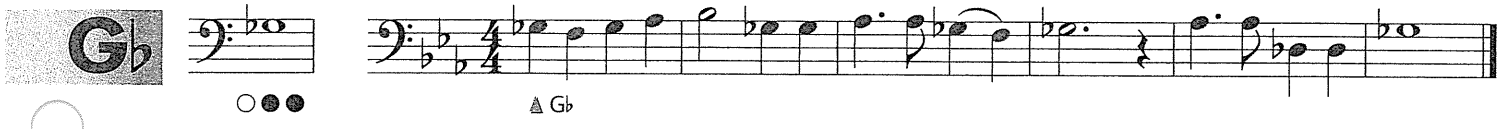
163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ



165. DANCING MELODY – New Note

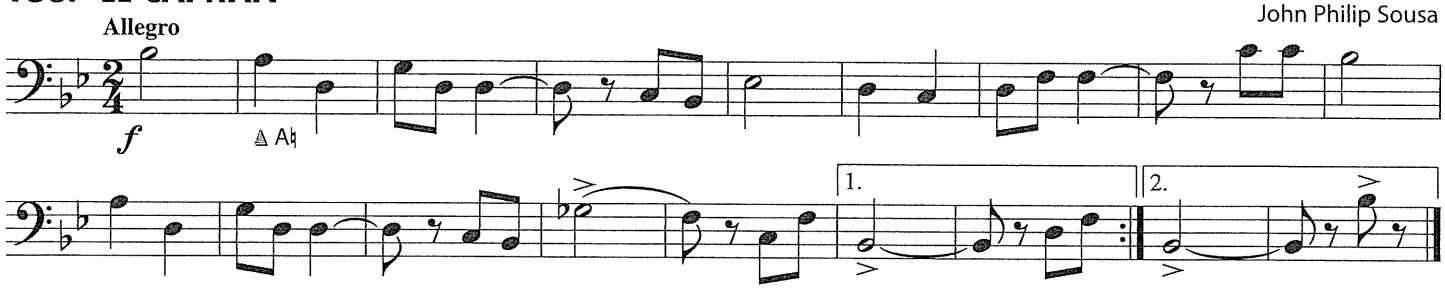


HISTORY

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

166. EL CAPITAN

John Philip Sousa



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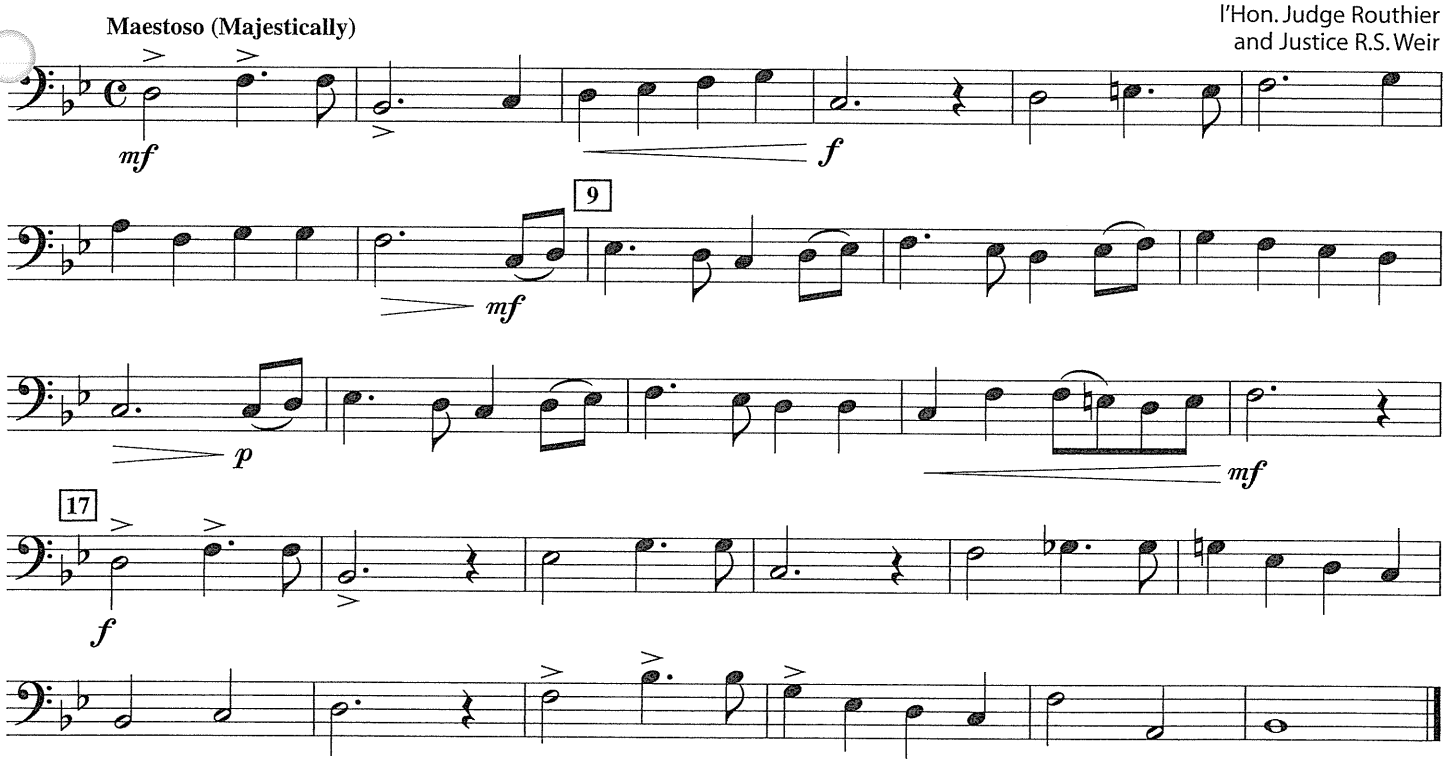
HISTORY

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

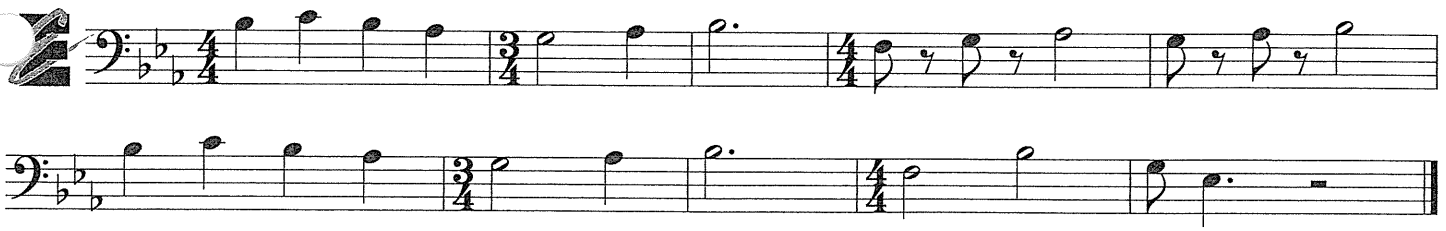
167. O CANADA

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



168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

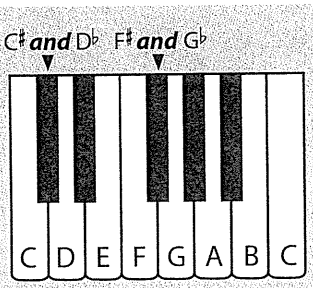
Count and clap before playing. Can you conduct this?



Enharmonics

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

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

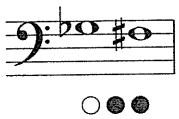


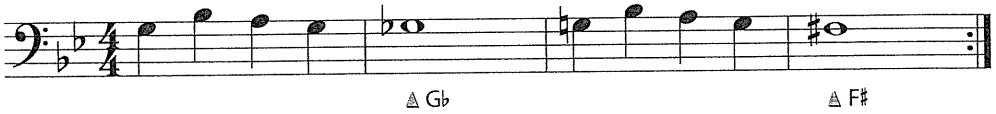
THEORY

169. SNAKE CHARMER

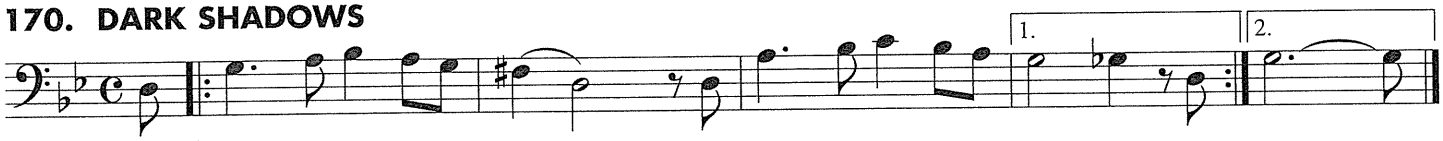
Enharmonic notes use the same fingering.

