

B♭ CLARINET BOOK 1

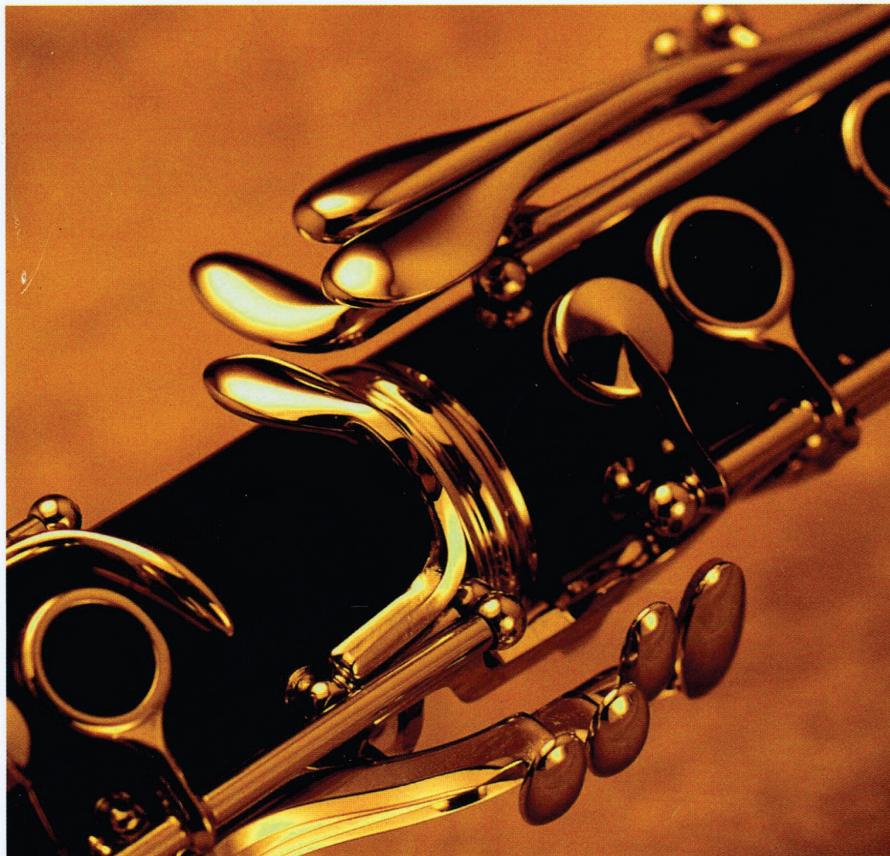


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COMPREHENSIVE BAND METHOD



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



HAL•LEONARD[®]
CORPORATION

ESSENTIAL ELEMENTS

2000

COMPREHENSIVE BAND METHOD

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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

In 1690, the German instrument maker Johann Denner invented the clarinet by transforming the double reed "chalumeau" (*shall-you-mo*) into a single reed instrument. Since the chalumeau could only play notes in a low range, he added a "register key" to allow his new instrument to play higher notes. The word clarinet comes from the Italian word *clarino*, used for an older type of high-pitched trumpet. Today the low range of the clarinet is still called the "chalumeau register," because of the low notes of the original chalumeau.

By the 1840's, two French instrument makers named Klosé and Buffet had created a clarinet fingering system modeled after the flute key system designed by Boehm. Nearly all clarinets today are made with the Boehm system.

The clarinet family includes the B♭ Clarinet, the A Clarinet (used in some orchestra music), the B♭ Bass Clarinet, the E♭ Soprano and Alto Clarinets, the E♭ Contrabass Clarinet and B♭ Contrabass Clarinet.

Fingerings are virtually the same for all clarinets, making it possible for a clarinetist to play any of the instruments. As one of the primary instruments in the sound of a concert band, clarinets play melodies, harmonies and solos.

Mozart, Brahms, Weber, Bartok and Hindemith are among the important composers who have featured clarinets in their writing. Some famous clarinetists include Richard Stoltzman, Benny Goodman, Eddie Daniels and Stanley Drucker.

HISTORY OF THE CLARINET

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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 "too" 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

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:

REED PLACEMENT

- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position the reed so that only a hairline of the mouthpiece can be seen above the reed.
- Gently tighten the ligature screws.

EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Firm the corners of your mouth like a slightly puckered smile.
- Stretch your chin downward.
- Place the mouthpiece on your lower lip so that the reed extends about 1/2 inch into your mouth. Place upper teeth on top of the mouthpiece.
- Close your mouth around the mouthpiece. Keep the corners of the mouth firm and the chin pointing downward.

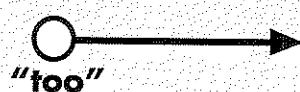
Taking Care Of Your Instrument

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

MOUTHPIECE WORKOUT

Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.



REST



REST

Getting It Together

If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

Step 1 Put the thin end of the reed into your mouth to moisten it thoroughly while assembling your instrument. If needed, rub a small amount of cork grease on all corks. Clean hands.

Step 2 Hold the lower section in the palm of your left hand, with the key work facing up. Do not put any pressure on the long rod. Pick up the bell with your right hand and gently twist it onto the cork of the lower section.

Step 3 Hold the upper section in your right hand so you can depress the lower of the two open rings with your second finger. Gently twist the upper section into the lower section. Check that the bridge key on the upper section crosses directly over its connector on the lower section. The tone holes of the two sections should be aligned.

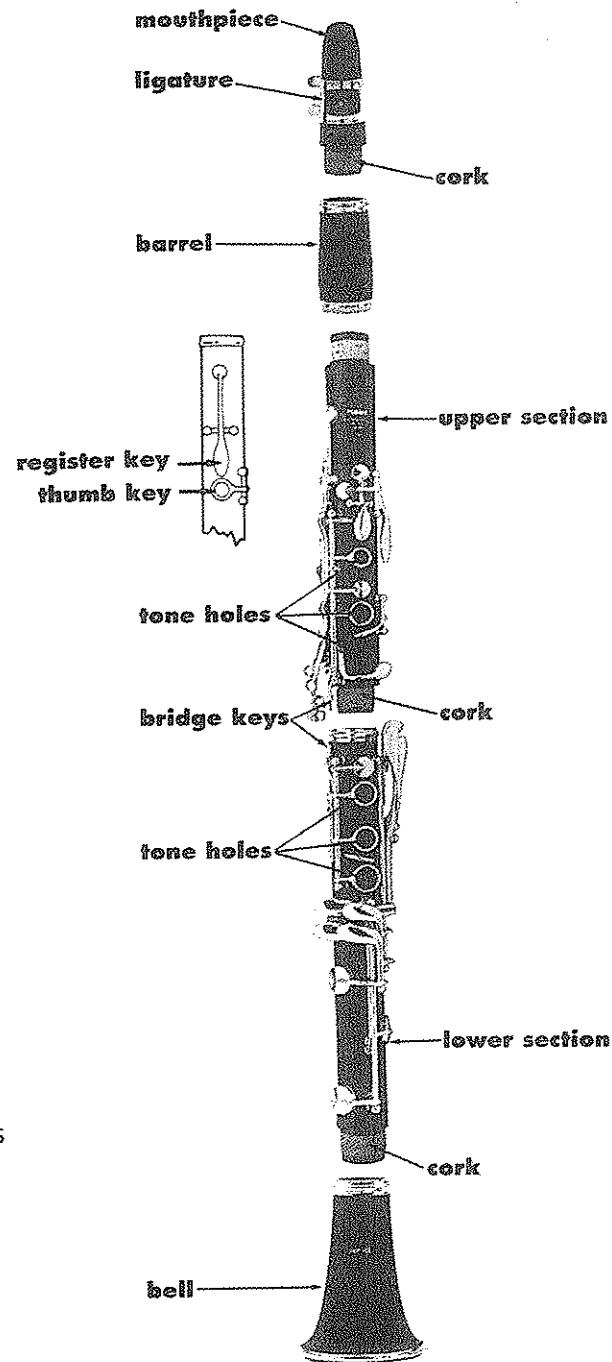
Step 4 Hold your instrument in your left hand, near the top of the upper section. Pick up the barrel in your right hand and gently twist its larger end onto the top of the upper section.

