

FLUTE BOOK 1

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

COMPREHENSIVE BAND METHOD



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

 **HAL•LEONARD[®]**
CORPORATION



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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

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

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

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

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

HISTORY OF THE FLUTE

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THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

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

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

Taking Care Of Your Instrument

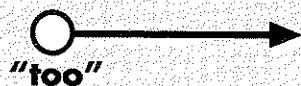
Before putting your instrument back in its case after playing, do the following:

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

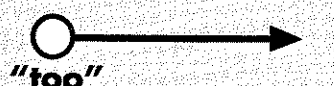
MOUTHPIECE WORKOUT

Form your embouchure and take a deep breath without raising your shoulders.

Whisper "too" and gradually exhale your full airstream. Strive for an even tone.

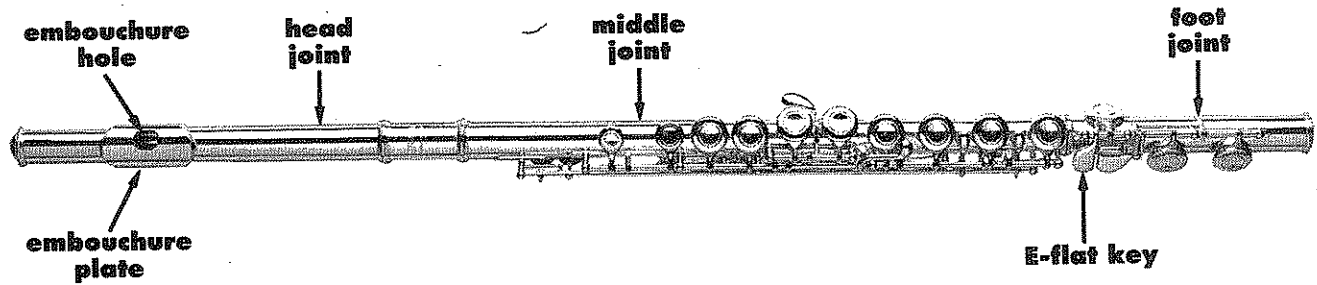


REST

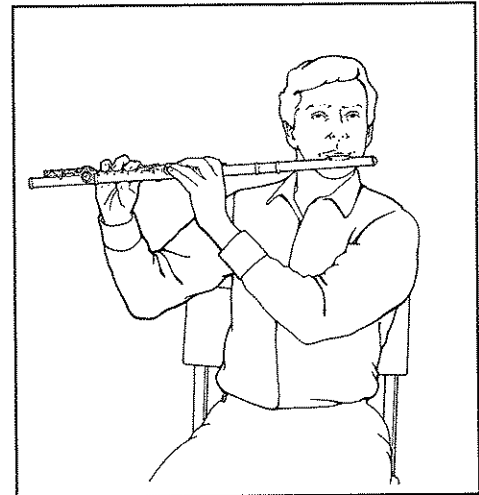
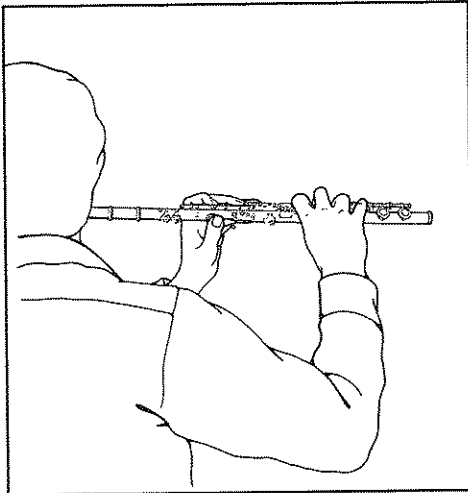


REST

Getting It Together



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



READING MUSIC

Identify and draw each of these symbols:

Music Staff



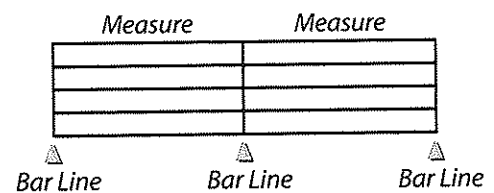
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone

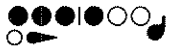


To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

1. THE FIRST NOTE

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

F



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

The Beat

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

One beat = 1 &



Notes And Rests

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

Quarter Note = 1 beat

Quarter Rest = 1 silent beat

2. COUNT AND PLAY

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

3. A NEW NOTE

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

E_b



4. TWO'S A TEAM

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

5. HEADING DOWN

Practice long tones on each new note.

D



6. MOVING ON UP

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

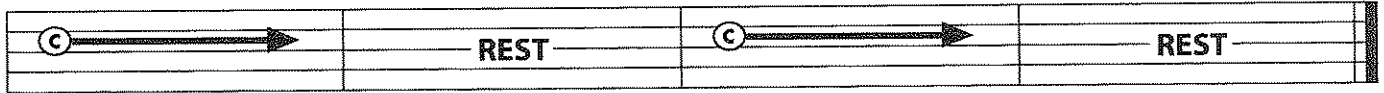
Double Bar  indicates the end of a piece of music.

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

7. THE LONG HAUL

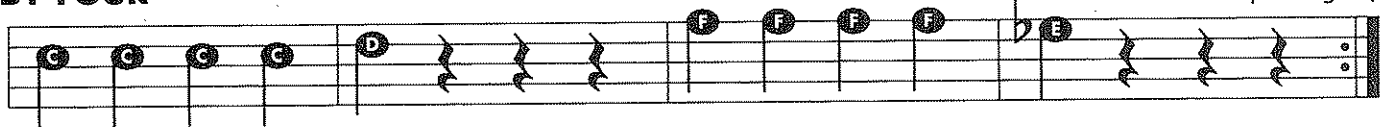
Double Bar ▾

C




8. FOUR BY FOUR

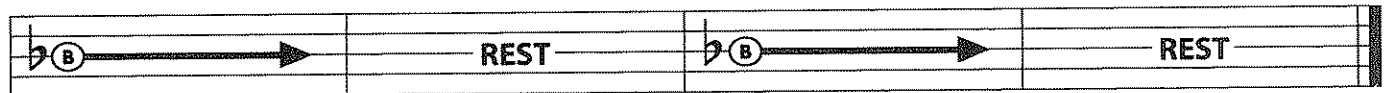
Repeat Sign ▾



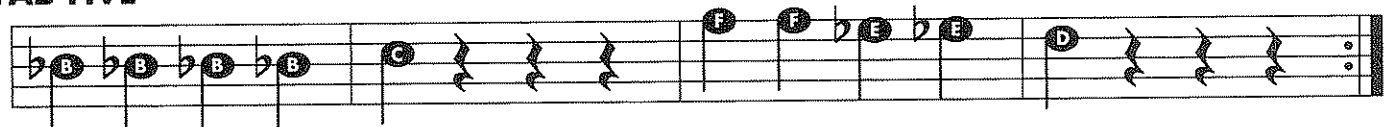
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

B_b




10. THE FAB FIVE



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

Treble Clef

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

Time Signature

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



$\frac{4}{4}$ = 4 beats per measure
 $\frac{4}{4}$ = 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.