G♭/F♯





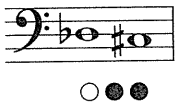
170. DARK SHADOWS

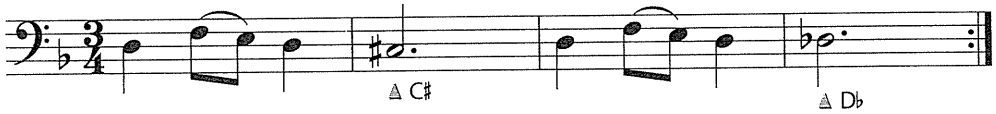


171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

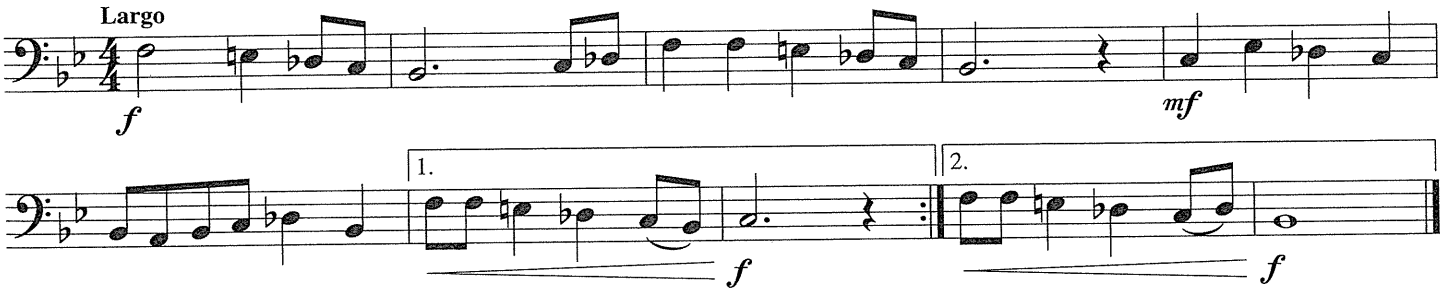
D♭/C♯



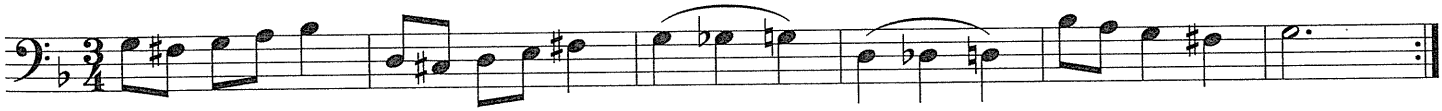


172. MARCH SLAV

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE

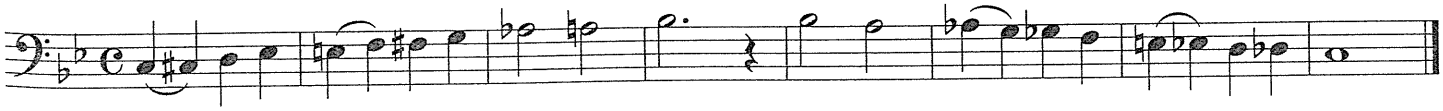


Chromatic Notes

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

THEORY

174. HALF-STEPPIN'



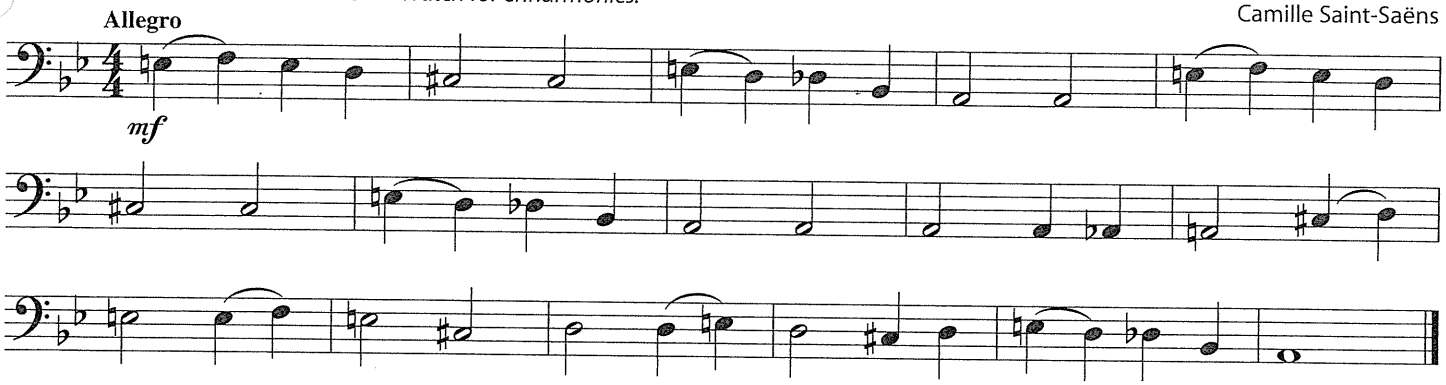
HISTORY

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

175. EGYPTIAN DANCE *Watch for enharmonics.*

Allegro

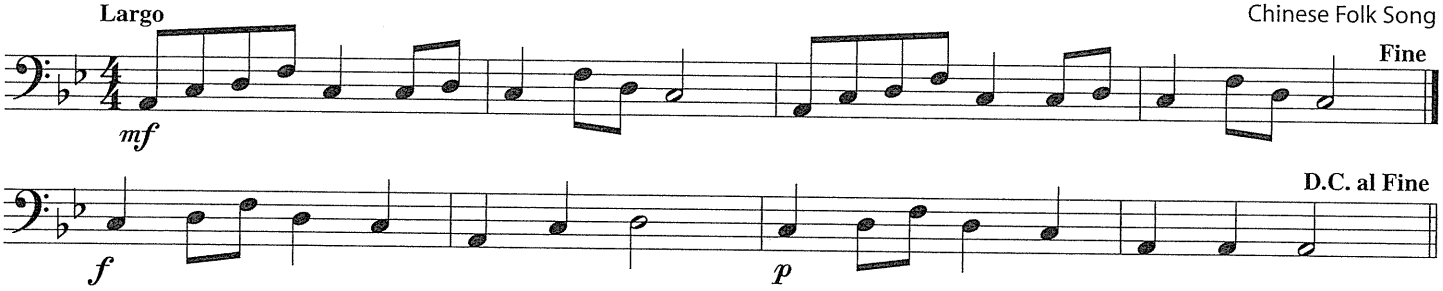
Camille Saint-Saëns



176. SILVER MOON BOAT

Largo

Chinese Folk Song



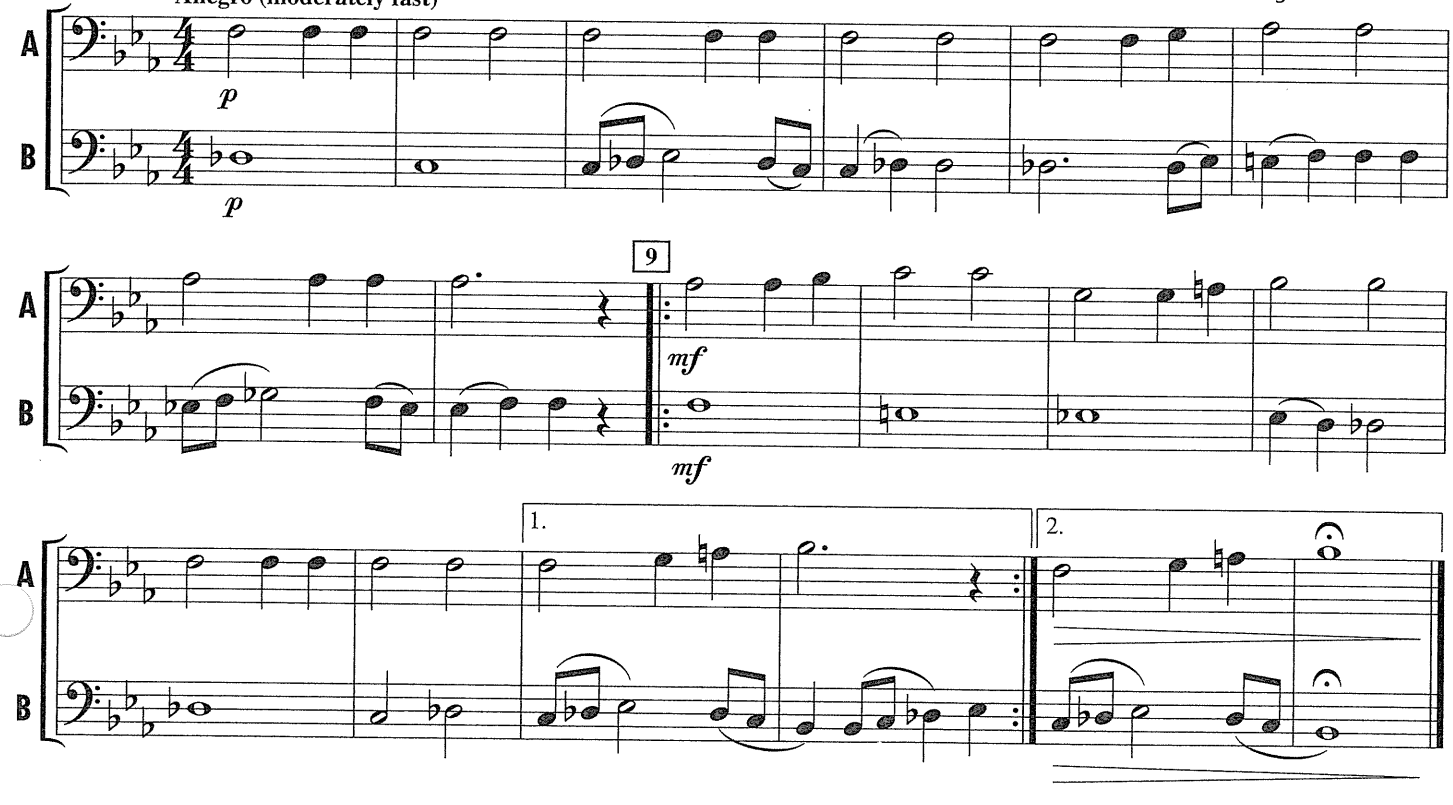
HISTORY

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Allegro (moderately fast)

Ludwig van Beethoven

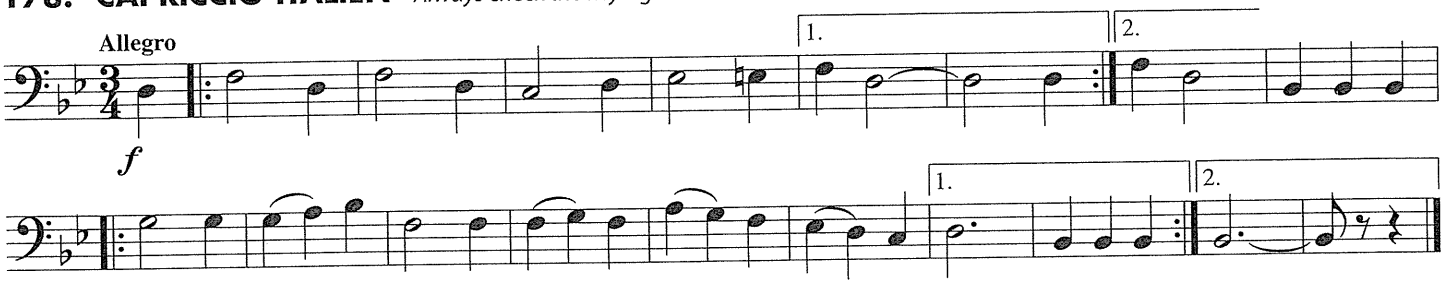


HISTORY

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

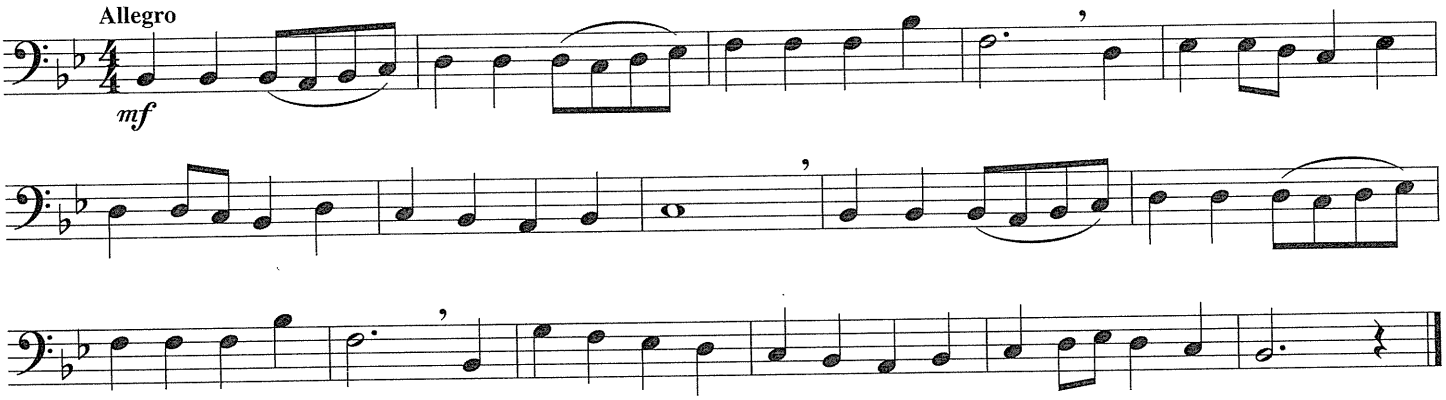
178. CAPRICCIO ITALIEN *Always check the key signature.*

