

PERUSAL BOOK 1

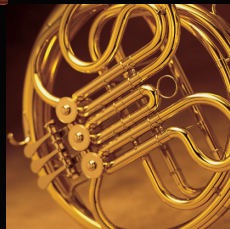
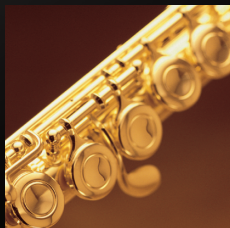


Online
Resources
Included

ESSENTIAL ELEMENTS

for Band

COMPREHENSIVE BAND METHOD



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



HAL•LEONARD®

PERUSAL BOOK 1

ESSENTIAL ELEMENTS

for Band

COMPREHENSIVE BAND METHOD

TIM LAUTZENHEISER • JOHN HIGGINS • CHARLES MENGHINI

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Percussion consultant and editor

WILL RAPP

PERUSAL BOOK FORMAT

This book is designed to give you an overview of Essential Elements for Band Book 1. Throughout this book you will find every exercise and page from the book, from the conductor book as well as a mixture of various student books. A variety of instruments were chosen to offer a sampling of how each instrument is approached. Instruments are notated on each page as they change throughout the book.

ESSENTIAL ELEMENTS INTERACTIVE

Essential Elements Conductor and Student Books come with a wealth of tools and resources online! Be sure to check out www.essentialelementsinteractive.com for more information.



**Compatible
with
Google
Classroom**

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EE BAND PERUSAL BOOK 1: CONDUCTOR

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USING ESSENTIAL ELEMENTS

ESSENTIAL ELEMENTS is a comprehensive method for beginning band musicians, and can be used with full band, like-instrument classes or individuals. It is designed with fail-safe options for teachers to customize the learning program to meet their changing needs.

The Conductor book includes all the music and text from the student books, plus time-saving **EE Teaching Tips** throughout the score. As in the student books, the introduction of a new concept is always highlighted by a color box.

STARTING SYSTEM

Use the unmeasured **Long Tones** to establish good tone production from the very beginning, and use the **Quarter Note** exercises to teach pulse and rhythm. These two different types of exercises are alternated during the introduction of the first five notes. In this way, students can concentrate fully on tone production with each new note, and still make rapid progress toward performing their first **real melody**.

Beginning with exercise 27, each new note is introduced with a long tone at the left margin of the student page. Emphasizing long tone practice will help develop solid tone production.

RHYTHM RAPS

After establishing the quarter note pulse, all new rhythms are presented as clapping exercises in the innovative **Rhythm Rap** format. After each Rhythm Rap, the identical rhythms are played on simple pitches in the next exercise. Finally, they appear in an appropriate melodic setting in the subsequent (3rd) exercise.

PLAY-ALONG TRACKS

Play-along tracks are available for all exercises in the book. The first 130 exercises have the melody for each instrument. From the very beginning, students can model tone production and technique by listening to a professional soloist playing **their specific instrument!**

There is a one measure count-off before each track. These tracks are performed on real instruments...not synthesized by a computer. Real instruments support the phrasing and dynamics, teaching musicality from the start. And they explore a rich variety of musical styles and cultures, with classical, rock, jazz, country and world music.

F HORN AND OBOE

The unique considerations for Horns and Oboes are addressed with the **optional starting system** on pages 4A through 11A in their books. These **Left-side** pages (Horns only/Oboes only) are written down a perfect 4th from the unison band, placing them on ideal starting notes for these instruments. The facing **Right-side** pages, 4B through 11B, are in unison with the full band and offer octave options for the Horns where appropriate.

For students using the Left-side (Horns only/Oboes only) starting system, there are 2 additional pages: 11C and 11D. These unique **"Range Builder"** pages introduce the 4 new notes needed to combine these students with the full band (for page 12 to the end).

With each Horn and Oboe book, students receive **two play-along options**, featuring a professional soloist and accompaniments for **either** starting system. If you chose the Left-side (Horns only/Oboes only) pages, simply have the students practice with the appropriate tracks. Play-along tracks for pages 11C and 11D are also available online.

EE BAND PERUSAL BOOK 1: CONDUCTOR

PERCUSSION

The 128-page Percussion book takes a **complete percussion** approach. Each regular student page is expanded to a 2-page spread which includes the **optional auxiliary percussion** parts and clear playing instructions for all instruments.

The last 48 pages are the complete **Keyboard Percussion** parts. The included Play-along tracks feature all the percussion...including drums, auxiliaries and keyboards.

On pages 344–359 of the Conductor book, look for the special **EE Percussion Tips** which relate solely to Percussion.

PRE-PLANNED FIRST CONCERT

Because research shows that students are more likely to succeed if they perform a concert for their parents during the first 8 weeks, ESSENTIAL ELEMENTS includes a complete pre-planned concert program on student pages 12–13. At this point, students have learned just 7 notes. The material is flexible in design...featuring a warm-up, a duet (or 2-part band arrangement), a round, a piece to feature the woodwind, brass and percussion sections, an encore-style piece, etc.

The concert for parents could also include highlights of the music learned earlier in the year, as well as demonstrations of the instrument families.

The music on these 2 pages can also be used as a culmination activity to test or review all previously learned skills.

PERFORMANCE SPOTLIGHTS

In addition to the pre-planned first concert, there are 6 more **full band arrangements** throughout the book. Plus, the **duets** and **trio** can be used as ensembles or played by the full band. Performances for relatives, community organizations, or for the school itself are highly encouraged.

There are 2 **solos with written piano accompaniments** for each instrument. The first solo experience is Dvorak's *Theme From "New World Symphony"* on student page 23. On student page 38, upper woodwinds perform Mozart's *Eine Kleine Nachtmusik*, while brass and lower woodwinds play Brahms' *Theme From Symphony No. 1*.

A special solo for snare drum, *Hungarian Dance No. 5*, is found on student page 23. Offenbach's *Can Can*, arranged for percussion ensemble (4–6 players) is found on page 38 of the Percussion (and Keyboard Percussion) books.

DAILY WARM-UPS

You can establish good practice habits with this systematic approach for developing tone and technique. Use the Daily Warm-Ups on student page 18, replacing them with the second set of warm-ups when the class reaches page 30. In addition to tone and technique exercises, each includes a Bach chorale with simple harmony.

RUBANK® SCALE & ARPEGGIO STUDIES

Developed from classic Rubank etudes, these supplemental exercises on student pages 40–41 provide many different teaching opportunities. They are excellent for expanding individual technical skills, and may be introduced as extra challenges when appropriate for individual players or sections.

If the entire band has reached these pages sequentially, they can also be used as full band **warm-ups** and **technique builders**. Additional performance skills can be reinforced by varying the tempo, dynamics, etc.

EE RHYTHM STUDIES

These supplementary rhythm exercises appear on student pages 42–43. Notated on a single-line staff with 4 measures per line, they are very easy for students to read. The rhythms advance sequentially, and can be used in any length of measure groupings. Simply choose the beginning and ending measure, plus any repetition desired.

Start by using a single pitch throughout the measure(s) selected. Then change pitch only at the beginning of measures. By specifying how often to change pitch, the rhythms can become very challenging.

The use of these supplementary exercises should be started in the early stages of a student's development.

EE BAND PERUSAL BOOK 1: CONDUCTOR

MUSIC THEORY, HISTORY, AND CROSS-CURRICULAR ACTIVITIES

All the necessary materials are woven into the learning program—right in the student books. With teaching time in such short supply, it would normally be impractical to take class time to relate music to history, world cultures or to other subjects in the curriculum. But ESSENTIAL ELEMENTS correlates these activities to the concepts and music throughout the program. These Theory and History features are highlighted by **color** boxes and appear at 36 locations in Book 1.

As a result, teachers can efficiently meet and exceed the **National Standards for Arts Education**, while still having the time to focus on music performance skills.

CREATIVITY

Essential Creativity exercises appear in several places throughout Book 1. These are preliminary activities designed to stimulate imaginations, and to foster a creative attitude toward music. At any time after students complete exercise 137, you can direct them to the Creating Music activities on their page 44. This page can be used as a complete lesson on Composition and Improvisation. By completing the activities, students are guided through basic concepts about how melodies are created.

ASSESSMENT

On student page 45, there is a complete list of 28 **Star Achiever** exercises. These include the Essential Elements Quiz and Creativity exercises, the Performance Spotlights and additional lines which encompass all the notes and skills used in Book 1. On the students' page, they can fill in a star for each item which they pass.

Teachers can use this basic checklist to keep track of student performance assessments. In addition, there is a detailed list of items to evaluate (**EE QUIZ ASSESSMENTS**) above each quiz in the Conductor score. Each of these indicate all the new material and skills taught since the previous quiz.

ADDITIONAL RESOURCES AVAILABLE

TEACHER RESOURCE GUIDE

This valuable resource integrates various subject areas of the school curriculum into the band program, including assessment and enrichment materials and a convenient ready-to go set of lesson plans. A CD is included with editable word processing files.

PIANO ACCOMPANIMENT BOOK

Easy piano accompaniments for all the exercises in Book 1.

CORRELATED MATERIALS

The ESSENTIAL ELEMENTS BAND SERIES includes original and popular music, arranged for beginning band. Each publication is correlated to one of five specific "levels" within Books 1 and 2 (see the Sequence Of Essential Elements chart in the Conductor book for details). Contact your music dealer or the publisher for information on the latest releases in this series.

