

OBOE BOOK 1

ESSENTIAL ELEMENTS[®] 2000 **PLUS DVD**

COMPREHENSIVE BAND METHOD

Property of:

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

 **HAL•LEONARD[®]**
CORPORATION

ESSENTIAL ELEMENTS

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COMPREHENSIVE BAND METHOD

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

Understanding how commitment and dedication lead to success.

Sharing the joy and rewards of working together.

Individuals who develop self-confidence.

Creativity—expressing yourself in a universal language.

Band is... **MUSIC!**

Strike up the band,

Tim Lautzenheiser

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.

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THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

Your embouchure (*ahm'-bah-shure*) is your mouth's position on the 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.
- Roll your lower lip over your bottom teeth. Remove the reed from the water. Gently place the tip of the reed on the center of your lower lip.
- 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.

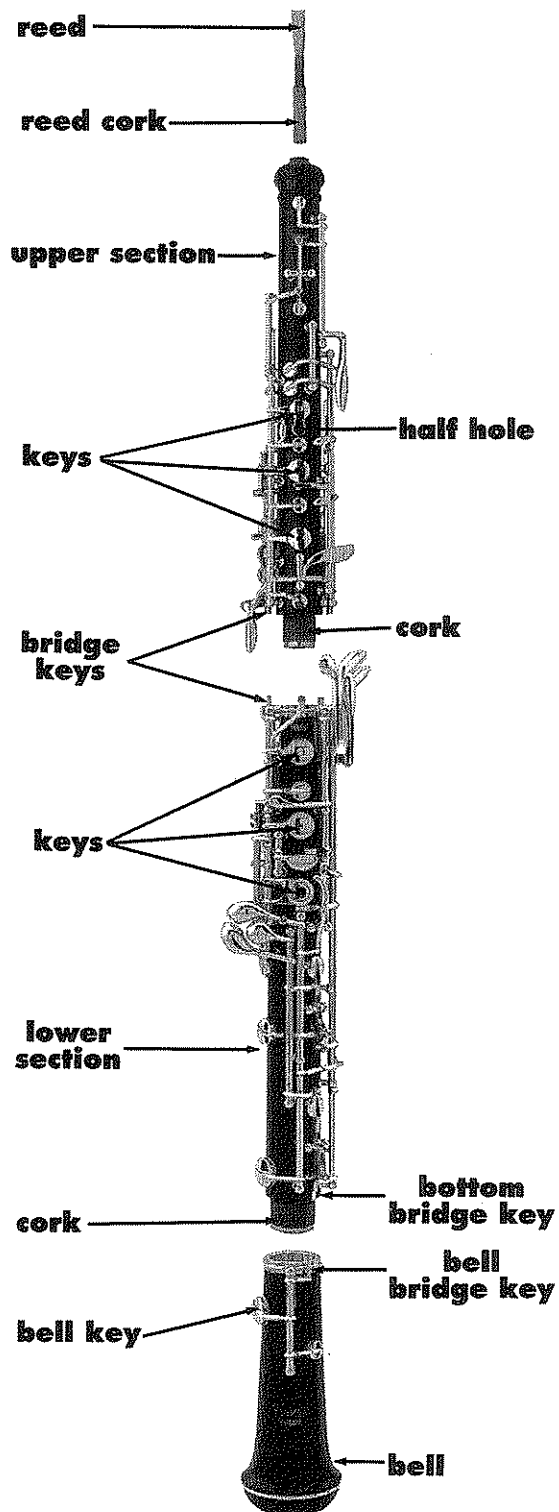
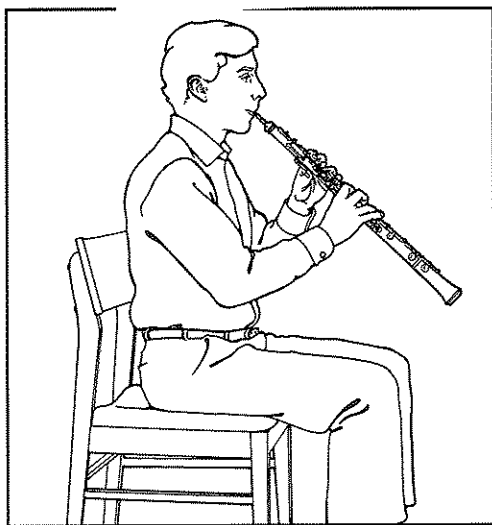
REED WORKOUT

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

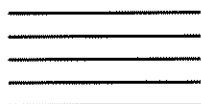
- Step 1** Soak your reed (see page 2). Rub a small amount of cork grease on all corks, if needed. Clean hands.
- Step 2** Hold the upper section near the top with your left hand. Grasp the lower section with your right hand, holding it near the bottom. Gently twist the upper and lower sections together. 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

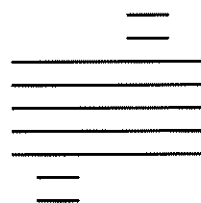
Identify and draw each of these symbols:

Music Staff



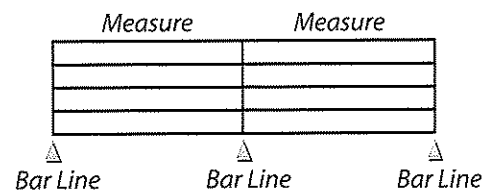
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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**.

Long Tone



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

1. THE FIRST NOTE

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

The musical staff consists of four measures. The first measure contains a long tone on the note C. The second measure is labeled "REST". The third measure contains another long tone on the note C. The fourth measure is labeled "REST".

△ To play "C," place your fingers on the keys as shown.

The Beat

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

One beat = 1 &



Notes And Rests

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

Quarter Note = 1 beat

Quarter Rest = 1 silent beat

2. COUNT AND PLAY

The musical staff shows a sequence of notes and rests. The first four measures contain quarter notes on G, followed by quarter rests. The next four measures contain quarter notes on G, C, G, and C, followed by quarter rests. Below the staff, the count and tap pattern is provided: "Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &". The tap pattern consists of downward arrows for the numbers and upward arrows for the ampersands.

3. A NEW NOTE

Look for the fingering diagram with each new note. This note is "B \flat (B-flat)."

The musical staff consists of four measures. The first measure contains a long tone on the note B-flat. The second measure is labeled "REST". The third measure contains another long tone on the note B-flat. The fourth measure is labeled "REST".

4. TWO'S A TEAM

The musical staff shows a sequence of notes and rests. The first four measures contain quarter notes on B-flat, followed by quarter rests. The next four measures contain quarter notes on C, followed by quarter rests. Below the staff, the count and tap pattern is provided: "Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &".

5. HEADING DOWN

Practice long tones on each new note.

The musical staff consists of four measures. The first measure contains a long tone on the note A. The second measure is labeled "REST". The third measure contains another long tone on the note A. The fourth measure is labeled "REST".

6. MOVING ON UP

The musical staff shows a sequence of notes and rests. The first four measures contain quarter notes on A, followed by quarter rests. The next four measures contain quarter notes on A, B-flat, and B-flat, followed by quarter rests. The final four measures contain quarter notes on C, followed by quarter rests. Below the staff, the count and tap pattern is provided: "Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &".

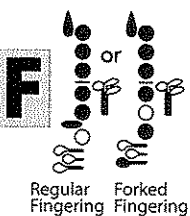
Long Tone



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

1. THE FIRST NOTE

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



To play "F," place your fingers on the keys as shown. Practice this exercise using both the "regular" and the "forked" fingering for "F."

The Beat

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

One beat = 1 &
↓ ↑

Notes And Rests

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

♩ Quarter Note = 1 beat
♭ Quarter Rest = 1 silent beat

2. COUNT AND PLAY

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

3. A NEW NOTE

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

E_b



Use the half-hole key on E-flat.

4. TWO'S A TEAM

Use the "forked" fingering.

5. HEADING DOWN

Practice long tones on each new note.

D



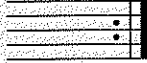
Use the half-hole key on D.

6. MOVING ON UP

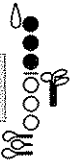


Use the "forked" fingering.

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

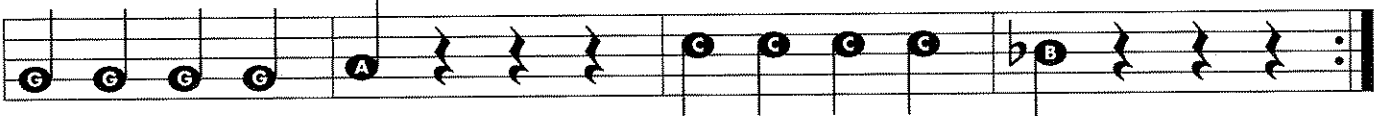

Double Bar  indicates the end of a piece of music.

