

B \flat CLARINET BOOK 1



ESSENTIAL ELEMENTS[®]

2000 PLUS DVD

COMPREHENSIVE BAND METHOD



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

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

Understanding how commitment and dedication lead to success.

Sharing the joy and rewards of working together.

Individuals who develop self-confidence.

Creativity—expressing yourself in a universal language.

Band is... **MUSIC!**

Strike up the band,

Tim Lautzenheiser

In 1690, the German instrument maker Johann Denner invented the clarinet by transforming the double reed "chalumeau" (*shall-you-mo*) into a single reed instrument. Since the chalumeau could only play notes in a low range, he added a "register key" to allow his new instrument to play higher notes. The word clarinet comes from the Italian word *clarino*, used for an older type of high-pitched trumpet. Today the low range of the clarinet is still called the "chalumeau register," because of the low notes of the original chalumeau.

By the 1840's, two French instrument makers named Klosé and Buffet had created a clarinet fingering system modeled after the flute key system designed by Boehm. Nearly all clarinets today are made with the Boehm system.

The clarinet family includes the B \flat Clarinet, the A Clarinet (used in some orchestra music), the B \flat Bass Clarinet, the E \flat Soprano and Alto Clarinets, the E \flat Contrabass Clarinet and B \flat Contrabass Clarinet. Fingerings are virtually the same for all clarinets, making it possible for a clarinetist to play any of the instruments. As one of the primary instruments in the sound of a concert band, clarinets play melodies, harmonies and solos.

Mozart, Brahms, Weber, Bartok and Hindemith are among the important composers who have featured clarinets in their writing. Some famous clarinetists include Richard Stoltzman, Benny Goodman, Eddie Daniels and Stanley Drucker.

HISTORY OF THE CLARINET

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THE BASICS

Posture

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

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

Breathing & Airstream

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

- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "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.
- Firm the corners of your mouth like a slightly puckered smile.
- Stretch your chin downward.
- Place the mouthpiece on your lower lip so that the reed extends about 1/2 inch into your mouth. Place upper teeth on top of the mouthpiece.
- Close your mouth around the mouthpiece. Keep the corners of the mouth firm and the chin pointing downward.

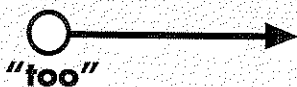
Taking Care Of Your Instrument

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

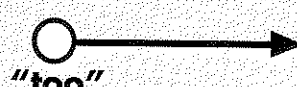
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- As you put each piece back in the case, check to be sure they are dry.
- 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

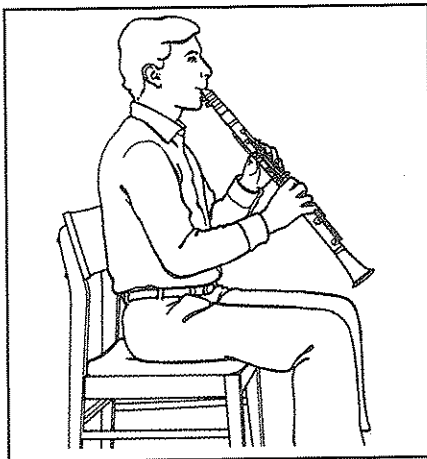
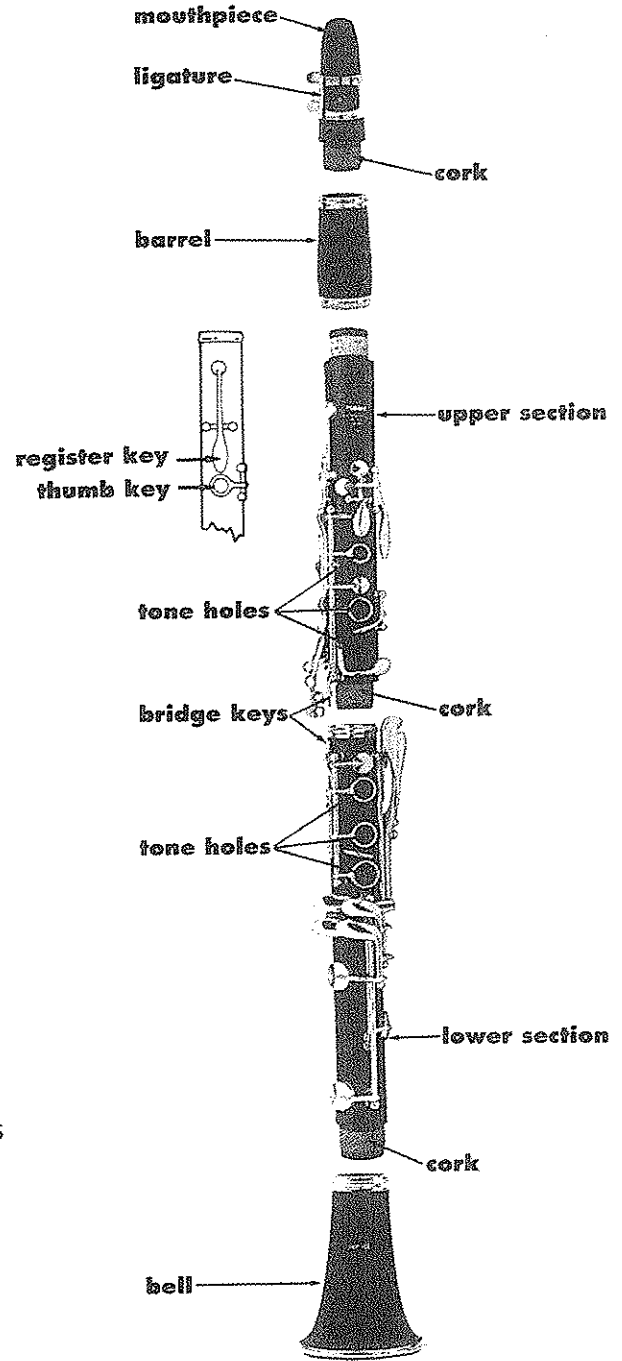


REST

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** Put the thin end of the reed into your mouth to moisten it thoroughly while assembling your instrument. If needed, rub a small amount of cork grease on all corks. Clean hands.
- Step 2** Hold the lower section in the palm of your left hand, with the key work facing up. Do not put any pressure on the long rod. Pick up the bell with your right hand and gently twist it onto the cork of the lower section.
- Step 3** Hold the upper section in your right hand so you can depress the lower of the two open rings with your second finger. Gently twist the upper section into the lower section. Check that the bridge key on the upper section crosses directly over its connector on the lower section. The tone holes of the two sections should be aligned.
- Step 4** Hold your instrument in your left hand, near the top of the upper section. Pick up the barrel in your right hand and gently twist its larger end onto the top of the upper section.
- Step 5** Twist the mouthpiece into the barrel. The flat side of the mouthpiece should form a straight line with the register key and thumb rest. Place the reed on the mouthpiece (see page 2).