SEQUENCE OF

▲
Explorer
Level

EE BAND PERUSAL BOOK 1: CONDUCTOR

ESSENTIAL ELEMENTS

Director Page Student Page	84-90	91-97	98-102	103-109	110-119	120-127	128-134	135-142	143-150	151-156	157-159	160-167
	13	14	15	16	17	18	19	20	21	22	23	24
Rhythms					Perc. only:	Perc. only:						
Theory				Accidental Key Signature: Concert E \flat		Theme and Variations		Phrase Key Signature: Concert F				Intervals
History			Grieg Latin American Music	Japanese Folk Music			African-American Spirituals Ragtime	J. S. Bach	Schubert Blues		Dvorák	
Terms	Measure Number	Tie	Accent 	1st & 2nd Endings 		D.C. al Fine	Natural \sharp Slur Tbn.: Glissando	Multiple Measure Rest Perc.: Simile			Largo	
Special Features	Perf. Spotlight Band Arr.: <i>When The Saints</i> <i>Old MacDonald</i> <i>Ode To Joy</i> <i>Hard Rock Blues</i>		Conducting Essential Creativity: Composition	Band Arr.: <i>Sakura, Sakura</i>	Duet: <i>Jolly Old St. Nick</i> Essential Creativity: Improvisation	Daily Warm-Ups		Duet: <i>Minuet</i> Essential Creativity: Phrasing	Duet: <i>Bottom Bass</i> <i>Boogie</i>		Perf. Spotlight Solo with Piano Accomp.	Brass: Lip Slurs Clarinets: Upper Register
Quiz Assessments		Pick-Up Tie 			Key Signature Accent Dynamics		Slur D.C. al Fine Counting					Intervals
Note Sequence												
Flute												
Oboe												
B \flat Clarinet B \flat Bass Clar.												
E \flat Alto Clar.												
E \flat Alto Sax. E \flat Bar. Sax.												
B \flat T. Sax.												
B \flat Trumpet Bar. T.C.												
F Horn												
Trombone Bar. B.C. Bassoon E. Bass												
Tuba												
Kybd. Perc.												
Percussion Techniques												
New Perc. Instruments			Maracas Claves	Snare Drum - Snares off	Sleigh Bells							

EE BAND PERUSAL BOOK 1: CONDUCTOR

SEQUENCE OF

Director Page	168-175	176-181	182-191	192-196	197-204	205-209	210-214	215-221	222-227	228-233	234-241	242-249
Student Page	25	26	27	28	29	30	31	32	33	34	35	36
Rhythms							♪, 7					
Theory				Scale Chord Arpeggio					Enharmonics Chromatic Notes			Intervals
History				Haydn		"Hatikvah"		Sousa "O Canada"		Saint-Saëns Beethoven	Tchaikovsky	
Terms	Trio	Common Time C Repeat Signs 			Soli			Maestoso	Chromatic Scale			
Special Features	Trio: Kum Bah Yah When The Saints Clarinets: Crossing the Break	Conducting Essential Creativity: Composition			Perf. Spotlight Band Arr.: School Spirit Carnival of Venice	Daily Warm-Ups				Duet: Theme From Symphony No. 7		Perf. Spotlight Band Arr.: America The Beautiful La Cucaracha
EE Quiz Assessments				Note Names Repeats with 1st and 2nd Endings, 			♪, 7, Dynamics 	Meter Changes, Conducting, 			Scale Counting Mixed Rhythms	
Note Sequence												
Flute												
Oboe												
B♭ Clarinet B♭ Bass Clar.										Alt. 	Alt. 	
E♭ Alto Clar.										Alt. 	Alt. 	
E♭ Alto Sax. E♭ Bar. Sax.			Alt. 							Alt. 		
B♭ T. Sax.			Alt. 							Alt. 		
B♭ Trumpet Bar. T.C.												
F Horn												
Trombone Bar. B.C. Bassoon E. Bass												
Tuba												
Kybd. Perc.												
Percussion Techniques	 Closed Roll		 Two Measure Repeat	 Extended Roll							 Flamacue	
New Perc. Instruments							Cowbell		Timpani	(Tamb. Shake)		(Timpani Roll)

Correlating
Band Arr.
Levels

▲
Artist
Level

EE BAND PERUSAL BOOK 1: CONDUCTOR

ESSENTIAL ELEMENTS

Director Page Student Page	250-256 37	257-263 38	264-271 39	272-283 40	284-295 41	296 42	297 43	298-302 44	303 45	304-341 46	304-341 47	342-343 48
Rhythms												
Theory								Composition Improvisation				
History		Brahms or Mozart										
Terms												
Special Features	Perf. Spotlight Band Arr.: Theme From 1812 Overture	Perf. Spotlight Indiv. Instr. Solo with Piano Accomp. Perc. Ensemble	Duets: Swing Low, Sweet Chariot, La Bamba	Rubank® Scale And Arpeggio Studies	Rubank® Scale And Arpeggio Studies	Rhythm Studies	Rhythm Studies	Creating Music	Essential Elements Star Achiever chart	Fingering chart Perc.: Rudiment chart	Fingering chart Perc.: Rudiment chart	Reference Index
Note Sequence Kybd. Perc.												
Percussion Techniques												
			Rim Knock									

COMPLETE LISTING OF MATERIALS



STUDENT BOOKS

(with Essential Elements Interactive)

00870243	Flute
00870244	Oboe
00870245	Bassoon
00870246	B♭ Clarinet
00870247	E♭ Alto Clarinet
00870248	B♭ Bass Clarinet
00870249	E♭ Alto Saxophone
00870250	B♭ Tenor Saxophone
00870251	E♭ Baritone Saxophone
00870252	B♭ Trumpet
00870253	F Horn
00870254	Trombone
00870255	Baritone (B.C.)
00870256	Baritone (T.C.)
00870257	Tuba
00870258	Electric Bass
00870259	Percussion (incl. Keyboard)

ADDITIONAL STUDENT RESOURCES

www.essentialelementsinteractive.com

TEACHER MATERIALS

00870242	CONDUCTOR BOOK Includes full score, all student text, teaching aids, access to online videos and Bonus Songs, plus much more.
00862586	TEACHER RESOURCE GUIDE Includes Book 1 Lesson Plans, reproducible student activity pages, plus much more, all on CD-ROM
00870496	PIANO ACCOMPANIMENT




ESSENTIAL ELEMENTS *INTERACTIVE*

THE POWERFUL CLOUD-BASED COMPANION TO THE ESSENTIAL ELEMENTS METHOD BOOKS



Essential Elements Interactive includes SoundCheck Performance Assessment and a wealth of online resources to support the time-tested Essential Elements methods. EEi is free to use for students and teachers, and Music Studio access is included with physical or digital method book purchases containing the activation code.

- Cloud-based platform—eliminating the need to download any software or renew licenses
- Seamless Google Classroom integration
- Online performance assessment powered by  **SoundCheck™**
POWERED BY MATCHMYSOUND™
- Music studio with professional demonstration and accompaniment tracks, recording features, and practice tools (metronome, tuner, finger chart)
- Video assignment recording features for assessment, practice, and lesson review
- Supplemental learning resources such as pedagogical lessons, music theory lessons and more
- Customizable classroom calendar and flexible communication tools for teachers and students
- Pedagogically appropriate Bonus Songs available online and instrument-specific instructional videos

Essential Elements Interactive is available for
Essential Elements for Band and Strings Books 1, 2, and 3.



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Create your free account today at
essentialelementsinteractive.com
or scan the QR code.



EE BAND PERUSAL BOOK 1: ALTO SAXOPHONE

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 “too” 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

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:

REED PLACEMENT

- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position the reed so that only a hairline of the mouthpiece can be seen above the reed.
- Gently tighten the ligature screws.

EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Center the mouthpiece on your lips and place it in your mouth about 1/2 inch.
- Place your upper teeth directly on the mouthpiece. The reed rests on the lower lip over the teeth.
- Close your mouth around the mouthpiece, like a rubber band. Your facial muscles all support and cushion your lips on the mouthpiece.
- Keep your chin down and slightly relaxed.

Taking Care Of Your Instrument

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

MOUTHPIECE WORKOUT

Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper “too” and gradually exhale your full airstream. Strive for an even tone.



REST



REST

Getting It Together

If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

- Step 1** Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.
- Step 2** Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into the body. Be careful not to bend any keys. Tighten the neck screw.
- Step 3** Carefully twist the mouthpiece on the neck so that approximately 1/2 of the cork remains uncovered. Place the reed on the mouthpiece (see page 2).
- Step 4** Place the neck strap around your neck and attach the hook to the ring on the back of the saxophone. Adjust the length of the strap so you can comfortably put the mouthpiece in your mouth.
- Step 5** Place your right thumb under the thumb rest. Put your left thumb diagonally across the left thumb rest. Your fingers should curve naturally. Hold the instrument as shown here:

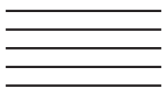


The student shown is a member of the Milwaukee Youth Symphony Orchestra.

READING MUSIC

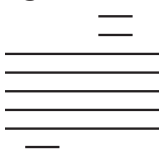
Identify and draw each of these symbols:

Music Staff



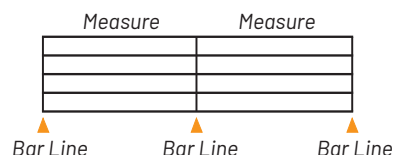
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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**.

INSTRUCTIONAL VIDEOS ONLINE

Hundreds of new videos have been added to the online library across all instruments. These videos are recorded by real life teachers who have used Essential Elements for years with their students. These videos are instrument-specific and address various friction points that can creep up, especially in group instruction settings.

