

**CLARINET  
BASS CLARINET**

**INTERMEDIATE**

# **BAND BRILLIANCE**



**BAND and INSTRUMENTAL METHOD**

## Welcome to the Band Brilliance Intermediate Book!

This book is broken into individual sections each working on a different skill in instrumental performance.

Practicing this book should always include a few minutes on: warm-ups, scales, chromatic work, articulation, technique builders, rhythms, etudes (in melodic rhythms), sight-reading, jazz, and fun tunes like Americana, Holiday, or Virtuoso. You should practice difficult passages measure by measure, beat by beat, and note by note slowly at first, then pick up the tempo as you progress.

### Good PRACTICE habits makes perfect

Remember to practice slowly and with accuracy of notes and rhythms. Practice also makes permanent, so it is crucial to play accurately from the beginning, otherwise, mistakes played numerous times become very difficult to correct. Also, running through pages and making numerous mistakes is counter productive to your skill development. Play musically with a beautiful tone, proper phrasing, dynamics, tempos, and articulations. Get into good routines and minimize distractions. Stay focused and engaged.

Practice charts are available at [BandBrilliance.com](http://BandBrilliance.com) by clicking "Student Resources". Also available will be a tuning chart, music staff paper, composition games, and much more!

### Good PLAYING habits makes perfect

It is essential for musicians to always play with good playing habits, otherwise bad habits will slow you down later. Good habits include playing with proper posture, instrument position, hand position, finger position, and embouchure. There are no shortcuts to learning music, however, the only shortcut that exists is to play everything with good habits. You do not want to spend time cleaning up bad habits. Record or video tape yourself practicing. You will hear and/or see things that will make you learn and improve faster. All musicians do not like hearing or watching themselves play, but all great musicians use self-reflection as motivation to get better.

### Performances in addition to school related concerts

Band Brilliance Advanced Book is packed with solo melodies and parts that can be used for a solo or group recital at any time of year. This includes holiday music, Americana songs, rounds, trios, and much more.

### Instrument Care

It is crucial for all instrumentalists to take extremely good care of their instrument. If the instrument is not in your hands, it should be in your case! You should act as if your instrument is an extension of your body. You do not want to leave it in harms way where it can fall, be sat on, or worse. Always keep maintaining your instrument so that it plays in top form. Be careful when assembling and disassembling your instrument as you do not want to damage or bend any parts. Do not let others play your instrument as they are not used to handling it and is not healthy.

### Tuning

You must warm-up for 5 minutes prior to tuning to a "Concert B flat" using a tuner. If you are too high (also called sharp) you must pull out at the tuning mechanism. Conversely, if you are too low (also called flat) you must push in.

### Negative Tendencies in Music

1. Players start with the correct dynamic, but quickly drift to "mezzo nothing". Always play the proper dynamics in music. Also, don't play etudes, scales, etc. at the same volume. Use all dynamics to add expressiveness to your playing.
2. Tempos that start slow or fast drift to a moderate tempo. Use a metronome often.
3. Articulations are often played incorrectly. Be careful not to put space between notes unless the music specifies to play staccato. Too often musicians play everything with space between notes, which are variations of staccato. Keep a clean connection between each note.

#### A note from the author:

I always consider myself, even today, a student of music. As a young musician, I listened to every word that my music teachers and conductors said. By my senior year in High School, I was practicing from numerous books 4 hours at least 5 days each week. I had excellent music teachers and parents and with their guidance I was able to play with both the McDonald's All-American Band and the Eastman Wind Ensemble. Having taught over 3000 students over a 25 year period, I am confident that you will enjoy these melodies and etudes. Use mistakes as an opportunity to learn and be patient with your progress. I wish you all the best.  
Michel Nadeau

Terence Goss, co-author of the jazz blues section, is a fabulous jazz musician in New York City. He graduated from both the Eastman School of Music and New York University and has played with many jazz luminaries including Ray Charles, Freddie Hubbard, and Wayne Newton. Mr. Goss has toured the world and has played at many famous venues including the Blue Note, the Village Vanguard, Sweet Rhythm, and the Apollo Theatre.

# WARM-UPS/TONE BUILDERS

Play each note with a steady, full tone through the attack (start), duration, and release (end).  
Do not put a gap between notes unless breathing. Play rectangles of beautiful and full sound.

## Whole Note Warm-up

Musical staff in 4/4 time with a treble clef. It contains eight whole notes: C4, D4, E4, F4, G4, A4, B4, and C5. A breath mark (comma) is placed above the first note. The dynamic marking *mf* is below the first note. The measure numbers 1, 2, 3, 4, and off are written at the bottom right.

## Whole Note Warm-up Duet Part

Musical staff in 4/4 time with a treble clef. It contains eight whole notes: C4, D4, E4, F4, G4, A4, B4, and C5. A breath mark (comma) is placed above the first note. The dynamic marking *mf* is below the first note. The goal text "Goal: play 4 measures per breath" is written above the staff. The measure numbers 10, 19, 27, and 35 are written at the beginning of the staff.

## Intervals - 2nds, 3rds, 4ths, 5ths (see bottom line)

Musical staff in 4/4 time with a treble clef. It contains eight whole notes: C4, D4, E4, F4, G4, A4, B4, and C5. A breath mark (comma) is placed above the first note. The dynamic marking *mf* is below the first note. The measure numbers 19, 27, and 35 are written at the beginning of the staff.

## Intervals Duet Part

Musical staff in 4/4 time with a treble clef. It contains eight whole notes: C4, D4, E4, F4, G4, A4, B4, and C5. A breath mark (comma) is placed above the first note. The dynamic marking *mf* is below the first note. The text "9 = breath mark (take big breaths with your mouth)" is written above the staff. The measure numbers 27, 35, and 43 are written at the beginning of the staff. The measure numbers 1, 2, 3, 4, and off are written at the bottom right.

## Ascending the Scale

Musical staff in 4/4 time with a treble clef. It contains eight whole notes: C4, D4, E4, F4, G4, A4, B4, and C5. A breath mark (comma) is placed above the first note. The dynamic marking *f* is below the first note. The text "Page 113 has clarinet etudes" is written above the staff. The measure numbers 35, 43, and 51 are written at the beginning of the staff. The text "RH-----" is written below the first note.

## Low Range Builder

Musical staff in 4/4 time with a treble clef. It contains eight whole notes: C3, D3, E3, F3, G3, A3, B3, and C4. A breath mark (comma) is placed above the first note. The dynamic marking *mp* is below the first note. The measure numbers 48, 56, and 64 are written at the beginning of the staff.

## "C Major Scale"

"Scale Degrees 1 2 3 4 5 6 7 8 Do Re Mi Fa Sol La Ti Do"

Musical staff in 4/4 time with a treble clef. It contains eight whole notes: C4, D4, E4, F4, G4, A4, B4, and C5. The dynamic marking *f* is below the first note. The measure numbers 56, 64, and 72 are written at the beginning of the staff. Below the staff, the scale degrees 1 through 8 are written under each note.

Musical staff in 4/4 time with a treble clef. It contains eight whole notes: C5, B4, A4, G4, F4, E4, D4, and C4. The dynamic marking *f* is below the first note. The measure numbers 64, 72, and 80 are written at the beginning of the staff. Below the staff, the scale degrees 7 through 1 are written under each note.

## "Intervals in C Major"

Scale Degrees

Interval - The distance between 2 notes

Musical staff in 4/4 time with a treble clef. It contains eight pairs of notes: C4-D4, D4-E4, E4-F4, F4-G4, G4-A4, A4-B4, B4-C5, and C5-C4. The dynamic marking *f* is below the first note. The measure numbers 71, 79, and 87 are written at the beginning of the staff. Below the staff, the scale degrees 1, 2, 1, 3, 1, 4, 1, 5, 1, 6, 1, 7, 1, 8, 8 are written under each pair of notes. Below the staff, the interval names 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, and Octave (8<sup>th</sup>) are written under each pair of notes.

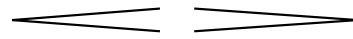
Interval

# WARM-UPS/TONE BUILDERS

Play with a beautiful sound on every note

*mf*

Dynamics are the volumes of music. *pp p mp mf f ff Crescendo Decrescendo*



## 15 Low Range Builder

*mp*

23

1 2 3 4 off

31 Use right hand fingers for throat tones G, G#/A<sub>b</sub>, A, A#/B<sub>b</sub>

*f*

## Slurring "Over the Break" for CLARINET

SUPER FAST AIR, SUPER FIRM EMOUCHURE

41

*f* only add register key

49

57

Embouchure is the lip formation with the mouthpiece

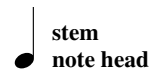
Review Music Theory/Symbols: Staff, Clef, Bar Line, Measure, Double Bar Line, Sharp, Flat

# WARM-UPS/TONE BUILDERS

## AMAZING PHRASING

Parts of a note:

Play *tenuto* or *legato* (*slurred*)



Phrase means to play a musical sentence in one breath (if possible)

Moderato (♩ = c. 100)

◌ = fermata = hold

Embouchure is the lip formation with the mouthpiece

## AMAZING PHRASING

## C Major Scale Round (Concert B $\flat$ )

## C Major Scale, Arpeggio and Chord (Concert B $\flat$ )

SCALE DEGREES 1 3 5 8 5 3 1

Flatten 3rd  
by 14 cents  
when playing  
chords

# WARM-UPS/TONE BUILDERS

"Scale Degrees 1, 2, 3, 4 in F Major" (Concert E $\flat$  Major)

Review Dynamics: *pp p mp mf f ff Crescendo Decrescendo*

mf ————— f ————— mf

mf ————— f ————— p

Playing to the 6<sup>th</sup> Scale Degree (LA)

mf *crescendo* f *decrescendo* mf

Playing to the 7<sup>th</sup> Scale Degree (TI)

mf *crescendo* f *decrescendo* mf

F Major Scale (Concert E $\flat$  Major)

mp ————— f ————— mp

"Amazing Phrasing in F Major" (Concert E $\flat$  Major)

Moderato ( $\text{♩} = \text{c. } 100$ )

mf

mf

mf

F Major Scale, Arpeggio and Chord (Concert E $\flat$ )

mf *crescendo* *decrescendo*

Flatten 3rd  
by 14 cents  
when playing  
chords

SCALE DEGREES 1 3 5 8 5 3 1

# MAJOR SCALES and CHORDS

*Play tenuto*

**C Major Scale and C Major Chord (Concert B $\flat$ )**



FLAT  $\flat$  SCALES - CIRCLE OF 4ths - F  $\flat$  B $\flat$  E $\flat$  A $\flat$  D $\flat$  G $\flat$  C $\flat$

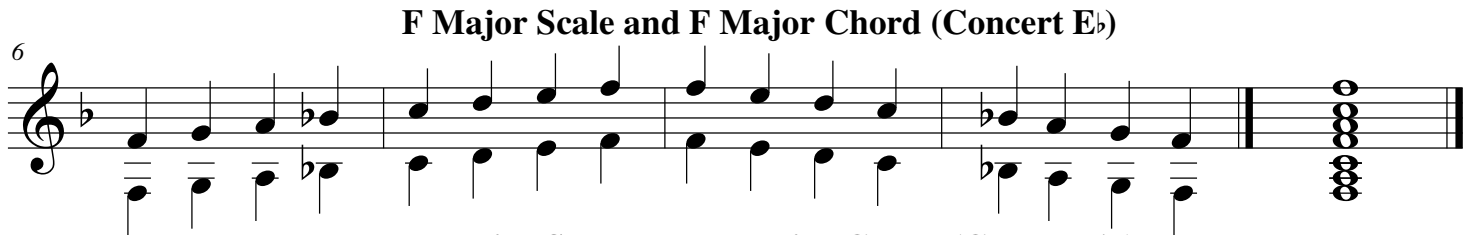
Order of Scales: Fast Boys Eat All Day Good Corn

Order of Flats in Key Signature: Boys Eat All Day Good Corn Fast

Lower  
Major 3rd  
by 14 cents

**F Major Scale and F Major Chord (Concert E $\flat$ )**

6



**B $\flat$  Major Scale and B $\flat$  Major Chord (Concert A $\flat$ )**

11



**E $\flat$  Major Scale and E $\flat$  Major Chord (Concert D $\flat$ )**

16



Look at the  
Key Signature

**A $\flat$  Major Scale and A $\flat$  Major Chord (Concert G $\flat$ )**

21



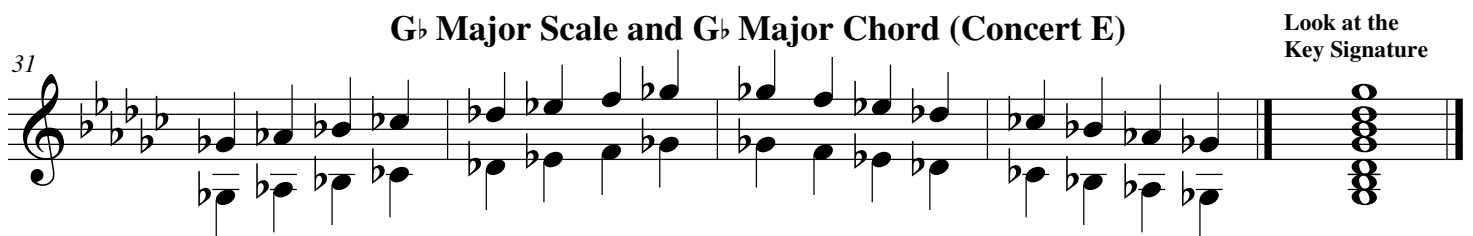
**D $\flat$  Major Scale and D $\flat$  Major Chord (Concert B)**

26



**G $\flat$  Major Scale and G $\flat$  Major Chord (Concert E)**

31



Look at the  
Key Signature

**C $\flat$  Major Scale and C $\flat$  Major Chord (Concert A)**

36



# MAJOR SCALES and CHORDS

## C Major Scale and C Major Chord (Concert B $\flat$ )

Play *tenuto*

Musical notation for the C Major Scale and C Major Chord. The scale is written in treble clef, starting on middle C (C4) and ascending to C5. The chord is shown as a triad of C4, E4, and G4.

SHARP # SCALES - CIRCLE of 5ths - G D A E B F# C#

Order of Scales: Good Dogs Always Eat Bones, From Chuck

Order of Sharps in Key Signature: From Chuck, Good Dogs Always Eat Bones

Lower Major 3rd by 14 cents

## G Major Scale and G Major Chord (Concert F)

Musical notation for the G Major Scale and G Major Chord. The scale starts on G4 (marked with a 6) and ascends to G5. The chord is shown as a triad of G4, B4, and D5.

## D Major Scale and D Major Chord (Concert C)

Musical notation for the D Major Scale and D Major Chord. The scale starts on D4 (marked with an 11) and ascends to D5. The chord is shown as a triad of D4, F#4, and A4.

Look at the Key Signature

## A Major Scale and A Major Chord (Concert G)

Musical notation for the A Major Scale and A Major Chord. The scale starts on A4 (marked with a 16) and ascends to A5. The chord is shown as a triad of A4, C#4, and E4.

## E Major Scale and E Major Chord (Concert D)

Musical notation for the E Major Scale and E Major Chord. The scale starts on E4 (marked with a 21) and ascends to E5. The chord is shown as a triad of E4, G#4, and B4.

## B Major Scale and B Major Chord (Concert A)

Musical notation for the B Major Scale and B Major Chord. The scale starts on B4 (marked with a 26) and ascends to B5. The chord is shown as a triad of B4, D#4, and F#4.

Look at the Key Signature

## F# Major Scale and F# Major Chord (Concert E)

Musical notation for the F# Major Scale and F# Major Chord. The scale starts on F#4 (marked with a 31) and ascends to F#5. The chord is shown as a triad of F#4, A#4, and C#5.

## C# Major Scale and C# Major Chord (Concert B)

Musical notation for the C# Major Scale and C# Major Chord. The scale starts on C#4 (marked with a 36) and ascends to C#5. The chord is shown as a triad of C#4, E#4, and G#4.



# CHROMATIC NOTES

Chromatic notes are notes outside the given scale and are used as added color.  
Chroma is the Latin word for color

## Accidentals

Accidental signs - Musical symbols before a note that changes them by a half step up or down from the original key signature

# sharp sign - makes a note a half step higher

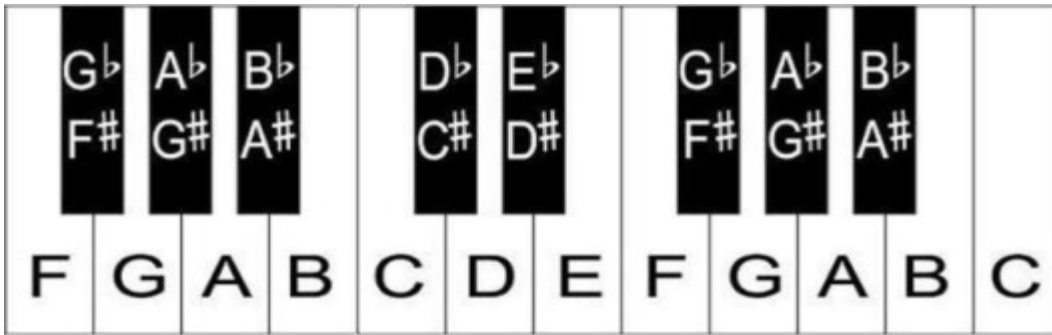
b flat sign - makes a note a half step lower

♮ natural sign - cancels an existing sharp or flat in the key signature

## 5 Enharmonic Equivalents

Enharmonic Equivalent - Two notes spelled differently, but share the same fingering and sound

<<<<Lower Keyboard Diagram Higher >>>>

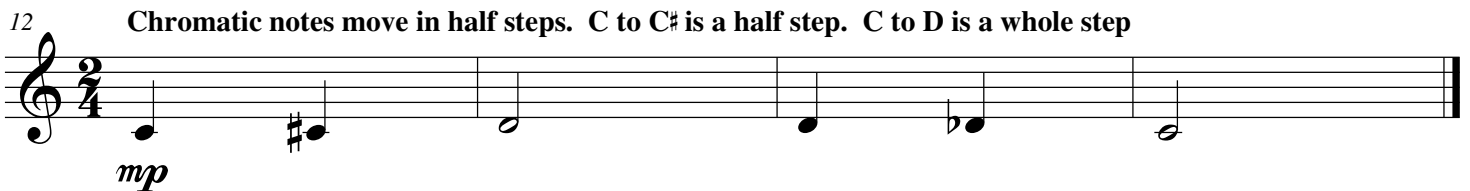
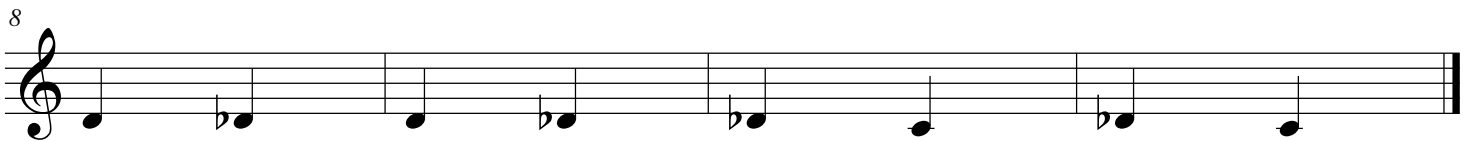
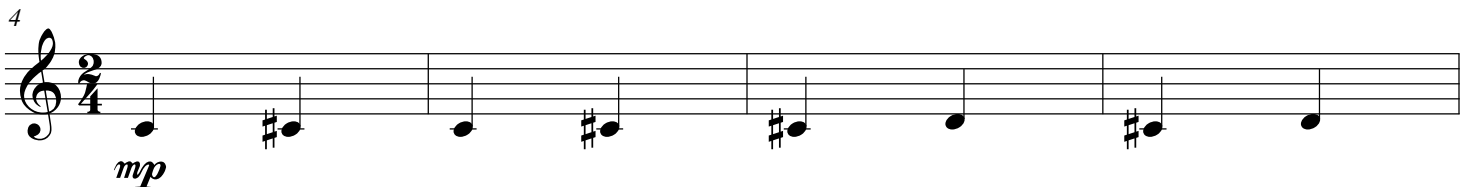


