CLARINET **INTERMEDIATE**
BASS CLARINET

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 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.

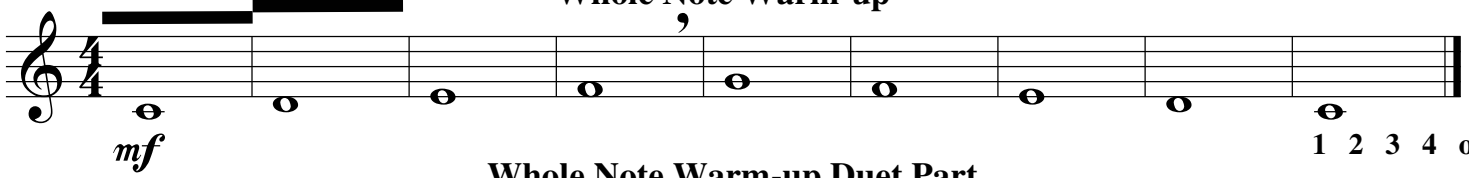
A note from the author:
I always consider myself, even today, a student of music. As a young musician, I listened to every word that my music teachers and conductors said. By my senior year in High School, I was practicing from numerous books 4 hours at least 5 days each week. I had excellent music teachers 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.

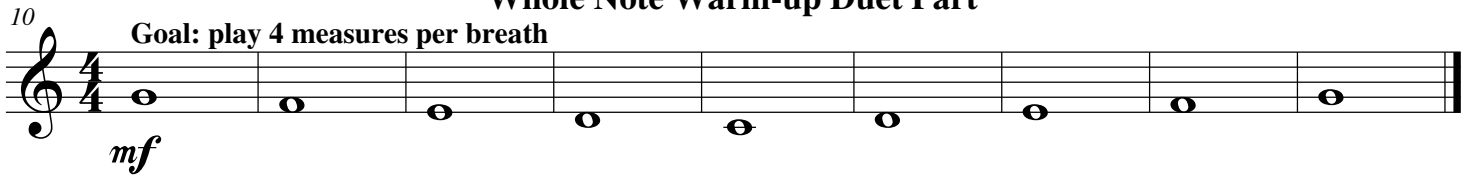
WARM-UPS/TONE BUILDERS

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.

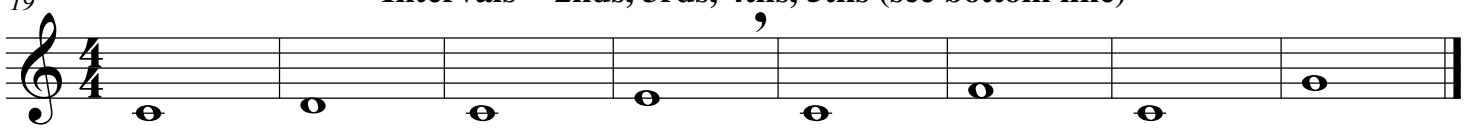
Whole Note Warm-up



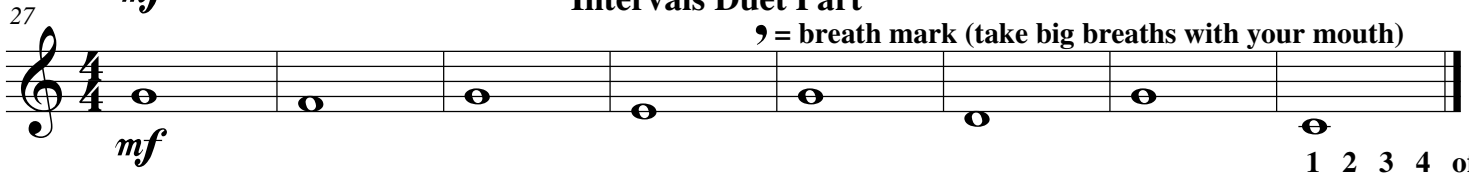
Whole Note Warm-up Duet Part



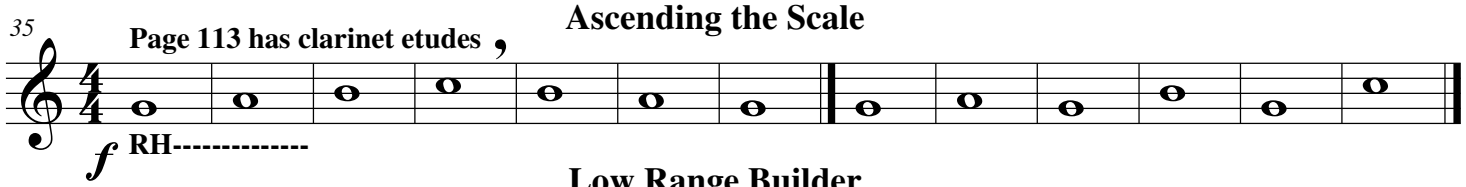
Intervals - 2nds, 3rds, 4ths, 5ths (see bottom line)



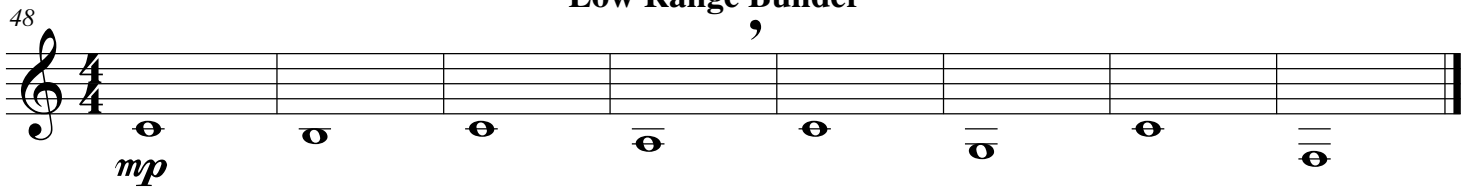
Intervals Duet Part



Ascending the Scale

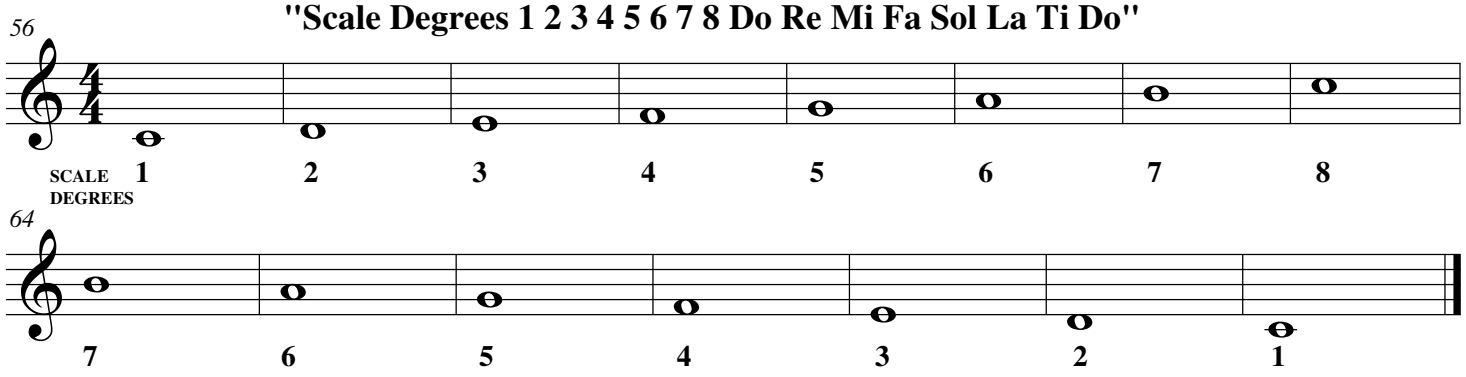


Low Range Builder



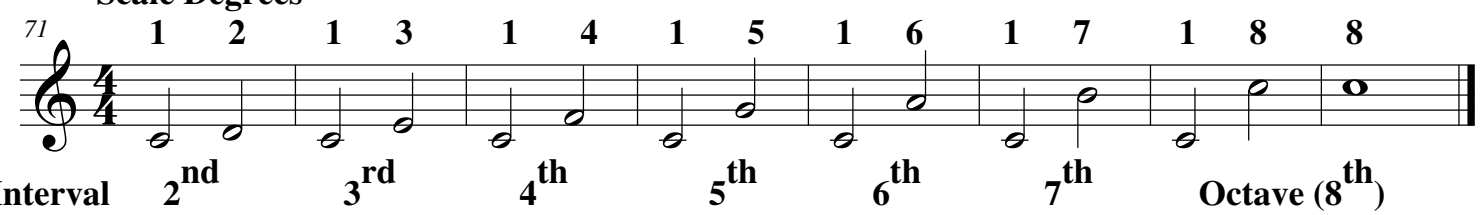
"C Major Scale"

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



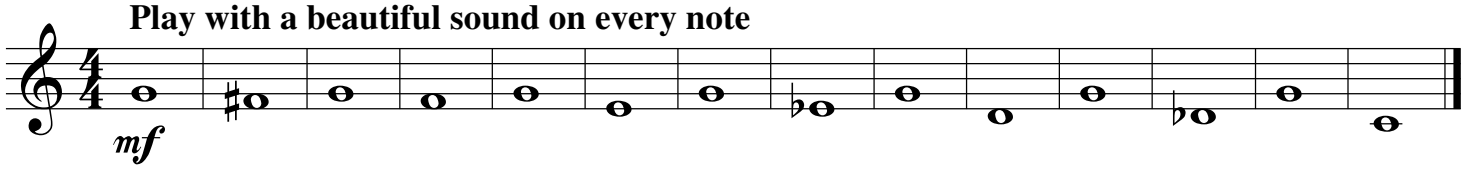
"Intervals in C Major"

Interval - The distance between 2 notes



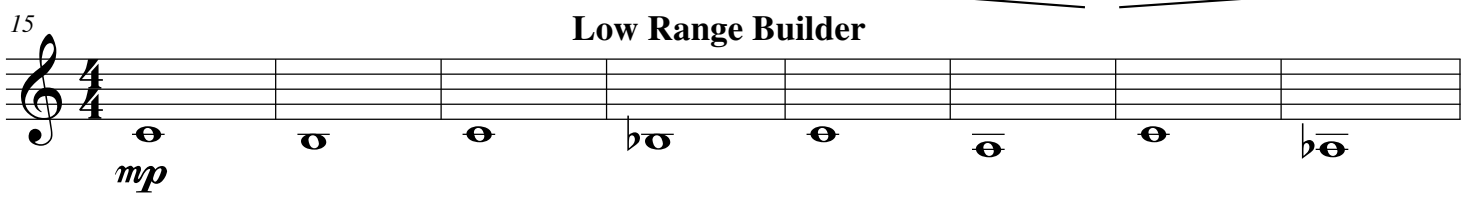
WARM-UPS/TONE BUILDERS

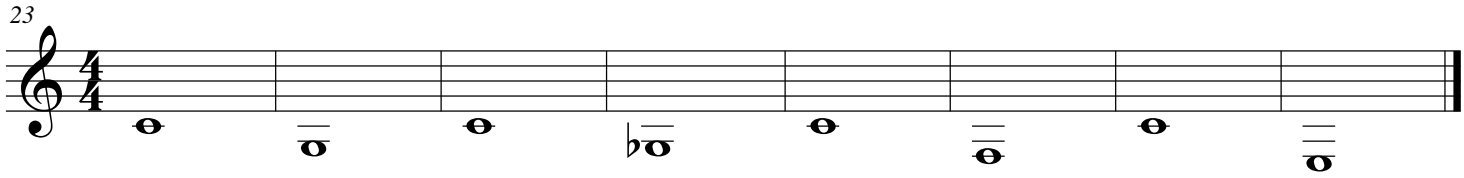
Play with a beautiful sound on every note

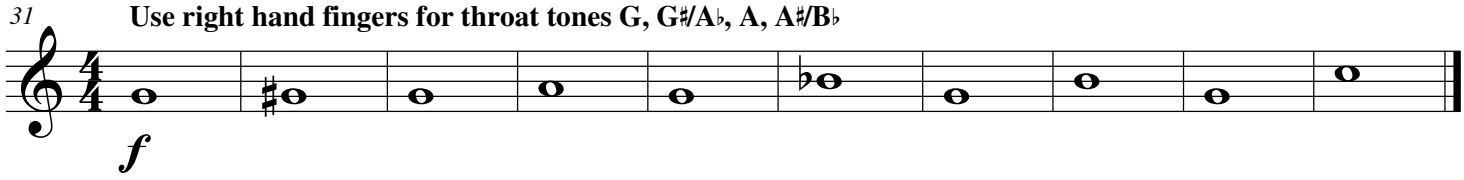


Dynamics are the volumes of music. *pp p mp mf f ff Crescendo Decrecendo*

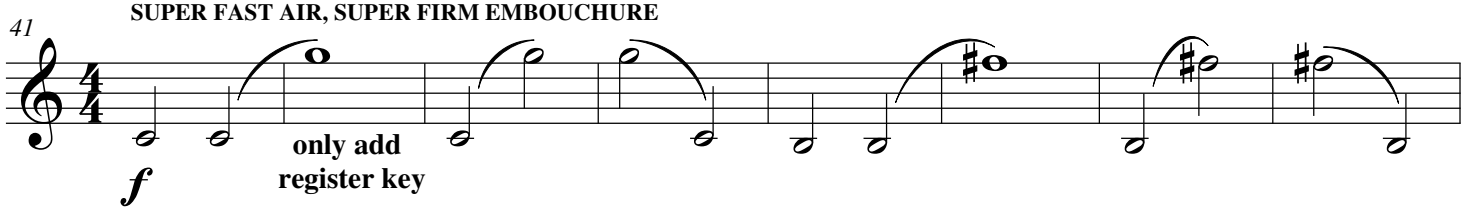
Low Range Builder

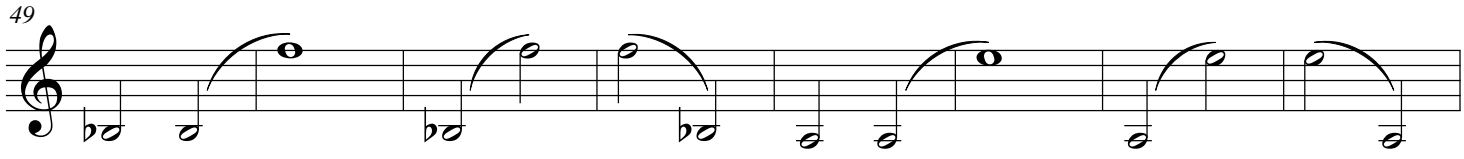


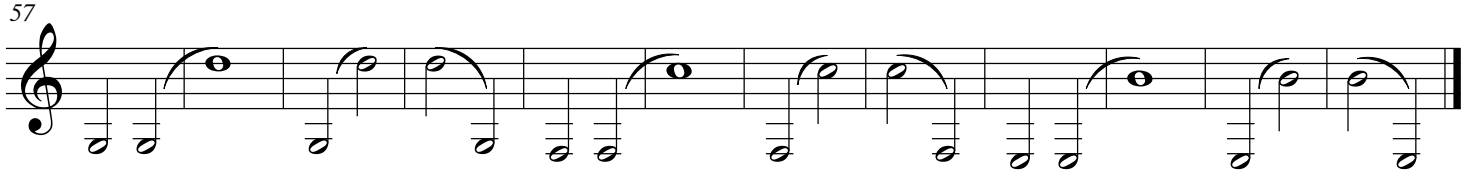




Slurring "Over the Break" for CLARINET







Embouchure is the lip formation with the mouthpiece

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

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WARM-UPS/TONE BUILDERS

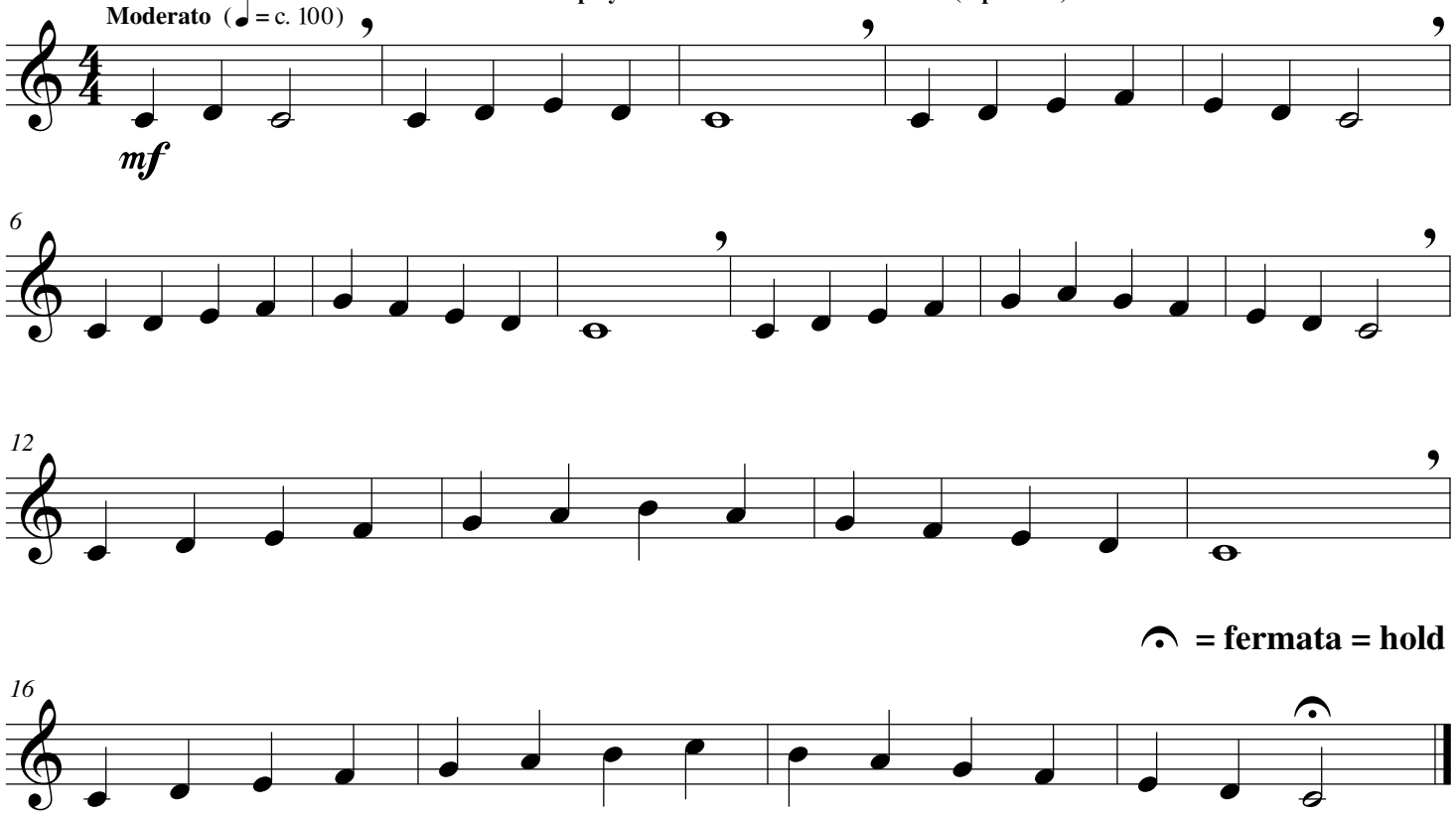
AMAZING PHRASING

Parts of a note:

stem
note head

Play *tenuto* or *legato (slurred)*

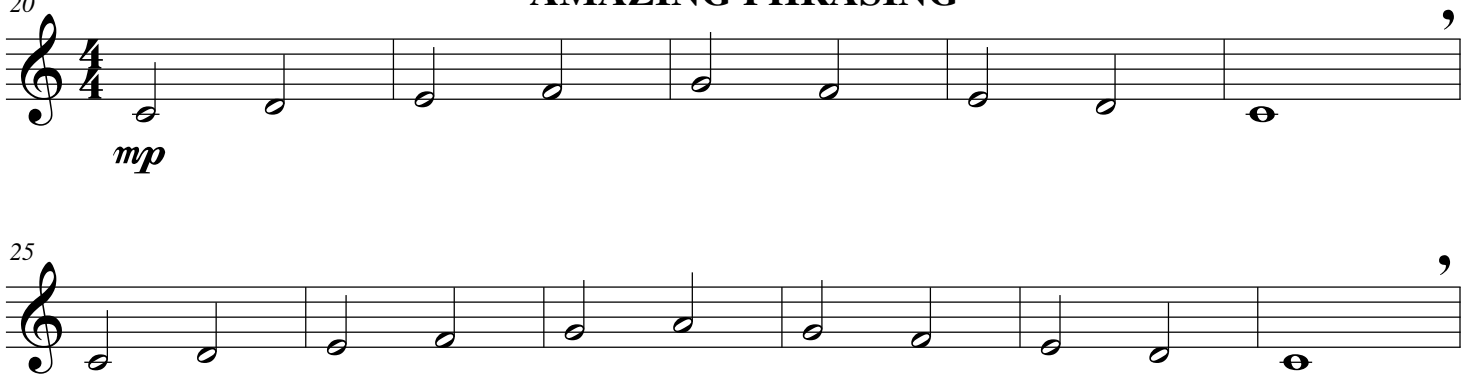
Phrase means to play a musical sentence in one breath (if possible)



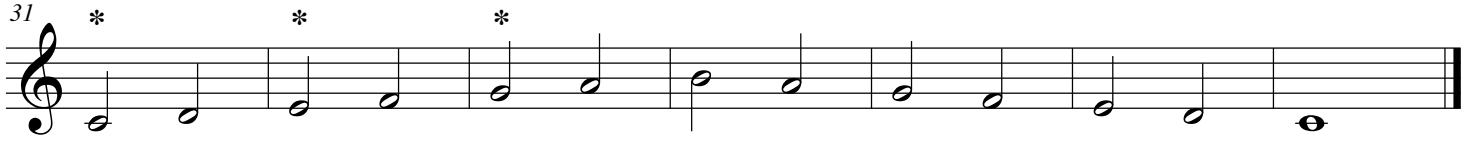
𝄐 = fermata = hold

Embouchure is the lip formation with the mouthpiece

AMAZING PHRASING

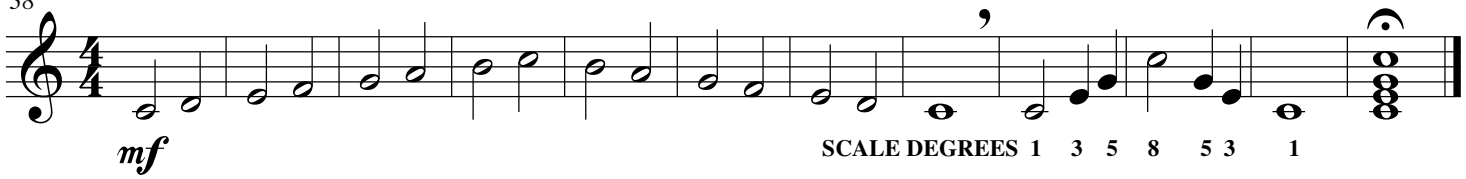


C Major Scale Round (Concert B♭)



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

Flatten 3rd by 14 cents when playing chords

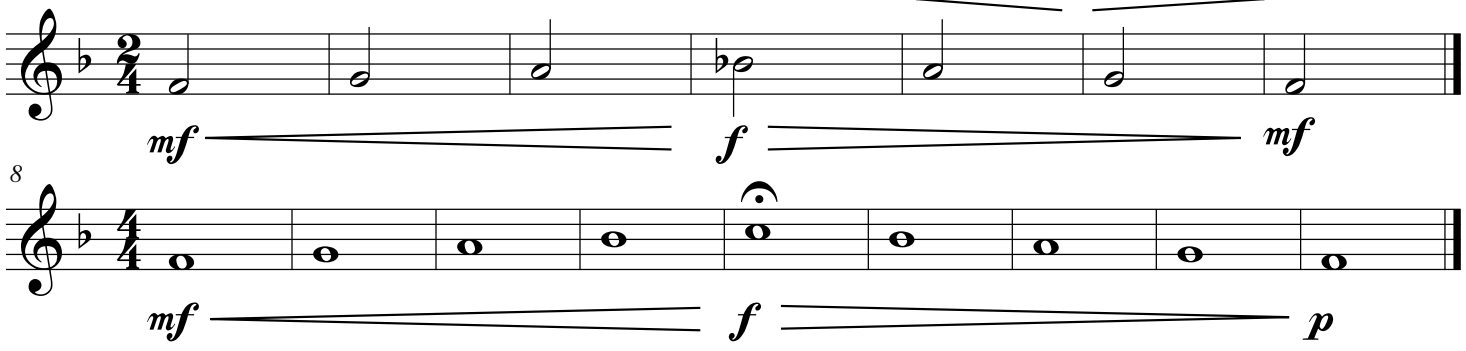


SCALE DEGREES 1 3 5 8 5 3 1

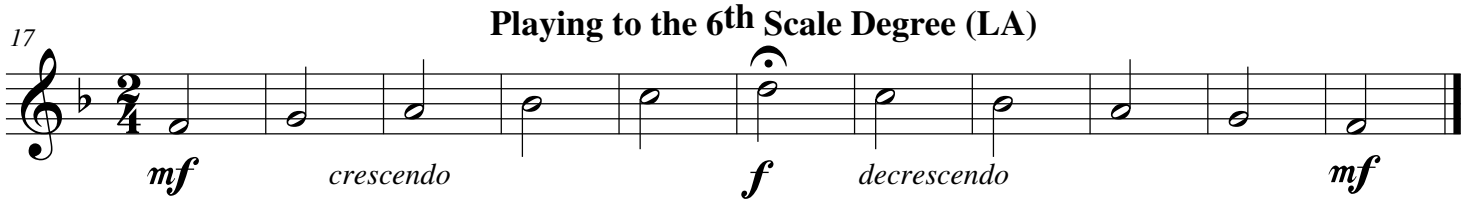
WARM-UPS/TONE BUILDERS

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

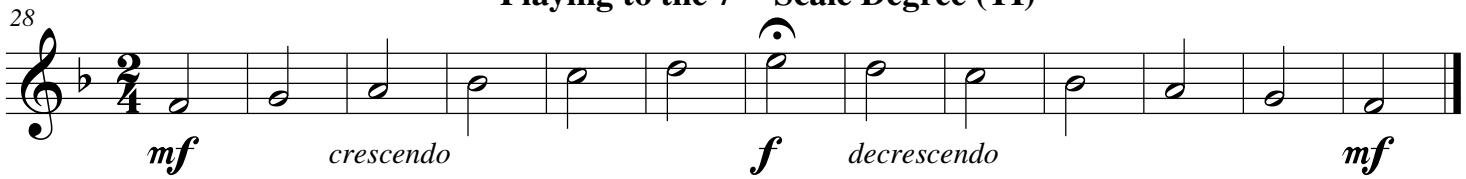
Review Dynamics: *pp p mp mf f ff Crescendo Decrecendo*



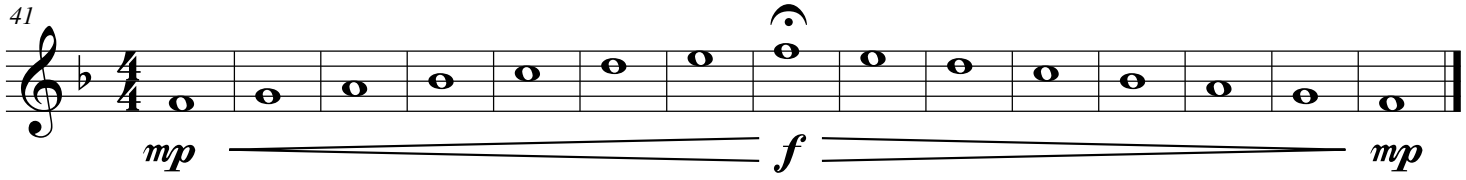
Playing to the 6th Scale Degree (LA)



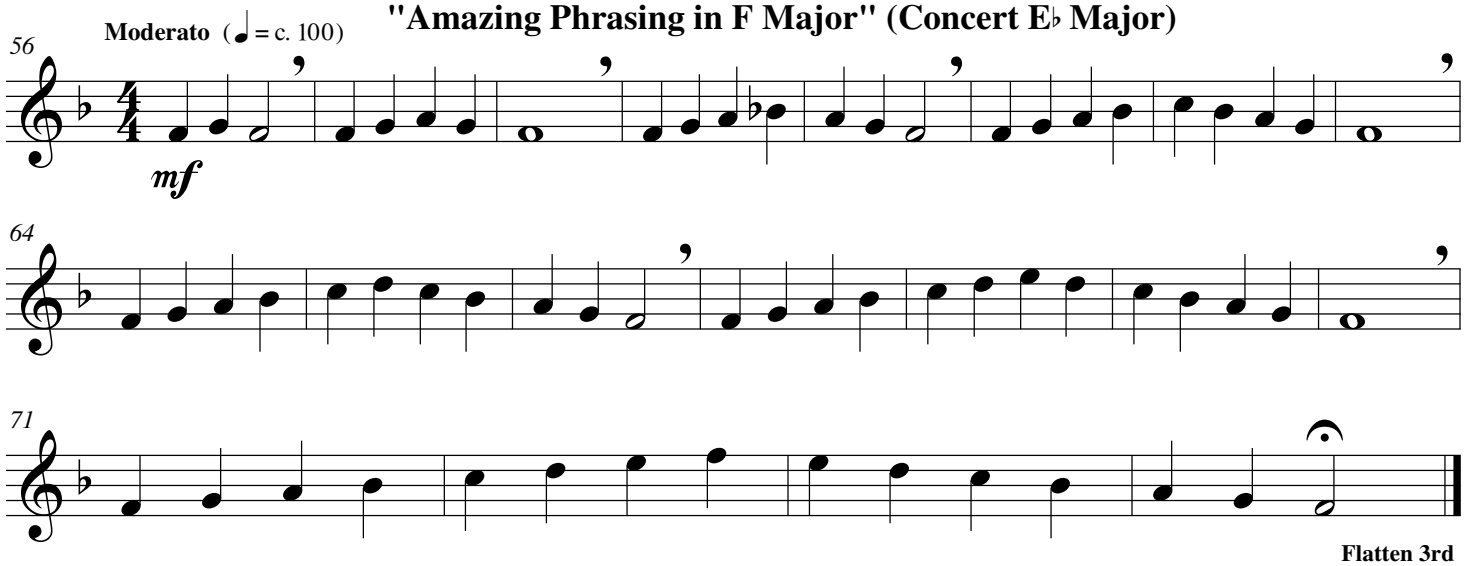
Playing to the 7th Scale Degree (TI)



F Major Scale (Concert E♭ Major)

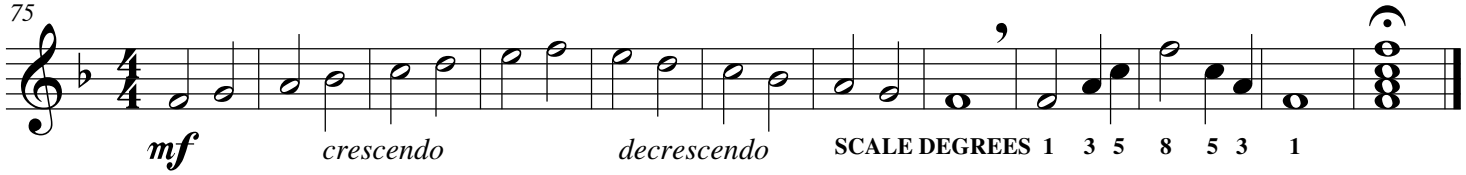


"Amazing Phrasing in F Major" (Concert E♭ Major)



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

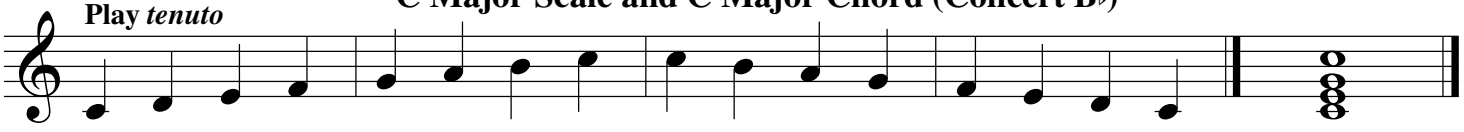
Flatten 3rd by 14 cents when playing chords



MAJOR SCALES and CHORDS

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

Play *tenuto*



Lower Major 3rd by 14 cents

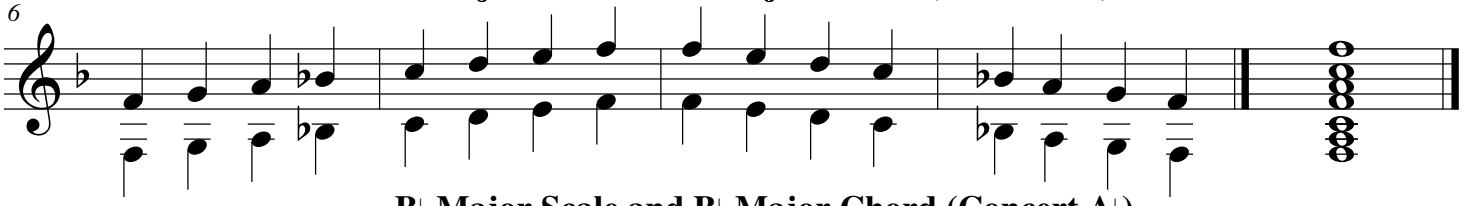
FLAT ♭ SCALES - CIRCLE OF 4ths - F B♭ E♭ A♭ D♭ G♭ C♭

Order of Scales: Fast Boys Eat All Day Good Corn

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

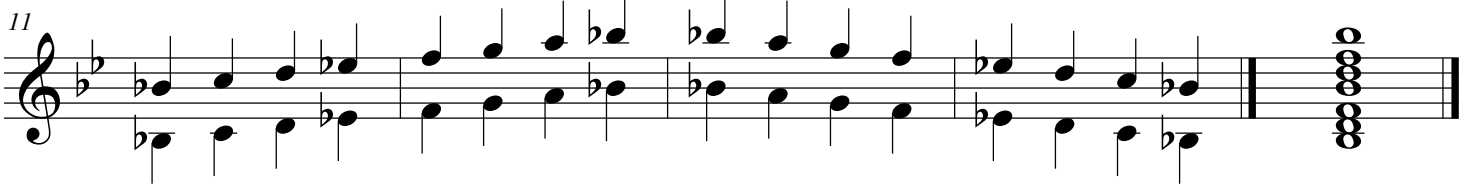
F Major Scale and F Major Chord (Concert E♭)

6



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

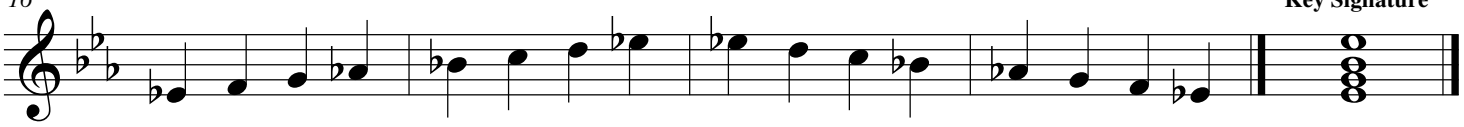
11



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

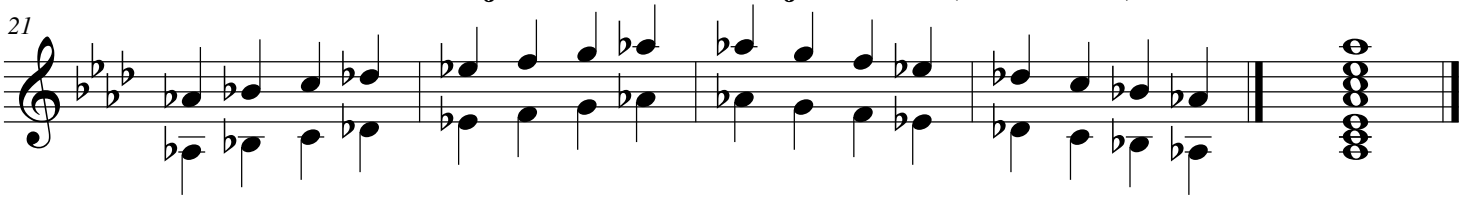
Look at the Key Signature

16



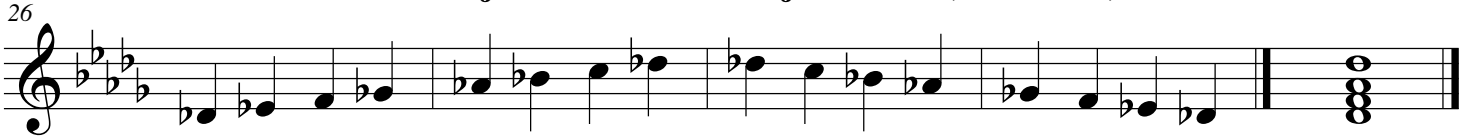
A♭ Major Scale and A♭ Major Chord (Concert G♭)

21



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

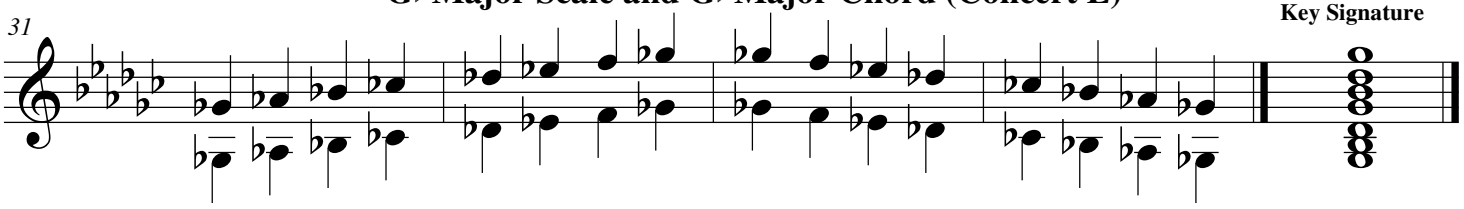
26



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

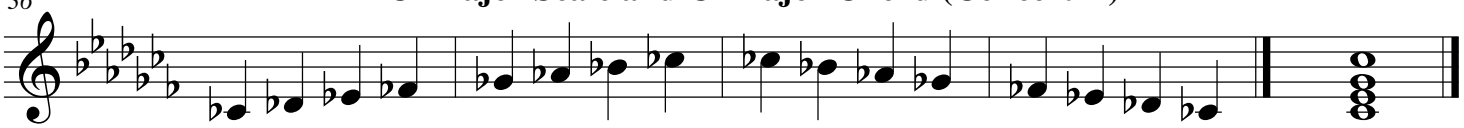
Look at the Key Signature

31



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

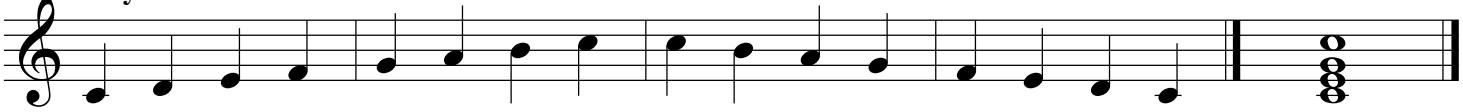
36



MAJOR SCALES and CHORDS

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

Play *tenuto*

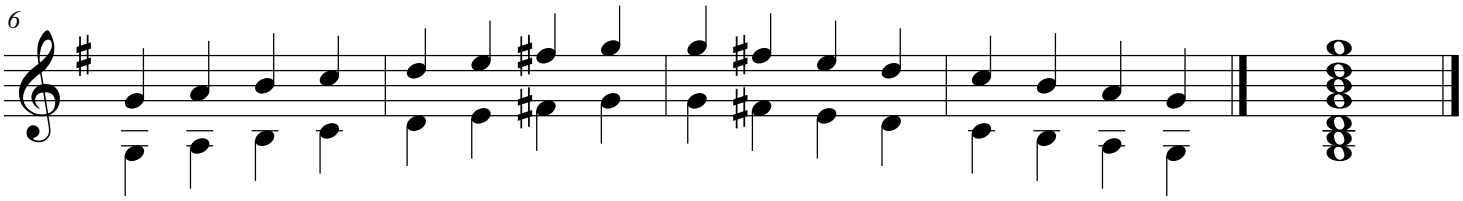


SHARP ♯ SCALES - CIRCLE of 5ths - G D A E B F♯ C♯
Order of Scales: Good Dogs Always Eat Bones, From Chuck
Order of Sharps in Key Signature: From Chuck, Good Dogs Always Eat Bones

Lower Major 3rd by 14 cents

G Major Scale and G Major Chord (Concert F)

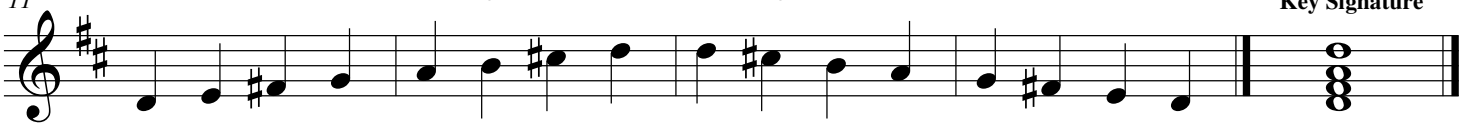
6



D Major Scale and D Major Chord (Concert C)

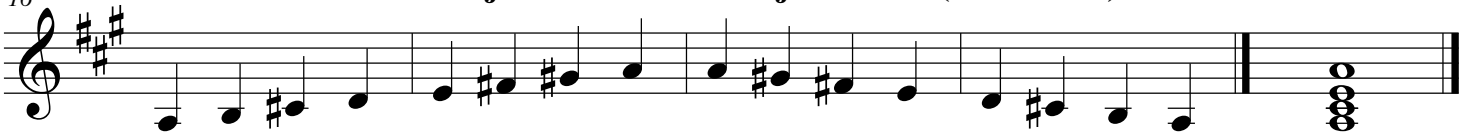
Look at the Key Signature

11



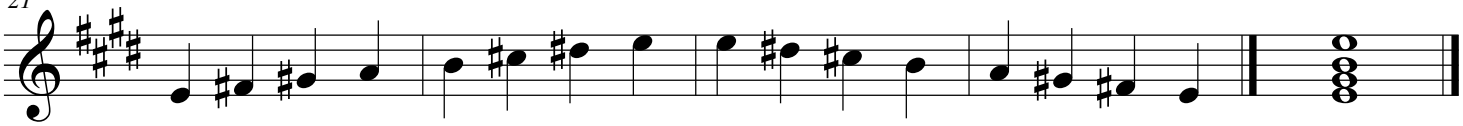
A Major Scale and A Major Chord (Concert G)

16



E Major Scale and E Major Chord (Concert D)

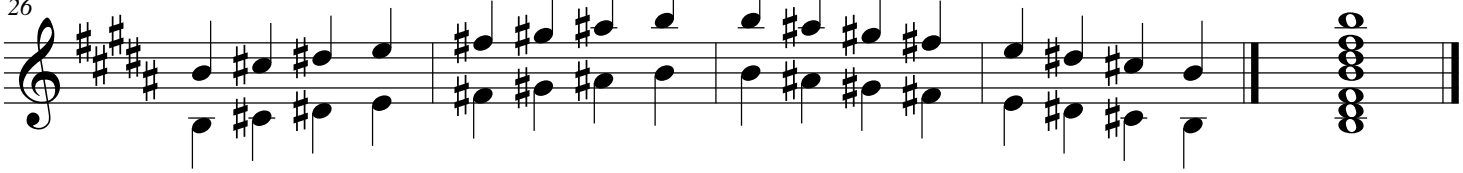
21



B Major Scale and B Major Chord (Concert A)

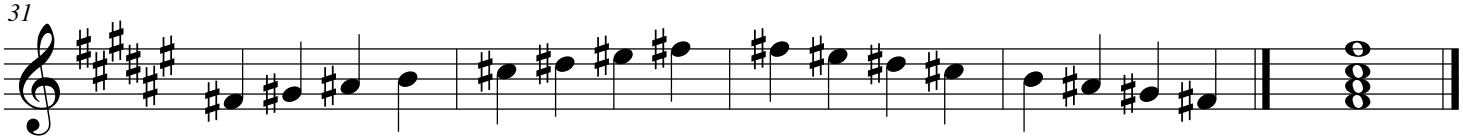
Look at the Key Signature

26



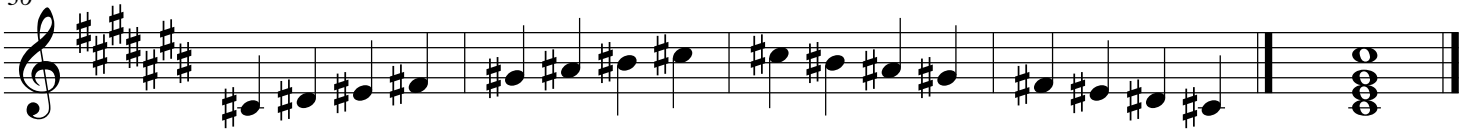
F♯ Major Scale and F♯ Major Chord (Concert E)

31



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

36



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

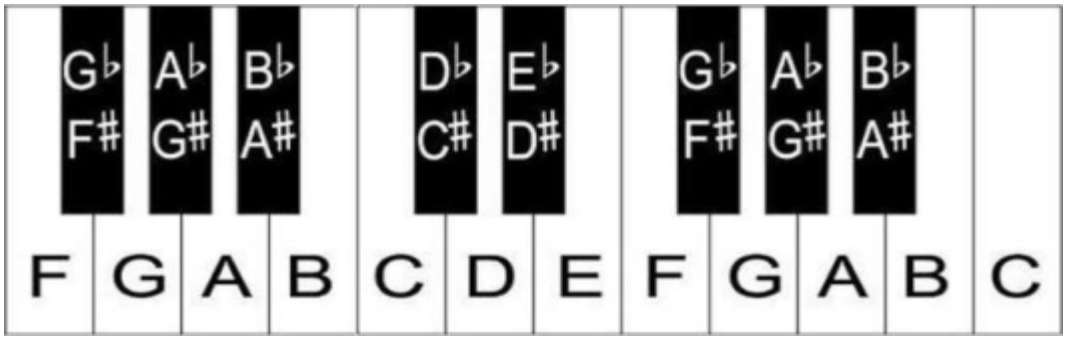
♭ flat sign - makes a note a half step lower

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

5 Enharmonic Equivalents

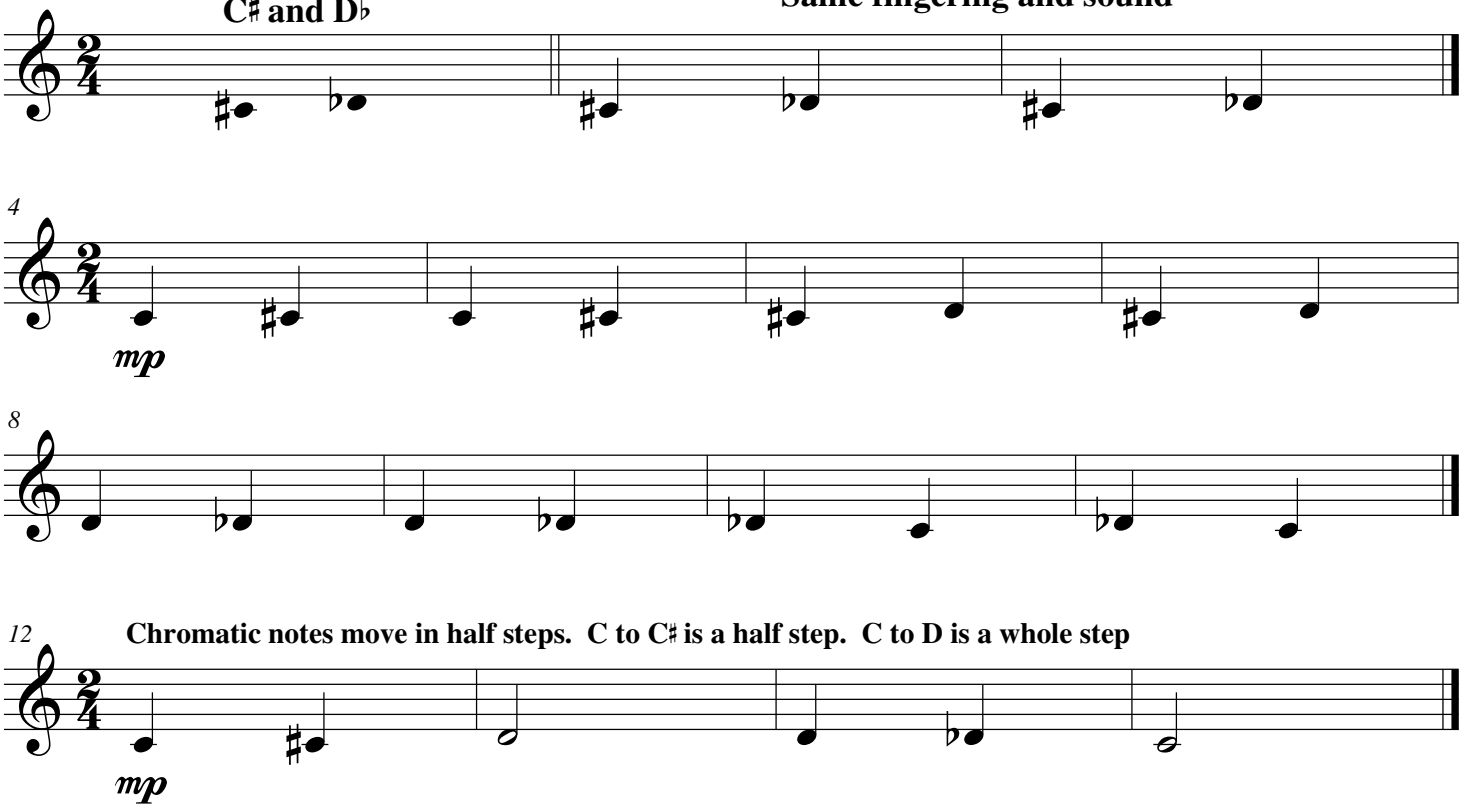
Enharmonic Equivalent - Two notes spelled differently, but share the same fingering and sound

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



Enharmonic Equivalent
C♯ and D♭

Enharmonic Equivalent # 1
Same fingering and sound



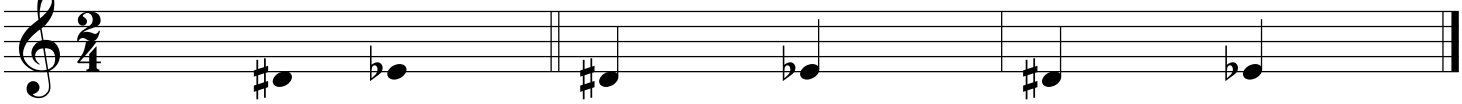
Chromatic notes move in half steps. C to C♯ is a half step. C to D is a whole step

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

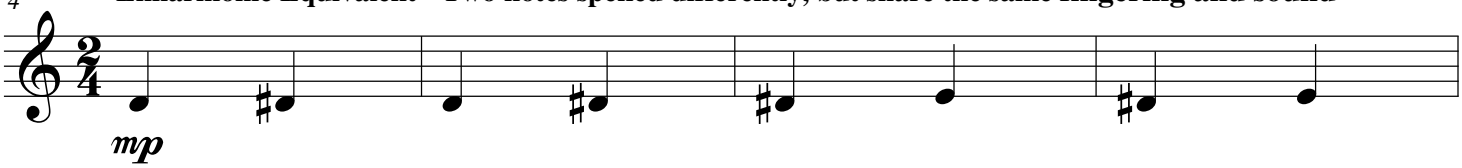
CHROMATIC NOTES

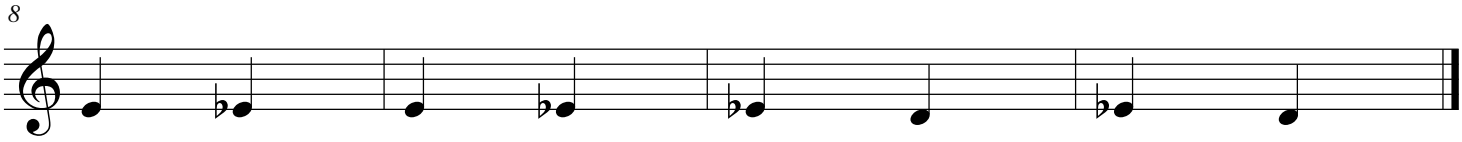
Enharmonic Equivalent
D♯ and E♭

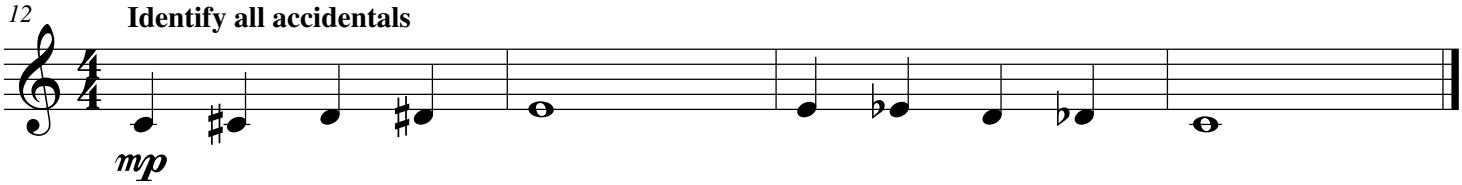
Enharmonic Equivalent # 2
Same fingering and sound



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

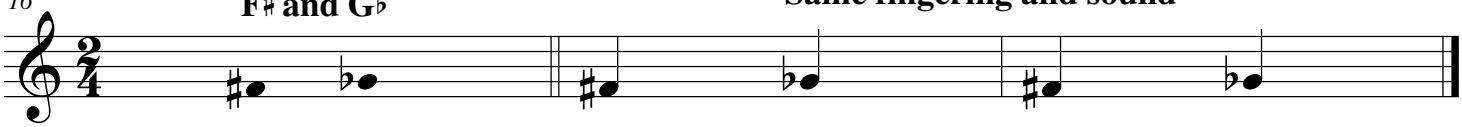


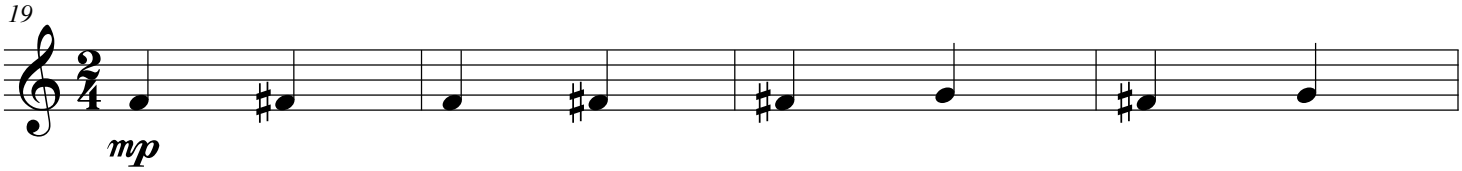


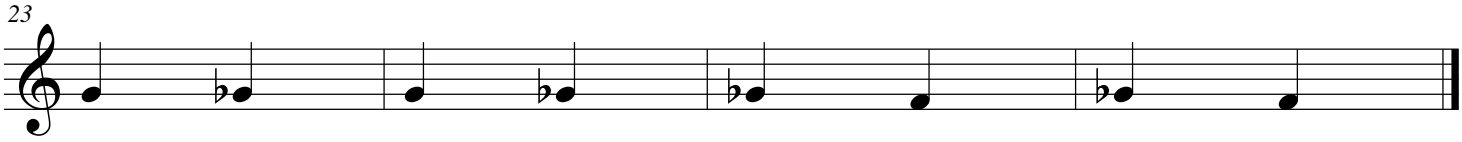


Enharmonic Equivalent
F♯ and G♭

Enharmonic Equivalent # 3
Same fingering and sound

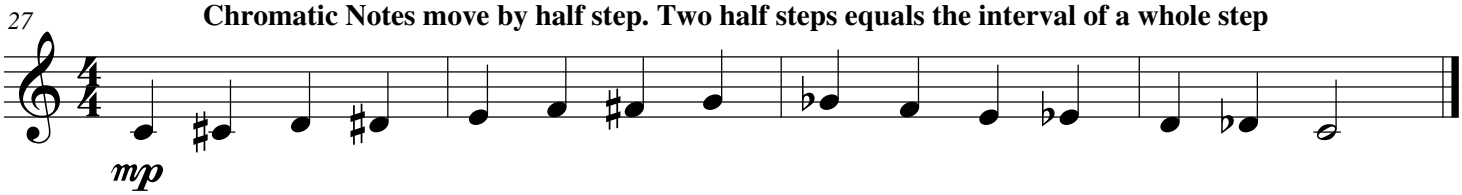






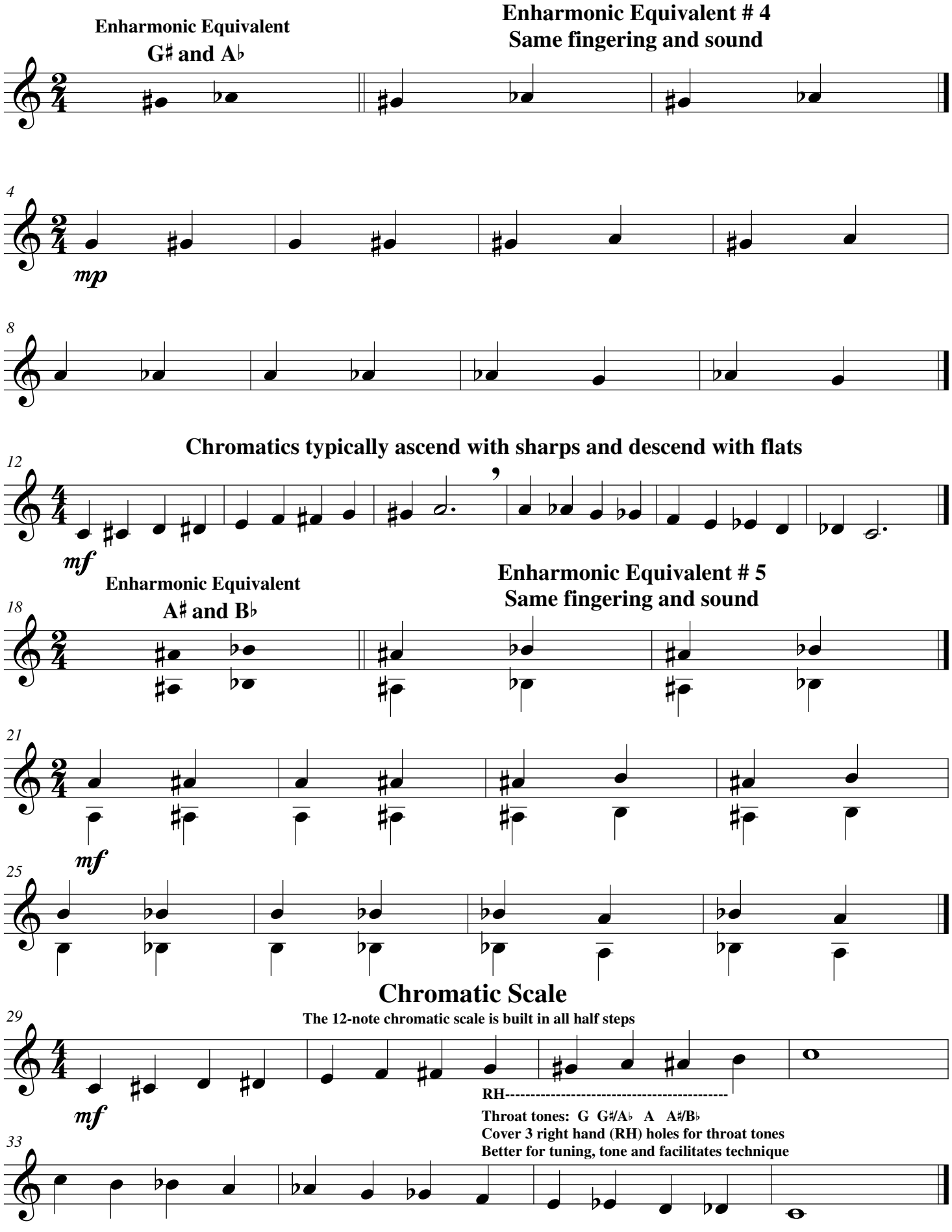
"First Half of the Chromatic Scale"

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



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)

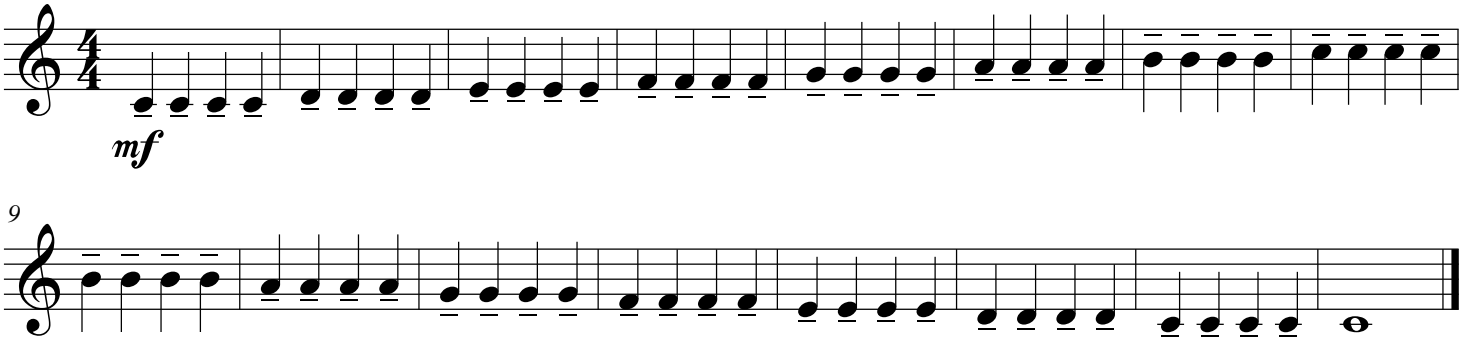
> Accent means to play notes with added emphasis and usually played staccato unless it includes the tenuto marking ≥

^ Marcato means to play a striking or heavy accent with space

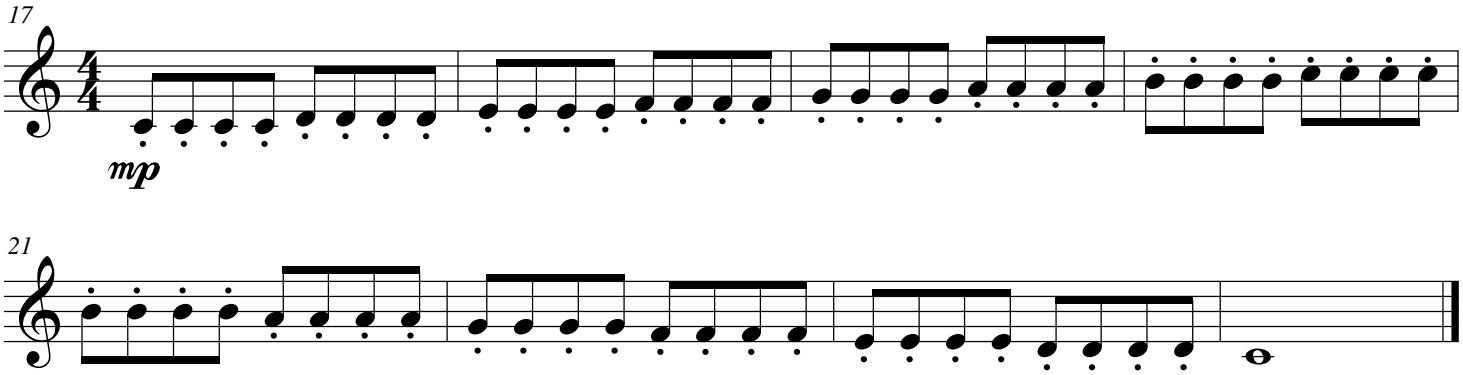
No articulation marking implies that a note gets full value without space between notes, otherwise you are playing staccato. You should only play staccato when notes have a staccato marking, or if the word staccato appears at the beginning of a song, or when your conductor tells you to play staccato.

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 separted**



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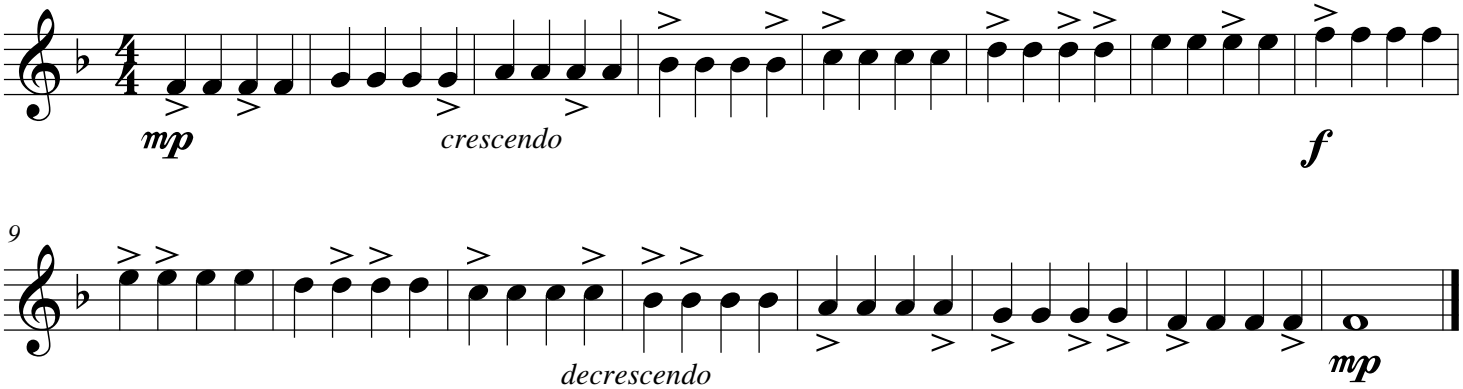
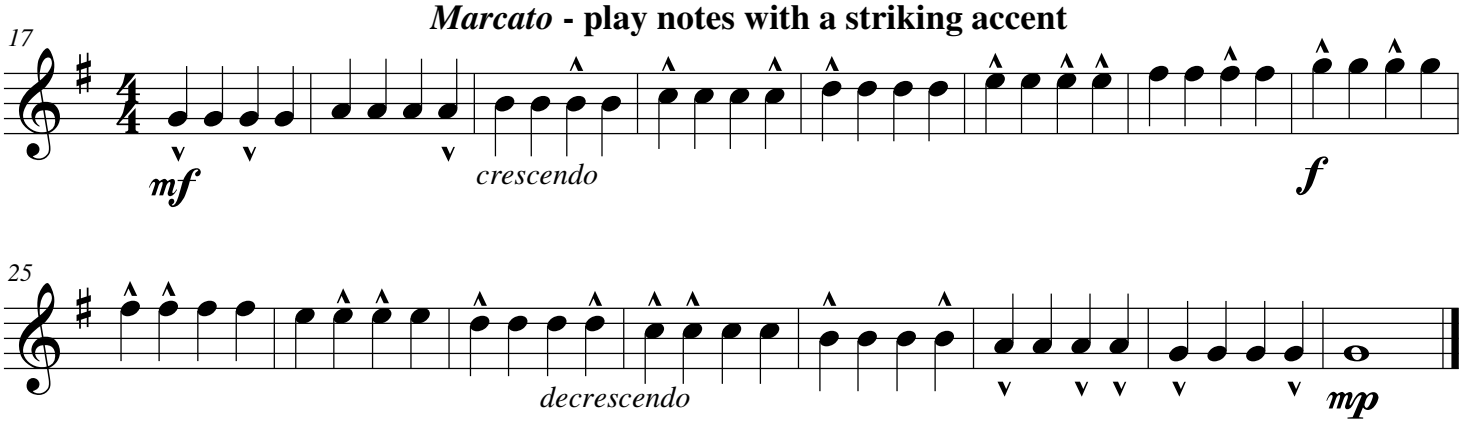
ARTICULATION

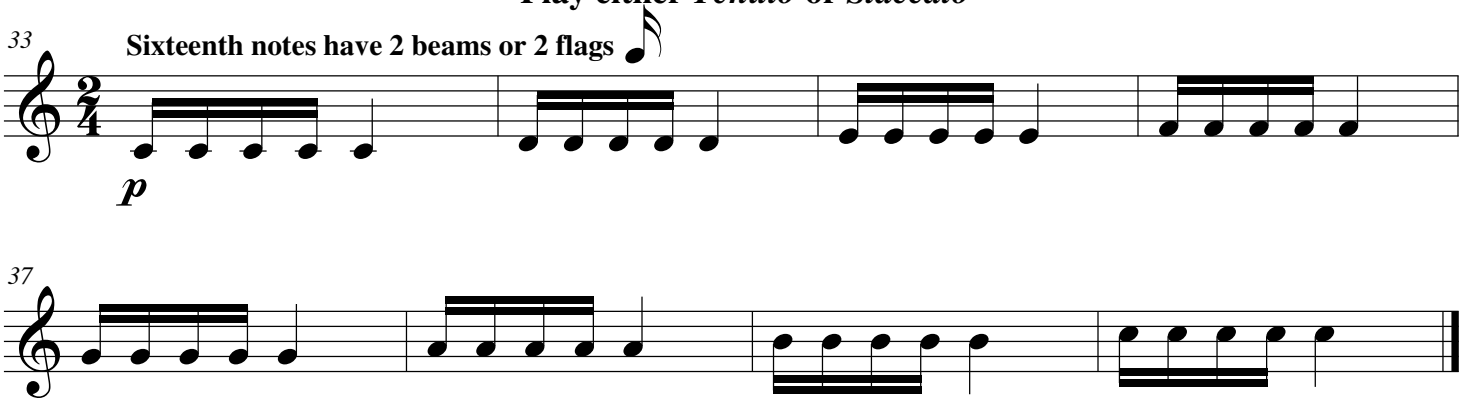
***Accent* - play notes with added emphasis**



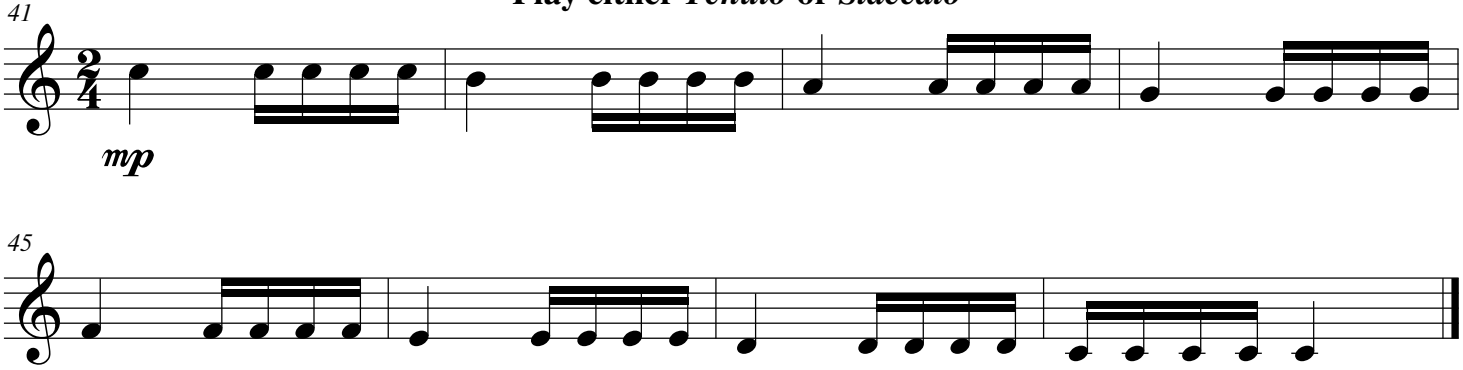
***Marcato* - play notes with a striking accent**



Play either *Tenuto* or *Staccato*

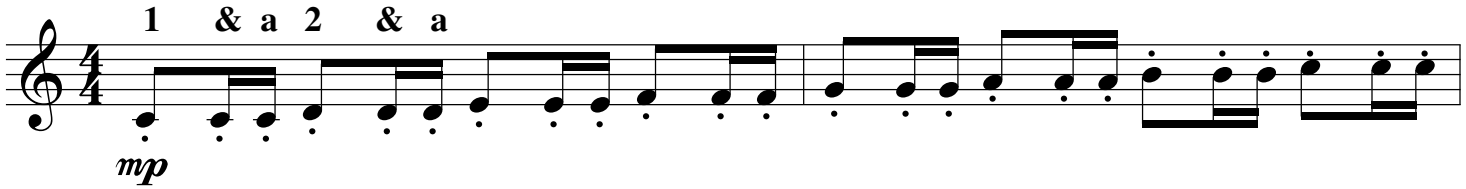


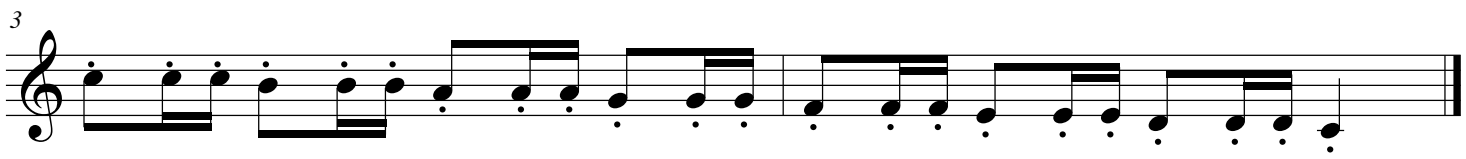
Play either *Tenuto* or *Staccato*

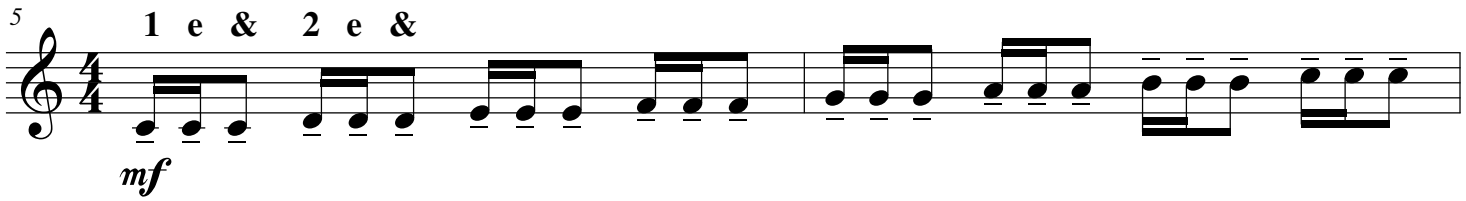


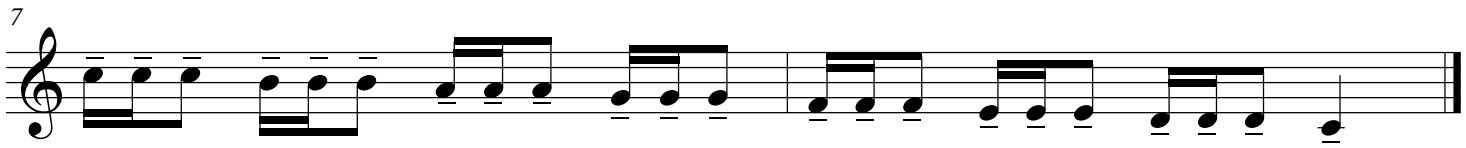
Review Music Theory/Symbols: Articulation, Accent, Marcato, Staccato, Tenuto

ARTICULATION

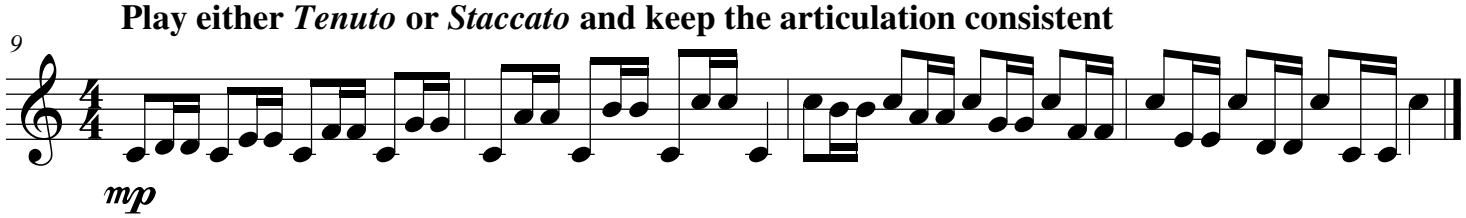




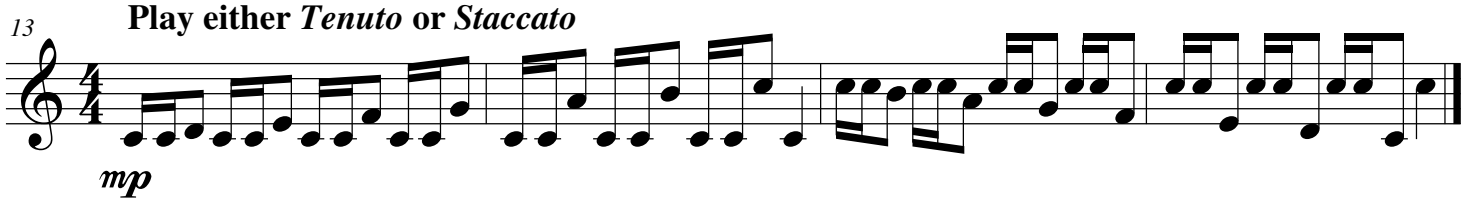




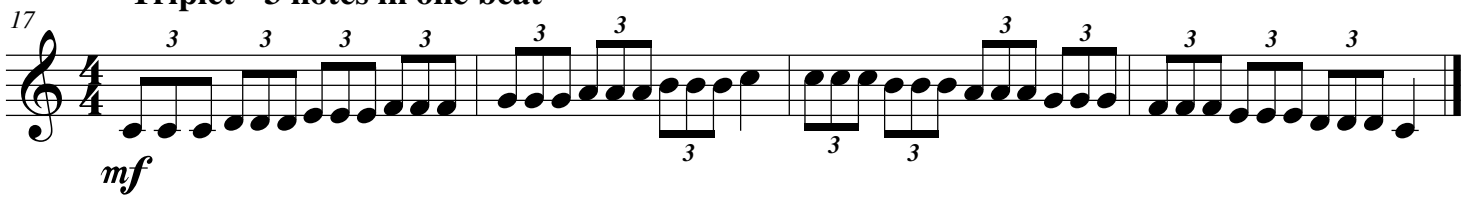
Play either *Tenuto* or *Staccato* and keep the articulation consistent



Play either *Tenuto* or *Staccato*



Triplet - 3 notes in one beat

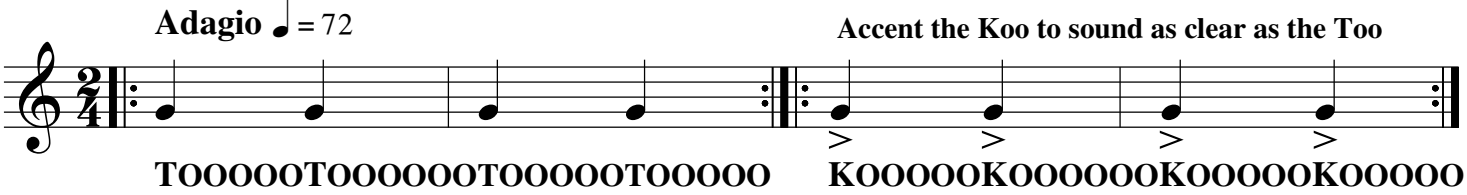


Triplets are a type of tuplet, which is an unequal subdivision of notes within its time signature

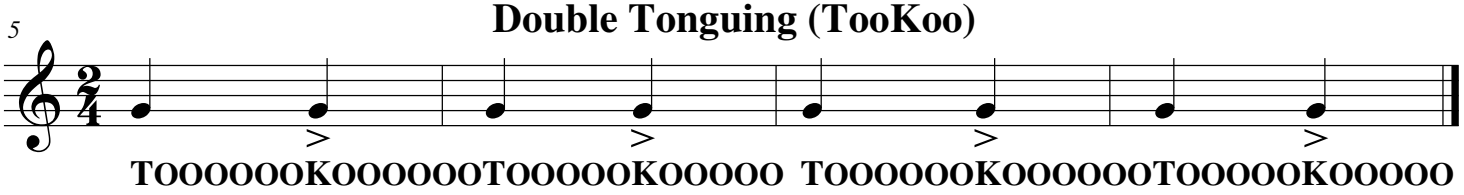
Subdivision in music is to divide the beat into smaller parts by counting (feeling) both the strong and weak parts of the beat

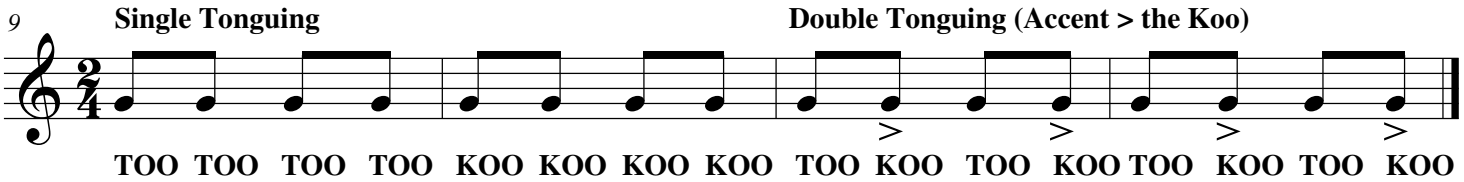
ARTICULATION

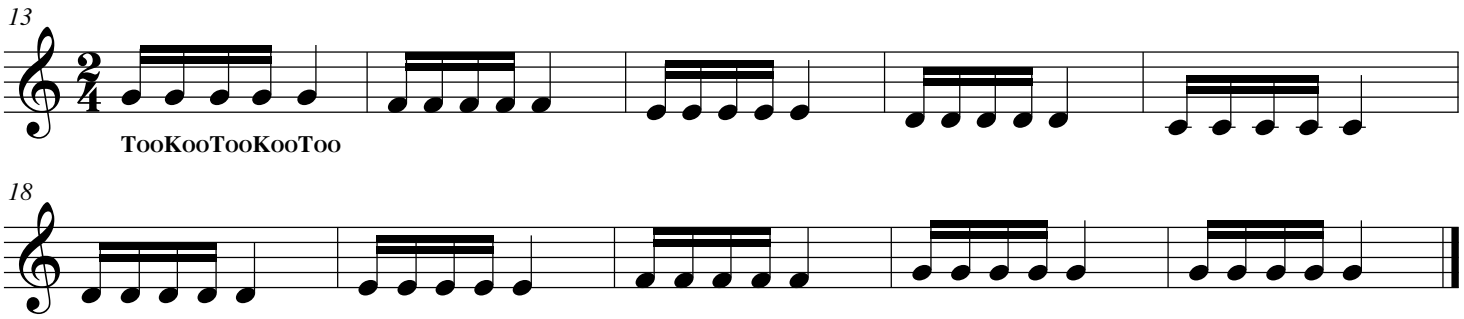
Double and Triple Tonguing



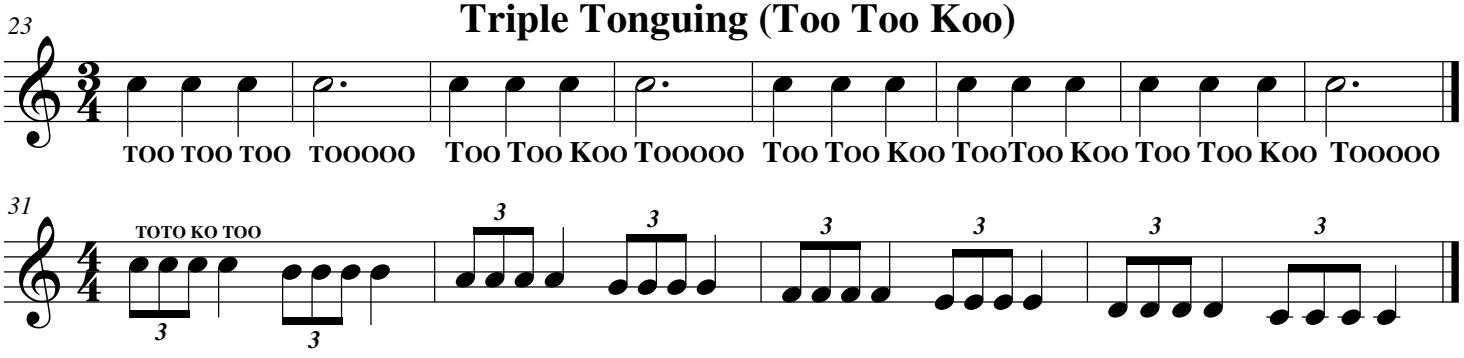
Double Tonguing (TooKoo)



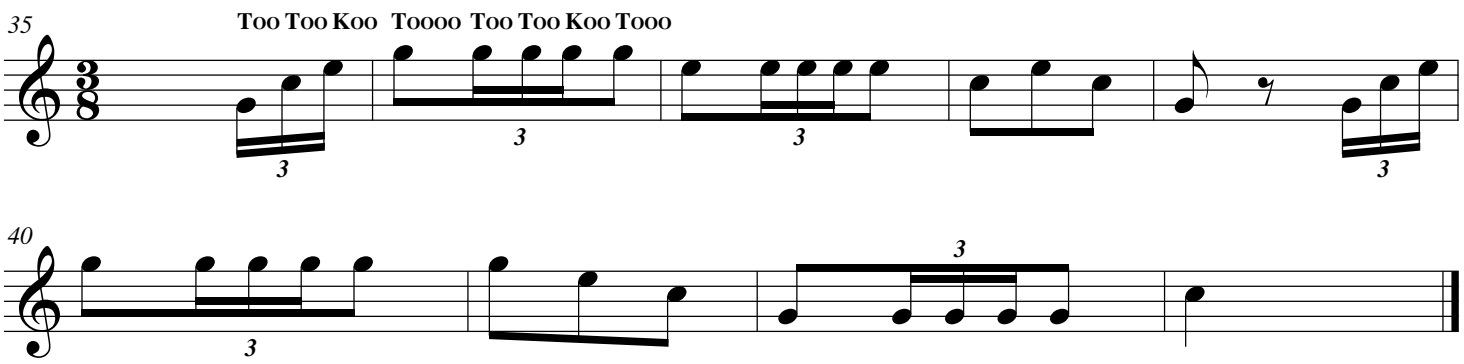




Triple Tonguing (Too Too Koo)



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

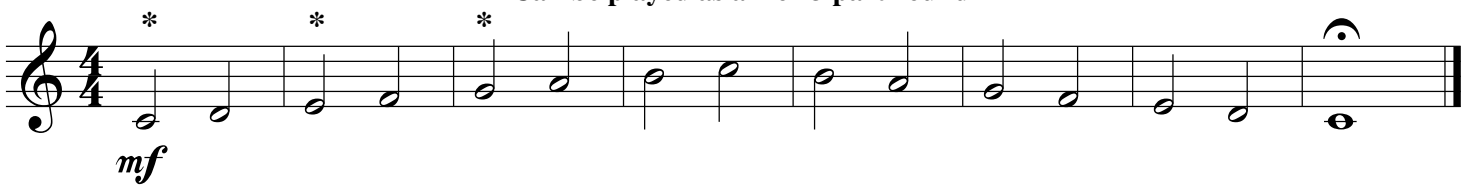


Technique Builders
in Concert B♭

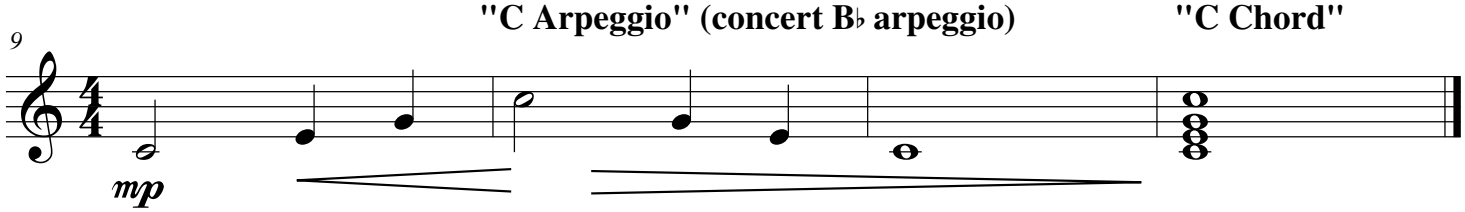
* Enter at beginning when group ahead of you gets to second asterisk. Each asterisk indicates the number of possible groups, however, a three part round or canon can be played with 2 groups or individuals.