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

7. THE LONG HAUL


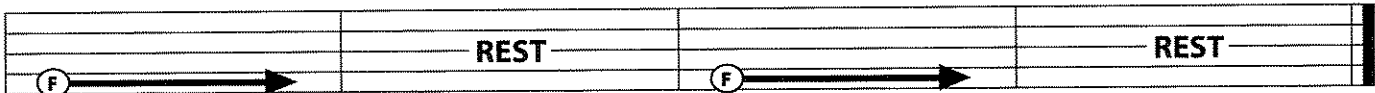
G   Double Bar 

8. FOUR BY FOUR

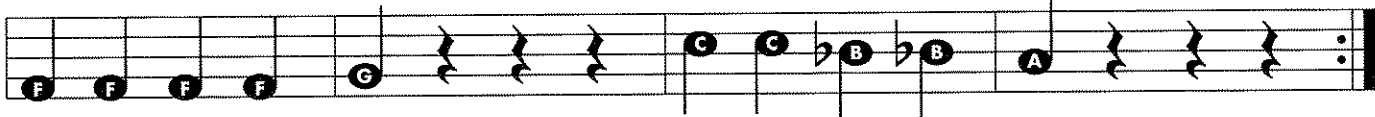
 Repeat Sign 

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

9. TOUCHDOWN

F  

10. THE FAB FIVE



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


THEORY

Treble Clef

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

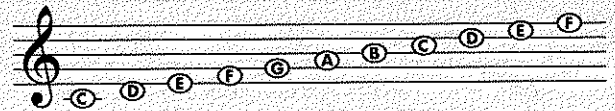
Time Signature

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

 = 4 beats per measure
 = Quarter note gets one beat

Note Names

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



Sharp

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

Flat

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

Natural

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

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



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

12. FIRST FLIGHT



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



F G A _____

Double Bar



indicates the end of a piece of music.

Repeat Sign



Without stopping, play once again from the beginning.

7. THE LONG HAUL



Double Bar ▾

8. FOUR BY FOUR

Use "forked" fingering. Roll your first finger to the half-hole key. Repeat Sign ▾

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

9. TOUCHDOWN



10. THE FAB FIVE

Use "forked" fingering.

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

Treble Clef

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

Time Signature

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= 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 Treble Clef.

THEORY

Sharp

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

Flat

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

Natural

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

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

Use "forked" fingering.

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

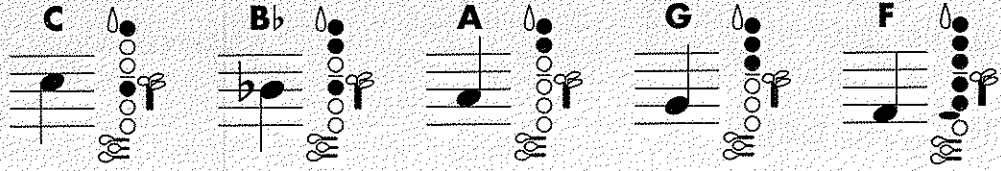
12. FIRST FLIGHT (F) = Use "forked" fingering.

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

B \flat C D _____

Notes In Review

Memorize the fingerings for the notes you've learned:

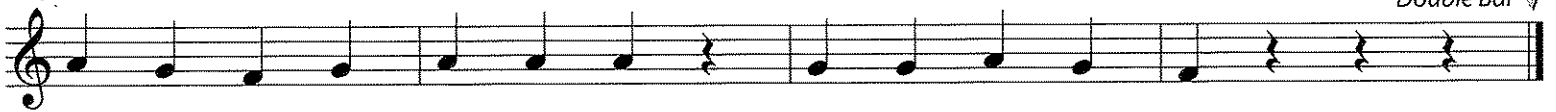


14. ROLLING ALONG

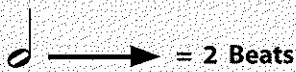
Go to the next line. ▾



Double Bar ▾

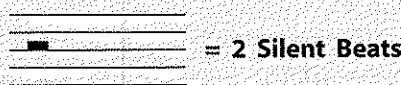


Half Note

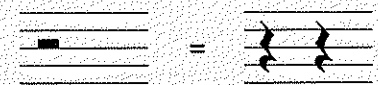


1 & 2 &

Half Rest



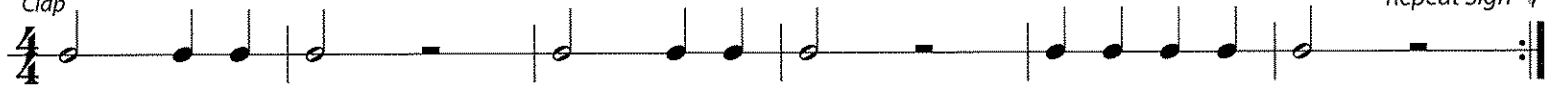
1 & 2 &



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

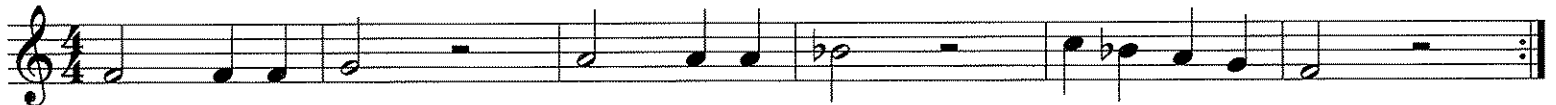
Clap

Repeat Sign ▾



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

16. THE HALF COUNTS



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

17. HOT CROSS BUNS Check your embouchure and hand position.



Breath Mark ,

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

18. GO TELL AUNT RHODIE

American Folk Song

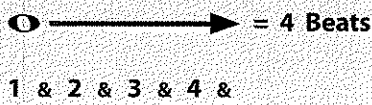


19. ESSENTIAL ELEMENTS QUIZ Using the note names and rhythms below, draw your notes on the staff before playing.

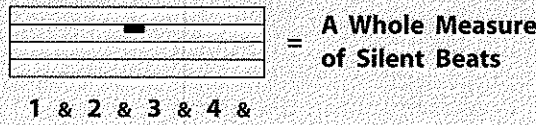


B \flat C B \flat A B \flat A G F G A B \flat A B \flat

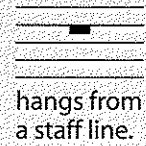
Whole Note



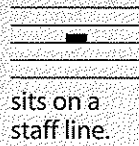
Whole Rest



Whole Rest



Half Rest



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

Clap

21. THE WHOLE THING

Duet A composition with two different parts, played together.

22. SPLIT DECISION – Duet

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

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

25. LIGHTLY ROW

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

Whole Note

1 & 2 & 3 & 4 &

Whole Rest

1 & 2 & 3 & 4 &

Whole Rest

hangs from a staff line.

Half Rest

sits on a staff line.

20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

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

21. THE WHOLE THING

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

Duet

A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



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

THEORY

23. MARCH STEPS

△ Play B \flat 's and E \flat 's

24. LISTEN TO OUR SECTIONS

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

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

Practice long tones on each new note.

Fermata ▽

D

△ Use the half-hole key on D.

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY

Harmony

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

30. LONDON BRIDGE – Duet

English Folk Song

A

B

HISTORY

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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

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



Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

Practice long tones on each new note.

G

△ Use the "regular" fingering for "F." See page 4B to review this fingering.

28. AU CLAIRE DE LA LUNE

French Folk Song

△ 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 "Eb" or "D."

29. REMIX

Harmony

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

THEORY

30. LONDON BRIDGE – Duet

English Folk Song

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."

