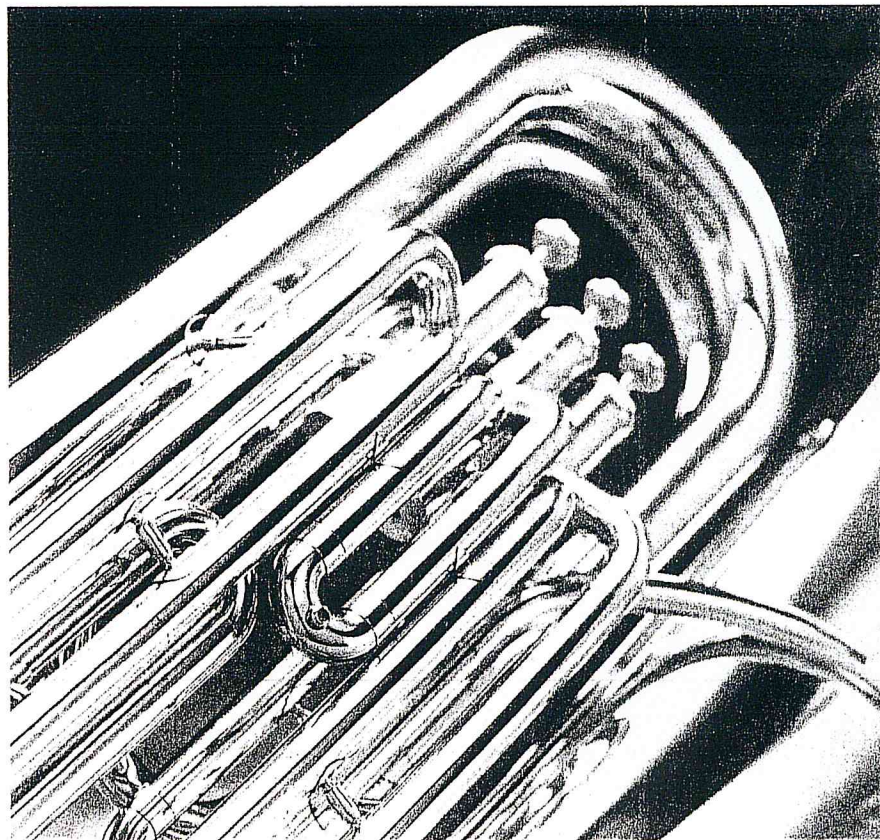


TUBA BOOK 1

ESSENTIAL ELEMENTS

PLUS
DVD

COMPREHENSIVE BAND METHOD



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

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FERNANDÓPOLIS — S. P.

TUBA BOOK 1

ESSENTIAL ELEMENTS

2000

COMPREHENSIVE BAND METHOD

TIM LAUTZENHEISER
PAUL LAVENDER

JOHN HIGGINS
TOM C. RHODES

CHARLES MENGHINI
DON BIRSCHENK

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

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Ancient Roman instruments used during military and ceremonial occasions were called "tubas." Actually, these bronze or brass instruments were ancestors to the trumpet.

For centuries, several attempts were made to invent a bass instrument for the brass family. These instruments included the serpent and the ophicleide. The modern tuba, featuring 3-5 valves, was developed in the 1820s. Tuba bells either point straight up or curve forward (a recording bass). In 1898, John Philip Sousa developed the sousaphone for marching bands.

The tuba family includes the BB $\flat$ Tuba (the most common), EE $\flat$ and E $\flat$ Tubas, F and C Tubas. Tubas are the important bass foundation instrument of the concert band. They play bass lines, blend with other instruments and play solos.

Wagner, Mahler, R. Strauss, Vaughan Williams and Hindemith are composers who have included tubas in their writing. Some famous tuba performers are William J. Bell, Harvey Phillips and Roger Bobo.

HISTORY OF THE TUBA

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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. Your 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

- Form your "buzzing" embouchure.
- Center the mouthpiece on your lips. 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.
- Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Wipe off the instrument with a clean soft cloth. Return the instrument to its case.

Tuba valves occasionally need oiling. To oil your tuba valves:

- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of special brass valve oil to the exposed valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

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.

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.



REST



REST

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CO. P. R. CA. MUSICAL DE FERNANDOPOLIS

Getting It Together

FERNANDÓPOLIS — S. P.

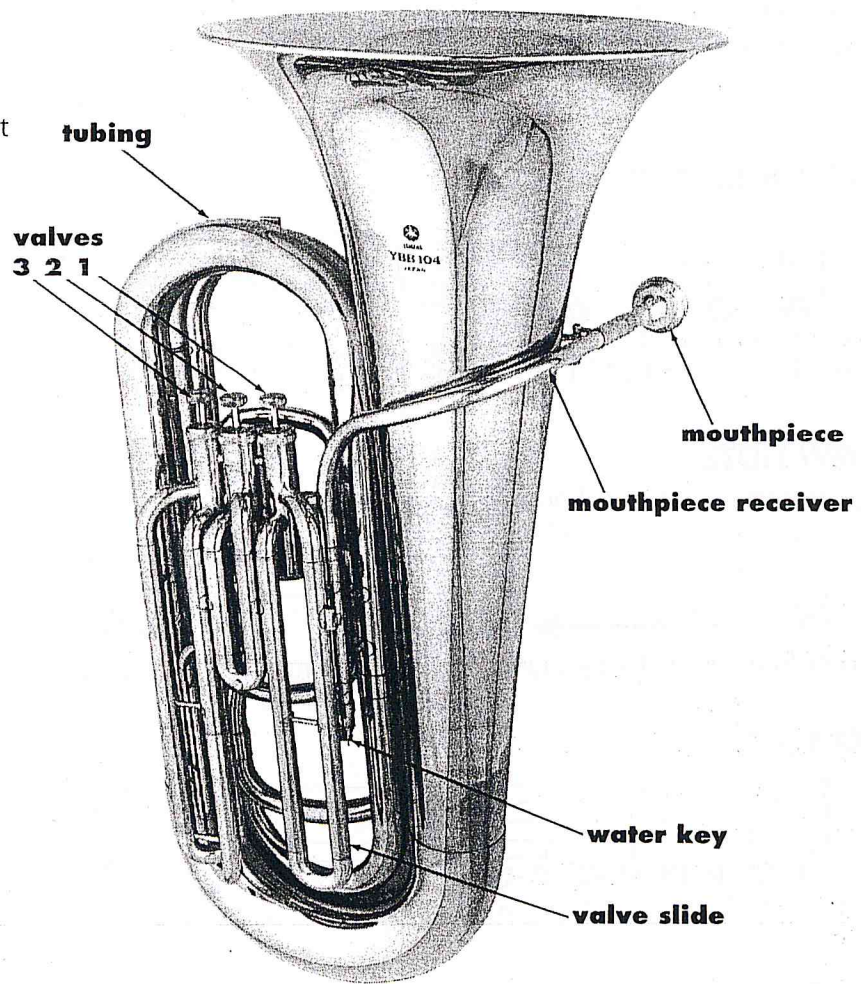
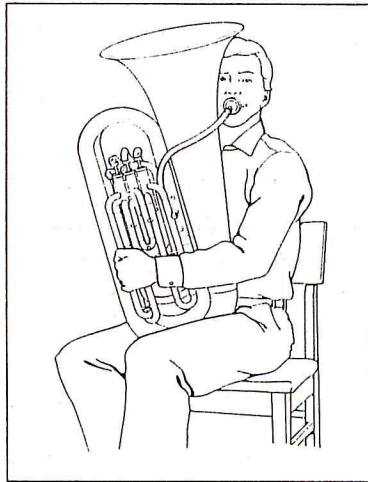
Step 1 If you are playing a TUBA, rest it across your lap with the mouthpiece receiver toward you. If you are playing a SOUSAPHONE, place the open circular section over your left shoulder. Rest your right arm comfortably on the tubing.

Step 2 Carefully twist the mouthpiece to the right into the mouthpiece receiver.

Step 3 Place your right thumb in the thumb ring. Rest your fingertips on top of the valves, keeping your wrist straight. Your fingers should curve naturally.

Step 4 For TUBAS, place your left hand on the first valve slide or on the tubing next to this slide. Lift the instrument up toward you and rest it in your lap.

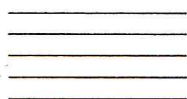
Step 5 Be sure you can comfortably reach the mouthpiece. Hold the tuba as shown:



READING MUSIC

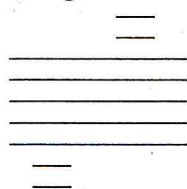
Identify and draw each of these symbols:

Music Staff



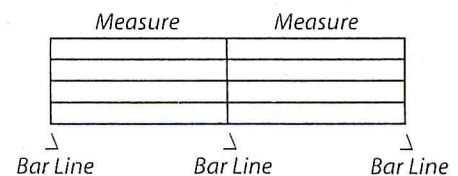
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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.

F

1 2 3

"F" 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.

E_b

The black circles tell you which valves to push down. "Eb (E-flat)" 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.

D

6. MOVING ON UP

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

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Double Bar



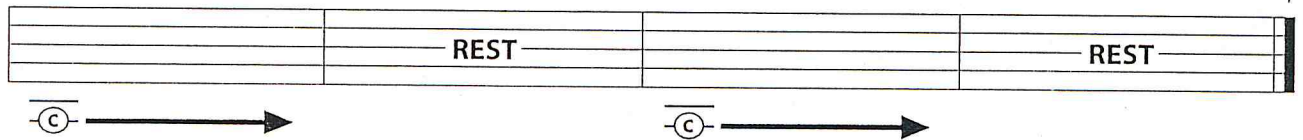
indicates the end
of a piece of music.