Enharmonic Equivalent

C# and Db

Enharmonic Equivalent # 1

Same fingering and sound

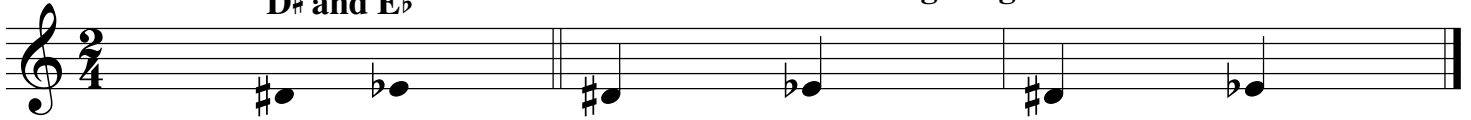


Review Music Theory/Symbols: Staff, Clef, Bar Line, Measure, Double Bar Line, Sharp, Flat

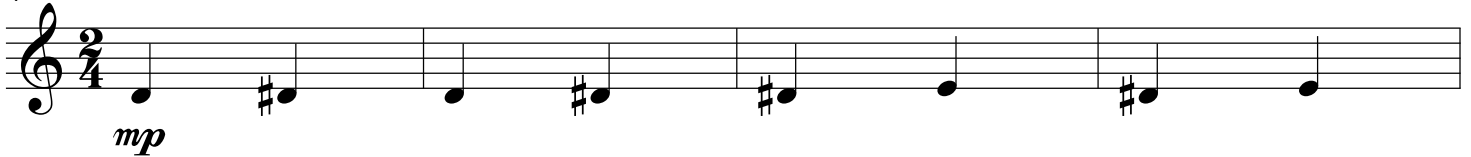
# CHROMATIC NOTES

Enharmonic Equivalent  
D# and Eb

Enharmonic Equivalent # 2  
Same fingering and sound



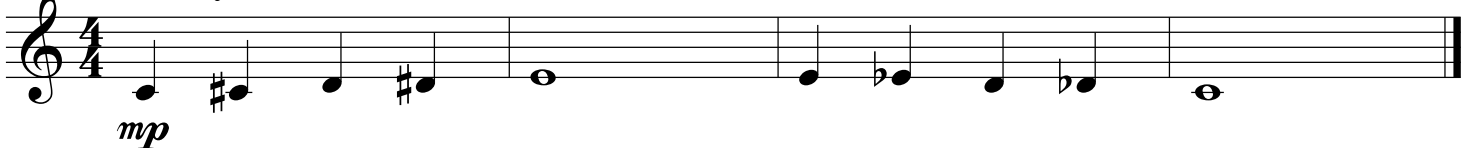
4 Enharmonic Equivalent - Two notes spelled differently, but share the same fingering and sound



8

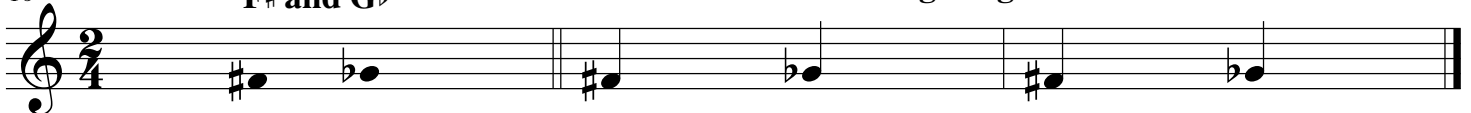


12 Identify all accidentals

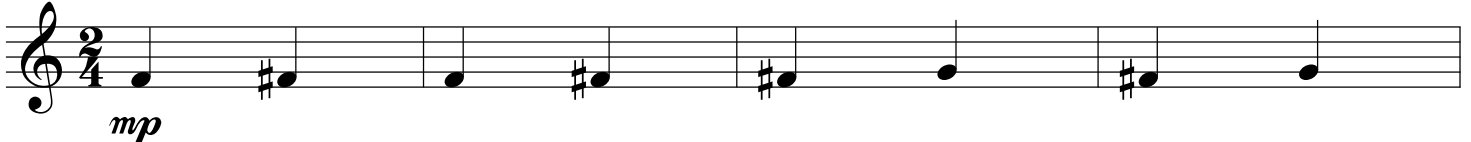


Enharmonic Equivalent  
F# and Gb

Enharmonic Equivalent # 3  
Same fingering and sound



19



23



"First Half of the Chromatic Scale"

Chromatic Notes move by half step. Two half steps equals the interval of a whole step



Interval is the distance between two notes. E to F is a half step. E to F# is a whole step

# CHROMATIC NOTES

Enharmonic Equivalent  
G# and A $\flat$

Enharmonic Equivalent # 4  
Same fingering and sound

A musical staff in treble clef with a 2/4 time signature. It contains two measures. The first measure has a G# note on the second line and an A flat note on the second space. The second measure has a G# note on the second line and an A flat note on the second space.

A musical staff in treble clef with a 2/4 time signature. It contains six measures of a chromatic scale: G, G#, A, A#, B, B#. The dynamic marking *mp* is placed below the first measure.

A musical staff in treble clef with a 2/4 time signature. It contains six measures of a descending chromatic scale: B, B#, A, A#, G, G#.

Chromatics typically ascend with sharps and descend with flats

A musical staff in treble clef with a 4/4 time signature. It contains two measures of a chromatic scale. The first measure is an ascending scale: C, C#, D, D#, E, E#, F. The second measure is a descending scale: F, F#, G, G#, A, A#, B. The dynamic marking *mf* is placed below the first measure.

Enharmonic Equivalent  
A# and B $\flat$

Enharmonic Equivalent # 5  
Same fingering and sound

A musical staff in treble clef with a 2/4 time signature. It contains two measures. The first measure has an A# note on the second line and a B flat note on the second space. The second measure has an A# note on the second line and a B flat note on the second space.

A musical staff in treble clef with a 2/4 time signature. It contains six measures of a chromatic scale: A, A#, B, B#, C, C#. The dynamic marking *mf* is placed below the first measure.

A musical staff in treble clef with a 2/4 time signature. It contains six measures of a descending chromatic scale: C, C#, B, B#, A, A#.

## Chromatic Scale

The 12-note chromatic scale is built in all half steps

A musical staff in treble clef with a 4/4 time signature. It contains two measures of a 12-note chromatic scale. The first measure is an ascending scale: C, C#, D, D#, E, E#, F. The second measure is a descending scale: F, F#, G, G#, A, A#, B. The dynamic marking *mf* is placed below the first measure.

RH-----  
Throat tones: G G#/A $\flat$  A A#/B $\flat$   
Cover 3 right hand (RH) holes for throat tones  
Better for tuning, tone and facilitates technique

A musical staff in treble clef with a 4/4 time signature. It contains two measures of a 12-note chromatic scale. The first measure is a descending scale: B, B#, A, A#, G, G#, F. The second measure is a descending scale: F, F#, E, E#, D, D#, C.

Interval is the distance between two notes. E to F is a half step and B to C is a half step.

# ARTICULATION

There are three parts to all notes. These are attack (beginning of note), sustain (duration of note) and release (the end of the note.)

Articulation is how we join notes together with the tongue. Articulations give all parts of notes expressive effects.

- **Tenuto** means to play notes smoothly and connected by holding one note into the next, giving notes their full value
- **Staccato** means to separate or detach the notes by placing a small space between the notes
- ⤿ **Legato** means to slur the notes by not tonguing them (except trombonists must use a legato tongue TOODOO to avoid a glissando)
- > **Accent** means to play notes with added emphasis and usually played staccato unless it includes the tenuto marking  $\geq$
- ^ **Marcato** means to play a striking or heavy accent with space

No articulation marking implies that a note gets full value without space between notes, otherwise you are playing staccato. You should only play staccato when notes have a staccato marking, or if the word staccato appears at the beginning of a song, or when your conductor tells you to play staccato.

Jazz articulation has its own characteristics. See the jazz blues section on pages 97 and 98

## *Tenuto* - play notes connected with notes full value

9

## *Staccato* - play notes detached or separated

17

21

# ARTICULATION

*Accent* - play notes with added emphasis

*mp* *crescendo* *f*

9

*decrescendo* *mp*

*Marcato* - play notes with a striking accent

17

*mf* *crescendo* *f*

25

*decrescendo* *mp*

Play either *Tenuto* or *Staccato*

33

Sixteenth notes have 2 beams or 2 flags

*p*

37

Play either *Tenuto* or *Staccato*

41

*mp*

45

## ARTICULATION

1 & a 2 & a

*mp*

3

5 1 e & 2 e &

*mf*

7

Play either *Tenuto* or *Staccato* and keep the articulation consistent

9

*mp*

Play either *Tenuto* or *Staccato*

13

*mp*

Triplet - 3 notes in one beat

17

*mf*

Triplets are a type of tuplet, which is an unequal subdivision of notes within its time signature  
Subdivision in music is to divide the beat into smaller parts by counting (feeling) both the strong and weak parts of the beat

# ARTICULATION

## Double and Triple Tonguing

Adagio ♩ = 72

Accent the Koo to sound as clear as the Too

TOOOOO TOOOOOO TOOOOO TOOOOO KOOOOO KOOOOOO KOOOOO KOOOOO

### Double Tonguing (TooKoo)

TOOOOOO KOOOOOO TOOOOOO KOOOOO TOOOOOO KOOOOOO TOOOOOO KOOOOO

### Single Tonguing

### Double Tonguing (Accent > the Koo)

TOO TOO TOO TOO KOO KOO KOO KOO TOO KOO TOO KOO TOO KOO TOO KOO

TooKooTooKooToo

### Triple Tonguing (Too Too Koo)

TOO TOO TOO TOOOOO Too Too Koo ToOOOO Too Too Koo TooToo Koo Too Too Koo ToOOOO

TOTO KO TOO 3 3 3 3 3 3

### "First Call" (Bugle Call to assemble in a formation)

Too Too Koo Tooooo Too Too Koo Tooo 3 3 3 3

3 3

# Technique Builders in Concert B $\flat$

\* Enter at beginning when group ahead of you gets to second asterisk. Each asterisk indicates the number of possible groups, however, a three part round or canon can be played with 2 groups or individuals.

"C Major Scale" (concert B $\flat$  scale)  
Can be played as a 2 or 3 part round

$\frown$  = fermata = hold

14

*mf*

9

*mp*

"C Arpeggio" (concert B $\flat$  arpeggio)      "C Chord"

13

*mf*

"Prestidigitation Station"

Play *tenuto*, *staccato* or *legato* (slurred)

Use Dynamics: *pp p mp mf f ff Crescendo Decrescendo*, see below for examples

21

*mf*

29

*Largo*      Exercise in 3rds

*p*      *crescendo*      *mf*      *decrescendo*      *pp*

37

*Moderato*

*mp*      *cresc.* (abbreviation for *crescendo*)      *f*

45

*mp*      *decresc.* (abbreviation for *decrescendo*)      *p*

Tempo is the speed of music.

From slowest to fastest (the number is approximate beats per minute):

Largo - Very slow (50), Adagio - Quite slow (60), Andante - Moderately slow (70)

Moderato - Moderate (84), Allegro - Fast (120), Vivace- Quite fast (140), Presto - Very fast (170)



# Technique Builders

## in Concert B $\flat$

9 *mf*

14

"Slur 2 Tongue 2" is a very common articulation pattern, practice saying "Too oo Too Too"

19 *mp*

21

**Diatonic Scales** - Playing through (dia) the modes of the Scale (tonic being the first scale degree)  
Play *tenuto*, *staccato* or *legato* (slurred)

24 *mf* Ionian mode Dorian mode

28 Phrygian mode Lydian mode

32 Mixolydian mode Aeolian mode

36 Locrian mode

38

# Technique Builders

## in Concert E $\flat$

"F Major Scale" (concert E $\flat$  scale)

Can be played as a 2 or 3 part round

8

*mf*

9

*mp*

"F Arpeggio" (concert E $\flat$  arpeggio)      "F Chord"

13

*mf*      *cresc.* (abbreviation for crescendo)      *ff*

Play *tenuto*, *staccato* or *legato* (slurred)

21

*mp*

*decresc.* (abbreviation for decrescendo)

29

*mf*

Moderato      Exercise in 3rds

37

*mp*

Allegro

45

*mp*

Tempo is the speed of music.

From slowest to fastest (the number is approximate beats per minute):

Largo - Very slow (50), Adagio - Quite slow (60), Andante - Moderately slow (70)

Moderato - Moderate (84), Allegro - Fast (120), Vivace- Quite fast (140), Presto - Very fast (170)

# Technique Builders

## in Concert E $\flat$

*mf*

9

14

Practice Beat by Beat 3 times each, then combine

19

*mf*

21

### Diatonic Scales

Play *tenuto*, *staccato* or *legato* (slurred)

24

Ionian mode      Dorian mode

Pick a Dynamic

28

Phrygian mode      Lydian mode

32

Mixolydian mode      Aeolian mode

36

Locrian mode

38

Dynamics:      *pp* *p* *mp* *mf* *f* *ff* *Crescendo* *Decrescendo*

# Technique Builders in Concert F

## "G Major Scale" (concert F scale)

Can be played as a 2 or 3 part round

9

*mf*

\* \* \*

## "G Arpeggio" (concert F arpeggio)

## "G Chord"

9

*mp*

Play *tenuto*, *staccato* or *legato* (slurred)

13

*f*

21

*f*

## Exercise in 3rds

29

*mf*

37

*mf*

45

*mf*

# Technique Builders in Concert F

8

*mf*

9

14

19

*mp*

21

## Diatonic Scales

24

Play *tenuto*, *staccato* or *legato* (*slurred*)

28

*mf* Identify Modes (see below)

32

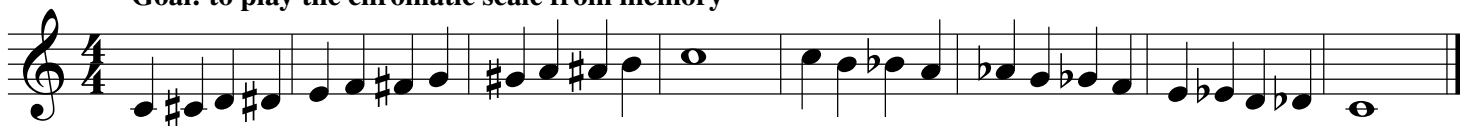
36

38

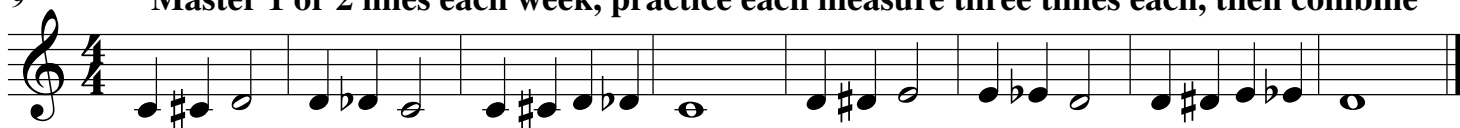
Modes (out of order): Locrian, Phrygian, Lydian, Dorian, Ionian, Mixolydian, Aeolian

# 20 Technique Builders - CHROMATIC

Goal: to play the chromatic scale from memory

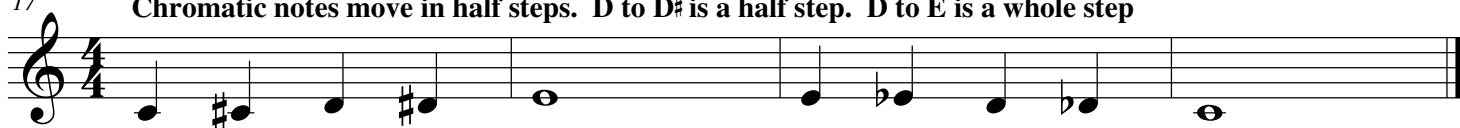


9 Master 1 or 2 lines each week, practice each measure three times each, then combine

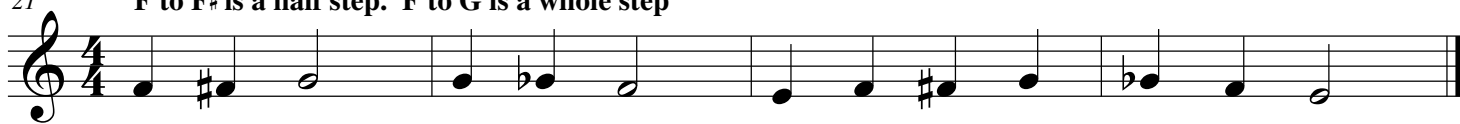


Two Half Steps Equals the Interval of a Whole Step

17 Chromatic notes move in half steps. D to D# is a half step. D to E is a whole step



21 F to F# is a half step. F to G is a whole step



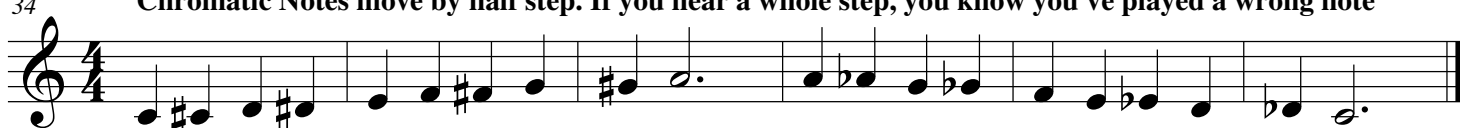
25 G to G# is a half step. G to F is a whole step



29 G to G# is a half step. G to A is a whole step



34 Chromatic Notes move by half step. If you hear a whole step, you know you've played a wrong note



# Technique Builders - CHROMATIC

Use Right Hand Fingers for Throat Tones

Musical notation for measures 1-7. The key signature has one sharp (F#) and the time signature is 4/4. The notes are: 1. E4, F#4, G4, A4; 2. Bb4, C5, D5, E5; 3. F#5, G5, A5, B5; 4. C6, Bb5, A5, G5; 5. F#5, E5, D5, C5; 6. Bb4, A4, G4, F#4; 7. E4, D4, C4, B3. Dashed lines under the first two measures indicate right hand fingering.