12. FIRST FLIGHT



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



Notes In Review

Memorize the fingerings for the notes you've learned:

14. ROLLING ALONG

Half Note

Half Rest

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

16. THE HALF COUNTS

17. HOT CROSS BUNS

Check your embouchure and hand position.

Breath Mark



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

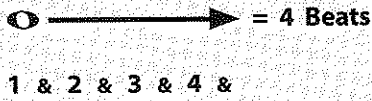
18. GO TELL AUNT RHODIE

American Folk Song

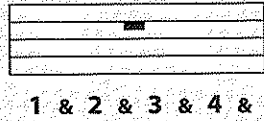
19. ESSENTIAL ELEMENTS QUIZ

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

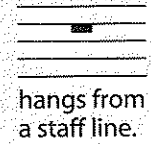
Whole Note



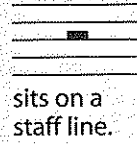
Whole Rest



Whole Rest



Half Rest



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

Clap

21. THE WHOLE THING

Duet

A composition with two different parts, played together.

22. SPLIT DECISION – Duet

Key Signature



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

THEORY

23. MARCH STEPS

△ Play B \flat 's and E \flat 's

24. LISTEN TO OUR SECTIONS

25. LIGHTLY ROW

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

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

Practice long tones on each new note.

Fermata ▽

G

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY

Harmony

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

30. LONDON BRIDGE – Duet

English Folk Song

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:



33. DEEP POCKETS - New Note

A



34. DOODLE ALL DAY



35. JUMP ROPE



Pick-Up Notes

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

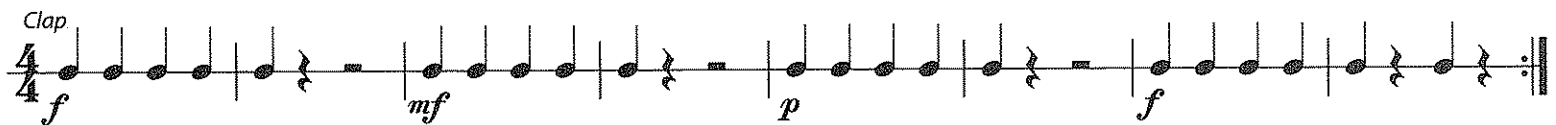
36. A-TISKET, A-TASKET



Dynamics


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

37. LOUD AND SOFT



38. JINGLE BELLS

J. S. Pierpont



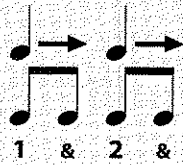
39. MY DREYDL

Traditional Hanukkah Song



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

HISTORY Italian composer **Giocchino 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

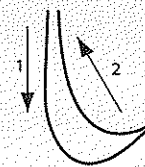
Giocchino Rossini

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 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*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE

RHYTHM RAP

CHORALE

53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

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

Moderato

French Folk Song

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

f

19

This musical score is for the band arrangement of 'When the Saints Go Marching In'. It consists of three staves of music in 4/4 time, marked 'Allegro'. The key signature has two flats. The score includes dynamic markings of *mf* and *f*. Measure numbers 3, 11, and 19 are indicated in boxes. A 'B' symbol is placed above the first staff at measure 11. The piece concludes with a double bar line.

56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

mf

9

2nd time go on to meas. 13

f

p

13

f

This musical score is for the section feature of 'Old MacDonald Had a Band'. It consists of three staves of music in 4/4 time, marked 'Allegro'. The key signature has two flats. The score includes dynamic markings of *mf*, *f*, and *p*. Measure numbers 9 and 13 are indicated in boxes. A first ending bracket spans measures 9 through 12, with a double bar line and repeat sign at the end. A second ending bracket spans measures 13 through 16, with a double bar line and repeat sign at the end. The instruction '2nd time go on to meas. 13' is written above the second ending. The piece concludes with a double bar line.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

p

13

f

This musical score is for the band arrangement of 'Ode to Joy' from Beethoven's Symphony No. 9. It consists of three staves of music in 4/4 time, marked 'Moderato'. The key signature has two flats. The score includes dynamic markings of *mf* and *p*. Measure numbers 9 and 13 are indicated in boxes. A crescendo hairpin is shown under the second staff, leading to a *p* marking. A fermata is placed over the final note of the third staff. The piece concludes with a double bar line.

58. HARD ROCK BLUES - Encore

John Higgins

Allegro

f

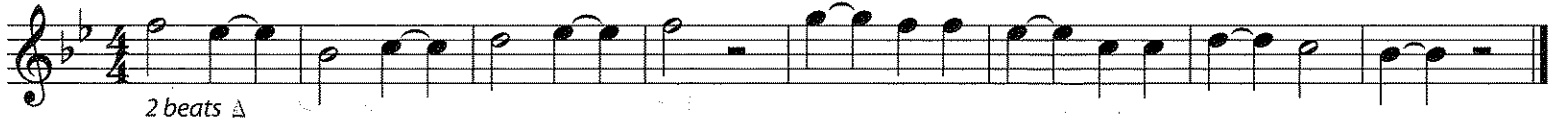
This musical score is for the encore piece 'Hard Rock Blues'. It consists of two staves of music in 4/4 time, marked 'Allegro'. The key signature has two flats. The score includes a dynamic marking of *f*. The piece concludes with a double bar line.

