

**PERCUSSION BOOK 1**  
Includes Keyboard Percussion



**INCLUDES** PLAY-ALONG **CD** & **DVD**

# ESSENTIAL ELEMENTS 2000 **PLUS DVD**

**COMPREHENSIVE BAND METHOD**



**TIM LAUTZENHEISER**  
**JOHN HIGGINS**  
**CHARLES MENGHINI**  
**PAUL LAVENDER**  
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Percussion consultant and editor  
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 **HAL•LEONARD®**  
CORPORATION

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

**U**nderstanding how commitment and dedication lead to success.

**S**haring the joy and rewards of working together.

**I**ndividuals who develop self-confidence.

**C**reativity—expressing yourself in a universal language.

Band is... **MUSIC!**

*Strike up the band,*

Tim Lautzenheiser

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

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

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

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

HISTORY OF PERCUSSION

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# THE BASICS

## Posture

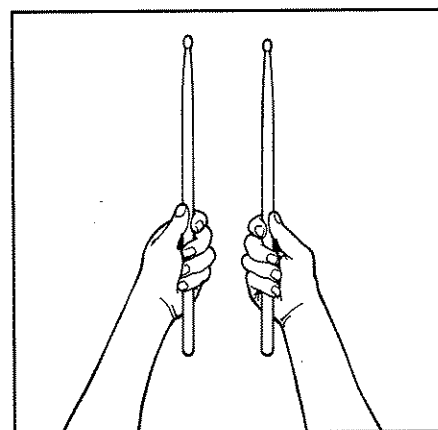
Stand near your instrument, and always keep your:

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

## Matched Grip (A Natural Stick Position)

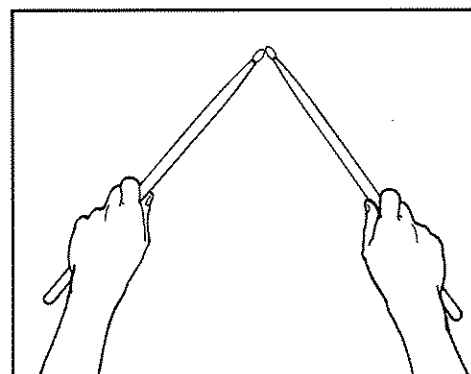
Every percussion instrument requiring sticks or mallets can be played with this basic grip. Both sticks or mallets are held exactly the same “matched” way.

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



## Practice & Performance Position

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



## Sticking Work-Outs

**R** = Right hand stick

**L** = Left hand stick

Play the following sticking work-out on your practice pad, keeping an even pulse when playing and resting:

● = Strike near the center of the practice pad.

**R**    **L**    **R**    **L**    | **REST** |    **R**    **L**    **R**    **L**    | **REST** |

●    ●    ●    ●               ●    ●    ●    ●

You will learn several “sticking” methods in this book.

The method above is called **Right Hand Lead** (RLRL...RLRL, etc.).

## Getting It Together

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

Traditional Grip = angled drum set-up.

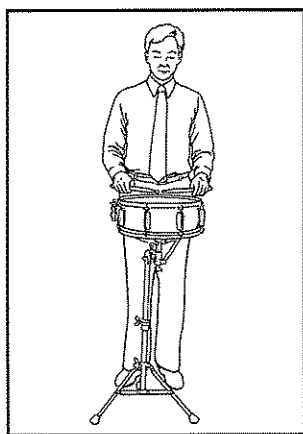
**Step 1** Open the bottom legs of the snare drum stand. Lock them into place by tightening the tripod base screw. Grasp the bar and raise stand below your waist. Tighten the height adjustment screw and lock into place.

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

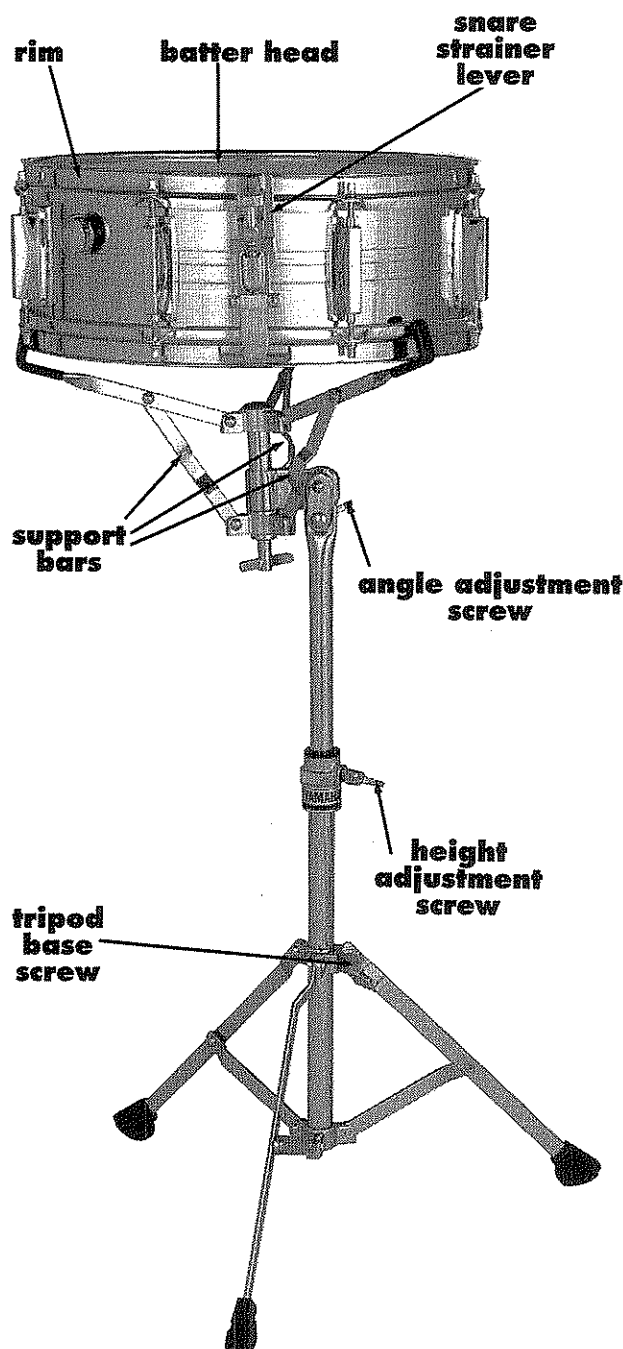
**Step 3** Carefully place the snare drum in the stand so the snare strainer lever faces you.

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

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



## MATCHED GRIP SNARE DRUM SET-UP



## READING MUSIC

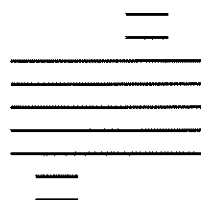
Identify and draw each of these symbols:

### Music Staff



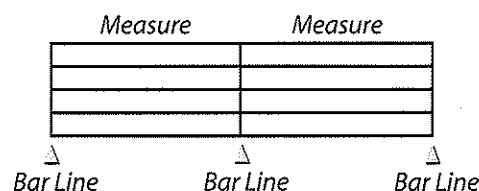
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### 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**.

# THE BASICS

## Posture

Stand near your instrument, and always keep your:

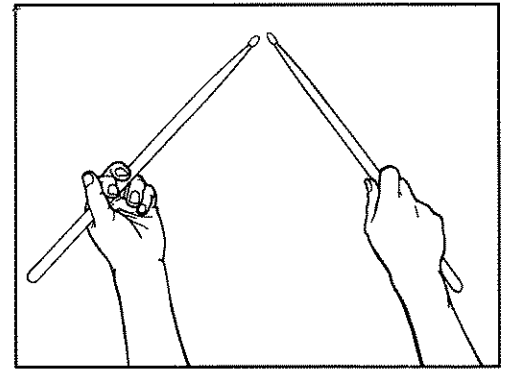
- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

## Traditional Grip

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

### LEFT HAND

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



### RIGHT HAND

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

## Practice & Performance Position

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

## Sticking Work-Outs

**R** = Right hand stick

**L** = Left hand stick

Play the following sticking work-out on your practice pad, keeping an even pulse when playing and resting:

● = Strike near the center of the practice pad.

**R**    **L**    **R**    **L**    | **REST** |    **R**    **L**    **R**    **L**    | **REST** |

●    ●    ●    ●                         ●    ●    ●    ●

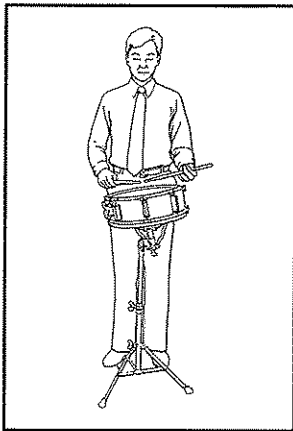
You will learn several “sticking” methods in this book. The method above is called **Right Hand Lead** (RLRL...RLRL, etc.).

## Getting It Together

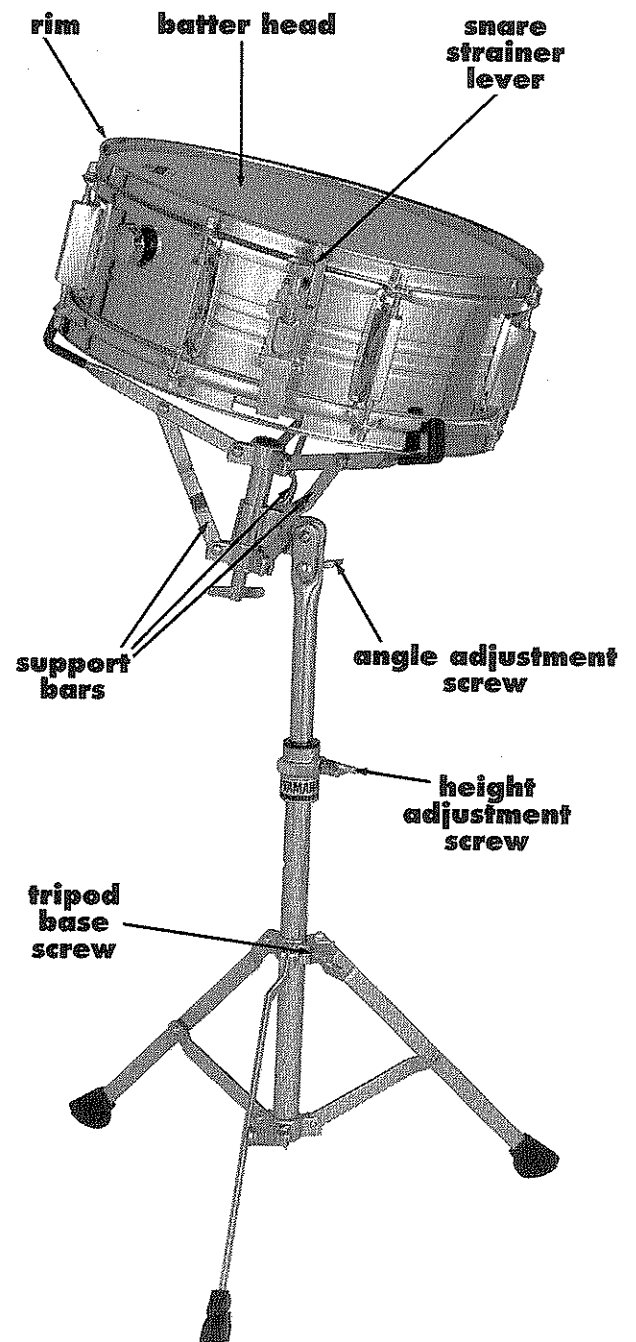
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- Step 2** Put the two support bars closest together in front of you. Be certain they are even. Put the remaining support bar on your left and raise it about 2 inches. Tighten the angle adjustment screw.
- Step 3** Carefully place the snare drum in the stand so the snare strainer lever faces you. The left side should be angled higher.
- Step 4** Slide the adjustable arm until it fits snugly against the shell of the drum. The top batter head should be slightly below your waist. Lock your drum stand into position. Tighten all screws each time you play.
- Step 5** Tighten the snare strainer. Tap the head of the snare drum. If the sound is not crisp, tighten or loosen the tension control screw. The snares should rest lightly against the bottom head. Stand by the drum as shown:



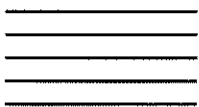
## TRADITIONAL GRIP SNARE DRUM SET-UP



## READING MUSIC

Identify and draw each of these symbols:

### Music Staff



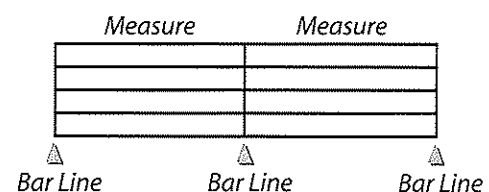
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### Ledger Lines



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

### Measures & Bar Lines



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

## BASIC PERCUSSION INSTRUMENTS

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

### INSTRUMENT

### MALLET/STICK

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

#### General Accessories:

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

## 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

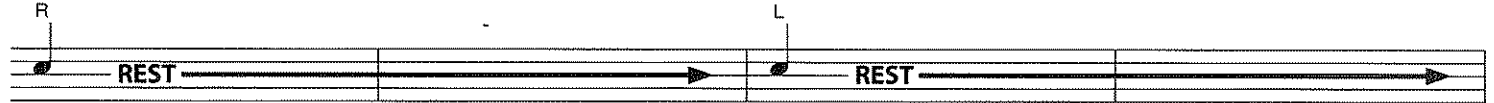
**Notes** tell us how high or low to play by their placement on a line or space of the music staff, and how long to play by their shape. **Rests** tell us to count silent beats.

 **Quarter Note** = 1 beat

 **Quarter Rest** = 1 silent beat

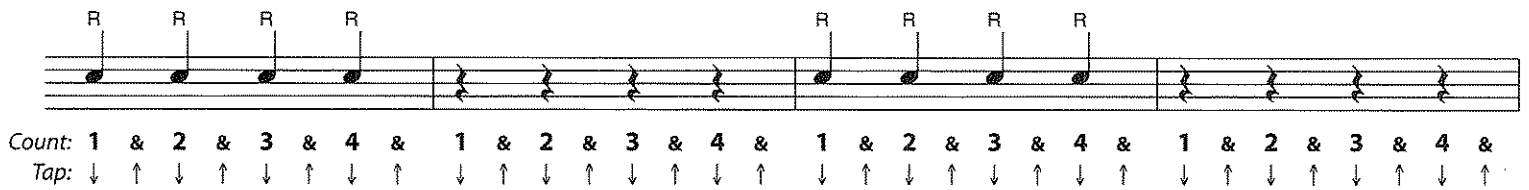
### 1. THE FIRST NOTE *Play your quarter note as the band plays their long tone.*

Snare Drum

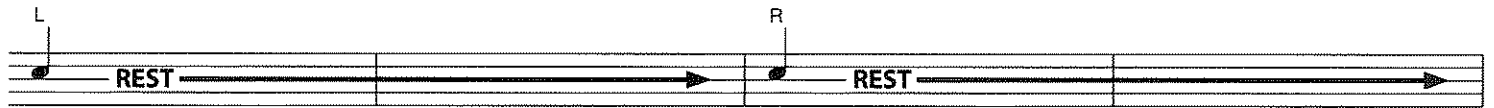


△ Start with right-hand stick

### 2. COUNT AND PLAY

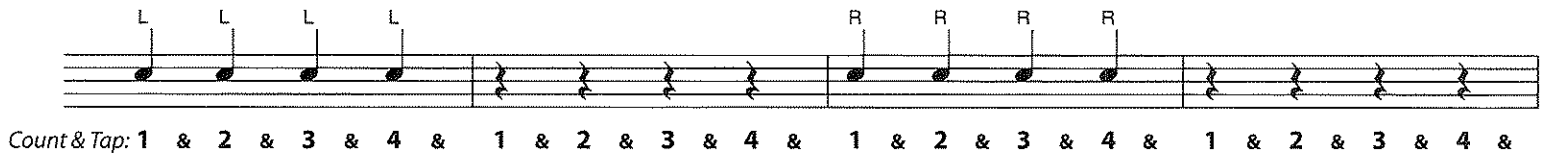


### 3. A NEW NOTE

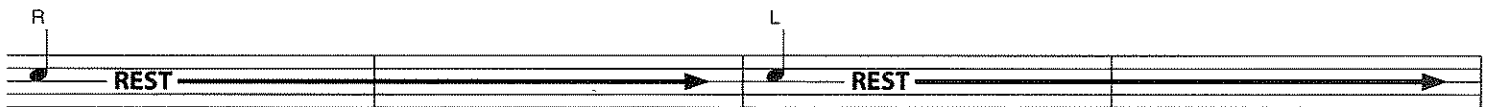


△ Play sticking as marked.

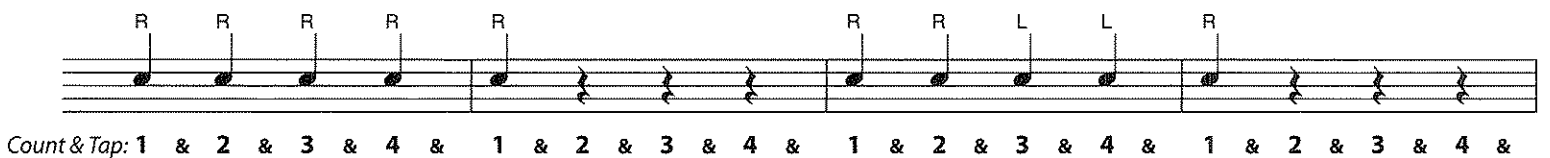
### 4. TWO'S A TEAM



### 5. HEADING DOWN *Always stand straight and tall with your shoulders relaxed.*



### 6. MOVING ON UP










THEORY

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




**Percussion Clef**

-  Snare Drum
-  Bass Drum
-  Cymbals
-  Drum Set
-  Accessory Instruments

**Treble Clef**

-  Bells
-  Xylophone
-  Marimba
-  Vibraphone
-  Chimes



**Bass Clef**

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

THEORY

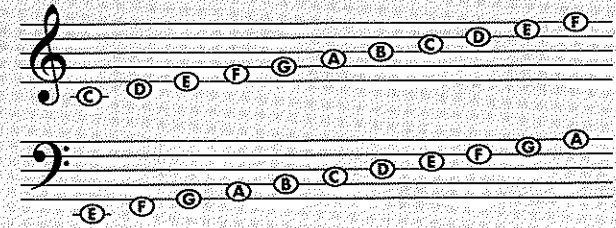
**Time Signature**

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

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

**Note Names**

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




**Sharp**

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

**Flat**

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

**Natural**

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

**Keyboard Percussion**

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

**Double Bar**



indicates the end of a piece of music.

**Repeat Sign**



Without stopping, play once again from the beginning.

**7. THE LONG HAUL**

**8. FOUR BY FOUR** Practice Right Hand Lead as marked.

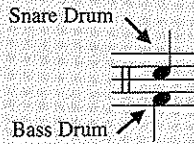
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**9. TOUCHDOWN**

**10. THE FAB FIVE** Right Hand Lead

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

**Bass Drum**



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

**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.

### 14. ROLLING ALONG

Go to the next line. ▽

Double Bar ▽

#### Half Note

= 2 Beats  
1 & 2 &

#### Half Rest

= 2 Silent Beats  
1 & 2 &

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

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 &

#### Alternate Sticking

A hand to hand sticking pattern usually beginning with the right hand.

#### Bass Drum

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

### 16. THE HALF COUNTS *Practice Alternate Sticking as marked.*

## 17. HOT CROSS BUNS

Musical notation for 'Hot Cross Buns' in 4/4 time. The piece consists of two systems of two staves each. The first system has a treble clef and a key signature of one sharp (F#). The melody is written on the top staff, and the bass line is on the bottom staff. Above the melody, the letters 'R' and 'L' indicate the right and left hands. The rhythm is a simple 4-beat pattern: quarter, quarter, quarter, quarter.

## 18. GO TELL AUNT RHODIE

American Folk Song

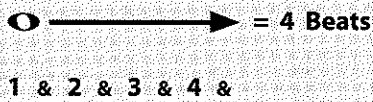
Musical notation for 'Go Tell Aunt Rhodie' in 4/4 time. The piece consists of two systems of two staves each. The first system has a treble clef and a key signature of one sharp (F#). The melody is written on the top staff, and the bass line is on the bottom staff. Above the melody, the letters 'L' and 'R' indicate the left and right hands. The rhythm is a simple 4-beat pattern: quarter, quarter, quarter, quarter.

## 19. ESSENTIAL ELEMENTS QUIZ

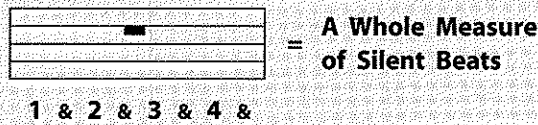
Using the note names and rhythms below, draw the melody notes on the staff before playing.

Musical notation for 'Essential Elements Quiz' in 4/4 time. The piece consists of two systems of two staves each. The first system has a treble clef and a key signature of one sharp (F#). The melody is written on the top staff, and the bass line is on the bottom staff. Above the melody, the letters 'R' and 'L' indicate the right and left hands. The rhythm is a simple 4-beat pattern: quarter, quarter, quarter, quarter. The note names are: Eb, F, Eb, D, Eb, D, C, Bb, C, D, Eb, D, Eb. The bass line is labeled 'B.D.' and the top staff is labeled 'S.D.'.

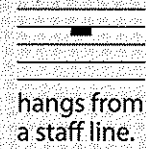
### Whole Note



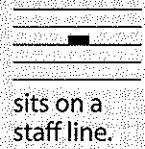
### Whole Rest



### Whole Rest



### Half Rest



## 20. RHYTHM RAP

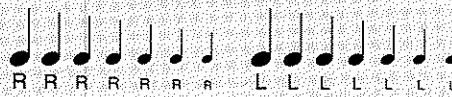
Clap the rhythm while counting and tapping.

Clap

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

### Multiple Bounce

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



Special Percussion Exercise

etc.

Keep counting and maintain a steady tempo.

## 21. THE WHOLE THING

Practice this exercise with Alternate Sticking.

### Duet

A composition with two different parts, played together.

### Bass Drum

When playing whole notes, use a very slow, long stroke to *pull* the sound out.

## 22. SPLIT DECISION – Duet

Play your percussion part as the brass and woodwinds play their duet parts.