8 E to F and B to C are half steps **One Octave Chromatic Scale**

Musical notation for measures 8-15. The notes are: 8. D4, C#4, C4, B3; 9. Bb3, B3, A3, G#3; 10. G3, F#3, F3, E3; 11. D4, C#4, C4, B3; 12. Bb3, B3, A3, G#3; 13. G3, F#3, F3, E3; 14. D4, C#4, C4, B3; 15. Bb3, B3, A3, G#3. A dashed line under measure 10 indicates right hand fingering.

16 Master 1 or 2 lines each week, practice each measure three times each, then combine

Musical notation for measures 16-23. The notes are: 16. E4, F#4, G4, A4; 17. Bb4, C5, D5, E5; 18. F#5, G5, A5, B5; 19. C6, Bb5, A5, G5; 20. F#5, E5, D5, C5; 21. Bb4, A4, G4, F#4; 22. E4, D4, C4, B3; 23. E4, D4, C4, B3.

Musical notation for measures 24-31. The notes are: 24. E4, F#4, G4, A4; 25. Bb4, C5, D5, E5; 26. F#5, G5, A5, B5; 27. C6, Bb5, A5, G5; 28. F#5, E5, D5, C5; 29. Bb4, A4, G4, F#4; 30. E4, D4, C4, B3; 31. E4, D4, C4, B3.

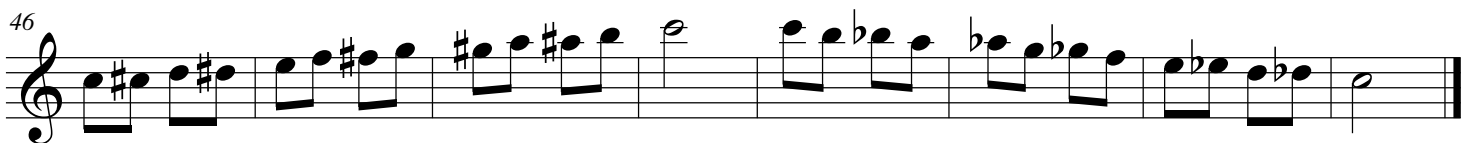
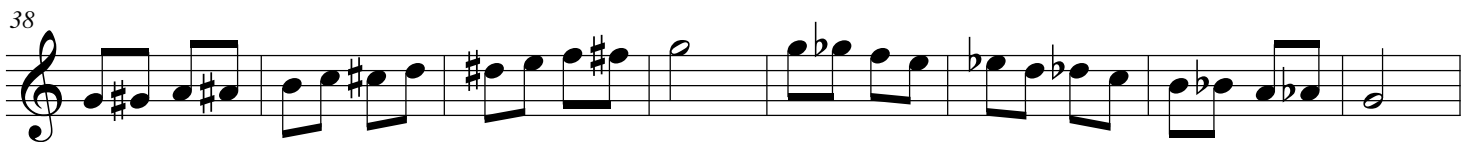
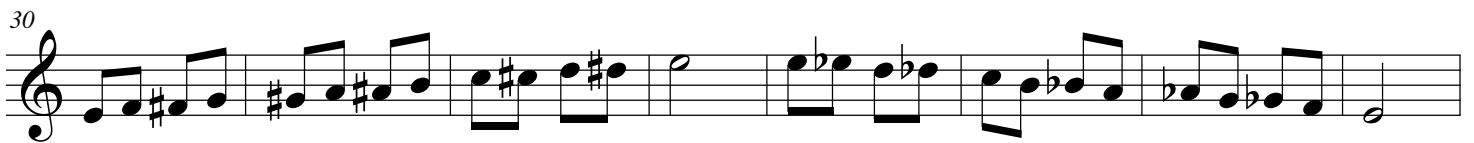
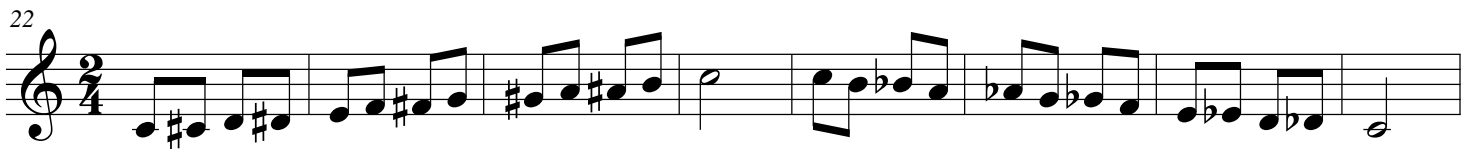
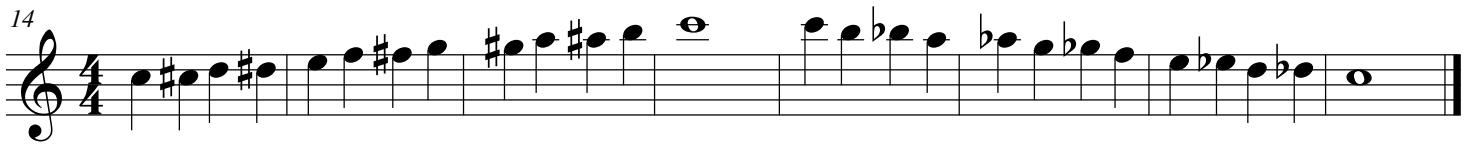
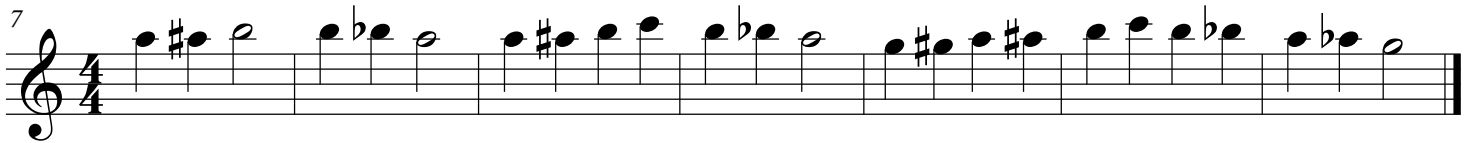
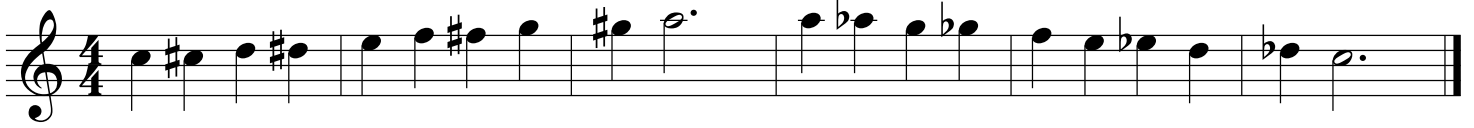
Musical notation for measures 32-39. The notes are: 32. E4, F#4, G4, A4; 33. Bb4, C5, D5, E5; 34. F#5, G5, A5, B5; 35. C6, Bb5, A5, G5; 36. F#5, E5, D5, C5; 37. Bb4, A4, G4, F#4; 38. E4, D4, C4, B3; 39. E4, D4, C4, B3.

Musical notation for measures 40-47. The notes are: 40. E4, F#4, G4, A4; 41. Bb4, C5, D5, E5; 42. F#5, G5, A5, B5; 43. C6, Bb5, A5, G5; 44. F#5, E5, D5, C5; 45. Bb4, A4, G4, F#4; 46. E4, D4, C4, B3; 47. E4, D4, C4, B3.

Musical notation for measures 48-55. The notes are: 48. E4, F#4, G4, A4; 49. Bb4, C5, D5, E5; 50. F#5, G5, A5, B5; 51. C6, Bb5, A5, G5; 52. F#5, E5, D5, C5; 53. Bb4, A4, G4, F#4; 54. E4, D4, C4, B3; 55. E4, D4, C4, B3.

# Technique Builders - CHROMATIC

Master 1 or 2 lines each week, practice each measure three times each, then combine





# Technique Builders - CHROMATIC

## For Superstars

Musical staff 1 (measures 1-4): Treble clef, 3/4 time signature. Chromatic scale starting on G4, moving up and then down. Accents (>) are placed above the notes.

Musical staff 2 (measures 5-8): Treble clef, 3/4 time signature. Continuation of the chromatic scale from measure 1.

Musical staff 3 (measures 9-12): Treble clef, 3/4 time signature. Continuation of the chromatic scale from measure 1.

Musical staff 4 (measures 13-16): Treble clef, 3/4 time signature. Continuation of the chromatic scale from measure 1.

## 2 Octave Chromatic Scale

Musical staff 5 (measures 17-18): Treble clef, 3/4 time signature. Chromatic scale starting on G4, moving up. Accents (>) are placed above the notes.

Musical staff 6 (measures 19-21): Treble clef, 3/4 time signature. Chromatic scale starting on G4, moving down. Accents (>) are placed above the notes.

Musical staff 7 (measures 22-23): Treble clef, 3/4 time signature. Continuation of the 2-octave chromatic scale from measure 17.

Musical staff 8 (measures 24-25): Treble clef, 3/4 time signature. Continuation of the 2-octave chromatic scale from measure 17.

# BALANCE

Musical ensembles should play so that the audience can hear an equal blend of sounds of all instruments. Blend in music is to aurally distinguish an equal mixture of all timbres as written by the composer. For example, a flute and oboe duet should sound like a floboe, flute and trumpet should sound like a flumpet.

The human ear does not hear all sounds equally. The lower sounds get, the more difficult it is for your ear to hear. Meaning that if a flutist plays a high note and a tubist plays a low note at the same exact volume, your ear will hear the flute note louder and the tuba note softer. Therefore, in order for these two notes to sound balanced, the tubist would have to play their note somewhat louder in order to sound equal to the flute.

In order for an ensemble to play with a balanced sound, the higher sounding instruments must "listen down" to make sure that they can hear the lower instruments. It is important that playing balanced fits within the dynamic marking written, therefore, it is the responsibility of all performers to play at the proper dynamic level while balancing their part so that all timbres are blending together for a proper band sound.

Percussionists must be very sensitive to the volume that each percussion instrument plays and must never overpower the winds. Percussionists have to make your piece of the puzzle fit within the overall sound of the band.

A positive byproduct of good balance is good intonation (playing in tune) as all musicians can hear their note and play it in tune, or quickly make necessary adjustments to fix poor intonation.

There are two types of balance that exist in music.

1. Melodic balance is to make sure that the melody is the foremost sound.

Anyone with non-melodic content should always play softer than melodic content.

You must do this within the context of the dynamics written.

2. Chordal balance is when the ensemble is playing a chord.

All parts must be heard equally to get the proper blend of sound that the composer wrote.

You must make your note fit like a piece of a puzzle remembering to play the given dynamic and to remember that the higher notes should play softer while the lower notes play louder to sound the same.

*Dynamics: pp p mp mf f ff Crescendo Decrescendo*

picc.

fl./ob.

clarinet

trumpet/horn

alto saxophone

tenor sax./bass cl.

trombone/euphonium

tuba/baritone saxophone

**BALANCE PYRAMID**

# INTONATION

Intonation in music is to accurately sing or play in tune with an exactness of pitch frequency. Adjusting your pitch with others is both an aural and physical act. Upon hearing (aural) beats (negative pulsations), you will need to quickly adjust your embouchure. If you are playing sharp (playing above the pitch), you will need to loosen your embouchure. Conversely, when you are playing flat (playing below the pitch), you will need to tighten your embouchure.

The most basic rule in tuning is to have all players that are playing the same note to "match pitch" so that it sounds like one person playing one note. You will know when you are in tune when the sound feels pure and beautiful and is "beat less". You'll know you're "out of tune" when you hear "beats".

Proper balance will give you desired intonation. Play the written dynamics even if others in your section are not quite as advanced as you are in following the markings.

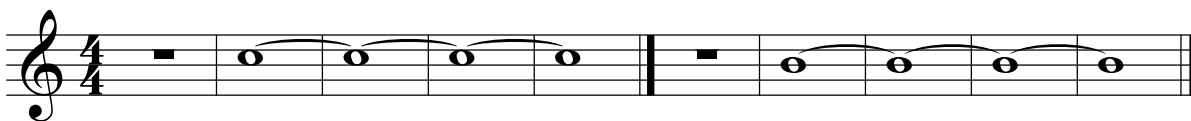
Tuning is making adjustments at the tuning mechanism on your instrument. You must warm-up for 5 minutes prior to tuning to a "Concert B flat" using a tuner. If you are too high (also called sharp) you must pull out at the tuning mechanism. Conversely, if you are too low (also called flat) you must push in.

# INTONATION

**PART OF  
CHORD:**

**USE DYNAMIC GIVEN BY CONDUCTOR  
MATCH PITCH, QUICKLY ELIMINATE THE "BEATS"**

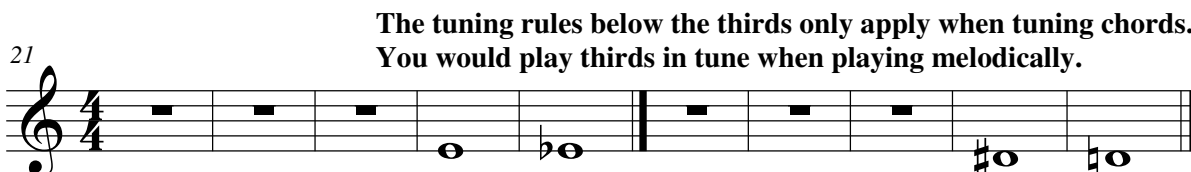
**Octave above root**  
Plays softest



**Fifth**  
Plays 2nd softest



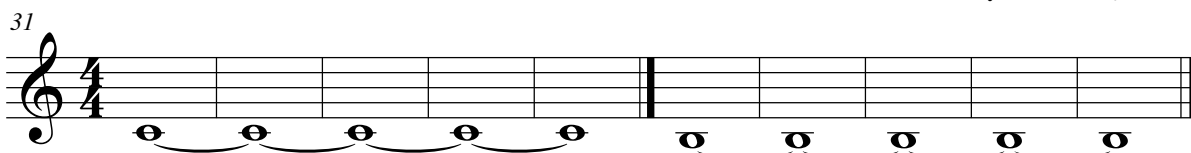
**Major 3rd  
or minor 3rd**  
Plays 2nd loudest



The tuning rules below the thirds only apply when tuning chords.  
You would play thirds in tune when playing melodically.

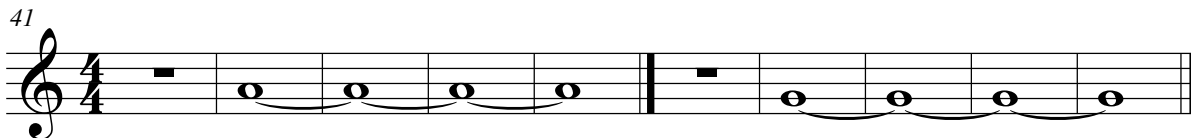
Lower Major 3rd by 14 cents	Raise minor 3rd by 16 cents	Lower Major 3rd by 14 cents	Raise minor 3rd by 16 cents
-----------------------------------	-----------------------------------	-----------------------------------	-----------------------------------

**ROOT**  
Plays loudest

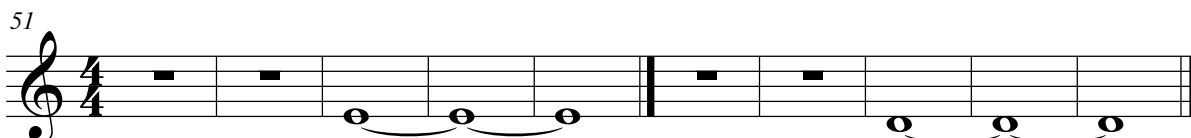


**ALL MUSICIANS SHOULD "LISTEN DOWN" TO THE ROOT OF THE CHORD**

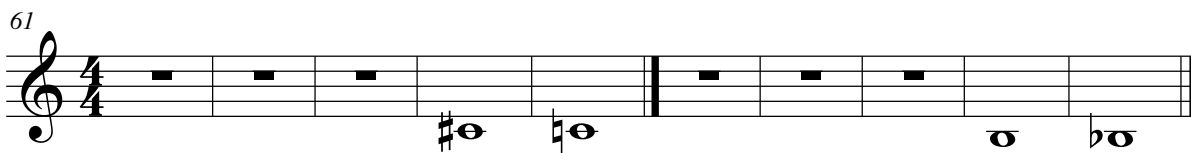
**Octave above root**  
Plays softest



**Fifth**  
Plays 2nd softest

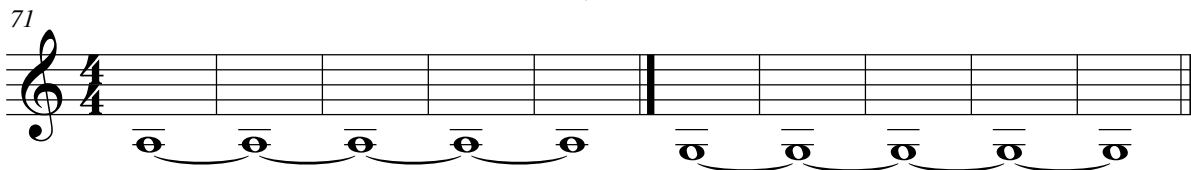


**Major 3rd  
or minor 3rd**  
Plays 2nd loudest



Lower Major 3rd by 14 cents	Raise minor 3rd by 16 cents	Lower Major 3rd by 14 cents	Raise minor 3rd by 16 cents
-----------------------------------	-----------------------------------	-----------------------------------	-----------------------------------

**ROOT**  
Plays loudest



\* Enter at beginning when group ahead of you gets to second asterisk. Each asterisk indicates the number of possible groups, however, a four part round or canon can be played with only 2 or 3 groups or individuals.

# INTONATION TALLIS CANON

C Major (Concert B $\flat$ )

Thomas Tallis 1505-1585

*molto tenuto*

6

*mp* IV I V I IV I V I

DO NOT BREATHE ON BAR LINES

IV I V I IV I V I

*molto tenuto*

F Major (Concert E $\flat$ )

10

*mp* IV I V I IV I V I

15

IV I V I IV I V I

*molto tenuto*

G Major (Concert F)

19

*mp* IV I V I IV I V I

24

DO NOT BREATHE ON BAR LINES

IV I V I IV I V I

*molto tenuto*

B $\flat$  Major (Concert A $\flat$ )

28

*mp* IV I V I IV I V I

33

IV I V I IV I V I

\* Enter at beginning when group ahead of you gets to second asterisk. Each asterisk indicates the number of possible groups, however, a four part round or canon can be played with only 2 or 3 groups or individuals.

# INTONATION ROUNDS

## Theme from "Mahler's First Symphony"

Gustav Mahler

1 \* Adagio  $\text{♩} = 72$  \*

*mp*

5 \* \*

## "Shalom Chaverim"

Israeli Folk Song

9 \* \* \* \*

*mf*

14

## Czechoslovakian Folk Round

18 \* \*

*mf*

26 \* \*

## "Bona Nox" (Latin for good night)

Mozart

34 \* \*

*mf*

42 \* \*

Always look at the key signature for each tune

# INTONATION ROUNDS

## "Jubilate Deo"

Michael Praetorius 1571-1621

Musical notation for the first round, "Jubilate Deo", in 4/4 time. The melody starts on a treble clef with a key signature of one sharp (F#). The dynamics are marked *mf*. There are four asterisks (\*) above the first four measures of the melody.

