

F HORN BOOK 1



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

COMPREHENSIVE BAND METHOD



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

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

Understanding how commitment and dedication lead to success.

Sharing the joy and rewards of working together.

Individuals who develop self-confidence.

Creativity—expressing yourself in a universal language.

Band is... **MUSIC!**

Strike up the band,

Tim Lautzenheiser

The modern horn evolved from 16th century hunting horns. These instruments did not have valves, and changed notes by using various "crooks" or tuning slides. Most horn players had to perform with several crooks that allowed them to play the correct notes.

In 1660, the *trompe* was introduced in France. This instrument's tubing had 2 1/2 coils, and retained the nickname "French" horn. However, German instrument makers actually perfected today's horn. Stölzel and Bluhmel added valves to the horn in 1818, which eliminated the need for crooks. Rotary valves, introduced in 1853, are commonly found on today's horns. "Single" horns in F have 3 valves, while "double" horns in F/B \flat have 3 valves and a thumb key.

Horns provide an important, full middle voice in the concert band. They blend well with all instruments, and play solos, melodies and harmonies.

Mozart, Beethoven, Mahler, R. Strauss and Wagner are all composers who have featured horns in their writing. Two famous horn performers are Barry Tuckwell and Philip Farkas.

HISTORY OF THE HORN

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THE BASICS

Posture

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

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

Breathing & Airstream

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

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

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

Producing The Essential Tone

"Buzzing" through the mouthpiece produces your tone. The buzz is a fast vibration in the center of your lips. Embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

BUZZING

- Moisten your lips.
- Bring your lips together as if saying the letter "m."
- Relax your jaw to separate your upper and lower teeth.
- Form a slightly puckered smile to firm the corners of your mouth.
- Direct a full airstream through the center of your lips, creating a buzz.
- Buzz frequently without your mouthpiece.

MOUTHPIECE PLACEMENT

If you are switching from trumpet to horn, note that the horn mouthpiece placement is nearly the opposite as the trumpet mouthpiece placement.

- Form your "buzzing" embouchure.
- Place the mouthpiece approximately 2/3 on the upper lip and 1/3 on the lower lip. Your teacher may suggest a slightly different mouthpiece placement.
- Take a full breath through the corners of your mouth.
- Start your buzz with the syllable "tah." Buzz through the center of your lips keeping a steady, even buzz. Your lips provide a cushion for the mouthpiece.

Taking Care Of Your Instrument

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

- Use the water key to empty water from the instrument. Blow air through it. If your horn does not have a water key, invert the instrument. You may also remove the main tuning slide, invert the instrument and remove excess water.
- Wipe the instrument off with a clean soft cloth. Return the instrument to its case.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly. Horn valves and slides occasionally need lubricating. Your director will recommend valve oil and slide grease, and will help you apply them when necessary.

MOUTHPIECE WORKOUT

Using only the mouthpiece, form your embouchure carefully. Take a deep breath without raising your shoulders. Begin buzzing your lips by whispering "tah" and gradually exhale your full airstream. Strive for an even tone.



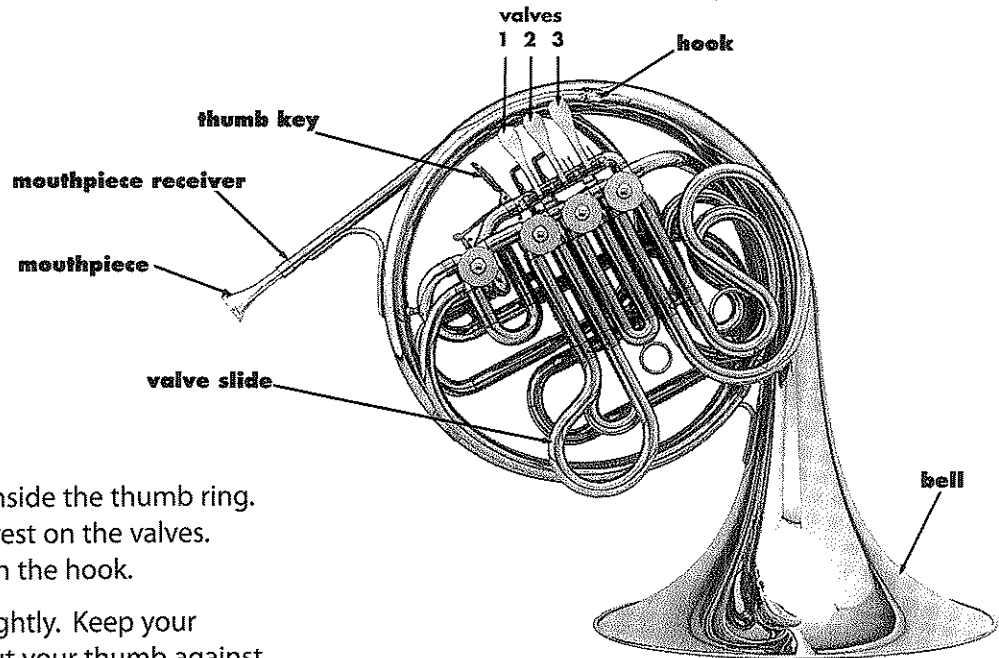
Getting It Together

Step 1 Hold the horn in your left hand, and place the bell of the instrument on your right thigh. The bell should point backwards, slightly angled to the right.

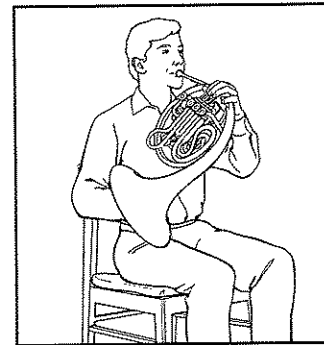
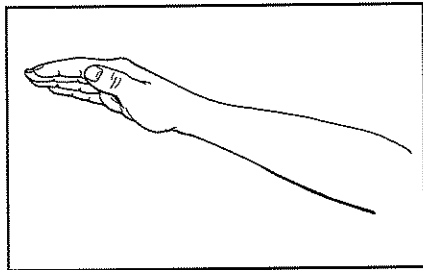
Step 2 Use your right hand to gently twist the mouthpiece into the mouthpiece receiver.

Step 3 Place your left thumb inside the thumb ring. Your fingertips should rest on the valves. Place your little finger in the hook.

Step 4 Cup your right hand slightly. Keep your fingers together and put your thumb against your index finger as shown below. Place your hand inside the bell. The back of your fingers should touch the far side of the bell.



Step 5 Always sit up straight when playing. Hold the horn as shown:



Single Horn/Double Horn Fingerings

The fingerings used throughout the exercises in this book are intended for students who are playing a Single F Horn or a Double F/B \flat Horn. **Single F Horn** players should always use the fingerings that are indicated for F Horn.

For **Double Horn** players, notes commonly played on the "F side" of the horn are shown only with F Horn fingerings. For notes that are preferably played on the "B \flat side" of the horn, the B \flat Horn fingering is shown in addition to the F Horn fingering. Students with Double Horns should add the thumb key and use the B \flat fingering where indicated.

Students who may be playing a **Single B \flat Horn** will need to refer to the fingering chart in the back of this book for the proper fingerings for Single B \flat Horn.

