CONDUCTOR BOOK 1

ESSENTIAL ELEMENTS FOR BAND

COMPREHENSIVE BAND METHOD

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Dear Music Educator,

Along with my fellow authors, I am proud to introduce you to *Essential Elements.*

This exciting band method is based on a sequential-learning curriculum certain to bring success to you and your students. *Essential Elements* features the time-tested cornerstones of its predecessor, the popular *Essential Elements for Band,* plus an abundance of new material, all designed to develop a foundation for the positive growth of your band program.

Each student book includes a play-along CD giving your students the experience of playing with professional musicians from day one of their musical career. Music theory, history, conducting, and improvisation are also integrated throughout the book in support of the National Standards for Arts Education.

Ongoing research continues to show the importance of music as it relates to learning. Scientific data now confirms what music educators have intuitively known for years: students who study music attain a higher level of achievement in every facet of life.

Therefore, YOU play a vital role in the development of every child who chooses to be a member of the band; YOU MAKE A DIFFERENCE!

Thank you for selecting *Essential Elements.* Best wishes for a joyful and memorable year of music-making.

Sincerely,

Tim Lautzenheiser

MUSIC, an essential element of life.

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TABLE OF CONTENTS

SEQUENCE OF

Director Page / Student Page	13-15 / 1	16-25 / 2	16-25 / 3	26-31 / 4	32-38 / 5	39-42 / 6	43-47 / 7	48-53 / 8	54-61 / 9	62-67 / 10	68-77 / 11	78-83 / 12
Rhythms				Long Tone	4/4				Perc. only:		2/4	
Theory					Note Names Time Signature		Key Signature: Concert B♭	Harmony				
History	Individual Instrument							Mozart		Rossini		
Terms		Embouchure	Music Staff Ledger Lines Measures Bar Lines	Beat Notes and Rests	Double Bar Repeat Sign Clef Sharp Flat Natural	Breath Mark		Fermata Perc.: Rudiments	Pick-Up Notes Dynamics *f*, *mf*, *p*		Tempo Allegro Moderato Andante	Round
Special Features		Tone Production Instrument Care Mouthpiece and Reed Workouts	Instrument Assembly and Playing Position				Duet: *Split Decision*	Duet: *London Bridge*			Pages 11C and 11D – Additional Special Horn and Oboe pages	Perf. Spotlight Band Arr.: *Aura Lee* *Frère Jacques*
Quiz Assessments					Note Names, Repeat Sign	Notate pitches and Rhythms on a staff, Repeat Sign	Time Signature, Key Signature, Counting Mixed Rhythms	Understanding Music Symbols, Note Names		Pick-Up *mf*, *f*	Conducting	
Note Sequence **Flute**						(Review)						
Oboe						(Review)						
Alt. Oboe				▲ Regular and Forked		(Review)					Oboes only: Pages 11C, 11D Forked Forked and Regular	
B♭ Clarinet **B♭ Bass Clar.**						(Review)						
E♭ Alto Clar.						(Review)						
E♭ Alto Sax. **E♭ Bar. Sax.**						(Review)						
B♭ T. Sax.						(Review)						
B♭ Trumpet **Bar. T.C.**						(Review)					Tpt. only	
F Horn						(Review)						
Alt. F Horn						(Review)					Horns only: Pages 11C, 11D	
Trombone **Bar. B.C.** **Bassoon** **E. Bass**						(Review)					E. Bass only	
Tuba						(Review)						
Kybd. Perc.						(Review)						
Percussion Techniques		Matched Grip Traditional Grip					Multiple Bounce	Flam	R L R L R L R L Paradiddles	Multiple Bounce Eighth Notes	R R L L Flam Taps	Let Ring
New Perc. Instruments				Snare Drum	Bass Drum			Triangle		Sus. Cym. Wood Block Crash Cym.	Tambourine (Sus. Cym. Roll)	

Correlating Band Arr. Levels

▲ **Explorer Level**

ESSENTIAL ELEMENTS

Director Page	84-90	91-97	98-102	103-109	110-119	120-127	128-134	135-142	143-150	151-156	157-159	160-167
Student Page	**13**	**14**	**15**	**16**	**17**	**18**	**19**	**20**	**21**	**22**	**23**	**24**
Rhythms		♩.	3/4		Perc. only: ♩	Perc. only: ♫				♩. ♪ ♪ ♩.		
Theory				Accidental Key Signature: Concert E♭		Theme and Variations		Phrase Key Signature: Concert F				Intervals
History		Foster	Grieg Latin American Music	Japanese Folk Music			African-American Spirituals Ragtime	J. S. Bach	Schubert Blues		Dvorák	
Terms	Measure Number	Tie	Accent	1st & 2nd Endings		D.C. al Fine	Natural ♮ Slur Tbn.: Glissando	Multiple Measure Rest 2 Perc.: Simile			Largo	
Special Features	Perf. Spotlight Band Arr.: *When The Saints* *Old MacDonald* *Ode To Joy* *Hard Rock Blues*		Conducting Essential Creativity: Composition	Band Arr.: *Sakura, Sakura*	Duet: *Jolly Old St. Nick* Essential Creativity: Improvisation	Daily Warm-Ups		Duet: *Minuet* Essential Creativity: Phrasing	Duet: *Bottom Bass Boogie*		Perf. Spotlight Solo with Piano Accomp.	Brass: Lip Slurs Clarinets: Upper Register
Quiz Assessments		Pick-Up Tie ♩.			Key Signature Accent 3/4 Dynamics		Slur D.C. al Fine Counting			♩. ♪ ♪ ♩. Slur Pick-up		Intervals
Note Sequence												
Flute												
Oboe		▲ Forked and Regular							Alt.			
B♭ Clarinet B♭ Bass Clar.												
E♭ Alto Clar.												
E♭ Alto Sax. E♭ Bar. Sax.												
B♭ T. Sax.												
B♭ Trumpet Bar. T.C.												
F Horn				Opt.	Opt.			Opt.				
Trombone Bar. B.C. Bassoon E. Bass												Tbn. Alt.
Tuba												
Kybd. Perc.												
Percussion Techniques			R L R L R R L R L R L Double Paradiddle L R L R R L R L Flam Accent Rim Shot						One Measure Repeat	Closed Roll		
New Perc. Instruments			Maracas Claves	Snare Drum – Snares off	Sleigh Bells							

Correlating Band Arr. Levels

▲ **Performer Level**

SEQUENCE OF

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

ESSENTIAL ELEMENTS

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

COMPLETE LISTING OF MATERIALS

BOOK 1

STUDENT BOOKS (with My EE Library)

00862566	FLUTE
00862567	OBOE
00862568	BASSOON
00862569	B♭ CLARINET
00862570	E♭ ALTO CLARINET
00862571	B♭ BASS CLARINET
00862572	E♭ ALTO SAXOPHONE
00862573	B♭ TENOR SAXOPHONE
00862574	E♭ BARITONE SAXOPHONE
00862575	B♭ TRUMPET
00862576	F HORN
00862577	TROMBONE
00862578	BARITONE (B.C.)
00862579	BARITONE (T.C.)
00862580	TUBA
00862581	ELECTRIC BASS
00862582	PERCUSSION (incl. Keyboard)

ADDITIONAL STUDENT RESOURCES

www.myeelibrary.com

TEACHER MATERIALS

00862565	CONDUCTOR BOOK Includes CD-Rom, full score, all student text, teaching aids, plus much more.
00862586	TEACHER RESOURCE GUIDE Includes Book 1 Lesson Plans, reproducable student activity pages, plus much more, all on CD ROM.
00862584	PIANO ACCOMPANIMENT

USING ESSENTIAL ELEMENTS

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

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

STARTING SYSTEM

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

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

RHYTHM RAPS

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

PLAY ALONG TRACKS

Play-along tracks are available for all exercises in the book. The first 58 exercices have the melody for each instrument. From the very beginning, students can model tone production and technique by listening to a professional soloist playing ***their specific instrument!***

For classroom use, the Conductor book includes a play-along CD-Rom featuring the same exercises, with a small band ensemble demonstrating the melody part.

Each track is played twice—the second time is the accompaniment-only. There is a one measure count-off before each track, with metronome clicks that are subdivided by soft cymbal notes. These tracks are performed on real instruments…not synthesized by a computer. Real instruments support the phrasing and dynamics, teaching musicality from the start. And they explore a rich variety of musical styles and cultures, with classical, rock, jazz, country and world music.

F HORN AND OBOE

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

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

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

PERCUSSION

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

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

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

PRE-PLANNED FIRST CONCERT

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

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

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

PERFORMANCE SPOTLIGHTS

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

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

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

DAILY WARM-UPS

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

RUBANK® SCALE & ARPEGGIO STUDIES

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

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

EE RHYTHM STUDIES

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

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

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

MUSIC THEORY, HISTORY, AND CROSS-CURRICULAR ACTIVITIES

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

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

CREATIVITY

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

ASSESSMENT

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

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

Additional Resources Available…

TEACHER RESOURCE GUIDE

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

PIANO ACCOMPANIMENT BOOK

Easy piano accompaniments for all the exercises in Book 1.

CORRELATED MATERIALS

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

Director A brief instrument history appears on page 1 of the corresponding student book.

Flute

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.

Bassoon

The earliest ancestor of the bassoon was called the dulcian. This one piece double reed instrument provided the important bass line in early 16th century music.

Multi-sectioned bassoons first appeared in France in the 17th century. Carl Almenräder (1786-1843) is the most significant contributor to the design of the modern bassoon. He improved the sound and note capabilities of the instrument, and published a paper about his innovations. In 1831, he and A. J. Heckel founded a factory which manufactured the modern German system bassoon.

Originally, there were five members of the bassoon family. The two surviving instruments today are the Bassoon and the Contrabassoon. In concert band and orchestra, these versatile instruments add to the bass line, play solos and blend well with other instruments.

Vivaldi, Mozart, Mahler, Villa-Lobos, Saint-Saëns and Stravinsky are important composers who have included the bassoon in their writing. Famous bassoonists include Bernard Garfield and Sherman Walt.

Oboe

Origins of the oboe can be traced to late 13th century shawms. This family of double reed instruments was prominently featured in music of the Middle Ages (500-1430).

Frenchman Jean Hotterre is credited with inventing the oboe in 1660. The name "oboe" is actually a mispronunciation of *hautbois,* the original French word for a "high wood" shawm instrument. In the 19th century, instrument makers created an oboe fingering system modeled after the flute designed by Boehm. Today, most oboes are made with the Boehm system.

The oboe family includes the Oboe in C (the most common), Oboe d'Amore in A and the English Horn in F. In concert band and orchestra, the oboe plays solos and blends with other woodwind instruments. It is the highest pitched double reed instrument.

C.P.E. Bach, Beethoven, Mahler, R. Strauss and Vaughan Williams are important composers who have included the oboe in their writing. Famous oboe performers include Heinz Holliger and John DeLancie.

Clarinet, Alto Clarinet, Bass Clarinet

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♭ Clarinet, the A Clarinet (used in some orchestra music), the B♭ Bass Clarinet, the E♭ Soprano and Alto Clarinets, the E♭ Contrabass Clarinet and B♭ 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.

Alto Saxophone, Tenor Saxophone, Baritone Saxophone

In the 1840s, Adolphe Sax invented the saxophone family. In today's concert band, saxophones play harmonies and blend with other band instruments. Saxophones are also very popular jazz and solo instruments.

The saxophone family includes the B♭ Soprano, E♭ Alto (the most common), B♭ Tenor, E♭ Baritone and B♭ Bass Saxophone. Fingerings are virtually the same on all saxophones, making it possible to play any saxophone.

John Philip Sousa wrote for saxophones in his band compositions. Bizet, Ravel, Debussy and Prokofiev included saxophones in their orchestral writing. Duke Ellington's jazz arrangements greatly defined the unique sound of the instruments, both in solo and ensemble playing.

Some famous saxophone performers are Eugene Rousseau, Sigurd Rascher, David Sanborn, Branford Marsalis, and Gerry Mulligan.

Trumpet

The origins of the trumpet can be traced to ancient Egypt, Africa and Greece. These "natural" valveless trumpets were made of wood, bronze or silver. In the Middle Ages (500–1430), these instruments played only lower notes. During the Renaissance era (1430–1600), they performed at many ceremonial functions. Gradually, players began to develop their higher range, especially in the Baroque era (1600–1750).

Heinrich Stölzel introduced a valve trumpet in Berlin in 1814. By 1830, the B♭ Cornet was introduced in Europe. Valves made it possible to play all the notes of a chromatic scale on these two closely-related instruments.

Cornets and trumpets are the highest pitched members of the brass family. As one of the primary instruments in the sound of concert bands and jazz ensembles, they play melodies, harmonies and solos. A trumpet is longer than the more conically shaped cornet. In this book, we refer to the B♭ Trumpet, but the instructions apply to both instruments.

Virtually all important composers have written music for the trumpet, including J.S. Bach and W.A. Mozart. Some famous performers are Maurice André, Adolph Herseth, Doc Severinsen and Wynton Marsalis.

F Horn

The modern horn evolved from 16th century hunting horns. These instruments did not have valves, and changed notes by using various "crooks" or tuning slides. Most horn players had to perform with several crooks that allowed them to play the correct notes.

In 1660, the *trompe* was introduced in France. This instrument's tubing had 2 1/2 coils, and retained the nickname "French" horn. However, German instrument makers actually perfected today's horn. Stölzel and Bluhmel added valves to the horn in 1818, which eliminated the need for crooks. Rotary valves, introduced in 1853, are commonly found on today's horns. "Single" horns in F have 3 valves, while "double" horns in F/B♭ have 3 valves and a thumb key.

Horns provide an important, full middle voice in the concert band. They blend well with all instruments, and play solos, melodies and harmonies.

Mozart, Beethoven, Mahler, R. Strauss and Wagner are all composers who have featured horns in their writing. Two famous horn performers are Barry Tuckwell and Philip Farkas.

Trombone

Trombones were known to exist in the 15th century. Unlike other instruments, the shape of today's instrument remains close to the original. In the 16th century, trombones were a common town and court band instrument. There are several kinds of trombones, and the tenor is the most common. Valve trombones were developed in the 1800s. In 1839, the bass trombone was invented. An extension allows this instrument to play lower notes.

The trombone's slide gives the instrument unique playing features. An extremely important member of the concert band as well as a popular jazz instrument, trombones play solos, melodies and harmonies.

G. Gabrieli, Beethoven, Mahler and Stravinsky are important composers who have included trombones in their writing. Some famous trombone performers are Glenn Miller, Urbie Green, Bill Watrous and Kai Winding.

Baritone

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

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

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

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

Tuba

Ancient Roman instruments used during military and ceremonial occasions were called "tubas." Actually, these bronze or brass instruments were ancestors to the trumpet.

For centuries, several attempts were made to invent a bass instrument for the brass family. These instruments included the serpent and the ophicleide. The modern tuba, featuring 3-5 valves, was developed in the 1820s. Tuba bells either point straight up or curve forward (a recording bass). In 1898, John Philip Sousa developed the sousaphone for marching bands.

The tuba family includes the BB♭ Tuba (the most common), EE♭ and E♭ Tubas, F and C Tubas. Tubas are the important bass foundation instrument of the concert band. They play bass lines, blend with other instruments and play solos.

Wagner, Mahler, R. Strauss, Vaughan Williams and Hindemith are composers who have included tubas in their writing. Some famous tuba performers are William J. Bell, Harvey Phillips and Roger Bobo.

Percussion

Percussion instruments were invented by prehistoric cultures. However, most percussion history is connected with military groups. Drums were used in the 700 A.D. Moorish invasion of Africa. These instruments were ancestors of the snare drum and timpani. Both the Scots and Swiss developed the snare drum around 1300.

Around 1450, Turkish military bands featured triangles, cymbals and several sizes of drums. The instruments used in these "Janizary Bands" communicated signals to large numbers of fighting troops.

J. S. Bach, Mozart, Beethoven, Berlioz, Debussy, Sousa and Stravinsky are all important composers who have included percussion in their writing.

Common percussion instruments are the snare drum, bass drum, crash cymbals, triangle and timpani. Famous percussionists include Vic Firth, Peter Erskine, Buddy Rich and Al Payson.

Electric Bass

The invention of the Electric Bass (1950) is credited to one man, Leo Fender, a California guitar maker who wanted to create an amplified version of the double (string) bass. In its early years, the Electric Bass, also known as the Fender Bass or Bass Guitar, was used primarily for popular dance bands and early rock 'n roll groups.

Today, the Electric Bass has become one of the most popular instruments and is found in many types of music groups – jazz and rock bands, pit orchestras, sacred music, and even marching bands. Its distinct, amplified sound is considered to be the one of the most significant influences on musical style in the last 40 years.

Most Electric Basses have four strings, tuned to the same pitches as a double bass. Recently, five and six string basses have become common with players who want to expand the range and versatility of the instrument.

Many players have become well known because their innovative, distinctive bass lines with the Electric Bass: Paul McCartney (Beatles), James Jamerson (Motown), Jaco Pastorius (Jazz/Fusion), and Victor Wooten (Contemporary/Funk).

Keyboard Percussion

Keyboard percussion instruments were known to exist around 3500 B.C. in the Orient. The xylophone is probably the oldest keyboard percussion instrument, while the vibraphone is a 20th century American invention.

The initial purpose of the glockenspiel, or orchestra bells, was to aid 13th century Dutch bell masters in tuning their tower carillons. The similar bell lyra was used by German armies after 1870. Today, keyboard percussion instruments are used in marching bands, concert bands and orchestras.

Saint-Saëns, Mahler, Tchaikovsky and Hovhaness are all important composers who have included keyboard percussion instruments in their writing.

Common keyboard percussion instruments include orchestra bells, xylophone, marimba, vibraphone and chimes. Clair Musser, Milt Jackson, Gary Burton and Lionel Hampton are famous keyboard percussionists.

Student Book Pages 2-3

Director Pages 2 and 3 in the student books contain the basics for getting started. Guidelines for posture, breathing & airstream, and detailed descriptions on producing the essential tone are reproduced here as they appear in each student book. In addition, your own suggestions and techniques will help provide a thorough foundation for each beginning instrumentalist.

Specific step-by-step instructions for instrument assembly are shown on page 3. Review the principal parts of the instrument and point out the need to handle musical instruments carefully. Spend time with your beginning instrumentalists to insure that they are using proper posture and correct playing position for their specific instrument.

The percussion book includes pages for both "Matched Grip" and "Traditional Grip." Be certain percussionists are looking at the correct pages to reflect the percussion starting system you wish them to use. A list of basic percussion instruments appear on page 4-A of the student percussion book (Director page 25). Identify all percussion instruments and mallets for your students and instruct them on your preference for the set-up of the percussion section.

At the bottom of page 3 in each student book, there are some basic elements for reading music. Your students should understand these music symbols before moving on to the first playing exercise on student book page 4.

Flute

2

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:

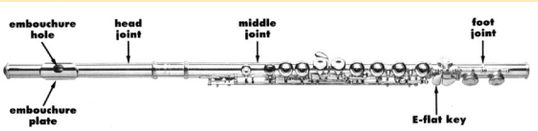
- Carefully remove the head joint and shake any water out.
- Put a clean soft cloth on the end of your cleaning rod and swab out the head joint.
- Twist the middle and foot joints apart and draw the cleaning rod through each joint.
- Carefully wipe the outside of each section to keep the finish clean.

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.

3

Getting It Together



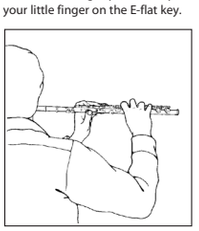
Step 1 Hold the head joint in your left hand and the middle joint in your right hand. Gently twist and insert the head joint into the middle joint. Make sure that the embouchure hole is directly in line with the middle joint's row of keys.

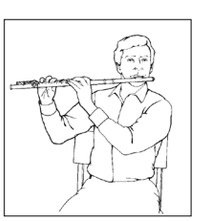
Step 2 Hold the assembled middle joint in your left hand and the foot joint in your right hand. Gently twist and insert the middle joint into the foot joint. The embouchure hole, keys of the middle joint and the long rod on the foot joint should all line up.

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:

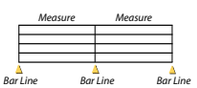
Music Staff

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**.

Oboe

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 reed. A good embouchure takes time and effort, so carefully follow these steps for success:

- Soak your reed in a small container of water, such as a camera film case.
- Open your mouth so your teeth are slightly apart.
- Remove the reed from the water. Gently place the tip of the reed on the center of your lower lip. Push your lip in with the reed, just a little, so your lower lip is over your bottom teeth.
- Cover your upper teeth with your upper lip, and firmly close your lips around the reed. Your lips support the reed. Be sure your teeth do not touch it.
- Adjust the position of the reed so the tip barely touches your tongue.

Taking Care Of Your Instrument

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

- Carefully remove the reed and blow air through it. Return to reed case.
- Gently twist apart the upper and lower sections. Drop a weighted swab through the lower section and pull it out the bell. Return the lower section and the bell to the case.
- Swab out the upper section or clean it with an oboe feather and return it to the case.

REED WORKOUT

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

Getting It Together

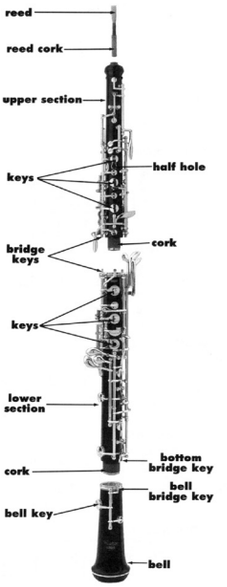
Step 1 Soak your reed (see page 2). Rub a small amount of cork grease on all corks, if needed. Clean hands.

Step 2 Hold the upper section near the top with your left hand. Grasp the lower section with your right hand, holding it near the bottom. Gently twist the upper and lower sections together. The upper section's bridge key(s) must be directly over the lower section's bridge key(s).

Step 3 Hold the instrument near the top of the upper section with your left hand. Grasp the bell with your right hand. Press down on the round bell key, raising it. Twist the bell onto the cork of the lower section. The bell bridge key must be directly over the bottom bridge key.

Step 4 Put the reed in your mouth (see page 2). Form your embouchure and blow forcefully through the reed to remove excess water. Carefully insert the cork of the reed all the way into the reed well on the upper section.

Step 5 Put your right thumb under the thumb rest. Place your left thumb just below the octave key. Your fingers should curve naturally. Hold the oboe as shown:



READING MUSIC

Identify and draw each of these symbols:

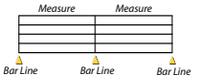
Music Staff

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**.

Bassoon

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 reed. A good embouchure takes time and effort, so carefully follow these steps for success:

- Soak your reed in a small container of water, such as a camera film case.
- Open your mouth so your teeth are slightly apart.
- Pull your jaw back. Keep your jaw in this position when playing bassoon.
- Roll your lower lip over your bottom teeth. Remove the reed from the water glass, and gently put it on the center of your bottom lip.
- Cover your top teeth with your upper lip, and firmly close your lips around the reed. Adjust the reed so your top lip nearly touches the first wire.
- Keep your jaw back. Your lips support the reed. Be sure your teeth do not touch it.

Taking Care Of Your Instrument

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

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

REED WORKOUT

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

Getting It Together

Step 1 Soak your reed (see page 2). Rub a small amount of cork grease on all corks, if needed. Place the seat strap across your chair, or put the neck strap on. Clean hands.

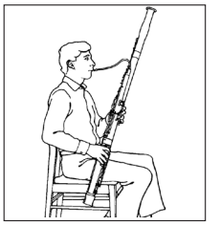
Step 2 Hold the long joint in your left hand. Grasp the boot joint with your right hand. Gently push the smaller end of the long joint into the larger opening on the boot joint.

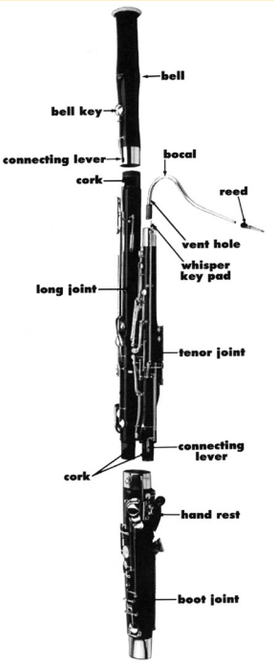
Step 3 Hold the tenor joint in your right hand, and guide it into the remaining opening on the boot joint. Adjust the long joint until the lock is in place.

Step 4 Place the instrument across your lap. Grasp the bell with your right hand, and use your thumb to press on the key to lift the connection lever. Gently twist the bell on the long joint's cork. Align the connecting bars.

Step 5 Put the boot joint end of the instrument into the cup of the seat strap (or hook the neck strap to the ring) and adjust.

Step 6 Hold the bocal in your right hand. Gently push the cork on the bocal into the small opening of the tenor joint. Align the vent and the whisper key pad. Put the reed on the end of the bocal. Hold the bassoon as shown:





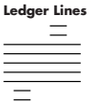
READING MUSIC

Identify and draw each of these symbols:

Music Staff

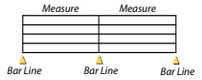
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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**.

Student Book Pages 2-3

Clarinet

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.

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.

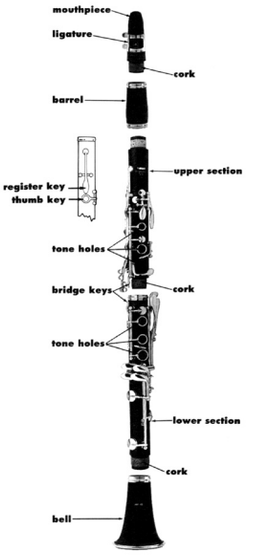
Step 2 Hold the lower section in the palm of your left hand, with the key work facing up. Do not put any pressure on the long rod. Pick up the bell with your right hand and gently twist it onto the cork of the lower section.

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:

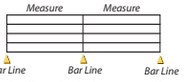
Music Staff

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**.

Alto Clarinet

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

- Roll the lower lip slightly over your bottom teeth.
- Firm the corners of your mouth like a slightly puckered smile.
- Stretch your chin downward and lower your jaw slightly.
- Place the mouthpiece on your lower lip so that the reed extends about 2/3 inch into your mouth. Place upper teeth on top of the mouthpiece.
- Close your mouth so your lips form a seal around the mouthpiece. Keep the corners of the mouth firm and the chin pointing downward.

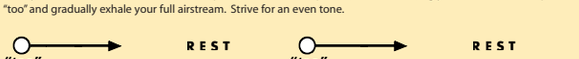
Taking Care Of Your Instrument

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.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the bottom.
- If the body of your alto clarinet has two sections, gently twist them apart. Return the body section(s) to 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.



Getting It Together

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

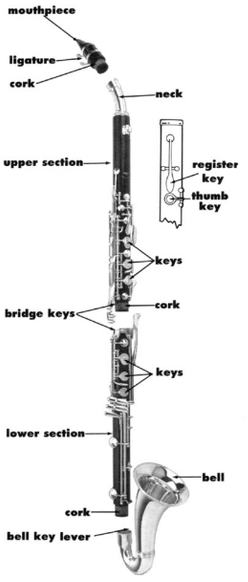
Step 1 Put the thin end of the reed into your mouth to moisten it thoroughly while assembling your instrument. If needed, rub a small amount of cork grease on all corks. Clean hands.

Step 2 (If your instrument has one long body section, skip to Step 3.) Hold the upper section in your left hand and press your fingers on the round keys. The bridge keys **must** be raised. Grasp the lower section with your right hand, and press your fingers on the round keys. Gently twist upper and lower sections together. The upper section's bridge key must be directly over the lower section's bridge key. Be careful not to bend any keys or rods.

Step 3 Press the key on the bell to lift the lever, and twist the bell onto the cork of the lower section. Point the bell forward in line with the round keys.

Step 4 Put the neck into the upper section, and align with the register key. Tighten the neck screw. Twist the mouthpiece into the neck. Place the reed on the mouthpiece (see page 2).

Step 5 Put your neck strap on and place its hook through the ring on the back of the instrument. Put your left thumb across the thumb key. Place your right thumb under the thumb rest. Your fingers should curve naturally. Hold the instrument as shown:



READING MUSIC

Identify and draw each of these symbols:

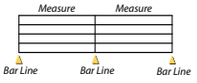
Music Staff

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**.

Bass Clarinet

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

- Roll the lower lip slightly over your bottom teeth.
- Firm the corners of your mouth like a slightly puckered smile.
- Stretch your chin downward and lower your jaw slightly.
- Place the mouthpiece on your lower lip so that the reed extends about 3/4 inch into your mouth. Place upper teeth on top of the mouthpiece.
- Close your mouth so your lips form a seal 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.
- Remove the neck and bell, and shake out excess moisture. Return them to the case.
- Drop a weighted chamois or cotton swab into the body of the instrument and pull it out the top end.
- If the body of your bass clarinet has two sections, gently twist them apart. Return the body section(s) to 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.

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.

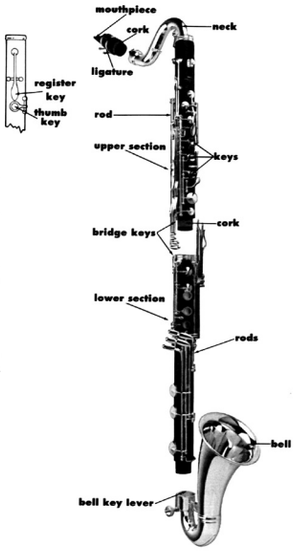
Step 2 (If your instrument has one body section, skip to Step 3.) Hold the upper section in your left hand. Press your fingers on the round keys. The bridge keys **must** be raised. Grasp the lower section with your right hand, and press your fingers on the round keys. Gently twist upper and lower sections together. The upper section's bridge key must be directly over the lower section's bridge key. Be careful not to bend any keys or rods.

Step 3 Press the key on the bell to lift the lever, and twist the bell onto the cork of the lower section. Point the bell forward in line with the round keys.

Step 4 Insert the end pin on the back of the bell. Tighten the screw and lower the instrument to the ground. If you use a neck strap, put it on.

Step 5 Twist the mouthpiece into the neck. Place the reed on the mouthpiece (see page 2).

Step 6 Twist the smaller end of the neck into the body section and align with the register key. Tighten the neck screw.



Step 7 Adjust to a comfortable playing position centered in front of your body. Rest your left thumb across the thumb key. Place your right thumb under the thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:

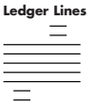
READING MUSIC

Identify and draw each of these symbols:

Music Staff

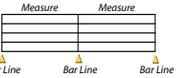
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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**.

Alto Saxophone

THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

Your embouchure *(ahm´-bah-shure)* is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

REED PLACEMENT

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

EMBOUCHURE

- Roll just a little of your lower lip over your bottom teeth.
- Center the mouthpiece on your lips and place it in your mouth about 1/2 inch.
- Place your upper teeth directly on the mouthpiece. The reed rests on the lower lip over the teeth.
- Close your lips around the mouthpiece so they form a seal. Your facial muscles all support and cushion your lips on the mouthpiece.
- Keep your chin down and slightly relaxed.

Taking Care Of Your Instrument

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

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

MOUTHPIECE WORKOUT

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

Getting It Together

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

Step 1 Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.

Step 2 Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into the body. Be careful not to bend any keys. Tighten the neck screw.

Step 3 Carefully twist the mouthpiece on the neck so that approximately 1/2 of the cork remains uncovered. Place the reed on the mouthpiece (see page 2).

Step 4 Place the neck strap around your neck and attach the hook to the ring on the back of the saxophone. Adjust the length of the strap so you can comfortably put the mouthpiece in your mouth.

Step 5 Place your right thumb under the thumb rest. Put your left thumb diagonally across the left thumb rest. Your fingers should curve naturally. Hold the instrument as shown at 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**.

Student Book Pages 2-3

Tenor Saxophone

THE BASICS

Posture
Sit on the edge of your chair, and always keep your:
- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

Breathing & Airstream
Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:
- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "too" as you gradually exhale air into your palm.

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

Producing The Essential Tone
Your embouchure *(ahm´-bah-shure)* is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

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

EMBOUCHURE
- Roll just a little of your lower lip over your bottom teeth.
- Center the mouthpiece on your lips and place it in your mouth about 2/3 inch.
- Place your upper teeth directly on the mouthpiece. The reed rests on the lower lip over the teeth.
- Close your lips around the mouthpiece so they form a seal. Your facial muscles all support and cushion your lips on the mouthpiece.
- Keep your chin down and slightly relaxed.

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

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

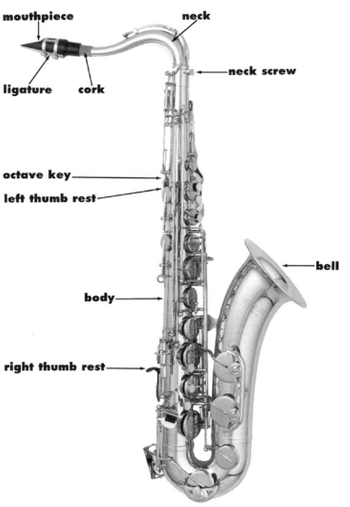
Getting It Together
If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

Step 1 Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.

Step 2 Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into the body. Be careful not to bend any keys. Tighten the neck screw.

Step 3 Carefully twist the mouthpiece on the neck so that approximately 1/2 of the cork remains uncovered. Place the reed on the mouthpiece (see page 2).

Step 4 Place the neck strap around your neck and attach the hook to the ring on the back of the saxophone. Adjust the length of the strap so you can comfortably put the mouthpiece in your mouth.



Step 5 Place your right thumb under the thumb rest. Put your left thumb diagonally across the left thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:

READING MUSIC
Identify and draw each of these symbols:

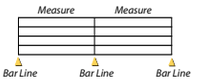
Music Staff

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**.

Baritone Saxophone

THE BASICS

Posture
Sit on the edge of your chair, and always keep your:
- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

Breathing & Airstream
Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:
- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "too" as you gradually exhale air into your palm.

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

Producing The Essential Tone
Your embouchure *(ahm´-bah-shure)* is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

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

EMBOUCHURE
- Roll just a little of your lower lip over your bottom teeth.
- Center the mouthpiece on your lips and place it in your mouth about 3/4 inch.
- Place your upper teeth directly on the mouthpiece. The reed rests on the lower lip over the teeth.
- Close your lips around the mouthpiece so they form a seal. Your facial muscles all support and cushion your lips on the mouthpiece.
- Keep your chin down and slightly relaxed.

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

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

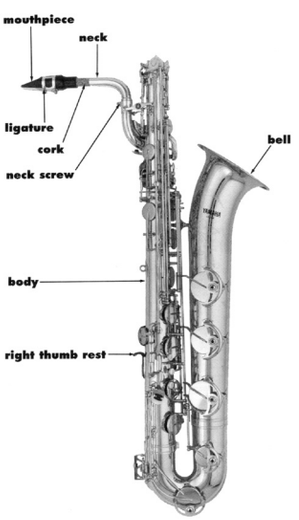
Getting It Together
If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

Step 1 Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.

Step 2 Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into the body. Be careful not to bend any keys. Tighten the neck screw.

Step 3 Carefully twist the mouthpiece on the neck so that approximately 1/2 of the cork remains uncovered. Place the reed on the mouthpiece (see page 2).

Step 4 Place the neck strap around your neck and attach the hook to the ring on the back of the saxophone. Adjust the length of the strap so you can comfortably put the mouthpiece in your mouth.



Step 5 Place your right thumb under the thumb rest. Put your left thumb diagonally across the left thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:

READING MUSIC
Identify and draw each of these symbols:

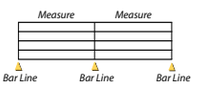
Music Staff

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**.

Trumpet

THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

BUZZING

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

MOUTHPIECE PLACEMENT

- Form your "buzzing" embouchure.
- Center the mouthpiece on your lips. Your teacher may suggest a slightly different mouthpiece placement.
- Take a full breath through the corners of your mouth.
- Start your buzz with the syllable "tah." Buzz through the center of your lips keeping a steady, even buzz. Your lips provide a cushion for the mouthpiece.

Taking Care Of Your Instrument

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

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

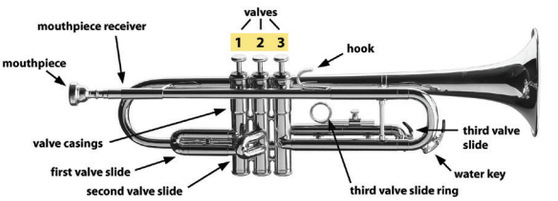
Trumpet valves occasionally need oiling. To oil your trumpet valves:

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

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

MOUTHPIECE WORKOUT

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



Getting It Together

Throughout this book, all instructions apply to both cornets and trumpets because they are played exactly the same way.

Step 1 Put your left thumb and fingers around the valve casings and pick up the trumpet. Your left hand supports the weight of the instrument.

Step 2 Place your left ring finger inside the ring of the third valve slide.

Step 3 Hold the mouthpiece at the wide end with your right hand. Gently twist the mouthpiece into the mouthpiece receiver.

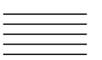
Step 4 Arch your right hand to form a backwards "C." Place your thumb between the first and second valve casings. Place your little finger on top of the hook.

Step 5 Always sit or stand tall when playing. Hold the trumpet as shown:

READING MUSIC

Identify and draw each of these symbols:

Music Staff

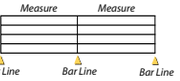


The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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**.

Fill in the remaining note names before playing.

F Horn

THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

BUZZING

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

MOUTHPIECE PLACEMENT

If you are switching from trumpet to horn, note that the horn mouthpiece placement is nearly the opposite as the trumpet mouthpiece placement.

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

Taking Care Of Your Instrument

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

- Remove the mouthpiece and wipe it clean. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Use the water key to empty water from the instrument. Blow air through it. If your horn does not have a water key, invert the instrument.
- Also, remove the main tuning slide and remove excess water.
- Wipe the instrument off with a clean soft cloth. Return the instrument to its case.
- Horn valves and slides occasionally need lubricating. Your director will recommend valve oil and slide grease, and will help you apply them when necessary.