## "Les Cloches"

French Folk Song

Musical notation for the second round, "Les Cloches", in 4/4 time. The melody starts on a treble clef with a key signature of one sharp (F#). The dynamics are marked *f*. There is one asterisk (\*) above the eighth measure of the melody. Accents (>) are placed above the first six notes.

Musical notation for the continuation of the second round, "Les Cloches", in 4/4 time. The melody starts on a treble clef with a key signature of one sharp (F#). There is one asterisk (\*) above the eighth measure of the melody.

## "Kookaburra"

Australian Folk Song

Musical notation for the third round, "Kookaburra", in 2/4 time. The melody starts on a treble clef with a key signature of one sharp (F#). The dynamics are marked *mp*. There are two asterisks (\*) above the second and sixth measures of the melody.

Musical notation for the continuation of the third round, "Kookaburra", in 2/4 time. The melody starts on a treble clef with a key signature of one sharp (F#). There is one asterisk (\*) above the second measure of the melody.

## "Dona Nobis Pacem" (Latin for Grant Us Peace)

Musical notation for the fourth round, "Dona Nobis Pacem", in 3/4 time. The melody starts on a treble clef with a key signature of one sharp (F#). The dynamics are marked *mp*. There is one asterisk (\*) above the second measure of the melody.

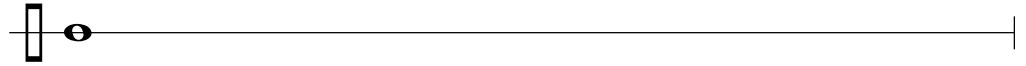
Musical notation for the continuation of the fourth round, "Dona Nobis Pacem", in 3/4 time. The melody starts on a treble clef with a key signature of one sharp (F#). There is one asterisk (\*) above the second measure of the melody.

Musical notation for the continuation of the fourth round, "Dona Nobis Pacem", in 3/4 time. The melody starts on a treble clef with a key signature of one sharp (F#). There is one asterisk (\*) above the second measure of the melody.

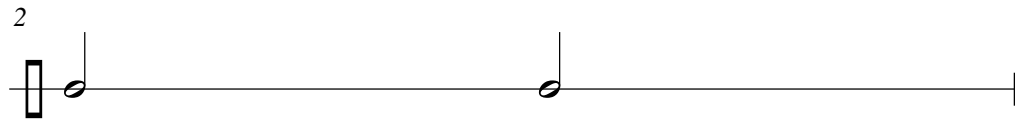
Always look at the key signature for each tune

# NOTE TREE

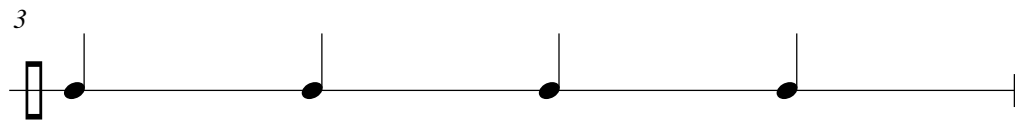
WHOLE NOTE



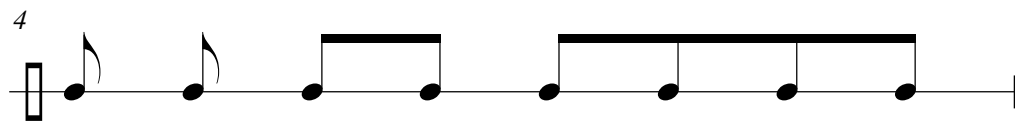
HALF NOTES



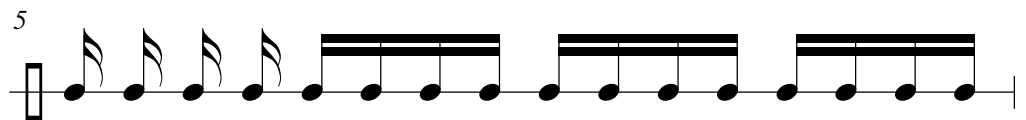
QUARTER NOTES



EIGHTH NOTES



SIXTEENTH NOTES



## AUGMENTATION DOTS

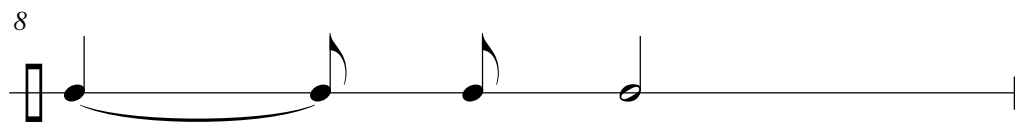
HALF TIED  
to QUARTER



DOTTED HALF NOTE



QUARTER TIED  
to EIGHTH



1 (& 2) & 3 (& 4 (&)


DOTTED QUARTER NOTE



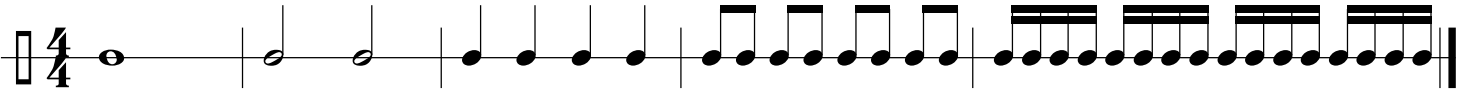
# TIME SIGNATURES

## Common Time - C

$\text{C}$  or  $\frac{4}{4} = 4$  beats in each measure  
 $\frac{4}{4} = \frac{1}{4}$  quarter note gets 1 beat




2

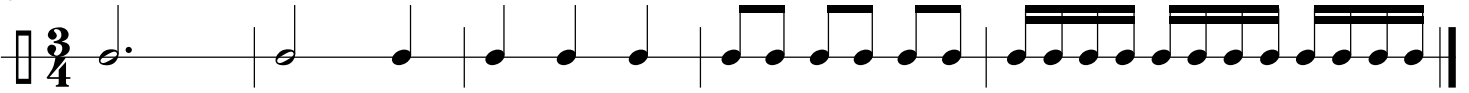
$\frac{4}{4}$ 


7

$\frac{3}{4} = 3$  beats in each measure  
 $\frac{3}{4} = \frac{1}{4}$  quarter note gets 1 beat




8

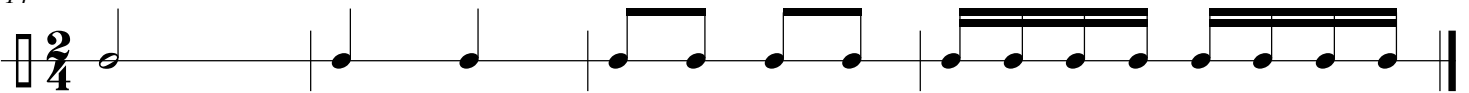
$\frac{3}{4}$ 


13

$\frac{2}{4} = 2$  beats in each measure  
 $\frac{2}{4} = \frac{1}{4}$  quarter note gets 1 beat




14

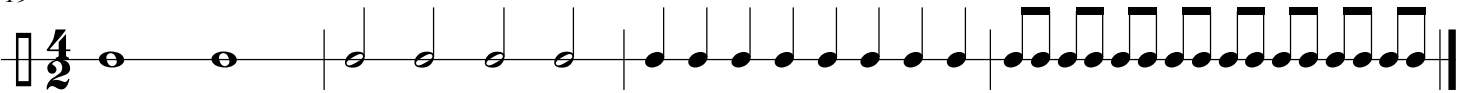
$\frac{2}{4}$ 


18

$\frac{4}{2} = 4$  beats in each measure  
 $\frac{4}{2} = \frac{1}{2}$  half note gets 1 beat



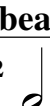
19

$\frac{4}{2}$ 


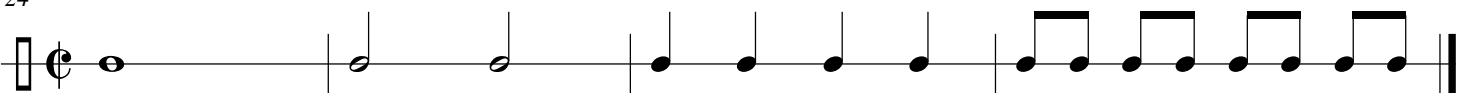
## Cut Time (alla breve) - C

23

$\text{C}$  or  $\frac{2}{2} = 2$  beats in each measure  
 $\frac{2}{2} = \frac{1}{2}$  half note gets 1 beat




24

$\text{C}$ 


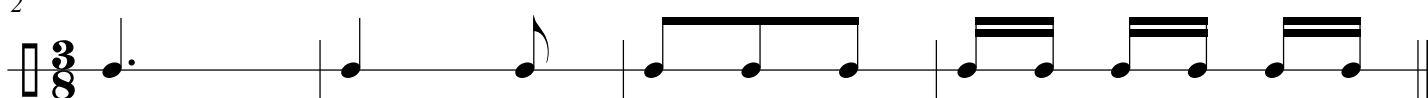


# TIME SIGNATURES

$\frac{3}{8}$  = 3 beats in each measure  
 $\frac{8}{8}$  = 1/8 eighth note gets 1 beat




2



6

$\frac{6}{8}$  = 6 beats in each measure  
 $\frac{8}{8}$  = 1/8 eighth note gets 1 beat




7



12

$\frac{9}{8}$  = 9 beats in each measure  
 $\frac{8}{8}$  = 1/8 eighth note gets 1 beat




13



18

$\frac{3}{16}$  = 3 beats in each measure  
 $\frac{16}{16}$  = 1/16 sixteenth note gets 1 beat




19

$\frac{3}{16}$


thirty-second notes have 3 beams

1 & 2 & 3 &



23

$\frac{4}{16}$  = 4 beats in each measure  
 $\frac{16}{16}$  = 1/16 sixteenth note gets 1 beat



24

$\frac{4}{16}$



# CHORALE

J.S. Bach CHORALE from "St. Mathew Passion" BWV 244

32

SOPRANO

mf

Musical staff for Soprano, measures 32-37. The staff begins with a treble clef and a 4/4 time signature. The music starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. A fermata is placed over the F#4. The staff ends with a repeat sign.

6

Musical staff for Soprano, measures 38-43. The staff continues with quarter notes E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, and a half note F2.

11

Musical staff for Soprano, measures 44-49. The staff continues with quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, and a half note F4.

Chorales are always played *tenuto* (connected). "A note doesn't end until the next note begins"

15

ALTO

mf

Musical staff for Alto, measures 15-20. The staff begins with a treble clef and a 4/4 time signature. The music starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. A fermata is placed over the F#4. The staff ends with a repeat sign.

20

Musical staff for Alto, measures 21-26. The staff continues with quarter notes E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, and a half note F2.

25

Musical staff for Alto, measures 27-32. The staff continues with quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, and a half note F4.

29

TENOR

mf

Musical staff for Tenor, measures 29-34. The staff begins with a treble clef and a 4/4 time signature. The music starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. A fermata is placed over the F#4. The staff ends with a repeat sign.

34

Musical staff for Tenor, measures 35-40. The staff continues with quarter notes E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, and a half note F2.

39

Musical staff for Tenor, measures 41-46. The staff continues with quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, and a half note F4.

43

BASS

mf

Musical staff for Bass, measures 43-48. The staff begins with a treble clef and a 4/4 time signature. The music starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F#4. A fermata is placed over the F#4. The staff ends with a repeat sign.

48

Musical staff for Bass, measures 49-54. The staff continues with quarter notes E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, and a half note F2.

53

Musical staff for Bass, measures 55-60. The staff continues with quarter notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, and a half note F4.

# CHORALE

## SOPRANO J. S. Bach CHORALE No. 1 from St. Lukes Passion

Musical notation for the Soprano part, measures 1-10. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a mezzo-forte (*mf*) dynamic. The melody consists of quarter and eighth notes, ending with a double bar line at measure 10.

Chorales are always played *tenuto* (connected)

Musical notation for the Alto part, measures 11-15. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a mezzo-forte (*mf*) dynamic. The melody consists of quarter and eighth notes, ending with a double bar line at measure 15.

Musical notation for the Tenor part, measures 16-20. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a mezzo-forte (*mf*) dynamic. The melody consists of quarter and eighth notes, ending with a double bar line at measure 20.

Musical notation for the Bass part, measures 21-35. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a mezzo-forte (*mf*) dynamic. The melody consists of quarter and eighth notes, ending with a double bar line at measure 35.

Always look at the key signature for each tune

# CHORALE

34

SOPRANO

J. S. Bach CHORALE No. 2 from St. Lukes Passion

mp

Musical staff for Soprano, measures 34-41. The staff is in G major (one flat) and 4/4 time. The melody consists of quarter and eighth notes.

9

Musical staff for Soprano, measures 42-49. The melody continues with quarter and eighth notes.

17

Musical staff for Soprano, measures 50-57. The melody continues with quarter and eighth notes.

ALTO

26

mp

Musical staff for Alto, measures 26-33. The staff is in G major (one flat) and 4/4 time. The melody consists of quarter and eighth notes.

34

Musical staff for Alto, measures 34-41. The melody continues with quarter and eighth notes.

42

Musical staff for Alto, measures 42-49. The melody continues with quarter and eighth notes.

TENOR

51

mp

Musical staff for Tenor, measures 51-58. The staff is in G major (one flat) and 4/4 time. The melody consists of quarter and eighth notes.

59

Musical staff for Tenor, measures 59-66. The melody continues with quarter and eighth notes.

67

Musical staff for Tenor, measures 67-74. The melody continues with quarter and eighth notes.

BASS

76

mp

Musical staff for Bass, measures 76-83. The staff is in G major (one flat) and 4/4 time. The melody consists of quarter and eighth notes.

84

Musical staff for Bass, measures 84-91. The melody continues with quarter and eighth notes.

92

Musical staff for Bass, measures 92-99. The melody continues with quarter and eighth notes.

# CHORALE

## Selesian Folk Tune

SOPRANO

Musical notation for the Soprano part, measures 1-8. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of quarter and eighth notes.

*mf*

Musical notation for the Soprano part, measures 9-15. The melody continues with quarter and eighth notes.

ALTO

Musical notation for the Alto part, measures 16-23. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of quarter and eighth notes.

*mf*

Musical notation for the Alto part, measures 24-30. The melody continues with quarter and eighth notes.

TENOR

Musical notation for the Tenor part, measures 31-38. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of quarter and eighth notes.

*mf*

Musical notation for the Tenor part, measures 39-45. The melody continues with quarter and eighth notes.

BASS

Musical notation for the Bass part, measures 46-53. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of quarter and eighth notes.

*mf*

Musical notation for the Bass part, measures 54-60. The melody continues with quarter and eighth notes.

Always look at the key signature for each tune

# RHYTHMS and RESTS

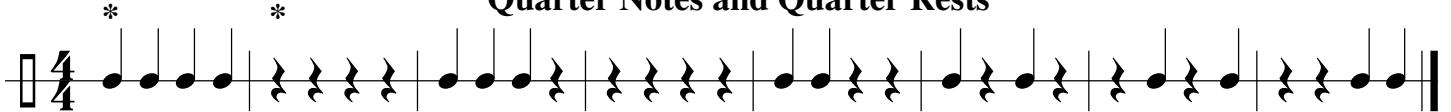
 Percussion clef is used for rhythms

Suggested notes: play one chord tone from Concert B $\flat$ , E $\flat$  or F Chords

## Quarter Notes and Quarter Rests

8

\* \* \*



TAP BEAT 1 2 3 4

## Retrograde (means reverse in music)

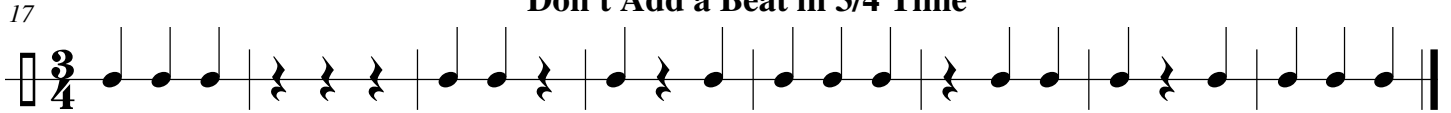
9



YOU SHOULD ALWAYS TAP THE BEAT AND COUNT WHEN PLAYING. ABC = ALWAYS BE COUNTING

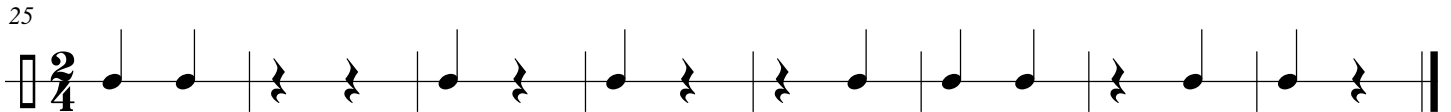
## Don't Add a Beat in 3/4 Time

17



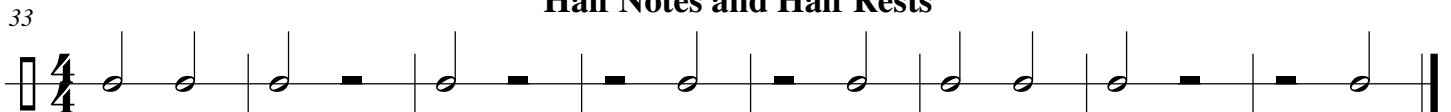
TAP BEAT 1 2 3 1 2 3

25



## Half Notes and Half Rests

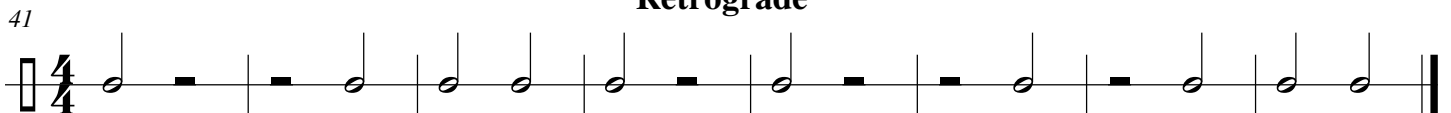
33



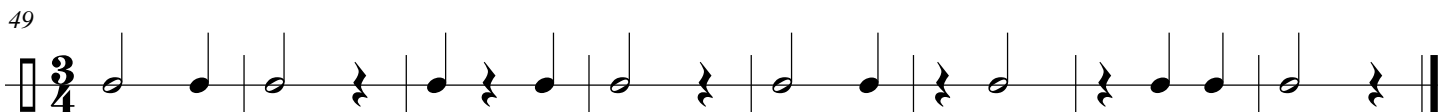
TAP BEAT 1 2 3 4

## Retrograde

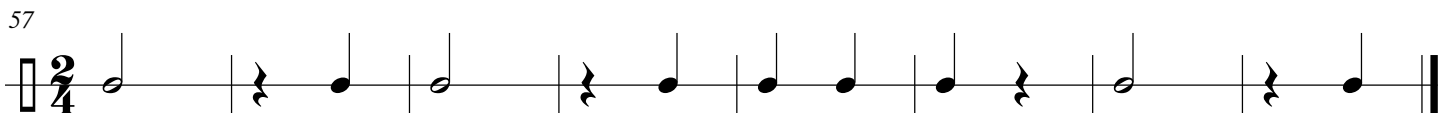
41




49



57



65



73



\* All rhythm pages can be played as rounds. They can also be played as duets or trios if they have the same time signature

# RHYTHMS and RESTS

ABC = ALWAYS BE COUNTING

8

TAP BEAT 3 4 off

Suggested notes: play one chord tone from Concert B $\flat$ , E $\flat$  or F Chords

9

3 4 off

Don't pause on bar lines

17

25

TAP BEAT 1 2 3 1 2 3

Whole rest is a whole *measure* of rest and is not always 4 beats

33

whole rest

Whole Notes and Whole Rests

41

1 2 3 4 off

49

57

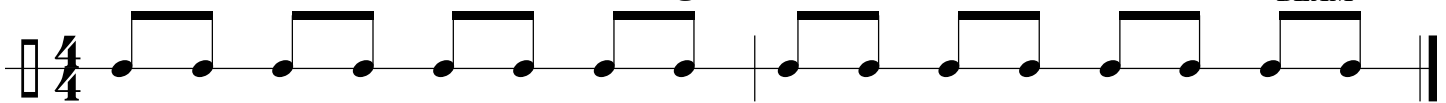
65

Challenging Time Signature Change with Rests

73

# RHYTHMS and RESTS

## Eighth Notes

1  


TAP BEAT - TOE GOES DOWN FOR THE DOWN BEAT. ALSO KNOWN AS THE BIG BEAT OR MACRO BEAT.  
 TOE GOES UP FOR THE UP BEAT. ALSO KNOWN AS THE SMALL BEAT OR MICRO BEAT.