READING MUSIC

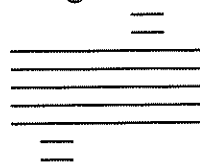
Identify and draw each of these symbols:

Music Staff



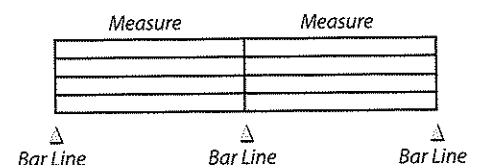
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

Ledger Lines



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

Measures & Bar Lines



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

Long Tone

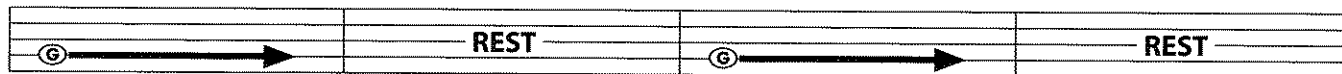


To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

1. THE FIRST NOTE

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

G



F Horn: ○ ○ ○
1 2 3

"G" is played with **open valves**. Just rest your fingers lightly on the valves.

The Beat

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

One beat = 1 &
↓ ↑

Notes And Rests

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

♪ Quarter Note = 1 beat
} Quarter Rest = 1 silent beat

2. COUNT AND PLAY

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

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

3. A NEW NOTE

Look for the fingering diagram under each new note.

F



F Horn: ● ○ ○
△

The black circles tell you which valves to push down. "F" is played with **1st valve**.

4. TWO'S A TEAM

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

5. HEADING DOWN

Practice long tones on each new note.

E



F Horn: ○ ○ ○

6. MOVING ON UP

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

Long Tone



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

1. THE FIRST NOTE

Your teacher will tell you which line to play first, and how long to hold each tone.

High C

F Horn: ○ ○ ○
B♭ Horn: T ○ ○ ○
1 2 3

Low C

F Horn: ○ ○ ○
1 2 3

High "C" is played **open**. Just rest your fingers lightly on the valves.
Double Horn Players: add the thumb key and use the B♭ Horn fingering.

Low "C" is played **open**. Just rest your fingers lightly on the valves.

The Beat

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

One beat = 1 &
↓ ↑

Notes And Rests

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

♩ Quarter Note = 1 beat
♭ Quarter Rest = 1 silent beat

2. COUNT AND PLAY

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

3. A NEW NOTE

Look for the fingering diagram under each new note.

B♭

F Horn: ● ○ ○ ○
B♭ Horn: T ● ○ ○ ○

The black circles tell you which valves to push down. "B♭ (B-flat)" is played with 1st valve.
Double Horn Players: add the thumb key and use the B♭ Horn fingering.

F Horn: ● ○ ○ ○

4. TWO'S A TEAM

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

5. HEADING DOWN

Practice long tones on each new note.

A

F Horn: ● ● ○ ○
B♭ Horn: T ● ● ○ ○

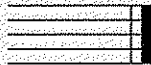
Double Horn Players: add the thumb key and use the B♭ Horn fingering.

F Horn: ● ● ○ ○

6. MOVING ON UP

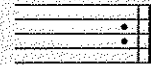
Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Double Bar



indicates the end of a piece of music.

Repeat Sign



Without stopping, play once again from the beginning.

7. THE LONG HAUL

Double Bar ▾

D

F Horn: ● ○ ○

8. FOUR BY FOUR

Repeat Sign ▾

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

9. TOUCHDOWN

C

F Horn: ○ ○ ○

10. THE FAB FIVE

THEORY

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

Time Signature indicates how many beats per measure and what kind of note gets one beat.
 = 4 beats per measure
 = Quarter note gets one beat

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

Sharp # raises the note and remains in effect for the entire measure.
Flat b lowers the note and remains in effect for the entire measure.
Natural ♮ cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

11. READING THE NOTES Compare this to exercise 10, THE FAB FIVE.

12. FIRST FLIGHT

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

Notes In Review

Memorize the fingerings for the notes you've learned:

G	F	E	D	C
F Horn: ○○○	●○○	○○○	●○○	○○○

14. ROLLING ALONG

Go to the next line. ▾

Double Bar ▾

Half Note

= 2 Beats

1 & 2 &

Half Rest

= 2 Silent Beats

1 & 2 &

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Repeat Sign ▾

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

16. THE HALF COUNTS

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

17. HOT CROSS BUNS

Try this song on your mouthpiece only. Then play it on your instrument.

Breath Mark



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

18. GO TELL AUNT RHODIE

American Folk Song

19. ESSENTIAL ELEMENTS QUIZ

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

F
G
F
E
F
E
D
C
D
E
E
F
E
F

Notes In Review

Memorize the fingerings for the notes you've learned: (Double Horn Players should use the B \flat Horn fingerings where indicated.)

F Horn: ○ ○ ○	● ○ ○	● ● ○	F Horn: ○ ○ ○	● ○ ○
B \flat Horn: T ○ ○ ○	T ● ○ ○	T ● ● ○		
C	B\flat	A	G	F
F Horn: ○ ○ ○	● ○ ○	● ● ○	○ ○ ○	● ○ ○
				B \flat Horn: T ○ ○ ○

14. ROLLING ALONG

Go to the next line. ▾

Double Bar ▾

Half Note

1 & 2 &

Half Rest

1 & 2 &

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

Repeat Sign ▾

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

16. THE HALF COUNTS

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

17. HOT CROSS BUNS

Try this song on your mouthpiece only. Then play it on your instrument.

Breath Mark



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

18. GO TELL AUNT RHODIE

American Folk Song

19. ESSENTIAL ELEMENTS QUIZ

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

B \flat C B \flat A B \flat A G F G A B \flat A B \flat

Whole Note

= 4 Beats
1 & 2 & 3 & 4 &

Whole Rest

= A Whole Measure of Silent Beats
1 & 2 & 3 & 4 &

Whole Rest

hangs from a staff line.

Half Rest

sits on a staff line.

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

Clap

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

21. THE WHOLE THING

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

Duet

A composition with two different parts, played together.

22. SPLIT DECISION – Duet

THEORY

Key Signature



The **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. Your Key Signature indicates the *Key of C* (no sharps or flats).

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

25. LIGHTLY ROW

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

Whole Note



1 & 2 & 3 & 4 &

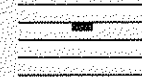
Whole Rest



1 & 2 & 3 & 4 &

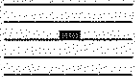
= A Whole Measure of Silent Beats

Whole Rest



hangs from a staff line.

Half Rest



sits on a staff line.

20. RHYTHM RAP

Clap the rhythm while counting and tapping.

Clap

21. THE WHOLE THING

Duet

A composition with two different parts, played together.

22. SPLIT DECISION - Duet

Key Signature



The **Key Signature** tells us which notes to play with sharps (#) or flats (b) throughout the music. Your Key Signature indicates the Key of F (one flat). When you see this key signature, play all B's as B-flats (B \flat).

THEORY

23. MARCH STEPS

24. LISTEN TO OUR SECTIONS

Percussion Woodwinds Brass Percussion Woodwinds Brass Perc. Ww. Brass All

25. LIGHTLY ROW

26. ESSENTIAL ELEMENTS QUIZ

Draw in the bar lines before you play.

Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

Practice long tones on each new note.

A

F Horn: ●●●○
B♭ Horn: T ●●●○

Double Horn Players: add the thumb key and use the B♭ Horn fingering.