Peter Illyich Tchaikovsky



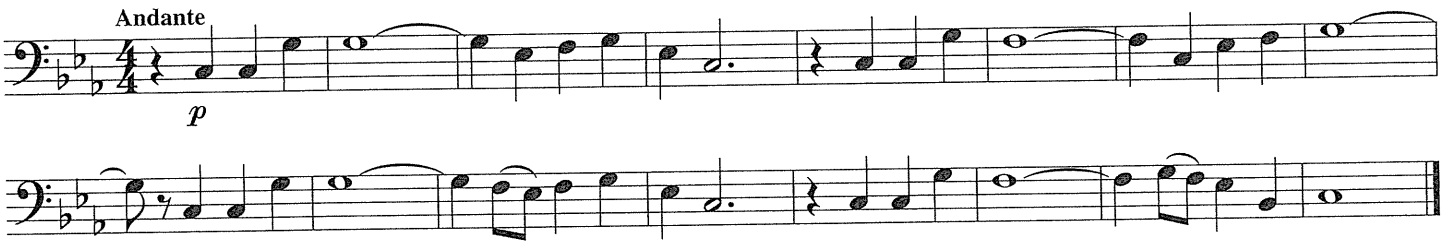
179. AMERICAN PATROL

F.W. Meacham

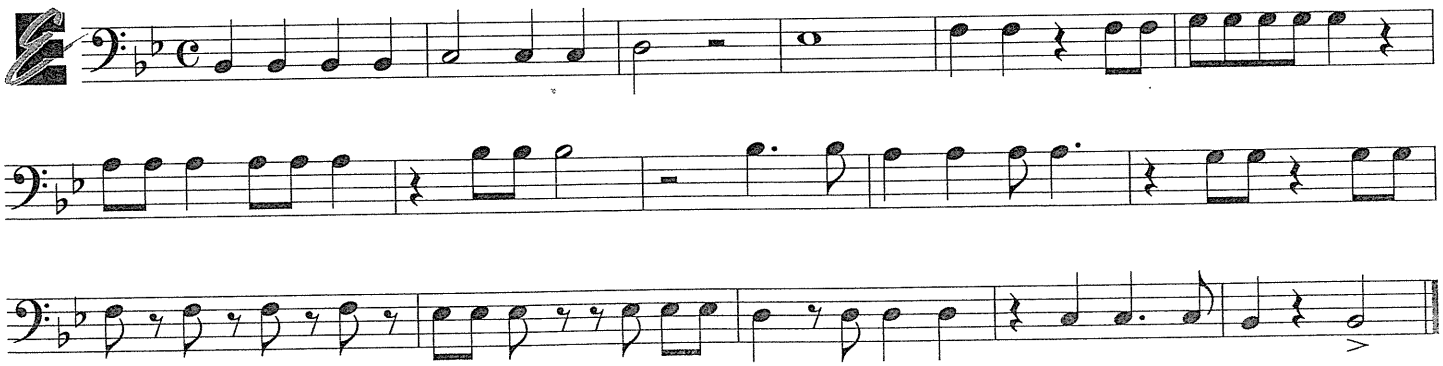


180. WAYFARING STRANGER

African-American Spiritual



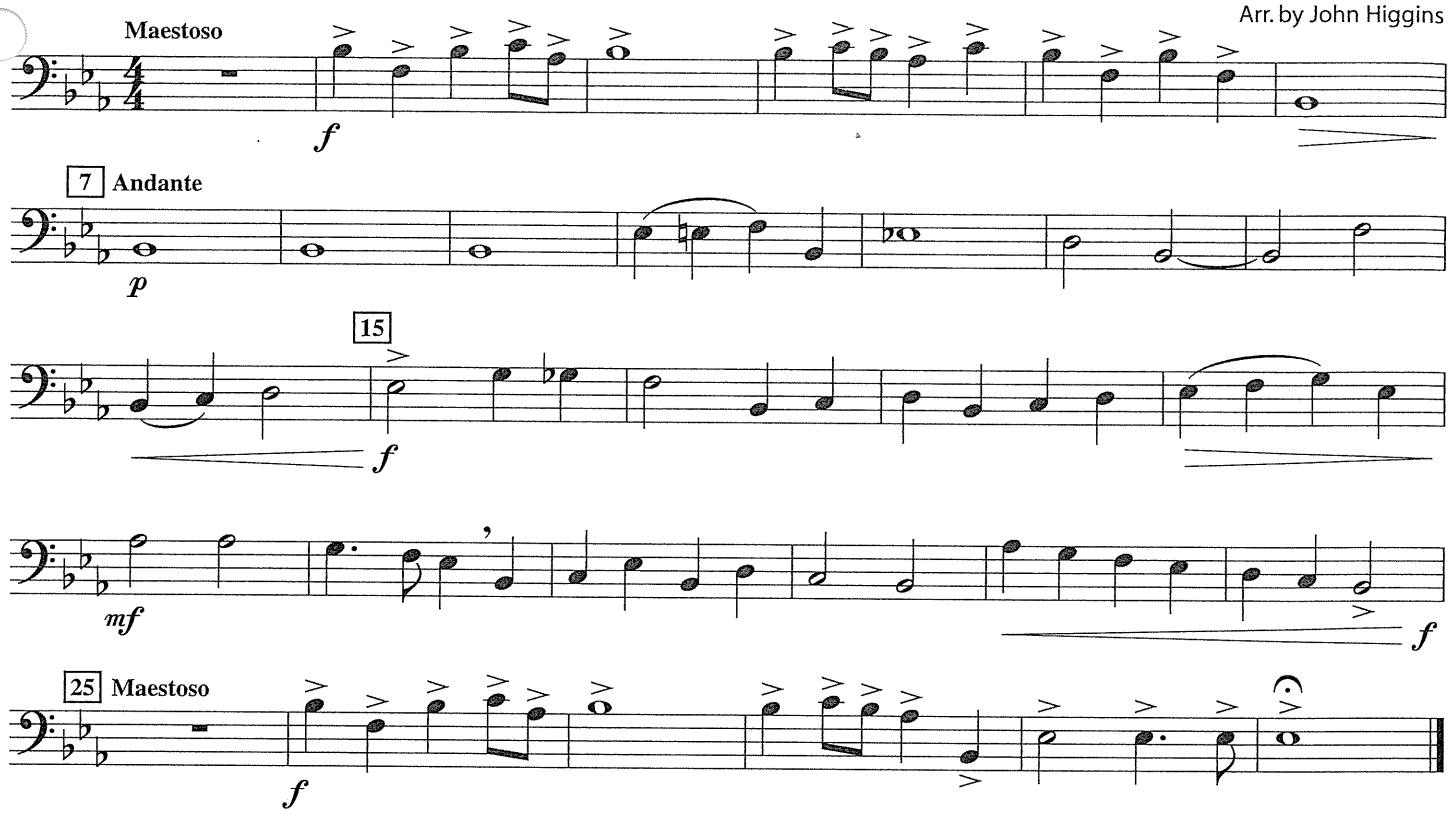
181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST



PERFORMANCE SPOTLIGHT

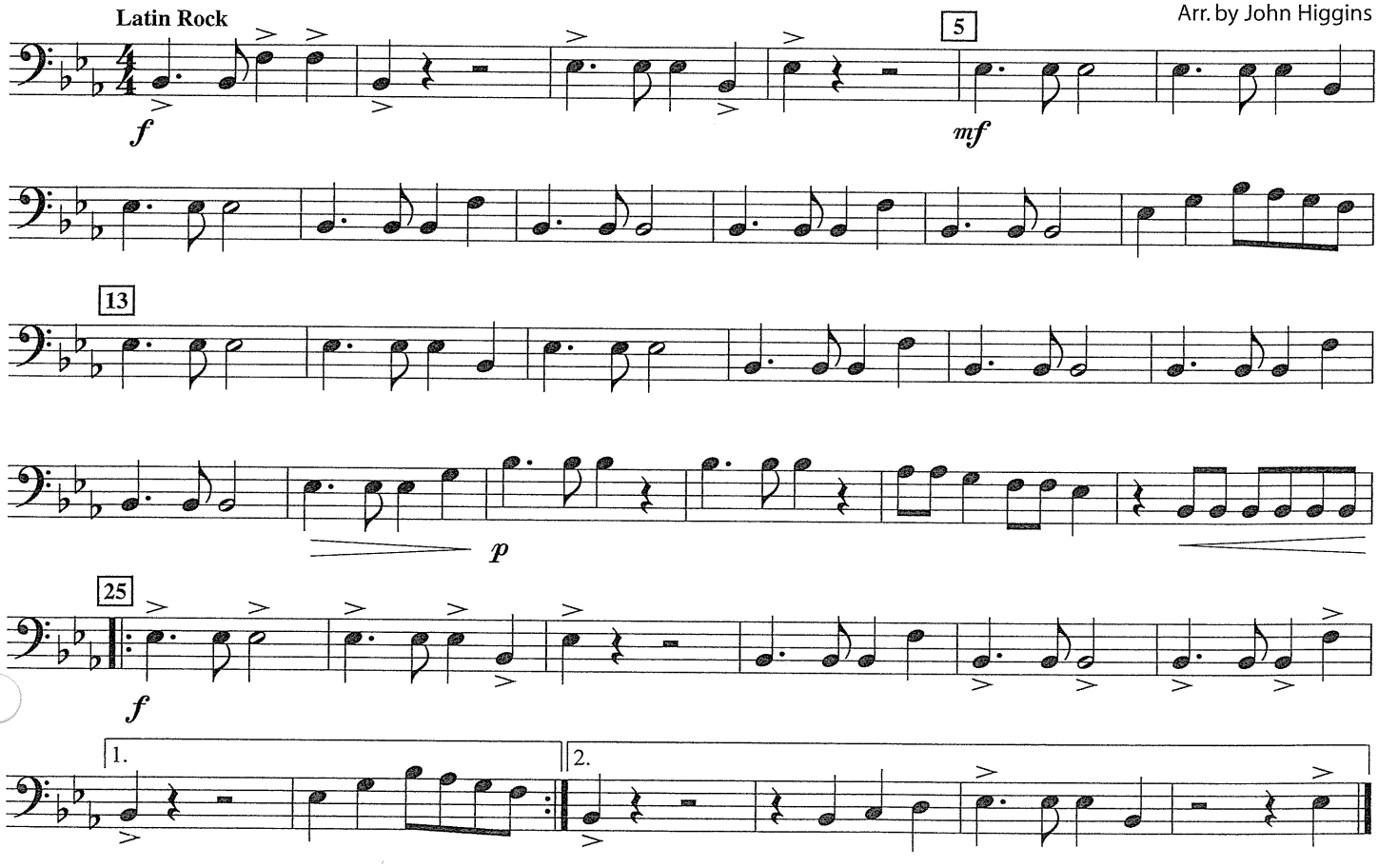
182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins



183. LA CUCARACHA – Band Arrangement

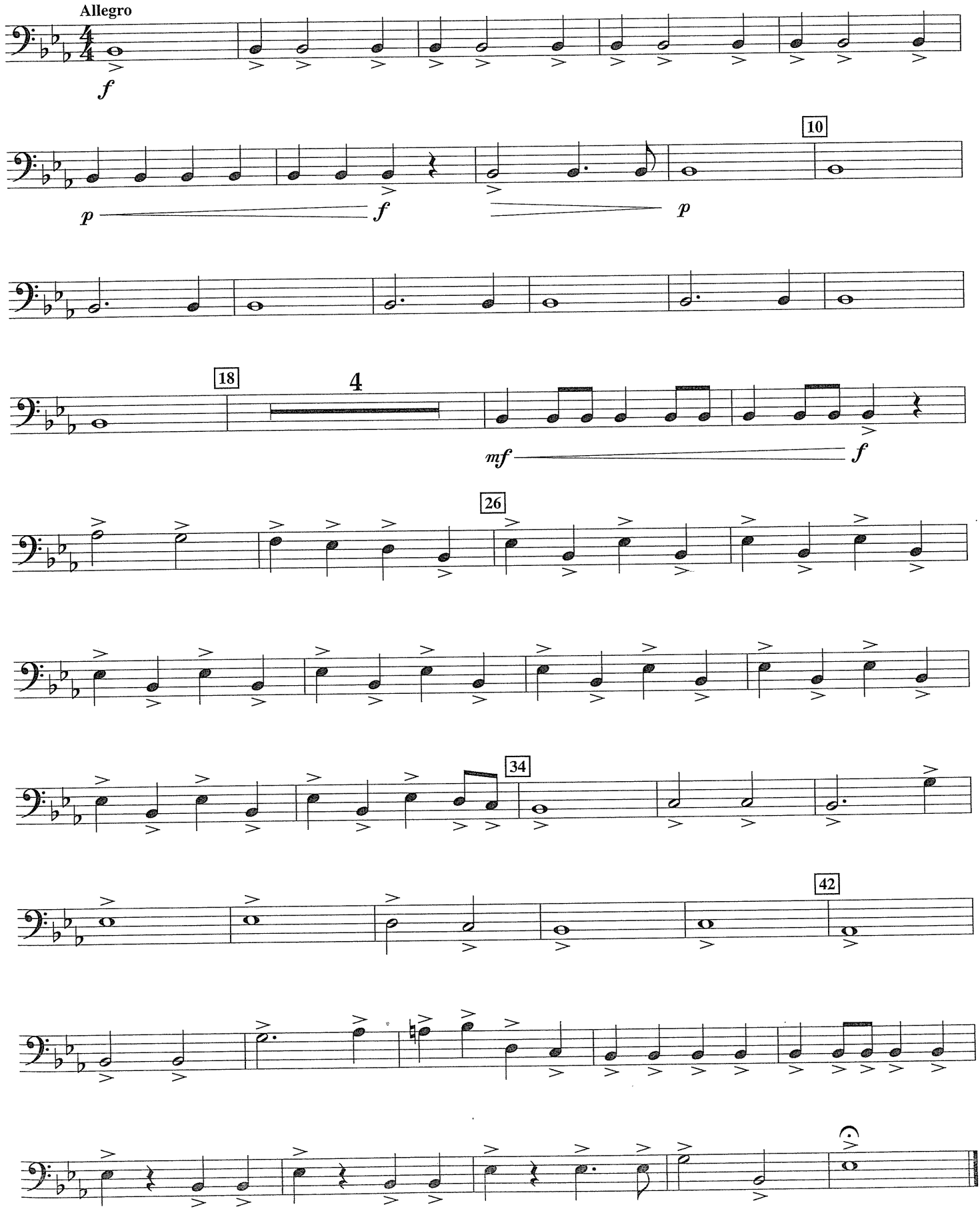
Latin American Folk Song
Arr. by John Higgins



PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins



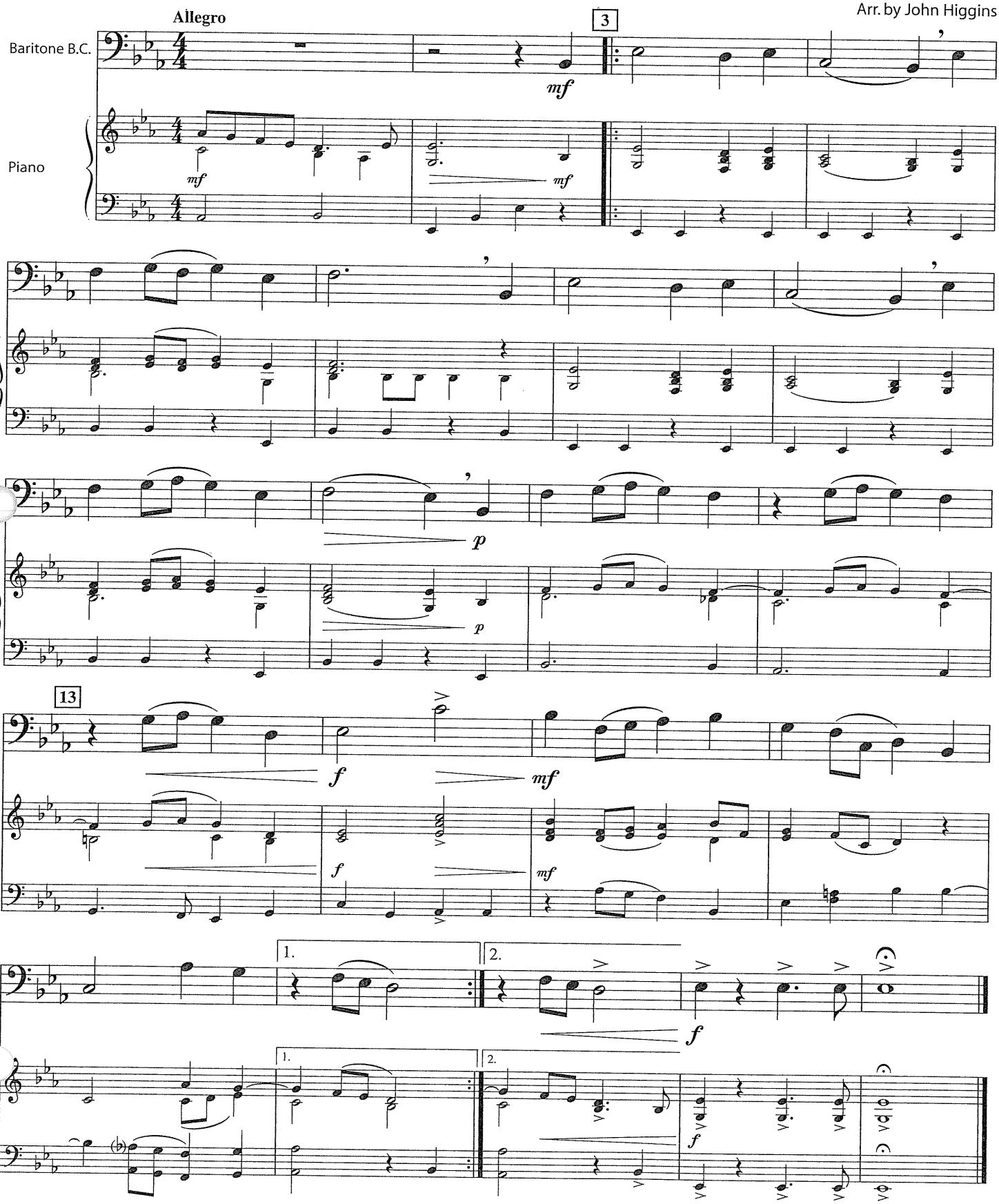
PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