HISTORY

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

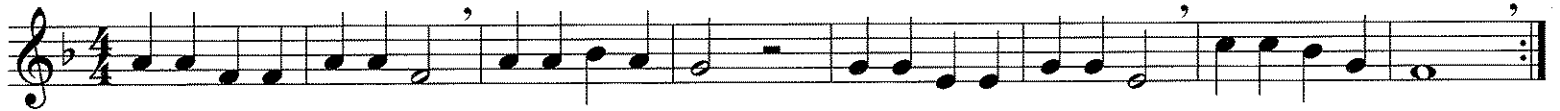
Draw these symbols where they belong and write in the note names before you play:



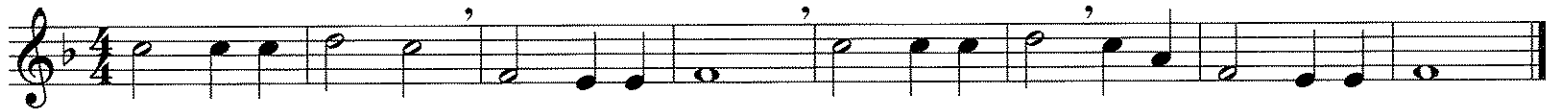

33. DEEP POCKETS – New Note

E 

34. DOODLE ALL DAY



35. JUMP ROPE



Pick-Up Notes

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

36. A-TISKET, A-TASKET

▽ Pick-up note



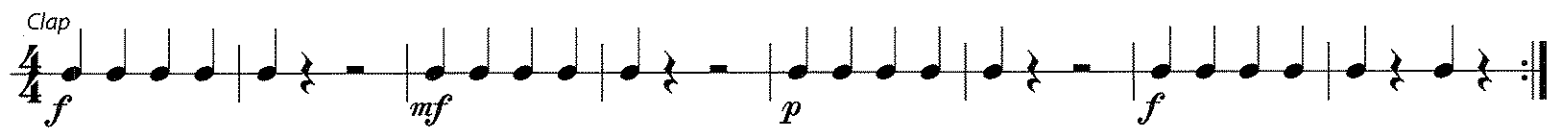
4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 &

Dynamics

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

37. LOUD AND SOFT

Clap



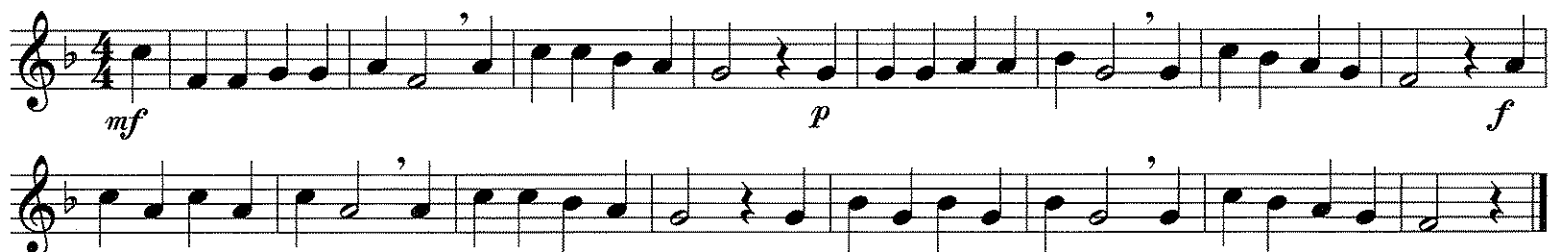
38. JINGLE BELLS *Keep your fingers close to the keys, curved naturally.*

J.S. Pierpont



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

Traditional Hanukkah Song



33. DEEP POCKETS – New Note

A

34. DOODLE ALL DAY

35. JUMP ROPE

Pick-Up Notes

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

36. A-TISKET, A-TASKET Use the "forked" fingering for all F's in this exercise.

Dynamics

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

37. LOUD AND SOFT

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

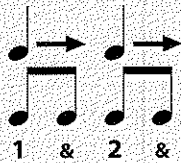
J. S. Pierpont

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

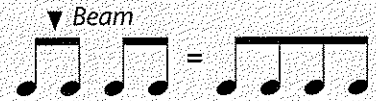
Traditional Hanukkah Song

Eighth Notes

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



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

mf

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

p

44. OH, SUSANNA

Stephen Collins Foster

f

HISTORY

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

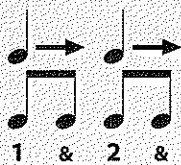
45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

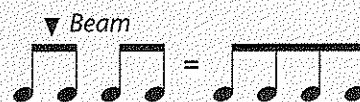
mf *f*

Eighth Notes

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



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



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

Clap

41. EIGHTH NOTE JAM

42. SKIP TO MY LOU

American Folk Song

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

44. OH, SUSANNA

Stephen Collins Foster

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.

HISTORY

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

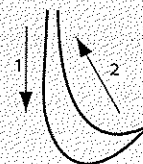
THEORY

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

47. TWO BY TWO

Tempo Markings

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

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

48. HIGH SCHOOL CADETS - March

John Philip Sousa

Allegro

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

D Moderato

Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS

Clap

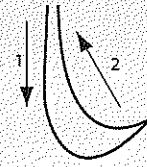
51. PLAY THE DYNAMICS

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



THEORY

46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

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

48. HIGH SCHOOL CADETS – March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME – New Note

Moderato

mf Δ G

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

OBOE RANGE BUILDERS

52C. SWEET AND LOW - New Note

E_b F = "forked" fingering

Use the "forked" fingering:

Forked fingering

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

53C. MAJESTIC MARCH

Andante F F F F F

f

54C. HIGH FLYER - New Note

E_b ∇ Flat applies to all E's in measure.

Δ Use the half-hole key on E_b.

THEORY

New Key Signature



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

55C. ALOHA OE

Moderato R = "regular" fingering ∇ E_b R Queen Liliuokalani, Hawaii

mf *f*

56C. AMERICAN FOLK SONG

Andante R F William Billings

mf

OBOE RANGE BUILDERS

57D. HIGH SEAS – New Note

F

Regular fingering or Forked fingering

Ⓕ = "forked" fingering.
Ⓖ = "regular" fingering.

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

58D. MARIANNE

Allegro Jamaican Folk Song

mf *p* *f*

59D. BILL GROGAN'S GOAT

Moderato American Folk Song

mf *f*

60D. HI-DEE-HO – New Note

G

Ⓕ = "forked" fingering.
Ⓖ = "regular" fingering.

61D. THE GREAT GATE OF KIEV – Duet

Allegro Modeste Moussorgsky

f *f*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

Musical notation for Tone Builder exercise in 4/4 time, key of B-flat major. The melody starts with a circled 'F' above the first measure. The piece consists of a single line of music with a final fermata.

RHYTHM ETUDE

Musical notation for Rhythm Etude exercise in 4/4 time, key of B-flat major. The melody features eighth-note patterns and rests. It includes circled 'F' notes above the 10th and 12th measures and a final fermata.

RHYTHM RAP

Musical notation for Rhythm Rap exercise in 4/4 time. It includes a 'Clap' instruction above the first measure and a 'Stomp!' instruction above the 10th measure. The piece ends with a repeat sign.

CHORALE

Musical notation for Choral exercise in 4/4 time, key of B-flat major, marked 'Andante'. The piece features dynamics of *p* (piano) and *mf* (mezzo-forte) with hairpins indicating crescendos and decrescendos. It ends with a final fermata.

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Musical notation for 'Aura Lee' in 4/4 time, key of B-flat major, marked 'Andante'. It is arranged for two parts: Part A (Melody) and Part B (Harmony). The notation includes dynamics of *mf* (mezzo-forte) and *p* (piano) with hairpins. Circled 'F' notes are present above the 5th and 10th measures of Part A. The piece concludes with a final fermata.

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

Moderato

French Folk Song

Musical notation for 'Frère Jacques' in 2/4 time, key of B-flat major, marked 'Moderato'. The notation is for a round with two parts, A and B. Part A starts at measure ① and Part B starts at measure ②. Dynamics include *mf* (mezzo-forte) and *f* (forte). Circled 'F' and 'R' notes are present above the notes. The piece ends with a final fermata.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

Detailed description: This musical score is for the band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a measure rest followed by a half note G4, a quarter note A4, and a quarter note B4. A circled 'F' is above the first measure. The second staff continues with a half note C5, a quarter note B4, and a quarter note A4. A circled 'F' is above the first measure. The third staff continues with a half note G4, a quarter note F4, and a quarter note E4. A circled 'F' is above the first measure. Measure numbers 3, 11, and 19 are indicated in boxes. Dynamics include *mf* and *f*. There are also circled 'F' notes throughout the piece.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

13

2nd time go on to meas. 13

f

p

Detailed description: This musical score is for the section feature of 'Old MacDonald Had a Band'. It is in 4/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of three staves. The first staff begins with a half note G4, a quarter note A4, and a quarter note B4. A circled 'F' is above the first measure. The second staff continues with a half note C5, a quarter note B4, and a quarter note A4. A circled 'F' is above the first measure. The third staff continues with a half note G4, a quarter note F4, and a quarter note E4. A circled 'F' is above the first measure. Measure numbers 9 and 13 are indicated in boxes. Dynamics include *mf*, *f*, and *p*. There are also circled 'F' notes throughout the piece. A '2nd time go on to meas. 13' instruction with a downward-pointing triangle is present.