Repeat Sign

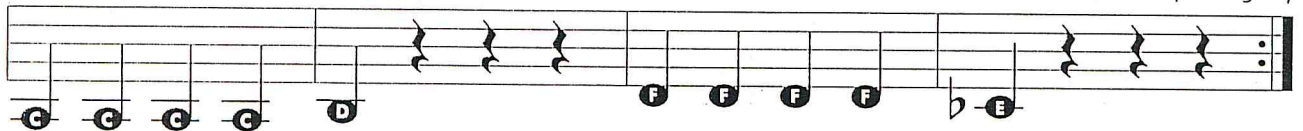


Without stopping, play once again from the beginning.

7. THE LONG HAUL

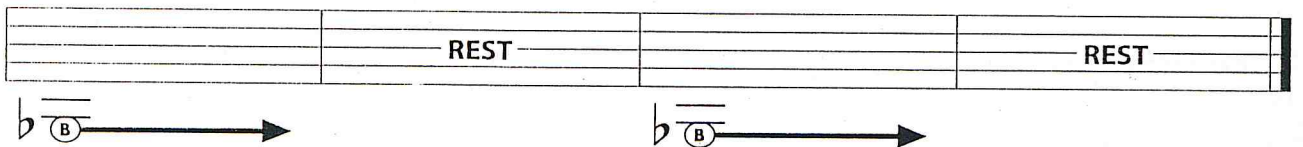


8. FOUR BY FOUR

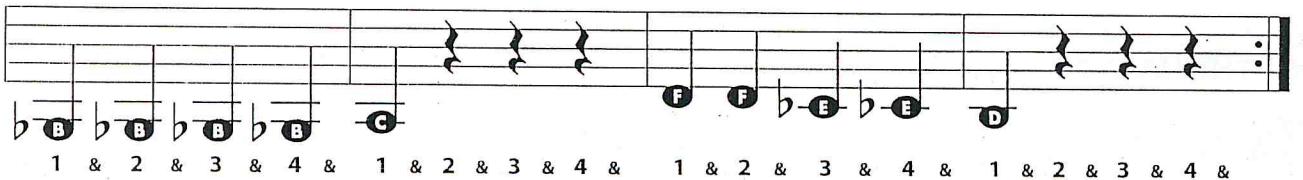


Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN



10. THE FAB FIVE

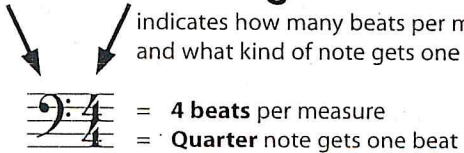


Bass Clef

(F Clef) indicates the position of note names on a music staff: Fourth line is F.

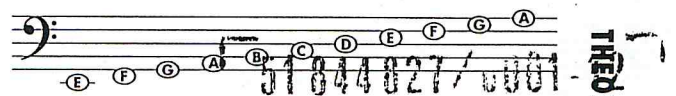
Time Signature

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



Note Names

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

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FERNANDÓPOLIS — S. P.

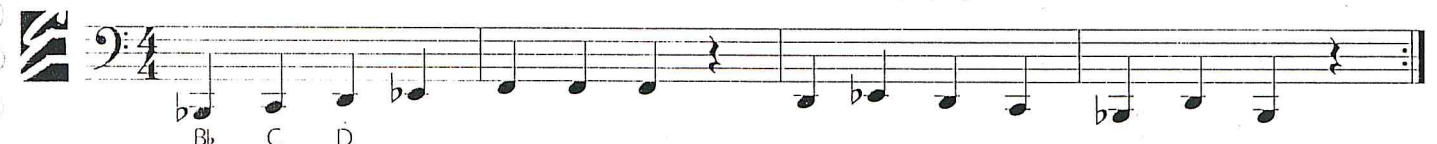
11. READING THE NOTES Compare this to exercise 10, THE FAB FIVE.



12. FIRST FLIGHT

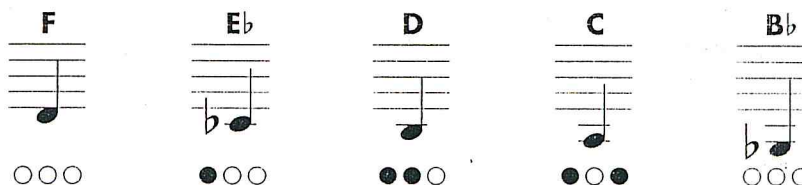


13. ESSENTIAL ELEMENTS QUIZ

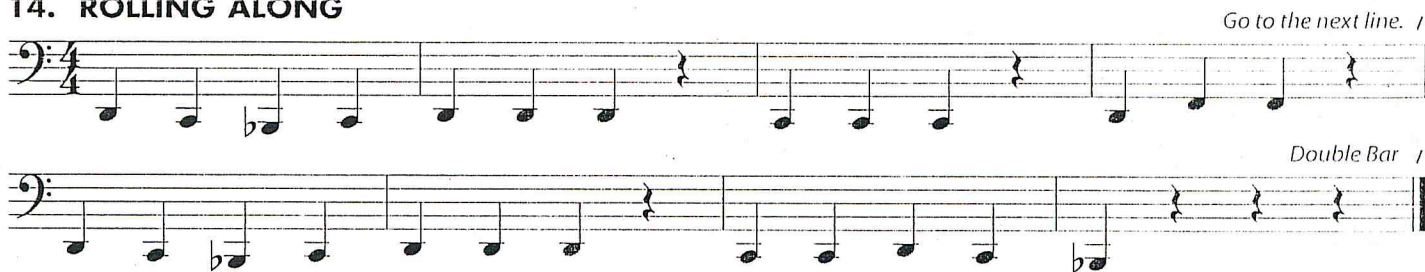


Notes In Review

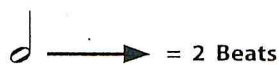
Memorize the fingerings for the notes you've learned:



14. ROLLING ALONG

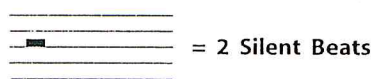


Half Note



1 & 2 &

Half Rest

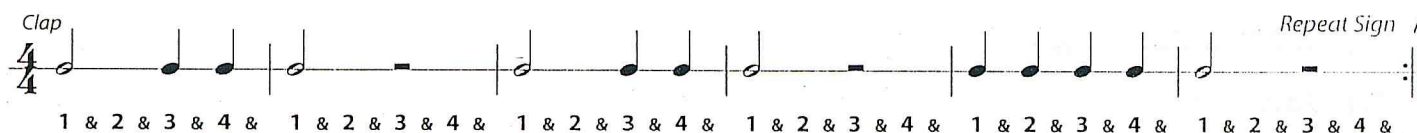


1 & 2 &

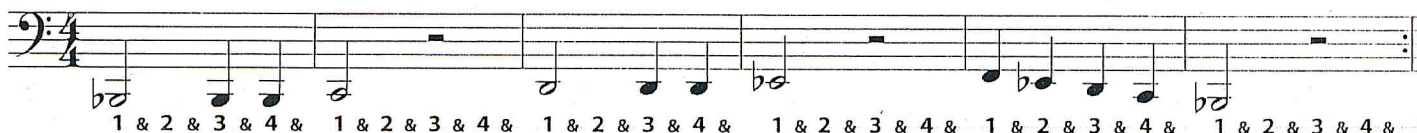


15. RHYTHM RAP

Clap the rhythm while counting and tapping.



16. THE HALF COUNTS



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.

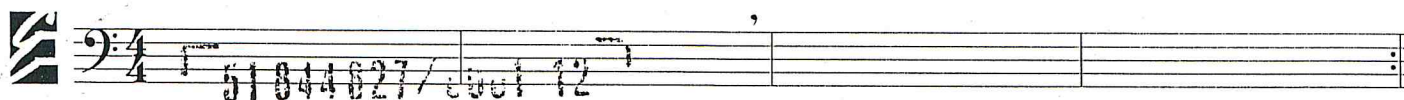
18. GO TELL AUNT RHODIE

American Folk Song



19. ESSENTIAL ELEMENTS QUIZ

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



FERNANDOPOLIS



A musical score for the bass part of "The Rose Tree". It features a single staff with a treble clef, one flat (B-flat), and a 4/4 time signature. The melody consists of eighth and quarter notes, ending with a double bar line and repeat dots. The lyrics are written below the staff.