## Key Signature



The **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. When playing keyboard percussion, this 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

### 24. LISTEN TO OUR SECTIONS

### 25. LIGHTLY ROW *Mark your own sticking before you play.*

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

**Fermata**

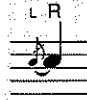
Hold the note (or rest) longer than normal.

**Rudiments**

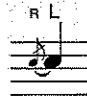
Rudiments are the basic techniques of playing snare drum. You should practice and memorize rudiments to improve your skill. The flam is your first rudiment.

**Flam**

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

**Right Hand Flam**

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

**Left Hand Flam**

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

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

**27. REACHING HIGHER**
**28. AU CLAIRE DE LA LUNE**

French Folk Song

**29. REMIX**

**Harmony**

Two or more notes played together. Each combination forms a *chord*. Listen to the band's harmony while you play.

**30. LONDON BRIDGE** *Mark your own sticking before you play.*

English Folk Song

Musical score for 'London Bridge' in 4/4 time. It consists of two systems of two staves each. The top staff of each system contains a melody with eighth and quarter notes, and the bottom staff contains a bass line with chords and rests. The piece ends with a double bar line and repeat dots.

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."

**Triangle**

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

**31. A MOZART MELODY**

Adaptation

Musical score for 'A Mozart Melody' in 4/4 time. It features three systems of three staves each. The top staff is labeled 'S.D.' (Snare Drum) and contains a melody. The middle staff is labeled 'B.D.' (Bass Drum) and contains a bass line. The bottom staff is labeled 'Triangle' and contains rhythmic patterns for the triangle. The piece ends with a double bar line.

**32. ESSENTIAL ELEMENTS QUIZ**

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



Musical score for the 'Essential Elements Quiz' in 4/4 time. It consists of two systems of three staves each. The top staff is a blank staff with a key signature of one flat (Bb) and a common time signature. The middle staff is labeled 'S.D.' and the bottom staff is labeled 'B.D.'. There are triangle symbols (Δ) placed on the blank staff to indicate where to draw the symbols from the previous block. The piece ends with a double bar line.

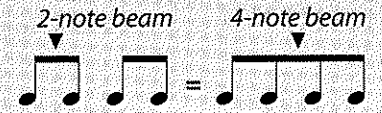


### Eighth Note & Eighth Rest

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



Eighth Notes groups have a beam.



### 33. DEEP POCKETS

### 34. DOODLE ALL DAY *Mark the sticking before you play.*

### Doubling or Double Sticking

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

### 35. JUMP ROPE *Follow the Double Sticking carefully and strive for a consistent sound.*

### 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.

### Rudiment

#### Paradiddle



A snare drum rudiment (see measure 7.)

### 36. A-TISKET, A-TASKET

**Dynamics**

*f* - forte (play loudly)  
lift sticks higher

*mf* - mezzo forte (play moderately loud)  
normal stick height

*p* - piano (play softly)  
bring sticks close to head

**37. LOUD AND SOFT**

Clap

**38. JINGLE BELLS**

J. S. Pierpont

**39. MY DREYDL** Practice "Doubling" in this exercise.

Traditional Hanukkah Song

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

Clap

**Multiple Bounce Eighth Notes**

Special Percussion Exercise

Connect so the bounces sound even and consistent.

**41. EIGHTH NOTE JAM**

**Suspended Cymbal**

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

**42. SKIP TO MY LOU**

American Folk Song

**43. LONG, LONG AGO**

## Wood Block

Cup your palm to form a resonating chamber under the wood block.

**Curved wood block**—strike on top near the center using a hard rubber mallet or snare drum stick if necessary.

**Flat wood block**—the best sound is toward the edge of the top surface near the side with the open slit. You should use a hard rubber mallet or wooden xylophone mallet. A drumstick does not produce a good sound on a flat wood block.

**Wd. Blk.** is the abbreviation for wood block.

### 44. OH, SUSANNA

Stephen Collins Foster

Musical score for "Oh, Susanna" by Stephen Collins Foster. The score is in 4/4 time and features three parts: S.D. (Snare Drum), B.D. (Bass Drum), and Wood Block. The S.D. part consists of a continuous eighth-note pattern. The B.D. part plays a simple bass line. The Wood Block part provides a rhythmic accompaniment with a mix of eighth and quarter notes. The score is marked with a forte (*f*) dynamic.

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

## Crash Cymbals

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

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

To stop the sound of the cymbals, bring both edges of the plates against your body.

**Choke** = muffle (or stop) the sound immediately.

**Cr. Cym.** is the abbreviation for crash cymbals.

### 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

Musical score for "William Tell" by Gioacchino Rossini. The score is in 4/4 time and features three parts: S.D. (Snare Drum), B.D. (Bass Drum), and Cr. Cym. (Crash Cymbals). The S.D. part plays a rhythmic pattern of eighth notes. The B.D. part plays a simple bass line. The Cr. Cym. part provides a rhythmic accompaniment with a mix of eighth and quarter notes. The score is marked with a mezzo-forte (*mf*) dynamic.

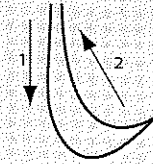
**THEORY**

**2/4 Time Signature**

= 2 beats per measure  
 = Quarter note gets one beat

**Conducting**

Practice conducting this two-beat pattern.



**46. RHYTHM RAP**

*Clap*

**Rudiment**

**Flam Tap**



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

**Solo**

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

**47. TWO BY TWO**

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

**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*

*Use a slower motion on half note crashes.*

# Tambourine

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

## 49. HEY, HO! NOBODY'S HOME

Moderato  
 S.D.  
 B.D.  
*mf*  
 Tambourine  
*mf*

The score is in 2/4 time and consists of two systems. The first system has three staves: S.D. (Snare Drum) with eighth-note patterns, B.D. (Bass Drum) with quarter notes, and Tambourine with rhythmic patterns marked *mf*. The second system continues these parts with similar rhythmic structures.

### Dynamics

*Crescendo* (gradually louder)

*Decrescendo* or *Diminuendo* (gradually softer)

## 50. CLAP THE DYNAMICS

Clap  
 4/4  
*p* *f* *p*

The score is in 4/4 time and shows a single line of music for clapping. It consists of two measures of eighth-note patterns. The first measure is marked *p* (piano) and the second is marked *f* (forte). A third measure with a similar pattern is marked *p*. A double bar line with repeat dots follows.

### Suspended Cymbal Roll

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

## 51. PLAY THE DYNAMICS

S.D.  
 B.D.  
*p* *f* *p*  
 Sus. Cym.  
*p* *f* *p*

The score is in 4/4 time and consists of three systems. The first system has three staves: S.D. with eighth-note patterns, B.D. with quarter notes, and Sus. Cym. with a roll marked *p*. The second system continues with S.D. and B.D. parts, and the Sus. Cym. roll marked *f*. The third system features S.D. and B.D. parts, and the Sus. Cym. roll marked *p*. A double bar line with repeat dots follows.

# PERFORMANCE SPOTLIGHT

## 52. PERFORMANCE WARM-UPS

### TONE BUILDER

### RHYTHM ETUDE

### RHYTHM RAP

Remember: how your hand strikes the tambourine is determined by the dynamics.

## Let Ring

= Let the sound continue to "ring" without stopping. It is a common indication for triangle or cymbals. The same effect is sometimes marked *l.v.* (let vibrate) or *l.r.* (let ring).

### CHORALE

Andante  
Sus. Cym.

Remember: start softly to make an effective crescendo.

Let the sound continue.

# Triangle

Striking the side opposite the open end will produce a "fundamental" sound.  
 Striking the bottom leg will produce a sound with more overtones (ringing).  
 Listen to the band and decide which sound works best with music. It's your choice!

## 53. AURA LEE - Duet or Band Arrangement

George R. Poulton

Sus. Cym. *p*

*mf*

*p*

Triangle *mf*

*mf*

*mf*

*f*

*mf*

Tri. *p*

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

French Folk Song

Moderato

S.D. ①

B.D. *mf*

Wood Block

*mf*

②

*f*

*f*



# PERFORMANCE SPOTLIGHT

## 55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

3 ← Measure number

S.D.  
B.D.  
Cr. Cym.

*p* *f* *mf* *f* *mf*

11

*p* *f*

*mf* *p*

19

*f* *mf* *f*

Choke Choke

### Sus. Cym. with Sticks

When playing sus. cym. with sticks, the best sound is usually one third or one half the distance from the edge to the dome.

## 56. OLD MACDONALD HAD A BAND - Section Feature

Allegro

S.D.  
B.D.  
Sus. Cym. with sticks

*mf* *mf*

9

*f* *p* *p* *f*

Sus. Cym. Wood Block

After repeating, go on to next page

13

*f*

*f*

Choke

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

Ludwig van Beethoven  
Arr. by John Higgins

Moderato

S.D.

B.D.

*mf*

*mf*

Triangle (Remember: Fundamental or overtones – your choice)

9

13

*p*

Sus. Cym. with yarn mallets

*p*

*f*

*f*

*mf*

*f*

### 58. HARD ROCK BLUES - Encore

John Higgins

Allegro

S.D.

B.D.

*f*

*mf*

*f*

*mf*

*f*

*mf*

Sus. Cym. with sticks

Tambourine

*f*

*mf*

*f*

(Solo)

(Solo)

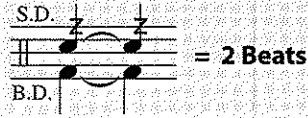
# Tie

**Pitched Percussion**  
(Keyboards and Timpani)



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

**Other Percussion**  
(S.D., B.D., Tamb., Cym., etc.)



A curved line connecting two notes on the same staff line or space. Play one note for the combined counts of the tied notes.

## 59. FIT TO BE TIED

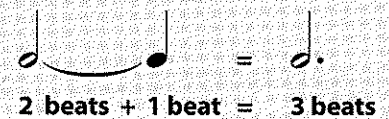
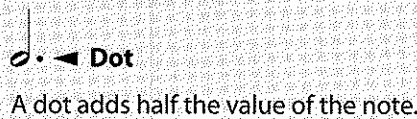
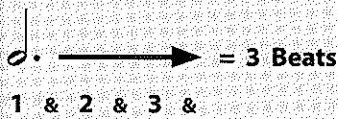
▽ 2 beats

## 60. ALOUETTE

French-Canadian Folk Song

△ 3 beats

# 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** Practice Flam Taps in this exercise.

Stephen Collins Foster

S.D.  
B.D.  
*mf*  
Tri.  
*mf*  
Wd. Blk.

**63. NEW DIRECTIONS**

R L L  
R L L

**64. THE NOBLES**

3 beats

**65. ESSENTIAL ELEMENTS QUIZ**

7

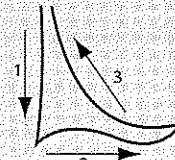
**THEORY**

**3/4 Time Signature**

= 3 beats per measure  
 = Quarter note gets one beat

**Conducting**

Practice conducting this three-beat pattern.



**66. RHYTHM RAP**

Clap

**Rudiment**

**Double Paradiddle**

**67. THREE BEAT JAM**

**68. BARCAROLLE**

Jacques Offenbach

Moderato

**HISTORY**

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**.

**Rudiment**

**Flam Accent**

After you play a flam, play two strokes, always with the high hand. This will keep your hands properly positioned.

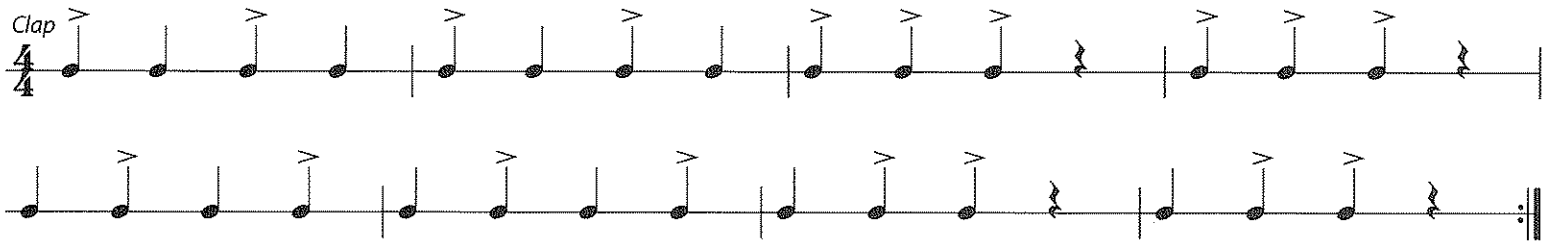
**69. MORNING (from Peer Gynt)**

Andante

Edvard Grieg

**Accent**  Emphasize the note.

**70. ACCENT YOUR TALENT**

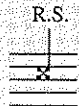
Clap 

**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.

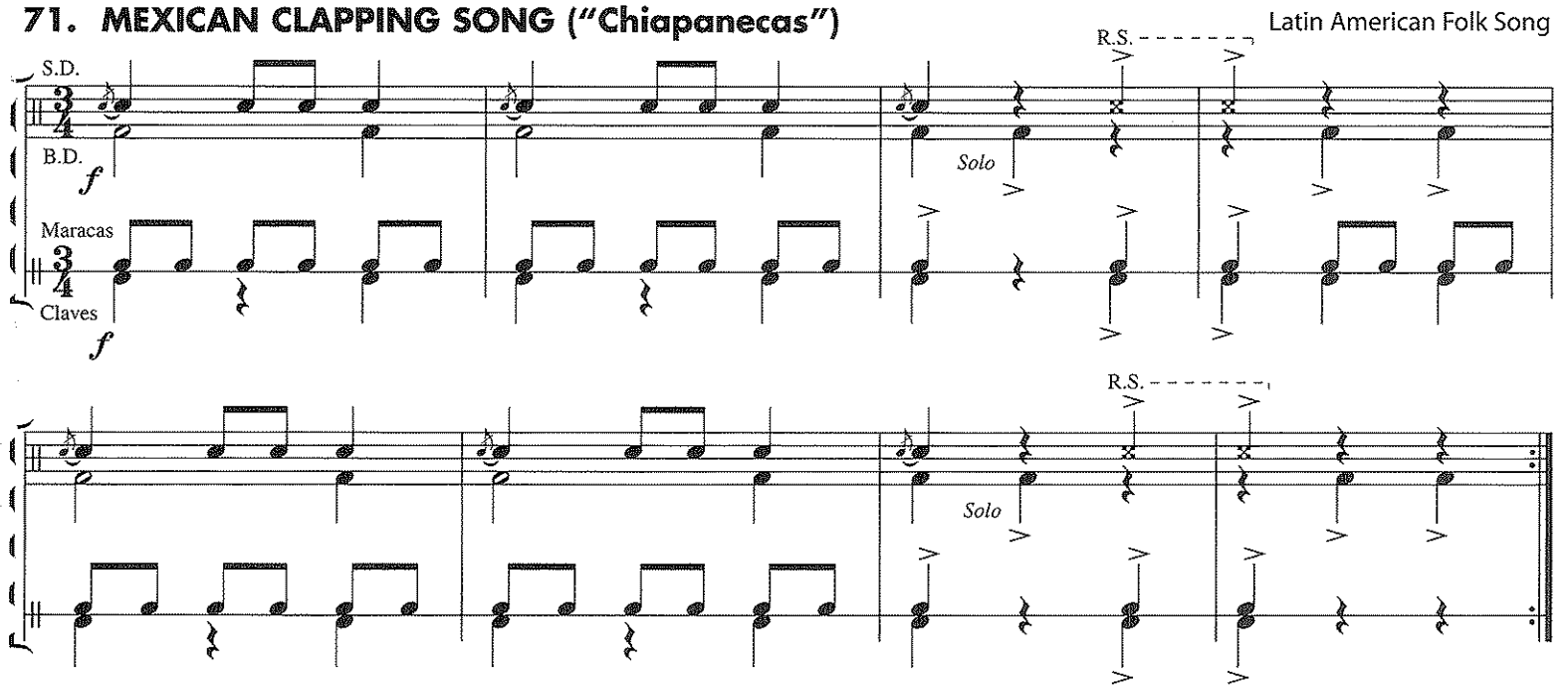
**HISTORY**

**Maracas** Hold maracas by the handles. Use a short, precise wrist motion to shake maracas. Maintain a steady tempo.

**Claves** Cup your left hand to form a resonating chamber. Hold the lower pitched clave in your left hand. Use the clave in your right hand to strike the center of the left clave.

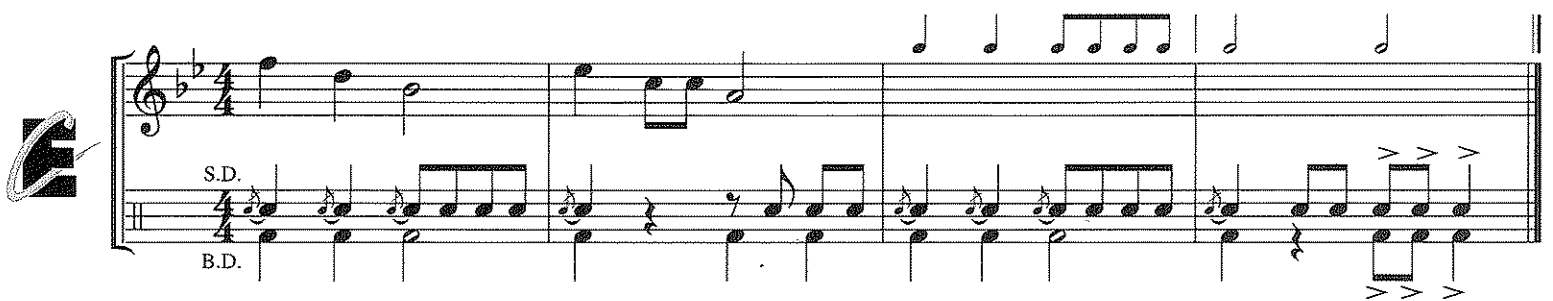
**Rim Shot**  Place tip of left stick on center of drum. Rest stick on rim and hold firmly. Strike with right stick about 1/3 away from tip of left stick. **R.S.** is the abbreviation for rim shot.

**71. MEXICAN CLAPPING SONG ("Chiapanecas")**



**72. ESSENTIAL CREATIVITY**

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



This percussion part can be played to accompany a band member's melody.

### 73. HOT MUFFINS

Musical score for 'HOT MUFFINS' in 2/4 time. The score consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is characterized by eighth-note patterns with accents. The bass line consists of quarter notes and eighth notes.

### 74. COSSACK DANCE

Musical score for 'COSSACK DANCE' in 4/4 time. It features three staves: S.D. (Snare Drum), B.D. (Bass Drum), and Tamb. (Tambourine). The S.D. and B.D. parts have a rhythmic pattern of quarter notes and eighth notes. The Tamb. part has a pattern of eighth notes. The key signature is one sharp (F#).

### 75. BASIC BLUES

Musical score for 'BASIC BLUES' in 4/4 time. It features three staves: S.D. (Snare Drum), B.D. (Bass Drum), and Sus. Cym. (Suspension Cymbal). The S.D. and B.D. parts have a rhythmic pattern of quarter notes and eighth notes. The Sus. Cym. part has a pattern of eighth notes. The key signature is one sharp (F#).

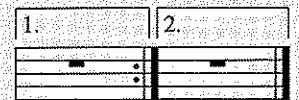
**THEORY**

#### Key Signature



The **Key Signature** tells us which notes to play with sharps or flats throughout the music. For keyboard percussion, this Key Signature indicates the *Key of F* – play all B's as B-flats.

#### 1st & 2nd Endings



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

### 76. HIGH FLYING

Musical score for 'HIGH FLYING' in 3/4 time. It features three staves: S.D. (Snare Drum), B.D. (Bass Drum), and Triangle. The S.D. and B.D. parts have a rhythmic pattern of quarter notes and eighth notes. The Triangle part has a pattern of eighth notes. The key signature is one sharp (F#).

Musical score for 'HIGH FLYING' showing the 1st and 2nd endings. The 1st ending is a repeated section of music that leads to the 2nd ending. The 2nd ending is a repeated section of music that leads to the end of the piece. The key signature is one sharp (F#).

2nd time →

**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.

**Snare Drum** Turning the snares off can create an effective, dark sound, similar to a tom-tom.

**77. SAKURA, SAKURA - Band Arrangement**

Japanese Folk Song  
Arr. by John Higgins

**Andante**  
Snares off

S.D.  
B.D.  
Sus. Cym.  
Triangle  
Wood Block

*mf*  
*mf*  
*mf*  
*mf*  
*mf*

S.D. and B.D. can share the same rest.

*p*

*mf*  
*mf*  
*mf*

Shared rest  
▽

*f*  
*f*  
*f*

*p*  
*p*  
*p*

Choke



## Sleigh Bells

Sleigh bells are usually shaken on the rhythm indicated. However, handle-mounted sleigh bells can be tapped gently in time with the fist by holding the instrument perpendicular to the floor.

### 78. UP ON A HOUSETOP

Snares on

S.D.

B.D.

*mf*

Sleigh Bells

*mf*

1.

2.

*f*

The score for 'Up on a Housetop' is in 4/4 time. It features three staves: S.D. (Snare Drum), B.D. (Bass Drum), and Sleigh Bells. The S.D. part starts with 'Snares on' and has a dynamic of *mf*. The B.D. part has a dynamic of *mf*. The Sleigh Bells part has a dynamic of *mf*. The piece has a first ending (1.) and a second ending (2.). The second ending is marked with a forte (*f*) dynamic. The Sleigh Bells part has a dynamic of *f* in the second ending.

### 79. JOLLY OLD ST. NICK *Remember to emphasize the accented notes.*

Moderato

S.D.

B.D.

*mf*

Sleigh Bells

*mf*

1.

2.

The score for 'Jolly Old St. Nick' is in 2/4 time. It features three staves: S.D. (Snare Drum), B.D. (Bass Drum), and Sleigh Bells. The S.D. part has a dynamic of *mf*. The B.D. part has a dynamic of *mf*. The Sleigh Bells part has a dynamic of *mf*. The piece has a first ending (1.) and a second ending (2.).

### 80. THE BIG AIRSTREAM

The score for 'The Big Airstream' is in 4/4 time. It features two staves: S.D. (Snare Drum) and B.D. (Bass Drum). The S.D. part has a dynamic of *mf*. The B.D. part has a dynamic of *mf*. The piece has a first ending (1.) and a second ending (2.).

