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 BandBrillaince.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

mf

Whole Note Warm-up Duet Part

10

Goal: play 4 measures per breath

mf

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

mf

Intervals Duet Part

= breath mark (take big breaths with your mouth)

1 2 3 4 off

Page 113 has clarinet etudes

Ascending the Scale

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

Low Range Builder

"C Major Scale"

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

Scale Degrees

"Intervals in C Major"

Interval - The distance between 2 notes

Interval 2nd 3rd 4th 5th 6th 7th Octave (8th)
WARM-UPS/TONE BUILDERS

Play with a beautiful sound on every note

Dynamics are the volumes of music.  \( pp \ p \ mp \ mf \ f \ ff \)  \textit{Crescendo Decrescendo}

Low Range Builder

Use right hand fingers for throat tones G, G\#/A\#, A, A\#/B\#

Slurring "Over the Break" for CLARINET

SUPER FAST AIR, SUPER FIRM EMBouchure

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

Play tenuto or legato (slurred)

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

Moderato (♩ = c. 100)

Parts of a note:

STEM

NOTE HEAD

= fermata = hold

Embouchure is the lip formation with the mouthpiece

AMAZING PHRASING

C Major Scale Round (Concert B♭)

C Major Scale, Arpeggio and Chord (Concert B♭)

Flatten 3rd by 14 cents when playing chords

SCALE DEGREES 1 3 5 8 5 3 1
"Scale Degrees 1, 2, 3, 4 in F Major" (Concert E♭ Major)

Review Dynamics: pp p mp mf f ff Crescendo Decrescendo

"Amazing Phrasing in F Major" (Concert E♭ Major)

F Major Scale, Arpeggio and Chord (Concert E♭)

Flatten 3rd by 14 cents when playing chords
MAJOR SCALES and CHORDS

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

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

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

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

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

D♭ Major Scale and D♭ Major Chord (Concert B)

G♭ Major Scale and G♭ Major Chord (Concert E)

C♭ Major Scale and C♭ Major Chord (Concert A)
MAJOR SCALES and CHORDS

C Major Scale and C Major Chord (Concert B)

G Major Scale and G Major Chord (Concert F)

D Major Scale and D Major Chord (Concert C)

A Major Scale and A Major Chord (Concert G)

E Major Scale and E Major Chord (Concert D)

B Major Scale and B Major Chord (Concert A)

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

C♯ Major Scale and C♯ Major Chord (Concert B)
**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
- n 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

<table>
<thead>
<tr>
<th>Enharmonic Equivalent</th>
<th>Enharmonic Equivalent # 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>C# and D♭</td>
<td>Same fingering and sound</td>
</tr>
</tbody>
</table>

Chromatic notes move in half steps. C to C♯ is a half step. C to D is a whole step.

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

Enharmonic Equivalent

D♯ and E♭

Enharmonic Equivalent # 2
Same fingering and sound

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

Enharmonic Equivalent

F♯ and G♭

Enharmonic Equivalent # 3
Same fingering and sound

Identify all accidentals

"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♭

Enharmonic Equivalent # 4
Same fingering and sound

Chromatics typically ascend with sharps and descend with flats

Enharmonic Equivalent
A# and B♭

Enharmonic Equivalent # 5
Same fingering and sound

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

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

^ 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

Staccato - play notes detached or separated
ARTICULATION

Accent - play notes with added emphasis

Marcato - play notes with a striking accent

Play either Tenuto or Staccato

Sixteenth notes have 2 beams or 2 flags

Play either Tenuto or Staccato

Review Music Theory/Symbols: Articulation, Accent, Marcato, Staccato, Tenuto
ARTICULATION

Play either Tenuto or Staccato and keep the articulation consistent

Play either Tenuto or Staccato

Triplet - 3 notes in one beat

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

Free Resources at BandBrilliance.com
ARTICULATION

Double and Triple Tonguing

Adagio \( \frac{4}{4} \) \( \text{q} = 72 \)

Accent the Koo to sound as clear as the Too

TOOOOOOTOOOOOOTO0000TOOOOOO
K0000K00000K00000K0000

Double Tonguing (TooKoo)