𝄐 = fermata = hold

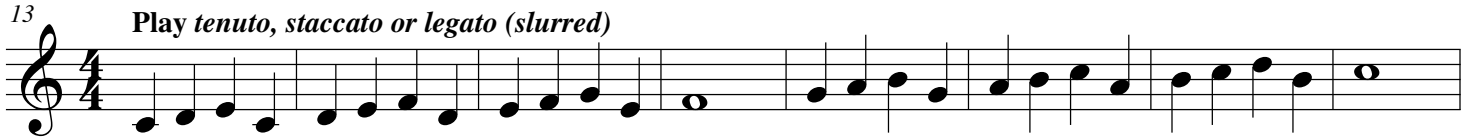
"C Major Scale" (concert B♭ scale)
Can be played as a 2 or 3 part round



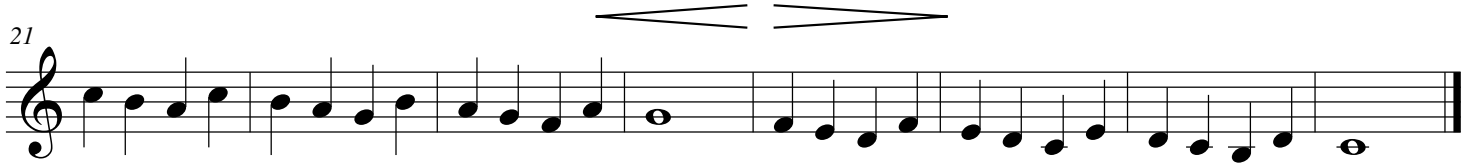
"C Arpeggio" (concert B♭ arpeggio) **"C Chord"**

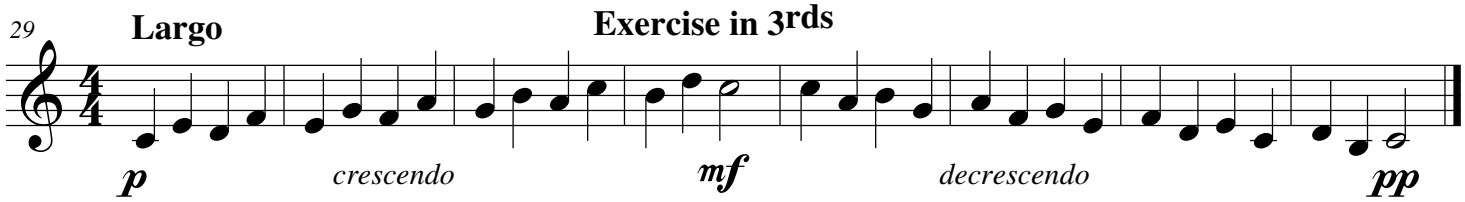


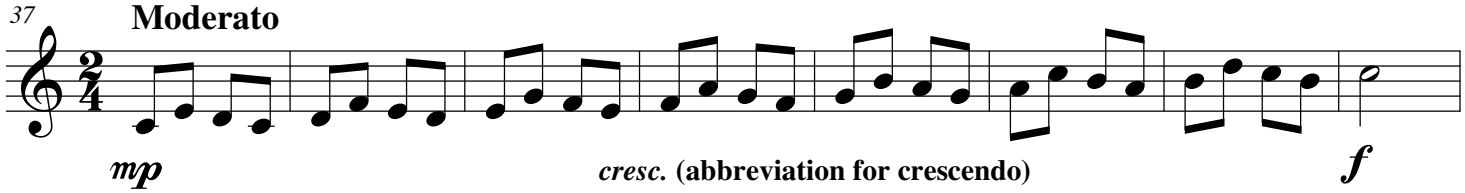
"Prestidigitation Station"



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



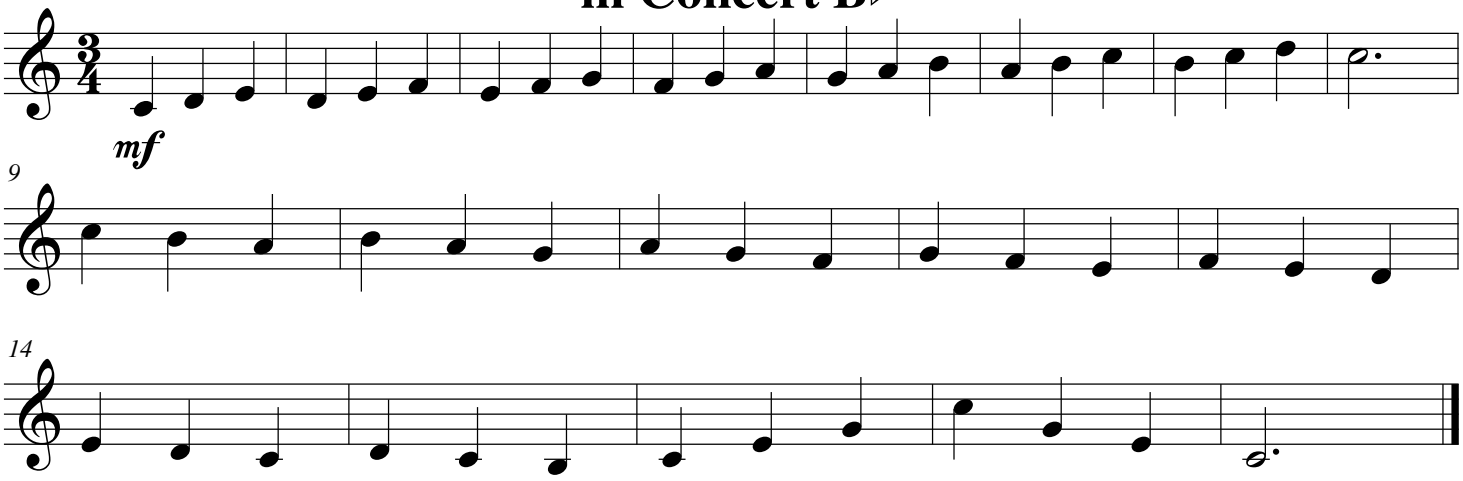




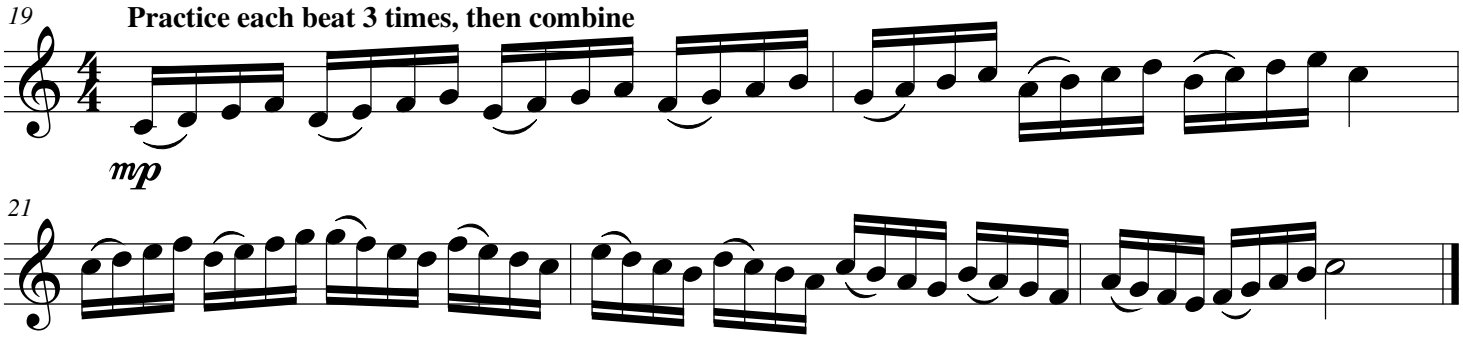
Tempo is the speed of music.
From slowest to fastest (the number is approximate beats per minute):
Largo - Very slow (50), Adagio - Quite slow (60), Andante - Moderately slow (70)
Moderato - Moderate (84), Allegro - Fast (120), Vivace- Quite fast (140), Presto - Very fast (170)

Technique Builders

in Concert B♭

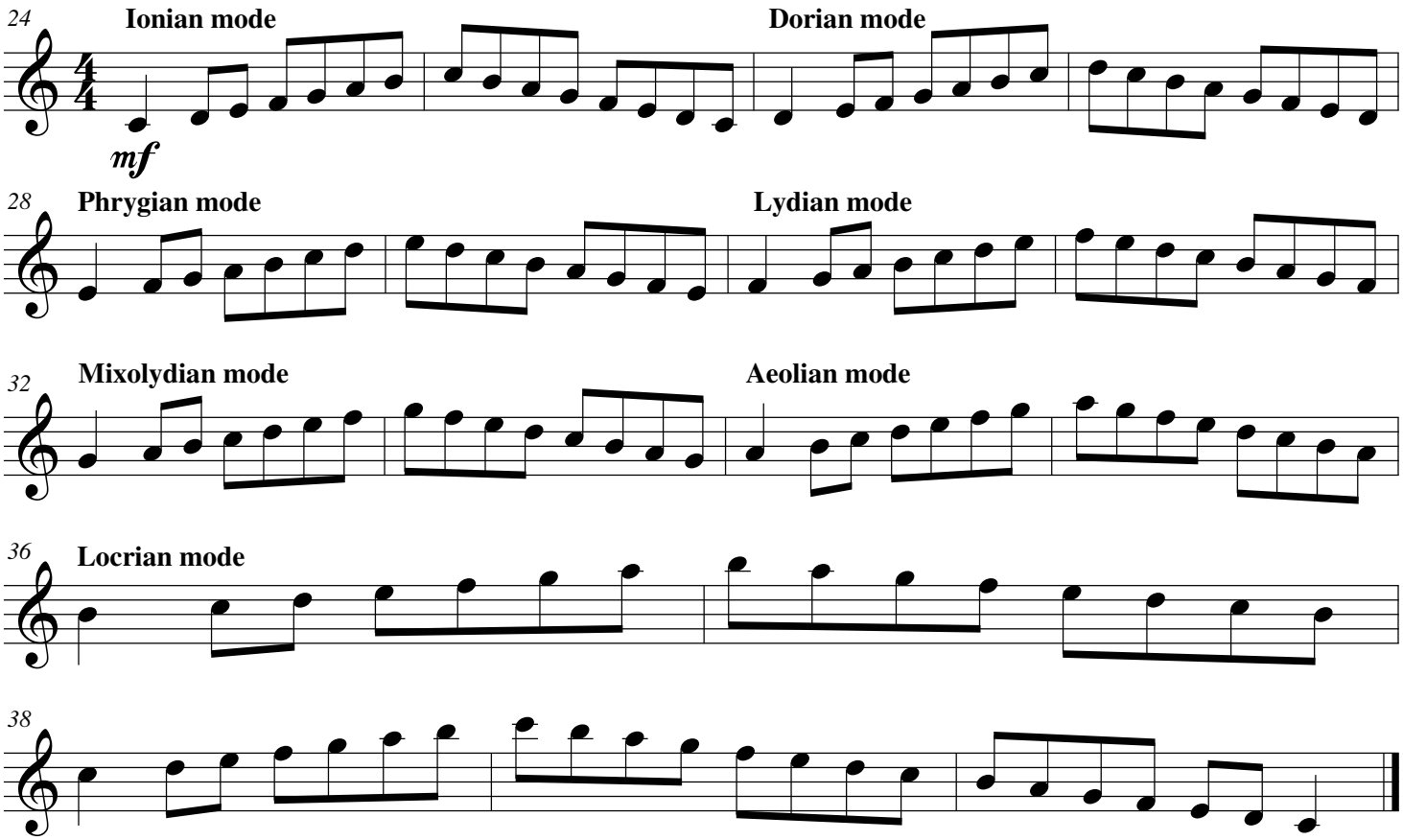


"Slur 2 Tongue 2" is a very common articulation pattern, practice saying "Too oo Too Too"



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

Play *tenuto, staccato or legato (slurred)*

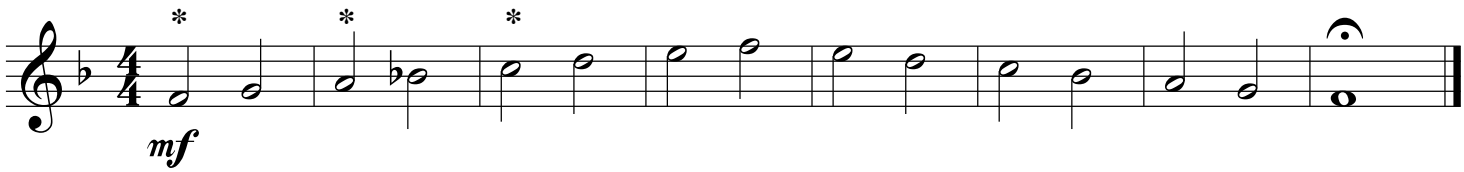


Technique Builders

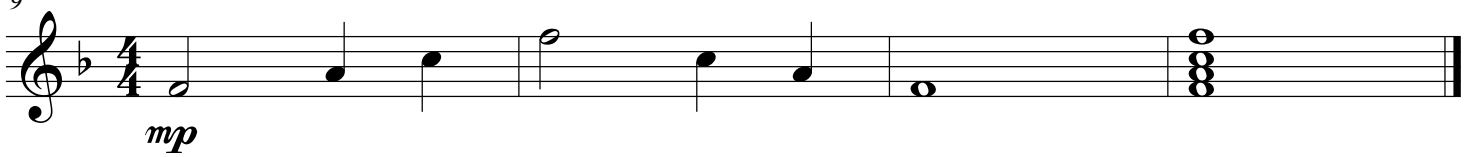
in Concert E♭

"F Major Scale" (concert E♭ scale)

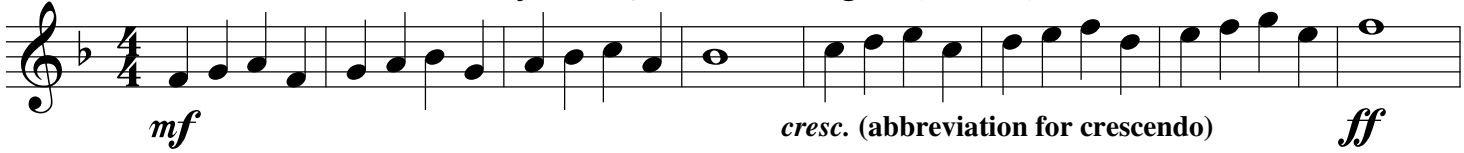
Can be played as a 2 or 3 part round

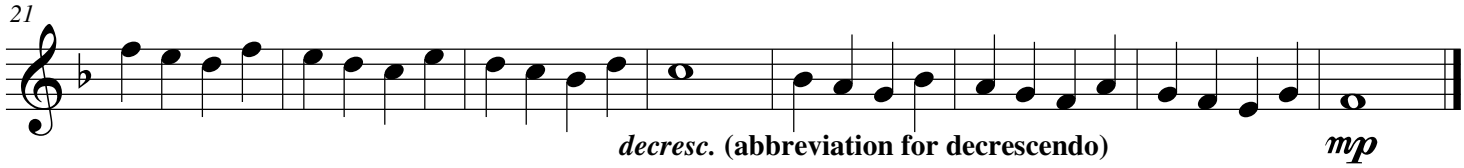


"F Arpeggio" (concert E♭ arpeggio) **"F Chord"**

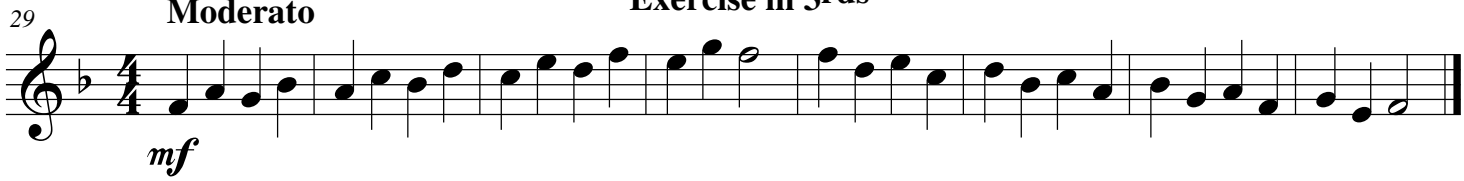


Play *tenuto, staccato or legato (slurred)*

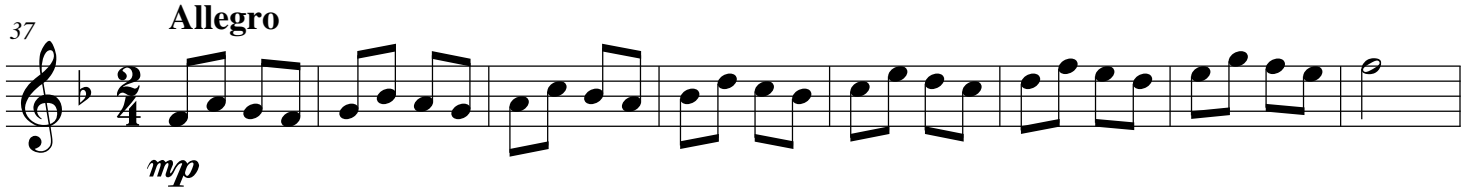


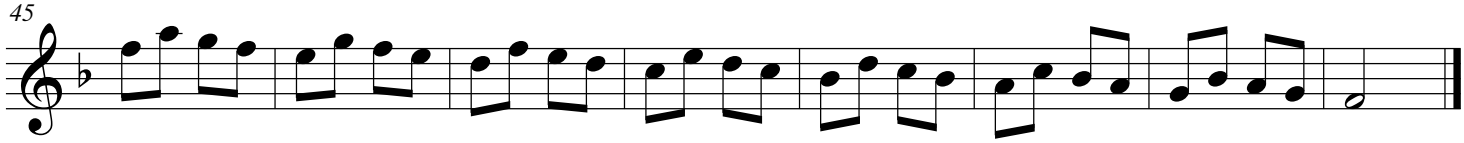


Moderato **Exercise in 3rds**



Allegro





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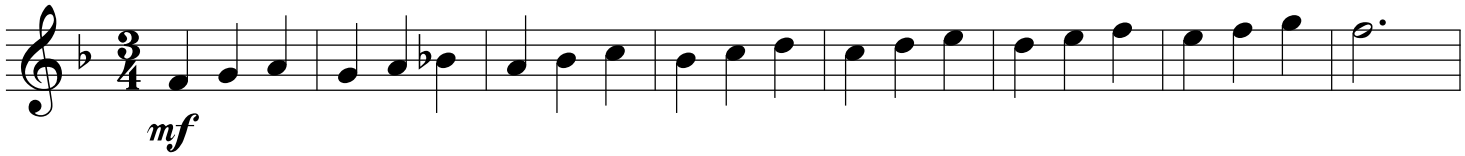
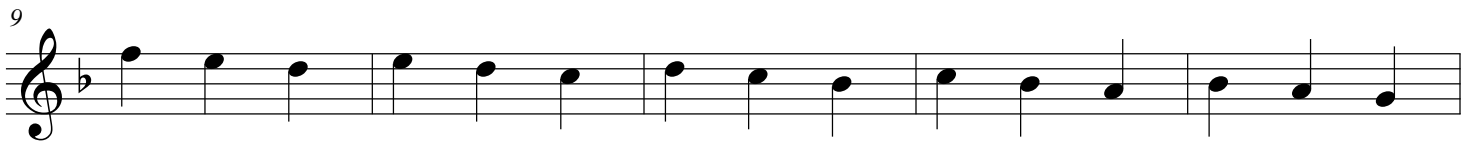
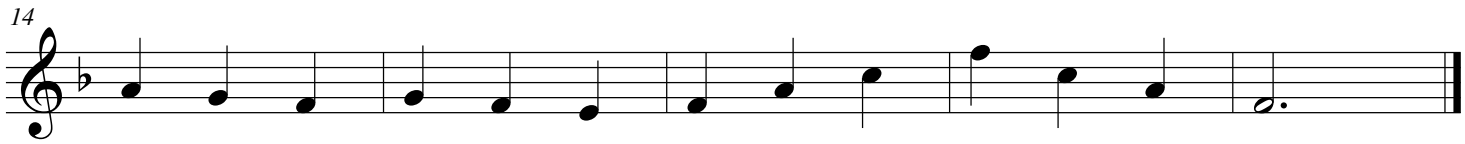
Technique Builders

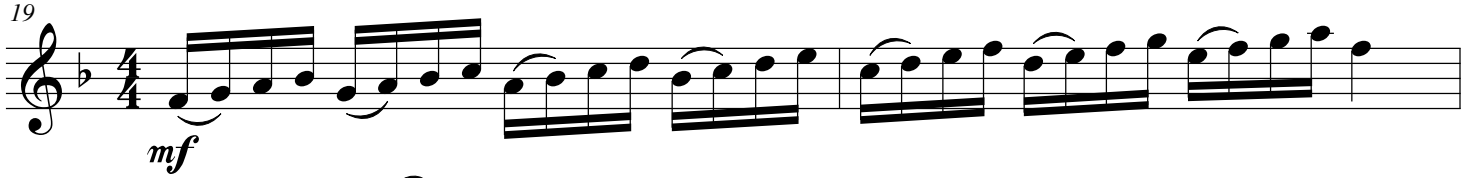
in Concert E♭

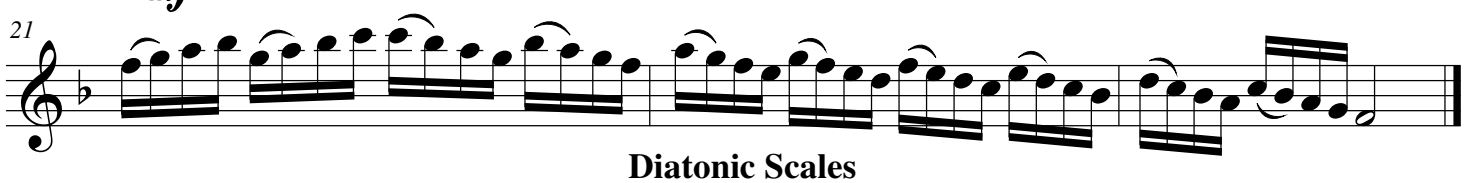






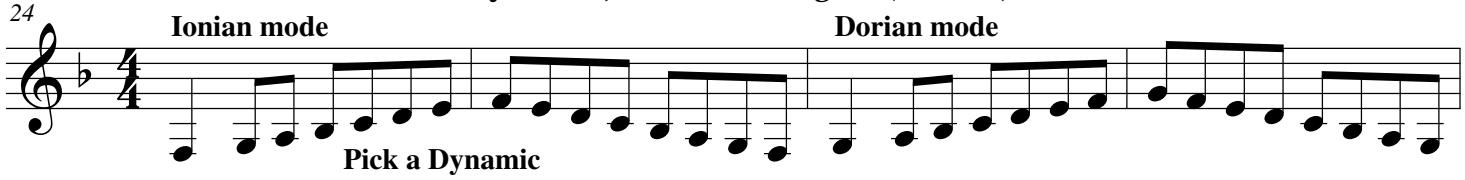
Practice Beat by Beat 3 times each, then combine

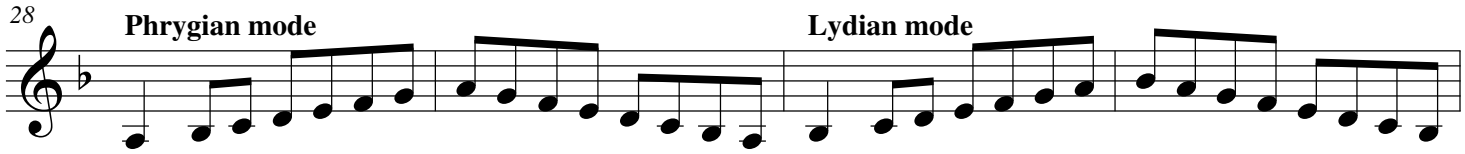


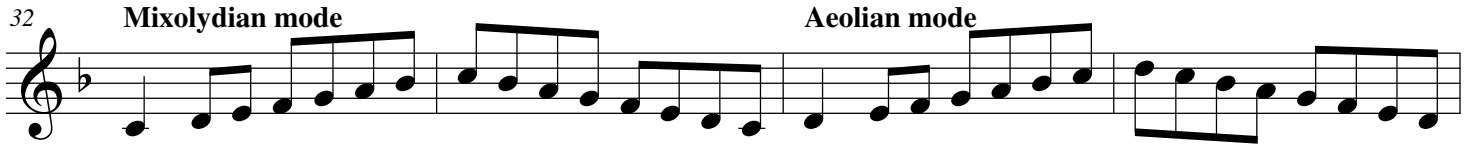


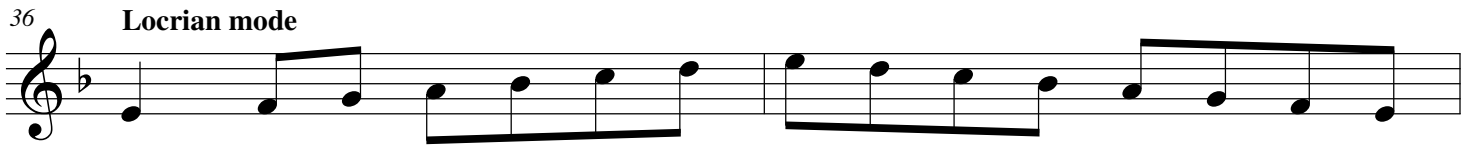
Diatonic Scales

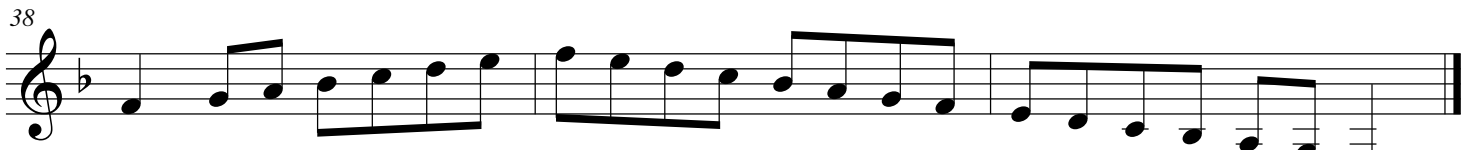
Play *tenuto, staccato or legato (slurred)*







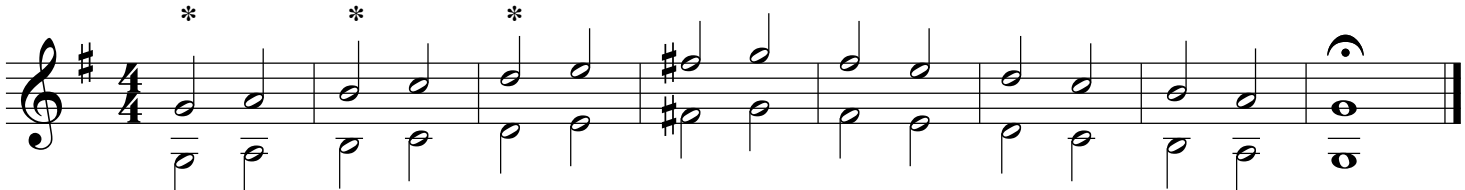




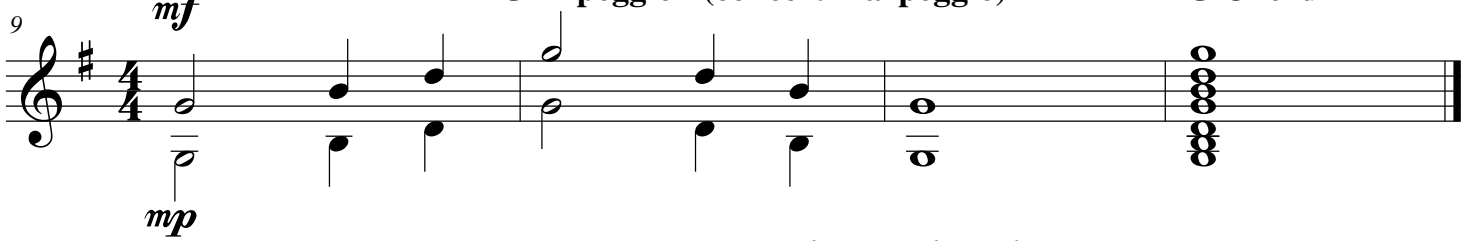
Dynamics: ***pp p mp mf f ff Crescendo Decrecendo***

Technique Builders
in Concert F

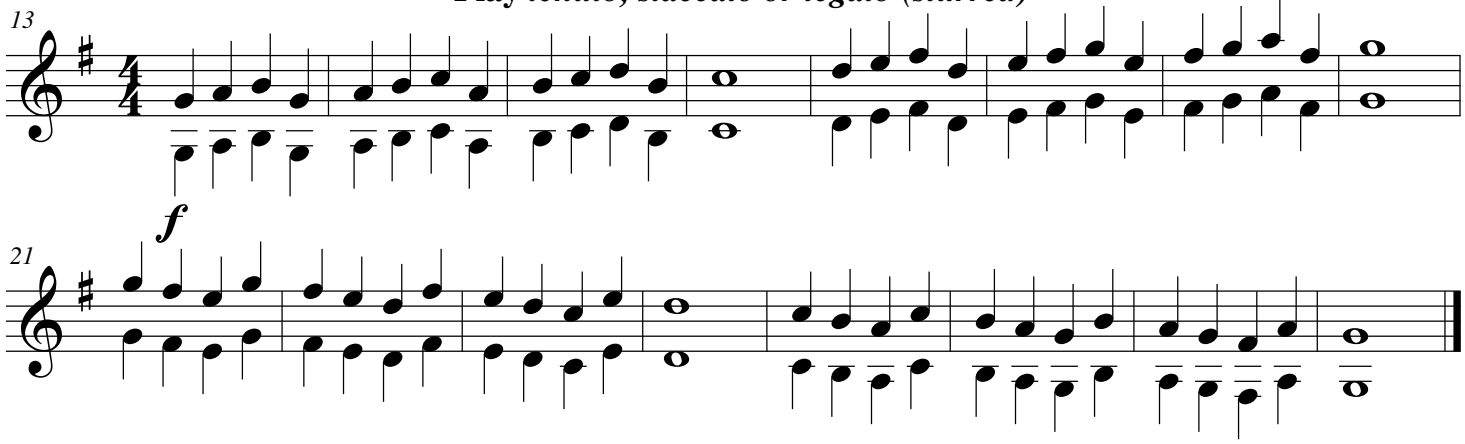
"G Major Scale" (concert F scale)
Can be played as a 2 or 3 part round



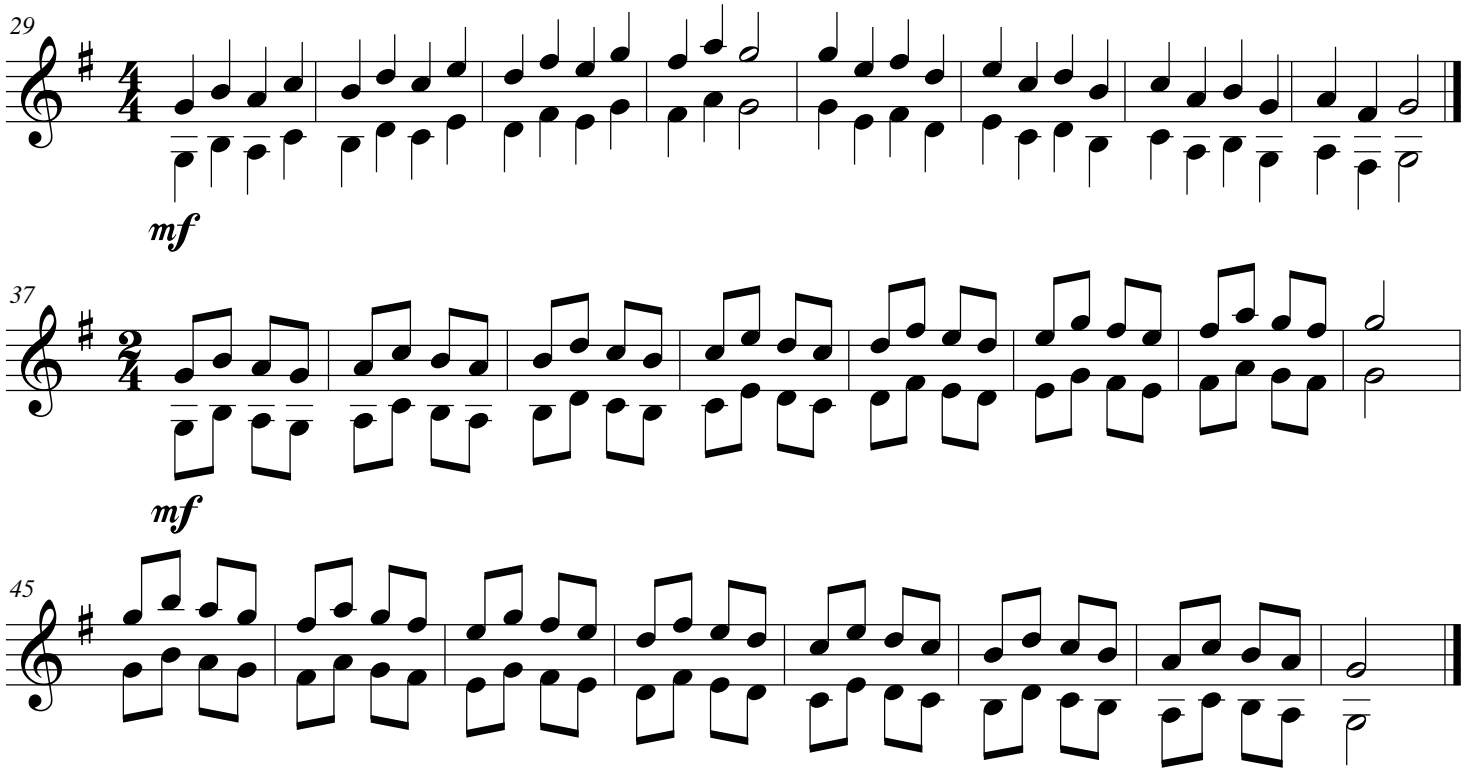
"G Arpeggio" (concert F arpeggio) **"G Chord"**



Play *tenuto, staccato or legato (slurred)*

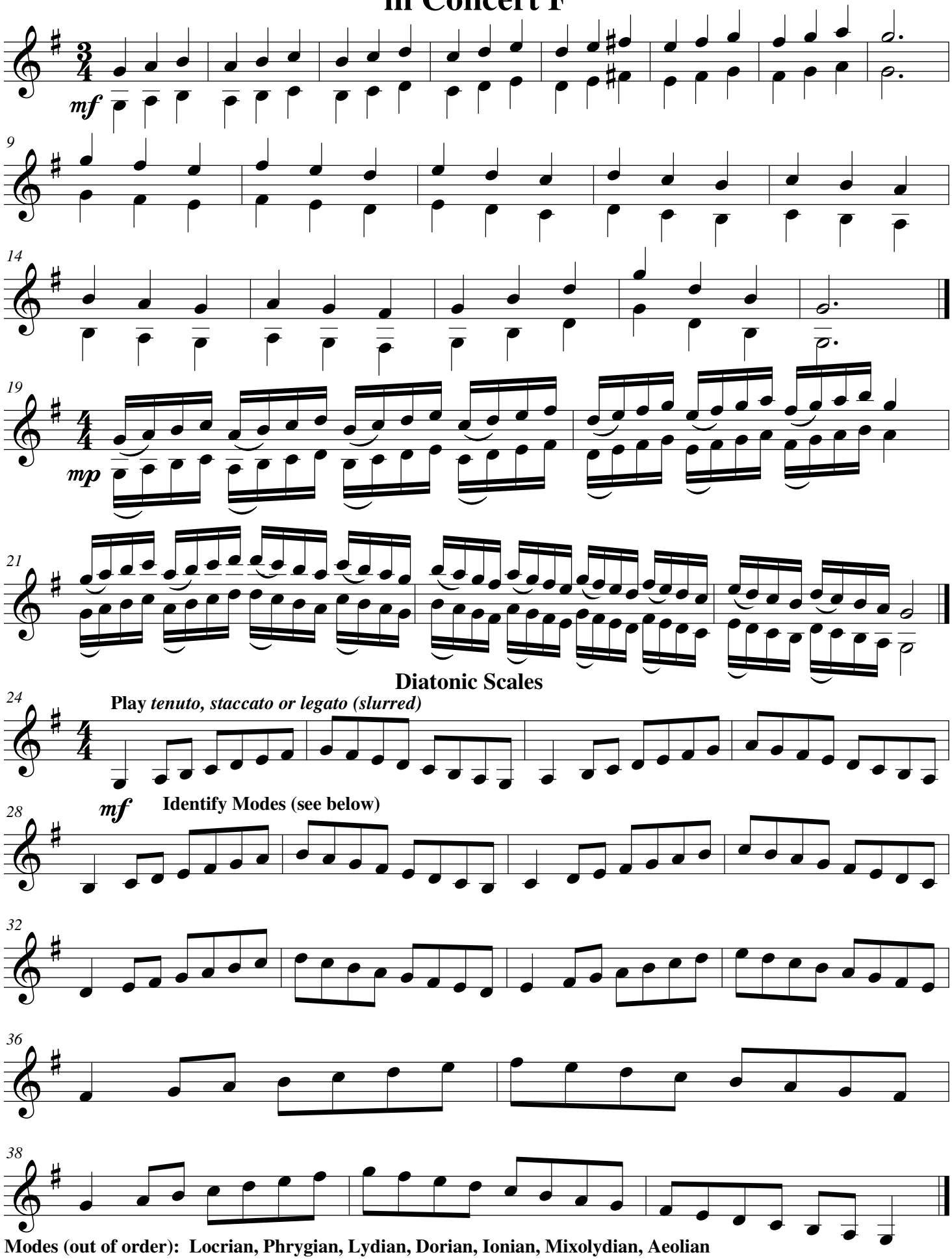


Exercise in 3rds



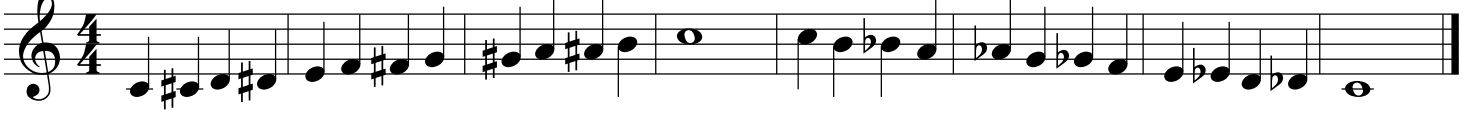
Technique Builders

in Concert F

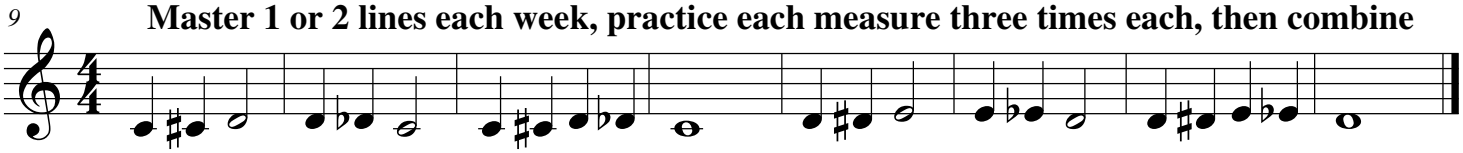


Technique Builders - CHROMATIC

Goal: to play the chromatic scale from memory

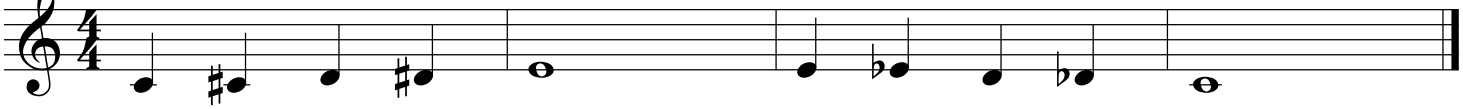


9 **Master 1 or 2 lines each week, practice each measure three times each, then combine**

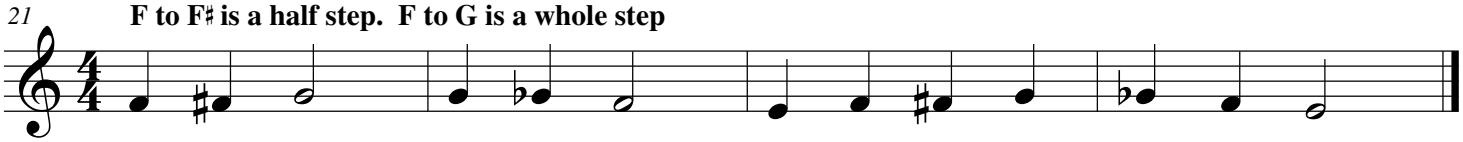


Two Half Steps Equals the Interval of a Whole Step

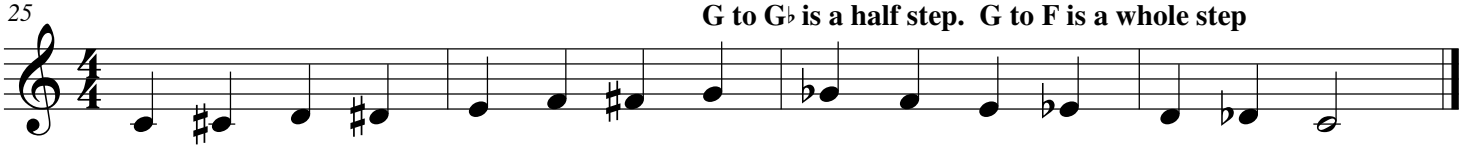
17 **Chromatic notes move in half steps. D to D♯ is a half step. D to E is a whole step**



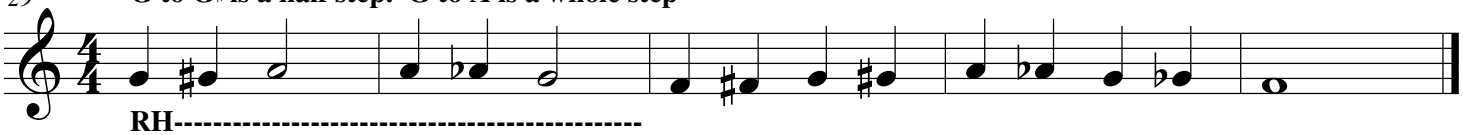
21 **F to F♯ is a half step. F to G is a whole step**



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**

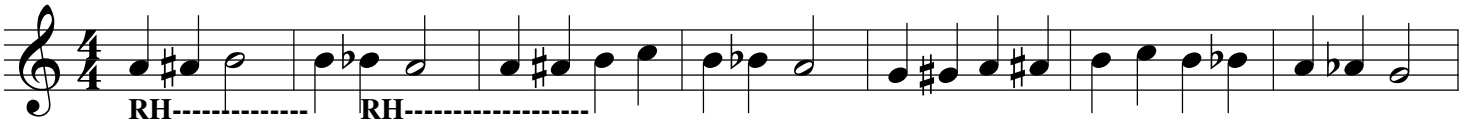


RH----------

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

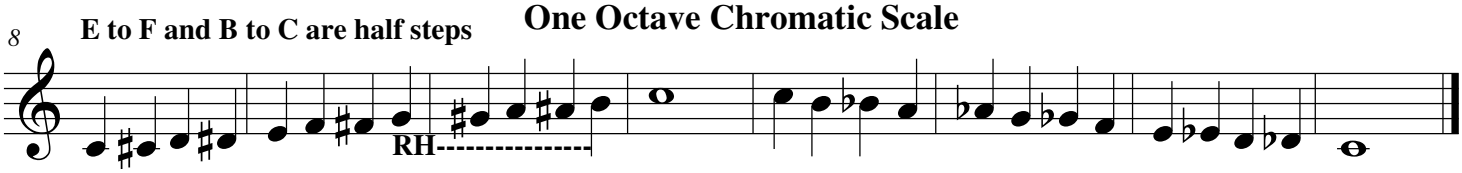
Technique Builders - CHROMATIC

Use Right Hand Fingers for Throat Tones

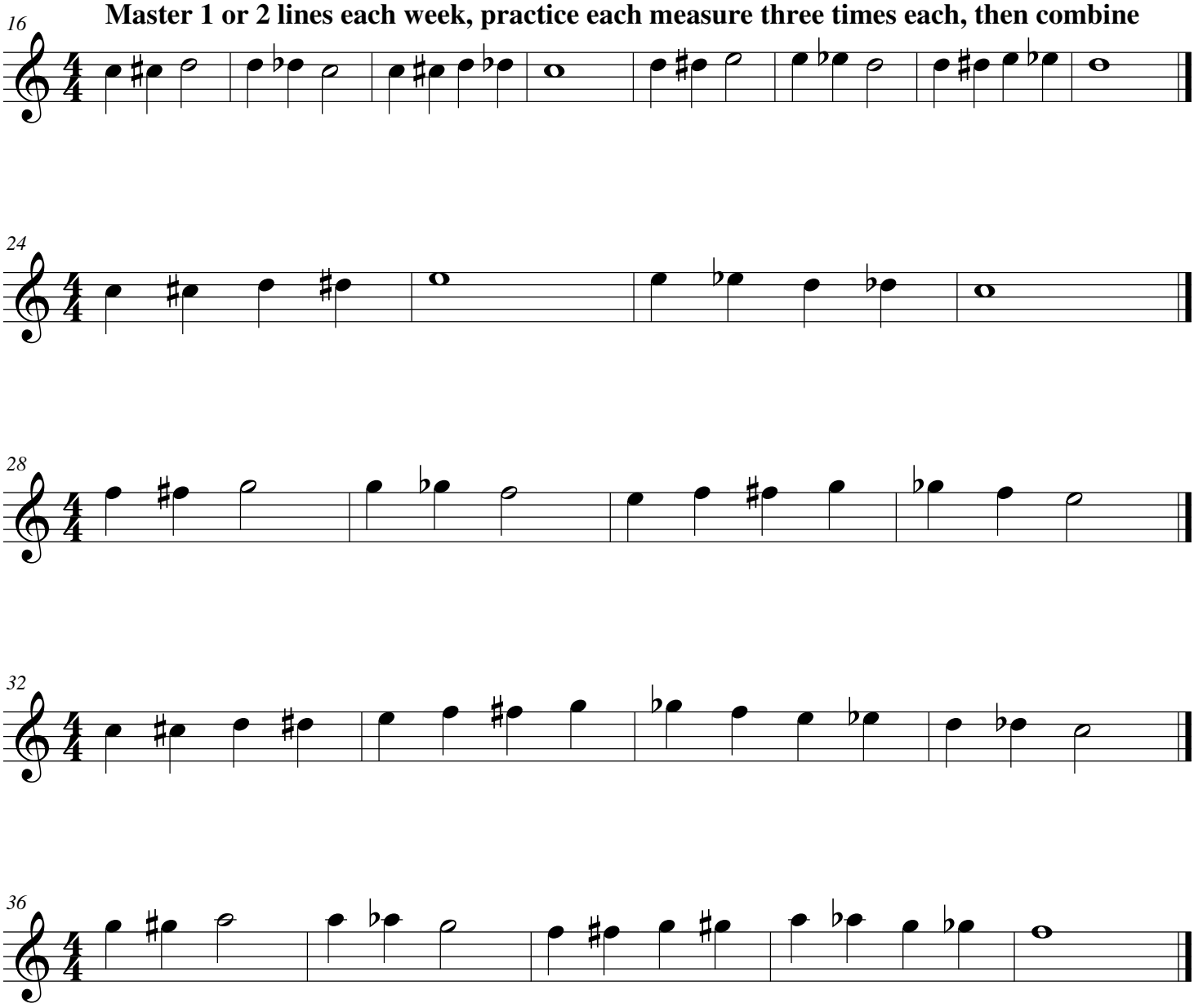


One Octave Chromatic Scale

E to F and B to C are half steps

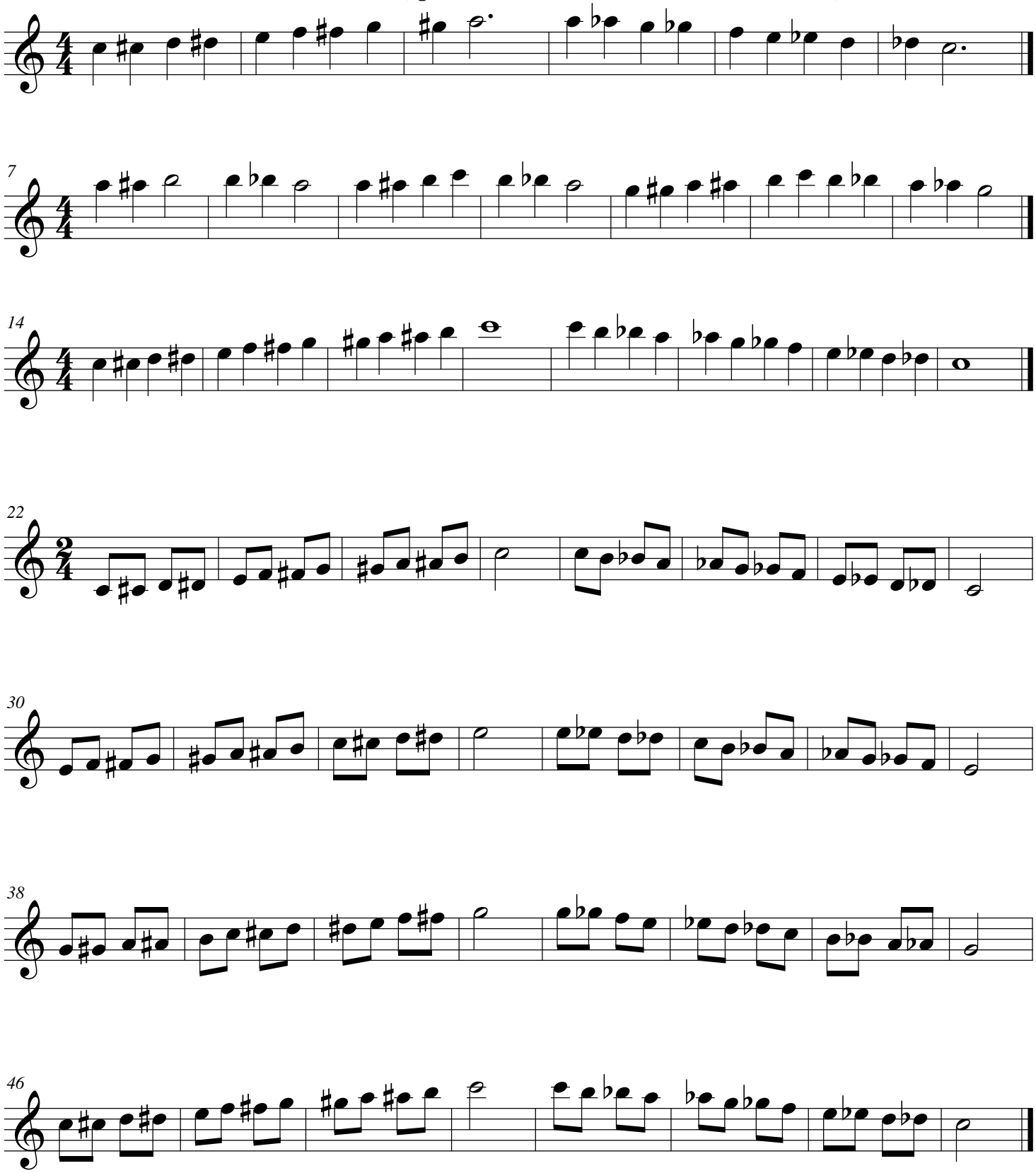


Master 1 or 2 lines each week, practice each measure three times each, then combine



Technique Builders - CHROMATIC

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



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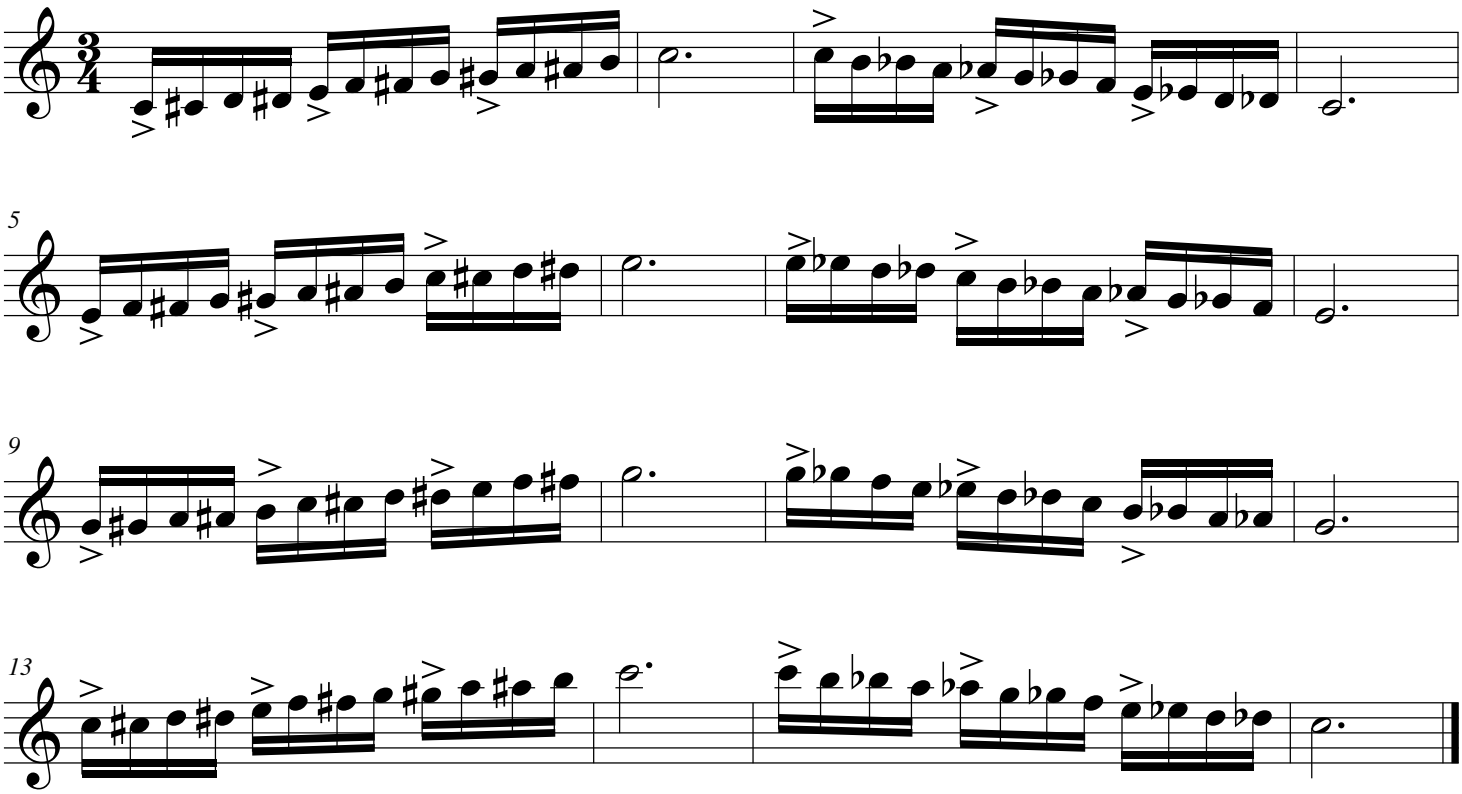
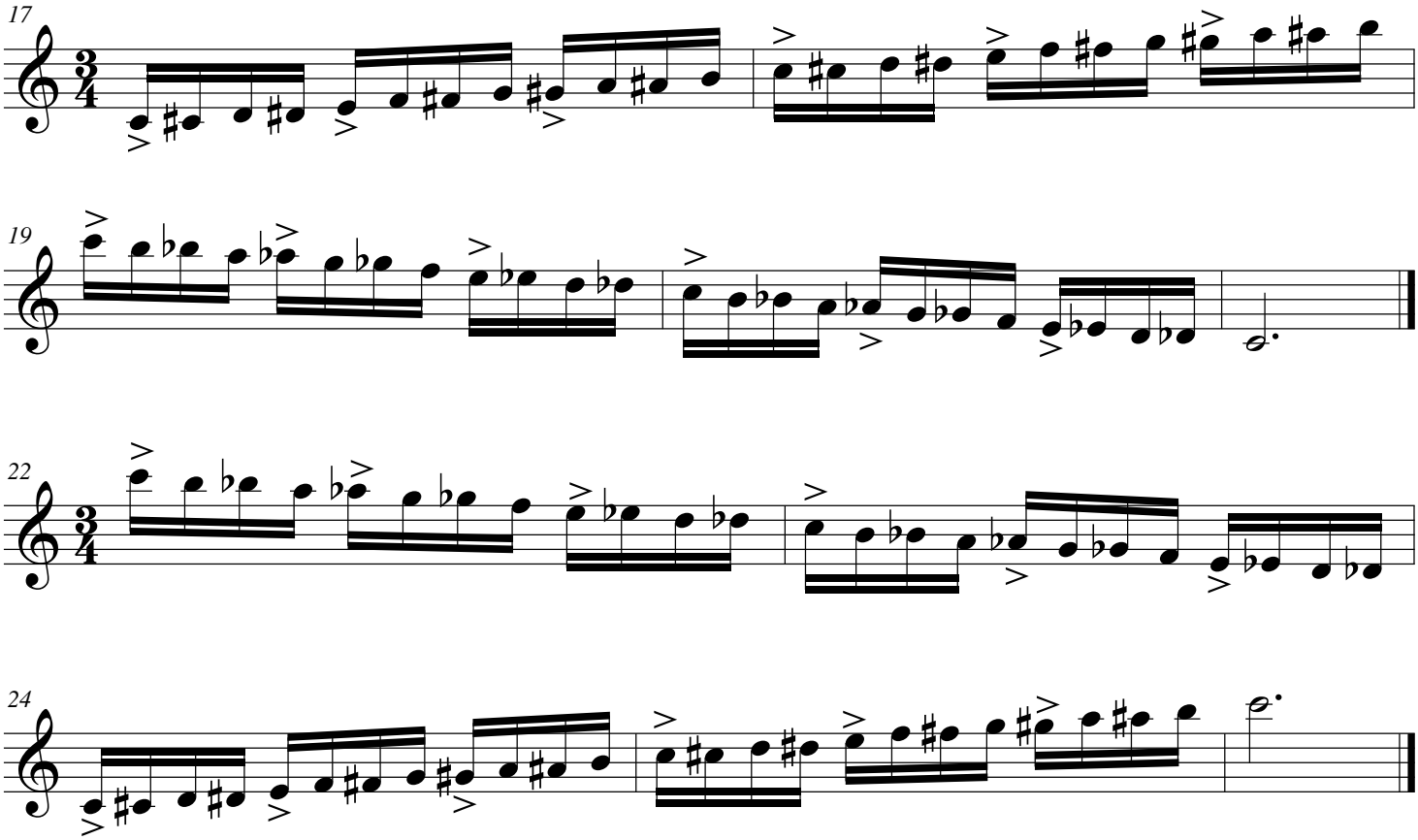
Technique Builders - CHROMATIC

For Superstars



2 Octave Chromatic Scale



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 Decrecendo

BALANCE PYRAMID

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.

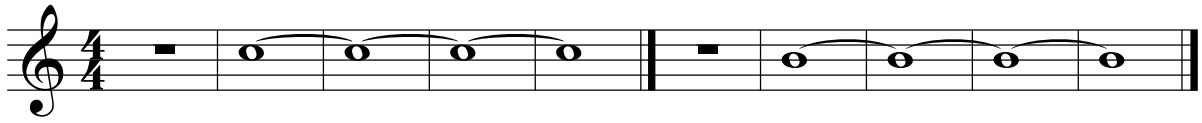
Tuning is making adjustments at the tuning mechanism on your instrument. You must warm-up for 5 minutes prior to tuning to a "Concert B flat" using a tuner. If you are too high (also called sharp) you must pull out at the tuning mechanism. Conversely, if you are too high (also called flat) you must push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

INTONATION

PART OF CHORD:

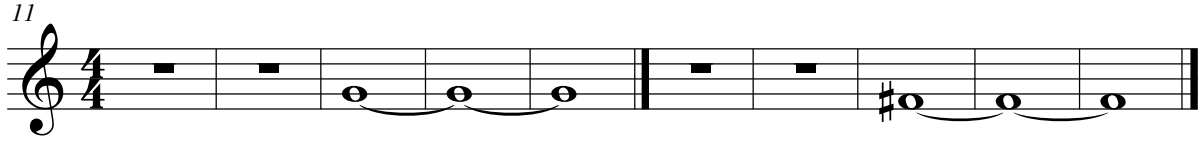
USE DYNAMIC GIVEN BY CONDUCTOR
MATCH PITCH, QUICKLY ELIMINATE THE "BEATS"

Octave above root
Plays softest



11

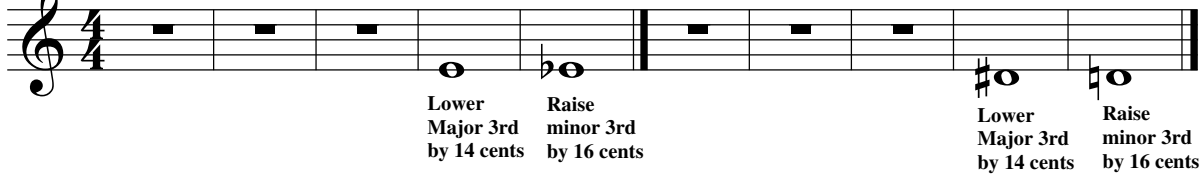
Fifth
Plays 2nd softest



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

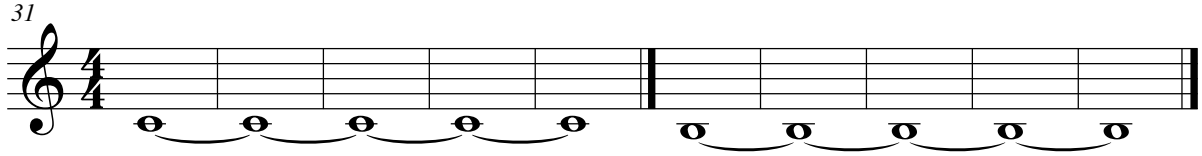
Major 3rd
or minor 3rd
Plays 2nd loudest

21



ROOT
Plays loudest

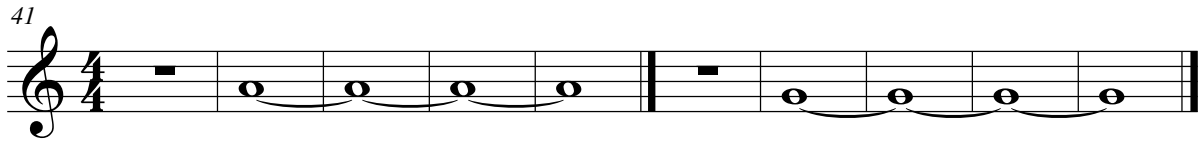
31



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

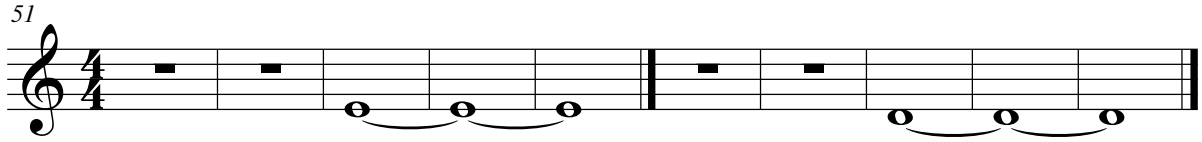
Octave above root
Plays softest

41



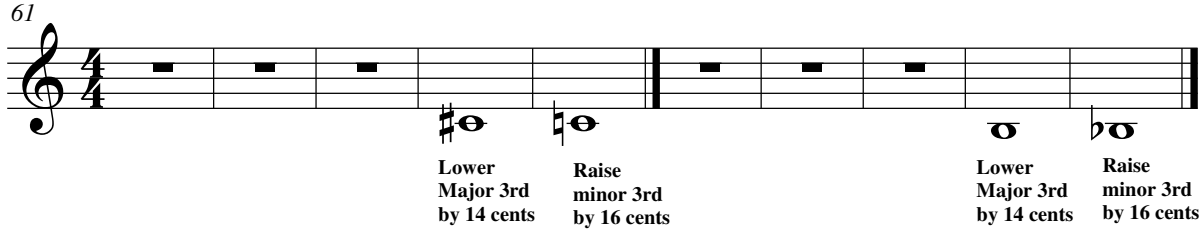
51

Fifth
Plays 2nd softest



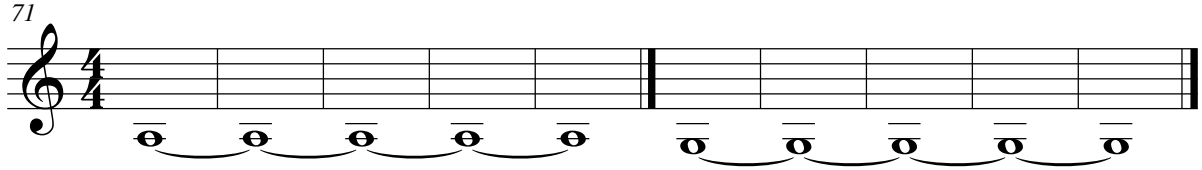
Major 3rd
or minor 3rd
Plays 2nd loudest

61



ROOT
Plays loudest

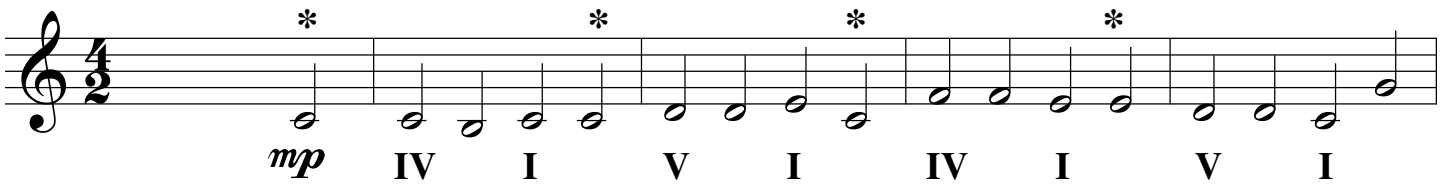
71

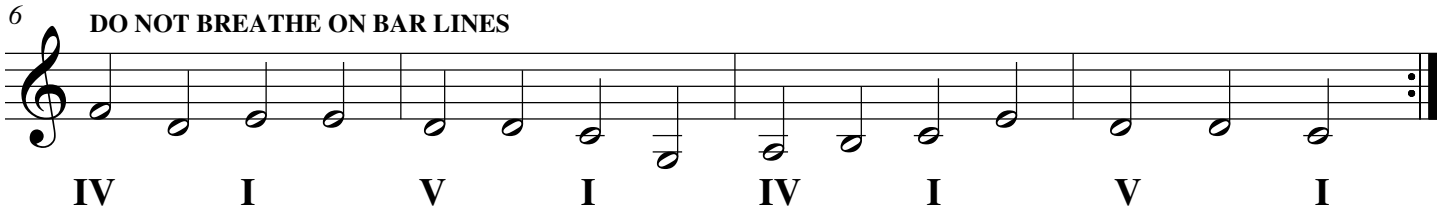


*** Enter at beginning when group ahead of you gets to second asterisk. Each asterisk indicates the number of possible groups, however, a four part round or canon can be played with only 2 or 3 groups or individuals.**

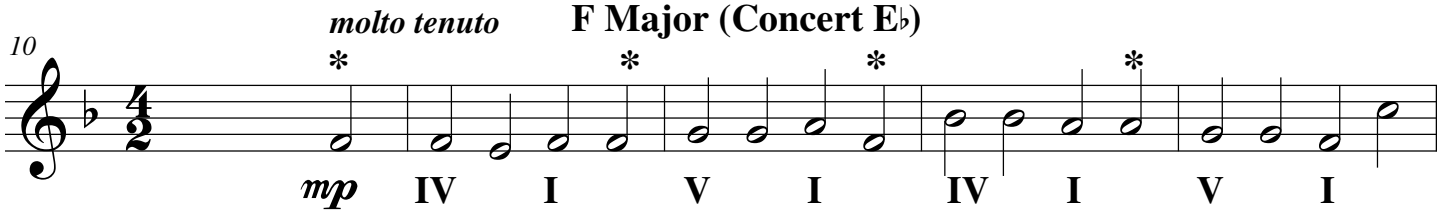
INTONATION
TALLIS CANON
C Major (Concert B♭)

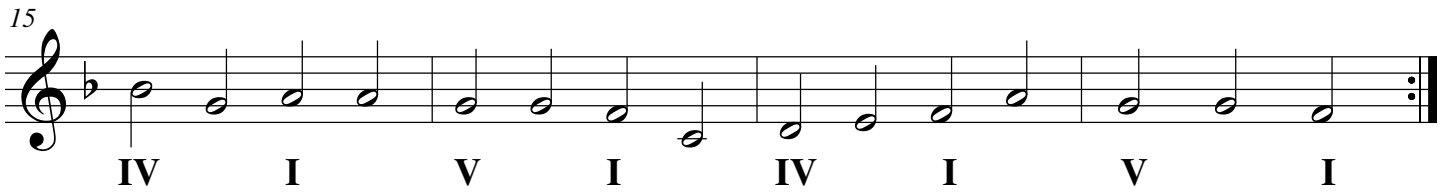
Thomas Tallis 1505-1585



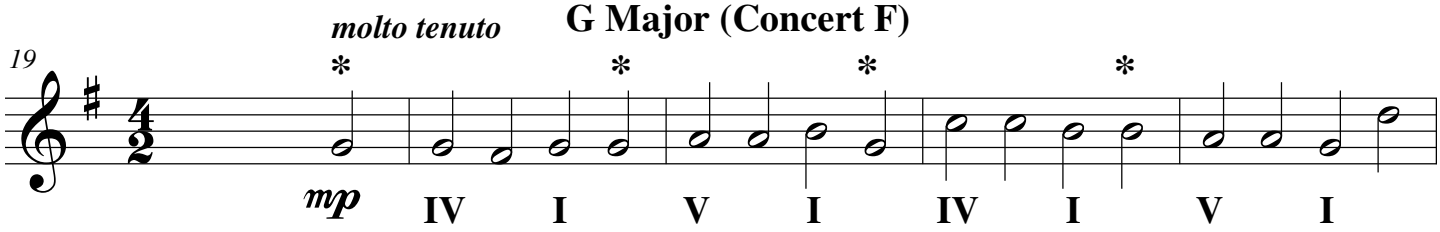


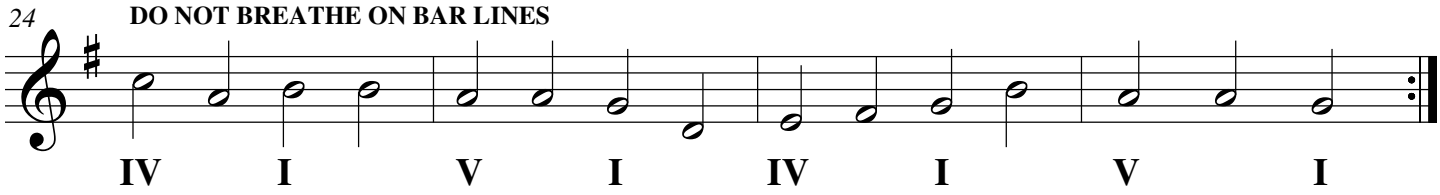
F Major (Concert E♭)



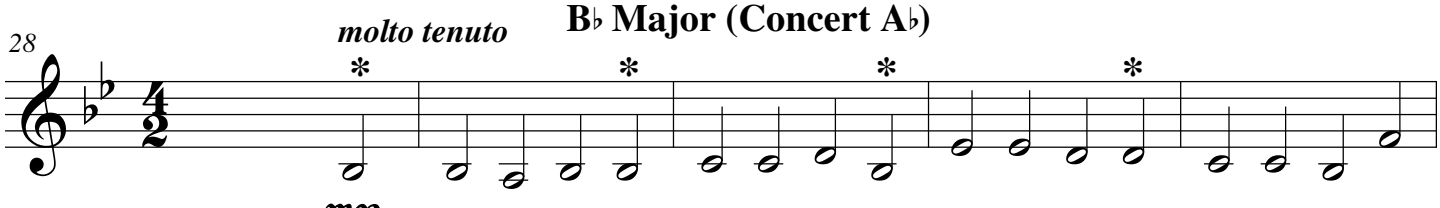


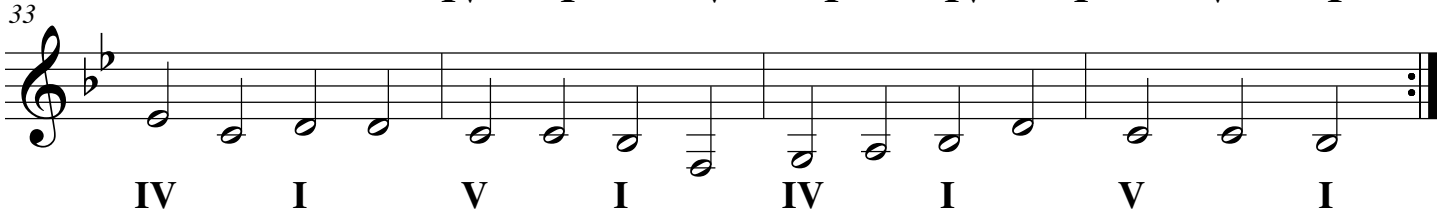
G Major (Concert F)





B♭ Major (Concert A♭)





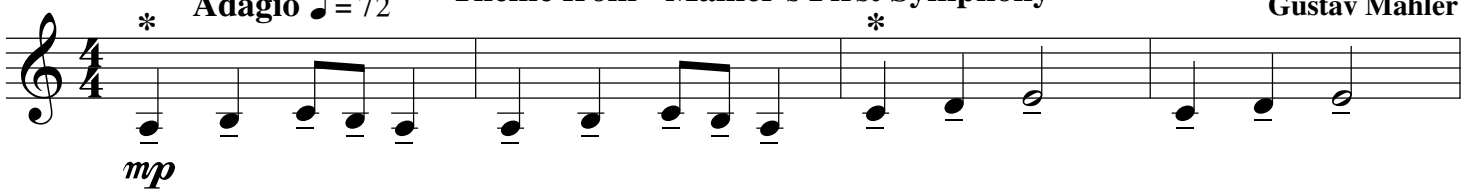
* Enter at beginning when group ahead of you gets to second asterisk. Each asterisk indicates the number of possible groups, however, a four part round or canon can be played with only 2 or 3 groups or individuals.