### 81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

*mf*

*f*

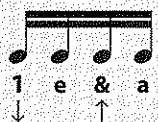
Franz Lehar

*mf*

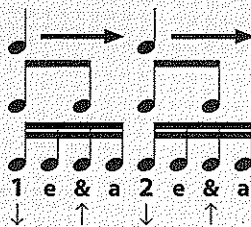
*f*

The score for 'Waltz Theme (The Merry Widow Waltz)' is in 3/4 time. It features two staves: S.D. (Snare Drum) and B.D. (Bass Drum). The S.D. part has a dynamic of *mf*. The B.D. part has a dynamic of *mf*. The piece has a first ending (1.) and a second ending (2.).

# Sixteenth Notes



Each Sixteenth Note = 1/4 Beat  
4 Sixteenth Notes = 1 Beat



Special Percussion Exercise

## 82. AIR TIME *Count carefully and maintain a steady tempo.*

## 83. DOWN BY THE STATION

*Allegro*  
S.D.  
B.D. *mf*  
Wood Block *mf*

## 84. ESSENTIAL ELEMENTS QUIZ

*Moderato*  
S.D.  
B.D. *mf* *f* *p*  
Cr. Cym. *Solo* *Solo* *f*

## 85. ESSENTIAL CREATIVITY *Improvise your own part for measures 3-8 using these rhythms:*

# DAILY WARM-UPS

WORK-OUTS FOR TONE &amp; TECHNIQUE

## 86. TONE BUILDER

## 87. RHYTHM BUILDER

## 88. TECHNIQUE TRAX

## 89. CHORALE (Adapted from Cantata 147)

Johann Sebastian Bach

## 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**

S.D.  
B.D.  
*mf*  
Cr. Cym.  
*mf*

**Variation 1**

Change to Triangle  
Tri.  
*mf*

**Variation 2**

Change to Cr. Cym.  
Cr. Cym.  
*mf*

## 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."

## Eighth Note Two Sixteenths

= 1 Beat

1 e & a

Subdivide each beat into 4 equal parts.

=

1 e & a

1 e & a 2 e & a

# 91. BANANA BOAT SONG

Moderato

Caribbean Folk Song

Snares off  
S.D.  
B.D.  
*f*  
Maracas  
*f*

*mf*

*mf*

**Fine**

**D.C. al Fine**

### 92. RAZOR'S EDGE

Snares on

Musical notation for 'Razor's Edge' in 4/4 time. The top staff shows a snare drum pattern with eighth notes and accents. The bottom staff shows a bass drum pattern with quarter notes and rests.

### 93. THE MUSIC BOX

Musical notation for 'The Music Box' in 3/4 time. The top staff is labeled 'S.D.' (Snare Drum) and the bottom staff is labeled 'B.D.' (Bass Drum). The snare drum part features a complex pattern of eighth and sixteenth notes. The bass drum part has a simpler pattern with a 'Tri.' (Triplet) marking. Dynamics include *p* (piano).

**HISTORY**

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

### 94. EZEKIEL SAW THE WHEEL

African-American Spiritual

Allegro

Musical notation for 'Ezekiel Saw the Wheel' in 4/4 time. The top staff shows a snare drum pattern with eighth notes and accents. The bottom staff shows a bass drum pattern with quarter notes and rests. Dynamics include *f* (forte).

### 95. SMOOTH OPERATOR

Rim Shot

Musical notation for 'Smooth Operator' in 4/4 time. The top staff shows a snare drum pattern with eighth notes and accents. The bottom staff shows a bass drum pattern with quarter notes and rests. A 'Rim Shot' is indicated with an upward-pointing triangle. A note below the first staff reads: '▽ Note how the pattern changed.'

**96. GLIDING ALONG** Practice "Doubling" in this exercise.

Rim Shot

**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.

**HISTORY**

**97. TROMBONE RAG**

Allegro

On Rim

**98. ESSENTIAL ELEMENTS QUIZ**

Andante

Fine

**99. TAKE THE LEAD** Practice Right Hand Lead in this exercise.

**THEORY**

**Phrase**

A musical "sentence" which is often 2 or 4 measures long. Percussionists should match the dynamics of the band.

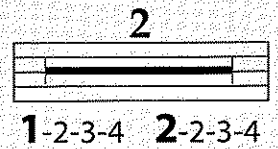
**100. THE COLD WIND**

**101. PHRASEOLOGY**

**THEORY**

**Multiple Measure Rest**

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



**Simile** (*sim.*)

Continue playing in the same style.

**102. SATIN LATIN** Practice Double Sticking in this exercise.

**Allegro**  
Snares off

R L L R L R L R L R L L R L R L R L R L *sim.*

*Soli*

*mf*

*Soli*

*mf*

2

1-2-3-4 2-2-3-4

2

1-2-3-4 2-2-3-4

R L L R L R L R L R L L R L R L R

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.

**HISTORY**

### 103. MINUET

Moderato

Johann Sebastian Bach

Snares on

*mf*

*mf*

### 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?



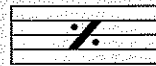
**105. NATURALLY** Right Hand Lead

**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.

**THEORY**

**One Measure Repeat**



Repeat the previous measure.

**106. MARCH MILITAIRE** Practice “Doubling” in this exercise.

Franz Schubert

**Allegro**

**107. THE FLAT ZONE**

## 108. ON TOP OF OLD SMOKEY

American Folk Song

Allegro

S.D. *f*

B.D. *f*

Tri. *f*

The musical score for 'On Top of Old Smokey' is written for piano and consists of three systems. The first system shows the beginning of the piece in 3/4 time, marked 'Allegro'. The right hand (S.D.) starts with a series of eighth notes, while the left hand (B.D.) plays a steady eighth-note accompaniment. A 'Tri.' (trill) is indicated in the left hand in the second measure of the first system. The score continues with two more systems, each with two staves, showing the progression of the melody and accompaniment.

**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

Allegro

S.D.

B.D.

*f*

Sus. Cym. (with S.D. stick) *f*

The musical score for 'Bottom Bass Boogie' is written for piano and consists of three systems. The first system shows the beginning of the piece in 4/4 time, marked 'Allegro'. The right hand (S.D.) plays a melody with eighth notes and rests, while the left hand (B.D.) plays a steady eighth-note accompaniment. A 'Sus. Cym.' (sustained cymbal) part is written for the left hand, indicated by 'x' marks on the staff, and is played with the S.D. stick. The score continues with two more systems, each with two staves, showing the progression of the melody and accompaniment. The final system includes first and second endings.

### Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

1 & 2 &

### 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

### Closed Roll



Subdivide each  $\frac{1}{4}$  into 4 equal strokes, and connect the multiple bounces as smoothly as possible. Closed rolls fill each beat with a buzzing sound.

$\frac{1}{4} = \text{four beamed eighth notes}$

### 112. ALL THROUGH THE NIGHT

*mf* *p* Fine D.C. al Fine

### 113. SEA CHANTY

English Folk Song

Moderato

*f* *mf* *f*

## 114. SCARBOROUGH FAIR

English Folk Song

Andante

S.D.  
B.D.  
Tri.

*mf*

*f*

*mf*

*p*

The score for Scarborough Fair is written for three parts: S.D. (Soprano), B.D. (Bass), and Tri. (Triangle). The tempo is Andante and the time signature is 3/4. The S.D. part features a melodic line with slurs and ties. The B.D. part provides a harmonic accompaniment with chords and single notes. The Tri. part consists of rhythmic patterns, including eighth and sixteenth notes, with dynamic markings of *mf*, *f*, and *p*.

## 115. RHYTHM RAP

Clap

4/4

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

The Rhythm Rap score is a single-line piece for Clap in 4/4 time. It consists of a rhythmic pattern of eighth and quarter notes with rests, repeated four times. The pattern is: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &.

## 116. THE TURNAROUND

The Turnaround score is a single-line piece in 4/4 time. It features a rhythmic pattern of eighth and quarter notes with accents, repeated four times. The pattern is: > eighth eighth eighth eighth quarter quarter quarter quarter > eighth eighth eighth eighth quarter quarter quarter quarter > eighth eighth eighth eighth quarter quarter quarter quarter > eighth eighth eighth eighth quarter quarter quarter quarter.

## 117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Scottish Folk Song

Andante

*mf*

*f*

The score for Auld Lang Syne is written for a single melodic line in 4/4 time. The tempo is Andante. The melody is written in a treble clef and features a mix of eighth and quarter notes with slurs and ties. Dynamic markings of *mf* and *f* are used throughout the piece.

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

You can perform this snare drum solo with a piano accompaniment. Play it for the band, the school or your family. The theme in the piano part is a well-known melody from a set of orchestral works called **Hungarian Dances**, by the German composer **Johannes Brahms** (1833–1897). Many of Brahms' works include dance and folk styles he learned from touring Europe as a young man.

### 118. HUNGARIAN DANCE NO. 5 – Snare Drum Solo

Johannes Brahms  
Arr. by Will Rapp

**Allegro**

Snare Drum

*f*

Single Paradiddles

Double Paradiddles

Stick Clicks\*

Rim Shot

Measure Number

*p*

*f*

\*Hit sticks together.

# 118. HUNGARIAN DANCE NO. 5 - Piano Accompaniment

Johannes Brahms  
Arr. by Will Rapp

**Allegro**

Piano

*f*

With pedal

17

*sfz*

*p*

*f*

33

*f*

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 and percussionists combine new sticking patterns. The success of your band depends on everyone's effort and encouragement.

## Snare Drum

The following exercises will help you develop important skills. Follow the written sticking very carefully to help build your snare drum technique.

### 119. GRENADILLA GORILLA JUMP No. 1

### 120. JUMPIN' UP AND DOWN

### 121. GRENADILLA GORILLA JUMP No. 2

### 122. JUMPIN' FOR JOY

**123. GRENADILLA GORILLA JUMP No. 3**

**124. JUMPIN' JACKS**

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

**THEORY**

**125. ESSENTIAL ELEMENTS QUIZ** A quiz on intervals appears in the keyboard section (page 24).





### 130. CROSSING OVER

Musical score for 'Crossing Over' in 4/4 time. The score consists of two systems of two staves each. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with quarter and eighth notes. The piece concludes with a double bar line.

### Trio

A **trio** is a composition with three parts played together.

### 131. KUM BAH YAH *This percussion part can accompany a trio of players or the full band.*

African Folk Song

Moderato  
Snares off

S.D.  
B.D.

*mf*

Tri.

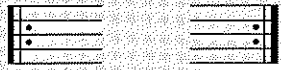
*mf*

*p*

*p*

Musical score for 'Kum Bah Yah' in 2/4 time. The score is written for piano and percussion. The piano part is on the upper staff, and the percussion part is on the lower staff. The piano part features a melodic line with eighth and sixteenth notes, and the percussion part features a rhythmic pattern with quarter and eighth notes. The piece concludes with a double bar line.

# 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

*Flam accents can also apply to eighth notes.*

African-American Spiritual

Andante Snares on

*mf*

L R L R L R L R

## 133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato

S.D.  
B.D.  
Wd. Blk.

*f*

## 134. BOTANY BAY


Australian Folk Song

Allegro

*mf*

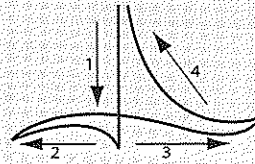
*f*

### C Time Signature

 = Common Time  
(Same as  $\frac{4}{4}$ )

### Conducting

Practice conducting this four-beat pattern.



THEORY

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

### 136. FINLANDIA




Jean Sibelius

*Andante*

*mf* *p*

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### 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

Musical score for 'Easy Gorilla Jumps' in C major, 2/4 time. The piece consists of two staves. The first staff features a melody with eighth-note patterns and slurs. The second staff provides a bass line with quarter and eighth notes.

### 139. TECHNIQUE TRAX

Musical score for 'Technique Trax' in C major, 2/4 time. This piece is a technical exercise featuring rapid eighth-note runs in both the treble and bass staves, with various slurs and accents.

### 140. MORE TECHNIQUE TRAX

Musical score for 'More Technique Trax' in C major, 2/4 time. This is a more advanced technical exercise with complex eighth-note patterns, slurs, and accents across both staves.

### 141. GERMAN FOLK SONG

Musical score for 'German Folk Song' in 3/4 time, marked 'Moderato'. The score includes dynamics like *mf* and first/second endings. The melody is simple and characteristic of folk music.

### 142. THE SAINTS GO MARCHIN' AGAIN

Musical score for 'The Saints Go Marchin' Again' in 4/4 time, marked 'Allegro' and 'R.S.'. The score includes dynamics like *f* and first/second endings. It features a strong, rhythmic melody with repeat signs and a 'R.S.' (Repeat Sign) section.

James Black and Katherine Purvis

### 143. LOWLAND GORILLA WALK

On rim

Musical notation for 'Lowland Gorilla Walk' in 4/4 time. The piece consists of two systems of two staves each. The top staff uses a snare drum with 'x' marks for notes and accents (>) above some notes. The bottom staff uses a bass drum with notes. The first system has a repeat sign after the first two measures. The second system has a repeat sign after the first two measures and ends with a double bar line.

#### Two Measure Repeat



Repeat the previous two measures.

THEORY

### 144. SMOOTH SAILING

On head

Musical notation for 'Smooth Sailing' in common time (C). The piece consists of two systems of two staves each. The top staff uses a snare drum with notes and accents (>) above some notes. The bottom staff uses a bass drum with notes. The first system has a repeat sign after the first two measures. The second system has a repeat sign after the first two measures and ends with a double bar line.

### 145. MORE GORILLA JUMPS

Musical notation for 'More Gorilla Jumps' in 4/4 time. The piece consists of two systems of two staves each. The top staff uses a snare drum with notes and accents (>) above some notes. The bottom staff uses a bass drum with notes. The first system has a repeat sign after the first two measures. The second system has a repeat sign after the first two measures and ends with a double bar line.

### 146. FULL COVERAGE

Musical notation for 'Full Coverage' in common time (C). The piece consists of two systems of two staves each. The top staff uses a snare drum with notes and accents (>) above some notes. The bottom staff uses a bass drum with notes. The first system has a repeat sign after the first two measures. The second system has a repeat sign after the first two measures and ends with a double bar line.

**THEORY**

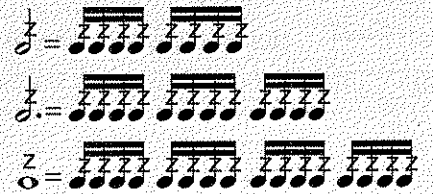
**Scale**

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. See exercise 147 in the keyboard section.

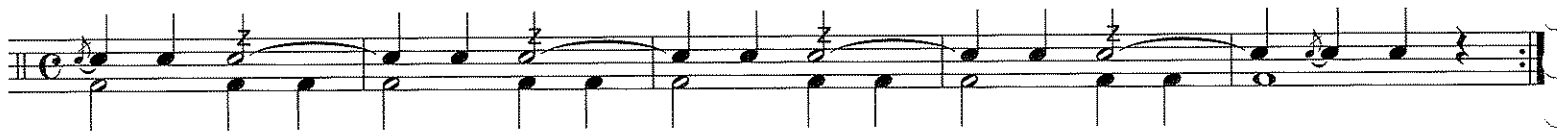
**Extended Roll**



Subdivide each beat into 4 equal strokes and connect the multiple bounces as smoothly as possible. Extended rolls are closed rolls which fill all beats with a buzzing sound.



**147. CONCERT B $\flat$  SCALE**

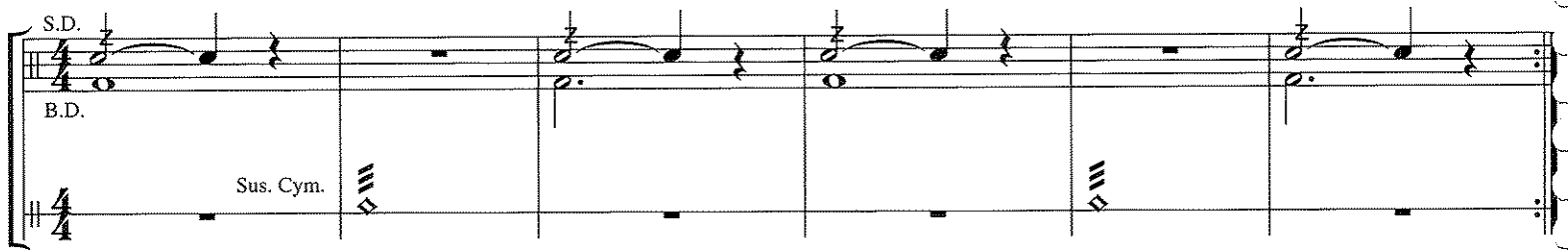


**THEORY**

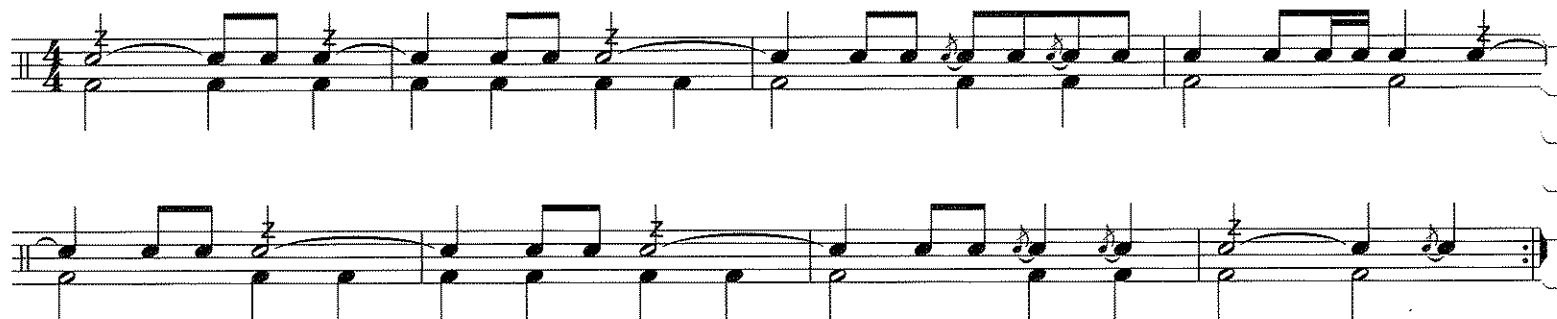
**Chord & Arpeggio**

When two or more notes are played together, they form a **chord** or **harmony**. See exercise 148 in the keyboard section.

**148. IN HARMONY**



**149. SCALE AND ARPEGGIO**



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

## 150. THEME FROM “SURPRISE SYMPHONY”

Franz Josef Haydn

Andante  
On rim

*p*

*f*

*p*

*mf*

## 151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

S.D.  
B.D.  
Cr. Cym.

*mf*

*mf*

1.

2.



# PERFORMANCE SPOTLIGHT

## 152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy  
Arr. by John Higgins

March Style

**5** Measure Number

S.D.  
B.D.  
Cr. Cym.

*f*

*mf*

*Solo*

**13**

**21**

**29**

*f*

*f*

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**  
S.D.  
B.D.  
*mf*

5 Wood Block (or Rim Tap)  
Triangle *mf*

13 Sus. Cym. (with S.D. stick)

Tambourine

21 S.D. *f* Tamb.

29 B.D. \*Cr. Cym. *f*

Soli 37 *mf*

45 *p* *mf*

*f*

\*In some printed music, cymbals appear with the bass drum.

# DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

## 154. RANGE AND FLEXIBILITY BUILDER

### Rudiment

#### Triple Paradiddle

R L R L R L R R L R L R L R L L

## 155. TECHNIQUE TRAX *Emphasize the accents.*

## 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

Andante

Musical score for the first system of Hatikvah. It features four staves: S.D. (Soprano), B.D. (Baritone), Tri. (Triangle), and Wd. Blk. (Wood Block). The tempo is marked 'Andante' and the time signature is 4/4. The S.D. staff begins with a first ending bracket labeled '1.'. The B.D. staff is marked with a dynamic of *mf*. The Tri. staff is marked with a dynamic of *mf*. The Wd. Blk. staff is marked with a dynamic of *mf*.

Musical score for the second system of Hatikvah. It features four staves: S.D., B.D., Tri., and Wd. Blk. The S.D. staff begins with a second ending bracket labeled '2.' and a measure number '6' in a box. The B.D. staff is marked with a dynamic of *f*. The Tri. staff is marked with a dynamic of *f*. The Wd. Blk. staff is marked with a dynamic of *f*. A 'Tamb.' (Tambourine) part is introduced in the Wd. Blk. staff. A '(To Sus. Cym.)' instruction is placed at the end of the system.

Musical score for the third system of Hatikvah. It features four staves: S.D., B.D., Tri., and Wd. Blk. The S.D. staff is marked with a dynamic of *f*. The B.D. staff is marked with a dynamic of *f*. The Tri. staff is marked with a dynamic of *f*. The Wd. Blk. staff is marked with a dynamic of *f*. A 'Sus. Cym.' (Suspension Cymbal) part is introduced in the B.D. staff.

Musical score for the fourth system of Hatikvah. It features four staves: S.D., B.D., Tri., and Wd. Blk. The S.D. staff begins with a measure number '14' in a box and is marked with a dynamic of *mf*. The B.D. staff is marked with a dynamic of *mf*. The Tri. staff is marked with a dynamic of *mf*. The Wd. Blk. staff is marked with a dynamic of *mf*. The system concludes with a final measure in the S.D. staff.

### 158. RHYTHM RAP

Clap

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

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

### 159. EIGHTH NOTE MARCH *Practice "Doubling" and Paradiddles.*

R R L R R L R R L R L R R L R L L

R R L L R R L L R R L R R L R L R R L

### 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

#### Cowbell

Hold the open end of the cowbell away from you, and play on the front edge of the open end with a stick.

### 163. EIGHTH NOTE SCRAMBLE

### 164. ESSENTIAL ELEMENTS QUIZ

Andante

S.D.

B.D.

Wd. Bk.

## 165. DANCING MELODY

Musical score for 'Dancing Melody' in 4/4 time. The score consists of two staves. The top staff features a melody with eighth and sixteenth notes, including slurs and ties. The bottom staff provides a bass line with quarter and eighth notes.

### HISTORY

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

## 166. EL CAPITAN

John Philip Sousa

**Allegro**

S.D.  
B.D.  
*f*  
Cr. Cym.

Musical score for 'El Capitan' in 2/4 time. The score is for a band and includes parts for Snare Drum (S.D.), Bass Drum (B.D.), and Cymbals (Cr. Cym.). The tempo is marked 'Allegro'. The score consists of three systems of staves. The first system includes dynamics like *f* and *Cr. Cym.*. The second system continues the melody. The third system includes first and second endings, marked '1.' and '2.', and concludes with a double bar line and repeat signs.