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

13

p

Detailed description: This musical score is for the section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Moderato'. The score consists of three staves. The first staff begins with a half note G4, a quarter note A4, and a quarter note B4. A circled 'F' is above the first measure. The second staff continues with a half note C5, a quarter note B4, and a quarter note A4. A circled 'R' is above the first measure. The third staff continues with a half note G4, a quarter note F4, and a quarter note E4. A circled 'R' is above the first measure. Measure numbers 9 and 13 are indicated in boxes. Dynamics include *mf* and *p*. There are also circled 'F' and 'R' notes throughout the piece.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

Detailed description: This musical score is for the encore piece 'Hard Rock Blues'. It is in 4/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a half note G4, a quarter note A4, and a quarter note B4. A circled 'F' is above the first measure. The second staff continues with a half note C5, a quarter note B4, and a quarter note A4. A circled 'R' is above the first measure. Dynamics include *f*. There are also circled 'F' and 'R' notes throughout the piece.

Tie

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



59. FIT TO BE TIED

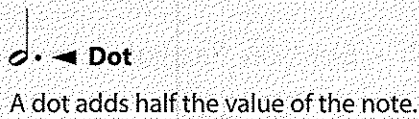
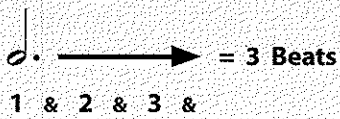


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



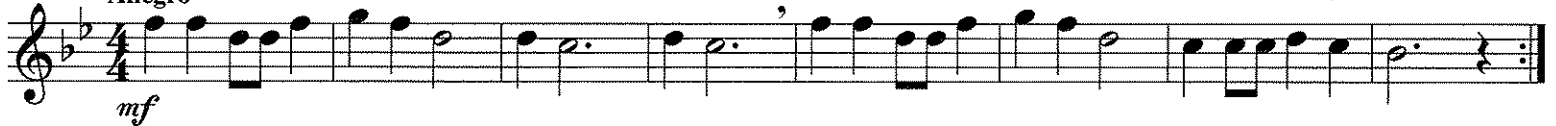
HISTORY

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

62. CAMPTOWN RACES

Allegro

Stephen Collins Foster



63. NEW DIRECTIONS - New Note

F

Regular fingering Forked fingering

Ⓜ F

Ⓜ = "regular" fingering.
Ⓧ = "forked" fingering.

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

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



65. ESSENTIAL ELEMENTS QUIZ



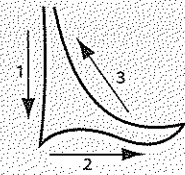
3 Time Signature

4

= 3 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



THEORY

66. RHYTHM RAP

Clap

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Moderato

mf

Jacques Offenbach

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

HISTORY

69. MORNING (from Peer Gynt) Use the "forked" fingering for all F's in this exercise.

Andante

p *mf* *p*

Edvard Grieg

Accent



Emphasize the note.

70. ACCENT YOUR TALENT

Clap

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

HISTORY

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Choose the best fingering whenever you play "F."

Latin American Folk Song

f

72. ESSENTIAL CREATIVITY

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

Accidental

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

Flat \flat

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

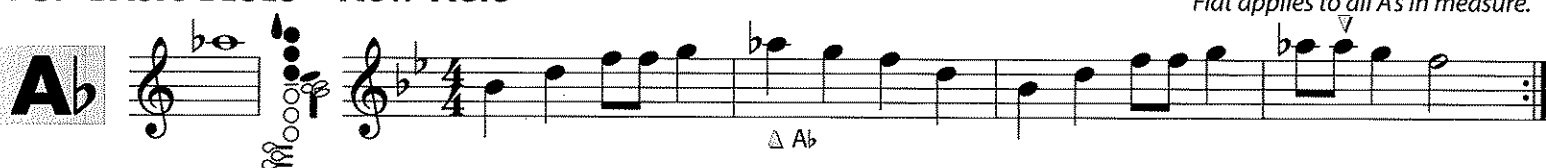
73. HOT MUFFINS - New Note

A \flat  ∇ Flat applies to all A's in measure.

74. COSSACK DANCE

Allegro
f  ∇ A \flat

75. BASIC BLUES - New Note

A \flat  ∇ Flat applies to all A's in measure.

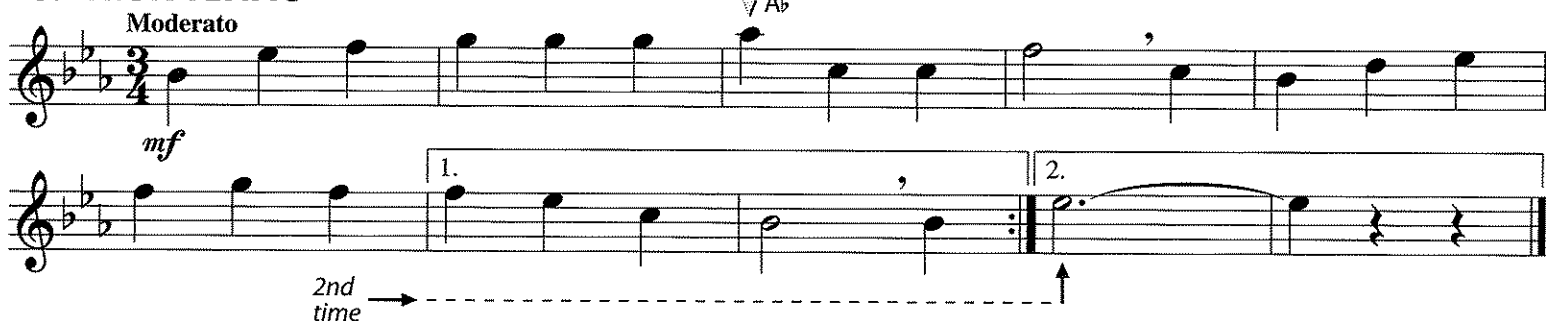
New Key Signature

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

**1st & 2nd Endings**

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

**76. HIGH FLYING**

Moderato
mf  ∇ A \flat

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Andante
mf  *p*

78. UP ON A HOUSETOP

Allegro

Check Key Signature

mf *f*

1. 2.

Detailed description: This block contains the musical score for 'Up on a Housetop'. It is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a treble clef, a key signature change to Bb, and a dynamic marking of *mf*. It features a series of eighth notes and quarter notes. A first ending bracket spans the final two measures, which are repeated in the second ending. The second ending concludes with a dynamic marking of *f*. The second staff continues the melody with similar rhythmic patterns and dynamic markings.

79. JOLLY OLD ST. NICK - Duet

Moderato

mf *mf*

1. 2.

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is written in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score is presented as a duet with two staves, labeled 'A' and 'B'. Both staves begin with a treble clef, a key signature change to Bb, and a dynamic marking of *mf*. The music consists of eighth and sixteenth notes. A first ending bracket spans the final two measures, which are repeated in the second ending.

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

80. THE BIG AIRSTREAM - New Note

Bb

f

ΔBb

Detailed description: This block contains the musical score for 'The Big Airstream'. It is written in 4/4 time with a key signature of two flats (Bb and Eb). The score begins with a large 'Bb' symbol in a box, followed by a treble clef and a key signature change to Bb. The music consists of quarter and eighth notes. A dynamic marking of *f* is present. A triangle symbol with 'Bb' below it indicates a new note.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

ΔEb

Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score consists of two staves. Both staves begin with a treble clef, a key signature change to Bb, and a dynamic marking of *mf*. The music features a mix of quarter and eighth notes. A dynamic marking of *f* is present. A triangle symbol with 'Eb' below it indicates a new note. The name 'Franz Lehar' is written in the top right corner.

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82. AIR TIME - New Note

Eb

f

ΔEb

Detailed description: This block contains the musical score for 'Air Time'. It is written in 4/4 time with a key signature of two flats (Bb and Eb). The score begins with a large 'Eb' symbol in a box, followed by a treble clef and a key signature change to Eb. The music consists of quarter and eighth notes. A dynamic marking of *f* is present. A triangle symbol with 'Eb' below it indicates a new note.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical score for 'Down by the Station'. It is written in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'Allegro'. The score consists of a single staff with a treble clef, a key signature change to Bb, and a dynamic marking of *mf*. The music consists of eighth and sixteenth notes.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is written in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'Moderato'. The score consists of a single staff with a treble clef, a key signature change to Bb, and dynamic markings of *mf*, *f*, and *p*. The music features a mix of quarter and eighth notes.

