

ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD

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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

Flutes were known to exist in ancient civilizations. Over the years, they have been made of wood or metal. Early flutes, such as recorders, are played pointing forward. The other type of flute, called a transverse flute until the mid-1800s, is played to the side.

In 1847, Theobald Boehm designed the modern flute. This flute is capable of playing with more volume than older flutes. The keys Mr. Boehm added also allow the instrument to play a full chromatic scale, and help it to play better in tune.

The flute family includes the C Flute (the most common), C Piccolo, Alto and Bass Flutes. As the highest pitched members of the concert band, marching band and orchestra, flutes play melodies, harmonies and solos, and are important members of the woodwind family.

J. S. Bach, Claude Debussy and Ralph Vaughan Williams are important composers who have written music for the flute. Some famous flute performers are Louis Moyse and James Galway.

HISTORY OF THE FLUTE

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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

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:

- Hold the closed end of the head joint in your left hand. Cover the open end with the palm of your right hand.
- Rest the embouchure plate on your bottom lip. Center the embouchure hole on the center of your lips. Check by touching the embouchure hole with the tip of your tongue.
- Gently roll the head joint forward so that approximately 1/4 of the embouchure hole is covered by the lower lip.
- Keep upper and lower teeth spaced slightly apart.
- Draw the corners of your mouth straight back and relax your lower lip.
- Make a small opening in the center of your lips. Blow air partly into and partly across the embouchure hole.
- Practice regularly in front of a mirror. Roll the head joint in or out to find the embouchure position that produces your best clear and full tone.

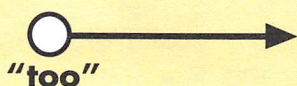
Taking Care Of Your Instrument

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

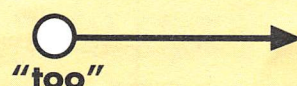
- Carefully remove the head joint and shake any water out.
- Put a clean soft cloth on the end of your cleaning rod and swab out the head joint.
- Twist the middle and foot joints apart and draw the cleaning rod through each joint.
- Carefully wipe the outside of each section to keep the finish clean.

MOUTHPIECE WORKOUT

Form your embouchure and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.

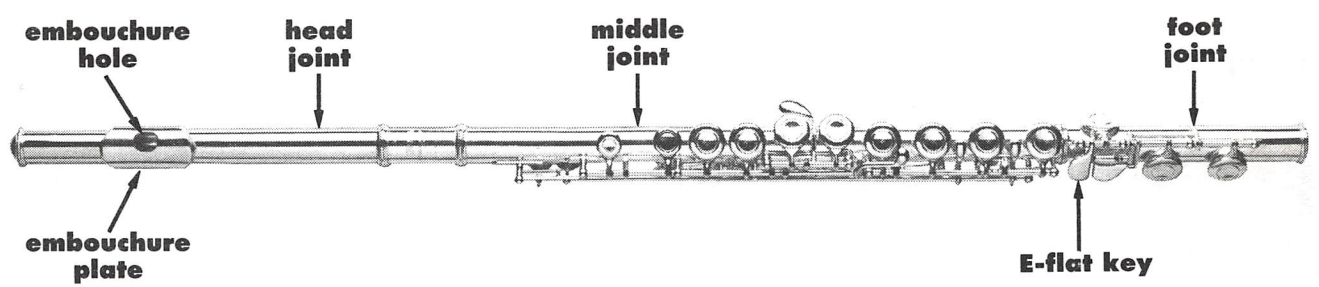


REST

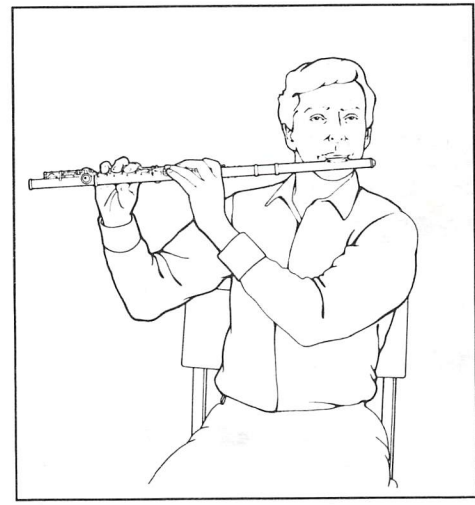
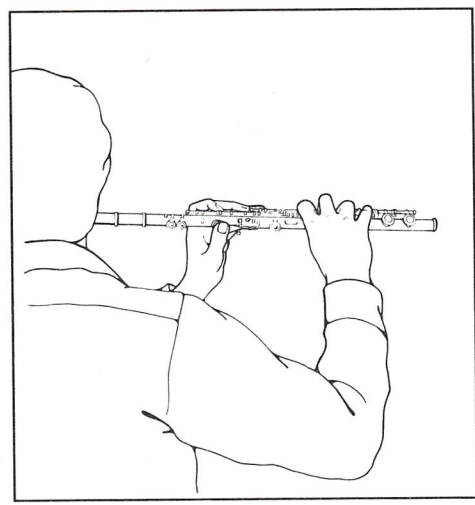


REST

Getting It Together



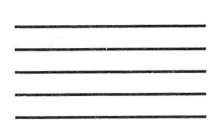
- Step 1** Hold the head joint in your left hand and the middle joint in your right hand. Gently twist and insert the head joint into the middle joint. Make sure that the embouchure hole is directly in line with the middle joint's row of keys.
- Step 2** Hold the assembled middle joint in your left hand and the foot joint in your right hand. Gently twist and insert the middle joint into the foot joint. The embouchure hole, keys of the middle joint and the long rod on the foot joint should all line up.
- Step 3** Rest your left thumb on the underside's long straight key. Keep your wrist straight. Your fingers should arch naturally. Rest your fingertips on the center of the keys.
- Step 4** Place the tip of your right thumb on the flute's underside between your first and second fingers. Arch your fingers and rest them lightly on the keys. Put your little finger on the E-flat key.
- Step 5** Allow the embouchure plate to press lightly against your lower lip. Hold the flute as shown:



READING MUSIC

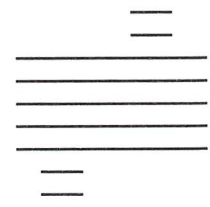
Identify and draw each of these symbols:

Music Staff



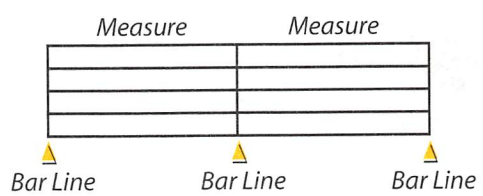
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



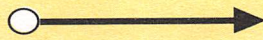
Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

Measures & Bar Lines



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

Long Tone



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

1. THE FIRST NOTE

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

F



▲ To play "F," place your fingers on the keys as shown.

The Beat

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

One beat = 1 &



Notes And Rests

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

Quarter Note = 1 beat
 Quarter Rest = 1 silent beat

2. COUNT AND PLAY

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

3. A NEW NOTE

Look for the fingering diagram under each new note. This note is "E_b (E-flat)."

E_b



4. TWO'S A TEAM

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

5. HEADING DOWN

Practice long tones on each new note.

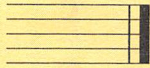
D



6. MOVING ON UP

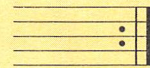
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar



indicates the end of a piece of music.