- Slurring on the trombone
- Going over the break on the clarinet
- Flicking on the bassoon
- Right-hand placement on the F horn
- Bis B-flat on the saxophone
- Forked F on the oboe
- Using the third valve slide on the trumpet
- Cleaner articulations on the tuba
- Over 50 percussion videos! Tips on the tambourine, timpani, bass drum, triangle, sleigh bells, cymbals, snare drum, claves, mallets, etc.



Oboe



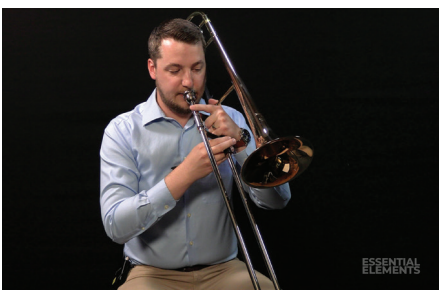
Clarinet



Alto Saxophone



Trumpet



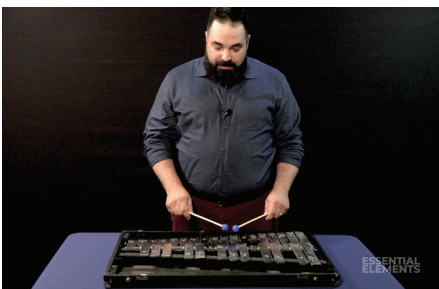
Trombone



Tuba



Snare



Glockenspiel



F Horn

All videos will be available to stream online through the purchase of each method book.

EE BAND PERUSAL BOOK 1

CORRELATED, COPYRIGHTED POP MUSIC

Recent, popular Bonus Songs will be available online on Essential Elements Interactive that are pedagogically appropriate for what the student has learned at various points in the books. Students will be able to play familiar parts of the most recent pop songs from artists like Billie Eilish, Chappell Roan, Ed Sheeran, Taylor Swift and more! All are played in comfortable keys and with notes and rhythms they have already learned.



drivers license

by Olivia Rodrigo



Good Luck, Babe!

by Chappell Roan



I Ain't Worried

(from *Top Gun Maverick*)

by OneRepublic



What Was I Made For?

(from *Barbie*)

by Billie Eilish

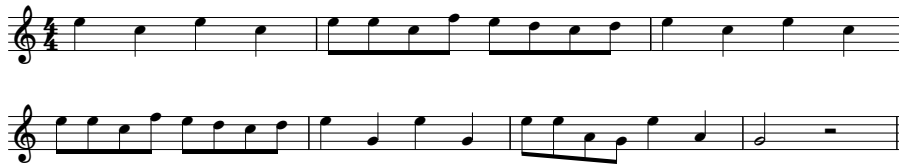
EE BAND PERUSAL BOOK 1

- Pedagogically appropriate
- Play familiar parts of the most recent songs
- Comfortable keys
- Notes and rhythms students have already learned

ALTO SAXOPHONE

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OLIVIA RODRIGO and DANIEL NIGRO



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TUBA

GOOD LUCK, BABE!

Words and Music by DANIEL NIGRO,
JUSTIN TRANTER and KAYLEIGH ROSE AMSTUTZ



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Justin's School For Girls, 7180 Music Publishing and Kayleigh Rose Amstutz Publishing Designee

TROMBONE

I AIN'T WORRIED

from TOP GUN: MAVERICK

Words and Music by RYAN TEDDER,
BRENT KUTZLE, TYLER SPRY,
BJÖRN YTTLING, JOHN ERIKSSON
and PETER MOREN



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FLUTE

WHAT WAS I MADE FOR?

from BARBIE

Words and Music by
BILLIE EILISH O'CONNELL
and FINNEAS O'CONNELL



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EE BAND PERUSAL BOOK 1: CLARINET

4

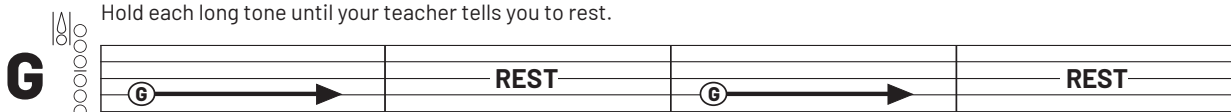
Long Tone



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

1. THE FIRST NOTE

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



"G" is played **open**. Keep your fingers relaxed and curved above the tone holes.

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 & Rests

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



Quarter Note = 1 beat



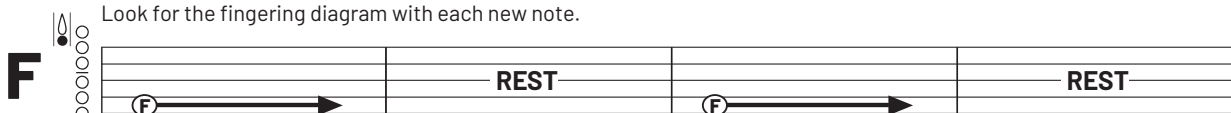
Quarter Rest = 1 silent beat

2. COUNT AND PLAY



3. A NEW NOTE

Look for the fingering diagram with each new note.



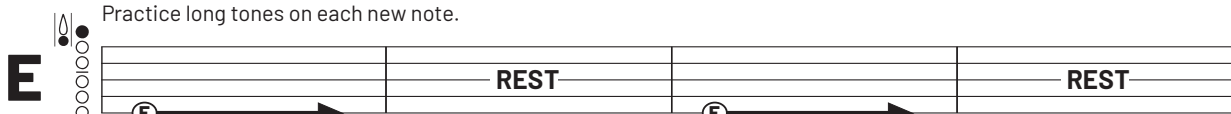
▲ The black circles tell you which tone holes to cover or keys to press. "F" is played with the **left thumb**.

4. TWO'S A TEAM



5. HEADING DOWN

Practice long tones on each new note.



6. MOVING ON UP

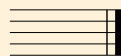


See inside front cover for information on accessing instructional videos.

EE BAND PERUSAL BOOK 1: CLARINET

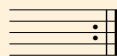
5

Double Bar



indicates the end of a piece of music.

Repeat Sign



Without stopping, play once again from the beginning.

7. THE LONG HAUL

D 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

C Double Bar ▼

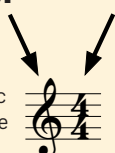
10. THE FAB FIVE

Repeat Sign ▼

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

Treble Clef

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



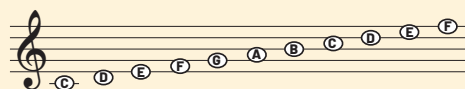
Time Signature

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

= 4 beats per measure
= Quarter note gets one beat

Note Names

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



Sharp



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

Flat



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

Natural



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

THEORY

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

Repeat Sign ▼

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

12. FIRST FLIGHT

Repeat Sign ▼

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

Repeat Sign ▼






C D E _ _ _ _ _ _ _ _ _ _

EE BAND PERUSAL BOOK 1: F HORN

Page 6 A - Horns only

Notes In Review

Memorize the fingerings for the notes you've learned:

G	F	E	D	C
				
F Horn: ○ ○ ○	● ○ ○	○ ○ ○	● ○ ○	○ ○ ○


14. ROLLING ALONG

Go to the next line. ▼

Double Bar ▼




Half Note



 = 2 Beats

1 & 2 &

Half Rest

 = 2 Silent Beats

1 & 2 &

 = 

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

Repeat Sign ▼



16. THE HALF COUNTS



17. HOT CROSS BUNS

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




Breath Mark



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

18. GO TELL AUNT RHODIE

American Folk Song



19. ESSENTIAL ELEMENTS QUIZ

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

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

EE BAND PERUSAL BOOK 1: F HORN

Page 6 B - Full band

Notes In Review

Memorize the fingerings for the notes you've learned: (Double horn players should use the B \flat horn fingerings where indicated.)

F Horn: ○ ○ ○ B \flat Horn: T ○ ○	T ● ○ ○ ○ ○ ○	T ● ● ○ ○ ○ ○	F Horn: ○ ○ ○	● ○ ○
C	B\flat	A	G	F
F Horn: ○ ○ ○	● ○ ○	● ● ○	○ ○ ○	B \flat Horn: T ○ ○ ○

14. ROLLING ALONG

Go to the next line. ▼

Double Bar ▼

Half Note

= 2 Beats

1 & 2 &

Half Rest

= 2 Silent Beats

1 & 2 &

=

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

Repeat Sign ▼

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

16. THE HALF COUNTS

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

17. HOT CROSS BUNS

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

Breath Mark



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

18. GO TELL AUNT RHODIE

American Folk Song

19. ESSENTIAL ELEMENTS QUIZ

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

B \flat C B \flat A B \flat A G F G A B \flat A B \flat

EE BAND PERUSAL BOOK 1: OBOE

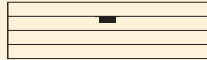
Page 7 A - Oboes only

Whole Note

 = 4 Beats

1 & 2 & 3 & 4 &

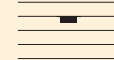
Whole Rest



= A Whole Measure of Silent Beats

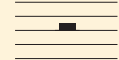
1 & 2 & 3 & 4 &

Whole Rest



hangs from a staff line.

Half Rest



sits on a staff line.

20. RHYTHM RAP

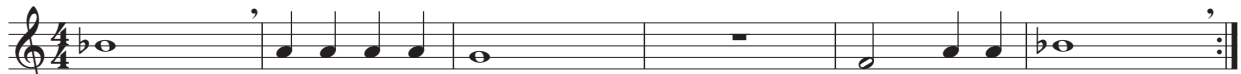
Clap the rhythm while counting and tapping.