- Step 6** With your right thumb under the thumb rest and left thumb on the thumb key, use the pads of your fingers to cover the tone holes. Your fingers should curve naturally. Bring the clarinet up as shown on the left:

READING MUSIC

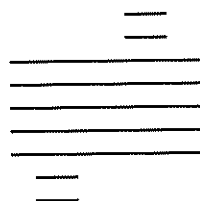
Identify and draw each of these symbols:

Music Staff



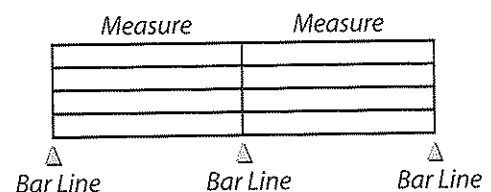
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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**.

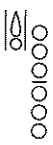
Long Tone



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.



"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 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 with each new note.



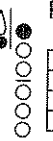
△ The black circles tell you which tone holes to cover or keys to press. "F" is played with the **left thumb**.

4. TWO'S A TEAM

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 &

Notes In Review

Memorize the fingerings for the notes you've learned:

14. ROLLING ALONG

Half Note

Half Rest

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

16. THE HALF COUNTS

17. HOT CROSS BUNS

Check your embouchure and hand position.

Breath Mark



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

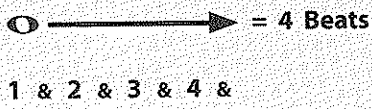
18. GO TELL AUNT RHODIE

American Folk Song

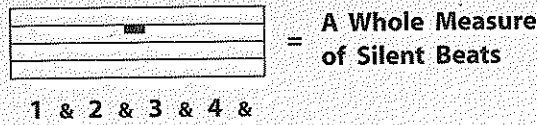
19. ESSENTIAL ELEMENTS QUIZ

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

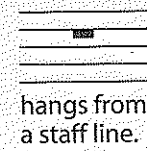
Whole Note



Whole Rest



Whole Rest



Half Rest



20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

21. THE WHOLE THING

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

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 C* (no sharps or flats).

THEORY

23. MARCH STEPS

5 4 3 2 1 1

24. LISTEN TO OUR SECTIONS

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

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

Fermata



Hold the note (or rest) longer than normal.



27. REACHING HIGHER – New Note

Practice long tones on each new note.

Fermata



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

B Musical notation for 'DEEP POCKETS' in 4/4 time. It starts with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter notes and eighth notes. A diagram of a piano keyboard shows the notes B-flat, A, and B. A triangle symbol is placed under the first measure.

34. DOODLE ALL DAY

Musical notation for 'DOODLE ALL DAY' in 4/4 time. The melody is a simple sequence of quarter notes.

35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time. The melody features a mix of quarter and eighth notes.

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

v Pick-up note

 Musical notation for 'A-TISKET, A-TASKET' in 4/4 time. It includes a pick-up note. The rhythm is indicated as '4 & 1 & 2 & 3 & 4 &' and '1 & 2 & 3 &'.

Dynamics

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

37. LOUD AND SOFT

Clap

 Musical notation for 'LOUD AND SOFT' in 4/4 time. It features dynamic markings: *f*, *mf*, *p*, and *f*. There are also 'Clap' markings above the staff.

38. JINGLE BELLS *Keep your fingers close to the keys, curved naturally.*

J. S. Pierpont

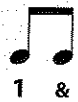
 Musical notation for 'JINGLE BELLS' in 4/4 time. It includes dynamic markings *mf* and *f*.

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

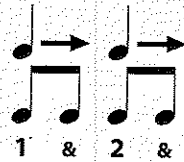
Traditional Hanukkah Song

 Musical notation for 'MY DREYDL' in 4/4 time. It includes dynamic markings *mf*, *p*, and *f*.

Eighth Notes



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



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



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

Clap

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

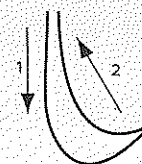
Gioacchino Rossini

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

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

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

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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advanced!

49. HEY, HO! NOBODY'S HOME – New Note

A

Moderato

mf $\triangle A$

Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE

RHYTHM RAP

CHORALE

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)

Moderato

French Folk Song

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

This musical score is for the piece 'When the Saints Go Marching In'. It is written for a single melodic line in 4/4 time, marked 'Allegro'. The score consists of three staves. The first staff begins with a dynamic marking of *mf* and includes a boxed measure number '3' with a right-pointing arrow. The second staff includes a boxed measure number '11' and a dynamic marking of *f*. The third staff includes a boxed measure number '19' and ends with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

13

2nd time go on to meas. 13 ▽

f

p

This musical score is for the piece 'Old MacDonald Had a Band'. It is written for a single melodic line in 4/4 time, marked 'Allegro'. The score consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff includes a boxed measure number '9' and a dynamic marking of *f*. The third staff includes a boxed measure number '13' and a dynamic marking of *f*. A first ending bracket is shown above the second staff, with a right-pointing arrow and the instruction '2nd time go on to meas. 13 ▽'. A dynamic marking of *p* is placed below the second staff.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

f

p

This musical score is for the piece 'Ode to Joy' from Beethoven's Symphony No. 9. It is written for a single melodic line in 4/4 time, marked 'Moderato'. The score consists of three staves. The first staff begins with a dynamic marking of *mf*. The second staff includes a boxed measure number '9' and a dynamic marking of *p*. The third staff includes a boxed measure number '13' and a dynamic marking of *f*. A slur is placed under the second staff, and a dynamic marking of *p* is placed below it.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

This musical score is for the piece 'Hard Rock Blues'. It is written for a single melodic line in 4/4 time, marked 'Allegro'. The score consists of two staves. The first staff begins with a dynamic marking of *f*. The second staff ends with a double bar line.