Repeat Sign



Without stopping, play once again from the beginning.

7. THE LONG HAUL

Double Bar

C



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

B \flat



10. THE FAB FIVE

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.

Note Names

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

THEORY

Sharp

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

Flat

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

Natural

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

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

12. FIRST FLIGHT

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

Notes In Review

Memorize the fingerings for the notes you've learned:

F: 1 2 3 4 5 6 7 8 9 10
 Eb: 1 2 3 4 5 6 7 8 9 10
 D: 1 2 3 4 5 6 7 8 9 10
 C: 1 2 3 4 5 6 7 8 9 10
 Bb: 1 2 3 4 5 6 7 8 9 10

14. ROLLING ALONG

Go to the next line. ▾
 Double Bar ▾

Half Note

→ = 2 Beats
 1 & 2 &

Half Rest

= 2 Silent Beats
 1 & 2 &

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap
 Repeat Sign ▾
 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

16. THE HALF COUNTS

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

17. HOT CROSS BUNS

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

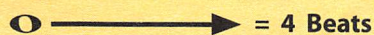
American Folk Song

19. ESSENTIAL ELEMENTS QUIZ

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

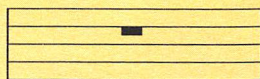
Eb F Eb D Eb D C Bb C D Eb D Eb

Whole Note



1 & 2 & 3 & 4 &

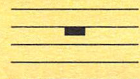
Whole Rest



= A Whole Measure of Silent Beats

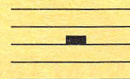
1 & 2 & 3 & 4 &

Whole Rest



hangs from a staff line.

Half Rest



sits on a staff line.

20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

21. THE WHOLE THING

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

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER - New Note

Practice long tones on each new note.

Fermata

G

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY

Harmony

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

30. LONDON BRIDGE - Duet

English Folk Song

HISTORY

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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ


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




33. DEEP POCKETS - New Note

A 

34. DOODLE ALL DAY




35. JUMP ROPE



Pick-Up Notes

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

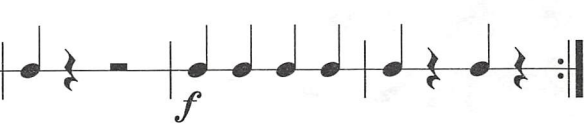
36. A-TISKET, A-TASKET



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



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

J. S. Pierpont



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

Traditional Hanukkah Song

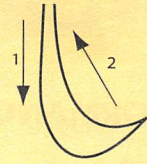


2/4 Time Signature

= 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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49. HEY, HO! NOBODY'S HOME – New Note

G

Moderato

mf ▲ G

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

f

Detailed description: This musical score is for 'When the Saints Go Marching In' in 4/4 time, marked Allegro. It consists of three staves. The first staff begins with a measure rest followed by a half note G4, quarter notes A4 and B4, and a half note C5. A box containing the number '3' is placed above the first measure, with an arrow pointing to it and the text 'Measure number'. The dynamic is *mf*. The second staff continues with a half note D5, quarter notes E5 and F5, and a half note G5. A box containing '11' is above the first measure. The dynamic is *f*. The third staff continues with a half note A5, quarter notes B5 and C6, and a half note D6. A box containing '19' is above the first measure. The piece ends with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

f

Detailed description: This musical score is for 'Old MacDonald Had a Band' in 4/4 time, marked Allegro. It consists of three staves. The first staff begins with a half note G4, quarter notes A4 and B4, and a half note C5. The dynamic is *mf*. The second staff continues with a half note D5, quarter notes E5 and F5, and a half note G5. A box containing '9' is above the first measure. The dynamic is *f*. The third staff continues with a half note A5, quarter notes B5 and C6, and a half note D6. A box containing '13' is above the first measure. The dynamic is *f*. 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

Detailed description: This musical score is for 'Ode to Joy' in 4/4 time, marked Moderato. It consists of three staves. The first staff begins with a half note G4, quarter notes A4 and B4, and a half note C5. The dynamic is *mf*. The second staff continues with a half note D5, quarter notes E5 and F5, and a half note G5. A box containing '9' is above the first measure. The dynamic is *p*. The third staff continues with a half note A5, quarter notes B5 and C6, and a half note D6. A box containing '13' is above the first measure. The dynamic is *f*. The piece ends with a double bar line.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

Detailed description: This musical score is for 'Hard Rock Blues' in 4/4 time, marked Allegro. It consists of two staves. The first staff begins with a half note G4, quarter notes A4 and B4, and a half note C5. The dynamic is *f*. The second staff continues with a half note D5, quarter notes E5 and F5, and a half note G5. The piece 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

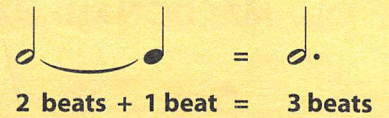
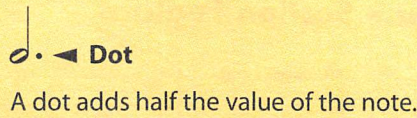
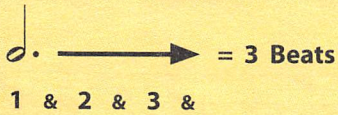


60. ALOUETTE

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."

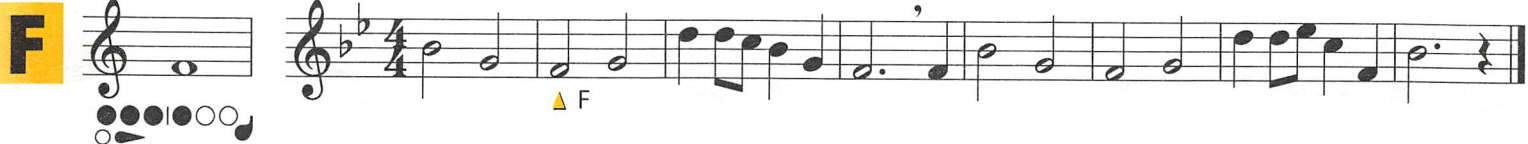
62. CAMPTOWN RACES

Allegro

Stephen Collins Foster



63. NEW DIRECTIONS - New Note *To play lower notes, blow softly and direct the airstream lower into the embouchure hole.*



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



65. ESSENTIAL ELEMENTS QUIZ

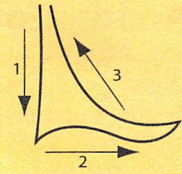


3/4 Time Signature

= 3 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



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 &

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**.

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.

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**.