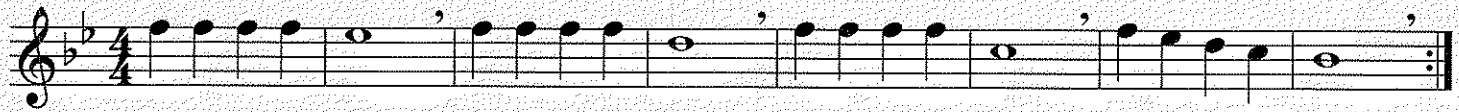
85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

Detailed description: This block contains the musical score for 'Essential Creativity'. It is written in 4/4 time with a key signature of one flat (Bb). The score consists of a single staff with a treble clef, a key signature change to Bb, and a series of quarter notes.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

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



87. RHYTHM BUILDER



88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME

Theme Variation 1

mf

Variation 2

D.C. al Fine

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

91. BANANA BOAT SONG

Caribbean Folk Song

Moderato Fine

f *mf*

D.C. al Fine

Natural



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

92. RAZOR'S EDGE - New Note

E

Musical notation for 'Razor's Edge' in 4/4 time, featuring a new note 'E' indicated by a vertical line and a natural sign. A triangle symbol points to a measure with a natural sign over a flat, with the text 'Δ E#'. The melody consists of eighth and quarter notes.

93. THE MUSIC BOX

Moderato

Musical notation for 'The Music Box' in 3/4 time, marked 'Moderato' and 'p'. The melody features a mix of quarter and eighth notes. A triangle symbol points to a measure with a natural sign over a flat, with the text 'Δ E'.

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

94. EZEKIEL SAW THE WHEEL

Allegro

African-American Spiritual

Musical notation for 'Ezekiel Saw the Wheel' in 4/4 time, marked 'Allegro' and 'f'. The piece consists of two staves of music with a mix of quarter and eighth notes.

Slur



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

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in 4/4 time. The melody is characterized by slurs over pairs of notes. A triangle symbol points to a slur, with the text 'Δ Slur 2 notes - tongue only the first.'

96. GLIDING ALONG

Musical notation for 'Gliding Along' in 4/4 time. The melody features long slurs over groups of four notes. A triangle symbol points to a slur, with the text 'Δ Slur 4 notes - tongue only the first.'

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

97. TROMBONE RAG

Allegro

Musical notation for 'Trombone Rag' in 4/4 time, marked 'Allegro' and 'f'. The piece includes first and second endings, indicated by '1.' and '2.' above the staff. The notation features slurs and repeat signs.

98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine

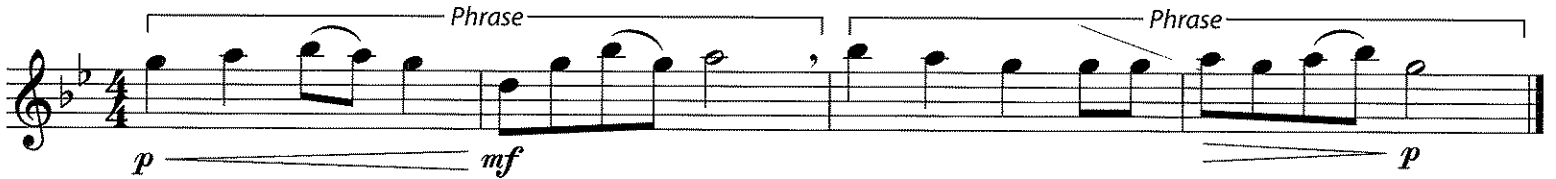
Musical notation for 'Essential Elements Quiz' in 3/4 time, marked 'Andante' and 'p'. The piece concludes with a 'Fine' sign and a 'D.C. al Fine' instruction. The notation includes slurs and a repeat sign.

99. TAKE THE LEAD - New Note

A 


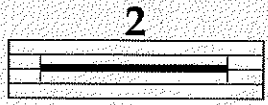
THEORY **Phrase** A musical "sentence" which is often 2 or 4 measures long. Try to play a **phrase** in one breath.

100. THE COLD WIND



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



THEORY **New Key Signature** This **Key Signature** indicates the **Key of F-** (one flat).  **Multiple Measure Rest** The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:  **1-2-3-4 2-2-3-4**

102. SATIN LATIN

Allegro


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

103. MINUET - Duet

Moderato Johann Sebastian Bach


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

E 

105. NATURALLY

Musical notation for 'Naturally' in 2/4 time. The melody starts on a treble clef with a key signature of one flat (Bb). It features eighth and quarter notes. Chord symbols Δ E and Δ Eb are placed below the staff.

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

HISTORY

106. MARCH MILITAIRE – New Note

Allegro

Franz Schubert

Musical notation for 'March Militaire' in 2/4 time. It begins with a treble clef and a key signature of one flat. A large letter 'E' is in a box on the left. The notation includes a piano diagram for the E key, dynamic markings *f* and *mf*, and chord symbols Δ Eb and F. The piece concludes with a double bar line.

107. THE FLAT ZONE – New Note

▽ Use alternate Eb when moving to or from Db.

Musical notation for 'The Flat Zone' in 2/4 time. It starts with a treble clef and a key signature of two flats (Bb, Eb). A large letter 'Db' is in a box on the left. The notation includes piano diagrams for Eb and Db, an 'Alternate fingering' note, dynamic markings *f* and *mf*, and chord symbols Δ Eb and F. A note with a flat symbol (b) is circled. The piece concludes with a double bar line.

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Musical notation for 'On Top of Old Smokey' in 3/4 time. It begins with a treble clef and a key signature of two flats. The notation includes a piano diagram for F, dynamic markings *f* and *mf*, and chord symbols F and Alt. Eb. The piece concludes with a double bar line.

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

HISTORY

109. BOTTOM BASS BOOGIE – Duet

Allegro

Musical notation for 'Bottom Bass Boogie' in 4/4 time, presented as a duet for two parts, A and B. Both parts start with a treble clef and a key signature of two flats. Part A includes a piano diagram for F, dynamic markings *f* and *mf*, and chord symbols F and Alt. Eb. Part B includes a piano diagram for Eb and dynamic markings *f* and *mf*. The notation includes first and second endings for both parts. The piece concludes with a double bar line.

Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf *p* Fine D.C. al Fine

113. SEA CHANTY

Always use a full airstream.

English Folk Song

Moderato

f *mf* *f*

114. SCARBOROUGH FAIR

English Folk Song

Andante

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Scottish Folk Song

Andante

mf *f* Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1894, and was inspired to include melodies from American folksongs and spirituals. This is the **Largo** (or "very slow tempo") theme.

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

Largo 4 5 Measure number

5 13 21 29 Slower 2

Piano Accompaniment

Largo 5

5 13 21 29 Slower

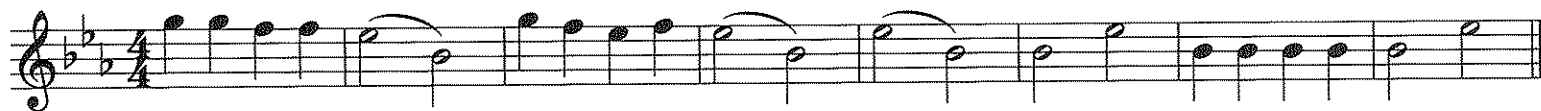
126. GRENADILLA GORILLA JUMP No. 4



127. THREE IS THE COUNT



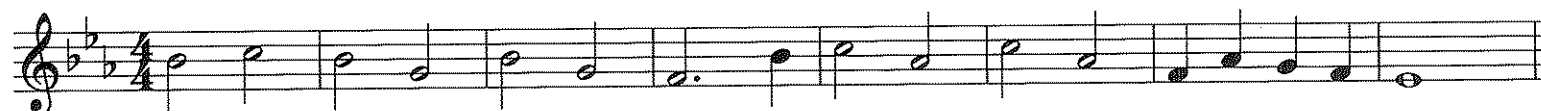
128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER

**Trio**

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

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

African Folk Song

Moderato

Repeat Signs



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

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante
mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato
f

134. BOTANY BAY

Australian Folk Song

Allegro
mf

THEORY

C Time Signature

= Common Time
(Same as 4/4)

Conducting

Practice conducting this four-beat pattern.