Step 5 Twist the mouthpiece into the barrel. The flat side of the mouthpiece should form a straight line with the register key and thumb rest. Place the reed on the mouthpiece (see page 2).



Step 6

With your right thumb under the thumb rest and left thumb on the thumb key, use the pads of your fingers to cover the tone holes. Your fingers should curve naturally. Bring the clarinet up as shown on the left:



READING MUSIC

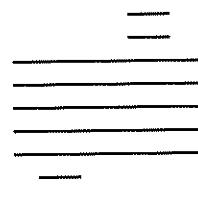
Identify and draw each of these symbols:

Music Staff



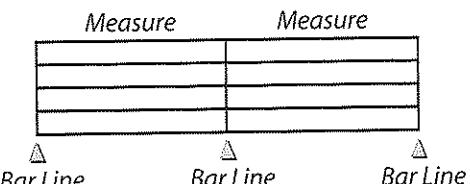
The **music staff** has 5 lines and 4 spaces where notes and rests are written.

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**.

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 ▾

8. FOUR BY FOUR

Repeat Sign ▾

9. TOUCHDOWN
10. THE FAB FIVE
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.



THEORY

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

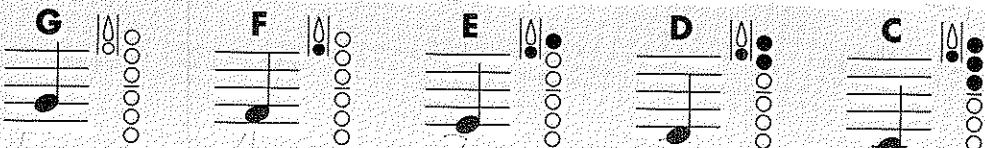
n cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

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.

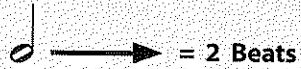
Notes In Review

Memorize the fingerings
for the notes you've learned:

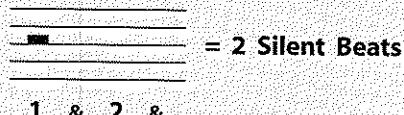
**14. ROLLING ALONG**

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

16. THE HALF COUNTS
17. HOT CROSS BUNS Check your embouchure and hand position.

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.

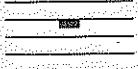
F	G	F	E	F	E	D	C	D	E	F	E	F
---	---	---	---	---	---	---	---	---	---	---	---	---

Whole Note
 = 4 Beats

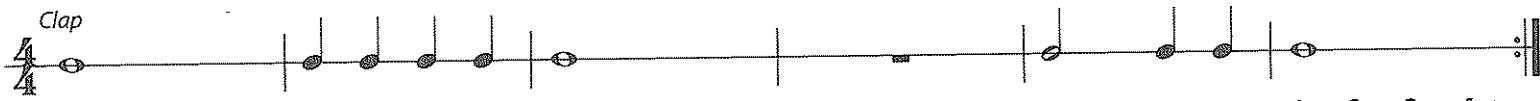
1 & 2 & 3 & 4 &

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



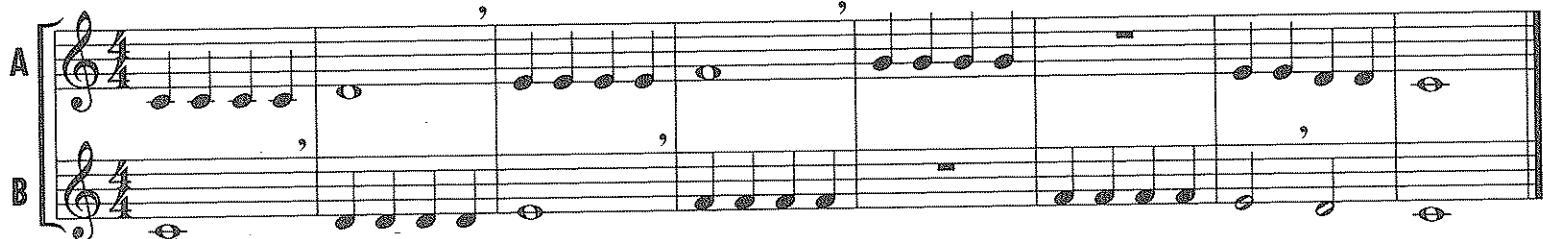
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

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

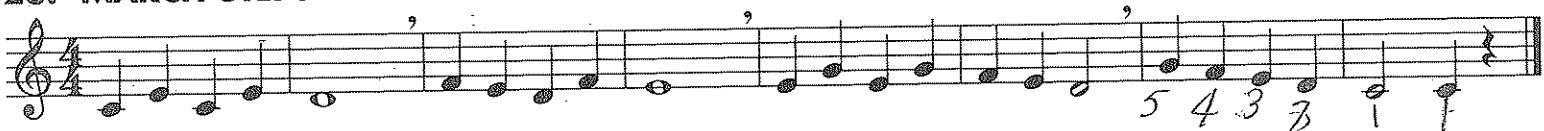
A composition with two different parts, played together.

22. SPLIT DECISION - Duet


A 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &
B 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Key Signature

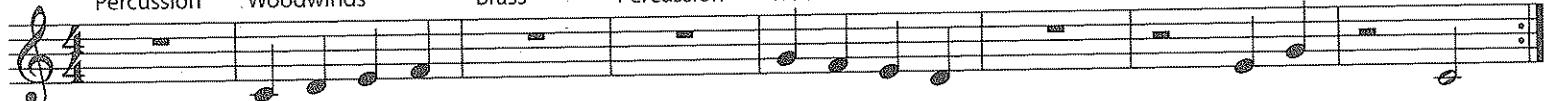
The Key Signature tells us which notes to play with sharps (♯) or flats (♭) throughout the music. Your Key Signature indicates the Key of C (no sharps or flats).