Clap



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

21. THE WHOLE THING



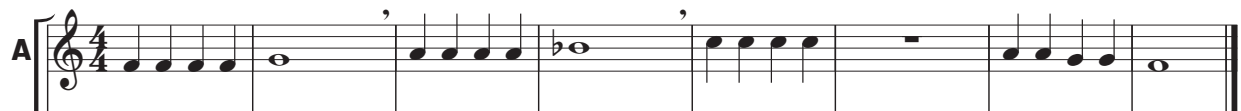
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Duet


A composition with two different parts, played together.

22. SPLIT DECISION - Duet

A



B



THEORY

Key Signature



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

23. MARCH STEPS



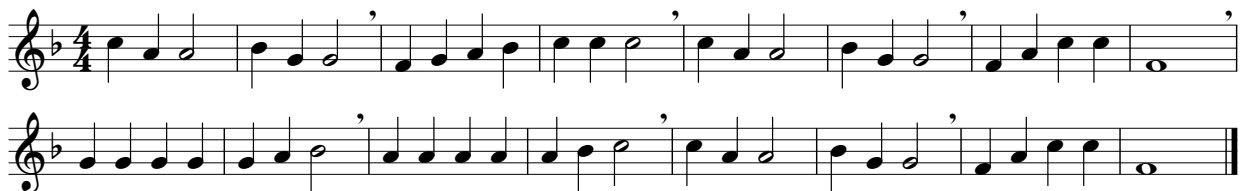
▲ Play B's

24. LISTEN TO OUR SECTIONS

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



25. LIGHTLY ROW



26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.



EE BAND PERUSAL BOOK 1: OBOE

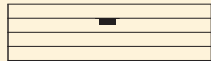
Page 7 B - Full band

Whole Note

 = 4 Beats

1 & 2 & 3 & 4 &

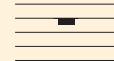
Whole Rest



= 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

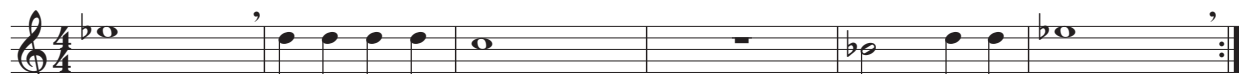
Clap the rhythm while counting and tapping.

Clap



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

21. THE WHOLE THING

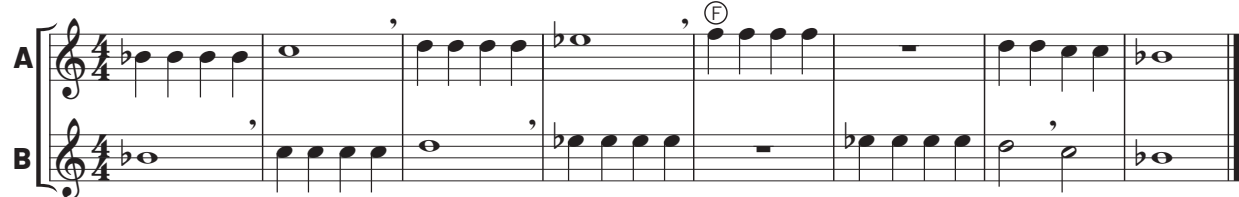


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Duet

A composition with two different parts, played together.

22. SPLIT DECISION - Duet



Key Signature



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

THEORY

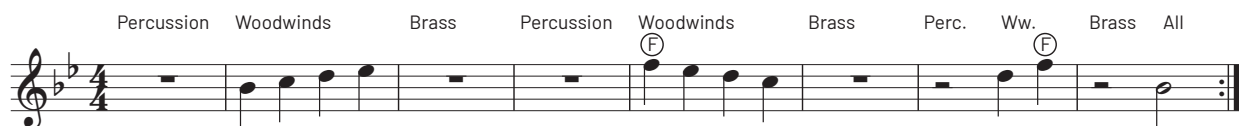
23. MARCH STEPS



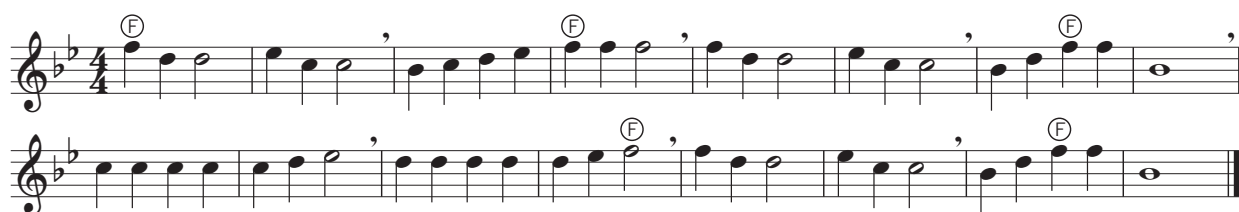
▲ Play B \flat 's and E \flat 's

24. LISTEN TO OUR SECTIONS

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



25. LIGHTLY ROW



26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.



EE BAND PERUSAL BOOK 1: TRUMPET

8

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

Practice long tones on each new note.

[illegible]

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

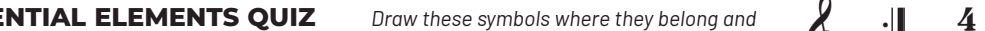
[illegible]

32. ESSENTIAL ELEMENTS QUIZ

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

32. ESSENTIAL ELEMENTS QUIZ

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



The image shows a musical staff with ten notes. The first four notes are quarter notes on G4, A4, B4, and C5. The fifth note is a half note on D5. The sixth note is a quarter note on E5. The seventh note is a quarter note on D5. The eighth note is a quarter note on C5. The ninth note is a quarter note on B4. The tenth note is a half note on A4. Above the staff, there is a treble clef, a repeat sign, and a 4/4 time signature. Below the staff, there are ten lines for writing note names, with orange triangles pointing to the first and fourth lines.

EE BAND PERUSAL BOOK 1: TRUMPET

9

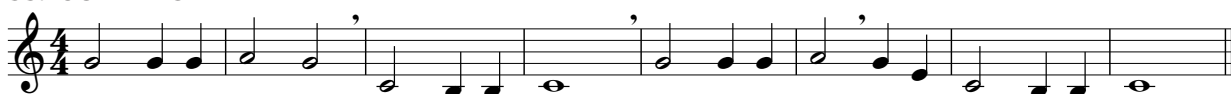
33. DEEP POCKETS – New Note



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



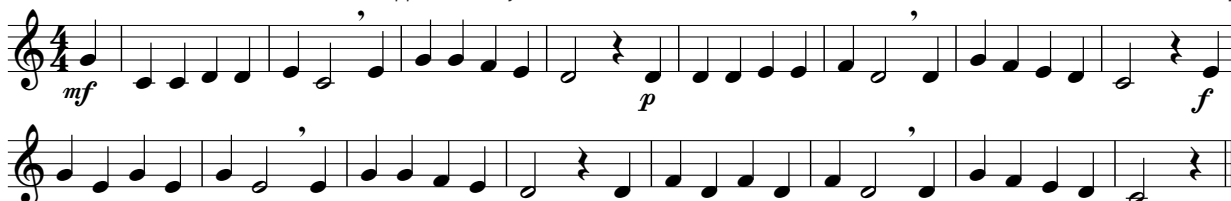
38. JINGLE BELLS Also practice new music on your mouthpiece only.

J. S. Pierpont



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

Traditional Hanukkah Song



EE BAND PERUSAL BOOK 1: TROMBONE

10

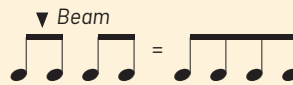
Eighth Notes



Each Eighth Note = $\frac{1}{2}$ 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.*

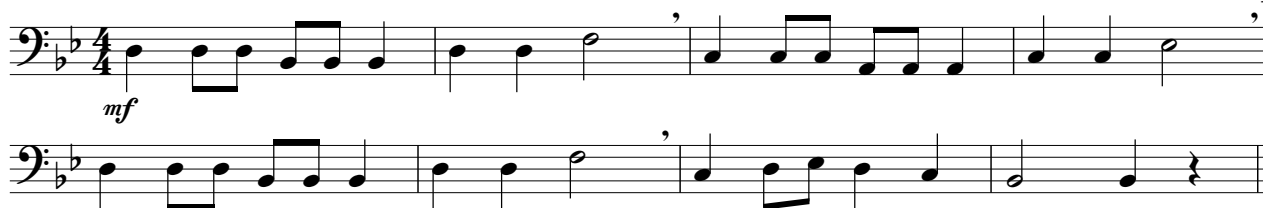


41. EIGHTH NOTE JAM



42. SKIP TO MY LOU

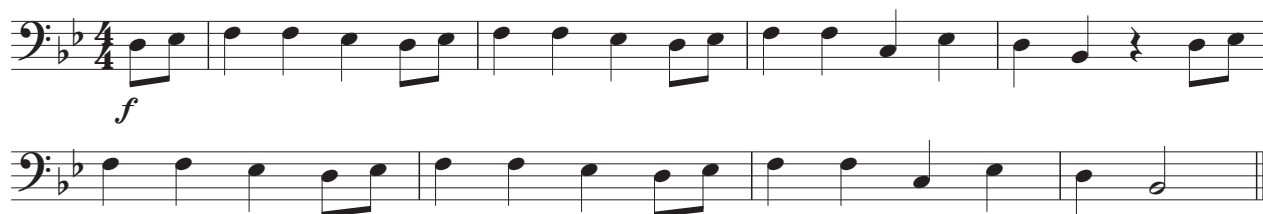
American Folk Song



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



44. CANDY MOUNTAIN ROCK

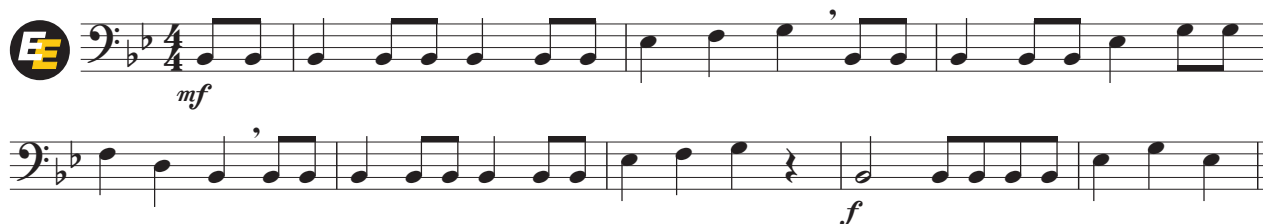


HISTORY

Italian composer **Gioachino 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