TooTooTooKooKooKooKooTooKooTooKooTooKooTooKoo

Single Tonguing

Double Tonguing (Accent > the Koo)

TooKooTooKooToo

Triple Tonguing (Too Too Koo)

"First Call" (Bugle Call to assemble in a formation)
Technique Builders in Concert B♭

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

"C Arpeggio" (concert B♭ arpeggio)
"C Chord"

"Prestidigitation Station"

Play tenuto, staccato or legato (slurred)

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

Largo
Exercise in 3rds

Moderato

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

Practice each beat 3 times, then combine

Diatonic Scales - Playing through (dia) the modes of the Scale (tonic being the first scale degree)

Play tenuto, staccato or legato (slurred)
Technique Builders
in Concert Eb

"F Major Scale" (concert Eb scale)
Can be played as a 2 or 3 part round

"F Arpeggio" (concert Eb arpeggio)  "F Chord"

Play tenuto, staccato or legato (slurred)

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)
Practice Beat by Beat 3 times each, then combine

Diatonic Scales

Play tenuto, staccato or legato (slurred)

Pick a Dynamic

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

"G Arpeggio" (concert F arpeggio)  "G Chord"

Play tenuto, staccato or legato (slurred)

Exercise in 3rds

mf

Exercise in 3rds

mf

Exercise in 3rds

mf
Technique Builders
in Concert F

Diatonic Scales

Play tenuto, staccato or legato (slurred)

Identify Modes (see below)

Modes (out of order): Locrian, Phrygian, Lydian, Dorian, Ionian, Mixolydian, Aeolian
Technique Builders - CHROMATIC

Goal: to play the chromatic scale from memory

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

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

F to F♯ is a half step. F to G is a whole step

G to G♯ is a half step. G to F is a whole step

G to G♯ is a half step. G to A is a whole step

Two Half Steps Equals the Interval of a Whole Step

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

E to F and B to C are half steps

One Octave Chromatic Scale

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

Free Resources at BandBrilliance.com
Master 1 or 2 lines each week, practice each measure three times each, then combine
Technique Builders - CHROMATIC

For Superstars

2 Octave Chromatic Scale
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 flupet, 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

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 high (also called flat) you must push in.
INTONATION

PART OF CHORD:

Octave above root
Plays softest

Fifth
Plays 2nd softest

Major 3rd or minor 3rd
Plays 2nd loudest

ROOT
Plays loudest

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

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

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

**C Major (Concert B♭)**  
Thomas Tallis 1505-1585

*molto tenuto*  

```
\[ \text{F Major (Concert E♭)} \]

\[ \text{C Major (Concert B♭)} \]

\[ \text{G Major (Concert F)} \]

\[ \text{B♭ Major (Concert A♭)} \]
```

---

* 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.

---

* DO NOT BREATHE ON BAR LINES

---

* 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.

---

* DO NOT BREATHE ON BAR LINES
INTONATION
ROUNDS

Theme from "Mahler's First Symphony"
Gustav Mahler

"Shalom Chaverim"
Isreali Folk Song

Czechoslovakian Folk Round

"Bona Nox" (Latin for good night)
Mozart

Always look at the key signature for each tune

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INTONATION
ROUNDS

"Jubilate Deo"
Michael Praetorius 1571-1621

"Les Cloches"
French Folk Song

"Kookaburra"
Australian Folk Song

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

Always look at the key signature for each tune
Review Music Theory/Symbols: Flag, Beam, Flags, Beams, Ties, Dots
TIME SIGNATURES

Common Time - C

\[ \frac{4}{4} = 4 \text{ beats in each measure} \]

2

\[ \frac{4}{4} = \frac{1}{4} \text{ quarter note gets 1 beat} \]

7

\[ \frac{3}{4} = 3 \text{ beats in each measure} \]

\[ \frac{3}{4} = \frac{1}{4} \text{ quarter note gets 1 beat} \]

8

13

\[ \frac{2}{4} = 2 \text{ beats in each measure} \]

\[ \frac{2}{4} = \frac{1}{4} \text{ quarter note gets 1 beat} \]