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

136. FINLANDIA

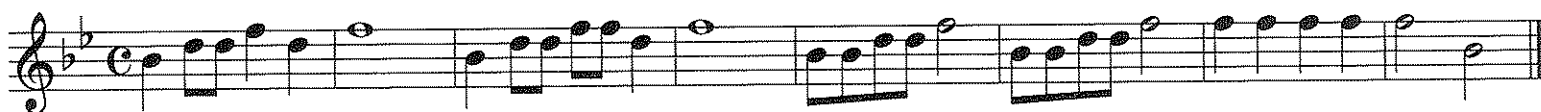
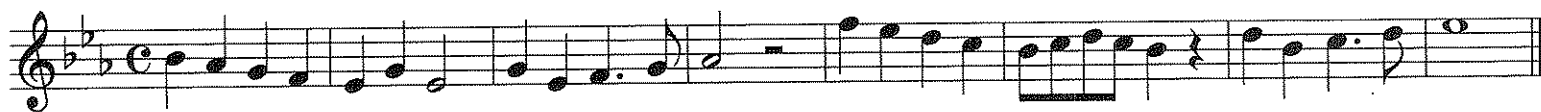
Jean Sibelius

Andante
p

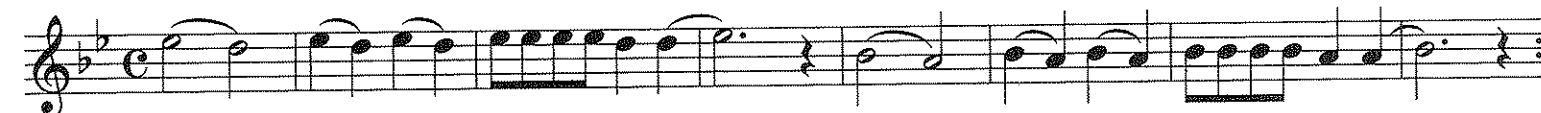
137. ESSENTIAL CREATIVITY

© Breitkopf & Haertel, Wiesbaden - Leipzig

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

138. EASY GORILLA JUMPS**139. TECHNIQUE TRAX** *Always check the key signature.***140. MORE TECHNIQUE TRAX****141. GERMAN FOLK SONG****142. THE SAINTS GO MARCHIN' AGAIN**

James Black and Katherine Purvis

**143. LOWLAND GORILLA WALK****144. SMOOTH SAILING****145. MORE GORILLA JUMPS****146. FULL COVERAGE**

Scale

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

147. CONCERT B \flat SCALE

Chord & Arpeggio

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

148. IN HARMONY

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

149. SCALE AND ARPEGGIO

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

150. THEME FROM "SURPRISE SYMPHONY"

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

f *mf*

13

21

29

1. 2.

Soli

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

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

mf *f* *mf* *f*

Soli 5

end Soli

13 7 21

29 8 37 7

45

p *mf*

f



DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

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

157. HATIKVAH

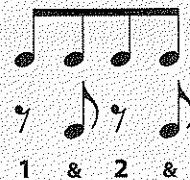
Israeli National Anthem

Eighth Note & Eighth Rest

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



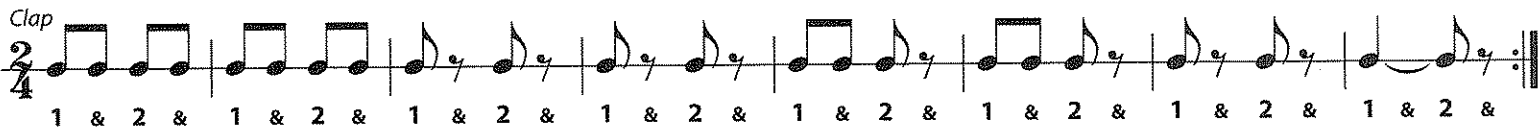
1 & 2 &



1 & 2 &

158. RHYTHM RAP

Clap



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

159. EIGHTH NOTE MARCH



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

160. MINUET

Johann Sebastian Bach

Moderato

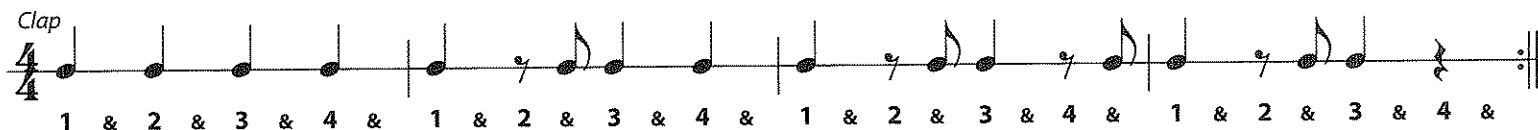
mf



1. 2.

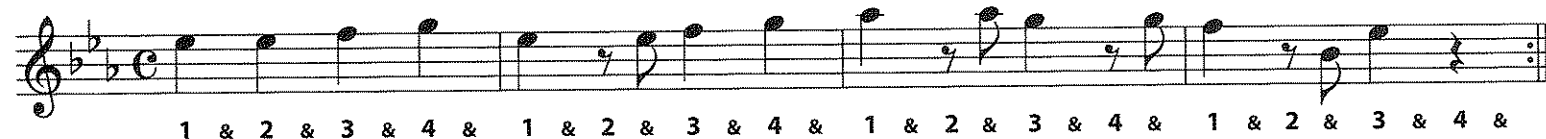
161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante

p *mf* *f*



165. DANCING MELODY – New Note

G_b

HISTORY

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

166. EL CAPITAN

Allegro

John Philip Sousa

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HISTORY

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

167. O CANADA

Maestoso (Majestically)

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

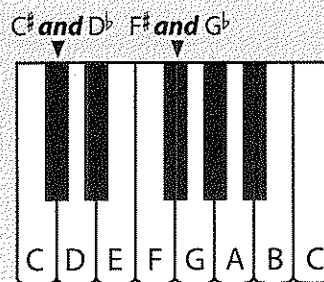
168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

Count and clap before playing. Can you conduct this?

Enharmonics

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

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



169. SNAKE CHARMER

Enharmonic notes use the same fingering.

G_b/F[#]

170. DARK SHADOWS

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

D_b/C[#]

172. MARCH SLAV

Peter Illyich Tchaikovsky

Largo

Alt. Eb

173. NOTES IN DISGUISE

Enharmonic notes use the same fingering.

G_b/F[#]

Chromatic Notes

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

174. HALF-STEPPIN'

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

175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

Allegro ^(R)

mf

176. SILVER MOON BOAT

Chinese Folk Song

Largo

mf

f *p*

Fine

D.C. al Fine

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

p

p

Alt. E_b

Alt. E_b

9

mf

mf

1.

2.

Alt. E_b

Alt. E_b

Alt. E_b

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

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

Peter Illyich Tchaikovsky

Allegro
f

179. AMERICAN PATROL

F.W. Meacham

Allegro
mf

180. WAYFARING STRANGER

African-American Spiritual

Andante
p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso 2 7 Andante 3

f

p 15 *f*

mf

f

25 Maestoso 2 *f*

Detailed description: This musical score is for the band arrangement of 'America the Beautiful'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece is divided into two main sections: 'Maestoso' (measures 1-24) and 'Andante' (measures 25-30). The 'Maestoso' section features a series of eighth-note patterns with accents, starting with a dynamic of *f* and ending with a *f* dynamic. The 'Andante' section begins with a dynamic of *p* and includes a triplet of eighth notes. Dynamics vary throughout, including *f*, *mf*, and *f*. Measure numbers 2, 7, 15, and 25 are indicated in boxes. The score concludes with a double bar line.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock 5

f *mf*

13

p

25

1. 2.

Detailed description: This musical score is for the band arrangement of 'La Cucaracha'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece is marked 'Latin Rock'. The score is divided into measures 1-24 and 25-30. Measure 1 starts with a dynamic of *f*. Measure 5 is marked with a box containing the number 5. Measure 13 is marked with a box containing the number 13. Measure 25 is marked with a box containing the number 25. The score includes first and second endings, labeled '1.' and '2.' respectively. Dynamics include *f*, *mf*, and *p*. The piece concludes with a double bar line.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

Musical staff 1: Treble clef, 4/4 time signature, key signature of two flats. Starts with a half note G3, followed by eighth notes. Dynamics include a forte (*f*) marking and an accent (>) over the first note.

Musical staff 2: Treble clef, 4/4 time signature. Starts with a half note G3, followed by eighth notes. Dynamics include piano (*p*) and forte (*f*) markings, and an accent (>) over the first note. A box containing the number 10 is placed above the staff.

Musical staff 4: Treble clef, 4/4 time signature. Starts with a half note G3, followed by eighth notes. Dynamics include mezzo-forte (*mf*) and forte (*f*) markings, and an accent (>) over the first note. A box containing the number 18 is placed above the staff.

Musical staff 5: Treble clef, 4/4 time signature. Starts with a half note G3, followed by eighth notes. Dynamics include forte (*f*) markings and accents (>) over the first note. A box containing the number 26 is placed above the staff.