185. THEME FROM SYMPHONY NO. 1 – Solo *(Concert E♭ version)*

Johannes Brahms
Arr. by John Higgins

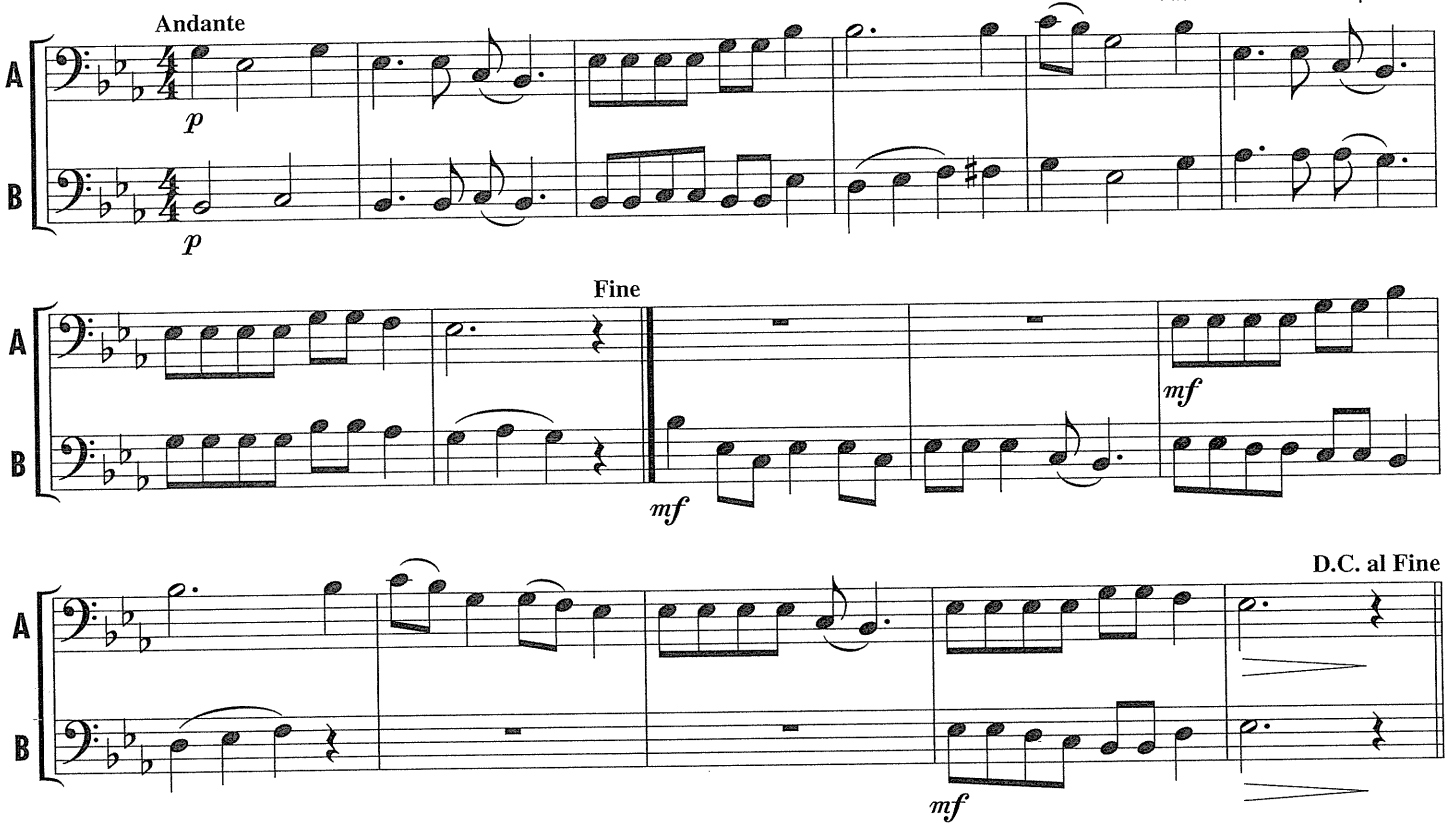


DUETS

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

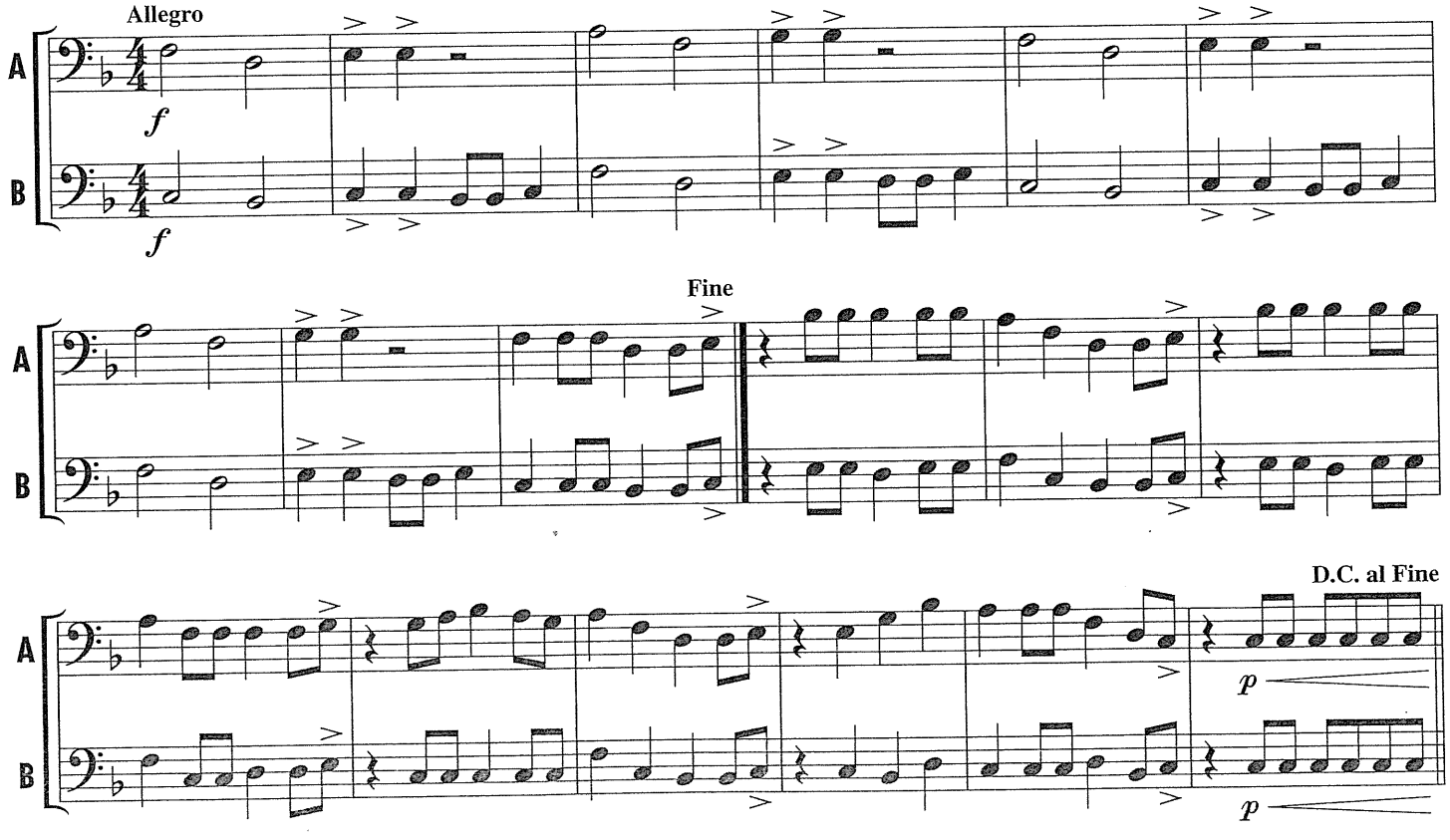
186. SWING LOW, SWEET CHARIOT – Duet

African-American Spiritual



187. LA BAMBA – Duet

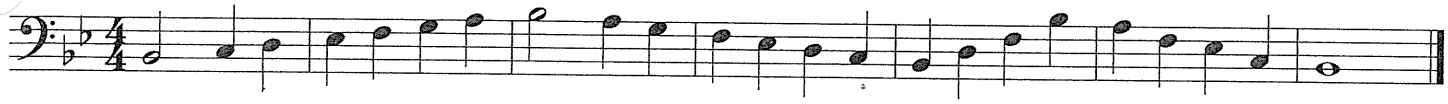
Mexican Folk Song



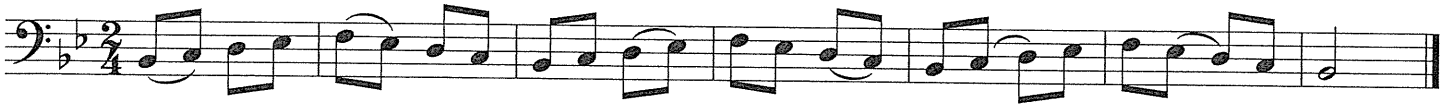
RUBANK® SCALE AND ARPEGGIO STUDIES

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

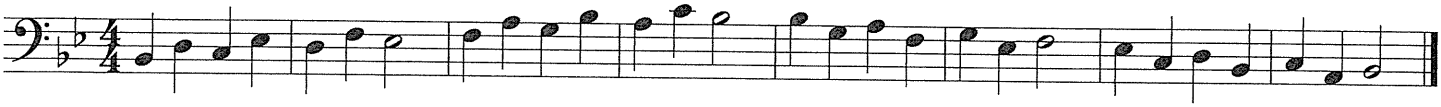
1.



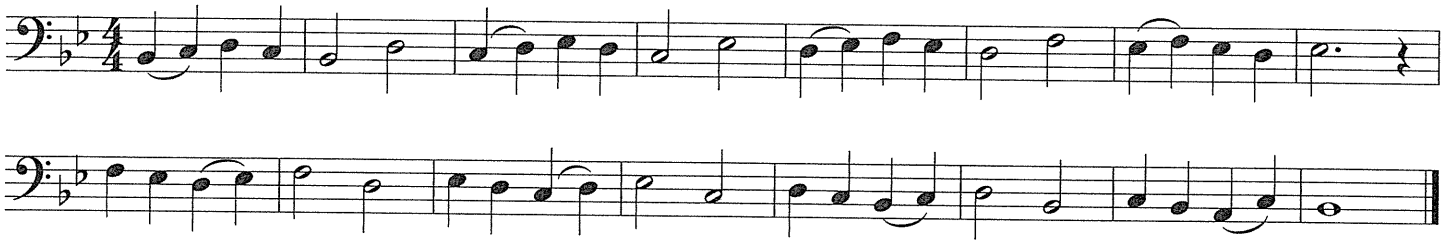
2.



3.

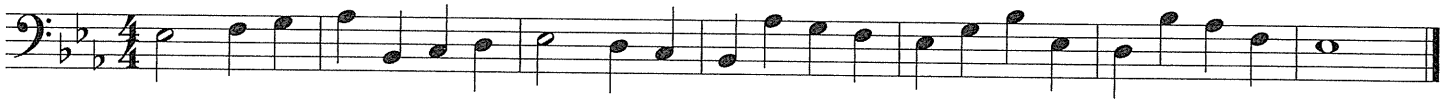


4.



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

1.



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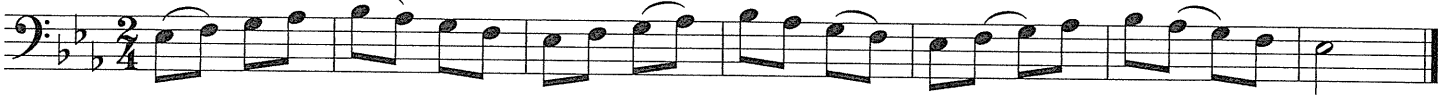

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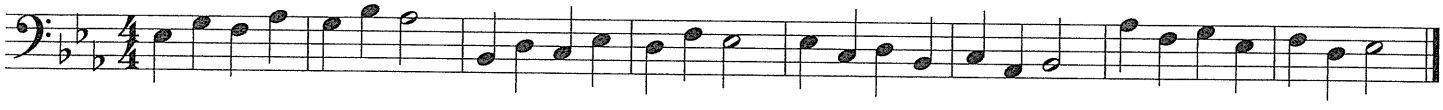

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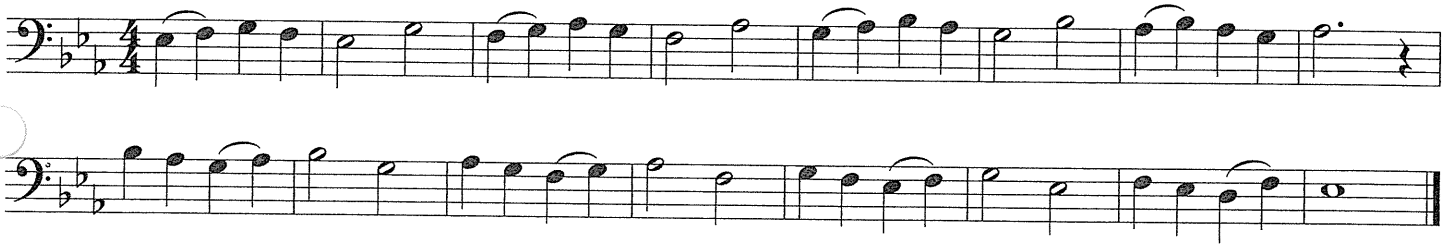
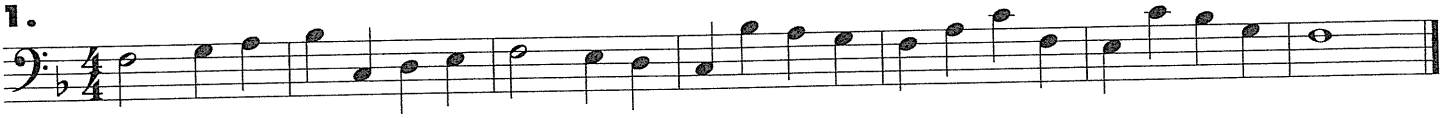


RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



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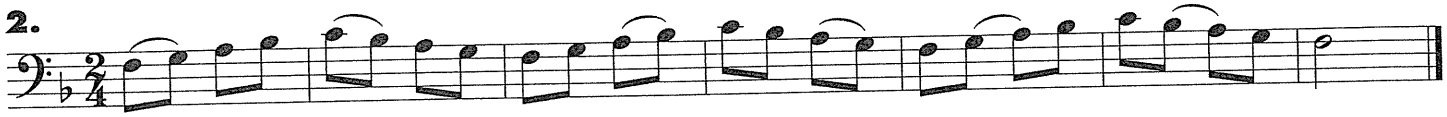