Tie

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



59. FIT TO BE TIED

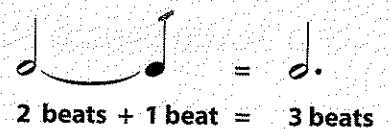
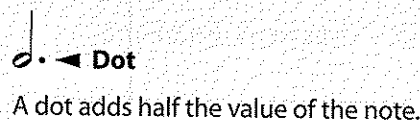
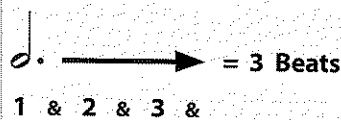


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



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

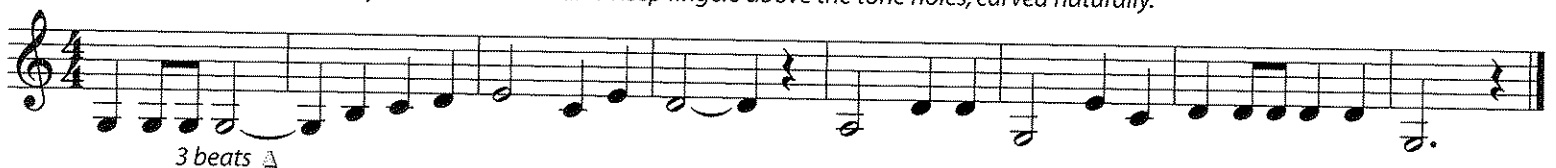
Stephen Collins Foster



63. NEW DIRECTIONS - New Note



64. THE NOBLES Always use a full airstream. Keep fingers above the tone holes, curved naturally.



65. ESSENTIAL ELEMENTS QUIZ



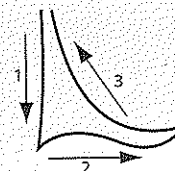
3 Time Signature

4

= 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 & 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 &

68. BARCAROLLE

Jacques Offenbach

Moderato

mf

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)

Edvard Grieg

Andante

p *mf* *p*

Accent

Emphasize the note.

70. ACCENT YOUR TALENT

Clap

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

HISTORY

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song

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 \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

Musical notation for 'HOT MUFFINS - New Note'. It shows a treble clef with a key signature of one flat (B-flat). The melody starts with a B-flat note. A diagram shows a piano keyboard with the B-flat key highlighted. The notation includes a measure with a flat sign above a B note, with a triangle symbol and the text 'Flat applies to all B's in measure.' below it.

74. COSSACK DANCE

Musical notation for 'COSSACK DANCE'. It is marked 'Allegro' and 'f'. The melody is in 4/4 time. A flat sign is placed above a B note in the second measure, with a triangle symbol and the text 'Flat applies to all B's in measure.' below it.

75. BASIC BLUES - New Note

Musical notation for 'BASIC BLUES - New Note'. It shows a treble clef with a key signature of one flat (B-flat). The melody starts with a B-flat note. A diagram shows a piano keyboard with the B-flat key highlighted. The notation includes a measure with a flat sign above a B note, with a triangle symbol and the text 'Flat applies to all B's in measure.' below it.

THEORY

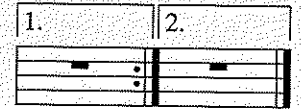
New Key Signature

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

Musical notation for 'HIGH FLYING'. It is marked 'Moderato' and 'mf'. The melody is in 3/4 time. A flat sign is placed above a B note in the second measure, with a triangle symbol and the text 'Flat applies to all B's in measure.' below it. The notation includes first and second endings. A dashed arrow labeled '2nd time' points to the start of the second ending.

HISTORY

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Musical notation for 'SAKURA, SAKURA - Band Arrangement'. It is marked 'Andante' and 'mf'. The melody is in 4/4 time. The notation includes dynamics like 'mf' and 'p'.

78. UP ON A HOUSETOP

Allegro

1. 2.

mf *f*

Check Key Signature

Detailed description: This is a musical score for 'Up on a Housetop' in 4/4 time, marked Allegro. It consists of two staves. The first staff has a treble clef and a key signature of one flat (Bb). It begins with a dynamic of *mf* and features a first ending (1.) and a second ending (2.). The second ending concludes with a forte (*f*) dynamic and accents. The second staff continues the melody with accents and a dynamic of *f* at the end.

79. JOLLY OLD ST. NICK - Duet

Moderato

A B

mf *mf*

1. 2.

Detailed description: This is a duet musical score for 'Jolly Old St. Nick' in 2/4 time, marked Moderato. It features two staves, A and B, both with treble clefs and a key signature of one flat (Bb). Both staves start with a dynamic of *mf*. The score includes first and second endings for both parts.

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

80. THE BIG AIRSTREAM

Detailed description: This is a musical score for 'The Big Airstream' in 4/4 time. It consists of a single staff with a treble clef and a key signature of one flat (Bb). The melody is simple and rhythmic.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

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Detailed description: This is a musical score for the 'Waltz Theme (The Merry Widow Waltz)' in 3/4 time, marked Moderato. It consists of two staves with treble clefs and a key signature of one flat (Bb). The first staff starts with a dynamic of *mf* and features a crescendo leading to a forte (*f*) dynamic. The second staff continues the melody with a similar dynamic progression.

82. AIR TIME - New Note

F

v f

Detailed description: This is a musical score for 'Air Time - New Note' in 4/4 time. It features a large 'F' in a box at the beginning, followed by a treble clef and a key signature of one flat (Bb). The score includes a dynamic of *v f* and a fermata over the final note.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This is a musical score for 'Down by the Station' in 2/4 time, marked Allegro. It consists of a single staff with a treble clef and a key signature of one flat (Bb). The melody is rhythmic and starts with a dynamic of *mf*.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Detailed description: This is a musical score for 'Essential Elements Quiz' in 3/4 time, marked Moderato. It consists of a single staff with a treble clef and a key signature of one flat (Bb). The score includes dynamics of *mf*, *f*, and *p*, along with accents and a fermata.

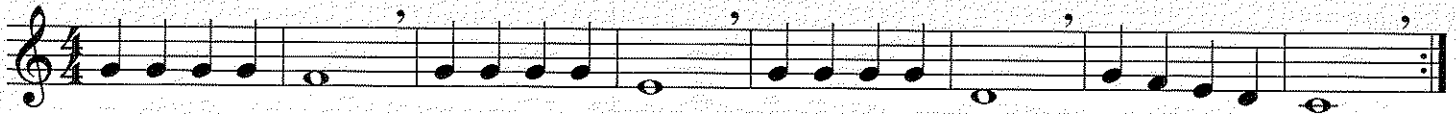
85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

Detailed description: This is a musical score for 'Essential Creativity' in 4/4 time. It consists of a single staff with a treble clef and a key signature of one flat (Bb). The score shows a sequence of notes: a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, and a quarter note, intended for rhythmic improvisation.