14

18

\[ \frac{4}{2} = 4 \text{ beats in each measure} \]

\[ \frac{4}{2} = \frac{1}{2} \text{ half note gets 1 beat} \]

19

Cut Time (alla breve) - C

23

\[ \frac{2}{2} = 2 \text{ beats in each measure} \]

\[ \frac{2}{2} = \frac{1}{2} \text{ half note gets 1 beat} \]

24
TIME SIGNATURES

\[ \frac{3}{8} = 3 \text{ beats in each measure} \]
\[ \frac{6}{8} = 1/8 \] eighth note gets 1 beat

2
\[ \frac{3}{8} \]
\[ \frac{6}{8} = 6 \text{ beats in each measure} \]
\[ \frac{6}{8} = 1/8 \] eighth note gets 1 beat

6
\[ \frac{6}{8} \]
\[ \frac{9}{8} = 9 \text{ beats in each measure} \]
\[ \frac{9}{8} = 1/8 \] eighth note gets 1 beat

7
\[ \frac{9}{8} \]
\[ \frac{12}{16} = 3 \text{ beats in each measure} \]
\[ \frac{16}{16} = 1/16 \] sixteenth note gets 1 beat

12
\[ \frac{3}{16} \]
\[ \frac{3}{16} = 3 \text{ beats in each measure} \]
\[ \frac{16}{16} = 1/16 \] sixteenth note gets 1 beat

13
\[ \frac{16}{16} \]
\[ \frac{23}{16} = 4 \text{ beats in each measure} \]
\[ \frac{16}{16} = 1/16 \] sixteenth note gets 1 beat

18
\[ \frac{3}{16} \]
\[ \frac{16}{16} = 1/16 \] sixteenth note gets 1 beat

19
\[ \frac{3}{16} \]
\[ \frac{16}{16} = 1/16 \] sixteenth note gets 1 beat

23
\[ \frac{4}{16} \]
\[ \frac{16}{16} = 1/16 \] sixteenth note gets 1 beat

24
Chorales are always played *tenuto* (connected). "A note doesn't end until the next note begins"
J. S. Bach CHORALE No. 1 from St. Lukes Passion

Chorales are always played *tenuto* (connected)

Always look at the key signature for each tune

Free Resources at BandBrilliance.com
Always look at the key signature for each tune
RHYTHMS and RESTS

Suggested notes: play one chord tone from Concert B♭, E♭ or F Chords

Quarter Notes and Quarter Rests

Retrograde (means reverse in music)

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

Don't Add a Beat in 3/4 Time

Half Notes and Half Rests

Retrograde

* 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

Whole Notes and Whole Rests

Suggested notes: play one chord tone from Concert B♭, E♭ or F Chords

Don't pause on bar lines

Challenging Time Signature Change with Rests
The "Oom" is played on the down beat (toe taps down) or the strong beat.

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

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

Free Resources at BandBrilliance.com
RHYTHMS and RESTS

Eighth and Quarter Notes with Rests

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.

ABC = ALWAYS BE COUNTING
RHYTHMS and RESTS
Eighth and Quarter Notes with Rests

TAP BEAT

ABC = ALWAYS BE COUNTING

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RHYTHMS - TIES and DOTS

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

\[ \frac{4}{4} \]

Tongue: Tooooo00000000000000

Measures on the right look different, but sound the same

\[ \frac{4}{4} \]

Tongue: Tooooo0000000000000000

AUGMENTATION DOTS

DOTTED HALF NOTE
Dot adds half of the notes beat length

\[ \frac{3}{4} \]

DOT ADDS
HALF OF 2

2 + 1 = 3 beats

2 + 1 = 3 beats

DOTTED WHOLE NOTE
Dot adds half of the notes beat length

\[ \frac{6}{4} \]

DOT ADDS
HALF OF 4

4 + 2 = 6 beats

4 + 2 = 6 beats
RHYTHMS - TIES and DOTS

DOTTED QUARTER NOTE
Dot adds half of the notes value

1 + ½ = 1½ beats in length,

DOT ADDS HALF OF 1
DOT

1 + ½ = 1½ beats in length,

but gets 2 toe taps

TAP BEAT

TOE GOES UP FOR THE EIGHTH NOTE

TOE GOES UP FOR THE EIGHTH NOTES

Looks different, but sounds the same
The "Tie" combines the counts of two notes. Tongue only the first note.