Gioachino Rossini



EE BAND PERUSAL BOOK 1: TROMBONE

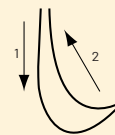
11

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

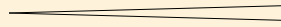



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49. HEY, HO! NOBODY'S HOME

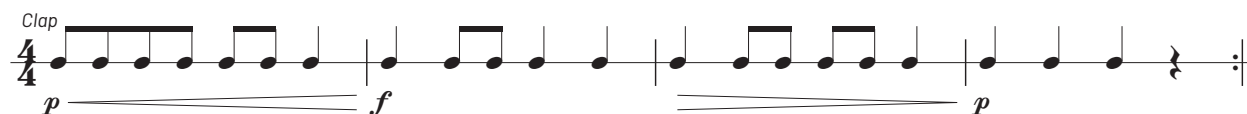


Dynamics

 **Crescendo** (gradually louder)

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

50. CLAP THE DYNAMICS



51. PLAY THE DYNAMICS



Looking for some more fun music to play?
See the inside front cover for instructions on accessing recent popular Bonus Songs.

EE BAND PERUSAL BOOK 1: BARITONE B.C.

12

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER



RHYTHM ETUDE



RHYTHM RAP



CHORALE



53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton



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

French Folk Song



PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

f

19

This musical score is for the Baritone B.C. part of 'When the Saints Go Marching In'. It is in 4/4 time and B-flat major. The tempo is Allegro. The score consists of three staves. The first staff begins with a rest for two measures, then starts with a half note G2, followed by quarter notes A2, B2, and C3. The second staff continues with quarter notes D3, E3, and F3, then a half note G3, followed by quarter notes A3, B3, and C4. The third staff continues with quarter notes D4, E4, and F4, then a half note G4, followed by quarter notes A4, B4, and C5. The piece ends with a double bar line.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

f

p

13

2nd time go on to meas. 13 ▼

This musical score is for the Baritone B.C. part of 'Old MacDonald Had a Band'. It is in 4/4 time and B-flat major. The tempo is Allegro. The score consists of three staves. The first staff begins with a half note G2, followed by quarter notes A2, B2, and C3. The second staff continues with quarter notes D3, E3, and F3, then a half note G3, followed by quarter notes A3, B3, and C4. The third staff continues with quarter notes D4, E4, and F4, then a half note G4, followed by quarter notes A4, B4, and C5. The piece ends with a double bar line.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

p

13

f

This musical score is for the Baritone B.C. part of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and B-flat major. The tempo is Moderato. The score consists of three staves. The first staff begins with a half note G2, followed by quarter notes A2, B2, and C3. The second staff continues with quarter notes D3, E3, and F3, then a half note G3, followed by quarter notes A3, B3, and C4. The third staff continues with quarter notes D4, E4, and F4, then a half note G4, followed by quarter notes A4, B4, and C5. The piece ends with a double bar line.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

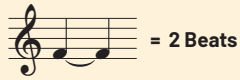
This musical score is for the Baritone B.C. part of 'Hard Rock Blues'. It is in 4/4 time and B-flat major. The tempo is Allegro. The score consists of two staves. The first staff begins with a half note G2, followed by quarter notes A2, B2, and C3. The second staff continues with quarter notes D3, E3, and F3, then a half note G3, followed by quarter notes A3, B3, and C4. The piece ends with a double bar line.

EE BAND PERUSAL BOOK 1: PERCUSSION

14-A

Tie

Pitched Percussion
(Keyboard and Timpani)



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

Other Percussion
(S.D., B.D., Tamb., Cym., etc.)



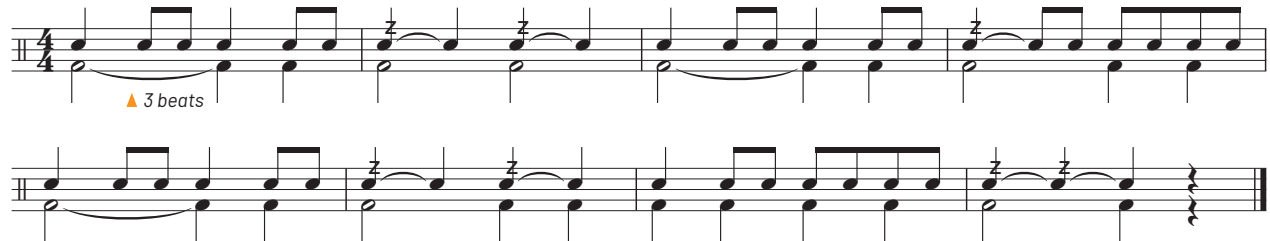
A curved line connecting two notes on the same staff line or space. Play one note for the combined counts of the tied notes.

59. FIT TO BE TIED




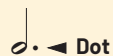
60. ALOUETTE



French-Canadian Folk Song



Dotted Half Note

 = 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



EE BAND PERUSAL BOOK 1: PERCUSSION

14-B

62. IT'S RAINING Practice flam taps in this exercise.

Allegro
S.D. L R R L R R L R R

B.D. *mf* Tri. Wd. Blk. *mf*

63. NEW DIRECTIONS

R L L R L L

64. THE NOBLES

▼ 3 beats


65. ESSENTIAL ELEMENTS QUIZ

EE

EE BAND PERUSAL BOOK 1: Mallet Percussion

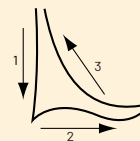
15

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

Moderato



mf

Jacques Offenbach

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

HISTORY


69. MORNING (from Peer Gynt)

Andante



p *mf* *p*

Edvard Grieg

Accent  Emphasize the note.

70. ACCENT YOUR TALENT

Clap




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

HISTORY

71. MEXICAN CLAPPING SONG (“Chiapanecas”)

f



Latin American Folk Song

72. ESSENTIAL CREATIVITY

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



EE BAND PERUSAL BOOK 1: CONDUCTOR

Student Book Page 16

103

Accidental

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

Flat \flat

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

Natural \natural

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

THEORY

Flute/Kybd. Perc.



Oboe



Bassoon



Clarinet



Alto Clarinet



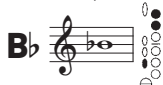
Bass Clarinet



Alto Saxophone



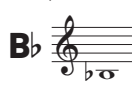
Tenor Saxophone



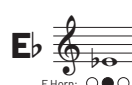
Baritone Saxophone



Trumpet



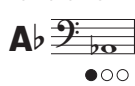
F Horn



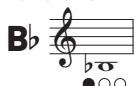
Trombone



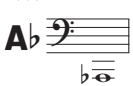
Baritone B.C.



Baritone T.C.



Tuba



Electric Bass



TEACHING TIP

Play their new note before playing this exercise.

73. HOT MUFFINS – New Note

▼ Flat applies to all A's in measure.

▼ Natural applies to all F's in measure.

Musical score for "HOT MUFFINS – New Note" in 2/4 time. The score includes parts for Flute/Oboe, Bb Clarinet/Bb Bass Cl., Eb Alto Sax./Eb Bari. Sax./Eb Alto Cl., Bb Tenor Sax., Bb Trumpet/Baritone T.C., F Horn, Trombone/Baritone B.C./Bassoon/Electric Bass, Tuba, Percussion (S.D. and B.D.), and Keyboard Percussion. The key signature is one flat (B-flat). The score features a new note exercise where a flat sign applies to all A's and a natural sign applies to all F's in the specified measures.

EE BAND PERUSAL BOOK 1: CONDUCTOR

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TEACHING TIP

Review the repeat sign.

74. COSSACK DANCE

Allegro

Flute
Oboe

B♭ Clarinet
B♭ Bass Cl.

E♭ Alto Sax.
E♭ Bari. Sax.
E♭ Alto Cl.

B♭ Tenor Sax.

B♭ Trumpet
Baritone T.C.

F Horn

Trombone
Baritone B.C.
Bassoon
Electric Bass

Tuba

Percussion

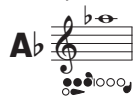
Keyboard
Percussion

EE BAND PERUSAL BOOK 1: CONDUCTOR

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Flute/Kybd. Perc.