Tie

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



59. FIT TO BE TIED

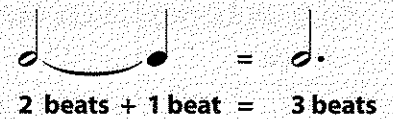
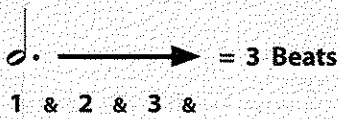


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE – THE SEQUEL

French-Canadian Folk Song



HISTORY

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

62. CAMPTOWN RACES

Allegro

Stephen Collins Foster



63. NEW DIRECTIONS – New Note

To play lower notes, blow softly and direct the airstream lower into the embouchure hole.

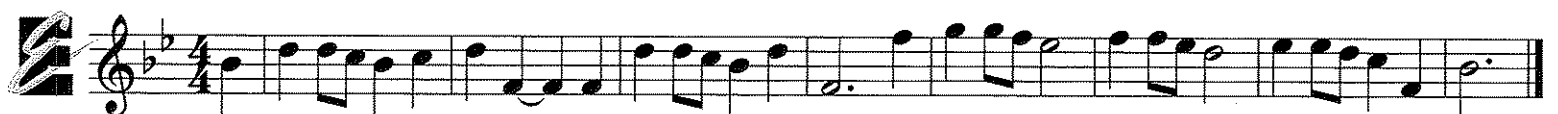


64. THE NOBLES


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



65. ESSENTIAL ELEMENTS QUIZ

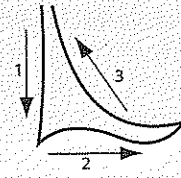


3/4 Time Signature


 = 3 beats per measure
 = Quarter note gets one beat

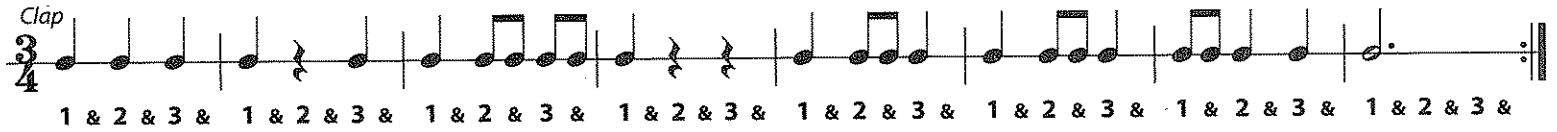
Conducting

Practice conducting this three-beat pattern.

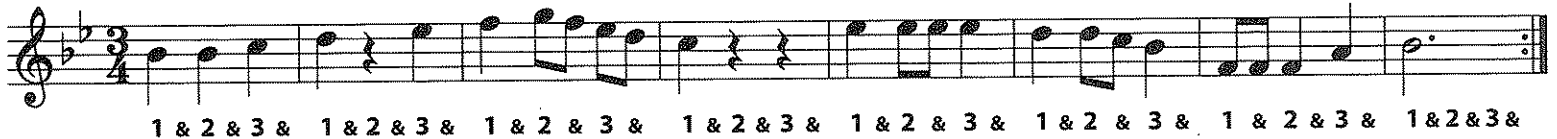


66. RHYTHM RAP

Clap



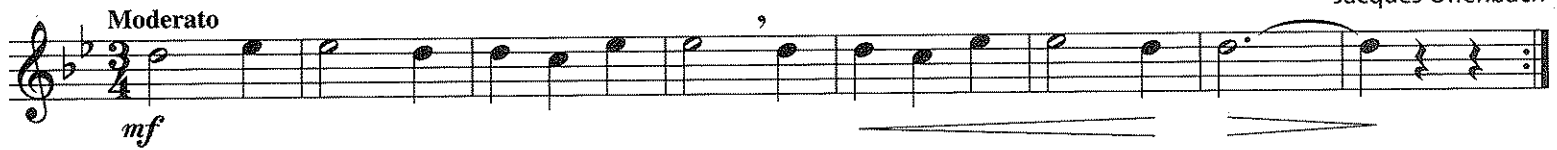
67. THREE BEAT JAM



68. BARCAROLLE

Moderato

Jacques Offenbach



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


69. MORNING (from Peer Gynt)

Andante

Edvard Grieg



Accent


 Emphasize the note.

70. ACCENT YOUR TALENT


Clap



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

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song



72. ESSENTIAL CREATIVITY

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




THEORY

Accidental

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

Flat \flat

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

73. HOT MUFFINS - New Note

Key signature: B-flat major. Time signature: 2/4. The piece features a melody with a new note, A-flat. A flat sign is placed above the first A in the second measure, with a downward-pointing triangle and the text "Flat applies to all A's in measure." below it. A chord diagram for the first measure shows a B-flat major triad (B-flat, D, F) with a B-flat accidental above the B-flat.

74. COSSACK DANCE

Tempo: Allegro. Time signature: 4/4. The piece features a melody with a new note, A-flat. A flat sign is placed above the first A in the second measure, with a downward-pointing triangle and the text "Flat applies to all A's in measure." below it. The music includes accents and a dynamic marking of *f*.

75. BASIC BLUES - New Note

Key signature: B-flat major. Time signature: 4/4. The piece features a melody with a new note, A-flat. A flat sign is placed above the first A in the second measure, with a downward-pointing triangle and the text "Flat applies to all A's in measure." below it. A chord diagram for the first measure shows a B-flat major triad (B-flat, D, F) with a B-flat accidental above the B-flat.

THEORY

New Key Signature

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

A musical staff showing the key signature for E-flat major, which consists of two flats (B-flat and E-flat).

1st & 2nd Endings

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

A diagram showing two musical staves. The first staff is labeled "1." and the second is labeled "2.". Both staves have a double bar line at the end, indicating the end of a section.

76. HIGH FLYING

Tempo: Moderato. Time signature: 3/4. The piece features a melody with a new note, A-flat. A flat sign is placed above the first A in the second measure, with a downward-pointing triangle and the text "Flat applies to all A's in measure." below it. The music includes a dynamic marking of *mf* and first and second endings. A dashed arrow labeled "2nd time" points to the start of the second ending.