THEORY**23. MARCH STEPS**


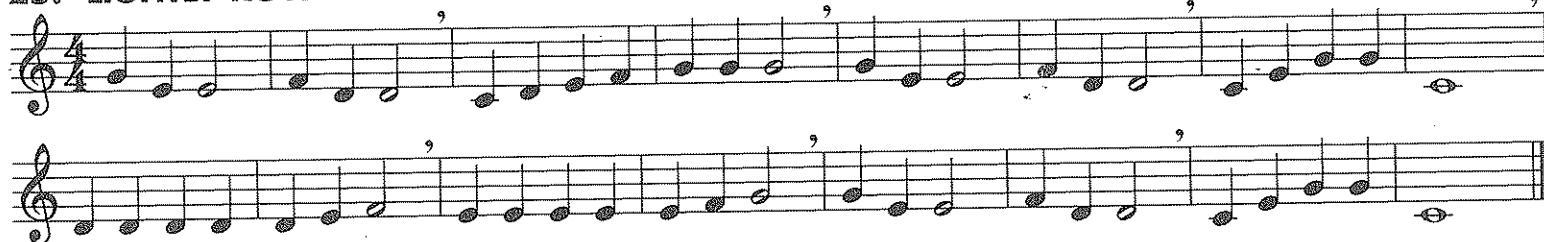
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

24. LISTEN TO OUR SECTIONS

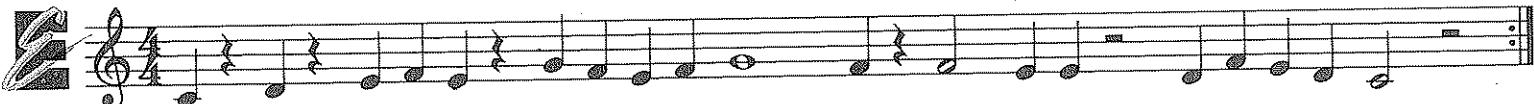
Percussion Woodwinds Brass Percussion Woodwinds Brass Perc. Ww. Brass All



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

25. LIGHTLY ROW


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

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


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

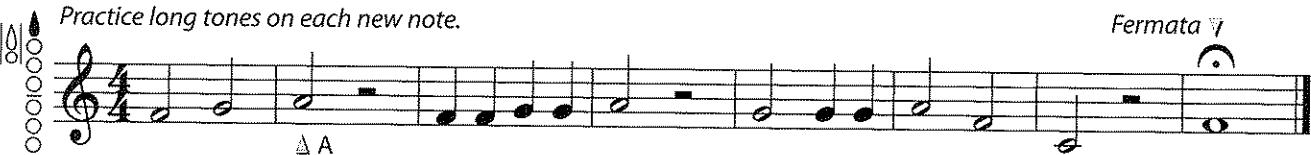
Fermata



Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

Practice long tones on each new note.

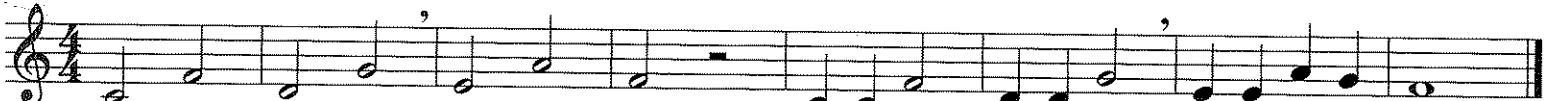


28. AU CLAIRE DE LA LUNE

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

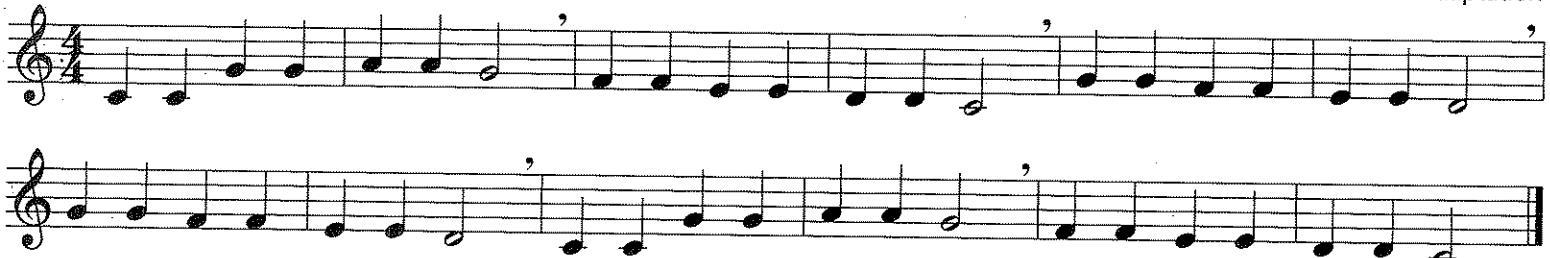


HISTORY

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."

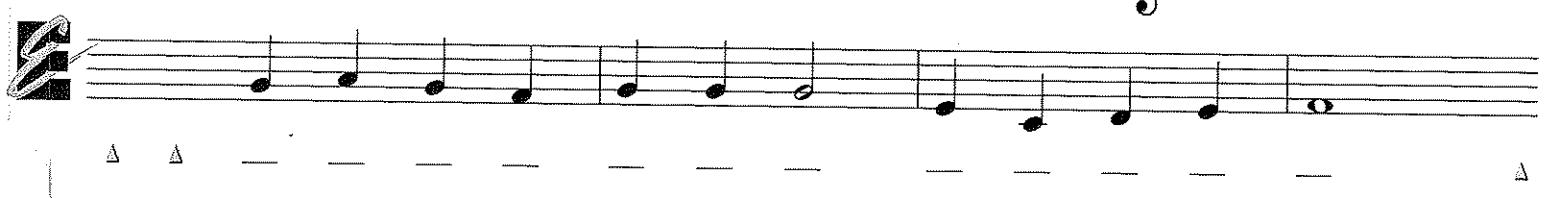
31. A MOZART MELODY

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

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

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

38. JINGLE BELLS

Keep your fingers close to the keys, curved naturally.

J. S. Pierpont

39. MY DREYDL

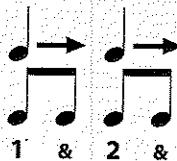
Use full breath support at all dynamic levels.

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

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

2 Time Signature

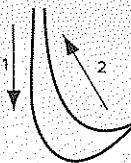
4



- = **2 beats** per measure
- = **Quarter** note gets one beat

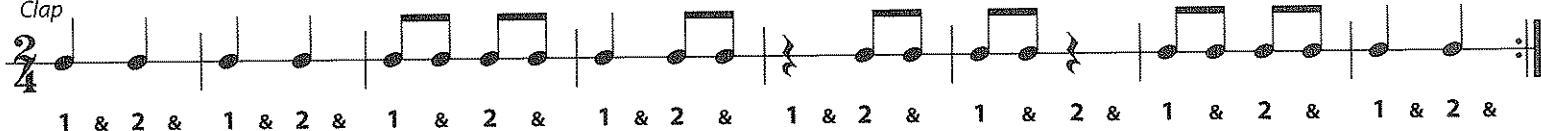
Conducting

Practice conducting this two-beat pattern.