MOUTHPIECE WORKOUT

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

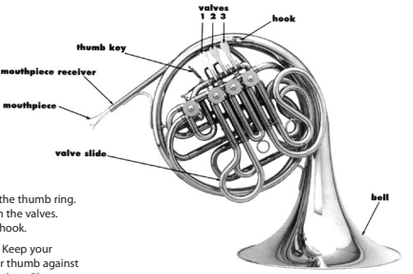
Getting It Together

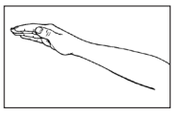
Step 1 Hold the horn in your left hand, and place the bell of the instrument on your right thigh. The bell should point backwards, slightly angled to the right.

Step 2 Use your right hand to gently twist the mouthpiece into the mouthpiece receiver.

Step 3 Place your left thumb inside the thumb ring. Your fingertips should rest on the valves. Place your little finger in the hook.

Step 4 Cup your right hand slightly. Keep your fingers together and put your thumb against your index finger as shown below. Place your hand inside the bell. The back of your fingers should touch the far side of the bell.





Step 5 Always sit up straight when playing. Hold the horn as shown:

Single Horn/Double Horn Fingerings

The fingerings used throughout the exercises in this book are intended for students who are playing a Single F Horn or a Double F/B♭ Horn. **Single F Horn** players should always use the fingerings that are indicated for F Horn.

For **Double Horn** players, notes commonly played on the "F side" of the horn are shown only with F Horn fingerings. For notes that are preferably played on the "B♭ side" of the horn, the B♭ Horn fingering is shown in addition to the F Horn fingering. Students with Double Horns should add the thumb key and use the B♭ fingering where indicated.

Students who may be playing a **Single B♭ Horn** will need to refer to the fingering chart in the back of this book for the proper fingerings for Single B♭ Horn.

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**.

Student Book Pages 2-3

Trombone

THE BASICS

Posture
Sit on the edge of your chair, and always keep your:
- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

Breathing & Airstream
Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:
- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "tah" as you gradually exhale air into your palm.

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

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

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

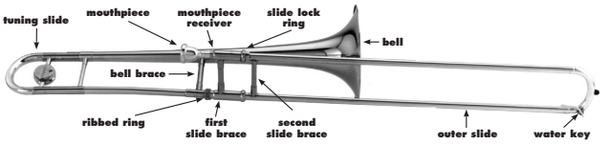
MOUTHPIECE PLACEMENT
- Form your "buzzing" embouchure.
- Place the mouthpiece approximately 2/3 on the upper lip and 1/3 on the lower lip. Your teacher may suggest a slightly different mouthpiece placement.
- Take a full breath through the corners of your mouth.
- Start your buzz with the syllable "tah."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

Taking Care Of Your Instrument
Before putting your instrument back in its case after playing, do the following:
- Remove the mouthpiece and wipe it clean. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Use the water key to empty water from the instrument. Blow air through it.
- Lock your slide, loosen the connector nut and remove the slide assembly. Do not take the outer slide off the inner slide piece. Return the instrument to its case.

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

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

Getting It Together



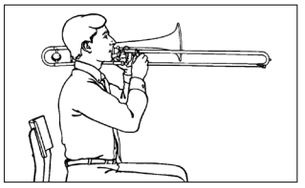
Step 1 Lock the slide by turning the slide lock ring to the right. Carefully put the slide into the bell section at a 90° angle. Tighten the connector nut to hold the two sections together.

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

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

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

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



READING MUSIC
Identify and draw each of these symbols:

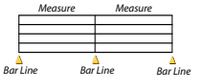
Music Staff

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

Ledger Lines

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

Measures & Bar Lines



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

Baritone

THE BASICS

Posture
Sit on the edge of your chair, and always keep your:
- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

Breathing & Airstream
Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:
- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "tah" as you gradually exhale air into your palm.

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

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

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

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

Taking Care Of Your Instrument
Before putting your instrument back in its case after playing, do the following:
- Remove the mouthpiece and wipe it clean. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Use the water key to empty water from the instrument. Blow air through it.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Baritone valves occasionally need oiling. To oil your baritone valves:
- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

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

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

Getting It Together

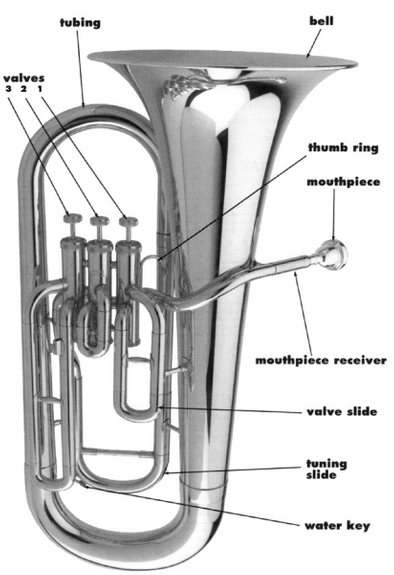
Step 1 Rest the baritone across your lap so the bell faces upward and the mouthpiece receiver points toward you.

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

Step 3 Place your right thumb in the thumb ring. Rest your fingertips on top of the valves, keeping your wrist straight. Your fingers should curve naturally.

Step 4 Place your left hand on the third valve slide or on the tubing next to this slide. Lift the instrument up toward you.

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



READING MUSIC
Identify and draw each of these symbols:

Music Staff

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

Ledger Lines

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

Measures & Bar Lines

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

Tuba

THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

BUZZING

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

MOUTHPIECE PLACEMENT

- Form your "buzzing" embouchure.
- Center the mouthpiece on your lips. Your teacher may suggest a slightly different mouthpiece placement.
- Take a full breath through the corners of your mouth.
- Start your buzz with the syllable "tah." Buzz through the center of your lips keeping a steady, even buzz. Your lips provide a cushion for the mouthpiece.

Taking Care Of Your Instrument

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

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

Tuba valves occasionally need oiling. To oil your tuba valves:

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

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

MOUTHPIECE WORKOUT

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

Getting It Together

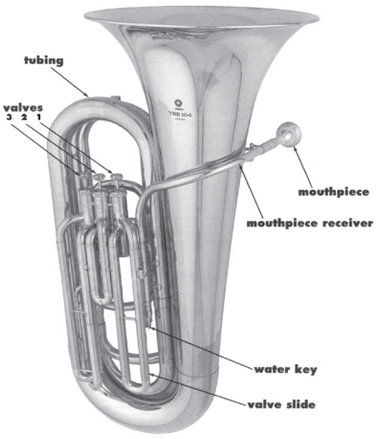
Step 1 If you are playing a TUBA, rest it across your lap with the mouthpiece receiver toward you. If you are playing a SOUSAPHONE, place the open circular section over your left shoulder. Rest your right arm comfortably on the tubing.

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

Step 3 Place your right thumb in the thumb ring. Rest your fingertips on top of the valves, keeping your wrist straight. Your fingers should curve naturally.

Step 4 For TUBAS, place your left hand on the first valve slide or on the tubing next to this slide. Lift the instrument up toward you and rest it in your lap.

Step 5 Be sure you can comfortably reach the mouthpiece. Hold the tuba 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**.

Electric Bass

THE BASICS

Posture

Sit on the edge of your chair (or stand), and always keep your:

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

Instrument & Left Hand Position

Your instrument should be fully supported by the strap when standing, and rests on top of your right leg when seated. Point the instrument neck slightly upwards. Your left hand helps balance the instrument—place the pad of your left thumb on the back side of the neck and curve the fingers just above the strings.

Producing The Essential Tone

Good bass players learn to produce a clean sound with a clear start to each tone and an even volume between tones. Except for the 4 open strings, your left hand "selects" a note by pressing down a string just behind a fret, and holding it for the entire length of the note. Your right hand "plays" the note by pulling across the string to start it vibrating.

STARTING THE TONE

- Rest your thumb on the E (largest) string or on the top edge of the pickup.
- Pull across the G (smallest) string with your index finger so that the finger comes to rest on the next string (D).
- Make the same tone by playing the G string with your middle finger.
- Play 2 tones on each string, with alternating index finger/middle finger.
- Strive for an even volume and clear start to each tone.

STOPPING THE TONE (DAMPENING)

- Stop a tone by gently touching the string with either hand.
- Fretted tones can also be stopped by lifting the left hand finger which was pressing down the string, but keeping the finger on the string.

Taking Care Of Your Instrument

- Be sure your amplifier is turned off before plugging-in or unplugging the audio cable connecting it to your instrument.
- When unplugging a cable, hold it by the plug (not by the wire).
- After playing, wipe off the instrument and strings with a clean soft cloth. Return the instrument to its case.
- Close all the latches on your case when the instrument is inside.
- Keep all 4 strings in tune (at normal tension) to prevent warping of the neck.
- Your case is designed to hold only specific objects. If you force anything else into the case, it may damage your instrument.

TUNING THE ELECTRIC BASS

Tuning means setting the correct pitch (higher or lower tone) of each string. This is adjusted by tightening or loosening the tuning keys on the head of the bass. Your teacher can help you tune to the 4 notes on your CD—on tracks 1 & 59—or to the notes on a piano:

Many bass players use an **Electronic Tuner** which "listens" to each string and indicates whether it is too high or low. You can learn to use **Relative Tuning** by comparing one string with another. After one string is tuned, it is compared with the pitch of the next lower string played with the 5th fret. The two pitches should match exactly.

Getting It Together

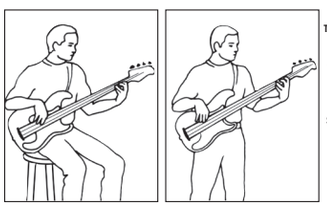
Step 1 Securely attach the strap to the strap buttons, adjusting it so that the bass is at the correct height (approximately waist-high) and playing angle.

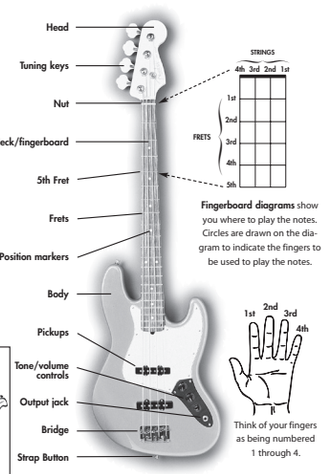
Step 2 With the amplifier off, plug the audio cable into the bass and the amplifier. Turn on the amplifier and set the volume.

Step 3 LEFT HAND: Place the pad of your left thumb on the back side of the neck. Your fingers should be relaxed and curved, just above the strings.

Step 4 RIGHT HAND: Rest your right thumb on the E (largest) string or on the top edge of the pickup. Rest the pad of your index finger on the G (smallest) string.

Step 5 Always sit or stand tall when playing, with feet flat on the floor and with arms and shoulders relaxed. Check your playing position with the illustrations:





Fingerboard diagrams show you where to play the notes. Circles are drawn on the diagram to indicate the fingers to be used to play the notes.

Think of your fingers as being numbered 1 through 4.

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**.

Student Book Pages 2-3

Percussion – Matched Grip

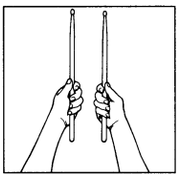
THE BASICS

Posture

Stand near your instrument, and always keep your:

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

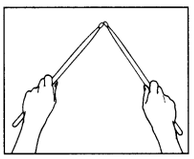
Matched Grip (A Natural Stick Position)



Every percussion instrument requiring sticks or mallets can be played with this basic grip. Both sticks or mallets are held exactly the same "matched" way.

- Place the sticks in front of you with the tip of the sticks pointing forward.
- Extend your right hand as if shaking hands with someone.
- Pick up the right stick with your thumb and index finger about 1/3 from the end of the stick.
- The curve of your index finger's top knuckle and the thumb hold the stick in place, creating a pivot point.
- Gently curve your other fingers around the stick.
- Check to be sure the stick is cradled in the palm of your hand.
- Turn your hand palm-down to a comfortable resting position.
- Follow the same procedure for your left hand.

Practice & Performance Position



- Put the practice pad on a flat surface slightly below your waist.
- Stand up straight with your arms relaxed at your side. Raise your forearms by bending your elbows.
- Form the outline of a slice of pie with the sticks about 2 inches above the practice pad.
- Move your wrists to raise the sticks 6–8 inches from the practice pad. This is the "up" position.
- Begin with your right hand. Strike near the center using a quick, reflex-like wrist action. Let the stick return to the "up" position to prepare for the next strike.
- Follow with your left hand, and strike about 1 inch away from your first right hand strike. Return to the "up" position.
- When resting, keep the sticks about 2 inches above the practice pad in the outline of a slice of pie.

Sticking Work-Outs

R = Right hand stick
L = Left hand stick
Play the following sticking work-out on your practice pad, keeping an even pulse when playing and resting:

● = Strike near the center of the practice pad.

R	L	R	L	REST	R	L	R	L	REST
●	●	●	●		●	●	●	●	

You will learn several "sticking" methods in this book.
The method above is called **Right Hand Lead** (RLRL…RLRL, etc.).

Getting It Together

MATCHED GRIP
SNARE DRUM SET-UP

The two ways to set up the snare drum depend on which grip you are using. Matched Grip = level drum set-up.
Traditional Grip = angled drum set-up.

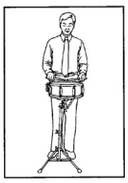
Step 1 Open the bottom legs of the snare drum stand. Lock them into place by tightening the tripod base screw. Grasp the bar and raise stand below your waist. Tighten the height adjustment screw and lock into place.

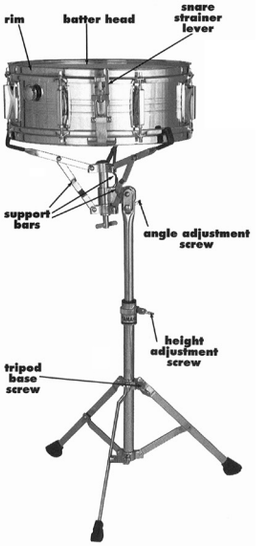
Step 2 Put the two support bars closest together in front of you. Be certain they are even. If your stand has an adjustable arm, it should point away from you and be extended. The bars should be parallel to the ground. Tighten the angle adjustment screw.

Step 3 Carefully place the snare drum in the stand so the snare strainer lever faces you.

Step 4 Slide the adjustable arm until it fits snugly against the shell of the drum. The top batter head should be slightly below your waist. Lock your drum stand into position. Tighten all screws each time you play.

Step 5 Tighten the snare strainer. Tap the head of the snare drum. If the sound is not crisp, tighten or loosen the tension control screw. The snares should rest lightly against the bottom head. Stand by the drum as shown:





READING MUSIC

Identify and draw each of these symbols:

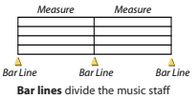
Music Staff

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**.

Percussion – Traditional Grip

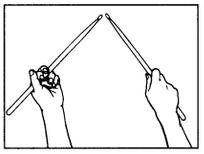
THE BASICS

Posture

Stand near your instrument, and always keep your:

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

Traditional Grip



The traditional grip is another way to hold your snare drum sticks. Your teacher will tell you which grip you should use.

LEFT HAND

- Turn your left hand palm-down and open your fingers.
- With the tip pointing down, place the stick in the webbing of your thumb. About 1/3 – 1/4 of the stick should extend above the thumb.
- Turn your hand palm-up, and let the stick rest gently between your middle and ring fingers. The webbing of your thumb **holds** the stick in place. Your fingers simply **balance** it.
- The left forearm and wrist control the stick motion.

RIGHT HAND

- Follow the Matched Grip instructions on page 2 – Matched Grip.
- Check to be sure the sticks are cradled in the palm of your hand as shown:

Practice & Performance Position

- Put the practice pad on a flat surface slightly below your waist.
- Stand up straight with your arms relaxed at your side. Raise your forearms by bending your elbows.
- Form the outline of a large slice of pie with the sticks about 2 inches above the practice pad. Your left stick will be further away from your body than the right.
- Move your wrists to raise the sticks 6–8 inches from the practice pad. This is the "up" position.
- Beging with your right hand. Strike near the center using a quick, reflex-like wrist action. Let the stick return to the "up" position to prepare for the next strike.
- Follow with your left hand, and strike about 1 inch away from your first right hand strike. Return to the "up" position.
- When resting, keep the sticks about 2 inches above the practice pad or drum head in the outline of a large slice of pie.

Sticking Work-Outs

R = Right hand stick
L = Left hand stick
Play the following sticking work-out on your practice pad, keeping an even pulse when playing and resting:

● = Strike near the center of the practice pad.

R	L	R	L	REST	R	L	R	L	REST
●	●	●	●		●	●	●	●	

You will learn several "sticking" methods in this book.
The method above is called **Right Hand Lead** (RLRL…RLRL, etc.).

Getting It Together

TRADITIONAL GRIP
SNARE DRUM SET-UP

The two ways to set up the snare drum depend on which grip you are using. Matched Grip = level drum set-up.
Traditional Grip = angled drum set-up.

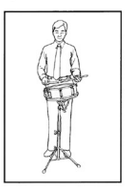
Step 1 Open the bottom legs of the snare drum stand. Lock them into place by tightening the tripod base screw. Grasp the bar and raise stand below your waist. Tighten the height adjustment screw and lock into place.

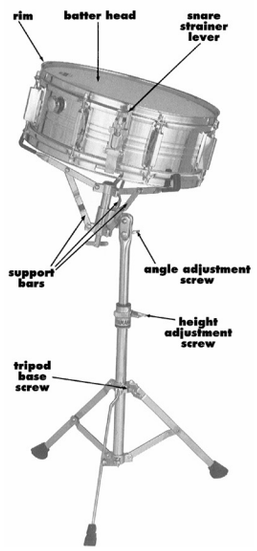
Step 2 Put the two support bars closest together in front of you. Be certain they are even. Put the remaining support bar on your left and raise it about 2 inches. Tighten the angle adjustment screw.

Step 3 Carefully place the snare drum in the stand so the snare strainer lever faces you. The left side should be angled higher.

Step 4 Slide the adjustable arm until it fits snugly against the shell of the drum. The top batter head should be slightly below your waist. Lock your drum stand into position. Tighten all screws each time you play.

Step 5 Tighten the snare strainer. Tap the head of the snare drum. If the sound is not crisp, tighten or loosen the tension control screw. The snares should rest lightly against the bottom head. Stand by the drum as shown:





READING MUSIC

Identify and draw each of these symbols:

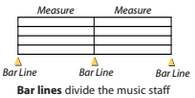
Music Staff

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**.

Keyboard Percussion

2

THE BASICS

Posture

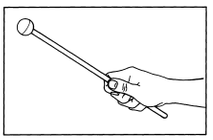
Stand near your instrument, and always keep your:

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

Matched Grip (A Natural Stick Position)

Every percussion instrument requiring sticks or mallets can be played with this basic grip. Both sticks or mallets are held exactly the same "matched" way.

- Place the mallets in front of you with the heads pointing forward.
- Extend your right hand as if shaking hands with someone.
- Pick up the right mallet with your thumb and index finger about 1/3 from the end of the stick.
- The curve of your index finger's top knuckle and the thumb hold the mallet in place.
- Gently curve your other fingerings around the mallet.
- Check to be sure the mallet is cradled in the palm of your hand.
- Turn your hand palm-down to a comfortable resting position as shown:
- Follow the same procedure for your left hand.



Practice & Performance Position

- Stand in front of a flat surface about waist high.
- Place the heads of the sticks on the surface. Make sure that your wrists are not turned in or out.
- The mallets should create the outline of a slice of pie as you look at them.
- When playing your instrument, hold mallets 6-8 inches from the surface. Using your wrist, throw the mallet near the center of one key. Pull the sound out of the keys by bringing the mallet up after the strike.

Taking Care of Your Instruments

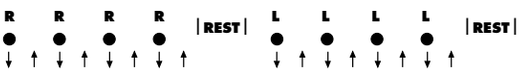
- Cover all percussion instruments when they are not being used.
- Put mallets away in a storage area. Keep the percussion section neat!
- Mallets are the only things which should be placed on your instrument. NEVER put or allow others to put objects on any percussion instrument.

Sticking Work-Outs (Legato Stroke)

R = Right hand mallet
L = Left hand mallet

Find the largest key at the left end of the instrument. Play the following work-out keeping an even pulse. Start with your mallet in the up position. The down/up arrows indicate the speed of the mallet when playing *legato strokes.*

● = Strike near the center of the key.



3

Getting It Together

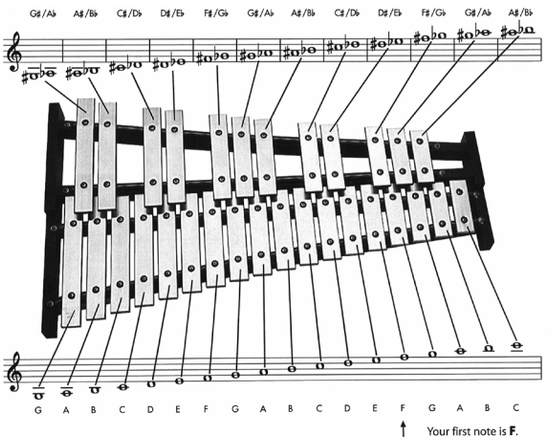
Step 1 Stand in a comfortable position near the instrument. The raised keys should be pointing away from you.

Step 2 If you are playing orchestra bells, set the instrument on a table or stand about waist high. The larger keys should be on the left.

Step 3 Adjust the music stand to about eye level. This enables you to easily read the music and watch your teacher.

Step 4 Hold the mallets as described on page 2.

Step 5 The sequence of keys for all keyboard percussion instruments is the same as the piano. Notice that the sequence is in alphabetical order from A–G. This diagram of orchestra bells will help you find **F**. Ask your teacher to help you play **F** if you are playing a different keyboard percussion instrument.



READING MUSIC

Identify and draw each of these symbols:

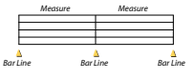
Music Staff

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**.

Basic Percussion Instruments

4-A

BASIC PERCUSSION INSTRUMENTS

Percussionists play several instruments. Snare drum and keyboard percussion instruments provide the basic techniques to play all other instruments in the percussion section. Ask your director to help you identify each of these basic percussion instruments and mallets you may have in your school's band room.

INSTRUMENT	MALLET/STICK
Concert Snare Drum with stand	5B or 2B sticks
Concert Bass Drum with stand	1 pair medium bass drum mallets
Crash Cymbals (16" to 18")	Played in pairs
Suspended Cymbal and stand (16" to 18")	1 pair medium yarn mallets
Triangle with clip	1 pair metal beaters
Wood Block	1 pair medium rubber mallets 1 pair hard rubber mallets
Timpani (23", 26", 29", 32")	1 pair general timpani mallets 1 pair hard timpani mallets
Bells	1 pair very hard lexan mallets 1 pair hard rubber mallets
Xylophone	1 pair hard rubber mallets 1 pair medium rubber mallets
Chimes	2 plastic or 2 rawhide mallets
Marimba	Various yarn and rubber mallets
Vibraphone	Various yarn and rubber mallets

General Accessories:
Tambourines (with and without head), Cowbell, Bongos, Congas, Timbales, Maracas, Guiro, Claves, Castanets, Slapstick, Sleigh Bells, Slide Whistle.

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.

Flute/Kybd. Perc. **F**

Oboe **F** or ** Regular Fingering / Forked Fingering

Alt. Oboe* **C**

Bassoon **F**

Clarinet **G**

Alto Clarinet **D**

Bass Clarinet **G**

Alto Saxophone **D**

Tenor Saxophone **G**

Baritone Saxophone **D**

Trumpet **G**

F Horn **C**
F Horn: T
B♭ Horn: T

Alt. F Horn* **G**

Trombone **F** 1

Baritone B.C. **F**

Baritone T.C. **G**

Tuba **F**

Electric Bass **F**

TEACHING TIP If your brass players are having difficulty in playing the Concert F, encourage them to use a faster airstream, or to place a bit more upper lip in the mouthpiece.

Oboe Practice this exercise using both the "regular" and the "forked" fingering for "F." **

F Horn Your teacher will tell you which line to play first, and how long to hold each note. Double Horn Players: add the thumb key and use the B♭ Horn fingering to play "C."

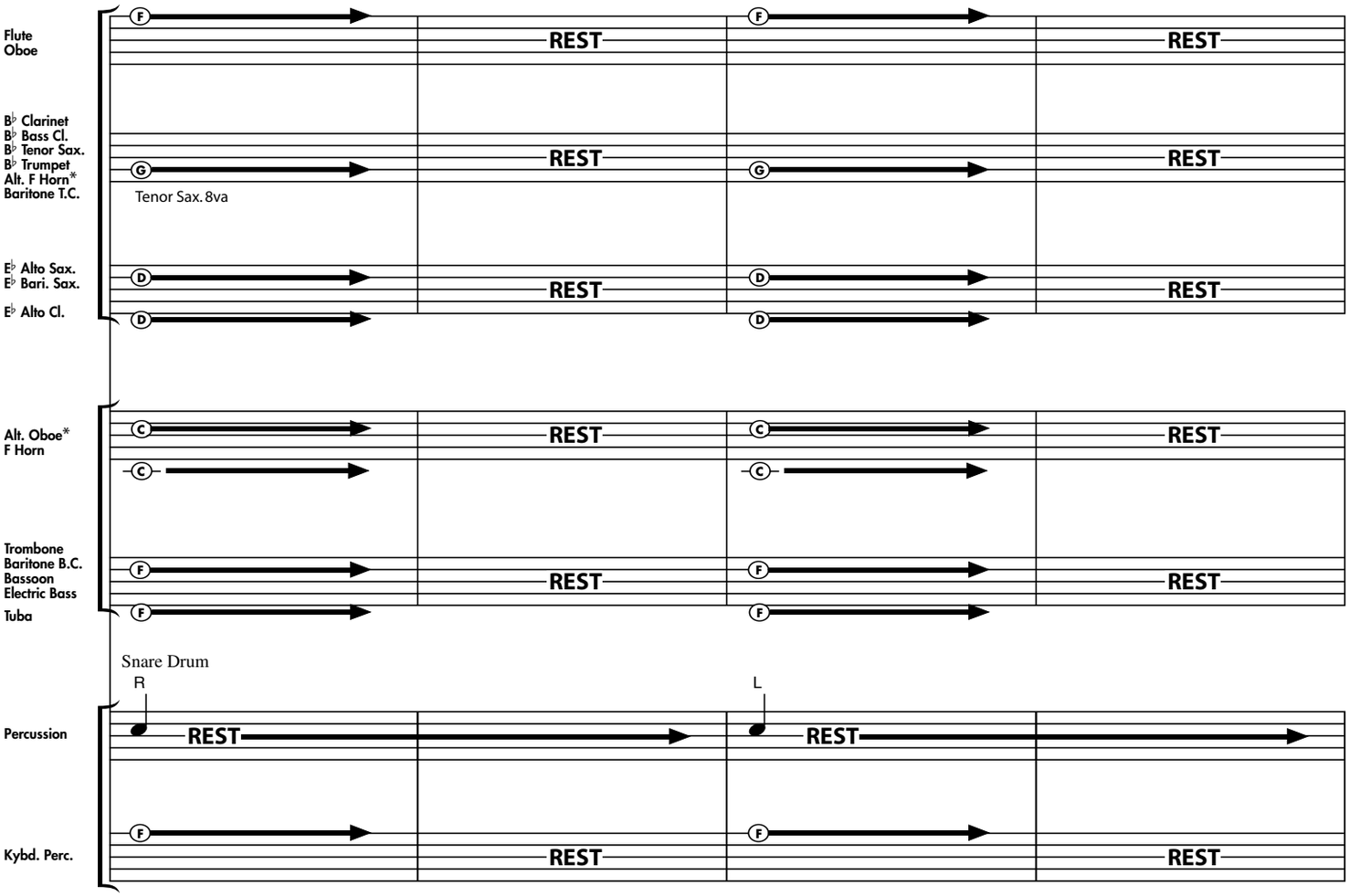
Percussion Play your quarter note as the band plays their long tone. Start with right-hand stick.

Kybd. Perc. Play a legato stroke for each new note.

*__Alt. Oboe/Alt. F Horn__ from Left-side (Oboes only/ Horns only) student pages 4A–11A. Notes sound a 4th lower than right side (Full Band) unison pages.

1. THE FIRST NOTE

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



** *For more information about these fingerings, see the oboe fingering chart.*

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.

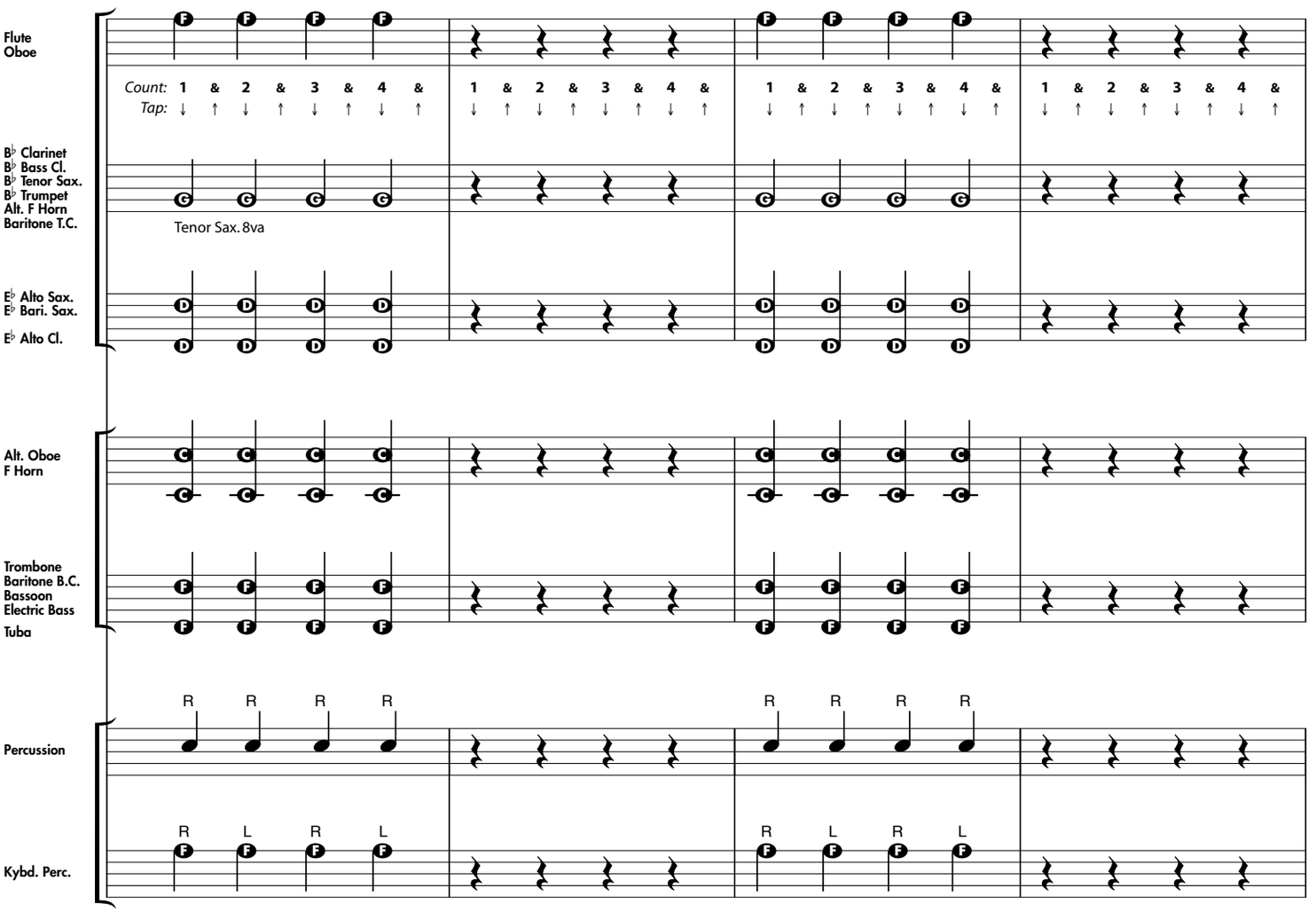
Quarter Note = 1 beat

Quarter Rest = 1 silent beat

TEACHING TIP Essential Elements uses a traditional counting system and teaches the subdivided beat from the beginning. It is helpful to count and clap exercises with your students before playing them.

Oboe Practice this exercise using both the "regular" and the "forked" fingering for "F." *

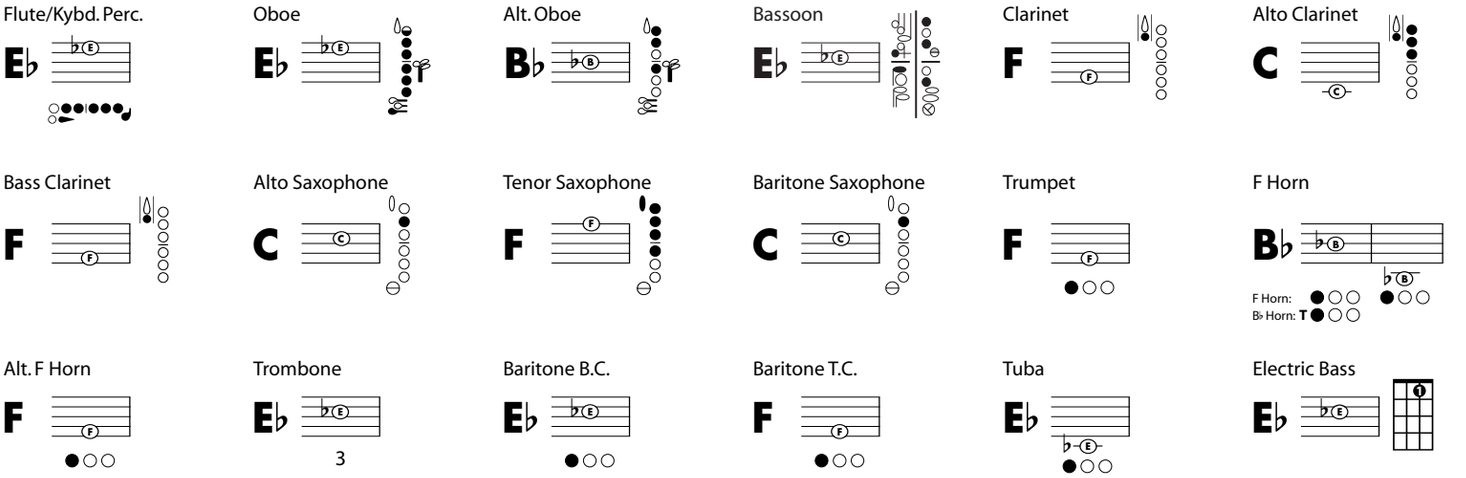
2. COUNT AND PLAY



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

Kybd. Perc. **Alternate Sticking** A hand to hand sticking pattern usually beginning with the right hand.

** For more information about this fingering, see the oboe fingering chart.*



TEACHING TIP Make sure keys and valves are fully depressed. Clarinet – thumb must completely cover the hole.

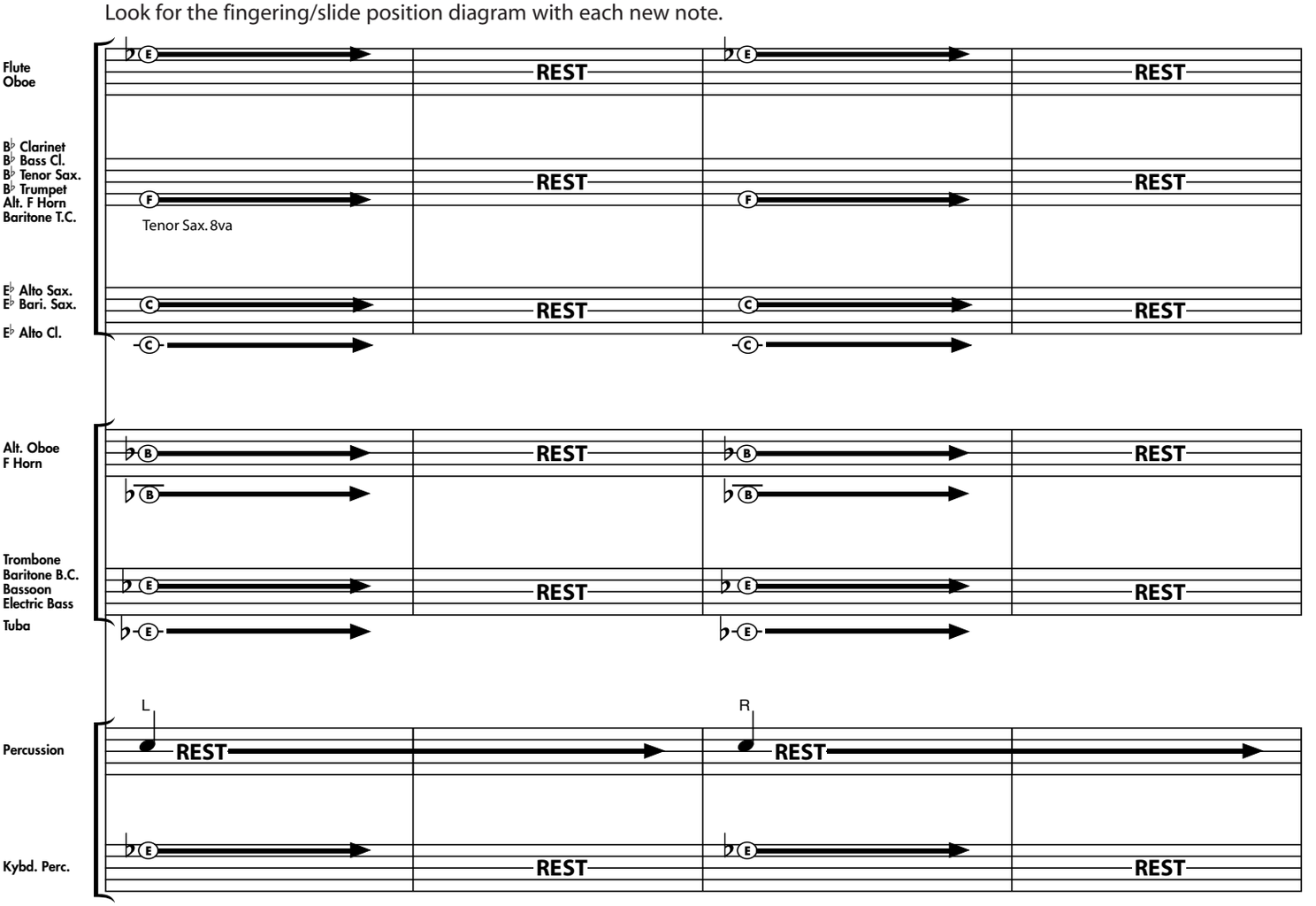
Oboe Use the half-hole key on "E-flat."