HISTORY

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins

Tempo: Andante. Time signature: 4/4. The piece features a melody with a new note, A-flat. A flat sign is placed above the first A in the second measure, with a downward-pointing triangle and the text "Flat applies to all A's in measure." below it. The music includes dynamic markings of *mf* and *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 a single treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Allegro'. The piece starts with a dynamic of *mf* and includes a 'Check Key Signature' instruction. It features a first ending (1.) and a second ending (2.) with a repeat sign. The second ending concludes with a forte (*f*) dynamic and accents (>) over the final notes.

79. JOLLY OLD ST. NICK - Duet

Moderato

A *mf*

B *mf*

1. 2.

Detailed description: This block contains the musical score for 'Jolly Old St. Nick - Duet'. It is written for two parts, A and B, in a single treble clef staff with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked 'Moderato'. Both parts start with a dynamic of *mf*. The piece includes a first ending (1.) and a second ending (2.) with a repeat sign.

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

80. THE BIG AIRSTREAM - New Note

Bb

f

f

Δ Bb

Detailed description: This block contains the musical score for 'The Big Airstream - New Note'. It is written in a single treble clef staff with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The piece begins with a large 'Bb' symbol and a graphic of a piano keyboard showing the Bb and Eb keys. The music starts with a dynamic of *f* and includes a Δ Bb symbol. The score ends with a repeat sign.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

mf *f*

Franz Lehar

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Detailed description: This block contains the musical score for 'Waltz Theme (The Merry Widow Waltz)'. It is written in a single treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked 'Moderato'. The piece is attributed to Franz Lehar. It starts with a dynamic of *mf* and features crescendos leading to a forte (*f*) dynamic. The score includes a repeat sign at the end.

82. AIR TIME

Detailed description: This block contains the musical score for 'Air Time'. It is written in a single treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The piece consists of a single line of music with a repeat sign at the end.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical score for 'Down by the Station'. It is written in a single treble clef staff with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked 'Allegro'. The piece starts with a dynamic of *mf* and includes a repeat sign at the end.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is written in a single treble clef staff with a key signature of one flat (Bb) and a 3/4 time signature. The tempo is marked 'Moderato'. The piece starts with a dynamic of *mf*, features a crescendo to a forte (*f*) dynamic, and then a decrescendo to a piano (*p*) dynamic. The score includes a repeat sign at the end.

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 a single treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The piece consists of a single line of music with a repeat sign at the end.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

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



87. RHYTHM BUILDER



88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME



D.C. al Fine

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

91. BANANA BOAT SONG

Moderato

Caribbean Folk Song



Natural



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

92. RAZOR'S EDGE – New Note

E △ E_n

93. THE MUSIC BOX

Moderato

△ 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

African-American Spiritual

Allegro

△ E

Slur



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

95. SMOOTH OPERATOR

△ Slur 2 notes – tongue only the first.

96. GLIDING ALONG

△ Slur 4 notes – tongue only the first.

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

97. TROMBONE RAG

Allegro

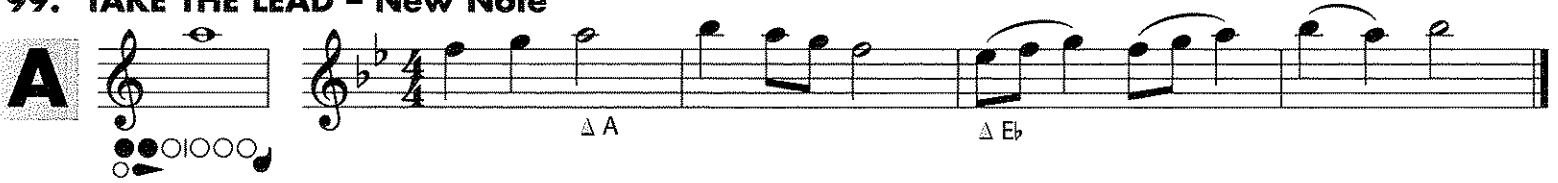
△ E

98. ESSENTIAL ELEMENTS QUIZ

Andante

△ E

99. TAKE THE LEAD - New Note

A 

THEORY

Phrase

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

100. THE COLD WIND



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



THEORY

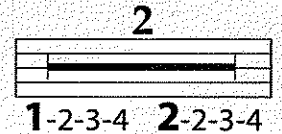
New Key Signature

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




Multiple Measure Rest

The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:



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?



105. NATURALLY

Musical notation for 'Naturally' in 2/4 time, key of E major. The melody starts on a treble clef with a key signature of one sharp (F#). The first two measures are marked with a triangle and 'E', and the next two with a triangle and 'Eb'. The piece concludes with a double bar line.

HISTORY

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.

106. MARCH MILITAIRE – New Note

Allegro

Franz Schubert

Musical notation for 'March Militaire' in 2/4 time, key of E major. It begins with a treble clef, a key signature of one sharp, and a common time signature. The first measure is marked with a large 'E' and a piano roll diagram. The piece is marked with a triangle and 'f', then a triangle and 'Eb', and finally 'mf'. The notation includes various rhythmic values and dynamics.

107. THE FLAT ZONE – New Note

Musical notation for 'The Flat Zone' in 4/4 time, key of D minor. It starts with a treble clef and a key signature of two flats. The first measure is marked with a large 'D' and a piano roll diagram. The piece is marked with a triangle and 'Db'. The notation includes various rhythmic values and dynamics.

108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song

Musical notation for 'On Top of Old Smokey' in 3/4 time, key of D minor. It begins with a treble clef and a key signature of two flats. The piece is marked with a triangle and 'f'. The notation includes various rhythmic values and dynamics.

HISTORY

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."

109. BOTTOM BASS BOOGIE – Duet

Allegro

Musical notation for 'Bottom Bass Boogie' in 4/4 time, key of D minor. It is a duet piece with two staves, A and B. Both staves are marked with a triangle and 'f'. The notation includes various rhythmic values, dynamics, and first/second endings. 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.*

Moderato English Folk Song

f *mf* *f*

114. SCARBOROUGH FAIR

Andante English Folk Song

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ – AULD LANG SYNE

Andante Scottish Folk Song

mf *f* \triangle Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Largo 4 5 ◁ Measure number Antonin Dvorák

p 13 *mf*

21 29 Slower 2 *p*

Piano Accompaniment

Largo 5

p 13 *mf*

21 29 Slower *mf* *p*

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

119. GRENADILLA GORILLA JUMP No. 1



120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2 - New Note



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

122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



124. JUMPIN' JACKS



THEORY

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

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



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

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

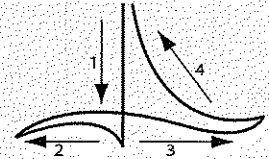
Allegro
mf

THEORY

C Time Signature

Conducting

Practice conducting this four-beat pattern.