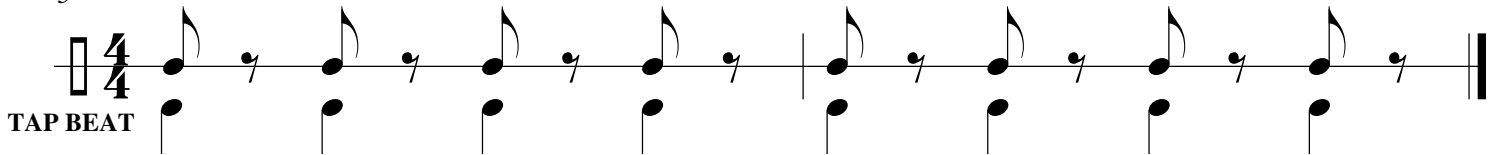
## Eighth Rests

3  

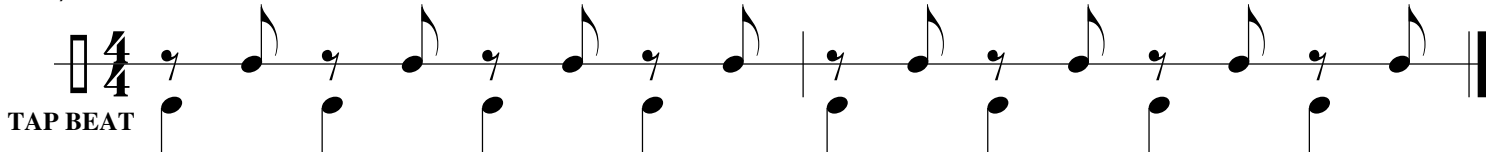

## "OOMPAS"

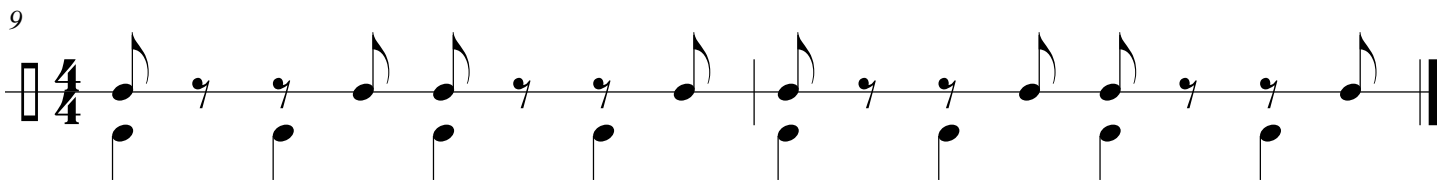
The "Oom" is played on the down beat (toe taps down) or the strong beat

FLAG

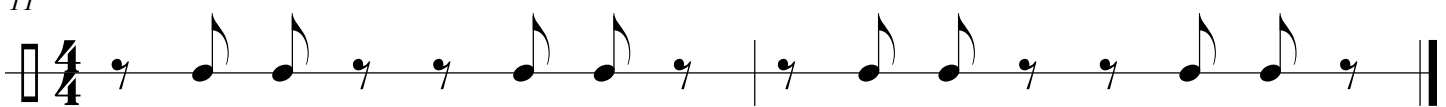
5  


The "Pa" is played on the up beat (toe goes up) or the weak beat


7  


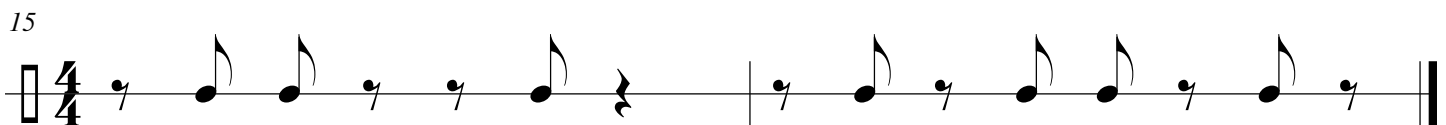
9  


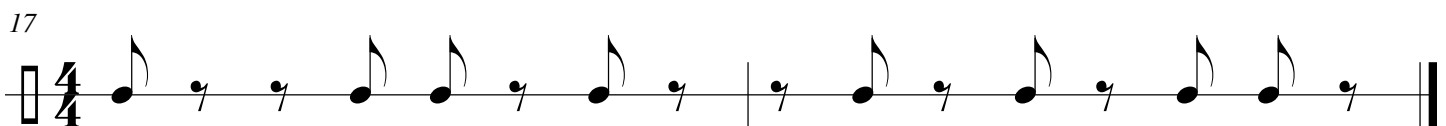
ABC = ALWAYS BE COUNTING

11  


Give eighth notes full value of half a beat, don't play staccatissimo ' (very short)

13  


15  


17  




# RHYTHMS and RESTS

## Eighth and Quarter Notes with Rests

BEAM

4/4  
1 & 2 & 3 & 4 &

TAP BEAT - TOE GOES DOWN FOR THE DOWN BEAT. ALSO KNOWN AS THE BIG BEAT OR MACRO BEAT.  
TOE GOES UP FOR THE UP BEAT. ALSO KNOWN AS THE SMALL BEAT OR MICRO BEAT.

5

TAP BEAT

ABC = ALWAYS BE COUNTING

9

13

TAP BEAT

FLAG

17

21

25

29



# RHYTHMS - TIES and DOTS

## TIES

The "Tie" combines the counts of two notes. Tongue only the first note

3

Tongue: TooooooooooooooooooooooooooooToooooooooooooooooooooooooooo

Measures on the right look different, but sound the same

3

Tongue: Too

5

## AUGMENTATION DOTS

### DOTTED HALF NOTE

Dot adds half of the notes beat length

7

9

	2	+	1	= 3 beats
	DOT ADDS HALF OF 2			
	2	+	1	= 3 beats

### DOTTED WHOLE NOTE

Dot adds half of the notes beat length

11

1    2    3    4    5    6    |    1    2    3    4    5    6

13

	4	+	2	= 6 beats
	DOT ADDS HALF OF 4			
	4	+	2	= 6 beats

# RHYTHMS - TIES and DOTS

## DOTTED QUARTER NOTE

Dot adds half of the notes value

Looks different, but sounds the same

Musical notation in 4/4 time. The first measure contains a quarter note tied to a quarter note. The second measure contains a dotted quarter note followed by an eighth note.

1 + 1/2 = 1 1/2 beats in length,  
goes into first half of beat 2

Musical notation in 2/4 time. The first measure contains a dotted quarter note followed by an eighth note. The second measure contains a dotted quarter note followed by an eighth note.

1 + 1/2 = 1 1/2 beats in length,  
but gets 2 toe taps

5

1 (& 2) & 3 (& 4 (&

Musical notation in 4/4 time. The first measure contains a quarter note tied to a quarter note. The second measure contains a dotted quarter note followed by an eighth note. Tap beats are indicated by arrows pointing to the first and second beats of the second measure.

6

1 (& 2) & 3 (& 4 (&

Musical notation in 4/4 time. The first measure contains a dotted quarter note followed by an eighth note. The second measure contains a dotted quarter note followed by an eighth note. A tap beat is indicated by an arrow pointing to the second beat of the second measure.

TOE GOES UP FOR THE EIGHTH NOTE

7

Musical notation in 4/4 time. The first measure contains a quarter note tied to a quarter note. The second measure contains a dotted quarter note followed by an eighth note. The third measure contains a quarter note tied to a quarter note. The fourth measure contains a dotted quarter note followed by an eighth note.

TOE GOES UP FOR THE EIGHTH NOTES

8

Musical notation in 4/4 time. The first measure contains a dotted quarter note followed by an eighth note. The second measure contains a quarter note tied to a quarter note. The third measure contains a dotted quarter note followed by an eighth note. The fourth measure contains a quarter note tied to a quarter note.

9

Musical notation in 4/4 time. The first measure contains a quarter note tied to a quarter note. The second measure contains a dotted quarter note followed by an eighth note. The third measure contains a quarter note tied to a quarter note. The fourth measure contains a dotted quarter note followed by an eighth note.



# RHYTHMS

## DOTTED QUARTER NOTE REVIEW

BEAMED EIGHTH NOTES

Measures on the right look different, but sound the same

4/4 TAP BEAT

3

SAME SOUND AS ABOVE, BUT FLAGGED EIGHTH NOTES

5

4/4 TAP BEAT

7

### Syncopation

Accent is played with the weak beat

Measures on the right look different, but sound the same

9

2/4

11

3/4

13

4/4

15

2/4

# RHYTHMS

## TIES, DOTS and SYNCOPATION

1  $\frac{2}{4}$

5  $\frac{3}{4}$

ABC = ALWAYS BE COUNTING

9  $\frac{4}{4}$

13  $\frac{4}{4}$

17  $\frac{4}{4}$

21  $\frac{4}{4}$

25  $\frac{2}{4}$

29  $\frac{3}{4}$

33  $\frac{4}{4}$

# RHYTHMS

## Sixteenth Notes and Sixteenth Rests

SUBDIVIDE IN MUSIC IS TO TAP AND FEEL BOTH THE STRONG AND WEAK BEATS

1 e & a 2 e & a

SUBDIVIDE

3

TAP BEAT 1 e & a 2 (&)

Pulse the beat

7

ABC = ALWAYS BE COUNTING

11

You should pulse the macro beats by adding a gentle accent

13

15 1 e & a 2 &

17

19 1 e & a 2 &

21 1 e & a 2 e & (a)



## Eighth Note and Two Sixteenth Notes

SUBDIVIDE IN MUSIC IS TO TAP AND FEEL BOTH THE STRONG AND WEAK BEATS

1 & a 2 & a

SUBDIVIDE

2

TAP BEAT

ABC = ALWAYS BE COUNTING

4

6 1 (&) 2 & a 3 (&) 4 & a

8

## Two Sixteenth Notes and an Eighth Note

10 1 e & 2 e &

11

13

15 1 (&) 2 e & 3 (&) 4 e &

17

This page can be played upside down

# RHYTHMS

## Dotted Eighth Note and a Sixteenth Note

2

1 (e &) a 2 (e &) a

SUBDIVIDE

### "Here Comes the Bride" from Wagners Lohengrin

3

Sixteenth is played after the subdivision of the beat, or after upbeat

TAP BEAT

### "Hail to the Chief" Presidential Anthem

7

## Sixteenth Note and Dotted Eighth Note

9

1 e & a

SUBDIVIDE

11

13

1 e (& a) 2 & 3 e (& a) 4 &

### "She'll Be Coming 'Round the Mountain"

15

## Sixteenth, Eighth and Sixteenth Notes

1 e (&) a

3 1 e(&) a 2 & "Hello! Ma Baby"

TAP BEAT

5

## Syncopation with Sixteenth Notes

7 1 & 2 e (&) a 3 & 4 (&)

9

## Sixteenth Note REVIEW for Superstars

11

13

ABC = ALWAYS BE COUNTING

15

17

19

This page can be played upside down

# RHYTHMS - TRIPLETS

Triplets are a type of tuplet, which is an unequal subdivision of notes within its time signature

## "Trepak" Rythm

3

Although this triplet looks like eighth notes, each note is one third of a beat

3

5

7

Play the Dotted Eighth Note for Full Value, 3/4 of a beat

9

TooTooKoo

## Ravel's "Bolero" Ostinato Snare Drum Part

11

13

Although this triplet looks like sixteenth notes, each note is one sixth of a beat

15

ToToKoToToKo

Although this triplet looks like quarter notes, it is 2 notes played over 3 beats

17

19

This page can be played upside down

# RHYTHMS 3/8, 6/8, and 9/8 Time

Review Time Signatures on page 31

1 2 3 1 2 3

Pulse the Down Beats

3

7

Same sound as measures 3-6

11 1 2 3 4 5 6

ABC = ALWAYS BE COUNTING

13

15

Pulse the Down Beats

17

19

21

# RHYTHMS 3/8, 6/8, and 9/8 Time

1 2 3 1 & 2 & 3 &

TAP BEAT

3

TAP BEAT

7

11 1 2 3 4 & 5 & 6 &

13

ABC = ALWAYS BE COUNTING

15

17

19

21

This page can be played upside down

# RHYTHMS 3/8, 6/8, and 9/8 Time

## DOTTED EIGHTH NOTE

Dot adds half of the notes length

DOT ADDS  
HALF OF 1

1 2 & 3

1 + 1/2 = 1 1/2 beats, but gets 2 toe taps

2

6

10

1 2 3 4 (5) & 6

ABC = ALWAYS BE COUNTING

12

14

16

1 2 3 4 (5) & 6 7 8 9

18

20

This page can be played upside down

# RHYTHMS in $\frac{2}{4}$ and CUT TIME

Measures on the right look different, but sound the same

1  
TAP BEAT

1 & 2 &      1 & 2 &

5

1 & 2 (&)      1 & 2 (&)

9

1 (&) 2 &      1 (&) 2 &

13

ABC = ALWAYS BE COUNTING

17

21

25

29

33

37

This page can be played upside down



# RHYTHMS in $\frac{2}{4}$ and CUT TIME

Measures on the right look different, but sound the same

1 ( & ) 2 ( & ) | 1 ( & ) 2 ( & ) ||  $\frac{2}{4}$  | 1 ( & ) 2 ( & ) | 1 ( & ) 2 ( & ) ||

5

9

13

17

21

25

29

33

37



# DUETS

## "Marines' Hymn"

Composer Unknown  
arr. Michel Nadeau

*Staccato*

*mf* RH-----

7

1. 2.

*mp*

13

*f*

19

25

*divisi*

Divisi means to divide the part with your stand partner

## "Marines' Hymn" Harmony Part

*Staccato*

*mf*

31

37

1. 2.

*mp*

43

*f*

49

54

*ff*

## DUETS

## MELODY

## "Anchors Aweigh"

Alfred H. Miles and Chas A. Zimmerman

*staccato*

*mf*

9

*crescendo*

17

*ff*

25

## HARMONY

## "Anchors Aweigh"

*staccato*

*mf*

33

*crescendo*

41

49

*ff*

57

# TRIOS

John Newton  
arr. Michel Nadeau

## "Amazing Grace"

MELODY *tenuto*

6 *mp*

12

17

1. 2.

Detailed description: This block contains the first system of the melody. It starts with a treble clef and a 3/4 time signature. The music begins with a whole note G4, followed by a half note A4, and a quarter note B4. The next measure contains a half note C5 and a quarter note B4. The following measure has a half note A4 and a quarter note G4. The next measure has a half note F4 and a quarter note E4. The final measure of the system has a half note D4 and a quarter note C4. A dynamic marking of *mp* is placed below the first measure. A repeat sign is located at the end of the system.

## "Amazing Grace"

HARMONY *tenuto*

23 *mp*

28

34

39

1. 2.

Detailed description: This block contains the second system of the harmony. It starts with a treble clef and a 3/4 time signature. The music begins with a whole note G4, followed by a half note A4, and a quarter note B4. The next measure contains a half note C5 and a quarter note B4. The following measure has a half note A4 and a quarter note G4. The next measure has a half note F4 and a quarter note E4. The final measure of the system has a half note D4 and a quarter note C4. A dynamic marking of *mp* is placed below the first measure. A repeat sign is located at the end of the system.

## "Amazing Grace"

BASS LINE *tenuto*

45 *mp*

53

59

1. 2.

Detailed description: This block contains the third system of the bass line. It starts with a treble clef and a 3/4 time signature. The music begins with a whole note G4, followed by a half note A4, and a quarter note B4. The next measure contains a half note C5 and a quarter note B4. The following measure has a half note A4 and a quarter note G4. The next measure has a half note F4 and a quarter note E4. The final measure of the system has a half note D4 and a quarter note C4. A dynamic marking of *mp* is placed below the first measure. A repeat sign is located at the end of the system.

# TRIOS

## "Notre Dame Victory March"

Michael and John Shea

**MELODY** *gioco eccitato*

*f*

9

17

25

33

37

1st ending - only play first time through, repeat    2nd ending - play second time through

1.    2.

**HARMONY** *gioco eccitato*

*f*

**"Notre Dame Victory March"**

43

51

59

67

75

79

1.    2.

# TRIOS - BASS PARTS

BASS

*gioco eccitato*

## "Notre Dame Victory March"

Musical score for the Bass part of "Notre Dame Victory March". The score is written in 2/4 time and consists of 43 measures. It begins with a dynamic marking of *f* and includes various articulations such as accents and slurs. The piece concludes with a first and second ending.

BASS

*Staccato*

## "The Army Goes Rolling Along"

Musical score for the Bass part of "The Army Goes Rolling Along". The score is written in 2/4 time and consists of 80 measures. It begins with a dynamic marking of *mp* and includes articulations such as slurs and accents. The piece concludes with a first and second ending, ending with a dynamic marking of *ff*.