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX

THEORY

Harmony

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

30. LONDON BRIDGE – Duet

English Folk Song

HISTORY

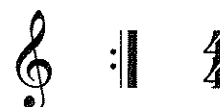
Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart's music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece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

31. A MOZART MELODY

Adaptation

32. ESSENTIAL ELEMENTS QUIZ

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

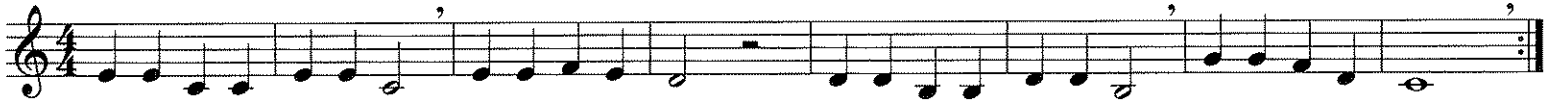


33. DEEP POCKETS – New Note

B 

F Horn: ○ ● ○ △ B

34. DOODLE ALL DAY



35. JUMP ROPE



Pick-Up Notes

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

36. A-TISKET, A-TASKET

▽ Pick-up note




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

Dynamics

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

37. LOUD AND SOFT

Clap



f *mf* *p* *f*

38. JINGLE BELLS Also practice new music on your mouthpiece only.


J. S. Pierpont



mf *f*

39. MY DREYDL Use full breath support at all dynamic levels.

Traditional Hanukkah Song

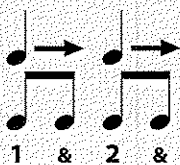


mf *p* *f*

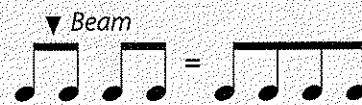
Eighth Notes



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



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



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

Clap

41. EIGHTH NOTE JAM

42. SKIP TO MY LOU

American Folk Song

43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*

44. OH, SUSANNA

Stephen Collins Foster

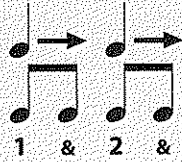
HISTORY Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

Eighth Notes

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



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



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Clap

41. EIGHTH NOTE JAM

42. SKIP TO MY LOU

American Folk Song

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HISTORY

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

Gioacchino Rossini

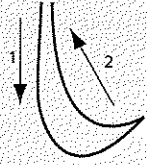
THEORY

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.
Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

48. HIGH SCHOOL CADETS – March

Allegro

f

John Philip Sousa

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49. HEY, HO! NOBODY'S HOME – New Note

A

Moderato

mf Δ A

Dynamics

Crescendo (gradually louder)

Decrescendo or *Diminuendo* (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

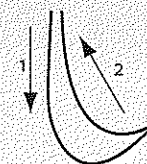
p *f* *p*

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



THEORY

46. RHYTHM RAP

Clap

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

47. TWO BY TWO

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

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48. HIGH SCHOOL CADETS - March

John Philip Sousa

Allegro

f

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49. HEY, HO! NOBODY'S HOME

Moderato

mf

Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

HORN RANGE BUILDERS

57D. HIGH SEAS – New Note

C

F Horn: ○ ○ ○
 B♭ Horn: T ○ ○ ○

Double Horn Players: add the thumb key and use the B♭ Horn fingering.

58D. MARIANNE

Jamaican Folk Song

Allegro

mf *p* *f*

59D. BILL GROGAN'S GOAT

American Folk Song

Moderato

mf *f*

60D. HI-DEE-HO – New Note

D

F Horn: ○ ○ ○
 B♭ Horn: T ● ● ○

Double Horn Players: add the thumb key and use the B♭ Horn fingering.

61D. THE GREAT GATE OF KIEV – Duet

Modeste Moussorgsky

Allegro

f *f*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

RHYTHM ETUDE

RHYTHM RAP

CHORALE

53. AURA LEE - Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

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

French Folk Song

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

mf

11

19

Musical score for 'When the Saints Go Marching In' in 4/4 time, key of B-flat major. It consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked 'Allegro'. The first measure is boxed with the number '3' and a triangle pointing left, with the text 'Measure number' below it. The dynamic is marked 'mf'. The second staff has a dynamic of 'f' and a boxed measure number '11'. The third staff has a boxed measure number '19'.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

2nd time go on to meas. 13

13

f

f

p

Musical score for 'Old MacDonald Had a Band' in 4/4 time, key of B-flat major. It consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked 'Allegro'. The dynamic is marked 'mf'. The second staff has a boxed measure number '9' and a dynamic of 'f'. A '2nd time go on to meas. 13' instruction with a triangle pointing right is above the staff. The dynamic changes to 'p'. The third staff has a boxed measure number '13' and a dynamic of 'f'.

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

Ludwig van Beethoven

Arr. by John Higgins

Moderato

mf

9

p

13

f

Musical score for 'Ode to Joy' in 4/4 time, key of B-flat major. It consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked 'Moderato'. The dynamic is marked 'mf'. The second staff has a boxed measure number '9' and a dynamic of 'p'. The third staff has a boxed measure number '13' and a dynamic of 'f'.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

Musical score for 'Hard Rock Blues' in 4/4 time, key of B-flat major. It consists of two staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The tempo is marked 'Allegro'. The dynamic is marked 'f'.

Tie

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



59. FIT TO BE TIED

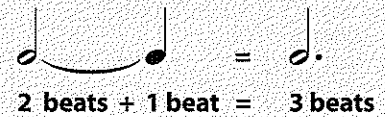
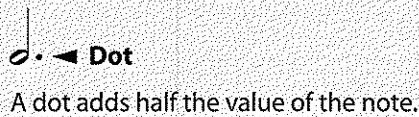
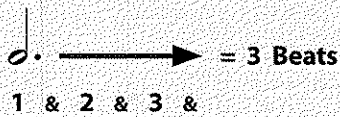


60. ALOUETTE

French-Canadian Folk Song

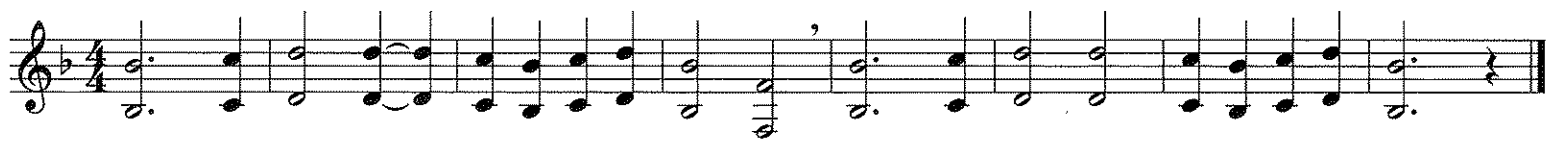


Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY

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

62. CAMPTOWN RACES

Allegro

Stephen Collins Foster



63. NEW DIRECTIONS



64. THE NOBLES Always use a full airstream. Keep fingers on top of the valves, arched naturally.



65. ESSENTIAL ELEMENTS QUIZ



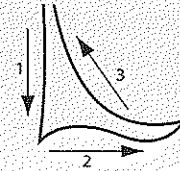
3 Time Signature

4

= 3 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



THEORY

66. RHYTHM RAP

Clap

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

67. THREE BEAT JAM

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

68. BARCAROLLE

Moderato

Jacques Offenbach

mf

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

HISTORY

69. MORNING (from Peer Gynt)

Andante

Edvard Grieg

p *mf* *p*

Accent



Emphasize the note.

70. ACCENT YOUR TALENT

Clap

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

HISTORY

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song

f

72. ESSENTIAL CREATIVITY

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

THEORY

Accidental

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

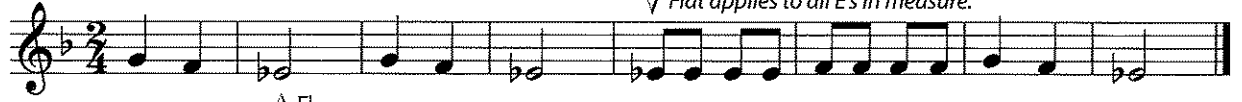
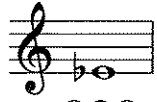
Flat ♭

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

73. HOT MUFFINS - New Note



F Horn: ○ ● ○



△ E♭

74. COSSACK DANCE

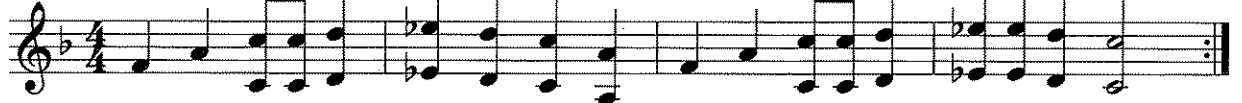
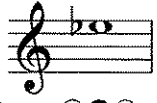
Allegro



75. BASIC BLUES - New Note (Optional)



F Horn: ○ ● ○
B♭ Horn: T ● ○ ○



Double Horn Players: add the thumb key and use the B♭ Horn fingering.