[illegible]

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

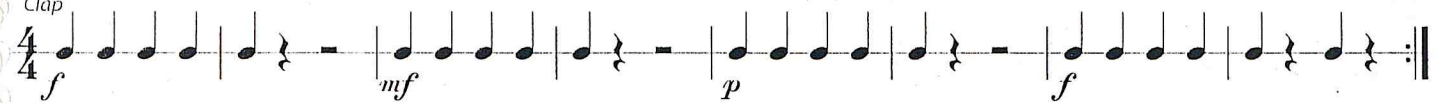
/ Pick-up note



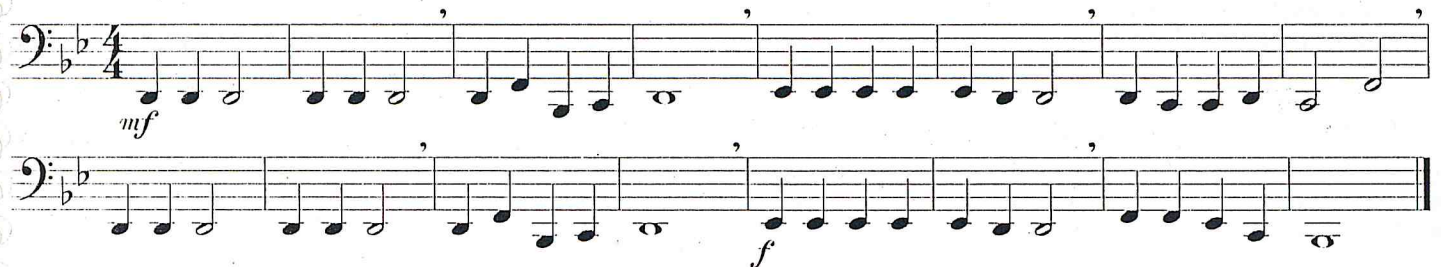
f – forte (play loudly) *mf* – mezzo forte (play moderately loud) *p* – piano (play softly)

Remember to use full breath support to control your tone at all dynamic levels.

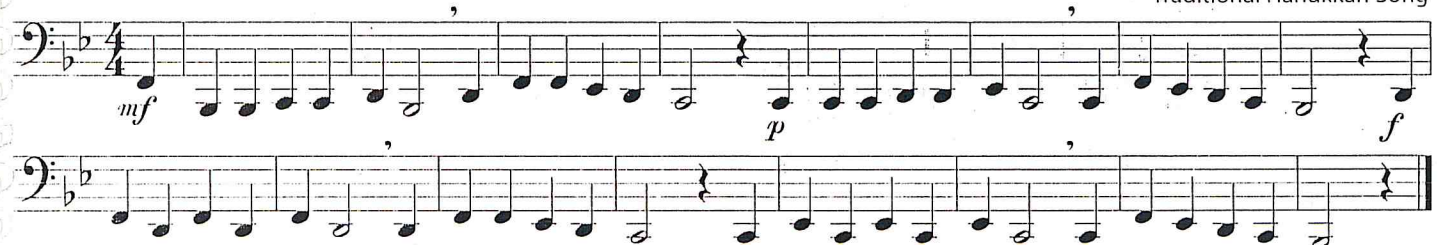
Clap



J. S. Pierpont



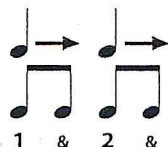
Traditional Hanukkah Song



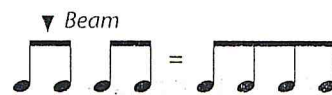
Eighth Notes



Each Eighth Note = $\frac{1}{2}$ Beat
 2 Eighth Notes = 1 Beat
 Play on down and up taps.



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



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

Clap

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

41. EIGHTH NOTE JAM

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

42. SKIP TO MY LOU

American Folk Song

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

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

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

44. OH, SUSANNA

Stephen Collins Foster

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

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

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

2 Time Signature

4

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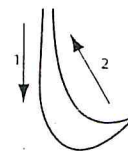


= 2 beats per measure

Quarter note gets one beat

Conducting

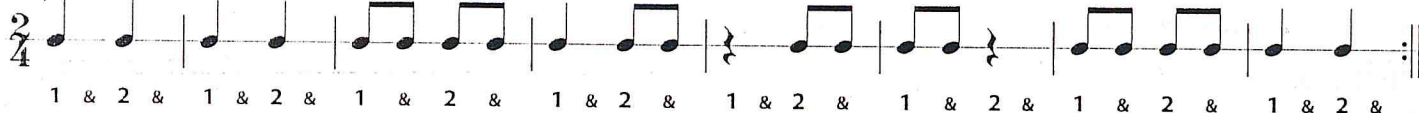
Practice conducting this two-beat pattern.



THEORY

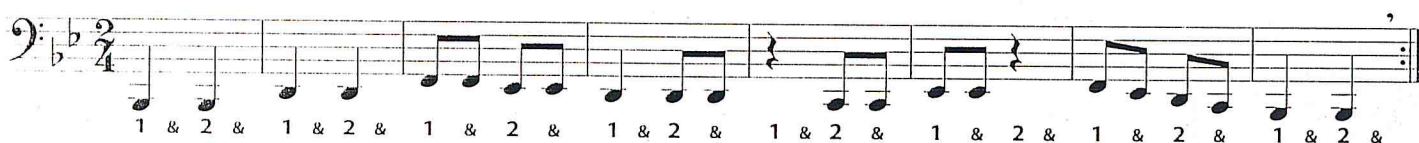
46. RHYTHM RAP

Clap



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

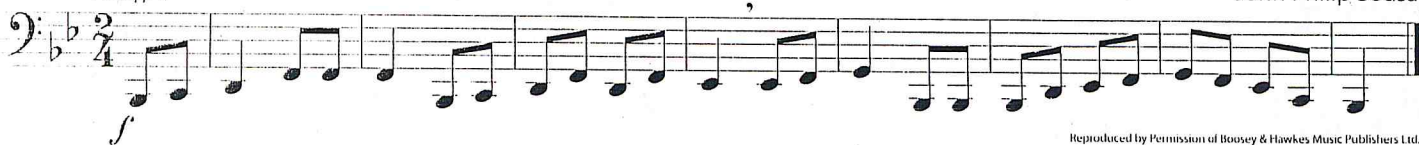
Moderato – Medium tempo

Andante – Slower walking tempo

48. HIGH SCHOOL CADETS – March

Allegro

John Philip Sousa



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49. HEY, HO! NOBODY'S HOME

Moderato



Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS

Clap



p *f* *p*

51. PLAY THE DYNAMICS



p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER



RHYTHM ETUDE

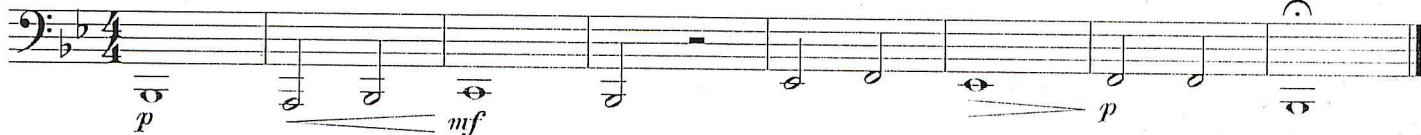


RHYTHM RAP



CHORALE

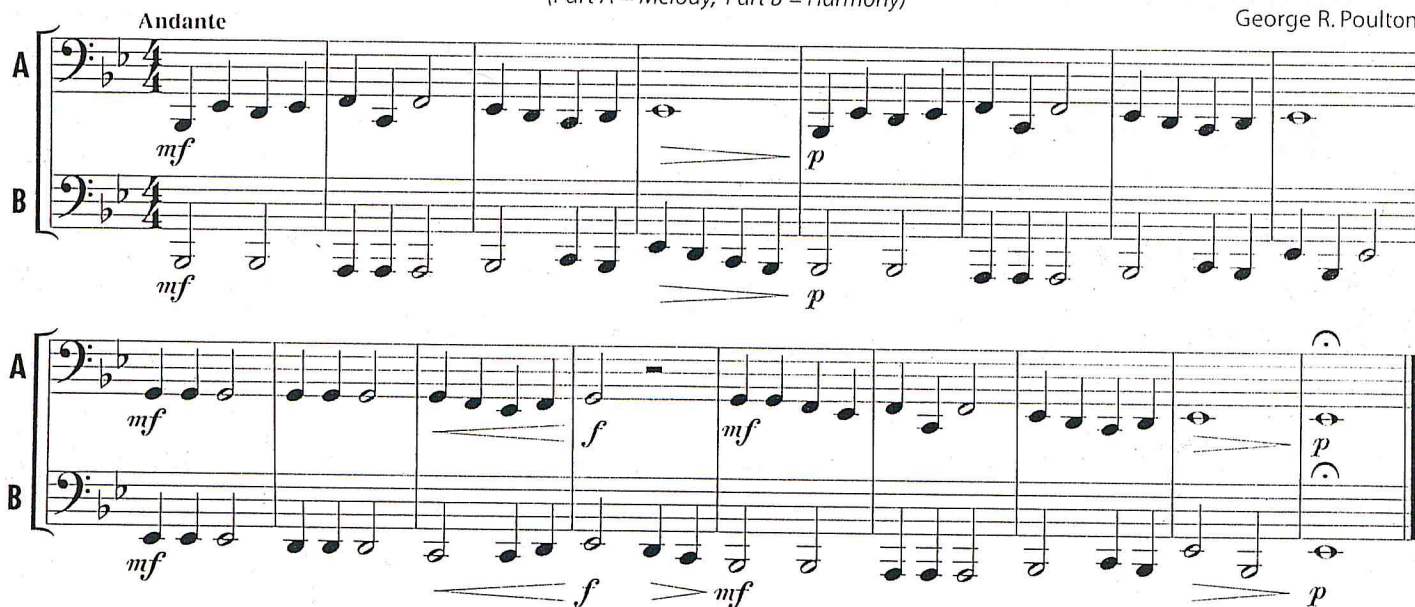
Andante



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)

Moderato

French Folk Song



FERNANDÓPOLIS — S. P.