135. TECHNIQUE TRAX Practice at all dynamic levels.

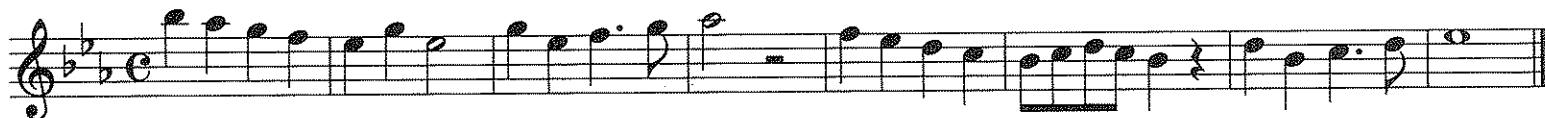
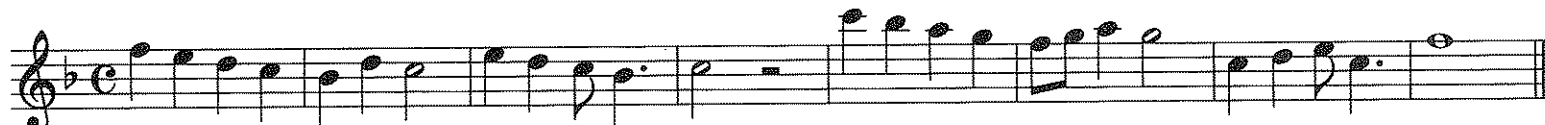
136. FINLANDIA

Jean Sibelius

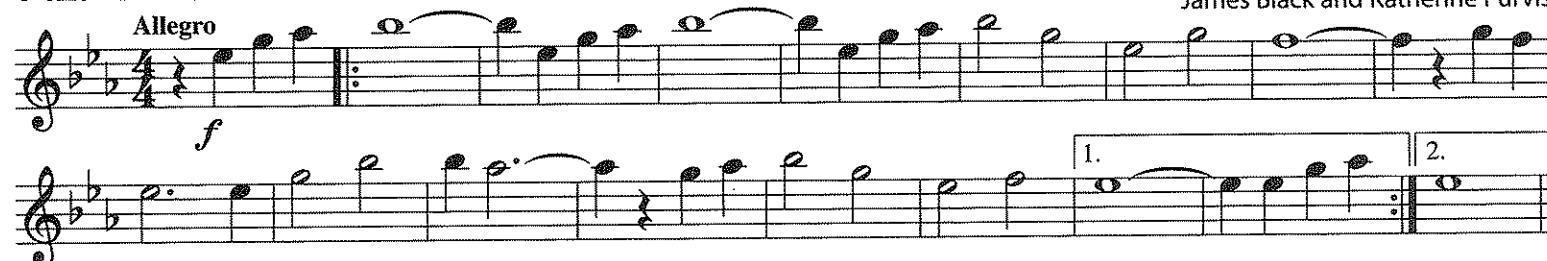
Andante
p

137. ESSENTIAL CREATIVITY

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

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**

THEORY

Scale

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

147. CONCERT B \flat SCALE

THEORY

Chord & Arpeggio

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

148. IN HARMONY

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

149. SCALE AND ARPEGGIO

HISTORY

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

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

March Style

W.T. Purdy
Arr. by John Higgins

Musical score for 'School Spirit' in 2/4 time, key of B-flat major. The score consists of five staves of music. Measure numbers 5, 13, 21, and 29 are indicated in boxes. Dynamics include *f* (forte) and *mf* (mezzo-forte). The piece features a repeat sign at measure 5 and a first/second ending at measure 29.

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

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

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX

156. CHORALE

Johann Sebastian Bach



HISTORY

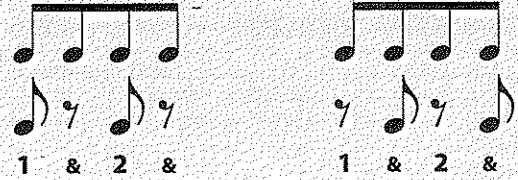
The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

157. HATIKVAH

Israeli National Anthem

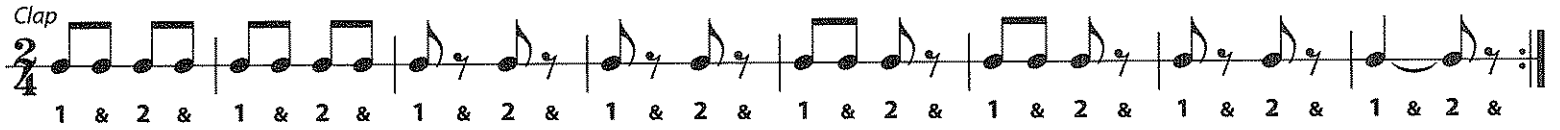
Eighth Note & Eighth Rest

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



158. RHYTHM RAP

Clap



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

159. EIGHTH NOTE MARCH



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

160. MINUET

Johann Sebastian Bach

Moderato
mf



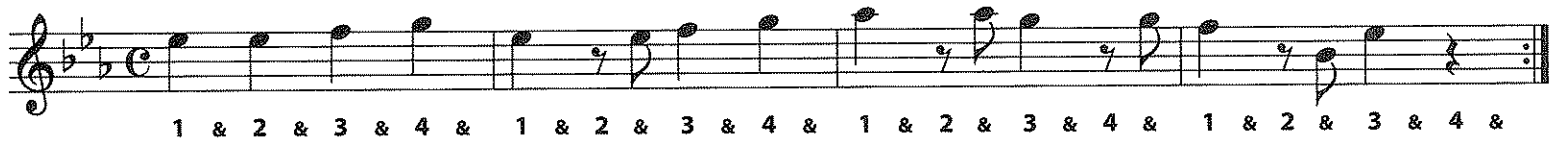
161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante
p *mf* *f*



165. DANCING MELODY - New Note

HISTORY

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

166. EL CAPITAN

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

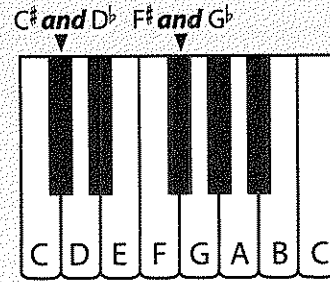
168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

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

G_b/F_#

Enharmonic notes use the same fingering.