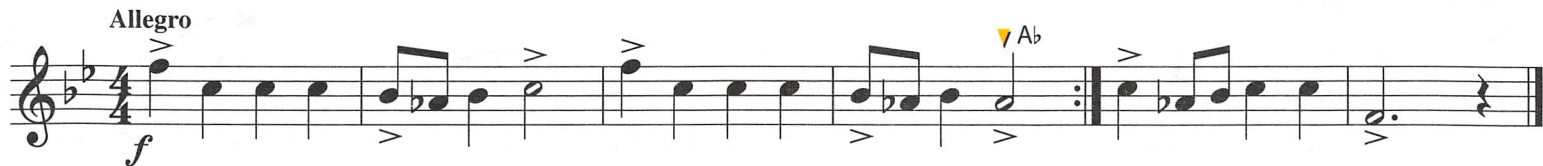
Flat \flat

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

73. HOT MUFFINS – New Note

A \flat 

74. COSSACK DANCE

Allegro
f 

75. BASIC BLUES – New Note

A \flat 

THEORY

New Key Signature

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

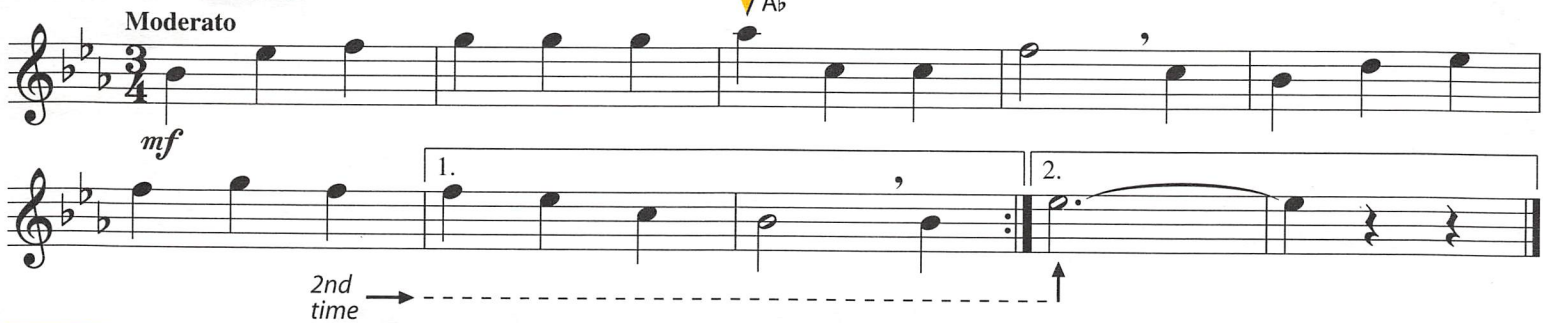


1st & 2nd Endings

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



76. HIGH FLYING

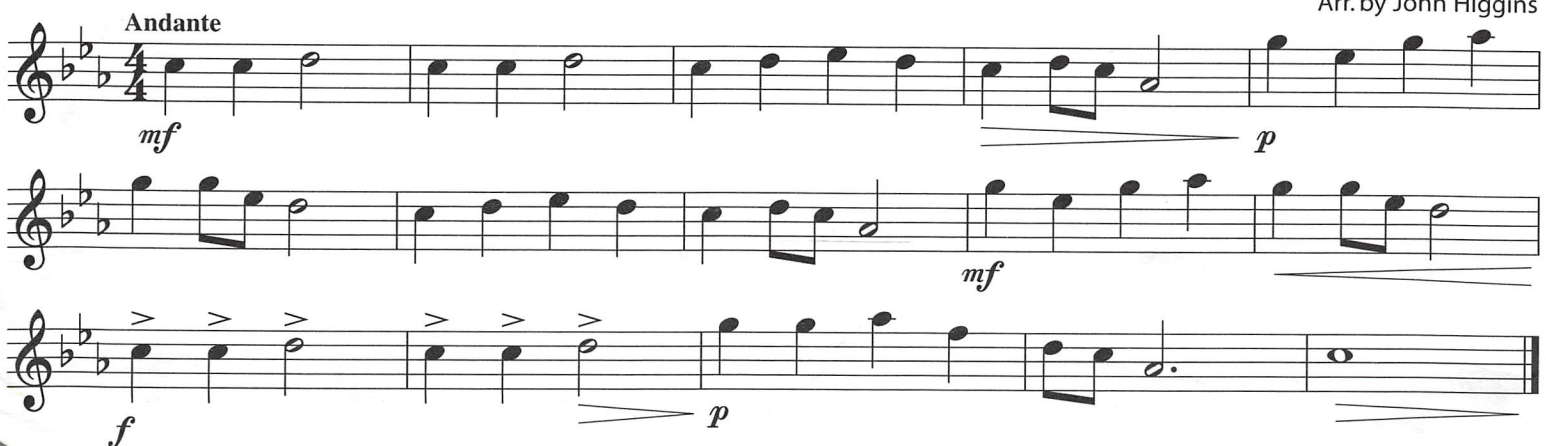
Moderato
mf 

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
mf 

SCART! FUZZ 17

78. UP ON A HOUSETOP

Allegro

mf

Check Key Signature

f

Musical notation for 'Up on a Housetop' in 4/4 time, key of Bb. It features a melody with eighth and quarter notes, including a first and second ending. Dynamics range from mezzo-forte (mf) to forte (f). A triangle symbol is placed above the first measure.

79. JOLLY OLD ST. NICK - Duet

Moderato

A

B

mf

mf

Musical notation for 'Jolly Old St. Nick' in 2/4 time, key of Bb. It is a duet for parts A and B. The melody consists of eighth and quarter notes. Dynamics are mezzo-forte (mf). It includes first and second endings.

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

80. THE BIG AIRSTREAM - New Note

Bb

Musical notation for 'The Big Airstream' in 4/4 time, key of Bb. It features a melody with quarter and eighth notes. A triangle symbol is placed above the Bb note in the 10th measure. A graphic of a Bb instrument is shown below the staff.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

Franz Lehar

mf

f

mf

f

Musical notation for 'Waltz Theme' in 3/4 time, key of Bb. It features a melody with quarter and eighth notes. Dynamics range from mezzo-forte (mf) to forte (f). The name 'Franz Lehar' is written in the top right.

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82. AIR TIME

Musical notation for 'Air Time' in 4/4 time, key of Bb. It features a melody with quarter and eighth notes.

83. DOWN BY THE STATION

Allegro

mf

Musical notation for 'Down by the Station' in 2/4 time, key of Bb. It features a melody with quarter and eighth notes. The tempo is marked Allegro. Dynamics are mezzo-forte (mf).

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf

f

p

Musical notation for 'Essential Elements Quiz' in 3/4 time, key of Bb. It features a melody with quarter and eighth notes. Dynamics range from mezzo-forte (mf) to piano (p). A graphic of a Bb instrument is shown on the left.

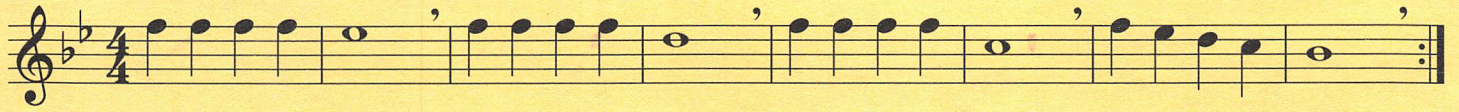
85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

Musical notation for 'Essential Creativity' in 4/4 time, key of Bb. It features a series of whole notes on the staff for improvisation. A graphic of a Bb instrument is shown on the left.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