Musical staff 7: Treble clef, 4/4 time signature. Starts with a half note G3, followed by eighth notes. Dynamics include forte (*f*) markings and accents (>) over the first note. A box containing the number 34 is placed above the staff.

Musical staff 9: Treble clef, 4/4 time signature. Starts with a half note G3, followed by eighth notes. Dynamics include forte (*f*) markings and accents (>) over the first note. A box containing the number 42 is placed above the staff.

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

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

Wolfgang Amadeus Mozart
Arr. by John Higgins

Allegro

The score is written for Oboe and Piano in 4/4 time, key of B-flat major. It begins with a 3-measure rest for the Oboe. The first system shows the Oboe and Piano parts with dynamics *f* and *mf*. The second system continues the melody and accompaniment. The third system features a piano accompaniment with a busy sixteenth-note pattern. The fourth system starts at measure 13 with a piano (*p*) dynamic. The fifth system includes first and second endings for both parts, with dynamics *mf* and *f*.

Oboe

Piano

3

13

1. 2.

f

mf

p

mf

f

DUETS

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

186. SWING LOW, SWEET CHARIOT – Duet

Andante

African-American Spiritual

First system of musical notation for 'Swing Low, Sweet Chariot'. It consists of two staves, A and B, in 4/4 time with a key signature of two flats. Both staves begin with a piano (*p*) dynamic. The melody is simple and repetitive, with a dotted quarter note followed by an eighth note, and a quarter note followed by an eighth note.

Second system of musical notation. It continues the melody from the first system. A 'Fine' marking is placed above the staff. The dynamic changes to mezzo-forte (*mf*) for the final measure of the system.

Third system of musical notation. It concludes the piece. A 'D.C. al Fine' (Da Capo al Fine) instruction is written above the staff. The dynamic remains mezzo-forte (*mf*).

187. LA BAMBA – Duet

Allegro

Mexican Folk Song

First system of musical notation for 'La Bamba'. It consists of two staves, A and B, in 4/4 time with a key signature of two flats. Both staves begin with a forte (*f*) dynamic. The melody is more rhythmic and complex than the first piece, featuring eighth and sixteenth notes.

Second system of musical notation. It continues the melody. A 'Fine' marking is placed above the staff. The dynamic remains forte (*f*).

Third system of musical notation. It concludes the piece. A 'D.C. al Fine' (Da Capo al Fine) instruction is written above the staff. The dynamic changes to piano (*p*) for the final measure of the system.

RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.



4.



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

1.



2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



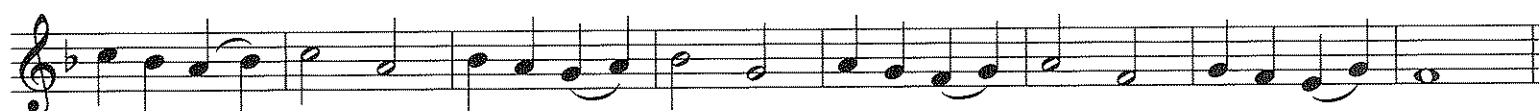
2.



3.



4.



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

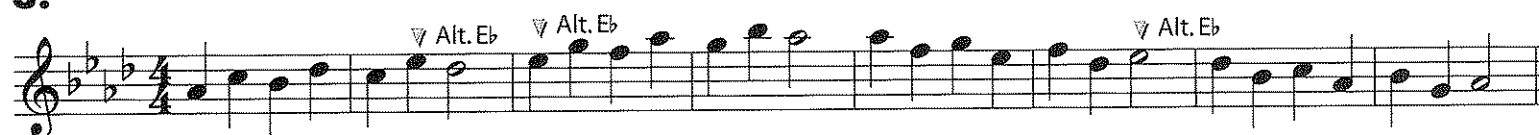
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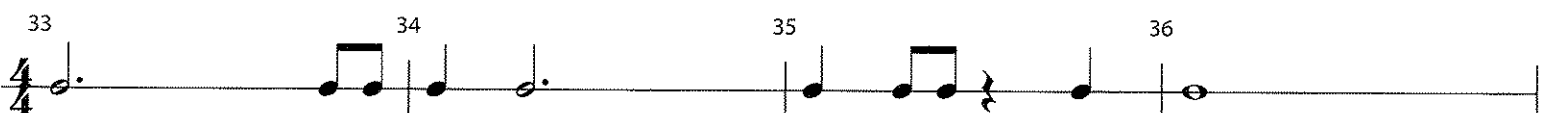
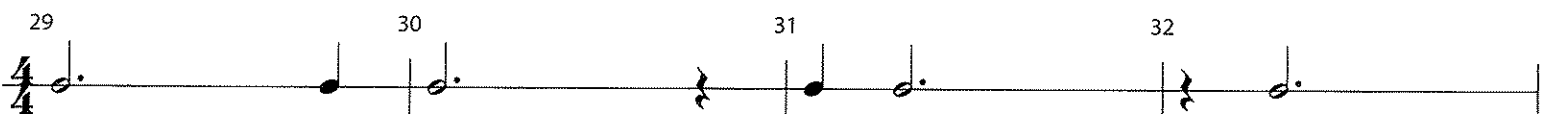
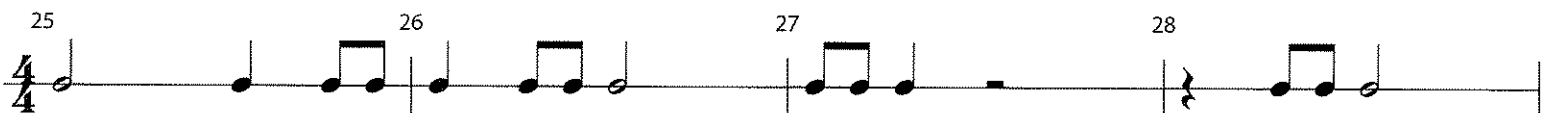
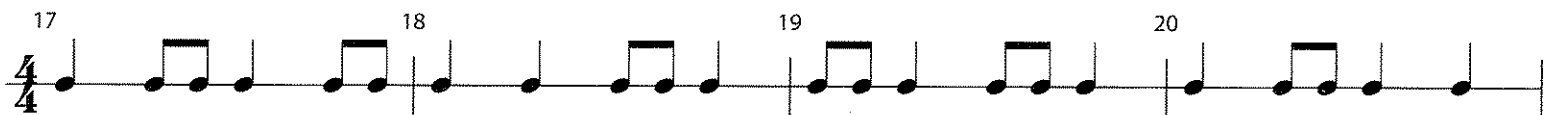
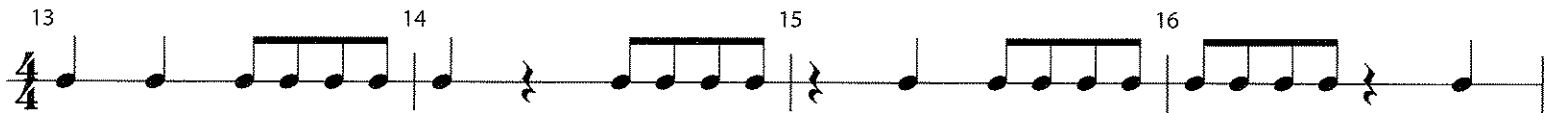
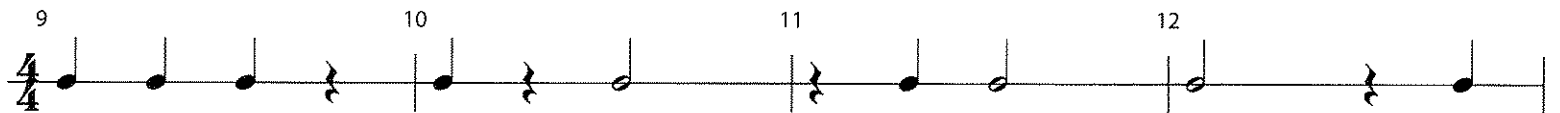
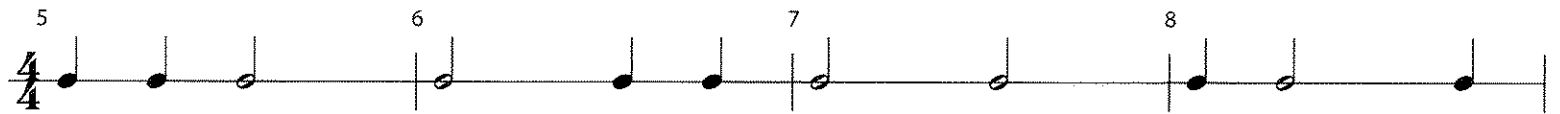
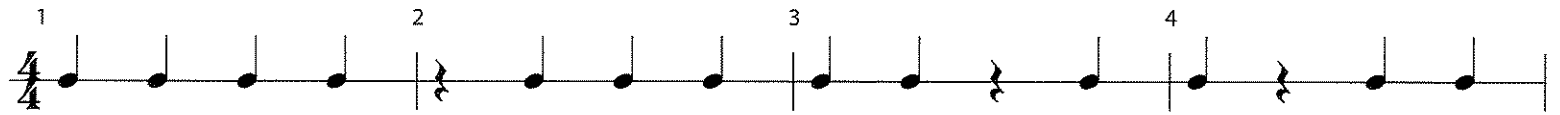


3.