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### HISTORY

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

## 167. O CANADA

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

Maestoso (Majestically)

First system of musical notation for 'O Canada'. It consists of two staves. The upper staff contains the melody with various note values and rests. The lower staff contains the accompaniment. Dynamics include *mf* at the beginning and *f* later in the system.

Second system of musical notation for 'O Canada'. It consists of two staves. Dynamics include *mf* at the end of the system.

9

Third system of musical notation for 'O Canada'. It consists of two staves. Dynamics include *p* at the end of the system.

Fourth system of musical notation for 'O Canada'. It consists of two staves. Dynamics include *mf* at the end of the system.

17

Fifth system of musical notation for 'O Canada'. It consists of two staves. Dynamics include *f* at the beginning.

Sixth system of musical notation for 'O Canada'. It consists of two staves.

Seventh system of musical notation for 'O Canada'. It consists of two staves.

168. ESSENTIAL ELEMENTS QUIZ - METER MANIA *Count and clap before playing. Can you conduct this?*

First system of musical notation for 'Essential Elements Quiz - Meter Mania'. It consists of two staves. The first measure is in 4/4 time, the second in 3/4, and the third in 4/4.

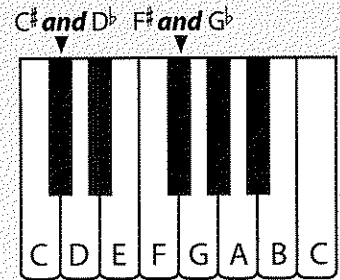
Second system of musical notation for 'Essential Elements Quiz - Meter Mania'. It consists of two staves. The first measure is in 3/4, the second in 4/4, and the third in 4/4.



## Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your note chart on page 5-A shows the enharmonic notes for keyboard percussion instruments.

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



### 169. SNAKE CHARMER

Snares off

S.D.  
B.D.  
Tamb.  
Cowbell

Musical score for 'Snake Charmer' in 4/4 time. The score includes parts for Snare Drum (S.D.), Bass Drum (B.D.), Tambourine (Tamb.), and Cowbell. The snare drum part is marked 'Snares off'. The music features a steady eighth-note pattern in the snare and bass drum, with a tambourine and cowbell providing rhythmic accompaniment.

### 170. DARK SHADOWS

Snares on

Musical score for 'Dark Shadows' in 4/4 time. The score includes parts for Snare Drum (S.D.), Bass Drum (B.D.), and Tambourine (Tamb.). The snare drum part is marked 'Snares on'. The music features a steady eighth-note pattern in the snare and bass drum, with a tambourine and cowbell providing rhythmic accompaniment. The score includes first and second endings.

### 171. CLOSE ENCOUNTERS

S.D.  
B.D.  
Tamb.

Musical score for 'Close Encounters' in 3/4 time. The score includes parts for Snare Drum (S.D.), Bass Drum (B.D.), and Tambourine (Tamb.). The snare drum part is marked 'Snares on'. The music features a steady eighth-note pattern in the snare and bass drum, with a tambourine and cowbell providing rhythmic accompaniment.

### 172. MARCH SLAV

Snare Drum is *tacet* (do not play). An optional timpani part appears on page 33-B.

Largo

Peter Illyich Tchaikovsky

S.D. (*tacet*)  
B.D.  
Sus. Cym.

*mf*  
*p*  
*mf*  
*f*

Musical score for 'March Slav' in 4/4 time. The score includes parts for Snare Drum (S.D.), Bass Drum (B.D.), and Suspended Cymbal (Sus. Cym.). The snare drum part is marked 'S.D. (tacet)'. The music features a steady eighth-note pattern in the snare and bass drum, with a suspended cymbal providing rhythmic accompaniment. The score includes first and second endings.

## Timpani

One of the most dramatic instruments in the percussion section, *Timpani* combines the rhythms of percussion with the pitch of other instruments. Use felt timpani mallets. For **March Slav** tune the larger drum to F and the smaller drum to B $\flat$ .

### 172. MARCH SLAV - Timpani

Tune to F and B $\flat$ .

Largo

Two staves of music for Timpani. The first staff is in bass clef, 4/4 time, with a dynamic marking of *f*. The second staff is also in bass clef, 4/4 time, with two first and second endings. The first ending is marked with a first ending bracket and a first ending repeat sign. The second ending is marked with a second ending bracket and a second ending repeat sign. Both endings have a dynamic marking of *f*.

### 173. NOTES IN DISGUISE

Three staves of music for percussion. The top staff is labeled 'S.D.' (Small Drum) and the middle staff is labeled 'B.D.' (Bass Drum). The bottom staff is labeled 'Tri.' (Triangle) and has a 3/4 time signature. The music consists of rhythmic patterns and notes. The bottom staff has a dynamic marking of *lv.* (largo).

## Chromatic Notes

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

THEORY

### 174. HALF-STEPPIN'

Two systems of music for percussion. The first system has three staves: 'Tamb.' (Tambourine), 'Maracas', and 'Claves'. The second system has two staves: 'Claves' and 'Maracas'. The music consists of rhythmic patterns and notes. The top staff has a dynamic marking of *f*. The bottom staff has a dynamic marking of *lv.* (largo).

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.

## Tambourine Shake



Shake the tambourine in your left hand. Stop the shake on the release (tied) note with the fist of your right hand.

### 175. EGYPTIAN DANCE.

Allegro  
Snares off

Camille Saint-Saëns

S.D.  
B.D.  
*mf*  
Tamb. shake  
*mf*  
Sleigh Bells

### 175. EGYPTIAN DANCE – Timpani

Tune the larger drum to A and the smaller drum to E. Watch for accidentals.  
Use a light stroke to achieve a dance-like quality in your sound.

Allegro

L R R L R R L R *sim.* 2 2 2

# 176. SILVER MOON BOAT

Chinese Folk Song

**Largo** Tri. *mf* Fine

Wd. Blk. *mf* Claves

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.

**HISTORY**

# 177. THEME FROM SYMPHONY NO. 7

*While this part looks easy, it is difficult because it is slow. Strive for an even consistent sound.*

Ludwig van Beethoven

**Allegro (moderately fast)**  
S.D. Snare off  
B.D. *p*

**9** *mf*

1. 2.

# 177. THEME FROM SYMPHONY NO. 7 - Timpani

*Tune to Eb and Ab.*

Ludwig van Beethoven

**Allegro (moderately fast)**

*p* **3** **9** *mf*

**3** 1. 2.

**HISTORY**

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**

Peter Illyich Tchaikovsky

**Allegro**  
Snares on S.D.  
B.D.  
Cr. Cym.  
*f*

**178. CAPRICCIO ITALIEN – Timpani**

Use a slow stroke to “pull” the sound out of the timpani. Tune to F and B $\flat$ .

Peter Illyich Tchaikovsky

**Allegro**  
*f*

**Rudiment**

**Flamacue**

L R L R L R

A snare drum rudiment. Emphasize the

**179. AMERICAN PATROL**

F.W. Meacham

**Allegro**  
*mf*  
*sim.*

Go on to next page

Musical notation for the first piece, consisting of two staves. The top staff features a melodic line with eighth and sixteenth notes, including accents (>) and slurs. The bottom staff provides a harmonic accompaniment with chords and single notes.

### 180. WAYFARING STRANGER

Andante

African-American Spiritual

Musical score for 'Wayfaring Stranger' in 4/4 time, marked Andante. The score is arranged for four parts: S.D. (Solo Drum), B.D. (Bass Drum) with dynamics *p*, Tri. (Triangle) with dynamics *p*, and Tamb. (Tambourine). The S.D. part features a complex rhythmic pattern with many slurs and accents. The B.D. part consists of a steady, low-pitched pattern. The Tri. part has a rhythmic pattern with occasional slurs. The Tamb. part features a rhythmic pattern with many slurs and accents.

### 181. ESSENTIAL ELEMENTS QUIZ - RUDIMENT COUNTING CONQUEST

Musical score for 'Essential Elements Quiz - Rudiment Counting Conquest' in 4/4 time. The score is arranged for two staves. The top staff features a melodic line with eighth and sixteenth notes, including accents (>) and slurs. The bottom staff provides a harmonic accompaniment with chords and single notes. Above the notes, there are rhythmic counting patterns: LR RL LR RL LR RRL LLR RRL L LR L RRL R LL RL L LR L R RL R LL. The score includes various rhythmic patterns and accents.

# PERFORMANCE SPOTLIGHT

## 182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

Maestoso  
S.D.  
B.D.

*f*

*p*

Detailed description: This system contains the first two staves of music. The top staff is for Soprano (S.D.) and the bottom staff is for Bass Drum (B.D.). The music is in 4/4 time and begins with a *f* dynamic. The melody consists of eighth and quarter notes with accents. The B.D. part provides a rhythmic accompaniment with eighth notes and quarter notes. The system ends with a *p* dynamic marking.

7 Andante

8

Detailed description: This system shows measures 7 and 8. Measure 7 is a whole rest for both parts. Measure 8 is a whole rest for both parts. The dynamic is *mf*.

15

7

*f*

*mf*

Detailed description: This system shows measures 15 and 16. Measure 15 is a whole rest for both parts. Measure 16 contains the melody and accompaniment. The dynamic is *f* in measure 15 and *mf* in measure 16.

25 Maestoso

*f*

(Roll until cut-off)

Detailed description: This system shows measures 25 and 26. Measure 25 is a whole rest for both parts. Measure 26 contains the melody and accompaniment. The dynamic is *f*. The system ends with a roll symbol and the instruction '(Roll until cut-off)'.

# PERFORMANCE SPOTLIGHT

## 182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

**Maestoso**  
Cr. Cym.

**7 Andante**

**15**

**25 Maestoso**  
Cr. Cym.

### Timpani Roll



Rapidly alternate single strokes as smoothly as possible. For the best sound, play about one third of the way from the edge to the center of the head.

## 182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

**Maestoso**  
Timpani  $\nabla$  Roll

**7 Andante**

**15**

**25 Maestoso**



# 183. LA CUCARACHA - Band Arrangement

Latin American Folk Song  
Arr. by John Higgins

Latin Rock  
Snares off >  
S.D. >  
B.D. >  
*f*

5

13

25

2.

# 183. LA CUCARACHA - Band Arrangement

Latin American Folk Song  
Arr. by John Higgins

## Latin Rock

Maracas

Claves  
(Opt. Cowbell)

*f*

5

*mf*

*mf*

13

*mf*

*mf*

*p*

(To Tri.)

Tri. (To Claves)

25

Claves

*f*

*f*

1.

2.

# PERFORMANCE SPOTLIGHT

## 184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

Allegro  
S.D.  
B.D.

*f*

10 7

*f* *p*

18

*p* *mf*

26

*f*

34

42

Cymb.

# PERFORMANCE SPOTLIGHT

## 184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

**Allegro**  
Cr. Cym.

10 18 26 34 42

3 8 5

## 184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

**Allegro**  
Timpani

10 18 26 34 42

4 8

\*Stop sound with fingertips.

# PERFORMANCE SPOTLIGHT

## Solo for Percussion Ensemble

Performing for an audience is an exciting part of being involved in music. Percussion ensembles provide a unique solo performing opportunity for all members of the percussion section. This percussion ensemble is written for 5 or more players. It is based on the famous "Can-Can" dance from Jacques Offenbach's operetta *Orpheus in the Underworld*, completed in 1858. Your percussion ensemble can perform for the band or at other school and community events.

### 185. CAN - CAN

Jacques Offenbach  
Arr. by Kevin Lepper

**Allegro**  
S.D.  
B.D.

*f*

*Solo*

*mf*

5 On rim

1. On drum

2.

14

2

*Solo*

*Soli - with Cym.*

30

# 185. CAN - CAN

Jacques Offenbach  
Arr. by Kevin Lepper

**Allegro**  
Cr. Cym.

5 6 Wd. Blk. 1. mf

14 Cr. Cym. f Choke 2 Choke 2

Choke Wd. Blk. Cr. Cym. f Solo 30

2

Choke

# 185. CAN - CAN

Jacques Offenbach  
Arr. by Kevin Lepper

**Allegro**  
Tri.

5 Tamb. 2nd time only mf

14 1. 2. To Triangle 2 Solo Tri. f

30 Tamb. f

To Tambourine 12

# DUETS

**Swing Low, Sweet Chariot** and **La Bamba** are written as duets for woodwinds, brass, and keyboard percussion. These percussion parts can accompany two or more players playing the duet parts.

## Rudiment Review

### Flam Accent (Eighth Notes)



The snare drum rudiment used in measures 11 and 15. Follow the sticking carefully.

## 186. SWING LOW, SWEET CHARIOT

African-American Spiritual

*Andante*

S.D.  
B.D.  
*p*

Sus. Cym. with stick  
*p*

The first system of the score is in 4/4 time. The snare drum (S.D.) and bass drum (B.D.) parts are marked *p*. The snare drum part features a Flam Accent pattern (L R L R) in the first measure, followed by rests. The bass drum part has a steady quarter-note accompaniment. The suspended cymbal (Sus. Cym.) part is marked *p* and features a Flam Accent pattern (R L R L) in the first measure, followed by rests. The music concludes with a double bar line.

*Fine*

The second system continues the musical score. It features the same instrumental parts as the first system. The snare drum part has a Flam Accent pattern (L R L R) in the first measure. The bass drum part has a steady quarter-note accompaniment. The suspended cymbal part has a Flam Accent pattern (R L R L) in the first measure. The system ends with a double bar line and the word *Fine*.

*Solo*

*mf*

*mf*

L R L R R L R L L R

The third system is marked *Solo* and *mf*. The snare drum part has a Flam Accent pattern (L R L R) in the first measure. The bass drum part has a steady quarter-note accompaniment. The suspended cymbal part has a Flam Accent pattern (R L R L) in the first measure. The system ends with a double bar line.

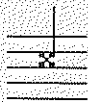
*Solo*


*D.C. al Fine*

L R L R R L R L L R

The fourth system is marked *Solo* and *D.C. al Fine*. The snare drum part has a Flam Accent pattern (L R L R) in the first measure. The bass drum part has a steady quarter-note accompaniment. The suspended cymbal part has a Flam Accent pattern (R L R L) in the first measure. The system ends with a double bar line.

# Rim Knock





Hold left stick with butt end facing out. Place tip of stick about 1/3 away from the rim and *knock* the butt end of the stick on the rim. A rim knock is usually written with an  on the snare drum space. The regular notes are played on the drum head with the right hand.


## 187. LA BAMBA

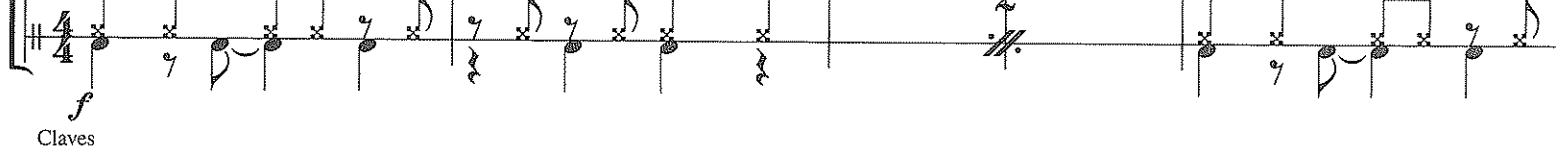
Mexican Folk Song

**Allegro**  Rim Knock


S.D. 

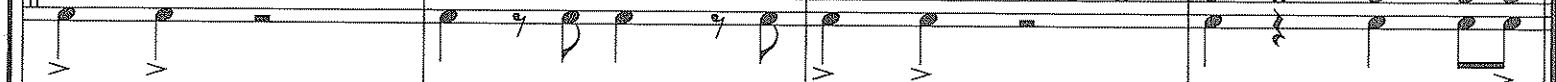
B.D. *f* 


Sus. Cym. dome with stick 

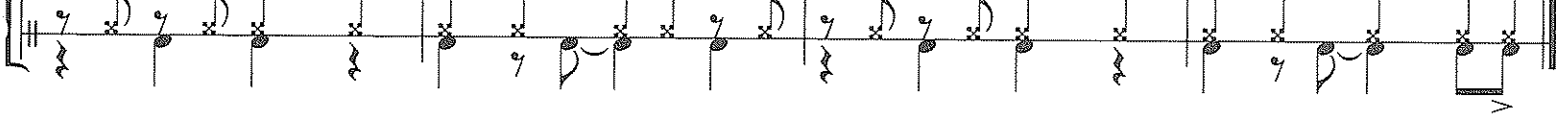
Claves *f* 

Fine












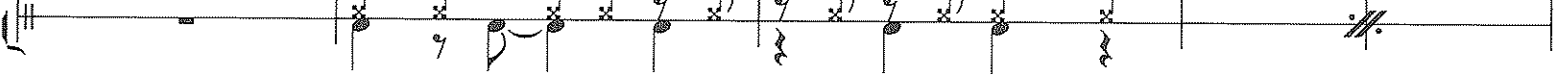
2

2

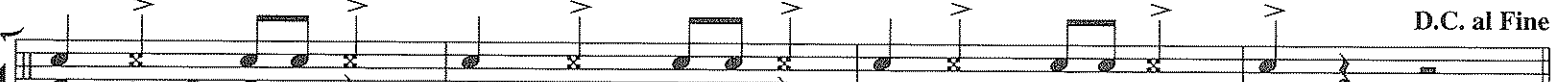








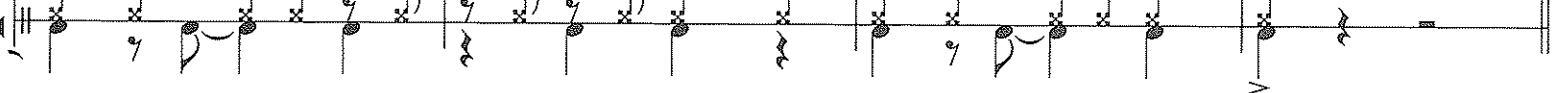


D.C. al Fine











# RUBANK® RUDIMENTAL STUDIES

and accompaniment for Full Band Scale and Arpeggio Studies

## 1. (Concert B $\flat$ or Concert E $\flat$ Major)

First system of musical notation for exercise 1. It consists of two staves. The top staff has a treble clef and a 4/4 time signature. Above the staff are rhythmic patterns: R L R R L R L L, R L R R L R L L R L R R L R L L, and R L R R L R L L. The bottom staff contains the corresponding musical notes. A double bar line with a '2' above it is at the end of the system.

## 2. (Concert B $\flat$ or Concert E $\flat$ Major)

Musical notation for exercise 2, consisting of a single staff with a treble clef and a 2/4 time signature. The notation features eighth notes and quarter notes with slurs, and a final whole note rest.

## 3. (Concert B $\flat$ or Concert E $\flat$ Major)

First system of musical notation for exercise 3. It consists of two staves with a treble clef and a 4/4 time signature. Above the staff are rhythmic patterns: L R L R L R L L, R L R R L R R L R L L R L R L R L R R, and L R L R L L R L R L R L R R. The bottom staff contains the corresponding musical notes.

## 4. (Concert B $\flat$ or Concert E $\flat$ Major)

First system of musical notation for exercise 4. It consists of two staves with a treble clef and a 4/4 time signature. Above the staff are rhythmic patterns: L R R L L R R L, L R R R L L R R R L L, and L R L R R L R L L. The bottom staff contains the corresponding musical notes.

Second system of musical notation for exercise 4. It consists of two staves with a treble clef and a 4/4 time signature. Above the staff are rhythmic patterns: L R L R R L R L L R, L R L R R L R L L, and L R L R R L R L L. The bottom staff contains the corresponding musical notes.

Third system of musical notation for exercise 4. It consists of two staves with a treble clef and a 4/4 time signature. Above the staff are rhythmic patterns: R R L L L R R R L L R, L R L R R L L R, and L R L R R L R L L. The bottom staff contains the corresponding musical notes.

Fourth system of musical notation for exercise 4. It consists of two staves with a treble clef and a 4/4 time signature. Above the staff are rhythmic patterns: L R L R R L L R R L, L R L R R L R L L, and L R L R R L R L L. The bottom staff contains the corresponding musical notes.