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

Percussion Play sticking as marked.

3. A NEW NOTE

Look for the fingering/slide position diagram with each new note.

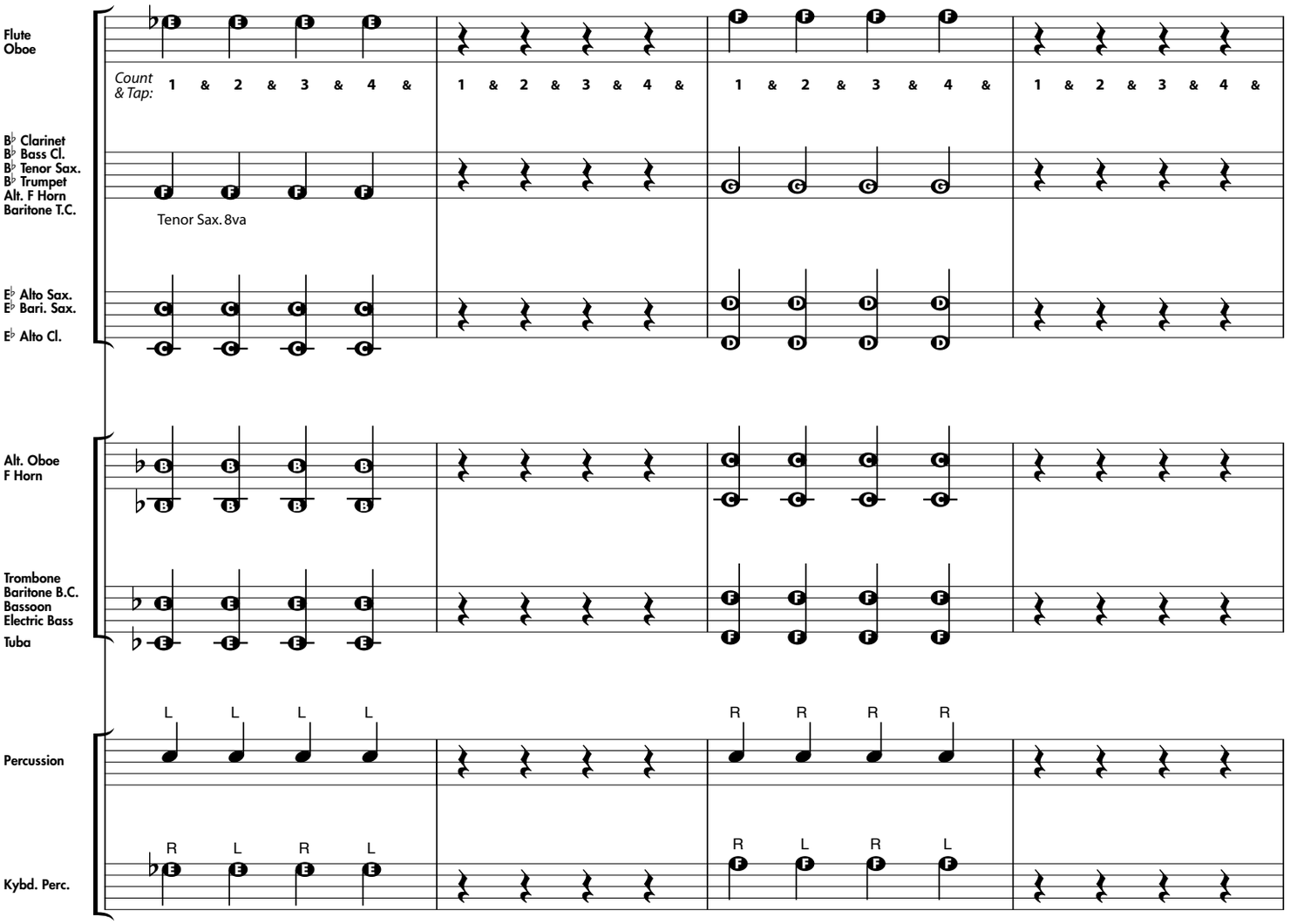


Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

TEACHING TIP Encourage students to use a steady airstream while tonguing instead of using "puffs" of air.

Oboe Use the "forked" fingering to play "F." *

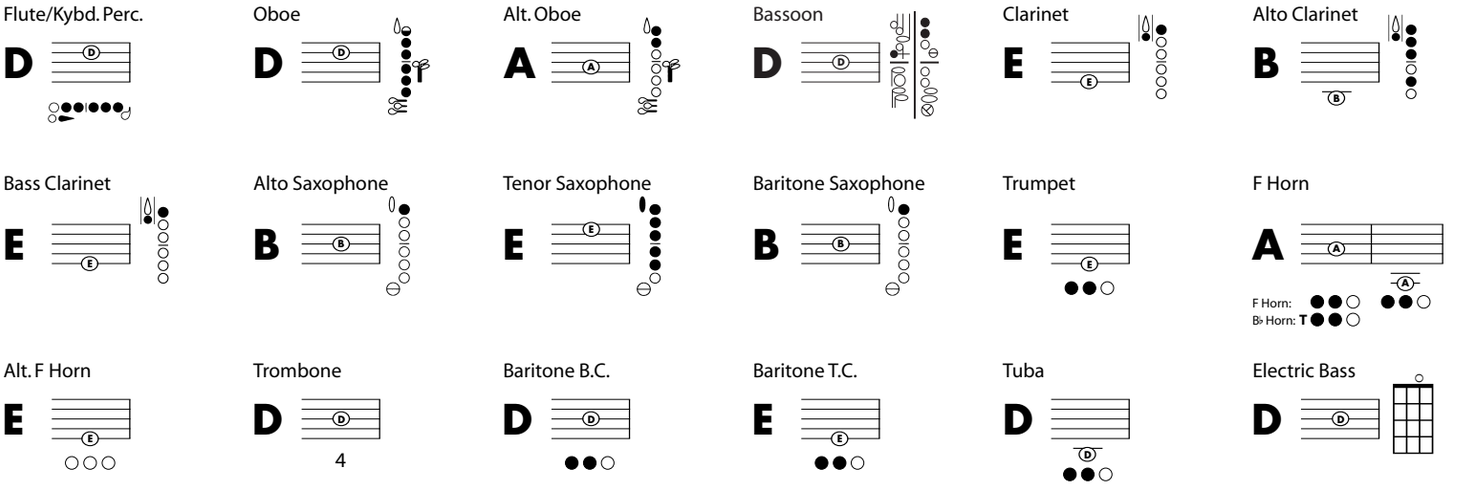
4. TWO'S A TEAM



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

** For more information about this fingering, see the oboe fingering chart.*

Student Book Page 4



TEACHING TIP When giving a preparatory beat, it is important for the teacher to model correct breathing habits. As students inhale to play the note, breathe with them.

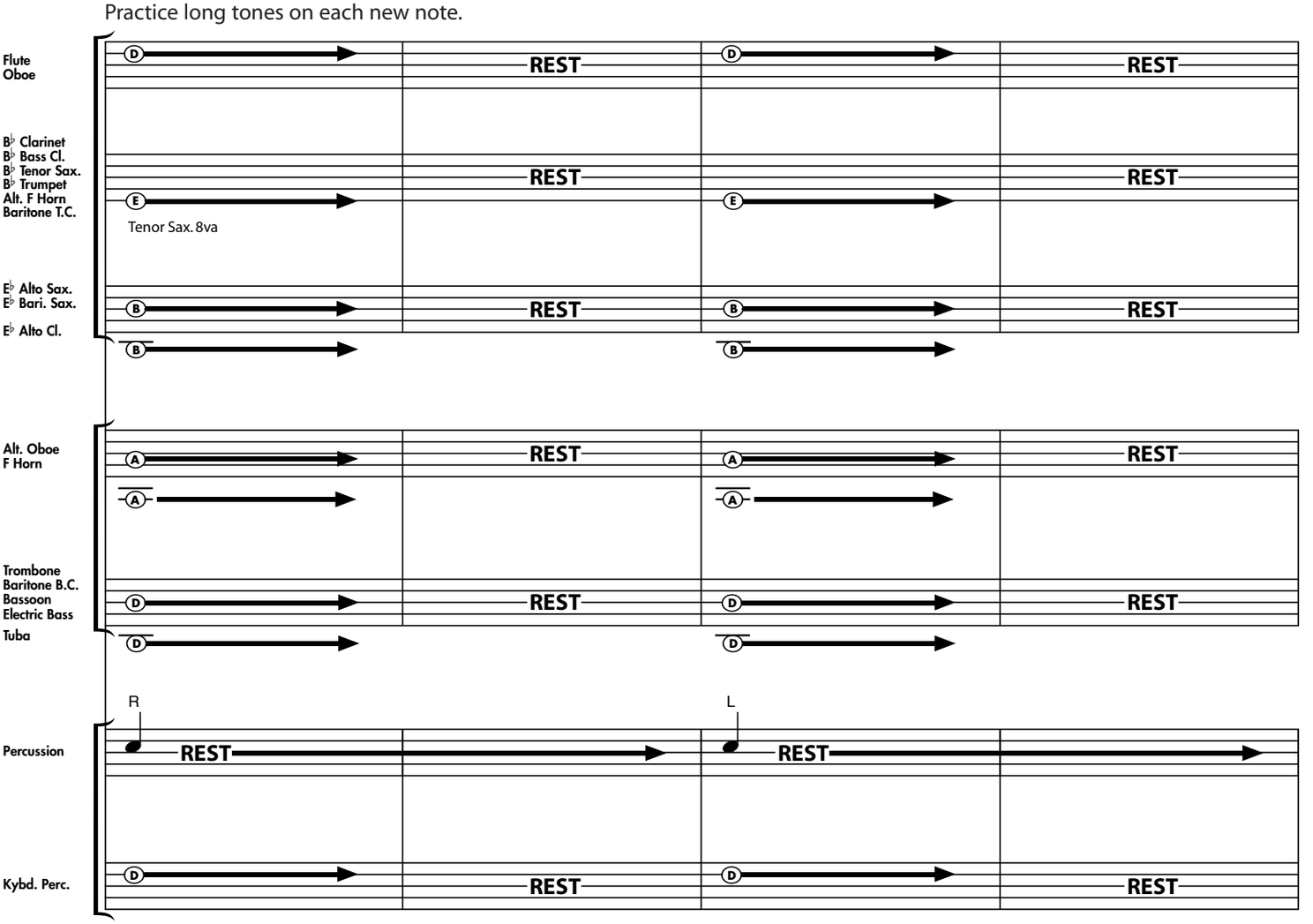
Oboe Use the half-hole key on "D."

F Horn Double Horn Players: add the thumb key and use the B♭ Horn fingering to play "A."

Percussion Always stand straight and tall with your shoulders relaxed.

5. HEADING DOWN

Practice long tones on each new note.



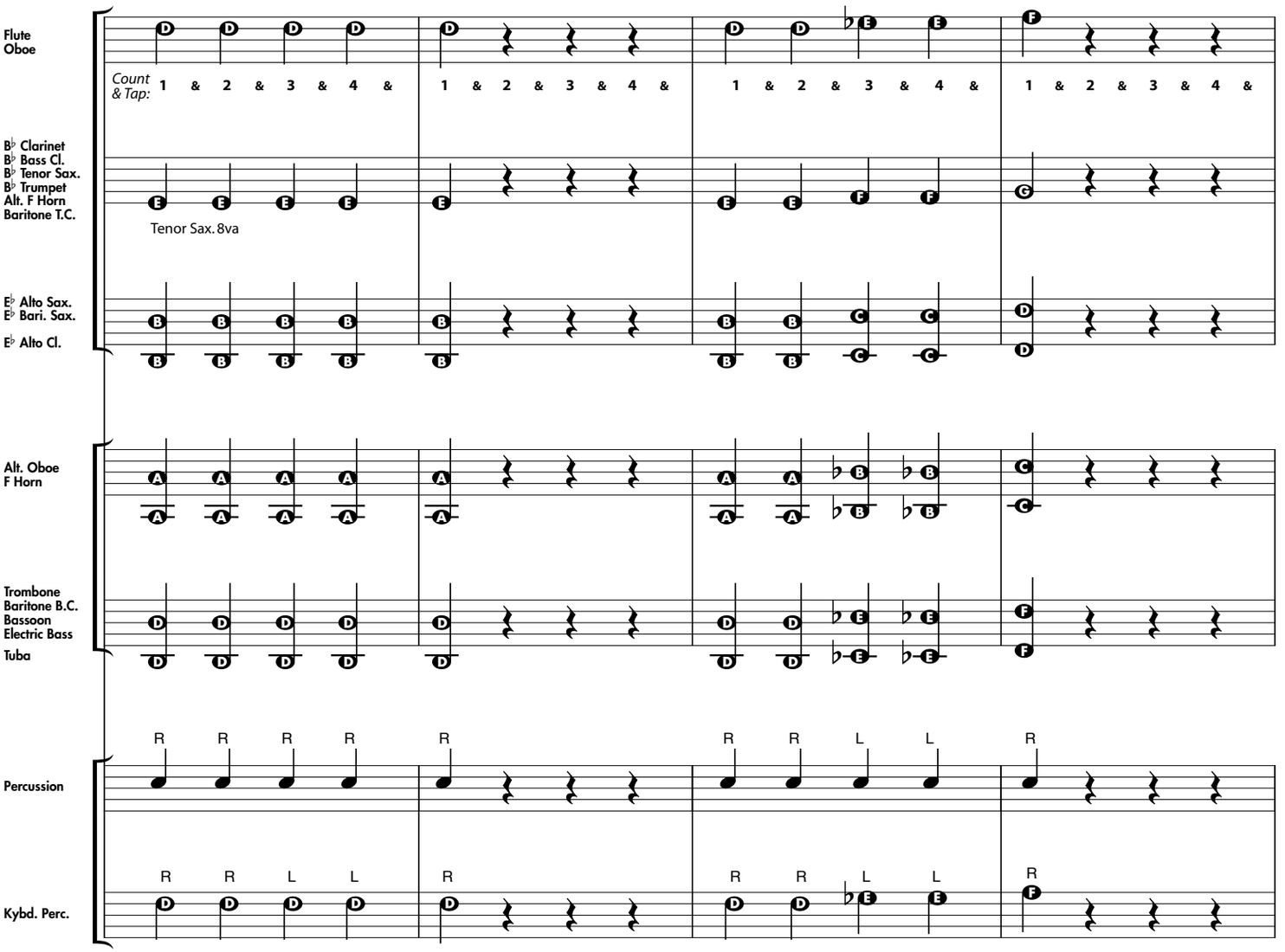
Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

TEACHING TIP Teach students to observe all rests. Say "rest" on each of the quarter rests found in measures 2 and 4.

Oboe The "forked" fingering makes it easier to play "F" when moving to or from "E♭" or "D." *

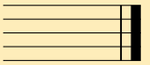
Kybd. Perc. **Double Sticking** A pattern in which two consecutive notes are played with the same hand (RRLL, RRLL). This pattern may begin with either a double right or double left sticking.

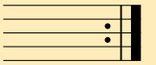
6. MOVING ON UP



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

** For more information about this fingering, see the oboe fingering chart.*

Double Bar  indicates the end of a piece of music.

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

Flute/Kybd. Perc. C

Oboe C

Alt. Oboe G

Bassoon C

Clarinet D

Alto Clarinet A

Bass Clarinet D

Alto Saxophone A

Tenor Saxophone D

Baritone Saxophone A

Trumpet D

F Horn G

F Horn:

Alt. F Horn D

Trombone C

6

Baritone B.C. C

Baritone T.C. D

Tuba C

Electric Bass C

TEACHING TIP Be sure students take a full breath to play their new note with good tone.

7. THE LONG HAUL

Double Bar

Flute
Oboe

B♭ Clarinet
B♭ Bass Cl.
B♭ Tenor Sax.
B♭ Trumpet
Alt. F Horn
Baritone T.C.

Tenor Sax. 8va

E♭ Alto Sax.
E♭ Bari. Sax.

E♭ Alto Cl.

Alt. Oboe
F Horn

Trombone
Baritone B.C.
Bassoon
Electric Bass

Tuba

R

L

Percussion

Kybd. Perc.

REST

Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

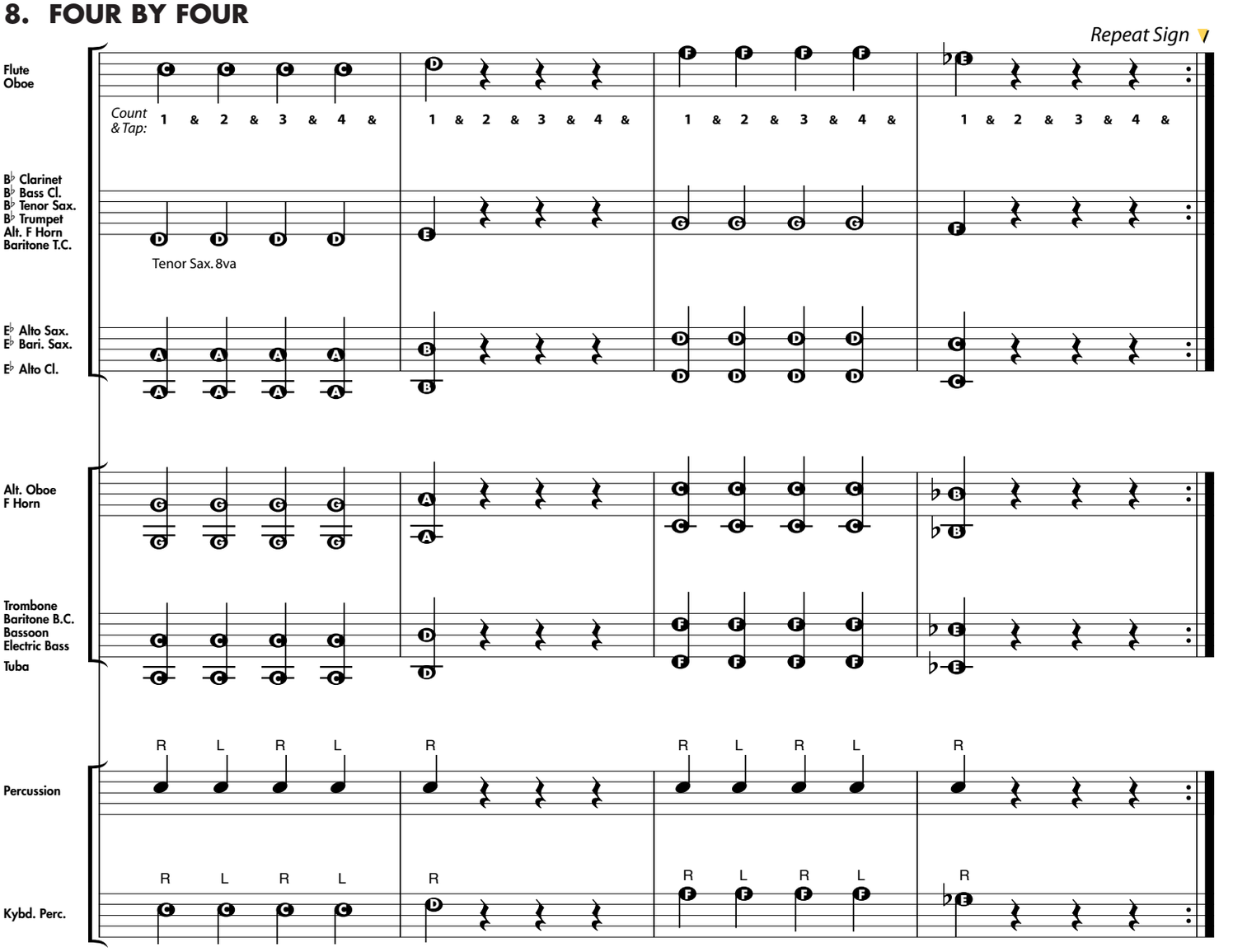
TEACHING TIP Encourage students to play full value quarter notes.

Oboe Use "forked" fingering on "F." Roll your first finger to the half-hole key to play "E♭." *

Percussion Practice Right Hand Lead as marked.

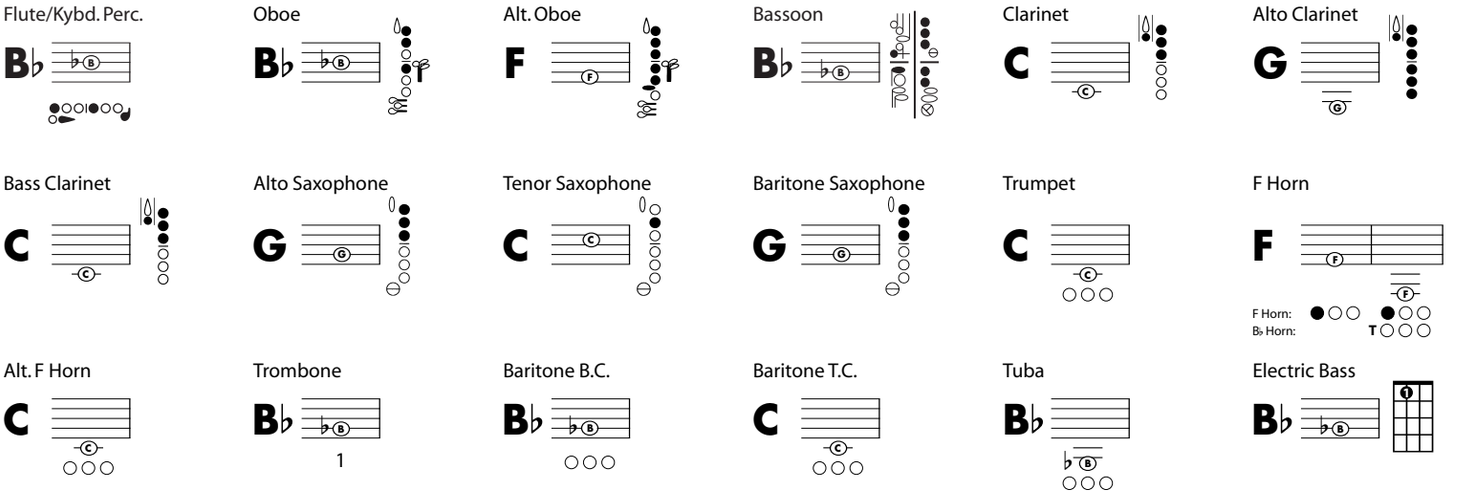
Kybd. Perc. Use Alternate Sticking.

8. FOUR BY FOUR



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

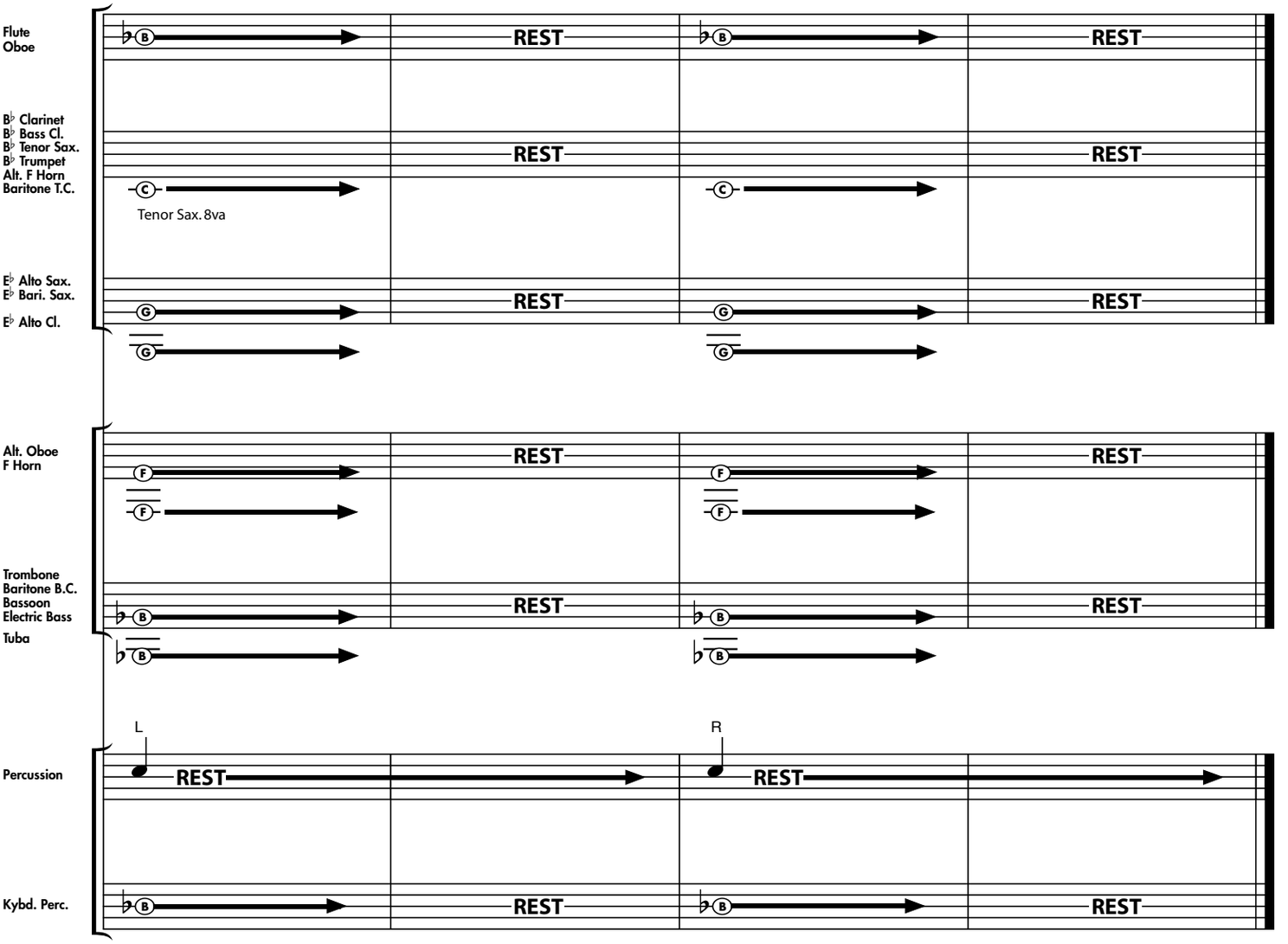
** For more information about this fingering, see the oboe fingering chart.*



TEACHING TIP When playing long notes, students should relax the tongue.

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

9. TOUCHDOWN



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

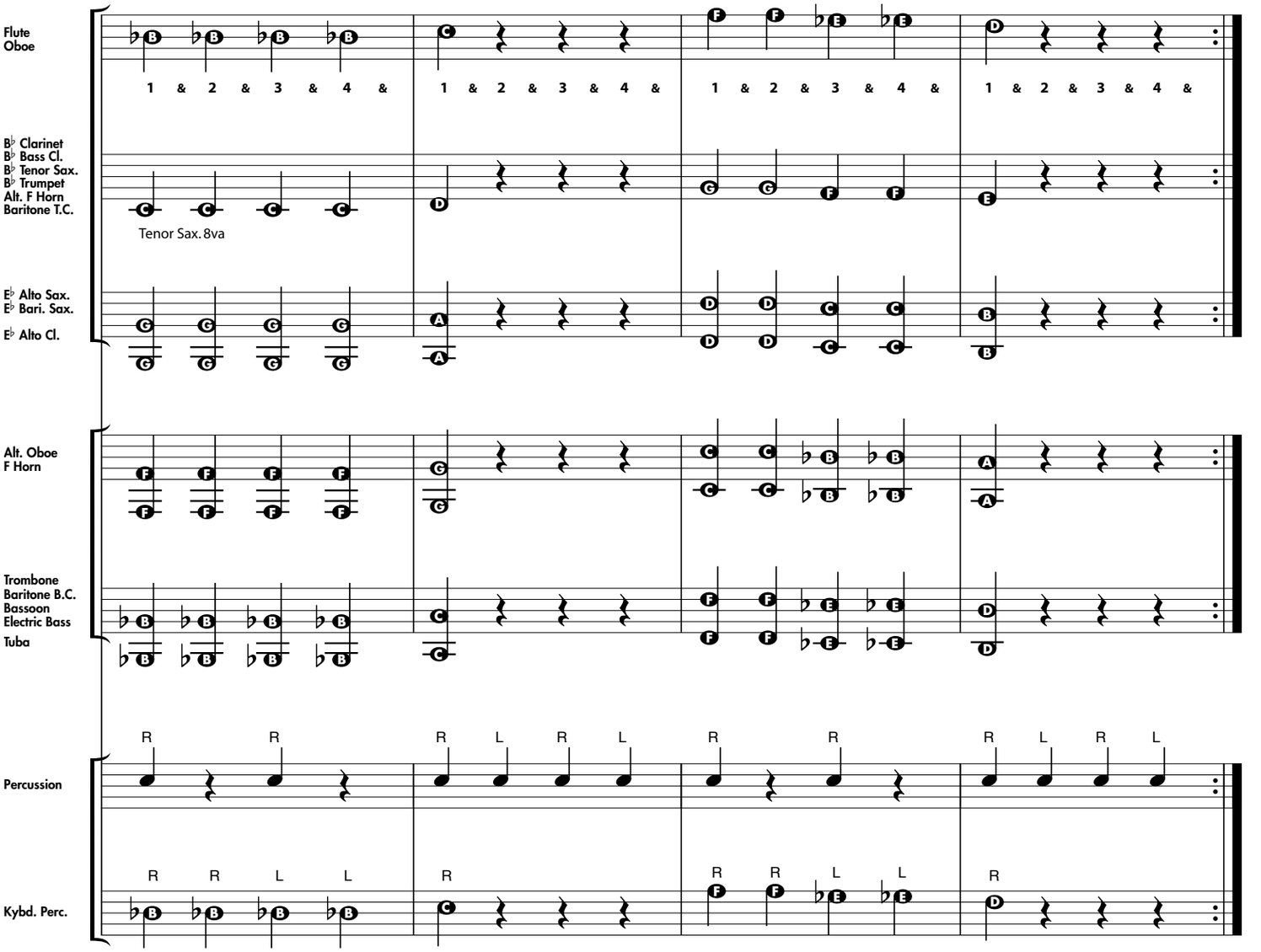
TEACHING TIP Keep the embouchure steady while tonguing the notes.

Oboe Use "forked" fingering on "F." *

Percussion Right Hand Lead.

Kybd. Perc. Use Double Sticking.

10. THE FAB FIVE

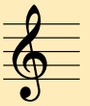


Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

** For more information about this fingering, see the oboe fingering chart.*

THEORY

Treble Clef



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

Bass Clef

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

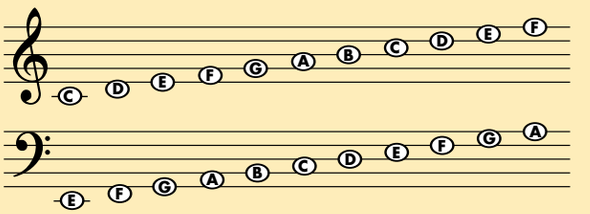
Time Signature

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

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

Note Names

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



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

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

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

Percussion **Clefs** indicate a new line of music and a set of note names. Percussion instruments use three common clefs:

Percussion Clef

Snare Drum
Bass Drum
Cymbals
Drum Set
Accessory Instruments

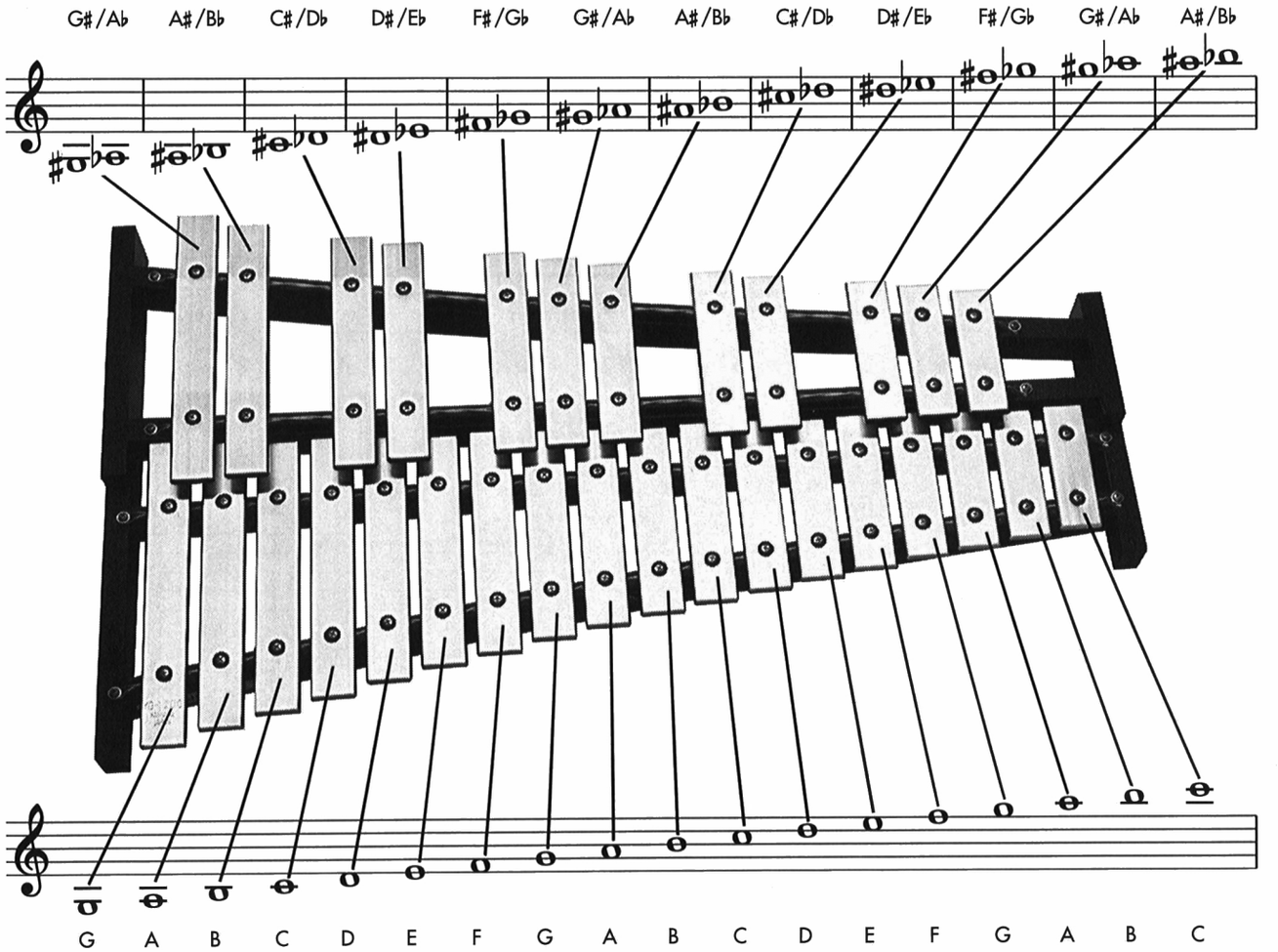
Treble Clef

Bells
Xylophone
Marimba
Vibraphone
Chimes

Bass Clef

Timpani
Marimba
Older snare drum and bass drum publications often use the bass clef.

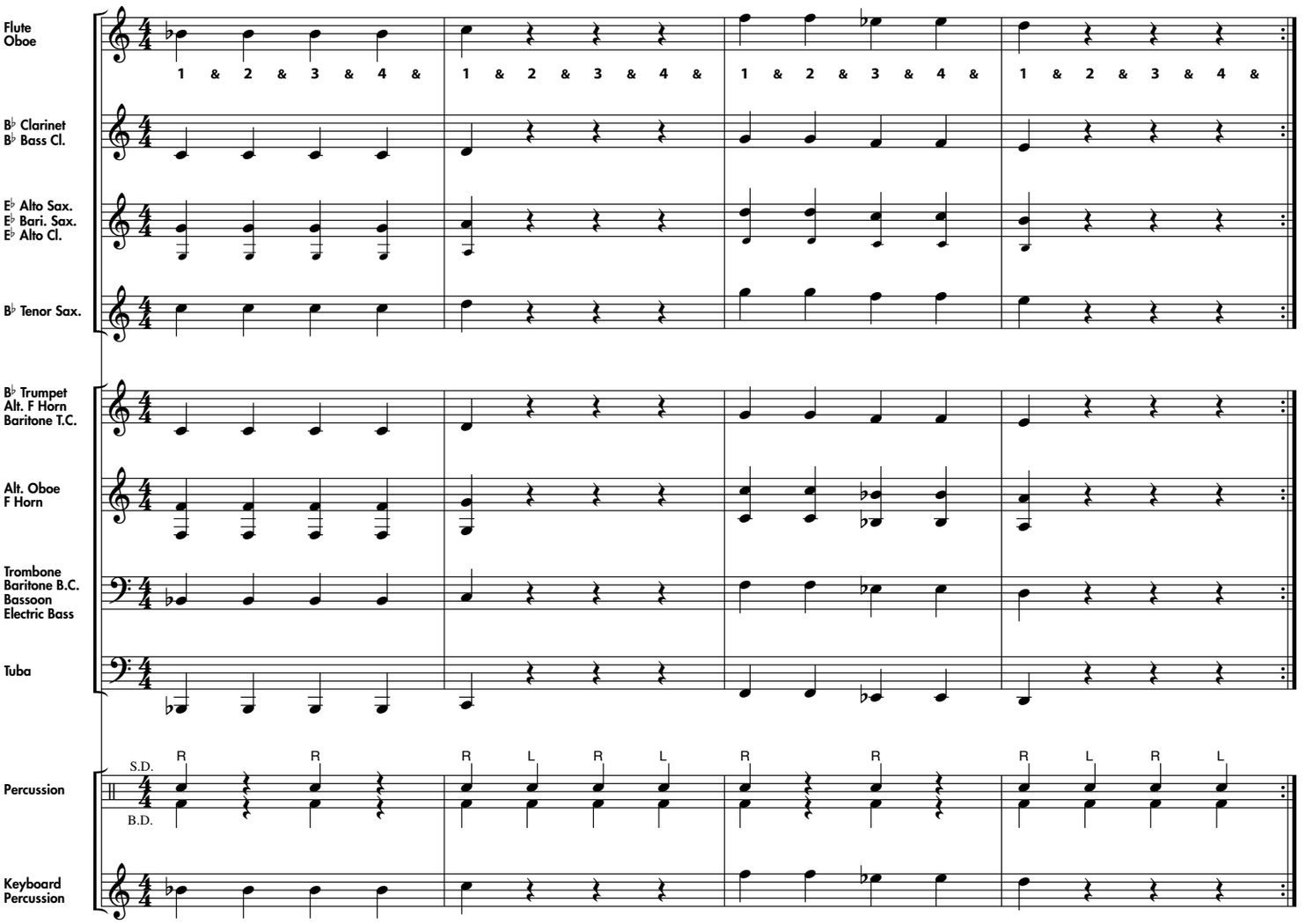
Kybd. Perc. This chart will help you play notes on orchestra bells. Practice all exercises with other percussionists using the keyboard percussion section at the end of this book. Switch parts often!