THEORY

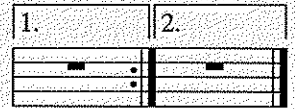
New Key Signature

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



1st & 2nd Endings

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



76. HIGH FLYING

Moderato



2nd time →

HISTORY

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

77. SAKURA, SAKURA - Band Arrangement

Japanese Folk Song
Arr. by John Higgins



78. UP ON A HOUSETOP

Allegro

Check *mf*
Key Signature

Musical score for 'Up on a Housetop' in 4/4 time, key of B-flat major. It features a melody with two endings. The first ending leads back to the beginning, and the second ending concludes the piece. Dynamics range from *mf* to *f*. There are accents and slurs throughout the piece.

79. JOLLY OLD ST. NICK - Duet

Moderato

A *mf*

B *mf*

Musical score for 'Jolly Old St. Nick' in 2/4 time, key of B-flat major. It is a duet for parts A and B. Both parts feature a similar rhythmic pattern. Dynamics are marked *mf*. There are two endings for each part.

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

80. THE BIG AIRSTREAM - New Note (Optional)

F

F Horn: ● ○ ○ ○
B♭ Horn: T ○ ○ ○

Double Horn Players: add the thumb key and use the B♭ Horn fingering.

Musical score for 'The Big Airstream' in 4/4 time, key of B-flat major. It includes a 'New Note' section marked with a large 'F'. The score shows the fingering for F Horn and B-flat Horn. Dynamics include *f*.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

Musical score for 'Waltz Theme (The Merry Widow Waltz)' in 3/4 time, key of B-flat major. It features a melody with a *mf* section and a *f* section. The piece is by Franz Lehar. Dynamics range from *mf* to *f*.

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82. AIR TIME

Musical score for 'Air Time' in 4/4 time, key of B-flat major. It features a melody with a *f* section. Dynamics range from *f*.

83. DOWN BY THE STATION

Allegro

mf

Musical score for 'Down by the Station' in 2/4 time, key of B-flat major. It features a melody with a *mf* section. Dynamics range from *mf*.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Musical score for 'Essential Elements Quiz' in 3/4 time, key of B-flat major. It features a melody with dynamics *mf*, *f*, and *p*.

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

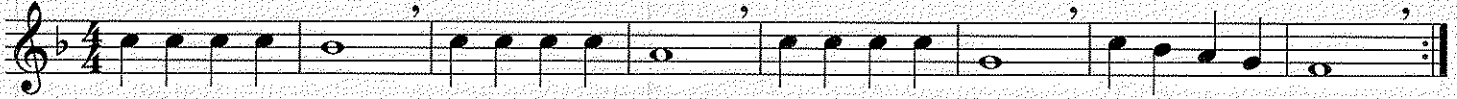
E

Musical score for 'Essential Creativity' in 4/4 time, key of B-flat major. It features a sequence of notes for improvisation. Dynamics range from *f*.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

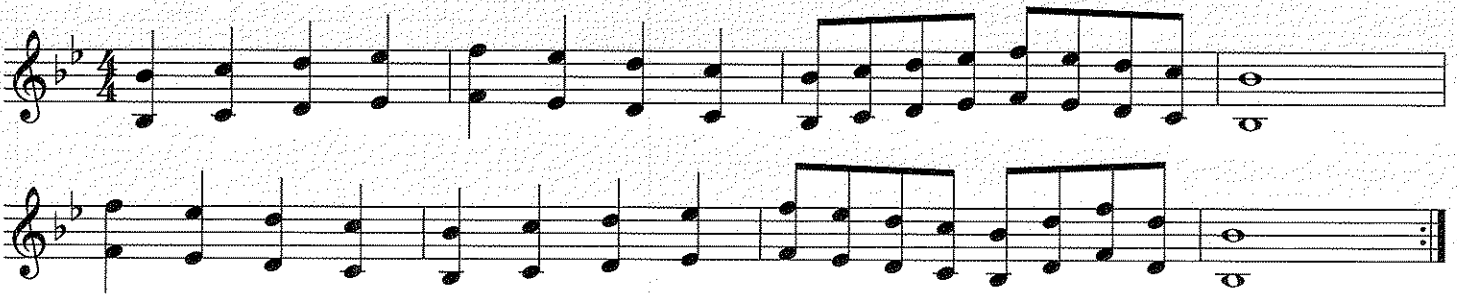
86. TONE BUILDER *Use a steady stream of air.*



87. RHYTHM BUILDER



88. TECHNIQUE TRAX



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



THEORY

Theme and Variations

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

90. VARIATIONS ON A FAMILIAR THEME



D.C. al Fine

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

91. BANANA BOAT SONG

Caribbean Folk Song



Natural



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

92. RAZOR'S EDGE – New Note

B Musical notation for 'Razor's Edge' in 4/4 time, featuring a new note (B-natural) indicated by a natural sign.

F Horn: ○ ● ○ ○ ○ ● ○
 B♭ Horn: T ○ ● ○

Δ B♭

Double Horn Players: add the thumb key and use the B♭ Horn fingering for the upper B-natural.

93. THE MUSIC BOX

Moderato

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

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

94. EZEKIEL SAW THE WHEEL

African-American Spiritual

Allegro

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

Slur



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

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in 4/4 time, featuring a slur over two notes.

Δ Slur 2 notes – tongue only the first.

96. GLIDING ALONG

Musical notation for 'Gliding Along' in 4/4 time, featuring a slur over four notes.

Δ Slur 4 notes – tongue only the first.

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

97. TROMBONE RAG

Allegro

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

98. ESSENTIAL ELEMENTS QUIZ

Andante

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

99. TAKE THE LEAD – New Note (Optional)

E

F Horn: ○ ○ ○
Bb Horn: T ● ○ ○

Double Horn Players: add the thumb key and use the Bb Horn fingering. See page 9B if you wish to review the fingering for low E-natural.

THEORY

Phrase

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

100. THE COLD WIND

101. PHRASEOLOGY

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

THEORY

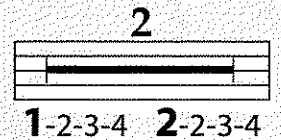
New Key Signature

This **Key Signature** indicates the *Key of C* – (no sharps or flats).



Multiple Measure Rest

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



102. SATIN LATIN

Allegro

HISTORY

German composer **Johann Sebastian Bach** (1685–1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet*, or dance in 3/4 time, was written as a teaching piece for use with an early form of the piano.

103. MINUET – Duet

Johann Sebastian Bach

Moderato

104. ESSENTIAL CREATIVITY

This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?

105. NATURALLY

Musical notation for 'Naturally' in 2/4 time, featuring a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes with some slurs. There are two '7 Bb' markings above the staff.

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

HISTORY

106. MARCH MILITAIRE

Franz Schubert

Musical notation for 'March Militaire' in 2/4 time, featuring a treble clef and a key signature of one flat (Bb). The tempo is marked 'Allegro'. The piece starts with a forte (*f*) dynamic and moves to a mezzo-forte (*mf*) dynamic. The melody is rhythmic and march-like.