**ABC = ALWAYS BE COUNTING**
BEAMED EIGHTH NOTES

Measures on the right look different, but sound the same

TAP BEAT

SAME SOUND AS ABOVE, BUT FLAGGED EIGHTH NOTES

TAP BEAT

Syncopation
Accent is played with the weak beat

Measures on the right look different, but sound the same

TAP BEAT
RHYTHMS

Sixteenth Notes and Sixteenth Rests

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

Pulse the beat

ABC = ALWAYS BE COUNTING

You should pulse the macro beats by adding a gentle accent

This page can be played upside down
RHYTHMS

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

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

Two Sixteenth Notes and an Eighth Note

1             e       &               2             e       &

10

13

This page can be played upside down
Dotted Eighth Note and a Sixteenth Note

"Here Comes the Bride" from Wagners Lohengrin

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

"Hail to the Chief" Presidential Anthem

Sixteenth Note and Dotted Eighth Note

"She'll Be Coming 'Round the Mountain"

This page can be played upside down
RHYTHMS

Sixteenth, Eighth and Sixteenth Notes

Syncopation with Sixteenth Notes

Sixteenth Note REVIEW for Superstars

ABC = ALWAYS BE COUNTING

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

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

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

Ravel's "Bolero" Ostinato Snare Drum Part

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

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

This page can be played upside down.
RHYTHMS 3/8, 6/8, and 9/8 Time

Review Time Signatures on page 31

Pulse the Down Beats

Same sound as measures 3-6

ABC = ALWAYS BE COUNTING

Pulse the Down Beats
RHYTHMS 3/8, 6/8, and 9/8 Time

ABC = ALWAYS BE COUNTING

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

1 + ½ = 1 ½ beats, but gets 2 toe taps

ABC = ALWAYS BE COUNTING

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

ABC = ALWAYS BE COUNTING

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
"Marines' Hymn" Harmony Part

Composer Unknown
arr. Michel Nadeau

Divisi means to divide the part with your stand partner

ff
MELODY

"Anchors Aweigh"
Alfred H. Miles and Chas A. Zimmerman

HARMONY

"Anchors Aweigh"
TRIOS

MELODY  gioco eccitato  "Notre Dame Victory March"  Michael and John Shea

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

HARMONY  gioco eccitato  "Notre Dame Victory March"

1.

2.

Notre Dame Victory March
TRIOS - BASS PARTS

"The Army Goes Rolling Along"

"Notre Dame Victory March"

TRIOS - BASS PARTS

"The Army Goes Rolling Along"

"Notre Dame Victory March"

TRIOS - BASS PARTS

"The Army Goes Rolling Along"

"Notre Dame Victory March"
RHYTHMIC MELODIES

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

\[ \frac{1}{4} \]

\[ 3 \]

\[ 5 \]

\[ 7 \]

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

\[ \frac{6}{4} \]

\[ 4 + 2 = 6 \text{ beats} \]
RHYTHMIC MELODIES

"Ode to Joy"

Beethoven

"America"

"Eine Kleine Nachtmusik" (A Little Night Music)

Mozart
RHYTHMIC MELODIES

When the Saints Go Marching In

1 & 2 &

mf

1 & 2 &

When the Saints Go Marching In
RHYTHMIC MELODIES

"Baa, Baa, Black Sheep"

"The Rakes of Mallow"
Irish Folk Song

Excerpt from "The Thunderer"
John Philip Sousa 1854-1932

Excerpt from "Stars and Stripes Forever"
John Philip Sousa 1854-1932
RHYTHMIC MELODIES

3

TAP BEAT

5

7

"My Little Dreidel"
Chanukah Song

"Joshua Fit the Battle of Jericho"
African American Spiritual

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

1 & a

<table>
<thead>
<tr>
<th>TAP BEAT</th>
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<tr>
<td>1</td>
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2 & a