TEACHING TIP Have students say note names before playing this exercise.

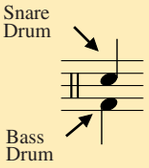
Oboe Use "forked" fingering on "F." *

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



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

Percussion Bass Drum

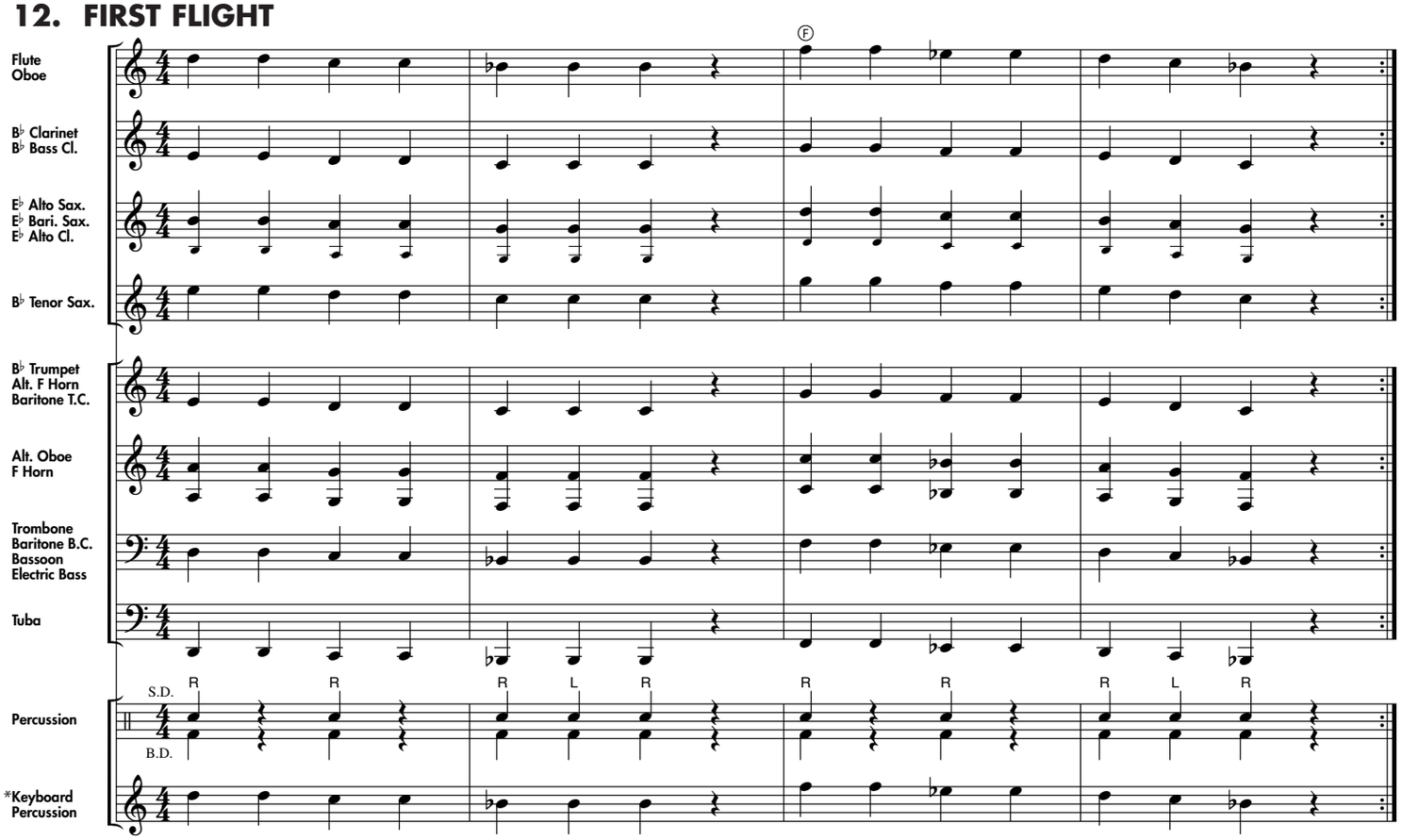


The bass drum is one of the most important instruments in band. Hold the bass drum mallet with your right hand (matched grip). Place your left hand on the head opposite the striking surface. Strike the bass drum half-way between the center and the top rim, pulling the sound out of the bass drum. **B.D.** is the abbreviation for bass drum.

** For more information about this fingering, see the oboe fingering chart.*

Oboe Ⓕ = Use "forked" fingering. For students whose oboe has a "left F" key, they can use "left F" for these notes as well.

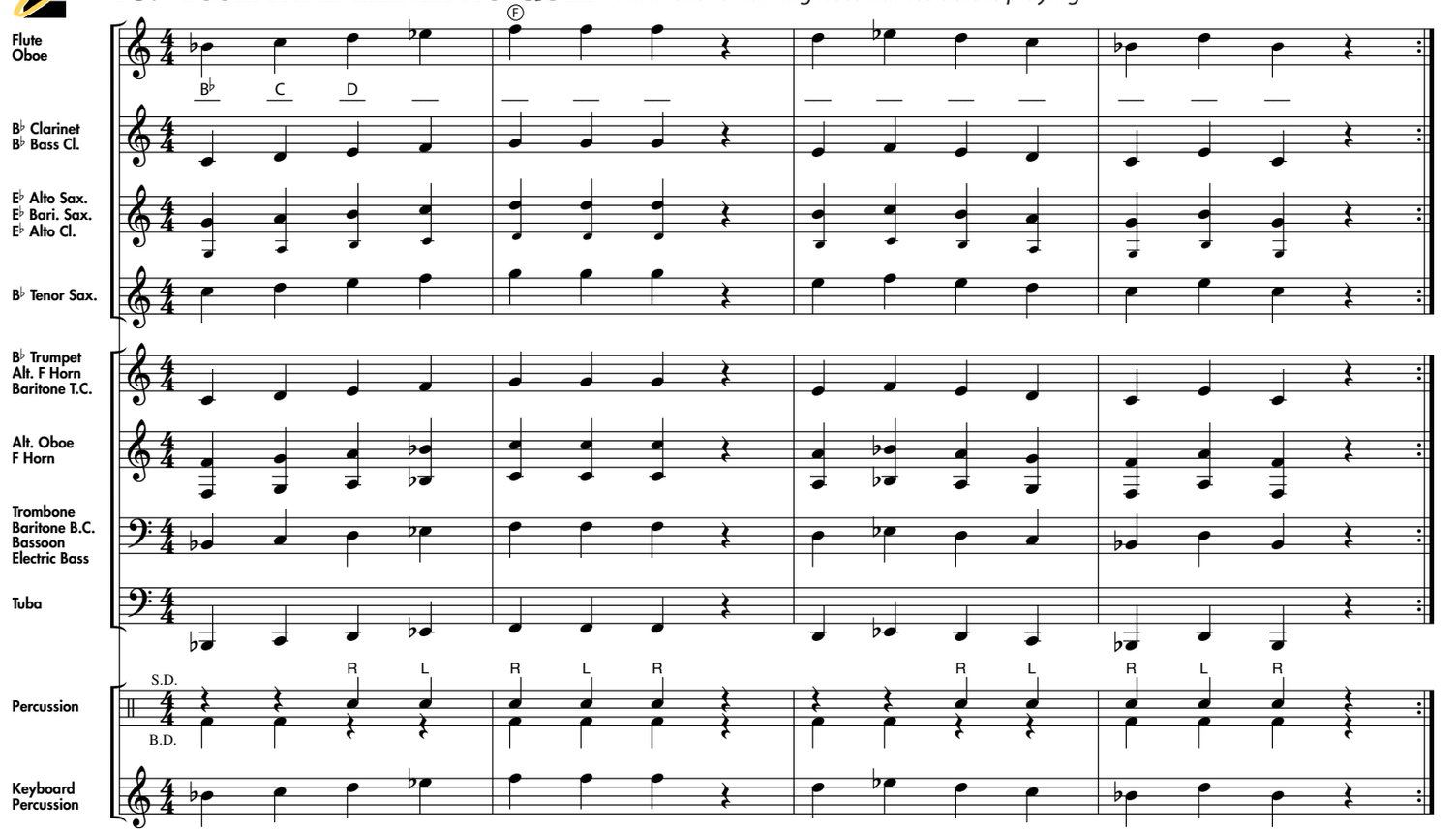
12. FIRST FLIGHT



**No sticking is printed, allowing students to mark their own appropriate sticking before playing.*

QUIZ ASSESSMENT Time signature, quarter notes and rests, first five note names, repeat sign.

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



**Percussion can also do the written quiz.*

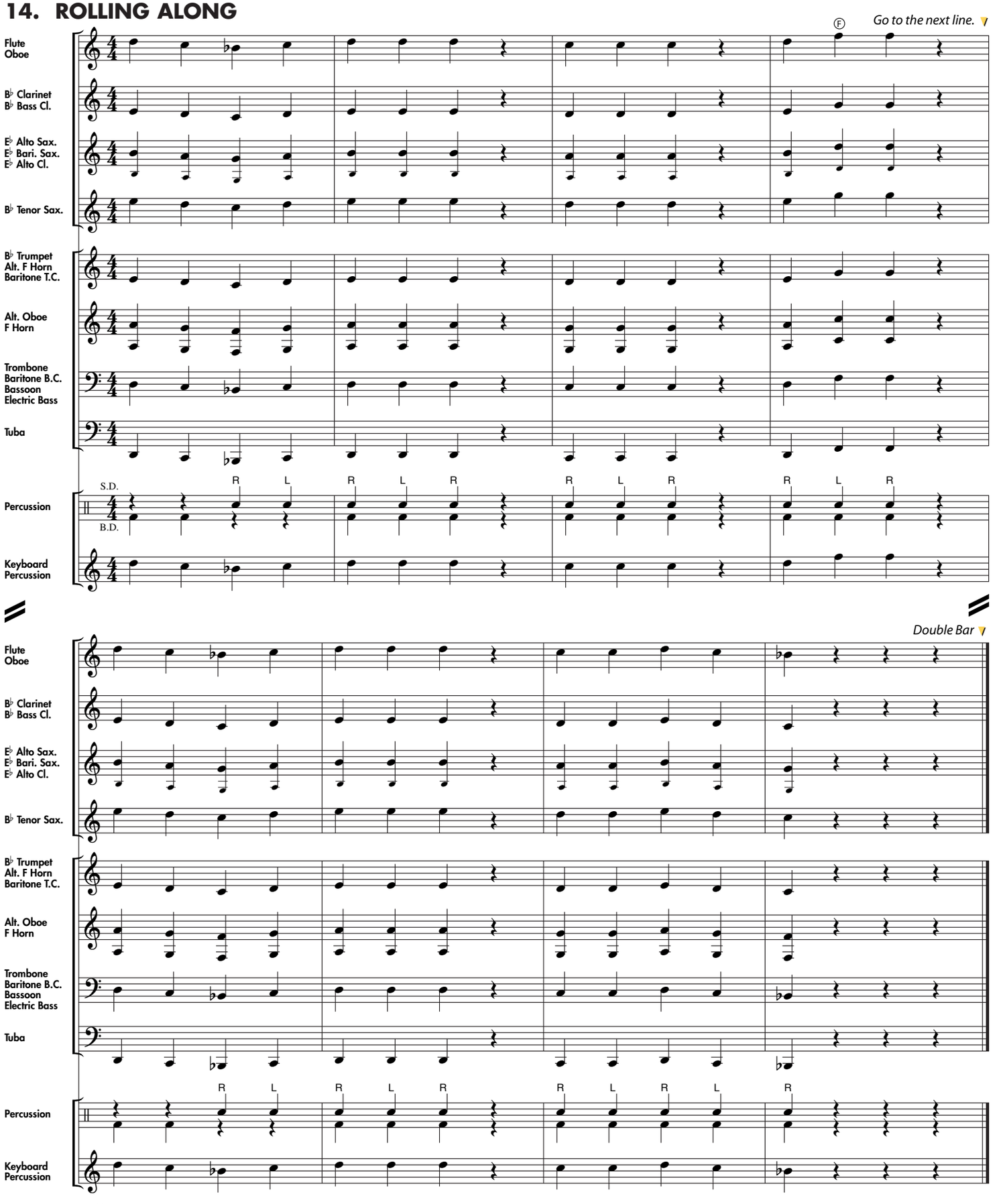
Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

A **Notes In Review** fingering chart appears above exercise 14 in the student books. The first five notes learned: Concert F, E♭, D, C, and B♭ are shown on a staff along with their note names and fingerings/slide positions. Students are asked to memorize the fingerings for the notes they've learned.

TEACHING TIP Move fingers/slides with steady rhythm to help with accuracy.

Kybd. Perc. Use Alternate Sticking.

14. ROLLING ALONG



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

Half Note

= 2 Beats

1 & 2 &

Half Rest

= 2 Silent Beats

1 & 2 &

=

TEACHING TIP Encourage students to practice this exercise with the play-along CD to internalize steady rhythm.

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 &

TEACHING TIP Ask students if they've seen this rhythm before. (Same as #15 Rhythm Rap.)

16. THE HALF COUNTS

Flute
Oboe

B♭ Clarinet
B♭ Bass Cl.

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

B♭ Tenor Sax.

B♭ Trumpet
Alt. F Horn
Baritone T.C.

Alt. Oboe
F Horn

Trombone
Baritone B.C.
Bassoon
Electric Bass

Tuba

Percussion
S.D.
B.D.

Keyboard Percussion

Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

Percussion **Alternate Sticking** A hand to hand sticking pattern usually beginning with the right hand.

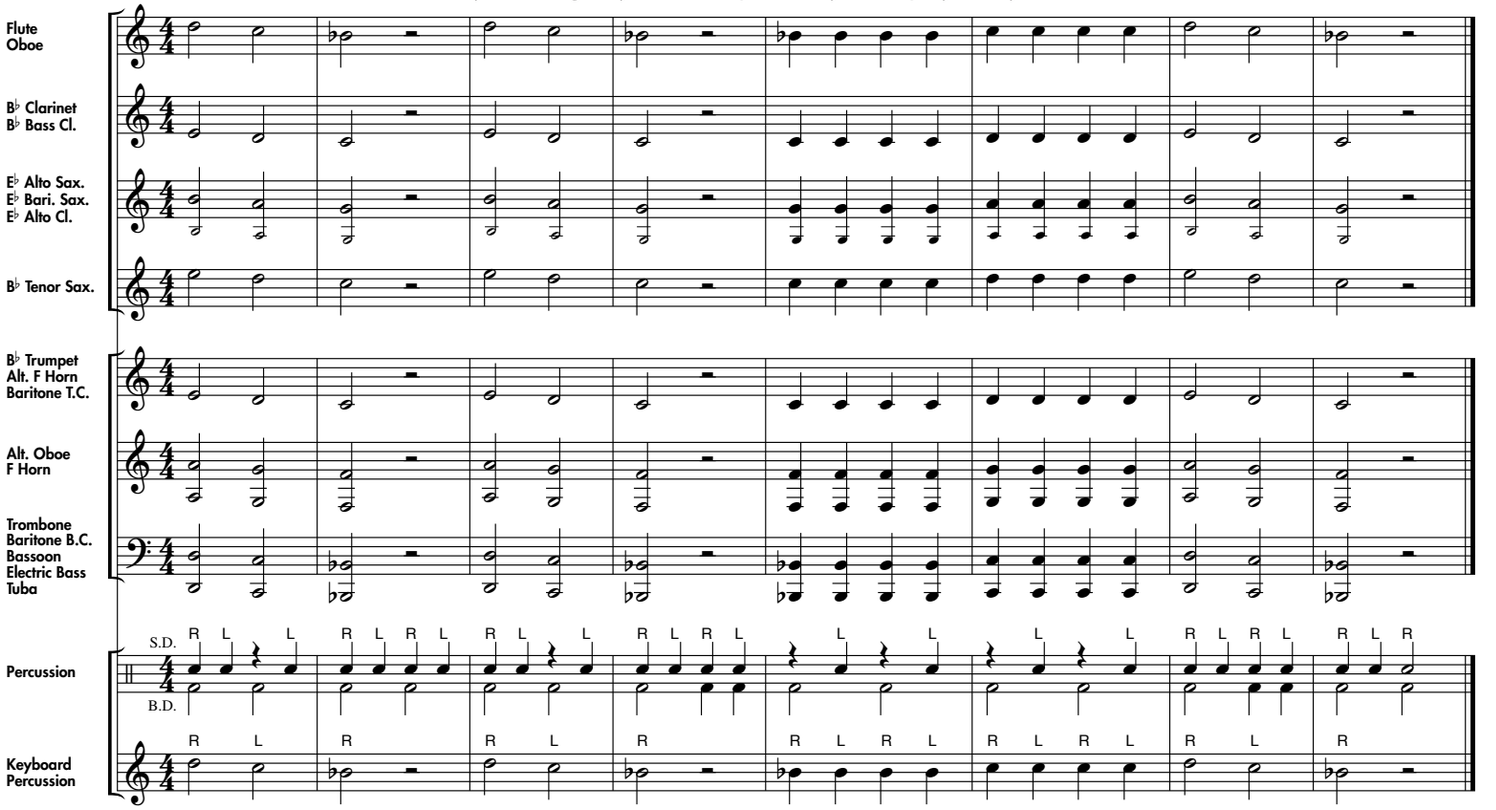
Bass Drum When playing half notes, use a slower stroke to *pull* the sound out of the bass drum.

Kybd. Perc. **Combination Sticking** A sticking pattern that combines both alternate and double sticking.

TEACHING TIP Remind students not to breathe after each half note.

17. HOT CROSS BUNS

WWs.: Check your embouchure and hand position.
Brass: Try this song on your mouthpiece only. Then play it on your instrument.

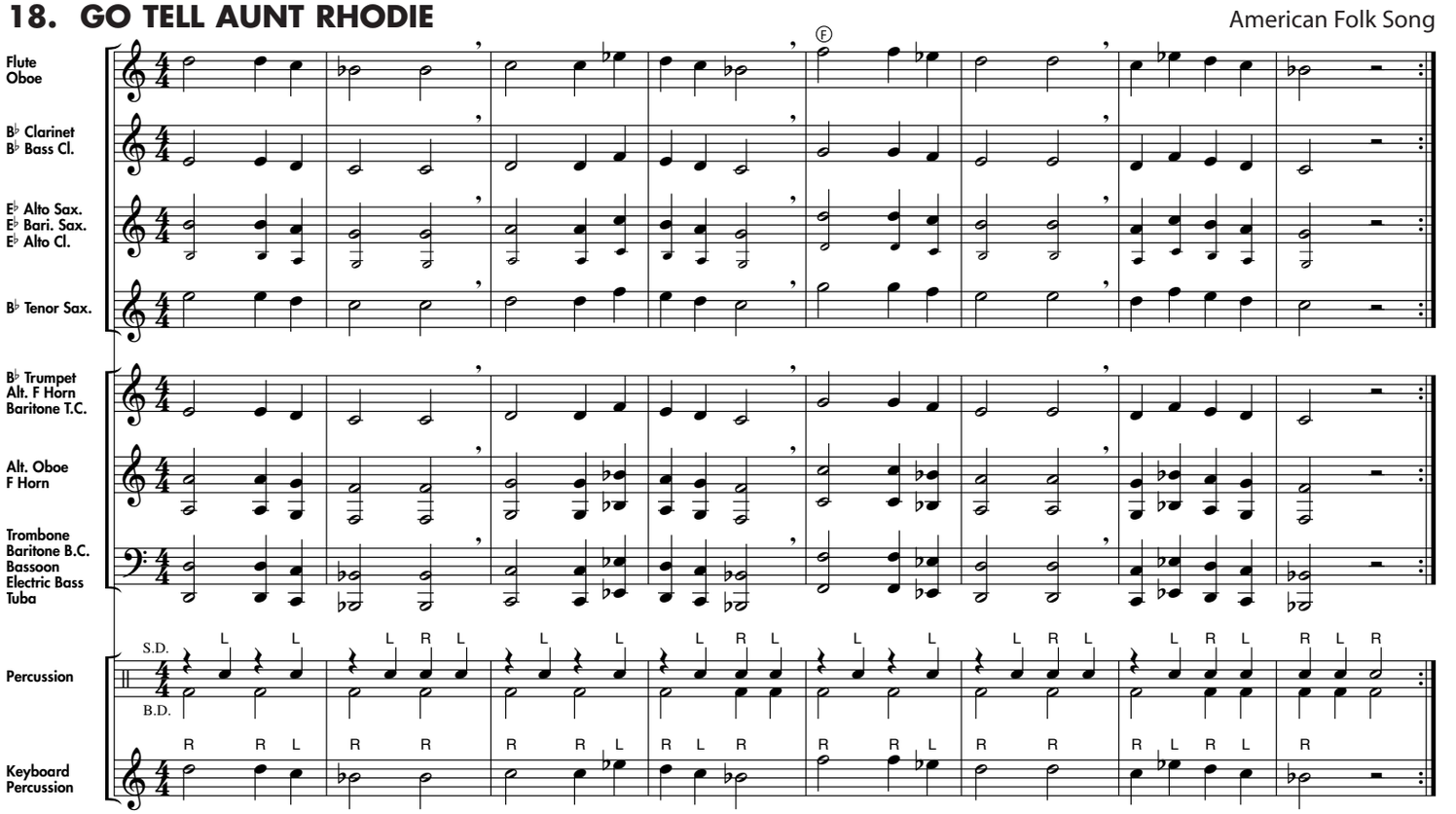


Breath Mark ❜ Take a deep breath through your mouth after you play a full-length note.

TEACHING TIP Encourage students to take a quick breath at each breath mark.

18. GO TELL AUNT RHODIE

American Folk Song



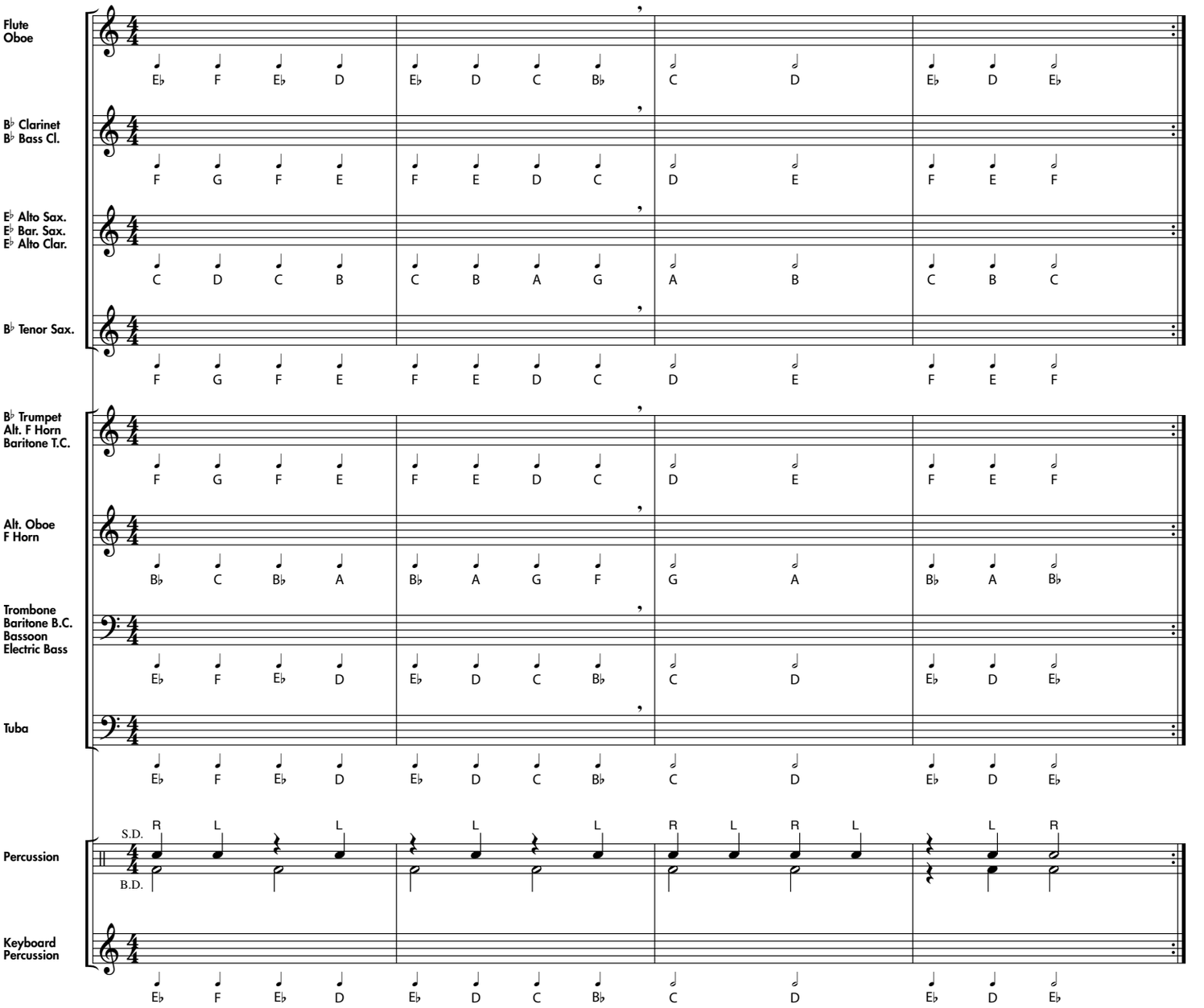
Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

QUIZ ASSESSMENT

Drawing notes on staff, half notes, and quarter notes.

19. ESSENTIAL ELEMENTS QUIZ

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



*Percussion can also do the written quiz.

Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

Whole Note

= 4 Beats

1 & 2 & 3 & 4 &

Whole Rest

= A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

Whole Rest hangs from a staff line.

Half Rest sits on a staff line.

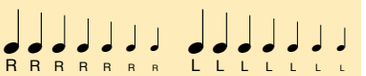
TEACHING TIP Count with subdivision (1 & 2 & 3 & 4 &, etc.).

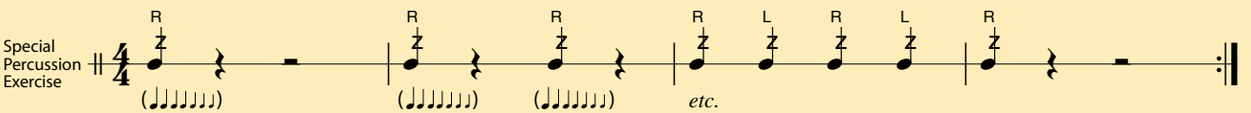
20. RHYTHM RAP *Clap the rhythm while counting and tapping.*

Percussion

Multiple Bounce

Multiple bounce sticking is your first step to learning the roll. Simply let the stick bounce freely on the drum head, like this:



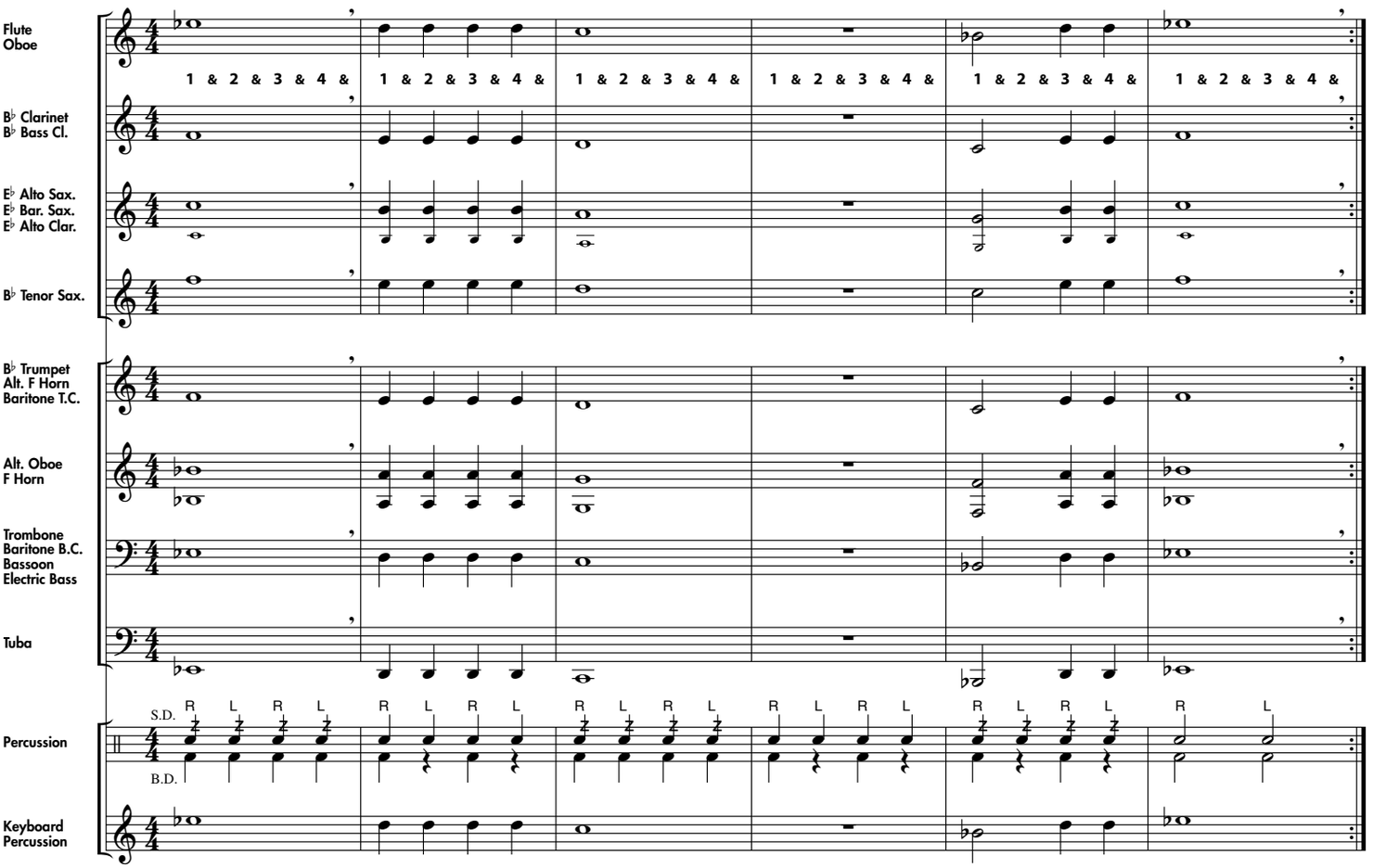


Keep counting and maintain a steady tempo.

TEACHING TIP Have half of the class count and clap the Rhythm Rap (#20) while the other half plays this line. Then switch.

Percussion Practice this exercise with Alternate Sticking.

21. THE WHOLE THING

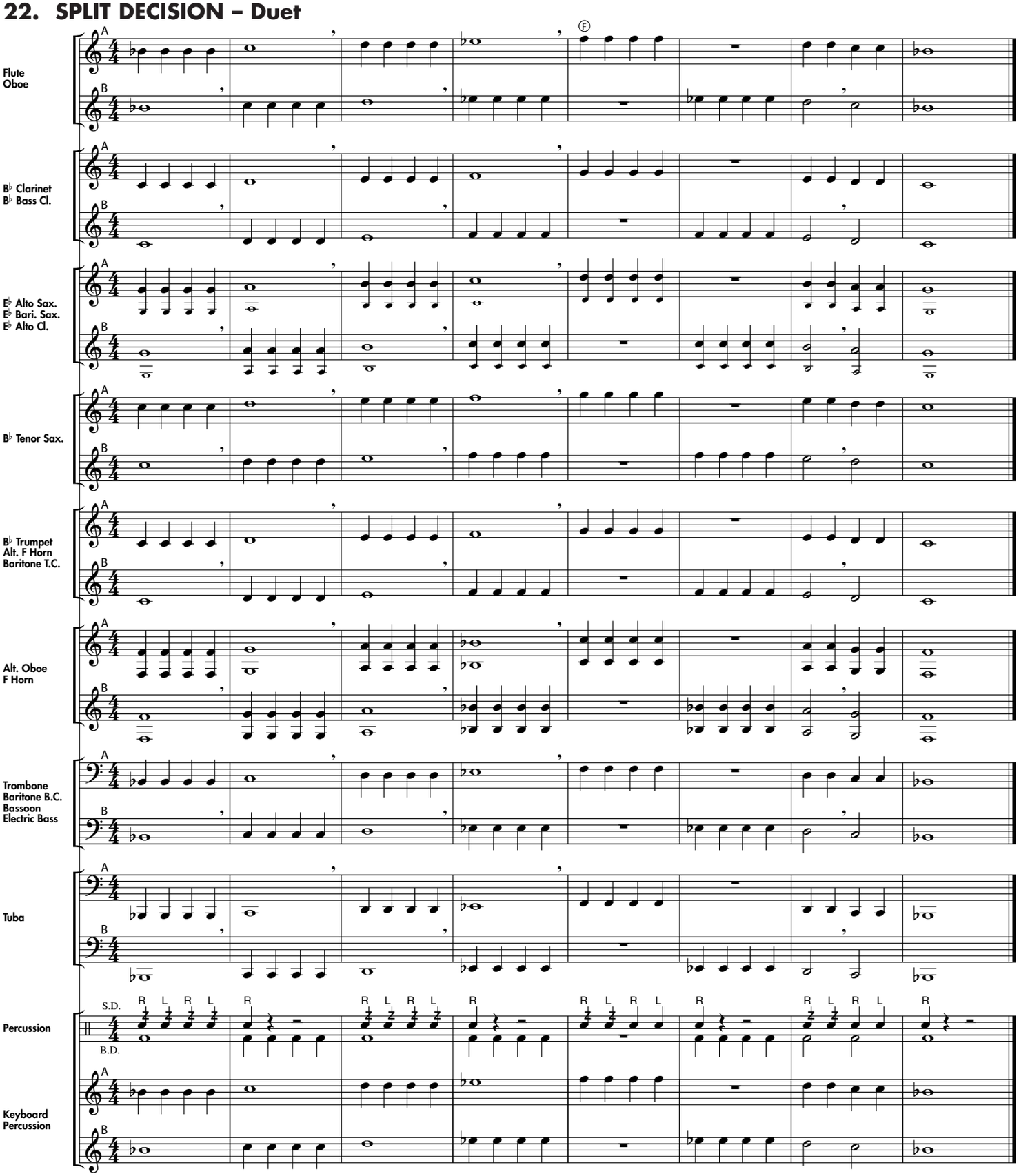


Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

Duet A composition with two different parts, played together.

TEACHING TIP This duet emphasizes the similarity of airstreams needed to play a whole note and 4 quarter notes. Practice lines A & B separately. Then divide the class and play as a duet.

22. SPLIT DECISION – Duet



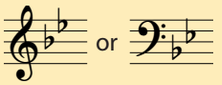
Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

Percussion **Bass Drum** When playing whole notes, use a very slow, long stroke to *pull* the sound out. Play your percussion part as the brass and woodwinds play their "duet" parts.

Keyboard Percussion Practice this duet with a friend or play both parts yourself.

Key Signature

The **Key Signature** tells us which notes to play with sharps (♯) or flats (♭) throughout the music.

C Instruments  Your Key Signature indicates the *Key of* B♭ – play all B's as B-flats and all E's as E-flats.

B♭ Instruments  Your Key Signature indicates the *Key of C* (no sharps or flats).