## TRIOS

## "The Army Goes Rolling Along"

Gen. Edmund L. Gruber

MELODY *Staccato*

mp mf

10

18

f

26

33

1. 2.

mf p

40

ff

47 HARMONY *Staccato*

mp mf

56

64

f

72

79

1. 2.

mf p

86

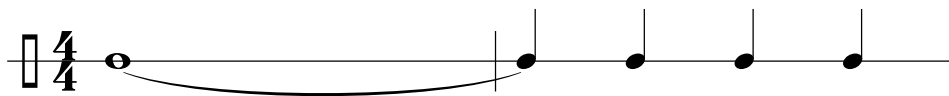
ff

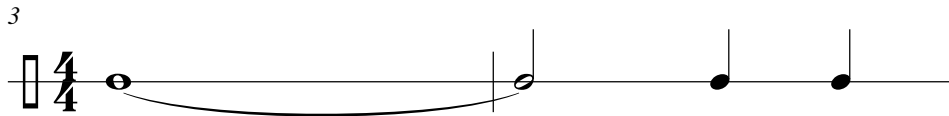
Detailed description: This is a musical score for a trios arrangement of the song "The Army Goes Rolling Along" by Gen. Edmund L. Gruber. The score is written in 2/4 time and consists of two parts: MELODY and HARMONY. The MELODY part starts at measure 62 and ends at measure 86. It begins with a *mp* dynamic and a *Staccato* articulation. The melody features a series of eighth and sixteenth notes, with some measures containing rests. Dynamics change to *mf* at measure 10, *f* at measure 18, and *ff* at measure 40. The HARMONY part starts at measure 47 and ends at measure 86. It also begins with a *mp* dynamic and a *Staccato* articulation. The harmony consists of chords and single notes, mirroring the melody's structure. Dynamics change to *mf* at measure 56, *f* at measure 64, and *ff* at measure 86. Both parts include first and second endings, marked with "1." and "2." above the staff. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

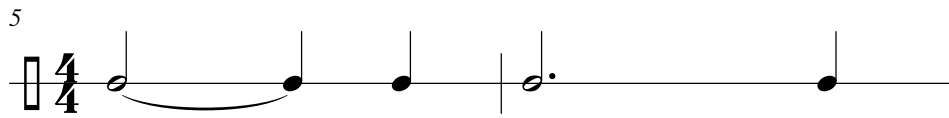


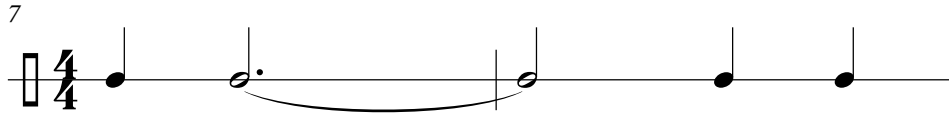
# RHYTHMIC MELODIES

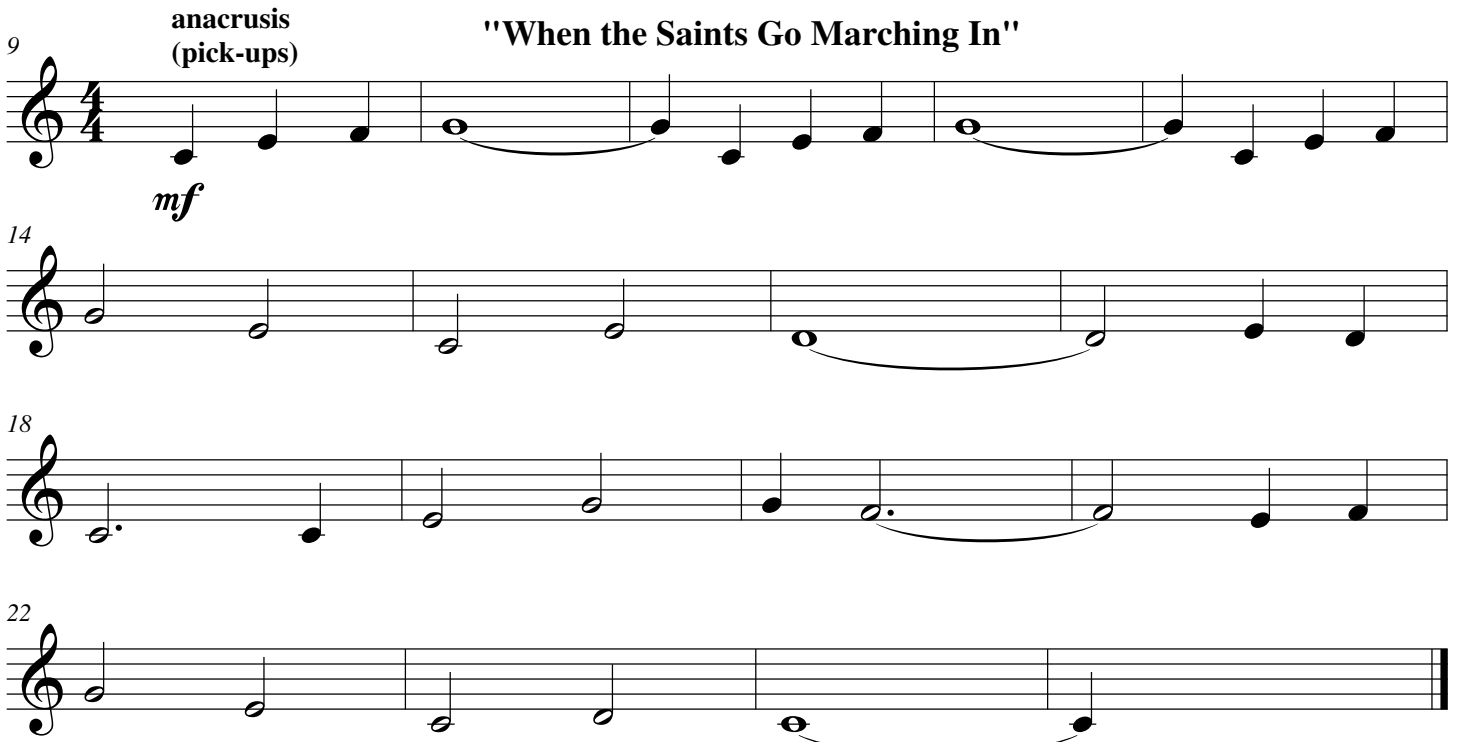
The "TIE" combines the counts of two notes. Tongue only the first note

1 

3 

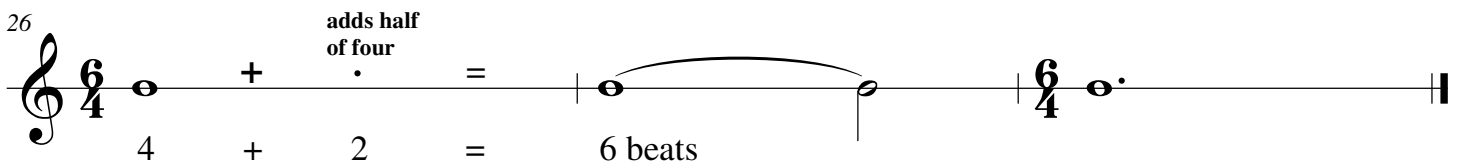
5 

7 


9 **anacrusis (pick-ups)** **"When the Saints Go Marching In"**  
*mf* 

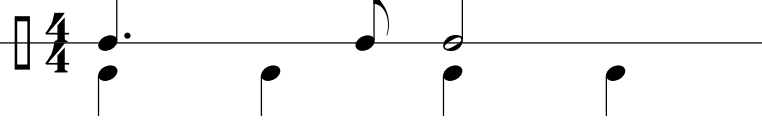
## Dotted Whole Note

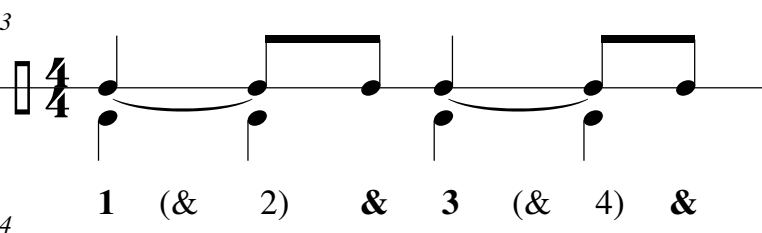
Augmentation Dots in music adds half of the rhythmic value of what comes before it

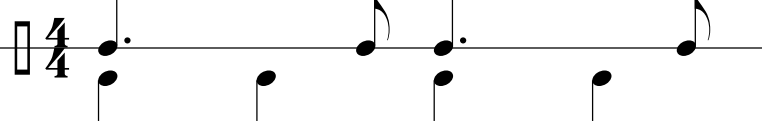
26   
4 + 2 = 6 beats

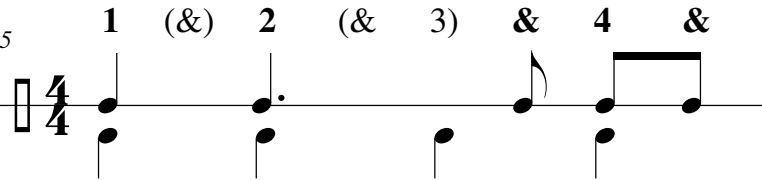
# RHYTHMIC MELODIES

1  $\frac{4}{4}$  

2  $\frac{4}{4}$  

3  $\frac{4}{4}$  

4  $\frac{4}{4}$  

5  $\frac{4}{4}$  

6 *molto tenuto* **"Ode to Joy"** Beethoven  
*f* 

14 **"America"**  
*mf* 

20 

28 **"Eine Kleine Nachtmusik" (A Little Night Music)** Mozart  
*f* 

32 

# RHYTHMIC MELODIES

1  $\frac{2}{4}$

3  $\frac{2}{4}$

5  $\frac{2}{4}$

7  $\frac{2}{4}$

9 **anacrusis**  
**(pick-ups)** **"When the Saints Go Marching In"**  
 $\frac{2}{4}$    
1 & 2 &  
*mf*

14

18

22

# RHYTHMIC MELODIES

1  $\frac{4}{4}$  - - - - - |

2  $\frac{4}{4}$  |

3  $\frac{4}{4}$  |

## "The Barber of Seville"

Rossini

4 1 2 3 *f* *pp* *f* |

9 |

13 |

17  $\frac{4}{4}$  |

18  $\frac{4}{4}$  |

## "Colonel Bogey's March"

Frederick Joseph Ricketts

19 *p* |

24 |

# RHYTHMIC MELODIES

1 4/4

2 4/4

3 4/4

## "Baa, Baa, Black Sheep"

4 *mp*

## "The Rakes of Mallow"

Irish Folk Song

6 *mf*

10

## Excerpt from "The Thunderer"

John Philip Sousa 1854-1932

14 *f*

24

## Excerpt from "Stars and Stripes Forever"

John Philip Sousa 1854-1932

31 *ff*

35

# RHYTHMIC MELODIES

4/4

3

TAP BEAT

2/4

5

4/4

7

4/4

9

4/4

*mp*

16

"My Little Dreidel" Chanukah Song

2/4

*mf*

24

33

Swing

"Joshua Fit the Battle of Jericho" African American Spiritual

4/4

*mf*

37

41

Opening of Mozart's Symphony No. 25 in G Minor

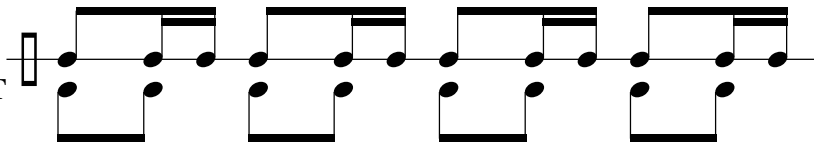
4/4

*f*

# RHYTHMIC MELODIES

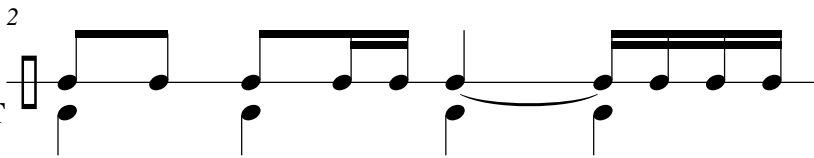
1 & a 2 & a

TAP BEAT

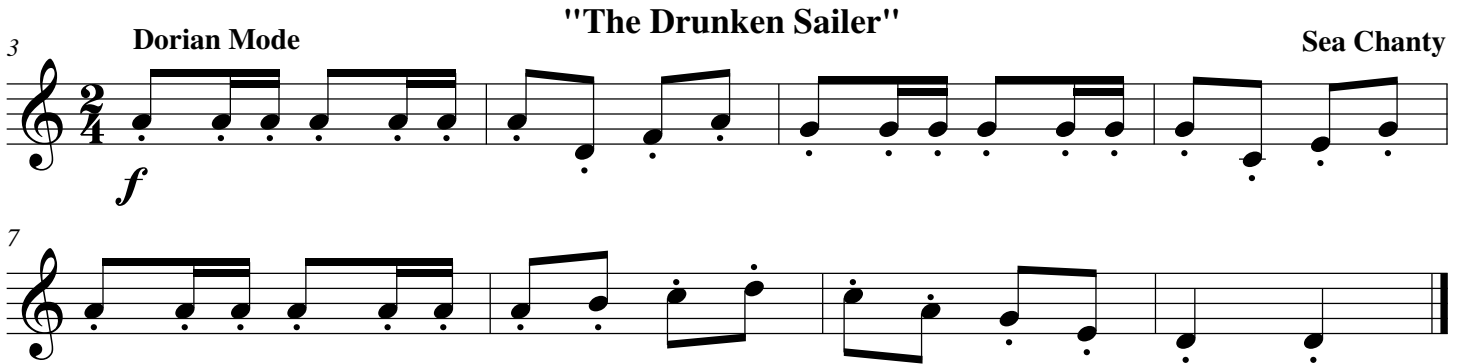


2

TAP BEAT



3 Dorian Mode "The Drunken Sailer" Sea Chanty



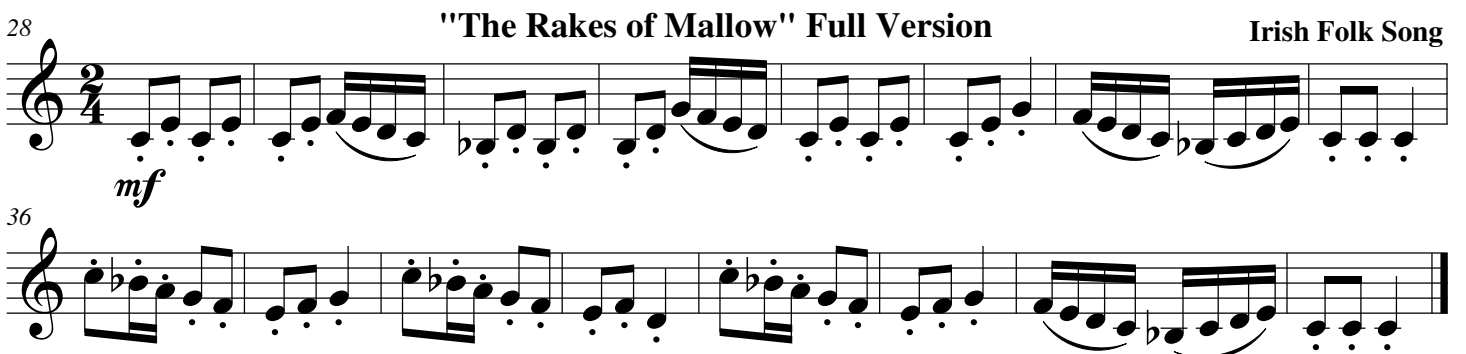
11 staccato "William Tell Overture" Rossini



19 staccato "The Sailors Hornpipe" English Sailors Dance Form



28 "The Rakes of Mallow" Full Version Irish Folk Song



# RHYTHMIC MELODIES

1 e & 2 e &

TAP BEAT  $\frac{4}{4}$

TAP BEAT  $\frac{4}{4}$

3 *staccato* "Michael Finnegan"

*mf*

8

12 "Musette" J.S. Bach

*mp*

16

20 *staccato* "Skip to My Lou" Partner Dancing Song

*mf*

22

24 *staccato* "This Old Man" English Folk Song

*mp*

28



# RHYTHMIC MELODIES

dotted eighth + sixteenth = one quarter note

1 (e &) a    2 (e &) a

TAP BEAT

## "Here Comes the Bride" from Wagners Lohengrin

3 *staccato*  
*f*

11

## "Hail to the Chief" Presidential Anthem

James Sanderson

19 *staccato*  
*f*

24 *mf*

28

## "Say Goodbye Now To Pastime"

Mozart

32 *staccato*  
*f*

36

Always look at the key signature for each tune

# RHYTHMIC MELODIES

1 e (& a) 2 e (& a)

TAP BEAT

## "She'll Be Coming 'Round the Mountain When She Comes"

*mf* 1 e (&a) 2(e&) a

## "Michel Row the Boat Ashore"

African American Spiritual

*mp* 1 (e &) a 2 e (& a)

## "Rhythm Challenge"

Nadeau

*f*

Identify Music Theory/Symbols: Anacrusis, Tie, Dynamics, Augmentation Dots

# RHYTHMIC MELODIES

2 1 e (&) a 2 &

TAP BEAT

3 *staccato* "Hello! Ma Baby" Joseph Howard and Ida Emerson

"The Entertainer"

Scott Joplin

18 *staccato* *p* *f* *p*

23 *f* *p*

29 *f*

Identify Music Theory/Symbols: Sharp, Accent, Crescendo, Articulations

# RHYTHMIC MELODIES

## Sixteenth Note Review

1 e & a 2 e & a

TAP BEAT

2 1 (e) & a 2 (e) & a

3 1 e & (a) 2 e & (a)

4 1 (e &) a 2 (e &) a

5 1 e (& a) 2 e (& a)

6 1 e (&) a 2 e (&) a

## "Dixie"

Musical staff 1 for "Dixie". The key signature is one flat (Bb) and the time signature is 2/4. The melody begins with a *mf* dynamic marking. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Musical staff 2 for "Dixie". The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Musical staff 3 for "Dixie". The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Musical staff 4 for "Dixie". The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Musical staff 5 for "Dixie". The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

## "Hungarian Dance No. 5"

Brahms

Musical staff 1 for "Hungarian Dance No. 5". The key signature is two flats (Bb, Eb) and the time signature is 2/4. The melody begins with a *f* dynamic marking. The notes are: G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Musical staff 2 for "Hungarian Dance No. 5". The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Musical staff 3 for "Hungarian Dance No. 5". The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Musical staff 4 for "Hungarian Dance No. 5". The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Musical staff 5 for "Hungarian Dance No. 5". The notes are: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

# RHYTHMIC MELODIES

## TRIPLETS

3

TAP BEAT

### Ostinato from "Mars"

Holst

5

Ostinato means a repetitive pattern using either rhythms or notes

### March from "The Nutcracker"

Tchaikovsky

9

### "Coronation March"

Meyerbeer

13

*staccato*

### Overture from "Tannhauser"

Wagner

18

### Triumphal March from the Opera "Aida"

Verdi

27

### Euphonium Solo from "Mars"

Holst

34

# RHYTHMIC MELODIES

**TAP MACRO BEAT**

3

6

5

**MACRO BEATS**  
Big Beats

**micro beats**  
small beats

7 *staccato* **"When Johnny Comes Marching Home"** Patrick Gilmore

12 *f*

16

20

24 *staccato* **"Tarantella"** Traditional Italian Dance

29 1.

33 2.

38

# RHYTHMIC MELODIES

**TAP MACRO BEAT**

3

6

**MACRO BEATS**  
Big Beats

**micro beats**  
small beats

8 **"Semper Fidelis March"** John Philip Sousa 1854-1932

*ff*

15

25 **"The Sorcerer's Apprentice"** Dukas

*mf*

30

35

43

50 **"Greensleeves"**

*p*

55



# RHYTHMIC MELODIES

Musical notation for rhythmic exercise 1, measures 1-2. Measure 1 is in 5/4 time, and measure 2 is in 6/4 time. The melody consists of quarter and eighth notes.

Musical notation for rhythmic exercise 2, measures 3-4. Measure 3 is in 7/4 time, and measure 4 is in 4/4 time. The melody consists of quarter and eighth notes.