Oboe



Bassoon



Clarinet



Alto Clarinet



Bass Clarinet



Alto Saxophone



Tenor Saxophone



Baritone Saxophone



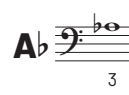
Trumpet



F Horn



Trombone



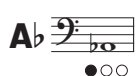
Baritone B.C.



Baritone T.C.



Tuba



Electric Bass



TEACHING TIP

Play the new note before playing this exercise.

F Horn Double Horn Players: add the thumb key and use the Bb Horn fingering to play "Eb."

75. BASIC BLUES – New Note

▼ Flat applies to all A's in measure.

Natural applies to all F's in measure.

Flute
Oboe

Bb Clarinet
Bb Bass Cl.

Eb Alto Sax.
Eb Bari. Sax.
Eb Alto Cl.

Bb Tenor Sax.

Bb Trumpet
Baritone T.C.

F Horn

Trombone
Baritone B.C.
Bassoon
Electric Bass

Tuba

Percussion

S.D.
B.D.

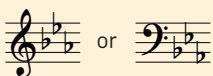
Sus. Cym.

Keyboard Percussion

EE BAND PERUSAL BOOK 1: CONDUCTOR

New Key Signature

C Instruments



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

B \flat Instruments



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

E♭ Instruments



This Key Signature indicates the Key of C (no sharps or flats).

F Horn



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



TEACHING TIP

Give students a visual example to make sure they understand 1st and 2nd endings.

76. HIGH FLYING

Moderato

[illegible]

EE BAND PERUSAL BOOK 1: CONDUCTOR

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107

2nd time →

1. 2.

Flute
Oboe

B♭ Clarinet
B♭ Bass Cl.

E♭ Alto Sax.
E♭ Bari. Sax.
E♭ Alto Cl.

B♭ Tenor Sax.

B♭ Trumpet
Baritone T.C.

F Horn

Trombone
Baritone B.C.
Bassoon
Electric Bass

Tuba

Percussion

Keyboard
Percussion

EE BAND PERUSAL BOOK 1: CONDUCTOR

108

Student Book Page 16

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.



TEACHING TIP

Before playing the entire arrangement, play the first three notes slowly, listening for balance.

77. SAKURA, SAKURA – Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante

The musical score is written for a concert band. It begins with a tempo marking of **Andante**. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The melody is pentatonic, using the notes G4, A4, Bb4, C5, and D5. The score includes parts for the following instruments:

- Flute/Oboe:** Starts with a *mf* dynamic, playing a sustained chord in the first measure, then moving to a descending line in the fifth measure.
- Bb Clarinet:** Similar to the Flute/Oboe part, starting with a *mf* dynamic and moving to a descending line in the fifth measure.
- Eb Alto Sax:** Similar to the Flute/Oboe part, starting with a *mf* dynamic and moving to a descending line in the fifth measure.
- Bb Trumpet:** Similar to the Flute/Oboe part, starting with a *mf* dynamic and moving to a descending line in the fifth measure.
- F Horn:** Similar to the Flute/Oboe part, starting with a *mf* dynamic and moving to a descending line in the fifth measure.
- Low Brass & Woodwinds:** Similar to the Flute/Oboe part, starting with a *mf* dynamic and moving to a descending line in the fifth measure.
- Percussion:**
 - Snares off:** Indicated by a double bar line.
 - S.D. (Snare Drum):** Plays a steady eighth-note pattern.
 - B.D. (Bass Drum):** Plays a steady eighth-note pattern.
 - Sus. Cym. (Suspended Cymbal):** Plays a steady eighth-note pattern.
 - Triangle:** Plays a steady eighth-note pattern.
 - Wood Block:** Plays a steady eighth-note pattern.
- Keyboard Percussion:** Similar to the Flute/Oboe part, starting with a *mf* dynamic and moving to a descending line in the fifth measure.

Dynamics are marked as *mf* (mezzo-forte) for the first four measures and *p* (piano) for the fifth measure. A note in the Percussion section states: "S.D. and B.D. can share the same rest."

EE BAND PERUSAL BOOK 1: CONDUCTOR

Flute Oboe

B♭ Clarinet

E♭ Alto Sax.

B♭ Trumpet

F Horn

Low Brass & Woodwinds

Percussion

Keyboard Percussion

Flute Oboe

B♭ Clarinet

E♭ Alto Sax.

B♭ Trumpet

F Horn

Low Brass & Woodwinds

Percussion

Keyboard Percussion

Shared rest

Choke

EE BAND PERUSAL BOOK 1: CLARINET

16

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 B-flat sounds a half-step below B, and all B's become B-flats for the rest of the measure where they occur.

73. HOT MUFFINS – New Note

74. COSSACK DANCE

Allegro

75. BASIC BLUES – New Note



THEORY

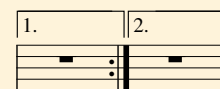
New Key Signature

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



1st & 2nd Endings

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



76. HIGH FLYING

Moderato

HISTORY

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

77. SAKURA, SAKURA – Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante

EE BAND PERUSAL BOOK 1: CLARINET

17

78. UP ON A HOUSETOP

Allegro

mf

Check Key Signature

79. JOLLY OLD ST. NICK – Duet

Moderato

mf

A

B

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

80. THE BIG AIRSTREAM

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Franz Lehar

Moderato

mf

f

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82. AIR TIME – New Note



F

83. DOWN BY THE STATION

Allegro

mf

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf

f

p

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

E

EE BAND PERUSAL BOOK 1: TRUMPET

18

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



EE BAND PERUSAL BOOK 1: TRUMPET

19

Sharp

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

THEORY

92. RAZOR'S EDGE – New Note



93. THE MUSIC BOX

Moderato



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

HISTORY

94. EZEKIEL SAW THE WHEEL

African-American Spiritual

Allegro



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

Allegro



98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine



EE BAND PERUSAL BOOK 1: ALTO SAXOPHONE

20

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

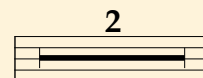
This **Key Signature** indicates the Key of D – play all F's and C's as sharps.



Multiple Measure Rest

The number above the staff tells you how many full measures to rest.

Count each measure of rest in sequence: 1-2-3-4 2-2-3-4



102. SATIN LATIN



HISTORY

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

103. MINUET – Duet

Johann Sebastian Bach



104. ESSENTIAL CREATIVITY

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



105. NATURALLY

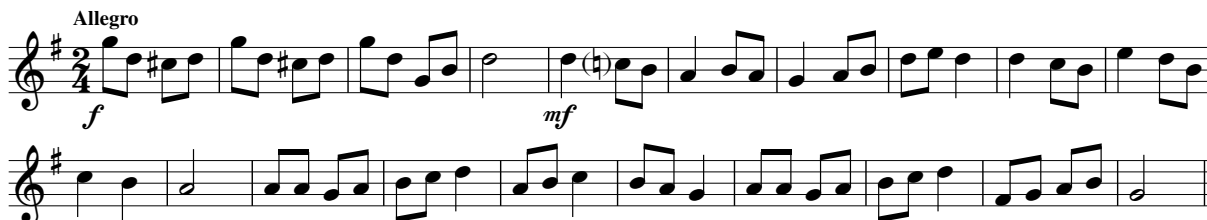


Austrian composer **Franz Peter Schubert** (1797-1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His "March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

HISTORY

106. MARCH MILITAIRE

Franz Schubert



Flat b

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.

THEORY

107. THE FLAT ZONE – New Note



108. ON TOP OF OLD SMOKEY

American Folk Song



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

HISTORY

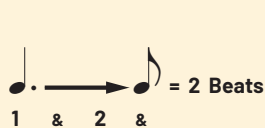
109. BOTTOM BASS BOOGIE – Duet



EE BAND PERUSAL BOOK 1: ALTO SAXOPHONE

22

Dotted Quarter & Eighth Notes

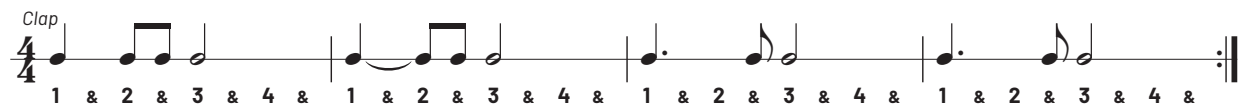


A dot adds half the value of the quarter note.



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

Largo 4 5 ▶ Measure number

Piano Accompaniment

Largo 4 5

EE BAND PERUSAL BOOK 1: TENOR SAXOPHONE

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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



EE BAND PERUSAL BOOK 1: TENOR SAXOPHONE

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126. GRENADILLA GORILLA JUMP No. 4



127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5 – New Note



129. TECHNIQUE TRAX



130. CROSSING OVER

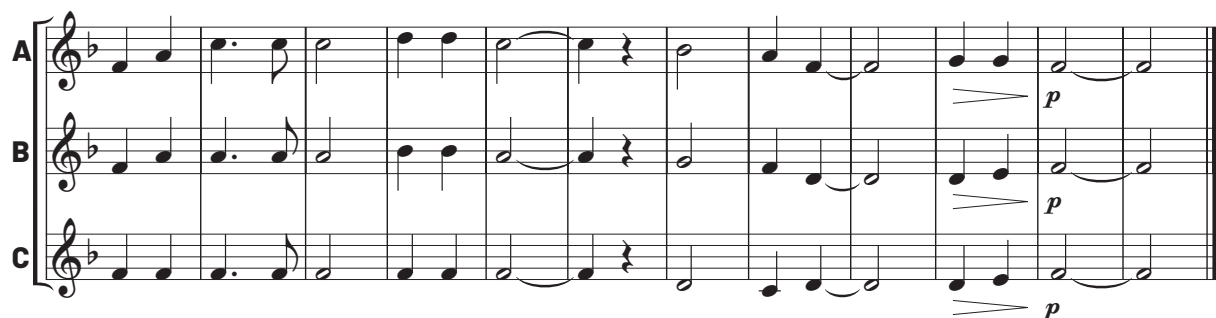


Trio A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for 3-part harmony.