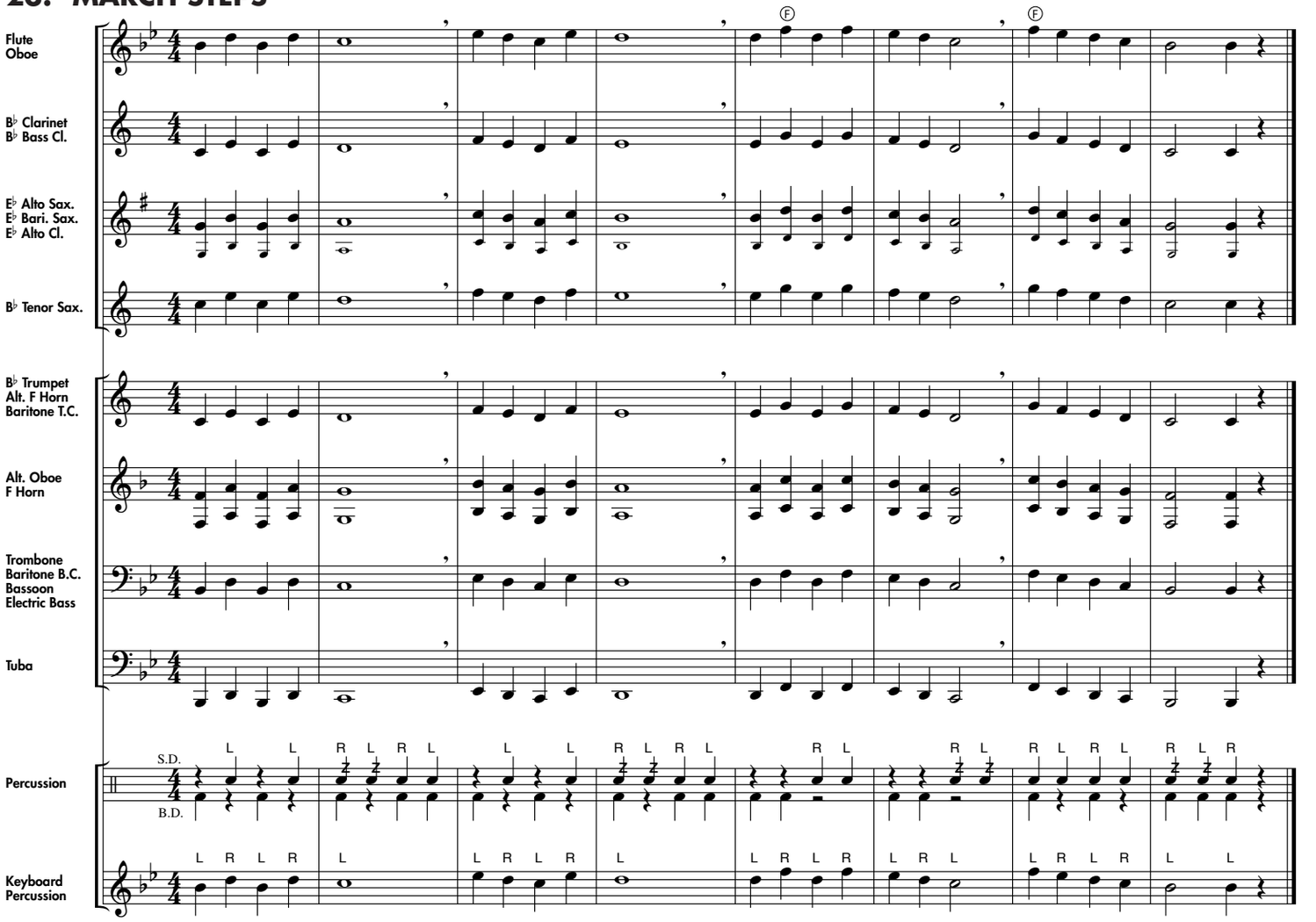
E♭ Instruments  Your Key Signature indicates the *Key of G* – play all F's as F-sharps.

F Horn, Alt. Oboe  Your Key Signature indicates the *Key of F* – play all B's as B-flats.

THEORY

TEACHING TIP Have students say the note names while performing the fingerings in rhythm before playing.

23. MARCH STEPS

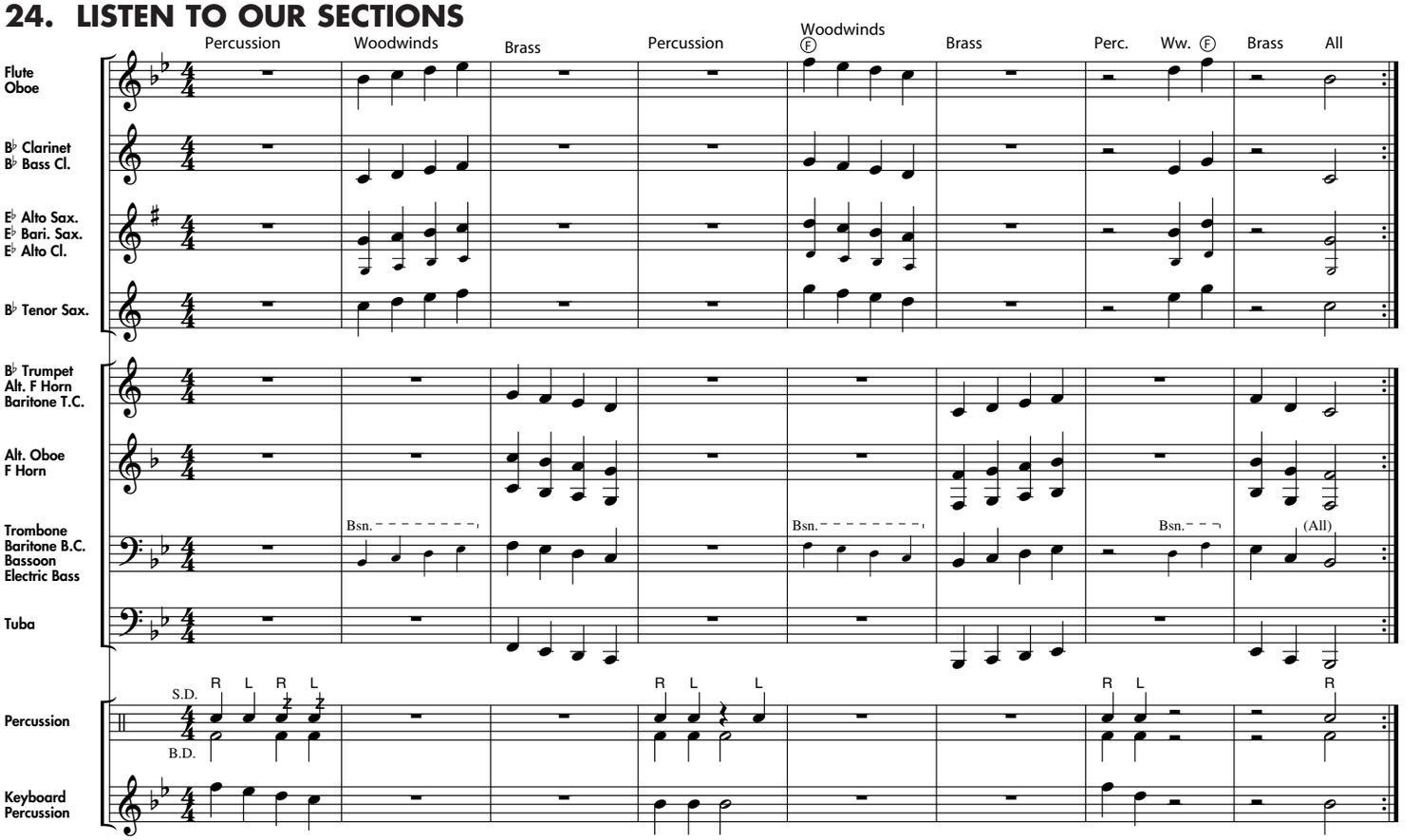


Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

Kybd. Perc. **Left Hand Lead** A sticking pattern that begins with the left hand and keeps the left hand on strong beats.

TEACHING TIP Students must count carefully during rests. Cueing entrances will help students to start together.

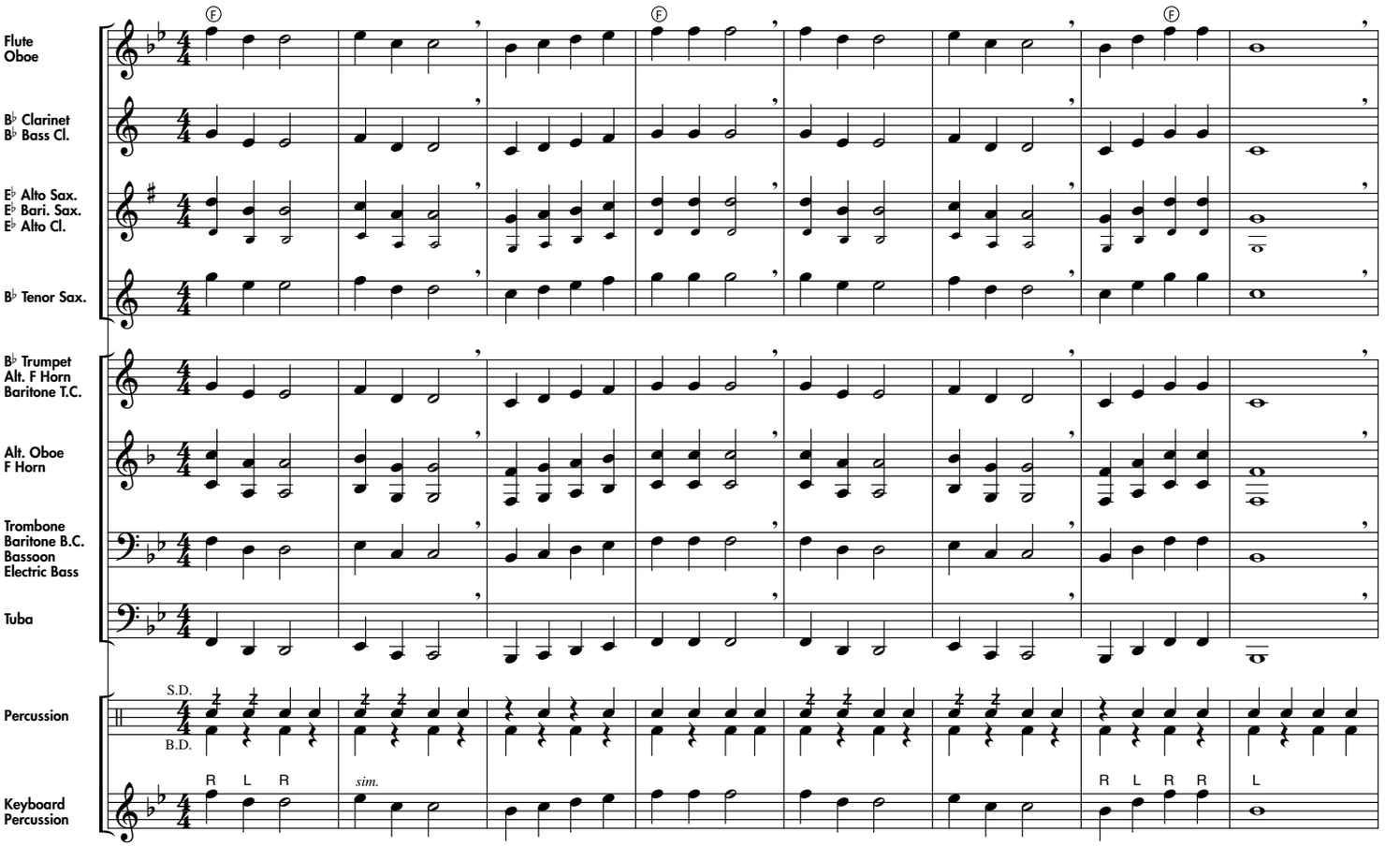
24. LISTEN TO OUR SECTIONS



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

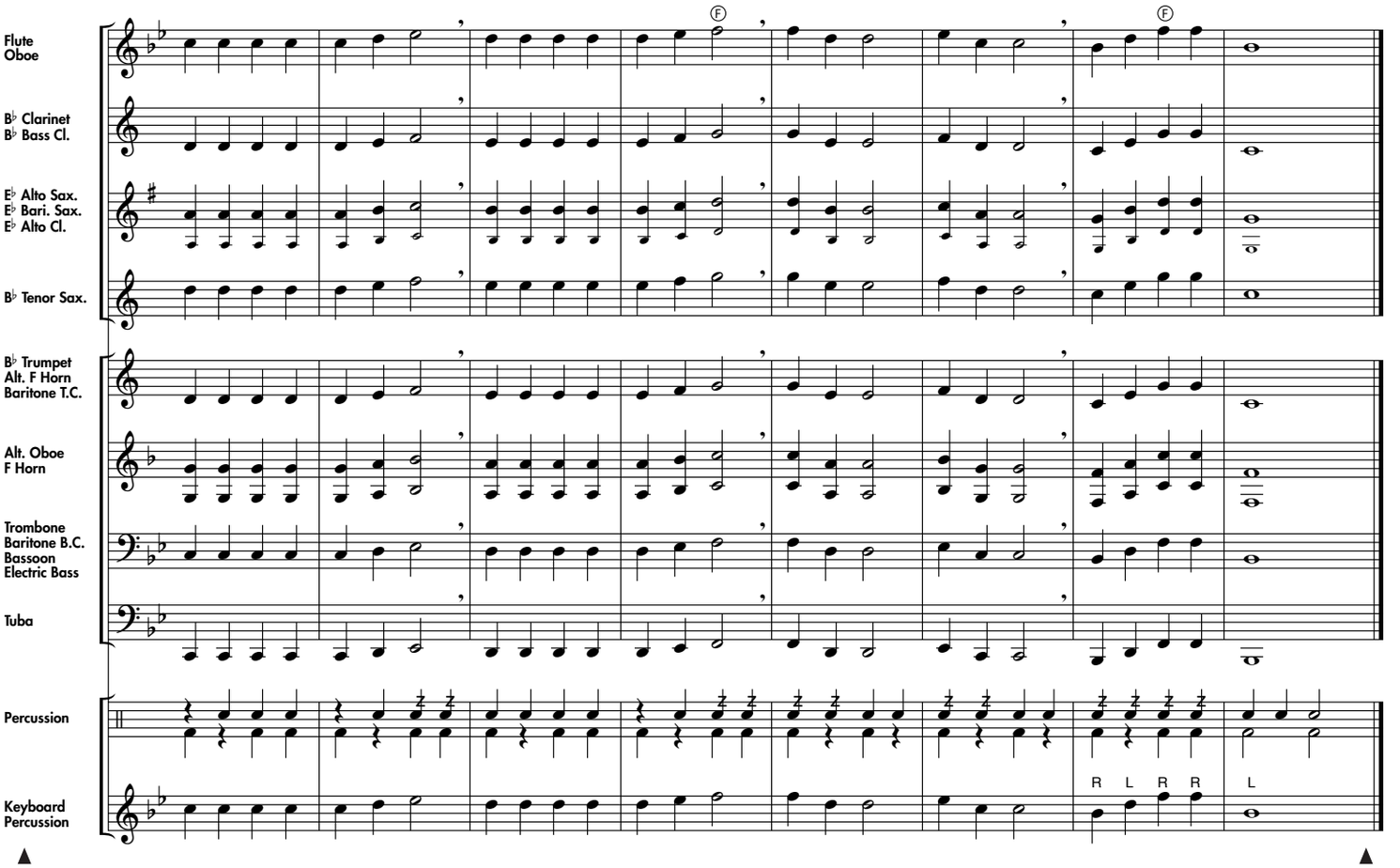
TEACHING TIP Teach this exercise in segments to build endurance.

25. LIGHTLY ROW



Percussion Mark your own sticking before you play.

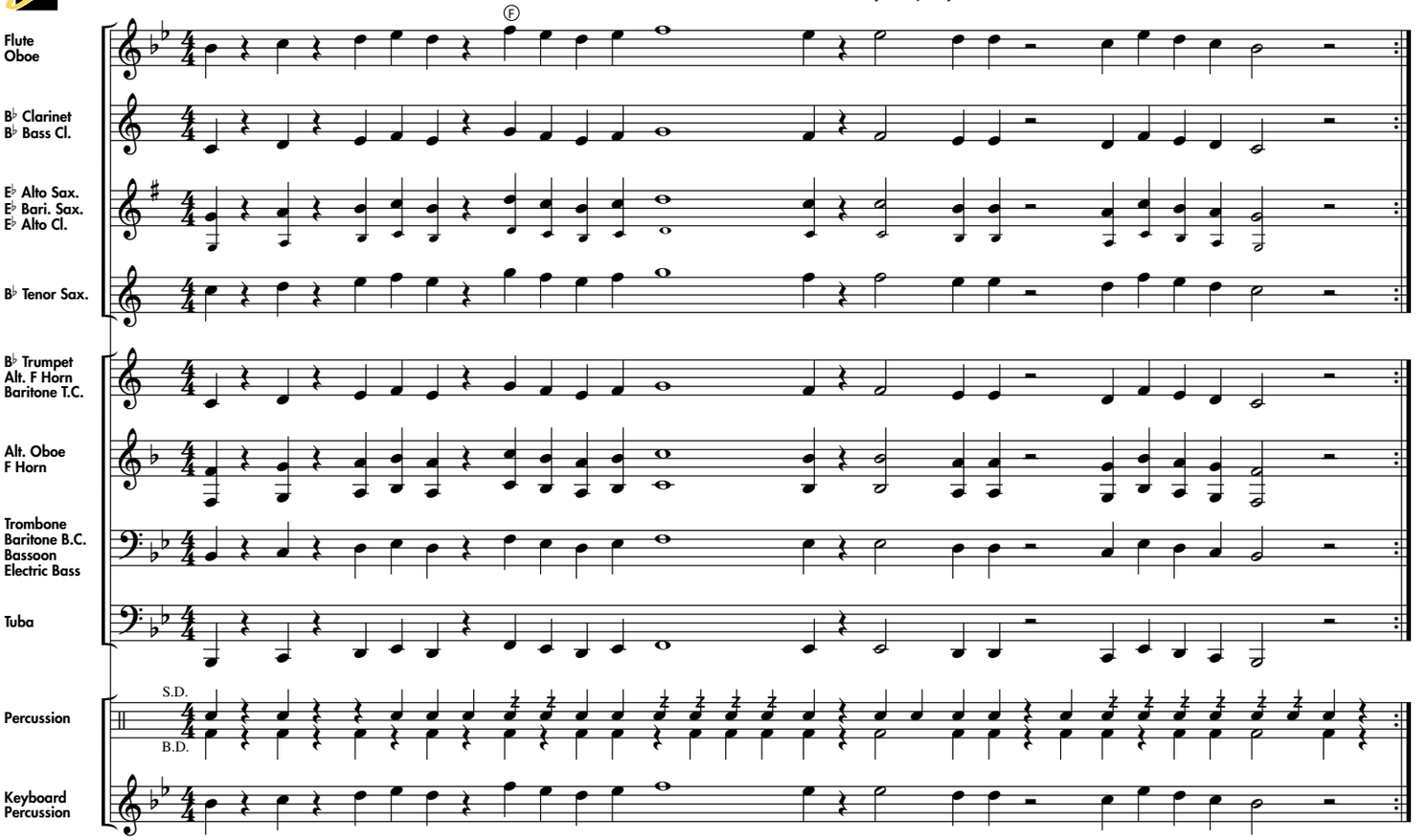
Kybd. Perc. Right Hand Lead.



Kybd. Perc. **Simile** *(sim.)* Continue playing in the same style.
Use Right Hand Lead.

QUIZ ASSESSMENT Counting (drawing bar lines), whole note, half rest, key signature (Concert B♭).

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



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

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

Percussion

Rudiments

Rudiments are the basic techniques of playing snare drum. You should practice and memorize rudiments to improve your skill. The flam is your first rudiment.

Flam 

The small note is a grace note. It has no rhythmic value and sounds just ahead of the regular sized, or primary note. The primary note sounds on the beat.

Right Hand Flam 

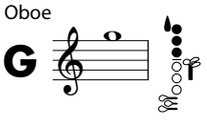
Hold the left stick about 2 inches above the drum head. Hold the right stick in the "up" position. Move both sticks at the same speed. The left stick will hit the drum just before the right stick. Let the left stick rebound to the "up" position, and the right stick rebound to the 2 inch position.

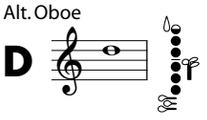
Left Hand Flam 

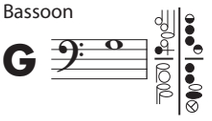
Hold the right stick about 2 inches above the drum head. Hold the left stick in the "up" position. Move both sticks at the same speed. The right stick will hit the drum just before the left stick. Let the right stick rebound to the "up" position and the left stick rebound to the 2 inch position.

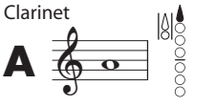
A flam produces a sound that is slightly longer than a regular note (a tap).
Listen to the difference between flams and taps.

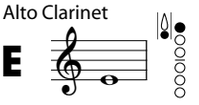
Flute/Kybd. Perc. 

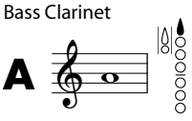
Oboe 

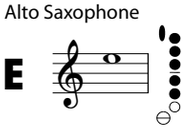
Alt. Oboe 

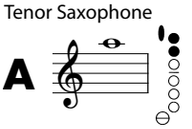
Bassoon 

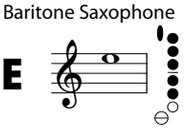
Clarinet 

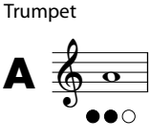
Alto Clarinet 

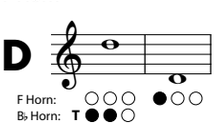
Bass Clarinet 

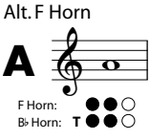
Alto Saxophone 

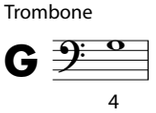
Tenor Saxophone 

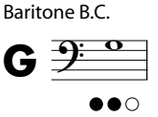
Baritone Saxophone 

Trumpet 

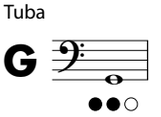
F Horn 

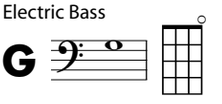
Alt. F Horn 

Trombone 

Baritone B.C. 

Baritone T.C. 

Tuba 

Electric Bass 

TEACHING TIP Having brass players buzz "sirens" on their mouthpiece will help build range.

Alt. Oboe Use the half-hole key on "D."

Oboe Ⓡ = "regular" fingering. Use the "regular" fingering for "F." See student page 4B to review this fingering.

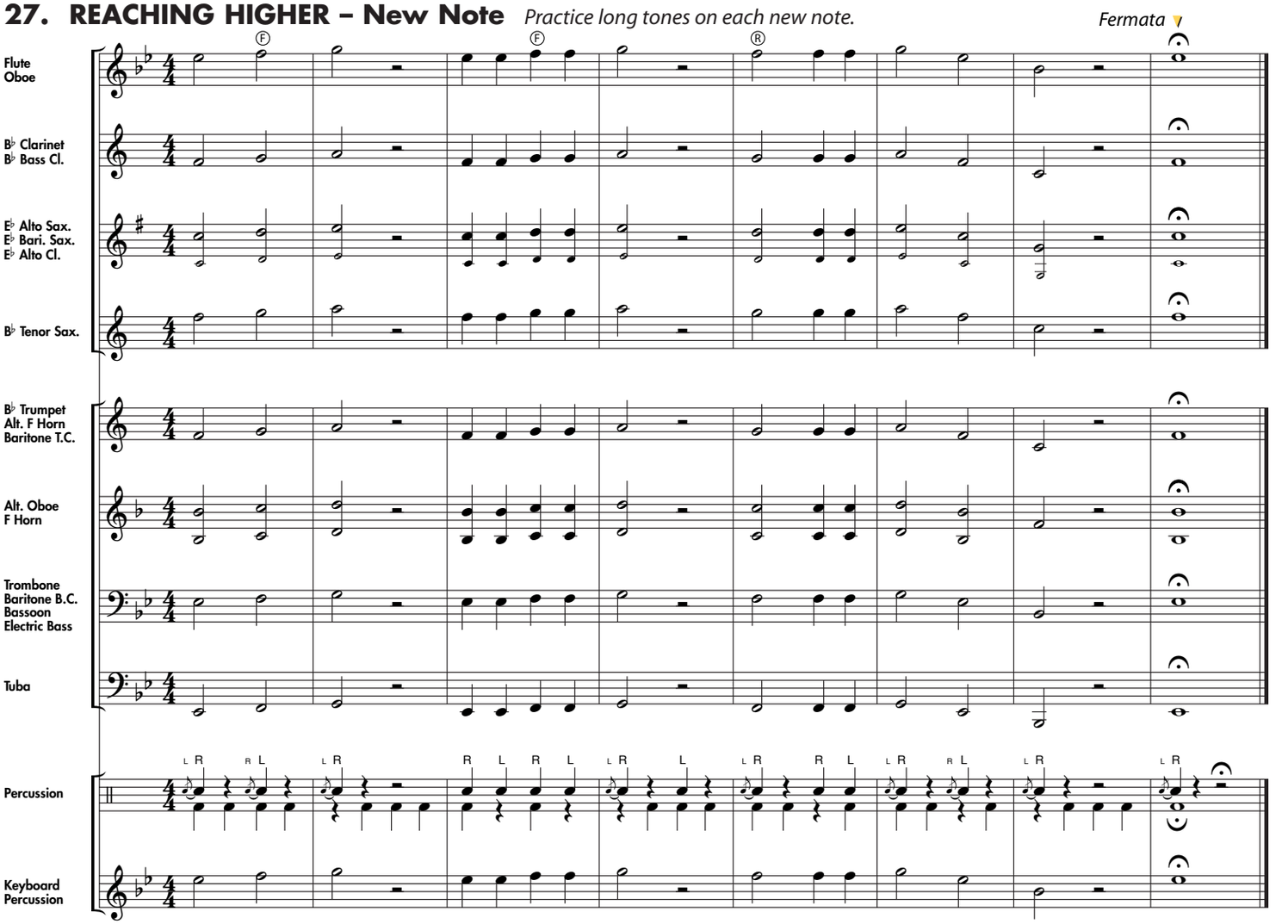
Bassoon Use the half-hole key on "G."

Alt. F Horn Double Horn Players: add the thumb key and use the B♭ Horn fingering to play "A."

F Horn Double Horn Players: add the thumb key and use the B♭ Horn fingering for the upper "D."

27. REACHING HIGHER – New Note

Practice long tones on each new note.



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

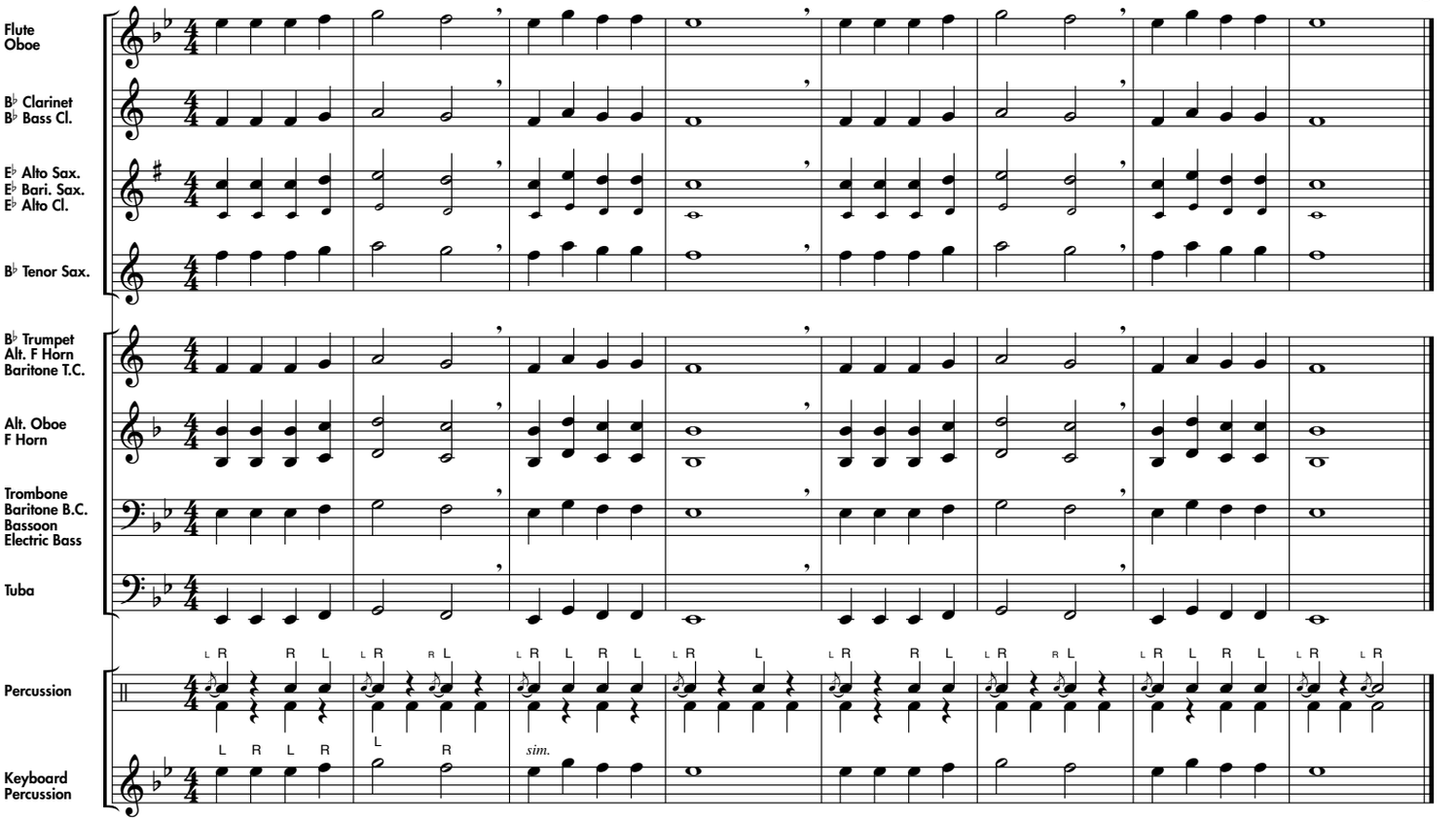
TEACHING TIP Encourage brass players to increase airspeed as they approach the higher notes.

Oboe Use the "forked" fingering for all "F's" in this exercise. The "forked" fingering makes it easier to play "F" when moving to or from "E♭" or "D." *

Kybd. Perc. Use Left Hand Lead.

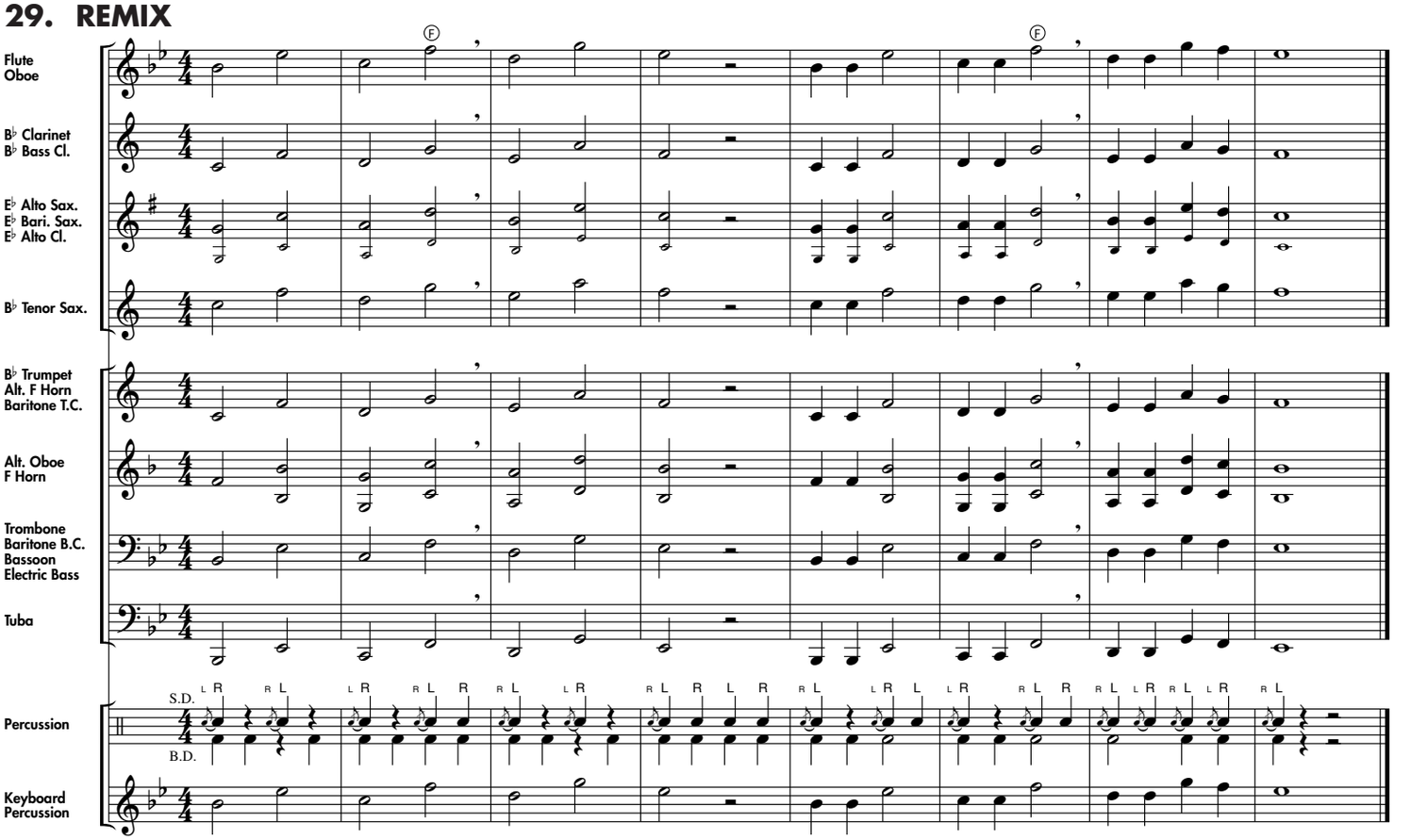
28. AU CLAIRE DE LA LUNE

French Folk Song



TEACHING TIP Breathe only at the breath marks.

29. REMIX



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

** For more information about this fingering, see the oboe fingering chart.*

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

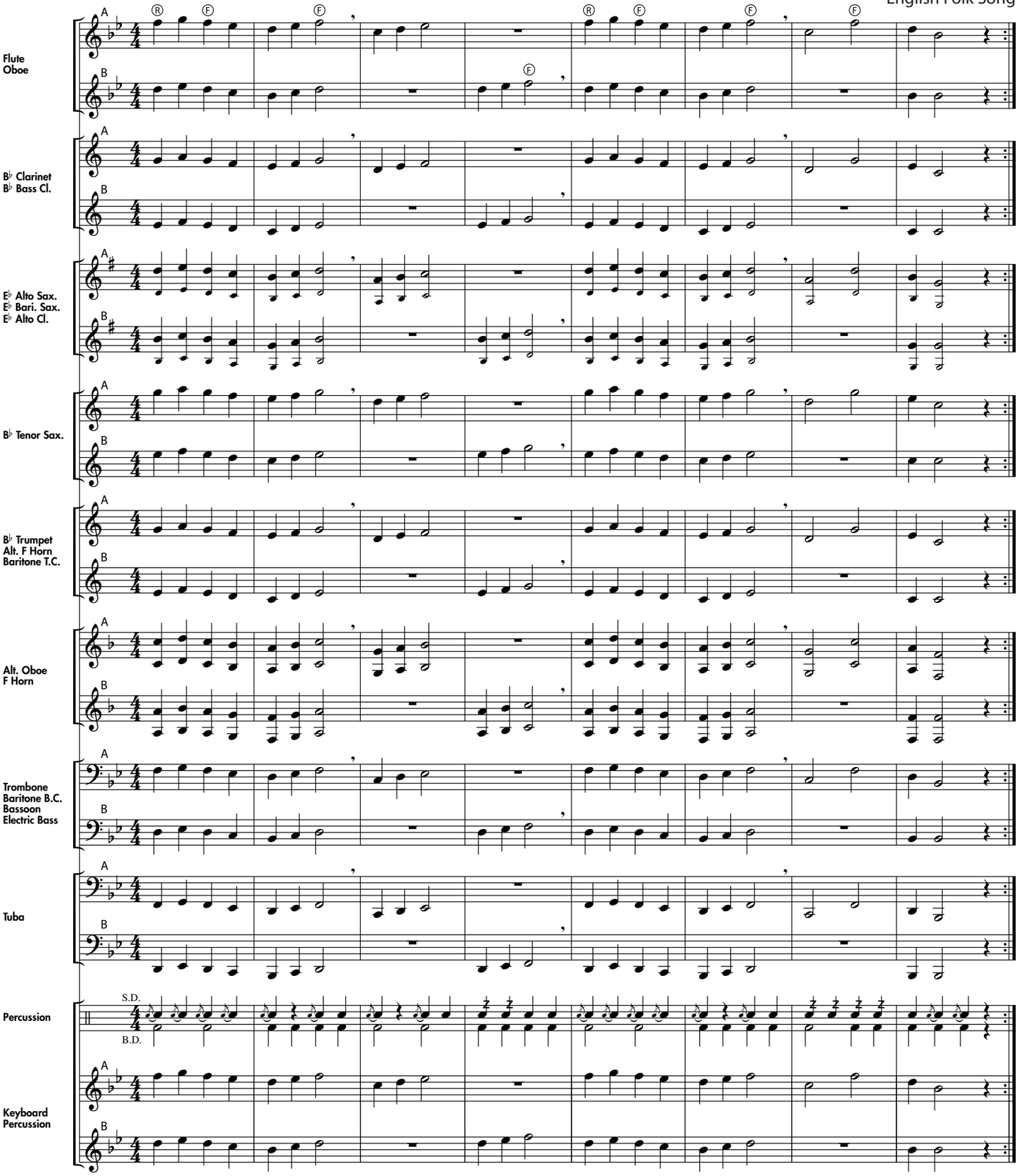
THEORY

TEACHING TIP Practice lines A & B separately. Then divide the class and play as a duet.

Percussion Mark your own sticking before you play.