# RUBANK® RUDIMENTAL STUDIES

and accompaniment for Full Band Scale and Arpeggio Studies

## 1. (Concert F or Concert A $\flat$ Major)

## 2. (Concert F or Concert A $\flat$ Major)

## 3. (Concert F or Concert A $\flat$ Major)

## 4. (Concert F or Concert A $\flat$ Major)



# RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

# 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

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

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

1. Question                      2. Answer

3. Question                      4. Answer

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

A                      C

B                      D

### 4. YOU NAME IT:

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

1. Question                      2. Answer

3. Question                      4. Answer

**THEORY**

## Improvisation

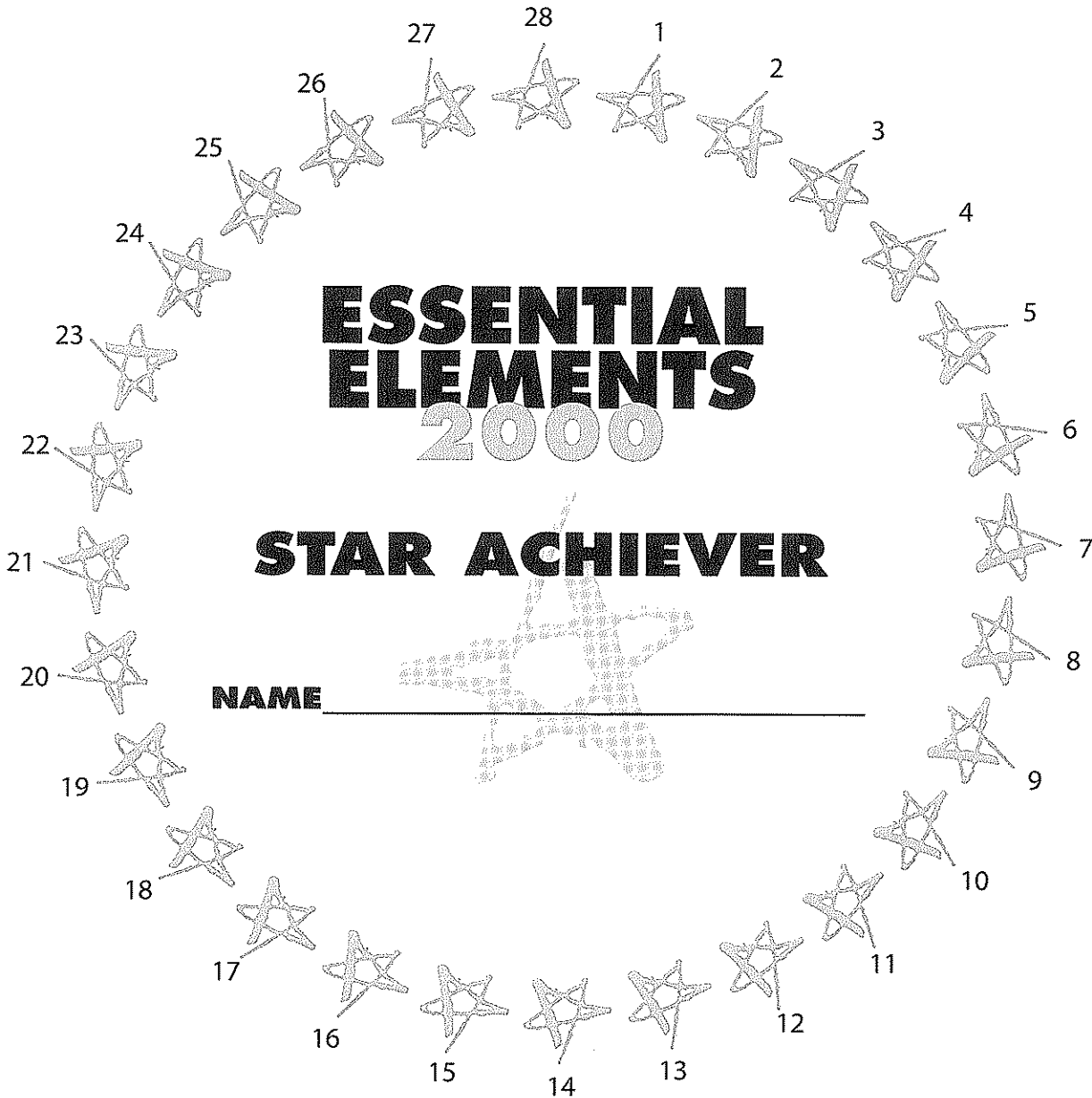
**Improvisation** is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

### 5. INSTANT MELODY

A

B

**Y**ou 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              |
| 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         |

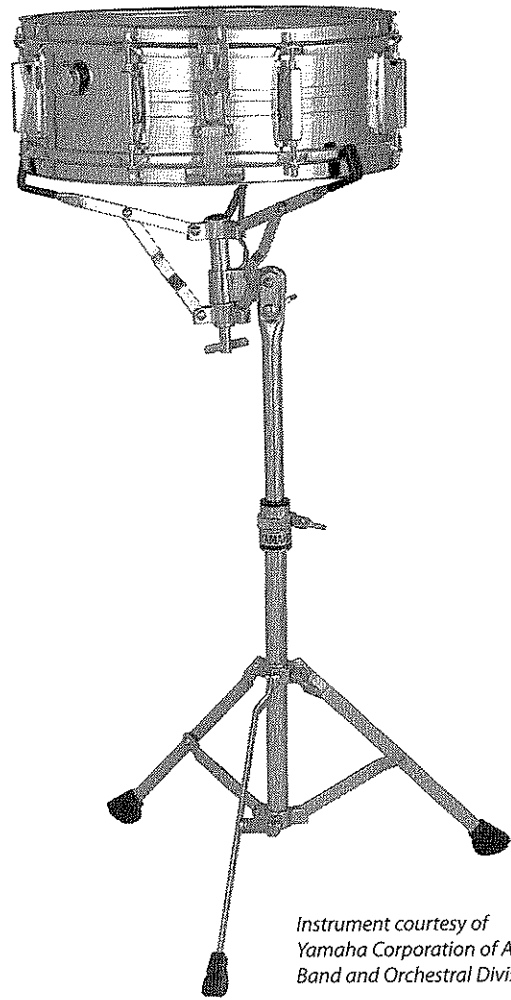
# SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

All rudiments should be practiced: open (slow) to close (fast) and/or at an even moderate march tempo.

## Instrument Care Reminders

Snare drums occasionally need tuning. Ask your teacher to help you tighten each tension rod equally using a drum key.

- Be careful not to over-tighten the head. It will break if the tension is too tight.
- Loosen the snare strainer at the end of each rehearsal.
- Cover all percussion instruments when not in use.
- Put sticks away in a storage area. Keep the percussion section neat!
- Sticks are the only things which should be placed on the snare drum. NEVER put or allow others to put objects on any percussion instrument.



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

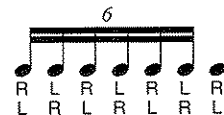
## I. ROLL RUDIMENTS

### A. SINGLE STROKE RUDIMENTS

#### 1. Single Stroke Roll



#### 3. Single Stroke Seven



#### 2. Single Stroke Four



### B. MULTIPLE BOUNCE ROLL RUDIMENTS

#### 4. Multiple Bounce Roll



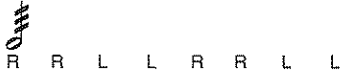
#### 5. Triple Stroke Roll



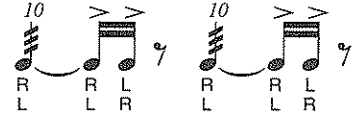
# SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

## C. DOUBLE STROKE OPEN ROLL RUDIMENTS

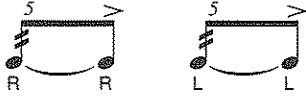
6. Double Stroke Open Roll



11. Ten Stroke Roll



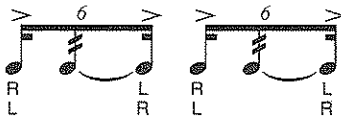
7. Five Stroke Roll



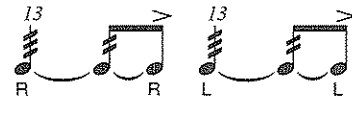
12. Eleven Stroke Roll



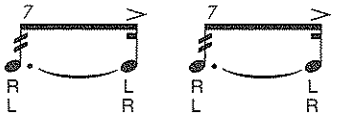
8. Six Stroke Roll



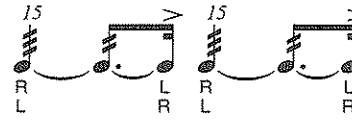
13. Thirteen Stroke Roll



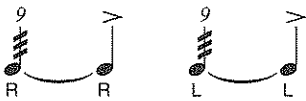
9. Seven Stroke Roll



14. Fifteen Stroke Roll



10. Nine Stroke Roll

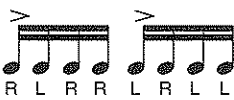


15. Seventeen Stroke Roll



## II. DIDDLE RUDIMENTS

16. Single Paradiddle



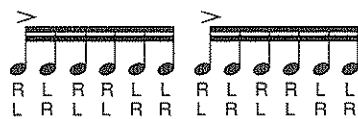
18. Triple Paradiddle



17. Double Paradiddle



19. Single Paradiddle-Diddle





# SNARE DRUM INTERNATIONAL DRUM RUDIMENTS

## III. FLAM RUDIMENTS

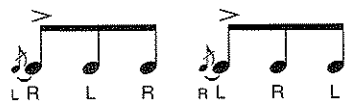
20. Flam



25. Single Flamed Mill



21. Flam Accent



26. Flam Paradiddle-Diddle



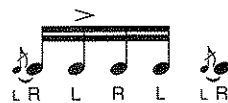
22. Flam Tap



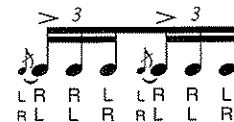
27. Pataflafla



23. Flamacue



28. Siwss Army Triplet



24. Flam Paradiddle



29. Inverted Flam Tap



30. Flam Drag



## IV. DRAG RUDIMENTS

31. Drag



36. Drag Paradiddle #1



32. Single Drag Tap



37. Drag Paradiddle #2



33. Double Drag Tap



38. Single Ratamacue



34. Lesson 25



39. Double Ratamacue



35. Single Dragadiddle



40. Triple Ratamacue



# REFERENCE INDEX

## Definitions (pg.)

Accent 15  
 Accidental 16  
 Allegro 11  
 Andante 11  
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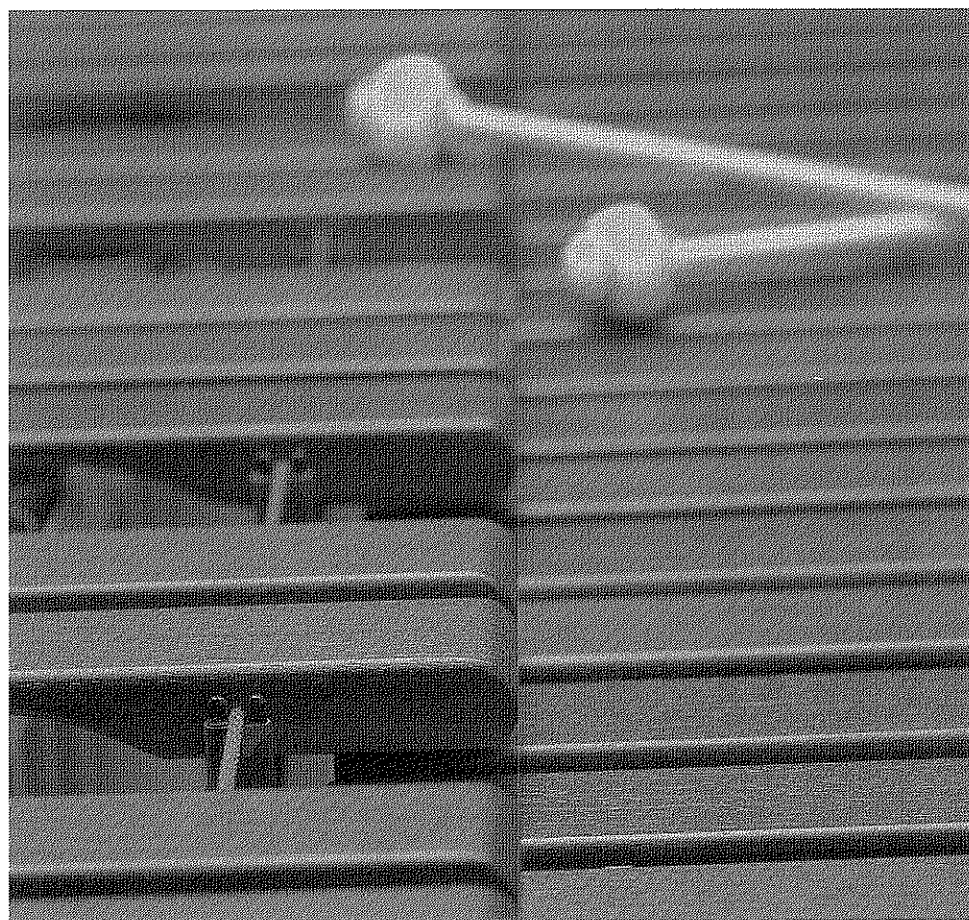
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KEYBOARD PERCUSSION BOOK 1

# ESSENTIAL ELEMENTS 2000

COMPREHENSIVE BAND METHOD



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

Percussion consultant and editor  
**WILL RAPP**

 **HAL•LEONARD™**  
CORPORATION



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

**U**nderstanding how commitment and dedication lead to success.

**S**haring the joy and rewards of working together.

**I**ndividuals who develop self-confidence.

**C**reativity—expressing yourself in a universal language.

Band is... **MUSIC!**

*Strike up the band,*

Tim Lautzenheiser

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

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

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

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

HISTORY OF KEYBOARD PERCUSSION

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# THE BASICS

## Posture

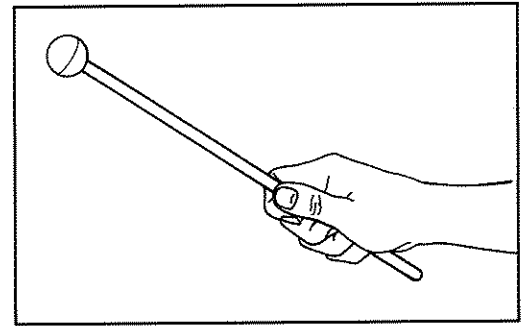
Stand near your instrument, and always keep your:

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

## Matched Grip (A Natural Stick Position)

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

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



## Practice & Performance Position

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

## Taking Care of Your Instruments

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

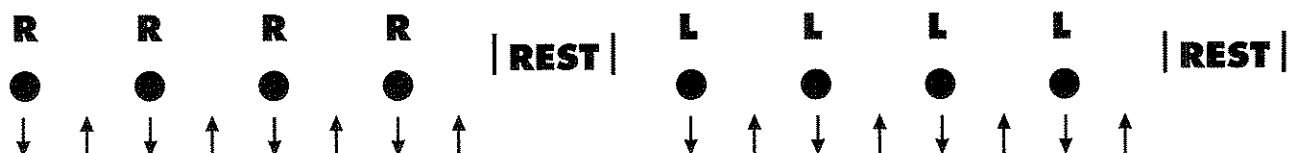
## Sticking Work-Outs (Legato Stroke)

**R** = Right hand mallet

**L** = Left hand mallet

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

● = Strike near the center of the key.



# Getting It Together

- Step 1** Stand in a comfortable position near the instrument. The raised keys should be pointing away from you.
- Step 2** If you are playing orchestra bells, set the instrument on a table or stand about waist high. The larger keys should be on the left.
- Step 3** Adjust the music stand to about eye level. This enables you to easily read the music and watch your teacher.
- Step 4** Hold the mallets as described on page 2.
- Step 5** The sequence of keys for all keyboard percussion instruments is the same as the piano. Notice that the sequence is in alphabetical order from A–G. This diagram of orchestra bells will help you find **F**. Ask your teacher to help you play **F** if you are playing a different keyboard percussion instrument.

G#/Ab A#/Bb C#/Db D#/Eb F#/Gb G#/Ab A#/Bb C#/Db D#/Eb F#/Gb G#/Ab A#/Bb

G A B C D E F G A B C D E F G A B C

↑ Your first note is **F**.

## READING MUSIC

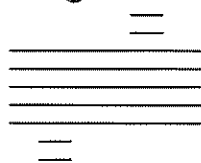
Identify and draw each of these symbols:

### Music Staff



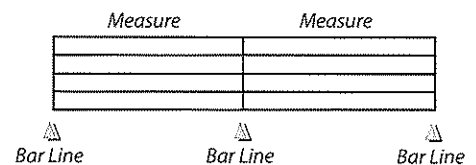
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

### 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



As wind players learn Long Tones, keyboard percussionists use a special Legato Stroke.

### 1. THE FIRST NOTE

Play a legato stroke for each new note.

**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

### Alternate Sticking

A hand to hand sticking pattern usually beginning with the right hand.

### 2. COUNT AND PLAY – Alternate Sticking

### 3. A NEW NOTE

This note is "E $\flat$  (E-flat)."

**E $\flat$**

### 4. TWO'S A TEAM

### 5. HEADING DOWN

**D**

### Double Sticking

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

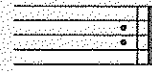
### 6. MOVING ON UP – Double Sticking

**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 - Alternate Sticking**

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 - Double Sticking**

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**

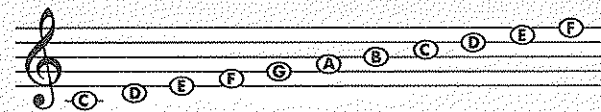
Indicates how many beats per measure and what kind of note gets one beat.



$\frac{4}{4}$  = 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.

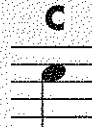
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**12. FIRST FLIGHT**

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

Bb C D \_\_\_\_\_

**Notes In Review**



**14. ROLLING ALONG** Alternate Sticking

Go to the next line. ▾

Double Bar ▾

**Half Note**

= 2 Beats

1 & 2 &

**Half Rest**

= 2 Silent Beats

1 & 2 &

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

Clap

Repeat Sign ▾

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

**Combination Sticking**

A sticking pattern that combines both alternate and double sticking.

**16. THE HALF COUNTS** Combination Sticking

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**

**Right Hand Lead**

A sticking pattern that begins with the right hand and keeps the right hand on strong beats.

**18. GO TELL AUNT RHODIE** Right Hand Lead

American Folk Song

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

E<sub>b</sub> F E<sub>b</sub> D E<sub>b</sub> D C B<sub>b</sub> C D E<sub>b</sub> D E<sub>b</sub>

### Whole Note

### Whole Rest

### Whole Rest

### Half Rest

## 20. RHYTHM RAP

Clap the rhythm while counting and tapping.

## 21. THE WHOLE THING

### Duet

A composition with two different parts, played together. Practice this duet with a friend or play both parts yourself.

## 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 Bb* – play all B's as B-flats, and E's as E-flats.

THEORY

### Left Hand Lead

A sticking pattern that begins with the left hand and keeps the left hand on strong beats.

## 23. MARCH STEPS

Left Hand Lead

## 24. LISTEN TO OUR SECTIONS

### Simile (sim.)

Continue playing in the same style.

## 25. LIGHTLY ROW

Right Hand Lead

## 26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

# Fermata

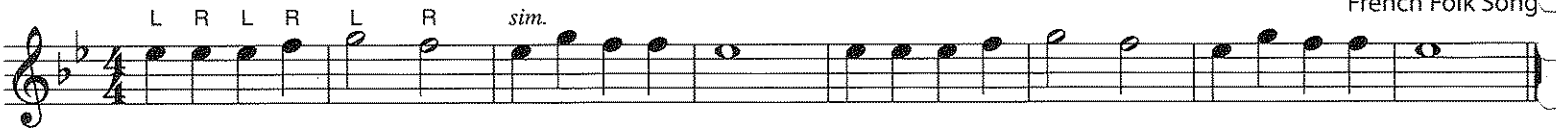


Hold the note (or rest) longer than normal.

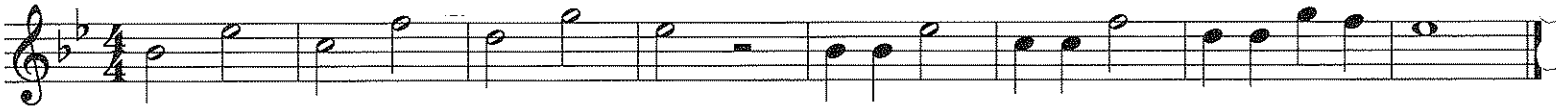
## 27. REACHING HIGHER - New Note.

**G** 

## 28. AU CLAIRE DE LA LUNE Left Hand Lead



## 29. REMIX

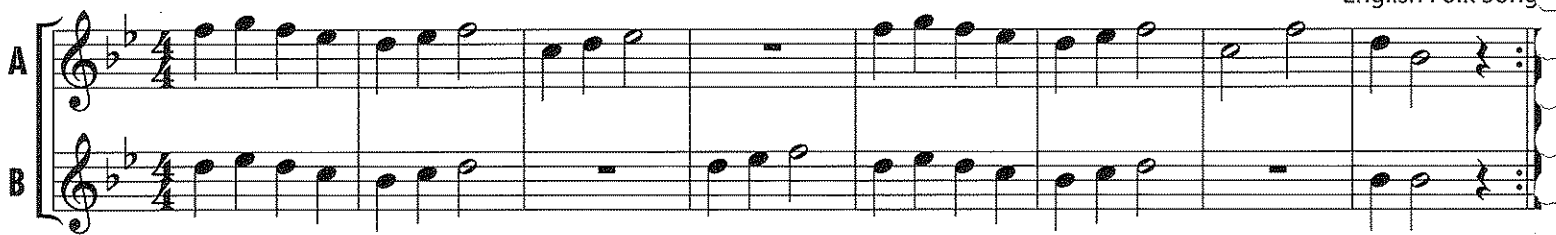



### THEORY

# Harmony

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

## 30. LONDON BRIDGE - Duet

**A** 

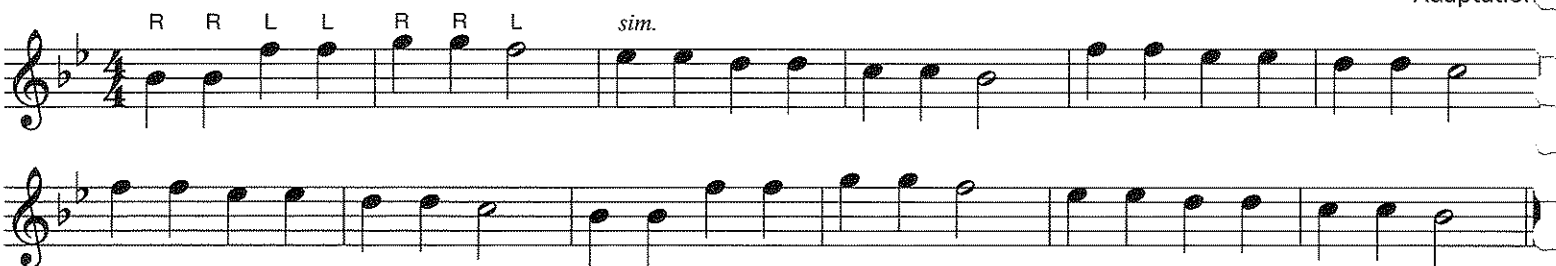
**B** 

English Folk Song

### HISTORY

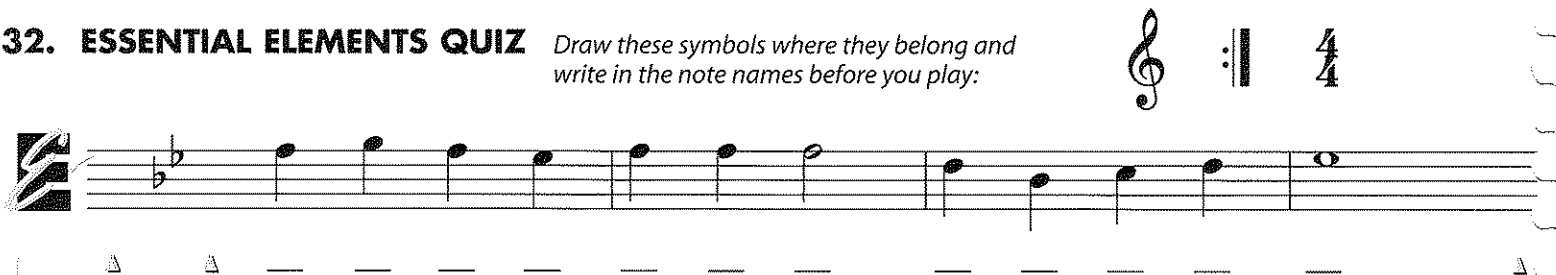
Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart's music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece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


## 31. A MOZART MELODY Double Sticking



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** Musical notation for 'DEEP POCKETS' in 4/4 time, featuring a sequence of eighth notes and a final half note with a fermata. A dynamic marking of *Δ* *A* is present below the first measure.