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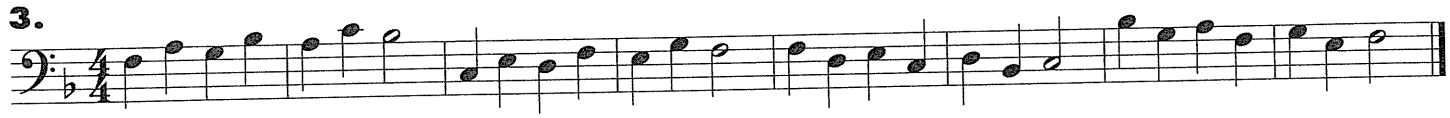

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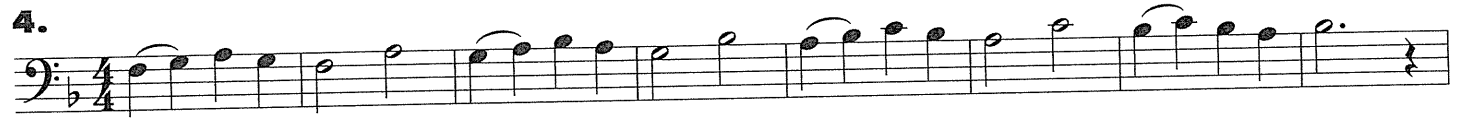
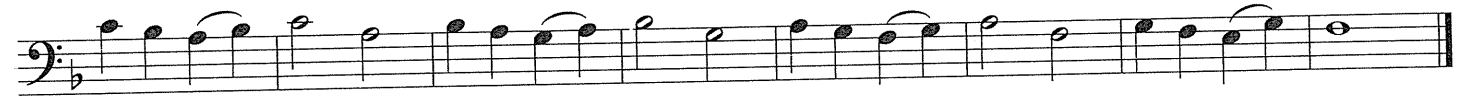
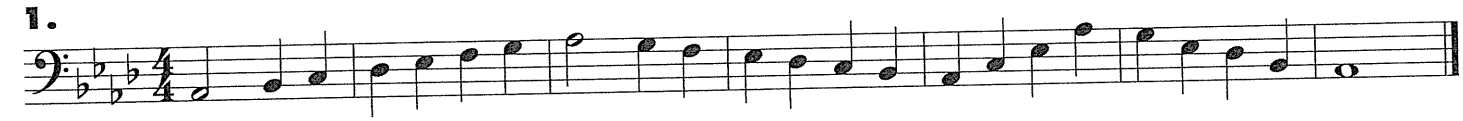




KEY OF A♭ *In this key signature, play all* B♭*'s,* E♭*'s,* A♭*'s and* D♭*'s.*

1.



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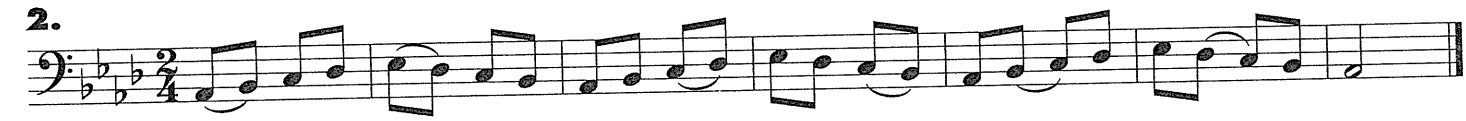

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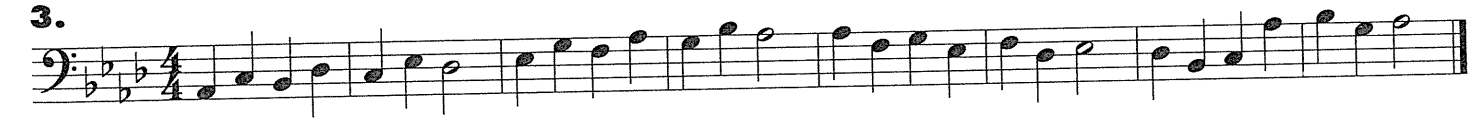

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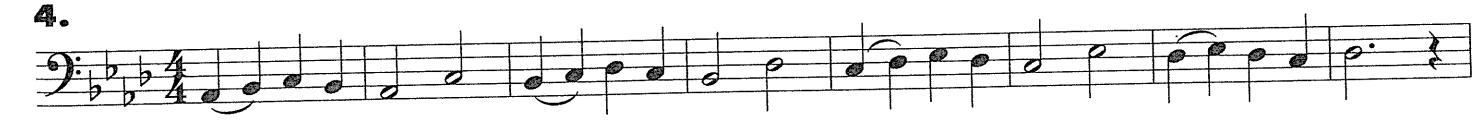
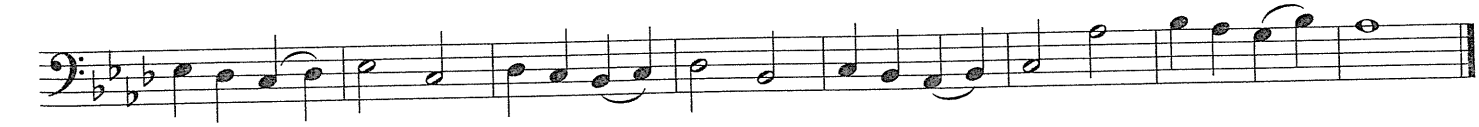
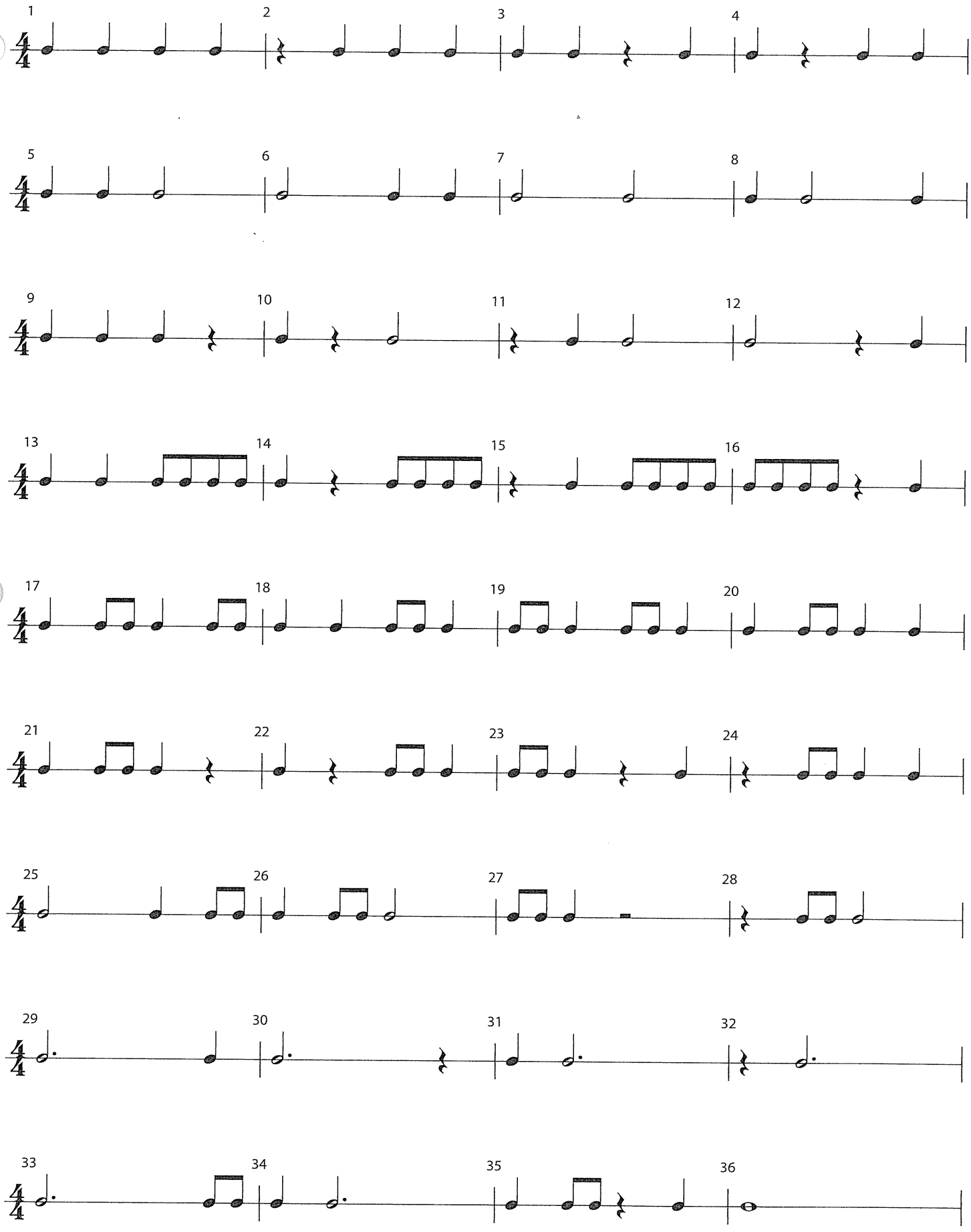
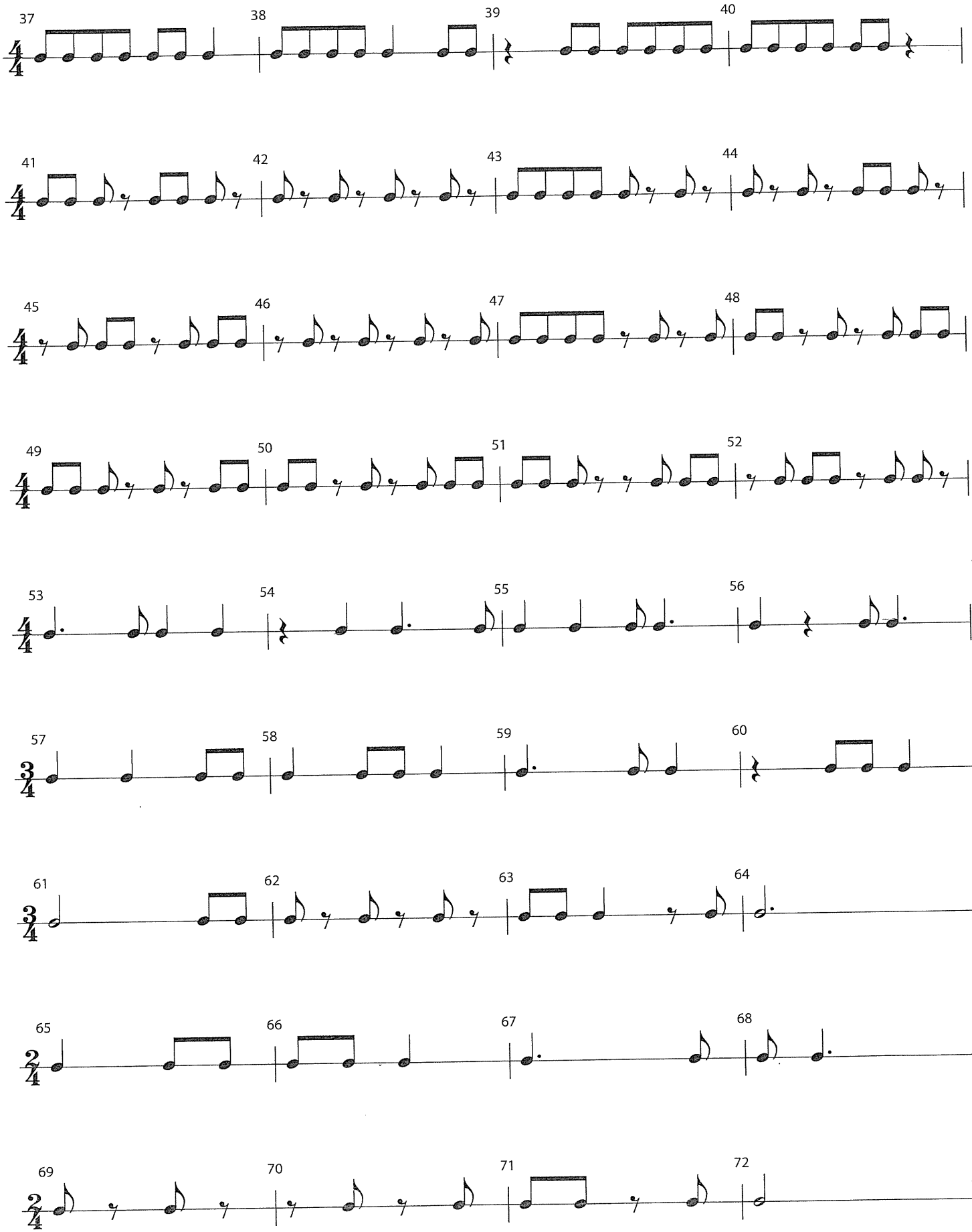