30. LONDON BRIDGE – Duet

English Folk Song



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

Student Book Page 8

HISTORY

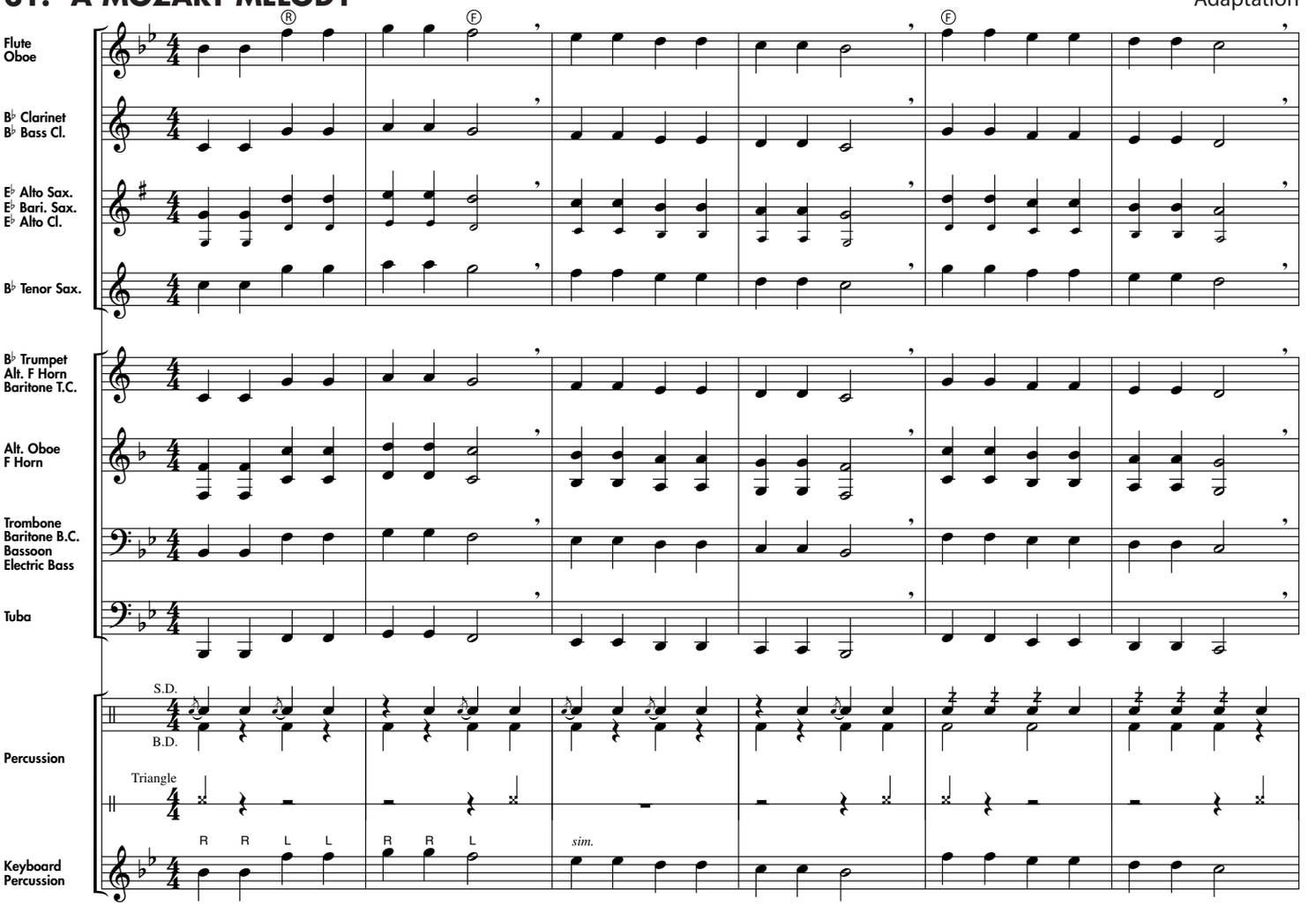
Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart's music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece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

TEACHING TIP Say note names while practicing fingerings in rhythm before playing.

Kybd. Perc. Use Double Sticking.

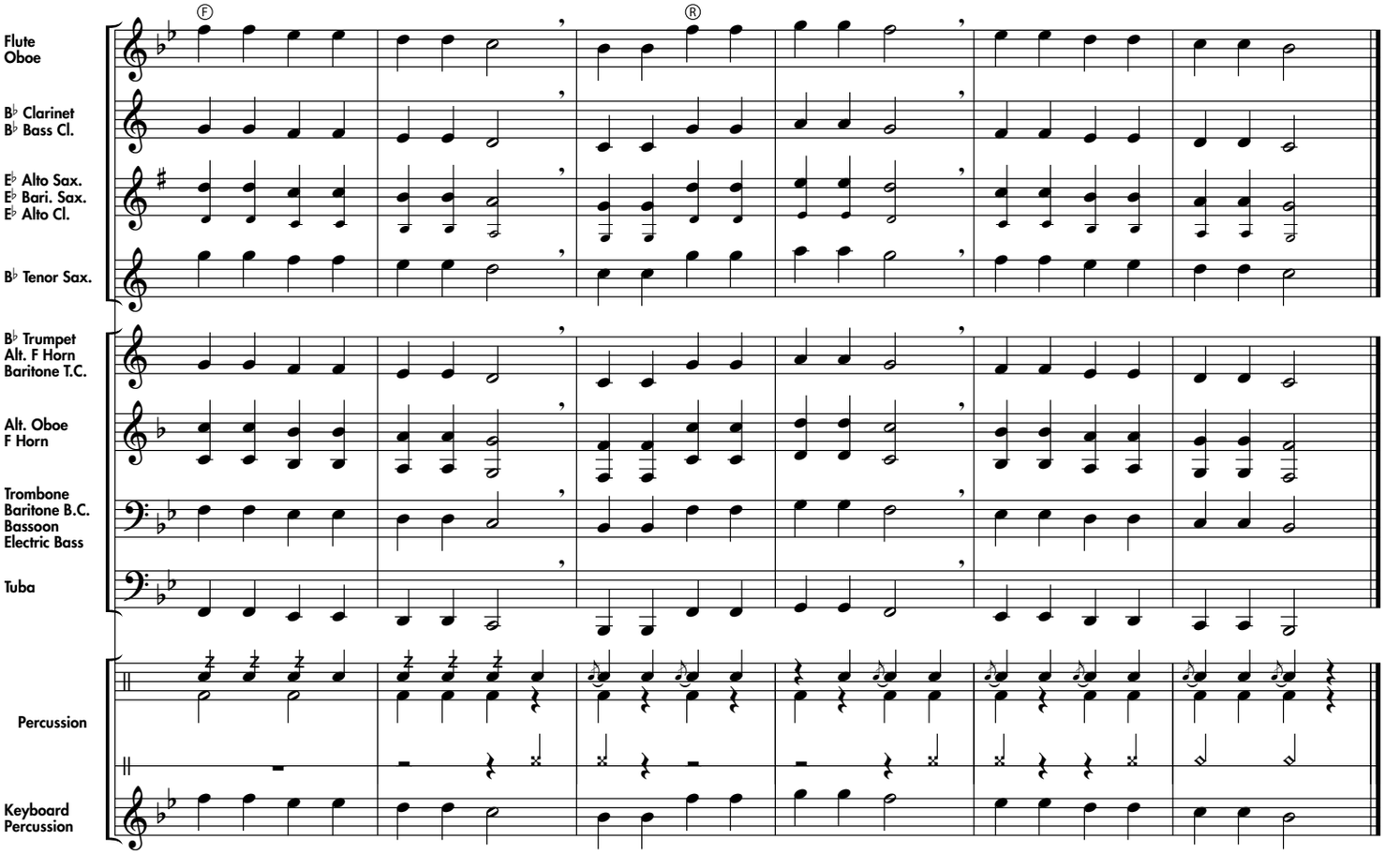
31. A MOZART MELODY

Adaptation



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

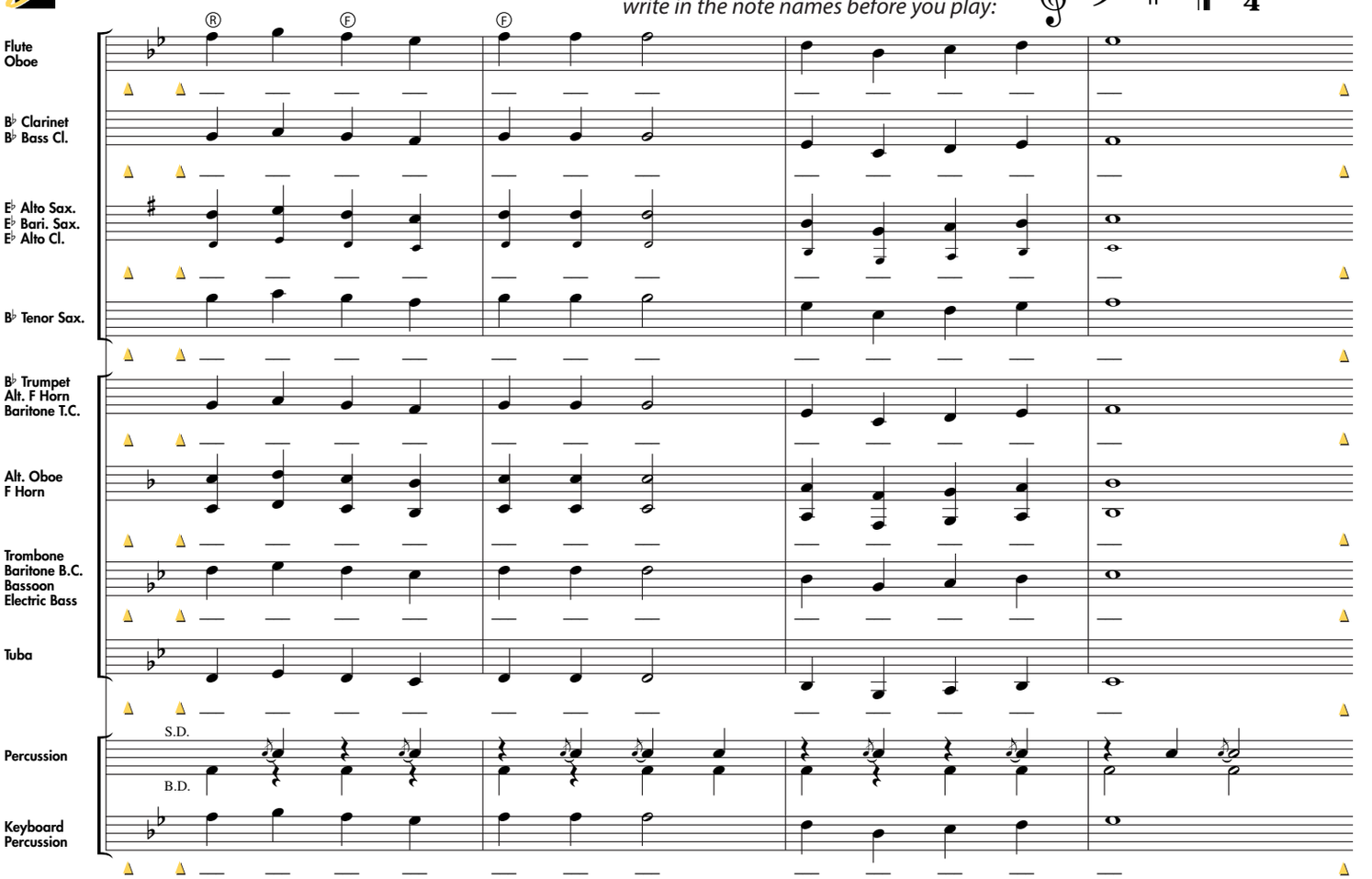
Percussion **Triangle** The triangle should be suspended on a clip and held at eye level. Use a metal triangle beater and hit the triangle opposite the open end. To stop the sound, touch the instrument with your fingers. **Tri.** is the abbreviation for triangle.



QUIZ ASSESSMENT Drawing symbols on staff (clef, time signature, repeat sign), note names, new note (Concert G).

32. ESSENTIAL ELEMENTS QUIZ

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



**Percussion can also do the written quiz.*

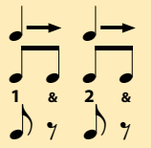
Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

Student Book Page 9

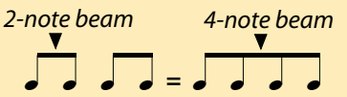
Percussion

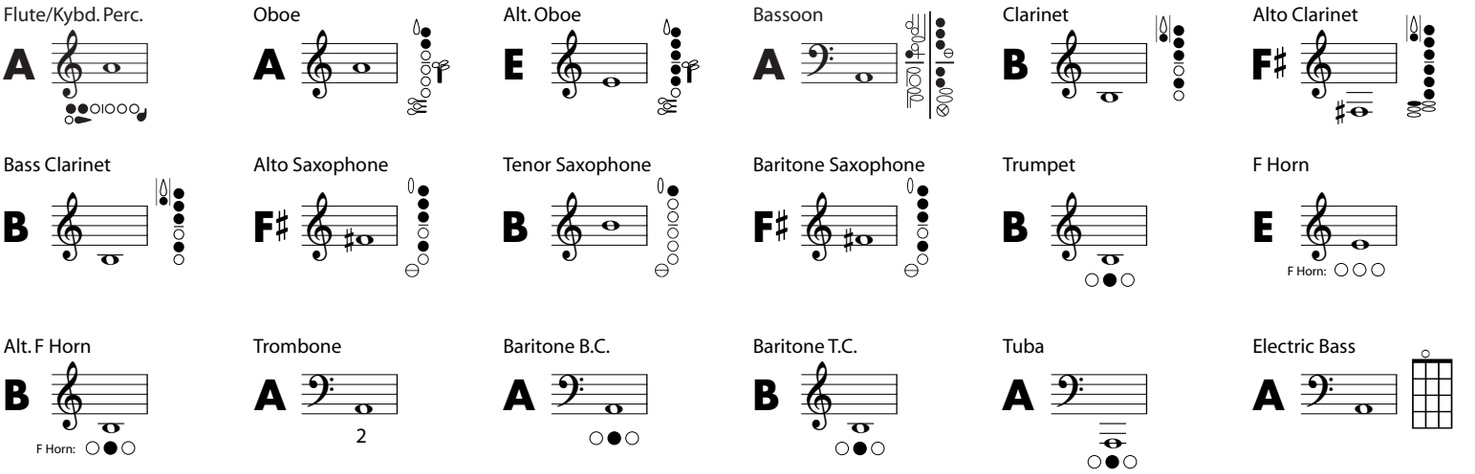
Eighth Note & Eighth Rest

Each Eighth Note or Rest = 1/2 Beat
2 Eighth Notes or Rests = 1 Beat



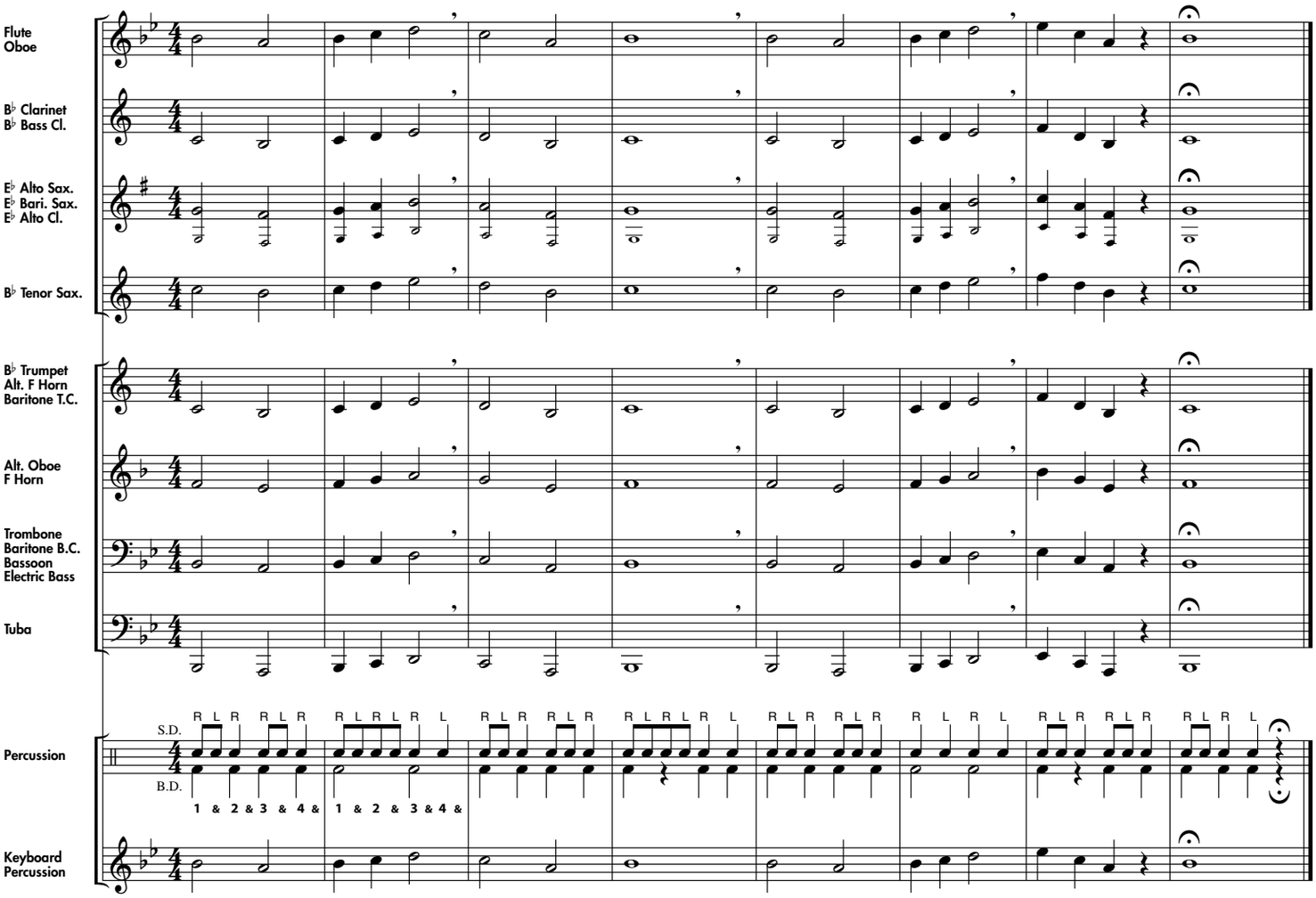
Eighth Notes groups have a *beam*.





TEACHING TIP Play the new note before playing this exercise.

33. DEEP POCKETS – New Note

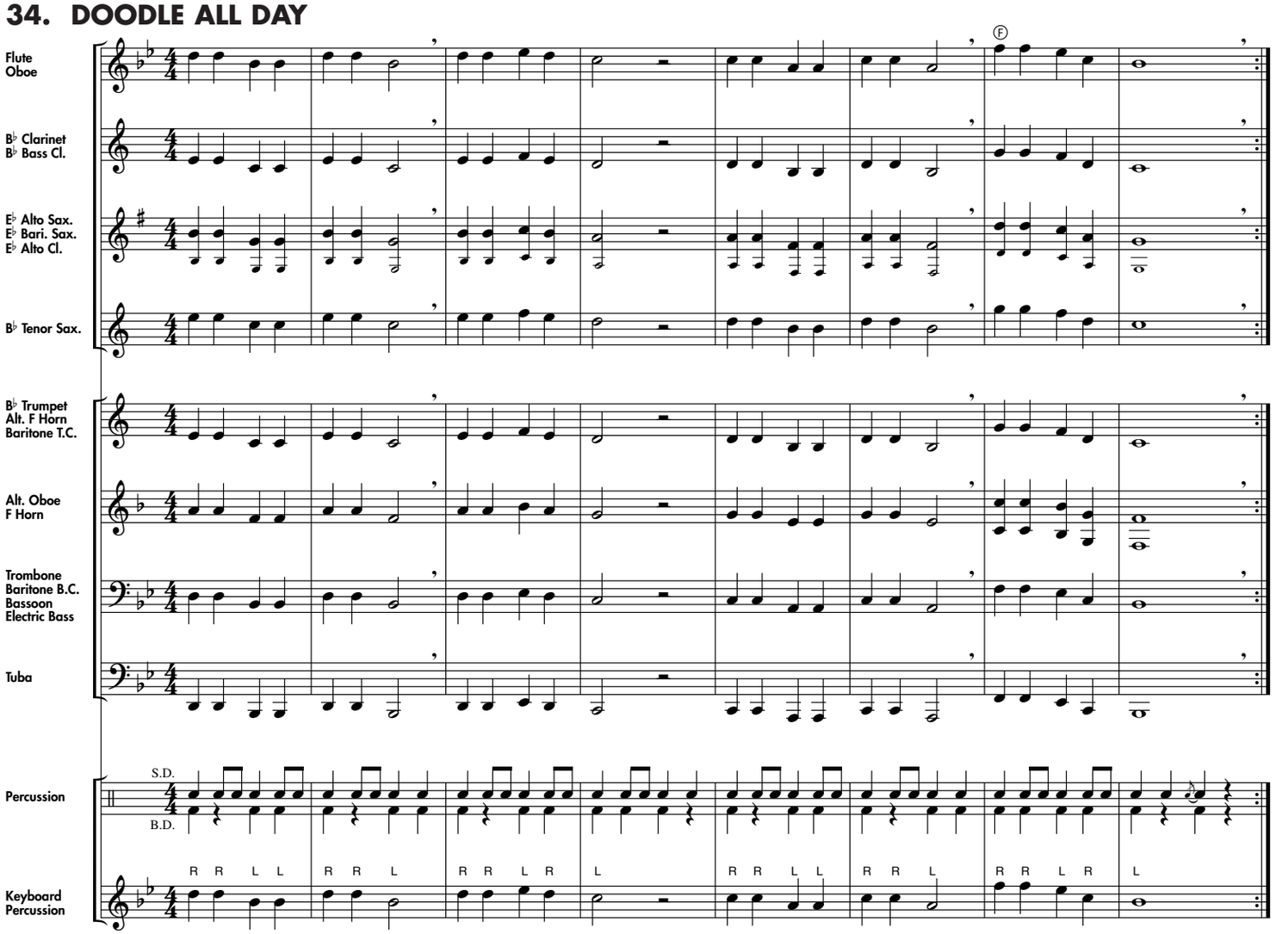


Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

TEACHING TIP Practice measures 5 and 6 slowly to improve note accuracy.

Percussion Mark the sticking before you play.
Kybd. Perc. Combination Sticking.

34. DOODLE ALL DAY



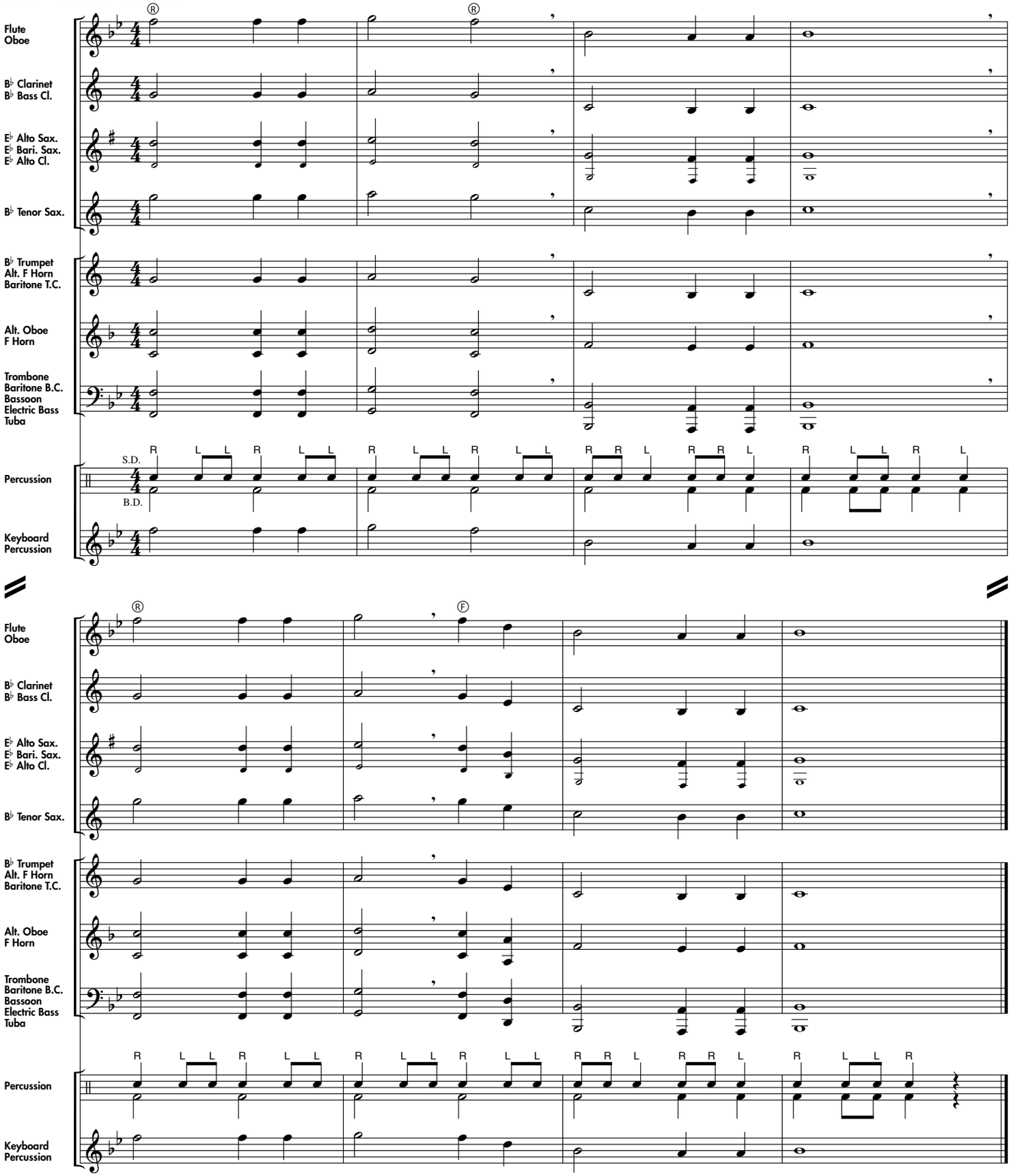
Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

Student Book Page 9

TEACHING TIP Students need to take a very quick breath at the breath mark in measure 6.

Percussion Follow the Double Sticking carefully and strive for a consistent sound.

35. JUMP ROPE



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

Percussion **Doubling or Double Sticking** A pattern in which two consecutive notes are played with the same hand (R R L L, R R L L). Double Sticking, or Doubling is an important skill for snare drum.

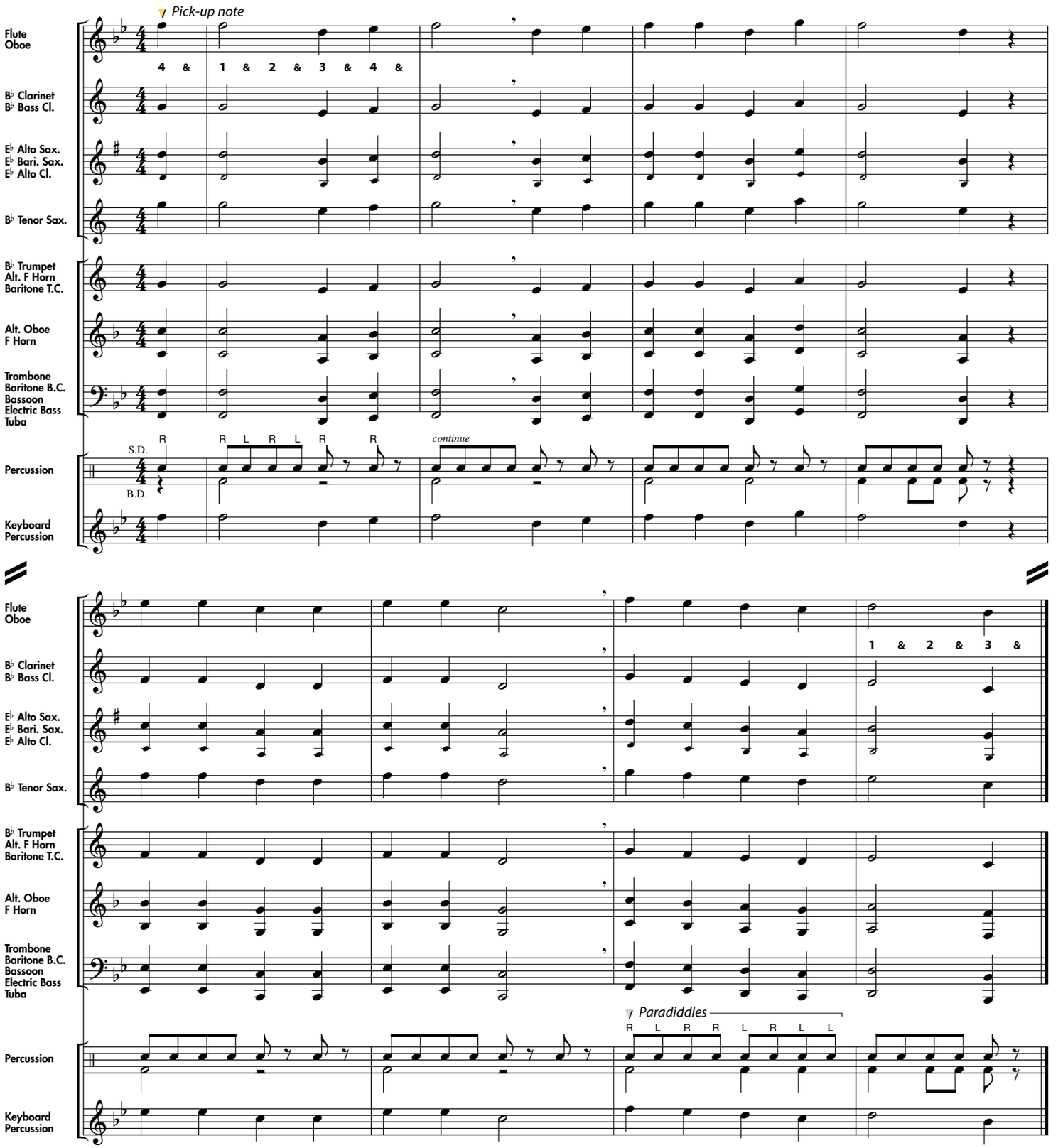
Pick-Up Notes

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

TEACHING TIP Conduct 3 preparatory beats and have students count and clap 4 & 1.

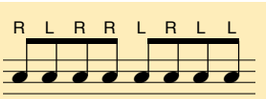
Oboe Use the "forked" fingering for all "F's" in this exercise. *

36. A-TISKET, A-TASKET



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

Percussion **Rudiment**
Paradiddle



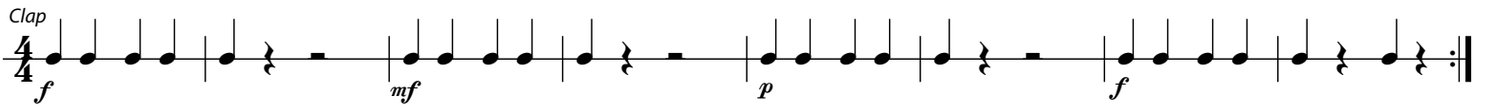
A snare drum rudiment (see measure 7)

** For more information about this fingering, see the oboe fingering chart.*

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.

TEACHING TIP Encourage students to keep a steady beat as they clap and count at various dynamic levels.

37. LOUD AND SOFT

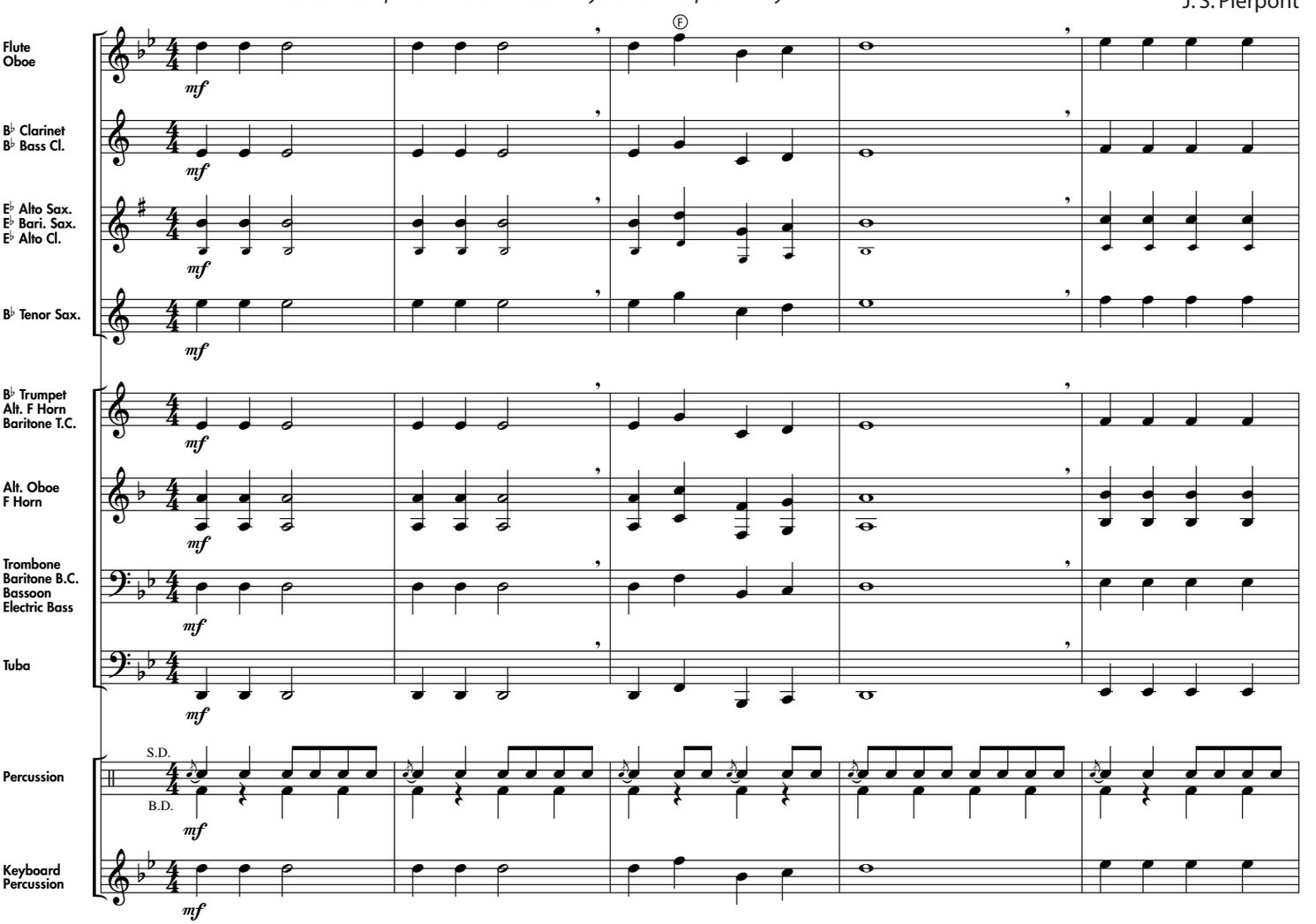


TEACHING TIP Be sure students play familiar melodies "as written" – not as they remember hearing them.

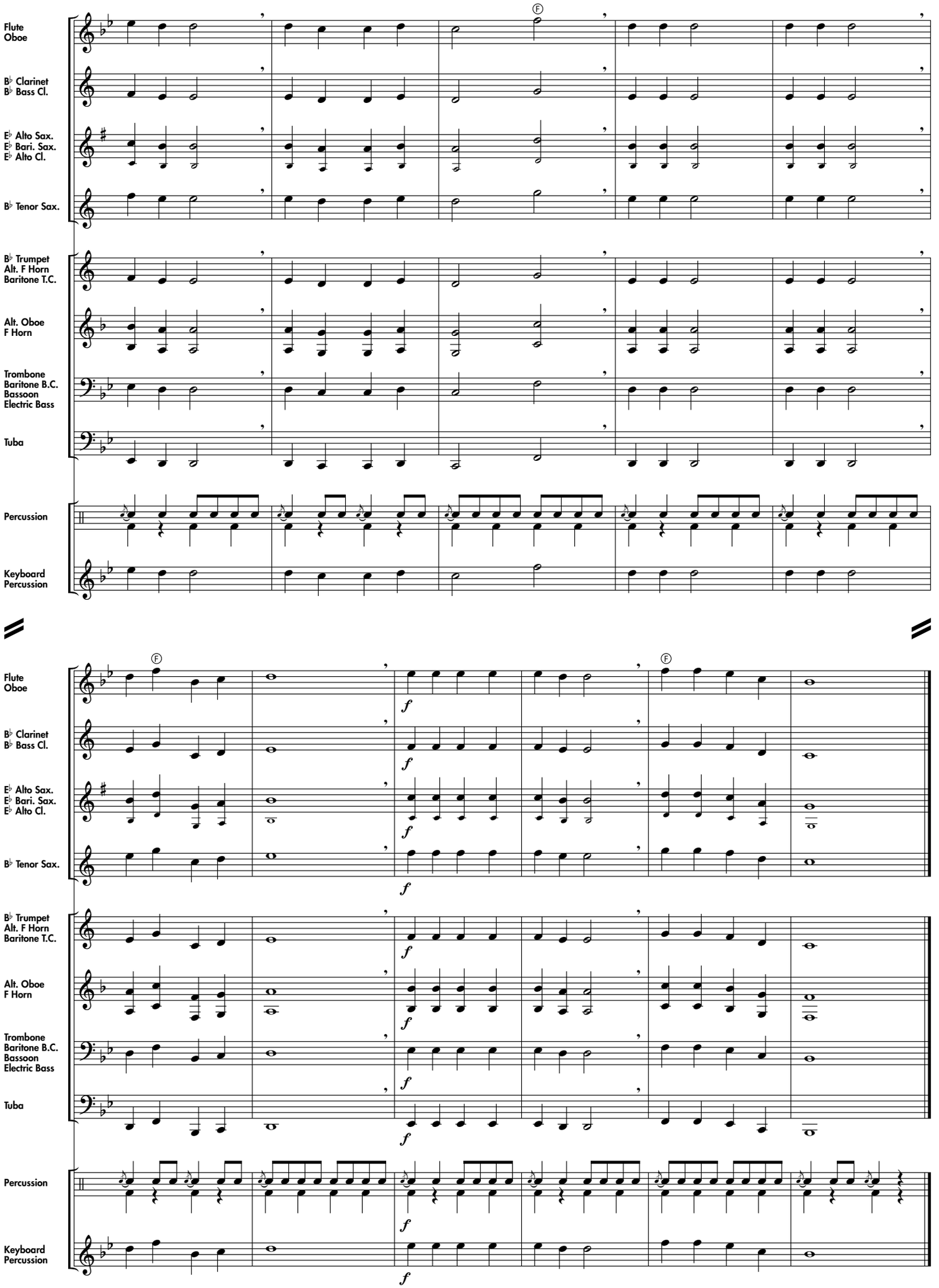
38. JINGLE BELLS

WWs.: Keep your fingers close to the keys, curved naturally.
Brass: Also practice new music on your mouthpiece only.