107. THE FLAT ZONE - New Note

Musical notation for 'The Flat Zone' in 4/4 time, featuring a treble clef and a key signature of one flat (Bb). The tempo is marked 'Allegro'. The piece starts with a forte (*f*) dynamic. Below the staff, there is a diagram showing fingering for F Horn (circles) and Bb Horn (circles with a triangle). A note with a triangle symbol is marked as Ab.

A *f* *mf* Δ Ab

F Horn: ○ ● ● ●
 Bb Horn: T ○ ● ● ●

Double Horn Players: add the thumb key and use the Bb Horn fingering.

108. ON TOP OF OLD SMOKEY

American Folk Song

Musical notation for 'On Top of Old Smokey' in 3/4 time, featuring a treble clef and a key signature of one flat (Bb). The tempo is marked 'Allegro'. The piece starts with a forte (*f*) dynamic. The melody is simple and folk-like.

Boogie-woogie is a style of the blues, and it was first recorded by pianist Clarence "Pine Top" Smith in 1928, one year after Charles Lindbergh's solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like "Bottom Bass Boogie."

HISTORY

109. BOTTOM BASS BOOGIE - Duet

Musical notation for 'Bottom Bass Boogie - Duet' in 4/4 time, featuring a treble clef and a key signature of one flat (Bb). The tempo is marked 'Allegro'. The piece is written for two parts, A and B, both starting with a forte (*f*) dynamic. Part A has accents (>) over several notes. The piece ends with a first and second ending.

Dotted Quarter & Eighth Notes

A dot adds half the value of the quarter note.

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

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

111. THE DOT ALWAYS COUNTS

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

112. ALL THROUGH THE NIGHT

mf *p* Fine D.C. al Fine

113. SEA CHANTY *Always use a full airstream.*

English Folk Song

Moderato

f *mf* *f*

114. SCARBOROUGH FAIR

English Folk Song

Andante

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

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

116. THE TURNAROUND

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

117. ESSENTIAL ELEMENTS QUIZ – AULD LANG SYNE

Scottish Folk Song

Andante

mf *f* Δ Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1894, and was inspired to include melodies from American folksongs and spirituals. This is the **Largo** (or "very slow tempo") theme.

118. THEME FROM "NEW WORLD SYMPHONY"

Largo 4 5 Measure number Antonin Dvorák

p *mf* *p* **29** Slower 2 *p*

Piano Accompaniment

Largo 5

p *f* *p* 13 *mf* 21 *p* **29** Slower *mf* *p*

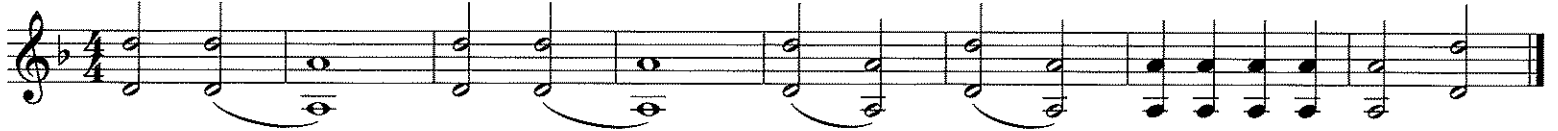
SPECIAL HORN EXERCISE – Lip Slurs

Lip Slurs are notes that are slurred without changing valves. Brass players practice these to develop a stronger airstream and embouchure, and to increase range. Add this pattern to your daily Warm-Ups:



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

119. GRENADILLA GORILLA JUMP No. 1



120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2



122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3

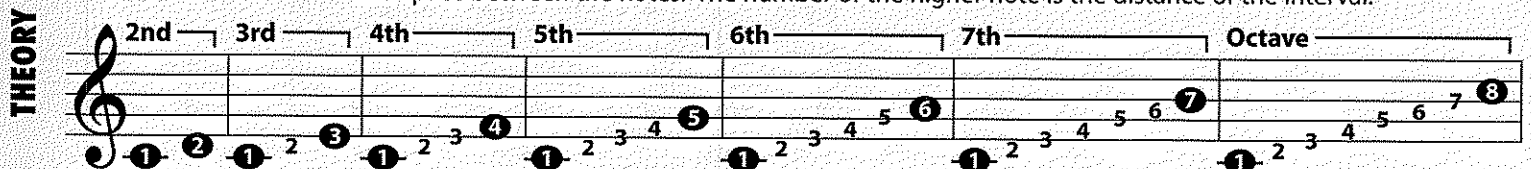


124. JUMPIN' JACKS



Interval

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



125. ESSENTIAL ELEMENTS QUIZ

Write in the numbers of the intervals, counting up from the lower notes.



126. GRENADILLA GORILLA JUMP No. 4



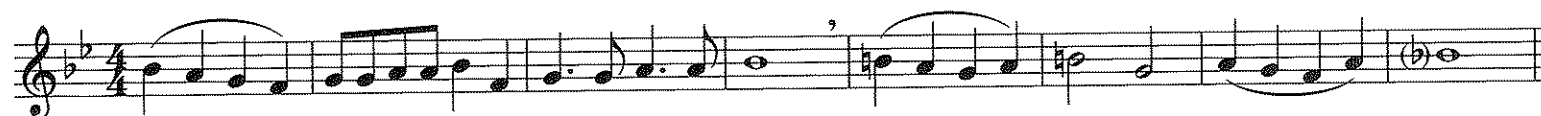
127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER

**Trio**

A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

131. KUM BAH YAH - Trio *Always check the key signature.*

African Folk Song

Musical notation for exercise 131, Kum Bah Yah - Trio, in 2/4 time. The piece is marked *Moderato* and consists of three parts (A, B, and C) played together. Each part starts with a *mf* dynamic marking. The key signature is one flat (B-flat major or F minor).

Musical notation for exercise 131, Kum Bah Yah - Trio, in 2/4 time. This section shows the continuation of the three parts (A, B, and C). Each part ends with a *p* dynamic marking. The key signature remains one flat.

Repeat Signs



Repeat the section of music enclosed by the **repeat signs**.
(If 1st and 2nd endings are used, they are played as usual — but go back only to the first repeat sign, not to the beginning.)

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante

mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato

f

134. BOTANY BAY

Australian Folk Song

Allegro

mf

f

mf

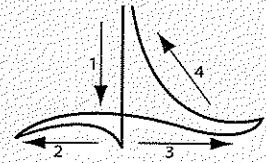
THEORY

C Time Signature

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

Conducting

Practice conducting this four-beat pattern.