Arr. by John Higgins

3 $\searrow$ Measure number

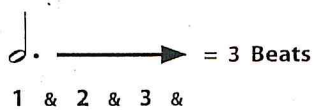
Musical score for "The Rose Tree" in G major, 4/4 time. The score is written for two voices, Soprano and Alto, and a Piano accompaniment. The Soprano part begins with a treble clef and a key signature of one sharp (F#). The Alto part begins with a bass clef and a key signature of one sharp (F#). The Piano accompaniment begins with a bass clef and a key signature of one sharp (F#). The score is divided into three systems. The first system contains the first two staves of the Soprano and Alto parts, and the first staff of the Piano accompaniment. The second system contains the next two staves of the Soprano and Alto parts, and the second staff of the Piano accompaniment. The third system contains the final two staves of the Soprano and Alto parts, and the final staff of the Piano accompaniment. The score concludes with a double bar line.

Tie

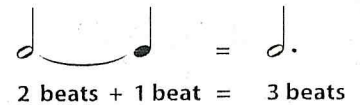
A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.

**59. FIT TO BE TIED****60. ALOUETTE**

French-Canadian Folk Song

**Dotted Half Note**

A dot adds half the value of the 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

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**

CO-PORAÇÃO MUSICAL DE FERNANDÓPOLIS

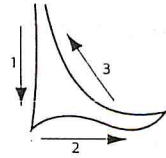
3 Time Signature

4

 = 3 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



THEORY

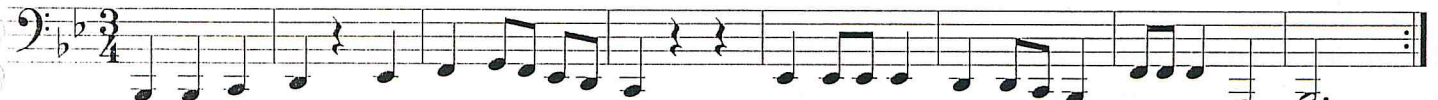
66. RHYTHM RAP

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 &

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 & 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*

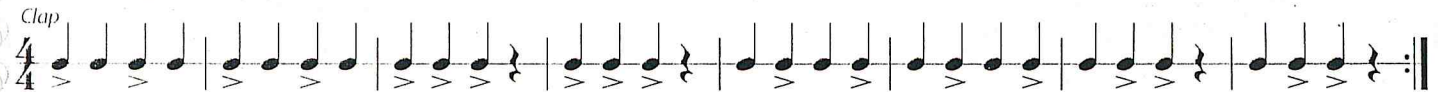
Accent



Emphasize the note.

70. ACCENT YOUR TALENT

Clap

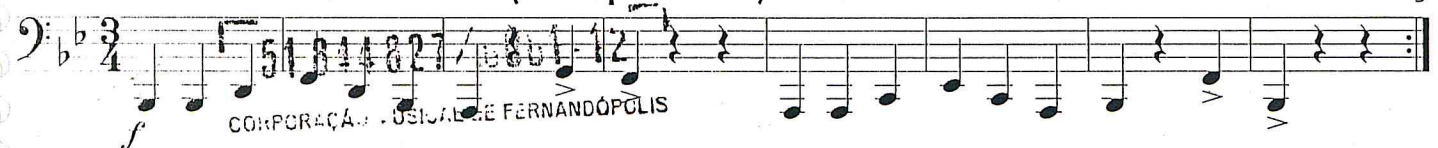


Latin American music has its roots in the African, Native American, Spanish and Portuguese cultures. This diverse music features lively accompaniments by drums and other percussion instruments such as maracas and claves. Music from Latin America continues to influence jazz, classical and popular styles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

HISTORY

71. MEXICAN CLAPPING SONG ("Chiapanecas")

Latin American Folk Song



f

CORPORAÇÃO MUSICAL DE FERNANDÓPOLIS

72. ESSENTIAL CREATIVITY

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



FERNANDÓPOLIS - S. P.

Accidental

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

Flat $\flat$

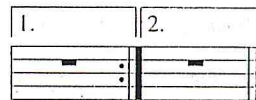
A **flat** sign lowers the pitch of a note by a half-step. The note A-flat sounds a half-step below A, and all A's become A-flats for the rest of the measure where they occur.

73. HOT MUFFINS – New Note
74. COSSACK DANCE
75. BASIC BLUES – New Note
New Key Signature

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

**1st & 2nd Endings**

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

**76. HIGH FLYING**

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

51 844 027 / 0001-12
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78. UP ON A HOUSETOP

Allegro

1. 2.

Check *mf*
Key Signature

f

The score for 'Up on a Housetop' is in bass clef, 4/4 time, and B-flat major. It features two staves. The first staff has a first ending bracketed over measures 1-4, and a second ending bracketed over measures 5-8. The second staff continues the melody. Dynamics include *mf* and *f*. There are also 'Check Key Signature' and 'Check' markings.

79. JOLLY OLD ST. NICK – Duet

Moderato

1. 2.

A *mf*

B *mf*

The score for 'Jolly Old St. Nick' is a duet in bass clef, 2/4 time, and B-flat major. It features two staves, A and B. Both staves have a first ending bracketed over measures 1-4, and a second ending bracketed over measures 5-8. Dynamics include *mf*.

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

80. THE BIG AIRSTREAM – New Note

B

○○○

Δ Bb

The score for 'The Big Airstream' is in bass clef, 4/4 time, and B-flat major. It features a single staff. There are three empty circles (○○○) and a triangle with a B-flat (Δ Bb) marking.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

Franz Lehar

mf *f*

mf *f*

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The score for 'Waltz Theme (The Merry Widow Waltz)' is in bass clef, 3/4 time, and B-flat major. It features two staves. Dynamics include *mf* and *f*. The copyright notice is '© Glocken Verlag Ltd, London Reproduced by Permission'.

82. AIR TIME

The score for 'Air Time' is in bass clef, 4/4 time, and B-flat major. It features a single staff.

83. DOWN BY THE STATION

Allegro

mf

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The score for 'Down by the Station' is in bass clef, 2/4 time, and B-flat major. It features a single staff. Dynamics include *mf*. The copyright notice is 'CORPORAÇÃO MUSICAL DE FERNANDO OLIS'.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

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FERNANDÓPOLIS - S. P.

mf *f* *p*

The score for 'Essential Elements Quiz' is in bass clef, 3/4 time, and B-flat major. It features a single staff. Dynamics include *mf*, *f*, and *p*. The copyright notice is 'CEP. 15.600-000' and 'FERNANDÓPOLIS - S. P.'.

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

The score for 'Essential Creativity' is in bass clef, 4/4 time, and B-flat major. It features a single staff with a series of notes for improvisation.

WORK-OUTS FOR TONE & TECHNIQUE

Two staves of musical notation for the bass line. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, followed by a half note G1. The second staff continues the melody with quarter notes: F1, E1, D1, C1, B0, A0, G0, and ends with a half note G0. A repeat sign is placed at the end of the second staff.

[illegible]

Theme and Variations

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

The image displays a musical score for a bassoon, titled "The Theme and Variations". The score is written on two staves, both in bass clef, with a key signature of one flat (B-flat) and a 4/4 time signature. The first staff is labeled "Theme" and begins with a mezzo-forte (*mf*) dynamic marking. It contains a single melodic line. The second staff is labeled "Variation 2" and contains a more complex melodic line with many beamed eighth and sixteenth notes. The first staff also includes a section labeled "Variation 1" which features a different melodic pattern. The score is presented on a white background with black musical notation.

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."

Moderato Fine Caribbean Folk Song

f *mf* D.C. al Fine

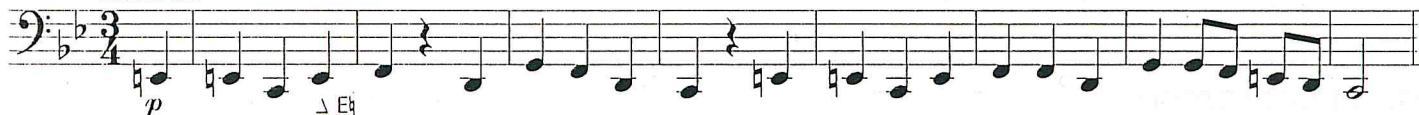
FERNANDÓPOLIS — S. P.

Natural

FERNANDÓPOLIS — S. P.