J. S. Pierpont



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

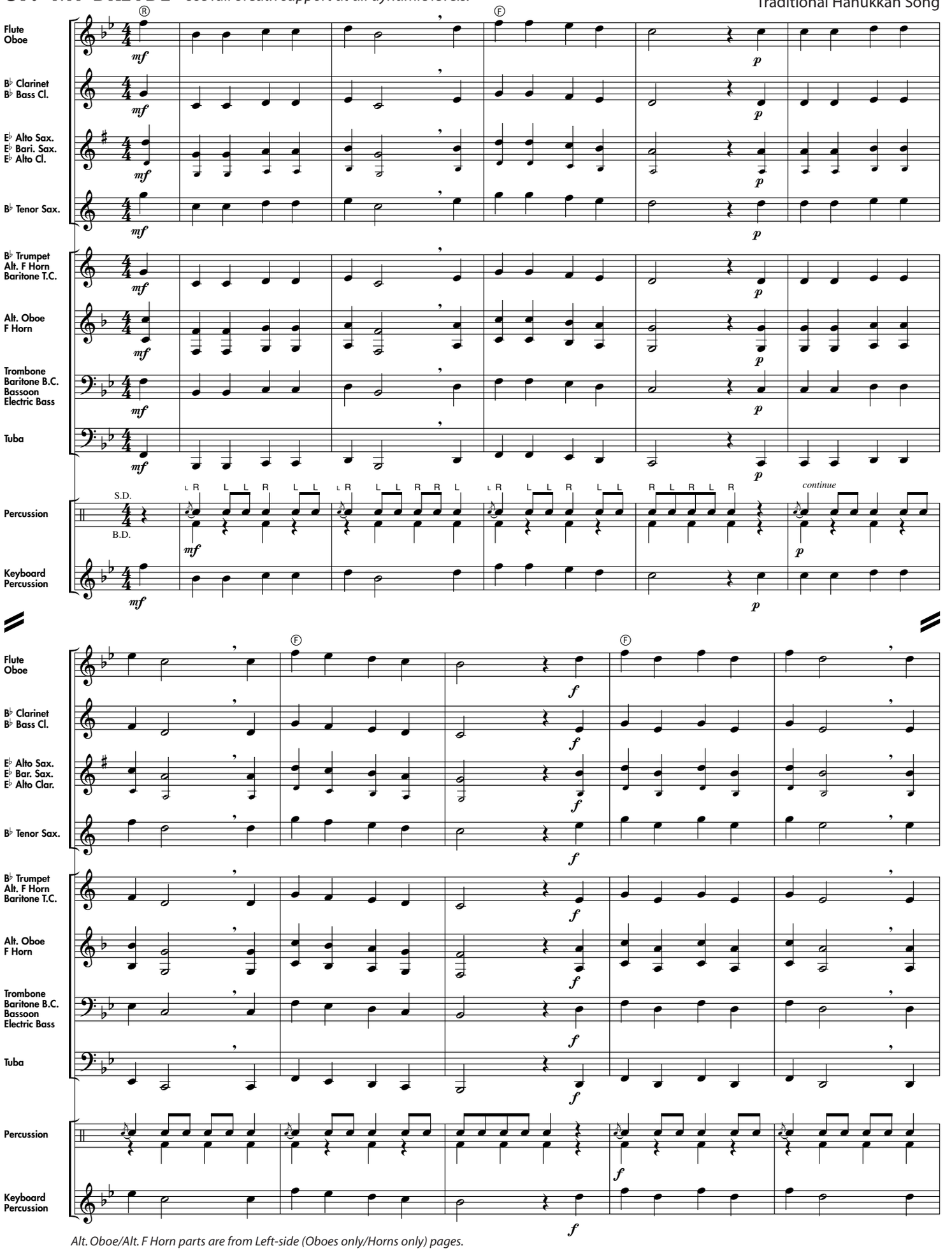

Flute
Oboe
B♭ Clarinet
B♭ Bass Cl.
E♭ Alto Sax.
E♭ Bari. Sax.
E♭ Alto Cl.
B♭ Tenor Sax.
B♭ Trumpet
Alt. F Horn
Baritone T.C.
Alt. Oboe
F Horn
Trombone
Baritone B.C.
Bassoon
Electric Bass
Tuba
Percussion
Keyboard
Percussion
Ⓕ
f

Percussion Practice "Doubling" in this exercise.

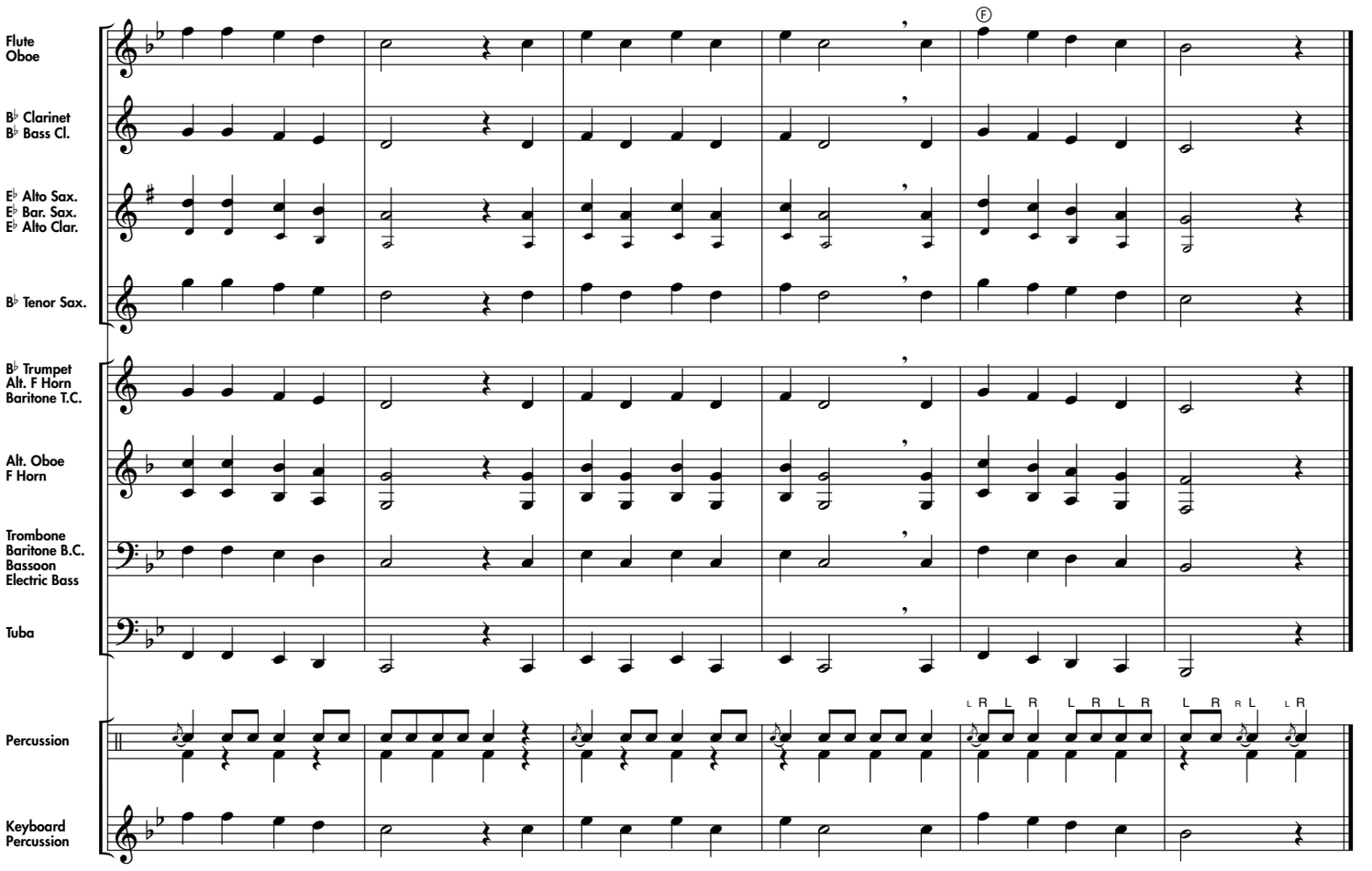
39. MY DREYDL

Use full breath support at all dynamic levels.

Traditional Hanukkah Song

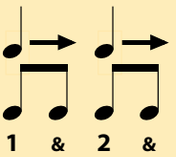


Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

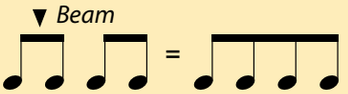

Flute
Oboe
B♭ Clarinet
B♭ Bass Cl.
E♭ Alto Sax.
E♭ Bar. Sax.
E♭ Alto Clar.
B♭ Tenor Sax.
B♭ Trumpet
Alt. F Horn
Baritone T.C.
Alt. Oboe
F Horn
Trombone
Baritone B.C.
Bassoon
Electric Bass
Tuba
Percussion
Keyboard
Percussion
Ⓕ

Eighth Notes

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



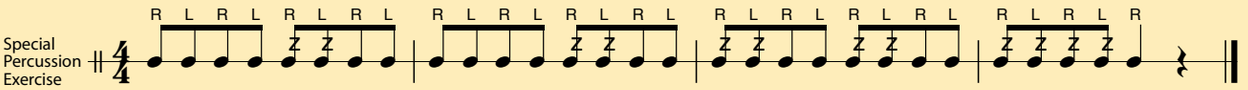
Two or more Eighth Notes have a *beam* across the stems.



TEACHING TIP Teach this clapping exercise one measure at a time, counting and tapping the beats.

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

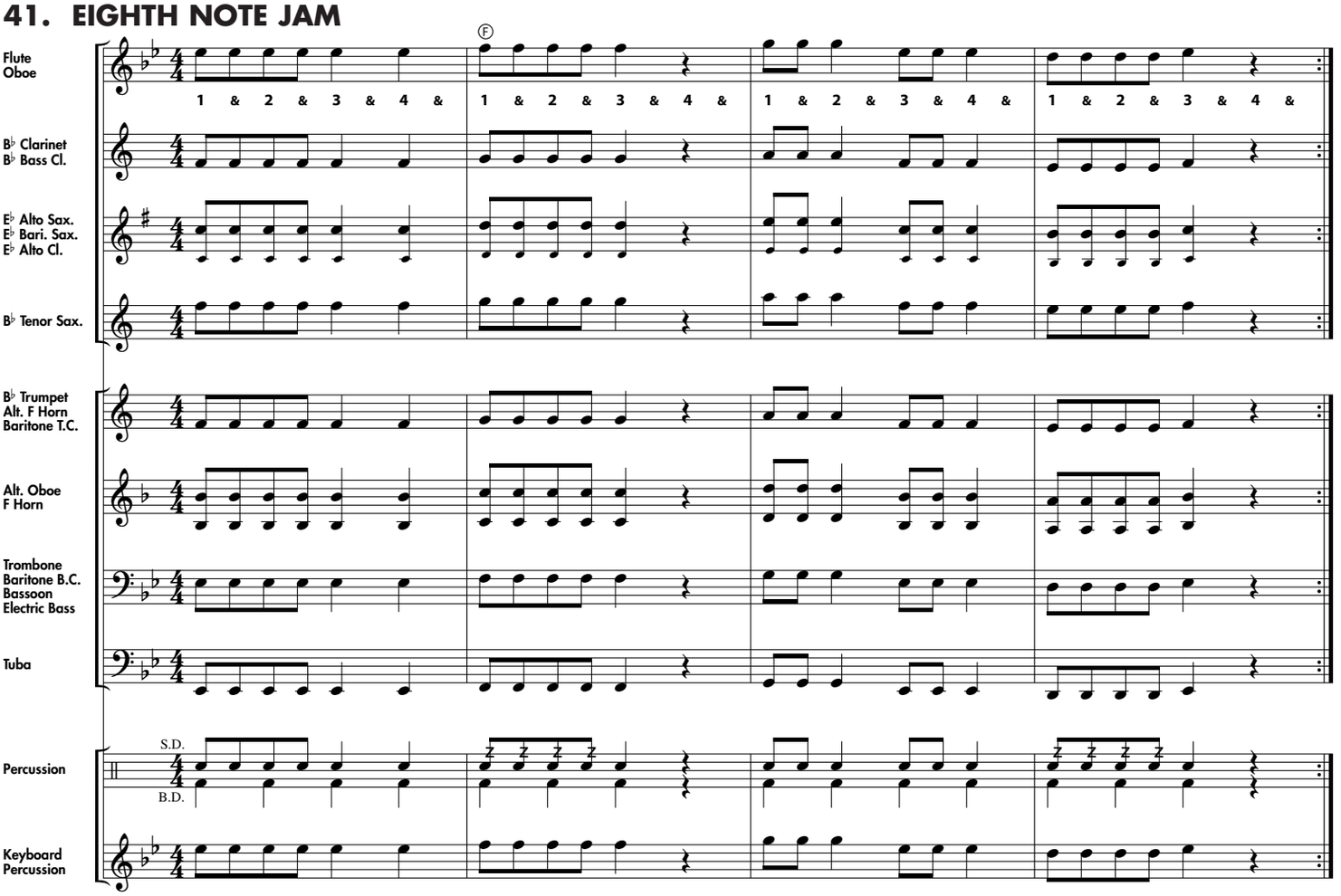
Percussion **Multiple Bounce Eighth Notes**



Connect  so the bounces sound even and consistent.

TEACHING TIP Have half the class count and tap while the other half plays – then switch.

41. EIGHTH NOTE JAM



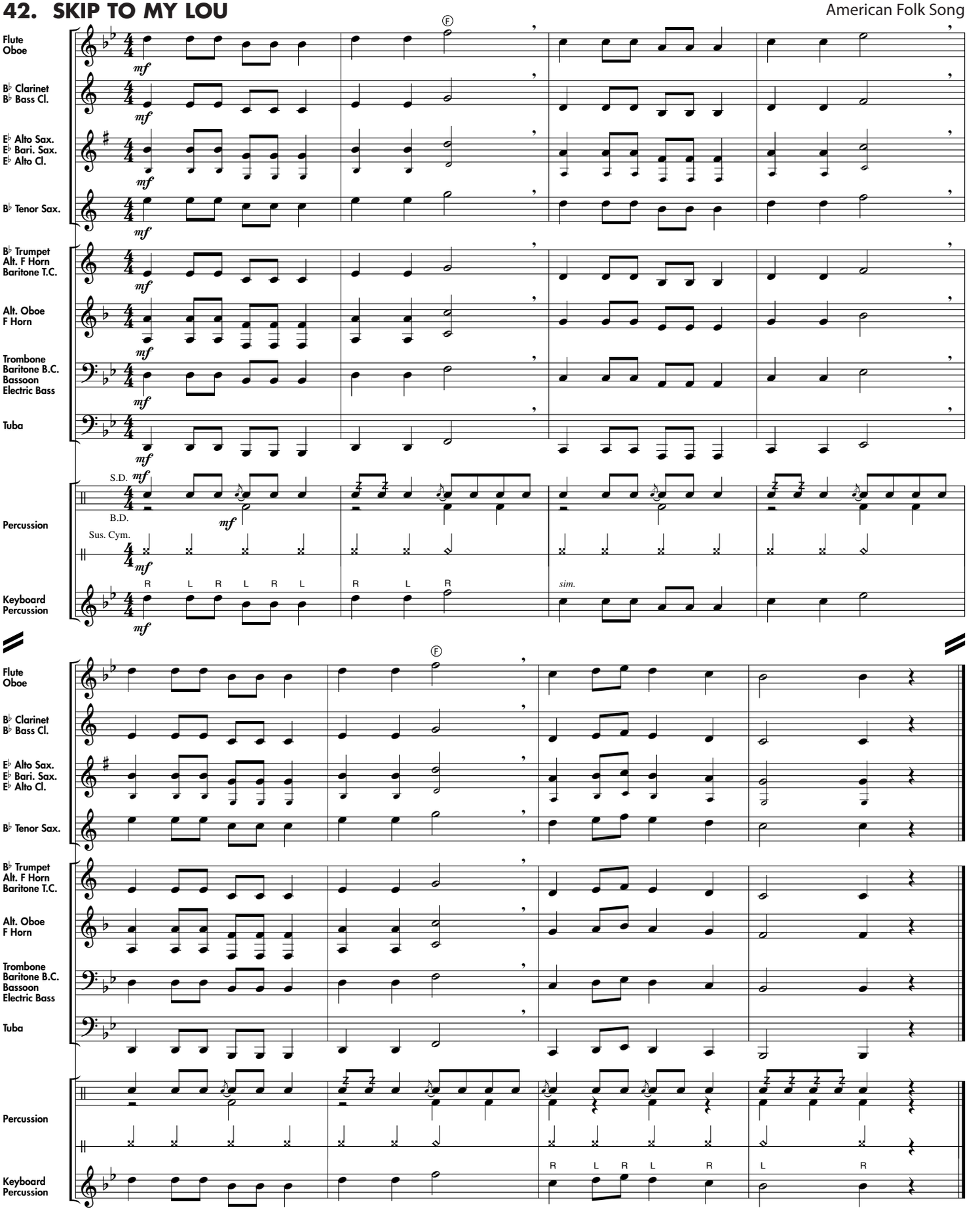
Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

TEACHING TIP Have students write in the counting for this exercise.

Kybd. Perc. Use Alternate Sticking.

42. SKIP TO MY LOU

American Folk Song

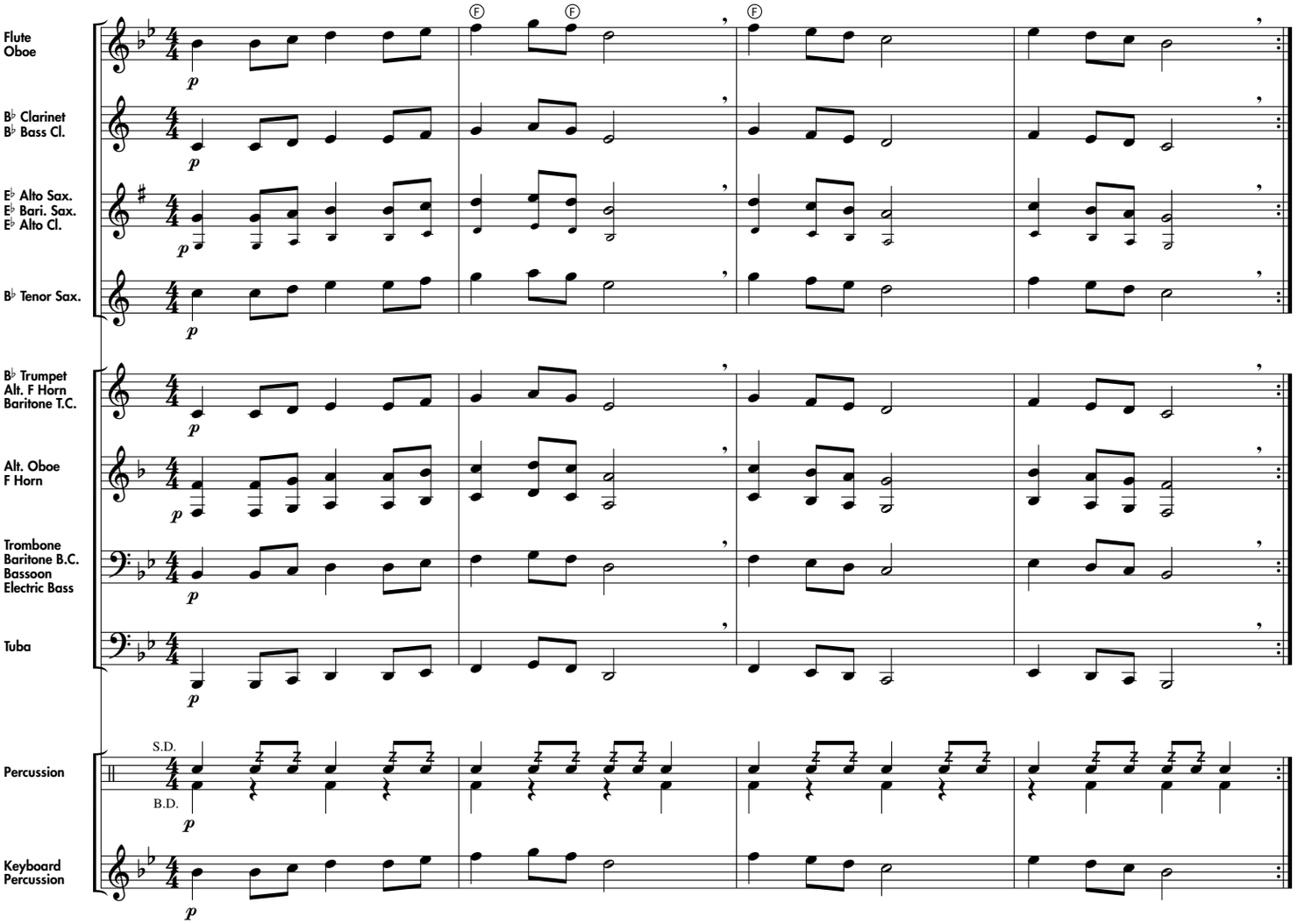


Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

Percussion **Suspended Cymbal** One single cymbal suspended on a stand. Always use yarn mallets, not timpani mallets. **Sus. Cym.** is the abbreviation for suspended cymbal.

TEACHING TIP When students play soft dynamics, encourage them to use a steady airstream and good tone.

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



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

Percussion

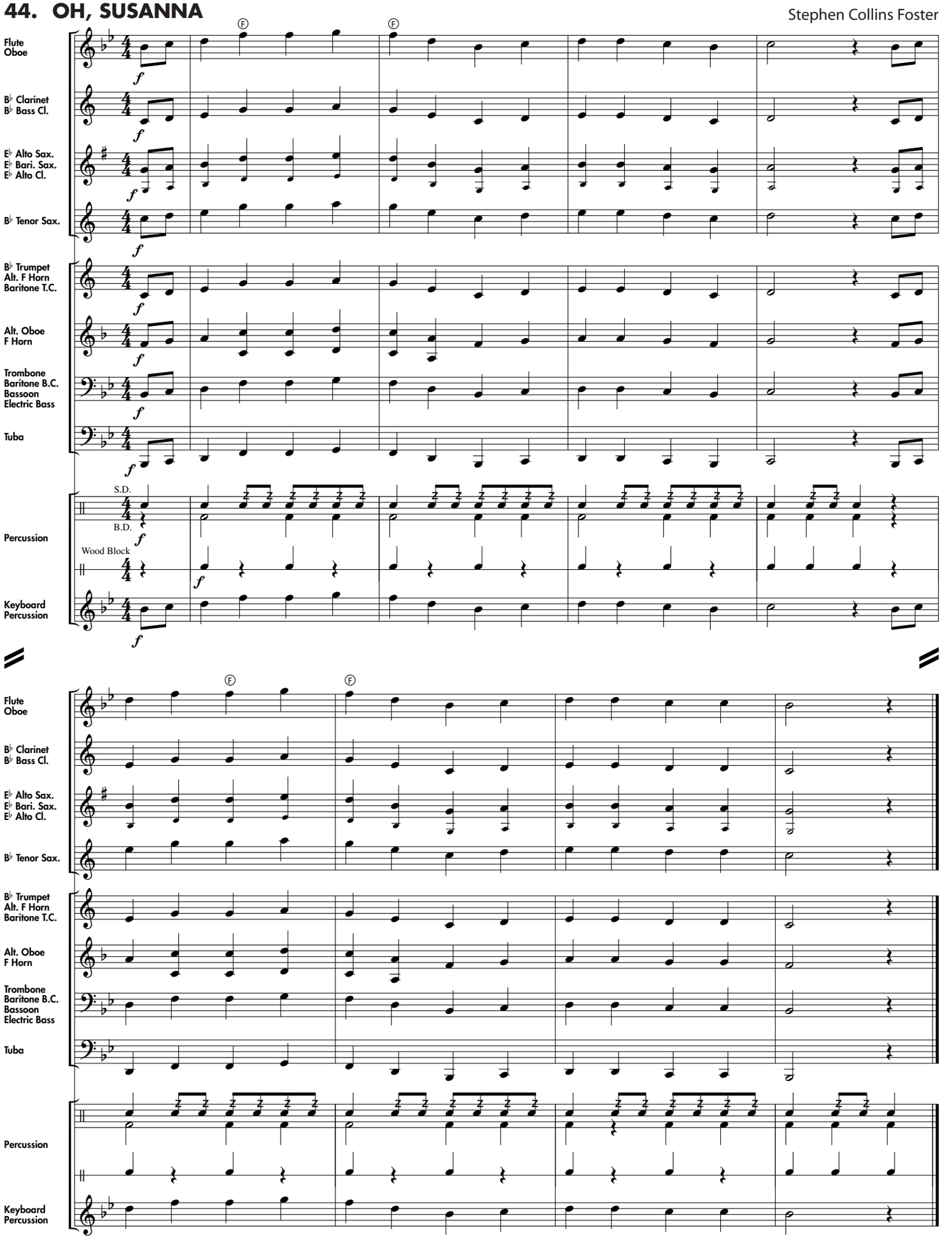
Wood Block
(Ex. 44)

Cup your palm to form a resonating chamber under the wood block.
Curved wood block—strike on top near the center using a hard rubber mallet or snare drum stick if necessary.
Flat wood block—the best sound is toward the edge of the top surface near the side with the open slit. You should use a hard rubber mallet or wooden xylophone mallet. A drumstick does not produce a good sound on a flat wood block.
Wd. Blk. is the abbreviation for wood block.

TEACHING TIP Review pick-up notes before playing this exercise.

44. OH, SUSANNA

Stephen Collins Foster



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

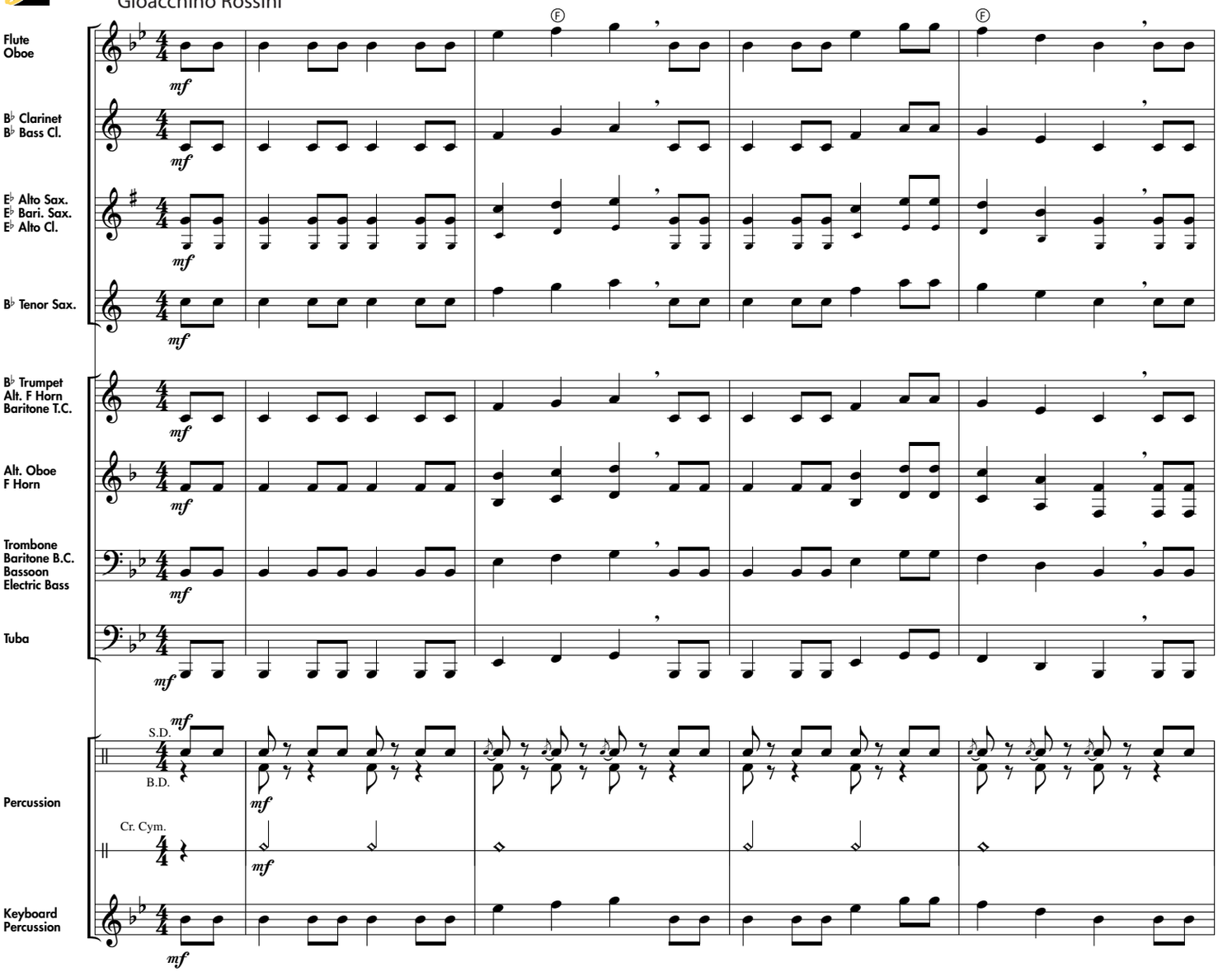
HISTORY

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.

QUIZ ASSESSMENT Eighth notes, pick-up notes, dynamic (*mf*, *f*), breath mark, reading two lines of music.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

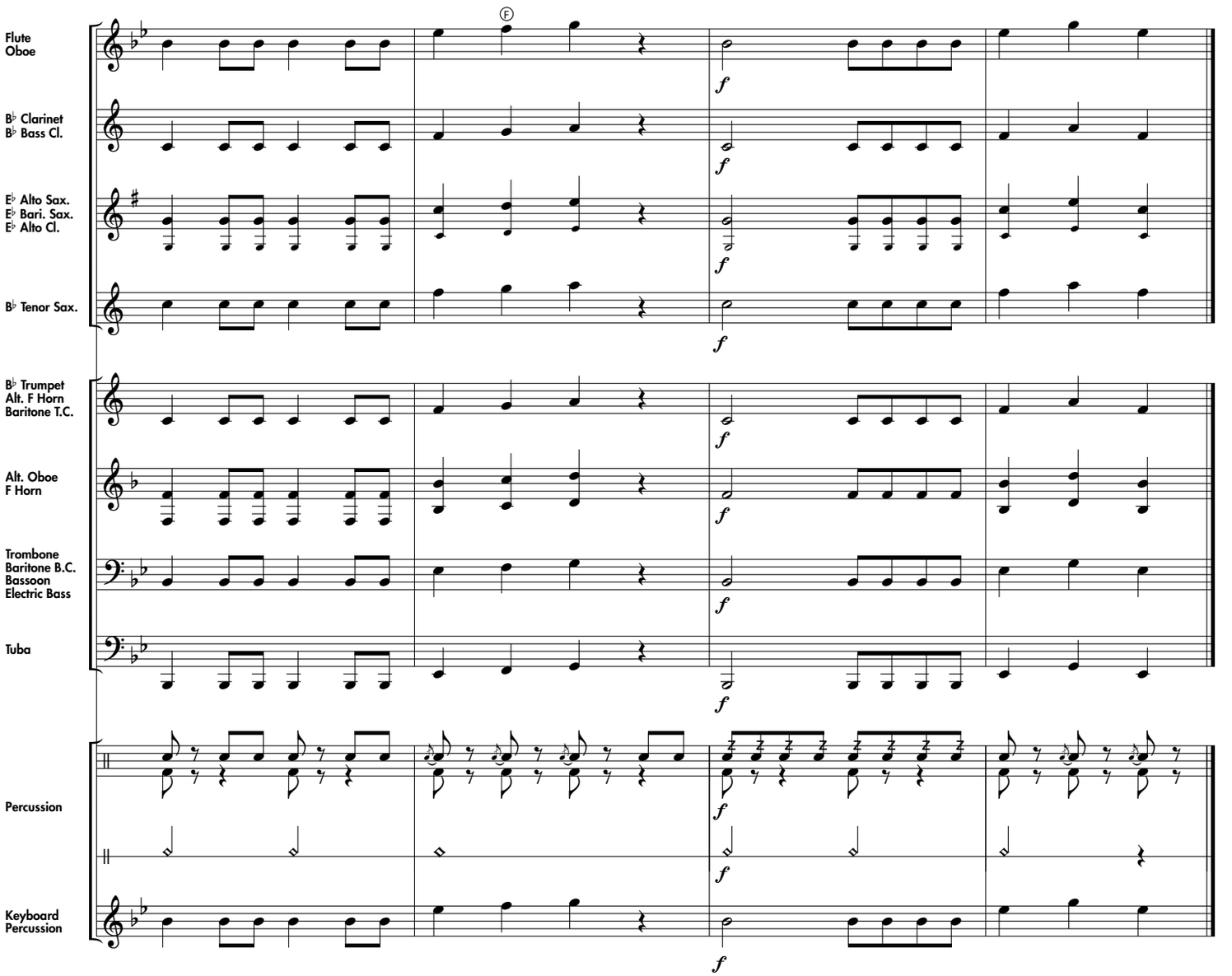
Percussion

Crash Cymbals

Hold the left cymbal in front of you at a slight angle. Allow the right cymbal to be positioned slightly above and slightly in front of the left cymbal.

Learn the basic stroke for a quarter note. Using a glancing stroke (and gravity), allow the right cymbal to drop into the left cymbal and follow through. This same motion is used for half notes, but slower in speed. For whole notes, the same motion is slower than for half notes.

To stop the sound of the cymbals, bring both edges of the plates against your body.
Choke = muffle (or stop) the sound immediately.
Cr. Cym. is the abbreviation for crash cymbals.



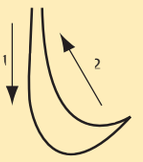
THEORY

2/4 Time Signature

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

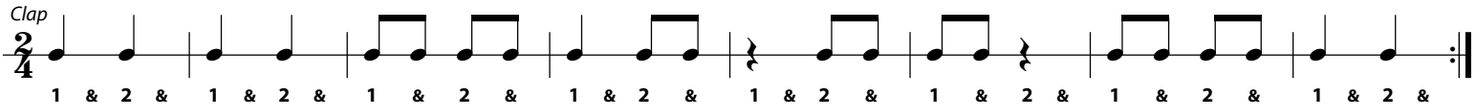
Conducting

Practice conducting this two-beat pattern.



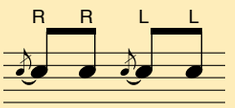
TEACHING TIP Have students say "rest and" during the quarter rests in measures 5 and 6.

46. RHYTHM RAP



Percussion **Rudiment**

Flam Tap



After you play a flam, play a tap, always with the low hand. This will keep your hands correctly positioned for the rest of the exercise. Remember, a tap is played with the stick closest to the drum head.

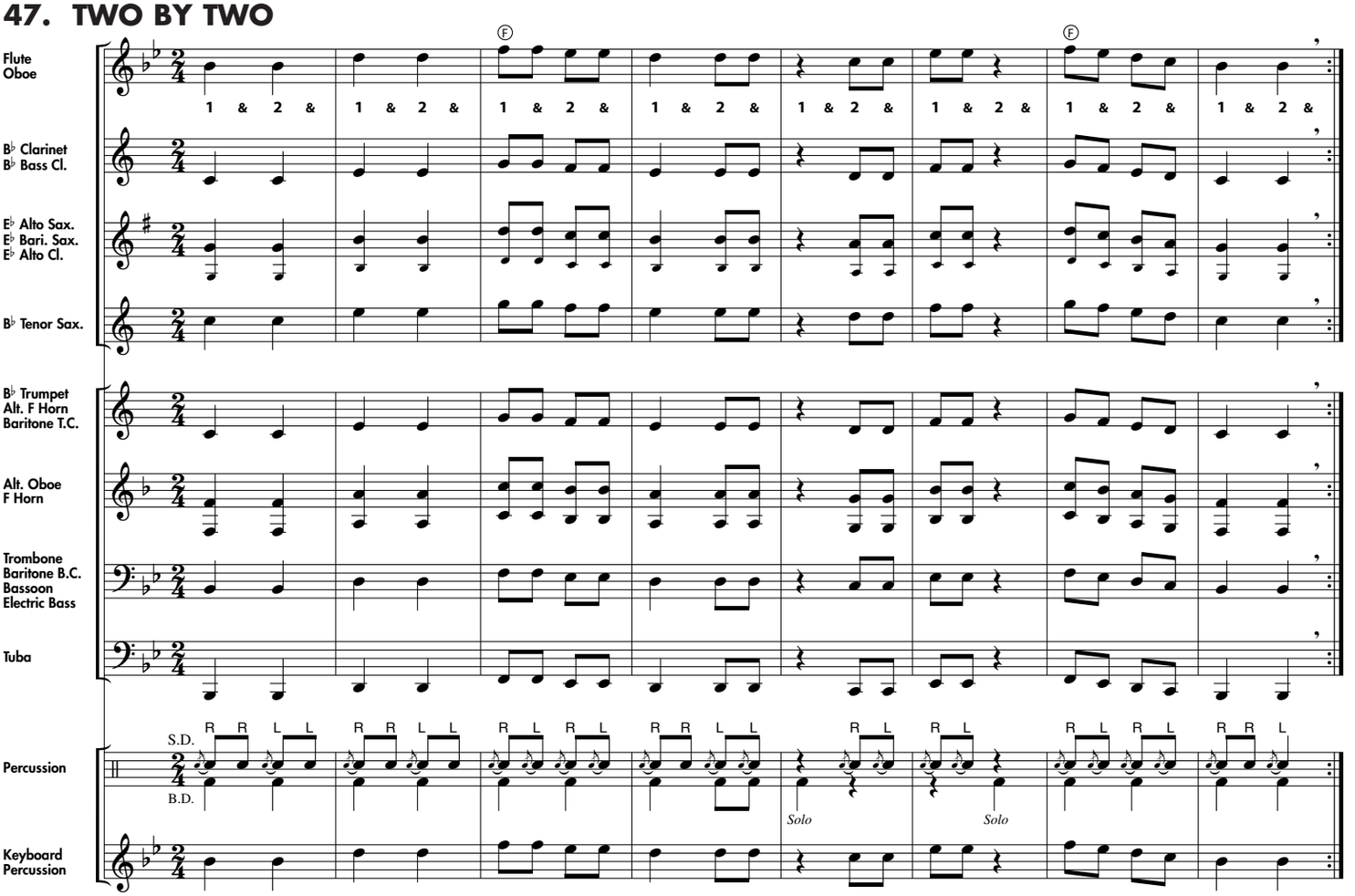
Be careful to maintain the same tempo when going from flam taps (measures 1 and 2) to the regular flams in measure 3.