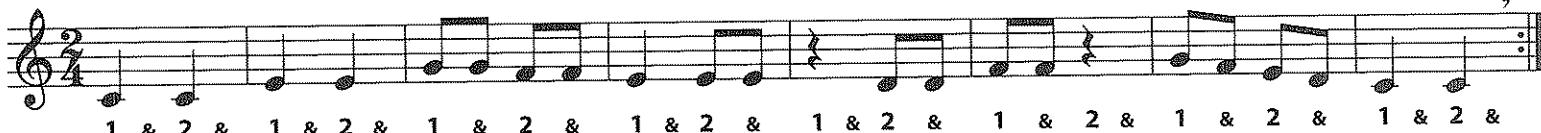


46. RHYTHM RAP

Clap



47. TWO BY TWO



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

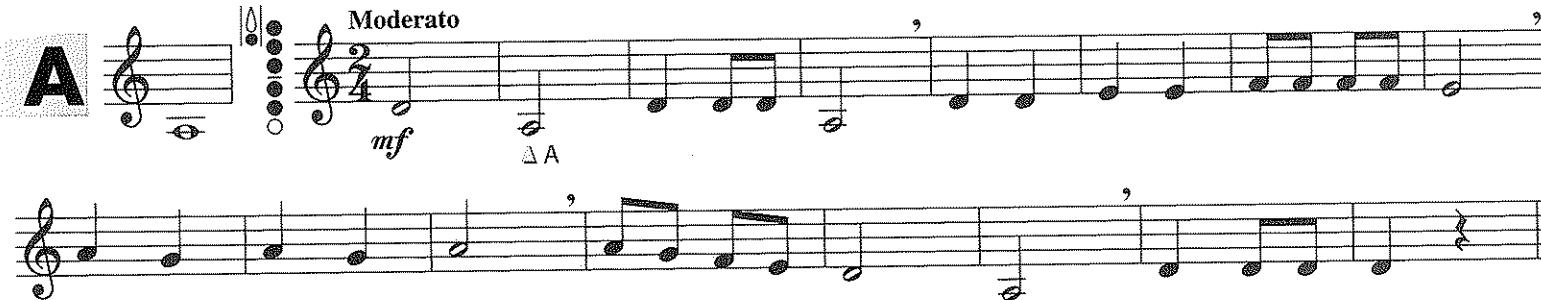
John Philip Sousa

Allegro



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49. HEY, HO! NOBODY'S HOME – New Note



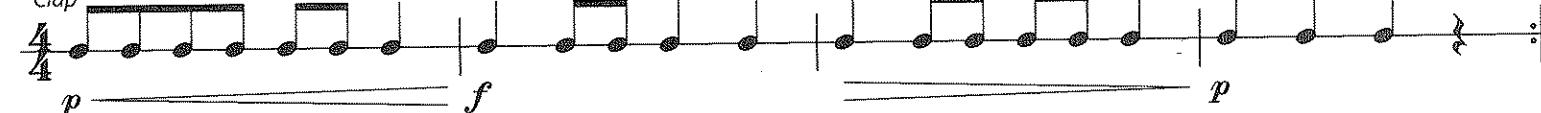
Dynamics

Crescendo (gradually louder)

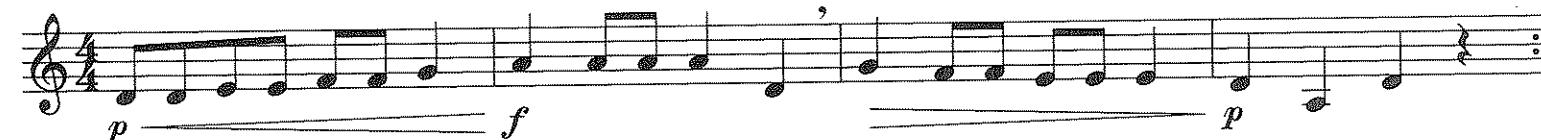
Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS

Clap



51. PLAY THE DYNAMICS



PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

TONE BUILDER

A musical staff in common time (4/4) featuring a treble clef. It consists of a single continuous line of notes starting with an eighth note, followed by a series of sixteenth notes, then another eighth note, and so on, creating a rhythmic pattern.

RHYTHM ETUDE

A musical staff in common time (4/4) featuring a treble clef. It contains a rhythmic pattern consisting of eighth notes and sixteenth notes, likely designed for rhythmic training.

RHYTHM RAP

Clap

A musical staff in common time (4/4) featuring a treble clef. It includes a 'Clap' instruction above the first measure. The rhythm pattern involves eighth notes and sixteenth notes, with a 'Stomp!' instruction at the end of the staff.

CHORALE

Andante

A musical staff in common time (4/4) featuring a treble clef. The tempo is marked as 'Andante'. The dynamics 'p' (pianissimo), 'mf' (mezzo-forte), and 'p' (pianissimo) are indicated under specific notes.

53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

Andante

A musical score for two parts, A and B, in common time (4/4). Both parts are in treble clef. Part A starts with a melodic line, and Part B provides harmonic support. Dynamics include 'mf', 'p', and 'mf'.

A continuation of the musical score for Parts A and B. Part A begins with a melodic line, and Part B provides harmonic support. Dynamics include 'mf', 'f', 'mf', 'p', 'f', '>mf', and 'p'.

54. FRÈRE JACQUES – Round

(When group A reaches ②, group B begins at ①)

Moderato

French Folk Song

The first part of the musical staff for 'Frère Jacques' in common time (2/4). It features a treble clef and a dynamic marking 'mf'. Measure 1 ends with a repeat sign and '①' above it. Measure 2 begins with '②' above it.

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 Measure number

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

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

Ludwig van Beethoven
Arr. by John Higgins

Moderato

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

Tie

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



= 2 Beats

59. FIT TO BE TIED

2 beats △

60. ALOUETTE

French-Canadian Folk Song

3 beats △

Dotted Half Note

1 & 2 & 3 &

A dot adds half the value of the note.

2 beats + 1 beat = 3 beats

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 - New Note

△ G

64. THE NOBLES Always use a full airstream. Keep fingers above the tone holes, curved naturally.

3 beats △

65. ESSENTIAL ELEMENTS QUIZ

3 Time Signature

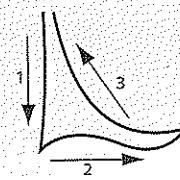
4



= 3 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this three-beat pattern.



THEORY

66. RHYTHM RAP

Clap

$\frac{3}{4}$

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

$\frac{3}{4}$

mf

Jacques Offenbach

HISTORY

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**.

69. MORNING (from Peer Gynt)

Edvard Grieg

Andante

$\frac{3}{4}$

p

Accent

Emphasize the note.

70. ACCENT YOUR TALENT

Clap

$\frac{4}{4}$

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

$\frac{3}{4}$

f

72. ESSENTIAL CREATIVITY

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



C

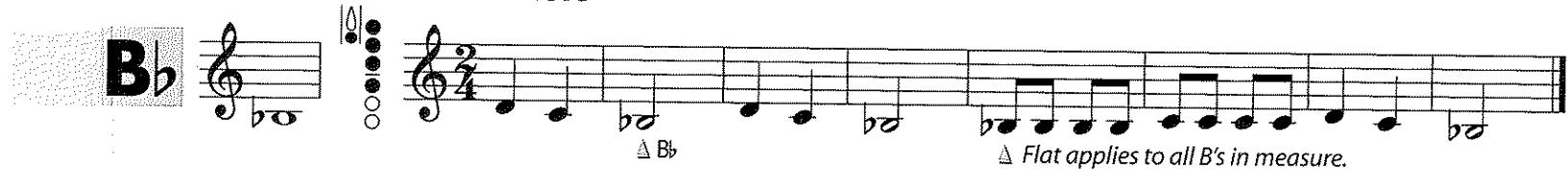
$\frac{4}{4}$

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 B-flat sounds a half-step below B, and all B's become B-flats for the rest of the measure where they occur.