DAILY WARM-UPS

WORKOUTS 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

Theme

Variation 1

Variation 2

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

Moderato

Fine

D.C. al Fine

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.

92. RAZOR'S EDGE - New Note

Musical notation for 'Razor's Edge' in 4/4 time. It features a sharp sign (#) and a new note (F#) indicated by a triangle and the label 'F#'. The melody consists of eighth and quarter notes.

93. THE MUSIC BOX

Moderato

Musical notation for 'The Music Box' in 3/4 time. It includes a dynamic marking 'p' (piano) and a sharp sign (#) with a triangle and 'F#'. The melody is composed of quarter and eighth notes.

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

94. EZEKIEL SAW THE WHEEL

African-American Spiritual

Allegro

Musical notation for 'Ezekiel Saw the Wheel' in 4/4 time. It features a dynamic marking 'f' (forte) and a sharp sign (#). The piece is an African-American spiritual with a lively tempo.

Slur



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

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in 4/4 time. It illustrates a slur connecting two notes, with a triangle and the text 'Slur 2 notes - tongue only the first.' below the staff.

96. GLIDING ALONG

Musical notation for 'Gliding Along' in 4/4 time. It illustrates a slur connecting four notes, with a triangle and the text 'Slur 4 notes - tongue only the first.' below the staff.

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

97. TROMBONE RAG

Allegro

Musical notation for 'Trombone Rag' in 4/4 time. It includes a dynamic marking 'f' (forte) and features first and second endings. The piece is an allegro.

98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine

Musical notation for 'Essential Elements Quiz' in 3/4 time. It includes a dynamic marking 'p' (piano) and ends with 'Fine' and 'D.C. al Fine' instructions.

99. TAKE THE LEAD Always cover the tone holes completely.

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 G** – play all F's as F-sharps.

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

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?

Natural

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

105. NATURALLY

Musical notation for 'Naturally' in 2/4 time, key of D major. The melody starts on D4, moves to E4, F#4, G4, A4, B4, C5, D5, then descends: C5, B4, A4, G4, F#4, E4, D4. There are two natural signs (Δ) over the F# notes in the second and fourth measures.

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

Musical notation for 'March Militaire' in 2/4 time, key of D major. The tempo is marked 'Allegro'. The melody starts on D4, moves to E4, F#4, G4, A4, B4, C5, D5, then descends: C5, B4, A4, G4, F#4, E4, D4. The first measure is marked 'f' and the second measure is marked 'mf' with a natural sign over the F# note.

107. THE FLAT ZONE - New Note

Musical notation for 'The Flat Zone' in 4/4 time, key of E-flat major. A large 'E' with a flat sign is shown next to a piano keyboard diagram highlighting the flat notes. The melody starts on E4, moves to F4, G4, A4, B4, C5, D5, then descends: C5, B4, A4, G4, F4, E4. A natural sign (Δ) is placed over the F4 note.

108. ON TOP OF OLD SMOKEY

American Folk Song

Musical notation for 'On Top of Old Smokey' in 3/4 time, key of B-flat major. The tempo is marked 'Allegro'. The melody starts on Bb4, moves to C5, D5, Eb5, F5, G5, A5, Bb5, then descends: Ab5, G5, F5, Eb5, D5, C5, Bb4. The first measure is marked 'f'.

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

Musical notation for 'Bottom Bass Boogie' in 4/4 time, key of B-flat major. The tempo is marked 'Allegro'. The piece is a duet for two parts, A and B. Part A starts on Bb4, moves to C5, D5, Eb5, F5, G5, A5, Bb5, then descends: Ab5, G5, F5, Eb5, D5, C5, Bb4. Part B starts on Bb3, moves to C4, D4, Eb4, F4, G4, A4, Bb4, then descends: Ab4, G4, F4, Eb4, D4, C4, Bb3. The first measure of both parts is marked 'f'. The piece ends with a first ending (1.) and a second ending (2.).

Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

Fine D.C. al Fine
mf *p*

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

Moderato English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

mf *f* \triangle Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

Largo 4 5 ◀ Measure number

The solo part is written on a single treble clef staff in 4/4 time. It begins with a **p** (piano) dynamic. The melody consists of a series of eighth and quarter notes, some beamed together. Measure numbers 5, 13, 21, and 29 are indicated in boxes. At measure 29, the tempo marking changes to **Slower** and the time signature changes to 2/2. The piece concludes with a **p** dynamic.

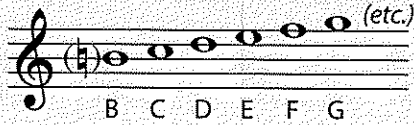
Piano Accompaniment

Largo 5

The piano accompaniment is written for a grand piano on a grand staff (treble and bass clefs) in 4/4 time. It features a steady accompaniment of eighth notes in the bass and chords in the treble. Measure numbers 5, 13, 21, and 29 are indicated in boxes. Dynamics include **p**, **f**, and **mf**. At measure 29, the tempo marking changes to **Slower**. The piece ends with a **p** dynamic.

SPECIAL CLARINET TECHNIQUE - Register Key

Notes above B \flat require the **Register Key** and are called "upper register" notes.



Remember the following:

1. Maintain a steady, fast stream of air.
2. Keep your embouchure firm and your chin flat.
3. Roll your thumb up slightly to open the register key.