Musical notation for rhythmic exercise 3, measures 5-6. Measure 5 is in 5/4 time, and measure 6 is in 4/4 time. The melody consists of quarter and eighth notes.

7 **"Pictures at an Exhibition"** Mussorsky

Musical notation for "Pictures at an Exhibition" by Mussorsky, measures 7-10. The piece is in 5/4 and 6/4 time signatures. The melody is marked *f*.

15 **"The Firebird"** Stravinsky

Musical notation for "The Firebird" by Stravinsky, measures 15-22. The piece is in 7/4 time. The melody is marked *ff* and *Maestoso*.

27 *Poco a poco allargando* *Molto pesante*

Musical notation for "The Firebird" by Stravinsky, measures 27-31. The piece is in 7/4 time. The melody is marked *ffff*.

32 *pp* *sfz*

39 **"American Shaker Melody"**

Musical notation for "American Shaker Melody", measures 32-38. The piece is in 7/4 time. The melody is marked *mf*.

Musical notation for "American Shaker Melody", measures 44-50. The piece is in 7/4 time.

# RHYTHMIC MELODIES

Measures on the right look different, but sound the same

2 = 2 beats per measure

4 = 1/4 quarter note gets 1 beat

Cut Time (alla breve)

2 = 2 beats in each measure

2 = 1/2 half note gets 1 beat

1 & 2 (&) 1 & 2 (&) 1 & 2 (&) 1 & 2 (&)

1 (&) 2 & 1 2 & 1 (&) 2 & 1 (&) 2 &

## "High School Cadets March"

John Philip Sousa 1854-1932

## "The Victors" University of Michigan Fight Song

Louis Elbel

## "1812 Overture"

Tchaikovsky

# RHYTHMIC MELODIES

Measures on the right look different, but sound the same

1 & 2 (&) 1 (&) 2 (&) | 1 & 2 (&) 1 (&) 2 (&)

5 1 & 2 (&) 1 & 2 & | 1 & 2 (&) 1 & 2 &

9

13

17 1 & (2 &) 1 (& 2) & | 1 & (2 &) 1 (& 2) &

21 *staccato* **"Manhattan Beach"** John Philip Sousa 1854-1932

*f*

29

37 **"Stars and Stripes Forever"** John Philip Sousa 1854-1932

*ff*

44

51

60

Can be played with the "Stars and Stripes Forver" Piccolo Solo in the Virtuoso Section

# RHYTHMIC MELODIES

Measures on the right look different, but sound the same

1 (&) 2 (&) 1 & (2) & | 1 (&) 2 (&) 1 & (2) &

5  
1(e) & a 2(e)& a 1 & 2 & | 1(e) & a 2(e) & a 1 & 2 &

9  
1 2(e&)a 1 & 2 & | 1 2 (e &) a 1 & 2 &

13 *staccato* "Stars and Stripes Forver" Sousa  
*f*

19

25 *staccato* "The Drunken Sailer" in Cut Time Sea Chanty  
*mf*

29

33

37 *f*

41 "Jingle Bells" in Cut Time  
*mf*

45

# SIGHT READING

## for SOLO FESTIVALS

Focus: Dynamics, Key and Time Signatures, Accidentals

Most points are lost at solo festival due to sight-reading deductions. Practice 2 lines per session.

Andante (M.M. ♩ = c. 80)

9

*mp*

17

*mp*

25

*mf*

33

*mf*

41

*f* *p*

49

*f* *p*

57

*f* *p*

# SIGHT READING

Focus: Dynamics, Key and Time Signatures, Accidentals

Andante (M.M. ♩ = c. 80)

8

*f* *p*

9

*mf*

17

*mp*

25

*p* *f*

33

*f* *p*

41

*p* *f*

49

*f* *p*

57

*mf* *p*

# SIGHT READING

Most points are lost at solo festival due to sight-reading deductions. Practice 2 lines per session.

Andante (M.M. ♩ = c. 80)

1

*p* *f*

9

*mp* *f*

17

*mp* *mf*

25

*mp*

33

*p* *f*

41

*p* *f*

49

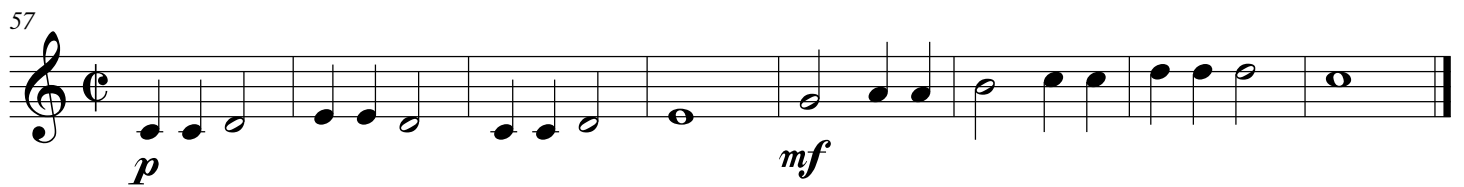
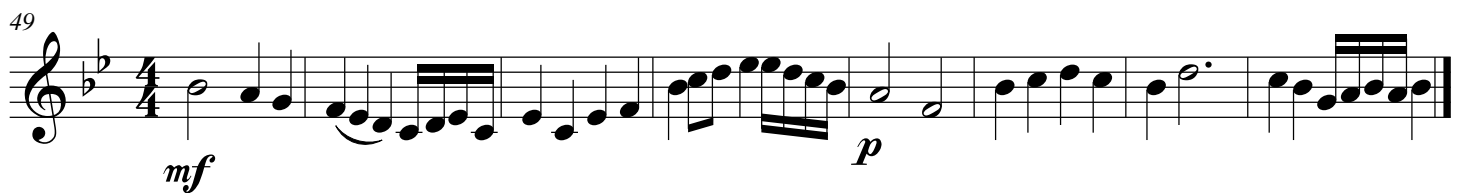
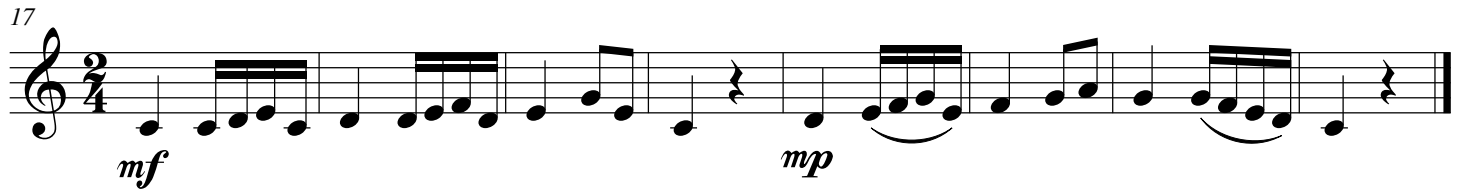
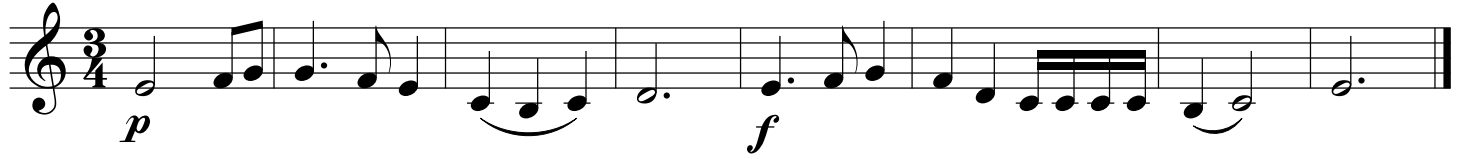
*f* *p*

57

*f* *p*

## SIGHT READING

Andante (M.M. ♩ = c. 80)





# SIGHT READING

87

1  
*mp* *f*

9  
*f* *p*

17  
*mp* *mf*

25  
*mp* *f*

33  
*f* *mp*

41  
*mf*

49  
*mp* *mf*

57  
*mf* *p*

## SIGHT READING

Musical staff 1: Treble clef, C major, common time. Starts with a forte (*f*) dynamic, followed by a mezzo-piano (*mp*) dynamic.

9

Musical staff 2: Treble clef, B-flat major, 4/4 time. Starts with a mezzo-forte (*mf*) dynamic.

13

Musical staff 3: Treble clef, B-flat major, common time. Starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic.

17

Musical staff 4: Treble clef, B-flat major, 2/4 time. Starts with a mezzo-piano (*mp*) dynamic.

25

Musical staff 5: Treble clef, D major, 4/4 time. Starts with a mezzo-forte (*mf*) dynamic.

29

Musical staff 6: Treble clef, D major, common time. Starts with a piano (*p*) dynamic.

33

Musical staff 7: Treble clef, D major, 2/4 time. Starts with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic.

41

Musical staff 8: Treble clef, D major, 2/4 time. Starts with a mezzo-piano (*mp*) dynamic, followed by a forte (*f*) dynamic.

# SIGHT READING

1  
*p* *mp*

9  
*mp* *f*

17  
*mp*

21  
*f*

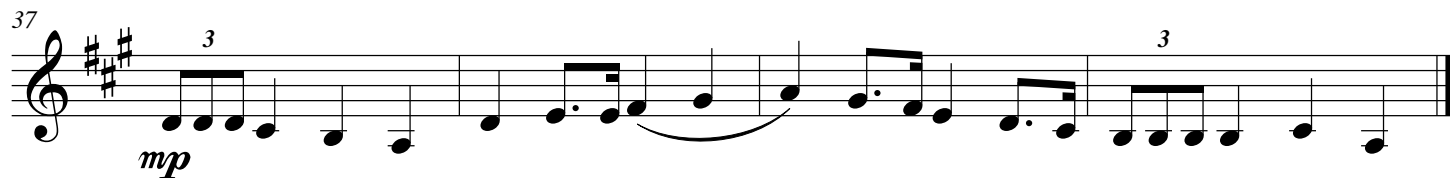
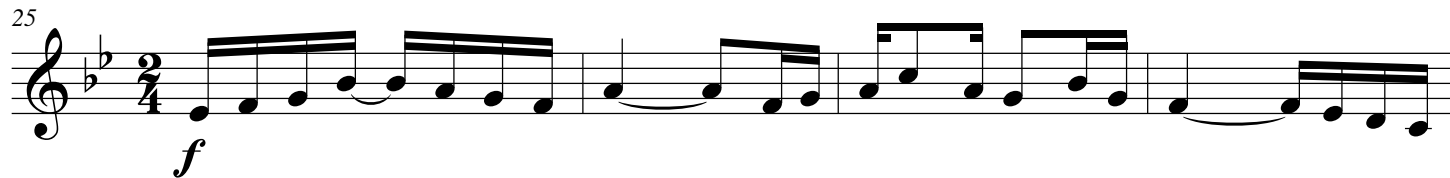
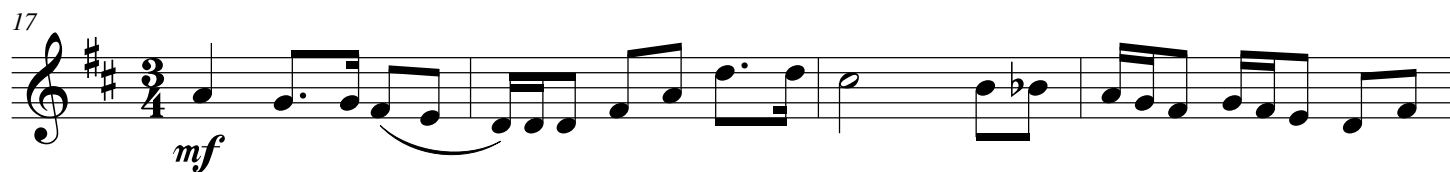
25  
*mp* *f*

33  
*f*

37  
*p*

41  
*p* *f*

## SIGHT READING



# SIGHT READING

1 *ff* 3

5 *mp* 3

9 *p* 3 *f*

17 *f* 3

21 *mp* 3

25 *mf* 3 *f*

33 *mp* *f*

41 *f* *mp*

## SIGHT READING

1 *f*

5 *ff*

9 *p*

13 *mf*

3

17 *mp*

21 *f*

25 *p* *f*

29

# SIGHT READING

M.M. ♩ = 60

1 *p*

5 *mf*

9 *mf*

13 *f*

17 *mp*

21 *mf*

25 *mf* *f*

29

## SIGHT READING

M.M. ♩ = 60

*p*

5

*mf*

9

*f* *mp*

13

M.M. ♩ = 80

17

*mp*

21

*mf*

25

*f* *mp*

29



# SIGHT READING

M.M. ♩ = 80

5

*mf* *mp*

9

13

*mp*

17

21

*mf* *p*

25

29

*ff* *p*

33

*ff* *p*

## SIGHT READING

**Allegro**

5

9

*mp*

13

*mf*

**Andante**

17

*mf*

21

*mp*

Tempo is the speed of music.

From slowest to fastest (the number is approximate beats per minute):

Largo - Very slow (50), Adagio - Quite slow (60), Andante - Moderately slow (70)

Moderato - Moderate (84), Allegro - Fast (120), Vivace - Quite fast (140), Presto - Very fast (170)

# JAZZ BLUES PROGRESSION, CHORDS, SCALES, AND BACKGROUNDS 97

TERENCE GOSS AND MICHEL NADEAU

## 12-BAR BLUES CHORD PROGRESSION

12-bar blues chord progression in 4/4 time, starting with a double bar line and repeat sign. The chords are: I<sup>7</sup>, IV<sup>7</sup>, I<sup>7</sup>, V<sup>7</sup>, IV<sup>7</sup>, I<sup>7</sup>. The first measure is marked *mp*.

## DOMINANT 7 CHORD TONES FOR BACKGROUNDS

13 Dominant 7 chord tones for backgrounds. Shows the triads for I<sup>7</sup>(E<sup>7</sup>), IV<sup>7</sup>(F<sup>7</sup>), and V<sup>7</sup>(G<sup>7</sup>).

## DOMINANT 7 SCALES AND CHORD TONES (BLACKENED)

16 Dominant 7 scales and chord tones (blackened). Shows the scale notes and chord tones for I<sup>7</sup>(E<sup>7</sup>), IV<sup>7</sup>(F<sup>7</sup>), and V<sup>7</sup>(G<sup>7</sup>). Below the staff, the scale degrees are listed: SCALE 1 2 3 4 5 6 b7 8 9 and DEGREES.

## BLUES SCALE

## MINOR BLUES SCALE

19 Blues scale and minor blues scale. Shows the scale notes for both. Below the staff, the scale degrees are listed: SCALE DEGREES b3 b5 b7.

## BACKGROUND 1 "DOODIT" (ALWAYS PLAY SOFTER THAN THE SOLOIST)

21 Background 1 "Doodit" in 4/4 time, marked *mp*. The progression is: I<sup>7</sup>(E<sup>7</sup>), IV<sup>7</sup>(F<sup>7</sup>), V<sup>7</sup>(G<sup>7</sup>), I<sup>7</sup>(E<sup>7</sup>). The first measure is marked *mp*.

# JAZZ BLUES PROGRESSION, CHORDS, SCALES, AND BACKGROUNDS

BACKGROUND 2 "DOODOODOODIT" ALWAYS PLAY SOFTER THAN THE SOLOIST

SWING

1 7 (E7) 1 7 (E7) 1 7 (E7) 1 7 (E7)

*mp*

5 IV7 (F7) IV7 (F7) 1 7 (E7) 1 7 (E7)

9 V7 (G7) IV7 (F7) 1 7 (E7) 1 7 (E7)

BACKGROUND 3 "REST DOOT DOOT REST DOOT REST DIT"

13 1 7 (E7) 1 7 (E7) 1 7 (E7) 1 7 (E7)

*mp*

17 IV7 (F7) IV7 (F7) 1 7 (E7) 1 7 (E7)

21 V7 (G7) IV7 (F7) 1 7 (E7) 1 7 (E7)

BACKGROUND 4 "REST DOODOODAAA"

25 1 7 (E7) 1 7 (E7) 1 7 (E7) 1 7 (E7)

*mp*

29 IV7 (F7) IV7 (F7) 1 7 (E7) 1 7 (E7)

33 V7 (G7) IV7 (F7) 1 7 (E7) 1 7 (E7)

# JAZZ BLUES SOLOS USING THE FIRST 3 SCALE DEGREES

## SCALE PATTERNS (MOVING BY STEPS)

4

5

9

## CHORD PATTERNS (MOVING BY SKIPS)

13

17

21

## SCALE AND CHORD PATTERNS

25

29

33

# JAZZ BLUES SOLOS USING THE FIRST 5 SCALE DEGREES

## SCALE PATTERNS (MOVING BY STEPS)

1

5

9

## CHORD PATTERNS (MOVING BY SKIPS)

13

17

21

## SCALE AND CHORD PATTERNS

25

29

33

# JAZZ BLUES SOLOS USING THE FIRST 7 SCALE DEGREES

## SCALE PATTERNS (MOVING BY STEPS)

1

5

9

## CHORD PATTERNS (MOVING BY SKIPS)

13

17

21

## SCALE AND CHORD PATTERNS

25

29

33

# JAZZ BLUES SOLOS USING THE FIRST 9 SCALE DEGREES

## CHORD PATTERNS

Musical staff 1 (measures 1-4): Treble clef, 4/4 time signature. Contains a sequence of eighth and quarter notes with accidentals (flats).

Musical staff 2 (measures 5-8): Treble clef, 4/4 time signature. Continues the sequence of eighth and quarter notes with accidentals.

Musical staff 3 (measures 9-12): Treble clef, 4/4 time signature. Continues the sequence of eighth and quarter notes with accidentals.

## SCALE AND CHORD PATTERNS

Musical staff 4 (measures 13-16): Treble clef, 4/4 time signature. Continues the sequence of eighth and quarter notes with accidentals.

Musical staff 5 (measures 17-20): Treble clef, 4/4 time signature. Continues the sequence of eighth and quarter notes with accidentals.

Musical staff 6 (measures 21-24): Treble clef, 4/4 time signature. Continues the sequence of eighth and quarter notes with accidentals.

## MORE SCALE AND CHORD PATTERNS

Musical staff 7 (measures 25-28): Treble clef, 4/4 time signature. Continues the sequence of eighth and quarter notes with accidentals.

Musical staff 8 (measures 29-32): Treble clef, 4/4 time signature. Continues the sequence of eighth and quarter notes with accidentals.

Musical staff 9 (measures 33-36): Treble clef, 4/4 time signature. Continues the sequence of eighth and quarter notes with accidentals.