### 34. DOODLE ALL DAY Combination Sticking

Musical notation for 'DOODLE ALL DAY' in 4/4 time, featuring a sequence of eighth notes. Sticking patterns are indicated above the notes: R R L L R R L R R L R L R R L L R R L R R L R R L R L.

### 35. JUMP ROPE

Musical notation for 'JUMP ROPE' in 4/4 time, featuring a sequence of eighth notes.

### Pick-Up Notes

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

### 36. A-TISKET, A-TASKET Combination Sticking

Musical notation for 'A-TISKET, A-TASKET' in 4/4 time, featuring a sequence of eighth notes. A 'Pick-up note' is indicated above the first note. Sticking patterns are indicated below the notes: 4 & 1 & 2 & 3 & 4 & and 1 & 2 & 3 &.

### Dynamics

*f* - forte (play loudly)    *mf* - mezzo forte (play moderately loud)    *p* - piano (play softly)  
The higher you lift the mallet, the louder the note will sound.

### 37. LOUD AND SOFT

Musical notation for 'LOUD AND SOFT' in 4/4 time, featuring a sequence of eighth notes with dynamic markings: *f*, *mf*, *p*, and *f*. A 'Clap' instruction is written above the first measure.

### 38. JINGLE BELLS

J.S. Pierpont

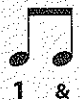
Musical notation for 'JINGLE BELLS' in 4/4 time, featuring a sequence of eighth notes with dynamic markings: *mf* and *f*.

### 39. MY DREYDL

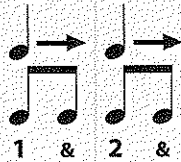
Traditional Hanukkah Song

Musical notation for 'MY DREYDL' in 4/4 time, featuring a sequence of eighth notes with dynamic markings: *mf*, *p*, and *f*.

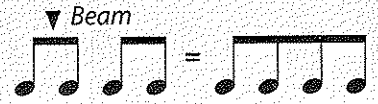
## Eighth Notes



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



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



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

Clap

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 *Alternate Sticking*

*mf* *sim.* American Folk Song

R L R L R L R L R R L R L R L R

### 43. LONG, LONG AGO

*p*

### 44. OH, SUSANNA

*f* Stephen Collins Foster

**HISTORY**

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

### 45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

*mf* Gioacchino Rossini

*f*

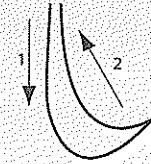
### 2 Time Signature

4

= 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 &

### 47. TWO BY TWO

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

### Tempo Markings

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

**Allegro** – Fast tempo

**Moderato** – Medium tempo

**Andante** – Slower walking tempo

### 48. HIGH SCHOOL CADETS – March

Allegro

*f* John Philip Sousa

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

**G**

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 Combination Sticking

R L R L R L R R L R L R L R R L R R L L R

### RHYTHM RAP

Clap

Stomp!

### CHORALE

Andante

*p* *mf* *p*

**Melodic Sticking** An approach that combines all the various stickings to create the best performance of the melodic line.

## 53. AURA LEE – Duet or Band Arrangement

Melodic Sticking with Doublings

(Part A = Melody, Part B = Harmony)

George R. Poulton

Andante

L R L R R L R R L R L R *sim.*

*mf* *p*

R L R L R L R L R L R L R L R L R L R

*mf* *p*

R L R L R L R R L R R L R L R R L R R L R R L R

*mf* *f* *mf* *p*

R L R L R L R L R L R L R L R L R L R

*mf* *f* *mf* *p*

## 54. FRÈRE JACQUES – Round

(When group A reaches ②, group B begins at ①)

Melodic Sticking

Moderato

French Folk Song

① L R R L L R R L ② R L R R L R

*mf*

R L R L R L R L R L R L L R L L R L

*f*

# PERFORMANCE SPOTLIGHT

## 55. WHEN THE SAINTS GO MARCHING IN - Band Arrangement

Arr. by John Higgins

**Allegro**

3 ← Measure number

*mf*

11

19

This musical score is for a 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 (B-flat and E-flat). The first staff begins with a dynamic marking of *mf* and includes a boxed measure number '3' with an arrow pointing to the start of the first measure. The second staff includes a boxed measure number '11' and a dynamic marking of *f*. The third staff includes a boxed measure number '19' and ends with a double bar line.

## 56. OLD MACDONALD HAD A BAND - Section Feature

**Allegro**

*mf*

9

13

*f*

2nd time go on to meas. 13

*Writ*

This musical score is for a 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 first staff begins with a dynamic marking of *mf*. The second staff includes a boxed measure number '9' and a dynamic marking of *f*. A handwritten note 'Writ' is written above the staff between measures 9 and 13. A bracket above the staff indicates a repeat from measure 9 to 13, with the instruction '2nd time go on to meas. 13'. The third staff includes a boxed measure number '13' and ends with a double bar line.

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

Ludwig van Beethoven  
Arr. by John Higgins

**Moderato**

*mf*

9

13

*f*

This musical score is for a 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 first staff begins with a dynamic marking of *mf*. The second staff includes a boxed measure number '9' and a dynamic marking of *f*. The third staff includes a boxed measure number '13' and ends with a double bar line. There is a handwritten circle around a measure in the third staff.

## 58. HARD ROCK BLUES - Encore

John Higgins

**Allegro**

*f*

This musical score is for an encore piece titled 'Hard Rock Blues'. It consists of two staves of music in 4/4 time, marked 'Allegro'. The key signature has two flats. The first staff begins with a dynamic marking of *f*. The second staff ends with a double bar line.

**Tie**

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

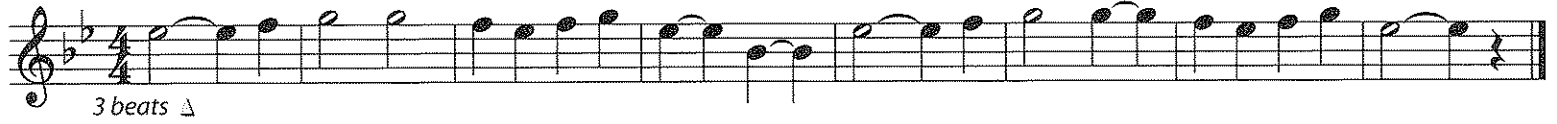


**59. FIT TO BE TIED**

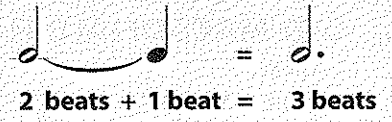
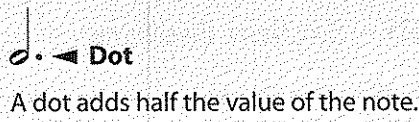
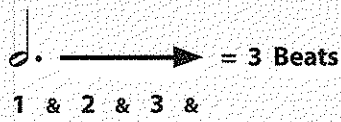


**60. ALOUETTE**

French-Canadian Folk Song

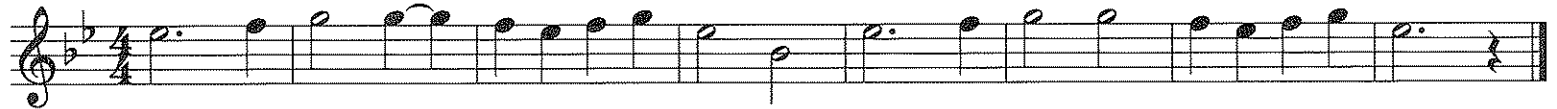


**Dotted Half Note**



**61. ALOUETTE - THE SEQUEL**

French-Canadian Folk Song



**HISTORY**

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

**62. CAMPTOWN RACES**

*Allegro*

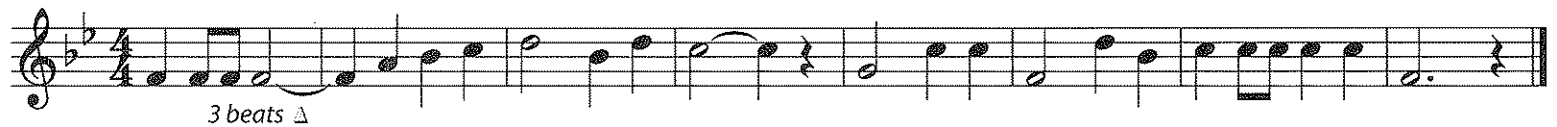
Stephen Collins Foster



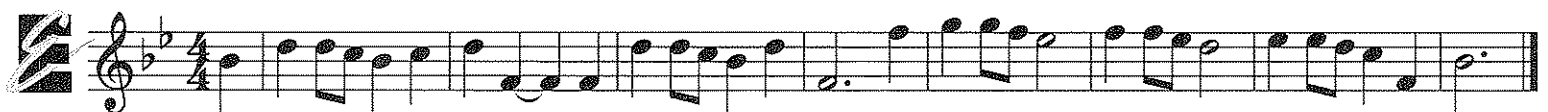
**63. NEW DIRECTIONS - New Note**



**64. THE NOBLES**




**65. ESSENTIAL ELEMENTS QUIZ**



### 3 Time Signature

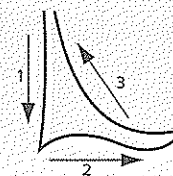
4



= 3 beats per measure  
= Quarter note gets one beat

### Conducting

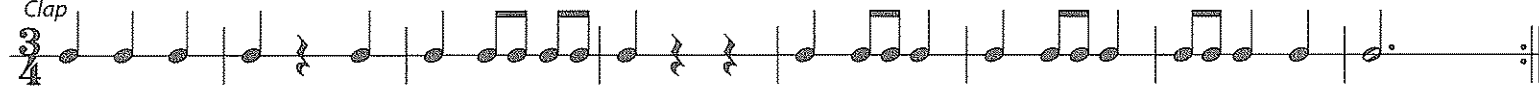
Practice conducting this three-beat pattern.



THEORY


#### 66. RHYTHM RAP

Clap



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

#### 67. THREE BEAT JAM

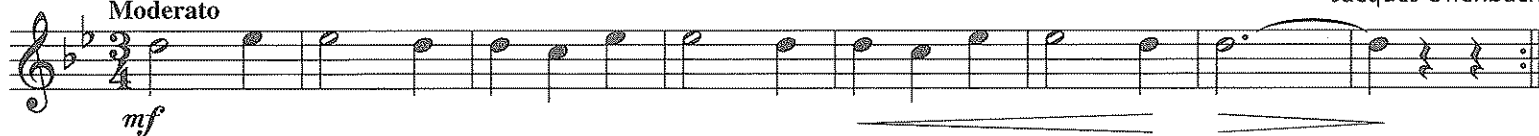


1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 & 1 & 2 & 3 &

#### 68. BARCAROLLE

Moderato

Jacques Offenbach



*mf*

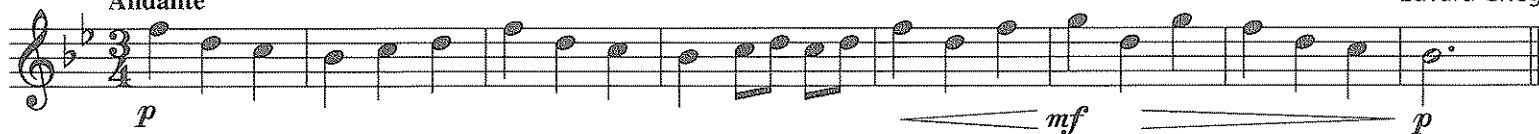
HISTORY

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)

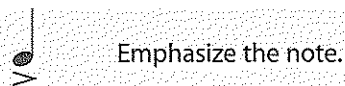
Andante

Edvard Grieg



*p* *mf* *p*

### Accent



#### 70. ACCENT YOUR TALENT

Clap

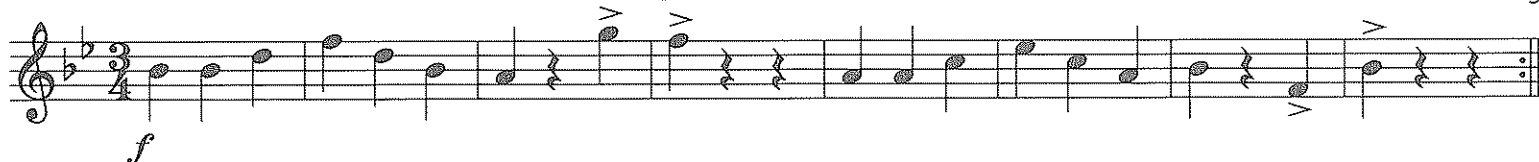


HISTORY

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

#### 71. MEXICAN CLAPPING SONG ("Chiapanecas")

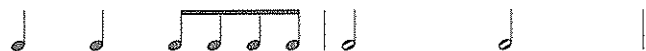
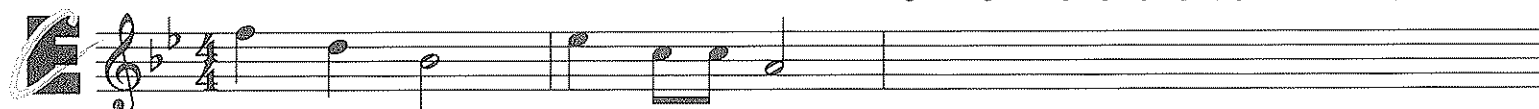
Latin American Folk Song



*f*

#### 72. ESSENTIAL CREATIVITY

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

**THEORY**

**Accidental**

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

**Flat  $\flat$**

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

**73. HOT MUFFINS - New Note**

**A $\flat$**   $\nabla$  Flat applies to all A's in measure.

**74. COSSACK DANCE**

**Allegro**  
*f*  $\nabla$  Ab

**75. BASIC BLUES - New Note**

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

**THEORY**

**New Key Signature**

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



**1st & 2nd Endings**

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



**76. HIGH FLYING**

**Moderato**  
*mf*  $\nabla$  Ab

**HISTORY**

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

**77. SAKURA, SAKURA - Band Arrangement**

Japanese Folk Song  
Arr. by John Higgins

**Andante**  
*mf*  $\nabla$  Ab

### 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 in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of two staves. The first staff begins with a dynamic marking of *mf* and includes a triangle symbol with the instruction 'Check Key Signature'. It features a first ending (1.) and a second ending (2.). The second ending concludes with a dynamic marking of *f*. The second staff continues the melody with various dynamics and accents.

### 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 in 2/4 time with a key signature of two flats. The tempo is marked 'Moderato'. The score is presented as a duet with two parts, A and B, on separate staves. Both parts start with a dynamic marking of *mf*. The piece includes first and second endings for both parts.

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

### 80. THE BIG AIRSTREAM - New Note

**B<sub>b</sub>**

*mf*

△ B<sub>b</sub>

Detailed description: This block contains the musical score for 'The Big Airstream - New Note'. It is in 4/4 time with a key signature of two flats. The score is on a single staff and begins with a large 'B<sub>b</sub>' symbol. The tempo is marked *mf*. A triangle symbol with 'B<sub>b</sub>' below it indicates a key signature change.

### 81. WALTZ THEME (THE MERRY WIDOW WALTZ)

**Moderato**

*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 in 3/4 time with a key signature of two flats. The tempo is marked 'Moderato'. The score is on a single staff and starts with a dynamic marking of *mf*, which changes to *f* later in the piece. The composer's name, Franz Lehar, is noted in the top right. A copyright notice for Glocken Verlag Ltd., London is at the bottom right.

### 82. AIR TIME

Detailed description: This block contains the musical score for 'Air Time'. It is in 4/4 time with a key signature of two flats. The score is on a single staff.

### 83. DOWN BY THE STATION

**Allegro**

*mf*

Detailed description: This block contains the musical score for 'Down by the Station'. It is in 2/4 time with a key signature of two flats. The tempo is marked 'Allegro'. The score is on a single staff and starts with a dynamic marking of *mf*.

### 84. ESSENTIAL ELEMENTS QUIZ

**Moderato**

*mf* *f* *p*

Detailed description: This block contains the musical score for 'Essential Elements Quiz'. It is in 3/4 time with a key signature of two flats. The tempo is marked 'Moderato'. The score is on a single staff and features dynamic markings of *mf*, *f*, and *p* throughout.

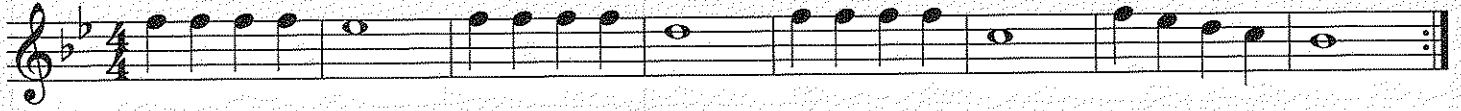
### 85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

Detailed description: This block contains the musical score for 'Essential Creativity'. It is in 4/4 time with a key signature of two flats. The score is on a single staff and consists of a series of notes (half notes and quarter notes) intended for rhythmic improvisation.

# DAILY WARM-UPS

WORKOUTS FOR TONE & TECHNIQUE

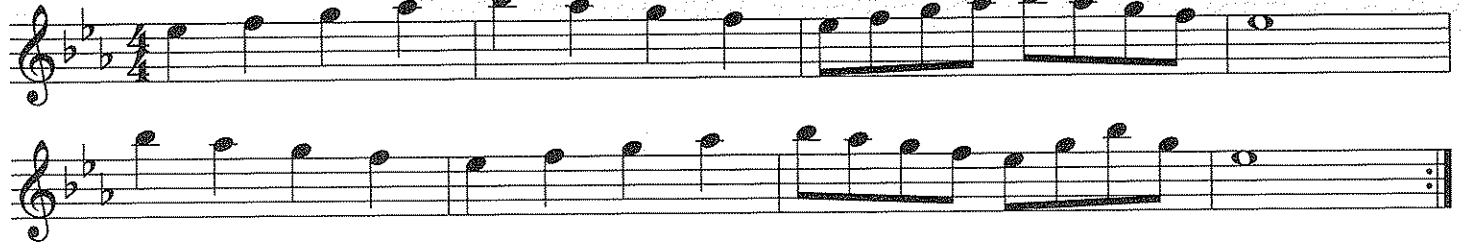
## 86. TONE BUILDER



## 87. RHYTHM BUILDER



## 88. TECHNIQUE TRAX



## 89. CHORALE (Adapted from Cantata 147)

Johann Sebastian Bach

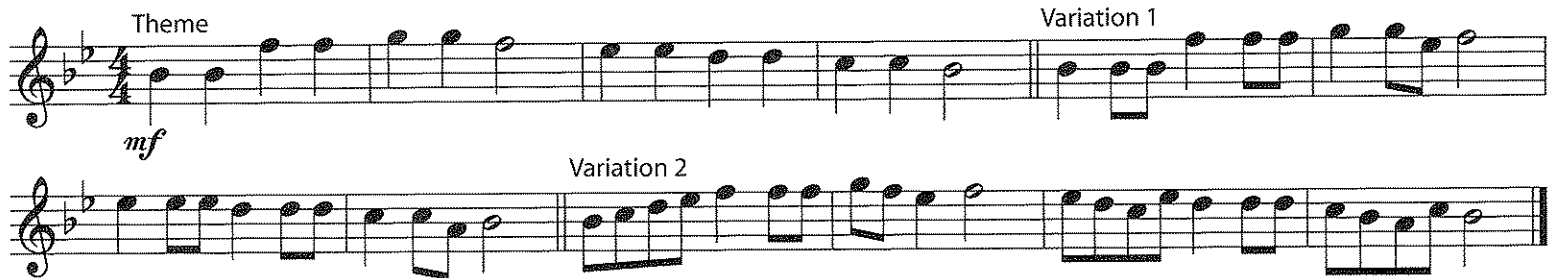


**THEORY**

### 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



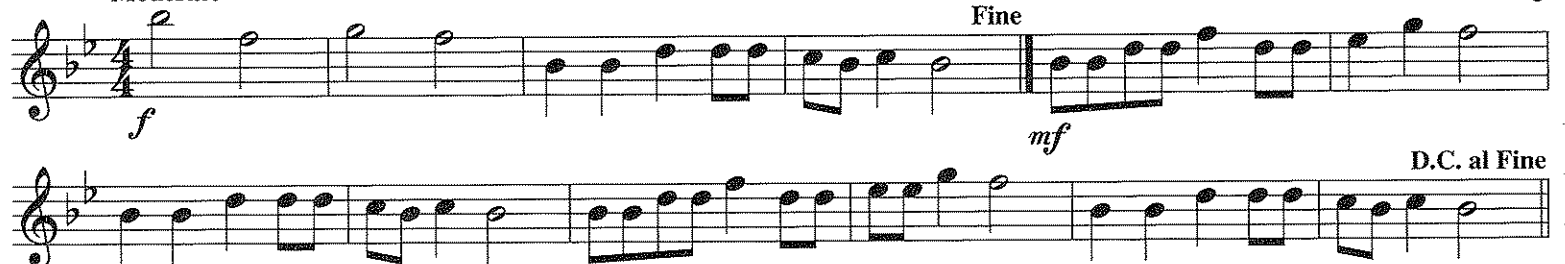
### D.C. al Fine

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** Musical notation for 'Razor's Edge' in 4/4 time, featuring a natural sign over a note.

## 93. THE MUSIC BOX

*Moderato*  
*p* Musical notation for 'The Music Box' in 3/4 time, marked *Moderato* and *p*.

**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*  
*f* Musical notation for 'Ezekiel Saw the Wheel' in 4/4 time, marked *Allegro* and *f*.

## 95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in 4/4 time.

## 96. GLIDING ALONG

Musical notation for 'Gliding Along' in 4/4 time.

**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*  
*f* Musical notation for 'Trombone Rag' in 4/4 time, marked *Allegro* and *f*, including first and second endings.

## 98. ESSENTIAL ELEMENTS QUIZ

*Andante*  
*p* Musical notation for 'Essential Elements Quiz' in 3/4 time, marked *Andante* and *p*, ending with 'Fine' and 'D.C. al Fine'.