73. HOT MUFFINS - New Note


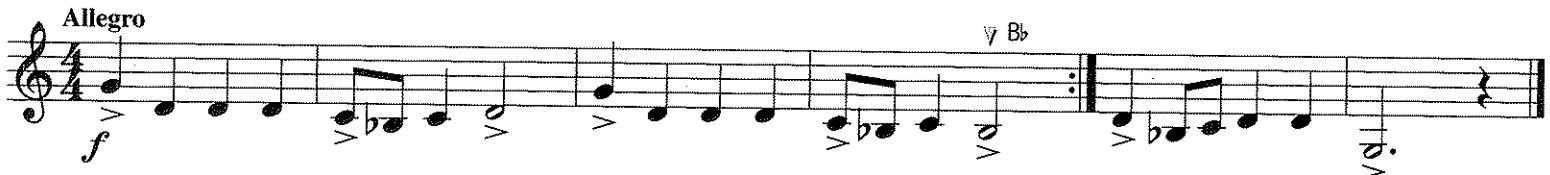
B
B-flat

ΔB_{\flat}

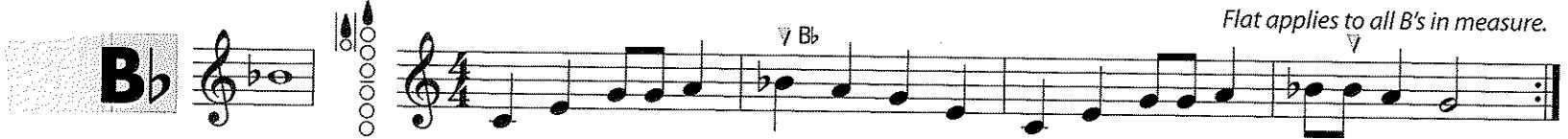
Δ Flat applies to all B's in measure.

74. COSSACK DANCE

Allegro



$\text{v} \text{B}_{\flat}$

75. BASIC BLUES - New Note


B
B-flat

$\text{v} \text{B}_{\flat}$

Flat applies to all B's in measure.

THEORY**New Key Signature**

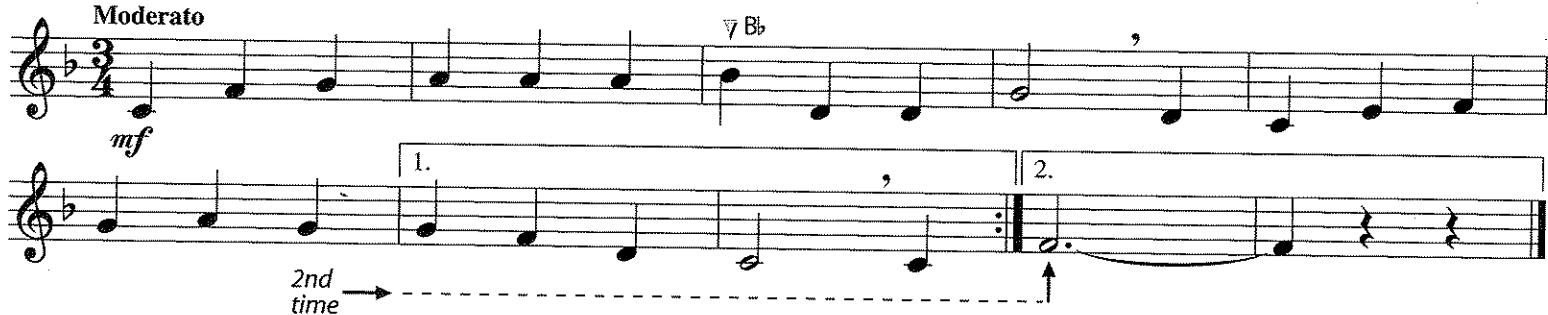
This Key Signature indicates the Key of F – play all B's as B-flats.

**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



$\text{v} \text{B}_{\flat}$

1.
2.

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

Andante

Japanese Folk Song
Arr. by John Higgins



mf

p

mf

f

78. UP ON A HOUSETOPI

Allegro

78. UP ON A HOUSETOP

Allegro

mf

Check
Key Signature

1. 2.

f

79. JOLLY OLD ST. NICK – Duet

Moderato

Moderato

A: *mf*

B: *mf*

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

80. THE BIG AIRSTREAM

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

Franz Lehár

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82. AIR TIME – New Note



The musical score consists of two staves. The top staff is in common time (indicated by a '4') and has a treble clef. It contains six measures of music, starting with a dotted half note followed by a series of eighth notes. The bottom staff is also in common time and has a bass clef. It contains five measures of music, starting with a dotted half note followed by a series of eighth notes.

83. DOWN BY THE STATION

Allegro

Musical score for the 'Allegro' section. The key signature is one sharp (F#), and the time signature is 2/4. The dynamic is *mf*. The music consists of a single melodic line on a treble clef staff, featuring eighth-note patterns and grace notes.

84. ESSENTIAL ELEMENTS QUIZ

Moderato



Moderato

3/4

mf

f

p

This image shows two measures of a musical score for piano. The key signature is one sharp. Measure 11 starts with a dotted half note followed by a half note. The dynamic is *mf*. Measure 12 begins with a forte dynamic (*f*) on a eighth note. The measure concludes with a piano dynamic (*p*). The music consists of eighth-note patterns.

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



A musical staff in G clef, 4/4 time, and B-flat key signature. It consists of seven measures, each containing a single eighth note. The notes are positioned at various vertical heights across the four lines and three spaces of the staff.

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

Theme

mf

Variation 1

Variation 2

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

Moderato

f

Fine

mf

D.C. al Fine

Sharp #

A **sharp** sign raises the pitch of a note by a half-step. The note F-sharp sounds a half-step above F, and all F's become F-sharps for the rest of the measure where they occur.

92. RAZOR'S EDGE – New Note

F# Treble Clef Key Signature: One Sharp

$\Delta F\#$

93. THE MUSIC BOX

Moderato

p $\Delta F\#$

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

f

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

f

1.

2.

98. ESSENTIAL ELEMENTS QUIZ

Andante

Fine

D.C. al Fine

p

99. TAKE THE LEAD

Always cover the tone holes completely.

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

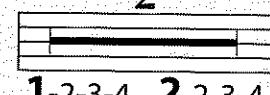
This Key Signature indicates the Key of G – play all F's as F-sharps.



Multiple Measure Rest

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

2



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

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

Moderato

Johann Sebastian Bach

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?

Natural

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

THEORY**105. NATURALLY**

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

Allegro

107. THE FLAT ZONE - New Note
108. ON TOP OF OLD SMOKEY

American Folk Song

Allegro

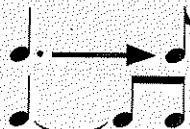
Boogie-woogie is a style of the **blues**, and it was first recorded by pianist Clarence "Pine Top" Smith in 1928, one year after Charles Lindbergh's solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like "Bottom Bass Boogie."

HISTORY**109. BOTTOM BASS BOOGIE - Duet****Allegro**

Dotted Quarter & Eighth Notes



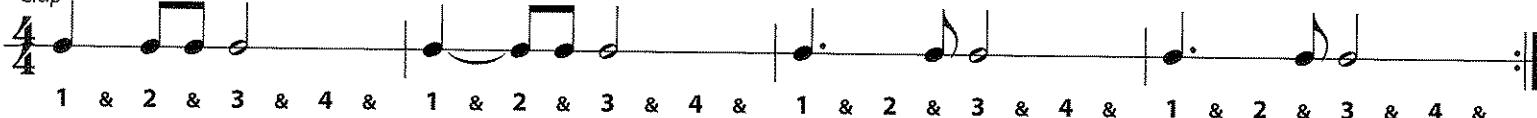
A **dot** adds half the value of the quarter note.