RHYTHM STUDIES



RHYTHM STUDIES



CREATING MUSIC

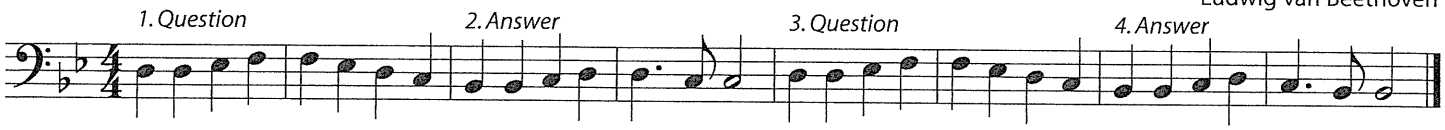
THEORY

Composition

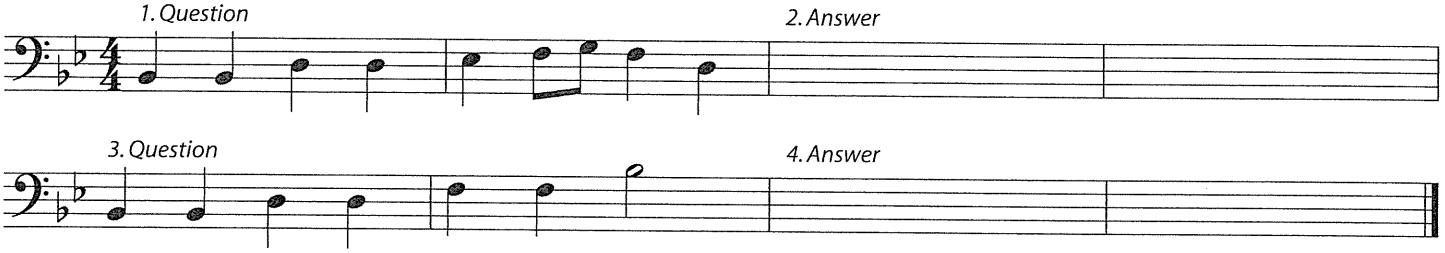
Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy.* Play this melody and listen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

1. ODE TO JOY

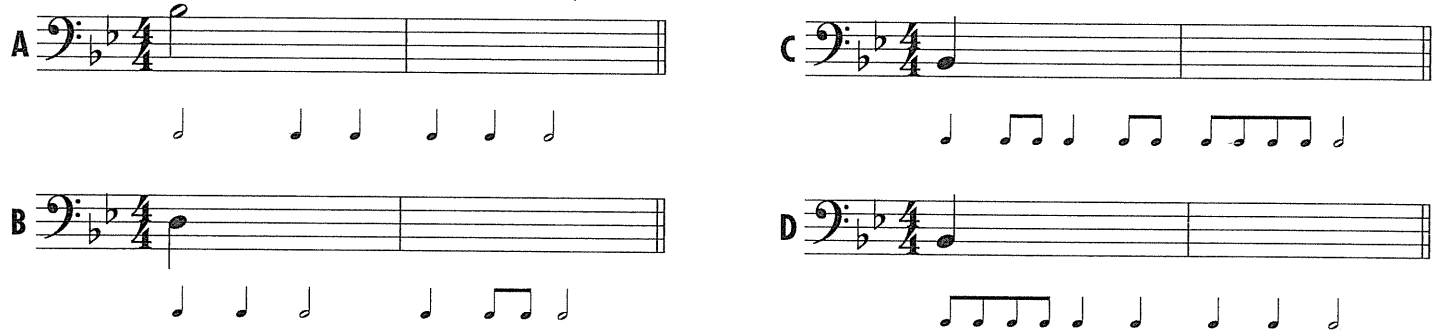
Ludwig van Beethoven



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

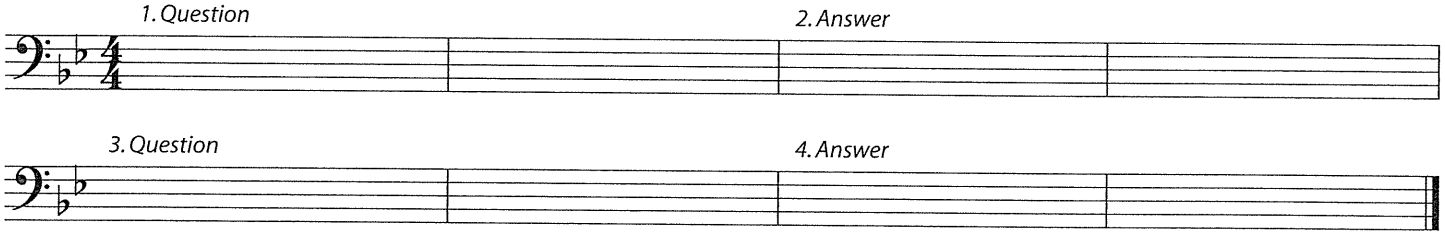


3. PHRASE BUILDERS *Write 4 different phrases using the rhythms below each staff.*



4. YOU NAME IT: _____

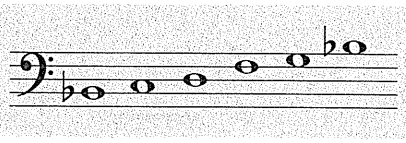
Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.



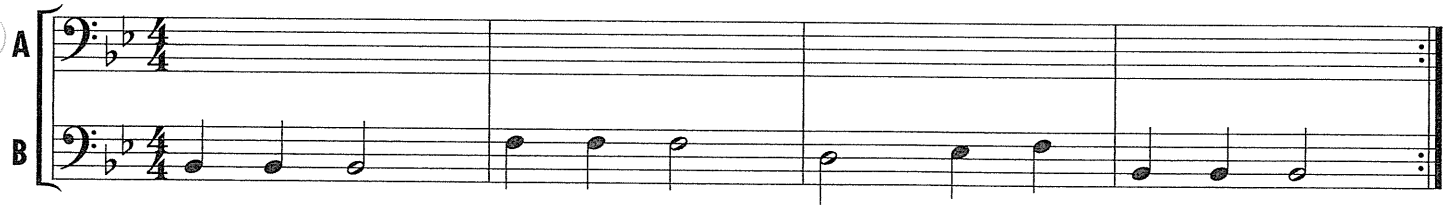
THEORY

Improvisation

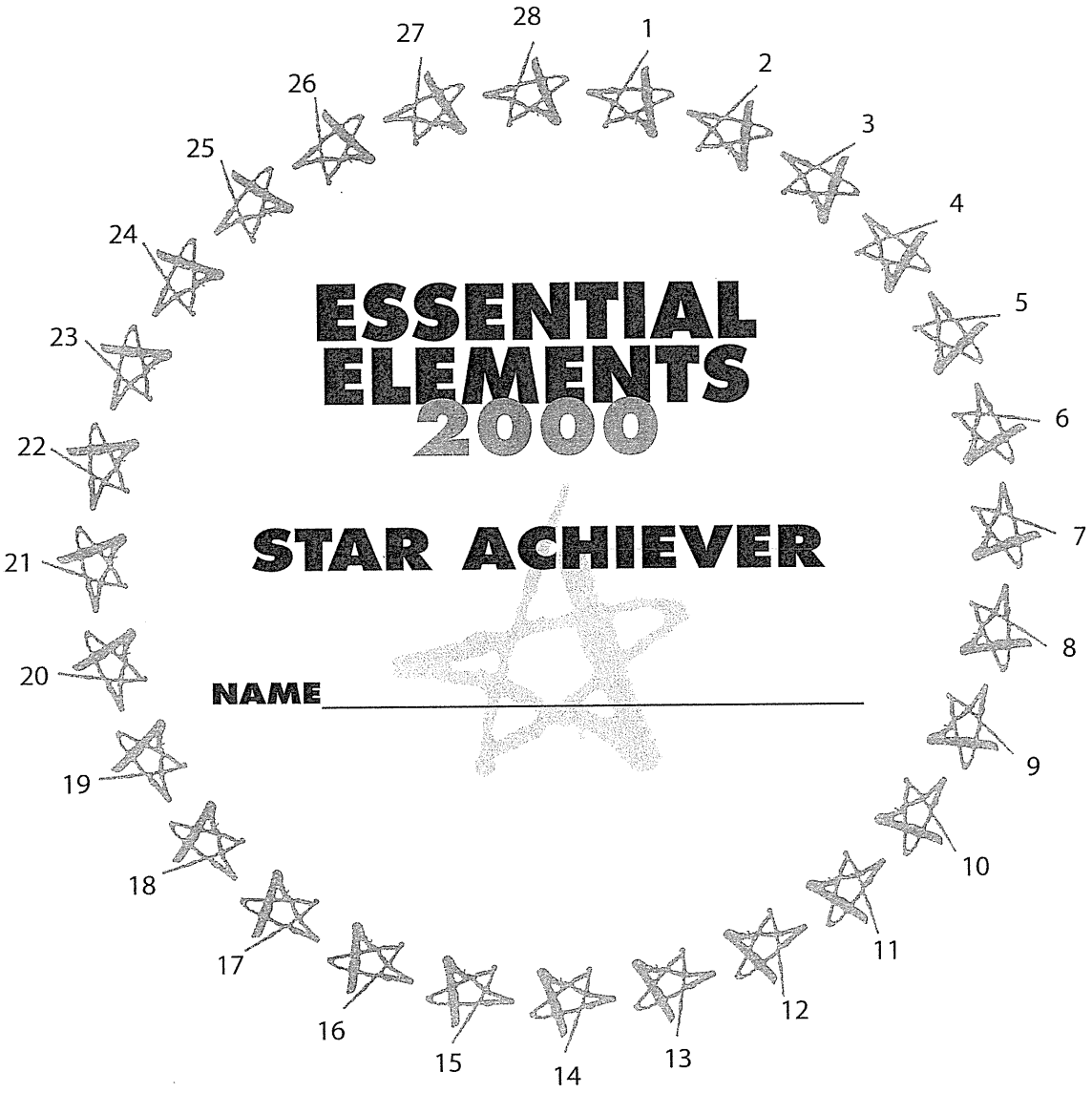
Improvisation is the art of freely creating your own melody *as you play.* Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).