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

Register key \blacktriangleright



120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2

\blacktriangledown Add register key



122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3

\blacktriangledown Add register key

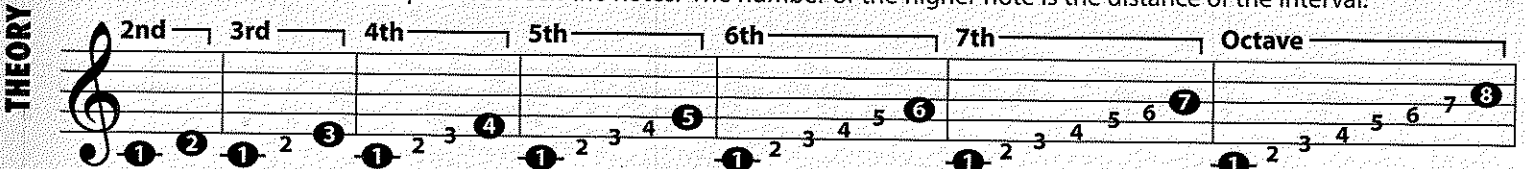


124. JUMPIN' JACKS



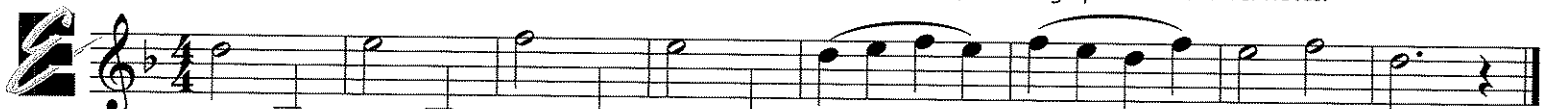
Interval

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



125. ESSENTIAL ELEMENTS QUIZ

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



Intervals:

126. GRENADILLA GORILLA JUMP No. 4

▽ Add register key

F#

127. THREE IS THE COUNT

128. GRENADILLA GORILLA JUMP No. 5

▽ Add register key

C

129. TECHNIQUE TRAX

Crossing the Break

When alternating between high and low registers, you can keep your **right hand fingers down** on G, A and B \flat :

4 fingers down: 3 fingers down:

130. CROSSING OVER

Right hand down: (4 fingers down)-----| (3 fingers down)-----|

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

Moderato

A

B

C

A

B

C

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

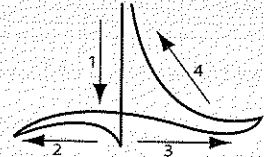
Allegro

Australian Folk Song

THEORY C Time Signature

Conducting

Practice conducting this four-beat pattern.





135. TECHNIQUE TRAX Practice at all dynamic levels.

136. FINLANDIA

Andante

Jean Sibelius

137. ESSENTIAL CREATIVITY

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

138. EASY GORILLA JUMPS *On this exercise, clarinets play a special part.*

▽ Add register key

G

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

140. MORE TECHNIQUE TRAX

141. GERMAN FOLK SONG

Moderato
mf

142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

Allegro
f

143. LOWLAND GORILLA WALK *Be sure the pads of your fingers cover the holes completely.*

E

144. SMOOTH SAILING

145. MORE GORILLA JUMPS *On this exercise, clarinets play a special part.*

▽ Add register key

B

146. FULL COVERAGE *Be sure to cover the holes completely.*

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 C (no sharps or flats), so the top and bottom notes are both C's. The interval between the C's is an octave.

147. CONCERT B \flat SCALE (Clarinet - C SCALE)

Chord & Arpeggio

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

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

149. SCALE AND ARPEGGIO

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

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy

Arr. by John Higgins

March Style

5 *Measure Number*

f *mf*

13

21

29

1. 2.

Soli

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

153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict

Arr. by John Higgins

Allegro

5

mf *f* *mf*

13 7

Soli 21

f

end Soli 29 8 37 7

45

p *mf* *f*

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

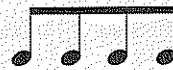
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH


Israeli National Anthem

Eighth Note & Eighth Rest

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




1 & 2 &



1 & 2 &

158. RHYTHM RAP

Clap



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

159. EIGHTH NOTE MARCH



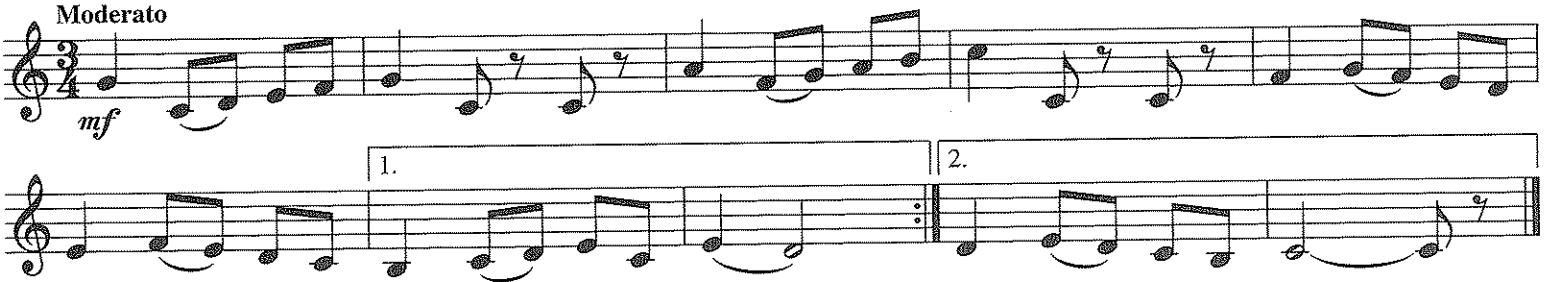
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

160. MINUET

Johann Sebastian Bach

Moderato


mf



1. 2.

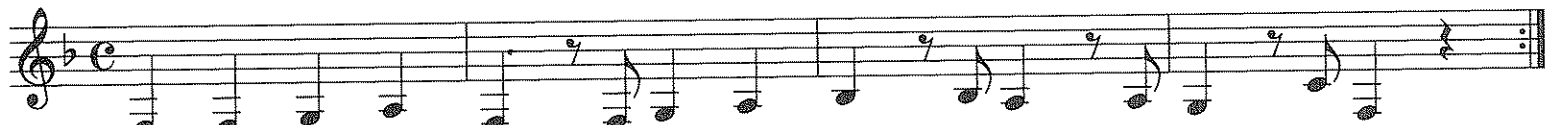
161. RHYTHM RAP

Clap



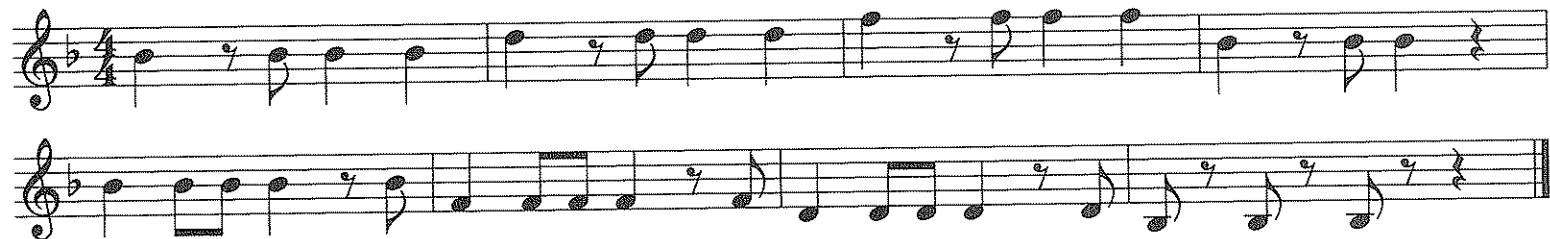
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante



p *mf* *f*

165. DANCING MELODY – New Note

A Musical notation for 'Dancing Melody' in 4/4 time, starting with a treble clef and a key signature of one flat. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. A triangle symbol with 'Ab' below it indicates a change in the key signature to two flats. The melody continues with quarter notes B4, A4, G4, and F4, followed by a quarter rest and then quarter notes E4, D4, C4, and B3.