170. DARK SHADOWS

171. CLOSE ENCOUNTERS

D_b/C_#

Enharmonic notes use the same fingering.

172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky

173. NOTES IN DISGUISE

Chromatic Notes

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

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

176. SILVER MOON BOAT

Chinese Folk Song

Largo

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)

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

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

Peter Illyich Tchaikovsky

Allegro

f

1. 2.

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

15 *p*

f *mf*

25 Maestoso 2 *f*

Detailed description: This musical score is for a band arrangement of 'America the Beautiful'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece is divided into two main sections: 'Maestoso' (measures 1-14) and 'Andante' (measures 15-24). The 'Maestoso' section features a melody with a tempo of 2 and a dynamic of *f*. The 'Andante' section features a melody with a tempo of 3 and dynamics ranging from *p* to *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

183. LA CUCARACHA – Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

f *mf*

5

13

p

25 *f*

1. 2.

Detailed description: This musical score is for a band arrangement of 'La Cucaracha'. It is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The piece is marked 'Latin Rock'. The score is divided into measures 1-12, 13-24, and 25-36. The first section (measures 1-12) features a melody with a dynamic of *f*. The second section (measures 13-24) features a melody with a dynamic of *mf*. The third section (measures 25-36) features a melody with a dynamic of *f*. The score includes various musical notations such as slurs, accents, and dynamic markings. There are two endings, labeled 1. and 2., at the end of the piece.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky

Arr. by John Higgins

Allegro

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The piece is marked 'Allegro' and begins with a dynamic of *f* (forte). The notation includes various articulations such as accents (>) and slurs, as well as dynamic markings like *p* (piano) and *mf* (mezzo-forte). Measure numbers 10, 18, 26, 34, and 42 are indicated in small boxes above the staff. The score concludes with a final double bar line and a fermata over the last note.

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

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

Wolfgang Amadeus Mozart
Arr. by John Higgins

Allegro

3

Flute

Piano

mf

f

13

p

p

1. *mf* 2. *f*

1. *mf* 2. *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

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA – Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



2.



3.

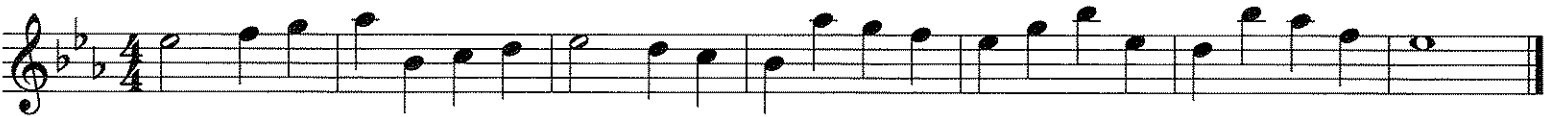


4.



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

1.



2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

KEY OF F In this key signature, play all B \flat 's.

1.



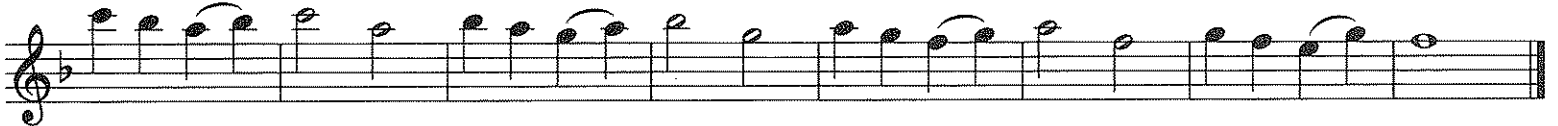
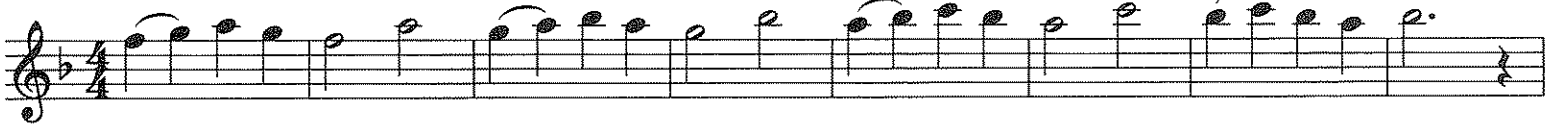
2.



3.

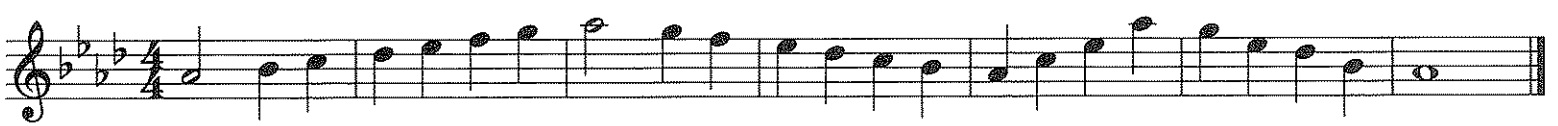


4.

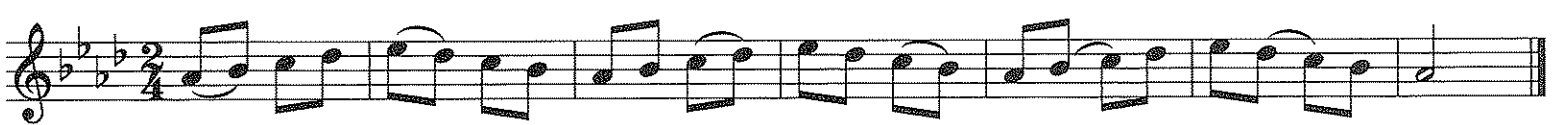


KEY OF A \flat In this key signature, play all B \flat 's, E \flat 's, A \flat 's and D \flat 's.

1.