## 99. TAKE THE LEAD – New Note

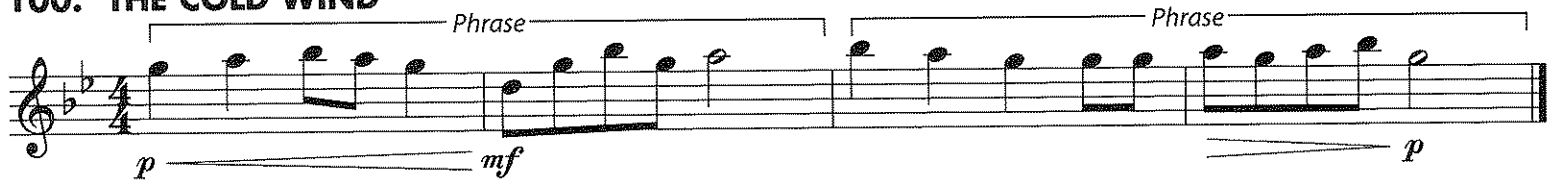
**A** 

## THEORY

**Phrase**

A musical “sentence” which is often 2 or 4 measures long.

## 100. THE COLD WIND



## 101. PHRASEOLOGY



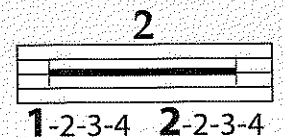
## THEORY

**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:


**Roll**

Rapidly alternate single strokes as smoothly as possible. Release the roll on the tied note or final beat with the same hand that started the roll. Rolls are usually found in xylophone and marimba music.

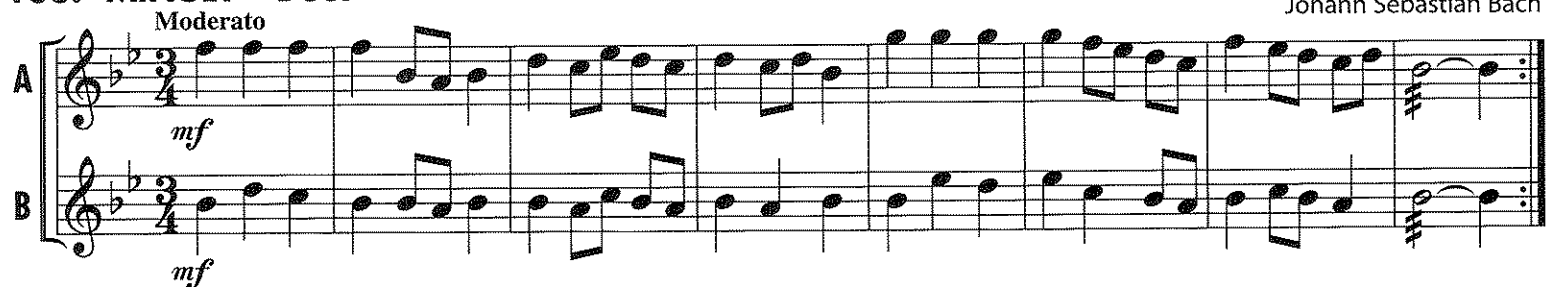
## 102. SATIN LATIN

*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



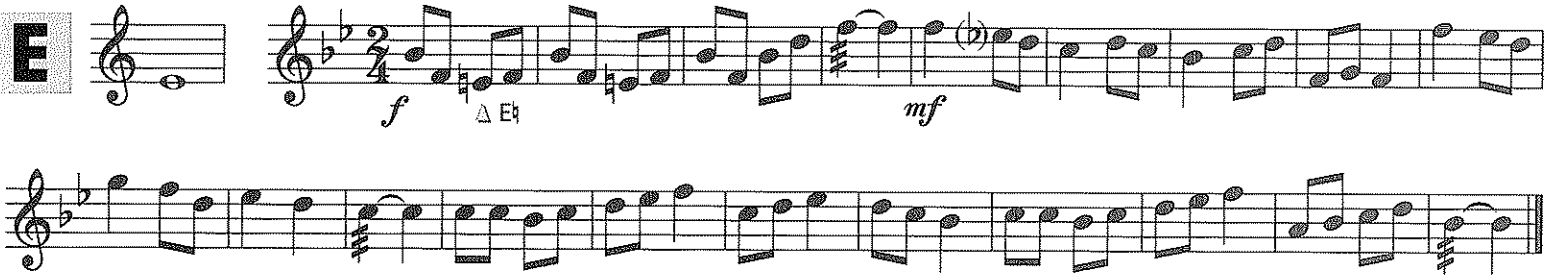
Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His “March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

HISTORY

## 106. MARCH MILITAIRE – New Note

Allegro

Franz Schubert



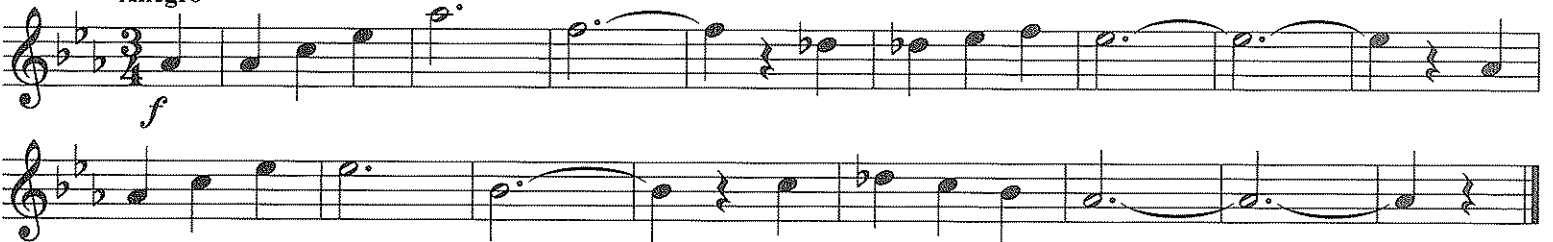
## 107. THE FLAT ZONE – New Note



## 108. ON TOP OF OLD SMOKEY

Allegro

American Folk Song



**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



# Dotted Quarter & Eighth Notes

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

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

## 110. RHYTHM RAP

Clap

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

## 111. THE DOT ALWAYS COUNTS

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

## 112. ALL THROUGH THE NIGHT

*mf* Fine *p* D.C. al Fine

## 113. SEA CHANTY

Moderato English Folk Song

*f* *mf* *f*

## 114. SCARBOROUGH FAIR

Andante English Folk Song

*mf* *f* *mf* *p*

## 115. RHYTHM RAP

Clap

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

## 116. THE TURNAROUND

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

## 117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante Scottish Folk Song

*mf* *f* Check Rhythm

# PERFORMANCE SPOTLIGHT

## Solo with Piano Accompaniment

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

### 118. THEME FROM "NEW WORLD SYMPHONY"

**Largo** **4** **5** **Bells** *Measure number* Antonin Dvorák

**5** **13** **21** **29** **Slower 2** **p** **mf**

### Piano Accompaniment

**Largo** **5**

**5** **13** **21** **29** **Slower** **p** **mf**

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.

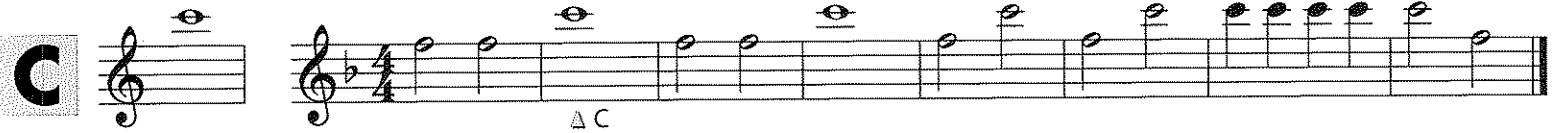
**119. GRENADILLA GORILLA JUMP No. 1**



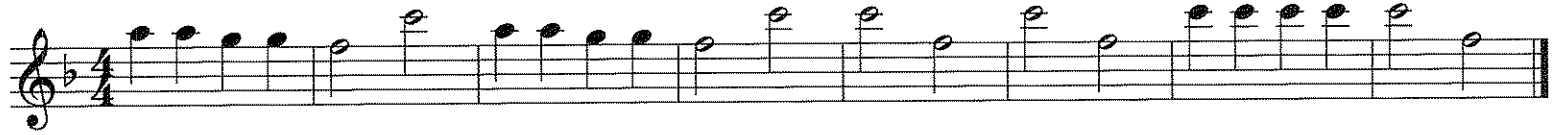
**120. JUMPIN' UP AND DOWN**



**121. GRENADILLA GORILLA JUMP No. 2 - New Note**



**122. JUMPIN' FOR JOY**



**123. GRENADILLA GORILLA JUMP No. 3**



**124. JUMPIN' JACKS**



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

**THEORY**

**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

Δ Low Eb

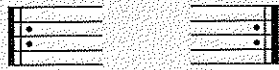
**Trio**

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

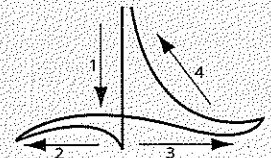
*Allegro*  
*mf*

**THEORY**

### C Time Signature

### Conducting

Practice conducting this four-beat pattern.



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

## 136. FINLANDIA

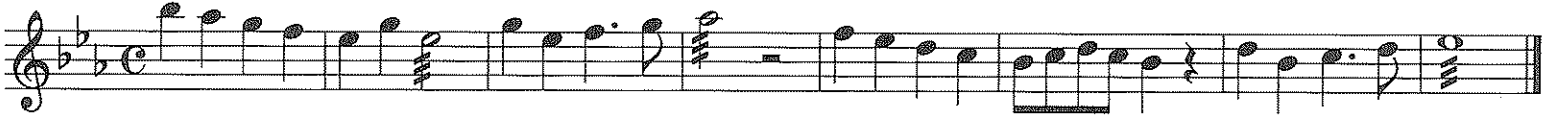
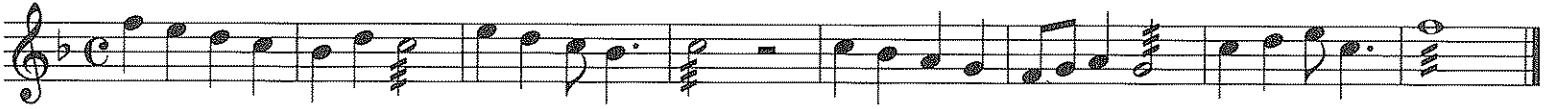
Jean Sibelius

*Andante*  
*p*

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## 137. ESSENTIAL CREATIVITY

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



**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 boxed. A 'Measure Number' label with an arrow points to measure 5. Dynamics include *f* (forte) and *mf* (mezzo-forte). The piece features a first and second ending at the end of the fifth staff.

### Soli

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

## 153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict  
Arr. by John Higgins

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 boxed. The tempo is marked **Allegro**. Dynamics include *mf* (mezzo-forte) and *f* (forte). A **Soli** section is indicated starting at measure 5 and ending at measure 13. A 7-measure rest is shown at measure 29. The piece concludes with a *f* dynamic.

# DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

## 154. RANGE AND FLEXIBILITY BUILDER

## 155. TECHNIQUE TRAX

## 156. CHORALE

Johann Sebastian Bach



### HISTORY

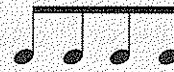

The traditional Hebrew melody "Hatikvah" has been Israel's national anthem since the nation's inception. At the Declaration of State in 1948, it was sung by the gathered assembly during the opening ceremony and played by members of the Palestine Symphony Orchestra at its conclusion.

## 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

Moderato


Johann Sebastian Bach

*mf*



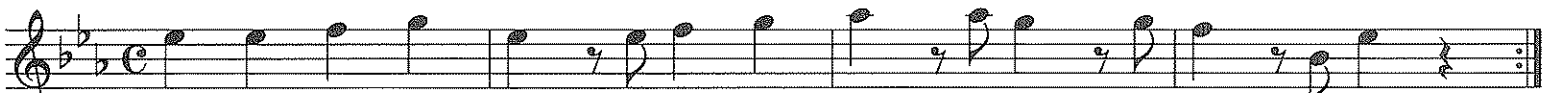
## 161. RHYTHM RAP

Clap



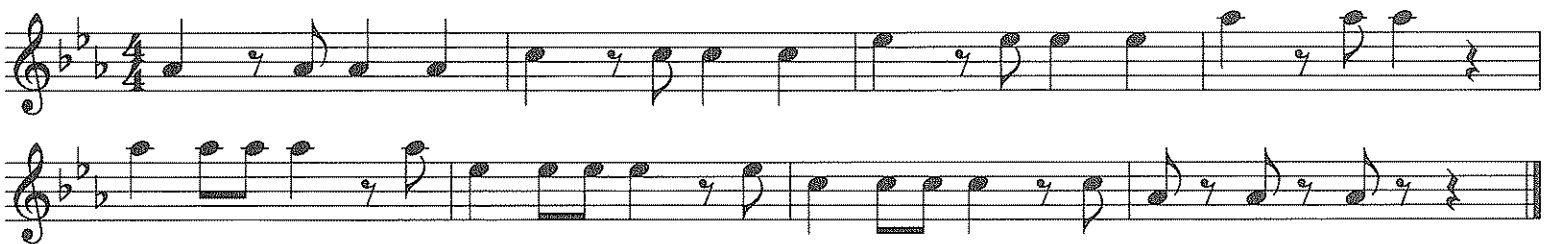
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

## 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

**G** Musical notation for 'Dancing Melody' in G major, 4/4 time. It features a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a G4 quarter note, followed by a series of eighth and quarter notes. A dynamic marking of  $\Delta Gb$  is present below the staff.

### 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

Musical notation for 'El Capitan' in A-flat major, 2/4 time. It features a treble clef, a key signature of two flats (Bb, Eb), and a common time signature. The melody starts with a quarter rest followed by an eighth note, then a series of quarter and eighth notes. Dynamic markings include  $f$  and  $\Delta Ab$ . The piece concludes with a first and second ending.

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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

Musical notation for 'O Canada' in C major, 3/4 time. It features a treble clef, a key signature of no sharps or flats, and a common time signature. The melody starts with a quarter note, followed by a series of quarter and eighth notes. Dynamic markings include  $mf$ ,  $f$ , and  $p$ . The piece includes a 9-measure rest and a 17-measure rest.

## 168. ESSENTIAL ELEMENTS QUIZ - METER MANIA

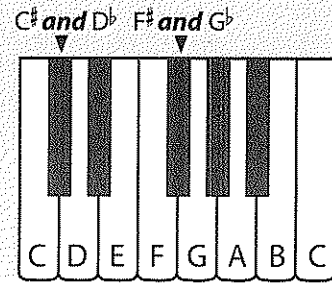
Count and clap before playing. Can you conduct this?

Musical notation for 'Essential Elements Quiz - Meter Mania' in C major, 4/4 time. It features a treble clef, a key signature of no sharps or flats, and a common time signature. The melody consists of quarter notes in 4/4, 3/4, and 4/4 time signatures.

## Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your note chart on page 3 shows the enharmonic notes for your instrument.

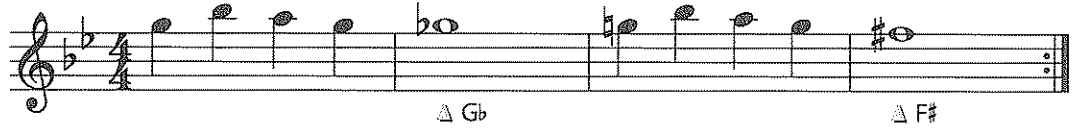
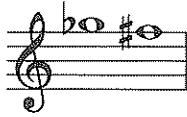
On a piano keyboard, each black key is both a flat and a sharp:



THEORY

### 169. SNAKE CHARMER

**G<sub>b</sub>/F<sup>#</sup>**

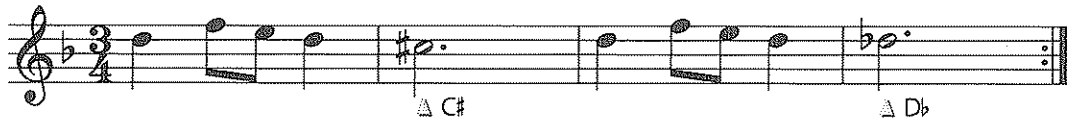
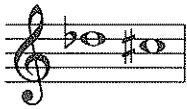


### 170. DARK SHADOWS



### 171. CLOSE ENCOUNTERS

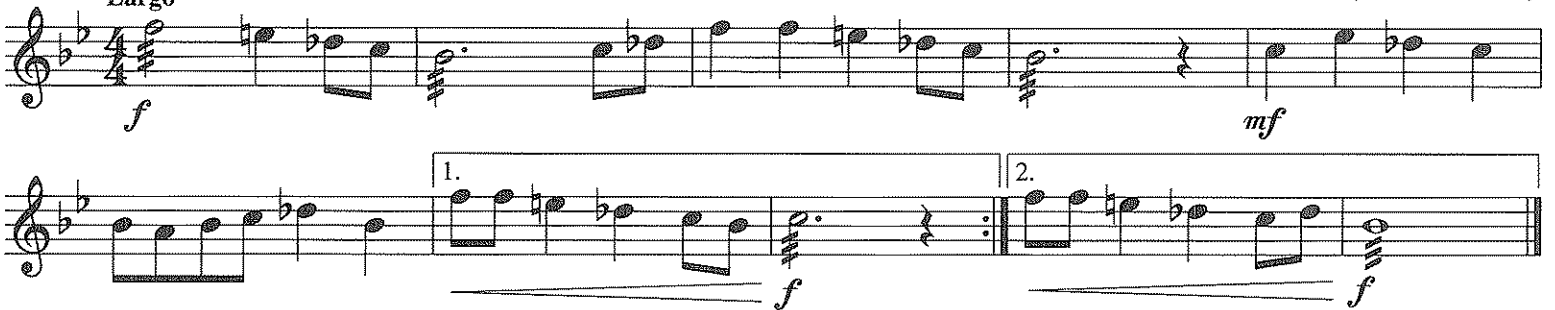
**D<sub>b</sub>/C<sup>#</sup>**



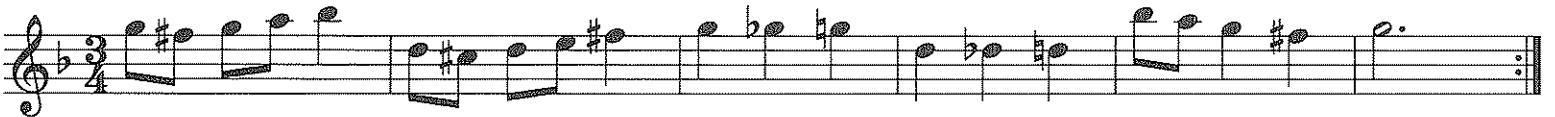
### 172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky



### 173. NOTES IN DISGUISE

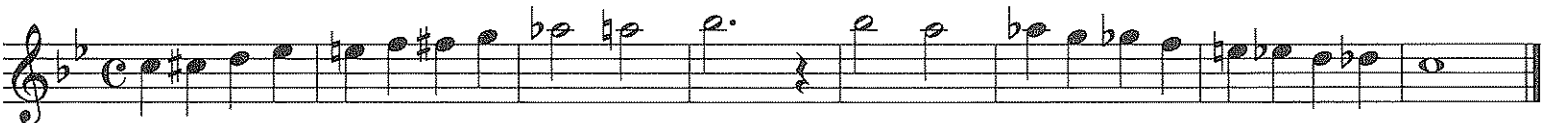


## Chromatic Notes

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

THEORY

### 174. HALF-STEPPIN'



## HISTORY

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

### 175. EGYPTIAN DANCE

Watch for enharmonics.

Camille Saint-Saëns

Allegro

### 176. SILVER MOON BOAT

Chinese Folk Song

Largo

## HISTORY

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

### 177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

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*

▲ Low Bb

### 181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

*v*



# PERFORMANCE SPOTLIGHT

## 182. AMERICA THE BEAUTIFUL – Band Arrangement

Samuel A. Ward  
Arr. by John Higgins

**Maestoso**

*f*

**7** **Andante** **7** **15**

*f*

**25** **Maestoso**

**3**

*mf* *f*

## 183. LA CUCARACHA – Band Arrangement

Latin American Folk Song  
Arr. by John Higgins

**Latin Rock**

*f*

**5** **8** **13**

**3** **25**

*p* *f*

**1.**

**2.**

# PERFORMANCE SPOTLIGHT

## 184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky  
Arr. by John Higgins

Allegro

The musical score consists of ten staves of music in 4/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score includes various dynamics and performance markings:

- Staff 1: Starts with a dynamic of *f* (forte) and an accent (>) over the first note.
- Staff 2: Features a dynamic of *p* (piano) and a box containing the number 10.
- Staff 3: Features a dynamic of *mf* (mezzo-forte) and a box containing the number 18.
- Staff 4: Features a dynamic of *f* and a box containing the number 26.
- Staff 5: Continues the melodic line with accents (>) under several notes.
- Staff 6: Continues the melodic line with accents (>) under several notes.
- Staff 7: Continues the melodic line with accents (>) under several notes.
- Staff 8: Continues the melodic line with accents (>) under several notes.
- Staff 9: Continues the melodic line with accents (>) under several notes.
- Staff 10: Ends with a dynamic of *f* and a box containing the number 42.

Additional markings include a triangle symbol ( $\Delta$ ) labeled 'Low D $\flat$ ' and a circled 'C' with a flat symbol ( $\textcircled{C}\flat$ ) at the end of the piece.

# PERFORMANCE SPOTLIGHT

## Solo for Percussion Ensemble

Performing for an audience is an exciting part of being involved in music. Percussion ensembles provide a unique solo performing opportunity for all members of the percussion section. This percussion ensemble is written for 5 or more players. It is based on the famous "Can-Can" dance from Jacques Offenbach's operetta *Orpheus in the Underworld*, completed in 1858. Your percussion ensemble can perform for the band or at other school and community events.

### 185. CAN - CAN

Jacques Offenbach  
Arr. by Kevin Lepper

Allegro 4

5 *mf*

1. 2. *Solo*  $\wedge$  14 *f*

2 2 30

# DUETS

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

## 186. SWING LOW, SWEET CHARIOT – Duet

African-American Spiritual

*Andante*

A *p*

B *p*

Fine

*mf*

*mf*

D.C. al Fine

## 187. LA BAMBA – Duet

Mexican Folk Song

*Allegro*

A *f*

B *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.