A **natural** sign cancels a flat (b) or sharp (#) and remains in effect for the entire measure.**92. RAZOR'S EDGE – New Note****93. THE MUSIC BOX**

Moderato

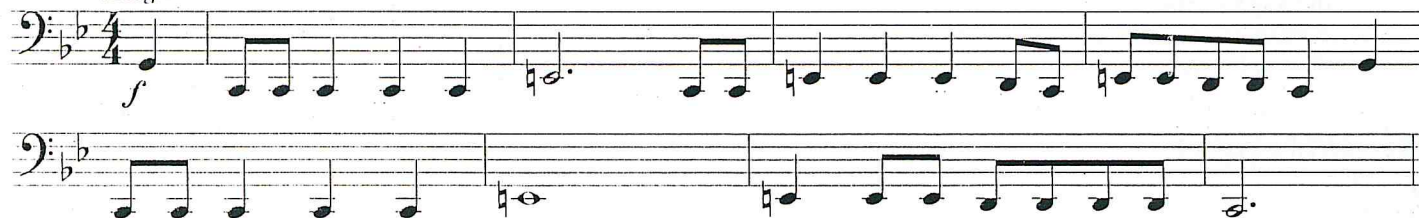


African-American spirituals originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals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

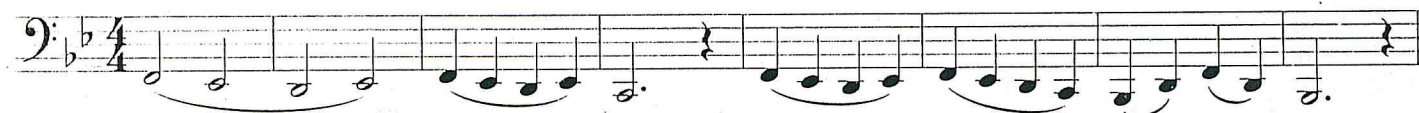
94. EZEKIEL SAW THE WHEEL

Allegro

African-American Spiritual

**Slur**A curved line which connects notes of different pitch. Tongue only the first note in a **slur**.**95. SMOOTH OPERATOR**

Δ Slur 2 notes – tongue only the first.

96. GLIDING ALONG

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

**98. ESSENTIAL ELEMENTS QUIZ**

Andante

Fine

D.C. al Fine



THEORY

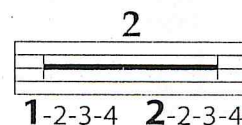
A musical "sentence" which is often 2 or 4 measures long. Try to play a **phrase** in one breath.

THEORY

This **Key Signature** indicates the *Key of F* – play all B's as B-flats.



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



Allegro

mf

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

2

△ E4

The first system of the musical score for 'The Little Boat' consists of two staves in bass clef with a 4/4 time signature. The tempo is marked 'Allegro' and the dynamic is 'mf'. The first staff contains a melody starting on a dotted half note (G2), followed by quarter notes (F2, E2, D2, C2), a half note (B1), and a quarter note (A1). The second staff contains a bass line starting on a dotted half note (G1), followed by quarter notes (F1, E1, D1, C1), a half note (B0), and a quarter note (A0). The piece ends with a double bar line. A rehearsal mark '△ E4' is placed below the first staff. A first ending bracket labeled '2' spans the final two measures of the first staff, with the instruction '1-2-3-4 2-2-3-4' written below it.

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.

Moderato

A

B

mf

mf

Johann Sebastian Bach

mf

mf

play. Now erase the bar lines and try the other time signature. Do the phrases sound different?

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HISTORY

Allegro

Franz Schubert



Allegro

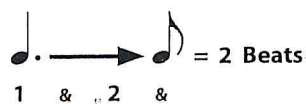
American Folk Song



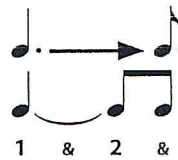
Allegro



Dotted Quarter & Eighth Notes

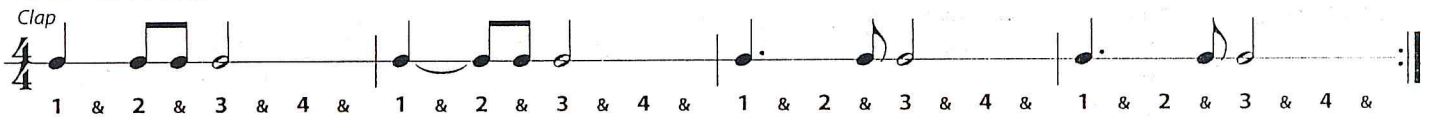


A dot adds half the value of the quarter note.

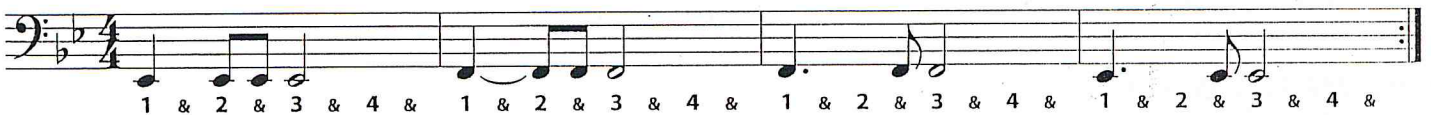


A single eighth note has a flag on the stem.

110. RHYTHM RAP



111. THE DOT ALWAYS COUNTS



112. ALL THROUGH THE NIGHT



113. SEA CHANTY

Moderato

Always use a full airstream.

English Folk Song



114. SCARBOROUGH FAIR

Andante

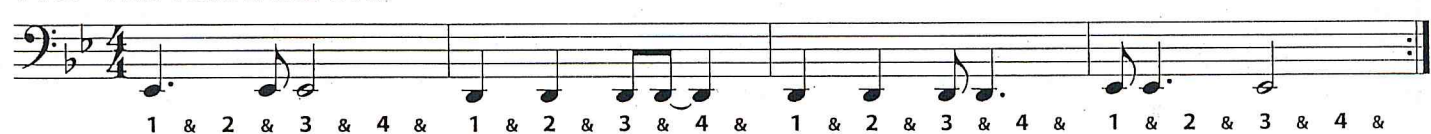
English Folk Song



115. RHYTHM RAP



116. THE TURNAROUND



117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Andante

Scottish Folk Song



PERFORMANCE SPOTLIGHT

FERNANDÓPOLIS — S. P.

Solo with Piano Accompaniment

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

118. THEME FROM "NEW WORLD SYMPHONY"

Antonin Dvorák

Largo 4 5 ↘ Measure number

p *mf* *p* *p* *p*

Slower 2

Piano Accompaniment

Largo 4 5

p *mf* *p* *mf*

Slower

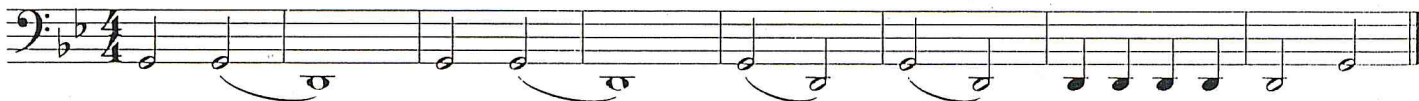
SPECIAL TUBA EXERCISE - Lip Slurs

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.

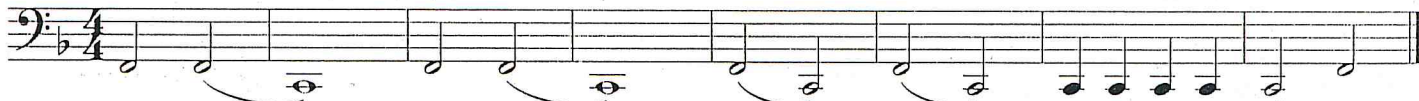
119. GRENADILLA GORILLA JUMP No. 1



120. JUMPIN' UP AND DOWN



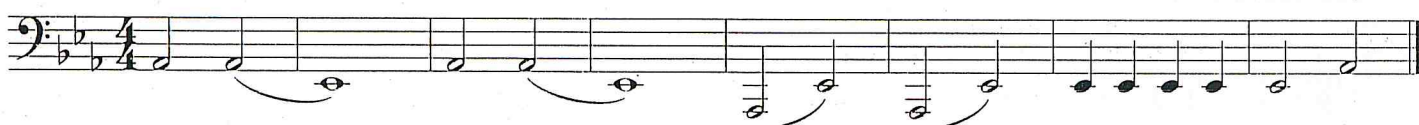
121. GRENADILLA GORILLA JUMP No. 2



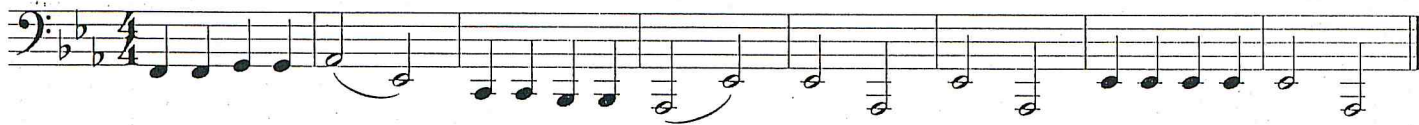
122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



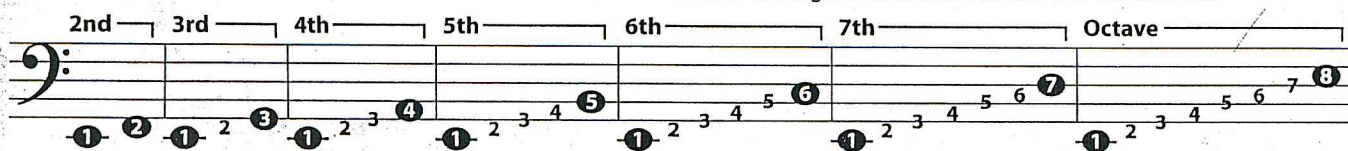
124. JUMPIN' JACKS



Interval

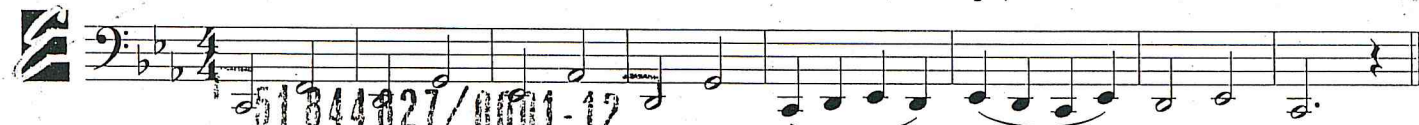
The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.