2.

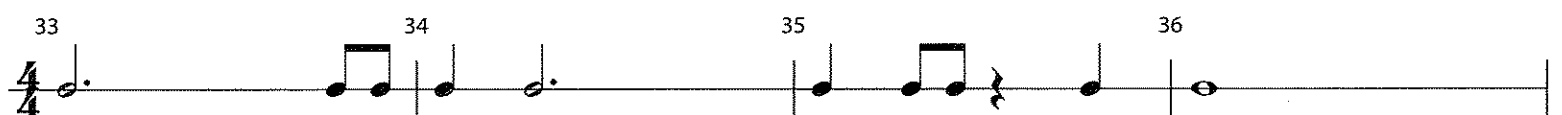
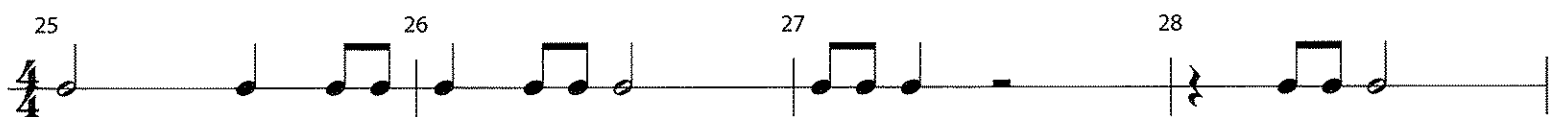
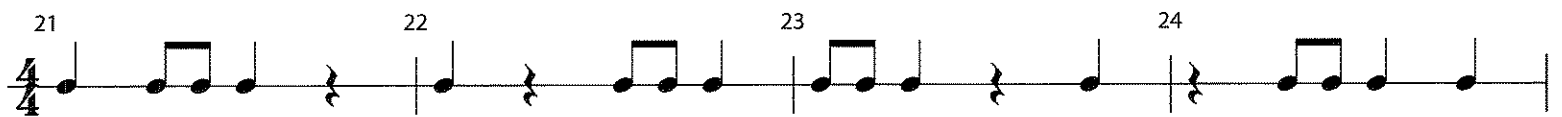
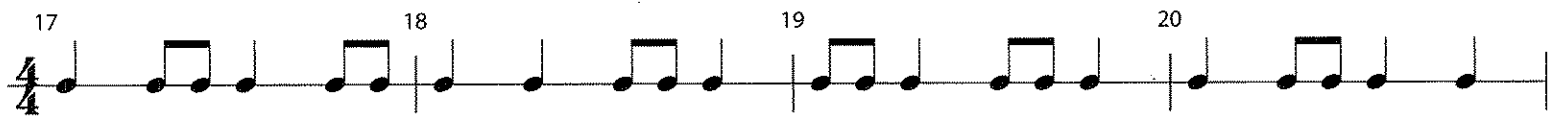
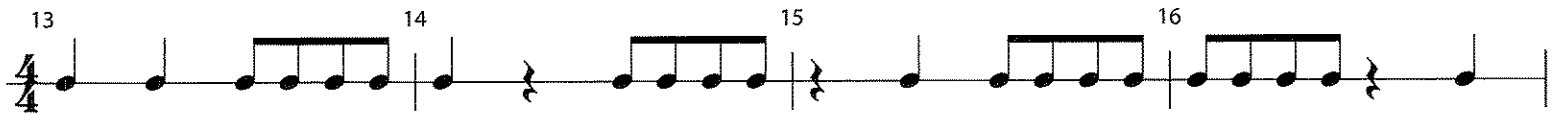
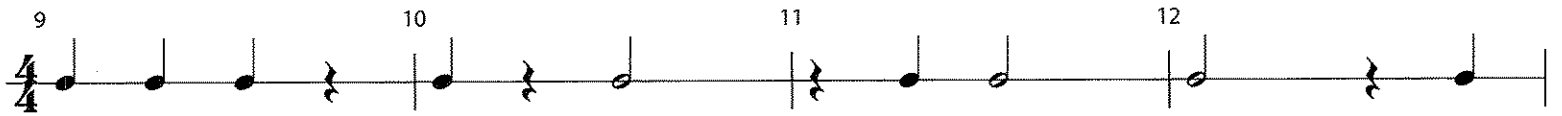
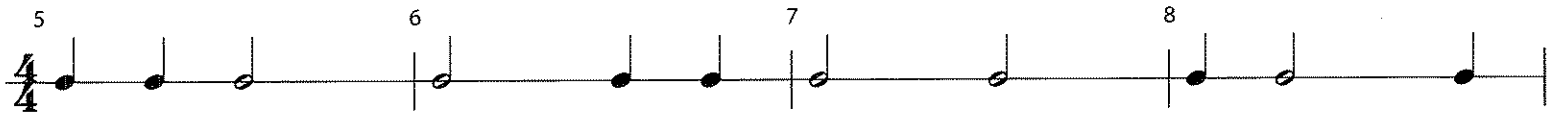
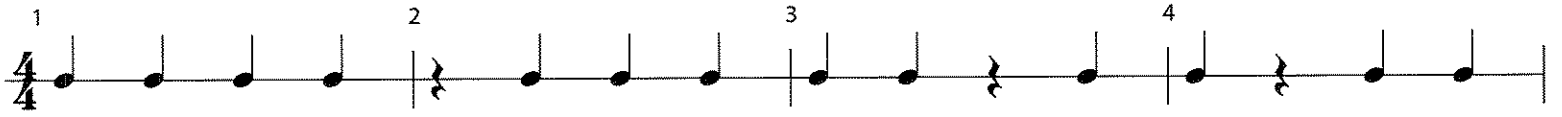


3.



4.



 **RHYTHM STUDIES**

RHYTHM STUDIES

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

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.