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<td>Rossini</td>
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<tbody>
<tr>
<td>&quot;The Rakes of Mallow&quot; Full Version</td>
</tr>
<tr>
<td>Irish Folk Song</td>
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24

| mf |

28

| mf |

36
RHYTHMIC MELODIES

TAP BEAT

1  e &  2  e &

TAP BEAT

3  staccato  "Michael Finnegan"

8  mf

12 "Musette"  J.S. Bach

16 mp

20  staccato  "Skip to My Lou"  Partner Dancing Song

22  mf

24 "This Old Man"  English Folk Song

28  mp
RHYTHMIC MELODIES

dotted eighth + sixteenth = one quarter note

TAP BEAT

"Here Comes the Bride" from Wagners Lohengrin

"Hail to the Chief" Presidential Anthem

"Say Goodbye Now To Pastime"

Always look at the key signature for each tune
RHYTHMIC MELODIES

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

"Michel Row the Boat Ashore"

"Rhythm Challenge"

Identify Music Theory/Symbols: Anacrusis, Tie, Dynamics, Augmentation Dots
Identify Music Theory/Symbols: Sharp, Accent, Crescendo, Articulations
RHYTHMIC MELODIES REVIEW

"Dixie"

"Hungarian Dance No. 5"

Brahms
OSTINATO FROM "MARS"

TAP BEAT

OSTINATO MEANS A REPETITIVE PATTERN USING EITHER RHYTHMS OR NOTES

MARCH FROM "THE NUTCRACKER"

"CORONATION MARCH"

OVERTURE FROM "TANNHAUSER"

TRIUMPHAL MARCH FROM THE OPERA "aida"

EUPHONIUM SOLO FROM "MARS"
RHYTHMIC MELODIES

TAP MACRO BEAT

MACRO BEATS
Big Beats
sic beats

micro beats
small beats

"When Johnny Comes Marching Home"
Patrick Gilmore

"Tarantella"
Traditional Italian Dance
RHYTHMIC MELODIES

TAP MACRO BEAT

MACRO BEATS
Big Beats

micro beats
small beats

"Semper Fidelis March"  John Philip Sousa 1854-1932

"The Sorcerer's Apprentice"  Dukas

"Greensleeves"

"The Sorcerer's Apprentice"
RHYTHMIC MELODIES

"Pictures at an Exhibition"
Mussorgsky

"The Firebird"
Stravinsky

Maestoso

Poco a poco allargando
Molto pesante

"American Shaker Melody"

mf
RHYTHMIC MELODIES

Measures on the right look different, but sound the same

2 = 2 beats per measure
4 = ¼ quarter note gets 1 beat

Cut Time (alla breve)
2 = 2 beats in each measure
2 = ½ half note gets 1 beat

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 (&)

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

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

staccato

"Manhattan Beach"
John Philip Sousa 1854-1932

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

Can be played with the "Stars and Stripes Forever" Piccolo Solo in the Virtuoso Section
RHYTHMIC MELODIES

Measures on the right look different, but sound the same

"The Drunken Sailer" in Cut Time

"Stars and Stripes Forever"

Sea Chanty

"Jingle Bells" in Cut Time
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. $\frac{\text{q} = 80}{\text{c. 80}}$)

$\text{mp}$

$\text{mf}$

$\text{f}$

$\text{p}$
SIGHT READING

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

Andante (M.M. $\frac{\mathbf{q}}{\mathbf{4}} = \mathbf{c} \cdot \mathbf{80}$)

\(\text{Sight Reading}\)
SIGHT READING
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

12-Bar Blues Chord Progression

I7 (C7)
IV7 (F7)
V7 (G7)

Dominant 7 Chord Tones for Backgrounds

I7 (C7)        I7 (C7)        I7 (C7)        I7 (C7)
IV7 (F7)       IV7 (F7)       IV7 (F7)       IV7 (F7)
V7 (G7)        V7 (G7)        V7 (G7)        V7 (G7)

Dominant 7 Scales and Chord tones (blackened)

Blues Scale
Minor Blues Scale

Background 1 "DooDit" (always play softer than the soloist)

Swing

I7 (C7)        I7 (C7)        I7 (C7)        I7 (C7)
IV7 (F7)       IV7 (F7)       IV7 (F7)       IV7 (F7)
V7 (G7)        V7 (G7)        V7 (G7)        V7 (G7)
Jazz Blues Progression, Chords, Scales, and Backgrounds

**Swing**

Background 2: “DooDooDooDit” always play softer than the soloist.