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



87. RHYTHM BUILDER

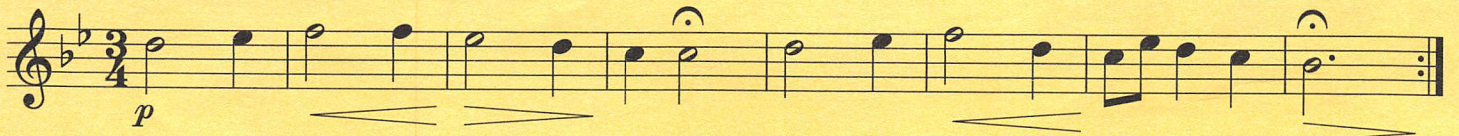


88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME



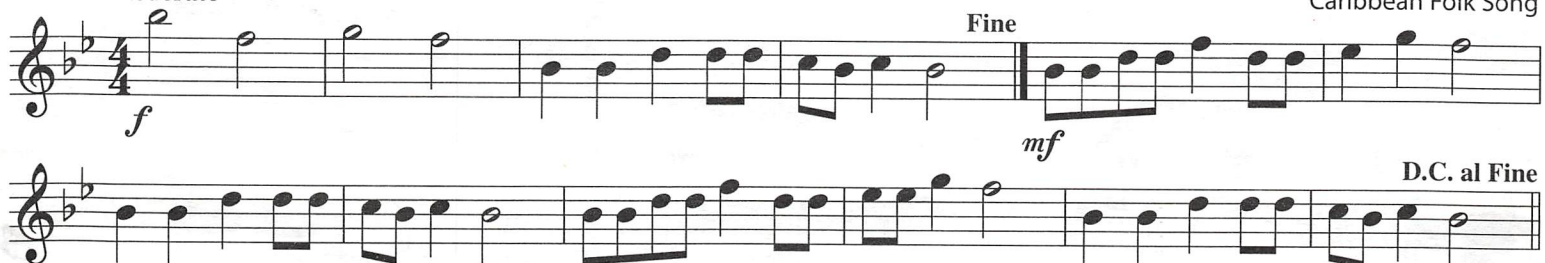
D.C. al Fine

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

91. BANANA BOAT SONG

Moderato

Caribbean Folk Song



99. TAKE THE LEAD - New Note

A 

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


100. THE COLD WIND

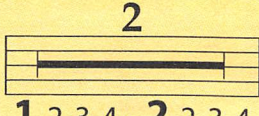


101. PHRASEOLOGY Write in the breath mark(s) between the phrases.



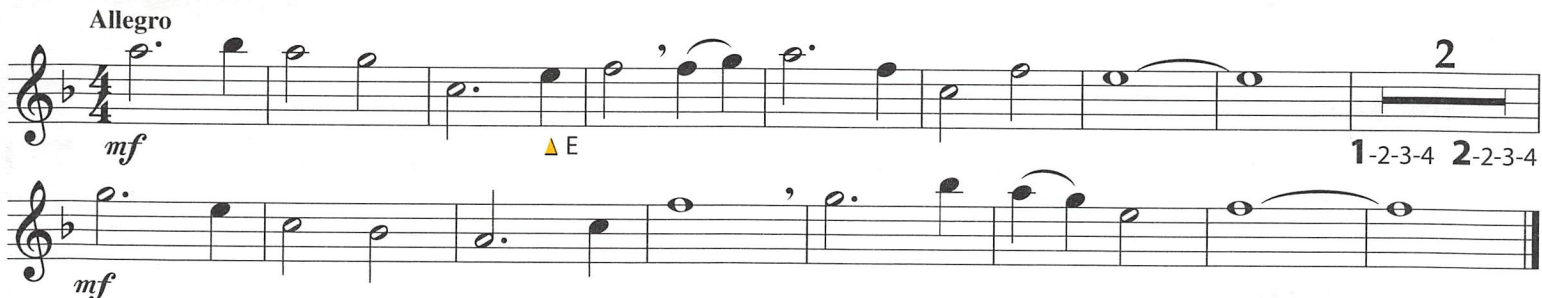
THEORY **New Key Signature** This **Key Signature** indicates the **Key of F** – play all B's as B-flats.



Multiple Measure Rest The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:  1-2-3-4 2-2-3-4

102. SATIN LATIN

Allegro



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


103. MINUET - Duet

Moderato Johann Sebastian Bach

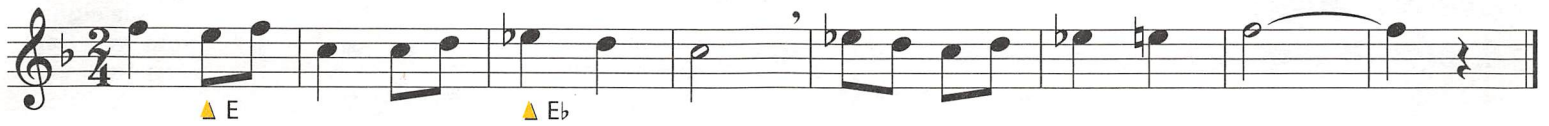
A 

B 

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 – New Note

Allegro

Franz Schubert

E

Musical notation for 'MARCH MILITAIRE' in 2/4 time, key of E-flat major. The melody starts on a treble clef. A yellow triangle points to the E-flat note on the second staff. Dynamics include *f* and *mf*. A piano accompaniment is shown below the first staff.

*107. THE FLAT ZONE – New Note

D \flat

Musical notation for 'THE FLAT ZONE' in 4/4 time, key of D-flat major. The melody starts on a treble clef. A yellow triangle points to the D-flat note on the second staff. A piano accompaniment is shown below the first staff.

*108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Musical notation for 'ON TOP OF OLD SMOKEY' in 3/4 time, key of E-flat major. The melody starts on a treble clef. Dynamics include *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

Allegro

A

B

Musical notation for 'BOTTOM BASS BOOGIE' in 4/4 time, key of E-flat major. The piece is a duet for two parts, A and B. Dynamics include *f*. The notation includes first and second endings.

Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf Fine *p* D.C. al Fine

113. SEA CHANTY *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* Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Largo 4 5 ▶ Measure number Antonin Dvorák

Piano Accompaniment

Largo 5

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

119. GRENADILLA GORILLA JUMP No. 1



120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2 - New Note

C 

➤ Higher notes are easier when you aim your airstream higher across the embouchure hole.

122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3

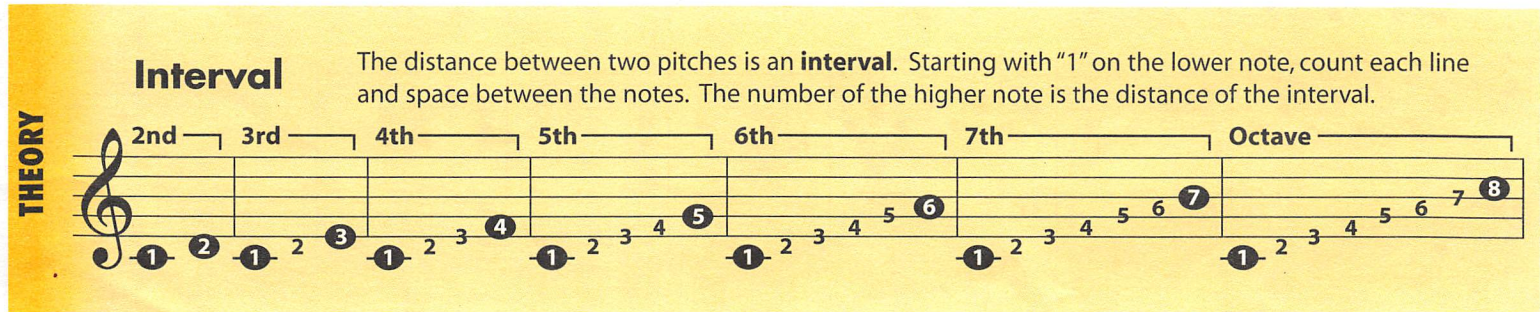


124. JUMPIN' JACKS



THEORY

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



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



Intervals: 2nd

126. GRENADILLA GORILLA JUMP No. 4



127. THREE IS THE COUNT



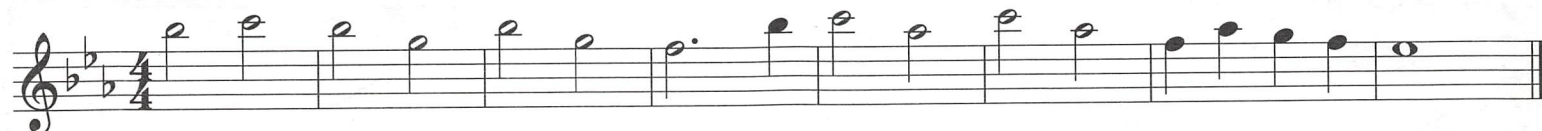
128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER



Trio

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

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

African Folk Song

Moderato

A *mf*

B *mf*

C *mf*

A *p*

B *p*

C *p*

Repeat Signs



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

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante
mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato
f

134. BOTANY BAY

Australian Folk Song

Allegro
mf

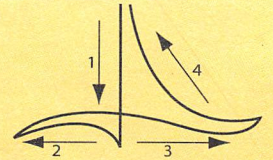
THEORY

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

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

Musical notation for exercise 138, 'EASY GORILLA JUMPS'. It is a single staff in treble clef, key of B-flat major, and common time (C). The melody consists of eighth and quarter notes, featuring a rhythmic pattern of eighth notes followed by a quarter note, repeated throughout.

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

Musical notation for exercise 139, 'TECHNIQUE TRAX'. It is a single staff in treble clef, key of B-flat major, and common time (C). The melody features a mix of eighth and quarter notes with some rests.

140. MORE TECHNIQUE TRAX

Musical notation for exercise 140, 'MORE TECHNIQUE TRAX'. It is a single staff in treble clef, key of B-flat major, and common time (C). The melody is more complex than 139, with eighth notes and quarter notes.

141. GERMAN FOLK SONG

Musical notation for exercise 141, 'GERMAN FOLK SONG'. It is a single staff in treble clef, key of B-flat major, and 3/4 time. The tempo is 'Moderato' and the dynamic is 'mf'. The melody features dotted rhythms and includes first and second endings.

142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

Musical notation for exercise 142, 'THE SAINTS GO MARCHIN' AGAIN'. It consists of two staves in treble clef, key of B-flat major, and 4/4 time. The tempo is 'Allegro' and the dynamic is 'f'. The melody is a march-like piece with first and second endings.

143. LOWLAND GORILLA WALK

Musical notation for exercise 143, 'LOWLAND GORILLA WALK'. It is a single staff in treble clef, key of B-flat major, and 4/4 time. The melody consists of half notes and quarter notes.

144. SMOOTH SAILING

Musical notation for exercise 144, 'SMOOTH SAILING'. It is a single staff in treble clef, key of B-flat major, and common time (C). The melody features a smooth, flowing line with eighth and quarter notes.

145. MORE GORILLA JUMPS

Musical notation for exercise 145, 'MORE GORILLA JUMPS'. It is a single staff in treble clef, key of B-flat major, and 4/4 time. The melody features eighth notes and quarter notes.

146. FULL COVERAGE

Musical notation for exercise 146, 'FULL COVERAGE'. It is a single staff in treble clef, key of B-flat major, and common time (C). The melody features a mix of eighth and quarter notes.

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

Musical score for 'School Spirit' in 2/4 time, key of B-flat major. The score consists of four staves. Measure numbers 5, 13, 21, and 29 are boxed. A yellow arrow points to measure 5 with the text 'Measure Number'. Dynamics include *f* (forte) and *mf* (mezzo-forte). The piece features a first and second ending at the end of the fourth staff.

Soli

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



153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

Musical score for 'Carnival of Venice' in 3/4 time, key of B-flat major. The score consists of six staves. Measure numbers 5, 13, 21, 29, 37, and 45 are boxed. Dynamics include *mf* (mezzo-forte), *f* (forte), and *p* (piano). A section starting at measure 5 is marked 'Soli' and ends at measure 21 with 'end Soli'. Rests of 7, 8, and 7 measures are indicated. The piece concludes with a *f* (forte) dynamic.

Eighth Note & Eighth Rest

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



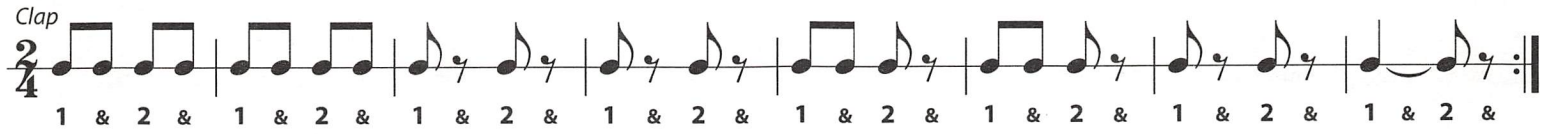
1 & 2 &



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



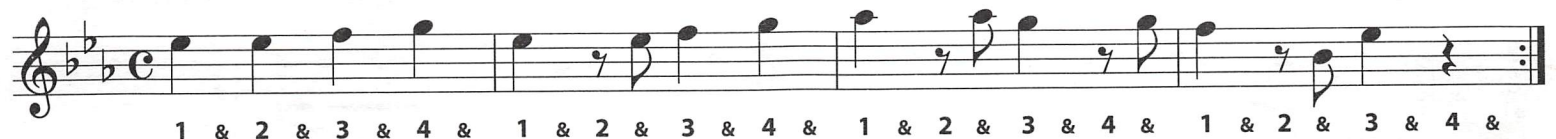
161. RHYTHM RAP

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*

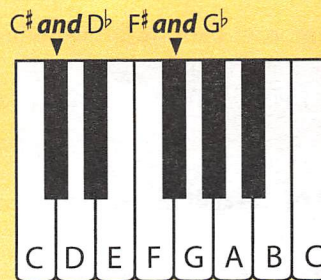


1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Enharmonics

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

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



THEORY

169. SNAKE CHARMER

G^b/F[#]



Enharmonic notes use the same fingering.



170. DARK SHADOWS

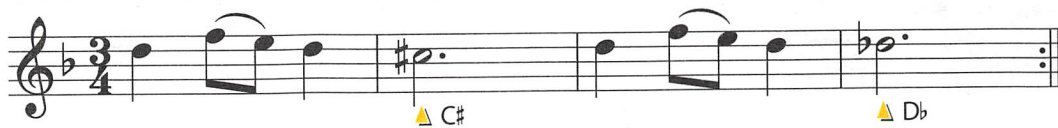


171. CLOSE ENCOUNTERS

D^b/C[#]



Enharmonic notes use the same fingering.



172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE



Chromatic Notes

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

THEORY

174. HALF-STEPPIN'



HISTORY

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

175. EGYPTIAN DANCE

Watch for enharmonics.