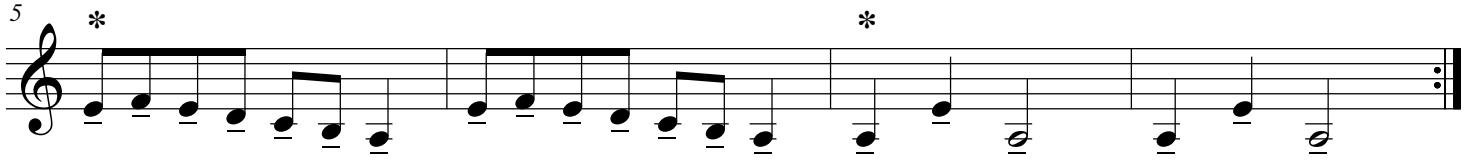
INTONATION

ROUNDS

Theme from "Mahler's First Symphony"

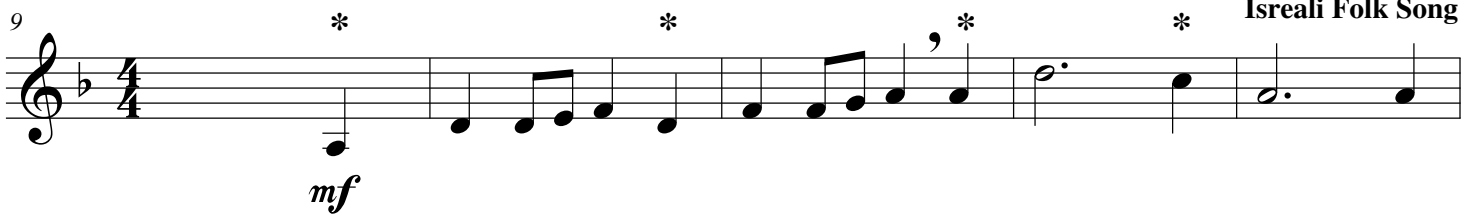
Gustav Mahler

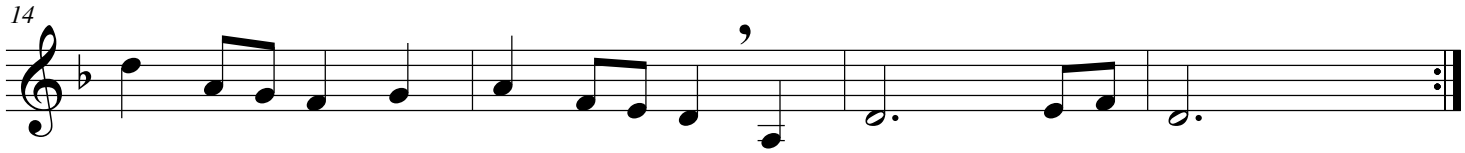




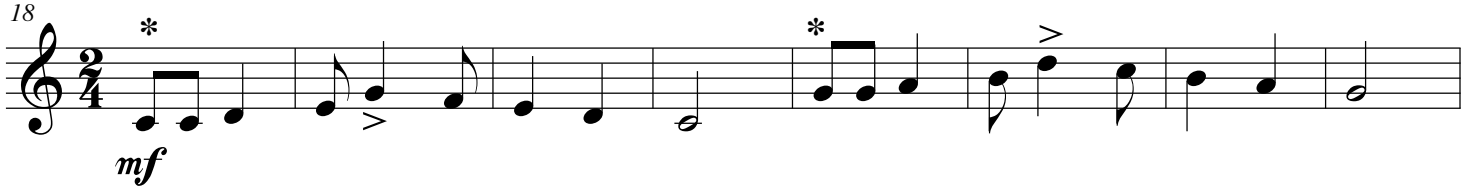
"Shalom Chaverim"

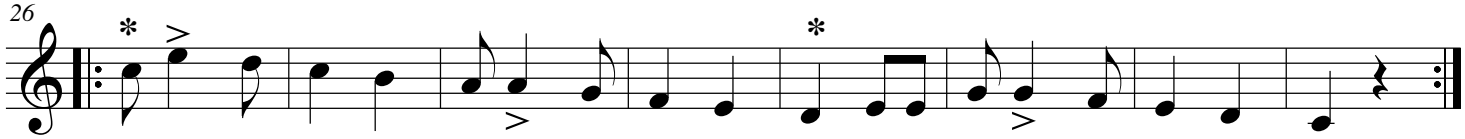
Isreali Folk Song





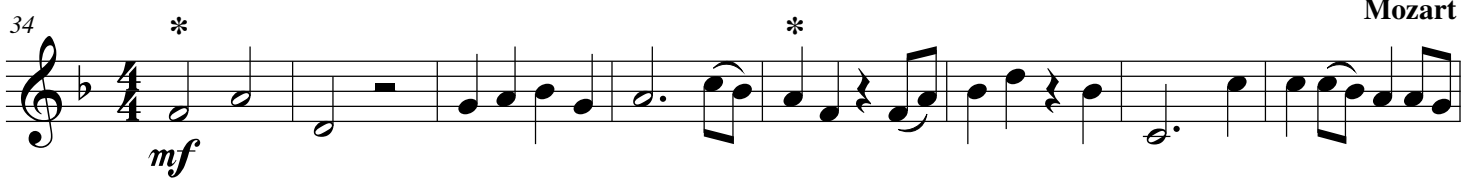
Czechoslovakian Folk Round

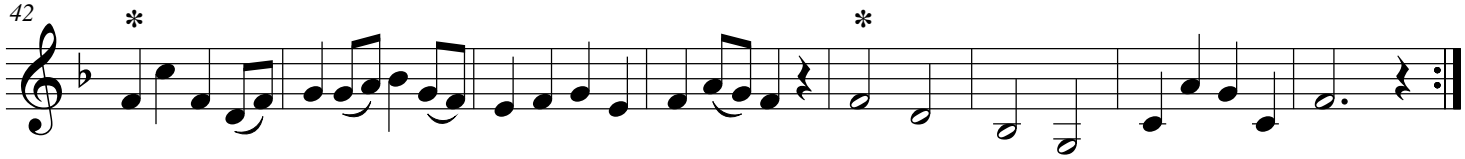




"Bona Nox" (Latin for good night)

Mozart





Always look at the key signature for each tune

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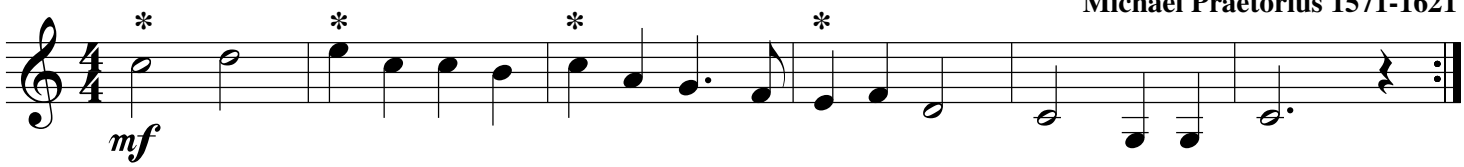
INTONATION
ROUNDS

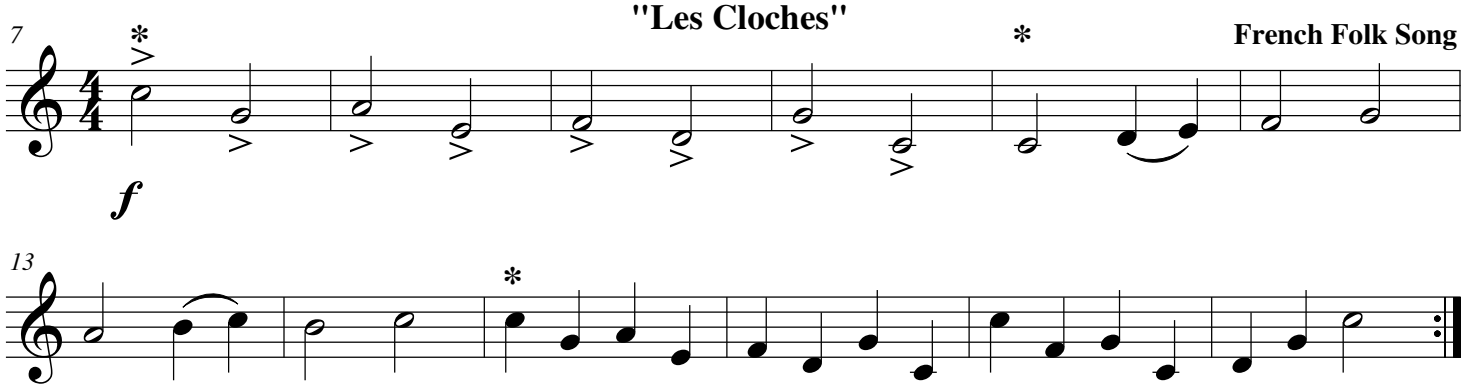
"Jubilate Deo"

Michael Praetorius 1571-1621



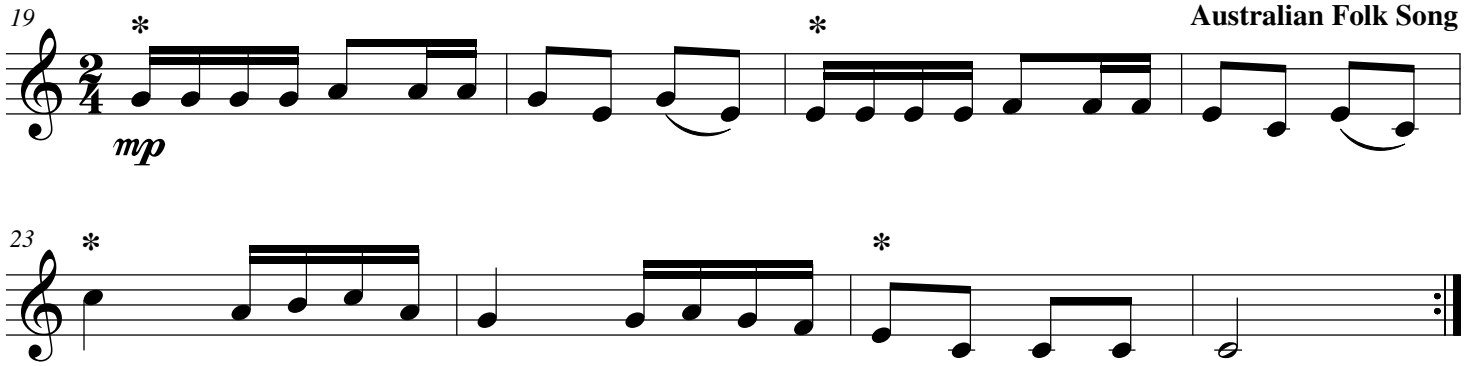
"Les Cloches"

French Folk Song

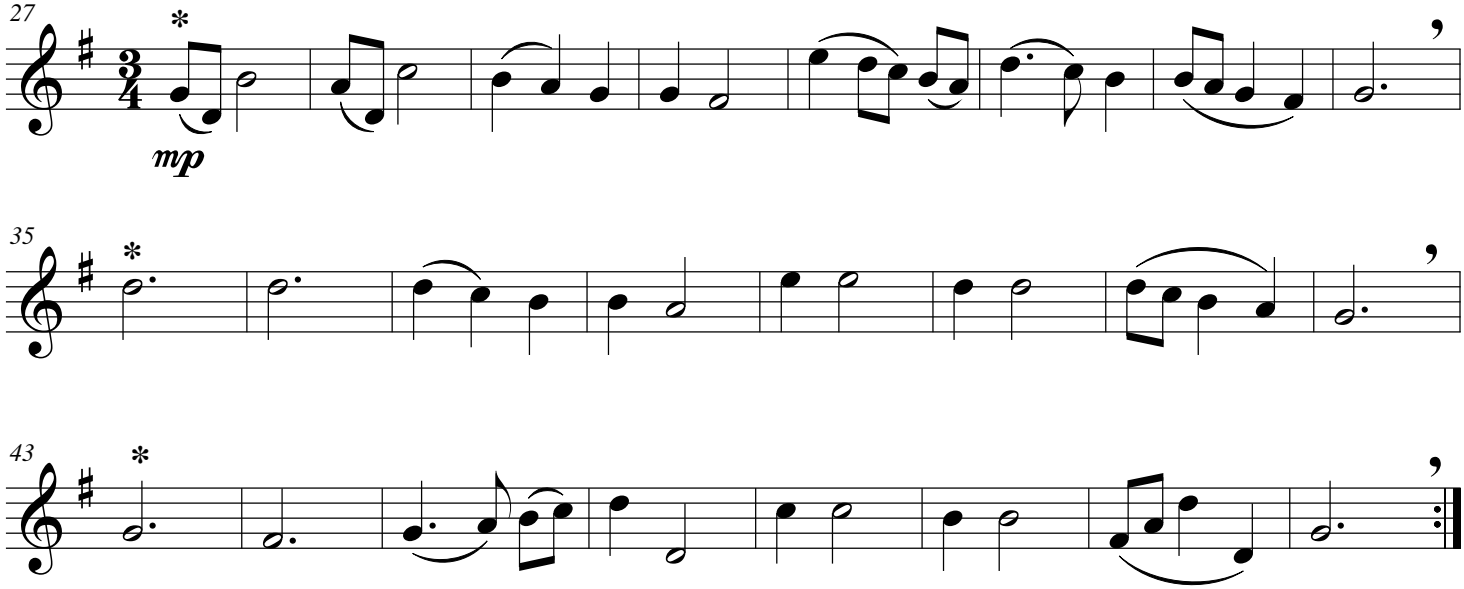


"Kookaburra"

Australian Folk Song



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



Always look at the key signature for each tune

NOTE TREE

WHOLE NOTE

2

HALF NOTES

3

QUARTER NOTES

4

EIGHTH NOTES

5

SIXTEENTH NOTES

AUGMENTATION DOTS

6

HALF TIED to QUARTER

7

DOTTED HALF NOTE

8

QUARTER TIED to EIGHTH

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

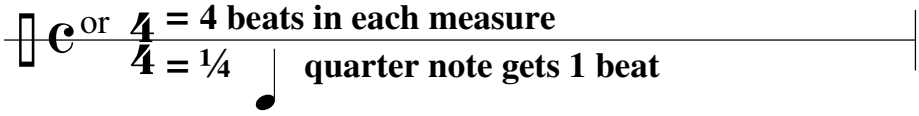
9

DOTTED QUARTER NOTE

Review Music Theory/Symbols: Flag, Beam, Flags, Beams, Ties, Dots

TIME SIGNATURES

Common Time - C



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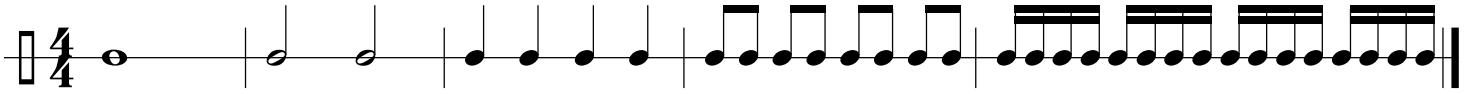

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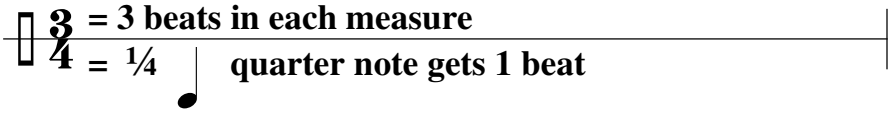

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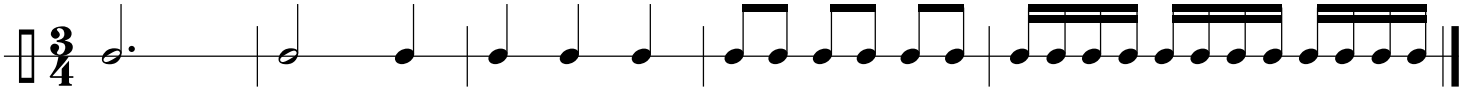

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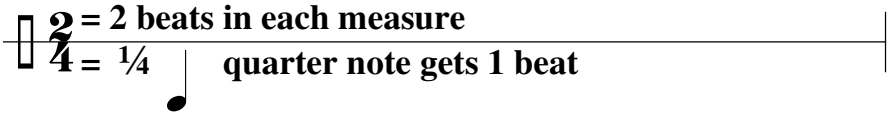

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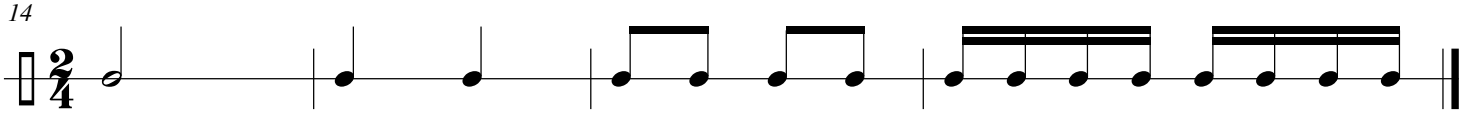

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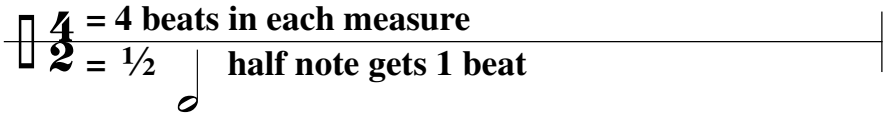

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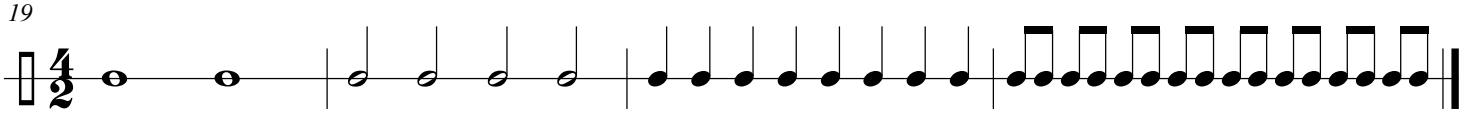
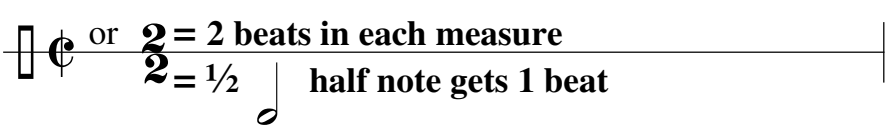


Cut Time (alla breve) - ¢

23



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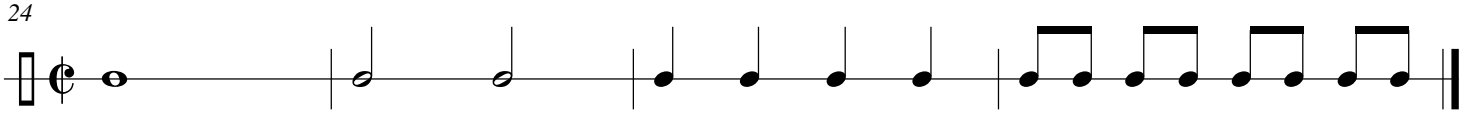
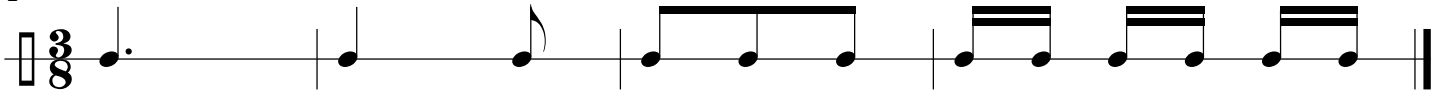


TIME SIGNATURES

3/8 = 3 beats in each measure
= 1/8 eighth note gets 1 beat

2



6

6/8 = 6 beats in each measure
= 1/8 eighth note gets 1 beat

7

12

9/8 = 9 beats in each measure
= 1/8 eighth note gets 1 beat

13

18

3/16 = 3 beats in each measure
= 1/16 sixteenth note gets 1 beat

19

thirty-second notes have 3 beams

23

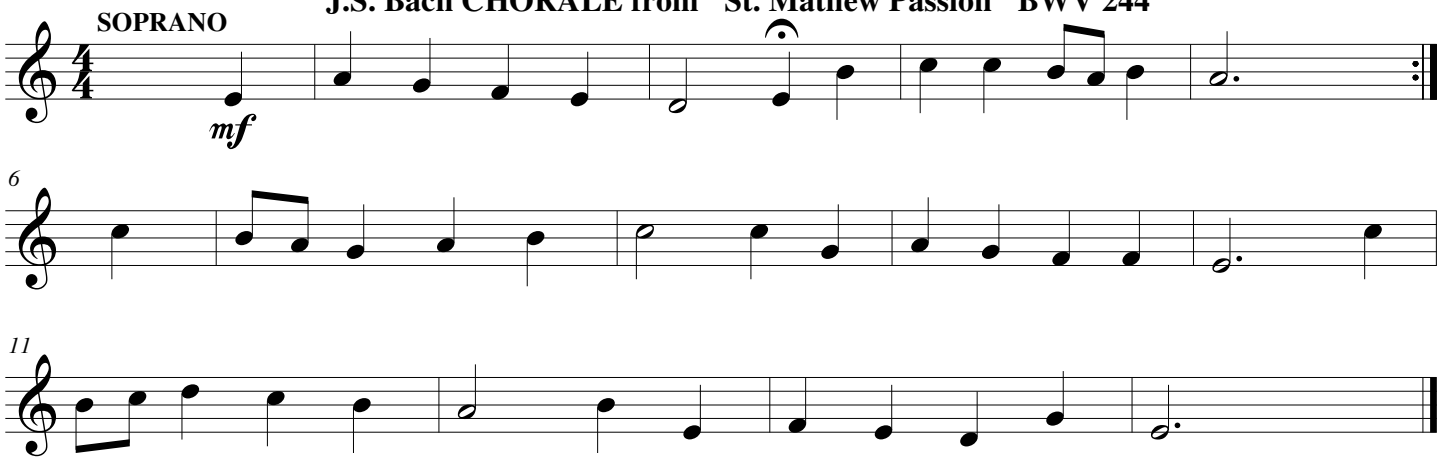
4/16 = 4 beats in each measure
= 1/16 sixteenth note gets 1 beat

24

CHORALE

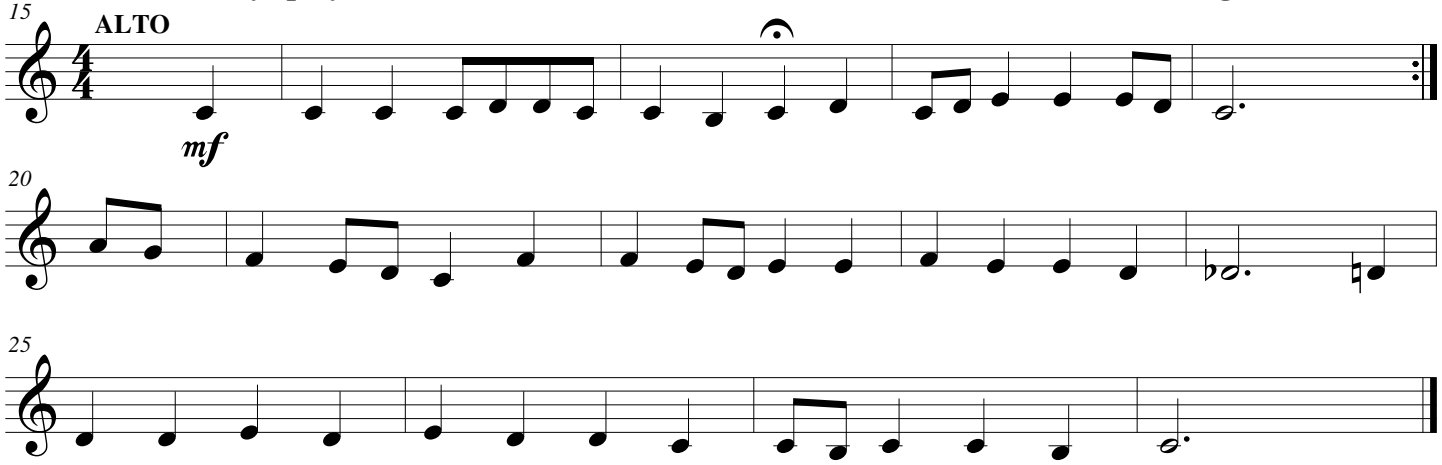
J.S. Bach CHORALE from "St. Mathew Passion" BWV 244

SOPRANO

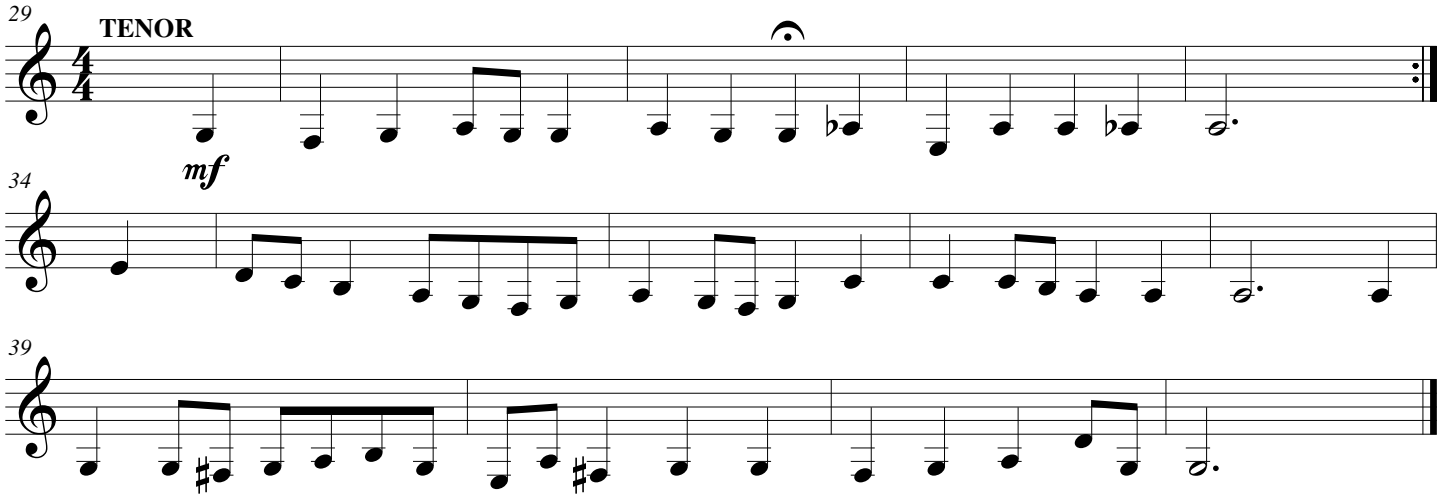


Chorales are always played *tenuto* (connected). "A note doesn't end until the next note begins"

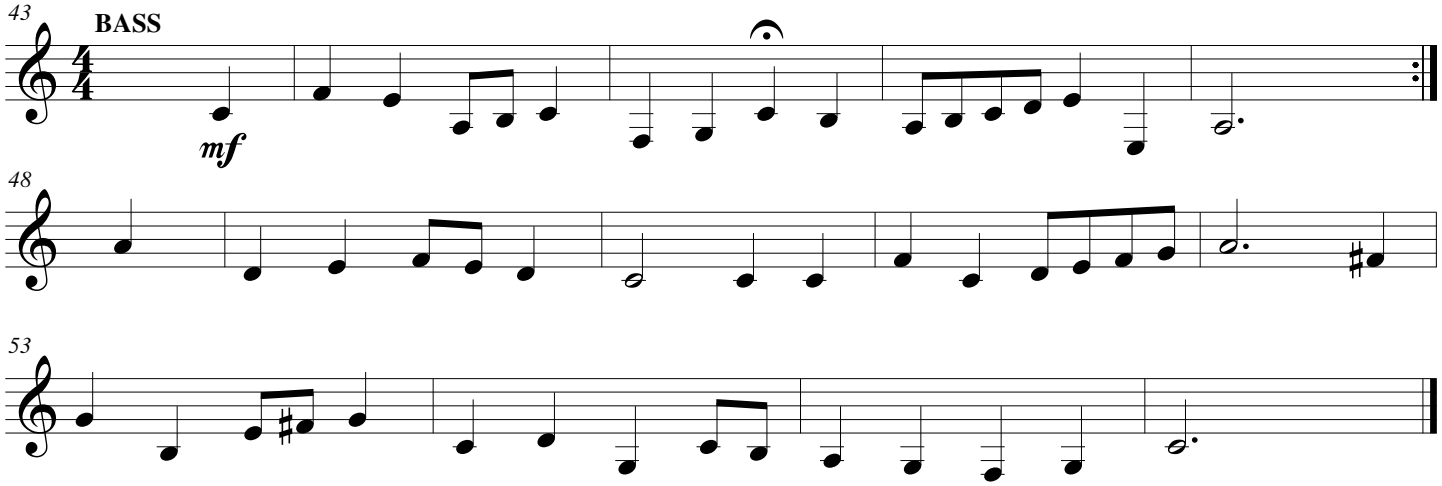
ALTO



TENOR

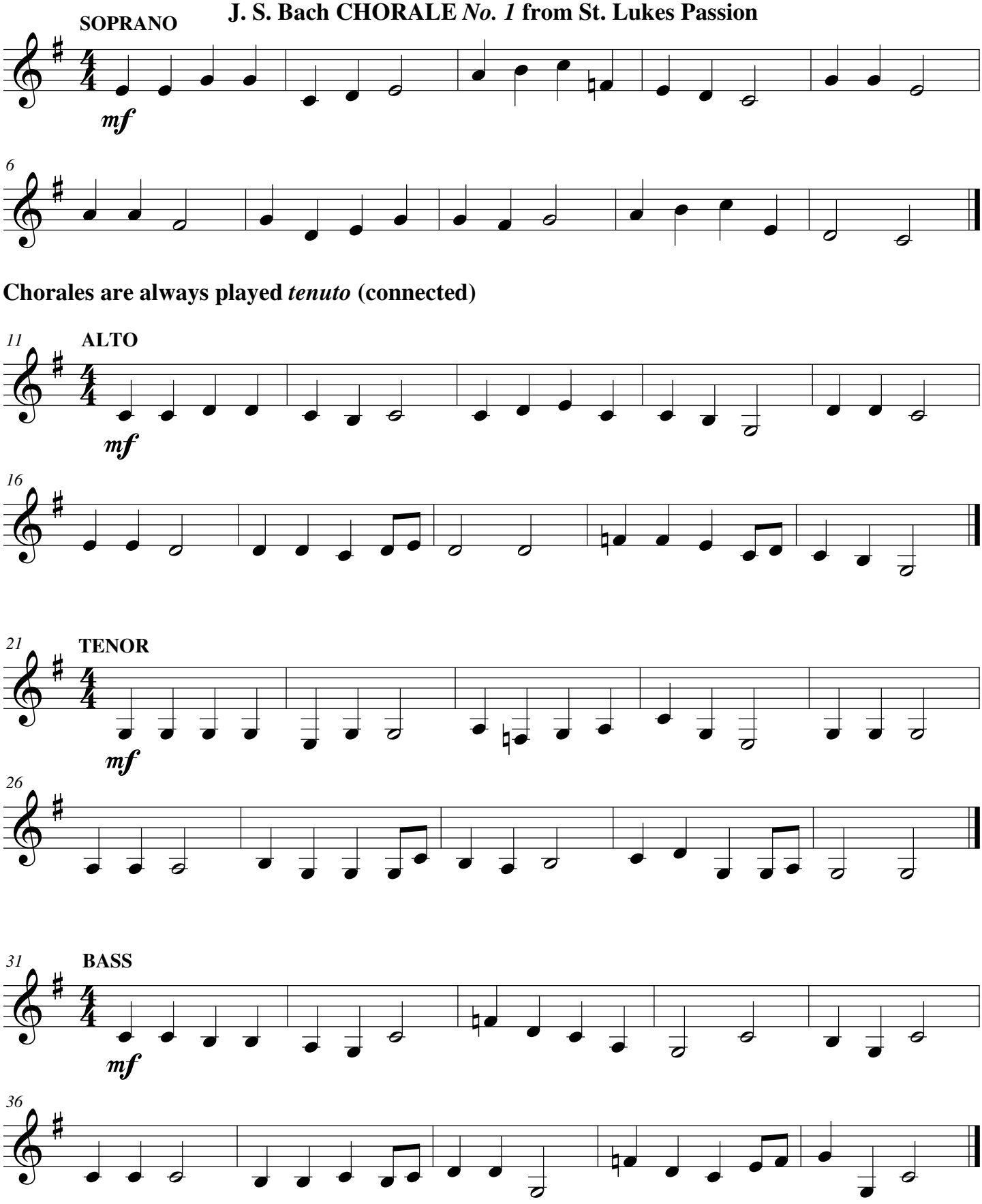


BASS



CHORALE

J. S. Bach CHORALE *No. 1* from St. Lukes Passion



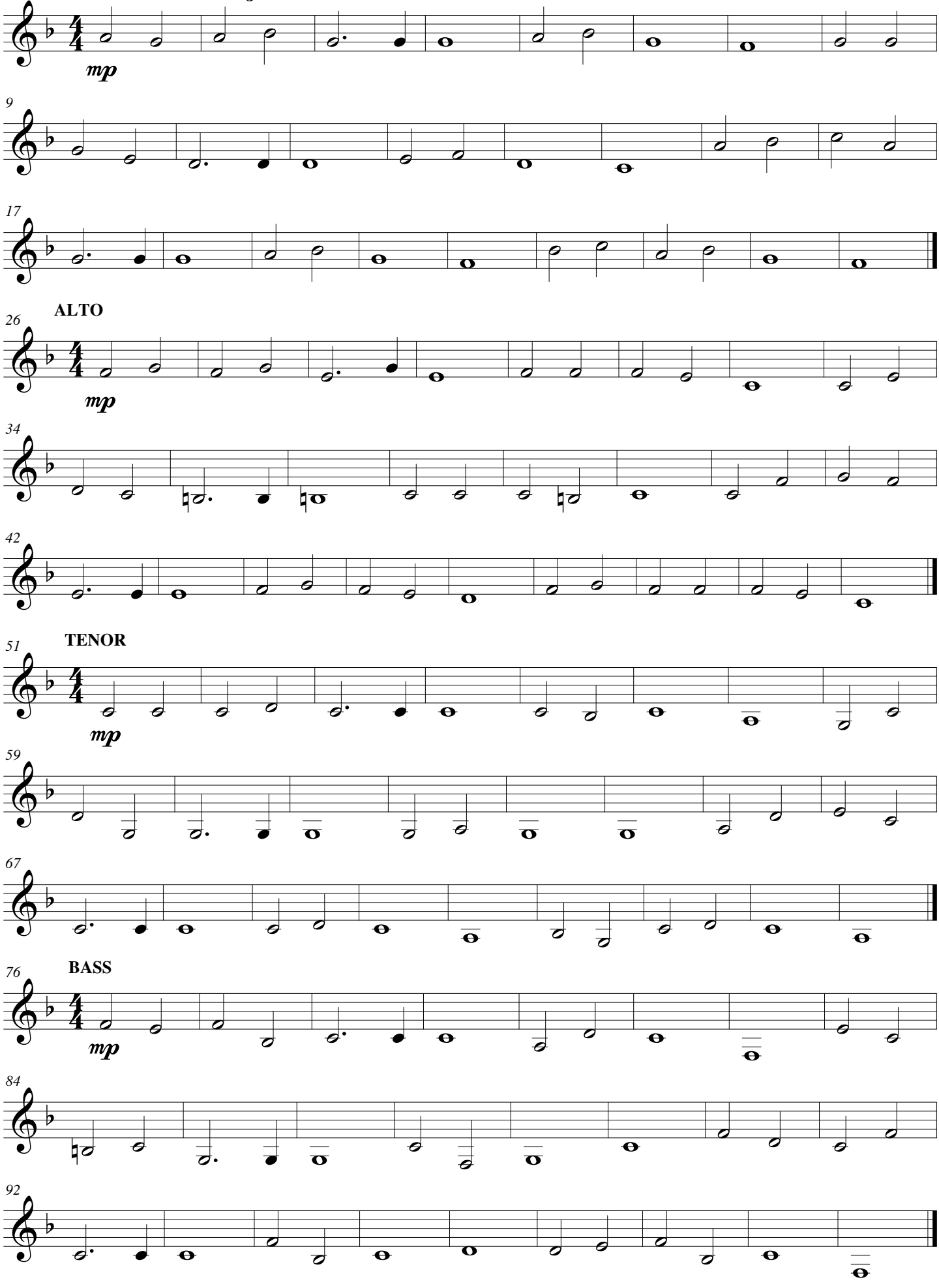
Chorales are always played *tenuto* (connected)

Always look at the key signature for each tune

CHORALE

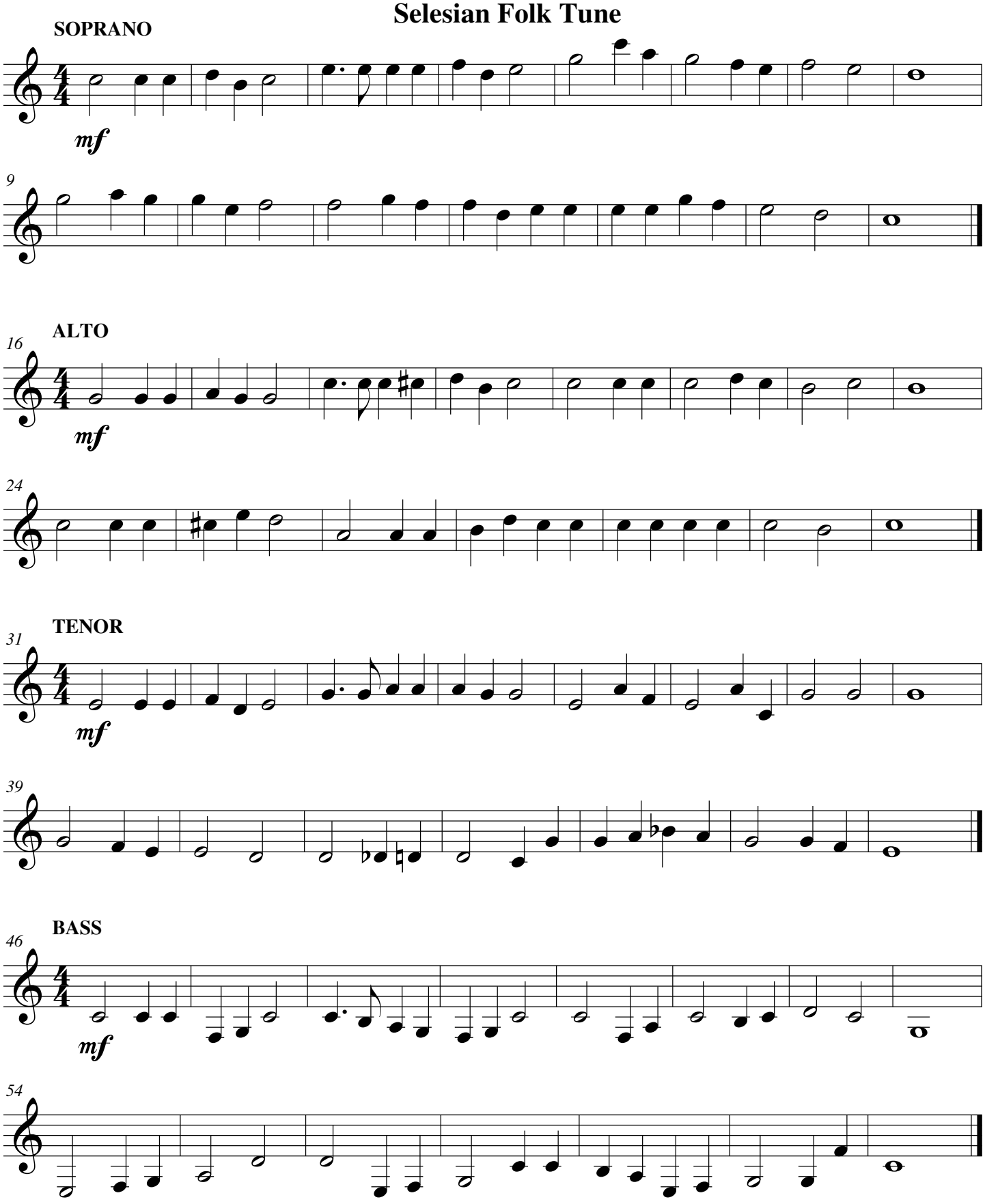
J. S. Bach CHORALE *No. 2* from St. Lukes Passion

SOPRANO



CHORALE

Selesian Folk Tune



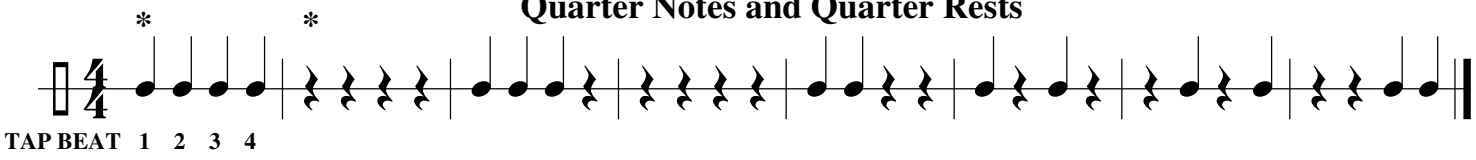
Always look at the key signature for each tune

RHYTHMS and RESTS

Percussion clef is used for rhythms

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

Quarter Notes and Quarter Rests



TAP BEAT 1 2 3 4

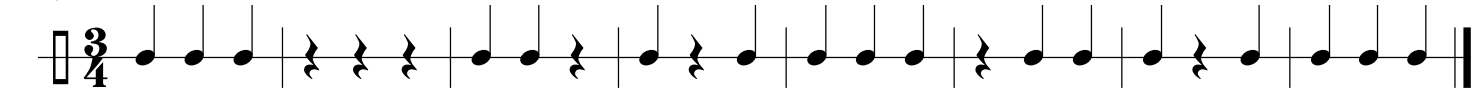
Retrograde (means reverse in music)

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

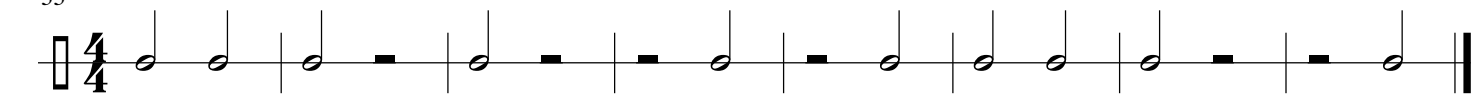


TAP BEAT 1 2 3 1 2 3

25

Half Notes and Half Rests

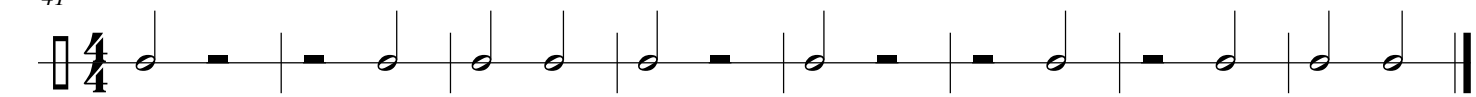
33



TAP BEAT 1 2 3 4

Retrograde

41



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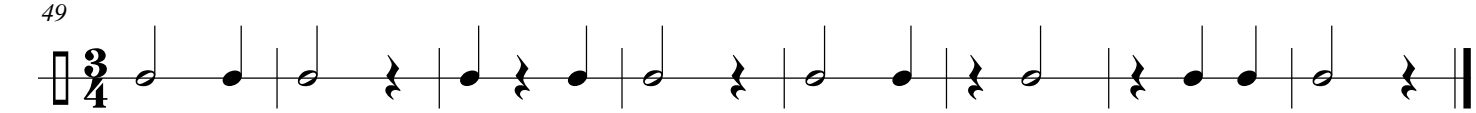

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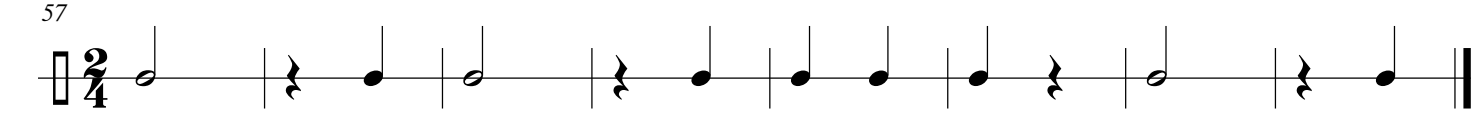

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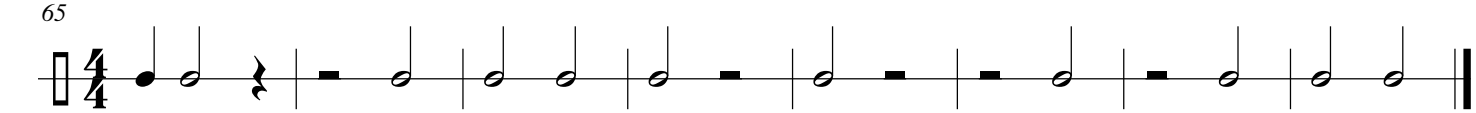

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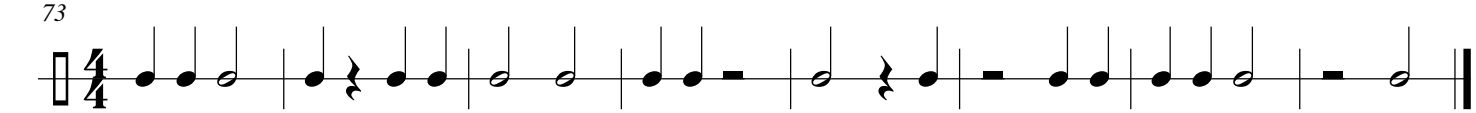
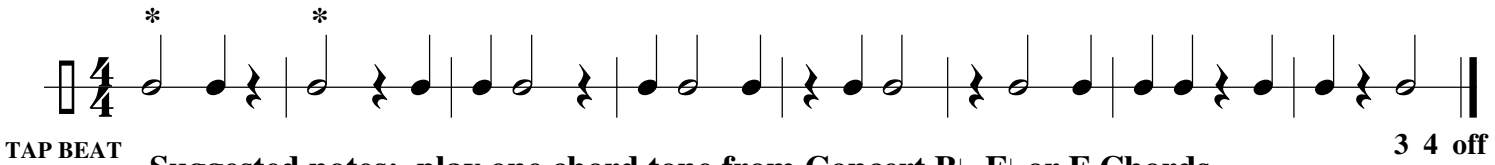


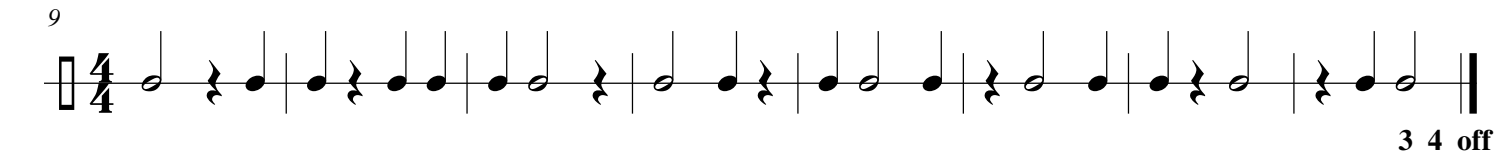
*** All rhythm pages can be played as rounds. They can also be played as duets or trios if they have the same time signature**

RHYTHMS and RESTS

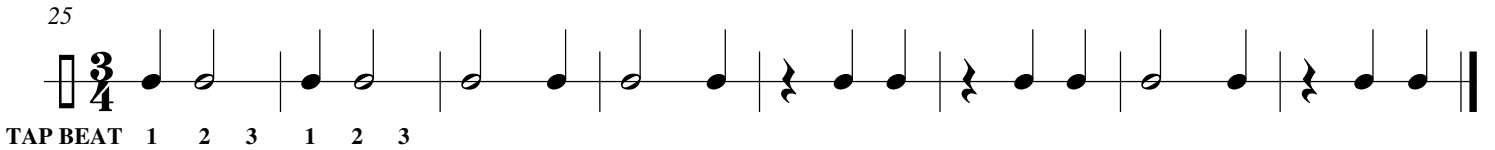
ABC = ALWAYS BE COUNTING



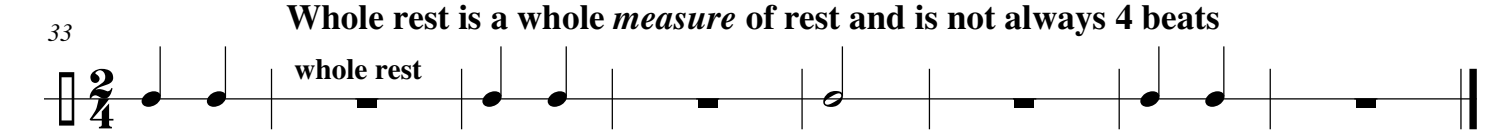
Suggested notes: play one chord tone from Concert B♭, E♭ or F Chords



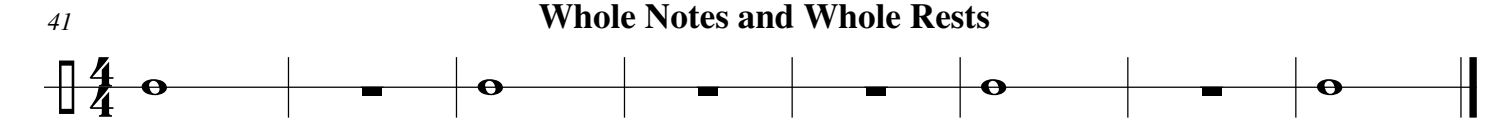
Don't pause on bar lines

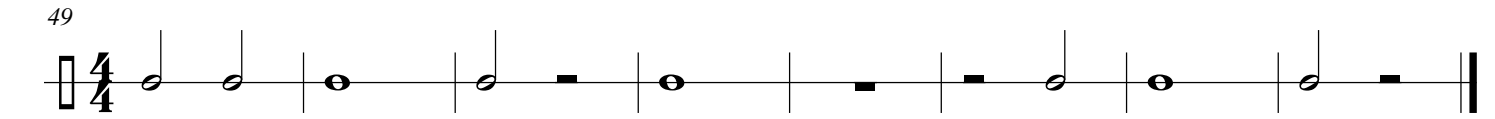


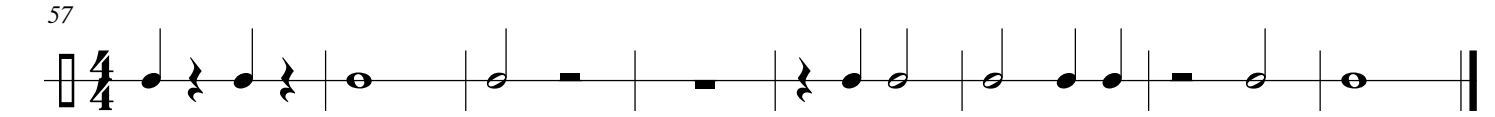
Whole rest is a whole *measure* of rest and is not always 4 beats

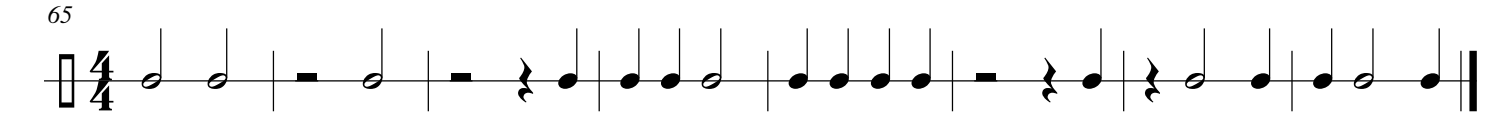


Whole Notes and Whole Rests

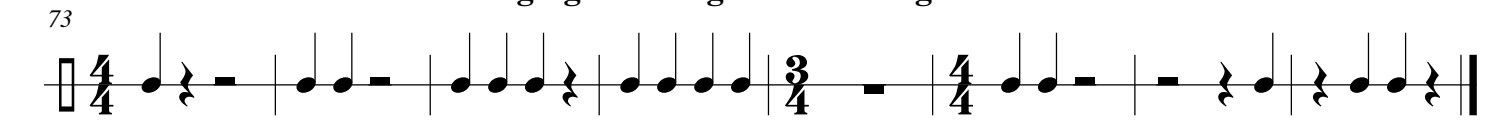






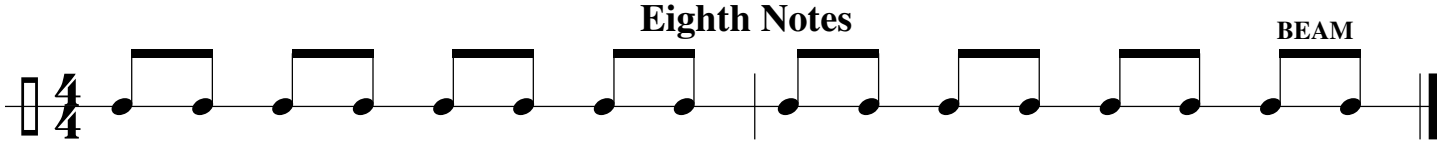


Challenging Time Signature Change with Rests



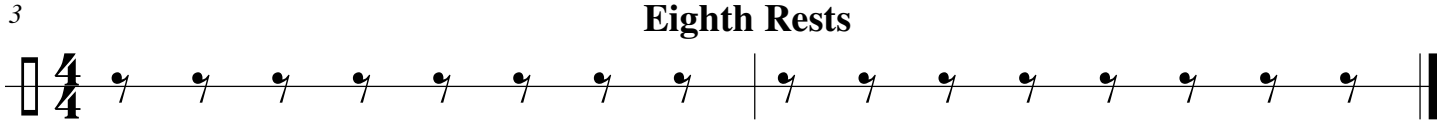
RHYTHMS and RESTS

Eighth Notes



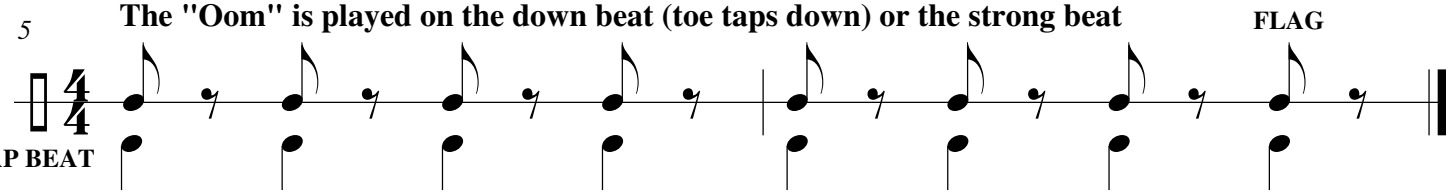
TAP BEAT - TOE GOES DOWN FOR THE DOWN BEAT. ALSO KNOWN AS THE BIG BEAT OR MACRO BEAT.
TOE GOES UP FOR THE UP BEAT. ALSO KNOWN AS THE SMALL BEAT OR MICRO BEAT.

Eighth Rests

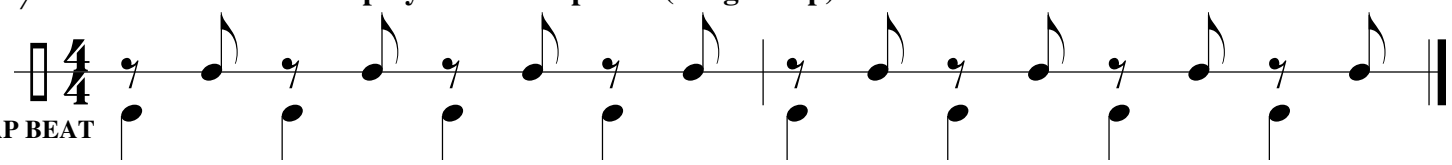


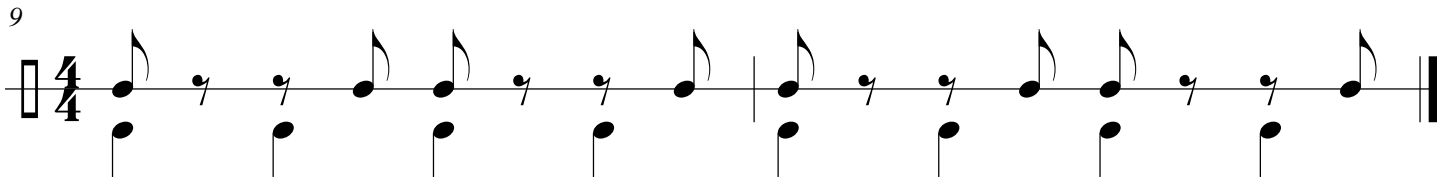
"OOMPAS"

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

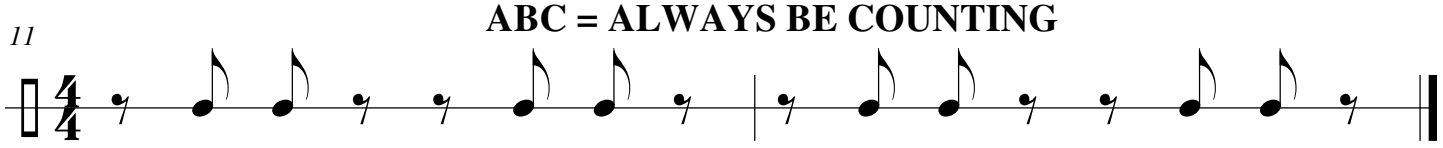


The "Pa"is played on the up beat (toe goes up) or the weak beat

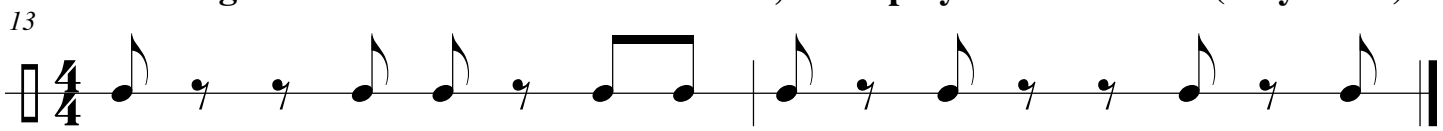


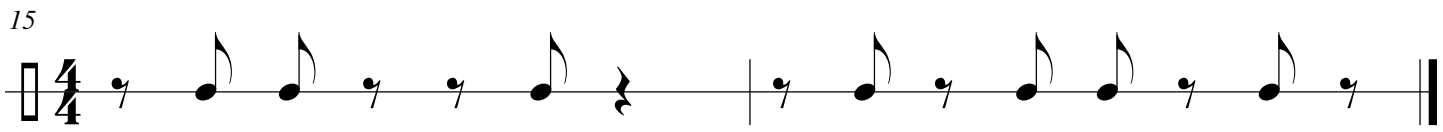


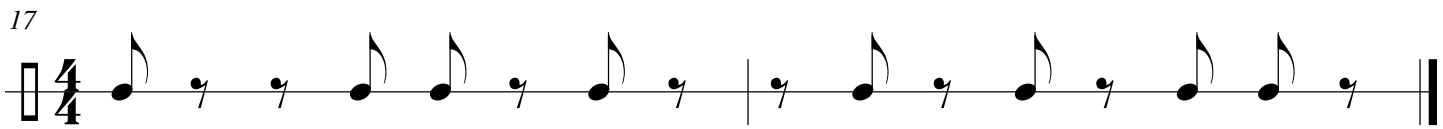
ABC = ALWAYS BE COUNTING



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







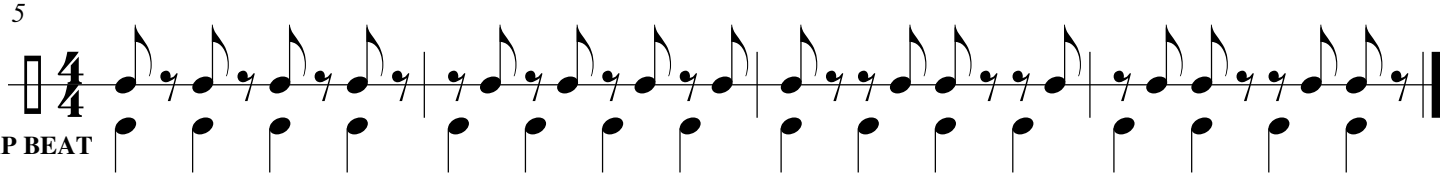
RHYTHMS and RESTS

Eighth and Quarter Notes with Rests

BEAM

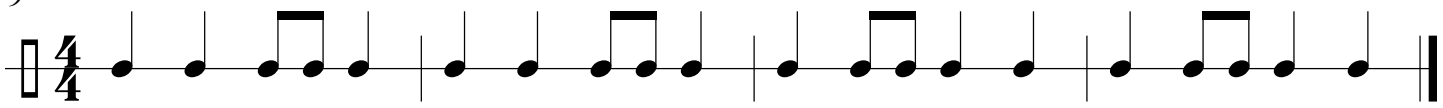
TAP BEAT - TOE GOES DOWN FOR THE DOWN BEAT. ALSO KNOWN AS THE BIG BEAT OR MACRO BEAT.
TOE GOES UP FOR THE UP BEAT. ALSO KNOWN AS THE SMALL BEAT OR MICRO BEAT.

5



ABC = ALWAYS BE COUNTING

9



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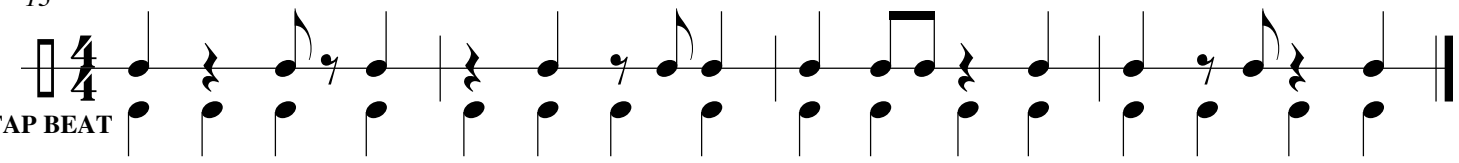
FLAG



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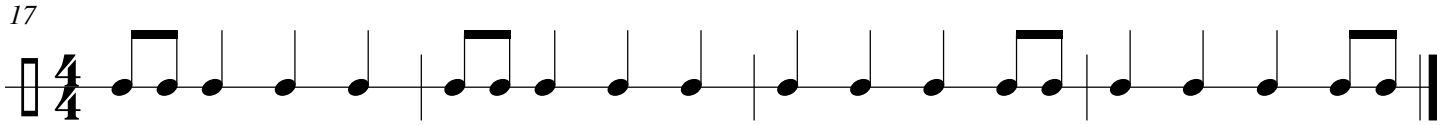

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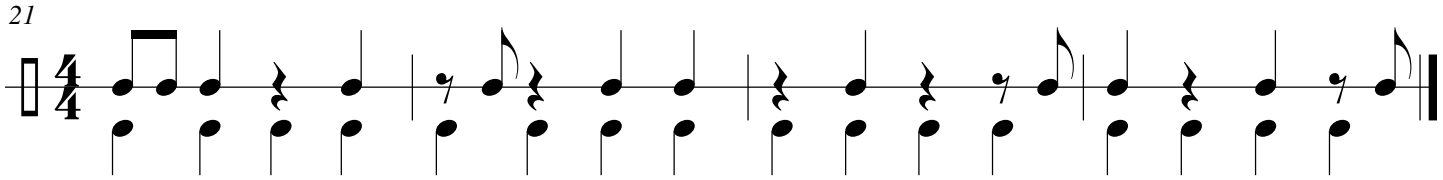

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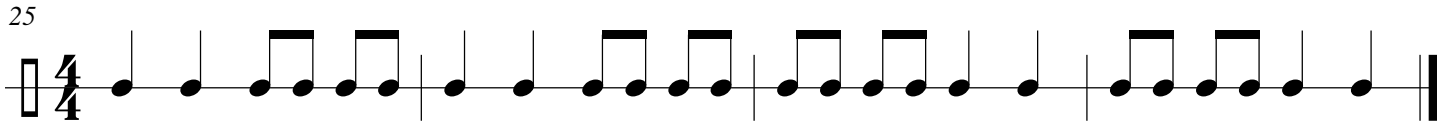

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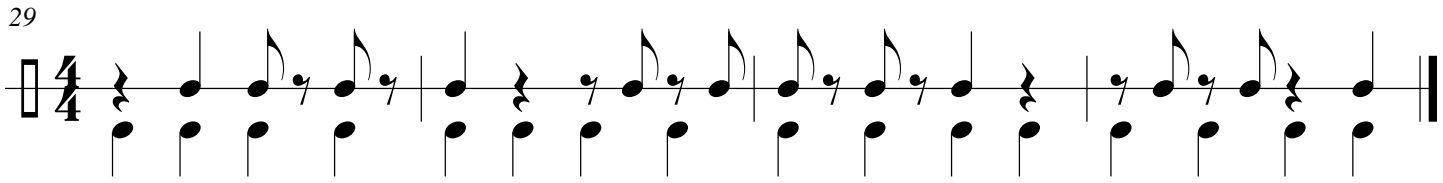
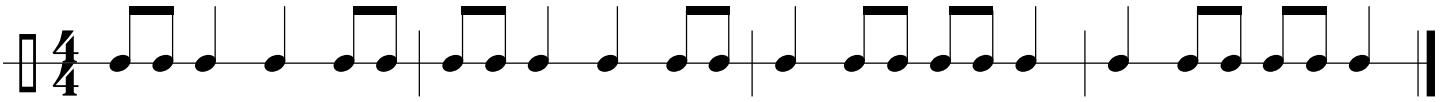


RHYTHMS and RESTS

Eighth and Quarter Notes with Rests

BEAM



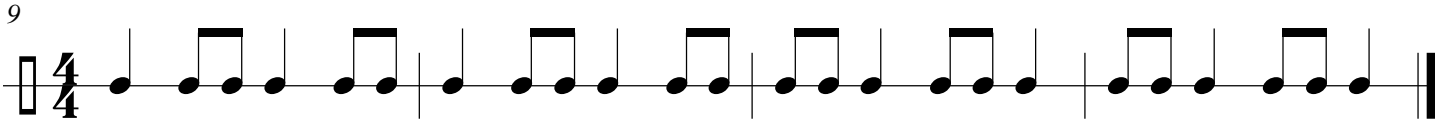
5

FLAG

TAP BEAT

ABC = ALWAYS BE COUNTING

9



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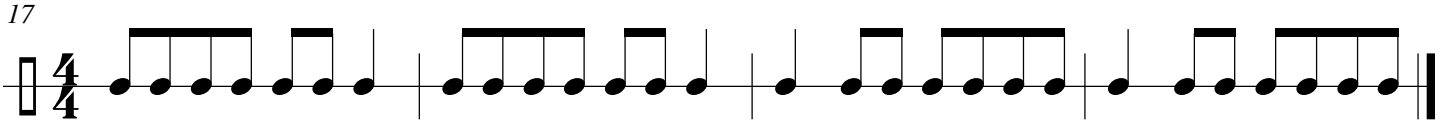
TAP BEAT

17



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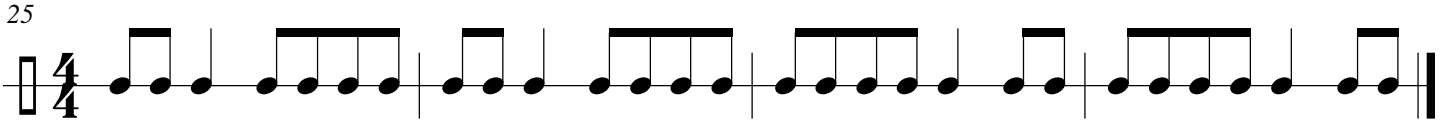

29

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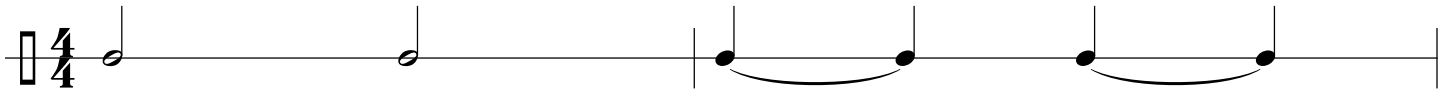
RHYTHMS - TIES and DOTS

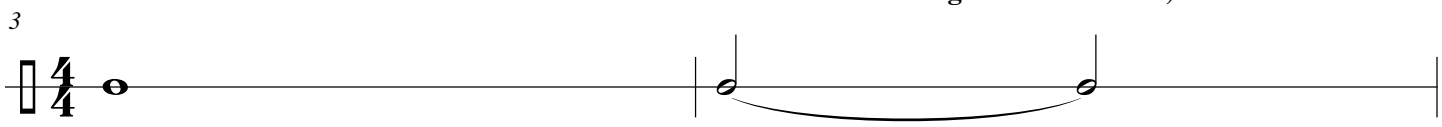
TIES

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

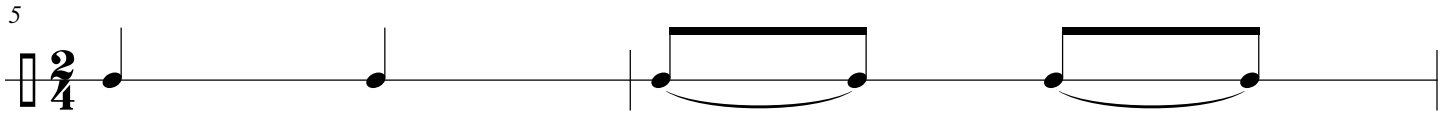


Tongue: TOOOOOOOOOOOOOOOOOTOOOOOOOOOOOOOOOO

Measures on the right look different, but sound the same



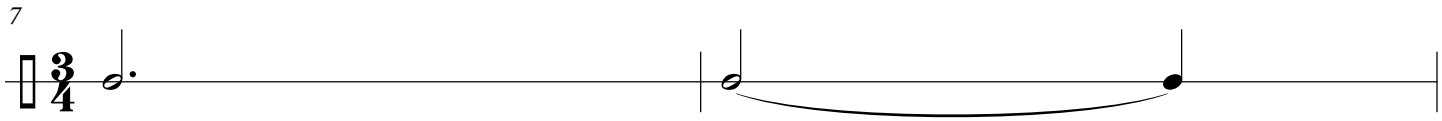
Tongue: TOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOO

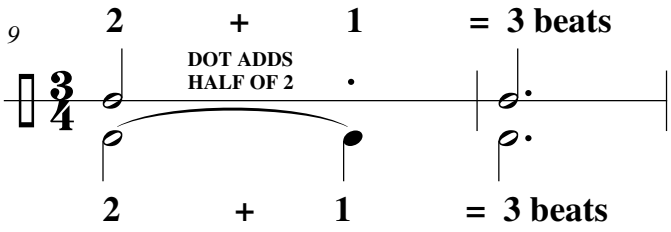


AUGMENTATION DOTS

DOTTED HALF NOTE

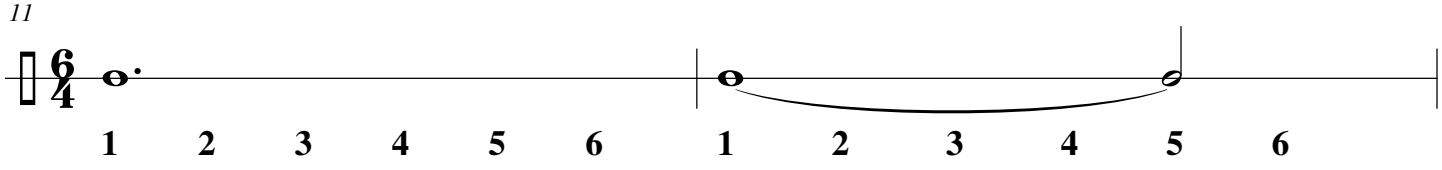
Dot adds half of the notes beat length



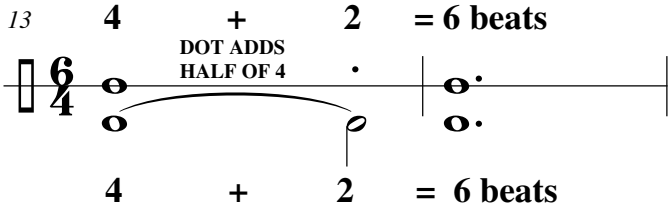


DOTTED WHOLE NOTE

Dot adds half of the notes beat length



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



RHYTHMS - TIES and DOTS

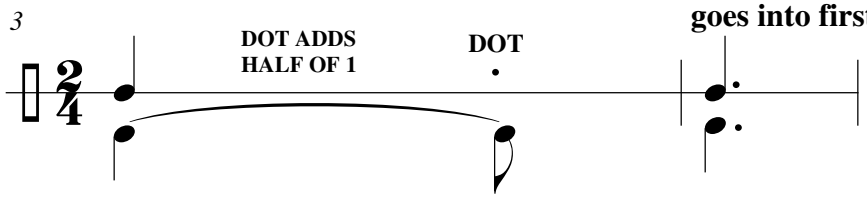
DOTTED QUARTER NOTE

Dot adds half of the notes value

Looks different, but sounds the same

1 + ½ = 1 ½ beats in length,
goes into first half of beat 2

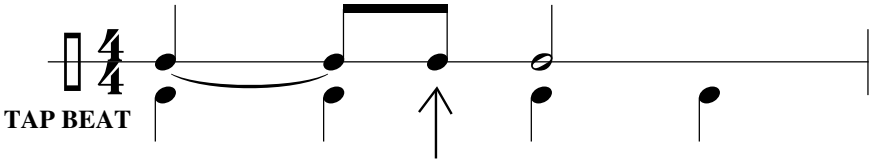
3



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

5

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



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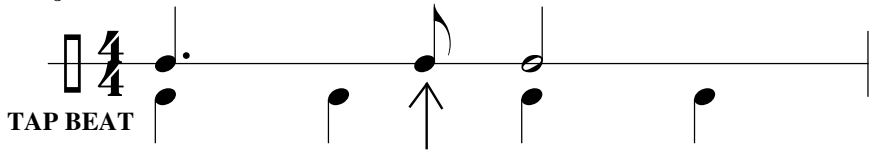
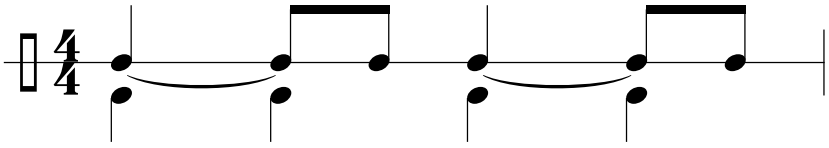
1 (& 2) **&** **3** (&) **4** (&)



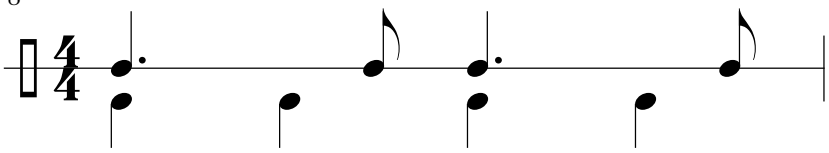
TOE GOES UP FOR THE EIGHTH NOTE

7



TOE GOES UP FOR THE EIGHTH NOTES

8



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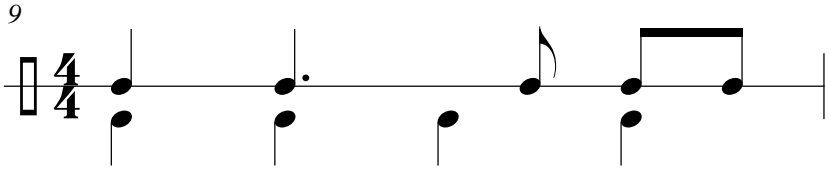
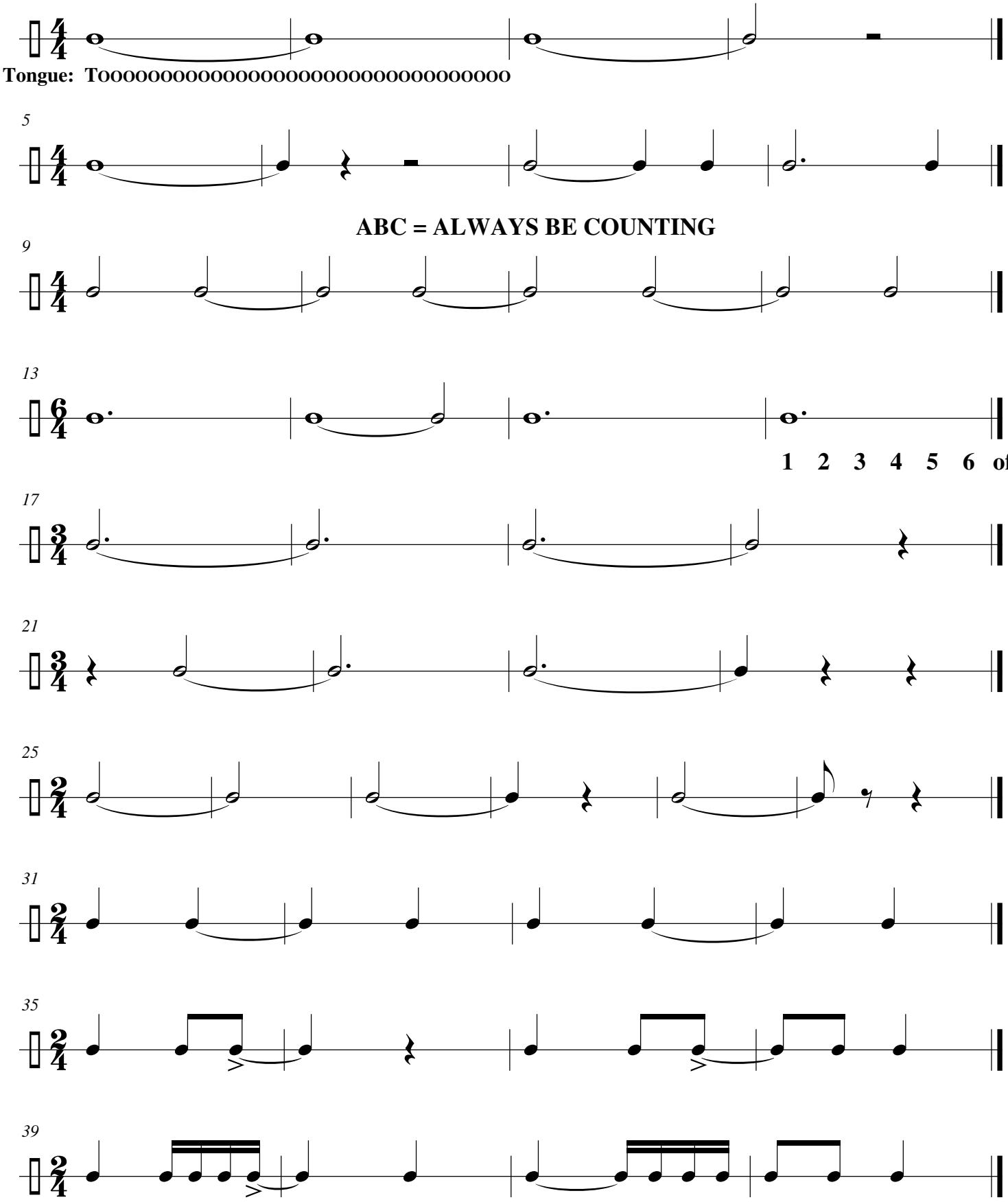


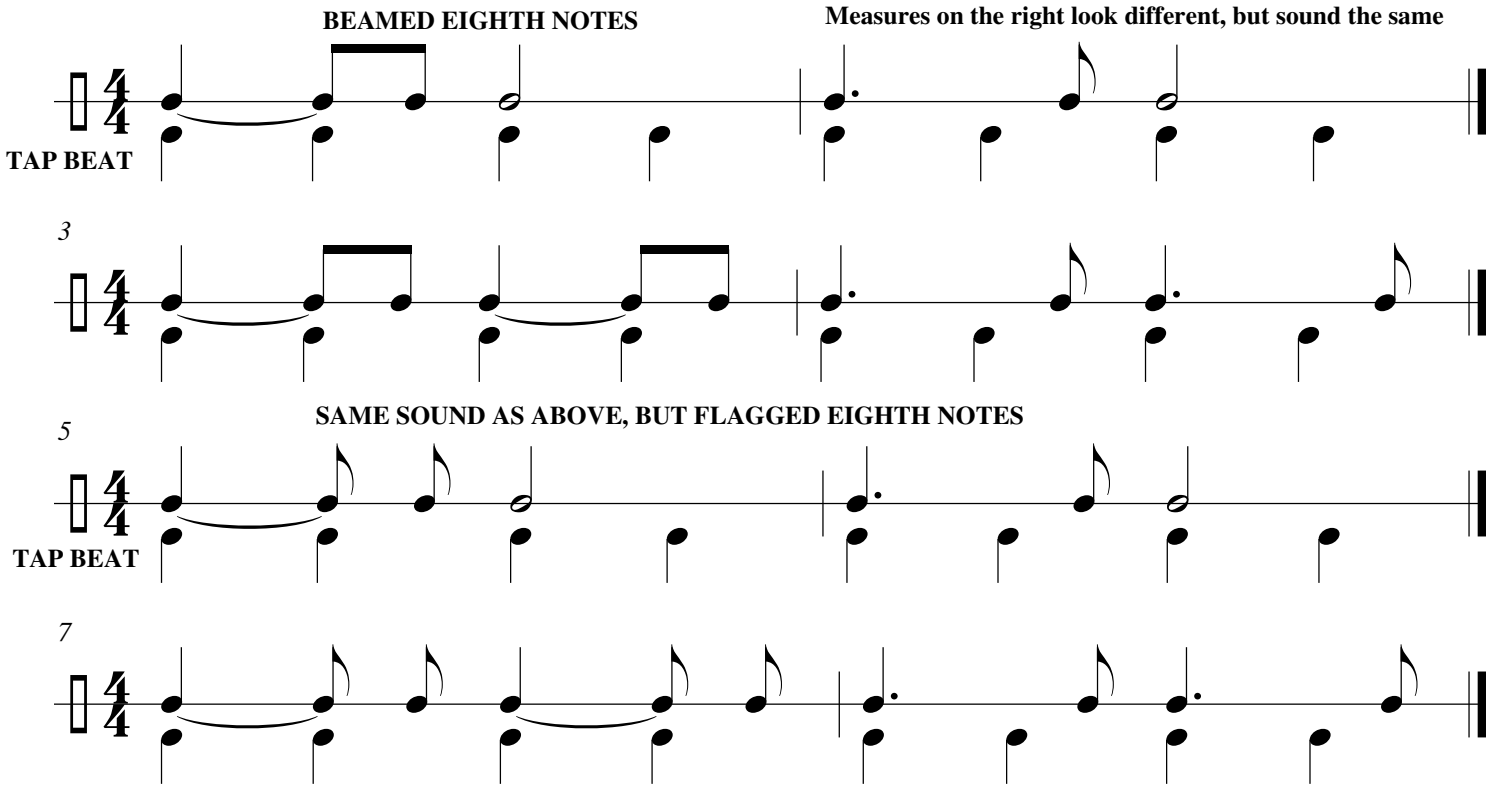
RHYTHMS - TIES and DOTS REVIEW

TIES

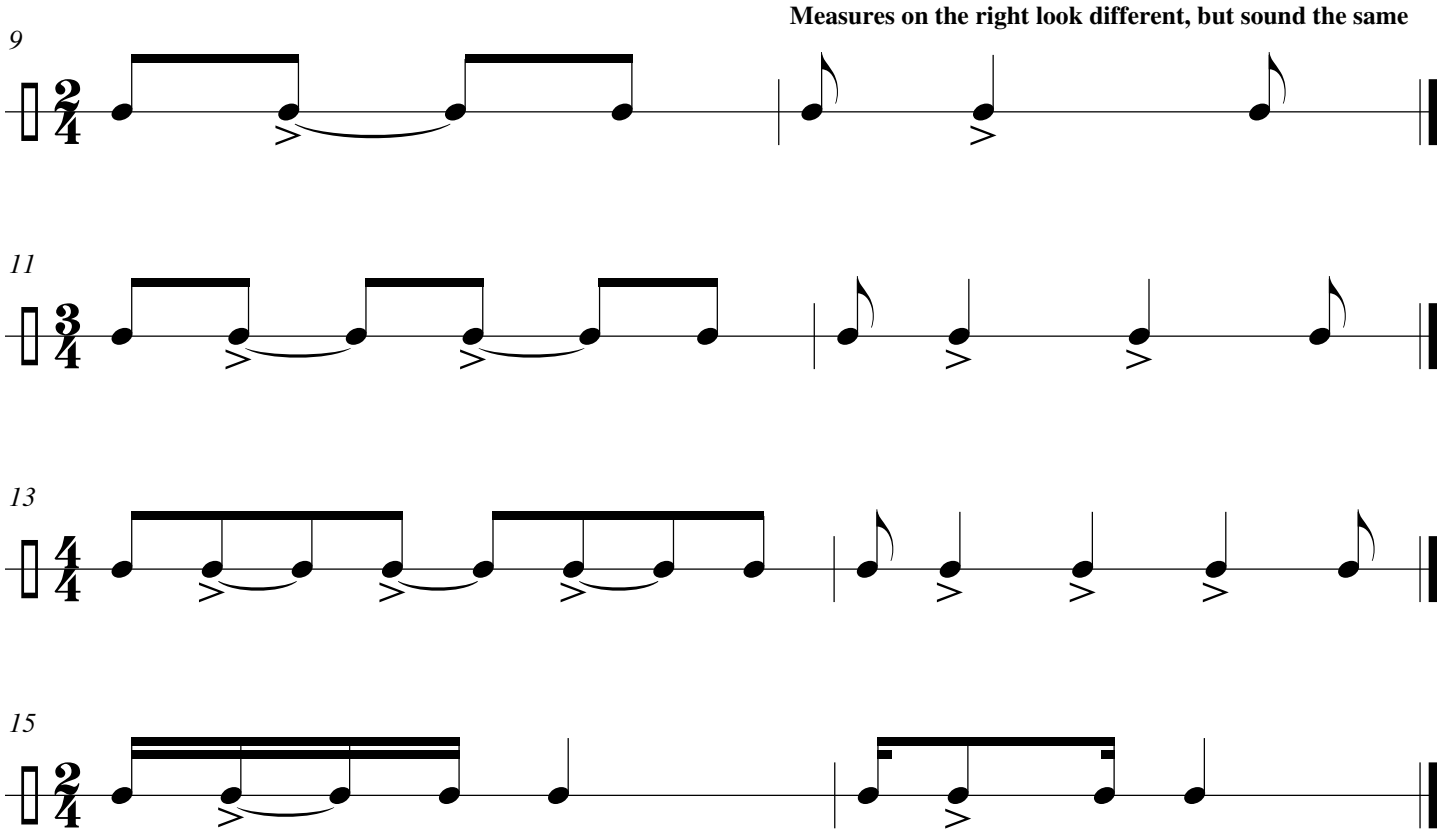
The "Tie" combines the counts of two notes. Tongue only the first note