131. KUM BAH YAH – Trio

Always check the key signature.

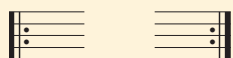
African Folk Song



EE BAND PERUSAL BOOK 1: TENOR SAXOPHONE

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Repeat Signs



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

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante
mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato
f

134. BOTANY BAY

Australian Folk Song

Allegro
mf

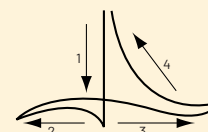
THEORY

C Time Signature

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

Conducting

Practice conducting this four-beat pattern.



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

136. FINLANDIA

Jean Sibelius

Andante
p

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137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from $\frac{1}{2}$ to $\frac{1}{4}$.

EE BAND PERUSAL BOOK 1: TENOR SAXOPHONE

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138. EASY GORILLA JUMPS



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



140. MORE TECHNIQUE TRAX



141. GERMAN FOLK SONG



142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis



143. LOWLAND GORILLA WALK



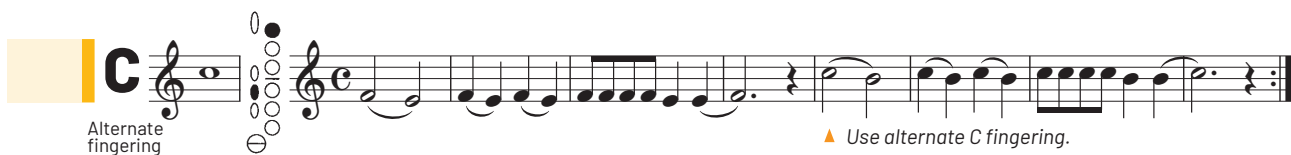
144. SMOOTH SAILING



145. MORE GORILLA JUMPS



146. FULL COVERAGE



EE BAND PERUSAL BOOK 1: BASSOON

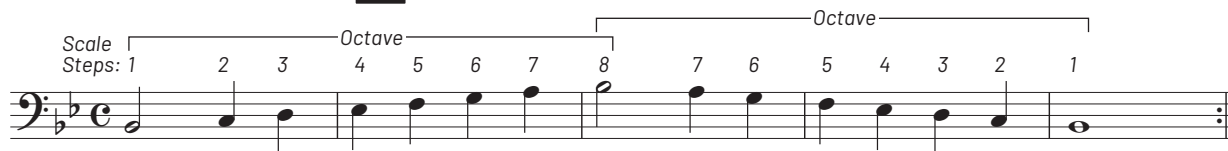
28

THEORY

Scale

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

147. CONCERT B \flat SCALE ▶



THEORY

Chord & Arpeggio

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

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



149. SCALE AND ARPEGGIO



HISTORY

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

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn



151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.



PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 ▶ Measure Number

f *mf*

13

21

29

1. 2.

Soli

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

153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

mf *f* *mf*

5

13 8

21 7 *Soli* *f*

29

end Soli **37** 7

45 *p* *mf*

f

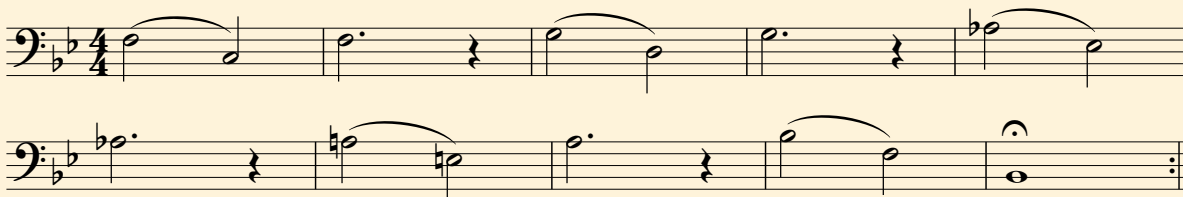
EE BAND PERUSAL BOOK 1: BASSOON

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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



EE BAND PERUSAL BOOK 1: BASSOON

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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



EE BAND PERUSAL BOOK 1: ALTO SAXOPHONE

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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?

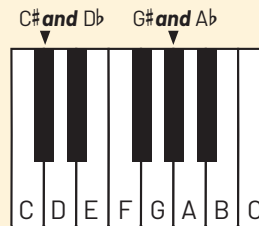


EE BAND PERUSAL BOOK 1: F HORN

Enharmonics

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

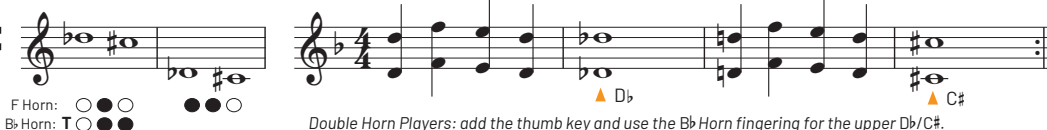
On a piano keyboard,
each black key is both
a flat and a sharp:



169. SNAKE CHARMER

Enharmonic notes use the same fingering.

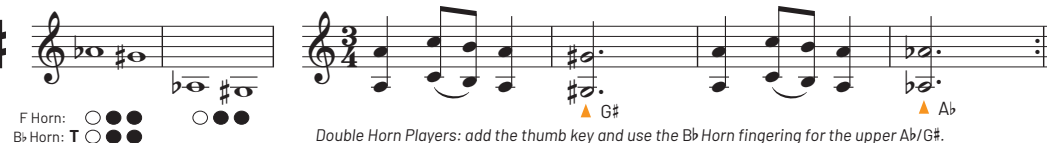
Db/C#



170. DARK SHADOWS

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

Ab/G#

172. MARCH SLAV

Peter Ilyich Tchaikovsky

Largo

4/4

f *mf*

1. 2.

f *f*

173. NOTES IN DISGUISE

Chromatic Notes

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

174. HALF-STEPPIN'

EE BAND PERUSAL BOOK 1: F HORN

34

HISTORY

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

175. EGYPTIAN DANCE Watch for enharmonics.

Camille Saint-Saëns

Allegro

mf

176. SILVER MOON BOAT

Chinese Folk Song

Largo

mf

f

p

Fine

D.C. al Fine

HISTORY

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

p

p

9

mf

mf

1.

2.

EE BAND PERUSAL BOOK 1: F HORN

35

HISTORY

Russian composer **Peter Ilyich 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 Ilyich Tchaikovsky

Allegro

179. AMERICAN PATROL

F.W. Meacham

Allegro

180. WAYFARING STRANGER

African-American Spiritual

Andante

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST



Additional bonus songs are available online. See the inside front cover for details.

EE BAND PERUSAL BOOK 1: FLUTE

36

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso 2 *f* *p* *f* *mf* *f*

7 Andante 3

15

25 Maestoso 2 *f*

Detailed description: This musical score is for the flute part of 'America the Beautiful'. It is in 4/4 time and B-flat major. The piece begins with a 'Maestoso' tempo marking. The first staff contains measures 1-6, featuring a half note rest followed by a series of eighth notes and a half note, with a dynamic of *f*. The second staff contains measures 7-14, starting with a half note rest and a dynamic of *p*, followed by a melodic line with a dynamic of *f*. The third staff contains measures 15-24, starting with a dynamic of *f* and ending with a dynamic of *mf*. The fourth staff contains measures 25-32, starting with a 'Maestoso' tempo marking and a dynamic of *f*, and ending with a dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

183. LA CUCARACHA – Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock *f* *mf* *p* *f*

5

13

25

1. 2.

Detailed description: This musical score is for the flute part of 'La Cucaracha'. It is in 4/4 time and B-flat major. The piece begins with a 'Latin Rock' tempo marking. The first staff contains measures 1-4, featuring a series of eighth notes and a half note, with a dynamic of *f*. The second staff contains measures 5-12, starting with a dynamic of *mf* and ending with a dynamic of *p*. The third staff contains measures 13-24, starting with a dynamic of *p* and ending with a dynamic of *f*. The fourth staff contains measures 25-32, starting with a dynamic of *f* and ending with a dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

EE BAND PERUSAL BOOK 1: FLUTE

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PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Ilyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score is written for a single flute in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and a breath mark. The second staff has a piano (*p*) dynamic, followed by a crescendo to forte (*f*), and then a piano (*p*) dynamic. The third staff continues the melody. The fourth staff starts with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The fifth staff has a measure rest followed by eighth-note patterns, with a measure rest at measure 26. The sixth staff continues the eighth-note patterns. The seventh staff has a measure rest followed by eighth-note patterns. The eighth staff continues the eighth-note patterns. The ninth staff has a measure rest followed by eighth-note patterns. The tenth staff concludes the piece with a final chord. Measure numbers 10, 18, 26, 34, and 42 are indicated in boxes above the staves.

EE BAND PERUSAL BOOK 1: FLUTE

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PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Serenade in G Major*, K. 525, also known as "Eine Kleine Nachtmusik" ("A Little Night Music"). **Wolfgang Amadeus Mozart** wrote this piece in 1787, the same year the American Constitution was signed into law. You and a piano accompanist can perform this for the band or at other school and community events.