Camille Saint-Saëns

Allegro

mf

176. SILVER MOON BOAT

Chinese Folk Song

Largo

mf **Fine**

f *p* **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* **1.** *mf* **2.**

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso 2 7 Andante 3

f

p

15 *f* *mf* *f*

25 Maestoso 2 *f*

Detailed description: This musical score is for a band arrangement of 'America the Beautiful'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The score is divided into five systems. The first system starts with a 'Maestoso' tempo marking and a '2' measure rest, followed by a series of eighth notes with accents, starting at a fortissimo (*f*) dynamic. The second system begins with a piano (*p*) dynamic and features a melodic line with slurs. The third system starts at measure 15 with a fortissimo (*f*) dynamic and includes a crescendo leading to a mezzo-forte (*mf*) dynamic. The fourth system continues the melodic line with a fortissimo (*f*) dynamic. The fifth system begins at measure 25 with a 'Maestoso' tempo marking and a '2' measure rest, followed by eighth notes with accents at a fortissimo (*f*) dynamic.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f *mf*

5

13 *p*

25 *f*

1. 2.

Detailed description: This musical score is for a band arrangement of 'La Cucaracha'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The score is divided into five systems. The first system starts with a 'Latin Rock' tempo marking and a fortissimo (*f*) dynamic, featuring eighth notes with accents. A five-measure rest is indicated by a box with the number '5'. The second system continues with a mezzo-forte (*mf*) dynamic. The third system starts at measure 13 with a piano (*p*) dynamic. The fourth system begins at measure 25 with a fortissimo (*f*) dynamic. The fifth system contains two first endings, labeled '1.' and '2.', both starting with a fortissimo (*f*) dynamic.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and a *v* (accent) over the first note. The second staff has a dynamic marking of *p* followed by *f* and a *v* over the final note. The third staff continues the melody. The fourth staff starts at measure 18 with a dynamic marking of *mf* and ends with a *f* dynamic. The fifth staff starts at measure 26 with a *v* over the first note. The sixth staff starts at measure 34 with a *v* over the first note. The seventh staff continues the melody. The eighth staff starts at measure 42 with a *v* over the first note. The ninth staff continues the melody, ending with a *v* over the final note. The score includes various musical notations such as slurs, accents, and dynamic markings.

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 Eb version)

Wolfgang Amadeus Mozart
Arr. by John Higgins

Allegro

Flute

Piano

mf

f

3

13

p

p

mf

f

1. 2.

1. 2.

DUETS

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

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.

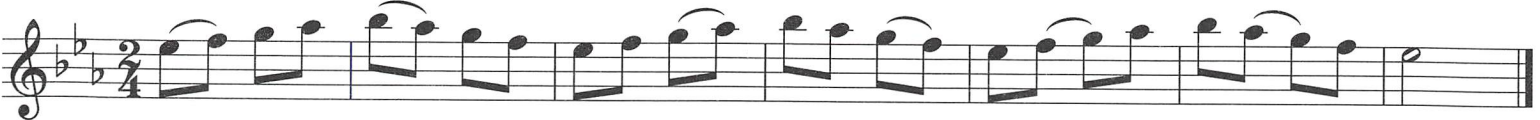


KEY OF E \flat *In this key signature, play all B \flat 's, E \flat 's and A \flat 's.*

1.



2.



3.

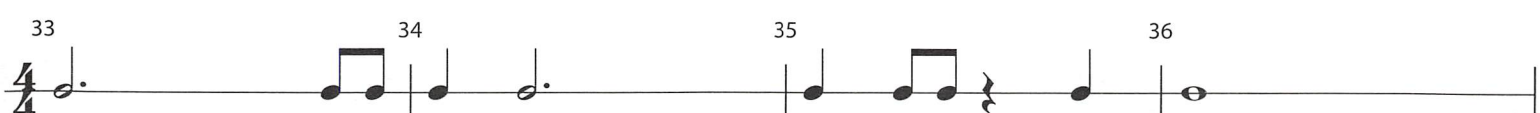
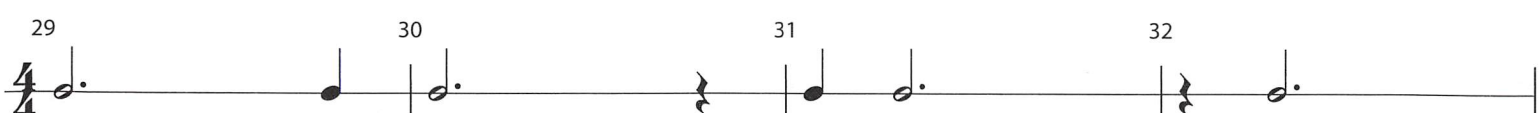
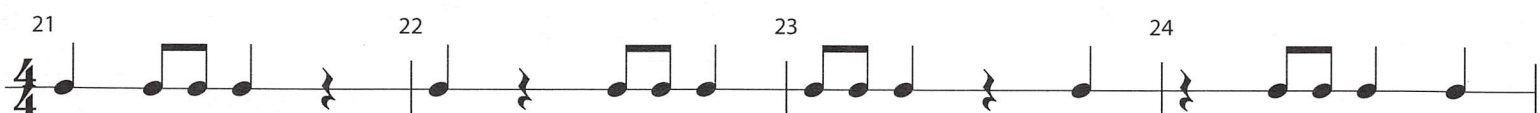
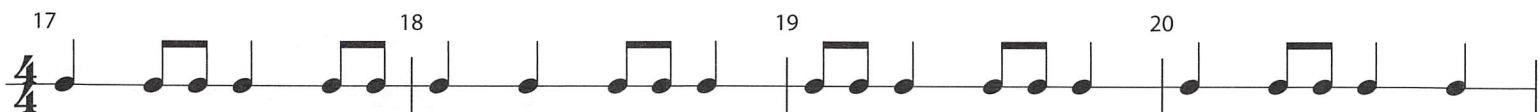
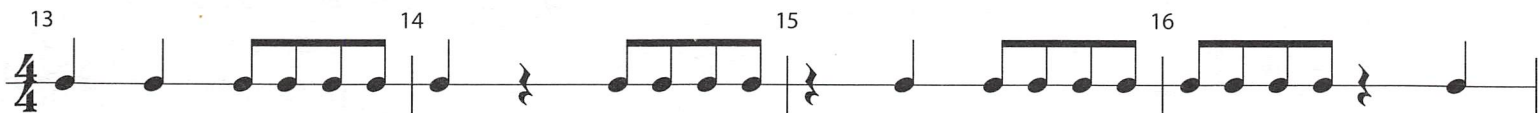
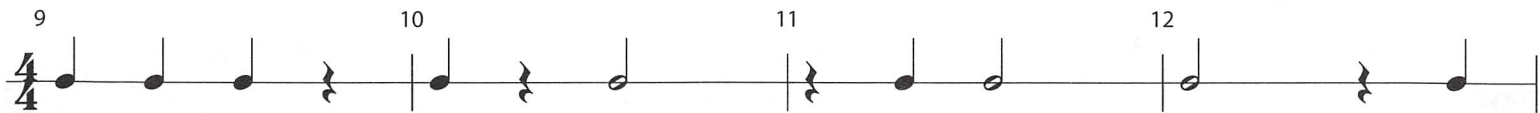
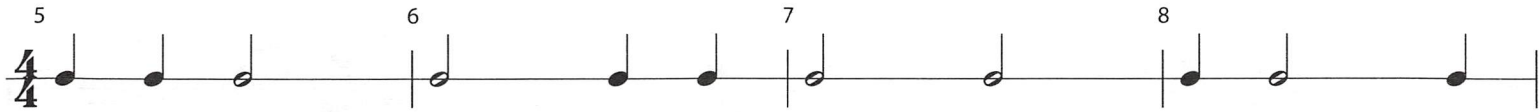
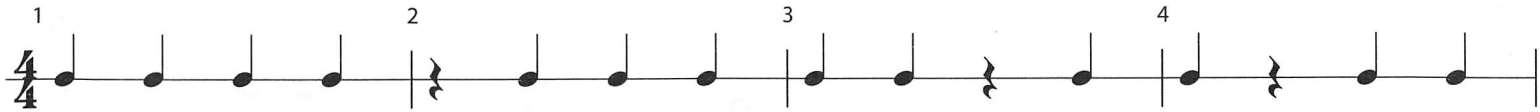