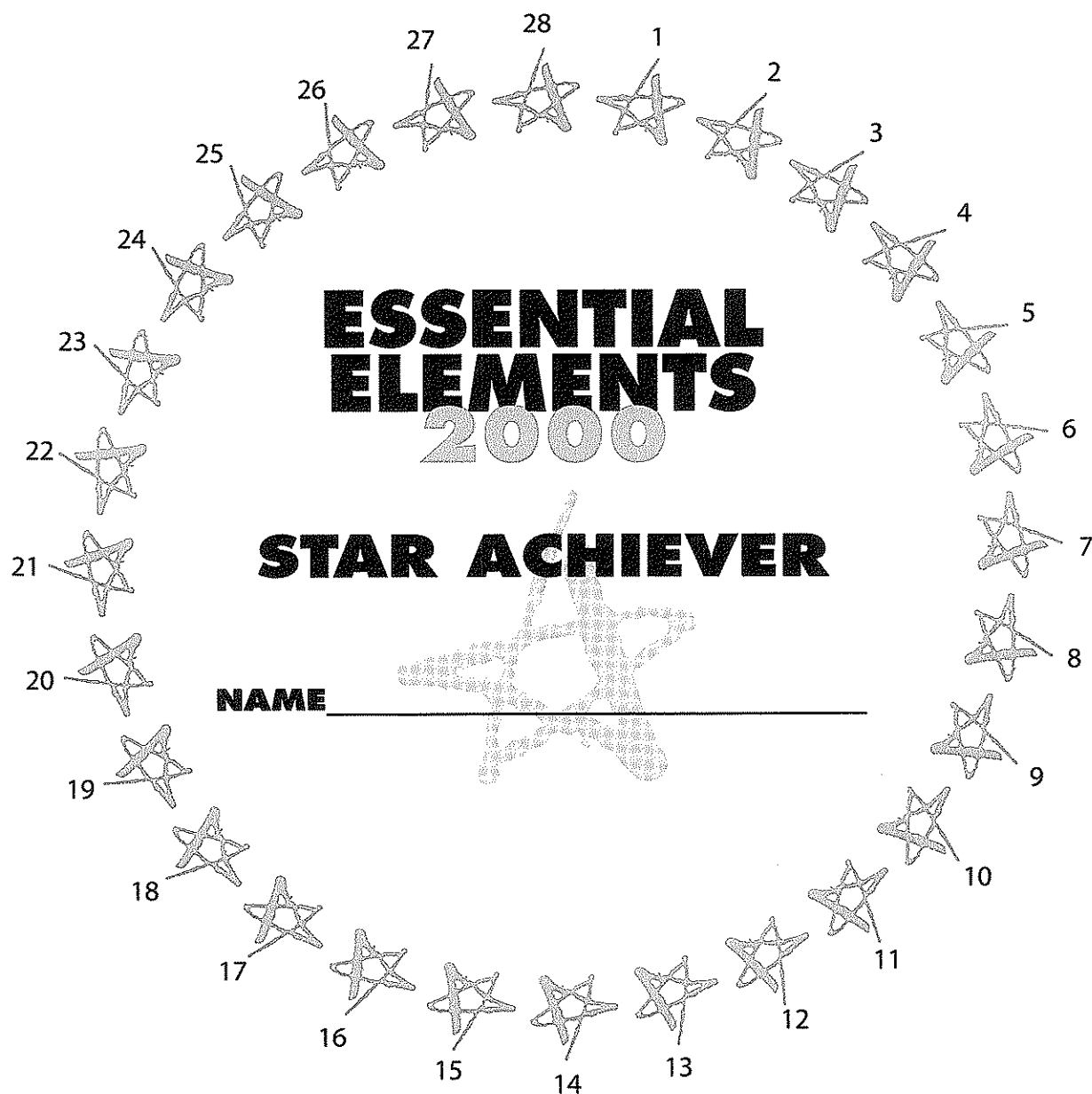
THEORY

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

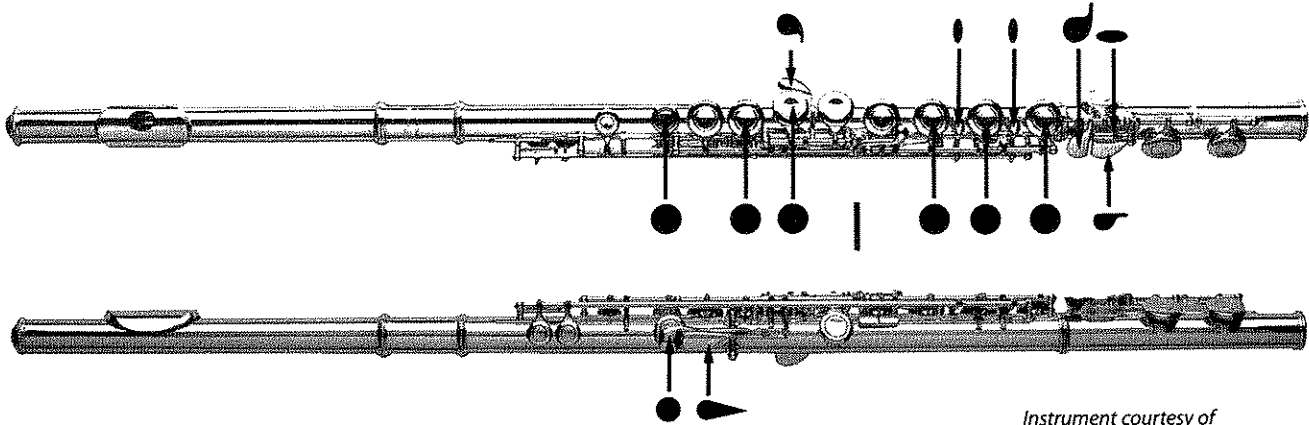
You can mark your progress through the book on this page. Fill in the stars as instructed by your band director.



- | | |
|--|--|
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| 2. Page 5, EE Quiz, No. 13 | 16. Page 23, Performance Spotlight |
| 3. Page 6, EE Quiz, No. 19 | 17. Page 24, EE Quiz, No. 125 |
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| 5. Page 8, EE Quiz, No. 32 | 19. Page 28, No. 149 |
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| 12. Page 19, EE Quiz, No. 98 | 26. Page 36, Performance Spotlight |
| 13. Page 20, Essential Creativity, No. 104 | 27. Page 37, Performance Spotlight |
| 14. Page 21, No. 109 | 28. Page 38, Performance Spotlight |

FINGERING CHART

FLUTE



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

- = Open
- = Pressed down

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

Instrument Care Reminders

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

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

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

FINGERING CHART

FLUTE

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

or

B

C

C# Db

D

D# Eb

E

F

F# Gb

G

G# Ab

A

A# Bb

or

B

C

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