5. INSTANT MELODY



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



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

FINGERING CHART

BARITONE B.C.

Instrument Care Reminders

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

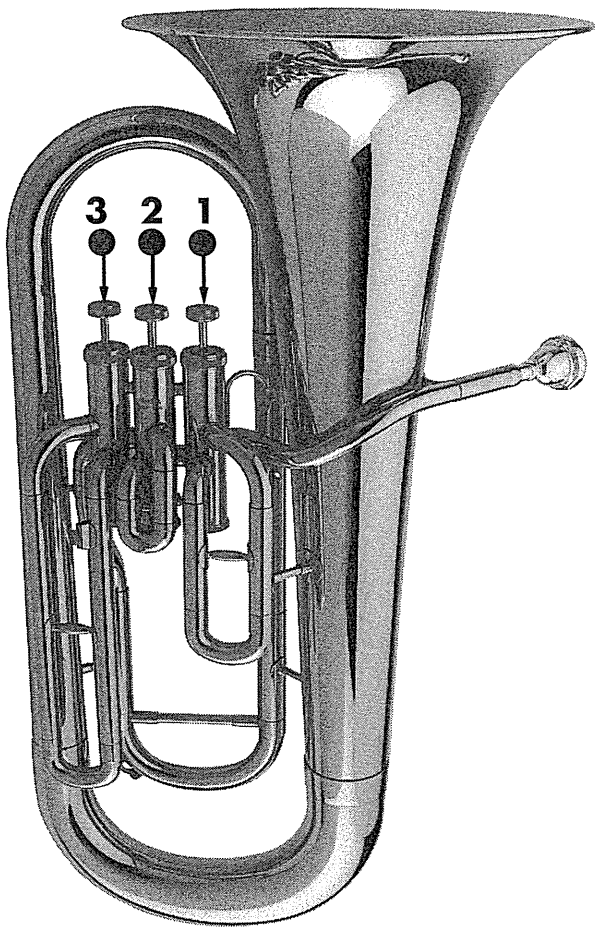
- Remove the mouthpiece and wipe it clean. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Use the water key to empty water from the instrument. Blow air through it.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

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

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

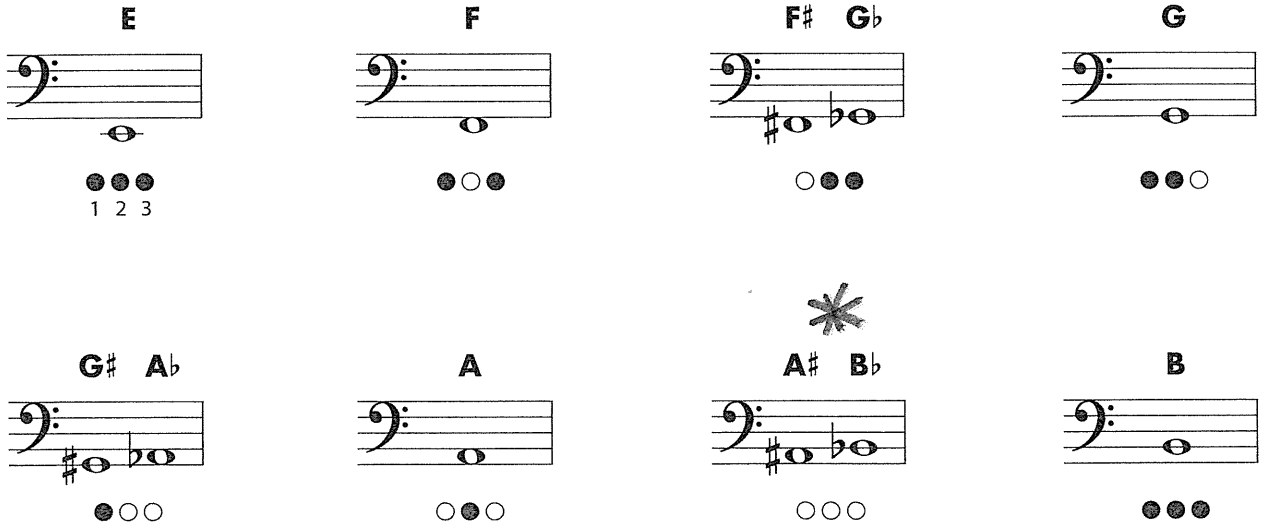
Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

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



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

○ = Open
● = Pressed down



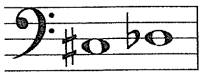
FINGERING CHART

BARITONE B.C.

C

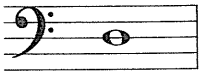
●○●

C♯ D♭



○●●

D



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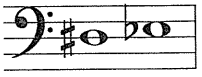
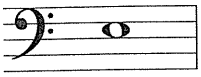
D♯ E♭



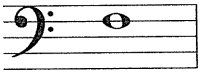
●○○

E



○●○

F



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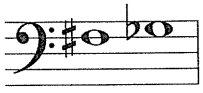
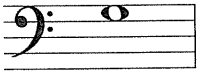
F♯ G♭



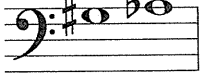
○●●

G



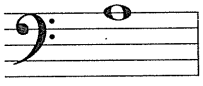
●●○

G♯ A♭



●○○

A



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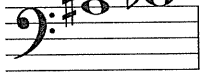
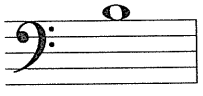
A♯ B♭



○○○

B



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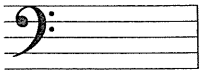
C



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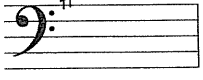
C♯ D♭



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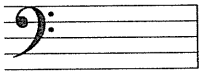
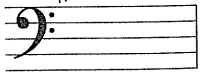
D



○○○

D♯ E♭

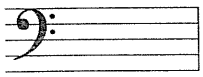


●○○

E

○●○

F



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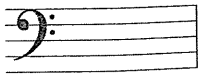
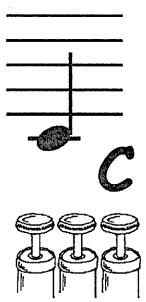
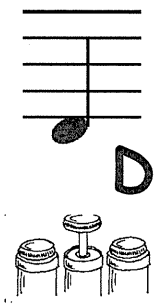
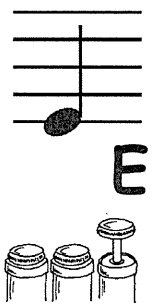
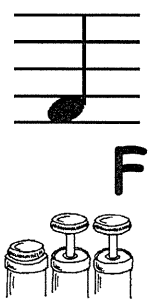
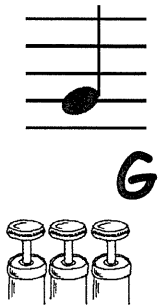
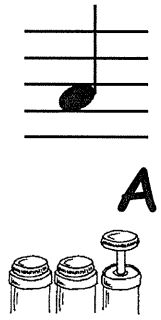
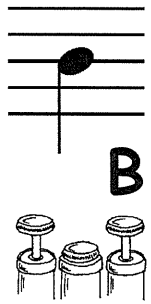
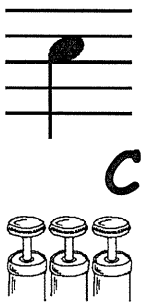
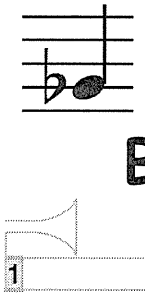
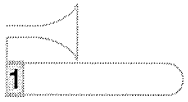
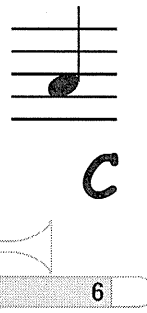
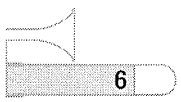
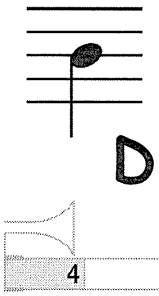
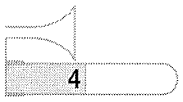
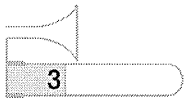
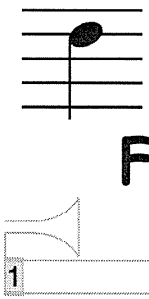
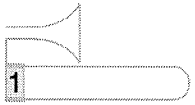
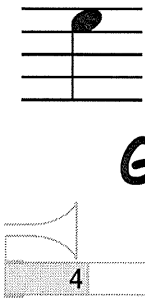
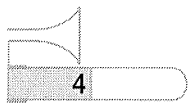
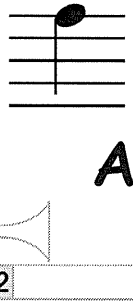
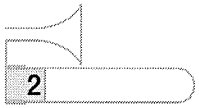
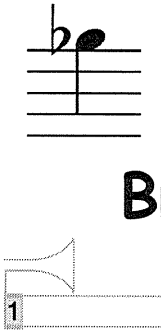
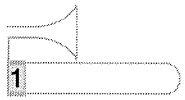
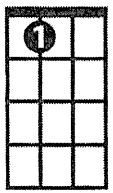
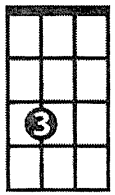
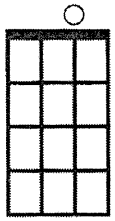
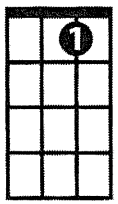
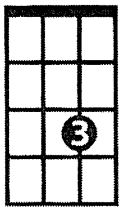
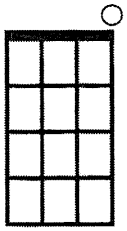
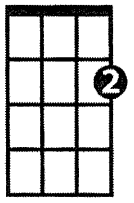
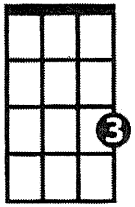
F♯ G♭



○●●

B♭ Concert Scale - Fingering Chart

	B♭/"Do"	C/"Re"	D/"Mi"	E♭/"Fa"	F/"So"	G/"La"	A/"Ti"	B♭/"Do"
Trumpet	 C	 D	 E	 F	 G	 A	 B	 C
Trombone	 B♭  1	 C  6	 D  4	E♭  3	 F  1	 G  4	 A  2	 B♭  1
Electric Bass	 B♭	 C	 D	 E♭	 F	 G	 A	 B♭

Baritone B.C.