THEORY



125. ESSENTIAL ELEMENTS QUIZ

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



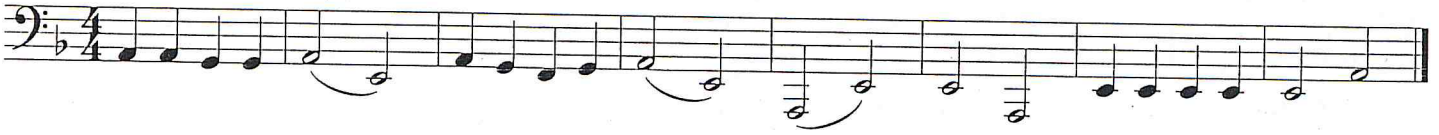
Intervals: 2nd

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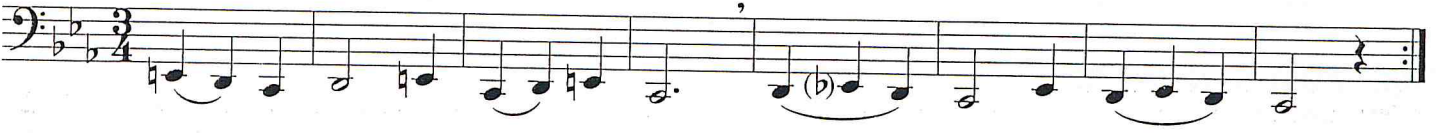
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FERNANDÓPOLIS - S. P.

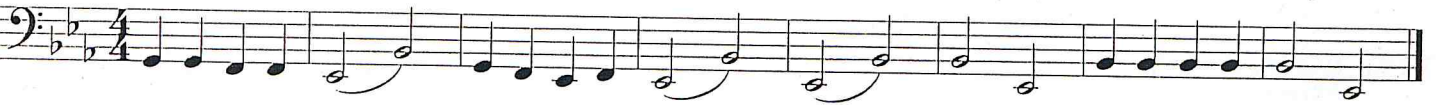
126. GRENADILLA GORILLA JUMP No. 4



127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER - New Note



51 844 827 / 0001-12

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.

COMPORAÇÃO MUSICAL DE FERNANDÓPOLIS

CEP. 15.600-000

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

FERNANDÓPOLIS - S. P.
African Folk Song

Moderato

A *mf*

B *mf*

C *mf*

A *p*

B *p*

C *p*

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

1. 2.

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

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CONPORAÇÃO MUSICAL DE FERNANDÓPOLIS

Practice conducting this four-beat pattern.

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3

135. TECHNIQUE TRAX Practice at all dynamic levels.

FERNANDÓPOLIS — S. P.

136. FINLANDIA

Jean Sibelius

Andante

p

mf

1. 2.

p

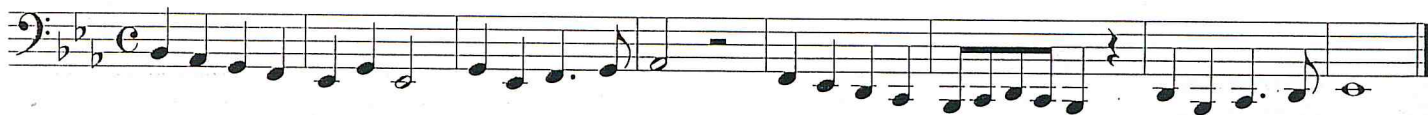
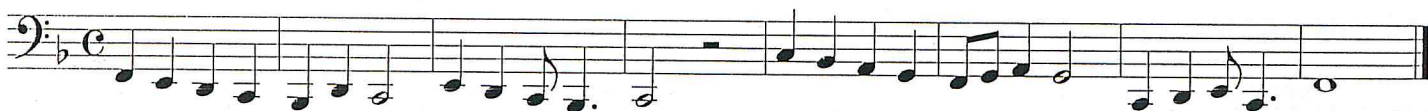
137. ESSENTIAL CREATIVITY

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

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FERNANDÓPOLIS — S. P.

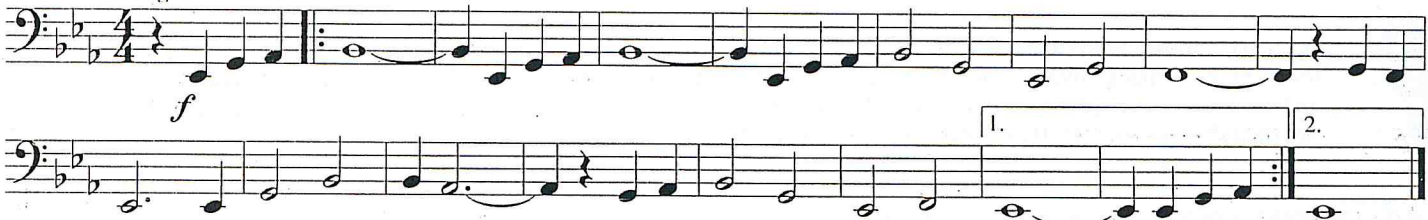
**139. TECHNIQUE TRAX** *Always check the key signature.***140. MORE TECHNIQUE TRAX****141. GERMAN FOLK SONG**

Moderato

**142. THE SAINTS GO MARCHIN' AGAIN**

Allegro

James Black and Katherine Purvis

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

Scale

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

147. CONCERT B $\flat$ SCALE

Chord & Arpeggio

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

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

149. SCALE AND ARPEGGIO

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"

Andante

Franz Josef Haydn

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

COMPOSIÇÃO MUSICAL DE FERNANDÓGLIS

PERFORMANCE SPOTLIGHT

CEP. 15.600-000

FERNANDÓPOLIS — S. P.

152. SCHOOL SPIRIT – Band Arrangement

March Style

5 ~ Measure Number

W.T. Purdy
Arr. by John Higgins

Musical score for 'School Spirit' in bass clef, 2/4 time. The score consists of four staves. The first staff begins with a forte (*f*) dynamic and a measure rest at measure 5, followed by a mezzo-forte (*mf*) dynamic. The second staff has a measure rest at measure 13. The third staff has a measure rest at measure 21. The fourth staff has a measure rest at measure 29, followed by a first ending (1.) and a second ending (2.). The score ends with a double bar line.

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

Allegro

Julius Benedict
Arr. by John Higgins

Musical score for 'Carnival of Venice' in bass clef, 3/4 time. The score consists of six staves. The first staff begins with a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic. The second staff has measure rests at measures 5, 13, 21, and 29. The third staff has a measure rest at measure 29, followed by a forte (*f*) dynamic. The fourth staff has a measure rest at measure 37, followed by a forte (*f*) dynamic. The fifth staff has a measure rest at measure 45, followed by a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The sixth staff has a measure rest at measure 45, followed by a forte (*f*) dynamic. The score ends with a double bar line.

[illegible]

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.

Andante

1.

2.

mf

6

f

14

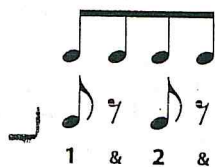
mf

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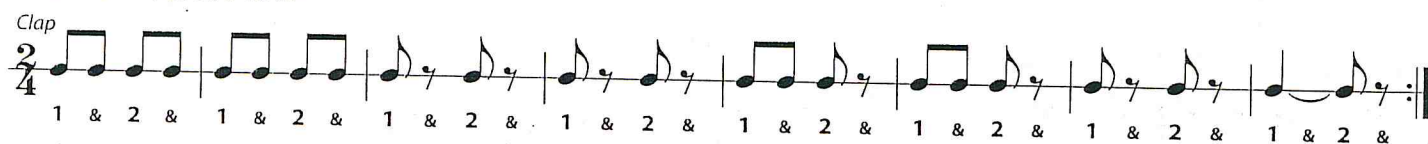
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Eighth Note & Eighth Rest

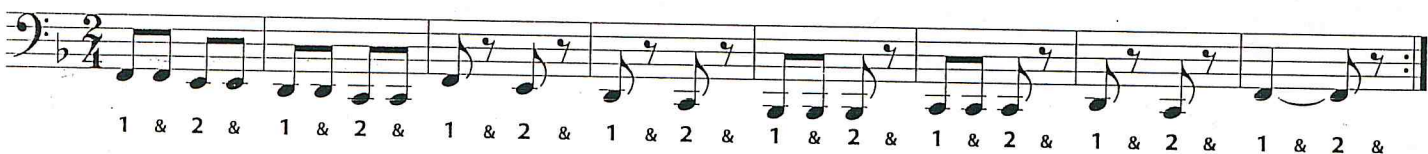
$\text{♩} = 1/2 \text{ beat of sound}$
 $\text{♩} = 1/2 \text{ beat of silence.}$