Solo

In ensemble music, *Solo* marks a passage where one instrument takes a leading part.
In the next exercise, the Bass Drum is featured in the places marked *Solo*.

TEACHING TIP Remind students to play the same rhythm they clapped in exercise 46.

47. TWO BY TWO



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

Tempo Markings

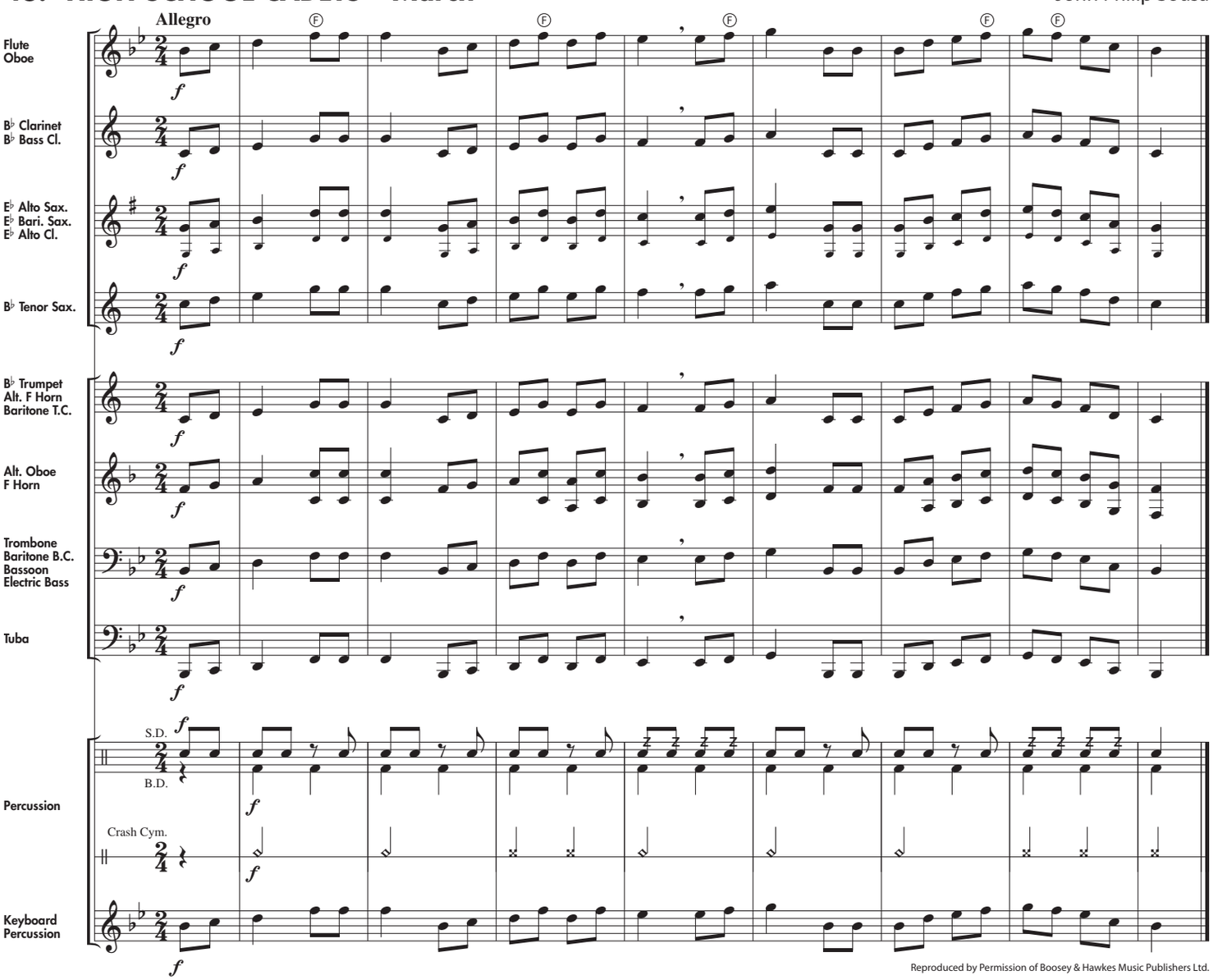
Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.
Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

TEACHING TIP Play this exercise at a slower tempo, gradually increasing to allegro.

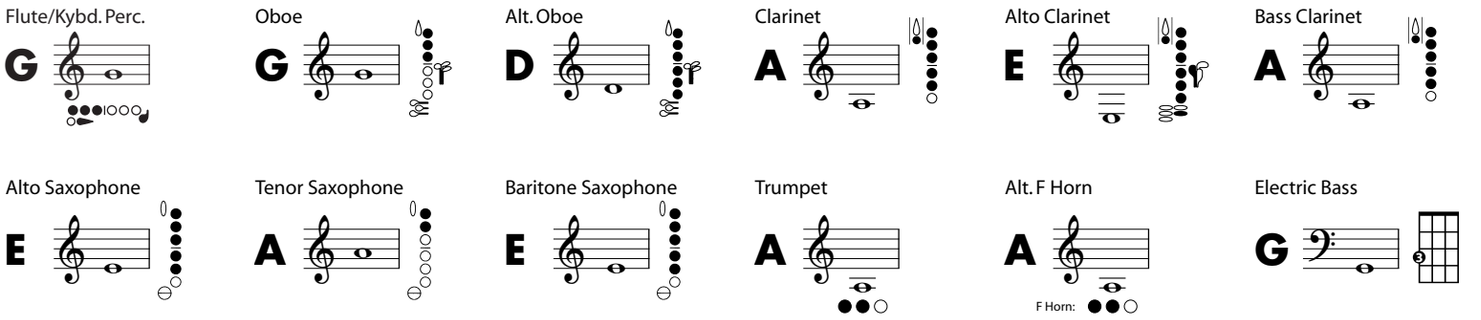
Percussion Use a slower motion on half note crashes.

48. HIGH SCHOOL CADETS – March

John Philip Sousa

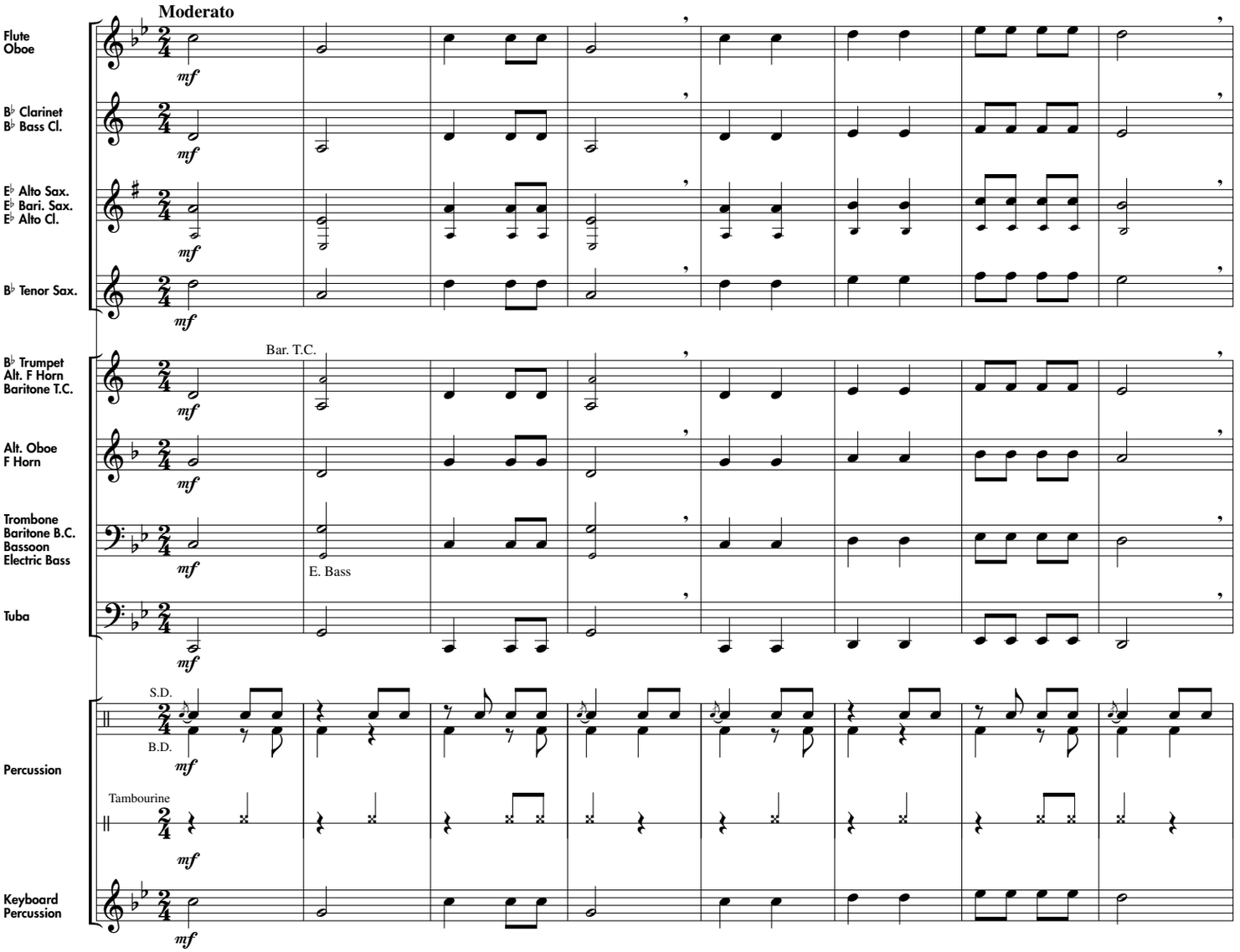


Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.



TEACHING TIP Play the new note before playing this exercise.

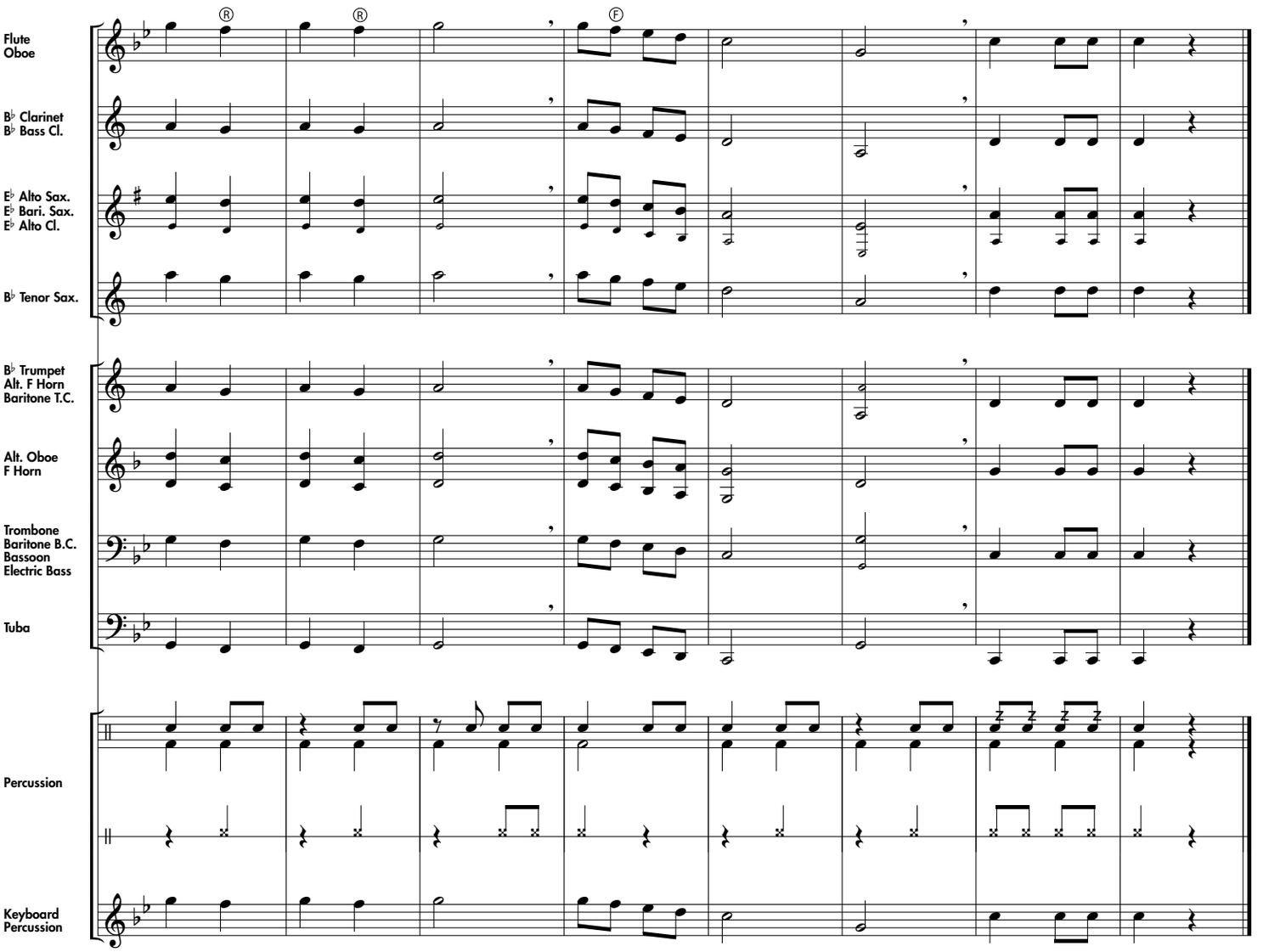
49. HEY, HO! NOBODY'S HOME – New Note



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

Percussion **Tambourine**

Hold the tambourine steady in your left hand at a slight upward angle.
Your right hand strikes the head of the instrument according to the written dynamics:
Soft light sounds use one or two fingertips near the edge of the head.
Medium loud sounds use tips of all fingers one-third of the way from the edge to the center.
Loud sounds knuckles on head, half-way between edge and the center.
Use a motion similar to knocking on a door.



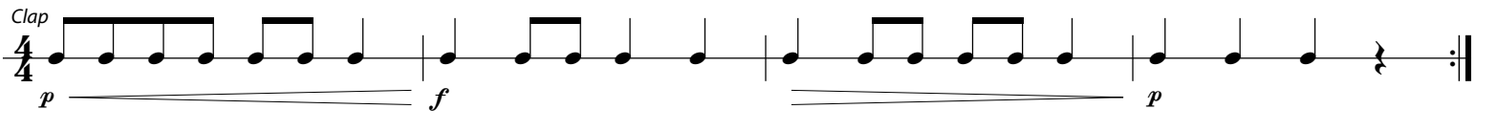
Dynamics

Crescendo (gradually louder)

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

TEACHING TIP Remind students to keep a steady tempo as they gradually change the volume.

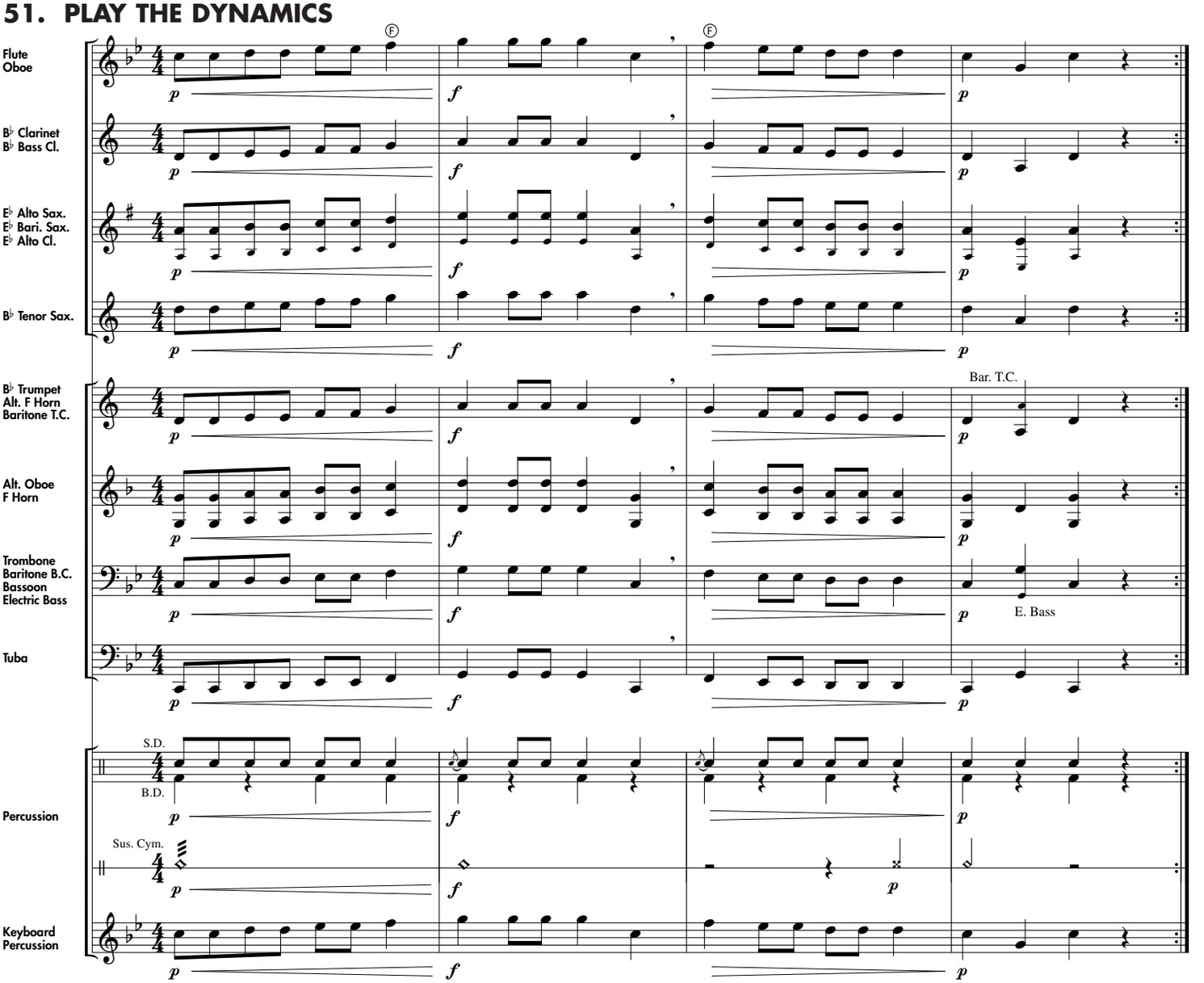
50. CLAP THE DYNAMICS



Percussion **Suspended Cymbal Roll** With yarn mallets on a suspended cymbal, use a rapid series of alternate strokes on the opposite edges of the cymbal (3 o'clock and 9 o'clock). Increase the speed of the roll to build an effective crescendo.

TEACHING TIP Encourage students to play with a good tone at all dynamic levels.

51. PLAY THE DYNAMICS



Alt. Oboe/Alt. F Horn parts are from Left-side (Oboes only/Horns only) pages.

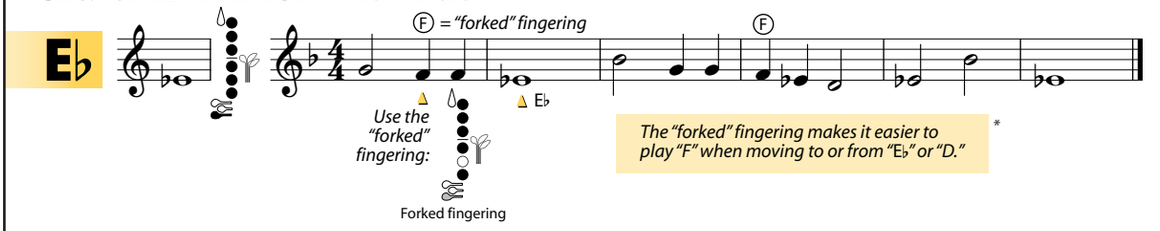
The following special pages appear just before
page 12 in the Oboe and F Horn books:
11C, 11D – Oboes only
11C, 11D – Horns only
For students who have followed the Left-side
(Oboes only/Horns only) pages 4A through 11A,
these "Range Builder" pages introduce the new notes
and key signature needed to play with the full band
from page 12 to the end.

Student Book Page 11C – Oboes only

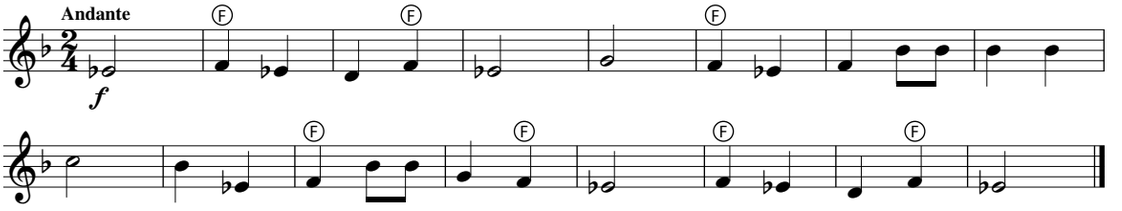
Director For those oboe students who have followed the "Left-side" pages (4A–11A), exercises 52C–61D teach the four remaining notes necessary to play with the full band from student book page 12 to the end. Accompaniments for exercises 52C–61D appear on the "Left-side" (Oboes only) CD only.

OBOE RANGE BUILDERS

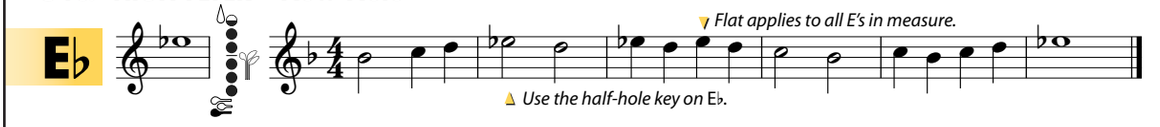
52C. SWEET AND LOW – New Note



53C. MAJESTIC MARCH



54C. HIGH FLYER – New Note

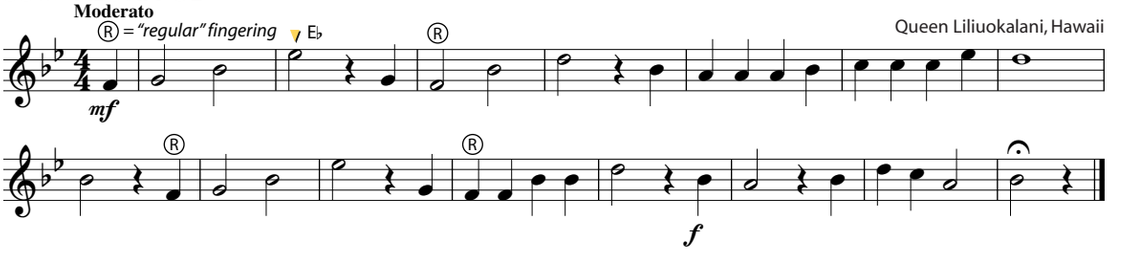


THEORY

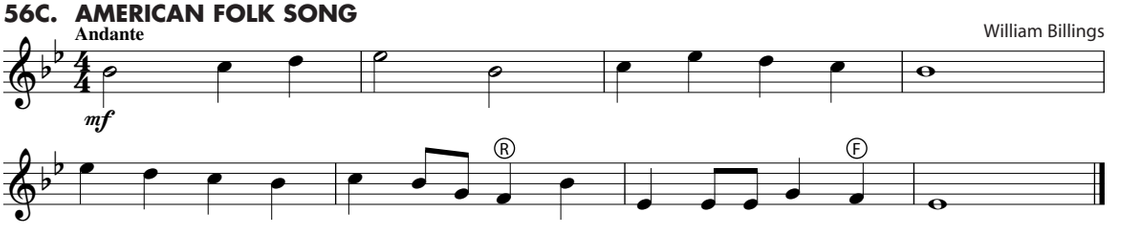
New Key Signature

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

55C. ALOHA OE



56C. AMERICAN FOLK SONG

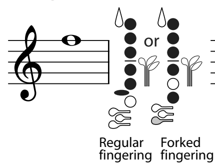


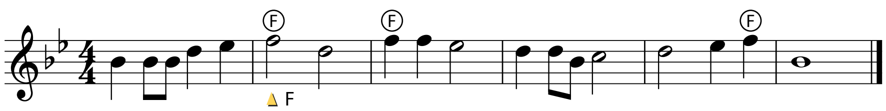
** See fingering chart on page 46 for more options on this note.*

OBOE RANGE BUILDERS

57D. HIGH SEAS – New Note

F



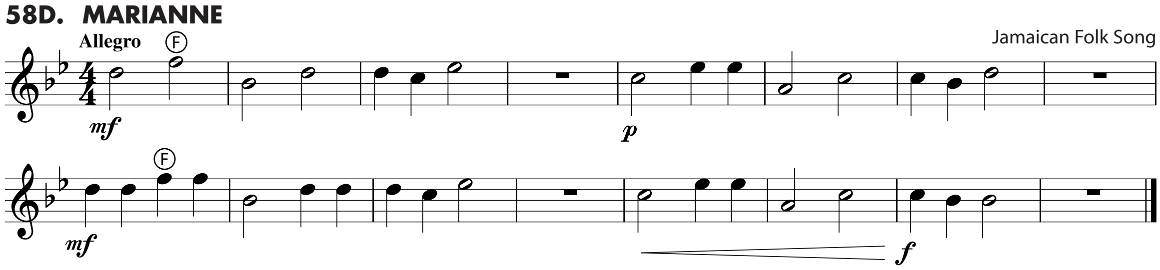


Ⓕ = *"forked" fingering.*
Ⓡ = *"regular" fingering.*

The "forked" fingering makes it easier to play "F" when moving to or from "E♭" or "D." *

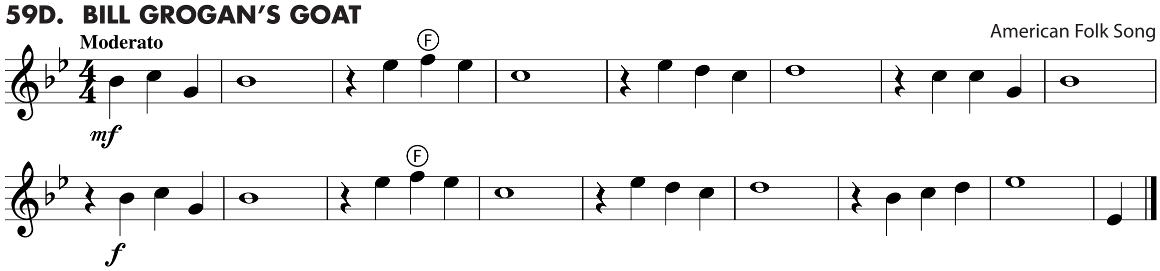
58D. MARIANNE

Jamaican Folk Song



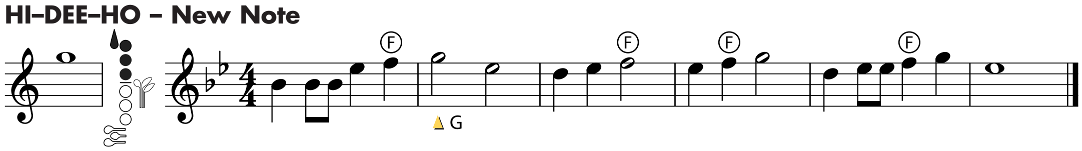
59D. BILL GROGAN'S GOAT

American Folk Song



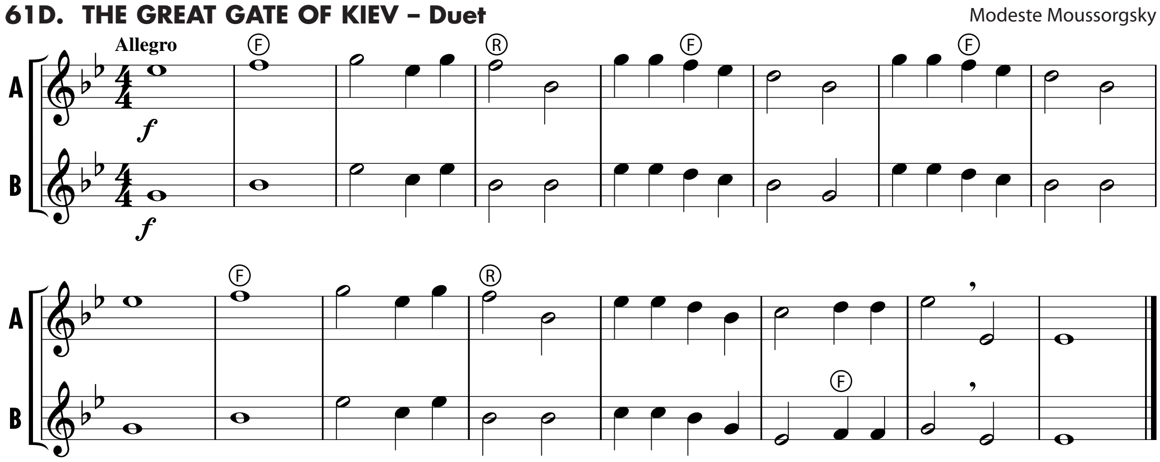
60D. HI-DEE-HO – New Note

G



61D. THE GREAT GATE OF KIEV – Duet

Modeste Moussorgsky



* *See fingering chart on page 47 for more options on this note.*

Director For those horn students who have followed the "Left-side" pages (4A–11A), exercises 52C–61D teach the four remaining notes necessary to play with the full band from student book page 12 to the end. Accompaniments for exercises 52C–61D appear on the "Left-side" (Horns only) CD only.

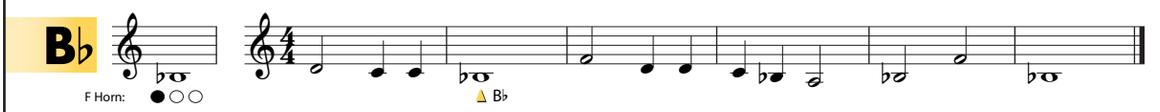
HORN RANGE BUILDERS

THEORY

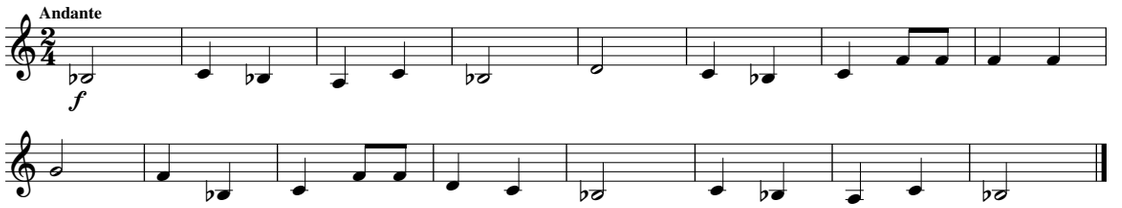
Flat ♭

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.

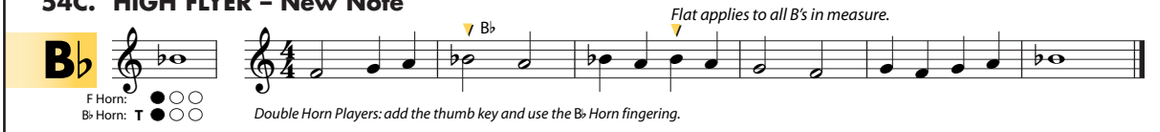
52C. SWEET AND LOW – New Note



53C. MAJESTIC MARCH



54C. HIGH FLYER – New Note



Double Horn Players: add the thumb key and use the B♭ Horn fingering.

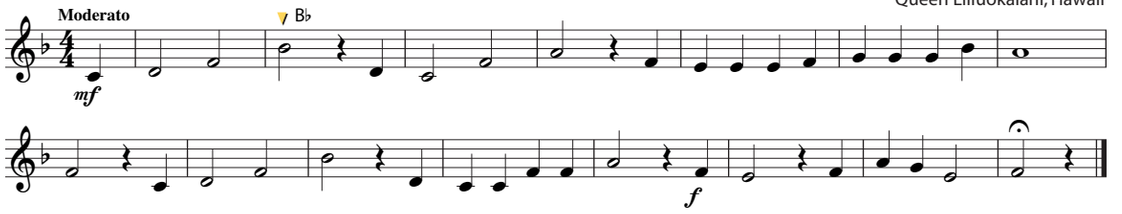
THEORY

New Key Signature

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

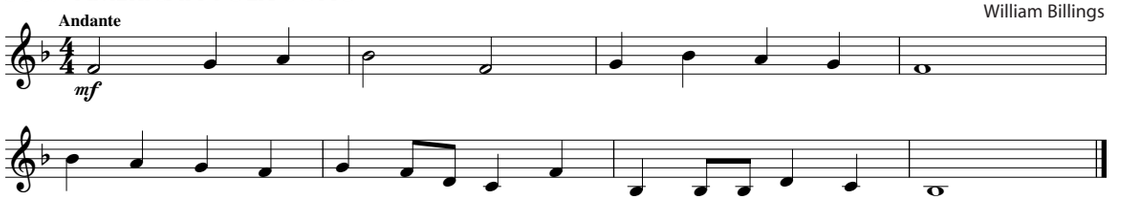
55C. ALOHA OE

Queen Liliuokalani, Hawaii



56C. AMERICAN FOLK SONG

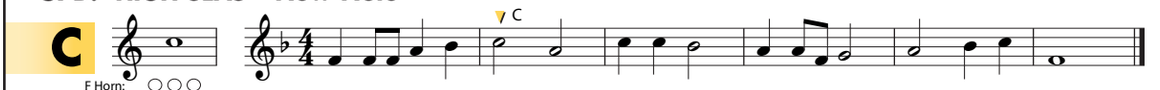
William Billings



HORN RANGE BUILDERS

57D. HIGH SEAS – New Note

C

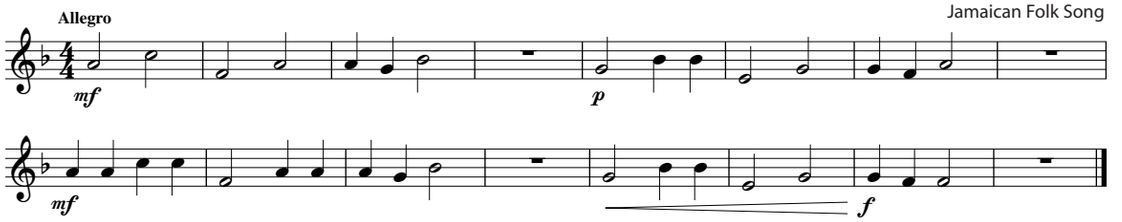


F Horn: ○○○
B♭ Horn: T ○○○

Double Horn Players: add the thumb key and use the B♭ Horn fingering.

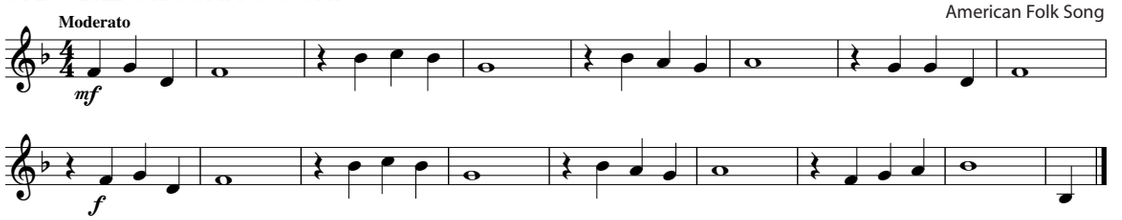
58D. MARIANNE

Jamaican Folk Song



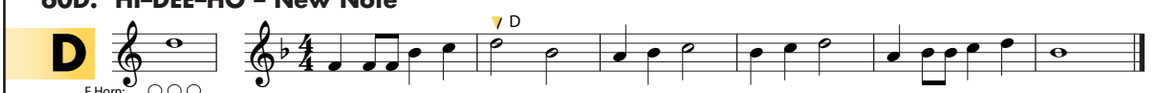
59D. BILL GROGAN'S GOAT

American Folk Song



60D. HI–DEE–HO – New Note

D



F Horn: ○○○
B♭ Horn: T ●●○

Double Horn Players: add the thumb key and use the B♭ Horn fingering.

61D. THE GREAT GATE OF KIEV – Duet

Modeste Moussorgsky