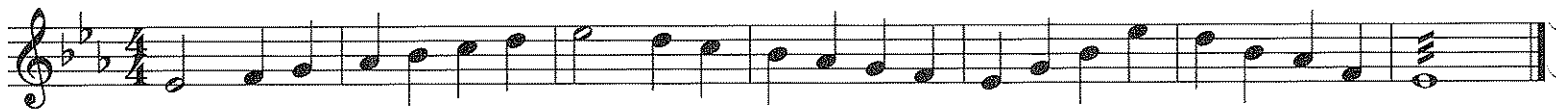
3.



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.



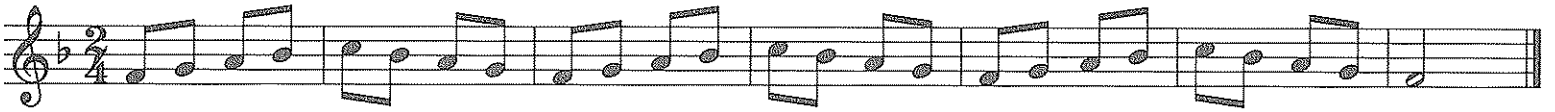
# RUBANK® SCALE AND ARPEGGIO STUDIES

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

1.



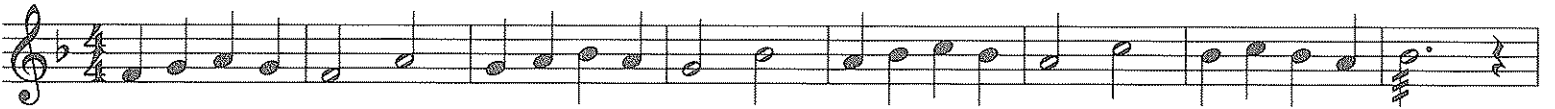
2.



3.

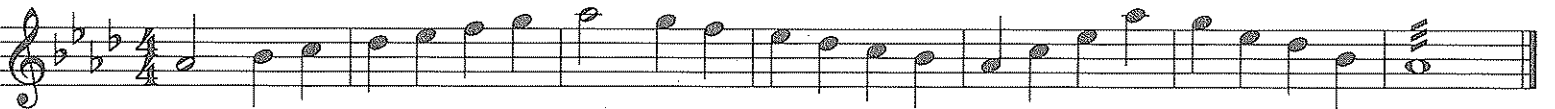


4.

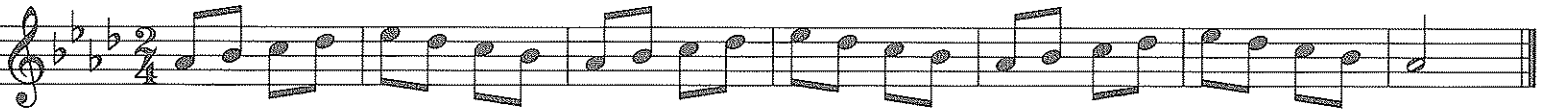


**KEY OF A♭** *In this key signature, play all B♭'s, E♭'s, A♭'s and D♭'s.*

1.



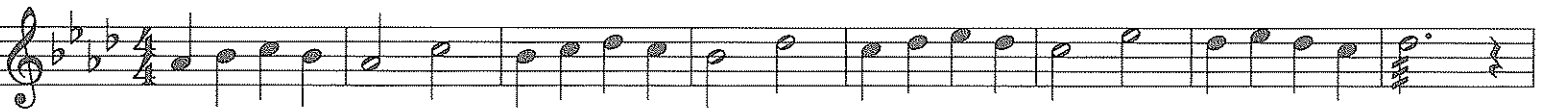
2.



3.



4.



# RHYTHM STUDIES

This page contains 36 numbered rhythm exercises, each on a five-line staff in 4/4 time. The exercises are as follows:

- 1. Quarter notes: C4, D4, E4, F4.
- 2. Quarter notes: G4, A4, B4, C5.
- 3. Quarter notes: D5, E5, F5, G5.
- 4. Quarter notes: A5, B5, C6, D6.
- 5. Quarter notes: E6, F6, G6, A6.
- 6. Quarter notes: B6, C7, D7, E7.
- 7. Quarter notes: F7, G7, A7, B7.
- 8. Quarter notes: C8, D8, E8, F8.
- 9. Quarter notes: G8, A8, B8, C9.
- 10. Quarter notes: D9, E9, F9, G9.
- 11. Quarter notes: A9, B9, C10, D10.
- 12. Quarter notes: E10, F10, G10, A10.
- 13. Quarter notes: B10, C11, D11, E11.
- 14. Quarter notes: F11, G11, A11, B11.
- 15. Quarter notes: C12, D12, E12, F12.
- 16. Quarter notes: G12, A12, B12, C13.
- 17. Quarter notes: D13, E13, F13, G13.
- 18. Quarter notes: A13, B13, C14, D14.
- 19. Quarter notes: E14, F14, G14, A14.
- 20. Quarter notes: B14, C15, D15, E15.
- 21. Quarter notes: F15, G15, A15, B15.
- 22. Quarter notes: C16, D16, E16, F16.
- 23. Quarter notes: G16, A16, B16, C17.
- 24. Quarter notes: D17, E17, F17, G17.
- 25. Quarter notes: A17, B17, C18, D18.
- 26. Quarter notes: E18, F18, G18, A18.
- 27. Quarter notes: B18, C19, D19, E19.
- 28. Quarter notes: F19, G19, A19, B19.
- 29. Quarter notes: C20, D20, E20, F20.
- 30. Quarter notes: G20, A20, B20, C21.
- 31. Quarter notes: D21, E21, F21, G21.
- 32. Quarter notes: A21, B21, C22, D22.
- 33. Quarter notes: E22, F22, G22, A22.
- 34. Quarter notes: B22, C23, D23, E23.
- 35. Quarter notes: F23, G23, A23, B23.
- 36. Quarter notes: C24, D24, E24, F24.

# 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

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

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

1. Question      2. Answer

3. Question      4. Answer

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

A      C

B      D

#### 4. YOU NAME IT: \_\_\_\_\_

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

1. Question      2. Answer

3. Question      4. Answer

## THEORY

### Improvisation

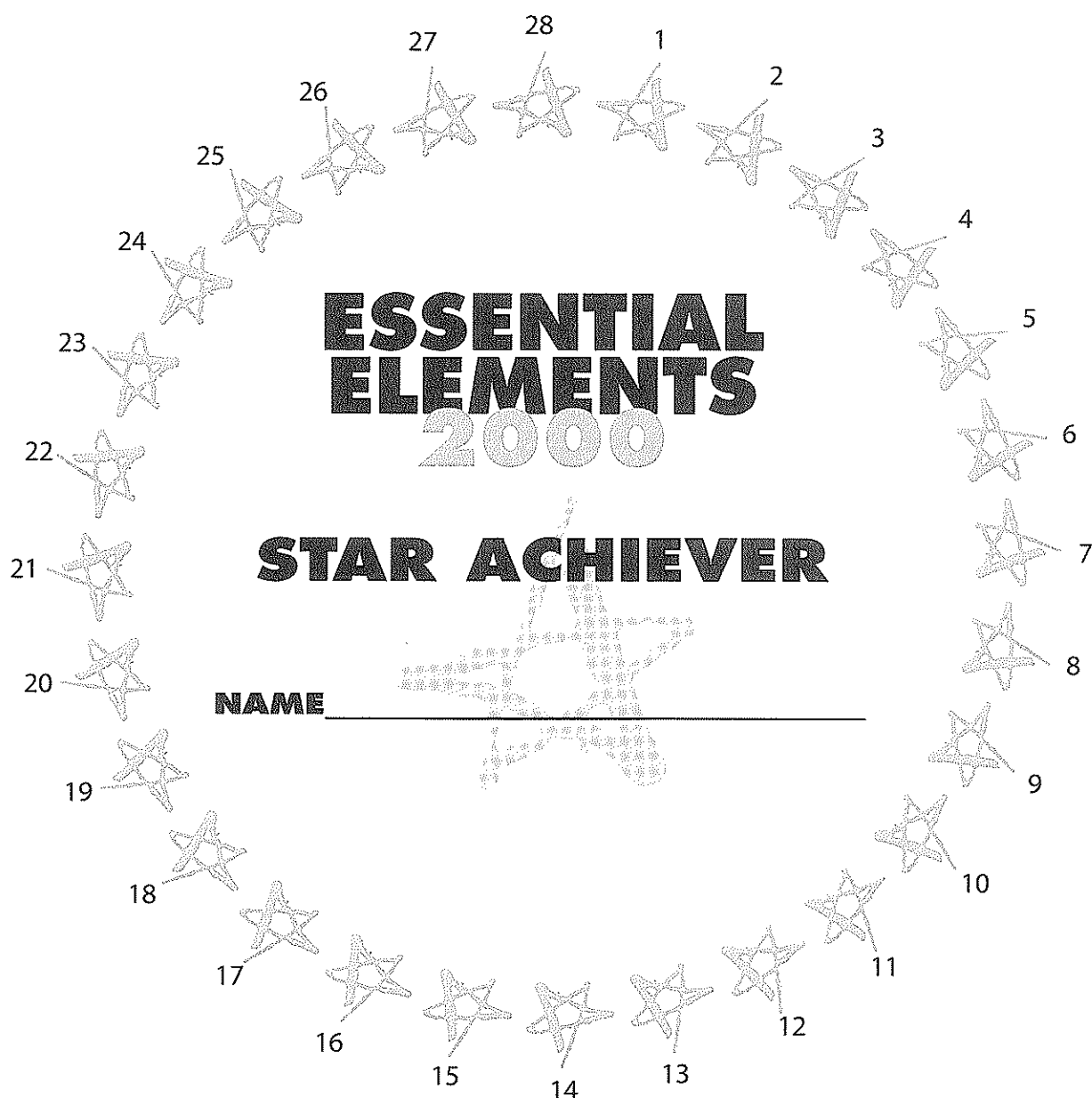
**Improvisation** is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

#### 5. INSTANT MELODY

A

B

**Y**ou 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              |
| 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         |

# KEYBOARD PERCUSSION INSTRUMENTS

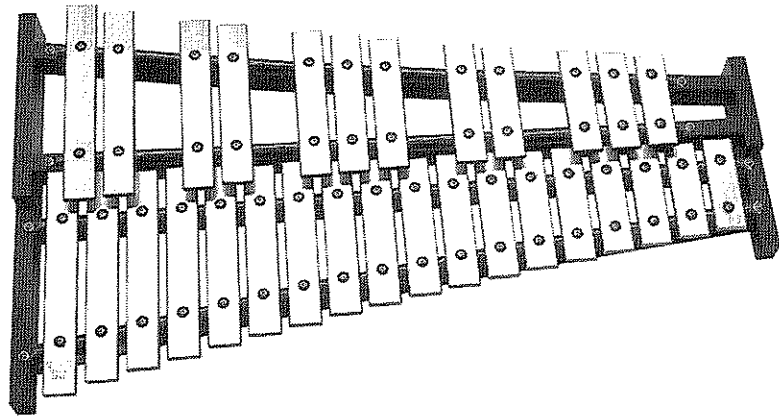
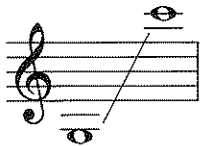
Each keyboard percussion instrument has a unique sound because of the materials used to create the instrument. Ranges may differ with some models of instruments.

## Instrument Care Reminders

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

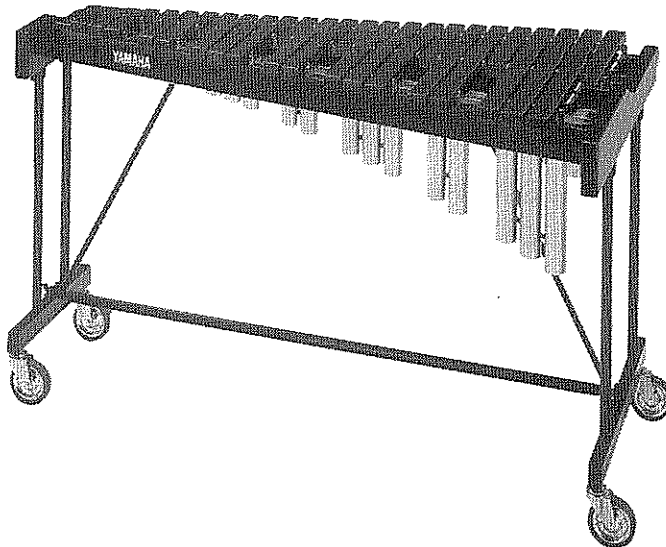
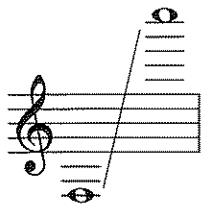
## BELLS (Orchestra Bells)

- Bars – metal alloy or steel
- Mallets – lexan (hard plastic), brass or hard rubber
- Range – 2 1/2 octaves
- Sounds 2 octaves higher than written



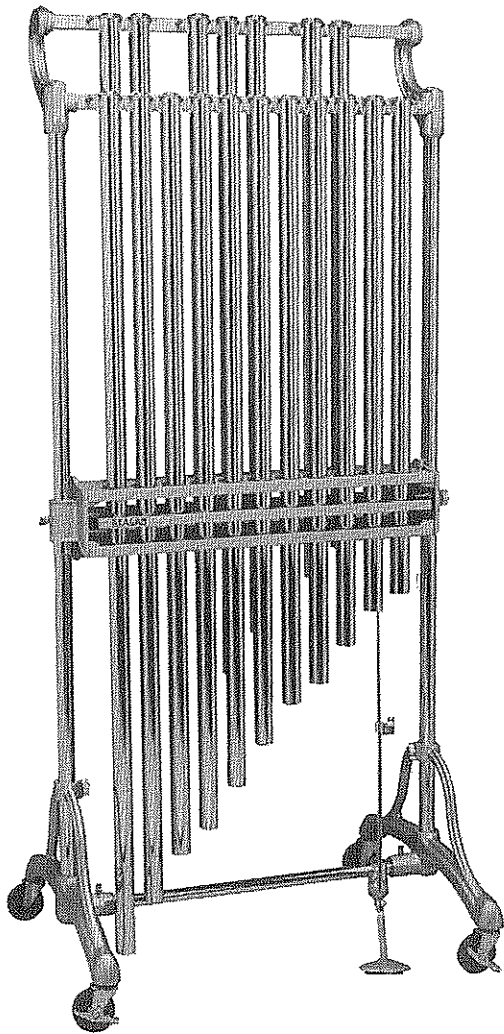
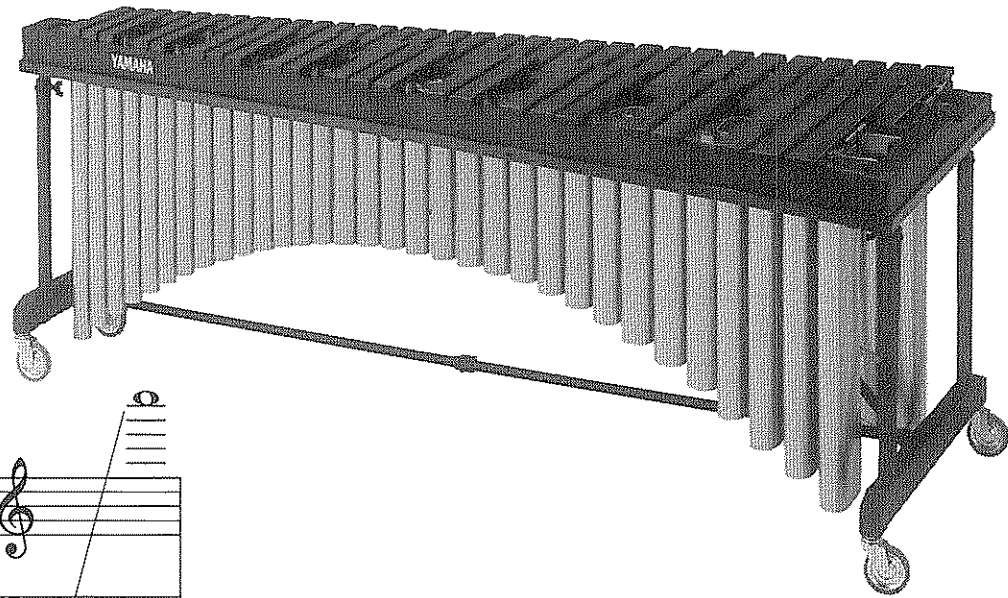
## XYLOPHONE

- Bars – wooden or synthetic
- Mallets – hard rubber
- Range – 3 1/2 octaves
- Sounds 1 octave higher than written



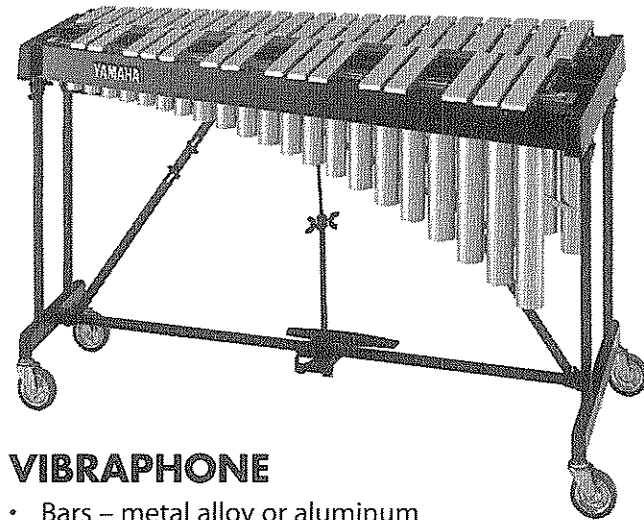
## MARIMBA

- Bars – wooden (wider than xylophone bars)  
Resonating tube located below each bar
- Mallets – soft to medium rubber or yarn covered
- Range – 4 1/3 octaves (reads bass and treble clefs)
- Sounding pitch is the same as written pitch



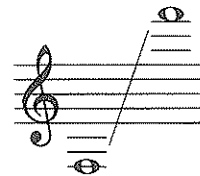
## CHIMES

- Bars – metal tubes
- Mallets – plastic, rawhide or wooden
- Range – 1 1/2 octaves
- Sounding pitch is the same as written pitch



## VIBRAPHONE

- Bars – metal alloy or aluminum  
Resonating tubes located below each bar  
Adjustable electric fans in each resonator create “vibrato” effect
- Mallets – yarn covered
- Range – 3 octaves
- Sounding pitch is the same as written pitch





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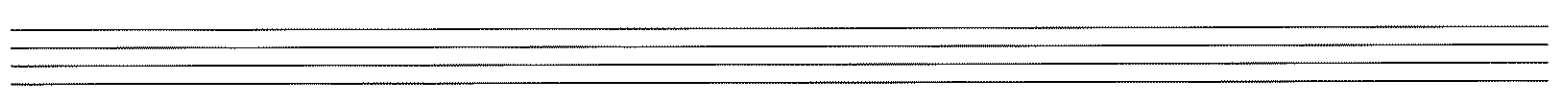
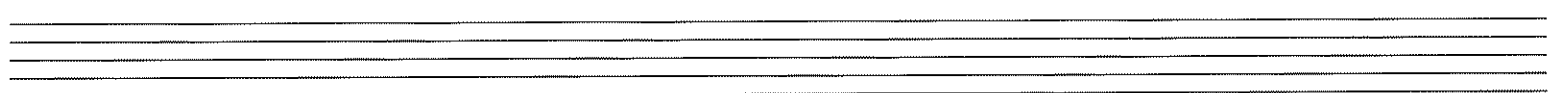
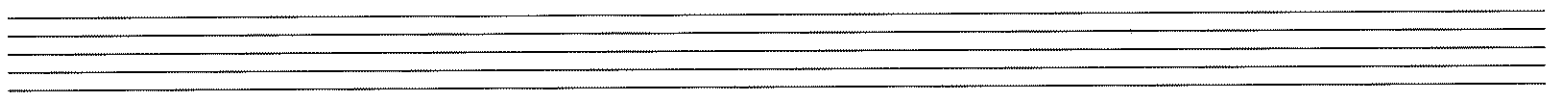
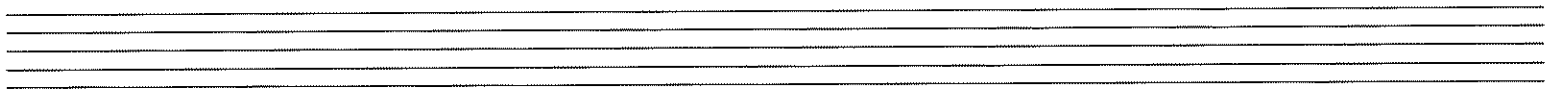
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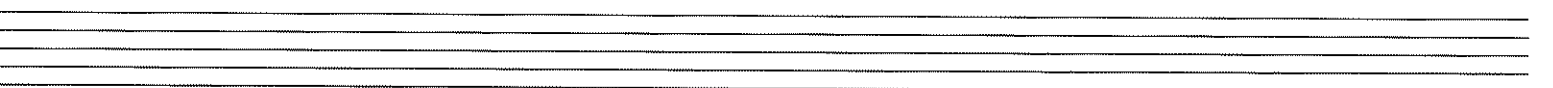
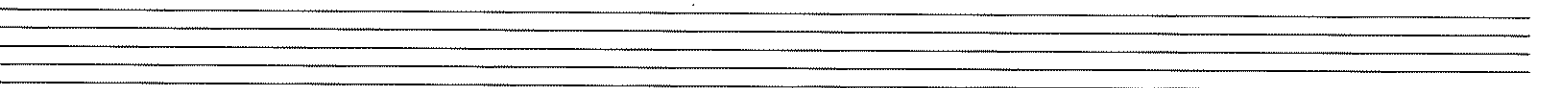
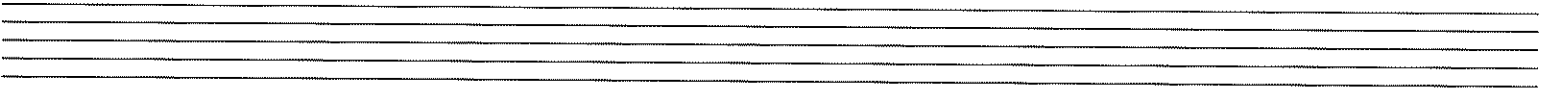
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# Notes



# Notes





# Notes