► A single **eighth note** has a **flag** on the stem.

110. RHYTHM RAP

Clap



111. THE DOT ALWAYS COUNTS



112. ALL THROUGH THE NIGHT



113. SEA CHANTY Always use a full airstream.

Moderato

English Folk Song



114. SCARBOROUGH FAIR

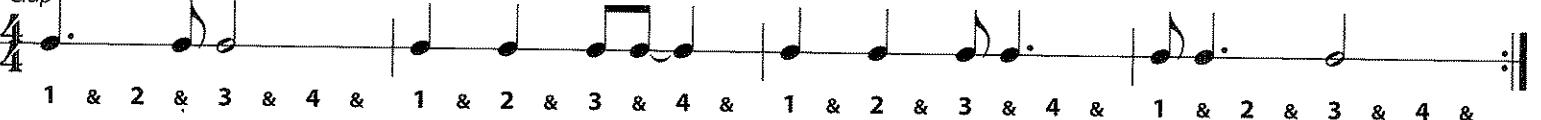
Andante

English Folk Song

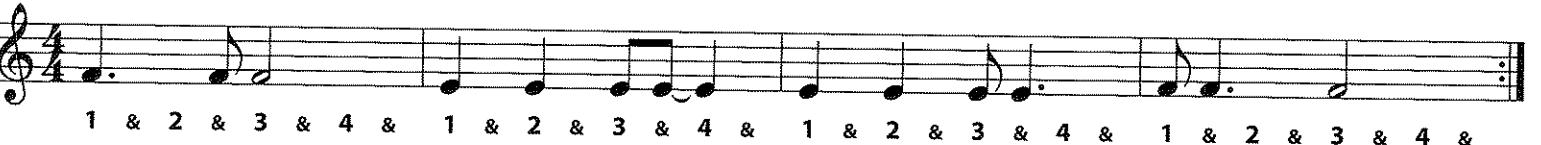


115. RHYTHM RAP

Clap



116. THE TURNAROUND



117. ESSENTIAL ELEMENTS QUIZ – AULD LANG SYNE

Andante

Scottish Folk Song



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 **Antonín Dvořák** (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

13

21

29 Slower 2

Piano Accompaniment

Largo

5

13

21

29 Slower

SPECIAL CLARINET TECHNIQUE – Register Key

Notes above B♭ require the **Register Key** and are called "upper register" notes.



Remember the following:

1. Maintain a steady, fast stream of air.
2. Keep your embouchure firm and your chin flat.
3. Roll your thumb up slightly to open the register key.

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

Register key ▶



▼ Add register key

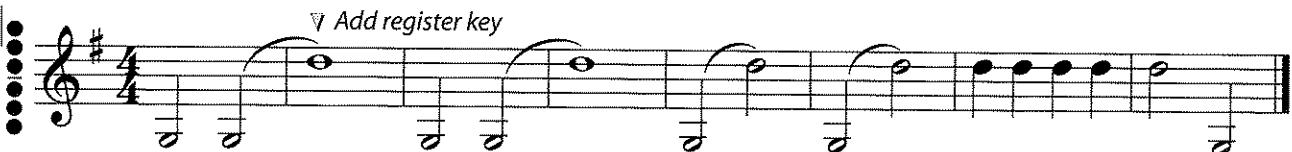


120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2

▼ Add register key

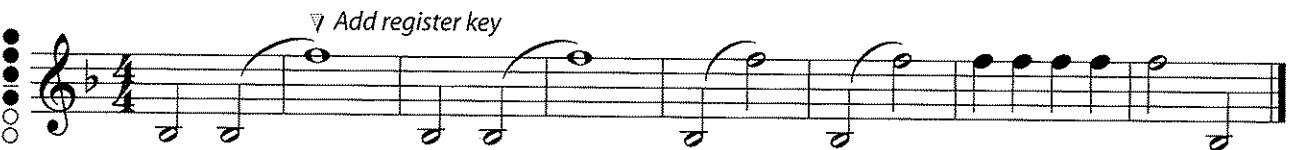


122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3

▼ Add register key



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

2nd	3rd	4th	5th	6th	7th	Octave
1 2	1 2 3	1 2 3 4	1 2 3 4 5	1 2 3 4 5 6	1 2 3 4 5 6 7	1 2 3 4 5 6 7 8

125. ESSENTIAL ELEMENTS QUIZ

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

E

Intervals: [] 2nd [] [] []

126. GRENADILLA GORILLA JUMP No. 4

Add register key

127. THREE IS THE COUNT

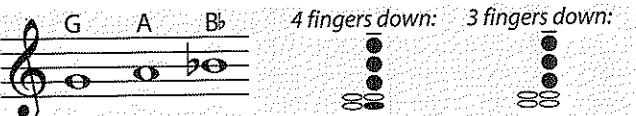
128. GRENADILLA GORILLA JUMP No. 5

Add register key

129. TECHNIQUE TRAX

Crossing the Break

When alternating between high and low registers, you can keep your right hand fingers down on G, A and B♭:



130. CROSSING OVER

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

131. KUM BAH YAH – Trio

Always check the key signature.

African Folk Song

Moderato

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

Andante

African-American Spiritual

133. AUSTRIAN WALTZ

Moderato

Austrian Folk Song

134. BOTANY BAY

Allegro

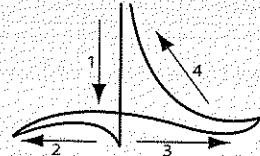
Australian Folk Song

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

Andante

Jean Sibelius

137. ESSENTIAL CREATIVITY

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



© Breitkopf & Härtel, Wiesbaden - Leipzig

138. EASY GORILLA JUMPS On this exercise, clarinets play a special part.

▼ Add register key

139. TECHNIQUE TRAX Always check the key signature.

140. MORE TECHNIQUE TRAX

141. GERMAN FOLK SONG

Moderato

142. THE SAINTS GO MARCHIN' AGAIN

James Black and Katherine Purvis

Allegro

143. LOWLAND GORILLA WALK Be sure the pads of your fingers cover the holes completely.

144. SMOOTH SAILING

145. MORE GORILLA JUMPS On this exercise, clarinets play a special part.

▼ Add register key

146. FULL COVERAGE Be sure to cover the holes completely.

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 C (no sharps or flats), so the top and bottom notes are both C's. The interval between the C's is an octave.

147. CONCERT B_b SCALE (Clarinet – C SCALE)
THEORY**Chord & Arpeggio**

When two or more notes are played together, they form a **chord** or **harmony**. This C chord is built from the 1st, 3rd and 5th steps of the C 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"

Franz Josef Haydn

151. ESSENTIAL ELEMENTS QUIZ – THE STREETS OF LAREDO

American Folk Song

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT – Band Arrangement

W.T. Purdy

Arr. by John Higgins

March Style

Measure Number

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



DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

154. RANGE AND FLEXIBILITY BUILDER

Musical notation for Exercise 154, featuring two staves of music. The first staff is in G major (treble clef) and the second is in A major (treble clef). The music consists of eighth and sixteenth note patterns designed to stretch the vocal range.

155. TECHNIQUE TRAX

Musical notation for Exercise 155, featuring two staves of music. The first staff is in G major (treble clef) and the second is in A major (treble clef). The music consists of eighth and sixteenth note patterns intended to improve technique.