158. RHYTHM RAP



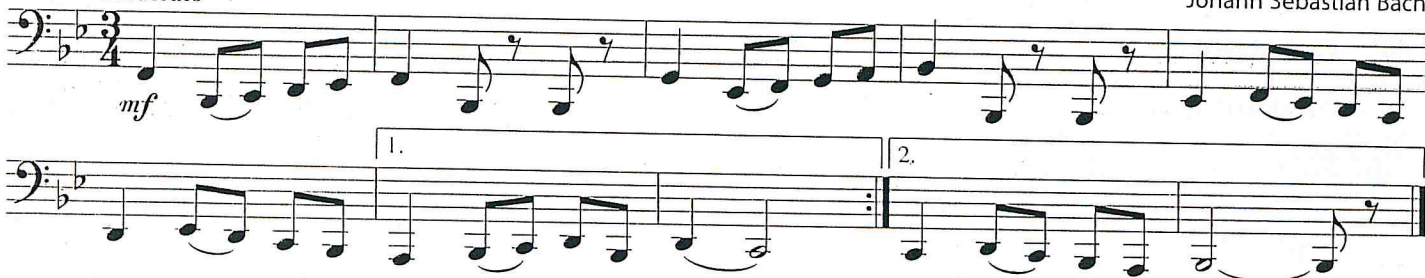
159. EIGHTH NOTE MARCH



160. MINUET

Moderato

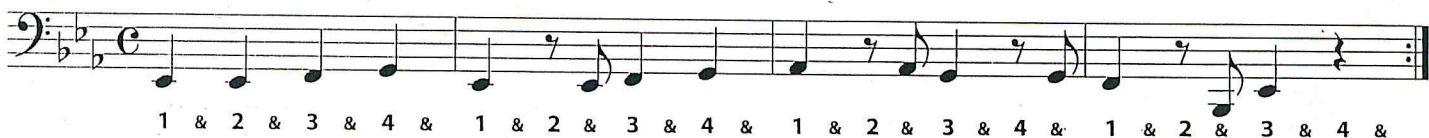
Johann Sebastian Bach



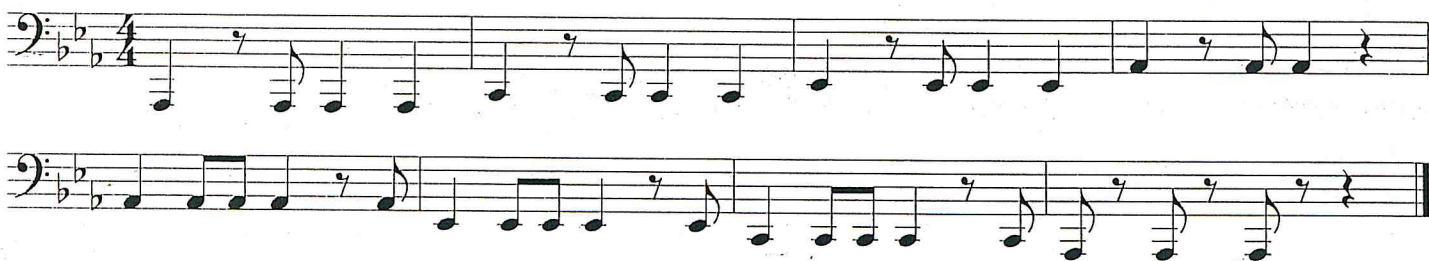
161. RHYTHM RAP



162. EIGHTH NOTES OFF THE BEAT



163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante



165. DANCING MELODY – New Note



HISTORY

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

166. EL CAPITAN

John Philip Sousa

Allegro

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HISTORY

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

167. O CANADA

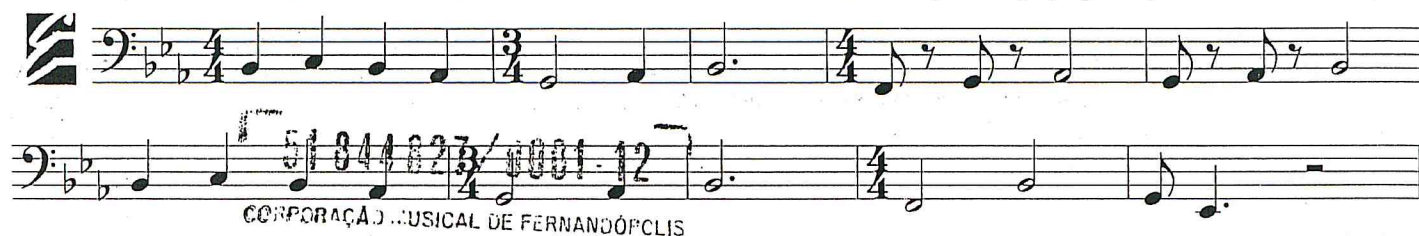
Calixa Lavallee,
l'Hon. Judge Routhier
and Justice R.S. Weir

Maestoso (Majestically)



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

Count and clap before playing. Can you conduct this?



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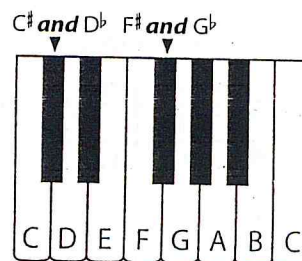
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FERNANDÓPOLIS — S. P.

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

G_b/F[#]



Enharmonic notes use the same fingering.



170. DARK SHADOWS

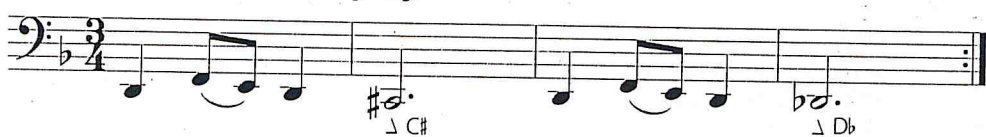


171. CLOSE ENCOUNTERS

D_b/C[#]



Enharmonic notes use the same fingering.



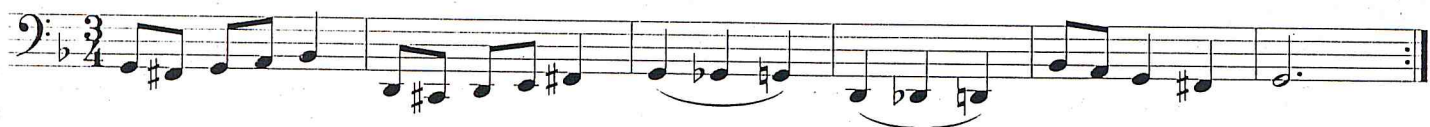
172. MARCH SLAV

Largo

Peter Illyich Tchaikovsky



173. NOTES IN DISGUISE



Chromatic Notes

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

THEORY

174. HALF-STEPPIN'



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

Fine

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)

CORPORAÇÃO MUSICAL DE FERNANDÓPOLIS

FERNANDÓPOLIS — S. P.

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

179. AMERICAN PATROL

F.W. Meacham

Allegro

180. WAYFARING STRANGER

African-American Spiritual

Andante

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

7 Andante

15

25 Maestoso

35

45

55

65

75

85

95

105

115

125

135

145

155

165

175

185

195

205

215

225

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245

255

265

275

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PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f

p *f* *p*

mf *f*

mf

mf

mf

mf

mf

mf

mf

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 Eb version)

Johannes Brahms
Arr. by John Higgins

Allegro

Tuba

Piano

mf

mf

mf

p

p

13

f

mf

f

mf

1. **2.**

1. **2.**

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CORPORACÃO MUSICAL DE FERNANDÓPOLIS

DUETS

CEP. 15.600-000

Here is an opportunity to ³get together with a friend and enjoy playing music. The other player does not have to play the same instrument as you. Try to exactly match each other's rhythm, pitch and tone quality. Eventually, it may begin to sound like the two parts are being played by one person! Later, try switching parts.

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

A *p*

B *p*

Fine

mf

D.C. al Fine

mf

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

A *f*

B *f*

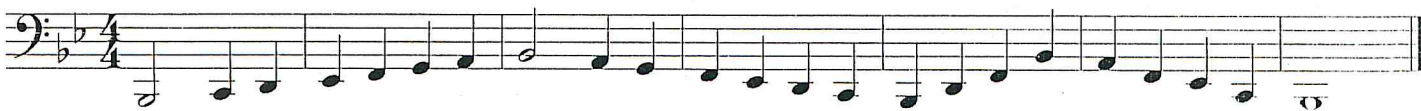
Fine

D.C. al Fine

p

p

1.



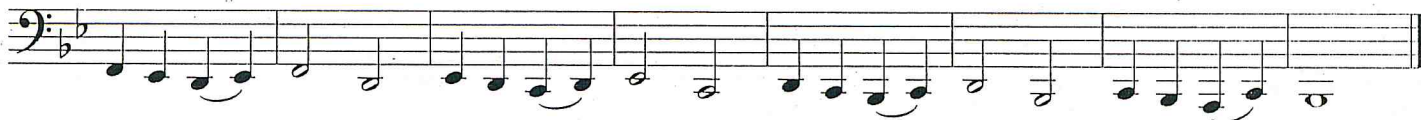
2.



3.



4.



1.



2.



3.



4.



FERNANDÓPOLIS - S. P.

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1.



1.