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

136. FINLANDIA

Jean Sibelius

Andante

p

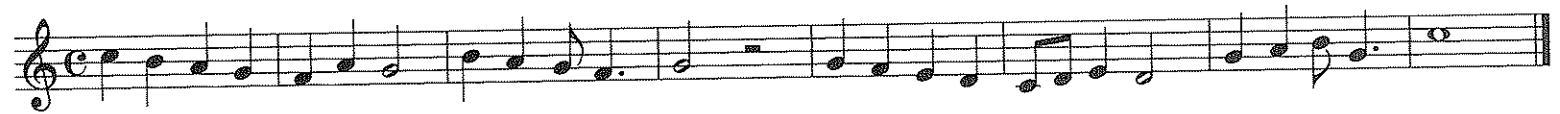
mf

p

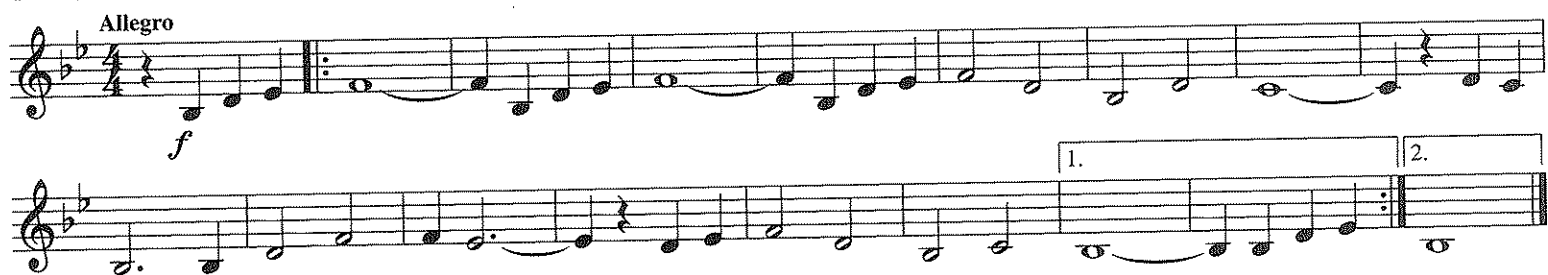
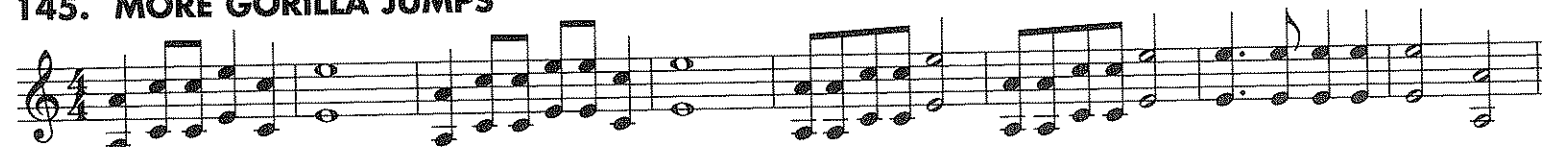
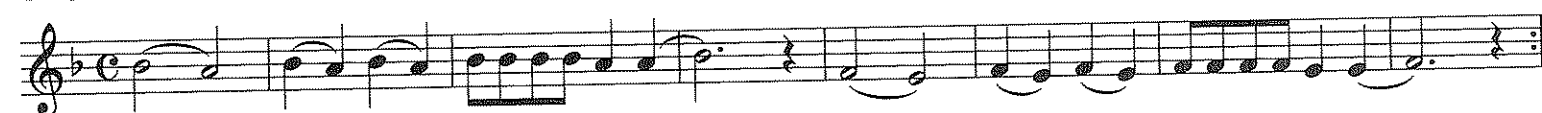
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137. ESSENTIAL CREATIVITY

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

138. EASY GORILLA JUMPS**139. TECHNIQUE TRAX** *Always check the key signature.***140. MORE TECHNIQUE TRAX****141. GERMAN FOLK SONG****142. THE SAINTS GO MARCHIN' AGAIN**

James Black and Katherine Purvis

**143. LOWLAND GORILLA WALK****144. SMOOTH SAILING****145. MORE GORILLA JUMPS****146. FULL COVERAGE**

THEORY

Scale

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

147. CONCERT B \flat SCALE (Horn - F SCALE)

THEORY

Chord & Arpeggio

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

148. IN HARMONY

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

149. SCALE AND ARPEGGIO

HISTORY

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

150. THEME FROM "SURPRISE SYMPHONY"

151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

Write in the note names before you play.

American Folk Song

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 *Measure Number*

f *mf*

13

21

29

1. 2.

The musical score for 'School Spirit' is written in 2/4 time with a key signature of one flat. It consists of four staves of music. The first staff begins with a dynamic of *f* and includes a measure number 5 with an arrow pointing to the start of a first ending. The second staff has a measure number 13. The third staff has a measure number 21. The fourth staff has a measure number 29 and includes two endings, labeled 1. and 2., which conclude the piece.

Soli

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

153. CARNIVAL OF VENICE – Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

5 8

mf *f*

13

mf

21 7 *Soli* 29

f *f*

end Soli

37 7 45

p *mf*

f

The musical score for 'Carnival of Venice' is written in 3/4 time with a key signature of one flat. It consists of six staves of music. The first staff is marked 'Allegro' and starts with a dynamic of *mf*. It includes measure numbers 5 and 8, with a *f* dynamic marking. The second staff has a measure number 13 and a *mf* dynamic. The third staff has measure numbers 21 and 29, with a *f* dynamic. A *Soli* section is indicated between measures 21 and 29, with a 7-measure rest. The fourth staff ends with 'end Soli'. The fifth staff has measure numbers 37 and 45, with dynamics of *p* and *mf*. The sixth staff ends with a *f* dynamic.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

155. TECHNIQUE TRAX



156. CHORALE

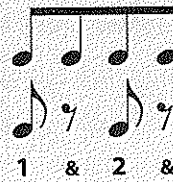
HISTORY

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

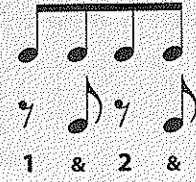
157. HATIKVAH

Eighth Note & Eighth Rest

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



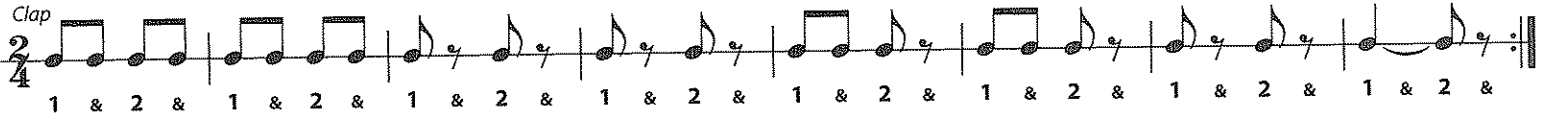
1 & 2 &



1 & 2 &

158. RHYTHM RAP

Clap



1 & 2 & | 1 & 2 & | 1 & 2 & | 1 & 2 & | 1 & 2 & | 1 & 2 & | 1 & 2 & | 1 & 2 &

159. EIGHTH NOTE MARCH



1 & 2 & | 1 & 2 & | 1 & 2 & | 1 & 2 & | 1 & 2 & | 1 & 2 & | 1 & 2 & | 1 & 2 &

160. MINUET

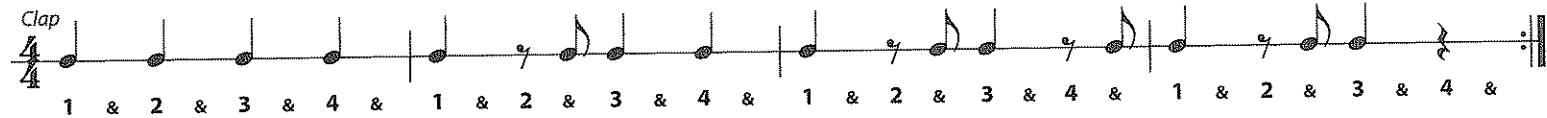
Johann Sebastian Bach

Moderato
mf



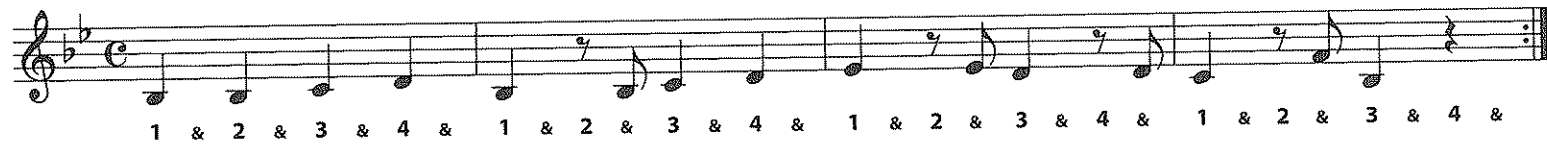
161. RHYTHM RAP

Clap



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

162. EIGHTH NOTES OFF THE BEAT



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

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante



p mf f

165. DANCING MELODY – New Note

F Horn: ○ ● ○ ● ● ○
B♭ Horn: T ○ ● ●

△ D♭

Double Horn Players: add the thumb key and use the B♭ Horn fingering for the upper D♭.