156. CHORALE

Johann Sebastian Bach

Musical notation for Exercise 156, a chorale by Johann Sebastian Bach. The music is in common time (indicated by a '3' over a '4') and G major (indicated by a treble clef). The notation includes dynamic markings 'mf' and 'p' and slurs.

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

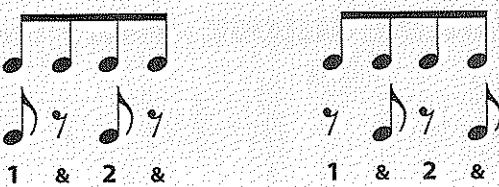
Israeli National Anthem

Musical notation for Exercise 157, the Israeli National Anthem "Hatikvah". The music is in common time (indicated by a '3' over a '4') and G major (indicated by a treble clef). The notation includes dynamic markings 'Andante', 'mf', 'f', and 'mf', and measure numbers 1, 2, 6, 14, and 15. The anthem consists of three staves of music.

Eighth Note & Eighth Rest

 = 1/3 beat of sound

9 = 1/2 beat of silence



158. RHYTHM RAP

Clap

159. EIGHTH NOTE MARCH

Musical notation for measure 10, 1/2 time. The melody consists of eighth and sixteenth notes. The first two measures show a repeating pattern of eighth notes followed by sixteenth-note pairs. The third measure begins with a sixteenth note followed by eighth and sixteenth notes. The fourth measure starts with an eighth note followed by sixteenth notes. The fifth measure features a sixteenth note followed by eighth and sixteenth notes. The sixth measure begins with an eighth note followed by sixteenth notes. The seventh measure starts with a sixteenth note followed by eighth and sixteenth notes. The eighth measure features an eighth note followed by sixteenth notes. The ninth measure begins with a sixteenth note followed by eighth and sixteenth notes. The tenth measure starts with an eighth note followed by sixteenth notes.

160. MINUET

Johann Sebastian Bach

Moderato

Moderato

mf

1.

2.

161. RHYTHM RAP

Clap

162. EIGHTH NOTES OFF THE BEAT

163. EIGHTH NOTE SCRAMBLE

A musical score consisting of two staves. The top staff is for the Treble voice and the bottom staff is for the Bass voice. Both staves are in 4/4 time and have a key signature of one flat. The music consists of eighth and sixteenth note patterns.

164. ESSENTIAL ELEMENTS QUIZ

Andante

165. DANCING MELODY – New Note

A

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

John Philip Sousa

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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)

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

168. ESSENTIAL ELEMENTS QUIZ – METER MANIA

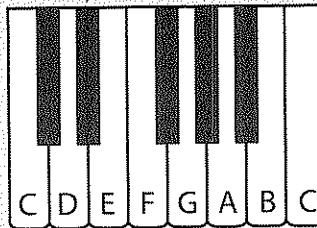
Count and clap before playing. Can you conduct this?

E

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:

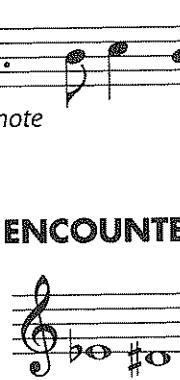


169. SNAKE CHARMER

A_b/G[#]


Enharmonic notes use the same fingering.

170. DARK SHADOWS

E_b/D[#]


171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

E_b/D[#]


172. MARCH SLAV

Peter Illyich Tchaikovsky

Largo

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**.

174. HALF-STEPPIN'

F[#]

Alternate fingering

△ F[#] Alternate fingering

△ F[#] Alternate fingering

HISTORY

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

176. SILVER MOON BOAT

Chinese Folk Song

Fine

HISTORY

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

Allegro (moderately fast)

Ludwig van Beethoven

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

1. 2.
Alt. fingering
1. 2.

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

mf

25 Maestoso

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

5

13

p

25

1.

2.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE – Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

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 *Serenade in G Major, K. 525*, also known as "Eine Kleine Nachtmusik" ("A Little Night Music"). **Wolfgang Amadeus Mozart** wrote this piece in 1787, the same year the American Constitution was signed into law. You and a piano accompanist can perform this for the band or at other school and community events.

185. EINE KLEINE NACHTMUSIK – Solo (Concert B♭ version)

Wolfgang Amadeus Mozart
Arr. by John Higgins

Allegro

Clarinet

Piano

3

13

1. 2.

mf f > > >

mf f > > >

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

186. SWING LOW, SWEET CHARIOT – Duet

African-American Spiritual

Andante

Fine

D.C. al Fine

187. LA BAMBA – Duet

Mexican Folk Song

Allegro

187. LA BAMBA – Duet

Mexican Folk Song

Allegro

Fine

D.C. al Fine

RUBANK® SCALE AND ARPEGGIO STUDIES

CLARINET KEY OF C (CONCERT B♭)

1.

2.

3.

4.

CLARINET KEY OF F (CONCERT E♭)

In this key signature, play all B♭'s.

1.

A

B

2.

3.

4.

RUBANK® SCALE AND ARPEGGIO STUDIES

CLARINET KEY OF G (CONCERT F)

In this key signature, play all F#’s.

1.

Sheet music for Clarinet Key of G (Concert F). The music is divided into two staves, A and B. Both staves are in treble clef and 4/4 time. Staff A has a key signature of one sharp (F#). Staff B also has a key signature of one sharp (F#) and includes a dynamic instruction 'p' (piano) at the end.

2.

Sheet music for Clarinet Key of G (Concert F). This exercise is in 2/4 time. It features eighth-note patterns with slurs and grace notes.

3.

Sheet music for Clarinet Key of G (Concert F). This exercise is in 4/4 time. It features eighth-note patterns with slurs and grace notes.

4.

Sheet music for Clarinet Key of G (Concert F). This exercise consists of two staves. The first staff is in 4/4 time and features eighth-note patterns with slurs and grace notes. The second staff is also in 4/4 time and features sixteenth-note patterns with slurs and grace notes.

CLARINET KEY OF B♭ (CONCERT A♭)

In this key signature, play all B♭’s and E♭’s.

1.

Sheet music for Clarinet Key of B-flat (Concert A-flat). This exercise is in 4/4 time. It features eighth-note patterns with slurs and grace notes.

2.

Sheet music for Clarinet Key of B-flat (Concert A-flat). This exercise is in 2/4 time. It features eighth-note patterns with slurs and grace notes.

3.

Sheet music for Clarinet Key of B-flat (Concert A-flat). This exercise is in 4/4 time. It features eighth-note patterns with slurs and grace notes.

4.

Sheet music for Clarinet Key of B-flat (Concert A-flat). This exercise consists of two staves. The first staff is in 4/4 time and features eighth-note patterns with slurs and grace notes. The second staff is also in 4/4 time and features sixteenth-note patterns with slurs and grace notes.