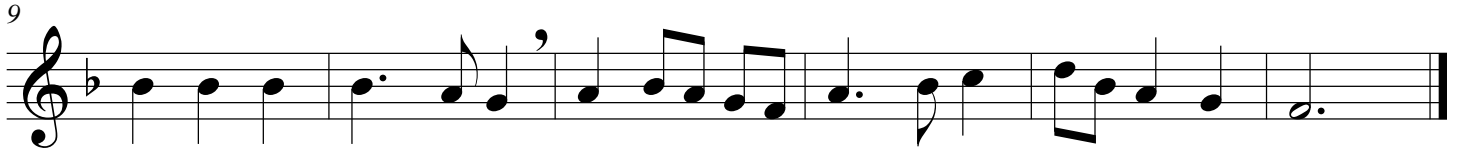


## "America"

*tenuto*  
*mf*

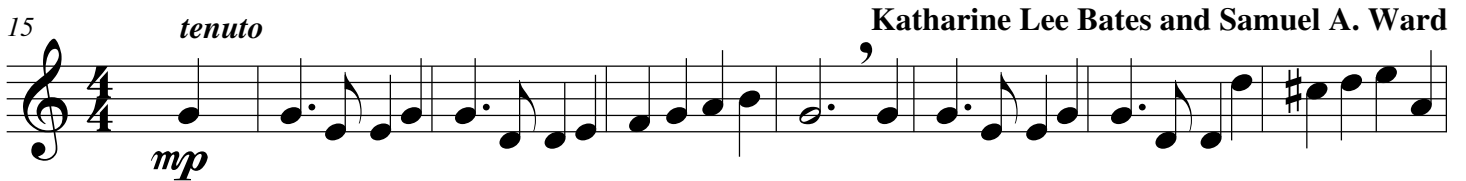


9



## "America the Beautiful"

15 *tenuto* Katharine Lee Bates and Samuel A. Ward  
*mp*



23



## "The Star Spangled Banner"

Francis Scott Key

32 *tenuto*  
*f*



39

1. 2.



45



51



*Ritardando* or *rit.* means to gradually decrease tempo

*ritardando*

# AMERICANA TUNES

## "When Johnny Comes Marching Home"

Patrick Gilmore

58 *f*

64

2

Musical notation for the first piece, starting at measure 58. It is in 3/8 time and begins with a forte (*f*) dynamic. The melody consists of eighth and quarter notes with some rests. Measure numbers 58, 64, and 2 are indicated at the start of their respective staves.

## "God Bless America"

Irving Berlin

8 *mf* *tenuto*

14 *mp*

20 *f* *ff*

Musical notation for the second piece, starting at measure 8. It is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic and a *tenuto* marking. The melody features quarter and eighth notes. Measure numbers 8, 14, and 20 are indicated at the start of their respective staves. Dynamics *mp*, *f*, and *ff* are also present.

## "The Battle Hymn of the Republic"

Julia Ward Howe

28 *mf*

32

35 *f*

40

Musical notation for the third piece, starting at measure 28. It is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic. The melody consists of quarter and eighth notes. Measure numbers 28, 32, 35, and 40 are indicated at the start of their respective staves. A forte (*f*) dynamic is also present.

# HOLIDAY TUNES

## "We Wish You a Merry Christmas"

Old English Carol

Musical notation for the first staff of "We Wish You a Merry Christmas". The key signature is one flat (Bb) and the time signature is 3/4. The staff begins with a treble clef and a dynamic marking of *f*. The melody consists of eighth and quarter notes.

Musical notation for the second staff of "We Wish You a Merry Christmas", starting at measure 10. The melody continues with eighth and quarter notes.

## "Chanukah"

Traditional Chanukah Song

Musical notation for the first staff of "Chanukah". The key signature is one flat (Bb) and the time signature is 2/4. The staff begins with a treble clef and a dynamic marking of *f*. The melody consists of quarter and eighth notes.

Musical notation for the second staff of "Chanukah", starting at measure 26. The melody continues with quarter and eighth notes.

## "Joy to the World"

Handel

Musical notation for the first staff of "Joy to the World". The key signature is one flat (Bb) and the time signature is 2/4. The staff begins with a treble clef and a dynamic marking of *f*. The melody consists of quarter and eighth notes.

Musical notation for the second staff of "Joy to the World", starting at measure 42. The melody continues with quarter and eighth notes. Dynamic markings include *mp* and *cresc.*

Musical notation for the third staff of "Joy to the World", starting at measure 48. The melody continues with quarter and eighth notes. A dynamic marking of *f* is present.

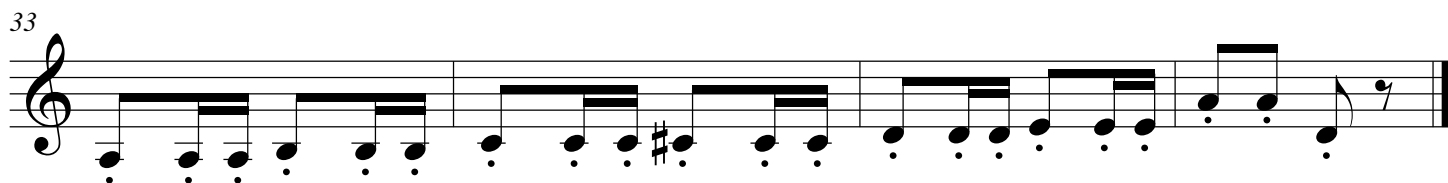
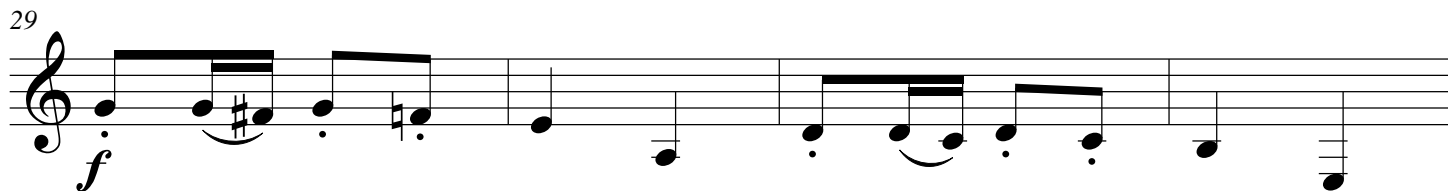
## HOLIDAY TUNES

## "Greensleeves"



## "Trepak" from The Nutcracker

Tchaikovsky



# HOLIDAY TUNES

## "O Tannenbaum"

Traditional German Folk Song

7

*mf*

Musical notation for measures 1-6 of "O Tannenbaum" in 3/4 time, starting with a mezzo-forte (*mf*) dynamic.

7

*mp*

Musical notation for measures 7-12 of "O Tannenbaum" in 3/4 time, starting with a mezzo-piano (*mp*) dynamic.

13

*mf*

Musical notation for measures 13-17 of "O Tannenbaum" in 3/4 time, starting with a mezzo-forte (*mf*) dynamic.

## "Silent Night"

Franz Gruber

18

*pp*

Musical notation for measures 18-23 of "Silent Night" in 6/8 time, starting with a pianissimo (*pp*) dynamic.

24

Musical notation for measures 24-29 of "Silent Night" in 6/8 time.

## "Jazzy Little Dreidel"

Chanukah Song

30

*mf* Tongue: "dit" "dit" v

Musical notation for measures 30-33 of "Jazzy Little Dreidel" in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. Includes articulation instructions: Tongue: "dit", "dit", and a breath mark (v).

34

Musical notation for measures 34-37 of "Jazzy Little Dreidel" in 4/4 time.

# HOLIDAY TUNES

Swing

## "Jazzy Jingle Bells"

*mf* Tongue: "doot doot doot"

The first staff of music is in 4/4 time, starting with a treble clef. It features a melody of eighth and quarter notes with slurs and accents. The dynamic marking *mf* is placed below the first note. The tongue direction "doot doot doot" is written below the first three notes.

5

The second staff continues the melody from the first staff, starting at measure 5. It includes slurs and accents over the notes.

9

The third staff continues the melody from the second staff, starting at measure 9. It includes slurs and accents over the notes.

13

The fourth staff continues the melody from the third staff, starting at measure 13. It includes slurs and accents over the notes.

17

## "Ukranian Bell Carol"

*p* *mp* *crescendo*

The first staff of the second piece is in 3/4 time, starting with a treble clef. It features a melody of quarter and eighth notes with slurs and accents. The dynamic markings *p*, *mp*, and *crescendo* are placed below the staff.

21

*mf* *crescendo*

The second staff continues the melody from the first staff, starting at measure 21. It includes slurs and accents over the notes.

25

*f*

The third staff continues the melody from the second staff, starting at measure 25. It includes slurs and accents over the notes.

29

*mp* *decrescendo* *pp*

The fourth staff continues the melody from the third staff, starting at measure 29. It includes slurs and accents over the notes.

# HOLIDAY TUNES

## "Prayer for Thanksgiving"

Netherlands Air

*tenuto*  
*mf*

Musical notation for the first staff of the piece, in 3/4 time. It begins with a tenuto hairpin and a mezzo-forte (*mf*) dynamic. The melody consists of quarter and eighth notes.

6

Musical notation for the second staff, starting at measure 6. The melody continues with quarter and eighth notes.

10

Musical notation for the third staff, starting at measure 10. The melody continues with quarter and eighth notes.

14

Musical notation for the fourth staff, starting at measure 14. The melody continues with quarter and eighth notes.

## "Auld Lang Syne" (for the sake of old times)

New Years Tune

*tenuto*  
*f*

Musical notation for the first staff of the second piece, in 4/4 time. It begins with a tenuto hairpin and a forte (*f*) dynamic. The melody consists of quarter and eighth notes.

24

*mp*

Musical notation for the second staff, starting at measure 24. The melody continues with quarter and eighth notes. A mezzo-piano (*mp*) dynamic is indicated.

29

*mf*

Musical notation for the third staff, starting at measure 29. The melody continues with quarter and eighth notes. A mezzo-forte (*mf*) dynamic is indicated.

# VIRTUOSO PIECES

Introduction to the Overture of "The Marriage of Figaro"

Mozart

4

"Entry Of The Gladiators" Circus March

Julius Fucik

8

11

13

16

19

21

A virtuoso is a musician that has mastery of their instrument



# VIRTUOSO PIECES

*tr* - trill to note above

## "Stars and Stripes Forever" Piccolo Solo

John Philip Sousa

Musical score for the Piccolo Solo of "Stars and Stripes Forever". The score is written in G major and 2/4 time. It consists of four staves of music. The first staff begins with a *ff* dynamic and includes trills (*tr*) and trill ornaments (*tr* with a wavy line) over various notes. The second staff starts at measure 9, the third at measure 17, and the fourth at measure 25. The piece concludes with a final trill ornament on a whole note.

## "Hava Nagila"

Traditional Jewish Folk Song

Musical score for "Hava Nagila". The score is written in G major and 4/4 time. It consists of three staves of music. The first staff starts at measure 33 with a *mf* dynamic and includes first and second endings, each marked with a '3' for a triplet. The second staff starts at measure 39 and includes a *ff* dynamic. The third staff starts at measure 46. The piece concludes with a final triplet.

## "Caprice 24 Var. 2"

Paganini

Musical score for "Caprice 24 Var. 2". The score is written in D major and 2/4 time. It consists of three staves of music. The first staff starts at measure 51 with a *p* dynamic. The second staff starts at measure 55, and the third at measure 59. The piece features rapid sixteenth-note passages and is characterized by long, sweeping slurs.

## VIRTUOSO PIECES

## "Flight of the Bumblebee"

Rimsky-Korsakov

Slurred or double tongued

*f*

3

6

9

12

15

18

## "Moto Perpetuo"

Paganini

*legato*

*p*

21

24

27

# CLARINET Technique Builders

Practice in the mirror, Keep fingers close to keys

*mf*

8 **Keep the airstream moving very fast "Register Key Exercises"**

*f* ADD REGISTER KEY ADD REGISTER KEY

12

18

24 **"Right Hand Technique Builder"**

*mf*

27

31

34 **"Rolling exercises to the A key"**

Keep all B holes and pinky keys pressed while rolling to A Keep all C holes pressed while rolling to A

38 **RH - Press 3 holes of the Right Hand for G and A (called color shading)**

46 **"C Major Scale"**

Keep fingers close to keys

# CLARINET Technique Builders

*mf*

5 Keep fingers close to keys

10 "Roll, Roll, Roll your left index finger"

*f*

25 "C Major Scale"

RH----- RH----- RH RH

31 "G Major Scale"

RH----- RH-----

39 "Acrobatic Finger Frolics"

RH----- RH RH RH RH RH----- RH--- RH--- RH

48 "F Major Scale"

RH----- RH-----

56 "B $\flat$  to B $\natural$ "

RH-- RH-- RH RH RH RH----- RH-----

63 "Chromatic Scale" (half steps)

RH----- RH-----

71 "Expert Technique Builder for Superstars"

# CLARINET Technique Builders

## "G Major Scale"

115

Musical notation for the G Major Scale, measures 1-6. The key signature is one sharp (F#) and the time signature is 4/4. The notation shows a single melodic line with a slur over the first six measures. Below the staff, the right hand (RH) is indicated with a dashed line for measures 1-3 and a dotted line for measures 4-6.

7

### "Acrobatic Finger Frolics"

Musical notation for "Acrobatic Finger Frolics", measures 7-12. The key signature is one sharp (F#) and the time signature is 4/4. The notation shows a single melodic line with slurs and repeat signs. Below the staff, the right hand (RH) is indicated with a dotted line for measures 7-12.

13

### "Ode to Joy" in G Major

Beethoven

Musical notation for "Ode to Joy" in G Major, measures 13-20. The key signature is one sharp (F#) and the time signature is 4/4. The notation shows a single melodic line with a *tenuto* marking above the first measure and a *f* dynamic marking below the first measure. Below the staff, the right hand (RH) is indicated with a dotted line for measures 13-14, 15-16, 17-18, and 19-20.

21

### "F Major Scales"

Musical notation for "F Major Scales", measures 21-26. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The notation shows a single melodic line with a slur over the first six measures. Below the staff, the right hand (RH) is indicated with a dotted line for measures 21-26.

27

### "Acrobatic Finger Frolics"

Musical notation for "Acrobatic Finger Frolics", measures 27-30. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The notation shows a single melodic line with slurs and repeat signs. Below the staff, the right hand (RH) is indicated with a dotted line for measures 27-30.

31

### "Ode to Joy" in F Major

Beethoven

Musical notation for "Ode to Joy" in F Major, measures 31-38. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The notation shows a single melodic line with a *tenuto* marking above the first measure. Below the staff, the right hand (RH) is indicated with a dotted line for measures 31-32, 33-34, 35-36, 37-38, and 39-40.

39

### "C Major Scale"

Musical notation for the C Major Scale, measures 39-46. The key signature is natural (no sharps or flats) and the time signature is 4/4. The notation shows a single melodic line with a slur over the first six measures. Below the staff, the right hand (RH) is indicated with a dotted line for measures 39-46.

51

### "Acrobatic Finger Frolics"

Musical notation for "Acrobatic Finger Frolics", measures 51-56. The key signature is natural (no sharps or flats) and the time signature is 4/4. The notation shows a single melodic line with slurs and repeat signs. Below the staff, the right hand (RH) is indicated with a dotted line for measures 51-56.

57

### "Ode to Joy" in C Major

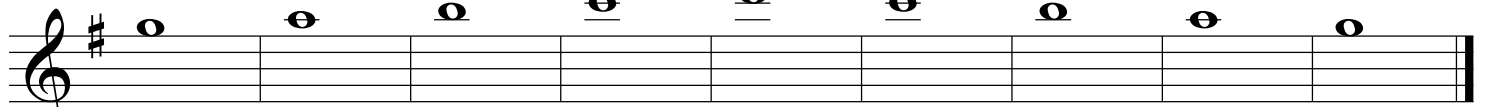
Beethoven

Musical notation for "Ode to Joy" in C Major, measures 57-64. The key signature is natural (no sharps or flats) and the time signature is 4/4. The notation shows a single melodic line with a *tenuto* marking above the first measure and a *f* dynamic marking below the first measure. Below the staff, the right hand (RH) is indicated with a dotted line for measures 57-64.

# CLARINET Technique Builders

116

## "First 5 Scale Degrees in G Major"



Musical staff showing the first five scale degrees in G Major: G, A, B, C, D.

1. Sing and finger 2. Play in one breath



Musical staff showing the first five scale degrees in G Major with fingerings, measures 10-15.

*tenuto*

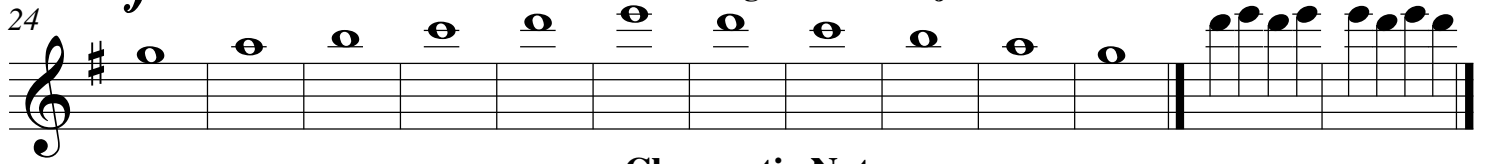
## "Ode to Joy" in G Major

Beethoven



Musical staff showing the first five scale degrees in G Major with fingerings, measures 16-23.

## "First 6 Scale Degrees in G Major"



Musical staff showing the first six scale degrees in G Major: G, A, B, C, D, E.

## Chromatic Notes



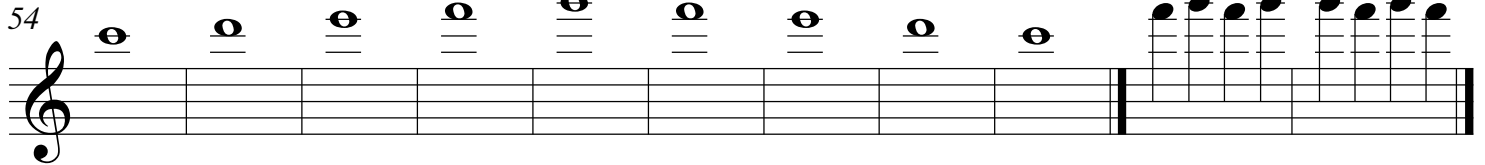
Musical staff showing chromatic notes in G Major, measures 37-44.

## "First 4 Scale Degrees in C Major"

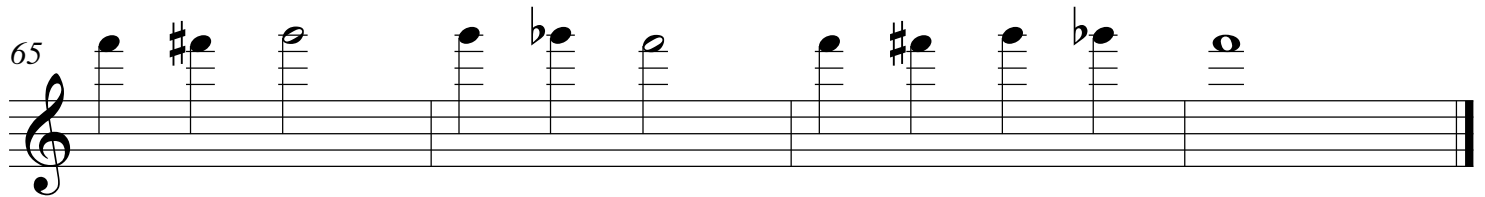


Musical staff showing the first four scale degrees in C Major: C, D, E, F.

## "First 5 Scale Degrees in C Major"



Musical staff showing the first five scale degrees in C Major: C, D, E, F, G.



Musical staff showing the first five scale degrees in C Major with fingerings.

## "Ode to Joy" in C Major

Beethoven



Musical staff showing the first five scale degrees in C Major with fingerings, measures 69-76.

## "America"



Musical staff showing the first five scale degrees in C Major with fingerings, measures 77-84.





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