HISTORY

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

166. EL CAPITAN

Allegro

f *mf*

John Philip Sousa

1. 2.

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HISTORY

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

167. O CANADA

Maestoso (Majestically)

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

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

9 17

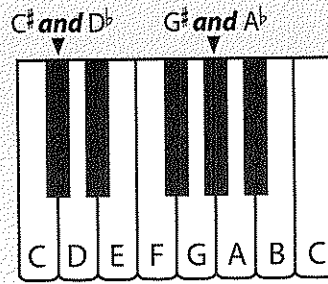
168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

Count and clap before playing. Can you conduct this?

Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your fingering chart on pages 46–47 shows the fingerings for the enharmonic notes on your instrument.

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



THEORY

169. SNAKE CHARMER

D_b/C[#]

F Horn: ○ ● ○ ●
B \flat Horn: T ○ ● ●

Enharmonic notes use the same fingering.

Double Horn Players: add the thumb key and use the B \flat Horn fingering for the upper D_b/C[#].

170. DARK SHADOWS

△ Pick-up note

171. CLOSE ENCOUNTERS

A_b/G[#]

F Horn: ○ ● ● ○ ● ●
B \flat Horn: T ○ ● ●

Enharmonic notes use the same fingering.

Double Horn Players: add the thumb key and use the B \flat Horn fingering for the upper A_b/G[#].

172. MARCH SLAV

Peter Illyich Tchaikovsky

173. NOTES IN DISGUISE

Chromatic Notes

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

THEORY

174. HALF-STEPPIN'

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

175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

Allegro

176. SILVER MOON BOAT

Chinese Folk Song

Largo

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

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

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

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

Peter Illyich Tchaikovsky

Allegro

f

179. AMERICAN PATROL

F.W. Meacham

Allegro

mf

180. WAYFARING STRANGER

African-American Spiritual

Andante

p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

f

7 Andante

p

15

f

mf

25 Maestoso

f

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

5

f

mf

13

p

25

1.

2.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f

p *f* *p*

mf

f

10

18

26

34

42

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Symphony No. 1* by German composer **Johannes Brahms** (1833–1897). He completed his first symphony in 1876, the same year that the telephone was invented by Alexander Graham Bell. You and a piano accompanist can perform this for the band or at other school and community events.

185. THEME FROM SYMPHONY NO. 1 – Solo (Concert B \flat version)

Johannes Brahms
Arr. by John Higgins

Allegro

F Horn

Piano

3

mf

mf

p

p

13

f

mf

f

mf

1. 2.

1. 2.

DUETS

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

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

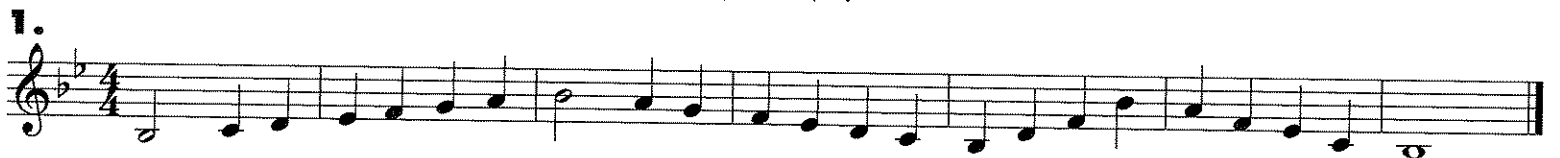
p

RUBANK® SCALE AND ARPEGGIO STUDIES

HORN KEY OF F (CONCERT B \flat) *In this key signature, play all B \flat 's.*



HORN KEY OF B \flat (CONCERT E \flat) *In this key signature, play all B \flat 's and E \flat 's.*



RUBANK® SCALE AND ARPEGGIO STUDIES

HORN KEY OF C (CONCERT F) *In this key signature, play all notes natural.*

1.



2.



3.



4.



HORN KEY OF E \flat (CONCERT A \flat) *In this key signature, play all B \flat 's, E \flat 's and A \flat 's.*

1.



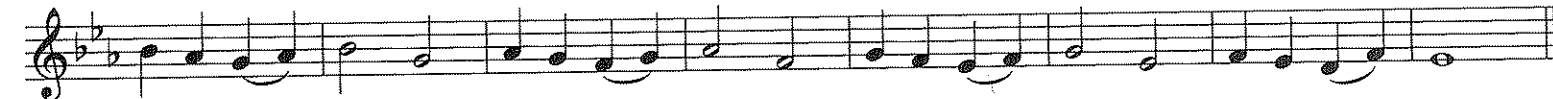
2.



3.



4.





RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

RHYTHM STUDIES

37 38 39 40

4/4

41 42 43 44

4/4

45 46 47 48

4/4

49 50 51 52

4/4

53 54 55 56

4/4

57 58 59 60

3/4

61 62 63 64

3/4

65 66 67 68

2/4

69 70 71 72

2/4

CREATING MUSIC

THEORY

Composition

Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen to how phrases 2 and 4 give slightly different answers to the same question (phrases 1 and 3).

1. ODE TO JOY

Ludwig van Beethoven

Musical notation for 'Ode to Joy' in G major, 4/4 time. The melody is divided into four phrases: 1. Question (4 measures), 2. Answer (4 measures), 3. Question (4 measures), and 4. Answer (4 measures).

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

Musical notation for 'Q. AND A.' exercise in G major, 4/4 time. The first phrase is a 'Question' (4 measures). The second phrase is an 'Answer' (4 measures). The third phrase is a 'Question' (4 measures). The fourth phrase is an 'Answer' (4 measures).

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

A

C

B

D

4. YOU NAME IT:

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

Musical notation for 'YOU NAME IT' exercise in G major, 4/4 time. The first phrase is a 'Question' (4 measures). The second phrase is an 'Answer' (4 measures).

Musical notation for 'YOU NAME IT' exercise in G major, 4/4 time. The third phrase is a 'Question' (4 measures). The fourth phrase is an 'Answer' (4 measures).