Background 3: “REST Doot Doot REST Doot REST Doot”

Background 4: “REST DooDooDoaaa”

always play softer than the soloist
JAZZ BLUES SOLOS USING THE FIRST 5 SCALE DEGREES

SCALE PATTERNS (MOVING BY STEPS)

CHORD PATTERNS (MOVING BY SKIPS)

SCALE AND CHORD PATTERNS
JAZZ BLUES SOLOS USING THE FIRST 7 SCALE DEGREES

SCALE PATTERNS (MOVING BY STEPS)

CHORD PATTERNS (MOVING BY SKIPS)

SCALE AND CHORD PATTERNS
JAZZ BLUES SOLOS USING THE FIRST 9 SCALE DEGREES

CHORD PATTERNS

SCALE AND CHORD PATTERNS

MORE SCALE AND CHORD PATTERNS
AMERICANA TUNES

"America"

mf

"America the Beautiful"

Katharine Lee Bates and Samuel A. Ward

mp

"The Star Spangled Banner"

Francis Scott Key

Ritardando or rit. means to gradually decrease tempo
AMERICANA TUNES

"When Johnny Comes Marching Home"
Patrick Gilmore

"God Bless America"
Irving Berlin

"The Battle Hymn of the Republic"
Julia Ward Howe
HOLIDAY TUNES

"We Wish You a Merry Christmas"
Old English Carol

"Chanukah"
Traditional Chanukah Song

"Joy to the World"
Handel

Handel
HOLIDAY TUNES

"Greensleeves"

"Trepak" from The Nutcracker

Tchaikovsky
HOLIDAY TUNES

"O Tannenbaum"
Traditional German Folk Song

"Silent Night"
Franz Gruber

"Jazzy Little Dreidel"
Chanukah Song

Tongue: "dit"                                    "dit"
HOLIDAY TUNES

"Jazzy Jingle Bells"

Swing

"Ukrainian Bell Carol"

Tongue: "doot doot doot"

Swing

p crescendo

mp crescendo

mf crescendo

f

mp decrescendo pp
HOLIDAY TUNES

"Prayer for Thanksgiving"


tenuto

Netherlands Air

mf

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

New Years Tune

f

mp
VIRTUOSO PIECES

Introduction to the Overture of "The Marriage of Figaro"
Mozart

"Entry Of The Gladiators" Circus March
Julius Fucik

A virtuoso is a musician that has mastery of their instrument.
VIRTUOSO PIECES

"Stars and Stripes Forever" Piccolo Solo
John Philip Sousa

"Hava Nagila"
Traditional Jewish Folk Song

"Caprice 24 Var. 2"
Paganini

tr - trill to note above
VIRTUOSO PIECES

"Flight of the Bumblebee"
Rimsky-Korsakov

Slurred or double tongued

"Moto Perpetuo"
Paganini
Keep all B holes and pinky keys pressed while rolling to A

Keep the airstream moving very fast

"Register Key Exercises"

Add Register Key

"Right Hand Technique Builder"

"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

Right Hand Technique Builder

"C Major Scale"

Practice in the mirror, keep fingers close to keys

Keep fingers close to keys

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CLARINET Technique Builders

"First 5 Scale Degrees in G Major"

1. Sing and finger  2. Play in one breath

"Ode to Joy" in G Major

"First 6 Scale Degrees in G Major"

Chromatic Notes

"First 4 Scale Degrees in C Major"

"First 5 Scale Degrees in C Major"

"Ode to Joy" in C Major

"America"
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