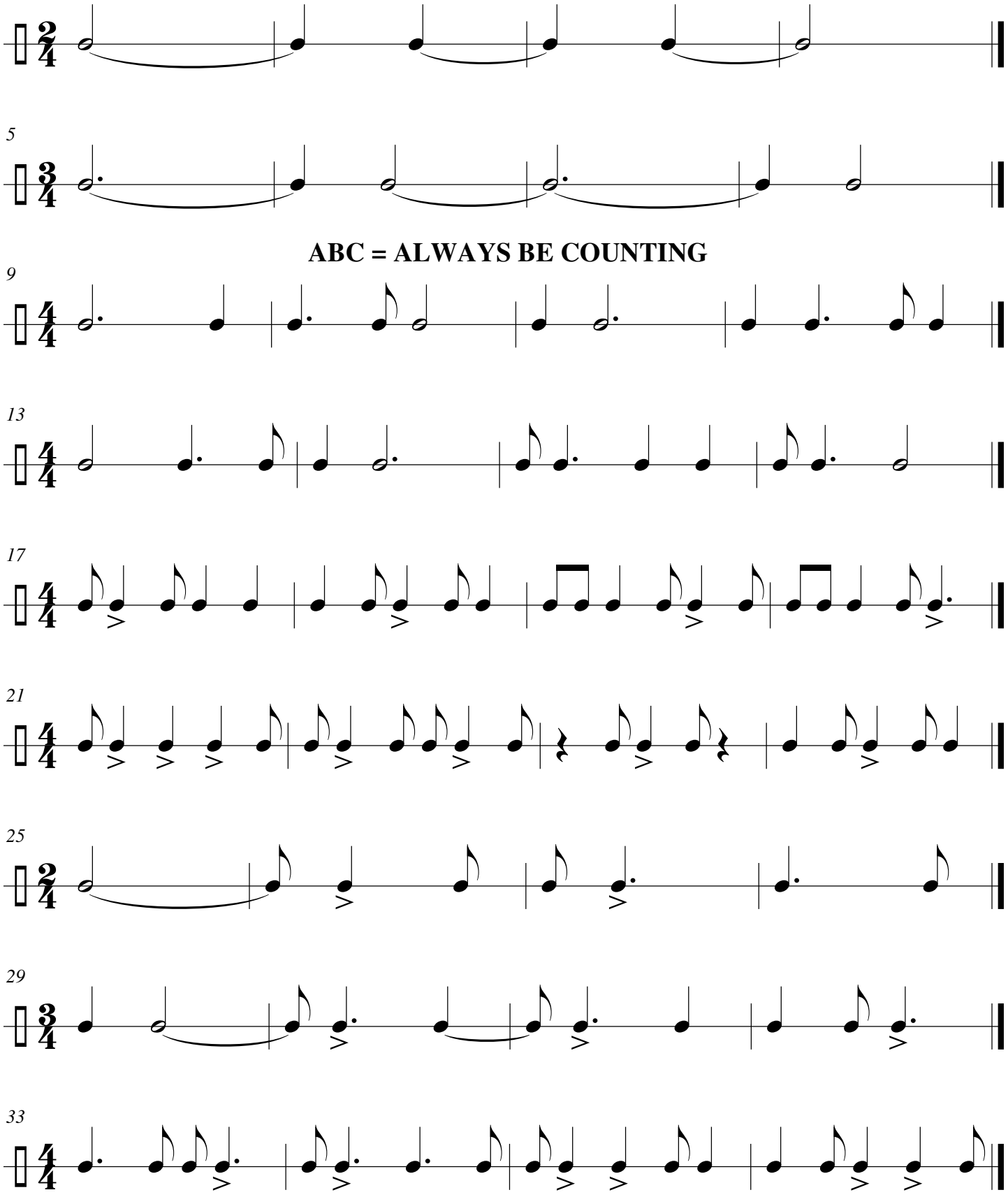
RHYTHMS
DOTTED QUARTER NOTE REVIEW



Syncopation
Accent is played with the weak beat



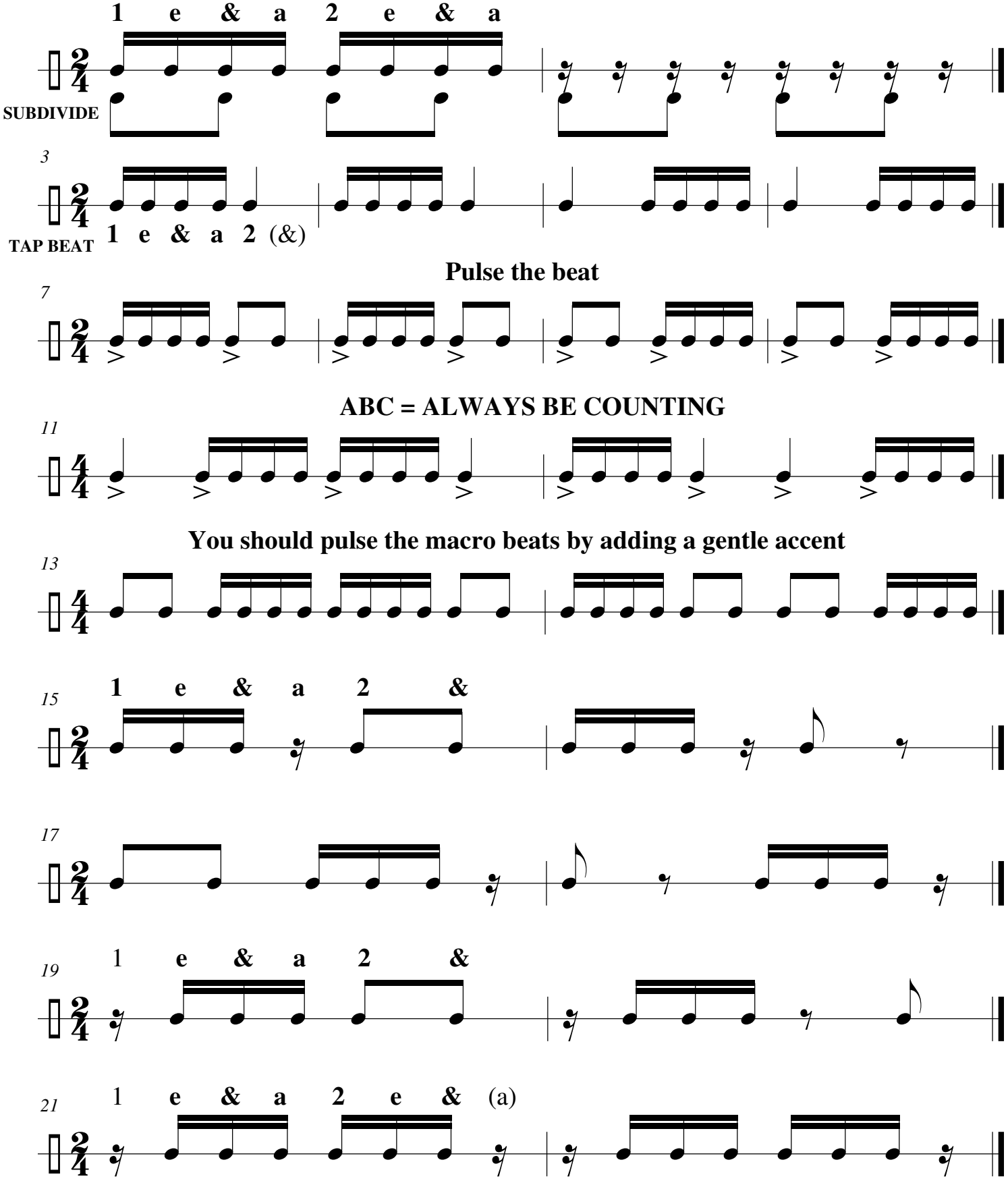
RHYTHMS
TIES, DOTS and SYNCOPATION



RHYTHMS

Sixteenth Notes and Sixteenth Rests

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



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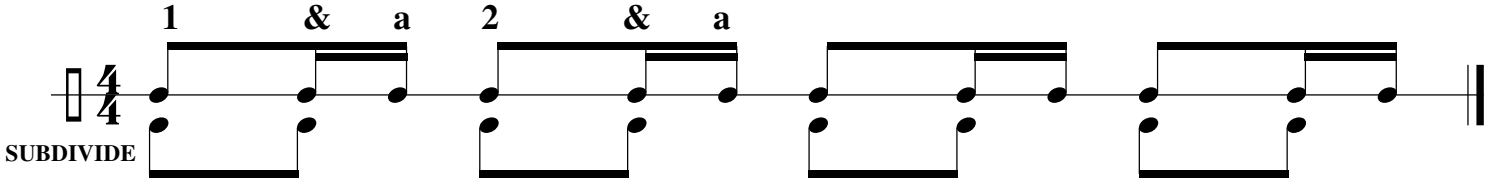
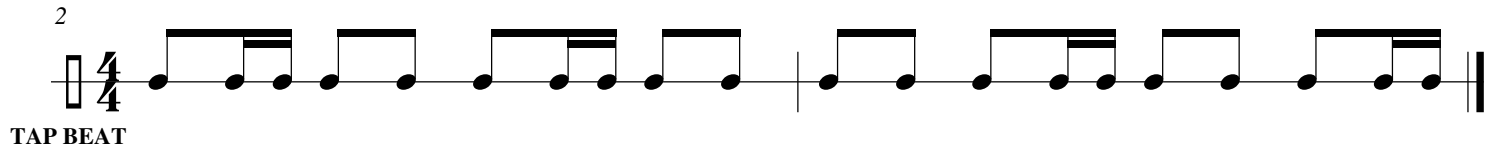
RHYTHMS

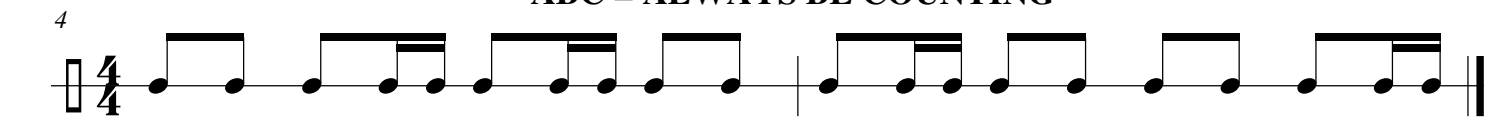
Eighth Note and Two Sixteenth Notes

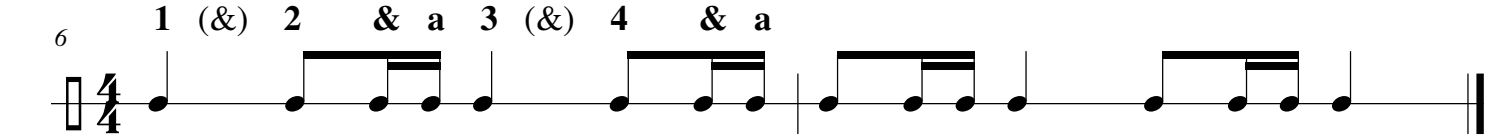
SUBDIVIDE IN MUSIC IS TO TAP AND FEEL BOTH THE STRONG AND WEAK BEATS

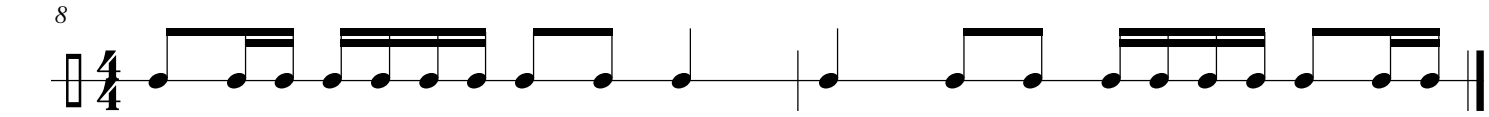




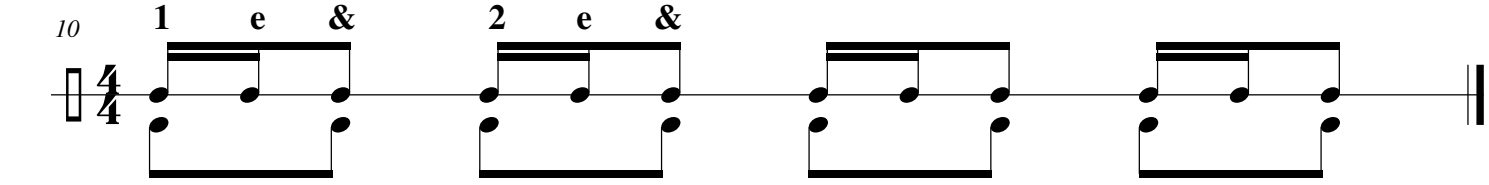
ABC = ALWAYS BE COUNTING

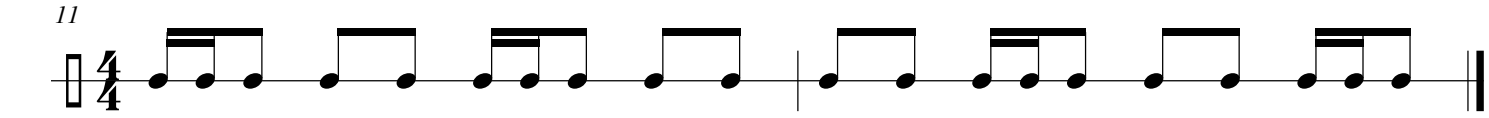


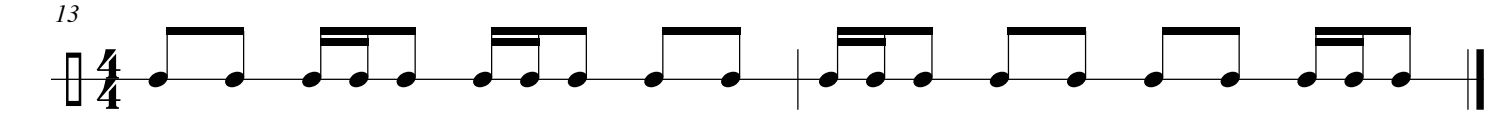


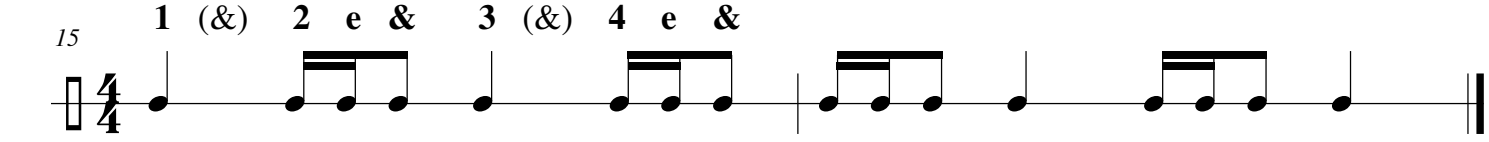


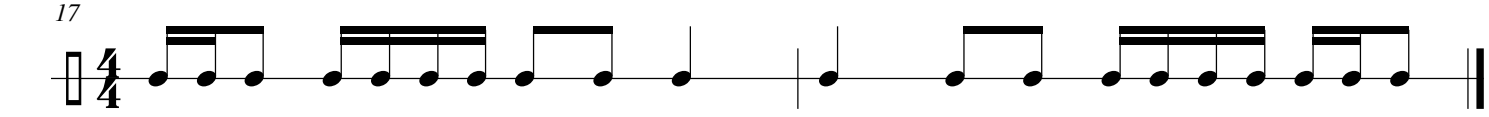
Two Sixteenth Notes and an Eighth Note











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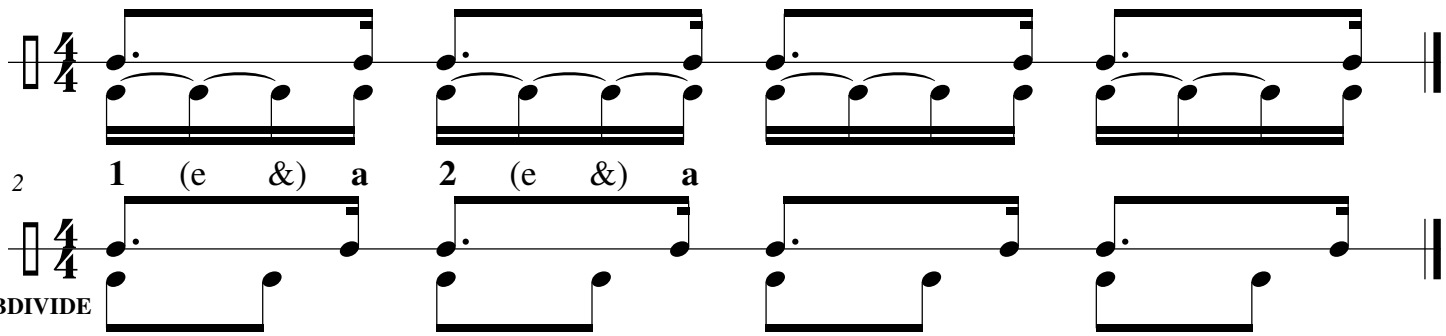
RHYTHMS

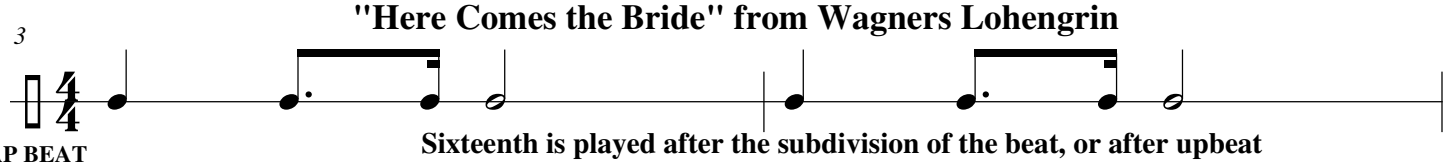
Dotted Eighth Note and a Sixteenth Note



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

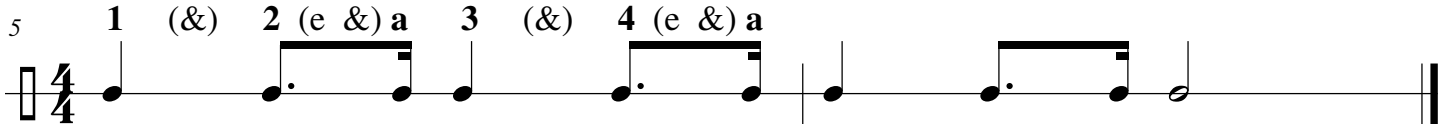
SUBDIVIDE

"Here Comes the Bride" from Wagners Lohengrin



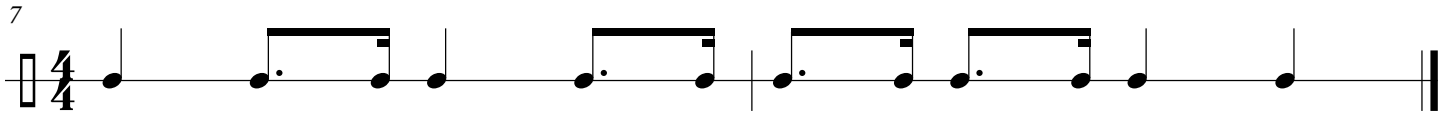
TAP BEAT

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

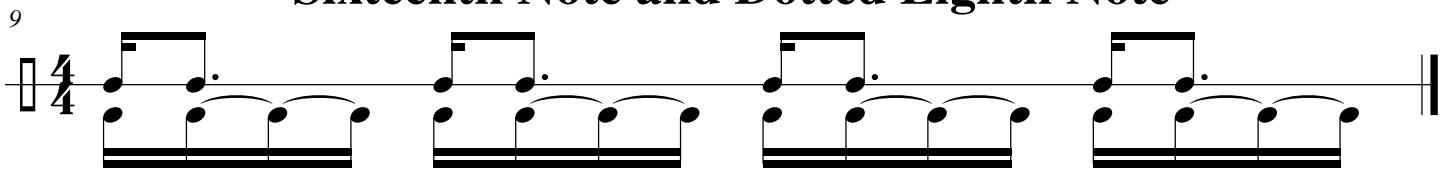


1 (&) 2 (e &) a 3 (&) 4 (e &) a

"Hail to the Chief" Presidential Anthem

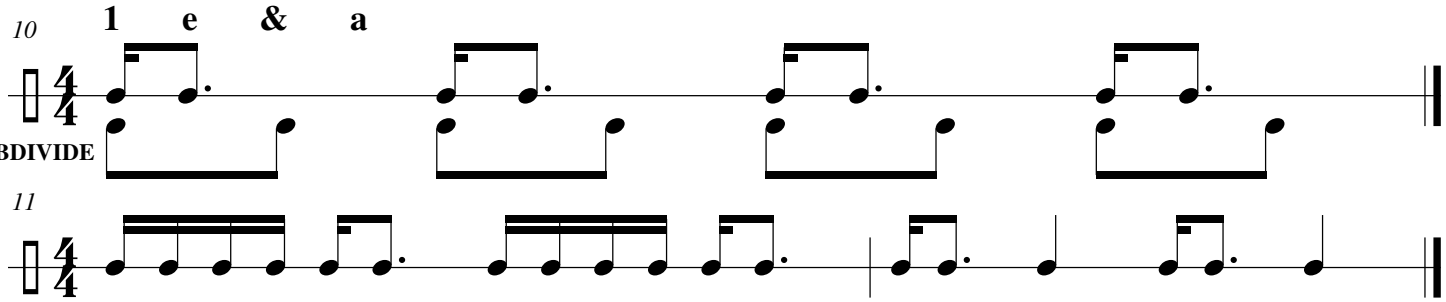


Sixteenth Note and Dotted Eighth Note

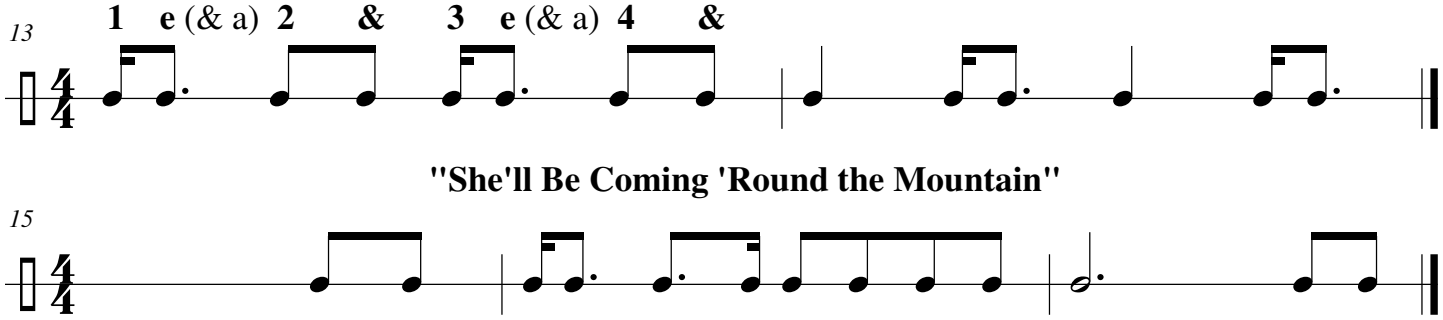


1 e & a

SUBDIVIDE



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

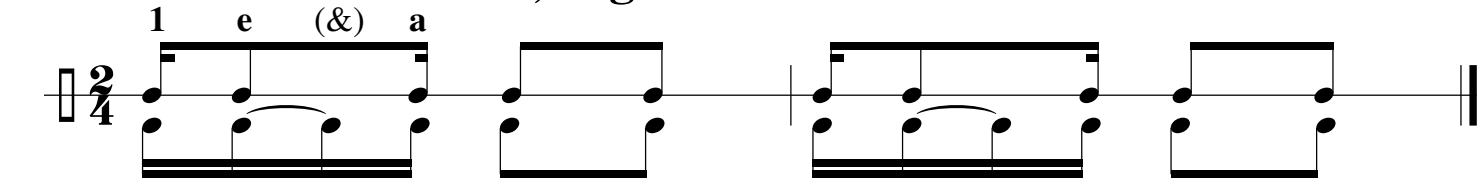


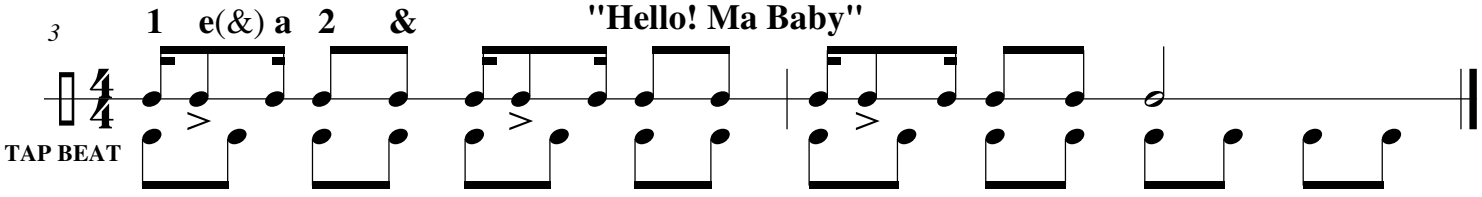
"She'll Be Coming 'Round the Mountain"

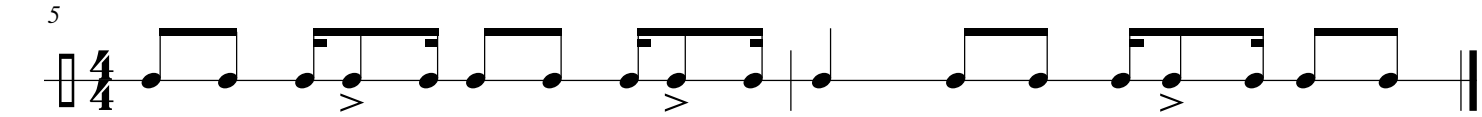
This page can be played upside down

RHYTHMS

Sixteenth, Eighth and Sixteenth Notes

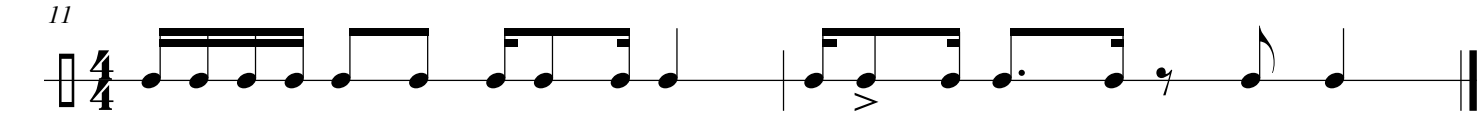


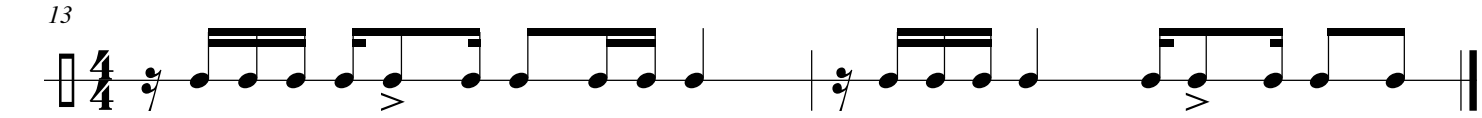




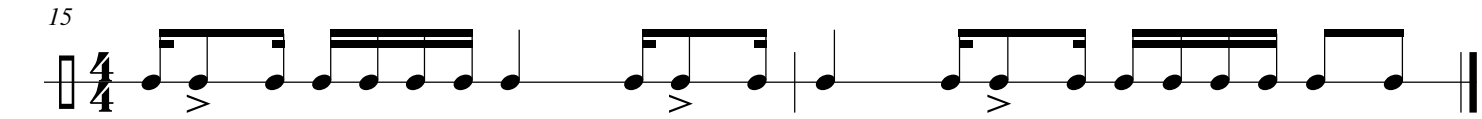
Syncopation with Sixteenth Notes

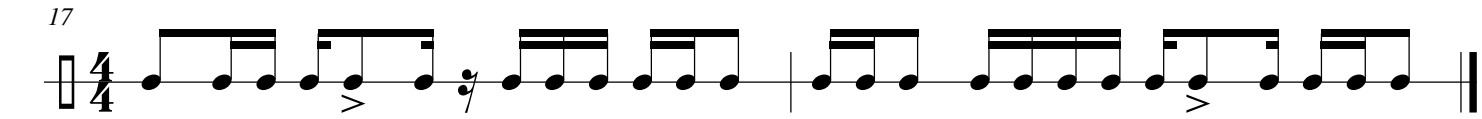
Sixteenth Note REVIEW for Superstars

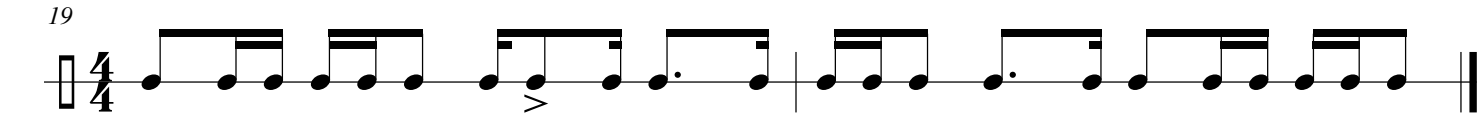




ABC = ALWAYS BE COUNTING





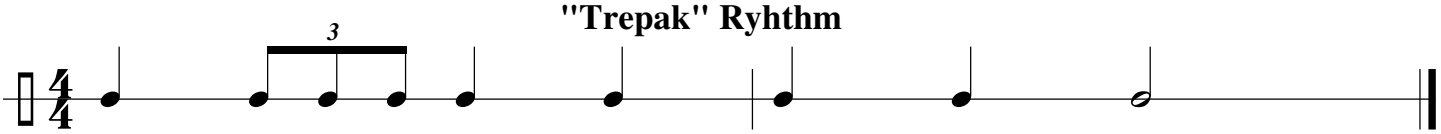


This page can be played upside down

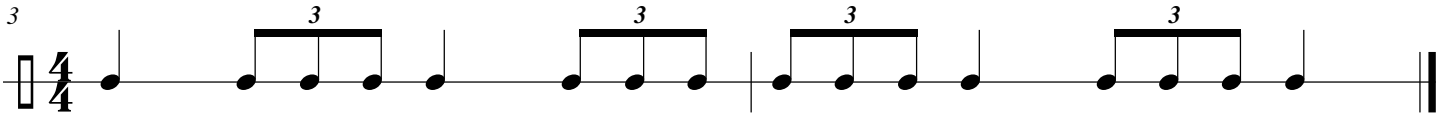
RHYTHMS - TRIPLETS

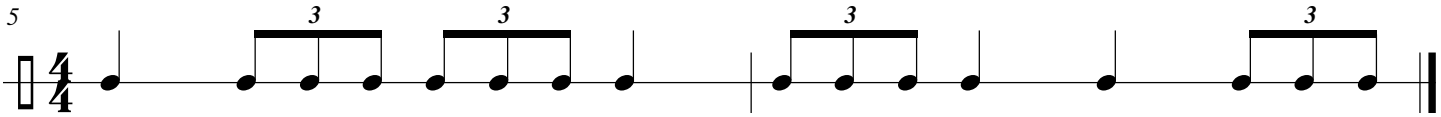
Triplets are a type of tuplet, which is an unequal subdivision of notes within its time signature

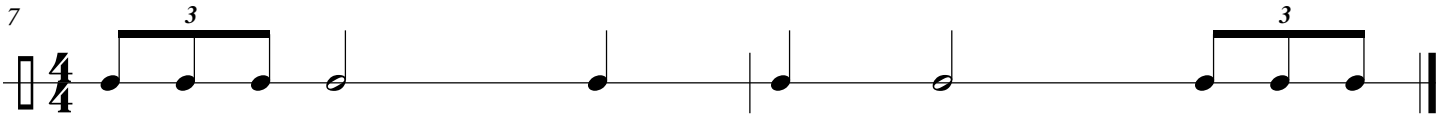
"Trepak" Ryhthm



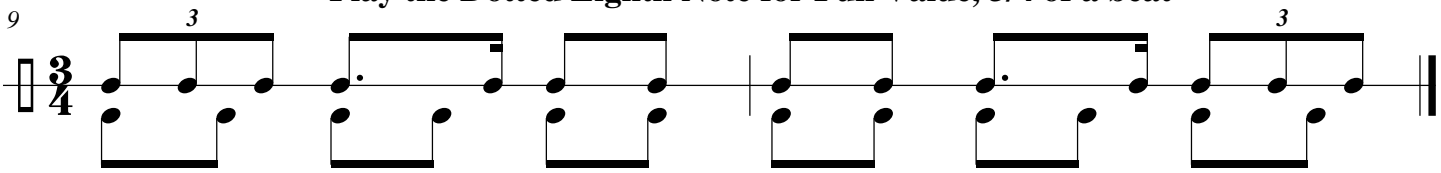
Although this triplet looks like eighth notes, each note is one third of a beat



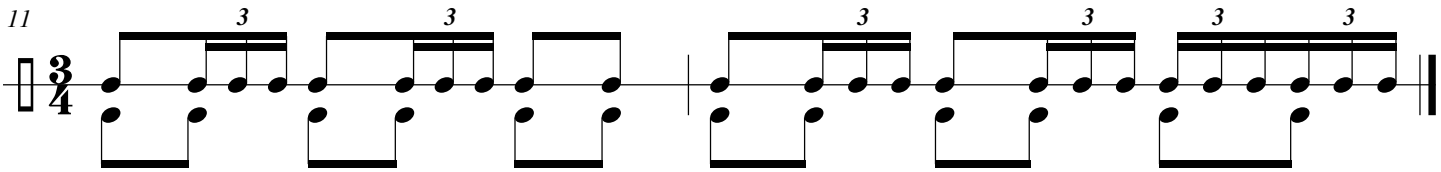


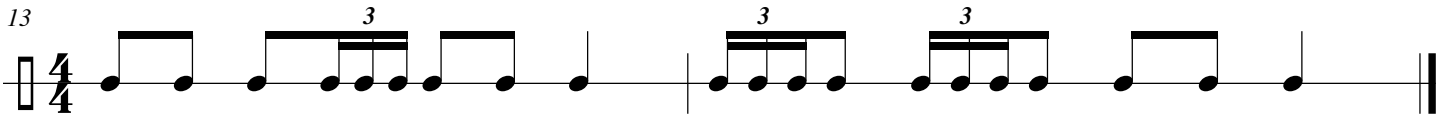


Play the Dotted Eighth Note for Full Value, 3/4 of a beat

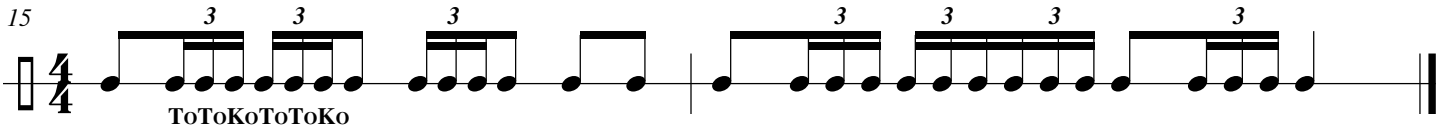


Ravel's "Bolero" Ostinato Snare Drum Part

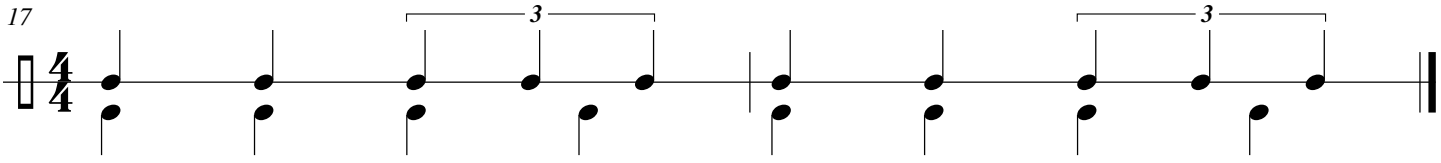


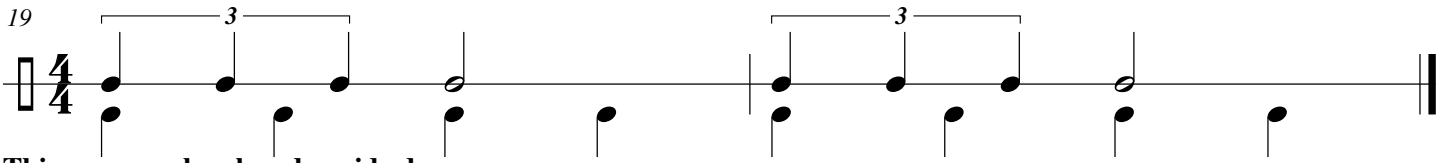


Although this triplet looks like sixteenth notes, each note is one sixth of a beat



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

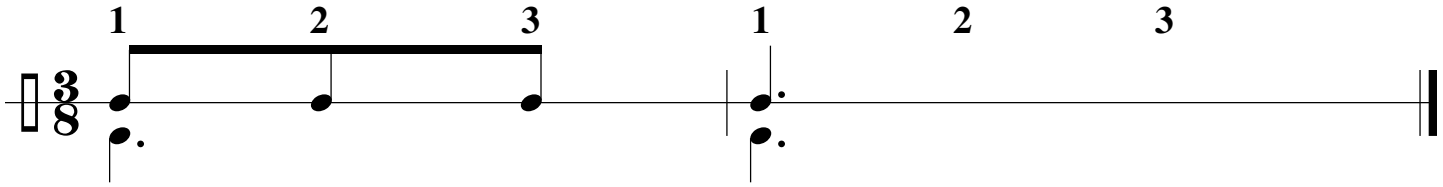




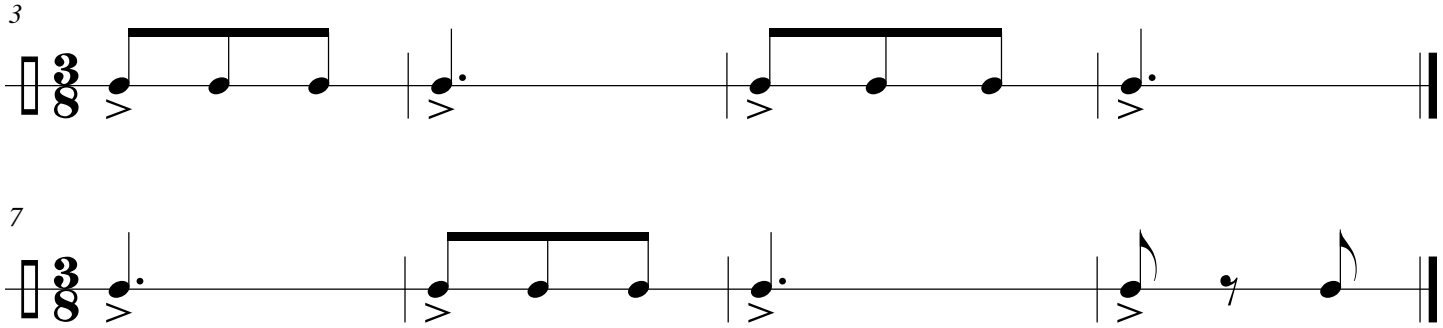
This page can be played upside down

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

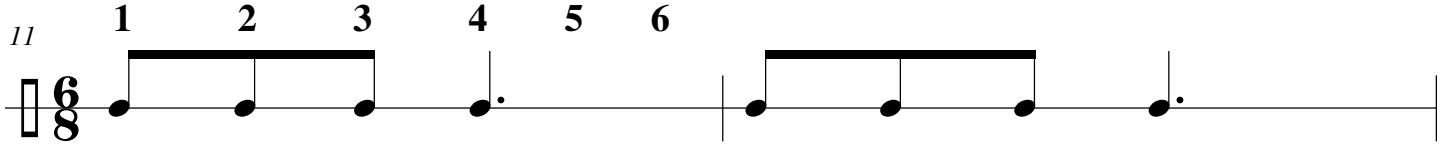
Review Time Signatures on page 31



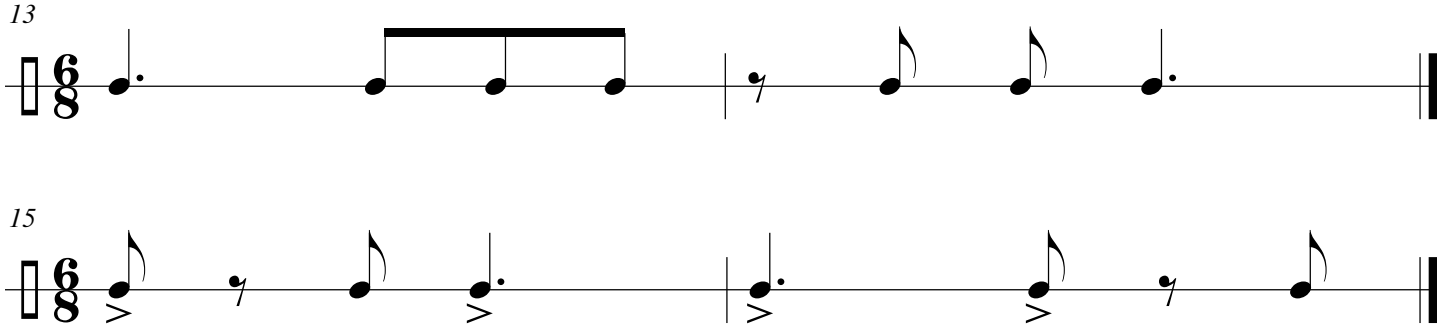
Pulse the Down Beats



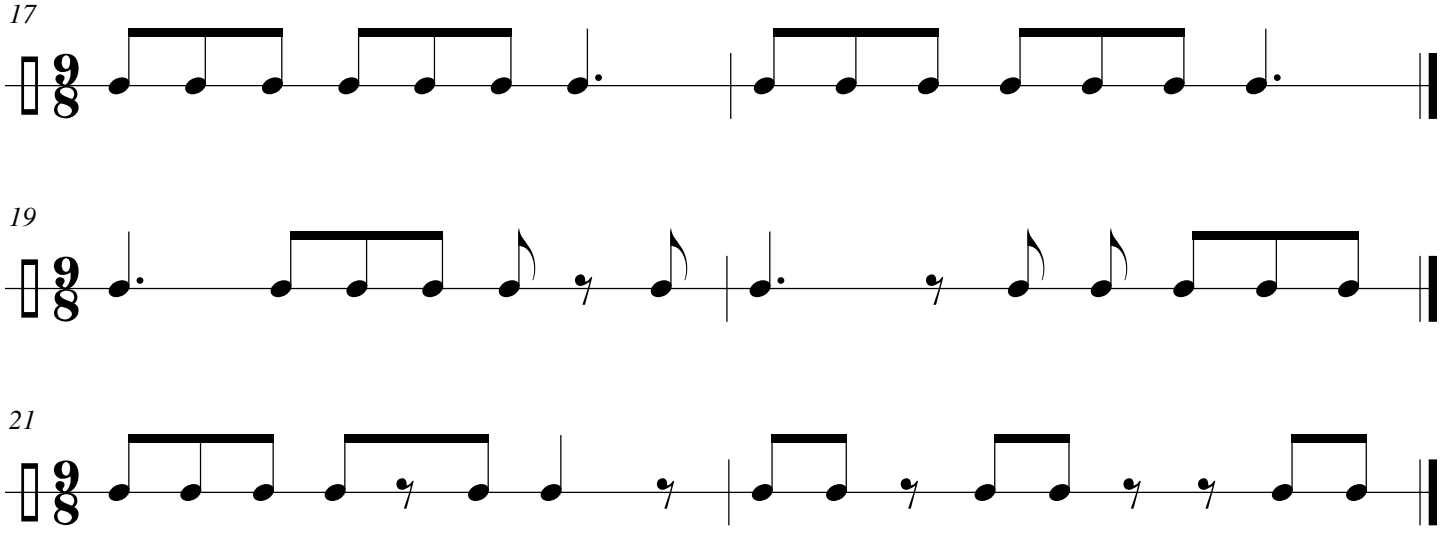
Same sound as measures 3-6



ABC = ALWAYS BE COUNTING



Pulse the Down Beats



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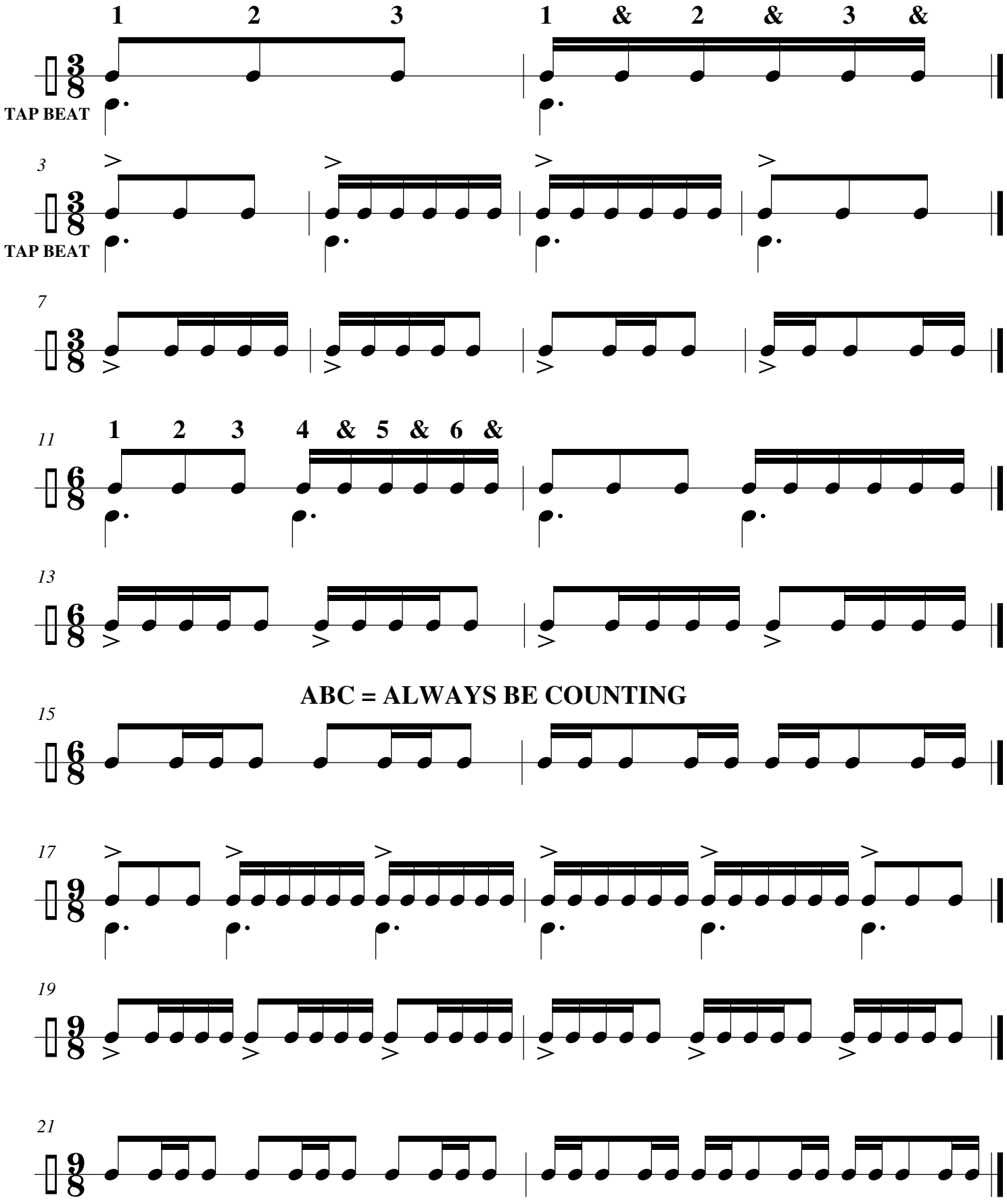
RHYTHMS 3/8, 6/8, and 9/8 Time

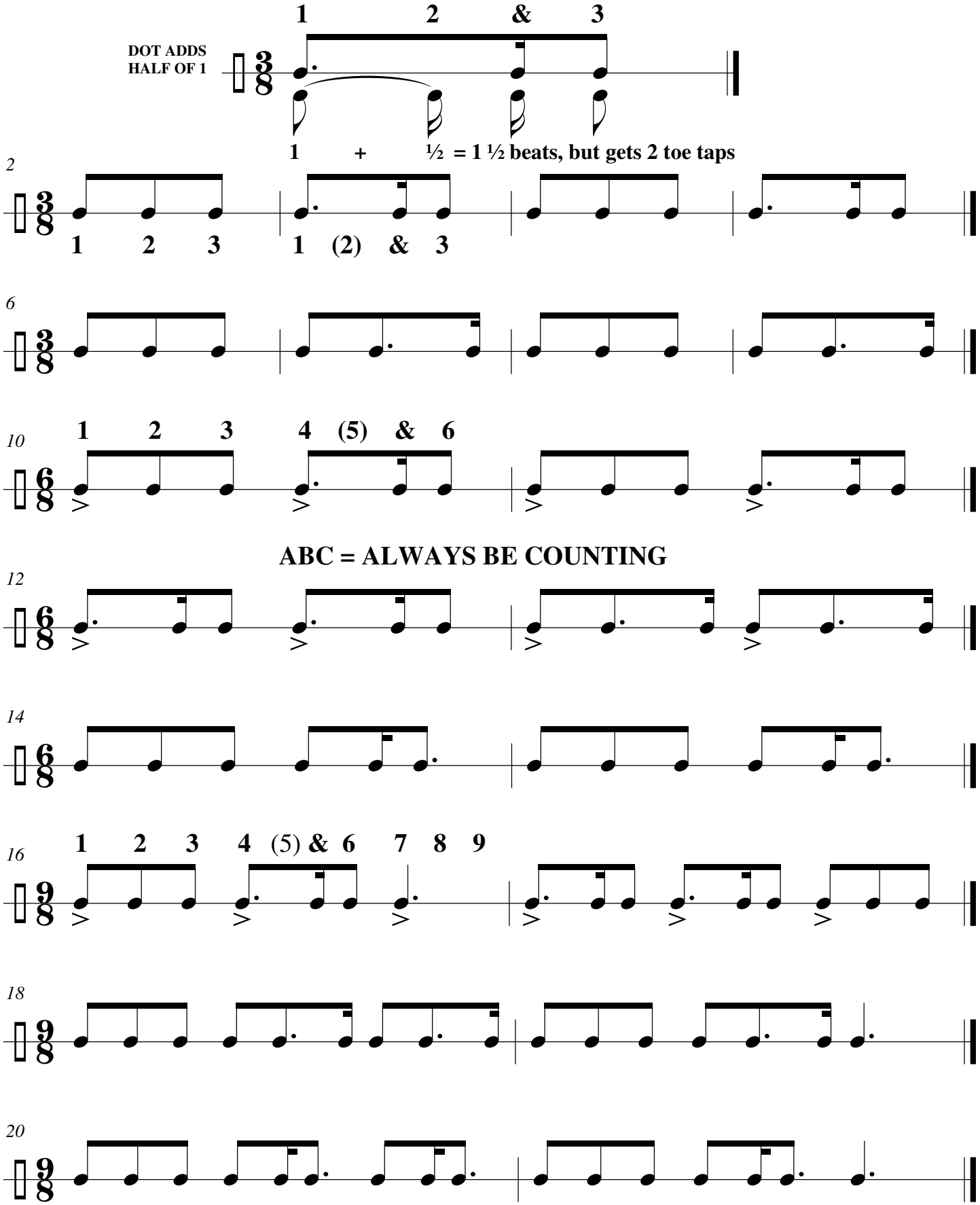


This page can be played upside down

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

DOTTED EIGHTH NOTE

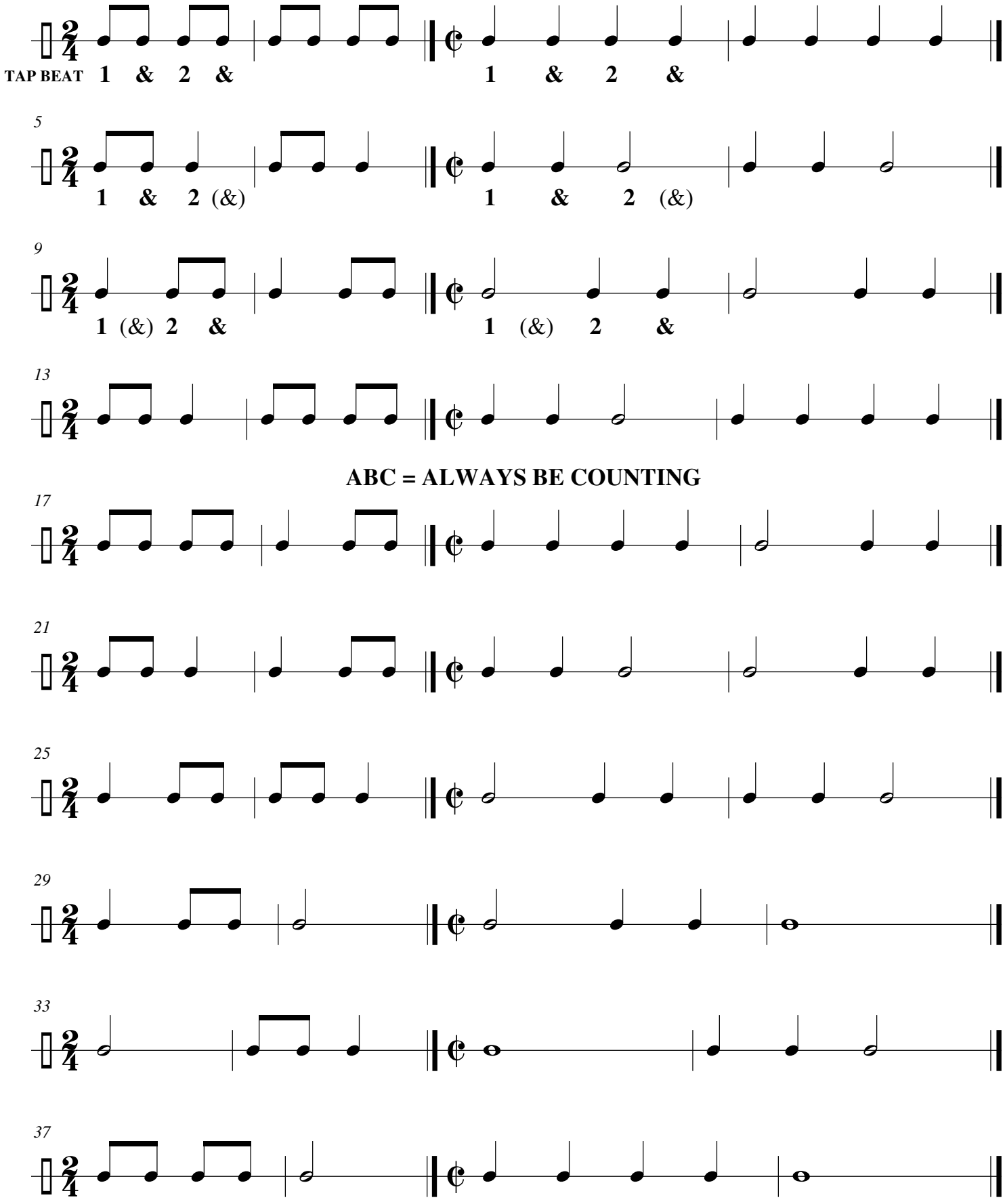
Dot adds half of the notes length



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

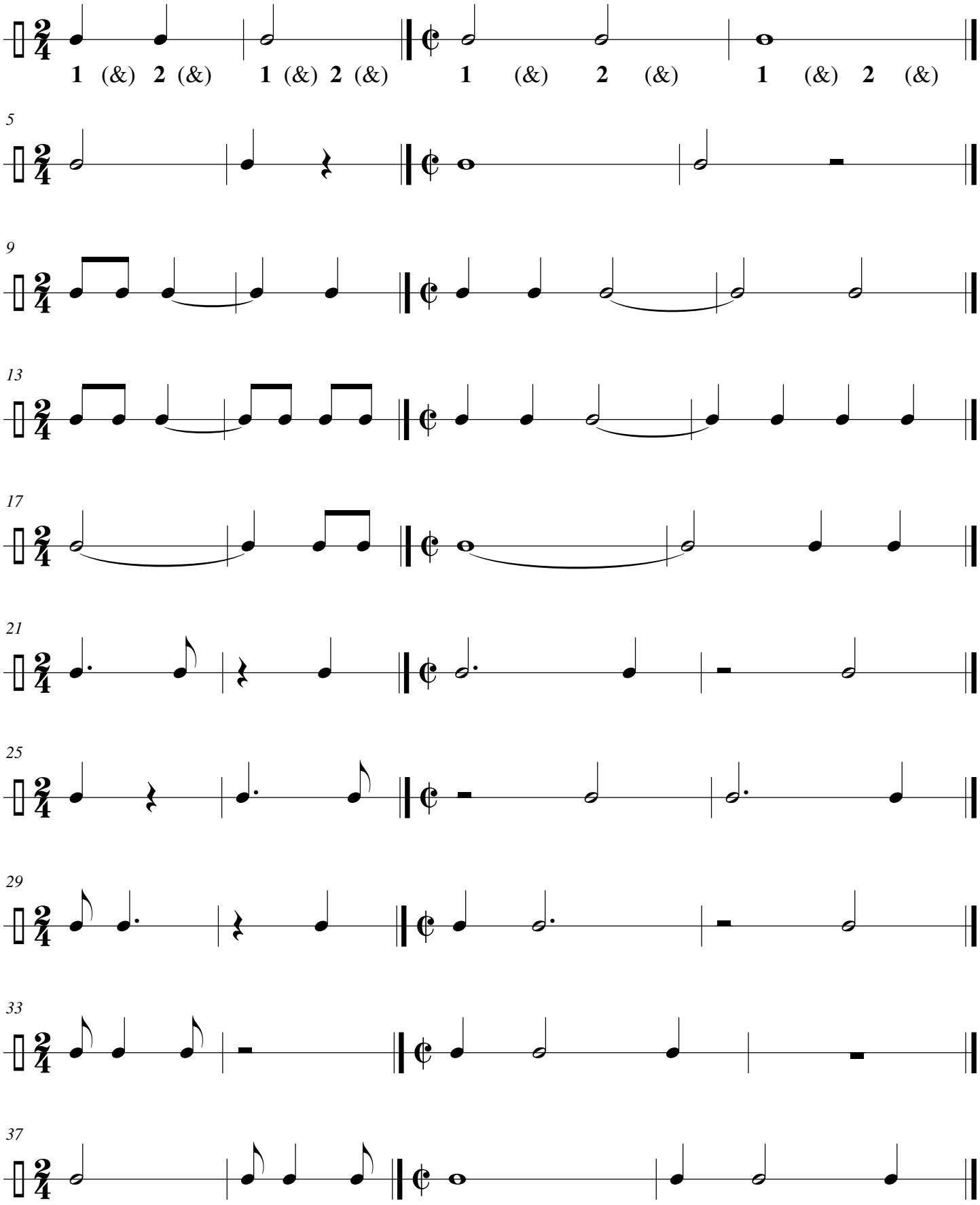


ABC = ALWAYS BE COUNTING

This page can be played upside down

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

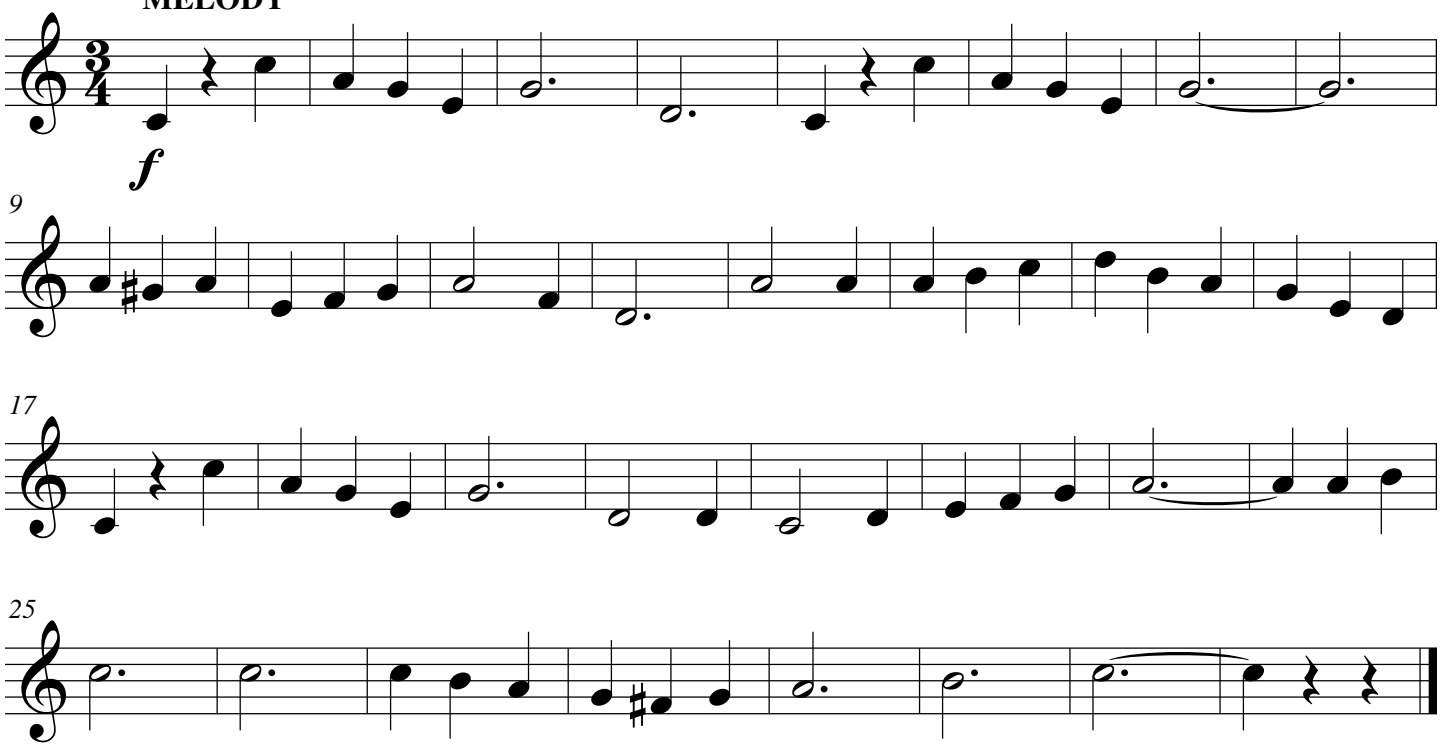
Measures on the right look different, but sound the same



DUETS

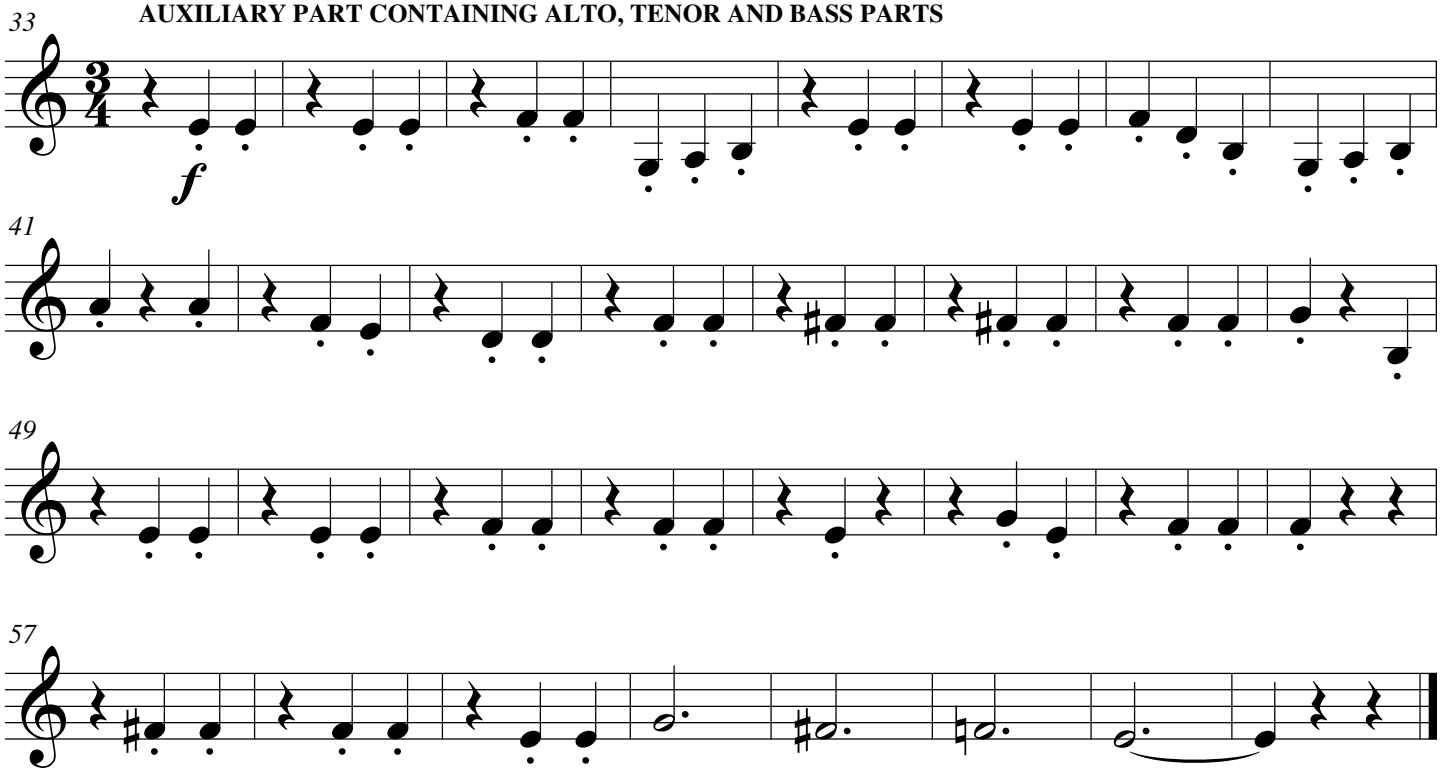
"Take Me Out to the Ballgame"

MELODY



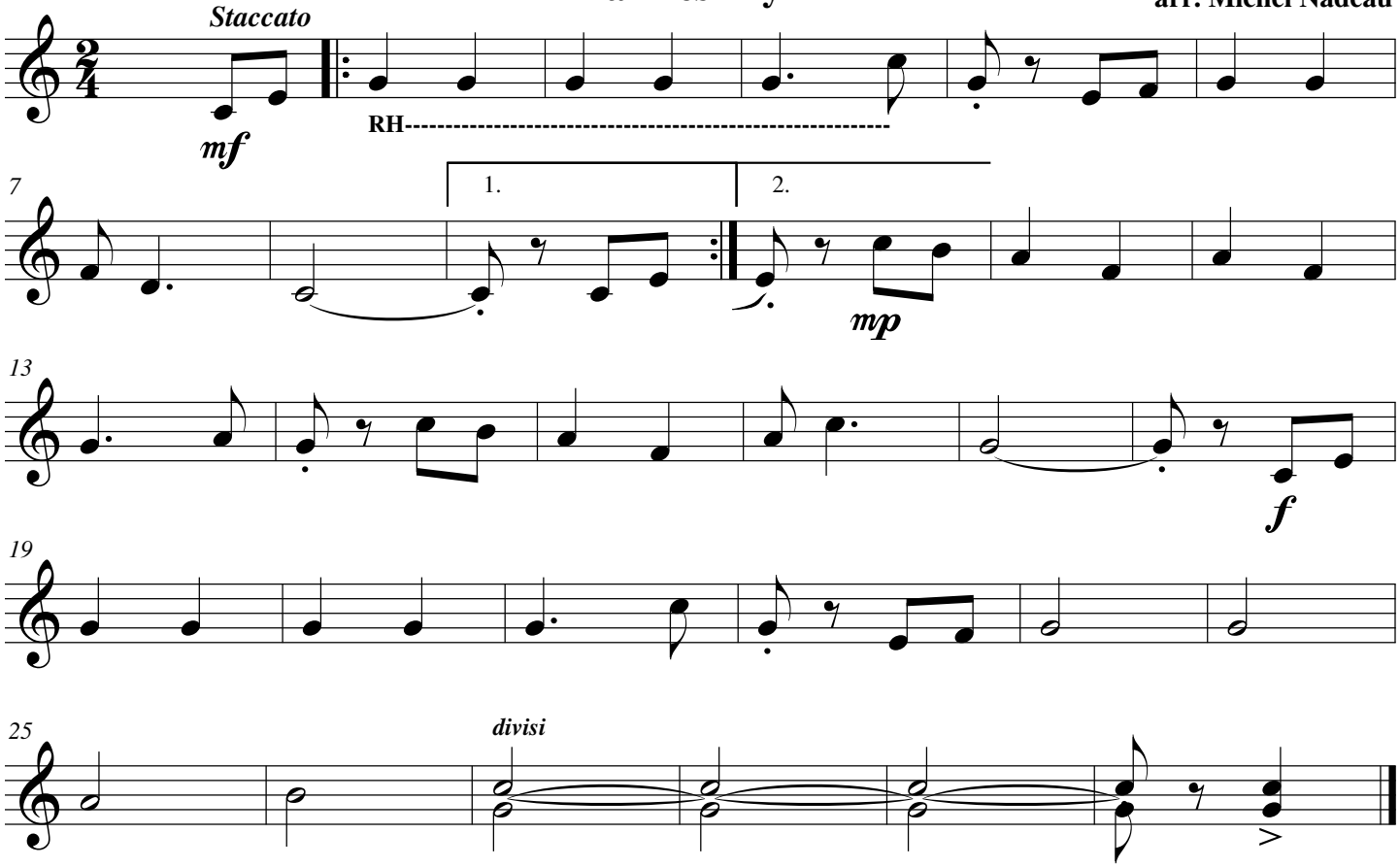
"Take Me Out to the Ballgame" Part B

AUXILIARY PART CONTAINING ALTO, TENOR AND BASS PARTS



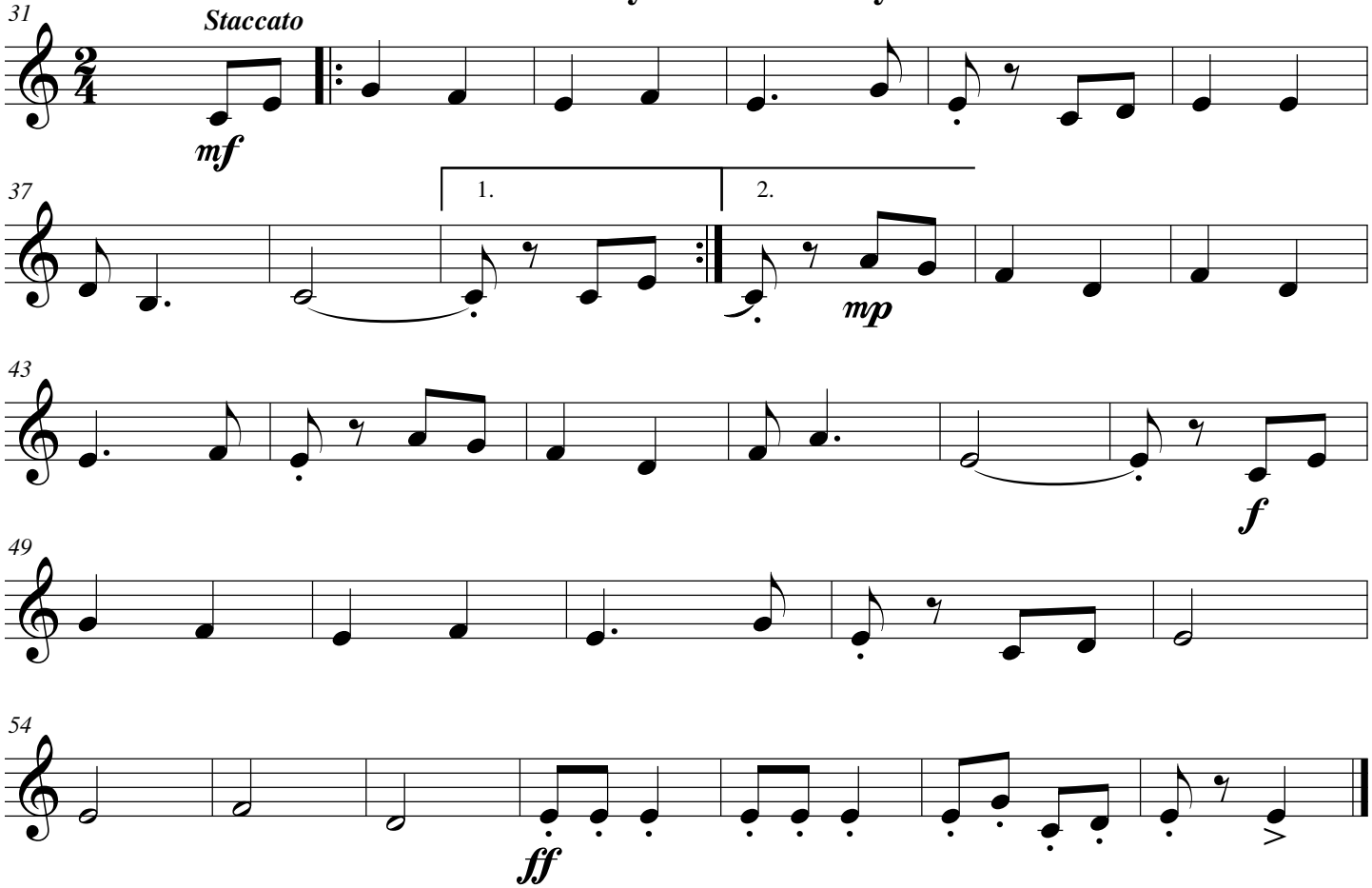
"Marines' Hymn"

Composer Unknown
arr. Michel Nadeau



Divisi means to divide the part with your stand partner

"Marines' Hymn" Harmony Part

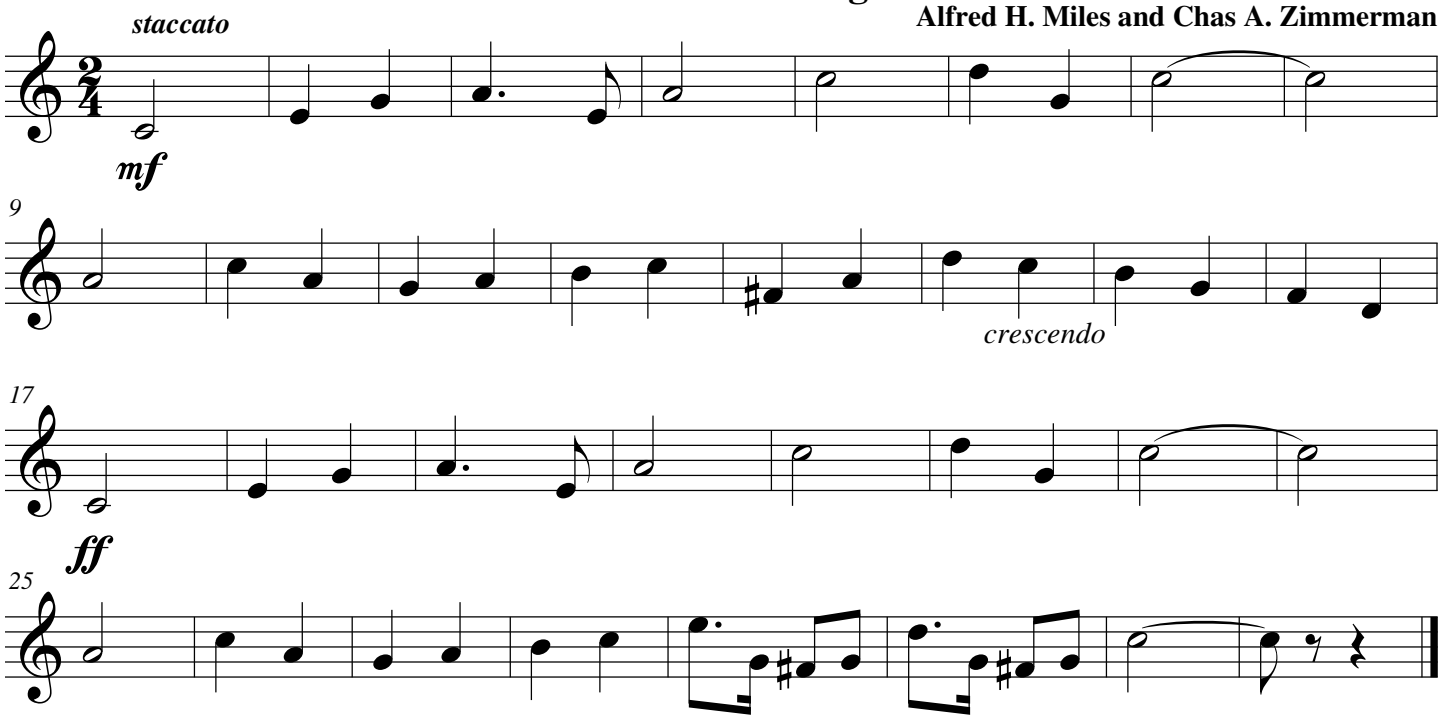


DUETS

MELODY

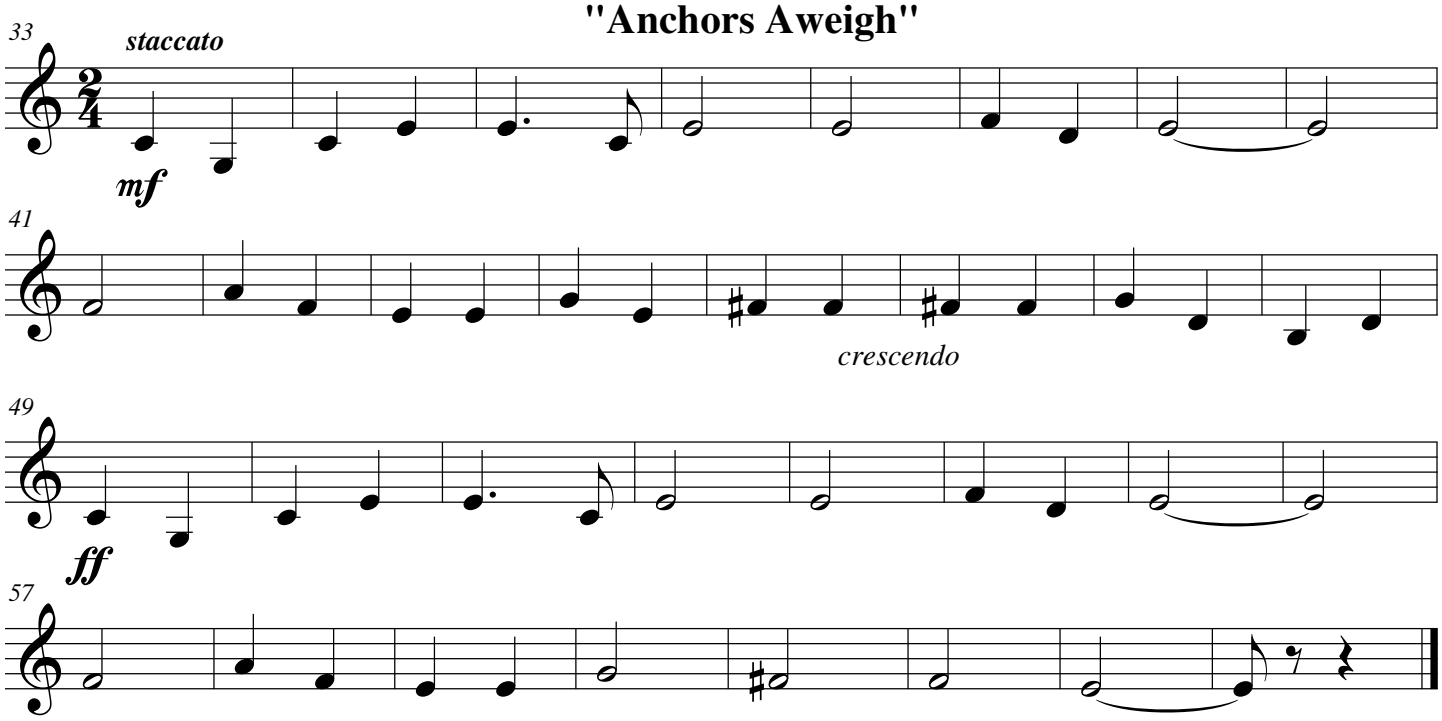
"Anchors Aweigh"

Alfred H. Miles and Chas A. Zimmerman



HARMONY

"Anchors Aweigh"



TRIOS

"Amazing Grace"

John Newton
arr. Michel Nadeau

MELODY *tenuto*

mp

1. 2.

"Amazing Grace"

HARMONY *tenuto*

mp

1. 2.

"Amazing Grace"

BASS LINE *tenuto*

mp

1. 2.

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.

43 HARMONY

gioco eccitato

f

"Notre Dame Victory March"

51

59

67

75

79

1.

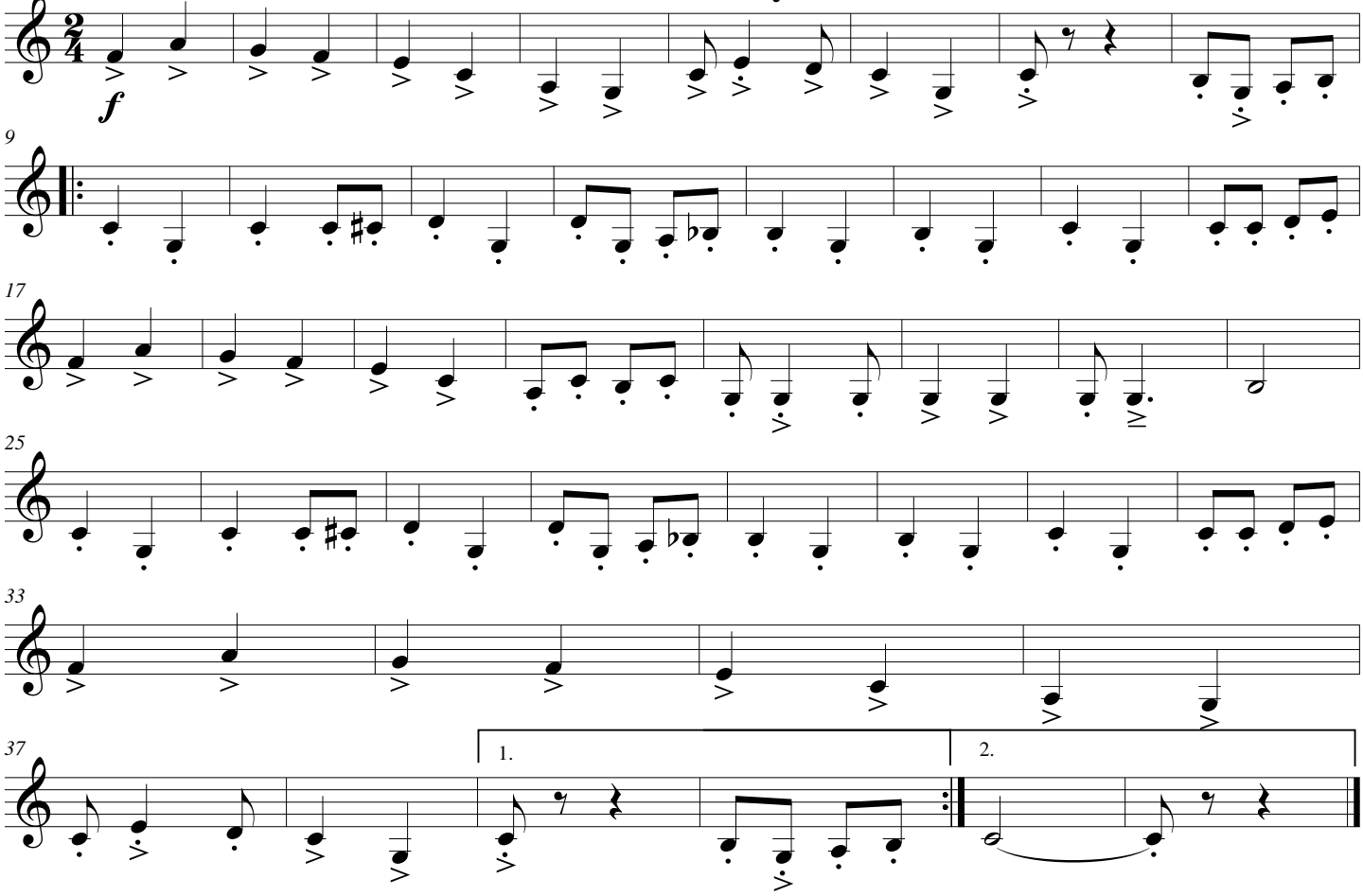
2.