THEORY

Improvisation

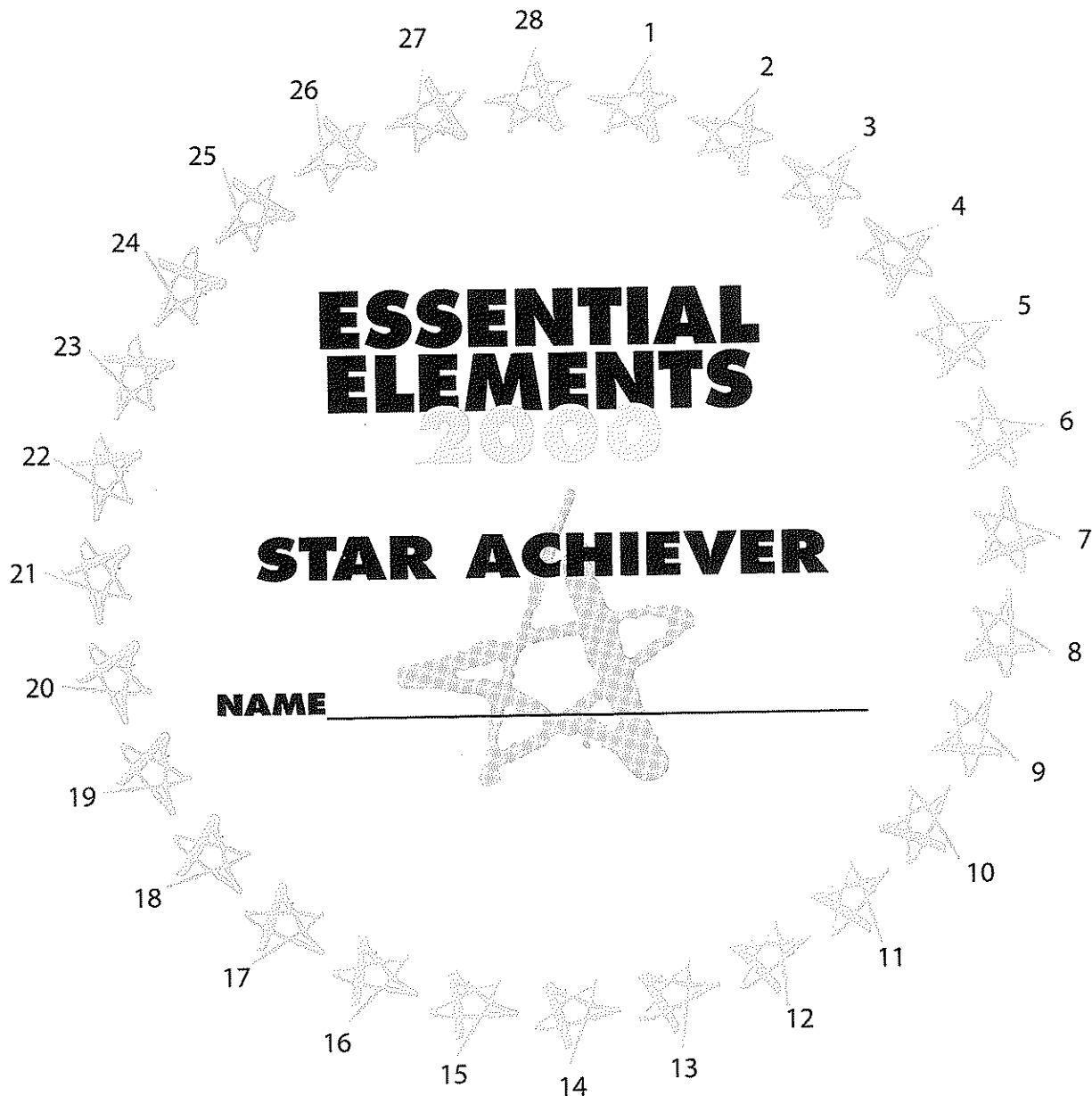
Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

Musical notation for improvisation exercise in G major, 4/4 time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

5. INSTANT MELODY

Musical notation for 'INSTANT MELODY' exercise in G major, 4/4 time. Staff A is a treble clef staff with a 4/4 time signature. Staff B is a bass clef staff with a 4/4 time signature. The melody in staff B consists of quarter notes: G2, A2, B2, C3, B2, A2, G2.

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



- | | |
|--|--|
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| 2. Page 5, EE Quiz, No. 13 | 16. Page 23, Performance Spotlight |
| 3. Page 6, EE Quiz, No. 19 | 17. Page 24, EE Quiz, No. 125 |
| 4. Page 7, EE Quiz, No. 26 | 18. Page 26, Essential Creativity, No. 137 |
| 5. Page 8, EE Quiz, No. 32 | 19. Page 28, No. 149 |
| 6. Page 10, EE Quiz, No. 45 | 20. Page 28, EE Quiz, No. 151 |
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| 8. Page 14, EE Quiz, No. 65 | 22. Page 31, EE Quiz, No. 164 |
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| 10. Page 17, EE Quiz, No. 84 | 24. Page 33, No. 174 |
| 11. Page 17, Essential Creativity, No. 85 | 25. Page 35, EE Quiz, No. 181 |
| 12. Page 19, EE Quiz, No. 98 | 26. Page 36, Performance Spotlight |
| 13. Page 20, Essential Creativity, No. 104 | 27. Page 37, Performance Spotlight |
| 14. Page 21, No. 109 | 28. Page 38, Performance Spotlight |

MUSIC — AN ESSENTIAL ELEMENT OF LIFE

FINGERING CHART

F HORN

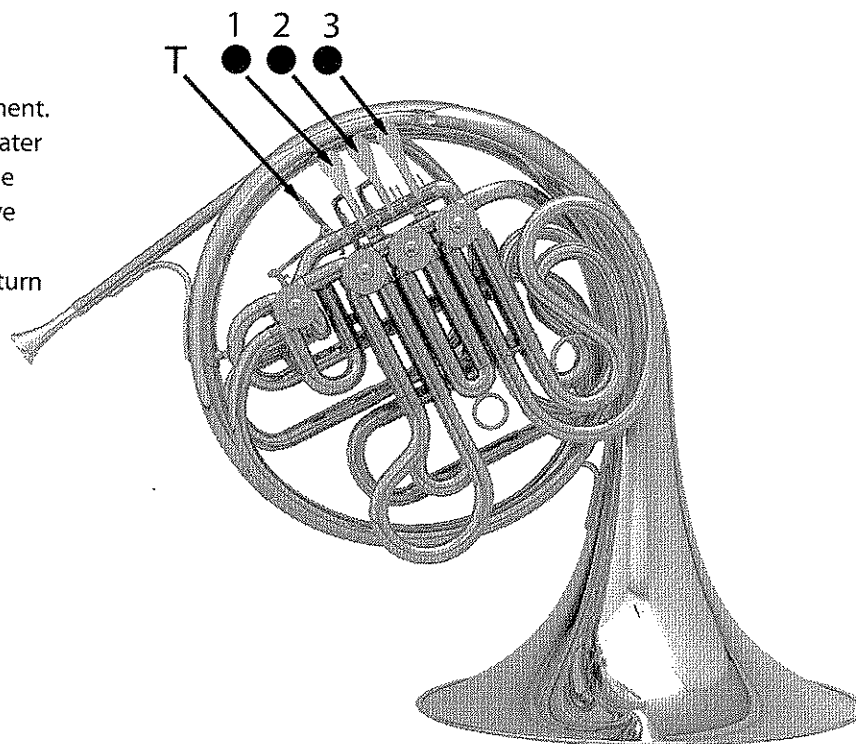
Instrument Care Reminders

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

- Use the water key to empty water from the instrument. Blow air through it. If your horn does not have a water key, invert the instrument. You may also remove the main tuning slide, invert the instrument and remove excess water.
- Wipe the instrument off with a clean soft cloth. Return the instrument to its case.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.

Be sure to grease the slides regularly. Your director will recommend special slide grease and valve oil, and will help you apply them when necessary.

CAUTION: If a slide, a valve or your mouthpiece becomes stuck, ask for help from your band director or music dealer. Special tools should be used to prevent damage to your instrument.



Using the Correct Fingering

F Horn players:

- Use the upper fingerings.

Double Horn players:

- Use the lower "T" fingerings when indicated. It is easier to play notes in the upper and extreme lower register of the horn using these fingerings.

B \flat Horn players:

- Use the lower fingerings. The "T" key is only used on double horns.

○ = Open

● = Pressed down

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

F

● ○ ○
T ○ ○ ○

F# G \flat

○ ● ○
● ● ●

G

○ ○ ○
● ○ ●

G# A \flat

○ ● ○
○ ● ●

A

○ ● ○
● ● ○

A# B \flat

○ ○ ○
● ○ ○

B

○ ● ○
○ ● ○

C

○ ○ ○
○ ○ ○

FINGERING CHART

F HORN

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

C# D \flat

D

D# E \flat

E

F

F# G \flat

G

G# A \flat

A

A# B \flat

B

C

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