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 Musical notation for 'El Capitan' in 2/4 time, starting with a treble clef and a key signature of one flat. The tempo is marked 'Allegro' and the dynamics start with a forte 'f' marking. The melody consists of eighth and quarter notes. A triangle symbol with 'Bb' below it indicates a change in the key signature to two flats. The piece concludes with a first ending (marked '1.') and a second ending (marked '2.').

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

167. O CANADA

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

Maestoso (Majestically) Musical notation for 'O Canada' in common time (C), starting with a treble clef and a key signature of one flat. The tempo is marked 'Maestoso (Majestically)'. The dynamics range from mezzo-forte (mf) to piano (p). The melody is characterized by wide intervals and a slow, dignified pace. It includes a 9-measure rest and a 17-measure rest.

168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

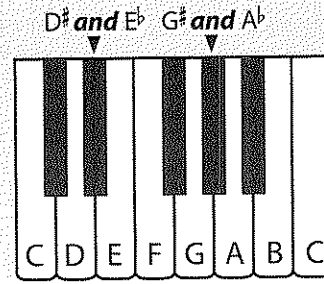
Count and clap before playing. Can you conduct this?

Musical notation for 'Meter Mania' in 4/4 time, starting with a treble clef and a key signature of one flat. The melody is designed for a counting exercise, featuring changes in meter: 4/4, 3/4, 4/4, 3/4, and 4/4.

Enharmonics

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

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



THEORY

169. SNAKE CHARMER

Enharmonic notes use the same fingering.

Ab/G#

170. DARK SHADOWS

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

Eb/D#

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'

F#

Alternate fingering

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

B *Allegro*
mf
 Alternate fingering
 Δ B Alternate fingering
 Δ Alt. fingering

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
mf
mf
 9
 1.
 2.
 Δ F# Alt.

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

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

Peter Illyich Tchaikovsky

Allegro
f

1. *Alt. fingering* 2.

179. AMERICAN PATROL

F.W. Meacham

Allegro
mf

1. 2.

180. WAYFARING STRANGER

African-American Spiritual

Andante
p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 *Andante*

15 *f*

mf

25 *Maestoso*

f

Detailed description: This musical score is for the band arrangement of 'America the Beautiful'. It is written in 4/4 time with a key signature of one flat (B-flat major). The piece begins with a *Maestoso* tempo marking and a dynamic of *f*. The first staff contains measures 1 through 6. The second staff starts at measure 7 with a tempo change to *Andante*. The third staff contains measures 11 through 14, with measure 15 marked as the start of a *f* dynamic. The fourth staff contains measures 19 through 24, with a *mf* dynamic marking. The fifth staff starts at measure 25 with a return to *Maestoso* tempo and *f* dynamic. The piece concludes with a final measure.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f

5 *mf*

13

p

25 *f*

1. 2.

Detailed description: This musical score is for the band arrangement of 'La Cucaracha'. It is written in 4/4 time with a key signature of one flat (B-flat major). The piece begins with a *Latin Rock* tempo marking and a dynamic of *f*. The first staff contains measures 1 through 4, with measure 5 marked as the start of a *mf* dynamic. The second staff contains measures 9 through 12. The third staff starts at measure 13. The fourth staff contains measures 17 through 24, with a *p* dynamic marking. The fifth staff starts at measure 25 with a *f* dynamic. The piece concludes with a first ending (1.) and a second ending (2.) leading to the final measure.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score is written for a single melodic line in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score consists of ten staves of music, with measure numbers 10, 18, 26, 34, and 42 indicated in boxes. The dynamics are marked as follows: *f* (forte) at the beginning, *p* (piano) at measures 12 and 24, *f* (forte) at measure 26, and *mf* (mezzo-forte) at measure 30. The piece concludes with a double bar line and repeat dots at the end of the final staff.

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 B \flat version)

Wolfgang Amadeus Mozart
Arr. by John Higgins

Allegro

The musical score is arranged for Clarinet and Piano. It begins with a 4/4 time signature and a key signature of two flats (B-flat major). The tempo is marked 'Allegro'. The score is divided into systems. The first system shows the Clarinet part starting with a rest, followed by a melodic line starting on the third measure, marked with a forte (f) dynamic. The Piano part provides accompaniment with a mezzo-forte (mf) dynamic. The second system continues the melodic development in the Clarinet and accompaniment in the Piano. The third system features a more active piano accompaniment with chords and moving lines. The fourth system, starting at measure 13, shows the Clarinet playing a melodic line marked piano (p), with the Piano accompaniment also marked piano. The fifth system concludes with first and second endings for both parts, marked mezzo-forte (mf) and forte (f) respectively.

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

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

CLARINET KEY OF C (CONCERT B \flat)

1.

2.

3.

4.

CLARINET KEY OF F (CONCERT E \flat) *In this key signature, play all B \flat 's.*

1.

A

B

2.

3.

4.

RUBANK® SCALE AND ARPEGGIO STUDIES

CLARINET KEY OF G (CONCERT F) *In this key signature, play all F#'s.*

1.

2.

3.

4.