TRIOS - BASS PARTS

BASS

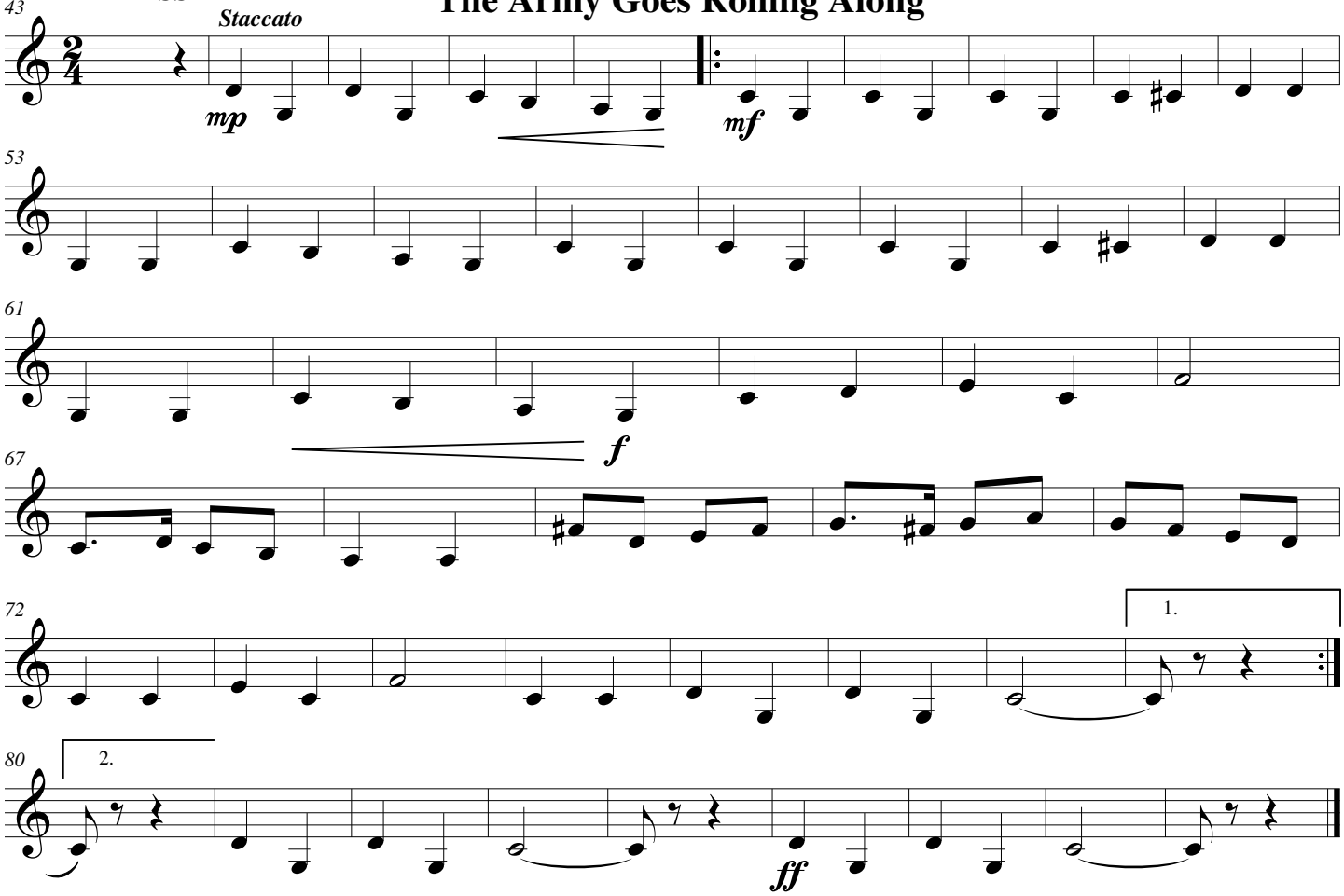
gioco eccitato

"Notre Dame Victory March"



BASS

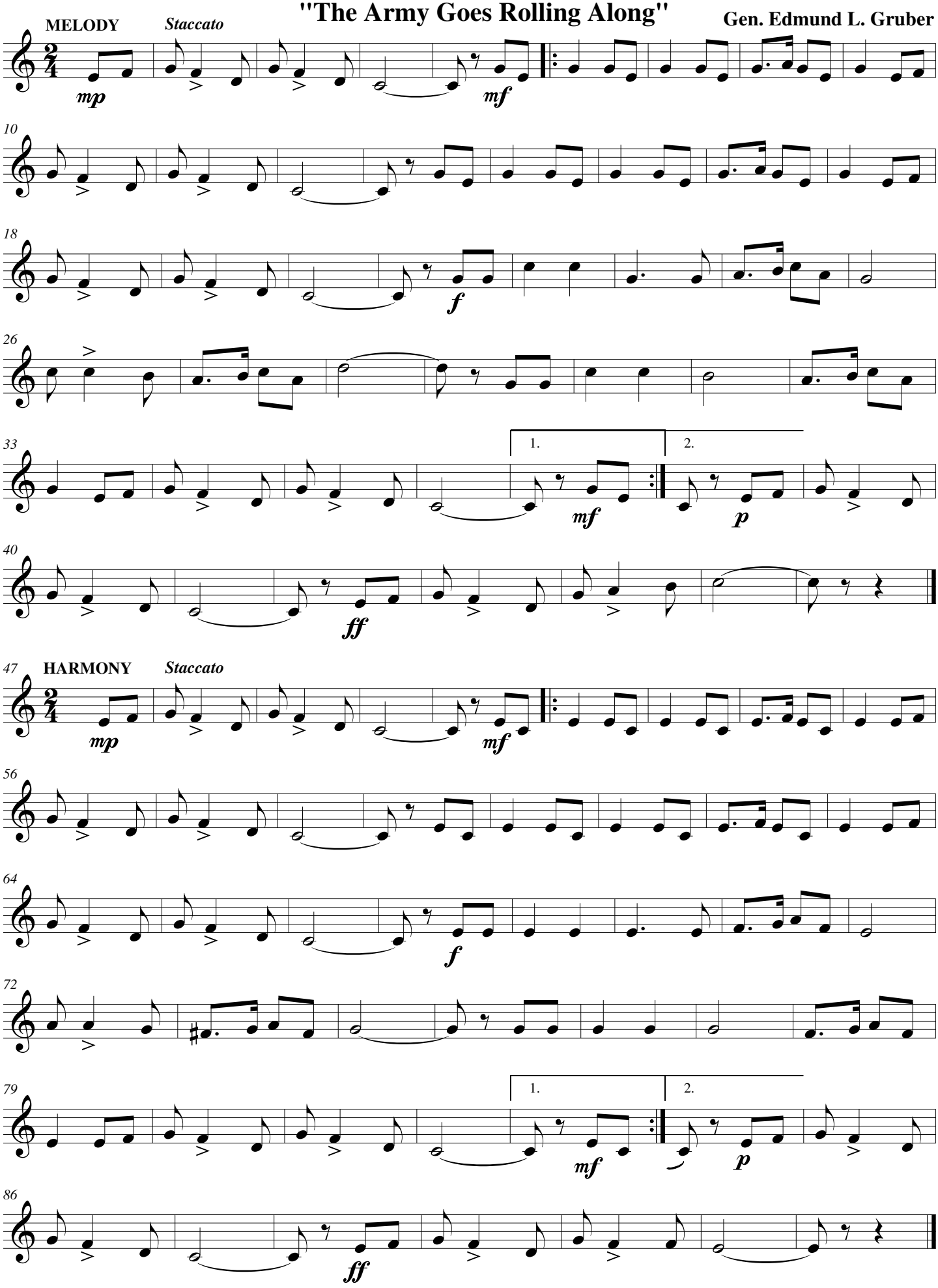
"The Army Goes Rolling Along"



TRIOS

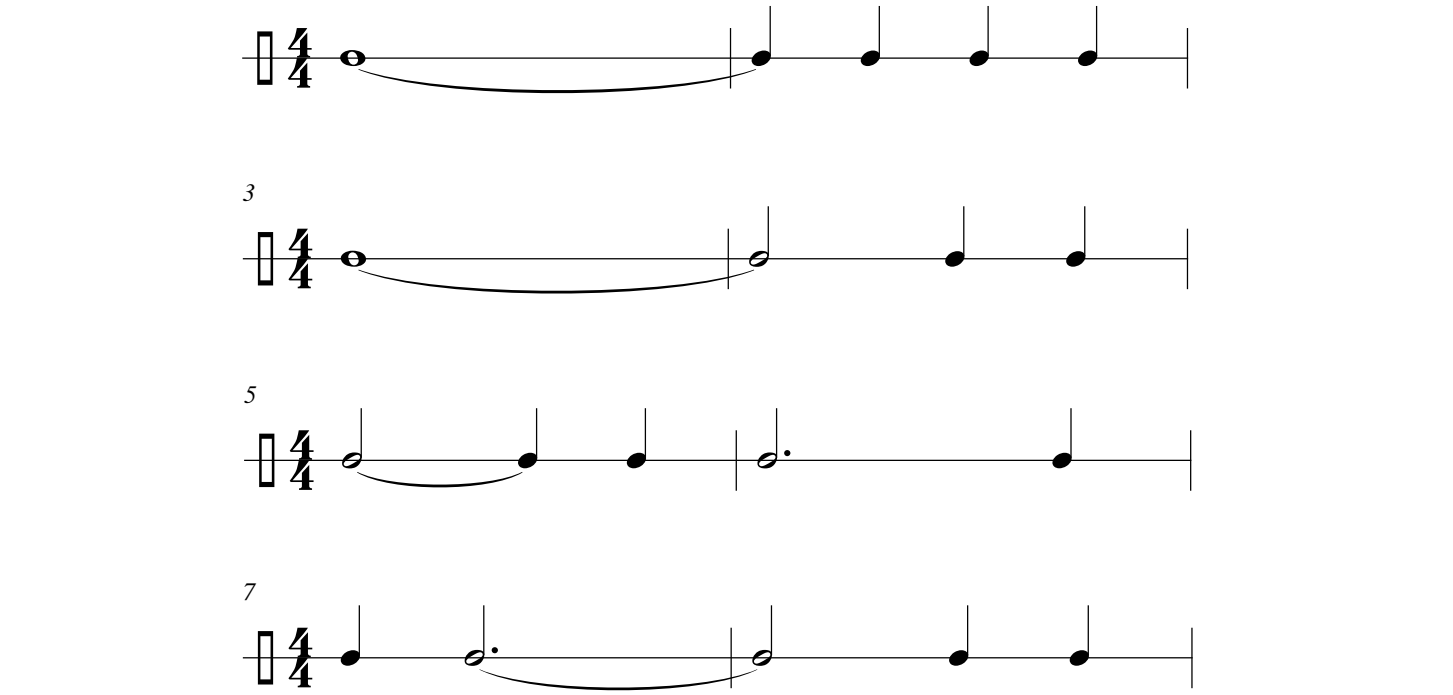
"The Army Goes Rolling Along"

Gen. Edmund L. Gruber

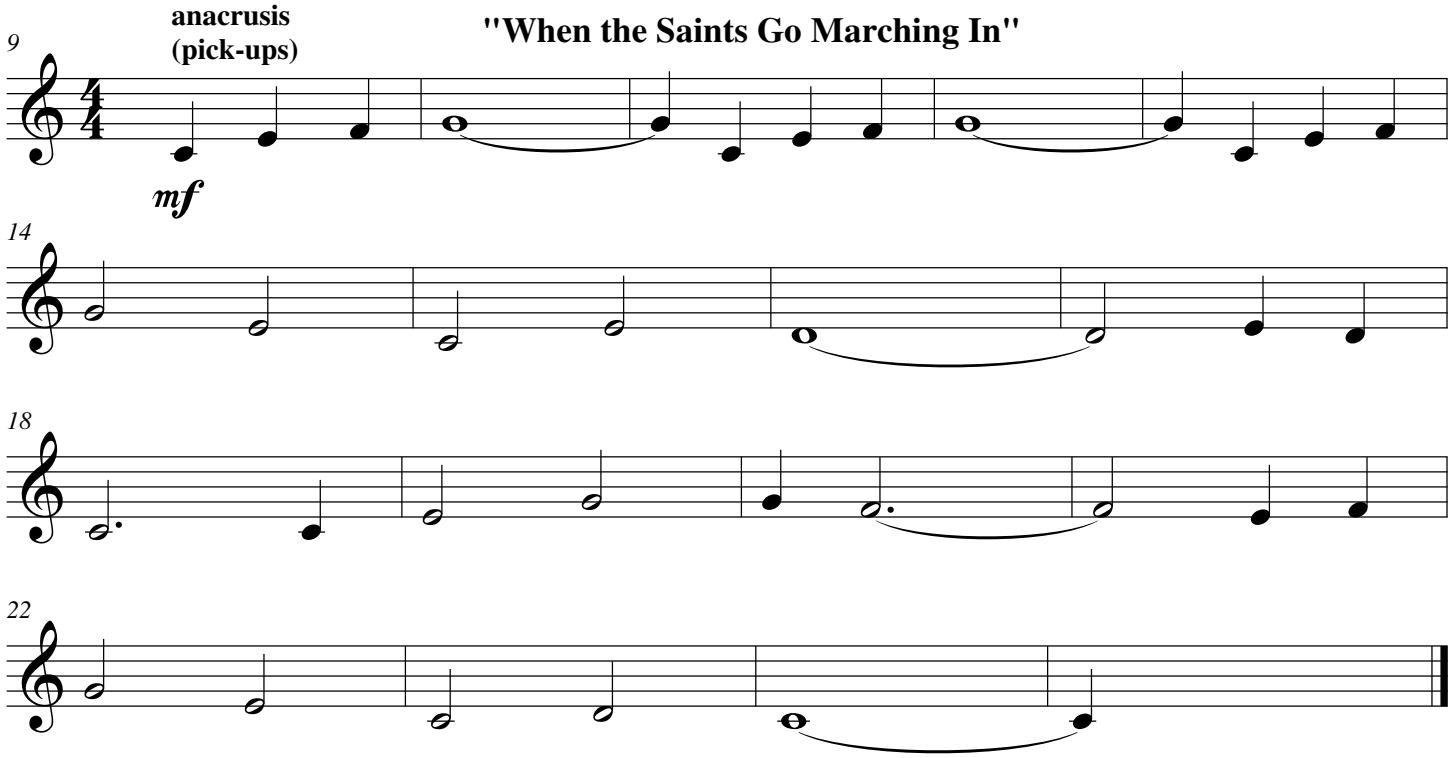


RHYTHMIC MELODIES

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

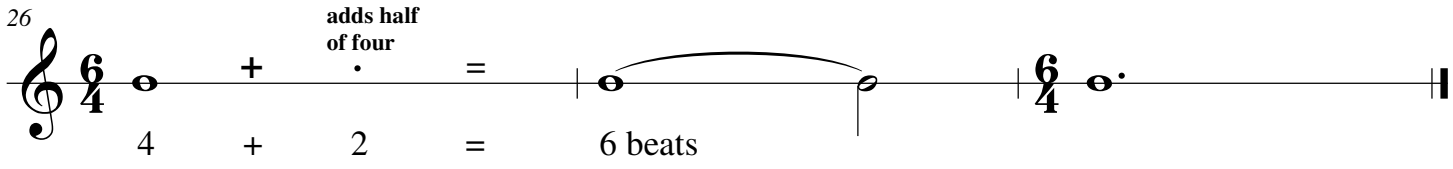


"When the Saints Go Marching In"

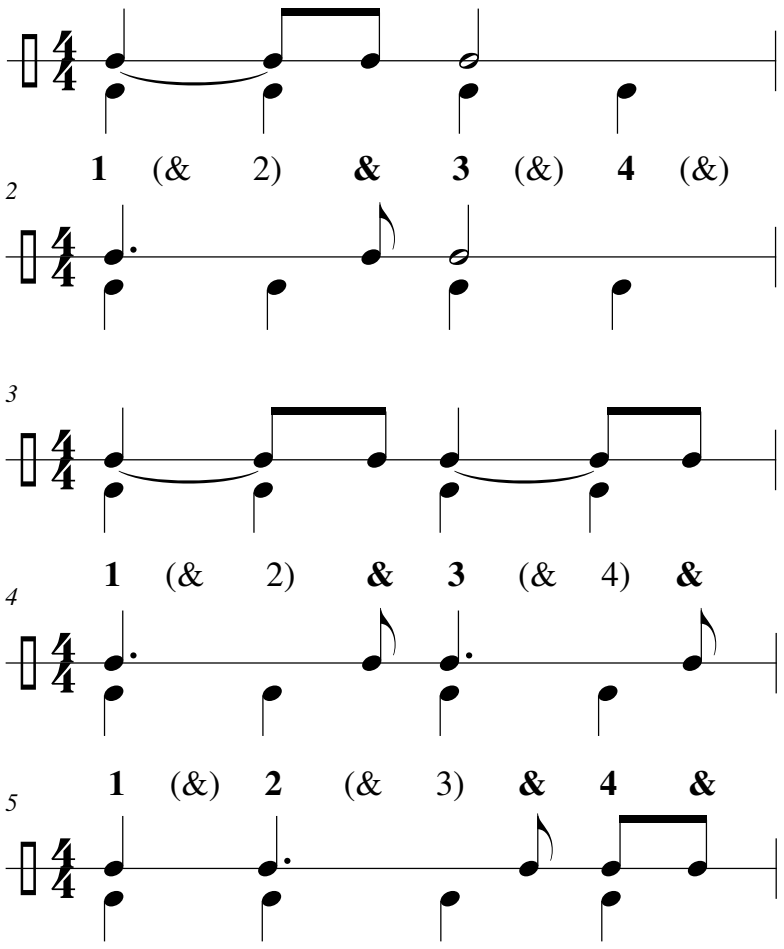


Dotted Whole Note

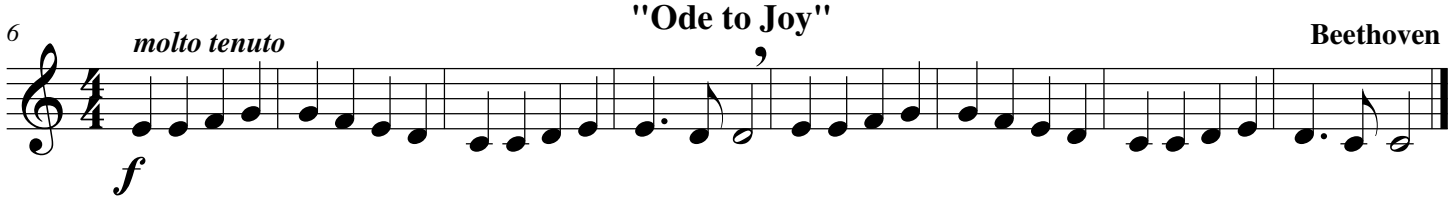
Augmentation Dots in music adds half of the rhythmic value of what comes before it



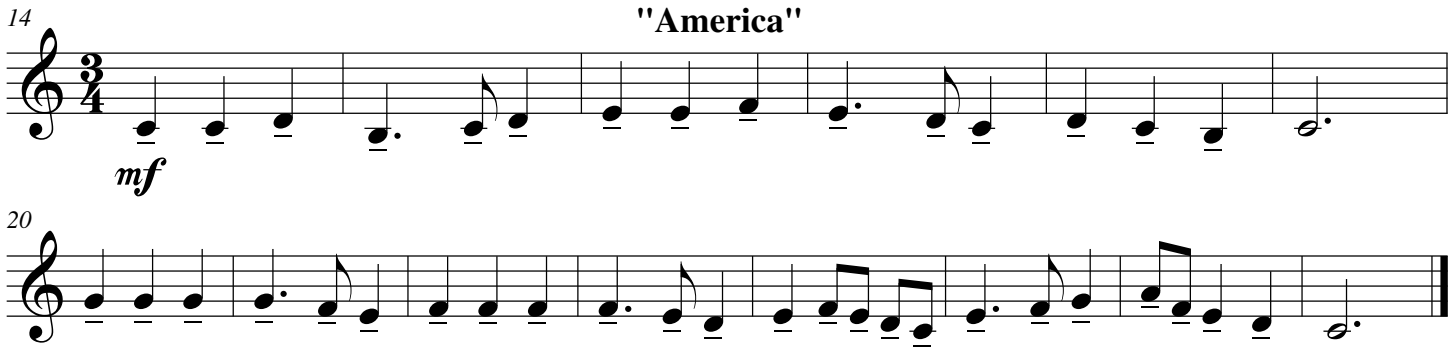
RHYTHMIC MELODIES



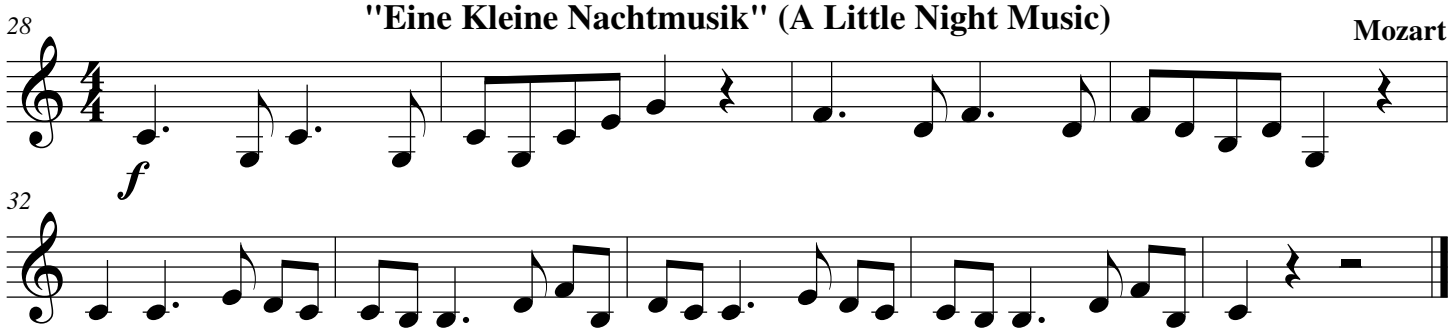
"Ode to Joy" — **Beethoven**

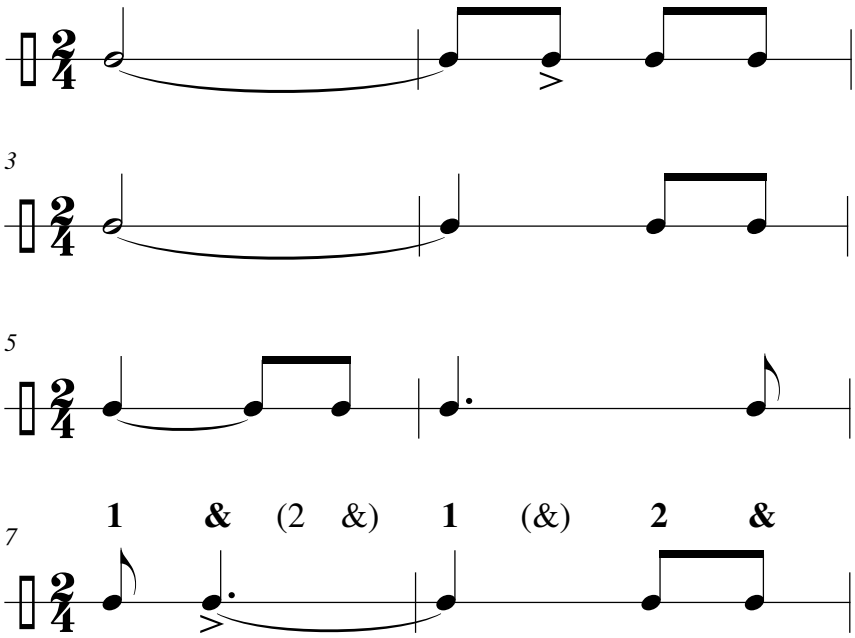


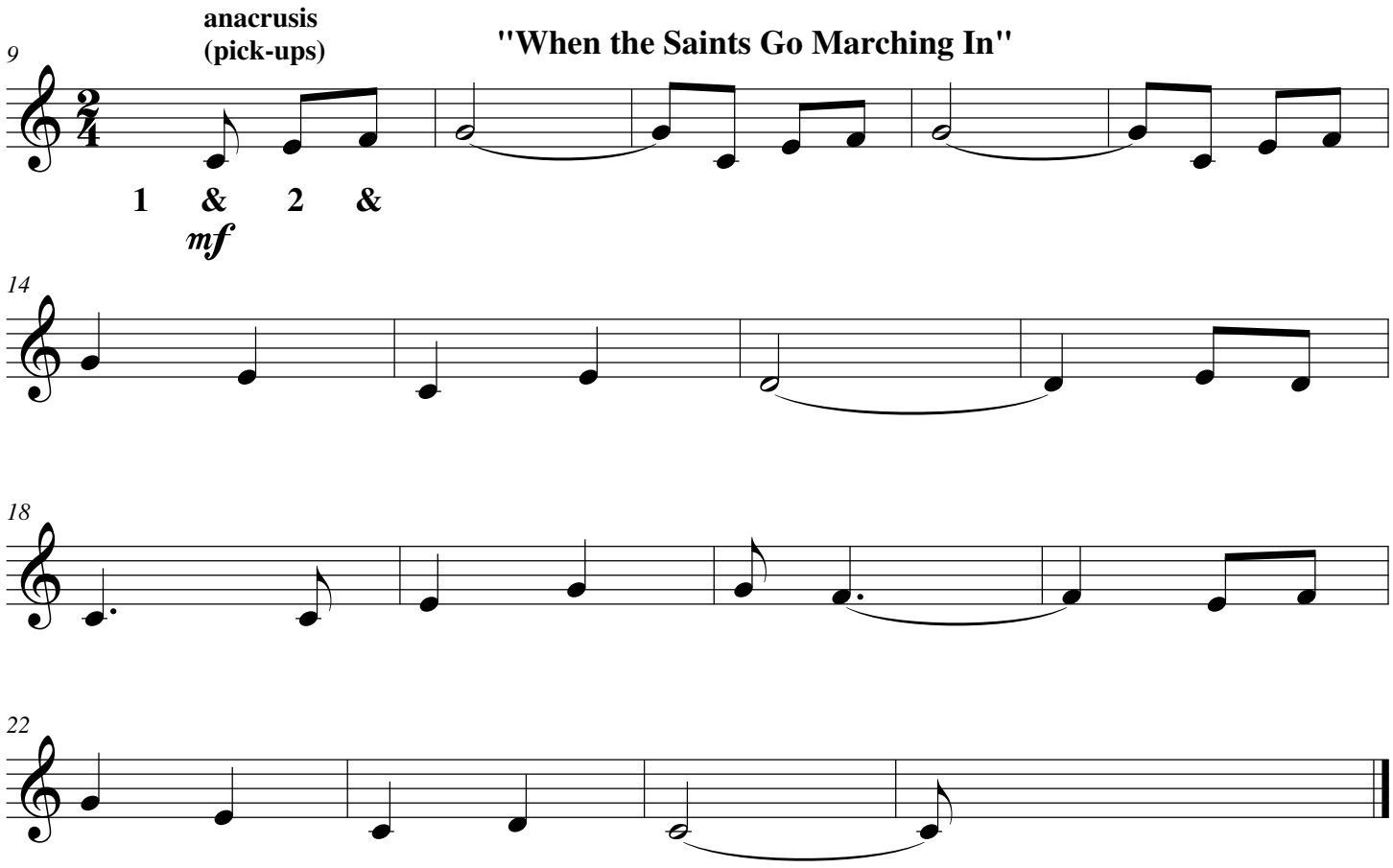
"America"



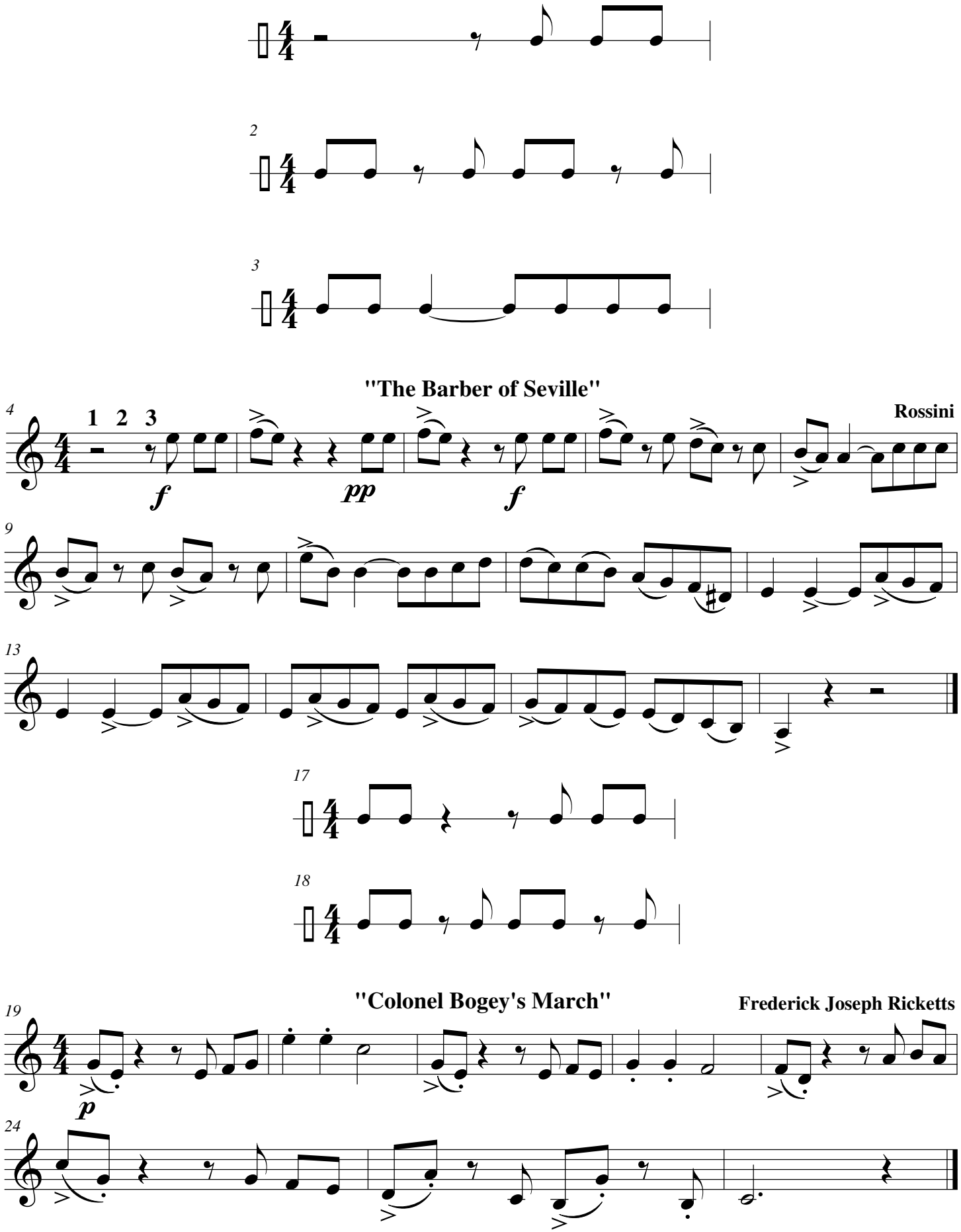
"Eine Kleine Nachtmusik" (A Little Night Music) — **Mozart**




3
5
7
1 & (2 &) 1 (&) 2 &


anacrusis
(pick-ups)
"When the Saints Go Marching In"
9
1 & 2 &
mf
14
18
22

RHYTHMIC MELODIES



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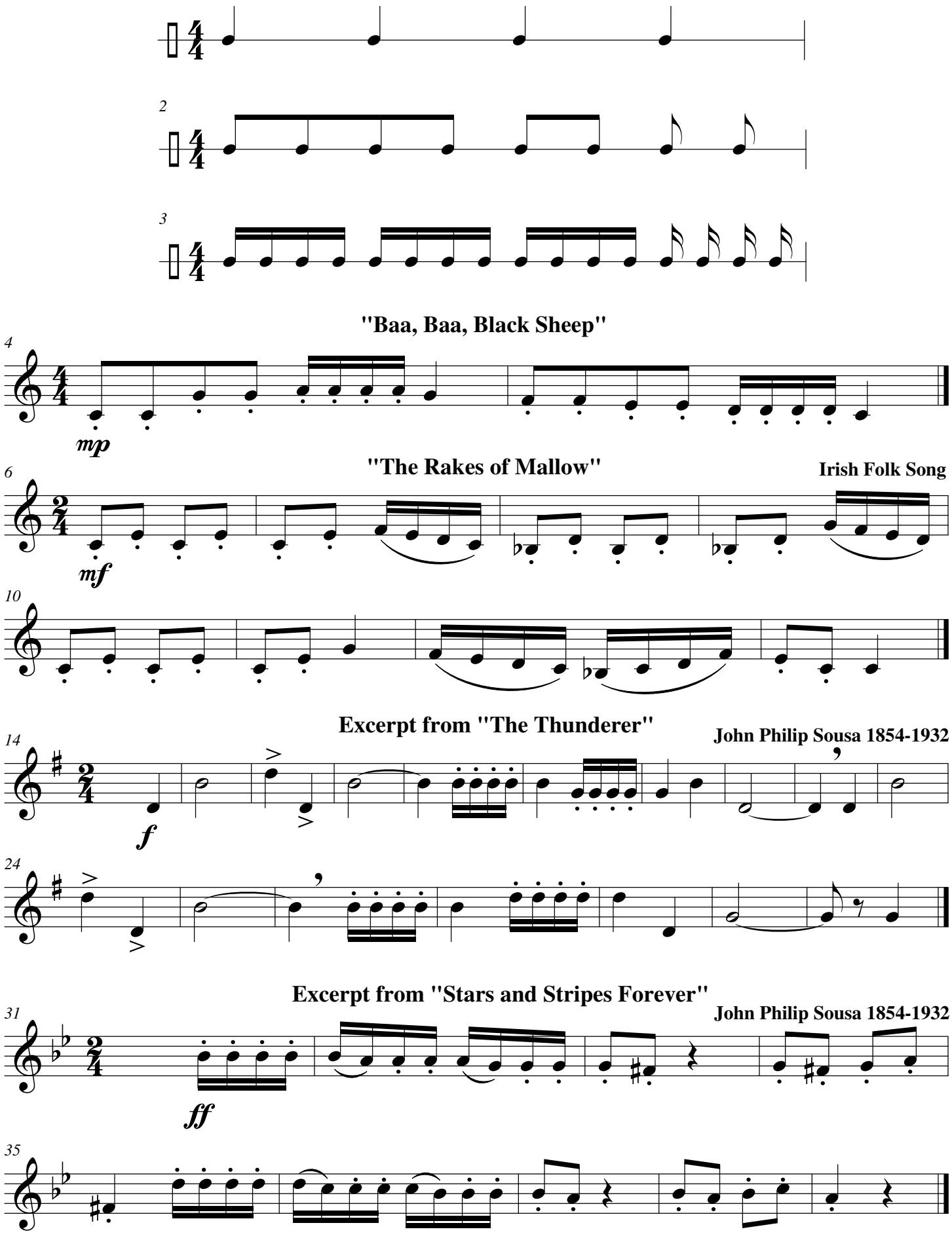
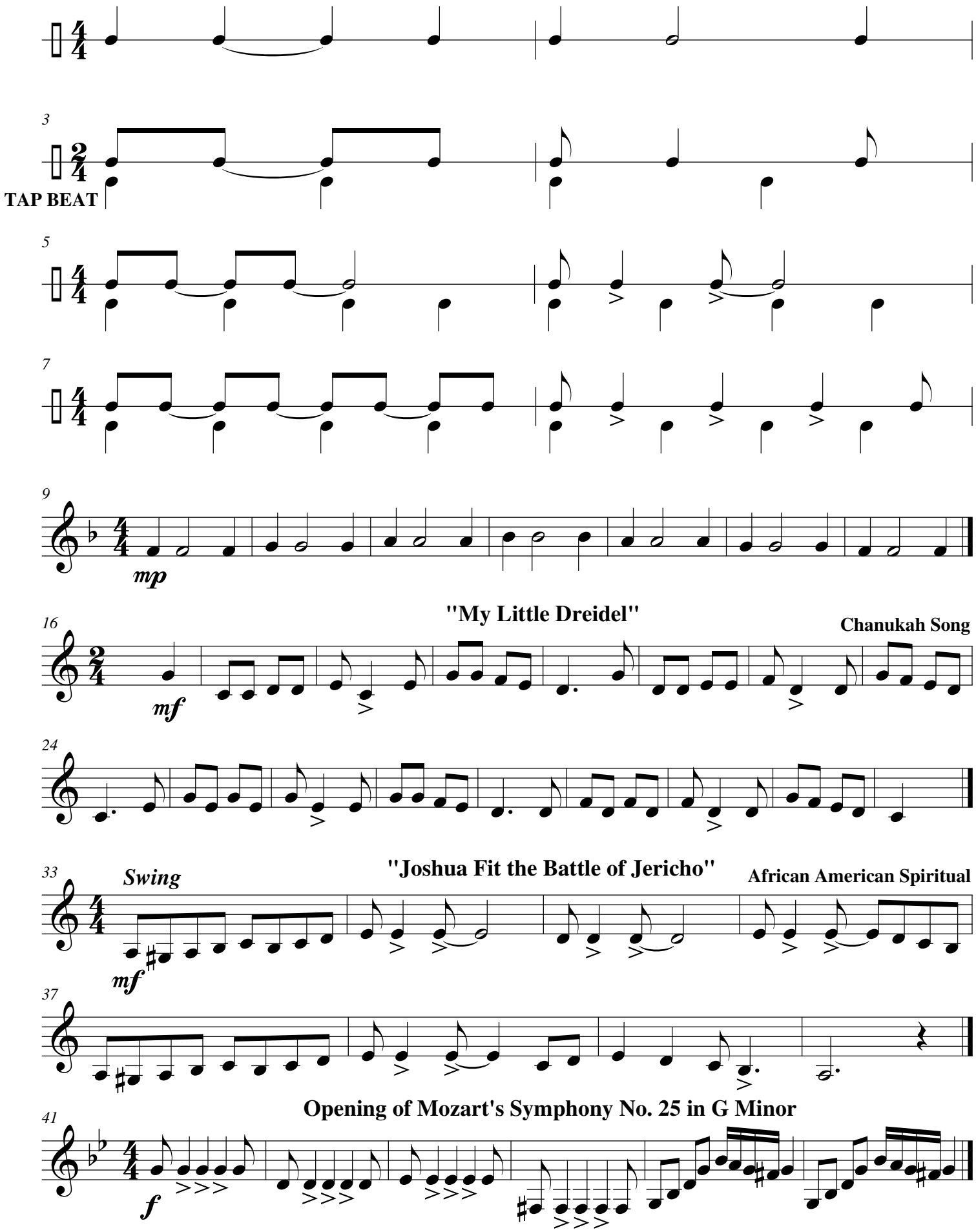
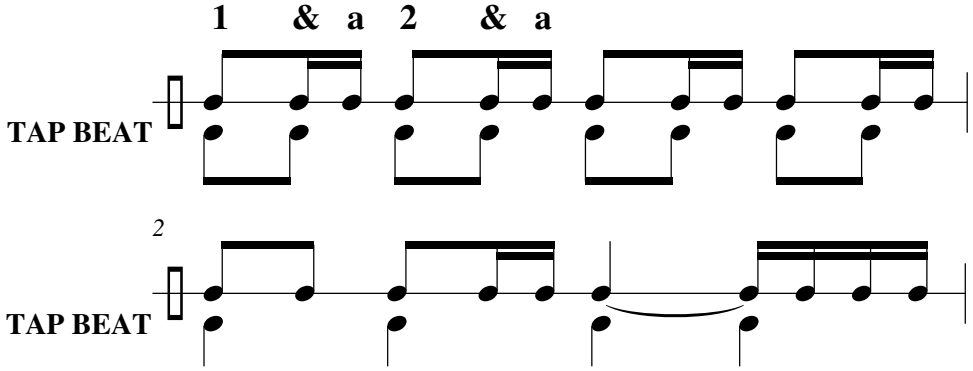

2
3
"Baa, Baa, Black Sheep"
4
mp
"The Rakes of Mallow"
Irish Folk Song
6
mf
10
Excerpt from "The Thunderer"
John Philip Sousa 1854-1932
14
f
24
Excerpt from "Stars and Stripes Forever"
John Philip Sousa 1854-1932
31
ff
35

RHYTHMIC MELODIES

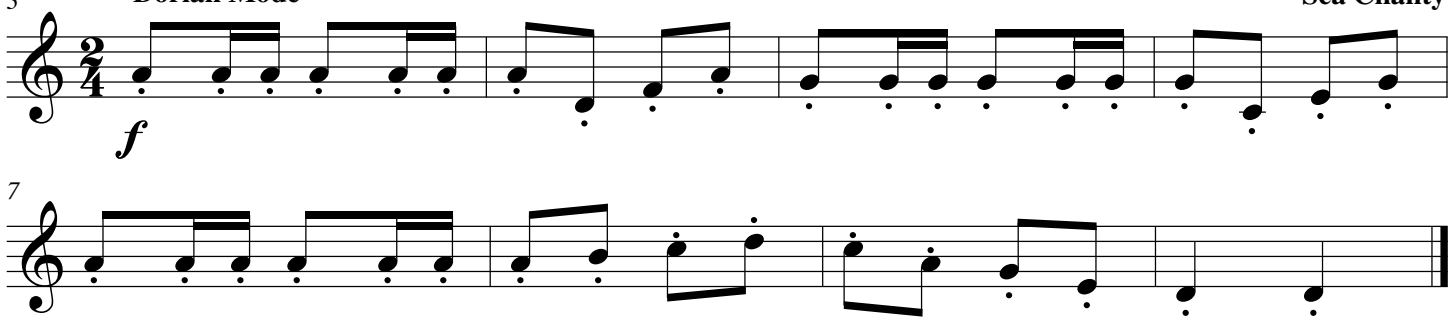


RHYTHMIC MELODIES



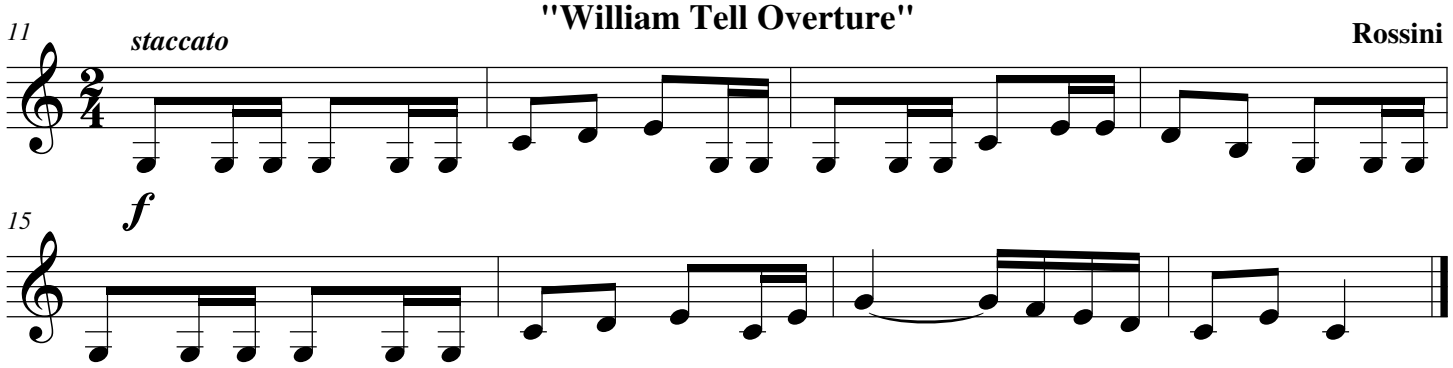
"The Drunken Sailer"

Dorian Mode — Sea Chanty



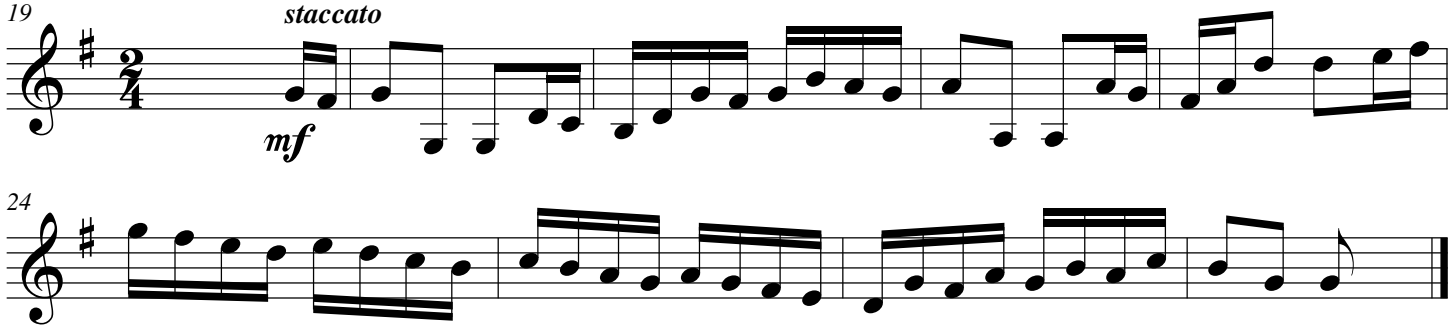
"William Tell Overture"

Rossini



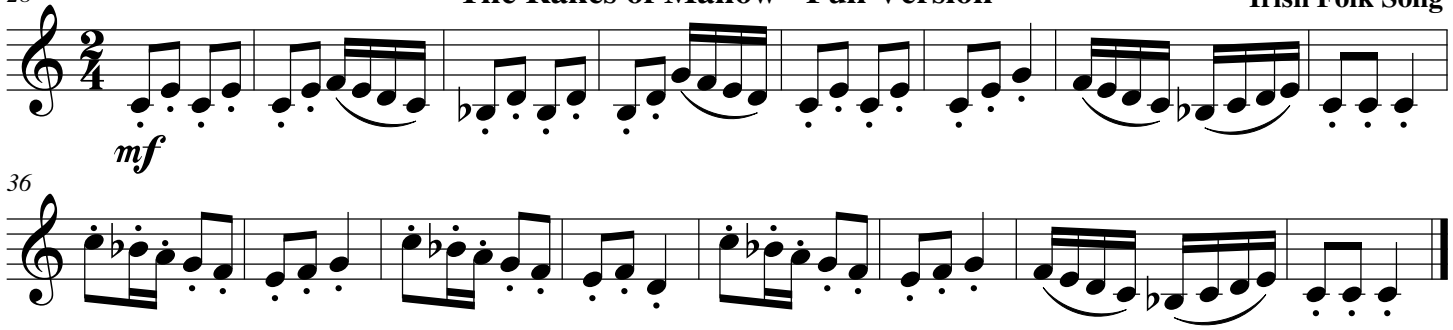
"The Sailors Hornpipe"

English Sailors Dance Form

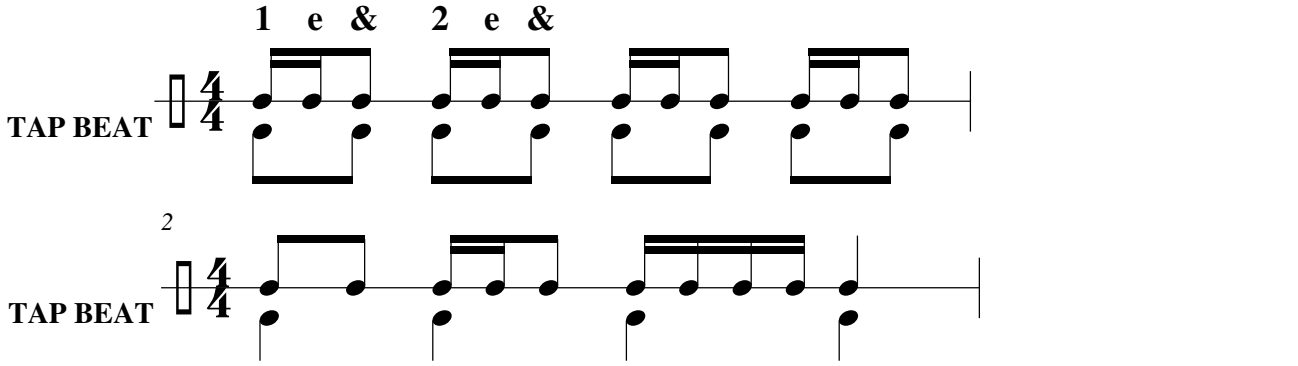


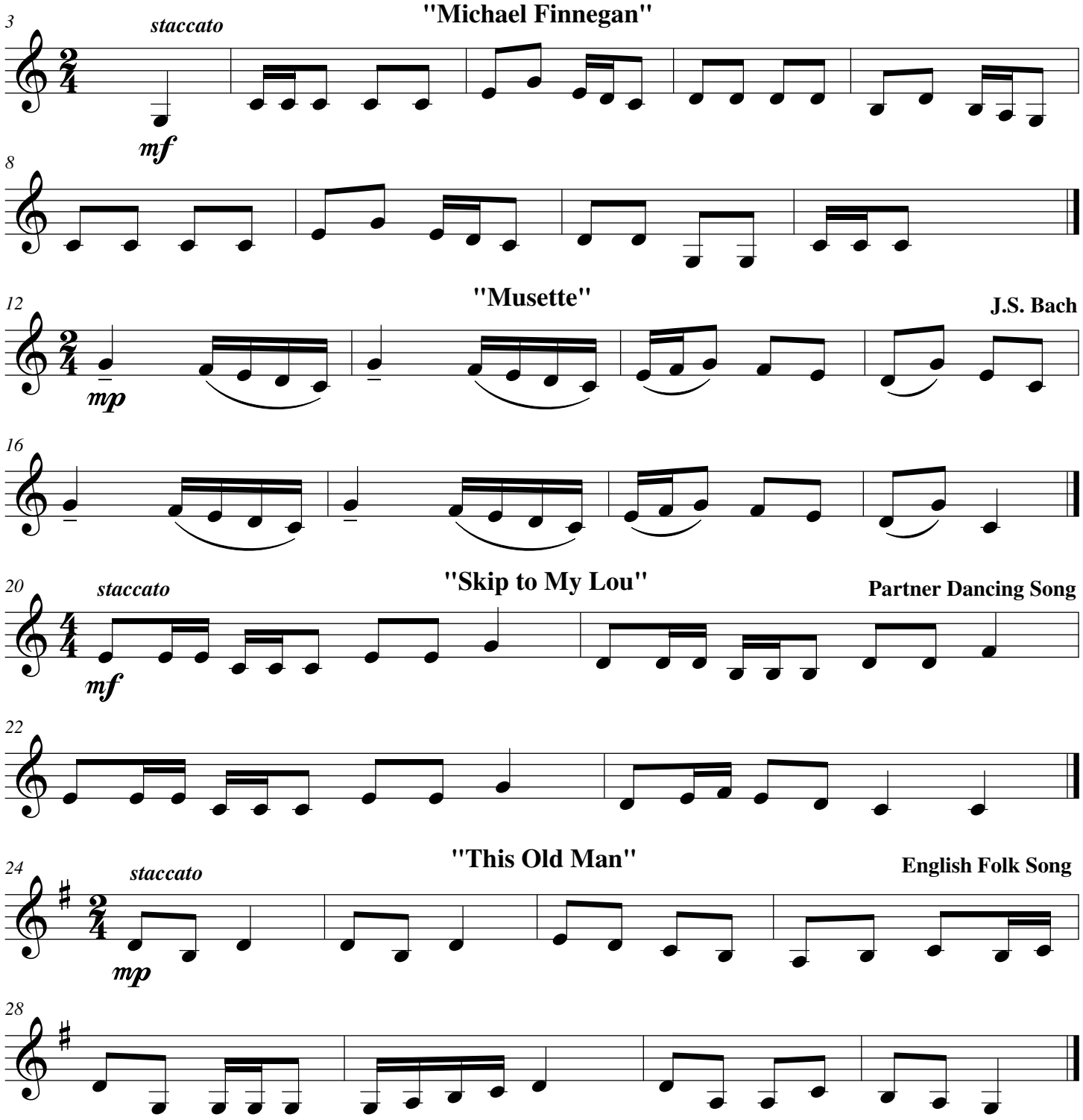
"The Rakes of Mallow" Full Version

Irish Folk Song



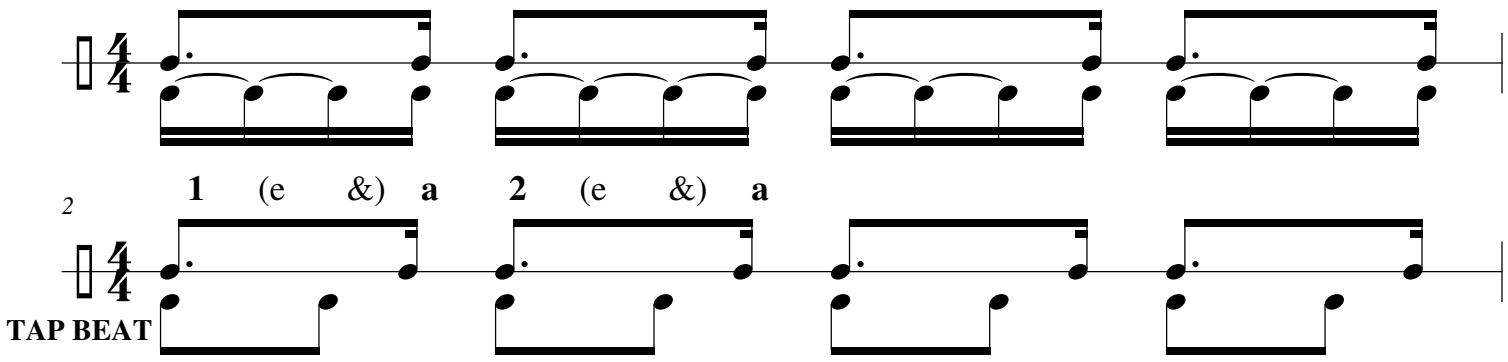
RHYTHMIC MELODIES





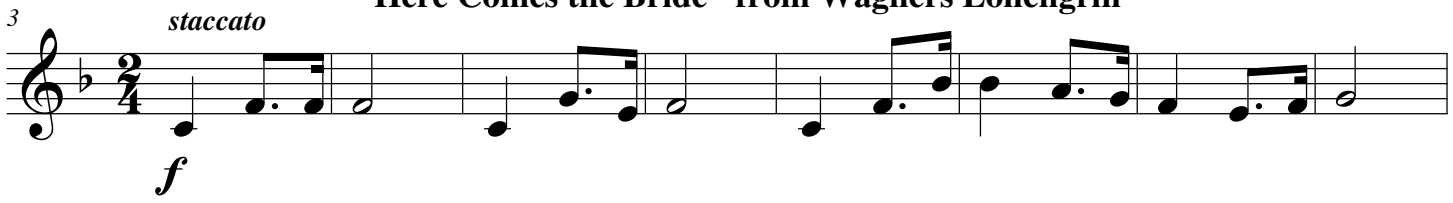
RHYTHMIC MELODIES

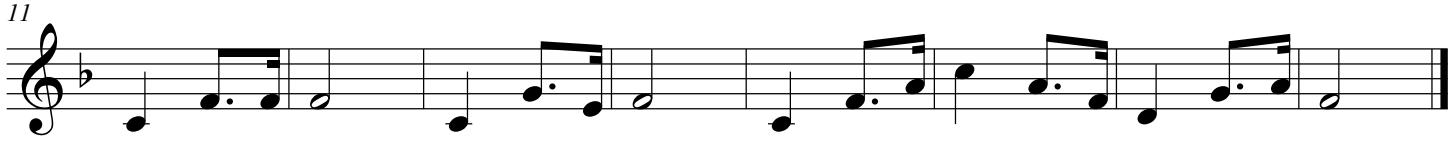
dotted eighth + sixteenth = one quarter note



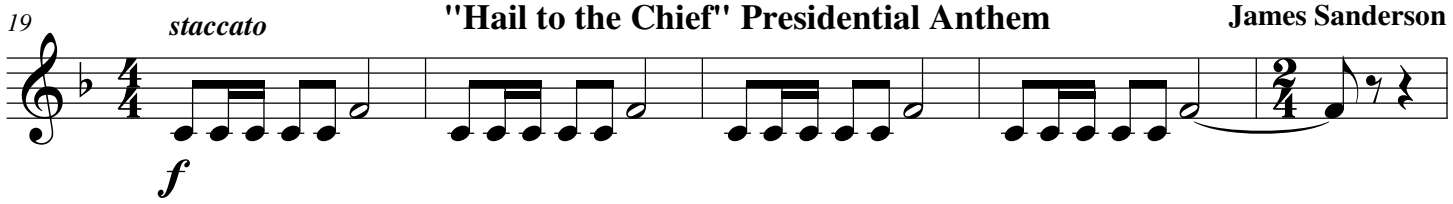
1 (e &) **a** **2** (e &) **a**

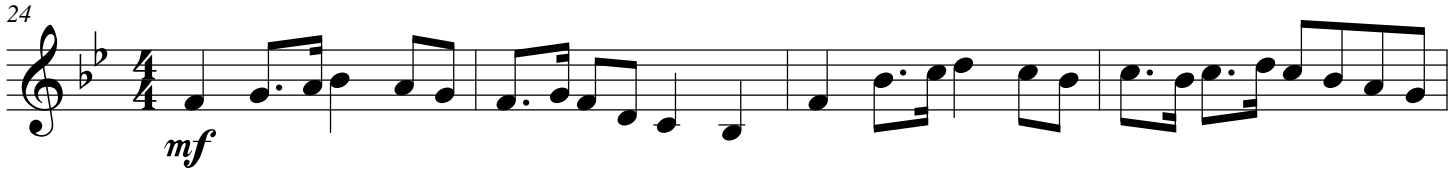
"Here Comes the Bride" from Wagners Lohengrin

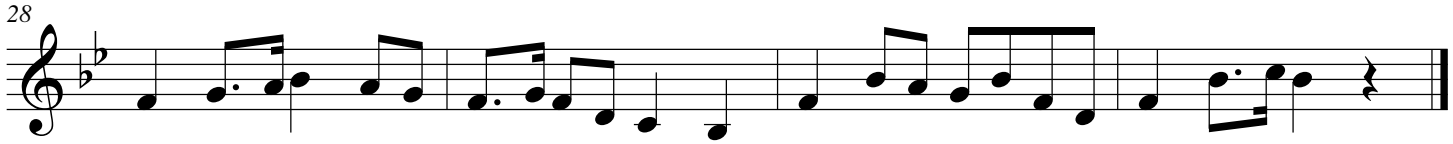




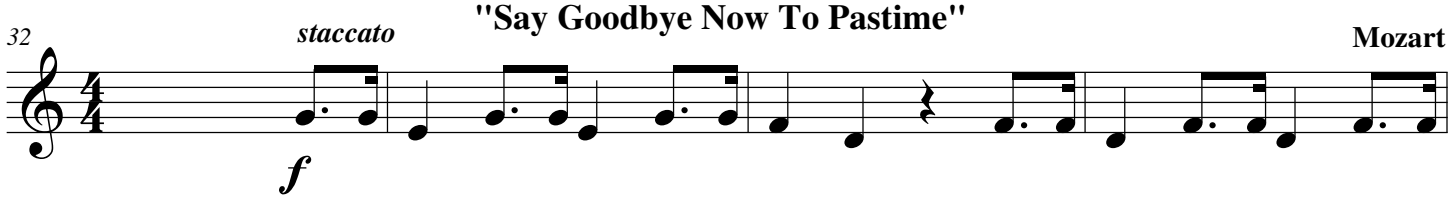
"Hail to the Chief" Presidential Anthem **James Sanderson**

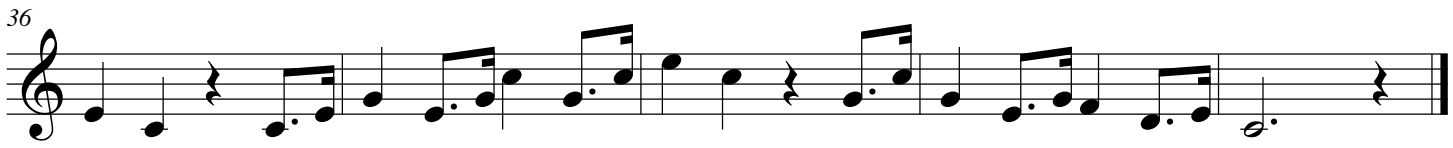






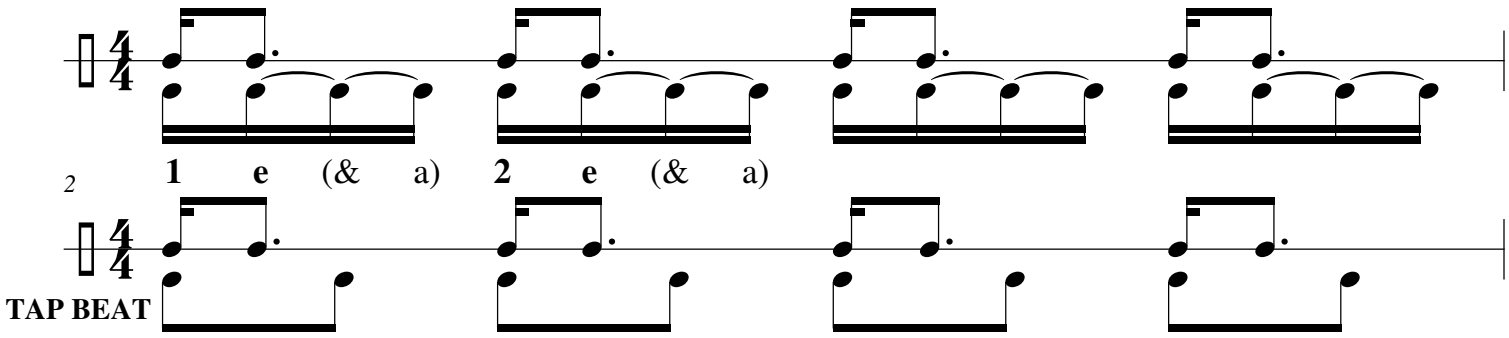
"Say Goodbye Now To Pastime" **Mozart**



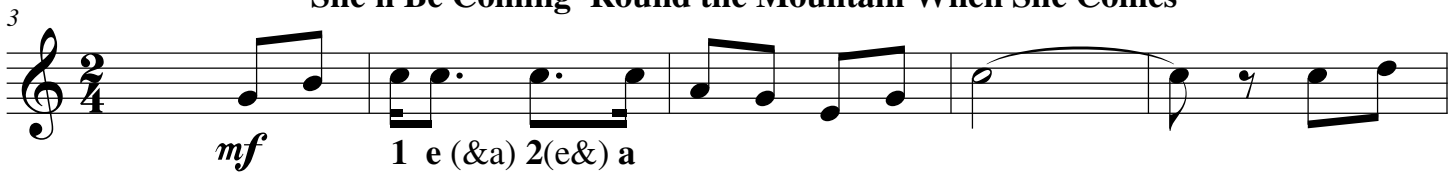


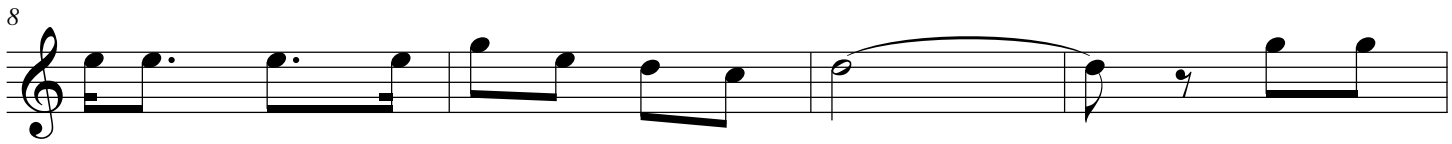
Always look at the key signature for each tune

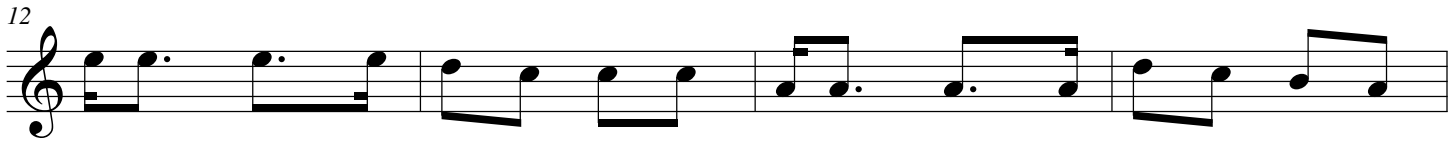
RHYTHMIC MELODIES

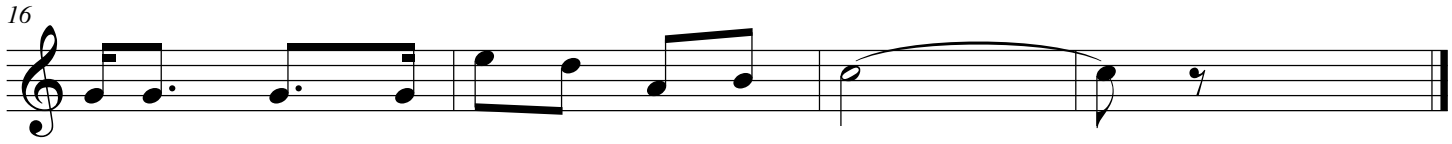


"She'll Be Coming 'Round the Mountain When She Comes"

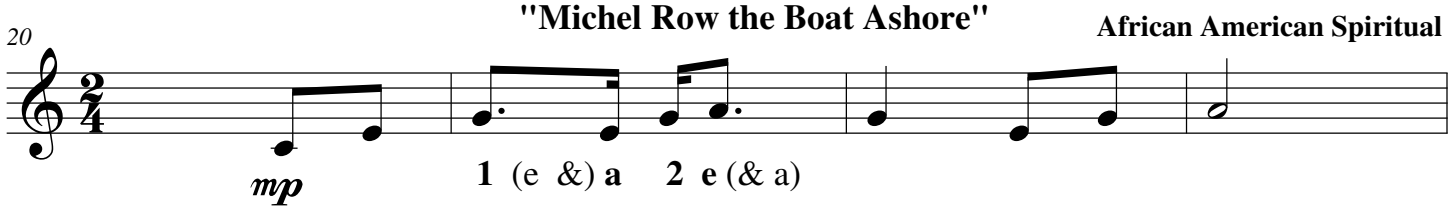


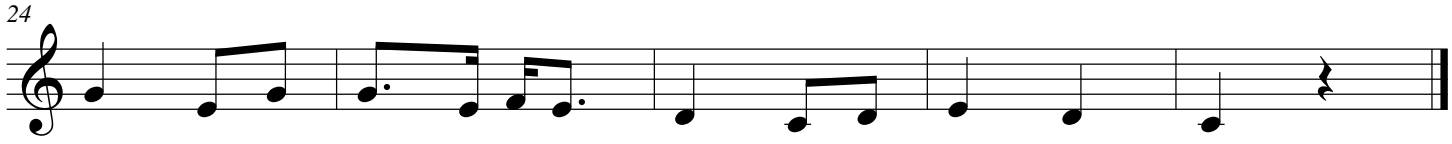




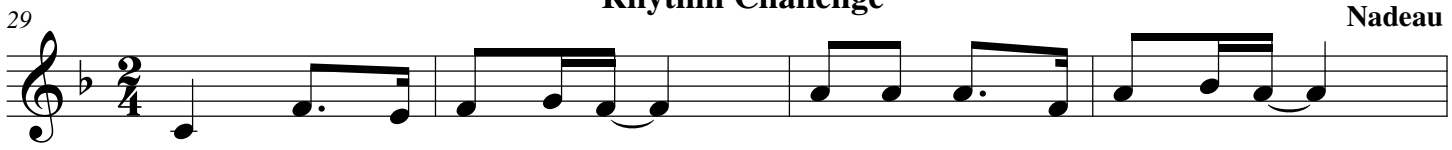


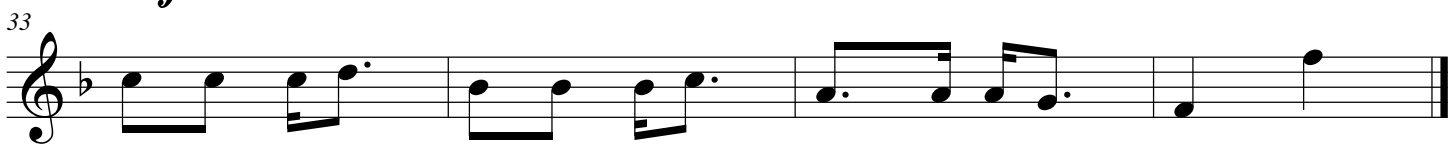
"Michel Row the Boat Ashore" **African American Spiritual**





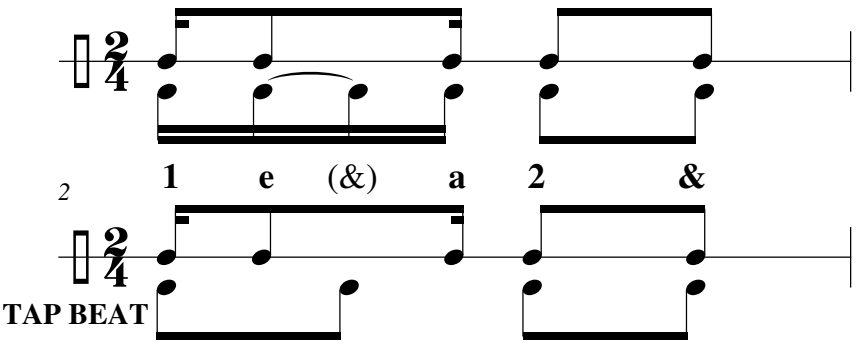
"Rhythm Challenge" **Nadeau**

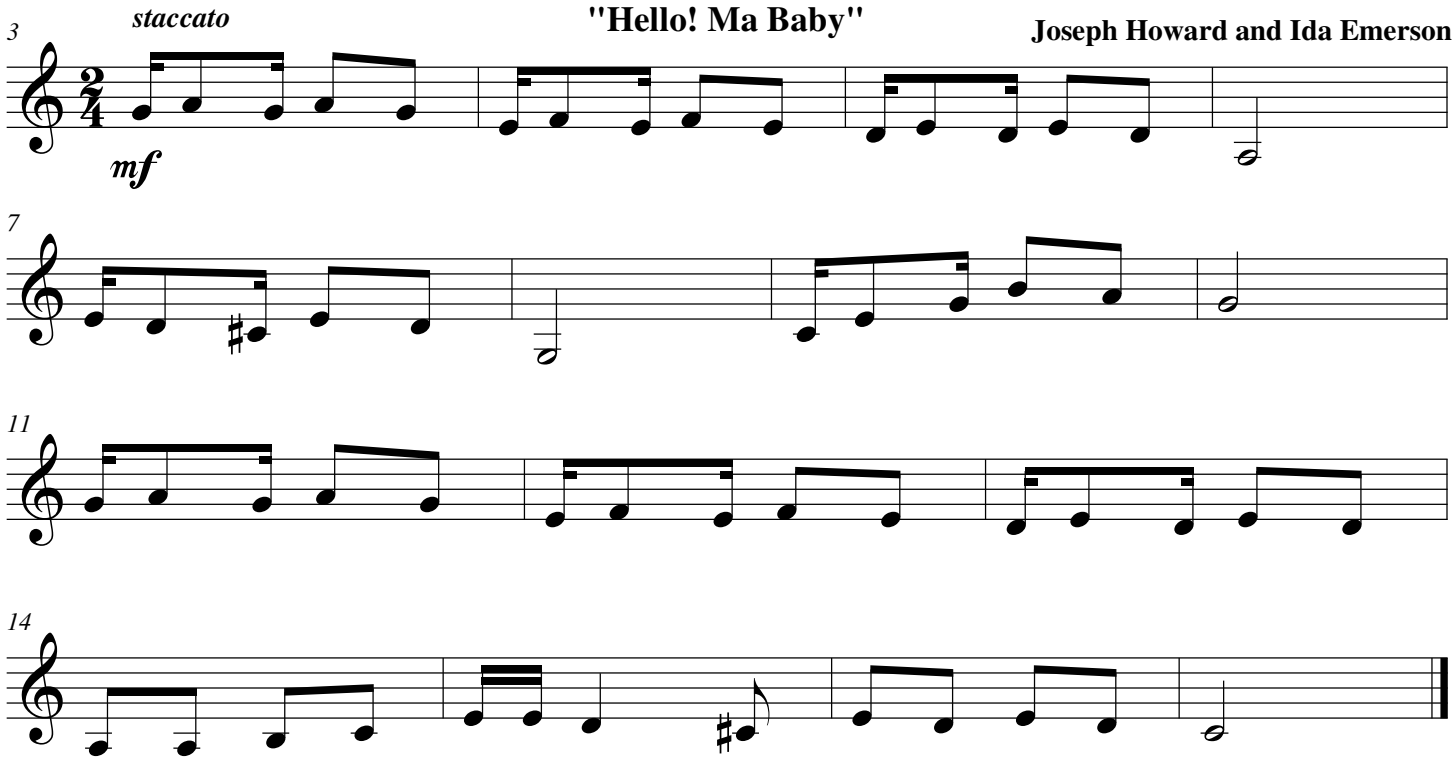


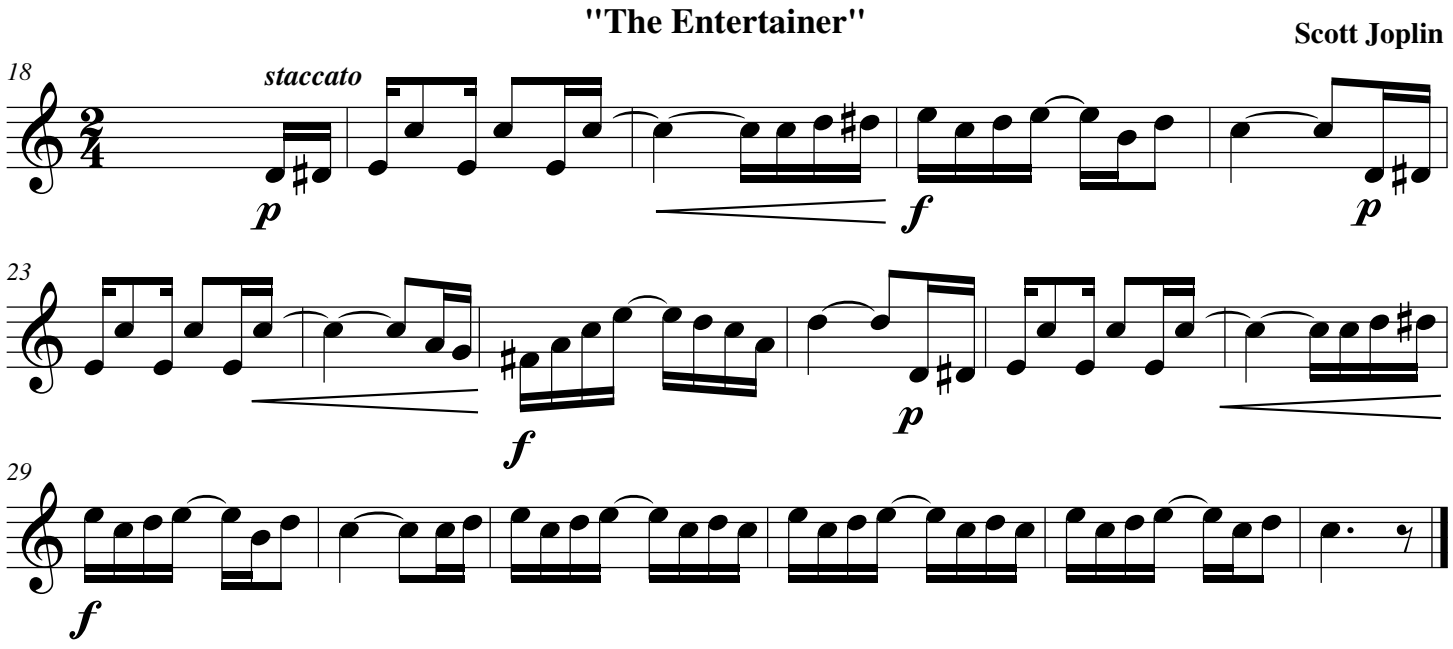


Identify Music Theory/Symbols: Anacrusis, Tie, Dynamics, Augmentation Dots

RHYTHMIC MELODIES



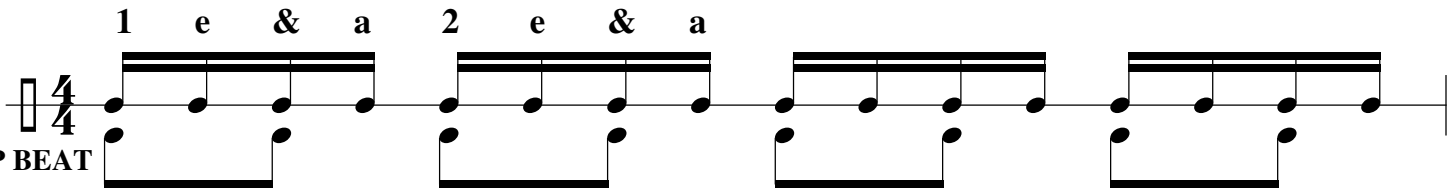




Identify Music Theory/Symbols: Sharp, Accent, Crescendo, Articulations

RHYTHMIC MELODIES
Sixteenth Note Review

TAP BEAT



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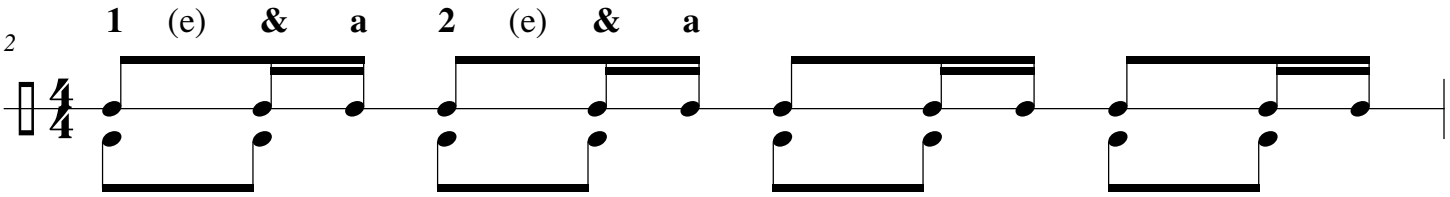

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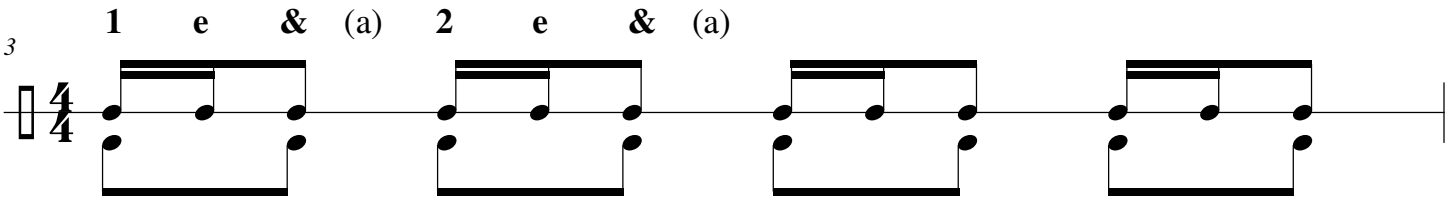

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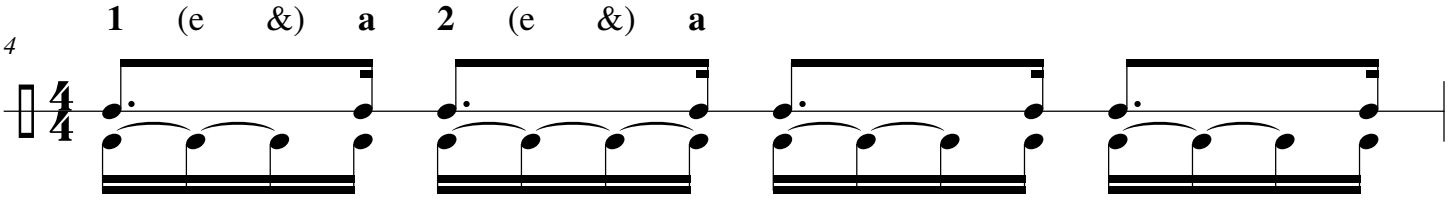

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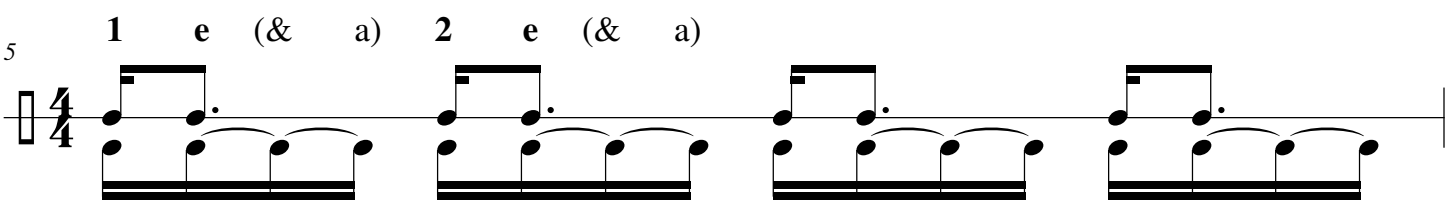