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

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

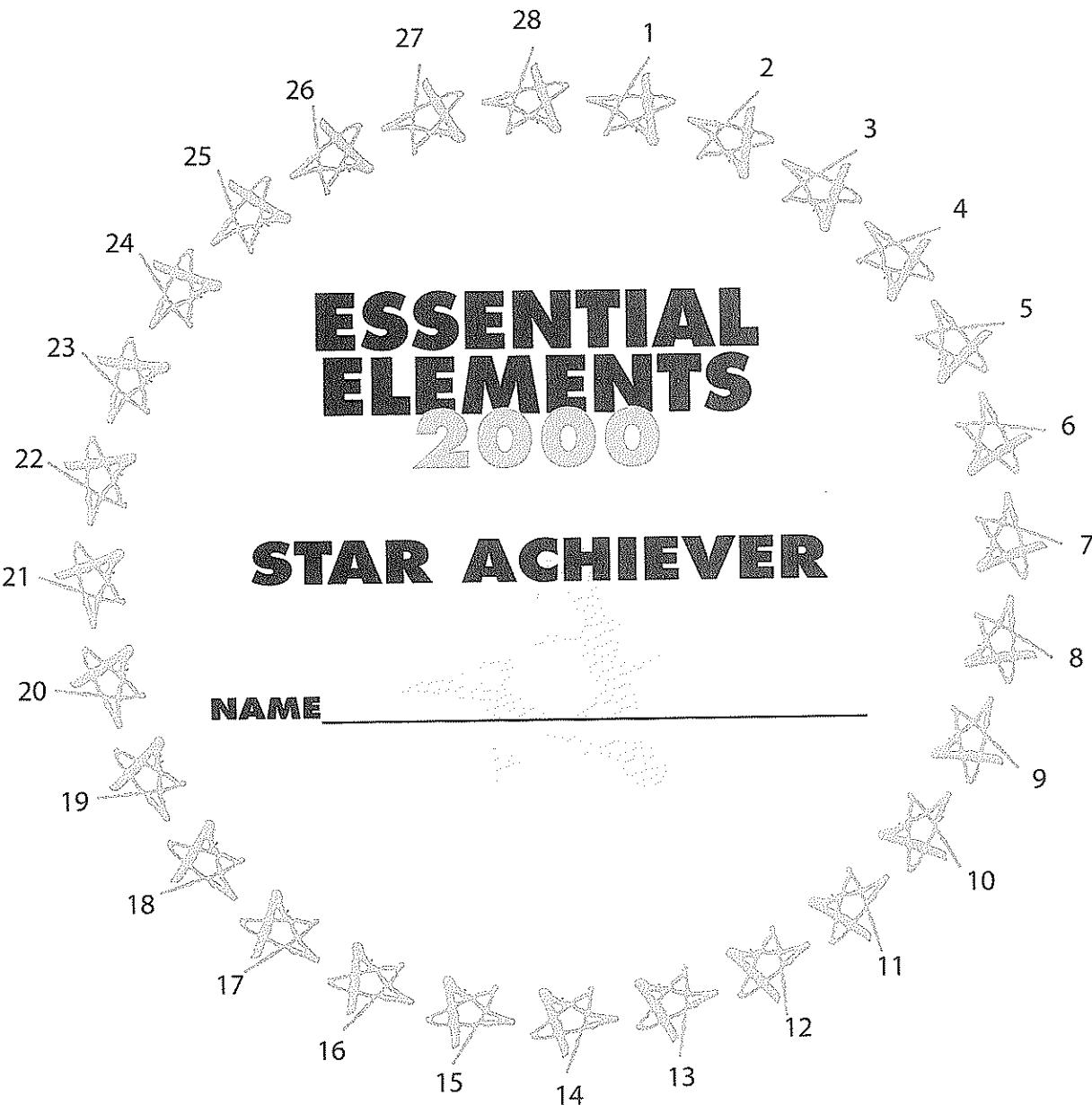
57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

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



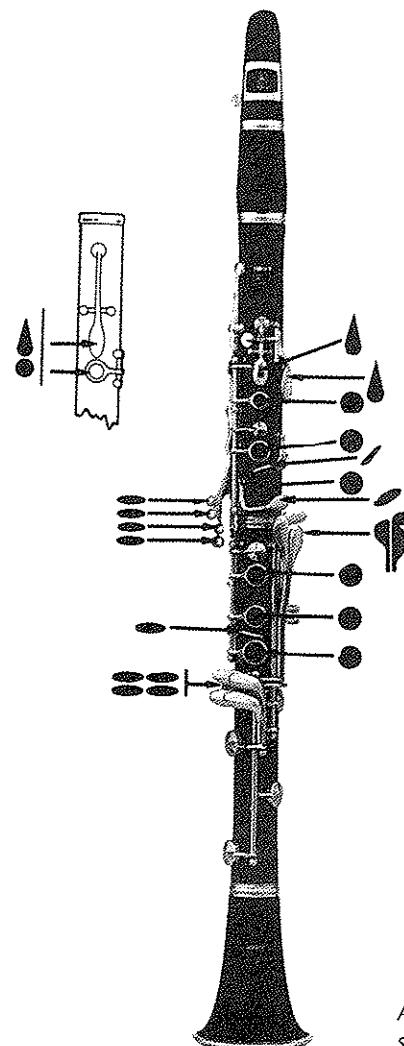
FINGERING CHART

B_b CLARINET

Instrument Care Reminders

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

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Drop a weighted chamois or cotton swab into the bell and pull it out through the barrel.
- Carefully twist off the barrel and dry off any additional moisture. Place it in the case.
- Gently twist the upper and lower sections apart, with the bell still attached. Place the upper section in the case.
- Remove the bell and place the bell and lower section back into the case.
- As you put each piece back in the case, check to be sure they are dry.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



○ = Open
● = Pressed down

Alternate fingerings are used in certain situations to allow for smoother technique. These are shown to the right of the more common fingerings.

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

E

or

F

or

F# Gb

or

G

G# Ab

or

A

or

A# Bb

or

B

or

C

or

C# Db

or

D

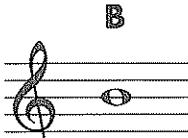
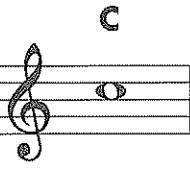
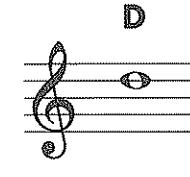
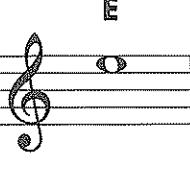
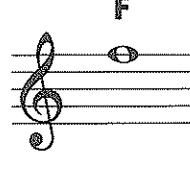
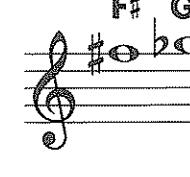
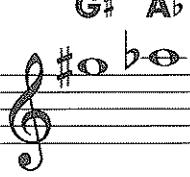
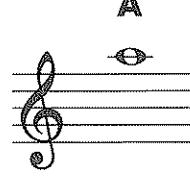
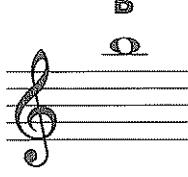
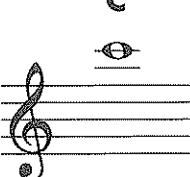
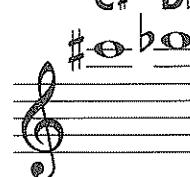
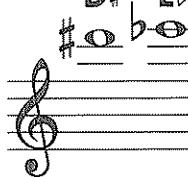
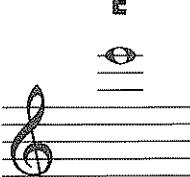
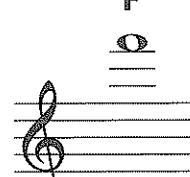
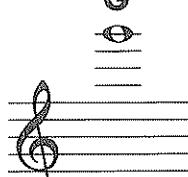
or

D# Eb

or

FINGERING CHART

B♭ CLARINET



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