4.



 **RHYTHM STUDIES**

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

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

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

4. YOU NAME IT:

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

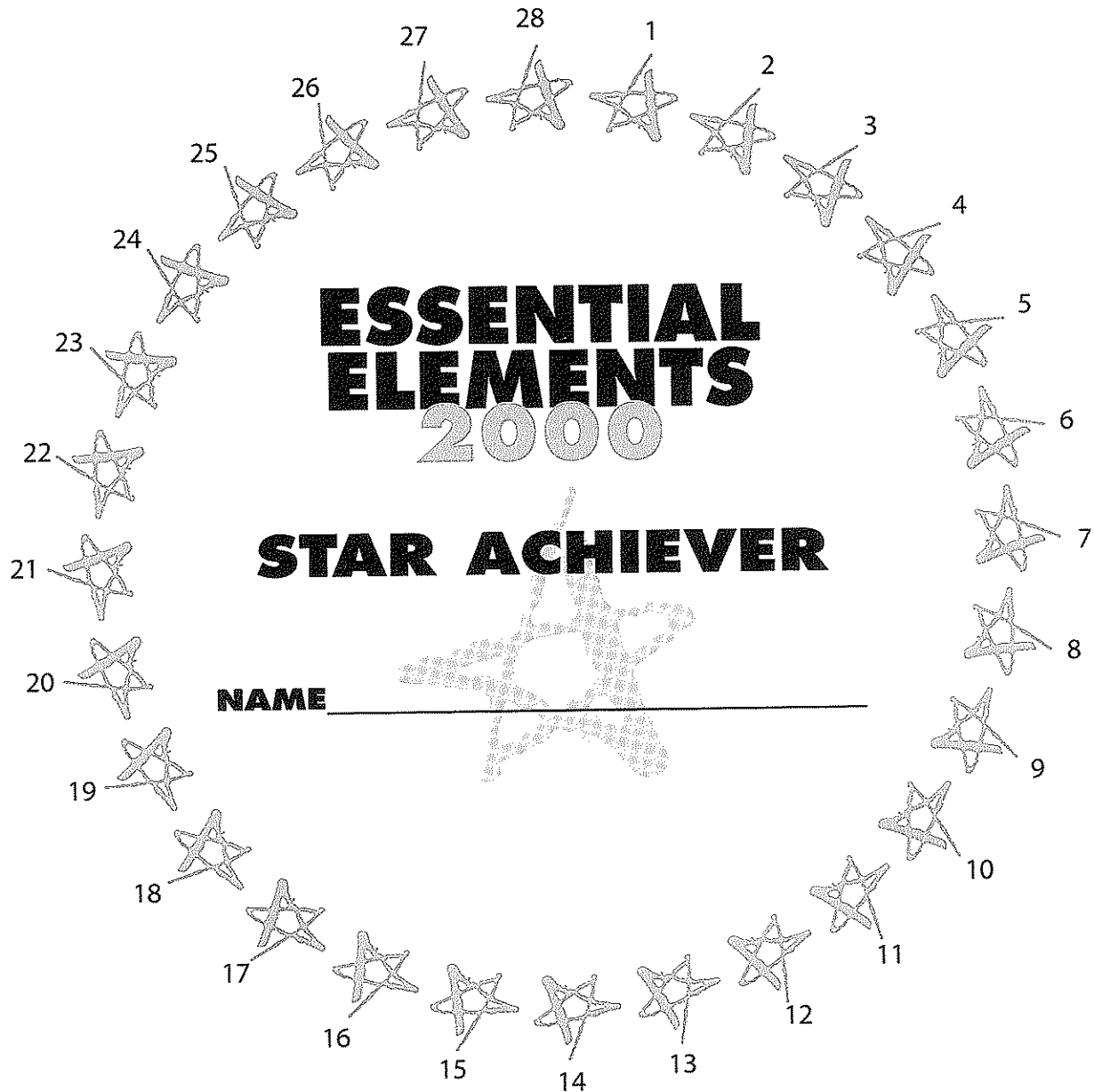
THEORY

Improvisation

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

5. INSTANT MELODY

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



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

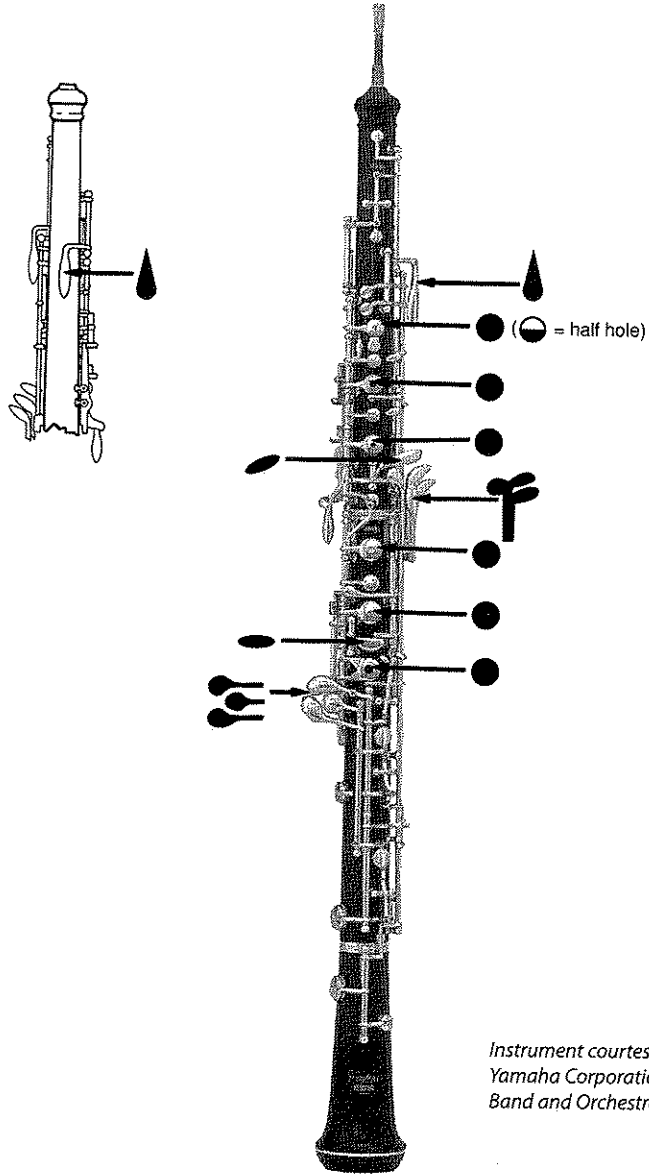
FINGERING CHART

OBOE

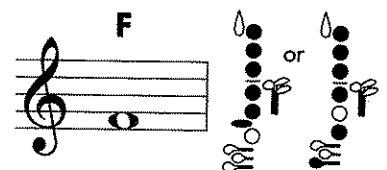
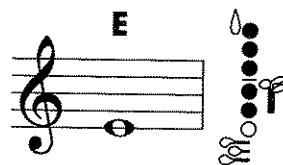
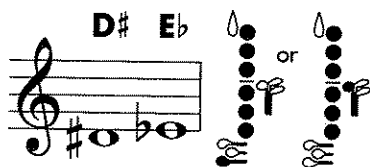
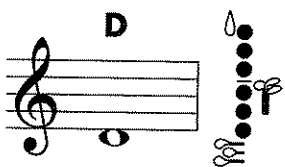
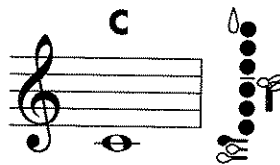
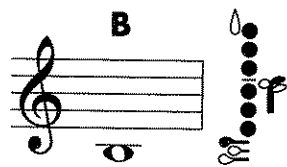
Instrument Care Reminders

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.



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



FINGERING CHART

OBOE

F# Gb

G

G# Ab

A

A# Bb

B

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

B

C

C# Db

D

D# Eb

E

F

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