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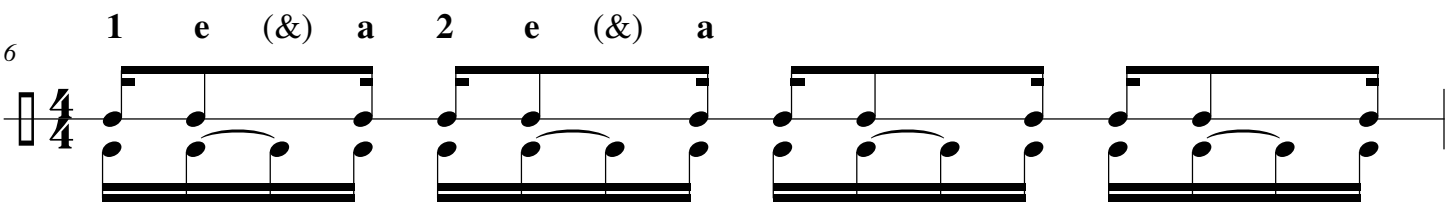
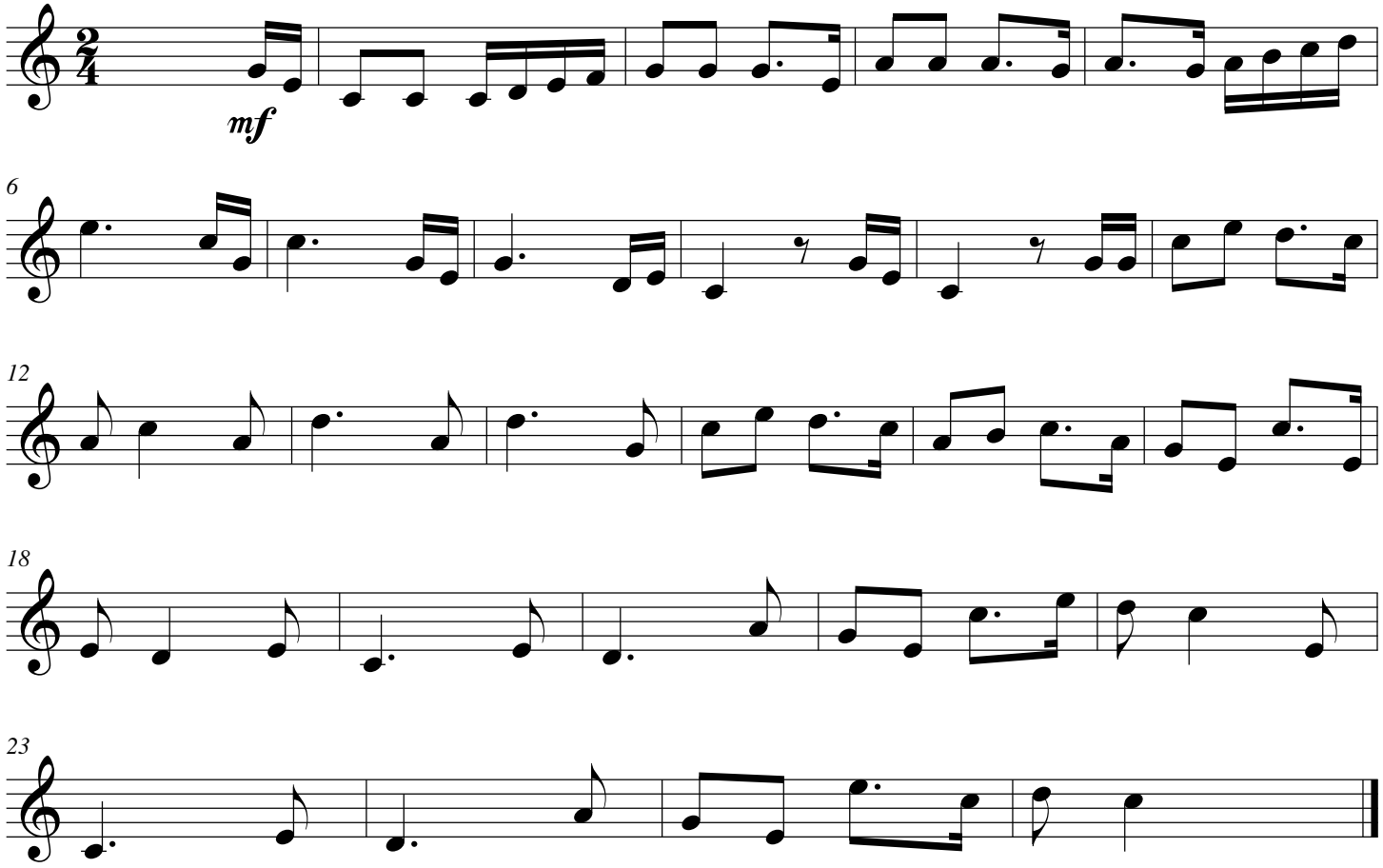
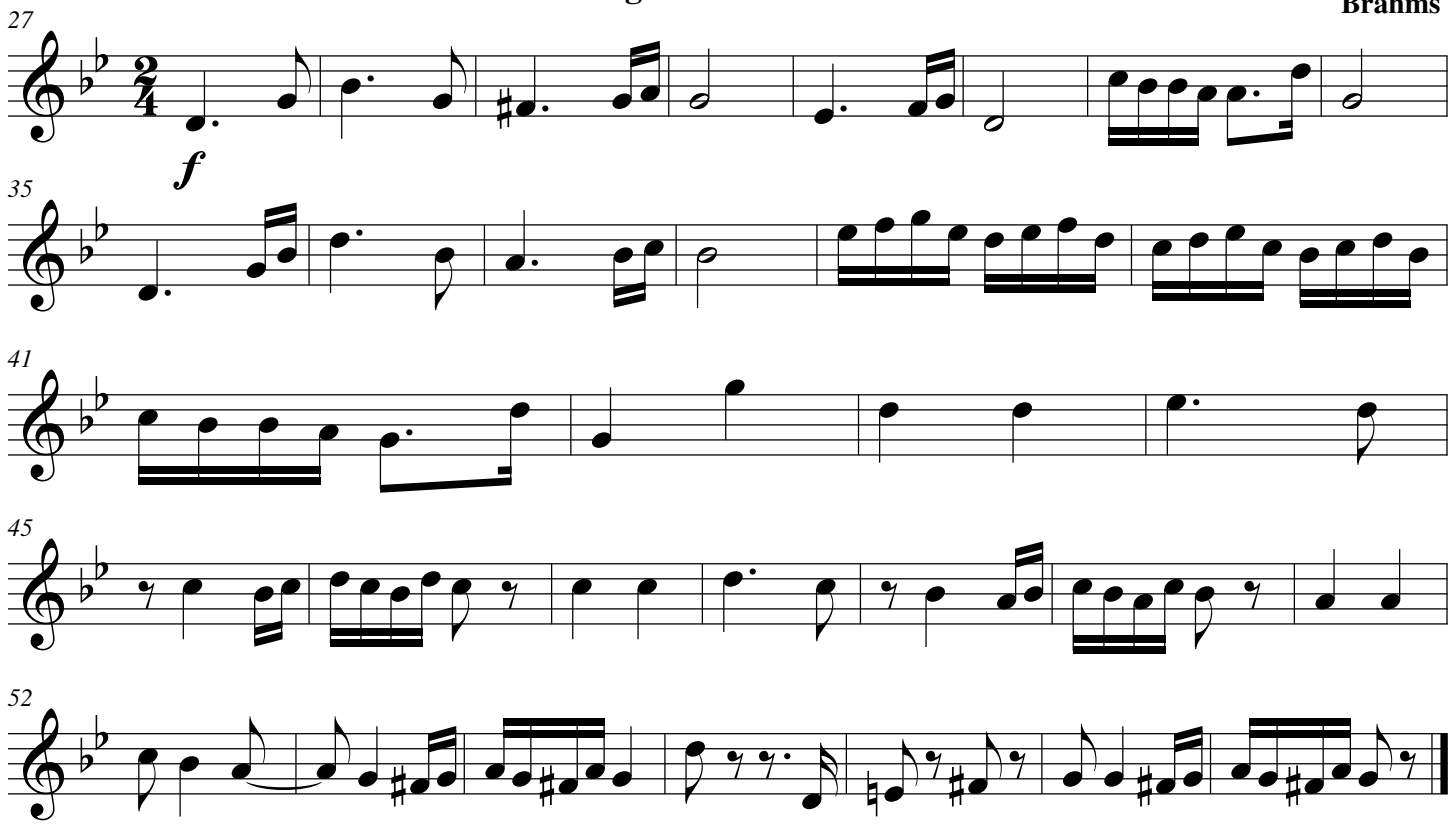


"Dixie"



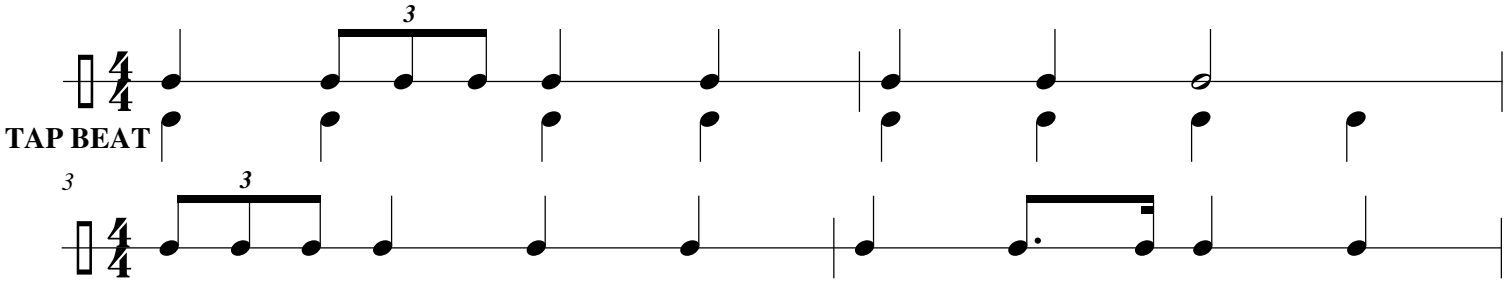
"Hungarian Dance No. 5"

Brahms



RHYTHMIC MELODIES

TRIPLETS



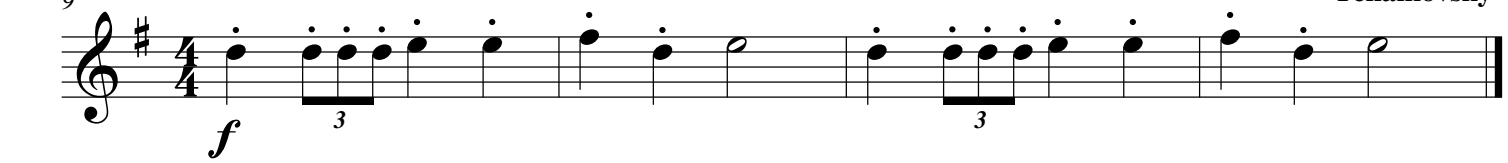
Ostinato from "Mars"

Holst

Ostinato means a repetative pattern using either rhythms or notes

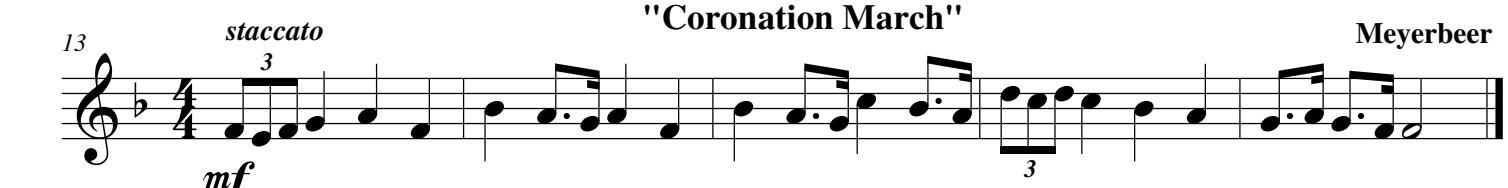
March from "The Nutcracker"

Tchaikovsky



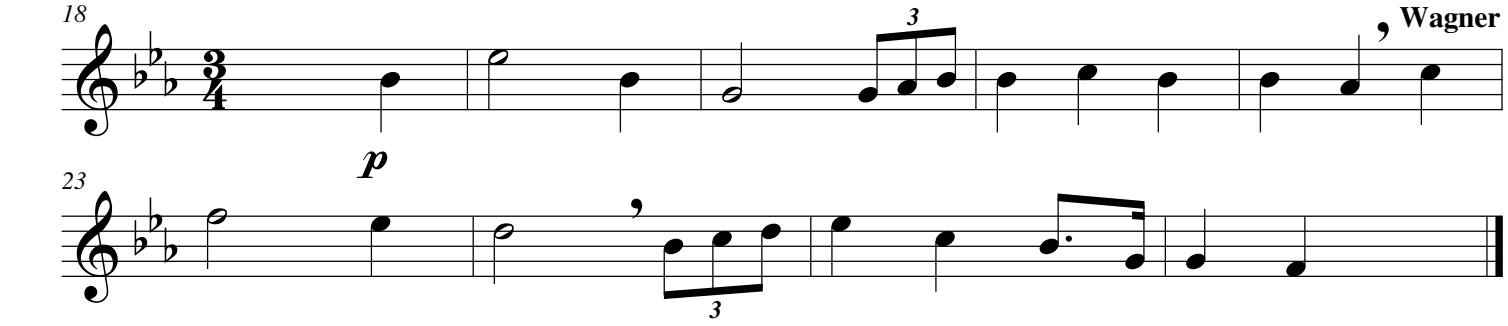
"Coronation March"

Meyerbeer



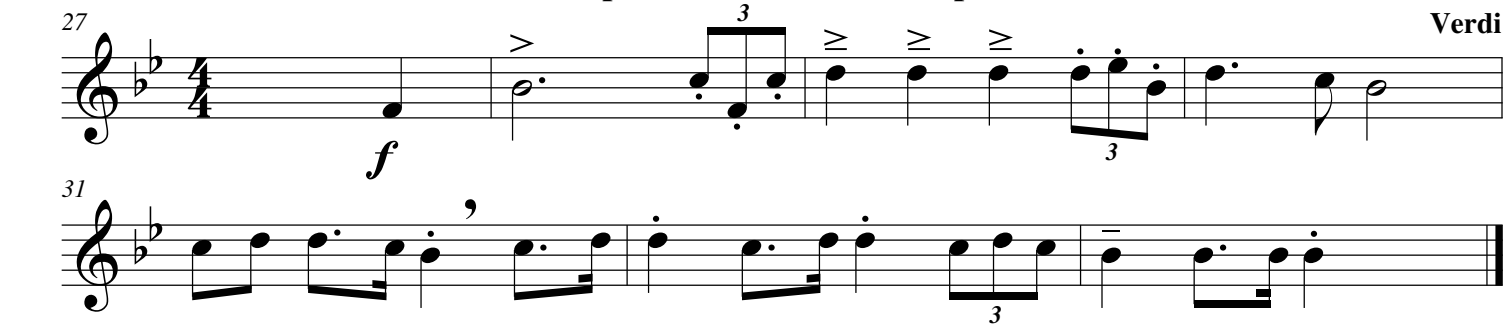
Overture from "Tannhauser"

Wagner



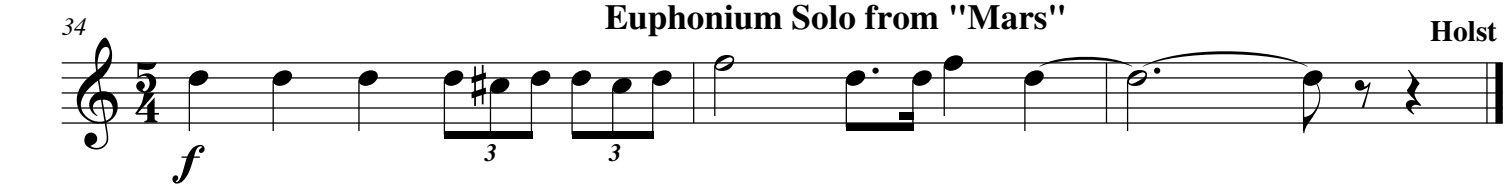
Triumphal March from the Opera "Aida"

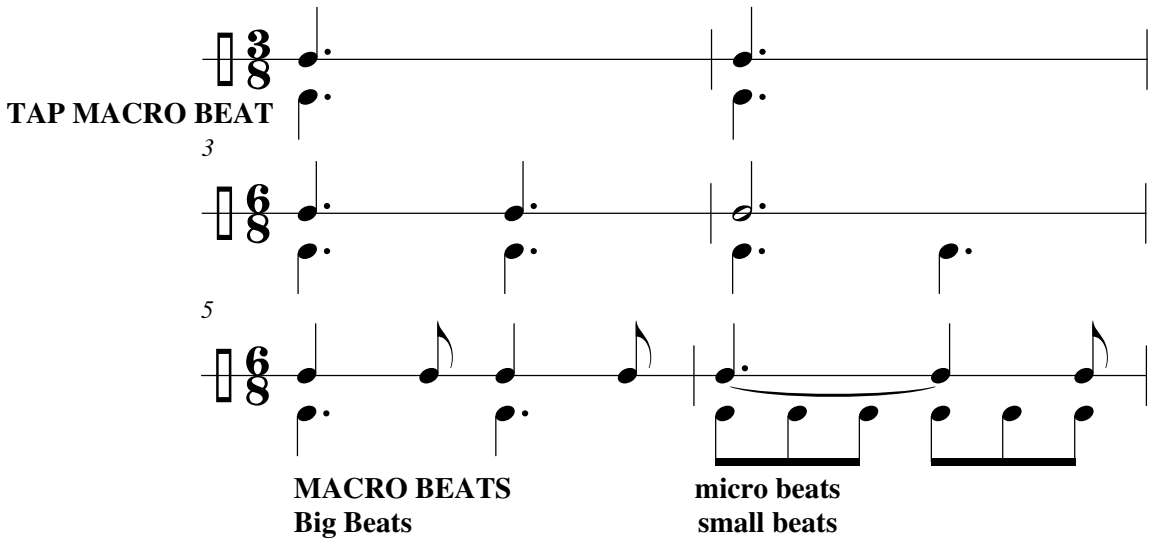
Verdi



Euphonium Solo from "Mars"

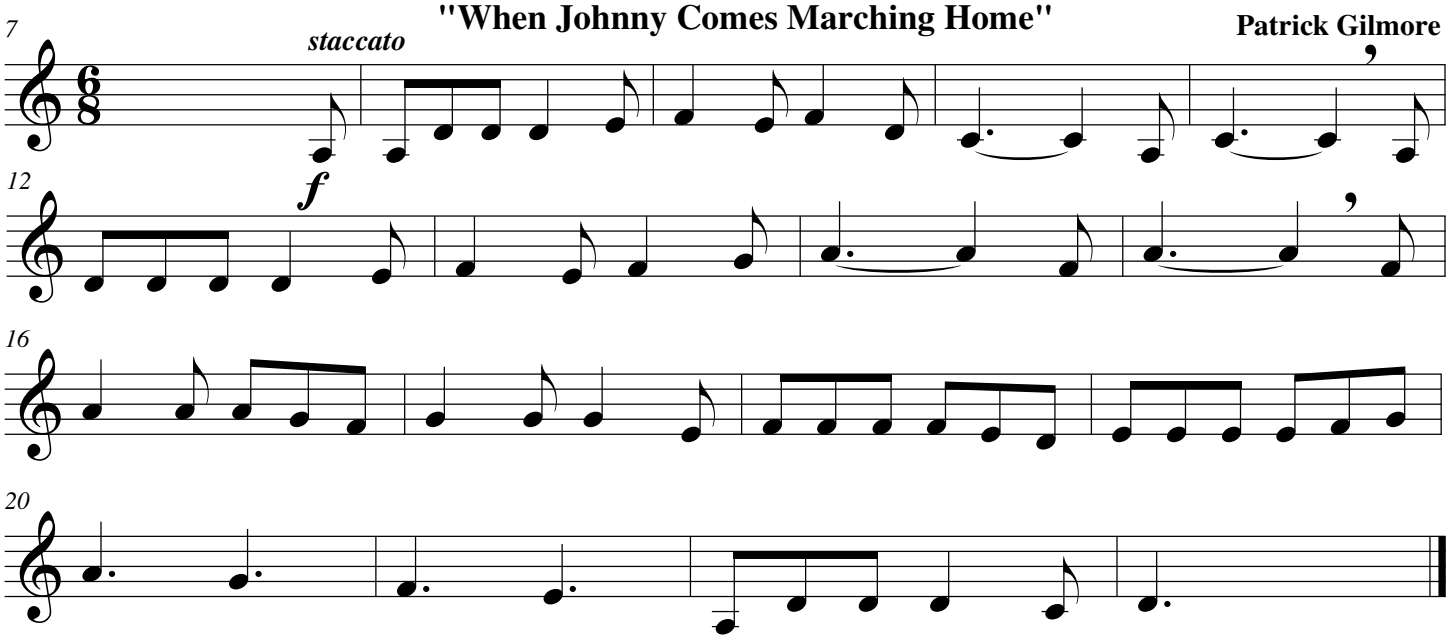
Holst





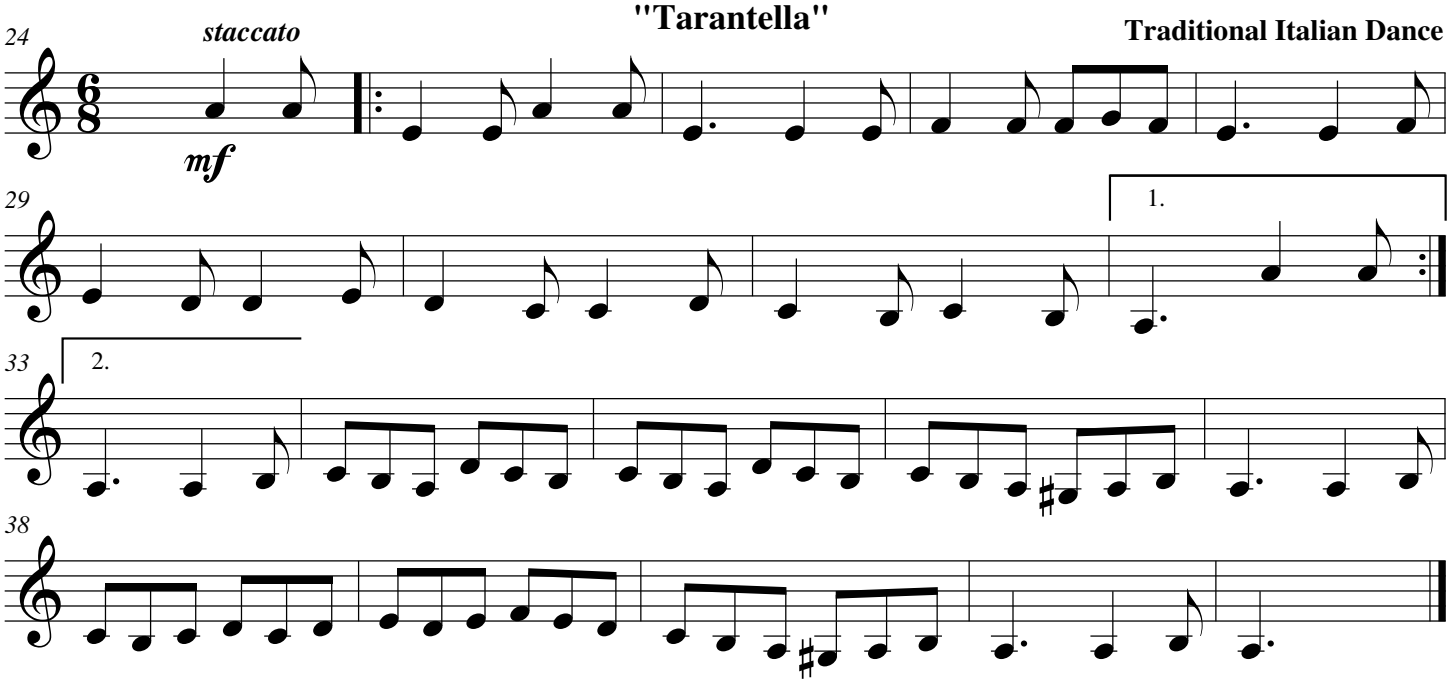
"When Johnny Comes Marching Home"

Patrick Gilmore

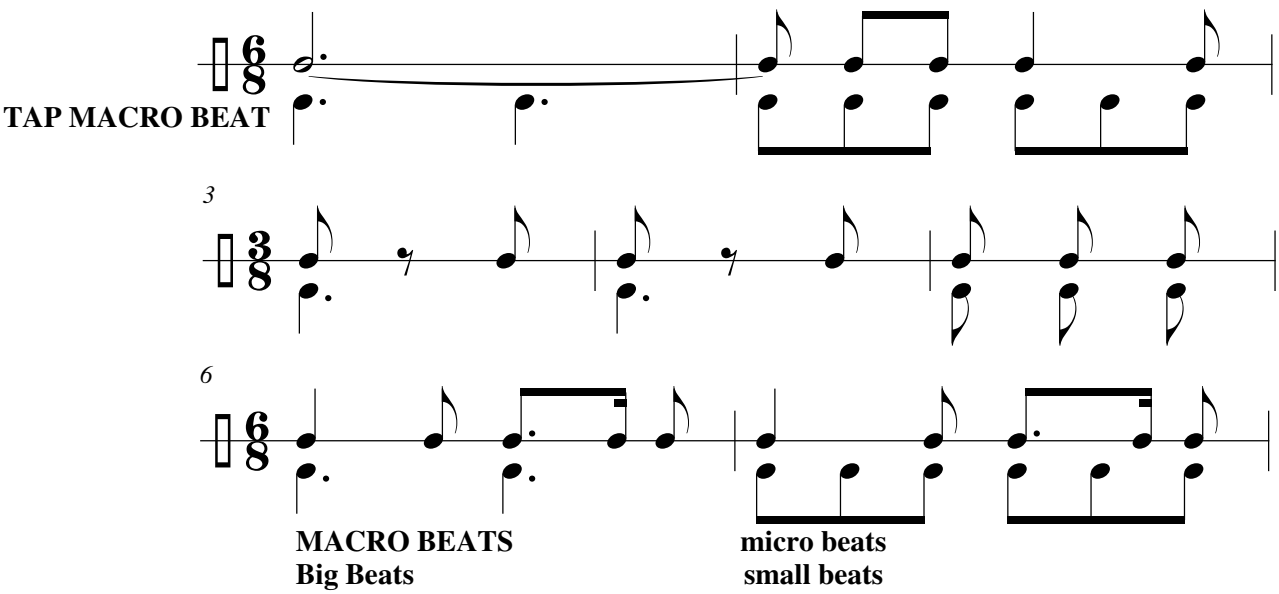


"Tarantella"

Traditional Italian Dance

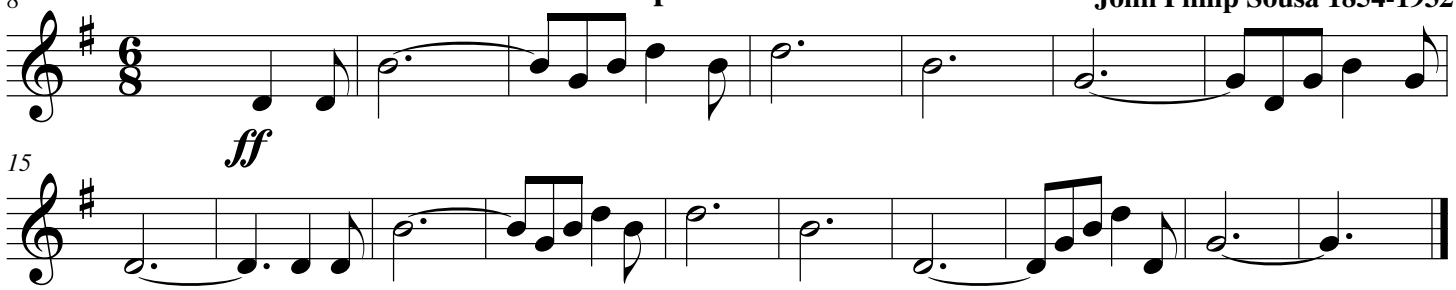


RHYTHMIC MELODIES



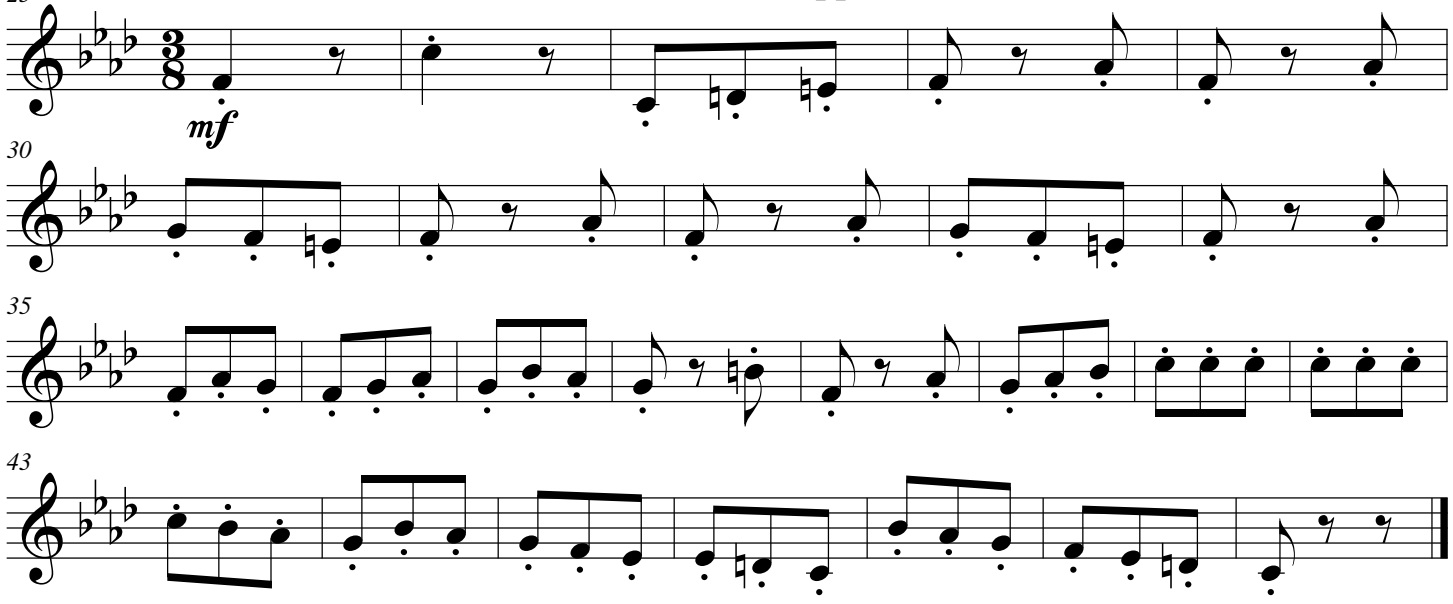
"Semper Fidelis March"

John Philip Sousa 1854-1932

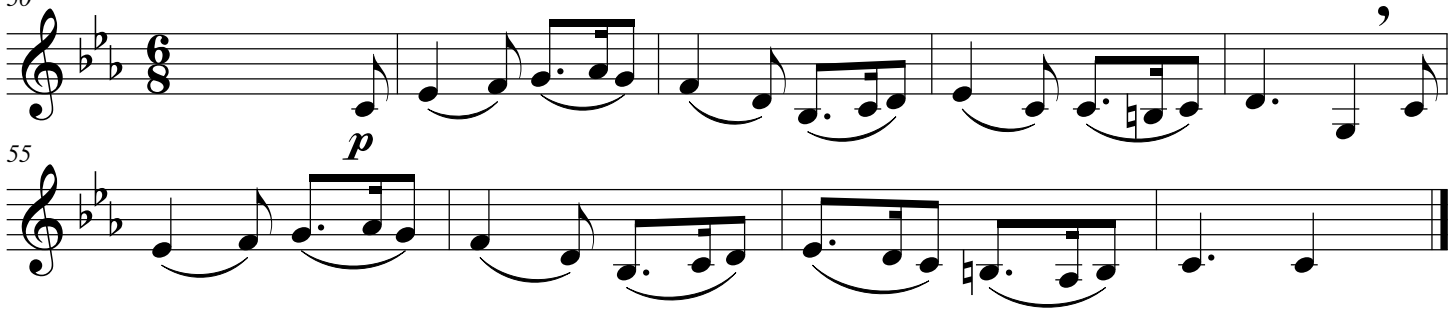


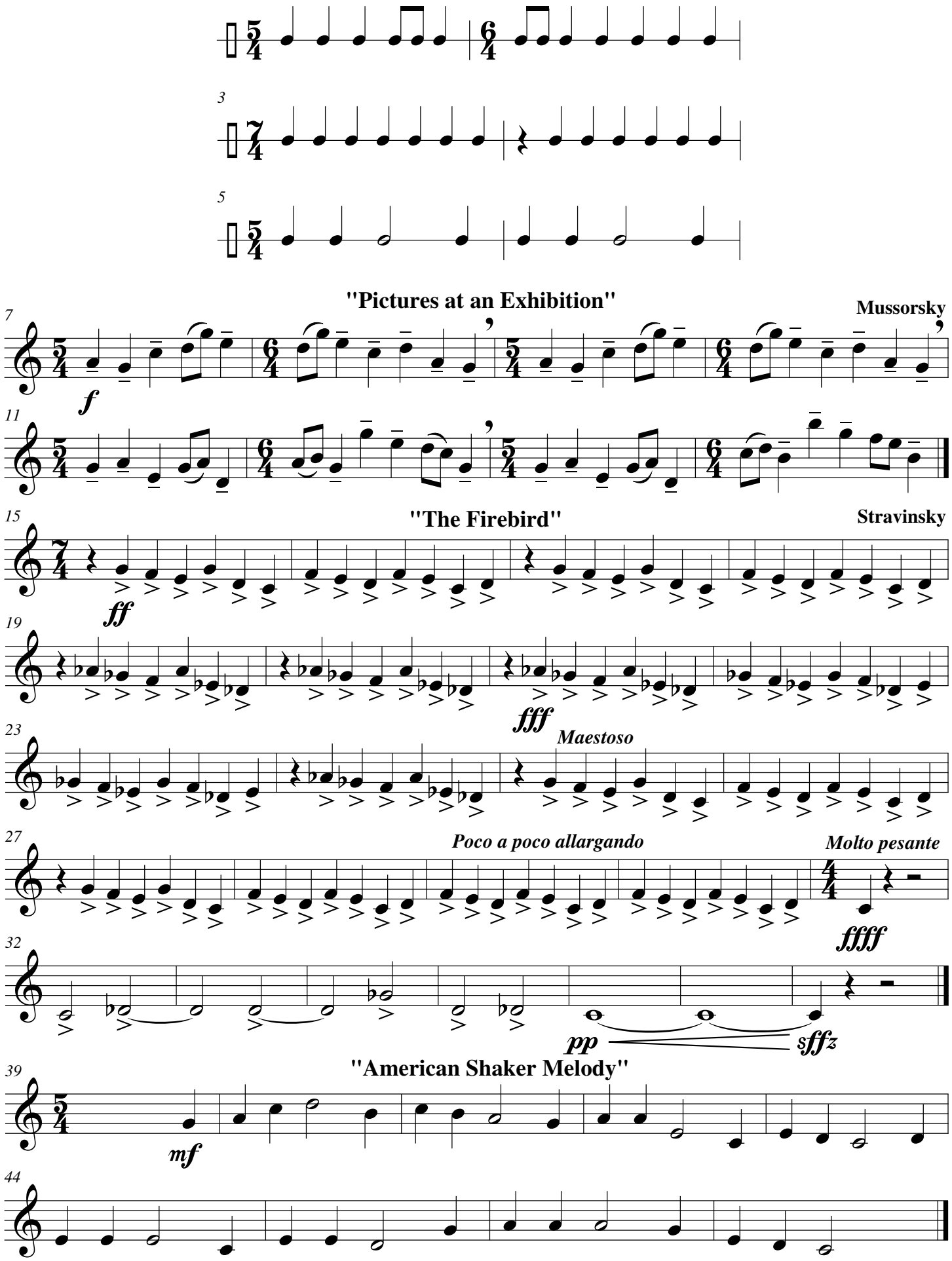
"The Sorcerer's Apprentice"

Dukas



"Greensleeves"



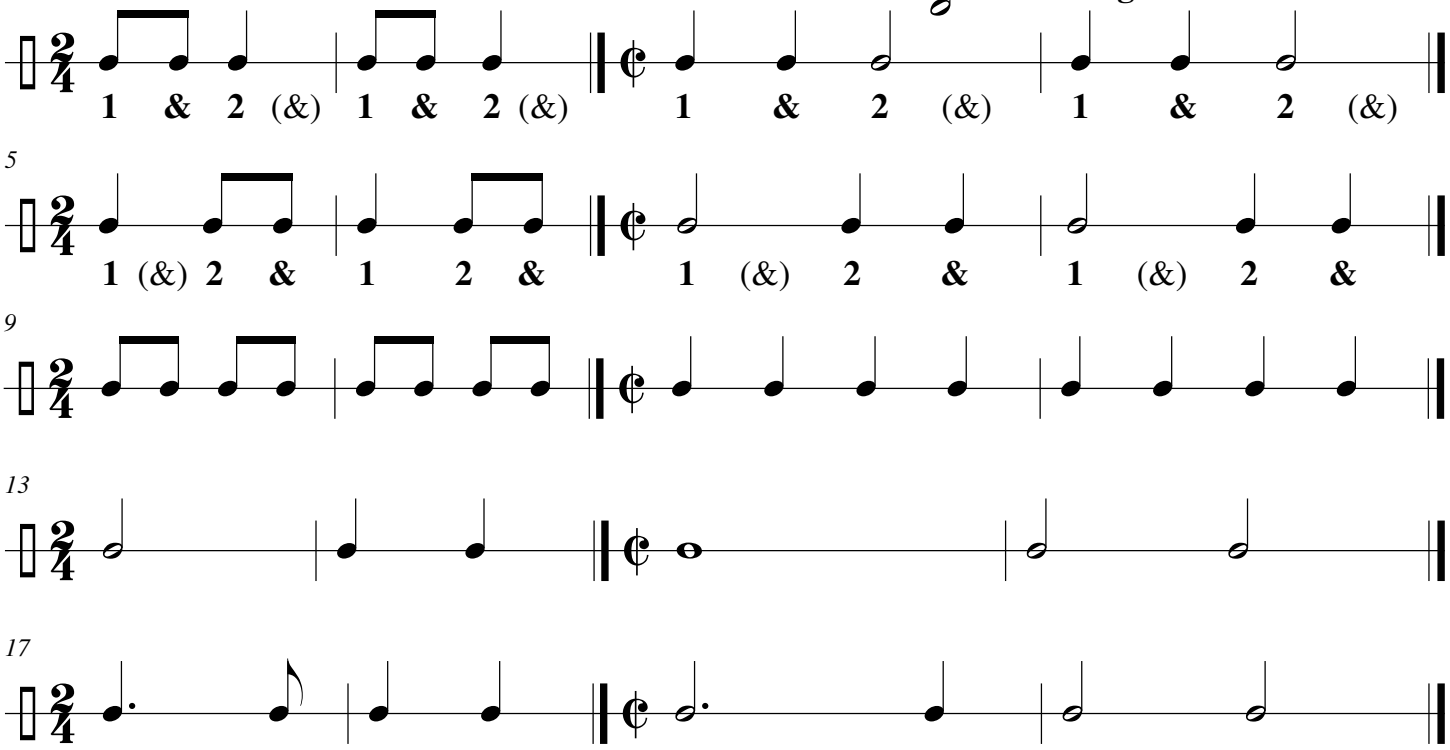

3
5
"Pictures at an Exhibition"
Mussorsky
7
f
11
"The Firebird"
Stravinsky
15
ff
19
fff
23
Maestoso
27
Poco a poco allargando
Molto pesante
ffff
32
pp
sffz
"American Shaker Melody"
39
mf
44

RHYTHMIC MELODIES

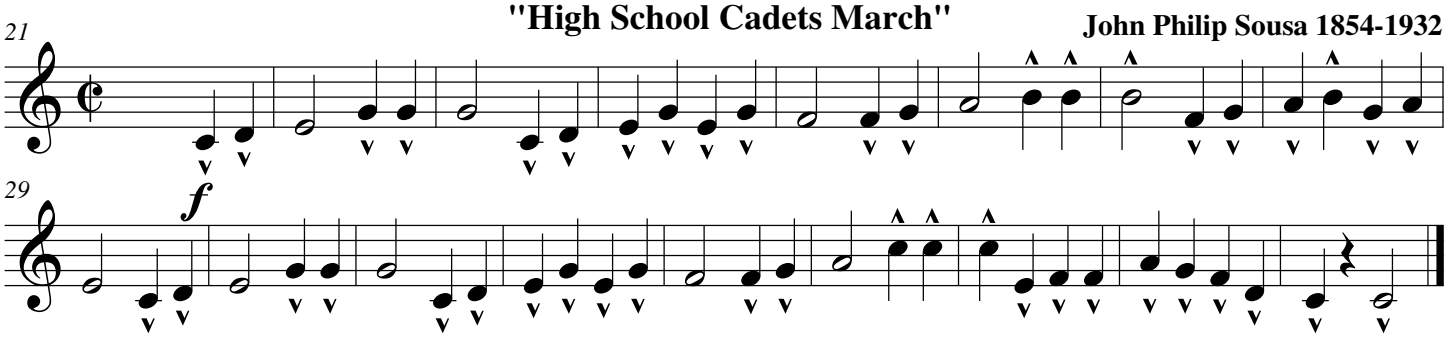
Measures on the right look different, but sound the same

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

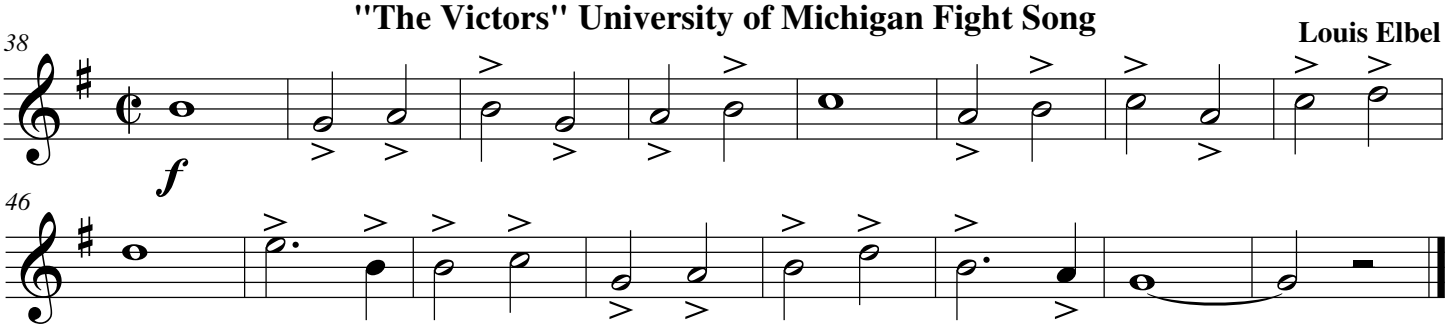
Cut Time (alla breve)
2 = 2 beats in each measure
2 = ½ half note gets 1 beat



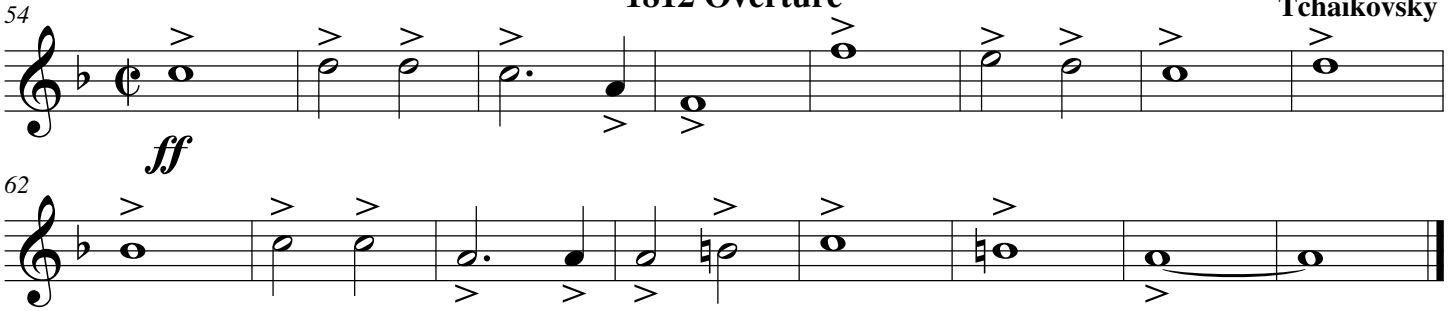
"High School Cadets March" — **John Philip Sousa 1854-1932**



"The Victors" University of Michigan Fight Song — **Louis Elbel**

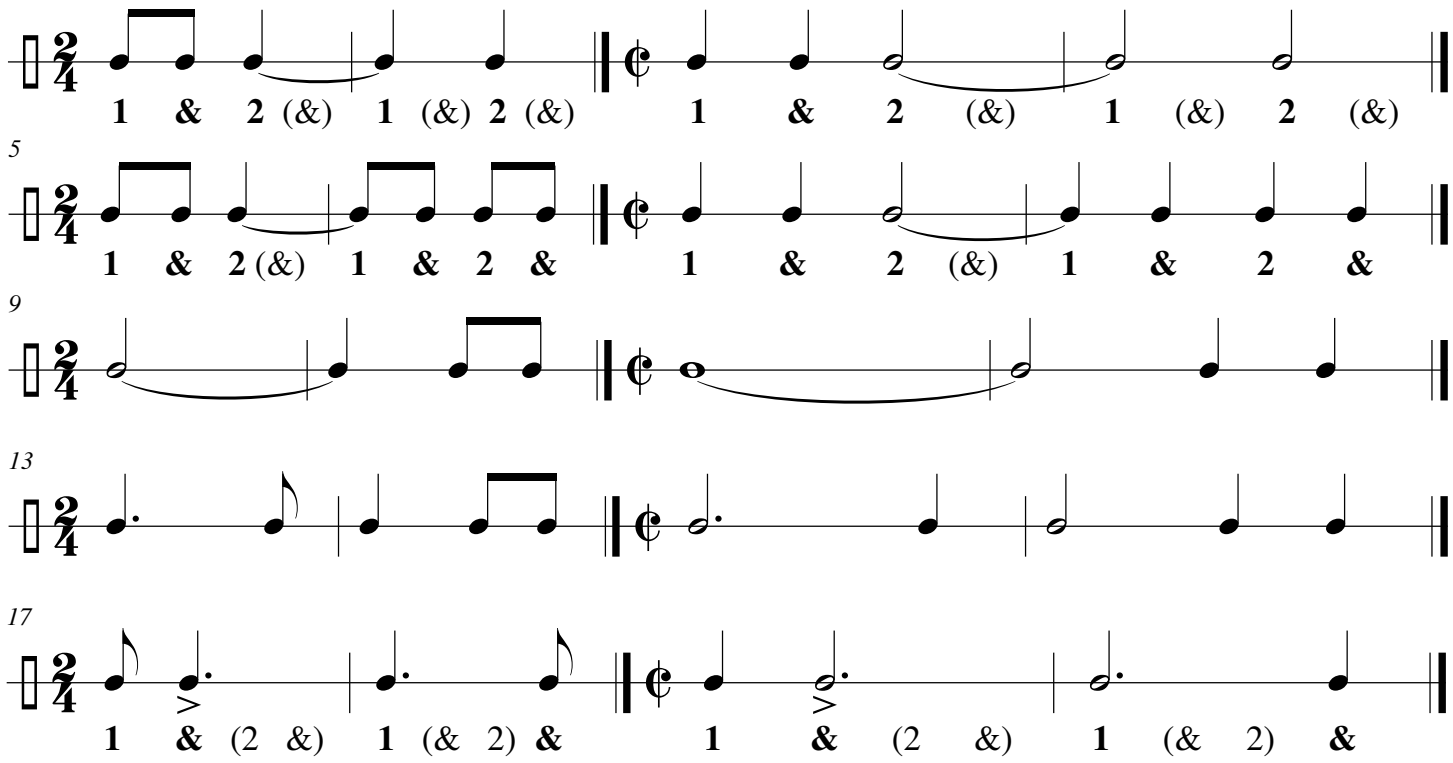


"1812 Overture" — **Tchaikovsky**

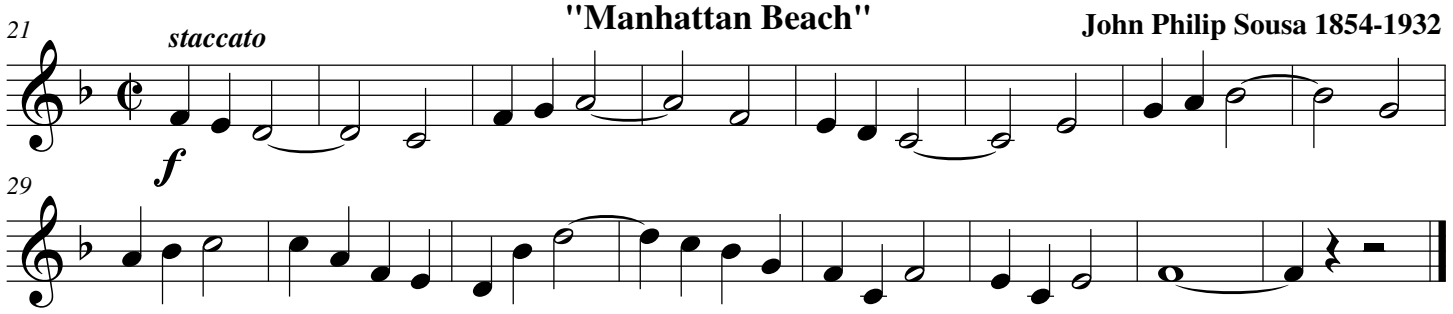


RHYTHMIC MELODIES

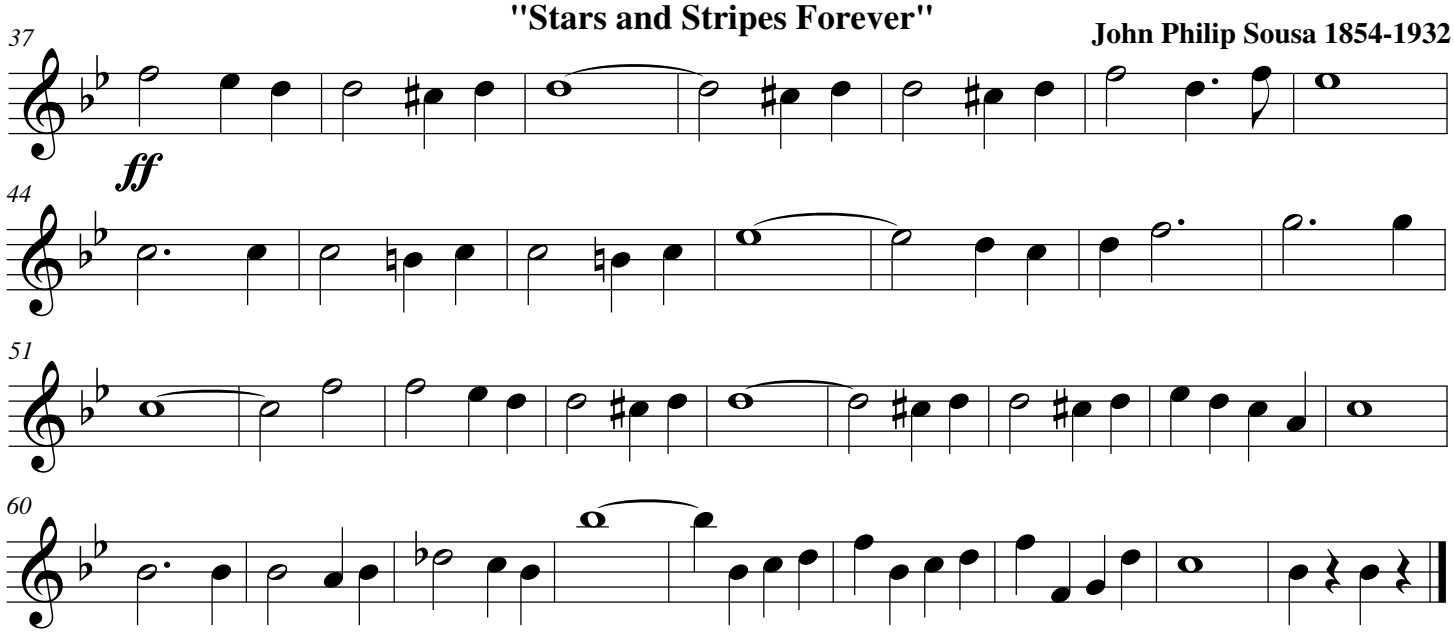
Measures on the right look different, but sound the same



"Manhattan Beach" — **John Philip Sousa 1854-1932**



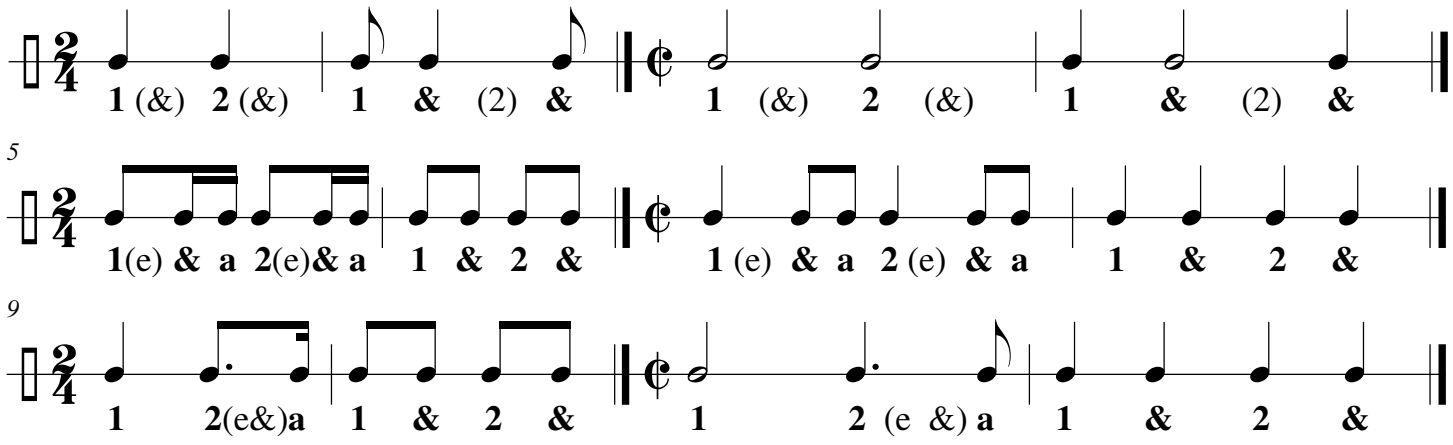
"Stars and Stripes Forever" — **John Philip Sousa 1854-1932**

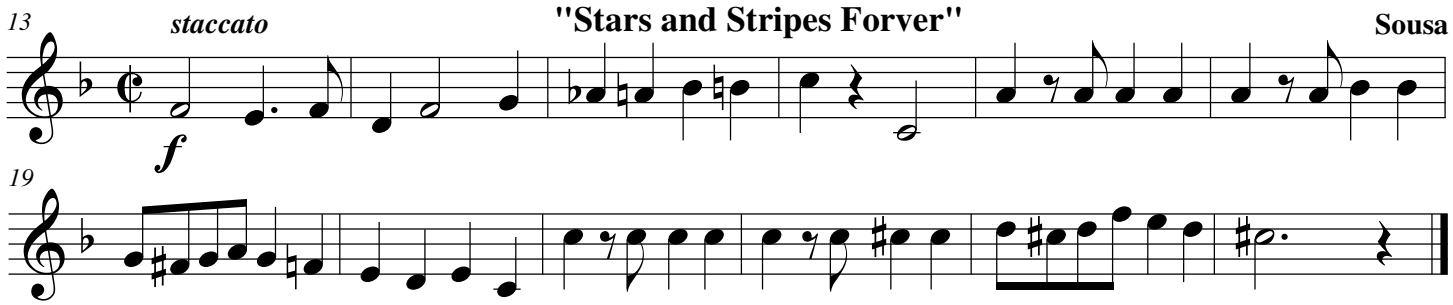


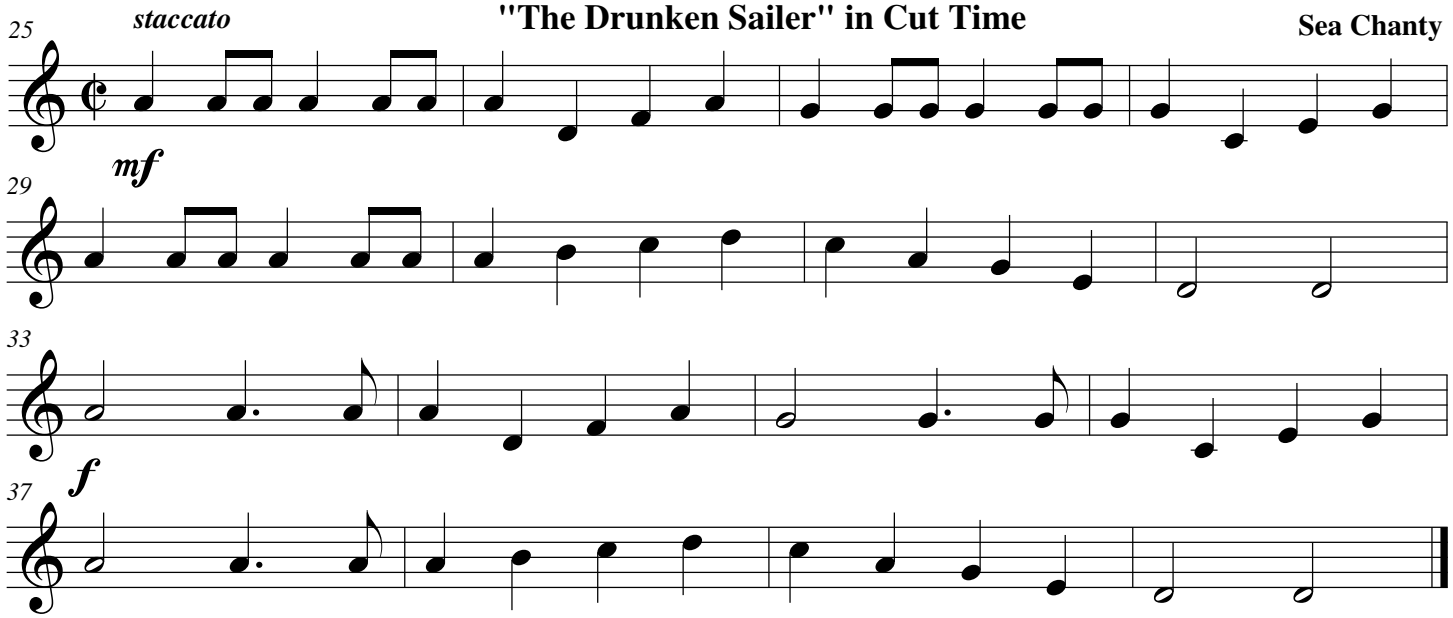
Can be played with the "Stars and Stripes Forver" Piccolo Solo in the Virtuoso Section

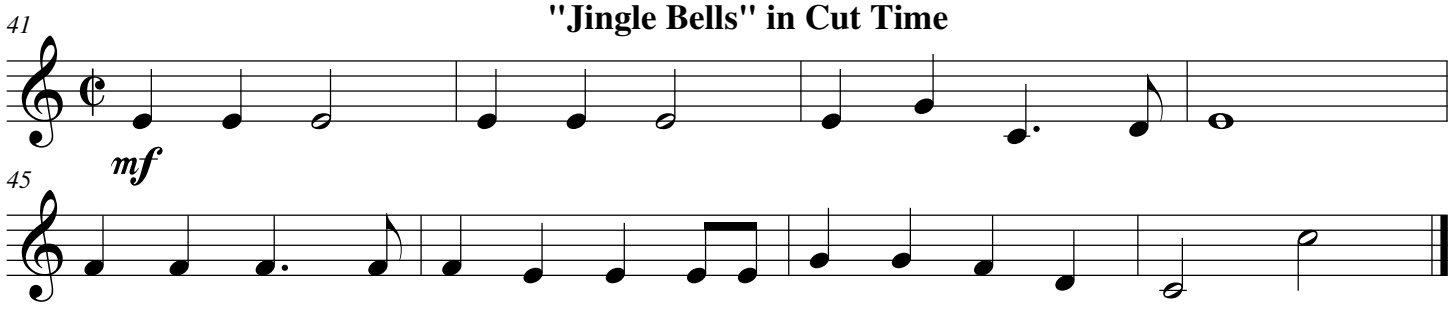
RHYTHMIC MELODIES

Measures on the right look different, but sound the same







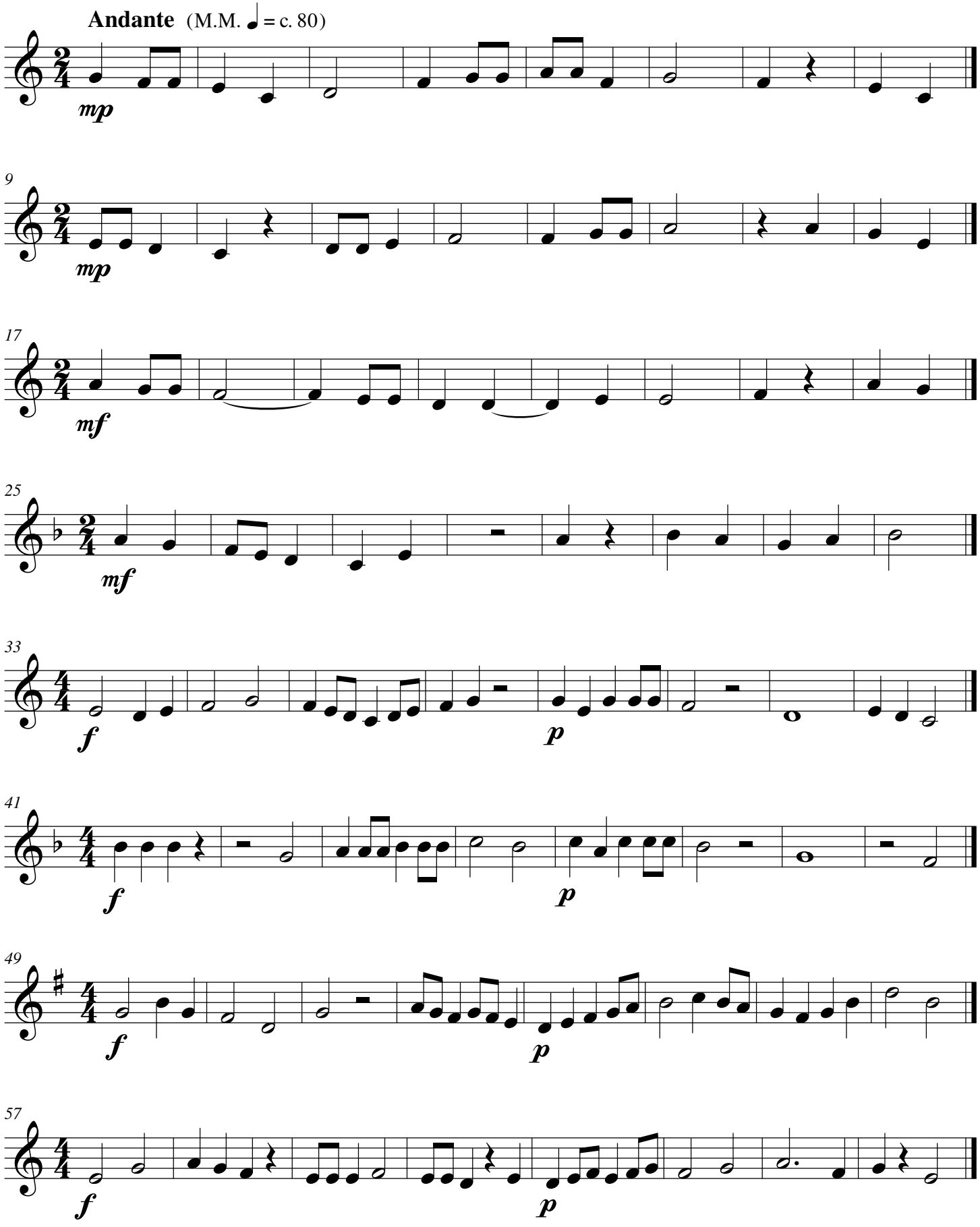


SIGHT READING

for SOLO FESTIVALS

Focus: Dynamics, Key and Time Signatures, Accidentals

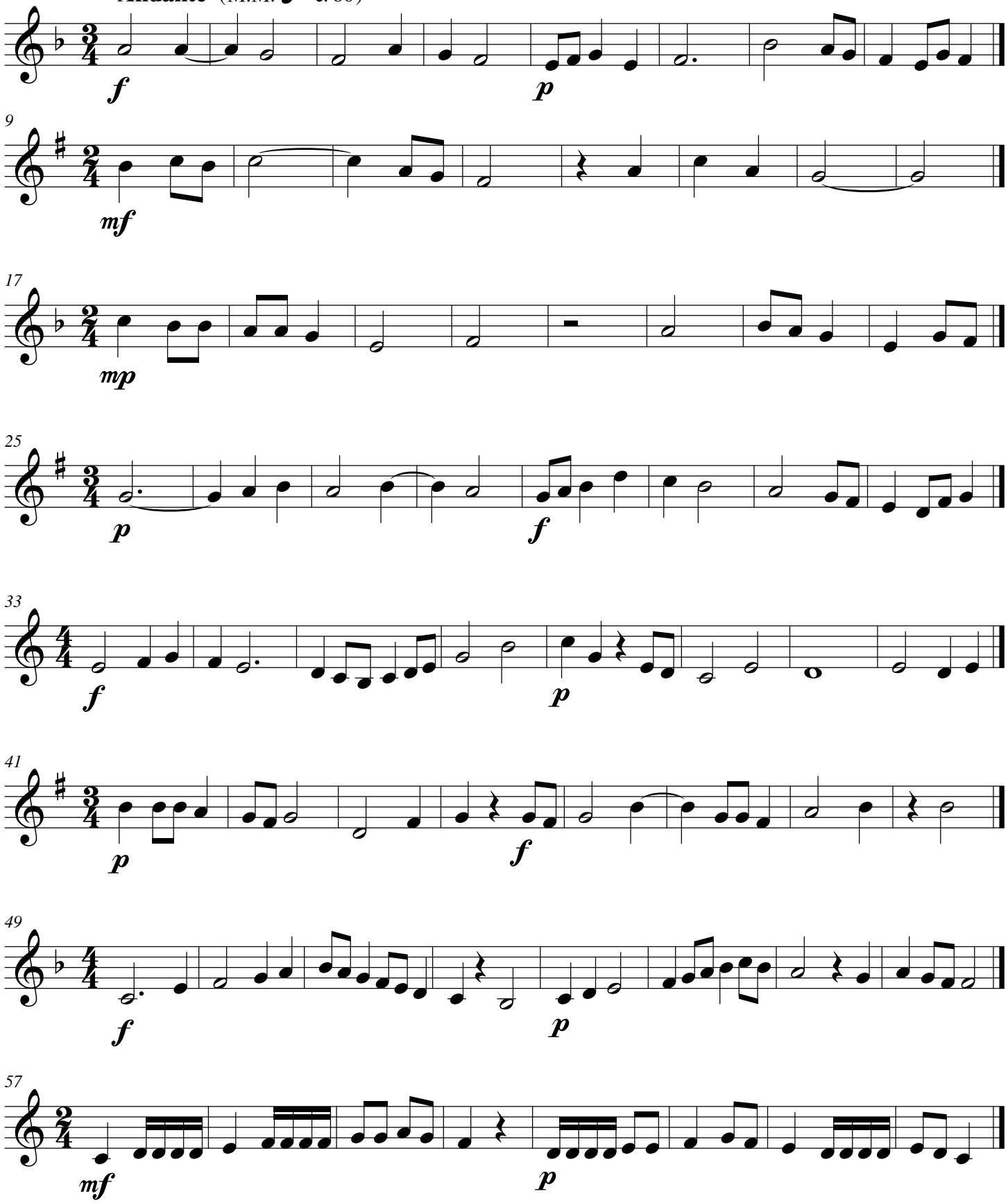
Most points are lost at solo festival due to sight-reading deductions. Practice 2 lines per session.



SIGHT READING

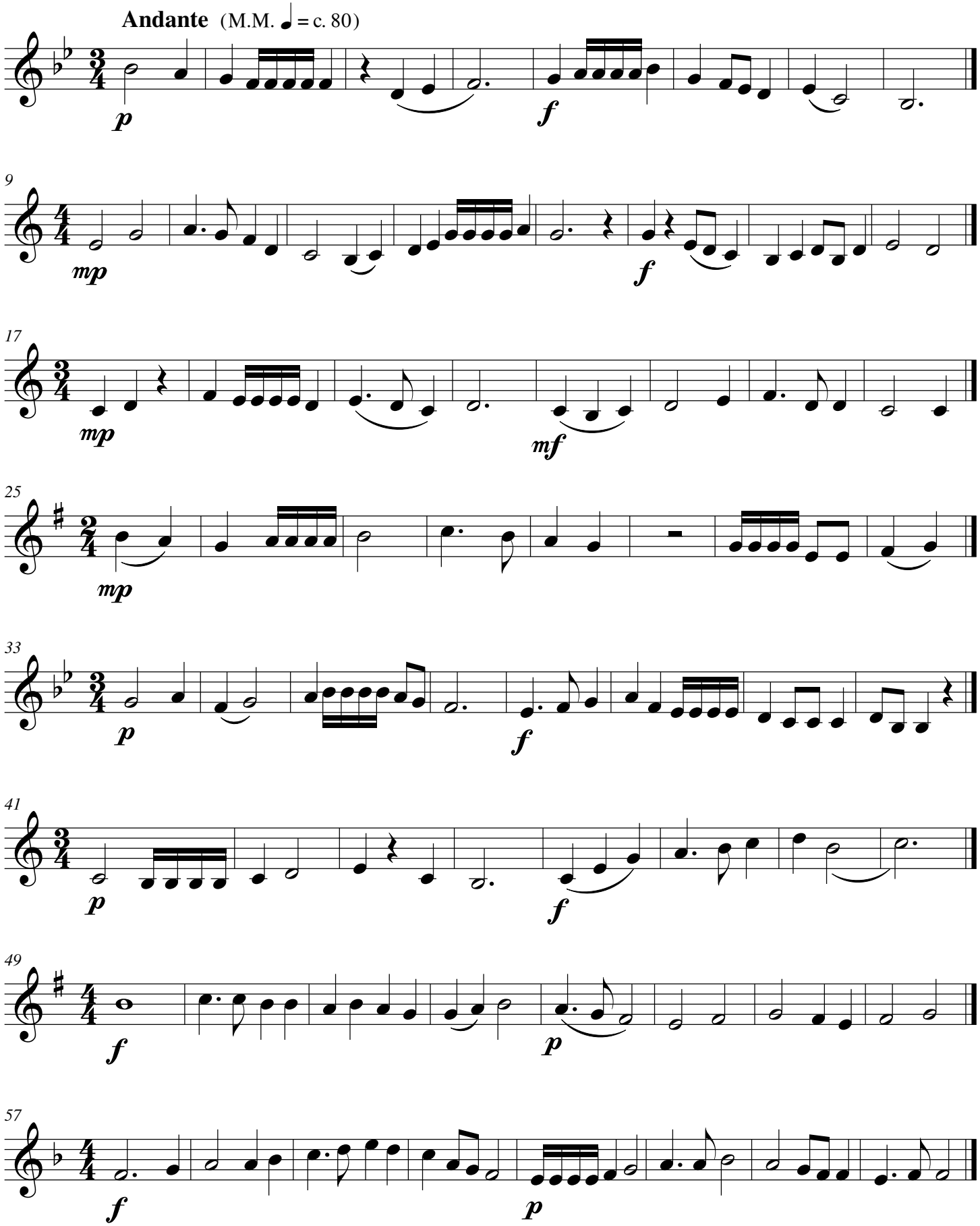
Focus: Dynamics, Key and Time Signatures, Accidentals

Andante (M.M. ♩ = c. 80)



SIGHT READING

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



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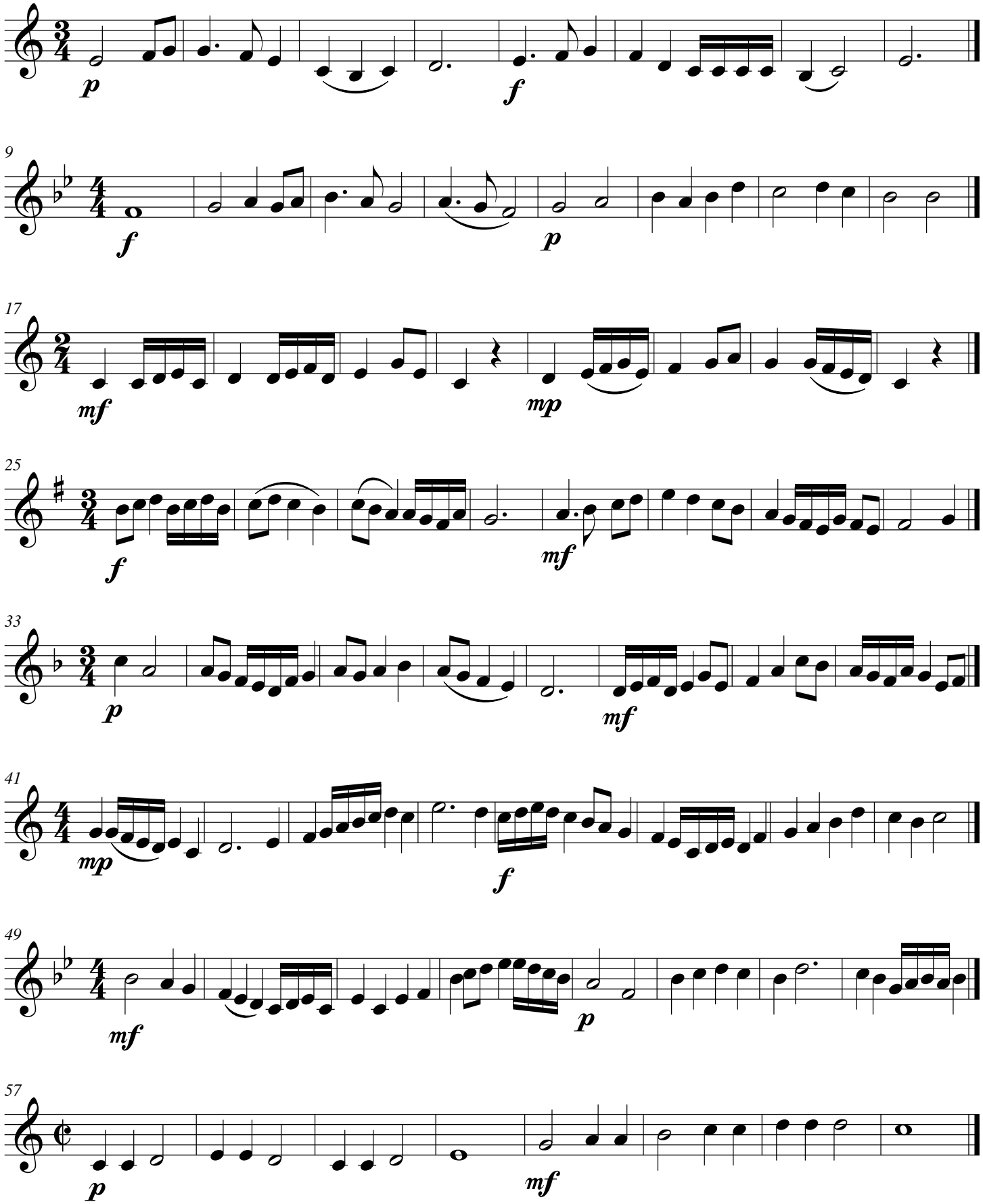
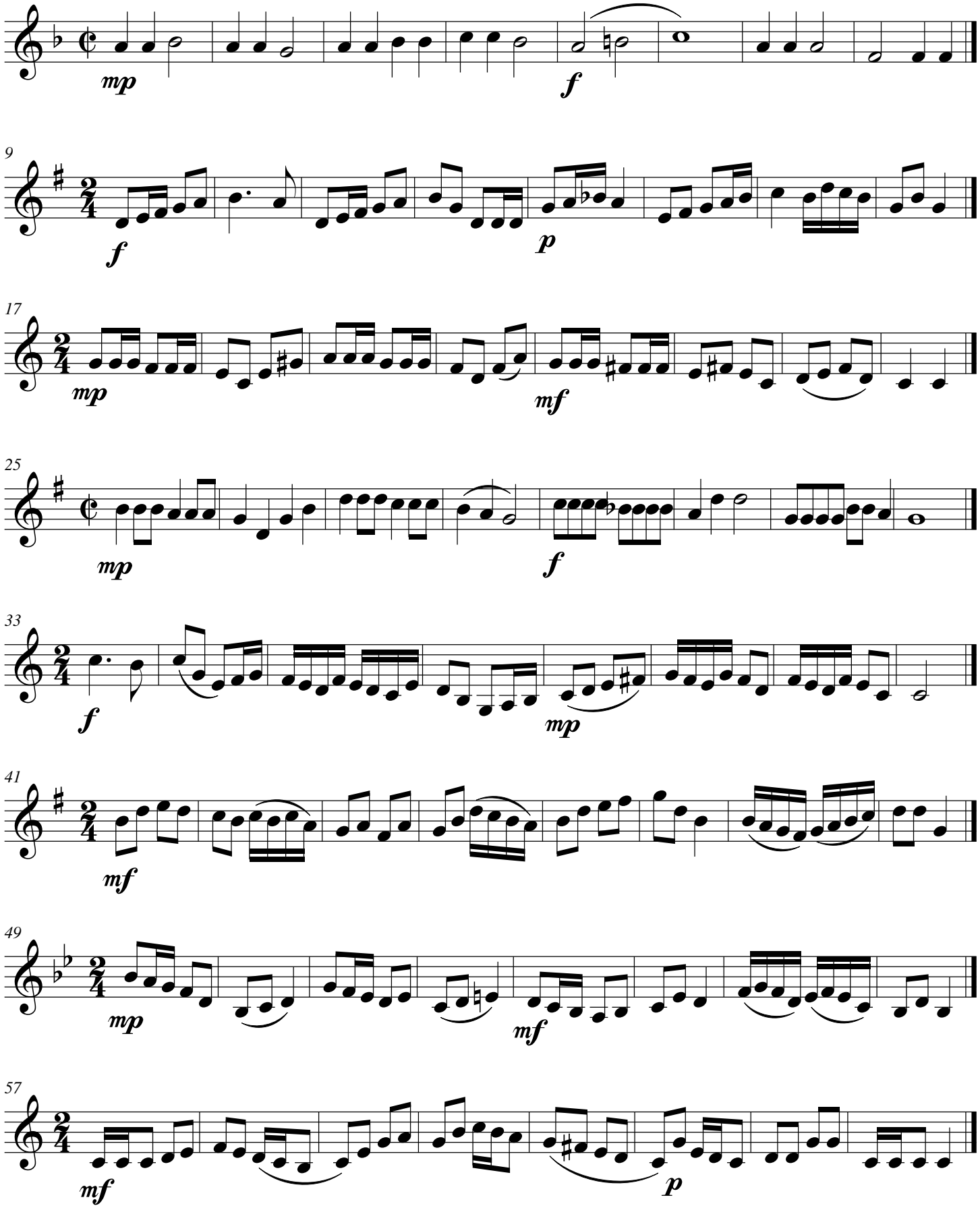
SIGHT READING

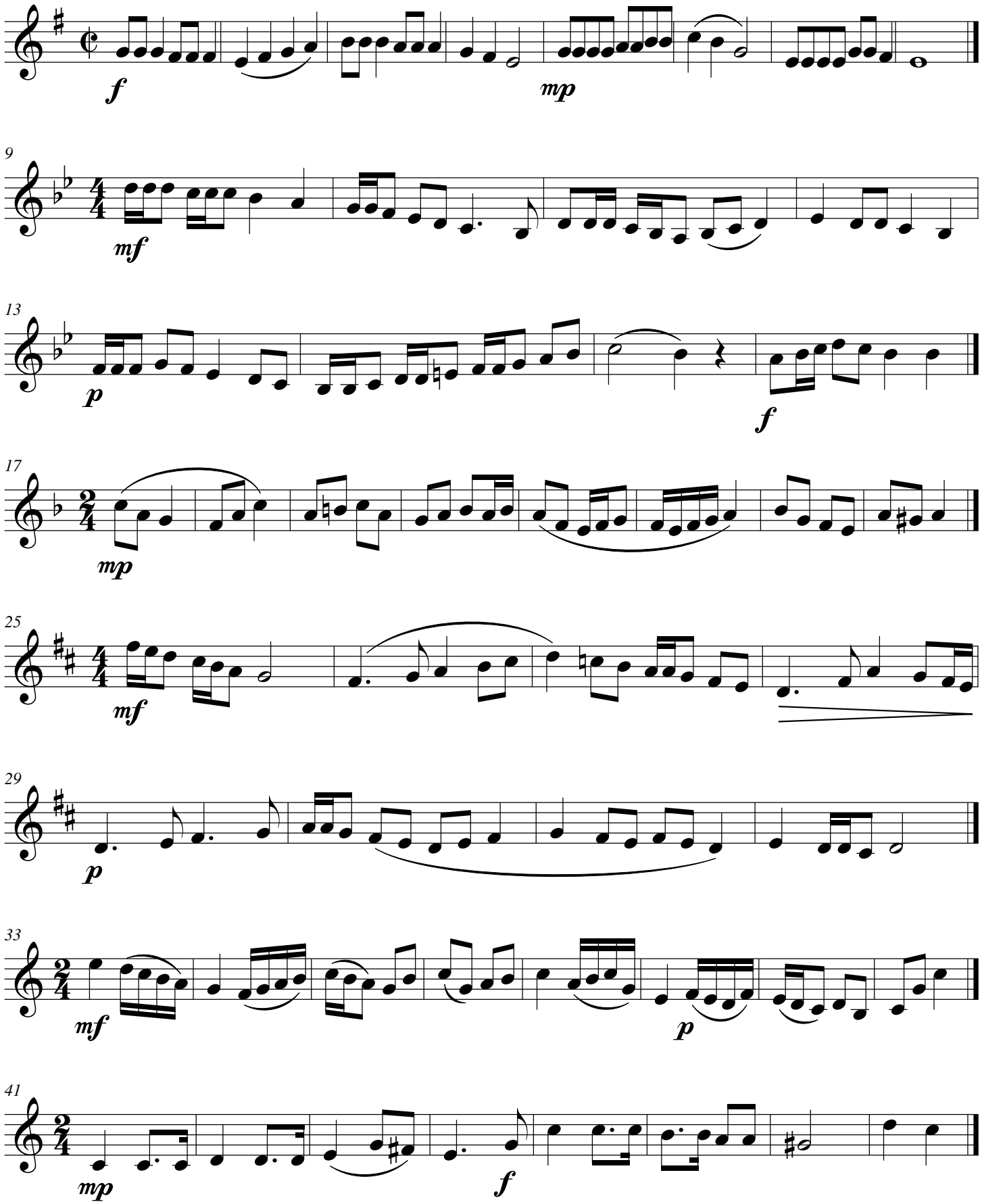
Andante (M.M. ♩ = c. 80)