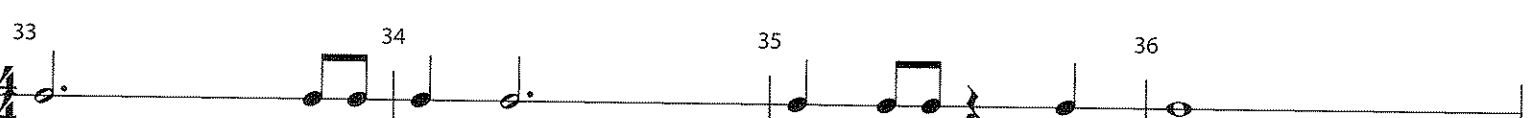
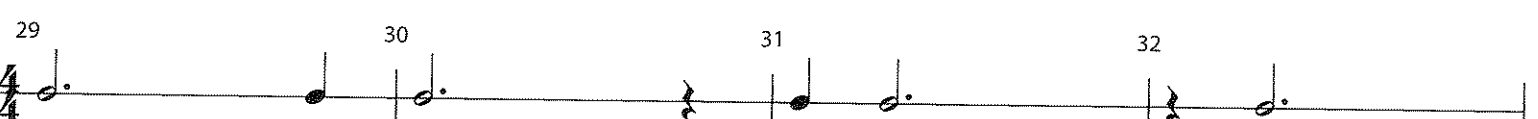
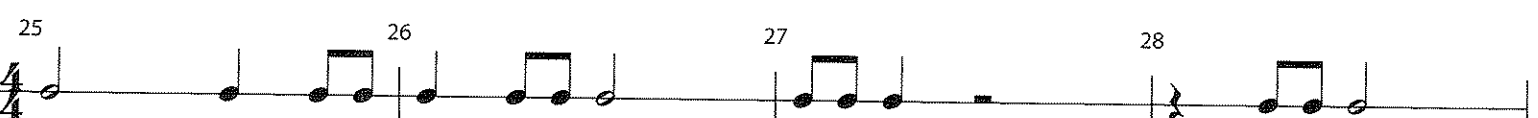
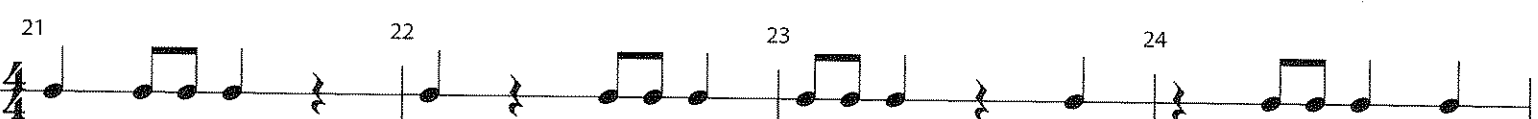
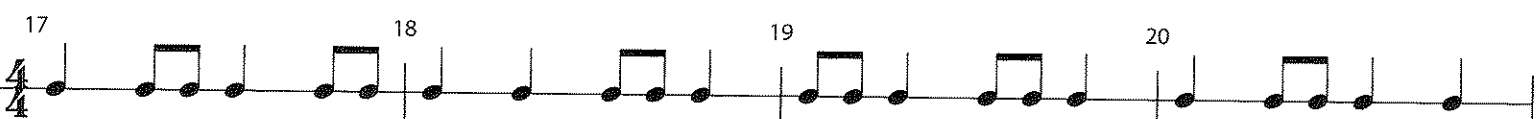
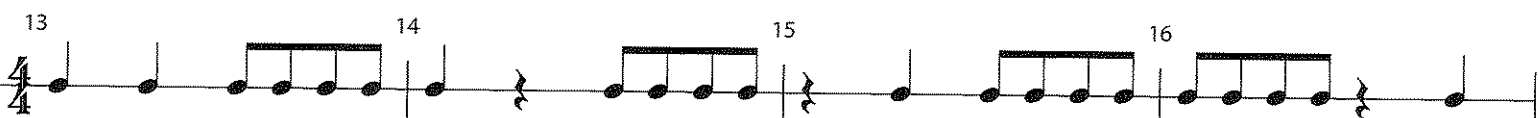
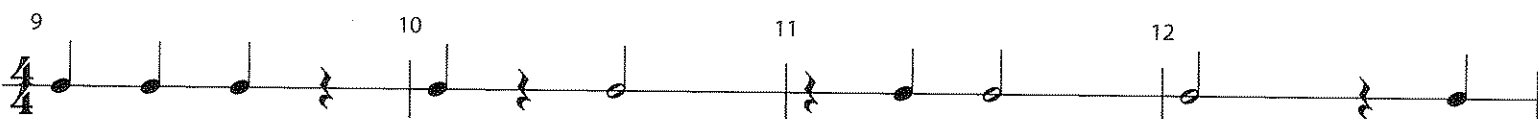
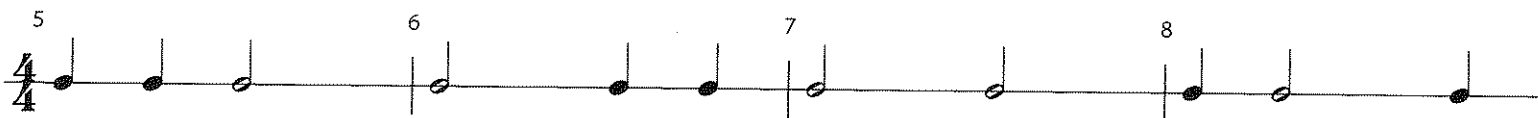
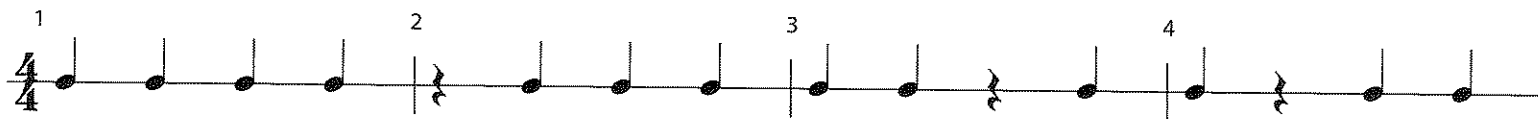
CLARINET KEY OF B \flat (CONCERT A \flat) *In this key signature, play all B \flat 's and E \flat 's.*

1.

2.

3.

4.