185. EINE KLEINE NACHTMUSIK – Solo (Concert E \flat version)

Wolfgang Amadeus Mozart
Arr. by John Higgins

Allegro

Flute

Piano

mf

f

3

13

p

mf

f

1. 2.

1. 2.

EE BAND PERUSAL BOOK 1: FLUTE

DUETS

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

186. SWING LOW, SWEET CHARIOT – Duet

African-American Spiritual

Andante

A

B

p

p

Fine

mf

mf

D.C. al Fine

mf

187. LA BAMBA – Duet

Mexican Folk Song

Allegro

A

B

f

f

Fine

A

B

p

p

D.C. al Fine

EE BAND PERUSAL BOOK 1: ALTO SAXOPHONE

40

RUBANK® SCALE AND ARPEGGIO STUDIES

ALTO SAXOPHONE KEY OF G (CONCERT B \flat) *In this key signature, play all F#s.*

1.



2.



3.



4.



ALTO SAXOPHONE KEY OF C (CONCERT E \flat)

1.



2.



3.



4.



EE BAND PERUSAL BOOK 1: TROMBONE

41

RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



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

1.



2.



3.



4.



EE BAND PERUSAL BOOK 1: TROMBONE

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RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

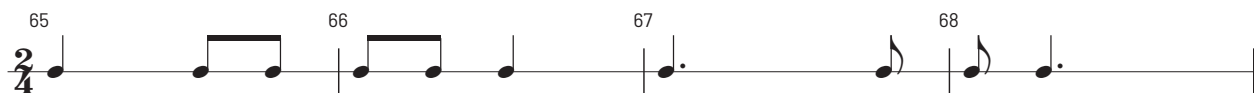
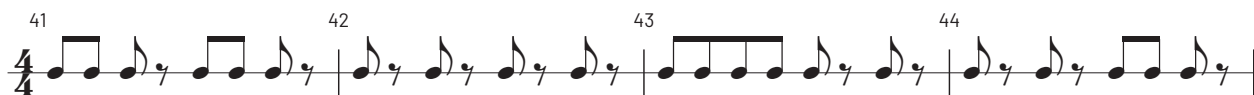
33 34 35 36

This page contains 36 numbered rhythm studies for trombone, arranged in 9 rows of 4 exercises each. All exercises are in 4/4 time. The exercises include various rhythmic patterns such as quarter notes, eighth notes, sixteenth notes, and rests. Exercises 13, 14, 15, and 16 feature beamed sixteenth notes. Exercises 21, 22, 23, and 24 include eighth notes and rests. Exercises 25, 26, 27, and 28 include eighth notes and rests. Exercises 29, 30, 31, and 32 include dotted half notes and rests. Exercises 33, 34, 35, and 36 include dotted half notes and rests.

EE BAND PERUSAL BOOK 1: TROMBONE

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RHYTHM STUDIES



EE BAND PERUSAL BOOK 1: TROMBONE

44

CREATING MUSIC

THEORY

Composition

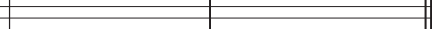
Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical “sentences.” Some melodies have phrases that seem to answer or respond to “question” phrases, as in Beethoven’s *Ode To Joy*. Play this melody and listen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


1. ODE TO JOY

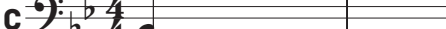
Ludwig van Beethoven


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

3. PHRASE BUILDERS

A 


B 

C 

D 

4. YOU NAME IT:

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

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

THEORY

Improvisation

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

5. INSTANT MELODY

A

B

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



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

EE BAND PERUSAL BOOK 1: BASSOON

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FINGERING CHART

BASSOON

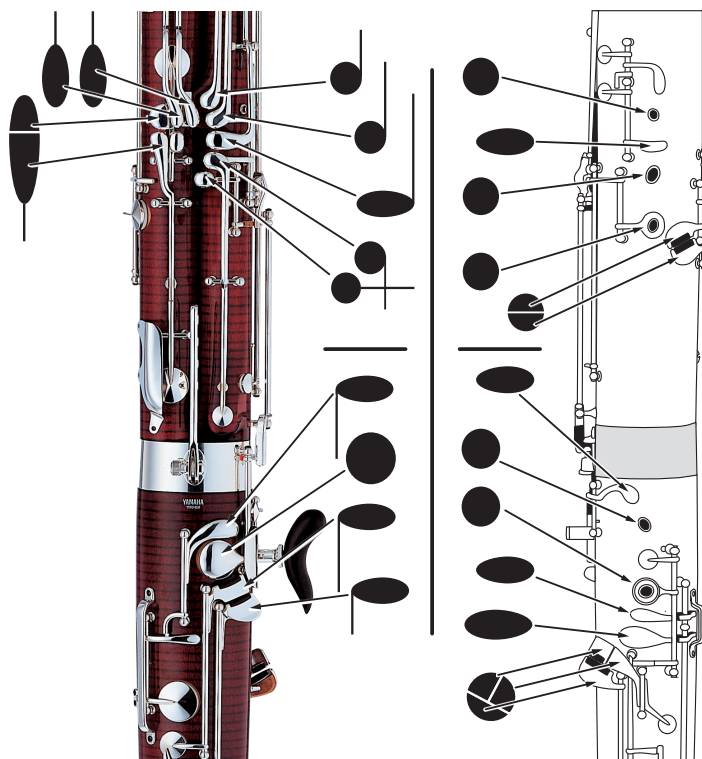
Taking Care Of Your Instrument

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

- Carefully remove the reed and blow air through it. Return to reed case.
- Remove the bocal and blow air through the larger end to remove excess moisture.
- Take the instrument apart in the reverse order of assembly. Swab out each section with a cloth swab or cleaning rod. Drop the weight of the swab through each section and pull it through. Return each section to the correct spot in the case.

- = Open
- = Pressed down
- ◐ = Half-hole covered
- ◑ = Quarter-hole open
- = Flicked
- = Optional

The most common fingering appears first when two fingerings are shown.



Instruments and photos courtesy of Yamaha.

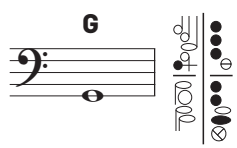
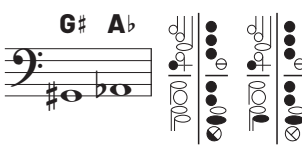
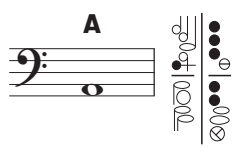
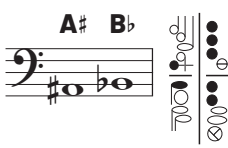
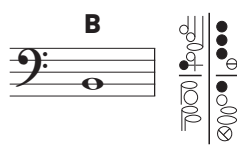
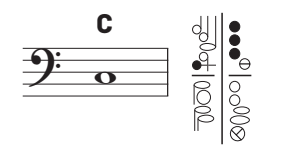
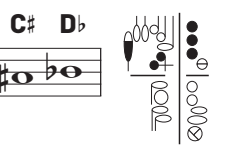
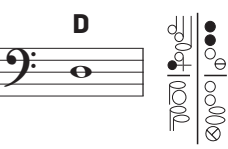
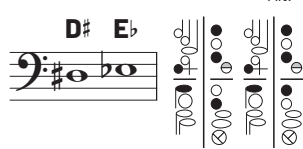
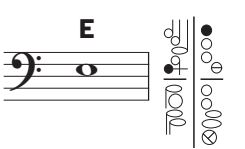
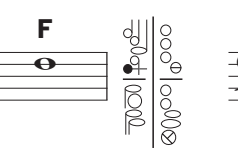
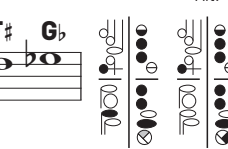
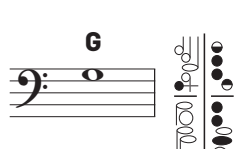
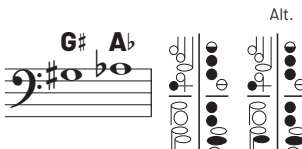
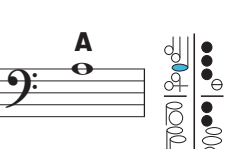
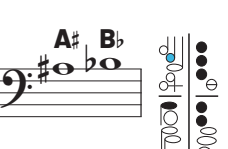
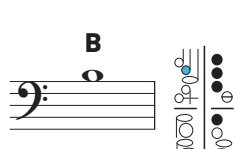
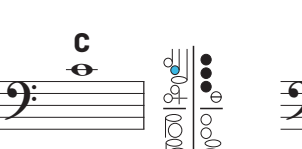
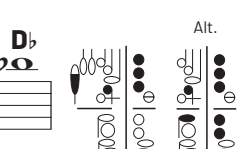
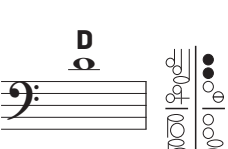


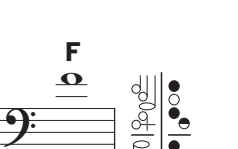

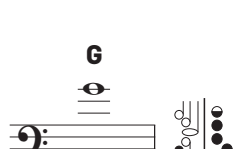



<p>A# Bb</p>	<p>B</p>	<p>C</p>	<p>C# Db</p>	<p>D</p>
<p>D# Eb</p>	<p>E</p>	<p>F</p>	<p>F# Gb</p>	<p>Alt.</p>

EE BAND PERUSAL BOOK 1: BASSOON

47

FINGERING CHART

BASSOON

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

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