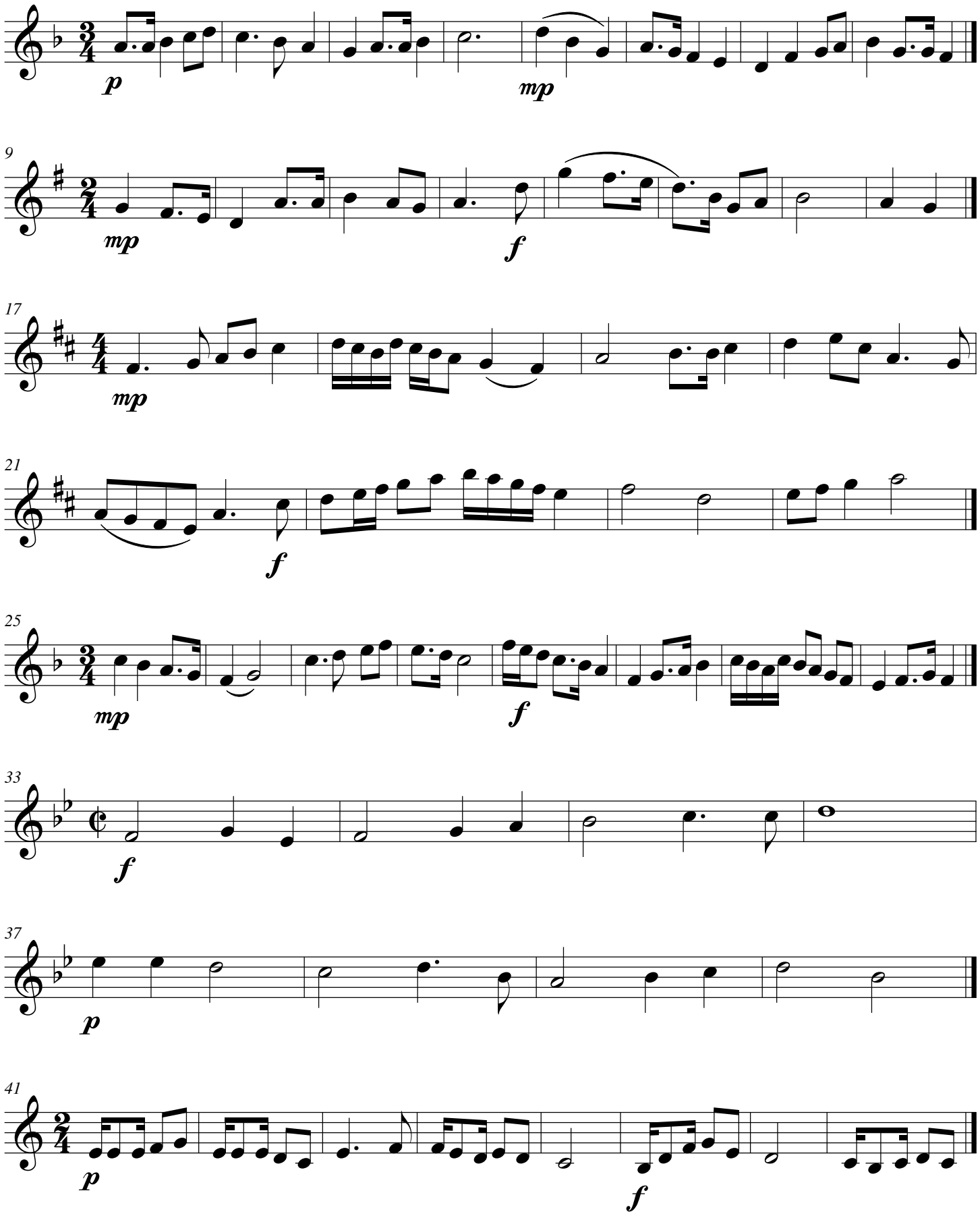
SIGHT READING



SIGHT READING



SIGHT READING



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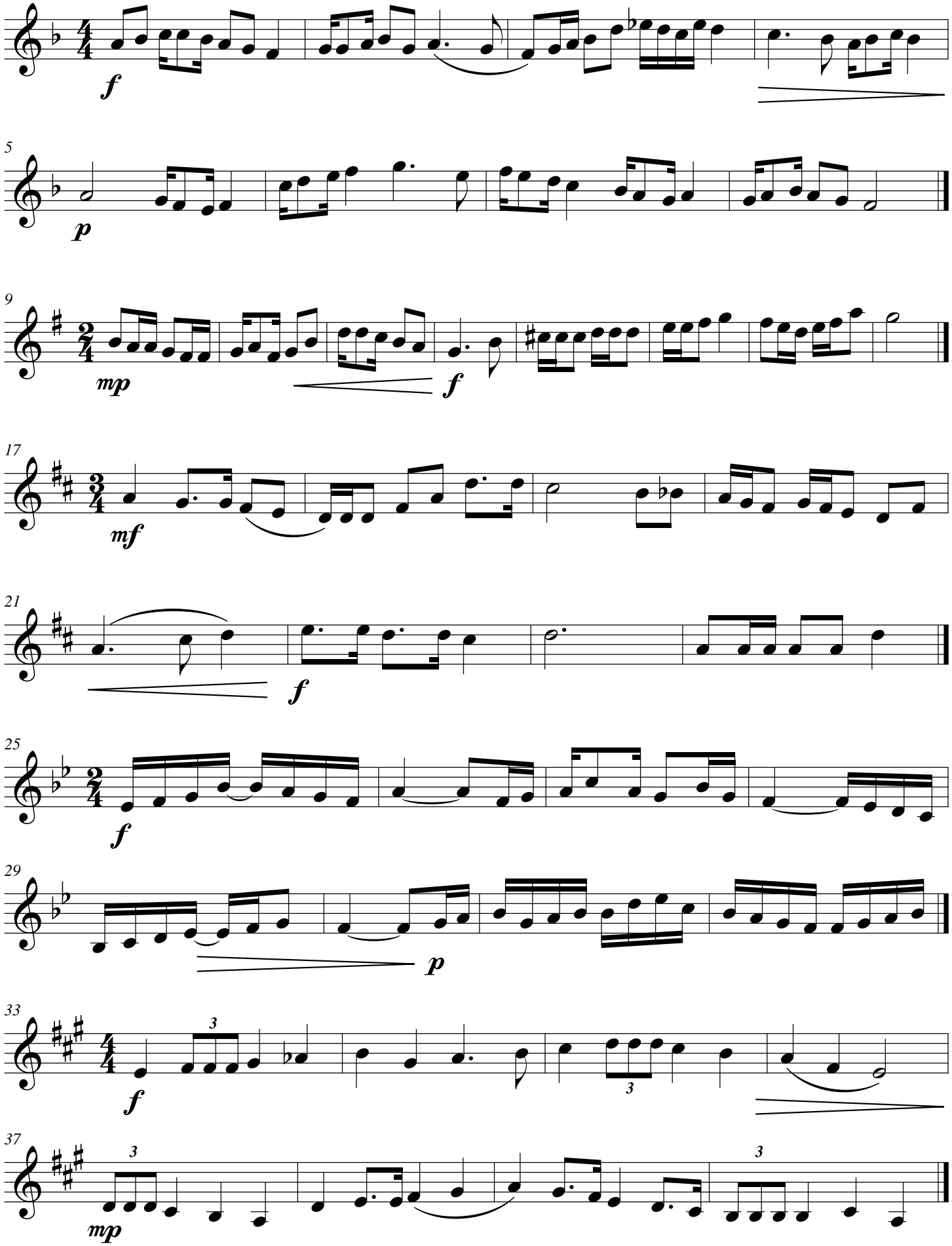
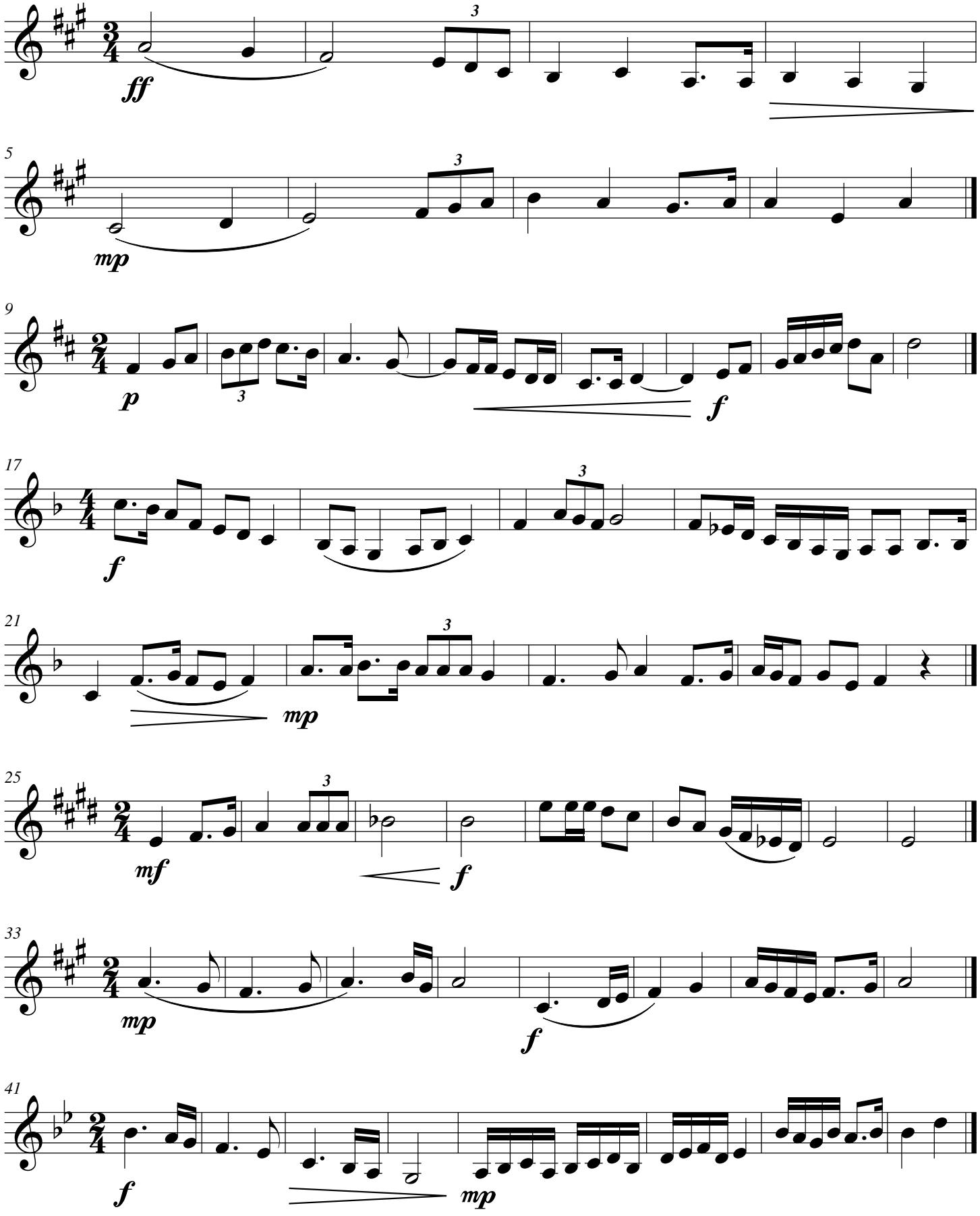
SIGHT READING



SIGHT READING



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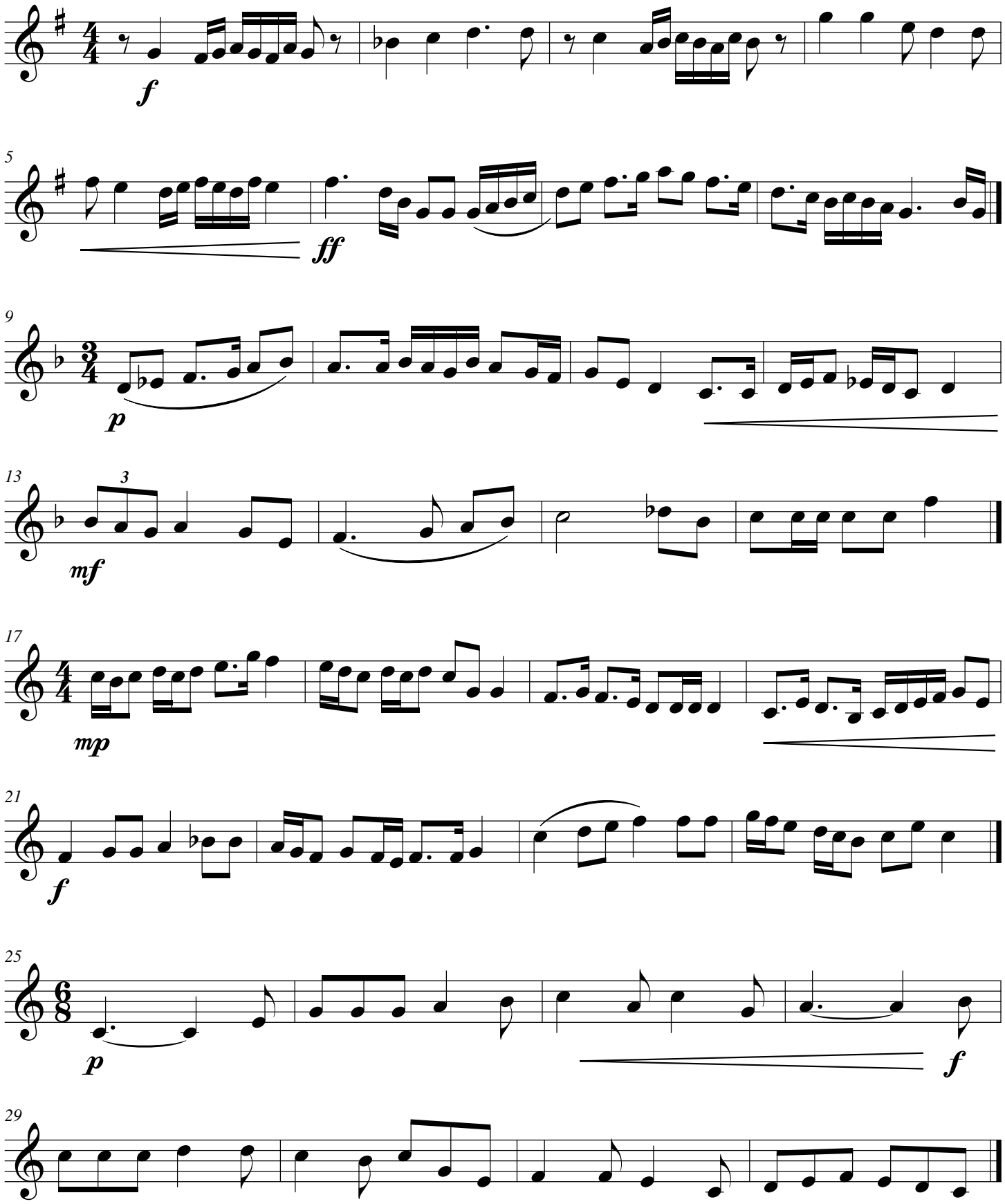

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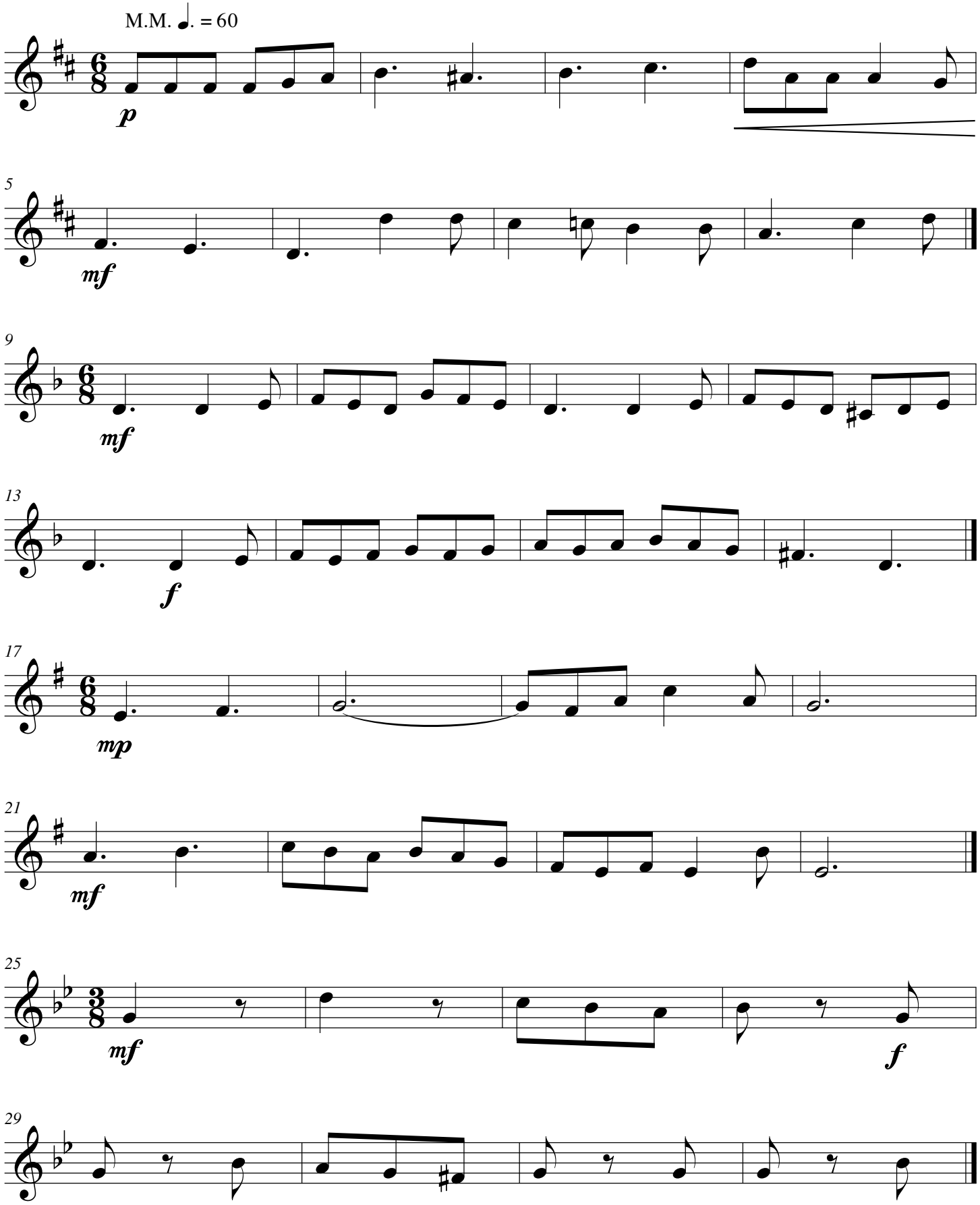

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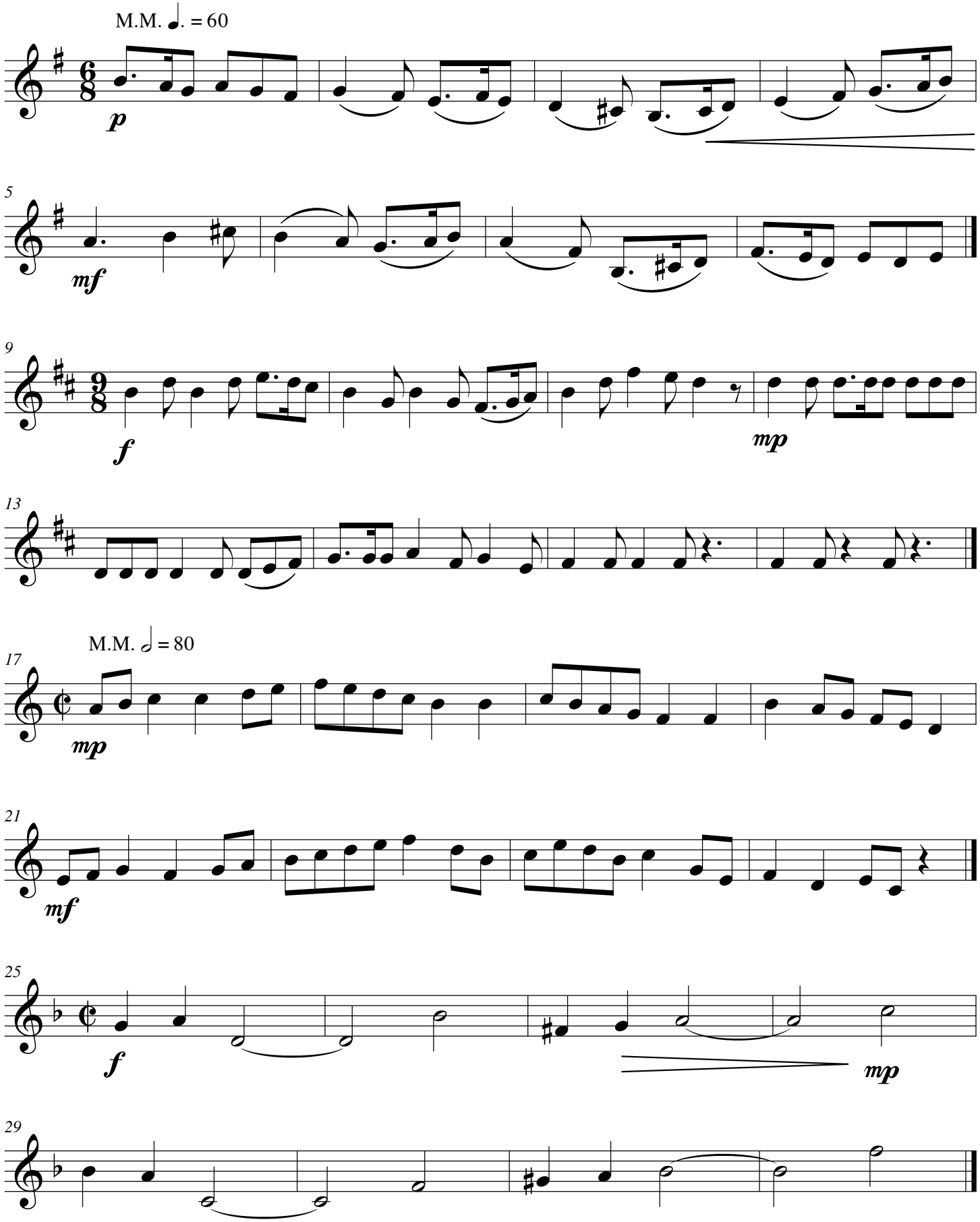

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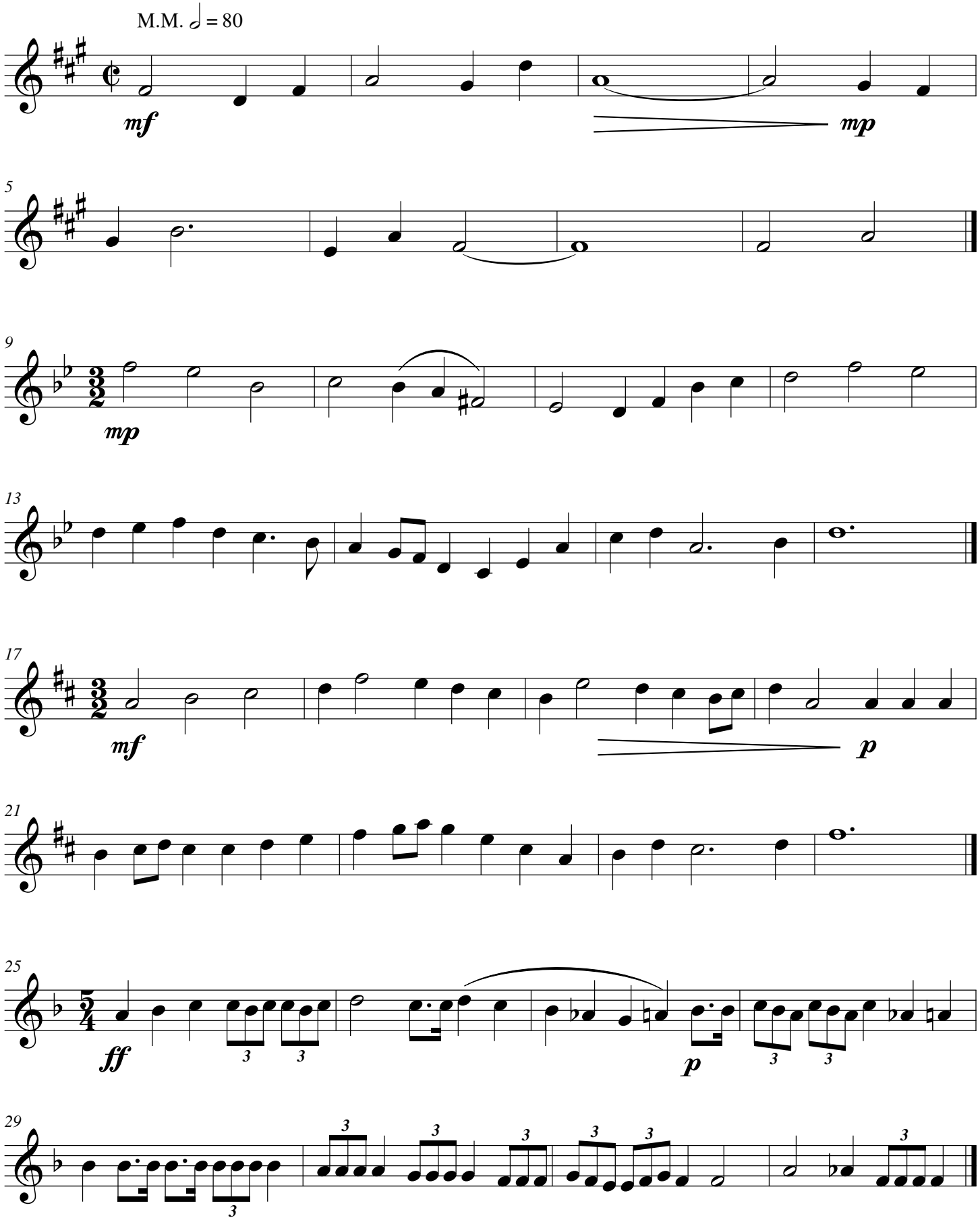
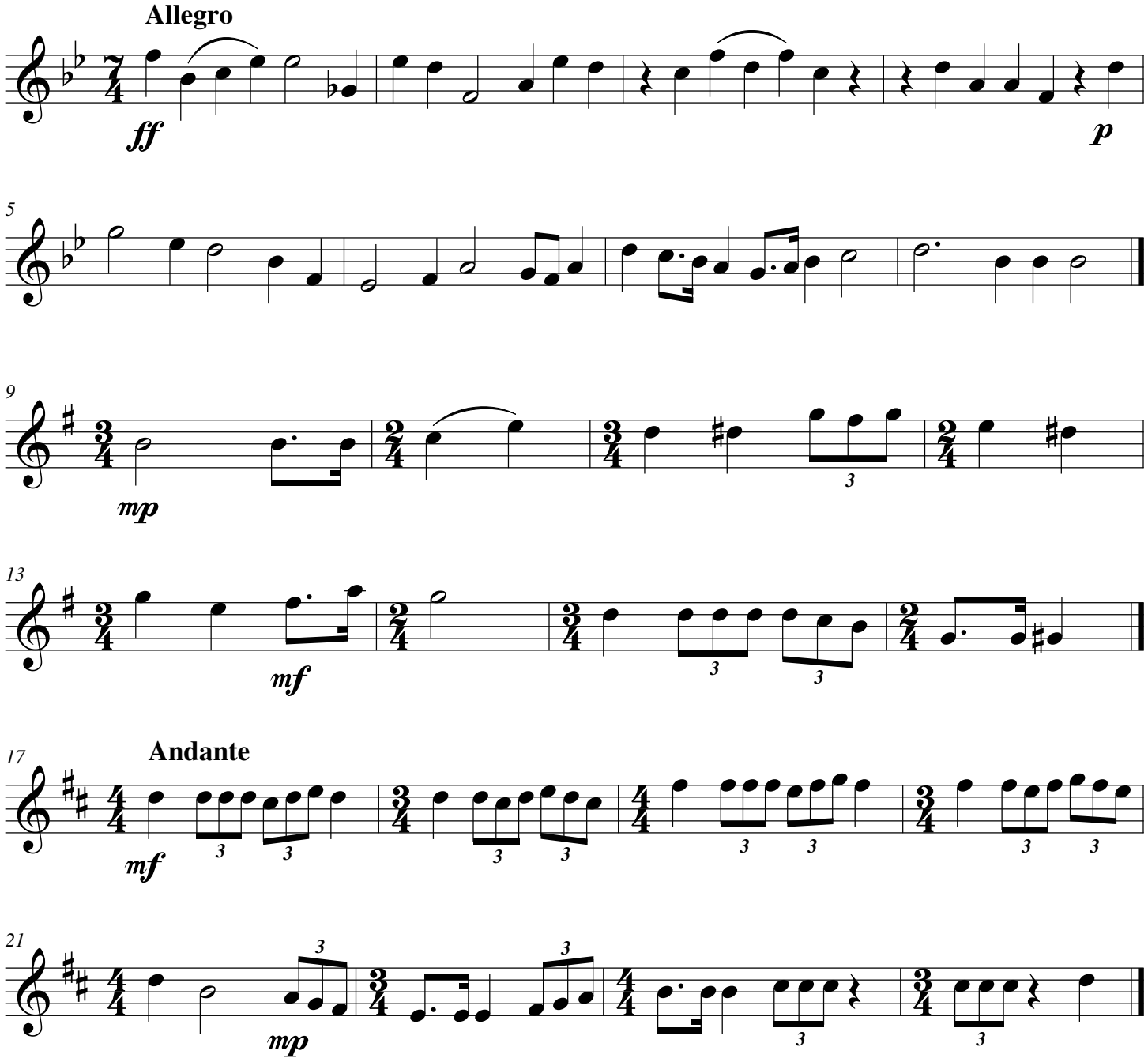


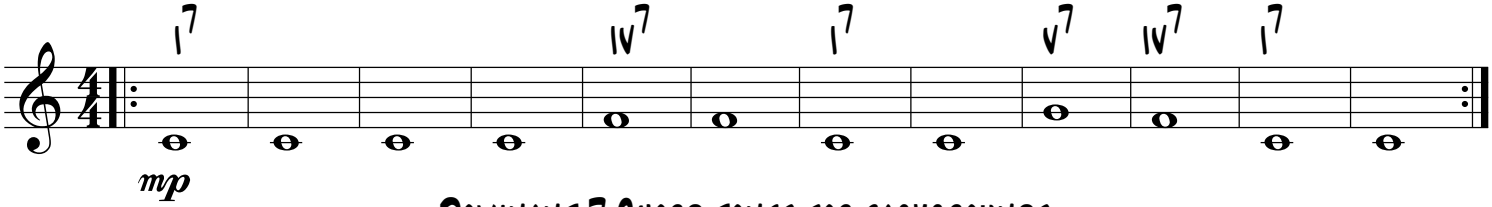
SIGHT READING



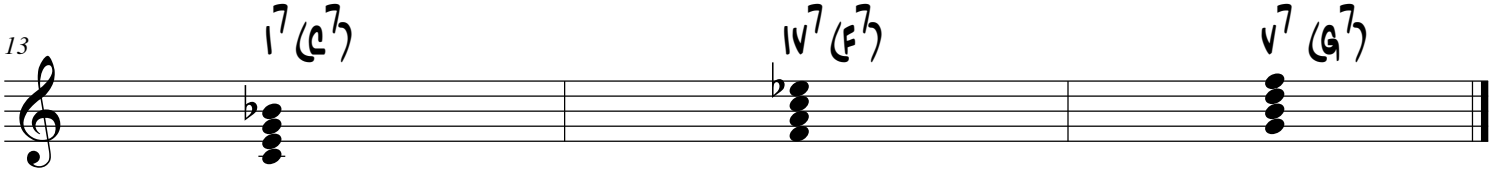
Tempo is the speed of music.
From slowest to fastest (the number is approximate beats per minute):
Largo - Very slow (50), Adagio - Quite slow (60), Andante - Moderately slow (70)
Moderato - Moderate (84), Allegro - Fast (120), Vivace- Quite fast (140), Presto - Very fast (170)

Terence Goss and Michel Nadeau

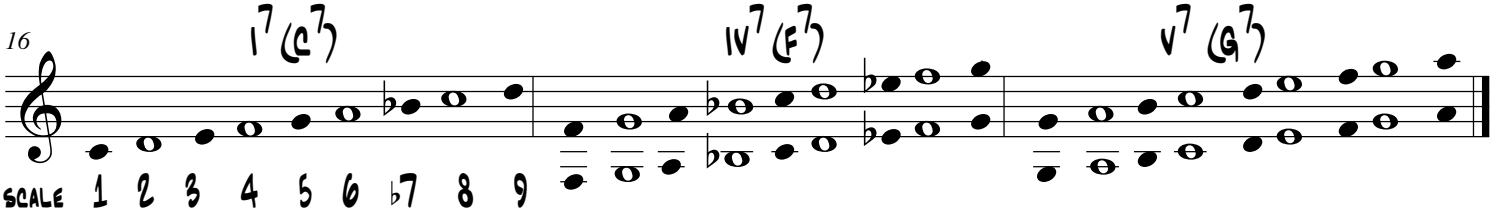
12-Bar Blues Chord Progression

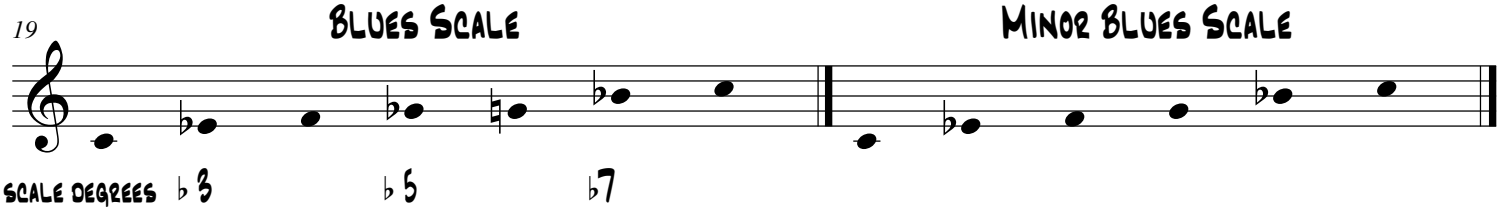


Dominant 7 Chord tones for backgrounds

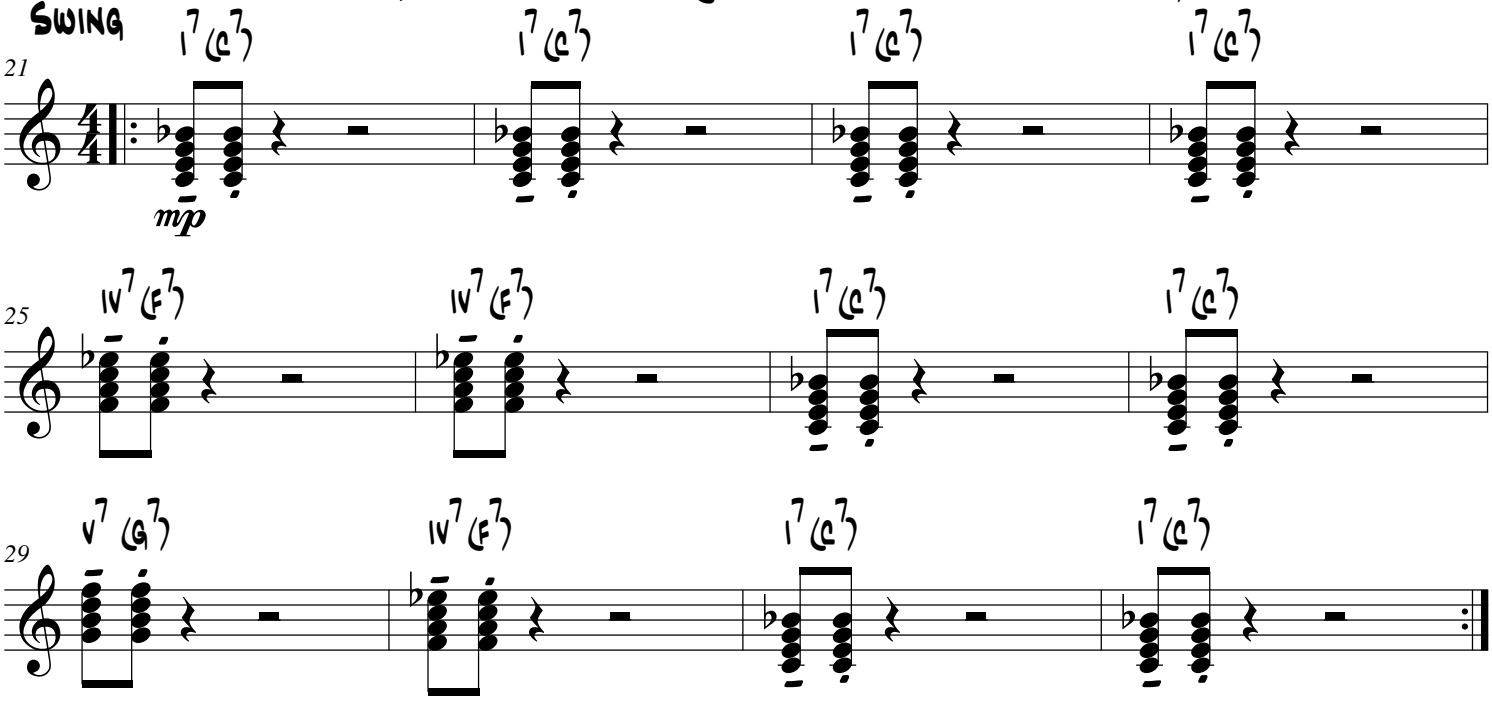


Dominant 7 Scales and Chord tones (blackened)





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



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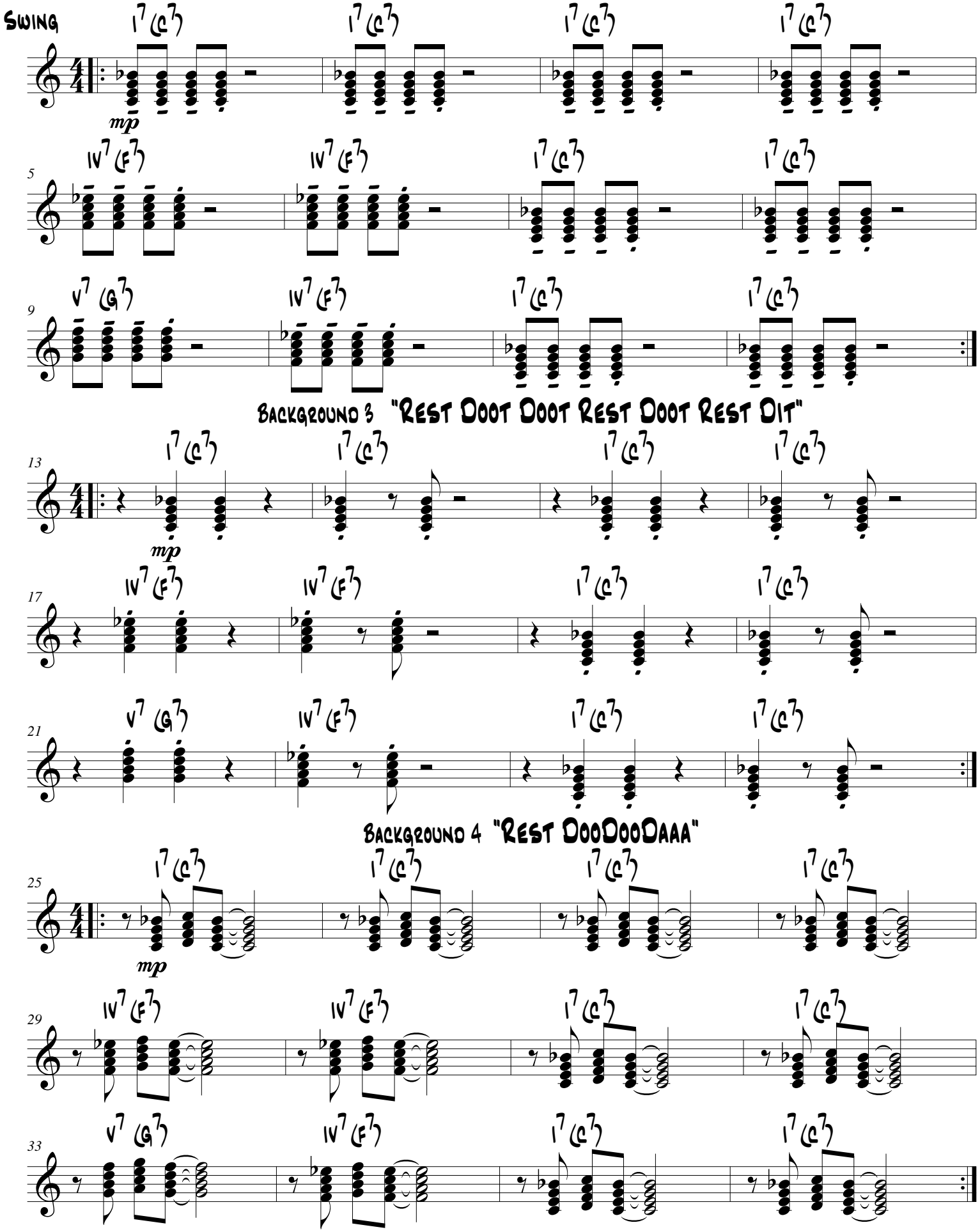
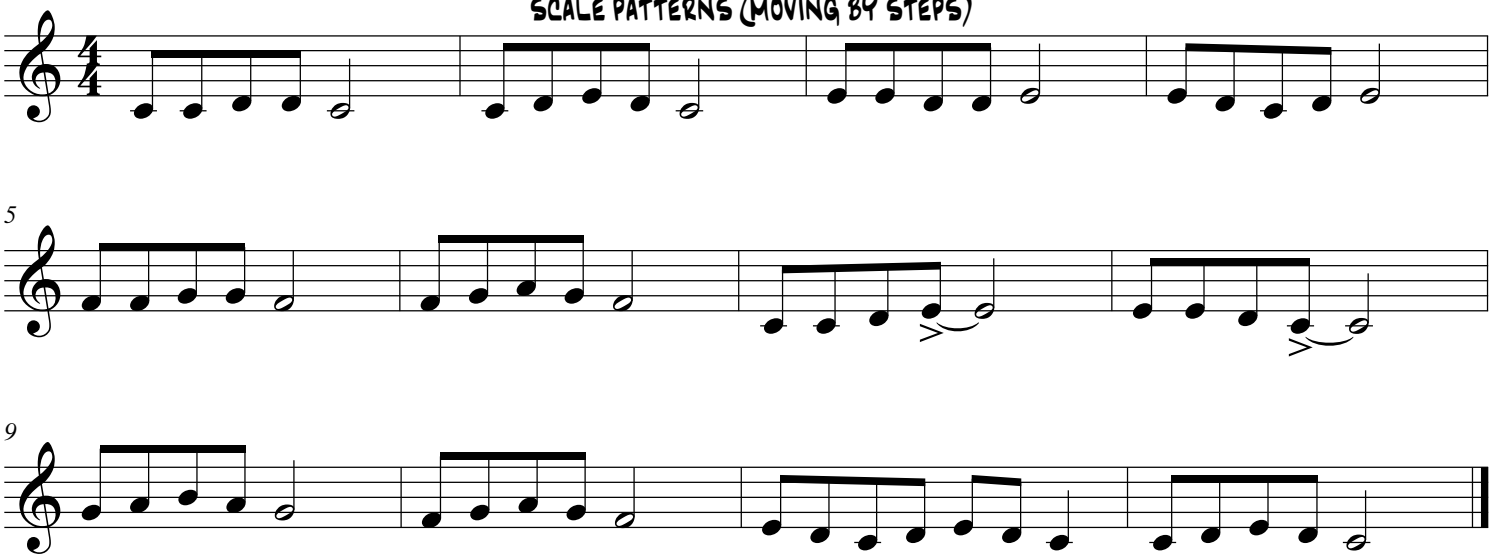
Jazz Blues Progression, Chords, scales, and Backgrounds

Background 2 "DooDooDooDit" always play softer than the soloist

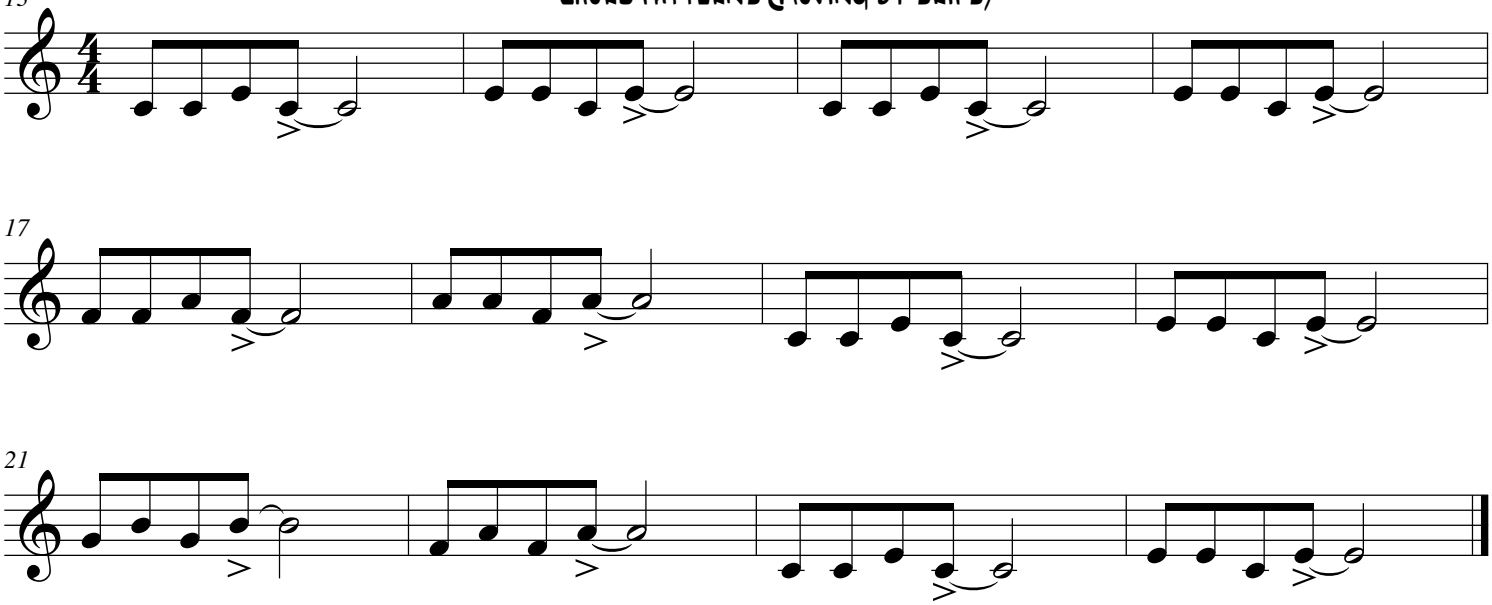


JAZZ BLUES SOLOS USING THE FIRST 3 SCALE DEGREES

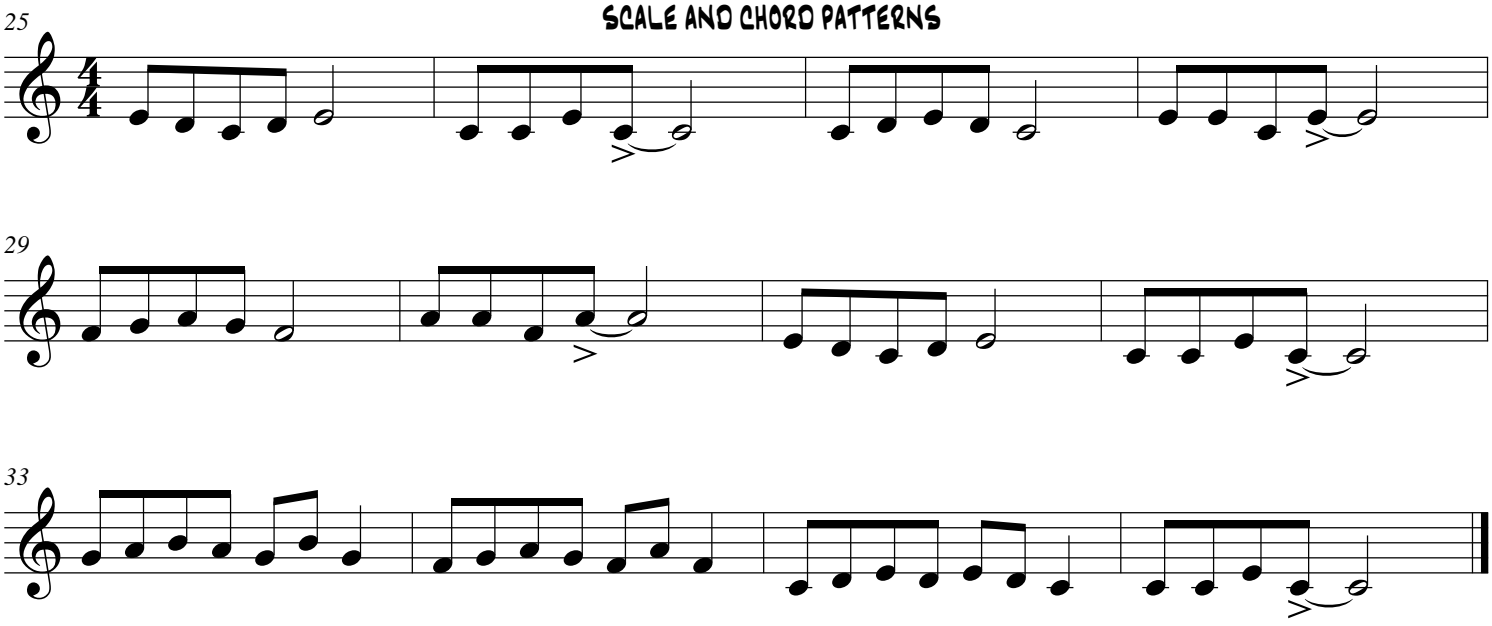
SCALE PATTERNS (MOVING BY STEPS)



CHORD PATTERNS (MOVING BY SKIPS)

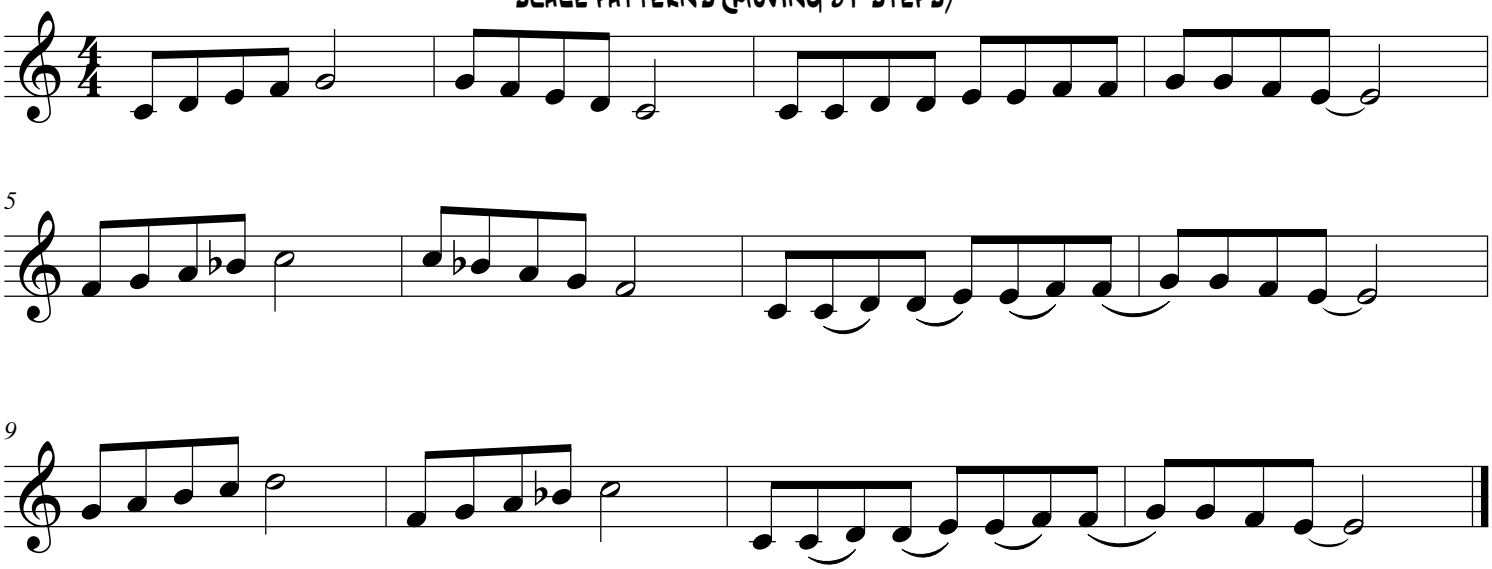


SCALE AND CHORD PATTERNS

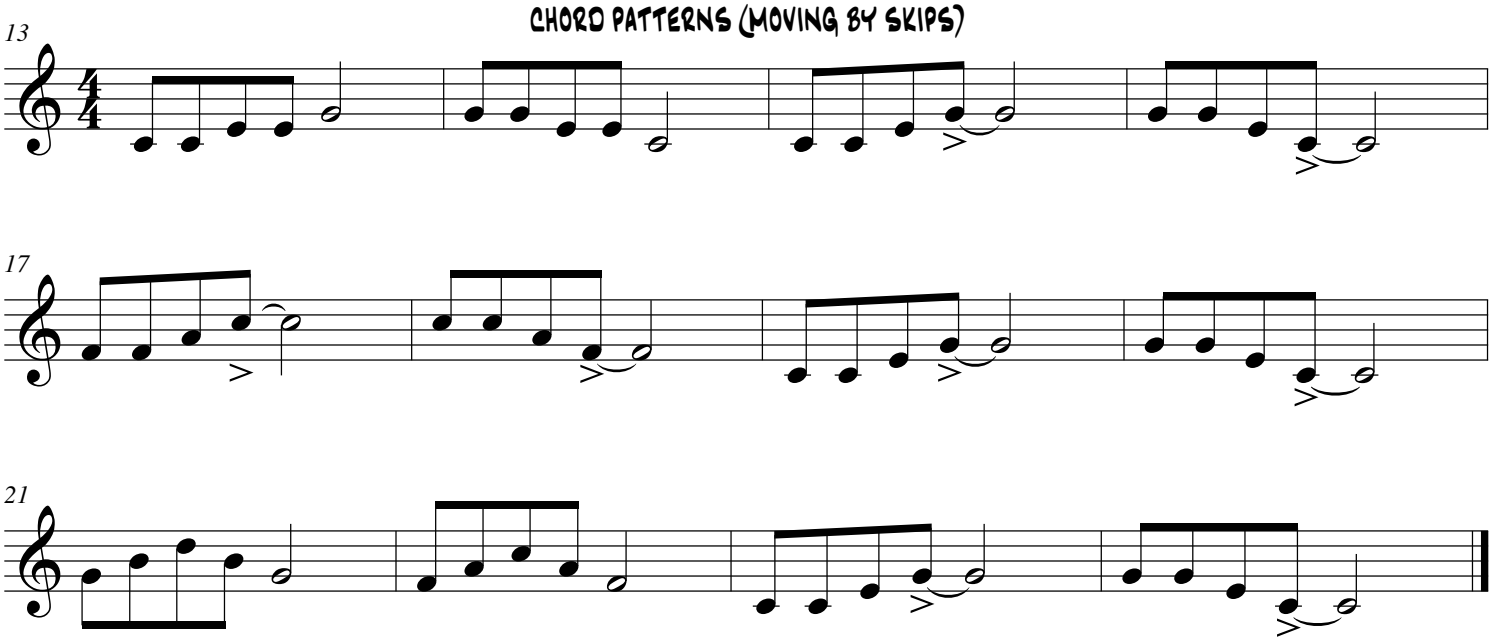


JAZZ BLUES SOLOS USING THE FIRST 5 SCALE DEGREES

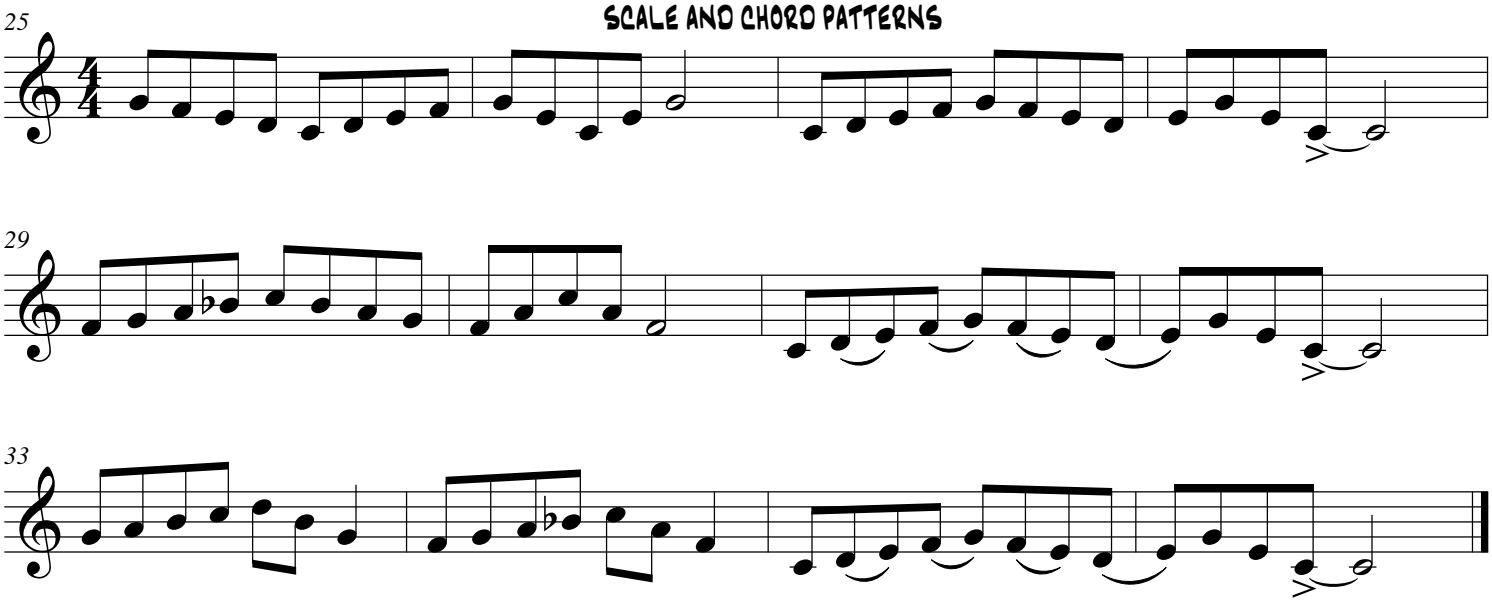
SCALE PATTERNS (MOVING BY STEPS)



CHORD PATTERNS (MOVING BY SKIPS)

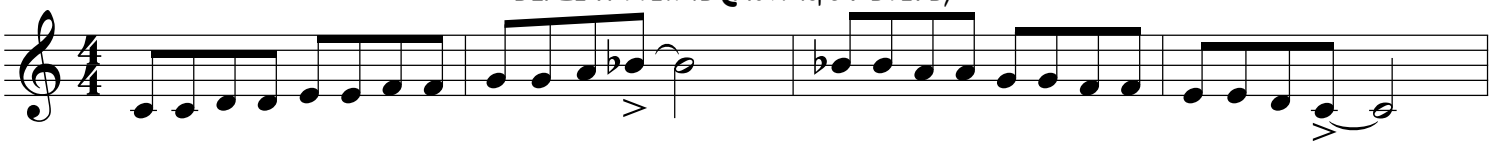


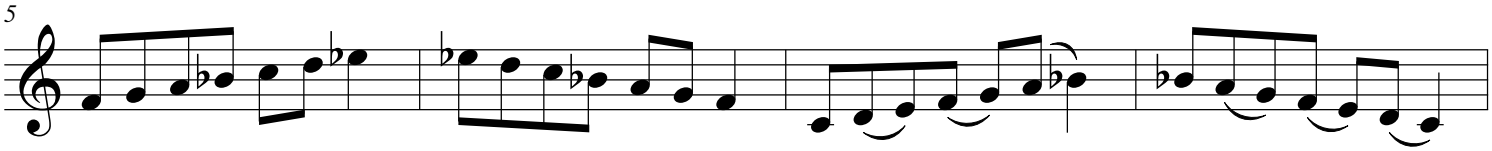
SCALE AND CHORD PATTERNS

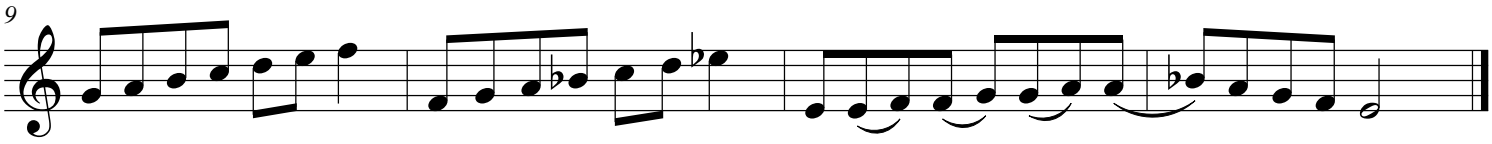


JAZZ BLUES SOLOS USING THE FIRST 7 SCALE DEGREES

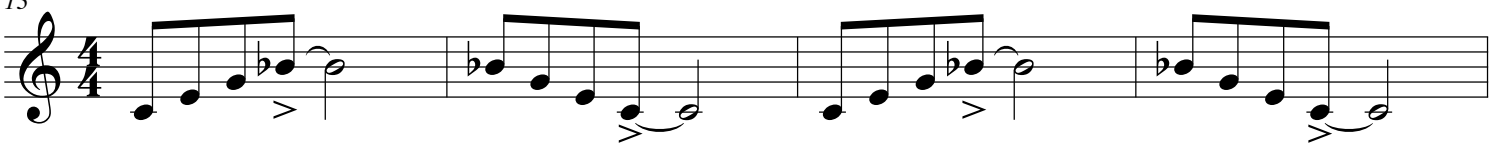
SCALE PATTERNS (MOVING BY STEPS)

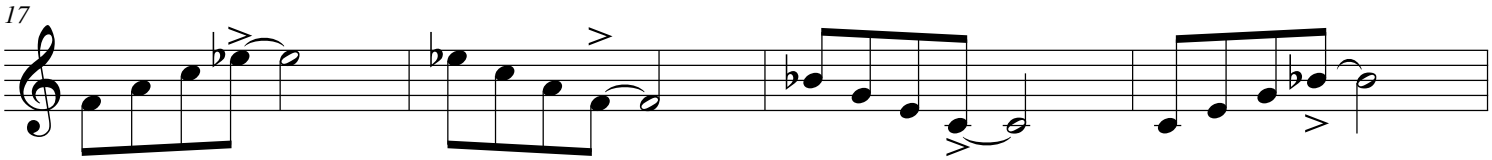


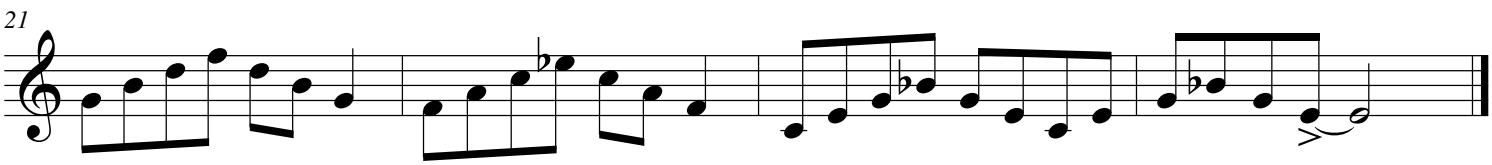




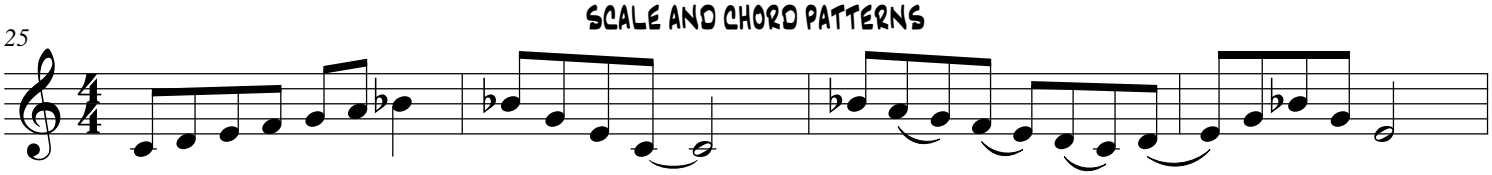
CHORD PATTERNS (MOVING BY SKIPS)

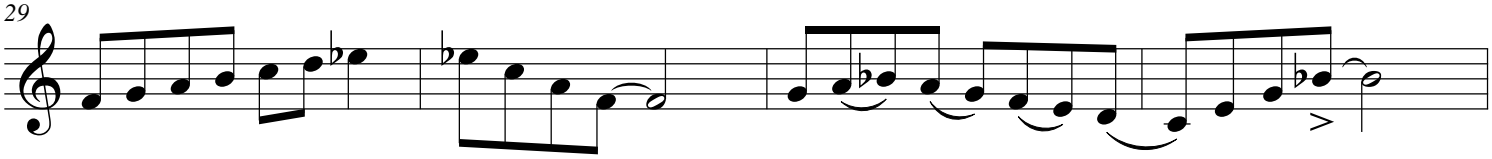


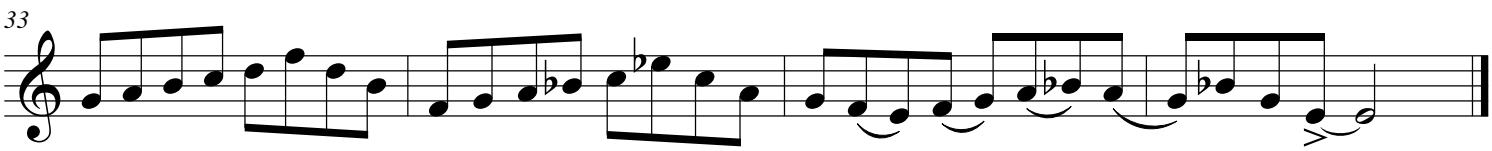




SCALE AND CHORD PATTERNS

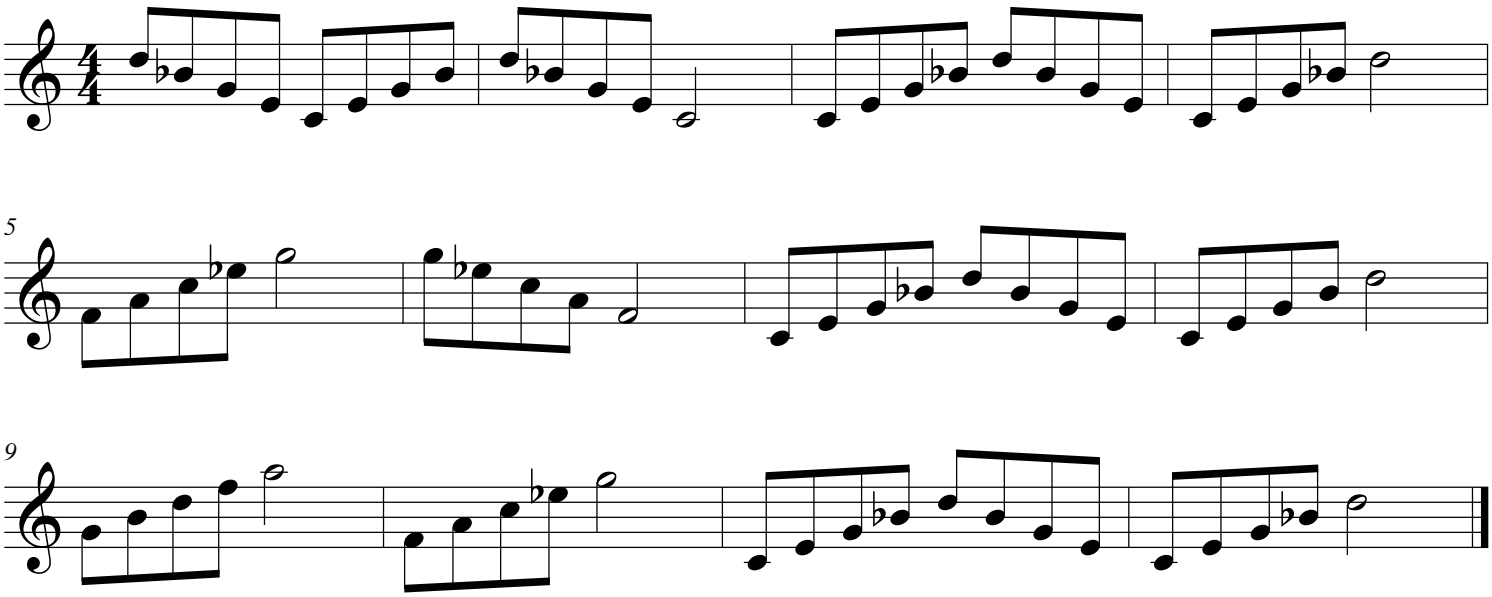




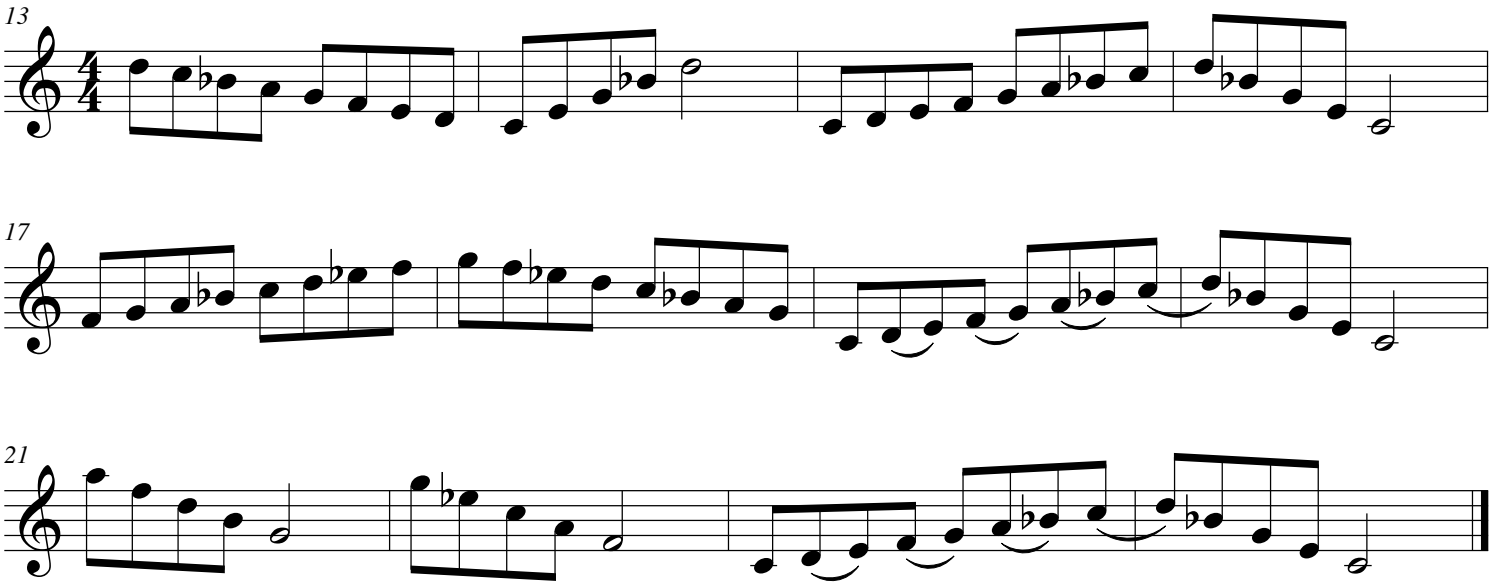


JAZZ BLUES SOLOS USING THE FIRST 9 SCALE DEGREES

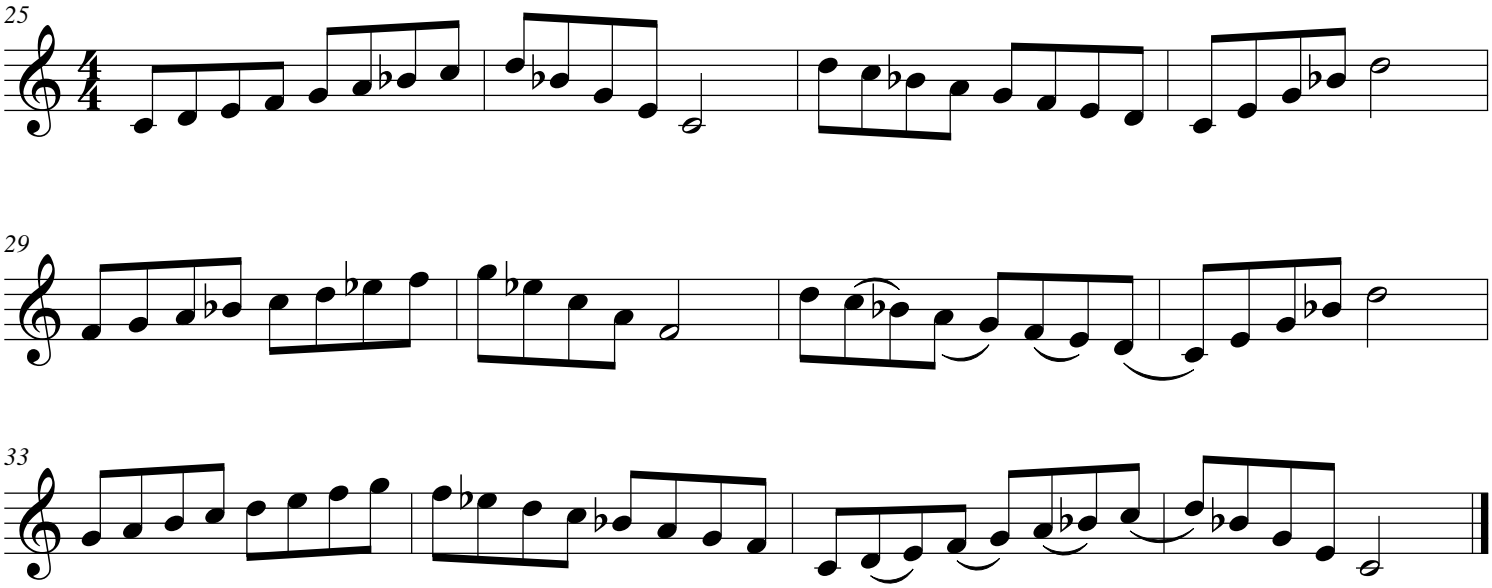
CHORD PATTERNS



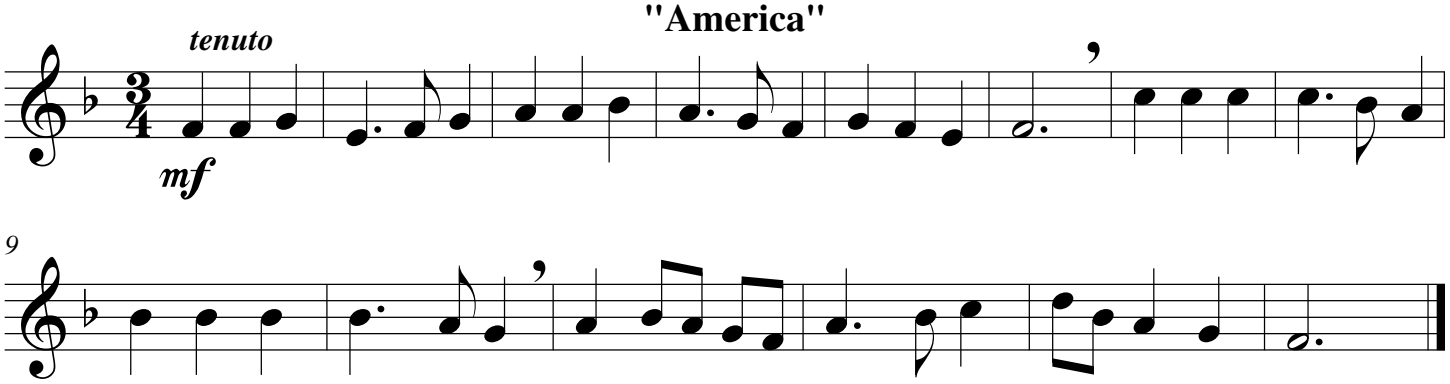
SCALE AND CHORD PATTERNS



MORE SCALE AND CHORD PATTERNS

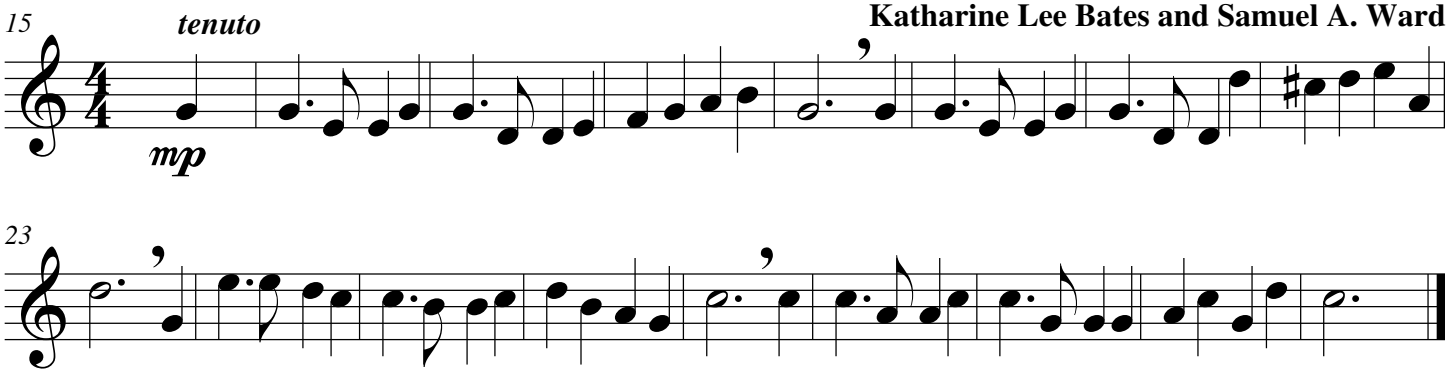


"America"



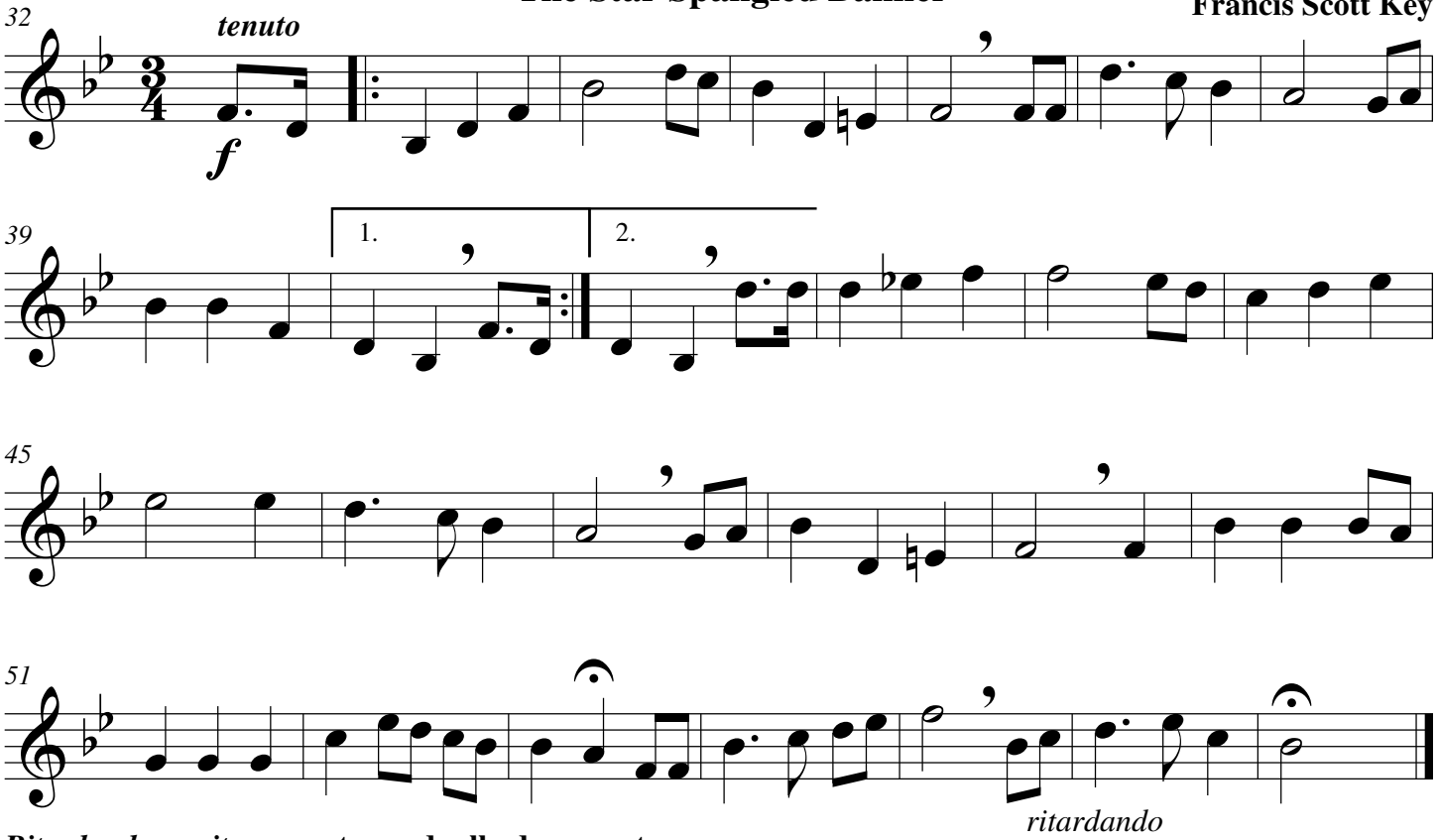
"America the Beautiful"

Katharine Lee Bates and Samuel A. Ward



"The Star Spangled Banner"

Francis Scott Key

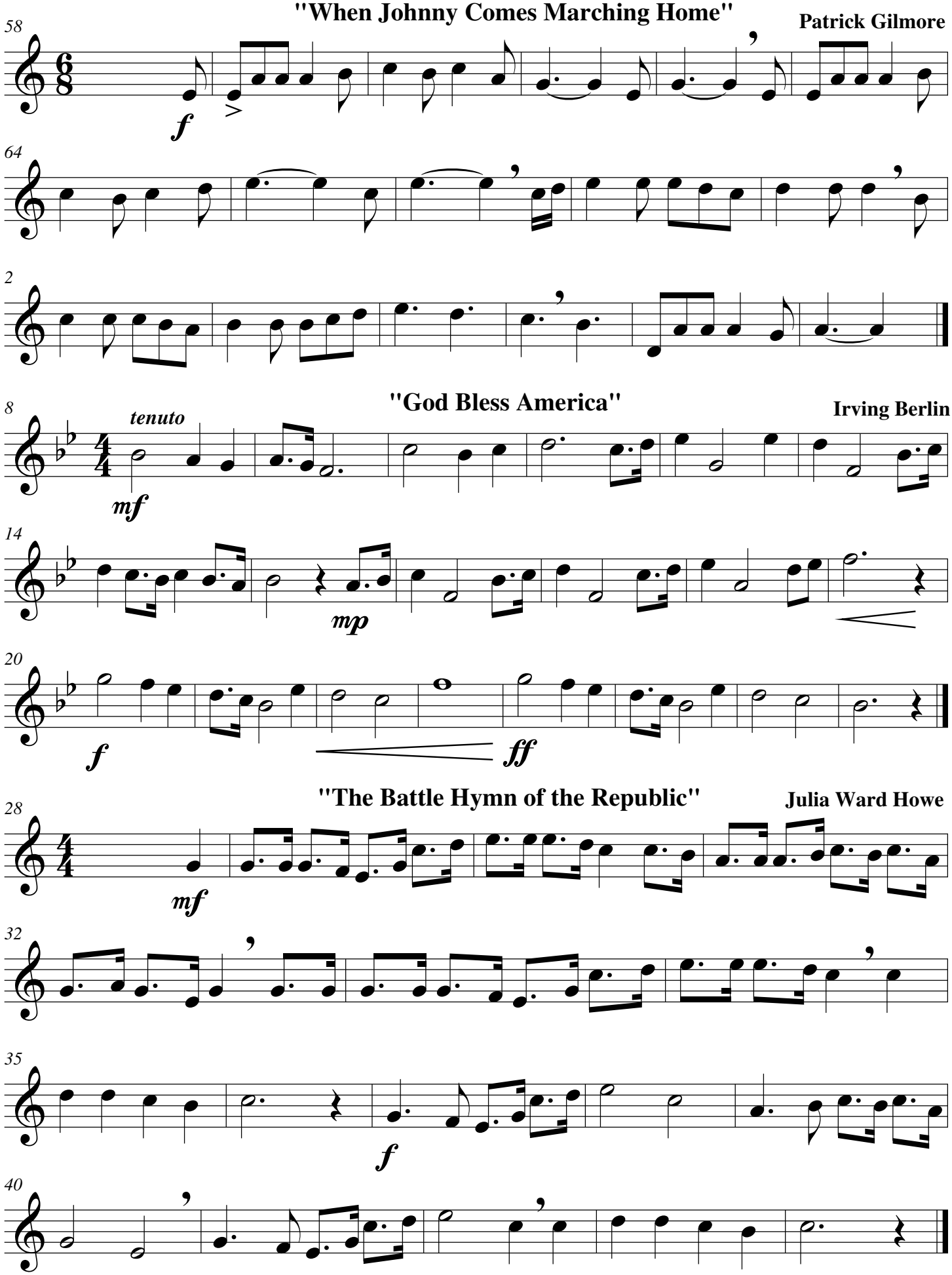


***Ritardando* or *rit.* means to gradually decrease tempo**

AMERICANA TUNES

"When Johnny Comes Marching Home"

Patrick Gilmore



"God Bless America"

Irving Berlin

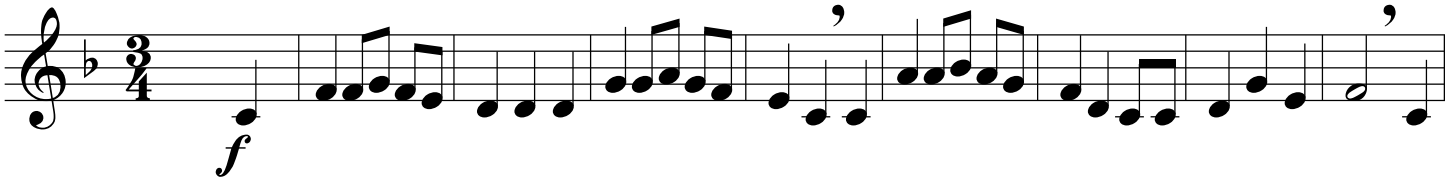
"The Battle Hymn of the Republic"