 **RHYTHM STUDIES**

RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

1. Question 2. Answer

3. Question 4. Answer

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

A C

B D

4. YOU NAME IT:

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

1. Question 2. Answer

3. Question 4. Answer

THEORY

Improvisation

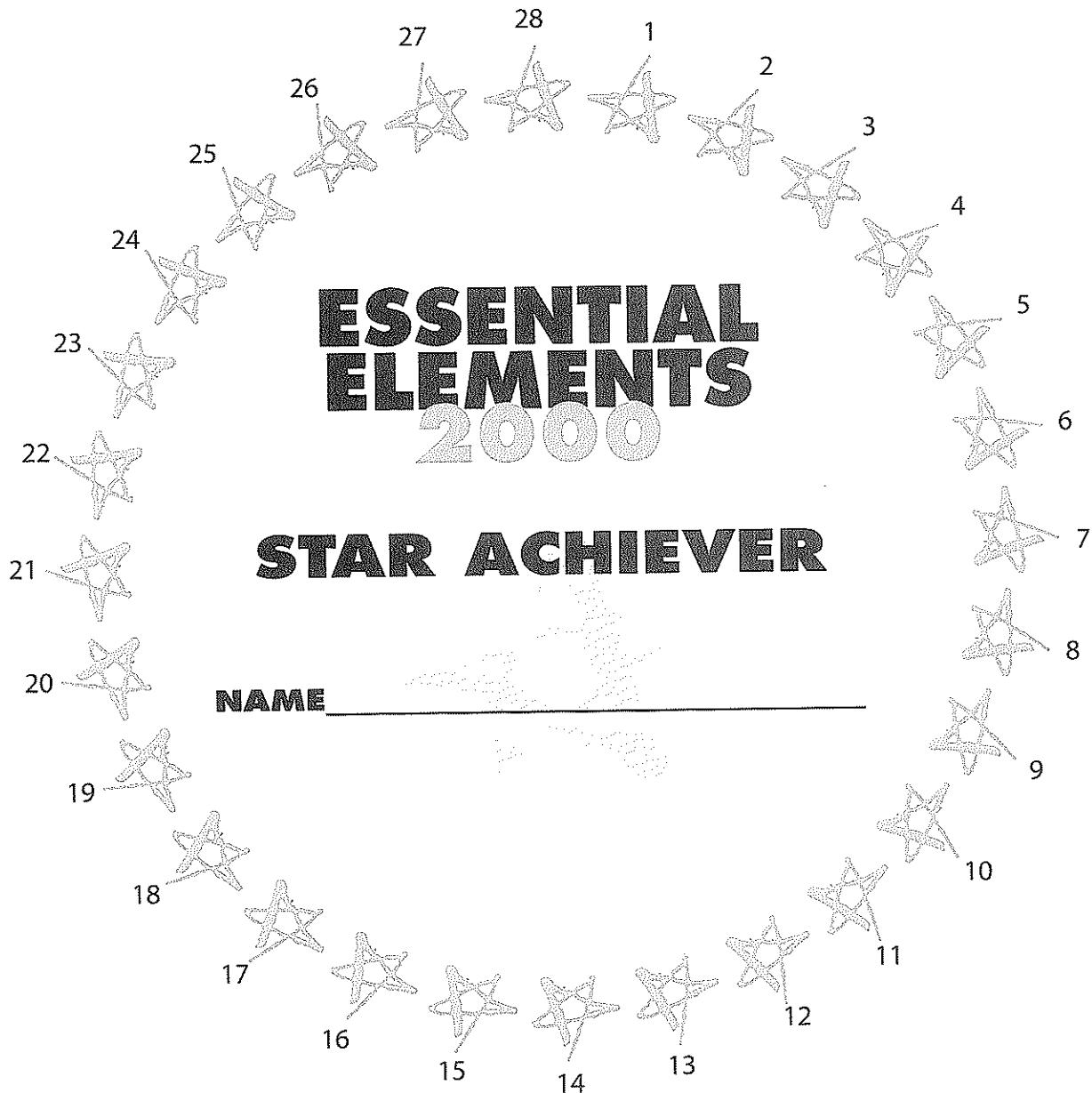
Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY

A

B

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



- | | |
|--|--|
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| 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 |
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| 13. Page 20, Essential Creativity, No. 104 | 27. Page 37, Performance Spotlight |
| 14. Page 21, No. 109 | 28. Page 38, Performance Spotlight |

MUSIC — AN ESSENTIAL ELEMENT OF LIFE

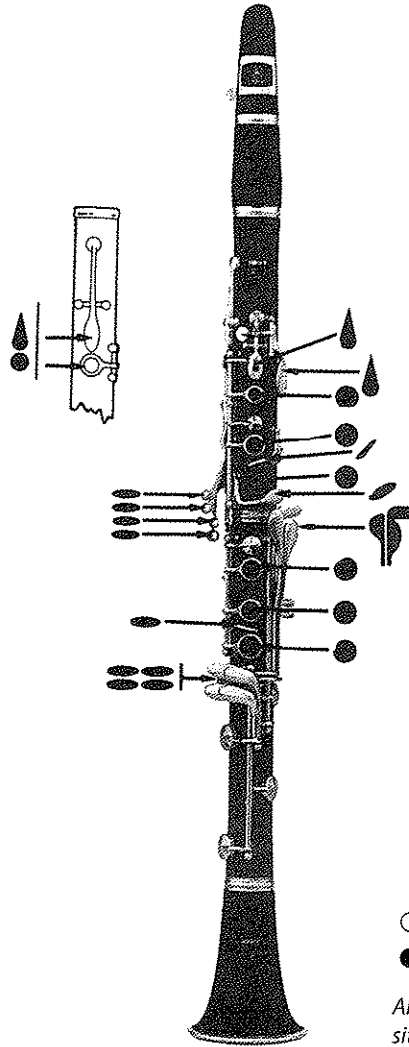
FINGERING CHART

B \flat CLARINET

Instrument Care Reminders

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.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



○ = Open
● = Pressed down

Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.

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

<p>E</p>	<p>F</p>	<p>F# G\flat</p>	<p>G</p>
<p>G# A\flat</p>	<p>A</p>	<p>A# B\flat</p>	<p>B</p>
<p>C</p>	<p>C# D\flat</p>	<p>D</p>	<p>D# E\flat</p>

FINGERING CHART

B \flat CLARINET

<p>F</p>	<p>F</p>	<p>F\sharp G\flat</p>	<p>G</p>
<p>G\sharp A\flat</p>	<p>A</p>	<p>A\sharp B\flat</p>	<p>B</p>
<p>C</p>	<p>C\sharp D\flat</p>	<p>D</p>	<p>D\sharp E\flat</p>
<p>E</p>	<p>F</p>	<p>F\sharp G\flat</p>	<p>G</p>
<p>G\sharp A\flat</p>	<p>A</p>	<p>A\sharp B\flat</p>	<p>B</p>
<p>C</p>	<p>C\sharp D\flat</p>	<p>D</p>	<p>D\sharp E\flat</p>
<p>E</p>	<p>F</p>	<p>F\sharp G\flat</p>	<p>G</p>



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