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

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RHYTHM STUDIES

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

CREATING MUSIC

THEORY

Composition

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

1. ODE TO JOY

Ludwig van Beethoven

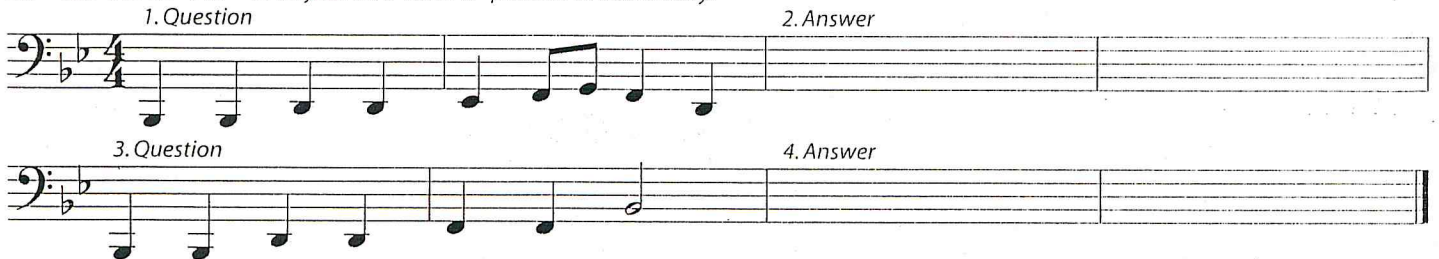
1. Question 2. Answer 3. Question 4. Answer



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

1. Question 2. Answer

3. Question 4. Answer



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

A



C



B



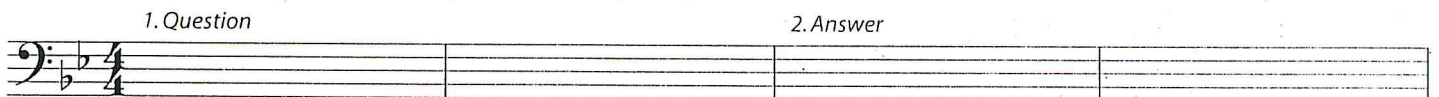
D



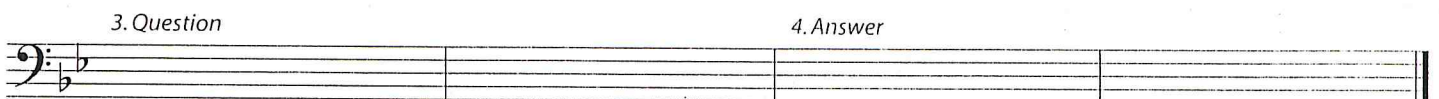
4. YOU NAME IT: _____

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

1. Question 2. Answer



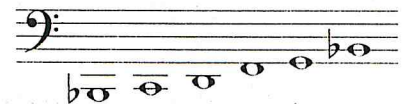
3. Question 4. Answer



THEORY

Improvisation

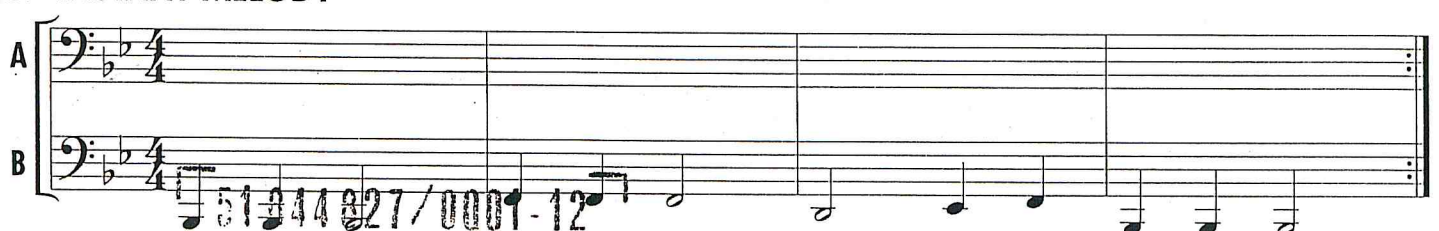
Improvisation is the art of freely creating your own melody *as you play*. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).



5. INSTANT MELODY

A

B



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

27 28 1 2

26 3

25 4

24 5

23 6

22 7

21 8

20 9

19 10

18 11

17 12

16 13

15 14

ESSENTIAL ELEMENTS

STAR ACHIEVER

NAME _____

- | | |
|--|--|
| 1. Page 2-3, The Basics | 15. Page 22, EE Quiz, No. 117 |
| 2. Page 5, EE Quiz, No. 13 | 16. Page 23, Performance Spotlight |
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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 |

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0 FORACAO MUSICAL DE FERNANDÓPOLIS

1844827/6661-12

FINGERING CHART

TUBA

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.
 - Remove the mouthpiece. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
 - Wipe off the instrument with a clean soft cloth.
- Return the instrument to its case.

Tuba valves occasionally need oiling. To oil your valves, simply:

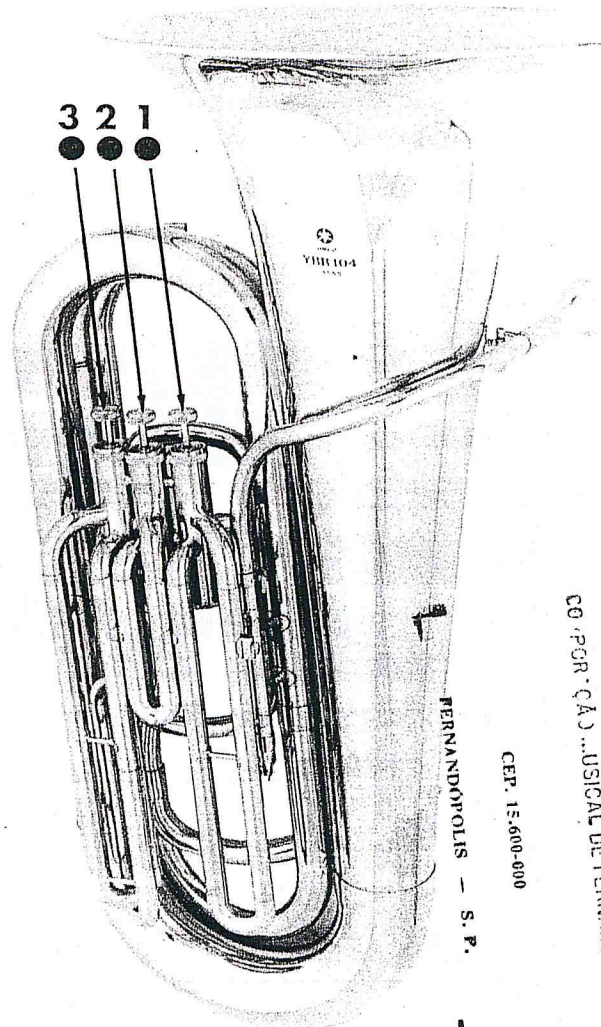
- Unscrew the valve at the top of the casing.
- Lift the valve half-way out of the casing.
- Apply a few drops of oil to the exposed metal valve.
- Carefully return the valve to its casing. When properly inserted, the top of the valve should easily screw back into place.

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.

- = Open
● = Pressed down

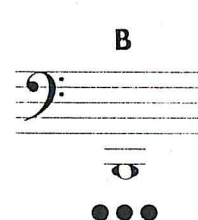
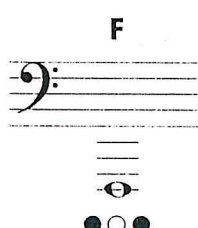
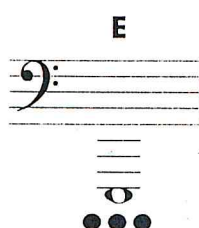
*Instrument courtesy of Yamaha Corporation of America,
Band and Orchestral Division*



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51844827/0001-12
CO. POR. CAJ. MUSICAL DE FERNANDÓPOLIS



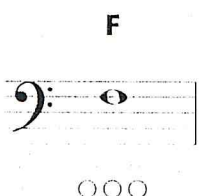
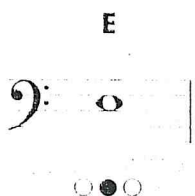
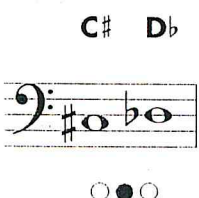
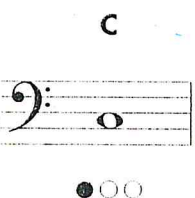
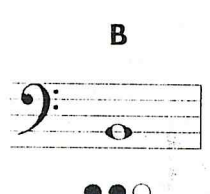
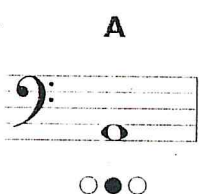
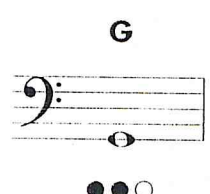
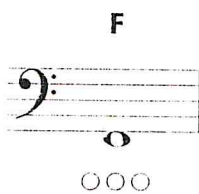
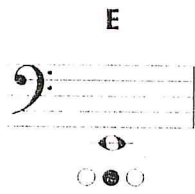
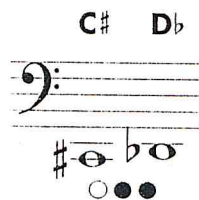
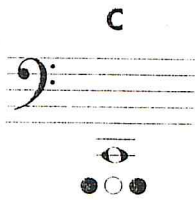
FINGERING CHART

CORPORACÃO MUSICAL DE FERNANDÓPOLIS

TUBA

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 Sharp 5

Slur 19
 Soli 29
 Solo 23, 38
 Tempo 11
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 Treble Clef 5 (*Treble clef inst.*)
 Trio 25
 Whole Note 7

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