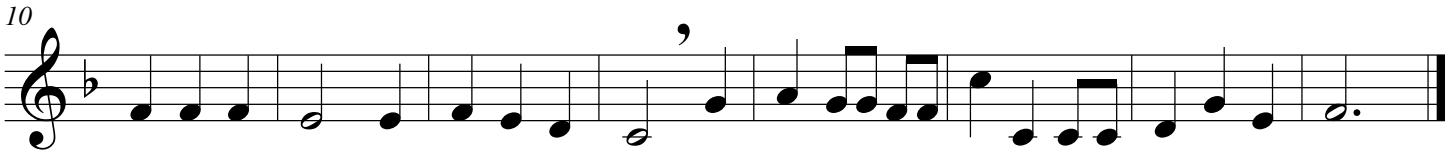
Julia Ward Howe

HOLIDAY TUNES

"We Wish You a Merry Christmas"

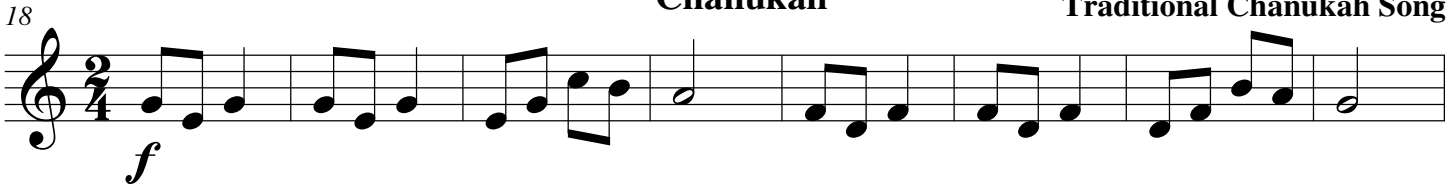
Old English Carol

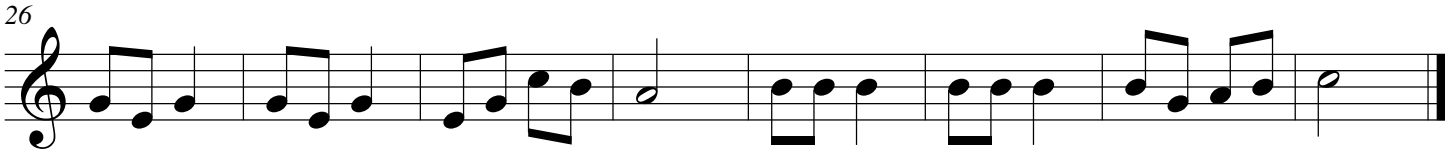




"Chanukah"

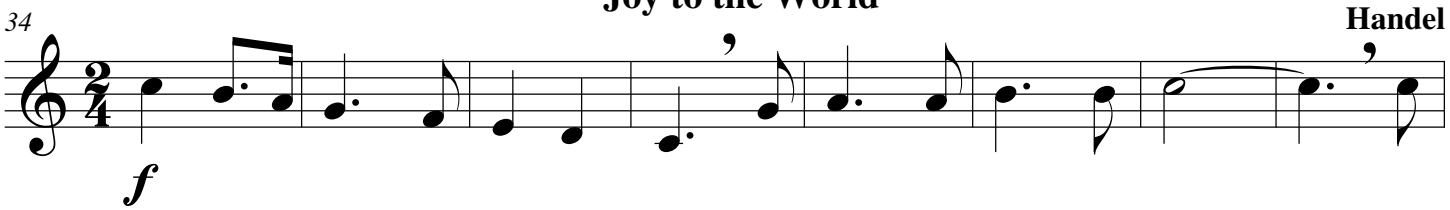
Traditional Chanukah Song

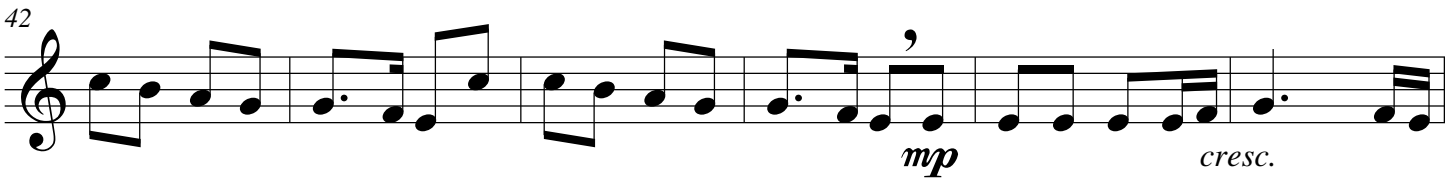


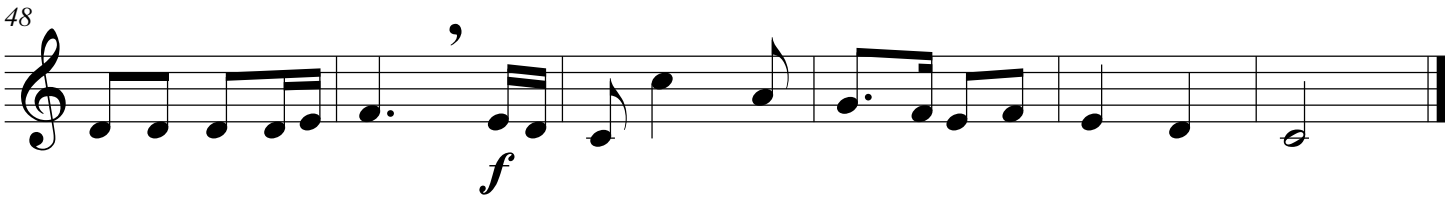


"Joy to the World"

Handel

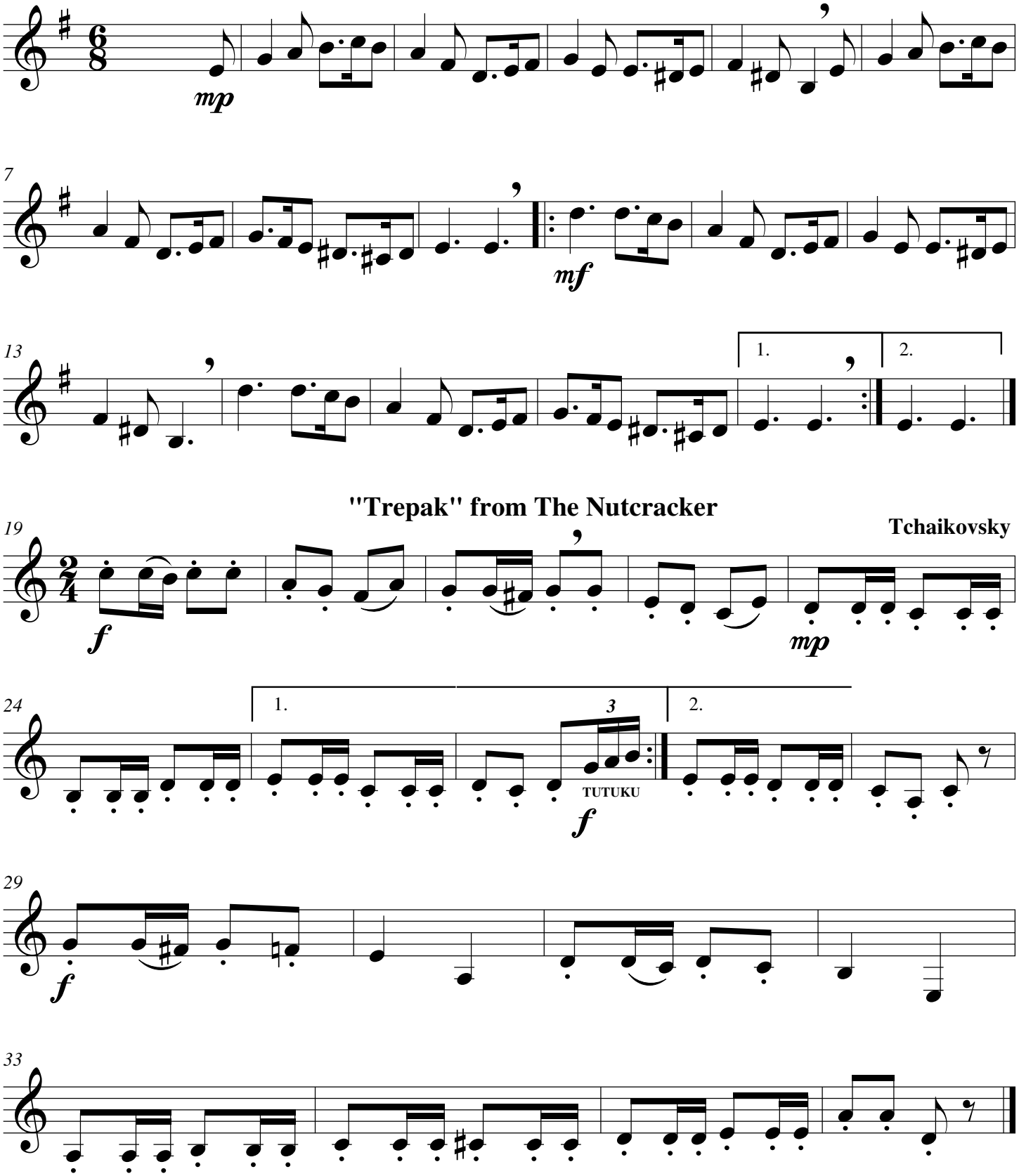






HOLIDAY TUNES

"Greensleeves"



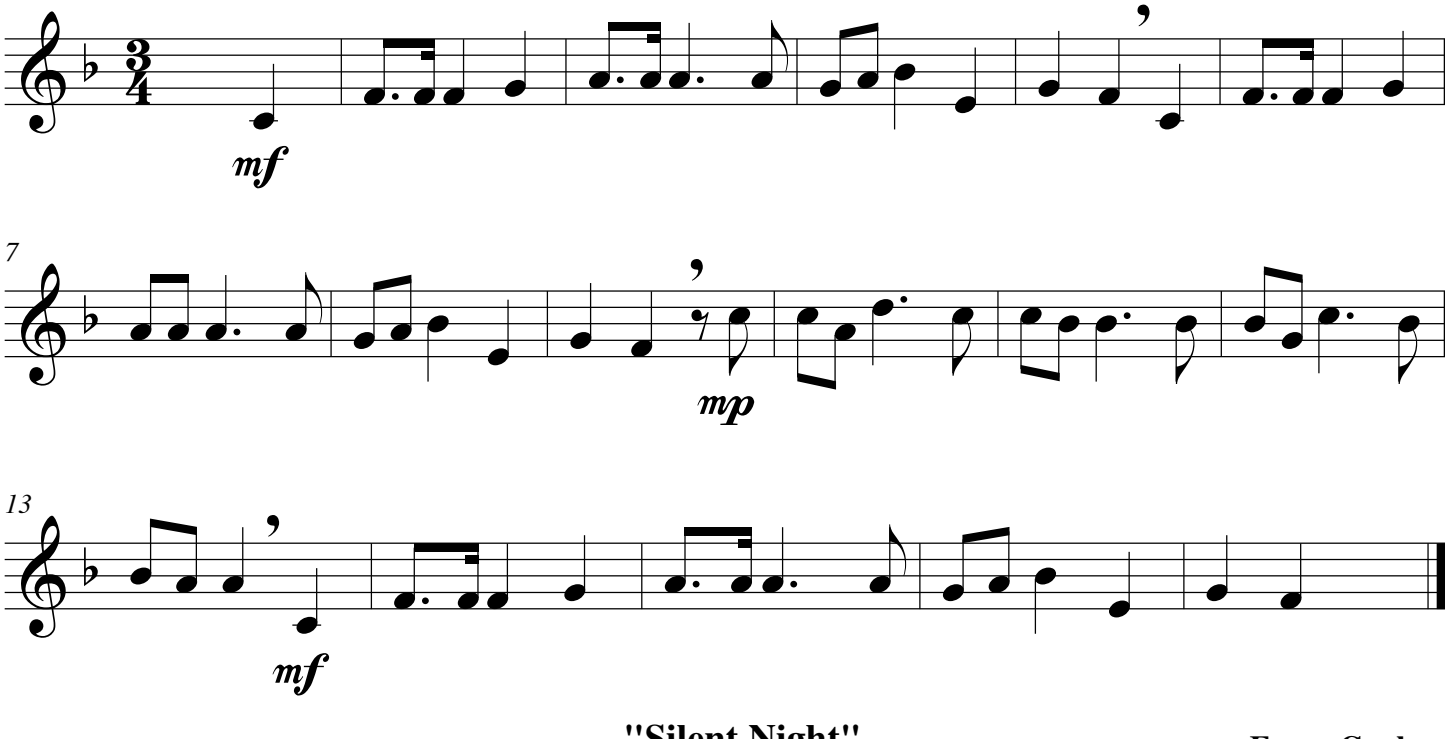
"Trepak" from The Nutcracker

Tchaikovsky

HOLIDAY TUNES

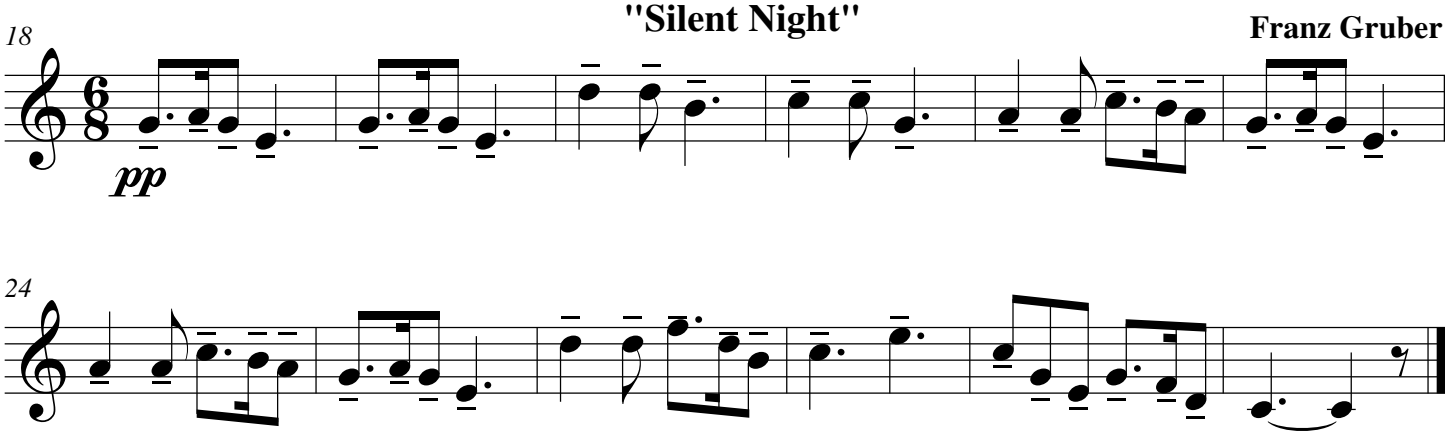
"O Tannenbaum"

Traditional German Folk Song



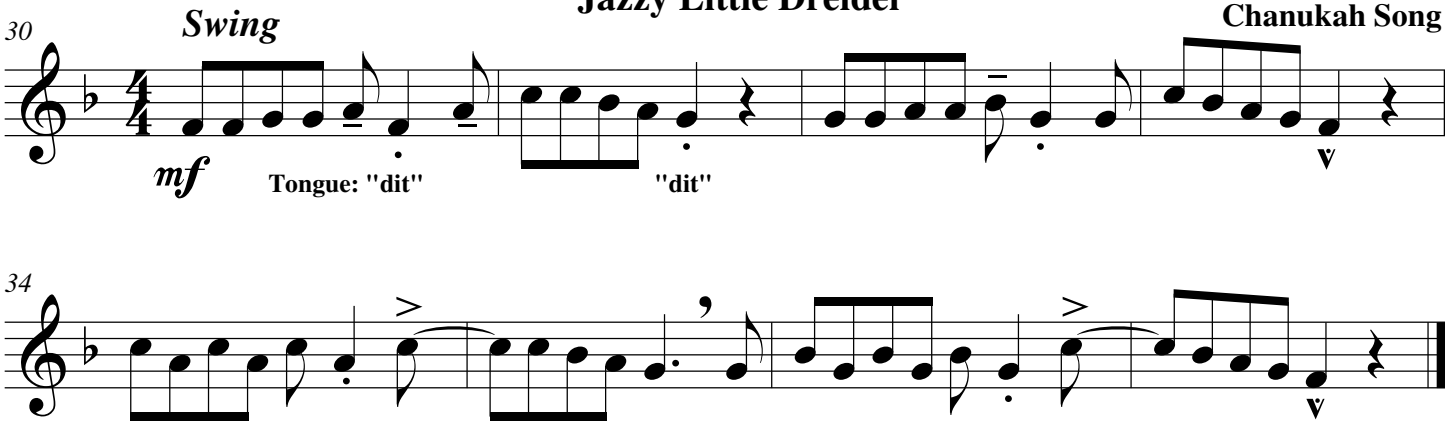
"Silent Night"

Franz Gruber



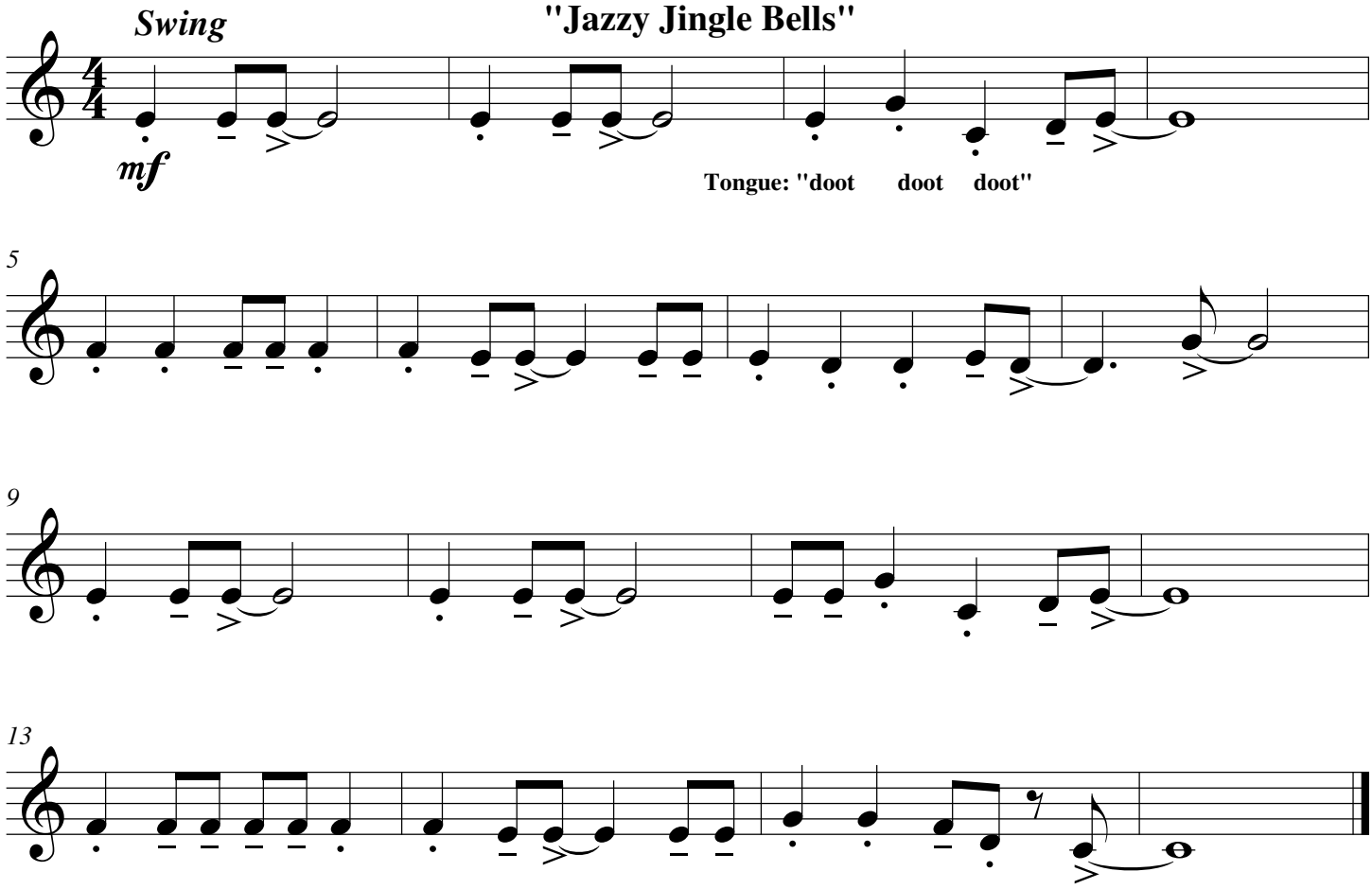
"Jazzy Little Dreidel"

Chanukah Song

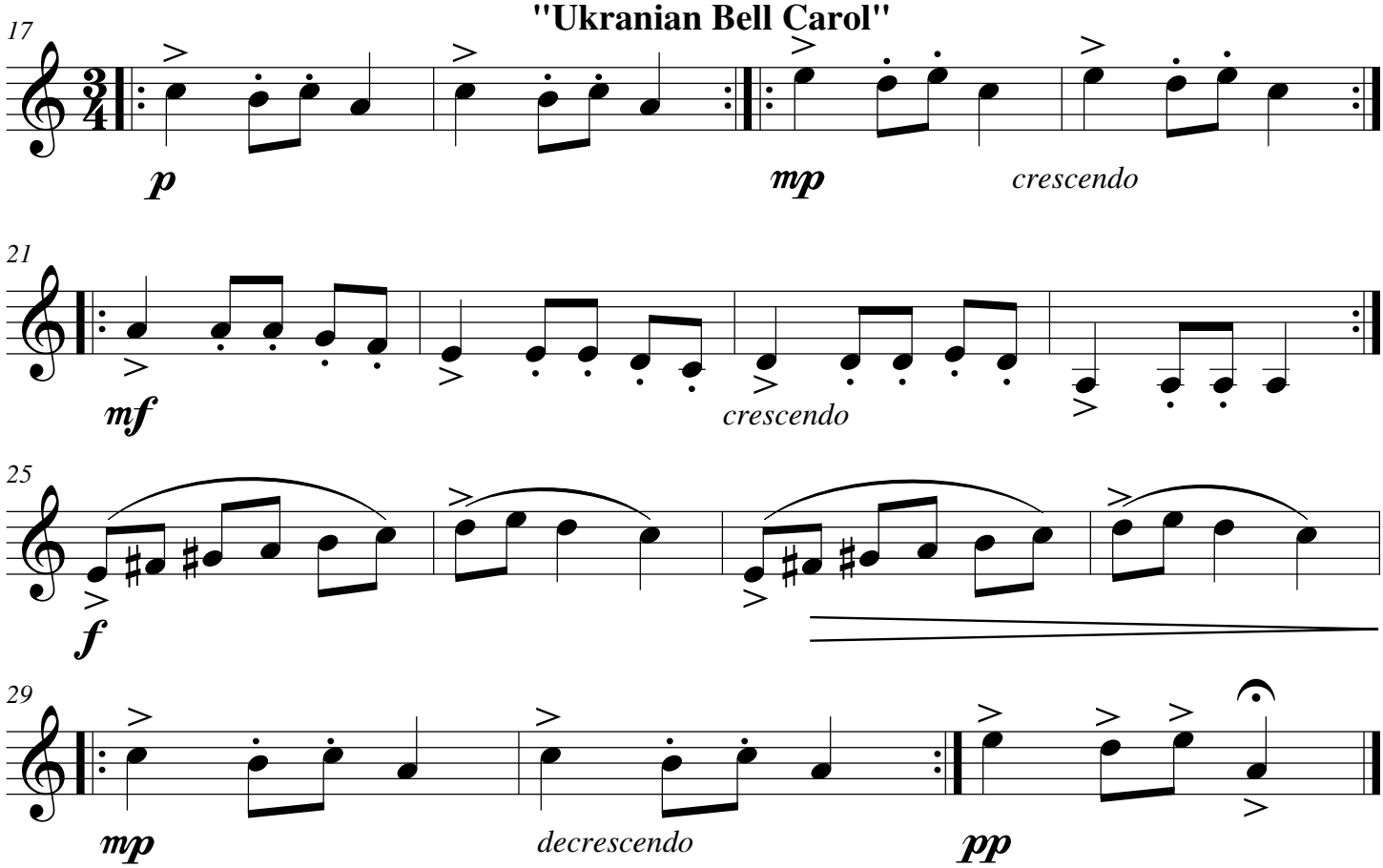


HOLIDAY TUNES

"Jazzy Jingle Bells"

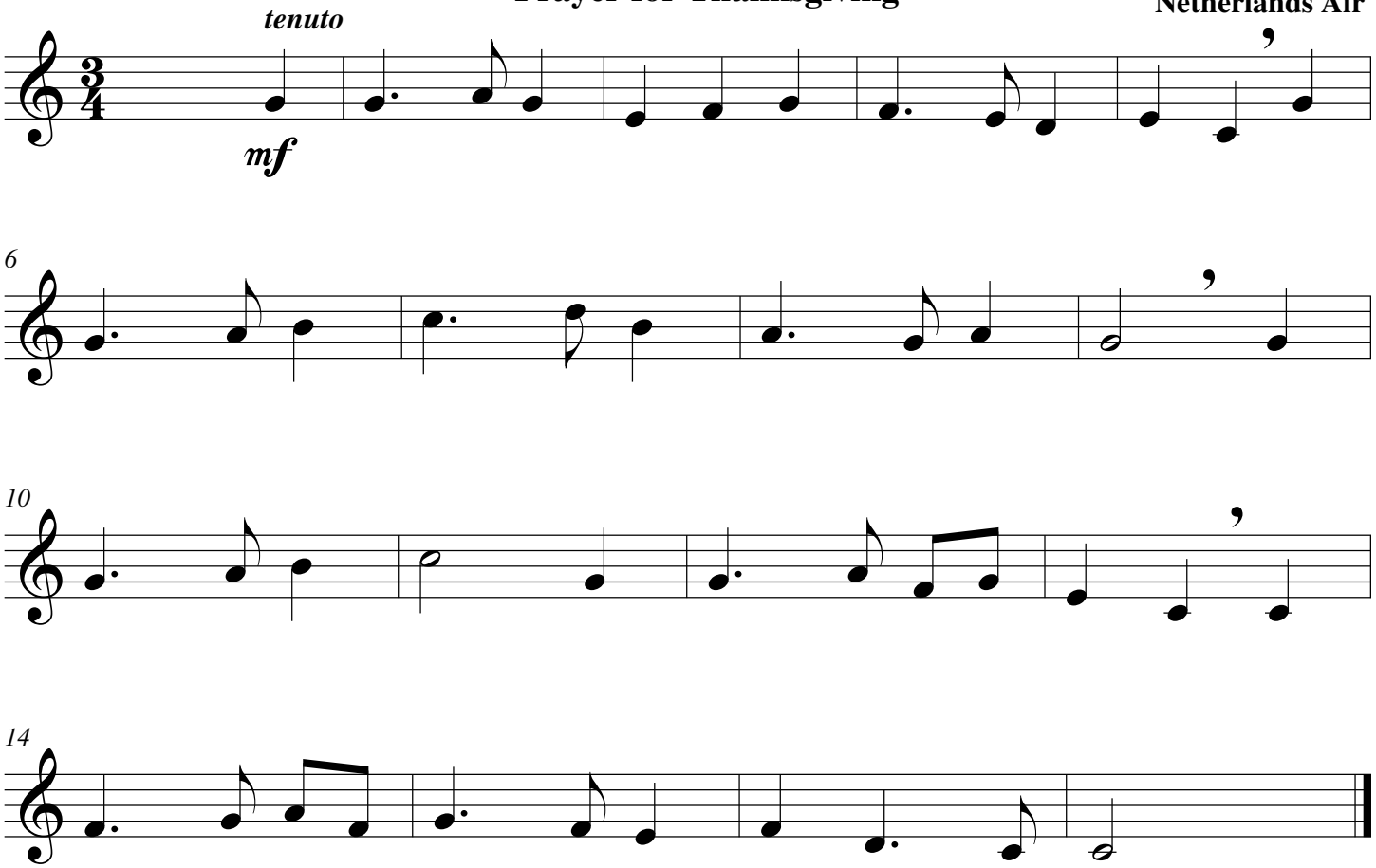


"Ukranian Bell Carol"



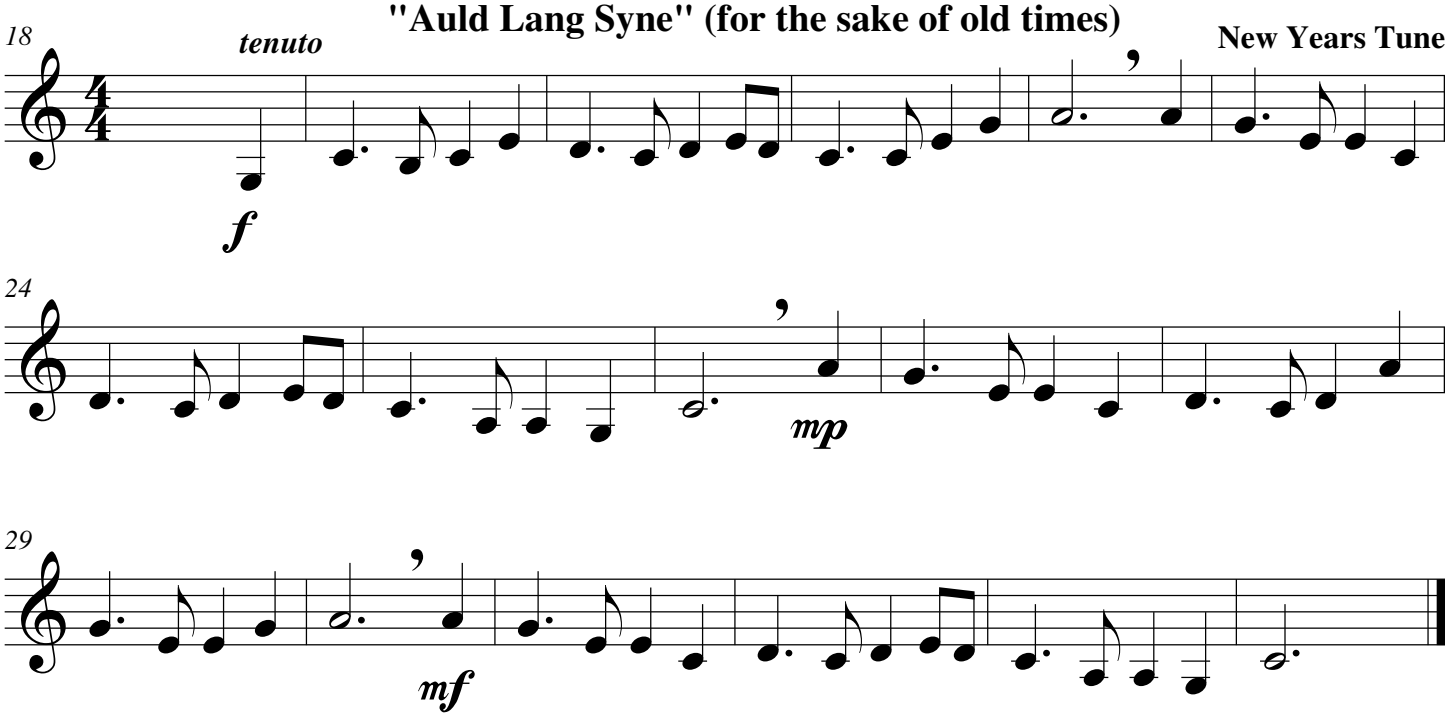
"Prayer for Thanksgiving"

Netherlands Air



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

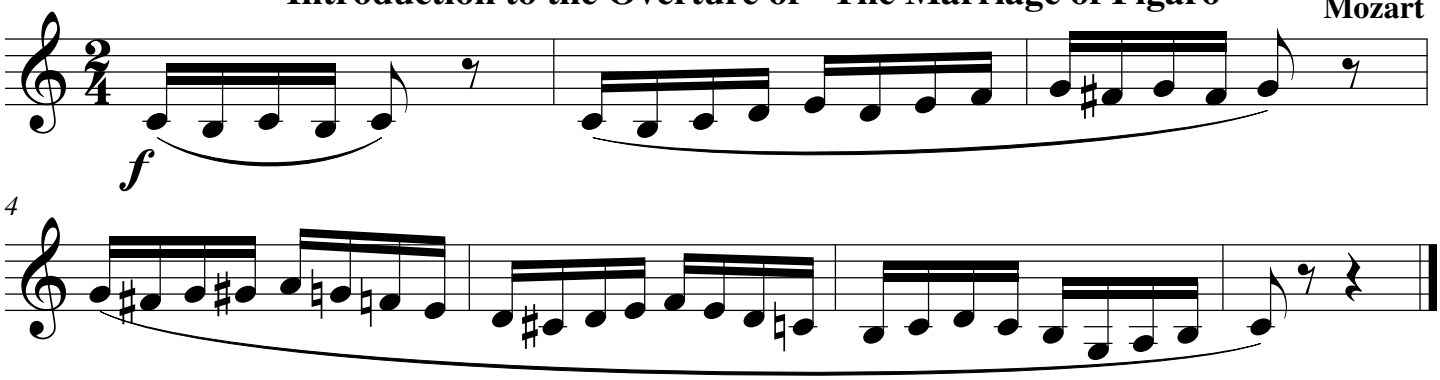
New Years Tune



VIRTUOSO PIECES

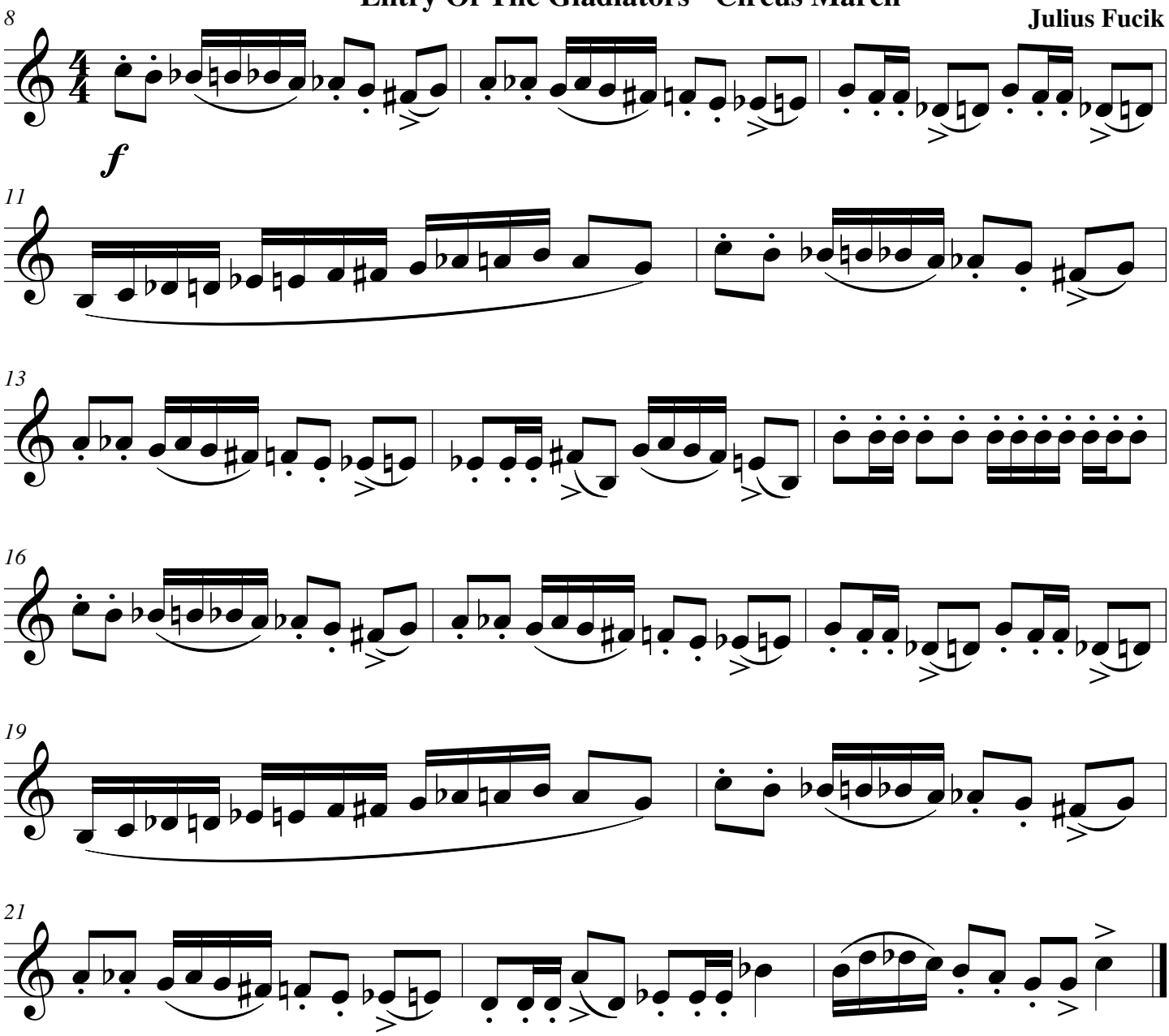
Introduction to the Overture of "The Marriage of Figaro"

Mozart



"Entry Of The Gladiators" Circus March

Julius Fucik



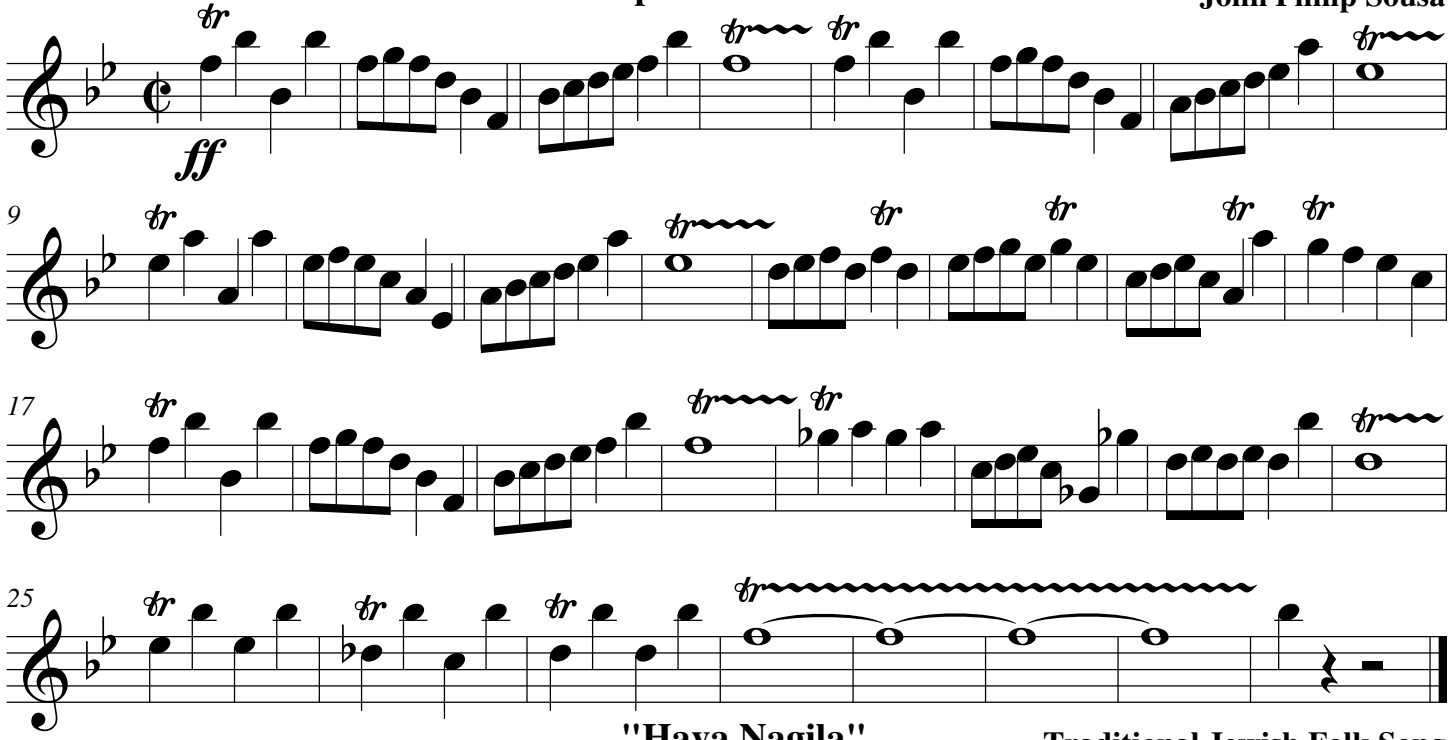
A virtuoso is a musician that has mastery of their instrument

VIRTUOSO PIECES

tr - trill to note above

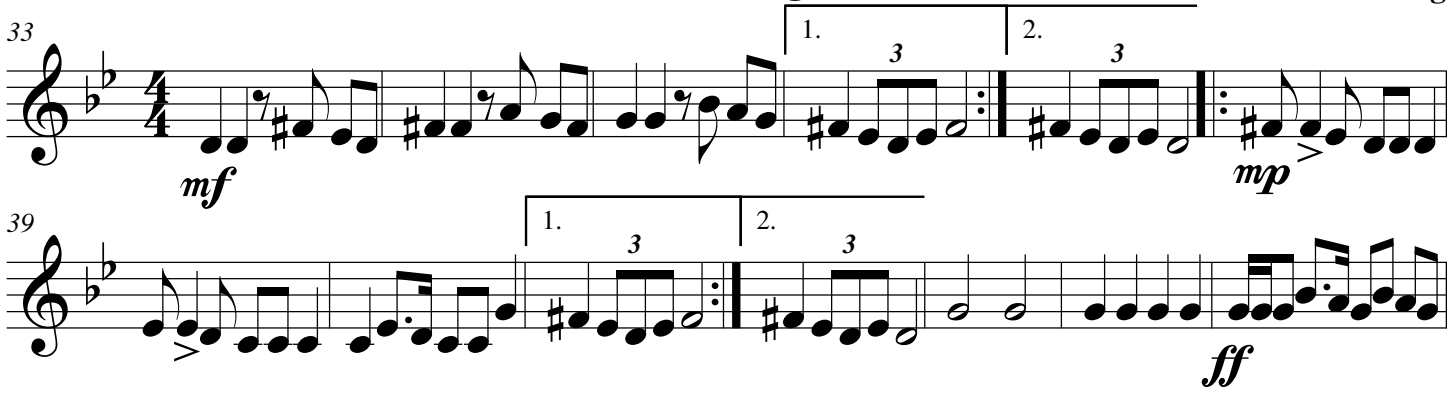
"Stars and Stripes Forever" Piccolo Solo

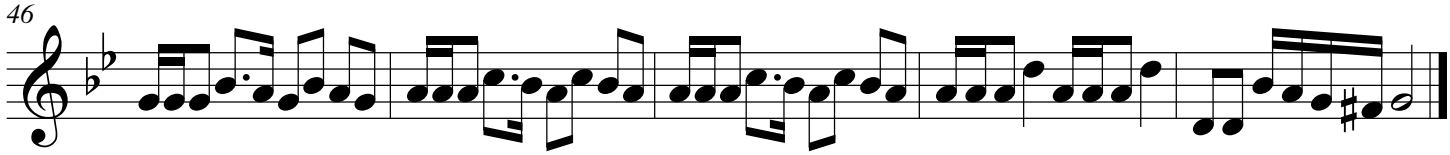
John Philip Sousa



"Hava Nagila"

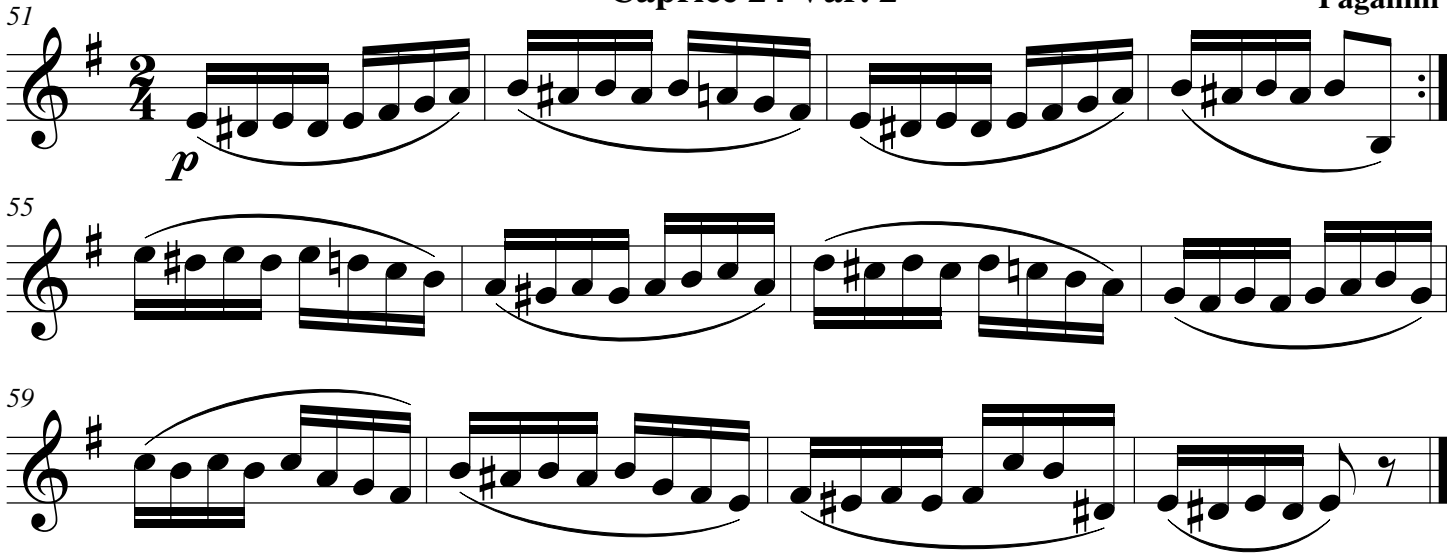
Traditional Jewish Folk Song





"Caprice 24 Var. 2"

Paganini

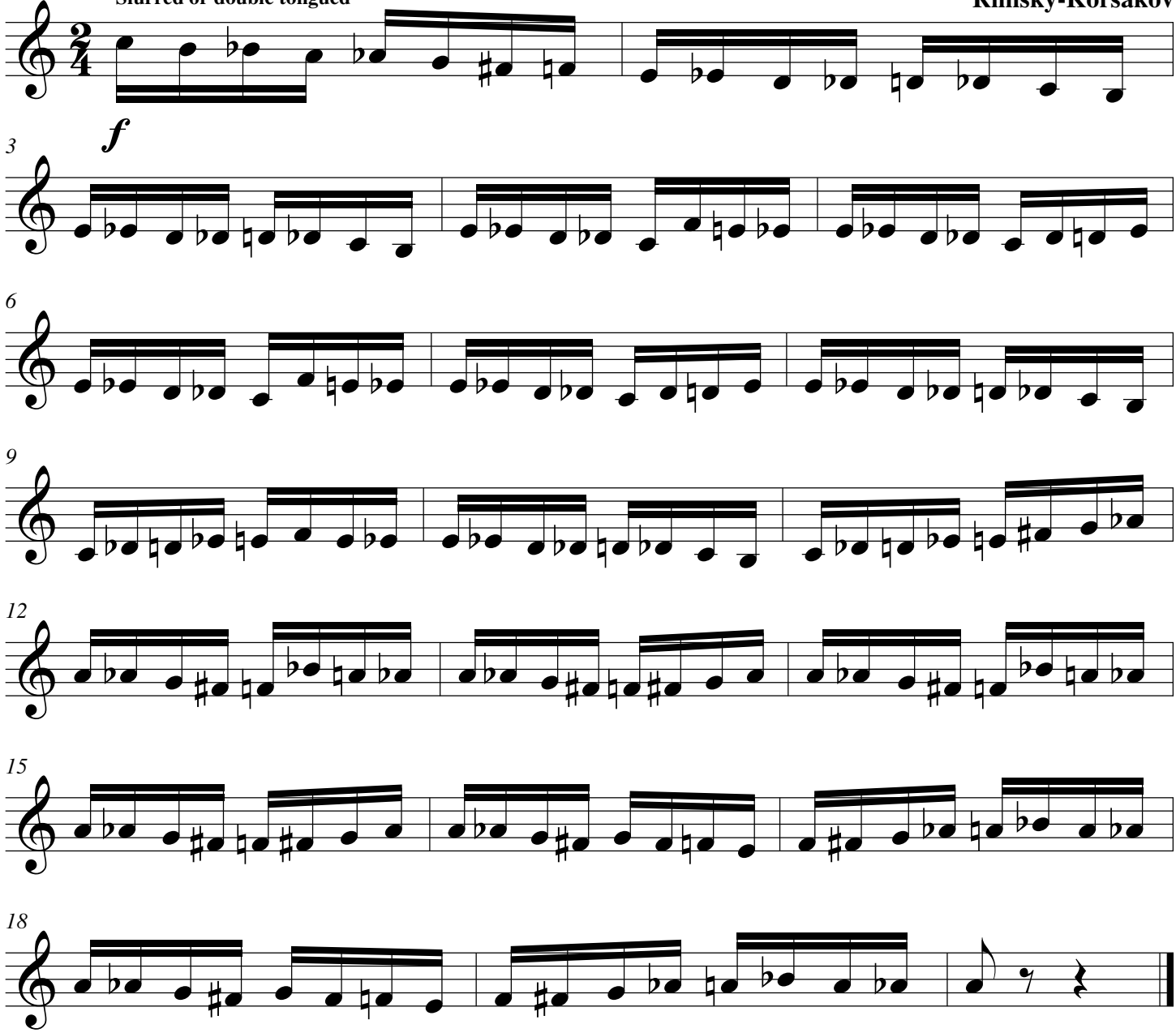


VIRTUOSO PIECES

"Flight of the Bumblebee"

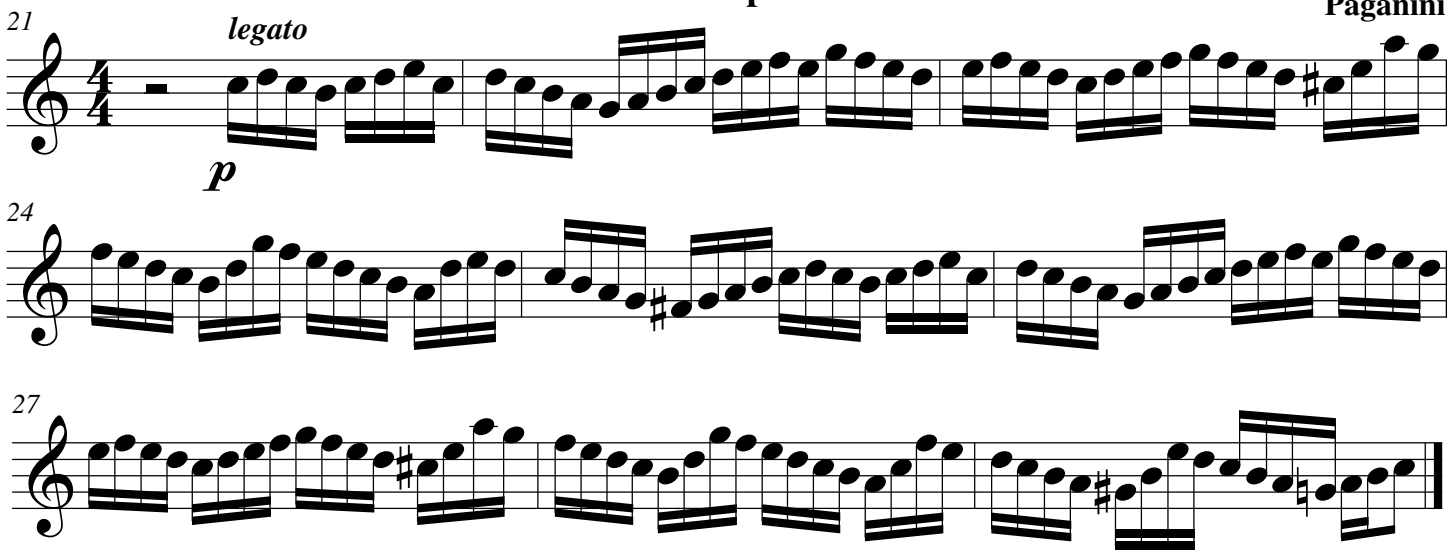
Slurred or double tongued

Rimsky-Korsakov



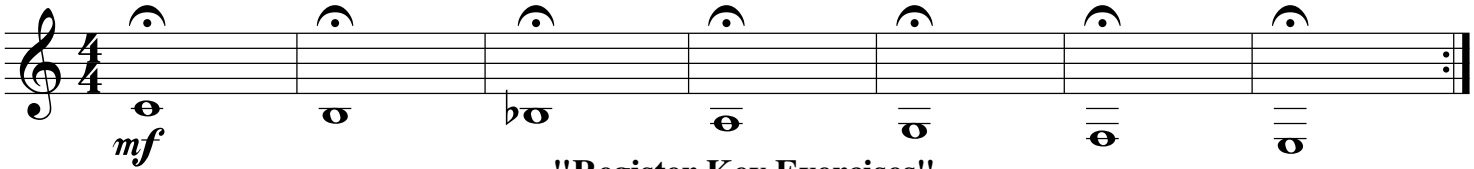
"Moto Perpetuo"

Paganini



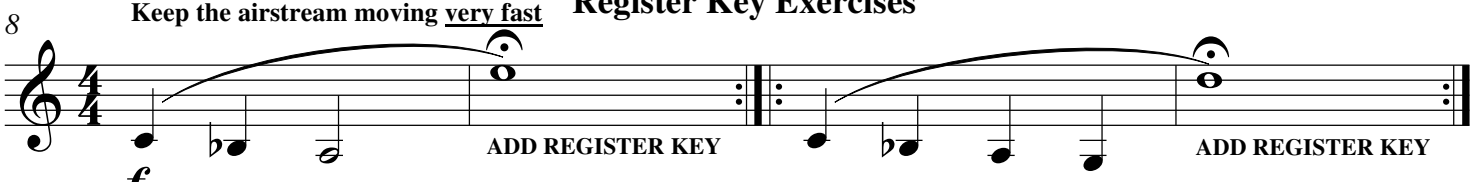
CLARINET Technique Builders

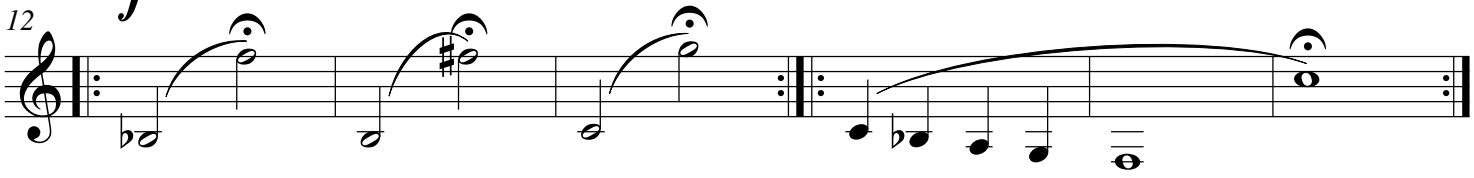
Practice in the mirror, Keep fingers close to keys

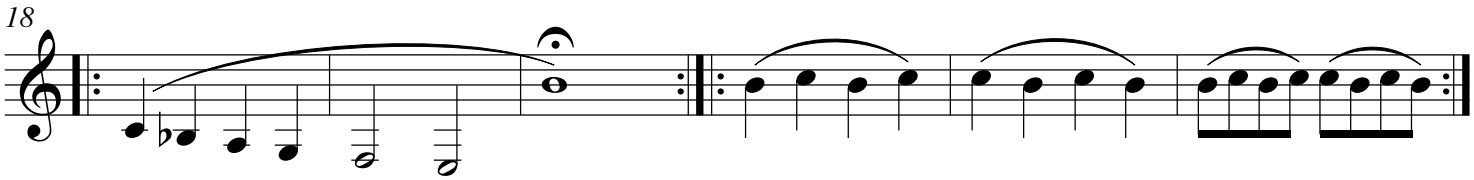


Keep the airstream moving very fast

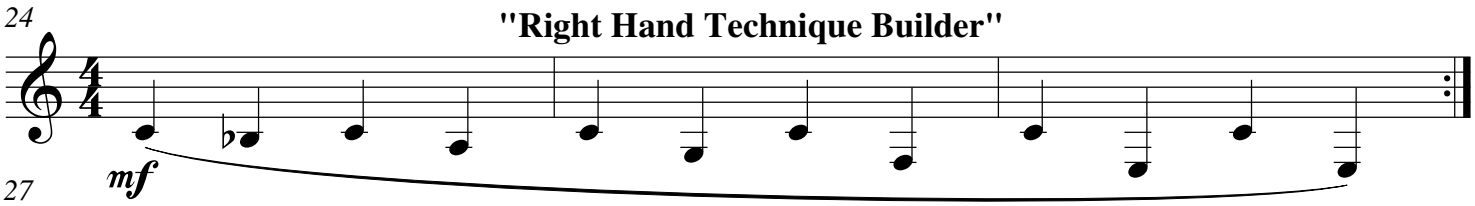
"Register Key Exercises"

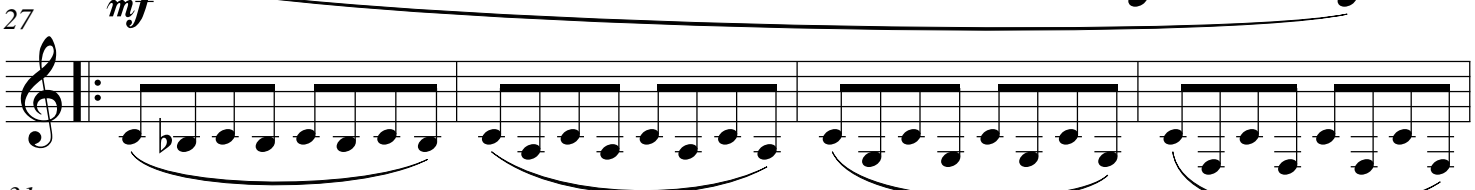


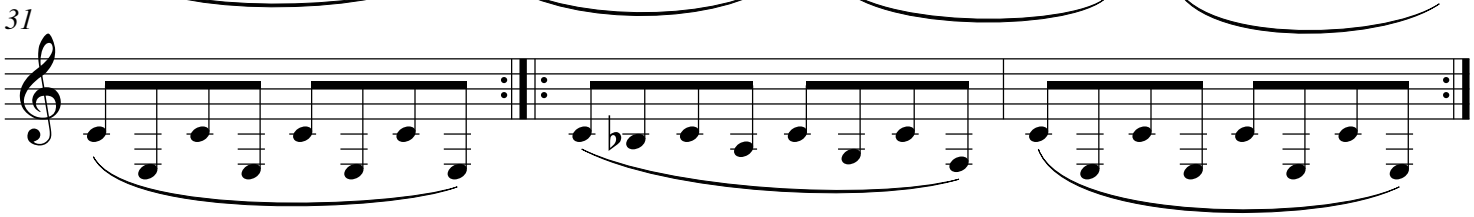




"Right Hand Technique Builder"



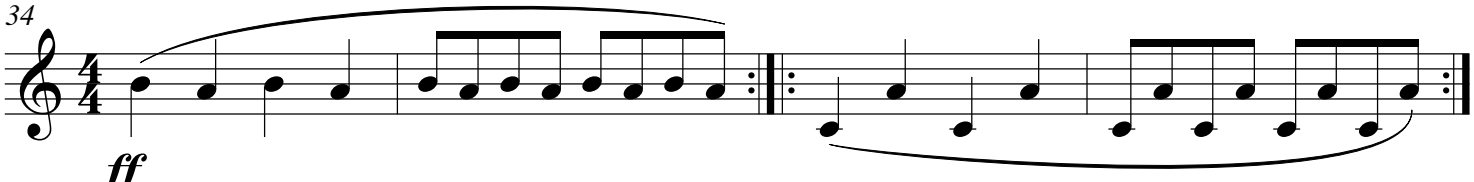




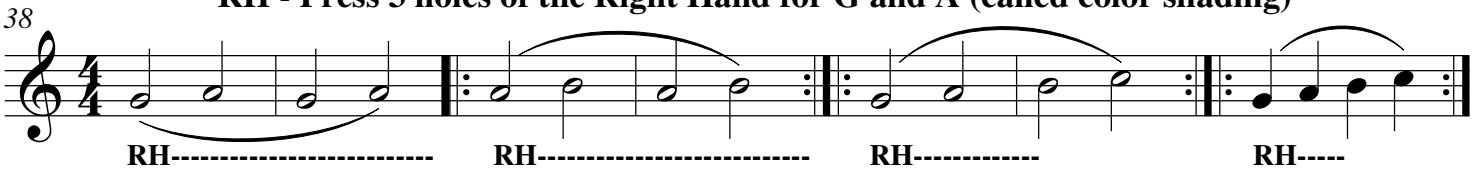
"Rolling exercises to the A key"

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

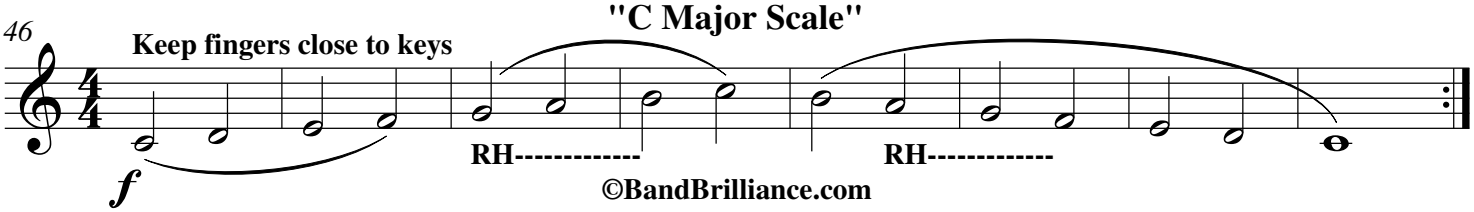
Keep all C holes pressed while rolling to A



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



"C Major Scale"



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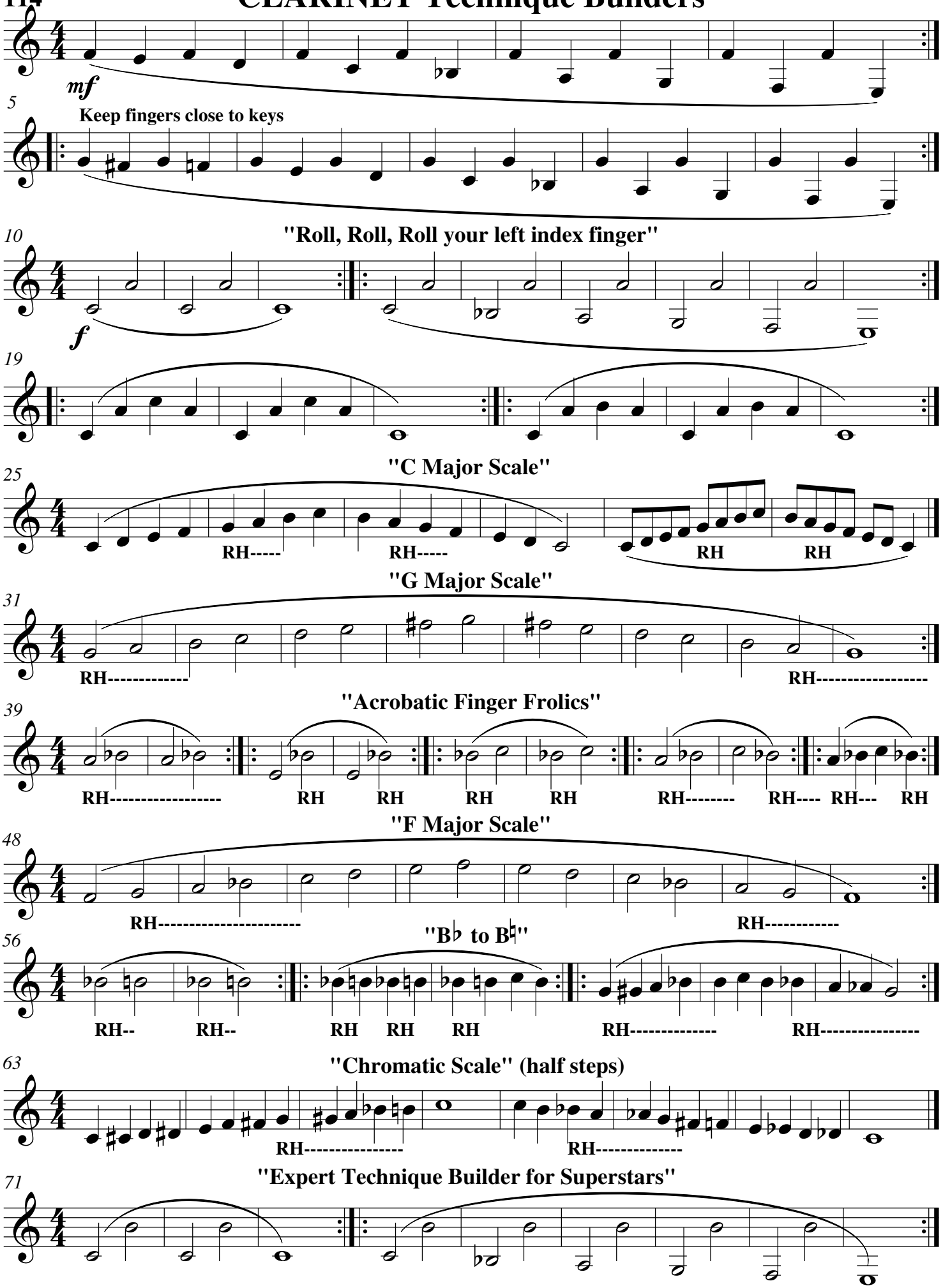
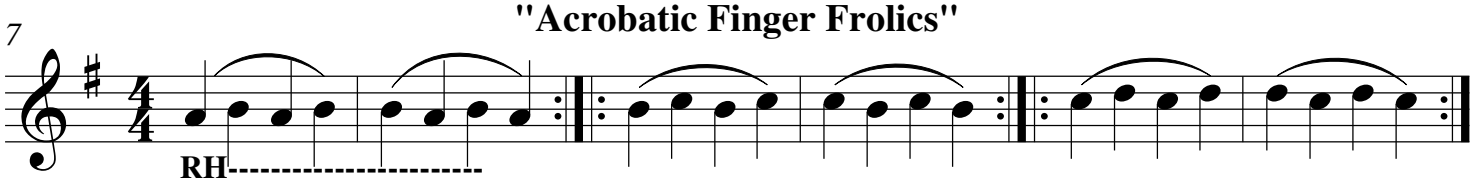
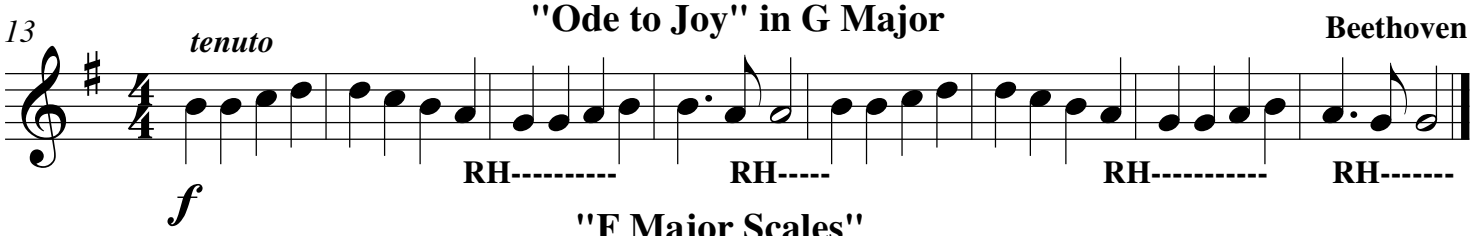


"G Major Scale"

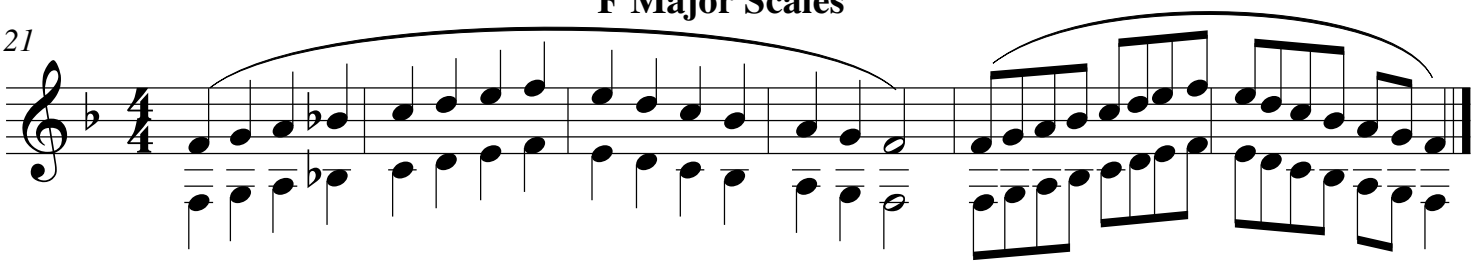
"Acrobatic Finger Frolics"



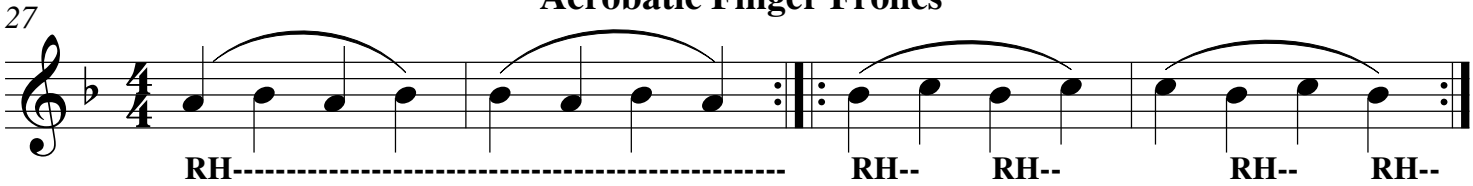
"Ode to Joy" in G Major — Beethoven



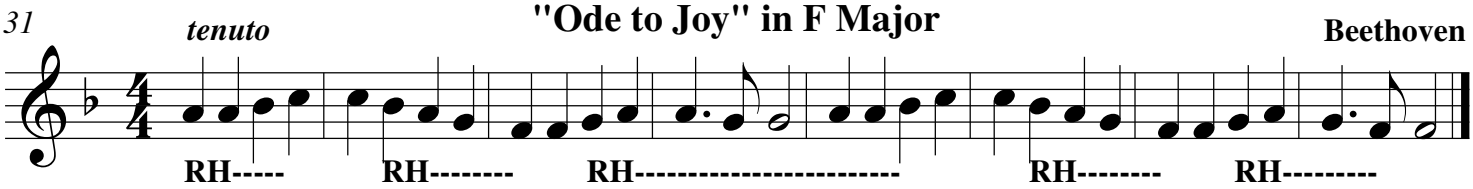
"F Major Scales"



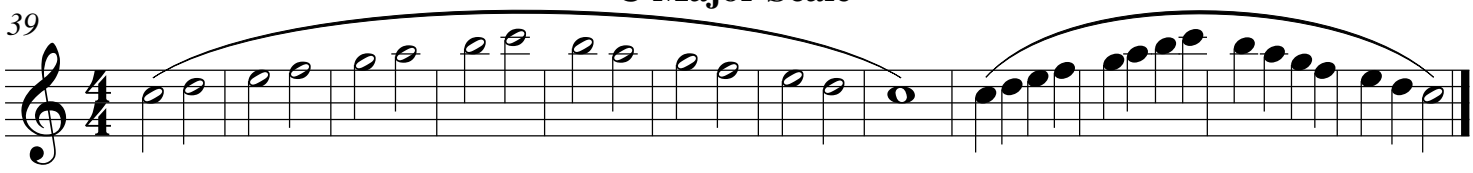
"Acrobatic Finger Frolics"



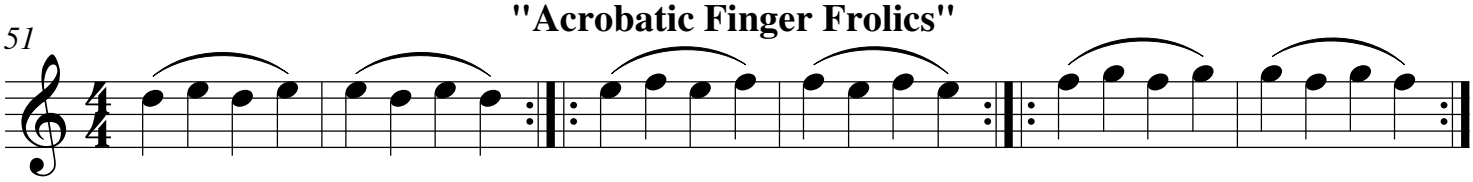
"Ode to Joy" in F Major — Beethoven



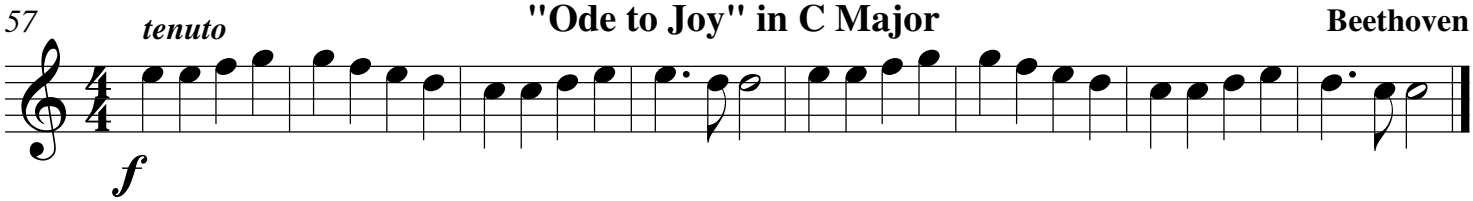
"C Major Scale"



"Acrobatic Finger Frolics"

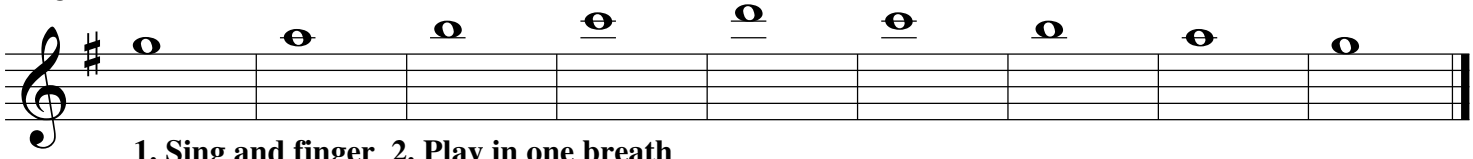


"Ode to Joy" in C Major — Beethoven



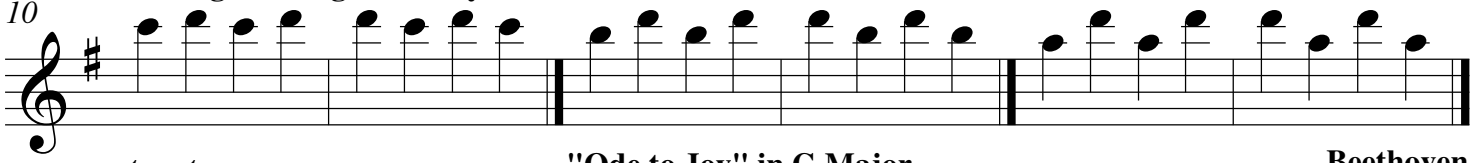
CLARINET Technique Builders

"First 5 Scale Degrees in G Major"



1. Sing and finger 2. Play in one breath

10

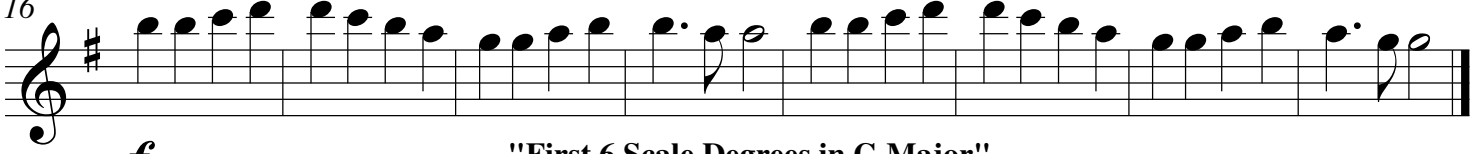


tenuto

"Ode to Joy" in G Major

Beethoven

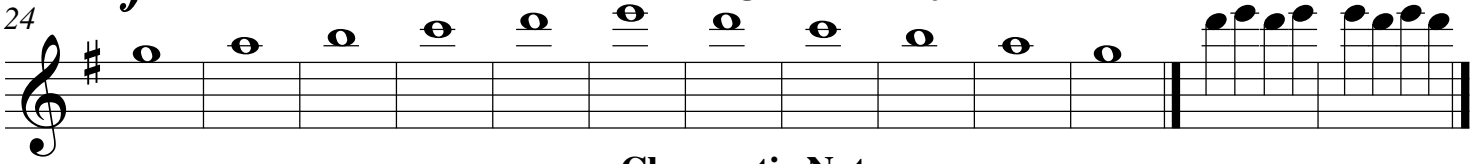
16



f

"First 6 Scale Degrees in G Major"

24



Chromatic Notes

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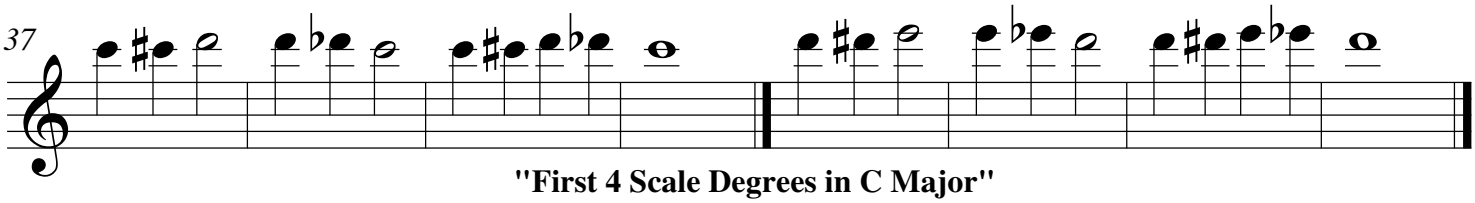
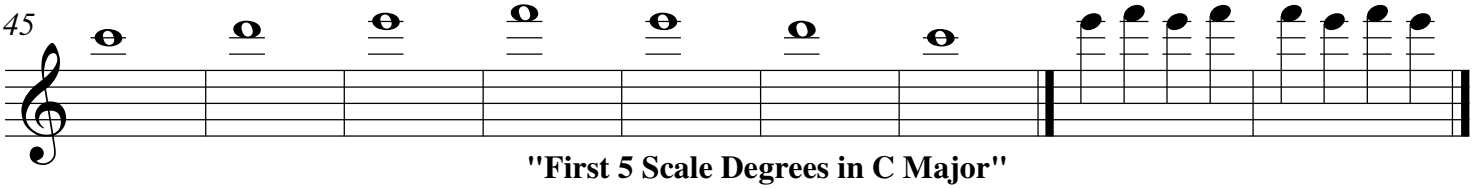


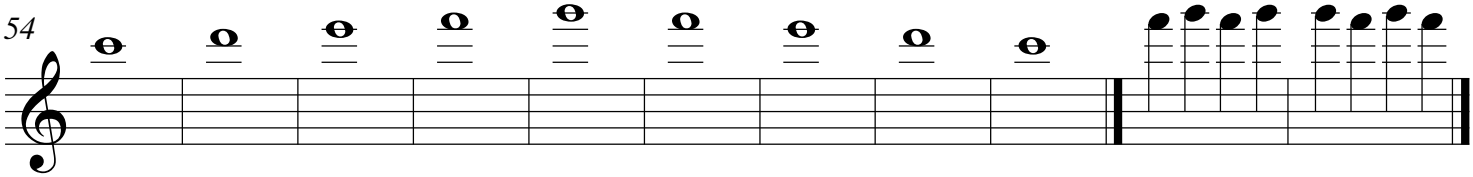
"First 4 Scale Degrees in C Major"

45



"First 5 Scale Degrees in C Major"

54



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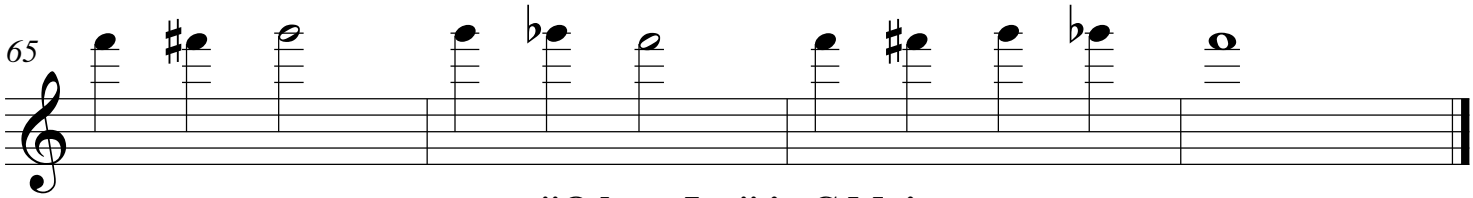
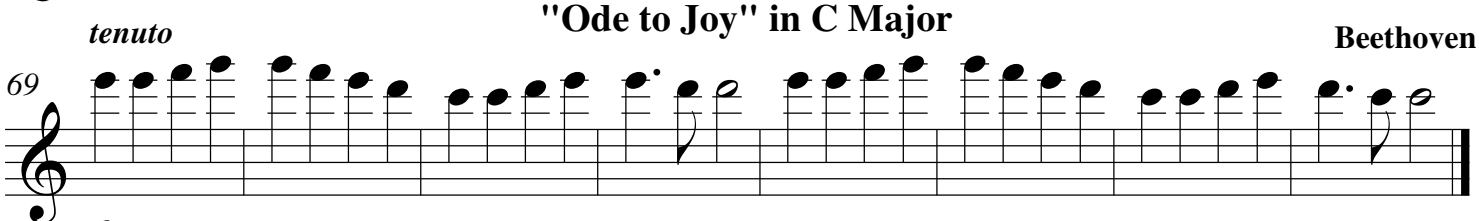


"Ode to Joy" in C Major

tenuto

Beethoven

69

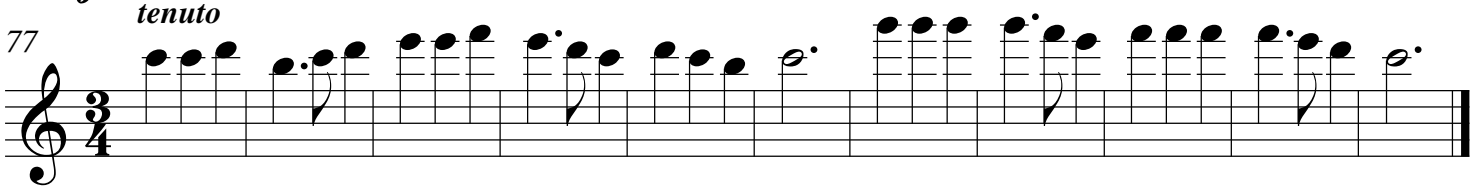


f

"America"

tenuto

77



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