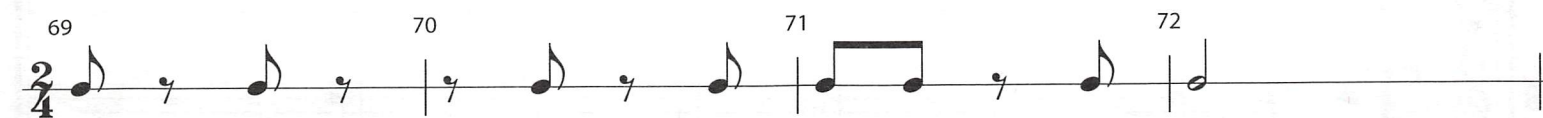
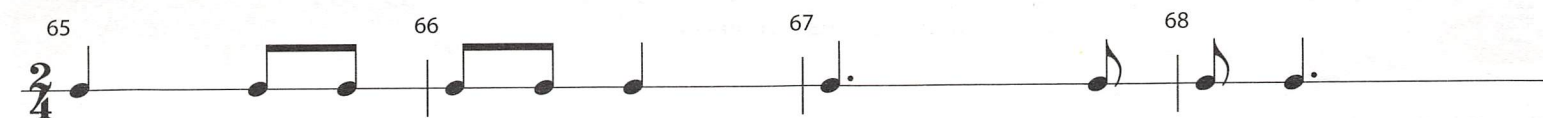
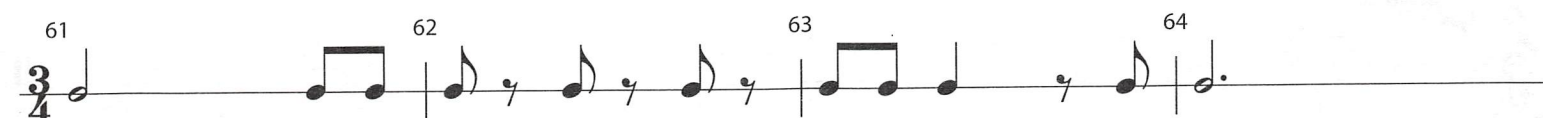
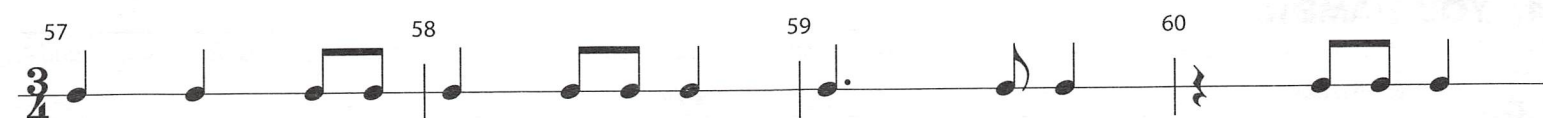
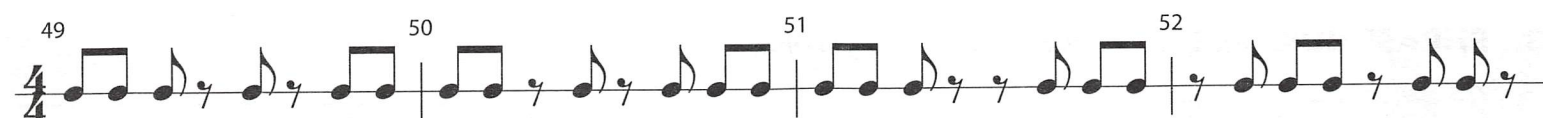
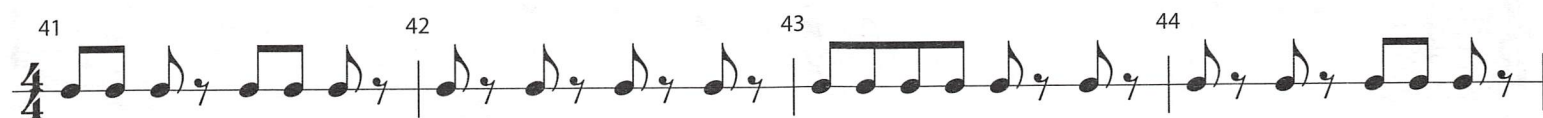
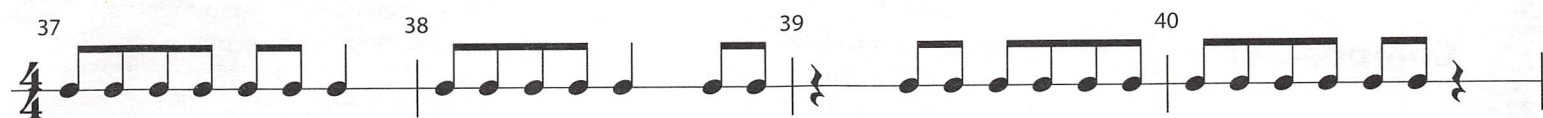
4.





RHYTHM STUDIES



 **RHYTHM STUDIES**

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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.

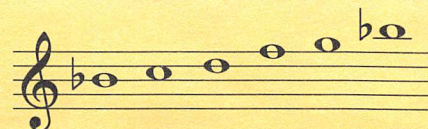
1. Question 2. Answer

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).

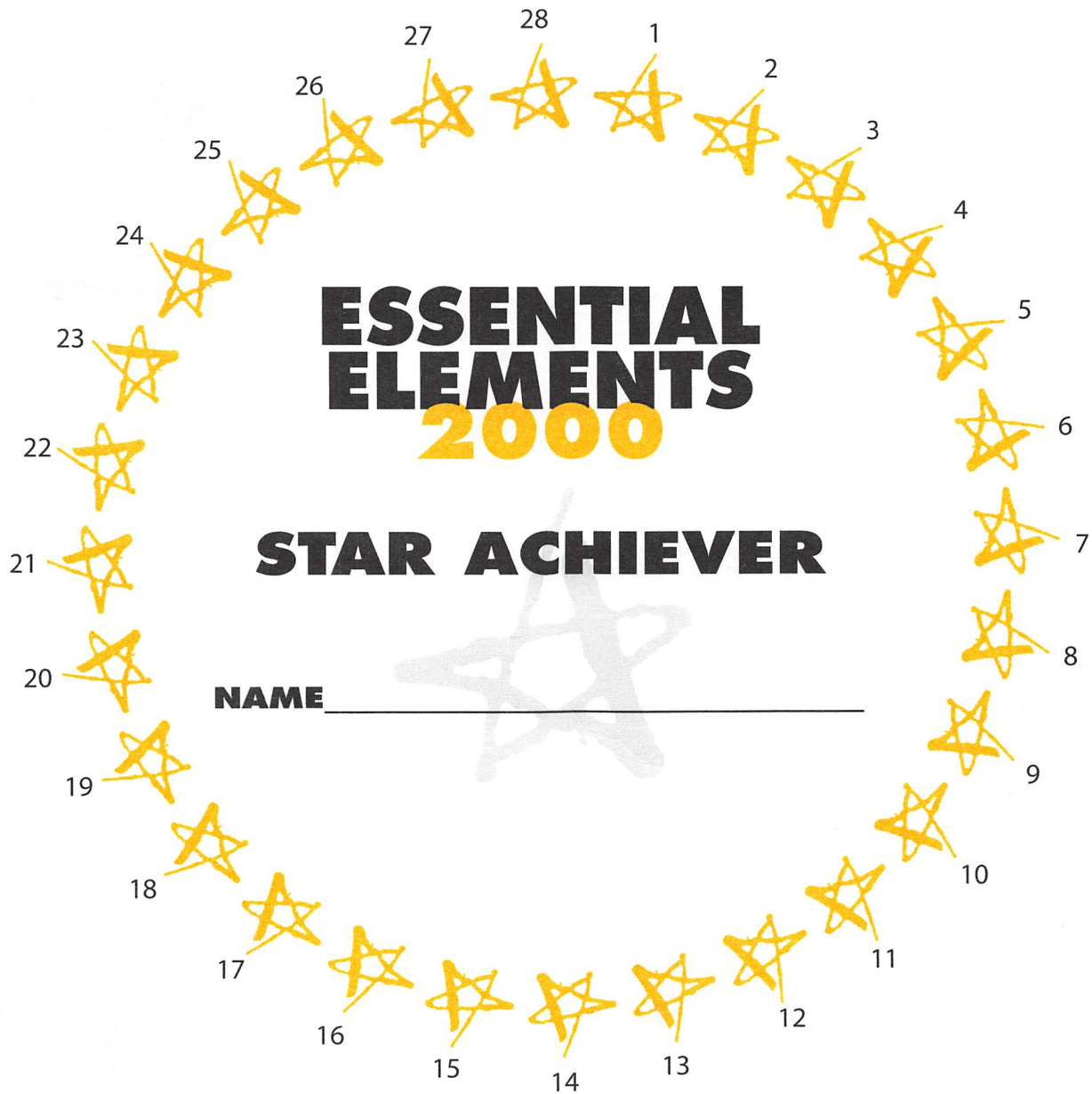


5. INSTANT MELODY

A

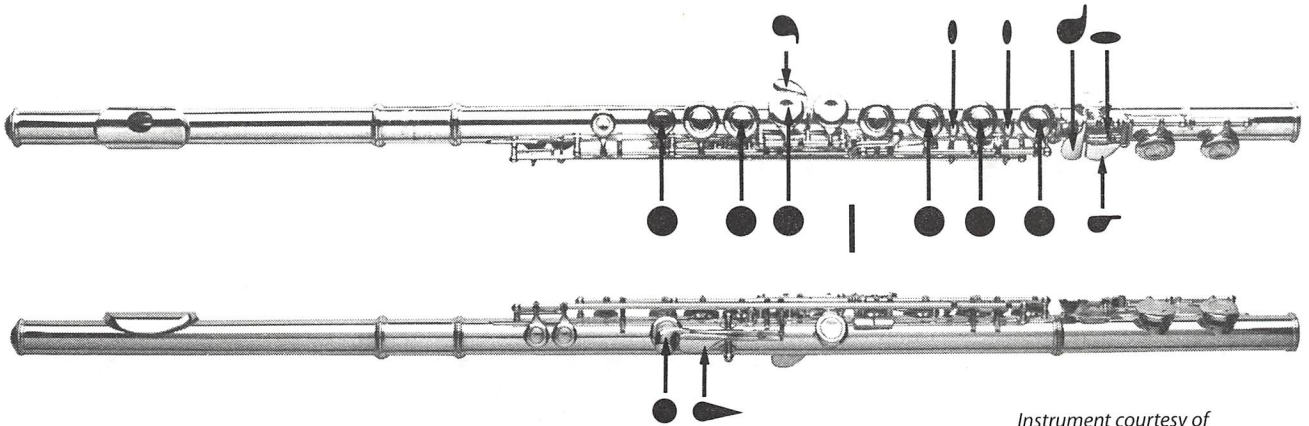
B

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 |
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| 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 |
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| 12. Page 19, EE Quiz, No. 98 | 26. Page 36, Performance Spotlight |
| 13. Page 20, Essential Creativity, No. 104 | 27. Page 37, Performance Spotlight |
| 14. Page 21, No. 109 | 28. Page 38, Performance Spotlight |

FINGERING CHART

FLUTE


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

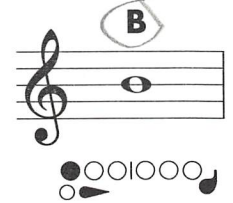
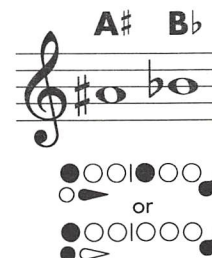
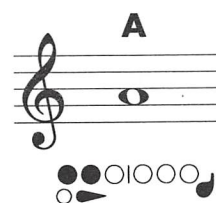
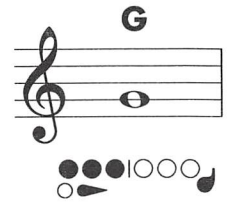
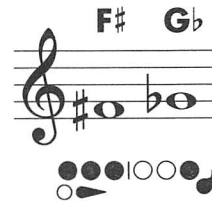
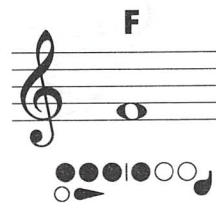
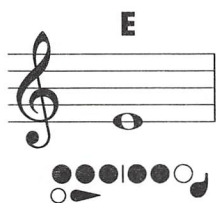
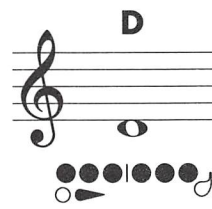
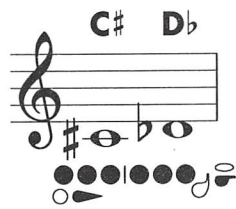
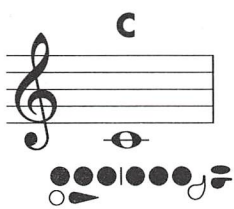
- = Open
- = Pressed down

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

Instrument Care Reminders

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

- Carefully remove the head joint and shake any water out.
- Put a clean soft cloth on the end of your cleaning rod and swab out the head joint.
- Twist the middle and foot joints apart and draw the cleaning rod through each joint.
- Carefully wipe the outside of each section to keep the finish clean.



FINGERING CHART

FLUTE

G# A#
B

A

A# B#
C#

B

C

E

F

F# G#
A#

G

C

C# D#
E#

D

D# E#
F#

G# A#
B#

A

A# B#
C#

B

E

F

F# G#
A#

G

C

C# D#
E#

D

D# E#
F#

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